

4004

ZENEMŰVÉSZETI
FŐISKOLA

LH 4004

E. 4004

4813

DÉDIÉ À MONSIEUR CHARLES HALLÉ.



QUATUOR

POUR

Piano, Violon, Viola et Violoncelle



PAR

ZENEAKADÉMIA

A. C. MACKENZIE.

PR. Thlr. 3. 20 Ngr.



Propriété de l'Editeur pour tous Pays.

Deposé Ent. Sta. Hall.



LEIPZIG, CHEZ C. F. KAHNT.

Orsz. M. Liszt Ferenc Zeneműv. Főiskola
KÖNYVTÁRA

Leltározva: 1943. hó.
4004/404. sz. alatt.



ZENEAKADÉMIA

LISZT MŰZEUM

QUATUOR.

Viola.

Allegro ma moderato e tranquillo.

A. C. Mackenzie.

6

p cantabile *mf*

p *cresc. ff* *tr*

ff *fp* *pp* *pp* *dol. cantab.*

mf *p*

cresc. *f* *ff* *p* *pp*

10

p *pp*

ritard. *a tempo* *ff* *p*

cresc. *cresc.*

ff *fz* *fz* *fz*

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

ff *pizz.* *p* *1. 1. 2. 2.* *pp arco* *pp* *mf*

Viola.

2.

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

p *p* *p* *p* *p*

p *ff*

f *mf* *f* *mf* *f* *ff* *ff* *f*

1 *p*

SOLO. *p* *mf* *cantando* *pp* *tranquillo*

p

ff *pp*

p dol. *mf*

14 *f* *ff* *f* *pp* *p*

f *pp* *ff* *a tempo* *p*

fz. ritard. *pp* *ff*

p *cresc.* *f* *cresc.* *ff*

ff *ff*

Viola.

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3

Measures 1-8 of the Viola part. The music is in 3/4 time with a key signature of one sharp (F#). The first staff contains measures 1-4, and the second staff contains measures 5-8. Dynamics include *p*, *fz*, *f*, *ff*, *pp*, *dol.*, *pizz.*, *arco*, *mf*, *p*, *cresc.*, *poco a poco ff*, *ff*, *molto dimin.*, and *pp*. There are also markings for *sempre pp* and *1*.

Allegro vivace.

Scherzo.

Measures 9-16 of the Scherzo. The music is in 3/4 time with a key signature of one sharp (F#). The first staff contains measures 9-12, and the second staff contains measures 13-16. Dynamics include *p*, *mf*, *f*, *pizz.*, *arco*, *ff*, *dolce*, *p*, *ff*, *mf*, *f*, *pp*, and *pizz.*. There are also markings for *8*, *3*, *1*, *2*, *7*, *1*, *2*, and *0*.

Viola.

3 arco *p* *p* *p*

3 *pp* *p*

ff *p* *mf* *ff* *pp*

3 *pp* *p* *p* *dim.* *ppp* 6

p *mf* *ff* *ff* *p* 1

p *mf* *f* *dim.* *dim.* *p* pizz. arco *ff* *ff*

ff

p *p*

ff

f *pp* 7

p *mf* *f*

1 *p* *mf* *pp* *pp*



Viola.

Canzonetta con Variazioni.

Adagio cantabile e semplice.

Musical score for Viola, titled "Canzonetta con Variazioni". The score is in 3/4 time and consists of a main theme followed by five variations (VAR. I to VAR. V). The tempo and mood are marked "Adagio cantabile e semplice".

VAR. I. pizz. (pizzicato). The first variation is marked *pp* (pianissimo) and *mf* (mezzo-forte).

VAR. II. SOLO. (arco). The second variation is marked *pp* (pianissimo), *ppp* (pianissimissimo), *p cantabile* (piano cantabile), *mf* (mezzo-forte), and *f* (forte).

VAR. III. The third variation is marked *mf* (mezzo-forte), *p* (piano), *dim.* (diminuendo), *f* (forte), and *ff* (fortissimo).

VAR. IV. The fourth variation is marked *fz* (forzando), *mf calando* (mezzo-forte decrescendo), *ppp* (pianissimissimo), *fp* (forzando piano), *fp* (forzando piano), and *mf* (mezzo-forte).

VAR. V. The fifth variation is marked *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). It concludes with a double bar line and a repeat sign.

The score includes various musical notations such as triplets, slurs, and dynamic markings. A large watermark "ZENEMAKADÉMIA LISZT MÚZEUM" is visible across the center of the page.

Viola.

Allegro molto e con brio.

Finale.

Viola.

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1

ff *p* *ff*

ff *ff* *ff*

23

pp *p* *cresc.* *mf*

f *dim.* *p*

4

fp *p*

mf

cresc. *f* *ff*

ff *p* *pizz.*

arco *f* *mf* *f*

1 1 *arco* 4

pizz. *f* *p*

Viola.

arco
mf

fp *fp* *f* *f*

f

ff

p *ff*

f *mf* *ff*

pizz. arco *bz*

ff

pp

p *mf* *pp*

p *f* *pp*

12

2

mf *ff*

1

ff

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3

pp

p

f

mf

f

1

ff

ff

1

2

ff

1

p

p

ff

ff

ff

dim.

pp

15

SOLO.

p

4

con espressione

cresc.

f

f

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Viola.

mf *f* *mf*

p *p* *pp* *p* *dim.* *pp* *f* *p*

f *ff* *ff*

pp *pp* *pp* *pp*

cresc. molto *f* *ff*

Presto. *ff* *rit.* *ff*

fff con gran forza

ff *ff* *ff* *ff*

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QUATUOR.
Violoncello.

E. 4004
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Allegro ma moderato e tranquillo.

A. C. Mackenzie.

10

p

ff

cresc.

f

p

f

fp

fp

ff

3

5

15

pp

ff

SOLO.

p ritardando

ff

a tempo

ff

ff

cresc.

ff

mf

fz

fz

p

ff

sostenuto

pizz.

cresc.

arco.

p

1.

4

2.

b2

ff

p

p

p

p

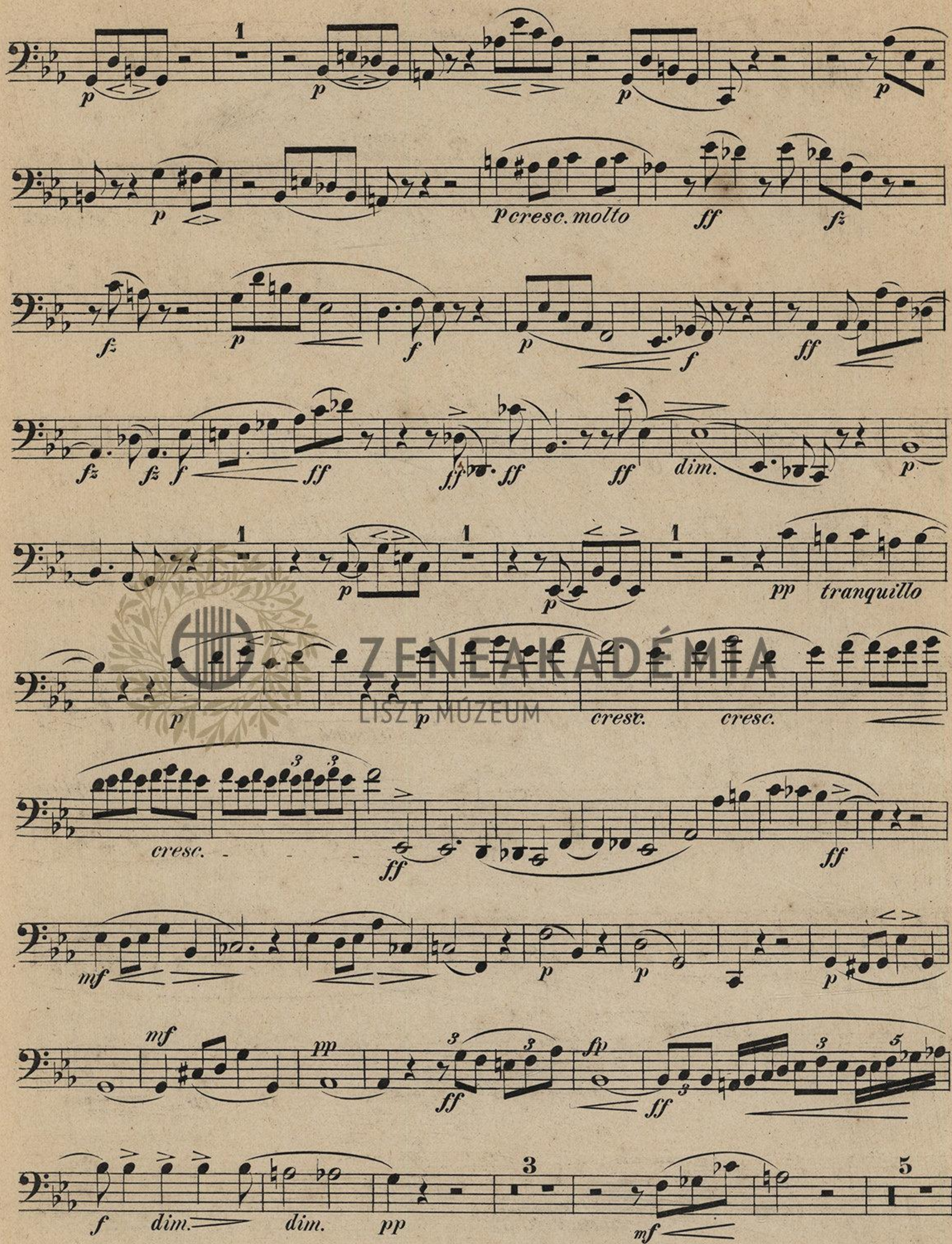
p

p

p

1

Violoncello.



Violoncello musical score, page 2. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a first ending bracket. The second staff includes the instruction *per cresc. molto*. The third staff includes the instruction *tranquillo*. The fourth staff includes the instruction *dim.*. The fifth staff includes the instruction *pp*. The sixth staff includes the instruction *cresc.*. The seventh staff includes the instruction *ff*. The eighth staff includes the instruction *mf*. The ninth staff includes the instruction *pp*. The tenth staff includes the instruction *f*. The score features various musical notations including slurs, ties, and dynamic markings.

1

p

p

p

p

p

per cresc. molto

ff

fz

fz

p

f

p

f

ff

fz

fz

f

ff

dim.

p

1

p

p

pp *tranquillo*

p

cresc.

cresc.

cresc.

ff

ff

mf

pp

ff

ff

f

dim.

dim.

pp

mf

Violoncello.

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3

espress. mf

ritard.

a tempo

f *f* *ad libit.* *pp* *ff*

fp *p* *p* *f*

ff *ff* *ff*

p *ff* *cresc.*

fz *fz* *ff* *pizz.* *arco* *p*

sostenuto

semplice

mf *p* *pp*

sempre pp

pp *a poco cresc.* *ff* *ff*

morendo

molto dimin. *pp*

Violoncello.
Scherzo.

Allegro vivace.

Violoncello Scherzo score, Allegro vivace.

Key signature: one sharp (F#). Time signature: 3/4.

Performance markings include: *pizz.* (pizzicato), *arco* (arco), *pp* (pianissimo), *f* (forte), *p* (piano), *mf* (mezzo-forte), *ff* (fortissimo), *cresc.* (crescendo), *decresc.* (decrescendo), *p dolce* (piano dolce), and *1.* (first ending).

The score consists of 12 staves of music, featuring various rhythmic patterns, including triplets and sixteenth notes, and dynamic contrasts.

Watermark: ZENEAKADÉMIA

Violoncello.

Violoncello musical score page 5. The score is written in bass clef with a key signature of one sharp (F#). It consists of 11 staves of music. The notation includes various dynamics (f, ff, pp, p, mf, dim.), articulation (accents, slurs), and performance instructions (arco, pizz.). The score features several measures with triplets and a final measure with a 4-measure rest followed by an arco instruction. A large watermark 'ZENEMAKADÉMIA LISZT MŰZEUM' is visible across the center of the page.

1. *f* *f* *f* *ff* *p*

2. *f* *pp* *pp* *p*

3. *pp* *ppp* *7*

ff *ff* *pizz.* *p* *pizz.*

arco *p* *mf* *pizz.* *arco* *ff*

ff

p *dim.* *p*

p *ff*

1. *pizz.* 5

arco *mf* *f* *pizz.*

4. *arco* *p*

Canzonetta con Variazioni. Violoncello.

Adagio cantabile e semplice.

