



EDITION PETERS

245

SCHUMANN

FAUST

Violoncello e Basso

SCENEN AUS FAUST.

OUVERTURE.

VOLONCELLO e CONTRABASSO.

R. Schumann.

Langsam, feierlich.

V.Cello. C.Bass.

p cresc. - f pp cresc. - f f p cresc.

f f p cresc. p cresc.

Etwas bewegter.

unis.

B

VIOLONCELLO e CONTRABASSO.

musical score for Violoncello and Contrabasso, page 2. The score consists of eight systems of two staves each. The music is in 2/4 time and features various dynamics and articulations. Key markings include 'C' for C major, 'D' for D major, 'E' for E major, and 'F' for F major. Dynamics range from piano (p) to fortissimo (ff). Articulations include accents (^), slurs, and breath marks. The score includes a section labeled 'unis.' (unison) and a section labeled 'V.C. CB' (Violoncello and Contrabasso).

VOLONCELLO e CONTRABASSO.

3

The musical score is written for Violoncello and Contrabasso. It consists of eight systems, each with two staves. The key signature has one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

System 1: Both staves begin with *pdol.* (pizzicato dolce). The upper staff has a melodic line with slurs, and the lower staff provides a harmonic accompaniment.

System 2: The upper staff has a melodic line with slurs and a *cresc.* (crescendo) marking. The lower staff has a harmonic accompaniment with a *cresc.* marking.

System 3: The upper staff has a melodic line with slurs and a *p cresc.* (piano crescendo) marking. The lower staff has a harmonic accompaniment with a *p cresc.* marking.

System 4: The upper staff has a melodic line with slurs and a *ff* (fortissimo) marking. The lower staff has a harmonic accompaniment with a *ff* marking.

System 5: The upper staff has a melodic line with slurs and a *sf* (sforzando) marking. The lower staff has a harmonic accompaniment with a *sf* marking.

System 6: The upper staff has a melodic line with slurs and a *p* (piano) marking. The lower staff has a harmonic accompaniment with a *p* marking.

System 7: The upper staff has a melodic line with slurs and a *cresc.* (crescendo) marking. The lower staff has a harmonic accompaniment with a *cresc.* marking.

System 8: The upper staff has a melodic line with slurs and a *ff* (fortissimo) marking. The lower staff has a harmonic accompaniment with a *ff* marking.

VIOLONCELLO e CONTRABASSO.

ERSTE ABTHEILUNG.

Scene im Garten.

Nicht schnell.

Nº 1.

The musical score is written for Violoncello and Contrabasso. It begins with the tempo marking "Nicht schnell." and the title "ERSTE ABTHEILUNG. Scene im Garten." The score is divided into seven systems, each with two staves. The first system is marked "Nº 1." and includes the tempo marking "Nicht schnell." The score contains various musical notations, including notes, rests, and dynamic markings such as *p*, *fp*, *cresc.*, *pizz.*, and *pdol.*. There are also section markers **A**, **B**, and **C**. The score concludes with the instruction "C *pdol* colla parte".

VOLONCELLO e CONTRABASSO.

divisi.

pizz. *cresc.-*

D

f *arco* *f* *p* *fp* *cresc.*

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

quasi Recit.

cresc. fp *dim.* *cresc. fp* *dim.*

Tempo I.

p dol. *p*

2 Celli.
Flageolet.

pp *pp*

VIOLONCELLO e CONTRABASSO.
Gretchen vor dem Bilde der Mater dolorosa.

Im Anfang nicht schnell, später bewegter.

Nº 2.

1 *f* *pizz.* *p* *p* *fp* *fp*

f *p* *f* *f*

arco *fp* *fp* *fp*

fp

Cello **A Schneller.**

fp *cresc.* *cresc.* - - - *f* *Barso*

Schneller.

p *fp*

fp *fp* *fp* *cresc.* - *f* *f* *p*

Cello **Die Viertel wie vorher.**

pp *pizz.* *pp* *Barso*

B

pp *pp*

Die Viertel wie vorher. Etwas langsamer.

ff *pp* *pp*

VOLONCELLO e CONTRABASSO.

7

Scene im Dom.

Langsam.

Nº 3.

ff ff ff f

ff f

pp cresc. f f

pp cresc. f f

ff p f p f p

ff ff pp fp

p pp pizz. pizz.

VIOLONCELLO e CONTRABASSO.

arco **B** Nach und nach schneller. *arco* *sf* *pp* *sf*

cresc. sf *f* *C.B.* *V.C.* *unis.* **Festes Tempo.**

f *f* *f* **C** *sf* **Bewegter.** *p* *p* **1**

cresc. *sf* *sf* *dimin.* *sf* *dimin.* **D** *sf* *sf* *p* *sf* *p* **E** *sf* *p* *p*

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

VIOLONCELLO e CONTRABASSO.

9

Die Viertel wie die Halben vorher. Mit Ausdruck.

VIOLONCELLO e CONTRABASSO.
ZWEITE ABTHEILUNG.
Ariel-Sonnenaufgang.

Ruhig.
Nº 4.

Cello I.
 Cello II.
 Baßo.
 pp pizz.

arco

Cello I.
 Cello II. e Baßo.

1 A ¹ ² ³ ⁴ ⁵ ¹ ¹
 unis.
 pp cresc. p sp

cresc. dimin. B 3 1
 pizz.

VOLONCELLO e CONTRABASSO.

