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## Rudorff

### Variationen in Edur

für 2 Klaviere zu 4 Händen

Op. 1

(Bibliothek für 2 Klaviere Nr. 15)

Jedes Klavier Preis 2 Mark

Klavier II

Breitkopf & Härtel

Leipzig.

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# Bibliothek

## für zwei Klaviere.

Sammlung von Originalwerken  
 nach aufsteigender Schwierigkeit geordnet und zum Gebrauche beim Unterricht,  
 sowie für den öffentlichen Vortrag sorgfältig bezeichnet

von  
**Anton Krause**

Jede Stimme		Jede Stimme	
M. Pf.		M. Pf.	
1. Clementi, M., Sonate Nr. 1. Bdur.	1.—	11. Suber, Hans, Op. 31. Sonate. Bdur.	2. ....
2. ——— Nr. 2. Bdur.	1.—	12. Bruch, Max, Op. 11. Fantasie. Dmoll.	2. ....
3* Mozart, W. A., Konzert. fdur. (K.-V. 242)	1.50	13. Reinecke, Carl, Op. 66. Impromptu. Adur.	2. ....
4. ——— Sonate. Ddur. (Köch.-Verz. 448)	3.—	14. Singer, Otto, Op. 1. Andante mit Variationen. fdur.	2. ....
5. ——— Fuge. Emoll. (Köch.-Verz. 426)	1.—	15. Rudorff, G., Op. 1. Variationen. Edur.	2. ....
6. ——— Konzert. Esdur. (Köch.-Verz. 365)	1.50	16. Schumann, Robert, Op. 46. Andante und Variationen. Bdur.	2. ....
7* Bach, Joh. Seb., Konzert Nr. 3. Dmoll.	1.50	17. Reinecke, G., Op. 94. La belle Grisélidis. fdur.	2. ....
8. ——— Konzert Nr. 2. Edur.	1.50	18. Liszt, Franz, Concerto pathétique. Emoll.	3. ....
9. Chopin, Friedr., Op. 73. Rondo. Edur.	2.—		
10. Krause, Anton, Op. 17. Sonate. Edur.	3.—		

\* Nr. 3 und 7 für 3 Klaviere.

Bei Nr. 3, 6, 7 und 8 ist die Orchesterbegleitung, soweit es thunlich war, in die Principalstimmen mit eingezeichnet.

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# VARIATIONEN.

PIANOFORTE II.

E. Rudorff, Op. 1.

Moderato quasi Tempo di marcia.

The musical score consists of six systems of piano and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various musical notations such as triplets, slurs, and dynamic markings. Performance instructions include *espressivo*, *crescendo*, *pp*, *scen - do - al sf*, and *poco rit*. The piece concludes with a double bar line.

Var. I. PIANOFORTE II.  
Poco più animato, ma tranquillo.

*p legato*

*espressivo*

*crescendo*

*p sempre legato*

*sostenuto*

*dolciss. poco rit.*

Var. II.  
Più animato

PIANOFORTE II.

*sempre pp e staccato*

*And. \**

*And. \**

*And. \**

*pp sempre dim.*

1. *ppp poco rit.*

2. *ppp poco rit. ten.*

Var. III.  
Vivace ma con grazia.

PIANOFORTE II.

*cantabile e legato*

*leggiere*

*molto leggiere*

*p*

*ten.*

*cresc.*

*dim.*

*p cantabile*

*leggiere*

*cre - scen - do*

*espressivo*

**Var. IV. Allegro energico.**

*sempre fz fz f fz fz*

*ten.*



PIANOFORTE II.

*fz fz fz fz fz fz fz fz*

*fz fz non legato fz fz fz fz fz fz fz*

*fz fz fz fz fz fz ffz fz fz*

*ffz fz fz ffz fz ffz*

*fz fz ffz*

*fz fz fz*

*cre - - - scen - do*

*fz fz fz fz fz fz fz fz*

Var. V.

PIANOFORTE II.

Con fuoco e con brio.

7 *sempre f* *fz* 3 *fz* *fz* *fz* *fz* *fz*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

*fz* *fz* *fz* *fz* *fz* *fz* *fz* *p*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

3 3

♩. \* ♩. \* ♩. \* ♩. \*

*cresc.* *poco calando* *a tempo*  
*dimin.* *p*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

*fz poco a poco cresc.* *fz* *fz* *sem-fz* *pre cre* *fz-scendo* *fz*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

*fz* *fz* *fz* *ff* *p* *ff*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

Var. VI.

