

2521/b

12521/1

SECONDO CONCERTO

POUR LE

PIANO

avec Accompagnement de l'Orchestre
ou avec Quintuor

Dédié

à Madame la Comtesse
DELPHINE POTOCKA NÉE DE KOMAR

LISZT MŰZEUM

par

Fred. Chopin.

Op. 21.

Propriété des Éditeurs.

Leipzig, Breitkopf & Härtel.

London, Wessel & Co

Paris, M. Schlesinger.

Pr.

avec Orchestre	4 Thlr.	—	Ngr.
" Quintuor	3	"	"
<u>pour Piano seul</u>	<u>1</u>	"	<u>20</u>

Enregistré aux Archives de l'Union.

5654.

Kapható Pesten Kossuth Utcza 1 sz
TÁBORSZKY KARSCHE
NEMZETI ZENEMŰ-KERESKEDESEBEN



HM 2383/88-1





ZENEAKADÉMIA
LISZT MÚZEUM

PIANOFORTE.



CONCERTO.

Maestoso. ♩ = 138.

Fr. Chopin, Op. 21.

Tutti.

PIANOFORTE.



Ob.
dol. e legato
Fag.

p *f*



Cor.



Viol.



cresc. *fz* *p*



Clar. Fl. Viol.
Cor. Fag.

f



f

12521

PIANOFORTE.



5

Fl. Viol. Fl. Viol.

p *p* *pp*

Solo. 8.....

ff *tr* *legato* *legato*

Red.

f *ff*

con forza *p*

sempre legato e piano il Basso.

5 14

cresc.

tr *f* *stretto* *p*

Red. * *Red.* * *Red.* * *Red.* *



PIANOFORTE.

First system of the musical score. It features a grand staff with treble and bass clefs. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment. A *pp* (pianissimo) dynamic marking is present. A bracket with the number 19 is above the right hand.

Second system of the musical score. It includes a *sosten.* (sostenuto) marking above the right hand and a *f* (forte) marking below the left hand. A trill (*tr*) is indicated above a note in the right hand. Pedal points are marked with *Ped.* and an asterisk (*) at the end of the system.

Third system of the musical score. It features a *f* (forte) dynamic marking. A large watermark for the ZENEAKADÉMIA LISZT MŰZEUM is visible across the center. Pedal points are marked with *Ped.* and an asterisk (*) at the end of the system.

Fourth system of the musical score. It includes a *cresc.* (crescendo) marking above the left hand and a *f* (forte) dynamic marking above the right hand. A bracket with the number 8 is above the right hand. Pedal points are marked with *Ped.* at the end of the system.

Fifth system of the musical score. It features a complex texture with many sixteenth notes in both hands. An asterisk (*) is placed below the left hand at the beginning of the system.

PIANOFORTE.

7

f *cresc.* *fz* *legato* *poco riten.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

PIANOFORTE.

[illegible]

8.....

sempre più stretto

pp leggerissimo

ff

Ped. *

p con duolo

risoluto

* Ped. * Ped. * Ped. *

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melody with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment consists of chords and moving lines in both hands. The score is divided into measures by vertical bar lines. At the bottom of the page, there are four asterisks (*) and the word "Ped." (Pedal) written below the piano staves, indicating where to use the sustain pedal.

PIANOFORTE.

dol.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f *cresc.* *ff*

Ped. * *Ped.* *

PIANOFORTE.

11

First system of piano score. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs and accents. Dynamics include *fz* and *fz*.

Second system of piano score. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs and accents. Dynamics include *cresc.* and *ff*.

Third system of piano score. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs and accents. Dynamics include *fz* and *cresc.*. The word "Tutti." is written above the treble staff.

Fourth system of piano score. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs and accents. Dynamics include *p*, *pp*, *f*, and *cresc.*. The word "Clar." is written above the treble staff, and "Fag." is written below the bass staff.

Fifth system of piano score. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs and accents. Dynamics include *ff* and *ff*.

