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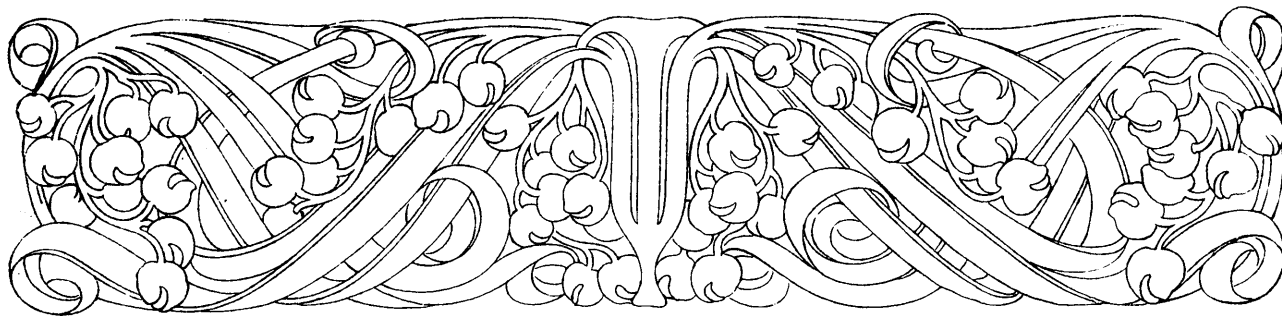
Orpheus

Klavier, Violine und Cello

(Saint-Saëns)



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FRANZ LISZT

ORPHÉE

POÈME SYMPHONIQUE

TRANSCRIT POUR

PIANO, VIOLON ET VIOLONCELLE

PAR

CAMILLE SAINT-SAËNS



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ORPHÉE

Poème symphonique

de
F. LISZT

transcrit pour Piano, Violon et Violoncelle

par

CAMILLE SAINT-SAËNS.

Andante moderato.

Violon. *p*

Violoncelle. *p*

Andante moderato.

Piano. 1 2 *mf*

ped.

p

dimin. 6 *smorz.* 1 2



mf
Ped.

Un poco più di moto.
espressivo

p
p espress. *mf*

Un poco più di moto.

6
dimin. *smorz.*
mf
*

mf
Ped.

Ped.
*

First system of musical notation. It consists of four staves: two for the violin and two for the piano. The violin parts are marked with *pizz.* and *p* (piano) at the beginning, and *arco* later in the system. The piano part features complex chordal textures and melodic lines in both hands.

Second system of musical notation. Similar to the first, it has four staves. The violin parts are marked with *pizz.* and *mf* (mezzo-forte), and *arco* with *p* later. The piano part includes markings for *mf* and *Red.* (ritardando) with asterisks. There are also dynamic markings like *>* (accent) and *<* (decrescendo).

Third system of musical notation. It consists of four staves. The violin part is marked with *espress.* (espressivo). The bassoon part is marked with *pizz.* and *p*. The piano part continues with complex textures and includes a *p* marking.

First system of musical notation. It consists of three staves: a vocal line at the top, a bass line in the middle, and a piano accompaniment at the bottom. The piano part features a complex texture with many beamed sixteenth notes in both hands. A dynamic marking of *p* (piano) is present in the right hand of the piano part.

Second system of musical notation. It consists of three staves. The vocal line has a dynamic marking of *arco* above it. The bass line has a dynamic marking of *pizz.* above it. The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) in the right hand. The piano part continues with intricate sixteenth-note patterns.

Third system of musical notation. It consists of three staves. The vocal line continues with a melodic line. The piano accompaniment maintains its complex sixteenth-note texture throughout the system.

The first system of the musical score consists of two staves. The upper staff is for the violin, and the lower staff is for the cello and bass. The key signature is two sharps (F# and C#), and the time signature is 3/4. The violin part begins with a melodic line, followed by a long, expressive phrase marked *rall.* The cello/bass part provides a harmonic accompaniment with sustained chords and moving lines.

The second system of the musical score consists of two staves. The upper staff is for the violin, and the lower staff is for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The violin part is marked *Lento.* and begins with a melodic line. The piano accompaniment is marked *p* and *espressivo molto*, featuring a series of slanted eighth-note patterns. The instruction *arco* is written above the violin staff, and *una corda* is written below the piano staff.

The third system of the musical score consists of two staves. The upper staff is for the violin, and the lower staff is for the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The violin part is marked *espress. molto* and features a melodic line. The piano accompaniment continues with slanted eighth-note patterns, marked *p*.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). It contains a few notes with a slur and a crescendo hairpin. The piano accompaniment is on two staves (treble and bass clefs) and features a complex, arpeggiated texture with many notes, some beamed together. A crescendo hairpin is placed below the piano part.

Second system of musical notation. The vocal line continues with a slur and a fermata. The piano accompaniment continues with its arpeggiated texture. A *pizz.* (pizzicato) marking is placed above the piano part, and a *mf* (mezzo-forte) dynamic marking is placed below it. The system ends with a *dim.* (diminuendo) marking above the piano part.

Third system of musical notation. The vocal line continues with a slur and a fermata. The piano accompaniment continues with its arpeggiated texture. A *rinforz.* (ritornello) marking is placed above the piano part, and a *poco rall.* (poco rallentando) marking is placed below it. The system ends with a *dim.* (diminuendo) marking above the piano part.

R

arco

dolciss.

dolciss.

sempre una corda

Red.

