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# MOZART

Zweites  
Flöten-Konzert

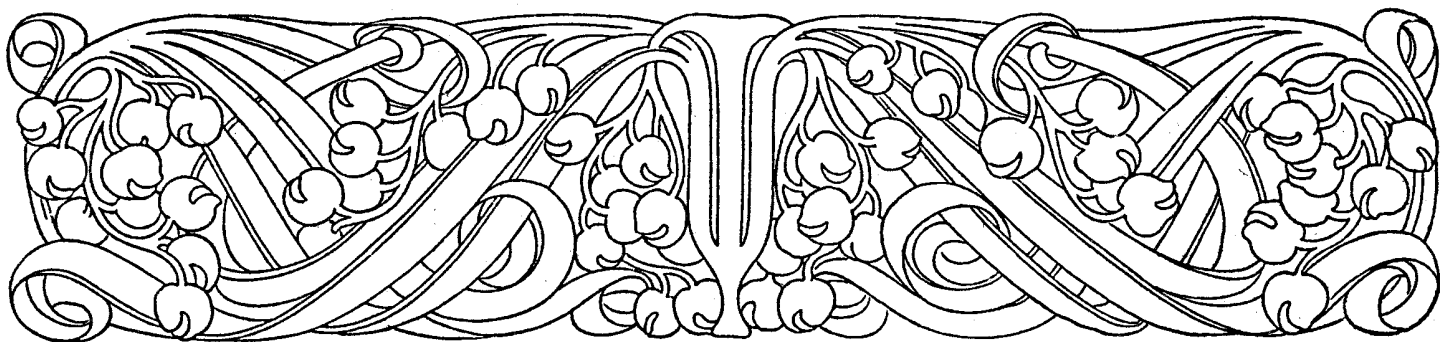
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**W. A. MOZART**

**KONZERTE**

für Flöte und Orchester

Bearbeitung für Flöte und Pianoforte

Nr. 1. Gdur (313) von August Horn

Nr. 2. Ddur (314) von K. Burchard



# KONZERT

für Flöte mit Begleitung des Orchesters

von  
**W. A. MOZART.**

(Köch. Verz. N<sup>o</sup> 314.)

Für Flöte mit Begleitung des Pianoforte  
arrangirt von

**C. BURCHARD.**



**Allegro aperto.**

Flauto.

Pianoforte.



The first system of music shows the Flute part on a single staff and the Piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The piano part begins with a forte (f) dynamic and features a rhythmic pattern of eighth notes in the bass clef.



The second system continues the piano accompaniment. The right hand plays chords and moving lines, while the left hand maintains a steady eighth-note accompaniment. Dynamics include piano (p) and forte (f).



The third system shows further development of the piano accompaniment. The right hand has more melodic movement, and the left hand continues with eighth-note accompaniment. Dynamics include piano (p) and fortissimo (fp).



The fourth system concludes the piano accompaniment on this page. It features similar textures to the previous systems, with dynamic markings of fortissimo (fp).



First system of musical notation. The upper staff contains a melodic line with various intervals and rests. The lower staff features a rhythmic accompaniment of eighth notes. A *cresc.* marking is present in the right-hand part.

Second system of musical notation. The upper staff continues the melodic line with some chromaticism. The lower staff has a steady eighth-note accompaniment. A *f* (forte) dynamic marking is present in the right-hand part.

Third system of musical notation. The upper staff features a more active melodic line with sixteenth notes. The lower staff has a rhythmic accompaniment with some rests. Dynamic markings of *p* (piano) and *f* (forte) are used in both hands.

Fourth system of musical notation. The upper staff includes a trill (*tr.*) and a slur. The lower staff has a rhythmic accompaniment with some rests. Dynamic markings of *p* (piano) and *f* (forte) are used.

Fifth system of musical notation. The upper staff features a melodic line with a slur. The lower staff has a rhythmic accompaniment with some rests. Dynamic markings of *p* (piano) and *f* (forte) are used.

First system of musical notation, consisting of three staves. The top staff is a single melodic line with various ornaments and slurs. The middle and bottom staves are piano accompaniment, with the bottom staff featuring a steady eighth-note bass line.

Second system of musical notation, consisting of three staves. The top staff continues the melodic line with trills. The middle staff has chords and some melodic fragments. The bottom staff features a piano accompaniment with a dynamic marking of *f* (forte).

Third system of musical notation, consisting of three staves. The top staff has melodic lines with trills. The middle and bottom staves are piano accompaniment, with a dynamic marking of *p* (piano) in the middle staff.

Fourth system of musical notation, consisting of three staves. The top staff has melodic lines with trills. The middle and bottom staves are piano accompaniment, with a dynamic marking of *p* (piano) in the bottom staff.

Fifth system of musical notation, consisting of three staves. The top staff has melodic lines with trills. The middle and bottom staves are piano accompaniment, with dynamic markings of *fp* (fortissimo piano) in the middle staff and *p* (piano) in the bottom staff.

The first system of music features a treble staff with a melodic line of eighth and sixteenth notes. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

The second system continues the melodic and accompanimental lines. It includes dynamic markings: *fp* (fortissimo piano) above the treble staff and *f p* (forte piano) above the piano staff.

The third system shows a change in dynamics. The piano staff has a *f* (forte) marking, and the right-hand piano part has a *p* (piano) marking.

The fourth system features a melodic line with *fp* markings. The piano accompaniment includes a right-hand part with a steady eighth-note pattern and a left-hand part with a bass line marked with a '2' (second finger).

The fifth system concludes with a melodic line that ends with a *fp* (fortissimo piano) marking. The piano accompaniment continues with its established patterns.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with trills (tr) and dynamic markings of *sf*. The grand staff contains a piano accompaniment with chords and moving lines.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line with trills (tr) and a *sf* marking. The grand staff features a piano accompaniment with a *cresc.* (crescendo) marking and a *f* (forte) marking.

Third system of musical notation. It consists of three staves. The top staff is mostly empty. The grand staff contains a piano accompaniment with a *p* (piano) marking and a *f* (forte) marking.

Fourth system of musical notation. It consists of three staves. The top staff is mostly empty. The grand staff contains a piano accompaniment with a *p* (piano) marking and a *f* (forte) marking. Trills (tr) are present in both the treble and bass clef staves.

Fifth system of musical notation. It consists of three staves. The top staff contains a melodic line with trills (tr). The grand staff contains a piano accompaniment with a *p* (piano) marking and trills (tr) in both the treble and bass clef staves.



First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line with a dynamic marking of *tr* (trill) over a note. The grand staff features a complex accompaniment with many sixteenth notes and chords.

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps. The top staff continues the melodic line. The grand staff accompaniment includes a section with a dynamic marking of *f* (forte) in the bass line.

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps. The top staff features a melodic line with a dynamic marking of *p* (piano). The grand staff accompaniment includes a section with a dynamic marking of *p* in the bass line.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps. The top staff continues the melodic line with a dynamic marking of *tr*. The grand staff accompaniment features a complex rhythmic pattern with many sixteenth notes.

Fifth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps. The top staff continues the melodic line. The grand staff accompaniment includes a section with a dynamic marking of *fp* (fortissimo) in the bass line.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The grand staff contains a piano accompaniment with chords and moving lines in both hands. A dynamic marking *p* is present in the bass staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line continues with similar rhythmic patterns. The piano accompaniment includes chords and moving lines. A dynamic marking *p* is present in the bass staff.

Third system of musical notation. The top staff has a melodic line with some trills. The grand staff accompaniment includes chords and moving lines. A dynamic marking *f p* is present in the bass staff.

Fourth system of musical notation. The top staff has a melodic line with trills. The grand staff accompaniment includes chords and moving lines. A dynamic marking *f* is present in the bass staff.

Fifth system of musical notation. The top staff has a melodic line with a dynamic marking *sp*. The grand staff accompaniment includes chords and moving lines. Dynamic markings *p* and *sp* are present in the bass staff.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The top staff begins with a *fp* dynamic marking. The grand staff features a complex piano accompaniment with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation, continuing the piece. The piano accompaniment in the grand staff becomes more intricate, with dense sixteenth-note textures in the right hand. The top staff continues with melodic lines, including some trills.

