

OEUVRES

pour
Piano à 2 mains
par
Charles Voss.

	Mark.		Mark.
(F.B.) *op. 63. Stradella. (Flotow). Fantaisie brillante	2. —	op. 212. Graziella. Valse sentimentale	1. 80
(F) *op. 66. Huguenots. Fantaisie brillante	2. 60	op. 219. Les deux Cascades. Gr. Etude brillante.	2. —
(F) op. 70. Czar & Zimmermann Fantaisie brillante	2. 30	op. 220. Bekränzt mit Laub. (Joh. André) Var. de Conc.	1. 80
(F) op. 73. Part du diable. (Teufels Anthell). Fant. brill.	2. 60	(I.F.B.) op. 221. Traviata. Gr. Fantaisie brillante.	2. 60
(I.F.) *op. 86. Lucrezia Borgia. Fantaisie brillante.	2. —	op. 224. Polka des Matelots	1. 80
(I.F.) op. 97. Sonnambula. Fantaisie brillante	2. —	op. 227. Songe doré. Mélodie et Etude de concert	1. 80
(I.F.B.) *op. 100. Martha Fantaisie de concert	2. 60	op. 228. Préciosa. Gr. Fantaisie brillante.	2. 60
op. 107. 6 Fantaisies de Salon.		op. 229. Morc. dramatiques sur des Opéras class.	
(I.F.) 1. Robert le diable. »Cavatine» (Meyerbeer)	1. 50	1. Figaro.	2. 60
(I.F.E.) 2. Gitana. »Cavatine» (Balfé)	1. 50	2. Fidélio.	2. 60
(I.F.E.) 3. Trois noces. Polka favorite (Alary)	1. 50	3. Zauberflöte	2. 60
(I.F.E.) 4. Drei Liebchen. (Speyer)	1. 50	op. 230. Deutsche Volkslieder. (Transcriptions).	
(I.F.) 5. Die Schwalben. (David)	1. 50	1. In einem kühlen Grunde	1. 50
(I.F.) 6. Mädele, ruck, ruck, ruck	1. 50	2. Loreley: Ich weiss nicht, was soll es bed.	1. 50
(I.F.) op. 108. Lucia di Lammermoor. Fantaisie brillante	2. 60	3. Reiterlied: Morgenroth.	1. 50
(I.F.B.) op. 112. Ernani Fantaisie brillante	2. 30	4. Lebe wohl: Morgen muss ich fort von h.	1. 50
(I.F.B.) op. 115. I Lombardi. Fantaisie brillante	2. —	5. Abschied: Muss I denn z. Städt'le 'naus	1. 50
(F) *op. 116. La Juive. Fantaisie brillante.	2. 60	6. Thür. Volk: Ach wie ist's möglich.	1. 50
(F) op. 118. 6 Transcriptions variées.		op. 236. La Complainte. Chanson russe transcr.	1. 50
1. Chant bohémien	1. 50	(E) op. 238. Chansons anglaises. (Transcriptions).	
2. Ständchen: Leise fleh. m. Lieder (Schubert)	1. 50	1. Kathleen Mavourneen	1. 50
3. Ave Maria (Schubert)	1. 50	2. Last Rose of summer	1. 50
4. Mélancolie (Prume)	1. 50	3. Annie Laurie	1. 50
5. Lob der Thränen (Schubert)	1. 50	4. Home, sweet home	1. 50
6. An Adelheid: Liebend ged. ich dein (Krebs)	1. 50	op. 239. Nabucodonosor (Verdi) Gr. Fantaisie brillante	3. 20
(F) op. 119. Fille du Régiment. Fantaisie brillante	2. 60	op. 241. Don Pasquale. Sérénade	1. 50
(F) op. 124. La Favorite. Gr. Fantaisie brillante	2. 60	op. 242. America. Transcriptions brillantes.	
(I.F.B.) op. 132. Macbeth. (Verdi) Gr. Fantaisie brillante.	2. 60	1. Hail Columbia	1. 50
(F) *op. 134. Obéron. Barcarolle. Var. de concert.	1. 80	2. Yankee Doodle	1. 50
(F) op. 138. Don Juan. Gr. Fantaisie de concert.	2. 60	3. The Star spangled banner	1. 50
op. 146. Don Pasquale. Gr. Fantaisie brillante	2. 60	4. Boatman dance	1. 50
(F) op. 148. La Dame blanche. Gr. Fantaisie brillante.	2. 60	op. 245. Transcriptions variées.	
(F.E) op. 150. 6 Fantaisies élégantes.		1. Valse de Venzano	1. 50
1. Der rothe Sarafan. (Wartlamow)	1. 50	2. Der Tyroler und sein Kind	1. 50
2. 's Mailüfterl. (Kreipl)	1. 50	3. Largo al Factotum	1. 50
3. Die schönsten Augen. (Stigelli)	1. 50	4. Der Jäger Abschied v. Walde. (Mendels)	1. 50
4. Die Thräne. (Hölzel)	1. 50	5. Heiml. Liebe, aus Versprech. hint. Herd. } orig. 1. 80	
5. 's letzti Fensterl'n. (Lachner)	1. 50	6. Pardon de Ploërmel (Dinorah)	1. 50
