



Volksausgabe Breitkopf & Härtel
No. 2577

MOZART

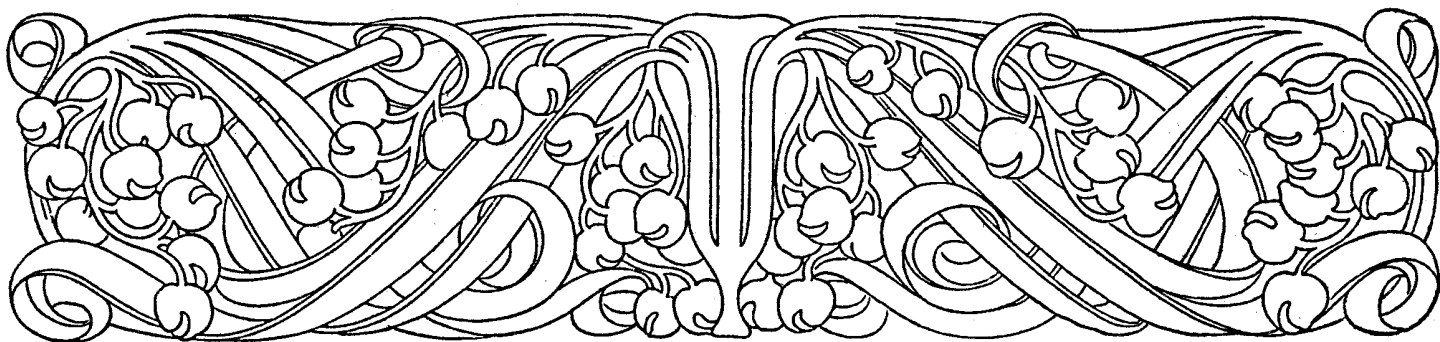
Zweites
Flöten-Konzert

D dur
(Werk 314)



Verlag von Breitkopf & Härtel
Leipzig.

Musikalien-Lohnanstalt
Otto Halbreiter
München.



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^o 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 musical notation. The Flute part has a melodic line with some grace notes. The piano accompaniment continues with a steady eighth-note pattern in the bass clef, with some chords in the treble clef.



The third system shows the Flute part with a more active melodic line. The piano accompaniment features a change in dynamics, moving from piano (p) to fortissimo (fp) in the bass clef.



The fourth system concludes the page with the Flute part having a melodic phrase and the piano accompaniment maintaining its rhythmic pattern with fortissimo (fp) dynamics.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melodic line in the treble and a rhythmic accompaniment in the bass. A *cresc.* marking is present in the right hand.

Second system of musical notation. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The right hand has a complex melodic line with many accidentals. The left hand has a steady rhythmic accompaniment. A *f* (forte) dynamic marking is present in the left hand.

Third system of musical notation. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The right hand has a melodic line with many accidentals. The left hand has a rhythmic accompaniment. Dynamic markings of *p* (piano) and *f* (forte) alternate between the two hands.

Fourth system of musical notation. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The right hand has a melodic line with many accidentals and trills. The left hand has a rhythmic accompaniment. Trill markings (*tr*) are present in both hands. Dynamic markings of *p* (piano) and *f* (forte) are used.

Fifth system of musical notation. It features a grand staff with treble and bass clefs. The key signature remains two sharps. The right hand has a melodic line with many accidentals and trills. The left hand has a rhythmic accompaniment. Trill markings (*tr*) are present in both hands. Dynamic markings of *p* (piano) and *f* (forte) are used.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The second system of musical notation consists of two staves. The upper staff features a melodic line with trills and slurs. The lower staff has a bass line with a dynamic marking of *f* (forte) and includes trills.

The third system of musical notation consists of two staves. The upper staff has a melodic line with trills and slurs. The lower staff features a bass line with a dynamic marking of *p* (piano) and includes trills.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with trills and slurs. The lower staff features a bass line with a dynamic marking of *f* (forte) and includes trills.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with trills and slurs. The lower staff features a bass line with dynamic markings of *fp* (fortissimo) and *p* (piano).

