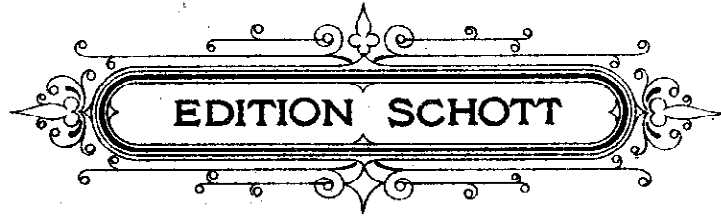


*Lynck. Maria Kischke*  
*Breslau*  
10.

Max Kischke  
Breslau, Subenstr. 60



← Nr. 7910 →

№ 9 3 0

# A. WEIDIG

## Kleines Trio

OP. 9

(Piano, Violine & Viola, oder 2. Violine)

# EDITION SCHOTT

## AUSGEWÄHLTE VIOLIN-WERKE

Nr.	Violine und Klavier	Nr.	Violine und Klavier	Nr.	Violine und Klavier	Nr.	Violine und Klavier	
	Alard, Op. 31 bis, I. Symphonie concertante G dur — Op. 34. Konzert Nr. 2 A-dur — Op. 47. Faust-Fantasie — Die klassischen Meister der Violine (Les Maitres classiques du Violon). Sammlung ausgewählter Sonaten, Konzerte etc. Neue Ausgabe von <i>Fritz Meyer</i> , siehe Katalog der „Edition Schott, 40-Pfennig-Ausgabe“. — Weitere Werke Alard's siehe <i>Meyer's Violinführer</i> .		Dancs, Ch., — Op. 86 bis. Le Mélodiste, 12 sehr leichte Fantasien. — Suite II. Donna del Lago (Air suisse) — Oesterreich. Hymne — Don Juan, Webers letzter Gedanke. — Suite III. Cenerentola — Fleuve du Tage — Les Puritains — Suite IV. Figaros Hochzeit, Walzer aus Freischütz — Plaisir d'amour — Op. 89. 6 petits Airs variés über Themen von <i>Paccini, Rossini, Bellini, Donizetti, Weigl, Mercadante</i> — Op. 118. 6 petits Air variés Romeo und Juliette — La Straniera — Norma — Die Nachtwandlerin — Die Puritaner — Der Carneval von Venedig	1690a/b 1691a/b bis 1695a/b	Heim, E., ABC des Violinspiels. 45 Elementarstücke, 2 Hefte. Ein vorzüglicher Leitfaden für Anfänger. — Palaestra (Königschule) Solostücke, Solosonaten. Solosuiten und Konzertsätze in progressiver Reihenfolge. Beginnend auf den leeren Saiten. I. Serie: Teil I a/b, II a/b, III a/b, IV a/b, V a/b Die ganze Sammlung umfasst 10 Teile à 2 Hefte. Vollständig. Verzeichnis kostenlos.		6450	Klassische Lieblingsstücke (siehe Silhouettenbände) <b>KORNGOLD, E. W.</b> Op. 6. Sonate <b>KREISLER, F.</b> , Klassische Manuskrifte: No. 1. <i>Couperin</i> , Chans. Louis XIII. und Pavane 2. <i>Martini</i> , Andantino 3. <i>Porpora</i> , Menuet 4. <i>Couperin</i> , La Précieuse 5. <i>Pugnani</i> , Präludium und Allegro 6. <i>Francoeur</i> , Sicilienne und Rigadon 7. <i>Dittersdorf</i> , Scherzo 8. <i>Boccherini</i> , Allegretto 9. <i>Tartini</i> , Variationen über Corelli Alt-Wiener Tanzweisen: 10. Liebesfreud 11. Liebesleid 12. Schön Rosmarin 13. <i>Martini</i> , Preghiera 14. <i>Pugnani</i> , Tempo di Minuetto 15. <i>Couperin</i> , Aubade Provençale 16. <i>Carlier</i> , La Chasse (Caprice) 17. <i>Bach</i> , Grave — Meisterwerke der Violine: No. 1. <i>Bach</i> , Präludium in E dur 2. — Gavotte in E dur 3. <i>Leclair</i> , Tambourin 4. <i>Tartini</i> , Fuge in A dur 5. <i>Corelli</i> , Sarabande und Allegretto 6. <i>Mozart</i> , Rondo 7. <i>Gluck</i> , Melodie 8. <i>Rameau</i> , Tambourin 9. <i>Schubert</i> , Moment musical 10. <i>Weber</i> , Larghetto 11. <i>Mendelssohn</i> , Lied ohne Worte 12. <i>Paganini</i> , Caprice No. 13 13. — Caprice No. 20 14. — Caprice No. 24 15. <i>Porpora</i> , Allegretto in g moll 16. <i>Schumann</i> , Romanze 17. <i>Wieniawski</i> , Caprice Es dur 18. — Caprice a moll — Original-Kompositionen No. 1. Romanze 2. Caprice Viennoise 3. Tambourin chinois 4. Berceuse romantique 5. Rondino (über ein Thema von Beethoven) 6. Polichmelle, Serenade 7. La Gitana (Arabisch-spanisches Zigeunerlied aus dem 18. Jahrhundert) — Volkslieder aus Oesterreich: Oesterreichische Hymne — Wiener Volkslied: „Du alter Stephansturm“ — Aus Wien, Walzerlied von <i>E. Gärtner</i>
1035 a/f	<b>ANDREAE-Volkmar</b> , Op. 4. Sonate in D dur <b>Ariosti, A.</b> 6 Sonat. (Saint George) 6 Hefte <b>Bach</b> , Chaconne, Begleitung von <i>Mendelssohn</i> — Chaconne, Begleit. v. <i>Schumann</i> 4071 — 6 Sonaten, instruktive Ausgabe (Violine) ( <i>Kross</i> ) 8519 — do. Klavierbegleitung von <i>Robert Schumann</i> 8017 a/h — 6 Violinsonat. (Nachez) Klavierbegleitung v. <i>Robert Schumann</i> Band 1-2 9600 <b>Beethoven, L. v.</b> Sämtliche Violinsonaten ( <i>Fritz Kreisler</i> ) — Dieselben einzeln (s. Kat. der „Edit. Schott“, Einz.-Ausg.) 1105 — 2 Romanzen op. 40, 50 ( <i>Jensen</i> ) 1100 a/f — Op. 18. 6 Quartette ( <i>Hermann</i> ) 6 Hefte — Op. 61. Konzert D dur ( <i>Dancs</i> ) — do. mit Bezeichnung u. Winken unter besonderer Berücksichtigung der Auffassung von <i>Joachim</i> , für den Vortrag versehen von <i>Dessauer</i> — do. Violinstimme allein — Kadenz zum 1. Satz ( <i>Léonard</i> ) — 3 Kadenzen ( <i>Plotényi</i> )	7176 8090 8091	— Op. 123. Kleine Melodienschule 12 s. I. Stok., Heft I — do. Heft II — do. Heft III — Op. 133. Faust (Gounod), Fant. Caprice — Nouvelle Ecole de la méthode. 50 leichte und fortschreitende Stücke 1. Lage, 1. u. 3. Lage, 1. und 5. Lage, je 2 Hefte Weitere Werke <i>Dancs's</i> s. <i>de Meyer's Violinführer</i> .	8209 3419	<b>Jensen, G.</b> op. 25. Suite No. 2 a moll — Op. 31. 