

**Allegro.**

*calando*

*Attaca subito il Rondo.*

# RONDO.

Allegro moderato. ♩ = 88.

*pespressivo* *legato*

Allegro moderato. ♩ = 88.

*cresc.* *calando* *p* *rit.* *a tempo*

*fz* *p* *cresc.* *p*

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

cre - scen - do

*fz* *fz*

4 4 4 4 1 3 1 3

5 1 2 5 1 2 5 1 1 2 3

*fz* *fz* *fz* *fz* *p*

5 1 5 2 1 3 1 2 3 1 2 4 5 2 4 5 2 1 1 3 1 5 2

*fz* *p* *pp*

5 2 5 2 1 3 2 4 1 3 2 4 1 3 4

*rit.*

*p* *a tempo*

*ritard.*

*rit.*

\*

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The grand staff contains a complex melodic line with many slurs and ornaments. The bass clef staff contains a bass line with notes marked 'a tempo' and 'legato'. There are asterisks in the bass line. A '3' is written above the first measure of the grand staff.

Second system of musical notation. It consists of three staves: a grand staff and a single bass clef staff. The grand staff features a melodic line with a 'p' dynamic marking and a 'cresc.' (crescendo) marking. The bass clef staff has a bass line. There are various musical notations like slurs and ornaments.

Third system of musical notation. It consists of three staves: a grand staff and a single bass clef staff. The grand staff has a melodic line with a 'f' dynamic marking and 'con fuoco' marking. The bass clef staff has a bass line with a 'Cor.' marking. There are various musical notations like slurs and ornaments.

Fourth system of musical notation. It consists of three staves: a grand staff and a single bass clef staff. The grand staff has a melodic line with a 'f' dynamic marking. The bass clef staff has a bass line with a 'Fl.' marking. There are various musical notations like slurs and ornaments.

First system of musical notation. It features a grand staff with two treble clefs and two bass clefs. The music is in a key with one flat (B-flat) and a common time signature. The first two staves contain a piano accompaniment with a *cresc.* marking and a *ff* dynamic. The third and fourth staves contain a tutti section marked **TUTTI.** and *ff*.

Second system of musical notation, continuing the piano accompaniment. It features a grand staff with two treble clefs and two bass clefs. The music is in a key with one flat and a common time signature. The first two staves contain a piano accompaniment with a *p* dynamic.

Third system of musical notation, continuing the piano accompaniment. It features a grand staff with two treble clefs and two bass clefs. The music is in a key with one flat and a common time signature. The first two staves contain a piano accompaniment with a *p* dynamic.

Fourth system of musical notation. It features a grand staff with two treble clefs and two bass clefs. The music is in a key with one flat and a common time signature. The first two staves contain a piano accompaniment. The third and fourth staves contain a solo section marked **SOLO.** and *p*, with an *Ob.* (oboe) part indicated by a vertical line and the instrument name.

*cresc.*

*f*

*p*

Fl. Cl.

*cresc.*

*f*

*p*

Fl.

*ff*

*p*

*p*

*ral - len - pp - tan - do assai -*

*p*

*in tempo*

*rall.*

*In tempo, ma sostenuto e cantabile.*

First system of musical notation. The top staff (treble clef) contains a melodic line with various ornaments and fingerings (3, 4, 4, 4). The bottom staff (bass clef) provides harmonic support. Dynamics include *cresc.*, *fz*, and *p*. The word *legato* is written above the top staff. A Flute (Fl.) part is indicated below the piano part.

Second system of musical notation. The top staff features a melodic line with fingerings 1, 2, 3. The bottom staff continues the piano accompaniment. Dynamics include *p*. The words *cre - seen* are written below the piano part. A Flute (Fl.) part is indicated below the piano part.

Third system of musical notation. The top staff has a melodic line with fingerings 1, 4. The bottom staff continues the piano accompaniment. Dynamics include *p*. The word *do* is written below the piano part. The tempo marking *in tempo* appears above the top staff and below the bottom staff. The word *rallent.* is written below the piano part. A Flute (Fl.) part is indicated below the piano part.

Fourth system of musical notation. The top staff features a melodic line with fingerings 1, 1. The bottom staff continues the piano accompaniment. Dynamics include *f*. The word *calando* is written below the piano part. A Flute (Fl.) part is indicated below the piano part.

*legato*

*p*

*sfz* *p* *f*

*f* *Ob.* *p*

*f* *Ob.* *p*

System 1: Treble and bass staves with piano accompaniment. The piano part features a complex rhythmic pattern with many beamed notes. Dynamics include *ff* and *p*. There are asterisks (\*) and a *sc.* marking in the piano part.

System 2: Treble and bass staves with piano accompaniment. The piano part continues with complex rhythmic patterns. Dynamics include *p* and *cresc.*. There are asterisks (\*) and a *sc.* marking in the piano part.

System 3: Treble and bass staves with piano accompaniment. The piano part continues with complex rhythmic patterns. Dynamics include *p* and *cresc.*. There are asterisks (\*) and a *sc.* marking in the piano part.

System 4: Treble and bass staves with piano accompaniment. The piano part continues with complex rhythmic patterns. Dynamics include *f* and *p*. There are asterisks (\*) and a *sc.* marking in the piano part.

8

*f* *ff*

3 1 3 1 3 1

2 4 3 5 3 5

1 2

1 3

Detailed description: This system contains the first system of a musical score. It features a grand staff with three staves. The top staff has a treble clef and contains a complex melodic line with many beamed notes and slurs. The middle staff has a bass clef and contains a similar complex line. The bottom staff has a bass clef and contains a simpler accompaniment line. Dynamics include *f* and *ff*. Fingerings are indicated with numbers 1-5. A measure number '8' is at the top right.

*p*

cre - - - scen - - - do

5 3 4 2 4 3 5 3

4 4 4 4 5 5

Detailed description: This system contains the second system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with slurs and dynamics. The middle staff has a bass clef and contains an accompaniment line. The bottom staff has a bass clef and contains a simple accompaniment line. Dynamics include *p*. The lyrics 'cre - - - scen - - - do' are written below the middle staff. Fingerings are indicated with numbers 3-5.

*f* *ff* *f* *p*

TUTTI. SOLO.

Tutti.

Detailed description: This system contains the third system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with slurs and dynamics. The middle staff has a bass clef and contains an accompaniment line. The bottom staff has a bass clef and contains a simple accompaniment line. Dynamics include *f*, *ff*, *f*, and *p*. The markings 'TUTTI.' and 'SOLO.' are placed above the top staff. 'Tutti.' is placed above the middle staff.

