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MACDOWELL

Sonata tragica

No. 1 G moll

Op. 45

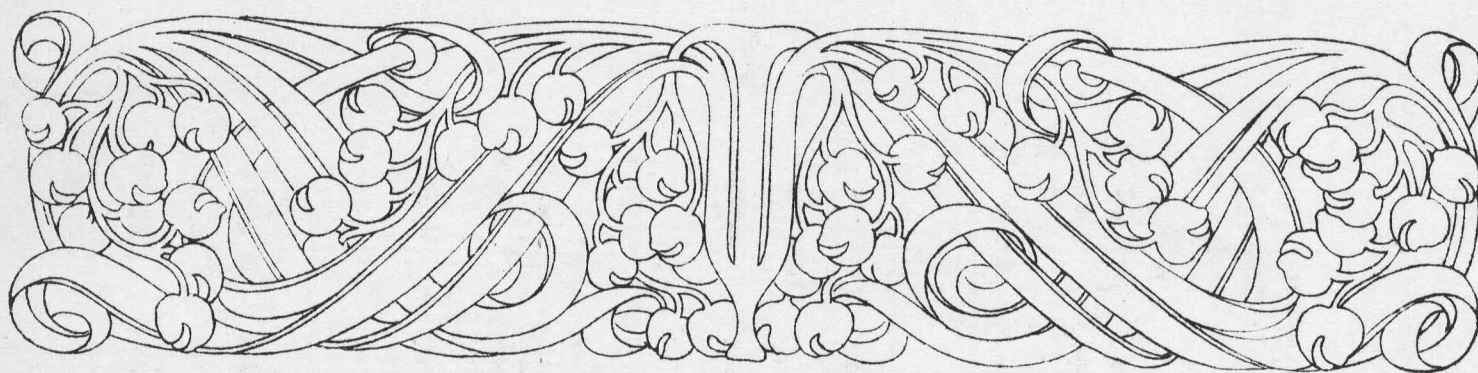
Piano solo



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Edward Mac Dowell

Sonata tragica

Nr. 1 G moll

für Pianoforte zu zwei Händen

Op. 45



New York Branch
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Sonata Tragica.

I

E. A. Mac-Dowell, Op.45.

Largo maestoso.

Pianoforte.

ff largamente

 $\mathbf{f}\mathbf{f}$

p ma sempre maestoso

f

cresc.

f

fff

strepito

Allegro risoluto.

The musical score is written for piano and consists of seven systems of staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked "Allegro risoluto." at the top.

System 1: The first system features a complex rhythmic pattern in the left hand with triplets and sixteenth notes. The right hand has a melody with slurs and accents. Dynamics include *sempre ff*, *molto rall.*, *lunga ppp*, and *ma sempre marcato*.

System 2: The second system continues the melodic and harmonic development. The left hand has a steady eighth-note accompaniment. Dynamics include *poco a poco cresc.* and a fermata over a measure.

System 3: The third system introduces a more active right-hand melody with slurs and accents. The left hand has a bass line with some triplets. Dynamics include *fz*, *marc.*, and *cresc.*

System 4: The fourth system features a more complex right-hand melody with many slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *sempre cresc.*

System 5: The fifth system features a very strong, heavy texture. The right hand has a melody with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *ff marcatis. e pesante*.

System 6: The sixth system features a more active right-hand melody with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *dim.*, *poco a poco*, and *a poco*.

System 7: The seventh system features a more active right-hand melody with slurs and accents. The left hand has a steady eighth-note accompaniment. Dynamics include *p* and *pp*.

First system of a piano score. The right hand features a melodic line with a slur over the first two measures. The left hand provides a harmonic accompaniment. The tempo/mood is marked *dolce con tenerezza*.

dolce con tenerezza

Second system of the piano score. The right hand continues the melodic development. The left hand has a more active role. The tempo/mood is marked *semplice*. A *cresc.* (crescendo) marking appears in the final measure of the system.

semplice *cresc.*

Third system of the piano score. The right hand has a melodic line with a slur. The left hand features a triplet figure in the final measure. The tempo/mood is marked *semplice*.

semplice

Fourth system of the piano score. The right hand has a melodic line with a slur. The left hand features a triplet figure in the final measure. The tempo/mood is marked *f* (forte). A *poco a poco dim.* (poco a poco diminuendo) marking appears in the final measure of the system.

f *poco a poco dim.*

Fifth system of the piano score. The right hand has a melodic line with a slur. The left hand features a triplet figure in the final measure. The tempo/mood is marked *f* (forte). A *dim.* (diminuendo) marking appears in the final measure of the system.

f *dim.*

Sixth system of the piano score. The right hand has a melodic line with a slur. The left hand features a triplet figure in the final measure. The tempo/mood is marked *dolciss.* (dolcissimo). A *poco rit.* (poco ritardando) marking appears in the final measure of the system. The system concludes with a *pp calmato* (pianissimo calmato) marking.

dolciss. *poco rit.* *pp calmato*

mf

dolciss. e molto rit.

ppp

misterioso, come di lontano

marc. ma p

vibrante

pp dim.

ppp

1 3 2 4

1 3 2 4

1 3 2 4

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a treble and bass staff. The tempo/mood is marked *misterioso*. The music includes complex chordal structures and melodic lines.
- System 2:** Continues the musical development. The tempo/mood is marked *marc.* (marcato). The right hand features a *vibrante* (vibrato) marking.
- System 3:** Shows a transition in dynamics with *p* (piano) and *fz* (forzando) markings. The music includes triplets and other rhythmic patterns.
- System 4:** Features a *fz* (forzando) marking. The music includes complex chordal structures and melodic lines.
- System 5:** Features a *molto cresc. energico* (much crescendo, energetic) marking. The music includes complex chordal structures and melodic lines.
- System 6:** Features a *dim. poco* (diminuendo a little) marking. The music includes complex chordal structures and melodic lines.

The notation is written in a style typical of 19th-century musical manuscripts, with a focus on complex harmonic and melodic structures.

Largo.

First system of musical notation, marked *Largo.* and *pp*. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The music features a slow, expressive melody in the treble staff and a supporting bass line in the bass staff, with various rests and dynamic markings.

Allegro risoluto.

Second system of musical notation, marked *Allegro risoluto.*, *rall.*, and *ppp*. It consists of two staves. The treble staff has a key signature change to two sharps (F# and C#). The bass staff features a complex, rapid melodic line with fingerings indicated by numbers 1 through 5. The music is characterized by a fast, decisive tempo.

Third system of musical notation, marked *f*. It consists of two staves. The treble staff has a key signature change to three sharps (F#, C#, and G#). The bass staff continues the rapid melodic line with fingerings indicated by numbers 1, 2, 4, and 3. The music is characterized by a fast, decisive tempo.

Fourth system of musical notation, marked *f*. It consists of two staves. The treble staff has a key signature change to four sharps (F#, C#, G#, and D#). The bass staff continues the rapid melodic line with fingerings indicated by numbers 4, 4, and 1 2 3 4. The music is characterized by a fast, decisive tempo.

Fifth system of musical notation, marked *f* and *risoluto*. It consists of two staves. The treble staff has a key signature change to five sharps (F#, C#, G#, D#, and A#). The bass staff continues the rapid melodic line with fingerings indicated by numbers 5, 1 5, 1 5, and 1. The music is characterized by a fast, decisive tempo.

Sixth system of musical notation, marked *cresc.* and *ff*. It consists of two staves. The treble staff has a key signature change to six sharps (F#, C#, G#, D#, A#, and E#). The bass staff continues the rapid melodic line with fingerings indicated by numbers 1 and 2. The music is characterized by a fast, decisive tempo.

a tempo

pp *f* *pp* *mf* *pp* *poco rit.* *ppp* *poco a poco cresc.*

*2 Ped.** *2 Ped.** *2 Ped.**

sempre cresc.

sempre cresc.

cresc. *energico*

cresc. *marc. e cresc. sempre*

fz *fz*

First system of musical notation. The right hand features a melodic line with a trill in the first measure, followed by a crescendo and a triplet. The left hand plays a steady eighth-note accompaniment. Performance markings include *cresc. - molto e poco allarg.* and *marcatiss. e pesante*.

Second system of musical notation. The right hand continues the melodic development with chords and moving lines. The left hand maintains the eighth-note accompaniment. The marking *sempre f* is present.