PIANOFORTE II.

Un poco più moderato e grazioso.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. Below the staff, there are markings: ♯, \* ♯, \* ♯, \* ♯, \* ♯, \* ♯.

The second system continues the musical piece. It features similar eighth-note patterns in both hands. Below the staff, there are markings: ♯, \* ♯, \* ♯, \* ♯, \* ♯.

The third system introduces dynamic and tempo changes. It includes markings for *poco rit.*, *espress.*, *dimin.*, and *dolce*. The music shows a slight deceleration and a more expressive, softer character. Below the staff, there are markings: ♯, \* ♯, \* ♯, \* ♯, \* ♯.

The fourth system continues with dynamic markings of *dimin.* and *espress.*. The texture remains consistent with eighth-note accompaniment and chords. Below the staff, there are markings: ♯, \* ♯, \* ♯, \* ♯, \* ♯.

The fifth system features a piano (*p*) dynamic marking. The musical texture continues with eighth-note accompaniment and chords. Below the staff, there are markings: ♯, \* ♯, \* ♯, \* ♯, \* ♯.

The sixth system concludes the piece with a piano (*p*) dynamic. The notation shows the final chords and accompaniment. Below the staff, there are markings: ♯, \* ♯, \* ♯, \* ♯, \* ♯.

PIANOFORTE II.

First system of musical notation. The bass staff contains several notes marked with a clef and a flat sign (C-flat), with some notes marked with an asterisk (\*). The treble staff contains a melodic line with slurs and ties.

Second system of musical notation. The bass staff has notes marked with a clef and a flat sign, some with asterisks. The treble staff includes the dynamic marking *dim.* and *dolce espress.*

Third system of musical notation. The bass staff has notes marked with a clef and a flat sign, some with asterisks. The treble staff includes the dynamic marking *cresc.* and *cantando*.

Fourth system of musical notation. The bass staff has notes marked with a clef and a flat sign, some with asterisks. The treble staff includes the dynamic marking *p* and *cresc. cantando*.

Fifth system of musical notation. The bass staff has notes marked with a clef and a flat sign, some with asterisks. The treble staff continues the melodic line with slurs and ties.

**Var. VII.**  
**Allegro vivace.**

Seventh variation of musical notation. The piece is in 2/4 time. The bass staff has notes marked with a clef and a flat sign, some with asterisks. The treble staff includes the dynamic marking *sempre f* and *fz*.

PIANOFORTE II.

The first system of the piano score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The upper staff features a series of chords and arpeggiated figures, with dynamic markings of *fz* (forzando) repeated throughout. The lower staff provides a rhythmic accompaniment with chords and moving lines, marked with *ad.* (ad libitum) and asterisks.

The second system continues the piece. The upper staff has dynamic markings of *fz*, *p leggiero* (piano, light), *cresc.* (crescendo), and *espress.* (espressivo). The lower staff continues with *ad.* and asterisks.

The third system shows a variety of dynamics. The upper staff includes *f*, *p*, and *f*. The lower staff includes *f*, *p*, and *f*. Both staves are marked with *ad.* and asterisks.

The fourth system features a *p* (piano) dynamic in the upper staff and a *cresc.* (crescendo) marking. The lower staff is marked with *ad.* and asterisks.

The fifth system includes *espressivo* in the upper staff and dynamics of *f*, *p*, *f*, *p*, and *cresc.* in the lower staff. Both staves are marked with *ad.* and asterisks.

The sixth system concludes the page with dynamics of *f*, *fz*, *fz*, *ff*, *rit.* (ritardando), and *ff* in the upper staff, and *fz*, *ff*, *rit.*, and *ff* in the lower staff. Both staves are marked with *ad.* and asterisks.

PIANOFORTE II.

a tempo

First system of musical notation. The treble clef staff contains a melodic line with dynamics *p*, *fz*, *p*, *fz*, and *p*. The bass clef staff contains a supporting line with dynamics *Ad.*, *\* Ad.*, *\* Ad.*, *\* Ad.*, and *\* Ad.*. The key signature is two sharps (F# and C#).

