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No. 1869/1870

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HUGO RIEMANN

No. 27

Giuseppe Sammartini

Sonata in A moll

Op. 3 No. 9

für 2 Violinen und Violoncell
mit Klavierbegleitung



Pianoforte

Verlag

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-
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1. Nr. 1. Trio in Cdur. | 3. Nr. 3. Trio in Fdur. | 5. Nr. 5. Trio in Bdur.
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BREITKOPF & HÄRTEL, LEIPZIG

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Sonata

a 2 Violini e Violoncello
e Cembalo se piace
(1743)

Giuseppe Sammartini, Op. 31X.
Bearbeitung von Hugo Riemann.

Allegro.

Violino I.

Violino II.

Bassi.

Accompagnamento.

Allegro.

rit.

rit.

a tempo

a tempo

Vc. Solo.

Musical score for a piece, likely a concerto, featuring Violin (Vc.), Violoncello (Vc.), and Piano. The score is divided into four systems.

System 1: Violin and Violoncello parts begin with *p* (piano), followed by *cresc.* (crescendo) leading to *f* (forte) and *pf* (pianissimo). The Piano part also begins with *p*, followed by *cresc.* leading to *f* and *pf*.

System 2: The Violin and Violoncello parts are marked *ff* (fortissimo) and *f* (forte), with the instruction *forzato* (forzando). The Piano part is marked *f* and *forzato*. The section concludes with *p sempre* (piano sempre).

System 3: The Violin and Violoncello parts are marked *f* and *ff*, with *forzato* and *dim.* (diminuendo) leading to *p sempre*. The Piano part is marked *f* and *forzato*, followed by *dim.* and *p sempre*.

System 4: The Violin and Violoncello parts are marked *p sempre* and *mp* (mezzo-piano). The Piano part is marked *p sempre* and *mp*.

poco f *cresc. poco f* *più f*

poco f *cresc. poco f* *più f*

poco f *cresc. poco f* *più f*

poco f *cresc. poco f* *più f*

f assai *ritard. tr* 1. *ad lib.*

f assai *ritard. tr* *ad lib.*

Tutti. *f assai* *ritard.* *ad lib.*

f assai *ritard.* *sf*

2. *p* *cresc.* *sf* *p* *cresc.*

p *cresc.* *sf* *sf* *p* *cresc.*

p *cresc.* *sf* *sf*

fp *cresc.* *f* *sf* *p* *cresc.*

First system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music features triplets and dynamic markings such as *sf*, *p*, *cresc.*, and *sf*.

Second system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music features sixteenth-note patterns and dynamic markings such as *mf*, *f*, *pf*, and *f*.

Third system of musical notation, consisting of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music features sixteenth-note patterns and dynamic markings such as *forzato*, *p*, *dim.*, and *p*. A *Vc.* marking is present in the bottom staff.

This system contains three staves of music. The top two staves are marked with *cresc.*, *f*, and *p*. The bottom staff is marked with *cresc.*, *f*, *Tutti.*, *Vc.*, and *p*. The music includes various rhythmic patterns and dynamic markings.

This system contains three staves of music. The top staff is marked with *f* and *f sempre*. The middle staff is marked with *f* and *f sempre*. The bottom staff is marked with *Tutti.*, *f*, and *f sempre*. The music includes various rhythmic patterns and dynamic markings.

This system contains three staves of music. The top staff is marked with *f* and *f sempre*. The middle staff is marked with *f* and *f sempre*. The bottom staff is marked with *f* and *f sempre*. The music includes various rhythmic patterns and dynamic markings.

This system contains three staves of music. The top staff is marked with *ff*. The middle staff is marked with *ff*. The bottom staff is marked with *ff*. The music includes various rhythmic patterns and dynamic markings.

This system contains three staves of music. The top staff is marked with *ff*. The middle staff is marked with *ff*. The bottom staff is marked with *ff*. The music includes various rhythmic patterns and dynamic markings.

First system of musical notation. It consists of three staves: two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal parts feature a melodic line with slurs and dynamic markings of *f* and *piu f*. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Second system of musical notation. It consists of three staves: two vocal staves and a piano accompaniment. The vocal parts continue with melodic lines, including a triplet of eighth notes marked *sf* and *ff*, and a *p* dynamic marking. The piano accompaniment features chords and moving lines, with a *ff* dynamic marking.

