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JOSEPH MERK

Op. 11

TWENTY EXERCISES

FOR

VIOLONCELLO

EDITED AND FINGERED BY
LEO SCHULZ

WITH A BIOGRAPHICAL SKETCH OF THE COMPOSER BY
RICHARD ALDRICH

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J O S E P H M E R K

IT was to the bite of a dog that the art of the violoncello owes one of its greatest masters, Joseph Merk. He was born in Vienna on January 18, 1795, and showed a precocious talent for the violin, which he cultivated to such purpose that by the time he was fifteen years old he played with success in public. The attack of a big dog one day injured the boy severely in both arms. The results in his left arm were such that he found himself unable to hold his instrument properly. The discovery was naturally a cause of great distress to him; but his spirit was not daunted. He found that his injuries did not incapacitate him for the manipulation of the violoncello, and he turned his attention to that instrument. He soon acquired great skill in playing it. Indeed, it was after only a single year of study that he was proved able to accept an engagement as a quartet player. Those were the days when few of the great princes of Austria-Hungary were without their own private musical establishments attached to their household, from a string quartet to a whole orchestra. It was in the quartet thus maintained by one of the Hungarian magnates that Merk first entered on his activity as a 'cellist. He remained with it for two years. Then he undertook a tour of Austria-Hungary and Bohemia, playing in the principal cities and laying a foundation for a substantial reputation.

In 1816 Merk returned to Vienna and took up his permanent abode there, as first 'cellist at the Imperial Opera. It was the golden age at the Austrian Capital, with Beethoven at the height of his powers and fame, Schubert developing the genius that was soon to acquire a sway over the whole world, and a host of lesser men, composers and virtuosos, whose manifold activities made

Vienna the musical centre of Europe. Among the most highly esteemed of the virtuosos stood Merk, Schuppanzigh, Mayseder, Linke and Böhm. With Mayseder, the violinist, Merk's name is most intimately connected. He gave many concerts with him, played his compositions with especial predilection, and was known as "the Mayseder of the violoncello." He was especially noted as a brilliant solo performer and was one of those who developed the bravura style of playing his instrument that has since been much cultivated by soloists. He also played in quartets, however; and when Schuppanzigh abandoned his famous quartet productions—beloved of Beethoven and in many cases the first and most authoritative expositions of that master's chamber compositions—Merk joined Joseph Böhm in some of the performances in which he continued the series.

Merk exerted a potent and lasting influence upon art by his work as professor of the violoncello in the Vienna Conservatory of Music, to which post he was summoned on its establishment in 1825. He had many pupils who carried his methods and precepts all over Germany and beyond its borders. His teaching was interrupted by a long tour that he made through the larger cities of Austria-Hungary and Germany and to London, from which he returned to Vienna in 1839. There he continued to live, fulfilling his functions at the Conservatory up to an advanced age, till his death in 1852.

Merk composed a number of concert pieces that have been ranked high in the literature of the violoncello—a concerto, two concertinos, adagios and variations; and books of exercises and études for the instrument.

RICHARD ALDRICH.

Twenty Exercises

for

Violoncello

Edited and fingered by
Leo Schulz

JOSEPH MERK. Op.11

Tempo ad libitum

1.

G-str.

Allegro non troppo.

2.

p

dimin.

Moderato.

3. *p*

p

cresc.

f

Andante.

4. *D-str.*

Più mosso.

Vivace. Staccato

This page of musical notation is for a bass line, likely for a double bass or electric bass. It consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various techniques such as triplets, slurs, and dynamic markings. The first staff has a triplet of eighth notes. The second staff has a triplet of eighth notes and a dynamic marking of *cresc.* followed by *p*. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *cresc.*. The fifth staff has a dynamic marking of *f*. The sixth staff has a dynamic marking of *dimin.* and a tempo marking of *Tempo I.*. The seventh staff has a dynamic marking of *rit.*. The eighth staff has a dynamic marking of *p*. The ninth staff has a dynamic marking of *pp*. The tenth staff has a dynamic marking of *pp*. There are also some numerical markings like "2411922" and "4 2" scattered throughout the notation.