Red.

simile

cresc.

rinforz.

cresc.

rinforz.

rinforz.

al

R

dulciss.

dolciss.

simile

Ped.

Ped.

cresc.

cresc.

cresc.

Ped.

Poco a poco più di moto.

rinforz.

rinforz.

Poco a poco più di moto.

3

3

3

Ped.

First system of musical notation. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The key signature has three sharps (F#, C#, G#). The vocal line features a melodic line with a slur and a fermata over the first measure, followed by eighth and sixteenth notes. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Second system of musical notation. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The key signature has three sharps. The vocal line starts with a dynamic marking *f* and includes slurs and fermatas. The piano accompaniment features a complex rhythmic pattern with slurs and dynamic markings. The text *f con passione* is written below the piano part. Below the piano part, there are three vertical symbols that look like stylized clefs or ornaments.

Third system of musical notation. It consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The key signature has three sharps. The vocal line continues with slurs and fermatas. The piano accompaniment has a consistent rhythmic pattern with slurs. The text *con passione f* is written below the piano part. Below the piano part, there are three vertical symbols similar to the ones in the previous system.

First system of musical notation. It consists of five staves: a vocal line at the top, a bass line, a grand piano (G.P.) staff with treble and bass clefs, and two piano accompaniment staves. The key signature has three sharps (F#, C#, G#). The piano part features a rhythmic pattern of eighth notes with slurs. The vocal line has a melodic line with slurs. The bass line has a simple accompaniment. A fermata is placed over the first measure of the piano accompaniment.

Second system of musical notation. It consists of five staves. The piano part continues with the eighth-note pattern. The vocal line has a melodic line with slurs and a triplet of eighth notes. The bass line has a simple accompaniment. A fermata is placed over the first measure of the piano accompaniment. The word "pizz." is written above the bass line, and "f" is written below it.

Third system of musical notation. It consists of five staves. The piano part continues with the eighth-note pattern. The vocal line has a melodic line with slurs and a triplet of eighth notes. The bass line has a simple accompaniment. A fermata is placed over the first measure of the piano accompaniment. The word "dim." is written above the piano part, and "3" is written below it.

R

arco
dolce

3
dolciss.

Red. una corda

Red.

simile

molto espress.

poco rall.

cresc.

rinforz.

poco rall.

dolciss.

pizz.

pp

p dolce.

simile

8

8

cresc.

arco

cresc.

cresc.

mf

pizz.

marcato

rinforz.

p

mf

Detailed description: This page of a musical score contains measures 1 through 16. It is written for Violin and Piano. The score is organized into three systems. The first system (measures 1-4) features a violin part with a *dolciss.* marking and a piano part with *pizz.* and *pp* markings. The second system (measures 5-8) includes a piano introduction with *p dolce.* and *8* (octave) markings, followed by the violin and piano parts with *simile* and *8* markings. The third system (measures 9-16) shows the violin part with *cresc.* and *arco* markings, and the piano part with *cresc.* and *marcato* markings. The piano part includes dynamic markings *mf*, *p*, and *mf*, as well as a *rinforz.* (ritornello) section. The key signature is B-flat major, and the time signature is 7/8.

The image displays three systems of musical notation, each consisting of a vocal line and a piano accompaniment. The vocal lines are written in a single treble clef, while the piano accompaniment is split between a right-hand treble clef and a left-hand bass clef. The first system includes the instruction *trem.* in the bass clef of the piano part. The piano accompaniment features a complex rhythmic pattern in the left hand, often with triplets and sixteenth notes, and a more melodic line in the right hand. The key signature changes from one sharp (F#) to two flats (Bb, Eb) across the systems. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

cresc. molto *ff* *Andante con moto.*

cresc. molto *cresc.* *ff*

cresc. molto *cresc. molto* *ff* *Andante con*

trem. *Red.*

molto tenuto quasi legato

molto tenuto quasi legato

moto.

First system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The vocal line begins with a series of notes, followed by a rest and then a note marked with a *ff* dynamic. The piano accompaniment features a complex rhythmic pattern with many beamed notes and rests.

Second system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The vocal line has a long note with a slur, followed by another long note. The piano accompaniment continues with its complex rhythmic pattern.

Third system of musical notation. It consists of three staves: a vocal line (top), a bass line (middle), and a piano accompaniment (bottom). The vocal line has a long note with a slur, followed by another long note marked with a *mf* dynamic. The piano accompaniment continues with its complex rhythmic pattern.

First system of musical notation. It consists of four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The vocal staves feature long, flowing melodic lines with various ornaments and slurs. The piano accompaniment is dense, with many chords and moving lines in both hands.

Second system of musical notation. Similar to the first system, it has four staves. The vocal parts continue with melodic lines. The piano accompaniment includes the instruction *dim.* (diminuendo) in both the vocal and piano staves, indicating a decrease in volume.

Third system of musical notation. It also consists of four staves. The piano accompaniment features the instruction *rallent.* (rallentando) and *pp* (pianissimo) in both the vocal and piano staves, indicating a slowing down and a very soft dynamic.

Lento.

pizz. arco
espress.

Lento.

pp

This system contains two systems of music. The first system has a violin staff with a *Lento.* tempo marking and a piano staff with *pizz.* and *arco* markings, and an *espress.* dynamic marking. The second system has a grand staff with a *Lento.* tempo marking and a *pp* dynamic marking.

cresc. *p cresc.*

cresc. *p cresc.*

cresc. *p*

This system contains two systems of music. The first system has a violin staff with *cresc.* markings and a piano staff with *p cresc.* markings. The second system has a grand staff with *cresc.* and *p* markings.

cresc. sempre

This system contains two systems of music. The first system has a violin staff with *cresc. sempre* marking and a piano staff. The second system has a grand staff.

