

Nº 193.

ABONNEMENT DE MUSIQUE  
SCHOTT Freres  
BRUXELLES

PROCEDES  
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# DVOŘÁK

## ROMANTISCHE STÜCKE

◆ OP. 75. ◆



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**N. SIMROCK G.M.B.H.**

**BERLIN**

**LEIPZIG**

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SIMROCK VOLKS-AUSGABE

Nº 193.

# ROMANTISCHE STÜCKE

FÜR VIOLINE  
MIT BEGLEITUNG DES PIANOFORTE

VON  
ANTON  
DVOŘÁK

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First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Dynamics include *p*, *f*, and *f*. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the grand staff.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Dynamics include *p*, *dim.*, and *pp*. The music continues with melodic and accompaniment parts.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Dynamics include *f*, *p*, and *pp*. The music continues with melodic and accompaniment parts.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Dynamics include *f*, *p dim.*, and *f*. The music continues with melodic and accompaniment parts.

Fifth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Dynamics include *p*, *pp*, and *pp*. The music continues with melodic and accompaniment parts.

First system of musical notation. Treble clef staff contains a melodic line with a slur. Bass clef staff contains a piano accompaniment with chords and a melodic line. Dynamics include *p.* and *cresc.*. Pedal markings (*Ped.*) are present under the bass staff.

Second system of musical notation. Treble clef staff has a first ending bracket labeled "1.". Bass clef staff continues the accompaniment. Dynamics include *f* and *p*. Pedal markings (*Ped.*) are present under the bass staff.

Third system of musical notation. Treble clef staff has a second ending bracket labeled "2.". Bass clef staff continues the accompaniment. Dynamics include *pp* and *mf*. Pedal markings (*Ped.*) are present under the bass staff.

Fourth system of musical notation. Treble clef staff has the instruction "Poco meno mosso." above it. Bass clef staff continues the accompaniment. Dynamics include *dim.*, *p*, and *pp*. Pedal markings (*Ped.*) are present under the bass staff.

Fifth system of musical notation. Treble clef staff has the instruction "ppp ritard." above it. Bass clef staff continues the accompaniment. Dynamics include *ppp ritard.*. Pedal markings (*Ped.*) are present under the bass staff.

*Ped. sin al Fine.*

# 2.

Allegro maestoso.

VIOLINE

PIANO.

The musical score is written for Violin and Piano. It begins with the tempo marking "Allegro maestoso." in 2/4 time. The Violin part starts with a *ff* dynamic, followed by a *p* dynamic. The Piano part starts with a *ff* dynamic, followed by a *p* dynamic. The score includes several measures of music, with dynamic markings such as *mf*, *cresc.*, *ff*, and *pp*. There are first and second endings marked "1." and "2." respectively. The score concludes with a *mf sempre stacc.* marking. The page number "9765" is located at the bottom center.



First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff begins with a dynamic marking of *f* and later changes to *p*. The grand staff also begins with *f* and changes to *p*. The music features a mix of eighth and sixteenth notes.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a *cresc.* marking and a *ff* marking. The grand staff has a *cresc.* marking and a *ff* marking. The music continues with similar rhythmic patterns.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a *pp* marking and a *ff* marking. The grand staff has a *ff* marking. There are first and second endings indicated by bracketed numbers 1 and 2.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a *ff* marking. The grand staff has a *ff* marking. The system concludes with a *Red.* (Ritardando) marking.

Fifth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The treble staff has a *pp* marking and a *cresc.* marking. The grand staff has a *pp* marking and a *cresc.* marking. The music features a mix of eighth and sixteenth notes.

First system of musical notation. The treble clef part begins with a series of eighth notes, followed by a dynamic marking of *f*, then *p*, and finally *pp*. The bass clef part consists of chords and single notes, also marked with *f*, *p*, and *pp*.

Second system of musical notation. The treble clef part continues with eighth notes and chords, marked with *p* and *pp*. The bass clef part features chords and single notes, also marked with *p* and *pp*.

Third system of musical notation. The treble clef part has a dynamic marking of *sf* followed by *f*. The bass clef part has a dynamic marking of *sf* followed by *f*. Both parts feature chords and single notes.

Fourth system of musical notation. The treble clef part has a dynamic marking of *mf* followed by *dim.*. The bass clef part has a dynamic marking of *mf* followed by *dim.*. Both parts feature chords and single notes.

Fifth system of musical notation. The treble clef part has dynamic markings *p*, *dim.*, *rit.*, and *pp*. The bass clef part has dynamic markings *p*, *dim.*, *rit.*, and *pp*. Above the system, the tempo markings *Meno mosso.* and *Andante.* are indicated. Below the system, the tempo markings *Meno mosso.* and *Andante.* are repeated, along with *ritard.* and *ped.* markings.

# 3.

Allegro appassionato.

VIOLINE.

*mf molto espressivo*

Allegro appassionato.

PIANO.

*p*  
Ped.

*p*  
Ped.

*p*  
Ped.

*p*  
Ped.

*p*  
Ped.

*p*  
Ped.

*f*  
Ped.

