

KAMMERMUSIK

Sextette für Klavier und verschiedene Instrumente

	Mark
Bennett, W. St., Op. 8. Sextett für Klavier, 2 Violinen, Viola, Violoncell und Baß (oder 2 Violoncell). <i>A</i>	10.50
Jadassohn, S., Op. 100. Sextett für Klavier zu 4 Händen, 2 Violinen, Viola und Violoncell. <i>G</i>	9.—

Quintette für Klavier und verschiedene Instrumente

	Mark
Blumer jun., Th., Op. 21. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Hm</i> netto	12.—
Costa, A., Op. 1. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Em</i>	12.—
Draeseke, F., Op. 48. Quintett für Klavier, Violine, Viola, Violoncell und Horn. <i>B</i>	18.—
Erlanger, G., Op. 39. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>C</i>	15.—
Goetz, H., Op. 16. Quintett für Klavier, Violine, Viola, Violoncell und Baß. <i>Cm</i>	10.50
Grädener, H., Op. 6. Quintett No. 1 für Klavier, 2 Violinen, Viola und Violoncell. <i>Hm</i>	13.50
— Op. 19. Quintett No. 2 für Klavier, 2 Violinen, Viola und Violoncell. <i>Cm</i>	15.—
Huber, H., Op. 111. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Gm</i>	15.—
Jadassohn, S., Op. 76. Quintett No. 2 für Klavier, 2 Violinen, Viola und Violoncell. <i>F</i>	12.—
Lamberg, J., Op. 18. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Cm</i>	15.—
Lange, S. de, Op. 65. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>C</i>	15.—
Martucci, G., Op. 45. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>C</i>	15.—
Reuss, A., Op. 12. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Fm</i> netto	15.—
Rheinberger, J., Op. 114. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>C</i> netto	12.—
Rückauf, A., Op. 13. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>F</i>	12.—
Thuille, L., Op. 20. Quintett für Klavier, 2 Violinen, Viola und Violoncell. <i>Es</i> netto	15.—

Quartette für Klavier, Violine, Viola und Violoncell

	Mark
Brambach, C. Jos., Op. 13. Quartett. <i>Es</i>	14.—
— Op. 110. Quartett. <i>Gm</i>	12.—
Fuchs, R., Op. 15. Quartett. <i>Gm</i>	10.—

	Mark
Hilfer, F., Op. 133. Quartett No. 3. <i>A</i>	17.50
Jadassohn, S., Op. 77. Quartett. <i>Cm</i>	10.—
Malling, O., Op. 80. Quartett. <i>Cm</i> netto	9.—
Stojanovits, P., Op. 15. Quartett. <i>D</i> netto	9.—

Trios für Klavier, Violine und Violoncell

	Mark
Bach, F. Ed., Op. 25. Trio. <i>Dm</i>	7.50
Bennett, W. St., Op. 26. Trio. <i>A</i>	5.50
Chopin, Fr., Op. 8. Trio (Mikuli). <i>Gm</i>	2.90
Fall, S., Op. 4. Trio. <i>Am</i>	9.—
Förster, A., Op. 61. Trio in leichtem Stile No. 1. <i>C</i>	4.—
— Op. 172. Trio in leichtem Stile No. 2. <i>D</i>	4.—
— Op. 174. Trio in leichtem Stile No. 4. <i>F</i>	4.—
Frank, E., Op. 20. Bayrische Walzer. Heft I (No. 1—6)	3.—
Heft II (No. 7—13)	3.50
Fuchs, R., Op. 22. Trio. <i>C</i>	10.—
Goldmark, C., Op. 4. Trio. <i>B</i>	10.—
Grädener, H., Op. 25. Trio No. 2. <i>Dm</i>	12.—
Graener, P., Op. 20. Kammermusikdichtung No. 2. <i>Fm</i> netto	6.—
Hartmann, E., Op. 10. Trio. <i>B</i>	8.50
Hiller, F., Op. 64. Serenade. <i>Am</i> (Trio No. 4)	9.—
— Op. 74. Trio No. 5. <i>E</i>	9.—
— Op. 186. Serenade. <i>C</i> (Trio No. 6)	9.—
Huber, H., Op. 120. Eine Bergnovelle. Trio No. 4. <i>B</i> netto	9.—
Kursch, R., Op. 28. Trio. <i>Gm</i> netto	6.—
Martucci, G., Op. 62. Trio No. 2. <i>Es</i>	12.—
Müller-Reuter, Th., Op. 19. Trio. <i>Dm</i>	12.—
Norman, L., Op. 4. Trio. <i>D</i>	8.50
Onslow, G., Op. 83. Trio. <i>Fism</i>	8.—
Reinecke, C., Op. 126. 2 Serenaden.	
No. 1. <i>C</i>	5.50
No. 2. <i>A</i>	5.50
Reissiger, C. G., Op. 56. Trio No. 4. <i>Fism</i>	8.—
Rheinberger, J., Op. 112. Trio No. 2. <i>A</i>	7.50
Saffe, F., Op. 13. Romanze. <i>F</i>	2.—
Schumann, R., Op. 66. Bilder aus Osten. 6 Impromptus (Palme). Heft I, II je	3.—
Stojanovits, P., Op. 16. Trio. <i>C</i> netto	9.—
Wilm, N. v., Op. 165. Trio. <i>Em</i>	7.50

