



No. 1034.

# WAGNER

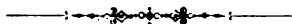
## Kaiser-Marsch

Marche impériale.

Partitur.

Nur die Anschaffung einer neuen Partitur und neuer Stimmen giebt das Recht zur Aufführung dieses Werkes. Aufführungen nach geliehenen, oder geschriebenen, oder antiquarisch gekauften Stimmen sind verboten, und werden auf Grund des Gesetzes vom 11. Juni 1870 verfolgt.

**C. F. Peters.**



Der dem Schlusse dieses Marsches beigegebene Volksgesang ist nur dann auszuführen, wenn durch eine geeignete Veranstaltung dem Publikum die Theilnahme an demselben ermöglicht werden kann. Die hierzu vorbereiteten Sänger dürften daher nicht auf der Bühne oder dem Concertorchester als abgesonderter Chor auftreten, sondern sie müssten unter dem Publikum, welchem andererseits der Text mit den Gesangsnoten zugestellt sein würde, zweckmässig vertheilt sein. Unter allen Umständen könnte aber nur bei besonderen festlichen Veranlassungen in der bezeichneten Weise an die Ausführung des Volksgesangs gedacht werden.



# Kaisermarsch.

Richard Wagner.

Allegro maestoso.

1 kleine Flöte.

2 grosse Flöten.

3 Hoboen.

3 Clarinetten (in B.)

4 Hörner (in F.)

3 Fagotte.

1<sup>o</sup> (in F.)  
3 Trompeten.  
2<sup>e</sup> u. 3<sup>e</sup> (in tief B.)

3 Posaunen.

Basstuba.

3 Pauken. B. F. C.

Triangel.

Becken.

Militärtrommel.

Grosse Trommel.

Violenen.

Bratschen.

Violoncelle.

Contrabässe.

The musical score for the second page of 'Kaisermarsch' by Richard Wagner. It features a variety of instruments including woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tuba), percussion (snare, cymbals, tom-toms, military drum, bass drum), and strings (violins, violas, cellos, double basses). The score is marked 'Allegro maestoso' and includes dynamic markings such as *ff* and *p*. The notation includes stems, beams, and various musical symbols typical of a full orchestral score.

This page of musical score is for piano and contains the following elements:

- Staff 1-4:** Treble clef staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *ff*.
- Staff 5-8:** Treble clef staves with rhythmic accompaniment, including sixteenth-note runs. Dynamic markings include *ff*.
- Staff 9-12:** Bass clef staves with rhythmic accompaniment, including sixteenth-note runs. Dynamic markings include *ff*.
- Staff 13-16:** Bass clef staves with trills and tremolos. Dynamic markings include *ff*, *f*, and *p*. Performance instructions include *molto cresc.*, *dim.*, and *cresc.*.
- Staff 17-20:** Treble clef staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *ff* and *molto tenuto*.
- Staff 21-24:** Treble clef staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *ff* and *molto tenuto*.
- Staff 25-28:** Bass clef staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *ff* and *molto tenuto*.

This page of musical score contains approximately 18 staves. The notation is dense and includes various musical symbols and dynamics. Key elements include:

- Dynamic markings:** *ff* (fortissimo) is used frequently throughout the score. Other markings include *f* (forte), *p* (piano), *dim.* (diminuendo), and *cresc.* (crescendo).
- Trills:** Numerous trills are indicated by the symbol *tr* above notes.
- Slurs and Phrasing:** Long horizontal lines with curved ends indicate phrasing across multiple measures.
- Rehearsal Markers:** Vertical lines with numbers (e.g., 11, 12, 13, 14, 15, 16, 17, 18) are placed at the beginning of measures to mark specific points in the music.
- Performance Indications:** Some staves have markings like *z. 2.* (second ending) and *ff* at the end of the page.

This page of musical score contains 18 staves. The top five staves are for woodwinds (flute, oboe, clarinet, bassoon, and contrabassoon), each with a key signature of one sharp (F#) and a common time signature (C). The next five staves are for strings (violin I, violin II, viola, cello, and double bass), with a key signature of one flat (Bb) and a common time signature (C). The bottom eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and four individual staves for the right and left hands. The score is filled with intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *p* (piano), *ff* (fortissimo), *tenuto*, and *cresc.* (crescendo) are used throughout. The page number '5' is located in the top right corner.