First system of musical notation. It consists of two staves for voices and a grand staff for piano. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *cresc. molto* for the voices and *rinforz.* for the piano. A *Ped.* (pedal) marking is present at the end of the system.

Second system of musical notation. It continues the piano accompaniment with dense chordal textures and rhythmic patterns. The dynamic *ff* (fortissimo) is indicated at the beginning of the system.

Third system of musical notation. The piano part continues with complex textures. Dynamics include *rinforz.* and *dimin.* (diminuendo). The system concludes with a *ff* marking.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with notes and rests, marked with *pizz.* and *pp*. The middle staff is in bass clef with a key signature of one flat, containing a melodic line with notes and rests, marked with *pizz.* and *arco*. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat, containing a piano accompaniment with chords and single notes, marked with *pp*.

Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat, containing a melodic line with notes and rests, marked with *arco* and *dolciss.*. The middle staff is in bass clef with a key signature of one flat, containing a melodic line with notes and rests, marked with *dolciss.*. The bottom staff is a grand staff with a key signature of one flat, containing a piano accompaniment with chords and single notes, marked with *pp perdendosi* and *dolciss.*.

Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat, containing a melodic line with notes and rests, marked with *pizz.*, *arco*, and *ppp*. The middle staff is in bass clef with a key signature of one flat, containing a melodic line with notes and rests, marked with *pizz.*, *arco*, and *ppp*. The bottom staff is a grand staff with a key signature of one flat, containing a piano accompaniment with chords and single notes, marked with *poco rall.* and *ppp*. The system concludes with a double bar line and a repeat sign.

MUSIK FÜR STREICHINSTRUMENTE

VIOLOCELL.

Violoncell allein.

- 1236 Bach, 6 Cello-Sonaten (Dotzauer).
1275/78 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 Fitzenhagen, Op. 28. Techn. Studien.
1861 Grützmacher, Elite-Etüden alt. Meister.
2225 Kammermusik-Studien (Grützmacher).
3582 Klengel, J., Op. 43. Caprice in Form e. Chaconne.
3110/12 — Fagel, Übungen I—III.
1039 — 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.
3294 Kummer, Op. 44. 8 große Etüden.
3274 — Op. 57. 10 Etüden.
3275 — Op. 106. 8 Studien.
2279 Lee, S., Op. 57. 12 Etüden.
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 (Daumenauflage).
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).
3007 Bargiel, Op. 38. Adagio, G dur.
1244 Beethoven, Sämtliche Sonaten.
38 — Sämtliche Violinsonaten (Grützmacher).
1245 — Sämtliche Variationen.
1133 — Op. 17. Horn-Sonate F. (Grützmacher).
1232 — Op. 40 u. 50. Romanzen (Grützmacher).
3596 Boccherini, Konzert, B dur (Grützmacher).
3282 Bruch, Op. 55. Canzone, B dur.
1199 Chopin, Op. 3. Introdukt. u. Polonaise.
1201 — Op. 65. Sonate G m.
87/88 — Mazurkas, Notturmo (Davidoff).
90 — Walzer (Davidoff).
3094 Dupont, Konzert, E moll.
3351 Fitzenhagen, Op. 2. Konzert Nr. 1. H moll.
2939 — Op. 8. Resignation.
3280 — Op. 25. Leichte Variat., G dur.
3356 — Op. 27. Drei Salonstücke.
2963 — Op. 29. Drei kleine Stücke.
1510/1575 Gade, Violin-Sonaten Op. 21.
3629 Gemintlan, Sonate, C moll (Grützmacher).
2827 Goltermann, Op. 14. Konzert Nr. 1. A moll.
3484 — Op. 14. Berühmtes Andante dar.
3630 Greg, Op. 13. Violin-Sonate, G dur.
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).
3025/26 — 2 Violin-Konzerte, C u. G (Lier).
2238 — 1. Cello-Konzert D dur (Gevaert).
3618 — 2. Cello-Konzert, D dur (Grützmacher).
3564 Josephm, Op. 9. Hebräische Melod.
2915 Klengel, Op. 1. Suite E moll.
2290 — Op. 4. Konzert Nr. 1. A moll.
3619 — Op. 9. Scherzo, D 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.
3631 — Op. 16. Konzert-Etüde, 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.
8113 — Op. 46. Konzertino Nr. 3. A moll.
3481/83 — Op. 47. 8 Sonatinen, C, Am, G.
2776 — Kadenz u. Schluß z. Volkmann Op. 33.
2971 Kühnel, Sonate, Adur (Bennat).
2844 Liszt, Consolations (J. de Swert).
878 Lyrische Stücke 1. Konzert u. Salon (Grimm).
3411/12 — Dieselben in 2 Abteilungen.

Violoncell und Klavier.

