

Nr. 4756

# PH. SCHARWENKA

## TRIO E MOLL

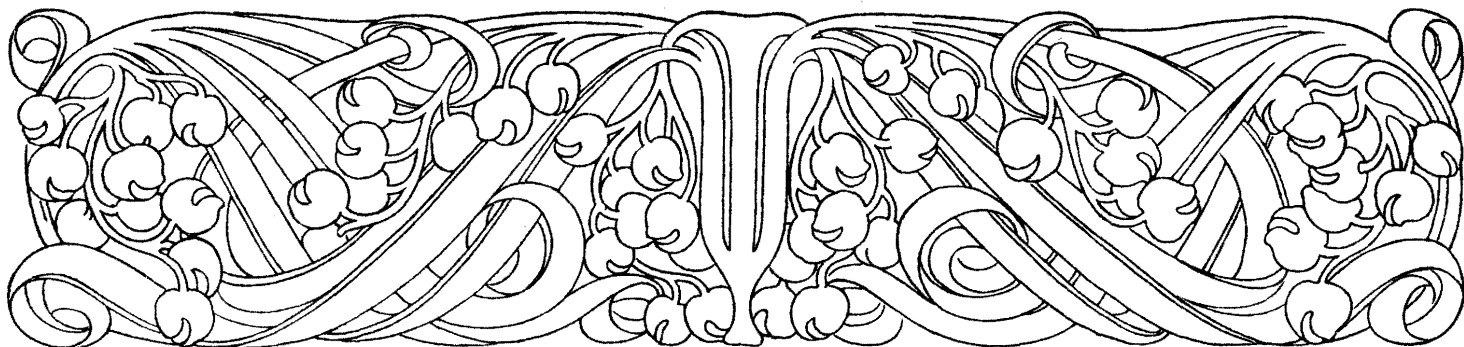
E minor \* Mi mineur

Op. 121



Klavier, Violine & Viola





**PH. SCHARWENKA**

**TRIO EMOLL**

**FÜR KLAVIER, VIOLINE UND VIOLA**

**OP. 121**

**DER TONKÜNSTLER-SOCIETY IN NEW YORK GEWIDMET**





Der Tonkünstler-Society in New York gewidmet.

# Trio

für Klavier, Violine und Viola.  
409808

Philipp Scharwenka, Op.121.

Andantino tranquillo.

Violine.

*p e teneramente*

Viola.

*p*

Andantino tranquillo.

*molto legato*

Klavier.

*p e teneramente*

*p*

*Red.*

\*

*p espressivo*

*cresc.*

*cresc.  
p espr.*

1

*p espressivo*

*cresc.*

*Red.*

\* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*cresc.*

*mf*

*p cresc.*

*mf*

*pp*

2

*cresc.*

*mf*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*Red.*

\*

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes the instruction *più dim. pp*. The piano accompaniment also begins with *p* and features *pp* dynamics. A triplet of eighth notes is marked with a circled '3' and the instruction *espressivo*. The system concludes with a *Red.* (Reduction) symbol and an asterisk.

Second system of the musical score. The vocal line begins with *pp* and includes a *cresc.* (crescendo) instruction. The piano accompaniment also starts with *pp* and includes *cresc.* markings. The system ends with a *Red.* symbol and an asterisk.

Third system of the musical score. The vocal line starts with *f* (forte) and ends with *pp*. The piano accompaniment begins with a circled '4' and *f* dynamics, followed by *pp*. It includes an *8::* (octave) marking. The system concludes with a *Red.* symbol and an asterisk.

Fourth system of the musical score. The vocal line consists of a series of notes with rests. The piano accompaniment starts with a circled '5' and features *Red.* symbols and asterisks throughout the system.

*cresc.* *mf* *dim.*

*cresc.* *mf* *dim.*

*cresc.* *mf* *dim.*

*Red.\*Red.* \* *Red.\*Red.* \* *Red.\*Red.* \*

*pp* *espressivo*

*pp* *p* *cresc.*

*pp* *p* *cresc.*

*Red.* \* *Red.* \*

8.....

6

*espressivo*

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

*p* *cresc.*

*Red.* \* *Red.* \*

*p* *f*

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

*Red.* \* *Red.* \*

*ben pronunciato*

*Red.* \* *Red.* \*

First system of the musical score. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line begins with a forte (*sf*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic. A first ending bracket labeled '8' spans the final two measures of the system. The piano part includes markings for *ped.* (pedal) and *cresc.* (crescendo).

Second system of the musical score. The vocal line continues with a piano (*pp*) dynamic. The piano accompaniment features a *pizz.* (pizzicato) marking and a *poco marc.* (poco marcato) instruction. The piano part includes *mf* (mezzo-forte) and *molto dim.* (molto diminuendo) markings. A *rit.* (ritardando) marking is present in the vocal line. The system concludes with several *ped.* markings.

Third system of the musical score. The vocal line includes *mf* and *rit.* markings, followed by a return to *a tempo*. The piano accompaniment features *pp* (pianissimo) dynamics and an *arco* (arco) marking. A second ending bracket labeled '8' spans the final two measures. The piano part includes *mf* and *pp* markings, along with a *rit.* marking and the instruction *dolce e tranquillo* (sweet and tranquil). The system ends with *ped.* markings.

Fourth system of the musical score. The vocal line continues with a piano (*pp*) dynamic. The piano accompaniment features a *pp* dynamic and a first ending bracket labeled '8' spanning the final two measures. The piano part includes *ped.* markings.



*cresc. poco a poco* *f* *p*  
*cresc. poco a poco* *f*  
*cresc. poco a poco* *f*  
*poco rit.* *tr* *a tempo* *espressivo*  
*cresc. poco rit.* *dim.* *p* *a tempo* *espressivo*  
*p* *cresc.* *dim.* *pp* *espressivo*  
*poco rit.* **10** *a tempo*  
*p* *cresc.* *dim.* *pp*  
*Red. \** *Red. \** *Red. \**  
*più p* *più dim.*  
*più p* *più dim.*  
*espressivo* *più dim.*  
*Red. \** *Red. \**  
*pp* *pp* *sempre pp*  
*pp* *sempre pp*

ff

mf

11

Red. \* Red. \* Red. \* Red. \*

ff

ff

Red. \* Red. \* Red. \* Red. \* Red. \*

pp

pp

p

più dim.

pp

ff

12

Red. \* Red. \* Red. \* Red. \* Red. \*

ff

ff

mf

Red. \* Red. \* Red. \* Red. \*

ff

ff

8.....

ff

Red. \* Red. \* Red. \* Red. \* Red. \*

pp

pp

8.....

p

piu dim.

pp

Red. \* Red. \* Red. \* Red. \* Red. \*

Red. \* Red. \*

p

p

13

p

sempre col Pedale

p

p

sempre pp

Musical score for measures 12-14. The system includes a vocal line (top), a piano accompaniment (middle), and a grand piano accompaniment (bottom). The vocal line starts with a rest, followed by notes in measures 12-14. The piano accompaniment features a melodic line with a *cresc.* marking and a bass line with chords. The grand piano accompaniment has a treble clef with a *cresc.* marking and a bass clef with chords. A box containing the number '14' is placed above the piano accompaniment in measure 14. Dynamic markings include *mf* and *f*.

Musical score for measures 15-17. The system includes a vocal line (top), a piano accompaniment (middle), and a grand piano accompaniment (bottom). The vocal line starts with a rest, followed by notes in measures 15-17. The piano accompaniment features a melodic line with a *p* marking and a *cresc.* marking, and a bass line with chords. The grand piano accompaniment has a treble clef with a *p* marking and a *cresc.* marking, and a bass clef with chords. Dynamic markings include *p*, *cresc.*, and *mf*.

Musical score for measures 18-20. The system includes a vocal line (top), a piano accompaniment (middle), and a grand piano accompaniment (bottom). The vocal line starts with a rest, followed by notes in measures 18-20. The piano accompaniment features a melodic line with a *p* marking and a *cresc.* marking, and a bass line with chords. The grand piano accompaniment has a treble clef with a *p* marking and a *cresc.* marking, and a bass clef with chords. A box containing the number '15' is placed above the piano accompaniment in measure 19. Dynamic markings include *p* and *cresc.*

Musical score for measures 21-23. The system includes a vocal line (top), a piano accompaniment (middle), and a grand piano accompaniment (bottom). The vocal line starts with a rest, followed by notes in measures 21-23. The piano accompaniment features a melodic line with a *p* marking and a *cresc.* marking, and a bass line with chords. The grand piano accompaniment has a treble clef with a *p* marking and a *cresc.* marking, and a bass clef with chords. Dynamic markings include *p* and *cresc.*

mf *più cresc.*  
mf *più cresc.*  
mf *più cresc.*  
Ped. \* Ped. \* Ped. \* Ped. \*

*f* *dim.*  
*f* *dim.*  
**16** *f* *meno f* *dim.*  
Ped. \* Ped. \* Ped. \*

*p*  
*fp* *più dim. ma poco marcato*  
*p* *fp* *più dim.*

*pp* *pp*  
*pp* *pp* *pp*  
*pp* *pp*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

pp p

pp p

17

pp p

pp p

p p

p p

18

p *espressivo* cresc. p

espr. p cresc. p

p *espressivo* cresc. p

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

cresc. pp

cresc. pp

19

cresc. pp

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

First system of musical notation. It consists of two staves (treble and bass clef) for a vocal line and two staves (treble and bass clef) for a piano accompaniment. The key signature has one sharp (F#). The vocal line features a melodic line with various dynamics including *fp* and *tr.*. The piano accompaniment includes chords and arpeggiated figures. A *Red. \** marking is present below the piano part.