3 Charakterstücke — Klassische Violin-Musik: 1. <i>Geminiani</i> , Sonate I in A 2. <i>Geminiani</i> , Sonate II h moll 3. <i>Sonata</i> , Adagio u. Allegro 4. <i>Nardini</i> , Adagio 5. <i>Sonata</i> , Arie 6. <i>Pugnani</i> , Sonate E 7. <i>Sonata</i> , G 8. <i>Tartini</i> , Sonate c moll 9. <i>Tartini</i> , Sonate C u. Giga D 10. <i>Geminiani</i> , Son. VIII d moll 11. <i>Geminiani</i> , Sonatensätze 12. <i>Borghesi</i> , Sonate II A 13. <i>Borghesi</i> , Sonate IV g moll 14. <i>Veracini</i> , Sonate a moll 15. <i>Corelli</i> , Follia con Variazioni 16. <i>Mozart</i> , Adagio E, Rondo C 17. <i>Barthélemon</i> , Sonate c moll 18. <i>Händel</i> , Sonate A 19. <i>Vivaldi</i> , Sonate A 20. <i>Veracini</i> , Konz.-Son. e moll 21. <i>Leclair</i> , Sonate IV D 22. <i>Händel</i> , Sonate X g moll 23. <i>Händel</i> , Sonate XIII D 24. <i>Leclair</i> , Le Tombeau (Son.) 25. <i>Benda</i> , Sonate VIII a moll 26. <i>Bach</i> , Sonate g moll 27. <i>Corelli</i> , 3 Sonat. A, E, e moll 28. <i>Tartini</i> , 2 Sonat. G, g moll 29. <i>Mozart</i> , And., Min. e Rondo			
4126 a/c 4127	<b>Bériot</b> , Konzerte 1-10 ( <i>Pollitzer, Wilhelmj</i> ) — Airs variés, 3 Bände — 12 Méloides italiennes — Op. 100. Scène de Ballet — 187 fortschreitende Übungen, Band 1-3	4351	<b>David</b> , Op. 24. 6 Salonstücke. ( <i>Hermann</i> ) <b>Drdla</b> , Op. 62. Scherzando — Op. 65. Poème — Op. 67. Canzonetta — Op. 84. Legende — Op. 86. Novelette — Op. 88. Guitarrero	1830 a 1830 b 1830 c 1830 d 1830 e 1830 f 1830 g 1830 h 1830 i 1830 k 1830 l 1830 m 1830 n 1830 o 1830 p 1830 q 1830 r 1830 s 1830 t 1830 u 1830 v 1830 w 1830 x 1830 y 4830 a 4830 b 4830 c	1830 a 1830 b 1830 c 1830 d 1830 e 1830 f 1830 g 1830 h 1830 i 1830 k 1830 l 1830 m 1830 n 1830 o 1830 p 1830 q 1830 r 1830 s 1830 t 1830 u 1830 v 1830 w 1830 x 1830 y 4830 a 4830 b 4830 c	1830 a 1830 b 1830 c 1830 d 1830 e 1830 f 1830 g 1830 h 1830 i 1830 k 1830 l 1830 m 1830 n 1830 o 1830 p 1830 q 1830 r 1830 s 1830 t 1830 u 1830 v 1830 w 1830 x 1830 y 4830 a 4830 b 4830 c	— Op. 66. Poème — Op. 67. Canzonetta — Op. 84. Legende — Op. 86. Novelette — Op. 88. Guitarrero	
8546 a/c	<b>LOWEN</b> , Suite d moll <b>BRUCH, Max</b> , Op. 85. Romanze 1248 <b>Burgmüller</b> , 3 Nocturnes 8560 a/d <b>BURMESTER, W.</b> Alte Weisen. 4 Bde. (je 6 Stücke enthaltend) — Dieselben einzeln, 35 No. — 4 Konzertbearbeit.: <i>Schubert</i> , Moment musical etc.	1420	<b>Dussek</b> , Op. 69. Sonate ( <i>Thomas</i> ) <b>Elman, Mischa</b> , Sammlung von 17 klass. Stücken aus seinem Konzert-Repertoire, darunter das berühmte <i>Sammartini</i> , Canto amoroso <b>Ernest</b> , Konzert <b>Fernandez-Arbós</b> , 3 Konzertstücke Op. 6 Nr. 1. La Sombra — Nr. 2. Guajiras — Nr. 3. Tango <b>Flocco</b> , 7 Stücke aus dem 18. Jahrhundert ( <i>O'Neill</i> ) <b>Gernsheim</b> , Op. 12. Sonate d moll	4921	<b>Kuhlau</b> , Op. 88. 4 Sonatinen (Original) <b>LALO</b> , Op. 29. Russisches Konzert daraus: Chants russes do. Introduction et Vivace ( <i>Kross</i> ) Intermezzo 8737 <b>Léonard</b> , op. 15. Grande Fantaisie militaire 7500 <b>Lieder-Fantastien</b> (siehe Silhouettenbände) 7426 <b>Lieder- und Opern-melodien</b> (siehe unter Jugendbände) <b>Mac Dowell</b> , Op. 37. Nr. 7. Clair de Lune — Op. 51. Amerikanische Hymnen: „An eine wilde Rose“ „Idyll“ ( <i>Auer</i> ) 6530 <b>Marsch-Album</b> (siehe Silhouettenbände) <b>Massenet</b> , Air de ballet (Scènes pittoresques) ( <i>Kross</i> ) 2078 <b>Mendelssohn</b> , op. 64. Violinkonzert ( <i>Dessauer</i> ) 2071 — Op. 64. Andante aus d. Violinkonzert ( <i>Heim</i> ) 2077 — op. 42. 6 Kinderstücke ( <i>Kreuz</i> )			
7125	<b>Burmester-Programme</b> (siehe Silhouettenbände) <b>Chopin</b> , Op. 55, No. 2. Nocturne 4902 <b>Clementi</b> , op. 36. 6 Sonatinen ( <i>Max Reger</i> ) 8581 a/b <b>Corelli</b> , op. 5. 12 Sonaten ( <i>Jensen</i> ) 2 Bände 1310 — Op. 5. No. 5. Sonate (Follia) ( <i>Jensen</i> ) <b>Dancs</b> , Op. 17. Berceuse — Op. 20. 6 kleine Stücke — Op. 21. 6 kleine Stücke — Op. 22. 6 brillante Fantasien — Op. 30. 6 kleine Erholungsstücke — 20 leichte klass. Transkriptionen (darunter: <i>Lully</i> , Menuet de <i>Bourgeois gentilhomme</i> — <i>Boccherini</i> , Berühmtes Menuet — <i>Stradella</i> , Kirchenarie — <i>Mendelssohn</i> , Frühlingslied — <i>Mozart</i> , Türkischer Marsch. — Siehe Violinkatalog.)	1663 a/b 1664 1665 1670 a/c 7351	<b>Die goldene Geige</b> . Eine Sammlung von Erfolgen. 3 Bände. Band I: Gounod, Méditation. — Braga, Serenata. — Burmester-Dussek, Menuet. — Schubert-Wilhelmj, Abeille. — Singelée, Trovatore. — Gossec, Gavotte. — Wagner-Wilhelmj, Walthers Preislied. — Drdla, Canzonetta. — Wieniawski-Wilhelmj-Mazurk. (Obertass) — Wieniawski-Wilhelmj, Mazurka (Ménétrier) u. s. w. Bd. II u. III sind ebenso reichhalt.	7423/4 7425 7426 7427 8712	— Op. 1. No. 12. Sonate in F ( <i>Riemann</i> ) — Sonate in A ( <i>Hermann</i> ) — Album, 18 Stücke ( <i>Moffat</i> op. 14) 3 Hefte <b>Hauser</b> , Lieder ohne Worte ( <i>Meyer</i> )			