Third system of musical notation. The piano accompaniment in the grand staff features a steady eighth-note pattern in the left hand. The top staff has several *fp* markings, indicating repeated forte-piano dynamics.

Fourth system of musical notation. The piano accompaniment in the grand staff starts with a *p* (piano) dynamic, then moves to *sp* (sforzando) and includes a *cresc.* (crescendo) marking. The top staff features a trill (*tr*) in the final measure.

Fifth system of musical notation. The piano accompaniment in the grand staff begins with a *f* (forte) dynamic and includes a trill (*tr*) in the right hand. The top staff concludes with a trill (*tr*) in the final measure.

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many chords and some melodic lines. A dynamic marking of *f* (forte) is present in the bass line.

Second system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music features a complex texture with many chords and some melodic lines. Dynamic markings of *p* (piano) and *f* (forte) are present.

Third system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music features a complex texture with many chords and some melodic lines. Dynamic markings of *f* (forte) and *tr* (trills) are present.

Andante ma non troppo.

Fourth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music features a complex texture with many chords and some melodic lines. Dynamic markings of *f* (forte) and *p* (piano) are present.

Fifth system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music features a complex texture with many chords and some melodic lines. Dynamic markings of *f* (forte), *p* (piano), and *cresc. f* (crescendo forte) are present.



First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The music features a melodic line in the upper treble staff and a piano accompaniment in the grand staff. A piano dynamic marking (*p*) is present in the first measure of the grand staff.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The music features a melodic line in the upper treble staff and a piano accompaniment in the grand staff. Dynamic markings include *f* and *p* in the grand staff, and a trill (*tr*) in the upper treble staff.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The music features a melodic line in the upper treble staff and a piano accompaniment in the grand staff. Dynamic markings include *f* and *p* in the grand staff, and a trill (*tr*) in the upper treble staff.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The music features a melodic line in the upper treble staff and a piano accompaniment in the grand staff. Dynamic markings include *p* and *f* in the grand staff, and trills (*tr*) in the upper treble staff.

Fifth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The music features a melodic line in the upper treble staff and a piano accompaniment in the grand staff. Dynamic markings include *f* and *p* in the grand staff, and a trill (*tr*) in the upper treble staff.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a key with one sharp (F#) and a 2/4 time signature. The first staff contains a melodic line with various ornaments and a fermata. The grand staff contains a piano accompaniment with chords and a bass line. A dynamic marking *cresc.* is placed above the piano part, and a forte *f* marking is placed above the bass line.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line continues with a long phrase. The piano accompaniment includes a prominent bass line with eighth-note patterns. A fermata is placed over a chord in the piano part.

Third system of musical notation. The melodic line is highly active with many sixteenth notes. The piano accompaniment features a complex texture with many chords and a busy bass line. A forte *f* marking is present in the bass line.

Fourth system of musical notation. The melodic line has a more lyrical feel with longer notes. The piano accompaniment includes a section with a piano *p* dynamic marking in the bass line, followed by a section with a forte *f* dynamic marking in the bass line, and another section with a piano *p* dynamic marking in the bass line.

Fifth system of musical notation, the final system on the page. It contains dense melodic and harmonic material. The piano accompaniment has a strong rhythmic drive in the bass line.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. Dynamics include *p* (piano) and *f* (forte). Trills are marked with *tr*.

Second system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. Dynamics include *p* (piano) and *f* (forte). Trills are marked with *tr*.

Third system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano). Trills are marked with *tr*.

Fourth system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano). Trills are marked with *tr*.

Fifth system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. Dynamics include *f* (forte) and *p* (piano).

Allegro.

The musical score consists of five systems, each with a violin part on a single staff and a piano part on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro'. The score includes various musical notations such as trills (tr), accents (acc), and dynamic markings (p, f, p, f). The first system features a trill in the violin part and a piano dynamic in the bass clef. The second system has a forte dynamic in the bass clef. The third system includes trills in the violin part. The fourth system features piano dynamics in both the violin and bass clef parts. The fifth system concludes with a 'Tutti' marking in the violin part and a forte dynamic in the bass clef.



First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line with trills (tr) and accents. The grand staff contains a piano accompaniment with chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation, continuing the piece. It features the same three-staff layout. The piano accompaniment in the grand staff shows more complex chordal textures and rhythmic patterns. The melodic line in the top staff continues with trills and slurs.

Third system of musical notation. A section labeled "Solo" begins in the top staff. The piano accompaniment in the grand staff features a prominent eighth-note pattern in the bass line. Dynamics include *p* (piano).

Fourth system of musical notation. The solo continues in the top staff with a series of trills. The piano accompaniment in the grand staff provides harmonic support with chords and moving lines.

Fifth system of musical notation. The solo continues with trills and slurs. The piano accompaniment features dynamic markings of *f* (forte) and *p* (piano).

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a double bar line with a repeat sign. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, also including a double bar line with a repeat sign.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a double bar line with a repeat sign. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, also including a double bar line with a repeat sign.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a double bar line with a repeat sign. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, also including a double bar line with a repeat sign.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a double bar line with a repeat sign. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, also including a double bar line with a repeat sign.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a double bar line with a repeat sign. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, also including a double bar line with a repeat sign.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *f*.

Second system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *f*, and trill ornaments (*tr*).

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and trill ornaments (*tr*).

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes trill ornaments (*tr*).

Fifth system of musical notation, featuring a vocal line and piano accompaniment.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line with trills and slurs. The grand staff contains a piano accompaniment with chords and moving lines. A dynamic marking 'p' is present in the bass staff. The word 'Tutti' is written above the final measure of the top staff.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The top staff has a melodic line with trills and slurs. The grand staff provides accompaniment. A dynamic marking 'p' is present in the bass staff. The word 'Solo' is written above the top staff in the middle of the system.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps. The top staff contains a melodic line with slurs. The grand staff contains a piano accompaniment with chords and moving lines.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps. The top staff contains a melodic line with slurs and trills. The grand staff contains a piano accompaniment with chords and moving lines. A dynamic marking 'f' is present in the bass staff.

Fifth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps. The top staff contains a melodic line with slurs. The grand staff contains a piano accompaniment with chords and moving lines.



The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The lower staff is in bass clef and contains a more rhythmic accompaniment with eighth and quarter notes, including some rests.

The second system continues the piece. The upper staff features a melodic line with some slurs and accents. The lower staff provides a steady accompaniment with eighth notes and quarter notes.

The third system introduces trills, marked with 'tr' above notes in both staves. The lower staff includes a piano dynamic marking 'p' and features a more active accompaniment with eighth notes.

The fourth system features a long trill in the upper staff, indicated by a wavy line above the notes. The lower staff has a forte dynamic marking 'f' and continues with a rhythmic accompaniment.

The fifth system concludes the page with a melodic line in the upper staff and a final accompaniment in the lower staff, ending with a few quarter notes.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is one sharp (F#). The system contains several measures of music, including a trill (tr) in the treble staff and a piano (p) dynamic marking in the bass staff.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature is one sharp. This system features a trill (tr) in the treble staff and a forte (f) dynamic marking in the bass staff.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature is one sharp. A piano (p) dynamic marking is present in the bass staff.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature is one sharp. A forte (f) dynamic marking is present in the bass staff.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature is one sharp. This system includes piano (p) and fortissimo (ff) dynamic markings in the bass staff.

First system of musical notation, consisting of three staves. The top staff contains a melodic line with trills and slurs. The middle and bottom staves contain piano accompaniment with chords and rhythmic patterns.

Second system of musical notation, consisting of three staves. The top staff continues the melodic line with trills. The middle and bottom staves continue the piano accompaniment, featuring a dynamic marking of *p* (piano).

