



Volksausgabe Breitkopf & Härtel

No. 2500

# HÄNDEL

## Sonate No. 2 in Dmoll

Violoncell und Pianoforte

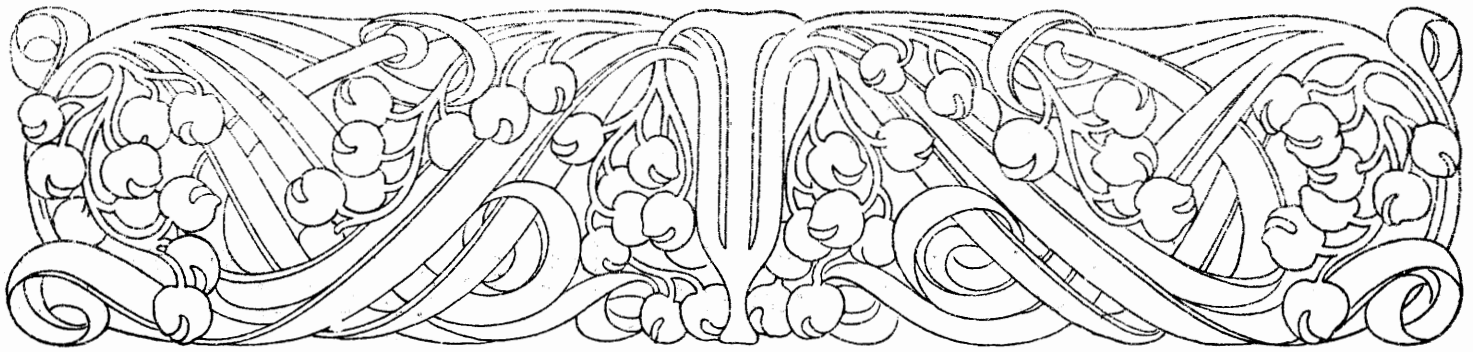
(Aug. Lindner)



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**G. F. HÄNDEL**

**DREI SONATEN**

nach Instrumental-Konzerten

Nr. 1. Gmoll – Nr. 2. Dmoll – Nr. 3. Bdur

Für Violoncell und Pianoforte

bearbeitet von

**Aug. Lindner**



*New York Branch*  
*24 W. 20th Street*

# SONATE.

G. F. Händel.  
Arr. v. Aug. Lindner.

Andante sostenuto.

Violoncello.

Pianoforte.

The musical score is arranged in four systems. The first system includes staves for Violoncello and Pianoforte. The second system continues the Pianoforte part. The third system features a new instrument (likely Violin) and continues the Pianoforte part. The fourth system continues both the Violin and Pianoforte parts. Dynamics include *f*, *sf*, *p*, *cresc.*, and *dim.*. The score contains numerous triplets and slurs.

The first system of the musical score consists of three staves. The top staff is a single bass clef line. The middle and bottom staves are grand staff notation (treble and bass clefs). The music features piano dynamics (*p*) and includes triplet markings (*3*) over groups of notes.

The second system of the musical score consists of three staves. The top staff is a single bass clef line. The middle and bottom staves are grand staff notation. The tempo is marked *Adagio.* Dynamics include *cresc.*, *f*, *dim.*, and *p*.

**FUGA.**  
**Allegro.**

The third system of the musical score consists of three staves. The top staff is a single bass clef line. The middle and bottom staves are grand staff notation. The tempo is marked *Allegro.* Dynamics include *mf*.

The fourth system of the musical score consists of three staves. The top staff is a single bass clef line. The middle and bottom staves are grand staff notation.

The fifth system of the musical score consists of three staves. The top staff is a single bass clef line. The middle and bottom staves are grand staff notation. Dynamics include *cresc.*.

First system of musical notation. The vocal line (top staff) begins with a dynamic marking of *f*, followed by *mf*. The piano accompaniment (middle and bottom staves) starts with *f* and includes a *dim.* marking. A *mf* marking appears in the bass line.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features chords and moving lines in both hands.

Third system of musical notation. The vocal line includes a *cresc.* marking and a *f* dynamic. The piano accompaniment also features a *cresc.* marking and a *mf* dynamic.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features chords and moving lines in both hands. A *f* dynamic marking is present at the end of the system.