Mus 5661

EDITION SCHOTT

S. 7910

# KLEINES TRIO

für Klavier, Violine und  
Viola (oder II. Violine)

von

## A. WEIDIG

Op. 9



B. SCHOTT'S SÖHNE, MAINZ  
LEIPZIG — LONDON — BRÜSSEL — PARIS

# Kleines Trio

Adolf Weidig, Op.9

Moderato

Violine. *f*

Viola *f*

PIANO *f*

*mf*

*mf*

*mf* *legato*

11 12 13 14

Musical score system 1, measures 16-21. Includes dynamics *mf*.

Musical score system 2, measures 22-27. Includes dynamics *mf*.

Musical score system 3, measures 28-33. Includes dynamics *cresc.* and *fp*.

Musical score system 4, measures 34-39. Includes dynamics *fp* and *cresc.*



dim. rit. rit.

Tempo I

p cresc. cantabile cresc.

f cantabile f legato

cresc. f p cresc. f p

Handwritten annotations: *pp*, *f*, *dim.*

First system of musical notation, including vocal line and piano accompaniment. Dynamics include *pp*, *f*, and *dim.*

Handwritten annotations: *pizz.*, *arco*, *f*, *p*, *1.*, *2.*

Second system of musical notation, including vocal line and piano accompaniment. Dynamics include *pizz.*, *arco*, *f*, and *p*. First and second endings are marked.

Handwritten annotations: *cresc.*, *fz*, *rit.*, *73*

Third system of musical notation, including vocal line and piano accompaniment. Dynamics include *cresc.*, *fz*, and *rit.*. Measure 73 is annotated.

Handwritten annotations: *74*, *dolce*, *a tempo*, *p*, *75*, *76*, *77*, *78*, *79*, *80*, *dolce*

Fourth system of musical notation, including vocal line and piano accompaniment. Dynamics include *dolce*, *a tempo*, and *p*. Measures 74 through 80 are annotated.

This musical score page contains measures 85 through 97. It features a vocal line and a piano accompaniment. The piano part is characterized by a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The vocal line consists of a series of notes, some with slurs and ties. Performance markings include *p* (piano), *p legato*, and *più marcato*. Measure numbers 85, 87, 89, 91, 93, 95, and 97 are clearly visible above the vocal staff. The key signature has one flat, and the time signature is 4/4.



92 93 94

*p*  
*legato*

95 96 97 98

*dim.*  
*dim.*  
*dim.*

99 100 101 102 103 104 105

*rit.* *pp* *ff* *a tempo*  
*rit.* *pp* *ff* *a tempo*  
*rit.* *pp* *ff* *a tempo*  
*non legato*

106 107 108 109 110 111 112

*dim.*  
*dim.*  
*dim.*

177

Handwritten measure numbers 177, 178, 179, 180, 181, and 182 are written above the first staff. The score consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). Dynamics include *p*, *mf*, and *mf*.

183

Handwritten measure numbers 183, 184, 185, 186, 187, and 188 are written above the first staff. The score consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). Dynamics include *fz* and *cresc.*

189

Handwritten measure numbers 189, 190, 191, 192, 193, and 194 are written above the first staff. The score consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). Dynamics include *fp*.

195

Handwritten measure numbers 195, 196, 197, 198, 199, and 200 are written above the first staff. The score consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). Dynamics include *fp*, *f*, *dim.*, and *rit.*

Tempo I

First system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The first staff has markings for *espress.*, *p*, *cresc.*, and *f*. The grand staff has markings for *p legato*, *cresc.*, and *f*.

Second system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The first staff has markings for *mf espress.*, *mf*, *cresc.*, and *f*. The grand staff has markings for *mf*, *cresc.*, and *f*.

Third system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The first staff has markings for *p*, *dim.*, and *pp*. The grand staff has markings for *p*, *dim.*, and *pp*.

Fourth system of musical notation. It consists of two staves (treble and bass clef) and a grand staff (treble and bass clef). The first staff has markings for *mf cresc.*, *f*, *ff*, *rit.*, and *ff*. The grand staff has markings for *mf cresc.*, *f*, *ff*, *rit.*, and *ff*.

Adagio cantabile

The musical score is divided into four systems. The first system features vocal lines in treble and bass clefs with the instruction *espress.* and piano accompaniment in treble and bass clefs with the instruction *legato*. The second system continues the vocal and piano parts with dynamics *f* and *p*. The third system begins with the instruction *poco marcato* and includes dynamics *mf*, *f*, *fz mf*, *dim.*, and *cantabile*. The fourth system continues with *cantabile* and dynamics *dim.*, *fz*, and *dim.*. The piano accompaniment in the third and fourth systems features dense chordal textures.

First system of musical notation. It consists of two staves for a vocal line and a grand staff for piano accompaniment. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment includes markings for *mf* and *dim.* (diminuendo).

Second system of musical notation. The vocal line features markings for *dolce* and *pp* (pianissimo), followed by *espress.* (espressivo) and *p*. The piano accompaniment includes markings for *dolce*, *pp*, and *legato*.

Third system of musical notation. The piano accompaniment features a dynamic marking of *f* (forte) and includes several accents (^) over notes.

Fourth system of musical notation. The vocal line includes markings for *pizz.* (pizzicato), *arco* (arco), and *pp*. The piano accompaniment includes markings for *p*, *pizz.*, *arco*, and *pp*.

Fifth system of musical notation. The piano accompaniment includes markings for *p* and *pp*.

RONDO  
Allegro non troppo

The musical score is arranged in five systems, each containing a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various dynamic markings: *mf*, *f*, *sp*, *p*, and *cresc.*. Measure numbers 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and 32 are indicated above the vocal line. The piano accompaniment features complex chordal textures and rhythmic patterns, while the bass line provides a steady harmonic foundation.