6. Die blauen Augen. (Seht Ihr drei Rosse)	1. 50	(I.F.) op. 253. Moïse (Rossini) 2 Transcriptions.	
(F.E) op. 152. La Muette de Portici. Gr. Fantaisie de concert.	3. 20	*1. Preghiera	1. 50
(F.E) op. 157. I Puritani. Gr. Fantaisie brillante	2. 60	2. Mi manca la voce	1. 50
(I.F.B.E) op. 162. Indra. Gr. Fantaisie brillante.	3. 20	op. 254. La Captive d'amour. Nocturne	1. 30
(F.B.E) op. 164. Linda di Chamounix. Fantaisie brillante.	2. 60	op. 258. Danse Cosaque. Motifs orig. d'Ukraine } orig. 1. 80	
(I.F.B.) op. 165. Rigoletto. Gr. Fantaisie brillante.	3. 20	facil. 1. —	
op. 173. Bübezahl. (Flotow) Gr. Fantaisie brillante	3. 20	(F) op. 259. Fra Diavolo. Fantaisie brill.	2. 60
(I.F.B.E) op. 174. L'Etoile du Nord. Gr. Fantaisie de concert.	3. 20	(I.F.E.) op. 260. Pardon de Ploërmel. Gr. Fantaisie	3. 20
op. 175. Métamorphoses du jour (Transcriptions).		op. 262. Joseph en Egypte. Gr. Fantaisie.	2. 60
1. Jaleo de Xeres. Danse Espag. nationale.	1. 50	op. 263. Roméo et Juliette. (Bellini) Fant. brillante.	2. 60
2. Hoch vom Dachst. Chanson Tyrolienne	1. 50	op. 264. Jean de Paris. Fantaisie brill.	2. —
(F.B.E) 3. Air de Concert de Balfe	1. 50	op. 265. Transcriptions var. de Salon	
(I.F.B.E) 4. Valse brillante de Ricci	1. 50	*1. Miserere de Pop. Trovatore	1. 30
(I.F.) 5. O wie so trügerisch. Romance de Rigoletto	1. 50	2. O dites-lui. (Kotschubei)	1. 30
(F) 6. Annen-Polka de Strauss	1. 50	3. Danse de l'ombre	1. 80
(I.F.B.E) op. 177. Attila. (Verdi) Gr. Fantaisie brillante	3. 20	4. O bitt' euch, liebe Vögelein	1. 30
(I.F.E.) op. 178. Chant des Vivandières de l'Etoile du Nord	1. 50	5. Chanson de Fortunio	1. 30
(F) *op. 179. Polka d'Auvergne	1. 50	6. Hochzeitsmarsch	1. 50
(F.B) op. 180. Tannhäuser. Gr. Fantaisie.	3. 20	(I.F.B.E) op. 272. Faust. (Gounod) Fantaisie brillante	2. 60
(F.B) op. 186. Lohengrin Gr. Fantaisie.	2. 60	op. 273. Lauterbacherin. Steyrische Volksmelodie	1. 30
(I) op. 189. Barbier de Séville. Fantaisie brillante	2. 60	op. 274. Orphée aux Enfers. (Offenbach) Fantaisie brill.	2. —
(F.B.E) op. 191. Freischütz. Gr. Fantaisie dram. de concert.	2. 30	(F.B) op. 276. Oeuvres de R. Wagner.	
(F.B.E) op. 192. Freischütz. Gr. Fantaisie brillante de salon.	2. 60	1. Tannhäuser: Marche	1. 50
op. 194. 6 Fantaisies élégantes.		2. Flieg Holländer: Chanson des fileuses.	1. 50
1. Les yeux bleus. (Arnaud)	1. 50	op. 278. Amusements de Salon.	
(F.B) 2. O bleib' bei mir. (Offenbach)	1. 50	1. Wiener Kinder. Valse. (Strauss)	1. 50
3. Le Rossignol. (Alabiéff)	1. 50	2. Friedrich's Marsch. (Gungl)	1. 50
4. Horch, horch die Lerch'. (Schubert)	1. 50	3. Moulinet-Polka. (Strauss)	1. 50
(F.B) 5. Alpenklage (Hölzel)	1. 50	op. 283. Stanislaw. La Reine de danse. Morceau brill.	2. —
6. Barcarolle de Pop. Marino Fal. (Donizetti)	1. 50	op. 284. Feuilles volantes. Transcriptions.	
op. 198. Othello. (Rossini) Gr. Fantaisie militaire	2. 60	1. Il bacio. Valse (Arditi)	1. 50
(F.E) op. 206. Robert le Diable. Gr. Fantaisie dramatique	2. 60	*2. Faust. Marche et choeur des Sold (Gounod)	1. 50
(I.F.B.E) op. 207. Vêpres siciliennes (Verdi) Gr. Fantaisie brill.	2. 60	(I.F.E.) *4. Faust. Valse (Gounod)	2. —
(F) op. 208. Domino noir. Fantaisie brillante.	2. 60	Auf Flügeln des Gesanges. (Mendelssohn). In der	
op. 211. Carrière de plaisir. Gr. Galop de Concert.	2. —	Weise des Componisten übertragen.	1. 50

