

Breitkopf & Härtel's Klavier-Bibliothek

Editions Breitkopf & Härtel
La Bibliothèque du Pianiste.

Breitkopf & Härtel's Editions
The Pianist's Library.

Sonaten und Sonatinen.

Je 1 *M.*, mit † bezeichnet 2 *M.*, mit †† 3 *M.*

- Flügel, Op. 4. Grosse Sonate Nr. 1, H. †
Flügel, Op. 36. Sonate Nr. 5, C. †
Förster, Op. 42. 6 Sonatinen, Heft I. ††
Förster, Op. 42. 6 Sonatinen, Heft II. ††
Fritze, Op. 2. Sonate (in einem Satze). A m.
Gade, Op. 28. Sonate, E m. ††
Galuppi, Sonate, C m.
Galuppi, Sonate, A.
Glass, Op. 25. Sonate, A s. ††
Golinelli, Op. 70. Sonate, H m.
Gouvy, Op. 17. Sonate, G. †
Grazioli, Sonate Nr. 5, G.
Grieg, Op. 7. Sonate, E m. ††
Gurlitt, Op. 17. Sonate im leichteren Stile, G.
Gurlitt, Op. 20. Sonate Nr. 3, C m.
Gurlitt, Op. 21. Sonate Nr. 4, F.
Gurlitt, Op. 31. Am eignen Herde. 2 Tonstücke in
Sonatenform (leichteren Stiles). Heft I.
Gurlitt, Op. 31. Am eignen Herde. Heft II.
Hässler, J. W., Op. 17. Phantasie und Sonate, E m.
Hässler, Sonate, A m.

Breitkopf & Härtel
Leipzig.
Brüssel · London · New York.

Kaeseberg & Oertel



J. Wandrer.

GROSSE SONATEN

N^o 1.

für das Pianoforte

componirt und

HERRN D^r FRIEDRICH SCHNEIDER

Herzogl. Anhalt-Dessauischem Hofkapellmeister, Ritter etc.

in tiefer Verehrung und dankbarer Erinnerung gewidmet

von

GUSTAV FLÜGEL.

Op. 4.

Eigenthum der Verleger.

Leipzig, bei Breitkopf & Härtel.

Pr. 2 Thlr.

1300.

Eingetragen in das Vereinsarchiv.

Molto

Sei getreu bis an den Tod, so will
ich dir die Krone des Lebens geben.

Offenb. Joh. 2, 10.

SONATA.

G. Fliigel. Op. 4.

Adagio. (M. M. ♩ = 56.)

INTRODUZIONE.

sempre p

ten.
p Ped.
fz
Una Corda.

Ped. *pp Ped.* *Ped.*
poi a poi due tre Corde.
Tutte Corde.

Ped. *p* *Ped.* *f* *p* *Ped.* *f*

p *Ped.* *dim.* *pp* *Ped.* *ten.* *p* *Ped.* *f*
Una Corda.

Musical score system 1. Treble clef, piano (p), and piano fortissimo (p^{ff}) dynamics. The right hand features a complex rhythmic pattern of sixteenth notes. The left hand has a steady eighth-note accompaniment. A fermata is placed over the final measure of the right hand.

poi a poi due tre Corde. *

Musical score system 2. Treble clef, piano fortissimo (p^{ff}) and piano (p) dynamics. The right hand continues with sixteenth-note patterns. The left hand has a steady eighth-note accompaniment. A fermata is placed over the final measure of the right hand.

tutte Corde *

Musical score system 3. Treble clef, piano fortissimo (p^{ff}) and piano (p) dynamics. The right hand features a complex rhythmic pattern of sixteenth notes. The left hand has a steady eighth-note accompaniment. A fermata is placed over the final measure of the right hand.

loco. sempre p^{ff} dim. fz p fz p *

Musical score system 4. Treble clef, piano fortissimo (fz) and piano (p) dynamics. The right hand features a complex rhythmic pattern of sixteenth notes. The left hand has a steady eighth-note accompaniment. A fermata is placed over the final measure of the right hand.

fz p p^{ff} *

Musical score system 5. Treble clef, piano (p) and piano fortissimo (p^{ff}) dynamics. The right hand features a complex rhythmic pattern of sixteenth notes. The left hand has a steady eighth-note accompaniment. A fermata is placed over the final measure of the right hand.

p p^{ff} cresc. *

ten. *p* ten. *dim.* ten. *Una Corda.*

dol.

poi a poi due tre Corde. *p* *Tutte Corde.* *Ped. * Ped. **

sempre Pedale. *loco.*

de - cre - scen - do. *pp* *Una Corda.* *Ped. ** *allacca*

Allegro molto. (♩=96)

p *Ped.* * *Ped.* *p* * *Ped.* *p*

cresc. *a tempo.* *calando.* * *f* *Ped.* * *f* *f* *Ped.*

f *Ped.* *p leggiero.* *Ped.* *p*

p *pp* * *Ped.* *p* *pp* * *Ped.* *p* *pp* * *Ped.*

8 *m.d.* *loco* *p* * *Ped.* *mf* * *Ped.* *p* *m.s.*

semprep * *ri-tar-dan-do.* *pp* *p*

marcato. *Ped.* * *più f* *f* *Ped.* * *pp* *Ped.* *p*

cresc. * *f* *Ped.* *p* *decresc* *pp* * *f* *loco.*

ff *Ped.* *P* *tranquillamente.* *sempre Pedale.* *pp* * *f* *ff* *Ped.* * *loco.*

p legato, * *p* *pp* * *loco.*

loco. *m.d.* *p* *m.s.* *senza Pedale.* *Ped.* *

p *Ped.* * *p* *ca - lan* *pp* *Ped.* *- do.* *a tempo.*

a tempo.

dolce e espressivo.

Red. *

cresc. più f. decresc. p

Red. *

*Red. ** *p* *cre - scen -*

do. *fz* *dim.* *p* *Red. **

*cresc. Red. ** *f Red. ** *Red. **

poco a poco di - mi - ni - en - do. *p* *truu*

Red. * *

sempre legato.

m.d.

m.s.

p Ped.

This system features a treble and bass clef. The treble clef has a melodic line with slurs and a dynamic marking of *m.d.* (mezzo-forte). The bass clef has a more rhythmic accompaniment with a dynamic marking of *p Ped.* (piano with pedal). There are several asterisks marking specific notes.

1. 2.

Ped. p

pp

P senza Pedale.

Ped. pp

This system contains two first endings, labeled '1.' and '2.'. The first ending leads to a section marked *P senza Pedale.* (piano without pedal). The second ending leads to a section marked *Ped. pp* (pedal piano). The bass clef has a complex accompaniment with many notes.

m.d.

m.s.

Ped. sempre pp

loco.

fz p

fz

p

marcato.

This system includes a section marked *loco.* (loco). The treble clef has a melodic line with a dynamic marking of *fz p* (forzando piano). The bass clef has a section marked *marcato.* (marcato). There are also markings for *fz* and *p*.

p

p

fz

fz

marcato.

Ped.

This system continues the melodic and accompaniment lines. It features dynamic markings of *p* (piano) and *fz* (forzando). A section is marked *marcato.* and another *Ped.* (pedal).

p

Ped.

fz

p

fz

p

p

This system shows further development of the musical themes. It includes dynamic markings of *p*, *fz*, and *Ped.* (pedal). The bass clef has a section marked *p*.

len.

fz

fz

fz

fz

fz

len.

len.

This system concludes with a section marked *len.* (ritardando). It features dynamic markings of *fz* (forzando) throughout. The bass clef also has a *len.* marking.

ten. *fz fz* *fz fz* *fz fz* *fz fz* *fz fz* *fz fz* *ten.* *marcato*

fz p *marcato.* *p* *p*

p *p* *Ped.*

p *p* *Ped.*

poco a poco *cre - scen - do.* *f*

rallent. *Un poco riten.* *marcato* *pp* *sempre p*

First system of musical notation. Treble and bass clefs. Key signature: two sharps (F# and C#). The system contains several measures of music with various dynamics and markings. A dotted line with an '8' indicates an octave shift. Markings include *pp*, *Ped.*, *loco.*, and *cresc.*

Second system of musical notation. Treble and bass clefs. Key signature: two sharps. Dynamics include *più f*, *pp*, *p*, and *pp*. Markings include *dim.*, *cresc.*, *espressivo.*, *loco.*, and *ritar.*. A dotted line with an '8' indicates an octave shift. *Ped.* markings are present in both staves.

Third system of musical notation. Treble and bass clefs. Key signature: two sharps. The tempo marking *Tempo primo.* is at the beginning. Dynamics include *pp*, *p*, and *pp*. Markings include *dan - do.*, *risoluto.*, *marcato.*, and *legato.*. *Ped.* markings are present in both staves.

Fourth system of musical notation. Treble and bass clefs. Key signature: two sharps. Dynamics include *p*, *pp*, *p*, *pp*, *p*, and *pp*. Markings include *ped.* and *più f*. *Ped.* markings are present in both staves.

Fifth system of musical notation. Treble and bass clefs. Key signature: two sharps. Dynamics include *f*, *p*, *pp*, *p*, and *pp*. Markings include *p e dolce.*, *ped.*, and *ped.*. *Ped.* markings are present in both staves.

Sixth system of musical notation. Treble and bass clefs. Key signature: two sharps. Dynamics include *pp*, *pp*, and *p*. Markings include *di - mi - ni - en - do.*, *sempro Pedale.*, and *ped.*. A dotted line with an '8' indicates an octave shift. *Ped.* markings are present in both staves.

p * Ped. *p* * Ped. *

calando. *a tempo.* *f* *f* Ped. * *f* Ped. *

f *fz* *fz* *fz* *p leggiero.* Ped. *p* *pp* * Ped.