Third system of musical notation. The right hand has a more active melodic line with some grace notes. The left hand continues the accompaniment. The marking *cresc.* is present.

Fourth system of musical notation. The right hand features a rapid sixteenth-note passage. The left hand has a triplet in the bass. The marking *cresc.* is present.

Fifth system of musical notation. The right hand has a series of chords. The left hand plays a continuous eighth-note accompaniment. The marking *fff e marcatiss.* is present.

Sixth system of musical notation. The right hand has a series of chords. The left hand continues the eighth-note accompaniment. The marking *poco a poco dim.* is present.

The musical score consists of six systems, each with a piano (p) and trumpet (trm) part. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The piano part features a melodic line with a crescendo leading to a *dim.* (diminuendo) and then a *morendo* (fading out) section. The trumpet part provides harmonic support.
- System 2:** The piano part begins with a *pp* (pianissimo) dynamic, followed by a *dolce* (sweet) section. The trumpet part continues with harmonic accompaniment.
- System 3:** The piano part has a *semplice* (simple) section. The trumpet part features a melodic line with a crescendo.
- System 4:** The piano part has a *cresc.* (crescendo) section. The trumpet part features a melodic line with a crescendo.
- System 5:** The piano part has a *fz* (forzando) section. The trumpet part features a melodic line with a crescendo.
- System 6:** The piano part has a *poco a poco dim.* (gradually diminishing) section. The trumpet part features a melodic line with a crescendo.

First system of musical notation. The right hand plays a series of chords and single notes. The left hand has a triplet of eighth notes marked *trm* and a triplet of eighth notes marked *3*. Dynamics include *p* and *p.* The tempo marking *pochettino rit.* is present, followed by *morendo*.

Second system of musical notation. The right hand continues with chords. The left hand has a triplet of eighth notes marked *3*. Dynamics include *p.* and *pp calmato*.

Third system of musical notation. The right hand has a triplet of eighth notes marked *3*. The left hand has a triplet of eighth notes marked *3*. Dynamics include *mf* and *p*.

Fourth system of musical notation. The right hand has a triplet of eighth notes marked *3*. The left hand has a triplet of eighth notes marked *3*. Dynamics include *rit.*, *estinto*, and *marc.* The tempo marking *a tempo* is present.

Fifth system of musical notation. The right hand has a triplet of eighth notes marked *3*. The left hand has a triplet of eighth notes marked *3*. Dynamics include *f* and *fz*.

Sixth system of musical notation. The right hand has a triplet of eighth notes marked *3*. The left hand has a triplet of eighth notes marked *3*. Dynamics include *fff largamente*.

II.

Molto allegro, vivace.

pp *poco a poco cresc.* *ten.*

fz legg.

ten. *ff* *fz* *pp legg.*

ten. *ff* *fz* *pp legg.*

f *dim.*

legg. *cresc.*

The musical score consists of seven systems of staves. The first system shows a complex texture with many beamed notes. The second system includes the instruction *ten.* above the right staff, *ff ma legg.* on the left, and *dim. legg.* and *ff marcatiss.* on the right. The third system features *ff* and *f* dynamics, *dim.* above the right staff, and *mf* below the right staff. The fourth system is marked *senza rit.* above the right staff, with *pp* and *p* dynamics below. The fifth system has a *p* dynamic below the left staff. The sixth system includes *pp* and *p* dynamics below the right staff, with fingerings 1, 2, 1, 4, 5, 4, 1 indicated below the left staff. The seventh system has a *p* dynamic below the left staff and a *cresc.* instruction below the right staff.



First system of musical notation. The right hand (treble clef) features a melodic line with a key signature of two flats and a common time signature. The left hand (bass clef) provides a harmonic accompaniment. Performance markings include *fz*, *non legato*, *cresc.*, and *ff marc.*



Second system of musical notation. The right hand continues the melodic line, while the left hand has a more active role. Performance markings include *dim.* and *f*.



Third system of musical notation. The right hand has a more active melodic line, and the left hand has a more active accompaniment. Performance markings include *dim.* and *dim.*



Fourth system of musical notation. The right hand has a more active melodic line, and the left hand has a more active accompaniment. Performance markings include *dim.* and *dim.*



Fifth system of musical notation. The right hand has a more active melodic line, and the left hand has a more active accompaniment. Performance markings include *fz legg.*, *ten.*, *p*, *ff*, and *fz*.



Sixth system of musical notation. The right hand has a more active melodic line, and the left hand has a more active accompaniment. Performance markings include *ten.*, *pp legg.*, *ff*, and *fz*.

The musical score is written for piano and voice. It consists of six systems of staves. The first system includes a vocal line (tenor) and a piano accompaniment. The piano part features a bass line with a *pp* dynamic and a treble line with a *legg.* dynamic. The second system continues the piano accompaniment with a *dim.* dynamic and a *legg.* dynamic. The third system shows the piano accompaniment with a *f* dynamic. The fourth system includes a vocal line (tenor) and a piano accompaniment with a *f* dynamic and a *legg.* dynamic. The fifth system shows the piano accompaniment with a *dim.* dynamic and a *legg.* dynamic. The sixth system includes a vocal line (tenor) and a piano accompaniment with a *p* dynamic, *dim. sempre*, and *ppp* dynamic. The piano part features a bass line with a *ten.* dynamic and a treble line with a *ff* dynamic.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The piano part is written in a key signature of two flats (B-flat and E-flat) and a time signature of 3/8. The vocal part is written in a key signature of two flats (B-flat and E-flat) and a time signature of 3/8. The piano part includes a *dim.* marking and a *legg.* marking. The vocal part includes a *ten.* marking. The piano part includes a *f* marking and a *legg.* marking. The vocal part includes a *ten.* marking. The piano part includes a *dim.* marking and a *legg.* marking. The vocal part includes a *ten.* marking. The piano part includes a *p* dynamic, *dim. sempre*, and *ppp* dynamic. The piano part features a bass line with a *ten.* dynamic and a treble line with a *ff* dynamic.

The piano part includes a *dim.* marking and a *legg.* marking. The vocal part includes a *ten.* marking. The piano part includes a *f* marking and a *legg.* marking. The vocal part includes a *ten.* marking. The piano part includes a *dim.* marking and a *legg.* marking. The vocal part includes a *ten.* marking. The piano part includes a *p* dynamic, *dim. sempre*, and *ppp* dynamic. The piano part features a bass line with a *ten.* dynamic and a treble line with a *ff* dynamic.

III.

Largo con maestà. *ten.*

The musical score is written for piano in 3/4 time. It begins with the tempo marking "Largo con maestà." and a "ten." (tension) marking. The key signature has two flats (B-flat and E-flat). The score is divided into six systems, each with a treble and bass staff. The dynamics are marked as *f*, *ff*, *p*, *ff*, and *pp*. The score includes various musical notations such as triplets, slurs, and fingerings.

The musical score is written for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The time signature is 12/8.

System 1: The first system begins with a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a more complex, rhythmic accompaniment. Dynamics include *sempre cresc.* and *ff marcatis.*

System 2: The second system continues the melodic and rhythmic development. It includes a *ff* dynamic marking and a triplet of eighth notes in the treble staff.

System 3: The third system features a *mf* dynamic marking in the treble staff and a *p* dynamic marking in the bass staff. It includes a *poco rit.* instruction and a *dolce* marking.

System 4: The fourth system continues with a *morendo* instruction, indicating a gradual decrease in volume. The time signature changes to 3/4.

System 5: The fifth system features a *dolciss.* (dolcissimo) dynamic marking, indicating a very soft and sweet sound. The time signature changes to 3/8.

System 6: The sixth system begins with a *f* (forte) dynamic marking. It includes a *cresc.* (crescendo) instruction and a *pp* (pianissimo) dynamic marking towards the end. The system concludes with a final melodic flourish.

The score is marked with various performance instructions such as *sempre cresc.*, *ff marcatis.*, *mf*, *p*, *poco rit.*, *dolce*, *morendo*, *dolciss.*, *f*, *cresc.*, and *pp*.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is B-flat major (two flats). The time signature is 12/8, indicated at the beginning of the first system.

