

Closed shelf Piano part

339467

**TROIS SONATES**  
 pour  
**Pianoforte et Violoncelle**  
 composées  
 par  
**GEORGE ONSLOW.**

Op. 16. N<sup>o</sup> 1.

**Nouvelle Edition.**

Pr. 1 Thlr. 10 Ngr

*À défaut de Violoncelle chaque Sonate est arrangée pour Pianoforte et Alto (Viola).*

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CLOSED SHELF



# A Monsieur Baudiot.

Allegro. M.M. ♩ = 132.

G. Onslow. Op. 16. N<sup>o</sup> 1.

PIANO.

*p*

*cresc.* *f* *p*

*cre - scen - do* *f*

*p*

7895

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various rhythmic values and accidentals.

Second system of musical notation, including a 'loco' marking and a dotted line indicating a specific musical phrase.

Third system of musical notation, featuring dynamic markings such as *fz*, *dol.*, and *legato*.

Fourth system of musical notation, showing a continuation of the piano accompaniment with various rhythmic patterns.

Fifth system of musical notation, including dynamic marking *pp*, 'loco' markings, and vocal lyrics: *cre - scen - do.*

Sixth system of musical notation, featuring dynamic markings *f.*, *crescendo sempre*, and *ff p*.

Call of the Sea by Andrew Johnson

First system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains two staves with various musical notations including notes, rests, and dynamic markings.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains two staves. The first staff has a first ending bracket labeled '1' and a *pp* dynamic marking. The second staff has a *pp* dynamic marking.

Third system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains two staves. The first staff has a *pp* dynamic marking. The second staff has a *pp* dynamic marking.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains two staves. The first staff has a *dol.* dynamic marking. The second staff has a *f risoluto* dynamic marking.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat. The system contains two staves with various musical notations including notes, rests, and dynamic markings.

First system of musical notation. The upper staff (treble clef) contains a complex, fast-moving melodic line with many accidentals and slurs. The lower staff (bass clef) contains a simpler accompaniment with chords and single notes. A dynamic marking *p* is present in the second measure of the lower staff.

Second system of musical notation. The upper staff continues the complex melodic line, with a *loco* marking above the final measure. The lower staff has a dynamic marking *sf* in the third measure.

Third system of musical notation. The upper staff shows a melodic line with some rests. The lower staff has a dynamic marking *pp* in the third measure.

Fourth system of musical notation. This system is primarily in the bass clef, showing a complex accompaniment with many notes and slurs.

Fifth system of musical notation. The upper staff has a melodic line with slurs and fingerings. The lower staff has a dynamic marking *p* in the third measure.

First system of musical notation, piano (p), crescendo (cresc.), forte (f), and fortissimo (f<sup>tt</sup>) dynamics.

Second system of musical notation, dynamics include *dim.* and *p*.

Third system of musical notation.

Fourth system of musical notation.

Fifth system of musical notation, includes *loco* marking and a dotted line with the number 8 above it.

Sixth system of musical notation, includes *loco*, *p legato*, and *f* dynamics.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a series of eighth and sixteenth notes, some with slurs and accents. The key signature has one flat (B-flat).

The second system continues the musical piece. It features a treble staff with a 'loco' marking above a series of notes. The bass staff has a 'ff' (fortissimo) dynamic marking. The system concludes with a 'pp' (pianissimo) marking in the bass staff.

The third system shows a 'crescendo' marking in the bass staff, followed by a 'ff' dynamic. The upper staff has a 'dim.' (diminuendo) marking. The system ends with a 'pp' dynamic in the bass staff.

The fourth system begins with a 'p' (piano) dynamic in the bass staff. The system concludes with a 'cresc.' (crescendo) marking in the bass staff.

The fifth system features a 'dim.' marking in the bass staff. The system ends with a 'ff' dynamic in the bass staff.

The sixth system starts with a 'cresc.' marking in the bass staff. The system concludes with a 'ff' dynamic in the bass staff.

Andante.