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 with chords and a left hand 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, while the treble staff has a *p* (piano) marking.

The fourth system features a treble staff with *fp* markings and a piano staff with *fp* markings and a '2' indicating a second ending or measure repeat.

The fifth system concludes the page with a final *fp* marking in the treble staff.

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 *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 has a melodic line with trills (tr) and a *sf* marking. The grand staff below features a piano accompaniment with a *cresc.* marking and a *f* dynamic at the end.

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* marking in the middle and a *f* marking at the end.

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* marking at the beginning and trills (tr) in both the treble and bass clefs.

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

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 music is in a key with two sharps (F# and C#) and a 3/4 time signature. The top staff contains a melodic line with some slurs and a dynamic marking of *tr*. The grand staff contains a piano accompaniment with chords and rhythmic patterns.

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 music continues with a melodic line in the top staff and piano accompaniment in the grand staff. A dynamic marking of *f* is present in the grand 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 music continues with a melodic line in the top staff and piano accompaniment in the grand staff. A dynamic marking of *p* is present in the grand 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 music continues with a melodic line in the top staff and piano accompaniment in the grand 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 music continues with a melodic line in the top staff and piano accompaniment in the grand staff. Dynamic markings of *fp* are present in the grand 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 music features a melodic line in the upper treble staff and a complex accompaniment in the grand staff. A dynamic marking of *p* (piano) is present in the bass staff.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The accompaniment in the grand staff shows a steady rhythmic pattern, while the upper treble staff continues with its melodic development.

Third system of musical notation. This system introduces a *f p* (fortissimo piano) dynamic marking in the bass staff, indicating a change in volume. The melodic line in the upper treble staff becomes more intricate with various ornaments and trills.

Fourth system of musical notation. A *f* (fortissimo) dynamic marking is placed in the bass staff. The music continues with complex textures and melodic flourishes across all staves.

Fifth system of musical notation, the final system on the page. It features dynamic markings of *sp* (sforzando) in both the upper treble and bass staves. The piece concludes with a series of chords and melodic fragments.

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 right hand of the grand staff has chords and some sixteenth-note runs. The top staff has several *fp* markings.

Fourth system of musical notation. The piano accompaniment in the grand staff starts with a *p* dynamic in the left hand, which then changes to *fp*. A *cresc.* marking is present in the right hand of the grand staff. The top staff features a trill at the end of the system.

Fifth system of musical notation. The piano accompaniment in the grand staff begins with a *f* dynamic. The right hand of the grand staff has chords and some sixteenth-note runs. The top staff concludes with a trill.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part features a strong *f* (forte) dynamic marking in the bass line.

Second system of musical notation. The piano accompaniment shows dynamic markings of *p* (piano) and *f* (forte) alternating between the treble and bass staves.

Third system of musical notation. The piano accompaniment includes *f* (forte) markings and trills (*tr.*) in both the treble and bass staves.

Andante ma non troppo.

Fourth system of musical notation, following the tempo instruction. The piano accompaniment features *f* (forte) and *p* (piano) markings.

Fifth system of musical notation. The piano accompaniment includes *f* (forte), *p* (piano), and *cresc. f* (crescendo forte) markings.

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 dynamic marking of *p* (piano) is present in the bass 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* (forte) and *p* (piano) in the bass staff, and *tr* (trill) markings above notes in both the upper treble and bass staves.

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* (forte) and *p* (piano) in the bass staff, and *tr* (trill) markings above notes 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* (piano) and *f* (forte) in the bass staff, and *tr* (trill) markings above notes 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* (forte) and *p* (piano) in the bass staff, and *tr* (trill) markings above notes 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 3/4 time signature. The first staff contains a melodic line with various ornaments and a fermata. The grand staff features a complex accompaniment with chords and moving lines. A dynamic marking of *cresc.* is placed above the bass line, and a *f* marking is placed above the treble line.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line in the top staff has a long, sweeping phrase. The accompaniment in the grand staff is dense and rhythmic. The system concludes with a double bar line.