The systems are as follows:

- System 1:** Features a melodic line in the right hand and a more active bass line. Dynamics include *dolce* and *con tenerezza*. Fingerings like 1 5 and 5 1 are shown.
- System 2:** Continues the melodic and bass lines. Dynamics include *perdendosi* and *ppp*. Fingerings like 3 1 4 and 3 9 4 8 are shown.
- System 3:** Features a melodic line in the right hand and a more active bass line. Dynamics include *p* and *cresc.*. Fingerings like 2 3 5 and 5 1 1 5 3 1 are shown.
- System 4:** Continues the melodic and bass lines. Dynamics include *cresc.* and *marc.*. Fingerings like 1 4 1 4 and 1 5 are shown.
- System 5:** Features a melodic line in the right hand and a more active bass line. Dynamics include *mf*, *p*, and *fz*. Fingerings like 3 1 4 and 1 4 1 3 are shown.
- System 6:** Continues the melodic and bass lines. Dynamics include *fz*. Fingerings like 3 1 4 and 1 3 1 4 are shown.

The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The page is numbered 18 in the top left corner.

ff furioso

l'accompagnamento portando ma non legato

poco a poco più calmato

dim. e rit. poco a poco =

pp *pp* *morendo*

*2 Ped.** *2 Ped.* *2 Ped.*

V. A. 3929.

Tempo I.

ten.

pp

Con 2 Ped.al fine.

pp

p

p

poco cresc.

p

pp

pp

pp

dim.

con Sord. ma senza Pedale.

ten.

ppp

dim. e rit.

pppp

Ped.

V. A. 3929.

IV.

Allegro eroico.

ff poco pomposo

fff

marcatiss.

ten.

p

ten.

p cresc.

quasi trillo

ff

pp

poco a poco cresc.

This image shows a page of musical notation for a piano piece. The notation is arranged in several systems, each consisting of multiple staves. The first system at the top features a grand staff (treble and bass clef) with complex fingerings indicated by numbers 1 through 5. The second system includes a treble staff and a bass staff, with the instruction "ff risoluto" (fortissimo, resolute) written above the bass staff. The third system continues the grand staff notation. The fourth system features a treble staff with a key signature change to two sharps (F# and C#) and a bass staff with the instruction "marcatiss. e pochettino rit." (markedissimo and a little ritardando). The fifth system includes a treble staff with a key signature change to two flats (Bb and Eb) and a bass staff with the instruction "pp" (pianissimo). The sixth system features a grand staff with the instruction "L.H." (Left Hand) and "p" (piano). The seventh system continues the grand staff notation. The eighth system features a treble staff with a key signature change to one flat (Bb) and a bass staff with the instruction "p" (piano). The notation is dense and includes many accidentals, slurs, and dynamic markings.

The musical score is written for piano and includes the following elements:

- Staff 1 (Left):** Bass clef, key signature of one sharp (F#). Starts with a *p* (piano) dynamic marking.
- Staff 1 (Right):** Treble clef, key signature of one sharp (F#). Includes a *mf* (mezzo-forte) dynamic marking and a *L.H.* (Left Hand) instruction.
- Staff 2 (Left):** Bass clef, key signature of one sharp (F#). Includes a *vigoroso* (vigorous) marking.
- Staff 2 (Right):** Treble clef, key signature of one sharp (F#).
- Staff 3 (Left):** Bass clef, key signature of one sharp (F#). Includes a *fz* (forzando) marking and a *marc.* (marcato) marking.
- Staff 3 (Right):** Treble clef, key signature of one sharp (F#).
- Staff 4 (Left):** Bass clef, key signature of one sharp (F#). Includes a *marc.* (marcato) marking.
- Staff 4 (Right):** Treble clef, key signature of one sharp (F#).
- Staff 5 (Left):** Bass clef, key signature of one sharp (F#). Includes a *fz* (forzando) marking.
- Staff 5 (Right):** Treble clef, key signature of one sharp (F#). Includes a *p* (piano) marking, a *marc.* (marcato) marking, and a *cresc.* (crescendo) marking.
- Staff 6 (Left):** Bass clef, key signature of one sharp (F#).
- Staff 6 (Right):** Treble clef, key signature of one sharp (F#). Includes a *f con passione* (forte with passion) marking.
- Staff 7 (Left):** Bass clef, key signature of one sharp (F#). Includes a *cresc.* (crescendo) marking.
- Staff 7 (Right):** Treble clef, key signature of one sharp (F#). Includes a *ff* (fortissimo) marking and a *fz* (forzando) marking.

The musical score consists of six systems of staves. The first system includes a treble and bass staff with a 2/4 time signature, a key signature of one sharp (F#), and dynamics *fz* and *ff*. The second system continues with a *marc.* (marcato) instruction and a *quasi trillo* marking. The third system features a *pp* (pianissimo) dynamic and a *p* (piano) dynamic. The fourth system includes a *p teneramente* (piano tenderly) instruction. The fifth system has a *pp* dynamic. The sixth system concludes with a *dolciss. e poco rit.* (sweetest and a little ritardando) instruction.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature remains one sharp throughout the piece. The time signature is 2/4.

a tempo

pp e legatiss.

pp

sempre

poco legg.

p

poco marc.

marc.

risoluto

dim.

p

The musical score consists of six systems of staves, primarily in bass clef with some treble clef systems. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** Bass clef. Dynamics: *cresc.* and *marc.*
- System 2:** Treble and Bass clefs. Dynamics: *cresc. molto* and *ff*. Articulation: *marcatiss.*
- System 3:** Treble and Bass clefs. Features complex chordal textures and slurs.
- System 4:** Bass clef. Dynamics: *p*. Includes fingerings: 2 1, 4 1 3, 5 2 1, 3 1, 4, 5 3 2.
- System 5:** Treble and Bass clefs. Dynamics: *p*. Includes fingerings: 1, 3, 1, 2, 2 1.
- System 6:** Bass clef. Includes fingerings: 5, 2, 3.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a triplet of eighth notes. Bass staff contains a simple accompaniment. The word *cresc.* is written below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff contains a complex melodic line with many accidentals. Bass staff contains a melodic line with a triplet of eighth notes.

Third system of musical notation. Treble and bass staves. Treble staff contains a complex melodic line with many accidentals. Bass staff contains a melodic line with a triplet of eighth notes.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a complex melodic line with many accidentals. Bass staff contains a simple accompaniment. The word *marc.* is written below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a complex melodic line with many accidentals. Bass staff contains a simple accompaniment. The word *marc.* is written below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a complex melodic line with many accidentals. Bass staff contains a simple accompaniment. The word *cresc.* is written below the bass staff, and the word *incalzando* is written below the bass staff.

8.

ff appassionato

fz

2/4

2/4

Maestoso.

Maestoso.

fff grandioso

fff

The image shows a page from a musical score for Luciano Berio's 'L'Espresso'. The score is written for piano and orchestra. The piano part is on the left, with a treble and bass clef. The orchestra part is on the right, with a treble and bass clef. The key signature is D major (two sharps). The time signature is 3/4. The score includes a 'sempre fff' marking, indicating a fortissimo dynamic. The piano part features a complex, rhythmic melody with many beamed notes. The orchestra part consists of various instrumental parts, including strings, woodwinds, and brass, with some parts marked with '8' and '16' indicating octaves. The score is written in a standard musical notation style, with notes, rests, and other musical symbols.

8

allargando

fff

precipitato

rit. molto

f *mf*

p calmato

dim.

pp

2 Ped.

morendo

sempre dim. e rallentando

fff

3 *6*

cresc.