- 2908 Mendelssohn, 2 Sonaten und Variationen.
3397 Mozart, Op. 32. 6 leichte Stücke.
1800 Mollue, Op. 45. Konz., D. (Grützmacher).
221a/b Mozart, Violin-Sonaten. I/II.
2430 Nicodé, J. L., Op. 23. Sonate H moll.
1969 Nöck, Das erste Jahr des Cellisten.
3555/56 Offenbach, 6 Vortragsstücke I/II.
3169 Paganini, Moto perpetuo (J. Klengel).
2808 Pfitzner, H., Op. 1. Sonate, Fis moll.
3421 Reger, Romanze.
3058 Reinecke, Op. 89. Sonate Nr. 2. Ddur.
3149/51 — Op. 146. Drei Stücke.
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.
3102/3 Scharwenka, Ph., Op. 98. 2 Stücke.
3156 — Op. 116. Sonate, G moll.
3325 Schenck, Suite, D moll.
2418 Schubert, Arpeggione-Sonate (Muller).
760 Schumann, Op. 15. Kinderszenen.
2508 — Op. 15. Nr. 7. Träumerei.
842 — Op. 70. Adagio und Allegro.
848 — Op. 75. Phantasiestücke.
1509 — Op. 102. 5 Stücke im Volkston.
1868 — Op. 121. Violin-Sonate Nr. 2.
1888 — Op. 129. Konz. Am. (J. Klengel).
1354 — Lyrisches u. Romant. (Hüllweck).
3645 Servais, Op. 5. Konzert.
3485 Sibellus, Op. 20. Malinconia.
3123 — Op. 42. Romanze, C dur.
2285 — Op. 44. Valse triste.
3649 — Op. 62a. Canonetta.
3652 — Op. 62b. Valse romantique.
3096 Tartini, Konzert D dur.
3290 Thomassin, Op. 76. Sonate, C moll.
2792 Tschalkowsky, Album.
1035/37 Unsere Lieblinge. Die schönste Melodien. Leicht. (Jul. Klengel) I/III.
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.

- 2099 Albin (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.
3152 Kummer, Op. 20. Drei Duos (Klengel).
3294 — Op. 44. 8 große Etüden.
3204 — Op. 57. 10 Etüden.
3275 — Op. 106. 8 Studien.
2358/62 Lee, S., Op. 38—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.
1480 Wolff, Praktische Studien.

KAMMERMUSIK.

Klavier-Trios.

- 1581/83 Beethoven, Sämtliche Trios. I/III.
3147 Bruch, Op. 5. Trio, C moll.
1390 Gade, Op. 42. Trio, F dur.
3224 Götz, Op. 1. Trio, G moll.
126a/b Haydn, 31 Trios (David). I/II.
1101/31 — Dieselben einzeln.
3326/27 Klengel, Op. 35. 2 Kindertrios, C, G.
3329 — Op. 39 Nr. 2. Kinder-Trio, Ddur.
3656 Leclair, Sonate Nr. 8. D dur (V. od. Fl. u. Vla. od. Cello u. Kl.).

Klavier-Trios.

- 3332 Liszt, Orpheus (Saint-Saëns).
389 Mendelssohn, Sämtliche Trios.
225 Mozart, Sämtliche Trios (Dörrfel).
2258 — Konzert. Symph. (V., Vla. u. Kl.).
3735 — Trio Nr. 5. G dur. Op. 16.
3057 Naumann, Op. 7. Trio, F moll (V., Vla. u. Kl.).
3371 Paqué, Vierte Suite. (V., Vla. u. Kl.).
3283 Scharwenka, P., Op. 105. Trio (V., Vla. u. Kl.).
414a Schubert, Sämtliche Trios.
414b — Op. 148. Nocturne, Es dur.
545 Schumann, Op. 63, 80, 88, 110, 132.
1303 — Sämtliche Trios. Op. 63, 80, 110.
740 — Op. 63. Erstes Trio, D moll.
741 — Op. 80. Zweites Trio, F dur.
742 — Op. 88. Phantasiestücke.
743 — Op. 110. Drittes Trio, G moll.
744 — Op. 132. Märchenerzählungen.
3349 Sibellus, Op. 44. Valse triste.
2938 Thomassin, Op. 62. Trio, D dur.
2433 Wagner, 4 Stücke a. Lohengrin.
3288 Wolfrum, Op. 24. Trio (V., Vla. u. Kl.).

Streich-Trios.

- 1243 Beethoven, Sämtl. Trios u. Serenade.
1568 Bruch, Op. 36a. 6 Trios für 2 Viol. u. Viola od. Vecll.

Klavier-Quartette.

- 3703 Götz, Op. 6. Quartett, E dur.
717 Schumann, Op. 47. Quartett. Esdur.
3349 Sibellus, Op. 44. Valse triste.
2433 Wagner, 4 Stücke a. Lohengrin.
3272 Weber, Op. 8. Quartett B dur.

Klavier zu 4 Hdn., Viol. u. Cello.

- 1555/67 Beethoven, Symph. Nr. 1/3 (Burchard).
1612/14 — Symph. Nr. 4/6 (Burchard).
170 Mendelssohn, Smtl. Ouvert. (Burchard)

Streichquartette.

- 1890/92 Beethoven, Sämtl. Quartette. I/III.
3333 Bruch, Op. 10. Quartett Nr. 2. Es dur.
117 Haydn, 15 berühmte Quart. (David).
175 Mendelssohn, Sämtl. Quartette. Part. I/II.
176 — Dieselben. Stimmen.
1353 Mozart, Sämtl. Quartette. Nr. 1—13.
223 — Dieselben. Nr. 14—23.
1159/61 Rubinstein, Op. 17. 3 Quartette.
1162/64 — Op. 47. 3 Quartette.
438 Schumann, Op. 41. Quartette.
1146 Spohr, Op. 61. Quartett H moll.
3378 Volkmann, Op. 9. Quart. Nr. 1. Amoll.

Klavierquintette.