5. *Adagio.*

f *p*

Più mosso.

Allegro moderato.

The first five staves of the musical score are written in bass clef with a key signature of one sharp (F#). The music is highly technical, featuring numerous triplets, slurs, and dynamic markings. The first staff begins with a triplet of eighth notes. The second staff contains a triplet of eighth notes followed by a series of sixteenth notes. The third staff continues with similar rhythmic patterns. The fourth and fifth staves feature more complex rhythmic structures, including slurs and dynamic markings like *p* (piano).

Adagio.

The second section of the score begins with a bass clef and a 6-measure rest, marked with a forte *f* dynamic. The first staff of this section contains a series of slurs and dynamic markings. The second staff features a *dolce* (softly) marking. The third staff includes a *cresc.* (crescendo) marking. The fourth staff has an *A st.* (Allegro) marking. The fifth staff continues with complex rhythmic patterns and slurs. The sixth staff features a *fz* (forzando) marking. The seventh staff includes a *V* (Vibrato) marking. The eighth staff has a *cresc.* marking. The ninth staff features a *V* marking. The tenth staff includes a *cresc.* marking. The eleventh staff has a *V* marking. The twelfth staff features a *cresc.* marking. The thirteenth staff includes a *V* marking. The fourteenth staff has a *cresc.* marking. The fifteenth staff features a *V* marking. The sixteenth staff includes a *cresc.* marking. The seventeenth staff has a *V* marking. The eighteenth staff features a *cresc.* marking. The nineteenth staff includes a *V* marking. The twentieth staff has a *cresc.* marking. The twenty-first staff features a *V* marking. The twenty-second staff includes a *cresc.* marking. The twenty-third staff has a *V* marking. The twenty-fourth staff features a *cresc.* marking. The twenty-fifth staff includes a *V* marking. The twenty-sixth staff has a *cresc.* marking. The twenty-seventh staff features a *V* marking. The twenty-eighth staff includes a *cresc.* marking. The twenty-ninth staff has a *V* marking. The thirtieth staff features a *cresc.* marking. The thirty-first staff includes a *V* marking. The thirty-second staff has a *cresc.* marking. The thirty-third staff features a *V* marking. The thirty-fourth staff includes a *cresc.* marking. The thirty-fifth staff has a *V* marking. The thirty-sixth staff features a *cresc.* marking. The thirty-seventh staff includes a *V* marking. The thirty-eighth staff has a *cresc.* marking. The thirty-ninth staff features a *V* marking. The fortieth staff includes a *cresc.* marking. The forty-first staff has a *V* marking. The forty-second staff features a *cresc.* marking. The forty-third staff includes a *V* marking. The forty-fourth staff has a *cresc.* marking. The forty-fifth staff features a *V* marking. The forty-sixth staff includes a *cresc.* marking. The forty-seventh staff has a *V* marking. The forty-eighth staff features a *cresc.* marking. The forty-ninth staff includes a *V* marking. The fiftieth staff has a *cresc.* marking. The fifty-first staff features a *V* marking. The fifty-second staff includes a *cresc.* marking. The fifty-third staff has a *V* marking. The fifty-fourth staff features a *cresc.* marking. The fifty-fifth staff includes a *V* marking. The fifty-sixth staff has a *cresc.* marking. The fifty-seventh staff features a *V* marking. The fifty-eighth staff includes a *cresc.* marking. The fifty-ninth staff has a *V* marking. The sixtieth staff features a *cresc.* marking. The sixty-first staff includes a *V* marking. The sixty-second staff has a *cresc.* marking. The sixty-third staff features a *V* marking. The sixty-fourth staff includes a *cresc.* marking. The sixty-fifth staff has a *V* marking. The sixty-sixth staff features a *cresc.* marking. The sixty-seventh staff includes a *V* marking. The sixty-eighth staff has a *cresc.* marking. The sixty-ninth staff features a *V* marking. The seventieth staff includes a *cresc.* marking. The seventy-first staff has a *V* marking. The seventy-second staff features a *cresc.* marking. The seventy-third staff includes a *V* marking. The seventy-fourth staff has a *cresc.* marking. The seventy-fifth staff features a *V* marking. The seventy-sixth staff includes a *cresc.* marking. The seventy-seventh staff has a *V* marking. The seventy-eighth staff features a *cresc.* marking. The seventy-ninth staff includes a *V* marking. The eightieth staff has a *cresc.* marking. The eighty-first staff features a *V* marking. The eighty-second staff includes a *cresc.* marking. The eighty-third staff has a *V* marking. The eighty-fourth staff features a *cresc.* marking. The eighty-fifth staff includes a *V* marking. The eighty-sixth staff has a *cresc.* marking. The eighty-seventh staff features a *V* marking. The eighty-eighth staff includes a *cresc.* marking. The eighty-ninth staff has a *V* marking. The ninetieth staff features a *cresc.* marking. The ninety-first staff includes a *V* marking. The ninety-second staff has a *cresc.* marking. The ninety-third staff features a *V* marking. The ninety-fourth staff includes a *cresc.* marking. The ninety-fifth staff has a *V* marking. The ninety-sixth staff features a *cresc.* marking. The ninety-seventh staff includes a *V* marking. The ninety-eighth staff has a *cresc.* marking. The ninety-ninth staff features a *V* marking. The hundredth staff includes a *cresc.* marking.

