

HERRN GEORG WIELAND,

Musiklehrer und Waldhornist in München, gewidmet.

fasten loose pa  
we with tapes

# Sonate

für

Waldhorn (oder Violoncell) und Klavier

von

## HERMANN EICHBORN.

Op. 7.

Die Hornpartie für Violoncell übertragen von Carl Hüllweck.

Horn + pia

Eigenthum der Verleger für alle Länder.

LEIPZIG und BRÜSSEL,  
BREITKOPF & HÄRTEL.

Pr. M. 3.50.  
Fr. 4.40.

Eingetragen in das Vereinsarchiv.

18475.

Paris, V. Durdilly & Co<sup>ie</sup>, 11 bis Boulevard Haussmann.



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# Sonate

für Waldhorn und Klavier  
von  
**Hermann Eichborn.**

Op. 7.



**Allegro assai.**

Waldhorn in F  
(oder Violoncell).



*f ben marcato* *p* *f*

**Klavier.**



*p* *mf* *p* *mf*



*f*

257  
174

408885

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The first staff begins with a *p* dynamic marking. The grand staff begins with a *p* dynamic marking and includes the instruction *marcato il basso* in the bass line.

Second system of musical notation, continuing the three-staff format. It features various rhythmic patterns and dynamic markings.

Third system of musical notation. The grand staff begins with a *mf* dynamic marking. The notation includes complex rhythmic figures and slurs.

Fourth system of musical notation. The grand staff begins with a *f* dynamic marking. The instruction *on:* appears in the bass line. The system concludes with a *mf* dynamic marking.

Fifth system of musical notation. The grand staff begins with a *f* dynamic marking. The system concludes with a *f* dynamic marking.

2123456789101112131415161718192021222324252627282930313233343536373839404142434445464748495051525354555657585960616263646566676869707172737475767778798081828384858687888990919293949596979899100

*c*

First system of musical notation, consisting of a vocal line and a piano accompaniment. The vocal line features a melodic phrase with a slur and an accent (^) over the first note. The piano accompaniment includes chords and moving lines in both hands.

Second system of musical notation. The piano accompaniment includes the instruction *marcato il basso* in the bass line. The system shows a continuation of the melodic and harmonic material.

Third system of musical notation, showing further development of the piano accompaniment with rhythmic patterns and chordal textures.

Fourth system of musical notation, continuing the piano accompaniment with various rhythmic and harmonic elements.

Fifth system of musical notation, concluding the page with piano accompaniment. It includes dynamic markings such as *p* (piano) in both the vocal and piano staves.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. The top staff begins with a rest followed by a half note, with a *mf* dynamic marking. The grand staff features a continuous eighth-note accompaniment in the bass and chords in the treble.

Second system of musical notation. The top staff has a half note with an accent (^) and a *f* dynamic marking. The grand staff continues with the eighth-note accompaniment and chords, with some chords marked with accents (^).

Third system of musical notation. The top staff has a half note with an accent (^) and a *f* dynamic marking. The grand staff continues with the eighth-note accompaniment and chords, with some chords marked with accents (^). A *ff* dynamic marking appears in the bass staff.

Fourth system of musical notation. The top staff has a half note with an accent (^) and a *f* dynamic marking. The grand staff continues with the eighth-note accompaniment and chords, with some chords marked with accents (^).

Fifth system of musical notation. The top staff has a half note with an accent (^). The grand staff continues with the eighth-note accompaniment and chords, with some chords marked with accents (^).

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A dynamic marking of *mf* is present in the vocal line.

Second system of musical notation. The vocal line continues with a half note C5, a quarter note B4, and a quarter note A4. The piano accompaniment maintains the rhythmic pattern. A dynamic marking of *mf* is present in the piano part.

Third system of musical notation. The vocal line has a whole rest, followed by a half note G4, and a quarter note A4. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand. Dynamic markings of *f* are present in both the vocal and piano parts.

Fourth system of musical notation. The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamic markings of *f* are present in both parts.

Fifth system of musical notation. The vocal line starts with a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamic markings of *ff*, *p*, and *f* are present. The system concludes with a double bar line. The instruction "ad libit." is written above the vocal line.



Andante.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a piano (*p*) dynamic and includes a slur over the first two measures. The piano accompaniment also starts with a piano (*p*) dynamic and features a melodic line in the right hand and a more rhythmic bass line in the left hand.

The second system continues the piece. The vocal line has a mezzo-forte (*mf*) dynamic marking and includes an accent (^) over the first note. The piano accompaniment also has a mezzo-forte (*mf*) dynamic marking and shows more complex harmonic textures in the right hand.