Fifth system of musical notation. The vocal line includes a *cresc.* marking, followed by *f*, *dim.*, and *mf*. The piano accompaniment also features a *cresc.* marking and a *dim.* marking.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a bottom staff with a bass clef. The music features a melodic line in the treble and a supporting bass line. Dynamic markings include *cresc.* (crescendo), *dim.* (diminuendo), and *p* (piano).

Second system of musical notation. It consists of three staves: a top staff with a treble clef and a bottom staff with a bass clef. The music continues with similar melodic and harmonic structures. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo).

Third system of musical notation. It consists of three staves: a top staff with a treble clef and a bottom staff with a bass clef. The music features a more active bass line. A dynamic marking of *f* (forte) is present.

Fourth system of musical notation. It consists of three staves: a top staff with a treble clef and a bottom staff with a bass clef. The music continues with a strong rhythmic presence. A dynamic marking of *f* (forte) is present.

Fifth system of musical notation. It consists of three staves: a top staff with a treble clef and a bottom staff with a bass clef. The tempo is marked *Adagio.* (Adagio). Dynamic markings include *cresc.* (crescendo) and *ff* (fortissimo). The system concludes with a double bar line and repeat signs.



Andante.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The tempo is marked 'Andante'. The key signature has one flat (B-flat). The time signature is 3/8. Dynamics include *mf*, *p*, *pp*, and *dim.*. Performance instructions include *cantabile*. The score features various musical notations such as slurs, accents, trills (*tr.*), and ornaments (*n*). The first system starts with *mf* in both hands. The second system includes *cantabile* and *p*. The third system includes *p*. The fourth system includes *mf*, *pp*, *mf*, and *dim.*. The fifth system includes *mf* and *p*.



First system of musical notation, consisting of three staves (treble, bass, and a third staff). The music features rhythmic patterns and melodic lines.

Second system of musical notation, consisting of three staves. It includes the instruction *cresc. poco a poco* written in both the upper and lower staves.

Third system of musical notation, consisting of three staves. It features dynamic markings *f* (forte) and *p* (piano), along with performance instructions *(tr)* and *(w)*.

Fourth system of musical notation, consisting of three staves. It includes the instruction *(w)* and continues the melodic and harmonic development.

Fifth system of musical notation, consisting of three staves. It includes the instruction *cresc.* and dynamic markings *f* (forte).

Adagio.

The Adagio section consists of three systems of music. Each system includes a piano staff (top) and a grand staff (middle and bottom). The piano staff features a melodic line with dynamics ranging from *p* to *f*, and articulations such as *cresc.*, *dim.*, and *attacca*. The grand staff provides harmonic support with chords and textures. The first system starts with *p* and *f* dynamics. The second system includes *cresc.*, *f*, *dim.*, and *p* dynamics. The third system includes *f*, *dim.*, *mf*, *dim.*, and *attacca* dynamics.

Allegro.

The Allegro section consists of two systems of music. Each system includes a piano staff (top) and a grand staff (middle and bottom). The piano staff features a rhythmic line with a *f* dynamic. The grand staff provides harmonic support with chords and textures. The first system includes a *f* dynamic. The second system includes a *f* dynamic.

First system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The top staff begins with a piano (*p*) dynamic and a half note, then continues with a melodic line of eighth notes. A mezzo-forte (*mf*) dynamic appears later in the system. The grand staff features a piano (*p*) dynamic at the start, with a mezzo-forte (*mf*) dynamic in the lower bass staff. The music includes various articulations such as slurs and accents.

Second system of musical notation, continuing the piece. It features a grand staff with piano (*p*) dynamics in both the treble and bass staves. The music is characterized by flowing eighth-note patterns and slurs.

Third system of musical notation. The top staff is a single bass staff with a piano (*p*) dynamic. The grand staff below begins with a *dolce* marking and a piano (*p*) dynamic. The system concludes with a *cresc.* (crescendo) marking and a piano (*p*) dynamic.

Fourth system of musical notation. The top staff is a single bass staff with a *pizz.* (pizzicato) marking and a piano (*p*) dynamic. The grand staff features a piano (*p*) dynamic, with *sf.* (sforzando) markings in the lower bass staff. The music includes slurs and dynamic changes.

