



Volksausgabe Breitkopf & Härtel

No. 1243

BEETHOVEN

Trios

für

Streichinstrumente

Violine



Verlag von Breitkopf & Härtel

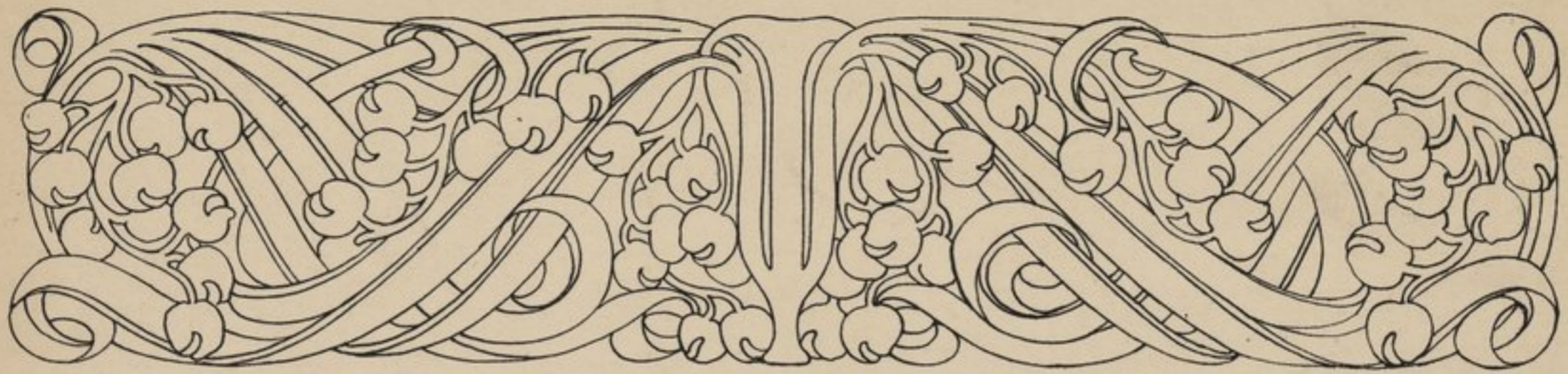
Leipzig.

Wanderer. f

G
12.514
(1)

G. 12.514 (1)





L. VAN BEETHOVEN TRIOS

für Streichinstrumente

Neue Ausgabe

Bezeichnet und herausgegeben von Friedrich Hermann



| | |
|--|----------|
| Op.3. Trio in Es dur für Violine, Bratsche und Violoncell..... | Seite 1. |
| Op.9. Nr.1. Trio in G dur für Violine, Bratsche und Violoncell..... | 14. |
| Op.9. Nr.2. Trio in D dur für Violine, Bratsche und Violoncell..... | 24. |
| Op.9. Nr.3. Trio in C moll für Violine, Bratsche und Violoncell..... | 33. |
| Op.8. Serenade in D dur für Violine, Bratsche und Violoncell..... | 42. |
| Sechs ländlerische Tänze für 2 Violinen und Bass..... | 51. |

Violine.



Eigentum der Verleger

LEIPZIG, BREITKOPF & HÄRTEL

V.A.1243.

G. 12514

PARIS - Costallat & C^{ie} - Editeurs
60, Chaussée d'Antin, 60

L. VAN BEE THOVEN

TRIOS

für Streichinstrumente

Neu-Ausgabe

Orginal-Veröffentlichung von Breitkopf & Härtel

Violine

LEIPZIG BREITKOPF & HÄRTEL

DON
10029

TRIO
 für Violine, Bratsche und Violoncell
 von
L. VAN BEETHOVEN.

Op. 3.

Violino.

Allegro con brio.

The musical score is written for a single violin part. It begins with a treble clef, a key signature of two flats (G minor), and a common time signature (C). The tempo is marked 'Allegro con brio'. The score is divided into several sections: Section A (measures 1-10), Section B (measures 11-18), and Section C (measures 19-24). Dynamics range from fortissimo (f) to pianissimo (pp). Performance markings include accents, slurs, and first endings. A red circular stamp is visible at the bottom center of the page.



The musical score consists of 12 staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The notation includes various dynamics and performance instructions:

- Staff 1:** *cresc.*
- Staff 2:** *sf > p*, *f*, *pp*, *cresc.*
- Staff 3:** *sf*, *sf*, *sf*, *sf*, *sf*, *sf*
- Staff 4:** *f*, *p >*, *p*
- Staff 5:** *sfp*, *sfp*, *sfp*, *sfp*, *sf*, *sf*, *sf*, *sf*, *sf*, *cresc.*
- Staff 6:** *sf*, *f*, *pp*, *pp*
- Staff 7:** *mf*, *p*, *dolce*
- Staff 8:** *pp*, *p*
- Staff 9:** *sf*, *calando*, *pp*
- Staff 10:** **F**, *p*, *f*, *p*
- Staff 11:** *ff*, *1*, *2*, *3*, *1*, *2*, *3*

Chord markings **D**, **E**, and **F** are placed above the staves. The score concludes with a *ff* dynamic marking.

The musical score consists of 13 staves of music in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The notation includes various rhythmic values, slurs, and dynamic markings. Key features include:

- Staff 1:** Starts with a treble clef and a key signature of two flats. The music begins with a quarter rest followed by a series of eighth and sixteenth notes.
- Staff 2:** Continues the melodic line with slurs and accents.
- Staff 3:** Features a section marked **G** with a $V \frac{4}{4}$ marking above it. Dynamics include *p* and *sf*.
- Staff 4:** Contains four groups of sixteenth notes, each marked with *sf*.
- Staff 5:** Starts with a *decresc.* marking and a *pp* dynamic, followed by a *f* dynamic and a *p* dynamic.
- Staff 6:** Features a *f* dynamic and a *p* dynamic.
- Staff 7:** Contains a section marked **H** with a *f* dynamic.
- Staff 8:** Includes a *p* dynamic, a *pp* dynamic, a *f* dynamic, and a *sf* dynamic.
- Staff 9:** Features a *dol.* (dolando) marking.
- Staff 10:** Continues the melodic line with slurs.
- Staff 11:** Contains a section marked **I** with a $V \frac{4}{4}$ marking above it and a *p* dynamic.

p *dolce*
cresc. *sf* *p* *f*
pp *cresc.*
f *sf* *sf* *sf* *sf* *sf*
f *sfz* *sfz* *sf* *sf*
sfz *sfz* *sfz* *sfz* *sf* *sf* *sf*
sf *sf* *sf* *f* *pp*
pp
L *sf* *sf* *sf* *sf* *sfz*
p *poco cresc.*
mf *dim.* *pp* *ff*

Andante.

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The tempo is marked 'Andante.' and the dynamic is 'p'. The music features a series of eighth-note patterns with slurs and accents. The second staff continues this pattern, ending with a triplet of eighth notes. The third staff includes first and third fingerings for the eighth notes. The fourth staff is marked with a 'M' above the staff and a '4' above a group of notes, with a dynamic of 'sf'. The fifth staff features a 'V' above the staff and 'tr' markings above several notes, with a dynamic of 'p'. The sixth staff has a 'V' above the staff and a dynamic of 'p'. The seventh staff is marked with an 'N' above the staff. The eighth staff has a dynamic of 'f'. The ninth staff has a dynamic of 'pp' and first fingerings above several notes. The tenth staff has a dynamic of 'p' and first fingerings above several notes. The piece concludes with a double bar line.

Violino musical score, first system. It consists of three staves of music. The first staff begins with a forte (*f*) dynamic and a first ending bracket. The second staff starts with a pianissimo (*pp*) dynamic and includes a first ending bracket. The third staff features a piano (*p*) dynamic and ends with a pizzicato (*pizz.*) instruction and a pianissimo (*pp*) dynamic.

Menuetto.

Allegretto.

Violino musical score, second system. It consists of seven staves of music. The first staff is in 3/4 time and starts with a piano (*p*) dynamic. The second staff features fortissimo (*f*) and sforzando (*sf*) dynamics. The third staff begins with a pianissimo (*pp*) dynamic. The fourth staff is marked *sempre dolce* and includes trills (*tr*). The fifth staff starts with a sforzando (*sf*) dynamic. The sixth staff is marked *decresc. p* and includes trills (*tr*). The seventh staff concludes with a sforzando (*sf*) dynamic.

Trio.

Coda

Violino musical score, third system. It consists of two staves of music. The first staff is in 3/4 time and starts with a piano (*p*) dynamic. The second staff begins with a sforzando (*sf*) dynamic and includes a first ending bracket. The piece concludes with a piano (*p*) dynamic, a *dim.* (diminuendo) instruction, and a pianissimo (*pp*) dynamic.



This page of a violin score contains ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music features a variety of textures and dynamics, including melodic lines, arpeggiated patterns, and dense sixteenth-note passages. Performance markings such as *dolce*, *espressivo*, *sf*, *pp*, and *più cresc.* are used throughout. Fingerings and bowings are indicated with numbers and 'V' marks. Section markers 'D', 'E', and 'F' are placed above the staves. The score concludes with a *pp* dynamic and a *più cresc.* marking.

A page of a violin score, page 11, featuring ten staves of music. The key signature is two flats (B-flat and E-flat). The score includes various musical notations such as dynamics (p, sf, f, ff, dolce, rinf), articulation (accents, trills), and performance instructions (G, H, I, K). The music consists of a single melodic line with some double-stops in the lower register. The piece is marked with several sections: G, H, I, and K. The dynamics range from piano (p) to fortissimo (ff). There are also markings for 'dolce' and 'rinf' (ritardando). The score includes many slurs, ties, and fingerings. The bottom of the page is marked 'V.A. 1243.'

Violino musical score page 13, featuring ten staves of music in G major (one sharp) and 4/4 time. The score includes various musical notations such as slurs, accents, and dynamic markings. Key features include:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. It features a melodic line with slurs and a dynamic marking of *f*. A section marked **R** begins with a triplet of eighth notes.
- Staff 2:** Continues the melodic line with slurs and accents. Dynamic markings include *f*, *sf*, and *sf*. A section marked **S** begins with a slur and a dynamic marking of *pp*.
- Staff 3:** Features a melodic line with slurs and accents. Dynamic markings include *p*, *sf*, *sf*, and *rinf*. A section marked **T** begins with a slur and a dynamic marking of *f*.
- Staff 4:** Continues the melodic line with slurs and accents. Dynamic markings include *rinf*, *rinf*, *rinf*, *rinf*, *rinf*, and *pp*. A section marked **U** begins with a slur and a dynamic marking of *sf*.
- Staff 5:** Features a melodic line with slurs and accents. Dynamic markings include *sf*, *sf*, *sf*, and *sf*. A section marked **V** begins with a slur and a dynamic marking of *sf*.
- Staff 6:** Continues the melodic line with slurs and accents. Dynamic markings include *f*, *sf*, and *p*. A section marked **X** begins with a slur and a dynamic marking of *pp*.
- Staff 7:** Features a melodic line with slurs and accents. Dynamic markings include *pp*, *sf*, *sf*, and *p*. A section marked **de** begins with a slur and a dynamic marking of *p*.
- Staff 8:** Continues the melodic line with slurs and accents. Dynamic markings include *cresc.*, *Tempo I.*, *pp*, and *p*. A section marked **Adagio.** begins with a slur and a dynamic marking of *p*.
- Staff 9:** Features a melodic line with slurs and accents. Dynamic markings include *f*, *sf*, *p*, and *ff*.

