

Herrn Professor Rudolf Dittrich
k.k. Hoforganist in Wien.

Sinfonisches Konzert

für
Orgel und Orchester
- B moll -

Concert symphonique | Symphonic concert
pour | for
l'orgue et orchestre | organ and orchestra
- Si bémol mineur - | - B flat minor -

par | komponiert | by
von |
HANS FÄHRMANN

Op. 52.

Orchesterpartitur (Partition. Score) Pr. no. 4 Mark.
Orchesterstimmen (Parties d'orchestre. Orchestral parts) Pr. nach Vereinbarung.
Orgelstimme (Partie d'orgue. Organ part.) Pr. 3 Mark.

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Orgel- Musik

Musique pour l'Orgue Organ-Music

I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

Rheinberger, Josef.
Op. 177. Konzert für Orgel (No. II in G moll) mit Streichorchester, 2 Hörnern, Trompeten und Pauken. (2ième concert pour l'orgue avec orchestre. En Sol-mineur. 2nd organ-concert with orchestra. G-minor.) Partitur . . . netto 6.—
Orchesterstimmen . . . netto 6.—
Orgelstimme . . . netto 3.—

II. Für Orgel und Violine.

(Orgue et violon. Organ and violin.)

Bach, Joh. Seb.
Andante. Aus dem italienischen Konzert. Für Violine und Orgel eingerichtet von Herm. Kretzschmar. D moll. (Du concert italien en Ré min. From the italian concert. D min.) . . . 1.30

Beethoven, L. van.
Zwei Sätze für Violine und Orgel eingerichtet von A. W. Gottschalg. (Deux morceaux pour violon et orgue. Two pieces for violin and organ.)
No. 1. Adagio (aus Op. 24.) . . . 1.—
No. 2. Moderato grazioso (aus Op. 30.) . . . 2.—

Rheinberger, Josef.
Op. 150. Sechs Stücke für Violine und Orgel. (Six morceaux pour violon et orgue. Six pieces for violin and organ.)
No. 1. Thema mit Veränderungen. (Thème et variations.) . . . 2.40
No. 2. Abendlied. (Chant du soir. Evening song.) . . . 1.20
No. 3. Gigue . . . 2.40
No. 4. Pastorale . . . 1.50
No. 5. Elegie . . . 1.20
No. 6. Ouverture . . . 3.—

III. Für Orgel und Violoncello.

(Orgue et violoncelle. Organ and cello.)

Rheinberger, Josef.
Drei Stücke aus Op. 150 für Violoncello und Orgel. (Trois morceaux pour violoncelle et l'orgue. Three pieces for violoncello and organ.)
No. 1. Abendlied. (Chant du soir. Evening song.) . . . 1.20
No. 2. Pastorale . . . 1.20
No. 3. Elegie . . . 1.50

IV. Für Orgel und Blasinstrumente.

(Orgue et instruments à vent. Organ and windinstruments.)

Gumbert, Friedrich.
Transkriptionen für Horn mit Orgel. (Duos pour cor et l'orgue. Duets for horn and organ.)
(Heft 19.) Bach, Air. Aus der Orchestersuite. D dur. (Ré maj. D maj.) (Heft 20.) Händel, Andante. Largo. Adagio . . . 1.25
(Heft 22.) Weber, Adagio . . . 1.—
(Heft 25.) Leclair, J. M., Largo . . . 1.—
(Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn.) . . . 1.—
(Heft 31.) Bach, Sarabande . . . 1.—
(Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song.) . . . 1.—
(Heft 35.) Schumann, Rob., Stille Tränen. (Larmes silencieuses. Silent tears.) . . . 1.25
(Heft 36.) Schumann, Rob., Stüb Lieb' und Freud'. (Quand meurent l'amour et la joie. Dying love and joy.) . . . 1.25

Rheinberger, Josef.
Andante pastorale. Für Oboe und Orgel (aus Op. 98). (Pour hautbois et l'orgue. For oboe and organ.) . . . 1.50

Schubert, Louis.
Op. 41. Adagio religioso für Cornet à pistons und Orgel. (Adagio rel. pour cornet à pist. et l'orgue. Adagio rel. for cornet-à-pistons and organ.) . . . 1.25

V. Für Orgel solo.

(Orgue seul. Organ solo.)

Bach, Joh. Seb.
Drei Stücke aus dem Magnificat für die Orgel übertragen von Rob. Schaab. (Trois morceaux du magnificat. Arr. pour l'orgue par R. Schaab. Three pieces from the Magnificat. Arranged for the organ by R. Schaab.)

Bach, Joh. Seb.
No. 1. Arie. E moll. (Mi mineur. E minor.) . . . —75
No. 2. Arie. E dur. (Mi majeur. E major.) . . . —75
No. 3. Chor. D dur. (Choeur. Ré majeur. Choir. D major.) . . . 1.—

Beer-Walbrunn, Anton.
Op. 28. Drei Fugen für die Orgel.
No. 1. Fuga quasi una Fantasia . . . 2.—
No. 2. Fuga. Alla breve con vigore . . . 1.25
No. 3. Fuga. Andante quasi Allegro, ma pomposo . . . 1.25

Beethoven, Ludwig van.
Op. 48. Sechs Lieder von Gellert. Für Orgel eingerichtet von Rob. Schaab. (Six chants par Gellert. Arr. pour l'orgue par Rob. Schaab. Six songs by Gellert. Arranged for organ by R. Schaab.) . . . 1.50

Bibl, Rudolf.
Op. 74. Erste Sonate für Orgel in D moll. (I. sonate pour l'orgue en Ré min. 1th sonata for organ in D min.) . . . 3.—

Birn, Max.
Op. 4. Weihnachtspastorale für Orgel. (Fête de Noël. Pastorale pour l'orgue. Christmas-pastoral for organ.) . . . 1.25
Op. 7. Deutschland, Deutschland über alles. (Nach Haydns österreichischer Nationalhymne.) Konzertphantasie für Orgel . . . 2.—

Boslet, L.
Op. 14. Arioso und Fugato für Orgel . . . 1.—
Op. 15. Sonate in B moll für Orgel. (Sonate en Si bém. min. pour l'orgue. Sonata for organ in B minor.) . . . 3.—
Op. 16. Vor- und Nachspiele für die Orgel. (Préludes pour l'orgue. Preludes for organ.) . . . 3.—

