



Vorwort.

Der Herausgeber hat davon abgesehen die notorischen Irrtümer, welche das in der Königl. Bibliothek in Berlin befindliche, von Bachs Gattin geschriebene sog. „Original“, sowie die älteren im Druck vorhandenen Ausgaben enthalten und mit denen die grosse „Bach-Ausgabe“ bereits aufgeräumt hat, hier zur Vergleichung anzuführen.

Nur solche Stellen, die verschiedene Lesarten logischerweise möglich erscheinen lassen, wurden berücksichtigt.—

Die Eintragung von Vortragszeichen schienen dem Herausgeber geboten, weil, einerseits Bogenstricharten und Fingersätze meist nur im Zusammenhang mit der Dynamik richtig gegeben und verstanden werden können; andererseits aus pädagogischen Gründen. Hierbei wurde nach jenem Prinzip verfahren, das Hans von Bülow in die charakteristischen Worte kleidete: „Jeder Fingersatz ist gut, der die sinngemässen Interpunktion unterstützt.“

Selbstverständlich soll es aber jeder stilkundigen, künstlerischen Individualität unbenommen bleiben den Vortrag je nach Temperament und Geschmack frei zu gestalten.

Remark.

The editor has not included the notorious errors contained in the so-called “Original” written by Bach’s wife, and preserved in the Royal Library, Berlin, though for the sake of comparison those errors which the large “Bach-Edition” has already done away with are retained in the early printed editions.

Only such passages have been taken into consideration which may admit of more than one logical interpretation.

The editor has considered it advisable to reproduce the signs of interpretation, as on the one hand, the various bowings and fingerings are mostly correct and intelligible only in connection with, and in relation to, the dynamic, on the other hand, for paedagogical reasons. In doing so, the editor has followed up the principle which Hans von Bülow clothed in the following characteristic words: “Every fingering is good which assists that punctuation which is most in keeping with the meaning of the composition.”

Of course, it is left to the discretion of the artist’s individuality to interpret the works according to his own temperament and taste.

Hugo Becker.

Inhalt.

	Pag.
Suite I G dur — Sol majeur — G major	4
Suite II D moll — Ré mineur — D minor.....	10
Suite III C dur — Ut majeur — C major	16
Suite IV Es dur — Mi♭ majeur — E♭ major.....	22
Suite V C moll — Ut mineur — C minor.....	28
Suite VI D dur — Ré majeur — D major.....	38



□ = Herunterstrich — *Down bow*

▽ = Heraufstrich — *Up bow*

() = { Ergänzungen des Herausgebers
Additions by the editor

[] = { Der besseren Spielbarkeit wegen fortzulassen

To be omitted in order to render it more playable

SUITE I.

Violoncello.

J. S. Bach.

PRAELUDIUM. (♩ = 84.) (Moderato)

The sheet music for the Praeludium of Suite I consists of ten staves of sixteenth-note patterns. The key signature is two sharps (C major). The time signature is common time (indicated by 'C'). The dynamics include *p*, *mf*, *f*, *cre*, and *mf*. Bowing is indicated by vertical strokes: upstrokes (▽) and downstrokes (□). Measures are numbered above the staff in some cases. Performance instructions like "scen" and "do" are placed under specific measures. The music begins with a series of eighth-note chords followed by a melodic line of sixteenth notes.

The musical score consists of ten staves of bassoon music. The key signature varies throughout the piece, with frequent changes indicated by sharp and flat symbols. The music features sixteenth-note patterns with grace notes and slurs. Performance instructions include 'cre' (crescendo), 'dim.' (decrescendo), 'f' (forte), 'p' (piano), 'a tempo', 'pesante', and dynamic markings like '1', '2', '3', '4', '0', and 'V'. Measure numbers (1-4) are placed above the notes in some staves.

a) Bachausgabe:

ALLEMANDE. (♩ = 104.) (Moderato)

The sheet music for the bassoon part is organized into 12 staves. The first staff begins with a dynamic of *f*. The second staff starts with a dynamic of *mp*, followed by *cre*. The third staff includes lyrics "scen", "do", "mf", and "p". The fourth staff features dynamics *p* and *mf*. The fifth staff has dynamics *tr* and *mf*. The sixth staff starts with *f*. The seventh staff includes *tr* and *scen*. The eighth staff features dynamics *fp* and *(tr) V*. The ninth staff includes *p* and *(tr)*. The tenth staff includes *cre*, *scen*, *do*, and *f*. The eleventh staff ends with *poco rit.*

COURANTE. (♩ = 100.) (Allegro maestoso)

The sheet music for the bassoon part is divided into 12 staves. The first staff begins with mf , followed by dynamic markings p and mf . The second staff starts with mp . The third staff features a dynamic marking II and mf . The fourth staff includes dynamics mf , f , p , and $cre.$. The fifth staff contains $scen.$, do , mf , $tr.$, 2 , 4 , 3 , f , and σ . The sixth staff has mf , p , mf , p , mf , p , mf , and mf . The seventh staff shows p , mf , p , mf , p , mp , p , mf , p , mf , and p . The eighth staff includes mf , f , p , pp , p , pp , p , mf , p , mf , and mf . The ninth staff features pp , p , mf , p , mf , p , mf , p , mf , and mf . The tenth staff contains mf , p , mf , p , mf , p , mf , p , mf , and f . The eleventh staff includes mf , $poco$, a , $poco$, mf , mf , mf , mf , mf , and mf . The twelfth staff ends with mf , f , $pesante$, mf , V , mf , mf , V , and σ .

SARABANDE. ($\text{♩} = 80.$) (Largo)

The musical score for the Sarabande consists of four staves of bassoon music. The key signature is one sharp. The tempo is indicated as $\text{♩} = 80.$ The dynamic is Largo. The score includes various slurs, grace notes, and performance instructions such as *poco crescendo* and *f*. The bassoon part is supported by a harmonic basso continuo line. The piece is divided into sections labeled III, II, and IV, with further subdivisions like *II*, *III*, *IV*, and *V*.

MENUETTO I. ($\text{♩} = 104.$)

The musical score for Menuetto I consists of four staves of bassoon music. The key signature is one sharp. The tempo is indicated as $\text{♩} = 104.$ The dynamic is *mp*. The score includes slurs, grace notes, and performance instructions like *cresc.* and *f*. The bassoon part is supported by a harmonic basso continuo line. The piece features sections labeled *IV*, *II*, *III*, and *I*.