11

Die Viertel wie vorher.

arco
p
arco
p
1.
2
pizz
cresc. fp
fp
fp

a2
pdol.
arco
pdol.

pizz. arco
fp
fp

pdol.
cresc. p
cresc. p

C Etwas bewegter.

pizz.
C 3 pp
arco
II. arco

unis.
D
pp
pp

pizz.
cresc. p
pp
p
pp

VIOLONCELLO e CONTRABASSO.

arco
cresc. *f* *f* *f* *f*

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

Lebhaft.
V.C. I. *fp* *cresc.* *f*
V.C. II. *fp* *cresc.* *f*
C. Bass. *cresc.* *f*

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

f *sf* *f* *sf* *f* *sf* *f*

a2
dim. *p*
dim. *p*

unis. *f* *p* *cresc.* **E**

f *sf* *sf*

F *f*

VIOLONCELLO e CONTRABASSO.

1 *unis.*

f

Dasselbe Tempo. Ein Takt wie vorher zwei.

Bassine Tempo. Ein Punkt wie vorher schwach.

f *pp* *f* *pp*

dimisi

divisi.

1 2 3 4 5

cresc. a2

cresc.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It consists of two staves. The top staff is for the piano introduction, and the bottom staff is for the vocal solo. The piano introduction is in 3/4 time, key of B-flat major, and includes dynamic markings like 'f', 'p', 'pp', and 'cresc.'. The vocal solo is in 3/4 time, key of B-flat major, and includes dynamic markings like 'p' and 'cresc.'. The score is for a vocal solo and piano accompaniment.

Musical score for Cello I and II, measures 1-8. The score is in 2/4 time and features a melodic line in the upper staff and a bass line in the lower staff. Dynamics include *cresc.*, *f*, *dim.*, and *p*. The upper staff has a "Cello I. u. II." marking above the final measure.

VIOLONCELLO e CONTRABASSO.

Mässig.

Um die Hälfte langsamer.

pp

Cello I.

Cello II.

C.B. tacet.

p

p

fp

fp

fp

cresc.

Cello I

Cello II.

Basso.

fp

fp

cresc.

cresc.

pp

pp

Kpp

VIOLONCELLO e CONTRABASSO.

V.C. Bass.

L

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

cresc. *f* *p*

f *dim.* *ten.* *dim.* *ten.*

unis. *Lebhaft.* *fp*

fp *unis.* *fp*

cresc. *fp* *unis.* *cresc.* *p*

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

M *p* *cresc.* *f* *f* *fp* *fp*

fp *fp* *cresc.*

N *cresc.* *f* *p*

p

V.C. *fp* *0* *5*

Bass tacet. *fp* *p*

VIOLONCELLO e CONTRABASSO

Cello.
Basso.

p *f* *sf*

fp fp fp fp *cresc.* *sfp*

f f sf sf sf *cresc.* *1*

sf dim. *sf*

Die vier grauen Weiber. Faust's Erblindung.

Schnell. v.c. *unis.*

Nº 5. *3 pizz. pp* *1* *3 pizz. pp*

A *arco* *dim.*

a 2 *pizz.* **B** *1 B*

1 unis. *1* **C** *1*

arco *1* *fp* *pizz.*

fp *arco*

D *pp* *fp*

VIOLONCELLO e CONTRABASSO.

17

E

fp *sfp*

p *p*

p *fp* *fp*

F

sfp *sfp* *p*

sfp *sfp* *p*

G

cresc. *sfp* 1 2 3

cresc. *sfp*

Cello I. *Etwas zurückhal-*

4 5 6 1 1

Cello II. *p* *p*

Basso. *p* *p*

tend. Langsames Tempo Die Viertel wie vorher die Ganzen.

Cello I. *p* *pp*

Cello II. *p* *pp*

Basso. *p* *pp*

VIOLONCELLO • CONTRABASSO.

H

p *fp* *p* *fp* *p* *fp* *p* *fp* *p* *fp* *p*

unis. *Etwas lebhafter.* *cresc.* *p* *fp*

pp *pp* *ppp* *pp* *ppp*

pizz. I *2 Stringendo* *Etwas lebhafter.* *pizz.* *1* *pp*

V.Cello. *unis.* *arco* *2* *cresc.* *f*

p *sf* *p* *sf* *p*

Schneller. *sf* *p* *f* *pp* *f* *pp*

Langsamer. *p*

Lebhafter. *pizz.* *p* *pp*

fp *fp* *fp* *fp*

VIOLONCELLO e CONTRABASSO.

19

arco

sf *sf*

Lebhafter *f* *f* *f*

sf *f* *p* *sf*

f *f* *f* *f* *p* *rit.* *rit.*

a tempo *p* 1 1 *pizz.* *pp* *pizz.* 2 2 *M* *arco* *pp* *arco*

Langsam, feierlich. *pp* *pp* *pp*

Schneller. *pp*

cresc. *sf* *f* *f* *f* *f* *sf*

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

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

ff

f

f

VIOLONCELLO e CONTRABASSO

Faust's Tod.

Nº 6. Ziemlich rasch. *pizz.*

sfp *p* *p*

A *ten. ten.* *arco* *ten. ten.*

B *pizz.* *arco* *Basso*

Cello. **C** *pizz.* *Basso.*

C *p*

pizz.

p *arco* *unis.*

D *p*

p *cresc.* **E** *pp*

VOLONCELLO e CONTRABASSO.

