

Symphonie

Nº 1. E dur.

FÜR ORCHESTER

componirt und

Herrn Kapellmeister Julius Rietz

gewidmet von

ANT. RUBINSTEIN.

Op. 40.

Pr. *Partitur 4/2 r.*
Stimmen 6 1/2

Clavier-Auszug zu vier Händen von Aug. Horn.

Pr. 2 Rthlr. 15 Ngr.

Eigenthum des Verlegers.

LEIPZIG BEI C. F. KAHNT

Orsz. M. Liszt Ferenc Zenev. Főiskola
KÖNYVTÁRA

Leltározva: 1948

hó

tes. alatti



ZENEAKADÉMIA
LISZT MÚZEUM



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LEIPZIG BEI C. F. KAHNT.

SYMPHONIE.

Secondo.

Allegro con fuoco.

A. Rubinstein, Op. 40.

PIANO

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

Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. *

5083

5030



SYMPHONIE.

Primo.

Allegro con fuoco.

A. Rubinstein, Op. 40.

PIANO



Secondo.



Primo..

15



Secondo.

The musical score is written for piano and consists of six systems of staves. The key signature is one flat (B-flat). The first system begins with a piano (*p*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system features a forte (*f*) dynamic. The fourth system is marked with a fortissimo (*ff*) dynamic. The fifth system also begins with a fortissimo (*ff*) dynamic. The sixth system concludes with the instruction *senpre marc.* (senpre marcato), indicating a sustained, accented character. A large, semi-transparent watermark for the 'ZENEAKADÉMIA LISZT MŰZEUM' is centered over the middle of the page.

Primo.

7

mf

p

cresc.

f

Red.

570

Secondo.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is one flat (B-flat). The score includes various musical notations such as triplets (marked with '3'), dynamics (f, p, ff), and articulation marks (ten., Led.). A watermark for 'ZENAKADÉMIA LISZT MŰZEUM' is visible across the center of the page.

Primo.

9

Secondo.

ten. *ten.* *ff*

sf *ritard.* 1 *p* 3 1

animato *p* *p* *Cello.* *mf* *p*

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

mf *p* *cresc.*

Tempo I. *ritard.* *f*

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

Primo.

11

Tempo I.

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



Secondo.

p *cresc.*

mf *mf* *cresc.*

f

cresc. *ff*

ff

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a melodic line marked *mf*. The bass staff contains a series of chords and a melodic line.

Second system of musical notation. The treble staff has a melodic line with a *p* (piano) dynamic marking. The bass staff features a melodic line with a *cresc.* (crescendo) marking and a *mf* (mezzo-forte) dynamic marking.

Third system of musical notation. The treble staff contains a dense, rapid melodic passage marked *f* (forte). The bass staff has a melodic line with a *cresc.* marking.

Fourth system of musical notation. The treble staff features a rapid melodic passage marked *ff* (fortissimo). The bass staff has a melodic line with a *ff* marking.

Fifth system of musical notation. The treble staff contains a rapid melodic passage marked *ff*. The bass staff has a melodic line with a *ff* marking.

Sixth system of musical notation. The treble staff features a rapid melodic passage. The bass staff has a melodic line.

Secondo.

This page of a musical score, likely for piano, contains six systems of music. The notation is complex, featuring polyphonic textures with multiple voices in both hands. Dynamic markings include *ff* (fortissimo), *f* (forte), *p* (piano), and *pp* (pianissimo). There are also markings for *rit.* (ritardando) and *ped.* (pedal). The score includes various musical notations such as triplets, sixteenth-note runs, and sustained chords. A large, stylized watermark is visible across the middle of the page, reading "ZENAKADÉMIA LISZT MŰZÉUM".

Primo.



Secondo.

Allegro.

p

mf *cresc.*

f

p *f*

f 1 *f* *f*

p *p*

Allegro .

Primo.

19

The musical score consists of six systems of staves. The first system shows a piano (p) introduction with a primo part. The second system includes a crescendo (cresc.) marking and dynamics of mezzo-forte (mf) and forte (f). The third system continues the piano part with various rhythmic patterns. The fourth system features a piano (p) and pianissimo (pp) section, followed by a forte (f) section, with the instruction *un poco marc.* (a little more marked). The fifth system shows a forte (f) section with a first ending (1). The sixth system concludes with a piano (p) section and a first ending (1). A watermark for 'ZENÉAKADÉMIA LISZT MŰZEUM' is visible across the middle of the page.

Secondo.

f *p* *p* *mf* *cresc.* *f* *mf* *Ped.* *p* *Ped.* *p* *Ped.* *p* *Ped.* *f* *f* *p* *sempre p*

Primo.

