



Volksausgabe Breitkopf & Härtel
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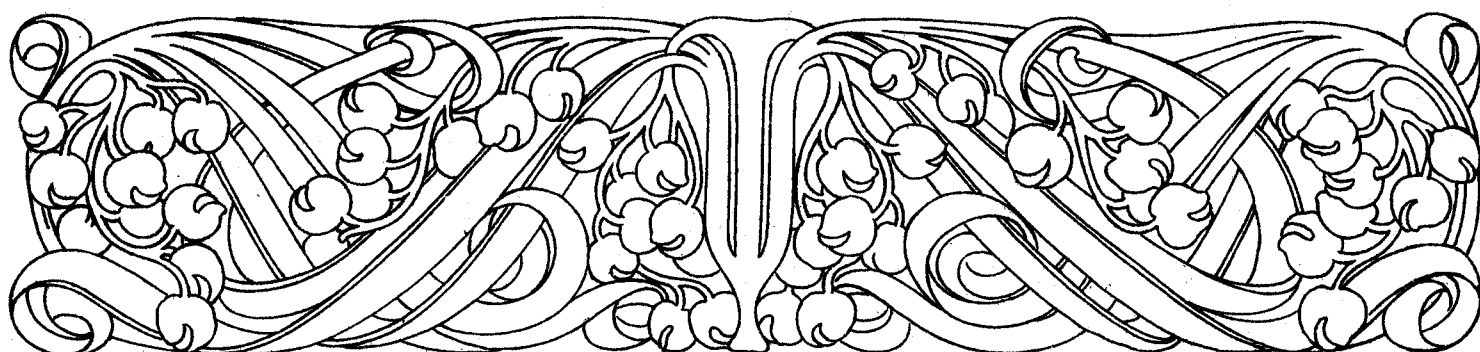
MAC DOWELL

Zweite moderne
Suite

Op. 14

Piano solo

Verlag von Breitkopf & Härtel
Leipzig.



Edward Mac Dowell

Zweite moderne Suite

Second modern Suite :: :: Deuxième Suite moderne

I. Praeludium — II. Fugato — III. Rhapsodie

IV^a. Scherzino — IV^b. Marsch — V. Phantasie-Tanz

Op. 14

für Pianoforte zu 2 Händen

bearbeitet von

LUDWIG KLEE



BREITKOPF & HÄRTEL, Inc.
22-24 W. 38th ST., N. Y.

Zweite moderne Suite.
Second modern suite. Deuxième Suite moderne.

An Camille Saint-Saëns.

"By a power to thee unknown
 Thou canst never be alone;
 Thou art wrapt as with a shroud
 Thou art gather'd in a cloud
 And forever shalt thou dwell
 In the spirit of this spell".
 Byron "Manfred".

I. Praeludium.

E. A. Mac Dowell, Op. 14.
Bearbeitet von Ludwig Klee.

Andante maestoso. ♩ = 60

Andante maestoso. $\text{♩} = 60$

Piano. *ff* *pesante*

f *dim.* *pp* *poco cresc.* *cresc.*

Bearbeitet von Ludwig Klee.

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poco a poco cresc.

pesante

ff maestoso

sempre ff

dim.

pp

cresc.

dim.

Ped.

(4)

This page of a musical score for piano is characterized by its intricate polyphonic texture, featuring multiple staves with complex rhythmic patterns and melodic lines. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *dolce*, *ff martellato*, *non legato*, *una corda*, *pp*, *dim.*, and *ritard. ppp*. The tempo is marked *Tempo I.* The score is written in a key with one sharp (F#) and a 2/4 time signature. The page is filled with musical notation, including many beamed sixteenth and thirty-second notes, creating a dense and technically demanding piece.

II. Fugato.

Allegro molto. ♩ = 138

The musical score for "II. Fugato" is written for piano in G major (one sharp) and 2/4 time. The tempo is marked "Allegro molto" with a quarter note equal to 138 beats per minute. The piece is characterized by its complex, multi-voiced fugue-like texture, featuring rapid sixteenth-note passages and intricate fingerings. The score is divided into five systems, each with a grand staff (treble and bass clef). Dynamics include piano (*p*), mezzo-forte (*mf*), and various crescendos and decrescendos. Articulations such as *marcato*, *m.d.* (more detached), and *sempre m.d.* are used to shape the phrasing. The piece concludes with a *Red.* (ritardando) marking. A small asterisk (*) is placed at the bottom left of the final system.

The musical score consists of five systems of staves. The first system begins with a treble and bass staff, featuring a 'sempre cresc.' marking and a 'ff' dynamic. The second system continues with 'p' and 'm.d.' markings. The third system includes 'sempre cresc.', 'sf', and 'ff' markings. The fourth system features 'ff', 'pp', and 'trem.' markings. The fifth system includes 'p', 'm.d.', 'cresc.', and 'mf' markings. Pedal markings (Ped.) are placed at the end of the first, third, and fifth systems. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5.

*) Das Nachklingen dieser Bässe (Orgelpunkt), sowie auf Seite 9 (Takt 6-13), ist nur durch Zuhilfenahme des mittleren Pedals, bei Instrumenten mit 3 Pedalen, möglich.

*) These continuing basses (organ-point), as also on page 9 (bar 6-13), are only possible by using the middle pedal in instrument with 3 pedals.

*) Ces basses (pédales), de même que celles de la page 9 (mes. 6-13), ne peuvent être tenues qu'avec l'aide de la pédale intermédiaire des instruments à 3 pédales.

This page of musical notation consists of six systems of staves, each containing a treble and bass staff. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various musical elements such as notes, rests, slurs, and fingerings (indicated by numbers 1-5). Dynamics and performance instructions are marked throughout the piece.

System 1: Treble staff begins with a forte (*f*) dynamic and a *cresc.* (crescendo) instruction. The bass staff starts with a fortissimo (*ff*) dynamic. The system concludes with a fortissimo (*ff*) dynamic.

System 2: The treble staff features a mezzo-forte (*mf*) dynamic. The bass staff includes a mezzo-piano (*pp*) dynamic and a *m.s.* (mezzo-soprano) instruction.

System 3: The treble staff includes a mezzo-forte (*mf*) dynamic. The bass staff features a mezzo-forte (*mf*) dynamic and a *cresc.* (crescendo) instruction.

System 4: The treble staff begins with a *dim.* (diminuendo) instruction. The bass staff includes a mezzo-piano (*pp*) dynamic.

System 5: The treble staff includes a mezzo-forte (*mf*) dynamic. The bass staff features a mezzo-forte (*mf*) dynamic and a *cresc.* (crescendo) instruction.

System 6: The treble staff begins with a forte (*f*) dynamic and a *sempre cresc.* (sempre crescendo) instruction. The bass staff includes a forte (*f*) dynamic. The system concludes with a forte (*f*) dynamic.

Page-Footer: V. A. 3409.

This page contains six systems of musical notation for piano. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings. Dynamic markings include *sf* (sforzando), *ff* (fortissimo), *p* (piano), and *cresc.* (crescendo). Performance instructions include *poco a poco cresc.* and *fffe brillante*. Pedal markings (*Ped.*) and asterisks (*) are used to indicate specific performance techniques. The key signature is one sharp (F#) and the time signature is 4/4.

III. Rhapsodie.

Andante calmato. ♩ = 54

pp una corda

con espressione

p

dim.

pp

dolcissimo

ten.

pp

tre corde

cresc.

f

dim.

Red. *

Red. *

Red. *

Red. Red.

Red. *

Red. Red. Red.

Red. *

Red. *

Red. Red. Red. Red. Red. Red. Red. *

pp *cresc.* *f*

Red. * *Red.* * *Red.*

poco meno mosso

p *sempre dim.* *morendo e molto rall.* *ppp*

Red. * *Red.* * *Red.* * *Red.* *

cresc. *mf* *dim.* *pp* *cresc.*

Red. * *Red.* * *Red.* * *Red.* *

mf *p* *mf* *pp*

Red. * *Red.* * *Red.* * *Red.* *

tre corde *p* *cresc.* *f* *cresc.*

Red. * *Red.* * *Red.* *

maestoso

The musical score is written for piano and consists of five systems of staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked *maestoso* at the beginning.

System 1: The first system begins with a forte (*ff*) dynamic. It features complex chordal textures with many accidentals. Pedal points are indicated by "Ped." and asterisks (*). Fingerings are shown with numbers 1-5. The system ends with a *ff* dynamic.

System 2: The second system continues the complex textures. It includes a *ff* dynamic marking in the middle. Pedal points and asterisks are used throughout. The system concludes with a *f* dynamic.

System 3: The third system introduces a change in tempo and dynamics. It starts with a *dim.* (diminuendo) and *p* (piano) dynamic. A section is marked *rall. e dim.* (rallentando and diminuendo). The tempo is then marked *Tempo I.* The system ends with a *pp una corda* (pianissimo, one string) marking.

System 4: The fourth system continues with the *pp una corda* dynamic. It features more complex textures and includes a *p* (piano) dynamic marking towards the end. Pedal points and asterisks are used.

