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PUGNANI

Sonate

(Rosario Scalero)

Violine und Klavier



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GAETANO PUGNANI

SONATE

FÜR VIOLINE UND PIANOFORTE

FÜR DEN KONZERTVORTRAG

FREI BEARBEITET VON

ROSARIO SCALERO



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Gaetano Pugnani. Sonate für Violine und Klavier.

I.

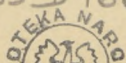
Für den Konzertvortrag frei bearbeitet von
Rosario Scalero.

Andantino.

Violine.

Klavier.

The musical score is written for Violin and Piano. It begins with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The tempo is marked 'Andantino'. The score is divided into four systems. The first system shows the violin playing a melodic line with a piano (*p*) dynamic, while the piano accompaniment consists of chords and simple rhythmic patterns. The second system features a more active piano part with a mezzo-forte (*mf*) dynamic. The third system includes triplets in both parts and a 'p dolce' marking. The fourth system concludes with a crescendo (*cresc.*) and a final piano (*p*) dynamic.



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 is three sharps (F#, C#, G#). The music features a melodic line in the upper treble staff and a piano accompaniment in the grand staff. The piano part begins with a rest, followed by a series of chords and moving lines. A dynamic marking of *p* (piano) is present in the piano part.

Second 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 is three sharps. The music continues with melodic and piano parts. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). A trill (*tr*) is indicated above a note in the upper treble staff.

Third 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 is three sharps. The music continues with melodic and piano parts. Dynamic markings include *mf* and *p*. A trill (*tr*) is indicated above a note in the upper treble staff. The system concludes with a *poco rit.* (poco ritardando) marking.

Fourth 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 is three sharps. The music continues with melodic and piano parts. Dynamic markings include *p* and *f*. The system begins with an *a tempo* marking. A triplet of eighth notes is marked with a '3' above it.

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 music features a complex texture with triplets and slurs. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation. It consists of three staves. The top staff has a *mf* dynamic and a *cresc.* (crescendo) marking. The middle staff is marked *mf espressivo* and also has a *cresc.* marking. The bottom staff continues the accompaniment. A key signature change to two sharps is indicated by a double sharp sign.

Third system of musical notation. It consists of three staves. The top staff begins with a *f* (forte) dynamic. The middle and bottom staves feature alternating dynamics of *f* and *p* (piano) across measures, with slurs and accents.

Fourth system of musical notation. It consists of three staves. The top staff includes *cresc.* markings, triplets, and trills (*tr*). The middle staff has *cresc. molto* and *ff* (fortissimo) markings. The bottom staff continues the accompaniment with *cresc.* and *ff* markings.

The first system of music features a treble staff with a melodic line containing several triplet markings (3) and a fermata. The piano accompaniment is written in two staves (treble and bass), with a dynamic marking of *p* (piano) in the treble staff. The key signature is three sharps (F#, C#, G#).

The second system continues the piece. The treble staff has a melodic line with slurs and accents. The piano accompaniment in the bass staff consists of a steady eighth-note pattern. The dynamic marking *mf* (mezzo-forte) is present in the treble staff.

The third system shows more complex piano accompaniment with sixteenth-note patterns in both the treble and bass staves. The treble staff includes a trill (*tr*) and a dynamic marking of *mf*. The piano part has a dynamic marking of *p* (piano).

The fourth system concludes the page. It features a melodic line in the treble staff with a trill (*tr*) and a dynamic marking of *mf*. The piano accompaniment in the bass staff has a dynamic marking of *p*. The system ends with a *riten.* (ritardando) instruction in both staves.

II.

Adagio.

The musical score is divided into four systems. Each system contains a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part includes dynamic markings such as *p*, *p espressivo*, *marc.*, *cresc.*, *mf*, and *pp*. The vocal line includes dynamic markings like *cresc.*, *mf*, and *p*. The score concludes with a fermata over the final note of the vocal line.

poco rit. *tr* *a tempo*
p
a tempo
cresc. *poco rit.* *p espress.* *marc.*

sfz *mf* *pp*
mf *pp* *espr.*

cresc. molto
cresc. molto

f *dim.* *p*
f *dim.* *pp*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *cresc.* marking, followed by *p grazioso*, *cresc.*, *mf*, and *p*. The piano accompaniment also features *cresc.*, *p grazioso*, *cresc.*, *mf*, and *p* markings.