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

*Red.* \*

*tr*

*cre - scendo* *f* *dim.*

*p*



8..... loco

This system features a treble clef staff with a complex melodic line of eighth and sixteenth notes, some beamed together. A dotted line with the number '8' above it spans the first four measures. The word 'loco' is written above the fifth measure. The bass clef staff provides a harmonic accompaniment with chords and single notes.

This system continues the melodic and harmonic development. The treble staff has several slurs and accents. The bass staff includes some chromatic movement and rests.

This system shows a continuation of the piece. The treble staff has a few longer notes and slurs. The bass staff features a rhythmic pattern of chords. The system concludes with a double bar line and first/second endings.

*dot.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

This system is characterized by the use of the sustain pedal. The word 'dot.' is written above the first measure. The word 'Ped.' is written above the treble staff in measures 2, 4, 6, and 8, each followed by an asterisk. The treble staff has a melodic line with slurs, while the bass staff has a steady accompaniment.

This system continues the piece with similar melodic and harmonic textures. It includes first and second endings at the end of the system.

Musical score system 1, featuring piano accompaniment with a treble and bass clef. The piece is in a key with two sharps (F# and C#). The music consists of eighth-note patterns in both hands. Pedal markings (Ped.) are present in the first and second measures, with asterisks indicating specific pedal points. The word "ere" is written in the treble clef in the sixth measure.

Musical score system 2, continuing the piano accompaniment. It includes the lyrics "seen" and "do" in the treble clef. The music features a dynamic shift to *f* (forte) in the second measure. Pedal markings (Ped.) and asterisks are used throughout. A section marked "loco" begins in the fifth measure, indicated by a dotted line above the staff.

Musical score system 3, featuring piano accompaniment with a treble and bass clef. The music is marked *dim.* (diminuendo) in the first measure. The bass line includes the instruction "dol. legato" (dolce legato). The system contains complex chordal textures and arpeggiated figures.

Musical score system 4, featuring piano accompaniment with a treble and bass clef. The music includes a trill (tr) in the treble clef in the second measure. Pedal markings (Ped.) and asterisks are used in the final four measures. The bass line has some handwritten markings: "1 5 5 4 1 2 5 5".

Musical score system 5, featuring piano accompaniment with a treble and bass clef. The music continues with complex textures and includes several pedal markings (Ped.) with asterisks. The system concludes with a final cadence in the bass line.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key and 7/8 time. It features a rhythmic pattern of eighth and sixteenth notes in both hands.

Second system of musical notation. The right hand has a melodic line with slurs and accents, including a triplet marked '3 tr'. The left hand has a bass line with slurs. The word 'staccato' is written above the right hand.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. The words 'cresc.' and 'decendo' are written above the right hand, followed by 'f' and 'dim.'.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, including a triplet marked '3 tr'. The left hand has a bass line with slurs. The dynamic marking 'p' is written below the left hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. The dynamic marking 'p' is written below the left hand.



**Allegretto.** ♩ = 80

**FINALE.**

1 *p*

*cresc.* *dim.*

*loco*

*p*

*cre - seen - do* *f*

*f*

*p*

*loco*

*cre - seen - do*

*loco*

*cre - seen - do*

First system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 7/8. Dynamics: *f*, *ff*. Fingerings: 2, 1, 2, 1. Includes a fermata over the final measure.

Second system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 7/8. Dynamics: *Ped.*, *dim.*, *ere - seen - do dimi nuendo*, *dol.*, *Ped.*. Includes a fermata over the final measure.

Third system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 7/8. Dynamics: *Ped.*. Includes a fermata over the final measure.

Fourth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 7/8. Dynamics: *loco*. Includes a fermata over the final measure.

Fifth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 7/8. Dynamics: *Ped.*. Includes a fermata over the final measure.

Sixth system of musical notation. Treble clef, bass clef. Key signature: one flat. Time signature: 7/8. Dynamics: *staccato*, *f*. Includes a fermata over the final measure.

Musical notation for the first system, featuring piano accompaniment. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A 'Red.' marking is present in the right hand.