Third system of musical notation. The melodic line continues with intricate phrasing. The accompaniment maintains its complex texture. A *f* dynamic marking is present in the bass line.

Fourth system of musical notation. This system shows a change in dynamics, with a *p* marking in the bass line and an *sp* marking in the treble line. The melodic line features a series of slurs and ties.

Fifth and final system of musical notation on the page. It continues the melodic and accompanimental themes. The system ends with a double bar line.

First system of musical notation. It consists of 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 slurs. The grand staff contains a piano accompaniment with a steady eighth-note bass line and a more complex treble line. Dynamic markings include *p* (piano) and *f* (forte).

Second system of musical notation. Similar to the first system, it features a single treble clef staff and a grand staff. The piano accompaniment continues with a consistent rhythmic pattern. Dynamic markings include *p* and *f*.

Third system of musical notation. The piano accompaniment in the grand staff shows a change in texture, with a more active bass line. Dynamic markings include *cresc.* (crescendo), *f*, and *p*.

Fourth system of musical notation. This system features a more complex piano accompaniment with a mix of chords and moving lines. Dynamic markings include *cresc.*, *f*, and *p*.

Fifth system of musical notation. The piano accompaniment continues with a mix of textures. Dynamic markings include *f* and *p*.

Allegro.

The musical score is arranged in five systems, each with a violin part on a single staff and a piano accompaniment 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 piano part features a rhythmic accompaniment with chords and moving lines. The violin part has melodic lines with trills and slurs. The piece concludes with a 'Tutti' marking.

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 is 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 bass lines.

Fifth system of musical notation. The solo in the top staff concludes with a final trill. The piano accompaniment in the grand staff 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-note patterns and a dynamic marking of *ff*. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff features a melodic line with a dynamic marking of *ff*. The lower staff includes a section with a dynamic marking of *f* and another section with a dynamic marking of *p*, showing a change in intensity.

The third system features a highly rhythmic upper staff with sixteenth-note patterns. The lower staff provides a steady accompaniment with chords and eighth-note figures.

The fourth system shows a melodic line in the upper staff and a rhythmic accompaniment in the lower staff, both featuring eighth-note patterns.

The fifth system concludes the page with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff, both featuring eighth-note patterns.

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 a trill. 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 musical notation 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 of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the accompaniment, featuring a steady eighth-note pattern in the bass line.

The third system of musical notation consists of two staves. The upper staff features several trills marked with 'tr'. The lower staff includes a piano dynamic marking 'p' and continues the accompaniment with chords and moving lines.

The fourth system of musical notation consists of two staves. The upper staff has a long trill marked with 'tr' that spans across several measures. The lower staff includes a forte dynamic marking 'f' and continues the accompaniment with chords and moving lines.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with various note values and rests. The lower staff continues the accompaniment with chords and moving lines.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The system includes trills (tr) and dynamic markings such as *p* and *tr*.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two sharps. It includes a trill (tr) and a dynamic marking of *f*.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two sharps. It includes a dynamic marking of *p*.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two sharps. It includes a dynamic marking of *f*.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has two sharps. It includes dynamic markings of *p* and *ff*.

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 is one sharp (F#). The top staff contains a melodic line with trills and slurs. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Second system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The key signature is one sharp. The top staff continues the melodic line with trills. The grand staff accompaniment features a steady bass line and chords. Dynamics include *f* and *p*.

Third system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The key signature is one sharp. The top staff has a melodic line with slurs. The grand staff accompaniment has a bass line with chords. Dynamics include *f* and *p*.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The key signature is one sharp. The top staff has a melodic line with slurs. The grand staff accompaniment has a bass line with chords. Dynamics include *f*.

Fifth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The key signature is one sharp. The top staff is mostly empty. The grand staff accompaniment continues with a bass line and chords, ending with a double bar line.

Klavier-Musik.