MENUETTO II. ($\text{♩} = 112.$)

The musical score for Menuetto II consists of two staves of bassoon music. The key signature is one flat. The tempo is indicated as $\text{♩} = 112.$ The dynamic is *p*. The score includes slurs, grace notes, and performance instructions like *pp*, *mf*, *mp*, *f*, and *cresc.* The bassoon part is supported by a harmonic basso continuo line. The piece features sections labeled *III*, *II*, and *I*.

The sheet music consists of ten staves of musical notation for bassoon. The first two staves are in bass clef, 2/4 time, and B-flat major. The first staff includes lyrics "cre - scen - do" and dynamic markings "mf" and "pp". The second staff includes "II" and "cresc.". The third staff begins with "p" and "mf", followed by "cresc." and "f". The fourth staff is labeled "Menuetto I da capo.". The fifth staff is titled "GIGUE. (d. = 100.) (Allegro)". The sixth staff starts with "mf" and "f", followed by "III" and "p". The seventh staff includes "cre - scen - do" and "f". The eighth staff starts with "mf" and "f", followed by "III" and "mf". The ninth staff includes "sfz", "dim.", "sfz", and "sfz" markings. The tenth staff includes "cre - II scen - do" and "f", followed by "p" and "cre -". The eleventh staff concludes the page.

SUITE II.

PRAELUDIUM. (♩ = 72 - 69.) (Molto moderato)

dolce

III

II

mp II

poco a poco

cre-scen-do do

mf III

IV

poco a poco cresc. mf

dim. p

(b)

Musical score for double bass, page 11, containing ten staves of music. The score includes dynamic markings such as *mf*, *f*, *mp*, *poco*, *cre*, *ff*, *rit.*, *a tempo*, *pp*, and *ff a tempo*. Fingerings are indicated by numbers 1, 2, 3, 4, and *V* above the notes. The music consists of ten staves of double bass notation, with each staff starting with a bass clef and a key signature of one flat.

ALLEMANDE. (♩ = 88) (Moderato)

The sheet music consists of 12 staves of bassoon music. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, G major, F major, and E major. The tempo is indicated as ♩ = 88 and Moderato. The music includes dynamic markings such as *f*, *p*, *fp*, *mf*, *rit.*, *cresc.*, *tr*, *poco*, *cre*, *scen*, *do*, *rit.*, and *a*. Articulation marks like 1, 2, 3, 4, 0, and V are present. The bassoon part is supported by a harmonic basso continuo line at the bottom of each staff.

COURANTE. ($\text{d} = 108$) (Allegro energico)

The music is in 3/4 time and Allegro energico tempo. The key signature changes throughout the piece. Measure 1 starts in B-flat major (f). Measures 2-3 start in A major (fp). Measure 4 starts in G major (sfz). Measures 5-6 start in B-flat major (mf). Measures 7-8 start in A major (sfz). Measures 9-10 start in G major (fp). Measures 11-12 start in B-flat major (cresc.). Measures 13-14 start in A major (f). Measures 15-16 start in G major (p). Measures 17-18 start in B-flat major (scen.). Measures 19-20 start in A major (do). Measures 21-22 start in G major (dim.). Measures 23-24 start in B-flat major (p). Measures 25-26 start in A major (cre.). Measures 27-28 start in G major (dim.). Measures 29-30 start in B-flat major (p). Measures 31-32 start in A major (do). Measures 33-34 start in G major (f).

SARABANDE. ($\text{♩} = 88$) (Largo)

The image shows a musical score for a bassoon part, labeled "SCHÄDLINDE (Largo)". The score consists of six staves of music, each with a bass clef and a key signature of one flat. The first staff begins with a dynamic of p , followed by f and III . The second staff starts with f and includes a measure with a bass drum symbol. The third staff begins with f , followed by p and tr . The fourth staff starts with p and tr , followed by mfp and p . The fifth staff begins with f , followed by mp , pp , mp , pp , and mfp . The sixth staff begins with p , followed by f , $a)$, tr , ff , and p . The seventh staff begins with mf , followed by f , 1 , 2 , ff , and p .

MENUETTO I. (♩ = 138.)

MUSICA 1. (p. 138.)

3/4 time, key signature of one flat.

Top staff: Bassoon part. Dynamics: *mp*, *mf*, *cre - scen -*.

Second staff: Bassoon part. Dynamics: *do*, *mf*, *mfp*, *tr*.

Third staff: Bassoon part. Dynamics: *mf*, *tr*.

Bottom staff: Bassoon part. Dynamics: *cre - scen - do*, *mf*, *(la IIda volta)*, *molto rit.*

MENUETTO II. (♩ = 144.) (Grazioso)

MEMENTO II. (♩ = 144) (Grazioso)

Musical Score:

The score consists of two staves for bassoon. The top staff starts with a dynamic *p*, followed by a trill over a sixteenth-note pattern. Measure numbers 1 through 7 are indicated above the notes. Measures 8-10 show a melodic line with slurs and grace notes. Measure 11 begins with a dynamic *cresc.*. The bottom staff starts with *mf*, followed by a dynamic *mp* and measure numbers 3 through 7. The lyrics "cre - seen - do -" are written below the notes in measure 11. Measure 12 concludes with a dynamic *f*.

A musical score for Bach's Cello Suite No. 1, Partita 1, featuring a bass clef, a key signature of one sharp, and a common time signature. The score consists of two staves: the upper staff shows a bassoon part with eighth-note patterns, and the lower staff shows a cello part with eighth-note patterns.

mf *dim.*

3 1 1

p

4

tr 3 1 4 4

cresc.

mf *Menuetto I da capo.*

GIGUE. (♩ = 69) (Allegro.)

mp grazioso

0 4 4 3 1

mf

tr V

cre - seen - do

mf II

mf 2 p 1 2

mf p

cre - seen - do *f*

ff

SUITE III.

PRAELUDIUM. ($\text{♩} = 126$) (Allegro maestoso.)

The musical score consists of ten staves of bassoon music. The key signature changes frequently, including sections in C major, G major, D major, A major, E major, B major, F# major, C major, G major, and D major. The time signature is mostly common time (indicated by 'C'). The dynamics are varied, with markings such as *f*, *mf*, *p*, *pp*, *poco*, *a*, *cre*, *scen*, and *do*. Measure numbers 1 through 10 are indicated above the staves. The first staff begins with *f* and *mf* markings. The second staff begins with *mf*. The third staff begins with *p*. The fourth staff begins with *mf*. The fifth staff begins with *f*. The sixth staff begins with *p*. The seventh staff begins with *p*. The eighth staff begins with *mf*. The ninth staff begins with *p*. The tenth staff begins with *poco*, followed by *a*, *poco*, *cre*, *scen*, and *do*.