This page of musical score is a page from a piano and orchestra score, numbered 7 in the top right corner. It features a complex arrangement of staves. The upper portion of the page contains several staves of piano accompaniment, with dynamic markings such as *piu f* and *ff* repeated across multiple staves. The lower portion of the page includes staves for the orchestra, with dynamic markings like *p*, *cresc.*, *molto cresc.*, and *f*. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, as well as rests and slurs. The overall texture is dense and dynamic, typical of a late 19th or early 20th-century piano concerto.



This page of musical score, numbered 9, contains a complex arrangement for piano and orchestra. The score is organized into several systems of staves. The upper systems feature melodic lines with intricate ornamentation, including trills and mordents, often marked with 'tr' and 'p' (piano). The middle systems consist of dense chordal textures and rhythmic patterns, with some staves showing repeated eighth-note figures. The lower systems include bass lines and additional melodic fragments. The notation is highly detailed, with many slurs, ties, and dynamic markings throughout. The overall style is characteristic of late 19th or early 20th-century piano literature.

This page of musical notation is a score for a piano concerto, likely the second movement. It features a complex arrangement of staves. The top section consists of a grand staff (treble and bass clefs) with multiple voices, including a solo line and accompaniment. The middle section contains several staves for the piano's left hand, showing intricate rhythmic patterns and chords. The bottom section includes staves for the piano's right hand, with dynamic markings such as *cresc.* and *ff*. The notation is dense and detailed, with various musical symbols and ornaments.

This page of musical score is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is written in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The score is divided into four measures. The first measure shows the beginning of a phrase with a dynamic marking of *ff* (fortissimo). The second measure contains a long, sustained note with a fermata. The third measure continues the phrase with a dynamic marking of *ff*. The fourth measure concludes the phrase with a dynamic marking of *ff* and a fermata. The notation includes various note values, rests, and articulation marks. The bottom section of the page shows a more complex rhythmic pattern with sixteenth notes and triplets, also marked with *ff*.

The musical score on page 12 is divided into two systems. The first system consists of 12 staves, and the second system consists of 8 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic marking 'dim.' (diminuendo) is used frequently throughout the score, indicating a gradual decrease in volume. The 'tr.' marking (trill) is also present in several places. The score is written in a key signature of one flat (B-flat) and a time signature of 3/4. The music is characterized by long, sustained notes and complex textures, particularly in the lower staves of the first system and the upper staves of the second system.

This page of musical notation is for a string quartet, consisting of four staves for each instrument (Violin I, Violin II, Viola, and Cello/Double Bass). The notation includes various musical symbols and performance instructions:

- Violin I and II:** Both parts feature melodic lines with dynamics starting at *p* (piano) and moving to *poco cresc.* (poco crescendo). The Violin I part includes a second ending marked *2<sup>a</sup> (allin.)*.
- Viola:** The part begins with a dynamic of *p* and includes a performance instruction *(in B.)* in the second measure.
- Cello/Double Bass:** The part starts with *p* and includes *poco cresc.* markings. There are also *(Bg.)* (Basso Continuo) markings in the lower staves.
- Articulation:** *pizz.* (pizzicato) markings are present in the lower staves, indicating where the strings should be plucked.
- Other markings:** The page includes various musical notations such as slurs, accents, and dynamic markings throughout the score.

The image shows a page of musical score for piano, numbered 14. It contains multiple staves of music. The notation includes various dynamics such as *dim.*, *p*, *cresc.*, *poco marc.*, and *marc.*. There are also markings like *3<sup>e</sup>* and *1. (alle in.)*. The score is written in a complex, multi-staff format, typical of a piano score. The music features intricate patterns, including arpeggiated figures and sustained chords. The overall style is characteristic of late 19th or early 20th-century piano music.



The musical score is arranged in a system of 15 staves. The top two staves are for woodwinds (flute and oboe), the next four for strings (violins I, violins II, violas, and cellos/double basses), and the bottom three for percussion (snare drum, cymbals, and tom-toms). The score is marked with various dynamics and performance instructions. Key markings include *poco f*, *p*, *cresc.*, and *dim.*. A *marc.* marking is present in the percussion section. Trill markings (*tr*) are used in the woodwind and string parts. The score is divided into measures by vertical bar lines, with some measures containing repeat signs.