The third system shows the vocal line with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic marking later in the system. The piano accompaniment features a forte (*f*) dynamic marking and includes a slur over the right-hand part.

The fourth system continues with the vocal line marked mezzo-forte (*mf*) and piano (*p*). The piano accompaniment has a mezzo-forte (*mf*) dynamic marking and features a complex rhythmic pattern in the right hand.

The fifth system concludes the page. The vocal line has a mezzo-forte (*mf*) dynamic marking and includes an accent (^) over the final note. The piano accompaniment also features an accent (^) and a mezzo-forte (*mf*) dynamic marking.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The first measure of the top staff is marked with a piano (*p*) dynamic. The grand staff contains various rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The first measure of the top staff has an accent (^) above it. The final measure of the top staff is marked with a forte (*f*) dynamic. The grand staff continues with complex rhythmic and harmonic structures.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The first measure of the grand staff is marked with a mezzo-forte (*mf*) dynamic. The system features a mix of chords and melodic lines across the staves.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. The first measure of the top staff is marked with a forte (*f*) dynamic. The grand staff contains dense harmonic textures and melodic passages.

mf

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of chords in the right hand and a steady eighth-note bass line in the left hand.

f

p

rit.

Second system of musical notation. The piano part features a more active bass line with eighth notes and some chordal movement in the right hand. The tempo marking 'rit.' is present.

Grave.  
a tempo

Grave.  
a tempo

f

Third system of musical notation. The tempo is marked 'Grave. a tempo'. The piano part has a slower, more spacious feel with fewer notes per measure.

mf

p

ff

mf

p

Fourth system of musical notation. The piano part features a prominent, fast-moving eighth-note figure in the right hand, while the left hand continues with a steady bass line.

Vivace.

The musical score is written in 3/4 time and consists of four systems of staves. The first system includes a vocal line and piano accompaniment. The second and third systems are piano accompaniment. The fourth system features a vocal line and piano accompaniment with triplets. Dynamics include *mf*, *f*, and *fz*.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line begins with a rest and then features a melodic phrase starting with a dotted quarter note followed by an eighth note, marked with a *mf* dynamic. The piano accompaniment features a rhythmic pattern of eighth notes, with many of them grouped into triplets. The key signature has two flats, and the time signature is 3/4.

Second system of musical notation. The vocal line continues with a melodic line of eighth notes, some grouped in triplets. The piano accompaniment maintains the triplet eighth-note pattern in the right hand and provides a steady bass line in the left hand.

Third system of musical notation. The vocal line features a melodic phrase with a crescendo leading to a *fz* (forzando) dynamic. The piano accompaniment includes a section with a *fz* dynamic in the right hand, characterized by a series of chords and a more active bass line.

Fourth system of musical notation. The vocal line concludes with a melodic phrase. The piano accompaniment features a final section with a *fz* dynamic, consisting of a series of chords and a bass line that ends with a final cadence.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest followed by a quarter note G4, then a quarter rest, and finally a quarter note G4 with a fermata and a *mf* dynamic marking. The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. The right hand includes a triplet of eighth notes in the final measure. A *mf* dynamic marking is also present in the piano part.

Second system of musical notation. The vocal line consists of a continuous eighth-note triplet melody. The piano accompaniment features a steady eighth-note triplet bass line in the left hand and a corresponding eighth-note triplet melody in the right hand.

Third system of musical notation. The vocal line continues with the eighth-note triplet melody. The piano accompaniment maintains the eighth-note triplet bass line in the left hand and a more complex eighth-note triplet melody in the right hand.

Fourth system of musical notation. The vocal line is silent, indicated by a whole rest. The piano accompaniment continues with the eighth-note triplet bass line in the left hand and a melodic line in the right hand.

Fifth system of musical notation. The vocal line is silent, indicated by a whole rest. The piano accompaniment continues with the eighth-note triplet bass line in the left hand and a melodic line in the right hand.

First system of musical notation. The top staff is a single melodic line. The bottom two staves are a grand staff with piano accompaniment. Dynamics include *f* and *energio*.

Second system of musical notation. The top staff continues the melody. The bottom two staves feature piano accompaniment with chords and rhythmic patterns. Dynamics include *f*.

Third system of musical notation. The top staff has a melodic line. The bottom two staves show piano accompaniment with a steady eighth-note pattern in the bass. Dynamics include *p* and *mf*.

