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# RICH. WAGNER

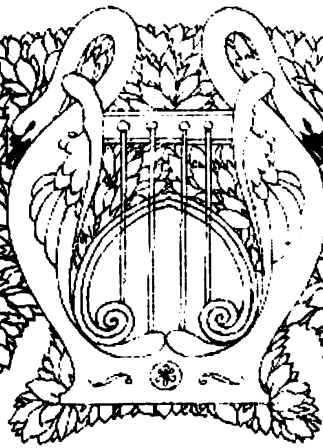
DIE WALKÜRE

PHANTASIE

PIANO SOLO

CARL FRÜHLING





FRAU OTTILIE VON FERRARIS  
ZUGEEIGNET.

PHANTASIE  
ÜBER  
DIE WALKÜRE

VON

**RICH. WAGNER**

FÜR

KLAVIER ZU ZWEI HÄNDEN

VON

**CARL FRÜHLING**



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# PHANTASIE ÜBER „DIE WALKÜRE“

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von  
Richard Wagner.  
(1813-1883.)

Carl Frühling.

Lebhaft.

PIANO.

*f*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*mf Red.* *p* *mf*

*p* *mf* *p* *mf* *f* *marcato*

*Red.* *Red.*

First system of musical notation, measures 1-2. The right hand features a complex arpeggiated pattern with fingerings 5, 1, and 5. The left hand has a bass line with notes marked *Red.*

Second system of musical notation, measures 3-4. The right hand continues the arpeggiated pattern. The left hand has a bass line with notes marked *Red.*

Third system of musical notation, measures 5-6. The right hand continues the arpeggiated pattern. The left hand has a bass line with notes marked *Red.* and the instruction *sempre f marc.* with an asterisk.

Fourth system of musical notation, measures 7-8. The right hand continues the arpeggiated pattern with fingerings 1 and 8. The left hand has a bass line with notes marked *Red.* and an asterisk.

Fifth system of musical notation, measures 9-10. The right hand continues the arpeggiated pattern with fingerings 1 and 8. The left hand has a bass line with notes marked *Red.* and an asterisk.

Sixth system of musical notation, measures 11-12. The right hand continues the arpeggiated pattern with fingerings 1, 4, 3, 2, 1, 4, 8, 2, and 1. The left hand has a bass line with notes marked *Red.* and an asterisk.

This page of musical notation consists of seven systems, each with a treble and bass staff. The music is written in a key signature of two sharps (F# and C#) and a 3/8 time signature. The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with slurs and fingerings (4, 5, 4, 3, 1, 4, 5, 4). Bass staff has a supporting line with slurs and dynamics like *Red.* and *Red.*
- System 2:** Treble staff continues the melodic line with slurs and fingerings (1, 4, 4, 8, 2, 1, 3). Bass staff has slurs and dynamics like *Red.* and *Red.*
- System 3:** Treble staff has a melodic line with slurs and fingerings (4, 4, 1, 5, 5, 5). Bass staff has slurs and dynamics like *Red.* and *Red.*
- System 4:** Treble staff has a melodic line with slurs and fingerings (5, 4, 4, 4, 4, 5, 4, 4, 5, 4). Bass staff has slurs and dynamics like *Red.* and *Red.*
- System 5:** Treble staff has a melodic line with slurs and fingerings (2, 1). Bass staff has slurs and dynamics like *Red.* and *Red.*
- System 6:** Treble staff has a melodic line with slurs and fingerings (2, 5, 1, 4, 1, 5, 2, 4, 1, 5, 4, 1, 5, 4). Bass staff has slurs and dynamics like *Red.* and *Red.*

Key features of the notation include: *cresc.* (crescendo), *ff* (fortissimo), *sf* (sforzando), *mf* (mezzo-forte), and *p* (piano). There are also asterisks (\*) and *Red.* markings throughout the score.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The piece begins with a forte (*sf*) dynamic in the right hand, followed by a piano (*p*) dynamic. The left hand features a steady accompaniment. A first ending bracket spans the final two measures, marked with a red 'Red.' and an asterisk (\*).

Second system of musical notation. The right hand features a melodic line with slurs and accents, marked with a mezzo-forte (*mf*) dynamic. The left hand continues with a steady accompaniment. A crescendo (*cresc.*) is indicated. A first ending bracket spans the final two measures, marked with a red 'Red.' and an asterisk (\*).