Buxtehude, Dietrich.
Drei große Orgelstücke. Revidiert und zum Konzert- und Schulgebrauch herausgegeben von Hermann Kretzschmar. (Trois morceaux pour l'orgue. Revus et arrangés à l'usage des concerts et des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by H. Kretzschmar.)
No. 1. E moll. (Mi mineur. E minor.) . . . 1.80
No. 2. E dur. (Mi majeur. E major.) . . . 1.—
No. 3. D dur. (Ré majeur. D major.) . . . 1.30

Fährmann, Hans.
Op. 46. Sonate No. 8 für Orgel in Es moll. (VIII. sonate pour l'orgue en Mi bémol. 8th sonata for organ in E flat min.) . . . 4.—

Galbins, Max.
Op. 2. Für die Passionszeit. Zehn Charakterstücke für Orgel zum Gebrauch bei Gottesdiensten (Prä- und Postludien), bei geistlichen Musikaufführungen sowie für Lehranstalten. (Pour le temps de la Passion. Dix morceaux caractéristiques pour l'orgue. For the Passiointide. Ten characteristic pieces for organ.) Heft 1—2 . . . 2.—

Haas, J. de.
Fuga für Orgel über die Buchstaben DEHAAS. (Fugue pour l'orgue. Fugue for organ.) . . . —50

Haas, Josef.
Op. 11. Drei Präludien und Fugen für Orgel. (Trois préludes et fugues pour l'orgue. Three preludes and fugues for the organ.)
No. 1. C moll (U maj. C maj.) . . . 1.—
No. 2. G moll (Sol min. G min.) . . . 1.—
No. 3. D dur (Ré maj. D maj.) . . . 1.—
Op. 12. Sonate (C moll) für Orgel. (Sonate pour l'orgue en Ut maj. Sonata for organ in C major.) . . . 3.—
Op. 20. Suite für Orgel. (Suite pour l'orgue. Suit for organ.)
No. 1. Phantasie . . . 1.—
No. 2. Capriccio . . . 1.—
No. 3. Intermezzo . . . 1.—
No. 4. Introduction und Fuge . . . 1.50

Händel, G. F.
Konzert für Orgel mit Orchester (G moll). Für Orgel allein (Solo) zum Konzertgebrauch bearb. von Rob. Schaab. (Concert pour l'orgue avec orchestre [Sol min.]. Arr. pour l'orgue seul par R. Schaab. Concert for the org. with orchestra [G min.]. Arr. for organ solo by R. Schaab.) . . . 2.50

Kretzschmar, Hermann.
Op. 4. Drei Postludien für Orgel zum Gebrauch bei Trauungen und Konzerten. (Trois clôtures pour l'orgue pour mariages et concerts. Three after-pieces for organ to be played in weddings and concerts.) . . . 2.—
Op. 8. Technische Etüden für Orgelspieler. (Etudes techniques pour l'orgue. Technical studies for organ.) Heft 1—2 . . . 1.80

Kretzschmar, Hermann.
Op. 10. Zum Ausgang! Leicht ausführbare Nachspiele für Orgel. (Clôtures faciles pour l'orgue. Easy after-pieces for organ.) . . . 2.—

Lachner, Franz.
Op. 62. Introduction und Fuge (D moll) für Orgel. (Introduction et fugue pour l'orgue [Ré min.]. Introduction and fugue for organ [D min.].) . . . 1.25

Mendelssohn-Bartholdy, F.
Op. 54. Variations sérieuses. Für Orgel zum Konzertgebrauch arr. von Rob. Schaab. (Arr. pour l'orgue seul par R. Schaab. Arr. for organ solo by R. Schaab.) . . . 2.—

Merkel, Gustav.
Op. 45. Variationen für die Orgel über ein Thema von Beethoven zum Gebrauche bei Orgelkonzerten. (Variations pour l'orgue sur un thème de Beethoven pour concerts d'orgue. Variations for organ on a theme of Beethoven, to be used at organ-concerts.) . . . 2.25

Papperitz, Robert.
Op. 15. Choralstudien für die Orgel. (Études de l'orgue. Organ-studies.) Heft 1—2—3—4—5 . . . 2.—

Piutti, Carl.
Op. 15. Zehn Improvisationen über bekannte Choräle als Vor- oder Nachspiele bei Trauungen und anderen gottesdienstlichen Handlungen f. Orgel. (Dix improvisations pour l'orgue. Ten improvisations for organ.) Heft 1—2 . . . 1.30

Reger, Max.
Op. 21. Phantasie über den Choral „Ein feste Burg ist unser Gott“. Für Orgel. . . 2.—
Op. 29. Phantasie und Fuge (C moll). Für Orgel. (Fantaisie et fugue pour l'orgue. En Ut majeur. Fantasia and fugue for organ. C major.) . . . 2.—

Reinecke, Carl.
Op. 128. In Memoriam. Introduction und Fuge mit Choral für großes Orchester. Arrangement für Orgel v. Rob. Schaab. (Introduction et fugue avec cantique pour orchestre. Arrangé pour l'orgue par R. Schaab. Introduction and fugue with choral for orchestra. Arranged for organ by R. Schaab.) . . . 1.50

Rheinberger, Josef.
Op. 49. Zehn Trios für die Orgel. (Dix trios pour l'orgue. Ten trios for organ.) Heft 1—2 . . . 1.—
Op. 88. Pastoral-Sonate in G dur für Orgel. (Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.) . . . 4.—
Op. 98. Sonate No. 4 in A moll für Orgel. (IV. sonate pour l'orgue. En La min. 4th sonata for organ. A min.) . . . 4.—

Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Rob. Schaab. (Cinq hymnes pour choeur mixte. Arrangés pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.) Heft 1—2 . . . 1.25

Op. 132. Sonate No. 8 in E moll für Orgel. (VIII. sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.) . . . 4.—

Op. 142. Sonate No. 9 in B moll für Orgel. (IX. sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.) . . . 4.—

Op. 146. Sonate No. 10 in H moll für Orgel. (X. sonate pour l'orgue. En Si min. 10th sonata for organ. B min.) . . . 4.—

Op. 148. Sonate No. 11 in D moll für Orgel. (XI. sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.) . . . 4.—