Third system of musical notation, consisting of three staves. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment, featuring a dynamic marking of *f* (forte) in the bass line and *p* (piano) in the treble line.

Fourth system of musical notation, consisting of three staves. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment, featuring a dynamic marking of *f* (forte) in the bass line.

Fifth system of musical notation, consisting of three staves. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment, ending with a double bar line.



Klavier-Musik.

Nr. Klavier zu 2 Händen.

363	Adagio. Sammlung klassischer Sätze.
111/12	Alte Meister. Samml. wertv. Klavierst. d. 17. u. 18. Jahrh. (Pauer). 3 Bde.
2596	Armeemärsche.
	Bach, J. S., Klavierw. (Reinecke). 12 Bde.:
2	I. 49 Stücke.
3	II. Englische Suiten.
4	III. Klavierübung I. (Partiten.)
5	IV. Klavierübung II.
6/7	V/VI. Wohltemper. Klavier I, II.
8	VII. 21 Stücke.
1481	VIII. 22 Stücke.
1854	IX. Stücke, Originale u. Bearb.
1855	X. Stücke, Originale u. Bearb.
1922/23	XI/XII. 16 Konzerte.
1.764	— Album. (Reinecke). 8. I/II.
1869	— Aria m. 30 Veränderungen. (Klindworth)
1261	— Chaconne (Lamping).
2334	— Chaconne (Busoni).
2161	— Zwei. Inventionen (Busoni).
2459	— Orgel-Chor.-Vorsp. (Busoni) Hft. I.
2641	— Choral-Vorspiel (Reger).
1371/72	— Orgeltokkaten, C. Dm. (Busoni).
1442	— Kleine Präludien (Reinecke).
1443	— Präludien und Fugen (Reinecke).
1873	— Toccata u. Fuge. (Tausig-Kühner)
4916	— 6 Tonstücke. (Busoni).
465	— Auswahl bel. Vortragsst. (Köhler).
2374	Bach-Mugellini, Wohltemper. Klav. I.
2241	Bach, W. Fr., Orgel-Konzert (Stradal.)
2293	— Phantasie u. Fuge. A moll (Stradal.)
403	Beethoven, Op. 20. Septett (Horn).
21.929	— Album. (Reinecke). 8. I/II.
2650	— Eocossien (Busoni).
22	— Sämtl. Konzerte (Reinecke).
984/83	— Dieselben einzeln. Nr. 1-5.
1373/74	— Konz. Nr. 4, G. Nr. 5. Es. (d'Albert).
1413	— Sämtliche Märsche.
1505	— Violinromanz., Cavatine, Lento etc.
1712	— Sämtl. Sonaten (Reinecke). 8.
35/36	— Dies. u. Sonatin. (Reinecke). 8. I/II.
1324/25	— Sämtl. Sonaten und Sonatinen. (Reinecke). 8. I/II.
1713	— Sämtl. Sonaten. Instr. A. (Reinecke).
4181/II	— Dieselben und Sonatinen. Pracht-Ausgabe (Reinecke). I/II.
1714/15	— Prachtausg. (Reinecke). Fol. I/II.
1155	— Sonatinen. Instr. Ausg. (Reinecke)
45	— 54 kleinere Stücke (Reinecke). 8.
39	— 9 Symphon. (Kalkbrenner, Liszt).
401/II	— Dieselben (Liszt). I/II.
766/73	— Dieselben einzeln: Nr. 1-8.
774	— Nr. 9. D moll.
47	— Sämtl. Variationen (Reinecke). 8.
1586	— Ausgew. Variationen (Reinecke)
1600	— Siehe Jugendbibliothek. Heft I.
2101/2	Bendel, F., Vortragsstücke I/II.
312	Berger, Etüden Op. 12, 22 (Reinecke) S.
2429	Berlioz, Ungarischer (Ragoczy) Marsch
2179	— Gnomonch u. Symphtanz aus »Fausts Verdammung« (Tausig).
1327/29	Bertini, Etüden Op. 29, 32, 100.
280	— Dieselben in 1 Bde. (Dörfel). 8.
435/36	— Etüden f. d. Unterr. bez. (Hennes) I/II.
2226	— Op. 84. 12 leichte Klavierstücke.
2027	Bizet, G., Album.
967	Breslau, Op. 27. Technische Grundlage
1552	— Op. 30. Techn. Übungen für den Elementar-Klavier-Unterricht.
2006/8	Bülow, Klass. Klavier-Werke a. seinen Konzert-Programmen. I/III.
2609	Bülow-Cramer, 60 Etüden.
26.013	— Dieselben in 4 Heften.
1263	Burgmüller, Op. 35. Meiststunden.
2614/16	— Op. 103, 109. Etüden.
2063	— Ausg. Vortragsst. (X. Scharwenka).
2071	— Ausgew. Etüden a. Op. 100. (do.)
1593	Cherubini, Album (Reinecke) 8.
	Chopin, Pfte.-Werke 10 Bde. (Reinecke):
49	1. Balladen.
50	2. Etüden.
51	3. Mazurkas.
52	4. Nottornos.
53	5. Polonaisen.
54	6. Präludien.
55	7. Rondos und Scherzos.
55a	7a. Rondos.
55b	7b. Scherzos.
56	8. Sonaten.
57	9. Walzer.
58	10. Versch. Werke.
95/97	— Pfte.-Werke (Reinecke) I/III.
96a/97a	— Dieselben in 2 Abteilungen.
92/93	— Dies. in 2 Abt. (I/IV u. VI/X) 8.
89	— Ergänzungsband hierzu. 8.
61.720	— Pfte.-Werke. (Orig.-Ausg.) 40 B. 8.
81.729	— Album. (Reinecke). 8. I/II.
2152	— 4 Impromptus. Op. 29, 36, 51 u. 63.
94	— Konzerte u. Konzertst. (Reinecke).
82	— Konzerte und Konzertstücke. 8.
1193/94	— Konzerte Op. 11, 21 (Reinecke).
287	Clementi, Gradus ad Parnassum (50 Etüden) (Köhler). 8.
2018/20	— Gradus ad Parnassum. Vollst. instr. Ausgabe v. Br. Mugellini. I/III.
2616	— Gradus ad Parnassum (Tausig).
1468	— Ausgewählte Etüden a. d. Gradus ad Parnassum. Instr. Ausg. (Kühner)
281	— Präludien u. Übungen (Reinecke) 8.
471/73	— Sämtliche 64 Sonaten. I/III.
1604/6	— Ausgew. Sonaten (Germer) I/III.
286	— Sonatinen Op. 36, 37, 33 (Dörfel).
510	— Sonatinen (Op. 36) (A. Hennes).
1495	Corelli, Album u. Orig. u. Bearb. 8.
1601	Couperin, Album (Reinecke). 8.
407	Cramer, Album. Orig. u. Bearb. 8.
440/43	— 42 Etüden (Knorr).
938	— Die ber. Etüden. (Coccius). 4 Bde.
1417	— Ausgewählte Etüden (Henselt).
288	— Ausgew. Etüden. Instr. Ausg. (Kühner)
288	— Pianoorte-Schule (Brissler). 8.
	Czerny, Studienwerke. (Krause u. a.):
2741	— Erster Anfang. 100 leichte Übungen
790	— Kl.-Unterr. f. Anfänger. 100 Erhol.

Nr. Klavier zu 2 Händen.