Fourth system of musical notation. The top staff has a melodic line. The bottom two staves show piano accompaniment with chords and rhythmic patterns. Dynamics include *mf* and *f*.

Fifth system of musical notation. The top staff has a melodic line. The bottom two staves show piano accompaniment with chords and rhythmic patterns. Dynamics include *sf*.

*poco ritard.*

*a tempo*  
*p*  
*a tempo*  
*ritard.*

*ritard.*

*ritard.*

*ritard.*



First system of musical notation. The vocal line (top staff) contains several triplet notes. The piano accompaniment (middle and bottom staves) features complex rhythmic patterns, including triplets and sixteenth notes.

Second system of musical notation. The vocal line continues with triplet notes. The piano accompaniment maintains its intricate rhythmic texture with various triplet figures.

Third system of musical notation. The vocal line has some rests. The piano accompaniment continues with triplet patterns. At the end of the system, there are markings: *Ped.* \* *Ped.* \*

Fourth system of musical notation. The vocal line is mostly silent. The piano accompaniment is marked *più tranquillo* and features a more flowing, melodic line in the right hand.

Fifth system of musical notation. The vocal line is marked *ritard.* and *Presto. a tempo*. The piano accompaniment is marked *ritard.* and *f con fuoco*. The system concludes with a double bar line.

# Compositionen für Bassethorn, Klarinette, Fagott und Oboe

im Verlage von Breitkopf & Härtel in Leipzig.

|   |      |
|---|------|
| <b>A. Für Bassethorn.</b>   |      |
| <b>Backofen, H.,</b> Abhandlung über das Bassethorn und Anweisung zur Klarinette . . . . .  | 5 —  |
| Op. 7. Concertante f. Harfe u. Bassethorn mit Begleitung eines Vell. Fdur . . . . .   | 3 —  |
| <b>Becher, J. G.,</b> Op. 1. Variationen f. d. Bassethorn mit Orchester. Fdur . . . . .   | 3 —  |
| Op. 3. Variationen (Romance de Dellamaria) f. d. Bassethorn mit Orchester. Fdur . . . . .   | 3 —  |
| <b>Mendelssohn, F.,</b> Op. 113 u. 114. 2 Concertstücke für Klarinette und Bassethorn mit Pianoforte. Nr. 1 Fmoll. Nr. 2 Dmoll. . . . . | 1 35 |
| Partitur à — 75 $\mathcal{P}$ . Stimmen . . . . .   | à    |
| <b>Wart, W. A.,</b> Kleine Stücke für 2 Bassethörner und Fagott . . . . .   | 1 50 |