Second system of musical notation. It continues the vocal and piano parts. The vocal line includes markings for *cresc.*, *f*, *dim.*, and *rit.*. The piano accompaniment also features *cresc.* and *f dim. rit.* markings. A *Red. \** marking is present below the piano part.

Third system of musical notation. It begins with the tempo marking *a tempo* and the dynamic *pp*. The vocal line has *pp* markings. The piano accompaniment includes *pp* markings and the instruction *dolce e tranquillo*. A *Red. \** marking is present below the piano part.

Fourth system of musical notation. It continues the piano accompaniment with *pp* markings. A *Red. \** marking is present below the piano part.

*cresc. poco a poco* *f*

**21** *cresc. poco a poco* *f*

*cresc. poco a poco* *f*

*p* *f* *dim.*

*p* *f* *dim.*

*p* *f* *dim.*

*Red. \* Red. \* Red. \* Red. \* Red. \* Red. \**

*p* *cresc.* *dim.*

*p* *cresc.* *dim.*

*cresc.* *dim.*

*Red. \* Red. \* Red. \* Red. \* Red. \**

*p* *espressivo* *più p*

**22** *p* *espressivo* *più p*

*pp dolce* *espressivo*

*Red. \* Red. \* Red. \* Red. \**



*più dim.* *pp*  
*più dim.* *pp*  
*più dim.* *pp*  
*poco pesante* **23**  
*molto cresc.* *f* *p*  
*Red.* \* *Red.* \* *Red.* \*  
*f* *pp*  
*f* *pp*  
*p* *pp*  
*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*  
*pp* *rit.* *morendo*  
*pp* *rit.* *morendo*  
*pp* *rit.* *morendo*  
*pp* *rit.* *morendo*

Un poco lento.

Un poco lento.



# Finale.

Allegretto con spirito.

The musical score is arranged in systems. The first system shows the piano introduction with a *p* dynamic. The second system includes the violin part with *pizz.* and *cresc.* markings, and the piano part with *arco* and *f* markings. The third system features a first ending bracket labeled '1' and continues with *cresc.* and *f* dynamics. The fourth system shows a second ending bracket labeled '2' and includes *p* dynamics. The fifth system continues with *cresc.* and *f* dynamics. The sixth system features *più cresc.* and *ff* dynamics. The seventh system concludes with *ff* dynamics and a final flourish. Throughout the score, there are numerous *Red.* markings with asterisks, likely indicating recording or editing points.

*poco rit.* *a tempo*

*poco rit.* *p*

**3** *a tempo*

*dim. e poco rit.* *p*

*pizz.* *cresc.* *arco* *ff*

*pizz.* *cresc.* *ff* *ff*

*cresc.* *ff* *ff*

*ff* *molto dimin.* *pp*

**4** *ff* *molto dimin.* *pp*

*rfz* *p* *f* *molto dimin.*

*ff* *molto dimin.*

**5** *p* *f* *molto dimin.*

*rfz* *f* *molto dimin.*

*ff* *Red.* \*

The musical score is arranged in systems. The first system shows the piano and violin parts with a tempo change from 'poco rit.' to 'a tempo'. The second system introduces a triplet marked '3' and includes 'dim. e poco rit.' and 'p' markings. The third system features 'pizz.' and 'cresc.' markings for the piano part, and 'arco' and 'ff' for the violin. The fourth system continues with 'cresc.' and 'ff' markings. The fifth system shows 'ff', 'molto dimin.', and 'pp' markings. The sixth system is marked with a '4' and includes 'ff', 'molto dimin.', and 'pp'. The seventh system has 'rfz', 'p', 'f', and 'molto dimin.' markings. The eighth system is marked with a '5' and includes 'p', 'f', and 'molto dimin.'. The score concludes with 'ff' and 'Red.' markings.

pp pp sfz ff

6

ff Red. \*

molto dimin. molto dimin. pp pizz. poco marcato cresc. cresc.

molto dimin. pp cresc.

pizz. arco f più cresc. più cresc. più cresc. rfz

f più cresc. più cresc. rfz

Red. Red. Red. Red.

arco fp fp fp

7 fp molto legato

Red. \* Red. Red. \* Red. Red. Red. Red. Red. Red.

First system of musical notation. It consists of two staves for the vocal line and two staves for the piano accompaniment. The vocal line starts with a *cresc.* marking and includes dynamic markings *f* and *sf*. The piano accompaniment also features *cresc.* markings and dynamic markings *f* and *sf*. There are asterisks (\*) and a *Ped.* marking in the piano part.

Second system of musical notation. The vocal line includes a *sul C.* marking and a *f marcato* dynamic marking. The piano accompaniment features a box containing the number 8, dynamic markings *f* and *p*, and several *Ped.* markings with asterisks (\*).

Third system of musical notation. The vocal line includes a *sul G.* marking and dynamic markings *f* and *f*. The piano accompaniment features dynamic markings *f* and *p*, and several *Ped.* markings with asterisks (\*).

Fourth system of musical notation. The vocal line includes dynamic markings *f sempre* and *f sempre*. The piano accompaniment features a box containing the number 9, dynamic markings *f sempre*, and several *Ped.* markings with asterisks (\*).

First system of musical notation. It consists of two staves for the vocal line (treble and bass clefs) and two staves for the piano accompaniment (treble and bass clefs). The vocal line starts with a *p* dynamic and a *cresc.* marking, reaching *f* by the end. The piano accompaniment starts with *p ma poco marc.* and *cresc.*, also reaching *f*. A box containing the number '10' is placed above the piano accompaniment staff. Below the piano accompaniment staves, there are six measures of 'Ped.' markings, with asterisks under the 7th and 9th measures.

Second system of musical notation. It consists of two staves for the vocal line and two staves for the piano accompaniment. The vocal line has a *p ma poco marc.* marking. The piano accompaniment starts with a *p* dynamic. Below the piano accompaniment staves, there are seven measures of 'Ped.' markings, with asterisks under the 2nd and 4th measures.

Third system of musical notation. It consists of two staves for the vocal line and two staves for the piano accompaniment. The vocal line has a *cresc.* marking and ends with *fpp*. The piano accompaniment has a *cresc.* marking and ends with *fpp espressivo*. A box containing the number '11' is placed above the piano accompaniment staff. Below the piano accompaniment staves, there are six measures of 'Ped.' markings, with asterisks under the 3rd, 5th, and 6th measures.

Fourth system of musical notation. It consists of two staves for the vocal line and two staves for the piano accompaniment. The piano accompaniment features a continuous sixteenth-note pattern in the right hand. Below the piano accompaniment staves, there are eight measures of 'Ped.' markings, with asterisks under the 2nd, 4th, 6th, and 8th measures.



*pp sempre*

**12** *pp sempre*

*pp sempre*

*Red.* \* *Red.* \* *Red.* \*

*pp sempre*

**13** *pp sempre*

*pp sempre*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*ff* *dim.* *p* *poco riten. e dim.*

*ff* *dim.* *p* *poco riten. e dim.*

*ff* *dim.* *p* *poco riten. e dim.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

14 a tempo

15

16

First system of musical notation. It consists of two staves for the piano (treble and bass clefs) and two staves for the vocal line (treble and bass clefs). The piano part begins with a forte (*sf*) dynamic and features a melodic line in the right hand and a bass line in the left hand. The vocal line is mostly rests. A *Red.* (Reduction) marking is present below the piano part.

Second system of musical notation. The piano part continues with a *pp* (pianissimo) dynamic. The vocal line begins with a melodic phrase. A box containing the number **17** is located at the start of the system. *Red.* markings are present below the piano part, with asterisks (\*) indicating specific notes.

Third system of musical notation. The piano part continues with a *pp* dynamic. The vocal line continues with a melodic phrase. *Red.* markings are present below the piano part, with asterisks (\*) indicating specific notes.

Fourth system of musical notation. The piano part continues with a *pp* dynamic. The vocal line continues with a melodic phrase. A box containing the number **18** is located at the start of the system. *Red.* markings are present below the piano part, with asterisks (\*) indicating specific notes.

First system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex, rhythmic accompaniment with many sixteenth notes. Pedal markings are present below the piano part.

Second system of the musical score. It includes a vocal line and piano accompaniment. The piano part has a dense texture with many sixteenth notes. Pedal markings are present below the piano part.

Third system of the musical score. It includes a vocal line and piano accompaniment. The vocal line has lyrics: "cre - scen - do". The piano part has a complex texture with many sixteenth notes. Pedal markings are present below the piano part.

Fourth system of the musical score. It includes a vocal line and piano accompaniment. The piano part has a complex texture with many sixteenth notes. Pedal markings are present below the piano part.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex rhythmic pattern with many sixteenth notes. Pedal markings 'Ped.' and asterisks '\*' are present below the piano staves.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment has a strong dynamic of *f* (forte). A box containing the number '21' is located in the bass staff. Pedal markings 'Ped.' and asterisks '\*' are present.