Trios für Klavier und Blasinstrumente

	Mark
Heidrich, M., Op. 25. Trio für Klavier, Klarinette und Horn. <i>Cm</i>	10.—
Tillmetz, R., Op. 31. Notturmo für Klavier, Flöte und Waldhorn	2.50

LEIPZIG · FR. KISTNER

SONATEN

Klavier

M. Pf.

a. Zu 2 Händen

- ANSORGE, C. Op. 1. Sonate, Fm 4.—
 BEHN, H. Op. 6. Sonate, Cm . . . 5.—
 BENNETT, W. St. Op. 46. Die
 Jungfrau von Orleans (Schiller).
 Sonate, As 4.—
 CHOPIN, Fr. Op. 4. Sonate, Cm 1.50
 — Op. 35. Sonate, Bm 1.20
 — Op. 58. Sonate, Hm 1.70
 FUCHS, Rob. Op. 19. Sonate, Ges 4.—
 HELLER, St. Op. 9. Sonate, D . . . 3.—
 REHBERG, W. Op. 3. Sonate, G 3.—
 RHEINBERGER, Jos.
 Op. 135. Sonate No. 3, Es . . . 5.—
 Op. 184. Romantische Sonate,
 Fism 5.—
 SATTER, G. Op. 66. Sonate, Es . . . 4.—
 VOLKMANN, Rob. Op. 12. So-
 nate, Cm 3.—

b. Zu 4 Händen

- EVERS, C. Op. 51. Sonate, C . . . 6.—
 — Op. 102. Sonate, B 5.—
 GOETZ, Herm. Op. 17. Sonate,
 Gm 5.50
 MOSCHELES, I. Op. 121. So-
 nate, E 6.50
 SCHUMANN, Rob. Op. 11. So-
 nate, Fism, bearbeitet von L. RÖHR 8.50

Violine und Klavier

M. Pf.

- BOEDECKER, L. Op. 22. Sonate,
 Fm 4.50
 BOSSI, M. E. Op. 117. Sonate
 No. 2, C 7.50
 BRAMBACH, C. Jos. Op. 74. So-
 nate, Am 7.50
 DAYAS, W. H. Op. 11. Sonate, D 9.—
 DRAESEKE, F. Op. 38. Sonate, B 7.50
 FUCHS, Rob.
 Op. 20. Sonate No. 1, Fism . . . 6.—
 Op. 33. Sonate No. 2, D 5.—
 Op. 68. Sonate No. 3, Dm . . . 7.50
 HUBER, H.
 Op. 112. Sonate No. 5, E 6.—
 Op. 119. Sonata graziosa
 No. 7, G 7.50
 MIKULI, C. Op. 26. Großes Duo, A 6.—
 NORMAN, L. Op. 3. Sonate, F . . . 4.50
 PORTER, C. H. Op. 1. Sonate, G 6.—
 REINHOLD, H. Op. 24. Sonate, G 8.—
 RHEINBERGER, J. Op. 105. So-
 nate No. 2, Em 6.—
 RÜCKAUF, A. Op. 7. Sonate, Fm 6.—
 WICKENHAUSSER, R. Op. 13.
 Sonate, Em 7.50
 WIENIAWSKI, H. u. Jos. Op. 2.
 Allegro de Sonate (Presto), Gm 2.50

