

• UNIVERSAL-EDITION •

№ 1365

JOSEPH MIROSLAV

WEBER

KONZERT IN G MOLL

VIOLINE UND KLAVIER

Allen Vorurtheilsfreien
gewidmet.

CONCERT in G moll
für
Violine und **Orchester**

ALLEGRO MARCIALE-ANDANTINO (Idylle)-ALLEGRO MOLTO.

Im Jahre 1898 componirt

von
Joseph Miroslav Weber.

Verl. N ^o 2897. Partitur	netto M 20,...
Verl. N ^o 2898. Orchesterstimmen	netto „ 20,...
Verl. N ^o 2899. Ausgabe für Violine und Klavier (v. Comp.)	■ ■ ■
Verl. N ^o 2900. Solostimme allein	„ 3,...

Eigenthum des Verlegers. Eingetragen in das Vereinsarchiv.

München, Jos. Aibl Verlag.

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CONCERT in G MOLL

für
Violine und Orchester.

I.

Joseph Miroslav Weber.
Comp. i. J. 1898.

Allegro marciale.

Violine.

PIANO.

f Str. Corni. *brillante*
Voll. Orch.
Timp.

mf *mf* *f*
Timp.

f *f* *f* *ff* Holzbl. Corni.
l.H. *arp.*

A

mf *p* *arp.*
Str. (pizz.)
Ob. Fag. Bassi pizz.

3440

Fl. Ob.
Cl. Corni.
pizz.

Detailed description: This system shows the first two staves of a musical score. The top staff is for Flute and Oboe (Fl. Ob.), and the bottom staff is for Clarinet and Cornet (Cl. Corni.). The music is in a key with two flats and a 3/4 time signature. The bottom staff includes a 'pizz.' (pizzicato) marking.

Ob.
Str.

Detailed description: This system shows the next two staves. The top staff is for Oboe (Ob.), and the bottom staff is for Strings (Str.). The music continues with various dynamics and articulations.

B

Fl. r.H. 3
Cl. l.H.
Viol. I.
Ob.
Corno I.
Cello.
r.H.
Ob. r.H.
Cl. II.
pp
l.H.
r.w. Fag. Corno II.
*r.w.

Detailed description: This system is marked 'B' and contains five staves. From top to bottom: Flute (right hand, 3rd position), Clarinet (left hand), Violin I, Oboe, and Corno I. The bottom staff includes markings for Cello (right hand), Flute (right hand), Clarinet II, and dynamic markings 'pp' and 'l.H.'. There are also markings for 'Fag.' and 'Corno II.' with a 'r.w.' (ritardando) and an asterisk.

l.H. Str. cresc.
Bassi.
cresc.
mf
r.H.

Detailed description: This system shows the String section. The top staff is for the first violins (l.H. Str.) and the bottom staff is for the Basses (Bassi.). Dynamics include 'cresc.', 'mf', and 'r.H.'.

C

f
etwas frei
schwer
pesante
folgen
Ctb. pizz.

Detailed description: This system is marked 'C' and contains two staves. The top staff is for Flute, starting with a forte 'f' dynamic and markings 'etwas frei', 'schwer', and 'pesante'. The bottom staff is for Contrabass (Ctb.) with a 'pizz.' marking and the instruction 'folgen'.

frei **Tempo I.** **D**

ff *ff* *mf*

Holzbl. Str. Timp. Holzbl.

p Vla. Celli. *pp* *f* *mf*

a tempo

ff *f* *f*

Str. Blechinstr. Str.

Tempo I (marziale).

ff *mf* *mf* *p*

Holzbl. Str. Holzbl. Corni. VI. II.

E

pesante *pp* *pp*

Vl. II. 3 Corni etc. 3 pizz. Blechinstr. Celli, Ctb.

arp. *pp*

cresc. molto

Tromba I. Corno II.

pp

Trombe. *mf* VI.II. Fl. *dim.* Vla. *mf* Fag. *dim.*

poco a poco allargando

Fl. *dim.* Vla. *r.H.*

F *Meno.*

Fl. *longa* *molto rit. e dim.* *p* *dolcissimo* *pp* Violini divisi. Cello pizz.