VAR. I. pizz. *pp* *mf* *pp*

VAR. II. 1 arco *pp* *f* *mf*

VAR. III. *ff* *dim. pp* *f* *pp* *ff con fuoco fz*

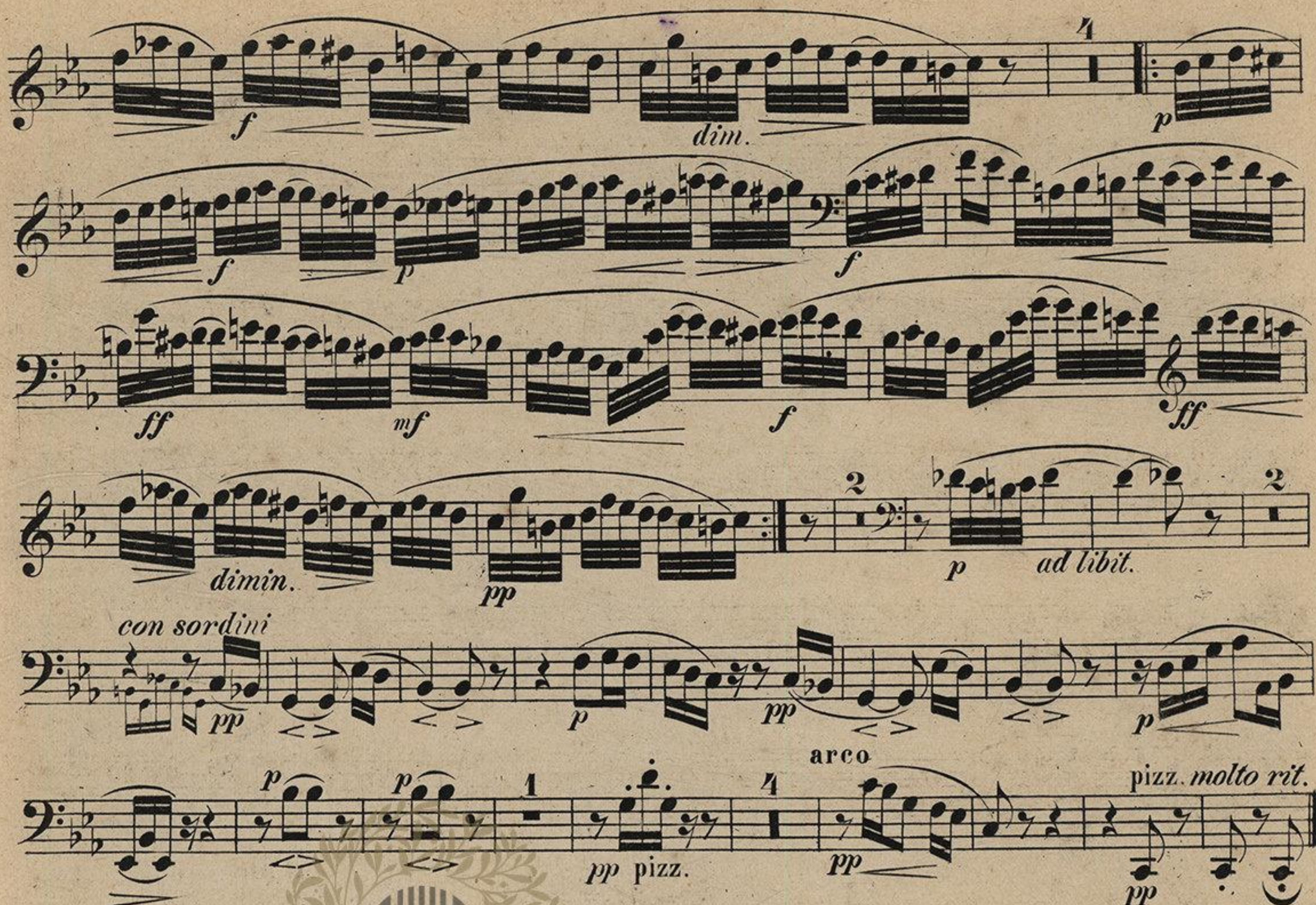
VAR. IV. 2 *pp* *ff* *mf* *ppp* *calando* *ff* *p* *p* *ff* *2*

SOLO. VAR. V. *ff* *pp* *cantabile* *mf*

Violoncello.

4818

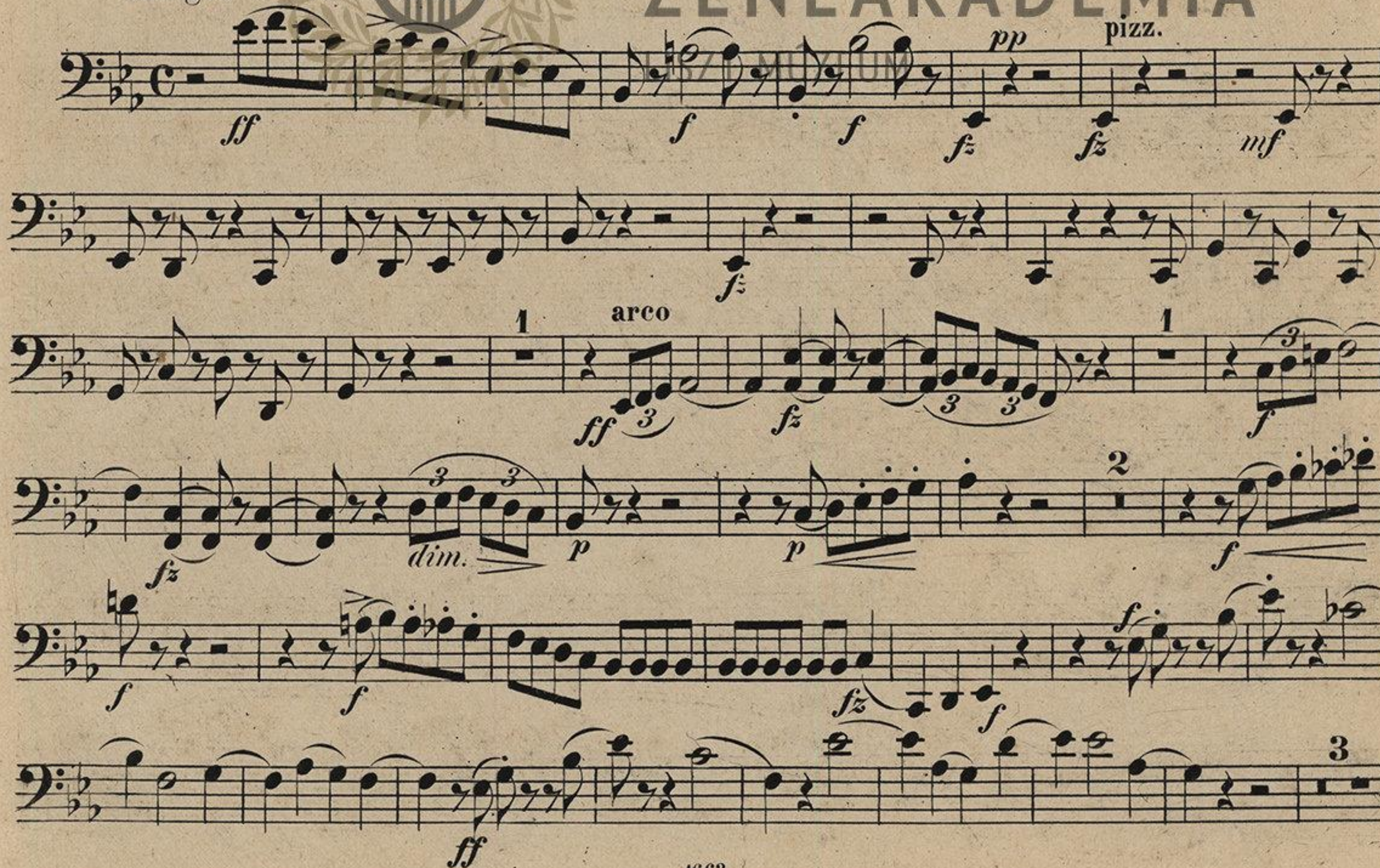
7



Violoncello musical score, first system. The score is written for a single instrument in C major, 4/4 time. It consists of eight staves. The first staff begins with a forte (*f*) dynamic and a melodic line. The second staff continues the melody with a *dim.* (diminuendo) marking. The third staff features a more active, rhythmic pattern with dynamics *ff*, *mf*, and *f*. The fourth staff returns to a melodic line with *dimin.* and *pp* markings, followed by a *p* marking and the instruction *ad libit.* The fifth staff continues the melodic line with *pp* and *p* markings. The sixth staff features a more active, rhythmic pattern with *p* and *pp* markings. The seventh staff continues the melodic line with *pp* and *pizz.* markings. The eighth staff concludes the system with a *pizz. molto rit.* marking.

Allegro molto e con brio.

Finale.



Violoncello musical score, second system. The score is written for a single instrument in C major, 4/4 time. It consists of eight staves. The first staff begins with a forte (*ff*) dynamic and a melodic line. The second staff continues the melody with a *f* marking. The third staff features a more active, rhythmic pattern with *fz* and *mf* markings. The fourth staff returns to a melodic line with *pp* and *pizz.* markings. The fifth staff continues the melodic line with *pp* and *pizz.* markings. The sixth staff features a more active, rhythmic pattern with *pp* and *pizz.* markings. The seventh staff continues the melodic line with *pp* and *pizz.* markings. The eighth staff concludes the system with a *pizz.* marking.

Violoncello.

p *p* *p* *ff*

ff *ff* *ff* *ff* *dim.*

pp *mf con passione* *ff* *pizz.*

parco *ppp* *f*

p *mf*

ff *ff*

ff *p* *mf* *ff*

pizz. *f* *1 pizz.* *arco* *mf*

1 pizz. *f* *1 arco* *p* *SOLO.* *arco mf*

fp

fp *ff*

Violoncello.

Violoncello score with 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *con pass.* (con passo). The score is divided into measures, with some measures containing fingerings (1, 2, 3, 5) and articulation marks (accents, slurs). A large watermark "ZENEA KADEMIA" is visible across the middle of the page.

Violoncello.

Violoncello musical score page 10, featuring 12 staves of music in bass clef with a key signature of two flats. The score includes various dynamic markings such as *p*, *ff*, *f*, *mf*, *pp*, *fp*, *con forza*, and *ritard.*. Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *cresc.* (crescendo). The piece concludes with a *Presto.* tempo change and a final *ff* dynamic. A large watermark "ZENEA AKADEMIA" is visible across the middle of the page.

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11 4 *tr* *mf* *ff*
p cantabile *pp*
dol. *pp* *p*
mf *p*
ff *p* *mf*
molto cresc. *f*
ritard. *a tempo* *pp* *ff*
p *cresc.*
ff *f* *f* *f* *f* *ff* *f* *ff*
1 *pp*

Violino.

Violino. Musical score for Violin, page 2. The score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The first staff begins with a second ending bracket. Dynamics include *p*, *pp*, *ff*, and *cresc. molto*. The second staff has *pp* markings. The third staff has *p* and *cresc. molto*. The fourth staff has *ff*, *f*, and *ff*. The fifth staff has *p*. The sixth staff has *pp* and *tranquillo*. The seventh staff has *p* and *cresc.*. The eighth staff has *ff*. The ninth staff has *dolce*, *pp*, *mf*, and *pp*. The tenth staff has *dol.*, *p*, *p*, *p*, and *1*. The eleventh staff has *mf*, *f*, *ff*, and *6*. The score includes various musical notations such as slurs, ties, and fingerings.

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Violino.

accelerando

p

f

a tempo

ritard. *pp* *ff* *p*

cresc. molto *ff*

ff

p *f* *f*

ff *p* *mf* *mf*

pp

ff *molto dim.* *p* *pp*

Violino.

Allegro vivace.

Scherzo.

Violino. Scherzo. Allegro vivace.

Measures 1-30 of the Violino Scherzo. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Allegro vivace'. The music features various dynamics including *p* (piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *p dolce* (piano dolce). It includes numerous triplets, slurs, and articulation marks. The piece concludes with a double bar line and repeat signs.

Measures 1-30 of the Violino Scherzo. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Allegro vivace'. The music features various dynamics including *p* (piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *p dolce* (piano dolce). It includes numerous triplets, slurs, and articulation marks. The piece concludes with a double bar line and repeat signs.

Violino.

Violoncello.

mf ff pp mf ff

1. 2. 4 4 3

mf 3 ff

3 3 3 3 1 p

p 1 p 3 3 3 0

pizz. 11 arco

ff

1. 2. 3 3 3 3

f 3 p p

3 3 3 3 3 3

3 3 3 3 3 3

1 2 pp dolce

Violino.

Canzonetta con Variazioni.

Adagio cantabile e semplice.

VAR. I. pizz.

VAR. II. arco

VAR. III.

VAR. IV.

VAR. V. pp

Cello

3 cantabile

1663

Violino.

7

dim. *f* *ff* *dim.* *pp* *2* *2 con sord.* *p* *pp* *1* *mf* *pizz.* *arco* *molto rit.* *fp* *pp*

Allegro molto e con brio. **Finale.**

ff *f* *pp* *p* *ff* *mf* *f* *ff* *1* *marc.* *1* *2* *1* *15* *ff* *pp*

1663

con espress.

