



No. 987 a.

BEEETHOVEN

Streich-Trios zu 4 Händen

Trios pour Instruments à cordes à 4 mains — String Trios for Piano Duet.

Opus 3, 8 und 25.

G. SCHIRMER,
35 UNION SQUARE, NEW YORK.

338616



Duos, Trios,
Quartette, Quintette, Sextette

von

L. VAN BEETHOVEN

für Pianoforte zu vier Händen

arrangirt von

Hugo Ulrich u. Rob. Wittmann.

8256.

LEIPZIG
C. F. PETERS.

Fr. Baumgarten del.

Lith v. C. C. Roder Leipzig

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G. SCHIRMER,
35 UNION SQUARE, NEW YORK.

Secondo.

SERENADE.

(Flöte, Violine, Viola.)

Beethoven, Op. 25.

Entrata.
Allegro.

The musical score is written for piano and features a variety of dynamics and articulations. The first system begins with a forte (f) dynamic in the bass staff and a piano (p) dynamic in the treble staff. The second system includes a crescendo (cresc.) and forte (f) dynamic in the bass staff, and a piano (p) dynamic in the treble staff. The third system features a crescendo (cresc.) and forte (f) dynamic in the bass staff, and a piano (p) dynamic in the treble staff. The fourth system includes a piano (p) dynamic in the bass staff and a forte (f) dynamic in the treble staff. The fifth system concludes with a first ending marked 'Fine' and a second ending, both featuring a crescendo (cresc.) and forte (f) dynamic in the bass staff, and a piano (p) dynamic in the treble staff.

Primo.

71

SERENADE.

(Flöte, Violine, Viola.)

Entrata.
Allegro.

Beethoven, Op. 25.

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

Secondo.

First system of musical notation for the 'Secondo' section, measures 1-4. The music is in G major (one sharp) and 3/4 time. It features a piano introduction with a treble staff of eighth-note chords and a bass staff of eighth-note patterns. Dynamics include *p* (piano) and *sf* (sforzando). The system concludes with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

Second system of musical notation for the 'Secondo' section, measures 5-8. This system continues the piano introduction with similar textures. Dynamics include *p*, *sf*, and *cresc.* (crescendo). It also features first and second ending brackets labeled '1.' and '2.'.

L'entrata da capo, ma senza replica.

Tempo ordinario d'un Menuetto.

First system of musical notation for the 'Tempo ordinario d'un Menuetto' section, measures 1-4. The music is in G major and 3/4 time. It begins with a piano introduction marked *p*. The melody in the treble staff is characterized by eighth-note patterns.

Second system of musical notation for the 'Tempo ordinario d'un Menuetto' section, measures 5-8. This system continues the minuet with dynamic markings of *f* (forte) and *p* (piano). It includes repeat signs and first/second ending brackets.

Third system of musical notation for the 'Tempo ordinario d'un Menuetto' section, measures 9-12. This system concludes the minuet with dynamic markings of *f*, *p*, and *sf*. It features repeat signs and first/second ending brackets, ending with a *Fine.* marking.

L'entrata da capo, ma senza replica.

Tempo ordinario d'un Menuetto.

Fine.

Trio I.

The musical score for Trio I, Secondo, is presented in five systems. The first two systems are in bass clef, and the last three are in treble clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1: Bass clef. Dynamics: *p*, *p*, *dimin.*

System 2: Bass clef. Dynamics: *p*, *dimin.*

System 3: Treble clef. Dynamics: *p*, *p*

System 4: Treble clef. Dynamics: *f*, *p*, *f*, *p*

System 5: Treble clef. Dynamics: *f*, *p*, *sf*, *p*, *sf*

Secondo.

Trio II.

p *stacc.*

p *f* *p*

pp *stacc.* *f*

Mennuetto da capo senza replica.

Allegro molto.

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

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

Trio II.

Primo.

77

p

tr

f

p

f

Menuetto da capo senza replica.

Allegro molto.

f

ff

p

f

Secondo.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first eight measures of the piece. The second system contains the final four measures, which conclude with a double bar line. The notation includes a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble staff, while the bass staff provides a simple harmonic accompaniment. Dynamics such as *p* (piano) and *decresc.* (decrescendo) are indicated throughout the score.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with a key signature of two sharps and contains whole rests. Dynamic markings include *pp* (pianissimo) and *cresc.* (crescendo). The system concludes with a repeat sign and a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a bass clef and a key signature of one flat (B-flat). The voice part is in the upper register, featuring a soprano clef and a key signature of one flat. The tempo is marked 'Allegretto' and the time signature is 3/4. The score consists of 12 measures. The piano part begins with a series of chords and single notes, while the voice part enters in the second measure with the melody. The piano part includes dynamic markings: *p sf*, *sf*, *p*, and *sf*. The voice part includes dynamic markings: *sf*, *sf*, *sf*, *sf*, and *sf*. The score ends with a double bar line.

p *p* *decresc.*

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

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *ff*

sf *sf* *sf* *sf* *sf* *p* *2* *sf*

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

Coda.