Sixth system of piano score. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line with slurs and accents. Dynamics include *fz*, *ff*, and *poco ritard.*. The word "Fag." is written below the bass staff.

PIANOFORTE.

a Tempo.

Solo. *con anima*

Viol. *Fag.*

con forza

pp *f*

*Red. **

pp *f*

*Red. **

8 *8* *3* *3* *3* *3*

leggeriss. *leggeriss.* *poco riten.*

a Tempo.

*Red. ** ** Red. ** ** Red. ** ***

5654

PIANOFORTE.

8.....
fz
f
Ped. * Ped. * Ped. *

p
2
m.s.
fz
Ped. * Ped. * Ped. *

f
fz
Ped. * Ped. * Ped. *

fz
Ped. * Ped. *

8.....
fz
1 5 4
Ped. * Ped. *

8.....
fz
8.....
Ped. * Ped. *

PIANOFORTE.

poco *a* *poco* *cresc.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

cresc. *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f *Ped.* * *Ped.* * *Ped.* * *Ped.* *

fz *Ped.* * *Ped.* * *Ped.* *

fz *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* *

con forza

PIANOFORTE.

The musical score is written for piano forte and consists of six systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat). The music features complex rhythmic patterns, including triplets and sixteenth notes. Pedal markings (Ped.) and asterisks (*) are used throughout. A large watermark 'ZENAKADEMIA' is visible across the middle of the page.

PIANOFORTE.

17

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

- System 1:** Begins with a treble clef and a key signature of three flats. The first staff has a melodic line with eighth and sixteenth notes, while the second staff provides harmonic support. Pedal markings are present below the second staff.
- System 2:** Continues the melodic and harmonic development. Pedal markings are present below the second staff.
- System 3:** The first staff begins with a *dol.* (dolce) marking. Pedal markings are present below the second staff.
- System 4:** Further melodic and harmonic progression. Pedal markings are present below the second staff.
- System 5:** Continues the piece. Pedal markings are present below the second staff.
- System 6:** Continues the piece. Pedal markings are present below the second staff.
- System 7:** The final system on the page. It includes a *cresc.* (crescendo) marking, a *fz* (forzando) marking, and a *con forza* instruction. Pedal markings are present below the second staff.

PIANOFORTE.

This image shows a page of a musical score, likely for piano, with multiple systems of staves. The notation is complex, featuring many beamed notes and dynamic markings. A large, semi-transparent watermark reading "ZENIAK AKADEMIA" is overlaid across the center of the page. The score includes various musical notations such as clefs, key signatures (three flats), and dynamic markings like "cresc.", "ff", and "Tutti". There are also markings for "Ped." (pedal) and asterisks. The page is numbered "1" in the bottom right corner.

PIANOFORTE.

19

LARGHETTO.

pp *Fl.* *Ob.* *Clar.* *Fag.* *Viol.* *Solo.* *Viol.* *Ped.* *

molto con delicatezza *Ped.* *

tr *dim.* *tr* *dolciss.* *Ped.* *

legato *Ped.* *

dim. *Ped.* *

cresc. *con forza* *ff* *tr* *Ped.* *

5654

PIANOFORTE.

delicatiss.
poco ritard.
Ped.
* Ped.* Ped.
* Ped.
*
f
Ped.
*
Ped.
* Ped.
* Ped.
*
Ped.
*
delicatiss.
tr
Ped.
* Ped.
* Ped.
*
Ped.
* Ped.
* Ped.
*
stacc.
ff
rascendo
string.
Ped.
* Ped.
* Ped.
* Ped.
*
Ped.
* Ped.
* Ped.
*
f
p
smorz.
Ped.
* Ped.
*
Ped.
* Ped.
* Ped.
*
Ped.
* Ped.
* Ped.
*

PIANOFORTE.