Second system of musical notation. The treble clef staff contains a melodic line with dynamics *pp*, *dimin. sempre*, and *culando*. The bass clef staff contains a supporting line with dynamics *\* Ad.*, *\* Ad.*, and *\* Ad.*. The key signature is two sharps.

Var.VIII. Andante con moto.

Third system of musical notation, labeled *Var.VIII. Andante con moto.* The treble clef staff contains a melodic line with dynamics *dolce cantabile*. The bass clef staff contains a supporting line with dynamics *Ad.*, *\* Ad.*, *\* Ad.*, *\* Ad.*, *\* Ad.*, *\* Ad.*, *Ad.*, and *\* Ad.*. The key signature is two sharps.

Fourth system of musical notation. The treble clef staff contains a melodic line with dynamics *cresc.* and *fp*. The bass clef staff contains a supporting line with dynamics *Ad.*, *\* Ad.*, *\* Ad.*, *\* Ad.*, and *\* Ad.*. The key signature is two sharps.

Fifth system of musical notation. The treble clef staff contains a melodic line with dynamics *pp*. The bass clef staff contains a supporting line with dynamics *Ad.*, *\* Ad.*, and *\* Ad.*. The key signature is two sharps.

Sixth system of musical notation. The treble clef staff contains a melodic line with dynamics *espress.*, *dim. al pp*, and *cresc.*. The bass clef staff contains a supporting line with dynamics *Ad.*, *\* Ad.*, *\* Ad.*, and *Ad.*. The key signature is two sharps.

a tempo

First system of musical notation. It consists of a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. The upper staff contains a melodic line with various ornaments and dynamics, including *fespress.*, *ff*, and *rit.*. The lower staff provides harmonic support with chords and bass notes. A first ending bracket is marked with the number '1' at the end of the system.

Second system of musical notation. It continues the piece with a *dol.* (dolce) marking in the upper staff. The music features a *rall.* (rallentando) section. The lower staff includes a *pp* (pianissimo) dynamic. There are several *rit.* markings throughout the system.

**Finale.**  
**Allegretto animato.**

Third system of musical notation, marking the beginning of the 'Finale' section. It is in a 2/4 time signature. The tempo is 'Allegretto animato'. The system includes markings for *molto riten.*, *a tempo*, *fz*, *p*, *p molto riten.*, *sempre fz*, *p*, *sempre*, and *assai leggiero*.

Fourth system of musical notation, continuing the 'Finale' section with rhythmic patterns in both staves.

Fifth system of musical notation, continuing the 'Finale' section with rhythmic patterns in both staves.

Sixth system of musical notation, concluding the 'Finale' section. It features a *mf* (mezzo-forte) dynamic in the upper staff and a *dim.* (diminuendo) marking in the lower staff, ending with a *p* (piano) dynamic.

PIANOFORTE II.

First system of musical notation, measures 1-4. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, measures 5-8. The right hand continues the melodic development, and the left hand maintains the accompaniment with some dynamic markings.

Third system of musical notation, measures 9-12. This system includes dynamic markings *p* and *f* in the right hand, and a crescendo hairpin in the left hand.

Fourth system of musical notation, measures 13-16. It features dynamic markings *fz* and *p* in the right hand, and *fz* in the left hand. There are also markings for *Qa.* and *\** in the left hand.

Fifth system of musical notation, measures 17-20. The right hand starts with a *p* dynamic, followed by *fz*. The left hand includes *Qa.* and *\** markings.

Sixth system of musical notation, measures 21-24. It includes a *cresc.* marking in the right hand and *fz* dynamics. The left hand has *Qa.* and *\** markings.



*dim.*  
*f.*  
*dim.*  
*p.*

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. It begins with a *dim.* marking, followed by a *f.* dynamic. The music consists of eighth and sixteenth notes. A second *dim.* marking appears in the third measure, and a *p.* marking in the fourth. There are two *Red.* markings with asterisks in the bass staff, one in the first and second measures.

This system contains the next two staves. It continues the melodic and harmonic development. The upper staff features more complex rhythmic patterns. The lower staff has a *Red.* marking with an asterisk in the second measure and another in the fourth. The dynamics are not explicitly marked in this system but follow the previous system's trends.

*p.*  
*fz.*  
*fz.*

This system contains the third and fourth staves. The upper staff starts with a *p.* dynamic. The lower staff has *fz.* markings in the third and fourth measures. There are *Red.* markings with asterisks in the bass staff in the third and fourth measures.