Musical notation for the second system. Dynamics include *f*, *dim.*, and *p*. There are also asterisks (\*) in the left hand.

Musical notation for the third system, including lyrics: *ere scen do*. Dynamics include *Red.*, *p*, and *sempre ff*. There are asterisks (\*) in the left hand.

Musical notation for the fourth system, including lyrics: *loco*. Dynamics include *p* and *Red.*. There are asterisks (\*) in the left hand.

Musical notation for the fifth system, including lyrics: *ere scen do*. Dynamics include *f* and *dim.*. There are asterisks (\*) in the left hand.

Musical notation for the sixth system, featuring piano accompaniment. Dynamics include *p* and *f*. There are numerical markings 2, 3, and 4 in the left hand.

Handwritten musical notation system 1. Treble clef, bass clef. Includes a melodic line with a slur and a 4-measure fingering above it, and a bass line with a steady eighth-note accompaniment.

Handwritten musical notation system 2. Treble clef, bass clef. Treble clef has a complex melodic line with slurs and 4-measure fingering. Bass clef has a steady eighth-note accompaniment.

Handwritten musical notation system 3. Treble clef, bass clef. Treble clef has a melodic line with slurs and 4-measure fingering. Bass clef has a steady eighth-note accompaniment. The word "ere" is written below the treble clef.

Handwritten musical notation system 4. Treble clef, bass clef. Treble clef has a melodic line with slurs and 3-measure fingering. Bass clef has a steady eighth-note accompaniment. The words "seen" and "do" are written below the treble clef. A dynamic marking "f" is present.

Handwritten musical notation system 5. Treble clef, bass clef. Treble clef has a melodic line with slurs and 3-measure fingering. Bass clef has a steady eighth-note accompaniment.

Handwritten musical notation system 6. Treble clef, bass clef. Treble clef has a melodic line with slurs and 3-measure fingering. Bass clef has a steady eighth-note accompaniment.



First system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of chords and melodic lines, with some notes marked with a '2' above them. The bass clef part features a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, continuing the piece. The treble clef part shows a more active melodic line with eighth notes. The bass clef part continues with a steady accompaniment. A fermata is placed over the final note of the treble staff.

Third system of musical notation, marked with *loco* above the treble staff. It includes dynamic markings *dim.* and *mol. Ped.*. The treble staff has a melodic line with slurs, and the bass staff has a more complex accompaniment with slurs and a *Ped.* marking.

Fourth system of musical notation, featuring a *Ped.* marking with an asterisk in the bass staff. The treble staff continues with a melodic line, and the bass staff has a complex accompaniment with slurs and a *Ped.* marking.

Fifth system of musical notation, showing a dense texture with many notes in both staves. The treble staff has a complex melodic line with many slurs, and the bass staff has a complex accompaniment with many slurs.

Sixth system of musical notation, featuring a *Ped.* marking in the bass staff. The treble staff has a melodic line with slurs, and the bass staff has a complex accompaniment with slurs and a *Ped.* marking.

8..... loco 8..... loco

*staccato*

*f*

Handwritten: 5, 3, 1

8.....

loco

*f* *dim.* *p*

*crese.* *f*

Ped. \* Ped.

8<sup>a</sup> loco 8..... loco

Ped.

8..... loco

*f*

cre - scen - do

5  
lucio  
dim. ritard. - poco p a tempo

cre - scen - do poco a poco f

Red. p

smorz. ppp rit. ppp Fine.

# WERKE FÜR KAMMERMUSIK

im Verlage von

Breitkopf und Härtel in Leipzig.

