

TRIOS

POUR PIANO, VIOLON ET VIOLONCELLE.

| | M. S. | | M. S. |
|---|-------------|--|-------|
| Haydn, J. 12 Trios. | | | |
| Séparément: | | | |
| 9. en Si (B-dur) | 2 75 | | |
| 10. en Ré (D-dur) | 2 75 | | |
| 11. en La-bé (As-dur) | 2 75 | | |
| 12. en Ut (C-dur) | 2 75 | | |
| 13. en Ut (C-dur) | 2 75 | | |
| Hennen, M. Trio. Op. 9 | 5 50 | | |
| Hüllweck, F. 6 leichte Stücke. Op. 6. In 2 Heften, jedes | 2 75 | | |
| Hünten, F. Second Trio brillant. Op. 91 | 5 25 | | |
| — Terzetto pour Piano, Violon (ou Clarinette) et Violoncelle. Op. 175 | 4 25 | | |
| Klein, A. de. Trio. Op. 5 | 3 25 | | |
| Kufferath, H. F. Trio. Op. 9 | 9 50 | | |
| Louis, N. 1 ^r Trio. Op. 69 | 6 25 | | |
| — 2 ^d Trio. Op. 89 | 7 25 | | |
| Löwe, J. H. 3 Sonates. Op. 2 | 7 — | | |
| Molique, B. 2 ^d Trio. Op. 52 | 9 50 | | |
| Mozart. Trios. (Nouvelle Edition en Partition et Parties séparées.) | | | |
| N ^o 1. en Sol majeur (G-dur) | 3 50 | | |
| 2. en Si-b majeur (B-dur) | 3 50 | | |
| 3. en Mi majeur (E-dur) | 3 50 | | |
| 4. en Ut majeur (C-dur) | 3 50 | | |
| 5. en Sol majeur (G-dur) | 3 50 | | |
| 6. en Si-b majeur (B-dur) | 3 50 | | |
| 7. en Mi-b majeur (Es-dur) | 3 50 | | |
| Oeuvres choisies: | | | |
| — Tome 3 ^e 7 Trios | n. 10 50 | | |
| Noeding, K. Sonate pour Piano avec acc. de Violon et Violoncelle obligé | 3 50 | | |
| Osborne, G. A. Trio. Op. 52 | 7 25 | | |
| Pfeiffer, G. Trio. Op. 14 | 9 50 | | |
| Pleyel, I. 3 Sonates pour Piano, Flûte ou Violon et Violoncelle. Op. 15. 2 Suites. | chaque 4 25 | | |
| — 3 Sonates. Op. 32. 2 Suites | chaque 5 25 | | |
| — 3 Sonates. Op. 41. 2 Suites | chaque 4 25 | | |
| Reber, H. Trio. Op. 12 | 7 25 | | |
| Reicha, A. 6 grands Trios concertants. Op. 101. | | | |
| N ^o 1. en Mi-b | 6 — | | |
| 2. en Ré-mineur | 6 — | | |
| 3. en Ut | 6 — | | |
| 4. en Fa | 6 — | | |
| 5. en Ré | 6 — | | |
| 6. en La | 6 — | | |
| Reuling, W. Grand Trio. Op. 82 | 10 50 | | |
| Rieff, G. J. de. Sonate. Op. 12 | 1 75 | | |
| Ries, F. Trio. Op. 143 | 4 75 | | |
| Rosellen, H. Trio concertant. Op. 82 | 8 50 | | |
| Rosenhain, J. Grand Trio. Op. 33 | 9 50 | | |
| — Grand Trio. Op. 50 | 7 25 | | |
| Rübner, Cornelius. Trio. Op. 9 | 4 75 | | |
| Schmidt, O. Trio. Op. 24 | 7 75 | | |
| Schmitt, A. Grand Trio. Op. 35 | 5 50 | | |
| Scholz, B. Trio in E-moll. Op. 26 | 7 25 | | |
| Schröter, J. S. 3 Sonates. Op. 8 | 4 25 | | |
| — 3 Sonates. Op. 9 | 4 25 | | |
| Schubert, F. Trio in B-dur (Si-b). Op. 99 | 5 50 | | |
| — Trio in Es-dur (Mi-b). Op. 100 | 7 75 | | |
| Spamer, L. Trio. Op. 22 | 8 50 | | |
| Stainlein, L. le Comte. Trio. Op. 9 | 7 75 | | |
| Stephens, Ch. E. Trio. Op. 1 | 8 50 | | |
| Sterkel, J. F. Sonate. Op. 45 | 3 50 | | |
| Steveniers, J. Trio. Op. 40 | 7 25 | | |
| Vieuxtemps, H. Divertissements d'Amateurs. Op. 24. | | | |
| N ^o 4. Romance de Wielhorsky pour Piano et Violon avec accomp. de Violoncelle ad lib. | 3 25 | | |
| Vink, H. Trio. Op. 2 | 8 75 | | |
| Waley, S. W. Trio. Op. 15 | 7 25 | | |
| — 2 ^d Trio (en Sol-min). Op. 20 | 8 50 | | |
| Weber, C. M. de. Trio (en Sol). Op. 63 | 4 75 | | |
| Wolff, L. Trio. Op. 16 | 7 — | | |
| Wüllner, F. Trio. Op. 9 | 9 50 | | |

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TRIOS POUR PIANO ET DIVERS INSTRUMENTS.