Tempo I.

Bassi pizz. *p* *poco* *pp* Blechinstr. *p ben legato*

Vla. pizz. *r.H.* VI. II. pizz.

G

p Fl. Ottav. *cresc.*

Violini.

Celli. Ob.

pp Holzbl. *cresc.*

f *ff*

Volles Orch. *ffz*

ff *ten.* *ten.* *ten.*

Tempo I (allegro marziale).

rapidamente

f

V.I. *p* *r.H.*

Cl.II. *r.H.* *Vla.*

p *Ca.*

8 Fl. Ottav. *mf*

Corno I, Fag. *arp.* *arp.* *r.H. Str.*

p

facilité:

freier
dim.
 Vl.I.
 r.H.
 l.H.Vl.II.
 Vla.
 Corno. *folgen*
 Celli.
 Celli.

Tempo I.

pp
ad.

pp
 Fl.I.
 r.H.
 l.H.
 Ob.I.
 Cl.II.
 l.H.
 Str.
pp

Allegro con brio.

Holzbl.
mf
 Tromboni etc.
p
pp

Holzbl.
 Holzbl.
 l.H.
fz
 Blechinstr.

brillante
ff
cong.
fff pesante
 pizz.

H Tempo I (marziale).

ff Volles Orch.

Blechinstr.

Fl. 8

Fl. Ob. Cl.

Violini.

Corni Fag.

Bassi pizz. *

J

Holzbl. 8

mf

Quartett. Fag.

ff ff ff ff ff ff

Tromboni etc.

Cib. pizz.

K

(senza ritard.)

mf

ff Corni, Fag.

pp pizz.

l. H.

Streicher schlagen nach.

2 *ff* * 2 *ff* * 2 *ff* *

First system of musical notation. It features a single melodic line at the top and a piano accompaniment below. The piano part includes dynamic markings *pp* and *2^a Va.* with asterisks. A Flute (Fl.) part is also indicated.

Second system of musical notation. It includes parts for Flute I (Fl. I.), Clarinet (Clar.), and Cello (3 Celli.). The piano accompaniment is marked *pp*. The system is divided into right-hand (r.H.) and left-hand (l.H.) sections.

Third system of musical notation. It includes parts for Violin I (VI. I.), Violin II (VI. II.), Trombone (Tromboni.), Cello (Celli.), and Viola (Vla.). The piano accompaniment is marked *p*. The system is divided into right-hand (r.H.) and left-hand (l.H.) sections.

Fourth system of musical notation. It includes parts for Horns (Corni a 2), Flute (Ottav. Fl.), and Piano. The piano part has dynamic markings *ffpp*, *p*, *mf*, and *ff*. The system is divided into right-hand (r.H.) and left-hand (l.H.) sections.

ff *pp dolce* *ff*

Trombe, Corni.

Holzbl.

pizz.

2^a Vcl. *ppp* * *f pizz.*

ff pomposo

Corni.

ffp

pp dolce *p*

Trombe, Corni.

pp *p*

r. H. Vla. Blechinstr. r. H.

pizz.

2^a Vcl. *ppp* * *p* 2^a Vcl. *pp*

mf *mf* *mf*

Meno. *espr. ma dolce*

Ob. *r. H.*

pp 4 Celli.

2^a Vcl. *

event. freier *mf*

Tempo I.

Fl. Cl. etc. *p*

Fag. Soli.

2^a Vcl. * 2^a Vcl. * 2^a Vcl. * 2^a Vcl. * 2^a Vcl. * 2^a Vcl. *

2 Va. * 2 Va. * pizz. Corno I. Holzbl. r.H. p pp l.H.

Un poco più mosso. Poco a poco stringendo e cresc. arco

pp arp. Corno I (gestopft). Holzbl. Fl. Solo. r.H. pp l.H. Fag. p

Allegro. rapidamente

mf Corni. r.H. r.H. r.H.

sempre cresc. Volles Orch. ffz

Tempo I (allegro marziale). etwas frei folgen

ff Fag. I. Vla. Solo. Corni. ff Timp. Timp.