fff

8

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 2241 **Bach, W. Fr.**, Orgel-Konzert (Stradal).
 2293 — Phant. u. Fuge, Amoll (Stradal).
 3495 **Bantock**, Dante u. Beatrice.
 403 **Beethoven**, Op. 20. Septett (Horn).
 21. 929 — A l b u m (Reinecke). 8. I/II.
 2550 — Ecossais (Busoni).
 22 — Sämtl. Konzerte (Reinecke).
 984/88 — Dieselben einzeln: Nr. 1—5.
 1373/74 — Konz. Nr. 4, G., Nr. 5, Es. (d'Albert).
 1413 — Sämtliche Märsche.
 1505 — Violinromanz., Cavat., Lento etc.
 1712 — Sämtl. Sonaten (Reinecke). 8.
 35/36 — Dies. u. Sonatin. (Reinecke). 8. I/II.
 1324/25 — Sämtl. Sonaten u. Sonatinen. (Reinecke). 8. I/II.
 1713 — Sämtl. Sonat. Instr. A. (Reinecke).
 4181/II — Dieselben u. Sonatinen. (Pracht-Ausgabe (Reinecke). I/II).
 1714/15 — — Prachtausg. (Reinecke). Fol. I/II.
 1155 — Sonatinen. Instr. Ausg. (Reinecke).
 45 — 54 kleinere Stücke (Reinecke). 8.
 3653/54 — 9 Symphonien, leicht I/II.
 39 — Dieselben in 1 Bde. 8.
 3661/69 — Dieselben einzeln: Nr. 1—9.
 401/II — Dieselben (Liszt). I/II.
 766/73 — Dieselben einzeln. Nr. 1—8.
 774 — Nr. 9 D moll.
 3698 — Jenaer Symphonie Cdur (Singer).
 2550 — Ecossais (Busoni).
 2472 — Ferne Geliebte (Liszt).
 3522 — Violinkonzert. Op. 61 (Perabo).
 2875 — Serenade D dur. Op. 8.
 2838 — 11 Wiener Tänze (H. Riemann).
 47 — Sämtl. Variationen (Reinecke). 8.
 2838 — 11 Wiener Tänze (H. Riemann).
 47 — 9 D moll.
 3698 — Jenaer Symphonie Cdur (Singer).
 2550 — Ecossais (Busoni).
 2472 — Ferne Geliebte (Liszt).
 3522 — Violinkonzert. Op. 61 (Perabo).
 2875 — Serenade D dur. Op. 8.
 2838 — 11 Wiener Tänze (H. Riemann).
 47 — Sämtl. Variationen (Reinecke). 8.
 1586 — Ausgew. Variationen (Reinecke).
 1600 — Siehe Jugendbibliothek. Heft I.
 2101/2 **Beudel, F.**, Vortragsstücke I/II.
 3028/29 — Mondscheinfahrt, Spinnradchen.
 3492 **Berens**, Op. 61. N. Schule der Geläufigkeit.
 29/32 — Dieselbe. Heft I—IV.
 3524 — Op. 89. Pflege der linken Hand.
 312 **Berger**, Etüden Op. 12, 22 (Reinecke). 8.
 2429 **Berlioz**, Ungar. (Ragoczy) Marsch.
 1991 — Ungar. Marsch. Sylphentanz u. Irrlichtertanz.
 2179 — Gnomenchor u. Sylphentanz aus „Fausts Verdammung“ (Tausig).
 1327/29 **Bertini**, Etüden. Op. 29, 32, 100.
 280 — Dieselben in 1 Bde. (Dörffel). 8.
 435/36 — Etüd. f. d. Unterr. bez. Hennes I/II.
 2226 — Op. 84. 12 leichte Klavierstücke.
 2202 **Bizet, G.**, Album.
 3229 — Carmen-Phantasie.
 3347 **Blanchet**, Op. 7. 5 Etüden.
 3369 **Boyle**, Op. 12. Bausteine.
 3552/53 — Op. 18. Taus. u. eine Nacht. I/II.
 2825 **Blumenhal**, Op. 1. La source — Die Quelle.
 4074/75 **Brahms**, Op. 35. Paganini-Variat. I/II.
 967 **Breslaur**, Op. 27. Techn. Grundlage.
 1552 — Op. 30. Techn. Übungen für den Elementar-Klavier-Unterricht.
 3232 **Bruch**, Op. 12. 6 Klavierst. (Germer).
 2606/8 **Bülow**, Klass. Klavierwerke a. seinen Konzert-Programmen. I/III.

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- Nr. 2609 **Bülow-Cramer**, 60 Etüden.
 2610/13 — Dasselbe in 4 Heften.
 1263 **Burgmüller**, Op. 35. Mußestunden.
 3745 — Op. 100. Etüden.
 2614/15 — Op. 105. 109. Etüden.
 2068 — Ausg. Vortragsst. (X. Scharwenka).
 2071 — Ausg. Etüden a. Op. 100. (do.)
 2861 **Busoni**, Concerto. Op. 39.
 2907 — All' Italia!
 2908 — Intermezzo.
 3053 — Berceuse.
 3054 — Fantasia nach J. S. Bach.
 3491 — Fantasia contrappuntistica.
 3841 — Op. 22. Variationen u. Fuge über Chopins C moll-Präludium.
 1598 **Cherubini**, Album (Reinecke). 8.
 49 — Chopin, Pianoforte-Werke:
 3817 — Balladen.
 3812 — Etüden (Friedman).
 52 — Mazurkas (Friedman).
 3813 — Notturmos.
 54 — Polonaisen (Friedman).
 55 — Präludien.
 55a/b — Rondos und Scherzos.
 56 — Rondos, Scherzos.
 57 — Sonaten.
 58 — Walzer.
 58 — Verschiedene Werke.
 96a/97a — Pfte.-Werke (Reinecke) in 2 Abt. Ergänzungsband hierzu. 8.
 81.729 — A l b u m (Reinecke). 8. I/II.
 2152 — 4 Impromptus. Op. 29, 36, 51 u. 66.
 94 — Konzerte u. Konzertst. (Reinecke).
 82 — Konzerte u. Konzertstücke. 8.
 1193/94 — Konzerte Op. 11, 21 (Reinecke).
 3315 **Chovan**, Op. 11. Frühlingsszenen.
 3316 — Op. 15. 5 Tonbild. a. d. Jugendleb.
 287 **Clementi**, Gradus ad Parnassum (50 Etüden) (Köhler). 8.
 2018/20 — Gradus ad Parnassum. Vollst. instr. Ausg. v. Br. Mugellini. I/III.
 2616 — Gradus ad Parnassum (Tausig).
 1468 — Ausgew. Etüden a. d. Gradus ad Parnassum. Instr. Ausg. (Kühner).
 3157 — Prälud. u. Übungen (Wiemayer).
 471/73 — Sämtliche 64 Sonaten. I/III.
 1604/6 — Ausgew. Sonaten (Germer). I/III.
 286 — Sonatinen Op. 36, 37, 38 (Dörffel).
 510 — Sonatinen (Op. 36) (A. Hennes).
 1495 **Corelli**, A l b u m. Orig. u. Bearb. 8.
 1601 **Couperin**, A l b u m. (Reinecke). 8.
 951 **Cramer**, A l b u m. Orig. u. Bearb. 8.
 407 — 42 Etüden (Knorr).
 2609 — 60 Etüden (Bülow).
 2610/13 — Dasselbe in 4 Heften.
 440/43 — Die herb. Etüden. (Coccusi). 4 Bde.
 938 — Ausgewählte Etüden (Henselt).
 1417 — Ausg. Etüd. Instr. Ausg. (Kühner).
 288 — Pianoforte-Schule (Brissler). 8.
 2741 — Czerny, Studienwerke. (Krause u. a.):
 790 — Erster Anfang. 100 leichte Übgn.
 2723 — Kl.-Unterr. f. Anfänger. 100 Erhol.
 807/10 — Op. 92. Toccatina in C.
 900 — Op. 139. 100 Übungsst. 4 Bde.
 2440 — Dieselben in 1 Bände.
 901 — Op. 261. 125 Passagen-Übgn. (L. Klee).
 901 — Op. 299. Schule d. Geläufigkeit.
 811/14 — Dieselbe. I/IV.
 3639 — Op. 335. Legato u. Staccato.
 2724/25 — Dasselbe. I/II.
 1571 — Op. 337. 40 tägliche Übungen.
 2726 — Op. 365. Schule des Virtuosen.
 2727/30 — Dasselbe in 4 Heften.
 2731 — Op. 399. Schule der linken Hand.
 3135 — Op. 453. 110 Exercices.
 2732 — Op. 481. 50 Übungsstücke.
 2733 — Op. 584. Kleine Pianof.-Schule.
 2734 — Op. 599. Erster Lehrmeister.
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 409 — Op. 684. Aufmunterung z. Fleiß.
 3589 — Op. 718. Etüden f. d. linke Hand.
 902 — Op. 740. Kunst d. Fingerfertigkeit.
 816/21 — Dieselbe. I/VI.
 2735 — Op. 748. 25 Übung. f. kleine Hände.
 3182 — Op. 777. Fünf-Finger-Melodien. 24 Übungsstücke.
 2736/37 — Op. 802. Prakt. Fingerübung. I/II.
 2738 — Op. 821. 160 Staktige Übungen.
 2739/40 — Op. 834. Virtuosität (Neue Schule der Geläufigkeit). I/II.
 2030 — Op. 849. 30 Etüdes de Mécanisme.
 3592 **Damm**, Herbstblumen (Germer).
 2296 **Dechend**, H. Moderne Fingerübungen.
 1379/80 **Deutsche Tänze** (Pauer). 2 Bde. 8.
 3715 **Diabelli**, 11 Sonatinen. Op. 151, 168.
 1225/26 — Op. 151, 168. Sonatin. (Krause).
 1445 **Döhler**, Op. 47. Großer Walzer B. 8.
 3640 — Album.
 1429 **Döring**, Op. 30. Rhythmische Studien.
 1595 **Dussek**, Op. 20. 6 Sonatin. (Jadassohn).
 289 — Leichte instr. Stücke u. Sonaten.
 2503 — Sonaten. Op. 10, 70, 77.
 408 **Duvernoy**, Op. 61. 24 melod. Etüden.
 457 — Op. 120. 15 Etüden.
 3494 — Op. 176. Elementar-Unterricht.
 1593 — Op. 271. Die musikal. Woche.
 3499 — Op. 276. Vorschule d. Geläufigk.
 1337 **Eggeling**, Stud. f. d. h. mech. Ausbild.
 2957/58 — Anweisung u. Studien nach J. S. Bachs Methode. Heft I/II.
 516 — 30 Exercices.
 2896/98 **Enna**, Skizzenbuch. Heft I/III.
 2964 — Kleine Novellen.
 2965 — Poetische Tonbilder.
 2966 — Lyrisches Album.
 416 **Etüdenschule** siehe Kühner.
 1765 **Field**, Sämtl. Notturmos (Reinecke).
 1766 — **Fielitz**, Klavierw. Bd. I. Op. 7, 17, 28, 37.
 3233 — Bd. II. Op. 27, 48, 49, 61.
 3233 — Op. 7. Kinder d. Südens (Germer).