The musical score is arranged in systems. The first system consists of two vocal staves (treble and bass clef) and a grand staff (treble and bass clef). The vocal staves begin with a dynamic of *f* and are marked *sempre marcato*. The grand staff begins with a dynamic of *fz* and is also marked *sempre marc.*. The second system continues the vocal lines and the grand staff. The vocal staves end with a dynamic of *p* and the instruction *dolce*. The grand staff continues with *fz* and *sempre marc.*. The third system features a vocal staff with *rit.* and *a tempo* markings, and a grand staff with *rit.*, *a tempo*, and *espress.* markings. The grand staff includes *legato* markings and triplet figures. The fourth system continues the vocal line with *mf* and *cresc.* markings, and the grand staff with *cresc.* markings and triplet figures. Handwritten numbers (57, 58, 59, 60, 61) are present above the vocal staves, and a handwritten number (57) is present above the grand staff in the third system.

Handwritten numbers: 67, 70, 73, 76, 79, 82, 85, 88, 91, 94, 97, 100, 103, 106, 109, 112, 115, 118, 121, 124, 127, 130, 133, 136, 139, 142, 145, 148, 151, 154, 157, 160, 163, 166, 169, 172, 175, 178, 181, 184, 187, 190, 193, 196, 199, 202, 205, 208, 211, 214, 217, 220, 223, 226, 229, 232, 235, 238, 241, 244, 247, 250, 253, 256, 259, 262, 265, 268, 271, 274, 277, 280, 283, 286, 289, 292, 295, 298, 301, 304, 307, 310, 313, 316, 319, 322, 325, 328, 331, 334, 337, 340, 343, 346, 349, 352, 355, 358, 361, 364, 367, 370, 373, 376, 379, 382, 385, 388, 391, 394, 397, 400, 403, 406, 409, 412, 415, 418, 421, 424, 427, 430, 433, 436, 439, 442, 445, 448, 451, 454, 457, 460, 463, 466, 469, 472, 475, 478, 481, 484, 487, 490, 493, 496, 499, 502, 505, 508, 511, 514, 517, 520, 523, 526, 529, 532, 535, 538, 541, 544, 547, 550, 553, 556, 559, 562, 565, 568, 571, 574, 577, 580, 583, 586, 589, 592, 595, 598, 601, 604, 607, 610, 613, 616, 619, 622, 625, 628, 631, 634, 637, 640, 643, 646, 649, 652, 655, 658, 661, 664, 667, 670, 673, 676, 679, 682, 685, 688, 691, 694, 697, 700, 703, 706, 709, 712, 715, 718, 721, 724, 727, 730, 733, 736, 739, 742, 745, 748, 751, 754, 757, 760, 763, 766, 769, 772, 775, 778, 781, 784, 787, 790, 793, 796, 799, 802, 805, 808, 811, 814, 817, 820, 823, 826, 829, 832, 835, 838, 841, 844, 847, 850, 853, 856, 859, 862, 865, 868, 871, 874, 877, 880, 883, 886, 889, 892, 895, 898, 901, 904, 907, 910, 913, 916, 919, 922, 925, 928, 931, 934, 937, 940, 943, 946, 949, 952, 955, 958, 961, 964, 967, 970, 973, 976, 979, 982, 985, 988, 991, 994, 997, 1000.

Musical score system 1, measures 67-100. Includes dynamics *dim.* and *dim.*. Features triplets in the right hand.

Musical score system 2, measures 101-134. Includes dynamics *cresc.* and *ff*. Features triplets in the right hand.

Musical score system 3, measures 135-168. Includes dynamics *dim.*, *p*, and *p*. Features triplets in the right hand.

Musical score system 4, measures 169-202. Includes dynamics *espress.* and *mf*. Features triplets in the right hand.



The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines begin with a *cresc.* marking and reach a *f* dynamic. The piano accompaniment features a rhythmic pattern of eighth notes with triplets, also marked with *cresc.* and *f*. The system concludes with a *rit.* marking.

Andante.

The second system begins with the tempo marking *Andante.* and includes *rit.* and *a tempo* markings. It features two vocal staves and two piano staves. The piano accompaniment continues with the triplet eighth-note pattern, marked with *poco f* and *p*. The system ends with a *rit.* marking.

The third system contains two vocal staves and two piano staves. The piano accompaniment is marked with *mf* and *cresc.*. The vocal lines also feature *cresc.* markings. The piano accompaniment continues with the triplet eighth-note pattern.

The fourth system consists of two vocal staves and two piano staves. The piano accompaniment is marked with *f* and *cresc.*. The vocal lines are marked with *f*. The piano accompaniment continues with the triplet eighth-note pattern.

First system of musical notation. It consists of two staves for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a grand piano accompaniment. The piano part features triplet patterns in both hands. Dynamic markings include *p* and *pizz.*

Second system of musical notation. The string quartet parts continue with various dynamics like *mf* and *p*. The piano accompaniment includes *arco* markings. The system concludes with a *p* dynamic marking.

Third system of musical notation. The string quartet parts feature *p* and *mf* dynamics. The piano accompaniment includes *pizz.* and *fz* markings.

Fourth system of musical notation. The string quartet parts include *p*, *fz*, and *mf* dynamics. The piano accompaniment includes *arco*, *fz*, *p*, and *mf* markings.

First system of musical notation, consisting of two staves. The upper staff begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking, leading to a forte (*f*) dynamic. The lower staff also begins with a piano (*p*) dynamic and a *cresc.* marking, leading to a forte (*f*) dynamic. The key signature is one sharp (F#).

Second system of musical notation, consisting of two staves. The upper staff features a series of triplets. The lower staff is marked *marcato* and *f* (forte). The key signature is one sharp (F#).

Third system of musical notation, consisting of two staves. The upper staff is marked *marcato*. The lower staff is marked *non legato* and features a series of triplets. The key signature is one sharp (F#).

Fourth system of musical notation, consisting of two staves. The upper staff features a series of triplets. The lower staff features a series of triplets. The key signature is one sharp (F#).

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with several triplet markings. The piano accompaniment is written in two staves (treble and bass clefs) with the same key signature. It includes chords and a bass line with triplet markings.

The second system continues the vocal and piano parts. The vocal line has a few more notes and rests. The piano accompaniment features a prominent triplet pattern in the right hand and a steady bass line.

The third system includes dynamic markings. The piano part has a forte (*f*) dynamic marking in both the right and left hands. The vocal line continues with its melodic line.

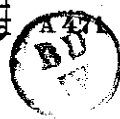
The fourth system contains performance instructions. It starts with a *rit.* (ritardando) marking over the vocal line, which then changes to *mf* (mezzo-forte). The piano part also has *ff* (fortissimo) and *mf* markings. The instruction *Più Presto.* (faster) is written three times, once for each part. The system concludes with a final cadence.

First system of musical notation, consisting of two vocal staves (treble and bass clef) and a grand piano accompaniment (treble and bass clef). The piano part features a complex harmonic structure with many accidentals.

Second system of musical notation, including vocal staves and piano accompaniment. Dynamic markings *ff* and *mf* are present in the vocal parts.

Third system of musical notation, including vocal staves and piano accompaniment. Dynamic markings *f* and *ff* are present in the vocal parts.