TUTTI. SOLO.

*f* *f*

5 4 5 2 3 1 1

Detailed description: This system contains the fourth system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and contains a melodic line with slurs and dynamics. The middle staff has a bass clef and contains an accompaniment line. The bottom staff has a bass clef and contains a simple accompaniment line. Dynamics include *f* and *f*. The markings 'TUTTI.' and 'SOLO.' are placed above the top staff. Fingerings are indicated with numbers 1-5.

System 1: Treble and Bass clefs. Treble clef contains a complex melodic line with slurs and fingerings (5, 4, 5, 4, 5). Bass clef contains a supporting line with slurs and dynamic markings *pp* and *p*. A double bar line is present after the second measure.

System 2: Treble and Bass clefs. Treble clef contains a complex melodic line with slurs and fingerings (1, 2, 3, 2, 1). Bass clef contains a supporting line with slurs and dynamic markings *p* and *pp*. A double bar line is present after the second measure.

System 3: Treble and Bass clefs. Treble clef contains a complex melodic line with slurs and fingerings (1, 2, 3, 1, 2, 3, 1, 2, 3, 1). Bass clef contains a supporting line with slurs and dynamic markings *f* and *con forza*. A double bar line is present after the second measure.

System 4: Treble and Bass clefs. Treble clef contains a complex melodic line with slurs and fingerings (3, 2, 1, 2, 3, 1, 2, 3, 1). Bass clef contains a supporting line with slurs and dynamic markings *ff*, *p smorz.*, *e ri - tar - dan - do*, *pp*, and *p*. A double bar line is present after the second measure. The system concludes with the instruction *rit.* and *in t<sup>po</sup>*.

First system of musical notation. It consists of two grand staves (treble and bass clef). The upper staff contains a melodic line with a triplet of eighth notes in the second measure, marked with a '3' above it. The lower staff contains a bass line with a piano (*p*) dynamic marking and a *ritard.* instruction at the end. A double bar line with a repeat sign is present in the middle of the system. A small asterisk (\*) is located in the lower staff between the first and second measures.

Second system of musical notation. It consists of two grand staves. The upper staff begins with an *in tempo* marking. The lower staff also begins with an *in tempo* marking and a piano (*p*) dynamic. A *cresc.* instruction is placed in the upper staff towards the end of the system. A double bar line with a repeat sign is at the beginning. An asterisk (\*) is in the lower staff between the second and third measures.

Third system of musical notation. It consists of two grand staves. The upper staff features a melodic line with a piano (*p*) dynamic and a *cresc.* instruction. The lower staff has a piano (*p*) dynamic. There are several triplet markings with numbers 2, 4, and 3 above them. A double bar line with a repeat sign is at the beginning.

Fourth system of musical notation. It consists of two grand staves. The upper staff has a melodic line with a forte (*f*) dynamic and a triplet of eighth notes marked with a '3'. The lower staff has a forte (*f*) dynamic. A double bar line with a repeat sign is at the beginning.

First system of musical notation. It consists of three staves. The top staff is a single treble clef with a forte (*f*) dynamic. The middle staff is a grand staff (treble and bass clefs) with a piano (*p*) dynamic and a flute (*Fl.*) part. The bottom staff is a grand staff with a piano (*p*) dynamic. The system contains four measures with various rhythmic patterns and articulation marks.

Second system of musical notation. It consists of three staves. The top staff is a single treble clef with a fortissimo (*ff*) dynamic. The middle staff is a grand staff with a mezzo-forte (*mf*) dynamic. The bottom staff is a grand staff with a mezzo-forte (*mf*) dynamic. The system contains four measures, including a triplet in the top staff and a circled passage in the middle staff.

Third system of musical notation. It consists of three staves. The top staff is a single treble clef with a fortissimo (*ff*) dynamic. The middle staff is a grand staff with a fortissimo (*ff*) dynamic. The bottom staff is a grand staff with a forte (*f*) dynamic. The system contains four measures with complex rhythmic patterns and fingerings.

Fourth system of musical notation. It consists of three staves. The top staff is a single bass clef with a piano (*p*) dynamic. The middle staff is a grand staff with a piano (*p*) dynamic and the vocal line with lyrics: "p ri - tar - dan - do". The bottom staff is a grand staff with a piano (*p*) dynamic and a clarinet (*Cl.*) part. The system contains four measures, including a *rit.* (ritardando) marking and a circled passage in the middle staff.

Un poco meno vivo tutto il Maggiore. ♩ = 84.

3 2

*pp* *legatissimo*

cre -

Un poco meno vivo. ♩ = 84.

scen - do

*p*

*p*

3 1

cre - scen - do

cre - scen - do

*f*

*p*

*p*

5 4 2

*p* *leggierissimo*

*cresc.*

La. La. \*

This system contains the first four measures of the piece. The right hand features a delicate, rapid sixteenth-note melody with fingerings 5, 4, and 2. The left hand provides a simple harmonic accompaniment with notes labeled 'La.' and an asterisk. Dynamics include *p leggierissimo* and *cresc.*

8 4 3

5 4 3 2 1 5

*p*

La. La. \*

This system contains measures 5 through 8. The right hand continues with sixteenth-note patterns, including a triplet of 4 notes and a descending sequence of 5, 4, 3, 2, 1, 5. The left hand accompaniment includes notes labeled 'La.' and an asterisk. Dynamics include *p*.

4 2 4 1 2 1 4 2 3 2 2 2 2

*cre.* - - - *scen-* - *do* - *al* *f*

*cresc.*

La. La. La. La. La. La. \*

This system contains measures 9 through 12. The right hand has a complex sixteenth-note passage with fingerings 4, 2, 4, 1, 2, 1, 4, 2, 3, 2, 2, 2, 2. The left hand features a vocal line with lyrics: *cre. - - - scen- do - al f*. Dynamics include *cre.*, *cresc.*, and *f*.

8 1 3 1 3 3 4 4 1 4 4 2 1 2

*p* *smorz.* *cresc.*

La. \*

*pp*

This system contains measures 13 through 16. The right hand features sixteenth-note passages with fingerings 1, 3, 1, 3, 3, 4, 4, 1, 4, 4, 2, 1, 2. Dynamics include *p*, *smorz.*, *cresc.*, and *pp*. The left hand includes notes labeled 'La.' and an asterisk.