Third system of musical notation. The vocal line has a dynamic of *f sempre*. The piano accompaniment has a dynamic of *f sempre* in the bass and *p* (piano) in the treble. The tempo marking *p ma poco marc.* is present. Pedal markings 'Ped.' and asterisks '\*' are present.

Fourth system of musical notation. The vocal line has a dynamic of *f*. The piano accompaniment has a dynamic of *f* and a *cresc.* (crescendo) marking. A box containing the number '22' is located in the bass staff. Pedal markings 'Ped.' and asterisks '\*' are present.

*p ma poco marc.* *cresc.*  
*p* *cresc.*

*p* *cresc.*  
 Ped. Ped. Ped. Ped. Ped. \*

*fff*  
*fff espressivo*

**23** *fff*  
 Ped. \* Ped. \* Ped. \* Ped. \*

*pp sempre*  
**24** *pp sempre*

*pp sempre*  
 Ped. \* Ped. \* Ped. \* Ped.

Ped. \* Ped. \* Ped. \*

First system of musical notation. The vocal line (top) features a melodic phrase with accents and dynamic markings *pp* and *pp sempre*. The piano accompaniment (bottom) consists of chords and moving lines, with dynamic markings *pp* and *pp sempre*.

25

Second system of musical notation. The vocal line continues with dynamic markings *pp*, *pp sempre*, *rfz*, and *pp*. The piano accompaniment includes dynamic markings *pp*, *pp sempre*, *rfz*, and *pp*. Below the piano part, there are markings: *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*

Third system of musical notation. The vocal line has dynamic markings *pp*, *rfz*, *pp*, and *rfz*. The piano accompaniment has dynamic markings *pp* and *rfz*.

Fourth system of musical notation. The vocal line has dynamic markings *pp*, *rfz*, *pp*, and *rfz*. The piano accompaniment has dynamic markings *pp* and *rfz*. Below the piano part, there are markings: *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*

Fifth system of musical notation. The vocal line has dynamic markings *pp*, *cresc.*, *più cresc.*, and *ff*. The piano accompaniment has dynamic markings *pp*, *cresc.*, *più cresc.*, and *ff*. Below the piano part, there are markings: *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*

Sixth system of musical notation. The vocal line has dynamic markings *pp*, *cresc.*, *più cresc.*, and *ff*. The piano accompaniment has dynamic markings *pp*, *cresc.*, *più cresc.*, and *ff*. Below the piano part, there are markings: *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*

Seventh system of musical notation. The vocal line has dynamic markings *dim.*, *p*, and *poco rit. e dim.*. The piano accompaniment has dynamic markings *dim.*, *p*, and *poco rit. e dim.*. Below the piano part, there are markings: *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*

Eighth system of musical notation. The vocal line has dynamic markings *dim.*, *p*, and *poco rit. e dim.*. The piano accompaniment has dynamic markings *dim.*, *p*, and *poco rit. e dim.*. Below the piano part, there are markings: *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*, *ped.*, \*

Musical notation for measures 25-26. The upper voice has a melodic line with slurs and accents. The lower voice provides accompaniment. The tempo is marked 'a tempo'.

26 a tempo

Musical notation for measures 26-27. Measure 26 includes 'pizz.' (pizzicato) and 'arco' (arco) markings. Measure 27 continues the melodic and accompanimental lines.

27

Musical notation for measures 27-28. Measure 27 includes 'cresc.' (crescendo) and 'p' (piano) markings. Measure 28 continues the melodic and accompanimental lines.

28

Musical notation for measures 28-29. Measure 28 includes 'cresc.' and 'più cresc.' markings. Measure 29 continues the melodic and accompanimental lines.

Musical notation for measures 29-30. Measure 29 includes 'cresc.' and 'più cresc.' markings. Measure 30 continues the melodic and accompanimental lines.

Musical notation for measures 30-31. Measure 30 includes 'cresc.' and 'più cresc.' markings. Measure 31 continues the melodic and accompanimental lines.



Molto moderato.