## B. Für Klarinette.

### Konzerte u. Concertstücke für Klarinette m. Orch.

|  |   |
|--|---|
| <b>Backofen, H.,</b> Op. 10. Concertante für 2 Klar. mit Orchester. A dur . . . . .            | 4 —                                     |
| Op. 16. Concert. Es dur . . . . .  | 6 —                                     |
| Op. 24. Concert. Es dur . . . . .  | 6 —                                     |
| <b>Bärmann, H.,</b> Op. 12. 3 Airs variés. Es. B. Es. à . . . . .                              | 3 —                                     |
| Op. 26. Fantasie. Es dur . . . . .   | 7 —                                     |
| Op. 27. Concertino. Es dur . . . . .   | 4 50                                    |
| Op. 28. Concert. D moll . . . . .  | 6 —                                     |
| Op. 29. Andante mit Variationen. F dur . . . . .   | 2 —                                     |
| Op. 31. Sonate. Fmoll . . . . .  | 5 —                                     |
| Op. 32. Concertino. Es dur . . . . .   | 9 —                                     |
| Op. 33. Sonate. Fdur . . . . .   | 6 —                                     |
| Op. 34. Divertissement. As dur . . . . .   | 4 —                                     |
| Op. 35. Divertissement. Cdur . . . . .   | 6 —                                     |
| <b>Blatt, F. T.,</b> Op. 28. Introduction und Variationen (Barbier v. Sevilla). Bdur . . . . . | 4 —                                     |
| <b>Blum, C.,</b> Op. 123. Concertino. Esdur . . . . .  | 4 50                                    |
| Op. 126. Air polonais varié. Esdur . . . . .   | 7 —                                     |
| <b>Ermer, L.,</b> Op. 21. Fantasie u. Variationen. Cdur . . . . .                              | 6 —                                     |
| <b>Ermer, F.,</b> Concertino. Esdur . . . . .  | 6 —                                     |
| <b>Ermont, P.,</b> Op. 4. Concert. Esdur . . . . .   | 6 —                                     |
| <b>Erzli, F.,</b> Op. 45. Potpourri. Bdur . . . . .  | 2 —                                     |
| Op. 47. Concertante für Klar. u. Bass mit Orchester. Bdur . . . . .                            | 4 —                                     |
| <b>Erzd, Ferd.,</b> Op. 8. Introd. und Variationen (Sehnsuchtswalzer). Bdur . . . . .          | 5 —                                     |
| <b>Erwein, M.,</b> Op. 56. Concert. Bdur . . . . .   | 7 50                                    |
| <b>Fischer, M. G.,</b> Op. 11. Concert f. Klar. oder Oboe und Bass mit Orch. Cdur . . . . .    | 7 —                                     |
| <b>Fränke, S.,</b> Variationen und Rondo (Stimme von Portici). Bdur . . . . .                  | 6 —                                     |
| <b>Kummer, Gasp.,</b> Op. 11. Potpourri. Bdur . . . . .  | 4 50                                    |
| <b>Levre, X.,</b> Concert Nr. 4. Bdur . . . . .  | 4 —                                     |
| Concert Nr. 6. Bdur . . . . .  | 4 —                                     |
| <b>Lellmann, G. F.,</b> Romanze v. C. M. v. WEBER. Fdur . . . . .                              | 2 —                                     |
| <b>Lindpaintner, P.,</b> Op. 45. Rondeau brill. Esdur . . . . .                                | 4 50                                    |
| <b>Becher, J. G.,</b> Op. 4. Variationen. Bdur . . . . .                                       | 2 50                                    |
| <b>Wart, W. A.,</b> Concert (Köch.-Verz. 622). A dur . . . . .                                 | Partitur à 4. 65. Stimmen in Abschrift. |
| <b>Erll, F.,</b> Op. 9. Romance variée. Bdur . . . . .   | 3 —                                     |
| Op. 10. Concert. Es dur . . . . .  | 6 —                                     |
| Op. 11. Concert. Bdur . . . . .  | 7 —                                     |
| Op. 20. Concertino. Bdur . . . . .   | 5 —                                     |
| Op. 21. Potpourri. Bdur . . . . .  | 6 —                                     |
| Op. 27. Concertino Nr. 2. Fdur . . . . .   | 4 50                                    |
| Op. 31. Concertante Nr. 2. f. Klar. u. Horn oder Bass mit Orch. Esdur . . . . .                | 6 —                                     |
| Concertante Nr. 1. f. Klar. und Horn mit Orchester. Esdur . . . . .                            | 7 50                                    |
| Fantaisie sur un Chant past. des Suisses. Bdur . . . . .                                       | 3 —                                     |
| <b>Erger, H. A.,</b> Op. 31. Andante et Thème varié . . . . .                                  | 2 —                                     |
| <b>Erste, T. J.,</b> Op. 24. Concert. Bdur . . . . .   | 6 —                                     |
| <b>Ern, M. de,</b> Thème finnois avec Variations. Bdur . . . . .                               | 1 50                                    |
| <b>Erssini, J.,</b> Variationen. Bdur . . . . .  | 3 —                                     |
| <b>Erndelmeisser, L.,</b> Op. 2. Concertante f. vier Klarin. mit Orchester. Esdur . . . . .    | 7 50                                    |
| Concertino. C moll . . . . .   | 6 —                                     |
| <b>Ernabel, J.,</b> Concert. Esdur . . . . .   | 7 50                                    |
| <b>Erms, J. W.,</b> Op. 40. Concert. Bdur . . . . .  | 6 —                                     |