First system of musical notation. It consists of four staves: two for the left hand (bass clef) and two for the right hand (treble clef). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The left hand features a complex, rapid sixteenth-note pattern. The right hand has a more melodic line with some rests. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of musical notation, continuing the piece. The left hand continues with its intricate sixteenth-note texture. The right hand has a more active melodic line. Dynamics include *p* (piano).

Third system of musical notation. The left hand's sixteenth-note pattern is prominent. The right hand has a melodic line with some rests. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano).

Fourth system of musical notation. The left hand continues with its sixteenth-note texture. The right hand has a melodic line with some rests. Dynamics include *cresc.* (crescendo). There are also some performance markings like *3 1 2* and *1 2* above the notes, and a *Tr.* (trill) marking.

*con forza*  
*f*

This system contains two systems of staves. The top system consists of a grand staff (treble and bass clefs) with piano accompaniment. The bass clef part features a complex rhythmic pattern with fingerings 1 2 3 5 4, 1 2 3, 1 2 3 5, and 1. The top staff has the marking *con forza* and *f*. The bottom system consists of a single staff for Flute (Fl.) with a dynamic marking of *mf* and *pp*. The piano part includes markings *Pa.* and an asterisk.

This system contains two systems of staves. The top system is a grand staff for piano accompaniment. The bass clef part includes fingerings 3 5, 4 1 3, and 5. The bottom system is a single staff for Clarinet (Cl.) with a dynamic marking of *p*. The piano part includes markings *Pa.* and an asterisk.

This system contains two systems of staves. The top system is a grand staff for piano accompaniment. The bass clef part includes fingerings 5 4 2, 2 1, and 3. The bottom system is a grand staff for piano accompaniment. The bass clef part includes fingerings 5 and 2. The top staff has dynamic markings *p*, *cresc.*, *f*, and *p*. The bottom staff has markings *f* and *p*. The piano part includes markings *Pa.* and *f*.

This system contains two systems of staves. The top system is a grand staff for piano accompaniment. The bass clef part includes fingerings 1 2 and 4. The bottom system is a grand staff for piano accompaniment. The bass clef part includes fingerings 5 and 4. The top staff has dynamic markings *dolce* and *più p*. The piano part includes markings *Pa.*

ca - lan - do

*pp calando*

This system features a vocal line with the lyrics "ca - lan - do" and a piano accompaniment. The piano part includes a *pp calando* marking. The music is in a key with two sharps and a 4/4 time signature.

Tempo I. ♩ = 88.

*pp*

*ff vivo con forza*

Tempo I. ♩ = 88.

This system contains two systems of music. The first system is marked *pp* and *ff vivo con forza*. The second system is marked *ff*. Both systems are in a key with two sharps and a 4/4 time signature.

*p*

*p*

This system consists of two systems of music. The first system is marked *p* and features a complex piano accompaniment with many sixteenth notes. The second system is also marked *p* and continues the piano accompaniment. The key signature has two flats and the time signature is 4/4.

*cresc.*

This system contains two systems of music. The first system is marked *cresc.* and features a piano accompaniment with many sixteenth notes. The second system continues the piano accompaniment. The key signature has two flats and the time signature is 4/4.

First system of musical notation. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music features complex rhythmic patterns with many beamed notes. Dynamic markings include *mf* and *cresc.*. Fingering numbers (1, 2, 3, 4, 5) are present throughout the system.

Second system of musical notation. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music continues with complex rhythmic patterns. Dynamic markings include *cresc.* and *ff*. Fingering numbers (1, 2, 3, 4, 5) are present throughout the system.

Third system of musical notation. It consists of four staves. The top two staves are bass clef, and the bottom two are treble clef. The music features complex rhythmic patterns with many beamed notes. Dynamic markings include *p*. Fingering numbers (1, 2, 3, 4, 5) and a star symbol are present throughout the system.

Fourth system of musical notation. It consists of four staves. The top two staves are bass clef, and the bottom two are treble clef. The music features complex rhythmic patterns with many beamed notes. Dynamic markings include *p*. Fingering numbers (1, 2, 3, 4, 5) are present throughout the system.



5  
*pp legato tutto*  
*cresc.*  
*pp*

This system contains the first system of music. The upper staff features a melodic line with a five-measure phrase starting with a '5' above the first note. The lower staff provides harmonic accompaniment. Dynamics include *pp legato tutto* and *cresc.*

8  
*f*  
*pp*  
\* 1 2 4

This system contains the second system of music. The upper staff has a melodic line with an eight-measure phrase starting with an '8' above the first note. The lower staff has accompaniment. Dynamics include *f* and *pp*. A fingering sequence \* 1 2 4 is indicated.

8  
*cresc.*  
*f*  
*pp*  
\* 2

This system contains the third system of music. The upper staff has a melodic line with an eight-measure phrase starting with an '8' above the first note. The lower staff has accompaniment. Dynamics include *cresc.*, *f*, and *pp*. A fingering sequence \* 2 is indicated.

8  
*cresc.*  
*f*  
*pp*  
\* 1 2 3 4

This system contains the fourth system of music. The upper staff has a melodic line with an eight-measure phrase starting with an '8' above the first note. The lower staff has accompaniment. Dynamics include *cresc.*, *f*, and *pp*. A fingering sequence \* 1 2 3 4 is indicated.



*pp*  
*dim.* ritar - - dan - do  
*pp* *assai*  
 \*  
 rit.

*con dolcezza*  
*p in tempo*  
*cresc.* *fz*  
 \*  
*rit.* *in tempo*

*p legato*  
 2  
 6  
 Cl.  
*p*

*cresc.* e ral - - len - - tan - - do  
*p*  
 Ob.  
*p* *cresc.* e ral - - len - - tan - - do

First system of musical notation. It features a grand staff with two systems of staves. The upper system consists of a bass clef staff and a treble clef staff. The lower system consists of a bass clef staff and a treble clef staff. The upper system is marked *p in tempo*. The lower system is marked *Fl. p a tempo*. The music includes various rhythmic patterns and melodic lines.

Second system of musical notation. It features a grand staff with two systems of staves. The upper system consists of a bass clef staff and a treble clef staff. The lower system consists of a bass clef staff and a treble clef staff. The upper system is marked *f* and *ff*. The lower system is marked *ppp*. The music includes various rhythmic patterns and melodic lines.