Fifth system of musical notation. The top staff is a single bass staff with an *arco* marking and a forte (*f*) dynamic. The grand staff begins with a forte (*f*) dynamic and includes *sf.* (sforzando) and *dim.* (diminuendo) markings. The system ends with a piano (*p*) dynamic.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The vocal line starts with a *p* dynamic and includes a *cresc.* marking. The piano accompaniment also features a *cresc.* marking and a *mf* dynamic. The system concludes with a *mf* dynamic marking.

Second system of musical notation. The vocal line begins with a *cresc.* marking and includes dynamics of *f*, *p*, and *f*. The piano accompaniment also has a *cresc.* marking and dynamics of *f*, *p*, and *f*.

Third system of musical notation. The vocal line starts with a *mf* dynamic, followed by *p* and *f*. The piano accompaniment begins with a *p* dynamic and includes a *f* dynamic.

Fourth system of musical notation. Both the vocal and piano lines start with a *f* dynamic. The piano accompaniment features a complex rhythmic pattern with many beamed notes.

Fifth system of musical notation. The vocal line begins with a *dolce* marking. The piano accompaniment starts with a *p* dynamic. The system ends with a double bar line.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part is marked *dolce*. The music features a melodic line with slurs and a harmonic accompaniment.

Second system of musical notation. It consists of three staves. The piano part includes dynamic markings *f*, *dim.*, and *mf*. The music continues with melodic and harmonic development.

Third system of musical notation. It consists of three staves. The piano part includes dynamic markings *dim.*, *p*, *cresc.*, and *dim. e calando*. The music shows a gradual increase in volume followed by a decrease and a change in tempo.

Fourth system of musical notation. It consists of three staves. The piano part is marked *a tempo* and *f*. The music features a strong, rhythmic accompaniment.

Fifth system of musical notation. It consists of three staves. The piano part is marked *p*. The music concludes with a soft, sustained chord.

First system of musical notation. It consists of a single staff in bass clef and a grand staff (treble and bass clefs). The bass staff begins with a *p* dynamic marking. The grand staff begins with a *mf* dynamic marking. The music features a melodic line in the bass staff and a chordal accompaniment in the grand staff.

Second system of musical notation. It consists of a single staff in bass clef and a grand staff. The bass staff has a *p* dynamic marking. The grand staff has a *p* dynamic marking. The music continues with melodic and harmonic development.

Third system of musical notation. It consists of a single staff in bass clef and a grand staff. The bass staff has a *p* dynamic marking. The grand staff has a *dolce* dynamic marking. The music features a melodic line in the bass staff and a chordal accompaniment in the grand staff.

Fourth system of musical notation. It consists of a single staff in bass clef and a grand staff. The bass staff has a *p* dynamic marking. The grand staff has a *cresc.* dynamic marking. The music features a melodic line in the bass staff and a chordal accompaniment in the grand staff.

Fifth system of musical notation. It consists of a single staff in bass clef and a grand staff. The bass staff has a *f* dynamic marking. The grand staff has a *f* dynamic marking. The music features a melodic line in the bass staff and a chordal accompaniment in the grand staff.



First system of musical notation. It consists of three staves: a top staff with a treble clef and a double bar line, and two staves below it (treble and bass clefs) forming a grand staff. The top staff contains a melodic line with a *p* dynamic marking and a *cresc.* marking. The grand staff contains a piano accompaniment with *cresc.* and *mf* markings.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with *cresc.* and *f* dynamics in the top staff, and *cresc.* and *f* dynamics in the grand staff.

Third system of musical notation. The top staff shows dynamics of *p*, *f*, *mf*, and *p*. The grand staff shows dynamics of *p*, *f*, *mf*, and *p*.

Fourth system of musical notation. The top staff shows dynamics of *f* and *f*. The grand staff shows dynamics of *p*, *f*, and *f*.

Fifth system of musical notation, the final system on the page. It continues the melodic and piano accompaniment lines.







