

COLLECTION LITOLFF.

No. 283.

Les Amateurs du Clavier

(Clavier-Musik aus alter Zeit)

Cahier XIII

COMPOSITIONS

DE

ARNE . BULL . BYRD . GIBBONS .

Mus. 17308 [13]



Dec 1951/1/4

Les Maitres du Clavecin.

Clavier-Musik aus alter Zeit.

Revus, doigtés et accentués par
Louis Köhler.

Cahier I.

Bach, Wilhelm Friedemann. Capriccio, Fugue, Sonate.
Bach, Philipp Emanuel. Allegro. La Xenophone.
Bach, Joh. Christoph Fr. Rondo.

Cahier II.

Bach, Joh. Christian. 2 Sonates.
Bach, Johann Ernst. Fantaisie et Fugue.

Cahier III.

Graun, Carl Heinrich. Gigue.
Krebs, Johann Ludwig. Partita No. 2. Partita No. 6.
Nichelmann, Christoph. La Gaillarde. La Tendre.
 Sarabande. Gigue.
Wagenseil, Christoph. Sonate.

Cahier IV.

Frohberger, Johann Friedrich. 2 Toccatas.
Haessler, Johann Wilhelm. Sonate.
Kuhnau, Johann. Suite No. 3. Sonate.
Muffat, Gottlieb. 2 Menuets et Courante. Gigue. Allegro
 spirituosissimo.

Cahier V.

Benda, Georg. Sonate No. 5. Largo presto.
Eberlin, Johann Ernst. Prélude et Fugue.
Mattheson, Johann. Suite No. 5. 4 Giges. Allemande.
 Courante. Gigue. Sarabande avec 3 Variations.
Murschhauser, Franz Xaver. Aria pastoralis variata.

Cahier VI.

Hasse, Johann Adolph. Sonate Op. 7. Allegro.
Kirnbberger, Johann Philipp. Fugue à 2 voix.
 Fugue à 3 voix. Courante. Gavotte. Gigue. Allegro
 für die Singuhr.
Marpurg, Friedrich Wilhelm. Capriccio Op. 1.
 Prélude et Capriccio.
Rolle, Heinrich Johann. Sonate.

Cahier VII.

Cherubini, Luigi. Sonate.
Durante, Francesco. Studio.
Frescobaldi, Girolamo. Corrente. Canzone.
Galuppi, Balthasar. Sonate.
Martini, Padre Giovanni Battista. Gavotte. Ballet
 Prélude, Fugue et Allegro.

Cahier VIII.

Grazioli, Giovanni Battista. Sonate.
Lully, Giovanni Battista. Allemande. Sarabande
 et Gigue.
Matielli, Giovanni Antonio. Gigue. Adagio. Allegro.
Paradisi, Pietro Domenico. 2 Sonates.
Rossi, Michel Angelo. Andantino. Allegro.

Cahier IX.

Porpora, Nicolo. 2 Fugues.
Sacchini, Antonio. Sonate.
Sarti, Guiseppo. Allegro.
Scarlatti, Alessandro. Fugue.
Turini, Ferdinando. Presto. Sonate No. 6.
Zipoli, Domenico. Prélude. Courante. Sarabande. Gigue.

Cahier X.

Couperin, François. La Favorite. La fleurie ou la
 tendre Nanette. La Ténébreuse. La Bandoline. Les
 Agréments. La Bersan. L'Ausonienne. Les Charms.
 Le Bavolet flottant. Les Moissonneurs. Le Réveil-
 Matin. Les Papillons. Les Bergeries.

Cahier XI.

Rameau, Jean Philippe. Deux Giges en Rondeaux.
 Le Rappel des Oiseaux. Les tendres Plaintes. 2 Menuets.
 L'Egyptienne. La Poule. La Livri. L'Agaçante. La
 Timide. Gavotte et Variations. Musette. Tambourin.

Cahier XII.

de Chambonnières, J. Champion. La Rare. Courante.
 Sarabande. La Loureuse.
Dumont, Henri. Suite de Pièces.
Loeilly, Jean Baptiste. Suite.
Méhul, Etienne Henri. Sonate Op. 1. No. 3.
Schobert. Minuetto. Allegro molto.

Cahier XIII.

Arne, Thomas Augustine. Sonate No. 3.
Bull, John. "The King's hunting Jigg."
Bird, William. Prélude et "The Carman's Whistle."
Gibbons, Orlando. Prélude et Galiardo.

PROPRIÉTÉ DE L'ÉDITEUR.

Henry Litolff's Verlag in Braunschweig.

LONDON:
 ENOCH & SONS.

ST. PETERSBOURG:
 J. JURGENSON.

PARIS:
 ENOCH FRÈRES & COSTALLAT.

AMSTERDAM:
 SEYFFARDT'SCHE BUCHHANDLUNG.

BOSTON:
 ARTHUR P. SCHMIDT.

MOSCAU:
 P. JURGENSON.

cresc. e accel. *f* *dim.*

Arpeggio.

p *cresc* *f* *tr* *rit.*

Allegro.

f *ff* *non legato*

cresc *f*

p.

f *p* *f* *rit.* *dim.*

MINUETTO.