8..... *p* *pp* * Ped. *p* *pp* * Ped. *sempre P*

8..... *loco.* *pp* *più. f* * Ped. *cresc.* * Ped. *p* *m.s.* *loco.*

decresc. * *a tempo.* *pp* *p*

ri - tar - dan - do.

marcato.
Ped. * *più f*
f *Ped.* * *Ped.* *pp*
p *marcato.*

f *Ped.* *f* *p* *pp* *f*

tranquillo.
ff *Ped.* *p* *pp* * *f* *ff* *Ped.* *
sempre Pedale.

p legato. *Ped.* *pp* * *m.d.* *m.s.* *sempre p*

senza Pedale. *Ped.* * *p*

8 *loco.* *a tempo.*
Ped. * *p* *calando.* *Ped.* *
nel tempo e nella forza.

dolce e sempre legato.

cresc. *espressivo* *più f* *decresc.* *p*

f *cre - - - scen - - do.* *f* *decresc.* *p* *Ped.*

p *Ped.* *cresc.* *Ped.*

First system of the musical score. The right hand features a melodic line with a fermata and a *loco.* marking. The left hand has a rhythmic accompaniment with *ped.* and *marcato.* markings. A double bar line with repeat dots is present.

Second system of the musical score. The right hand has a melodic line with a fermata and a *tr* marking. The left hand has a rhythmic accompaniment with *ped.* markings. The lyrics "poco dimi - nu - en - do." are written below the right hand. Dynamics include *p* and *tr*.

Third system of the musical score. The right hand has a melodic line with a fermata and a *legato...* marking. The left hand has a rhythmic accompaniment with *ped.* markings. Dynamics include *p*.

Fourth system of the musical score. The right hand has a melodic line with a fermata and a *loco.* marking. The left hand has a rhythmic accompaniment with *ped.* markings. Dynamics include *p*, *m. d.*, and *m. s.*

Fifth system of the musical score. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment with *ped.* markings. Dynamics include *p*, *pp*, and *pp*. A double bar line with repeat dots is present.

M. M. ♩ = 66.

LARGHETTO.

p *pp* *p* *pp* *p sempre legato*

Ped. * Ped. * Ped. * Ped. *

p *p*

p *p* *più f*

elevato. *pp* *p*

p *p* *cresc.* *f* *decresc.* *pp*

p *ten.* *ten.*

con intissimo sentimento

First system of the musical score. It consists of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). The music is marked *p sempre legato*. The right hand features a complex, flowing melodic line with many slurs and ties. The left hand provides a steady accompaniment. Dynamics include *pp* and *fz*. The system concludes with a *ten.* (tension) marking and a fermata over the final notes.

Second system of the musical score. It begins with the instruction *Lo stesso tempo. ^ marcato*. The right hand continues with a dense, rhythmic texture of sixteenth notes, marked *sempre p*. The left hand has a more melodic accompaniment. Dynamics include *pp* and *fz*. Pedal markings (*8 Ped.*) are present. The system ends with a *ten.* marking and a fermata.

Third system of the musical score. The right hand continues with the sixteenth-note texture, marked *fz*. The left hand accompaniment is also marked *fz*. Pedal markings (*8 Ped.*) are used throughout. The system concludes with a *ten.* marking and a fermata.

Fourth system of the musical score. The right hand continues with the sixteenth-note texture, marked *fz*. The left hand accompaniment is also marked *fz*. Pedal markings (*8 Ped.*) are used throughout. The system concludes with a *ten.* marking and a fermata.

Fifth system of the musical score. The right hand continues with the sixteenth-note texture, marked *fz*. The left hand accompaniment is also marked *fz*. Pedal markings (*8 Ped.*) are used throughout. The system concludes with a *ten. decresc.* marking and a fermata.

Con dolore e molto espressione, il canto marcato.

The musical score is arranged in six systems, each with a piano (piano) part and a voice part. The piano part is written in a grand staff (treble and bass clefs) and features a complex, rhythmic accompaniment. The voice part is written in a single staff with lyrics. The score includes various dynamic markings and performance instructions.

System 1: Piano part starts with *sempre pp*. The bass clef has a *Ped.* marking. The voice part has a *ten.* marking. A flower symbol is at the end.

System 2: Piano part continues. The bass clef has a *Ped.* marking. The voice part has a *ten.* marking. A flower symbol is at the end.

System 3: Piano part continues. The bass clef has a *Ped.* marking. The voice part has a *ten.* marking. A flower symbol is at the end.

System 4: Piano part continues. The bass clef has a *Ped.* marking. The voice part has a *ten.* marking. A flower symbol is at the end.

System 5: Piano part continues. The bass clef has a *Ped.* marking. The voice part has a *cre* marking. A flower symbol is at the end.

System 6: Piano part continues. The bass clef has a *Ped.* marking. The voice part has a *do* marking. A flower symbol is at the end.

loco

p Ped. *più f Ped.*

This system contains two measures of music. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *p Ped.* and *più f Ped.*. There are also asterisks and a '7' above the first measure.

pp Ped. *pp* *pp* *pp*

This system contains two measures of music. The right hand continues with the sixteenth-note pattern. The left hand accompaniment is marked *pp*. Dynamic markings include *pp Ped.* and *pp*. There are also asterisks and a '7' above the first measure.

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

This system contains two measures of music. The right hand features a sixteenth-note pattern with accents. The left hand accompaniment is marked *f*. Dynamic markings include *f* and *f*. There are also asterisks and a '7' above the first measure.

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

p

This system contains two measures of music. The right hand features a sixteenth-note pattern with accents. The left hand accompaniment is marked *f* and *p*. Dynamic markings include *f* and *p*. There are also asterisks and a '7' above the first measure.

dim. *pp Ped.*

c. 8 *c. 8*

This system contains two measures of music. The right hand features a sixteenth-note pattern with accents. The left hand accompaniment is marked *dim.* and *pp Ped.*. Dynamic markings include *dim.* and *pp Ped.*. There are also asterisks and a '7' above the first measure.

cf. *p marcato* *espressivo*
p *ped.* * *ped.* * *sempre Pedale*

cre - - - - - scen - - - - - do
p

marcato
ped. *

cre - - - - - scen - - - - - do *p*
pesante.

First system of musical notation. The right hand features a melodic line with slurs and ties. The left hand has a bass line with chords and a 'Ped.' marking. A '*' symbol is placed above the bass line. The instruction 'sempre Pedale' is written below the bass line.

Second system of musical notation, continuing the melodic and bass lines from the first system.

Third system of musical notation. The right hand has a melodic line with 'ten.' markings. The left hand has a bass line with 'P' and 'f' dynamics. The instruction 'Con intissimo sentimento' is written above the right hand. Below the bass line, there are 'Ped.' markings, '*' symbols, and the instruction 'il Basso ben marcato'. The word 'dolce' is written above the bass line.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with a rhythmic pattern. The instruction 'cre - scen - do - il' is written below the bass line.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with a rhythmic pattern. A 'p' dynamic marking is present at the end of the system.

First system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment with chords and eighth notes. The lyrics "cre", "scen", and "do" are written below the bass staff.

Second system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment with chords and eighth notes. A fermata is placed over the first measure of the treble staff. The lyrics "loco." and "p" are written below the bass staff.

Third system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment with chords and eighth notes. The lyrics "sempre p" are written below the bass staff.

Fourth system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a rhythmic accompaniment with chords and eighth notes.

First system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and ties. The lower staff (bass clef) contains a rhythmic accompaniment of eighth notes. The key signature has three sharps (F#, C#, G#). The tempo/mood marking *poco a poco* is written below the first measure, and *de* is written below the second measure.

Second system of musical notation. Similar to the first system, it features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The key signature remains three sharps. The tempo/mood marking *erz* is written below the first measure, and *scen* is written below the second measure.

Third system of musical notation. The upper staff continues the melodic line, while the lower staff continues the rhythmic accompaniment. The key signature is three sharps. The tempo/mood marking *do* is written below the first measure, and *pp Ped.* is written below the second measure.

Fourth system of musical notation. This system shows a more complex texture with multiple voices in both staves. The upper staff has a melodic line with slurs and ties, and the lower staff has a rhythmic accompaniment. The key signature is three sharps. The tempo/mood marking *pp* is written below the first measure, and *pp Ped.* is written below the second measure. There are also asterisks (***) and *pp* markings in the lower staff.

Presto (M.M. $\text{♩} = 80$.)

SCHERZO.

First system of musical notation. Treble clef, 3/4 time signature. Dynamics include *fz*, *f*, *p marcato*, *fz*, *f*, *p*, *più*, *f*, and *f*.

Second system of musical notation. Treble clef. Includes a first ending bracket labeled '8.....'. Dynamics include *Red. leggiero*, *p*, and ** più f*. The word *loco* is written above the staff.

Third system of musical notation. Treble clef. Dynamics include *p*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *fz*, *f*, *p*, and *cresc.*. The word *trium* is written above the staff.

Fourth system of musical notation. Treble clef. Includes a first ending bracket labeled '8.....'. Dynamics include *scendo*, *f*, *p Red.*, and ** più f*. The word *loco* is written above the staff.

Fifth system of musical notation. Treble clef. Dynamics include *p*, *p*, *cresc.*, *fz*, *f*, *fz*, and *f*. The instruction *sempre staccato e piano* is written above the staff.

Sixth system of musical notation. Treble clef. Dynamics include *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *Red. p*, and *p*. The instruction *sempre legato* is written below the staff.

slacato

più f

fz f fz fz fz fz

f fz f fz f fz f fz ff Red. fz fz f fz

f fz fp cre - scen - *fz fz f p*

8. loco

più f p cresc. p

cresc. f decresc. p

1. *pp cresc.*

2. *Red.*

pp

FINE

8 loco

pp

cre - - scen - do

f marcato p

f p

f p

cresc. p cresc. f f

7300

Detailed description: This is a page of a musical score, likely for a piano and voice. The page is numbered 26 in the top left corner. The score is written in a grand staff (treble and bass clefs) with a vocal line. The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into six systems. The first system starts with a measure number '8' and a tempo marking 'loco'. The piano part features a complex texture with many sixteenth notes and chords. The vocal line has a melodic line with some rests. Dynamic markings include 'pp' (pianissimo) in the first system, 'f' (forte) and 'p' (piano) in the second, 'f' and 'p' in the third, and 'cresc.' (crescendo), 'p', 'cresc.', 'f', and 'f' in the fourth. The word 'cre - - scen - do' is written under the vocal line in the second system. The page number '7300' is at the bottom center.

