



No. 3841 ^a

BRUCKNER

Symphonie No. 1

2 Klaviere zu 4 Händen

(Grunsky)

172

172



Donauesschingen

Mus. Doof.

18. FEB. 1927

34

*Kon. H. D. Grunsky
erhalten*



Symphonie
N^o 1
für grosses Orchester
von
ANTON BRUCKNER
Für zwei Klaviere zu vier Händen
bearbeitet von
KARL GRUNSKY
Eigentum des Verlegers.
LEIPZIG
C. F. PETERS.

F. Baumgarten, del. Druck v. C. Hofmeier, G. u. B. Leipzig.

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Miss Dr.

Dec. 34

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Die Bearbeitung dieser Symphonien
widmet Seiner Durchlaucht Max Egon Fürsten zu Fürstenberg
in tiefster Ehrerbietung
K A R L G R U N S K Y

V O R B E M E R K U N G E N

Dem Vornblattspieler stellt die vorliegende Fassung anheim, gewisse Erleichterungen, z. B. in den Oktavgängen zu treffen. Dagegen duldet sie keinerlei Hinzufügung, so nahe es oft liegen mag, die Griffe zu vervollständigen.

Der senkrechte Doppelstrich || gibt Anhaltspunkte für den musikalischen Aufbau. In den Partituren finden sich auch Doppelstriche anderer Bedeutung. Wo Partitur und Auszug dasselbe meinen, ist der Doppelstrich etwas dicker ||.

Das Orchester der Symphonien umfaßt außer dem Streichquintett folgende Instrumente:

	Hbl					Hr	Tb	Trp	Pos	Bt	Cbt	Pk	Hrf	Bck	Trg
	Fl	Ob	Kl	Fag	Cf										
I. Symphonie C moll	3	2	2	2	—	4	—	2	3	—	—	3	—	—	—
II. Symphonie C moll	2	2	2	2	—	4	—	2	3	—	—	2	—	—	—
III. Symphonie D moll	2	2	2	2	—	4	—	3	3	—	—	2	—	—	—
IV. Symphonie Es dur	3	2	2	2	—	4	—	3	3	1	—	3	—	1	—
V. Symphonie B dur	3 (auch kl.Fl.)	2	2	2	1	4	—	3	3	—	1	4	—	1	1
VI. Symphonie A dur	2	2	2	2	—	4	—	3	3	1	—	3	—	—	—
VII. Symphonie E dur	2	2	2	2	—	4	4	3	3	1	1	3	—	1	1
VIII. Symphonie C moll	3	3	3	3	(1)	8	(4)	3	3	—	1	3	3	1	—
IX. Symphonie D moll	3 (auch kl.Fl.)	3	3	2	1	8	(4)	3	3	—	1	3	—	—	—

Erklärung der Instrumentations=Abkürzungen:

Fl = Flöte(n)	Ho = Horn	VI = Violinen	Pk = Pauke
Ob = Oboe(n)	Hr = Hörner	Br = Bratschen	Hrf = Harfe
Kl = Klarinette(n)	Trp, Tr = Trompete(n)	Vcl = Violoncelle	Bck = Becken
Fag, Fg = Fagott(e)	Pos = Posaune(n)	Kb, Cb = Contrabässe	Trg = Triangel
Cf, Cfg = Contrafagott	Bt = Baßtuba	Str = Streicher	V. Orch = Volles Orchester
Hbl = Holzbläser	Cbt = Contrabaßtuba	Tb, Tub = Tuba, Tuben	

FIRST PART

OF THE

CONSTITUTION AND HISTORY

OF THE

UNITED STATES OF AMERICA

BY

JOHN C. CALHOUN

OF THE SENATE OF THE UNITED STATES

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ERSTE SYMPHONIE

I. Satz: Allegro

Anton Bruckner
(1824-1896)

Allegro, molto moderato

Klavier I

p

Ho

p

Allegro, molto moderato

Klavier II

Str pp

I

p

I

Str crescendo

pp

mf

steigernd

Str f

Kl

p

Ho

Ho

mf

steigernd

Str

crescendo

crescendo

Ob VI
I
steigernd
Str Fg

Kl F1
steigernd
Str

VI Str
I
Hr Trp VI
Pfk Str Pfk Str
Hbl Hbl
Hr Trp Hr Trp

I
Hbl Trp Hr Trp Hbl
Hr Str Hr

I
diminuendo
diminuendo
Hr

I

p Str

p Str *v1* *v2* *vi* *c*

mf *v1* *v2* *vi* *c*

B

I

mf *K1* Str *p* *Str mf*

p *v1* *v2* *vi* *c* *Ho* *crescendo*

I

pp *Ruhig* *v1* *v2* *vi* *c* *Ho* *ob*

pp *Ruhig* *v1* *v2* *vi* *c* *Ho* *K1*

I

p *Ho* *v1* *v2* *vi* *c* *Ho* *Str*

p *v1* *v2* *vi* *c* *Ho*

Etwas langsamer

I

vi
Ho *p dolce*
Str
Sva

Ⓢ Etwas langsamer

vi
Ho *p dolce*
Str
p

I

vi
Ho *diminuendo*
Str
Sva

vi
Ho *pp*
Ob *p*
pp

vi
Ho *pp*
Hr *p*
Ob *p*
pp

I

vi *ausdrucksvoll*
Hr *mf*
Vcl *mf*

Ⓣ *p*
Ho *p*
Vcl *mf*
Fg

I

vi *f*
Vcl *f*
Fg

Ho *crescendo*
Ho

Hauptzeitmaß

I

Hr *ff*

E Hr *ff*

I

Hr *p*

Trp Hr *p*

I

Hr *p*

Trp Hr *p*

I

Hr *p* hervor

Trp Hr *p*

I

Hbl
Str
p *steigernd*

Fg
Str

Hr
p *steigernd*
Trp

I

steigernd

Hbl
Str

Trp

Hr

I

steigernd

Fg
Str

Hr
steigernd
Trp

I

Breit
(Str)
V Orch *ff*

(F) Breit
(Blech)
V Orch *ff*

I

First system of music. It consists of three staves. The top staff is a single treble clef with a melodic line of eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clefs) with block chords. The bottom staff is a single bass clef with a bass line of eighth notes. The key signature has two flats (B-flat and E-flat).

I

Second system of music. It consists of three staves. The top staff is a single treble clef with a melodic line of eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clefs) with block chords. The bottom staff is a single bass clef with a bass line of eighth notes. The key signature has two flats (B-flat and E-flat).

I

sva

Third system of music. It consists of three staves. The top staff is a single treble clef with a melodic line of eighth and sixteenth notes, marked with a dotted line and the word "sva". The middle staff is a grand staff (treble and bass clefs) with block chords. The bottom staff is a single bass clef with a bass line of eighth notes. The key signature has two flats (B-flat and E-flat).

I

Fourth system of music. It consists of three staves. The top staff is a single treble clef with a melodic line of eighth and sixteenth notes. The middle staff is a grand staff (treble and bass clefs) with block chords. The bottom staff is a single bass clef with a bass line of eighth notes. The key signature has two flats (B-flat and E-flat).