*dim.*  
Ped.

*f*  
Ped.

*dim.*  
Ped.

*p*  
Ped.

*p*  
Ped.

*cresc.*  
Ped.

*cresc.*  
Ped.

*mf*  
Ped.

*cresc.*  
Ped.

*cresc.*  
Ped.

*f*  
Ped.

*f*  
Ped.

pp  
pp  
Ped.    Ped.    Ped.

cresc.  
cresc.  
Ped.    Ped.    Ped.

mf  
mf  
cresc.  
f  
Ped.    Ped.    Ped.

ff  
ff  
Ped.    Ped.    Ped.

Ped.    Ped.    Ped.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. The first measure of the grand staff has a *p* dynamic marking. The second measure of the grand staff has a *pp* dynamic marking. The third measure of the grand staff has a *ped.* marking. The system ends with a double bar line and repeat dots.

Second system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The first measure of the single treble staff has a *pp dolce* dynamic marking. The first measure of the grand staff has a *pp* dynamic marking. The system ends with a double bar line and repeat dots.

Third system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The system ends with a double bar line and repeat dots.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The first measure of the single treble staff has a *f* dynamic marking. The first measure of the grand staff has a *f* dynamic marking. The second measure of the grand staff has a *p* dynamic marking. The system ends with a double bar line and repeat dots.

Fifth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The first measure of the single treble staff has a *pp* dynamic marking. The first measure of the grand staff has a *pp* dynamic marking. The system ends with a double bar line and repeat dots. There is a *ped.* marking at the bottom left and a *rit.* marking at the top right of the system.

# 4.

Larghetto.

VIOLINE.

*p molto espressivo*

Larghetto.

PIANO.

*mp*

The musical score consists of two systems, each with a Violin part and a Piano part. The Violin part is written on a single staff, and the Piano part is written on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The tempo is marked 'Larghetto'. The first system (measures 1-4) features a dynamic of *p molto espressivo*. The second system (measures 5-8) includes dynamics of *mf*, *pp*, and *p*. The third system (measures 9-12) includes dynamics of *f* and *ff*. The fourth system (measures 13-16) includes dynamics of *f dimin.*, *p*, and *pp*. The score concludes with a double bar line and repeat dots.

This musical score is for a piano piece, consisting of five systems of staves. Each system includes a right-hand treble staff, a grand staff (left-hand bass and right-hand treble), and a left-hand bass staff. The music is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The score features a variety of dynamic markings and performance instructions:

- System 1:** Right-hand staff starts with *pp* and ends with *f*. Grand staff starts with *pp* and includes a *cresc.* marking. Pedal markings (*Ped.*) are present below the grand staff.
- System 2:** Right-hand staff starts with *ff* and ends with *p*. Grand staff starts with *ff* and includes a *dim.* marking. Pedal markings (*Ped.*) are present below the grand staff.
- System 3:** Right-hand staff starts with *p* and ends with *pp*. Grand staff starts with *pp* and includes a *dim.* marking. Pedal markings (*Ped.*) are present below the grand staff.
- System 4:** Right-hand staff starts with *pp* and ends with *f*. Grand staff starts with *pp* and includes a *cresc.* marking. Pedal markings (*Ped.*) are present below the grand staff.
- System 5:** Right-hand staff starts with *ff* and ends with *p*. Grand staff starts with *ff* and includes a *dim.* marking. Pedal markings (*Ped.*) are present below the grand staff.

The score concludes with a double bar line and a final chord in the left-hand bass staff.

This musical score is for a piano piece, consisting of six systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score features a variety of dynamic markings: *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), *p* (piano), and *cresc.* (crescendo). The piano part includes complex textures with triplets and sixteenth-note patterns. The vocal line is characterized by melodic lines with slurs and ties. The score concludes with the number 8765. and several *ped.* (pedal) markings.



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 music is in a minor key. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano). There are also markings for *Red.* (Reduction) in the bass staff.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). There are also markings for *Red.* in the bass staff.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. Dynamics include *pp*. There are also markings for *Red.* in the bass staff.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. Dynamics include *f*, *p*, *dim.*, and *pp*. There are also markings for *Red.* in the bass staff.

Fifth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. Dynamics include *pp morendo* and *ppp*. There are also markings for *Red.* in the bass staff.