Third system of musical notation. The right hand has a more active melodic line with slurs and accents, marked with a forte (*f*) dynamic. The left hand accompaniment is marked with a piano (*p*) dynamic and a 'molto cresc.' instruction. A first ending bracket spans the final two measures, marked with a red 'Red.' and an asterisk (\*).

Fourth system of musical notation. The right hand features a complex, rapid melodic passage marked with fortissimo (*ff*). The left hand accompaniment is marked with a piano (*p*) dynamic. A first ending bracket spans the final two measures, marked with a red 'Red.' and an asterisk (\*).

Etwas langsamer.

Fifth system of musical notation. The right hand features a melodic line with triplets, marked with a piano (*p*) dynamic. The left hand accompaniment is marked with a forte (*f*) dynamic. A first ending bracket spans the final two measures, marked with a red 'Red.' and an asterisk (\*).

Mäßig.

Sixth system of musical notation. The right hand features a melodic line with triplets, marked with piano (*p*) and *espress.* dynamics. The left hand accompaniment is marked with piano (*p*) and *dolce* dynamics. A first ending bracket spans the final two measures, marked with a red 'Red.' and an asterisk (\*).



ppp *Ped.* *p espress.*

This system features a treble clef staff with a key signature of one flat. It begins with a *ppp* dynamic marking and a *Ped.* instruction. The music consists of a series of eighth-note triplets, with a dotted line and the number '8' above the final triplet. The system concludes with a *p espress.* marking.

*p* *p*

This system continues the piece with a bass clef staff. It features a *p* dynamic marking and includes a *Sotto* marking in the right hand. The music is characterized by flowing eighth-note lines.

*più p* *accel. e cresc.*

This system returns to the treble clef staff. It starts with a *più p* dynamic marking and includes an *accel. e cresc.* instruction. The music features a steady eighth-note pattern.

*ff* *f* *p* *p* *Bewegt.* *con Ped.*

This system is in the bass clef staff and shows a dynamic range from *ff* to *p*. It includes a *Bewegt.* (Allegretto) tempo marking and a *con Ped.* instruction. The music features a mix of eighth and sixteenth notes.

*cresc.* *f* *dim.*

This system is in the treble clef staff with a key signature of two sharps. It features a *cresc.* marking, a *f* dynamic, and a *dim.* instruction. The music is filled with complex triplet patterns.

*più dolce* *p*

This system is in the treble clef staff with a key signature of two sharps. It begins with a *più dolce* marking and a *p* dynamic. The music features a mix of eighth and sixteenth notes.

Mäßig langsam.

*p sehr bestimmt* *cresc.* *sf p*

Sehr gemessen.

*sf p* *p*

*pp* *f*

Mäßig schnell.

*p* *f* *trem. marcato* *p e dolce*  
*con Ped.*

*pp*

*mf* *cresc.* *f molto rit.* *ff*



*p dolce*  
*sempre con Ped.*

*più p*

*p*  
*p.*

*p.*

*cresc. -*

*f*  
*sf*  
*mf*  
*p*  
*cresc.*  
*con Ped.*

musical score system 1, featuring piano and bass staves with various notes, rests, and fingerings (4, 6, 6, 6, 5, 1, 6, 6). Includes the instruction *molto cresc.* and dynamic markings *f* and *p*.

musical score system 2, featuring piano and bass staves with various notes, rests, and fingerings (5, 6, 6, 6, 1, 2, 2, 1, 5, 6, 6). Includes dynamic markings *f* and *p*.

musical score system 3, featuring piano and bass staves with various notes, rests, and fingerings (6, 6, 6, 6, 1, 6, 6, 6). Includes dynamic markings *ff* and *dim.*.

musical score system 4, featuring piano and bass staves with various notes, rests, and fingerings (6, 6, 6, 6, 6, 6, 6, 1). Includes dynamic markings *p* and *p*.

musical score system 5, featuring piano and bass staves with various notes, rests, and fingerings (6, 6, 6, 6, 5, 1, 6, 6, 6). Includes dynamic markings *p* and *p*.

musical score system 6, featuring piano and bass staves with various notes, rests, and fingerings (5, 6, 6, 6, 1, 6, 6, 6). Includes dynamic markings *p* and *p*.





First system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Dynamics: *pp*. Performance instruction: *dolce*. Features: triplets in both hands, slurs, and a fermata over the final measure.