System 5: The fifth system begins with a *pp* (pianissimo) dynamic. It includes a *ten.* (tension) marking. The system concludes with a *ten.* marking and a final chord.

This page of a musical score is for a piano, written in G major (one sharp) and 4/4 time. It consists of five systems of music, each with a treble and bass staff. The score includes various musical notations and performance instructions:

- System 1:** Starts with a piano (*pp*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Pedal markings (*Ped.*) are present. The system ends with a *f* (forte) dynamic marking.
- System 2:** Continues the musical theme. It includes a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The right hand has more complex chordal textures, and the left hand maintains its accompaniment. Pedal markings are used throughout.
- System 3:** Features a *ff* (fortissimo) dynamic in the right hand. The music is marked *dim.* and *f*. The right hand plays a series of chords, while the left hand has a more active role with eighth notes. Pedal markings are present.
- System 4:** The tempo/mood changes to *molto tranquillo*. The right hand is marked *pp* (pianissimo) and *una corda* (one string). The left hand continues with its accompaniment. Pedal markings are used.
- System 5:** The piece concludes with a *smorzando* (fading) instruction, followed by a *rall.* (ritardando) and a final *ppp* (pianississimo) dynamic. The right hand plays a final chord, and the left hand has a few final notes. Pedal markings are present.

IV^a Scherzino.

Presto. $\text{♩} = 80$

mf *p* *cresc.* *f* *dim.* *ten.* *pp* *f* *f* *p* *Red.*

p *p* *legg.* *ten.* *marcato* *cresc.* *en - do* *ff* *p* *p*

ff *p* *cresc. molto* *ff* 1

Un poco meno Allegro. Ped. *

Ped. *

pp *poco marcato il canto* *p* *pp*

mf *f* *dim.* *p*

p *cresc.* *p* *ten.*

cresc. *f* *ff* *pp* *cresc.*

cresc. *sf*

Scherzino dal §
ma senza ripetizione

IV^b Marsch.

Allegretto. ♩ = 116

The musical score for "IV^b Marsch" is written for piano and bass. It begins with the tempo marking "Allegretto. ♩ = 116". The score is divided into six systems, each with a piano (treble) and bass (bass) staff. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as dynamics (*pp*, *mf*, *p*, *pp*, *pp*, *ff*), articulation (*marcato*, *ritard.*, *a tempo*), and fingerings (numbers 1-5). There are also markings for "Ped." (pedal) and "2 ten." (second tenor). The score concludes with a double bar line and a final chord.

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and triplets. Dynamics: *ff*, *cresc. -*

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *fff*, *fz*, *pp*, *ff*, *sf*. Tempo: *dim. e rallent.*

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *pp*, *dolceiss.* Tempo: *poco meno mosso*

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *p*. Tempo: *poco meno mosso*

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *mf*, *dim.*, *p*. Tempo: *poco meno mosso*

The musical score is written for piano and consists of five systems of staves. The notation includes various musical elements such as dynamics, articulation, and fingerings.

System 1: The first system begins with a treble clef and a key signature of two flats. The music is marked *dolce* and *ten*. The bass line is marked *mf*. The notation includes fingerings (4, 5, 3, 4, 3, 4) and a *Ped.* (pedal) marking.

System 2: The second system is marked *pp* and *una corda dolciss.*. The bass line is marked *pp*. The notation includes fingerings (2, 3, 2, 1, 4, 2, 1) and a *Ped.* marking.

System 3: The third system is marked *dim.* and *e riten.*. The notation includes fingerings (3, 2, 1, 4, 2, 1) and a *Ped.* marking.

System 4: The fourth system is marked *Tempo I.* and *con energico*. The notation includes fingerings (5, 4, 3, 2, 1) and a *Ped.* marking.

System 5: The fifth system is marked *cresc.* and *ff*. The notation includes fingerings (3, 4, 3, 2, 1) and a *Ped.* marking.

tempo

f *cresc.* *ff* *p*

pp *2 ten.* *2 ten.*

marcato *f* *ff* *ff* *pp* *ff* *ff*

cresc. *fff* *fz* *pp* *ff* *ff*

The musical score consists of five systems of piano notation. Each system has a treble and bass staff. The notation includes complex chords, triplets, and various dynamic markings. Fingerings are indicated by numbers 1-5. Some notes are marked with 'Ped.' and asterisks. The piece begins with a 'tempo' marking. The dynamics range from *pp* (pianissimo) to *fff* (fortississimo). The notation includes many slurs and ties, indicating a continuous and technically demanding piece.

V. Phantasie-Tanz.

Dance of Fancy. Fantaisie-Danse.

Molto allegro, con fuoco. ♩ = 152

The musical score is written for piano and right hand. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 2/4. The tempo is marked 'Molto allegro, con fuoco' with a quarter note equal to 152 beats per minute. The score is divided into six systems. The first system starts with a mezzo-forte (mf) dynamic. The second system features a fortissimo (sf) dynamic. The third system includes a crescendo (cresc.) and fortissimo (ff) dynamic. The fourth system is marked piano (p). The fifth system is marked fortissimo (sf). The sixth system ends with a fortissimo (ff) dynamic. The score includes various musical notations such as slurs, accents, and fingerings. The piece concludes with a double bar line and the publisher's mark 'V. A. 3408.'

This page of musical notation consists of six systems of staves, each containing a treble and bass staff. The music is written in a key with two sharps (F# and C#) and a 2/3 time signature. The notation includes various musical elements such as dynamics, articulation, and fingerings.

System 1: The first system begins with a *ff* (fortissimo) dynamic. It features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. There are several *Red.* (ritardando) markings and asterisks indicating specific points of interest. The system ends with a *ff furioso* marking.

System 2: The second system starts with a *dim.* (diminuendo) marking. It continues with intricate rhythmic figures. A *p* (piano) dynamic is introduced towards the end of the system.

System 3: The third system begins with a *p* (piano) dynamic, followed by a *mf* (mezzo-forte) dynamic. It includes a *cresc.* (crescendo) marking. The system concludes with a *ff* (fortissimo) dynamic and a *Red.* marking.

System 4: The fourth system starts with a *ff* (fortissimo) dynamic. It features a *con fuoco* (with fire) marking. The system includes several *Red.* markings and asterisks.

System 5: The fifth system begins with a *ff* (fortissimo) dynamic. It includes a *p* (piano) dynamic marking. The system ends with a *p* (piano) dynamic.

System 6: The sixth system starts with a *mf* (mezzo-forte) dynamic, followed by a *dim.* (diminuendo) marking. It includes a *p* (piano) dynamic and a *pp* (pianissimo) dynamic. The system concludes with a *rallentando* marking and a *pp* (pianissimo) dynamic.

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The first system is marked "a tempo" and "p e misterioso". The notation includes various musical elements such as notes, rests, and dynamic markings like "p", "f", "ff", and "pp". The piece features complex rhythmic patterns, including triplets and sixteenth notes. The notation is arranged in a standard piano score format, with the right hand (treble clef) and left hand (bass clef) staves. The page is numbered "V A 2508" at the bottom.

This page contains six systems of musical notation for a piano piece. The notation includes various dynamics, articulation, and fingerings.

System 1: Treble and Bass staves. Dynamics: *fz*, *dim.*, *p*. Fingerings: 2, 2, 1, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Pedal: *Ped.*. Asterisks: *.

System 2: Treble and Bass staves. Dynamics: *p*, *p*, *fz*. Pedal: *Ped.*. Asterisks: *.

System 3: Treble and Bass staves. Dynamics: *f*, *f*, *p*. Pedal: *Ped.*. Asterisks: *.

System 4: Treble and Bass staves. Dynamics: *fz*, *cresc. fz*, *fz*, *ff*, *p*. Pedal: *Ped.*. Asterisks: *.

System 5: Treble and Bass staves. Dynamics: *ten.*, *dolce ten.*, *p*, *ten.*, *dolce ten.*, *pp*. Pedal: *Ped.*. Asterisks: *.

System 6: Treble and Bass staves. Dynamics: *rall. poco a poco*, *pp*, *ppp*, *rallentando*. Pedal: *Ped.*. Asterisks: *.

Andante. (Rhapsodie - Tempo)

First system of musical notation for the Andante section. The treble staff begins with a piano (*pp*) dynamic and the instruction *una corda*. The bass staff features a *ped.* (pedal) marking. The system includes various fingerings and articulations.

Second system of musical notation for the Andante section. The treble staff includes a *mf* (mezzo-forte) dynamic. The bass staff has a *pp* (pianissimo) dynamic. The system includes a *ped.* marking and a *dolce* (sweet) instruction.

Third system of musical notation for the Andante section. The treble staff includes a *morendo* (fading) instruction. The bass staff has a *ppp* (pianississimo) dynamic. The system includes a *rall.* (rallentando) instruction and a *ped.* marking.

Tempo I.