## Septette, Sextette, Quintette und Quartette für das Pianoforte.

Beethoven, L. van., op. 16. Quintett für Pflte., Oboe, Clar., Horn u. Fagott. in Es . . . . . n.	1 15	Danzi, op. 40. Quatuor pour Piano, Violon, Alto et Violoncelle . . . . . n.	1 15	Kalkbrenner, F., op. 132. Grand Septuor (A dur) pour Piano avec Hautbois, Clarinette, Cor, Basson, Violoncelle et Contrebasse . . . . . n.	3 —	Mendelssohn Bartholdy, F., op. 40. Concerto No. 2 D moll pour le Pianoforte avec Quintuor . . . . . n.	2 10
— 3 Quartette für Pianoforte, Violine, Bratsche u. Vcell. No. 1. in Es . . . n.	1 —	— op. 41. Quintuor pour Piano, Oboe, Clarinette, Cor et Basson . . . . . n.	1 15	Kuhlau, op. 32. Grand Quatuor (C dur) pour Piano, Violon, Viola et Violoncelle	2 —	Mozart, W. A., Quatuor (G moll) pour Piano, Violon, Viola et Violoncelle . . . . . n.	1 10
— 2. - D. . . . . n.	1 6	Dussek, J. L., op. 41. Grand Quintuor pour Piano, Violon, Alto et Violoncelle obligés et Contrebasse ad lib. . . . . n.	1 10	Leidesdorf, op. 66. Quintette pour Piano, Violon, Clarinette, Violoncelle et Basse	2 —	— Quatuor (Es dur) pour Piano, Violon, Viola et Violoncelle . . . . . n.	1 10
— 3. - C. . . . . n.	— 27	— op. 46. Quatuor pour Piano, Violon, Alto et Violoncelle (E dur) . . . . . n.	1 15	Limmer, F., op. 13. Grand Quintuor (E dur) pour Piano, Violon, Alto, Violoncelle et Basse . . . . . n.	3 —	— Quintett (Es dur) für Pflte., Oboe, Clar., Horn und Fagott. Neue Ausg. . . . . n.	1 10
— Quartett f. Pflte., Viol., Bratsche u. Vcell nach d. Quintett. op. 16. in Es u.	1 15	Field, J., Quintetto pour Piano, 2 Violons, Alto et Violoncelle . . . . . n.	— 20	Lobe, C., Quatuor (Es dur) pour Piano, Violon, Viola et Violoncelle . . . . . n.	1 20	— Quartett (E dur) f. Pianof., Violine, Viola u. Violoncell nach dem Quintett f. Pianoforte, Oboe, Clarinette, Horn u. Fagott, arrangirt. Neue Ausgabe. . . . . n.	1 —
Bertini, H., jeune, op. 79. No. 1. grand Sextuor pour Piano, 2 Violons, Alto, Violoncelle et Contrebasse . . . . . n.	3 10	Gährich, W., op. 4. Quartett für Pianoforte, Violine, Alto und Violoncell, in C moll. . . . . n.	1 20	— op. 9. Second Quatuor (D moll) pour Piano, Violon, Viola et Violoncelle . . . . . n.	1 15	Onslow, G., op. 30. Sextuor (Es dur) p. Piano, Flüte, Clarinette, Cor, Basson et Basse ad lib. (ou pour Piano, 2 Violons, Alto, Violoncelle et Basse). . . . . n.	3 15
— Dito op. 85. No. 2. . . . . n.	3 —	Grädener, C. G. P., op. 7. Quintett in G moll, f. Pianoforte, 2 Violinen, Viola u. Violoncell. . . . . n.	2 20	Louis, Ferd., op. 5. Quatuor (Es dur) p. Piano, Violon, Viola et Violoncelle . . . . . n.	2 15	Schlesinger, D., op. 14. Quatuor (C moll) p. Piano, Violon, Viola et Violoncelle. . . . . n.	2 15
— Dito op. 90. No. 3. . . . . n.	3 5	Hummel, J. N., Quatuor pour Piano, Violon, Alto et Violoncelle in G dur (neuv. posth. No. 4.) . . . . . n.	1 10	— op. 6. Quatuor (F moll) pour Piano, Violon, Viola et Violoncelle . . . . . n.	2 15	Schumann, R., op. 44. Quintett in Es dur f. Pflte., 2 Viol., Bratsche u. Violoncell	3 —
— Dito pour Piano, Violon, 2 Altos, Violoncelle et Contrebasse, op. 114. No. 4. . . . . n.	3 —	Kalkbrenner, F., op. 81. Quintetto pour Piano avec Violon (ou Clarinette) Viola ou (Cor), Violoncelle et Contrebasse . . . . . n.	2 10	Mendelssohn Bartholdy, F., op. 22. Capriccio brillant pour le Pianoforte avec Quintuor . . . . . n.	1 15	Stiehl, H., op. 40. Grand Quatuor pour Piano, Violon, Viola et Violoncelle . . . . . n.	3 —
Boom, J. v., op. 6. Grand Quatuor pour Piano, Violon, Alto et Violoncelle . . . . . n.	2 15			— op. 25. Concerto No. 1 G moll pour le Pianoforte avec Quintuor . . . . . n.	2 20		
Brambach, C. J., op. 5. Sextett f. Pflte., 2 Violinen, 2 Bratschen u. 2 Violoncell	3 15						
Cramer, J. B., Quatuor pour Piano, Violon, Alto et Violoncelle (Es dur) . . . . . n.	1 —						