*Red. in jedem Takt*

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Dynamics: *pp*. Performance instruction: *dolce*. Features: triplets in both hands, slurs, and a fermata over the final measure.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Dynamics: *poco cresc.* and *mf*. Performance instruction: *dolce*. Features: triplets in both hands, slurs, and a fermata over the final measure. Includes a *Red.* marking and an asterisk.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Dynamics: *p* and *dim.*. Performance instruction: *dolce*. Features: triplets in both hands, slurs, and a fermata over the final measure. Includes *Red.* markings and an asterisk.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. Time signature: 3/4. Dynamics: *p*, *più p*, and *dolce*. Performance instruction: *dolce*. Features: triplets in both hands, slurs, and a fermata over the final measure. Includes *Red.* markings and an asterisk.



First system of musical notation. The bass clef part features a melodic line with fingerings 4, 6, 4, 3, 6, 3, 6, 3, 6, 3. The treble clef part has chords and single notes. Dynamics include *più p*. A *rit.* marking is present at the beginning and end of the system. A star symbol is at the end.

**Bewegter.**

Second system of musical notation. The bass clef part has a steady accompaniment. The treble clef part has a melodic line. Dynamics include *p*.

Third system of musical notation. The bass clef part has a rhythmic accompaniment. The treble clef part has a melodic line. Dynamics include *cresc.* and *accel.*

**Heftig.**

Fourth system of musical notation. The bass clef part has a rhythmic accompaniment. The treble clef part has a melodic line. Dynamics include *f*. A measure number 81 is indicated.

Fifth system of musical notation. The bass clef part has a rhythmic accompaniment. The treble clef part has a melodic line. Dynamics include *ff*.

Sixth system of musical notation. The bass clef part has a rhythmic accompaniment. The treble clef part has a melodic line. Dynamics include *f*, *cresc.*, and *poco rit.*

ff *espressivo* *dim.* *p*

6 3

Ped. \*

*piu p* *p*

3 3 3 2 3 3 3 3

Ped. 6 6 6 6 6 6 6 6

*cresc.* *molto* *f* *p*

4 4 3 3 3 3 4 2

Ped. 6 6 6 6 6 6 6 6

*cresc.* *molto* *f*

3 3 3 3 3 3 3 3

Ped. \*

*p* *molto cresc.*

4 5

*rall.* *fa tempo*

3 3 3 3

Ped. 6 6 6 6 6 6 6 6

First system of musical notation. Treble and bass clefs. Key signature: three sharps (F#, C#, G#). The piece begins with a *V* (Vivace) marking. The bass line features a series of triplets, with some notes marked with a '6' (fingerings). Pedal markings (*Ped.*) are present under the first and second measures. The treble line contains complex sixteenth-note passages with various fingerings (1, 2, 3, 4, 6, 8) and a *V* marking.

Second system of musical notation. The bass line continues with triplets and fingerings. A *cresc. molto* (crescendo molto) marking is placed above the bass line. The treble line features a *ff* (fortissimo) dynamic marking. The system concludes with a *dim.* (diminuendo) marking.

Third system of musical notation. The bass line continues with triplets and fingerings. Pedal markings (*Ped.*) are present under the second and third measures.

Fourth system of musical notation. The bass line features a *p dolce* (piano dolce) dynamic marking. The treble line has a *dim.* marking. The system ends with *più p* (piano più) and *poco rall.* (poco rallentando) markings. A double asterisk (\*) is placed below the bass line.

Sehr feierlich.

Fifth system of musical notation. The bass line features a *pp* (pianissimo) dynamic marking. The system concludes with a double asterisk (\*) below the bass line.

Heftig.

Sixth system of musical notation. The bass line features a *mf* (mezzo-forte) dynamic marking. The treble line features a *f* (forte) dynamic marking. A *cresc.* (crescendo) marking is present. The system concludes with a double asterisk (\*) below the bass line.

(Feuerzauber.)  
Langsam.

8

*p*  
*Ped.*  
*(pp e leggiero)*

8

*Ped. simile*  
*cresc.*

8

*cresc. sempre*

8

8

*f*

8

*ff*  
*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

8 *ff* *simile* *dim.*

This system features a treble clef with a melodic line of sixteenth notes, heavily accented with 'A' marks and slurs. The bass clef provides a harmonic accompaniment with chords and some sixteenth-note patterns. The dynamic starts at *ff* and ends with *dim.* The word *simile* is written below the bass line.