Fourth system of musical notation, including vocal staves and piano accompaniment. Dynamic markings *ff* and *fz* are present in the vocal parts.



# Moderne Kammermusik=Werke

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## Konzerte, Sonaten und Suiten

### Für Klavier

- Korngold, E. W. Sonate No. 2 E-dur (Op. 2)  
Mac Dowell 3. Sonate in d-moll (Norse),  
(Op. 57)  
— 4. Sonate in e-moll (Keltic),  
(Op. 59)  
Sgambati, G. Konzert g-moll (Op. 15)  
Windsperger, L. Sonate cis-moll

### Für zwei Klaviere

- Schmid, Heinr. Kaspar Paraphrasen über ein  
Themav. Liszt (Op. 30)

### Für Violine allein

- Windsperger, L. Sonate A-Dur

### Für Violine und Klavier

- Andreae, V. Sonate in D-Dur (Op. 4)  
Ernest, G. Konzert in F-Dur  
Goldmark, C. Sonate in D-Dur (Op. 25)  
Hindemith, P. Sonate in D-Dur (Op. 11)  
— Sonate in Es-dur (Op. 12)  
Hubay, J. Suite in G-dur (Op. 5)  
Korngold, E. W. Sonate (Op. 6)  
Lalo, E. Russisches Konzert (Op. 29)  
Reger, Max Sonate in d-moll (Op. 1)  
— 2. Sonate in D-Dur (Op. 3)  
Scharwenka, X. Sonate (Op. 46)  
Schmid, Heinr. Kasp. Sonate in a-moll (Op. 27)  
Sgambati, G. Suite in h-moll (Op. 21)  
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Sinding, Chr. Suite (Op. 96)  
Stojowski, S. Sonate in G-Dur  
Windsperger, L. Konzertstück D-Dur

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- Windsperger, L. Sonate in fis-moll

### Für Viola und Klavier

- Bowen, V. Sonate Nr. 1 in e-moll  
— Sonate Nr. 2 in F-Dur  
Forsyth, Ch. C. Konzert in g-moll  
Hindemith, P. Sonate (Op. 11)  
Walker, C. Sonate in C-Dur

### Für Violoncello allein

- Windsperger, L. Sonate in d-moll  
— Sonate in D-Dur

### Für Violoncello und Klavier

- Becker, H. Konzert A-Dur (Op. 10)  
Dohnanyi, E. v. Sonate in B-Dur (Op. 8)  
Goldmark, C. Sonate (Op. 39)  
Huber, H. Sonate in D-Dur (Op. 33)  
Reger, Max Sonate No. 1 (Op. 5)  
Scharwenka, X. Sonate (Op. 46)  
Windsperger, L. Sonate in D-Dur

### Für Cello und Orgel

- Windsperger, L. Sonate für Cello und Orgel  
in E-Dur

### Für Orgel

- Guilmant, A. Sonate Nr. 1 (d-moll) nach der  
Symphonie Op. 42  
— Sonate Nr. 2 (D) (Op. 50)  
— Sonate Nr. 3 c-moll (Op. 56)  
— Sonate Nr. 4 d-moll (Op. 51)  
— Sonate Nr. 5 c-moll (Op. 80)  
— Sonate Nr. 6 h-moll (Op. 86)  
— Sonate Nr. 7 F (Op. 89) oder  
Suite  
— Sonate Nr. 8 (A) nach der  
zweiten Symphonie (Op. 91)

Bei beabsichtigter öffentlicher Aufführung stellen wir Interessenten Ansichtsmaterial gern zur Ansicht zur Verfügung.

*Signature: Max Koshate  
Breslau*

5641

VIOLINE I

# Kleines Trio

Adolf Weidig, Op. 9



# Kleines Trio

## VIOLINE I

Adolf Weidig, Op. 9

Moderato

*f*

*mf*

*mf*

*cresc.*

*fp*

*fp* *cresc.*

*dimin.* *rit.* **Tempo I** *p* **1**



VIOLINE I

*cantabile*  
*cresc.* - - - - *f*  
*cresc.* - - - - *f* *p*  
*pp* *f*  
*dim.* - - - - *p* *pizz.* *arco* *f*  
*2.* *cresc.*  
*dolce a tempo*  
*f* *1* *rit.* *p*  
*3* *p*  
*pp* *3*

VIOLINE I

*dim.* *pp* *ff* *rit.* *a tempo*

*dim.* *p* *mf* *fz* *fz* *cresc.*

*fp* *fp* *rit.* *f* *dim.*

*Tempo I.* *p* *cresc.* *f*

*espress.* *mf* *mf* *cresc.* *f*

*p* *dim.* *pp*

VIOLINE I

First musical staff with notes and dynamics: *mf* *cresc.* *f*

Second musical staff with notes and dynamics: *ff* *riten.* *fz* *fz* *fz*

Adagio cantabile

Third musical staff with notes and dynamics: *espress.*

Fourth musical staff with notes and dynamics: *f* *p* *mf poco marcato*

Fifth musical staff with notes and dynamics: *f* *fz mf* *dim.*

cantabile

Sixth musical staff with notes and dynamics: *dim.* *p*

Seventh musical staff with notes and dynamics: *pp dolce*

Eighth musical staff with notes and dynamics: *espress.*

Ninth musical staff with notes and dynamics: *f* *p*

Tenth musical staff with notes and dynamics: *pizz.* *arco* *pizz.*

Eleventh musical staff with notes and dynamics: *pp*



VIOLINE I

RONDO  
Allegro non troppo

7  
*mf* *f*

*fp* *fz* *mf*

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

*sempre marcato*

*rit. a tempo* *p*

*mf cresc.* *dim.*

*cresc.* *ff* *dim.*

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

*Andante. rit. a tempo* *rit.* *mf* *cresc.* *f*

*p*

*mf*

VIOLINE I

Musical staff 1: Treble clef, key signature of one flat. Dynamics: *p*, *mf*, *p*, *ff*.

Musical staff 2: Treble clef, key signature of one flat. Dynamics: *p*, *mf*, *p*, *cresc.*, *f*.

Musical staff 3: Treble clef, key signature of two sharps. Dynamics: *f*. Contains triplet markings.

Musical staff 4: Treble clef, key signature of two sharps. Dynamics: *marcato*. Contains triplet markings.

Musical staff 5: Treble clef, key signature of two sharps. Contains triplet markings.

Musical staff 6: Treble clef, key signature of two sharps. Contains triplet markings.

Musical staff 7: Treble clef, key signature of two sharps. Dynamics: *f*, *ff*, *mf*. Includes *rit.* and *V* markings.

Più Presto

Musical staff 8: Treble clef, key signature of one flat. Part of the *Più Presto* section.

Musical staff 9: Treble clef, key signature of one flat. Dynamics: *ff*, *mf*.

Musical staff 10: Treble clef, key signature of one flat. Dynamics: *f*.

Musical staff 11: Treble clef, key signature of one flat. Dynamics: *ff*, *ff*, *ff*. Includes *V* markings.