Third system of musical notation. It features a grand staff with two systems of staves. The upper system consists of a bass clef staff and a treble clef staff. The lower system consists of a bass clef staff and a treble clef staff. The upper system is marked *cresc.*. The lower system is marked *ppp*. The music includes various rhythmic patterns and melodic lines.

Fourth system of musical notation. It features a grand staff with two systems of staves. The upper system consists of a bass clef staff and a treble clef staff. The lower system consists of a bass clef staff and a treble clef staff. The upper system is marked *fz* and *p*. The lower system is marked *p*. The music includes various rhythmic patterns and melodic lines.

Doppio movimento.  $\text{♩} = 88.$

*fz* *leggero* *p* *fz* *p* *f*

*fz* *p* *fz* *p* *fz* *p*

*fz* *p* *fz* *p* *fz* *p*

Doppio movimento.  $\text{♩} = 88.$

*fz* *p* *fz* *p* *fz* *p*

*fz* *p* *fz* *p* *fz* *p*

*fz* *p* *fz* *p* *fz* *p*

*fz* *p* *fz* *p* *ff*

*fz* *p* *fz* *p* *ff*

*fz* *p* *fz* *p* *ff*

*fz* *fz* *fz* *fz* *fz*

*fz* *fz* *fz* *fz* *fz*

*fz* *fz* *fz* *fz* *fz*



8

mf

This system contains the first system of music, spanning measures 8 to 11. It features a grand staff with treble and bass clefs. The right hand has a melodic line with a slur over measures 9-11. The left hand has a rhythmic accompaniment. A dynamic marking of *mf* is present in measure 9.

8

*più leggero*

*p*

This system contains the second system of music, spanning measures 12 to 15. It features a grand staff. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. A dynamic marking of *p* is present in measure 12, and the instruction *più leggero* is written above the staff in measure 13.

\*

8

*cresc.*

*con forza*

This system contains the third system of music, spanning measures 16 to 19. It features a grand staff. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. A dynamic marking of *cresc.* is present in measure 17, and the instruction *con forza* is written above the staff in measure 18.

8

*tr*

*fp*

*p*

*f*

*p*

*Fl.*

This system contains the fourth system of music, spanning measures 20 to 23. It features a grand staff. The right hand has a melodic line with trills (*tr*) and slurs. The left hand has a rhythmic accompaniment. Dynamic markings include *fp* in measure 20, *p* in measure 21, *f* in measure 22, and *p* in measure 23. The instruction *Fl.* is written below the staff in measure 23.

The first system of music consists of four staves. The top staff is a piano part in treble clef, featuring a complex melodic line with many slurs and fingering numbers (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 3, 5, 2). The second staff is a piano part in bass clef, starting with a *p* dynamic marking and containing a measure with the number 51. The third and fourth staves are for a violin, with the third staff in treble clef and the fourth in bass clef. The violin part includes a melodic line with slurs and a *ff* dynamic marking.

The second system features two vocal staves and two piano accompaniment staves. The top vocal staff is in bass clef and contains the lyrics "ere". The second vocal staff is in treble clef. The piano accompaniment consists of two staves, with the upper one in bass clef and the lower one in treble clef. A *p* dynamic marking is present in the piano part. The system is divided into two measures by a vertical dashed line.

The third system features two vocal staves and two piano accompaniment staves. The top vocal staff is in treble clef and contains the lyrics "scen do al". The second vocal staff is in bass clef. The piano accompaniment consists of two staves, with the upper one in treble clef and the lower one in bass clef. The system is divided into three measures by vertical dashed lines. The piano part includes a *f* dynamic marking and a *Cl.* marking in the lower staff.

First system of musical notation. It consists of two grand staves. The upper grand staff has a treble clef and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower grand staff has a bass clef and contains a bass line with eighth notes and some chords. A dynamic marking *mf* is present in the lower staff. A dashed line above the first two measures indicates a first ending.

Second system of musical notation. It consists of two grand staves. The upper grand staff has a treble clef and contains a melodic line with eighth notes and some slurs. The lower grand staff has a bass clef and contains a bass line with chords and some slurs. Dynamic markings include *fz*, *ff*, and *p*. Fingerings are indicated with numbers 1-5. A dashed line above the first two measures indicates a first ending.

Third system of musical notation. It consists of two grand staves. The upper grand staff has a treble clef and contains a melodic line with eighth notes and slurs. The lower grand staff has a bass clef and contains a bass line with chords and slurs. A dynamic marking *f* is present in the lower staff. A dashed line above the first two measures indicates a first ending. The system concludes with a double bar line and repeat signs.

# Werke in der Ausgabe für 2 Klaviere zu 4 Händen.

Zur Ausführung sind 2 Exemplare erforderlich,  
ausgenommen die mit \* bezeichneten Werke.