Viol. 9

Viol. 15

con forza.

ff

Red. *

Fl. 14

f *fff*

14

appassionato

Red. *

f *pp*

10 5 7

con forza cresc.

f

sempre più stretto

Red. *

cresc.

ff

sotto voce

Red. *

PIANOFORTE.

PIANOFORTE.

23

This image shows a page of musical notation for Franz Liszt's 'Hungarian Rhapsody No. 13'. The page contains five systems of music, each with a piano (treble) staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, semi-transparent watermark is centered across the page, reading 'ZENEMIA' and 'LISZT MŰZÉUM'. The watermark also features a logo of a building. The musical notation includes markings such as 'sosten.', 'pp', 'con forza', 'dolciss.', and 'tr'. There are also performance instructions like 'Ped.' and 'Red.' with asterisks. The page is numbered '8' at the top left and '29' at the top right. The bottom of the page has a large, stylized signature or logo that reads 'LISZT MŰZÉUM' and 'ZENEMIA'.

PIANOFORTE.

First system of the piano part. The right hand features a melodic line with trills and grace notes, while the left hand provides a rhythmic accompaniment. Pedal markings (Ped.) and dynamic markings (f) are present. A crescendo (cresc.) is indicated in the right hand.

Second system of the piano part and the beginning of the orchestral parts. The piano part continues with a melodic line and a bass line. The orchestra includes Violins (Viol.), Flutes (Fl.), Oboes (Ob.), Clarinets (Clar.), and Bassoons (Fag.). Pedal markings (Ped.) and dynamic markings (pp, f, dim., smorz.) are present. A ritardando (riten.) is marked in the piano part.

Third system of the piano part, marked **ALLEGRO vivace.** The tempo is indicated as $\text{♩} = 69$. The piano part features a melodic line and a bass line. The tempo is marked as *semplice ma graziosamente*. Pedal markings (Ped.) and dynamic markings (f) are present.

Fourth system of the piano part. The right hand features a melodic line with trills and grace notes, while the left hand provides a rhythmic accompaniment. Pedal markings (Ped.) and dynamic markings (f, ben legato) are present.

Fifth system of the piano part. The right hand features a melodic line with trills and grace notes, while the left hand provides a rhythmic accompaniment. Pedal markings (Ped.) and dynamic markings (f) are present. The section is marked **Tutti.**

Sixth system of the piano part. The right hand features a melodic line with trills and grace notes, while the left hand provides a rhythmic accompaniment. Pedal markings (Ped.) and dynamic markings (f) are present. The section is marked **Solo.**

PIANOFORTE.

25

First system of musical notation. Treble and bass staves. Dynamics: *p*, *molto legato*.

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *cresc.*, *ff*, *Tutti.*, *Fl.*, *p*, *Cor.*, *ff*.

Third system of musical notation. Treble and bass staves. Dynamics: *p*, *f*, *ff*, *f*, *ff*, *f*, *ff*. Includes *Fag.* (Fagotto).

Fourth system of musical notation. Treble and bass staves. Dynamics: *ff*, *tr*, *p*, *ff*. Includes *Solo.* and *8*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *tr*, *riten. a Tempo*, *leggeramente*. Includes *5*.

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff*, *tr*, *p*, *ff*. Includes *5* and *Red.*.

PIANOFORTE.

Musical score for Piano Forte, page 26. The score consists of six systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The music features complex melodic lines with many beamed sixteenth and thirty-second notes, often spanning across bar lines. Pedal markings ('Ped.') are placed below the bass staff in various systems. Asterisks (*) are used as performance markings. Some systems include fingering numbers (1, 2, 3, 4, 5, 8) and slurs. A large, faint watermark 'ZENÉAKADÉMIA' is visible across the middle of the page.

PIANOFORTE.

27

First system of the piano score, featuring a grand staff with treble and bass clefs. The music is in a key with three flats and a 3/4 time signature. It consists of several measures of flowing sixteenth-note passages in both hands.

Second system of the piano score. It continues the melodic lines from the first system. A dynamic marking of *f* (forte) appears in the second measure. The system concludes with a double bar line.