# Klassische VIOLIN-MUSIK

berühmter Meister des  
17. und 18. Jahrhunderts  
für Violine und Klavier  
nach den Original-Werken

bearbeitet von

## Gustav Jensen

### Für 1 Violine und Klavier

Heft

- 1 GEMINIANI, Sonate I A
- 2 GEMINIANI, Sonate II h moll
- 3 { SOMIS, Adagio und Allegro  
NARDINI, Adagio  
SENAILLE, Arie
- 4 PUGNANI, Sonate E
- 5 SENAILLE, Sonate G
- 6 TARTINI, Sonate c moll
- 7 TARTINI, Sonate C und Giga D
- 8 GEMINIANI, Sonate VIII d moll
- 9 GEMINIANI, Ausgew. Sonatensätze
- 10 BORGHI, Sonate II A
- 11 BORGHI, Sonate IV g moll
- 12 VERACINI, Sonate a moll
- 13 CORELLI, Follia con Variazioni d moll

Heft

- 14 MOZART, Adagio E und Rondo C
- 15 BARTHELEMON, Sonate e moll
- 16 HÄNDEL, Sonate A
- 17 VIVALDI, Sonate A
- 18 VERACINI, Konzert-Sonate e moll
- 19 LECLAIR, Sonate IV D
- 20 HÄNDEL, Sonate X g moll
- 21 HÄNDEL, Sonate XIII D
- 22 LECLAIR, Le Tombeau (Sonate)
- 23 BENDA, Sonate VIII a moll
- 24 BACH, Sonate g moll
- 25 CORELLI, 3 Sonaten, A, E, e moll
- 26 TARTINI, 2 Sonaten, G, g moll
- 27 MOZART, Andante, Minuetto e Rondo

### Für 2 Violinen und Klavier

Heft

- 28 BOYCE, Sonate A
- 29 PURCELL, Goldene Sonate
- 30 PURCELL, Sonate h moll
- 31 PURCELL, Sonate a moll

Heft

- 32 PURCELL, Sonate C
- 33 VERACINI, Sonate c moll
- 34 TORELLI, Konzert

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VIOLINE II

# Kleines Trio

Adolf Weidig, Op. 9



# Kleines Trio

## VIOLINE II

Adolf Weidig, Op. 9

Moderate

*f*

*mf*

*mf*

*mf*

*mf*

*cresc.*

*fp*

*fp*



VIOLINE II

*cresc.* *dim.* *rit.* *a tempo* 1

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

*f* *mf*

*p* *pp* *f* *dim.*

*pizz.* *arco* *f* *arco*

2

*rit.* *fz* *dim.*

*a tempo* 2 *dolce*

1 *p*



VIOLINE II

The musical score for Violine II on page 4 consists of 11 staves of music in G minor. The notation includes various dynamics and performance instructions:

- Staff 1: Melodic line with slurs and ties.
- Staff 2: *p* (piano) dynamic, followed by *pp* (pianissimo) dynamic.
- Staff 3: Continuation of the melodic line.
- Staff 4: *p* dynamic, *dim.* (diminuendo), and *ff* (fortissimo) dynamic, ending with *rit.* (ritardando).
- Staff 5: *a tempo* instruction.
- Staff 6: *dim.* instruction and *p* dynamic.
- Staff 7: *mf* (mezzo-forte) dynamic.
- Staff 8: *fz* (forzando) dynamic.
- Staff 9: *cresc.* (crescendo) and *fp* (fortissimo-piano) dynamic.
- Staff 10: *f* (forte) dynamic and *dim.* instruction.
- Staff 11: *rit.* instruction.

VIOLINE II

Tempo I.

The first system of music consists of four staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It starts with a dynamic marking of *p* and includes a *cresc.* marking. The second staff continues with *mf* dynamics and another *cresc.* marking. The third staff features *p*, *dim.*, and *pp* dynamics. The fourth staff begins with a dynamic of *f* and ends with *ff* and a *riten.* marking.

Adagio

The second system of music consists of ten staves. The first staff is marked *espress* and has a 7-measure rest. The second staff has dynamics *f*, *p*, and *fz*. The third staff is marked *cantabile* and starts with *dim.*. The fourth staff has *dim.* and *mf* dynamics. The fifth staff has *dim.* and *pp* dynamics, with a *dolce* marking. The sixth staff has a dynamic of *p*. The seventh staff has a dynamic of *f*. The eighth staff has a dynamic of *p*. The ninth staff has a dynamic of *f*. The tenth staff has dynamics *pizz.*, *arco*, and *pizz.*, ending with *pp*.

VIOLINE II

Allegro non troppo

15

mf

fz

mf

p

f

fz

sempre marcato

1

1

1

riten. a tempo

p

espress.

cresc.

ff

3

3

3

3

2

p

V

1

Andante

rit. a tempo

3

cresc.

f

poco f

p

mf

cresc.

f

pizz.

mf

arco

p

VIOLINE II

*pizz*

*f*

*arco*

*p* *f*

*marcato*

*f*

*rit.*

*ff* *mf*

*Più Presto*

*fz*

*f*

*ff* *fz* *fz* *Fine.*

# Fritz Kreisler

## Klassische Manuskripte

### Violine & Klavier

No.			net. M.
1	Louis Couperin . . . .	Chanson Louis XIII. & Pavane . . . . .	1. 50
2	Padre Martini . . . .	Andantino . . . . .	1. 50
3	Niccolo Porpora . . . .	Menuet . . . . .	1. 50
4	Louis Couperin . . . .	La Précieuse . . . . .	1. 50
5	Gaetano Pugnani . . . .	Praeludium & Allegro . . . . .	1. 80
6	François Francoeur . . . .	Sicilienne & Rigaudon . . . . .	1. 50
7	K. v. Dittersdorf . . . .	Scherzo . . . . .	1. 50
8	Luigi Boccherini . . . .	Allegretto . . . . .	1. 50
9	Giuseppe Tartini . . . .	Variationen über ein Tema von Corelli . . . . .	1. 50
10	Alt-Wiener Canzweisen:	No. 1. Liebesfreud . . . . .	1. 50
11	—	2. Liebesleid . . . . .	1. 50
12	—	3. Schön Rosmarin . . . . .	1. 50
13	Padre Martini . . . .	Preghiera . . . . .	1. 50
14	Gaetano Pugnani . . . .	Tempo di Minuetto . . . . .	1. 50
15	Louis Couperin . . . .	Aubade Provençale . . . . .	1. 50
16	Jean-Baptiste Cartier . . . .	La Chasse (Caprice) . . . . .	1. 50
17	Friedemann Bach . . . .	Grave . . . . .	1. 50

### Original-Kompositionen

No.		net. M.
1	Romanze . . . . .	2. —
2	Caprice Viennoise . . . . .	2. —
3	Cambourin chinois . . . . .	2. 50
4	Recitativo und Scherzo-Caprice (f. Violine allein) . . . . .	2. —

### Bearbeitungen

(Klassische Manuskripte)

für Cello & Klavier

No. 1, 2, 4, 6, 7, 8, 10, 11, 12  
à n. M. 1. 50

für Klavier

No. 1, 2, 4, 10, 11, 12  
à n. M. 1. 50

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Leipzig — London — Brüssel — Paris  
Carl Fischer New-York — Russischer Musikverlag Moskau

*Original: Max Kochate  
Dresden*

5661

VIOLA

# Kleines Trio

Adolf Weidig, Op.9



# Kleines Trio

VIOLA

Adolf Weidig, Op.9

Moderato

The Moderato section consists of eight staves of music. It begins with a dynamic marking of *f*. The first staff contains a melodic line with eighth and sixteenth notes. The second staff continues the melody with some grace notes. The third staff features a more active line with sixteenth-note patterns. The fourth staff has a similar active line. The fifth staff continues with sixteenth-note patterns. The sixth staff has a dynamic marking of *mf*. The seventh staff has a dynamic marking of *cresc.*. The eighth staff has dynamic markings of *fp* and *rit.*.