*p* *più p*

The treble clef continues with the sixteenth-note melodic pattern. The bass clef accompaniment includes some sixteenth-note runs. The dynamic changes to *p* and then *più p*.

*p dolce (pp)* *pp* *simile*

The treble clef continues with the sixteenth-note melodic pattern. The bass clef accompaniment includes some sixteenth-note runs. The dynamic changes to *p dolce (pp)* and then *pp*. The word *simile* is written below the bass line.

*mf marcato*

The treble clef continues with the sixteenth-note melodic pattern. The bass clef accompaniment includes some sixteenth-note runs. The dynamic changes to *mf marcato*.

*cresc.*

The treble clef continues with the sixteenth-note melodic pattern. The bass clef accompaniment includes some sixteenth-note runs. The dynamic changes to *cresc.*

8 *pp* *pp* *pp*

The treble clef continues with the sixteenth-note melodic pattern. The bass clef accompaniment includes some sixteenth-note runs. The dynamic changes to *pp* and then *pp*. The word *pp* is written below the bass line.

First system of musical notation. The right hand features a complex melodic line with many sixteenth notes and slurs. The left hand has a bass line with chords and rests. Dynamics include *più cresc.* and *f*. There are *ped.* markings and a star symbol in the bass line.

Second system of musical notation. Similar to the first, with dense melodic patterns in the right hand. Dynamics include *ff* and *più f e cresc.*

Third system of musical notation. Continues the melodic and harmonic development. Dynamics include *ff*.

Fourth system of musical notation. The right hand continues with intricate melodic figures. Dynamics include *ped.* and *ff*.

Fifth system of musical notation. Dynamics include *ped.* and *dim.*

Sixth system of musical notation. Dynamics include *p espressivo* and *(pp)*.

First system of the musical score. The right hand (treble clef) plays a complex, flowing melody with many sixteenth notes. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes. A *Ped.* marking is present in the bass line. The dynamic marking *dim.* is written above the right hand.

Second system of the musical score. The right hand continues the melodic line. The left hand has a *Ped.* marking. The dynamic marking *- più p* is written above the right hand.

Third system of the musical score. The right hand features a melodic line with a *Ped.* marking. The left hand has a *Ped.* marking. The dynamic marking *p dolce* is written above the right hand.

Fourth system of the musical score. The right hand has a *Ped.* marking. The left hand has a *Ped.* marking. The dynamic marking *più p* is written above the right hand.

Fifth system of the musical score. The right hand has a *pp* marking. The left hand has a *Ped.* marking. The dynamic marking *dim.* is written above the right hand. Measure numbers 14 and 15 are indicated above the right hand.

Sixth system of the musical score. The right hand has a *ppp* marking. The left hand has a *poco rit.* marking. The dynamic marking *ppp* is written above the right hand. Measure numbers 14 and 15 are indicated above the right hand. A *\* Ped.* marking is present in the bass line.