This page of a musical score, numbered 16, contains multiple staves for various instruments. The woodwind section includes three Clarinet parts (Cl. 1, Cl. 2, Cl. 3), each with a melodic line and dynamic markings such as *p*, *cresc.*, and *f*. The string section consists of several staves with rhythmic accompaniment and dynamic markings like *p*, *cresc.*, and *f*. The brass section includes parts for Trumpets and Trombones, with dynamic markings such as *p*, *mf*, and *f*. Performance instructions like *p dolce* and *p dolce* are placed above certain staves. The score is written in a key signature of one flat and a common time signature. The bottom of the page features the publisher's name, 'Edition Peters', and the number '8000'.

This page of musical score contains multiple systems of staves. The top system includes a vocal line and several piano accompaniment staves. The score is characterized by intricate rhythmic patterns, often with sixteenth and thirty-second notes. Dynamic markings such as *p dolce*, *p*, and *p cresc.* are used throughout. The bottom system continues the musical piece with similar complexity. The page is numbered 17 in the top right corner.

This page of musical score contains the following elements:

- Woodwinds:** Flute 1 (Flr. 1), Flute 2 (Flr. 2), Clarinet in B-flat (Clr. B.), Clarinet in A (Clr. A.), Bassoon (Fag.), and Contrabassoon (Kbass.).
- Brass:** Horns 1, 2, 3, and 4 (Hr. 1-4), Trumpets 1, 2, and 3 (Tr. 1-3), and Trombones 1, 2, and 3 (Tbn. 1-3).
- Strings:** Violins I and II, Violas, Cellos, and Double Basses.
- Dynamic Markings:** *p* (piano), *f* (forte), *pp dolce* (pianissimo dolce), *p dolce* (piano dolce), *pp marc.* (pianissimo marcato), *p marc.* (piano marcato), *geth.* (getto), *cresc.* (crescendo), and *f* (forte).
- Performance Instructions:** *(In B.)* and *2 u. 3.*
- Staffing:** The score is arranged in systems, with woodwinds and brass in the upper half and strings in the lower half.

This page of musical score contains approximately 18 staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings are frequent, including *p* (piano), *cresc.* (crescendo), and *f* (forte). Performance instructions such as *tr* (trills) and *2. u. 2.* (second ending) are present. The score is divided into systems, with some staves in the lower half of the page appearing to be a second system of the same piece. The overall texture is highly rhythmic and detailed.

This page of musical score contains approximately 18 staves of music. The notation is dense, featuring various rhythmic patterns, slurs, and dynamic markings. Key performance instructions include:

- Dynamic markings:** *dim.* (diminuendo), *p* (piano), *p dolce* (piano dolce), and *p cresc.* (piano crescendo).
- Tempo/Character markings:** *dim.* and *p dolce* are used to indicate changes in volume and character.
- Key signature changes:** A marking *(in F)* indicates a change in key signature.
- Articulation:** *(stacc.)* (staccato) markings are present in the lower staves.

The score is arranged in a traditional piano format, with multiple staves for the right and left hands, often including a grand staff (treble and bass clefs) for each hand.

Musical score for page 21, featuring multiple staves for woodwinds, brass, strings, and percussion. The score includes various performance markings such as *cresc.*, *f*, *f(marc.)*, *pizz.*, and *tr.*. The notation includes complex rhythmic patterns and melodic lines.

Hob. 1. *p* *cresc.*  
 Hob. 2. *p* *cresc.*  
 Hob. 3. *p* *cresc.*  
 (in E.) *p* *cresc.*  
 (in E.) *p* *cresc.*  
 (in E.) *p* *cresc.*  
 (in H.) *p* *cresc.*  
 (nach B.) *p* *cresc.*  
 (marc.) *f*  
 (marc.) *f*  
 (Bg.) *p* *cresc.*  
*dim.* *p*





The musical score consists of 14 staves. The top 10 staves are for the first and second violins and the first and second violas. The bottom 4 staves are for the first and second cellos and the first and second double basses. The score includes various musical notations such as notes, rests, slurs, and ornaments. Dynamics include *p*, *mf*, and *poco cresc.*. Performance instructions include *(cantabile)*, *2<sup>e</sup> (allein) p dolce*, *pizz.*, and *(Bz.)*. There are also markings for *(gewichtig)* and *(Bz.)* in the lower staves.







1.u.2.  
3.u.4.

*f dim.* *p* *cresc.* *f dim.*

*f* (stacc.)

