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# M. E. BOSSI

Vier Stücke in Form  
einer Suite

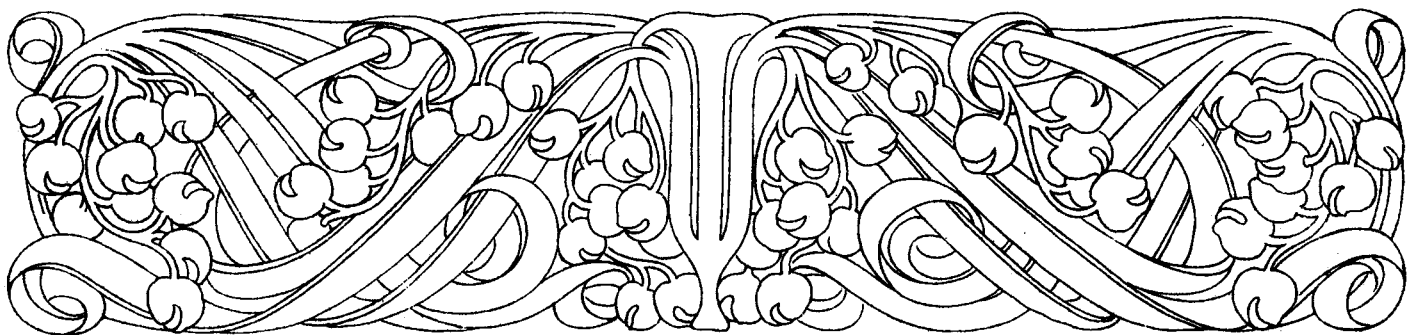
Op. 99

Violine und Klavier



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# M. ENRICO BOSSI

*geb. 1861 in Salomünster - wohnt in Como, Neapel u. Bologna*

## Vier Stücke in Form einer Suite

*est. 1925*  
Quatre Morceaux en forme de Suite

für Violine und Pianoforte

OP. 99

- Nr. 1. Romanze — Romance
- Nr. 2. Auf dem Rasen — Sur le gazon
- Nr. 3. Wiegenlied — Berceuse
- Nr. 4. Bacchische Szene — Scene bachique



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# Vier Stücke in Form einer Suite.

(Quatre Morceaux en forme de Suite.)

## Romanze. | Romance.

Sostenuto cantabile. (M.M. ♩ = 108.)

M. Enrico Bossi, Op. 99. Nr. 1.

Violino.

*portando poco rall. a tempo*

*più sensibile*

*l. H.*

*poco rall. a tempo*

*più sensibile*

*Red.*

*Bewegt*

*movendo a poco e con passione*

*cresc.*

*rimett.*

*cresc.*

*Red.*

\*

*f* *mp*  
*con Ped.*

*mp sensibile*

*mp*

*smorz.*

*smorz.*

*p*

*p dolce*  
*con Ped.*

Detailed description: This is a musical score for piano, consisting of five systems of staves. The first system has a treble staff with a melodic line starting on a whole note and moving stepwise, and a bass staff with a more active accompaniment. Dynamics include *f* and *mp*. The second system continues the melodic line in the treble and accompaniment in the bass, with a *mp sensibile* marking. The third system features a more rhythmic accompaniment in the bass and a melodic line in the treble, marked *mp*. The fourth system has a melodic line in the treble and a more active bass line, marked *smorz.*. The fifth system begins with a *p* dynamic, followed by a *p dolce* section with a *con Ped.* instruction. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *pp* and includes the instruction *cresc. sempre*. The piano accompaniment begins with a *cresc.* marking and features a *f* dynamic later in the system. The key signature has one sharp (F#).

Second system of musical notation, primarily for the vocal line. It includes the instruction *poco rall.* and the tempo change *a tempo più mosso (M.M. ♩ = 80.)*.

Third system of musical notation, primarily for the piano accompaniment. It includes the instruction *poco rall.* and the tempo change *a tempo più mosso*. The system features triplet markings (*3*) and a *bb* dynamic marking.

Fourth system of musical notation. The vocal line is marked *dolce*. The piano accompaniment features a *p* dynamic marking and consists of dense chordal textures.

Fifth system of musical notation, continuing the piano accompaniment with dense chordal textures in both the treble and bass staves.

First system of musical notation. The upper staff is a single melodic line with a *dolce* marking. The lower staff is a piano accompaniment with a *dolce* marking. The piano part features a dense texture of chords in the right hand and a simple bass line in the left hand.

Second system of musical notation. The upper staff continues the melodic line. The piano accompaniment continues with similar chordal textures and a steady bass line.

Third system of musical notation. The upper staff continues the melodic line. The piano accompaniment continues with similar chordal textures. A *cresc.* marking appears in both the upper and lower staves towards the end of the system.