- 3744 Jadassohn, Op. 70. Quintett, C moll.
3560 Scharwenka, Ph., Op. 118. Quint. H m.
3083 Schubert, Op. 114. Forellen-Quintett.
699 Schumann, Op. 44. Quintett Es dur.
3349 Sibellus, Op. 44. Valse triste.
3561 Weingartner, Op. 50. Quintett G moll f. Klar., Viol., Br., Vecll. u. Pfte.

Streichquintette.

- 1239 Beethoven, Quintette Op. 4, 29, 104, 137.
224 Mozart, 5 berühm. Quintette (David).

Sextett, Septett, Oktett.

- 1238 Beethoven, Op. 81b. Sextett, Es dur.
928 — Op. 20. Septett, Es dur.
997 Spohr, Op. 65. Doppel-Quart., Dmoll.

BLAS-INSTRUMENTE etc.

Flöte solo.

- 1554 Berbigular, 15 Übungen.
1472 Fürstenau, Op. 15. Übungen (Schindler).
2358 — Op. 42. Flötenschule.
2985 Op. 138. Kunst d. Flötenspiels.
2231 Orchesterstudien (E. Prill).
1524 Schindler, Bach-Studien.
1500/1 — Weg zur Virtuosität. I/II.
2142 Solobuch (Friedrich der Große, Fürstenau, Popp, Terschak, Tulou etc.)

2 Flöten.

- 1517 Tulou, Op. 72. 3 große Duette (Barge)
1518 — Op. 102, 103, 104. 9 leichte Duette

Flöte und Klavier.

- 2427/28 Bach, 6 Sonaten. I/II.
2349 Mendelssohn, Scherzo aus Sommer-nachtsraum.
2576/77 Mozart, Konzert Nr. 1/2. G dur, D dur (Nr. 2 mit Kadenz von Andersen).
3341 — Andante G dur [315].
3097 Reger, Konzert G dur.
3422 Reger, Romanze.
2870 Reinecke, Op. 283. Konzert.
1522 Tulou, Konzert-Rondo (Barge).
2910 Wagner, Lohengrin-Phantasie (Popp)

Klarinette, Fagott, Oboe.

- 2468 Baermann, Op. 30. Unterhaltende Übungen für Klarinette.
2826 David, Introduction u. Variat. über Schubert, Sehnsuchtswalzer für Klar. u. Klavier.
2120 Gabler, Klarinetten-Schule.
2300 Mozart, Op. 107. Klarinetten-Konz. mit Klavier.
3396 — Konzert B dur. Fagott u. Kl.
2132/33 Orchesterstud. f. Klarin. (Hinze) I/II.
1530a/b — f. Fagott (Weller). I/II.
1539 Rietz, Konzertstück. Oboe u. Klav.
1543 Schlemann, Charakterist. Studien f. Oboe.
843 Schumann, Op. 73. Phantasiestücke. Klarinette und Klavier.
847 — Op. 94. Romanzen. Oboe u. Kl.
2143 Solobuch f. Klarinette (Bruch, David, Hofmann, Mozart, Schubert, Schumann, Singaglia, Spohr etc.).
1585 Weber, Op. 26. Konzertino. Klar. u. Klavier.
1540 — Op. 73. Klar.-Konzert m. Klav.
1541 — Op. 74. Klar.-Konzert mit Klavier Es.
1717 Wiedemann, 45 Etüden für Oboe.

Horn solo und mit Klavier.

- 1553 Beethoven, Horn-Sonate, m. Klavier.
3030 Goltermann, Berühmtes Andante m. Klavier.
3031/32 Haydn, 2 Horn-Konzerte m. Klavier.
1459 Kling, Hornschule, deutsch-franz.
1739 — Hornschule, deutsch-engl.
1561 — 40 charakterist. Studien.
2561/64 Mozart, Hornkonzert Nr. 1—4 mit Klavier.
3034 — Horn-Quintett, Es f. Horn m. Kl.
3033 — Konzert-Rondo, Es dur, mit Klav.
3423 Reger, Romanze, mit Klavier.
842 Schumann, Op. 70. Adag. u. Allegro, mit Klavier.
2166 Solobuch für Horn (Beethoven, Goltermann, Haydn, Hofmann, Mozart, Reinecke, Schubert, Wagner etc.).
3035 Wagner, Lohengrins Ankunft, m. Kl.
2509 Weber, Op. 45. Konzertino, m. Klav.

Trompete, Baßtuba.

- 1134 Kosleck, Schule f. Cornet u. Trompete. I.
1135 — Teil II.
2144 Orchesterstud. f. Trompete (Kosleck).
2244 — für Baßtuba (Teuchert).

Harfe.

- 2929 Bantock, Sapphischer Tanz.
3633 Liszt, Consolations (Schuecker).
2353/57 Orchesterstud., 5 Hefte (Schuecker).
2234 Wagner, Brautlied a. Lohengrin für Harfe und Klavier (Snoer).

Mandoline, Gitarre.

- 2335 Bortolazzi, Schule f. Mandoline.
1532 Schiek, Gitarrenschule.
1621 20 Lieder für 1 Singst. u. Gitarre (Schick).
2352 Funk, 18 Volkslieder für 1 Singst. u. Gitarre.
3190/98 Scholander, Programme. 100 Lieder mit Laute od. Gitarre. I/IX.

MUSIK FÜR STREICHINSTRUMENTE

VIOLINE.

Violine allein.