Musical score for the Coda section. The piano part (left) begins with a *p* (piano) dynamic, followed by *pp* (pianissimo), and then *sf* (sforzando) in the right hand. The grand staff continues with *sf* and *ff* (fortissimo) dynamics. The music is in 2/4 time and ends with a double bar line.

Andante con Variazioni.

Musical score for the Andante con Variazioni section. The piano part (left) begins with a *p* (piano) dynamic. The grand staff continues with a *cresc.* (crescendo) marking, followed by a *p* (piano) dynamic. The music is in 2/4 time and ends with a double bar line.

Musical score for the Andante con Variazioni section. The piano part (left) begins with a *p* (piano) dynamic. The grand staff continues with a *cresc.* (crescendo) marking, followed by a *p* (piano) dynamic. The music is in 2/4 time and ends with a double bar line.

Musical score for the Andante con Variazioni section. The piano part (left) begins with a *p* (piano) dynamic. The grand staff continues with a *cresc.* (crescendo) marking, followed by a *p* (piano) dynamic. The music is in 2/4 time and ends with a double bar line.

Var. I.

Musical score for the Var. I section. The piano part (left) begins with a *p* (piano) dynamic. The grand staff continues with a *p* (piano) dynamic, followed by a *dimin.* (diminuendo) marking. The music is in 2/4 time and ends with a double bar line.

Coda.

Musical score for the Coda section, measures 1-8. The piece is in B-flat major and 2/4 time. The first system contains measures 1-4, and the second system contains measures 5-8. Dynamics include *p*, *pp*, *sf*, *f*, and *ff*. A first ending bracket spans measures 7 and 8.

Andante con Variazioni.

Musical score for the Andante section, measures 1-8. The piece is in B major and 2/4 time. The first system contains measures 1-4, and the second system contains measures 5-8. Dynamics include *p*, *sf*, and *cresc.*. A first ending bracket spans measures 7 and 8.

Musical score for the Andante section, measures 9-16. The piece is in B major and 2/4 time. The first system contains measures 9-12, and the second system contains measures 13-16. Dynamics include *p*, *sf*, and *p*. A first ending bracket spans measures 15 and 16.

Var. I.

Musical score for Variation I, measures 1-8. The piece is in B major and 2/4 time. The first system contains measures 1-4, and the second system contains measures 5-8. Dynamics include *p*.

Musical score for Variation I, measures 9-16. The piece is in B major and 2/4 time. The first system contains measures 9-12, and the second system contains measures 13-16. Dynamics include *cresc.*. First and second endings are marked with '1.' and '2.' respectively.

Secondo.

First system of the musical score for 'Secondo.' It consists of two staves. The left staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) and staccato marking. The right staff is in treble clef with the same key signature and time signature. It features a crescendo (*cresc.*) and a diminuendo (*dimin.*) marking. The system concludes with two first and second endings.

Var. II.

Second system of the musical score for 'Secondo.' It consists of two staves. The left staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) marking. The right staff is in treble clef with the same key signature and time signature. It features a crescendo (*cresc.*) marking. The system concludes with two first and second endings.

Third system of the musical score for 'Secondo.' It consists of two staves. The left staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) marking. The right staff is in treble clef with the same key signature and time signature. It features a crescendo (*cresc.*) and a diminuendo (*dimin.*) marking. The system concludes with two first and second endings.

Var. III.

Fourth system of the musical score for 'Secondo.' It consists of two staves. The left staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) marking. The right staff is in treble clef with the same key signature and time signature. It features a cantabile marking and a trill (*tr*) marking. The system concludes with two first and second endings.

Fifth system of the musical score for 'Secondo.' It consists of two staves. The left staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) marking. The right staff is in treble clef with the same key signature and time signature. It features a first and second ending.

p *cresc.* *dimin.* 1. 2.

Var. II. *p* *cresc.* *staccato* *tr*

p *staccato*

cresc. *dimin.* 1. 2.

Var. III. *p* *p* 1. 2.

This musical score is for a piano piece, marked "Secondo." and "Coda." It is written for piano in G major (one sharp) and 2/4 time. The score consists of five systems of music, each with a grand staff (treble and bass clefs).

- System 1:** The piece begins with a *legato* marking. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. A *cresc.* marking appears towards the end of the system.
- System 2:** The right hand continues with eighth-note chords, and the left hand has a more active eighth-note line. Dynamics include *p* (piano), *cresc.*, and *mf* (mezzo-forte). The system concludes with two first and second endings, marked "1." and "2.", both featuring a *dimin.* (diminuendo) marking.
- System 3:** Labeled "Coda.", this system features a *p* (piano) dynamic. The right hand plays a melodic line with some triplets, while the left hand has a simple accompaniment.
- System 4:** The right hand continues with a melodic line, and the left hand has a simple accompaniment. A *cresc.* marking is present. The system ends with a *p* (piano) dynamic.
- System 5:** The final system of the piece. It features a *p* (piano) dynamic in the right hand and a *ff* (fortissimo) dynamic in the left hand towards the end. The piece concludes with a final chord in the right hand.