Vla., Celli,
Bassi pizz.

Tempo I.

scharf

Holzbl.

f

Timp.

Tempo I (marziale).

ff

Holzbl.

mf

mf

mf

Str.

Cl. Fag.

VI. II.

p

mf

3

3

3

3

M

f pesante

pp

6

6

6

6

pizz.

Cl. I. Tromba II.

r. H.

l. H.

pp

Corno I, Trombone II.

l. H.

This system shows the musical notation for the first horn and second trombone parts. The top staff is for Corno I and the bottom staff is for Trombone II. The music consists of a series of arpeggiated chords with a melodic line in the upper voice.

Fl. u. Ob.

Trombe.

VI. II. VI. I.

mf

dim.

r. H.

Cl.

Vla.

This system contains staves for Flute and Oboe, Trombones, Violins II and I, Viola, and Clarinet. The woodwinds play a melodic line, while the strings provide harmonic support. A dynamic marking of *mf* and a *dim.* instruction are present.

Fl.

This system features the Flute part and the string section. The flute has a melodic line, and the strings play a rhythmic accompaniment.

Meno.

molto rit.

p

pp Violini divisi.

Vla.

pizz.

Celli.

Violini divisi.

This system is marked *Meno.* and *molto rit.*. It includes staves for Violins (divided), Viola, and Cellos. The dynamics are *p* and *pp*. The Viola and Cellos have a *pizz.* (pizzicato) marking.

Tempo I.

pp Blechinstr.

Vla. pizz.

This system is marked *Tempo I.* and includes staves for Blechinstr. (Wind Instruments) and Viola. The dynamics are *pp*. The Viola part is marked *pizz.*

N

VI. II. pizz. *pp* VI. I. Fag. I. Corno. *pp* Fl. Ob.

Cl. I.

Volles Orch. *ff* l.H. *mfz* *ff*

Tempo I
(allegro marciale).

f *rapidamente* *ff* *f*

Fl. r.H. l.H. *pp* *ped.pizz.*

legg. *mf*

r.H. Cl. I. Fl. Cl. l.H. *p* Str.

Celli. Fag. Corno I. *2* *5 2* *2* *2*

2 *2* *2*

* *2* *2* * *2* *2* *

facilité:

VI.I. *calmato* *freier*
 r. H. Corno I.
 VI.II. l.H. Vla. l.H. Vla. folgen
 Tromb. II.
 * 2^a Vcl. * Celli.

Tempo I.

Fl. Ottav. *p*
 r. H. l.H. Ob. Cl. Fag. VI.I. *pp*
 * 2^a Vcl. *

Allegro con brio.

Holzbl. *p* Holzbl. Trombe.
 * 2^a Vcl. *

* 2^a Vcl. *

ff Holzbl. Str. u. Fag. *ffz*

Più allegro.

ff *brillante* *fz* *legg.* *staccatissimo*
 Holzbl. *pp* Str. *l. R.*

cresc.

Holzbl. *fz* *ff* *l. H.* *Quartett.* *l. R.* *

tr *Ob. Solo.* *mf* *p.* *mf* *Ottav. tr* *Ob.* *mf* *ff* Holzbl.

ossia: *ffz* *ffz* *ffz* *l. R.* *

Tempo I (marziale, trionfale).

ff Volles Orch.
Timp.

This system shows the beginning of the 'Tempo I' section. It features a grand staff with a piano accompaniment and a woodwind section. The piano part has a strong, rhythmic bass line. The woodwinds enter with a melodic line. Dynamics include *ff* and *fz*.

mf Corni.
p Holzbl.
Ctb.pizz.

This system continues the 'Tempo I' section. The woodwinds are more prominent, with *mf* for the horns and *p* for the woodwinds. The piano accompaniment continues with a steady rhythm. Dynamics include *mf*, *p*, and *Ctb.pizz.*

Poco a poco meno.