TRIO

für Violine, Bratsche und Violoncell
von

L. VAN BEETHOVEN.

Op. 9. N^o 1.

Dem Grafen von Browne gewidmet.

Adagio.

Violino.

The musical score for the Violino part consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Adagio.' and the dynamic is 'ff'. The first section, marked 'A', spans the first four staves and concludes with a repeat sign. The second section, marked 'Allegro con brio.', begins on the fifth staff with a dynamic of 'p'. The score includes various dynamics such as 'ff', 'sf', 'pp', 'p', 'cresc.', and 'f'. It also features articulation like slurs and accents, and fingerings (1, 2, 3, 4) are indicated throughout. The piece ends with a 'cresc.' marking on the final staff.

The musical score is written for a violin and consists of ten staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics and articulations:

- Staff 1:** Starts with a *p* dynamic, followed by a *f* dynamic. A *V* marking is present at the beginning.
- Staff 2:** Starts with a *ff* dynamic, followed by a *pp* dynamic. A *C* marking is present at the beginning.
- Staff 3:** Starts with a *mf* dynamic, followed by a *pp* dynamic, then a *p* dynamic, and finally a *pp* dynamic.
- Staff 4:** Starts with a *mf* dynamic, followed by a *pp* dynamic.
- Staff 5:** Starts with a *p* dynamic, followed by a *pp* dynamic.
- Staff 6:** Starts with a *dolce* dynamic, followed by a *cresc.* dynamic. A *D* marking and a *tr* (trill) are present at the beginning.
- Staff 7:** Starts with a *sf* dynamic, followed by a *fp* dynamic, then a *sf* dynamic, a *sf* dynamic, and finally a *sf* dynamic.
- Staff 8:** Starts with a *pp* dynamic, followed by a *cresc.* dynamic.
- Staff 9:** Starts with a *pp* dynamic, followed by a *cresc. sf* dynamic, then a *sf* dynamic, a *sf* dynamic, a *pp* dynamic, and finally a *cresc.* dynamic. A *V* marking is present at the beginning.
- Staff 10:** Starts with a *sfp* dynamic, followed by a *cresc.* dynamic. A *E₀* marking is present at the beginning.
- Staff 11:** Starts with a *f* dynamic, followed by a *p* dynamic, then a *f* dynamic.

The musical score consists of 12 staves of music in G major. The dynamics and markings are as follows:

- Staff 1: *pp*, *ff*, *p dolce*
- Staff 2: *f*, **F**
- Staff 3: *sf*, *tr*, *sf*
- Staff 4: *tr*, *ff*, *p dolce*
- Staff 5: *cresc.*
- Staff 6: **G**, *p*, *cresc.*
- Staff 7: *ff*, *tr*, *sf*, *sf*, **H**
- Staff 8: *pp*, *pp*
- Staff 9: *p*, *f*, *sf*, *sf*
- Staff 10: *ff*, *ff*, *tr*, *ff*, *tr*
- Staff 11: **I**, *fp*, *f*, *ff*
- Staff 12: *pp*, *mf*, *pp*

The musical score consists of ten staves of music. The first staff begins with a key signature of one sharp (F#) and a common time signature (C). It features dynamic markings *p*, *pp*, and *mf*, and is marked with a section letter **K**. The second staff continues with *pp*, *p*, and *pp*. The third staff is marked *dolce* and *cresc.*. The fourth staff is marked **L** and includes dynamics *fp*, *sf*, and *pp*. The fifth staff includes *pp*, *cresc. sf*, *sf*, and *sf*. The sixth staff is marked **M** and includes *pp*, *cresc.*, *sfp*, and *cresc.*. The seventh staff includes *f*, *p*, and *cresc.*. The eighth staff is marked **N** and includes *ff*, *sf*, *pp*, *cresc.*, and *sf*. The ninth staff includes *sf*, *sf*, *fp*, *p*, *fp*, and *tr*. The tenth staff includes *cresc. sf*, *f*, and *ff*. The score concludes with a *ff* dynamic marking.

Adagio, ma non tanto, e cantabile.

The score is written for a violin in G major (one sharp) and 3/4 time. It begins with a tempo and mood marking of "Adagio, ma non tanto, e cantabile." The music is characterized by flowing lines, often with slurs and triplets. Dynamic markings range from *pp* (pianissimo) to *ff* (fortissimo). Specific markings include *p*, *pp*, *rinf* (ritardando), *cresc.* (crescendo), *sf* (sforzando), and *ff*. There are also markings for *P* (pizzicato) and *S* (sordina). Fingerings (1-4) and bowings (V) are indicated throughout. The piece concludes with a *cresc.* marking and a final *p* dynamic.

The musical score consists of 12 staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values, slurs, and dynamic markings such as *sf*, *p*, *cresc.*, *ff*, *pp*, and *sfz*. Performance instructions include *tr.* (trill) and *sf > pp* (sforzando followed by piano). Fingerings are indicated by numbers 1-4. Specific sections are marked with letters: **T** (top staff), **V** (second staff), **X** (sixth staff), and **Z** (ninth staff). The score concludes with a double bar line and a fermata.

Scherzo.

Allegro.

Musical score for Violino, Scherzo, Allegro. The score consists of 14 staves of music in 3/4 time, key of D major. It includes various dynamics (pp, p, sf, f, cresc., tr), articulations (accents, slurs), and performance markings (A, B, C, D). The piece concludes with a double bar line and repeat signs.

Presto.

The score consists of 13 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Presto'. The first measure is marked *p*. The first staff contains a repeat sign and is followed by the instruction *staccato*. The second staff is marked *cresc.*. The third staff is marked *dolce*. The fourth staff contains first and second endings, marked *f*. The fifth staff is marked *f*. The sixth staff contains first and second endings, marked *sf*. The seventh staff is marked *f*. The eighth staff contains first and second endings, marked *sf*. The ninth staff is marked *f*. The tenth staff contains first and second endings, marked *sf*. The eleventh staff is marked *pp*. The twelfth staff is marked *p*. The thirteenth staff is marked *f*. The score includes various dynamics such as *p*, *f*, *sf*, *pp*, and *ff*. It also features articulation like *staccato* and *dolce*. There are several first and second endings throughout the piece. The score is marked with various fingerings and includes a *sempre staccato* instruction. The piece concludes with a *p* dynamic.

The musical score consists of ten staves of music in G major. It features various dynamic markings and articulations:

- Staff 1:** Starts with a piano (*p*) dynamic. Section marker **I** is placed above the staff.
- Staff 2:** Continues the melodic line with a piano (*p*) dynamic.
- Staff 3:** Features a second finger (**2**) fingering and a piano (*p*) dynamic.
- Staff 4:** Includes a first finger (**1**) fingering and a forte (*f*) dynamic. Section marker **K** is placed above the staff.
- Staff 5:** Shows a third finger (**3**) fingering and a fortissimo (*ff*) dynamic. Section marker **L** is placed above the staff.
- Staff 6:** Features a fourth finger (**4**) fingering and a pianissimo (*pp*) dynamic.
- Staff 7:** Includes a third finger (**3**) fingering and a mezzo-forte (*f*) dynamic. Section marker **M** is placed above the staff.
- Staff 8:** Continues the melodic line with a mezzo-forte (*f*) dynamic.
- Staff 9:** Features a first finger (**1**) fingering and a pianissimo (*pp*) dynamic. Section marker **N** is placed above the staff.
- Staff 10:** Starts with a pianissimo (*pp*) dynamic, followed by a crescendo (*cresc.*) and ends with a forte (*f*) dynamic. Section marker **O** is placed above the staff.

f sf sf sf sf sf f sf sf

sf sf f sf ff **P** *ff sf*

sf sf sf sf sf sf ff sf

sf p **Q**

pp **V** *pp*

p cresc. **R** *sempre stacc.*

f p cresc.

ff p cresc.

ff ff

sf p **S** *pp staccato*

cresc. f ff

TRIO

für Violine, Bratsche und Violoncell
von

L. VAN BEETHOVEN.

Op. 9. No 2.

Dem Grafen von Browne gewidmet.

Violino.

Allegretto.

The musical score for the Violino part of the Trio, Op. 9, No. 2, by Beethoven, is written in G major and 2/4 time. The tempo is marked 'Allegretto'. The score consists of 12 staves of music. The first staff begins with a piano (*pp*) dynamic and includes a first ending marked with a '4' and a '0'. The second staff features a decrescendo (*decresc.*) and a piano (*pp*) dynamic, with a section marked 'A'. The third staff shows a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The fourth staff includes a piano (*p*) dynamic, a crescendo (*cresc.*), and a sforzando (*sf*) dynamic. The fifth staff continues with a piano (*p*) dynamic, a crescendo (*cresc.*), and a sforzando (*sf*) dynamic. The sixth staff, marked 'B', features a sforzando (*sf*) dynamic and a crescendo (*cresc.*). The seventh staff shows a forte (*f*) dynamic and a decrescendo (*decresc.*). The eighth staff, marked 'C', begins with a piano (*p*) dynamic, a *dolce* marking, and a piano (*pp*) dynamic, followed by a sforzando (*sf*) dynamic. The ninth staff includes a sforzando (*sf*) dynamic, a piano (*pp*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic. The tenth staff, marked 'D', features a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic. The eleventh staff includes a piano (*p*) dynamic and a crescendo (*cresc.*). The score concludes with a piano (*p*) dynamic and a crescendo (*cresc.*).

The score is written for a violin in G major. It consists of 12 staves of music. The key signature has one sharp (F#). The score includes various dynamics such as *sf*, *p*, *pp*, *f*, *cresc.*, and *ten.*. There are also technical markings like *trill*, *3*, *4*, and *1*. Section markers **E**, **F**, **G**, and **H** are placed above the staves. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piece concludes with a *p cresc.* marking.

decresc. *pp* *pp*
cresc. *f* *sf*
p cresc. *sf* *p*
sf *p cresc.* *sf*
cresc. *sf* *p cresc.* *sf*
sf *sf* *sf* *sf* *sf* *cresc.*
f *decresc. p* *dol.*
pp *sf* *sf* *sf* *sf*
pp *cresc.* *f* *p* *cresc.*
f
p *cresc.*
sf *ten.* *ten.* *ten.* *f*
cresc.

First system of musical notation. Treble staff: *p*, *sf cresc.*, *f*, *p*. Bass staff: *pp*, *p*, *p*. Includes fingerings (1, 2, 3) and a **P** marking.

Andante quasi Allegretto.

Second system of musical notation. Treble staff: *p*, *cresc. f*. Bass staff: *p*, *pizz.*, *tr*, *tr*, *cresc.*. Includes **A** marking.

Third system of musical notation. Treble staff: *p*, *cresc. sf*, *sf*, *decresc.*, *p*, *cresc. f*. Bass staff: *p*, *tr*, *pizz.*. Includes **B** marking.