Op. 154. Sonate No. 12 in Des dur für Orgel. (XII. sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.) . . . 4.—

Op. 161. Sonate No. 13 in Es dur für Orgel. (XIII. sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.) . . . 4.—

Op. 165. Sonate No. 14 in C dur für Orgel. (XIV. sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.) . . . 4.—

Op. 167. Meditationen, Zwölf Orgelvorträge. (12 morceaux pour l'orgue. 12 organ-pieces.)
No. 1. Entrate . . . 1.—
No. 2. Agitato . . . 1.—
No. 3. Canzonetta . . . 1.—
No. 4. Andantino . . . 1.—
No. 5. Preludio . . . 1.—
No. 6. Aria . . . 1.—
No. 7. Intermezzo . . . 1.—
No. 8. Alla marcia . . . 1.—
No. 9. Thema variato . . . 1.—
No. 10. Passacaglia . . . 1.—
No. 11. Fugato . . . 1.—
No. 12. Finale . . . 1.—

Op. 168. Sonate No. 15 in D dur für Orgel. (XV. sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.) . . . 4.—

Op. 175. Sonate No. 16 in Gis moll für Orgel. (XVI. sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ. G sharp minor.) . . . 4.—

Op. 181. Fantasie-Sonate No. 17 in H dur für Orgel. (XVII. fantaisie-sonate pour l'orgue. En Si maj. Fantasia-sonata No. 17 for organ. B maj.) . . . 4.—

Rheinberger, Josef.
Op. 188. Sonate No. 18 in A dur für Orgel. (XVIII. sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.) . . . 4.—

Op. 189. Zwölf Trios für Orgel. (12 trios pour l'orgue. 12 trios for organ.) Heft 1—2—3 . . . 1.50

Op. 193. Sonate No. 19 in G moll für Orgel. (XIX. sonate pour l'orgue. En Sol min. 19th sonata for organ. G min.) . . . 4.—

Op. 196. Zur Friedensfeier. Sonate No. 20 in F dur für Orgel. (A la fête de la paix. XX. sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ. F maj.) . . . 4.—

Einzelsätze aus seinen Orgelsonaten. (Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.)
No. 1. Fuga cromatica . . . 1.25
No. 2. Intermezzo . . . 1.—
No. 3. Scherzoso . . . 1.—

Schaab, Rob.
Sechzig leicht ausführbare Choralvorspiele über die bekanntesten Kirchenmelodien zum Gebrauche beim öffentlichen Gottesdienste für Orgel. (Soixante préludes pour l'orgue. Sixty preludes for organ.)
Op. 118. Heft 1 . . . 2.—
Op. 119. Heft 2 . . . 2.50
Op. 121. Heft 3 . . . 2.50

Schneider, Friedrich.
Drei Stücke aus dem Karfreitags-Oratorium: Gethsemane und Golgatha. Für die Orgel übertragen von Rob. Schaab. (Trois morceaux de l'oratoire du Vendredi-Saint. Arrangés pour l'orgue par R. Schaab. Three themes from the Good-Friday-Oratorio: Gethsemane and Golgatha. Arranged for organ by R. Schaab.)
No. 1. Chor (Choeur. Choir): „Unsere Harfe ist zur Klage geworden“ . . . —75
No. 2. Chor (Choeur. Choir): „Ich habe dich einen Augenblick verlassen“ . . . —50
No. 3. Schlusschor (Choeur. Choir): „Würdig ist das Lamm“ . . . —75

Tschaikowsky, P.
Allegro con grazia aus der Symphonie pathétique (No. VI). Für Orgel arr. von Frederick G. Shinn. (Arrangés pour l'orgue. Arranged for organ.) . . . 1.50

Wolf, Alexander.
Op. 2. Drei Trios für Orgel. (Trois trios pour l'orgue. Three organ-trios.) . . . 1.—

Woysch, Felix.
Op. 43. Fest-Präludium für Orgel über den Choral: „Nun danket alle Gott“. (Prélude pour l'orgue. Prélude for organ.) . . . 1.50

Nachtrag. (Supplement.)

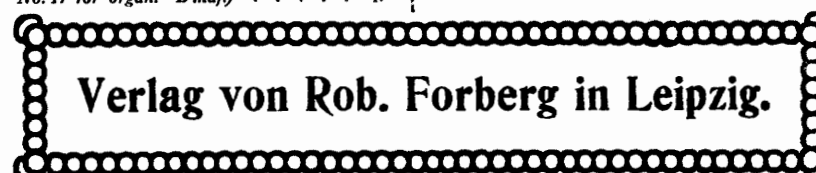
Fährmann, Hans.
Op. 40. Sechs Fantasiestücke. (6 pièces romantiques. 6 romantic pieces.)
No. 1. Träumerei. (Rêverie. Dreaming.) . . . 1.50
No. 2. Caprice . . . 1.50
No. 3. Abenddacht. (Méditation du soir. Evening prayers.) . . . 1.50
No. 4. Waldstille. (Silence au bois. Stillness of the forest.) . . . 1.50
No. 5. Herbstgedanken. (Pensées d'automne. Autumnal thoughts.) . . . 1.50
No. 6. Elegie . . . 1.50

Op. 52. Sinfonisches Konzert für Orgel und Orchester. B-moll. (Concert symphonique pour l'orgue et orchestre. Sibémol mineur. Symphonic concert for organ and orchestra. B flat minor.)
Orchesterpartitur . . . netto 4.—
Orchesterstimmen Preis nach Vereinbarung . . . netto 3.—
Orgelstimme . . . netto 3.—

Galbins, Max.
Op. 71. Suite für Orgel. (Suite pour l'orgue. Suit for organ.)
No. 1. Fantasia
No. 2. Canzona
No. 3. Scherzo
No. 4. Intermezzo cromatica
No. 5. Fughetto

Reger, Max.
Op. 26 No. 5. Resignation. Fantasie . . .

Schnorr von Carolsfeld, Ernst.
Op. 2. Acht Choralvorspiele. (8 préludes pour l'orgue. 8 preludes for organ.) . . . 2.50



Sinfonisches Konzert.

Concert symphonique. — Symphonic concert.

Partie d'Orgue. Orgel-Stimme. Organ-Part. Hans Fährmann, Op.52.

Tempo di marcia funebre.

Viol. I.