*molto ritardando* *p espressivo* *cresc.*

*ff* *molto ritardando*

**29** *Molto moderato.*

*ff* *molto ritardando e dim.* *p* *cresc.*

*Red.* \*

*a tempo, tranquillo* *dim. e rit.* *pp morendo*

*mf espressivo* *dim. e rit.* *pp morendo* *pp*

*a tempo, tranquillo*

*dim. e rit.* *pp ma un poco espressivo*

*Red.* \*

*pp* *pp*

**30**

*pp* *pp*

*Red.* \*

*espressivo* *Red.* \*

*poco a poco più ritardando* *morendo* *mf*

*poco a poco più ritardando* *morendo* *mf*

*poco a poco più ritardando* *m.s. più dim.* *mf*

*Red.* \*



## KLAVIER-MUSIK.

- | Klavier zu 2 Händen. |   | Klavier zu 2 Händen. |   | Klavier zu 2 Händen.                 |   | Klavier zu 2 Händen.              |  |
|----------------------|---|----------------------|---|--------------------------------------|---|-----------------------------------|--|
| Nr.                  |   | Nr.                  |   | Nr.                                  |   | Nr.                               |  |
| 363                  | Adagio. Sammlung klassischer Sätze.               | 3491                 | Busoni, Fantasia contrapuntistica.        | 3578/74                              | Grünshaw, Alt-Englische Weisen. I/II.   | 282/84                            | Klavierkonzerte alt u. neu. Zeit:              |
| 111/12               | Alte Meister. Samml. wertv. Klavierst.            | 3828                 | — Sonatina seconda.                       | 3641                                 | Haebler, Op. 53. Etudes-Poésies.        | 523                               | Reinecke, 4 Bde.                               |
| 411                  | d. 17. u. 18. Jahrh. (Pauer), 3 Bde.              | 3841                 | — Op. 22. Variationen.                    | 1784/86                              | Händel, Klavierw. (Kühner). I/III.      | 1789                              | Klee, Elementar-Klavierschule.                 |
| 4340                 | Arensky-Ljadoff, Album (A. Siloti).               | 1598                 | Cherubini, Album (Reinecke). 8.           | 3490                                 | — IV. Fugen und Fughetten.              | 2413                              | Elementar-Klavierschule (franz.).              |
| 3824                 | Armand, Op. 8. 12 leichte Etüden.                 | 3811/12              | Bd. I. Walzer. Bd. II. Mazurkas.          | 100.958                              | — Album (Krause). 8.                    | 449/50                            | Kriegel, Kanons u. Fugen. I/II.                |
| 2596                 | Armée-Märsche.                                    | 3813/14              | III. Polonaisen. IV. Notturkas.           | 1919                                 | — Leichte Stücke (C. Kühner).           | 4749                              | Kriegel, P., Op. 10. 6 kleine Vortragsstücke.  |
|                      | Bach, J. S., Klavierw. (Reinecke). 12B.           | 3815                 | Bd. V. Balladen u. Impromptus.            | 2405                                 | Haessler, Op. 13. Grande Gigue. Dm.     | 458                               | Knorr, Jul., Materialien.                      |
|                      | 2 I. 49 Stücke.                                   | 3816                 | VI. Scherzos und Phantasies.              | 1321                                 | Hässner, Op. 26. Heidelbg. Kommerzlied. | 496                               | — Wegweiser.                                   |
|                      | 3 II. Englische Suiten.                           | 3817                 | VIII. Etüden.                             |                                      | lieder-Potpourri. Mit Singstimm.        | 906                               | Köhler, L., Op. 70. Mechan. u. techn. Studien. |
|                      | 4 III. Klavierübung I. (Partiten.)                | 3818                 | VIII. Préludes und Rondos.                | 115.937                              | Haydn, Album u. (Reinecke). I/II.       | 1741                              | — Op. 120. Virtuosen-Studien. d.-e.            |
|                      | 5 IV. Klavierübung II.                            | 3819                 | IX. Sonaten.                              | 119a/d                               | — Sämtliche Sonaten. I/IV.              | 980                               | — Op. 135. Klavier-Etüden.                     |
|                      | 6/7 V/VI. Wohltemp. Klavier I, II.                | 3820                 | X. Verschiedene Stücke.                   | 589                                  | — Sonaten f. d. Unterr. (Hennes).       | 981                               | — Op. 145. Klavier-Etüden.                     |
|                      | 2374/75 — Dasselbe (Mugellini).                   | 3821/22              | XI. Konz. Bd. XII. Konzertst.             | 121                                  | — 7 kleinere Stücke.                    | 982                               | — Op. 166. Technik der Mittelstufe.            |
|                      | 8 VII. 21 Stücke.                                 | 3881/83              | — Dieselben in 3 Bänden.                  | 485                                  | — 12 kleine Stücke.                     | 3158                              | — Op. 182. Kleine Geläufigkeitsetüden.         |
|                      | 1484 VIII. 22 Stücke.                             | 4801/4               | — Etüden (Friedman) I—IV.                 | 124a/b                               | — 12 Symphonien (Rietz). I/II.          | 962                               | — Op. 200. Kleinkinder-Klav.-Schul.            |
|                      | 1854 IX. Stücke, Originale u. Bearb.              | 81.729               | — Album u. (Reinecke). 8. I/II.           | 1322                                 | — Dieselben. Wohl. Ausg. in 1 Bde.      | 2855                              | — Op. 216. Etüden.                             |
|                      | 1855 X. Stücke, Originale u. Bearb.               | 2152                 | — Impromptu Op. 29, 36, 51, 66.           | 776/89                               | — 14 Symphonien einzeln.                | 3159                              | — Op. 221. Leichte Melod. u. Tänze.            |
|                      | 1922/23 XI/XII. 16 Konzerte.                      | 3941/3               | — Konzerte (Friedman). Op. 11, Nr. 1.     | 2024                                 | — Symphonie Nr. 16 (Oxford).            | 3160                              | — Op. 234. 24 musikal. Klavierüb.              |
|                      | 4324/25 — Dieselben (Mugellini).                  |                      | Emoll. — Op. 21. Nr. 2. F moll.           | 2025                                 | — Symphonie Nr. 18. (Abschieds-).       | 3161                              | — Op. 288. Kleine Fingerübungen.               |
|                      | 1.764 — Album u. (Reinecke). 8. I/II.             | 3315                 | Chovan, Op. 11. Frühlingsszenen.          | 2901                                 | Haydn, Mich., Album u. (Schmid). 8.     | 459/60                            | Sonatenstudien. In 2 Bdn. I/II.                |
|                      | 1869 — Aria m. 30 Variationen (Klindworth).       | 3316                 | — Op. 15. 5 Tonbild. a. d. Jugendlieb.    | 3307                                 | — Op. 15. Rondino. G dur.               | 1794/96                           | — Dieselben in 12 Heften. Heft 1/3.            |
|                      | 4764 — Capriccio (Busoni).                        | 287                  | Clementi, Gradus ad Parnassum             | 2970                                 | — Op. 37. Phant. üb. eine Romanze.      | 1863/65                           | — Heft 4/6.                                    |
|                      | 1261 — Chaconne (Lamping).                        | 2018/20              | (50 Etüden) (Köhler). 8.                  | 3463                                 | — Op. 75 Nr. 1. Romanze (Germer).       | 1884/86                           | — Heft 7/9.                                    |
|                      | 2334 — Chaconne (Busoni).                         |                      | — Gradus ad Parnassum. Vollst.            | 3317                                 | — Op. 75 Nr. 2. Romance variee.         | 1902/4                            | — Heft 10/12.                                  |
|                      | 10 — 371 Choralges. (Becker-Dörffel).             | 2616                 | — Gradus ad Parnassum (Tausig).           | 2278                                 | — Op. 77. Saltarello, A moll.           | 2788/89                           | Koschat, Th., Walzer-Album. I/II.              |
|                      | 3747 — 60 ausgew. Choräle (Geßner).               | 1468                 | — Ausgew. Etüden (Kühner).                | 1588                                 | — Op. 81. 24 Präludien.                 | 2841/43                           | Krause, Op. 1. 3 leichte Sonaten.              |
|                      | 4765 — 4 Duetts (Busoni).                         | 3173                 | — Gradus ad Parnassum (Kühner).           | 2975/77                              | — Op. 81. 24 Präludien. Heft I/III.     | 1430                              | — Op. 2. Triller-Etüden.                       |
|                      | 4766 — Fantasia, Adagio e Fuga (Busoni).          | 471/73               | — Prälud. u. Übungen (Wiehmayer).         | 2261                                 | — Op. 85 Nr. 1. Tarantelle, A moll.     | 2506                              | — Op. 4. Übungsstücke f. Anfänger.             |
|                      | 2161 — Zweist. Inventionen (Busoni).              | 471/73               | — Sämtliche 64 Sonaten. I/III.            | 2880                                 | — Op. 85 Nr. 2. Tarantelle As dur.      | 1461                              | — Op. 5. Etüden.                               |
|                      | 2162 — Dreist. Inventionen (Busoni).              | 1604/6               | — Ausgew. Sonaten (Germer). I/III.        | 2385/88                              | — Op. 86. Im Walde. I/IV.               | 2389/90                           | — Op. 10. 2 Sonaten, C u. G moll.              |
|                      | 2876a — Konzert D moll (Reinecke).                | 286                  | — Sonaten Op. 36, 37, 38 (Dörffel).       | 2913                                 | — Op. 88. Dritte Sonate, C dur.         | 2391/93                           | — Op. 12. Drei Sonaten.                        |
|                      | 2956 — Dasselbe (Busoni).                         | 510                  | — Sonaten (Op. 36) (A. Hennes).           | 1589                                 | — Op. 119. 32 Präludien für Lilli.      | 1690                              | — Op. 15. 10 Etüden f. d. linke H.             |
|                      | 2459/60 — Org.-Choral-Vorsp. (Busoni) I/II.       | 1495                 | Corelli, Album u. Orig. u. Bearb. 8.      | 3184/85                              | — Dieselben (Germer). I/II.             | 3046/47                           | — Op. 19. 2 Sonaten C u. A dur.                |
|                      | 2747 — Orgel-Choral-Vorspiele (Keger).            | 1601                 | Couperin, Album u. (Reinecke). 8.         | 2914                                 | — Op. 120. Lieder (Original).           | 3048/49                           | — Op. 21. 2 Sonaten C u. A moll.               |
|                      | 3355 — Orgel-Präludium u. Fuge. D dur (Busoni).   | 951                  | Cramer, Album u. Orig. u. Bearb. 8.       | 3634                                 | — Op. 121. Ball. Erzählg. Träumerei.    | 3050/51                           | — Op. 24. 2 Sonaten C u. E moll.               |
|                      | 1371/72 — Orgeltokkaten, C., Dm. (Busoni).        | 407                  | — 42 Etüden (Knorr).                      | 2978                                 | — Op. 122. Walzer-Träumereien.          | 941                               | — Op. 25. Notenbuch f. Anfänger.               |
|                      | 3478/79 — Overt.(Suiten) Nr. 2, 3 (Martucci).     | 2609                 | — 60 Etüden (Bülow).                      | 3712                                 | — Op. 123. Fliegende Blätter.           | 3052                              | — Op. 28. 10 Übungsstücke.                     |
|                      | 1442 — Kleine Präludien (Reinecke).               | 2610/13              | — Dasselbe in 4 Heften.                   | 3464                                 | — Op. 124. Kinderszenen (Germer).       | 2291                              | — Op. 31. 12 Studien f. junge Spiel.           |
|                      | 1443 — Präludium u. Fugen (Reinecke).             | 440/43               | — Die ber. Etüden. (Coccini). 4 Bde.      | 1396                                 | — Op. 125. 24 Etüd. f. d. Jugend.       | 356                               | — Instr. Sonaten Op. 1, 10, 12, 19, 21, 24.    |
|                      | 4778 — Präludium, Fuge, Allegro (Busoni).         | 938                  | — Ausgewählte Etüden (Henselt).           | 3186/87                              | — Dieselben (Germer). I/II.             | 3825                              | Krechl, Op. 11. Kinderstücke.                  |
|                      | 1873 — Tokkata u. Fuge (Tausig-Kühner).           | 1417                 | — Ausg. Etüd. Instr. Ausg. (Kühner).      | 3884                                 | — Op. 127. Freischütz-Studien.          | 2754                              | Krug, Schwanenlied a. Lohengrin.               |
|                      | 1916 — 6 Tonstücke (Busoni).                      | 288                  | — Pianoforte-Schule (Brissler). 8.        | 2329                                 | — Op. 129. 2 Impromptus.                | 1490                              | Kuhlau, Op. 41. 8 leichte Rondos.              |
|                      | 465 — Auswahl bei Vortragsst. (Köhler).           |                      | Czerny, Studienwerke. (Krause u. a.):     | 3312                                 | — Op. 140. Reise um mein Zimmer.        | 293                               | — 12 Sonaten. Op. 20, 55, 59.                  |
|                      | 2241 — Bach, W. Fr., Orgel-Konzert (Stradal).     | 2741                 | — Erster Anfang. 100 leichte Übgn.        | 3469                                 | — Op. 141. 4 Barkarolen (Germer).       | 511                               | — Sonaten (A. Hennes).                         |
|                      | 2293 — Phant. u. Fuge, Amoll (Stradal).           | 790                  | — Kl.-Unterr. f. Anfänger. 100 Erhol.     | 3313                                 | — Op. 143. Vierte Sonate, B moll.       | 1282                              | — 7 Sonaten. Op. 60, 88 (Krause).              |
|                      | 3989 — Bantock, Bilder a. d. Schott. Hochland.    | 2723                 | — Op. 92. Tocatta in C.                   | 2878                                 | — Op. 144 Nr. 1. Fingelhöhle.           | 1547/50                           | Kühner, Etüdenschule des Klaviersp.            |
|                      | 3495 — Dante u. Beatrice.                         | 807/10               | — Op. 139. 100 Übungsst. 4 Bde.           | 2879                                 | — Op. 144 Nr. 2. Elfenmarsch.           | 1635/38                           | — Mustersamml. u. Etüden. H.1—12.              |
|                      | 3871 — Pirotot de la Minute.                      | 900                  | — Dieselben in 1 Bde.                     | 2294                                 | — Op. 145. Ein Heft Walzer.             | 1670/73                           | — Vortrags-Album, Heft I/IV.                   |