Allegro moderato.

This musical score is written for a bass clef instrument in 4/4 time. It begins with a piano (*p*) dynamic marking. The piece is characterized by intricate rhythmic patterns, including frequent eighth and sixteenth notes, often grouped into slurs. Fingerings are indicated by numbers 1-4 above the notes. The key signature consists of two flats (B-flat and E-flat). The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *f*. The piece concludes with a double bar line and a final chord.

Moderato.

7. *p*

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked 'Moderato.' and the dynamics are marked 'p'. The music is a single melodic line in bass clef. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. There are numerous fingerings indicated by numbers 1-4. Some notes are marked with '4' above them, possibly indicating a fourth finger or a specific fingering. The piece concludes with a final cadence on the 12th staff.

Grazioso.

8. *p*

This page of musical notation is for a bassoon part, consisting of 12 staves. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often grouped with slurs and fingerings. Dynamics are indicated throughout, including *sf* (sforzando), *p* (piano), *f* (forte), and *cresc.* (crescendo). There are also markings for *v* (accents) and *7* (sevens). The piece concludes with a final *cresc.* marking and a fermata over the final note.

Allegro vivace con allegrezza.

9.

p

simile

2. 3. 4.

This page of musical notation is for a bass instrument, likely a double bass, and consists of ten staves of music. The notation is written in bass clef with a key signature of one flat (B-flat). The music is characterized by dense, sixteenth-note passages and slurs. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include accents and slurs. A specific marking 'G' appears above a staff, and the word 'sogno' is written above a staff. The notation includes various accidentals such as sharps and flats. The piece concludes with a final cadence on the tenth staff.

Largo.

10.

f

p

rit.

Allegro moderato.

rit.

This page contains 12 staves of musical notation for a bass line. The notation is written in a single system with a key signature of one flat (B-flat) and a common time signature. The music consists of a continuous sequence of eighth and sixteenth notes, often beamed together in groups. There are several measures with rests, indicated by a '0' above the staff. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. Some notes have slurs or accents. The overall style is that of a technical exercise or a short piece for a bass instrument.

Scherzo.

Presto.

11.

p

cresc.

D. A.

Tempo I.

rit.

Più lento.

p

dimin.