8.....

pp *pp* *pp Ped.* *

This system contains the first system of music. The right hand plays a complex, rhythmic melody with many accidentals. The left hand provides a steady accompaniment. Dynamics range from *pp* to *pp Ped.*. A fermata is placed over the final measure, which contains an asterisk.

8.....

p

This system contains the second system of music. The right hand continues with a similar rhythmic pattern. The left hand accompaniment features some rests. The dynamic is marked *p*.

8.....

Ped *p cresc* *f* *f* *f* *f* *p* *marcato*

This system contains the third system of music. The right hand has a dense texture of chords. The left hand has a more active line. Dynamics include *Ped*, *p cresc*, *f*, *p*, and *marcato*. There are asterisks under the first and second measures.

8..... *loco*

sempre *f*

This system contains the fourth system of music. The right hand features a series of chords. The left hand has a rhythmic accompaniment. Dynamics include *sempre* and *f*. The word *loco* is written above the system.

decrese *p Ped.*

This system contains the fifth system of music. The right hand continues with chords. The left hand has a steady accompaniment. Dynamics include *decrese* and *p Ped.*

8..... *loco*

pp *

This system contains the sixth system of music. The right hand has a dense texture of chords. The left hand has a steady accompaniment. Dynamics include *pp*. There is an asterisk under the fifth measure. The system ends with a double bar line.

RONDO
FINALE.

First system of musical notation (measures 1-4). The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The music is marked *f* (forte) and *sempre pp* (pianissimo). The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with slurs and accents. A first ending bracket is shown above the first measure.

Second system of musical notation (measures 5-8). The music continues with dynamic markings *f*, *ten.* (ritardando), *fz*, *p*, *fz*, *p*, *fz*, *ten.*, and *fz*. Pedal points are indicated by *Ped.* and asterisks. The texture remains consistent with the first system.

Third system of musical notation (measures 9-12). The music features dynamic markings *ten.*, *fz*, *p*, *fz*, *p*, *fz*, *p*, *fz*, *pp*, and *f*. The *marcato.* marking is present. Pedal points are indicated by *Ped.* and asterisks.

Fourth system of musical notation (measures 13-16). The music continues with dynamic markings *p*, *fz*, *f*, *p*, *f*, *p*, *fz*, *f*, *p*, *f*, and *f*. Pedal points are indicated by *Ped.* and asterisks.

Fifth system of musical notation (measures 17-20). The music features dynamic markings *pp*, *p*, *fz*, *f*, *p*, *fz*, *f*, *p*, *fz*, and *f*. Pedal points are indicated by *Ped.* and asterisks.

Sixth system of musical notation (measures 21-24). The music concludes with dynamic markings *fz*, *fz*, *p*, *fz*, *p*, *fz*, *fz*, *p*, *fz*, *fz*, and *p*. Pedal points are indicated by *Ped.* and asterisks.

First system of musical notation. Treble and bass clefs. Key signature: three sharps (F#, C#, G#). The music features complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *fz*, *f*, and *fz*. There are markings for *Red.* and asterisks.

Second system of musical notation. Treble and bass clefs. Key signature: three sharps. Dynamics include *fz*, *f p*, *fz*, *f p*, *fz*, *f p*, *fz*, *fz*, *fz*, *fz*. There are markings for *Red.* and asterisks.

Third system of musical notation. Treble and bass clefs. Key signature: three sharps. Dynamics include *f*, *f*, *fz*, *fz*. There are markings for *Red.* and asterisks. The word *loco:* is written above the staff. The word *sempre* is written below the staff. The text *marca to* is written below the staff.

Fourth system of musical notation. Treble and bass clefs. Key signature: three sharps. Dynamics include *ff*, *fz*, *decesc.*, *fz*, *p*, *fz*, *p*, *fz*. There are markings for *Red.* and asterisks.

Fifth system of musical notation. Treble and bass clefs. Key signature: three sharps. Dynamics include *f*, *sempre p*, *p*. There are markings for *Red.* and asterisks. The word *staccato* is written below the staff.

Sixth system of musical notation. Treble and bass clefs. Key signature: three sharps. Dynamics include *fz*. There are markings for *Red.* and asterisks.

First system of musical notation. The right hand features a complex, rhythmic pattern of sixteenth notes. The left hand provides a steady accompaniment. Dynamics include *f*, *f*, *f*, and *f*. Pedal markings (*Ped.*) and a *p* dynamic are present. An asterisk (*) is placed above the final measure.

Second system of musical notation. The right hand continues with sixteenth-note patterns. Dynamics include *f*, *f*, *f*, and *f*. Pedal markings (*Ped.*) and a *p* dynamic are present. A *cresc.* marking is in the right hand, and an asterisk (*) is above the final measure.

Third system of musical notation. The right hand has sixteenth-note patterns. Dynamics include *f*, *f*, *ten.*, *ff*, *marcato f*, and *f*. Pedal markings (*Ped.*) and an asterisk (*) are present. A *p* dynamic is in the right hand.

Fourth system of musical notation. The right hand has sixteenth-note patterns. Dynamics include *f*, *f*, *f*, and *f*. Pedal markings (*Ped.*) and an asterisk (*) are present. A *cresc.* marking is in the right hand, and a *ten.* marking is in the left hand.

Fifth system of musical notation. The right hand has sixteenth-note patterns. Dynamics include *meno f*, *f*, *f*, and *f*. Pedal markings (*Ped.*) and an asterisk (*) are present. A *cresc.* marking is in the right hand.

Treble clef: *fz fz* *ten. f* *fz fz* *ten. f*
 Bass clef: *fz fz* *ten. fz fz* *ten. fz*

Treble clef: *ff sempre Pedale* *m.s.* *m.d.* *decresc.*
 Bass clef: *ff sempre Pedale*

Treble clef: *m.s.* *m.d.* *p* *pp* ** marcato*
 Bass clef: *p* *pp* ** marcato*

Treble clef: *poco a poco* *crescen*
 Bass clef: *poco a poco* *crescen*

Treble clef: *- do.* *il* *f* *f* ** p*
 Bass clef: *- do.* *il* *f Ped.* *f* ** p*

sempre *pp*
marcato

fz

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a constant eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamics include *sempre pp* and *fz*. The tempo/mood is marked *marcato*.

ten. *fz* *p* *fz* *p* *fz* *ten.* *p*

Ped. *

This system contains the third and fourth staves. It continues the musical texture with dynamic markings *ten.*, *fz*, *p*, *fz*, *p*, *fz*, *ten.*, and *p*. Pedal points are indicated by *Ped.* and asterisks (*) at the end of the first and third measures of each staff.

fz *ten.* *p* *fz* *p* *f* *pp*

ten. *Ped.* *

This system contains the fifth and sixth staves. Dynamics include *fz*, *ten.*, *p*, *fz*, *p*, *f*, and *pp*. Pedal markings *Ped.* and asterisks (*) are present in the second and fourth measures of the lower staff.

Ped. *

This system contains the seventh and eighth staves. It features a *Ped.* marking and an asterisk (*) at the end of the eighth measure in the lower staff.

f *p* *f* *Ped.* *p* *fz* *f* *p* *f*

Ped. *

This system contains the ninth and tenth staves. Dynamics include *f*, *p*, *f*, *Ped.*, *p*, *fz*, *f*, *p*, and *f*. Pedal markings *Ped.* and asterisks (*) are present in the first and fourth measures of the lower staff.

pp p f p Ped. *

f ff f ff f ff p ff p ff p f p Ped. *

f p f ff f ff f ff p f p Ped. *

f p ff Ped. 5 *

f p ff f p ff f ff f ff f ff f ff Ped. *

loco.

First system of a piano score. The right hand starts with a *f* dynamic, followed by *ff* and a triplet of eighth notes. The left hand has a *ff* dynamic and a triplet of eighth notes. Pedal markings include *Ped. ten.*, *f*, *pp*, *p*, *ff*, and *Ped.*.

Second system of a piano score. The right hand features a series of chords and eighth notes with dynamics *f p*, *fz*, *f p*, *fz*, *f p*, *fz*, *f p*, and *ff*. The left hand has a *ff* dynamic. Pedal markings include *Ped.*, *fz*, *Ped.*, *Ped.*, and *ff*.

Third system of a piano score. The right hand has dynamics *ten. fz*, *f*, *pp*, *ten. p*, *fz*, *f p*, *fz*, *f p*, and *fz*. The left hand has dynamics *pp*, *ten.*, *fz*, *f p*, and *fz*. Pedal markings include *Ped.*, *pp*, *Ped.*, *fz*, *Ped.*, *fz*, *Ped.*, and *Ped.*.

Fourth system of a piano score. The right hand has dynamics *f p*, *fz*, *f p*, *fz*, and *ff*. The left hand has dynamics *f p*, *fz*, and *f marcato*. Pedal markings include *Ped.*, *Ped.*, and *Ped.*.

Fifth system of a piano score. The right hand features a series of eighth notes with accents. The left hand has a *ten.* dynamic. Pedal markings include *ten.* and *ten.*.

ten. *f* *ff*

This system contains the first four measures of the piece. The right hand features a continuous eighth-note pattern with various accidentals. The left hand provides harmonic support with chords and single notes. Dynamics include *ten.*, *f*, and *ff*.

ten. *ten.*

This system contains measures 5 through 8. The right hand continues its eighth-note pattern. The left hand features more complex chordal textures. Dynamics are marked as *ten.* in two places.

ten. *ten.* *f*

This system contains measures 9 through 12. It includes a long melodic line in the right hand. Dynamics include *ten.*, *f*, and *ten.*.

ten. *ten.*

This system contains measures 13 through 16. The right hand continues with eighth-note patterns. Dynamics are marked as *ten.* in two places.

ten. *ten.* *fz* *ff*

This system contains the final four measures of the page. Dynamics include *ten.*, *fz*, and *ff*.

sempre marcato

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a rhythmic accompaniment with similar note values. The key signature has three sharps (F#, C#, G#).