Fourth system of musical notation. The upper staff continues the melodic line. The piano accompaniment continues with similar chordal textures. The system concludes with a final cadence in the piano part.



*Bene*  
movendo a poco e con passione

*p* *cresc.*

*movendo a poco e con passione* *cresc.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

*f allargando*

*f allargando*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*rianimando* *sempre f ed accel.*

*rianimando* *sempre f ed accel.*

*con calore (Vox me)* *ff* *rimett.* *dolce* *lento*

*rimett.* *lento*

*Red.* \*

a tempo

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in treble clef with a key signature of one sharp (F#). It features a melodic line with a long slur over the first two measures. The piano accompaniment is written on two staves (treble and bass clefs). The right hand has a rhythmic pattern of eighth notes with slurs, and the left hand has a similar pattern. The tempo marking "a tempo" is placed above the vocal staff, and "dolce" is placed above the piano staff. The instruction "con Ped." is written below the piano staff.

The second system continues the musical score. The vocal line has a slur over the first two measures. The piano accompaniment continues with the same rhythmic patterns as the first system.

The third system continues the musical score. The vocal line has a slur over the first two measures. The piano accompaniment continues with the same rhythmic patterns as the first system.

The fourth system continues the musical score. The vocal line has a slur over the first two measures. The piano accompaniment continues with the same rhythmic patterns as the first system.

*animando*

*animando*

*rimett.*

*poco rall.*

*rimett.*

*poco rall.*

*Calmo. (Impassabile)*

*f*

*p*

*p dolce e rall. a poco*

*rall.*

*rall.*

*pp*

# Auf dem Rasen. | Sur le gazon.

*Ammut, Elegante Grazie.*  
Con garbo. (M.M. ♩ = 138.)

M. Enrico Bossi, Op. 99. Nr. 2.

Violino.

Pianoforte.

The musical score is written for Violino and Pianoforte. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo and mood are indicated as 'Con garbo' and 'Ammut, Elegante Grazie'. The metronome marking is (M.M. ♩ = 138.). The score is divided into three systems. The first system shows the violin part starting with a mezzo-piano (*mp*) dynamic and the piano part starting with a piano (*p*) dynamic. The piano part includes the instruction 'con Ped.' (with pedal). The second system features a crescendo (*cresc.*) in both parts. The third system concludes with a forte (*f*) dynamic marking in the violin part.

First system of musical notation. The upper staff contains a vocal line with notes and slurs, marked with *cresc.* and *mp sf*. The lower staff contains piano accompaniment with chords and arpeggiated figures, marked with *sf*.

Second system of musical notation. The upper staff continues the vocal line, marked with *sf* and *cresc.*. The lower staff continues the piano accompaniment, featuring arpeggiated patterns with fingerings 1, 2, 3, 4 and *sf*.

Third system of musical notation. The upper staff is marked *cantando* and *dolce*. The lower staff is marked *dolce* and *con Ped.*. The piano accompaniment features sustained chords and arpeggiated figures.

Fourth system of musical notation. The upper staff is marked *lusingando* (with handwritten *scand. basso*) and *p*. The lower staff is marked *lusing.* and *p dolce*. The piano accompaniment features arpeggiated figures and chords, marked with *p sf* and *sf*.

*cresc. sf sf mp*

*cresc.*

*cresc. f p*

*f dim. p mp*

*p poco sf*

# Wiegenlied. | Berceuse.

M. Enrico Bossi, Op. 99 Nr. 3.

(M.M. ♩ = 76.)

con sordina

Violino.

Pianoforte.

*dolce*

*p*

*pp*

*più sensibile*

*mp*

*p*

*sf*

*sf*

First system of musical notation. The upper staff contains a melodic line with slurs and a *poco rall.* marking. The lower staff contains piano accompaniment with a *p* dynamic marking and a *poco rall.* marking.

Second system of musical notation. The upper staff is marked *un poco meno*. The lower staff is marked *dolce* and *con Ped.*

Third system of musical notation. The upper staff features a *cresc.* marking. The lower staff continues the piano accompaniment.

Fourth system of musical notation. The upper staff is marked *p dolce*. The lower staff is marked *dolce* and *con Ped.*



First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment includes the instruction *cresc.* (crescendo) in both the vocal and piano parts.

Third system of musical notation. The piano part begins with a dynamic marking of *f* (forte) and includes the instruction *più sensibile* (more sensitive). The system concludes with a dynamic marking of *pp* (pianissimo) and the instruction *con Ped.* (with pedal).

Fourth system of musical notation. The piano part includes the instruction *movendo (Vorschnung)* (moving forward) and *poco cresc.* (slight crescendo). The system concludes with a dynamic marking of *pp* and the instruction *movendo*.