| | | | |
|--|----------------|---|-------------|
| Klein, M. Andante de Salon pour Piano, Violon ou Violoncelle et Orgue-Mélodium | № 3 2 75 | Rossini, G. Ouverture de l'op. La Gazza ladra pour Piano à 4 mains et Violon (ou Flûte) et Violoncelle ad lib. | № 3 5 50 |
| Küffner, J. Potpourri sur un Thème de l'opéra Le Barbier de Séville, pour Piano avec Violoncelle obligé et Violon, ou pour Piano, Guitare et Cor de Bassette ou Alto. Op. 198 | 4 25 | Rummel, Ch. Fantaisie sur des thèmes de l'op. Les Huguenots, pour Piano, Violon ou Clarinette avec acc. de Violoncelle. Op. 82 | 5 25 |
| Lebeau, A. Les Adieux de Marie Stuart de Niedermeyer, Méditation pour Piano, Orgue-Mélodium et Violon ou Violoncelle | 2 75 | Schubert, Fr. Mélodies arrangées pour Piano, Violoncelle ou Violon et Orgue-Mélodium par Fr. Lux. | |
| Lefébure-Wely. Air d'église du célèbre chanteur Stradella pour Piano et Violon solo ou Violoncelle avec acc. d'Orgue-Mélodium ad lib. | 2 — | N° 1. Au Bord de la Mer (Am Meer). | 1 50 |
| — Célèbre Cantique de Noël, d'Ad. Adam, transcrit pour Piano, Orgue-Mélodium, Violon ou Violoncelle | 1 75 | 2. L'Eloge des Larmes (Lob der Thränen) | 1 75 |
| Lindblad, A. Trio pour Piano, Violon et Viola. Op. 10 | 7 25 | 3. Sérénade (Ständchen). | 1 75 |
| Lux, F. Fantasie für Pianoforte, Harmonium und Violine (oder Violoncell) über Motive aus der Oper «Das Käthchen von Heilbronn» comp. und arrangirt | 6 — | 4. Le Printemps (Frühlingsglaube), La Rose sauvage (Haidenröslein) Toujours (Rastlose Liebe) | 4 25 |
| — Gebet aus der Oper «Der Freischütz» für Pianoforte, Violoncell und Harmonium | 2 25 | 5. Chant de Mignon (Lied der Mignon), Le Ruisseau (Wasserfluth), Le désir du printemps (Frühlingssehnsucht) | 4 25 |
| Pleyel, I. 3 Sonates pour Piano, Flûte ou Violon et Violoncelle. Op. 15. 2 Suites | chaque 4 25 | Sighicelli, V. Crucifixus de la Messe solennelle de Rossini, transcrit pour Piano, Violon et Orgue-Mélodium | 1 50 |
| — Grande Sonate pour Piano, Flûte et Violoncelle | 3 50 | Stoessel, N. Divertissement pour Flûte, Guitare et Piano | 2 75 |
| Ritter, A. 3 Paraphrasen über Motive aus R. Wagner's «Die Meistersinger von Nürnberg», für Piano, Violine und Harmonium. In 3 Heften. Heft 1. | 2 75 | Tulon, J. L. Souvenir anglais, Fantaisie pour 2 Flûtes et Piano. Op. 50 | 3 50 |
| » 2. | 1 75 | Volkman, R. Schlummerlied für Viola, Violoncell und Pianoforte. Op. 76 | 2 — |
| » 3. | 2 50 | Weber, C. M. de. Trio (en Sol) pour Piano, Flûte et Violoncelle. Op. 63 | 3 25 |
| | | — Oberon, Ouverture für das Pianoforte zu 4 Händen und Harmonium oder mit Violine und Violoncell | 4 25 |

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VIOLINO .

F. HÜNTEN Op: 91 .

2^{do}
TRIO
BRILLANT.

Andante molto moderato .

Arco .

Riten .

Pizz. *p*

Cres. *p*

p *P Dolce.*

p *f* *P Dolce ritard.*

Allegro . *p*

p

p

P Dolce.

f *sfz*

f *P Con amore.*

p



VIOLINO.

Musical staff 1: Treble clef, starting with a series of eighth notes and a half note, ending with a half note and a quarter note. Dynamics include *p*.

Musical staff 2: Treble clef, starting with a half note and a quarter note, followed by eighth notes. Dynamics include *f* and *sfz*.

Musical staff 3: Treble clef, starting with a series of eighth notes, followed by quarter notes. Dynamics include *f* and *p Dolce*.

Musical staff 4: Treble clef, starting with a series of eighth notes, followed by quarter notes. Dynamics include *f*.

Musical staff 5: Treble clef, starting with a series of eighth notes, followed by quarter notes. Dynamics include *f*.

Musical staff 6: Treble clef, starting with a series of eighth notes, followed by quarter notes. Dynamics include *f*. Performance markings include *Pizz.* and *Arco*.

Musical staff 7: Treble clef, starting with a series of eighth notes, followed by quarter notes. Dynamics include *sfz* and *f*.

Musical staff 8: Treble clef, starting with a series of eighth notes, followed by quarter notes. Dynamics include *sfz* and *f*.

Musical staff 9: Treble clef, starting with a series of eighth notes, followed by quarter notes. Dynamics include *p*.

Musical staff 10: Treble clef, starting with a series of eighth notes, followed by quarter notes. Dynamics include *f*.

Musical staff 11: Treble clef, starting with a series of eighth notes, followed by quarter notes. Dynamics include *f* and *p*. Performance marking includes *Riten.*

Musical staff 12: Treble clef, starting with a series of eighth notes, followed by quarter notes. Dynamics include *p*.

Andante molto moderato.

VIOLINO. Sul F. Sul A.
Sul Mi. Sul La.

The musical score consists of 12 staves of music in a single system. The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Andante molto moderato'. The score includes various dynamics such as *p* (piano), *f* (forte), and *p Dolce* (piano dolce). There are also markings for *tr* (trills) and *acc* (accents). The music features a mix of melodic lines and chordal textures, with some passages involving double stops or rapid chordal movement. The notation includes slurs, ties, and various articulation marks.

p *p* *Dolce.*

p *Pizz.* *Arco.* *sfx* *f*

Allegretto con fuoco.