## C. Für Fagott.

### Konzerte u. Concertstücke für Fagott m. Orchester.

|  |      |
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| <b>Bärmann, C.,</b> Op. 1. Gr. Concert. Cdur . . . . .   | 7 50 |
| <b>Erwein, M.,</b> Op. 47. Concertante für Oboe, Horn und Fagott mit Orch. Fdur . . . . .              | 9 —  |
| <b>Fischer, M. G.,</b> Op. 8. Concert. Fdur . . . . .  | 4 50 |
| <b>Hübschmann, 5</b> Variationen f. Fagott, 2 Viol., Alt, 2 Hörner, 2 Klarin. und Bass. Bdur . . . . . | 1 50 |
| <b>Human, A.,</b> Polonaise. D moll . . . . .  | 3 —  |
| <b>Jacobi, C.,</b> Op. 7. Concertino. Bdur . . . . .   | 5 —  |
| Op. 8. Variationen. Fdur . . . . .   | 4 —  |
| Op. 9. Introduction und Polonaise. Cdur . . . . .  | 3 —  |
| Op. 10. Variationen. Bdur . . . . .  | 3 —  |
| Op. 11. Divertissement. C moll . . . . .   | 3 50 |
| Op. 12. Potpourri. Bdur . . . . .  | 4 50 |
| Op. 13. Potpourri. Fdur . . . . .  | 4 —  |
| Op. 14. Potpourri. Fdur . . . . .  | 4 —  |
| <b>Kummer, G. H.,</b> Op. 6. Variat. Fdur . . . . .  | 2 —  |
| Op. 7. Concert. Fdur . . . . .   | 4 —  |
| Op. 8. Variationen. Fdur . . . . .   | 2 —  |
| Op. 11. Leichtes Concert. Bdur . . . . .   | 4 —  |
| Op. 14. Variationen. (Es kann ja nicht immer so bleiben.) Fdur . . . . .                               | 2 25 |
| Op. 15. Variationen. Bdur . . . . .  | 2 —  |
| Op. 16. Concert. Bdur . . . . .  | 5 —  |
| Op. 24. Concert. Fdur . . . . .  | 6 —  |
| Op. 25. Concert. Cdur . . . . .  | 7 50 |
| Op. 27. Concert. Fdur . . . . .  | 9 —  |
| Variationen für Flöte arr. für Fagott mit Orchester von BIELE. Bdur . . . . .                          | 3 —  |
| <b>Lachner, N. A.,</b> Variationen. Cdur . . . . .   | 2 —  |
| <b>Lindpaintner, P.,</b> Op. 24. Ronde. Bdur . . . . .   | 4 —  |
| <b>Mozart, W. A.,</b> Concert. Bdur. (K.-V. 191.) Part. (Siehe Oboe, Concertstücke.) . . . . .         | 1 80 |
| <b>Mühling, A.,</b> Op. 14. Thème varié. Fdur . . . . .  | 3 —  |
| Op. 24. Gr. Concert. Esdur . . . . .   | 7 50 |
| <b>Müller, F.,</b> Op. 29. Thème varié. Bdur . . . . .   | 3 —  |
| <b>Ron, M. v.,</b> Op. 2. Andante u. Polonaise. Bdur . . . . .   | 3 —  |
| <b>Schmittbach, C.,</b> Andante varié et Ronde. Fdur . . . . .   | 4 50 |

## Quintette, Quintette u. Quartette für die Klarinette.

|   |                                    |
|---|------------------------------------|
| <b>Backofen, H.,</b> Op. 15. Quintett. (Klar., Viol., zwei Alt u. Vell.) Bdur . . . . . | 2 —                                |
| <b>Bärmann, H.,</b> Op. 18. Quartett. (Klar., Viol., Alt und Vell.) Bdur . . . . .      | 2 50                               |
| Op. 22. Quintett. (Klar., 2 Viol., Alt u. Bass.) Fmoll . . . . .                        | 4 —                                |
| Op. 23. Quintett. (Dieselbe Besetz. 2 Hörner ad lib.) Esdur . . . . .                   | 3 50                               |
| <b>Beethoven, L. van,</b> Op. 71. Sextett. (2 Klarin., 2 Hörner, 2 Fag.) . . . . .      | Partitur à 2. 10. Stimmen à 2. 40. |
| <b>Backsler, J.,</b> Op. 10. Quartett. (Klar., Viol., Alt u. Vell.) A dur . . . . .     | 2 —                                |

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| <b>Engelberth, A.,</b> Op. 4. Variationen. (Klar., 2 Viol., Alt u. Vell.) Bdur . . . . .         | 1 25 |
| <b>Müller, F.,</b> Introd. et Thème varié. (Klar., Viol., Alt u. Vell.) Fdur . . . . .           | 2 —  |
| <b>Reicha, A.,</b> Quintett. (Klar., 2 Viol., Alt und Vell.) Bdur . . . . .                      | 3 —  |
| <b>Für Klarinette (Viola, Bassethorn) u. Pianoforte.</b>   |      |
| <b>Bärmann, H.,</b> Op. 35. Divertissement. Cdur . . . . .                                       | 2 50 |
| Op. 36. Exercices. . . . .   | 6 —  |
| Partitur à 1. 50. Stimmen à 2. 10.   |      |
| <b>Berr, Fr.,</b> Petites Soirées dram. 4 Fantaisies. Liv. 1. Motif de Meyerbeer. Fdur . . . . . | 1 25 |
| » 2. Motif d'Herold. Cdur . . . . .  | 1 25 |
| » 3. Motif d'Adam. Fdur . . . . .  | 1 25 |
| » 4. Motif de Bellini. Cdur . . . . .  | 1 25 |
| <b>Blatt, F. T.,</b> Op. 28. Introd. et Variat. brill. (Barbier von Sevilla.) . . . . .          | 1 50 |
| <b>Blum, C.,</b> Op. 123. Concertino. Esdur . . . . .  | 3 —  |
| Op. 126. Air polonnais varié. Esdur . . . . .  | 2 —  |
| <b>David, Ferd.,</b> Op. 8. Introd. und Variationen (Sehnsuchtswalzer). Bdur . . . . .           | 2 50 |