## Trios für Pianoforte, Violine und Violoncell.

Beethoven, L. van., Trios. No. 1. op. 1. No. 1. in Es. . . . . n.	1 6	Gouvy, Th., op. 8 in E dur . . . . . n.	2 20	Henzel, Fanny., op. 11 in D moll . . . . . n.	2 20	Mozart, W. A., Trio. No. 1 G dur, No. 2 B dur, No. 3 E dur, No. 4 C dur, No. 5 G dur, No. 6 B dur, No. 7 Es dur. . . . . n.	1 10
— 2. - 1. - 2. - G. . . . . n.	1 12	Goldschmidt, O., op. 12 in B dur . . . . . n.	3 —	Horsley, C. E., op. 13. No. 2 in H dur . . . . . n.	3 —	Naumann, E., op. 7 in F moll . . . . . n.	2 10
— 3. - 1. - 3. - Cm . . . . . n.	1 3	Hartknoch, C. E., op. 4 in E moll . . . . . n.	1 —	Hünten, F., op. 172. No. 3 in B dur . . . . . n.	1 15	Onslow, G., op. 3. No. 1 in A moll . . . . . n.	1 —
— 4. - 70. - 1. - D. . . . . n.	1 3	Haydn, J., Trios für Pianoforte, Violine u. Violoncell. Neue Partitur-Ausgabe, zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferdinand David. No. 1 in G dur, No. 2 in Fismoll, No. 3 in C dur, No. 4 in E dur, No. 5 in Es dur, No. 6 in D dur, No. 7 in A dur, No. 8 in C moll, No. 9 in A dur, No. 10 in E moll, No. 11 in Es dur, No. 12 in Es dur, No. 13 in B dur, No. 14 in G moll, No. 15 in Es moll, No. 16 in C dur, No. 17 in Es dur, No. 18 in C dur, No. 19 in D moll, No. 20 in Es dur, No. 21 in D dur, No. 22 in B dur, No. 23 in F dur, No. 24 in As dur, No. 25 in F dur, No. 26 in C dur, No. 27 in F dur, No. 28 in G dur, No. 29 in F dur, No. 30 in D dur, No. 31 in G dur à 1 Thlr. (No. 29, 30 und 31 mit Flöte oder Violine und Violoncell.)	2 20	Jadassohn, S., op. 20. Trio. E dur . . . . . n.	2 15	— op. 3. No. 2 in C dur . . . . . n.	1 —
— 5. - 70. - 2. - Es. . . . . n.	1 12			Kalkbrenner, F., op. 30 in B dur . . . . . n.	1 —	— 3. - 3 in G moll . . . . . n.	1 —
— 6. - 97. in B. . . . . n.	1 24			— op. 149. No. 5 in As dur . . . . . n.	1 20	— 14. - 1 in E moll . . . . . n.	1 10
— 7. in B. in 1 Satze . . . . . n.	— 12			Klengel, J., op. 1. Trio für Pianoforte, Violine und Viola. Es dur . . . . . n.	3 10	— 14. - 2 in Es dur . . . . . n.	1 10
— 8. - Es. . . . . n.	— 21			— op. 36 in C moll . . . . . n.	1 20	— 14. - 3 in D dur . . . . . n.	1 10
— Variationen. op. 121a. in G. . . . . n.	— 24			Kündinger, R., op. 10. Premier grand Trio. Cis moll . . . . . n.	3 —	— 20 in D moll . . . . . n.	2 10
— 14 Variationen. op. 44. in Es. . . . . n.	— 21			Landwehr, J., Trio. F dur . . . . . n.	3 —	— 26 in C moll . . . . . n.	2 —
— Trio für Pflte., Clar. oder Violine u. Violoncell. op. 11. in B. . . . . n.	1 —			Leonhard, J. E., op. 18. Zweites Trio. G moll . . . . . n.	3 —	— 27 in G dur . . . . . n.	1 15
— Trio für Pflte., Violine u. Violoncell nach der Symphonie op. 36. in D. . . . . n.	1 21			Louis, Ferd., op. 2 in As dur . . . . . n.	2 —	Reinecke, C., op. 38 in D dur . . . . . n.	2 15
— Trio für Pflte., Clar. od. Violine u. Violoncell. op. 38. in Es, nach dem Septett op. 20. . . . . n.	1 24			— op. 3. Es dur . . . . . n.	2 —	Schumann, Clara., op. 17 in G moll . . . . . n.	2 —
Behrens, H., op. 20. No. 2 in Es dur. . . . . n.	2 15			— op. 10 in Es dur . . . . . n.	1 15	Schumann, R., op. 63. No. 1 in D moll . . . . . n.	3 15
Brahms, J., op. 8. in H dur . . . . . n.	3 10			Lövenskiöld, H., de, op. 2 in F dur . . . . . n.	2 —	— op. 110. No. 3 in G moll . . . . . n.	3 —
Bruch, M., op. 5. Trio. C moll . . . . . n.	2 15			Lux, Fr., Grosses Trio. Cis moll . . . . . n.	2 20	Stiehl, H., op. 32 in Es dur . . . . . n.	2 10
Dobrichzky, A., op. 9 in C moll . . . . . n.	3 —			Macfarren, G. A., Trio in E dur . . . . . n.	2 —	— op. 36. Grand Trio. B dur . . . . . n.	2 15
Dobrzynski, J. F., op. 17 in A moll . . . . . n.	2 —			Mendelssohn Bartholdy, Fr., op. 49. No. 1 in D moll . . . . . n.	3 —	Street, J., op. 6. Trio. Es dur . . . . . n.	3 15
Dupont, A., op. 33. Grand Trio. G moll . . . . . n.	3 15			— op. 66. No. 2 in C moll . . . . . n.	3 15	— op. 11 in A dur . . . . . n.	3 15
Eckert, C., op. 18. in H moll . . . . . n.	3 —					Töpfer, J. G., op. 6 in A dur . . . . . n.	1 20
						Vollweiler, C., op. 20. No. 1 in F dur . . . . . n.	2 —
						Würst, R., op. 5 in G dur . . . . . n.	2 —