Orgel.

II. Man.
I. Man.

This system contains the first two systems of music. The first system features a treble clef staff with a melodic line and a bass clef staff with accompaniment. The second system continues the piece, with the label 'I. Man.' appearing in the bass clef staff.

II. Man.

This system contains the third and fourth systems of music. The third system continues the melodic and accompaniment lines. The label 'II. Man.' is placed in the bass clef staff of the fourth system.

decresc.

This system contains the fifth and sixth systems of music. The fifth system continues the piece. The sixth system features a dynamic marking of 'decresc.' in the bass clef staff.

p **1** *pp* **8**
III Man.

un poco ritard.

This system contains the seventh and eighth systems of music. The seventh system includes dynamic markings *p* and *pp*, and first ending brackets labeled **1** and **8**. The eighth system features the label 'III Man.' in the bass clef staff and the instruction *un poco ritard.* above the staff.

Allegro moderato.

Viol. I.

Musical score for Violin I and piano accompaniment, measures 1-4. The Violin I part begins with a rest in measure 1, followed by a melodic line in measures 2 and 3, and a sustained chord in measure 4. The piano accompaniment features a bass line with a '6' fingering in measures 1 and 2, and a complex rhythmic pattern in measures 3 and 4. A fortissimo (*ff*) dynamic marking is present in measure 3. Trills are indicated in measures 2 and 3.

Musical score for Violin I and piano accompaniment, measures 5-8. The Violin I part continues with a melodic line in measures 5 and 6, and a sustained chord in measure 7. The piano accompaniment features a complex rhythmic pattern in measures 5 and 6, and a melodic line in measure 7. A trill is indicated in measure 6.

Musical score for Violin I and piano accompaniment, measures 9-12. The Violin I part begins with a section marked 'B' in measure 9, followed by a melodic line in measures 10 and 11, and a sustained chord in measure 12. The piano accompaniment features a complex rhythmic pattern in measures 9 and 10, and a melodic line in measure 11. A trill is indicated in measure 10.

Musical score for Violin I and piano accompaniment, measures 13-16. The Violin I part continues with a melodic line in measures 13 and 14, and a sustained chord in measure 15. The piano accompaniment features a complex rhythmic pattern in measures 13 and 14, and a melodic line in measure 15. A trill is indicated in measure 14.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music features complex rhythmic patterns with many beamed notes and slurs. A *cresc.* marking is present in the middle staff.

Second system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. A *C* time signature change is indicated at the beginning of the second measure. Dynamic markings include *fff* and *ff*. The music continues with complex rhythmic patterns and slurs.

Third system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. A *decresc.* marking is present in the middle staff. A triplet of eighth notes is marked with a '3' above it. The music features complex rhythmic patterns and slurs.

Fourth system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. Dynamic markings include *mf* and *espress.*. The music features complex rhythmic patterns and slurs.

Un poco meno mosso.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with four flats (B-flat major or D-flat minor). The tempo is marked 'Un poco meno mosso'. The first system contains several measures with complex rhythmic patterns, including triplets and sixteenth notes. A 'Man. Wechsel' (manual change) instruction is present in the second measure of the grand staff.

Second system of musical notation, continuing the piece. It features similar complex rhythmic patterns and includes a key signature change to three flats (A-flat major or C-flat minor) in the middle of the system. The notation includes various note values and rests.

Third system of musical notation. This system continues the intricate musical texture with various rhythmic figures and rests across the three staves.

Fourth system of musical notation, the final system on this page. It concludes with complex rhythmic patterns and rests, maintaining the piece's tempo and key signature.

First system of musical notation. It consists of three staves. The top staff features a melodic line with several triplet markings (indicated by a '3' over a group of notes). The middle and bottom staves provide harmonic accompaniment. A *cresc.* (crescendo) marking is placed above the middle staff.

Second system of musical notation, continuing from the first. It features three staves. The top staff has a melodic line with various ornaments and dynamics. The middle and bottom staves provide accompaniment. *decresc. e ritard.* (decrescendo and ritardando) markings are present above the top staff and below the bottom staff.

Third system of musical notation. It features three staves. The top staff is marked **E Andante.** and *Viol. I. div.*. The middle and bottom staves contain accompaniment with triplet markings (indicated by a '3' over notes). A *pp* (pianissimo) dynamic marking is present in the middle staff.

Fourth system of musical notation, the final system on the page. It features three staves. The top staff contains complex chordal textures and ornaments. The middle and bottom staves provide accompaniment. A *p.* (piano) dynamic marking is present at the end of the system.

Tempo I. (Allegro moderato.)

First system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three flats. The middle and bottom staves are connected by a brace and contain piano accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the system. The music consists of chords and melodic lines in the upper register.

Second system of musical notation. It continues the grand staff from the first system. The piano accompaniment in the lower staves becomes more active with sixteenth-note patterns. The upper staff continues with chordal textures and melodic fragments.

Third system of musical notation. This system includes a triplet of eighth notes in the upper staff. The piano accompaniment features a prominent sixteenth-note figure in the right hand. The key signature remains three flats.

Fourth system of musical notation. The piano accompaniment continues with the sixteenth-note figure. The upper staff has a dynamic marking of *ff* (fortissimo) and features a melodic line with some chromaticism. The system concludes with a final chord in the upper staff.

First system of a musical score. It features a grand staff with three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The first measure contains a dynamic marking 'f' and a fermata. The second measure has a dynamic marking 'F'. The system includes various musical notations such as slurs, ties, and triplets.

Second system of the musical score, continuing the grand staff notation. It features complex rhythmic patterns and slurs across the staves. A triplet is marked in the first measure of the top staff.

Third system of the musical score. The notation continues with intricate melodic and harmonic lines. A triplet is marked in the first measure of the top staff.

Fourth system of the musical score, concluding the page. It features a dense texture of notes and rests across the grand staff.

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with accompaniment. The key signature has one flat (B-flat).

Second system of musical notation, including a treble clef staff and a grand staff. A section labeled "Cadenz" is marked with a 'G' above the staff and a '3' below it, indicating a triplet. The key signature has one flat.

Third system of musical notation, featuring a treble clef staff with a melodic line and a grand staff with accompaniment. The key signature has one flat.

