

ZENEMŰVÉSZETI
FŐISKOLA

4591/1

Andenken an Robert Schumann.



500 Fantasiestücke

für das
Pianoforte

componirt und

FRAU DR. CLARA SCHUMANN

hochachtungsvoll zugeeignet



ZENEAKADÉMIA

LISZT MŰZEUM



JEAN LOUIS NICODÉ

Op. 6.

Heft 1.

Pr. 3 Mark.



Zwei Hefte.

Heft 2.

Pr. 3 Mark.

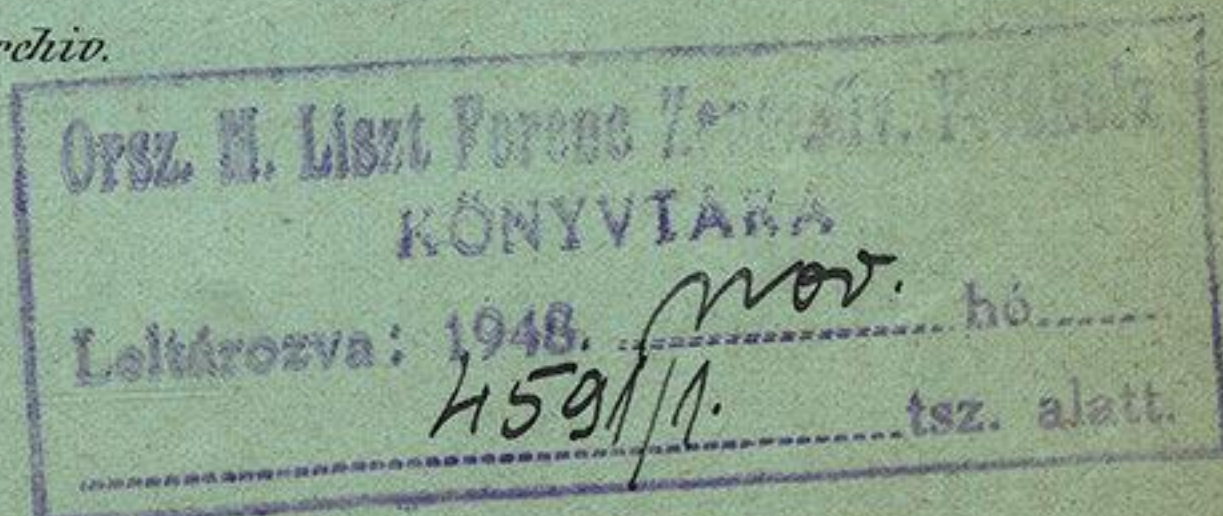
Eigenthum der Verleger für alle Länder

Leipzig, Breitkopf & Härtel.

Eingetragen in das Vereinsarchiv.

Entsch. Gall.

14312-14313.



4591



ZENEAKADÉMIA

LISZT MÚZEUM

4591

9290/r

B4591 I

Andenken an Robert Schumann.



5000's Phantasiestücke
für das
Pianoforte
componirt und



FRAU DR. CLARA SCHUMANN

hochachtungsvoll zugeeignet

ZENEAKADÉMIA

LISZT MŰZEUM

JEAN LOUIS NICODÉ

Op. 6.

Heft 1.
Pr. 3 Mark.

Zwei Hefte.

Heft 2.
Pr. 3 Mark.

Eigenthum der Verleger für alle Länder

Leipzig, Breitkopf & Härtel.

Eingetragen in das Vereinsarchiv.

Entsch. Gall.

14312-14313.

I.

J. L. Nicodé, Op. 6. Heft I.

Äusserst lebhaft und markirt.

f *mf* *Mit Pedal*

dan do *leidenschaftlich* *cresc.* *cresc.* *ff*

ri - tar -

4290/



a tempo
ritard.
mf

cre

scen
do
ff

ZENEAKADÉMIA
LISZT MŰZEUM

a tempo
p
cresc.
ri - tar - dan - do

1.
2.
ff



a tempo

p *cresc.* *f*

p *cresc.* *f*

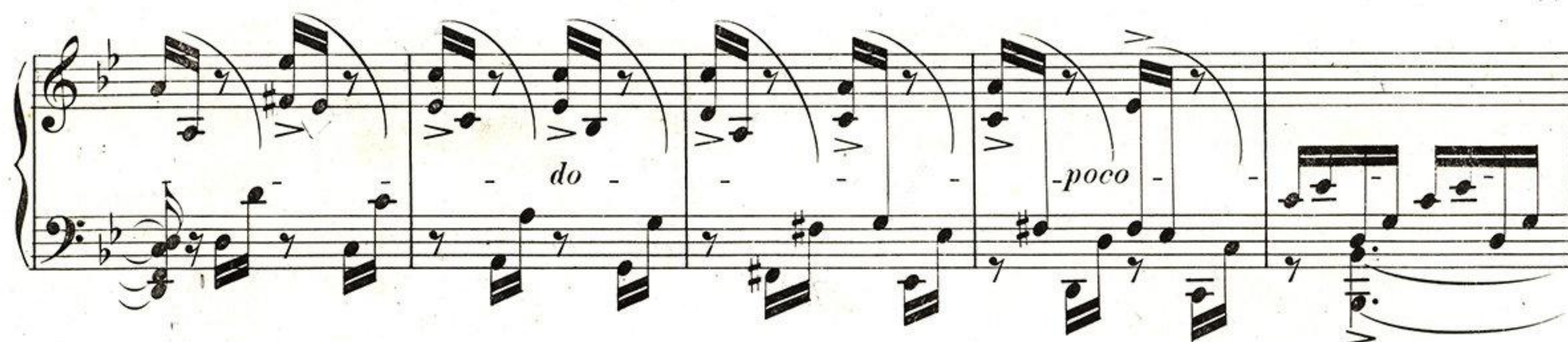
mf *mf*

sehr gebunden

f

cre *scen* *do* *p* *cre*

p *p*



leidenschaftlich

cresc.

cresc.

ff

ritard.

ZENAKADEMIA
LISZT MÚZEUM

Grave, quasi Cadenza.

ff

tr

sehr schnell

p

cre - scen - do

ff

im Tempo

schwer, schleppend

mf

cre

scen

do

poco a poco

f

ff noch schneller

immer

schneller

mehr

mehr

hinaufstürmend

8.....