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- Nr. 2384 **Fielitz**, Op. 37. 4 Stimmungsbilder.
 2387 — Op. 88. 2 Klavierstücke.
 2905 — Op. 90. Variiertes Thema.
 2839 **Fleck**, Grundlage d. Klaviertechnik.
 2130 **Förster**, Aus der Kinderwelt. Op. 96.
 1008 — Musikalisches Bilderbuch. Op. 9.
 1711 **Frey**, Anfangsgründe d. Klavierspiels.
 3702 — Op. 23. Wanderskizzen.
 804 **Gade**, Pianofortewerke.
 751 — A l b u m. Orig. u. Bearb. 8.
 2299 — Op. 28. Sonate, Emoll.
 361 **Gavotten-Album** (Pauer). 8.
 3391/95 **Germer**, Mod. Vortragsalbum. I/V.
 927 **Gluck**, A l b u m. Orig. u. Bearb. 8.
 1954 **Götz**, Op. 7. Lose Blätter. 9 Klavierst.
 520 **Grenzebach**, Etüden. Op. 7 u. 8.
 2407/8 — Etüden. Op. 7, 8.
 1858 **Grétry**, Danses villageoises.
 749 **Grieg**, Op. 7. Sonate E. 8.
 2882 — Menuett aus der Sonate. Op. 7.
 3573/74 **Grimshaw**, Alt-Englische Weisen, Balladen und Tänze. I/II.
 3641 **Haberbier**, Op. 53. Etüdes-Poésies.
 1784/86 **Händel**, Klavierw. (Kühner). I/III.
 100.958 — A l b u m. (Krause). 8.
 1919 — Leichte Stücke (C. Kühner).
 1202 — 17 Menuetten (Pauer).
 2405 **Haessler**, Op. 13. Grande Gigue. Dm.
 1321 **Hässner**, Op. 26. Heidelbg. Kommerslieder-Potpouri. Mit Singstimm.
 115.937 **Haydn**, Jos., A l b u m (Reinecke). 8. I/II.
 119a/d — Sämtliche Sonaten. I/IV.
 539 — Sonaten f. d. Unterr. (Hennes).
 121 — 7 kleinere Stücke.
 485 — 12 kleine Stücke.
 124a/b — 12 Symphonien (Rietz). I/II.
 1322 — Dieselben. Wohl. Ausg. in 1 Bde.
 776/89 — 14 Symphonien einzeln.
 2024 — Symphonie Nr. 16 (Oxford).
 2025 — Symphonie Nr. 18. (Abschieds-).
 1498 **Haydn**, Mich., A l b u m (Schmid). 8.
 2901 **Heller**, Op. 12. Rondetto a. Zigeun.
 3307 — Op. 15. Rondino. G dur.
 2970 — Op. 37. Phant. üb. eine Romanze.
 3317 — Op. 75 Nr. 1. Romanze (Germer).
 2578 — Op. 75 Nr. 2. Romanze variée.
 2278 — Op. 77. Saltarello, A moll.
 1588 — Op. 81. 24 Präludien.
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 2261 — Op. 85 Nr. 1. Tarantelle, A moll.
 2880 — Op. 85 Nr. 2. Tarantelle As dur.
 2385/88 — Op. 86. Im Walde. I/IV.
 2913 — Op. 88. Dritte Sonate, C dur.
 1589 — Op. 119. 32 Präludien für Lilli.
 3184/85 — Dieselben (Germer). I/II.
 2914 — Op. 120. Lieder (Original).
 3634 — Op. 121. Ball. Erzähl. Träumerei.
 2978 — Op. 122. Walzer-Träumereien.
 3712 — Op. 123. Fliegende Blätter.
 3464 — Op. 124. Kinderszenen (Germer).
 1396 — Op. 125. 24 Etüd. f. d. Jugend.
 3186/87 — Dieselben (Germer). I/II.
 2329 — Op. 129. 2 Impromptus.
 3312 — Op. 140. Reise um mein Zimmer.
 3469 — Op. 141. 4 Barkarolen (Germer).
 3313 — Op. 143. Vierte Sonate, B moll.
 2878 — Op. 144 Nr. 1. Fingalshöhle.
 2879 — Op. 144 Nr. 2. Elfenmarsch.
 2974 — Op. 145. Ein Heft Walzer.
 1689 — Tarantellen. Op. 8 u. 137.
 752 — A l b u m (Reinecke). 8. I/II.
 1407 — **Helm**, 20 Kinderstücke. Op. 9.
 1005 **Hennes**, Klav.-Unterrichtsbr. Kurs I. Kursus II—V.
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 1391 **Henselt**, Op. 5. 12 Etüden.
 3343/44 — Op. 5 Nr. 11. Liebeslied B dur u. H dur (Germer).
 3476 — Op. 10. Romanze B moll (Germer).
 1330 — A l b u m (Reinecke). 8.
 1447a/b **Herz**, Gammes d.-engl., d.-franz.
 3379 — Op. 21. Exercices et Préludes (Scharwenka).
 1364 **Hofmann**, H., Op. 52. Tromp. v. Sakk.
 2979 — Op. 57. Ekkehard.
 1908/9 — Vortragsstücke. Bd. I, II.
 2008 — Album (C. Reinecke). 8.
 2894 **Horvath**, Op. 108. Sonatine.
 1496/97 **Hummel**, Pfte.-Werke in 2 Bdn.
 968 — Op. 18. Phantasie (Henselt).
 2560 — Op. 11. Rondo, Es dur.
 2537 — Op. 42. 6 sehr leichte Stücke.
 3504 — Op. 85. Konzert, A.
 3506 — Op. 89. Konzert, H moll.
 3508 — Op. 113. Konzert, As dur.
 292 — Sonaten (Reinecke). 8.
 2417 **Hünter**, Op. 128 Nr. 1. Großer brill. Walzer.
 1966 **Jadassohn**, A l b u m (Reinecke).
 3340 — Scherzo, Fis dur. Op. 35 Nr. 3.
 2866 — Wiegenlied. Op. 71 Nr. 3, Es dur.
 1365 **Jaell**, Op. 142. Lohengrin-Transkript.
 3239 **Jensen**, Op. 2. Innere Stimmen.
 3240 — Op. 7. Phantasiestücke.
 3241a/b — Op. 8. Romant. Studien. I/II.
 3242 — Op. 12. Berceuse.
 3243 — Op. 17. Wanderbilder.
 3291 — Op. 17 Nr. 3. Die Mühle.
 3244 — Op. 25. Sonate, Fis moll.
 3245a/c — Op. 32. Etüden. I/III.
 3246 — Dieselben. Komplet.
 3292 — Op. 32 Nr. 9. Serenade.
 4034 — Op. 33. Lieder und Tänze.
 3247 — Op. 43. Idyllen.
 3248 — Op. 44. Eroticon.