Fourth system of musical notation, featuring a treble clef staff with a melodic line and a grand staff with accompaniment. The key signature has one flat.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The top staff features a complex melodic line with frequent triplets and chromaticism. The middle staff has a more melodic line with some slurs. The bottom staff provides a simple harmonic accompaniment.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line with slurs. The middle staff features a dense, rhythmic accompaniment with many sixteenth notes. The bottom staff continues the harmonic accompaniment. A dynamic marking *f* and the instruction *I. Man.* are present in the middle of the system.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with many slurs. The middle staff has a very dense, rhythmic accompaniment with many sixteenth notes. The bottom staff continues the harmonic accompaniment.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with many slurs. The middle staff has a very dense, rhythmic accompaniment with many sixteenth notes. The bottom staff continues the harmonic accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex rhythmic patterns and accidentals.

Second system of musical notation, featuring a grand staff with treble and bass clefs. A section marked with a bold 'H' begins in the middle of the system, indicating a change in dynamics or articulation.

Third system of musical notation, featuring a grand staff with treble and bass clefs. A section marked with 'cresc.' (crescendo) begins in the middle of the system, indicating a gradual increase in volume.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music continues with complex rhythmic patterns and accidentals.

mf III. Man.

This system contains the first system of music. It features three staves: a treble staff with a melodic line, a middle bass staff with a rhythmic accompaniment, and a lower bass staff with a single note. The key signature has three sharps (F#, C#, G#).

II. Man.

This system contains the second system of music. It features three staves. The middle bass staff has a complex, dense texture with many notes. The key signature changes to two flats (Bb, Eb).

II. Man.

I. Man.

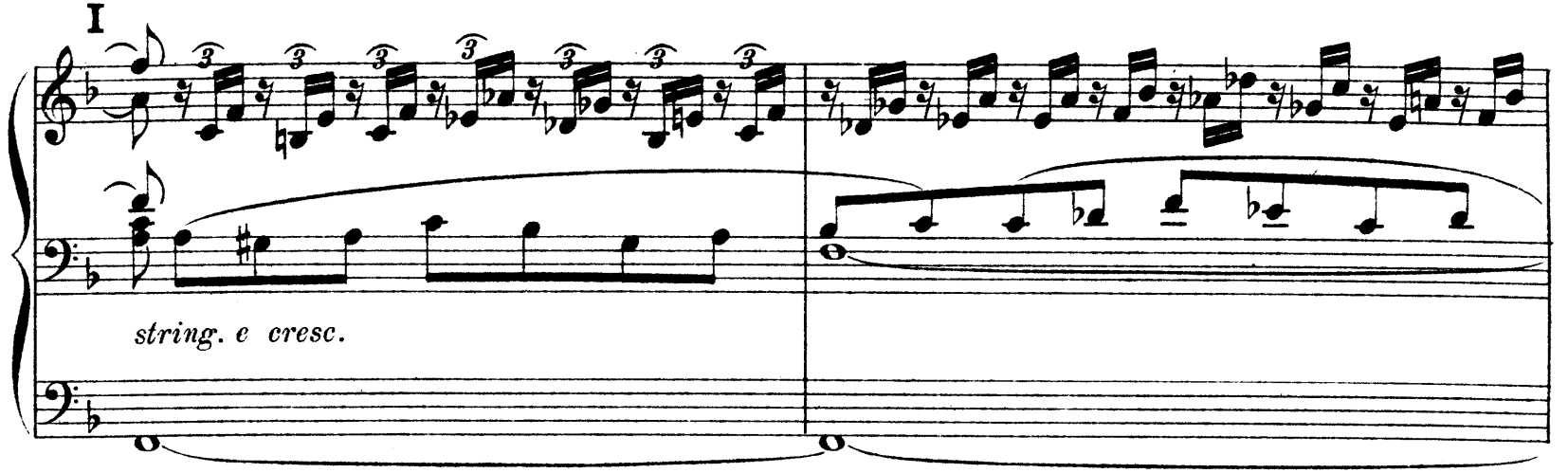
This system contains the third system of music. It features three staves. The middle bass staff has a complex texture. The key signature changes to one flat (Bb).

cresc.

ritard.

This system contains the fourth system of music. It features three staves. The middle bass staff has a complex texture. The key signature changes to two flats (Bb, Eb). The system concludes with a *ritard.* marking.

I



string. e cresc.

This system contains the first two measures of the piece. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, including several triplets. The left hand has a simple bass line with a few notes. The instruction 'string. e cresc.' is written in the lower left of the system.



This system contains measures 3 and 4. The right hand continues with a similar rhythmic pattern. The left hand has a more active bass line with eighth notes and rests.



sempre string. e cresc.

This system contains measures 5 and 6. The right hand has a more melodic line with some triplets. The left hand continues with a steady bass line. The instruction 'sempre string. e cresc.' is written in the lower left of the system.



This system contains measures 7 and 8. The right hand has a very active, dense texture with many sixteenth notes. The left hand has a steady bass line with eighth notes.

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a complex melodic line with many accidentals. The middle and bottom staves are in bass clef and provide harmonic support with chords and moving lines.

Tempo ritenuto.

The second system continues the piece. It features a prominent melodic line in the upper register of the piano. The lower staves provide a steady harmonic accompaniment. The tempo is marked as 'Tempo ritenuto'.

ff pathetic

The third system shows a continuation of the melodic and harmonic themes. The piano part is marked with a dynamic of *ff* and the character 'pathetic'. The lower staves include a section labeled 'string.' which likely indicates a specific texture or instrument group.

string.

The fourth and final system on the page concludes the piece. It features a melodic line in the upper register and a harmonic accompaniment in the lower registers. The tempo is marked as 'ritard.' (ritardando).

ritard.

K Tempo I.

ff

This system contains the first three measures of the piece. It features a grand staff with three staves. The top staff has a treble clef and a key signature of three flats. The middle and bottom staves have bass clefs. The music is marked *ff* (fortissimo). The first measure includes a dynamic marking *ff*. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

This system contains measures 4 through 6. The notation continues with complex rhythmic patterns and phrasing across the three staves.

This system contains measures 7 through 9. It features several triplet markings (indicated by a '3' over the notes) and a section marked 'L' (ritardando). The music includes various rhythmic values and rests.