II.

9

Frisch und kräftig, sehr markirt.

ff
Mit Pedal

1.

2.

ritard.

a tempo

ritard.

1.

2.

Intermezzo I.

Ein klein Wenig belebter.

p. *cre - scen - do*

Mit Pedal

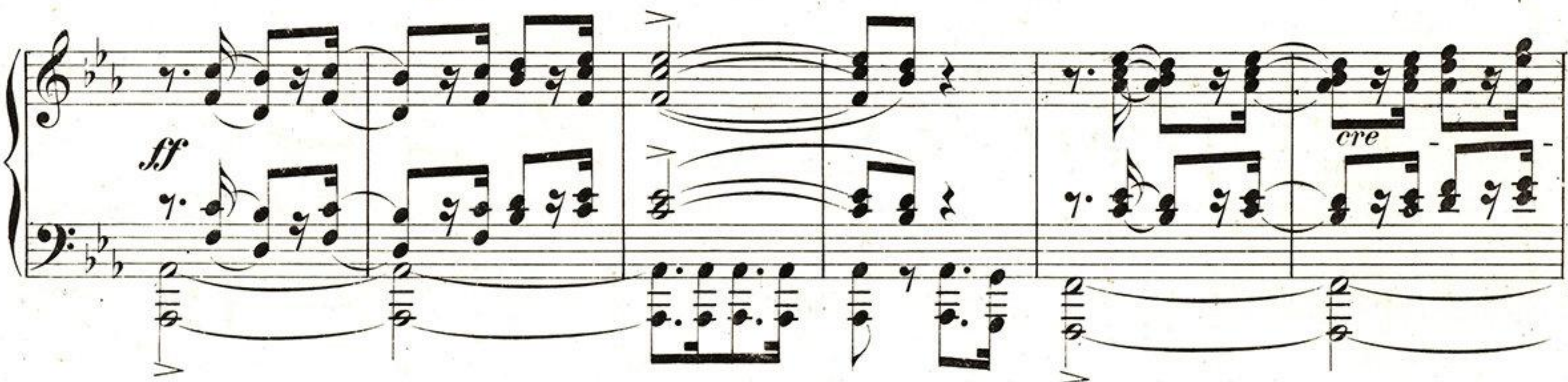
ritard. *p.*

a tempo *ritard.*

ZENEAKADEMIA
LISZT MÚZEUM

cre - scen - do *ritard.*

p.



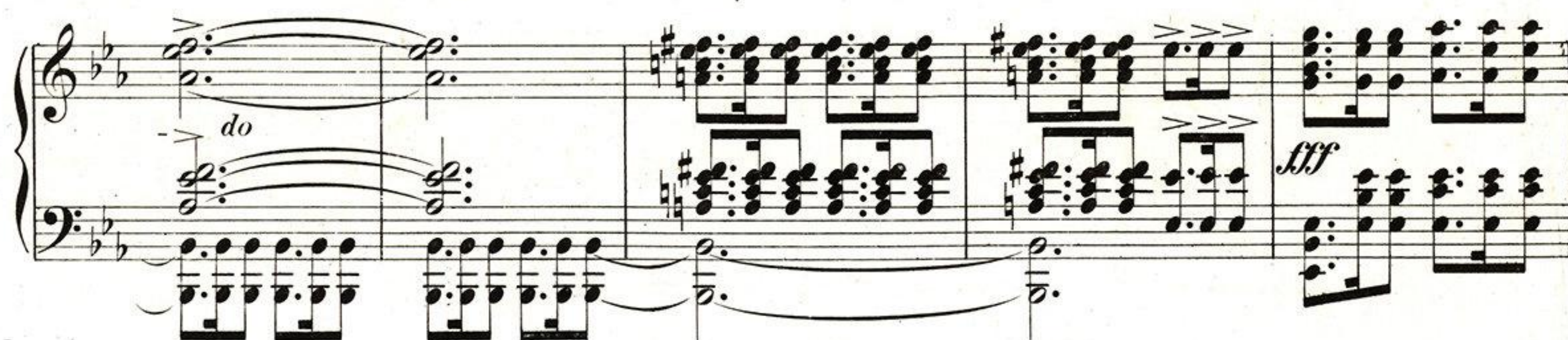
A musical score for a vocal piece. The vocal line is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "cre - scen - do". The music features complex, rapid passages with many beamed sixteenth and thirty-second notes, often marked with an "8" and a dotted line, indicating eighth or sixteenth notes. The piano accompaniment is on a grand staff (treble and bass clefs). The bass line is mostly sustained chords or single notes, while the treble line has some melodic movement. The tempo is marked "Allegretto" and the dynamics include "mf" (mezzo-forte).

ff

pp

ff

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The voice part consists of a single melodic line. The lyrics "The Rose Tree" are written below the voice staff. The score is divided into five measures. The first measure is marked "cre" and the second measure is marked "scen".



Intermezzo II.

Sehr gehalten und düster.

p *äußerst gebunden. cresc.* *nach*

Mit Pedal

und nach abnehmend *p* *ritard.* *p*

cresc. *nach und nach abnehmend* *ritard.*

p *cresc.* *f* *p*

cresc. *f* *ff* *eilend*

wie vorher. ritard.

p cresc. mf cresc. p

cresc. f p cresc.

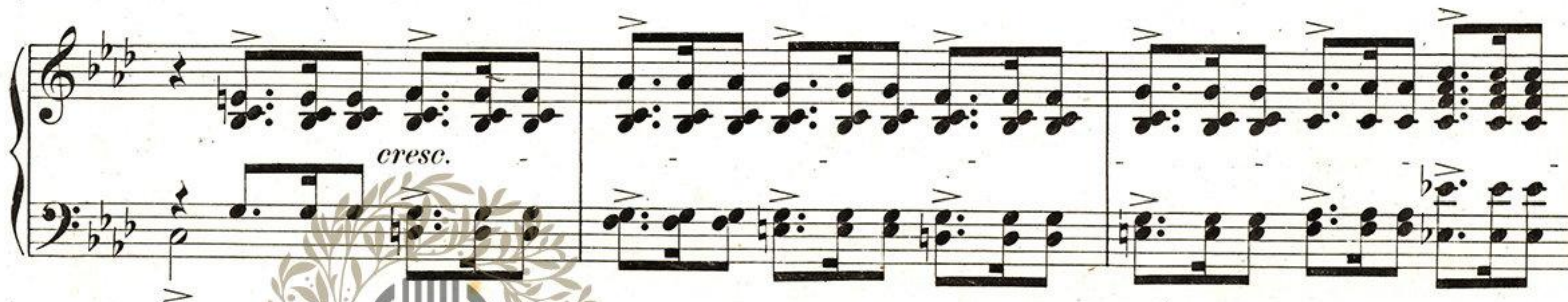
f ff

ritard.

mf p cresc.

nach und nach abnehmend

p ritard.