(Str)

V Orch *ff*

(Blech)

V Orch *ff*

diminuendo

8va

Hbl

Str

p

diminuendo

Hr

Hr

8va

Hbl *p*

Str *pp*

G

Hr *p*

pp

Br

pp

Str *pp*

RH

mf

Hr

p

H

Str *pp*

K1

K1

Ob *p*

I

crescendo
Br. *p*
Ho
crescendo
Kl
Ob

I

(vi)
V Orch *ff*
Br
Ho
Ob
Ho
J
(Bläser)
V Orch *ff*

I

(Pk)

I

sva
(Str)

sva

(Vl)

V Orch *ff*

(Bläser)

V Orch *ff*

I

(Pk)

(Str)

sva

I

2 Oktaven höher

sva

(K)

Hr *p*

ob *p*

I

8va

pp

Str

Hr

I

8va

p

Ob

I

8va

pp

Hr

I

8va

crescendo

p

Ob Kl

Hr

Sva

crescendo

Fl
Hr
Ob Kl
Ho
Str

Sva

crescendo

Ob Kl
Ho

p

Ob
VI
Kl
Br
Kl
Vcl

p

L

mf

VI
Pos
Hr
Pos
mf

I

Ob

V1 *p*

K1

Br *p*

K1

Vel *p*

I

V1 *pp*

Br *p*

Hr *p*

V1 *p*

Ho *p*

Str *p*

I

V1 *p*

Br *p*

Hr *p*

V1 *p*

Ho *p*

Str *p*

I

V1 *p*

Br *p*

Hr *p*

V1 *p*

Ho *p*

Str *p*

crescendo

crescendo

I

VI
Br
crescendo
mp
Ob
crescendo
Ho
Hr
mf

I

VI
Br
f
diminuendo
Hr
Ho
diminuendo
p

Mäßiges Hauptzeitmaß

VI
Hr
p
Belebend
Ho
Hr
Belebend

I

VI
Br
a tempo
p
crescendo
Ho
Fl
Ob
a tempo
Hr
Hr
crescendo
Hr
Hr

Belebend *Ritenu* *[a tempo]*

Br *F#* *Str* *mf* *LH* *mf* *Ho* *f* *VI*

The first system of music consists of two staves. The upper staff is for the piano, and the lower staff is for the violin. The piano part begins with a treble clef and a key signature of two flats. It features a series of chords and melodic lines, with markings for *Br* (breath), *F#* (finger), *Str* (string), and *mf* (mezzo-forte). The violin part starts with a treble clef and a key signature of two flats, marked *mf* and *LH* (left hand). The system concludes with a *Ritenu* (ritardando) marking and a *[a tempo]* instruction.

Belebend *Ritenu* *[a tempo]*

Br *mf* *Ho* *f* *VI*

[Anfangs] Etwas breit

The second system continues the musical piece. It features piano and violin staves. The piano part is marked *Br* and *mf*. The violin part is marked *mf*, *Ho*, and *f*. A *Ritenu* marking is present above the violin staff, followed by *[a tempo]*. A double bar line is followed by the instruction **[Anfangs] Etwas breit** (beginning, somewhat broad).

[Anfangs] Etwas breit

tr

The third system shows the piano and violin parts. The piano part includes a *tr* (trill) marking. The system is marked with a double bar line at the beginning.

[Anfangs] Etwas breit

Blech *Str*

The fourth system continues the piano and violin parts. The piano part is marked *Blech* and *Str*. The system is marked with a double bar line at the beginning.

First system of musical notation. It consists of two staves. The upper staff is for strings (Str.) with a forte (*f*) dynamic. The lower staff includes woodwinds (Kl. Fk., Hr.) and strings (Str.) with a forte (*f*) dynamic. The music features sixteenth-note patterns and rests.

Second system of musical notation. It consists of three staves. The upper staff is for strings (Str.) with a forte (*ff*) dynamic. The middle staff is for woodwinds (Hbl, Str.) with a forte (*ff*) dynamic. The lower staff includes brass (Trp., Hr., Pos.) with a forte (*f*) dynamic. The music features sixteenth-note patterns and rests.

Third system of musical notation. It consists of two staves. The upper staff is for strings (Str.) with a piano (*p*) dynamic. The lower staff includes woodwinds (Kl., Fk.) with a piano (*p*) dynamic. The music features sixteenth-note patterns and rests.

Fourth system of musical notation. It consists of three staves. The upper staff is for strings (Str.) with a forte (*ff*) dynamic. The middle staff is for woodwinds (Hbl, Trp., Hr.) with a piano (*pp*) dynamic. The lower staff includes brass (Hr., Fg, Pos.) with a piano (*pp*) dynamic. The music features sixteenth-note patterns and rests.

I

ff *pp* *ff* *pp* *pp* *legatissimo*

I

pp *p*

I

pp *p* *pp* *p* *p* *allow* *Fk*

I

pp *p* *tr* *VI* *F1* *Br* *allow*

VI *p* *tr* *Str* *tr*
 I *pp* *Pk* *tr* *steigernd* *tr*
 VI mit D *p* *Br* *steigernd*
 Hr
 VI *steigernd* *tr* *tr* *tr*
 I *LH*
 VI *steigernd*
 VI *tr* *tr* *tr*
 I *crescendo ritardando* *f* *Ein wenig breiter* *VI*
Pk
 VI *crescendo ritardando* *f* *Ein wenig breiter*
 VI mit D
 VI mit D *p diminuendo* *Kl*
 VI mit D *p diminuendo* *Kl*

I

diminuendo

diminuendo

I

Hauptzeitmaß

Vi ohne D

pp

p

p^{Ho}

Ⓜ Hauptzeitmaß

pp

mf

Str

pp

pp

I

p

pp

Str

p^{Ho}

Str

pp

I

mf

crescendo

pp

Ob

vi

steigernd

Str

pp

p^{Kl}

p^{Ho}

mf

steigernd

Str

crescendo

crescendo

I

Ob VI

steigernd

Str Fg

Kl

steigernd

Str

Detailed description: This system shows the beginning of the piece. The woodwinds (Oboe and Violins) play a melodic line with a 'steigernd' (accelerating) marking. The strings provide a harmonic accompaniment. The key signature has two flats, and the time signature is 3/4.

I

VI

Hr Trp

VI

V Orch

(Str)

(Pk)

(Pk)

(Pk)

Hbl

Hbl

Hr Trp

V Orch

(Bläser)

Detailed description: This system continues the orchestration. It introduces Horns, Trumpets, and Trombones. The woodwinds (Flutes, Clarinets, Bassoons) and strings continue their respective parts. There are dynamic markings like 'ff' and 'ff (Bläser)'. A circled 'S' is present in the woodwind part.

I

VI

Str

Br Hr

diminuendo

Trp

diminuendo

KB

Detailed description: This system features a 'diminuendo' (decreasing) dynamic marking. The strings and brass (Trumpets, Horns) are prominent. The woodwinds and keyboard parts continue with their melodic and harmonic lines.

I

diminuendo

diminuendo

Detailed description: This system is primarily for the strings, with a 'diminuendo' marking. The woodwinds and brass parts are mostly silent or playing sustained chords.

I

Fl
Ob
Br
Pk

p *pp*

Kl

Ob
LH

Str

I

Fl
Ob
Br
Ho
Pk

p *pp* *crescendo*

Kl

Str

p *crescendo*

I

Fl
Ob
Br
Ho
Pk

p

Kl

Str

p *mf* *p*

I

Fl
Ob
Br
Ho
Pk

p *mf* *p*

Kl

Str

p *mf* *p*

Ruhig
Hvl

I

p
VI

ppp

Ruhig
VI

p
Pk

ppp
KB

I

str p *crescendo*
Ho.

p *crescendo*
VI

f

f

f

f

f

poco ritard.

poco ritard.

tr.

tr.

tr.