21

The musical score is written for Violoncello and Contrabasso. It consists of seven systems of two staves each. The first system shows a melodic line in the upper staff and a supporting line in the lower staff. The second system includes a key signature change to F major (F) and dynamic markings *mf* and *Emf*. The third system includes a key signature change to G major (G) and dynamic markings *fp*, *p*, and *pp*, with fingerings 1, 2, and 3 indicated. The fourth system continues the melodic and supporting lines. The fifth system includes a key signature change to H major (H) and dynamic markings *cresc.* and *p*. The sixth system continues the melodic and supporting lines. The seventh system includes a key signature change to I major (I) and dynamic markings *fp*.

VIOLONCELLO e CONTRABASSO

Um die Hälfte langsamer.
unis.

VOLONCELLO e CONTRABASSO.

23

Violoncello and Contrabasso, first system. The Violoncello part (top staff) begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The Contrabasso part (bottom staff) begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. Dynamics include *p*, *cresc.*, and *pp*.

Violoncello and Contrabasso, second system. The Violoncello part (top staff) features a series of eighth notes, followed by a half note, and then a series of quarter notes. The Contrabasso part (bottom staff) features a series of eighth notes, followed by a half note, and then a series of quarter notes. Dynamics include *p*, *cresc.*, and *pp*.

Violoncello and Contrabasso, third system. The Violoncello part (top staff) features a series of eighth notes, followed by a half note, and then a series of quarter notes. The Contrabasso part (bottom staff) features a series of eighth notes, followed by a half note, and then a series of quarter notes. Dynamics include *p*, *sfz*, *dimin.*, and *pp*.

Basso. Um die Hälfte langsamer.

Violoncello and Contrabasso, fourth system. The Violoncello part (top staff) features a series of eighth notes, followed by a half note, and then a series of quarter notes. The Contrabasso part (bottom staff) features a series of eighth notes, followed by a half note, and then a series of quarter notes. Dynamics include *p* and *Bass tacet.*

Violoncello and Contrabasso, fifth system. The Violoncello part (top staff) features a series of eighth notes, followed by a half note, and then a series of quarter notes. The Contrabasso part (bottom staff) features a series of eighth notes, followed by a half note, and then a series of quarter notes. Dynamics include *p*, *pizz.*, and *arco*.

Violoncello and Contrabasso, sixth system. The Violoncello part (top staff) features a series of eighth notes, followed by a half note, and then a series of quarter notes. The Contrabasso part (bottom staff) features a series of eighth notes, followed by a half note, and then a series of quarter notes. Dynamics include *unis.* and *pizz.*

Violoncello and Contrabasso, seventh system. The Violoncello part (top staff) features a series of eighth notes, followed by a half note, and then a series of quarter notes. The Contrabasso part (bottom staff) features a series of eighth notes, followed by a half note, and then a series of quarter notes. Dynamics include *p*, *arco*, and *pp*.

VIOLONCELLO e CONTRABASSO.

DRITTE ABTHEILUNG.

Ziemlich langsam. Faust's Verklärung.

Nº 7. CHOR.

pp sehr gebunden

pp sehr gebunden

unis.

Basso

Cello.

cresc. p

cresc.

p

cresc.

f

p

pizz.

rit.

pizz.

rit.

attacca.

Etwas bewegter. Die Halben wie in Nº 7 die Viertel.

Cello Solo.

arco

mf

Colli Tutti.

arco

Nº 8.

Basso.

p

arco

p

ff

2

3

First system of musical notation for Violoncello and Contrabasso. The upper staff (treble clef) and lower staff (bass clef) both show a melodic line with a crescendo marking.

Second system of musical notation. The upper staff (treble clef) and lower staff (bass clef) both show a melodic line with a forte marking.

Third system of musical notation. The upper staff is labeled 'V.Cello Solo' and the lower staff is labeled 'V. Celli col Basso.'. The upper staff (treble clef) and lower staff (bass clef) both show a melodic line with a piano marking in the lower staff and a crescendo marking in the upper staff.

Fourth system of musical notation. The upper staff (treble clef) and lower staff (bass clef) both show a melodic line with a piano marking in both staves and a crescendo marking in the upper staff.

Fifth system of musical notation. The upper staff (treble clef) and lower staff (bass clef) both show a melodic line with a forte marking in the upper staff and a diminuendo marking in the lower staff.

Sixth system of musical notation. The upper staff (treble clef) and lower staff (bass clef) both show a melodic line. The system ends with an 'attacca' marking.

VIOLONCELLO e CONTRABASSO.

Langsam.

Nº 9.

Basso Solo

Wie Fel - sen-abgrund mir zu Fü - ssen auf tie - fem Abgrund lastend ruht, wie

Violoncello col Basso

dimin. *p*

tau-send Bäche strahlend fliessen zum grausen Sturz des Schaums der Flut. wie stark mit eignen kräftigen Triebe der

Viol. I.

Stamm sich in die Lüf - te: trägt, so ist es die allmächtige Lie-be, die Alles bildet, Alles hegt!