Second system of musical notation. The vocal line begins with *più forte*, followed by *pp* and *cresc.*. The piano accompaniment starts with *mf*, then *pp*, and *cresc.*.

Third system of musical notation. The vocal line is labeled *Cadenza ad libitum*. The piano accompaniment begins with a *f* dynamic marking.

Fourth system of musical notation, consisting of four staves of piano accompaniment. The first staff contains a melodic line with various ornaments and slurs. The subsequent three staves provide harmonic support with chords and arpeggiated figures.

Musical score for the first system, featuring a treble clef with a melodic line and a grand staff with piano accompaniment. The treble clef part includes a trill (tr) and four triplet markings (3). The piano part includes a piano (p) dynamic marking.

III.

Moderato, ma con spirito.

Musical score for the second system, consisting of a treble clef and a grand staff. It features piano (p) and crescendo (cresc.) markings in both the treble and piano parts.

Musical score for the third system, consisting of a treble clef and a grand staff. It features piano (p), crescendo (cresc.), and forte (f) markings in both the treble and piano parts.

Musical score for the fourth system, consisting of a treble clef and a grand staff. It features piano (p), crescendo (cresc.), and trill (tr) markings in both the treble and piano parts.

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 is three sharps (F#, C#, G#). The first staff begins with a dynamic marking of *p*. The grand staff contains a complex melodic line with triplets and a bass line with sustained notes.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The grand staff continues with intricate melodic and harmonic textures, including a prominent triplet in the upper voice.

Third system of musical notation. This system includes tempo and dynamic markings. The first staff has *poco rit.* and *a tempo* markings. The grand staff has *a tempo* markings. Dynamic markings include *p* and *poco rit.* in the bass line.

Fourth system of musical notation. It features *cresc.* markings in both the upper and lower voices of the grand staff. The system concludes with a dynamic marking of *mf* in the upper voice.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The first staff begins with a dynamic marking of *mf*. The grand staff contains a complex piano accompaniment with many sixteenth and thirty-second notes. The system concludes with a *ritenuto* marking.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature is three sharps. The first staff begins with a *a tempo* marking and a dynamic of *f*, followed by a trill (*tr*) and a *p* dynamic. The grand staff continues the piano accompaniment with various articulations and dynamics, including *f* and *p*.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature is three sharps. The first staff contains a melodic line with slurs and accents. The grand staff continues the piano accompaniment with various rhythmic patterns and articulations.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature is three sharps. The first staff has a *mf* dynamic and includes first and second endings. The grand staff continues the piano accompaniment, also featuring first and second endings. The system ends with a repeat sign.

First system of musical notation. The top staff (treble clef) begins with the dynamic marking *p dolce* and the instruction *restez*. The bottom staff (bass clef) begins with *p dolce ten.* and contains three measures with the instruction *ten.* repeated. The key signature is three sharps (F#, C#, G#).

Second system of musical notation. The top staff (treble clef) contains dynamic markings *p restez*, *mf*, and *pp*, along with a trill marking *tr*. The bottom staff (bass clef) contains dynamic markings *p*, *mf*, and *pp*. The key signature is three sharps.

Third system of musical notation. The top staff (treble clef) contains the instruction *restez* and a trill marking *tr*. The bottom staff (bass clef) contains a double bar line. The key signature is three sharps.

Fourth system of musical notation. The top staff (treble clef) begins with the dynamic marking *p* and contains the instruction *cresc.*. The bottom staff (bass clef) begins with *p* and contains the instruction *cresc.*. The key signature is three sharps.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (indicated by two sharps). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A *cresc.* marking is placed above the upper staff towards the end of the system.

The second system continues the piece. The upper staff has a melodic line with slurs and a *p* marking. The lower staff has a steady accompaniment of eighth notes with a *p* marking. The key signature remains D major.

The third system introduces more complex textures. The upper staff features a melodic line with a trill (*tr.*) and a triplet (*3*) of eighth notes. The lower staff has a triplet of eighth notes in the first measure. The key signature remains D major.