FINALE. *p*

p *Dolce.* *f* *f*

Cres. *p* *Dimin.*

p

sfx *sfx* *sfx*

sfx *p* *Dolce.*

6 *6* *6* *6*

p *f* *f*

Pizz. *p* *Arco.* *p*

Cres. *P Dolce.*

p *tr.* *f* *Cres.*

In Tempo. *Dim. ritard.* *p* *f* *3*

ff

6 *p*

The image shows a page of a violin score, numbered 6. The title is "VIOLINO." The music is written on ten staves. The first staff begins with a *Pizz.* marking and a *p* dynamic, followed by an *Arco.* marking and another *p*. The second staff has a *Cres.* marking and a *P Dolce.* marking. The third staff features a *p* dynamic and a *f* dynamic with a *Cres.* marking. The fourth staff includes *tr.* (trill) markings and a *f* dynamic with a *Cres.* marking. The fifth staff is marked *In Tempo.* and includes *Dim. ritard.* and *p* markings, followed by a *f* dynamic and a triplet of eighth notes marked with a "3". The sixth staff has a *p* dynamic and a *f* dynamic. The seventh staff is marked *ff*. The eighth staff has a *6* marking and a *p* dynamic. The ninth and tenth staves continue the musical notation with various dynamics and articulations.

VIOLINO .

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a forte *sfx* dynamic, followed by a *Pizz.* (pizzicato) section, and then an *Arco.* (arco) section with *sfx* and *f* dynamics. The second staff continues with *sfx* and *f* dynamics. The third staff features a *pp* dynamic and a *p* dynamic. The fourth staff includes *p Dolce.* and *Cres* markings. The fifth staff starts with a *f* dynamic. The sixth staff has a *Pizz.* section with a *p* dynamic. The seventh staff is marked *Arco.* with a *p* dynamic and a *Cres* marking. The eighth staff begins with a *p Dolce.* dynamic and a *f* dynamic. The ninth staff starts with a *f* dynamic and a *pp* dynamic. The tenth staff includes a *pp* dynamic, an *Arco.* section with a *f* dynamic, and a *Pizz.* section. The score concludes with a double bar line and a *sfx* dynamic.

TRIOS POUR PIANO ET DIVERS INSTRUMENTS.

Auber. Le Domino noir, Romance et Prière pour Piano (ou Harpe), Orgue-Mélodium (ou Orgue) et Violon (ou Violoncelle) 2 75

Beethoven, L. van. Benedictus aus der Missa solennis Op. 123, eingerichtet für Pianoforte, Violine und Harmonium von Fr. Lux 3 50

— Andante aus der Sonate in G-dur. Op. 14. Für Pianoforte, Violoncell und Harmonium (Orgel), bearbeitet von Fr. Lux 2 —

Beriot et Fauconier. Trios pour Piano, Flûte et Violoncelle (arr. d'après les Souvenirs dramatiques).

- | | |
|--|------|
| N° 1. La Gazza ladra | 6 25 |
| 2. Der Freischütz (Robin des bois) | 6 25 |
| 3. Anna Boléna | 6 25 |
| 4. Don Juan | 9 50 |
| 5. L'Elisire d'Amore | 9 50 |
| 6. Norma | 9 50 |
| 7. Beatrice di Tenda | 9 50 |
| 8. Sémiramide | 9 50 |
| 9. I Puritani | 9 50 |
| 10. La Sonnambula | 9 50 |
| 11. Opéra sans paroles, Thèmes originaux | 9 50 |
| 12. Obéron | 6 25 |
| 13. Othello | 9 50 |
| 14. Romeo et Juliette et La Straniera | 7 25 |

— et C. V. de Beriot fils.

- | | |
|-------------------------------------|------|
| N° 15. Tancredi | 4 75 |
| 16. Les Noces de Figaro | 4 75 |
| 17. Le Barbier de Séville | 4 75 |
| 18. La Flûte enchantée | 4 75 |

Brisson, F. Trio pour Piano, Violon ou Violoncelle et Orgue-Mélodium sur Norma. Op. 58 3 25

— Martha, Trio pour Piano, Violon et Orgue-Mélodium. Op. 66. 3 25

— Trio de Guillaume Tell pour Piano, Violon et Orgue-Mélodium. Op. 67 3 50

— Méditation sur la Messe solennelle de Rossini pour Piano, Violon ou Violoncelle et Orgue-Mélodium. Op. 102 4 25

Dalberg, J. F. de. Trio pour Piano, Violon et Basse. Op. 26 3 50

Deneffe, J. Regrets, Mélodie pour Piano, Violon et Orgue-Mélodium 1 75

Gobbaerts, L. La Charité de Ch. Mercier, Transcription pour Piano, Orgue-Mélodium et Violon. Op. 61 2 25

Godefroid, F. Prière des Bardes, Méditation pour Piano, Orgue-Mélodium et Violon ou Violoncelle 2 75

Gounod, Ch. Méditation sur le 1^r Prélude de J. S. Bach pour Piano et Violon ou Violoncelle avec accomp. d'Orgue-Mélodium ou 2^d Violoncelle ad lib. 2 —

— Sérénade pour Piano, Violon ou Violoncelle et Orgue-Mélodium 2 75

— Hymne à S^{te} Cécile, Méditation religieuse pour Violon, Orgue-Mélodium et Piano. 2 50

Hüntten, F. Second Trio brillant pour Piano, Flûte et Violoncelle. Op. 91 5 25

— Terzetto pour Piano, Violon (ou Clarinette) et Violoncelle. Op. 175 4 25

Ketterer, E. et Durand, A. La Traviata, Trio pour Piano, Violon et Orgue-Mélodium. Op. 188 3 25

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2^{do}
TRIO
 BRILLANT.

Andante molto moderato .

Arco. Pizz. Arco. Pizz.

Arco. Pizz. Arco. Pizz.

Arco. p Arco. f p Ritard.

In Tempo.

Allegro.

Pizz.

Arco. Cres.