Fourth system of musical notation for the Tempo I section. The treble staff begins with a *pp* (pianissimo) dynamic and the instruction *misterioso*. The bass staff includes a *ten.* (tension) instruction. The system includes various fingerings and articulations.

Fifth system of musical notation for the Tempo I section. The treble staff includes a *ten.* (tension) instruction. The bass staff has a *pp* (pianissimo) dynamic. The system includes a *ff* (fortissimo) dynamic and a *ped.* marking.

This page contains seven systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is D major (two sharps). The piece includes various musical elements such as dynamics (ff, ff, pp, p, cresc., ff marcatis.), articulation (ten., Ped.), and fingerings (1, 2, 3, 4, 5). The notation is complex, featuring many triplets, sixteenth notes, and slurs. The page is numbered 25 in the top right corner.

System 1: Right hand starts with *ff* and *ten.* (tension). Left hand has a triplet of eighth notes. Dynamics include *ff*, *ten.*, *pp*, *cresc.*, and *ff*. Fingerings include 1, 2, 3, 4, 5.

System 2: Right hand has a triplet of eighth notes. Dynamics include *p*, *cresc.*, *ff*, *ten.*, and *p*. Fingerings include 1, 2, 3, 4.

System 3: Right hand has a triplet of eighth notes. Dynamics include *ff*, *ten.*, *p*, *ff*, *ten.*, and *ff*. Fingerings include 1, 2, 3, 4. Pedal marks (Ped.) are present.

System 4: Right hand has a triplet of eighth notes. Dynamics include *p*, *p*, *pp*, and *ff*. Fingerings include 1, 2, 3, 4.

System 5: Right hand has a triplet of eighth notes. Dynamics include *f*, *cresc.*, and *ff marcatis.*. Fingerings include 1, 2, 3, 4.

System 6: Right hand has a triplet of eighth notes. Dynamics include *ff*, *p*, and *sf*. Fingerings include 1, 2, 3, 4.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Features a treble and bass staff. The treble staff has a forte (*f*) dynamic and a piano (*p*) dynamic. The bass staff has a forte (*f*) dynamic. There are fingerings (2, 3, 4) and a *Ped.* marking with an asterisk.

System 2: Continues the piece with a forte (*f*) dynamic and a piano (*p*) dynamic. It includes a *cresc. f.* marking and a *Ped.* marking with an asterisk.

System 3: Starts with a *poco a poco acceler.* marking. The dynamics range from piano (*p*) to forte (*f*). It includes a *cresc.* marking and a *Ped.* marking with an asterisk.

System 4: Features a piano (*p*) dynamic and a forte (*f*) dynamic. It includes a *cresc.* marking and a *Ped.* marking with an asterisk.

System 5: The final system on the page, featuring a forte (*f*) dynamic and a piano (*p*) dynamic. It includes a *cresc.* marking and a *Ped.* marking with an asterisk.

First system of musical notation. Treble and bass staves. Treble staff contains two measures of eighth-note chords with fingerings 2 and 3, followed by two measures of quarter notes with fingerings 4 and 2. Bass staff contains two measures of eighth-note chords with fingerings 3 and 2, followed by two measures of quarter notes with fingerings 2 and 3. Dynamics: *pp* (pianissimo) and *p* (piano).

Second system of musical notation. Treble and bass staves. Treble staff contains two measures of eighth-note chords with fingerings 2 and 3, followed by two measures of quarter notes with fingerings 2 and 3. Bass staff contains two measures of eighth-note chords with fingerings 3 and 2, followed by two measures of quarter notes with fingerings 2 and 3. Dynamics: *cresc.* (crescendo), *f* (forte), and *cresc.* (crescendo). *sempre acceler.* (sempre accelerando) is written above the first measure.

Third system of musical notation. Treble and bass staves. Treble staff contains two measures of eighth-note chords with fingerings 2 and 3, followed by two measures of quarter notes with fingerings 2 and 3. Bass staff contains two measures of eighth-note chords with fingerings 3 and 2, followed by two measures of quarter notes with fingerings 2 and 3. Dynamics: *ff e marcatissimo* (fortissimo e marcatissimo) and *ff* (fortissimo).

Fourth system of musical notation. Treble and bass staves. Treble staff contains two measures of eighth-note chords with fingerings 2 and 3, followed by two measures of quarter notes with fingerings 2 and 3. Bass staff contains two measures of eighth-note chords with fingerings 3 and 2, followed by two measures of quarter notes with fingerings 2 and 3. Dynamics: *ff* (fortissimo) and *Ped.* (Pedal).

Fifth system of musical notation. Treble and bass staves. Treble staff contains two measures of eighth-note chords with fingerings 2 and 3, followed by two measures of quarter notes with fingerings 2 and 3. Bass staff contains two measures of eighth-note chords with fingerings 3 and 2, followed by two measures of quarter notes with fingerings 2 and 3. Dynamics: *fff* (fortississimo) and *Ped.* (Pedal).

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 1586 — Ausgew. Variationen (Reinecke).
 1600 — Siehe Jugendbibliothek. Heft I.
 2101/2 **Bendel, F.**, Vortragsstücke I/II.
 3028/29 — Mondscheinfahrt, Spinnrädchen.
 3492 **Berens**, Op. 61. N. Schule der Geläufigkeit.
 3529/32 — Dieselbe. Heft I—IV.
 3524 — Op. 89. Pflege der linken Hand.
 312 **Berger**, Etüden Op. 12, 22 (Reinecke). 8.
 2429 **Berlioz**, Ungar. (Ragoczy) Marsch.
 1991 — Ungar. Marsch. Sylphentanz u. Irrlichtertanz.
 2179 — Gnomenor u. Sylphentanz aus »Fausts Verdammung« (Tausig).
 1327/29 **Bertini**, Etüden. Op. 29, 32, 100.
 280 — Dieselben in 1 Bde. (Dörffel). 8.
 435/36 — Etüd. f. d. Unterr. bez. Hennes I/II.
 2226 — Op. 84. 12 leichte Klavierstücke.
 2202 **Bizet, G.**, Album.
 3229 — Carmen-Phantasie.
 3347 **Blanchet**, Op. 7. 5 Etüden.
 3369 **Bleye**, Op. 12. Bausteine.
 3552/53 — Op. 18. Taus. u. eine Nacht. I/II.
 2825 **Blumenthal**, Op. 1. La source — Die Quelle.
 4974/75 **Brahms**, Op. 35. Paganini-Variet. I/II.
 967 **Breslau**, Op. 27. Techn. Grundlage.
 1552 — Op. 30. Techn. Übungen für den Elementar-Klavier-Unterricht.
 3232 **Bruch**, Op. 12. 6 Klavierst. (Germer).
 2606/8 **Bülow**, Klass. Klavierwerke a. seinen Konzert-Programmen. I/III.

Klavier zu 2 Händen.