Fourth system of musical notation. Treble staff: *p*, *decresc.*, *p*. Bass staff: *cresc.*, *f*, *sf*. Includes **C** marking.

Fifth system of musical notation. Treble staff: *sf*, *dolce*. Bass staff: *pizz.*. Includes **D** marking.

Sixth system of musical notation. Treble staff: *cresc.*. Bass staff: *pizz.*. Includes **E** marking.

Seventh system of musical notation. Treble staff: *p*, *cresc.*, *f*, *p*. Bass staff: *sf*, *sf*, *sf*. Includes **1** marking.

pp
pp
pp
pp
decresc.
Men. D. C., ma senza replica.

Rondo.

Allegro.

p
p
sf
f
p
cresc.
p
cresc.
sf
pp
pp cresc.
sf
sf
sf
sf
sf

This musical score for Violino consists of 12 staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamic markings such as *p*, *sf*, *pp*, *cresc.*, *ff*, *dim.*, *f*, *sf*, *f*, *ff*, *fp*, and *pp*. Performance instructions include *V* (Violino), *P* (Pizzicato), *Q* (Quasi), *R* (Ritardando), and *S* (Sforzando). Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The score concludes with a *cresc.* marking and a final *p* dynamic.

This page of a violin score contains 12 staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a variety of dynamics including *p*, *sf*, *f*, *pp*, and *dolce*, as well as articulation marks like *V*, *T*, and *U*. Fingerings are indicated by numbers 1-5. The score includes several trills and complex rhythmic patterns. The piece concludes with a final measure on the 12th staff.

The musical score consists of ten staves of music in treble clef with a key signature of two sharps (F# and C#). The piece features a variety of dynamics and technical markings:

- Staff 1:** Starts with a *p* dynamic, followed by a *f* dynamic. It includes a slur over the first four measures.
- Staff 2:** Features a *ff* dynamic and a *p* dynamic. Includes a *V* marking and fingerings (2, 2).
- Staff 3:** Features a *pp* dynamic and a *cresc.* marking. Includes a *V* marking and fingerings (2, 2, 4).
- Staff 4:** Features a *p cresc.* marking and a large *X* marking above the staff.
- Staff 5:** Continues the *p cresc.* dynamic.
- Staff 6:** Continues the *p cresc.* dynamic.
- Staff 7:** Ends with a *calando* marking.
- Staff 8:** Starts with a *p* dynamic and includes a *V* marking and fingerings (1, 2, 2, 5, 5, 4, 1).
- Staff 9:** Features a *sf* dynamic.
- Staff 10:** Features a *p* dynamic and a *cresc.* marking. Includes a *V* marking and a fingering (2).
- Staff 11:** Ends with a *ff* dynamic and a *V* marking and a fingering (4).

TRIO

für Violine, Bratsche und Violoncell
von
L. VAN BEETHOVEN.

Op. 9. N^o 3.

Dem Grafen von Browne gewidmet.

Violino.

Allegro con spirito.

The musical score for the Violino part of Beethoven's Trio Op. 9 No. 3 is written in G major and 6/8 time. It begins with a dynamic of *p* and a *cresc.* leading to *fp*. The first staff includes a *V* marking. The second staff has *sf* and *f* dynamics. The third staff features *cresc.* and *sf*. The fourth staff starts with *ff* and *p*. The fifth staff has *cresc.* and *p*. The sixth staff includes *cresc.* and *p*. The seventh staff has *sf* and *sf*. The eighth staff has *sf* and *sf*. The ninth staff has *ff* and *decresc.*. The tenth staff has *decresc. pp* and *pp*. The eleventh staff has *sf* and *cresc.*. The twelfth staff has *ff* and *pp*. The score is marked with various articulations and fingerings throughout.

Violino musical score consisting of 12 staves. The score includes various dynamic markings such as *sf*, *sf decresc.*, *p*, *cresc.*, *ff*, *fp*, and *pp*. It features several lettered sections: **E**, **F**, **G**, **H**, and **I**. The notation includes complex rhythmic patterns, slurs, and fingering numbers (1, 2, 3). The key signature is two flats (B-flat and E-flat).

Adagio con espressione.

The score is written for a violin in treble clef with a common time signature. It begins with a dynamic of *p* and includes various articulations such as slurs, accents, and vibrato. The dynamics range from *pp* to *sf*. Technical markings include fingerings (1-4), trills (*tr*), and ornaments (*S*). The piece concludes with a *cresc.* marking and a final dynamic of *p*.

This page of a musical score for Violino (Violin) contains ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0. The score is divided into sections labeled V, T₃, U, and X. Dynamic markings include *sf*, *pp*, *p*, *f*, *cresc.*, *rinf.*, and *pp con espressione*. The music features complex passages with slurs, ties, and trills.

V

sf

T₃

sf

U

p dolce

sf

sf cresc.

pp

sf

pp

sf

cresc.

f

p

pp

pp

p con espressione

cresc.

rinf.

X

p

sf

pp

Scherzo.

Violino.

Allegro molto e vivace.

The musical score is written for a single violin in G minor (two flats) and 6/8 time. It begins with a forte (*f*) dynamic and a first fingering of 2. The first staff contains a melodic line with a forte (*f*) dynamic and a first fingering of 2. The second staff features a crescendo (*cresc.*) and a first fingering of 2. The third staff includes a piano (*p*) dynamic and a first fingering of 1. The fourth staff has a forte (*f*) dynamic and a first fingering of 2. The fifth staff is marked piano (*p*) and includes a first fingering of 1. The sixth staff is marked piano (*pp*) and includes a first fingering of 2. The seventh staff is marked piano (*p*) and includes a first fingering of 1. The eighth staff is marked piano (*pp*) and includes a first fingering of 1. The ninth staff is marked piano (*pp*) and includes a first fingering of 1. The tenth staff is marked piano (*p*) and includes a first fingering of 1. The eleventh staff is marked piano (*p*) and includes a first fingering of 1. The twelfth staff is marked piano (*p*) and includes a first fingering of 1. The score concludes with a double bar line and repeat signs.

sf sf sf p
sf sf decresc. pp

Finale.
Presto.

p p sf
p ff sf
sf sf decresc. sf
sf sf decresc. p
sf sf cresc.
p sf
sf. cresc. ff
p cresc. sf sf
ff sf p
decresc. pp

The musical score consists of 12 staves of music in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various dynamics and performance markings:

- Staff 1:** Starts with *f*, *sf*, *sf*, and *p*. Marked with **G**.
- Staff 2:** Features a triplet of eighth notes.
- Staff 3:** Ends with a *cresc.* marking.
- Staff 4:** Starts with *ff*, *sf*, *sf*, and *f f*. Marked with **H**.
- Staff 5:** Starts with *f f*, *p*, *sf*, and *p*.
- Staff 6:** Marked with **I** and contains a triplet of eighth notes. Ends with *p*.
- Staff 7:** Starts with *cresc.*, *f*, *p*, and *sfp*.
- Staff 8:** Starts with *p*, *f*, and *p dolce*. Ends with a 4th finger marking.
- Staff 9:** Starts with a 4th finger marking, followed by *sf*, *sf*, and *sf*. Marked with **K**.
- Staff 10:** Starts with *sf*, *sf*, and *sf*. Marked with *decresc.*
- Staff 11:** Starts with *sf*, *sf*, and *decresc.*

The musical score consists of 11 staves of music in a single system. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The notation includes various musical elements such as slurs, accents, and dynamic markings. The first staff begins with a *p* dynamic and a *V* marking. The second staff features a *L* marking and includes fingerings (1, 2, 4, 3, 1, 1) and a *cresc.* marking. The third staff has a *sf* dynamic. The fourth staff includes a *sf cresc.* marking, a *p* dynamic, and *V* markings, ending with a *M* marking. The fifth and sixth staves consist of continuous sixteenth-note passages, with the sixth staff marked *sf cresc.* and *ff*. The seventh staff has a *p* dynamic and a *cres* marking. The eighth staff includes *sf*, *sf*, and *ff* dynamics, and a *N* marking. The ninth staff has a *decresc.* marking. The tenth staff has a *pp* marking. The final staff concludes with a *V* marking and a fermata.

SERENADE

für Violine, Bratsche und Violoncell

von

L. VAN BEETHOVEN.

Op. 8.

Marcia.
Allegro.

Violino.

f *sf* *f* *p* *sf* *sf*

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

fp *cresc.* *ff* *sf* *p*

cresc.

f *dim.* *p* *sf* *sf*

sf *p* *cresc.* *ff* *pp*

cresc. *f*

ff

Adagio.

p

cresc. fz *p*

A page of a musical score for Violino, page 43. The score consists of ten staves of music in a treble clef with a key signature of two sharps (F# and C#). The music is characterized by intricate patterns, including triplets, sixteenth-note runs, and slurs. Dynamic markings such as *cresc.*, *sf*, *sfp*, *p*, *f*, *ff*, *pp*, and *ten.* are used throughout. Performance instructions like *dolce* and *decresc.* are also present. The score includes first and second endings in the fourth staff and various articulation marks like accents and slurs. The piece concludes with a *ten.* (ritardando) marking and a final chord.

Menuetto.
Allegretto.

Trio.

Coda.

Adagio.

Scherzo.
Allegro molto.

Adagio. Tempo I.

Allegro molto.

Allegretto alla Polacca.

The musical score is written for a violin in 3/4 time, featuring a variety of dynamics and articulations. The piece is titled "Allegretto alla Polacca." and is marked with a tempo of "Allegretto". The score consists of 13 staves of music. The dynamics range from *p* (piano) to *ff* (fortissimo), with intermediate markings such as *f* (forte), *sf* (sforzando), *fp* (forzando piano), and *pp* (pianissimo). The score includes numerous slurs, accents, and fingerings (e.g., 1, 2, 3). The key signature is one flat (B-flat major or D minor). The piece concludes with a final *ff* dynamic marking.

This page contains a violin score with 13 staves of music. The notation includes various dynamics such as *p*, *f*, *sf*, *pp*, *ten.*, *cresc.*, *calando*, and *a tempo*. Performance instructions include *più ritard.* and *calando*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1, 2, and 3. A *V* (Vibrato) marking is present above a measure in the 10th staff. The key signature is one flat (B-flat).

Andante quasi Allegretto.

dolce

rinf

sf *cresc.* *f* *fp*

Var. I.

dolce

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

Var. II.

p

f *p*

Var. III. (Un poco più mosso.)

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

sf sf f p sf

p ff sf

Var. IV. (Tempo primo.)

2/4 p

pp cresc. fp p attacca

Allegro.

6/8 p

f p

tr sf sf sf sf p

tr sf sf sf f

cresc. ff ff

Sechs ländlerische Tänze

für 2 Violinen und Bass

von

L. VAN BEETHOVEN.

Violino I.

Nº 1.

Nº 2.

Nº 3.

Nº 4.

Nº 5.

Nº 6.

Coda.

BIBLIOTECA
V.A. 1243.

Klavier-Musik.