Pizz. p Dolce

f

f pp p

p Dolce

p

f



VIOLONCELLO .

Musical staff 1: Bass clef, 2/4 time signature. Starts with a piano (*p*) dynamic. Features a melodic line with a fermata over a half note, followed by a series of eighth notes and a final half note with a fermata.

Musical staff 2: Bass clef. Starts with a forte (*f*) dynamic, followed by a section marked *sfz* (sforzando) with a crescendo hairpin.

Musical staff 3: Bass clef. Starts with a *Pizz.* (pizzicato) marking, then transitions to *Arco.* (arco) with a series of sixteenth notes.

Musical staff 4: Bass clef. Features a section marked *f* (forte) with a repeat sign and first ending bracket.

Musical staff 5: Bass clef. Continues the melodic line with various articulations and dynamics.

Musical staff 6: Bass clef. Features a section marked *f* (forte) with a series of sixteenth notes.

Musical staff 7: Bass clef. Starts with a section marked *pp* (pianissimo) and includes the instruction *In Tempo.* and a measure rest of 6.

Musical staff 8: Bass clef. Features a section marked *p* (piano) with a series of sixteenth notes.

Musical staff 9: Bass clef. Starts with a *Pizz.* marking, then transitions to *Arco.* with a series of sixteenth notes.

Musical staff 10: Bass clef. Starts with a *Pizz.* marking, then transitions to *Arco.* with a *Cres.* (crescendo) hairpin.

Musical staff 11: Bass clef. Features a section marked *p Dolce.* (piano dolce) with a series of sixteenth notes.

Musical staff 12: Bass clef. Starts with a *p* marking, then transitions to *f* (forte) with a series of sixteenth notes. Ends with a double bar line and the number 11.

VOLONCELLO.

Musical staff 1: Bass clef, starting with a piano (*p*) dynamic. The melody features a sequence of notes with accidentals (sharps and naturals) and slurs.

Musical staff 2: Treble clef, continuing the melody with slurs and a dynamic marking of *p*.

Musical staff 3: Bass clef, featuring a dynamic shift from *p* to *f*.

Musical staff 4: Bass clef, featuring a dynamic shift from *f* to *p*.

Musical staff 5: Bass clef, featuring a dynamic shift from *p* to *f*.

Musical staff 6: Bass clef, featuring *sfz* dynamics and markings for *Pizz.* and *Arco.*

Musical staff 7: Bass clef, featuring *sfz* dynamics and markings for *Pizz Arco.*

Andante molto moderato .

Musical staff 8: Bass clef, starting with a piano (*p*) dynamic and a 7/8 time signature.

Musical staff 9: Treble clef, featuring a piano (*p*) dynamic.

Musical staff 10: Treble clef, featuring a piano (*p*) dynamic.

Musical staff 11: Bass clef, featuring a piano (*p*) dynamic and various articulations.

VOLONCELLO.

VIGLONCELLO.

3

p

f

f

p Arco.

p

f

Pizz.

sfz

Arco.

pp

p

f

Ritard.

4

p

f

f

7

5

p

p

Pizz.

p

VIOLONCELLO.

Arco. *f*

Pizz. *Cres.* *pp*

p *p*

P Dolce. *Cres.* *f*

f *Cres.*

Pizz.

Arco.

Arco. *f* *pp*

Pizz.

Arco. *ff*

CONCORDIA

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Ouverturen & Tänzen

arrangirt als

TRIOS

FÜR

Violine, Flöte (oder 2^{te} Violine) & Piano

VON

J. F. BORSCHITZKY

| | | |
|--------|--|------------|
| Nr. 1. | Figaro-Ouverture (Les Noces de Figaro) von <i>Mozart</i> | Pr. M. 3 — |
| " 2. | Fra Diavolo-Ouverture (Fra Diavolo) von <i>Auber</i> | " " 4 — |
| " 3. | Stumme-Ouverture (La Muette de Portici) von <i>Auber</i> | " " 3 75 |
| " 4. | Tancred-Ouverture (Tancredi) von <i>Rossini</i> | " " 3 75 |
| " 5. | Weisse Dame-Ouverture (La Dame blanche) von <i>Boieldieu</i> | " " 3 75 |
| " 6. | Norma-Ouverture (Norma) von <i>Bellini</i> | " " 2 50 |
| " 7. | Die Troubadours, Walzer von <i>Lanner</i> | " " 3 — |
| " 8. | Almacks-Tänze, Walzer von <i>Lanner</i> | " " 3 — |
| " 9. | Hofball-Tänze, Walzer von <i>Lanner</i> | " " 3 25 |
| " 10. | Deutsche Lust, Walzer von <i>Strauss, Vater</i> | " " 3 — |
| " 11. | Steyrische Tänze, Ländler von <i>Lanner</i> | " " 2 50 |
| " 12. | 's Hoamweh, Ländler von <i>Lanner</i> | " " 2 75 |
| " 13. | Nabuco-Marsch von <i>Verdi</i> | " " 1 25 |
| " 14. | Tremolo-Walzer von <i>Labitzky</i> | |

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TRIOS POUR PIANO ET DIVERS INSTRUMENTS.