## Duos für Pianoforte und Violine.

Alard, D., op. 26. Grand Duo concertant pour Piano et Violon. . . . . n.	2 —	Dreyschock et Panofka, op. 66. Duo sur l'Opéra: Le Prophète de G. Meyerbeer . . . . . n.	1 5	Kalkbrenner et Lafont, op. 168. Duo sur Charles VI. . . . . n.	1 5	Onslow, G., op. 11. No. 1. Sonate in D dur . . . . . n.	— 25
Bazzini, A., op. 16. 2 Morceaux de Salon pour Piano et Violon. . . . . n.	1 —	Dupont, A., op. 14. Duo in E dur. . . . . n.	1 20	Klein, J., grand Duo in D dur. . . . . n.	2 —	— op. 11. No. 2. Sonate in Es dur. . . . . n.	— 25
Beethoven, L. van., Sonaten. No. 1. op. 12. No. 1. in D. . . . . n.	— 21	Dussek, J. L., op. 46. 6 leichte Sonaten. Neue Ausgabe . . . . . n.	— 10	Klengel, J., op. 2. Sonate No. 1. . . . . n.	1 25	— 3. Sonate in F moll . . . . . n.	— 25
— 2. - 12. - 2. in A. . . . . n.	— 21	Gade, N. W., op. 6 in A dur. . . . . n.	1 20	— 3. - 2. . . . . n.	2 —	— 15. Duo in F dur. . . . . n.	1 10
— 3. - 12. - 3. - Es. . . . . n.	— 24	— op. 21. Sonate in D moll. . . . . n.	1 20	Kreutzer, R., grande Sonate in Amoll. . . . . n.	— 20	— 29. Sonate in E dur. . . . . n.	1 10
— 4. - 23. in A m. . . . . n.	— 21	Grädener, C. G. P., op. 11. Sonate . . . . . n.	1 20	Kuhlau, F., op. 6. Sonate facile . . . . . n.	— 15	— 31. Duo in G moll . . . . . n.	1 15
— 5. - 24. - F. . . . . n.	— 27	Haydn, J., Sonaten. Neue Partitur-Ausg. No. 1 in G dur . . . . . n.	— 20	Leidesdorf, op. 63. grande Sonate conc. . . . . n.	1 10	Pixis, op. 105. Thème varié. . . . . n.	— 20
— 6. - 30. No. 1. in A. . . . . n.	— 21	— 2 in D dur . . . . . n.	— 20	Lindner, op. 5. 4 Pièces . . . . . n.	— 20	Radecke, R., op. 1. 4 Stücke. . . . . n.	1 10
— 7. - 30. - 2. - Gm. . . . . n.	1 —	— 3 in Es dur . . . . . n.	— 15	Louis, A., Grande Caprice conc. (sur les Huguenots) . . . . . n.	1 5	Reinecke, C., op. 44. Drei Phantasiestücke f. Pflte. und Viola oder Violine . . . . . n.	1 10
— 8. - 30. - 3. - G. . . . . n.	— 24	— 4 in A dur . . . . . n.	— 15	Lührs, C., op. 21. No. 1. Sonate in D dur . . . . . n.	1 15	Richter, E. F., op. 26. Sonate . . . . . n.	1 20
— 9. - 47. in A. . . . . n.	1 12	— 5 in G dur . . . . . n.	— 20	— op. 21. No. 2. Sonate in G dur . . . . . n.	1 15	Ritter, G. A., Duo facile (s. le Proprete) . . . . . n.	— 20