Third system of musical notation. It consists of three staves: two vocal staves and a piano accompaniment. The vocal parts feature melodic lines with dynamic markings of *cresc.* and *f*. The piano accompaniment includes a section for the Violoncello (Vc.) and Double Bass (Cb.) with dynamic markings of *p*, *cresc.*, and *f*. The word *Tutti* is written above the bass line. The piano accompaniment continues with chords and moving lines.

First system of musical notation. It consists of three staves. The top two staves are for a string quartet (Violin I, Violin II, and Viola/Vcello), and the bottom staff is for the piano. Dynamics include *p* (piano) and *cresc.* (crescendo). The piano part features a triplet of eighth notes.

Second system of musical notation. It consists of four staves. The top two staves are for the string quartet, and the bottom two are for the piano. Dynamics include *f* (forte), *più f* (pianissimo), and *sf* (sforzando). A *tr* (trill) is marked in the upper staves. The word *Tutti* is written above the piano staves.

Third system of musical notation. It consists of four staves. The top two staves are for the string quartet, and the bottom two are for the piano. Dynamics include *sempre più f* (pianissimo), *f* (forte), and *sf* (sforzando). Tempo markings include *allargando* (ritardando) and *largo* (slowly). The piano part features a triplet of eighth notes.

Andantino e Cantabile.

mf
p
mezzo piano

Andantino e Cantabile.

dolce
poco cresc.
legato

tr
dim. cresc. f
dim. p cresc. f
dim. p cresc. f

tr
dolce cresc. f

dim. p mf f
dim. p f
dim. p f

p poco f f

First system of musical notation. It consists of three staves: a vocal line (top), a piano line (middle), and a bass line (bottom). The vocal line starts with a trill (tr) and includes dynamic markings *pf*, *dim.*, *p*, and *mp*. The piano line features a *cresc.* marking and includes *dim.*, *p*, and *mp*. The bass line also includes *cresc.*, *dim.*, *p*, and *mp*. The system concludes with a fermata over the final notes.

Second system of musical notation, continuing from the first. It features three staves. The vocal line includes a trill (tr) and dynamic markings *f* and *mf*. The piano line includes a trill (tr) and dynamic markings *f* and *mf*. The bass line includes dynamic markings *f* and *mf*. The system concludes with a fermata over the final notes.

Third system of musical notation, continuing from the second. It features three staves. The vocal line includes a trill (tr) and dynamic markings *dim.*, *p*, and *tr*. The piano line includes a trill (tr) and dynamic markings *dim.*, *p*, and *tr*. The bass line includes a trill (tr) and dynamic markings *dim.*, *p*, and *tr*. The system concludes with a fermata over the final notes.

Allegro (più tosto Allegretto).

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The time signature is 2/4. The music features various dynamic markings: *mf*, *cresc.*, *f*, *sf*, *p*, and *mf*. Trills (*tr*) are indicated above several notes. The piece is in the key of D major.

Allegro (più tosto Allegretto).

Second system of musical notation, primarily piano accompaniment. It consists of two staves (treble and bass clefs). The time signature is 2/4. Dynamic markings include *mf*, *cresc.*, *pf*, *p*, and *mf*. The piano part features a rhythmic accompaniment with chords and moving lines.

Third system of musical notation, continuing the three-staff format. It includes dynamic markings such as *cresc.*, *f*, *sf*, *p*, and *f*. Trills (*tr*) and triplets (*3*) are present. The music continues with intricate melodic and harmonic development.

Fourth system of musical notation, piano accompaniment. It features dynamic markings *cresc.*, *sf*, *p*, and *f*. The piano part continues with complex textures, including triplets and various rhythmic patterns.

Fifth system of musical notation. It includes dynamic markings *ff*, *dim.*, *p*, and *ff*. A *Solo* section is marked above the top staff. Trills (*tr*) and triplets (*3*) are used. The music shows a dynamic contrast between the *ff* and *p* sections.

Sixth system of musical notation, piano accompaniment. It features dynamic markings *cresc.*, *ff*, *dim.*, and *p*. The piano part continues with complex textures, including triplets and various rhythmic patterns.