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| <b>Lellmann, G. F.,</b> Romanze v. C. M. v. WEBER. Fdur . . . . .  | 2 —  |
| <b>Mendelssohn, F.,</b> Op. 113 u. 114. 2 Concertstücke für Klar. und Bassethorn mit Pianoforte. Nr. 1 Fmoll. Nr. 2 Dmoll. . . . . | Partitur à — 75 $\mathcal{P}$ . Stimmen à 1. 35. |
| <b>Mozart, W. A.,</b> Adagio aus dem Klarinetten-Concert. Für Klar. u. Pianoforte arr. von ERNST NAUMANN . . . . .                 | 1 —  |
| <b>Müller, F.,</b> Introd. et Thème varié. Fdur . . . . .  | 1 50   |
| <b>Rossini, J.,</b> Variationen. Bdur . . . . .  | 1 50   |
| <b>Schindelmeisser, L.,</b> Op. 2. Concertante. Esdur . . . . .  | 3 —  |
| Concertino. C moll . . . . .   | 3 —  |
| <b>Schumann, R.,</b> Op. 132. Märchen Erzählungen. 4 Stücke f. Klarin. (Violine), Viola und Pfte. . . . .                          | 5 —  |

## Für 1 und 2 Klarinetten (Fagott).

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| <b>Backofen, H.,</b> Abhandlung über das Bassethorn und Anweisung zur Klarinette . . . . .        | 5 —  |
| <b>Bärmann, H.,</b> Op. 30. Exercices amus. p. Clarin. . . . .                                    | 3 —  |
| <b>Beethoven, L. van,</b> 3 Duos für Klarinette und Fagott. C- u. F- u. Bdur . . . . .            | 2 10 |
| Partitur à 1. 50. Stimmen . . . . .   | 2 10 |
| <b>Blatt, F. T.,</b> Op. 29. 3 Duos conc. f. 2 Klarinetten. F-, C- u. A moll . . . . .            | 3 50 |
| <b>Kummer, Gasp.,</b> Op. 107. 3 Duos conc. p. 2 Klarin. Nr. 1. Motif de Lucrezia. Fdur . . . . . | 1 50 |
| » 2. Motif de la Favorite. Cdur . . . . .   | 1 50 |
| » 3. Motif de Robert le Diable. Fdur . . . . .  | 1 50 |