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| <p>                     Edit.-Nr.<br/>                     92 u.<br/>                     106/7 <b>Bach, Joh. Chrn.</b>, Konzerte G dur, E dur, D dur (<i>Riemann</i>)<br/>                     98/9 <b>Bach, J. S.</b>, Konzerte D dur, E dur (<i>Riemann</i>)<br/>                     108/9 — Konzerte F moll, A moll (<i>Riemann</i>)<br/>                     118/9 — Konzerte D moll, F dur (<i>Riemann</i>)<br/>                     1794 — Passacaglia C moll (<i>Keller</i>)<br/>                     101/5 <b>Bach, K. Ph. Em.</b>, Konzerte C moll, G dur, D dur, Ddur (Nr.2),<br/>                     Es dur (<i>Riemann</i>)<br/>                     2091 — Konzert D moll (<i>Hinze-Reinhold</i>)<br/>                     2144/5 — Konzerte Es dur, F dur, Original für 2 Klaviere (<i>Schwartz</i>)<br/>                     148/9 <b>Bach, Wilh. Friedem.</b>, Konzerte F dur, Es dur, Original<br/>                     für 2 Klaviere allein (<i>Riemann</i>)<br/>                     161/4 — Konzerte E moll, D dur, A moll, F dur (<i>Riemann</i>)<br/>                     127 <b>Beethoven</b>, Konzerte (<i>Fr. Kullak</i>) Nr. 1 C dur<br/>                     128/31 — Konzerte (<i>Fr. Kullak</i>) Nr. 2 B dur, Nr. 3 C moll, Nr. 4 G dur,<br/>                     Nr. 5 Es dur<br/>                     143 — Op. 80, Fantasie C moll (<i>Fr. Kullak</i>)<br/>                     * 2052 <b>Bizet</b>, Minuetto aus der Suite „L'Arlésienne“ (<i>Horváth</i>)<br/>                     180 <b>Chopin</b>, Konzert Op. 11 E moll (<i>Mertke</i>)<br/>                     181 — Konzert Op. 21 F moll (<i>Mertke</i>)<br/>                     182 — Polonaise Op. 22 Es dur (<i>Mertke</i>)<br/>                     * 2053 <b>Doehler</b>, Op. 39, Tarantelle, G moll (<i>Horváth</i>)<br/>                     212/3 <b>Händel</b>, Konzerte G moll, F dur (<i>Riemann</i>)<br/>                     * 892 <b>Hässler, W.</b>, Gigue (<i>Riemann und A. 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 504 — V. Op. 12, 16, 17, 111 ..... (5-6)  
 505 — VI. Op. 7, 20, 21, 76 ..... (5-6)  
 506 — VII. Op. 11, 14, 22 ..... (5-6)  
 507 — VIII. Op. 3, 10, 13 ..... (6)  
 508 — IX. Op. 1, 8, 32, 72, 126, 133, An Alexis ..... (5)  
 509 — X. Op. 64, Konzert a-moll (m. II. Klav.) ..... (6)  
 510 — XI. Op. 92, 134, Konzertstücke (m. II. Klav.) (6)
- Einzelausgabe:**  
 405 — Op. 2. Papillons ..... (5)  
 491 — Op. 9. Carnaval ..... (5)  
 492 — Op. 12. Fantasiestücke ..... (5)  
 493 — Op. 15. Kinderszenen ..... (3)  
 494 — Op. 21. Novellen ..... (6)  
 495 — Op. 68. Jugendalbum ..... (2-3)  
 496 — Op. 82. Waldszenen ..... (4-5)  
 497 — Op. 99. Bunte Blätter ..... (4)  
 498 — Op. 124. Albumblätter ..... (3-4)
- Bearbeitungen:**  
 188 — Stücke für die Jugend (Schwalm) ..... (2)  
 516 — Lieder, Zwölf ausgewählte (Mertke, Op. 20) ..... (4-5)  
 (Widmung, Nufbaum, Lotosblume, Frühlingnacht usw.)
- 1576/81 — Liederübertragungen (Weiß) Nr. 1-6 ..... (5)**  
 (1. Lotosblume, 2. Wanderlied, 3. Abends am Strand, 4. Mondnacht, 5. Loreley, 6. Frühlingnacht.)
- 518 Schumann-Album (Bischoff) ..... (3-5)**  
 (105 ausgewählte Stücke: Glückes genug, Träumerei, Am Kamin, Fröhlicher Landmann, Wiegenliedchen, Schlummerlied, Vogel als Prophet, Grillen, Des Abends, Warum? usw.)

## Konzerte und Konzertstücke für 2 Klaviere.

Mit unterlegtem 2. Klavier. Großes, bequemes Format.  
 Bach, Beethoven, Chopin, Händel, Haydn, Huber, Hummel, Kronke, Mendelssohn, Moscheles, Mozart, Schumann, Weber.  
 Rich. Strauß, Burleske in D-moll.

## Musik für Violine, für Viola, für Violoncello.

Schulen, Etüden, Vortrags- und Konzertmusik.  
 Marteau's Studien-Ausgabe für Violine.  
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# EDITION STEINGRÄBER

Schwierigkeitsgrade: Anfangsstufe (1), (2), Mittelstufe (3), (4), Oberstufe und Reife (5), (6).

## Klavier zu 2 Händen.

Schütze: Lehrgang des Klavier-Etüdenspiels.

(Ausgewählte Etüden von Berens, Bertini, Chopin, Clementi, Cramer, Czerny, Duvernoy, Haberbier, Lemoine, Liszt, Mendelssohn, Moscheles, Schmitt, Weiß u. a.)