Tutti *Solo* *Tutti*

sf *f* *cresc.* *f* *sf* *f* *cresc.*

mf *cresc.* *f* *dim.* *mf* *p* *cresc.*

f *sfz* *dim.* *rinf.*

The first system consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. Dynamics include *f*, *cresc.*, and *sf*. A marking *poco allarg.* is placed above the piano staff. The key signature has one flat, and the time signature is 3/4.

The second system consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. Dynamics include *p*, *cresc.*, *f*, and *sf*. A tempo marking *a tempo* is placed above the first staff. The key signature has one flat, and the time signature is 3/4.

The third system consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. Dynamics include *p*, *cresc.*, *f*, and *sf*. A tempo marking *a tempo* is placed above the first staff. The key signature has one flat, and the time signature is 3/4.

The fourth system consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. Dynamics include *ff*, *mf*, *f*, and *dim.*. Performance markings *Solo* and *Tutti* are placed above the first staff. The key signature has one flat, and the time signature is 3/4.

The fifth system consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. Dynamics include *ff*, *f*, and *meno f*. The key signature has one flat, and the time signature is 3/4.

First system of musical notation. It consists of three staves: two vocal staves (soprano and alto) and a piano accompaniment staff. The vocal staves feature melodic lines with trills (tr) and dynamic markings including *mf*, *mp*, *f*, *p*, and *più dim.*. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of musical notation. It consists of three staves. The vocal staves show a crescendo (*cresc.*) leading to a forte (*f*) section, followed by a *Solo* section marked *mf* and a *Tutti* section marked *f*. Trills (tr) are present in the vocal lines.

Third system of musical notation. It consists of three staves. The piano accompaniment features a *cresc.* leading to a forte (*f*) section, then a mezzo-forte (*mf*) section, and finally a forte (*f*) section.

Fourth system of musical notation. It consists of three staves. The vocal staves are marked *Solo* (*mf*) and *Tutti* (*f*). The piano accompaniment includes a *tr* and a section marked *allargando* with a fortissimo (*ff*) dynamic. Triplet markings (3) are used in the vocal lines.

Fifth system of musical notation. It consists of three staves. The piano accompaniment features a mezzo-forte (*mf*) section, a forte (*f*) section, and a fortissimo (*ff*) section, all under the *allargando* tempo marking.

Minuet. Gratoso.

mezzo p poco cresc. f p

mezzo p poco cresc. p

mezzo p p

mezzo p poco cresc. p

cresc. dim. poco f

cresc. dim. cresc. mf tenuto

cresc. p cresc. mf tenuto

cresc. p cresc. poco f f

dim. f sf dim.

f sf dim.

f sf dim.

mf f cresc. f dim. dim.

Trio I.

Solo *p*

Solo *p*

p

This system contains the first two systems of music for Trio I. The first system has two vocal staves and a piano accompaniment. The vocal staves are marked 'Solo' and 'p'. The piano accompaniment begins with a piano (*p*) dynamic. The second system continues the vocal and piano parts, with a trill (*tr*) in the vocal line and a piano (*p*) dynamic in the piano accompaniment.

mf *tr* *f* *p*

mf *cresc.* *f* *dim.* *p*

This system contains the third and fourth systems of music. The vocal staves feature dynamics of *mf*, *f*, and *p*, with a trill (*tr*) and triplet markings. The piano accompaniment has dynamics of *mf*, *cresc.*, *f*, *dim.*, and *p*.

mf *cresc.* *f* *dim.* *p*

This system contains the fifth and sixth systems of music. The piano accompaniment has dynamics of *mf*, *cresc.*, *f*, *dim.*, and *p*. The vocal staves have a trill (*tr*) and triplet markings.

mf *cresc.* *sf* *f*

mp *cresc.* *pf* *f* *dim.*

This system contains the seventh and eighth systems of music. The vocal staves have dynamics of *mf*, *cresc.*, *sf*, and *f*. The piano accompaniment has dynamics of *mp*, *cresc.*, *pf*, *f*, and *dim.*. The system ends with a double bar line and a repeat sign.