Primo.

85

p *cresc.* *p* 1. 2. *dimin.*

Coda.

p *p*

cresc. *p*

dolce *p* *pp*

Secondo.

Allegro scherzando e vivace.

First system of the 'Secondo' section, marked 'Allegro scherzando e vivace'. Dynamics include *p*, *cresc.*, and *p*. The section concludes with a *Fine* marking.

Trio.

Second system of the 'Trio' section. Dynamics include *p*, *pp*, and *f*. The section concludes with a *Fine* marking.

Adagio.

Allegro da capo.

Third system, marked 'Adagio'. Dynamics include *p*, *1*, and *p*. The section concludes with a *decresc.* marking and a *f* marking.

Primo.

87

Allegro scherzando e vivace.

Adagio.

Allegro vivace.

The musical score is written for piano and consists of five systems. The first system is a single system with a treble and bass staff. The second system is a grand staff with treble and bass staves. The third system is a grand staff with treble and bass staves. The fourth system is a grand staff with treble and bass staves. The fifth system is a grand staff with treble and bass staves. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *sf*, and *cresc.* There are also section markers A and B.

Primo.

89

Allegro vivace.

[illegible]

This musical score is for a piano piece, likely a second movement or section, as indicated by the title "Secondo." at the top. The score is written for piano (p) and features a variety of musical notations and dynamics.

The score is organized into five systems, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C).

System 1: The first system begins with a treble staff containing a series of eighth and sixteenth notes. The bass staff starts with a triplet of eighth notes, marked with a "3" and a "p" (piano) dynamic. The system concludes with a series of eighth notes in the treble staff.

System 2: The second system features a treble staff with a series of eighth notes, marked with a "sf" (sforzando) dynamic. The bass staff begins with a series of eighth notes, marked with a "1" (first ending) and a "sf" dynamic. The system concludes with a series of eighth notes in the treble staff, marked with a "cresc." (crescendo) dynamic.

System 3: The third system features a treble staff with a series of eighth notes, marked with a "sf" dynamic. The bass staff begins with a series of eighth notes, marked with a "f" (forte) dynamic. The system concludes with a series of eighth notes in the treble staff.

System 4: The fourth system features a treble staff with a series of eighth notes, marked with a "mf" (mezzo-forte) dynamic. The bass staff begins with a series of eighth notes, marked with a "2" (second ending) and a "1" (first ending) dynamic. The system concludes with a series of eighth notes in the treble staff.

System 5: The fifth system features a treble staff with a series of eighth notes, marked with a "p" (piano) dynamic. The bass staff begins with a series of eighth notes, marked with a "p" dynamic. The system concludes with a series of eighth notes in the treble staff, marked with a "1." (first ending) and a "2." (second ending) dynamic.

The musical score is written for a piano and a violin (Primo). It consists of five systems of two staves each. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score includes various musical notations such as dynamics (*sf*, *f*, *p*, *cresc.*), articulation (accents, slurs), and repeat signs with first and second endings. The first system begins with a piano introduction in the left hand, followed by a violin entry. The second system continues the piano part with a crescendo. The third system features a piano part with a crescendo and a violin part with a crescendo. The fourth system includes a piano part with a crescendo and a violin part with a crescendo. The fifth system concludes with a piano part and a violin part, including first and second endings.

Secondo.

The musical score is written for piano and bass. It consists of four systems of staves. The key signature is two sharps (F# and C#). The first system features a piano staff with a series of chords and a bass staff with a melodic line. Dynamics include *fz* (forzando) and a final measure marked with a double bar line and the number 11. The second system begins with a piano (*p*) dynamic in the piano staff, followed by a forte (*f*) section, and ends with a section marked *sf* (sforzando) and a fermata. The third system continues with *sf* and *p* dynamics, featuring a series of chords in the piano staff and a melodic line in the bass staff. The fourth system concludes with a *sf* dynamic, a crescendo mark (>), and a piano (*p*) section.

Primo.

93

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, featuring a piano and a vocal soloist. The score is in D major and 3/4 time. It includes a piano introduction, a vocal solo, and a piano accompaniment. The piano part features a prominent triplet figure in the right hand and a steady eighth-note accompaniment in the left hand. The vocal solo is a melodic line with various ornaments and dynamics. The score is divided into sections labeled D and E.

Secondo.

The musical score is written for piano and bass. It consists of five systems of staves. The key signature is one sharp (F#). The score includes various dynamics and tempo markings.

System 1: Treble and Bass staves. Dynamics: *p*, *cresc.*, *cresc.*, *ff*, *sf*, *sf*.

System 2: Treble and Bass staves. Dynamics: *sf*, *p*, *cresc.*, *p*, *ff*.

System 3: Treble and Bass staves. Dynamics: *cresc.*, *ff*, *pp*, *cresc.*, *sf*.

System 4: Treble and Bass staves. Tempo markings: *a tempo*, *Presto.*. Dynamics: *rit. p*, *sf*, *p*, *ff*, *sf*, *sf*.