Cello.

cresc. *dimin.* *p*

Basso.

cresc. *dimin.* *p*

Lebhaft.

f *p*

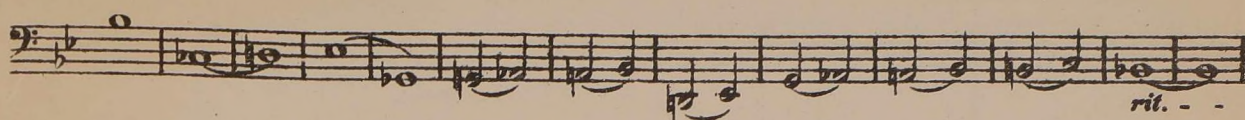
unis. *p* *f*

1 2 3 4 5

p

p

1 2 3 4 5 6 7



Etwas langsamer.
V. Celli

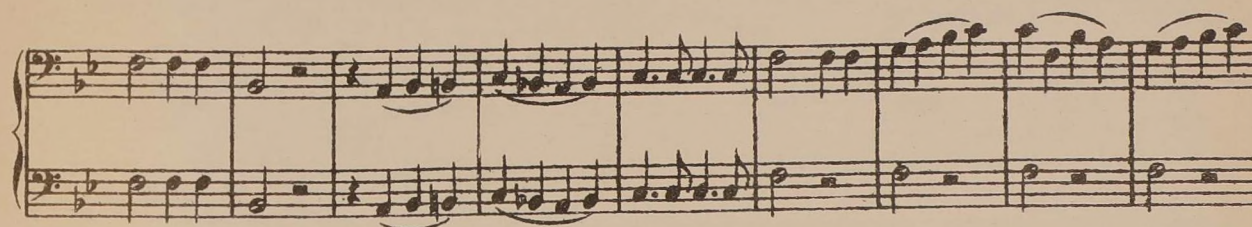
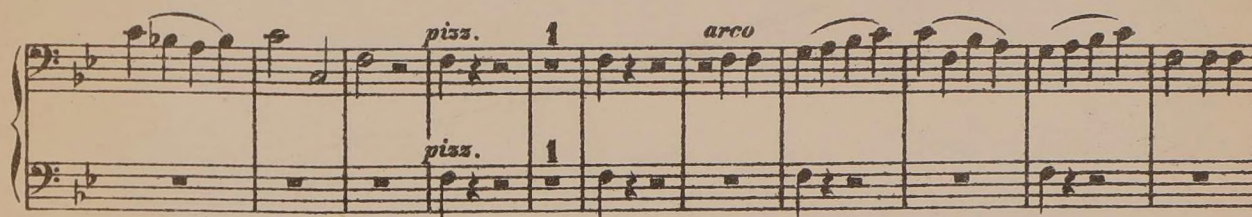
Die Viertel etwas schneller als vorher die Halben.

Bass-Solo.

p 1 2 3 4 5 6 7

Welchein Morgenwölken *pp*

p



VIOLONCELLO e CONTRABASSO.

First system of musical notation for Violoncello and Contrabasso. The Violoncello part (top staff) begins with a series of eighth notes, followed by a half note, and continues with a melodic line. The Contrabasso part (bottom staff) is mostly rests, with a few notes appearing later. Dynamics include *p* and *cresc.*

Lebhafter.

Second system of musical notation. The Violoncello part (top staff) features a series of eighth notes with accents. The Contrabasso part (bottom staff) has a few notes. Dynamics include *>>f* and *sf*.

Third system of musical notation. The Violoncello part (top staff) continues with eighth notes. The Contrabasso part (bottom staff) has a few notes. Dynamics include *p* and *sf*.

Fourth system of musical notation. The Violoncello part (top staff) features a series of eighth notes. The Contrabasso part (bottom staff) has a few notes. Dynamics include *p* and *fp*.

Fifth system of musical notation. The Violoncello part (top staff) features a series of eighth notes. The Contrabasso part (bottom staff) has a few notes. Dynamics include *p* and *fp*.

CHOR.
Ziemlich langsam.

Nº 10.

Sixth system of musical notation. The Violoncello part (top staff) features a series of eighth notes. The Contrabasso part (bottom staff) has a few notes. Dynamics include *f* and *ff*.

Seventh system of musical notation. The Violoncello part (top staff) features a series of eighth notes. The Contrabasso part (bottom staff) has a few notes. Dynamics include *pdim.*, *p*, and *rit.*

Allegretto. v. Cello

Eighth system of musical notation. The Violoncello part (top staff) features a series of eighth notes. The Contrabasso part (bottom staff) has a few notes. Dynamics include *p* and *Basso tacet.*

VIOLONCELLO e CONTRABASSO.

29

Cello.

Basso.

pizz.

cresc.

Cello.

p

furco.

A Bassi.

1 Cello

p

Bassi

f sf

Cello.

p

cresc.

ff

B

Cello divisi

mf *p*

Basso

mf *p*

unis.

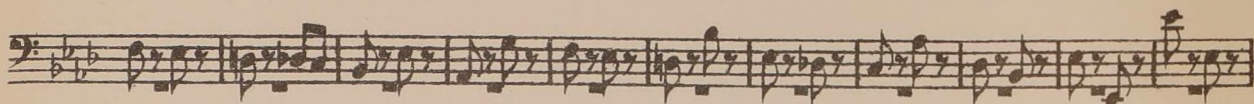
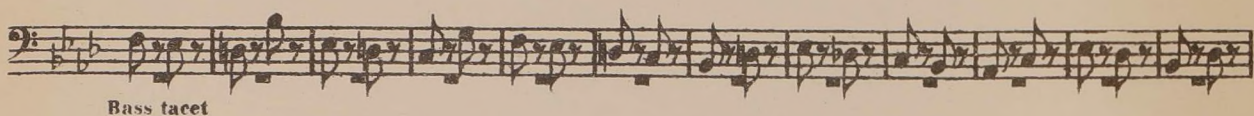
mf *p*