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# VOLKS=AUSGABE



BRAHMS

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LISZT

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| No.                            |   | No.  |  | No.  |  | No.  |  |
|--------------------------------|---|--|--|--|--|--|--|
| <b>Violine und Klavier.</b>    |   | <b>Kammer-Musik.</b>                           |  | <b>Lieder für eine Singstimme und Klavier.</b> |  | <b>Lieder für eine Singstimme und Klavier.</b> |  |
| 51                             | Meisterschule (Sammlung klass. Violin-Sonaten) von <b>Moffat</b> .<br>I (No. 1-4) . . . . . 3 50<br>II (No. 5-8) . . . . . 3 50<br>III (No. 9-12) . . . . . 3 50<br>IV (No. 13-16) . . . . . 3 50<br>V (No. 17-20) . . . . . 3 50 | 63   | <b>Brahms</b> , Op. 8. Trio, II dur. Zweite Ausg.<br>— Op. 18. Erstes Sextett, B dur. . . . . 6 —<br>— Op. 25. Klavierquartett No. 1, G moll. . . . . 9 —<br>— Op. 26. Klavierquartett No. 2, A dur. . . . . 9 —<br>— Op. 40. Horntrio, Es dur. . . . . 5 —<br>— Op. 51. Zwei Streichquartette, C moll und A moll (in Stimmen) . . . . . 4 —<br>— Op. 60. Klavierquartett No. 3, C moll. . . . . 7 —<br>— Op. 67. Streichquartett No. 3, B dur (in Stimmen) . . . . . 4 —<br>— Op. 87. Trio, C dur. . . . . 7 50<br>— Op. 115. Klarin.-Quintett (in Stimmen) . . . . . 5 — | 87 a/b   | <b>Rubinstein</b> , Op. 8. 6 Lieder (Sennsucht u. a.) h. u. t. . . . . 2 —<br>— Gesangskompositionen I, h. u. t. . . . . 2 —<br>— Gesangskompositionen II, h. u. t. . . . . 2 —<br><b>Schütt</b> , Op. 37. Lieb' und Treu, h. u. t. . . . . 2 50 | 89   | <b>Bohm</b> , 4 Duette (Still wie die Nacht, Übers Jahr u. a.) Komplet . . . . . 3 —<br><b>Brahms</b> , Op. 20. 3 Duette (Weg der Liebe, Die Meere u. a.) . . . . . 1 50<br>— Op. 61. 4 Duette (Die Schwestern, Boten der Liebe u. a.) . . . . . 1 50<br>— Op. 66. 5 Duette (Klänge I, II u. a.) . . . . . 1 50<br>— Op. 75. Balladen und Romanzen . . . . . 2 50<br>— Zigeunerlied (Viardot) . . . . . 1 50<br><b>Dvořák</b> , Op. 38. 4 Duette (Der Kranz u. a.) . . . . . 1 50<br><b>Henschel</b> , Op. 28. 3 Duette . . . . . 1 50<br><b>Rubinstein</b> , Op. 48 u. 67. Duette (Der Engel, Wanderers Nachtlid u. a.) . . . . . 4 — |
| 116                            | <b>Ondricek</b> , Op. 10. Barcarole . . . . . 1 25  | 232  | <b>Dvořák</b> , Op. 47. Bagatellen (2 Viol., Cello u. Horn) . . . . . 3 50   | 90   | <b>Bohm</b> , 4 Duette (Still wie die Nacht, Übers Jahr u. a.) Komplet . . . . . 3 —   |  |  |
| 53                             | <b>Sarasate</b> , Op. 20. Zigeunerweisen . . . . . 1 50   | 205  | — Op. 48. Streich-Sextett, A dur (in Stim.) . . . . . 5 —  | 91   | <b>Brahms</b> , Op. 20. 3 Duette (Weg der Liebe, Die Meere u. a.) . . . . . 1 50   |  |  |
| 54                             | — Op. 21. Spanische Tänze, Heft I . . . . . 2 —   | 269  | — Op. 51. Streichquartett, Es dur. . . . . 4 —   | 190  | — Op. 61. 4 Duette (Die Schwestern, Boten der Liebe u. a.) . . . . . 1 50  |  |  |
| 147                            | — Op. 22. Spanische Tänze, Heft II . . . . . 2 —  | 182  | — Op. 61. Streichquartett, C dur (Stim.) . . . . . 5 —   | 224  | — Op. 66. 5 Duette (Klänge I, II u. a.) . . . . . 1 50   |  |  |