- Nr. 2609 **Bülow-Cramer**, 60 Etüden.
 2610/13 — Dasselbe in 4 Heften.
Burgmüller, Op. 35. Mußestunden.
 3745 — Op. 100. Etüden.
 2614/15 — Op. 105. 109. Etüden.
 2068 — Ausg. Vortragsst. (X. Scharwenka).
 2071 — Ausg. Etüden a. Op. 100. (do.).
 2861 **Busoni**, Concerto. Op. 39.
 2907 — All' Italia!
 2908 — Intermezzo.
 3053 — Berceuse.
 3054 — Fantasia nach J. S. Bach.
 3491 — Fantasia contrapuntistica.
 3841 — Op. 22. Variationen u. Fuge über Chopins C moll-Präludium.
 1598 **Cherubini**, Album (Reinecke). 8.
Chopin, Pianoforte-Werke:
 49 — Balladen.
 3817 — Etüden (Friedman).
 3812 — Mazurkas (Friedman).
 52 — Notturmos.
 3813 — Polonaises (Friedman).
 54 — Präludien.
 55 — Rondos und Scherzos.
 55a/b — Rondos, Scherzos.
 56 — Sonaten.
 57 — Walzer.
 58 — Verschiedene Werke.
 96a/97a — Pfte.-Werke (Reinecke) in 2 Abt.
 89 — Ergänzungsband hierzu.
 81.729 — Album (Reinecke). 8. I/II.
 2152 — 4 Impromptus. Op. 29, 36, 51 u. 66.
 94 — Konzerte u. Konzertst. (Reinecke).
 82 — Konzerte u. Konzertstücke. 8.
 1193/94 — Konzerte Op. 11, 21 (Reinecke).
 3315 **Chovan**, Op. 11. Frühlingsszenen.
 3316 — Op. 15. 5 Tonbild. a. d. Jugendleb.
 287 **Clementi**, Gradus ad Parnassum (50 Etüden) (Köhler). 8.
 2018/20 — Gradus ad Parnassum. Vollst. instr. Ausg. v. Br. Mugellini. I/III.
 2616 — Gradus ad Parnassum (Tausig).
 1468 — Ausgew. Etüden a. d. Gradus ad Parnassum. Instr. Ausg. (Kühner).
 3157 — Prälud. u. Übungen (Wiemayer).
 471/73 — Sämtliche 64 Sonaten. I/III.
 1604/6 — Ausgew. Sonaten (Germer). I/III.
 286 — Sonatinen Op. 36, 37, 38 (Dörffel).
 510 — Sonatinen (Op. 36) (A. Hennes).
 1495 **Corelli**, Album u. Orig. u. Bearb. 8.
 1801 **Couperin**, Album u. Orig. u. Bearb. 8.
 951 **Cramer**, Album u. Orig. u. Bearb. 8.
 407 — 42 Etüden (Knorr).
 2609 — 60 Etüden (Bülow).
 2610/13 — Dasselbe in 4 Heften.
 440/43 — Die ber. Etüden. (Coccis). 4 Bde.
 938 — Ausgewählte Etüden (Henselt).
 1417 — Ausg. Etüd. Instr. Ausg. (Kühner).
 288 — Pianoforte-Schule (Brissler). 8.
Czerny, Studienwerke. (Krause u. a.):
 2741 — Erster Anfang. 100 leichte Übgn.
 790 — Kl.-Unterr. f. Anfänger. 100 Erhol.
 2723 — Op. 92. Toccatina in C.
 807/10 — Op. 139. 100 Übungsst. 4 Bde.
 900 — Dieselben in 1 Bände.
 2440 — Op. 261. 125 Passagen-Übgn. (L. Klee).
 901 — Op. 299. Schule d. Geläufigkeit.
 811/14 — Dieselbe. I/IV.
 3639 — Op. 335. Legato u. Staccato.
 2724/25 — Dasselbe. I/II.
 1571 — Op. 337. 40 tägliche Übungen.
 2726 — Op. 365. Schule des Virtuosen.
 2727/30 — Dasselbe in 4 Heften.
 2731 — Op. 399. Schule der linken Hand.
 3135 — Op. 453. 110 Exercises.
 2732 — Op. 481. 50 Übungsstücke.
 2733 — Op. 534. Kleine Pianof.-Schule.
 2734 — Op. 599. Erster Lehrmeister.
 815 — Op. 636. Vorschule z. Fingerfertigkeit.
 409 — Op. 684. Aufmunterung z. Fleiß.
 3589 — Op. 718. Etüden f. d. linke Hand.
 902 — Op. 740. Kunst d. Fingerfertigkeit.
 816/21 — Dieselbe. I/VI.
 2735 — Op. 748. 25 Übgn. f. kleine Hände.
 3182 — Op. 777. Fünf-Finger-Melodien. 24 Übungsstücke.
 2736/37 — Op. 802. Prakt. Fingerübung. I/II.
 2738 — Op. 821. 160 taktige Übungen.
 2739/40 — Op. 834. Virtuosität (Neue Schule der Geläufigkeit). I/II.
 2030 — Op. 849. 30 Etüdes de Mécanisme.
 3592 **Damm**, Herbstblumen (Germer).
 2296 **Dechend, H.**, Moderne Fingerübungen
 1379/80 **Deutsche Tänze** (Pauer). 2 Bde. 8.
 3715 **Diabelli**, 11 Sonatinen. Op. 151, 168.
 1225/26 — Op. 151, 168. Sonatin. (Krause).
 1445 **Döhler**, Op. 47. Großer Walzer B.
 3640 — Album.
 1429 **Döring**, Op. 30. Rhythmische Studien
 1595 **Dussek**, Op. 20. 6 Sonatin. (Jadassohn)
 239 — Leichte instr. Stücke u. Sonaten.
 2503 — Sonaten. Op. 10, 70, 77.
 438 **Duvernoy**, Op. 61. 24 melod. Etüden.
 457 — Op. 120. 15 Etüden.
 3494 — Op. 176. Elementar-Unterricht.
 1593 — Op. 271. Die musikal. Woche.
 3499 — Op. 276. Versuchschule d. Geläufigk.
 1337 **Eggeling**, Stud. f. d. h. mech. Ausbild.
 2957/58 — Anweisung u. Studien nach J. S. Bachs Methode. Heft I/II.
 516 — 30 Exercises.
 2896/98 **Enna**, Skizzenbuch. Heft I/III.
 2964 — Kleine Novellen.
 2965 — Poetische Tonbilder.
 2966 — Lyrisches Album.
Etüdenschule siehe Kühner.
 416 **Feld**, Sämtl. Notturmos (Reinecke).
 1765 **Felitz**, Klavierw. Bd. I. Op. 7, 17, 23, 37.
 1766 — Bd. II. Op. 27, 48, 49, 61.
 3233 — Op. 7. Kinder d. Südens (Germer).

Klavier zu 2 Händen.

- Nr. 2384 **Felitz**, Op. 37. 4 Stimmungsbilder.
 2337 — Op. 88. 2 Klavierstücke.
 2905 — Op. 90. Variiertes Thema.
 2389 **Fleck**, Grundlage d. Klaviertechnik.
 2130 **Förster**, Aus der Kinderwelt. Op. 96.
 1008 — Musikalisches Bilderbuch. Op. 9.
 1711 **Frey**, Anfangsgründe d. Klavierspiels.
 3702 — Op. 23. Wanderskizzen.
 804 **Gade**, Pianofortewerke.
 751 — Album u. Orig. u. Bearb. 8.
 2299 — Op. 23. Sonate. Emoll.
 361 **Gavotten-Album** (Pauer). 8.
 3391/95 **Germer**, Mod. Vortragsalbum. I/V.
 927 **Glück**, Album u. Orig. u. Bearb. 8.
 1954 **Götz**, Op. 7. Lose Blätter. 9 Klavierst.
 520 **Grenzebach**, Etüden. Op. 7 u. 8.
 2407/8 — Etüden. Op. 7, 8.
 1858 **Grétry**, Danses villageoises.
 749 **Grieg**, Op. 7. Sonate E m.
 2882 — Menuett aus der Sonate. Op. 7.
 3573/74 **Grimshaw**, Alt-Englische Weisen, Balladen und Tänze. I/II.
 3641 **Haberbier**, Op. 53. Etudes-Poésies.
 1784/86 **Händel**, Klavierw. (Kühner). I/III.
 100.958 — Album. (Krause). 8.
 1919 — Leichte Stücke (C. Kühner).
 1202 — 17 Menuetten (Pauer).
 1405 **Haessler**, Op. 13. Grande Gigue. Dm.
 2421 **Hässner**, Op. 26. Heideblg. Kommersieder-Potpourri. Mit Singstimm.
 115.937 **Haydn**, Jos., Album (Reinecke). 8. I/II.
 119a/d — Sämtliche Sonaten. I/IV.
 539 — Sonaten f. d. Unterr. (Hennes).
 121 — 7 kleinere Stücke.
 485 — 12 kleine Stücke.
 124a/b — 12 Symphonien (Rietz). I/II.
 1322 — Dieselben. Wohl. Ausg. in 1 Bde.
 776/89 — 14 Symphonien einzeln.
 2025 — Symphonie Nr. 16 (Oxford).
 1498 **Haydn**, Mich., Album u. (Schmid). 8.
 2901 **Heller**, Op. 12. Rondoletto a. Zigeun.
 3307 — Op. 15. Rondino. G dur.
 2970 — Op. 37. Phant. üb. eine Romanze.
 3317 — Op. 75 Nr. 1. Romanze (Germer).
 2278 — Op. 75 Nr. 2. Romance variée.
 1588 — Op. 81. 24 Präludien.
 2975/77 — Op. 81. 24 Präludien. Heft I/III.
 2261 — Op. 85 Nr. 1. Tarantelle. A moll.
 2880 — Op. 85 Nr. 2. Tarantelle As dur.
 2385/88 — Op. 88. Im Walde. I/IV.
 2913 — Op. 88. Dritte Sonate, C dur.
 1589 — Op. 119. 32 Präludien für Lilli.
 3184/85 — Dieselben (Germer). I/II.
 2914 — Op. 120. Lieder (Original).
 3634 — Op. 121. Ball. Erzähl. Träumerei.
 2978 — Op. 122. Walzer-Träumereien.
 3712 — Op. 123. Fliegende Blätter.
 3464 — Op. 124. Kinderszenen (Germer).
 1396 — Op. 125. 24 Etüd. f. d. Jugend.
 3186/87 — Dieselben (Germer). I/II.
 2829 — Op. 129. 2 Impromptus.
 3312 — Op. 140. Reise um mein Zimmer.
 3469 — Op. 141. 4 Barkarolen (Germer).
 3313 — Op. 143. Vierte Sonate, B moll.
 2878 — Op. 144 Nr. 1. Fingalshöhle.
 2879 — Op. 144 Nr. 2. Elfenmarsch.
 2294 — Op. 145. Ein Heft Walzer.
 1689 — Tarantellen. Op. 8 u. 137.
 752 — Album (Reinecke). 8. I/II.
 1407 — Album (Reinecke). 8. I/II.
 1005 **Heim**, 20 Kinderstücke. Op. 9.
Hennes, Klav.-Unterrichtsb. Kurs I.
 Kursus II—V.
 — 250 melod. Übungsstücke. (Klav.-Unterrichts-Briefe ohne Text in 5 Abteilungen.) Abt. I kart. Abt. II/V kart.
 1007 **Henriques**, Miniatures. Op. 11.
 1391 **Henselt**, Op. 5. 12 Etüden.
 3343/44 — Op. 5 Nr. 11. Liebesbild B dur u. H dur (Germer).
 3476 — Op. 10. Romanze B moll (Germer).
 1330 — Album (Reinecke). 8.
 1447a/b **Herz**, Gammes d.-engl., d.-franz.
 3379 — Op. 21. Exercises et Préludes (Scharwenka).
 1364 **Hofmann**, H., Op. 52. Tromp. v. Salk.
 2979 — Op. 57. Ekkehard.
 1908/9 — Vortragsstücke. Bd. I, II.
 2008 — Album (C. Reinecke). 8.
 2394 **Horvath**, Op. 108. Sonatine.
 1496/97 **Hummel**, Pfte.-Werke in 2 Bdn.
 968 — Op. 18. Phantasie (Henselt).
 2560 — Op. 11. Rondo, Es dur.
 2537 — Op. 42. 6 sehr leichte Stücke.
 3504 — Op. 85. Konzert, A.
 3506 — Op. 89. Konzert, H moll.
 3508 — Op. 113. Konzert, As dur.
 292 — Sonaten (Reinecke). 8.
 2417 **Hüntel**, Op. 128 Nr. 1. Großer brill. Walzer.
 1966 **Jadassohn**, Album (Reinecke).
 3340 — Scherzo, Fis dur. Op. 35 Nr. 3.
 2866 — Wiegenlied. Op. 71 Nr. 3, Es dur.
 1365 **Jaell**, Op. 142. Lohengrin-Transkript.
 3239 **Jensen**, Op. 2. Innere Stimmen.
 3240 — Op. 7. Phantasiestücke.
 3241a/b — Op. 8. Romant. Studien. I/II.
 3242 — Op. 12. Berceuse.
 3243 — Op. 17. Wanderbilder.
 3291 — Op. 17. Nr. 3. Die Mühle.
 3244 — Op. 25. Sonate, Fis moll.
 3245a/c — Op. 32. Etüden. I/III.
 3246 — Dieselben. Komplet.
 3292 — Op. 32 Nr. 9. Serenade.
 4034 — Op. 33. Lieder und Tänze.
 3247 — Op. 43. Idyllen.
 3248 — Op. 44. Eroticon.