2722	Czerny, Op. 92. Toccata in C.
807/10	— Op. 139. 100 Übungsst. 4 Bde.
900	— Dieselben in einem Bande.
2400	— Op. 281. 125 Passagen-Üb. (L. Klee).
901	— Op. 299. Schule d. Geläufigkeit.
811/14	— Dieselbe. I/IV.
224/25	— Op. 335. Legato u. Staccato. I/II.
4571	— Op. 337. 40 tägliche Übungen.
2726	— Op. 375. Schule des Virtuosen.
272/30	— Dasselbe in 4 Heften.
2731	— Op. 399. Schule der linken Hand.
273/2	— Op. 431. 50 Übungsstücke.
2733	— Op. 584. Klavier-Pianoforte-Schule.
2734	— Op. 599. Erster Lehrmeister.
405	— Op. 636. Vorschule f. Fingerfertigkeit.
402	— Op. 684. Aufmunterung zum Fleiß.
402	— Op. 740. Kunst der Fingerfertigkeit.
816/21	— Dieselbe. I/VI.
2735	— Op. 748. 25 Übung. f. kleine Hände.
2736/37	— Op. 8. 3. Prakt. Fingerübung. I/II.
2733	— Op. 9. 21. 160 Stakige Übungen.
2739/40	— Op. 84. Virtuosität (Neue Schule der Geläufigkeit) I/II.
2030	— Op. 349. 30 Etudes de Mécanisme
2296	Dechend, H., Moderne Fingerübungen.
1379/80	Deutsche Tänze (Pauer). 2 Bde. 8.
1225/26	Diabelli, Op. 151. 163. Sonatin. (Krause).
1445	Döhler, Op. 47. Großer Walzer B.
1429	Döring, Op. 30. Rhythmische Studien.
1595	Dusseck, Op. 20. 6 Sonatinen (Jadassohn).
289	— Leichte instr. Stücke u. Sonaten.
2503	— Sonaten. Op. 10, 70, 77.
408	Duvernoy, Op. 61. 24 melodische Etüden.
457	— Op. 120. 15 Etüden.
1593	— Op. 271. Die musikal. Woche.
1337	Egeling, Studien f. d. h. mech. Ausbild.
416	Field, Sämtl. Nottornos (Reinecke).
1765	Fieltz, Klavierw. Bd. I. Op. 7, 17, 28, 37.
1766	— Bd. II. Op. 27, 48, 49, 61.
2384	— Op. 37. 4 Stimmungsbilder.
2130	Förster, Aus d. Kinderwelt. Op. 96.
1008	— Musikalische Bilderbuch. Op. 9.
1711	Frey, Anfangsgründe des Klavierspiels.
804	Gade, Pianoortwerke.
751	— Album. Orig. u. Bearb. 8.
2299	— Op. 23. Sonate. Emoll.
361	Gavotten-Album (Pauer). 8.
927	Gluck, Album. Orig. u. Bearb. 8.
1954	Götz, Op. 7. Lose Blätter. 9 Klavierst.
520	Grenzbach, Etüden Op. 7 u. 8.
2407/8	— Etüden. Op. 7, 8.
749	Grieg, Op. 7. Sonate Em.
1784/86	Händel, Klavierw. (Kühner). I/III.
100/958	— Album. (Krause). 8.
1919	— Leichte Stücke (C. Kühner).
1302	— 17 Menuetten (Pauer).
2405	Haessler, Op. 43. Grande Gigue. D moll.
1321	Hässner, Op. 26. Heidelbg. Kommersieder-Potpourri. Mit Singstimme.
115.937	Haydn, Jos., Album. (Reinecke) 8 I/II.
119 Ia/b	— Sämtl. 34 Sonat. Nr. 1-3 u. 9-17.
1191/II	— Nr. 18—Schluß.
539	— Sonaten f. d. Unterr. (Hennes).
121	— 7 kleinere Stücke.
485	— 12 kleine Stücke.
124a/b	— 12 Symphonien (Rietz). I/II.
1822	— Dieselben. Wohlf. Ausg. in 1 Bde.
1329	— 14 Symphonien einzeln.
776/89	— Symphonie Nr. 16. (Oxford).
1024	— Symphonie Nr. 18. (Abschieds-).
2025	Haydn, Mich., Album. (Schmid). 8.
1493	Heller, Pianoortwerke (5 Bde.):
446	— Band I. Transkriptionen: Op. 13, 15, 37, 38, 70, 71, 75, 77, 127, 130.
447	— Band II. Im Walde: Op. 86, 123, 136.
448	— Band III. Verschiedenes: Op. 81, 85, 88, 104, 119, 120.
552	— Band IV. Op. 121-126.
553	— Band V. Op. 129, 131, 137, 139-145.
2278	— Op. 77. Saltarello. A moll.
1588	— Op. 81. 24 Präludien.
2261	— Op. 85 Nr. 1. Tarantelle. A moll.
2335	— Op. 88. Im Walde. Hft. I. Nr. 1-2.
2388	— — Hft. IV. Nr. 7.
1589	— Op. 119. 32 Präludien.
1396	— Op. 125. 24 Etüden f. d. Jugend.
2329	— Op. 129. 2 Impr. mptus.
2294	— Op. 145. Ein Heft Walzer.
1639	— Tarantellen. Op. 85 u. 137.
752.4.07	— Album u. (Reinecke) 8. I/II.
1005	Helm, 20 Kinderstücke. Op. 9.
	Hennes, Klav.-Unterrichtsbrieft. Kurs I.
	— Kursus II.-V. (Geb. je 1. u. mehr)
	— 250 melod. Übungsstücke. (Klavier-unterrichts-Briefe ohne Text in 5 Abteilungen.) Abt. I kart.
	— Abt. II.-V kart.
1007	Henriques, Miniaturen. Op. 11.
1391	Henselt, Op. 5. 12 Etüden.
1330	— Album (Reinecke). 8.
1447	Herz, Gammes (Deutsch-engl.).
1364	Hofmann, H., Op. 52. Tromp. v. Säkk.
198/9	— Vortragsstücke. Bd. I, II.
2008	— Album. (C. Reinecke). 8.
1496/97	Hummel, Pfte.-Werke in 2 Bänden.
968	— Op. 15. Phantasie (Henselt).
2560	— Op. 11. Rondo Esdur.
2637	— Op. 42. Sechs sehr leichte Stücke.
292	— Op. 32. (Reinecke) 8.
2417	Hünter, Op. 123. Nr. 1. Großer brill. Walzer.
1966	Jadassohn, Album (Reinecke). 8.
1365	Jaell, Op. 142. Lohengrin-Transkript.
362.402	Im Salon. Samml. vorzügl. Vortr.-Stücke
543.1272	(Reinecke). 4 Bände. 8.
1600	Jugendbibliothek für den Unterricht
	Heft I. Beethoven. (A. Krause).
	— II. Mendelssohn (C. Kühner)
1915	— III. Fr. Schubert. (Reinecke)
2032	— III. Fr. Schubert. (Reinecke)
351 I/II	Kadenzen zu Mozarts Konzerten v. Beethoven, Hummel, Mozart, Reinecke, je
179	Kalkbrenner, Ausgew. Pfte.-Werke. 8
2153	— Op. 61. Konz. Nr. 1. D moll (Reinecke)
1436	— Op. 169. Etüden.
1195	Kirchner, Op. 25. Nachtbilder.
1283/84	— Op. 71. 100 kleine Studien. I/II.

Nr. Klavier zu 2 Händen.