Violino.

This page contains the musical score for the Violino part, page 8. It features 13 staves of music in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings include *p* (piano), *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *pp* (pianissimo). Performance instructions include *con espress.* (with expression), *cresc.* (crescendo), *tr* (trill), *pizz.* (pizzicato), and *arco* (arco). There are also measure numbers 13, 9, and 1. The score is written for a single violinist.

Violino.



Violino.

1

ff

pp

cresc.

f

pp

13

p

2

2

ff

ff

ff

pp

p

f

mf

3

2

1

ff

f

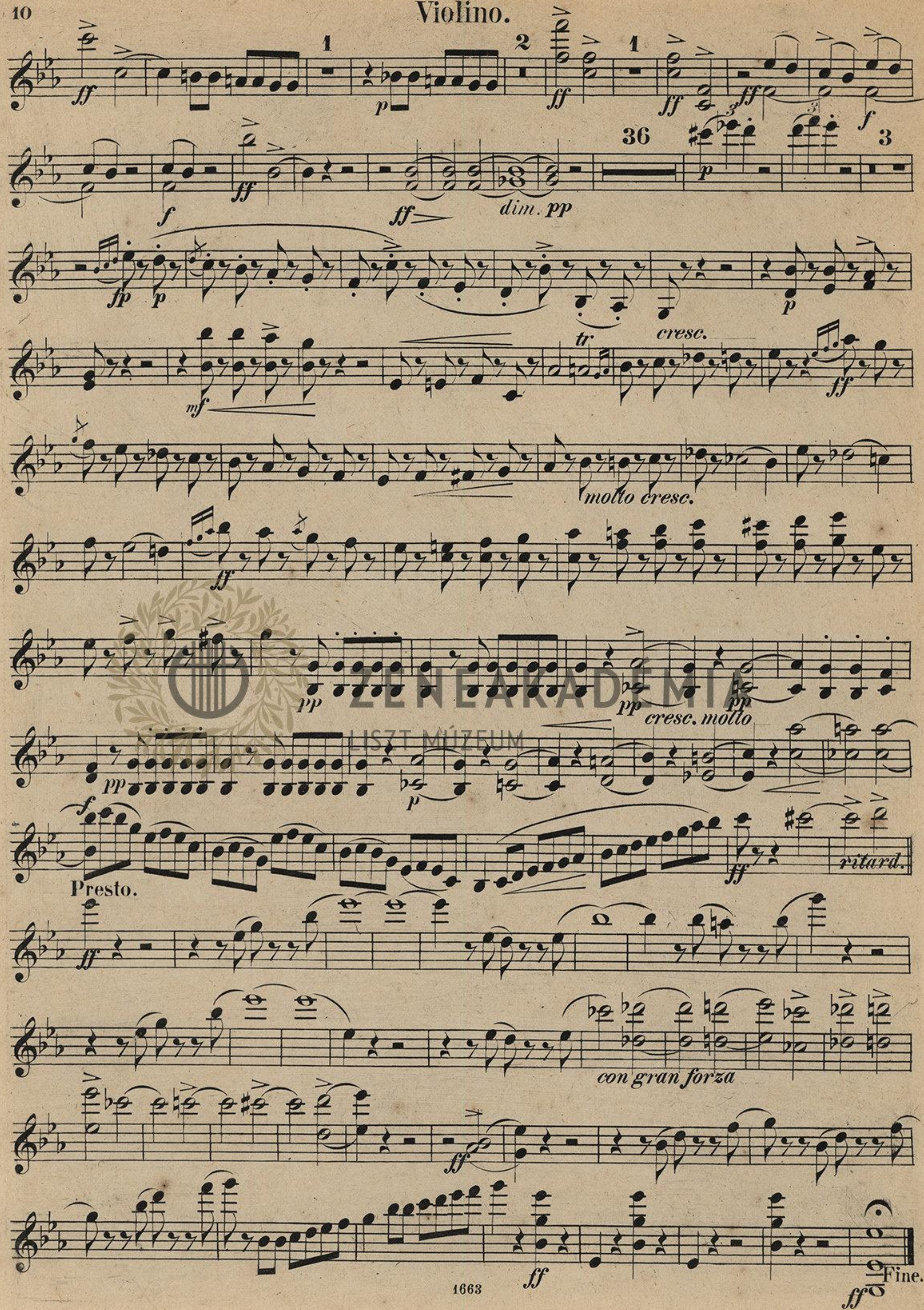
ff

1

3

1663

Violino.



Violino.

1 2 1 36 3

ff *p* *ff* *ff* *f* *f* *dim. pp* *f* *ff* *mf* *p* *tr* *cresc.* *ff* *molto cresc.* *pp* *pp* *cresc. molto* *pp* *p* *f* *Presto.* *ff* *ritard.* *con gran forza* *ff* *ff* *Fine.*

1663

004

E. 4004

4813

DÉDIÉ À MONSIEUR CHARLES HALLÉ.



QUARTET

POUR

Piano, Violon, Viola et Violoncelle

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QUATUOR.

Allegro, ma moderato e tranquillo.

A. C. Mackenzie.

Violino.

Viola.

Violoncello.

Pianoforte.

cantabile

mf

p

mf

pp

mf

p

molto cresc.

4004

E. 4004

4813

Zeneművészeti
Főiskola
Budapest

LISZT FERENCZ
HAGYATÉKA

Handwritten musical score for piano, featuring multiple systems of staves with notes, rests, and dynamic markings. The score includes various musical notations such as *cresc.*, *tr*, *ff*, *fz*, *p cantabile*, *pp*, *mf*, *dol.*, *dol. cantabile*, *dolce*, and *mf*. The score is marked with "Ped." and "4813".

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1

p *f* *mf* *ff* *f* *dim.* *p* *legato*

ff *cresc.* *f* *ff* *pp*

ff *f* *dim.*

p

p *legato*

ZENEAKADÉMIA

LISZT-MŰZÉUM

molto cresc.

pp

pp

accelerando

molto cresc.

mf

ff

rit.

pp

ritard.

a tempo.

ff

a tempo.

pp

ff

cresc.

cresc. molto

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ZENEAKADÉMIA
KISZT MŰZEUM

[illegible]

2

First system of musical notation. It consists of five staves: two for the vocal parts (Soprano and Alto), and three for the piano accompaniment (Right Hand, Left Hand, and Grand Staff). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The system includes dynamic markings such as *ff*, *pizz*, *p*, *arco*, *ff*, *m. s.*, *m. d.*, *p dolce*, and *p*.

1.

Second system of musical notation, starting with a first ending bracket labeled "1.". It contains five staves with dynamic markings including *pp*, *mf cantabile*, and *pp*.

Third system of musical notation, consisting of five staves. It features a piano accompaniment with a dense texture of chords and moving lines. Dynamic markings include *pp*.

2.

Fourth system of musical notation, starting with a second ending bracket labeled "2.". It contains five staves with dynamic markings including *pp*, *p*, *ff*, and *pp*.

Fifth system of musical notation, consisting of five staves. It features a piano accompaniment with a dense texture of chords and moving lines. Dynamic markings include *pp* and *ff*.

Sixth system of musical notation, consisting of five staves. It features a piano accompaniment with a dense texture of chords and moving lines. Dynamic markings include *ff*, *pp*, and *ff*.

8

ff *pp* *p* *f* *ff* *p dolce brillant* *3ed.* *cresc.* *dim.*

9

First system of a musical score. It consists of three staves: a vocal line (soprano), an alto line, and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line begins with a melodic phrase, followed by a crescendo and then a 'molto' section. The piano accompaniment features a complex, flowing arpeggiated pattern. Dynamic markings include 'cresc.' and 'molto'.

Second system of the musical score. It continues the vocal and piano parts. The vocal line has a 'ff' (fortissimo) marking. The piano accompaniment continues with its arpeggiated texture. Dynamic markings include 'ff' and 'mf' (mezzo-forte).

Third system of the musical score. The vocal line features a melodic phrase with a 'dim.' (diminuendo) marking. The piano accompaniment continues with its arpeggiated texture. Dynamic markings include 'ff' and 'dim.'.

Fourth system of the musical score. The vocal line has a 'mf' (mezzo-forte) marking. The piano accompaniment continues with its arpeggiated texture. Dynamic markings include 'mf' and 'p' (piano).

Fifth system of the musical score. The vocal line has a 'pp' (pianissimo) marking. The piano accompaniment continues with its arpeggiated texture. Dynamic markings include 'pp' and 'dim.'.

Sixth system of the musical score. The vocal line has a 'ff' (fortissimo) marking. The piano accompaniment continues with its arpeggiated texture. Dynamic markings include 'ff' and 'p'.

Seventh system of the musical score. The vocal line has a 'ff' (fortissimo) marking. The piano accompaniment continues with its arpeggiated texture. Dynamic markings include 'pp', 'cresc.', and 'ff'.



First system of musical notation, measures 1-4. It features a vocal line with a treble and bass staff, and a piano accompaniment with a grand staff. Dynamics include *p* and *ff*.



Second system of musical notation, measures 5-8. It continues the vocal and piano parts. Dynamics include *p*, *mf cantabile*, *ff*, and *pp*.



Third system of musical notation, measures 9-12. It includes a large watermark in the center: a circular logo with a cross-like symbol, followed by the text "ZENEAKADÉMIA" and "LISZT MŰZEUM". Dynamics include *pp*, *fz*, *p*, *mf*, and *f*. The tempo marking *tranquillo* appears at the end of the system.



Fourth system of musical notation, measures 13-16. It continues the vocal and piano parts. Dynamics include *p* and *pp*.

11

cresc. *ff*

cresc. *ff*

cresc. *ff*

ff

ff *dolce*

ff *pp*

pp *mf*

mf

dolce *dolce* *mf*

p *p*

[illegible]

13

accellerando

crese.

pp

mf

f

p

rit.

ritar.

pp

ff

p

ff a tempo

pp

tando

Feo.

Feo.

14

cresc. *molto*

cresc. *molto* *ff* *f*

mf *ff* *ff* *p* *cresc.*

ff *p* *ff* *ff* *ff*

mf *cresc.* *ff* *ff*



First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The vocal line has markings for *pizz.* (pizzicato), *p* (piano), *arco* (arco), and *mf* (mezzo-forte). The piano accompaniment has markings for *p* and *pp* (pianissimo). The tempo/mood is marked *dolce* (sweet).



Second system of musical notation. It includes a vocal line and piano accompaniment. The vocal line has markings for *pp* and *ppp* (pianississimo). The piano accompaniment has markings for *p* and *pp*. The tempo/mood is marked *tranquillo* (tranquil).



Third system of musical notation. It includes a vocal line and piano accompaniment. The vocal line has markings for *pp* and *ff* (fortissimo). The piano accompaniment has markings for *pp* and *ff*. The tempo/mood is marked *molto cresc.* (much crescendo).



Fourth system of musical notation. It includes a vocal line and piano accompaniment. The vocal line has markings for *molto dim.* (much diminuendo), *p*, and *pp*. The piano accompaniment has markings for *ff*, *molto dim.*, *p*, and *pp*. The tempo/mood is marked *largamente* (very slowly).

Scherzo.

Allegro Vivace.

pizz.
con delicatezza
p
mf
f
arco.
pizz.
p
mf
f
pp
ff
arco.
ff

1663

ZENEAKADÉMIA
LIZST MŰZEUM



Handwritten musical score for piano and voice. The score is written on ten staves, with the piano accompaniment on the bottom eight staves and the vocal line on the top two. The music is in G major (one sharp) and 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. A large, faint watermark reading "ZENEAKADEMIA" is visible across the center of the page.

Dynamic markings and performance instructions include:

- arco.* (arco)
- ff* (fortissimo)
- ped.* (pedal)
- dolce* (dolce)
- p dolce* (piano dolce)
- pp* (pianissimo)
- mf* (mezzo-forte)
- f* (forte)

The score concludes with a double bar line and a repeat sign, followed by two endings marked "1." and "2.".

Violin part:
Measures 1-4: *p* (piano), triplet eighth notes.
Measures 5-8: *pizz.* (pizzicato), eighth notes.
Measures 9-12: *mf* (mezzo-forte), triplet eighth notes.
Measures 13-16: *f* (forte), triplet eighth notes.
Measures 17-20: *pizz.* (pizzicato), eighth notes.
Measures 21-24: *arco.* (arco), eighth notes.
Measures 25-28: *p* (piano), triplet eighth notes.
Measures 29-32: *mf* (mezzo-forte), triplet eighth notes.
Measures 33-36: *f* (forte), triplet eighth notes.
Measures 37-40: *p* (piano), triplet eighth notes.
Measures 41-44: *mf* (mezzo-forte), triplet eighth notes.
Measures 45-48: *f* (forte), triplet eighth notes.
Measures 49-52: *p* (piano), triplet eighth notes.
Measures 53-56: *mf* (mezzo-forte), triplet eighth notes.
Measures 57-60: *f* (forte), triplet eighth notes.
Measures 61-64: *p* (piano), triplet eighth notes.
Measures 65-68: *mf* (mezzo-forte), triplet eighth notes.
Measures 69-72: *f* (forte), triplet eighth notes.
Measures 73-76: *p* (piano), triplet eighth notes.
Measures 77-80: *mf* (mezzo-forte), triplet eighth notes.
Measures 81-84: *f* (forte), triplet eighth notes.
Measures 85-88: *p* (piano), triplet eighth notes.
Measures 89-92: *mf* (mezzo-forte), triplet eighth notes.
Measures 93-96: *f* (forte), triplet eighth notes.
Measures 97-100: *p* (piano), triplet eighth notes.