— 10. - 96. - G. . . . . n.	— 27	— 6 in C dur . . . . . n.	— 15	— 21. - 3. Sonate in A dur . . . . . n.	1 15	Romberg, A., op. 9. 3 Sonates . . . . . n.	2 —
— Rondo in G. . . . . n.	— 9	— 7 in F dur . . . . . n.	1 5	Moritz, op. 2. Sonate in C dur . . . . . n.	1 —	Rubinstein, A., op. 19. Deuxième Sonate. Amoll . . . . . n.	2 20
— 12 Variat. (Se vuol ballare) in F. . . . . n.	— 12	— 7 in G dur (mit Flöte oder Violine) . . . . . n.	1 —	— op. 3. Sonate in A moll . . . . . n.	1 —	— op. 49. Sonate pour Piano et Alto . . . . . n.	2 —
Bott, J. J., op. 23. Drei Salonstücke. . . . . n.	1 5	Hermann, Fr., op. 4. Serenade . . . . . n.	1 15	— 4. Sonate in B dur . . . . . n.	1 —	Ruckgaber, J., op. 41. Duo . . . . . n.	1 15
Chopin, op. 26. Polonaises (Cis moll und Es moll). . . . . n.	1 —	Hiller, F., op. 86. Suite in caoon. Form . . . . . n.	2 20	Mozart, W. A., Sonate in F dur No. 1. . . . . n.	— 25	Schumann, Clara., op. 22. Drei Romanzen . . . . . n.	1 —
— op. 65. Sonate in G moll . . . . . n.	2 —	Hummel, J. N., op. 30. Sonate in D dur . . . . . n.	— 20	— Sonate in C dur No. 2. . . . . n.	— 25	Schumann, R., op. 121. Sonate . . . . . n.	2 15
David, F., op. 25. Salon-Duett . . . . . n.	1 —	— op. 64. Sonate in A dur . . . . . n.	— 20	— Sonate in F dur - 3. . . . . n.	— 25	Seiss, J., op. 1. Phantasiestücke . . . . . n.	1 15
— op. 28. 5 Salonstücke . . . . . n.	1 —	Kalkbrenner et Lafont, op. 133. Fantaisie brill. (sur les Huguenots) . . . . . n.	1 10	— Sonate in B dur - 4. . . . . n.	1 —	Spohr, L., op. 93. Duo conc. in G dur. . . . . n.	2 —
— 35. Kammerstücke. Heft 1 . . . . . n.	1 20	— op. 164. Duo sur la Juive . . . . . n.	1 5	— Sonate in G dur - 5. . . . . n.	— 20	Streben, E., op. 11. Liebesfrühling. Duo . . . . . n.	1 10
— 36. - . . . . n.	1 10	— 166. Duo sur la Favorite . . . . . n.	1 5	— Sonate in Es dur - 6. . . . . n.	— 25	Taubert, W., op. 15. Sec. Duo in G moll . . . . . n.	1 10
Doehler, Th., op. 71. Andante . . . . . n.	22½	— 167. Duo sur la Reine de Chypre . . . . . n.	1 5	— Sonate in G dur - 7. . . . . n.	— 15	Thalberg, S., et de Beriot, op. 54. Duo sur Semiramis . . . . . n.	1 5
				Nicola, op. 6. Sonate in D dur . . . . . n.	1 —	Vanka, A., op. 3. Duo brillant . . . . . n.	— 25