- Für Klavier zu 2 Händen.**
- Nr. 1 Bach, Album (Reinecke), gr. 8.
764 — Dasselbe, Neue Folge. (Reinecke).
1869 — Aria mit 30 Veränderungen. Zum Konzertvortrag bearb. von K. Klindworth.
1261 — Chaconne (Lamping), 4.
218, 1434, 1854/55, 1922/23 — Klavierwerke, 12 Bde. 4. (Reinecke).
2 I. 49 Stücke. (Reinecke), 4.
3 II. Englische Suiten, Kplt. (Reinecke).
4 III. Klavierüb., I. Partiten, Kplt. (Rein.).
5 IV. Klavierübung II. (Reinecke), 4.
6 V. Wohltemp. Klav. I. II. (Reinecke), 4.
7 Dasselbe, Rob. Franz u. Otto Dresel, 4.
8 VII. 21 Stücke. (Reinecke), 4.
1484 VIII. 22 Stücke.
1554 IX. Stücke, Origin. u. Bearb. (Reinecke).
1855 X. Stücke, Origin. u. Bearb. (Reinecke).
1922/23 XI, XII. 16 Konzerte.
12 — Matthäus-Passion mit Text (Bagge), 8.
1871/72 — Orgeloktaven, C., Dm. (Busoni), 4.
1442 — Kleine Präludien (Reinecke), 4.
1443 — Präludien und Fugen (Reinecke), 4.
1573 — Toccata u. Fuge, D moll. (Tausig). Neu herausgeg. m. erg. Bez. v. C. Kühner.
1918 — 6 Tonsätze. Klavierüberarr. von F. B. Busoni.
465 — Ausw. bel. Vortragsst. f. Klaviersp. (Köhler), 4.
129 Bargiel, Pianofortwerke, 4.
21 Beethoven, Album (Reinecke), gr. 8.
929 — Album, Neue Folge. (Reinecke), gr. 8.
22 — Konzerte, Kplt. (Reinecke), 4.
984/88 — Dieselben einzeln: Nr. 1—5, 4.
1373 — Konzert Nr. 4, G. Op. 58. (d'Albert), 4.
1374 — Konzert Nr. 5, Es. Op. 73. (d'Albert), 4.
1413 — Sämtliche Märsche, 4.
1505 — Romanz. Cavat. Lento u. Allegretto, 4.
403 — Septett, Op. 20 (Horn), 4.
1712 — Smtl. Sonaten. (Reinecke), Buchausg. 8.
35136 — 38 Sonat. Kplt. 2 Bde. (Reinecke), 8.
1824/25 — Dieselben, gr. 8.
1713 — Smtl. Sonaten. Instr. Ausg. (Reinecke), 4.
4181/11 — Dieselben, 2 Bde. (Reinecke), 4.
1714/15 — Dies. Pr.-Ausg. (Reinecke), Fol. 2 Bde.
1165 — Sonaten, Instr. Ausg. (Reinecke), 4.
59 — 9 Symphonien, Kplt. (Kalkbrenner, Liszt), gr. 8.
40 — Dieselben, 2 Bde. (Liszt), 4.
766/74 — Dieselben, Einzeln: Nr. 1—9.
1620 — Symphonie Nr. 9 mit engl. Text, gr. 8.
45 — 54 kleinere Stücke, Kplt. (Reinecke), 8.
47 — Variationen, Kplt. (Reinecke), 8.
1586 — Ausgew. Variationen (Reinecke).
812 Berger, Etüden, Op. 12, 22. (Reinecke), gr. 8.
1901 Berlioz, Extracts from The Damnation of Faust, arr. by J. Holbrooke.
280 Bertini, Etüden (Dörfel), gr. 8.
435/36 — Etüden f. d. Unterr. v. Hennes, 2 Bde. 4.
1327/29 — Etüden, Op. 29, 32, 100, 4.
171 Blumenthal, Pianofortwerke, 4.
357 Boieldieu, Die weiße Dame, gr. 8. (Jadassohn).
967 Breslaur, Techn. Grundl. d. Klaviersp. 4.
1552 — Op. 30. Techn. Übungen f. d. Elementar-Unterricht, 4.
1361 Brühl, Klavierwerke, Op. 44, 45, 47. Bretonische Melodien, 4.
1263 Burgmüller, Mussestunden (Heures de Loisir), Op. 35, 4.
1593 Cherubini, Album. (Reinecke), gr. 8.
49/58 Chopin, Pianofortwerke, 10 Bde. 4. Neue rev. Ausg. m. Fingersatz v. Reinecke.
49 I. Balladen (Reinecke), 4.
50 II. Etüden (Reinecke), 4.
51 III. Mazurkas (Reinecke), 4.
52 IV. Nottornos (Reinecke), 4.
53 V. Polonaisen (Reinecke), 4.
54 VI. Präludien (Reinecke), 4.
55 VII. Rondos u. Scherzos (Reinecke), 4.
55a Rondos (Reinecke), 4.
55b Scherzos (Reinecke), 4.
56 VIII. Sonaten (Reinecke), 4.
57 IX. Walzer (Reinecke), 4.
58 X. Verschied. Werke (Reinecke), 4.
96a/97a — Dieselben in 2 Abteilungen.
96 — I. Abt. Balladen, Etüden, Mazurkas, Nottornos, Polonaisen. (Reinecke), 4.
97 — II. Abt. Präl., Rondos u. Scherzos, Sonaten, Walzer, Versch. Werke, 4.
95 — Ergänzungsband (Suppl. z. d. Breitkopf & Härtelschen Original-Ausgaben), 4.
71/80 — Dieselbe Ausgabe, gr. 8.
92/93 — Dieselbe in 2 Abteilungen.
92 — I. Abt. Balladen, Etüden, Mazurkas, Nottornos, Polonaisen (Reinecke), gr. 8.
93 — II. Abt. Präludien, Rondos und Scherzos, Sonaten, Walzer, Versch. Werke (Reinecke), gr. 8.
89 — Ergänzungsband. (Suppl. z. d. Original-Ausg.) (Reinecke), gr. 8.
94 — Konzerte u. Konzertst. Neue rev. Ausg. f. Pfte. m. Fingers. vers. v. Reinecke, 4.
82 — Dieselben (Reinecke), gr. 8.
1193 — Op. 11, Gr. Konzert, Emoll. (Reinecke), 4.
1194 — Op. 21, 2. Konzert, Fmoll. (Reinecke), 4.
61/70 — Pianofortwerke, 10 Bde. (Or.-Ausg.) 8.
81 — Album (Reinecke), gr. 8.
729 — Album, Neue Folge (Reinecke), gr. 8.
1855 — Walzer, Pr.-Ausg. 4.
231 Clementi, Präludien (Reinecke), gr. 8.
286 — Sonaten Op. 36, 37, 38 (Dörfel), 4.
510 — Dieselb. f. d. Unterr. v. A. Hennes, 4.
287 — Grad. ad Parr. 50 Etüd. (Köhler), gr. 8.
2018/20 — Grad. ad Parr. 3 Bde.
1468 — Ausgew. Etüden daraus (Kühner), 4.
471/73 — Sonaten f. das Pianoforte, 3 Bde. 1.
1804/6 — Ausgew. Sonaten. (Germer), 3 Bde. 4.
1495 Corelli, Album. (Reinecke), gr. 8.
1801 Couperin, Album. (Reinecke), gr. 8.
283 Cramer, Pianoforte-Schule (Brißler), gr. 8.
407 — 42 Etüden von Knorr, 4.
140/43 — Etüden, 4 Hefte (Coccius), 4.
938 — Ausgew. Etüden (Henselt), 4.
1417 — Ausgew. Etüden (Kühner), 4.
951 — Album (Reinecke), gr. 8.
Czerny, C., Studienwerke f. Pfte. Herausgeg. u. sorgf. bezeichnet v. Anton Krause.
790 — Klavierunterr. f. Anf. (100 Erholung), 4.
- Für Klavier zu 2 Händen.**
- Nr. 807/10 — Czerny, C., 100 Übungsst. Op. 139, 4 Hfte. 4.
900 — Dieselben in 1 Bde. 4.
811/14 — Schule der Geläufigkeit. Vierzig Etüden, Op. 299, 4 Bde. 4.
901 — Dieselben in 1 Bde. 4.
1571 — Op. 337, 40 lägl. Übungen, 4.
815 — Vorschule z. Fingerfertigkeit, Op. 638, 4.
816/21 — Die Kunst der Fingerfertigkeit. Fünfzig Etüden, Op. 740, 6 Hefte, 4.
902 — Dieselben in 1 Bde. 4.
2030 — Op. 819, 20 Etudes de Mécanisme (Tyson-Wolff).
409 — Aufmunterung zum Fleiß, 24 unterhaltende Übungsstücke, 4.
Diabelli, Unterrichtswerke.
1225 — Op. 151, Vier Sonaten, 4.
1226 — Op. 168, Sieben Sonaten, 4.
1445 Döhler, Op. 47, Großer Walzer, 4.
1429 Döring, Op. 30, Rhythmische Studien, 4.
443/45 Dussek, Sonaten, 2 Bde. 4.
289 — Leichte u. instr. Stücke u. Sonat. 4.
1595 — Op. 20, 6 Sonaten (Jadassohn), 4.
457 Duvernoy, 15 Etüden, Op. 120, 4.
408 — 24 melodische Etüden, Op. 61, 4.
1583 — Op. 271, Die musikal. Woche, 4.
516 Eggeling, 30 Exercises for the Pianof. 1337 — Studien f. die höhere mech. Ausbildung im Klavierspiel, 4.
416 Field, Nottornos (Reinecke), 4.
1765 v. Fieltz, Klavierw. Bd. I, Op. 7, 17, 23, 37, 4.
1766 — — Bd. II, Op. 27, 48, 61, 4.
1711 Frey, Anfangsgründe d. Klavierspiels, 4.
804 Gade, Pianofortwerke, 4.
751 — Album (Reinecke), gr. 8.
927 Gluck, Album (Reinecke), gr. 8.
1165 — Iphigenia in Aulis.
1466 — Iphigenia auf Tauris.
1554 Götz, Op. 7, Lose Blätter, 9 Klavierstücke.
520 Grenzbach, Etüden für das Pianoforte, 4.
1853 Grétry, Ländliche Tänze.
749 Grieg, Op. 7, Sonate (Emoll), 4.
100 Händel, Album (Reinecke), gr. 8.
958 — Album, Neue Folge. (Krause), gr. 8.
1784/86 — Klavierwerke, Auf Grund d. Ausg. d. deutsch. Händelgesellschaft f. d. prakt. Gebrauch u. Unterr. bearb. u. erläut. v. C. Kühner, 3 Bde. 4.
1202 — 17 Menuetten, 4.
1919 — Leichte Stücke (C. Kühner).
1787 Hasse, Ausgewählte Werke (O. Schmid), (Musik am sechs. Hofe Bd. 2), gr. 8.
1321 Hässner, Heidelberger Potpourri, 4.
115 Haydn, Jos., Album (Reinecke), gr. 8.
937 — Album, Neue Folge. (Reinecke), gr. 8.
119a/b — 34 Sonaten, Kplt. 2 Bde. (Dörfel), 4.
589 — Sonaten f. d. Unterr. v. Hennes, 4.
121 — 7 kleine Stücke, 4.
485 — 12 kleine Stücke, 4.
124a/b — 12 Symphonien, 2 Bde. (Rietz), 4.
776/89 — Dieselben, Einzeln: Nr. 1—14.
2024 — Symp. Nr. 16 (Oxford) (O. Taubmann).
2075 — Symp. Nr. 18 (Abschieds-) (O. Taubmann).
1322 — Dieselben in 1 Bde. 4.
1493 Haydn, Mich., Album (Schmid), gr. 8.
1986 Heintz, Angereichte Perlen aus Tristan u. Isolde v. Wagner.
416/48 Heller, Pianofortwerke, Bd. I—III, 4.
552/53 — Dieselben, Bd. IV, V, 4.
922 — 24 mel. u. instr. Etüden f. d. Jugend, gr. 8.
1396 — Dieselben, 4.
752 — Album (Reinecke), gr. 8.
1407 — Album, Neue Folge (Reinecke), gr. 8.
1583 — 24 Präludien, Op. 81, 4.
1589 — 32 Präludien, Op. 119, 4.
1076 — Präludien, Op. 119, Min.-Ausg. Blau kart.
1689 — Tarantellen, Op. 85 u. 137, 4.
815 Henselt, 12 Etüden, Op. 5, 8.
1391 — Dieselben, 4.
219 — Pianofortwerke, 4.
1330 — Album, 8.
1447 Herz, Gammes (Deutsch-engl.), 4.
1363 Hiller, Klavierwerke, Op. 17, 33, 88, 115, 126, 197, 4.
1364 Hofmann, H., Tromp. v. Sakk, Op. 52, 4.
1903 — Vortragsstücke, Bd. I.
1809 — — Bd. II.
2078 — Album (Reinecke), gr. 8.
1486 Huber, Klavierwerke, 4.
291 Hummel, Pianofortwerke (Reinecke), 4.
1496/97 — Dieselben in 2 Bänden, 4.
292 — Sonaten (Reinecke), 8.
963 — Phantasie Op. 18. (Henselt), 4.
1479 Hünten, Klavierwerke, 4.
577 Jadassohn, Pianofortwerke, Bd. I, Op. 26, 35, 40, 48, 69, 71, 75, 4.
1667 — — Bd. II, Op. 92, 111, 116, 121, 124, 133, 36, 4.
1899 — — Bd. III, Op. 21, 58, 140, Kadenzen.
1966 — Album (Reinecke), gr. 8.
1365 Jaell, Lohengrin, Transkript, Op. 142, 4.
179 Kalkbrenner, Ausg. Pianofortwerke, gr. 8.
1436 — Etüden, 4.
1195 Kirchner, Nachbilder, Op. 25, 4.
1283/84 — Op. 71, 100 kl. Studien, 2 Bände, 4.
1789 Klee, Elementar-Klavierschule, kl. 4.
449/50 Klengel, Kanons u. Fugen, Bd. I, II, 4.
458 Knorr, Materialien, 4.
496 — Wegweiser, 4.
459/60 Köhler, Sonatenstudien, 2 Bde. 4.
1794/96 — — Heft 1/3.
1863/65 — — Heft 4/6.
1884/86 — — Heft 7/9.
1902/1 — — Heft 10/12.
567 — Virtuosen-Studien f. Klavierspieler.
1741 — Dieselben, Englische Ausgabe.
506 — Mechanische u. technische Klavierstudien f. jede Bildungsstufe, 4.
980 — Klavier-Etüden, Op. 135, 4.
981 — Klavier-Etüden, Op. 145, 4.
962 — Kleinkinder-Klavierschule, Op. 200, 4.