364	Der junge Klassiker. (Pauer). 8:
364	— Band I. Corelli-Mozart.
365	— Bd. II. Haebler-Field.
469	— Bd. III. Onslow-Schubert.
478	— Bd. IV. Mendelssohn - Gegenwart
282/84	Klavierklassiker alt. u. neuer Zeit: Bach, Beethoven, Chopin, Dussek, Field, Henselt, Hummel, Mendelssohn, Mozart, Reinecke, Ries, Schumann, Weber (Reinecke). 4 Bde.
1789	Klee, Elementar-Klavierschule.
449/50	Klingel, Kanons u. Fugen. I/II.
458	Knorr, Jul., Materialien.
496	— Wegweiser.
906	Köhler, L., Op. 70. Mechan. u. techn. Studien.
557	— Op. 120. Virtuosen-Studien.
980	— Op. 135. Klavier-Etuden.
981	— Op. 145. Klavier-Etuden.
982	— Op. 168. Technik der Mittelstufe.
962	— Op. 200. Kleinkinder-Klav.-Schule.
459/60	— Sonatenstudien. I/II.
1794/96	— — Heft 1/3.
1863/5	— — Heft 4/8.
1884/6	— — Heft 7/9.
192/24	— — Heft 10/12.
2188/89	Koschat, Th., Walzer-Album. I/II.
1430	— Krause, Op. 2. Triller-Etuden.
2506	— Op. 4. Übungsstücke f. Anfänger.
1461	— Op. 5. Etüden.
2.90	— Op. 10 Nr. 2. Sonatine G moll.
2391	— Op. 12 Nr. 1. Sonatine D dur.
2.93	— Op. 12 Nr. 3. Sonatine F dur.
1690	— Op. 15. 10 Etüden f. d. linke Hand.
941	— Op. 25. Notenbuch f. Anfänger.
326	— Op. 31. 12 Studien für junge Spieler.
2391	— Instr. Sonaten. Op. 1, 10, 12, 19, 21, 24
2754	Krug, Schwannlied. A. Lohengrin.
1490	Kuhliau, Op. 41. 8 leichte Rondos.
293	— 12 Sonatinen. Op. 20, 55, 59.
511	— Sonatinen. (A. Hennes).
1282	— 7 Sonatinen. Op. 60, 88. (Krause)
1547/9	Kühner, Etüdenschule des Klaviersp.
1672/3	— Mustersamml. v. Etüden. H. 1-12.
2801	— Vortrags-Album. Heft I.
2742	Kunz, Op. 14. 200 kl. 2stim. Kanons n. Le Couppéy, Op. 17. Das Alphabet.
1400	— Op. 20. L'Agilité (25 Etüden).
570	— ABC des Pfte. (Deutsch-französ.)
731	— Schule der Mechanik. (D.-franz.)
1401	Lemoine, Op. 37. 50 Etüden.
1485	Liszt, Album. Origin. u. Bearb. 8.
2172	— Ferne Geliebte v. Beethoven.
2593	— Consolations (H. Germer).
2812	— Consolation Nr. 2. E dur.
1384/85	— 42 Etüden. I/II.
257	— Eroica-Etüde.
2262	— Festspiel u. Brautlied a. Lohengrin.
2538	— Impromptu Fis dur.
2431	— Isoldens Liebestod, erleicht. (Kleinmichel).
484	— Paganini-Etuden.
990	— Dieselben. 8.
2568	— La Campanella.
2290	— Phantasiestück u. Motive a. Rienz
1482	— Illustration. a. Meyerbeers Prophet
42	— 42 Lieder von Beethoven, Franz, Mendelssohn, R. u. Cl. Schumann
541/42	— Symphon. Dichtungen. 2 Bde.
2442	— Tasso (Forchhammer).
2446	— Mazaepa (Stark).
305	— Transkript. aus Wagners Opern.
1598	Loewe, Album (Reinecke). 8.
1971	Lortzing, Album (Reinecke). 8.
319	Lumbye, 6 Phantasien u. Festmärsche.
320	— Ausgewählte Tänze.
2.64	— Kroll's Balklänge. Walzer.
2055	— Traumbilder. Phantasie.
372	Marsch-Album. 8.
2596	Märsche (Armeemärsche) leicht.
353	Märsche, berühmte. Leicht bearbeitet
1985	Marschner, Album. (G. Münzer.) 8.
2743	Mayer, Ch., Op. 61. Etüden.
2744	— Op. 21. Jugendblüt. n.
1483	Mazurken-Album (Pauer). 8.
1578/80	Mendelssohn, Smtl. Pfte.-Werke. 3 B.
172/74	— Dieselben (Rietz). 3 Bände. 8.
158a	— Dieselben in 1 Bde. (Rietz). 8.
153	— Dies. ohne Lied. ohne W. (Rietz). 8
130.126	— Album. (Reinecke) 8. I/II.
132	— Konzerte u. Konzertst. (Rietz). 8.
1291	— Dieselben. Instr. Ausg. (Reinecke)
156	— Sämtl. 79 Lieder (Czerny).
161	— 48 Lieder ohne Worte (Rietz).
160	— Dieselben (Rietz). 8.
721	— Dieselben. Instr. Ausg. (Schmid).
909/16	— Dieselben Ausgabe in 8 Heften.
1740	— Dieselben. Neue instr. Pracht-Ausg. v. K. Klindworth.
2439	— Sämtliche 7 Märsche.
1484	— Sonaten Op. 6, 105, 106.
477	— Sämtliche Streichquartette.
482	— Sämtliche Symphonien.
1	

**Klavier zu 2 Händen.**

**Schumann, Sämtl. Klavierw. (Quartausg.)**

**Band III.**

2619 — Op. 13. Arabeske C.

2677 — Op. 19. Blumenstück Des.

2620 — **Band IV.**

2679 — Op. 20. Humoreske B.

2680 — Op. 21. Novellen.

2681 — Op. 22. Sonate G m.

2682 — Op. 23. Nachtstücke.

2683 — Op. 26. Faschingschwank a. Wien.

2684 — Op. 28. 3 Romanzen. B. m., F. is, H.

2685 — Op. 32. Scherzo, Gigue etc.

2621 — **Band V.**

2686 — Op. 56. Studien für den Pedalfügel.

2687 — Op. 58. Skizzen für den Pedalfügel.

2688 — Op. 68. 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 Phantasien. 11 Stücke.

2694 — Op. 118. 3 Sonaten f. d. Jugend.

2695 — Op. 124. Albumblätter. 20 Stücke.

2696 — Op. 126. 7 Stücke in Fughettenform.

2697 — Op. 133. Gesänge der Frühe.

2643 — Konzerte u. Konzertst. Op. 54, 92, 134.

2704 — Op. 51. Konzert A m.

2705 — Op. 92. Introduction und Allegro.

2706 — Op. 134. Konz.-Allegro m. Intr. D m.

2722 — Sonaten Op. 11, 14, 22.

2714 — Anhang zu Op. 13 (Variationen), Op. 14 (Scherzo), u. Op. 22 (Presto).

*(Süßgrau.) Original- u. Oktavausgaben:*

631/82 — In 2 Abt. (einschl. Konzerte).

625/80 — In 6 Bdn. (Inhalt wie Quartausg.).

698 — Ergänzt. Bd.: Konzerte u. Konzertst.

698 — Op. 6. Die Davidsbündler.

691 — Op. 9. Karneval.

695 — Op. 12. Phantasiestücke.

696 — Op. 15. Kinderszenen.

697 — Op. 21. Novellen.

698 — Op. 68. Album f. d. Jugend. 43 St.

699 — Op. 82. Waldszenen. 9 Stücke.

640 — Op. 99. Bunte Blätter. 14 Stücke.

641 — Op. 124. Albumblätter. 20 Stücke.

698 — Konzert u. Konzertst. Op. 54, 92, 134.

642 — Sonaten Op. 11, 14, 22.

**Schumann, R., Sämtliche 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:

623/21 statt 2623/21 704/6 statt 2704/6

617/22 » 2617/22 714 » 2714

643 » 2643 722 » 2722

658/97 » 2658/97

**Bearbeitungen:**

498 — Op. 41. Streich-Quartette (Klauser).

574 — Op. 44. 47. Quintett u. Quartett.

1408 — Op. 46. Andante u. Variat. (Schäffer).

707 — Op. 52. Ouvertüre, Scherzo u. Finale.

360 — Album u. Orig. u. Bearb. (Reinecke). 8.

748 — Album u. Neue Folge (Reinecke). 8.

1900 — Album de chants p. l'enfance. Op. 79.

1316 — Ausgewählte Lieder (Jadassohn).

308 — 63 Lieder u. Gesänge von R. und Cl. Schumann (Jadassohn).

575 — Sämtl. Symphonien (Klauser usw.).

896/89 — Dieselben einzeln: Nr. 1—4.

2547 — **Sibelius, Jean, Op. 5. Sechshundertp.**

2441 — Op. 9. Eine Sage (Schneider).

2230 — Op. 10. Karelia-Ouvertüre.

2236 — Op. 11. Karelia-Suite.

2168 — Op. 12. Sonate.