cresc. *f*

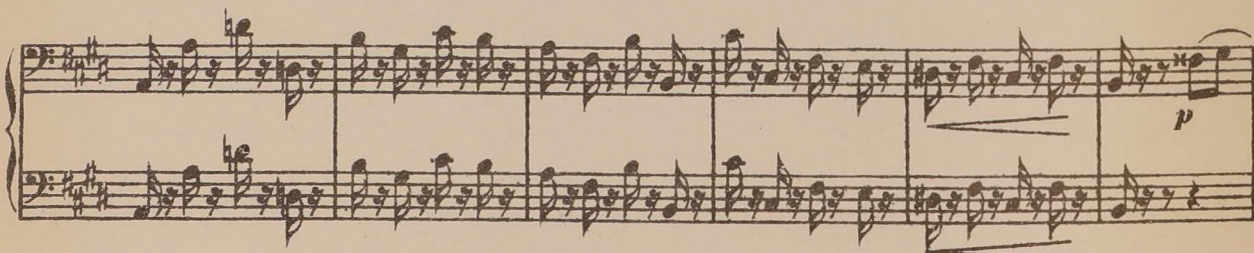
mf *p*

cresc. *f*

VIOLONCELLO e CONTRABASSO.



Um die Hälfte langsamer.



First system of musical notation for Violoncello and Contrabasso. The upper staff (Violoncello) and lower staff (Contrabasso) are shown. The key signature is D major (two sharps). The music features a complex, fast-moving melodic line in the upper staff and a more rhythmic, supporting line in the lower staff. Dynamics include *cresc.* and *p*.

Second system of musical notation for Violoncello and Contrabasso. The upper staff (Violoncello) and lower staff (Contrabasso) are shown. The key signature is D major. The music continues with similar melodic and rhythmic patterns. Dynamics include *p*.

Third system of musical notation for Violoncello and Contrabasso. The upper staff (Violoncello) and lower staff (Contrabasso) are shown. The key signature is D major. The music continues with similar melodic and rhythmic patterns. Dynamics include *p*.

Fourth system of musical notation for Violoncello and Contrabasso. The upper staff (Violoncello) and lower staff (Contrabasso) are shown. The key signature is D major. The music continues with similar melodic and rhythmic patterns. Dynamics include *p* and *poco rit.*.

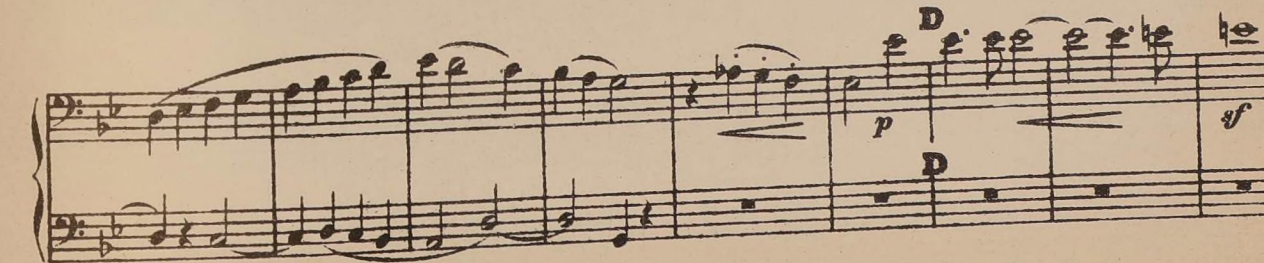
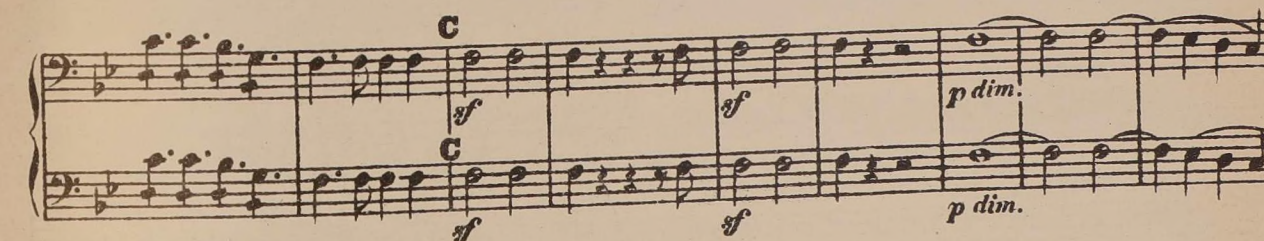
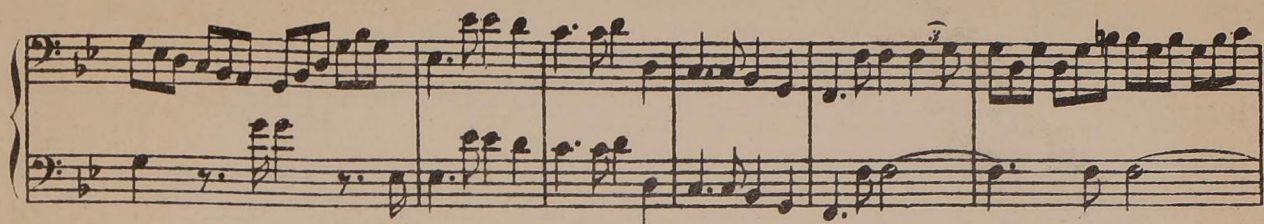
Etwas langsamer.

Fifth system of musical notation for Violoncello and Contrabasso. It consists of three staves: Cello I., Cello II., and Bass. Each staff has a bass clef and is in the key of D major. The music continues with similar melodic and rhythmic patterns. Dynamics include *p*, *pp*, and *ten.*.