12 12 12 12 6 6 6 6 (stacc.)

12 12 12 6 6 6 6 12 12

The musical score on page 29 is a complex arrangement for piano and orchestra. It features multiple staves for the piano, strings, woodwinds, and brass. The score includes complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *p* (piano), *cresc.* (crescendo), and *piu f* (pianissimo) are present throughout. The bottom of the page shows figured bass notation for the piano accompaniment.

This page of musical score is for piano and contains 16 systems of staves. The first system includes a grand staff with treble and bass clefs, and two additional staves below it. The music is characterized by intricate rhythmic patterns, particularly in the right hand, which features dense sixteenth-note passages and triplets. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used throughout. The score concludes with a final cadence in the bottom right corner.



Breit.

The musical score consists of approximately 18 staves. The upper staves feature complex rhythmic patterns, including sixteenth-note runs and chords, with dynamic markings such as *ff* and *f*. The lower staves include a vocal line with lyrics and piano accompaniment. The score is marked with various dynamics and includes performance instructions like *(stacc.)* and *ff*.

Volksgesang.

Heil, Heil dem Kaiser! König Wilhelm! Al-ler Deutschen Hort und Freiheitswahr!



The musical score consists of approximately 18 staves. The upper staves contain piano accompaniment with various textures, including chords and melodic lines. The lower staves contain the vocal line with lyrics. The score is divided into two systems by a double bar line. The first system includes a triplet of eighth notes in the vocal line. The second system features a more complex piano accompaniment with many sixteenth notes and chords. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used throughout. The key signature has one flat, and the time signature is 4/4.

Eiche gleich, er - - stand durch dich das deutsche Reich: Heil seinen Ahnen, seinen Fahnen, die dich führten die wir trugen, als mit

The image shows a page of a musical score, page 34. It features a large ensemble of instruments and voices. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts are arranged in a choir setting, with parts for Soprano, Alto, Tenor, and Bass. The piano accompaniment includes strings, woodwinds, and brass. The lyrics are in German and are printed below the vocal lines. The score is published by Edition Peters.

dir wir Frankwischlugen! Feind zum Trutz, Freund zum Schutz, allem Volk das deutsche Reich zu Heil und Nutz!

The musical score on page 35 is a complex arrangement for a choir and orchestra. It features multiple staves for different instruments and voices. The top section includes vocal parts with lyrics in German. The piano accompaniment consists of several staves for various instruments, including strings and woodwinds. The score is marked with various musical notations, including notes, rests, and dynamics such as *ff* (fortissimo) and *f* (forte). The lyrics at the bottom of the page are: "Allein Volk das deutsche Reich zu Heil und Nutz!". The page number "35" is located in the top right corner.

Allein Volk das deutsche Reich zu Heil und Nutz!