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- Nr. 3249 **Jensen**, Op. 46. Ländlera. Berchtesgaden.
 3250 — Op. 48. Erinnerungen.
 3251 — A l b u m.
 362.402 **Im Salon**. Samml. vorzügl. Votr.-Stücke (Reinecke). 4 Bde. 8.
 543.1272 **Jugendbibliothek** f. d. Unterricht Heft I. Beethoven (A. Krause).
 1600 — II. Mendelssohn (C. Kühner).
 1915 — III. Fr. Schubert (Reinecke).
 2032 — **Kadenzen** zu Mozarts Konz. v. Beethoven, Hummel, Mozart, Reinecke.
 179 **Kalkbrenner**, Ausgew. Pfte.-Werke. 8.
 2153 — Op. 61. Konz. Nr. 1 Dm. (Reinecke).
 1436 — Op. 169. Etüden.
 3590 **Kessler**, Op. 20. 15 Etüden (Klawell).
 1195 **Kirchner**, Op. 25. Nachtbilder.
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 2927 — Album.
Der junge Klassiker. (Pauer.) 8.
 364 — Bd. I. Corelli—Mozart.
 365 — Bd. II. Haeßler—Field.
 469 — Bd. III. Onslow—Schubert.
 478 — Bd. IV. Mendelssohn-Gegenwart.
 282/84 **Klavierkonzerte** alt. u. neu. Zeit: Bach, Beethoven, Chopin, Dussek, Field, Henselt, Hummel, Mendelssohn, Mozart, Reinecke, Ries, Schumann, Weber (Reinecke). 4 Bde.
 1789 **Klee**, Elementar-Klavierschule.
 2413 — Elementar-Klavierschule (franz.).
 449/50 **Klengel**, Kanons u. Fugen. I/II.
 458 **Knorr**, Jul., Materialien.
 496 — Wegweiser.
 906 **Köhler**, L., Op. 70. Mechan. u. techn. Studien.
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 980 — Op. 135. Klavier-Etüden.
 981 — Op. 145. Klavier-Etüden.
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 3158 — Op. 182. Kleine Geläufigkeitsetüd.
 962 — Op. 200. Kleinkinder-Klav.-Schul.
 2855 — Op. 216. Etüden.
 3159 — Op. 221. Leichte Melod. u. Tänze.
 3160 — Op. 234. 24 musikal. Klavierüb.
 3161 — Op. 238. Kleine Fingerübungen.
 459/60 — Sonatenstudien. I/II.
 1794/96 — Heft 1/3.
 1863/65 — Heft 4/6.
 1884/86 — Heft 7/9.
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 2788/89 **Koschat**, Th., Walzer-Album. I/II.
 2841/43 **Krause**, Op. 1. 3 leichte Sonaten.
 1430 — Op. 2. Triller-Etüden.
 2506 — Op. 4. Übungsstücke f. Anfänger.
 1461 — Op. 5. Etüden.
 2389/90 — Op. 10. 2 Sonatinen, C u. G moll.
 2391/93 — Op. 12. Drei Sonatinen.
 1690 — Op. 15. 10 Etüden f. d. linke Hd.
 3046/47 — Op. 19. 2 Sonaten C u. A dur.
 3048/49 — Op. 21. 2 Sonaten C u. A moll.
 3050/51 — Op. 24. 2 Sonaten C u. E moll.
 941 — Op. 25. Notenbuch f. Anfänger.
 3052 — Op. 28. 10 Übungsstücke.
 2291 — Op. 31. 12 Studien f. junge Spiel.
 356 — Instr. Sonaten. Op. 1, 10, 12, 19, 21, 24.
 3825 **Krehl**, Op. 11. Kinderstücke.
 2754 **Krug**, Schwanenlied a. Lohengrin.
 1490 **Kuhlan**, Op. 41. 8 leichte Rondos.
 293 — 12 Sonatinen. Op. 20, 55, 59.
 511 — Sonatinen (A. Hennes).
 1282 — 7 Sonatinen. Op. 60, 88 (Krause).
 1547/50 **Kühner**, Etüdenschule des Klaviersp.
 1635/38 — Mustersamml. v. Etüden. H. 1—12.
 1670/73 — **Vortrags-Album**, Heft I/IV.
 2801/4 — **Kunz**, Op. 14. 200 kl. 2st. Kanons.
 3068 **Lanner-Album**.
 404 **Le Coupey**, Op. 17. Das Alphabet.
 1400 — Op. 20. L'Agilité (25 Etüden).
 3353 — Op. 21. Le Style. 25 Etüden.
 3148 — Op. 22. Le Rhythme. 25 Etüd.
 570 — ABC des Pfte. (Deutsch-französ.).
 731 — Schule der Mechanik. (D.-franz.).
 131 **Lemoine**, Op. 37. 50 Etüden.
 1485 **Liszt**, A l b u m. Orig. u. Bearb. 8.
 3211 — Adelaide v. Beethoven.
 3278 — Auf Flügeln des Gesanges.
 2472 — Ferne Geliebte v. Beethoven.
 3212 — 6 Lieder v. Beethoven.
 2867 — Consolations (Original).
 2593 — Consolations (H. Germer).
 2811/16 — Consolations einzeln. Nr. 1/6.
 1384/85 — 12 Etüden. I/III.
 2581 — 12 Etüden Nr. 1. Präludium C.
 2582 — Nr. 2. A moll.
 2583 — Nr. 3. Paysage, F dur.
 2584 — Nr. 4. Mazzeppa, D moll.
 2585 — Nr. 5. Irrlichter (Feux follets).
 2586 — Nr. 6. Vision, G moll.
 2587 — Nr. 7. Eroica.
 2588 — Nr. 8. Wilde Jagd, C moll.
 2589 — Nr. 9. Ricordanza, As dur.
 2590 — Nr. 10. F moll.
 2591 — Nr. 11. Harmonies du soir, Des.
 2592 — Nr. 12. Chasse-neige.
 2262 — Festspiel u. Brautlied a. Lohengrin.
 3724 — Großes Konzert-Solo, E moll.
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 2131 — Isoldens Liebestod, erleicht. (Kleinmichel).
 484 — Paganini-Etüden.
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 2553 — Nr. 3. Campanella.
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 2556 — Nr. 6. A moll.
 2280 — Phantasiest. üb. Motive a. Rienz.
 1462 — Illustration, a. Meyerbeers Prophet