This system contains measures 10 through 12. The notation continues with complex rhythmic patterns and phrasing across the three staves.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has three flats. The music consists of flowing eighth and sixteenth notes with various articulations and slurs.

Second system of musical notation. The middle staff features a dense, rapid sixteenth-note passage. The word *cresc.* is written above the staff. The music continues with complex rhythmic patterns and slurs.

Third system of musical notation. The middle staff has a *fff* dynamic marking. The word *M* is written above the staff. The music features a mix of eighth and sixteenth notes with some rests.

Fourth system of musical notation. The middle staff has a *ff* dynamic marking. The music concludes with a triplet of sixteenth notes in the top staff and a final chord in the bottom two staves.

decresc.

This system contains the first system of a piano score. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with four flats and a 3/4 time signature. The first system includes a decrescendo marking. The grand staff has a melodic line with slurs and a bass line with eighth-note patterns. The separate bass clef staff has a simple accompaniment.

N

Viol. I.

p 4 4

mf

This system introduces a Violin I part. The piano part continues on the grand staff. The Violin I part is written on a single staff with a treble clef. It begins with a dynamic marking of *p* and a tempo marking of 4. The piano part has a dynamic marking of *mf*. The system includes various musical notations such as slurs, accents, and triplets.

This system continues the piano score. It features the same three-staff layout as the first system. The music is characterized by complex rhythmic patterns, including slurs and triplets. The grand staff has a melodic line with slurs and a bass line with eighth-note patterns. The separate bass clef staff has a simple accompaniment.

This system continues the piano score. It features the same three-staff layout as the first system. The music is characterized by complex rhythmic patterns, including slurs and triplets. The grand staff has a melodic line with slurs and a bass line with eighth-note patterns. The separate bass clef staff has a simple accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and accompaniment in the bass clef. A *decresc.* marking is present above the treble staff.

Meno mosso (Andante.)
P Viol. I. div.

Second system of musical notation, including a grand staff and a single staff for Violin I. The grand staff features piano (*p*) dynamics and triplet markings. The Violin I staff includes a *pp* dynamic marking.

ritard. Tempo I. (di marcia fu-

Third system of musical notation, including a grand staff and a single staff for Violin I. The grand staff features a *mf* dynamic marking and triplet markings. The Violin I staff includes a *ritard.* marking.

nebre)
pp *ppp*

Fourth system of musical notation, including a grand staff and a single staff for Violin I. The grand staff features piano (*p*) and pianissimo (*ppp*) dynamics. The Violin I staff includes a *pp* dynamic marking.

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Musique de Chambre. Chamber-Music.



d'Albert, Eugen. M.

Klavierabende. Ausgewählte Werke aus seinen Konzertprogrammen. Mit kritisch-instruktiven Anmerkungen, Vortragszeichen und sorgfältigem Fingersatz von E. d'Albert. (*Sotées de piano. Choix d'œuvres du programme de ses concerts. Avec annotations critiques et instructives, signes d'exécution, et doigté par E. d'Albert. Piano-recitals. Selected works from the programme of his concerts. With critic and instructive annotations, signs of execution, and fingering by E. d'Albert.*)

- (No. 65.) Bach, J. S., Chromatische Phantasie und Fuge. D moll. (*Fantasia et fugue chromatica. Ré min. Fantasia and chromatic fugue. D min.*) . . . no. 1.20
- (No. 67.) Bach, J. S., Präludium und Fuge über den Namen Bach. (*Prelude et fugue sur le nom Bach. Prelude and fugue over the name Bach.*) . . . no. —75
- (No. 68.) Bach, J. S., Siciliano. G moll. (*Sicilienne. Sol min. Siciliano. G min.*) no. —30
- (No. 5.) Bach, J. S., Englische Suite No. 6. D moll. (*Suite anglaise No. 6. Ré min. English suite No. 6. D min.*) . . . no. —75
- (No. 66.) Bach, J. S., Toccata. E moll. (*Mi min. E min.*) . . . no. —75
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- (No. 29.) Beethoven, Op. 33. Sieben Bagatellen. (*Sept bagatelles. Seven bagatelles.*) . . . no. —90
- (No. 71.) Beethoven, Op. 51 No. 1. Rondo. C dur. (*Ut maj. C maj.*) . . . no. —45
- (No. 2.) Beethoven, Op. 51 No. 2. Rondo. G dur. (*Sol maj. G maj.*) . . . no. —75
- (No. 12.) Beethoven, Op. 89. Polonaise. C dur. (*Ut maj. C maj.*) . . . no. —60
- (No. 30.) Beethoven, Op. 119. Elf neue Bagatellen. (*Onze nouvelles bagatelles. Eleven new bagatelles.*) . . . no. —75
- (No. 3.) Beethoven, Op. 129. Rondo a Capriccio (die Wut über den verlorenen Groschen). G dur. (*La fureur du sous perdu. Sol maj. [The rage about the lost penny.] G maj.*) . . . no. —75
- (No. 69.) Beethoven, Ecossois. (*Ecossois.*) . . . no. —75
- (No. 70.) Beethoven, Sechs Variationen über „Nel cor più non mi sento“. G dur. (*Six variations sur „Nel cor più“. Sol maj. Six variations about „Nel cor più“. G maj.*) . . . no. —45
- (No. 28.) Beethoven, Zweiunddreißig Variationen. C moll. (*XXXII variations. Ut min. XXXII variations. C min.*) no. —90
- (No. 25.) Chopin, Op. 9 No. 3. Notturmo. H dur. (*Si maj. B maj.*) . . . no. —45
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- (No. 26.) Chopin, Op. 20. Scherzo No. I. H moll. (*Si min. B min.*) . . . no. —90
- (No. 16, 17, 34, 35, 45—51, 59.) Chopin, Op. 25. Douze Etudes. No. 1—12 . . . no. —30
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- (No. 32.) Chopin, Op. 47. Ballade No. III. As dur. (*La bém. maj. A flat maj.*) no. —60
- (No. 64.) Chopin, Op. 49. Phantasie. F moll. (*Fantasia. Fa min. Fantasia. F min.*) no. —60
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- (No. 19.) Chopin, Op. 57. Berceuse. Des dur. (*Ré bém. maj. D flat maj.*) . . . no. —75
- (No. 27.) Chopin, Op. 58. Sonate. H moll. (*Si min. B min.*) . . . no. 1.50
- (No. 33.) Chopin, Op. 62 No. 1. Notturmo. H dur. (*Si maj. B maj.*) . . . no. —45
- (No. 60—62.) Chopin, 3 posthume Etuden. (*Trois études posthumes. Three posthumous studies.*) . . . no. —30
- (No. 63.) Chopin, Sonate. B moll. (*Si bém. min. B flat min.*) . . . no. —90
- (No. 15.) Couperin, Cinq pièces de clavecin . . . no. 1.20
- (No. 8.) Händel, Chaconne. G dur. (*Sol maj. G maj.*) . . . no. —75
- (No. 36.) Händel, Gavotte variée. G dur. (*Sol maj. G maj.*) . . . no. —45
- (No. 23.) Haydn, Andante con variazioni. F moll. (*Fa min. F min.*) . . . no. —60
- (No. 22.) Mendelssohn-Bartholdy, Op. 54. Variations sérieuses. D moll. (*Ré min. D min.*) . . . no. —75
- (No. 13.) Mozart, Phantasie. C moll. (*Fantasia. Ut min. Fantasia. C min.*) . . . no. —75
- (No. 7.) Mozart, Rondo. A moll. (*La min. A min.*) . . . no. —75
- (No. 12.) Mozart, Rondo alla Turca. A dur. (*La maj. A maj.*) . . . no. —75
- (No. 9.) Rameau, Gavotte variée. A moll. (*La min. A min.*) . . . no. —75
- (No. 37.) Rameau, Tambourin. E moll. (*Mi min. E min.*) . . . no. —30
- (No. 38.) Scarlatti, Katenfuge. F dur. (*Fuge du chat. Fa maj. Cat's fugue. F maj.*) . . . no. —45
- (No. 39.) Schubert, Op. 15. Phantasie (über den Wanderer). C dur. (*Fantasia [sur le pèlerin]. Ut maj. Fantasia [over the pilgrim]. C maj.*) . . . no. 1.20