- 948 Alard, Charakteristische Studien.
1376 Bach, 6 Sonaten (Hermann).
1953 — 6 Suten (Wilh. Altmann).
1171 Campagnoli, Op. 18. Divertissement
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 (dtsch.-frz.). I. T.
1451 — Dieselbe. II. Teil.
1452 — Dieselbe (deutsch-engl.). I. Teil.
1453 — Dieselbe. II. Teil.
1167/68 — Op. 39. Dur u. Moll. 2 Hefte.
1950 — Op. 43. Suite (Henri Petri).
1231 — Op. 44. Zur Violinschule. Etüden für Anfänger in der I. Lage.
1428 — Op. 45. Zur Violinschule. Etüden.
2012/14 — Konzert-Studien (Petri). I. Violin. II. Rode. III. Kreuzer.
1521 — Lagenübungen (2.—7. Lage) (d.-frz.).
1520 — Üb. i. Formv. Char.-Stück (I. Lage).
2160 Fiorillo, 36 Etüden (Felice Togni).
2222 Gaviñes, 24 Etüden (Matinées).
470 Hering, Op. 13. Elementar-Viol.-Schule.
2881 Hillenbergs, Op. 8. Fröhliche Musikstunden (Klavier ad lib.).
2301 Hohmann-Schmidt, Violinschule.
1227 Kreuzer, 19 Etüden (Schradieck).
2196 — 42 Etüden (Capricen).
2125 — Dieselben. Instruk. Ausg. m. zahlr. Erläut. von Henry Petri (d.-e.).
2828 Kützö, 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 schwerer Stellen a. d. Werk f. Kirchs. 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, 60 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).
3539 Wienlawski, Op. 10. L'Ecole moderne.

2 Violinen.

- 1935 Bériot, Op. 57. 3 Duos. (R. Hofmann).
1936 — Op. 87. 12 kleine Elem.-Duos (u.).
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 I. 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).
3644 Gabauer, Op. 10. 12 leichte Duette.
1596/28 Mazas, Op. 38. Duette. 3 Hefte.
1537/1515 Pleyel, Op. 48. Je 6 Duette.
896.1145 Spohr, Op. 89 und 87. Je 3 Duette.
944/46 — 50 Übungen u. Vortragsstücke aus der Violinschule. 3 Hefte.
1032/34 Unsere Lieblinge, Die schönsten Melodien. I. Lage. (David). 4 Bde.
3545/46 Wienlawski, Op. 18. Etudes-Caprices I/II.

3 Violinen.

- 3610 Bella, Op. 13. Zweite Sonate.

Violine und Viola.

- 3632 Bach, Duette (David).
3601/2 Haydn, M., 4 Sonaten. I/II.
3655 Klengel, P., Op. 45. Serenade.
3082 Mozart, 2 Duos.
3271 Spohr, Op. 13. Duo.

Violine und Klavier.

- 1483 Aus alten Zeiten. (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.

Violine und Klavier.

- 1246/47 Beethoven, Sämtl. Sonaten. 2 Bde.
1326 — Dieselben. Wohlf. 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. 60. Romanzen (David).
1249 — Op. 61. Konzert D (David).
37 — Sämtl. Cello-Son. u. Variat. (David).
37a — Sämtl. Cello-Sonaten (David).
3176 — Sämtl. Cello-Variationen.
1248 — Variationen u. Rondos.
3166 Bériot, Air varié. Op. 1.
2762/34 — 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.
1857.2773 — Konzerte Nr. 9, 10.
1848 — Op. 77. 10 kleine Vortragsstücke.
1849 — Op. 100. Ballettszene.
1980 — 12 Mélodies italiennes.
3190 Bizet, Carmen-Phantasie.
3348 Bleyde, Op. 10. Konzert.
3391 Bossi, Op. 99. 4 Stücke in Suitenform.
2212 Bruch, Op. 26. Konzert, G moll.
3681/86 Burmeister-Tschalkowsky, Op. 39. Kinder-Album. Freie Bearbeitungen. Nr. 1. Altes franz. Lied. — 2. Neapolitanisch. — 3. Spukgeschichte. — 4. Trümlerei. — 5. Die Lerche. — 6. Lied des Drehorgelmannes.
2331 Carri, Op. 8. Elfentanz (Terzenstudie).
2507 Chausson, Ernest, Op. 25. Poème.
1200 Chopin, Op. 65. Sonate Gm. (David).
91 — 8 Walzer (David).
2457 Chopin-Wilhelmj, Notturmo D dur.
3627 — Op. 26 Nr. 1. Polonaise.
3005 Corelli, Polles d'Espagne.
1972 David, Op. 5. Der kleine Tambour.
3168 — Op. 6. Der rote Sarafan.
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 Vortragsst.
1028 Diéval, 12 kleine Lieder ohne Worte.
3153 Dussek, Op. 20. 6 Sonatinen (Togni).
3189 — Op. 69 Nr. 1. Sonate.
3706 Elgar, Op. 17. La Capricieuse.
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.
3628 Gade, Op. 1. Nachklänge von Ossian.
1362 — Op. 6. Sonate Nr. 1 A dur.
1427 — Op. 21. Sonate Nr. 2 D m.
2274 — Op. 56. Konzert D moll (A. Orth).
2245 — Op. 59. Sonate Nr. 3 B dur.
1477 Gavottin-Album (Hermann).
3716 Goltermann, Berühmtes Andante aus Op. 14.
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 (Dörffel).
2891/92 — Violin-Konzerte C dur, G dur.
1590 Hering, Op. 14. 16 leichte Musikstücke.
2881 Hillenbergs, Op. 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.
3713 — Op. 3. Konzert G moll in einem Satze.
3357 — Op. 11. Konzert D moll in ungar. Weise.
374.567 Klass. u. Modernes. Sammlung ausd. gew. Stücke (Hermann). 4 Bde.
1425.1914 Klengel, P., Op. 38. Suite Nr. 1. D m.
3108 — Op. 40. Suite Nr. 2. H moll.
3384/85 — Op. 42. 6 lyrische Stücke. I/II.
3390 — Op. 44. 2 Charakterstücke. — 2187 — Kreuzer, Konz. Nr. 14 (David-Petri).
2902 — Konzert Nr. 13. D dur.
2903/4 — Konzert Nr. 18. E moll, Nr. 19. D moll.
2888 Kützö, Op. 14. Souvenir d'une fête.
3008 Leclair, Sarabande und Tambourin.
1333 Lipinski, Op. 21. Militär-Konzert D.
3636 — Allegro. a. Militär-Konz. (Wilhelmj).
3358 Locatelli, Sonate, G moll.
1240 Lortzing, Album. Stücke a. s. Opern.
2056 Lumbye, Traumbilder. Phantasie.
2059 Lyrische Stücke hrag. v. Fr. Hermann.
3213/14 Mendelssohn, Symphonie Nr. 1, 2.
2308/09 — Symphonie Nr. 3, 4.