Musical score for bassoon, page 17, featuring ten staves of music. The score includes dynamic markings such as *mf*, *ff*, *pp*, *mf p*, *sempr piano*, *mf*, *cre*, *scen*, *do*, *f*, *ff*, *mf*, *ff p*, *tr.*, *ff*, and *pesante*. Articulation marks like 1, 2, 3, 0, and 2 are also present. The music consists of eighth and sixteenth note patterns with various rests and slurs.

ALLEMANDE. (♩ = 72.) (Allegro.)

The sheet music consists of ten staves of musical notation for a bassoon. The key signature changes frequently, including sections in C major, G major, D major, A major, E major, B major, F# major, C major, G major, and D major. The time signature is mostly common time. The music is divided into measures by vertical bar lines. Above each note, there are fingerings ranging from 1 to 4. Performance instructions such as 'mf', 'p', 'f', 'tr', 'poco', and 'cre scen do' are placed below the staff or above the notes. The bassoon part starts with a dynamic 'mf' and ends with a dynamic 'mf'.

COURANTE. (♩ = 168.) (Maestoso.)

Sheet music for cello, page 10, measures 11-15. The music is in 2/4 time. The first measure starts with a dynamic *fp*. The second measure has a dynamic *fp*. The third measure has a dynamic *f*. The fourth measure has a dynamic *dim.*. The fifth measure starts with a dynamic *p*, followed by a measure with a dynamic *f*. The sixth measure starts with a dynamic *p*, followed by a measure with a dynamic *cresc.*. The seventh measure starts with a dynamic *f*, followed by a measure with a dynamic *mf*. The eighth measure starts with a dynamic *cresc.*. The ninth measure starts with a dynamic *dim.*, followed by a measure with a dynamic *p*. The tenth measure starts with a dynamic *fp*, followed by a measure with a dynamic *cresc.*. The eleventh measure starts with a dynamic *f*, followed by a measure with a dynamic *mfp*. The twelfth measure starts with a dynamic *cresc.*. The thirteenth measure starts with a dynamic *f*, followed by a measure with a dynamic *p*. The fourteenth measure starts with a dynamic *mf p*. The fifteenth measure starts with a dynamic *sfp = p*, followed by a measure with a dynamic *pp*. The sixteenth measure starts with a dynamic *III*, followed by a measure with a dynamic *p*. The seventeenth measure starts with a dynamic *mf*, followed by a measure with a dynamic *cresc.*. The eighteenth measure starts with a dynamic *f*, followed by a measure with a dynamic *dim.*. The nineteenth measure starts with a dynamic *p*, followed by a measure with a dynamic *mf cresc.*. The twentieth measure starts with a dynamic *f*, followed by a measure with a dynamic *rit.*.

SARABANDE. (♩ = 69.)

SCHLEICHERLÄNDE. (S. 69.)

1 1
2 3
3 1
f = p f p f

1 b
p f p f 2 3
1 2 3 1

1 3 tr 2
f f p mfp mf p f

2 2 1 4 2 1
p mf > p mfp p f

2 2 1
p mf > p mfp p f

BOURRÉE I. ($\text{d} = 88$) (Allegro commodo.)

Musical score for bassoon part, measures 11-15. The score consists of four staves of music. Measure 11 starts with a dynamic *mf*. Measures 12 and 13 show rhythmic patterns with various dynamics including *f*, *mf*, and *p*. Measures 14 and 15 continue the pattern with dynamics *p*, *cre - scen*, *do*, *f*, *mf*, *scen - do*, *f*, *mf*, *p*, *cre - scen - do*, *mf*, *2*, *1*, *do*, *mf*, *2*, *1*, *mf*, *f*, and *p*.

BOURRÉE II. (d = 84.)

The musical score consists of four staves of bassoon music. The first staff begins with a dynamic of p dolce espressivo. The second staff starts with a dynamic of p . The third staff begins with a dynamic of mf . The fourth staff concludes with a dynamic of f . The score is divided into sections labeled II, III, and IV, indicated by vertical dashed lines. Measure numbers 1 through 10 are placed above the notes. The music features various rhythmic patterns, including eighth and sixteenth-note figures, and dynamic markings such as p , f , and mf .

GIGUE. (♩ = 96.) (Vivace.)

The sheet music consists of ten staves of musical notation for a basso continuo instrument. The music is in common time and has a key signature of one sharp (F#). The basso continuo part includes bassoon and cello parts. Various dynamics are indicated throughout the piece, such as *f*, *pp*, *mf*, and *cresc.*. Numbered figures (1, 2, 3, 4) are placed above certain notes to indicate specific performance techniques or measure numbers. The music is labeled "GIGUE. (♩ = 96.) (Vivace.)" at the top left.

SUITE IV.

PRAELUDIUM. (♩ = 126.) (Moderato.)

The sheet music consists of 12 staves of bassoon music. The key signature is mostly B-flat major (two flats), with some sharps appearing in later staves. The time signature varies between common time (indicated by 'C') and 4/4. Dynamics include *mf*, *f*, *p*, *sfz*, and *cresc.*. Articulation marks like '1', '2', '3', and '4' are placed above or below the notes. Performance instructions such as 'cre', 'scen', 'do', and 'dim.' are scattered throughout the piece. The music begins with eighth-note patterns and transitions into sixteenth-note figures.

ff $\#$. mp cre - scen - do *poco rit.*

a tempo mf p mf p

mf cre - scen - do

f *quasi recitativo* mf p *molto rit.*

a tempo f dolce mf dolce II III

mf IV dolce II mf cre scen - do

fp II *espress.* $dim.$

pp mf pesante fp cre

scen - do mf cre scen - do

f p rit. ff

fp *molto cresc.* tr rit. ff

* Original:

ALLEMANDE. (♩ = 126.) (Allegro moderato.)

The music is in common time, key signature is B-flat major (two flats). The tempo is Allegro moderato (♩ = 126). The score consists of 15 staves of music, each with a bass clef and a B-flat key signature. The music features various dynamics and performance instructions such as *f II*, *(tr)*, *mp*, *mf*, *fp*, *poco*, *a*, *cre*, *scen*, *do*, *cresc.*, *ff*, *f pesante*, *mp*, *pp*, *II*, *mf*, *pp*, *mp*, *f*, *p*, *cre*, *scen*, *do*, *II*, *f*, *molto rit.*

COURANTE. ($\text{d} = 132.$) (Maestoso.)