| 231                            | — Op. 23. Spanische Tänze, Heft III . . . . . 2 —   | 270  | — Op. 77. Streichquintett, G dur (Stim.) . . . . . 5 —   | 92   | — Zigeunerlied (Viardot) . . . . . 1 50  |  |  |
| 252                            | — Op. 26. Spanische Tänze, Heft IV . . . . . 2 —  | 69   | — Op. 81. Klavierquintett, A dur . . . . . 9 —   | 93   | <b>Dvořák</b> , Op. 38. 4 Duette (Der Kranz u. a.) . . . . . 1 50  |  |  |
| 55                             | <b>Schütt</b> , Op. 44. Suite No. 1 . . . . . 4 —   | 183  | — Op. 90. Dumky-Trio . . . . . 6 —   | 94   | <b>Henschel</b> , Op. 28. 3 Duette . . . . . 1 50  |  |  |
| 107                            | <b>Seybold</b> -Album . . . . . 1 50  | 70   | — Op. 96. Streichquartett, F dur (Stim.) . . . . . 4 —   | 95   | <b>Rubinstein</b> , Op. 48 u. 67. Duette (Der Engel, Wanderers Nachtlid u. a.) . . . . . 4 —   |  |  |
|                                |   | 127/28   | <b>Moffat</b> , Die erste Lage. (2 Viol. u. Kl.)<br>Trios, 2 Bände . . . . . 1 50  |  |  |  |  |
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|                                |   | 71/72  | <b>Schütt</b> , Walzer-Momente. 2 Trios für Kl., V. u. C., nach Lanner und Strauß, No. 1 u. 2 . . . . . 1 50   |  |  |  |  |
|                                |   | 109  | — Op. 54. Walzermärchen, Trio . . . . . 4 —  |  |  |  |  |
|                                |   | 137  | <b>Smetana</b> , Streichquartett . . . . . 3 —   |  |  |  |  |
| <b>Violoncell und Klavier.</b> |   | <b>Lieder für eine Singstimme und Klavier.</b> |  | <b>Duette mit Klavier.</b>                     |  |  |  |
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| 135                            | — Op. 99. Sonate No. 2, F dur . . . . . 3 50  | 74 a/b   | — II (Verbot. Weg, Im Grase tau's u. a.) h. u. t. . . . . 1 25   | 90   | <b>Brahms</b> , Op. 20. 3 Duette (Weg der Liebe, Die Meere u. a.) . . . . . 1 50   |  |  |
| 57                             | <b>Bruch</b> , Op. 47. Kol nidrei . . . . . 1 50  | 75 a/b   | — III (Übers Jahr, Die Antwort u. a.) h. u. t. . . . . 1 25  | 91   | — Op. 61. 4 Duette (Die Schwestern, Boten der Liebe u. a.) . . . . . 1 50  |  |  |
| 58                             | <b>Dvořák</b> , Op. 94. Rondo . . . . . 2 —   | 76 a/b   | <b>Brahms</b> , Op. 3. 6 Gesänge (Liebestreu u. a.) h. u. t. . . . . 2 —   | 190  | — Op. 66. 5 Duette (Klänge I, II u. a.) . . . . . 1 50   |  |  |
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|                                |   | 77 a/b   | — Op. 49. 5 Lieder (Wiegenlied, An ein Veilchen u. a.) h. u. t. . . . . 2 —  |  |  |  |  |
|                                |   | 78 a/b   | — Op. 84. Romanzen und Lieder (Vergebl. Ständchen, Sommerabend u. a.) h. u. t. . . . . 2 —   |  |  |  |  |
|                                |   | 261 a/b  | — Op. 103. Zigeunerlieder, h. u. t. . . . . 1 50   |  |  |  |  |
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|                                |   | 80 a/b   | <b>Dvořák</b> , Op. 55. Zigeunermelodien (Als die alte Mutter u. a.) h. u. t. . . . . 2 —  |  |  |  |  |
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|                                |   | 177/78   |  |  |  |  |  |
|                                |   | 206/7  |  |  |  |  |  |
|                                |   | 83-86  |  |  |  |  |  |