First system of musical notation, featuring piano and bass staves with complex chordal textures and melodic lines. The key signature is B-flat major (two flats). The system concludes with a *fff* (fortissimo) dynamic marking.

Second system of musical notation, continuing the complex textures. It includes a triplet of eighth notes in the right hand.

Third system of musical notation, featuring piano and bass staves with complex chordal textures and melodic lines. It includes a triplet of eighth notes in the right hand.

Fourth system of musical notation, continuing the complex textures. It includes a triplet of eighth notes in the right hand.

Fifth system of musical notation, featuring piano and bass staves with complex chordal textures and melodic lines. The system begins with a *ritard.* (ritardando) marking and concludes with an *a tempo* marking.

Sixth system of musical notation, continuing the complex textures. It includes a triplet of eighth notes in the right hand and a *ritard.* marking.

III.

Capriciös und entschlossen.

f
Mit Pedal

ten. *ten.* *mf*

ff *cresc.* *sehr gebunden* *ff* *cresc.* *p*

gebunden *ff* *p*

mf *f* *cresc.* *do*



bewegter.

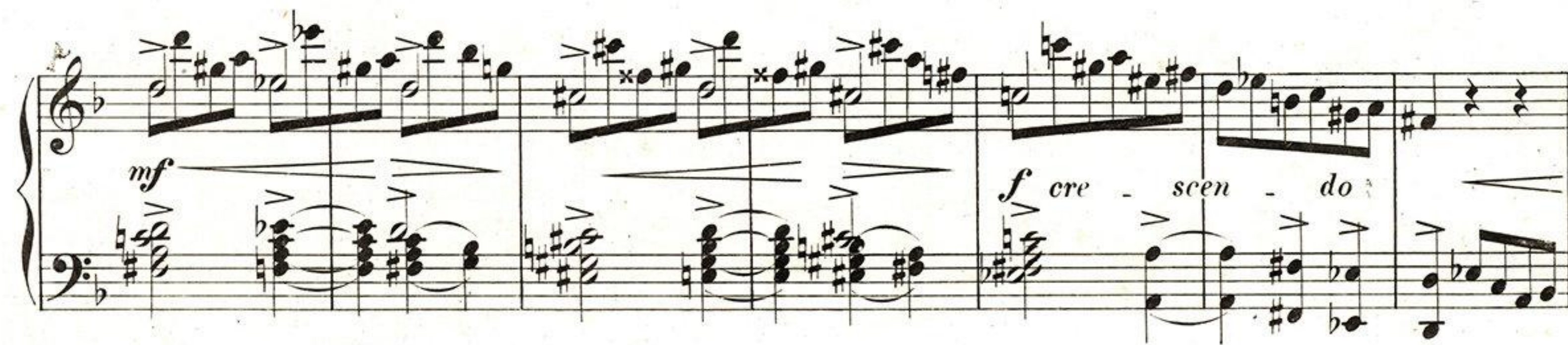
p *cresc.* *scen*

do *f*

f *p* *f* *p* *f* *p* *riten.*

a tempo *pp*

mf *ritar.* *p* *dando* *cresc.*

Wie vorher.



ZENEAKADÉMIA

LISZT MŰZÉUM





ZENEAKADÉMIA

LISZT MÚZEUM



ZENEAKADÉMIA

LISZT MÚZEUM

Pianoforte-Werke

von

STEPHEN HELLER

im Verlage von

Breitkopf & Härtel in Leipzig.