(F) Les morceaux marqués d'un „F“ ne se vendent pas en France, et ceux marqués d'un „B“ ne se vendent pas en Belgique.

JOH. ANDRÉ. OFFENBACH s. M.

Editeur-propriétaire.

* Publiées aussi à 4 ms.

(I) I pezzi marcati d'un „I“ non si vendono in Italia

(E) The works marked with an „E“ cannot be sold in England.

ALPENKLAGE

TYROLERLIED von G. Hölzel

VON

CHARLES VOSS.

Op:194.N°5.

INTRODUCTION.

Andante quasi Allegretto.

PIANO.

Musical notation for the Introduction section. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The melody in the treble staff is characterized by slurs and accents. The bass staff provides a rhythmic accompaniment with chords and single notes. A crescendo (*cresc.*) marking appears towards the end of the section.

THEME. con espressione.

Musical notation for the first part of the Theme section. It continues with two staves. The tempo and dynamics remain consistent with the introduction. The melody in the treble staff is more expressive, with slurs and accents. The bass staff continues with a steady accompaniment. A piano (*p*) dynamic marking is present.

Musical notation for the second part of the Theme section. It continues with two staves. The melody in the treble staff features slurs and accents. The bass staff provides a consistent accompaniment. A piano (*p*) dynamic marking is present.

Musical notation for the third part of the Theme section. It continues with two staves. The melody in the treble staff is expressive, with slurs and accents. The bass staff provides a consistent accompaniment. The section concludes with an expressive (*espress.*) marking and a mezzo-forte (*mf*) dynamic.

espress.

mf *espress.*

VARIATION.

p *P con dolcezza.*
Ped.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with slurs and accents, while the bass staff provides harmonic support with chords and single notes.

Second system of musical notation, continuing the piece. It includes the instruction *cresc.* in the treble staff, indicating a gradual increase in volume.

Third system of musical notation, featuring dynamic markings *espress.* and *mf*. The treble staff shows more complex melodic patterns with slurs and accents.

Fourth system of musical notation, characterized by dense, rapid melodic passages in the treble staff, often with multiple slurs and accents.

Fifth system of musical notation, concluding the page. It includes dynamic markings *sf* and *mf*. The treble staff features a final melodic flourish with slurs and accents.

espress.

This system contains the first two measures of a musical piece. The right hand features a complex, rapid sixteenth-note pattern with slurs and accents. The left hand provides a simple harmonic accompaniment with chords and single notes.

This system contains the next two measures. The right hand continues with the intricate sixteenth-note texture, ending with a fermata. The left hand accompaniment remains consistent.

INTERMEDE. con dolore.

con *espress.* *cresc.*

Red.

This system marks the beginning of an interlude. The right hand plays a series of chords with a melodic line, marked with accents and slurs. The left hand features a descending eighth-note pattern. The tempo and mood are indicated as 'con dolore'.

espress.

This system continues the interlude. The right hand's chordal texture is maintained, while the left hand's eighth-note pattern continues. The piece concludes with a fermata in the right hand.