The fourth system concludes the page. It features a *poco rit.* (slightly ritardando) marking in the first measure, followed by a return to *a tempo* (normal tempo). The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a steady accompaniment. The key signature remains D major.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The first staff begins with a piano (*p*) dynamic and contains a melodic line with slurs and ties. The grand staff provides harmonic accompaniment. The system concludes with the instruction *restez cresc. - - - mf*.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff features a melodic line with a *ritenuto* marking, followed by a *a tempo* section marked *f*, and ends with a *p* dynamic. The grand staff includes a *ritenuto* marking and a *f* dynamic. The system concludes with a *p* dynamic.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff begins with a *mf* dynamic. The grand staff features a *mf* dynamic. The system concludes with a *p* dynamic.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff begins with a *p* dynamic. The grand staff includes a *p* dynamic and features triplet markings (*3*) in the right hand. The system concludes with a *p* dynamic.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a quarter rest followed by a triplet of eighth notes, then continues with eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a similar triplet in the left hand. Dynamics include *cresc.* and *f*. There are some markings in the piano part that look like 'x' or asterisks.

Second system of musical notation. The vocal line continues with eighth notes. The piano accompaniment has a more active right hand with sixteenth notes and a simpler left hand. Dynamics include *f*.

Third system of musical notation. The vocal line includes a trill marked with *tr* and *cresc.*, followed by a *ff* dynamic. The piano accompaniment has a dense right hand with many sixteenth notes and a left hand with chords. Dynamics include *cresc.* and *ff*.

Fourth system of musical notation. The vocal line features a rapid sixteenth-note passage marked with *8* and a dotted line. The piano accompaniment has a complex right hand with many sixteenth notes and a left hand with chords. The system ends with a double bar line.





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Violine.

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I.

Andantino.

p

mf

III *restez*

IV

cresc.

mf

p

poco rit.

a tempo

f



Violine.

II.

Adagio.

II 3 4 1 3 4 3

3

cresc.

mf *p* 3

cresc. *p*

poco rit. *tr*

più forte *pp* *cresc.*

a tempo 4 3 2 3 III 3 2 3 III 3 IV 3 III *sfz* *mf*

p III

1 III 3 2 III 1 2 2

pp *cresc. molto*

f *dim.* *p*

cresc. *p grazioso* *cresc.*

mf *p* *più forte* *pp* *cresc.*

Cadenza ad libitum

tr

III.

Moderato, ma con spirito.

The score is written for a violin in G major (one sharp) and 3/4 time. It begins with a *p* dynamic and a *cresc.* marking. The first staff includes a *p* dynamic and a *cresc.* marking. The second staff features a *cresc. f* dynamic, a *p* dynamic, and trills (*tr*). The third staff starts with a *p* dynamic and includes the instruction "sulla III corda" above the staff. The fourth staff begins with "poco rit. a tempo" and includes a *p* dynamic, a *cresc.* marking, and a *mf* dynamic. The fifth staff starts with "ritenuto" and "a tempo", featuring a *f* dynamic and trills (*tr*). The sixth staff begins with a *p* dynamic and includes a *mf* dynamic. The seventh staff includes a *mf* dynamic, a *p dolce* dynamic, and a *restez* instruction. The eighth staff starts with a *p* dynamic and includes a *restez* instruction. The ninth staff begins with a *mf* dynamic, a *pp* dynamic, and a *restez* instruction. The tenth staff starts with a *p* dynamic and includes a *restez* instruction.

cresc. *p*

cresc. *p*

p *p*

sulla III corda *poco rit.* *a tempo*

p *restez cresc.*

riten. *a tempo* *mf* *f*

p

mf *p*

cresc.

f *cresc.* *ff*

1 8 0 0 4 4



MUSIK FÜR STREICHINSTRUMENTE.

Mus. III. 86. 121

VIOLINE.

Violine allein.