Piano accompaniment:
Measures 1-4: *p* (piano), chords.
Measures 5-8: *pizz.* (pizzicato), chords.
Measures 9-12: *mf* (mezzo-forte), chords.
Measures 13-16: *f* (forte), chords.
Measures 17-20: *pizz.* (pizzicato), chords.
Measures 21-24: *arco.* (arco), chords.
Measures 25-28: *p* (piano), chords.
Measures 29-32: *mf* (mezzo-forte), chords.
Measures 33-36: *f* (forte), chords.
Measures 37-40: *p* (piano), chords.
Measures 41-44: *mf* (mezzo-forte), chords.
Measures 45-48: *f* (forte), chords.
Measures 49-52: *p* (piano), chords.
Measures 53-56: *mf* (mezzo-forte), chords.
Measures 57-60: *f* (forte), chords.
Measures 61-64: *p* (piano), chords.
Measures 65-68: *mf* (mezzo-forte), chords.
Measures 69-72: *f* (forte), chords.
Measures 73-76: *p* (piano), chords.
Measures 77-80: *mf* (mezzo-forte), chords.
Measures 81-84: *f* (forte), chords.
Measures 85-88: *p* (piano), chords.
Measures 89-92: *mf* (mezzo-forte), chords.
Measures 93-96: *f* (forte), chords.
Measures 97-100: *p* (piano), chords.

19

pizz.

pp

pizz.

pizz.

pp

dim.

pp

ff

arco

arco

p

arco

p

dolce

pp

ff

1.

2.

pp

pp

pp

pp

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Handwritten musical score on page 20, featuring multiple systems of staves with notes, rests, and dynamic markings. The score is written in a key signature of two flats (B-flat and E-flat) and includes various musical notations such as slurs, ties, and accents. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with some sections marked *molto cresc.* (much crescendo). The score is divided into systems, with some systems containing multiple staves. A large watermark "ZENAKADÉMIA LISZT MUZEUM" is visible across the center of the page. The page number "20" is in the top left corner. The number "1663" is printed at the bottom center.

1663

1. 2.

ppp *p* *dim.* *pp* *ppp* *p* *mf* *f* *ff* *ff* *pizz.* *p* *p*

ZENÉAKADÉMIA
LISZT MŰZSEUM

Handwritten musical score on page 22, featuring multiple systems of staves with various musical notations, dynamics, and performance instructions. The score includes:

- First System:** Treble and Bass staves with dynamics *p*, *f*, *pizz.*, *arco.*, and *ff*. The piano part includes *mf* and *pp*.
- Second System:** Treble and Bass staves with dynamics *ff* and *pp*. Includes a *Ped.* (Pedal) marking.
- Third System:** Treble and Bass staves with dynamics *ff* and *pp*. Includes a *Ped.* marking.
- Fourth System:** Treble and Bass staves with dynamics *ff* and *pp*. Includes a *Ped.* marking.
- Fifth System:** Treble and Bass staves with dynamics *ff* and *pp*. Includes a *Ped.* marking.
- Sixth System:** Treble and Bass staves with dynamics *ff* and *pp*. Includes a *Ped.* marking.
- Seventh System:** Treble and Bass staves with dynamics *ff* and *pp*. Includes a *Ped.* marking.
- Eighth System:** Treble and Bass staves with dynamics *ff* and *pp*. Includes a *Ped.* marking.

The score is marked with various dynamics including *p* (piano), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *mf* (mezzo-forte), and *ppp* (pianississimo). Performance instructions include *pizz.* (pizzicato), *arco.* (arco), and *Ped.* (Pedal). The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

ZENEAKADÉMIA
LISZT MŰZEUM

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This musical score is for the song "The Rose Tree" from the opera "The Pirates of Penzance". It is written for three voices (Soprano, Alto, and Bass) and a Piano accompaniment. The score is in 2/4 time and the key signature has one sharp (F#). The lyrics are written below the vocal staves. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. The piece concludes with a double bar line and a repeat sign.

Violin I

Violin II

Cello/Double Bass

arco.

ff

f

pizz.

mf

A musical score for a piano piece, likely a short study or exercise. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a treble clef and a key signature of one sharp. The first staff contains a series of chords and single notes, with a dynamic marking of *p* (piano). The second staff continues the melody, with a dynamic marking of *pp* (pianissimo). The third staff features a series of chords and single notes, with a dynamic marking of *pp*. The piece concludes with a final chord and a dynamic marking of *pp*. The score is numbered 1663 and includes the publisher's name, 'F. Sch. & Co.', at the bottom.

Canzonetta con Variazioni.

Adagio cantabile e semplice.

The musical score is written for voice and piano. It begins with a vocal melody in the upper staves, followed by a piano accompaniment in the lower staves. The tempo and mood are indicated as 'Adagio cantabile e semplice'. The score includes various dynamic markings such as *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), and *cresc.* (crescendo). The piece concludes with a section labeled 'VAR. I.' (First Variation), which features a more rhythmic and technically demanding piano part with triplets and pizzicato (pizz.) markings. A large watermark 'ZENEA KADÉMIA LISZT MŰZEUM' is visible across the middle of the page.



First system of musical notation, featuring three staves (treble, alto, and bass) and a grand staff (treble and bass). The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first two staves contain vocal or instrumental lines with notes and rests. The grand staff contains a complex piano accompaniment with many sixteenth and thirty-second notes. Dynamics include *pp* (pianissimo) and *pp* (pianissimo).



Second system of musical notation, continuing the piece. It features the same three staves and grand staff. The piano accompaniment continues with intricate patterns. Dynamics include *mf* (mezzo-forte) and *f* (forte).



Third system of musical notation, continuing the piece. It features the same three staves and grand staff. The piano accompaniment continues with intricate patterns. Dynamics include *pp* (pianissimo), *ff* (fortissimo), *dim.* (diminuendo), and *molto dim.* (molto diminuendo).



Fourth system of musical notation, continuing the piece. It features the same three staves and grand staff. The piano accompaniment continues with intricate patterns. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), *molto dim.* (molto diminuendo), and *ppp* (pianississimo).

VAR. II.

First system of musical notation for Variation II. It consists of three staves: a single treble staff, a single bass staff, and a grand staff (treble and bass). The music is in 3/4 time and features various dynamics including *mf*, *f*, *pp*, *p*, and *arco*. The tempo/mood is marked *cantabile*. The first staff has a *mf* *arco* marking. The second staff has a *p* marking. The third staff has a *pp* marking. The music includes slurs, ties, and a triplet in the second staff.

Second system of musical notation for Variation II. It consists of three staves: a single treble staff, a single bass staff, and a grand staff. The music continues with dynamics such as *mf*, *f*, *dim.*, *pp*, *ff*, and *p*. The tempo/mood is marked *cantabile*. The first staff has a *mf* marking. The second staff has a *ff* marking. The third staff has a *pp* marking. The music includes slurs, ties, and a triplet in the second staff.

VAR. III.

Con fuoco.

First system of musical notation for Variation III. It consists of three staves: a single treble staff, a single bass staff, and a grand staff. The music is in 3/4 time and features various dynamics including *ff*, *fz*, and *p*. The tempo/mood is marked *Con fuoco*. The first staff has a *ff* marking. The second staff has a *fz* marking. The third staff has a *p* marking. The music includes slurs, ties, and a triplet in the second staff.

Second system of musical notation for Variation III. It consists of three staves: a single treble staff, a single bass staff, and a grand staff. The music continues with dynamics such as *ff*, *fz*, and *p*. The tempo/mood is marked *Con fuoco*. The first staff has a *ff* marking. The second staff has a *fz* marking. The third staff has a *p* marking. The music includes slurs, ties, and a triplet in the second staff.

27

mf *ff* *cresc.* *ff*

ff *f* *ff* *f* *dolce*

mf *calando* *ppp* *pp* *calando* *pp*

ff *dimin.* *ff* *dimin.* *mf* *f* *ff* *molto dimin.* *ppp* *cresc.* *fz* *pp leggiero* *f* *calando* *p* *ppp* *mf* *calando* *ppp* *calando* *p* *mf* *pp*

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E. 4001
4843

VAR. IV.

The musical score for Variation IV consists of three systems of staves. The first system includes vocal staves (Soprano, Alto, Tenor) and piano accompaniment. Dynamics include *sp*, *f*, *mf*, and *pp*. The second system continues the vocal and piano parts, with dynamics like *mf*, *pp*, and *p*. The third system concludes the variation, featuring a *cresc.* marking and dynamics such as *ff*, *p*, *mf*, and *pp*. A specific instruction *il basso ff* is noted for the bass line in the first system. The piano accompaniment is characterized by dense chordal textures and arpeggiated figures.

VAR. V.

cantabile
p

cantabile
p

dolce
cantabile f
mf
fp
dimin.
dolce

f
ff
dimin.
pp

p
mf
f
dimin.
pp

p
mf
f
ff
mf

p
mf
f
ff
mf

ff

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The musical score is written for a grand staff (treble and bass clefs) and a single staff. It features a variety of musical notations, including triplets, slurs, and various dynamic markings. The score is divided into three systems, each with a grand staff and a single staff. A watermark 'ZENEA KADÉMIA' is visible across the middle of the page.

ff *dimin.* *pp*

f *cresc.* *f* *dimin.* *p* *pp*

p *pp*

mf *p* *pp*

il basso legato

con sordini

con sordini *pp*

con sordini *pp*

ad libitum *pp* *una corda* *p* *pp*



First system of musical notation. It consists of five staves. The top three staves are for a string quartet (Violin I, Violin II, and Viola). The bottom two staves are for the piano accompaniment (Right and Left Hand). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Dynamics include *mf* (mezzo-forte) and *p* (piano). The piano part includes the instruction *una corda* (one string).



Second system of musical notation. It consists of five staves. The top three staves are for a string quartet. The bottom two staves are for the piano accompaniment. Dynamics include *pizz.* (pizzicato), *pp* (pianissimo), *p* (piano), *dimin.* (diminuendo), and *mf* (mezzo-forte). A large watermark "ZENKADÉMIA LISZT MŰZSÉUM" is visible across the middle of the system.



Third system of musical notation. It consists of five staves. The top three staves are for a string quartet. The bottom two staves are for the piano accompaniment. Dynamics include *arco* (arco), *pp* (pianissimo), *molto* (molto), *sf* (sforzando), *pp* (pianissimo), *pizz.* (pizzicato), *pp* (pianissimo), *molto* (molto), *pp* (pianissimo), *sf* (sforzando), *pp* (pianissimo), *ri - - - tard.* (ritardando), and *una corda* (one string).



Allegro molto e con brio.

Finale.

Handwritten musical score for a finale, featuring multiple systems of staves with notes, rests, and dynamic markings. The score includes a large watermark reading "ZENEMÁKADÉMIA" and "MÚZEUM".

Dynamic markings include: *ff*, *pp*, *pizz.*, *fz*, *p*, *arco.*, and *ff*.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features complex rhythmic patterns, including triplets and sixteenth notes.



First system of musical notation. It consists of three staves: a vocal line (soprano), an alto line, and a piano accompaniment. The piano part features a complex texture with many triplets and sixteenth notes. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).



Second system of musical notation. It continues the vocal and piano parts. The piano part has a dense texture of triplets. Dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), and *molto*.



Third system of musical notation. It continues the vocal and piano parts. The piano part features a dense texture of triplets. Dynamics include *ff* (fortissimo) and *f* (forte).



Fourth system of musical notation. It continues the vocal and piano parts. The piano part features a dense texture of triplets. Dynamics include *ff* (fortissimo).