The second system continues the piece with dynamic markings of *ff* and *f*. It includes performance instructions: *Ped.* (pedal) and asterisks (*) indicating specific points of interest or technique. The notation features a mix of eighth and sixteenth notes.

The third system shows dynamic markings of *f* and *p*. It includes performance instructions: *Ped.* and asterisks (*). The treble staff has a melodic line with some rests, while the bass staff has a more active accompaniment.

The fourth system includes the lyrics "cre - scen - do." written under the treble staff. It features performance instructions: *Ped.* and asterisks (*). The notation continues with eighth and sixteenth notes in both staves.

First system of musical notation. The upper staff contains chords and melodic fragments, while the lower staff features a continuous eighth-note accompaniment. Performance markings include *ped.* (pedal) and *ped.* with an asterisk. Dynamics *f* and *p* are indicated.

Second system of musical notation. The upper staff begins with a *ten.* (tension) marking. Dynamics *f*, *p*, and *cresc.* are present. The lower staff continues the eighth-note accompaniment.

Third system of musical notation. The upper staff features chords with some notes marked with an 'x'. Dynamics *f* and *p* are indicated. The lower staff continues the eighth-note accompaniment.

Fourth system of musical notation. The upper staff consists of chords with rests, marked with dynamics *fz*, *f*, *p*, *pp*, *pp*, *fz*, *f*, and *pp*. The lower staff continues the eighth-note accompaniment with a *p* dynamic marking.

p *poco a poco* *cre - - scen - - do - - il*
p *fz* *p* *fz* *p* *fz* *p* *fz* *p* *fz* *p* *fz*

8 *loco.*
Ped. ** sempre Pedale*

p

sempre p *ten.* *ten.*

ten. ten. de

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The first two measures are marked with a tenuto line (*ten.*). The third measure begins with the vocal syllable *de*.

cre scen do

Ped.

This system contains the second two staves of music. The upper staff continues the vocal line with the syllables *cre*, *scen*, and *do*. The lower staff features a piano pedal point (*Ped.*) in the bass clef.

pp *pp* *sempre pp*

Ped. * *Ped.* * *mar*

This system contains the third two staves of music. The upper staff has a sixteenth-note figure with a slur and a '6' below it. The lower staff has piano (*pp*) and *sempre pp* markings. Pedal points are indicated with *Ped.* and asterisks (*). The syllable *mar* is written at the end.

- *cato* *Ped.* * *Ped.* *

This system contains the fourth two staves of music. The upper staff continues the sixteenth-note figure. The lower staff has a *cato* marking and piano (*Ped.*) markings with asterisks (*).

ten. *fz* *ten.* *fz* *p fz p fz* *ten.* *p*

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

ten. *p* *fz* *Red.* * *p* *fz* *p fz p* *f* *pp*

Red. * *p*

f *p fz f p fz f* *f* *pp* *f* *p fz*

Red. * *Red.* *

f *p fz f p fz f* *f* *pp* *p*

Red. * *Red.* *

f *p* *f* *fz* *f* *ff* *ff* *fz*

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

First system of musical notation. Treble and bass staves. Dynamics: *f*, *ff*, *fz*, *p fz*, *p fz*, *p f*, *p*, *f*, *p*. Pedal markings: *Ped.* with asterisks.

Second system of musical notation. Treble and bass staves. Dynamics: *fz*, *fz*, *fz*, *fz*, *f*, *p*. Pedal markings: *Ped.* with asterisks.

Third system of musical notation. Treble and bass staves. Dynamics: *p*, *fz*, *p*, *fz*, *f*, *p*, *fz*. Pedal markings: *Ped.* with asterisks.

Fourth system of musical notation. Treble and bass staves. Dynamics: *fz*, *fz*, *fz*, *fz*, *f*, *f*, *ff*. *loco energico* marking. Pedal markings: *Ped.* with asterisks. ** sempre marcato ff* marking.

Fifth system of musical notation. Treble and bass staves. Dynamics: *ff*, *p*. Pedal markings: *Ped.* with asterisks.

musical score system 1, piano and vocal lines, lyrics: poco a poco cre - - - scen - - do il *f* *p*

musical score system 2, piano and vocal lines, lyrics: cre - - - scen - - do

musical score system 3, piano and vocal lines, lyrics: *ten.* *fz* *p* cre - - - scen - - do

musical score system 4, piano and vocal lines, lyrics: *ten.* *f* *fz* *p*

musical score system 5, piano and vocal lines, lyrics: *fz*

First system of musical notation. The right hand plays a melodic line with a crescendo leading to a *p* dynamic. The left hand plays a bass line with a *ped.* marking and an asterisk at the end.

Second system of musical notation. The right hand features a *fz* dynamic. The left hand includes *fz*, *ff*, and *p* dynamics, along with *ped.* markings and asterisks.

Third system of musical notation. The right hand has a *f* dynamic. The left hand includes *marcato*, *f*, and *cresc.* markings, along with *ped.* markings and an asterisk.

Fourth system of musical notation. The right hand has a *fz* dynamic. The left hand includes *ten.*, *fz*, and *p* dynamics, along with *ped.* markings.

Fifth system of musical notation. The right hand has a *ten.* dynamic. The left hand includes *f* and *ten.* markings.

First system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand plays a continuous sixteenth-note pattern. The left hand plays chords and single notes. Dynamics include *fz marcato*, *f*, *ten.*, and *fz*. Pedal markings include *Ped.* and ** Ped.*

Second system of musical notation. Treble clef. The right hand continues the sixteenth-note pattern. The left hand plays chords. Dynamics include *p* and *ten.*. Pedal markings include ** sempre Pedale* and *p*. The lyrics "cre - ten - scen - ten - do" are written across the system.

Third system of musical notation. Treble clef. The right hand continues the sixteenth-note pattern. The left hand plays chords. Dynamics include *f*, *ten.*, *fz*, and *p*. Pedal markings include ** Ped.* and *p*. The lyrics "cre - ten - scen - ten - do" are written across the system.

Fourth system of musical notation. Treble clef. The right hand continues the sixteenth-note pattern. The left hand plays chords. Dynamics include *f*, *ten.*, *p*, and *ten.*. Pedal markings include ** Ped.* and *p*. The lyrics "cre - ten - scen - ten - do" are written across the system.

Fifth system of musical notation. Treble clef. The right hand continues the sixteenth-note pattern. The left hand plays chords. Dynamics include *f*, *ten.*, *fz*, *dimin.*, *Ped.*, *p*, and *pp*. Pedal markings include ** Ped.* and *pp*. The lyrics "cre - ten - scen - ten - do" are written across the system.

Presto, (♩=138.)

First system of the musical score. The treble clef staff contains a melodic line starting with a piano (*p*) dynamic. The bass clef staff provides a rhythmic accompaniment with eighth notes.

Second system of the musical score. The treble clef staff continues the melodic line. The bass clef staff has a piano accompaniment. The lyrics "cre - scen - do" are written below the treble staff. Dynamics include *f* and *p*.

Third system of the musical score. The treble clef staff features a melodic line with some rests. The bass clef staff continues with a piano accompaniment.

Fourth system of the musical score. The treble clef staff contains the lyrics "cre - scen - do" and "piuf". Dynamics include *p*, *pp*, and *pp*. There are also markings for *Red.* and ** Red*.

Fifth system of the musical score. The treble clef staff has a complex melodic line with many notes. The bass clef staff has a piano accompaniment. Dynamics include *p* and *pp*. There is a marking for ** pp*.

First system of musical notation. Treble and bass staves. Dynamics: *f*, *ff*, *p*, *fz*. Includes a triplet in the bass staff.

Second system of musical notation. Treble and bass staves. Dynamics: *ff*, *p*, *fz*, *f*, *fz*, *f*, *fz*, *sempre f*. Includes a triplet in the bass staff.

Third system of musical notation. Treble and bass staves. Dynamics: *fz*, *f*, *loco*, *dol.*, *p*. Includes a section marked with a dotted line and the number 8.

Fourth system of musical notation. Treble and bass staves. Dynamics: *fz*, *fz*. Includes a long slur over the treble staff.

Fifth system of musical notation. Treble and bass staves. Dynamics: *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *ff*, *il canto marcato*. Includes a *ped.* marking and an asterisk.

ten. ten. ten. ten.

ten. ten. ten.

8..... loco

8..... loco

più f *ff* *sempre Pedale*

8..... loco



Breitkopf & Härtel's Klavierbibliothek.

I. Heftausgabe. Jedes Werk 1 Mk. (mit † bez. 2 Mk., mit †† 3 Mk.).
 II. Nummerausgabe. Jedes Werk 30 Pf. (mit † bez. 60 Pf., mit †† 90 Pf.).
 III. Baudausgabe. Jedes Werk 3 Mk. (mit † bez. 6 Mk., mit †† 9 Mk.).

* * Abweichende Preise sind angegeben. * *

Suiten und Divertimenti.

Heftausgabe.