- 948 Alard, Charakteristische Studien.
1376 Bach, 6 Sonaten (Hermann).
1953 — 6 Suiten (Wilh. Altmann).
1171 Campagnoli, Op. 18. Divertissement
1270 — 20 Etüden (Schradieck).
2531 Carri, Spezialtonleiterstudien I.
2532/34 — II/IV Terzen, Sexten, Oktaven.
2885 — V. Studien in Decimen.
2761 Cramer-Abel, 33 Etüden.
1450 David, Violinschule (dtsh.-frz.). I. T.
1451 — Dieselbe. II. Teil.
1452 — Dieselbe (deutsch-engl.). I. Teil.
1453 — Dieselbe. II. Teil.
1167/68 — Op. 39. Dur u. Moll. 2 Hefte.
1950 — Op. 43. Suite (Henri Petri).
1231 — Op. 44. Zur Violinschule. Etüden für Anfänger in der 1. Lage.
1428 — Op. 45. Zur Violinschule. Etüden.
2012/14 — Konzert-Studien (Petri). I. Viotti. II. Rode. III. Kreutzer.
1521 — Lagenübungen (2.—7. Lage) (d.-frz.).
1520 — Üb. i. Formv. Char.-Stück (1. Lage)
2160 Florillo, 36 Etüden (Felice Togni).
2222 Gaviniés, 24 Etüden (Matinées).
470 Hering, Op. 13. Elementar-Viol.-Schule.
2881 Hillgenberg, Op. 8. Fröhliche Musikstunden (Klavier ad lib.).
2301 Hohmann-Schmidt, Violinschule.
1227 Kreutzer, 19 Etüden (Schradieck).
2196 — 42 Etüden (Capricen).
2125 — Dieselben. Instrukt. Ausg. m. zahlr. Erläut. von Henry Petri (d.-e.).
2828 Kúzdö, Op. 13. 20 Exercices faciles et mélodiques.
1559 Lehmann, Op. 20. Elem.-Violinschule.
1584 Libon, Op. 15. 30 Capricen.
1534/36 Mazas, Op. 36. Etüden. 3 Hefte.
2010/11 Orchester-Studien. Eine Auswahl schwer. Stellen a. d. Werk. f. Kirche, Theater u. Konz. (Fr. Hermann). I/II.
2051 — für II. Violine (Fr. Hermann).
1546 Paganini, Op. 6. Konzert D (David).
410 — 24 Capricen (David).
1463 — 60 Etüden (David).
2233 Rode, P., 24 Capricen (F. Togni).
2302 — 12 Etüden (F. Togni).
944/46 Spohr, 50 Übungen u. Vortragsstücke aus der Violinschule. 3 Hefte.
2047 Togni, Ausbildung d. linken Hand (d.-e.). Heft I. Die I. u. II. Lage.
2048 — Heft II. Die III. bis letzte Lage.
2049 — Heft III. Die Verbindung d. Lag.
377 Violinkonzerte neuerer Meister: Beethoven, David, Ernst, Lipinski, Mendelssohn, Paganini (David).

2 Violinen.

- 1935 Bériot, Op. 57. 3 Duos. (R. Hofmann).
1936 — Op. 87. 12 kleine Elem.-Duos (,).
1297 Bruni, Op. 34. 6 Violin-Duos.
1423 Campagnoli, Op. 14. 6 Duos (Vollrath).
1511/12 — 101 leichte progr. Stücke. 2 Bde.
1231 David, Op. 44. Zur Violinschule. Etüden f. Anfänger in der 1. Lage.
1428 — Op. 45. Zur Violinschule. Etüden mit Benutzung d. höheren Lagen.
1962/63 — 60 Duette. Ein Anhang zu jeder Violinschule (Schmidt). I/II. — Übungen (Charakterstücke).
1520 — 1526/28 Mazas, Op. 38. Duette. 3 Hefte.
1537/1515 Pleyel, Op. 8. 48. je 6 Duette.
996/1145 Spohr, Op. 39 und 67, je 3 Duette.
944/46 — 50 Übungen u. Vortragsstücke aus der Violinschule. 3 Hefte.
1032/34 Unsre Lieblinge, Die schönsten Melodien. 1. Lage. (David). 4 Bde.
1063]

Violine und Klavier.

- 1483 Aus alten Zeiten. (Wehrle).
483 Bach, 6 Sonaten (Hermann).
919/21 — 3 Violin-Konzerte Am., E. D.
9 — 6 Violin-Sonaten (Schumann).
989/94 — Dieselben einzeln: Nr. 1—6.
1335/36 — Chaconne (Schumann Mendelssohn).
474 — 6 Sonaten f. Pedal-Klavier (David).
2427/28 — 6 Flöten-Sonaten I. II.
1246/47 Beethoven, Sämtl. Sonaten. 2 Bde.
1326 — Dieselben. Wohlfr. Ausg. in 1 Bde.
2304 — Op. 8. Serenade, D dur.
1132 — Op. 17. Horn-Sonate F (David).
939 — Op. 20. Septett.
1172 — Op. 40 u. 50. Romanzen (David).
1249 — Op. 61. Konzert D (David).
37 — Sämtl. Cello-Son. u. Variat. (David).
37a — Sämtl. Cello-Sonaten (David).
37b — Sämtl. Cello-Variationen.
1248 — Variationen u. Rondos.
2762/64 Bériot, Airs variés Op. 2, 7, 12.
1847 — Air varié Op. 15.
2765/67 — Airs variés Op. 42, 67, 79.
1846/1856 — Konzerte Nr. 1, 2.
2768/70 — Konzerte Nr. 3, 4, 5.
1979 — Konzert Nr. 6.
2771/72 — Konzerte Nr. 7, 8.