This is a handwritten musical score on aged, yellowed paper. The score is organized into six systems, each consisting of three staves. The top two staves of each system are in treble and bass clefs, while the bottom staff is a grand staff (treble and bass clefs). The music is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo), *p* (piano), and *stacc.* (staccato). The first system begins with a *ff* marking. The second system includes a *marcato* marking. The third system features a *ff* marking. The fourth system includes a *ff* marking. The fifth system includes a *ff* marking. The sixth system includes a *stacc.* marking. The score is watermarked with a circular emblem and the text "ZENEFKADÉMIA LISZT MŰZEU" in the center. The page number "1663" is printed at the bottom center.

ff *marcato* *ff* *ff* *stacc.*

ZENEFKADÉMIA
LISZT MŰZEU

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ff *dim.* *pp*

ff *dim.* *pp*

ff *dim.* *pp*

con espressione

ff *pp*

cresc. *p* *3*

f *dim.*

pp *6* *6* *6*

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p *cresc.* *mf*

6 *6* *3* *6* *6* *3* *3*

p *cresc.* *mf*

3 *3* *3* *6* *3* *6* *3* *dim.*

accel. *ff* *p dim.* *pizz.*

p *arco.* *dim.* *ppp* *sp*

p *sp* *dim.* *ppp* *sp*

p *mf* *pp* *mf*

38

cresc. *ff* *cresc.* *ff* *cresc.* *ff*

ff *ff*

mf *mf* *p* *mf* *p* *mf* *p* *mf*

dim. *f* *mf*

mf *mf* *ff* *p* *mf* *mf*

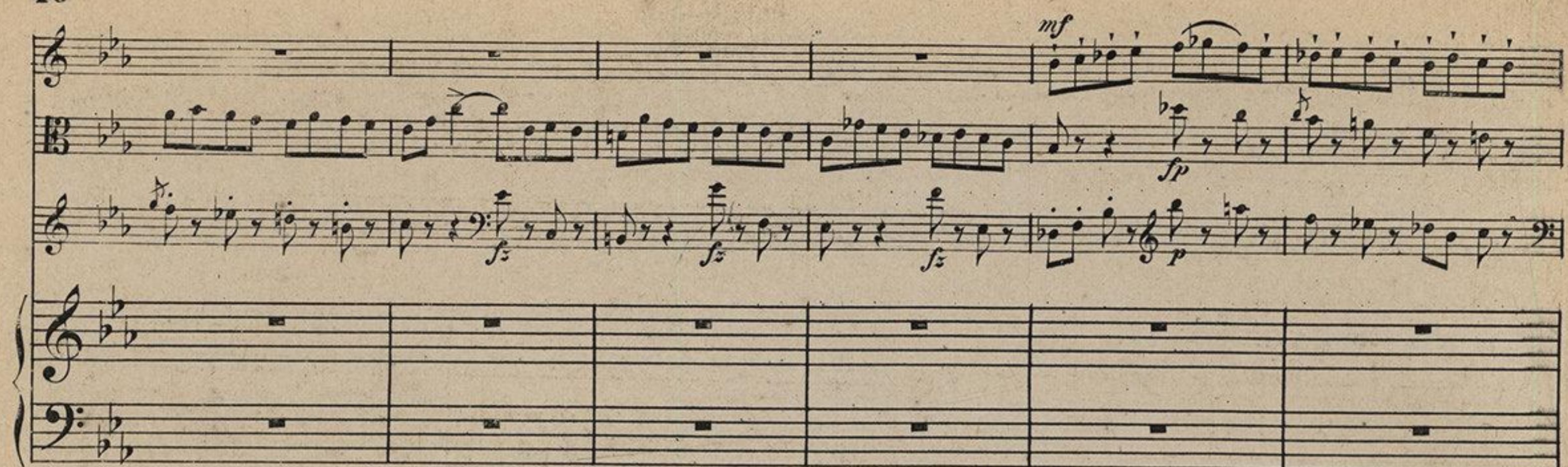
f *mf*

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It consists of five staves. The top staff is for the Violin I, marked 'pizz.' (pizzicato). The second staff is for the Violin II, marked 'arco.' (arco) and 'sp' (sforzando). The third staff is for the Viola, marked 'pizz.' and 'sp'. The fourth and fifth staves are for the Piano, with the right hand marked 'sp' and the left hand marked 'sp' and 'p' (piano). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The page number '39' is in the top right corner.

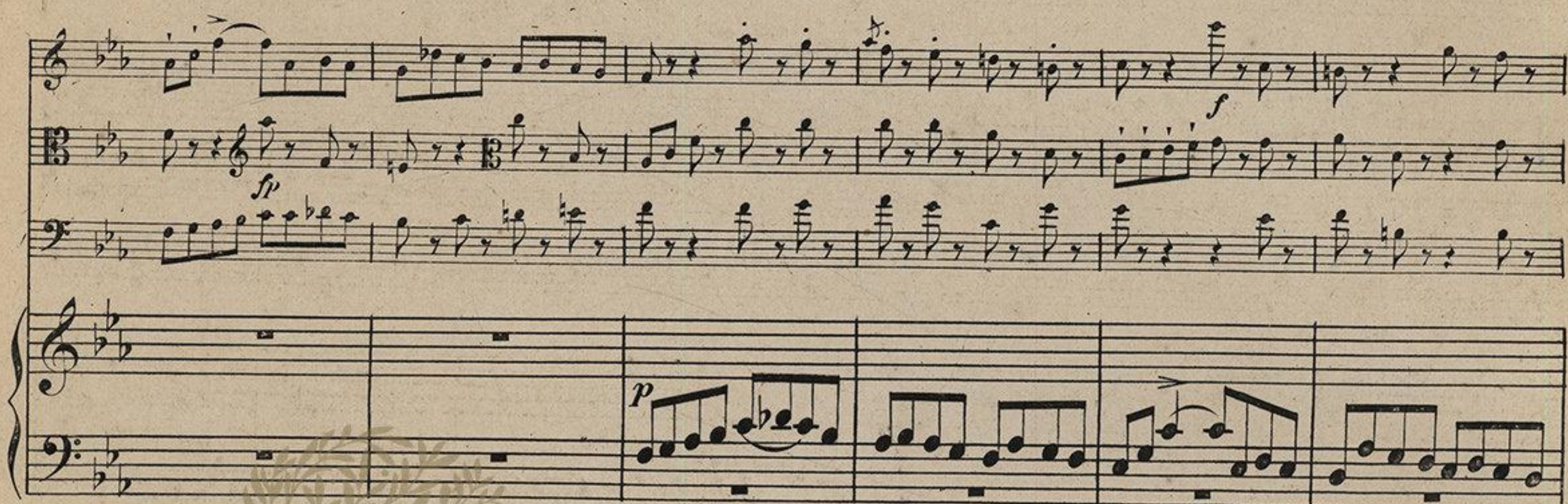
Handwritten musical score for "L'Espresso" by Franz Schubert, Op. 14, No. 1. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. It features a piano (p) and a violin (v). The piano part is in the lower staves, and the violin part is in the upper staves. The score includes dynamic markings such as *mf*, *f*, and *p*, and articulation markings like *arco*. The handwriting is in ink on aged paper.

[illegible]

A handwritten musical score on aged, yellowed paper. The score consists of five staves. The top two staves are for the first and second violins, the next two for the first and second violas, and the bottom staff is for the first and second cellos/double basses. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various note values, rests, and dynamic markings such as 'mf' (mezzo-forte) and 'pp' (pianissimo). There are also some performance instructions like 'arco.' (arco) and 'fp' (forzando). The handwriting is in dark ink, and the paper shows signs of age and wear.



First system of musical notation. It consists of three staves: a vocal staff (treble clef), a piano staff (treble and bass clefs), and a piano staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat). The tempo is marked *mf* (mezzo-forte). The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.



Second system of musical notation. It consists of three staves: a vocal staff (treble clef), a piano staff (treble and bass clefs), and a piano staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat). The tempo is marked *mf* (mezzo-forte). The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.



Third system of musical notation. It consists of three staves: a vocal staff (treble clef), a piano staff (treble and bass clefs), and a piano staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat). The tempo is marked *mf* (mezzo-forte). The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.



Fourth system of musical notation. It consists of three staves: a vocal staff (treble clef), a piano staff (treble and bass clefs), and a piano staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat). The tempo is marked *mf* (mezzo-forte). The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

This image shows a page of musical notation, likely a score for a piano piece. The notation is arranged in systems, each consisting of a grand staff (treble and bass clefs) and a single bass staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with other markings like *mf* (mezzo-forte), *p* (piano), and *f* (forte). Articulations include *pizz.* (pizzicato) and *arco* (arco). The notation includes various musical symbols such as notes, rests, beams, and slurs. A large, stylized watermark is visible across the center of the page, reading "ZENÉAKADÉMIA LISZT MŰZEUM". The page number "41" is in the top right corner. The number "1663" is at the bottom center.



First system of musical notation. It consists of three staves: a vocal line (treble clef), a piano line (grand staff), and a bass line (bass clef). The key signature has two flats. Dynamics include *pp* (pianissimo), *p* (piano), *mf dim.* (mezzo-forte, decrescendo), *mf* (mezzo-forte), and *dim.* (decrescendo). The piano part features a complex texture with many beamed sixteenth notes.



Second system of musical notation. It continues the three-staff format. Dynamics include *cresc.* (crescendo), *f* (forte), *pp* (pianissimo), *p* (piano), and *con espress.* (con espressione). The piano part has a prominent triplet figure in the right hand.



Third system of musical notation. It continues the three-staff format. Dynamics include *f* (forte). The piano part features a complex texture with many beamed sixteenth notes and triplets.



Fourth system of musical notation. It continues the three-staff format. Dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), and *6* (sextuplet). The piano part features a complex texture with many beamed sixteenth notes and sextuplets.



ZENEAKADÉMIA
- LISZT MÚZEUM

p *p* *f* *pp* *cresc.* *molto crescendo* *ff* *ff* *pp* *ff*

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44

pizz.

p

fz

mf

arco.

ff

dim.

pp

ZENÉAKADÉMIA



First system of musical notation. It consists of three staves: a vocal line (treble clef), a piano line (bass clef), and a grand staff (treble and bass clefs). The vocal line begins with a *mf* dynamic and contains several measures of music. The piano line has a *f* dynamic. The grand staff features a continuous sixteenth-note accompaniment. A *cresc.* marking is present in the lower right of the grand staff.



Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal line has *ff* dynamics. The piano line also has *ff* dynamics. The grand staff continues with the sixteenth-note accompaniment.



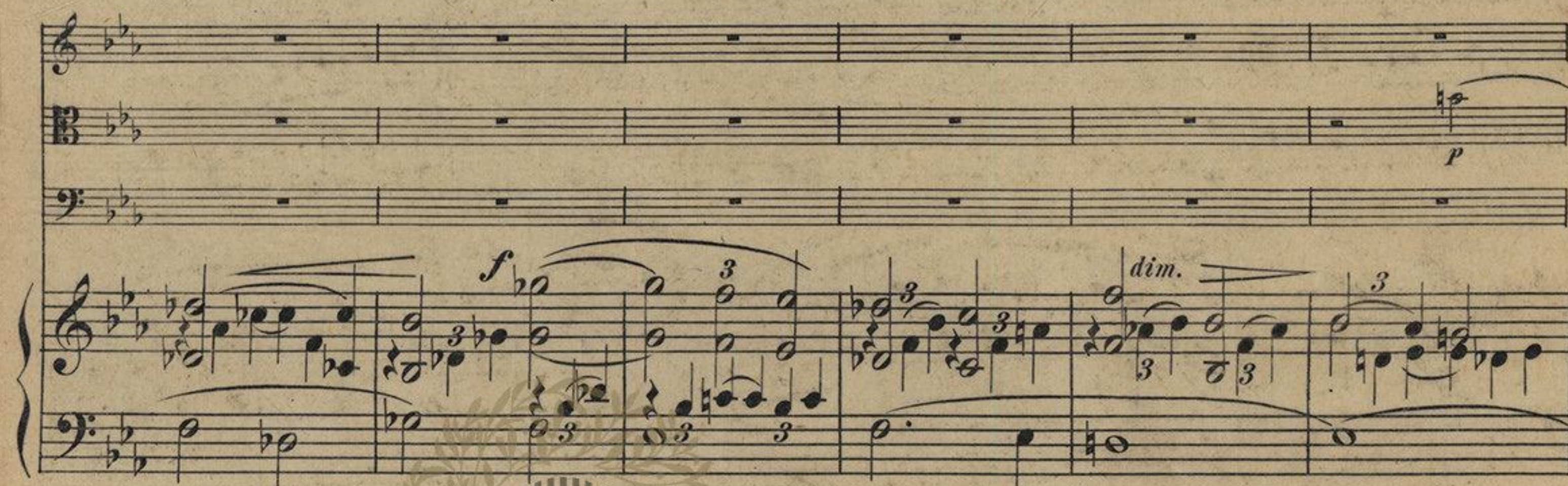
Third system of musical notation. It continues the vocal and piano parts. The vocal line has *ff* dynamics. The piano line has *f* dynamics. The grand staff continues with the sixteenth-note accompaniment.



Fourth system of musical notation. It continues the vocal and piano parts. The vocal line has *ff* dynamics. The piano line has *ff* dynamics. The grand staff continues with the sixteenth-note accompaniment. The number 4663 is printed at the bottom center of the system.