Bach, J. S., Suiten. Urtext-Ausgabe:
 Band I, 6 kleinere (französische) Suiten. Mit Angabe: Suiten, A. m., Es, und Nachträge zu den Suiten 2 u. 4. †
 Band II, 6 grössere (englische) Suiten. ††
Bach, Klavierwerke. Mit Fingersatz und Vortragszeichen von C. Reinecke:
 Band I Heft 5. 6 kleine (französische) Suiten. †
 Band II, 6 englische Suiten. Siehe VA. 3.
 Einzelausgabe:
 Nr. 1. A.
 Nr. 2. A. m.
 Nr. 3. G. m.
 Nr. 4. F.
 Nr. 5. B. m.
 Nr. 6. D. m.
 Band III. Der Klavierübung erster Theil. 6 Partiten. Siehe VA. 4.
 Einzelausgabe:
 Nr. 1. B.
 Nr. 2. G. m.
 Nr. 3. A. m.
 Nr. 4. D.
 Nr. 5. G.
 Nr. 6. B. m.
 Band IV. Der Klavierübung zweiter Theil:
 Nr. 2. Die Partita oder französische Overture.
 Band VIII Heft 1. Suiten A. m., Es, F.
Bach, Suite, C. m. (R. Franz.) ††
Bach, Suite, C. m. (R. Franz.) Engl. Ausgabe. ††
Bargiel, Op. 7. Suite (Allemande, Courante, Sarabande, Air, Gigue), C. (Reiberg.) †
Bargiel, Op. 31. Suite (Präludium, Elerie, Marcia phantastica, Scherzo, Adagio und Finale), G. m. 4. †
Bürgel, Op. 6. Suite in 4 Sätzen (Präludium, Menuett, Gigue, Fugato, A. m.)
Burmüller, Op. 36. La Cachucha. Brillantes Divertissement, G. Couperin, Suiten (Allemande, Courante I, Courante II, Sarabande, Gavotte, Gigue), G. m. (Nach der Suite f. Violine u. Gröbner, Op. 16. b. S. 16.)
Hiller, Op. 197. Kleine Suite, H. m. †
Jadassohn, Op. 124. Suite (Einleitung, Scherzo, Andante tranquillo, Menuett und Finale), F. m. ††
Kloffel, Op. 29. Kleine Suite, A. m. †
Krebs, Partita Nr. 2. D. †
Krebs, Partita Nr. 6. Es. †
Kroeger, Op. 33. Suite (Präludium, Intermezzo, Scherzo, Kanon, Finale), F. m. ††
Lazare, Op. 35. Romantische Suite über 3 Noten, H. ††
 Einzelausgabe:
 Nr. 1. Prolog.
 Nr. 2. Appassionato.
 Nr. 3. Geständnis (Aven).
 Nr. 4. Eigensinn (Capricieuse).
 Nr. 5. Lösung (Dénouement).
 Nr. 6. Epilog.
Loeilly, Suite, G. m.
MacDowell, Op. 10. Erste moderne Suite (Präludium, Presto, Andantino, Allegretto, Intermezzo, Rhapsodie, Fuge), E. m. 4. †
MacDowell, Op. 14. Zweite moderne Suite (Präludium, Fugato, Rhapsodie, Scherzino, Marsch, Phantasie-Tanz), A. m. 4. †
Matheson, Suite Nr. 5, C. m.
Meinardus, Op. 16. Suite Nr. 2. A. m.
Mozart, Klaviersuite, C. [Werk 399].
Pfeiffer, Op. 64. Jagdszene, Suite, C. m. †
Ramcau, Suite (Allemande, Courante, Sarabande, Les trois mains, Fanfarinette, La Triomphante), A. m. †
Reinecke, Op. 169. Suite (Präludium, Andante mit Variationen, Menuett, Canzona Polska, Finale), G. m. 4. †
Reinecke, Op. 173. Für kleine Hände. 6 leichte Suiten:
 Nr. 1. Suite im Umfang von 5 Tönen für die rechte Hand, C. †
 Nr. 2. Suite pastorale, C. †
 Nr. 3. Suite à la Roccoco, D. †
 Nr. 4. Nordische Suite, D. m. †
 Nr. 5. Ball-Suite, A. †
 Nr. 6. Canzonische Suite, A. †
Röntgen, Op. 7. Suite in 4 Sätzen, D. m. ††
Rosellen, Op. 38. Militärisches Divertissement über den Marsch der Wiener aus dem Ballet „Giselle“, D.
Sauer, Suite moderne, Es. 5 1/2. †
Schuppan, Op. 11. Suite, G. †
Schwalm, Op. 80. Suite (Präludium, Romanze, Menuett und Schwalm), C. ††
Slobmann, Op. 65. Dritte Suite (Präludium, Menuett, Arie, Courante, Gavotte), E. m.
Warner, Op. 41. Ball-Suite (Polonaise, Intermezzo, Mazurka, Finale), A. †
Zarembski, Op. 16. Suite Polonaise (Polonaise, Dümka, Mazurka, Cracovienne, Kujawiak), G. ††
Zipoli, Suite (Preludio, Corrente, Aria, Gavotta), H. m.
Zipoli, Partita (Arie mit 12 Variationen), A. m.

Capricien.

Heftausgabe.

Adler, Op. 5. Ball-Scene. Caprice, Fis. †
Bach, Capriccio über die Abreise eines Freundes, B. (Reinecke.)
Bach, W. Friedemann, Capriccio, D. m.

Bernsdorf, Op. 30. Capriccio, D. m.
Blumenthal, Op. 1. Die Quelle (La Source), G. †
Blumenthal, Op. 2. Zwei Capricien. (Le Rêve, F. La Brillante, Des.) †
Blumenthal, Op. 4. Kosakenfest. Caprice, D.
Blumenthal, Op. 11. Die Vögelin. Caprice, F.
Biloux, Arabesken. Caprice, Es.
Durme, Caprice, H. †
Fissot, Op. 9 Heft II. Capriccio, As.
Flügel, Op. 31. Capriccio, E.
Godefroid, Op. 84. Kosendes Lüftchen (Brise mystérieuse), A.
Goldschmidt, S., Op. 19. L'Insolite. Caprice, D.
Grützmecher, F., Op. 41. Perpetuum mobile. Caprice, C.
Händel, 2 Capriccios, G. und G. m.
Hause, Op. 20. Erinnerungen an die Lagunen. Caprice, Des.
Hause, Op. 27. Nah und Fern. Capriccio.
Haydn, Capriccio, G.
Heller, Op. 70. Capriccio über Motive aus „Heimkehr aus der Fremde“ von Mendelssohn, G. m.
Holler, Op. 144. Zwei Capricien über Themen von Mendelssohn:
 Nr. 1. Eingalshöhle, D. †
 Nr. 2. Elternmarsch aus dem Sommernachtstraum, G. †
Hiller, Ferd., Op. 88. Capriccio, G. m. †
Hodytz, Op. 36. Grosses Rondo-Capriccio, A. †
Hummel, Op. 49. Caprice, F.
Hummel, Capriccio, Es. m. Oeuvres posth. Nr. 6.
Jadassohn, Op. 21 Nr. 1. Capriccio, Fis. †
Jadassohn, Op. 75 Nr. 6. Capriccio, H. m.
Jaell, Op. 141. Il Guanyu. Caprice-Bolero, C. †
Krigger, Op. 110. Die goldene Schale (La coupe d'or). Caprice, F. †
LeFebure-Wély, Op. 117. Die Schwärzinnen. Caprice, Es.
LeFebure-Wély, Op. 140. Die Maraudeurs. Caprice, C.
Magnus, Op. 62. Im Spiel der Wogen (Au Gré des Flots), D.
Magnus, Op. 77. Harmonie der Wellen. Caprice-Mazurka, Es.
Marpurg, Op. 1. Capriccio, F.
Mendelssohn, Op. 5. Capriccio, F. m.
Mendelssohn, Op. 33. 3 Capricien. †
 Einzeln:
 Nr. 1. A. m.
 Nr. 2. E.
 Nr. 3. B. m.
Mendelssohn, Op. 118. Capriccio, E.
Metzger, Op. 26. Capriccio.
Mulder, Op. 12. Der Wasserfall. Caprice-Etude, H.
Neustädt, Op. 154. Schmetterlingsfest. Caprice-Etude, Es. †
Neustädt, Op. 187. Invocation. Original-Caprice, F. †
Neustädt, Op. 169. Ballet-Scene. Original-Caprice, D. †
Neustädt, Op. 170. Havannaisches Ständchen (Sérénade Havannaise). Original-Caprice, B.
Neustädt, Op. 171. Harlequin u. Kolumbine. Caprice-Ständchen. †
Neustädt, Op. 172. Ungarisches Ständchen. Original-Caprice, H. m.
Raff, Op. 5. 4 Galopp-Capricien, Des, Es, B, F. ††
Raff, Op. 10. Hommage au Néoromantisme. Grosses Capriccio, As. ††
Ritter, A. G., Op. 17. Capriccio, D.
Rubinstein, Op. 21. 3 Capricien, Fis, D, Es. ††
Scharwenka, Ph., Op. 25. Capriccio, D. m. ††
Schlosser, Op. 3. Allegro capriccioso, A.
Schlotmann, Op. 8. 3 Capriccien, As, E, As.
Sherwood, Op. 4. Capriccio, H.
Street, Op. 7. Caprice, F. m.
Tedesco, Op. 24. Konzert-Caprice, Ges. †
Thalberg, Op. 58. Grosse Caprice über den Marsch „L'Apothéose“ von Berlioz, B. ††
Wieniawski, J., Op. 9. Barcarole-Caprice, H. m. †

Romanzen.

Heftausgabe.