2021/2	— I, II: Etüden für die Anfangsstufe	(1-2)
2023/6	— III-VI: Etüden für die Mittelstufe	(2-4)
2181/2	— VII, VIII: Etüden für die Oberstufe	(4-5)
— Lehrgang der Sonatinen, Sonaten und Stücke.		
2028	— I. 78 Sonatensätze und Stücke	(1-2)
2029	— II. 46 Sonatensätze und Stücke	(2)
2030	— III. 35 Sonatinen, Sonaten und Stücke	(2-3)
2031	— IV. 87 Sonatinen, Sonaten und Stücke	(3)
2032	— V. 31 Sonaten und Stücke	(3-4)
2033	— VI. 30 Sonaten und Stücke	(4)
2185	— VII. 21 Sonaten und Stücke	(4-5)
2186	— VIII. 17 Sonaten und Stücke	(4-5)
90	Schwalm: Tägliche Übungen	(2)
1582	— Op. 121. Sieben Vortragsstücke	(3)
1228/31	— Vier Sonatinen über Mozarts Opern (I. Don Juan, 2. Entführung, 3. Figaro, 4. Zauberflöte.)	(2-3)
919	Seeling: Op. 10 Nr. 12. Konzert-Etüde Es moll (Scholtz)	(5)
920	— Op. 11. Schillfieder (Scholtz)	(5)
80	Siefert: Klavierschule und Melodienreihen	(3-4)
1621	— Op. 48. Zehn Akkord- u. Oktaven-Etüden	(3-4)
1792	— Op. 58. Zehn Tonleiter-Etüden	(3)
2067/8	Sherwood: Op. 22. Zwei Sonatinen, B, D	(3)
895	Silber: Hundert Volkslieder (Wolff)	(2)
(Mit überlegtem Text.)		
1401	Söhling: Op. 61. Buch der Lieder, Heft I	(3)
1402	— Op. 62. Den Kindern zur Freude und Lust	(1-2)
1403	— Op. 64. Drei Bagatellen	(3)
1448	— Op. 79. Ein Sommertag. Zwölf kleine Stücke	(2)
1449	— Op. 81. Maskerade. Ein lustiges Allerlei	(2)
1535/7	— Op. 83. Trois Valses de Concert Nr. 1-3	(4)
1538	— Op. 84. Nr. 1. An der Fontäne	(4)
1539/40	— Op. 84. Nr. 2, 3. Das Gewitter, Schäferin u. Nachtig.	(4)
1541	— Op. 86. Buch der Lieder, Heft II	(3)
1560/1	— Op. 88. Im Frühling, 2 Hefte	(2)
1732	— Op. 98. Tonleiterstudien	(3-4)
1733	— Op. 109. Steyrische Ländler	(3)
1734	— Op. 106. Buch der Lieder, Heft III	(3)
1024	— Op. 125. Sonate c-moll	(2-3)
417/8	Sonaten-Album, 2 Bände	(2-5)
(31 Sonaten von Haydn, Mozart, Beethoven.)		
190 I/II	Sonaten-Album (Clementi, Kuhlau usw., 32 leichte Sonatinen und Rondos), 2 Hefte	(2-3)
191	Sonaten-Vorstufe I, (Clementi-Vorstufe I)	(1-2)
192	— II, (Clementi-Vorstufe II)	(1-2)
Sonatinen, Sonaten und Vortragsstücke (siehe: Schütze)		
969	Strauß, (Josef)-Album, 8 Tänze	(2-3)
404a	Strauß, Richard: Burleske d-moll (m. II. Klav.)	(6)
(Mit Orchester siehe Konzertmusik.)		
225/7	Tanz-Album, 8 Bände	(2)
(37 bel. T. v. Ivanovici, Czibulka, Lanner, Strauß usw.)		
224	Tanz-Album für die Jugend	(1-2)
(82 beliebte Tänze ohne Oktavenanspannung.)		
2211	Taubert: Op. 76. Zehn leichte Stücke	(3)
Tausig: Originalkompositionen und Bearbeitungen (Damm)		
981	— I. Originalkomp. u. Strauß: Valses-Caprices	(5)
982	— II. Übertragungen nach Scarlatti, Schubert, Weber, Berlioz	(5)
1187	— III. Übertragungen nach Bach und Schubert, Geisterschiff, Halka-Fantasie	(5)
1186	— Bach: Wohltemperiertes Klavier (Auswahl)	(5)
933	— Clementi: Gradus ad Parnassum	(6)
1199	— Scarlatti: Drei Sonaten, Pastorale, Capriccio	(5)
983	— Schubert: Militärmarsch	(5)
984	— Weber: Aufforderung zum Tanz	(5)
911	Tausig-Vorstufe (Damm)	(4)
(559 technische Übungen von Knina, Lüttsch, Mertke, Pischna, Schwalm, Wolff)		
912/3	Tausig-Ehrlich: Tägliche Studien (Damm), 2 Bände	(5-6)
914	Tausig-Supplement: Oktaventechnik von Mertke	(3-5)
(I. Vorbüchlein, II. 20 Etüden, III. 158 Beispiele.)		
935	Thalberg: Fantasien (Damm)	(5)
(Hugenotten, Don Juan, Home, sweet home)		
23	Tonleitern (Schwalm)	(2)
795	Transkriptionen-Album, 17 Lieder und Arien	(2)
834/7	Treude-Album	(2)
32 beliebte Transkriptionen und Stücke, 4 Bände		
463	Tschalkowsky: Chant sans paroles, Barcarole (Riemann)	(4)
461	— leicht, ohne Oktaven (Schwalm)	(2)
188	— Stücke für die Jugend (Schwalm)	(2)
462	Tschalkowsky-Album (Riemann)	(4-5)
(27 beliebte Kompositionen.)		
455	Tschalkowsky-Album für die Jugend (Schwalm)	(2-3)
(Zehn erleichterte Stücke.)		
350	Tschirch: 120 Volks- und Kommerslieder	(1-2)
351	— 80 Opernmelodien, Tänze, Märsche, Stücke	(1-2)
353	— Klassisches Jugend-Album	(1)
(100 berühmte Stücke, ganz leicht gesetzt.)		
327	Ungarische, türkische und slavische Tänze und Märsche (Schwalm)	(3)
(Enthält die Originalmelodien der bekanntesten Ungarischen Tänze von Brahms.)		
350	Volks- und Kommerslieder (120) (Tschirch)	(1-2)
853	Wallace: 2 Folks de Concert, Souvenir de Varsovie	(4-5)
867	Wallace-Album, 9 Transkriptionen	(2-3)

## Klavier zu 2 Händen.

370	Weber: Sonaten und ausgewählte Stücke (Door)	(4-5)
373/9	— Op. 11, 82. Konzerte C, Es (m. II. Klav.) (Mertke)	(5)
389	— Op. 65. Aufforderung zum Tanz (Door)	(4)
984	— Op. 65. Aufforderung zum Tanz (Tausig)	(5)
377	— Op. 79. Konzertstück f-moll (m. II. Klav.) (Mertke)	(5)
186	— Stücke für die Jugend (Schwalm)	(2)
1467/9	Wolff: Op. 46. 8 Stücke im Volkst. versch. Länder, 3 Hefte	(4)
1837	— Op. 47. Die Schule des Virtuosen	(6)
1636/6	— Op. 48. Zwölf Etüden, 2 Hefte	(5-6)
1452	— Bach: Große Orgel-Passacaglia	(6)
1491	— Bizet: Carmen-Fantasie	(6)
486	Winding: Op. 43. Toccata Nr. 2 e-moll	(4)
487	— Op. 44. Aus der ersten Heimat. Neun Stücke	(4)
488	— Op. 45. Aus Nah und Fern. Neun Stücke	(4)
485	— Op. 46. Albumblätter. Neun Stücke	(4)
524	— Op. 51. Aus der Kinderwelt. Vierzehn Stücke	(2-3)
456/9	— Kadenzen zu Beethovens Konzerten (s. Beethoven)	(6)
407/13	— Kadenzen zu Mozarts Konzerten (s. Mozart)	(4-5)
1654/5	Winterberger: Op. 135 Nr. 1, 2. Sonatinen, G, C	(3)
962	Witting: Anleitung zum Präludieren	(3)
699	Wolff: Op. 128. Stücke ohne Namen	(2)
490	— Op. 130. 61 Elementar-Etüden	(1)
489	— Op. 184. Jugendlust, 7 Stücke ohne Oktaven	(1)
593	— Op. 195. Sechs Sonatinen über Kinderlieder	(2)
592	— Op. 196. Sechs Sonatinen über beliebte Volkslieder	(2)
591	— Op. 197. Kinderleben. Zwölf leichte Stücke	(2)
868	— Op. 198. Zehn Sonatinen (Vorstufe zu Op. 195/6)	(1)
891	— Op. 200. Es war einmal. Sechs Märchenbilder	(2-3)
902/3	— Op. 201. Lieder ohne Worte, 2 Hefte	(2-3)
907	— Op. 202. Album für die Jugend, 21 kleine Stücke	(2)
965	— Op. 217. Der erste Fortschritt, Heft 1	(2)
985	— Op. 217. Der erste Fortschritt, Heft 2	(2)
1267	— Op. 225. Erster Unterrichtsgang des Arpeggio	(2-3)
1322	— Op. 258. Scherz und Spiel. Sechs Klavierstücke	(2)
1398/9	— Op. 260. Zwölf Etüden, 2 Hefte	(3)
1383/92	— Op. 261. Melodienreihe aus Carmen (Bizet), 10 Hefte	(3)
25	— Der kleine Pischna. 60 Exercises, (48 Übung als Einleitung zu Pischnas 60 Exercises.)	(3-4)
390	Wollenhaupt-Album, 10 Kompositionen	(3-5)
1413	Wurm: Op. 30. Kleine Stücke im Jugendstil	(2)
1430	— Op. 42 Nr. 1. Etüde für die linke Hand	(5)
1431	— Op. 42 Nr. 2. Etüde für die rechte Hand	(5)
1453/6	— Das A-B-C der Musik, 4 Hefte	(2)
(Anleitung zur Notenkenntnis und Niederschrift.)		
1432	— Tägliche Tonleiter- und Akkord-Studien	(3)
1441	— Zwei Sonatinen alten Stils (Fis, Ges)	(3)