The musical score for the Minuetto is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The piece is in 3/8 time and the key signature has one sharp (F#). The score is divided into several systems, each containing two staves. The first system begins with a mezzo-forte (*mf*) dynamic and features a trill (*tr*) in the treble staff. The second system continues with *mf* dynamics and includes a piano (*p*) section. The third system features a piano (*p*) dynamic and includes a trill (*tr*) and a first ending bracket. The fourth system starts with a piano (*p*) dynamic and includes a trill (*tr*) and a first ending bracket. The fifth system begins with a piano (*p*) dynamic and includes a trill (*tr*) and a first ending bracket. The sixth system starts with a piano (*p*) dynamic and includes a trill (*tr*) and a first ending bracket. The seventh system begins with a piano (*p*) dynamic and includes a trill (*tr*) and a first ending bracket. The eighth system starts with a piano (*p*) dynamic and includes a trill (*tr*) and a first ending bracket. The score is filled with various musical notations, including notes, rests, and ornaments, and is marked with dynamics such as *mf*, *f*, *p*, and *dolce*, as well as articulation marks like *tr* and accents.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a *rit.* (ritardando) marking. The right hand features a melodic line with a triplet of eighth notes and a series of sixteenth-note runs. The left hand provides a steady accompaniment. A double bar line is followed by a *pp* (pianissimo) dynamic marking. The right hand continues with intricate sixteenth-note passages, including fingerings such as 2, 4, 2, 1, 3, and 1. The left hand has a *mf* (mezzo-forte) dynamic marking.

Second system of musical notation. The right hand continues with sixteenth-note runs, marked with a *f* (forte) dynamic. The left hand features a melodic line with a *p* (piano) dynamic marking.

Third system of musical notation. The right hand has a *f* (forte) dynamic marking. The left hand has a *p* (piano) dynamic marking. The system concludes with a first ending bracket.

Fourth system of musical notation. The right hand has a *f* (forte) dynamic marking. The left hand has a *f* (forte) dynamic marking. The system concludes with a second ending bracket.

Fifth system of musical notation. The right hand has a *p* (piano) dynamic marking. The left hand has a *f* (forte) dynamic marking. The system concludes with a measure marked with the number 24.

Sixth system of musical notation. The right hand has a *p* (piano) dynamic marking. The left hand has a *decresc.* (decrescendo) marking. The system concludes with a final cadence.

„THE KING'S HUNTING JIGG“

Allegro risoluto.

John Bull.
(1563-1628.)

The musical score consists of five systems of piano accompaniment, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamics such as *ff*, *f*, *p*, *mf*, and *dolce*. It also features articulations like accents and slurs, and includes fingerings and ornaments (e.g., mordents) for specific notes. The piece concludes with a final cadence in the fifth system.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with chords and eighth notes. Dynamic markings include *fp* (fortissimo piano) in the bass line. A $\frac{4}{2}$ time signature change is indicated above the staff.

Second system of musical notation. The treble clef staff features a melodic line with a *p dolce* (piano dolce) marking. The bass clef staff has a bass line with a triplet of eighth notes. Dynamic markings include *ff* (fortissimo) and *f* (forte).

Third system of musical notation. The treble clef staff has a melodic line with a *pp* (pianissimo) marking. The bass clef staff has a bass line with a triplet of eighth notes. Dynamic markings include *ff* (fortissimo) and *f* (forte).

Fourth system of musical notation. The treble clef staff has a melodic line with a *pp* (pianissimo) marking. The bass clef staff has a bass line with a triplet of eighth notes. Dynamic markings include *ff* (fortissimo).

Fifth system of musical notation. The treble clef staff has a melodic line with a *p* (piano) marking. The bass clef staff has a bass line with a triplet of eighth notes. Dynamic markings include *ff* (fortissimo).

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The piece begins with a forte (*f*) dynamic. The melody in the treble clef features a series of eighth notes and quarter notes, with some notes beamed together. The bass clef accompaniment consists of a steady eighth-note pattern. Dynamic markings include *f* and *p* (piano) alternating throughout the system. A fermata is placed over the final chord of the system.

Second system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The piece begins with a fortissimo (*ff*) dynamic. The melody in the treble clef consists of a series of quarter notes. The bass clef accompaniment features a rhythmic pattern of eighth notes with rests. Dynamic markings include *ff* and *p* (piano).

Third system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The piece begins with a forte (*f*) dynamic. The melody in the treble clef features a series of eighth notes and quarter notes, with some notes beamed together. The bass clef accompaniment consists of a steady eighth-note pattern. Dynamic markings include *f* and *p* (piano) alternating throughout the system.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), and 2/4 time signature. The piece begins with a fortissimo (*ff*) dynamic. The melody in the treble clef features a series of quarter notes. The bass clef accompaniment consists of a steady eighth-note pattern. Dynamic markings include *ff*, *pp* (pianissimo), and *mf* (mezzo-forte). The system concludes with a double bar line and a final chord marked with a first ending bracket.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#), and 2/4 time signature. The piece begins with a fortissimo (*ff*) dynamic. The melody in the treble clef features a series of eighth notes and quarter notes, with some notes beamed together. The bass clef accompaniment consists of a steady eighth-note pattern. Dynamic markings include *ff* and *pp* (pianissimo).