Musical staff with treble clef, key signature of two flats, and a double bar line with repeat dots.

Tempo I.

Musical staff with bass clef, key signature of two flats, and various musical notations including slurs and accents.

Musical staff with bass clef, key signature of two flats, and various musical notations including slurs and accents.

Musical staff with bass clef, key signature of two flats, and various musical notations including slurs and accents.

Musical staff with bass clef, key signature of two flats, and various musical notations including slurs and accents.

Musical staff with bass clef, key signature of two flats, and various musical notations including slurs and accents.

Musical staff with bass clef, key signature of two flats, and various musical notations including slurs and accents.

Tempo I.

Musical staff with bass clef, key signature of two flats, and various musical notations including slurs and accents.

Musical staff with bass clef, key signature of two flats, and various musical notations including slurs and accents.

Musical staff with bass clef, key signature of two flats, and various musical notations including slurs and accents.

Musical staff with bass clef, key signature of two flats, and various musical notations including slurs and accents.

Musical staff with bass clef, key signature of two flats, and various musical notations including slurs and accents.

Agitato con brio.
marcato

12.

f

p

f *p* *f*

p

f

p

f

p

f

p

This page of musical notation features ten staves of music in bass clef, one sharp key signature (F#), and 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *cresc.*, *p*, and *f*. Fingering numbers (1-4) are placed above many notes. The music consists of a single melodic line with some rests and slurs.

Adagio.

13. *p* *cresc.*

fz *fz* *fz* *fz* *f*

pp D-str. D-str.

Detailed description of the Adagio section: This section consists of six staves of music. The first staff begins with a piano (*p*) dynamic and a *cresc.* marking. The second staff continues the piano (*p*) dynamic. The third and fourth staves feature fortissimo (*fz*) dynamics with complex, slurred passages. The fifth and sixth staves return to a piano (*pp*) dynamic, with the instruction 'D-str.' (D-straight) appearing below the notes.

Più mosso non troppo.

p

Detailed description of the Più mosso non troppo section: This section consists of six staves of music. The first staff begins with a piano (*p*) dynamic. The subsequent staves contain intricate, slurred passages with various fingerings and articulation marks throughout.

poco rit. - - - p dimin.

Tempo I.

p

pp

Adagio.

14.

Musical score for the Adagio section, measures 14-28. It features a single bass clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The music is characterized by slow, flowing lines with many slurs and fingerings. A "D-str." marking is present in the lower right of the first system. The section concludes with a "poco rit." marking.

Allegro non troppo.

Musical score for the Allegro non troppo section, measures 29-44. It features a single bass clef staff with a key signature of two sharps (F# and C#) and a common time signature (C). The music is more rhythmic and includes dynamic markings such as "mf" and "pp". A "cresc." marking is present at the end of the section.

Animato, più presto.

The musical score is written for a bass clef instrument in 2/4 time and the key of D major. It consists of 11 staves of music. The first staff begins with a forte (f) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Fingerings are indicated by numbers 1-4 above or below notes. There are several accents and slurs throughout the piece. The final staff ends with a piano (p) dynamic marking and a ritardando (rit.) instruction.

Tempo I.

Allegro con moto.

15.

The image displays ten staves of musical notation for a bass instrument, likely a double bass or electric bass. The music is written in a key signature of two sharps (F# and C#). The notation includes various note values, slurs, and fingerings. There are some letters 'D' and 'A' written below the staves, possibly indicating specific notes or techniques. The piece concludes with dynamic markings: *dim.*, *p*, and *pp*.

Adagio.

16. *f* *p* *f* *p*

D. D. 3. 6 6

D. A

C-str.

p

G

p *rit.*

Tempo I. *cresc.* D.