Third system of the piano score. This system includes staves for other instruments: Fl. (Flute), Ob. (Oboe), Viol. (Violin), and Viol. col leguo (Violoncello). The piano part continues with a series of chords and moving lines. A dynamic marking of *pp* (pianissimo) is present.

Fourth system of the piano score, marked "Scherzando." and "Solo." in the first measure. It features triplet markings (3) and a trill (tr) in the right hand. The tempo marking "poco riten." (poco ritenuto) appears towards the end of the system.

Fifth system of the piano score, marked "a Tempo". The music returns to a regular tempo. It includes a "rubato" marking and a dynamic marking of *f* (forte) at the end of the system.

Sixth system of the piano score. It begins with a dynamic marking of *p* (piano). The system includes a "riten." (ritardando) marking and concludes with a final chord marked *f* (forte). A "Ced." (Cello) part is also indicated at the bottom right.

PIANOFORTE.

a Tempo
risvegliato *fz* *rubato* *p*

Red. *

pp

Red. *

dolciss. *Red.* *

Red. *

dolciss. *dim.* *f*

con anima *a Tempo.* *riten.*

Red. *

Red.

PIANOFORTE.

29

legatiss.
leggeriss.
dim.
cresc.
Ped.

PIANOFORTE.

This image shows a page of musical notation, likely a score for a piano piece. The notation is arranged in six systems, each consisting of two staves (treble and bass clef). The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is watermarked with the text "ZENÉAKADÉMIA LISZT MŰZSEUM" in the center.

The musical notation includes various dynamic markings and performance instructions:

- Red.**: A red marking, possibly indicating a reduction or a specific performance instruction.
- p**: Piano (soft).
- pp**: Pianissimo (very soft).
- smorz.**: Smorzando (diminuendo).
- rallent.**: Rallentando (slowing down).
- risvegliato**: Risvegliato (awakened, returning to the original tempo).
- a Tempo.**: A tempo (returning to the original tempo).

The page also features several asterisks (*) and a large watermark in the center that reads "ZENÉAKADÉMIA LISZT MŰZSEUM".

PIANOFORTE.

31

The musical score is written for piano and features six systems of music. Each system consists of a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The music includes various dynamics and performance instructions:

- System 1:** Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Dynamics include *ped.* and ** ped.*. A *cresc.* marking is present in the treble staff.
- System 2:** Treble staff continues the melodic line. Bass staff has a more active accompaniment. Dynamics include *f*, *ped.*, and ** ped.*.
- System 3:** Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics include *ff*, *cresc.*, ** ped.*, and ** Solo.*
- System 4:** Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics include *ff*, *p*, *ped.*, ** ped.*, and ** Tutti.*
- System 5:** Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics include *poco a poco rallent.*, *ped.*, ** ped.*, and **.*
- System 6:** Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics include *dolciss.*, *8.....*, *Clar.*, *ped.*, ** ped.*, and **.*

PIANOFORTE.

pp

Clar.

8.....

ppp

leggieramente

Ped. *

Ped. *

riten.

Ped. * Ped. * Ped. * Ped. *

Tutti.

Solo.

Ped. * Ped. *

PIANOFORTE.

33

8

riten.

Ped. * Ped.

8

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

fz fz fz fz fz fz fz fz

con forza

Tutti.

ff p

PIANOFORTE.

First system of piano music, featuring a treble and bass staff. The music is in a key with two flats and a common time signature. It includes dynamic markings *f*, *p*, and *ff*, and a crescendo hairpin.

Solo brillante

Second system of piano music, featuring a treble and bass staff. The treble staff has a key signature change to one flat and a common time signature. It includes a "Cor. de Signal" marking and a repeat sign. The bass staff has a key signature change to one flat and a common time signature.

Third system of piano music, featuring a treble and bass staff. The treble staff has a key signature change to one flat and a common time signature. It includes a repeat sign and a "Ped." marking. The bass staff has a key signature change to one flat and a common time signature.