- d'Albert, Eugen. M.
- (No. 21.) Schubert, Op. 78. Sonate (Phantasie). G dur. (*Sonata [Fantaisie]. Sol maj. Sonata [Fantasia]. G maj.*) . . . no. 1.20
- (No. 1.) Schumann, Op. 9. Carneval. As dur. (*Carneval. La bém. maj. Carnival. A flat maj.*) . . . no. 1.50
- (No. 10.) Schumann, Op. 11. Grande sonate. Fis moll. (*Fa dièse min. F sharp min.*) . . . no. 1.50
- (No. 6.) Schumann, Op. 13. Etudes symphoniques. . . no. 1.20
- (No. 4.) Schumann, Op. 17. Phantasie. C dur. (*Fantasia. Ut maj. Fantasia. C maj.*) . . . no. 1.50
- (No. 24.) Tschaiikowsky, Op. 4. Valse-caprice. D dur. (*Ré maj. D maj.*) . . . no. 1.50
- (No. 11.) Weber, Op. 39. Deuxième grande sonate. As dur. (*La bém. maj. A flat maj.*) . . . no. 1.20
- (No. 31.) Weber, Op. 65. Aufforderung zum Tanz. Des dur. (*Invitation à la danse. Ré bém. maj. Invitation to dance. D flat maj.*) . . . no. —60

Arnold, J. G.
Konzert (komponiert 1789) für Violoncello. F dur. Zum Gebrauche bei seinem Unterrichte im Königlichen Konservatorium der Musik zu Leipzig revidiert, genau bezeichnet und mit Pianofortebegleitung versehen von Carl Schröder. (*Concert pour le violoncelle et piano. F maj. Concert for cello and piano. F maj.*) . . . 5.—

Bach, Joh. Seb.
Chor aus der Kantate „Ach Gott, wie manches Herzeleid“. (No. 3 der großen Bachausgabe.) Für 2 Violinen und Klavier gesetzt von Max Schillings. (*Chœur de la 3. cantate. Transcr. pour 2 violons et piano par Max Schillings. Chorus from the 3rd cantata. Transcr. for 2 violins and piano by Max Schillings.*) 2.50

Sechs Präludien und Fugen für Orgel. Für das Pianoforte zu zwei Händen bearbeitet von Eugen d'Albert. (*Six préludes et fugues pour l'orgue. Transcr. pour le piano à 2 mains par Eugen d'Albert. Six preludes and fugues for organ. Transcr. for piano solo by Eugen d'Albert.*)

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- No. 2. Präludium & Fuge. G dur. (*Sol maj. G maj.*) . . . 1.50
- No. 3. Präludium (Toccata) & Fuge. F dur. (*Fa maj. F maj.*) . . . 2.50
- No. 4. Präludium & Fuge. A dur. (*La maj. A maj.*) . . . 1.—
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- No. 6. Präludium (Toccata) & Fuge. D moll. (*Ré min. D min.*) . . . 2.—

Bach, Dr. O.
Op. 22. Trio No. 2 für Pianoforte, Violine und Violoncello. Es dur. (*Pour le piano, violon, et violoncelle. Mi bém. maj. For piano, violin, and cello. E flat maj.*) . . . 13.50

Cerny, Fr.
Op. 20. Concert pour la contrabasse (en 3 parties) avec l'accompagnement du piano . . . 5.—

Draeseke, Felix.
Op. 51. Sonate für Violoncello und Pianoforte. H moll. (*Sonate pour le violoncelle et piano. Si min. Sonata for cello and piano. B min.*) . . . 6.—

Op. 66. Drittes Streichquartett. Cis moll. (*Troisième quatuor pour 2 violons, alto, et violoncelle. Ut dièse mineur. Third quartet for 2 violins, alto, and cello. C sharp minor.*) Partitur und Stimmen. (*Partition et parties. Score and string parts.*) . . . 10.—

Op. 69. Szene für Solo-Violine mit Pianoforte. (*Scène pour le violon et piano. Scene for violin and piano.*) . . . 3.—

Franchetti, Giorgio.
Op. 1. Trio für Pianoforte, Violine und Violoncello. G dur. (*Pour le piano, violon, et violoncelle. Sol maj. For piano, violin, and cello. G maj.*) . . . 9.—