Fl.
pp
l.H.
PPP due Lad.

This system marks the beginning of the 'Poco a poco meno' section. The piano accompaniment becomes more delicate. The woodwinds play a melodic line. Dynamics include *pp*, *l.H.*, and *PPP due Lad.*

Idylle.

II.

Andantino (più tosto allegretto).

semplice

Ob.
Fl.
Str.
pp

This system begins the 'Idylle II' section. The tempo is *Andantino*. The piano accompaniment is more rhythmic and features a triplet. The woodwinds play a melodic line. Dynamics include *p* and *pp*.

(ohne Nachschlag)
Fl.
Vla.
l.H.
ppp

This system continues the 'Idylle II' section. The piano accompaniment is more delicate. The woodwinds play a melodic line. Dynamics include *ppp*, *l.H.*, and *(ohne Nachschlag)*.

0

f *p* *espr.* *pizz.*

Fl. Cl. Cl. Fag. *pp* Str.

Tempo I. *tr.* *rall.* Fl. Ob. *pp* Celli *pp* Fag. Cl.

cresc. poco *rall.* *pp* *pp*

P *träumerisch* *dolce* 13 *tr.* Vla. Fag. etc. Corni. 2 *Ca.*

tranquillo *pp* *p* Celli. *pp*

tr
morendo
poco a poco morendo e rit.
p
pp

Glocke.

Holzbl.
p
Corni.
mf
dim.

Larghetto religioso.
mf
ad lib.

Glocke.

Corni, Tromboni.
p
r. H.
Fl.

ad lib.

Glocke.

Fl.

ad lib.
p
ad lib.
Glocke.
poco rit.
morendo
pp
r. H.

Fl.

1 2 1
5 3 4

Andantino (più tosto allegretto).

VI.I.
Vla.
p Celli.
VI.II.
5 3 1 2 1
2 4 3

pp
Ob.
ben legato
Fl.I.
Fl.II.
Cl.
pp
Fag.
* l. r. d.

VI.I.
Str.
l. II.
Celli.

segue
ppp
l. H.
ppp

Violini. *pp* *pizz.*

VI.II. Vla. *morendo*

Fl. Ob. *pp*

Cl.II. *pp*

Ctb. *pizz.*

2 Fl. * 2 Fl. *

III.

Finale.
Allegro molto, ma non presto.

Violini. *p*

Fag. *pp*

Cl. *pp*

Ob. *pp*

Fl. Ottav. *p*

Celi *pizz.*

VI.I. *pp*

Vla. *pp*

Holzbl. *p*

Corni. *f*

Volles Orch. *ff*

Holzbl. *mf*

Corni.

Q *molto legg.*

p *restez* *mf* *f* Ottav.

Fl. *pp* *pizz.* Fag. II.

pp Cl. VI. II. Fl. VI. I. Fl. *mf*

Celli, Fag. Vla. Fag.

p Holzbl. Ottav. *f* Holzbl.

p Str. Corni.

ff *cresc.* *mf* *f* Trombe. Tromboni.

R *ff* Volles Orch.

mf restez *f*

8-
Str.

Corno.

Fag.

Fl.

Fag II.

p *pp* *r.H.* *pizz.* *cresc.* *mf* *p*

sempre molto leggero

Tromba.

Holzbl.

p *pp* *fz* *fz* *pp* *pp* *pp* *S* *sempre brillante*

Vl.I.

Celli.

Blechinstr. Cbassi.

Corni. Trombe.

Trombe.

Holzbl.

Holzbl.

pp

3 Celli etc.

pp *mf* Vla.

Musical score system 1. The top staff contains a woodwind line with the instruction "Holzbl." above it. The bottom two staves are for piano accompaniment, with the instruction "Celli, Fag." centered below them. The key signature is one sharp (F#) and the time signature is 3/4.

Musical score system 2. The top staff features trills marked with "tr". The bottom two staves are for piano accompaniment, with the instruction "stacc." in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

Musical score system 3. This system shows a woodwind line in the top staff and piano accompaniment in the bottom two staves. The key signature is one sharp (F#) and the time signature is 3/4.