Beunett, Gèneviève, H.
Bruch, Op. 14. 2 Klavierstücke (Nr. 1. Romanze, G. Phantasiestück, C. m.) †
Burgmüller, Op. 63. Romanze und Rondo, A.
Hauselt, Op. 18. Romanze B. m.
Henselt, Op. 16. Romanze aus dem Klavierkonzert in F. m.
Hünter, Op. 129 Nr. 2. 3 Réveries mélancoliques, Des, As, E.
Kolb, Op. 11 Nr. 2. Romanze, E.
Krajski, Lied ohne Worte, Fis. m.
Krug, D., Op. 245. Am stillen Meer, As.
Kullak, Op. 93. „Folien“ Klavierstücke. Nr. 1. Romanze, Des.
Moore, Op. 22. 5 Klavierstücke, Nr. 2. Romanze, A.
Neustädt, Op. 176. Lied ohne Worte, As. †
Pusey-Kelth, Op. 4. Romanze, Es.
Raff, Op. 8. 12 Romanzen in Étudenform. 2 Hefte. ††
Richter, E. F., Op. 7. 3 Romanzen, As, A, E.
Röckel, Op. 7. Il Lamento e la Consolazione. 2 Romanzen, B. m.
Rosenhain, Op. 15. Salonstück. Romanze, D.
Scharwenka, X., Op. 64. Neuer Romanzer. 3 Klavierstücke, C. m., As, C. m. ††
Schumann, Clara, Op. 21. 3 Romanzen, C, F, G. m. ††
Schumann, Rob., Op. 28. 3 Romanzen, B. m., Fis, H.
 Einzeln:
 Nr. 1. B. m. †
 Nr. 2. Fis dur. †
 Nr. 3. H. dur. †
 Nr. 4. A. †
Schumann, Op. 32 Nr. 3. Romanze, D. m. Nr. A.
Schumann, Op. 68 Nr. 19. Kleine Romanze, A. m. Nr. A.
Schumann, Op. 124 Nr. 11. Romanze, B. Nr. A.
Schuppan, Op. 9. Romanze, B.
Seiss, Op. 2 Nr. 3. Romanze, G. Nr. A.

Staub, Op. 2. 5 Romanzen, G, Es, E, As, B. ††
Tours, Klavierstücke. Nr. 4. Romanze, As.
Voss, An deinem Herzen. Romanze, C.
Wieniawski, J., Op. 10. Romanze-Etude, C. †

Notturmo.

Heftausgabe.

Baudissin, 3 Notturmo, Es. m., C. m., G. m.
Baumfelder, Op. 53. 2 Notturmo, As.
Beliczay, Op. 24. Notturmo, As.
Beliczay, Op. 33. Notturmo, B.
Bertini, Op. 87. 3 Notturmo. (L'Espérance, E, Les Regrets, A. m., Le Calme, Es.)
Berthele, Op. 102. 3 Notturmo. (A toi, H. m., La Solitude, As.)
Blumenthal, Op. 10 Nr. 1. Der Abendwind (La Brise du Soir), C.
Blumenthal, Op. 10 Nr. 2. Notturmo, As.
Bögnor, Notturmo, As.
Bosen, 3 Notturmo. (Das Irrlicht, F, Ein Traum, Es, Der Felsenbach, E.)
Chopin, Sämtliche Notturmo. (Band IV der Gesamtausgabe.)
 4. 1-50.
Chopin, Sämtliche Notturmo. (Reinecke.) 4°. Siehe VA. 52.
Chopin, Sämtliche Notturmo. (Reinecke.) gr. 5°. Siehe VA. 74.
 Einzelausgabe 4°:
 Op. 9 Nr. 1. Notturmo Nr. 1. B. m. Nr. A.
 Op. 9 Nr. 2. Notturmo Nr. 2. Es. Nr. A.
 Op. 9 Nr. 3. Notturmo Nr. 3. H. Nr. A.
 Op. 15 Nr. 1. Notturmo Nr. 4. F. Nr. A.
 Op. 15 Nr. 2. Notturmo Nr. 5. Fis. Nr. A.
 Op. 15 Nr. 3. Notturmo Nr. 6. G. m. Nr. A.
 Op. 27 Nr. 1. Notturmo Nr. 7. C. m. Nr. A.
 Op. 27 Nr. 2. Notturmo Nr. 8. Des. Nr. A.
 Op. 32 Nr. 1. Notturmo Nr. 9. H. Nr. A.
 Op. 32 Nr. 2. Notturmo Nr. 10. As. Nr. A.
 Op. 37 Nr. 1. Notturmo Nr. 11. G. m. Nr. A.
 Op. 37 Nr. 2. Notturmo Nr. 12. G. Nr. A.
 Op. 37 Nr. 3. Notturmo Nr. 12. G. (Zschocher.) Nr. A.
 Op. 48 Nr. 1. Notturmo Nr. 13. C. m. Nr. A.
 Op. 48 Nr. 2. Notturmo Nr. 14. Fis. m. Nr. A.
 Op. 55 Nr. 1. Notturmo Nr. 15. F. m. Nr. A.
 Op. 55 Nr. 2. Notturmo Nr. 16. Es. Nr. A.
 Op. 62 Nr. 1. Notturmo Nr. 17. H. Nr. A.
 Op. 62 Nr. 2. Notturmo Nr. 18. E. Nr. A.
 Op. 72 Nr. 1. Notturmo Nr. 19. E. m. Nr. A.
Conselli, Op. 12. In der Fremde, Es.
Duvornoy, Op. 238. Der Engel des Hauses (L'Ange du Foyer), D.
Field, Sämtliche Notturmo. (Reinecke.) 4°. Siehe VA. 46.
Field, Notturmo. (Reinecke.) Einzelausgabe:
 Nr. 1. Es. Nr. A.
 Nr. 2. C. m. Nr. A.
 Nr. 3. As. Nr. A.
 Nr. 4. Nr. A. †
 Nr. 5. B. Nr. A.
 Nr. 6. F. Nr. A.
 Nr. 7. C. Nr. A.
 Nr. 8. A. Nr. A.
 Nr. 9. Es. Nr. A.
 Nr. 10. E. m. Nr. A.
 Nr. 11. Es. Nr. A. †
 Nr. 12. G. Nr. A.
 Nr. 13. D. m. Nr. A.
 Nr. 14. C. Nr. A. †
 Nr. 15. C. Nr. A.
 Nr. 16. F. Nr. A.
 Nr. 17. E. Nr. A. †
 Nr. 18. E. (Midi.) Nr. A. †
Fissot, Op. 4. 3 Stücke (Notturmo, H, Boutade, C. m., Rêverie, A. m.)
Frennd, Op. 2. Notturmo, E.
Goldschmidt, S., Op. 18. 2 Notturmo, Es, B.
Golinelli, Op. 60. Notturmo, Des.
Golinelli, Op. 73. Verlorne Liebe (Non m'ami più), Ges.
Grosschedl, Op. 3. Die Klage, Des.
Herzig, Notturmo, G. aus den 30 Miniaturen Op. 19. Nr. A.
Hesse, Op. 80. Notturmo, F. m.
Jeffery, Op. 3. Notturmo, Es.
Kalkbrenner, Op. 187. 3 Salon-Notturmo. (Adelaide, F, Augusta, D, Alberta, B.) †
Keller, Op. 9. 2. Notturmo, C.
Keller, Op. 12. 3. Notturmo, D.
Kolth, Op. Golden Rod, F.
Kornatzky, Op. 19. Bénédiction, F.
Krug, Op. 249. In sternheller Nacht, As.
Kunze, Op. 15. Notturmo, A.
LeFebure-Wély, Op. 102. Das Hirtenglockchen (La Clochette du Pâtre), As.
LeFebure-Wély, Op. 119. Süßes Erinnern (Douce Souvenance), As.
LeFebure-Wély, Op. 146. Der Schwalben Rückkehr (Les Hirondelles au retour), B.
LeFebure-Wély, Op. 151 Nr. 3. Die Lagunen (Les Lagunes), As.
Magnus, Op. 70. Notturmo, B.
Mendelssohn, Notturmo, E. a. d. Sommernachtstraum, Op. 61. Nr. A.
Notturmo-Album (Reinecke) gr. 5°. Siehe VA. 1157.
Röckel, Op. 6. Trauereien (Rêveries).
Rollfuss, Op. 23. Notturmo, F.
Schmoisser, Op. 16. Notturmo, F.
Thalberg, Op. 21. 3 Notturmo. As, Des, Am. †
Umlauf, Op. 4. Notturmo, H, und Tarantella, F. m. ††
Verhey, Op. 35. Notturmo, A.
Voss, Op. 58. Erinnerung an Teplitz, Ges.

Breitkopf & Härtel's Klavierbibliothek.

Notturno, Heftausgabe. (Fortsetzung.)

Wachtmann, Op. 55. Der Abschied, As.
Werner, Op. 38. 2 Notturno, B.
Wielhorski, Op. 11. 2 Notturno. (La Gondola, Es m., Notturno, Des.)
Wielhorski, Op. 37. Notturno, Em. †
Willmers, Op. 55. Ein Liebestraum, Es.

Balladen und Serenaden.

Heftausgabe.