System 5: Treble and Bass staves. Dynamics: *sf*, *sf*, *ff*.

The musical score is written for piano and consists of five systems of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first system begins with a treble clef and a key signature of two sharps. It features a series of eighth-note runs in the right hand, with dynamics ranging from *cresc.* to *ff*. The second system continues the eighth-note runs in the right hand, with a *p* dynamic in the left hand. The third system features a series of eighth-note runs in the right hand, with dynamics ranging from *sf* to *ff*. The fourth system begins with a *p rit.* marking, followed by a *p* dynamic, and then a *sf* dynamic. The fifth system begins with a *ff* dynamic, followed by a *sf* dynamic, and then a *ff* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

cresc. *cresc.* *sf* *sf* *sf* *sf* *ff*

cresc. *p* *sf*

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

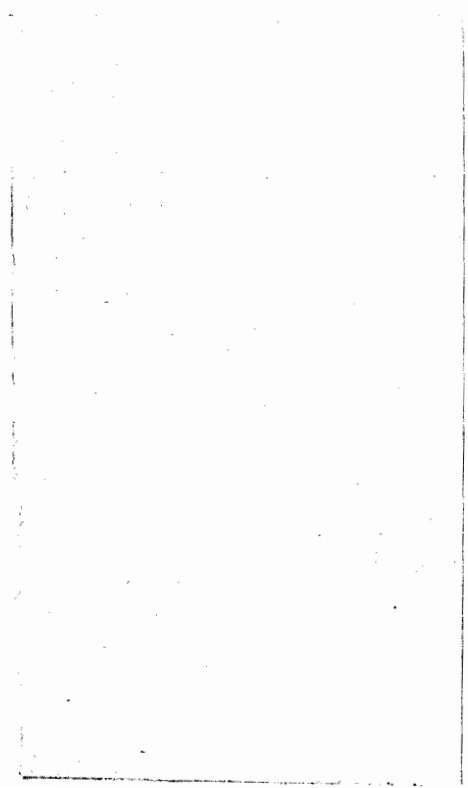
a tempo *p rit.* *p* *sf* *ff* *sf* *sf*

ff *sf* *sf*

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No.	Klavier zu 4
	(Arrangements v. Horn,
224/5	Bach, J. S. , Orgelcomp.
226	— 3 Orchester-Suiten
2069	— Orchester-Suite
227a	— Beliebte kleine
1056	Bach, Ph. E. , Sinfonie Daur
1057	Bach, W. F. , Orgelconcert.
285	Beethoven , Sämtl. Original-Composit.
	— Sinfonien Band I No. 1—5.
	— do. Band II No. 6—9.
985a/d	— Violin-Sonaten, 4 Bände.
986a/b	— Violoncell-Sonaten, 2 Bände.
987a/b	— Streich-Trios, 2 Bände.
988a/b	— Klavier-Trios, 2 Bände.
989a/b	— Op. 18 Streichquartette, 2 Bde.
989c/d	— Op. 59, 74 do. 2 Bde.
989e/f	— Op. 95, 127 u. 130, 131 do. 2 Bde.
989g	— Op. 132, 133, 135 do.
990	— Op. 4, 29, 137, Streichquintette.
991	— Op. 16, 71, 81, Klavierquintett, Sextette.
11	— Op. 20 Septett.
992a	— Op. 15, 19, Klavierconcerte.
992b	— Op. 37, 58, Klavierconcerte.
992c	— Op. 73 Klavierconc. Op. 80 Fant.
992d	— Op. 61 Violinconcert.
992e	— Op. 56 Triple-Concert.
370	Burgert , Deutsche Reigen.
1921/4	Chopin , Walzer, Mazurkas, Polonaisen, Nocturnes, 4 Bände.
1323	Clementi , Original-Sonaten.
1979	— Op. 36 Sonatinen, arrangirt.
2440a	Diabelli , Op. 24, 54, 58, 60, Sonatinen.
2440b	— Op. 163 Jugendfreuden.
2441	— Op. 150 Sonates mignonnes.
2442	— Op. 149 Uebungsstücke.
2443a	— Op. 32, 33, 37, Sonaten.
2443b	— Op. 38, 73, Sonaten.
2649	Dvořák , Polonaise.
1060/61	Enke , Op. 6 u. Op. 8 Melod. Uebungsstücke im Umfang von 5 Tönen.
2515a/b	Fuchs , Op. 48 Traumbilder, 2 Hefte.
1005	Gade , Op. 18 Märsche.
2718	Goldmark , Op. 45 Scherzo.
2430	Grieg , Op. 11 Concert-Ouverture.
1439	— Op. 14 Symphonische Stücke.
2719	— Op. 19 No. 2 Brautzug.
2697	— Op. 56 Sigurd Jorsalfar.
2698	— Op. 56 No. 3 Huldigungsmarsch.
2700	— Op. 27 Quartett.
2419	— Op. 34 Elegische Melodien.
2056	— Op. 35 Norwegische Tänze.
2156	— Op. 37 Walzer-Capricen.
2266	— Op. 40 Holberg-Suite.
2432	— Op. 46 Peer Gynt-Suite I.
2663	— Op. 55 Peer Gynt-Suite II.
2659	— Op. 55 No. 2 Arabischer Tanz.
1058	Händel , 5 Fugen.
2591	— 6 Orgelconcerte.
2695	— Dmoll-Concert.
186a/d	Haydn , 24 Sinfonien, 4 Bände.
993a/b	— 8 Trios, 2 Bände.
994a/d	— 15 Quartette, 4 Bände.
2596	Hiller , Op. 106 Operette ohne Text.