Tempo I

The Tempo I section consists of four staves of music. It begins with a first ending bracket labeled '1'. The first staff has a dynamic marking of *p*. The second staff has a dynamic marking of *cresc.*. The third staff has a dynamic marking of *f*. The fourth staff has dynamic markings of *mf*, *p*, *pp*, and *f*. The fifth staff has dynamic markings of *dim.*, *p*, and *f*. The section concludes with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.



VIOLA

*cresc.*

*rit.* *a tempo* 2  
*fz* *dim.* *p* *dolce*

*p*

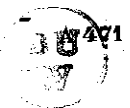
*dim.* *pp* *ff*

*dim.* *p*

*mf*

*fz*

*fz* *cresc.* *fp*



VIOLA

3/4 *f* *dim.*

*rit.*

Tempo I  
*p* *espress.* *cresc.*

*f* *mf* *cresc.*

*f* *mf* *p* *dim.* *pp*

*mf* *cresc.* *f*

*ff* *fz* *fz* *fz* *riten.*

Adagio cantabile

7 *espress.*

*f* *p*

VIOLA

2  
*fz* *f* *fzmf* *dim.*

*cantabile*

*dim.* *mf*

1  
*dim.*

*pp dolce* *p*

*f* *p*

*pizz.* *arco* *pizz.* *pp*

VIOLA

RONDO  
Allegro non troppo

8

*mf* *f* *mf*

*mf* *sf* *mf* *p*

*cresc.* *f* *sf* *sempre marcato*

1 1 1 *rit. a tempo* *p*

*espress.*

*cresc.* *ff*

3 3 2 *p* *espress.*

*cresc.* *f* *rit. poco f* *rit.* *a tempo* *p*

*mf* *cresc.* *f*

1 *pizz.* *mf*

*arco* *p*

VIOLA

pizz. arco

*p* *f* *cresc.* *f* *marcato* *rit.* *f* *ff* *mf*

Più Presto

*fz* *mf* *fz* *ff* *fz* *fz*

**MODERNE MUSIK  
FÜR VIOLA (ALTO) UND KLAVIER  
(ORIGINAL-KOMPOSITIONEN)**

	Netto
BOWEN, J., Sonata Nr. 1 in C-moll . . . . .	5.—
— Sonata Nr. 2 in F-dur . . . . .	5.—
BRUCH, MAX, op. 85 Romanze . . . . .	2.—
Mit Orchester-Begleitung: Partitur n. 5.— Orchester-Stimmen n. 8.—	
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— Chanson celtique . . . . .	2.—
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**KLASSISCHE SONATEN  
FÜR VIOLA (ALTO) UND KLAVIER  
(BEARBEITUNGEN)**