VIOLONCELLO e CONTRABASSO.

Die Viertel wie vorher die Achtel.

The musical score is written for Violoncello and Contrabasso. It begins with the instruction "Die Viertel wie vorher die Achtel." (The quarters like before the eighths). The first system includes dynamic markings *p*, *cresc.*, and *f*, along with articulation marks like accents and slurs. The subsequent systems show complex rhythmic patterns with many beamed notes. The key signature has one flat, and the time signature is common time (C).



VIOLONCELLO e CONTRABASSO.

ff

ff

ff

E

E

dim. p

cresc. -

cresc. -

ff

ff

ff

sf

sf

sf

p

Längere Pause.

sf

sf

sf

sf

Langsam.

Nº 11.

Hier ist die Aussicht frei, der Geister hoben, dort ziehen Frauh vor-bei, schwebend nach o-ben,

Cello I.

Basso tacet.

p Cello II.

Cello I. II.

die Herrliche mit-ten im: im Sternenkran-ze

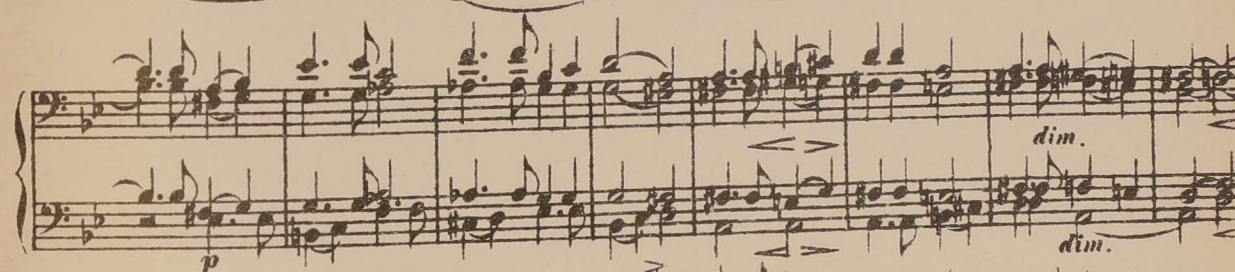
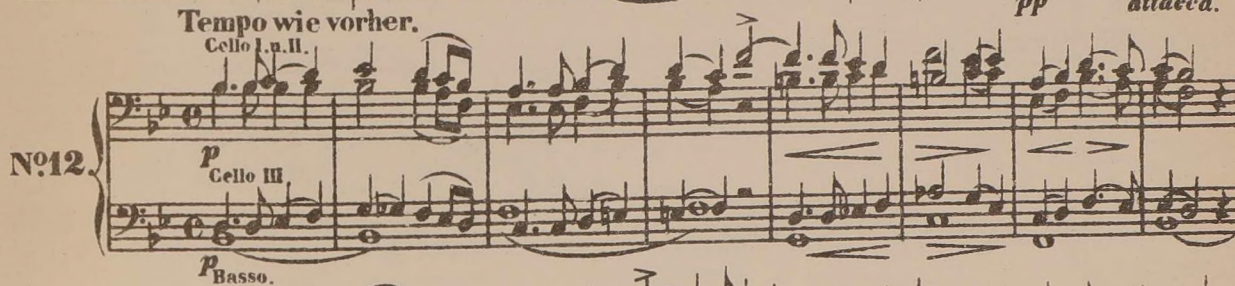
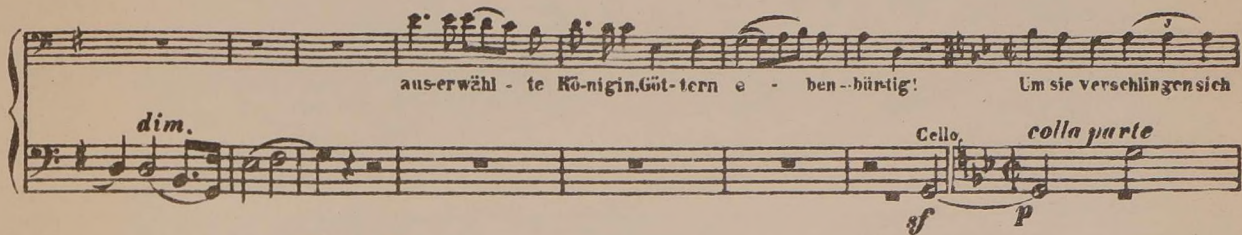
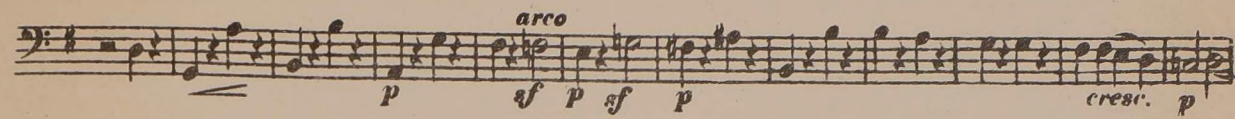
pizz.

pizz.

Basso pp

VIOLONCELLO e CONTRABASSO.

35



VIOLONCELLO e CONTRABASSO.

Die Viertel etwas schneller als vorher.

V. Cello col Basso

Die Viertel etwas schneller.

V. Cello col Basso

Nach u. nach lebhafter.

Noch lebhafter.

VIOLONCELLO e CONTRABASSO.

37

Cello.
Basso.