Nr. Klavier zu 2 Händen. 363 Adagio. Sammlung klassischer Sätze. 411/12 Alte Meister. Samml. wertv. Klavierst. d. 17. u. 18. Jahrh. (Pauer). 3 Bde. 2596 Armeemärsche. Bach, J. S., Klavierw. (Reinecke). 12 Bde.: 1. 49 Stücke. 2. II. Englische Suiten. 3. III. Klavierübung I. (Partiten.) 4. IV. Klavierübung II. 6/7 V/VI. Wohltemp. 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-Vorspiele (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, Wohltemp. 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 — Eocossais (Busoni). 222 — 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). 3. 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). 8. 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. 767 Breslau, Op. 27. Technische Grundlage — 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. — Dieselben in 4 Heften. 26. 0/13 — 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. 71 1. Balladen. 8 50 2. Etüden. 72 2. Etüden. 8 51 3. Mazurkas. 73 3. Mazurkas. 8 52 4. Nottornos. 74 4. Nottornos. 8 53 5. Polonaisen. 75 5. Polonaisen. 8 54 6. Präludien. 76 6. Präludien. 8 55 7. Rondos und Scherzos. 77 7. Rondos und Scherzos. 8 55a 7a. Rondos. 78 8. Sonaten. 8 55b 7b. Scherzos. 79 9. Walzer. 8 56 8. Sonaten. 80 10. Verschied. Werke. 8 57 9. Walzer. 58 10. Versch. W. 95/97 — Pfte.-Werke (Reinecke.) I/III. 96a/97a — Dieselben in 2 Abteilungen. 92/93 — Dies. in 2 Abt. (I/V u. VI/X) 8. 89 — Ergänzungsband hierzu. 8. 61. 729 — Pfte.-Werke. (Orig.-Ausg.) 40 B. 8. 2152 — Album. (Reinecke). 8. I/II. 94 — 4 Impromptus. Op. 29, 36, 51 u. 63. 82 — Konzerte u. Konzertstücke. (Reinecke). 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) 8. 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, 38 (Dörfel). 510 — Sonatinen (Op. 36) (A. Hennes). 1495 Corelli, Album. Orig. u. Bearb. 8. 1601 Couperin, Album (Reinecke). 8. 407 — Cramer, Album. Orig. u. Bearb. 8. 440/43 — Die ber. Etüden. (Coccius). 4 Bde. 938 — Ausgewählte Etüden (Henselt). 1417 — Ausgew. Etüden. Instr. Ausg. (Kühner) 288 — Pianoforte-Schule (Brissler). 8. Czerny, Studienwerke. (Krause u. a.): 2741 — Erster Anfang. 100 leichte Übungen 790 — Kl.-Unterr. f. Anfänger. 100 Erhol.

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

Originalausgaben:

- In 2 Abt. (einschl. Konzerte).
In 6 Bdn. (Inhalt wie Quartausg.).
Ergänz.-Bd.: Konzerte u. Konzertst.
Op. 6. Die Davidsbündler.
Op. 9. Karneval.
Op. 12. Phantasiestücke.
Op. 15. Kinderszenen.
Op. 21. Novellen.
Op. 68. Album f. d. Jugend. 43 St.
Op. 82. Waldszenen. 9 Stücke.
Op. 99. Bunte Blätter. 14 Stücke.
Op. 124. Albumblätter. 20 Stücke.
Konzerte u. Konzertst. Op. 54, 92, 134.
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:

- Op. 41. 3 Streich-Quartette (Klauser).
Op. 44, 47. Quintett u. Quartett.
Op. 46. Andante u. Variat. (Schäffer).
Op. 52. Ouvertüre, Scherzo u. Finale.
Album u. Orig. u. Bearb. (Reinecke). 8.
Album u. Neue Folge (Reinecke). 8.
Album de chants p. l'Enfance. Op. 79.
Ausgewählte Lieder (Jadassohn).
63 Lieder u. Gesänge von R. und Cl. Schumann (Jadassohn).
Sämtl. Symphonien (Klauser usw.).
Dieselben einzeln: Nr. 1-4.
Sibelius, Jean, Op. 5. Sechshundertp.
Op. 9. Eine Sage (Schneider).
Op. 10. Karelia-Ouvertüre.
Op. 11. Karelia-Suite.
Op. 12. Sonate.
Op. 16. Frühlingslied (Vårång).
Op. 22 Nr. 3. Schwan v. Tuonela.
Op. 22 Nr. 4. Lemminkäinen.
Op. 24 Nr. 1. Impromptu.
Op. 24 Nr. 2. Romanze A dur.
Op. 24 Nr. 3. Caprice.
Op. 24 Nr. 4/5. 2 Miniaturen (Romanze-Valse).
Op. 24 Nr. 6. Idyll.
Op. 24 Nr. 7. Andantino Fdur.
Op. 24 Nr. 8. Nocturno.
Op. 24 Nr. 9. Romanze.
Op. 24 Nr. 10. Barkarole.
Op. 23. Finlandia.
Op. 31 Nr. 3. Gesang der Athener.
Op. 36 Nr. 4. Schilfrohr säusle.
Op. 41. Kyllikki, 3 lyrische Stücke.
Op. 44. Valse triste aus »Kuolemaa«.
Gesang v. d. Kreuzspinne (Ekman).
König Kristian-Suite I. Teil. (Elegie, Menuett, Musette u. Kreuzspinne).
II. Teil. Nocturne-Serenade.
III. Teil. Ballade.
Album.
Sinigaglia, 2 Danze piemontesi. Op. 31.
Lustspiel-Ouvertüre. Le Baruffe Chiozotte. Op. 32.

Skandinavische Musik.

- 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/II.
561/62 Steibelt, 50 Etüden. I/II.
Strauß, Rich., Op. 1. Festmarsch
2/49 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 hebräi. che.
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.

- Thalberg, Album (Reinecke). 8.
Die Kunst des Gesanges. Op. 70.
Tofft, Op. 33. Kätschen-Ergebnisse.
Tonleitern (mit Schulbuchdruck).
Tschaiowsky, Album (Ludwig Klee).
Orchester-Album.
Die Jahreszeiten. Op. 37a.
Kinder-Album. Op. 39.
Unsere Meister. Album s., herausgegeben von C. Reinecke. 43 Bde.
1012/15 Unsre Lieblinge. (Reinecke.) I/IV.
Volkmann, Rob., Op. 5b. Intermezzo.
Wagner, Album (Reinecke). 8. I/II.
Polonaise, D dur.
Anger, Perlen a. Lohengrin (Heintz).
Brautlied aus Lohengrin.
Schwanenlied a. Lohengrin (Krug).
Lohengrin-Transkription. (Jaell, Op. 142).
Lyrische Stücke aus Lohengrin.
Angereichte Perlen aus Lohengrin und Tristan u. Isolde (Heintz).
Anger, Perlen a. Tristan (Heintz).
Lyrische Stücke a. Tristan u. Isolde.
Mit übergelegtem franz. Text.
3 Paraphrasen a. Tristan (Tausig).
Weber, Sämtl. Pfte.-Werke (Reinecke).
Album u. Orig. u. Bearb. 8. I/II.
Sämtl. Sonaten (Reinecke).
Dieselben (Reinecke) 8.
Aufforderung zum Tanz (Orig.).
Dasselbe (Tausig-Scharwenka).
Weihnachtsalbum.
Wiemayer, Theod., Tonleitern-Schule nach neuen Grundsätzen (d.-e.).
Wohlfahrt, Kind.-Kl.-Schule. I/II. Kart.
Kleine Leute. I. Melod.-Alb. Op. 86.
Wolff, G. T., Für kleine Leute. Op. 25.
Kl. Licht- u. Schattenbilder, Op. 48.
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).

Schumann, Sämtliche Ouvertüren.