Viola und Klavier

- NORMAN, L. Op. 32. Sonate, Gm 7.—

Violoncell u. Klavier

M. Pf.

- BENNETT, W. St. Op. 32. Sonate,
 A 5.50
 BLUMER jun., Th. Op. 23. So-
 nate, Bm no. 6.—
 CHOPIN, Fr. Op. 65. Sonate, Gm 2.30
 COSSART, Leland A. Op. 18. So-
 nate, C no. 7.50
 DAYAS, W. H. Op. 12. Sonate, F 7.50
 FUCHS, Rob. Op. 29. Sonate, Dm 6.—
 HUBER, H. Op. 114. Sonate No. 3,
 Cism 7.50
 MARTUCCI, G. Op. 52. Sonate,
 Fism 7.—
 MOSCHELES, I. Op. 121. Sonate,
 E 7.50
 NORMAN, L. Op. 28. Sonate, D 6.50
 SCHMID, J. Op. 63. Sonate, Dm 5.—
 SHERWOOD, P. Op. 10. Sonate,
 D 7.50
 WICKENHAUSSER, R. Op. 18.
 Sonate, F 7.50

Klarinette u. Klavier

- DRAESEKE, F. Op. 38. Sonate, B 7.50
 RHEINBERGER, J. Op. 105^a So-
 nate, Esm 6.—

Horn und Klavier

- RHEINBERGER, J. Op. 178. So-
 nate, Es 5.—

LEIPZIG ■ FR. KISTNER

SUITE.

GRAVE.

Friedrich Hermann Op. 17.

Energico ed appassionato, ma in tempo moderato.

Nº 1.

The score is written for Violin I in a single system. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'GRAVE' and the performance instruction is 'Energico ed appassionato, ma in tempo moderato.' The piece is in 4/4 time. The score is divided into sections A, B, C, and D. Section A starts with a fortissimo (ff) dynamic and includes a trill. Section B is marked 'dolce' and features a trill. Section C is marked 'espress.' and includes a trill. Section D is marked 'cresc. al.' and includes a trill. The score concludes with a final trill and a fermata.

VIOLINE 1.

E
dolce *cresc.* *dimim.* *dolce*
p *pp*
f *f*
fz *fz* *cresc.* *ff*
 2^{da} Corda

Detailed description of the first section: This section consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a dynamic of *dolce* and includes a forte (*E*) marking. The music features a series of eighth and sixteenth notes with slurs and accents. Dynamics progress through *cresc.*, *dimim.*, and back to *dolce*. The second staff starts with a piano (*p*) dynamic and includes a pianissimo (*pp*) dynamic. The third and fourth staves feature a forte (*f*) dynamic. The fifth staff includes a fortissimo (*ff*) dynamic and a *cresc.* marking. The sixth staff continues with a fortissimo (*ff*) dynamic. The notation includes various fingerings, slurs, and accents. A '2^{da} Corda' marking is present at the beginning of the first staff.

Vivace, ma non troppo agitato. Scherzo.

N^o 2. *p leggiero*
pizz.
 tr

Detailed description of the Scherzo section: This section consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It starts with a dynamic of *p leggiero* and includes a forte (*N^o 2.*) marking. The music features a series of eighth and sixteenth notes with slurs and accents. Dynamics progress through *pizz.* and back to *p leggiero*. The second and third staves continue the melodic line with various fingerings and slurs. The notation includes various fingerings, slurs, and accents.

VIOLINE 1.

Musical staff 1: Treble clef, key signature of one flat (B-flat), time signature of 4/4. The staff contains a melodic line starting with a G note, followed by a series of eighth and sixteenth notes. A fermata is placed over the first measure.

Musical staff 2: Treble clef, key signature of one flat, time signature of 4/4. The staff contains a melodic line with various rhythmic values, including eighth and sixteenth notes, and some rests.

Musical staff 3: Treble clef, key signature of one flat, time signature of 4/4. The staff contains a melodic line with eighth and sixteenth notes, ending with a fermata and a first ending bracket labeled '1'.

Musical staff 4: Treble clef, key signature of one flat, time signature of 4/4. The staff contains a melodic line with eighth and sixteenth notes, ending with a fermata and a first ending bracket labeled '1'.

Musical staff 5: Treble clef, key signature of one flat, time signature of 4/4. The staff contains a melodic line with eighth and sixteenth notes. It includes dynamic markings: *pp*, *arco*, *cresc.*, *mf*, and *dimin.*. Fingerings are indicated with numbers 1, 2, 3, and 4. The text "3^a Corda" and "2^a Corda" is written above the staff. A section labeled "1^{ma} Corda" is also present.

Musical staff 6: Treble clef, key signature of one flat, time signature of 4/4. The staff contains a melodic line with eighth and sixteenth notes. It includes dynamic markings: *p*, *cresc.*, *f*, and *dimin.*. A section labeled "II" is indicated above the staff.

Musical staff 7: Treble clef, key signature of one flat, time signature of 4/4. The staff contains a melodic line with eighth and sixteenth notes. It includes dynamic markings: *p*, *cresc.*, and *f*. A section labeled "v" is indicated above the staff.