Adler, Op. 9. Serenade auf dem Bosphorus, H. m.
Bagge, Op. 17. 3 Klavierstücke in Balladenform. †
Einzel: Op. 17 Nr. 1. A. m.
Op. 17 Nr. 2. G.
Op. 17 Nr. 3. D. m.
Bödecker, Op. 36. Ballade Nr. 2, As.
Bronart, H. von, Op. 5. Ballade, Es. ††
Chopin, Balladen (Werke Bd. I, Nr. 1—4.) 3 M.
Chopin, Op. 23. Ballade Nr. 1, G. m.
Chopin, Op. 38. Ballade Nr. 2, F.
Chopin, Op. 47. Ballade Nr. 3, As.
Chopin, Op. 52. Ballade Nr. 4, F. m.
Dreyshock, Op. 38 Nr. 2. Serenade, F.
Fleitz, Op. 49. Ekloge (Hirtensang) und Ballade, A. m. †
Fissof, Op. 7 Nr. 1. 2 Balladen, Cism.
Fissof, Op. 7 Nr. 2. 2 Balladen, B.
Golde, Op. 22. Ballade, A. m.
Gouvy, Serenade Nr. 1, F.
Gouvy, Serenade Nr. 2, As.
Gouvy, Serenade Nr. 3, H. m.
Gouvy, Serenade Nr. 4, E.
Harris, Ballade, F. m. †
Heller, Op. 121. 3 Stücke (Ballade, Erzählung, Träumerei des Schüfers). ††
Heller, Op. 131. 3 Ständchen. †
Hofmann, Op. 54a. 2 Serenaden. Nr. 1. ††
Hofmann, Op. 54b. 2 Serenaden. Nr. 2. ††
Jadassohn, Op. 35. Serenade. ††
Kullak, Op. 54. Ballade, G.
Lucas, Op. 5 Nr. 3. O dolce Napoli. Serenade, G.
Mathison-Hansen, Op. 14. Vom nordischen Mythenkönig Frode Fredoged. Ballade, Em.
Merz, Op. 1. 4 Balladen.
Montfort, Op. 14. Spanische Serenade, As. †
Moore, Op. 22 Nr. 5. Ballade, C. m. †
Neustädt, Op. 155. Ballade des Pagen, G. m.
Röntgen, Op. 6. Ballade, D. m. †
Röntgen, Op. 22. Ballade Nr. 2, G. m. †
Rubinstein, Op. 22 Nr. 1. Serenade, F.
Rubinstein, Op. 22 Nr. 2. Serenade, G. m. †
Rubinstein, Op. 22 Nr. 3. Serenade, Es. †
Scharwenka, Ph., Op. 94a. Ballade, Gism. †
Scharwenka, X., Op. 8. Ballade, H. m. †
Strauss, Henry, Op. 10. Musikalische Arabesken.
Talex, Op. 98. König More. Ballade, D. m.
Terslak, Op. 33. Serenade, F.
Velt, Op. 33. Serenade, As.
Wachtmann, Op. 54. Arabische Erzählung. Ballade, G. m.
Wagner, E. D., Op. 19 Nr. 1. Serenade, Es.
Wernann, Op. 29 Nr. 11. Ballade, G. m.
Wielhorski, Op. 12. Ballade, H. m.

Impromptus.

Heftausgabe.

Bargiel, Op. 44. Impromptu, G. m. †
Chomętowski, Op. 10. Impromptu, As.
Chopin, Op. 29. Impromptu Nr. 1, As. Nr. A. †
Chopin, Op. 36. Impromptu, F. m. †
Chopin, Op. 51. Impromptu Nr. 3 (Allegro vivace), G. Nr. A. †
Chopin, Op. 66. Phantasie-Impromptu, Cism.
Damm, Op. 36. Menuett-Impromptu, D.
Damm, Op. 51. Russische Romanze. Impromptu, Em.
Delionax, Op. 60. 2 Impromptus. (Berceuse G, Scherzo C. m.)
Dowillet, Op. 18. 2 Impromptus, C. m.
Drobesch, Op. 2. Impromptu, A. m. D. G.
Fleitz, Op. 48. Am Waldbach. Impromptu, H. m. ††
Flügel, Op. 13. 4 Impromptus, C. F. A. C. †
Freund, Op. 3. 2 Impromptus, E. B. †
Golde, Op. 23. Impromptu-Mazurka, Em.
Grünzmacher, Op. 40. In einsamer Stunde. Impromptu, Des.
Heller, Op. 121. 2 Impromptus, C. m. Cism. ††
Henselt, Op. 7. Impromptu, C. m. Nr. A. †
Jadassohn, Op. 48. Improvisationen. ††
Einzel: Ausgabe: Nr. 1. Em. Nr. A. †
Nr. 2. C. Nr. A. †
Nr. 3. Am Nr. A. †
Nr. 4. E. Nr. A. †
Jadassohn, Op. 75. Improvisationen. ††
Einzel: Nr. 3. Zwiesgespräch, B. Nr. A. †
Nr. 4. Frühlingslied, A. Nr. A. †
Nr. 5. Bitte, Es. Nr. A. †
Jadassohn, Op. 92. Improvisationen. Heft I. ††
Heft II. ††
Jadassohn, Op. 111. Improvisationen. ††
King, Impromptu-Caprice, B. m.
Kornatzki, Op. 29. Die Lerche. Impromptu, As.
Kullak, Op. 97. Impromptu-Caprice, Es. †
Kullak, Op. 106. Die Gräziose. Impromptu, Es. †
Liszt, Impromptu, Fis.
Maas, Op. 5. 3 Impromptus, A. m., B. G. ††
Mayer, Op. 3. Improvisationen über ein Originalthema, G. m. †
Merkel, Op. 18 Nr. 3. Impromptu, A.
Moelling, Op. 69. Valse-Impromptu, Es.
Mulder, Op. 40. Die Orientalin. Impromptu, G. m.
Neumann, Op. 49. Eine Blume (Une Fleur). Impromptu, F.
Neumann, Op. 59. Action. Impromptu, G. m.
Niemann, Op. 11. Impromptu, F.
Pergor, Mein Traum. Impromptu, As.
Rheinberger, Op. 5 Nr. 1. Die Jagd. Impromptu, Es.
Röntgen, Op. 19. Improvisata über eine norwegische Volksweise, G. m.
Scharwenka, Ph., Op. 56. 2 Impromptus, Nr. 1. Fis. †
Scharwenka, Op. 56. 2 Impromptus, Nr. 2. Fis. m. †
Scharwenka, X., Op. 17. Impromptu, D. †
Scharwenka, Op. 76 Nr. 2. Valse-Impromptu, B. ††
Scharwenka, Impromptu à la hongroise und Marsch nach Op. 54 von Schubert. †

Schlosser, Op. 6. Impromptu sérieux, Fis. m.
Schubert, Impromptus. Siehe VA. 504.
Schubert, Op. 90. 4 Impromptus, C. m., Es, G, As. †
Nr. 1/2. C. m., Es.
Nr. 3/4. G, As.
Schubert, Op. 142. 4 Impromptus, F. m., As, B, F. m. †
Heft I. F. m., As.
Heft II. F. m.
Schumann, Gg., Op. 7. Improvisationen. 5 Klavierstücke. †
Schumann, R., Op. 5. Impromptu über ein Thema von Clara Wieck. I. u. II. Ausgabe. Siehe VA. 662/663.
Schumann, Op. 5. Impromptu über ein Thema von Cl. Wieck. I. Ausgabe.
Schumann, Op. 5. Impromptu über ein Thema von Cl. Wieck. II. Ausgabe.
Schumann, Op. 124. Albumblätter. Nr. 1. Impromptu, D. m. Nr. A.
Schumann, Op. 124. Albumblätter. Nr. 9. Impromptu, B. Nr. A.
Stiehl, Op. 4. Valse-Impromptu, A.
Telesco, Op. 17. 2 Impromptu, Em.
Tedesco, Op. 20. Abschied von Wien. 3 Impromptu, Des.
Velt, Op. 34. Impromptu-Scherzo, C. m.
Verley, Op. 31. Pastoral-Impromptu, F.
Vlog, Op. 11. Impromptu, G.
Vlog, Op. 69. 3 Impromptus, G. m., Es, D. †
Vogt, Op. 69 Nr. 1. Impromptu, G. m.
Wagner, Ferd., Op. 3. Ernst und Scherz. 2 Impromptus.
Wagner, Ferd., Op. 22. Impromptu, F. m., Intermezzo, H. m., und Notturno, Es.
Wareing, Impromptu, Fis. m.
Wettig, Op. 3 Nr. 1. Impromptu, B. Nr. A. †
Wielhorski, Op. 14. 3 Impromptu, E. m.
Wolf, B., Op. 12. 3 Impromptus, G, C, As.
Wolf, B., Tyson, Op. 8. 2 Impromptus, G. m., G. †
Wrede, Op. 6. Impromptu, Es.
Zaromski, Op. 14. Impromptu-Caprice, G. †

Bagatellen.

Heftausgabe.

Beethoven, Op. 33. 7 Bagatellen. †
Beethoven, Op. 119. 11 neue Bagatellen.
Beethoven, Op. 126. 6 Bagatellen.
Beethoven, 2 Bagatellen.
Grenzschach, Op. 13. 6 Bagatellen. †
Grenzschach, Op. 14. 4 Bagatellen. †
Hummel, Op. 107. Bagatellen. †
Klawell, Op. 11. Bagatellen. 7 kleine Klavierstücke. †
Michter, Op. 18. 6 Bagatellen.
Wettig, Op. 3 Nr. 2. 2 Bagatellen.

Charakterstücke.

Heftausgabe.