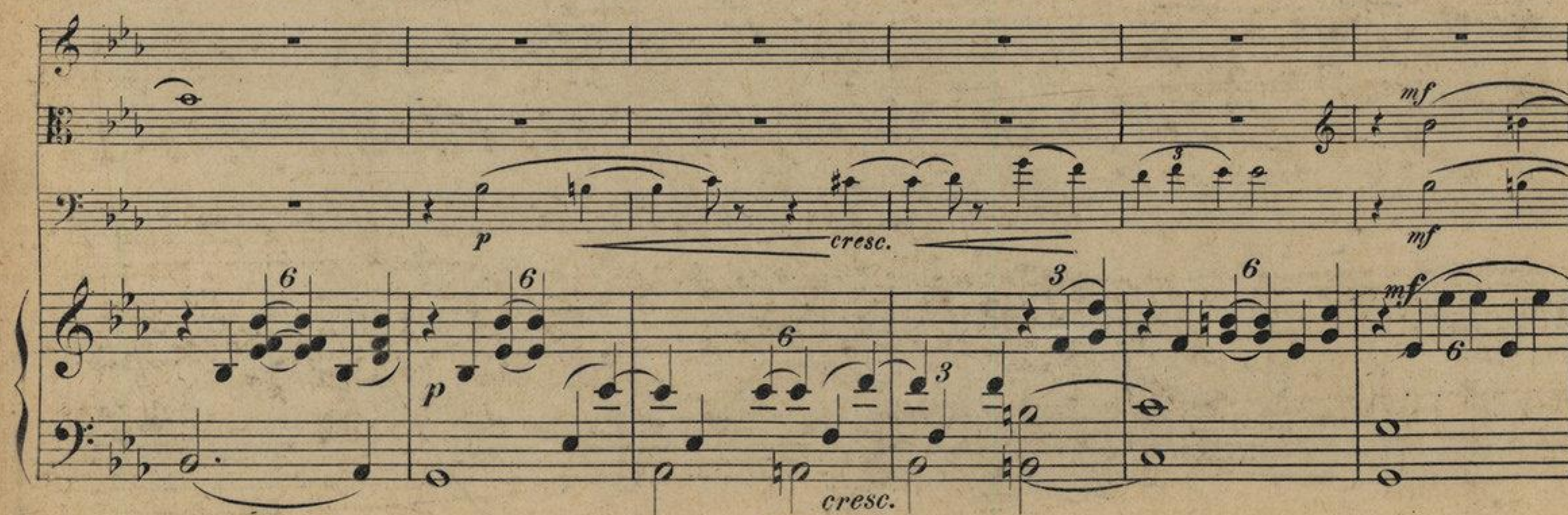
First system of musical notation. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The key signature has two flats. The piano part features complex triplets and sixteenth-note patterns. Dynamics include *cresc.* and *p*.



Second system of musical notation. Similar to the first, it has three staves. The piano accompaniment continues with intricate rhythmic patterns. Dynamics include *f* and *dim.*.



Third system of musical notation. The piano part is highly active with many triplets and sixteenth notes. Dynamics include *pp* and *3ed.* (third ending).



Fourth system of musical notation. The piano part continues with complex textures. Dynamics include *p*, *cresc.*, and *mf*.

musical score for page 48, featuring multiple staves with various musical notations, including triplets, sixths, and dynamic markings.

Dynamic markings include: *mf*, *ff*, *p*, *pizz.*, *p dim.*, *fz*, *pp*, *arco*, *cresc.*, *f*.

Watermark: ZENEAKADÉMIA LISZT MŰZSEUM

Handwritten musical score on page 49, featuring vocal and piano parts. The score is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The vocal part is written in a single staff, while the piano accompaniment is written in two staves (treble and bass). The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and dynamics include:

- cresc.* (crescendo)
- ff* (fortissimo)
- molto cresc.* (molto crescendo)
- pp* (pianissimo)
- loco* (loco)
- fpp* (fortissimissimo)

The score is divided into several systems, each containing vocal and piano parts. The piano part features complex chordal textures and melodic lines. The vocal part includes various melodic phrases and rests. The score concludes with a final system of piano accompaniment.

cresce molto

cresce molto

cresce molto

molto cresc.

ff

ff

ff

Presto.

rit.

rit.

Presto.

rit.

ff

1663



Handwritten musical score for piano, featuring multiple systems of staves. The notation includes treble and bass clefs, key signatures (primarily B-flat major and F major), and various musical symbols such as notes, rests, and dynamic markings. The phrase *con gran forza* is written above the first system. The score concludes with a double bar line and the marking *ff* (fortissimo).



ZENEAKADÉMIA
LISZT MÚZEUM

Musikalien-Verlag von C. F. KAHNT in Leipzig.

Für das Pianoforte zu 4 und zu 2 Händen.

A. Für das Pianoforte zu 4 Händen.

- Bräuer, Fr., Op. 11.** Sonatine (C) für jüngere Clavier-
spieler. 20 *Ngr*
- **Op. 14.** Jugendfreuden. 6 Sonatinen (C, G, Am,
F, D, Em. Die Primo-Partie im Umfange von
5 Noten bei stillstehender Hand). à 12½ *Ngr*
- Brunner, C. T., Op. 67.** Sechs Pièces aus den Opern:
Czar und Zimmermann, Wildschütz, Tochter des
Regiments, Puritaner etc. 22½ *Ngr*
- **Op. 68.** Vier Märsche. Canzonette von G. Rossini.
Arrangirt. 20 *Ngr*
- **Op. 93.** Drei Rondinos nach Themen aus: „Der
Waffenschmied“, von A. Lortzing. 17½ *Ngr*
- **Op. 260.** Zwei Fantasien über F. Kücken's Lie-
der. No. 1. Du schöne Maid. [Neue Ausgabe.] 15 *Ngr*
- **Idem No. 2.** Der Liebesbote. [Neue Ausgabe.] 15 *Ngr*
- **Op. 282.** Divertissement über bel. Motive aus d.
Oper: „Tannhäuser“, v. R. Wagner. 20 *Ngr*
- **Op. 285.** Divertissement über bel. Motive aus d.
Oper: „Der Nordstern“, v. G. Meyerbeer. 20 *Ngr*
- **Op. 289.** Divertissement über bel. Motive aus d.
Oper: „Lohengrin“, von R. Wagner. 20 *Ngr*
- **Op. 313.** Drei spanische Nationaltänze (La Gitana.
— La Jota andalouse. — Bolero). Arrang. 15 *Ngr*
- **Op. 341.** Sechs Lieder-Fantasien. Heft I. No. 1.
Gretlein, von Kücken. No. 2. An die Geliebte,
von Girschner. 12½ *Ngr*
- **Idem Heft II.** No. 3. Zwiesgespräch, von Kücken.
No. 4. Lotoblume, von R. Schumann. 12½ *Ngr*
- **Idem Heft III.** No. 5. Der frohe Wandersmann,
von Mendelssohn-Bartholdy. No. 6. Der Zigeuner-
bube im Norden, von C. G. Reissiger. 12½ *Ngr*
- **Rondino über ein Thema aus der Oper: „Czar
und Zimmermann“, von A. Lortzing. 20 *Ngr***
- Burkhardt, S., Op. 53.** Drei Rondinos nach Motiven
aus den Opern: „Belisar“ und „Liebestrank“, v.
Donizetti. [Neue Ausgabe.] 22½ *Ngr*
- **Op. 59.** Vier Pièces (Romanze. — Marsch. —
Glückchen. — Walzer). [Neue Ausgabe.] 20 *Ngr*
- Doppler, J. H., Op. 243.** Melodische Bilder. Erheite-
rungen am Pianoforte für die musikalische Ju-
gend. (Lehrer und Schüler.) Heft I. „Wenn die
Schwalben“, Lied von F. Abt. Cavatine aus der
Oper: „Die Zigeunerin“, von M. W. Balfe. Marsch
aus der Oper: „Die Hugenotten“, von G. Meyer-
beer. Gretlein, schwäbisches Lied von F. Kücken.
Fischerlied aus der Oper: „Die Stumme“, von
D. F. E. Auber. 15 *Ngr*
- **Idem Heft 2.** „Liebend gedenk' ich dein“, Lied
von C. Krebs. La Mélancolie, de F. Prume. Die
Ungeduld, Lied von F. Schubert. Marsch aus d.
Oper: „Der Prophet“, v. G. Meyerbeer. 15 *Ngr*
- **Idem Heft 3.** Der rothe Sarafan, russisches Volks-
lied. Trinkchor aus d. Oper: „Der Nordstern“,
von G. Meyerbeer. Arie aus der Oper: „Lucia
von Lammermoor“, von G. Donizetti. Lied des
Czaren aus der Oper: „Czar und Zimmermann“,
von A. Lortzing. 15 *Ngr*
- Enke, H., Drei Rondinos nach Themen aus der Oper:**
„Martha“, von F. v. Flotow. 20 *Ngr*
- **Zwei Rondinos nach Themen aus der Oper: „Fi-
garos Hochzeit“, von W. A. Mozart. 22½ *Ngr***
- **Drei Rondinos nach Themen aus der Oper: „Don
Juan“, von W. A. Mozart. 17½ *Ngr***
- Field, John, 6 Nocturnes célèbres. Arrangés par
Henri Enke. No. 1. Esdur. 10 *Ngr***
- **Idem No. 2. Cmoll. 10 *Ngr***
- **Idem No. 3. Asdur. 10 *Ngr***
- **Idem No. 4. Asdur. 15 *Ngr***
- **Idem No. 5. Bdur. 7½ *Ngr***
- **Idem No. 6. Esdur. 10 *Ngr***
- **Dieselben in einem Bande. 1 *Ngr*, 20 *Ngr***
- Klawwell, Ad., Op. 6.** Frühlingsklänge. Neun Ori-
ginalstücke im leichten Style. Heft I. No. 1. Blast
nur, ihr Stürme, blast mit Macht, mir soll darob
nicht bangen. No. 2. Auf leichten Sohlen über
Nacht kommt doch der Lenz gegangen. No. 3.
Wettlauf. No. 4. Vöglein spielen in der Luft,
Blümlein geben süßen Duft. 17½ *Ngr*
- **Idem Heft 2.** No. 5. Es weidet die Heerd' im stil-
len Thal. No. 6. Hinaus, hinaus ins Freie, be-
grüsst den schönen Mai! No. 7. Hörst Du im
Wald den Jägerchor? No. 8. Frühlingsjubil. No. 9.
O, dass es Frühling immer bliebe! 17½ *Ngr*
- Knorr, Jul., Anfangsstudien im Pianofortespiel als
Vorläufer zu den „classischen Unterrichtsstücken“.
Heft I. 15 ganz leichte Stücke auf 5 Noten. 15 *Ngr***
- Krause, Ant., Op. 8.** Melodische Uebungen im Um-
fange von 5 Tönen. Heft I. 15 *Ngr* Heft II.
15 *Ngr* Heft III. 15 *Ngr*
- Liszt, Fr., Pastorale. Schnitter-Chor aus dem „Entfessel-
ten Prometheus“ für das Pianoforte. 25 *Ngr***
- Louis, P., Mai-Röschen. Kleine vierhändige Original-
stücke f. zwei angehende Spieler des Pianoforte.
Heft I. 20 *Ngr* Heft II. 20 *Ngr* Heft III. 20 *Ngr***
- Mozart, W. A., Menuett aus der Violin-Sonate in
Emoll. Arrangirt für das Pianoforte zu 4 Händen
von August Horn. 15 *Ngr***
- Müller, Rich., Op. 7.** Jugendlust. 12 aufmunternde
Melodien. Heft I. Brautlied aus Lohengrin. Ca-
vatine aus Ernani. Zigeunerlied a. d. Nordstern.
Arie aus Stradella. Lied a. der Templer u. die
Jüdin. Pilgerchor a. Tannhäuser. 20 *Ngr*

Nehleba, J. J., Op. 5. Variations brillantes sur l'hymne
national russe. 22½ *Ngr*

**Opernfreund, Neuester, für Pianoforte-Spieler. Pot-
pourris nach Favorit-Themen der neuesten Opern
für das Pfte zu 4 Händen. No. 1. Balfe, M. W.,
Die Haimonskinder. 27½ *Ngr***