Musical score system 4. This system shows a woodwind line in the top staff and piano accompaniment in the bottom two staves. The key signature is one sharp (F#) and the time signature is 3/4.

Musical score system 5. The top staff features a woodwind line with a trill marked with a bold "T". The bottom two staves are for piano accompaniment, with the instruction "pp" in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

Musical score for the first system, featuring a piano accompaniment with treble and bass staves. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part includes various rhythmic patterns and dynamics, with a *p* dynamic marking.

Tempo I.

Musical score for the second system, including orchestral parts for Flute (Fl.), Violin I (VI. I.), Horn (r.H.), Clarinet (Cl.), Oboe (Ob.), and Cello (Celli. 2^{da}). The piano part is marked *mf*. The woodwinds and strings have various dynamics and articulations. A *poco a poco rit.* instruction is present at the beginning.

Musical score for the third system, including orchestral parts for Horn (r.H. Cl.), Oboe (Oboen.), Violin (Violini.), Flute (Fl. Cl.), Viola (Viole.), and Cello (Celli.). The piano part is marked *mf*. The woodwinds and strings have various dynamics and articulations.

Musical score for the fourth system, including orchestral parts for Oboe (Oboen.), Horn (Cornol.), Flute (Fl.), and Cello (Celli.). The piano part is marked *mf*. The woodwinds and strings have various dynamics and articulations.

Musical score for the fifth system, including orchestral parts for Strings (Str.), Flute (Fl.), Horn (Fag. I, Cornol. II.), and Cello (Celli.). The piano part is marked *pp* and *p*. The woodwinds and strings have various dynamics and articulations.

Ottav.
 Ob.I.
 Fl.I.
 r.H.

Fl.I.
 r.H.
 sempre morendo
 Ctb. pizz.

L'istesso. $\text{♩} = \text{♩}$

p dolcissimo
 Violini.
 Cl.I.
 pp
 p (Canon.)
 Vla., Celli, Bassi pizz.

r.H.
 l.H.

Violini.
 pp espress.
 Violini.
 r.H.
 l.H.
 Tromboni.

f molto suono

Cornl.

Tromboni.

Timp.

Ctb.pizz.

f

p

pizz.

Cl.

Fl.

Vla.u.Vel.Solo.

pp

Tromboni, Fag. II.

dim. sempre

dim. sempre

dim. sempre

Tempo I (allegro molto, ma non presto).

pp

Fl. r.H.

Fl. r.H.

Cl.

Fag.

Ob.

cresc. pochissimo

2^{da}

*

Più moto.

Tempo I.

pp Corni, Tromboni.
Ctb. pizz.
pizz.
Ob.
Cl. l.H.
r.H.
Fl. r.H.
Ob. l.H.
2^{da}

Più mosso e string. molto.

pizz.
cresc. molto
Trombe.
cresc.
p Str.
Fag.
Celli pizz.
Viol.
Violoncelli

Tempo I.

Holzbl. con tutta forza
f
l.H.
l.H.

Blechinstr.
Holzbl.
fz
ff
Corni.

etwas ruhiger
etwas ruhiger
mf
pp

Tempo I.

ritenuto
pp quasi niente
 Fl. I. Fl. Fl.

p restez
mf
 Vi. I. Celli. Holzbl. Ottav. Fag. I.

pp
cresc.
 cl. legg. Tromba.

V
ff
mf
p
 Ctb.

ff
poco a poco cresc.
mf
 Cl. I.

8

Fl. etc.

Ob. Cl.

Tromboni, Corno I.

Trombe.

Corni.

Celli.

f

Fl. Ottav.

Oboen.

Fl.

VI. I.

Vla.

Celli.

Cl. I.

Vla., Celli.

pp

pp (pizz.)

ppp Fag., Cl. II.

Vla.

VI. II.

Corno I.

r. H.

cresc.

2^a Va. * 2^a Va. *pp* * Va. * Va. *

Celli pizz.

8

fz

mf

fp

sempre cresc.