Fourth system of piano music, featuring a treble and bass staff. The treble staff has a key signature change to one flat and a common time signature. It includes a repeat sign and a "Ped." marking. The bass staff has a key signature change to one flat and a common time signature.

Fifth system of piano music, featuring a treble and bass staff. The treble staff has a key signature change to one flat and a common time signature. It includes a "Ped." marking and a "p" dynamic marking. The bass staff has a key signature change to one flat and a common time signature.

Sixth system of piano music, featuring a treble and bass staff. The treble staff has a key signature change to one flat and a common time signature. It includes a "Ped." marking and a "cresc." marking. The bass staff has a key signature change to one flat and a common time signature.

PIANOFORTE.

35

Ped. * Ped. * fz pp legatiss. 8
 Ped. Ped. * Ped. 8
 Ped. * f cresc. 8
 8
 fz 8 8
 Ped. * Ped. * p f 8

PIANOFORTE.

8

cresc.

Ped. *

cresc.

cresc.

cresc.

PIANOFORTE.

37

8

8

Tutti. Solo.

ff p

Red.

8

dim.

8

ff

8

cresc.

Tutti.

ff

1996 JUN 14

PUBLICATIONS NOUVELLES POUR LE PIANO

de
BREITKOPF & HÄRTEL À LEIPZIG.

Baumfelder, Fr., Op. 48. Consolation. Andante	<i>Re. Ngr.</i>
de Concert	20
Op. 51. Feuille d'Album. Mélodie	15
52. Pensée	15
53. 2 ^{me} Nocturne	15
60. Charakteristische Sonate	1 5
Beethoven, L. van, Ouverturen, arrangirt von E. Pauer. cart.	5 15
Einzeln:	
No. 1. Prometheus	15
2. Coriolan	15
3. Leonore No. 1.	15
4. Leonore - 2.	20
5. Leonore - 3.	20
6. Fidelio (Leonore No. 4)	10
7. Egmont	15
8. Ruinen von Athen	10
9. Namensfeier	15
10. König Stephan	15
11. Weib des Hauses	20
Bernsdorf, E., Op. 29. Historietten. 5 kleine Klavierstücke	1 -
Op. 30. Capriccio	25
Billema, R., Op. 42. Une Soirée sur l'Eau. Morceau de Salon	18
Op. 45. Fleur d'espérance. Nocturne	15
Bonewitz, J. H., Op. 22. Vier Phantasiestücke	22
Op. 28. Grande Fantaisie	1 -
Boenicke, H., Der erste Unterricht im Pianofortespiel. Uebungen und Tonstücke in systematischer Folge Netto	15
Op. 9. Stille Thränen. Fröhe Botschaft. Unendliches Glück. Tonstück	25
Brahms, J., Op. 24. Variationen und Fuge über ein Thema von Händel	1 5