Hauptzeitmaß

I

V Orch *ff* (Blech)

V Hauptzeitmaß

(Hbl)

V Orch (Str) *ff*

(Str) (Fg)

p

I

Hbl

Br

Kl

Br

Fg Br

Br

VI *pp*

crescendo

VI *cresc.*

Str

Pk

Str

Pk

Str

V Orch ohne Pos

p *steigernd*

V Orch

V Orch ohne Pos

steigernd

V Orch

I

ff

ff (Blech)

(Pk)

I V Orch *ff*
 I V Orch *ff* (Blech)
 I Str *pizz* *p* (W)
 K1 *p*
 K1 *p*
 I *mp* *mf* *f* *ff* *ot*
 I *mp* *mf* *f* *ff* *ot*
 I *pp* *p* *crescendo* *pp*
 Str *pp* *crescendo*

Musical score for page 26, featuring orchestral and piano parts. The score is divided into four systems, each with a first system (I) and a piano accompaniment. The key signature is B-flat major (two flats). The first system includes a woodwind part (V Orch) and a piano part (V Orch (Blech)). The second system includes a string part (Str *pizz* *p*) and a piano part (K1 *p*). The third system includes a woodwind part (I *mp* *mf* *f* *ff* *ot*) and a piano part (K1 *p*). The fourth system includes a woodwind part (I *pp* *p* *crescendo* *pp*) and a piano part (Str *pp* *crescendo*). The score contains various dynamics, including *ff*, *pp*, *p*, *mp*, *mf*, *f*, and *ff*. There are also markings for *ot* (oboe) and *Str* (strings). A circled 'W' is present in the second system.

I

VI *p* *steigernd*

Ho *steigernd*

Str

I

Ho *steigernd*

Fl *steigernd*

Str

I

Fl *steigernd*

Ho *steigernd*

Str

I

Fl *pp*

Ho *pp*

Str

Musical score for orchestra and piano, page 28. The score is in B-flat major and 3/4 time. It features multiple staves for strings, woodwinds, brass, and piano. Dynamics range from *mp* to *ff*. Performance instructions include "Blech" and "Sua bassa".

The score is divided into systems. The first system includes staves for strings (Str), woodwinds (Ob, Fl), and brass (V Orch). The second system includes staves for strings (Str), woodwinds (Ob), and brass (V Orch). The third system includes staves for strings (Str), woodwinds (Fl), and brass (V Orch). The fourth system includes staves for strings (Str), woodwinds (Fl), and brass (V Orch). The fifth system includes staves for strings (Str), woodwinds (Fl), and brass (V Orch). The sixth system includes staves for strings (Str), woodwinds (Fl), and brass (V Orch). The seventh system includes staves for strings (Str), woodwinds (Fl), and brass (V Orch). The eighth system includes staves for strings (Str), woodwinds (Fl), and brass (V Orch). The ninth system includes staves for strings (Str), woodwinds (Fl), and brass (V Orch). The tenth system includes staves for strings (Str), woodwinds (Fl), and brass (V Orch).

I

loco *zögernd* *p* *mf*

Ob
Kl

Hr

mf zögernd *mf*

Fl

Vel

I

f *a tempo* *p* *mf*

Vi

Kl

Sir

Y *Sva*

p a tempo *p* *mf*

Br

Hr

Hr

Hr

I

p *steigernd* *mf* *ff*

Hr

Sir

Fl

Ob
Kl

mf *steigernd* *ff*

Try

I

ff *mf* *ff*

V Orch

(Pk)

Sva

V Orch

The image shows three systems of musical notation, each consisting of a vocal line and a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

System 1:

- Voice:** Starts with a fermata, then plays a melodic line. Dynamics include *ff* and *fff*. A circled 'Z' is present in the final measure.
- Piano:** Features a complex rhythmic accompaniment with many sixteenth notes. Dynamics include *ff* and *fff*. Markings include *V Orch ff*, *Pk*, and *(Trp)*.

System 2:

- Voice:** Continues the melodic line. Dynamics include *ff*. Markings include *Sva* and *V Orch ff*.
- Piano:** Continues the rhythmic accompaniment. Dynamics include *ff*. Markings include *(Pk)*.

System 3:

- Voice:** Continues the melodic line. Dynamics include *ff*. Markings include *(Pos)* and *(Pk)*.
- Piano:** Continues the rhythmic accompaniment. Dynamics include *ff*. Markings include *(Pk)*, *(Hr) 6*, and *6*.

I

First system of musical notation, measures 1-4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line (marked 'I') has a melodic contour with eighth notes and rests.

I

Second system of musical notation, measures 5-8. Similar to the first system, it shows piano accompaniment and a vocal line. The piano accompaniment continues with eighth-note patterns and chords. The vocal line continues its melodic progression.

I

Third system of musical notation, measures 9-12. This system includes a vocal line with a "Sua" marking and a piano accompaniment with a "6" marking. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and eighth notes in the left hand. The vocal line concludes with a final chord.

II. Satz: Adagio

Adagio

I

str *pp*

Adagio

Hr *pp*

I

p *pp* *p* *ff* *pp*

str *p* *pp* Hbl *p* Hbl *ff* Hr *ff* Str *pp*

I

crescendo Str *f* Hbl *ff* Str *pp*

Hr *legato* Hr Hbl *crescendo* Trp *f* Hr *ff* Trp Str *pp*

I

p *mf* *pp* *p* *mf*

Pk *pp* Pk *p* Pk *mf*

I

p *pp*

Br Hr Kl Fl Ho

I

p *mf*

VI *zart*

Fl Kl Ho

Br Hr

I

p *pp* *crescendo*

Br Hr Kl Fl Ho

I

mf *p* *dolce*

Hbl Hr Str

Br Hr Kl Fl Ho

I

Str *pp*

Kl VI

p

I

Br

Pon *pp*

Str

Vel

p *steigernd*

Hr

Vcl

Str

I

Str

Hr

mf *steigernd*

Hbl VI

V Orch

Hr

Str

Vcl

mf *steigernd*

V Orch (Kl)

(Pk)

I

ff

Str

diminuendo

Kl

diminuendo

Str

I *Andante*
Str *p*
ohne KB

B *Andante*
Str *p*
ohne KB

Ob
Vel

I *pp*
ba

pp
ba

Vel

I *p*
Str

Ho *p*
Br

Ob
Str

Vel

I *p* *crescendo*

crescendo

Kl *p*
Ho Str

VI
Kl

Ho Str
Str

crescendo

Ob
p
pp
Str mit Kl

Ob
p
hervor

Hr p
Str pp
Ho p
Oberstimme ausdrucksvoll hervor

Br
p

Ob
hervor
Ob Vel

Br
steigernd

Ob
steigernd
Kl

Str

steigernd

hervor
steigernd

Hbl
Hr
f

Ob
p

Hbl
Hr
f

Hr
p
Str pp

I

mf

K1

Hr

Str p

I

ppp

v1

Br p

ppp

F6

Hr p

v1

F6

v1

F6

v1

F6

v1

F6

I

Str

v1

Str

I

v1 crescendo

Ob f

K1

crescendo

Ob

K1

v1

VI
Ob KI *f*
VI *pp*
VI
F1
Ob
F1
f
Br
VI
mf
pp

VI
Hr *crescendo*
K1
mf *crescendo*
Hr

Ob
F1
f

Trp
VI
Str *p*
pp
p
F1
Trp *pp*
mf
Fg

I

steigernd

Trp VI

Pos Str *steigernd*

Fl Trp Fg

I

steigernd

crescendo

Trp

steigernd Pos Str

Pos Str *crescendo*

Fg

I

sanft

p

Fl

Pos Str *p*

Ho

Br

I

Gleiches Zeitmaß

I

(E) Gleiches Zeitmaß

Hauptzeitmaß

I

Hauptzeitmaß

p
hervor

I

p
hervor

p
hervor

I

p
hervor

p
hervor

I

steigernd

vi

Hr
Kl

steigernd

I

p

pp

Ob
Fag
Str

p

pp

I

mf

mf

V Orch

mf

I

ff

ff

marcato

Hbl
Hr

Str

ff

(vi)

Str

The musical score is organized into five systems, each with a first staff (I) and a second staff. The first system features a first staff with woodwinds (Hr, Hr) and strings (Str), and a second staff with violins (vi) and strings. It includes dynamic markings like *ff* and *pp*, and the instruction *diminuendo*. The second system continues with similar instrumentation, including woodwinds (Hr) and strings, with dynamics like *pp* and *p*. The third system consists of a first staff with woodwinds (Hr) and strings, and a second staff with strings, marked *p*. The fourth system features a first staff with woodwinds (Hr) and strings, and a second staff with the orchestra (Orch), marked *mf* and *crescendo*. The fifth system has a first staff with woodwinds (Hr, Hr) and strings, and a second staff with strings, marked *ff* and *pp*.