— **Idem No. 2. Donizetti, G., Die Tochter des Re-
giments. 27½ *Ngr***

— **Idem No. 3. Lortzing, A., Undine. 20 *Ngr***

— **Idem No. 4. Bellini, V., Norma. 27½ *Ngr***

— **Idem No. 5. — Romeo und Julie. 25 *Ngr***

— **Idem No. 6. Auber, D. F. E., Die Stumme von
Portici. 27½ *Ngr***

— **Idem No. 7. Lortzing, A., Der Waffenschmied. 1 *Ngr***

— **Idem No. 8. Bellini, V., La Sonnambula. 22½ *Ngr***

— **Idem No. 9. Donizetti, G., Belisar. 27½ *Ngr***

— **Idem No. 10. Lortzing, A., Czar und Zimmermann.
27½ *Ngr***

— **Idem No. 11. Donizetti, G., Lucrezia Borgia. 25 *Ngr***

— **Idem No. 12. Meyerbeer, G., Der Prophet. 27½ *Ngr***

B. Für das Pianoforte zu 2 Händen.

- Baronius, Ch., Op. 4.** Le Jeu des Nymphes. Impromptu
pour le Piano. 17½ *Ngr*
- Bartholomäus, E., Op. 16.** 'S Lorle. [Tyrolenne für
das Pianoforte. 10 *Ngr*
- Baumfelder, Frédéric, Op. 22.** Agathe. Mazourka
de Salon pour le Piano. 10 *Ngr*
- **Op. 23.** La Prière d'une Vierge, p. Piano. 7½ *Ngr*
- **Op. 24.** Marche pour Piano. 10 *Ngr*
- **Op. 25.** Dein Bild. Melodie f. d. Pfte. 10 *Ngr*
- **Op. 28.** Ballade f. d. Pianoforte. 17½ *Ngr*
- **Op. 29.** Gruss aus der Ferne. Clavierstück. 10 *Ngr*
- **Op. 30.** Jugend-Album. 40 kleine Stücke am Pia-
noforte zu spielen. Heft I. II. III. IV. à 15–25 *Ngr*
- **Op. 31.** Jessie. Polonaise brill. 10 *Ngr*
- **Op. 32.** Frühlingsgruss. Clavierstück. 10 *Ngr*
- **Op. 33.** Süsster Traum. Clavierstück. 7½ *Ngr*
- **Op. 56.** Stumme Liebe. Sechs charakteristische
Tonstücke. 17½ *Ngr*
- **Op. 62.** Etude mélodique. 10 *Ngr*
- Beethoven, L. van, Op. 26.** Grande Sonate pour le
Piano. 20 *Ngr*
- **Op. 46.** Adelaide, arr. f. d. Pfte. 10 *Ngr*
- Belcke, C. G., Harfenklänge. Clavierstück. 7½ *Ngr***
- Berendt, Nicolai, Op. 29.** Meeresleuchten. Lied ohne
Worte. 15 *Ngr*
- Brassin, Louis, Barcarolle pour le Piano. 12½ *Ngr***
- Brunner, C. T., Op. 270.** Amusements des jeunes
Pianistes. Petites Fantaisies faciles et instructi-
ves sur les plus jolies Mélodies des Opéras fa-
voris pour le Piano seul. No. 1. Flotow, Martha.
12½ *Ngr*
- **Idem No. 2. Flotow, Stradella. 12½ *Ngr***
- **Idem No. 3. Boieldieu, La Dame blanche. 12½ *Ngr***
- **Idem No. 4. Bellini, Norma. 12½ *Ngr***
- **Idem No. 5. Donizetti, La fille du Régiment.
12½ *Ngr***
- **Idem No. 6. Meyerbeer, Robert le Diable. 12½ *Ngr***
- **Idem No. 7. Meyerbeer, Les Hugenots. 12½ *Ngr***
- **Idem No. 8. Rossini, Guillaume Tell. 12½ *Ngr***
- **Idem No. 9. Rossini, Le Barbier de Séville. 12½ *Ngr***
- **Idem No. 10. Weber, Preciosa. 12½ *Ngr***
- **Idem No. 11. Weber, Der Freischütz. 12½ *Ngr***

**Brunner, C. T., Op. 270. No. 12. Lortzing, Undine.
12½ *Ngr***

— **Idem No. 13. Bellini, Romeo u. Julie. 12½ *Ngr***

— **Idem No. 14. Donizetti, Lucia di Lammermoor.
12½ *Ngr***

— **Idem No. 15. Weber, Oberon. 12½ *Ngr***

— **Idem No. 16. Meyerbeer, Le Prophète. 12½ *Ngr***

— **Idem No. 17. Krentzer, Das Nachtlager. 12½ *Ngr***

— **Idem No. 18. Bellini, Sonnambula. 12½ *Ngr***

— **Idem No. 19. Donizetti, Der Liebestrank. 12½ *Ngr***

— **Idem No. 20. Lortzing, Czar und Zimmermann.
12½ *Ngr***

— **Idem No. 21. Balfe, Die Haimonskinder. 12½ *Ngr***

— **Idem No. 22. Donizetti, Belisario. 12½ *Ngr***

— **Idem No. 23. Donizetti, Lucrezia Borgia. 12½ *Ngr***

— **Idem No. 24. Auber, Maurer u. Schlosser. 12½ *Ngr***

Handrock, Jul., Op. 9. Chanson à boire. 12½ *Apr*
 — Op. 10. Aufmunterung. Clavierstück. 12½ *Apr*
 — Op. 11. Chant élégiaque. 11½ *Apr*
 — Op. 12. Une Fleur de Fantaisie. Mazourka de Salon. 15 *Apr*
 — Op. 13. 2^{me} Valse brill. 15 *Apr*
 — Op. 14. Deux Mazourkas. 12½ *Apr*
 — Op. 15. Am Quell. Tonbild. 10 *Apr*
 — Op. 16. La Gracieuse. Pièce de Salon. 15 *Apr*
 — Op. 18. Abendlied. Melodie. 15 *Apr*
 — Op. 20. Spanisches Schifferlied. 15 *Apr*
 — Op. 21. Frühlingsgruss. Clavierstück. 15 *Apr*
 — Op. 23. Scherzando für das Pianoforte. 12½ *Apr*
 — Op. 24. Polonaise für das Pianoforte. 17½ *Apr*
 — Op. 26. Etude de Salon pour Piano. 12½ *Apr*
 — Op. 27. Nocturne pour Piano. 15 *Apr*
 — Op. 30. Wanderlust. Clavierstück. 12½ *Apr*
 — Op. 31. Tarantella für das Pianoforte. 12½ *Apr*
 — Op. 32. Der Clavierschüler im ersten Stadium. Melodisches und Mechanisches in planmässiger Ordnung. Heft I. 20 *Apr*
 Hecht, Ed., Op. 5. Drei Capriccios. 22½ *Apr*
 Henkel, H., Op. 15. Instructive Clavierstücke mittlerer Schwierigkeit. Heft I mit einem Vorwort. 22½ *Apr*
 Hentschel, Th. Charakterstück. 7½ *Apr*
 Hering, Ch., Op. 46. La Danse des Grâces. 10 *Apr*
 — Op. 47. Les Alouettes. Impromptu. 12½ *Apr*
 — Op. 48. Zéphirine. Gr. Valse. 12½ *Apr*
 — Op. 49. Fleurs de Lis. Mazourka. 10 *Apr*
 Herz, Henri, Op. 13. Variations sur un Air tyrolien favori. 15 *Apr*
 — Op. 14. Rondeau brillant sur un air favori de la Neige. 15 *Apr*
 — Op. 15. Premier Divertissement. 15 *Apr*
 Hilf, Arno, Op. 3. Ländler. Erinnerung an Bad Elster. 6 *Apr*
 Hoddick, Fréd., Adieu! Mazourka. 5 *Apr*
 Hünter, Fr., Op. 9. Variations sur le Duo de Winter: „Wenn mir dein Auge strahlet.“ 15 *Apr*
 — Op. 26. Thème de Himmel: „An Alexis send' ich dich.“ 15 *Apr*
 Isaak, M., Op. 2. Fünf Charakterstücke. (Der Walzer. Gaukeleien der Liebe. Ernst. Noch ernster. Was ihr wollt.) 22½ *Apr*
 Jaell, A., Op. 90. Fantasie über Themen aus „Diana von Solange“. 1 *Apr*
 Kern, C. A., Op. 27. Une Pensée. Polka-Maz. 10 *Apr*
 — Op. 29. Le Chant des Océanides. Valse élég. 15 *Apr*
 — Op. 33. Fleur de Printemps. Galop élég. 10 *Apr*
 Klauwell, Adolf, u. A., 12 Lieder-Fantasien. Für das Pianoforte. No. 1. Mendelssohn-Bartholdy, F., Nachtgesang. 10 *Apr*
 — Idem No. 3. Klauwell, Ad. Thüringisches Volkslied. 10 *Apr*
 — Idem No. 4. Gade, Niels W., Leb' wohl, liebes Gretchen. 10 *Apr*
 — Idem No. 5. Mozart, W. A., Das Veilchen. 10 *Apr*
 — Idem No. 6. Beethoven, L. van, Adelaide. 10 *Apr*
 — Idem No. 7. Kreipl, J., s' Mailüfterl. Volkslied. 10 *Apr*
 — Idem No. 8. Haydn, J., Volkshymne: „Gott erhalte“ etc. 10 *Apr*
 — Idem No. 9. Kücken, F., Schlummerlied. 10 *Apr*
 — Idem No. 10. Ardit, L., Der Kuss (Il Bacio). Walzer-Arie. 10 *Apr*
 — Idem No. 11. Nessmüller, J. F., Wenn ich mich nach der Heimath sehn'. 10 *Apr*
 — Idem No. 12. Neithardt, A., Den Schönen Heil. 10 *Apr*
 — Op. 13. Kinderfest. 17 zweihändige Stücke für Kinder. Heft 1. (Auszugs-Marsch. Spiel: „Thaler, Thaler, du mußt“. Walzer. Polka. Liedchen. Spiel: „Fuchs, du hast“. Liedchen. Polka-Mazurka.) 10 *Apr*
 — Idem Heft 2. (Volkslied: „Wohlauf denn, die Stunde“. Galopp. Spiel: Der Kirmesbauer. Volkslied: „Lass uns alle fröhlich sein“. Galopp. Walzer. Lied: „Gute Nacht“. Heimzugs-Marsch. Schlussgesang, Choral: „Nun danket alle Gott.“) 10 *Apr*
 — Op. 21. Goldenes Melodien-Album für die Jugend. Sammlung der vorzüglichsten Lieder, Opern- und Tanzmelodien. Bd. I. 1 *Apr* 6 *Apr*
 — Idem in 6 Heften à 10 *Apr*
 — Op. 22. Goldenes Melodien-Album für die Jugend. Band II. 1 *Apr* 6 *Apr*
 — Idem in 6 Heften à 10 *Apr*
 — Op. 23. Goldenes Melodien-Album für die Jugend. Band III. 1 *Apr* 6 *Apr*
 — Idem in 6 Heften à 10 *Apr*
 — Op. 26. Pensées au Passé. Gr. Valse brill. 15 *Apr*
 — Op. 30. Vorwärts! Marsch. 10 *Apr*
 — Op. 33. Heimwärts! Marsch. 10 *Apr*
 — Op. 35. Taschen-Choralbuch. 162 vierstimmige Choräle, für häusliche Erbauung, sowie zum Studium für angehende Prediger und Lehrer bestimmt, für Orgel oder Pianoforte. 20 *Apr*
 — Op. 40. Goldenes Melodien-Album für die Jugend. Band IV. 1 *Apr* 6 *Apr*
 — Idem in 6 Heften à 10 *Apr*
 Knorr, Jul., Classische Unterrichtsstücke für Anfänger auf dem Pianoforte. In Ordnung vom Leichtern zum Schwerern, sowie mit Anmerk. u. Fingersatz. Heft 1. 2. 3. 4 à 15 *Apr*
 — Anfangsstudien im Pianofortespiel, als Vorläufer zu den „classischen Unterrichtsstücken“. Heft 1. Funfzehn ganz leichte Stücke für 4 Hände im Umfang von 5 Noten. 15 *Apr*
 — Idem Heft 2. Sechshundfünfzig ganz leichte Uebungen, ausschliesslich im Violinschlüssel. 15 *Apr*