No.	Klavier zu 4 Händen.
725	Hummel , S. Septet.
2173	Jensen , Op. 18 Klavierstücke.
1062	Kalliwoda , Op. 27, 189, Walzer.
1006	Kiel , Op. 6 Sonatinen.
728	Kuhlau , Op. 44, 66, Orig.-Sonatinen.
1980	— Op. 20 Sonatinen, arrangirt.
1382b	Lanner-Album , (Beliebte Walzer).
1011	Loeschhorn , Op. 51 Tonbilder.
2136	— Op. 182 Kinderstücke.
1715	Mendelssohn , Orig.-Compositionen.
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1718	— Op. 18, 87, Quintette.
1719	— Op. 12, Op. 44 No. 1-3 Quartette.
1720	— Op. 49, 66, Trios.
1721	— 2 Concerte f. Klav. u. Violonconc.
1722	— 45 berühmte Lieder u. Gesänge.
1723	— Lieder ohne Worte.
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1784	— Märsche.
2465	Moszkowski , Op. 8 Walzer.
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2228	— Op. 43 Cortège et Gavotte.
2748	— Op. 51 Fackeltanz.
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2621	— Ballet-Musik (Malagueña, Scherzo-Valse, Maur. Fantasia).
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187a/b	— 12 Sinfonien, 2 Bände.
995a/b	— 7 Trios, 2 Bände.
996	— Klavierquartette und Quintett.
997a/c	— 10 Streichquartette, 3 Bände.
998a/b	— 6 Streichquintette, 2 Bände.
999a/c	— 6 Concerte, 3 Bände.
1326	Onslow , Sonaten.
2720	Ruthardt , Lehrer und Schüler.
2132	Saint-Saëns , 4 Poëmes symphoniques.
2058	Scharwenka , X., Op. 41 Suite de Danses.
2059	— Op. 44 Walzer.
2165a/b	Schmitt, Jac. , Op. 208, 209, Sonatinen.
155a/c	Schubert , Smtl. Orig.-Comp. 3 Bde.
155d	— Supplement.
2016	— Album (Märsche, Polonaisen etc.)
749	— Sämtliche Märsche.
787	— Sämtliche Polonaisen.
719	— Sämtliche Tänze.
720/3	— Müllerin, Winterreise, Schwanengesang, 22 Lieder, 4 Bände.
770	— Op. 99, 100, Trios.
771	— Quartette, Am und Dm.
772	— Op. 114, 163, Quintette.
773	— Op. 166 Octett.
127	— Cdur-Sinfonie.
768	— Hmoll-Sinfonie.
1892	— 4 Sinfonien in 1 Bande.
1485	— Rosamunde (Entre-Actes, Balletmusik).
2347	Schumann , Sämtliche Original-Compositionen.
2347a	— Op. 66 Bilder aus Osten.
2348	— Sämtliche 4 Sinfonien.
2349	— Op. 52 Ouverture, Scherzo, Fin.

No.	Klavier zu 4 Händen.
2350/51	Schumann , Op. 44 u. 47 Quintett etc.
2352	— Op. 41 Streichquartette.
2353	— Op. 63 Trio.
2354	— Op. 46 Andante und Variat.
2355	— Op. 54 Concert.
2356	— Op. 15 Kinderscenen.
2357	— Op. 68 Jugendlbum.
2704	Sinding , Sinfonie D moll.
2701	Smetana , Quartett.
2597a/f	Spindler , Op. 296, 6 Sonatinen.
1042	Spohr , Op. 34 Nocturne.
1934	Strauss (Vater), Beliebte Tänze.
1108	Wagner , Kaisermarsch.
188a	Weber , Sämtl. Original-Composit.
188b	— Op. 21, 62, 65, 72, Composit.
1064	— Op. 79 Concertstück.
1330	Wohlfahrt , Op. 87 Kinderfreund.
1487	Csárdas-Album (Behr).
2752	Meister für die Jugend.
2753	Haydn , Mozart (Ruthardt).
2754	Beethoven , Schubert (do.).
1404a	Mendelssohn , Schumann (do.).
1404b	Melodien-Album (Köhler),
1404c	— Band I Volksmelodien.
2020	— „ II Opermelodien.
2021	— „ III Marsch- u. Tanzmelod.
1978a	Melodien-Album (Felix),
1978b	— 120 Volks- und Studentenlieder.
1109a	— 58 Opermel., Märsche, Tänze.
1109b	Pianoforte-Album I , (Original-Compositionen von Haydn, Mozart, Beethoven, Weber).
2200a/b	— II, (Arrangements: Beethoven, Chopin, Haydn, Mendelssohn).
1914	Neues Salon-Album.
1982	Band I.
2164b	Gade: Marsch. Grieg: Anitra's Tanz. Ungarischer Tanz (Behr).
2490a/d	Moszkowski: Cortège. Dvořák: Polonaise.
2468	Band II.
1187b	Grieg: Norwegischer Tanz.
1327	Scharwenka: Menuett. Burgert: Deutsche Reigen. Ungarischer Tanz (Behr).
2212	Ouverturen zu 4 Händen.
1898	Beethoven , Sämtliche Ouverturen.
2362	Bellini , Rossini , Ouverturen.
1405	Glück , Haydn , Méhul , Paër , Ouvert.
1406	Himmel , Schneider , Ouverturen.
2230a/h	Marschner , Ouverturen. (Templer, Vampyr etc.)
2230i	Mendelssohn , Sämtl. Ouverturen.
2272a/b	Mozart , Sämtliche Ouverturen.
1730	Schubert , Spohr , Ouverturen.
1794a/b	Schumann , Sämtliche Ouverturen.
1785	Suppé , Ouvert. (Dichter u. Bauer etc.)
1407	2 Bände.
2273a/c	Weber , Sämtliche Ouverturen.
1866a	
1866b	
2363a/d	
2364	
1226	
1408	