First system of a piano score. It consists of two staves: a treble staff and a bass staff. The key signature has two flats (B-flat and E-flat). The music features a series of chords in the treble staff and a melodic line with eighth notes in the bass staff. A dynamic marking *cresc.* is placed above the treble staff in the third measure.

Second system of the piano score. It continues with two staves. The treble staff contains dense chordal textures, and the bass staff has a more active melodic line. A dynamic marking *sf* is present in the first measure of the treble staff.

Third system of the piano score. It features two staves with complex chordal patterns in the treble and a supporting bass line. A dynamic marking *sf* is located in the second measure of the treble staff.

Fourth system of the piano score, which concludes the page. It consists of two staves. The treble staff has a melodic line with a fermata over the final note. The bass staff has a steady accompaniment. Dynamic markings *sf* and *rit. V* are present in the final measures.

First system of musical notation. Treble clef, bass clef, key signature of two flats, 3/4 time signature. The piece begins with a piano (*p*) dynamic. The right hand features a continuous eighth-note pattern with slurs and accents. The left hand plays a steady eighth-note accompaniment. A *ped.* (pedal) marking is present in the first measure. The system concludes with a fermata over the final notes.

Second system of musical notation. Continues the eighth-note texture. The right hand has first and second fingering indications. The left hand maintains the accompaniment. The system ends with a fermata.

Third system of musical notation. Continues the eighth-note texture. The right hand has first and second fingering indications. The left hand maintains the accompaniment. The system ends with a fermata.

Fourth system of musical notation. The right hand continues with eighth notes, while the left hand has a more active accompaniment. Dynamics include *mf*, *espress.*, and *sf*. The system ends with a fermata.

Fifth system of musical notation. The right hand features a more complex eighth-note pattern with slurs and accents. Dynamics include *sf*, *mf*, and *espress.*. The left hand has a simple accompaniment. The system ends with a fermata.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, many of which are beamed together and slurred. The lower staff is in bass clef and contains a series of chords, some of which are beamed together. The key signature has two flats, and the time signature is not explicitly shown but appears to be 4/4.

The second system continues the musical piece. It includes dynamic markings: *sf* (sforzando) in the first measure, *mf* (mezzo-forte) in the second measure, and *espress.* (espressivo) in the third measure. The notation features complex slurs and fingerings (e.g., '1') in the upper staff.

The third system shows further development of the melodic and harmonic material. It continues with intricate slurs and fingerings in the upper staff, and corresponding chords in the lower staff.

The fourth system includes the marking *Red* (likely a performance instruction) in the lower staff and *dolce.* (dolce) in the upper staff. The music continues with flowing lines and chords.

The fifth system concludes the piece. It features dynamic markings: *dolciss.* (dolcissimo), *dim.* (diminuendo), *pp* (pianissimo), *sf* (sforzando), and *sf* (sforzando). The system ends with a double bar line and the word *FINE.*

Das Pianoforte im Salon.

Salonstücke mit Originalmelodien — Opernfantasien — Fantasien & Transcriptionen über Lieder & sonstige Themen — Werke klassischer Meister im Salonstyl — klassische & moderne Gavotten — Tänze im Salonstyl
in eleganter Spielart und von mittlerer Schwierigkeit für Piano solo.

Salonstücke mit Originalmelodien.

Salonstücke mit Originalmelodien von sentimentalem Charakter oder ruhiger getragener Tonfolge wie MELODIEN, ROMANZEN, NOCTURNES, PARAPHRASEN etc.