Knorr, Jul., Musikalische Chrestomathie aus Mozart, Haydn, Clementi u. Cramer f. Anfänger a. d. Pianoforte, in Ordnung vom Leichtern zum Schwerern, sowie mit Anmerkungen und Fingersatz. Heft 1. 2. 3. 4 à 15 *Apr*
 — Idem in einem Bande. 1 *Apr* 20 *Apr*
 — Anfangsstudien zur „musikal. Chrestomathie“. Heft 1 für Pianoforte zu 4 Händen. 15 *Apr*
 — Heft 2 für Pianoforte zu 2 Händen. 15 *Apr*
 — Die Scalen in Octaven und Gegenbewegung, sowie in Terzen und Sexten. Mit Anmerkungen und Fingersatz. Ein Supplement zu den Clavierschulen von Sal. Burkhardt u. A. 15 *Apr*
 — Op. 30. Deux Fantaisies mignonnes de Salon. (Avec un canon de Rob. Schumann.) 10 *Apr*
 Köhler, L., Op. 41. Sonatine (in C-dur) für den Pianoforte-Unterricht componirt. 10 *Apr*
 — Op. 56. Sechs Uebungsstücke im Melodien- und Passagen-Spiel für den Clavierunterricht. 12½ *Apr*
 Krausse, Th., Op. 63. Pittoresque. Charakterstück. 15 *Apr*
 — Op. 66. 2 Clavierstücke. No. 1. Feenreigen. 10 *Apr*
 — Idem No. 2. „Ich grüsse Dich“. Scherzo. 10 *Apr*
 Kühne, A., Op. 1. Caprice-Etude en Octaves. 15 *Apr*
 — Op. 2. Hommage à J. Moscheles. Grande Valse brillante. 17½ *Apr*
 Kullak, Adolph, Op. 31. Nocturne-Caprice. 12½ *Apr*
 — Op. 35. Repos d'Amour. Cantabile. 17½ *Apr*
 Liszt, Fr., Op. 10. Trois Airs suisses. No. 1. Improvisata sur le Ranz des Vaches: „Départ sur les Alpes“, (Aufzug auf die Alp) de F. Huber. 27½ *Apr*
 — Idem No. 2. Nocturne sur le Chant montagnard d'Ernest Knop. 15 *Apr*
 — Idem No. 3. Rondeau sur le Ranz des Chèvres, de F. Huber. 20 *Apr*
 — Trois Chansons. Transcription. No. 1. Consolation. 12½ *Apr*
 — Idem No. 2. Avant la Bataille. 12½ *Apr*
 — Idem No. 3. L'Espérance. 12½ *Apr*
 — Idem cpl. in einem Bande. 1 *Apr*
 — Geharnischte Lieder f. d. Pianoforte. 20 *Apr*
 — Pastorale. Schnitter-Chor aus dem „Entfesselten Prometheus“. 17½ *Apr*
 — Die Loreley. 15 *Apr*
 Löffler, Rich., Op. 100. Ischler Idylle. 10 *Apr*
 Louis, P., Tausendschön. Cyclus der angenehmsten Lieder-Melodien in leichter und eleganter Transcription. (Heft 1. (Blümchen Tausendschön, v. Zumsteeg. Weihnachtslied. Gretlein, von Kücken. Ständchen, von F. Schubert.) Neue Ausgabe. 10 *Apr*
 — Idem Heft 2. (Komm, lieber Mai, und mache, v. Mozart. Du wunderschönes Kind, v. Leopold. Choral: „Befehl du deine Wege.“ Choral: „Wer nur den lieben Gott.“ Duett von Mendelssohn-Bartholdy.) 10 *Apr*
 — Idem Heft 3. (Jetzt geh' i an's Brünnele. Die Thräne, v. Gumbert. Am ersten Mai, v. Diabelli. Gut' Nacht, fahr' wohl, mein treues Herz, von Kücken.) 10 *Apr*
 — Idem Heft 4. (An mein Clavier, von Diabelli. Tausendschön, v. Eckert. Morgengruss, v. F. Abt. Mein Engel, von Esser.) 10 *Apr*
 — Idem in einem Bande cpl. 1 *Apr* 5 *Apr*
 Modetänze, neue Pariser (Danses de Salon). No. 1. L'Impériale. 7½ *Apr*
 — Idem No. 2. La Sicilienne. 7½ *Apr*
 — Idem No. 3. La Varsoviana. 5 *Apr*
 — Idem No. 4. La Hongroise. 5 *Apr*
 Mozart-Album für die Jugend. 28 kl. Tonstücke in fortschreitender Folge nach Themen W. A. Mozart's f. d. Pfte, herausgegeben v. einem Lehrer des Clavierspiels. 1 *Apr* 10 *Apr*
 Mozart, W. A., Das Veilchen. Für d. Pianoforte allein übertragen von A. Klauwell. 10 *Apr*
 Müller, Rich., Op. 9. Auf dem Wasser. Gondolière. 7½ *Apr*
 Pathe, C. Ed., Op. 29. Andante espressivo. 15 *Apr*
 — Op. 31. Polka-Rondo. 15 *Apr*
 — Op. 45. Le Bonheur tranquille. Idylle. 17½ *Apr*
 — Op. 47. 2^{me} Elégie. 17½ *Apr*
 Petzoldt, G. A., Op. 22. Deux Réveries. No. 1. 10 *Apr*
 — Op. 23. Idem No. 2. 15 *Apr*
 Pflughaupt, R., Op. 10. Valse-Caprice p. Piano. 22½ *Apr*
 Pichler, J., Mazourka infernale. 15 *Apr*
 Pilz, Carl, Op. 4. Festgabe. Acht charakteristische Clavierstücke. 10 *Apr*
 Platz, J. G., Sonatine (G). Im leichten Styl f. Pfte comp. u. m. Fingersatz versehen. 7½ *Apr*
 — 114 Uebungen in der Unabhängigkeit u. mechanischen Fertigkeit der Finger. 7½ *Apr*
 — Tonleitern durch alle Dur- u. Moll-Tonarten. 4 *Apr*
 — Op. 4. Deux Nocturnes. 12½ *Apr*
 Pohle, W., Op. 5. Nocturne. 10 *Apr*
 Reichel, Ad., Op. 9. Sonate. 1 *Apr* 15 *Apr*
 Rochlich, G., Op. 4. Zwei leichte instructive Jugend-Rondos, f. d. Pfte componirt u. mit Fingersatz versehen. No. 1. 12½ *Apr*
 — Op. 5. Idem No. 2. 12½ *Apr*
 — Op. 7. Réverie à la Valse. 10 *Apr*
 Rolle, H., Das Glöckchen. Clavierstück. 10 *Apr*
 Rubinstein, A., Op. 44. Soirées à St. Petersburg. Six Morceaux. Liv. I. Romance. Scherzo. 10 *Apr*
 — Idem Liv. II. Preghiera. Impromptu. 15 *Apr*
 — Idem Liv. III. Nocturne. Appassionato. 25 *Apr*
 Schulz-Weyda, J., Op. 35. Drei Tyroler National-Lieder. (Der eifersüchtige Bua. — 'S verliebte Dirndl. — Die Zitherschläger.) 10 *Apr*
 — Op. 40. Kleeblatt. Drei Polkas. No. 1. Immer fidel! 5 *Apr* No. 2. Burschen-Polka. 5 *Apr* No. 3. Bummler-Polka. 5 *Apr*
 Schumann, Rob., Canon. An Alexis. S. oben Jul. Knorr.

Seemann, Otto, Zwei Lieder ohne Worte. 15 *Apr*
 Speer, W. F., Op. 1. Une Pensée. Nocturne élégante. 10 *Apr*
 Spindler, Fritz, Op. 26. Jägerlied mit Echo. 15 *Apr*
 — Op. 29. Valse mélancolique. 15 *Apr*
 — Op. 30. Morceau de Salon. 20 *Apr*
 Struth, A., Op. 28. La Pastourelle sur l'Alpe. Polka-Amusement. 10 *Apr*
 — Idem Op. 32. Six Rondeaux mignons sur des Thèmes favoris. No. 1. Ma Normandie, de Bérat. No. 2. La Pastourelle des Alpes, de Rossini. No. 3. Air suisse. No. 4. Thème de W. A. Mozart. No. 5. Dernière Valse d'un fou. No. 6. Berceuse de W. Taubert. à 7½ *Apr*
 Taus-Album, erstes Leipziger. Ein elegantes Repertoire der feinen Tanzwelt, von verschiedenen Componisten. Jahrgang I. II. III. IV. V à 1 *Apr*
 Teichfuss, L., In die Ferne. Lied ohne Worte. 7½ *Apr*
 Terschak, A., Op. 39. La Rose. Morceau de Salon. 10 *Apr*
 — Op. 45. An der Wiege. Lied ohne Worte. 10 *Apr*
 Trutschel, A. jun., Ernst und Scherz. Charakterstücke. (Ermunterung. Glöckentöne. Im Freien. Wasserfahrt.) 15 *Apr*
 Voigt, Th., Op. 6. Valse-Impromptu. 10 *Apr*
 Volkmann, Rob., Capriccio. 7½ *Apr*
 Wickerhauser, Natalie, Op. 6. Sechs Lieder ohne Worte. Heft I. II à 15 *Apr*
 Wienand, Volkmar, Op. 9. Frühlingsgruss. Melodie. 15 *Apr*
 — Op. 12. Deux Caprices en forme de Valse. No. 1 u. 2 à 10 *Apr*
 Wohlfahrt, H., Sonatenkränzchen. Leichte u. gefällige Sonaten mit bezeichnetem Fingersatz u. Vortrag für seine jüngeren Clavierschüler. No. 1. 2. 3 à 15 *Apr*
 Wollenhaupt, A. H., Op. 3. Nocturne. 10 *Apr*
 — Op. 5. Grande Valse brillante. 15 *Apr*
 — Op. 6. Morceau de Salon. 12½ *Apr*
 — Op. 7. Souvenir, Andante et Salut. Etude. 12½ *Apr*
 — Op. 8. Deux Polkas. No. 1. Belinda-Polka. 12½ *Apr*
 — Idem No. 2. Iris-Polka. 12½ *Apr*
 — Op. 13. Trois Schottisch de Salon. No. 1. L'Amazon. 10 *Apr* No. 2. Plaisir du Soir. 15 *Apr*
 — No. 3. Pensées d'Amour. 12½ *Apr*
 — Op. 14. 2 Polkas de Salon. No. 1. La Rose. 12½ *Apr*
 — No. 2. La Violette. 15 *Apr*
 — Op. 16. Les Clochettes. Etude. 15 *Apr*
 — Op. 17. Souv. de Vienne. Mazourka-Caprice. 17½ *Apr*
 — Op. 18. Les Fleurs américaines. No. 1. Adeline. Polka. No. 2. Adeline. Valse. à 10 *Apr*
 — Op. 46. Il Trovatore, de Verdi. Illustr. 25 *Apr*
 — Op. 47. Grande Valse styrienne. 17½ *Apr*
 — Op. 49. Ein süsser Blick. Salon-Polka. 15 *Apr*
 — Op. 50. Trinklied aus der Oper: Lucrezia Borgia, von Donizetti. Illustration. 17½ *Apr*
 — Op. 51. La Traviata. Paraphrase p. Piano. 20 *Apr*
 — Op. 52. Musikalische Skizzen. 15 *Apr*
 — Op. 60. Sternenbanner. Paraphrase über ein amerikanisches Nationallied f. d. Pfte. 15 *Apr*
 — Feuille d'Album. Impromptu. No. 1. 2 à 7½ *Apr*
 Wüllner, Fr., Op. 3. Zwölf Stücke. Heft 1. 2 à 25 *Apr*

Schulen.

Baillet, J., Praktische Violine Schule od. die Kunst d. Violinspiels mit Uebungsstücken. 1 *Apr*
 Brunner, C. T., Op. 386. Die Schule der Geläufigkeit. Kleine melodische Uebungsstücke in progressiver Fortschreitung f. d. Pfte. Heft I. II. III. u. IV à 15 *Apr*
 Burkhardt, Sal., Op. 71. Neue theoret.-prakt. Clavierschule für den Elementar-Unterricht mit 100 kleinen Uebungsstücken. Mit schöner Titelvign. 1 *Apr*
 Carulli, Ferd., Neue prakt. Gitarren-Schule. (Neueste verb. u. verm. Ausgabe.) 1 *Apr*
 Cramer, J. B., Praktische Pianoforte-Schule nebst Uebungsst. u. Vorspielen in den meisten Dur- u. Moll-Tonarten. Neue durchgesehene und verm. Auflage. 1 *Apr*
 Gleich, Ferdinand, Handbuch der modernen Instrumentierung für Orchester und Militärmusikcorps, mit besonderer Berücksichtigung der kleineren Orchester, sowie der Arrangements von Bruchstücken grösserer Werke für dieselben und der Tanzmusik. Als Lehrbuch eingeführt am Conservatorium der Musik zu Prag. Zweite vermehrte Auflage. 15 *Apr*
 Grützmacher, Fr., Tägliche Uebungen f. Violoncello. (Eingeführt am Conservatorium der Musik zu Leipzig.) 1 *Apr*
 Knorr, Jul., Ausführliche Clavier-Methode in 2 Theilen. I. Theil, Methode. 1 *Apr* 6 *Apr*
 — Idem II. Theil, Schule der Mechanik. 1 *Apr* 24 *Apr*
 Kuntze, C., Erstes Uebungsbuch beim Gesangsunterricht nach Noten für Schule und Haus. 3 *Apr*
 Reissmann, A., Männergesangschule. Eine praktische Singschule f. Chor-Tenor u. -Bass z. Gebrauch f. Männerchöre. Enth.: Kleine Quartetten, Canons, Volkslieder und Motetten. 1 *Apr* 7½ *Apr*
 Struve, A., Op. 40. Vorschule der harmonisirten Uebungsstücke f. d. Pfte zu 4 Händen (Op. 41) oder: Erste Studien am Pfte zu 2 Händen. 1 *Apr* 15 *Apr*
 Sussmann, H., Neue theoret.-prakt. Trompetenschule. [Mit Anhang sämtlicher bei der k. k. preuss. Cavallerie gebräuchl. Instrumente.] 1 *Apr* 7½ *Apr*