| | | | |
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| Auber. Le Domino noir, Romance et Prière pour Piano (ou Harpe), Orgue-Mélodium (ou Orgue) et Violon (ou Violoncelle) | 2 75 | Brisson, F. Trio pour Piano, Violon ou Violoncelle et Orgue-Mélodium sur Norma. Op. 58 | 3 25 |
| Beethoven, L. van. Benedictus aus der Missa solennis Op. 123, eingerichtet für Pianoforte, Violine und Harmonium von Fr. Lux | 3 50 | — Martha, Trio pour Piano, Violon et Orgue-Mélodium. Op. 66 | 3 25 |
| — Andante aus der Sonate in G-dur. Op. 14. Für Pianoforte, Violoncell und Harmonium (Orgel), bearbeitet von Fr. Lux | 2 — | — Trio de Guillaume Tell pour Piano, Violon et Orgue-Mélodium. Op. 67 | 3 50 |
| Beriot et Fauconier. Trios pour Piano, Flûte et Violoncelle (arr. d'après les Souvenirs dramatiques). | | — Méditation sur la Messe solennelle de Rossini pour Piano, Violon ou Violoncelle et Orgue-Mélodium. Op. 102 | 4 25 |
| N° 1. La Gazza ladra | 6 25 | Dalberg, J. F. de. Trio pour Piano, Violon et Basse. Op. 26 | 3 50 |
| 2. Der Freischütz (Robin des bois) | 6 25 | Denefve, J. Regrets, Mélodie pour Piano, Violon et Orgue-Mélodium | 1 75 |
| 3. Anna Boléna | 6 25 | Gobbaerts, L. La Charité de Ch. Mercier, Transcription pour Piano, Orgue-Mélodium et Violon. Op. 61 | 2 25 |
| 4. Don Juan | 9 50 | Godefroid, F. Prière des Bardes, Méditation pour Piano, Orgue-Mélodium et Violon ou Violoncelle | 2 75 |
| 5. L'Elisire d'Amore | 9 50 | Gounod, Ch. Méditation sur le 1 ^r Prélude de J. S. Bach pour Piano et Violon ou Violoncelle avec accomp. d'Orgue-Mélodium ou 2 ^d Violoncelle ad lib. | 2 — |
| 6. Norma | 9 50 | — Sérénade pour Piano, Violon ou Violoncelle et Orgue-Mélodium | 2 75 |
| 7. Beatrice di Tenda | 9 50 | — Hymne à S ^{te} Cécile, Méditation religieuse pour Violon, Orgue-Mélodium et Piano. | 2 50 |
| 8. Sémiramide | 9 50 | Hünten, F. Second Trio brillant pour Piano, Flûte et Violoncelle. Op. 91 | 5 25 |
| 9. I Puritani | 9 50 | — Terzetto pour Piano, Violon (ou Clarinette) et Violoncelle. Op. 175 | 4 25 |
| 10. La Sonnambula | 9 50 | Ketterer, E. et Durand, A. La Traviata, Trio pour Piano, Violon et Orgue-Mélodium. Op. 188 | 3 25 |
| 11. Opéra sans paroles, Thèmes originaux | 9 50 | | |
| 12. Obéron | 6 25 | | |
| 13. Othello | 9 50 | | |
| 14. Romeo et Juliette et La Straniera | 7 25 | | |
| — et C. V. de Beriot fils. | | | |
| N° 15. Tancredi | 4 75 | | |
| 16. Les Noces de Figaro | 4 75 | | |
| 17. Le Barbier de Séville | 4 75 | | |
| 18. La Flûte enchantée | 4 75 | | |

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2^{da}
TRIO
BRILLANT.

First system of musical notation, measures 1-4. The piece is in C major, 3/4 time. It begins with a piano (*p*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment. Dynamic markings include *Cres.* and *Dimin.*.

Second system of musical notation, measures 5-8. The right hand continues with a melodic line, incorporating fingerings (5, 4, 5) and slurs. The left hand accompaniment remains. A *Cres.* marking is present.

Third system of musical notation, measures 9-12. This system is marked *f* (forte). It features a complex texture with multiple slurs and a *Cres.* marking.

Fourth system of musical notation, measures 13-16. This section is marked *Dolce* and *p* (piano). The right hand has a melodic line with grace notes, and the left hand has a steady accompaniment.

Fifth system of musical notation, measures 17-20. The right hand has a complex, rapid melodic passage. The left hand accompaniment is marked *sfz* (sforzando).

Sixth system of musical notation, measures 21-24. The right hand continues with a melodic line, and the left hand accompaniment concludes the piece. The system ends with a double bar line.

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Allegro.

Ritard.

In Tempo.

The first system of music features a treble staff with a melodic line starting on a half note, followed by quarter notes, and ending with a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords. A dynamic marking of *p* is present in the first measure.

The second system continues the piece with dense chordal textures in both staves. A dynamic marking of *sfx* is used in the middle of the system.

The third system shows a melodic line in the treble staff with some slurs and a dynamic marking of *p* in the final measure.

The fourth system features a treble staff with a melodic line and a bass staff with chords. A dynamic marking of *f* is present, and the word "Cres" is written above the staff.

The fifth system includes a vocal line in the treble staff with the lyrics "do." and "Dolce." and a piano accompaniment in the bass staff. A dynamic marking of *p* is present.

The sixth system features a treble staff with a melodic line and a bass staff with chords. A dynamic marking of *f* is present in the final measure.

Il canto ben sostenuto .

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing seven measures of music with a melodic line and a fermata at the end. The lower staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of eighth notes and chords. The instruction "Dolce legato." is written below the piano staff. A dynamic marking of *p* is present at the beginning of the piano part.

The second system continues the piano accompaniment from the first system. It consists of two staves with a treble and bass clef. The piano part continues with eighth-note patterns and chords. A fermata is present at the end of the system.

The third system continues the piano accompaniment. It features a key signature change from one flat to two flats (B-flat major to D-flat major) in the fourth measure. The piano part continues with eighth-note patterns and chords. A dynamic marking of *p* is present.

The fourth system introduces a melodic line in the upper staff, which appears to be a vocal line. It features a treble clef and contains seven measures of music. The piano accompaniment continues in the lower staff with eighth-note patterns and chords. A dynamic marking of *p* is present.

The fifth system features a triplet in the upper staff, indicated by a '3' above the notes. The piano accompaniment continues in the lower staff with chords. A dynamic marking of *p* is present.