Minuet D. C. e poi il Minore.

mf *cresc.* *f* *sf*

This system contains the ninth system of music, which is the Minuet section. It is marked 'Minuet D. C. e poi il Minore.' and has dynamics of *mf*, *cresc.*, *f*, and *sf*. The system ends with a double bar line and a repeat sign.

Trio II. Minore.

Solo

p *poco f* *dim.* *mp*

p *cresc.* *poco f* *dim.* *p*

poco f *più f*

cresc. *poco f* *più f*

mf *sf*

mf *cresc.*

mf *sf* *dolce*

mf *sf* *dolce*

mf

mf *dim.*

First system of musical notation. Treble staff: *f*, *dim.*, *cresc.*. Bass staff: *f*, *dim.*, *cresc.*. Includes a trill (*tr*) and a triplet (*3*).

Minuet D.C.e poi la Coda.

Second system of musical notation. Treble staff: *sf*, *dim.*, *cresc.*. Bass staff: *sf*, *dim.*, *cresc.*. Includes a triplet (*3*).

Coda.

Third system of musical notation. Treble staff: *Solo dolce*, *Tutti f*. Bass staff: *Solo dolce*, *Tutti f*. Includes a trill (*tr*).

Fourth system of musical notation. Treble staff: *Solo dolce*, *Tutti allargando f*. Bass staff: *Solo dolce*, *Tutti allargando f*. Includes a trill (*tr*).
 Fifth system of musical notation. Treble staff: *sf*, *dim.*, *dolce*, *cresc.*, *f*. Bass staff: *sf*, *dim.*, *dolce*, *cresc.*, *f*. Includes a trill (*tr*).

Violine und Pianoforte.

- Wilhelm Taubert**
Liebesliedchen, Cdur aus Der Sturm. Op. 134 (l) 1 Mt. 30 Pf.
- Berthold Tours**
Romanze, Bdur. (Ph. Scharwenka) (l) 1 Mt. 30 Pf.
- Robert Volkmann**
Romanze, E dur. Op. 7 (m) 1 Mt. 30 Pf.
- Adolf Wallnöfer**
Meditation über das Adagio aus Beethovens Cismoll-Sonate (Quasi una Fantasia). Op. 27 Nr. 2 (m) 1 Mt. 30 Pf.
- Henri Wieniawski**
Original-Thema mit Variationen, A dur. Op. 15 (s) 2 Mt. 60 Pf.
- August Wilhelmj**
Allegro aus dem Militärkonzert von Lipinski. Op. 21 (s) 2 Mt. 60 Pf.
Chopin Notturmo (Original Des dur). Transkription D dur. Op. 27 Nr. 2 (xs) 2 Mt. 60 Pf.
Chopin Notturmo (Original Gmoll). Op. 37 Nr. 1 (s) 1 Mt. 30 Pf.
- Eugene Ysaÿe**
Lointain Passé. Mazurka Nr. 3, H moll. Op. 11 (s) 2 Mt. 60 Pf.
Poème élégiaque, D moll. Op. 12 (s) 2 Mt. 60 Pf.
- Hermann Bilcher**
Konzert für 2 Viol. und Pianoforte, D moll. Op. 9 (m) 8 Mt. 40 Pf.
Konzert, H moll. Op. 11 (m) 9 Mt.

Viola und Pianoforte.