Bargiel, Op. 8. 3 Charakterstücke. ††
Nr. 1. G. m.
Nr. 2. G.
Nr. 3. Es.
Baumfelder, Op. 289. Bauernhochzeit, F.
Blumenthal, Op. 8. Die beiden Egel (Les deux Anges), Es.
Bronart, Op. 2. Nachklänge aus der Jugendzeit, Tonbilder. Heft I. ††
Bronart, Op. 2. Nachklänge aus der Jugendzeit, Tonbilder. Heft II. ††
Daraus einzeln: Nr. 1. Feenreigen, Es. Nr. A.
Nr. 2. Siciliano, A. m. Nr. A.
Bronsart, Op. 9. Melusine, Märchen, E. ††
Bruno, Op. 38. Albumblätter, 5 Charakterstücke. †
Busoni, Op. 20. 2 Ballettszene, F. ††
Busoni, Op. 33a. 4 Ballettszene, in Form eines Konzertwalzers, D. ††
Cesi, Musica Antica Italiana. 6 berühmte Stücke. ††
Depresse, Op. 21. 4 Charakterstücke.
Doft, Op. 3. Schneewittchen. 8 Charakterstücke. †
Eckert, Op. 17. 12 Charakterstücke. Heft I.
Eckert, Op. 17. 12 Charakterstücke. Heft II.
Eckert, Op. 17 Nr. 1. Charakterstück, D.
Erb, Op. 12. Bilder und Sagen aus Elsass. ††
v. Fleitz, Op. 7. Kinder des Südens. ††
Friedenthal, Op. 6. 3 Charakterstücke.
Gade, Op. 31. Volkstänze. Phantasiestücke. ††
Nr. 1. F. m. † Nr. 3. E.
Nr. 2. As. † Nr. 4. G.
Gaub, Op. 4. Aus sommerlichen Tagen. 7 Charakterstücke. †
Grinn, Op. 2. 5 Klavierstücke, (Ekloge, H. m., Scherzo, H. m., Träumerei, A. m., Elfenweise, D. Nachtstück, E.) †
Haibe, Op. 18. Waldbilder. (Die Mühle im Walde, Waldmärchen, Sturm im Walde.)
Heller, Pianofortwerke. Band II. Im Walde. Siehe VA. 147.
Heller, Op. 86. Im Walde. 7 Charakterstücke:
Heft I. As. Es. m. †
Heft II. E. A. †
Heft III. As. F. †
Heft IV. Fis. †
Heller, Op. 86. Im Walde. Nr. 3. E.
Heller, Op. 86. Im Walde. Nr. 5. As.
Heller, Op. 128. Im Walde. 7 Charakterstücke. Zweite Reihe:
Heft V. Eintritt, Es. Waldgeflüster, B. †
Heft VI. Waldmannslust, D. Einsame Blume, Fis. m. †
Heft VII. Waldsage, D. m. †
Heft VIII. Verflüchtete Eichhörnchen, H. Rückwanderung, B. †
Heller, Op. 136. Im Walde. 6 Charakterstücke. Dritte Reihe:
Heft IX. Im Walde, D. Max, Es. Agathe, G. m. †
Heft X. Strophen des Kaspar, H. Anchen und Agathe, B. Wilde Blumen, Es. †
Hochstetter, Op. 4. Dorrroschen. Märchen in 5 Bildern. †
Hofmann, Op. 19. Italienische Liebesnovelle. 6 Stücke. 4 M.
Hofmann, Op. 52. 6 Klavierstücke nach J. V. von Scheffel's Trompeter von Säckingen. Siehe VA. 1364.
Hofmann, Op. 52. 6 Klavierstücke nach J. V. von Scheffel's Trompeter von Säckingen. Heft I. ††
Heft II. ††
Nr. 1. Jung Werner's Ankunft, F.
Nr. 2. Erdmännlein, G. m.
Nr. 3. Gastandäus, As.
Nr. 4. Trennung, G. m.
Nr. 5. In Rom, H. m.
Nr. 6. Zum Beschluss, F.
Hofmann, Op. 57. Skizzen nach J. V. von Scheffel's Ekkehard. Heft I. ††
Heft II. ††

Hofmann, Op. 101. 6 Stücke. Heft I. Humoreske, F, Abendlied, G. Erinnerung, As. ††
Heft II. Gavotte, A. Ländler, G. Impromptu, G. m. ††
Jadassohn, Op. 26. Maskenball. 7 charakteristische Tänze. ††
Nr. 1. C. Nr. A. †
Nr. 2. Am. Nr. A. †
Nr. 3. A. Nr. A. †
Nr. 4. F. Nr. A. †
Nr. 5. B. Nr. A. †
Nr. 6. G. m. Nr. A. †
Nr. 7. C. m. Nr. A. †
Jadassohn, Op. 121. Maskenball. 7 Charakterstücke. ††
Kalkbrenner, Op. 185. Die musikalischen Nationalitäten (Les Nationalités musicales). 7 Skizzen. †
Kirchner, Op. 25. Nachtbilder. 10 Charakterstücke. Siehe VA. 1195.
Kirchner, Op. 25. Nachtbilder, 10 Charakterstücke. Heft I. ††
Kirchner, Op. 25. Nachtbilder, 10 Charakterstücke. Heft II. ††
Kroll, Op. 2. 6 Charakterstücke. ††
Lacombe, Op. 7. 5 Charakterstücke. †
Lefebvre-Wély, Reise-Eindrücke. 3 Charakterstücke:
Nr. 1. Op. 113. Graziella's Traum (Le Rêve de Graziella), B.
Nr. 2. Op. 114. Die Dudelsackpfeifer (Les Binioux de Naple), D.
Nr. 3. Op. 115. Aufforderung zur Mazurka (L'invitation à la Mazurka), F.
Liszt, Consolations. 4 M.
Nr. 1. E. † Nr. 4. Des.
Nr. 2. Wandersied, E. † Nr. 5. E.
Nr. 3. Des. † Nr. 6. E.
Loos, Op. 10. Aus den heimathlichen Bergen, A.
Lucas, Op. 25. Sagu. Ein isländisches Märchen, Em. †
Mächtig, Op. 8. Album. 10 charakteristische Tonbilder. Heft I.
Mächtig, Op. 8. Album. 10 charakteristische Tonbilder. Heft II.
Mahler, Ludwig, Op. 8. 2 Impromptus, G. m., G. †
Melnaardus, Op. 7. Novelle, Es. †
Mendelssohn, Op. 7. 7 Charakterstücke. †
Mendelssohn, Op. 7. 7 Charakterstücke. Heft I.
Mendelssohn, Op. 7. 7 Charakterstücke. Heft II.
Merkel, Op. 18. Albumblätter, 4 Charakterstücke. ††
Nr. 1. Frühlingslied, B.
Nr. 2. Wandersied, E.
Nr. 4. Wiegenlied, B.
Moore, Op. 12. Hochzeit im Dorfe. 6 Charakterstücke.
Heft I. Eintreffen der Gäste, Abschied der Braut vom Elternhaus, Gang zur Kirche. ††
Heft II. Brautlied, Ländlicher Tanz, Heimkehr der Gäste. ††
Moore, Op. 12. Hochzeit im Dorfe. 6 Charakterstücke. Heft II.
Moscheles, Op. 129. Der Tanz. Charakterstück, D. †
Nicodé, Op. 9 Nr. 1. Charakterstück, Es. m. †
Nicodé, Op. 9 Nr. 2. Charakterstück, G. m. †
Nicodé, Op. 13. Italienische Volkstänze u. Lieder. S. VA. 1317.
Nicodé, Op. 13. Italienische Volkstänze u. Lieder. Heft I. ††
Nicodé, Op. 13. Italienische Volkstänze u. Lieder. Heft II. ††
Nicodé, Op. 13 Nr. 2. Canzonetta, E.
Nicodé, Op. 13 Nr. 3. Barkarole, Fis.
Nicodé, Op. 13 Nr. 4. Saltarello, Em. †
Nicodé, Op. 22. Ein Liebesleben. 10 Poesien. 6 M.
Nr. 1. Erste Begegnung, B.
Nr. 2. Lied der Sehnsucht, E.
Nr. 3. Zwiesgespräch, Es.
Nr. 4. Glücklied, D.
Nr. 5. Unruhe — Zweifel, H. m.
Nr. 6. Reue, Des.
Nr. 7. Verlust, Em.
Nr. 8. Erinnerung, A.
Nr. 9. Einsam, G. m.
Nr. 10. Traum und Erwachen, Em.
Niest, Op. 13. Die Melancholie.
Radeck, Op. 10. Erinnerung an den Harz. 6 charakteristische Tonstücke. †
Ravkilde, Op. 12. 4 Charakterstücke. †
Rehberg, Op. 14. Charakterstücke (Humoreske, Frühlingslied, Walz-Impromptu). ††
Rischbieter, Op. 20. 4 Charakterstücke.
Reinheim, Op. 97. Kleine Geschichten (Historiettes). Heft I.
Schlaflied (Elle dort), Ländliche Weise (Villageoise), Legende. †
Heft II. Wiegenlied (Berceuse), Ein letztes Liebeslied (Un dernier Adieu), Ruhelos (Sans repos). †
Snaar, Op. 4. 4 Charakterstücke (Notturno, Gebet, Duett). †
Schmidl, Op. 45. Exaltation. Charakteristisches Klavierstück, G. m. †
Schumann, Gg., Op. 1. 4 Trambilder. 8 charakteristische Stücke. ††
Schumann, R., Op. 6. Die Davidsbündler. 18 Charakterstücke. I. Ausgabe. †
Schumann, R., Op. 6. Die Davidsbündler. 18 Charakterstücke. II. Ausgabe. †
Schumann, Op. 6. Die Davidsbündler. 18 Charakterstücke, gr. 8°. Siehe VA. 643.
Schumann, Op. 6. Die Davidsbündler. II. Ausgabe:
Nr. 1. G. Nr. A. †
Nr. 2. H. m. Nr. A. †
Nr. 3. G. Nr. A. †
Nr. 4. H. m. Nr. A. †
Nr. 5. D. Nr. A. †
Nr. 6. D. m. Nr. A. †
Nr. 7. G. m. Nr. A. †
Nr. 8. C. m. Nr. A. †
Nr. 9. C. Nr. A. †
Nr. 10. D. m. Nr. A. †
Nr. 11. D. Nr. A. †
Nr. 12. Em. Nr. A. †
Nr. 13. H. m. Nr. A. †
Nr. 14. Es. Nr. A. †
Nr. 15. Es. Nr. A. †
Nr. 16. G. Nr. A. †
Nr. 17. H. Nr. A. †
Nr. 18. C. Nr. A. †
Taubert, Op. 53. 4 Charakterstücke. †
Trutschel, Op. 27. Fliegende Blätter. 4 leichte Charakterstücke. Das Schöne, Wachtelruf, Tändel im Mai, Das Echo.)
Wormann, Op. 8. 6 leichte Charakterstücke. †
Wormann, Op. 29. 12 Vortragstudien in Form von Charakterstücken:
Nr. 1. Glück, G.
Nr. 2. Sehnsucht, B. m.
Nr. 3. Schneeglockchen, As.
Nr. 4. Seemannslied, D. m.
Nr. 5. Frühlingswehen, G.
Nr. 6. Libelle, B.
Nr. 7. Doppelharfe, Es.
Nr. 8. Meeresabend, D. m.
Nr. 9. Der Harfner, Em.
Nr. 10. Zwiesgespräch, Cism.
Nr. 12. Um Mitternacht, H. m.