2232 — Op. 16. Frühlingslied (Värsäng).

2271 — Op. 22 Nr. 3. Schwan v. Tuonela.

2272 — Op. 22 Nr. 4. Lemminkäinen.

2523 — Op. 24 Nr. 1. Impromptu.

2529 — Op. 24 Nr. 2. Romanze A dur.

2160 — 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.

2515 — Op. 24 Nr. 8. Nocturno.

2330 — Op. 24 Nr. 9. Romanze.

2289 — Op. 24 Nr. 10. Barkarole.

2115 — Op. 23. Finlandia.

2480 — Op. 31 Nr. 3. Gesang der Athener.

25 5 — Op. 36 Nr. 1. Schwarze Rosen.

2420 — Op. 36 Nr. 4. Schilfrohr säusle.

2163 — Op. 41. Kyllikki, 3 lyrische Stücke.

2224 — Op. 44. Valse triste aus »Kuoolema».

2201 — Gesang v. d. Kreuzspinne (Ekman).

2383 — König Kristian-Suite I Teil. (Elegie, Menuett, Musette u. Kreuzspinne).

2372 — II. Teil. Nocturne-Serenade.

2373 — III. Teil. Ballade.

2187 — Album.

2370/71 — **Sinigaglia, 2 Danze piemontesi.** Op. 1.

2786 — Lustspiel-Ouvertüre. Le Baruffe Chiozotte. Op. 32.

**Skandinavische Musik.**

1081/82 — **Skandinavische Volksmusik. I/II.**

Sonatenstudien. Siehe unter Köhler.

762 — **Sonatinen-Album.** Beethoven, Clementi, Dussek, Haydn, Krause, Kuhlau, Mozart, Reinecke, Scarlatti, (Krause).

1009/11 — **Sonntags-Musik.** (Pauer) I/III.

561/62 — Steibelt, 50 Etüden. I/II.

2680 — **Strauß, 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. 23. Till Eulenspiegel (O. Singer).

2753 — Op. 30. Zarathustra (Schmalz).

2755 — Op. 40. Ein Heldenleben (O. Singer).

1083 — **Synagoge-Melodien,** alte hebräisch.

1156 — **Tarantellen-Album.** (Pauer). 8.

551 — **Taubert, W.,** Pianoforte-Werke.

327 — **Thalberg,** Op. 26. Etüden.

354 — Op. 26. Etüden. 8.

1506 — Dieselben. Krit. Ausg. v. Epstein.

**Klavier zu 2 Händen.**

1665 — **Thalberg,** Album (Reinecke). 8.

329 — Die Kunst des Gesanges. Op. 70.

1064 — Toft, Op. 35. Kätschen-Ergebnisse.

2237 — **Tostleitern** (mit Schulbuchdruck).

2235 — **Tschaikowsky,** Album (Ludwig Klee).

2793 — Orchester-Album.

4027 — Die Jahreszeiten. Op. 37a.

4028 — Kinder-Album. Op. 39.

**Unsere Meister.** Album m. s. herausgegeben von C. Reinecke. 43 Bde.

1012/15 — **Unsre Lieblinge.** (Reinecke.) I/IV.

2790 — **Volkman, Rob.,** Op. 5b. Intermezzo.

1602/1726 — **Wagner,** Album (Reinecke). 8. I/II.

2571 — Polonaise, D dur.

2122 — Anger. Perlen a. Lohengrin (Heintz).

2318 — Brautlied aus Lohengrin.

2754 — Schwanenlied a. Lohengrin (Krug).

1365 — Lohengrin-Transkription. (Jaell, Op. 142).

304 — Lyrische Stücke aus Lohengrin.

421 — Angereichte Perlen aus Lohengrin und Tristan u. Isolde (Heintz).

1986 — Anger. Perlen a. Tristan (Heintz).

420 — Lyrische Stücke a. Tristan u. Isolde.

1494 — Mit übergelegtem franz. Text.

1816 — 3 Paraphrasen a. Tristan (Tausig).

277 — **Weber, Sämtl. Pfte.-Werke** (Reinecke).

270.950 — Album u. Orig. u. Bearb. 8. I/II.

373 — Sämtl. Sonaten (Reinecke).

276 — Dieselben (Reinecke) 8.

2216 — Aufforderung zum Tanz (Orig.).

2178 — Dasselbe (Tausig-Scharwenka).

1710 — **Weihnachtsalbum.**

2038 — **Wiemayer, Theod.,** Tonleitern-Schule nach neuen Grundsätzen (d.-e.).

713.1421 — **Wohlfahrt, Kind.-Kl.-Schule.** I/II. Kart.

1006 — Kleine Leute. 1. Melod.-Alb. Op. 86.

1003 — Wolff, G. T., Für kleine Leute. Op. 25.

1056 — Kl. Licht- u. Schattenbilder, Op. 48.

2145 — 52 melodische Stücke (Op. 19 u. 26).

**Ouvertüren zu 2 Händen.**

30 — **Beethoven,** sämtliche 11 Ouvertüren

2.03/4 — **Berlioz,** Ouvertüren I/II.

273 — **Cherubini,** Sämtliche Ouvertüren.

98 — **Gluck,** Berühmte Ouvertüren (Schubert) 8.

198 — **Mendelssohn,** 5 ber. Ouvert. (Jadassohn).

161 — Sämtliche Ouvertüren.

165 — Dieselben. 8.

213 — **Mozart,** Berühmte Ouvertüren.

457 — Ouvertüren zu den Jugend-Opern.

2409/12 — **Ouvertüren-Album I.** (Auber, Bellini, Boieldieu, Donizetti, Hérold, Rossini) II. (Balfe, Cherubini, Cimarosa, Gluck, Halévy; Kreutzer) III. (Adam, Maillart, Marschner, Reissiger, Spaur, Spontini) IV. (Bizet, Lortzing, Nicolai, Reinecke, Schubert).

**Suppé, Berühmte Ouvertüren.**

2930 — **Sibelius,** Op. 10. Karelia-Ouvertüre.

2795 — **Sinigaglia,** Op. 32. Baruffe Chiozotte.

2755 — **Suppé,** Berühmte Ouvertüren.

2936 — **Wagner,** 3 Vorspiele zu Lohengrin und Tristan u. Isolde.

2761 — Faust-Ouvert. leicht (Kleinmichel).

2185/86 — König Enzo, Polonia (Mottl).

2037 — Christoph Columbus (Mottl).

2454 — Rule Britannia (Mottl).

274 — **Weber, Sämtl. Ouvertüren** (Reinecke).

273 — Dieselben (Reinecke). 8.

**Klavieransätze zu 2 Händen.**

\* Ausgabe mit Hinzufügung des Textes.

\*12 — **Bach, J. S.,** Matthäus-Passion.

\*1923 — **Beethoven,** Egmont (Krug).

\*23 — Wohlfeile Ausg.

\*2168 — Bizet, G., Carmen (Gust. F. Kogel).

357 — Boieldieu, Weiße Dame (Jadassohn).

1165/66 — **Gluck,** Iphigenie in Aulis, auf Tauris.

102.44 — Lortzing, Undine. Waffenschmied.

48 — Zar und Zimmermann.

385 — **Mendelssohn,** Aithalia (Rietz).

765 — Lobgesang.

388 — Da-selbe 8.

387/88 — Oedipus 8. Sommernachtstraum.

159 — Sommernachtstraum. 8.

463 — **Meyerbeer,** Hugenotten (Schwenke).

747 — Dasselbe (Kogel) 8.

1466 — Dasselbe. Neue revid. Ausg. (Kogel).

464 — Der Prophet (Schwenke).

1478 — Dasselbe (Kogel) 8.

1487 — Dasselbe. Neue revid. Ausg. (Kogel).

1512 — **Mozart,** Requiem (Richter).

536 — **Schumann,** Manfred. Op. 115.

529 — Paradies und Peri. Op. 60.

\*431 — **Wagner,** Das Liebesmahl d. Apostel. 8.