This page of a musical score contains four systems of music. The first system includes Violin I (VI), Viola (Br), and Horns (Hr). The second system includes Violin I (VI), Viola (Br), Horns (Hr), and Strings (Str). The third system includes Violin I (VI) and Horns (Hr). The fourth system includes Violin I (VI), Horns (Hr), and Strings (Str). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. Dynamics include *pp*, *p*, *mf*, and *poco f*. The music features complex rhythmic patterns, including sixteenth-note runs and sustained chords.

pp VI

I

Br p

Ob Hr

Ob VI

Hr Str

Vel

Ho

Vel

crescendo

VI

Vel

I

mf pp VI

Ob VI

Vel

Br

Kl

Br

p

Fr

crescendo

I

vib

p dolce

Pos

Kl

Br

Fr

Pos

Str

5

5

5

5

6

I

pp

Pos

VI

Kl

Br

Fr

crescendo

5

5

5

5

6

I

VI
pp *crescendo*

Pos
p
VI
crescendo

VI
5

Kl
Br
VI
5

Fr
6

I

Hb
VI
mf

Pos
VI
VI
5

VI
5

Kl
Br
VI
5

Fr
VI
3
dolce

Str
Vcl
Str
3

I

5

6

6

VI
p

Fl
Kl
VI

Ho
Fr
Vcl

I

VI
Hr
Pos
Str
p *steigernd*

5

5

5

5

5

5

p *steigernd*

5

6

6

6

I

V Orch *f*

(vi)

(G)

I

ff

ff

I

marcato

I

I

I

I

I

III. Satz: Scherzo

Lebhaft

I

V Orch
ohne Pos

ff

(Pk)

(Str)

Lebhaft

sva

V Orch
ohne Pos

ff

(Str)

I

sva

VI
Br *mf*

I

f *p*

Ho *p*

Fg

(A)

Hr *p*

Pk

I

Br *mf*

mf

Hr

Hr *mf*

Br

pp

p

Hr *mf*

Str

Fg

I

Trp
mf
Str
ff
B
Trp
ff
Vl
Vc
Fg
Str

I

Str
Hbl
Hr
Pos
V Orch
Trp
Vl
Vc
Fg
Str
mf
crescendo

I

Str
Hbl
Hr
Pos
V Orch
Trp
Vl
Vc
Fg
Str
ff
mf
crescendo

I

V Orch
Str
Trp
V Orch
ff
crescendo

Sua

I

Hbl *ff* *Str p*

vi *ff* *pp*

Br

I

Fl *p* *zart*

Ob *p*

Fr *pp*

vi *pp*

R1 *p*

Ob *pp*

Br *pp*

I

Fr *p*

Hr *p*

vi *p*

I

Fl *p*

Hbl *pp*

Fr *pp*

Str *pp*

vi *pp*

I

Key signature: \flat

I

Key signature: \flat

Hr *p* *steigernd*

steigernd

I

Key signature: \flat

Hr *mf* *steigernd*

mf *steigernd*

I

Key signature: \flat

V Orch *ff*

(Str)

(E) *8va*

V Orch *ff*

(Pos)

I

V Orch *ff* Str *pp*

Sva

V Orch *ff* VI Br *mf*

I

Fl *p* Hr *p* Ho

Fg

Hr *p* Pk

I

Br *mf* VI *mf* Hr

(F)

Hr Br

Br *pp* Hr *mf pp* Hr *mf pp*

Pk Str *pp* Hr *mf*

I

Str *ff* Str *Hbl ff* V Orch

Ob Kl Trp VI

(G) Trp VI

Hr Fg Str

V Orch (Trp) Hr (Pos)

I

mf (Pos)

(Pk)

Detailed description: This system contains three staves. The top staff is for strings, the middle for woodwinds (likely flutes), and the bottom for piano accompaniment. The key signature has two flats. The woodwind part has a dynamic marking of *mf* and a performance instruction "(Pos)". The piano part has a performance instruction "(Pk)".

I

crescendo

ff Str

V Orch

Hr marcato

(Hbl) ff

(Elech) (Pg)

Detailed description: This system contains three staves. The top staff is for strings, the middle for woodwinds (likely horns), and the bottom for piano accompaniment. The key signature has two flats. The string part has a dynamic marking of *ff* and a performance instruction "Str". The woodwind part has a dynamic marking of *ff* and a performance instruction "(Hbl)". The piano part has a dynamic marking of *f* and performance instructions "(Elech)" and "(Pg)".

I

(Str) crescendo

ff

Detailed description: This system contains two staves. The top staff is for strings and the bottom for piano accompaniment. The key signature has two flats. The string part has a dynamic marking of *ff* and a performance instruction "(Str)". The piano part has a dynamic marking of *ff* and a performance instruction "crescendo".

I

Vl

Pos

V Orch

Hbl Hr Str

V Orch

Detailed description: This system contains three staves. The top staff is for woodwinds (likely flutes), the middle for woodwinds (likely horns), and the bottom for piano accompaniment. The key signature has two flats. The woodwind parts have performance instructions "Vl", "Pos", and "V Orch". The piano part has performance instructions "Hbl Hr Str" and "V Orch".

Trio

Langsam

VI

staccato

p

Str

FR

crescendo

Kl

FR

Langsam

Ho

Ob

crescendo

FR

mf

VI

mf

p

Kl

mf

pp

FR

mf

mf

p

Kl

VI

Str

FR

crescendo

Str

FR

mf

Ho

p

Str

crescendo

FR

Str

Pos

mf

Str

Str

1

p

2

p

Str

Pos

1

2

p

First system of musical notation. It consists of two staves. The upper staff is for strings (Str) and the lower for piano (p). Dynamics include *p*, *mf*, and *f*. There are also markings for *Str* and *pk*.

Second system of musical notation. It consists of two staves. The upper staff is for strings (Str) and the lower for piano (p). Dynamics include *p*, *mf*, and *f*. There are also markings for *Str*, *pk*, and *Ho*. The piano part includes *pizz.* and *pp* markings.

Third system of musical notation. It consists of two staves. The upper staff is for strings (Str) and the lower for piano (p). Dynamics include *p*, *mf*, and *f*. There are also markings for *Str*, *pk*, *Ho*, and *ob*. The piano part includes *pizz.* and *pp* markings.

Fourth system of musical notation. It consists of two staves. The upper staff is for strings (Str) and the lower for piano (p). Dynamics include *p*, *pp*, and *accelerando*. There are also markings for *Str*, *pk*, and *pizz.*. The system concludes with the instruction "Nicht zu schnell" and *pp staccato*.

I

Str *mf*

Pn *mf*

Ho *p*

(H)

I

Tr *mf*

Ho *mf*

(I)

I

Hr *mf*

Trp *mf*

(J)

I

Ho *mf*

Pn *mf*

(K)

crescendo

I

ff Str

p1 Str Hbl Blech mf Str crescendo

I

f V Orch Str V Orch

ff Str V Orch

I

f Str p Sva

ff mp K

I

p Fl Ob zart

pp Kl Br Ob

The musical score is divided into three systems, each consisting of a horn part (I) and a piano part.