## Klavier zu 4 Händen.

167	Bach, J. C. F.: Klaversonate (Riemann)	(3)
1305	Beethoven: Op. 6. Sonate D (Schwalm)	(2)
134	— Op. 20. Septett (Mockwitz)	(4)
142	— 3 Kindersonatinen (Schaab)	(2)
— Sämtliche Symphonien, 5 Bände.		
135	— I. Nr. 1. C. Nr. 2. D	(5)
136	— II. Nr. 3. Es (Eroica), Nr. 4. B	(5)
137	— III. Nr. 5. c-moll, Nr. 6. F (Pastorale)	(5)
138	— IV. Nr. 7. A, Nr. 8. F	(5)
139	— V. Nr. 9. d-moll	(5)
141	— Fidelio Klavier-Auszug	(3)
701/6	Behr: Frühlingblumen. (68 melodische Stücke ohne Oktaven.) Heft 1-6	(1)
150	Bellini: Norma. Klavier-Auszug	(3)
151	— Romeo und Julia. Klavier-Auszug	(3)
1292	Bende: Op. 135. Sechs deutsche Märchenbilder (Blasser)	(3)
156	Beyer: Op. 112. Revue mélodique (8 instr. Opern/antas.)	(2)
Die Originalmelodien der beliebtesten Ungarischen Tänze von Brahms (s. Ungarische Tänze, Seite 10.)		
1280	Brunner: Op. 262. Sechs kleine Tonbilder (Wolff)	(2)
1488	Burger: Op. 59. Zwölf kleine Vortragsstücke	(2)
1838/41	Cammerer: Op. 23. Vier Stücke, Nr. 1-4	(3-4)
(1. Polonaise, 2. Mazurka, 3. Spanischer Tanz, 4. Walzer.)		
204	Damm: Fröhli. Weisen (Spiel- u. Volkslied, Tänze usw.)	(1)
197	Diabelli: Op. 24, 32, 33, 37, 38. Sonatinen (Schwalm)	(2)
1895	— Op. 149. Melodische Übungsstücke (Schwalm)	(2)
1896	— Op. 163. Jugendfreuden (Schwalm)	(2)
196	— Op. 149 und Op. 163. In einem Bande (Schwalm)	(2)
200	Donizetti: Lucrezia Borgia. Klavier-Auszug	(3)
205	Enke: Op. 6. 8. 12 melod. Übungsstücke (Seifert)	(1)
637	Gavotten (Louis XIII., Gluck, Lully) (Tschirch)	(1)
2106/7	Gröz: Melod. Vortragsst. im Umf. v. 5 Tönen, 2 Hefte	(1-2)
222	Haydn: Jahreszeiten. Klavier-Auszug	(3)
223	— Schöpfung. Klavier-Auszug	(3)
221	— Vier berühmte Symphonien (Mockwitz)	(3-4)
1713	Jensen: Op. 8. Valse brillante (Blasser)	(4)
1708	— Op. 18. Scherzo. Willenlad, Pastorale (Niemann)	(4)
1707	— Op. 45. Hochzeitsmusik (Niemann)	(4)
1714/5	— Op. 46. Ländler aus Berchtesgaden, 2 Hefte	(4)
1708	— Op. 59. Abendmusik (Niemann)	(4)
1709/10	— Op. 60. Lebensbilder (Niemann), 2 Hefte	(4)
1712	— Op. 62. Silhouetten u. Holländer Tanz (Niemann)	(4)
1711	— Ländliche Festmusik (Niemann)	(4)
Instruktive Stücke (Riemann), 2 Bände		
(33 ausgewählte Stücke von Diabelli, Schmitt, Weber, Mozart, Haydn, Czerny, Schubert, Beethoven usw.)		
193	— Bd. I	(2-3)
194	— Bd. II	(2-3)