- Woldemar Bargiel**
Adagio, Gdur. Op. 38 (m) 2 Mt. 60 Pf.
- M. Enrico Boffi**
Romanze, Asdur. Op. 89 (xl) 1 Mt. 30 Pf.
- Max Bruch**
Kanzone, Bdur. Op. 55 (m) 2 Mt. 60 Pf.
- Niels W. Gade**
Violin-Sonate, A dur. Op. 6 (xs) 4 Mt.
Violin-Sonate, D moll. Op. 21 (xs) 4 Mt.
- Edvard Grieg**
Violin-Sonate, Gdur (Dessauer). Op. 13 (xs) 3 Mt. 90 Pf.
- Jenö Hubay**
Elegie, Gmoll (Hermann) (m) 1 Mt. 30 Pf.
- Joseph Joachim**
Hebräische Melodien. Op. 9 (m) 2 Mt.
Variationen über ein eigenes Thema, E dur. Op. 10 (m) 3 Mt. 90 Pf.
- Ernst Raumann**
Sonate, Gmoll. Op. 1 (m) 3 Mt. 90 Pf.
- Carl Reinecke**
Drei Phantasiestücke. Op. 43 (l-xs) 3 Mt. 90 Pf.
Vorspiel zum 5. Akt aus Manfred, Fdur (Hermann). Op. 93 (l) 1 Mt. 30 Pf.
- Anton Rubinstein**
Sonate, Fmoll. Op. 49 (s) 5 Mt.
- Philipp Scharwenka**
Sonate, Gmoll. Op. 106 (s) 5 Mt. 90 Pf.
- Hans Sitt**
Namenlose Blätter, Fmoll und Gdur (Nestmann — Hermann). Op. 10 Nr. 3 und 6 (xl) 1 Mt. 30 Pf.
- Wilhelm Taubert**
Liebesliedchen, Cdur aus: Der Sturm. Op. 134 (Hermann) (l) 1 Mt. 30 Pf.
- Robert Volkmann**
Romanze, E dur. Op. 7 (m) 1 Mt. 30 Pf.

Violoncell und Pianoforte.

- Woldemar Bargiel**
Adagio, Gdur. Op. 38 (m) 2 Mt. 60 Pf.
- M. Enrico Boffi**
Romanze, Asdur. Op. 89 (xl) 1 Mt. 30 Pf.
- Friedrich Chopin**
Sechs Präludien aus Op. 28 als Vortragsstudien bearb. von Paul Klengel (Fingersatz und Bogenstrich von Julius Klengel) (m-s) 2 Mt. 60 Pf.

Violoncell und Pianoforte.