First system of musical notation. The upper staff features a melodic line with dynamic markings *sf* and *mp*. The lower staff is a piano accompaniment with a *p dolce* marking.

Second system of musical notation. It includes two systems of staves. The first system has a *cresc.* marking and a *Tempo I.* instruction. The second system has a *mp* marking and a *con Ped.* instruction.

Third system of musical notation, consisting of two systems of staves. The lower system features a complex piano accompaniment with many chords and a steady rhythmic pattern.

Fourth system of musical notation, consisting of two systems of staves. The upper system has *cresc.* and *rall.* markings. The lower system also has a *rall.* marking.

Un poco meno.

*dolce*

*p dolce*

The first system consists of a vocal line and piano accompaniment. The vocal line features a melodic line with eighth and sixteenth notes, some slurred together. The piano accompaniment has a steady eighth-note bass line and chords in the right hand.

The second system continues the musical piece. The vocal line has a similar melodic pattern. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

*rall. a poco*

*pp*

*rall. a poco*

*dim.*

*pp*

The third system introduces a tempo change to *rall. a poco*. The vocal line has a more spacious feel. The piano accompaniment features a more active right hand with sixteenth-note patterns. Dynamics include *pp*, *dim.*, and *pp*.

*rall.*

*rall.*

*ppp*

*ppp*

*Red.*

*\**

The fourth system continues with the *rall.* tempo. The vocal line has long, sustained notes. The piano accompaniment features a complex right hand with many sixteenth notes. Dynamics include *ppp* and *ppp*. There are markings *Red.* and *\** at the bottom of the system.

# Bacchische Scene. | Scène bachique.

M. Enrico Bossi, Op. 99. Nr. 4.

Ben ritmato. (M.M. ♩ = 100.)

Violino.

Pianoforte.

The musical score is divided into four systems. The first system shows the beginning of the piece with a tempo marking of 'Ben ritmato. (M.M. ♩ = 100.)'. The Violino part starts with a melodic line marked *f*. The Pianoforte part provides a rhythmic accompaniment of chords, also marked *f*. The second system continues the development, with the Violino part showing a *cresc.* and *ff* dynamic, and the Pianoforte part showing a *cresc.* and a *mf* dynamic. The third system features a *mp* dynamic in the Pianoforte part. The fourth system concludes with a *trill* in the Violino part and a *ff* dynamic in the Pianoforte part.

The musical score consists of five systems, each with a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). Dynamics and performance instructions are as follows:

- System 1:** Vocal line starts with *mp cantando*. Piano part starts with *sf* and includes *cresc.* markings. The piano part ends with *p dolce* and *con Ped.*
- System 2:** Continuation of the piano accompaniment.
- System 3:** Vocal line has *mp cresc.*. Piano part has *mp cresc.*
- System 4:** Vocal line has *più f*. Piano part has *mf*.
- System 5:** Vocal line has *ff*. Piano part has *ff*, *dim.*, and *mp*.

First system of musical notation. The top staff is a single melodic line with a crescendo leading to fortissimo (ff) and a trill. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and rests in the left hand. Dynamics include *cresc.* and *ff*.

Second system of musical notation. The top staff continues the melodic line with a *più f* marking. The piano accompaniment features a *dim.* marking followed by a *mf* marking. Dynamics include *più f*, *dim.*, and *mf*.

Third system of musical notation. The top staff continues the melodic line with a crescendo leading to fortissimo (ff) and a trill. The piano accompaniment continues with a *cresc.* marking leading to *f*. Dynamics include *cresc.*, *ff*, and *f*.

Fourth system of musical notation. The top staff features a fortissimo (ff) marking, a mezzo-piano (mp) marking, and another fortissimo (ff) marking. The piano accompaniment includes a fortissimo (f) marking and mezzo-piano (mp) markings. Dynamics include *ff*, *mp*, *f*, and *mp*.



First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The vocal line starts with a dynamic marking of *mf*, followed by *mp*, and then *ff*. The piano accompaniment features chords with a '2' (second finger) marking. Dynamics in the piano part include *mp*, *p*, and *f*.

Second system of musical notation. The vocal line continues with a *ff* dynamic. The piano accompaniment includes a *f* dynamic, followed by *dim. poco*, and then *mf*. The system concludes with a *f* dynamic marking.

Third system of musical notation, primarily piano accompaniment. It features a complex rhythmic pattern with many beamed notes and rests across the three staves.