The sheet music for the Courante is composed of 15 staves of bassoon part. The key signature is two flats. The tempo is $\text{d} = 132.$ The dynamic is Maestoso. The music begins with a forte dynamic (f). It includes various performance instructions such as *poco a poco cresc.*, *mf*, *(tr)*, *ff*, *f*, *tr*, *pp*, *p*, *f*, *dim.*, *poco*, *a*, *f*, *p*, *f*, *fp*, *poco*, *a*, *poco*, *cresc.*, and *ff*. The music features continuous eighth-note patterns with various slurs and grace notes.

SARABANDE. ($\text{♪} = 88$) (Largo.)

Musical score for bassoon part, page 10, measures 11-16. The score consists of five staves of music. Measure 11 starts with a dynamic *p*. Measure 12 begins with a dynamic *f*, followed by *mf* and *p*. Measure 13 starts with *mf*, followed by *cresc.* and *f*. Measure 14 starts with *mf*, followed by *cresc.* and *f*. Measure 15 starts with *f pp*, followed by *mf* and *mf*. Measure 16 starts with *p*, followed by *cresc.* and *ff*.

BOURRÉE I. ($d = 84$.) (Maestoso.)

Sheet music for cello, page 10, measures 11-12. The music is in 2/4 time, C major, with a key signature of one flat. The first measure starts with a forte dynamic (f) and includes grace notes. The second measure begins with a piano dynamic (p). Measure numbers 1 through 4 are indicated above the notes. Measure 11 ends with a fermata over the first note of the next measure. Measure 12 begins with a piano dynamic (pp) and includes grace notes. Measure numbers 1 through 4 are indicated above the notes. The section concludes with a fermata over the first note of the next measure.

BOURRÉE II. ($\text{d} = 76$)GIGUE. ($\text{d} = 184$) (Vivace.)

SUITE V.

Die A - Saite ist nach G herunter zu stimmen, sodass alle Noten von der fünften Linie aufwärts einen Ton tiefer klingen, als sie notiert sind.
 Da aber die herabgestimmte A-Saite die Sonorität des Instrumentes beeinträchtigt, hat es der Herausgeber unternommen hier auch eine spielbare
 Notierung in normaler Stimmung zu geben.
Tune the A-string down to G so that all the notes, from the fifth line upwards shall sound one tone lower than they are written. As however the lowered A-string affects the sonority of the instrument, the editor has here introduced a different notation in the normal pitch, and easy to play.

PRAELUDIUM. ($\text{J} = 50$.) (Largo.)

Notierung für nach G heruntergestimmter A-Saite:
Notation for the A-string tuned down to G:

Notierung in normaler Stimmung:
Notation in normal pitch:

($\text{J} = 176$.) (Allegro moderato.)

a) Original: *b) Original:*

29

poco cre

scen.

do mf

sffz *sempr.* *cresc.*

II. III. II

f *tr*

tr

cresc. II. *ff*

V *V* *V* *V* *V* *V*

V *V* *V* *V* *V* *V*

dimin. *p* *p*

*) Bach-Ausgabe:

A page from a musical score featuring ten staves of bassoon parts. The music is in 4/4 time and consists of ten measures. Measure 1 starts with a dynamic of *f*. Measures 2-3 show a transition with dynamics *dimin.* and *p*, followed by a crescendo. Measures 4-5 continue with a crescendo. Measures 6-7 show a transition with dynamics *tr* and *fp*. Measures 8-9 show a continuation of the rhythmic pattern. Measure 10 concludes with a dynamic of *poco a poco cresc.* The score includes various slurs, grace notes, and dynamic markings such as *ff*, *sfz*, and *rit.*. Measure numbers IV and III are indicated above the staff in some sections. Measure 10 ends with a bracket labeled '(b)'.

ALLEMANDE. (♩ = 76.) (Maestoso.)

The musical score for 'ALLEMANDE' is composed of six staves of bass clef music. The key signature changes frequently, indicated by sharp and flat symbols. Various dynamics such as *mf*, *f*, *p*, *tr*, and *sffz* are used throughout the piece. Articulation marks like dots and dashes are placed under the notes. Performance instructions include 'cre - scen - do' and 'II' appearing below the staff. The music is divided into measures by vertical bar lines.

Sheet music for cello, page 33, featuring six staves of musical notation. The music is in 2/4 time, with a key signature of one flat. The notation includes various dynamics such as *mf*, *fp*, *cresc.*, *rit.*, and *tr*. The first staff concludes with a double bar line and the Roman numeral **II**. The subsequent staves continue the melodic line with dynamic markings like *f*, *p*, *mf*, and *cresc.*

COURANTE. ($\text{d} = 63.$)

The musical score consists of two staves of bassoon parts. The top staff begins with a dynamic *p*, followed by a section labeled "cresc." The bottom staff starts with *mf*. The music is divided into sections labeled III, II, and I. The bassoon parts feature various articulations such as *tr* (trill), *f* (fortissimo), and *rit.* (ritardando). The score concludes with a section labeled "cre scen".

SARABANDE. ($\text{d} = 54.$)

The musical score consists of two staves of bassoon parts. The top staff begins with *p*, followed by *f* and *rit.* The bottom staff begins with *p*. The music is divided into sections labeled II and I. The bassoon parts feature various articulations such as *tr*, *f*, and *rit.*

cresc.

f

III

p rit.

GAVOTTE I. ($\text{d} = 76$)

mf

p

mf

p

(tr)

mf

poco a

poco II cre

II scen do

f

mf

p

mf

p

mf

V

mf

p

V

f

V

p

V

mf

mf

f

poco rit.

GAVOTTE II. ($d = 84$.)

The sheet music consists of ten staves of musical notation for a bassoon. The key signature is B-flat major (two flats). The time signature varies between common time and 4/4. The music is divided into sections labeled I, II, III, and IV, indicated by dashed vertical lines. Measure numbers are placed above the staves. Various dynamics and performance instructions are included, such as *mp*, *mf*, *p*, *pp*, *dim.*, *cre-scen-do*, *f*, *poco a poco*, *dim.*, *p*, *pp*, and *Gavotte I da Capo.*

GIGUE. (d. = 84.)