Bruch, M., Op. 12. Sechs Klavierstücke	25
Op. 14. Zwei Klavierstücke (No. 1. Romanze. No. 2. Phantasiestück)	25
Bruyck, C. van, Op. 21. Variationen	25
Op. 22. Variationen	15
Chimay, Alphonse de, Mélusine. Valse brill.	15
Delioux, Ch., Op. 60. 2 Impromptus (No. 1. Berceuse. No. 2. Scherzo)	20
Op. 61. Arabesques. Caprice	18
Op. 62. Sous la Feuillée. Valse de Salon	18
Dussek, J. L., Sonaten. Neue revidirte Ausgabe. No. 1-32.	18 25
No. 1. Bdur. Op. 9.	15
2. Cdur. - 9. - 18 -	18
3. Ddur. - 9. - 16 -	16
4. Adur. - 10. - 15 -	15
5. G moll. - 10. - 12 -	12
6. E dur. - 10. - 16 -	16
7. Gdur. - 20. - 10 -	10
8. Cdur. - 20. - 12 -	12
9. Fdur. - 20. - 10 -	10
10. Adur. - 20. - 10 -	10
11. Cdur. - 20. - 10 -	10
12. Esdur. - 20. - 10 -	10
13. Bdur. - 23. - 16 -	16
14. Bdur. - 35. - 20 -	20
15. Gdur. - 35. - 20 -	20
16. C moll. - 35. - 20 -	20
17. Gdur. - 39. - 16 -	16
18. Cdur. - 39. - 16 -	16
19. Bdur. - 39. - 18 -	18
20. Adur. - 43. - 20 -	20
21. Esdur. - 44. -	
(Muzio Clementi gewidmet)	1 -
No. 22. Bdur. Op. 45.	22
23. Gdur. - 45. - 18 -	18
24. Ddur. - 45. - 20 -	20
25. Ddur. - 47. - 16 -	16
26. Gdur. - 47. - 16 -	16
27. Fis moll. - 61. (Elégie harmonique sur la mort du Prince Louis Ferd. de Prusse, en forme de Sonate.)	20 -
28. Ddur. Op. 69. - 18 -	18
29. Asdur. - 70. (Le retour à Paris.)	1 - 5
30. Esdur. Op. 75. 1 -	-
31. F moll. - 77. (L'invocation.)	1 -
32. Fdur. (La chasse.)	10 -
Eitner, R., Phantasie über Motive aus Tristan und Isolde von R. Wagner	15
Op. 10. Salon-Phantasie über Motive aus Faust von Gounod	15
Elvenich, G., 2 Mazurkas	18
3 Valses	25
Fink, Chr., Op. 21. Sonate (No. 2. Es dur)	1 -
Fritze, W., Op. 2. Sonate (in einem Satze)	25
Gade, Niels W., Op. 31. Volkstänze. Phantasiestücke. Einzelne No. 1 u. 3 à 7½ Ngr. No. 2 5 Ngr. No. 4. 10 Ngr.	1 -
Hamm, Joh. Val., Der Tanz. Bravour-Mazurka für Sopran, für Pianoforte arrangirt	10
Gut Heil! Turner-Festmarsch für das dritte deutsche Turnfest	5
Hause, C., Op. 20. Souvenirs des Lagunes. Caprice	20
Op. 23. L'Adieu de Boston. Thème original varié	15
Op. 27. Nah und Fern. Capriccio	15
Op. 29. Künstler-Polka	12
Helier, St., Op. 104. Polonaise (Es dur)	1 -
Scherzo Capriccio tiré de la Sonate. Oeuv. 88	15