- System 1:**
 - Horn (I):** Features a melodic line with dynamics *p* and *pp*. Includes performance markings *Fg*, *Fk*, *Hbl*, and *L*.
 - Piano:** Features a rhythmic accompaniment with dynamics *pp* and *pp*. Includes the marking *Str*.
- System 2:**
 - Horn (I):** Features a melodic line with dynamics *p* and *pp*. Includes performance markings *Kl*, *Hr*, and *Fk*.
 - Piano:** Features a rhythmic accompaniment with dynamics *pp* and *pp*. Includes the marking *steigernd*.
- System 3:**
 - Horn (I):** Features a melodic line with dynamics *mf* and *pp*. Includes performance markings *Kl*, *Hr*, *Hbl*, and *Fk*.
 - Piano:** Features a rhythmic accompaniment with dynamics *mf* and *pp*. Includes the marking *steigernd*.

I

V Orch *ff* (Str)

(Pk)

(M) *Sva*

V Orch *ff* (Str)

(Pos)

I

(Str) *mp*

Sva

VI Hr *mf*

I

Fl *p* Ho *p* Hr *p* Pk

Br *mf* VI *mf*

(N)

Br *pp* Pk Str

I

Hr Hr *mf* *pp* *mf* *pp* *mf* *pp*

Str *ff* Ob Kl *ff* Trp *ff* Hr *mf* Pk *pp*

Trp VI
Str Hbl
ff
V Orch
Trp VI
Fl
V Orch (Trp Hr)
Hr Fg Str
(Pos)
Sva

Str
mf (Pos)
crescendo
Sva
Hbl
marcato
Hr
(Pk)

V Orch
ff (Hbl)
V Orch
f (Str)
crescendo
(Blch) (Fg)

Fl
ff
V Orch
marcato
Hr
P
Kl Br
ff
Str Fg

I

V Orch

marcato

Hr

V Orch

V Orch

f

ff

f

I

V Orch

ff

(Pk)

V Orch

f

Sra

I

V Orch

f

ff

I

V Orch

f

ff

Sra

(Pk)

I

p *pp* *p* *crescendo* *steigernd*

Hbl VI Str

I

steigernd *3* *steigernd*

Hbl VI Str

I

steigernd *3* *steigernd*

Hbl VI Str

I

steigernd *3* *steigernd*

VI Str Pk

VI 3 3 3

I Str Trp *steigernd* V Orch *ff* (Str)

Hbl Hr VI *steigernd* V Orch *ff* (Pk)

Pos Pk

(A)

I

I

Sra.....

Str *p*

Hbl Ho *mf*

Hbl

I

Str *pp* tr

vi *pp* p

Hr *p*

K1

I

Ruhig

mf *tr* *Br*

Ruhig

p *vi*

No zart *Fg*

I

p *mf* *tr* *vi* *Ob* *vi* *tr*

p *tr* *vi* *tr*

p *tr* *Br* *mf*

Vel *vi* *Vel* *mf*

I

pp *tr* *Str* *p*

pp *tr* *Hbl* *p*

pp

I

p *Str* *No* *Str* *No*

p *Hbl* *vi* *tr* *Hbl* *p* *vi* *tr* *Vel*

I Str *pp* *p* *p* *pp* *p* *p* *steigernd*
 Ho
 I Hbl *pp* *pp* *p* *p* *steigernd*
 Vcl *p* *pp* *p* *p* *steigernd*
 V1
 I *steigernd* *mf* *f*
 I *steigernd* *mf* *f*
 Hr Vcl Trp Hr Vcl 3 3
 [Etwas breit]
 I V Orch *ff*
 B [Etwas breit] V Orch *ff* *p(pk)* *crescendo* *ff*
 I Ob V1 Hbl Hr Kl Br Ho Kl Br V1 V1
 Br Trp Trp Kl V1 Hr Trp V1
 Str

I

Hbl VI
Vl
f
Pos
Hr
Pos
Str
Str
Str
Str
Fg

I

Hbl Str
Str
Hr
Kl
Pos
Br
Br
Pos
Br

I

Vl
ff
Hr
Pos
Str
ff
Pk

I

(Bläser)
V Orch
(Pk)
Spa
V Orch

I
 V Orch *ff*
 (Pk)
 Stra
 V Orch *ff*
 Stra
 I
 Pos
 Hbl
 Hbl Trp Str
 I
 Trp Hr
 Str
 Hbl Trp Hr
 I
 Trp Hr
 Pos
mf
ff

The musical score is arranged in systems. The first system includes a string section (V Orch) and a woodwind section (Stra). The second system continues the woodwind section (Pos) and adds Horns (Hbl) and Trumpets (Trp). The third system features Trumpets (Trp Hr) and Strings (Str). The fourth system includes Horns (Hbl), Trumpets (Trp), and Horns (Hr). The fifth system features Trumpets (Trp Hr) and Pos. Dynamics range from *mf* to *ff*.

Ob *mf* *mf* *p* *p* *vi ausdrucksvoll*

K1

Str *p*

Hr

C *mf* *mf* *p* *p*

Fg Ho

Hbl *p* *p* *p* *p* *p* *p*

Str *pp* *pp* *pp* *pp* *pp* *pp*

Ob *p*

D *p* *pp* *p* *pp* *p*

Hbl *p* *pp* *pp* *pp* *pp* *pp*

Fg K1

Str *pp* *pp* *pp* *pp* *pp* *pp*

Hbl *p* *p* *p* *p* *p* *p*

Str *pp* *pp* *pp* *pp* *pp* *pp*

Hbl *p* *p* *p* *p* *p* *p*

Hbl *p* *p* *p* *p* *p* *p*

Ob *p* *p* *p* *p* *p* *p*

Str *pp* *pp* *pp* *pp* *pp* *pp*

Hbl *pp* *pp* *pp* *pp* *pp* *pp*

Str *pp* *pp* *pp* *pp* *pp* *pp*

Hbl *pp* *pp* *pp* *pp* *pp* *pp*

Str *pp* *pp* *pp* *pp* *pp* *pp*

sva *sva* *sva*

I

Hb1 *p* Ob *p* Ob *mf* Kl *p* Fl *p* Str *pliss*

I

Hb1 *p* Hr *mf* Ho *p* *crescendo*

I

Hb1 *ff staccato* Hr *ff* Ho *ff*

I

Hb1 *ff* Hr *ff* Ho *ff*

I

Hbl
Str

Trp
Hr
Br

I

Str *marcato*

Hbl
Hr
Trp
Br

I

ff V Orch

(E)

ff V Orch
(Pos)

I

(Pk)

I

V Oroh

ff

Sva.....

I

V Oroh

ff

Str

vi

pp

p

pp

I

[Zeitmaß des zweiten Themas]

vi *pp*

p

[Zeitmaß des zweiten Themas]

vi *pp*

p

ppp

pp

I

poco ritard.

a tempo

steigernd

vi *p*

poco ritard.

a tempo

steigernd

vi *p*

pp

KI

I

steigernd

steigernd

vi

kl

I

p

p Str Ho

tr

Str

kl

vi

Br

Str

kl

Str

vi

kl

Br

I

tr

tr

tr

Str

Br

Str

kl

Br

Str

kl

Str

kl

Br

Str

kl

Br

I

pp

pp

mf

mf

p

mf

p

mf

pp *v1 tr*
I *p v1*
Hr Br
pp *v1 tr*
p
Str

I *mf*
K1
mf
Pk
pp *v1*
pp *vol*
p

I *mf*
pp *v1*
K1
mf *v1*
pp *v1*
p

I *pp*
v1
Vol pizz
p
Hr
p
KB pizz
pp
mf *v1*
pp *v1*
mf *v1*
pp *v1*
pp
Br

The page contains four systems of musical notation, each with three staves. The first system includes parts for Flute (Fl), Oboe (Ob), Violin (VI), and Cello/Double Bass (Cva). The second system includes Horns (Hbl), Trumpets (Trp), Violin (VI), and Cello/Double Bass (Cva). The third system includes Flute (Fl), Oboe (Ob), and Cello/Double Bass (Cva). The fourth system includes Violin (VI) and Horns (Hr).