The sixth system continues the piano accompaniment. It features a crescendo in the piano part, indicated by the word "Cres" and a hairpin symbol. The piano part consists of chords in the bass clef. A dynamic marking of *f* is present.

cen - do .

sfz *sfz* *sfz* *ff* Staccato.

p

f *sfz*

f *ff*

8va *Loco.*

p Diminuendo molto soavé. *f*

8va *Loco.*

f *sfz* *sfz* *sfz*

6

f Con molta forza.

This system contains the first two measures of the piece. The right hand features a dense, rapid chordal texture, while the left hand provides a steady accompaniment of chords. The dynamic marking is *f* (forte) with the instruction "Con molta forza" (with much force).

Sempre *p*

This system covers measures 3 and 4. The right hand continues with its rapid chordal pattern, and the left hand maintains its accompaniment. The dynamic marking changes to *p* (piano) with the instruction "Sempre *p*" (always piano).

This system contains measures 5 and 6. The right hand's rapid chordal texture is consistent with the previous systems, and the left hand continues with its accompaniment.

Loco. *f*

8va

This system covers measures 7 and 8. The right hand has a more active melodic line, with some notes marked *8va* (octave). The left hand continues with its accompaniment. The dynamic marking is *f* (forte) with the instruction "Loco." (ad libitum).

Sostenuto. *f*

This system contains measures 9 and 10. The right hand features a more melodic and sustained line, marked "Sostenuto." (sustained). The left hand continues with its accompaniment. The dynamic marking is *f* (forte).

p

This system covers measures 11 and 12. The right hand has a more active melodic line, and the left hand continues with its accompaniment. The dynamic marking is *p* (piano).

In Tempo .

Ritard. *p* *sfz*

p

p *f*

Cres - cen - do . *p* Dolce .

p

f 5

Il canto ben sostenuto .

First system of musical notation, featuring piano accompaniment with a treble and bass clef. The music is in 3/4 time and includes dynamic markings like 'p' and 'p.'.

Second system of musical notation, continuing the piano accompaniment with treble and bass clefs.

Third system of musical notation, showing piano accompaniment with treble and bass clefs.

Fourth system of musical notation, including piano accompaniment and a vocal line with slurs and accents.

Fifth system of musical notation, featuring piano accompaniment with treble and bass clefs.

Sixth system of musical notation, including piano accompaniment and a vocal line with dynamic markings like 'p' and 'Cres'.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings, with a prominent *ff* (fortissimo) marking in the right hand.

Second system of musical notation, showing a continuation of the piece with a *p* (piano) dynamic marking in the right hand.

Third system of musical notation, featuring a *f* (forte) dynamic marking in the right hand and an *sfz* (sforzando) marking in the bass line.

Fourth system of musical notation, including a *8va* (octave) marking above the right hand. It features dynamic markings of *f*, *ff*, and *p* with the instruction *Dimin.* (diminuendo). Fingerings are indicated with numbers 1-5.

Fifth system of musical notation, marked *Loco.* and *Molto soave.* (Molto suave). It includes a *f* dynamic marking.

Sixth system of musical notation, featuring a *8va* marking and *Loco.* instruction. It includes dynamic markings of *ff* and *sfz* (sforzando).

Andante molto moderato .

p Con grand espressione .

sfz

p Ritard .

p Dolce .

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes, followed by a large, complex chordal structure spanning several measures. The bass staff provides a steady accompaniment with eighth-note chords.

The second system continues the piece. It features a piano (*p*) dynamic marking in the first measure and a forte (*f*) dynamic marking in the fourth measure. The treble staff has a melodic line with some rests, while the bass staff has a rhythmic accompaniment.

The third system is marked with a forte (*f*) dynamic. It includes the instruction "Sempre *p*" (always piano) in the middle. The system concludes with two measures marked "sfx" (sforzando), indicating a strong accent.

The fourth system starts with a piano (*p*) dynamic. It features a melodic line in the treble staff and a bass line in the bass staff. The instruction "Cres" (crescendo) is placed above the treble staff in the latter part of the system.

The fifth system contains the lyrics "cen - - - do ." written below the treble staff. The music concludes with a piano (*p*) dynamic marking. The treble staff has a melodic line, and the bass staff has a supporting accompaniment.

First system of musical notation. The treble clef staff begins with a dynamic marking of *f* and contains a complex, ascending melodic line with many beamed notes. The bass clef staff features a steady, rhythmic accompaniment of chords.

Second system of musical notation. The treble clef staff starts with a marking of *8va* and a wavy line, indicating an octave shift. The melodic line continues with similar complexity. The bass clef staff maintains the chordal accompaniment.

Third system of musical notation. The treble clef staff begins with a dynamic marking of *ff*. The melodic line is more active, with some notes marked with accents. The bass clef staff continues with the accompaniment. A dynamic marking of *p* appears in the middle of the system. The system concludes with the instruction *Molto espress.*

Fourth system of musical notation. The treble clef staff features a melodic line with several notes marked with accents (>). The bass clef staff continues with the accompaniment.

Fifth system of musical notation. The treble clef staff begins with a dynamic marking of *sfz* and the instruction *Eleganto.*. The melodic line is more melodic and less complex than in previous systems. The bass clef staff continues with the accompaniment. A dynamic marking of *p* appears in the middle of the system.

First system of musical notation, featuring a grand staff with two bass clefs. The right hand plays a complex, rhythmic pattern of chords and single notes. The left hand plays a simpler, rhythmic accompaniment. The system concludes with a *p* dynamic marking and a *Ritard.* instruction.

Second system of musical notation, starting with the tempo marking *In Tempo.* The right hand features a dense, rapid chordal texture. The left hand provides a steady accompaniment. Dynamics include *p*, *ff*, and *ff*.

Third system of musical notation, continuing the dense chordal texture in the right hand. Dynamics include *ff*, *p*, and *sfx*.

Fourth system of musical notation, featuring a *Ritard.* instruction followed by *In Tempo.* The right hand has a melodic line with a *Dolciss.* marking. The left hand continues with a rhythmic accompaniment. Dynamics include *sfx*, *p*, and *p*.