Klavier zu 2 Händen.

- Nr. 3249 **Jensen**, Op. 46. Ländler a. Berchtesgaden.
 3250 — Op. 48. Erinnerungen.
 3251 — Album.
 362.402 **Im Salon**. Samml. vorzügl. Votr.-Stücke (Reinecke). 4 Bde. 8.
 543.1272 **Jugendbibliothek** f. d. Unterricht.
 1600 Heft I. Beethoven (A. Krause).
 — II. Mendelssohn (C. Kühner).
 2032 — III. Fr. Schubert (Reinecke).
 3511/II **Kadenzen** zu Mozarts Konz. v. Beethoven, Hummel, Mozart, Reinecke.
 179 **Kalkbrenner**, Ausgew. Pfte.-Werke. 8.
 2153 — Op. 61. Konz. Nr. 1 Dm. (Reinecke).
 1436 — Op. 169. Etüden.
 3590 **Kessler**, Op. 20. 15 Etüden (Klawwell).
 1195 **Kirchner**, Op. 25. Nachtbilder.
 1283/84 — Op. 71. 100 kl. Studien. I/II.
 2927 — Album.
Der junge Klassiker. (Pauer.) 8.
 364 — Bd. I. Corelli—Mozart.
 365 — Bd. II. Haebler—Field.
 469 — Bd. III. Onslow—Schubert.
 478 — Bd. IV. Mendelssohn-Gegenwart.
 282/84 **Klavierkonzerte** alt. u. neu. Zeit: Bach, Beethoven, Chopin, Dussek, Field, Henselt, Hummel, Mendelssohn, Mozart, Reinecke, Kees, Schumann, Weber (Reinecke). 4 Bde.
 1789 **Klee**, Elementar-Klavierschule.
 2413 — Elementar-Klavierschule (franz.).
 449/50 **Klengel**, Kanons u. Fugen. I/II.
 458 **Knorr**, Jul., Materialien.
 496 — Wegweiser.
 906 **Kühler**, L., Op. 70. Mechan. u. techn. Studien.
 1741 — Op. 120. Virtuosen-Studien. d.-e.
 980 — Op. 135. Klavier-Etüden.
 981 — Op. 145. Klavier-Etüden.
 982 — Op. 166. Technik der Mittelstufe.
 3158 — Op. 182. Kleine Geläufigkeitsetüd.
 962 — Op. 200. Kleinkinder-Klav.-Schul.
 2855 — Op. 216. Etüden.
 3159 — Op. 221. Leichte Melod. u. Tänze.
 3160 — Op. 234. 24 musikal. Klavierüb.
 3161 — Op. 288. Kleine Fingerübungen.
 459/60 — Sonatenstudien. I/II.
 1794/96 — Heft 1/3.
 1863/65 — Heft 4/6.
 1384/86 — Heft 7/9.
 1902/4 — Heft 10/12.
 2788/89 **Koschat**, Th., Walzer-Album. I/II.
 2841/43 **Krause**, Op. 1. 3 leichte Sonaten.
 1430 — Op. 2. Triller-Etüden.
 2506 — Op. 4. Übungsstücke f. Anfänger.
 1461 — Op. 5. Etüden.
 2389/90 — Op. 10. 2 Sonatinen, C u. G moll.
 2391/93 — Op. 12. Drei Sonatinen.
 1690 — Op. 15. 10 Etüden f. d. linke Hd.
 3046/47 — Op. 19. 2 Sonaten C u. A dur.
 3048/49 — Op. 21. 2 Sonaten C u. A moll.
 3050/51 — Op. 24. 2 Sonaten C u. E moll.
 941 — Op. 25. Notenbuch f. Anfänger.
 3052 — Op. 28. 10 Übungsstücke.
 2291 — Op. 31. 12 Studien f. junge Spiel.
 356 — Instr. Sonaten. Op. 1, 10, 12, 19, 21, 24.
 3825 **Krehl**, Op. 11. Kinderstücke.
 2754 **Krug**, Schwanenlied. a. Lohengrin.
 1490 **Kuhlan**, Op. 41. 8 leichte Rondos.
 293 — 12 Sonatinen. Op. 20, 55, 59.
 511 — Sonatinen (A. Hennes).
 1282 — 7 Sonatinen. Op. 60, 88 (Krause).
 1547/50 **Kühner**, Etüdenschule des Klaviersp.
 1635/38 — Mustersamml. v. Etüden. H. 1—12.
 1670/73 — Vortrags-Album. Heft I/IV.
 2801/4 — Kunz, Op. 14. 200 kl. 2st. Kanons.
 3068 **Lanner-Album**.
 404 **Le Coumppe**, Op. 17. Das Alphabet.
 1400 — Op. 20. L'Agilité (25 Etüden).
 3353 — Op. 21. Le Style. 25 Etüden.
 3148 — Op. 22. Le Rhythme. 25 Etüd.
 570 — ABC des Pfte. (Deutsch-französ.).
 731 — Schule der Mechanik. (D.-franz.).
 131 **Lemoine**, Op. 37. 50 Etüden.
 1485 **Liszt**, Album u. Orig. u. Bearb. 8.
 3211 — Adelaide v. Beethoven.
 3278 — Auf Flügeln des Gesanges.
 2472 — Ferne Geliebte v. Beethoven.
 3212 — 6 Lieder v. Beethoven.
 2867 — Consolations (Original).
 2593 — Consolations (H. Germer).
 2811/16 — Consolations einzeln. Nr. 1/6.
 1384/85 — 12 Etüden. I/III.
 2581 — 12 Etüden Nr. 1. Präludium C.
 2582 — Nr. 2. A moll.
 2583 — Nr. 3. Paysage, F dur.
 2584 — Nr. 4. Mazeppa, D moll.
 2585 — Nr. 5. Irrlichter (Feux follets).
 2586 — Nr. 6. Vision, G moll.
 2587 — Nr. 7. Eroica.
 2588 — Nr. 8. Wilde Jagd, C moll.
 2589 — Nr. 9. Ricordanza, As dur.
 2590 — Nr. 10. F moll.
 2591 — Nr. 11. Harmonies du soir, Des.
 2592 — Nr. 12. Chasse-neige.
 2722 — Festspiel u. Brautlied a. Lohengrin.
 3724 — Großes Konzert-Solo, E moll.
 3281 — Hochzeitsmarsch u. Elfenreigen.
 2538 — Impromptu, Fis dur.
 2131 — Isolde's Liebestod, erleicht. (Kleinmichel).
 484 — Paganini-Etüden.
 2551/52 — Paganini-Etüden. Nr. 1, G moll.
 — Nr. 2. Es dur.
 2553 — Nr. 3. Campanella.
 2554/55 — Nr. 4. E dur; Nr. 5. E dur.
 2556 — Nr. 6. A moll.
 2280 — Phantasiest. üb. Motive a. Rhenzi.
 1462 — Illustration. a. Meyerbeers Prophet.