Sheet music for a Gigue in 3/8 time, dynamic *p leggiero*, with various performance markings like *cresc.*, *f*, *mf*, *p*, *mp*, *cresc.*, *cre-*, *scen-*, *tr.*, *do*, *f*, and *poco rit.*

The music consists of eight staves of bassoon parts, each with a different fingering pattern. The first staff starts with *p leggiero* and *cresc.*. The second staff begins with *f*. The third staff features *mf* and *p* dynamics. The fourth staff includes *p* and *mp*. The fifth staff has *cresc.* and *cre-*. The sixth staff ends with *scen-*. The seventh staff includes *tr.* and *do*. The eighth staff concludes with *f* and *poco rit.*.

SUITE VI.

Für ein Instrument mit 5 Saiten geschrieben: (nach der „Bach-Ausgabe“ für die von J.S. Bach erfundene „Viola pomposa“).
 Written for an instrument with 5 strings: (according to the “Bach-Ausgabe” for the “Viola pomposa” invented by J.S. Bach).

PRAELUDIUM. (d. = 104.)

The score consists of 12 staves of music for a 5-stringed instrument, likely a viola pomposa. The instruments are: Bassoon (bottom), Double Bass (second from bottom), Bassoon (third from bottom), Double Bass (fourth from bottom), and Bassoon (top). The music includes various dynamics like *f*, *p*, *cresc.*, *decresc.*, *sfz*, and *mf*, and performance instructions like “*f**”, “*II*”, “*IVII*”, and “*dim.*”. The tempo is marked *d. = 104.*

* Die „piano- und forte-Bezeichnungen“ der ersten Zeilen befinden sich auch im Original.
 The signs for “piano and forte” in the first lines are also contained in the original.

39

p *f* *mf* *cresc.* *f*

p *f* *f*

p *f* *p* *f*

p *f* *cre* *scen* *do*

f *II* *II* *II* *II*

II *II dim.* *II poco* *a* *p000*

I

p *dim.*

cre *scen* *do* *f*

f *cresc.*

f *p* *cresc.*

f *p* *f* *p*

II *I* *sfz* *sfz*

cresc. *II* *I* *f*

a tempo

pesante

sempr f *dim. 4* *III* *II p* *I*

rit.

*) Dotzauer und Grützmacher:

ALLEMANDE. ($\text{♩} = 54$.) (Adagio.)

Sheet music for cello and piano, page 10, measures 1-10. The music is in 3/4 time, treble clef, and key signature of B major. The cello part features continuous sixteenth-note patterns with fingerings (e.g., 1, 2, 3, 4) and dynamic markings like *mp*, *mf*, *f*, *p*, *tr*, *ff*, *pp*, *sfp*, and *f*. The piano part provides harmonic support with sustained notes and rhythmic patterns. The vocal parts (I and II) enter at measure 10, singing lyrics such as "cre scen do" and "do". Measure 10 also includes a dynamic marking *mf*.

Musical score for measures 41-48, featuring three bassoon parts (I, II, and III) in 12/8 time with a key signature of two sharps. Measure 41 starts with part I at p . Measures 42-43 show parts I and II. Measure 44 begins with part II at p , followed by part I at mf . Measure 45 starts with part III at p . Measures 46-47 show parts I and II. Measure 48 begins with part II at f , followed by ff and a *rit.* Measure 49 starts with part II at mf , followed by part III at tr .

COURANTE. ($\text{♩} = 160.$) (Allegro energico.)

Measure 50: Bassoon I starts at f . Measure 51: Bassoon II enters at pp . Measure 52: Bassoon I enters at mp . Measure 53: Bassoon II enters at $cresc.$. Measure 54: Bassoon I enters at mf . Measure 55: Bassoon II enters at $cresc.$. Measure 56: Bassoon I enters at f . Measure 57: Bassoon II enters at pp . Measure 58: Bassoon I enters at $cresc.$. Measure 59: Bassoon II enters at $f\text{ }mf$. Measure 60: Bassoon I enters at $dim.$. Measure 61: Bassoon II enters at pp . Measure 62: Bassoon I enters at $cresc.$. Measure 63: Bassoon II enters at f . Measure 64: Bassoon I enters at II . Measure 65: Bassoon II enters at I .

A page of musical notation for cello, featuring ten staves of music. The notation includes various dynamics such as *f*, *mf*, *p*, *sfp*, *ff*, *dim.*, *cresc.*, *scen.*, and *pp*. Articulations include slurs, grace notes, and accents. Performance instructions like "II", "I", and "III" are placed under specific measures. Fingerings are indicated above the notes. The music consists of continuous sixteenth-note patterns with occasional eighth-note chords.

SARABANDE. ($d = 52.$) *a)*

p *espressivo*

do *mf* *mf* *I* *p* *III* *mf* *p* *III*

mf *p* *II* *mf* *cre* *scen* *do* *f* *p* *2* *3* *4*

p *mf* *cre* *scen* *4*

do *f* *III* *p* *III* *cre* *2* *scen*

*1* *do* *mf* *f*

GAVOTTE I. ($d = 69.$) *f*

f *g)* *2* *3* *4* *1* *2* *3* *4* *2* *3* *4* *1* *2* *3* *4*

2 *3* *4* *1* *2* *3* *4* *2* *3* *4* *1* *2* *3* *4* *2* *3* *4* *1*

V *3* *4* *1* *2* *3* *4* *2* *3* *4* *1* *2* *3* *4* *1* *2* *3* *4*

2 *3* *4* *1* *2* *3* *4* *2* *3* *4* *1* *2* *3* *4* *2* *3* *4* *1*

k) *4* *1* *2* *3* *4* *2* *3* *4* *1* *2* *3* *4* *2* *3* *4* *1*

Orig: *a)* Orig: *b)* Orig: *c)* Orig: *d)* Orig: *e)* Orig: *f)* Orig: *g)* Orig: *h)* Orig: *i)* Orig: *j)* Orig: *k)*

GAVOTTE II. ($\text{d} = 88.$)

Gavotte I da Capo.

GIGUE. ($\text{d} = 84.$) (Allegro.)