- André, J. B., Im bayrischen Hochlande 2 Idyllen. Aus alter Zeit. — Schlagzither, $\text{M}1.80$ (op. 26)
- Badarzewska, Prière d'une Vierge Gebet o. Jungfr., 50j (op. 4)
- Douce Réverie, 50j
- Prière exaucée Das erhörte Gebet, 80j
- Blumenthal, J., Fleurs emblèmes La Pensée, $\text{M}1.$ — (op. 21)
- Brinkmann, Traum der Liebe Melodie, $\text{M}1.$ — (op. 24)
- Prière d'une Fiancée Geb. d. Braut, Melod., 80j (op. 30)
- Clark, Reconnaissance Nocturne, $\text{M}1.$ — (op. 17)
- Cramer, H., Le Désir Pensée romantique, $\text{M}1.$ — (op. 14)
- Daase, Les Adieux Melodie, $\text{M}1.30$ (op. 90)
- Dorn, Ed., Anbade (Morgenständchen) Idylle, $\text{M}1.30$ (op. 18)
- Les premiers Adieux Cantilène, $\text{M}1.30$ (op. 19)
- Chant du soir (Abendlied) Romance, $\text{M}1.30$ (op. 25)
- Douce Espérance Pensée mélodique, $\text{M}1.30$ (op. 27)
- Chant triomphal, $\text{M}1.30$ (op. 42)
- Lis blancs Melodie, $\text{M}1.30$ (op. 43)
- Murmure du ruisseau Caprice, $\text{M}1.80$ (op. 44)
- Twilight Bells (Abendgl.) Réverie relig., $\text{M}1.30$ (op. 52)
- Dupont, Pluie de Mai Etude de Trilles, 80j (op. 2)
- Egghard, Ah reviens encore Melodie, $\text{M}1.30$ (op. 175)
- Dors, mon enfant Chans. d. l. Berceuse, $\text{M}1.30$ (op. 179)
- Quel beau soir Melodie, $\text{M}1.30$ (op. 192)
- Blondine Melodie, $\text{M}1.30$ (op. 207)
- La Clochette du hameau Morc. caract., $\text{M}1.30$ (op. 228)
- Une Rose sans épines Melodie, $\text{M}1.30$ (op. 250)
- Favarger, L'Adieu Nocturne célèbre, $\text{M}2.$ — (op. 18)
- Feyhl, Die Münsterlocken Tonstück, $\text{M}1.$ — (op. 16)
- Forbes, Tranquillément des Ondes Melodie, $\text{M}1.30$ (op. 11)
- Galos, Chant du berger Nocturne, 80j (op. 17)
- Souvenir des Champs Nocturne, $\text{M}1.30$ (op. 22)
- Dolorosa Nocturne, $\text{M}1.30$ (op. 23)
- Le lac de Côme Nocturne, $\text{M}1.$ — (op. 24)
- Goria, Caprice-Nocturne, 80j (op. 6)
- Heller, St., Wanderstunden (Prom. d'un solitaire) (op. 89)
- No. 2. von Heft I. Nach erquickender Rast 80j
- No. 4. von Heft II. Auf einsamer Strasse 80j
- Joseffy, R., 2me Barcarolle, $\text{M}1.80$ (op. 24)
- Jungmann, Sehnsucht Melodie, $\text{M}1.30$ (op. 96)
- Heimweh (Mal du pays) Melodie, $\text{M}1.$ — (op. 117)
- Ich denke dein Melodie, $\text{M}1.30$ (op. 121)
- Die Waldkapelle (Chap. forêt) Idylle, $\text{M}1.30$ (op. 152)
- Entfernt von ihr (Loin d'elle) Romance, $\text{M}1.$ — (op. 153)
- La Clochette du Village (Dorfgl.) Idylle, $\text{M}1.50$ (op. 173)
- Zither-Ständchen, $\text{M}1.30$ (op. 176)
- Zu dir zieht es mich hin Zitherkl., $\text{M}1.30$ (op. 177)
- Rêve d'une jeune fille Melodie, $\text{M}1.50$ (op. 190)
- Trois Fleurs, Melodies, (op. 196)
- No. 1. Myrthe $\text{M}1.30$. No. 2. Amarante $\text{M}1.30$.
- No. 3. Pensée $\text{M}1.30$
- Venetian. Gondelständchen, $\text{M}1.30$ (op. 202 No. 2)
- Sehnsucht nach der Heimath, $\text{M}1.30$ (op. 210 No. 1)
- Auf den Bergen Tonstück, $\text{M}1.30$ (op. 210 No. 2)
- Der Mai ist gekommen Tonstück, $\text{M}1.$ — (op. 217 No. 1)
- Wach' auf! Ständchen, $\text{M}1.$ — (op. 217 No. 2)
- Um Mitternacht Nocturne, $\text{M}1.$ — (op. 217 No. 4)
- Ave Maria (No. 2) $\text{M}1.$ — (op. 222)
- Adel Tonstück, $\text{M}1.30$ (op. 223)
- Rückkehr in die Heimath Melodie, $\text{M}1.30$ (op. 228)
- Edelweiss Melodie, $\text{M}1.30$ (op. 237)
- Abschied von den Bergen d. Heimath, $\text{M}1.50$ (op. 245)
- Treue Liebe Tonstück, $\text{M}1.50$ (op. 259)
- Die schöne Sennerin Melodie, $\text{M}1.30$ (op. 268)
- Alpenheimweh Idylle, $\text{M}1.50$ (op. 283)
- Englein in Blumenkelchen Melodie, $\text{M}1.50$ (op. 316)
- Fragen und Antworten Tonstück, $\text{M}1.30$ (op. 327)
- Kafka, Souvenir de Styrie Styrienne, $\text{M}1.50$ (op. 85)
- Meine Blume Melodie, $\text{M}1.30$ (op. 90)
- Abschied von Gleichenberg Styrienne, $\text{M}1.50$ (op. 91)