962 — Die Technik der Mittelstufe für den Klavierunterricht, Op. 166, 4.
1222/24 — Pianoforte-Werke, 3 Bde. 4.
356 Krause, Instruktive Sonaten, Kplt. 4.
941 — Erstes Notenbuch f. Anf. qu.-4.
1430 — Triller-Etüden, Op. 2, 4.
1461 — Op. 5, Etüden, 4.
1690 — Op. 15, 10 Etüden f. die linke Hand, 4.
- Für Klavier zu 2 Händen.**
- Nr. 293 Kuhlau, Sonaten, 4.
511 — — Dieselb. f. d. Unterr. v. A. Hennes, 4.
1282 — 7 Sonaten, Op. 60, 88. (Krause), 4.
1490 — Rondeaux faciles, Op. 41, 4.
1547/50 Kühner, Etüdenschule, Heft 1—4, 4.
1635/38 — Dieselbe, Heft 5—8, 4.
1670/73 — Dieselbe, Heft 9—12, 4.
1386 Kullak, Klavierw. Bd. I, Op. 54, 92, 93, 4.
1389 — Dieselben, Bd. II, Op. 96, 97, 103, 106, 4.
1188/92 Lanner, Werke, 7 Bände, 4.
404 Le Couppey, Das Alphabet, 4.
570 — ABC des Pianoforte, Schule für Anfänger (Deutsch-Französisch).
1400 — L'Agilité, Op. 20, 25 Etüden, 4.
731 — Schule d. Mechan. d. Klavierspiels.
1410 Lefebure-Wély, Pianofortwerke, 4.
131 Lemoine, 50 leichte Etüden, Op. 37, 4.
305 Liszt, Ausw. d. Wagners Op. Transkript, 4.
366 — 42 Lieder v. Beeth., Franz, Mendelssohn, Rob. u. Clara Schumann, 4.
367 — 12 Etüden, Kpl. 8.
1384/85 — Dieselben, 2 Bände, 4.
541/42 — Symp. Dichtung. (v. Komp.), 2 Bde. 1.
484 — Paganini, Etüden.
930 — Dieselben, gr. 8.
1462 — Illustr. aus Meyerbeers Prophet, 4.
1485 — Album (Reinecke), gr. 8.
1893 Loewe, Album (Reinecke), gr. 8.
44 Lortzing, Waffenschmied (Schubert), 4.
43 — Zar u. Zimmermann (Schubert), 4.
102 — Undine (Schubert), 4.
1971 — Album, (Reinecke), gr. 8.
319 Lumbye, 6 Phantasien und Festmärsche, 4.
320 — Ausgewählte Tänze, q.-4.
1383 Marschner, Album Reinecke, gr. 8.
130 Mendelssohn, Album (Reinecke), gr. 8.
728 — Album, Neue Folge (Reinecke), gr. 8.
132 — Konzerte, Konzertst. Kplt. (Rietz), gr. 8.
1291 — Dieselben, Instr. Ausg. (Reinecke), 4.
1077 — Scherzo, Intermezzo, Nottorno und Hochzeitsmarsch a. d. Sommernachtsstraum, Min.-Ausg. Blau kart.
156 — 79 Lieder, Kplt. (Czerny), 4.
160 — 43 Lieder ohne Worte (Rietz), gr. 8.
161 — Dieselben (Rietz), 4.
721 — Lieder ohne Worte, Instr. Ausgabe (Schmidt), Kplt. 4.
909/16 — Dieselben Einz.: Heft 1—3, 4.
1740 — Dieselben, Neue instr. Pracht-Ausgabe von K. Klindworth.
1578/80 — Sämtl. Pianofortwerke, 3 B.
158a — Pianofortwerke, Kplt. (Rietz), gr. 8.
158 — Dieselben ohne Lieder ohne Worte (Rietz), gr. 8.
172/74 — Dieselben, 3 Bde. (Rietz), gr. 8.
1481 — Sonaten für Pianoforte: Op. 6, E dur, Op. 105 G moll., Op. 106 B dur.
177 — Streichquartette, Kplt. (Tschernitzky, Waldersee), 4.
182 — Symphonien, Kplt. (Hermann und Schubert), 4.
1402/6 — Dieselben einzeln, 4.
197 — Dieselben, Kplt. gr. 8.
335 — Athalia (Rietz), 4.
386 — Lobgesang (vom Komp.), 4.
765 — Derselbe, 8.
387 — Oedipus (Schubert), gr. 8.
388 — Sommernachtsstraum (Richter), 4.
159 — Derselbe (Richter), gr. 8.
1492/93 Merkel, Klavierwerke, 2 Bde. 4.
453 Meyerbeer, Hugenotten (Schwenke), 4.
747 — Hugenotten mit übergelegt. Text. (Kogel), gr. 8.
1466 — Hugenotten, Neue rev. Ausg. 4.
743 — Prophet m. überg. Text (Kogel), gr. 8.
1467 — Prophet, Neue rev. Ausg. 4.
464 — Prophet (Schwenke), 4.
1292 — Krönungsmarsch, Walzer, Redowa, Schlittschuh tänz. u. Galopp a. d. Proph.
1469 — Album f. Klav. (Uns. Meister, Bd. 28).
1746/47 Moscheles, Op. 70, Studien, 2 Bde. 4.
1748 — Op. 73, 50 Präludien, 4.
1749 — Op. 95, Charakteristische Studien, 4.
1750 — Rondos: Op. 66, 71, 82a, 85, Rondo mil. 4.
200 Mozart, Album (Reinecke), gr. 8.
763 — Album, Neue Folge. (Reinecke), gr. 8.
424/27 — Klavierkonzerte, 4 Bde. (Reinecke), 4.
215 — 12 Klavierstücke (Dörfel), 4.
1542 — Requiem (Richter), 4.
217 — Sonaten (Dörfel), 4.
218 — Dieselben (Reinecke), gr. 8.
526/27 — Sonaten f. d. Unterr. v. Hennes, 2 Bde. 4.
1196 — Sonaten, Schulausg. (Breslaur), 4.
228/29 — 12 Symph. 2 Bde. (Schubert, Röhr), 4.
800 — Symph. (Serenade Nr. 7), 4.
801 — Symph. (Serenade Nr. 9), 4.
802 — Symp. G dur (Koch.-V. Anh. 236), 4.
222 — Variationen (Dörfel).
295 Müller, 15 gr. Caprices (Reinecke), gr. 8.
1317 Nicodé, Ital. Volkstänze u. Lieder, Op. 13, 4.
1985 — Op. 22, Ein Liebesleben, 10 Poesien.
484 Paganini, Etüden (Liszt), 4.
990 — Dieselben, gr. 8.
1252 Plaidy, Techn. Studien, 4.
1767 — Dieselben, Neue revidierte u. ergänzte Ausgabe von K. Klindworth, 4.
1571 — Technical Studies. (1. Edition 1352).
563/65 Raff, Pianofortwerke, 3 Bde. 4.
1967 — Album (Reinecke), gr. 8.
533 Reinecke, Pianofortwerke, Bd. I, Instruk. Stücke, 4.
534 — — Bd. II, Bearbeitungen.
535 — — Bd. III, Schwierigere Stücke.
358 — 18 Sonaten, Kplt. 4.
1671 — Album, gr. 8.
1433 Rheinberger, Klavierwerke, Op. 5, 53, 59, 4.
1078/79 Rinaldi, Redets et Paysages, I, II, gr. 8.
453 Rubinstein, Pianofortwerke 4.
1356 — Album, 8.
454 Scarlatti, Sonaten, 4.
432 — 20 ausgewählte Sonaten, 4.
1874 — 2 Son. (Pastorale u. Capriccio) bearb. v. Tausig. Neu herausg. v. C. Kühner.
1206 Scharwenka, Ph., Pianofortw. Bd. I, Son. 4.
1207 — — Band II, Tänze, 4.
1208 — — Band III, Instr. Stücke, 4.
1368 — — Band IV, Phantasiestücke, 4.
- Für Klavier zu 2 Händen.**
- Nr. 512 Scharwenka, Xaver, Pianofortwerke. Band I, Tänze, 4.
513 — Bd. II, Sonaten u. kleinere Stücke, 4.
1241 — Bd. III, Neue Tänze. (Op. 51, 53, 61, 78).
1938/61 — Op. 77, Beiträge z. Fingerbild, Heft 1/3.
1894 — Op. 78, Studien im Oktavenspiel, Ratschläge u. Übungen.
240 Schubert, Album (Reinecke), gr. 8.
1148 — Album, Neue Folge (Reinecke), gr. 8.
1875 — Militärmarsch (Tausig). Neu herausgegeben v. C. Kühner.
261 — Pianofortwerke, Kplt. (Reinecke), 4.
502 — Dieselben 4. Bd. I, Phantasien und kleinere Stücke.
503 — — Bd. II, Tänze.
504 — — Bd. III, Impr. u. Moments musicaux.
1872 — Polonaise mélancolique (Tausig). Neu herausgeg. m. erg. Bezeichnung von C. Kühner.
1918 — Quartett, Op. 29 (R. v. Keudell).
283 — Sonaten, Kplt. (Reinecke), 8.
264 — Dieselben (Reinecke), 4.
468 — Symphonie, C dur, 4.
27 Schumann, Clara, Pianofortwerke, 4.
Schumann, R., Sämtliche Klavierwerke. Mit Fingers. u. Vortrags. verschiedene instrukt. Ausg. Nach d. Handschriften u. persönl. Ueberlieferung herausgeg. von Clara Schumann. (Silbergrau.) Quartausgaben:
2623/4 2 Abteilungen (einschl. Konzerte).
2617/22 6 Bände.
2643 Ergänzungsband: Konzerte.
2617 Band I.
2638 1. Variat. üb. den Namen »Abege« Op. 1.
2659 2. Papillons, Op. 2.
2660 3. Studien u. Kapricen v. Paganini bearb. Op. 3.
2061 4. Intermezzi, Op. 4.
2662/63 5. Impromptus über ein Thema v. Clara Wieck, Op. 5, I, u. II, Ausg.
2664/65 6. Die Davidsbündler, 18 Charakterstücke, Op. 6, I, u. II, Ausgabe.
2666 7. Toccata, Op. 7 in C.
2667 8. Allegro, Op. 8 in Hmoll.
2618 Band II.
2668 9. Carnaval, Scènes mignonnes, Op. 9.
2669 10. 6 Konzert-Etüden nach Kapricen von Paganini, Op. 10.
2670 11. Große Sonate, Nr. 1 Op. 11 in Fismoll.
2671 12. Phantasiestücke, Op. 12.
2672 13. Symphonische Etüden, in Form von Variationen, Op. 13 in Cismoll.
2619 Band III.
2673 14. Große Sonate, Nr. 8, Op. 14 in Fmoll.
2674 15. Kinderszenen, Op. 15.
2675 16. Kreisleriana, Op. 16.
2676 17. Phantasie, Op. 17 in C.
2677 18. Arabesque, Op. 18 in C.
2678 19. Blumenstück, Op. 19 in Des.
2620 Band IV.
2679 20. Humoreske, Op. 20 in B.
2680 21. Novelletten, Op. 21.
2681 22. Sonate No. 2, Op. 22 in Gmoll.
2682 23. Nachtstücke, Op. 23.
2683 24. Faschingschwänke, Wien, Op. 26, I, B.
2684 25. 3 Romanzen, Op. 28 in Bmoll, Fis. H.
2685 26. Scherzo, Gigue, Romanze u. Fughette, Op. 32.
2621 Band V.
2686 27. Studien für den Pedalfügel, Op. 56.
2687 28. Skizzen für den Pedalfügel, Op. 58.
2688 29. Album f. d. Jugend, 48 Klavierst. Op. 68.
2689 30. Vier Fugen, Op. 72.
2690 31. Vier Märsche, Op. 76.
2691 32. Waldszenen, 9 Klavierstücke, Op. 82.
2622 Band VI.
2692 33. Bunte Blätter, 14 Stücke, Op. 99.
2693 34. Drei Phantasiestücke, Op. 111.
2694 35. Drei Klavierkonzerte f. d. Jug., Op. 118.
2695 36. Albumblätter, 20 Klavierst. Op. 124.
2696 37. Sieben Klavierstücke in Fughettenform, Op. 126.
2697 38. Gesänge der Frühe, 5 Stücke, Op. 133.
2723 Sonaten, Op. 11, 11, 22.
2714 Anhang zu Op. 13 (Variationen), Op. 14 (Scherzo), u. Op. 22 (Presto).
2643 Konzerte u. Konzertst. Op. 54, 52, 134.
2701 Konzert A m., Op. 54.
2705 Introduction und Allegro appassionato (Konzertstück) G, Op. 92.
2706 Konz.-Allegro m. Intr. Dm., Op. 131.
Schumann, R., Sämtliche Klavierwerke. Erste m. Fingers. u. Vortrags. verschiedene instr. Ausg. Nach d. Handschr. u. persönl. Ueberlieferung, herausg. v. Cl. Schumann. (Silbergrau.) Großoktav-Ausgaben:
631/32 2 Abteilungen, Abteil. I, Band 1—3. Abteil. II, Band 4—6 (7).
625/30 6 Bände.
698 Ergänzungsband: Konzerte u. Konzertst. Nr. 1/3, Kplt.
Einzeln:
633 Die Davidsbündler, 18 Charakterst. Op. 6.
634 Carnaval, Scènes mignonnes, Op. 9.
635 Phantasiestücke, Op. 12.
636 Kinderszenen, Op. 15.
637 Novelletten, Op. 21.
638 Album f. die Jugend, 43 Klavierst. Op. 68.
639 Waldszenen, 9 Klavierstücke, Op. 82.
640 Bunte Blätter, 12 Stücke, Op. 99.
641 Albumblätter, 20 Klavierstücke, Op. 124.
642 Sonaten, Op. 11, 14, 22.
Schumann, R., Sämtliche Klavierwerke. Instruktive Ausgabe auf Grund der Gesamtausgabe mit Fingersatz und Vortragszeichen versehen. Revidierte Ausgabe. (Blaugrün.) Quartausgaben:
623/4 In 2 Abteilungen (einschl. Konzerte).
617/22 In 6 Bänden.
643 Ergänzungsband: Konzerte.
635/97 38 Bändchen.