Violine und Klavier.

- 3215 Mendelssohn, Symphonie Nr. 5.
8009 — Op. 4. Sonate. F moll.
186 — Op. 64. Violinkonzert (David).
2316 — Hoheitsmarsch u. Kriegsmarsch.
169 — Sämtl. 11 Ouvertüren (Hermann).
2599 — 5 berühmte Ouvertüren.
2578 Merikanto-Burmeister, Valse lente.
1783.1797 Mollque, Op. 10, 21. Konzerte Nr. 8, 5.
521 Mozart, 6 Konzerte.
2481/32 — Konzert B Nr. 1, D Nr. 2.
2242.2199 — Konzert G Nr. 3, D Nr. 4.
1801.02 — Konzert A Nr. 5, Es Nr. 6.
2403 — Konzert Nr. 7. (Neu aufgefunden).
3114 — Berühmte Ouvertüren.
3010 — Serenade (Kleine Nachtmusik).
220 — 18 Sonaten (David).
2868 — Adagio, E dur (Hermann).
3311 — Rondo, C dur (Hermann).
3518 Nardini, Sonate, D dur (David).
3521 Offenbach, Hoffmanns Erzählungen. Phantasie.
2255 Ondricek, Fr., Op. 21. Rhapsodie bohème.
1383 Paganini, Op. 8. Konzert D (David).
2459 — 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).
3104 — 24 Capricen. Klavierbegleitung.
3334 Pleyel, J., Op. 8. 6 leichte Duette.
2183 — Op. 48. 6 leichte Duette.
3225 Pugnani, Sonate (Scalero).
3420 Reinecke, Romanze.
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.
2847 — Konzert Nr. 7. A moll.
2848 — Konzert Nr. 8. E moll.
2854 — Konzert Nr. 11. D dur.
3181 — 24 Capricen. Klavierbegleitung.
3273 — Op. 10 u. 18. Airs variés.
933.957 Rubinstein, Sonaten. Op. 19, 49.
907a — Op. 18. Violoncell-Sonate D dur.
3226 Scalero, Op. 8. 14 Variationen über Thema von Mozart.
3237 — Op. 12. Sonate.
3227 — Op. 15. Suite im alten Stil.
3228 — Op. 16. 3 Walzer-Capricen.
3238 — Op. 17. 3 Stücke.
3225 — Sonate von Pugnani.
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.
3092 — Symphonie Nr. 7. C dur.
3023 — Symphonie H moll (Unvollendet).
446 — Schumann, Sämtliche Duos.
758 — Op. 9. Karneval (Hüllweck).
759 — Op. 15. Kindersonnen (Hüllweck).
3584 — Op. 15 Nr. 7 u. 8. Trümlerei und Am Kamin.
833 — Op. 38. Symphonie Nr. 1, B.
3218 — Op. 44. Klavier-Quintett, E dur.
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.
844 — 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.
763 — Op. 129. Kinderball.
9024 — Op. 131. Phantasie. C dur.
4178 — Lyrisches u. Romantisches.
3188 — Ouvertüren. Manfred u. Genoveva.
3122 Sibellus, Jean, Op. 42. Romanze in C.
2283 — Op. 44. Valse triste.
3665 — Op. 46. Melisande.
3578 — Op. 51. Nocturne aus Belsazar.
3648 — Op. 62a. Canzonetta.
3651 — Op. 62b. Valse romantique.
3000 Sinding, Op. 99. Sonate D moll.
3132 — Op. 100. Romanze, D dur.
2126 Singele, Op. 66. Pastorale Phantasie.
2127 — Op. 123. Lohengrin-Phantasie.
1943 Simgaglia, Op. 20. Konzert A.
2917 — Op. 29. Rapsodia piemontese.
3263 Sitt. Hans, Op. 10. Nennenlose Bistter.
3598 — Op. 11. Konzert, D moll (Brodkary).
3266 — Op. 89. Drei Stücke.
3267 — Op. 97. Drei Stücke.
3269 — Nocturne, F dur.
3141/45 — Vortrags-Album I—V.
2418 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).
2174 — Nr. 12 (Sitt).
3700 Stamitz, Konzert, B dur (Schuster).
3078 Suppé, Berühmte Ouvertüren.
1983 Tauswelsen (B. Scholz).
2520 Tartini-Becker, Teufelstrillersonate.
2797 Thomassin, Impromptu Op. 64.
2798 — Violin-Sonate E moll Op. 72.