\*15 5 — Lohengrin, mit szen. Bemerk. 8.

\*960 — Dasselbe, mit szen. Bemerk.

\*481 — Tristan u. Isolde, m. szen. Bemerk.

15. 18 — **Weber,** Freischütz, Oberon 8.

**Klavier zu 4 Händen.**

2376 — **Armand,** Op. 9. 6 leichte Stücke.

2069/70 — Op. 20. 10 Phantasie-St. I/II.

522 — **Bach, C. Ph. Em.,** Symphonie. D dur.

2134 — **Bach, J. S.,** 6 Klav.-Konzerte (Walderssee).

2261 — Chaconne D moll (Reinecke).

2261 — Siehe Jugendbibliothek Heft V.

113 — **Beethoven,** Op. 20. Septett.

2382.2275 — 5 Klavier-Konzerte.

1592 — Klavier-Konzert Nr. 1, 5.

1499 — Violin-Konzert (Hermann).

2461/62 — Märsche.

2463 — Sämtliche Streich-Quartette.

2464 — Bd. I/II. Op. 18 Nr. 1—3, 4—6.

2465 — » III. Op. 59 Nr. 1—2.

2466 — » IV. Op. 59 Nr. 3. Op. 74.

2467 — » V. Op. 95. 127.

2468 — » VI. Op. 10. 131.

2469 — » VII. Op. 132. 133. 135.

41/42 — 9 Symphonien, 2 Bde.

853/60 — Dieselben einzeln: Nr. 1—8.

861 — Nr. 9. D m.

**Klavier zu 4 Händen.**

46 — **Beethoven,** Sämtliche Klavier-Trios.

46a/b — Dieselben in 2 Abt.

490 — Sämtliche Streich-Trios.

1918 — Sie-e Jugendbibliothek Heft I.

2766 — **Bertini,** Op. 97. 25 Studien (L. Köhler).

85 — **Chopin,** Sämtl. Mazurkas (Schubert).

85 — Sämtliche Polonaisen (Schubert).

86 — Sämtliche Walzer (Schubert).

285 — **Clementi,** 7 Sonaten (Dörfel).

940 — **Diabelli,** Unterrichtswerke. (Krause):

942 — Bd. I. Übungsstücke. Op. 149.

943 — Sonatinen Op. 24, 54, 58, 60.

944 — Bd. II. Sonat. Op. 32, 33, 37.

945 — Bd. III. Sonat. Op. 32, 33, 37, 150, 152.

953 — Sonatinen Op. 21, 54, 58, 60.

954 — Sonatinen Op. 32, 33, 37.

2167 — Sonaten. Op. 35, 75.

955 — Sonatinen Op. 150, 152.

952 — Jugendfreuden. Op. 163.

238 3 — **Elgar,** Op. 21. Serenade E moll.

1018/20 — **Förster,** Aufmunterung d. Schüler. 24 melod. Übungsst. Op. 24, 3 Bde.

1204 — **Gade,** Symphonien E. Am. D m., F.

560 — **Grenzbach,** 36 Klavierstücke im Umfange von 5 Tönen.

917 — **Gurilt,** Op. 28. Präludien u. Choräle.

106 — **Händel,** 12 Orgel-Konzerte. I/II.

2269 — Siehe Jugendbibliothek Heft V.

125a/b — **Haydn,** 12 Symphon. (Rietz). 2 Bde.

862/75 — 14 Symphonien. Einzeln.

2027 — Symphonie Nr. 16 (Oxford).

2028 — Symphonie Nr. 18 (Abschieds-).

127 — 12 Klaviertrios (Burchard).

127a/b — Dieselben in 2 Abt.

2267 — Siehe Jugendbibliothek Heft III.

2600 — **Heller,** Op. 85 Nr. 2. Tarantelle, As dur.

1599 — **Henselt,** 10 Etüden aus Op. 5. Bearb.

2338 — **Hofmann,** Op. 19. Italien. Liebesnovelle.

1280 — Op. 52. Trompeter v. Säckingen.

1685 — Op. 54a. 2 Serenaden.

1281 — Op. 57. Ekkehard.

1578 — Op. 79. Waldmärchen.

1560 — **Jugendbibliothek für den Unterricht** (A. Krause). Bd. I. Klassiker.

1561 — Bd. II. Romantiker.

1998 — Heft I. Beethoven.

1 99 — Heft II. Weber.

2267 — Heft III. Haydn.

2288 — Heft IV. Rob. Schumann.

2289 — Heft V. Bach-Händel.

2270 — Heft VI. Mozart.

2318 — Heft VII. Mendelschn.

2319 — Heft VIII. Franz Schubert.

458/89 — **Krause,** Instruktive Sonaten I/II.

294 — **Kuhlau,** Sonatinen Op. 41, 66.

2601/22 — **Kühner,** Schule d. vierh. Klaviersp. I/II.

1543 — Liszt, Phantasie und Fuge. Ad nos, ad salutarem.

506/7 — **Symphon.** Dichtungen. 2 Bde.

2483 — Les Préludes.

2806 — Isoldens Liebestod.

2580 — Tannhäuser, Einzug der Gäste auf Wartburg.

422 — Transkript. aus Wagners Opern.

2057 — **Lumby,** Traumbilder. Phantasie.

2997 — **Marsch Album.**

397 — **Mendelssohn,** Orig.-Pfte.-Werke (Rietz).

157 — Sämtliche 79 Lieder.

1706 — Sämtliche Märsche.

163 — Sämtl. Orgelwerke: Op. 37 Prälud. u. Fugen, Op. 65 Sonaten (Schubert).

392 — Sämtl. Pfte.-Quartette (Briffler).

178 — Sämtliche Streich-Quartette.

178a/c — Dieselb. in 3 Abt. (1/2, 3/5, 6/7).

183 — Sämtliche Symphonien.

876/80 — Dieselben einzeln: Nr. 1—5.

390 — Sämtliche Pianoforte-Trios.

391 — Op. 10. Oktett in Es.

1233 — Op. 25. Klavier-Konzert G m.

163 a — Op. 37. Präludien und Fugen.

1234 — Op. 40. Klavier-Konzert D m.

1296 — Op. 64. Violin-Konzert.

163 b — Op. 65. 6 Orgel-Sonaten.

2318 — Siehe Jugendbibliothek Heft VII.

1293 — **Meyerbeer,** Krönungsmarsch, Walzer, Redowa, Schottisch, Tanz u. Galopp aus dem Prolog.

216 — **Mozart,** Sämtl. Orig.-Kompos. (Dörfel).

893 — Haflner-Serenade.

894 — Serenade Nr. 9. D [320] (Schubert).

230/31 — 12 Symphonien. 2 Bde.

949 — Symphonie Nr. 22—41 einzeln.

895 — Symphonie F [98] (Burchard).

895 — Symph. D [K. v. Anh. 293] (Schubert).

2270 — Siehe Jugendbibliothek Heft VI.

1431/32 — **Neuman,** Op. 1. Stücke f. Anfang I/II.

1318 — **Nicodé,** Op. 29. Bilder aus dem Süden.

345/47 — **Pianoforte-Musik,** Klass. u. mod. Sämtl. vorzüglic. Stücke (Reinecke). 4 B.

1686 — Reinecke, Op. 47. 3 Sonatinen.

2341/42 — Op. 451. 10 kleine Phantasien über deutsche Kinderlieder. I/II.

1687 — **Scharwenka,** Ph. Op. 21. Tanz-Suite.

2850/51 — Op. 30. All' Ongarese, Walzer.

2155/59 — **Schmitt, Jac.,** Sonatinen. Op. 208, 209.

282a/b — **Schubert,** Orig.-Werke (Reinecke). 2B.

1458 — Bd. 3. (Suppl.) (Ouv., Phant. usw.)

486 — Märsche (Reinecke).

1298 — Polonaisen.

466 — Symphonie Nr. 7, C (E. F. Richter).

2189 — Symp. Nr. 8 H moll (Unvollendet).