Für Klavier zu 2 Händen.

- Nr. Schumann, R., Sämtliche Klavierwerke. Quartausgaben:
- 617 Band I.
658 1. Variat. üb. d. Namen »Abegg« Op. 1 in F.
659 2. Papillons. Op. 2.
660 3. Studien nach Kapriolen von Paganini bearbeitet. Op. 3.
651 4. Intermezzi. Op. 4.
662/63 5. Impromptus über ein Thema v. Clara Wieck, Op. 5. I. u. II. Ausg.
661/65 6. Die Davidsbündler. 18 Charakterstücke. Op. 6. I. u. II. Ausgabe.
666 7. Tokkata. Op. 7 in C.
667 8. Allegro. Op. 8 in H moll.
618 Band II.
668 9. Carnaval. Scènes mignonnes. Op. 9.
669 10. 6 Konzert-Etuden nach Kapriolen von Paganini. Op. 10.
670 11. Große Sonate. Nr. 1. Op. 11 in F moll.
671 12. Phantasiestücke. Op. 12.
672 13. Symphonische Etuden. In Form von Variationen. Op. 13 in Cismoll.
619 Band III.
673 14. Große Sonate. Nr. 3. Op. 14 in F moll.
674 15. Kinderszenen. Op. 15.
675 16. Kreisleriana. Op. 16.
676 17. Phantasie. Op. 17 in C.
677 18. Arabeske. Op. 18 in C.
678 19. Blumenstück. Op. 19 in Des.
620 Band IV.
679 20. Humoreske. Op. 20 in B.
680 21. Novelletten. Op. 21.
681 22. Sonate No. 2. Op. 22 in G moll.
682 23. Nachtstücke. Op. 23.
683 24. Faschingsschwank a. Wien. Op. 26 in B.
684 25. 3 Romanzen. Op. 28 in B moll, Fis, H.
685 26. Scherzo, Gigue, Romanze u. Fughette. Op. 32.
621 Band V.
686 27. Studien für den Pedalfuß. Op. 56.
687 28. Skizzen für den Pedalfuß. Op. 58.
688 29. Album f. d. Jugend. 43 Klavierst. Op. 68.
689 30. Vier Fugen. Op. 72.
690 31. Vier Märsche. Op. 76.
691 32. Waldszenen. 9 Klavierstücke. Op. 82.
622 Band VI.
692 33. Bunte Blätter. 14 Stücke. Op. 99.
693 34. Drei Phantasiestücke. Op. 111.
694 35. Drei Klaviersonaten f. d. Jug. Op. 118.
695 36. Albumblätter. 20 Klavierst. Op. 124.
696 37. Sieben Klavierstücke in Fughettenform. Op. 126.
697 38. Gesänge der Frühe. 5 Stücke. Op. 133.
722 Sonaten. Op. 11, 14, 22.
714 Anhang zu Op. 13 (Variationen), Op. 14 (Scherzo), Op. 22 (Presto).
643 Konzerte u. Konzertstücke. Op. 54, 92, 134.
704 Konzert. Op. 54. A moll. 4.
705 Introdution u. Allegro appassionato, Konzertstück. Op. 92. G dur. 4.
706 Konzert-Allegro m. Introdution. Op. 134. D moll. 4.
Ältere Sammlungen. Originale:
433 Schumann, R., Klavierwerke. Erste Ausg. 4. Bd. I. Carnaval. Op. 9. Phantasiestücke. Op. 12. Kinderszenen. Op. 15.
434 — Bd. II. Phantasie. Op. 17. Novelletten. Op. 21. Sonate. Op. 22. 3 Romanzen. Op. 28.
310 Novelletten. Op. 21. Erste Ausgabe. 8.
575 Symphonien f. Orch. Kplt. (Klauser usw.) 4.
896/99 — Dieselben einzeln. Nr. 1—4.
707 Ouvert., Scherzo u. Finale. Op. 52. (Brißler).
438 Quartette. Kplt. (Klauser). 4.
574 Quintett. Quartett. (Stark, Pauer usw.) 4.
529 Das Paradies u. die Peri. Op. 50. (Rietz). 4.
536 Manfred. Op. 115. (Mit d. Ouv.) (Brißler). 4.
308 63 Lieder und Gesänge von Robert und Clara Schumann (Jadassohn). 4.
360 — Album (Reinecke). gr. 8.
718 — Album. Neue Folge (Reinecke). gr. 8.
1900 — Album de chants pour la Jeunesse. Op. 79.
1408 — Andante und Variationen. Op. 46. (J. Schäfer). 4.
1316 — Ausgew. Lieder (Jadassohn). 4.
561/62 Steibelt, 50 Etuden. 2 Bde. 4.
554 Taubert, Wilh., Pianofortwerke. 4.
321/29 Thalberg, Pianofortwerke. 6 Bde. 4.
1665 — Album (Reinecke). gr. 8.
354 — Etuden. Kplt. 8.
1506 — Dieselben. Krit. Ausg. v. Epstein. 4.
1164 Toft, Op. 35. Käthechen's Erlebnisse. Kl. Klavierstücke.
1738 Tuma, Album (Otto Schmid). gr. 8.
1602 Wagner, Album (Reinecke). gr. 8.
1726 — Album. Neue Folge. gr. 8.
1563 — Lohengrin mit übergel. Text. 4.
302 — Lohengrin mit unterlegtem Text. (Schubert-Hermann). gr. 8.
990 — Derselbe mit übergel. engl. Text.
481 — Tristan u. Isolde m. übergel. Text gr. 8.
1886 — Anger. Perlen a. Tristan u. Isolde (Heintz).
304 — Lyr. Stücke a. Lohengrin (Jadassohn). 4.
420 — Lyr. Stücke a. Tristan und Isolde. 4.
1494 — — mit übergel. franz. Text. 4.
421 — Angereichte Perlen aus Lohengrin und Tristan und Isolde (Heintz). 4.
1876 — Drei Paraphrasen a. Tristan u. Isolde (Tausig). Neu herausgeg. v. C. Kühner.
431 — Das Liebesmahl der Apostel mit untergelegtem Text. gr. 8.
270 Weber, Album (Reinecke). gr. 8.
957 — Album. Neue Folge (Reinecke). gr. 8.
373 — Sonaten. Kplt. (Reinecke). 4.
276 — Sonaten. Kplt. (Reinecke). 8.
277 — Pianofortwerke. Kplt. (Reinecke). 4.
15 — Freischütz (Rösler). gr. 8.
18 — Oberon (Ritter). gr. 8.