First system of musical notation. Treble clef, bass clef, key signature of one sharp (F#). The bass line includes fingerings 1, 3, 3, 2, 1, 2. Dynamics include *cresc.* and *f*.

Second system of musical notation. Treble clef, bass clef, key signature of one sharp (F#). Dynamics include *f* and *p*.

Third system of musical notation. Treble clef, bass clef, key signature of one sharp (F#). Dynamics include *p* and *f*.

Fourth system of musical notation. Treble clef, bass clef, key signature of one sharp (F#). Dynamics include *p*, *f*, and *dim.*.

Fifth system of musical notation. Treble clef, bass clef, key signature of one sharp (F#). Dynamics include *rit.* and *p dim.*.

PRÉLUDE ET „THE CARMAN'S WHISTLE.“

PRÉLUDE.

William Byrd.
(1546-1623.)

The musical score is written for piano in common time (C). It consists of five systems of two staves each (treble and bass clef). The first system begins with a forte (*f*) dynamic and features a trill in the right hand and a sixteenth-note pattern in the left hand. The second system includes a piano (*p*) dynamic and continues with sixteenth-note passages and trills. The third system is marked *cresc.* and *più cresc.*, showing increasing intensity. The fourth system starts with a forte (*f*) dynamic and includes a piano (*p*) section. The fifth system concludes with a forte (*f*) dynamic and features trills and sixteenth-note patterns. The score includes various musical notations such as trills, sixteenth-note runs, and dynamic markings.

ff

mf cresc.

f rit.

„THE CARMAN'S WHISTLE“

mf

f p

ff p dolce rit.

VAR. I.

The first system of Variation I consists of two staves. The upper staff begins with a piano (*f*) dynamic and contains a trill (*tr*) over a note. The lower staff also starts with *f* and includes a trill (*tr*) and a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic.

The second system of Variation I continues with two staves. The upper staff features a piano (*p*) dynamic and a trill (*tr*). The lower staff includes a forte (*f*) dynamic and a trill (*tr*). The system ends with a forte (*f*) dynamic.

The third system of Variation I consists of two staves. The upper staff has a piano (*p*) dynamic and a trill (*tr*). The lower staff includes a forte (*f*) dynamic, a trill (*tr*), and a ritardando (*rit.*) marking. The system concludes with a forte (*f*) dynamic.

VAR. II.

The first system of Variation II consists of two staves. The upper staff begins with a piano (*f*) dynamic and contains a trill (*tr*). The lower staff also starts with *f* and includes a trill (*tr*) and a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic.

The second system of Variation II consists of two staves. The upper staff features a piano (*p*) dynamic and a trill (*tr*). The lower staff includes a forte (*f*) dynamic and a trill (*tr*). The system ends with a forte (*f*) dynamic.

The third system of Variation II consists of two staves. The upper staff has a piano (*p*) dynamic and a trill (*tr*). The lower staff includes a forte (*f*) dynamic, a trill (*tr*), a crescendo (*cresc.*), a ritardando (*rit.*), and a final forte (*f*) dynamic. The system concludes with a forte (*f*) dynamic.

VAR. III.

The first system of Variation III consists of two staves. The upper staff begins with a piano (*p*) dynamic and contains a melodic line with slurs and accents. The lower staff provides a bass accompaniment with a steady eighth-note pattern. A 4/2 time signature is indicated at the end of the system.

The second system continues the musical piece. The upper staff features a melodic line with slurs and accents. The lower staff has a bass line with various fingering numbers (1, 2, 3, 4, 5) and slurs. The dynamics remain piano.

The third system of Variation III shows a change in dynamics. The upper staff starts with a forte (*f*) dynamic, then transitions to piano (*p*) and includes a *rit.* (ritardando) marking. The lower staff continues with a bass line, including a *rit.* marking.

VAR. IV.

The first system of Variation IV consists of two staves. The upper staff begins with a mezzo-forte (*mf*) dynamic, then transitions to forte (*f*). The lower staff provides a bass accompaniment with a steady eighth-note pattern.

The second system of Variation IV continues the musical piece. The upper staff starts with a piano (*p*) dynamic, then transitions to forte (*f*). The lower staff has a bass line with various fingering numbers (1, 2, 3, 4) and slurs.

The third system of Variation IV shows a change in dynamics. The upper staff starts with a forte (*f*) dynamic, then transitions to piano (*p*) and includes a *rit.* (ritardando) marking. The lower staff continues with a bass line, including a *rit.* marking.

VAR. V.

The first system of Variation V consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melodic line with a trill (tr) on the first measure, followed by eighth-note patterns. The lower staff has a bass clef and provides harmonic support with chords and eighth-note accompaniment. Dynamics include *mf* and *f*. Fingerings are indicated with numbers 1-5.

The second system continues the piece. The upper staff shows a melodic line with a trill (tr) and eighth-note patterns. The lower staff provides harmonic support with chords and eighth-note accompaniment. Dynamics include *mf* and *f*. Fingerings are indicated with numbers 1-5.