# MUSIK FÜR STREICHINSTRUMENTE.

## VIOLINE.

### Violine allein.

- 048 Alard, Charakteristische Studien.  
1376 Bach, 6 Sonaten (Hermann).  
1953 — 6 Suiten (Wilh. Altmann).  
1171 Campagnoli, Op. 18. Divertissements  
1270 — 20 Etüden (Schradieck).  
2531 Carri, Spezialtonleiterstudien I.  
2532/34 — II/IV Terzen, Sexten, Oktaven.  
2885 — 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.  
1187/88 — 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. Kreutzer.  
1521 — Lagenübungen (2.—7. Lage) (d.-frz.).  
1520 — Üb.-i. Formv. Char.-Stück (1. Lage)  
2160 Florilo, 36 Etüden (Felice Togni).  
2222 Gaviniés, 24 Etüden (Matinées).  
470 Herling, Op. 13. Elementar-Viol.-Schule.  
2881 Hillgenberg, Op. 8. Fröhliche Musikstudien (Klavier ad lib.).  
2301 Hohmann-Schmidt, Violinschule.  
1227 Kreutzer, 19 Etüden (Schradieck).  
2196 — 42 Etüden (Capricen).  
2125 — Dieselben. Instruktl. 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.  
1534/36 Mazas, Op. 36. Etüden. 3 Hefte.  
2010/11 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).  
1463 — 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).  
1936 — Op. 87. 12 kleine Elem.-Duos (,).  
1297 Bruni, Op. 34. 6 Violin-Duos.  
1423 Campagnoli, Op. 14. 6 Duos (Vollrath).  
1511/12 — 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.  
1962/63 — 60 Duette. Ein Anhang zu jeder Violinschule (Schmidt). I/II.  
1520 — Übungen (Charakterstücke).  
1526/28 Mazas, Op. 38. Duette. 3 Hefte.  
1537/1516 Pleyel, Op. 8. 48. je 6 Duette.  
996/1146 Spohr, Op. 39 und 67, je 3 Duette.  
944/46 — 50 Übungen u. Vortragsstücke aus der Violinschule. 3 Hefte.  
1032/34 Unsere Lieblinge, Die schönsten Melodien. 1. Lage. (David). 4 Bde.

### Violine und Klavier.

- 1483 Aus alten Zelten. (Wehrle).  
483 Bach, 6 Sonaten (Hermann).  
919/21 — 3 Violin-Konzerte Am., E. D.  
9 — 6 Violin-Sonaten (Schumann).  
989/94 — Dieselben einzeln: Nr. 1—6.  
1335/36 — Chaconne (Schumann Mendelssohn).  
474 — 6 Sonaten f. Pedal-Klavier (David).  
2427/28 — 6 Flöten-Sonaten I. II.  
1246/47 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).  
87 — Sämtl. Cello-Sonat. u. Variat. (David).  
37a — Sämtl. Cello-Sonaten (David).  
37b — Sämtl. Cello-Variationen.  
1248 — Variationen u. Rondos.  
2762/64 Bériot, Airs variés Op. 2, 7, 12.  
1847 — Air varié Op. 15.  
2765/67 — Airs variés Op. 42, 67, 79.  
1846/1856 — Konzerte Nr. 1, 2.  
2768/70 — Konzerte Nr. 3, 4, 5.  
1979 — Konzert Nr. 6.  
2771/72 — Konzerte Nr. 7, 8.