- Kalkbrenner, F., La femme du marin Pensée fugitive, 60j
- Kinkel, Ch., Engelgeflüster (Voix des Anges — Whispering Angels) Réverie, $\text{M}1.30$ (op. 53)
- Kramer, W., Zitherständchen Salonstück, $\text{M}1.$ — (op. 4)
- Kulke, W., Rose d'Hiver Nocturne, $\text{M}1.$ — (op. 35)
- Lange, G., Wenn ich dein gedanke Médit., $\text{M}1.50$ (op. 245)
- Mary's Traum Melodie, $\text{M}1.50$ (op. 246)
- Léfebure-Wély, Les Cloches du Monastère (Klosterglocken) Nocturne, 80j (op. 54)
- Legé, W., Farewell Melodie, $\text{M}1.30$ (op. 4)
- Alpenglöckchen Tonstück, $\text{M}1.$ — (op. 62)
- Sehnen und Hoffen Tonstück, $\text{M}1.30$ (op. 96)
- Léonard, R., Rêves du cœur Melodie, $\text{M}1.50$ (op. 19)
- Leybach, Erste Nocturne As dur *Le b. maj.* 80j (op. 3)
- Zweite Nocturne Des dur *Le b. maj.* 80j (op. 4)
- Pensée romantique Nocturne, Es dur, $\text{M}1.50$ (op. 258)
- Echo du Lac Nocturne, As dur, $\text{M}1.50$ (op. 262)
- Lysberg, Mélancolie et Tristesse 2 Nocturnes, $\text{M}1.80$ (op. 24)
- Mattel, Una Notte d'Estate 2me Nocturne, $\text{M}1.50$ (op. 30a)
- Monlot, Crépuscule Réverie, 80j (op. 2)
- Montlong, O. de, Pensée fugitive, $\text{M}1.$ — (op. 16)
- Müller, J. E., Prière d'un Moine Scène relig., $\text{M}1.50$ (op. 254)
- Neldy, Himmelsruf (La Voix du Ciel) Réverie, 80j (op. 12)
- Oesten, Mondnacht auf der Alm Idylle, $\text{M}1.30$ (op. 372)
- Reinecke, C., Bilder aus dem Süden. (op. 86)
- No. 1. Unter Cypressen, *Fantasia*, 80j
- No. 4. Neapolit. Mandolinenspieler, *Fantasia*, 80j
- Richards, Brinley, Oeuvres originales.
- Sybille Romance, 80j (op. 25)
- Victoria Nocturne, 80j (op. 26)
- Träumerei (The Vision), 80j (op. 34)
- Wanderers Traum Romance, 80j (op. 47)
- Marie Nocturne, $\text{M}1.$ — (op. 60)
- In der Ferne (En Absence), 80j (op. 67)
- Louise Nocturne, 80j (op. 67)
- Satter, Les Avenues de Galathée Morc. roc. $\text{M}1.$ — (op. 25 No. 2)
- Schmidt, O., La petite Chapelle Morc. caractérist. 80j (op. 3)
- Schubert, Dimanche matin Morceau caractérist. $\text{M}1.$ — (op. 9)
- Siewert, H., Aus tiefstem Herzensgrunde, $\text{M}1.30$ (op. 73)
- Treues Gedanken Melodie, $\text{M}1.30$ (op. 84)
- O fragen nicht, was mich bewegt Tonstück, $\text{M}1.$ — (op. 100)
- Smith, Sidney, La Harpe éolienne Morc. de Sal. $\text{M}1.50$ (op. 11)
- Spindler, F., Ich denke dein Melodie, $\text{M}1.$ — (op. 223 No. 1)
- Die Kirchenglocken klangen, $\text{M}1.$ — (op. 223 No. 3)
- Stiehl, H., Aus italienischen Reisebildern (op. 105)
- No. 1. Genova, 80j. No. 2. Firenze, 60j
- *Strauss, H., Pensez à moi Réverie, M1.*— (op. 8)
- Thiele, Gebet eines Jünglings Melodie, 80j (op. 4)
- Tschakowsky, P., Chant sans paroles, $\text{M}1.$ — (op. 2 No. 3)
- Wachtmann, Dors, mon Ange Nocturne, $\text{M}1.$ — (op. 72)
- Willmers, Traum der Liebe, Tonbild, $\text{M}1.$ — (op. 82 No. 3)

Salonstücke mit Originalmelodien in lebhafter Tonfolge, wie MORCEAUX ÉLÉGANTS, CAPRICEN, IMITATIONEN etc.