Y

Fag. u. Ctb.

cresc.

non ritardare

fff

f Blechinstr.

ff

pp

string.

string

cresc.

mf

cresc.

f

ff

fff

diatonisch



UNIVERSAL-EDITION

Vom k. k. österr. Unterrichts-Ministerium mit Erlass vom 5. Juli 1901, Z. 20.467, und vom 12. Juni 1902, Z. 19.042, als Lehrmittel empfohlen.

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500 — do. VI, op. 70 A-dur.
501 — do. VII, op. 76 G-dur.
502 — do. VIII, op. 99 D-dur.
503 — do. IX, op. 104 A-moll.
504 — do. X, op. 127 A-moll.
505 — Air varié, op. 2 D-dur.
506 — do. op. 7 E-dur.
507 — do. op. 12 A-dur.
508 — do. op. 15 E-dur.
509 — do. op. 42 D-dur.
510 — do. op. 67 D-dur.
511 — do. op. 79 A-dur.
512 — do. in G-dur (Auszug aus der Violinschule)
399 — Scène de Ballet, op. 100.
682 — Erb. M. J., op. 21 Sonate in E-moll.
683 — op. 45, Suite (Menuet, Capriccio, Arietta, Orientale)
581 Hellmesberger, Jos. sen., Ballscene.
584 — Gewitterscene.
599 Lanner, Walzer-Album (J. Weiss).
274 Lipinski, Militärconcert, op. 21, (Prüll).
41 Mayseder, op. 38, Polonaise in A-dur (Hellmesberger)
191 — op. 53. II. Concertino in E-dur (Hellmesberger).

Nr.

Melodien-Album (Hellmesberger).
355 — Volksmelodien.
173 — Opermelodien.
441 — Märsche und Tänze.
311 Mendelssohn, Concert, op. 64 (Arnold Rose).
626 Mollique, V. Concert in A-moll (Prüll).
144 Mozart, Sämtliche Sonaten (Prüll).
793 — Concert Nr. I. B-dur.
794 — do. " II. D-dur.
795 — do. " III. G-dur.
796 — do. " IV. D-dur.
797 — do. " V. A-dur.
798 — do. " VI. Es-dur.
446 Paganini, Concert I, op. 6 (Jenö Hubay).
447 — Moto Perpetuo (Jenö Hubay).
42/6 Rode, Concert Nr. IV, VI, VII, VIII, XI (Hellmesberger).
226 — Schubert, Sonaten, op. 137 (Hellmesberger).
705 — Duos, op. 70, 159, 160, 162 (Nowotny).
60 Schumann, Märchenbilder für Violine (oder Viola) und Klavier, op. 113 (Laforge).
232/7 Spohr, Concert Nr. II, VI, VII, VIII, IX, XI (Henri Petri).
275 — Concert Nr. XII (Henri Petri).
679 Strauss, Johann, Die zwei letzten Walzer, op. posth. (Abschieds- u. Ischler Walzer).
593 Strauss, Vater, Tänze (J. Weiss).
704 Tschalkowsky, Concert, op. 35, in D-dur (Feliz Berber).
893 Vieuxtemps, Henri, op. 6. Air varié.
894 — op. 15. Les Arpèges.
47/50 Viotti Concert Nr. XXII, XXIII, XXVIII, XXIX (Hellmesberger).
761 Weber, Sonaten (Glossner u. Steffek).

Viola.

39 Mozart, zwei Duos f. Viola u. Violine (Th. Laforge).
60 Schumann, Märchenbilder für Viola (oder Violine) und Klavier, op. 113 (Th. Laforge).

Violoncello-Solo.
513 Dotzauer, Celloschule, op. 155 (Norbert Salter).
514/16 — 75 gesammelte Etüden im Anhang zur „Schule“ (Norbert Salter), Band I—III.

Violoncello und Klavier.
808 Bach, J. S., Sonaten (Jacques van Lier).
871 Beethoven, 5 Sonaten (Jacques van Lier).
839 Chopin, Sonate op. 65, Introduction und Polonaise, op. 3 (Jacques van Lier).
542 Mendelssohn, 2 Sonaten op. 45, 58 (David Popper).
676 Salter, Norbert, Concert-Album.