Nr. Klavier zu 2 Händen.

- 366 Liszt, 42 Lieder v. Beethoven, Franz, Mendelssohn, R. u. Cl. Schumann.
3124 — Lieder von Rob. Franz.
3388 — Sonate H moll.
541/42 — Symph. Dichtung. 2 Bde.
2441 — Ce qu'on entend sur la montagne.
2442/44 — Tasso, Les Préludes. Orpheus.
2445 — Prometheus.
2446 — Mazepa.
2447 — Festklänge.
2448 — Héroïde funèbre.
2449/50 — Hungaria, Hamlet.
2451 — Hunnenschlacht.
2452 — Die Ideale.
2453 — Triomphe funèbre.
3471 — Dante-Symphonie.
305 — Transkript. a. R. Wagners Opern. Siehe auch Wagner-Liszt.
1898 Loewe, Album m. (Reinecke). 8.
1971 Lortzing, Album m. (Reinecke). 8.
319 Lumbye, 6 Phantasien u. Festmärsche.
320 — Ausgewählte Tänze.
2364 — Krolls Ballklänge. Walzer.
2055 — Traumbilder. Phantasie.
372 Marsch-Album. 8.
2596 Märsche (Armeemärsche) leicht.
353 Märsche, Berühmte. Leicht bearb.
3408 MacDowell, Op. 14. 2. mod. Suite (L. Klee).
3375 — Op. 48. Zweite (indian.) Suite.
1988 Marschner, Album (G. Münzer). 8.
2743 Mayer, Ch. Op. 61. Etüden.
3065 — Op. 119. 12 Studien.
2744 — Op. 121. Jugendblüten.
3642/43 — Op. 163. Neue Schule der Geläufigkeit. I/II.
1183 Mazurken-Album (Pauer). 8.
1578/80 Mendelssohn, Sämtl. Pft. u. Werke. 3 B.
172/74 — Dieselben (Rietz). 3 Bde. 8.
158a — Dieselben in 1 Bde. (Rietz). 8.
158 — Dies. ohne Lied. ohne W. (Rietz). 8.
130.726 — Album m. (Reinecke). 8. I/II.
132 — Konzerte u. Konzertst. (Rietz). 8.
1291 — Dieselb. Instr. Ausg. (Reinecke).
156 — Sämtl. 79 Lieder (Czerny).
161 — 48 Lieder ohne Worte (Rietz).
160 — Dieselben (Rietz). 8.
721 — Dieselben. Instr. Ausg. (Schmidt).
909/16 — Dieselben. Ausgabe in 8 Heften.
1740 — Dieselben. Neue instr. Pracht-Ausgabe von K. Klindworth.
2439 — Sämtliche 7 Märsche.
1481 — Sonaten. Op. 6, 105, 106.
177 — Sämtliche Streichquartette.
182 — Sämtliche Symphonien.
1402/6 — Dieselben einzeln: Nr. 1—5.
1915 — Siehe Jugendbibliothek. Heft II.
3234 Merkel, Op. 18. Albumbl. (Germer).
3620 — Op. 24. Im grünen Hain.
2264 — Op. 25. Im wundersch. Monat Mai.
2314 — Op. 28. Brillante Polonaise.
2265 — Op. 29. Malenblüte.
2266 — Op. 61. Aquarellen.
2339 — Op. 64. Valse-Improptu.
2287 — Op. 65. Jagdszene.
3677 — Op. 173. 2 Sonatinen, G. u. F. dur.
1469 Meyerbeer, Album m. Orig. u. Bearb. S.
1292 — Krönungsmarsch, Walzer, Redowa Schlittschuh-Tanz u. Galopp a. Proph.
2148 Moscheles, Op. 58. Konzert Nr. 3.
1746/47 — Op. 70. Studien. 2 Bde.
1748 — Op. 73. 50 Präludien.
1749 — Op. 95. Charakteristische Studien.
1750 — Rondos: Op. 66, 71, 82a, 85, Rondo ml.
200.763 Mozart, Album m. I/II. 8.
3587 — Les petits riens. Ballettmusik.
3276 — Mozart als Jährh. Komponist.
215 — 12 Stücke. Phantasien, Rondos etc.
424/27 — Sämtl. Konzerte (Reinecke). 4 Bde.
3740 — Larghetto, A dur (Reinecke).
3279 — Serenade (Kleine Nachtmusik).
800 — Serenade Nr. 7, D (Haffner) (250).
801 — Nr. 9, D 32 (Röhr).
217 — Sämtliche Sonaten (Reinecke).
218 — Sämtl. Sonaten (Reinecke). 8.
526/27 — Sonaten. (A. Hennes). 2 Bde.
1196 — Sonaten. Schulausgabe (Breslau).
228/29 — 12 Symph. (Schubert, Röhr). 2 Bde.
802 — Symphonien Nr. 22—41, einzeln.
222 — Symph. G (K.-V. Anh. 293) (Röhr).
295 Müller, 15 gr. Caprices (Reinecke). 8.
491/92 Neue philhar. Bibliothek. (Stark) I/II.
1267.1529 Neue Meister. 2 Bde.
1317 Nicodé, Op. 13. Ital. Volkstänze u. Lied.
2395/97 — Tarantelle, Canzonette. Barkarole a. Op. 13.
1985 — Op. 22. Ein Liebesleben.
1157 Notturnen-Album (Pauer). 8.
3519 Offenbach, Hoffmanns Erzählungen. Phantasie.
3525 — Berühmte Barcarole.
3554 — Operetten-Album.
368/71 Perles musicales. I/IV. 8.
339/44 Pianoortemusek v. Bach bis auf die neueste Zeit (Reinecke). 6 Bde.
3746 Pischna, 60 Exercices progressifs.
1252 Plaidy, Technische Studien.
1767 — — Neue berichtigte und ergänzte Ausgabe von K. Klindworth.
2042 — — Deutsch-ital. (K. Klindworth).
2119 — — Deutsch-russisch.
2213 — — Le Mécénisme du Piano.
1871 — — Technical Studies I. Edit. (1252).
1080 Polnische Tänze (O. v. Kolberg). Grün kart.
563 Raff, Pianoortemusek. Bd. I. Op. 2-7.
564 — Bd. II. Op. 8. Zwölf Romanzen.
565 — Bd. III. Op. 9—12, 14.
1967 — Album m. (Reinecke). 8.
2046 Ramann, L. Erste Elementarstufe.
2510 Rameau, J. Ph. Gavotte u. Variat.

Nr. Klavier zu 2 Händen.