|                      | 403 — Beethoven, Op. 20. Septett (Horn).          | 2440                 | — Op. 261. 125 Passagen-Übgn.             | 1689                                 | — Tarantellen. Op. 8 u. 137.            | 2801/4                            | 3861 Kullak, Op. 22. Die Gazelle.              |
|                      | 21.929 — Album u. (Reinecke). 8. I/II.            | 901                  | — Op. 299. Schule d. Geläufigkeit.        | 752.1407                             | — Album u. (Reinecke). 8. I/II.         | 3754/55                           | 3754/55 — Op. 48. Oktavenschule I/II.          |
|                      | 2550 — Ecosaisson (Busoni).                       | 811/14               | — Dieselbe. I/IV.                         | 1005                                 | Helms, 20 Kinderstücke. Op. 9.          | 3753                              | — Op. 62 u. 81. Kinderleben kpl.               |
|                      | 4347 — Sämtliche Konzerte (d'Albert).             | 3639                 | — Op. 335. Legato u. Staccato.            | — Hennes, Klav.-Unterrichtsbr. I/IV. | — 250 melod. Übungsstücke (Klav.-       | 3854                              | — Op. 62 u. 81. Kinderleben kpl.               |
|                      | 984/86 — Dieselben einzeln: Nr. 1—3.              | 2724/25              | — Dasselbe. I/II.                         | — 250 melod. Übungsstücke (Klav.-    | — Unterrichts-Briefe ohne Text in       | 3855                              | — Op. 81. Kinderleben Heft I.                  |
|                      | 1373/74 — Konz. Nr. 4, G., Nr. 5, Es. (d'Albert). | 1571                 | — Op. 337. 40 tägliche Übungen.           | 5                                    | — 5 Abteilungen.) Abt. I/IV kart.       | 3862                              | — Op. 111 Nr. 4. Lützows wilde Jagd.           |
|                      | 1413 — Sämtliche Märsche.                         | 2726                 | — Op. 365. Schule des Virtuosen.          | 1007                                 | Henriques, Miniatures. Op. 11.          | 2742                              | Kunz, Op. 14. 200 kl. 2st. Kanons.             |
|                      | 1505 — Violinromanz., Cavat., Lento etc.          | 2727/30              | — Dasselbe in 4 Heften.                   | 1391                                 | Henselt, Op. 5. 12 Etüden.              | 3068                              | Le Couppé, Op. 17. 25 Alphabet.                |
|                      | 1712 — Sämtl. Sonaten (Reinecke). 8.              | 2731                 | — Op. 399. Schule der linken Hand.        | 3343/44                              | — Op. 5 Nr. 11. Liebeslied B dur u.     | 404                               | — Op. 20. L'Agilité (25 Etüden).               |
|                      | 35/36 — Dies. u. Sonaten (Reinecke). 8. I/II.     | 3135                 | — Op. 453. 110 Exercises.                 |                                      | — H dur (Germer).                       | 1400                              | — Op. 21. Le Style. 25 Etüden.                 |
|                      | 1324/25 — Sämtl. Sonaten u. Sonatinen.            | 2732                 | — Op. 481. 50 Übungsstücke.               | 1447a/b                              | Herz, Gammes d.-engl., d.-franz.        | 3148                              | — Op. 22. Le Rhythme. 25 Etüd.                 |
|                      | (Reinecke). 8. I/II.                              | 2733                 | — Op. 584. Kleine Pianof.-Schule.         | 3379                                 | — Op. 21. Exercises et Préludes.        | 570                               | — ABC des Pfte. (Deutsch-französ.).            |
|                      | 1713 — Sämtl. Sonat. Instr. A. (Reinecke).        | 2734                 | — Op. 59. Erster Lehrmeister.             | 1364                                 | Hofmann, H., Op. 52. Tromp. v. Säkk.    | 731                               | — Schule der Mechanik. (D.-franz.)             |
|                      | 4181/II — Dieselben u. Sonatinen. (Pracht-        | 815                  | — Op. 636. Vorschule z. Fingerfertigkeit. | 2979                                 | — Op. 57. Ekkehard.                     | 131                               | Lemoine, Op. 37. 50 Etüden.                    |
|                      | Ausgabe (Reinecke). I/II.                         | 409                  | — Op. 684. Aufmunterung z. Fleiß.         | 1908/9                               | — Vortragsstücke. Bd. I, II.            | 4340                              | Arensky-Ljadoff, Album (A. Siloti).            |
|                      | 1714/15 — — Prachtausg. (Reinecke). Fol. I/II.    | 3589                 | — Op. 718. Etüden f. d. linke Hand.       | 2008                                 | — Album (C. Reinecke). 8.               | 4821                              | Liesching, Unsre, (Reinecke). Neue             |
|                      | 4343 — Sonatinen (X. Scharwenka).                 | 902                  | — Op. 740. Kunst d. Fingerfertigkeit      | 2894                                 | Humiston, A Southern Fantasy.           | Ausgabe von N. Ritter. I.         |  |
|                      | 4344 — Stücke (X. Scharwenka).                    | 816/21               | — Dieselbe. I/VI.                         | 1496/97                              | Hummel, Klavier-Werke. 2 Bde.           | 3211                              | — Adelaide u. Beethoven.                       |
|                      | 3653/54 — 9 Symphonien, leichte I/II.             | 2735                 | — Op. 748. 25 Übung. f. kleine Hände      | 968                                  | — Op. 18. Phantasie (Henselt).          | 3278                              | — Auf Flügeln des Gesanges.                    |
|                      | 39  | 3182                 | — Op. 777. Fünf-Finger-Melodien.          | 2560                                 | — Op. 11. Rondo, Es dur.                | 2472                              | — Ferne Geliebte u. Beethoven.                 |
|                      | 3661/69 — Dieselben einzeln: Nr. 1—9.             | 2736/37              | — Op. 802. Prakt. Fingerübung. I/II.      | 2537                                 | — Op. 42. 6 sehr leichte Stücke.        | 3212                              | — 6 Lieder u. Beethoven.                       |
|                      | 401/II — Dieselben (Liszt). I/II.                 | 2738                 | — Op. 821. 160 Staktige Übungen.          | 3504                                 | — Op. 85. Konzert, A.                   | 2867                              | — Consolations (Original).                     |
|                      | 766/74 — Dieselben einzeln. Nr. 1—9.              | 2739/40              | — Op. 834. Virtuosität (Neue Schule       | 3506                                 | — Op. 89. Konzert, H moll.              | 2593                              | — Consolations (H. Germer).                    |
|                      | 3698 — Violin Symphonie Cdur (Singer).            | 2030                 | — der Geläufigkeit). I/II.                | 3508                                 | — Op. 113. Konzert, As dur.             | 2811/16                           | — Consolations einzeln. Nr. 1/6.               |
|                      | 3522 — Jenerkonzert. Op. 61 (Perabo).             | 3592                 | — Op. 849. 30 Etudes de Mécanisme.        | 292                                  | — Sonaten (Reinecke). 8.                | 1384/85                           | — 12 Etüden. I/II.                             |
|                      | 2875 — Serenade D dur. Op. 8.                     | 2296                 | Damm, Herbstblumen (Germer).              | 2417                                 | Hüntes, Op. 128 Nr. 1. G. Walzer.       | 2581/92                           | — Dieselben einzeln. Nr. 1—12.                 |
|                      | 2838 — 11 Wiener Tänze (H. Riemann).              | 3715                 | Dechend, H., Moderne Fingerübungen        | 1966                                 | Jädassohn, Album u. (Reinecke).         | 3830                              | — Figaro-Phantasie (Busoni).                   |
|                      | 4345/46 — Variationen I/II (X. Scharwenka).       | 3969                 | Deutsche Tänze (Pauer). 2 Bde. 8.         | 3340                                 | — Scherzo, Fis dur. Op. 35 Nr. 3.       | 3724                              | — Großes Konzert-Solo, E moll.                 |
|                      | 2101/2  | 1225/26              | Diabelli, 11 Sonatinen. Op. 151, 168.     | 2866                                 | — Wiegenlied. Op. 71 Nr. 3, Es dur.     | 3281                              | — Hochzeitmarsch u. Elfenreigen.               |
|                      | 3529/32 — Dieselbe. Heft I—IV.                    | 1445                 | Döhler, Op. 47. Großer Walzer B.          | 1365                                 | Jaell, Op. 142. Lohengrin-Transkript.   | 2538                              | — Impromptu, Fis dur.                          |
|                      | 3524 — Op. 89. Pflege der linken Hand.            | 3640                 | — Album.                                  | 3239                                 | Jensen, Op. 2. Innere Stimmen.          | 454                               | — Paganini-Etüden.                             |
|                      | 312 — Berger, Etüden Op. 12. 22 (Reinecke). 8.    | 1429                 | Döring, Op. 30. Rhythmische Studien       | 3240                                 | — Op. 7. Phantasiestücke.               | 2851/86                           | — Paganini-Etüden. Nr. 1, G moll;              |
|                      | 2429 — Berlioz, Ungar. (Rakoczy) Marsch.          | 1595                 | Dussek, Op. 20. 6 Sonatin. (Jädassohn).   | 3241a/b                              | — Op. 8. Romant. Studien. I/II.         | 2                                 | — 2. Es dur; 3. Campanella; 4. E dur;          |
|                      | 1991 — Ungar. Marsch. Sylphentanz u.              | 3988a                | — Op. 50. Konzert G moll 1. Satz          | 3242                                 | — Op. 12. Berceuse.                     | 3                                 | — 5. E dur 6. A moll.                          |
|                      | Irlichtertanz.                                    | 289                  | — Leichte instr. Stücke u. Sonaten.       | 3243                                 | — Op. 17. Wanderbilder.                 | 3863                              | — Phantasie «Ad nos» (Busoni).                 |
|                      | 2179 — Gnomenor u. Sylphentanz aus                | 2503                 | — Sonaten. Op. 10, 70, 77.                | 3291                                 | — Op. 17. Nr. 3. Die Mühle.             | 1462                              | — Illustration a. Meyerbeers Prophet           |
|                      | *Fausts Verdammung (Tausig).                      | 408                  | Duvernoy, Op. 61. 24 melod. Etüden.       | 3244                                 | — Op. 25. Sonate, Fis moll.             | 366                               | — 42 Lieder u. Beethoven, Franz,               |
|                      | 1327/29 — Dieselben in 1 Bde. (Dörffel). 8.       | 457                  | — Op. 120. 15 Etüden.                     | 3246                                 | — Op. 32. Etüden. I/III.                | 3124                              | — Mendelssohn, R. u. Cl. Schumann.             |
|                      | 280 — Etüd. f. d. Unterr. bez. Hennes I/II.       | 3494                 | — Op. 176. Elementar-Unterricht.          | 3246                                 | — Dieselben. Komplet.                   | 3388                              | — Lieder von Rob. Franz.                       |
|                      | 435/36 — Op. 84. 12 leichte Klavierstücke.        | 1593                 | — Op. 271. Die musikal. Woche.            | 3292                                 | — Op. 32 Nr. 9. Serenade.               | 3388                              | — Sonate H moll.                               |
|                      | 2226 — Op. 84. 12 leichte Klavierstücke.          | 3499                 | — Op. 276. Vorschule d. Geläufigk.        | 4034                                 | — Op. 33. Lieder und Tänze.             | 541/42                            | — Symp. Dichtungen. 2 Bde.                     |
|                      | 2202 — Bizet, G., Album.                          | 1337                 | Eggeling, Stud. f. d. h. mech. Ausbild.   | 4247                                 | — Op. 43. Idyllen.                      | 2441/53                           | — Dieselb. einzeln: Ce qu'on entend            |
|                      | 3229 — Carmen-Phantasie.                          | 2957/58              | — Anweisung u. Studien. I/II.             | 3248                                 | — Op. 44. Éroticon.                     | sur la montagne. Tasso. Les Prél. |  |
|                      | 3347 — Blanchet, Op. 7. 5 Etüden.                 | 516                  | — 30 Exercises.                           | 3249                                 | — Op. 46. Ländler a. Berchtesgaden.     | udes. Orpheus. Prometheus. Maza-  |  |
|                      | 3369 — Bleye, Op. 12. Bausteine.                  | 2896/98              | Enna, Skizzenbuch. Heft I/III.            | 3250                                 | — Op. 48. Erinnerungen.                 | zeppa. Festklänge. Héroide funè-  |  |
|                      | 3552/53 — Op. 18. 1001 Nacht. I/II.               | 2964/5               | — Kleine Novellen. — Poet. Tonbilder.     | 3251                                 | — Album u. m.                           | nèbre. Hungaria. Hamlet. Hunsen-  |  |
|                      | 3849 — Op. 21. Sieges-Ouvertüre.                  | 2966                 | — Lyrisches Album.                        | 362.402                              | Im Salon. Samml. vorzügl. Votr.         | schichtalt. Die Ideale. Triomphe  |  |
|                      | 3850 — Op. 24. Lustiges A-B-C.                    | 416                  | Feld, Sämtl. Notturms (Reinecke).         | 543.1272                             | — Stücke (Reinecke). 4 Bde. 8.          | fumèbre.                          |  |
|                      | 2825 — Klimenthal, Op. 1. La source.              | 1765/6               | Felitz, Klavierwerke. Bd. I/II.           | 1600                                 | Jugendbibliothek f. d. Unterricht       | 8471                              | — Dante-Symphonie.                             |
|                      | 3930 — Bose, Op. 10. Drei Klavierstücke.          | 3233                 | — Op. 7. Kinder d. Südens (Germer).       | 1915                                 | — Heft I. Beethoven (A. Krause).        | 1898                              | — Loewe, Album u. (Reinecke). 8.               |
|                      | 4074/75 — Brahms, Op. 35. Paganini-Var. I/II.     | 2837                 | — Op. 37. 4 Stimmungsbilder.              | 2032                                 | — II. Mendelssohn (C. Kühner).          | 1971                              | — Lortzing, Album u. (Reinecke). 8.            |
|                      | 967 — Breslauer, Op. 27. Techn. Grundlage.        | 2905                 | — Op. 88. 2 Klavierstücke.                | 3866                                 | — III. Fr. Schubert (Reinecke).         | 319                               | — Lumbye, 6 Phantasien u. Festmärsche.         |
|                      | 1552 — Op. 30. Techn. Übungen.                    | 2839                 | — Op. 90. Variiertes Thema.               |                                      |   |                                   |  |