Dynamics and performance markings include:

- pp* (pianissimo) and *crescendo* in the first system.
- f* (forte) and *tr* (trills) in the second system.
- mf* (mezzo-forte) and *tr* in the fourth system.
- Specific instrument markings: *RH* (Right Hand), *LH* (Left Hand), *K1*, *Hbl*, *Trp*, *VI*, *Cva*, *Str*, *Hr*.

I

VI *mf* *tr hervor*

Str *mf* *tr hervor*

I

VI *tr hervor*

Str *pp* *tr hervor*

Str *pp8va* *tr hervor*

Str *mp loco* *tr hervor*

I

Etwas breit

VI *ff*

Str *ff*

VI *Hbl*

Str *Hbl*

I

VI *tr*

Str *tr*

VI *tr*

Str *tr*

This page of a musical score, numbered 78, contains five systems of music. Each system consists of two staves, with the upper staff typically representing the right hand and the lower staff the left hand of a piano or a specific instrument's part. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature.

The instruments and parts are labeled throughout the score:

- System 1:** Horns (Hbl), Trumpets (Trp), Trombones (Tr), Violins (Vl), Viola (Vi), Flute (Fl), Clarinet (Cl), Bassoon (Bs), and Strings (Str). Dynamics include *ff* and *tr*.
- System 2:** Horns (Hbl), Trumpets (Trp), Trombones (Tr), Violins (Vl), Viola (Vi), Flute (Fl), Clarinet (Cl), Bassoon (Bs), and Strings (Str). Dynamics include *ff* and *tr*.
- System 3:** Horns (Hbl), Trumpets (Trp), Trombones (Tr), Violins (Vl), Viola (Vi), Flute (Fl), Clarinet (Cl), Bassoon (Bs), and Strings (Str). Dynamics include *f* and *tr*.
- System 4:** Horns (Hbl), Trumpets (Trp), Trombones (Tr), Violins (Vl), Viola (Vi), Flute (Fl), Clarinet (Cl), Bassoon (Bs), and Strings (Str). Dynamics include *f* and *tr*.
- System 5:** Horns (Hbl), Trumpets (Trp), Trombones (Tr), Violins (Vl), Viola (Vi), Flute (Fl), Clarinet (Cl), Bassoon (Bs), and Strings (Str). Dynamics include *f* and *tr*.

The notation includes various musical symbols such as trills (*tr*), accents, and dynamic markings. The score is presented in a clear, professional layout with distinct staves and instrument labels.

VI Trp
Kl Br
Br
Ob VI
Str Fg
Ob VI
Kl tr
Kl tr
Hr
Str
Ob
Ob VI
Kl tr
Kl tr
Hr
Str
Ob
Str
ff v Orch
tr
H
ff v Orch RH LH
(p)
I
tr
(p)
Hb1
VI Hr
Str
Ob VI
Str Hr

I

Hbl
VI Hr *f*
Str
Trp Pos
Trp
Pk Str Pk Str
Str *ff*

I

Str VI Hr
Trp Trp Str Trp Str Trp Str
Pk

I

Str Trp VI Hr
Trp Str
Hbl *mf a tempo*
Str
Hr
ritardando
mf a tempo
Vol

I

Hbl
VI Hr
Trp
Pk
mf a tempo
Br

I

Str
Pk
Trp
Hr
mf

I

Str
Trp
Hr
f
crescendo

I

Trp
Hr
Str
pp Str
Pk
pp Str
pp

I

Hr
Str
p
Str
Pk
p
p
crescendo

I

Trp Hr *p* *mf* *f*

Str *p* *mf* *f*

Pk *mf* *f*

I

Trp Hr *f* *crescendo*

Str *f* *crescendo*

Pk *f* *crescendo*

I

Trp Hr *ff*

Str *ff*

Pk *ff*

I

[Gemessen]

Trp Hr *ff*

Str *ff*

Pk *ff*

(Hr)

V Orch *ff* (Str)

J [Gemessen]

(Str) 5

I

I

I

[Hauptzeitmaß]

I

[Hauptzeitmaß]

8va

I

p *crescendo*

8va

I

V Orch *ff*

(K)

I

Blech V Orch

Ob... Vcl

Str *p*

Fl

I

Hbl *p*

Str

Ho Str

(L)

Hbl *p*

Fk *3*

Str *pp*

I

Hbl *pp*

Vi

Str *pp*

Hbl *p*

Vi *pp*

Str *pp*

Fk *3*

I

p *pp* *p* *pp* *p* *pp* *p* *crescendo*
pp *p* *pp* *p* *crescendo*
 str

I

steigernd
 str

I

steigernd
 str

I

steigernd
 str

I

Str
Hr
VI
f *steigernd*

Str
VI
f *steigernd*

Str
Pk
Pos
Pk

I

[Ruhig]

V Orch ff (Trp) Pos

V Orch ff (Str) Pos

p

pp

pk

pk

Str

I

Str

VI

pp

pp

p

pp

tr

I

crescendo

pp

crescendo

Str

I

mf *steigernd* *f steigernd*

Vl Vln Hr Fk

I

[Hauptzeitmaß]

ff

M

Hr Fk Vl Vln Hr Fk

I

ff *p*

Vl Vln Hr Fk

I

p

Vl Vln Hr Fk

Musical score for page 88, featuring multiple staves for strings, woodwinds, brass, and percussion. The score includes dynamic markings such as *p*, *pp*, *ff*, and crescendos like *steigernd*. It also features various performance instructions like *Str*, *Hr*, *Ob*, *V Orch*, and *(Trp)*.

The score is divided into five systems, each starting with a double bar line and a repeat sign. The first system includes staves for Violin I (VI), Viola (VI), and strings (Str), with dynamics *p* and *steigernd*. The second system includes Horns (Hr), strings (Str), and woodwinds (Ob, Hr, Hr, VI, Hr, VI), with dynamics *p* and *steigernd*. The third system includes strings (Str), woodwinds (Trp), brass (Hr), and percussion (V Orch, Pos), with dynamics *ff* and *steigernd*. The fourth system includes strings (Str) and woodwinds (V Orch), with dynamics *ff* and *steigernd*. The fifth system includes strings (Str) and woodwinds (Hr), with dynamics *pp* and *pp*.

crescendo

I

mf

pp

Str

Fr

p

I

Str pp

Ho

Hbl

pp

Str

I

Str

Ho

Str

steigernd

Rr

Pos

p

Hbl

steigernd

Str

I

steigernd

V Orch ff Str

steigernd

V Orch ff

(pk)