Fourth system of musical notation. The vocal line includes a *tr* (trill) marking and a *ff* dynamic. The piano accompaniment features a *f* dynamic and a *ff* dynamic. The system ends with a *ff* dynamic marking.



trm trm trm  
*p animando* *cresc.*  
*2 animando*  
*pp e staccato* *cresc.*

*e string.* *cresc.*  
*e string.* *cresc.*

*f* *ff* *ff*  
*f* *ff* *ff*

*Presto. sciolte*  
*accel.* *f* *ff*  
*accel.* *ff*

# MUSIK FÜR STREICHINSTRUMENTE.

## VIOLINE.

### Violine allein.

- 948 Alard, Charakteristische Studien.  
1376 Bach, 6 Sonaten (Hermann).  
1953 — 6 Suiten (Wilh. Altmann).  
1171 Campagnoli, Op. 18. Divertissement  
1270 — 20 Etüden (Schradieck).  
2531 Carri, Spezialtonleiterstudien I.  
1532/34 — II/IV Terzen, Sexten, Oktaven.  
2385 — V. Studien in Decimen.  
2761 Cramer-Abel, 33 Etüden.  
1450 David, Violinschule (dtsh.-frz.). I. T.  
1451 — Dieselbe. II. Teil.  
1452 — Dieselbe (deutsch-engl.). I. Teil.  
1453 — Dieselbe. II. Teil.  
167/68 — Op. 39. Dur u. Moll. 2 Hefte.  
1950 — Op. 43. Suite (Henri Petri).  
1231 — Op. 44. Zur Violinschule. Etüden für Anfänger in der 1. Lage.  
1428 — Op. 45. Zur Violinschule. Etüden — Konzert-Studien (Petri). I. Viotti. II. Rode. III. Kreuzter.  
1521 — Lagenübungen (2.—7. Lage) (d.-frz.).  
1520 — Üb. i. Form v. Char.-Stück (1. Lage)  
2160 Fiorillo, 36 Etüden (Felice Togni).  
2222 Gaviniés, 24 Etüden (Matinées).  
470 Hering, Op. 13. Elementar-Viol.-Schule.  
2881 Hillgenberg, Op. 8. Fröhliche Musikstunden (Klavier ad lib.).  
2301 Hohmann-Schmidt, Violinschule.  
1227 Kreuzter, 19 Etüden (Schradieck).  
2196 — 42 Etüden (Capricen).  
2125 — Dieselben. Instruk. Ausg. m. zahlr. Erläut. von Henry Petri (d.-e.).  
2828 Kúzdó, Op. 13. 20 Exercices faciles et mélodiques.  
1559 Lehmann, Op. 20. Elem.-Violinschule.  
1584 Libon, Op. 15. 30 Capricen.  
534/36 Mazas, Op. 36. Etüden. 3 Hefte.  
010/11 Orchester-Studien. Eine Auswahl schwer. Stellen a. d. Werk. f. Kirche, Theater u. Konz. (Fr. Hermann). I/II.  
2051 — für II. Violine (Fr. Hermann).  
1546 Paganini, Op. 6. Konzert D (David).  
410 — 24 Capricen (David).  
1403 — 60 Etüden (David).  
2233 Rode, P., 24 Capricen (F. Togni).  
2302 — 12 Etüden (F. Togni).  
944/46 Spohr, 50 Übungen u. Vortragsstücke aus der Violinschule. 3 Hefte.  
2047 Togni, Ausbildung d. linken Hand (d.-e.). Heft I. Die I. u. II. Lage.  
2048 — Heft II. Die III. bis letzte Lage.  
2049 — Heft III. Die Verbindung d. Lag.  
377 Violinkonzerte neuerer Meister: Beethoven, David, Ernst, Lipinski, Mendelssohn, Paganini (David).

### 2 Violinen.

- 1935 Bériot, Op. 57. 3 Duos. (R. Hofmann).  
1836 — Op. 87. 12 kleine Elem.-Duos (,).  
1297 Bruni, Op. 34. 6 Violin-Duos.  
1123 Campagnoli, Op. 14. 6 Duos (Vollrath).  
511/12 — 101 leichte progr. Stücke. 2 Bde.  
1231 David, Op. 44. Zur Violinschule. Etüden f. Anfänger in der 1. Lage.  
1428 — Op. 45. Zur Violinschule. Etüden mit Benutzung d. höheren Lagen.  
162/68 — 60 Duette. Ein Anhang zu jeder Violinschule (Schmidt). I/II.  
1520 — Übungen (Charakterstücke).  
26/28 Mazas, Op. 38. Duette. 3 Hefte.  
7.1515 Pleyel, Op. 8. 48. je 6 Duette.  
6.1145 Spohr, Op. 89 und 67, je 3 Duette.  
144/46 — 50 Übungen u. Vortragsstücke aus der Violinschule. 3 Hefte.  
132/34 Unsere Lieblinge, Die schönsten Melodien. 1. Lage. (David). 4 Bde.