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|----------|---|----------|---|----------|---|
| 1250     | Bendel, Op. 139, Am Genfer See.                                       | 1107a    | Wagner, Kaisermarsch (Ulrich).  | 2284     | Davidoff, Op. 41, Silhouetten (4 Stücke).   |
| 2111     | — La Gondola.   | 1107b    | — Derselbe (Tausig).  | 2461     | — Uebungen zur Violoncell-Schule.   |
| 2112     | — Diavolina.  | 364      | — Rienzl-Fantasia (Ollivier).   | 2196     | Goldermann, Op. 13, 2 Pièces de Salon.  |
| 1963     | <b>Grieg</b> , Op. 1, Vier Stücke.                                    | 365      | — Holländer-Fantasia (Ollivier).  | 1997     | — Op. 15, Duo.  |
| 1563     | — Op. 3, Poetische Tonbilder.   | 359      | — Tannhäuser-Fantasia (do.).  | 2207     | — Op. 25, Duo.  |
| 1139     | — Op. 6, Humoresken.  | 354      | — Lohengrin-Fantasia (do.).   | 2064     | — Op. 96, 4 Salonstücke.  |
| 2278     | — Op. 7, Sonate, Emoll.   | 363      | — Meistersinger-Fantasia (do.).   | 2702     | — Op. 117, 3 Lyrische Stücke.   |
| 1269     | — Op. 12, Lyrische Stücke, Heft I.                                    | 367      | — Tristan-Fantasia (Kogel).   | 2157     | <b>Grieg</b> , Op. 36, Sonate.  |
| 2164a    | — Op. 16, Concert, A moll.  | 366      | — Rheingold-Fantasia (do.).   | 2224     | <b>Moszkowski</b> , Guitarre.   |
| 1482     | — Op. 17, Tänze und Volkswesen.                                       | 368      | — Walkyre-Fantasia (do.).   |          |   |
| 1270     | — Op. 19, Aus dem Volksleben.   | 369      | — Siegfried-Fantasia (do.).   |          |   |
| 2158     | — Op. 19 No. 2, Brautzug.   | 2482a, b | Wilm, Op. 81, Kleine Stücke. 2 Hefte.   |          |   |
| 1470     | — Op. 24, Ballade.  | 764r     | Salon-Album, Band XVII.   | 2065     |   |
| 1870     | — Op. 28, Albumblätter.   |          | (5 beliebte Salonstücke).   | 1495     | Becker, Albert, Op. 19, Klavierquartett.  |
| 2424     | — Op. 28 No. 3, Albumblatt.   |          | 1. Grieg, Albumblatt. 2. Erotik. 3. Moszkowski, Momento gioioso. 4. Scharwenka, Phantasiestück. 5. Polnischer Tanz. | 2489     | Bungert, Op. 18, Klavierquartett.   |
| 1871     | — Op. 29, Improvisata.  |          |   | 2138     | Grieg, Op. 27, Streichquartett.   |
| 2265     | — Op. 34, Elegische Melodien.   |          |   | 1496     | Heritte-Viardot, Klavierquartett.   |
| 2155     | — Op. 35, Norwegische Tänze.  |          |   | 1497     | Lux, Op. 58, Streichquartett.   |
| 2159     | — Op. 37, Walzer-Capricen.  |          |   | 2635     | Scholz, Op. 46, Streichquartett.  |
| 2150     | — Op. 38, Lyrische Stücke, Heft II.                                   |          |   |          | Smetana, Aus meinem Leben, Streichquartett.   |
| 2426     | — Op. 38 No. 1, Berceuse.   |          |   |          |   |
| 2151     | — Op. 40, Holberg-Suite.  | 2649     | <b>Dvořák</b> , Polonaise.  |          |   |
| 2152a, b | — Op. 41, Stücke nach eigenen Liedern. 2 H.                           | 2718     | Goldmark, Op. 45, Scherzo.  |          |   |
| 2154     | — Op. 43, Lyrische Stücke, Heft III.                                  | 2430     | <b>Grieg</b> , Op. 11, Concert-Ouverture.   |          |   |
| 2540     | — Op. 43 No. 1, Schmetterling.  | 1439     | — Op. 14, Symphonische Stücke.  | 1460a/b  | <b>Brahms</b> , Op. 63, 9 Lieder, hoch, 2 Hefte.  |
| 2425     | — Op. 43 No. 5, Erotik.   | 2719     | — Op. 19 No. 2, Norwegischer Brautzug.  | 2011a, b | — Dieselben, mittel, 2 Hefte.   |