<img alt="Musical score for Gigue in 6/8 time, major key, dynamic f. The score consists of five staves of bassoon music. Measure 1 starts with a forte dynamic f. Measures 2-3 show eighth-note patterns with dynamics p and fz. Measures 4-5 continue with eighth-note patterns. Measure 6 begins with a dynamic fz. Measures 7-8 show eighth-note patterns. Measure 9 begins with a dynamic p. Measures 10-11 show eighth-note patterns. Measure 12 begins with a dynamic fz. Measures 13-14 show eighth-note patterns. Measure 15 begins with a dynamic p. Measures 16-17 show eighth-note patterns. Measure 18 begins with a dynamic fz. Measures 19-20 show eighth-note patterns. Measure 21 begins with a dynamic p. Measures 22-23 show eighth-note patterns. Measure 24 begins with a dynamic fz. Measures 25-26 show eighth-note patterns. Measure 27 begins with a dynamic p. Measures 28-29 show eighth-note patterns. Measure 30 begins with a dynamic fz. Measures 31-32 show eighth-note patterns. Measure 33 begins with a dynamic p. Measures 34-35 show eighth-note patterns. Measure 36 begins with a dynamic fz. Measures 37-38 show eighth-note patterns. Measure 39 begins with a dynamic p. Measures 40-41 show eighth-note patterns. Measure 42 begins with a dynamic fz. Measures 43-44 show eighth-note patterns. Measure 45 begins with a dynamic p. Measures 46-47 show eighth-note patterns. Measure 48 begins with a dynamic fz. Measures 49-50 show eighth-note patterns. Measure 51 begins with a dynamic p. Measures 52-53 show eighth-note patterns. Measure 54 begins with a dynamic fz. Measures 55-56 show eighth-note patterns. Measure 57 begins with a dynamic p. Measures 58-59 show eighth-note patterns. Measure 60 begins with a dynamic fz. Measures 61-62 show eighth-note patterns. Measure 63 begins with a dynamic p. Measures 64-65 show eighth-note patterns. Measure 66 begins with a dynamic fz. Measures 67-68 show eighth-note patterns. Measure 69 begins with a dynamic p. Measures 70-71 show eighth-note patterns. Measure 72 begins with a dynamic fz. Measures 73-74 show eighth-note patterns. Measure 75 begins with a dynamic p. Measures 76-77 show eighth-note patterns. Measure 78 begins with a dynamic fz. Measures 79-80 show eighth-note patterns. Measure 81 begins with a dynamic p. Measures 82-83 show eighth-note patterns. Measure 84 begins with a dynamic fz. Measures 85-86 show eighth-note patterns. Measure 87 begins with a dynamic p. Measures 88-89 show eighth-note patterns. Measure 90 begins with a dynamic fz. Measures 91-92 show eighth-note patterns. Measure 93 begins with a dynamic p. Measures 94-95 show eighth-note patterns. Measure 96 begins with a dynamic fz. Measures 97-98 show eighth-note patterns. Measure 99 begins with a dynamic p. Measures 100-101 show eighth-note patterns. Measure 102 begins with a dynamic fz. Measures 103-104 show eighth-note patterns. Measure 105 begins with a dynamic p. Measures 106-107 show eighth-note patterns. Measure 108 begins with a dynamic fz. Measures 109-110 show eighth-note patterns. Measure 111 begins with a dynamic p. Measures 112-113 show eighth-note patterns. Measure 114 begins with a dynamic fz. Measures 115-116 show eighth-note patterns. Measure 117 begins with a dynamic p. Measures 118-119 show eighth-note patterns. Measure 120 begins with a dynamic fz. Measures 121-122 show eighth-note patterns. Measure 123 begins with a dynamic p. Measures 124-125 show eighth-note patterns. Measure 126 begins with a dynamic fz. Measures 127-128 show eighth-note patterns. Measure 129 begins with a dynamic p. Measures 130-131 show eighth-note patterns. Measure 132 begins with a dynamic fz. Measures 133-134 show eighth-note patterns. Measure 135 begins with a dynamic p. Measures 136-137 show eighth-note patterns. Measure 138 begins with a dynamic fz. Measures 139-140 show eighth-note patterns. Measure 141 begins with a dynamic p. Measures 142-143 show eighth-note patterns. Measure 144 begins with a dynamic fz. Measures 145-146 show eighth-note patterns. Measure 147 begins with a dynamic p. Measures 148-149 show eighth-note patterns. Measure 150 begins with a dynamic fz. Measures 151-152 show eighth-note patterns. Measure 153 begins with a dynamic p. Measures 154-155 show eighth-note patterns. Measure 156 begins with a dynamic fz. Measures 157-158 show eighth-note patterns. Measure 159 begins with a dynamic p. Measures 160-161 show eighth-note patterns. Measure 162 begins with a dynamic fz. Measures 163-164 show eighth-note patterns. Measure 165 begins with a dynamic p. Measures 166-167 show eighth-note patterns. Measure 168 begins with a dynamic fz. Measures 169-170 show eighth-note patterns. Measure 171 begins with a dynamic p. Measures 172-173 show eighth-note patterns. Measure 174 begins with a dynamic fz. Measures 175-176 show eighth-note patterns. Measure 177 begins with a dynamic p. Measures 178-179 show eighth-note patterns. Measure 180 begins with a dynamic fz. Measures 181-182 show eighth-note patterns. Measure 183 begins with a dynamic p. Measures 184-185 show eighth-note patterns. Measure 186 begins with a dynamic fz. Measures 187-188 show eighth-note patterns. Measure 189 begins with a dynamic p. Measures 190-191 show eighth-note patterns. Measure 192 begins with a dynamic fz. Measures 193-194 show eighth-note patterns. Measure 195 begins with a dynamic p. Measures 196-197 show eighth-note patterns. Measure 198 begins with a dynamic fz. Measures 199-200 show eighth-note patterns. Measure 201 begins with a dynamic p. Measures 202-203 show eighth-note patterns. Measure 204 begins with a dynamic fz. Measures 205-206 show eighth-note patterns. Measure 207 begins with a dynamic p. Measures 208-209 show eighth-note patterns. Measure 210 begins with a dynamic fz. Measures 211-212 show eighth-note patterns. Measure 213 begins with a dynamic p. Measures 214-215 show eighth-note patterns. Measure 216 begins with a dynamic fz. Measures 217-218 show eighth-note patterns. Measure 219 begins with a dynamic p. Measures 220-221 show eighth-note patterns. Measure 222 begins with a dynamic fz. Measures 223-224 show eighth-note patterns. Measure 225 begins with a dynamic p. Measures 226-227 show eighth-note patterns. Measure 228 begins with a dynamic fz. Measures 229-230 show eighth-note patterns. Measure 231 begins with a dynamic p. Measures 232-233 show eighth-note patterns. Measure 234 begins with a dynamic fz. Measures 235-236 show eighth-note patterns. Measure 237 begins with a dynamic p. Measures 238-239 show eighth-note patterns. Measure 240 begins with a dynamic fz. Measures 241-242 show eighth-note patterns. Measure 243 begins with a dynamic p. Measures 244-245 show eighth

0 0 4 1
I p V 4
p
2 1 4 3 2 4 4
cre scen do mf cre -
scen do II I f p mf
p II IV mf
V 3 4 0 1
mf p 0 1 3 2 4
fp
1 4 3 2 1 0 1
mf scen do
mf 1 2 1 4 3 0 2 0
mf e)
f 0 0 II 0 0 III 0 0
2 3 1

Bach-Ausgabe: d) Bach-Ausgabe letzte Note: a

EDITION PETERS.