### Violine und Klavier.

- 1483 Aus alten Zeiten. (Wehrle).  
483 Bach, 6 Sonaten (Hermann).  
19/21 — 3 Violin-Konzerte Am., E. D.  
9 — 6 Violin-Sonaten (Schumann).  
89/94 — Dieselben einzeln: Nr. 1.—6.  
35/36 — Chaconne (Schumann Mendelssohn).  
474 — 6 Sonaten f. Pedal-Klavier (David).  
27/28 — 6 Flöten-Sonaten I. II.  
46/47 Beethoven, Sämtl. Sonaten. 2 Bde.  
1326 — Dieselben. Wohlfl. Ausg. in 1 Bde.  
2304 — Op. 8. Serenade, D dur.  
1132 — Op. 17. Horn-Sonate F (David).  
939 — Op. 20. Septett.  
1172 — Op. 40 u. 50. Romanzen (David).  
1249 — Op. 61. Konzert D (David).  
37 — Sämtl. Cello-Sonat. u. Variat. (David).  
37a — Sämtl. Cello-Sonaten (David).  
37b — Sämtl. Cello-Variationen.  
1248 — Variationen u. Rondos.  
62/64 Bériot, Airs variés Op. 2, 7, 12.  
1847 — Air variés Op. 15.  
65/67 — Airs variés Op. 42, 67, 79.  
1.1856 — Konzerte Nr. 1, 2.  
68/70 — Konzerte Nr. 3, 4, 5.  
1979 — Konzert Nr. 6.  
71/72 — Konzerte Nr. 7, 8.