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366	Liszt, 42 Lieder v. Beethoven, Franz, Mendelssohn, R. u. Cl. Schumann.	2745	Reger, Max, Op. 44. Zehn kleine Vortragsstücke.		Schumann, Sämtl. Klavierw. (Quartausgabe).	3201/10	Sibelius, Op. 58. 10 Klavierstücke.	
3124	— Lieder von Rob. Franz.	2746	— Op. 53. Silhouetten. 7 Stücke.	2618	— Band II.		1. Réverie. 2. Scherzino. 3. Air varié. 4. Der Hirt. 5. Des Abends.	
3388	— Sonate H moll.	2747	— Ausgew. Choral-Vorspiele v. Bach.	2668	— Op. 9. Karneval.		6. Dialogue. 7. Tempo di Minuetto. 8. Fischerlied. 9. Ständchen.	
541/42	— Symph. Dichtungen. 2 Bde.	3419	— Blätter und Blüten. Album.	2669	— Op. 10. 6 Konzert-Etuden nach Capricen von Paganini.	3486	— Op. 59. In Memoriam. Trauerm.	
2441	— Ce qu'on entend sur la montagne.	1674	Reinecke, Album m. 8.		2670	— Op. 11. Sonate. Nr. 1.	3616	— Op. 62a. Canzonetta.
2442/44	— Tasso, Les Préludes. Orpheus.	358	— 18 Sonatinen.		2671	— Op. 12. Phantasiestücke.	3617	— Op. 62b. Valse romantique.
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2446	— Mazepa.	3301/3	— Op. 47. Sonatinen Nr. 1—3.	2619	— Band III.	2281	— König Kristian-Suite I. T. I. (Elegie, Menuett, Musette u. Kreuzspinne).	
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2448	— Héroïde funèbre.	2494/96	— Op. 98. Sonatinen Nr. 1—3.	2674	— Op. 15. Kinderszenen.	2373	— III. Teil. Ballade.	
2449/50	— Hungaria, Hamlet.	2845	— Op. 136. 6 Miniatur-Sonatinen.	2675	— Op. 16. Kreisleriana.	2787	— Album.	
2451	— Hunnenschlacht.	2511/16	— Op. 136. 6 Min.-Sonatinen 1—6.	2676	— Op. 17. Phantasie, C.	3488	— 6 Finnische Volksweisen.	
2452	— Die Ideale.	1002	— Op. 154. Aus uns. vier Wänden.	2677	— Op. 18. Arabeske, C.	3568	— Sibeliana. Stimmungen aus dem Lande der 1000 Seen.	
2453	— Triumphe funèbre.	2917	— Op. 162. 12 kl. leichte Etuden.	2678	— Op. 19. Blumenstück, Des.			
3471	— Dante-Symphonie.		— Op. 173. Sechs leichte Suiten.	2620	— Band IV.	3001	Sinding, Op. 94. Fatum. Variationen.	
305	— Transkript. a. R. Wagners Opern. Siehe auch Wagner-Liszt.	2473	— Nr. 1. Suite im Umf. v. 5 Tönen.	2679	— Op. 20. Humoreske, B.	3295/99	— Op. 103. Tonbild. 5 Klavierst.	
1898	Loewe, Album (Reinecke). 8.	2474	— Nr. 2. Suite pastorale.	2680	— Op. 21. Novelletten.		1. Frühlingswetter. 2. Reigen.	
1971	Lortzing, Album (Reinecke). 8.	2475	— Nr. 3. Suite à la Roccoco.	2681	— Op. 22. Sonate, G m.		3. Scherzando. 4. Silhouette.	
319	Lumby, 6 Phantasien u. Festmärsche	2476	— Nr. 4. Nordische Suite.	2682	— Op. 23. Nachtstücke.	3771/75	— Op. 113. Nr. 1. Alla buria. 2. Canzonetta. 3. Humoreske. 4. Melodie. 5. Scherzino.	
320	— Ausgewählte Tänze.	2477	— Nr. 5. Ball-Suite.	2683	— Op. 26. Faschingsschwank.	2370/71	Sinigaglia, 2 Tänze piemontesi. Op. 31.	
2364	— Krolls Balkklänge. Walzer.	2478	— Nr. 6. Canonische Suite.	2684	— Op. 28. 3 Romanzen. Bm., Fis, H.	2795	— Lustspiel-Ouvertüre. Le Baruffe Chiozzotte. Op. 32.	
2055	— Traumbilder. Phantasie.		— Op. 229. 5 Sonatinen Nr. 1—3.	2685	— Op. 32. Scherzo, Gigue etc.	3270	Sitt, Op. 10. Namenlose Blätter (Germer).	
372	Marsch-Album. 8.	3364	— Nr. 4. E moll.	2621	— Band V.	1990	Skandinavische Musik.	
2596	Marsche (Armee-märsche) leicht.	2926	— Nr. 5. Es dur.	2686	— Op. 56. Studien f. d. Pedalfügel.	1081/82	Skandinavische Volksmusik. I/II.	
353	Marsche, berühmte. Leicht bearb.	2925	— 18 leichte Stücke n. Kinderliedern.	2687	— Op. 58. Skizzen f. d. Pedalfügel.		Sonatenstudien. Siehe unter Köhler.	
3408	MacDowell, Op. 14. 2. mod. Suite (L. Klee).	2900	— 27 leichte Stücke n. Kinderliedern.	2688	— Op. 68. Album f. d. Jugend. 43 St.	3761/62	Sonatinenalbum. I/II. (X. Scharwenka).	
3375	— Op. 48. Zweite (indian.) Suite.	1012/15	— 6 Lieder-Sonatinen.	2689	— Op. 72. Vier Fugen.	1009/11	Sonntags-Musik. (Pauer). I/III.	
1988	Marschner, Album (G. Münzer). 8.	3401/3	Rheinberger, Op. 5 Nr. 1. Die Jagd. Nr. 2. Toccatina. Nr. 3. Fuge.	2690	— Op. 76. Vier Märsche.	561/62	Steibelt, 50 Etuden. I/II.	
2743	Mayer, Ch., Op. 61. Etuden.	3823	— Op. 53 Nr. 1. Tarantella.	2691	— Op. 82. Waldszenen. 9 Klavierst.	3235	Stiehl, Op. 51. Jugendalbum (Germer).	
3065	— Op. 119. 12 Studien.	3497	Ries, Op. 55. Konz. Cis m. (Reinecke).	2622	— Band VI.	3236	— Op. 52. 16 Kinderstücke (Germer).	
2744	— Op. 121. Jugendblüten.	1078/79	Rinaldi, Reflets et Paysages. I/II. 8.	2692	— Op. 99. Bunte Blätter. 14 Stücke.	3069	Strauß, Joh., Album.	
5642/43	— Op. 168. Neue Schule der Geläufigkeit. I/II.	2807	Röntgen, Op. 6. Ballade, D m.	2693	— Op. 111. 3 Phantasiestücke.	2680	Strauß, Rich., Op. 1. Festmarsch.	
1183	Mazurken-Album (Pauer). 8.	1004	— Jukklapp. Op. 12.	2694	— Op. 118. 3 Sonaten für die Jugend.	2749	— Op. 7. Serenade f. Blasinstrumente.	
1578/80	Mendelssohn, Sämtl. Pfte.-Werke. 3 B.	1016	— Zwiesgespräche. Kl. Klavierstücke	2695	— Op. 124. Albumblätter. 20 Stücke.	2750	— Op. 20. Don Juan (O. Singer).	
172/74	— Dieselben (Rietz). 3 Bde. 8.	1356	Rubinstein, Album m. (Reinecke). 8.	2696	— Op. 126. 7 St. in Fughettenform.	2751	— Op. 24. Tod u. Verklärung (O. Singer).	
158a	— Dieselben in 1 Bde. (Rietz). 8.	3621	— Op. 21. 3 Capricen.	2697	— Op. 133. Gesänge der Frühe.	2752	— Op. 28. Till Eulenspiegel (O. Singer).	
158	— Dies. ohne Lied. ohne W. (Rietz). 8.	2544/46	— Op. 22. 3 Serenaden.	2643	— Konz. u. Konzertst. Op. 54, 92, 134.	2753	— Op. 30. Zarathustra (Schmalz).	
130.726	— Album (Reinecke). 8. I/II.	3305	— Op. 41. Sonate Nr. 3. F dur.	2704	— Op. 54. Konzert, A m.	2785	— Op. 40. Ein Heldenleben (O. Singer).	
132	— Konzerte u. Konzertst. (Rietz). 8.	1001	Sachs, Aus d. Jugendzeit. 30 kl. Stücke	2705	— Op. 92. Introduktion u. Allegro.	3129/30	Suk, Op. 30. Erlebtes, Erträumt. I/II.	
1291	— Dieselb. Instr. Ausg. (Reinecke).	1868.2058	Salomon-Suite. I/II.	2706	— Op. 134. Konz.-Allegro m. Intr. Dm	1083	Synagoga-Melodien, alte hebräische.	
156	— Sämtl. 79 Lieder (Czerny).	3562	Sauer, Aus lichten Tagen.	2722	— Sonaten, Op. 11, 14, 22.	1156	Tarantellen-Album. (Pauer). 8.	