Gretchen.
un poco rit. -

Ver-günne mir, ihn zu be-leh-ren, noch blendet ihn der

Cello Solo

pp un poco rit. -

a tempo. Die Vortragsbezeich-nungen genau zu beachten.
Tutti Celli e Basso.

Celli I. u. II.
Celli III.
Basso.

ritard.

ritard.

Jungfrau, Mutter, Köni-gin, Göttin, bleibe gnädig!

attaca.

VOLONCELLO e CONTRABASSO.

Die Halben etwas langsamer als vorher.

Nº 13.

pp
pp
cresc. - poco
cresc. - poco
a - poco - cresc. p
a - poco - cresc. p
p
p
p

Lebhaft.

f
f
unis.
B
dimin. p
1

VIOLONCELLO e CONTRABASSO.

39

1 1 *f sf p p*

cresc. cresc.

cre - - - seen - - - do ff sf

D D 3 p p

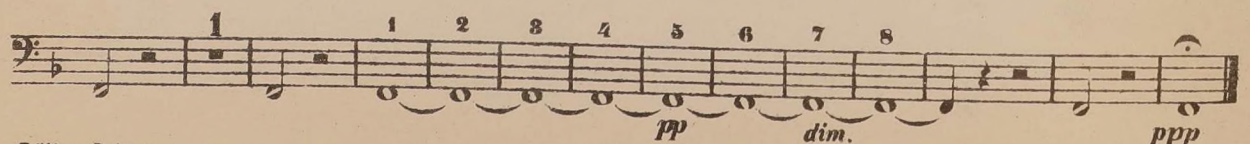
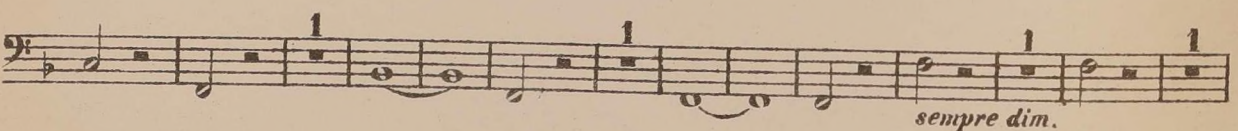
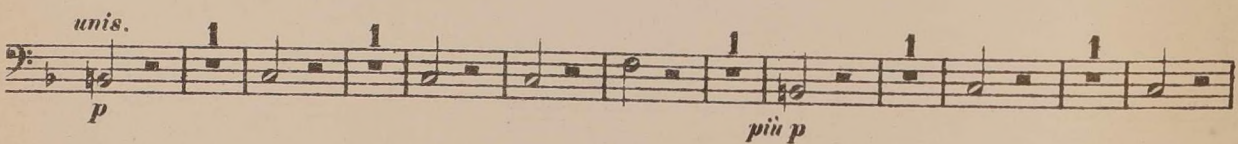
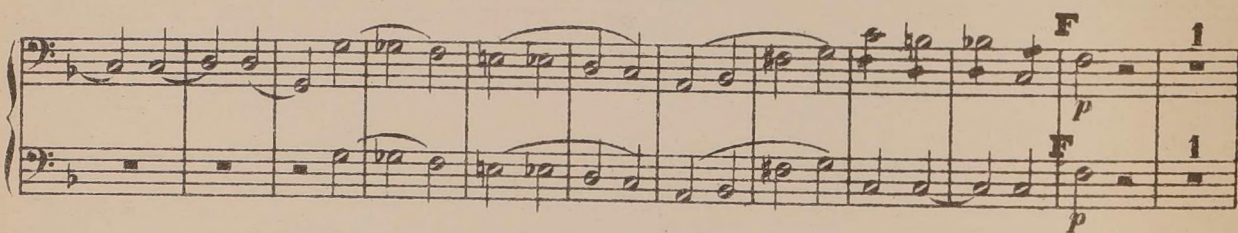
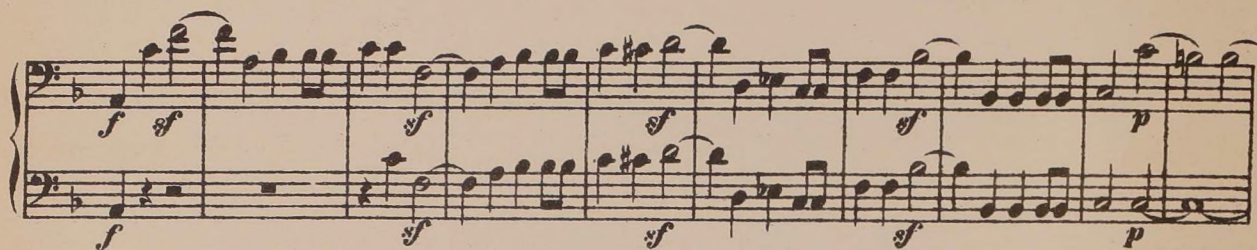
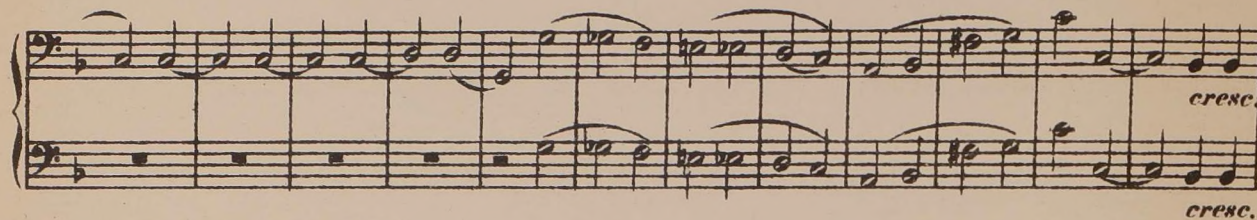
sf sf sf sf sf sf p cresc.

sf cresc. sempre sf cresc. sempre sf

E E sf sf sf sf sf

VIOLONCELLO e CONTRABASSO.