- 2745 Reger, Max, Op. 44. Zehn kleine Vortragsstücke.
2746 — Op. 53. Silhouetten. 7 Stücke.
2747 — Ausgew. Choral-Vorspiele v. Bach.
3419 — Blätter und Blüten. Album.
1674 Reinecke, Album m. 8.
358 — 18 Sonatinen.
2315 — Romanze u. Vorspiel a. Manfred.
3301/3 — Op. 47. Sonatinen Nr. 1—3.
— Op. 72. Konzert, Fis moll.
2494/96 — Op. 98. Sonatinen Nr. 1—3.
2845 — Op. 136. 6 Miniatur-Sonatinen.
2511/16 — Op. 136. 6 Min.-Sonatin. 1—6.
1002 — Op. 154. Aus uns. vier Wänden.
25 Klavierst. u. Lieder f. d. Jugend.
2917 — Op. 162. 12 kl. leichte Etüden.
— Op. 173. Sechs leichte Suiten.
2473 — Nr. 1. Suite im Umf. v. 5 Tönen.
2474 — Nr. 2. Suite pastorale.
2475 — Nr. 3. Suite à la Roccoco.
2476 — Nr. 4. Nordische Suite.
2477 — Nr. 5. Ball-Suite.
2478 — Nr. 6. Canoniche Suite.
— Op. 229. 5 Sonatinen Nr. 1—3.
3364 — — Nr. 4. E moll.
— — Nr. 5. Es dur.
2926 — 18 leichte Stücke n. Kinderliedern.
2925 — 27 leichte Stücke n. Kinderliedern.
2900 — 6 Lieder-Sonatinen.
1012/15 — Unsere Lieblinge. I/IV.
3401/3 Rheinberger, Op. 5 Nr. 1. Die Jagd.
— Nr. 2. Toccata. Nr. 3. Fuge.
3823 — Op. 53 Nr. 1. Tarantella.
3497 Ries, Op. 55. Konz. Cis m. (Reinecke).
1078/79 Rinaldi, Reflets et Paysages. I/II. 8.
2807 Röntgen, Op. 6. Ballade, D m.
1004 — Julklapp. Op. 12.
1016 — Zwiesgespräche. Kl. Klavierstücke.
1356 Rubinstein, Album m. (Reinecke). 8.
3621 — Op. 21. 3 Capricen.
2544/46 — Op. 22. 3 Serenaden.
3305 — Op. 41. Sonate Nr. 3. F dur.
1001 Sachs, Aus d. Jugendzeit. 30 kl. Stücke.
1868.2058 Salomon, I/II.
3562 Sauer, Aus lichten Tagen.
3583 — Prélude passionné.
3550 Scacelo, Op. 19. 6 romant. Stücke.
3523 — Op. 21. Acht Präludien (Kanons).
454 Scariatti, Sämtliche 60 Sonaten.
432 — 20 ausgew. Sonat. (Cl. Schumann).
1874 — Pastorale und Capriccio. (Tausig-Kühner).
2188 — 3 Sonaten. (Tausig-Scharwenka).
2950 Scharwenka, Ph. Op. 27. Albumblätter.
3659/60 — Op. 32. In bunter Reihe. I/II.
2821/23 — Op. 61. Nr. 1/3. Sonaten.
3748 — Op. 70b. Drei Tänze.
3146 — Op. 71. Für die Jugend.
3221/22 — Op. 72. Vergangene Tage. I/II.
2236 Scharwenka, X. Op. 3. 5 polnische Nationaltänze.
2521/25 — Dieselben einzeln.
3593 — Op. 4. Scherzo, G dur.
2980 — Op. 5. 2 Erzählungen.
2343/44 — Op. 6. Op. 36. Sonaten.
3354 — Op. 17. Improptu, D dur.
3749 — Op. 54. Ball-Erinnerungen.
3398 — Op. 56. Konzert Nr. 2. C moll.
3670 — Op. 59. Romanzer. II. Teil.
2497/98 — Op. 62. Album f. d. Jugend. I/II.
3400 — Op. 76. Nr. 2. Valse-Improptu.
1958/60 — Op. 77. Fingerbildung. I/III.
1994 — Op. 78. Studien im Oktavenesp.
— Op. 80. Konzert Nr. 3. Cis moll.
2919 — Vorstufe zur Meisterschule.
2818/20 — Meisterschule. Bd. I/III.
2201 Schmitt, Al. Exercices préparatoires a. Op. 16 (X. Scharwenka).
2219 — Dieselben in Gegenbewegungen.
2748 Schmitt, Jac., Op. 248/49. Sonatinen.
3066 — Op. 325. Musikal. Schatzkästlein.
261 Schubert, Sämtl. Pianoorte-Werke (ohne Sonaten) (Reinecke).
502 — Dies. Bd. I. Phant. u. kl. Stücke.
503 — — Bd. II. Tänze.
504 — — Bd. III. Impr. u. Moments mus.
264 — IV. Sonaten. Bd. I (Reinecke).
263 — Dieselben. (Reinecke). 8.
3675 — V. Sonaten. Bd. II (Epstein).
240.1148 — Album m. (Reinecke). 8. I/II.
1875 — Militärmarsch (Tausig-Kühner).
1872 — Polonaise mélancolique (do.).
2800 — 2 Streich-Quartette, Am. u. Dm.
3718 — Symphonie Nr. 2. B dur.
3622 — Symphonie Nr. 4 (Tragische), Cm.
3720 — Symphonie Nr. 5. B dur.
468 — Symphonie Nr. 5. C dur.
2320 — Symph. Nr. 8, Hm. (Unvollendete).
2177 — „Zwischenakt“ u. Ballettmusik a. „Rosamunde“ (O. Taubmann).
2032 — Siehe Jugendbibliothek. Hft. III.
348/50 Schule der Technik (Reinecke). I/III.
27 Schumann, Clara, Op. 4. Traumbilder. Heft I/III.
3366/68 Schumann, G., Op. 4. Traumbilder. Heft I/III.
Schumann, R., Sämtl. Klavierw. Erste m. Fingers. u. Vortragsz. versch. instr. Ausgabe. Nach d. Handschr. u. persönl. Überlief. v. C. Schumann n. (Silbergrau). Quartausgaben:
2623/24 — In 2 Abteil. (einschl. Konzerte).
2617/22 — In 6 Bänden.
2643 — Ergänzt.-Bd.: Konz. u. Konzertst.
2658 — Band I.
2659 — Op. 1. Variationen (Abegg).
2660 — Op. 2. Papillons.
2661 — Op. 3. Studien nach Paganini.
2662/63 — Op. 4. Intermezz. I.
2664/65 — Op. 5. Improptu. I. u. II. Ausg. 2. Ausgabe.
2666 — Op. 7. Tokkata, C.
2667 — Op. 8. Allegro H m.

Nr. Klavier zu 2 Händen.

- Schumann, R., Sämtl. Klavierw. (Quartausgabe).
2618 — Band II.
2668 — Op. 9. Karneval.
2669 — Op. 10. 6 Konzert-Etüden nach Capricen von Paganini.
2670 — Op. 11. Sonate. Nr. 1.
2671 — Op. 12. Phantasiestücke.
2672 — Op. 13. Symphonische Etüden.
2619 — Band III.
2673 — Op. 14. Sonate, F m.
2674 — Op. 15. Kinderszenen.
2675 — Op. 16. Kreisleriana.
2676 — Op. 17. Phantasie, C.
2677 — Op. 18. Arabeske, C.
2678 — Op. 19. Blumenstück, Des.
2620 — Band IV.
2679 — Op. 20. Humoreske, B.
2680 — Op. 21. Novelletten.
2681 — Op. 22. Sonate, G m.
2682 — Op. 23. Nachtstücke.
2683 — Op. 26. Faschingsschwank.
2684 — Op. 28. 3 Romanzen. Bm., Fis, H.
2685 — Op. 32. Scherzo, Gigue etc.
2621 — Band V.
2686 — Op. 56. Studien f. d. Pedalfügel.
2687 — Op. 58. Skizzen f. d. Pedalfügel.
2688 — Op. 63. Album f. d. Jugend. 43 St.
2689 — Op. 72. Vier Fugen.
2690 — Op. 76. Vier Märsche.
2691 — Op. 82. Waldszenen. 9 Klavierst.
2622 — Band VI.
2692 — Op. 99. Bunte Blätter. 14 Stücke.
2693 — Op. 111. 3 Phantasiestücke.
2694 — Op. 118. 3 Sonaten für die Jugend.
2695 — Op. 124. Albumblätter. 20 Stücke.
2696 — Op. 126. 7 St. in Fugheform.
2697 — Op. 133. Gesänge der Frühe.
2643 — Konz. u. Konzertst. Op. 54, 92, 134.
2704 — Op. 54. Konzert, A m.
2705 — Op. 92. Introduktion u. Allegro.
2706 — Op. 134. Konz.-Allegro m. Intr. Dm.
2722 — Sonaten, Op. 11, 14, 22.
2714 — Anhang zu Op. 13 (Variationen), Op. 14 (Scherzo) u. Op. 22 (Presto). (Silbergrau.) Originale. Oktavausgaben:
631/32 — In 2 Abteil. (einschl. Konzerte).
625/30 — In 6 Bdn. (Inhalt wie Quartausg.).
698 — Ergänzt.-Bd.: Konz. u. Konzertst.
633 — Op. 6. Die Davidsbündler.
634 — Op. 9. Karneval.
635 — Op. 12. Phantasiestücke.
636 — Op. 15. Kinderszenen.
637 — Op. 21. Novelletten.
638 — Op. 68. Album f. d. Jugend. 43 St.
639 — Op. 82. Waldszenen. 9 Stücke.
640 — Op. 99. Bunte Blätter. 14 Stücke.
641 — Op. 124. Albumblätter. 20 Stücke.
698 — Konz. u. Konzertst. Op. 54, 92, 134.
642 — Sonaten. Op. 11, 14, 22.
Schumann, R., Sämtl. Klavierwerke. Originale. Instruktive Ausgabe. auf Grund der Gesamtausgabe mit Fingersatz u. Vortragszeichen versehen. Revidierte Ausgabe. (Blau-grün.) Quartausgaben.
Diese Ausgabe entspricht den oben bezeichneten u. trägt die Nummern:
623/24 statt 2623/24 704/6 statt 2704/6
617/22 „ 2617/22 714 „ 2714
643 „ 2643 722 „ 2722
658/97 „ 2658/97
Bearbeitungen:
3707 — Op. 29 Nr. 3. Zigeunerleben.
498 — Op. 41. 3 Streich-Quart. (Klauser).
574 — Op. 44. 47. Quintett u. Quartett.
1408 — Op. 46. Andante u. Variat. (Schäffer).
707 — Op. 52. Ouvert. Scherzo u. Finale.
360 — Album. Orig. u. Bearb. (Reinecke). 8.
718 — Album. Neue Folge (Reinecke). 8.
1900 — Alb. de chants p. la Jeunesse. Op. 79.
1316 — Ausgewählte Lieder (Jadassohn).
308 — 63 Lieder u. Gesänge von R. und Cl. Schumann (Jadassohn).
575 — Sämtl. Symphon. (Klauser usw.).
896/99 — Dieselben einzeln: Nr. 1—4.
2949 Schytte, 3 Märsche nach Andersen.
2547 Sibelius, Jean, Op. 5. 6 Improptu.
2414 — Op. 9. Eine Sage (Schneider).
2230 — Op. 10. Karelia-Ouverture.
2236 — Op. 11. Karelia-Suite.
2156 — Op. 12. Sonate.
2232 — Op. 16. Frühlingsslied (Värsång).
2271 — Op. 22 Nr. 3. Schwan v. Tuonela.
2272 — Op. 22 Nr. 4. Lemminkäinen.
2528 — Op. 24 Nr. 1. Improptu.
2529 — Op. 24 Nr. 2. Romanze, A dur.
2530 — Op. 24 Nr. 3. Caprice.
2288 — Op. 24 Nr. 4/5. 2 Miniaturen (Romanze-Valse).
2470 — Op. 24 Nr. 6. Idyll.
2406 — Op. 24 Nr. 7. Andantino, F dur.
2535 — Op. 24 Nr. 8. Nocturno.
2330 — Op. 24 Nr. 9. Romanze.
2289 — Op. 24 Nr. 10. Barkarole.
2415 — Op. 26. Finlandia.
2480 — Op. 31 Nr. 3. Gesang der Athener.
2595 — Op. 36 Nr. 1. Schwarze Rosen.
2420 — Op. 36 Nr. 4. Schilfrohr säusle.
3750 — Op. 37 Nr. 5. Mädchen kam vom Stelldichein.
2163 — Op. 41. Kyllikki, 3 lyrische Stücke.
3120 — Op. 42. Romanze in C.
2224 — Op. 44. Valse triste a. „Kuolema“.
3335 — Op. 45 Nr. 1. Die Dryade.
— Op. 45 Nr. 2. Tanz-Intermezzo.
3575/76 — Op. 46. Pelleas u. Melisande. I/II.
3566 — Op. 51. Belsazar. Suite.
3567 — Op. 53a. Pan u. Echo. Tanz-Interm.
3577 — Op. 54. Swanenhit. Schwanenweiß. Suite.