This system contains the fifth and sixth staves. The upper staff has a prominent melodic line with slurs. The lower staff provides harmonic support with chords and moving lines. There are no explicit dynamic markings in this system.

*cre - fz - scen - fz - do - ff*

This system contains the seventh and eighth staves. The upper staff has the vocal line with the lyrics *cre - fz - scen - fz - do - ff*. The lower staff has *Red.* markings with asterisks in the second and fourth measures. The dynamics *fz.* and *ff* are indicated in the lower staff.

*poco a poco diminuendo*  
*mf.*

This system contains the ninth and tenth staves. The upper staff has the instruction *poco a poco diminuendo*. The lower staff has *mf.* dynamic and *Red.* markings with asterisks in the second and tenth measures.

PIANOFORTE II.

*poco a poco rall.*  
*f* *p* *sempre* *dim.*

*molto rallentando* - - - *all.* - - - *Adagio.*  
*fz* *fz* *dimin.* *pp sempre pp ma*  
*dim.*

*cantabile e legato* *p* *p espressivo*

*pp*

*poco a poco rall.* *pp* *dimin. sempre*



# Breitkopf & Härtels Klavierbibliothek.



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### Bearbeitungen.

#### Heftausgabe.

- Bach, J. S.**, 1. Konzert für Klavier mit Begl. von Streich-Quintett, Dm. (Röhr.) †
- Bach**, 6 Konzerte für Klavier u. Orchester. (Waldesee.) (VA. 522.) 5 *M.*
- Einzeln: Nr. 1, E. †  
Nr. 2, A. †  
Nr. 3, D. †  
Nr. 4, Fm. †  
Nr. 5, Gm. †  
Nr. 6, Dm. †
- Beethoven**, Klavierkonzerte. (Bd. IX der Gesamt-Ausgabe für Unterricht und praktischen Gebrauch.) 10 *M.*
- Beethoven**, 5 Klavierkonzerte. (Brissler, Ritter.) (VA. 113.) 4 1/2 *M.*
- Beethoven**, Op. 15. Klavierkonzert, Nr. 1, C. (Brissler.) †
- Beethoven**, Op. 19. Klavierkonzert, Nr. 2, B. (Ritter.) †
- Beethoven**, Op. 37. Klavierkonzert, Nr. 3, Cm. (Ritter.) †
- Beethoven**, Op. 56. Konzert f. Klav., Viol. u. Vcell. m. Orch.-Begl. C. (Hermann.) †
- Beethoven**, Op. 58. Klavierkonzert, Nr. 4, G. (Ritter.) †
- Beethoven**, Op. 61. Konzert für Violine und Orchester, D. (Hermann.) †
- Beethoven**, Op. 73. Klavierkonzert, Nr. 5, Es. (Brissler.) †
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- Chopin**, Op. 22. Große Polonaise für Klavier und Orchester, Es. (Schubert.) †
- Händel**, Concerto grosso, C. (Horn.) †
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- Händel**, Große Konzerte für Streichinstrumente mit Continuo:  
Nr. 1, G. (Jadassohn.) †  
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Nr. 3, Em. (Jadassohn.) †  
Nr. 4, Am. (Jadassohn.) †  
Nr. 5, D. (Jadassohn.) †  
Nr. 6, Gm. (Jadassohn.) †  
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Nr. 11, A. (Naumann.) †  
Nr. 12, Hm. (Naumann.) †
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- Händel**, Konzert für Oboe und Streichorch. Nr. 3, Gm. †
- Henselt**, Op. 1. Konzert-Variationen über „Io son ricco“ aus Der Liebestrank von Donizetti, E. †
- Henselt**, Op. 11. Konzert-Variationen über „Eh' ich die Normandie verlassen“ aus Robert der Teufel von Meyerbeer, B. †
- Mendelssohn**, Op. 22. Capriccio brillant, H. †
- Mendelssohn**, Op. 25. Klavier-Konzert, Gm. (Schubert.) (VA. 1233.) 1 *M.*
- Mendelssohn**, Op. 29. Rondo brillant, Es. †
- Mendelssohn**, Op. 40. Klavier-Konzert, Dm. (Czerny.) (VA. 1234.) 1 *M.*
- Mendelssohn**, Op. 64. Violin-Konzert. (VA. 1296.) 1 *M.*
- Mozart**, Klavierkonzerte. (Brunner):  
Nr. 15, B. (456.)  
Nr. 25, C. (503.)  
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- Mozart**, Konzert für Klarinette und Orchester, A. (Naumann.) †
- Niccolai**, Op. 4. Introdukt. u. Polonaise, B.
- Schumann**, H., Op. 54. Klavier-Konzert, Am. (Horn.) (VA. 805.) 1 1/2 *M.*
- Schumann**, Op. 92. Konzertstück, G. (Naumann.) (VA. 806.) 1 1/2 *M.*
- Schumann**, Op. 129. Konzert für Vcell. und Orchester, Am. (Jadassohn.) †