The third system concludes Variation V. The upper staff features a melodic line with a trill (tr) and eighth-note patterns. The lower staff provides harmonic support with chords and eighth-note accompaniment. Dynamics include *p* and *f*. The system ends with a double bar line and repeat dots. Fingerings are indicated with numbers 1-5.

VAR. VI.

The first system of Variation VI consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melodic line with a trill (tr) on the first measure, followed by eighth-note patterns. The lower staff has a bass clef and provides harmonic support with chords and eighth-note accompaniment. Dynamics include *p* and *f*. Fingerings are indicated with numbers 1-5.

The second system continues the piece. The upper staff shows a melodic line with a trill (tr) and eighth-note patterns. The lower staff provides harmonic support with chords and eighth-note accompaniment. Dynamics include *p* and *f*. Fingerings are indicated with numbers 1-5.

The third system concludes Variation VI. The upper staff features a melodic line with a trill (tr) and eighth-note patterns. The lower staff provides harmonic support with chords and eighth-note accompaniment. Dynamics include *p* and *f*. The system ends with a double bar line and repeat dots. Fingerings are indicated with numbers 1-5.

PRÉLUDE ET GALIARDO.

PRÉLUDE.

Allegro vivace.

Orlando Gibbons.
(1583-1625.)

The first system of music consists of two staves. The treble staff contains a series of eighth-note patterns with some triplets and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *p* (piano).

The second system continues the piece. The treble staff has a more melodic line with slurs. The bass staff features a rhythmic pattern of eighth notes. Dynamics range from *p* (piano) to *cresc.* (crescendo).

The third system shows a change in dynamics to *f* (forte). The treble staff has a series of chords and single notes. The bass staff has a complex rhythmic pattern with many eighth notes. Dynamics include *f* and *p*.

The fourth system features alternating dynamics of *f* and *p*. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamics include *f* and *p*.

The fifth system concludes with a *rit.* (ritardando) and *ff* (fortissimo) dynamic. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamics include *rit.* and *ff*.

Moderato maestoso.

GALIARDO. 3

The sixth system begins with a *f* (forte) dynamic. The treble staff has a series of chords. The bass staff has a rhythmic pattern of eighth notes. Dynamics include *f*.

The seventh system continues with a *f* (forte) dynamic. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamics include *f*.

First system of musical notation. The right hand (treble clef) plays chords and single notes. The left hand (bass clef) features a complex, fast-moving melodic line with many slurs and fingering numbers (1, 2, 3, 4). A dynamic marking of *f* is present at the beginning.

Second system of musical notation. The right hand continues with chords. The left hand has a dense, rapid melodic passage with slurs and fingering numbers.

Third system of musical notation. The right hand has chords and some melodic movement. The left hand continues with a fast, intricate melodic line, including triplets and slurs.

Fourth system of musical notation. The right hand features a more melodic line with slurs and dynamics. The left hand has a simpler accompaniment. A dynamic marking of *mf dolce* is present.

Fifth system of musical notation. The right hand has chords and some melodic movement. The left hand has a fast, intricate melodic line with slurs and fingering numbers.

Sixth system of musical notation. The right hand has chords and some melodic movement. The left hand has a fast, intricate melodic line with slurs and fingering numbers.

Seventh system of musical notation. The right hand has chords and some melodic movement. The left hand has a fast, intricate melodic line with slurs and fingering numbers.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many sixteenth notes and slurs. The bass clef contains a simpler accompaniment with quarter and eighth notes.

Second system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef features a dense texture of sixteenth-note chords. Dynamics include *p* and *mf*.

Third system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef features a dense texture of sixteenth-note chords. Dynamics include *cresc.*, *mf*, *dim.*, and *p*.

Fourth system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef features a dense texture of sixteenth-note chords. Dynamics include *f*.

Fifth system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef features a dense texture of sixteenth-note chords. Dynamics include *f*.

Sixth system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef features a dense texture of sixteenth-note chords. Dynamics include *ff*.

Seventh system of musical notation. The treble clef has a melodic line with slurs and accents. The bass clef features a dense texture of sixteenth-note chords. Dynamics include *ff*.



DRUCK VON HENRY LITOLFF'S VERLAG IN BRAUNSCHWEIG.



COLLECTION LITOLFF.