- Braungardt, Leichter Sinn Impromptu, $\text{M}1.$ — (op. 7)
- Clark, Cascade Morceau élégant, $\text{M}2.$ — (op. 26)
- Tarantelle (pour petites mains), $\text{M}1.50$ (op. 56)
- Hunting Song (Jagdlied), $\text{M}1.30$ (op. 58)
- Dietrich, Chœur des Matelots Morc. de Salon, $\text{M}1.30$ (op. 22)
- D ré, La Fontaine lumineuse Morc. de Salon, $\text{M}1.30$ (op. 26)
- Dorn, Ed., Daisy-Chains Caprice, $\text{M}1.80$ (op. 51)
- Dreysch ek, Alex., Spinnerlied, $\text{M}1.50$ (op. 128)
- Egghard, La petite causeuse Morc. gracieux, $\text{M}1.30$ (op. 120)
- Amorosa Romance italienne, $\text{M}1.30$ (op. 187)
- Viens chez moi Thème varié, $\text{M}1.50$ (op. 188)
- Le Postillon Morceau imitatif, $\text{M}1.30$ (op. 247)
- La Fauvette Idylle, $\text{M}1.30$ (op. 248)
- Ah, que je t'aime! Melodie, $\text{M}1.30$ (op. 248)
- Forbes, Caprera Chanson napolit., $\text{M}1.30$ (op. 15)
- Victoria Fantasia martiale, $\text{M}1.30$ (op. 25a)
- Gerville, Le Bengali au réveil Morceau caractérist. 50j
- Goria, Etude de Concert, 80j (op. 7)