Violine und Klavier.

- 1857/2773 Bériot, Konzerte Nr. 9, 10.
1848 — Op. 77. 10 kleine Vortragsstücke.
1849 — Op. 100. Balletszene.
1980 — 12 Mélodies italiennes.
3091 Bossi, Op. 99. 4 Stücke in Suitenform.
2212 Bruch, Op. 26. Konzert, G moll.
2331 Carri, Op. 8. Elfenfantz (Terzenetude)
2507 Chausson, Ernest, Op. 25. Poème.
1200 Chopin, Op. 65. Sonate Gm. (David).
91 — 8 Walzer (David).
2457 Chopin-Wilhelmj, Notturmo D dur.
3005 Corelli, Folies d'Espagne.
1972 David, Op. 5. Der kleine Tambour.
1940/41 — Op. 14, 17. Konzerte Nr. 2, 3.
2404 — Op. 23. Konzert Nr. 4. E dur.
1931/32 — Op. 30. Bunte Reihe. 2 Hefte.
3006 — Op. 35. Konzert Nr. 5. D moll.
1167/68 — Op. 39. Dur u. Moll. Etüden usw. in allen Tonarten. Violinst. 2 Hefte
1169/70 — — Pianobegl. 2 Hefte.
4046 — Op. 39 Nr. 6. Am Springquell.
1260 — Konzertst. Op. 6, 11, 15, 16, 18, 21.
415 — Salonstücke Op. 24, 25, 28, 36. — siehe auch Hohe Schule und Vorstud.
1028 Dieltl, 12 kleine Lieder ohne Worte.
1603 Ernst, Op. 18. Karneval v. Venedig.
1230 — Op. 22. Ungarische Melodien.
1382 — Op. 23. Konzert Fis m. (David).
2569 Fauré, Gabriel, Op. 13. Sonate. A dur.
1026 Förster, Mus. Bilderbuch f. d. Jugend Op. 9.
1025 Franke, Fürs Haus. 9 Char.-St. Op. 63.
1362 Gade, Op. 6. Sonate Nr. 1 A dur.
1427 — Op. 21. Sonate Nr. 2 D m.
2274 — Op. 56. Konzert D moll (A. Orth)
2243 — Op. 59. Sonate Nr. 3. B dur.
1477 Gavoiiten-Album (Hermann).
750 Grieg, Op. 13. Sonate G.
2245/46 Händel, 6 Sonaten (Gevaert-Colyns) I, II.
2539 — Sonate A dur (David).
2200 Hauptmann, Op. 10. 3 Sonatinen.
120 Haydn, Sämtliche Sonaten (Dörffel).
2891/92 — Violin-Konzerte C dur, G dur.
1590 Hering, Op. 14. 16 leichte Musikstücke.
2881 Hillgenberg, Op. 8. Fröhliche Musikstunden.
1992/93 Hohe Schule. (David). I/II.
2518 Joachim, Jos., Op. 2. Drei Stücke.
2510 — Op. 2 Nr. 1. Romanze, B dur.
374.567 Klass. u. Modernes. Sammlung ausgew. Stücke (Hermann). 4 Bde.
1425.1914 Kreutzer, Konz. Nr. 14 (David-Petri).
2187 — Konzert Nr. 13. D dur.
2903/4 — Konzert Nr. 18. E moll, Nr. 19. D moll.
2886 Kúzdö, Op. 14. Souvenir d'une fête.
3008 Leclair, Sarabande und Tambourin.
1333 Lipinski, Op. 21. Militär-Konzert D.
1240 Lortzing, Album. Stücke a. s. Opern.
2056 Lumbye, Traumbilder. Phantasie.
2059 Lyrische Stücke/hrsrg. v. Fr. Hermann
2308/09 Mendelssohn, Symphonie Nr. 3, 4.
3009 — Op. 4. Sonate F moll.
186 — Op. 64. Violinkonzert (David).
2316 — Hochzeitsmarsch u. Kriegsmarsch
169 — Sämtl. 11 Ouvertüren (Hermann).
2599 — 5 berühmte Ouvertüren.
2578 Merikanto-Burmester, Valse lente.
1783.1797 Moliqne, Op. 10, 21. Konzerte Nr. 3, 5
621 Mozart, 6 Konzerte.
2431/32 — Konzert B Nr. 1, D Nr. 2.
2242.2199 — Konzert G Nr. 3, D Nr. 4.
1301/02 — Konzert A Nr. 5, Es Nr. 6.
2403 — Konzert Nr. 7. (Neu aufgefunden)
3010 — Serenade (Kleine Nachtmusik).
220 — 18 Sonaten (David).
2868 — Adagio, E dur (Hermann).
2255 Ondricek, Fr., Op. 21. Rhapsodie bohème.
1383 Paganini, Op. 6. Konzert D (David)
2458 — Op. 7. Konzert Nr. 2. H moll.
2935 — Op. 8. Hexentanz (David).
1545 — Op. 10. Karneval (David).
1544 — Op. 11. Moto Perpetuo (David).
1934 — Capriccios u. Variationen (Singer)
2183 Pleyel, J., Op. 48. 6 leichte Duette
2305 Reinecke, Vorspiel-Entr'act a. Manfred.
455/56 Ritter, Transkriptionen I/II.
2190 Rode, Konzert Nr. 4. A dur.
2846 — Konzert Nr. 6. B dur.
2848 — Konzert Nr. 8. E moll.
2854 — Konzert Nr. 11 D dur.
933.957 Rubinstein, Violoncel. Op. 19, 49.
907a — Op. 18. Violoncel-Sonate D dur.
2858 Scharwenka, Ph., Op. 110. Sonate H moll.
2594 Scharwenka, X., Op. 2. Sonate D m.
1401 Schubert, Op. 137. 3 Sonatinen. Instr. A.
2146 — Konzertstück D dur.
3023 — Symphonie Hmoll (Unvollendete)
546 Schumann, Sämtliche Duos.
758 — Op. 9. Karneval (Hüllweck).
759 — Op. 15. Kinderszenen (Hüllweck)
833 — Op. 38. Symphonie Nr. 1, B.
935 — Op. 61. Symphonie Nr. 2, C.
842 — Op. 70. Adagio und Allegro.
843 — Op. 73. Phantasiestücke.
847 — Op. 94. 3 Romanzen.
1153 — Op. 97. Symphonie Nr. 3, Es.
848 — Op. 102. 5 Stücke im Volkston.