Trios.

703 Bach, Joh. Seb., Concert in D-moll für 2 Viol. u. Klav. (Petri).
877 Beethoven, Sämtliche Klavier-Trios (neu revidiert von Rudolf Fittner; Klavierstimme kritisch durchgesehen von Jan Brandts Buys).
912 Haydn, Sämtliche Klavier-Trios (neu herausgegeben und mit Fingersatz und Vortragszeichen versehen von Gust. Ad. Steffek, die der Cellostimme durch Th. Luka).
541 — 2 Trios für Violine, Viola und Violoncello (Richter, Heuberger).
913 Mozart, Sämtliche Klavier-Trios (Glossner, Steffek, und Luka).
414 Rubinstein, op. 85, IV. Trio für Klavier, Violine und Cello (Original-Ausgabe).
916 Schubert, Klavier-Trios, op. 99, 100 (Rudolf Fittner und Jan Brandts Buys).

Kammermusik für Schule und Haus.
(Sammlung berühmter klassischer Duos und Trios, nach Schwierigkeitsgraden progressiv geordnet, mit Fingersatz- und Vortragszeichen versehen von Gust. Ad. Glossner. Revision der Violinstimme durch Ad. Steffek, die der Cellostimme durch Theod. Luka.)

A. Duos
(für Violine und Klavier).
456 Band I (leicht) Sonatinen von Mozart, Rondo von Beethoven, Sonaten von Weber und Schubert.
457 Band II (mittelschwer) Sonaten von Haydn, Mozart, Mendelssohn und Beethoven.

B. Trios
(für Violine, Violoncello und Klavier).
458 Band I (leicht) Trios von Haydn und Mozart.
459 Band II (mittelschwer) Trios von Haydn, Weber, Reissiger und Beethoven.
460 Band III (mittelschwer) Trios von Haydn, Mozart, Schubert und Beethoven.
461 Band IV (schwer) Trios von Reissiger, Beethoven und Hummel.

Streichquartette.
(für 2 Violinen, Viola und Cello).
(Stimmen)
Die Streichquartette und Quintette von Beethoven, Haydn, Mozart und Schubert erscheinen hier zum erstenmale mit genauester Bezeichnung der Stricharten und der wichtigsten Vortragszeichen, und zwar mit Benützung der von den Quartett-Vereinigungen Georg u. Josef Hellmesberger sen. u. jun. gespielten und genau bezeichneten Stimmen.

57 Beethoven, Streichquartett, op. 18, Nr. I.
58 — do. op. 18, Nr. II.
65 — do. op. 18, Nr. III.
66 — do. op. 18, Nr. IV.
67 — do. op. 18, Nr. V.
68 — do. op. 18, Nr. VI.
433 — do. op. 18, Nr. I—VI, in 1 Bd.

Nr.

313 Beethoven, Streichquartett, op. 59, Nr. I.
145 — do. op. 59, Nr. II.
83 — do. op. 59, Nr. III.
84 — do. op. 74.
434 — do. op. 59, Nr. I—III, op. 74 I
85 — do. op. 127, Es-dur.
882 — do. op. 130, B dur.
893 — do. op. 131, Cis-moll.
884 — do. op. 132, A-moll.
885 — do. op. 133, B-dur (Groß)
886 — do. op. 135, F-dur.
896 — do. op. 95, 127, 130—133, 135, Zusammen
415 Graedener, op. 37, Quartett in D-moll
64 Haydn, Streichquartett, op. 54, Nr. 1—3.
63 — do. op. 74, Nr. 1—3
62 — do. op. 76, Nr. 1—6.
846 Mendelssohn, Streichquartett Nr. 1, Es-dur, op. 1
847 — do. Nr. 2, A-moll, op. 1
848 — do. Nr. 3, D-dur, op. 4
849 — do. Nr. 4, E-moll, op. 4
850 — do. Nr. 5, Es-dur, op. 4
851 — do. Nr. 6, F-moll, op. 8
854 — Andante, Scherzo, Capriccio, Fuge, op. 8
73 Mozart, Streichquartett I, G-dur, Köchel-Verz.
74 — do. II, D moll, " "
75 — do. III, Es-dur, " "
76 — do. IV, B-dur, " "
77 — do. V, A-dur, " "
78 — do. VI, C-dur, " "
79 — do. VII, D-dur, " "
80 — do. VIII, D-dur, " "
81 — do. IX, B-dur, " "
82 — do. X, F-dur, " "
435 — Dieses zusammen in 1 Bd.
390 Perger, Zweites Quartett, B-dur, op. 11.
88 Schubert, Quartett, op. 29.
176 — do. op. posth. in D-moll.
824 Schumann, 3 Streichquartette, op. 41