- Heller, St., Wanderstunden (Prom. d'un solitaire) (op. 89)
- No. 1. Drang in die Ferne, $\text{M}1.$ —
- No. 3. Von Gedanken gequält, $\text{M}1.$ —
- No. 5. In Wetter und Wind, 80j
- No. 6. Dem Ziele nah!, 80j
- Hennes, Auf dem See (Gondoliera) Salonst., $\text{M}1.50$ (op. 57)
- Hünter, Bases des Alpes Thème suisse varié, $\text{M}1.50$ (op. 194)
- Joseffy, R., Die Mühle Charakterstück, orig. $\text{M}1.50$ (op. 24)
- *facilité M1.*—
- Danse nègre (Negertanz), $\text{M}1.50$ (op. 31)
- Jungmann, Vögleins Morgengruss, *Bluette*, $\text{M}1.50$ (op. 161)
- Gesang der Elfen Morceau caract., $\text{M}1.50$ (op. 172)
- Spanische Serenade Tonstück, $\text{M}1.30$ (op. 202 No. 1)
- Elfentanz, Tonstück, $\text{M}1.30$ (op. 210 No. 3)
- Irrlicht Capriccio, $\text{M}1.$ — (op. 217 No. 3)
- Vöglein, mein Bote Tonstück, $\text{M}1.30$ (op. 218)
- Zauberglöckchen Tonstück, $\text{M}1.30$ (op. 289)
- Schnurre Mädchen Spinnerlied, $\text{M}1.30$ (op. 294)
- Reiterlied $\text{M}1.$ — (op. 295)
- In der Spinnstube Morc. de Salon, $\text{M}1.30$ (op. 334 No. 1)
- Im Elfenhain Morceau de Salon, $\text{M}1.50$ (op. 334 No. 2)
- Im Frühling Intermezzo, $\text{M}1.30$ (op. 335)
- Kellner, Frühlingsgruss Morceau de Salon, $\text{M}1.30$ (op. 15)
- Das wandernde Veilchen (Ed. originale $\text{M}1.50$) (op. 1)
- *Bluette (Ed. modifiée "1.30")*
- Kontski, Le Réveil du lion Caprice héroïque, $\text{M}2.$ — (op. 115)
- Kulke, W., La Rosée du soir Morceau élégant, $\text{M}1.50$ (op. 29)
- Impromptu styrien, $\text{M}1.30$ (op. 49)
- Chanson bachanale, $\text{M}1.30$ (op. 57)
- La Joyeuse Danse de Salon, $\text{M}1.30$ (op. 70)
- Sul mare Barcarolle, $\text{M}1.30$ (op. 76)
- Löschhorn, Sylphide Morc. mélodieux, $\text{M}1.$ — (op. 106 No. 18)
- Mattel, T., Danse des feuilles Morc. de Salon, $\text{M}1.50$ (op. 18)
- Une Perle Fantaisie, $\text{M}2.$ — (op. 23)
- Müller, Feuilles tombantes Réverie automnale, $\text{M}1.30$ (op. 153)
- Pauer, E., Etude de Concert, $\text{M}1.30$ (op. 18 No. 1)
- Pieczonka, Ron' o villageois, $\text{M}1.$ — (op. 21)
- Danse des ondes, Morceau de Salon, $\text{M}1.80$ (op. 27)
- Quidant, A., Mazepa Graude Etude-Galop, $\text{M}1.50$ (op. 21)
- Reinecke, C., Boléro, $\text{M}1.$ — (op. 86 No. 2)
- Gondoliera, $\text{M}1.$ — (op. 86 No. 3)
- Richards, B., C'est une fille charmante Romance, 80j (op. 5)
- Satter, Colombes de Versailles M. rococo, $\text{M}1.$ — (op. 25 No. 3)
- Pèlerinage des Oiseaux (Pilgrim Birds) Marche Caprice, $\text{M}1.$ — (op. 43)
- Schubert, F. F., Gondellied, $\text{M}1.$ — (op. 11)
- Siewert, H., Gedenke mein Melodie, 80j (op. 66)
- Märglöckchens Läuten Morc. de Salon, $\text{M}1.50$ (op. 67)
- Waldbächlein Melodie, $\text{M}1.$ — (op. 75)
- Schneeglöckchens Läuten, Tonstück, $\text{M}1.50$ (op. 90)
- Spindler, F., Silberquell Idylle, $\text{M}1.50$ (op. 74)
- Rosen und Vergissmeinnicht, $\text{M}2.$ — (op. 196)
- Kehrt nimmer du zurück, $\text{M}1.$ — (op. 223 No. 2)
- Frühlingsanbahn Melodie, $\text{M}1.$ — (op. 223 No. 4)
- Stiehl, H., Aus italienischen Reisebildern (op. 105)
- No. 3. Roma, 80j. No. 4. Venezia, 80j.
- No. 5. Sorento, 80j. No. 6. Napoli, $\text{M}1.$ —
- Aquarellen 4 Genre, opit., $\text{M}1.50$ No. 1-4 (op. 106)
- Hexentanz, $\text{M}1.30$ (op. 124) Barcarolle, $\text{M}1.30$ (p. 136)
- Auf Flügeln der Liebe, Melodie, $\text{M}1.50$ (op. 144)
- Felice Notte Serenade, $\text{M}1.50$ (op. 154)
- Tours, Hexentanz, $\text{M}1.50$ (op. 26)
- Bourée moderne, $\text{M}1.$ — (op. 32)
- Gigue moderne, $\text{M}1.30$ (op. 33)
- Voyé, W., Flatterroschen (Rose du Printemps), $\text{M}1.$ — (op. 24)
- Lockvögelin Polka-Bluette, $\text{M}1.$ — (op. 25)
- Joujou! Morceau de Salon, $\text{M}1.$ — (op. 26)
- Wachtmann, La Gracieuse Morc. caractérist. $\text{M}1.$ — (op. 31)
- Weber, Aufforderung zum Tanz Rondo brillant.
- *Des dur Le b. maj.*, $\text{M}1.30$ (op. 65)
- Willmers, B., Tonbilder, compl. $\text{M}3.20$ (op. 81)
- No. 1. Märchen, $\text{M}1.30$
- No. 2. Am Bache, $\text{M}1.$ —
- No. 3. Ständchen, $\text{M}1.30$
- Ade, mein Lieb' Lied o. Worte, $\text{M}1.$ — (op. 82 No. 1)
- An die Ersehnte Lied o. Worte, $\text{M}1.$ — (op. 82 No. 2)
- Wymann, Ondes argentines (op. 28)
- *Edit. originale, M1.50*
- *Edit. de Salon, M1.50*