Nr.	Klavier zu 2 Händen.
353	Märsche, Berühmte. Leicht bearb.
1988	Marschner, Album (G. Münzer). 8.
3964/65	Mason, Op. 9. Ländliche Bilder I/II.
2743	Mayer, Ch., Op. 61. Etüden.
3065	— Op. 119. 12 Studien.
2744	— Op. 121. Jugendblüten.
3642/43	— Op. 168. Neue Schule der Ge- läufigkeit. I/II.
1183	Mazurken-Album (Pauer). 8.
3931	Mendelssohn, Klavierwerke (X. Schar- wenka). Bd. I. Lieder ohne Worte.
3932	Bd. II. Kompositionen.
3933	Bd. III.
3934	Bd. IV.
3935	Bd. V. Konzerte u. Konzertstücke.
3767	— Capriccio brillant H.m. Op. 22. (X. Scharwenka).
3768	— Konz. Nr. 1 G.m. Op. 25. (Scharw.)
3769	— Konz. Nr. 2 D.m. Op. 40. (Scharw.)
130.726	— Album (Reinecke). 8. I/II.
156	— Sämtl. 79 Lieder (Czerny).
721	— 48 Lieder ohne Worte. Instr. Ausg. (Schmidt).
909/16	— Dieselben. Ausgabe in 8 Heften.
1740	— Dieselben. Neue instr. Pracht- Ausgabe von K. Klindworth.
2439	— Sämtliche 7 Märsche.
3760	— Rondo brillant Op. 29. (Scharw.)
3790	— Serenade u. Allegro gioioso. Op. 43 (X. Scharwenka).
1481	— Sonaten. Op. 6, 105, 106.
177	— Sämtliche Streichquartette.
182	— Sämtliche Symphonien.
1402/6	— Dieselben einzeln: Nr. 1—5.
3234	Merkel, Op. 18. Album (Germer).
3620	— Op. 24. Im grünen Hain.
2264	— Op. 25. Im wundersch. Monat Mai.
3925	— Op. 27. Frühlingsbotschaft.
2314	— Op. 28. Brillante Polonaise.
2265	— Op. 29. Maieblüte.
2266	— Op. 61. Aquarellen.
2339	— Op. 64. Valse-Improptu.
2287	— Op. 65. Jagdszene.
3677	— Op. 173. 2 Sonatinen. G. u. F dur.
1469	Meyerler, Album u. m. Orig. u. Bearb. 8.
1292	— Krönungsmarsch, Walzer, Redowa Schlittschuh Tanz u. Galopp a. Prop.
2148	Moscheles, Op. 58. Konzert Nr. 3.
1746/47	— Op. 70. Studien. 2 Bde.
1748	— Op. 73. 50 Präludien.
1749	— Op. 95. Charakteristische Studien.
1750	— Rondos.
200 763	Mozart, Album I/II. 8.
3987	— Andantino a. d. 9. Klavierkonzert (Busoni).
3587	— Les petits riens, Ballettmusik.
3276	— Mozart als 8jähr. Komponist.
215	— 12 Stücke. Phantasien, Rondos etc.
424/27	— Sämtl. Konzerte (Reinecke). 4 Bde.
3740	— Larghetto, A dur (Reinecke).
3279	— Serenade (Kleine Nachtmusik).
800	— Serenade Nr. 7, D (Haffner) (250).
801	— Nr. 9, D (32) (Röhr).
217	— Sämtliche Sonaten (Reinecke).
218	— Sämtl. Sonaten (Reinecke). 80.
526/27	— Sonaten. (A. Hennes). 2 Bde.
1196	— Sonaten. Schulausgabe. (Breslau).
228/29	— 12 Symph. (Schubert, Röhr). 2 Bde.
802	— Symph. G (K.-V. Anb. 293) (Röhr).
222	— Sämtliche Variationen (Dörfler).
295	Müller, 15 gr. Capricces (Reinecke). 8.
491/92	Neue philharmon. Bibliothek. (Stark) I/II.
1267.1529	Neue Meister. 2 Bde.
3885	Neustadt, Gav. de Marie Antoinette.
1317	Nicodé, Op. 13. Ital. Volkstanz u. Lied.
2395/97	— Tarantelle, Canzonette. Barka- role a. Op. 13.
1985	— Op. 22. Ein Liebesleben.
1157	Notturven-Album (Pauer). 8.
3519	Offenbach, Hoffmanns Erzählungen. Phantasie.
3525	— Berühmte Barcarole.
3554	— Operetten-Album.
4360	Paganini-Liszt, Violin-Etüde Nr. 6 Am. Eine Transkriptionsstud. v. Busoni.
368/71	Perles musicales. I/IV. 8.
339/44	Pianofortemusik v. Bach bis auf die neueste Zeit (Reinecke). 6 Bde.
3746	Pischna, 60 Exercices progressifs.
1252	Piaidj, Technische Studien.
1767	— (K. Klindworth).
2042	— Deutsch-Ital. (K. Klindworth).
2119	— Deutsch-russisch.
2213	— Le Mécanisme du Piano.
1080	Polnische Tänze (O. v. Kolberg).
563/5	Raff, Klavierwerke. Bd. I/III.
1967	— Album (Reinecke). 8.
3831/33	— Album (Glossner) I/III.
2046	Ramann, L., Erste Elementarstufe.
2510	Rameau, J. Ph., Gavotte u. Variat.
2745	Reger, Max, Op. 44. Kl. Vortragsstücke.
2746	— Op. 53. Silhouetten. 7 Stücke.
3419	— Blätter und Blüten. Album.
1674	Reinecke, Album u. 8.
358	— 18 Sonatinen.
2315	— Romanze u. Vorspiel a. Manfred.
3948	— Op. 47. 3 Sonatinen.
3301/3	— Dieselben einzeln.
2494/96	— Op. 98. Sonatinen Nr. 1—3.
2845	— Op. 136. 6 Miniatur-Sonatinen.
2511/16	— Op. 136. 6 Min.-Sonatin. 1—6.
1002	— Op. 154. Aus uns. vier Wänden.
2917	— Op. 162. 12 kl. leichte Etüden.
2473/78	— Op. 173. 6 leichte Saiten. Nr. 1. Suite im Umf. v. 5 Tönen. — 2. Suite pastorale. — 3. Suite à la Roccoco. — 4. Nordische Suite. — 5. Ball- Suite. — 6. Canonische Suite. — Op. 229. 5 Sonatinen Nr. 1—3. — Nr. 4. E moll. — Nr. 5. Es dur. 2926 — 18 leichte Stücke n. Kinderliedern. 2925 — 27 leichte Stücke n. Kinderliedern.