No.	Klavier-Auszüge zu 4 Händen.
381	Bach , Matthäus-Passion.
111/12	Beethoven , Fidelio, Egmont.
378	— Ruinen von Athen.
382	— Missa solemnis.
113/14	Bellini , Norma, Nachtwa...
380	Cimarosa , Heimliche Eh...
1132	Glück , Orpheus.
1133	Händel , Messias.
1134/5	Haydn , Schöpfung, Jahreszeiten.
118	Herold , Zampa.
1945	Kreutzer , Nachtlager.
2049	Lortzing , Zar und Zimmerma...
2050	— Waffenschmied.
1725/6	Mendelssohn , Paulus, Elias.
1727	— Sommernachtsstraum.
1728	— Walpurgisnacht.
1729	— Athalia.
1739	— Lobgesang.
119/20	Mozart , Don Juan, Figaro.
121/2	— Zauberflöte, Entführung.
1329	— Requiem.
1942	Nicolai , Lustige Weiber.
123	Rossini , Barbier.
2359	Schumann , Paradies und Peri.
2360	— Genoveva.
2361	— Faust.
1075	Spohr , Jessonda.
124/25	Weber , Freischütz, Oberon.
117	— Euryanthe.
1102	— Preciosa.
	2 Klaviere zu 4 Händen.
2200a/b	Bach , 2 Concerte, Cdur u. C moll.
1914	Chopin , Op. 73 Rondo.
1982	Clementi , Original-Sonaten.
2164b	Grieg , 2 Klavier z. Concc.
2494	— Op. 51 Romanze mit Violon.
2490a/d	— 2 Klavier zu 4 Sonaten.
2468	Kirchner , Op. 86 Walzer.
1187b	Liszt , Ungarische Fantasie (Behr).
1327	Mozart , Original-Composit.
2212	— Concert Es dur.
1898	Reinecke , Improvisata ü...
2362	Schumann , Op. 46 And...
	2 Klaviere zu 4 Händen.
1405	Beethoven , Septett.
1406	— Ouverturen.
2230a/h	— 8 Sinfonien.
2230i	— 9. Sinfonie.
2272a/b	Haydn , 6 Sinfonien in...
1730	Mendelssohn , Ouvertu...
1794a/b	— Sinfonie C moll.
1785	— Märsche.
1407	Mozart , Ouverturen.
2273a/c	— 3 Sinfonien C moll.
1866a	Schubert , Cdur-Sinfonie.
1866b	— Hmoll-Sinfonie.
2363a/d	Schumann , 4 Sinfonien.
2364	— Ouvert. zu Genoveva u. Manfred.
1226	Wagner , Kaisermarsch.
1408	Weber , Ouverturen.

Bei Bestellungen wolle man **nur**

ON PETERS.

Bei Bestellungen wolle man **nur** die Nummern angeben.