## Violine und Klavier.

- 1857.2773 Bériot, Konzerte Nr. 9, 10.  
1848 — Op. 77. 10 kleine Vortragsstücke.  
1849 — Op. 100. Ballettszene.  
1980 — 12 Méloides italiennes.  
3091 Bossi, Op. 99. 4 Stücke in Suitenform.  
2212 Bruch, Op. 26. Konzert, G moll.  
2331 Carri, Op. 8. Elfentanz (Terzenstudie)  
2507 Chausson, Ernst, Op. 25. Poème.  
1200 Chopin, Op. 65. Sonate Gm. (David).  
91 — 8 Walzer (David).  
2457 Chopin-Wilhelmj, Notturmo D dur.  
3005 Corelli, Folies d'Espagne.  
1972 David, Op. 5. Der kleine Tambour.  
1940/41 — Op. 14, 17. Konzerte Nr. 2, 3.  
2404 — Op. 23. Konzert Nr. 4. E dur.  
1931/32 — Op. 30. Bunte Reihe. 2 Hefte.  
3006 — Op. 35. Konzert Nr. 5. D moll.  
1167/68 — Op. 39. Dur u. Moll. Etüden usw. in allen Tonarten. Violinst. 2 Hefte  
1169/70 — Pianobegl. 2 Hefte.  
4046 — Op. 39 Nr. 6. Am Springquell.  
1260 — Konzertst. Op. 6, 11, 15, 16, 18, 21.  
415 — Salonstücke Op. 24, 25, 28, 36. — siehe auch Hohe Schule und Vorstud.  
1028 Diézel, 12 kleine Lieder ohne Worte.  
1603 Ernst, Op. 18. Karneval v. Venedig.  
1230 — Op. 22. Ungarische Melodien.  
1382 — Op. 23. Konzert Fis m. (David).  
2569 Fauré, Gabriel, Op. 13. Sonate. A dur.  
1026 Förster, Mus. Bilderbuch f. d. Jugend. Op. 9.  
1025 Franke, Fürs Haus. g Char.-St. Op. 63.  
1362 Gade, Op. 6. Sonate Nr. 1. A dur.  
1427 — Op. 21. Sonate Nr. 2. D m.  
2274 — Op. 56. Konzert D moll (A. Orth).  
2243 — Op. 59. Sonate Nr. 3. B dur.  
1477 Gavottin-Album (Hermann).  
750 Grieg, Op. 13. Sonate G.  
2245/48 Händel, 6 Sonaten (Gevaert-Colyns) I, II.  
2539 — Sonate A dur (David).  
2200 Hauptmann, Op. 10. 3 Sonatinen.  
120 Haydn, Sämtliche Sonaten (Dörfel).  
2891/92 — Violin-Konzerte C dur, G dur.  
1590 Hering, Op. 14. 16 leichte Musikstücke.  
2881 Hillgenberg, Op. 8. Fröhliche Musikstunden. (David). I/II.  
1992/93 Hohe Schule. (David). I/II.  
2518 Joachim, Jos., Op. 2. Drei Stücke.  
2510 — Op. 2 Nr. 1. Romanze, B dur.  
374.567/7 Klass. u. Modernes. Sammlung aus 1425.1914 gew. Stücke (Hermann). 4 Bde.  
2187 Kreuzter, Konz. Nr. 14 (David-Petri).  
2902 — Konzert Nr. 13. D dur.  
2903/4 — Konzert Nr. 18. E moll, Nr. 19. D moll.  
2886 Kúzdó, Op. 14. Souvenir d'une fête.  
3008 Leclair, Sarabande und Tambourin.  
1333 Lipinski, Op. 21. Militär-Konzert D.  
1240 Lortzing, Album. Stücke a. s. Op. n.  
2056 Lumbye, Traumbilder. Phantasie.  
2059 Lyrische Stücke, hrg. v. Fr. Hermann  
2308/09 Mendelssohn, Symphonie Nr. 3, 4.  
3009 — Op. 4. Sonate F moll.  
186 — Op. 64. Violinkonzert (David).  
2316 — Hochzeitsmarsch u. Kriegsmarsch  
169 — Sämtl. 11 Ouvertüren (Hermann).  
2599 — 5 berühmte Ouvertüren.  
2578 Merikanto-Burmester, Valse lente.  
1783.1797 Mollique, Op. 10, 21. Konzerte Nr. 3, 5  
1521 Mozart, 6 Konzerte.  
2431/32 — Konzert B Nr. 1, D Nr. 2.  
2242.2199 — Konzert G Nr. 3, D Nr. 4.  
1301/02 — Konzert A Nr. 5, Es Nr. 1.  
3010 — Konzert Nr. 7. (Neu aufgefunden) — Berenade (Kleine Nachtmusik).  
2868 — 18 Sonaten (David).  
2255 — Adagio, E dur (Hermann).  
Ondricek, Fr., Op. 21. Rhapsodie bohème.  
1383 Paganini, Op. 6. Konzert D (David)  
2458 — Op. 7. Konzert Nr. 2. H moll.  
2935 — Op. 8. Hexentanz (David).  
1545 — Op. 10. Karneval (David).  
1934 — Op. 11. Moto Perpetuo (David).  
2183 Pleyel, J., Op. 48. 6 leichte Duette  
2305 Reinecke, Vorspiel-Entr'act a. Manfred.  
455/56 Ritter, Transkriptionen I/II.  
2190 Rode, Konzert Nr. 4. A dur.  
2846 — Konzert Nr. 6. B dur.  
2848 — Konzert Nr. 8. E moll.  
2854 — Konzert Nr. 11 D dur.  
933.957 Rubinstein, Sonaten. Op. 19, 49.  
907a — Op. 18. Violoncell-Sonate D dur.  
2858 Scharwenka, Ph., Op. 110. Sonate H moll.  
2594 Scharwenka, X., Op. 2. Sonate D m.  
1401 Schubert, Op. 137. 3 Sonatinen. Instr. A.  
2146 — Konzertstück D dur.  
3023 — Symphonie Hmoll (Unvollendete)  
546 Schumann, Sämtliche Duos.  
758 — Op. 9. Karneval (Hüllweck).  
759 — Op. 15. Kinderszenen (Hüllweck).  
833 — Op. 38. Symphonie Nr. 1, B.  
945 — Op. 51. Symphonie Nr. 2, C.  
842 — Op. 70. Adagio und Allegro.  
843 — Op. 78. Phantasiestücke.  
847 — Op. 94. 3 Romanzen.  
1153 — Op. 97. Symphonie Nr. 3, Es.  
848 — Op. 102. 5 Stücke im Volkston.