Musical staff 8: Treble clef, key signature of one flat, time signature of 4/4. The staff contains a melodic line with eighth and sixteenth notes. It includes dynamic markings: *f*, *cresc.*, and *f*. Fingerings are indicated with numbers 1, 2, 3, 4, and 0.

Musical staff 9: Treble clef, key signature of one flat, time signature of 4/4. The staff contains a melodic line with eighth and sixteenth notes. It includes dynamic markings: *fz*, *dimin.*, *p*, and *p*. A section labeled "v" is indicated above the staff.

Musical staff 10: Treble clef, key signature of one flat, time signature of 4/4. The staff contains a melodic line with eighth and sixteenth notes. It includes dynamic markings: *cresc.* and *f*. A section labeled "I" is indicated above the staff. The staff ends with a fermata and a third ending bracket labeled "3".

VIOLINE 1.

rallentando *al pizz.* *tempo I.* *arco* *tr* *p leggiero* *K*

Canzonetta.

Nº 3. *Allegretto tranquillo.* *12/8* *p* *cresc.* *f* *p* *mf* *dimin.* *p* *pizz.* *M arco* *pp* *cresc.* *f* *dimin.* *p*

VIOLINE 1.

Giocoso.

VIOLINE I.

Violin I musical score for the first section. The score consists of ten staves of music. Dynamics include *ff*, *ffz*, *dimin. dolce*, *p leggiero*, *pp*, *cresc.*, *f*, *sempre f*, *f > p*, *p*, *fz*, and *ff*. Technical markings include *3* (triplets), *2* (doublets), *1* (fingerings), *v* (accents), and *4^a Corda - tr* (fourth string and trill).

Marcia funebre e Presto.

Violin I musical score for the second section, "Marcia funebre e Presto." The score consists of two staves. The first staff is marked *Lento.* and *con Sordino*. Dynamics include *pp*, *mf*, and *pp*. The second staff is marked *Presto.* and includes dynamics *pp*, *mf*, *pp*, *R* (ritardando), and *p*. Technical markings include *1* (fingerings), *2* (fingerings), *3* (fingerings), *4* (fingerings), *v* (accents), and *1* (fingerings).

VIOLINE 1.

Musical staff 1: Treble clef, key signature of one flat (B-flat), common time. Dynamics: *f* > *p*, *f* > *mf*, *fz* > *mf*. Includes slurs and accents.

Musical staff 2: Treble clef, key signature of one flat, common time. Dynamics: *fz* > *mf*, *p*, *pp*, *cresc.*, *f*. Includes slurs and accents.

Musical staff 3: Treble clef, key signature of one flat, common time. Dynamics: *dimin.*, *pp*, *fz* > *pp*, *fz* > *pp*. Includes slurs and accents.

Presto.
senza Sordino
4^{ta} Corda

Musical staff 4: Treble clef, common time. Dynamics: *f*, *ff*. Includes slurs and accents.

Musical staff 5: Treble clef, common time. Includes slurs and accents.

Musical staff 6: Treble clef, common time. Includes slurs and accents.

Musical staff 7: Treble clef, common time. Includes slurs and accents.

Musical staff 8: Treble clef, common time. Dynamics: *f*. Includes slurs and accents.

Musical staff 9: Treble clef, common time. Dynamics: *dimin.*. Includes slurs and accents.

Musical staff 10: Treble clef, common time. Dynamics: *p*, *sempre p*. Includes slurs and accents.

VIOLINE 1.

animato

cresc. fz fz fz mf cresc. fz

fz fz ff fz fz

vivace

in tempo Cadenza Sordino Lento. con Sordino pp Viol. 3^{ra}

mf pp pp mf pp

Presto. senza Sordino mf pp

sempre pp

p

2^a Corda 1^a Corda espress. dimin. p

mf espr.

VIOLINE 1.

The musical score for Violin 1 on page 9 is written in G major and consists of ten staves. The first staff begins with a *cresc.* marking and includes fingering numbers 1, 2, 4, and 5. The second staff features a *ff* dynamic. The third staff continues with *ff* dynamics. The fourth staff is marked *sempre f* and includes a performance marking 'X'. The fifth staff has *ff* dynamics. The sixth staff includes a performance marking 'Y' and *ff* dynamics. The seventh staff has *cresc.* and *f* markings. The eighth staff has *ff* dynamics. The ninth staff includes a performance marking 'Z'. The tenth staff concludes with various dynamics and performance markings.