No.	Klavier zu 4 Händen.	No.	Klavier zu 4 Händen.	No.	Klavier zu 4 Händen.	No.	Klavier-Auszüge zu 4 Händen.
	(Arrangements v. Horn, Kirchner, Ulrich.)						
224/5	Bach, J.S., Orgelcompositionen, 2 Bde.	725	Hummel, S. und Nocturne.	2350/51	Schumann, Op. 44 u. 47 Quintett etc.	381	Bach, Matthäus-Passion.
226	— 3 Orchester-Suiten.	728	— Septet	2352	— Op. 41 Streichquartette.	111/12	Beethoven, Fidelio, Egmont.
2069	— Orchester-Suite No. 4.	1062	Jensen, Op. 18 Klavierstücke.	2353	— Op. 63 Trio.	378	— Ruinen von Athen.
227a	— Beliebte kleine Stücke.	1006	Kalliwoda, Op. 27, 169, Walzer.	2354	— Op. 46 Andante und Variat.	382	— Missa solemnis.
1056	Bach, Ph. E., Sinfonie D dur	728	Kiel, Op. 6 Sonatinen.	2355	— Op. 54 Concert.	113/14	Bellini, Norma, Nachtwanderer.
1057	Bach, W. F., Orgelconcert.	1980	Kuhlau, Op. 44, 66, Orig.-Sonatinen.	2356	— Op. 15 Kinderscenen.	380	Cimarosa, Heimliche Eh.
285	Beethoven, Samtl. Original-Composit.	1382b	— Op. 20 Sonatinen, arrangirt.	2357	— Op. 68 Jugendalbum.	1132	Gluck, Orpheus.
	— Sinfonien Band I No. 1—5.	1011	Lanner-Album, (Beliebte Walzer).	2704	Sinding, Sinfonie D moll.	1133	Händel, Messias.
	— do. Band II No. 6—9.	2136	Loeschhorn, Op. 51 Tonbilder.	2701	Smetana, Quartett.	1134/5	Haydn, Schöpfung, Jahreszeiten.
985a/d	— Violin-Sonaten, 4 Bände.	1715	Mendelssohn, Orig.-Compositionen.	2597a/f	Spindler, Op. 296, 6 Sonatinen.	118	Herold, Zampa.
986a/b	— Violoncell-Sonaten, 2 Bände.	1717	— Sinfonien, 2 Bände.	1042	Spoehr, Op. 34 Nocturne.	1945	Kreutzer, Nachtlager.
987a/b	— Streich-Trios, 2 Bände.	1718	— Octett.	1934	Strauss (Vater), Beliebte Tänze.	2049	Lortzing, Zar und Zimmermann.
988a/b	— Klavier-Trios, 2 Bände.	1718	— Op. 18, 87, Quintette.	1108	Wagner, Kaisermarsch.	2050	— Waffenschmied.
989a/b	— Op. 18 Streichquartette, 2 Bde.	1719	— Op. 12, Op. 44 No. 1-3 Quartette.	188a	Weber, Samtl. Original-Composit.	1725/6	Mendelssohn, Paulus, Elias.
989c/d	— Op. 59, 74 do. 2 Bde.	1720	— Op. 49, 66, Trios.	188b	— Op. 21, 62, 65, 72, Composit.	1727	— Sommernachtsstraum.
989e/f	— Op. 95, 127 u. 130, 131 do. 2 Bde.	1721	— 2 Concerte f. Klav. u. Violoncell.	1064	— Op. 79 Concertstück.	1728	— Walpurgisnacht.
989g	— Op. 132, 133, 135 do.	1722	— 45 berühmte Lieder u. Gesänge.	1330	Wohlfahrt, Op. 87 Kinderfreund.	1729	— Athalia.
990	— Op. 4, 29, 137, Streichquintette.	1723	— Lieder ohne Worte.			1739	— Lobgesang.
991	— Op. 16, 71, 81, Klavierquintett, Sextette.	1788	— Orgelcompositionen.	1487		119/20	Mozart, Don Juan, Figaro.
	— Op. 20 Septett.	1784	— Märsche.			121/2	— Zauberflöte, Entführung.
992a	— Op. 15, 19, Klavierconcerte.	2465	Moszkowski, Op. 8 Walzer.	2752	Csárdas-Album (Behr).	1329	— Requiem.
992b	— Op. 37, 58, Klavierconcerte.	2125	— Op. 12 Spanische Tänze.	2753	Meister für die Jugend.	1942	Nicolai, Lustige Weiber.
992c	— Op. 37, 58, Klavierconcerte.	2228	— Op. 43 Cortège et Gavotte.	2754	Haydn, Mozart (Ruthardt).	123	Rossini, Barbier.
992d	— Op. 73 Klavierconc. Op. 80 Fant.	2748	— Op. 51 Fackeltanz.		Beethoven, Schubert (do.)	2359	Schumann, Paradies und Peri.
992e	— Op. 61 Violoncellconcert.	2620	— Boabdil-Märsche.	1404a	Mendelssohn, Schumann (do.)	2360	— Genoveva.
370	— Op. 56 Triple-Concert.	2621	— — Ballet-Musik (Malagueña, Scherzo-Valse, Maur. Fantasia).	1404b	Melodien-Album (Köhler),	2361	— Faust.
1921/4	Bungert, Deutsche Reigen.		Mozart, Samtl. Orig.-Composit.	1404c	— Band I Volksmelodien.	1075	Spohr, Jessonda.