Fifth system of musical notation, featuring a *Loco.* marking. The right hand has a melodic line with a *Dolciss. dimin. dolce p* marking. The left hand has a rhythmic accompaniment with a *Ritard.* instruction. Dynamics include *sfx*, *sfx*, and *sfx*.

Allegretto con fuoco.

FINALE.

Musical notation for the first system, featuring piano (*p*) dynamics and a 2/4 time signature. The piece begins with a grand staff containing a treble and bass clef. The bass line starts with a series of eighth notes, while the treble line has a few rests before entering.

Musical notation for the second system, including the instruction "Dolce mezza voce." The notation continues with a grand staff, showing a more melodic line in the treble and a rhythmic accompaniment in the bass.

Musical notation for the third system, including the instruction "Cres" and "sfx". The treble clef part has a vocal line with lyrics "Cres - #cen - do." and "Cres". The bass line features a steady eighth-note accompaniment.

Musical notation for the fourth system, including the instruction "ff" and "p". The treble clef part has a vocal line with lyrics "cen - do." and "do.". The bass line features a steady eighth-note accompaniment.

Musical notation for the fifth system, including the instruction "p" and "Leggiero.". The treble clef part has a vocal line with lyrics "do.". The bass line features a steady eighth-note accompaniment.

Musical notation for the sixth system, including the instruction "Dolce." and "p". The treble clef part has a vocal line with lyrics "do.". The bass line features a steady eighth-note accompaniment.

The first system of music consists of two staves. The upper staff is a piano part with a treble clef, starting with a *p* dynamic. The lower staff is a tenor part with a bass clef, marked with "Ten." and also starting with a *p* dynamic. The music is in a minor key and features rhythmic patterns of eighth and sixteenth notes.

The second system features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line includes the lyrics "cen do." and is marked with a *Cres* dynamic. The piano accompaniment continues with rhythmic patterns.

Con molta forza .

The third system is characterized by a very strong dynamic, with multiple instances of *sfx* (sforzando) markings across both the piano and tenor staves. The piano part features dense chordal textures and rhythmic patterns.

The fourth system begins with a *p* dynamic. It includes triplet markings in both the piano and tenor parts, indicating a change in rhythmic feel. The piano accompaniment is more active and rhythmic.

The fifth system features a *Cres.* (crescendo) marking and a *f* (forte) dynamic. The piano part has a more melodic and flowing character, while the tenor part provides harmonic support.

The sixth system concludes with a *ff* (fortissimo) dynamic. It features a *Cres.* marking and a long, sweeping melodic line in the piano part that spans across the system. The tenor part also has a melodic line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense, rhythmic patterns in both hands, with a piano (*p*) dynamic marking at the beginning.

Second system of musical notation, continuing the dense rhythmic patterns from the first system. The texture is complex with many notes in both staves.

Third system of musical notation, marked *Leggiero.* (light). It features a melodic line in the treble clef with a *gr* (grace) note and a *Loco.* (loco) marking. The bass clef continues with rhythmic accompaniment. A piano (*p*) dynamic is also present.

Fourth system of musical notation, featuring a melodic line in the treble clef with a forte (*f*) dynamic marking. The bass clef provides a steady accompaniment.

Fifth system of musical notation, marked *sfz* (sforzando). It shows a melodic line in the treble clef with a *V* (accents) marking. The bass clef continues with rhythmic accompaniment.

Sixth system of musical notation, marked *Sempre* (sempre) and *Cres.* (crescendo). The treble clef has a melodic line, while the bass clef has a simpler accompaniment. A *#5* (sharp five) marking is visible at the end of the system.

In Tempo.

Dim. Ritard. p

f

ff

8va Loco.

First system of musical notation, featuring a treble and bass clef. The treble staff begins with a piano (*p*) dynamic marking. The music consists of eighth and sixteenth notes in the treble and chords in the bass.

Second system of musical notation. The treble staff continues with eighth notes. The bass staff features a piano (*p*) dynamic marking and includes two instances of the word "Ten." (Tentative) above the notes.

Third system of musical notation. The treble staff has a fermata over the first measure. The bass staff includes a piano (*p*) dynamic marking and a crescendo hairpin.

Fourth system of musical notation. The treble staff features a forte (*f*) dynamic marking and a long melodic line with a slur. The bass staff continues with chords.

Fifth system of musical notation. The treble staff features a forte (*f*) dynamic marking and a complex melodic passage with many sixteenth notes. The word "Agitato." is written below the treble staff. The bass staff continues with chords.

First system of musical notation, featuring treble and bass staves. The treble staff begins with a melodic line, followed by a rest. The bass staff has a rest in the first measure, then enters with a rhythmic pattern. Dynamic markings include *f* and *pp*.

Second system of musical notation. The treble staff contains a series of chords and a melodic phrase. The bass staff has a rest in the first measure, then enters with a rhythmic pattern. Dynamic markings include *p*.

Third system of musical notation. The treble staff features a melodic line with a slur. The bass staff has a rhythmic pattern. Dynamic markings include *p*.

Fourth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a rhythmic pattern. Dynamic markings include *Cres.*, *f*, and *sfx*.

Fifth system of musical notation. The treble staff has a melodic line with a slur. The bass staff has a rhythmic pattern. Dynamic markings include *sfx* and *ff*.

First system of musical notation, consisting of a grand staff with two staves. The music features a complex texture with many beamed notes and rests. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the piece. It features dense chordal textures and melodic lines in both hands.

Third system of musical notation, starting with the instruction *Leggieramente* above the staff. It includes a *p* dynamic marking and features a prominent melodic line in the right hand.

Fourth system of musical notation, continuing the piece with similar textures and dynamics.

Fifth system of musical notation, featuring a *f* dynamic marking and a first ending bracket labeled '1'.