Musik für Violine und Klavier.

Progressiv geordnet.

No.	Leicht.	No.	Mittelschwer.	No.	Schwer.					
<i>Erste bis dritte Stufe.</i>										
A. Solostücke und Sonaten.										
149	Beethoven, Op. 17 Horn-Sonate F (Hermann).	2957	Bach, Inventionen (Grüters).	2731	Artôt, Op. 4 Souvenir de Bellini.					
136	— Rondo und Variationen (David).	232	— 6 Sonaten (David) Band I.	2474	Bach, Chaconne Dm.					
2507	Dussek, Op. 20, 6 Sonatinen (Hermann).	232a	— Dieselben (Schreck).	228a/b	— 6 Solo-Sonaten mit Klavier. (Klavierbegleitung von Schumann.)					
2948	Hauptmann, Op. 10, 3 Sonatinen (Hermann).	233	— 6 Sonaten (David) Band II.	2078	Becker, A., Op. 20 Adagio.					
1493a/b	Hauser, Lieder ohne Worte.	233a	— Dieselben (Schreck).	189b	Beethoven, 2 Romanzen (Wilhelmj).					
190	Haydn, Sämtliche Sonaten (David).	236	— Suite, Sonate und Fuge.	13a	— Sämtliche Sonaten (David).					
2247	Hermann, Kleine Vortragsstücke.	748a	Beethoven, 5 Violoncello-Sonaten (Hermann).	3031	— Dieselben (Joachim).					
1732	Mendelssohn, Op. 4 Sonate Fmoll (Hermann).	284d	Corelli, Folies d'Espagne (Hermann).	3074	David, Op. 5 Introduction et Variations sur le Thème „Le petit tambour“.					
2595	Mozart, 15 Sonatinen-Sätze (Hermann).	3075a/b	David, Op. 30 Bunte Reihe (Moser).	2848	Ernst, Op. 11 Othello-Phantasie (Hilt).					
2878	Neue Meister des Violinspiels (Sitt).	1996	— Die hohe Schule des Violinspiels (Hermann).	2851	— Op. 18 Le Carnaval de Venise (Hermann).					
	1. Ernst, Elégie VI.	1340	Goltermann, Op. 13 Deux Pièces de Salon.	2849	— Op. 22 Ungarische Melodien (Hilt).					
	2. Smetana, Aus der Heimat III.	2475a/b	Grieg, Op. 8 Sonate I F.	1818	Ernst und Prume, 2 Stücke (Grünwald).					
	3. Grieg, Allegretto aus der F-dur-Sonate III.	287	Handel, 6 Sonaten (Sitt) 2 Bände.	2279	Grieg, Op. 13 Sonate II G.					
	4. Moszkowski-Sarasate, Gitarre VI.	288	Hauptmann, Op. 5, 3 Sonaten (Hermann).	2210	— Op. 36 Violoncello-Sonate (Petri).					
	5. Hauser, Rhapsodie hongroise V—VI.	2566	— Op. 23, 3 Sonaten (Hermann).	2414	— Op. 45 Sonate III Cm.					
	6. Sitt, Albumblatt VIII.	1090	Hauser, Op. 37, 4 Lieder ohne Worte.	2566	Hauser, Op. 34 Vöglein im Baume. Caprice.					
	7. Vieuxtemps, Ballade IV—V.	2730	Kalliwoda, Op. 103, 4 Valses brillantes.	1092	Laub, Op. 7 Romance et Impromptu.					
	8. Sinding, Adagio aus der Suite Op. 10 V.	14	Leclair, Sarabande und Tambourin.	1093a	— Op. 8 Polonaise.					
	(Die Zahlen III-VI deuten den Schwierigkeitsgrad an).	2366	Mozart, Sämtliche Sonaten (Hermann).	1093b	— Op. 8 Polonaise (Wilhelmj).					
156a	Schubert, Op. 137, 3 Sonatinen (David).	2967	Schumann, Op. 73 Phantasiestücke (Hermann).	2476	Nardini, 2 Sonaten (Sitt).					
2747a c	Sitt, Op. 62, 3 Sonatinen.	2826	— 2 Sonaten.	2756	Nováček, Perpetuum mobile Dm.					
2643	Sonatinen-Album (Hermann).	2839	Sinding, Op. 27 Sonate E.	1990	Paganini, 4 Kompositionen (Becker).					
B. Unterhaltungsmusik.										
<i>(Bearbeitungen.)</i>										
494	Bellini, Rossini, 6 Ouvertüren.	2215	Sitt, Op. 39, 6 Albumblätter.	1094	Rode, Op. 10 Air varié G (Hermann).					
1916	Chopin, 18 Mazurkas (Hermann).	2634a/b	Sjögren, Op. 19 Sonate Gm.	1341	Rust, Sonate No. 1 Dm. (David).					
1915	— 8 Walzer (Hermann).	2499	Smetana, Aus der Heimat (Sitt), 2 Hefte.	2168b	Sauvret, Op. 25 No. 1 Cavatine.					
1939	Donizetti, Kreutzer, Nicolai, Ouvertüren.	1099a	Spohr, Op. 135 No. 1 Barkarole (Hermann).	2204	— Op. 25 No. 2 Aubade mauresque.					
2921	Grieg, Op. 6, 4 Humoresken (Sitt).	1099c	Tartini, 3 Sonaten.	156b	— Op. 33 Danse Polonaise.					
2481	— Op. 12 Lyrische Stücke (Sitt).	2582a	Sinding, Op. 27 Sonate E.	2368	Schubert, Duos (David).					
2833	— Op. 28, 4 Albumblätter (Sitt).	191	Sitt, Op. 39, 6 Albumblätter.	2477	Schumann, Op. 131 Phantasie C (Hermann).					
2664	Auswahl aus Op. 38 Lyrische Stücke (Sitt).	393	Vieuxtemps, Op. 43 Suite.	2827	Sinding, Op. 10 Suite Am.					
2665	Auswahl aus Op. 43 u. 47 Lyrische Stücke (Sitt).	1336a	— 2 Sonaten.	3050a/b	— Op. 30 Romanze Em.					