Hering, C., Op. 19. 30 Miniaturen. Daraus einzeln: No. 9. Wiegenlied arr.	<i>Re. Ngr.</i>
- 10. Notturmo arr.	5
Hubené, L., L'Illusion. Morceau de Genre	22
Une Larme. Poésie musicale	15
Jadassohn, S., Op. 26. Bal masqué. 7 Airs de Ballet	1 5
Jansen, F. G., Op. 26. Zwei Phantasiestücke	18
Jungmann, L., Op. 14. Phantasiestücke	25
Köhler, L., Op. 98. Zwei melodische Rondos für Clavierschüler der ersten Mittelstufe. No. 1 u. 2	10
Op. 120. Technische Virtuosenstudien für Clavierspieler nebst theoretischen Anleitungen zur täglichen Uebung für die ganze Bildungszeit	3 -
Korbrowski, A., Op. 3. Am Lande. Drei Klavierstücke	20
Op. 4. Stilles Glück. Mélodie	12
5. Chanson bohème	12
11. Polonaise	15
12. Souvenir de Kieff. Seconde Polka de Concert	20
Krüger, W., Op. 89. Choeur des Soldats de Faust, Opéra de Ch. Gounod, transcrit. Edition Brillante	20
Op. 101. Les Regrets. Rêverie-Nocturne	18
Op. 102. Le Rouet. Fantaisie Impromptu	25
Op. 106. Lohengrin. Transcription-Fantaisie sur le Bacchanale et le Choeur des Fiançailles	20
Op. 109. L'Echo de la Vallée. Mélodie	18
Op. 110. La Coupe d'Or. Caprice	25
Op. 123. Le Cosaque. (Mélodie de Moniuszko.) Transcription-Fantaisie	22½
Krzyżanowski, J., Op. 27. Troisième Polonaise	25
Le Couppey, Félix, Op. 21. Le Style. 25 Etudes de Genre	1 20
Op. 22. Le Rhythme. (Ecole de la Mesure.) 25 Etudes faciles et sans Octaves	15
Lefebure-Wely, Op. 139. Armide de Gluck. Morceau de Concert varié avec Prélude	25
Op. 140. Les Maraudeurs. Caprice de genre	20
142. Une âme au ciel. Mélodie religieuse	15
143. Le fifre du régiment. Fantaisie-Polka	15
Op. 144. Blondette. Mélodie-Valse	15
145. Dans la prairie. Scherzo	15
146. Les hirondelles au retour. Nocturne	18
147. En avant marche. Grand Galop	20
151. Pensées d'Album	3 15
No. 1. Nuit d'Orient. Réverie	15
2. La Czarienne. Marche	20
3. Les Lagunes. Nocturne	20
4. La Viennoise. Mazurka	15
5. Le Myosotis. Lied	20
6. The Derby. Galop	15
Liszt, Fr., Spinnerlied aus: Der fliegende Holländer von R. Wagner	25
Aus R. Wagner's Lohengrin. No. 1. Festspiel und Brautlied. Neue, umgearb. Ausg. Phantasiestück über Motive aus Rienzi von R. Wagner	1 -
Lübeck, E., Op. 11. Tarantelle	20
Op. 13. Berceuse	15
Op. 14. Polonaise. Grand Morceau de Concert	20
Lumbye, H. C., Der Traum nach dem Balle. Phantasie für Orchester, arr.	15
Magnus, D., Op. 62. Au gré des flots. Caprice-Etude	18
Op. 66. Un vœu à la vierge. Morceau de genre	15
Op. 70. Nocturne	15
Op. 71. Souvenir du clocher. Andante religioso	15
Op. 73. Chanson du temps passé. Idylle	15
Op. 74. L'Adieu du Pêcheur. Esquisse musicale	12½
Op. 76. Marche des Mandarins. Caprice chinois	18
Op. 77. Harmonie des flots. Caprice-Mazurka	15
Markull, F. W., Op. 87. Gondoliera	18
Op. 88. Jagdstück	20
Meinardus, Ludwig, Op. 16. Suite (No. 2)	25
Mendelssohn Bartholdy, F., Op. 13. Quatuor pour 2 Violons, Alto et Violoncelle. Arrangement par Jean Tschertlitzky	1 20
Op. 20. Ottetto pour des Instrumens à cordes. Arrangement par Jean Tschertlitzky	1 25