- Bernhard Cossmann**
Sechs Salonstücke (m-s), 2 Hefte je 2 Mt. 60 Pf.
Heft 1 Nr. 1. Notturmo. — 2. Humoreske. — 3. Erinnerung.
Heft 2 Nr. 4. Impromptu. — 5. Romanze. — 6. Tarantelle.
- Gabriel Fauré**
Sonate, A dur (Hüllweck). Op. 13 (xs) 6 Mt. 90 Pf.
- Wilhelm Fikzenhagen**
Resignation. Geistliches Lied ohne Worte, Esdur. Op. 8 (xl) 1 Mt. 30 Pf.
Drei kleine Stücke (im Umfange einer Quarte). Op. 16 (l) 2 Mt. 60 Pf.
Nr. 1. Serenade. — 2. Beiermanns Lied. — 3. Schummerlied.
Perpetuum mobile, D dur. Op. 24 (s) 2 Mt. 60 Pf.
Leichte Variationen in der 1. Lage, Gdur. Op. 25 (l) 2 Mt. 60 Pf.
Albumblatt, Gdur. Op. 26 (xl) 1 Mt. 30 Pf.
Drei Salonstücke in der 1. Lage, ohne Nennung der Finger. Op. 27 (l) 2 Mt. 60 Pf.
Nr. 1. Gavotte. — 2. Gondellied. — 3. Mazurka.
Drei kleine Stücke im Umfange einer Quarte in der 1. Lage. Op. 29 (l) 2 Mt. 60 Pf.
Nr. 1. Kinderliedchen. — 2. Slavische Melodie. — 3. Schifferlied.
- Gabriel-Marie**
La Cinquantaine (m) 1 Mt. 60 Pf.
- Niels W. Gade**
Sonate Nr. 1, A dur. Op. 6 (xs) 5 Mt. 90 Pf.
Sonate Nr. 2, D moll. Op. 21 (m) 4 Mt.
- Georg Goltermann**
Konzert, Amoll. Op. 14 (xs) 4 Mt. 50 Pf.
Andante, E dur aus dem Konzert. Op. 14 (xl) 1 Mt. 30 Pf.
- Edvard Grieg**
Sonate, Gdur (Hermann). Op. 13 (m) 3 Mt. 90 Pf.
- Friedrich Grzymacher**
Romanze, A dur. Op. 30 Nr. 1 (m) 1 Mt. 30 Pf.
Intermezzo, Fdur. Op. 30 Nr. 2 (m) 1 Mt. 30 Pf.
Scherzo, Gmoll. Op. 30 Nr. 3 (xs) 1 Mt. 30 Pf.
Variationen über ein Original-Thema. Konzertstück, Gmoll. Op. 31 (xs) 2 Mt. 50 Pf.
Notturmo, Fdur. Op. 32 Nr. 1 (m) 1 Mt. 30 Pf.
Burleske, D dur. Op. 32 Nr. 2 (s) 2 Mt. 60 Pf.
- Heinrich Hofmann**
Serenade, Fdur. Op. 63 (m) 4 Mt. 50 Pf.
- Karl Hüllweck**
Krioso, Fdur. Op. 7 (xl) 1 Mt. 30 Pf.
- Salomon Jadassohn**
Kavatine, Fdur. Op. 120 (m) 2 Mt. 60 Pf.
- Armas Järnefelt**
Wiegenlied (m) 1 Mt.
- Joseph Joachim**
Hebräische Melodien (Mosy). Op. 9 Nr. 1. Cmoll. — 2. Amoll. — 3. Ddur (xl-m) je 1 Mt. 30 Pf.
- Julius Klengel**
Suite, Emoll. Op. 1 (xs) 2 Mt. 50 Pf.
Drei Stücke (Perceuse, Mazurka, Tarantelle). Op. 2 (xs) 3 Mt. 90 Pf.
Kaprize, D moll. Op. 3 (s) 3 Mt. 90 Pf.
Erstes Konzert, Amoll. Op. 4 (s) 4 Mt. 50 Pf.
Scherzo, D moll. Op. 6 (s) 2 Mt. 60 Pf.
Konzertino, Cdur. Op. 7 (m) 4 Mt. 50 Pf.
Intermezzo, Amoll und Mazurka, D moll. Op. 8 (xs) 3 Mt. 90 Pf.
Notturmo, D dur. Op. 9 (xs) 2 Mt. 60 Pf.
Konzertstück, D moll. Op. 10 (s) 4 Mt. 50 Pf.
Sechs Stücke. Op. 11 (m) 3 Mt. 90 Pf.
Nr. 1. Lied ohne Worte. — 2. Barcarole. — 3. Albumblatt. — 4. Romanze. — 5. Arioso. — 6. Serenade.
Polonaise, Amoll. Op. 12 (s) 2 Mt. 60 Pf.
Gavotte, D moll. Op. 13 (m) 1 Mt. 30 Pf.
Mazurka, Amoll. Op. 14 (m) 2 Mt. 60 Pf.
Konzertstücke, D moll. Op. 16 (s) 2 Mt. 50 Pf.
Humoreske, Amoll. Op. 17 (s) 3 Mt. 90 Pf.
Zweite Tarantelle, Emoll. Op. 18 (s) 2 Mt. 60 Pf.
Variationen, Amoll. Op. 19 (s) 3 Mt. 90 Pf.
Zweites Konzert, D moll. Op. 20 (s) 4 Mt. 50 Pf.
Sonate, H moll. Op. 23 (xs) 6 Mt. 90 Pf.
Sechs Stücke. Op. 26 (l-m) 3 Mt. 90 Pf.
Nr. 1. Lied ohne Worte. — 2. Gavotte. — 3. Intermezzo. — 4. Wiegenlied. — 5. Barcarole. — 6. Scherzino.
Wiegenlied, Gdur. Op. 26 Nr. 4 (l) 80 Pf.
Sechs Stücke. Op. 29 (m-xs) 3 Mt. 90 Pf.
Nr. 1. Arioso. — 2. Kaprize. — 3. Langsame Mazurka. — 4. Impromptu. — 5. Lied ohne Worte. — 6. Etüde.
Drittes Konzert, Amoll. Op. 31 (s) 4 Mt. 50 Pf.
Sarabande, Amoll. Op. 32 (m) 2 Mt. 60 Pf.
Viertes Konzert, H moll. Op. 37 (s) 4 Mt. 50 Pf.
Sechs Stücke. Op. 38 (m) je 1 Mt. 30 Pf.
Nr. 1. Albumblatt. — 2. Gavotte. — 3. Religioso. — 4. Intermezzo capriccioso. — 5. Arioso. — 6. Saltarello.
Suite Nr. 2, Amoll. Op. 40 (s) 4 Mt. 50 Pf.