2919	— Op. 56 No. 1 Vorspiel aus Sigurd Jorsalfar.	1336b	— Op. 43 No. 4 Gavotte.	3050b/c	— Op. 61 No. 1 u. 2 Prélude et Élégie.					
2920	— Auswahl aus Op. 57 u. 65 Lyrische Stücke (Sitt).	1337	Weber, Sämtliche Sonaten (David).	3050d	— Op. 61 No. 3 u. 4 Ballade und Alla Mazurka.					
1381a/b	Haydn, 6 Symphonien (Hermann), 2 Bände.	2174	B. Unterhaltungsmusik.							
1089	Jansa, Op. 75 Der junge Opernfreund.	1411	<i>(Bearbeitungen.)</i>							
2129a/b	Jensen, Op. 17 Wanderbilder (Hüllweck).	2229a/h	Beethoven, 5 berühmte Ouvertüren.	3050b/c	B. Konzerte.					
1413a/d	Klassische Stücke, aus Werken berühmter Meister.	2229i	— Op. 18, 6 Quartette (Hermann) Band I.	3050d	Bach, Konzert No. 1 Am. (Hermann).					
1382c	Lanner-Album. Beliebteste Walzer.	1917	— Op. 18, 6 Quartette (Hermann) Band II.	293	— Konzert No. 2 E (Hermann).					
1348	Lieder-Album mit Violine und Klavier.	2128	— Op. 20 Septett (Hermann).	230	— Konzert Gm. (Schreck).					
729c	34 Marsch- und Tanzmelodien. (Hermann).	2546	— Op. 8 Serenade (Hermann).	3069	Beethoven, Op. 61 Konzert D (Wilhelmj).					
	Meister für die Jugend (Hermann)	2547	— 4 Streich-Trios (Hermann).	189a	Bruch, Op. 26 Konzert Gm.					
2725	— Band I. Haydn, Mozart.	2493	— Symphonien No. 1—8 (Sitt).	1494	David, Op. 35 Konzert No. 5 Dm. (Hermann).					
2726	— Band II. Beethoven, Schubert.	2926	Chopin, 8 Nocturnes (Hermann).	3073	Ernst, Op. 23 Konzert Fism. (Hilt).					
2727	— Band III. Mendelssohn, Schumann.	3099	Field, 10 ausgewählte Nocturnes (Hermann).	2850	Kreutzer, 4 Konzerte (Hermann).					
1793	Mendelssohn, 14 ausgewählte Lieder (Sitt).	2176a	Grieg, Op. 19 No. 2 Norw. Brautzug (Hermann).	1091a/d	Leclair, 6 Konzerte (Herwegh).					
1734	— 36 Lieder ohne Worte (Hermann).	2176b/c	— Op. 35, 4 norwegische Tänze (Sitt).	2642	Lipinski, Op. 21 Concert militaire D (Hermann).					
1786	— Märsche.	2661	— Op. 46 Peer Gynt-Suite I (Sitt).	1731	Mendelssohn, Op. 64 Konzert Em. (Becker).					
392	Mozart, 7 Ouvertüren (Hermann).	1832	— Auswahl aus dem Op. 54 und 62 Lyrische Stücke.	2962	Mollique, Op. 21 Konzert No. 5 Amf. (Sitt).					
1334	— 3 Quartette (Hermann).	1736	— Brautzug, Karneval (Sauvret).	1991	Zołłowski, Op. 20 Romanze.					
1335	— 3 Quintette (Hermann).	1736	— Lieder (Sauvret), 2 Bände.	1095a/f	Vieuxtemps, Op. 35 Fantasia appassionata G.					
2028a/b	Opern-Album (Hermann), 2 Bände.	1735b	— Romanze aus dem Streichquartett (Sitt).	1095b	— Op. 38 Ballade et Polonaise G.					
729b	40 Opernmelodien (Hermann).	2167	Haydn, 6 Quartette (Hermann).	2580	Beethoven					
2267	Schubert, 12 ausgewählte Lieder (Sitt).	2529	Mendelssohn, 5 Ouvertüren.	2976	Bach, Konzert No. 1 Am. (Hermann).					
1412	— Berühmte Märsche (Hermann).	2906	— Violoncello-Kompositionen (Hermann).	2029	— Konzert No. 2 E (Hermann).					
2471	— Op. 33 Deutsche Tänze (Sitt).	1338	Moszkowski, Op. 12 Spanische Tänze (Scharwenka).	189a	— Konzert Gm. (Schreck).					
2371	Schumann, 15 ausgewählte Lieder (Sitt).	2374	— Op. 45 No. 2 Gitarre (Sarasate).	1494	Beethoven, Op. 61 Konzert D (Wilhelmj).					
2370a	— 12 ausgewählte Stücke (Sitt).	2275	— Op. 55, 4 polnische Volkstänze (Sitt).	3073	Bruch, Op. 26 Konzert Gm.					
2370b	— 12 ausgewählte Stücke aus Op. 68 (Sitt).	2309a/d	Mozart, 4 Symphonien (Hermann).	2850	David, Op. 35 Konzert No. 5 Dm. (Hermann).					
2372	— Op. 113 Märchenbilder (Hermann).	1935	Salon-Album, 2 Bände.	1091a/d	Ernst, Op. 23 Konzert Fism. (Hilt).					
2724	Violin-Album. 30 populäre Stücke (Hermann).	2043	Schubert, Symphonie C (Sitt).	2067a/b	Kreutzer, 4 Konzerte (Hermann).					
729a	60 Volksmelodien (Hermann).	1449	— Symphonie Hm. [Unvollendete] (Sitt).	2642	Lipinski, Op. 21 Concert militaire D (Hermann).					
394	Weber, 5 Ouvertüren.	2015	Schumann, 4 Symphonien (Sitt).	1731	Mendelssohn, Op. 64 Konzert Em. (Becker).					
2800	Weihnachts-Album (Hermann).		Strauß-Album, Beliebteste Tänze von Johann, Josef und Eduard Strauss. 8 Bände.	2962	Mollique, Op. 21 Konzert No. 5 Amf. (Sitt).					

Beethoven Sonaten für Klavier und Violine.

Neue Ausgabe

von

Joseph Joachim.

No. 3031.