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- Bach, J. S.**, Bourrée, Hm., aus der 2. Violin-Sonate. (Tours.)
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- Bach**, Sarabande, D., aus der 6. Vcell.-Sonate. (Tours.)
- Bargiel**, Op. 15a. Oktett für Streich-Instrumente, Cm. ††
- Bargiel**, Op. 15b. Streich-Quartett Nr. 3, Am. ††
- Bargiel**, Op. 37. 3. Klavier-Trio, B. (Hermann.) ††
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- Beethoven**, Sämtl. Klavier-Trios. (Hermann, Brissler.) (VA. 46.) 4 *M.*
- Beethoven**, Sämtl. Streich-Trios. (Gleichauf, Horn.) (VA. 490.) 3 *M.*
- Beethoven**, Op. 1. Klavier-Trios. (Hermann):  
Nr. 1, Es. †  
Nr. 2, G. †  
Nr. 3, Cm. †
- Beethoven**, Op. 3. Streich-Trio, Es. †
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- Beethoven**, Op. 8. Serenade für Streich-Trio, D.
- Beethoven**, Op. 9. Streich-Trios. Nr. 1, G.  
Nr. 2, D.  
Nr. 3, Cm.
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- Beethoven**, Op. 18. Streich-Quartette. (Röntgen):  
Nr. 1, F. Nr. 4, Cm.  
Nr. 2, G. Nr. 5, A.  
Nr. 3, D. Nr. 6, B.
- Beethoven**, Op. 20. Septett. (Mockeitz.) (VA. 20.) 1 *M.*
- Beethoven**, Op. 29. Streich-Quintett, C. (Schmidt.) †
- Beethoven**, Op. 49. Romanze für Violine u. Orch., G. (Hermann.)
- Beethoven**, Op. 50. Romanze für Violine u. Orch., F. (Hermann.)
- Beethoven**, Op. 59. Streich-Quartette. (Röntgen):  
Nr. 1, F. †  
Nr. 2, Em. †  
Nr. 3, C. †
- Beethoven**, Op. 70. Klavier-Trios. (Brissler):  
Nr. 1, D. †  
Nr. 2, Es. †
- Beethoven**, Op. 71. Sextett für Blasinstrumente, Es. (Schubert.)
- Beethoven**, Op. 74. Streich-Quartett, Es. (Schmidt.) †
- Beethoven**, Op. 81b. Sextett für Streich-Quintett u. 2 Hörner, Es. (Schmidt.)
- Beethoven**, Op. 95. Streich-Quartett, Fm. (Röntgen.) †
- Beethoven**, Op. 97. Klavier-Trio, B. (Hermann.) †
- Beethoven**, Op. 127. Streich-Quartett, Es. (Röntgen.) †
- Beethoven**, Op. 130. Streich-Quartett, B. (Naumann.) †
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- Haydn**, Klavier-Trio Nr. 1, G. (Burchard.)
- Haydn**, Klavier-Trio Nr. 2, Fis. (Burchard.)
- Haydn**, Klavier-Trio Nr. 3, C. (Burchard.)
- Haydn**, Klavier-Trio Nr. 4, E. (Burchard.)
- Haydn**, Klavier-Trio Nr. 5, Es. (Burchard.)
- Haydn**, Klavier-Trio Nr. 6, D. (Burchard.)
- Haydn**, Klavier-Trio Nr. 7, A. (Burchard.)
- Haydn**, Klavier-Trio Nr. 8, C. (Burchard.)
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- Haydn**, Klavier-Trio Nr. 10, Em. (Burchard.)
- Haydn**, Klavier-Trio Nr. 11, Es. (Burchard.)
- Haydn**, Klavier-Trio Nr. 12, Es. (Burchard.)
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- Hofmann**, Op. 80. Oktett für Streich- und Blasinstrumente, F. ††
- Jadassohn**, Op. 59. 3. Klavier-Trio, Cm. (Rehberg.) ††
- Jadassohn**, Op. 70. Klavier-Quintett, Cm. ††