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Beethoven, L. van., Sonaten. No. 1. op. 5. No. 1. in F. . . . . n.	1 3	Beethoven, L. van., 12 Variationen (Ein Mädchen oder Weibchen). op. 66. in F. . . . . n.	— 15	Dotzauer, op. 55. 2 Thèmes variés. . . . . n.	— 20	Romberg, Cipri., op. 21. La Sérénade Melodie de Fr. Schubert variée . . . . . n.	1 5
— 2. - 5. - 2. in Gm . . . . . n.	1 3	— 7 Variationen (Bei Männern welche Liebe fühlen) in Es. . . . . n.	— 15	Gross, J. B., op. 7. Sonate . . . . . n.	1 10	Rubinstein, A., op. 18. Sonate. . . . . n.	2 5
— 3. - 69. in A. . . . . n.	1 3	Bertini et Franconne, Thème varié. . . . . n.	— 25	— op. 8. Divertissement . . . . . n.	— 15	— op. 39. 2ème Sonate. . . . . n.	2 —
— 4. - 102. No. 1. in C. . . . . n.	— 18	Chopin, F., op. 65. Sonate . . . . . n.	2 —	— 37. Duo sur les Huguenots . . . . . n.	1 —	Scholz, B., op. 14. Sonate. . . . . n.	1 —
— 5. - 102. - 2. - D. . . . . n.	— 21	Dotzauer, op. 24. Duo. . . . . n.	1 10	Krufft, Sonate . . . . . n.	1 —	Street, J., op. 18. 7 Variat. av. Introd. et Finale. . . . . n.	1 10
— 12 Variationen (Judas Maccabäus) in G. . . . . n.	— 18			Onslow, G., op. 16. 3 Sonaten . . . . . n.	1 10	Udbye, M. A., op. 3. Introduction und Variation. über eine nord. Volksweise . . . . . n.	— 20

## Für Pianoforte und Blasinstrumente.

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