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# SIMROCK VOLKS=AUSGABE

== Nach Nummern geordnet ==

| No.    |   | Nr. | No.     |  | Nr. | No.     |  | Nr. |
|--------|---|-----|---------|--|-----|---------|--|-----|
| 1      | <b>Brahms</b> , Op. 1. Sonate I, C dur. 2h.           | 250 | 100     | <b>Rubinstein</b> , Dämon, Klav.-Auszug m. Text        | 9-  | 205     | <b>Brahms</b> , Op. 67. Streichquartett III.               | 4-  |
| 2      | — Op. 2. Sonate II, Fis moll. 2h.                     | 250 | 101     | <b>Brahms</b> , Op. 4. Scherzo, Es moll. 2h.           | 150 |         | Bdur. Stimmen  | 4-  |
| 3      | — Op. 5. Sonate III, F moll. 2h.                      | 250 | 102     | — Op. 10. Balladen. 2h.                                | 2-  | 206/7   | <b>Liederkrantz</b> , Samml. mod. Lied. B. II, h. u. t. à  | 150 |
| 4      | — Op. 9. Schumann-Variationen. 2h.                    | 150 | 103     | <b>Köhler</b> , Op. 151. Die leichtesten Etüden. 2h.   | 150 | 208     | <b>Dohnányi</b> , Op. 17. Humoresken. 2h.                  | 4-  |
| 5      | — Op. 68. Sinfonie No. 1, C moll. 2h.                 | 4-  | 104     | <b>Brahms</b> , Op. 80. Akad. Festouv. 4h.             | 3-  | 209/10  | <b>Fuchs</b> , Op. 39. Sommermärchen. H. I, II. 2h. à      | 150 |
| 6/7    | — Op. 76. Klavierstücke. Heft I, II. 2h. à            | 2-  | 105     | <b>Liszt</b> , Rhapsodie I. E dur. 4h.                 | 2-  | 211/12  | <b>Schytte</b> , Op. 79. Miniaturen. H. I, II. 2h. à       | 2-  |
| 8      | Gluck, Gavotte. 2h.                                   | 1-  | 106     | <b>Dvořák</b> , Op. 53. Konzert, A moll. V. u. P.      | 6-  | 213     | <b>Brahms</b> , Op. 52. Liebeslieder. 4h.                  | 3-  |
| 9a/b   | — Ungarische Tänze, erleicht. H. I, II. 2h. à         | 350 | 107     | <b>Seybold-Album</b> . V. u. P.                        | 150 | 214     | <b>Bohm</b> , Dritte Suite. V. u. P. kpl.                  | 3-  |
| 10/11  | <b>Dvořák</b> , Op. 54. Walzer. Heft I, II. 2h. à     | 2-  | 108     | <b>Brahms</b> , Op. 18. Erstes Sextett, B dur.         | 6-  | 215 a/b | <b>Brahms</b> , Volkslieder. B. II., h. u. t. à            | 350 |
| 12/14  | — Op. 85. Poetische Stimmungsbilder.                  | 2-  | 109     | <b>Schütt</b> , Op. 54. Walzermärchen. Trio.           | 4-  | 216     | <b>Dvořák</b> , Op. 59. Legenden, kpl. 4h.                 | 5-  |
|        | Heft I, II, III. 2h.                                  | 2-  | 110 a/b | <b>Brahms</b> , Op. 6. hoch u. tief.                   | 4-  | 217/8   | — Op. 72. Slavische Tänze. H. I, II. 2h. à                 | 2-  |
| 15/16  | <b>Fuchs</b> , Op. 47. Jugendalbum. H. I, II. 2h. à   | 125 | 111     | — Op. 21. Variationen. 2h.                             | 2-  | 219     | <b>Rubinstein</b> , Ballettmusik a. Feramors. 2h.          | 2-  |
| 17     | <b>Köhler</b> , Op. 50. Die ersten Etüden. 2h.        | 180 | 112     | — Op. 24. Händel-Variationen. 2h.                      | 2-  | 220     | <b>Smetana</b> , Rêves, kpl. 2h.                           | 3-  |
| 18/19  | — Op. 128. Neue Geläufigkeitsschule.                  | 250 | 113     | <b>Godard-Album</b> . 2h.                              | 150 | 221     | <b>Brahms</b> , Op. 56. Haydn-Variat. 4h.                  | 250 |
|        | Heft I, II. 2h.                                       | 250 | 114     | <b>Liszt</b> , Rhapsodie II. Fis dur. 4h.              | 2-  | 222     | <b>Dvořák</b> , Op. 57. Sonate. V. u. P.                   | 350 |
| 20     | <b>Liszt</b> , Polonaise I, C moll. 2h.               | 150 | 115     | <b>Brahms</b> , Op. 100. Sonate II, A dur. V. u. P.    | 4-  | 223     | — Op. 48. Streich-Sextett A dur. Stim.                     | 5-  |
| 21     | — Polonaise II, E dur. 2h.                            | 150 | 116     | <b>Ondříček</b> , Op. 10. Barkarole. V. u. P.          | 125 | 224     | <b>Brahms</b> , Op. 75. Balladen u. Romanzen,              | 250 |
| 22/23  | <b>Reinecke</b> , Op. 127. Sonatinen. H. I, II. 2h. à | 1-  | 117     | <b>Popper</b> , Op. 14. Polonaise. Cello u. P.         | 125 |         | Duette   | 250 |
| 24     | <b>Rubinstein-Album I</b> (Schütt). 2h.               | 250 | 118     | <b>Brahms</b> , Op. 26. Klav.-Quart. II. A dur.        | 9-  | 225 a/b | — Op. 47. (Botschaft, Sonntag u. a.) h. u. t. à            | 2-  |