- Kalkbrenner**, Op. 149. 5. Klavier-Trio, As.
- Kuhlau**, Op. 32. Klavier-Quartett, Cm.
- Mendelssohn**, Sämtl. Klavier-Quartette. (Brissler.) (VA. 392.) 3 *M.*
- Mendelssohn**, Sämtl. Streich-Quartette. (Czerny, Rietz.) (VA. 178.) 4 *M.*
- Mendelssohn**, Sämtl. Klavier-Trios. (Richter, Schubert.) (VA. 390.) 2 *M.*
- Mendelssohn**, Op. 1. Klavier-Quartett, Cm. (Brissler.) †
- Mendelssohn**, Op. 2. Klavier-Quartett, Fm. (Brissler.) †
- Mendelssohn**, Op. 3. Klavier-Quartett, Hm. (Brissler.) †
- Mendelssohn**, Op. 12. 1. Streich-Quartett, Es.
- Mendelssohn**, Op. 13. 2. Streich-Quartett, Am.
- Mendelssohn**, Op. 20. Oktett. (VA. 391.) 1 *M.*
- Mendelssohn**, Op. 44 Nr. 1. 3. Streich-Quartett, D. †
- Mendelssohn**, Op. 44 Nr. 2. 4. Streich-Quartett, Em. †
- Mendelssohn**, Op. 44 Nr. 3. 5. Streich-Quartett, Es. †
- Mendelssohn**, Op. 49. Großes Klavier-Trio, Dm. †
- Mendelssohn**, Op. 66. 2. Großes Klavier-Trio, Cm. †
- Mendelssohn**, Op. 80. 6. Streich-Quartett, Fm.
- Mendelssohn**, Op. 81. Andante, Scherzo, Capriccio und Fuge für Streich-Quartett
- Mendelssohn**, Op. 87. Streich-Quintett, B. †
- Mozart**, Klavier-Trio Nr. 1, G. [456.]
- Mozart**, Klavier-Trio Nr. 2, B. [502.]
- Mozart**, Klavier-Trio Nr. 3, E. [542.]
- Mozart**, Klavier-Trio Nr. 4, C. [548.]
- Mozart**, Klavier-Trio Nr. 5, G. [564.]
- Mozart**, Klavier-Trio Nr. 6, B. [254.]
- Mozart**, Klavier-Trio Nr. 7, Es. [498.]
- Mozart**, Streich-Quartett Nr. 1, G. [387.] (Naumann.)
- Mozart**, Streich-Quartett Nr. 2, Dm. [421.] (Naumann.)
- Mozart**, Streich-Quartett Nr. 3, B. [458.] (Naumann.)
- Mozart**, Streich-Quartett Nr. 4, Es. [428.] (Naumann.)
- Mozart**, Streich-Quartett Nr. 5, A. [464.] (Naumann.)
- Mozart**, Streich-Quartett Nr. 6, C. [465.] (Naumann.)
- Mozart**, Streich-Quartett Nr. 7, D. [575.] (Naumann.)
- Mozart**, Streich-Quartett Nr. 8, F. [589.] (Naumann.)
- Mozart**, Streich-Quartett Nr. 9, F. [590.] (Naumann.)
- Mozart**, Streich-Quartett Nr. 10, D. [499.] (Naumann.)
- Mozart**, Streich-Quintett Nr. 1, Cm. [406.] (Naumann.)
- Mozart**, Streich-Quintett Nr. 2, C. [515.] (Naumann.)
- Mozart**, Streich-Quintett Nr. 3, Gm. [516.] (Naumann.)
- Mozart**, Streich-Quintett Nr. 4, D. [593.] (Naumann.)
- Mozart**, Streich-Quintett Nr. 5, Es. [614.] (Naumann.)
- Mozart**, Quintett für Klarinette, 2 Violinen, Bratsche u. Vcell., A. [581.] (Naumann.)
- Mozart**, Quintett für Horn, Violine, 2 Bratschen und Baß, Es. [407.] (Schubert.)
- Mozart**, Quintett für Klavier u. Blasinstrumente, Es. [452.] (Naumann.)
- Mozart**, Serenade. Eine kleine Nachtmusik für Streichinstrumente, G. [525.] (Naumann.) †
- Naumann**, Op. 9. Streich-Quartett, Gm. ††
- Naumann**, Op. 12. Streich-Trio, D. ††
- Richter**, Op. 25. Streich-Quartett, Em. (Rosa.) ††
- Rubinstein**, Op. 49. Sonate für Pffe. und Viola, Fm. (Brissler.) ††