Violoncell und Pianoforte.

Julius Klengel

Konzertino Nr. 2, Gdur. Op. 41 (m) 4 Mt. 50 Pf.
Sechs Stücke. 3 Hefte. Op. 44 (m). je 1 Mt. 50 Pf.
Heft I: 1. Romanze. — 2. Alter Tana. Heft II: 3. Wiegentied. — 4. Wä-
jerta. Heft III: 5. Gavotte. — 6. Savoyard.
Op. 44 (soeben erschienen!)

Paul Klengel

Ranzonetta, Op. 34 Nr. 1 (m) 1 Mt. 30 Pf.

Lieder und Romenzen

Russische, (Salter) (l—xl) 2 Bde. je 3 Mt.

Franz Liszt

Consolations (J. de Swert) (m) 3 Mt. 90 Pf.

Jean Louis Nicodé

Sonate, Hmoll. Op. 23 (s) 6 Mt. 90 Pf.
Sonate, Gdur. Op. 25 (s) 6 Mt. 90 Pf.

Hans Pfitzner

Sonate, Fismoll. Op. 1 (as) 6 Mt. 90 Pf.

Sergei Waffiljewitsch Rachmaninoff

Sonate, Gmoll. Op. 19 (as) 8 Mt. 50 Pf.
Prélude. Op. 23 Nr. 10 (Wandouff) (m) 1 Mt.

Carl Reinecke

Sonate Nr. 2, Ddur. Op. 89 (m) 3 Mt. 90 Pf.
Klage aus König Manfred, Cdur. (l) 80 Pf.
Drei Stücke aus König Manfred (Grimm) (xl) . 1 Mt. 30 Pf.
Nr. 1. Grazie des Tances. — 2. Fromme Wulderin. — 3. In Venzenacht.
Vorspiel zum 5. Akt aus König Manfred, Fdur (Hermann). (l)
1 Mt. 30 Pf.
Drei Stücke. Op. 146 (m—xs) 3 Mt. 90 Pf.
Nr. 1. Arioso. — 2. Gavotte. — 3. Scherzo.
Sonate Nr. 3, Gdur. Op. 238 (m) 5 Mt. 90 Pf.

Anton Rubinstein

Sonate, Ddur. Op. 18 (xs) 5 Mt.
Violinsonate Nr. 2, Amoll (Grüsmacher). Op. 19 (xs) 5 Mt. 90 Pf.
Sonate Nr. 2, Gdur. Op. 39 (xs) 5 Mt.
Sonate, Fmoll. Op. 49 (xs) 5 Mt.

Philipp Scharwenka

Zwei Stücke. Op. 98 (m) 2 Mt. 60 Pf.
Nr. 1. Elégie. — 2. Capricio slava.

Georg Schumann

Sonate, Emoll. Op. 19 (s) 5 Mt. 90 Pf.

Hans Sitt

Konzert, Amoll. Op. 34 (s) 4 Mt. 50 Pf.

Robert Volkmann

Romanze, Emoll. Op. 7 (m) 1 Mt. 30 Pf.

Adolf Wallnöfer

Meditation über das Adagio aus Beethovens Sonate in Cismoll.
Op. 27, 2 (Quasi una Fantasia) (m) 1 Mt. 30 Pf.

Streich=Septette und =Quintette.

Christian Barnekow

Quintett, Gmoll für 2 Violinen, Bratsche und 2 Violoncelle.
Partitur 3 Mt. Stimmen 6 Mt.

Sakon Børresen

Septett für 2 Violinen, 2 Bratschen und 2 Violoncelle, Gdur.
Partitur 6 Mt., Stimmen 7 Mt. 20 Pf.

Felix Weingartner

Quintett, Edur für 2 Violinen, 2 Bratschen und Violoncell.
Partitur (Taschenformat) 2 Mt. Stimmen 15 Mt.

Streich=Quartette.

Ferruccio Busoni

Zweites Quartett, Dmoll. Partitur 3 Mt. Stimmen 3 Mt. 60 Pf.

Benjamin Godard

Zweites Quartett, Adur. Partitur 2 Mt. Stimmen 3 Mt. 60 Pf.