Sixth system of musical notation, concluding the piece with a *f* dynamic marking and various melodic and harmonic elements.

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth and sixteenth notes, followed by a series of chords and rests. The bass staff provides a rhythmic accompaniment with eighth notes and chords. A dynamic marking of *p* (piano) is present in the latter part of the system.

The second system features a treble staff with several measures of rests, indicating a melodic pause. The bass staff continues with a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is visible in the bass staff.

The third system shows the treble staff with melodic phrases, including some sixteenth-note runs. The bass staff continues with a consistent eighth-note accompaniment.

The fourth system is marked with a forte *f* dynamic. The treble staff contains rapid sixteenth-note runs. The bass staff has a few notes with *sfz* (sforzando) markings.

The fifth system is marked *Sempre cres.* (sempre crescendo). The treble staff has a *gva* (ritardando) marking over a melodic line. The bass staff has a few notes with a *f* (forte) dynamic marking.

The sixth system is marked *Loco.* and *ff* (fortissimo). It concludes with a double bar line. The treble staff has a *gva* marking at the beginning.

MUSIQUE DE CHAMBRE

pour

Violon, Viola et Violoncelle.

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|--|------|
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| — Op. 9. 3 Trios | |
| — Op. 23. Trio, arr. d'après la Sonate, par A. Brand | 4 25 |
| — Op. 55. Grand Trio | |
| Bessens, A. Op. 90. Grand Trio | 5 50 |
| Ganz, M. Op. 8. Grand Trio | 4 25 |
| Mazas, F. Op. 18. 3 Trios pour 2 Violons et Viola ou Violoncelle | |

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| | |
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| 2. Op. 60 | 5 50 |
| Lindblad, A. Op. 10. Trio | 7 25 |
| Vieuxtemps, H. Op. 39. Duo brillant pour Violon et Alto (ou Violoncelle) avec acc. de Piano | |
| Avec acc. d'Orchestre | |
| Volkman, R. Op. 76. Schlummerlied für Viola, Violoncell und Pianoforte | |

2 Violons, Viola et Violoncelle.

| | | |
|--|------------------------------|------|
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| | Parties séparées | 6 50 |
| — Op. 80. 5 ^{me} Quartetto en Ut-min. | Partition | 3 — |
| | Parties séparées | 6 50 |
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| | Parties séparées | 7 — |
| Hartog, E. de. Op. 41. 2 ^d Quatuor | | 7 75 |
| Hartog, H. Un petit rien | | 1 50 |
| Kowalski, H. Op. 64. Il était une fois! | | |
| Lachner, F. Op. 75. Quatuor en Si-min. (Hm). | Partition | 2 75 |
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| | Parties séparées | 4 75 |
| — Op. 77. Quatuor en Mi-b (Es). | Partition | 2 75 |
| | Parties séparées | 4 75 |
| — Op. 120. Quatuor en Ré-min. (Dm). | Partition | 2 75 |
| | Parties séparées | 4 75 |
| — Op. 169. Quatuor en Sol (G). | Partition | 3 — |
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| | Parties séparées | 2 — |
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| | " II. | 8 50 |
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| | Parties séparées | 6 25 |
| — Op. 11. 2 ^{me} Quatuor | Partition | 3 25 |
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| Stephens, Ch. F. Op. 21. 1 ^r Quatuor en Sol. | Partition | 2 — |
| | Parties séparées | 4 25 |

2 Violons, Viola et Violoncelle.

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|--|---------------------|------|
| Stephens, Ch. F. Op. 22. 2 ^{me} Quatuor en Fa. | Partition | 3 — |
| | Parties séparées | 7 — |
| Verdi, G. Quatuor en Mi-min. | Partition n. | 4 — |
| | Parties séparées n. | 8 — |
| Volkman, R. Op. 34. 3 ^{me} Quatuor en Sol (G-dur) | | 7 — |
| — Op. 35. 4 ^{me} Quatuor en Mi-min. (E-moll) | Partition | 4 — |
| | Parties séparées | 7 — |
| — Op. 37. 5 ^{me} Quatuor en Fa-min. (F-moll) | | 5 — |
| — Op. 43. 6 ^{me} Quatuor en Mi-b (Es-dur) | | 7 — |
| Wagner, R. Die Meistersinger von Nürnberg, 6 kleine Stücke, arr. von A. Ritter | | 3 50 |

Piano, Violon, Viola et Violoncelle.

| | | |
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| | 3, en Mi-b. | 4 25 |
| | 4, en La. | 4 25 |
| | 5, en Ré. | 4 25 |
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2 Violons, Viola et 2 Violoncelles.

| | | |
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| | Stimmen | 4 — |
| — Fünf ausgewählte Stücke, rev. von Fritz Volbach | | |
| I. Minuetto. — II. Ballo-Tedesco (Deutscher Tanz). | | |
| — III. Larghetto. — IV. Minuetto. — V. Minuetto a modo di Seguidilla Spagnola (Spanischer Tanz) | | |
| | Partitur net. | 2 — |
| | Stimmen net. | 4 25 |

Piano, 2 Violons, Viola et Violoncelle.

| | | |
|--|----|-------|
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| Lachner, Fr. Op. 139. Quintett (No. 1 in C-moll) | | 12 50 |
| — Op. 145a. Quintett (No. 2 in A-moll) | | 10 50 |
| Sgambati, G. Op. 4. 1 ^r Quintuor (Fa-min) | n. | 12 — |
| — Op. 5. 2 ^e Quintuor (Si-b.) | n. | 17 — |
| Wagner, R. Die Meistersinger von Nürnberg. Vorspiel des I. Actes | | 4 25 |
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Mayence: B. Schott's Söhne.

Londres: Schott & Co.

Paris: Editions Schott.

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Printed in Germany

TRIOS

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| — 3 Sonates. Op. 76 | 7 — |
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| | <i>M. 3</i> |
|--|-------------|
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Printed in Germany.