- Schumann**, Op. 41. 3 Streich-Quartette. (Dresel.) (VA. 437.) 2 *M.*
- Schumann**, Op. 44. Klavier-Quintett, Es. (Cl. Schumann.) †
- Schumann**, Scherzo aus dem Quintett Op. 44, Es. (Cl. Schumann.)
- Schumann**, Op. 47. Klavier-Quartett, Es. (Horn.)
- Schumann**, Op. 44 und Op. 47 zusammen. (VA. 648.) 3 *M.*
- Schumann**, Op. 63. 1. Klavier-Trio, Dm. (VA. 753.) 2 *M.*
- Schumann**, Op. 80. 2. Klavier-Trio, F. (VA. 754.) 2 *M.*
- Schumann**, Op. 88. Phantasiestücke. (Naumann.) (VA. 756.) 2 *M.*
- Schumann**, Op. 110. 3. Klavier-Trio, Gm. (VA. 755.) 2 *M.*
- Schumann**, Op. 132. Märchenzählungen. (Jansen.) (VA. 757.) 1 *M.*
- Schumann**, Trios, Phantasiestücke, Märchenzählungen für Klavier, Violine und Vcell. (VA. 576.) 5 *M.*
- Spohr**, Op. 95. Duo concertant für Klavier und Violine, Gm. †
- Spohr**, Quartett, Gm. (Schlums.)
- Svensen**, Op. 3. Oktett für Streichinstrumente, A. (Hermann.) 6 *M.*
- Taubert**, Op. 93. 2. Streich-Quartett, B. ††
- Thuille**, Op. 6. Sextett für Klavier und Blasinstrumente, B. ††
- Velt**, Op. 7. 3. Streich-Quartett, Es. ††
- Volkmann**, Op. 9. Streich-Quartett Nr. 1, Am. (Stocker.) 6 *M.*
- Wolfgram**, Op. 21. Klavier-Quintett, Bm. ††