	M. Pf.		M. Pf.
Op. 12. Rondoletto über die Cracovienne des Ballets: Die Zigeunerin. E dur	1 50	Op. 119. Präludien componirt für Fräulein Lili. Zwei Hefte à	3 —
Op. 13. Divertissement brillant über die Romanze »Oeffne mir« aus der Oper »Die Dreizehn« von F. Halevy. A dur	1 75	Dasselbe. Miniatur-Ausgabe. Eleg. blau cartonnirt. . .	3 —
Op. 15. Rondino brillant über die Cavatine »Ist mir gleich hienieden« aus der Oper »Die Dreizehn« von F. Halevy. G dur	1 50	Daraus einzeln: No. 16. An Lili	— 50
Op. 37. Phantasie über die Romanze »Wie ein erhab'nes heil'ges Wesen« aus der Oper »Carl VI.« von F. Halevy. Es dur	2 —	Op. 120. Lieder für das Pianoforte	3 50
Dasselbe zu vier Händen	3 —	Op. 121. Drei Stücke. No. 1. Ballade. No. 2. Erzählung. No. 3. Träumerei des Schiffers	3 —
Op. 38. Caprice brillant über das Lied »Ja, deine Stimme lass erklingen« aus der Oper »Carl VI.« von F. Halevy. H dur	1 50	Op. 122. Valses-Réveries	3 —
Op. 70. Der Prophet von G. Meyerbeer. Caprice brillant. F dur	2 50	Op. 123. Fliegende Blätter	4 25
Op. 71. Zur Erinnerung an Fr. Chopin. Elegie und Trauermarsch. Emoll	2 50	Op. 124. Kinderscenen	4 —
Op. 75. Pique Dame von F. Halevy. No. 1. Rondeau Caprice. F moll	2 —	Op. 125. 24 melodische u. instructive Etüden für die Jugend. Zwei Hefte à	4 —
- 2. Romanze mit Variationen. Amoll	2 —	Op. 126. Drei Ouverturen. No. 1. Zu einem Drama	2 50
Op. 76. Capriccio über Motive aus dem Liederspiel »Heimkehr aus der Fremde« von F. Mendelssohn Bartholdy. G moll.	2 —	No. 2. - - Schauspiel	3 —
Op. 77. Saltarello über ein Thema der vierten Symphonie von F. Mendelssohn Bartholdy. Amoll	2 —	No. 3. - einer komischen Oper	2 —
Dasselbe zu vier Händen	2 50	Op. 127. Freischütz-Studien. No. 1—4	4 50
Op. 81. 24 Präludien. Drei Hefte à	2 50	Op. 128. Im Walde. Sieben Charakterstücke. Zweite Reihe. Heft V—VIII à	2 —
Hieraus einzeln: Aus Heft I. No. 7. A dur	— 50	Heft V. } No. 1. Eintritt. Es dur.	
- - II. - 15. Des dur	— 50	- 2. Waldgeflüster. B dur.	
- - III. - 23. F dur	— 50	Heft VI. } No. 3. Waidmannslust. D dur.	
Op. 85. Zwei Tarantellen. No. 1. Amoll	1 50	- 4. Einsame Blume. Fis moll.	
- 2. As dur	2 —	Heft VII. No. 5. Waldsage. D moll.	
Dieselben zu vier Händen. No. 1	1 80	Heft VIII. } No. 6. Verfolgtes Eichhörnchen. H dur.	
- 2	2 —	- 7. Rückwanderung. B dur.	
No. 2. As dur für zwei Pianoforte bearbeitet vom Componisten.	2 50	Op. 129. Zwei Impromptu. C moll und Cismoll	3 75
Op. 86. Im Walde. Sieben Charakterstücke. Erste Reihe. Heft I—IV. à	2 —	Op. 130. 33 Variationen über ein Thema von L. van Beethoven. C moll	4 —
Heft I. } No. 1. As dur.		Op. 131. Drei Ständchen. As dur, G moll und Amoll. . .	3 —
- 2. Es moll.		Op. 136. Im Walde. Sechs Charakterstücke. Dritte Reihe. Heft IX und X à	2 50
Heft II. } No. 3. E dur.		Heft IX. } No. 1. Im Walde. D dur.	
- 4. A dur.		- 2. Max. Es dur.	
Hieraus einzeln: No. 3. E dur.	1 25	- 3. Agathe. G moll.	
- 5. As dur	1 —	Heft X. } No. 4. Strophen des Kaspar. H dur.	
Dasselbe zu vier Händen. Heft I und IV. à	2 —	- 5. Aennchen und Agathe. B dur.	
- II und III. à	2 50	- 6. Wilde Blumen. Es dur.	
Op. 88. Dritte Sonate. C dur.	4 —	Op. 137. Zwei Tarantellen (6. und 7.) Emoll u. G dur. à	2 —
Scherzo Capriccio daraus	1 50	Op. 139. Drei Etuden für das Pianoforte. As dur, F moll und Amoll	2 25
Op. 104. Polonaise. Es dur	3 —	Op. 140. Voyage autour de ma chambre. Cinq Pièces pour Piano	3 50
		Op. 141. 4 Barcarolen. Fis moll, H dur, F moll, G moll . .	2 75

Pianoforte-Werke zu zwei Händen.

4. Roth cartonnirt.

Band I. Transcriptionen (Op. 13. 15. 37. 38. 70. 71. 75. 76. 77. 127. 130.)	8 —
Band II. Im Walde. (Op. 86. 128. 136.)	6 —

ZENEMŰVÉSZETI
FŐISKOLA

Andenken an Robert Schumann.



Opus 1 Fantasiestücke

für das
Pianoforte

componirt und

FRAU DR. CLARA SCHUMANN

hochachtungsvoll zugeeignet

ZENEAKADÉMIA
von
LISZT MÚZEUM

JEAN LOUIS NICODÉ

Op. 6.

Heft 1.
Pr. 3 Mark.

Zwei Hefte.

Heft 2.
Pr. 3 Mark.

Eigenthum der Verleger für alle Länder

Leipzig, Breitkopf & Härtel.

Eingetragen in das Vereinsarchiv.

Entsch. Gall.

14312-14318.

Orsz. M. Liszt Ferenc Zeneműv. Főiskola
KÖNYVTÁRA
Leltározva: 1948. nov. hó.
4591/2. tsz. alatt.

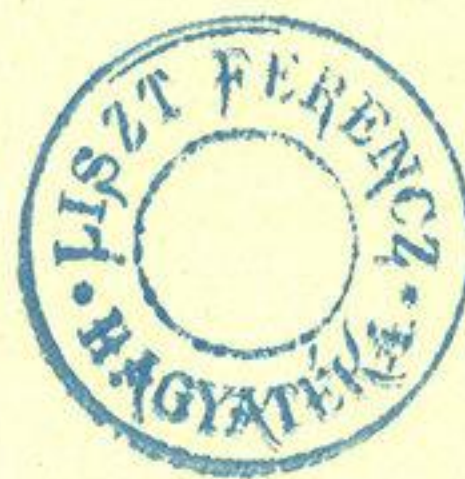


ZENEAKADÉMIA

LISZT MÚZEUM

4290/8
B4591 II
5400

Andenken an Robert Schumann.



5000's Phantasiestücke
für das
Pianoforte
componirt und

FRAU DR. CLARA SCHUMANN
hochachtungsvoll zugeeignet
ZENEAKADÉMIA
von
LISZT MŰZÉUM

JEAN LOUIS NICODÉ
Op. 6.

Heft 1.
Pr. 3 Mark.

Zwei Hefte.

Heft 2.
Pr. 3 Mark.

Eigenthum der Verleger für alle Länder

Leipzig, Breitkopf & Härtel.

hingetragen in das Vereinsarchiv.

Entst. d. Gall.

14312-14313.



ZENEAKADÉMIA
LISZT MÚZEUM

B4591 II



IV.

Langsam, mit Ausdruck.

J. L. Nicodé, Op. 6. Heft II.



Erstes Tempo.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. It features a piano (*p*) dynamic. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Etwas wild und feurig.

Second system of musical notation, measures 5-8. The music continues with a more intense character, marked *f* (forte). The right hand features more complex rhythmic patterns, including triplets and sixteenth notes. The left hand continues with a steady accompaniment.