Violine und Klavier.

- 844 Schumann, Op. 105. Sonate A m.
846 — Op. 113. Märchenbilder. 4 Stücke
834 — Op. 120. Symphonie Nr. 4, D m.
845 — Op. 121. Sonate D m.
761 — Op. 130. Kinderball.
3024 — Op. 131. Phantasie, C dur.
475 — Lyrisches und Romantisches.
2283 Sibellus, Jean, Op. 44. Valse triste.
3000 Sinding, Op. 99. Sonate D moll.
2126 Singelée, Op. 56. Pastorale Phantasie.
2127 — Op. 123. Lohengrin-Phantasie.
1948 Sinigaglia, Op. 20. Konzert A.
2317 — Op. 26. Rapsodia piemontese
2416 Sjögren, E., Op. 47. Sonate Nr. 4. H moll.
1977.1136 Spohr, Konzert Nr. 1 (Petri), 2 (Sitt).
1974.1137 — — Nr. 3 (Petri), 6 (Sitt).
1138/39 — — Nr. 7, 8 Gesangszone (Sitt).
1143/44 — — Nr. 9, 11 (Sitt).
2774 — — Nr. 12 (Sitt).
3078 Suppé, Berühmte Ouvertüren.
1983 Tanzweisen (R. Scholz).
2520 Tartini-Becker, Teufelstrillersonate.
2797 Thomassin, Impromptu Op. 64.
2798 — Violin-Sonate E moll Op. 72.
4026 Tschalkowsky, Op. 35. Konzert.
2794 — Album.
1029/31 Unsre Lieblinge. Die schönst. Melodien. Leicht v. Carl Reinecke. 4 Bde.
1057 — — — — —
3064 Veracini, Konzert-Sonate, E moll.
3079 Vieuxtemps, Op. 6. Air varié.
3080 — Op. 15. Les Arpèges.
1478 Viotti, Konzert Nr. 22. A m.
376 Vorstudien zur hohen Schule. (David)
2469 Wagner, Faust-Ouvertüre.
2799 — Album a. Lohengrin.
1519 — Lohengrin-Potpourri (Hermann).
2332 — Lohengrin-Vorspiel.
1027 — 10 Melodien a. Lohengrin (leicht).
3081 Weber, Sonaten.
2214 Weingartner, Op. 42 Nr. 1. Sonate D dur.
2215 — Op. 42 Nr. 2. Sonate Fis moll.
3100 Ysaye, Op. 11. Lointain passé. Mazurka.