Nr.	Klavier zu 2 Händen.
2900	Reinecke, 6 Lieder-Sonatinen.
4821	— Unsre Lieblinge. Neue Ausgabe von M. Ritter. I.
1013/15	— Unsre Lieblinge. II/IV.
3401/3	Rheinberger, Op. 5 Nr. 1. Die Jagd. Nr. 2. Toccatina. Nr. 3. Fuge.
3823	— Op. 53 Nr. 1. Tarantella.
3497	Ries, Op. 55. Konz. Cis m. (Reinecke).
1073/79	Rinaldi, Reflets et Paysages. I/II. 8.
2807	Röntgen, Op. 6. Ballade, D m.
1004	— Julklapp. Op. 12.
1016	— Zwiesprache. Kl. Klavierstücke.
1356	Rubinstein, Album u. m. (Reinecke). 8.
3304	— Op. 20. Sonate Nr. 2 C moll.
3621	— Op. 21. 3 Capricen.
2544/46	— Op. 22. 3 Serenaden.
3305	— Op. 41. Sonate Nr. 3 F dur.
1001	Sachs, Aus d. Jugendzeit. 30 kl. Stücke.
1868.2058	Salomonski, I/II.
3562	Sauer, Aus lichten Tagen.
3588	— Prélude passionné.
3350	Scalero, Op. 19. 6 romant. Stücke.
3523	— Op. 21. Acht Präludien (Kanons).
454	Scarlatti, Sämtliche 60 Sonaten.
432	— 20 ausgew. Sonat. (Cl. Schumann).
1874	— Pastorale und Capriccio.
2188	— 3 Sonaten. (Tausig-Scharwenka).
2950	Scharwenka, Ph., Op. 27. Albumblätter.
3659/60	— Op. 32. In bunter Reihe. I/II.
2821/23	— Op. 61. Nr. 1/3. Sonaten.
3748	— Op. 70b. Drei Tänze.
3146	— Op. 71. Für die Jugend.
3221/22	— Op. 72. Vergangene Tage. I/II.
4754	— Op. 85 Nr. 1. Rhapsodie H moll.
2286	Scharwenka, X., Op. 3. 5 polnische Nationaltänze.
2521/25	— Dieselben einzeln.
3766	— Dieselben Nr. 1. Es moll, leicht.
4356	— Dasselbe sehr leicht (W. Aelter).
3593	— Op. 4. Scherzo, G dur.
2980	— Op. 5. 2 Erzählungen.
2343/44	— Op. 6. Op. 36. Sonaten.
3354	— Op. 17. Improptu, D dur.
3749	— Op. 54. Ball-Erinnerungen.
3398	— Op. 56. Konzert Nr. 2 C moll.
3670	— Op. 59. Romanz Nr. II. Teil.
2497/98	— Op. 62. Album f. d. Jugend. I/II.
3399	— Op. 76 Nr. 1. Polnische Rhapsodie.
3400	— Op. 76. Nr. 2. Valse-Improptu.
1958/60	— Op. 77. Fingerbildung. I/III.
1994	— Op. 78. Studien im Oktavenp.
2919	— Vorstufe zur Meisterschule.
2818/20	— Meisterschule. Bd. I/III.
2201	Schmitt, Al., Exercices préparatoires a. Op. 16 (X. Scharwenka).
2219	— Dieselben in Gegenbewegungen.
2748	Schmitt, Jac., Op. 248/49. Sonatinen.
3066	— Op. 325. Musikal. Schatzkästlein.
502	Schubert, Klavier-Werke (Reinecke).
503	Bd. I. Phantasie u. kl. Stücke.
504	Bd. II. Tänze.
504	Bd. III. Impr. u. Moments mus.
261	Bd. I/III in 1 Bände.
264	IV. Sonatinen. Bd. I (Reinecke).
263	Dieselben. (Reinecke). 8.
3675	V. Sonaten. Bd. II (Epstein).
240.1148	— Album (Reinecke). 8. I/II.
1875	Militärmarsch (Tausig-Kühner).
1872	— Polonaise melancholique (do.).
2800	— 2 Streich-Quartette, Am. u. Dm.
3718	— Symphonien; Nr. 2 B dur.
3622	— Nr. 4 (Tragische), Cm.
3720/21	— Nr. 5. B dur. Nr. 6. C dur.
468	— Nr. 7. C dur.
2320	— Symp. Nr. 8, Hm. (Unvollendete).
2177	— Zwischenakt u. Ballettmusik u. »Risumunde« (O. Taubmann).
348/50	Schule der Technik (Reinecke) I/III.
27	Schumann, Clara, Pfte.-Werke.
3366/68	Schumann, G., Op. 4. Traumbild. I/III.
Schumann, R., Sämtl. Klavierw.	
Erste m. Fingers. u. Vortragsz.	
versch. instr. Ausg. v. C. Schu-	
mann. (Silbergau.) Quartausg.:	
In 2 Abteil. (einschl. Konzerte).	
2623/24	— Ergänzt. Bd: Konz. u. Konzertst.
2643	— Band I.
2638	— Op. 1. Variationen (*Abegg*).
2639	— Op. 2. Papillons.
2660	— Op. 3. Studien nach Paganini.
2661	— Op. 4. Intermezzi.
2662/63	— Op. 5. Improptu. I. u. II. Ausg.
2664/65	— Op. 6. Davidsbündler. I. u. II.
2666/7	— Op. 7. Tokkata. Op. 8. Allegro.
2618	— Band II.
2668	— Op. 9. Karneval.
2669	— Op. 10. 6 Konzert-Etüden nach Capricen von Paganini.
2670	— Op. 11. Sonate. Nr. 1.
2671	— Op. 12. Phantasiestücke.
2672	— Op. 13. Symphonische Etüden.
2619	— Band III.
2673	— Op. 14. Sonate, F m.
2674	— Op. 15. Kinderszenen.
2675	— Op. 16. Kreisleriana.
2676/7	— Op. 17. Phantas. Op. 18. Arabeske.
2678	— Op. 19. Blumenstück, Des.
2620	— Band IV.
2679	— Op. 20. Humoreske, B.
2680	— Op. 21. Noctellen.
2681	— Op. 22. Sonate, G m.
2682	— Op. 23. Nachtstücke.
2683	— Op. 26. Faschingsschwank.
2684	— Op. 28. 3 Romanzen. Bm., Fis, H.
2685	— Op. 32. Scherzo, Gigue etc.
2621	— Band V.
2686	— Op. 56. Studien f. d. Pedalfügel.
2687	— Op. 58. Skizzen f. d. Pedalfügel.
2688	— Op. 68. Album f. d. Jugend. 43 St.
2689	— Op. 72. Vier Fugen.
2690	— Op. 76. Vier Märsche.
2691	— Op. 82. Waldszenen. 9 Klavierst.
2622	— Band VI.
2692	— Op. 99. Bunte Blätter. 14 Stücke.
2693	— Op. 111. 3 Phantasiestücke.