Third system of musical notation, measures 9-12. The music features a series of eighth-note chords in the right hand, marked with a forte (*f*) dynamic. The left hand continues with a rhythmic accompaniment.

Fourth system of musical notation, measures 13-16. The music features a series of eighth-note chords in the right hand, marked with a piano (*p*) dynamic. The left hand continues with a rhythmic accompaniment.

Fifth system of musical notation, measures 17-20. The music features a series of eighth-note chords in the right hand, marked with a forte (*f*) dynamic. The left hand continues with a rhythmic accompaniment.

First system of the musical score. It consists of a grand staff with two staves. The music is in D major. The first staff has a treble clef and the second has a bass clef. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a bass line with eighth and sixteenth notes. The word "ritard." is written above the second staff in the middle of the system.

Second system of the musical score. It consists of a grand staff with two staves. The music is in D major. The first staff has a treble clef and the second has a bass clef. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a bass line with eighth and sixteenth notes. The word "grandios" is written above the second staff in the middle of the system.

Third system of the musical score. It consists of a grand staff with two staves. The music is in D major. The first staff has a treble clef and the second has a bass clef. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a bass line with eighth and sixteenth notes. The word "ff gewichtig" is written above the second staff in the middle of the system. The word "ten." is written above the first staff in the middle of the system. The word "p sehr ruhig" is written above the second staff in the middle of the system.

Fourth system of the musical score. It consists of a grand staff with two staves. The music is in D major. The first staff has a treble clef and the second has a bass clef. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a bass line with eighth and sixteenth notes. The word "p" is written above the first staff in the middle of the system. The word "ten." is written above the second staff in the middle of the system.

Fifth system of the musical score. It consists of a grand staff with two staves. The music is in D major. The first staff has a treble clef and the second has a bass clef. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a bass line with eighth and sixteenth notes. The word "mf" is written above the first staff in the middle of the system. The word "ten." is written above the second staff in the middle of the system.

cre

scen

do

heftig anstürmend und eilend

nach

und

nach

ff

ZENEAKADÉMIA
LISZT MŰZEUM

grandios *ff* *gewichtig* *ten.* *die Melodie* *p* *be -*

sehr hervorgehoben *ruhigt* *p* *Ad. * Ad. * Ad. * Ad. **

cresc. *f* *p* *1.*

2. *f* *p* *cresc.*

pp

ri - tar - dan -

do

p

ZENEAKADÉMIA
LISZT MÚZEUM

heftig anstürmend

cre - - - scen - - - do

f *fz*

sehr beruhigt, höchst langsam.

p

ritard. *pp*

V.

Sehr langsam.

p

Mit Pedal

cre - - *scen* - - *do*

Sp

cresc.

ritard.

pp

dim.

Lev.

cresc.

cresc.

mj

mf

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The system includes dynamic markings: *cresc.* (crescendo) in the first measure, *cresc.* in the third measure, *pp* (pianissimo) in the fourth measure, and *dim.* (diminuendo) in the fifth measure. The word *ri* is written below the staff in the fifth measure.

Second system of the musical score. It continues the grand staff notation. The word *tur - dan - do* is written below the staff in the first measure. The word *bewegter* is written above the staff in the fourth measure. The word *äußerst gebunden* is written below the staff in the fifth measure. The dynamic marking *pp* is present in the fifth measure. The instruction *Mit Pedal* is written below the staff in the fifth measure.

Third system of the musical score. It continues the grand staff notation. The dynamic marking *cresc.* is in the second measure, and *pp* is in the fourth measure. A large watermark is visible across the center of the page, reading "ZENÉAKADEMIA LISZT MÚZEUM".

Fourth system of the musical score. It continues the grand staff notation. The word *cre - scen - do* is written below the staff in the second measure. The dynamic marking *mf* (mezzo-forte) appears in the fourth and fifth measures.

Fifth system of the musical score. It continues the grand staff notation. The dynamic marking *f* (forte) is in the second measure, and *ff* (fortissimo) is in the fourth measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The music includes various note values, rests, and dynamic markings such as *ff* (fortissimo).

Second system of musical notation, continuing the piece. It includes the vocal line with the syllable "cre" and piano accompaniment.

Third system of musical notation, featuring the vocal line with the syllables "scen" and "do", and piano accompaniment. Dynamic markings include *fff* (fortississimo). A watermark for "ZENAKADÉMIA LISZT MŰZÉUM" is visible across the system.

Fourth system of musical notation, featuring the vocal line with the syllables "dimin.", "e", "ri", "tar", and "dan.", and piano accompaniment. Dynamic markings include *pp* (pianissimo).

Fifth system of musical notation, featuring the vocal line with the syllables "do" and "wie früher", and piano accompaniment. Dynamic markings include *ppp* (pianississimo). The system concludes with a double bar line and a repeat sign.

VI.

Energisch, wild.

The musical score is written for piano and violin. The piano part is in the left hand, and the violin part is in the right hand. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo/mood is indicated as "Energisch, wild." (Energetic, wild). The score consists of four systems of music. The first system begins with a forte (*ff*) dynamic. The second system features a repeat sign. The third system includes a *ritard.* (ritardando) marking. The fourth system concludes with a *ritard.* marking and a final chord. The score is marked with various musical notations, including slurs, ties, and articulation marks.

a tempo

tutti

nachgebend und gewichtig

1. 2.

leidenschaftlich

cresc.

mf

Pedal

sf

f

1. 2.

First system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The tempo is marked *cresc.* (crescendo). The music consists of a series of eighth and sixteenth notes, with a final measure containing a fermata.

Second system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The tempo is marked *cresc.* (crescendo). The music consists of a series of eighth and sixteenth notes, with a final measure containing a fermata. A *ritard.* (ritardando) marking is present above the staff.

Third system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The tempo is marked *cresc.* (crescendo). The music consists of a series of eighth and sixteenth notes, with a final measure containing a fermata. A watermark "ZENAKADÉMIA" and "SZT MŰZEUM" is visible across the system.

Fourth system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The tempo is marked *ritard.* (ritardando). The music consists of a series of eighth and sixteenth notes, with a final measure containing a fermata. A *p* (piano) marking is present below the staff.