	Chopin, Walzer, Mazurkas, Polonaisen, Nocturnes, 4 Bände.	12	— 12 Sinfonien, 2 Bände.	2020	— „ II Opernmelodien.	124/25	Weber, Freischütz, Oberon.
1323	Clementi, Original-Sonaten.	187a/b	— 7 Trios, 2 Bände.	2021	— „ III Marsch- u. Tanzmelod.	117	— Euryanthe.
1979	— Op. 36 Sonatinen, arrangirt.	995a/b	— Klavierquartette und Quintett.	1978a	Melodien-Album (Felix),	1102	— Preciosa.
2440a	Diabelli, Op. 24, 54, 58, 60, Sonatinen.	997a/c	— 10 Streichquartette, 3 Bände.		Pianoforte-Album I, (Original-Compositionen von Haydn, Mozart, Beethoven, Weber).		
2440b	— Op. 163 Jugendfreuden.	998a/b	— 6 Streichquintette, 2 Bände.		— II, (Arrangements: Beethoven, Chopin, Haydn, Mendelssohn).		
2441	— Op. 150 Sonates mignonnes.	999a/c	— 6 Concerte, 3 Bände.	1978b			
2442	— Op. 149 Uebungsstücke.	1326	Onslow, Sonaten.		Neues Salon-Album.		
2443a	— Op. 32, 33, 37, Sonaten.	2720	Ruthardt, Lehrer und Schüler.		Band I.		
2443b	— Op. 38, 73, Sonaten.	2132	Saint-Saëns, 4 Poëmes symphoniques.		Gade: Marsch. Grieg: Anitra's Tanz. Ungarischer Tanz (Behr).		
2649	Dvořák, Polonaise.	2058	Scharwenka, X., Op. 41 Suite de Danses.	1109a	Moszkowski: Cortège. Dvořák: Polonaise.		
1060/61	Enke, Op. 6 u. Op. 8 Melod. Uebungsstücke im Umfang von 5 Tönen.	2059	— Op. 44 Walzer.		Band II.		
2515a/b	Fuchs, Op. 48 Traumbilder, 2 Hefte.	2165a/b	Schmitt, Jac., Op. 208, 209, Sonatinen.		Grieg: Norwegischer Tanz. Scharwenka: Menuett. Bungert: Deutsche Reigen. Ungarischer Tanz (Behr).		
1005	Gade, Op. 18 Märsche.	155a/c	Schubert, Samtl. Orig.-Comp. 3 Bde.				
2718	Goldmark, Op. 45 Scherzo.	155d	— Supplement.	1109b			
2430	Grieg, Op. 11 Concert-Ouverture.	2016	— Album (Märsche, Polonaisen etc.)		Ouverturen zu 4 Händen.		
1439	— Op. 14 Symphonische Stücke.	749	— Sämtliche Märsche.		Beethoven, Sämtliche Ouverturen.		
2719	— Op. 19 No. 2 Brautzug.	787	— Sämtliche Polonaisen.		Bellini, Rossini, Ouverturen.		
2697	— Op. 56 Sigurd Jorsalfar.	719	— Sämtliche Tänze.		Gluck, Haydn, Méhul, Paër, Ouvert.		
2698	— Op. 56 No. 3 Huldigungsmarsch.	720/3	— Müllerin, Winterreise, Schwanengesang, 22 Lieder, 4 Bände.		Himmel, Schneider, Ouverturen.		
2700	— Op. 27 Quartett.		— Op. 99, 100, Trios.		Marschner, Ouverturen. (Templer, Vampyr etc.)		
2419	— Op. 34 Elegische Melodien.	770	— Quartette, Am und Dm.		Mendelssohn, Sämtl. Ouverturen.		
2056	— Op. 35 Norwegische Tänze.	771	— Op. 114, 163, Quintette.	136	Mozart, Sämtliche Ouverturen.		
2156	— Op. 37 Walzer-Capricen.	772	— Op. 166 Octett.	141	Schubert, Spohr, Ouverturen.		
2266	— Op. 40 Holberg-Suite.	773	— Op. 166 Octett.	788	Schumann, Sämtliche Ouverturen.		
2432	— Op. 46 Peer Gynt-Suite I.	127	— Cdur-Sinfonie.	1065	Suppé, Ouvert. (Dichter u. Bauer etc.)		
2663	— Op. 55 Peer Gynt-Suite II.	768	— H moll-Sinfonie.	2690	2 Bände.		
2659	— Op. 55 No. 2 Arabischer Tanz.	1892	— 4 Sinfonien in 1 Bande.		Weber, Sämtliche Ouverturen.		
1058	Händel, 5 Fugen.	1485	— Rosamunde (Entre-Actes, Balletmusik).	1724			
2591	— 6 Orgelconcerte.		Schumann, Sämtliche Original-Compositionen.	135			
2695	— D moll-Concert.	2347	— Op. 66 Bilder aus Osten.	139			
186a/d	Haydn, 24 Sinfonien, 4 Bände.	2347a	— Sämtliche 4 Sinfonien.	2358			
993a/b	— 8 Trios, 2 Bände.	2348	— Op. 52 Ouverture, Scherzo, Fin.	1395a/b			
994a/d	— 15 Quartette, 4 Bände.	2349		138			
2596	Hiller, Op. 106 Operette ohne Text.						