No.	Piano zu 2 Händen.	No.	Piano zu 2 Händen.	No.	Piano zu 2 Händen.	No.	Piano zu 2 Händen.
886	Bach-Album. 17 berühmte Stücke.	249	Hummel. Concerte.	294	Schubert. Die Winterreise (Metzd.)	977	Gavotten-Album. 27 Gavotten.
889/40	Bach. Wohltemperirt. Clavier. 2 Bde.	*1219	Jungmann-Album. 8 beliebte Stücke.	295	— Schwannengesang (Metzdorf).	871/78	Les petits Chefs-d'œuvre. 80 leichte Fantasia. 2 Bde.
169/70	— Sämmtl. Orig.-Comp. 2 Bde.	1110/11	Kalkbrenner. Etuden Op. 20. 2 Bände.	296	— 23 ausgew. Lieder (Metzdorf).	975	Marsch-Album. 39 berühmte Märsche.
888	— Englische Suiten (Köhler).	*1112	— Etuden Op. 126 (Richter).	1262	— 80 ber. Stücke für kleine Hände.	976	Monott-Album. 40 ber. Menuette.
889	— Französische Suiten (Köhler).	1113/14	— Etuden Op. 143 (Richter). 2 Bde.	583	Schulz. Populäre Clavierschule.	1560	Nocturnes-Album. 12 Nocturnes.
870	— 15 Invent. u. Sinfon. (Köhler).	*1106	Kalkbrenner-Album. 6 ber. Stücke.	1200	— Ballkünstler der Jugend. 14 Tänze.	954	Opern-Album. Bd. 1. 50 Mel. (leicht).
1257	— 80 ber. Stücke für kleine Hände.	522	Köhler. Kinder-Album.	1416	— Smtl. Tonleitern mit Accorden.	*1094	— Bd. 2. 57 Melodien (leicht).
1478	Baumfelder, Fr. Album für Anfänger.	545	— Zweites Kinder-Album.	1851	Schumann. Abegg-Variationen Op. 1.		Opern-Potpourris v. Vilbac (L'Opéra an Salon) Bd. 1—7.
301	— Dieselben. Sämmtliche Sonaten.	546	— Für's Herzblättchen am Clavier.	1852	— Papillons Op. 2.	*402/3	Perles harmoniques. Salonstücke. 2 Bände.
600	— Dieselben.	592	— 16 Etuden Op. 224.	1853	— Studien nach Paganini Op. 3.	1592/95	Perles musicales. 4 Bände.
247/48	— Dsbm. 2 Bd. (Köhler u. Winkler).	590	— 12 Etuden Op. 208.	1854	— Intermezzi Op. 4.		Salon-Perl. 28 Bände.
1/2	— Dieselben. Pracht-Ausg. 2 Bde.	591	— 10 Etuden Op. 209.	1855	— Impromptus Op. 5.	1850	Sonntags-Album. 50 Stücke.
844	— Sonatinen (Köhler).	518	— 30 melod. Übungsstücke Op. 205.	1856	— Davidsbündlertänze Op. 6.	996	Unserer Classiker für die Jugend. Sehr leichte Bearbeitungen berühmter Werke von W. Lenz.
845	— Sämmtliche Stücke (Winkler).	534/43	Köhler. Praktischer Lehrgang des Clavierspiels. 10 Bände.	1857	— Toccata Op. 7.	1257	— Bd. 1. Bach. 90 Stücke.
42	— Stücke und Tänze (Köhler).	568	— Kleine Pianoforteschule.	1258	— Allegro Op. 8.	1258	— Bd. 2. Beethoven. 80 Stücke.
826	— Sämmtl. Variationen (Winkler).	512	— 150 Volksmel. f. d. Unterricht arr.	1259	— Carnaval Op. 9.	1259	— Bd. 3. Händel. 80 Stücke.
41	— Dieselben.	514	— 120 Volkstänze.	1260	— Concerto-Étuden nach Paganini Op. 10.	1260	— Bd. 4. Haydn. 80 Stücke.
811	— Sämmtl. Concerte u. Fant. Op. 80.	271/88	— Claviermusik aus alter Zeit (Les Maitres du Clavecin). 13 Bde. do. in 2 Bänden.	1261	— Fantasia Op. 17.	1261	— Bd. 5. Mozart. 80 Stücke.
67	— 7 Concerte.	396/97	Kreutzer. 8 kleine Clavierstücke.	1262	— Arabeske Op. 18.	1262	— Bd. 6. Schubert. 80 Stücke.
544/45	— 9 Sinfonien (Winkler). 2 Bde.	1107	Krug. Lieblinge der Jugend (leicht).	1263	— Blumenstück Op. 19.	1263	— Bd. 7. Chopin. Dussek, Field, Hummel etc. 80 Stücke.
5	— Dieselben in 1 Bande.	1043	— Album. 8 beliebte Stücke.	1264	— Humoreske Op. 20.	1277	— Bd. 9. Mendelssohn. 80 Stücke.
846	— Septett Op. 20 (Winkler).	1220	Kuhlau. Sonatinen (Köhler und Winkler) Bd. 1. (Op. 20. 55. 59) — Bd. 2. (Op. 60. 88).	1278	— Novelletten Op. 21.	1799	— Bd. 10. Schumann. 80 Stücke.
874	— Romanzen u. Serenaden (Winkler).	243	— Rondos u. Variationen (Winkler).	1661	— Toccata Op. 22.	1511/14	— Unterrichts-Album (Kühn- nor). 4 Bände.