Für Klavier zu 2 Händen.

- Nr. Wohlfahrt, Kinder-Klavier-Schule, 1. T. 1421 — Dieselbe. II. T. qu. 4.
908 — Der Klavierfreund. Kart. 4.
918 — The Young Pianist's Guide. qu. 4.
1973 — Kinderklavierschule. Amerik. Ausg.
363 Adagio-Sammlung (E. Naumann). 4.
111/121 Alte Meister. 3 Bde. (Pauer). 4.
361 Alte Tänze. Bd. I. Gavottenalbum (Pauer).
1083 Auswahl alte. hebräischer Synagogalmelodien. kl. 4.
364 Der junge Klassiker (Pauer). gr. 8. Bd. I. Corelli—Mozart.
365 — Band II. Haessl—Field.
469 — Band III. Onslow—Schubert.
478 — Band IV. Mendelssohn—Gegenwart.
479 Der Improvisator. Phantasien und Variationen. I. Reihe. 4.
1379 80 Deutsche Tänze (Pauer). 2 Bde. gr. 8.
362 Im Salon. Album. Bd. I (Reinecke). gr. 8.
402 — Band II (Reinecke). gr. 8.
543 — Band III (Reinecke). gr. 8.
4272 — Band IV (Reinecke). gr. 8.
1600 Jugendbibliothek für den Unterricht (A. Krause). Heft I. Beethoven. 4.
Heft II. Mendelssohn. (C. Kühner).
1901 Kadenzen zu Mozarts Pianof.-Konz. v. Beethoven, Hummel, Mozart u. Reinecke. Bd. I. Zu den Konzerten Nr. 1—13. 4.
351 II — Bd. II. Zu den Konzerten Nr. 14—27. 4.
282/84 Klavierkonzerte (Reinecke). Band I—IV. 4.
372 Marschalbum (Pauer). gr. 8.
833 Märsche, leicht bearbeitet. (Cramer, Wachtmann.) 4.
1183 Mazurken-Album (Pauer). gr. 8.
1787 Musik am sächsischen Hofe. Ausgew. Stücke in der Bearbeitung für Klavier von O. Schmid. Bd. I. gr. 8.
1787 — Bd. II. Hasse-Album. gr. 8.
1792 — Bd. III. Ausgew. Werke v. Mitgliedern des sächs. Königshauses. gr. 8.
1948 — Bd. IV. Kompos. v. Peter August u. Chr. S. Binder.
1919 — Bd. V. 2 Märsche von König Anton von Sachsen.
2023 — Bd. VI.
491/92 Neue philharmonische Bibliothek. 2 Bde. (L. Stark). 4.
1267 Neue Meister. 4.
1529 — Neue Folge. 4.
1157 Notturmo-Album. gr. 8.
1905 Opernalbum. Bel. Stücke a. modernen Opern.
868/71 Perles musicales. 4 Bde. gr. 8.
339/44 Pianofortemusik, klassische und moderne, 6 Bde. (Reinecke). 4.
1090 Poinische Tänze (O. v. Kolberg). 4.
1864 Salonmusik. Ausgew. Klavierstücke neuerer Komponisten.
348/50 Schule der Technik. 3 Bde. (Reinecke). 1990 Skandinav. Musik.
1081/82 Skandinav. Volksmusik (Hartmann). 4.
459/60 Sonatenstudien (Köhler). 2 Bde. 4.
1794/98 — Heft 1/3.
1833/37 — Heft 4/6.
1884/86 — Heft 7/9.
1302/4 — Heft 10/12.
762 Sonatinen-Album (Krause). 4.
Synagogal-Melodien. Ausw. alter hebr. (Marschn. W. II).
1156 Tarantellen-Album. gr. 8.
Unsere Meister. — Album, herausg. v. C. Reinecke. 43 Bde. gr. 8.
1710 Weihnachtsalbum. Ausgew. Klavierwerke neuerer Komponisten. 4.
1725 — — Ausgabe für England. 4.
Ouvertüren.
30 Beethoven, 11 Ouvertüren. Kplt. (Pauer). 4.
278 Cherubini, Ouvertüren. Kplt. (Czerny, Schubert). 8.
98 Gluck, Ouvertüren (Schubert). 8.
164 Mendelssohn, 11 Ouvertüren. Kplt. (Jadassohn). gr. 8.
165 — Dieselben (Jadassohn). 4.
198 — 5 berühmte Ouvertüren (Jadassohn). 4.
213 Mozart, Ouvertüren (Richter). 4.
497 — Ouv. z. d. Jugendop. (Walderssee). 4.
614 Schumann, R., Ouvertüren. Kplt. (Brißler usw.) 4.
707 — Ouvert., Scherzo und Finale. Op. 52. (Brißler). 4.
273 Weber, Ouvertüren. Kplt. (Reinecke). 8.
274 — Dieselben (Reinecke). 4.
Für Klavier zu 4 Händen.
522 Bach, J. S., Konzerte (Walderssee). 4.
113 Beethoven, Konzert (Brißler, Ritter). 4.
1592 — Violinkonzert (Hermann).
1499 — Märsche. 4.
831/111 — 17 Quartette. 3 Bde. (Röntgen). 4.
20 — Septett. Op. 20. Arrang. (Mockw.). 4.
41/42 — 9 Symphonien. Kplt. 2 Bde. (Schäffer, Horn u. A.). 4.
853/61 — Dieselben einzeln. Nr. 1—9. 4.
46 — Klav.-Trios. Kplt. (Herm., Brißler). 4.
46a/b — Dieselben in 2 Abt.
490 — Streich-Trios (Gleichauf-Horn). 4.
369 Beifeldieu, Die weiße Dame (Jadassohn). 4.
83 Chopin, Mazurk. Kplt. (Schubert). q. 4.
85 — Polonaisen. Kplt. (Schubert). q. 4.
86 — Walzer. Kplt. (Schubert). q. 4.
285 Clementi, Sonaten (Dörfel). 4.
Diabelli, Unterrichtswerke. Herausgegeben von Anton Krause.
940 — Bd. I. Melodische Übungsst. Op. 149. 4.
942 — Band II. Jugendfreuden. Op. 163. Sonatinen. Op. 24. 54. 53. 60. 4.
952 — Bd. II. Abt. I. Jugendfreuden. Op. 163. 4.
953 — Bd. II. Abt. II. Sonatin. Op. 24. 54. 53. 60. 4.
943 — Bd. III. Sonatin. Op. 150. 32. 33. 37. 152. 4.
954 — Bd. III. Abt. I. Sonatin. Op. 32. 33. 37. 4.
955 — Bd. III. Abt. II. Sonatin. Op. 150. 152. 4.

Für Klavier zu 4 Händen.