Detailed description: This page contains a musical score for the Adagio section, starting at measure 16. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Adagio'. The piece begins with a forte (*f*) dynamic, followed by piano (*p*), then forte (*f*), and piano (*p*) again. The music is characterized by complex, flowing lines with many slurs and intricate fingerings (numbered 1-4). There are several dynamic markings: *f*, *p*, *f*, and *p*. There are also some performance instructions like 'D.', 'C-str.', and 'rit.'. The section concludes with a 'Tempo I.' marking and a 'cresc.' (crescendo) instruction.

Allegro moderato.

The fingering is calculated for after-beats.

This page contains ten staves of musical notation for a bassoon part. The music is written in a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked as 'Allegro moderato'. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Numerous fingering numbers (1-3) and articulation marks (accents, slurs) are present throughout the score. A 'D.' marking appears on the second staff. The piece concludes with a double bar line and a fermata on the final note of the tenth staff.

Con allegrezza.

17.

D-str. G-str.

A-str.

D-str.

This page contains ten staves of musical notation for a bass instrument, likely a double bass or electric bass. The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 4 above the notes. Slurs are used to group notes that are played in a single breath or stroke. The music is organized into measures, with some measures containing multiple notes. The overall style is technical and focused on finger dexterity and articulation.

Agitato.

18.

legato

C-str.

G-str.

D-str.

A-str.

segue

D-str.

D-str.

15661

This page contains 12 staves of musical notation for guitar, all in bass clef. The music is written in a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, often with slurs, and is heavily annotated with fingerings (1, 2, 3, 4) and string indications (G-str., D-str., A-str.).

The first five staves show a continuous sequence of eighth-note patterns. The sixth staff begins with a measure of rest, followed by a measure with a square box above it, and then continues with eighth-note patterns. The seventh staff includes a measure with a square box above it and a measure with a square box below it, both containing rests. The eighth staff continues with eighth-note patterns. The ninth staff includes a measure with a square box above it and a measure with a square box below it, both containing rests. The tenth staff continues with eighth-note patterns. The eleventh staff includes a measure with a square box above it and a measure with a square box below it, both containing rests. The twelfth staff concludes the piece with a final measure containing a square box above it and a square box below it, both containing rests.

Allegro non troppo.

19.

p 4

mf *p* *mf* *p*

D-str.

This page contains 12 staves of musical notation for guitar. The music is written in bass clef with a key signature of two sharps (F# and C#). The notation includes various chords, melodic lines, and fingerings. Chord labels 'G', 'D', 'C.', and 'G.' are placed below the staves. The music is written in a style typical of guitar tablature with standard musical notation.

Maestoso con espressione.

20.

Un poco più lento.

Var. I.

Var. II.

The musical score for 'Var. II.' consists of ten staves of music in bass clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various rhythmic values, slurs, and fingerings. The first staff begins with a treble clef and a common time signature, followed by a bass clef and a common time signature. The music is characterized by complex rhythmic patterns and slurs. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. The score concludes with a double bar line and a final note.

Var. III.

The musical score consists of ten staves. The first seven staves are in bass clef, and the last three are in treble clef. The music includes various rhythmic patterns, slurs, and fingerings. Chord labels D, G, and A are placed below the bottom three staves.

First staff of music, bass clef, key signature of two flats. It begins with a piano (*p*) dynamic marking. The melody features a series of eighth notes with slurs and fingerings (1, 4, 4).

Second staff of music, continuing the melodic line with slurs and fingerings.

Third staff of music, featuring a triplet of eighth notes and other rhythmic patterns.

Fourth staff of music, showing a change in rhythm and the use of slurs.

Fifth staff of music, containing a triplet of eighth notes and various slurs.

Sixth staff of music, ending with a fermata and the letter 'G.' below it.

Seventh staff of music, featuring a triplet of eighth notes and slurs.

Eighth staff of music, continuing the melodic development with slurs.

Ninth staff of music, starting with a *cresc.* marking and ending with a *p* marking.

Tenth staff of music, featuring a triplet of eighth notes and slurs.

Eleventh staff of music, ending with a *pp* marking and a *dimin.* instruction.

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