Violine und Orgel oder Harmonium.

- 2504 Album (Bach, Händel, Mendelssohn, Schumann, Gade, Goltermann, Reinecke, Wagner).
2471 Reinecke, Vorspiel a. Manfred.

2 Violinen und Klavier.

- 2377 Bach, Konzert D moll.
1793 Mozart, Ausgew. Stücke ber. Meister.
2183 Pleyel, J., Op. 48. 6 leichte Duette.

VIOLA.

- 417 Bruni, 20 Studien (Hermann).
419 Campagnoli, 30 Capricen.
2054 Gaviniés, 24 Violinetüden (Spitzner).
1591 Hermann, Op. 18. Konzert-Studien
1987 Orchesterstudien (Fr. Hermann).

Viola und Klavier.

- 1668 Beethoven, Op. 17. Horn-Sonate.
1669 — Violoncel-Sonaten. (Naumann).
1476.1438 Gade, Violin-Sonaten. Op. 6, 21.
Haydn, Violoncel.-Konz. D dur.
803 Joachim, Hebräische Melodien.
956 Rubinstein, Op. 49. Sonate F m.
846 Schumann, Op. 113. Märchenbilder.
2284 Sibellus, Jean, Op. 44. Valse triste.
1691 Wagner, Potpourri a. Lohengrin.

VIOLOCELLE.

Violoncel allein.

- 1236 Bach, 6 Cello-Sonaten (Dotzauer).
1275/76 Dotzauer, Op. 47, 54. Übungen.
1277 — Op. 35. Übungen.
1278/79 — Op. 70, 158. Übungen.
1577.1274 — Op. 107, 120. Übungen.
2967 — Op. 155. Violoncel-Schule.
2369 Dupont, 21 Etüden (J. Klengel).
2969 Fitzenhagen, Op. 28. Techn. Studien.
1851 Grützmacher, Elite-Etüden alt. Meister.
2225 Kammermusik-Studien (Grützmacher).
1939 Klengel, Techn. Stud. d. a. Tonart. I. Teil.
2041 — Technische Studien. II. Teil.
2151.2217 — Techn. Stud. III. u. IV. Teil.
1491 Kreutzer, 22 Violin-Etüden.
2279 Lee, S., Op. 57. 12 Etüden.
1969 Nölek, Das erste Jahr des j. Cellisten.
2108/9 Orchest.-Studien (Grützmacher) I/II.
1624/25 Salter, Kammermusik-Studien. I/II.
1798/99 — Die Kunst des Übens. I. Der Bogen. II. Linke Hand (Daumen-aufsatz).
2306 Schröder, Op. 39. Triller u. Staccato.

Violoncell und Klavier.