Fifth system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The tempo is marked *Erstes Tempo.* (First Tempo). The music consists of a series of eighth and sixteenth notes, with a final measure containing a fermata. A *dim.* (diminuendo) marking is present below the staff.



Sehr lebhaft und markirt.

ff *die Achtel durchweg gebunden*

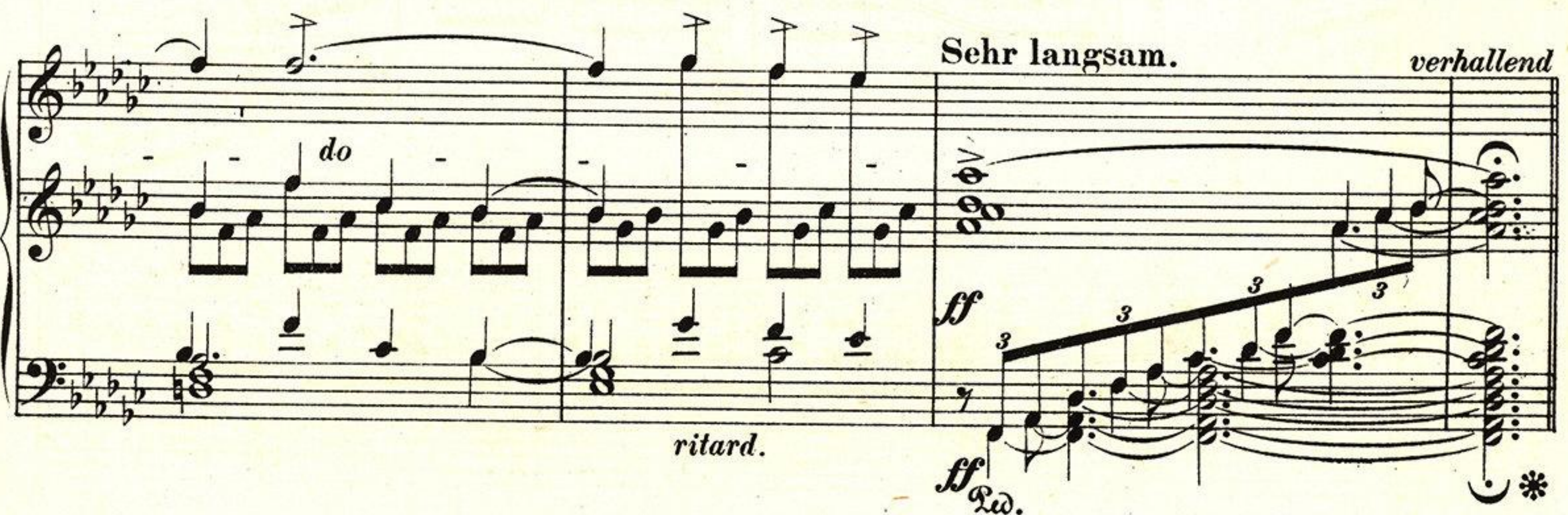


cre - scen - do



ritenuto





Intermezzo.**Langsam, mit tiefer Empfindung.**

First system of musical notation. The treble and bass staves are connected by a brace. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 3/4. The music consists of chords and some moving lines. Dynamics include *p* sehr gebunden and *cresc.*

Second system of musical notation. Dynamics include *mf* and *cresc.*

Third system of musical notation. Dynamics include *ritard.*, *cresc.*, and *wie vorher*. A large watermark "ZENEA KADEMIA" is visible across the system.

Fourth system of musical notation. The treble staff features a continuous eighth-note melody, while the bass staff provides harmonic support with chords.

Fifth system of musical notation. Dynamics include *cresc.*

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords. The tempo marking *ritenuto* is placed above the bass staff. The dynamic marking *gewichtig* is placed above the treble staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a section marked *sf* (fortissimo) with dense chordal textures. The tempo marking *schleppend* is placed above the bass staff, and *feurig* is placed above the treble staff.

Third system of musical notation. Both staves feature complex, dense chordal textures. A large watermark is visible across the center of the page, reading "ZENÉAKADÉMIA LISZT MŰZSÉUM".

Fourth system of musical notation. The treble staff continues with complex textures. The bass staff features a section marked *ritard.* (ritardando) with dense chordal textures. The tempo marking *ritard.* is placed above the bass staff.

Fifth system of musical notation. Both staves continue with complex textures. The system concludes with a final chord in both staves.

First system of musical notation, piano part, measures 1-4. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

Second system of musical notation, piano part, measures 5-8. The right hand continues with chords and eighth notes. The left hand has a more complex pattern with some longer notes and rests. A fermata is placed over the final measure of the system.

Third system of musical notation, piano part, measures 9-12. The tempo marking "a tempo" appears above the staff. A watermark "ZENAKADÉMIA LISZT MŰZEUM" is visible across the system. The right hand has a melodic line with eighth notes, and the left hand provides harmonic support with chords.

Fourth system of musical notation, piano part, measures 13-16. The lyrics "cre - - scen - - do" are written above the staff. The right hand has a melodic line with eighth notes. The left hand has a steady eighth-note accompaniment. Dynamic markings include *mf* and *f*. A fermata is placed over the final measure of the system.

Fifth system of musical notation, piano part, measures 17-20. The lyrics "cre - - scen - - do - -" are written above the staff. The right hand has a melodic line with eighth notes. The left hand has a steady eighth-note accompaniment. Dynamic markings include *ff*. A fermata is placed over the final measure of the system.

8.....

scen - do - nach -

fff *fff*

* *Ad.* *

und - nach - schneller

fff

8.....

8.....

alleg

14313



ZENEAKADÉMIA
LISZT MÚZEUM



ZENEAKADÉMIA
LISZT MÚZEUM

PIANOFORTE-WERKE ZU ZWEI HÄNDEN

im Verlage von **BREITKOPF & HÄRTEL** in Leipzig.