Nr.	Klavier zu 2 Händen.
Schumann, Sämtl. Klavierw. Quartausg.	
2622	— Band VI.
2694	— Op. 118. 3 Sonaten für die Jugend.
2695	— Op. 124. Albumblätter. 20 Stücke.
2696	— Op. 126. 7 St. in Fughettenform.
2697	— Op. 133. Gesänge der Frühe.
2643	— Konz. u. Konzertst. Op. 54, 92, 134.
2704	— Op. 54. Konzert, A m.
2705	— Op. 92. Introduction u. Allegro.
2706	— Op. 134. Konz.-Allegro m. Intr. Dm.
2722	— Sonaten, Op. 11, 14, 22.
2714	— Anhang zu Op. 13 (Variationen), Op. 14 (Scherzo) u. Op. 22 (Presto). (Silbergau.) Originale. Oktavausgaben:
631/32	— In 2 Abteil. (einschl. Konzerte).
625/30	— In 6 Bdn. (Inhalt wie Quartausg.).
698	— Ergänzt. Bd.: Konz. u. Konzertst.
633	— Op. 6. Die Davidsbündler.
634	— Op. 9. Karneval.
635	— Op. 12. Phantasiestücke.
636	— Op. 15. Kinderszenen.
637	— Op. 21. Novellen.
638	— Op. 68. Album f. d. Jugend. 43 St.
639	— Op. 82. Waldszenen. 9 Stücke.
640	— Op. 99. Bunte Blätter. 14 Stücke.
641	— Op. 124. Albumblätter. 20 Stücke.
698	— Konz. u. Konzertst. Op. 54, 92, 134.
642	— Sonaten, Op. 11, 14, 22.
Schumann, R., Sämtl. Klavierwerke.	
Originale. Instruktive Ausgabe.	
auf Grund der Gesamtausgabe mit	
Fingersatz u. Vortragszeichen ver-	
sehen. Revidierte Ausgabe. (Blau-	
grün). Quartausgaben.	
Diese Ausgabe entspricht den oben be-	
zeichneten u. trägt die Nummern:	
623/24 statt 2623/24 704/6 statt 2704/6	
617/22 * 2617/22 714 * 2714	
643 * 2643 722 * 2722	
658/97 * 2658/97	
Bearbeitungen:	
3707	— Op. 29 Nr. 3. Zigeunerleben.
498	— Op. 41. 3 Streich-Quart. (Klausner).
574	— Op. 44. 47. Quintett u. Quartett.
1408	— Op. 46. Andante u. Variat. (Schäfer).
707	— Op. 52. Ouvert. Scherzo u. Finale.
360	— Album. Orig. u. Bearb. (Reinecke) 8.
718	— Album. Neue Folge (Reinecke). 8.
1900	— Alb. de chants p. la Jeunesse. Op. 79.
1316	— Ausgewählte Lieder (Jadassohn).
308	— 63 Lieder u. Gesänge von R. und Cl. Schumann (Jadassohn).
575	— Sämtl. Symphon. (Klausner usw.).
896/99	— Dieselben einzeln: Nr. 1—4.
2949	Schytte, 3 Märchen nach Andersen.
2547	Sibelius, Jean, Op. 5. 6 Improptus.
2414	— Op. 9. Eine Sage (Schneider).
2230	— Op. 10. Karelia-Ouvertüre.
2236	— Op. 11. Karelia-Suite.
2156	— Op. 12. Sonate.
3928	— Op. 14. Rakastava. Der Liebende.
2232	— Op. 16. Frühlingslied (Värsäng).
2271	— Op. 22 Nr. 3. Schwan v. Tuonela.
2272	— Op. 22 Nr. 4. Lemminkäinen.
2528	— Op. 24 Nr. 1. Improptu.
2529	— Op. 24 Nr. 2. Romanze, A dur.
2530	— Op. 24 Nr. 3. Capriccio.
2288	— Op. 24 Nr. 4/5. 2 Miniaturen (Romance-Valse).
2470	— Op. 24 Nr. 6. Idyll.
2406	— Op. 24 Nr. 7. Andantino, F dur.
2535	— Op. 24 Nr. 8. Nocturno.
2330	— Op. 24 Nr. 9. Romanze.
2289	— Op. 24 Nr. 10. Barkarole.
3951/53	— Op. 25. Scènes historiques I/III. All' Overture — Scena — Festivo.
2415	— Op. 26. Finlandia.
2480	— Op. 31 Nr. 3. Gesang der Athener.
2595	— Op. 36 Nr. 1. Schwarze Rosen.
2420	— Op. 36 Nr. 4. Schilfrohr säuse.
3750	— Op. 37 Nr. 5. Mädchen kam vom Stelldichein.
4487/85	— Op. 40. Pensées lyriques I. Valse. 2. Chant sans Paroles. 3. Humo- resque. 4. Minuetto. 5. Berceuse.
2163	— Op. 41. Kyllikki, 3 lyrische Stücke.
3120	— Op. 42. Romanze in C.
2224	— Op. 44. Valse triste a. »Kuolema«.
3335	— Op. 45 Nr. 1. Die Dryade.
3907	— Op. 45 Nr. 2. Tanz-Intermezzo.
3575/76	— Op. 46. Pelles u. Melissa. I/II.
3566	— Op. 51. Belsazar. Suite.
3567	— Op. 53a. Pan u. Echo.
3577	— Op. 54. Swanevit. Schwanenweiß.
3201/10	— Op. 58. 10 Klavierstücke. 1. Rêverie. 2. Scherzino. 3. Air varié. 4. Der Hirt. 5. Des Abends. 6. Dialogue. 7. Tempo di Minu- etto. 8. Fischerlied. 9. Ständchen. 10. Sommerlied.
3486	— Op. 59. In Memoriam. Trauerm.
3616	— Op. 62a. Canzonetta.
3617	— Op. 62b. Valse romantique.
3900	— Op. 65b. Glockenmelodie.
3954/56	— Op. 66. Scènes historiques IV/VI. Die Jagd — Minnelied — An der Zugbrücke.
3845/47	— Op. 67. Drei Sonatinen.
3746/47	— Op. 68. Zwei Rondinos.
4491/94	— Op. 74. Lyrische Stücke. 1. Ekloge. 2. Sanfter Westwind. 3. Auf dem Tanzvergügen. 4. Im alten Heim.
2303	— Gesang v. d. Kreuzspinne (Ekman).
4747	— Dasselbe leicht.
2281	— König Kristian-Suite I. Tl. (Elegie, Menuet, Musette u. Kreuzspinne).
2372	— III. Teil. Nocturne-Serenade.
2373	— III. Teil. Ballade.
2787	— Album.
3488	— 6 Finnische Volksweisen.
3568	— Sibeliana. Stimmungen aus dem Lande der 1000 Seen.
3001	Sinding, Op. 94. Fatum. Variationen.

Nr.	Klavier zu 2 Händen.
3295/99	Sinding, Op. 103. Tonbilder: 1. Früh- lingswetter. 2. Reigen. 3. Scher- zando. 4. Silhouette. 5. Stimmung.
3771/75	— Op. 113. Nr. 1. Alla buria. 2. Can- zonetta. 3. Humoreske. 4. Me- lodie. 5. Scherzino.
3991/93	— Op. 116. Drei Intermezzi. 1. Cdur. 2. E dur. 3. As dur.
4361/65	— Op. 118. 5 Fantasia. 1. Décision. 2. Méditation. 3. Caprice. 4. Noc- turne. 5. Conte.
2370/71	Sinagaglia, 2 Danze piemontesi. Op. 31.
2795	— Lustspiel-Ouverture. Le Baruffe Chiozzotte. Op. 32.
3827	— Piemont. Suite Op. 36.
3270	Sitt, Op. 10. Namenl. Blätter (Germer)
1990	Skandinavische Musik.
1081/82	Skandinavische Volksmusik. I/II.
3761/62	Sonatinalbum (X. Scharwenka). I/II
1009/11	Sonnata-Musik. (Pauer). I/III.
561/62	Steibell, 50 Etüden. I/II.
3235	Stiehl, Op. 51. Jugendalbum (Germer).
3236	— Op. 52. 16 Kinderstücke (Germer).
3069	Strauß, Joh., Album.
2786	Strauß, Rich., Op. 1. Festmarsch.
2749	— Op. 7. Serenade f. Blasinstrumente.
2750	— Op. 20. Don Juan (O. Singer).
2751	— Op. 24. Tod u. Verklärung. (O. Singer).
2752	— Op. 28. Tilleulenspiegel (O. Singer).
2753	— Op. 30. Zarathustra (Schmalz).
2785	— Op. 40. Ein Heldenleben (O. Singer).
3129/30	Suk, Op. 30. Erlebtes. Erträumt. I/II.
1083	Synagogal-Melodien, alte hebräische.
1156	Tarantellen-Album. (Pauer). 8.
1506	Thalberg, Op. 26. Etüden (Epstein).
1665	— Album (Reinecke). 8.
329	— Die Kunst des Gesanges. Op. 70.
3223	Thuille, Op. 3. Drei