| 2422     | — Op. 43 No. 6, An den Frühling.                                      | 2700     | — Op. 27, Quartett.   | 2161a, b | — Meine Liebe ist grün, hoch und tief.  |
| 2420     | — Op. 46, Peer Gynt-Suite I.  | 2419     | — Op. 34, Elegische Melodien.   | 2670a, b | — Op. 112, Zigeunerlieder, (arr.) h. u. t.  |
| 2423     | — Op. 46 No. 3, Anitra's Tanz.  | 2056     | — Op. 35, Norwegische Tänze.  | 1112a, b | <b>Franz</b> , Album I (36 Lieder) hoch und tief.   |
| 2421     | — Op. 47, Lyrische Stücke, Heft IV.                                   | 2156     | — Op. 37, Walzer-Capricen.  | 1360a, b | — Album II (42 Lieder) hoch und tief.   |
| 2428     | — Op. 50, Gebet und Tempeltanz.                                       | 2256     | — Op. 40, Holberg-Suite.  | 1428a, b | — Album III (42 Lieder) hoch und tief.  |
| 2429a, b | — Op. 52, Stücke nach eigenen Liedern. 2 H.                           | 2432     | — Op. 46, Peer Gynt-Suite I.  | 1427     | — Album IV (24 Lieder).   |
| 2650     | — Op. 53, Zwei Melodien.  | 2633     | — Op. 55, Peer Gynt-Suite II.   | 2740a, b | — Vöglein, wohin so schnell, hoch u. tief.  |
| 2651     | — Op. 54, Lyrische Stücke, Heft V.                                    | 2659     | — Op. 55 No. 2, Arabischer Tanz.  | 2741a, b | — Nun die Schatten dunkeln, hoch u. tief.   |
| 2652     | — Op. 54 No. 4, Notturno.   | 2697     | — Op. 56, Sigurd Jorsalfar.   | 2742a, b | — Stille Sicherheit, hoch und tief.   |
| 2653     | — Op. 55, Peer Gynt-Suite II.   | 2698     | — Op. 56 No. 3, Huldigungsmarsch.   | 2743a, b | — Mutter, o sing' mich zur Ruh', h. u. t.   |
| 2654     | — Op. 55 No. 2, Arabischer Tanz.                                      | 2465     | <b>Moszkowski</b> , Op. 8, Walzer.  | 466a, e  | <b>Grieg</b> , Album I—V (60 Lieder), 5 Bände.  |
| 2655     | — Op. 56, Sigurd Jorsalfar.   | 2125     | — Op. 12, Spanische Tänze.  | 467a, c  | — Dasselbe. Band I—III, tief.   |
| 2656     | — Op. 56 No. 3, Huldigungsmarsch.                                     | 2228     | — Op. 43, Cortège et Gavotte.   | 2158     | — Op. 2, 4 Lieder für Alt.  |
| 2657a    | — Op. 57, Lyr. Stücke, Heft VI, No. 1—3.                              | 2748     | — Op. 51, Fackeltanz.   | 1960     | — Op. 10, 4 Romanzen.   |
| 2657b    | — Op. 57, Lyr. Stücke, Heft VI, No. 4—6.                              | 2620     | — Boabdil-Märsche.  | 2434     | — Op. 44, 4 Lieder.   |
| 2658a    | — Op. 57 No. 1, Menuett.  | 2621     | — Ballet-Musik (Malagueña, Scherzo-Valse, Maurische Fantasia).  | 2435     | — Op. 48, 6 Lieder.   |
| 2658b    | — Op. 57 No. 5, Sie tanzt.  | 2720     | <b>Ruthardt</b> , Lehrer und Schüler.   | 2436     | — Op. 49, 6 Lieder.   |
| 2427     | — Trauermarsch.   | 2132     | Saint-Saëns, 4 Poèmes symphoniques.   | 2763     | — Op. 58, 5 Lieder.   |
| 2462a, b | <b>Jensen</b> , Op. 8, Romant. Studien, 2 Bände.                      | 2068     | Scharwenka, X., Op. 41, Suite de Danse.   | 2764     | — Op. 59, 6 Lieder.   |
| 1143a, b | — Op. 17, Wanderbilder, 2 Bände.                                      | 2059     | — Op. 44, Walzer.   | 2765     | — Op. 60, 5 Lieder.   |
| 2026     | — Op. 17 No. 3, Die Mühle.  | 2704     | Sinding, Sinfonie D moll.   | 2162a, b | — Ich liebe dich, hoch und tief.  |
| 1317a, c | — Op. 32, Etuden, 3 Bände.  | 2701     | Smetana, Quartett.  | 2452a, b | — Die Prinzessin, hoch und tief.  |
| 2196     | — Op. 32 No. 9, Serenade.   | 1109a    | Salon-Album, Band I.  | 2453a, b | — Solvejgs Lied, hoch und tief.   |