<b>ALARD, D., 10 Sonaten bearbeitet von H. Dessauer</b>	
Nr. 1. CORELLI, Sonate XII (Follia) Op. 5 . . . . .	Netto 2.—
„ 7. GAVINIÉS, Sonate II, Op. 1 . . . . .	1.50
„ 12. PORPORA, Sonate IX . . . . .	1.50
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„ 24. LECLAIR, Sonate III . . . . .	1.50
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„ 55. HANDEL, Sonate X . . . . .	1.50
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Sonate V in Es-dur . . . . .	1.50
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1670 a/c	Moffat, A., op. 14. Händel-Album, 18 Stücke, 3 Hefte				
7579	— Alte Meister für junge Spieler			2856	Wieniawski, Kompositionen (Wilhelmj etc.)
2143a/b	— Album antique, 12 Stücke, alter Meister, 2 Hefte			2857	— Op. 3. Souven. de Posen, Mazurka
7577	— Englische Klassiker, 12 Stücke			2858	— „ 4. 1re Polonaise brillante, D
7576	— Album, 12 leichte Stücke (1. Lage)			2859	— „ 5. Adagio élégique (Scholz)
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2141a/b	— 12 klassische Stücke, 2 Hefte je			2861	— „ 7. Capriccio-Valse
	— Kammerersonaten:			2862	— „ 9. Romance sans Paroles et Rondo élég.
Nr. 1-12	1. Tartini (A)	7741	— Salonmusik, Lieblingsstücke und Perlen der romant. Musik (hierzu 639 a/e Viol. II, Viola, Cello, Flöte, Bass je 1.—)	2062	— „ 11. Le Carnaval russe
2144a/m	2. Geminiani (d moll)	7500	— Liederfantasien, Melodische, besonders dankbare Fantasien für die Violine in moderner Ausführung von L. Ruffin	2863	— „ 12. Deux Mazurkas de Salon (Sielanka, Chanson polon)
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	9. De Giardini (G)		SENDING, Op. 96. Suite	2867	— „ 21. 2me Polonaise brillante, A
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Nr. 13-26	13. Veracini (a moll)		— III. Jüdin, Lucia, Weisses Dame	2870	— Kuyawiak 2me Mazurka
ist	14. Francoeur (d moll)		Singelé-Verdi, Grosse Fantasien über beliebte Opern v. G. Verdi	2871	— Giguc
2145 a/o	15. Nardini (G)		— Aida — Ernani — Rigofetto	8450 a/c	Wieniawski-Album, 19 beliebte Kompositionen, 3 Bände.
	16. Samartini (a moll)		— Troubadour		Wilhelmj, Seine berühmten Konzert-Bearbeitungen von Paganini, Vieuxtemps, Wieniawski, siehe die betreffenden Komponisten, ferner:
	17. Telemann (E)		Sinigaglia, Op. 25. 4 kl. Stücke		— Ernst, Op. 22. Ungarische Weisen
	18. Locatelli (B)		— Nr. 1. Alburnblatt		— Glück-Sgarbati, Melodie
	19. Porpora (D)		— Nr. 2. Capriccio all' antica		— Moszkowski, Menuet
	20. Dall-Abaco (h moll)		— Nr. 3. Bagatelle		— Schubert, Ave Maria, Am Meer
	21. Tartini (h moll)		— Nr. 4. Saltarelle		— Schubert (Dresden), Dio Biene (L'Abeille)
	22. Leclair (F)		Sitt, Wiegenlied (Estipoff)		— Schumann, Abendlied
	23. Valentini (h moll)		Sonatenband (s. unter Jugendb.)		— Wagner, Walthers Preislied
	24. Tassarini (D)		Spieß, Op. 45. 6 Stücke zum Gebrauche b. Anfangsunterricht		— Parsifal-Paraphrase
	25. Senallie (d moll)	5511 a	— Op. 59. 6 Stücke zum Gebrauche beim Unterricht		— Siegfried-Paraphrase
	26. Francoeur (B)	5511 b	— Op. 64. 16 Stücke zum instr. Gebrauche in all. Tonart. 4 Hefte		WINDSPERGER, Scherzo h moll
9515	MORITZ, Edward, Op. 2. Scherzo	5511 c	Spohr, Op. 2. Konzert Nr. 2 d moll (Kross). Mit neuer Klavierbegleitung von Volbach		— Scherzo fis moll
	Mozart, Sämtliche Violin-Sonaten, Neue Ausgabe v. Tivadar Nachaz		Stojowski, Sonate G dur		— Konzertstück D dur
	Nardini-Nachaz, Konzert A dur		Tänzerchen und Stückchen (siehe unter Jugendbände)		— Intime Melodien, 8 Fantasietten, 2 Hefte
	Nardini-Pente, Konzert c moll		Tschalkowsky, op. 35. Konzert (Wilhelmj)		Wolf, Hugo, Wiegenlied (Kross)
	Notenmappe des Violinschülers		Tschalkowsky-Album, 9 beliebte Stücke (Hermann)		
	Auswahl beliebter Violinstücke moderner Komponisten in fortschreit. Ordnung (E. Kross)		Vieuxtemps, op. 10. Erstes Konzert E (Wilhelmj)		
	Stufe 1a Elementarstufe		— Op. 11. Fant.-Capric. (Hermann)		
	1b Untere Mittelstufe		— Op. 19. Zweites Konzert, fis moll (Kross)		
	II Heft 1 Mittelstufe		— Op. 21. Fantasie (Hermann)		
	II Heft 2 Mittelstufe		— Op. 22. 6 Morceaux de Salon		
7640 a			1. Morceau brillant, 2. Air varié, 3. Rêverie Adagio, 4. Souvenir du Bosphore, 5. Tarentelle, 6. L'Orage		
7640 b			— Op. 23. Drittes Konzert A (Auer)		
7641 a			— Op. 30. Elegie (Scholz)		
7641 b			— Op. 31. Viert. Konz. d moll (Auer)		
7655	Opere-Melodien (s. Silhouettenb.)		— Op. 32. Nr. 1. Souv. de Beauch. Nr. 2. Rondino, Nr. 3. La Chasse (Hermann)		
	Opere-Potpourris (s. Katalog der Edition Schott, 40 Pfg.-Ausg.)		— op. 35. Fantasia-Appassionata (Auer)		
	Ouvertüren-Album, enthaltend die Ouvertüren zu Egmont, Carmen, Don Juan, Lohengrin, Tristan, Zar und Zimmermann, Orpheus in der Unterwelt, Sommernachtsstraum, Lustige Weiber und Jubel-Ouvertüre. (siehe Silhouettenbände).		— Op. 37. Konzert a moll)		
	Paganini, Op. 6 Konz. Nr. 1 Es dur		— op. 38. Ballade und Polonaise (Hermann)		
	— Op. 7 Konzert Nr. 2 h moll (Wilhelmj)		— op. 40. Feuilles d'Album		
	— Op. 11. Moto perpetuo (Kross)		— op. 43. Suite (Auer)		
	— Moses-Fantasie (Wilhelmj)		Violin-Abende (s. Silhouettenb.)		
	Pleyel, Op. 8. 61. Duos (Hermann)		Vitali, Chaconne (David)		
	— Op. 48. 6 Sonatinen (Hermann)		VIVALDI-NACHAZ, Konzert amoll, Konzert gmoll (für Streich-Orchest., Viol. u. Orgel)		
	Potpourris (siehe Katalog der Edition Schott, 40 Pfg.-Ausg.)		Ausgabe B für Viol. u. Klavier		
	Raff, Op. 85 Nr. 3. Cavatine		Vivaldi-Mozart, Konzert in cmoll		
	REGGER, Max, Op. 1. Sonate d moll		Vortrags-Album (siehe unter Jugendbände), 2 Bände		
	— Op. 3. 2. Sonate D dur		Wagner, Violin-Album (Unser Wagner Band 4)		
	Reinecke, C., Op. 213. 10 kleine Stücke		— do. Klavierstimme hierzu (Unser Wagner Band 5/6)		
	Rode, P., Op. 10. Air varié (Jensen)		— Einzel-Ausgaben siehe Katalog der Edit. Schott 40-Pfg.-Ausg.		
	7741				
	9358				
	SCHARWENKA, K., op. 46. Sonate				
	Schmidt, E., Op. 34. Rund um die Uhr. 12 Melodien (2. Folge) f. d. Anfangs-Unterricht. 4 Hefte				
	3811a/d				
	5644				
	Schubert, Op. 137. 3 Sonatinen				
	Schubert, (Dresden) 12 Bagatellen kplt., auch einzeln daraus: Die Biene (L'Abeille) (Wilhelmj)				
	SCOTT, Cyril, Sonate Op. 59				
	— 3 Stücke Op. 73				
	— Elegie — Romance — Valse triste — Cherry Ripe				
	— Deux Prél. Nr. 1. Poème érotique Nr. 2. Danse				
	— Tallahassee-Suite				
	Bygone memories — After Sundown — Air et Danse nègre				
	— daraus einzeln:				
	Air et Danse nègre				
	The gentle Maiden				
	— Zwei Sonetten Nr. 1				
	— Zwei Sonetten Nr. 2				

# MODERNE KAMMER-MUSIK

## TRIOS

KLAVIER, VIOLINE, VIOLONCELL

- Andreae, V.*, Op. 1 Trio (F moll)  
*Reger, Max*, Op. 2 Trio (H moll) (KL.V.VA.)  
*Windsperger, L.*, Trio (H moll)

## QUARTETTE

2 VIOLINEN, VIOLA, VIOLONCELL

- Hindemith, P.*, Op. 10 Quartett (F moll)  
*Moritz, E.*, Op. 10 Quartett mit Sopran-Solo  
*Rimsky-Korsakow, N.* Quartett (F dur)  
*Sgambati, G.* Op. 17 Quartett  
*Schmid, Heinr. Kasp.* Op. 26 Quartett (G dur)  
*Verdi, G.* Quartett (E moll)  
*Windsperger, L.* Quartett (G moll)

## QUINTETTE

KLAVIER, 2 VIOLINEN, VIOLA, VIOLONCELL

- Rózycki, L.* Quintett (C moll)  
*Sgambati, G.* Op. 4 Quintett (F moll)  
Op. 5 Quintett (B dur)  
*Widor, Ch. M.* Op. 68 Quintett  
*Zsolt, N.* Quintett (B moll)

## SEXTETT

2 VIOLINEN, 2 VIOLAS, 2 VIOLONCELLE

- Korngold, E. W.* Op. 10 Sextett (D dur)

B. SCHOTT'S SÖHNE, MAINZ