| 26     | <b>Salon-Album</b> , Neues. Band I, II. 2h.           | 150 | 119     | <b>Dvořák</b> , Op. 51. Str.-Quart. Es dur. Stim.      | 4-  | 227     | <b>Brahms</b> , Op. 67. Streichquartett III.               | 4-  |
| 27     | <b>Schütt</b> , Op. 48. Carnaval mignon. 2h.          | 2-  | 120 a/b | <b>Brahms</b> , Op. 19. (5 Gedichte) h. u. t. à        | 2-  |         | Bdur. 4h.  | 4-  |
| 28/29  | — Op. 60. Pour tous les âges. H. I, II. 2h. à         | 150 | 121/2   | <b>Dvořák</b> , Op. 46. Slavische Tänze. H. I, II.     | 2-  | 228/9   | <b>Dvořák</b> , Op. 72. Slav. Tänze. H. I, II. 4h. à       | 3-  |
| 30     | <b>Strauss</b> , Op. 437. Kaiser-Walzer. 2h.          | 1-  | 123     | <b>Schütt</b> , Op. 43. Trois morceaux epl. 2h.        | 2-  | 230     | <b>Liszt</b> , II. Rhapsodie. V. u. P. (Sitt)              | 2-  |
| 31     | <b>Brahms</b> , Op. 25. Klavier-Quartett I,           | 6-  | 124     | <b>Brahms</b> , Op. 51. Streichquartett I.             | 4-  | 231     | <b>Sarasate</b> , Op. 23. Span. Tänze. H. III. V. u. P.    | 2-  |
|        | G moll. 4h.   | 6-  | 125     | C moll. 4h.  | 4-  | 232     | <b>Brahms</b> , Op. 60. Klav.-Quartett III. C moll.        | 7-  |
| 32     | — Op. 26. Klavier-Quartett II, A dur. 4h.             | 6-  | 126     | — Op. 49 No. 4. Wiegenlied. V. u. P.                   | 1-  | 233     | — Ungarische Tänze. H. II. Für 2 P. 4h.                    | 4-  |
| 33     | — Op. 60. Klavier-Quartett III, C moll. 4h.           | 5-  | 127/8   | — Op. 40. Trio, Es dur (Horn-Trio)                     | 5-  | 234 a/b | — Op. 7. (Treue Liebe u. a.) h. u. t. à                    | 2-  |
| 34/35  | <b>Dvořák</b> , Op. 46. Slavische Tänze. H. I, II.    | 3-  | 129/30  | <b>Moffat</b> , Erste Lage. 2 V. u. P. H. I, II. à     | 150 | 235     | <b>Schütt</b> , Op. 59. Papillons d'amour. 2h.             | 250 |
|        | Welt). 4h.  | 6-  | 131     | <b>Schütt</b> , Op. 57. Lieb' und Treu, h. u. t. à     | 250 | 236     | (A la bien-aimée u. a.)                                    | 7-  |
| 37/38  | <b>Fuchs</b> , Op. 42. Wiener Walzer. H. I, II. 4h. à | 2-  | 132     | <b>Brahms</b> , Op. 73. Sinfonie No. 2, D dur. 2h.     | 4-  | 237     | <b>Brahms</b> , Op. 83. Klavierkonz. B dur. 4h.            | 1-  |
| 39     | <b>Rubinstein</b> , Ballettmusik a. Feramors. 4h.     | 3-  | 133     | <b>Bach-Busoni</b> , Chrom. Fantasie. 2h.              | 2-  | 238/9   | <b>Sarasate</b> , Op. 20. Zigeunerweisen. 4h.              | 4-  |
| 40     | <b>Schütt</b> , Op. 54a. Walzermärchen. 4h.           | 3-  | 134     | <b>Liszt</b> , Mazurka brillant. 2h.                   | 125 | 240     | <b>Cooper</b> , Da Capo. V. u. P. H. I, II. à              | 3-  |
| 41/42  | <b>Bohm</b> , Albumblätter. Band I, II. V. u. P.      | 250 | 135     | <b>Brahms</b> , Op. 51. Streichquartett II.            | 4-  | 241     | <b>Dvořák</b> , Waldesruh. V. u. P.                        | 1-  |
| 43     | <b>Brahms</b> , Op. 77. Violinkonzert, V. u. P.       | 5-  | 136 a/b | A moll. 4h.  | 4-  | 242     | <b>Meisterschule IV</b> . V. u. P.                         | 350 |
| 44     | — Op. 78. Sonate I, G dur. V. u. P.                   | 4-  | 137     | — Op. 99. Sonate No. 2, F dur. Cello u. P.             | 350 | 243     | <b>Popper</b> , Op. 3 No. 4. Papillon. Cello u. P.         | 1-  |
| 45     | <b>Bruch</b> , Op. 42. Romanze, A moll. V. u. P.      | 2-  | 138     | — Op. 46. Vier Gesänge, hoch u. tief. à                | 2-  | 244     | <b>Dvořák</b> , Op. 61. Streichquartett C dur. Stim.       | 5-  |
| 46     | — Op. 44. Konzert II, D moll. V. u. P.                | 450 | 139/40  | <b>Smetana</b> , Streichquartett. Stimmen.             | 3-  | 245     | — Op. 77. Streichquintett. G dur. Stim.                    | 5-  |
| 47     | <b>Dvořák</b> , Op. 11. Romanze, F moll. V. u. P.     | 150 | 141     | <b>Bohm</b> , Hausmusik I. 2 Viol. u. P.               | 3-  | 246     | <b>Brahms</b> , Op. 52. Liebeslieder. 2h.                  | 2-  |
| 48     | — Op. 100. Sonatine. V. u. P.                         | 3-  | 142     | <b>Rubinstein</b> , Gesangskomposit. II, h. u. t. à    | 2-  | 247     | — Op. 65. Liebeslieder. 2. Folge. 2h.                      | 2-  |