- 1562/64 Arlen und Gesänge aus Opern und Oratorien (Roth). 3 Bände
2426 Bach, 3 Sonaten (J. Klengel)
1244 Beethoven, Sämtliche Sonaten.
38 — Sämtliche Violinsonaten (Grützmacher).
1245 — Sämtliche Variationen.
1133 — Op. 17. Horn-Sonate F. (Grützmacher).
1232 — Op. 40 u. 50. Romanzen (Grützmacher).
1199 Chopin, Op. 3. Introdukt. u. Polonaise.
1201 — Op. 65. Sonate G m.
87/88 — Mazurkas, Nottornos (Davidoff).
90 — Walzer (Davidoff).
2939 Fitzenhagen, Op. 8. Resignation.
2963 — Op. 29. Drei kleine Stücke.
1510.1575 Gade, Violin-Sonaten Op. 6, 21.
2827 Goltermann, Op. 14. Konzert Nr. 1. A moll.
2499 Händel, Sonate G moll (Bearb. v. Lindner).
2500 — Sonate D moll (Bearb. v. Lindner).
2501 — Sonate B dur (Bearb. v. Lindner).
482 Haydn, Violin-Sonaten (Grützmacher).
2238 — Konzert D dur (F. A. Gevaert).
2915 Klengel, Op. 1. Suite E moll.
2290 — Op. 4. Konzert Nr. 1. A moll.
2938 — Op. 7. Konzertino C dur.
2345 — Op. 9. Notturmo, D dur.
2240 — Op. 10. Konzertstück D moll.
2541 — Op. 13. Gavotte, D moll.
2348 — Op. 19. Variationen, Amoll.
2519 — Op. 32. Sarabande.
2573 — Op. 26. 6 Stücke. Heft I. Lied ohne Worte. Gavotte. Intermezzo.
2574 — — Heft II. Wiegenlied.
2575 — — Heft III. Barcarole. Scherzino
2227/29 — Op. 44. Sechs Stücke. I. Romanze. Alter Tanz. II. Wiegenlied. Mazurka. III. Gavotte. Savoyard.
2776 — Kadenz u. Schluß z. Volkmann Op. 33.
2971 Kühnel, Sonate, Adur (Bennat).
2844 Liszt, Consolations (J. de Swert).
378 Lyrische Stücke f. Konzert u. Salon (Grimm).
1411/12 — Dieselben in 2 Abteilungen.
2968 Mendelssohn, 2 Sonaten und Variationen.
1800 Moliqne, Op. 45. Konz., D. (Grützmacher).
221a/b Mozart, Violin-Sonaten. I/II.
2430 Nicodé, J. L., Op. 23. Sonate H moll
2808 Piltzner, H., Op. 1. Sonate, Fis moll
2479 Reuss, Aug., Barcarole.
907.934 Rubinstein, Sonaten Op. 18, 39.
1388 — Op. 49. Sonate F m.
1572/73 Russ. Lieder u. Romanz. (Salter). 2 Bde.
2418 Schubert, Arpeggione-Sonate (Muller).
760 Schumann, Op. 15. Kinderszenen.
2508 — Op. 15. Nr. 7. Träumerei.
842 — Op. 70. Adagio und Allegro.
843 — Op. 73. Phantasiestücke.
848 — Op. 102. 5 Stücke im Volkston.
1509 — Op. 121. Violin-Sonate Nr. 2.
1888 — Op. 129. Konz. Am. (J. Klengel).
1354 — Lyrisches u. Romant. (Hüllweck).
2285 Sibellus, Jean, Op. 44. Valse triste.
2792 Tschalkowsky, Album.
1035/37 Unsre Lieblinge. Die schönst. Melodien. Leicht. (Jul. Klengel). I/III.
2321 Volkmann, Rob., Op. 7. Romanze, E dur.
2776 Volkmann-Klengel, Kadenz u. Schluß zum Violoncelkonzert Op. 33.
2505 Wagner, Album a. Lohengrin.
1633 — Potpourri a. Lohengrin.

Violoncell und Orgel.

- 2999 Album (Händel, Haydn, Schumann, Goltermann, Volkmann, Liszt, Reinecke, Wagner-Lohengrin).

2 Violoncelle.

- 1345/49 Dotzauer, Op. 52, 58, 63, 156, 159. Übungen.
2916 Klengel, Op. 22. Suite D moll.
2359/62 Lee, S., Op. 36—39 je 3 Duos.
559 — Ecole du Violoncelle.
1150/52 Romberg, Op. 9. 3 Duos D, F, E m.

2 Violoncelle und Klavier.

- 2974 Grimm, Adagio, G dur.
2367 Klengel, Op. 45. Konzert E moll.
2368 Romberg, B., Op. 72. Konzertino A dur (Klengel).

KONTRABASS.

- 1937/38 Laska, Op. 50. Kontrabassschule I/II
1639 Teuchert, Praktische Studien.
1460 Wolff, Praktische Studien.