	M. Pf.		M. Pf.		M. Pf.
Bach, Joh. Seb. , Passionsmusik nach dem Evangelisten Matthäus. Bearbeitet für das Pianoforte allein mit Beifügung der Textes-Worte von Selmar Bagge . . .	4 50	Köhler, L. , Op. 135. Clavier-Etuden für Fertigkeiten und Effect-Studium. (Aufgenommen in den Conservatorien der Musik zu Berlin und Leipzig und in der Akademie der Tonkunst zu Berlin.) 2 Hefte à 4 Mk. 50 Pf.	9 —	Perles musicales. Sammlung kleiner Klavierstücke für Concert und Salon.	
Bargiel, W. , Op. 31. Suite	4 50	Krause, A. , Op. 12. Drei Sonatinen. Zum Gebrauch beim Unterricht.		No. 25. Schumann, R. , Valse noble, B dur, aus Op. 9.	50
Benoit, G. de , Op. 8. Valse d'Interlaken . . .	2 —	No. 1. D dur	1 —	- 26. — Valse allemande, As dur, aus Op. 9	50
Bosen, F. , Das Irrlicht. Ein Traum. Der Felsenbach. 3 Nottornos.	3 —	- 2. G moll	1 50	- 27. — Papillons, B dur, aus Op. 9	50
Brassin, Louis , Op. 22. Concerto	4 50	- 3. F dur	1 50	- 28. Weil, O. , Allegretto grazioso, F dur, aus Op. 4. No. 1	75
— Op. 24. Scherzo	1 80	Leonhard, J. E. , Johannes der Täufer. Oratorium in zwei Theilen nach Worten der heiligen Schrift. Op. 25. Klavierauszug . . .	20 —	- 29. — Dance sérieuse, G dur, aus Op. 3. No. 1	75
Bürgel, C. , Op. 6. Suite in 4 Sätzen	3 —	Liszt, Fr. , Etudes d'exécution transcendente. Einzel-Ausgabe.		- 30. Klengel, A. A. , Canon und Fuge, A dur, aus den Canons und Fugen, Bd. II. No. 19	1 —
Chopin, Fr. , Mazurkas. Einzel-Ausgabe.		No. 1. Preludio. C dur	50	Reinecke, C. , 27 leichte Klavierstücke. Bearbeitet nach den Kinderliedern Op. 37, 63 und 75	2 —
- No. 1. Op. 17. No. 1. B dur	50	- 2. A moll	1 —	Reinthal, C. , Das Mädchen von Kola. Elegie für Chor und Orchester. Op. 16. Klavierauszug	3 50
- 2. — 17. — 2. Emoll	50	- 3. Paysage. F dur	75	Rheinberger, Jos. , Op. 5. 3 kleine Concertstücke. No. 1. Die Jagd, Impromptu. No. 2. Toccata. No. 3. Fuge	2 50
- 3. — 17. — 3. As dur	50	- 4. Mazeppa. D moll	2 —	Schumann, R. , Op. 115. Musik zu Manfred von Lord Byron. Arr. von A. Horn . . .	3 —
- 4. — 17. — 4. A moll	75	- 5. Feux follets. Irrlichter. B dur . . .	1 50	— Op. 130. Kinderball. 6 leichte Tanzstücke zu 4 Händen. Arr. f. das Pianof. allein . .	2 50
- 5. — 24. — 1. G moll	50	- 6. Vision. G moll	1 50	Siebmann, Fr. , Op. 28. Kleine Phantasiebilder	3 —
- 6. — 24. — 2. C dur	75	- 7. Eroica. Es dur	1 25	Stolze, H. W. , Op. 25. Marsch aus der Oper: Claudine von Villa Bella, arr.	75
- 7. — 24. — 3. As dur	50	- 8. Wilde Jagd. C moll	1 75	Street, J. , Concerto (Es dur) pour Piano seul . . .	5 50
- 8. — 24. — 4. B moll	1 —	- 9. Ricordanza. As dur	1 75	Thalberg, S. , Air d'Amazily de Fernand Cortez de Spontini. Transcription	1 75
- 9. — 30. — 1. C moll	50	- 10. F moll	1 75	— Deuxième Morceau sur Lucrezia Borgia de G. Donizetti. Scène et Choeur du 2 ^e Acte, transcrits	2 25
- 10. — 30. — 2. H moll	50	- 11. Harmonies du soir. Des dur . . .	1 25	— Auf Flügeln des Gesanges. Lied von Felix Mendelssohn Bartholdy, für das Pianoforte übertragen	1 50
- 11. — 30. — 3. Des dur	75	- 12. Chasse-Neige. B moll	1 50	Vogt, Jean , Op. 73. 6 Salonstücke	2 50
- 12. — 30. — 4. Cismoll	1 —	Mendelssohn Bartholdy, F. , Op. 72. 6 Kinderstücke. Einzel-Ausgabe. No. 1—5. à 50 Pf. No. 6. 75 Pf.	3 25	Wachtmann, C. , Op. 53. La Brise du Soir. Morceau élégant	2 —
- 13. — 33. — 1. Gismoll	50	— Heimkehr aus der Fremde.		— Op. 54. Conte arabe. Ballade	1 50
- 14. — 33. — 2. D dur	1 —	Daraus einzeln:		— Op. 55. L'Adieu. Nocturne	1 50
- 15. — 33. — 3. C dur	50	No. 1. Spinnlied, arr.	50	— Marches célèbres. Transcriptions faciles sans octaves.	
- 16. — 33. — 4. H moll	1 25	- 2. Nachtmusik, arr.	50	No. 1. Marche de nocces de F. Mendelssohn Bartholdy	1 —
- 17. — 41. — 1. Cismoll	1 —	Meumann, E. , Op. 13. Caprice	2 50	- 2. — du sacre de G. Meyerbeer.	1 —
- 18. — 41. — 2. Emoll	50	— Op. 14. Allegro serioso	2 50	- 3. — funèbre tirée de l'oeuvre 35 de F. Chopin	75
- 19. — 41. — 3. H dur	50	— Op. 15. Polonaise de Concert	2 25	- 4. — funèbre tirée de l'oeuvre 26 de L. v. Beethoven	75
- 20. — 41. — 4. As dur	50	Mozart, W. A. , Lieder. (32 Lieder ohne Worte für das Pianoforte übertragen von Carl Geissler.)	3 —	- 5. — tirée du Capriccio, Oeuvre 22 de F. Mendelssohn Bartholdy	1 —