Mendelssohn Bartholdy, F., Op. 44. Trois grands Quatuors pour 2 Violons, Alto et Basse. Arrangement par Jean Tschertlitzky. No. 1. 2. 3. à 1 Re. 20 Ngr.	<i>Re. Ngr.</i>
Op. 80. Quartett für 2 Violinen, Bratsche u. Violoncell. Arrangement von Demselben	1 15
Op. 87. Quintett für 2 Violinen, 2 Bratschen und Violoncell. Arrangement von Demselben	1 15
Aus der vierten Symphonie Op. 90: Andante con moto	7½
Saltarello	15
Merkel, G., Op. 29. Maienblüthe. Salonstück	15
Molique, B., Marsch a. d. Orator.: Abraham	7½
Mozart, W. A., 11 petites Pièces tirées des Symphonies. Arrangement par Rob. Eitner	20
Concerte. Neue Ausgabe, rev. von C. Reinecke No. 1. Cdur	1 10
- 20. Ddur	1 20
Mozart's Lieder, (32 Lieder ohne Worte) für das Pianoforte übertragen von Carl Geissler	1 -
Norbert, F., Op. 20. Deux Illustrations. No. 1. Choeur de Soldats. No. 2. Kermesse et Valse de l'Opéra: Faust de Gounod	25
Reinecke, C., Op. 72. Concert.	2 -
Cadenzen zu W. A. Mozart's Klavier-Concerten. No. 1. Zum Concerte No. 1 in Cdur. No. 2. Zum Concerte No. 20 in Ddur à 15 Ngr.	1 -
Richter, E. F., Op. 27. Sonate, Cismoll	1 5
Röhr, L., Op. 20. Zwei Paraphrasen über Lieder von F. Mendelssohn Bartholdy	1 -
No. 1. O Thäler weit o Höhen	15
2. Jagdlied	15
Op. 24. Der Triller. 8 Uebungsstücke zur Erlernung des Trillers als Vorübungen zu den Triller-Etuden von Clementi etc.	20
Op. 26. Elsa. 2 Improvisationen über Melodien der Elsa aus R. Wagner's Lohengrin. No. 1 u. 2. à 20 Ngr.	10
Sabinin, Marthe, Op. 5. Portraits musicaux. 11 Pièces de Salon	1 20
Schulthes, W., Op. 28. Maris stella. Barcarolle	20
Op. 29. Fleurs chantantes. 3 Morceaux pastoraux	18
Schumann, R., Op. 38. Erste Symphonie in Bdur für grosses Orchester. Arrangement von Karl Klauser	1 20
Op. 41. 3 Quartette für 2 Violinen, Viola und Violoncell. Arrangement von Karl Klauser. No. 1 in A moll	1
Romanze und Scherzo aus der vierten Symphonie Op. 120 in D moll. Arrangement von Karl Klauser	15
Seiss, I., Op. 2. Arabesken. Kleine Stücke	25
Street, J., Op. 19. Quatrième Sonate (Fa majeur)	1 -
Taubert, W., Op. 8. Sechs Scherzi. Neue revidirte Ausgabe	25
Op. 134. Ouverture (Der Sturm)	15
Terschak, A., Op. 30. 2 Morceaux (No. 1. Réverie. No. 2. Chant des matelots)	18
Op. 31. Chant des Gondoliers	18
32. L'Espérance. Morceau de Salon	18
33. Sérénade	18
34. Chant des Bédouines	20
35. L'Amazone. Marche de bravoure	20
Trutschel, A., Op. 25. Zwölf leichte Klavierstücke (in Cdur) im Violinschlüssel für den ersten Unterricht	15
Op. 26. Acht Kinderlieder ohne Worte für den ersten Unterricht am Pianoforte	15
Op. 27. Fliegende Blättchen. 4 leichte Charakterstücke	15
Vogt, J., Op. 26. Douze grandes Etudes. Cah. 1. 2. à 1 Thlr. 7½ Ngr.	2 15
Op. 39. Valse brillante	20
Wagner, F., Op. 3. Ernst u. Scherz. 2 Impromptus	1 -
Wagner, Richard, Sonate. Neue Ausgabe	25
Vorspiel zu Tristan u. Isolde, arr.	10
Potpourri daraus	20
Weil, O., Op. 3. Danses sérieuses	20
Op. 4. Phantasiestücke	22
6. Fliegende Blätter. Leichte Stücke	1 -
Wohlfahrt, H., Kinderklavierschule oder musikalisches ABC- und Lesebuch. 15te Auflage	1 -
Op. 35. Uebungsstücke in Variationenform, zum Anschluss an seine Kinder-Klavierschule Klavierübungen für Kinder, um selbige nach seiner Kinderklavierschule weiter zu führen. 1te Liefg., enthaltend 136 Etuden. 2te Aufl.	20
Zarzycki, Alexandre, Op. 4. Grande Valse	18
Op. 5. Barcarolle	18