6a/d	— 17 Quartette (Winkler). 4 Bde.	821	— Lanner-Album. 20 Walzer (leicht).	1662	— Nachtstücke Op. 23.	448	Volkslieder-Album. 100 Lieder (leicht).
7	— 10 Trios (Winkler).	557	— 10 Walzer (mittelschwer).	1663	— Faschingschwank Op. 26.	1577	Walzer-Album. 8 Walzer.
8a	— Sonat. f. P. u. Viol. (Winkl.) Bd. 1.	387	— Lemoine. Etudes enfantines Op. 37.	1664	— 3 Romanzen Op. 28.		Ouverturen zu 2 Händen.
8b	— Bd. 2.	392	— Löhner-Album. 7 beliebte Stücke.	1665	— 4 Clavierstücke (Scherzo, Gigue, Romanze, Larghetto) Op. 32.		Groses Format in 4 ^o .
8c	— Sonat. f. P. u. Cello (Winkler).	1559	— Löw. Jugend-Album. 12 charakt. Tonstücke ohne Octavenspannung.	1666	— Concert Op. 54.	744	Beethoven. Sämmtl. Ouverturen.
9	— Quintette, Sextett u. Octett.	826	Mendelssohn. Sämmtliche Lieder ohne Worte (Köhler).	1667	— Jugend-Album Op. 68.	745	Bellini. Ouverturen.
1084	— Ausgewählte Lieder (Behr).	627	— Dieselben.	1668	— 4 Fugen Op. 72.	*748	Cherubini. Ouverturen.
1258	— 30 ber. Stücke für kleine Hände.	970	— Erleichterte Ausg. (Görner).	1669	— 4 Märsche Op. 76.	*749	Donizetti. Ouverturen.
1554	Behr. Tonblüthen Op. 810.	884	— 20 Lieder ohne Worte, für kleine Hände eingerichtet (Vilbac).	1670	— Concertstück Op. 92.	751	Lortzing. Ouverturen.
*500	Bertini. 48 Etuden Op. 219 und 32.	902	— Sämmtliche Sonaten (Köhler).	1671	— Bunte Blätter Op. 99.	755/56	Mendelssohn. Smtl. Ouvert. 2 Bde.
*511	— 25 Etuden Op. 100.	903	— Smtl. Fant. u. Capricen (Köhler).	1672	— 3 Fantasiestücke Op. 111.	642	— Dieselben in 1 Bande complet.
1555	Brambach. 3 Novelletten Op. 24.	628	— Dieselben.	1673	— 9 Sonaten f. d. Jugend Op. 118.	746	Mozart. Sämmtliche Ouverturen.
1515	Buttscharf. Schule der Clavier-Technik.	904	— Smtl. Präludien, Fugen, Etuden und Variationen (Köhler).	1674	— Albumblätter Op. 124.	750	Rossini. Ouverturen.
1290	Chabrier, Emm. Pièces pittoresques.	629	— Dieselben.	1675	— Fughetten Op. 126.	250	Schubert, Schumann. Ouverturen.
1044	Chopin. Sämmtl. Walzer (Köhler).	905	— Sämmtliche Stücke (Köhler).	1676	— Gesänge der Frühe Op. 133.	1632	Schumann. Ouverturen.
1063	— Dieselben.	630	— Album berühmter Stücke.	1677	— Concert-Allegro Op. 134.	747	Weber. Sämmtliche Ouverturen.
1045	— Sämmtl. Nocturnes (Köhler).	906	— Concerte u. Concertstück (Köhl.).	1701	— Presto passionato.	751	Gluck, Méhul, Paër. Ouverturen.
1074	— Dieselben.	631	— Dieselben.	1702	— Vorstehende 40 Werke compl. in 9 Bänden.	751	Auber, Boïeldieu, Hérold, Spontini.
1046	— Sämmtl. Polonaisen (Köhler).	907	— Smtl. 5 Sinf. (Litolf u. Winkl.).	1680	Bd. 1 (Op. 68. 15. 82. 124. und Abendlied).	*759	Donizetti, Boïeldieu, Cimarosa, Haydn, Kuhlau, Winter. Ouverturen.
1075	— Dieselben.	644	— Dieselben.	1703	Bd. 2 (Op. 12. 21. 28).	758	Ouverturen-Album. 10 ber. Ouvert.
1047	— Sämmtl. Mazurkas (Köhler).	908	— Märsche (Vilbac und Winkler).	1704	Bd. 3 (Op. 9. 18. 19. 20. 26).	*777	Clavier-Ausz. zu 2 Händen.
1076	— Dieselben.	971	— Lieder u. Duette, übertragen von Görner, mit unterlegtem Text.	1705	Bd. 4 (Op. 2. 6. 16. 28. 76).		(Ohne Text).
1048	— Sämmtl. Balladen (Köhler).	985	— 80 ber. Stücke für kleine Hände.	1706	Bd. 5 (Op. 4. 99. 111. 118).		Groses Format in 4 ^o .
1049	— Sämmtl. Balladen (Köhler).	1277	— 80 ber. Stücke für kleine Hände.	1707	Bd. 6 (Op. 7. 8. 17. 82. 72. 128. 188).		Leicht arrangirt von Köhler, Metz-
1050	— Fantasien u. Impromptus (Op. 49. 66. 29. 86. 51.) (Köhler).	302	Mozart. Sämmtl. Sonaten (Winkler).	1708	Bd. 7 (Op. 11. 14. 22).	701	dorf, Jansen, Rebbeling etc.
1051	— Präludien (Op. 28. 45.) (Köhler).	601	— Dieselben. Pracht-Ausgabe.	1709	Bd. 8 (Op. 54. 92. 134. u. Presto).	702/03	Bach. Matthäus-Passion.