Hugo Rauh

Quartett, Fdur. Op. 40. Partitur 3 Mt. Stimmen 3 Mt. 60 Pf.
Quartett Nr. 2 (in Ddur). Op. 41. Partitur 3 Mt.
Stimmen 3 Mt. 60 Pf.

Streich=Quartette.

Edouard Lalo

Quartett, Esdur. Op. 19. Stimmen 3 Mt. 60 Pf.

Ludolf Nielsen

Quartett, Adur. Op. 1. Partitur 3 Mt. Stimmen 2 Mt. 40 Pf.
Quartett Nr. 2, Cmoll. Op. 5. Partitur (Taschenformat) 2 Mt.
Stimmen 6 Mt.

Vitezslav Novák

Quartett, Ddur. Op. 35. Partitur (Taschenformat) 2 Mt.
Stimmen 6 Mt.

Leone Sinigaglia

Quartett, Partitur (Taschenformat) 1 Mt.
Stimmen 8 Mt. 40 Pf.

Felix Weingartner

Quartett, Dmoll. Op. 24. Partitur 3 Mt. Stimmen . 6 Mt.
Quartett, Fmoll. Op. 26. Partitur 3 Mt. Stimmen . 6 Mt.
Quartett Nr. 3, Fdur. Op. 34. Partitur 3 Mt. Stimmen 6 Mt.

Philipp Wolftrum

Quartett (Im Frühjahr), Adur. Op. 13. Stimmen 4 Mt. 80 Pf.

Klavier=Septette und =Quintette.

Heinrich von Herzogenberg

Quintett, Cdur. Op. 17 10 Mt. 80 Pf.

Salomon Jadassohn

Quintett, Cmoll. Op. 70 9 Mt. 60 Pf.
Quintett Nr. 3, Gmoll. Op. 126 9 Mt. 60 Pf.

Bruno Mugellini

Quintett, Ddur 10 Mt. 80 Pf.

Felix Weingartner

Septett, Emoll für Pianoforte, 2 Violinen, 2 Bratschen und
Violoncell. Op. 33. 12 Mt.

Klavier=Quartette.

Adolf Barjansky

Quartett, Cmoll. Op. 5 8 Mt. 70 Pf.

Christian Barnekow

Quartett, Ddur. Op. 12. 9 Mt. 60 Pf.

Hermann Goek

Quartett, Edur. Op. 6 8 Mt. 70 Pf.

Klavier=Trios.

Hans Huber

Trio Nr. 1, Esdur. Op. 20 7 Mt. 80 Pf.
Trio Nr. 2, Edur. Op. 65 7 Mt. 80 Pf.

Salomon Jadassohn

Trio Nr. 2, Edur. Op. 20 4 Mt. 20 Pf.
Trio Nr. 3, Cmoll. Op. 59 4 Mt. 20 Pf.
Trio Nr. 4, Cmoll. Op. 85 7 Mt. 80 Pf.

Hugo Rauh

Trio, Bdur. Op. 32 7 Mt. 20 Pf.

Désiré Pâque

Vierte Suite für Pianoforte, Violine und Viola. 4 Mt. 20 Pf.

Carl Reinecke

Trio, Ddur. Op. 38 4 Mt. 20 Pf.
Trio, Amoll. Op. 188 4 Mt. 20 Pf.
Trio Nr. 2, Cmoll. Op. 230 7 Mt. 80 Pf.
Trio, Bdur. Op. 274. Für Pianoforte, Violine und Viola.
7 Mt. 80 Pf.

Camille Saint-Saëns

Liszt, Dypheus. Symphonische Dichtung Nr. 4 . 2 Mt. 10 Pf.

Philipp Scharwenka

Trio, Cismoll. Op. 100 7 Mt. 80 Pf.
Trio, Gdur. Op. 112 7 Mt. 80 Pf.
Duo für Violine, Viola und Pianoforte, Adur . 4 Mt. 20 Pf.

Kaver Scharwenka

Großes Trio, Fisdur. Op. 1 7 Mt. 20 Pf.

Philipp Wolftrum

Trio für Pianoforte, Violine und Viola, Hmoll. Op. 24 4 Mt. 80 Pf.