| 1271     | — Op. 48, Erinnerungen.   |          | (5 beliebte Salonstücke).   | 2454a, b | — Dein Rath ist wohl gut, hoch und tief.  |
| 2035     | <b>Leschetizky</b> , Op. 24, Mazurkas.                                |          | 1. Gade, Marsch. 2. Grieg, Anitra's Tanz.   | 2455a, b | — Waldwanderung, hoch und tief.   |
| 2555     | <b>Liszt</b> , Valse Impromptu.                                       |          | 3. Ungarischer Tanz (Behr). 4. Moszkowski, Cortège. 5. Dvořák, Polonaise.   | 2456a, b | — Hoffnung, hoch und tief.  |
| 2556a    | — do. (Erleichterte Ausgabe).   |          |   | 2457a, b | — Primula veris, hoch und tief.   |
| 1157     | — Frühlingsnacht von Schumann.  |          |   | 2458a, b | — Herbststimmung, hoch und tief.  |
| 1187a    | — Ungarische Fantasia.  |          |   | 2459a, b | — Lauf der Welt, hoch und tief.   |
| 222/23   | — Orgelcompositionen von Bach.  |          |   | 2622a, b | — Ein Traum, hoch und tief.   |
| 2126     | <b>Moszkowski</b> , Op. 12, Spanische Tänze.                          | 1996     | <b>Violine und Klavier.</b>   | 2745a, b | <b>Hinrichs</b> , Prinzessin, hoch und tief.  |
| 2218     | — Op. 37, Caprice espagnol.   | 1340     | Goldermann, Op. 13, 2 Pièces de Salon.  | 2585a, b | <b>Jensen</b> , Op. 34, Alt Heideberg, hoch u. tief.  |
| 2219     | — Op. 40, Scherzo-Valse.  | 2484     | <b>Grieg</b> , Op. 8, Sonate I F dur.   | 1453a, b | — Album (21 Lieder), hoch und tief.   |
| 2220     | — Op. 41, Gondoliers.   | 2279     | — Op. 12, Lyrische Stücke (Sitt).   | 2744a, b | <b>Kirchner</b> , Th., Sie sagen es war, h. u. t.   |
| 2221     | — Op. 42, Morceaux poétiques.   | 2176a    | — Op. 13, Sonate II G dur.  | 982a, b  | <b>Kücken</b> , Album (12 Lieder), hoch und tief.   |
| 2222/3   | — Op. 45 No. 1/2, Polonaise, Guitarre.                                | 2546     | — Op. 19, Brautzug, Carneval (Sauret)   | 981a, b  | — Op. 8, 21. Op. 15, 30 Duette. 2 Bände.  |
| 2682     | — Op. 50, Suite pour Piano.   | 2547     | — Op. 19 No. 2, Brautzug (leicht).  | 2746     | — Op. 16 No. 2, Barcarole, Duett.   |
| 2683     | — Op. 50 No. 3, Capriccio.  | 2210     | — Op. 35, Norwegische Tänze (Sitt).   | 1106a, b | <b>Loewe</b> , Album I, II (20 Balladen), 2 Bände.  |
| 2694     | — Op. 51, Fackeltanz.   | 2684     | — Op. 36, Violoncell-Sonate (Petri).  | 2478     | — Op. 56 No. 1, Heinrich der Vogler.  |
| 2804a, b | — Op. 52, Phantasiestücke.  | 2685     | — Op. 38, Lyrische Stücke (Sitt).   | 1358a, c | <b>Lütgen</b> , Kehlertigkeit (Op. 1, h., m., t.  |
| 2612     | — Boabdil, Vorspiel.  | 2414     | — Op. 43 u. 47, Lyrische Stücke (Sitt).   | 2131     | — do. Band II hoch (Operrvocalsen).   |
| 2613     | — Maurischer Marsch.  | 2414     | — Op. 45, Sonate III C moll.  | 2686a, b | <b>Raff</b> , Album (12 Lieder) hoch und tief.  |
| 2614     | — Einzugsmarsch.  | 2493     | — Op. 46, Peer Gynt-Suite I (Sitt).   | 2587a, c | — Keine Sorg' um den Weg, h., m., t.  |
| 2615     | — Scherzo-Valse.  | 2176b, c | — Lieder (Sauret), 2 Bände.   | 2190     | <b>Stockhausen</b> , Gesangsmethode.  |
| 2616     | — Malagueña.  | 2565     | <b>Hauser</b> , Op. 34, Vöglein im Baume.   | 2256a, b | — Gesangstechnik, hoch und tief.  |
| 2617a, b | — Melodien. 2 Hefte.  | 2566     | — Op. 37, 4 Lieder ohne Worte.  | 1357a, b | <b>Taubert</b> , W., 34 Kinderlieder, hoch u. tief.   |