Klavier-Quartette.
878 Schumann, op. 47 Klavier-Quartett (nach den Stin Hellmesberger-Quartettes; Klavierstimme durchgesehen von Brandts Buys).

Streichquintette
(für 2 Violinen, 2 Violas [oder Violine und Cello] und Cello).
(Stimmen.)
87 Beethoven, Streichquintett, op. 4.
192 — do. op. 29.
359 — do. op. 137 (Fuge in B-dur, op. 137)
859 Mendelssohn, Streichquintett in A-dur, op. 860 — do. in B-dur, op. 168
Mozart, Streichquintett I, C-dur, Köchel-Verz.
140 — do. II, G-moll, " "
169 — do. III, A-dur, " "
141 — do. IV, D-dur, " "
706 Schubert, Streichquintett, op. 163. C-dur Violinen, Viola und zwei Violoncelli. (Rud.)

Klavierquintette.
738 Schubert, Forellenquintett, op. 114 (rev. Rudolf Fittner; Klavierstimme kritisch durchgesehen von Jan Brandts Buys).
790 Schumann, Klavierquintett, op. 44 (rev. Hellmesberger, Klavierstimme von J. Brandts Buys).

Septett und Octett
(Stimmen).
869 Beethoven, Septett op. 20 (Hellmesberger).
855 Mendelssohn, Octett in Es-dur, op. 20 (Hellmesberger).

Orchesterwerke.
Hellmesberger, Jos. sen., Werke für Violin I mit Orchesterbegleitung.
579 — Ballscene Partitur.
580 — do. Orchesterstimmen, compl.
580a — do. Violinstimme, Doubl.
580b — do. Cellostimme, Doubl.
580c — do. Bassstimme, Doubl.
581 — do. Arrangement für Violine u. Klav.
582 — Gewitterscene. Partitur.
583 — do. Orchesterstimmen, compl.
583a — do. Violine I, Doubl.
583b — do. Violine II, Doubl.
583c — do. Cello, Doubl.
583d — do. Bass, Doubl.
584 — do. Arrangement f. Violine u. Klav.

Zither.
Alpengröße (Paschinger), Sammlung leicht populärer Melodien mit Text.
381/83 — Im Violine-Schlüssel, I—III.
384/86 — Im Bassschlüssel, I—III.
750 Koschaf, 6 Lieder im Kärntner Volkston vertriebte Bus: „Dianle sei nurg'scheit“ traurige Jodlerbarsch.“ „Beim Ha IV. „Die Lab blüht nur amol.“ V. „Die Muater.“ VI. „'s folgtsame Dianle.“ (V S t i m m u n g) mit beigefügtem Text.
751 — Dieses (Münchener Album I—III)
369/71 Ziehrer, C. M., Ziehrer-Album I—III.
399/402 — Neues Ziehrer-Album I—IV.

Gitarre.
276 Carulli, Gitarre-Schule (Krempel).
416 Giuliani, Gitarre-Schule (Studio per la Cl)

Mandoline.
763 Branzoli, Mandolinschule, complet.
764/5 — Dieses in 2 Heften.
494 Krempl, Mandolinschule für die 8saitige (tautsche) Mandoline.