| 49     | <b>Goldmark</b> , Op. 43. Suite No. 2. V. u. P.       | 6-  | 143     | <b>Brahms</b> , Op. 49 No. 4. Wiegenlied               | 1-  | 248     | <b>Dvořák</b> , Op. 45 No. 1. Rhapsodie No. 1. 2h.         | 150 |
| 50     | <b>Joachim</b> , Op. 12. Notturmo. V. u. P.           | 150 | 144     | (Keller). 2h.  | 1-  | 249     | <b>Sarasate</b> , Op. 20. Zigeunerweisen. 2h.              | 1-  |
| 51/52  | <b>Meisterschule</b> , Band I, II. V. u. P. à         | 350 | 145     | <b>Rubinstein</b> , Valse caprice, Es dur. 2h.         | 125 | 250/51  | <b>Brahms</b> , Op. 81. Trag. Ouvertüre. 4h.               | 250 |
| 53     | <b>Sarasate</b> , Op. 20. Zigeunerweisen. V. u. P.    | 150 | 146     | <b>Heller</b> , Op. 138. Notenbuch Heft I. 2h.         | 2-  | 252     | <b>Dvořák</b> , Op. 54. Walzer. 2 Hefte. 4h. à             | 250 |
| 54     | — Op. 21. Spanische Tänze. V. u. P.                   | 2-  | 147     | — Op. 138. Notenbuch Heft II. 2h.                      | 2-  | 253     | <b>Sarasate</b> , Op. 26. Spanische Tänze H. IV.           | 2-  |
| 55     | <b>Schütt</b> , Op. 44. Suite I. V. u. P.             | 4-  | 148     | <b>Dvořák</b> , Op. 90. Dumky-Trio. 4h.                | 4-  | 254     | V. u. P.   | 2-  |
| 56     | <b>Brahms</b> , Op. 38. Sonate No. 1. E moll.         | 3-  | 149     | <b>Meisterschule III</b> . V. u. P.                    | 350 | 255     | <b>Brahms</b> , Op. 80. Akademische Fest-                  | 150 |
|        | Cello u. P.   | 3-  | 150 a/b | <b>Brahms</b> , Tänze H. I, f. 2 P. 4h.                | 4-  | 256     | ouvertüre. 2h.   | 150 |
| 57     | <b>Bruch</b> , Op. 47. Kol nidrei. Cello u. P.        | 150 | 151 a/b | <b>Bohm</b> , Hausmusik II. 2 Viol. u. P.              | 3-  | 257     | <b>Rubinstein</b> , Valse caprice, erleicht. 2h.           | 1-  |
| 58     | <b>Dvořák</b> , Op. 94. Rondo. Cello u. P.            | 2-  | 170 a/b | <b>Brahms</b> Deutsche Volkslieder I, hoch             | 350 | 260 a/b | <b>Brahms</b> , Op. 65. Liebeslieder. 2. Folge.            | 250 |
| 59     | <b>Marcello-Plattl</b> , 2 Sonaten. Cello u. P.       | 150 | 171     | u. tief.   | 1-  | 261 a/b | <b>Moffat</b> , Op. 39. 6 Stücke. (3 Viol. u. P.) 2 Bde. à | 150 |
| 60     | <b>Popper</b> , Op. 11. (Widmung) Cello u. P.         | 250 | 172/3   | <b>Brahms</b> Lieder einzeln (laut Sonder-             | 1-  | 262     | <b>Brahms</b> , Op. 103. Zigeunerlieder. h. u. t. à        | 150 |
| 61/62  | <b>Bohm</b> , Op. 330. Leichte Trios. Heft I, II. à   | 150 | 174     | verzeichniss), hoch u. tief.                           | 1-  | 263     | <b>Dvořák</b> , Op. 92. Carneval. Ouv. 2h.                 | 150 |
| 63     | <b>Brahms</b> , Op. 8. Trio, H dur. Neue Ausg.        | 6-  | 175     | — Op. 79. Rhapsodien. 2h.                              | 150 | 264     | <b>Lange-Album</b> . 2h.                                   | 150 |
| 64     | — Op. 25. Klavierquartett I, G moll. Stim.            | 4-  | 176     | — Op. 116. Fantasien. Heft I, II. 2h. à                | 150 | 265     | <b>Brahms</b> , Op. 87. Trio, C dur. 4h.                   | 4-  |
| 65     | — Op. 51. Streichquartett I, C moll. Stim.            | 4-  | 177     | — Op. 117. Intermezzi. 2h.                             | 150 | 266/67  | <b>Bohm</b> , Arabesken (V. u. P.) 2 Hefte. à              | 250 |
| 66     | — Op. 51. Streichquartett II, A moll. Stim.           | 4-  | 178     | — Op. 118. Klavierstücke. 2h.                          | 150 | 268     | <b>Meisterschule V</b> . (No. 17-20) V. u. P.              | 350 |
| 67     | — Op. 68. Sinf. No. 2. 2 Piano. 8h.                   | 10- | 179     | — Op. 119. Klavierstücke. 2h.                          | 150 | 269     | <b>Brahms</b> , Op. 87. Trio, C dur. Orig.                 | 750 |
| 68     | — Op. 73. Sinf. No. 2. 2 Piano. 8h.                   | 9-  | 180/1   | <b>Liederkrantz</b> , Samml. mod. Lieder I, h. u. t. à | 150 | 270     | <b>Dvořák</b> , Op. 47. Bagatellen. (2 Viol., C            | 350 |
| 69     | <b>Dvořák</b> , Op. 81. Klavierquintett, A dur.       | 9-  | 182     | <b>Brahms</b> , Op. 90. Sinfonie, F dur. 2h.           | 4-  |         | u. Harm.)  | 350 |