Trp Nr

Str

I

Pos
Str
Pk

steigernd

V Orch *f steigernd*

fff

8va

Str

Hbl

V Orch *f steigernd*

fff

P

I

I

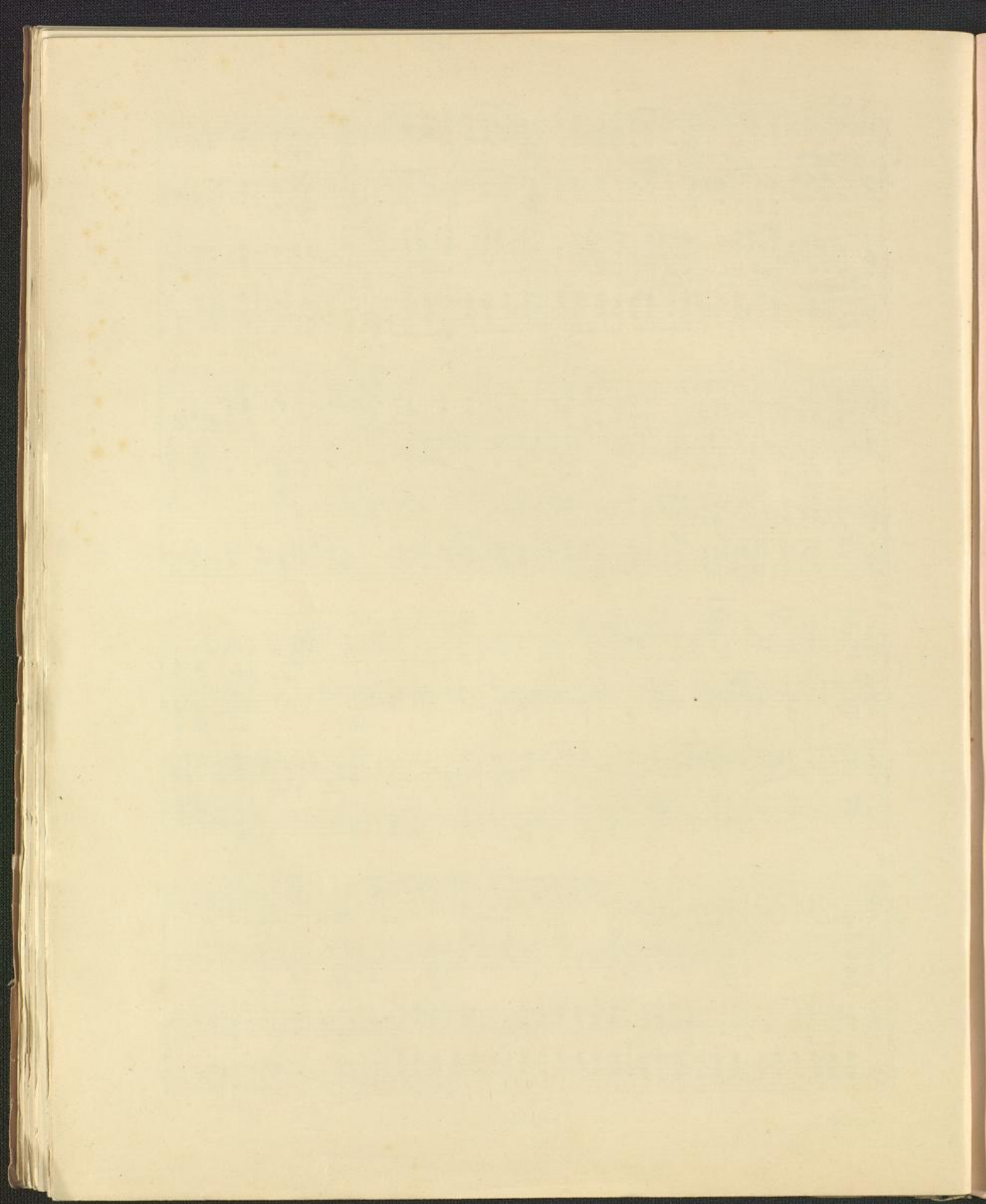
tr

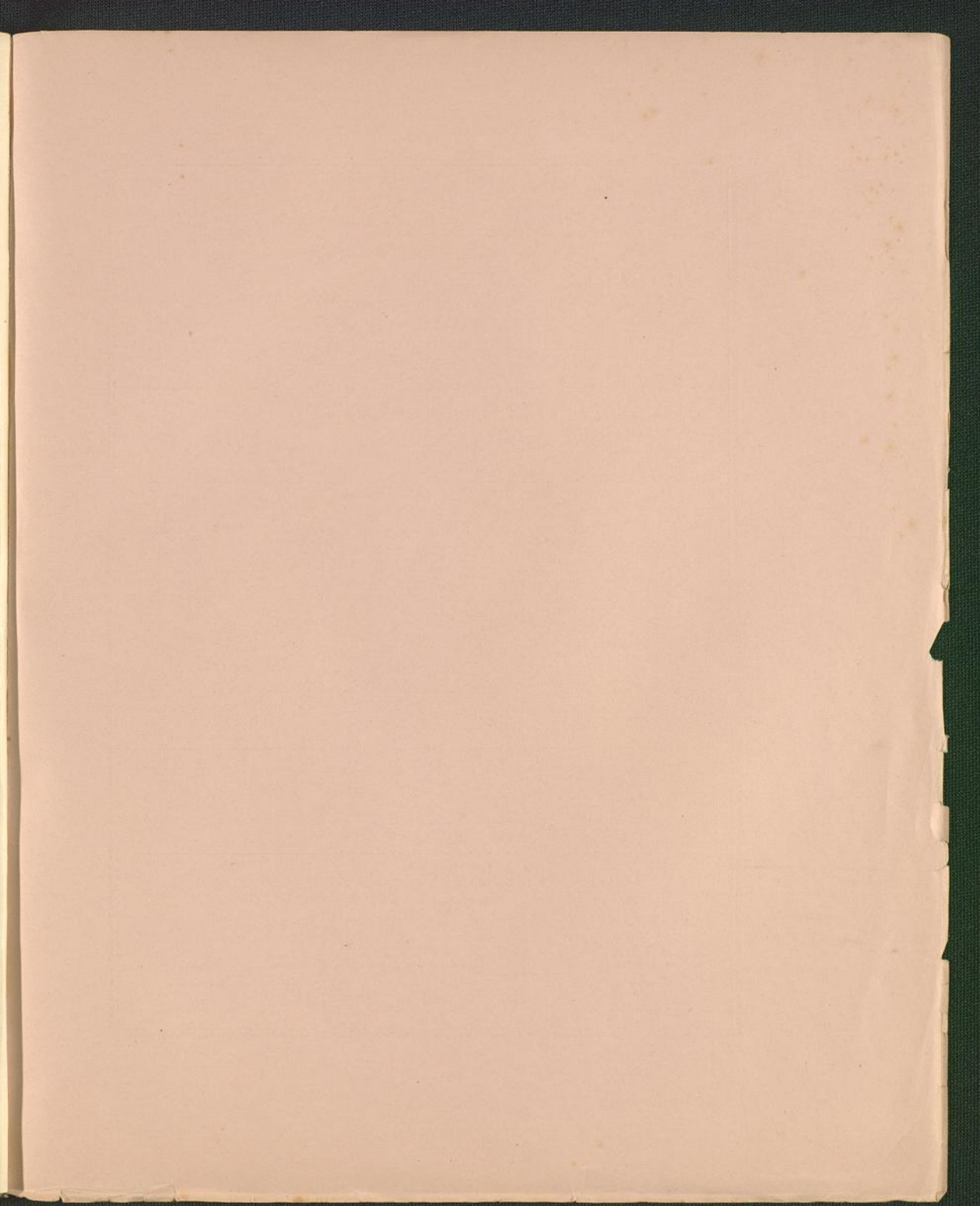
(Trp)

(Str)

I

8va





Klassische Klaviermusik

BACH, J. S., Sämtliche Werke in 23 Bänden

1/2 I, II Wohltemperiertes Klavier (Czerny).	209/4 VI, VII Englische Suiten, 2 Bände.	214 XVIII Präludien, Suiten und Fugen.
1a, b Wohltemperiertes Klavier (Kroll), 2 Bände.	206/6 VIII, IX Partiten, 2 Bände.	215 XVIII Phantasien, Toccata usw.
2750a/b Wohltemperiertes Klavier (Ruthardt), 2 Bde.	207 X Italienisches Konzert, Phantasie usw.	216 XIX Capriccio, Sonata D dur, Fugen usw.
3180 Wohltemperiertes Klavier. Auswahl (Tausig).	208 XI Ouvertüre, Phantasie und Fuge usw.	217 XX 16 Konzerte nach Vivaldi usw.
Band III—XXII herausgegeben von Czerny, Orisevker und Roltzsch.	209 XII Aria c. 90 Var. (Goldberg Variationen).	218 XXI Die Kunst der Fuge.
200 III Kleine Präludien und Fugen.	210 XIII Vier Toccaten.	219 XXII Das musikalische Opfer.
201 IV Zwei- und dreistimmige Inventionen.	211 XIV Toccata, Präludium, Phantasie.	1869 XXIII Supplement: Klavierbüchlein usw.
202 V Französische Suiten.	212 XV Phantasien, Fugen, Suite F moll usw.	2791/96 Band III—X herausgegeben von Ruthardt.
	213 XVI Sonaten A moll, C dur, D moll.	