- 2920 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).
2185/36 König Enzo, Polonia (Mottl).
2037 Christoph Columbus (Mottl).
2454 Rute 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, Athalia (Rietz).
388 Lobgesang.
765 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).
1468 Dasselbe (Kogel) 8.
1467 Dasselbe. Neue revid. Ausg. (Kogel).
1512 Mozart, Requiem (Richter).
536 Schumann, Manfred. Op. 115.
529 — Paradies und Peri. Op. 60.
431 Wagner, Das Liebes-mahl d. Apostel. 8.
*02 — Lohengrin, mit szen. Bemerk. 8.
*15 5 — Dasselbe, mit szen. Bemerk.
*960 — Dasselbe mit engl. Text.
*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.
2197 Bach, C. Ph. Em., Symphonie. D dur.
522 Bach, J. S., 6 Klav.-Konzerte (Waldersee).
2134 — Chaconne D moll (Reinecke).
2261 — Siehe Jugendbibliothek Heft V.
Beethoven, Op. 20. Septett.
113 — 5 Klavier-Konzerte.
2382.2275 — Klavier-Konzert Nr. 1, 5.
1592 — Violin-Konzert (Hermann).
1499 — Märsche.
Sämtliche Streich-Quartette.
Bd. I/II. Op. 18 Nr. 1-3, 4-6.
III. Op. 59 Nr. 1-2.
IV. Op. 59 Nr. 3, Op. 74.
V. Op. 95. 127.
VI. Op. 10. 131.
VII. Op. 132. 133. 135.
9 Symphonien, 2 Bde.
Dieselben einzeln: Nr. 1-8.
Nr. 9. D m.

Klavier zu 4 Händen.

- 46 Beethoven, Sämtliche Klavier-Trios.
46a/b — Dieselben in 2 Abt.
490 — Sämtliche Streich-Trios.
19.8 — 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).
Diabelli, Unterrichtswerke. (Krause):
940 — Bd. I. Übungsstücke. Op. 149.
942 — Bd. II. Jugendfreuden. Op. 163.
Sonatinen Op. 24, 54, 58, 60.
943 — 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. 38, 75.
955 — Sonatinen Op. 150, 152.
952 — Jugendfreuden. Op. 163.
236 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 Gurliitt, 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.
Bd. II. Romantiker.
Heft I. Beethoven.
Heft II. Weber.
2267 — Heft III. Haydn.
2288 — Heft IV. Rob. Schumann.
2289 — Heft V. Bach-Händel.
2270 — Heft VI. Mozart.
2318 — Heft VII. Mendelssohn.
2319 — Heft VIII. Franz Schubert.
458/89 Kuhlau, Sonatinen Op. 41, 66.
2601/22 Kühner, Schule d. vierh. Klaviersp. I/II.
2543 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 (Brüfler).
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.
Symphonie Nr. 22-41 einzeln.
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.
1518 Nicodé, Op. 29. Bilder aus dem Süden.
345/47 Pianoforte-Musik, Klass. u. mod. Sämtl. vorzüglic. Stücke. (Reinecke). 4 B.
1866 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.
2753/59 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.

- 645 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.
2160 — Op. 64. 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. »Kuolemaa«.
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 — 5 berühmte Ouvertüren.
199 — 5 berühmte Ouvertüren.
214 Mozart, Berühmte Ouvertüren.
546 Reinecke, Ouvertüren.
657 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, Athalia.
394 — 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.
22 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, Cdur (A. Krause)
94 — Konzerte u. Konzertstücke. Pfte. I.
1264 — — Pfte. II (Reinecke).
2424 Clementi, Original-Sonat. (Krause)
530/31 Klavierkonzerte alter und neuer Zeit.
931a — 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.
2102 — 5 berühmte Ouvertüren.
2191 Meyerbeer, Krönungsmarsch a. Prophet.
2125 Mozart, Sonate u. Fuge (Krause).
2310 Reinecke, Op. 94. La belle Grise-lidis.
1487 Schützer, Symp. Nr. 7, C (Kindwirth).
2323/27 Schumann, Symphonien Nr. 1, 2, 3.
*649 — Op. 46. Andante u. Variationen.
1448 — Op. 47. Klavier-Quartett (Waeger).
830 — Op. 54. Klavier-Konzert (Horn).
931 — Op. 52. Konzertstück (Hermann).
532 — Op. 134. 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.
12909 Jugendbibliothek. Skizze 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 — Nottanna a. d. Sommernachtstraum.