1052	— Etuden Bd. 1 (Op. 10 u. Trois nouvelles Etudes) (Köhler).	909	— Sämmtliche Stücke (Winkler).	1711/19	Bd. 9 (Op. 1. 3. 5. 10. 18).	704/05	Beethoven. Fidelio, Egmont.
1053	— Etuden Bd. 2 (Op. 25) (Köhler).	349	— Sämmtl. Variationen (Winkler).	1710	— Rondos und Variationen (Op. 1. 5. 10. 12 und Variat. sur un Air Allemand) (Köhler).	706/07	— Prometheus, Ruinen v. Athen.
1054	— Sämmtliche Scherzos. (Köhler).	54	— Dieselben.	1824	— Concerte u. Concertstück (Köhl.).	708/09	Bellini. Norma, Romeo und Julie.
1055	— Concertstücke (Op. 2. 13. 14).	316	— 6 berühmte Sinfonien.	1825	— Album beliebtester Stücke.	113	— Nachtwandlerin, Puritaner.
1056	— 9 verschiedene Werke: Allegro de Concert, Barcarolle, Bolero, Berceuse, Tarantelle, Trauermarsch, 3 Ecossaises (Köhler).	168	— 15 Sinfonien.	1826	— Dasselbe in 8 ^o .	*710	Straniera. 8 ^o — 128. Pirat. 8 ^o .
1057	— Sämmtl. Sonaten (Köhler).	212/13	— Concerte (Hummel). 2 Bände.	1827	— Dieselben.	711/12	Boïeldieu. Weisse Dame.
1058	— Sämmtliche Concerte (Köhler).	1261	— Dieselben in 1 Bande.	1828	— 80 ber. Stücke für kleine Hände.	100	— Johann v. Paris, Califv. Bagdad.
1181/45	— Vorstehende 15 Bände in 8 ^o .	1551	— 80 ber. Stücke für kleine Hände.	1829	Mozart. Sämmtl. Sonaten (Winkler).	*713	Bohákáppchen. 8 ^o .
1067	— Album Nr. 1. 15 beliebte Stücke.	505	Müller. Instructive Übungsstücke.	1832	— Dieselben. Pracht-Ausgabe.	715/16	Cherubini. Wasserträger.
1147	— Dasselbe in 8 ^o .	256	Oginski. Polonaisen (Köhler).	1833	— Sämmtliche Stücke (Winkler).	*771/72	Donizetti. * Lucia, Liebestrank.
1276	— Album Nr. 2. 14 beliebte Stücke.	1433	Osten. Schweizerbilder Op. 40.	1710/13	— Dieselben.	773	— Regimentsstocher, Lucrezia.
1071	— 8 Walzer. Erleicht. v. Görner.	579	Pehel, Joh. Klänge von der Moldau.	1834	— Sämmtliche Stücke (Winkler).	*774	— Linda di Chamounix.
1073	— 13 Nocturnes " " " "	1562	Pleyel. Rondos (Köhler).	1711/19	— Sämmtliche Stücke (Winkler).	717/18	— Die Favoritin.
1072	— 26 Mazurkas " " " "	1563	Raff. Sérénade Italienne & Air Rhénan Op. 20.	1710	— Sämmtl. Variationen (Winkler).	114	Gluck. Orpheus, Iphig. in Tauris.
327	Clementi. 12 ber. Sonaten (Winkler).	1568	Reinecke. Jagdstück & Valse éié-gante.	1824	— Dieselben.	722	— Armide. 8 ^o .
815	— 12 Sonatinen (Köhler u. Winkl.).	1882	Richter, Carl. Fantasiebilder Op. 25.	1825	— Dieselben.	111	Graun. Tod Jesu.
98/95	— Sonaten (Köhler u. Winkl.) 3 Bde.	269	Scarlatti. Berühmte Stücke (Köhler).	312	— Stücke (Op. 12. 21. 62. 65. 73. 81. etc.)	723/24	Grétry. Richard Löwenherz. 8 ^o .
*841/42	— Gradus Bd. 1 und 2.	1499	Schäper, G. Musik. Gadenkbl. Op. 12.	165	— Sämmtliche 48 Stücke.	725/26	Händel. Messias, Samson.
*843	— do. Bd. 3.	1299	Schmidt, Richard. Technische Übung-Op. 14.	352	— Concerte und Concertstück.	754	Haydn. Jahreszeiten, Schöpfung.
*151	— do. in 1 Bande.	1496	Schmitt, J. 13 instruct. Sonatinen. Progress. geord. v. R. Hofmann.	164	— Dieselben.	*727	— Die sieben Worte des Erlösers.
501	— Präludien et Exercices.	602	Schubert. Sämmtl. Sonaten (Köhler und Winkler).	373	— Dieselben.	775	Hérold. Zampa.
1000	Corelli-Album No. 1. 15 Stücke (Behr).	44	— Dieselben.	605	— Variationen (Winkler).	778	Kreutzer. Nachtlager.
1544	Corelli-Album No. 2. 20 Stücke (Löw).	822	— Stücke und Ouverturen.	1283	— Sämmtliche Werke in 1 Bande.	779/80	Lortzing. Czsar und Zimmermann.
*502	Cramer. Etuden Bd. 1. (Cah. 1 u. 2).	45	— Stücke (Köhler und Winkler).	572/74	— 80 ber. Stücke für kleine Hände.	728	— Der Wafenschmied, Undine.