## C. Für Fagott.

### Konzerte u. Concertstücke für Fagott m. Orchester.

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| <b>Bärmann, C.,</b> Op. 1. Gr. Concert. Cdur . . . . .   | 7 50 |
| <b>Erwein, M.,</b> Op. 47. Concertante für Oboe, Horn und Fagott mit Orch. Fdur . . . . .              | 9 —  |
| <b>Fischer, M. G.,</b> Op. 8. Concert. Fdur . . . . .  | 4 50 |
| <b>Hübschmann, 5</b> Variationen f. Fagott, 2 Viol., Alt, 2 Hörner, 2 Klarin. und Bass. Bdur . . . . . | 1 50 |
| <b>Human, A.,</b> Polonaise. D moll . . . . .  | 3 —  |
| <b>Jacobi, C.,</b> Op. 7. Concertino. Bdur . . . . .   | 5 —  |
| Op. 8. Variationen. Fdur . . . . .   | 4 —  |
| Op. 9. Introduction und Polonaise. Cdur . . . . .  | 3 —  |
| Op. 10. Variationen. Bdur . . . . .  | 3 —  |
| Op. 11. Divertissement. C moll . . . . .   | 3 50 |
| Op. 12. Potpourri. Bdur . . . . .  | 4 50 |
| Op. 13. Potpourri. Fdur . . . . .  | 4 —  |
| Op. 14. Potpourri. Fdur . . . . .  | 4 —  |
| <b>Kummer, G. H.,</b> Op. 6. Variat. Fdur . . . . .  | 2 —  |
| Op. 7. Concert. Fdur . . . . .   | 4 —  |
| Op. 8. Variationen. Fdur . . . . .   | 2 —  |
| Op. 11. Leichtes Concert. Bdur . . . . .   | 4 —  |
| Op. 14. Variationen. (Es kann ja nicht immer so bleiben.) Fdur . . . . .                               | 2 25 |
| Op. 15. Variationen. Bdur . . . . .  | 2 —  |
| Op. 16. Concert. Bdur . . . . .  | 5 —  |
| Op. 24. Concert. Fdur . . . . .  | 6 —  |
| Op. 25. Concert. Cdur . . . . .  | 7 50 |
| Op. 27. Concert. Fdur . . . . .  | 9 —  |
| Variationen für Flöte arr. für Fagott mit Orchester von BIELE. Bdur . . . . .                          | 3 —  |
| <b>Lachner, N. A.,</b> Variationen. Cdur . . . . .   | 2 —  |
| <b>Lindpaintner, P.,</b> Op. 24. Ronde. Bdur . . . . .   | 4 —  |
| <b>Mozart, W. A.,</b> Concert. Bdur. (K.-V. 191.) Part. (Siehe Oboe, Concertstücke.) . . . . .         | 1 80 |
| <b>Mühling, A.,</b> Op. 14. Thème varié. Fdur . . . . .  | 3 —  |
| Op. 24. Gr. Concert. Esdur . . . . .   | 7 50 |
| <b>Müller, F.,</b> Op. 29. Thème varié. Bdur . . . . .   | 3 —  |
| <b>Ron, M. v.,</b> Op. 2. Andante u. Polonaise. Bdur . . . . .   | 3 —  |
| <b>Schmittbach, C.,</b> Andante varié et Ronde. Fdur . . . . .   | 4 50 |

## Sextette, Quartette u. Duette für Fagott.

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| <b>Dotzauer, J. J. F.,</b> Op. 36. Quartett f. Fagott, Violine, A. u. Vell. Bdur . . . . .        | 4 —  |
| <b>Engelberth, A.,</b> Variationen f. Fagott, 2 Viol. und Bass. Cdur . . . . .                    | 2 25 |
| <b>Jacobi, C.,</b> Op. 13. Potpourri f. Fagott u. Klavier . . . . .                               | 1 50 |
| Op. 16. Potpourri (Zampa) f. Fag., 2 Viol., A., Vell. und Bass. Bdur . . . . .                    | 3 —  |
| <b>Koeken, 3</b> kl. Fantasien f. Fagott und Klavier. Nr. 1. Mélange de Meyerbeer. Gdur . . . . . | 1 25 |
| Nr. 2. Rondo mignon d'Herold. Fdur . . . . .  | 1 25 |
| Nr. 3. Valse Styrienne. Cdur . . . . .  | 1 25 |
| <b>Mozart, s.</b> Oboe, Sextette.   |      |

## Für ein und mehrere Fagotte.

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| <b>Gebauer, F. R.,</b> 8 Thèmes connus für Fagott . . . . .                      | 1 —  |
| <b>Jacobi, C.,</b> Op. 15. 6 Kapricen f. Fag. . . . .                            | 1 50 |
| <b>Kummer, G. H.,</b> Op. 13. 12 Trios f. 3 Fagotte . . . . .                    | 1 —  |
| <b>Ozi, E.,</b> 42 Kapricen für Fagott . . . . .                                 | 2 —  |
| Fagottschule des Pariser Konservatoriums. Nr. 3. Valse Styrienne. Cdur . . . . . | 6 —  |
| 6 leichte Sonaten für Fag. Heft 1 . . . . .                                      | 2 —  |
| Heft 2 . . . . .   | 5 —  |