## Opern und andere grössere

### Gesangwerke.

#### Klavierauszüge.

#### Heftausgabe.

- Auber**, Die Sirene. ††
- Beethoven**, Op. 72. Fidelio. ††
- Beethoven**, Op. 84. Musik zu Goethes »Egmont«. ††
- Beethoven**, Op. 85. Christus am Ölberge. ††
- Beethoven**, Op. 86. Messe, C. †
- Beethoven**, Op. 112. Meeresstille und glückliche Fahrt. †
- Beethoven**, Op. 113. Die Ruinen von Athen. ††
- Bellini**, Romeo und Julia. ††
- Bellini**, Die Unbekannte. ††
- Boieldieu**, Die weiße Dame. (VA. 359.) 2 *M.*
- Cherubini**, Ali Baba. 6 *M.*
- Cherubini**, Medea. 6 *M.*
- Cherubini**, Requiem, Cm. ††
- Donizetti**, Lucrezia Borgia. (VA. 109.) 3 *M.*
- Gade**, Op. 12. Comala. Dramatisches Gedicht. 6 *M.*
- Gade**, Op. 23. Frühlings-Phantasie. Konzertstück. 6 *M.*
- Gade**, Op. 35. Frühlings-Botschaft. Konzertstück. ††
- Gade**, Op. 48. Kalanus. Dramatisches Gedicht. (Jadassohn.) 6 *M.*
- Gade**, Op. 49. Zion. Konzertstück. (Jadassohn.) ††
- Gade**, Op. 50. Die Kreuzfahrer. Dramatisches Gedicht. (Jadassohn.) 6 *M.*
- Gluck**, Alceste. 6 *M.*
- Gluck**, Armida. 6 *M.*
- Gluck**, Iphigenia in Aulis. 6 *M.*
- Gluck**, Iphigenia auf Tauris. ††
- Gluck**, Orpheus und Eurydike. 6 *M.*
- Halévy**, Guido und Genevra. 6 *M.*
- Händel**, Der Messias. ††
- Haydn**, Die Jahreszeiten. ††
- Haydn**, Die Schöpfung. ††
- Haydn**, Die sieben Worte des Erlösers. †
- Heise**, Musik zu »Palnatoke«. (Oelschläger.) 3.30 *M.*
- Herold**, Marie. (VA. 1513.) 6 *M.*
- Hofmann**, Op. 106. Hymnus an Kaiser Wilhelm II. v. Holstein, Der Hadeschacht. 6 *M.*
- Lortzing**, Czaar und Zimmermann. (VA. 25.) 3 *M.*
- Lortzing**, Undine. (VA. 43.) 3 *M.*
- Lortzing**, Waffenschmied. 3 *M.*
- Mendelssohn**, Op. 42. Der 42. Psalm. †
- Mendelssohn**, Op. 51. Der 114. Psalm. †
- Mendelssohn**, Op. 52. Lobgesang. (VA. 394.) 3 *M.*
- Mendelssohn**, Op. 61. Sommernachtsstraum. (VA. 396.) 1 1/2 *M.*
- Mendelssohn**, Op. 74. Musik zu Athalia. (VA. 393.) 2 *M.*
- Mendelssohn**, Op. 89. Heimkehr aus der Fremde. ††
- Mendelssohn**, Op. 93. Oedipus in Kolonos. (VA. 395.) 1 *M.*
- Mendelssohn**, Op. 97. Rec. und Chöre aus Christus. †
- Mendelssohn**, Op. 98. Finale des 1. Aktes aus der Oper »Lo-reley«. †
- Mendelssohn**, Festgesang.
- Meyerbeer**, Die Hugenotten. 6 *M.*
- Meyerbeer**, Der Prophet. 6 *M.*
- Mozart**, Don Juan. Vollständige Ausgabe. ††
- Mozart**, Krönungsmesse. ††
- Mozart**, Requiem. ††
- Schmidt**, Prinz Eugen, der edle Ritter. 6 *M.*
- Schumann**, Op. 29. Zigeunerleben.
- Schumann**, Op. 50. Paradies u. Peri. (VA. 528.) 3 *M.*
- Schumann**, Op. 98b. Requiem für Mignon. †
- Schumann**, Op. 115. Manfred. Dramatisches Gedicht. †
- Wagner**, Das Liebesmahl der Apostel. 6 *M.*
- Wagner**, Lohengrin. 21 *M.* (Siehe auch VA. 514 10 *M.* u. 1409 15 *M.*)
- Wagner**, Lyrische Stücke aus Lohengrin. (Jadassohn):  
Nr. 1. Elsas Traum, As.  
Nr. 2. Elsas Gesang an die Lüfte, B.  
Nr. 3. Elsas Ermahnung an Ortrud, G.  
Nr. 4. Brautlied, B.  
Nr. 5. Lohengrins Verweis an Elsa, C.  
Nr. 6. Lohengrins Ermahnung an Elsa, A.  
Nr. 7. Lohengrins Herkunft, A.  
Nr. 8. Lohengrins Abschied, G.  
Nr. 9. König Heinrichs Aufruf, F.
- Wagner**, Tristan und Isolde. 30 *M.*
- Wagner**, Symphonische Stücke aus Tristan u. Isolde. (Heintz):  
Heft 1. ††  
Heft 2. ††  
Heft 3. ††
- Wagner**, Lyrische Stücke aus Tristan und Isolde. (Stitt):  
Nr. 1. Kurwenals Spottlied, B.  
Nr. 2. Isoldens Erzählung an Brangäne, †  
Nr. 3. Tristan und Isoldens Liebesduett, As.  
Nr. 4/5. Tristans Frage an Isolde und Isoldens Antwort an Tristan } As.  
Nr. 6. Isoldens Verklärung.
- Weber**, Freischütz. (VA. 16.) 2 *M.* 50.
- Weber**, Oberon. (VA. 19.) 3 *M.*