| 70     | — Op. 96. Streichquartett, F dur. Stim.               | 4-  | 183     | — Studien. Heft I, II. 2h.                             | 3-  |         |  |     |
| 71/72  | <b>Schütt</b> , Walzer-Momente. Trio I, II. à         | 150 | 184     | <b>Brahms</b> , Op. 115. Klarinetten-Quintett.         | 5-  |         |  |     |
| 73 a/b | <b>Bohm</b> , Album I, hoch und tief.                 | 125 | 185     | Stimmen  | 6-  |         |  |     |
| 74 a/b | — Album II, hoch u. tief.                             | 125 | 186     | <b>Dvořák</b> , Op. 90. Dumky-Trio.                    | 150 |         |  |     |
| 75 a/b | — Album III, hoch u. tief.                            | 125 | 187     | <b>Liszt</b> , I. Rhapsodie original. 2h.              | 150 |         |  |     |
| 76 a/b | <b>Brahms</b> , Op. 3. (Liebestreu u. a.)             | 2-  | 188     | — I. Rhapsodie erleichtert. 2h.                        | 150 |         |  |     |
|        | hoch u. tief.   | 2-  | 189     | — II. Rhapsodie original. 2h.                          | 150 |         |  |     |
| 77 a/b | — Op. 49. (Wiegenlied, An ein Veilchen u. a.)         | 2-  | 190     | — II. Rhapsodie erleichtert. 2h.                       | 150 |         |  |     |
|        | hoch u. tief.   | 2-  | 191     | <b>Meisterschule I</b> . Cello u. P.                   | 350 |         |  |     |
| 78 a/b | — Op. 84. Romanzen u. Lieder, hoch u. tief. à         | 2-  | 192     | <b>Brahms</b> , Op. 8. Trio, H dur. Neue Aus-          | 4-  |         |  |     |
| 79 a/b | — Op. 105. (Wie Melodien, Immer leiser                | 2-  | 193     | gabe. 4h.  | 4-  |         |  |     |
|        | u. a.) hoch u. tief.                                  | 2-  | 194/5   | — Op. 66. 4 Duette (Schwestern, Boten                  | 150 |         |  |     |
| 80 a/b | <b>Dvořák</b> , Op. 55. Zigeunermelodien, h. u. t. à  | 2-  | 196/7   | der Liebe u. a.)                                       | 8-  |         |  |     |
| 82 a/b | <b>Henschel</b> , Op. 25. Trompeterlieder, h. u. t. à | 2-  | 198     | — Op. 83. Klavier-Konzert II, B dur.                   | 150 |         |  |     |
| 83/86  | <b>Reimann</b> , Das Deutsche Lied. 4 Bände.          | 3-  | 199     | 2 Pianos. 4h.  | 4-  |         |  |     |
| 87 a/b | <b>Rubinstein</b> , Op. 8, hoch u. tief.              | 2-  | 200     | — Op. 108. Sonate III, D moll. V. u. P.                | 150 |         |  |     |
| 88 a/b | — Gesangskompositionen I, hoch u. tief. à             | 2-  | 201     | <b>Dvořák</b> , Op. 75. Romantische Stücke.            | 150 |         |  |     |
| 89     | <b>Bohm</b> , 4 Duette (Still wie die Nacht, Übers    | 3-  | 202/3   | — Op. 101. Humoresken. H. I, II. 2h. à                 | 150 |         |  |     |
|        | Jahr usw.)  | 3-  | 203     | <b>Godard</b> , Carnaval, H. I, II. 4h.                | 3-  |         |  |     |
| 90     | <b>Brahms</b> , Op. 20. Duette.                       | 150 | 204     | <b>Brahms</b> , Op. 98. Sinfonie No. 4.                | 4-  |         |  |     |
| 91     | — Op. 61. Duette.                                     | 150 |         | E moll. 2h.  | 4-  |         |  |     |
| 92     | — Zigeunerlied, Duett.                                | 150 |         | <b>Dvořák</b> , Op. 59. Legenden, kpl. 2h.             | 350 |         |  |     |
| 93     | <b>Dvořák</b> , Op. 38. Duette.                       | 150 |         | <b>Köhler</b> , Op. 112. Spezial-Etuden, kpl. 2h.      | 350 |         |  |     |
| 95     | <b>Rubinstein</b> , Duette epl. (Op. 48/67).          | 4-  |         | <b>Brahms</b> , Op. 40. Horn-Trio. 4h.                 | 4-  |         |  |     |
| 96     | <b>Bizet</b> , Djamilleh, Kl.-A. m. T.                | 5-  |         | <b>Brahms</b> , Ungarische Tänze. V. u. P.             | 150 |         |  |     |
| 97     | <b>Brahms</b> , Op. 53. Rhapsodie, Kl.-A. m. T.       | 150 |         | (Hermann). H. I, II.                                   | 150 |         |  |     |
| 98     | <b>Bruch</b> , Op. 45. Glocke, Klav.-Ausg. m. T.      | 5-  |         | <b>Bruch</b> , Op. 47. Kol nidrei. V. u. P.            | 150 |         |  |     |
| 99     | <b>Dvořák</b> , Op. 58. Stabat mater, Kl.-A. m. T.    | 4-  |         |  |     |         |  |     |