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2302	Dreychoek-Album (Pérez). Tropak. Simple Chanson etc.	1250	— op. 53. Silhouetten. Sieben Stücke	995	— Opera- und Ballett-Album.	1849	— op. 23. Sürstun Corda (Thuille).
2350/51	Dvořák, op. 46. Slavische Tänze, zwei Bände.	1953	— aus op. 77a. Andante semplice con Variazioni.	449	Volkmann, op. 19. Zwei Klavierstücke („Cavatine, Barcarole“).	2149	Rubinstein, Ballettmusik und Hochzeitszeitung aus „Peramora“.
2114/15	— op. 54. Walzer, zwei Bände.	1956	— op. 81. Variationen und Fuge über ein Thema von Bach.	1930/31	— op. 21. „Viesgrád“, Heft I/II	1915	Sauer, Echo de Vienne, Valse de Concert.
2116/18	— op. 65. Poetische Stimmungsbilder drei Bände.	1957/58	— op. 82. Aus meinem Tagebuch. 22 kleine Stücke, 2 Hefte.	973	Voss, Fünf melod. Klavierstücke	2545	Schröcker, Tanz-Suite: Der Geburtstag der Infantin.
1501	Drořák-Album.	1959	— op. 82 Nr. 5. Gavotte.	2509	Wagner, R., Tannhäuser-Phantastische Lange, Transkr.-Alb.	2546	— Roccoco.
852	Fischhof, Ballettmusik aus Schuberts „Rosamunde“, für den Konzertvortrag eingerichtet.	1971	— op. 89. Zwei Sonatinen.	1939	— Krug, D., op. 292. Schwanenlied aus „Lohengrin“. Improvisation	2150	Schmitt, Ed., op. 54a. Walzer-Märchen
2816	Foerster, J. B., op. 47. Träumereien	1986/87	— op. 99. Sechs Präludien und Fugen. I (1—3), II (4—6)	2796	Wefigl, Karl, „Bilder u. Geschichten“ Sechs Klavierstücke	734	Smetana, Ouvertüren (Wäsa).
2817	— op. 49. Rosen der Erinnerung.	1155/68	— Ausgewählte Lieder von R. Strauss (für Klavier übertr. a. R. Strauss)	1621/22	Wolnastner, F., op. 2. Acht Tonbilder, Heft I/II	2512	Spindler, Fr., op. 34. Tannhäuser. Transkriptionen-Album.
2827	Friedmann, Ig., op. 22. Estampes.	3079	Reinhold, op. 23. Novellotten.	1800	Wilm, op. 8. Schneeflocken.	2513	— op. 122. Fliegender Holländer. Transkriptionen-Album.
2539	— op. 33. Drei Klavierstücke	372	— op. 52. Klavierstücke.	1337	— op. 20. Drei Sonaten.	1003	Strauss, Rich., op. 2. Streichquartett A-dur (R. Kleinmichel).
1119/20	Fuchs, Rob., op. 47. Jugend-Album Zwei Bände.	373	— op. 53. „Auf der Wanderschaft“	1357/58	— op. 31. Völker u. Zeiten im Spiegel ihrer Tänze. 17 Original Klavierstücke Heft I/II	1005	— op. 3. Fünf Klavierstücke (Ley).
1703	Gade, op. 28. Sonata E-moll.	1356	Rheinberger, op. 104. Toccata E-moll	1406	— op. 49. Deux Caprices.	1008	— op. 7. Serenade f. Blasinstr. Es-dur
2503/04	Godard, Henj.-Album, zwei Bände (I Venticenne, 5ème Mazurka, 1ère, 4ème Valse etc.) (II Polonaise op. 110, Nr. 6. Des-Alles, Guirlandes, 1ère Mazurka etc.)	2881	Rihovský, Ad., op. 6. 18 Klavierkomp	2496	— op. 68. Fantasie F-moll.	1015	— op. 8. Ein Heldenleben (O. Singer).
2279	Godard, Charles - Album (Capriccio-Mazurka, Serenade d'Arlequin, Murmur de Bal, La belle Fléau, Marche des Toréadors).	563	Rubinstein, op. 8. Voix Intérieures.	1407	— op. 74. Stimmungen. 4 Klavierstücke	1423	— op. 9. Stimmungsbilder. 5 Stücke kompl (O. Singer).
1902	Goldmark, „Sakuntala“, Ouverture.	2785	— op. 44, Nr. 1. Romanze Es-dur.	1338	— op. 113. Weihnachts-Festgabe für die musikalische Jugend. Zehn leicht-charakteristische Stücke.	1416/20	— Dieselben einzeln. 1. Auf stillem Waldespfad. 2. An einsamer Quelle. 3. Intermezzo. 4. Träumerei. 5. Heidebild.
1871	Grünfeld-Album (Sérénade Orientale. Valse mignonne, Aschenbrödel-Paraphrase etc.)	2128	— Album I (Schütt). (Nocturne; Mélan colie; Sérénade; Etude, l'ère du russeam).	1842	Wolfrum, Ph., op. 8. Ballade H-dur	1041	— op. 12. Symph. F-moll.