## Violine und Klavier.

- 844 Schumann, Op. 105. Sonate A m.  
846 — Op. 113. Märchenbilder. 4 Stücke  
834 — Op. 120. Symphonie Nr. 4, D m.  
845 — Op. 121. Sonate D m.  
761 — Op. 130. Kinderball.  
3024 — Op. 131. Phantasie, C dur.  
475 — Lyrisches und Romantisches.  
2283 Sibellus, Jean, Op. 44. Valse triste.  
3000 Sinding, Op. 99. Sonate D moll.  
2126 Singelee, Op. 56. Pastorale Phantasie.  
2127 — Op. 123. Lohengrin-Phantasie.  
1948 Sinigaglia, Op. 20. Konzert A.  
2317 — Op. 26. Rapsodia piemontese  
2416 Sjögren, E., Op. 47. Sonate Nr. 4. H moll.  
1977.1138 Spohr, Konzert Nr. 1 (Petri), 2 (Sitt).  
1974.1137 — Nr. 3 (Petri), 6 (Sitt).  
1138/39 — Nr. 7, 8 Gesangszene (Sitt).  
1143/44 — Nr. 9, 11 (Sitt).  
2774 — Nr. 12 (Sitt).  
3078 Suppé, Berühmte Ouvertüren.  
1983 Tanzweisen (R. Scholz).  
2520 Tartini-Böcker, Teufelstrillersonate.  
2797 Thomassin, Improvptu Op. 64.  
2798 — Violin-Sonate E moll Op. 72.  
4026 Tschalkowsky, Op. 35. Konzert.  
2794 — Album.  
1029.911 Unsre Lieblinge. Die schönst. Melodien. Leicht v. Carl Reinecke. 4 Bde.  
3064 Veracini, Konzert-Sonate, Emoll.  
3070 Vieuxtemps, Op. 6. Air varié.  
8080 — Op. 15. Les Arpèges.  
1478 Viotti, Konzert Nr. 22, A m.  
376 Vorstudien zur hohen Schule. (David)  
2469 Wagner, Faust-Ouvertüre.  
2799 — Album a. Lohengrin.  
1519 — Lohengrin-Potpourri (Hermann).  
2332 — Lohengrin-Vorspiel.  
1027 — 10 Melodien a. Lohengrin (leicht).  
3081 Weber, Sonaten.  
2214 Weingartner, Op. 42 Nr. 1. Sonate D dur.  
2215 — Op. 42 Nr. 2. Sonate Fis moll.  
3100 Ysaye, Op. 11. Lointain passé. Mazurka.

### Violine und Orgel oder Harmonium.

- 2504 Album (Bach, Händel, Mendelssohn, Schumann, Gade, Goltermann, Reinecke, Wagner).  
2471 Reinecke, Vorspiel a. Manfred.

### 2 Violinen und Klavier.

- 2377 Bach, Konzert D moll.  
1793 Mozart, Ausgew. Stücke ber. Meister.  
2183 Pleyel, J., Op. 48. 6 leichte Duette.

## VIOLA.

- 417 Bruni, 20 Studien (Hermann).  
419 Campagnoli, 30 Capricen.  
2054 Gaviniés, 24 Violinstudien (Spitzner).  
1691 Hermann, Op. 18. Konzert-Studien  
1987 Orchesterstudien (Fr. Hermann).

### Viola und Klavier.

- 1868 Beethoven, Op. 17. Horn-Sonate.  
1869 — Violoncell-Sonaten. (Naumann).  
1476.1488 Gade, Violin-Sonaten. Op. 6, 21.  
2339 Haydn, Violoncell-Konz. D dur.  
803 Joachim, Hebräische Melodien.  
956 Rubinstein, Op. 49. Sonate F m.  
848 Schumann, Op. 113. Märchenbilder.  
2284 Sibellus, Jean, Op. 44. Valse triste.  
1691 Wagner, Potpourri a. Lohengrin.

## VIOLONCELL.

### Violoncell allein.

- 1236 Bach, 6 Cello-Sonaten (Dotzauer).  
1275/76 Dotzauer, Op. 47, 54. Übungen.  
1277 — Op. 35. Übungen.  
1278/79 — Op. 70, 158. Übungen.  
1577.1274 — Op. 107, 120. Übungen.  
2967 — Op. 155. Violoncell-Schule.  
2369 Duport, 21 Etüden (J. Klengel).  
2969 Fitzenhagen, Op. 28. Techn. Studien.  
1851 Grützmacher, Elite-Etüden alt. Meister.  
2225 Kammermusik-Studien (Grützmacher).  
1939 Klengel, Techn. Stud. d. a. Tonart. I. Teil.  
2041 — Technische Studien. II. Teil.  
2151.2217 — Techn. Stud. III. u. IV. Teil.  
1491 Kreuzter, 22 Violin-Etüden.  
2279 Lee, S., Op. 57. 12 Etüden.  
1969 Nöck, Das erste Jahr des J. Cellisten.  
2108/9 Orchest.-Studien (Grützmacher) I/II.  
1624/26 Salter, Kammermusik-Studien. I/II.  
1798/99 — Die Kunst des Übens. I. Der Bogen. II. Linke Hand (Daumenaußsatz).  
2306 Schröder, Op. 39. Triller u. Staccato.