161	— 48 Lieder ohne Worte (Rietz).	3588	— Prélude passionné.	2714	— Anhang zu Op. 13 (Variationen), Op. 14 (Scherzo) u. Op. 22 (Presto).	554	Taubert, W., Pianoforte-Werke.	
160	— Dieselben (Rietz). 8.	3350	Scalero, Op. 19. 6 romant. Stücke.	(Silbergau.) Originale. Oktavausgaben:	1506	Thalberg, Op. 26. Etuden (Epstein).		
721	— Dieselben. Instr. Ausg. (Schmidt).	3523	— Op. 21. Acht Präludien (Kanon).	631/32	— In 2 Abteil. (einschl. Konzerte)	1665	— Album m. (Reinecke). 8.	
909/16	— Dieselben. Ausgabe in 8 Heften.	454	Scarlatti, Sämtliche 60 Sonaten.	625/30	— In 6 Bdn. (Inhalt wie Quartausg.).	329	— Die Kunst des Gesanges. Op. 70.	
1740	— Dieselben. Neue instr. Pracht-Ausgabe von K. Klindworth.	432	— 20 ausgew. Sonat. (Cl. Schumann).	630	— Ergänz.-Bd.: Konz. u. Konzertst.	3223	Thuille, Op. 3. Drei Klavierstücke.	
2439	— Sämtliche 7 Märsche.	1874	— Pastoral und Capriccio. (Tausig-Kühner.)	633	— Op. 6. Die Davidsbündler.	3737/74	Tinel, Op. 32. Bunte Blätter. I/II.	
1481	— Sonaten. Op. 6, 105, 106.	2188	— 3 Sonaten. (Tausig-Scharwenka).	634	— Op. 9. Karneval.	1064	Toffi, Op. 35. Kätzchen-Erlebnisse.	
177	— Sämtliche Streichquartette.	2950	Scharwenka, Ph., Op. 27. Albumblätter.	635	— Op. 12. Phantasiestücke.	2237	Tonleitern mit Schluckadenzen.	
182	— Sämtliche Symphonien.	3659/60	— Op. 32. In bunter Reihe. I/II.	636	— Op. 15. Kinderszenen.	2235	Tschalkowsky, Album (Ludwig Klee).	
1402/6	— Dieselben einzeln. Nr. 1—5.	2821/23	— Op. 61. Nr. 1/3. Sonaten.	637	— Op. 21. Novelletten.	2793	— Orchester-Album.	
1915	— Siehe Jugendbibliothek. Heft II.	3748	— Op. 70b. Drei Tänze.	638	— Op. 68. Album f. d. Jugend. 43 St.	4027	— Die Jahreszeiten. Op. 37a.	
3234	Merkel, Op. 18. Album. (Germer).	3146	— Op. 71. Für die Jugend.	639	— Op. 82. Waldszenen. 9 Stücke.	4028	— Kinder-Album. Op. 39.	
3620	— Op. 24. Im grünen Hain.	2221/22	— Op. 72. Vergangene Tage. I/II.	640	— Op. 99. Bunte Blätter. 14 Stücke.	3672	— Six Morceaux. Op. 61.	
2264	— Op. 25. Im wundersch. Monat Mai.	2286	Scharwenka, X., Op. 3. 5 polnische Nationaltänze.	641	— Op. 124. Albumblätter. 20 Stücke.	1003	Tyson-Wolff, Für kl. Leute. Op. 25.	
2314	— Op. 28. Brillante Polonaise.	2521/25	— Dieselben einzeln.	642	— Konz. u. Konzertst. Op. 54, 92, 134.	1056	— Kl. Licht- u. Schattenbilder. Op. 48.	
2265	— Op. 29. Maïenblüte.	3593	— Op. 4. Scherzo, G dur.	643	— Sonaten. Op. 11, 14, 22.	2145	— 52 melod. Stücke. Op. 19 u. 20.	
2266	— Op. 61. Aquarellen.	2980	— Op. 5. 2 Erzählungen.	Schumann, R., Sämtl. Klavierwerke.		Unsere Meister. Album m. s. herausgegeben von C. Reinecke. 43 Bde.		
2339	— Op. 64. Valse-Improptu.	2343/44	— Op. 6. Op. 36. Sonaten.	Originale. Instruktive Ausgabe.		1012/15	Unsre Lieblinge. (Reinecke). I/IV.	
2287	— Op. 65. Jagdszene.	3354	— Op. 17. Improptu, D dur.	auf Grund der Gesamtausgabe mit		3164/65	Vogel, Op. 35. 2 leichte Sonatinen.	
3677	— Op. 173. 2 Sonatinen, G u. F dur.	3749	— Op. 54. Ball-Erinnerungen.	Fingersatz u. Vortragszeichen ver-		3219/20	— Op. 40. Freischützsonat. (Germer).	
1469	Meyerbeer, Album m. Orig. u. Bearb. 8.	3398	— Op. 56. Konzert Nr. 2. C moll.	sehen. Revidierte Ausgabe. (Blau-		3708/9	— Op. 41. 2 leichte Sonaten.	
1292	— Krönungsmarsch, Walzer, Redowa Schlittschuh-Tanz u. Galopp a. Proph.	3670	— Op. 59. Romanzero. II. Teil.	grün.) Quartausgaben.		3318/20	— Op. 48. 3 leichte Sonaten. Figaro, Don Juan, Zauberflöte.	
2148	Moscheles, Op. 58. Konzert Nr. 3.	2497/98	— Op. 62. Album f. d. Jugend. I/II.	Diese Ausgabe entspricht den oben be-		3804/5	Volkmann, Op. 21. Visegrad. I/II.	
1746/47	— Op. 70. Studien. 2 Bde.	3400	— Op. 76. Nr. 2. Valse-Improptu	zeichneten u. trägt die Nummern:		2790	— Op. 25b. Intermezzo.	
1748	— Op. 73. 50 Präludien.	1958/60	— Op. 77. Fingerbildung. I/III.	623/24 statt 2623/24 704/6 statt 2704/6		1602.1726	Wagner, Album (Reinecke). 8. I/II.	
1749	— Op. 95. Charakteristische Studien.	1994	— Op. 78. Studien im Oktavensp.	617/22 » 2617/22 714 » 2714		1571	— Polonaise, D dur.	
1750	— Rondos: Op. 66, 71, 82a, 85, Rondo mil.	2919	— Op. 80. Konzert Nr. 3. Cis moll.	643 » 2643 722 » 2722		2857	— Sonate, B dur.	
200.763	Mozart, Album I/II. 8.	2919	— Vorstufe zur Meisterschule.	658/97 » 2658/97		2422	— Anger. Perlen a. Lohengrin (Heintz)	
3587	— Les petits riens, Ballettmusik.	2818/20	— Meisterschule. Bd. I/III.			4674	— Lohengrin-Album.	
3276	— Mozart als 8jähr. Komponist.	2201	Schmitt, Al., Exercices préparatoires			3117	— Lohengrin-Potpourri.	
215	— 12 Stücke. Phantasien, Rondos etc.		Op. 16 (X. Scharwenka).			2378	— Brautlied aus Lohengrin.	
424/27	— Sämtl. Konzerte (Reinecke). 4 Bde.	2219	— Dieselben in Gegenbewegungen.			3306	— Einleitung z. 3. Akt a. Lohengrin.	
3740	— Larghetto, A dur (Reinecke).	2748	Schmitt, Jac., Op. 248/49. Sonatinen.			2754	— Schwanenlied a. Lohengrin (Krug)	
3279	— Serenade (Kleine Nachtmusik).	3066	— Op. 325. Musikal. Schatzkästlein.			1365	— Lohengrin-Transkription. (Jaell, Op. 142).	
800	— Serenade Nr. 7, D (Haffner) (250).	261	Schubert, Sämtl. Pianoforte-Werke			421	— Angereichte Perlen aus Lohengrin	
801	— Nr. 9, D 32 (Röhr).		(ohne Sonaten) (Reinecke).			1986	— Anger. Perlen a. Tristan (Heintz).	
217	— Sämtliche Sonaten (Reinecke).	502	— Dies. Bd. I. Phant. u. kl. Stücke.			1876	— Paraphrasen a. Tristan (Tausig).	
218	— Sämtl. Sonaten (Reinecke). 8°.	503	— Bd. II. Tänze.			4675	— Tristan und Isolde-Album.	
526/27	— Sonaten. A. Hennes. 2 Bde.	504	— Bd. III. Impr. u. Moments mus.			3133	— Tristan und Isolde. Potpourri.	
1196	— Sonaten. Schulausgabe (Breslauer).	264	— IV. Sonaten. Bd. I (Reinecke).			3604	Wagner-Liszt, Einz. der Gäste aus Tannhäuser.	
228/29	— 12 Symph. (Schubert, Röhr). 2 Bde.	263	— Dieselben. (Reinecke). 8.			3106	— Elsas Brautzug zum Münster.	
	— Symphonien Nr. 22—41, einzeln.	3675	— V. Sonaten. Bd. II (Epstein).			3723	— Elsas Traum u. Lohengr. Verweis.	
802	— Symph. G (K.-V. Anh. 293) (Röhr).	240.1148	— Album (Reinecke). 8. I/II.			2262	— Festspiel u. Brautlied a. Lohengr.	
222	— Sämtliche Variationen (Dörfel).	1875	— Militärmarsch (Tausig-Kühner).			2824	— Isolde's	