1707	Heller, op. 85, 137. Vier Tarentellen	2787	— Album II (Romanze Es-dur; Barcarole G-moll, Mélodie (op. 3, Nr. 1); Scherzo; Prehena; Improptn; Nocturne (op. 3 Nr. 2).	2139	— op. 25. Klavierquart. I G-moll	1043	— op. 13. Klavierquartett C-moll (O. Singer).
1713	Hofmann, op. 52. Trompeter von Säckingen	1772	Sartorio, op. 229. Album. 30 leichte u. melodiose Unterhaltungstücke.	2140	— op. 26. Klavierquart. II A-dur	1045	— op. 16. Aus Italien.
2811	Horráth, G., Rondo-Album. Jensen, Adolf, Kompositionen. Neu revidiert von Dr. Wilh. Kienzl.	1914	Sauer, Echo de Vienne.	1667	— op. 59. Walzer	1062	— op. 20. Don Juan (L. Thuille)
2600	— op. 2. Innere Stimmen.	1927	— Galop de Concert.	2262/63	— op. 51. Zwei Streichquartette C-moll und A-moll.	1076	— op. 23. Macbeth (L. Thuille)
2601	— op. 7. Fantasiestücke.	1724	Scharwenka, X., op. 3. Fünf poln. Nationaltänze	2141	— op. 60. Klavierquart. III C-moll.	1079	— op. 24. Tod u. Verklärung (Singer).
1623/4	— op. 8. Romant. Studien, I/II	2991	Schubert, Arnold, op. 11. Drei Klavierstücke.	2264	— op. 80. Akademische Fest-Ouvert	1086/87	— op. 25. Guntram. Vorspiel zum I. u. II. Aufzuge (H. Ley).
2602	— op. 12. Berceuse.	9992	— op. 12. Nr. 2 Klavierstück. Konzertmäßige Interpretation von F. Busoni.	2084	— op. 84. Akademische Fest-Ouvert	1104	— op. 28. Till Eulenspiegels lustige Streiche (H. Ley).
2603	— op. 17. Wanderbilder, zwölf Klavierstücke.	1776	Scholtz, B., op. 20. Albumblätter.	2142/43	— op. 84. Akademische Fest-Ouvert	1114	— op. 30. „Also sprach Zarathustra“ (O. Singer).
2628	— op. 17. Nr. 3. „Die Mühle“.	2999	Schlitt, op. 43. Trois Moresaux.	2147/48	— op. 42. Wiener Walzer I II	1133	— op. 35. Don Quixote (O. Singer).
2629	— op. 25. Sonata Fis-moll.	2135	— op. 48. Carnaval mignon.	418	— op. 51. Serenade Nr. IV	1783	— op. 40. Ein Heldenleben (O. Singer).
2609	— op. 33. Lieder und Tänze.	2136/37	— op. 60. Pour tous les âges, 2 Bde.	2649	— op. 58. Streichquartett.	2823	Suk, Jos., Sommermärchen.
2610	— op. 43. Idyllen.	1995/97	— „Strauss, Joh., Sechs Konzert-Paraphrasen (siehe Strauss Joh.).	419	— op. 59. Ouvertüre zu „Des Meeres und der Liebe Wellen“.	1919	Volkmann, R., op. 3. Trio, F-dur
2611	— op. 44. Erotikon.	1894/95	Schytte, op. 58. 16 melod. Vortragsstücke. Heft I/II.	391	— op. 63. Andante grazioso und Capriccio.	1920	— op. 5. Trio, B-moll.
2612	— op. 46. Ländler aus Berchtesgaden.			2802/03	— Vier Serenaden in 2 Hefen.	1921/22	— op. 21. Viesgrád. Heft I/II
2613	— op. 48. Erinnerung.					1923/24	— op. 24. Ung. Skizzen, sieben Stück u. Heft I/II
2627	Album leichter Klavierkomposit					2513	Wagner, Rich., Fliegender Holländer-Album (Spindler).
2472	Kalivoda-Album.					2516	— Riczki-Album.
1615/7	Kienzl, W., op. 15. Aus meinem Tagebuch, Heft I/III					2512	— Tannhäuser-Album (Spindler).
2633	Kirchner-Album (Kawell), (Albumblätter, op. 7, Nr. 2, 4, 6; Walzer, op. 34, Nr. 1, 8 etc.)					1363/64	Wilm, op. 31. Völker und Zeiten im Spiegel ihrer Tänze.
2413	Kjerulf-Album (H. Germer).					1408	— op. 53. Nordlandfahrt. Suite IV
2414	Kjerulf - Album - Lyrlike. Beliebte Lieder übertr. v. H. Germer.					2497	— op. 70. Drei charakterist. Märche.
2506	Klaviermeister-Album. Neues. „Rosenthal, Romance; Prélude; Liadon, Intermezzo; Dreychoek, Valse; Durand, Chaconne; Leoncavallo, Tarentelle; Godard, En Chantant; Chamade, Mélancoile; Poldini, Mazurka; Menuet grotesque.“					1409	— op. 86. Walzerstele C-dur.

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