2319 — Siehe Jugendbibliothek Heft VIII.

645 — **Schumann,** sämtliche Originalwerke. (Clara Schumann).

499 — Klavier-Werke: Bd. I. (Op. 9, 12, 15).

500 — Bd. II. Op. 21 Novell. (Jadassohn).

501 — Bd. III. Op. 17, 22, 28.

646 — Sämtl. Symphonien (Jansen).

736/39 — Sämtl. Symphon. einzeln: Nr. 1—4.

576 — Trios, Phantasiestücke, Märchen-erzählungen.

836 — Op. 9. Karneval (Schmitz).

837 — Op. 12. Phantasiestücke (Röhr).

838 — Op. 15. Kinderszenen (Schubert).

839 — Op. 17. Phantasie (Horn).

840 — Op. 22. Sonate G m. (Reinecke).

841 — Op. 28. 3 Romanzen (Schubert).

437 — Op. 41. 3 Quartette (Dresel).

**Klavier zu 4 Händen.**

643 — **Schumann,** Op. 44, 47. Quintett und Quartett.

851 — Op. 46. Andante und Variationen.

708 — Op. 52. Ouvert., Scherzo u. Finale.

805 — Op. 54. Klavier-Konzert A m.

753 — Op. 63. Erstes Trio (Naumann).

700 — Op. 66. Bilder aus Osten.

2180 — Op. 61. Jugend-Album.

754 — Op. 80. Zweites Trio (Naumann).

701 — Op. 85. 12 vierh. Klavierstücke.

756 — Op. 88. Phantasiestücke (Naumann).

806 — Op. 92. Konzertstück G (Naumann).

702 — Op. 109. 9 charakterist. Tonstücke.

755 — Op. 110. Drittes Trio (Horn).

703 — Op. 130. Kinderball.

757 — Op. 132. Märchen-erzählungen.

226 — Siehe Jugendbibliothek Heft IV.

3176 — **Sibelius,** Op. 10. Karelia-Ouvertüre.

2157 — Op. 11. Karelia-Suite (K. Ekman).

2157 — Op. 22 Nr. 3. Schwan v. Tuonela.

2273 — Op. 44. Valse triste a. »Kuoolema».

278/240 — **König Kristian Suite.** I/III.

2220/21 — **Sinigaglia,** Danze piemontesi I/II.

2193 — La-tspielouvert. Baruffe Chiozotte.

2597 — **Strauss,** Festmarsch (C. Marschalb.).

1434 — **Tours,** Klavierstücke (Suite de Pieces).

1021/23 — **Unsre Lieblinge.** Die schönsten Melod., leicht v. C. Reinecke. 4 Bde.

10531 — Vogel, Album f. kleine Klaviersp. Op. 47.

493 — **Wagner,** Lyrische Stücke a. Lohengrin.

572 — Lyrische Stücke aus Tristan (Sitt).

269 — **Weber,** Sämtl. Orig.-Werke (Reinecke).

1999 — Siehe Jugendbibliothek Heft II.

908 — **Wohlfahrt,** Der Klavierfreund. Kart.

**Ouvertüren zu 4 Händen.**

32 — **Beethoven,** Sämtliche 11 Ouvertüren.

279 — **Cherubini,** Sämtliche Ouvertüren.

2086 — **Cornelius,** Der Barbier von Bagdad.

99 — **Gluck,** Ouvertüren.

166 — **Mendelssohn,** Sämtliche 11 Ouvertüren

199 — 5 berühmte Ouvertüren.

214 — **Mozart,** Berühmte Ouvertüren.

556 — **Reinecke,** Ouvertüren.

647 — **Schumann,** Sämtliche Ouvertüren.

2176 — **Sibelius,** Op. 10. Karelia-Ouvertüre.

2796 — **Sinigaglia,** Op. 32. Baruffe Chiozotte.

2401 — **Wagner,** Lohengrin. Einleitung z. 3. Akt.

256 3 — Tristan und Isolde. Vorspiel.

275 — **Weber,** Sämtliche Ouvertüren.

**Klavier-Auszüge zu 4 Händen.**

359 — **Boieldieu,** Weiße Dame.

109 — **Bonifanti,** Lucrezia Borgia.

2557 — **Gluck,** Alceste.

2358/59 — **Haydn,** Schöpfung, Jahreszeiten.

1513 — **Hérold,** Marie.

23. 43 — **Lortzing,** Zar, Undine.

393 — **Mendelssohn,** Aithalia.

594 — Lobgesang.

395 — Oedipus.

396 — Sommernachtstraum.

104/5 — **Meyerbeer,** Hugenotten, Prophet.

2292 — **Mozart,** Krönungs-Messe.

1226 — Requiem.

637 — **Schumann,** Manfred.

523 — Paradies und Peri.

514 — **Wagner,** Lohengrin (Schubert).

1409 — Lohengrin d.-e. (Kleinmichel).

16. 19 — **Weber,** Freischütz, Oberon.

**2 Klaviere 4 händig.**

\* Zur Aufführung 2 Expl. erforderlich

568/69 — **Bach,** 10 Konzerte. Pianoforte I. II.

222 — **Beethoven,** Konzerte. Pfte. I (Reinecke).

566 — Pfte. II (Reinecke).

1910/13 — **Symphonien:** Bd. I (1—5). Bd. II (6—9).

2204 — **Symphonie** Nr. 2 Ddur. Op. 16.

1507/8 — **Bibliothek für 2 Pianoforte** (Krause).

2543 — **Bruch,** Op. 11. Phantasie D moll.

2257 — **Chopin,** Op. 73. Rondo, C dur (A. Krause)

94 — Konzerte u. Konzertstücke. Pfte. I.

1264 — Pfte. II (Reinecke).

2424 — **Clementi,** Original-Sonaten. (Krause)

530/31 — **Klavierkonzerte** alter und neuer Zeit. Pianoforte II. Bd. I, II, IV.

532 — Bd. III.

(Pfte. I. 5. 2-hdg. Nr. 282/3, 523, 284.)

\*2277 — **Liszt,** Concerto pathétique (Bülow).

\*508/9 — **Symphon.** Dichtungen. 2 Bde.

451/52 — **Mendelssohn,** Sämtliche Ouvertüren.

2402 — 5 berühmte Ouvertüren.

2191 — **Meyerbeer,** Krönungsmarsch a. Prophet.

2125 — **Mozart,** Sonate u. Fuge (Krause).

2310 — **Reinecke,** Op. 91. La belle Grise-lidis.

1487 — **Schubert,** Symp. Nr. 7, C (Kindwirth).

2323/27 — **Schumann,** Symphonien Nr. 1, 2, 3.

\*649 — Op. 46. Andante u. Variationen.

1448 — Op. 47. Klavier-Quartett (Waage).

830 — Op. 54. Klavier-Konzert (Horn).

931 — Op. 52. Konzertstück (Hermann).

532 — Op. 131. Konzert-Allegro. (Busoni).

2234 — **Wagner,** Brautlied a. Lohengrin (Snoer).

\*2517 — Isoldens Liebestod.

**2 Klaviere 8 händig.**

1229 — **Beethoven,** Op. 80. Phantasie.

1203a/b — Märsche.

265/66 — 9 Symphonien. Bd. I (Nr. 1—5).

267/68 — Bd. II (Nr. 6—9).

1174/81 — **Symphonien** einzeln: Nr. 1—8.

1182 — Nr. 9.

2295 — **Chopin,** Op. 40 Nr. 1. Polonaise, A dur.

1290/1 — **Jugendbibliothek.** Skürzere Stücke f. d. Unterricht (Knorr). Pfte. I, II.

25 2 — **Liszt,** Spinnerlied a. Flieg. Holländ.

1253 — **Mendelssohn,** Op. 11. Symp. G m. (Busoni)

1360 — Op. 52. Symphonie B (Horn).

2363 — 5 berühmte Ouvertüren.

2423 — Hochzeitsmarsch u. Kriegsmarsch.

2542 — **Notturno** a. d. Sommernachtstraum.