## Violoncell und Klavier.

- 1562/64 Arlen und Gesänge aus Opern und Oratorien (Roth). 3 Bände  
2426 Bach, 3 Sonaten (J. Klengel)  
1244 Beethoven, Sämtliche Sonaten.  
38 — Sämtliche Violoncellsonaten (Grützmacher).  
1245 — Sämtliche Violoncell-Variationen.  
1133 — Op. 17. Horn-Sonate F. (Grützmacher).  
1232 — Op. 40 u. 50. Romanzen (Grützmacher).  
1199 Chopin, Op. 3. Introdunkt. u. Polonaise.  
1201 — Op. 65. Sonate G m.  
87/88 — Mazurkas, Nottornos (Davidoff).  
90 — Walzer (Davidoff).  
2939 Fitzenhagen, Op. 8. Resignation.  
2963 — Op. 29. Drei kleine Stücke.  
1510.1575 Gade, Violin-Sonaten Op. 6, 21.  
2827 Goltermann, Op. 14. Konzert Nr. 1. A moll.  
2499 Händel, Sonate G moll (Bearb. v. Lindner).  
2500 — Sonate D moll (Bearb. v. Lindner).  
2501 — Sonate B dur (Bearb. v. Lindner).  
482 Haydn, Violin-Sonaten (Grützmacher).  
2238 — Konzert D dur (F. A. Gevaert).  
2915 Klengel, Op. 1. Suite E moll.  
2290 — Op. 4. Konzert Nr. 1. A moll.  
2938 — Op. 7. Konzertino C dur.  
2345 — Op. 9. Notturmo, C dur.  
2240 — Op. 10. Konzertstück D moll.  
2541 — Op. 13. Gavotte, D moll.  
2348 — Op. 19. Variationen, Amoll.  
2519 — Op. 32. Sarabande.  
2573 — Op. 26. 6 Stücke. Heft I. Lied ohne Worte. Gavotte. Intermezzo.  
2574 — Heft II. Wiegenlied.  
2575 — Heft III. Barcarole. Scherzino  
2227/29 — Op. 44. Sechs Stücke. I. Romanze. Alter Tanz. II. Wiegenlied. Mazurka. III. Gavotte. Savoyard.  
2776 — Kadenz u. Schluß z. Volkmann Op. 33.  
2971 Kühnel, Sonate. Adur (Bennat).  
2844 Liszt, Consolations (J. de Swert).  
378 Lyrische Stücke f. Konzert u. Salon (Grimm).  
1411/12 — Dieselben in 2 Abteilungen.  
2968 Mendelssohn, 2 Sonaten und Variationen.  
1800 Mollique, Op. 45. Konz., D. (Grützmacher).  
221a/b Mozart, Violin-Sonaten. I/II.  
2430 Nicodé, J. L., Op. 23. Sonate H moll  
2808 Pfitzner, H., Op. 1. Sonate, Fis moll  
2479 Reuss, Aug., Barcarole.  
907.934 Rubinstein, Sonaten Op. 18, 39.  
1388 — Op. 49. Sonate F m.  
1572/73 Russ. Lieder u. Romanz. (Salter). 2 Bde.  
2418 Schubert, Arpeggione-Sonate (Muller).  
760 Schumann, Op. 15. Kinderszenen.  
2508 — Op. 15. Nr. 7. Träumerei.  
842 — Op. 70. Adagio und Allegro.  
843 — Op. 78. Phantasiestücke.  
848 — Op. 102. 5 Stücke im Volkston.  
1509 — Op. 121. Violin-Sonate Nr. 2.  
1388 — Op. 129. Konz. Am. (J. Klengel).  
1354 — Lyrisches u. Romant. (Hüllweck).  
2285 Sibellus, Jean, Op. 44. Valse triste.  
2792 Tschalkowsky, Album.  
1035/37 Unsre Lieblinge. Die schönst. Melodien. Leicht. (Jul. Klengel). I/II.  
2321 Volkmann, Rob., Op. 7. Romanze, E dur.  
2776 Volkmann-Klengel, Kadenz u. Schluß zum Violoncellkonzert Op. 33.  
2505 Wagner, Album a. Lohengrin.  
1633 — Potpourri a. Lohengrin.

### Violoncell und Orgel.

- 2999 Album (Händel, Haydn, Schumann, Goltermann, Volkmann, Liszt, Reinecke, Wagner-Lohengrin).

### 2 Violoncelle.

- 1345/49 Dotzauer, Op. 52, 58, 63, 156, 159. Übungen.  
2916 Klengel, Op. 22. Suite D moll.  
2359/62 Lee, S., Op. 36—39 je 3 Duos.  
659 — Ecole du Violoncellista.  
1150/62 Romberg, Op. 9. 3 Duos D, F, E m.

### 2 Violoncelle und Klavier.

- 2974 Grimm, Adagio, G dur.  
2367 Klengel, Op. 46. Konzert E moll.  
2368 Romberg, B., Op. 72. Konzertino A dur (Klengel).

## KONTRABASS.

- 1937/38 Laska, Op. 50. Kontrabassschule I/II  
1639 Teuchert, Praktische Studien.  
1460 Wolff, Praktische Studien.