### Violine und Klavier.

- 1857.2773 Bériot, Konzerte Nr. 9, 10.  
1848 — Op. 77. 10 kleine Vortragsstücke.  
1849 — Op. 100. Balletszene.  
1980 — 12 Melodies italiennes.  
3091 Bossi, Op. 99. 4 Stücke in Suitenform.  
2212 — „Bach“, Op. 26. Konzert, G moll.  
2331 Carri, Op. 8. Elfenfantz (Terzenetude).  
2507 Chausson, Ernest, 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 Dittler, 12 kleine Lieder ohne Worte.  
1803 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. 9 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.  
2245/46 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 Herling, Op. 14 16 leichte Musikstücke.  
2881 Hillgenberg, C 8. Fröhliche Musikstunden.  
1992/93 Hohe Schule. (David). I/II.  
2518 Joachim, Jos., Op. 2. Drei Stücke.  
2510 — Op. 2 Nr. 1. Romanze, B dur.  
374.567 Klass. u. Modernes. Sammlung ausgew. Stücke (Hermann). 4 Bde.  
1425.1914 — 287 Kreutzer, 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. Opern.  
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  
621 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. 6.  
2403 — Konzert Nr. 7. (Neu aufgefunden).  
3010 — Serenade (Kleine Nachtmusik).  
220 — 18 Sonaten (David).  
2868 — Adagio, E dur (Hermann).  
2255 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).  
1544 — Op. 11. Moto Perpetuo (David).  
1934 — Capriccios u. Variationen (Singer).  
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 Rubinsteln, 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 H moll (Unvollendete)  
546 Schumann, Sämtliche Duos.  
758 — Op. 9. Karneval (Hüllweck).  
769 — Op. 15. Kinderszenen (Hüllweck).  
833 — Op. 38. Symphonie Nr. 1, B.  
995 — Op. 61. Symphonie Nr. 2, C.  
842 — Op. 70. Adagio und Allegro.  
843 — Op. 73. 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 Sibelius, Jean, Op. 44. Valse triste.  
3000 Sinding, Op. 99. Sonate D moll.  
2126 Singelée, 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.  
1977.1136 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-Becker, Teufelstrillersonate.  
2797 Thomassin, Impromptu Op. 64.  
2798 — Violin-Sonate E moll Op. 72.  
4028 Tschalkowsky, Op. 36. Konzert.  
2794 — Album.  
1029/31 Unsere Lieblinge. Die schönst. Melodien. Leicht v. Carl Reinecke. 4 Bde.  
1057 —  
3064 Vercini, Konzert-Sonate, E moll.  
3079 Vieuxtemps, Op. 6. Air varié.  
3080 — Op. 15. Les Arpèges.  
1478 Vioffi, Konzert Nr. 22, A m.  
376 Vorstudien zur hohen Schule. (David)  
2489 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 Moïfat, 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 Violinetüden (Spitzner).  
1591 Hermann, Op. 18. Konzert-Studien  
1987 Orchesterstudien (Fr. Hermann).  

### Viola und Klavier.

  
1668 Beethoven, Op. 17. Horn-Sonate.  
1669 — Violoncell-Sonaten. (Naumann).  
1476.1488 Gade, Violin-Sonaten. Op. 6, 21.  
2239 Haydn, Violoncell-Konz. D dur.  
803 Joachim, Hebräische Melodien.  
956 Rubinsteln, Op. 49. Sonate F m.  
846 Schumann, Op. 113. Märchenbilder.  
2284 Sibelius, 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 Dupont, 21 Etüden (J. Klengel).  
2969 Fitzingen, 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 Kreutzer, 22 Violin-Etüden.  
2279 Lee, S., Op. 57. 12 Etüden.  
1969 Nölk, Das erste Jahr des J. Cellisten.  
2108/9 Orchest.-Studien (Grützmacher) I/II.  
1624/25 Salter, Kammermusik-Studien. I/II.  
1798/99 — Die Kunst des Übens. I. Der Bogen. II. Linke Hand (Daumen-aufsatz).  
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 Violoncell-Sonaten (Grützmacher).  
1245 — Sämtliche 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, Notturmos (Davidoff).  
90 — Walzer (Davidoff).  
2939 Fitzingen, 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, D 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 Pfltzner, H., Op. 1. Sonate, Fis moll  
2479 Reuss, Aug., Barcarole.  
907.934 Rubinsteln, 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. 73. Phantasiestücke.  
848 — Op. 102. 5 Stücke im Volkston.  
1509 — Op. 121. Violin-Sonate Nr. 2.  
1888 — Op. 129. Konz. Am. (J. Klengel).  
1354 — Lyrisches u. Romant. (Hüllweck).  
2285 Sibelius, Jean, Op. 44. Valse triste.  
2792 Tschalkowsky, Album.  
1035/37 Unsere Lieblinge. Die schönst. Melodien. Leicht. (Jul. Klengel). I/III.  
2321 Volkman, Rob., Op. 7. Romanze, E dur.  
2776 Volkman-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, Volkman, Liszt, Reinecke, Wagner-Lohengrin).  

### 2 Violoncelle.

  
1345/49 Dotzauer, Op. 52, 58, 63, 156, 159. Übungen.  
2916 Klengel, Op. 22. Suite D moll.  
2359/82 Lee, S., Op. 36—39 je 3 Duos.  
559 — Ecole du Violoncelliste.  
1150/52 Romberg, Op. 9. 3 Duos D, F, E m.  

### 2 Violoncelle und Klavier.

  
2974 Grimm, Adagio, G dur.  
2367 Klengel, Op. 45. 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.