Bewegter.



ANHANG.

41

VIOLONCELLO e CONTRABASSO.

Die Halben etwas langsamer als vorher.

unis. Viole. Die Viertel etwas schneller als vorher die Halben.

Solo.

unis. V. Cello. Basso tacet.

VIOLONCELLO e CONTRABASSO.

Tutti.
p *unis.*
Basso *pp*

B Cello Basso

1 *ten. ten. ten.*

cresc. *ff* *p*

pp Cello Basso

2 *p*

unis. *cresc.* *pp* *f* *f* *f* **D** 2

pp 2 *pp* 1^a II.

unis. **E** **E**

sf *sf* **I** **I**

VIOLONCELLO e CONTRABASSO

43

ritard. Fa tempo

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F. A. KUMMER

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Op. 60

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1994	Schröder: Die ersten Übungen.				
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2063	Bach, Ph. Em.: Sonate G moll.	3700	Herzogenberg: Op. 62 Legenden f. Viola u. Klav.	3189a/c	Berens: Op. 95, 3 leichte Trios.
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1997	— Op. 15 Duo D moll.	2549	Sitt: Op. 39 Albumblätter für Viola u. Klavier.	763	Hummel: Op. 12, 83, 93, Trios.
2207	— Op. 25 Duo F moll.	1415	Spohr: Op. 13 Duo für Viola und Violine.	1345	Kiel: Op. 33 Trio.
2064	— Op. 96, 4 Salonstücke.			3339a/b	Klassische Stücke, 2 Bände.
2702	— Op. 117, 3 lyrische Stücke.			2641	Marschner: Romanze.
2876	— Op. 126 Moderne Suite.			3363/65	Meister für die Jugend, 3 Bände.
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2830	— Op. 46 Peer Gynt-Suite I.			3256	— Op. 71, Suite.
3517	— Op. 55 Peer Gynt-Suite II.			193	Mozart: Sämtliche Trios (David).
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8625	Liszt-Singer: Meditation.			3051	Sinding: Op. 64 Trio A moll.
2810/12	Meister für die Jugend (Goltermann), 3 Bände.			3136	— Op. 87 Trio C dur.
1785a	Mendelssohn: Original-Kompositionen.			2835a/b	Sitt: Op. 63, 2 leichte Trios.
8540	Mendelssohn, Arnold: Op. 70 Sonate F moll.			3466	Volkmann: Op. 5 Trio B moll.
2979	Molique: Op. 45 Konzert (Hausmann).			1473	Weber: Op. 63 Trio.
2170	Mozart: Fagott-Sonate (Grützmacher).				
2241	Popper: Op. 69 Suite.				
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HARMONIUM.		QUARTETTE. STREICHQUARTETTE.		STREICH-TRIOS.	
8598a/b	Karg-Elert: Op. 99 Harmoniumschule, 2 Bände.	2739a/b	Quartett-Album: Originale u. Arrangements, 2 Bd.	194	Beethoven: Trios und Serenaden.
2179	Reinhard: Harmoniumschule.	195a/c	Beethoven: Streichquartette, 3 Bände.	1419	Mozart: Divertimento Es dur.
		3336	Boccherini: 9 ausgewählte Quartette.	3453a/b	Reger: Op. 141a/b, 2 Trios.
		1346	Cherubini: 3 Streichquartette.		
		2192	Dittersdorf: Streichquartett.		
		2489	Grieg: Op. 27 Quartett G moll.		
		3209	— Unvollendetes Quartett F dur.		
		15	Haydn: Sämtliche 83 Streichquartette.		
		289a/b	— 15 berühmte Streichquartette, 2 Bände.		
		3399	Klose: Quartett Es dur.		
		1742	Mendelssohn: Sämtliche Streichquartette.		
		3475	Mendelssohn, Arnold: Op. 67 Quartett.		
		16	Mozart: 10 berühmte Streichquartette.		
		17	— Die anderen 17 Streichquartette.		
		3284	Reger: Op. 121 Quartett F moll.		
		168a/b	Schubert: Streichquartette, 2 Bände.		
		3220	— 4 ausgewählte Quartette.		
		2879	Schumann: Op. 41 Streichquartette.		
		3067	Sinding: Op. 70 Streichquartette.		
		2635	Smetana: Aus meinem Leben.		
		3172a/c	Tschaikowsky: Op. 11, 22, 80, 8 Streichquartette.		
ORGEL.		VIOLA.		BLASINSTRUMENTE.	
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2884	Rinck: Prakt. Orgelschule, Teil I (Hänlein).			2417	Demnitz: Elementarschule für Klarinette.
2240a/b	Ritter: Praktische Orgelschule, 2 Bände.			2418	Hinke: Praktische Elementarschule für Oboe.
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2179	Reinhard: Harmoniumschule.	2530	Dotzauer: Op. 155 Violoncelloschule (Schröder).	8529	Panofka: Gesangs-ABC.
		3247	Kummer: Op. 60 Violoncelloschule (Becker).	2190	Stockhausen: Gesangsmethode.
				2073	Vaccal: Praktische Schule des italien. Gesanges.
				1445	Winter: Singschule.

SCHULEN