- 21. — 56. — 1. H dur	1 —	Oliver, Charlotte M. E. , Op. 112. Une Vision. Fantaisie	2 —	- 6. — d'Athalie de F. Mendelssohn Bartholdy	1 —
- 22. — 56. — 2. C dur	50	Perles musicales. Sammlung kleiner Klavierstücke für Concert und Salon.		- 7. — fantastique tirée de l'oeuvre 39 de F. Chopin	75
- 23. — 56. — 3. C moll	1 —	No. 1. Bach, J. S. , Gigue, B dur	50	- 8. — de nocces d'Elsa de l'opéra »Logengrin« de R. Wagner . . .	1 —
- 24. — 63. — 1. H dur	75	- 2. — Rondo, C moll	50	Wagner, F. , Op. 4. Lied ohne Worte. Gondellied	2 —
- 25. — 63. — 2. F moll	50	- 3. Mendelssohn Bartholdy, F. , Präludium, H moll, aus Op. 35. No. 3. . .	75	— R. , Tristan und Isolde. Klavierauszug ohne Worte von A. Horn	21 —
- 26. — 63. — 3. Cismoll	75	- 4. Schumann, R. , Reconnaissance, As dur, aus Op. 9	50	— Einleitung zum dritten Act der Oper: Lohengrin, arr.	50
Nottornos. Einzel-Ausgabe.		- 5. — Promenade, Des dur, aus Op. 9 . .	50	Witte, G. H. , Op. 1. Walzer	1 50
No. 1. Op. 15. No. 1. F dur	1 —	- 6. Paradies, P. D. , Toccata, A dur . . .	50	Wohlfahrt, H. , Der Klavierfreund. Ein progressiver Klavierunterricht, für Kinder berechnet und nach den methodischen Grundsätzen seiner Kinderklavierschule bearbeitet. Fünfte Auflage.	3 —
- 2. — 15. — 2. Fis dur	1 —	- 7. Reinecke, C. , Courante, D moll, aus Op. 57. No. 2.	50	— Kinder-Klavierschule oder musikalisches ABC- und Lesebuch für junge Pianofortespieler. 19. Auflage	3 —
- 3. — 15. — 3. G moll	75	- 8. — Ländler, As dur, aus Op. 57. No. 3 . .	50	— Op. 35. Uebungsstücke in Variationenform, zum Anschluss an seine Kinder-Klavierschule	2 50
- 4. — 27. — 1. Cismoll	1 —	- 9. Eckert, C. , Charakterstück, D dur, aus Op. 17. No. 1	50	— Op. 47. Anthologische Clavierschule . . .	2 50
- 5. — 27. — 2. Des dur	1 —	- 10. Liszt, F. , Consolations, Des dur, No. 3	1 —	Wolf, B. , Op. 10. Bilder aus dem Tonleben. Phantasien für das Pianoforte	1 25
- 6. — 37. — 1. G moll	75	- 11. — Consolations, Edur, No. 5	75	— Op. 11. Gondola	1 50
- 7. — 37. — 2. G dur	1 —	- 12. Schumann, R. , Romanze, Fis dur, aus Op. 28. No. 2.	50	— Op. 12. 3 Impromptus	1 50
- 8. — 48. — 1. C moll	1 25	- 13. — Träumerei, F dur, aus Op. 15. No. 7 . .	50		
- 9. — 48. — 2. Fismoll	1 25	- 14. Bach, Joh. Seb. , Scherzo, A moll . . .	50		
- 10. — 55. — 1. F moll	1 —	- 15. — Aria, D dur	50		
- 11. — 55. — 2. Es dur	75	- 16. Klengel, A. A. , Canon und Fuge, Es dur, aus den Canons und Fugen. Bd. I. No. 7	1 25		
- 12. — 62. — 1. H dur	1 —	- 17. — Canon und Fuge, D dur, aus den Canons und Fugen. Bd. II. No. 5	1 —		
- 13. — 62. — 2. E dur	1 —	- 18. Reinecke, C. , Mazurka, G moll . . .	50		
Polonaisen. Einzel-Ausgabe.		- 19. Schumann, R. , Am Camin, F dur . . .	50		
No. 1. Op. 22. Es dur	4 —	- 20. — Kind im Einschlummern, Emoll	50		
- 2. — 26. No. 1. Cis dur	1 —	- 21. Bach, Joh. Seb. , Praeambulum, G dur	75		
- 3. — 26. — 2. Es moll	1 50	- 22. — Echo, H moll	50		
- 4. — 40. — 1. A dur	1 —	- 23. Klengel, A. A. , Canon und Fuge, D moll, aus den Canons und Fugen, Bd. II. No. 6	1 25		
- 5. — 40. — 2. C moll	1 —	- 24. — Canon und Fuge, G moll, aus den Canons und Fugen, Bd. II. No. 16	1 —		
- 6. — 53. As dur	3 —				
- 7. — 61. As dur. (Phantasie)	2 75				
Scherzo tiré de la Sonate Oeuv. 58	1 —				
Depresse, A. , Op. 14. Vierzehn Etuden in Form eines Lied-Themas mit Veränderungen	1 80				
— Op. 15. Mazurka (appassionata)	1 20				
— Op. 17. Douze Etudes romantiques. Adopté au Conservatoire de Musique de Leipzig. Cah. 1, 2	3 —				
— Op. 21. Vier Characterstücke	2 —				
Duvernoy, J. B. , Op. 259. 2 Fantaisies sur des motifs favoris de l'Opéra: Un Ballo in Maschera de Verdi. No. 1. 2	2 —				
— Op. 260. Venise. Fantaisie sur des Motifs de Bellini	1 80				
— Op. 261. Prière et Marche de Moïse de G. Rossini	1 80				
— Op. 262. Guillaume Tell. Fantaisie brill. . .	2 —				
Gluck, J. C. von , Orpheus und Eurydice, Oper. Daraus einzeln:					
No. 8. Tanz der Furien und Höllengeister . .	1 —				
Henselt, A. , Op. 11. Variations de Concert sur l'air favori. »Quand je quittai la Normandie« (Robert le diable de G. Meyerbeer) B dur. Nouv. Edition revue et corrigée par l'Auteur	4 —				
Israel, C. , Sammlung von deutschen, schwedischen, bretonischen, portugiesischen, ungarischen und anderen Nationalmelodien, für Clavier bearbeitet	2 50				