CHOPIN (SCHOLTZ), Sämtliche Werke in 3 oder 12 Bänden

1900a/c Ausgabe in 3 Bänden.	1904 IV Nocturnes.	1909 IX Sonaten.
1901 I Walzer.	1905 V Balladen und Improprus.	1910 X Stücke (Berceuse, Barcarolle, Bolero usw.)
1804 Walzer. Pracht-Ausgabe.	1906 VI Scherzos und F moll-Phantasie.	1911 XI Konzerte.
1902 II Mazurkas.	1907 VII Etüden.	2896a/b Konzerte in Einzel-Ausgaben (Ruthardt).
1903 III Polonaisen.	1908 VIII Präludien und Rondos.	1912 XII Konzertstücke.

BEETHOVEN

Sämtliche Werke in 7 Bänden

296a/b I, II Sonaten (Köhler u. Ruthardt), 2 Bände.
3 Sonaten in 1 Bände.
1801a/c Sonaten, Pracht-Ausgabe, 3 Bände.
1231 III Sonatinen (Köhler und Ruthardt).
297 IV Stücke, Rondos, Bagatellen usw.
298a/b V, VI Variationen, 2 Bände.
144 VII Konzerte und Phantasie Op. 80.
2894a/c Konzerte in Einzel-Ausgaben (Ruthardt).

HAYDN

Ausgewählte Werke

718a/d Sonaten (Ruthardt), 4 Bände.
1120 Zwölf kleine Stücke.
484 Kompositionen:
1. Andante varié. 5. Air varié Cn.
2. Arieta con Variationen. 6. Adagio F.
3. Arieta con Variationen. 7. Fantasia C.
4. Tema con Variationen. 8. Capriccio G.

MOZART

Ausgewählte Werke in 4 Bänden

486 I Sonaten (Köhler u. Ruthardt).
488 Sonaten.
1800 Sonaten. Pracht-Ausgabe.
8 II Stücke (Phantasien, Rondos).
278 III Variationen (Köhler).
765 IV 8 berühmte Konzerte.
2897a/c 3 Konzerte in Einzel-Ausgaben (Ruthardt).
8309a/d 4 Konzerte in Einzel-Ausgaben (Ruthardt).

HÄNDEL

Ausgewählte Werke (Ruthardt)

4a Suite I—VIII: A dur, F dur, D moll, E moll usw.
4b Suite IX—XVI: G moll, D moll, E moll usw.
4c Kompositionen:
1. Trois Leçons. 3. Sept Pièces.
2. Chaconne. 4. Six Fugues.
4d Six Fughettes: C dur, D dur, F dur usw.
2869 Die ersten Studien.

SCHUBERT

Sämtliche Werke in 4 Bänden

488 I Sonaten (Köhler und Ruthardt).
716 II Kompositionen (Köhler und Ruthardt).
(Fantasies, Improprus usw.).
7 Dieselben. Volks-Ausgabe.
8235 Improprus und Moments musicaux.
160 III Tänze (Walzer, Ländler usw.).
718 IV Supplement (Adagios, Scherzi).

WEBER

Sämtliche Werke in 1 Bände od. 3 Bänden

489 Ausgabe in 1 Bände.
717a/c Ausgabe in 3 Bänden.
717a I Sonaten.
717b II Polonaise, Rondo brillant, Polacca usw.
717c III Variationen und Konzerte.
2899 Konzertstück Op. 79 (Ruthardt).
2879 Op. 65 Aufforderung zum Tanz.

MENDELSSOHN (KULLAK), Sämtliche Werke in 5 Bänden

1708a I Lieder ohne Worte.	1708b II Op. 6 Capriccio, Op. 7 Charakterstücke, Op. 14 Rondo, Op. 16 Fantasties, Op. 53 Caprices, Op. 72 Kinderstücke.	1708d IV Konzerte. Op. 23 Capriccio, Op. 29 Rondo, Op. 43 Serenade.
1704a Lieder ohne Worte. Pracht-Ausgabe.		2896a/b Konzerte in Einzel-Ausgaben (Ruthardt).
1702 Lieder ohne Worte B ⁹ (Ruthardt).	1700c III Op. 28 Phantasie, Op. 85 Präludien, Op. 64 Variations sérieuses, Variationen, Etüden, Scherzos.	1708e V Supplement (3 Sonaten, Op. 104 Präludien, Op. 117—119 usw.)
2619 Zwölf Lieder ohne Worte für die Jugend.		
1791 Sämtl. Lieder ohne Worte u. Op. 14, 16, 72.		

SCHUMANN, Sämtliche Werke in 5 Bänden oder 30 Heften

2900a I Op. 68, 15, 124, 99, 18, 19, 82, 28.	2919 Etudes symphoniques Op. 13.	2810 Kreisleriana Op. 16.
2900b II Op. 6, 9, 21, 12, 16.	2812 Faschingschwank Op. 26.	2821 Märsche Op. 76.
2900c III Op. 20, 26, 13, 17, 1, 2, 7, 8, 4, 5.	2822 Fughetten, Gesänge der Fröhe Op. 126, 138.	2820 Nachtstücke, Phantasiestücke Op. 23, 111.
2900d IV Op. 53, 72, 23, 111, 76, 126, 133, 3, 10, 118.	2811 Hamoreske Op. 25.	2908 Novelletten Op. 21.
2900e V Op. 11, 22, 14, 54, 92, 134, Op. posth.	2818 Improprus Op. 6.	2816 Papillons, Variationen Op. 2, 1.
2902 Albumblätter Op. 124.	2817 Intermezzi Op. 4.	2814 Phantasie Op. 17.
2816 Allegro, Toccata Op. 8, 7.	2901 Jugend-Album, Kinderzzenen Op. 68, 18.	2909 Phantasiestücke Op. 12.
2904 Arabeske, Blumenstück Op. 18, 19.	1806 Jugend-Album Op. 68. Pracht-Ausgabe.	2905 Romanzen, Waldzzenen Op. 29, 82.
2908 Bunte Blätter Op. 99.	2486 Kinderzzenen Op. 18.	2880 Scherzo, Presto, Canon (Op. posth.).
2907 Carnival Op. 9.	2925 Klavierersonaten für die Jugend Op. 118.	2926a/b Sonaten Op. 11, 22, 2 Hefte.
2927 Concert sans Orchestre Op. 14.	2919 Klavierstücke, Fugen Op. 82, 72.	2828 Studien nach Paganini Op. 8.
2906 Davidsbündler Op. 6.	2828 Konzert A moll Op. 64.	2816 Toccata, Allegro Op. 7, 8.
2824 Etudes d'après Paganini Op. 10.	2929 Konzertstück, Allegro Op. 92, 184.	2906 Waldzzenen, Romanzen Op. 82, 28.