Nr. Klavier zu 2 Händen.

- 3201/10 Sibelius, Op. 58. 10 Klavierstücke.
1. Réverie. 2. Scherzino. 3. Air varié. 4. Der Hirt. 5. Des Abends. 6. Dialogue. 7. Tempo di Minuetto. 8. Fischerlied. 9. Ständchen. 10. Sommerlied.
3486 — Op. 59. In Memoriam. Trauerm.
3616 — Op. 62a. Canzonetta.
3617 — Op. 62b. Valse romantique.
2303 — Gesang v. d. Kreuzspinne (Ekman).
2281 — König Kristian-Suite I. T. I. (Elegie, Menuett, Musette u. Kreuzspinne).
2372 — — II. Teil. Nocturne-Serenade.
2373 — — III. Teil. Ballade.
2787 — Album.
3488 — 6 Finnische Volksweisen.
3568 — Sibeliana. Stimmungen aus dem Lande der 1000 Seen.
3001 Sinding, Op. 84. Fatum. Variationen.
3295/99 — Op. 103. Tonbild. 5 Klavierst. 1. Frühlingsscherzo. 2. Reigen. 3. Scherzando. 4. Silhouette. 5. Stimmung.
3771/75 — Op. 113. Nr. 1. Alla buria. 2. Canzonetta. 3. Humoreske. 4. Melodie. 5. Scherzino.
2370/71 Snigaglia, 2 Danze piemontesi. Op. 31.
2795 — Lustspiel-Ouverture. Le Baruffe Chiozzotte. Op. 32.
3270 Sitt, Op. 10. Namenlose Blätter (Germer).
1990 Skandinavische Musik.
1081/82 Skandinavische Volksmusik. I/II. Sonatenstudien. Siehe unter Köhler.
3761/62 Sonatenalbum. I/II. (X. Scharwenka).
1009/11 Sonntags-Musik. (Pauer). I/III.
561/62 Steibelt, 50 Etüden. I/II.
3235 Stiehl, Op. 51. Jugendalbum (Germer).
3236 — Op. 52. 16 Kinderstücke (Germer).
3069 Straub, Joh., Album.
2680 Straub, Rich., Op. 1. Festmarsch.
2749 — Op. 7. Serenade f. Blasinstrumente.
2750 — Op. 20. Don Juan (O. Singer).
2751 — Op. 24. Tod u. Verklärung (O. Singer).
2752 — Op. 28. Till Eulenspiegel (O. Singer).
2753 — Op. 30. Zarathustra (Schmalz).
2755 — Op. 40. Einheldenleben (O. Singer).
3129/30 Suk, Op. 30. Erlebtes, Erträumt. I/II.
1083 Synagoga-Melodien, alte hebräische.
1156 Tarantellen-Album. (Pauer). 8.
554 Taubert, W., Pianoorte-Werke.
1506 Thalberg, Op. 26. Etüden (Epstein).
1665 — Album m. (Reinecke). 8.
329 — Die Kunst des Gesanges. Op. 70.
3223 Thuille, Op. 3. Drei Klavierstücke.
3373/74 Tinel, Op. 32. Bunte Blätter. I/II.
1064 Tofft, Op. 35. Kätzchens Erlebnisse.
2237 Tonleitern mit Schlusskadenzen).
2235 Tschakowsky, Album (Ludwig Klee).
2793 — Orchester-Album.
4027 — Die Jahreszeiten. Op. 37a.
4028 — Kinder-Album. Op. 39.
3672 — Six Morceaux. Op. 51.
1003 Tyson-Wolff, Für kl. Leute. Op. 25.
1056 — Kl. Licht- u. Schattenbilder. Op. 48.
2145 — 52 melod. Stücke. Op. 19 u. 29.
Unsere Meister. Album m. s. herausgegeben von C. Reinecke. 43 Bde.
1012/15 Unsere Lieblinge. (Reinecke). I/IV.
3164/65 Vogel, Op. 35. 2 leichte Sonatinen.
3219/20 — Op. 40. Freischützsonat. (Germer).
3708/9 — Op. 41. 2 leichte Sonaten. 1. Oberon. 2. Euryanthe.
3318/20 — Op. 48. 3 leichte Sonaten. Figaro, Don Juan, Zauberröte.
3804/5 Volkmann, Op. 21. Visegrad. I/II.
2790 — Op. 25b. Intermezzo.
1602.1726 Wagner, Album (Reinecke). 8. I/II.
2571 — Polonaise, D dur.
2857 — Sonate, B dur.
2422 — Anger. Perlen a. Lohengrin (Heintz).
4674 — Lohengrin-Album.
3117 — Lohengrin-Potpouri.
2378 — Brautlied aus Lohengrin.
3306 — Einleitung z. 3. Akt a. Lohengrin.
2754 — Schwanenlied a. Lohengrin (Krug).
1365 — Lohengrin-Transkription. (Jaell, Op. 142).
421 — Angereichte Perlen aus Lohengrin und Tristan und Isolde (Heintz).
1986 — Anger. Perlen a. Tristan (Heintz).
1876 — Paraphrasen a. Tristan (Tausig).
4675 — Tristan und Isolde-Album.
3133 — Tristan und Isolde. Potpourri.
3604 Wagner-Liszt, Einzug der Gäste aus Tannhäuser.
3106 — Elsas Brautzug zum Münster.
3723 — Elsas Traum u. Lohengr. Verweis.
2262 — Festspiel u. Brautlied a. Lohengr.
2824 — Isolde's Liebestod aus Tristan.
2131 — Dasselbe, erleicht. (Kleinmichel).
2280 — Phantasies. üb. Motive a. Rienzi.
2856 — Spinnerlied aus Flieg. Holländer.
3314 — Dasselbe (Germer).
305 — Transkriptionen a. Wagners Op.
277 Weber, Sämtl. Pft. u. Werke (Reinecke).
270.950 — Album m. Orig. u. Bearb. 8. I/II.
373 — Sämtl. Sonaten (Reinecke).
276 — Dieselben (Reinecke). 8.
2216 — Aufforderung zum Tanz (Orig.).
2178 — Dasselbe (Tausig-Scharwenka).
1710 Weichnachtsalbum.
2098 Wichmayer, Theod., Tonleitern-Schule nach neuen Grundsätzen (d.-e.).
3289 — Tonleitern-Schule (d.-fr.).
3115 Wohlfahrt, Kinder-Klav.-Schule I (Ritter).
1421 — Dasselbe II.
1008 — Kleine Leute. I. Mel.-Alb. Op. 86.
1003 Wolff, G. T., Für kleine Leute. Op. 25.
1056 — Kl. Licht- u. Schattenbilder. Op. 48.
2145 — 52 melod. Stücke (Op. 19 u. 26).
2961/62 Zilca, Nous sommes Pianistes. I/II.