- Nr. Donizetti, Lucrezia Borgia (Richter). q. 4.
1204 Gade, Symphonien. 4.
560 Grenzebach, 36 Klavierstücke zu 4 Händen im Umfange von fünf Tönen.
917 Gurliitt, C. Op. 28. Präludien u. Choräle.
106/7 Händel, 12 Konzerte. 2 Bde. Band I. (Thomas). Band II. (Horn). q. 4.
125a/b Haydn, 12 Symphonien. 2 Bde. (Rietz). 4.
862/75 — Dieselben einzeln. Nr. 1—14.
2027 — Symphonien Nr. 16 (Oxford) (O. Taubmann).
2038 Symphonie Nr. 18 (Abschieds-) (O. Taubmann).
127 — Trios (Burchard). q. 4.
127a/b — — in 2 Abteilungen. gr. 4.
1599 Henselt, 10 Etuden aus Op. 5. Bearb.
1513 Herold, Marie (François).
1280 Hofmann, Op. 52. Der Trompeter v. Säckingen. 4.
1685 — Op. 54a. 2 Serenaden. [Klingen. 4.
1281 — Op. 57. Ekkehard. 4.
1578 Op. 79. Waldmärchen.
488/89 Krause, Instrukt. Sonaten. 2 Bde. 4.
294 Kuhlau, Sonatinen. 4.
422 Liszt, Aus E. Wagners Op. Transcr. 4.
606/7 — Symp. Dicht. (v. Komp.). 2 Bde. 4.
28 Lortzing, Zar u. Zimm. (Schub.). q. 4.
43 — Undine (Schubert). q. 4.
397 Mendelssohn, Pianofortew. Kplt. (Rietz). 4.
157 — 79 Lieder. Kplt. (Cramer u. Schub.). 4.
1706 — Märsche.
301 — Oktett (v. Komponisten). q. 4.
163 — Orgelwerke. Kplt. (Schubert). q. 4.
183a/b — Dieselben in 2 Abteilungen. 4.
302 — Pianoforte-Quartette. Kplt. (Brißler). 4.
178 — Streichquartette. Kplt. (Czerny, Rietz u. Andere). q. 4.
178a/c — Dieselben in 3 Abteilungen. 4.
183 — Symp. Kplt. (Herm., Rietz). q. 4.
876/80 — Dieselben einzeln. Nr. 1—5.
390 — Pf. Trios. Kplt. (Richter, Schubert). 4.
393 — Athalia. 4.
394 — Lobgesang (vom Komp.). 4.
395 — Oedipus (Schubert). 4.
396 — Sommerschmerz (Horn). 4.
1233 — Op. 25. Konzert. 4.
1231 — Op. 40. Konzert. 4.
1296 — Violin-Konzert. Op. 64. 4.
104 Meyerbeer, Hugenotten (Schubert). q. 4.
105 — Prophet. q. 4.
1298 — Krönungsmarsch, Walzer, Redowa, Schlittschuhstanz u. Galopp a. d. Proph.
216 Mozart, Orig.-Komp. Kplt. (Dörfel). 4.
1426 — Requiem. 4.
230/31 — 12 Symphonien. 2 Bde. (Schub.). q. 4.
881/92 — Dieselben einzeln.
893 — Symphonie. (Serenade VII) D dur (Schubert). q. 4.
894 — Symphonie. (Serenade IX) D dur (Schubert). q. 4.
895 — Symphonie. G dur $\frac{3}{4}$ (Schubert). (Köch.-Verz. Anh. 293). q. 4.
949 — Symphonie. F dur (Köch.-Verz. 98) (Burchard). q. 4.
998 — Symphonie. C dur C (Köch.-Verz. 162) (Burchard). q. 4.
999 — Symphonie D dur C (Köch.-Verz. 181) (Burchard). q. 4.
1000 — Symphonie. B dur C (Köch.-Verz. 182) (Burchard). q. 4.
1142 — Symphonie. G moll C (Köch.-Verz. 183) (Burchard). q. 4.
1268 — Symphonie. Es dur C (Köch.-Verz. 181) (Burchard).
1154 — Symphonie. G dur $\frac{3}{4}$ (Köch.-Verz. 119) (Burchard). q. 4.
1254 — Symphonie. C dur $\frac{3}{4}$ (Köch.-Verz. 200) (Burchard).
1271 — Symphonie. A dur. C (Köch.-Verz. 201) (Burchard).
1431/32 Neumann, Op. 1. Klavierstücke für Anfänger. 2 Hefte. 4.
1318 Nicodé, Op. 29. Bilder a. d. Süden. 4.
1630 Reinecke, Op. 47. 3 Sonatinen.
1637 Scharwenka, Ph., Op. 21. Tanz-Suite.
262a/b Schubert, Pianofortwerke. 2 Bde. Kplt. (Reinecke). 4.
1458 — Pianofortwerke. Bd. 3. Suppl. 4.
486 — Märsche (Reinecke). 4.
1298 — Polonaisen. 4.
466 — Symphonie. C dur. q. 4.
Schumann, R., Klavierwerke. Mit Fingersatz und Vortragszeichen versehene instruktive Ausgabe. Nach den Handschriften und persönlicher Ueberslieferung herausgegeben von Clara Schumann. Originale:
645 In einem Bande. Kplt. Nr. 1/4. 4.
700 1. Bilder aus Osten. Op. 68.
701 2. Zwölfvierhänd. Klavierstücke. Op. 85.
702 3. Neun charakterist. Tonstücke. Op. 109.
703 4. Kinderball. Op. 130.
Bearbeitungen:
499 Klavierwerke. Bd. I. Carnaval. Op. 9. Phantasiestücke. Op. 12. Kinderszenen. Op. 15.
500 — Bd. II. Novelletten. (Jadassohn). Op. 21.
501 — Band III. Phantasie. Op. 17. Sonate. Op. 22. Drei Romanzen. Op. 23.
836 Carnaval. Op. 9 (Schmitz). 4.
837 Phantasiestücke. Op. 12 (Röhr). 4.
838 Kinderszenen. Op. 15 (Schubert). 4.
839 Phantasie. Op. 17 (Horn). 4.
810 Sonate. Op. 22 (Reinecke). 4.
841 Romanzen. Op. 23 (Schubert). 4.
805 Konzert. Op. 54 (Horn). 4.
806 Konzertstück. Op. 92 (Naumann). 4.
646 Symphonien. Kplt. (Jansen). 4.
736/39 — Dieselben einzeln. Nr. 1—4.
801 Andante u. Variationen Op. 46 (Schubert). 4.
708 Ouvertüre, Scherzo u. Finale. Op. 52 in E. (Brißler).
437 Quartette. Op. 41. Kplt. (Dresel). 4.
648 Quintett und Quartett. Op. 44. 47. (Schumann-Horn).
576 Trios, Phantasiest., Märchenerrählungen f. Pianof., Viol. u. Vcell. (Naumann). 4.

Für Klavier zu 4 Händen.

- Nr. Schumann, R., Klavierwerke. Bearbeitungen:
738 Erstes Trio. Op. 63. (Naumann). 4.
754 Zweites Trio. Op. 80. (Naumann). 4.
765 Drittes Trio. Op. 110. (Horn). 4.
736 Phantasiestücke. Op. 88. (Naumann). 4.
757 Märchenerrählungen. Op. 132. (Jansen). 4.
528 Das Paradies u. d. Peri. Op. 50. (Schubert). 4.
537 Manfred. Op. 115. (Reinecke). 4.
1434 Tours, Klavierstücke.
514 Wagner, Lohengrin. 4.
1403 — — mit übergel. Text u. szen. Bemerk. (Kleinmichel). Deutsch-engl. 4.
493 — Lyr. Stücke a. Lohengrin (Jadassohn). 4.
572 — Lyr. Stücke aus Tristan und Isolde. 4.
269 Weber, Pianofortwerke. Kplt. (Reinecke). 4.
16 — Freischütz (Rösler). 4.
19 — Oberon (Ritter). 4.
908 Wohlfahrt, Der Klavierfreund. Kart. qu. 4.
1590 Jugendbibliothek. Bd. I. Klassiker. 4.
1561 — Bd. II. Romantiker. 4.
1893 — Heft I. Beethoven.
1899 — Heft II. We.-er.
345/471 Pianofortwerke, klass. u. mod. ABde. (Roin.)
Ouvertüren.
32 Beethoven, 11 Ouvertüren. Kplt. (Bagge). 4.
279 Cherubini, Ouvert. Kplt. (Schubert). q. 4.
99 Gluck, Ouvertüren (Schubert). q. 4.
1470 Haydn, Ouvertüre zu Orlando paladino (Liebeskind). 4.
1471 — Ouv. z. L'isola disabitata (Liebeskind). 4.
166 Mendelssohn, 11 Ouvertüren. Kplt. 4.
199 — 5 berühmte Ouvertüren. 4.
214 Mozart, Ouvertüren. 4.
566 Reinecke, Ouvertüren.
647 Schumann, R., Ouvertüren. Kplt. (Brißler-Naumann). 4.
708 — Ouvert., Scherzo u. Finale. Op. 52. 4.
275 Weber, Ouvertüren. Kplt. (Brißler). 4.
Für zwei Klaviere zu 8 Händen.
1203a Beethoven, Märsche, Pianoforte I. 4.
1203b — — Pianoforte II. 4.
1229 — Phantasie. Op. 80. 4.
— 9 Symphonien.
265/68 Erster Band. Nr. 1—5. Pianoforte I, II (Schubert, Hermann). q. 4.
267/68 Zweiter Band. Nr. 6—9. Pianoforte I, II (Burchard, Horn, Schubert). q. 4.
1174/82 — Dieselben einzeln. Nr. 1—9. 4.
1208a/b — Märsche. Pianof. I, II. (Burchard-Horn).
1229 — Phantasie m. Chor. Op. 80 (Gleichauf). 4.
1299/1300 Jugendbibliothek, 2 Bände.
461/62 Mendelssohn, Sämtl. Ouvert. 2 Bde. q. 4.
461/62 a/b — Dieselben in 2 Abteilungen.
1253 — Erste Symphonie. Op. 11. 4.
1300 — Zweite Symphonie. Op. 52. 4.
467/11 Schubert, Symp. C d. Pianof. I, II. q. 4.
835 Schumann, Ouvert. Manfred (Hermann). 4.
Für zwei Klaviere zu 4 Händen.
568/69 Bach, Konzerte. Pianoforte I, II (Krause Krug, Maas). 4.
566 Beethoven, Konz. f. 2 Pianof. Pianof. II. (Original-Pianoforte-Stimme hierzu siehe Nr. 22.)
— Symphonien (Naumann-Bage):
1910/11 Bd. I (Nr. 1—5). Pfte. I, II.
1912/13 Bd. II (Nr. 6—9). Pfte. I, II.
65 Chopin, Op. 73. Rondo (Reinecke). (Enthalten in Bd. X der Pfte.-Werke).
1264 — Konzerte u. Konzertstücke. Pfte. II. 4. (Original-Pianoforte-Stimme hierzu siehe Nr. 94.)
508/9 Liszt, Symphon. Dichtungen. 2 Bde. (Zur Ausführung sind 2 Exempl. nötig.)
451/52 Mendelssohn, Ouvertüren. Pianoforte I, II (Horn, Naumann u. Andere). 4.
1487 Schubert, 7. Symp. C dur (Klindworth). 4.
649 Schumann, R., Op. 48. Andante u. Variat. 1445 — Quartett. Op. 47 (Waage). 4.
830 — Konzert. Op. 54. (Horn). 4.
831 — Konzertstück. Op. 92 (Hermann). 4.
832 — Konzert-Allegro. Op. 134 (Busoni). 4.
1507/8 Bibliothek für 2 Pianoforte (Krause). Abt. I (Nr. 1—6). Pfte. I/II.
530/32 Klavierkonzerte alter und neuer Zeit. 931] Pianoforte II. Bd. I/IV. 4. (Original-Pianoforte-Stimmen hierzu siehe Nr. 282/284, 523.)
Für Orgel.
10 Bach, 371 Choräle (siehe auch 4st. Ges.) (Becker, Dörfel). q. 8.
730 — 69 Choralmelodien mit beziffertem Bass (Becker). q. 8. (s. auch 4st. Gesänge).
1237 — 15 große Choralvorspiele. q. 4.
1365 Cecilia. 100 Orgelstücke (Schweich). 4.
1473 Gade, Op. 22. Drei Tonstücke. 4.
1475 Hartmann, Laudate Dominum. 100 Orgelstücke. qu. 4.
162 Mendelssohn, Orgelwerke. Kplt. q. 8.
1837 — Sonaten. Op. 65. Orig.-Ausg. 4.
1844 Sauer, Orgel-Album. Kl. 4. qu.
Für Harmonium.
1934 Bibl. Op. 49. 6 Stücke aus Tristan u. Isolde v. R. Wagner
476/77 Harmonium. Samml. von Tonstücken, für 1482] Harmonium bearb. v. R. Bibl. 3 Bde. 4.
970/79 — Die 2 ersten Bände in 10 Heften. 4.
1924/28 — Sammlung von Tonstücken ber. Komp. d. 17. u. 19. Jahrh. (Bibl.). Op. 65. Neue Folge. 5 Hefte.
1538 Haydn, Mich., Album.
1024] Unsere Lieblinge. Die schönsten Melodien alter und neuer Zeit in leichter Bearbeitung (Reinhold). Heft I/II. 4.
1433 Wagner, Melodien aus Lohengrin f. Harm. u. Klavier (Reinhold). 4.
1449 — Szenen aus Lohengrin (Reinhold). 4.
1459 — Tonbilder aus Lohengrin (Gyurits). 4.