| 2618     | — Balletmusik (Malagueña, Scherzo-Valse, Maurische Fantasia).         | 2567b    | — Op. 44, Amerikanische Rhapsodie.  | 2479     | — Op. 99 No. 5, Wiegenlied.   |
| 2197     | — As dur-Walzer (ohne Opuszahl).                                      | 2567c    | — Op. 45, Iriländische Rhapsodie.   | 278a, b  | <b>Weber</b> , 38 Lieder, hoch und tief.  |
| 2568a, b | <b>Raff</b> , Op. 55, Frühlingsboten, 2 Hefte.                        | 2567d    | — Op. 47, Schottische Rhapsodie.  | 2750a, b | <b>Neue Meister-Lieder</b> , (25 berühmte Lieder der Neuzeit, herausgegeben von Max Eriolaender). Ausgabe für hohe und tiefe Stimme.  |
| 2557     | — Op. 55 No. 12, Abends.  | 1092     | <b>Laub</b> , Op. 7, Romanze.   |          | 1. Brahms, Meine Liebe ist grün. 2. O wüsst' ich doch den Weg zurück. 3. Chopin, Mädchen Wunsch. 4. Das Ringlein. 5. Lithauesches Lied. 6. Curschmann, Der Schiffer fährt zu Land. 7. An Rose. 8. Franz, Vöglein, wohin so schnell. 9. Für Musik. 10. Stille Sicherheit. 11. Grieg, Ich liebe dich. 12. Mit einer Primula veris. 13. Solvejgs Lied. 14. Hiller, Gebet. 15. Hinrichs, Prinzessin. 16. Jensen, Lehn' deine Wang' an meine Wang'. 17. Murmelndes Lüftchen. 18. Am Ufer des Flusses, des Manzanaras. 19. Kirchner, Sie sagen, es wäre die Liebe. 20. Lassen, Ich hatte einst ein schönes Vaterland. 21. Liszt, Du bist wie eine Blume. 22. Es muss ein Wunderbares sein. 23. Loewe, Heinrich der Vogler. 24. Taubert, Wiegenlied. 25. Raff, Keine Sorg' um den Weg. |
| 1181     | — Op. 91, Suite.  | 1093a    | — Op. 8, Polonaise.   |          |   |
| 2197     | — Op. 91 No. 4, Marsch.   | 2167     | <b>Moszkowski</b> , Spanische Tänze.  |          |   |
| 1164     | — Op. 94, Impromptu-Valse.  | 2529     | — Op. 45 No. 2, Guitarre (Saraste).   |          |   |
| 2558a, c | — Op. 99, 3 Sonatinen.  | 2529     | Saraste-Moszkowski, Guitarre.   |          |   |
| 2198a, b | <b>Reinecke</b> , Op. 183, Serenaden für die Jugend. 2 Hefte.         | 2168a, b | Sauret, Cavatine, Aubade mauresque.   |          |   |
| 2778a, b | <b>Rheinberger</b> , Op. 180, Charakterstücke.                        | 2204     | — Op. 33, Danse Polonaise.  |          |   |
| 2608     | <b>Ruthardt</b> , Vorschule zum Etuden-Album.                         | 2477     | Sinding, Suite.   |          |   |
| 2597     | <b>Saint-Saëns</b> , Op. 23, 21, 24, 66, Gavotte et 3 Mazurkas.       | 2747a    | Sitt, Op. 62, Sonatine.   | 2634a, b | <b>Smetana</b> , Aus der Heimath, 2 Duos.   |
| 2088     | <b>Scharwenka</b> , X., Op. 40, Polnische Tänze.                      | 2581     | <b>Vieuxtemps</b> , Op. 35, Fantasia appassionata.  |          |   |
| 2087     | — Op. 47, Polnische Tänze.  | 2582a    | — Op. 38, Ballade et Polonaise.   |          |   |
| 2806a, b | <b>Sinding</b> , Op. 24, Klavierstücke.                               | 2582b    | — Op. 43, Suite (Preludio, Minuetto, Aria, Gav.)  |          |   |
| 1263     | <b>Spindler</b> , Op. 254, Silberbächlein.                            | 1110a    | Salon-Album, Band I.  |          |   |
| 1548     | — Op. 254, Silberbächlein.  |          | (beliebte Salonstücke.)   |          |   |
| 2014     | — Opern-Album Band I (Don Juan, Figaro, Zauberkiste, Fidelio etc.).   |          | Chopin, Mazurka. Schumann, Manfred.   |          |   |
|          | — Transcriptionen-Album (Lieder von Schubert, Mendelssohn, Schumann). |          | Field, Nocturne. Grieg, Anitra's Tanz.  |          |   |
|          |   |          | Goldermann, Les Adieux. Hauser, Lied ohne Worte. Vieuxtemps, Souvenir.  |          |   |