## D. Für Oboe.

### Konzerte und Concertstücke für Oboe mit Orch.

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| <b>Barth, C.,</b> Op. 10. Rondo suisse. Esdur . . . . .   | 2 —  |
| Op. 12. Concert. Bdur . . . . .   | 4 —  |
| <b>Eberwein, M.,</b> Op. 47. Concertante für Oboe, Horn und Bass mit Orch. Fdur . . . . .   | 9 —  |
| <b>Luft, J. H.,</b> Op. 12. Fantaisie (Thèmes russes nat.). Cdur . . . . .  | 7 50 |
| <b>Mozart, W. A.,</b> Serenade f. 2 Oboen, 2 Klarin., 2 Bassethörn., 4 Waldhörn., 2 Fagotte und Kontrafag. oder Kontrabass. Bdur. (Köch.-Verz. 361.) Partitur . . . . . | 4 50 |
| Serenade f. 2 Ob., 2 Klar., 2 Hörner u. 2 Fag. Esdur. (Köch.-Verz. 375.) Partitur . . . . .   | 2 25 |
| Serenade f. 2 Ob., 2 Klar., 2 Hörner u. 2 Fag. C moll. (Köch.-Verz. 388.) Partitur . . . . .  | 1 95 |
| Divertimento für 2 Ob., 2 Clar., 2 englische Hörner, 2 Hörner und 2 Fag. Esdur. (Köch.-Verz. 166.) Partitur . . . . .   | 1 5  |
| Divertimento mit gleicher Besetzung. Bdur. (Köch.-Verz. 186.) Partitur . . . . .  | — 75 |
| Stimmen hierzu in Abschrift.  |      |
| <b>Rietz, J.,</b> Op. 33. Concertstück (Adagio, Intermezzo, Finale) . . . . .   | 7 —  |
| <b>Wagner, P. J. P.,</b> Andante und Variationen (O cara memoria) . . . . .   | 3 —  |

## Octette, Sextette u. Quintette für Oboe.

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| <b>Beethoven, L. van,</b> Op. 103. Oktett für 2 Oboen, 2 Klar., 2 Hörn. und 2 Fagotte. Esdur . . . . .                       | 3 60 |
| Partitur à 2. 40. Stimmen . . . . .  | 3 60 |
| Rondino f. 2 Ob., 2 Klar., 2 Hörn. u. 2 Fag. Esdur . . . . .   | 1 20 |
| Partitur — 90 $\mathcal{P}$ . Stimmen . . . . .  | 1 20 |
| <b>Franke, L.,</b> Op. 11. Rondo f. Oboe, 2 Viol., A. und Vell. Emoll . . . . .  | 2 25 |
| <b>Kröber, G.,</b> Andante f. Oboe, 2 Viol., A., Vell. und Bass . . . . .  | 1 75 |
| <b>Mozart, W. A.,</b> 6 Divertimentos f. 2 Oboen, 2 Hörn. u. 2 Fag. Nr. 1. Fdur. (Köch.-Verz. 213.) Part. . . . .            | — 75 |
| Nr. 2. Bdur. (Köch.-Verz. 240.) Part. . . . .  | — 90 |
| Nr. 3. Esdur. (Köch.-Verz. 252.) Part. . . . .   | — 60 |
| Nr. 4. Fdur. (Köch.-Verz. 253.) Part. . . . .  | — 75 |
| Nr. 5. Bdur. (Köch.-Verz. 270.) Part. . . . .  | — 90 |
| Nr. 6. Esdur. (Köch.-Verz. 289.) Part. . . . .   | — 90 |
| Stimmen hierzu in Abschrift.   |      |
| <b>Schumann, R.,</b> Am Kamin. Träumerei. Aus den Kinderscenen. Op. 15. Arr. f. Ob. m. Streichquartett von E. LUND . . . . . | 1 —  |

## Für Oboe und Pianoforte.

|   |      |
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| <b>Birnbach, H.,</b> Op. 5. 2 Thèmes variés. (Schöne Minka. A Schüssler) . . . . .                | 1 25 |
| <b>Braun, C. A. P.,</b> Sonate. Fdur . . . . .  | 2 —  |
| <b>Franke, L.,</b> Op. 11. Rondo . . . . .  | 1 50 |
| <b>Kröber, G.,</b> Andante . . . . .  | 1 50 |
| <b>Luft, J. H.,</b> Op. 12. Fantaisie (Thèmes russes nat.). Cdur . . . . .                        | 3 —  |
| <b>Rietz, J.,</b> Op. 33. Concertstück . . . . .  | 3 50 |
| <b>Schumann, R.,</b> Am Kamin. Träumerei. Aus den Kinderscenen. Op. 15. Arr. v. E. LUND . . . . . | — 75 |

## Für 1 u. 2 Oboen. (Engl. Horn.)

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| <b>Beethoven, L. van,</b> Op. 87. Trio für 2 Oboen und engl. Horn. Cdur . . . . .   | 1 80 |
| Partitur à 1. 50. Stimmen . . . . .   | 1 80 |
| <b>Blatt, F. T.,</b> Op. 24. 15 Exercices amus. p. Hautb. — Op. 30. 20 Übungsstücke für Oboe und englisch. Horn . . . . . | 1 50 |