Violine und Klavier.

- 4028 Tschalkowsky, Op. 85. Konz.
2794 — Album.
3681/86 — Op. 89. Kinder-Album siehe Meister.
1029/31 Unsere Lieblinge. Die schönsten Melodien. Leicht v. Carl Reinecke. 4 Bde.
3064 Veracini, Konzert-Sonate, Emoll.
3079 Vieltuemp, Op. 6. Air varié.
3694 — Op. 10. Konzert Nr. 1. E dur.
3688 — Op. 11. Fantasia-Caprice.
3080 — Op. 15. Les Arpèges.
3689 — Op. 22 Nr. 3. Réverie.
3695 — Op. 31. Konzert Nr. 4. D moll.
3696 — Op. 35. Fantasia appassionata.
3696 — Op. 37. Konzert Nr. 5. A moll.
3691 — Op. 43. Ballade und Polonaise.
3692 — Op. 48. Nr. 1. Romanze.
3693 — Op. 40. Nr. 2. Regrets.
3697 — Op. 40. Nr. 3. Bohémienne.
3697 — Album.
1478 Vloth, Konzert Nr. 22, A m.
2849 — Nr. 23. G dur (David-Petri).
2850 — Nr. 24. H moll (A.v.d.Hoya).
2851 — Nr. 25. A moll (David-Petri).
2852 — Nr. 29. E moll (David-Petri).
3701 Vittal, Ciaconna, G moll (David).
3776 Vortrags-Album zur hohen Schule. (David).
3141/45 Vortrags-Album I/IV (Sitt).
2469 Wagner, Faust-Ouvertüre.
2795 — Album a. Lohengrin.
1519 — Lohengrin-Potpouri (Hermann).
2332 — Lohengrin-Vorspiel.
1027 — 10 Melodien a. Lohengrin (leicht).
1098 — Isolands Liebestod.
3872 Weber, Ouvertüren-Album.
3081 — Sonaten.
2214 Weingartner, Op. 42 Nr. 1. Sonate D dur.
2215 — Op. 42 Nr. 2. Sonate Fis moll.
3533 Wienlawski, Op. 3. Souvenir de Posen.
3534 — Op. 4. Polonaise de Concert.
3535 — Op. 5. Adagio élégiaque.
3538 — Op. 6. Souvenir de Moscou.
3537 — Op. 7. Capriccio-Valse.
3538 — Op. 9. Romance et Rondo élégant.
3540 — Op. 11. Le Carnaval Russe.
3541 — Op. 12. 2 Mazurkas de Salon.
3542 — Op. 14. Konzert Nr. 1. Fis moll.
3183 — Op. 15. Thema mit Variationen.
3543 — Op. 16. Scherzo-Tarantella.
3544 — Op. 17. Legende.
3547 — Op. 19. 2 Mazurkas caractéristiques.
3548 — Op. 21. 2me Polonaise brillante.
3549 — Op. 22. Konzert Nr. 2. D moll.
3579 — Daraus: A la Zingara.
3580 — Daraus: Romanze.
3560 — Op. 23. Gigue.
3561 — Kuyawiak. 2. Mazurka.
3563 — Fantasia Orientale.
3100 Ysaye, Op. 11. Lointain passé. Mazurka.
3407 — Op. 12. Poème élégiaque.

Violine und Orgel oder Harmonium.

- 2504 Album (Bach, Händel, Mendelssohn, Schumann, Gade, Goltermann, Reinecke, Wagner).

- 3637 Bossi, Op. 84. Adagio, As dur.
2412 Reinecke, Vorspiel a. Manfred.

2 Violinen und Klavier.

- 2377 Bach, Konzert D moll.
3871 — 2 Sonaten, C dur, G dur (David).
1798 Mottat, Ausgew. Stücke ber. Meister.
3739 Mozart, Concertos, C dur.
3334 Pleyel, J., Op. 8. 6 leichte Duette.
2183 — Op. 48. 6 leichte Duette.

VIOLA.

- 417 Bruni, 20 Studien (Hermann).
419 Campagnoli, 30 Capricen.
2064 Gaviñes, 24 Violin-Études (Spitzner).
1691 Hermann, Op. 18. Konzert-Studien.
3060 — Op. 22. Technische Studien.
3823 Klüngenfeld, Violaschule für Geige.
1987 Orchesterstudien (Fr. Hermann).

Viola und Klavier.

- 3359 Bach, 3 Sonaten (E. Naumann).
1668 Beethoven, Op. 17. Horn-Sonate.
1669 — Violoncell-Sonaten. (Naumann).
3283 Bruch, Op. 55. Canzone, B dur.
1476.1488 Gade, Violin-Sonate. Op. 6, 21.
2239 Haydn, Violon.-Konz. D dur.
803 Joachim, Hebräische Melodien.
3324 — Op. 10. Variationen.
3382/83 Klengel, P., Op. 39. 6 Stücke I/II.
956 Rubinstein, Op. 49. Sonate F m.
846 Schumann, Op. 113. Märchenbilder.
2234 Sibellus, Jean, Op. 44. Valse ind.
1691 Wagner, Potpourri a. Lohengrin.

Fortsetzung siehe Innenseite des Umschlags.