## Klavier zu 4 Händen.

666	Kleinmohel: Op. 68. Drei Sonaten über Kinderlieder	(2)
687	— Op. 59. Drei Sonaten über Volkslieder	(2)
941/4	— Op. 62. Mignonetten, 18 Stücke, 4 Hefte	(2)
1484	Kronke: Op. 15. Moments de Bal, 6 Salontänze	(3)
1200/1	Krug: Op. 113. Frühlingklänge, 10 Stücke, 2 Hefte	(2-3)
245	Lortzing: Zar und Zimmermann. Klavier-Auszug	(3)
246	— Waffenschmied. Klavier-Auszug	(3)
427/8	Marsch-Album, (37 Militär- u. and. Märsche), 2 Bände	(2)
2078	Martini: Op. 115. Parade-Marsch	(2)
257	Mendelssohn: Originalkompositionen	(5)
261/2	— Konzerte (Klavier- u. Violin-) (Tschirch), 2 Bände	(4-5)
258/9	— Symphonien (Hermann u. a.), 2 Bände	(4-5)
260	Mendelssohn, Kalkbrenner, Haydn, Chopin, Beethoven: 13 beliebte Kompositionen (Hermann u. a.)	(2-3)
1523/4	Meyer-Stolzenau: Op. 69. Zehn Vortragsstücke, 2 Hefte	(2)
275	Mozart: Don Juan. Klavier-Auszug	(3)
276	— Figaros Hochzeit. Klavier-Auszug	(3)
1306	— Drei Sonaten, D, B und C (Schwalm)	(3)
273/4	— Sechs Symphonien (Mockwitz), 2 Bände	(4-5)
277	— Zauberflöte. Klavier-Auszug	(3)
281	Nicola: Lustige Weiber von Windsor Klav.-Ausz.	(3)
861	Opernmelodien, Tänze, Märsche und Vortragsstücke (Tschirch)	(1-2)
Ouvertüren-Album, 10 Bände.		
801	— I. Auber, Bellini, Boieldieu, Herold, Rossini	(3-4)
802	— II. Beethoven, Cherubini, Cimarosa, Giuck, Schubert	(3-5)
803	— III. Mendelssohn, Kreutzer, Nicolai	(3-5)
804	— IV. Mozart, Weber	(3-5)
806	— V. Lortzing, Reißiger	(3)
807	— VI. Meyerbeer, Marschner	(3)
800	— VII. Adam, Halévy, Wallace	(3)
299	— VIII. Schumann	(3-5)
357	— IX. Donizetti, Méhul, Spohr, Spontini, Wuter	(3)
2123	— X. Wagner	(4)
932	Riemann: Op. 61. Der Aniang im Vierhändigspiel	(1-2)
308	Rubinstein, Tschalkowsky, Moniuszko, Södermann: 10 Kompositionen	(3)
723	Schmitt: Op. 325. Schatzkästlein, 183 Melodien	(1-2)
318	— Siebzehn Sonatinen und Stücke (Stade)	(1-2)
(Vorstufe zu Weber, Clementi usw., Sonatinen.)		
314	Schubert: Sämtliche 19 Märsche (Damm)	(3-5)
313	— Symphonie C und Symphoniesätze (Stade)	(5)
517	Schumann: Originalkompositionen und Bearbeitungen	(4-5)
406	— Op. 66. Bilder aus Osten, 6 Improvisationen	(5)
2115/8	Schütze: Vortragsstücke, Sonatinen und Sonaten bewährter Meister, Heft 1	(1-2)
— Heft 2-4		
329	Schwalm: Junge Musikanten	(1)
(Kinderstücke u. Volkslieder in fortschreitender Folge.)		
1542	Söhling: Op. 87. Lieblinge, 61 Stücke für die Jugend	(2)
725	Suchy: Frühlingstänze. Kinderwäzler	(1)
229	Tanz-Album (9 Tänze von Ivanovici, Daase usw.)	(2)
380	Tschirch: 120 Volks- und Kommerslieder	(1-2)
361	— 80 Opernmel., Tänze, Märsche u. 1 Vortragsst.	(1-2)
328	Ungarische, türkische und slavische Tänze und Märsche (Schwalm)	(3)
(Enthält die Originalmelodien der bekanntesten Ungarischen Tänze von Brahms.)		
371	Weber: Euryanthe. Klavier-Auszug	(3)
373	— Oberon	(3)
374	— Preziosa	(3)
318	Weber-Clementi-Vorstufe (Stade)	(1-2)
(17 sehr leichte Sonatinen und Rondos von J. Schmitt.)		
375/6	Weber, Clementi, Kuhlau, Haydn, Mozart und Beethoven: 23 Sonat., Rondos u. Fantas. (Stade), 2 Bände	(2-3)
380	Wolff: Op. 192. Der erste Erfolg, 10 Vortragsstücke	(1)

## Bücher über Musik.

### Theoretische Werke.

1820	Berthoud: Lehrgang für spezielle Gymnastik der Finger, des Handgelenkes und Armes. Zur Erleichterung des Geigenstudiums	(1)
1997	— Das kunstgerechte Studium des Geigenspiels	(1)
28	Ehrlich: Ornamentik in Bachs Klavierwerken	(2)
29	— Ornamentik in Beethovens Klavierwerken	(2)
32	— Die Ornamentation in Bachs Pianoforte-Works	(2)
31	— Die Ornamentation in Beethovens Pianoforte-Works	(2)
84	— Les Embellissements dans les Œuvres de Bach	(2)
33	— L'Ornementation dans les Œuvres de Beethoven	(2)
60	Musik-Taschenbuch: H. Riemann-Gedenks-Ausgabe [Inhalt: Hugo Riemann, Gedenkschrift (Dr. W. Niemann); Erklärung der musikalischen Kunstastriche (Dr. H. Riemann); Kurzgefaßte Harmonielehre (Dr. H. Riemann); Anleitung zum Gebrauch der Technischen Übungen (Dr. H. Riemann); Zur Pädagogik des Geigenspiels (E. Beyer); Orgel und Harmonium (S. Karg-Elert); Mozartkurse (Lilli Lehmann); Gesang ist so alt wie die Menschheit (B. Schneider); Katechismus der Musik (O. Schwalm); Tabellen zur Musikgeschichte (Dr. H. Riemann).]	(1)
26	Riemann: Anleitung z. Studium der technischen Übungen	(1)
26a	— Instruction pour l'étude des Exercices techniques	(1)
902	Witting: Anleitung zum Präludieren	(3)
1453/6	Wurm: A-B-C der Musik, 4 Hefte	(2)
(Anleitung zur Notenkenntnis und Niederschrift.)		

## Kammermusik, Konzertmusik.

Klaviertrios von Berghout, Burger, Herman, Quartette von Berghout, Herman, Quintett von Trapp, Streichquartette von Leichtentritt, Marteau, Söderchen, Tuczek, Klavier mit Orchester: Bach, Kronke, Rich. Strauß.

## Gesangsschulen, Übungen, Gesänge.

Concone, Gretscher, Walter, Winter. Liedersammlungen: Chopin, Cornelius, Jensen, Löwe, Mendelssohn, Schubert, Schumann, Liederhort, Liederquell, Neue Lieder von Beck, Beilschmidt, Frey, Gretscher, Hartmann, Peterka, Petschnig, Reger u. a.

Praktische Gesangslehre von Theodor Salzmänn. 21. Auflage.

VERLANGEN SIE SONDERPROSPEKTE KOSTENLOS.