Fuchs, Albert.
Op. 28. Suite mignonne pour le violoncelle et piano.
No. 1. Entrata. Andante pomposo . . . 1.—
No. 2. Rigaudon . . . 1.—
No. 3. Air . . . 1.—
No. 4. Alla marcia . . . 1.—

Gotthard, J. P.
Op. 60. Quintett für Pianoforte, 2 Violinen, Viola und Violoncello. Es dur. (*Quintette pour le piano, 2 viol., alto, et violoncelle. Mi bém. maj. Quintett for piano, 2 viol., alto, and cello. E flat maj.*) . . . 15.—

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Duo für Violine und Violoncello. Bisher unbekannt. Mit Vortragsbezeichnung versehen und herausgegeben von F. Benaat. (*Duo pour le violon et violoncelle, inconnu jusqu'ici. Duet for violin and piano, yet unknown.*) . . . 1.50

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Op. 152b. Fantasiestück für Violine und Pianoforte. A dur. (*Fantasia pour le violon et piano. La maj. Fantasia for violin and piano. A maj.*) . . . 3.—

Huber, Hans. M.
Op. 82. Suite pour le violon et piano.
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No. 2. Gavotte . . . 1.20
No. 3. Arie . . . 1.20
No. 4. Intermezzo . . . 1.20
No. 5. Finale . . . 1.20

Jadassohn, S.
Op. 97. Konzertstück (Andante cantabile und Allegro capriccioso) für Flöte mit Begleitung des Pianoforte. (*Morceau de concert pour la flûte et piano. Concertpiece for flute and piano.*) . . . 4.—

Krug, Arnold.
Op. 1. Trio für Pianoforte, Violine und Violoncello. H moll. (*Pour le piano, violon, et violoncelle. Si min. For piano, violin, and cello. B min.*) . . . 9.—

Op. 12. Italienische Reiseskizzen. Drei Stücke für Violine mit Begleitung des Pianoforte. (*Esquisses d'Italie. Pour le violon et piano. Italian sketches. For violin and piano.*)

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Ausgabe ohne Violine und Violoncello. (*Ed. sans le violon et violoncelle. Ed. without violin and cello.*) . . . 4.50

Lange, S. de.
Op. 19. Sonate für Violine und Pianoforte. G dur. (*Sonate p. le violon et piano. Sol maj. Sonata for violin and piano. G maj.*) . . . 7.50

Lübeck, Louis.
Op. 4. Konzert-Allegro für Violoncello mit Begleitung des Pianoforte. E moll. (*Morceau de concert pour le violoncelle et piano. Mi min. Concertpiece for cello and piano. E min.*) . . . 3.50

Mozart, W. A.
Op. 105. Konzert für Waldhorn mit Begleitung des Pianoforte bearbeitet von Carl Reinecke. (*Concert pour le cor et piano, publ. par C. Reinecke. Concert for horn and piano, ed. by C. Reinecke.*) . . . 3.—

Op. 106. Konzert für Waldhorn. Nach Köchel No. 495. Mit Begleitung des Pianoforte bearbeitet von Carl Reinecke. (*Concert pour le cor et piano, publ. par C. Reinecke. Concert for horn and piano, ed. by C. Reinecke.*)

Adagio für Waldhorn mit Begleitung des Pianoforte. (*Adagio pour le cor et piano. Adagio for horn and piano.*)

Konzert für Waldhorn. Nach Köchel No. 447. Revidiert und mit einer Kadenz versehen von Ferdinand David. Mit Begleitung des Pianoforte bearbeitet von Carl Reinecke. (*Concert pour le cor et piano, publ. par F. David et C. Reinecke. Concert for horn and piano, ed. by F. David and C. Reinecke.*)

Quintett für zwei Violinen, zwei Violoncello. Ein Satz in Es dur. Nach einer im Archive des Mozarteums zu Salzburg befindlichen Original-Skizze Mozarts ausgeführt von Ö. Bach, artist. Direktor am Mozarteum. (*Quintette pour 2 viol., 2 altos, et violoncelle. Mi bém. maj. Quintet for string-instruments. E flat maj.*)

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Stimmen. (*Parties. Stringparts.*) . . . 2.75

Item. Für Pianoforte zu vier Händen bearb. von Aug. Horn. (*Le même, arr. p. le piano à 4 mains. The same, arr. for piano-duet.*) . . . 2.50

Rath, Felix vom.
Op. 2. Quartett für Pianoforte, Violine, Viola und Violoncello. F moll. (*Quatuor pour piano, violon, alto et violoncelle. Fa min. Quartet for piano, violin, alto, and cello. F min.*) . . . 15.—

Reinecke, Carl.
Op. 132. Quartett für zwei Violinen, Viola und Violoncello. C dur. (*Quatuor pour 2 violons, alto, et violoncelle. Ut maj. Quartet for string-instruments. C maj.*)

Partitur. (*Partition. Score.*) . . . 3.—

Stimmen. (*Parties. Stringparts.*) . . . 7.—

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Op. 167. Item. Für Klarinette und Pianoforte bearbeitet vom Komponisten. (*La même, arr. pour la clarinette et piano. The same, arr. for clarinet and piano.*) . . . 6.—

Rheinberger, Josef. M.
Op. 77. Sonate für Violine und Pianoforte. Es dur. (*Sonate pour le violon et piano. Mi bém. maj. Sonata for violin and piano. E flat maj.*) . . . 6.—

Op. 77. Item. Für Violoncello und Pianoforte übertragen von C. Schroeder. (*La même, arr. pour le violoncelle et p. The same, arr. for cello and p.*) . . . 6.—

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Stimmen. (*Parties. Stringparts.*) . . . 8.—

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Partitur. (*Partition. Score.*) . . . 3.—

Stimmen. (*Parties. Stringparts.*) . . . 4.—

Op. 93. Item. Für Pianoforte zu vier Händen bearbeitet vom Komponisten. (*Le même, arr. pour le piano à 4 mains. The same, arr. for piano-duet.*) . . . 4.—

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Op. 1. Sonate für Violine und Pianoforte. D moll. (*Sonate pour le violon et piano. Ré min. S. for violin and piano. D min.*) . . . 5.—

Tschaiikowsky, P.
Op. 11. Quatuor pour deux violons, viola, et violoncelle. D dur. (*Ré maj. D maj.*) no. 3.—

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Wagner, Richard.
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