503	— Etuden Bd. 2. (Cah. 3 u. 4).	351	— Stücke (Köhler und Winkler).	1426	— Album classique Nr. 1. 18 ausgewählte Stücke (Benedict).	760/61	Méhul. Joseph.
1164	— Pianoforte-Schule.	850	— Stücke (Köhler und Winkler).	1427	— Nr. 2. 20 ausgewählte Stücke.	762	Mendelssohn. Paulus, Elias.
1556	Czardás-Album.	828	— Stücke (Köhler und Winkler).	1564	— Album de Chants Nationaux. 22 ber. Nationalgesänge (W. Lenz).	763/64	— Christus.
516	Czerny. 50 Übungsstücke Op. 481.	45	— Stücke (Köhler und Winkler).	1222	— Nationalgesänge (W. Lenz).	765	— Sommernachtsstraum, Athalia.
1557	— 6 Rondos Op. 505.	850	— Stücke (Köhler und Winkler).	891	— Album classique Nr. 1. 18 ausgewählte Stücke (Benedict).	766	— Antigone.
241	Dussek. Sonaten u. Stücke (Winkler).	828	— Stücke (Köhler und Winkler).	1254	— Nr. 2. 20 ausgewählte Stücke.	767	— Oedip. in Kolonos, Walpurgisn.
399	— Rondos u. Variationen (Köhler).	850	— Stücke (Köhler und Winkler).	1280	— Album de Chants Nationaux. 22 ber. Nationalgesänge (W. Lenz).	768	— Hochzeit des Camacho.
544	— Sonatinen Op. 20 (Köhler).	828	— Stücke (Köhler und Winkler).	859	— Album national Anglais. 150 Melodien.	769/70	— Heimkehr aus der Fremde.
78/79	— Sämmtl. Sonaten u. Sonatinen (Köhler und Winkler). 2 Bde.	1579a	— Stücke (Köhler und Winkler).	1510	— Album national Anglais. 150 Melodien.	767	— Loreley.
1918	Fesca-Album. 10 beliebte Stücke.	1579b	— Stücke (Köhler und Winkler).	1289	— Album national Bohémien. 80 Lieder.	768	— Lobgesang, complet.
179	Field. 17 Nocturnes.	1579c	— Stücke (Köhler und Winkler).	1549	— Album national Croate. 100 Melodien.	769/70	— Psalmen u. geistl. Gesänge. 2 Bde.
1578	Frank. Präludium, Choral u. Fuge.	814	— Stücke (Köhler und Winkler).	587	— Album national Espagnol. 40 Melodien.	729/30	Mozart. Don Juan, Figaro.
180/81	Händel. Suiten. 2 Bände.	160	— Stücke (Köhler und Winkler).	1854	— Album national Français. 150 Mel.	731/33	— Zauberflöte, Entführung, Titus.
182	— Leçons, Chac., Stücke, Fugen.	824	— Stücke (Köhler und Winkler).	992	— Album national Hollands. 46 Mel.	734/36	— Così fan tutte, Idom., Requiem.
353	— Suiten u. Comp. in 1 Bande.	1042	— Stücke (Köhler und Winkler).	1281	— Album national Hongrois Nr. 1. 200 Mel.	776	— Die lustigen Weiber.
1259	— 80 ber. Stücke für kleine Hände.	1022	— Stücke (Köhler und Winkler).	1538/91	— Nr. 2. 200 Melodien.	*181	Niccolò. Die lustigen Weiber.
1109	Hartmann. Ballscenen.	140	— Stücke (Köhler und Winkler).	1492	— Album national Russ. 134 Melodien.	737	Niccolò. Joconde. 8 ^o .
307	Haydn. 10 ber. Sonaten (Winkler).	248	— Stücke (Köhler und Winkler).	1334	— Album national Serbe. 100 Melodien.	738/39	Pergolesi. Stabat mater.
4	— Smtl. 34 Sonaten (Köhler u. Winkl.).	372	— Stücke (Köhler und Winkler).	1538/91	— Bunte Blätter. 4 Bände.	739/39	Rossini. Barbier v. Sevilla, Othello.
566	— 20 Stücke (Winkler).	171	— Stücke (Köhler und Winkler).	1492	— Class. Jugend-Album. 50 Stücke in sehr leichter Bearbeitung (Lenz).	740/41	Weber. Freischütz, Oberon.
347	— 6 Sinfonien (Winkler).	248	— Stücke (Köhler und Winkler).			742/43	— Kuryantse, Preciosa.
1589	— Neue Folge (Winkler).					805	Laocoe. Jeanne, Jeannette, Jean- neton.
161/82	— 21 Sinfonien (Winkler). 2 Bde.					*598	Leocoe. Giroflé-Girofla.
1527/29	— 15 Streich-Quartette. 3 Bände.					808	— Prinz Conti (Les Prés St. Gervais).
1260	— 80 ber. Stücke für kleine Hände.					1858	Sullivan. Amor an Bord.
504	Herz. Gamma.						
372	Hummel. Sonaten (Köhler u. Winkl.).						
171	— Smtl. Sonat. (Köhler u. Winkler).						
248	— Stücke (Köhler und Winkler).						