21

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *f*, *p*, *p*.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *f*, *p*.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *f*, *p*.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *f*, *cresc.*. A watermark "ZENEA KADÉMIA LISZT MŰZÉUM" is visible.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *sf*, *mf*, *mf*. Pedal marks (Ped. *) are present.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics: *f*, *f*. Pedal mark (Ped. *) is present.

Seventh system of musical notation, measures 25-28. Treble and bass staves. Dynamics: *p*, *sempre*, *p*. A first ending bracket labeled "1" is at the end.

Secondo.

This musical score, titled "Secondo.", is written for piano and horn. It consists of six systems of staves. The first system shows the piano part in bass clef with a melody and accompaniment, marked *mf* and *cresc.*. The second system continues the piano part, marked *f*. The third system introduces the horn part in treble clef, marked *p* and *Cor.*. The fourth system shows the piano part in treble clef, marked *f*. The fifth system shows the piano part in bass clef, marked *dim.* and *pp*. The sixth system shows the piano part in bass clef, marked *p*, *rit.*, *-p*, *a tempo*, and *f Fine.*. A watermark "ZENEA KADÉMIA" is visible across the middle of the page.

Primo.

23



Secondo.

L'istesso Tempo. (♩ = ♩)

p sempre staccato

Cor.
mf
p

mf
p
Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

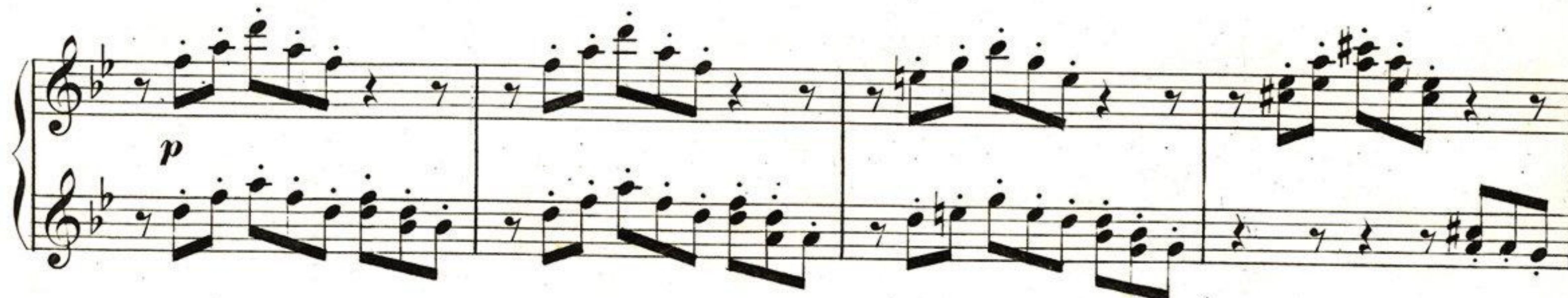
p staccato.

All? D.C. al fine.

Primo.

25

Lo stesso Tempo. (♩=♩.)



All? D.C. al fine.

Secondo.

Moderato con moto.

p non legato

ten.

sempre stacc.

ten.

cresc.

mf

f marc.

rit.

p

Primo.

27

Moderato con moto.

Score for Piano, Cello, Oboe, and Violin.

Piano:

- First system: *p* (piano), *dolce, ma* (sweet, but).
- Second system: *con espressione.* (with expression).
- Third system: *mf* (mezzo-forte), *con espressione.*
- Fourth system: *ten.* (tension), *cresc.* (crescendo).
- Fifth system: *cresc.*, *f* (forte).
- Sixth system: *rit.* (ritardando), *p*.

Cello: *dolce, ma*

Oboe: *mf*, *con espressione.*

Violin: *rit.*, *p*

Watermark: ZENEAKADÉMIA LISZT MŰZEUM

Secondo.

The musical score is written for piano and violin. The piano part is in the lower register, featuring a series of chords and single notes, often with a sustained bass line. The violin part is in the upper register, featuring a series of sixteenth-note runs and chords, often with a sustained melody. The score is divided into six systems, each with a piano and violin staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes dynamic markings such as *p* (piano) and *f* (forte). A watermark for the ZENEAKADÉMIA LISZT MUZEUM is visible across the middle of the page.

p

f

p

f

p

f

Primo.

29



Secondo.



Primo.

31



First system of musical notation. The upper staff contains chords and rests, while the lower staff features a melodic line with slurs. Dynamics include *p* (piano) and *ff* (fortissimo). A repeat sign with first and second endings is present. The first ending is marked with a dotted line and the number 8. The second ending is marked with a repeat sign and the number 8. The word "Red." (Reduction) is written below the second ending.



Second system of musical notation. The upper staff contains chords and rests, while the lower staff features a melodic line with slurs. Dynamics include *p* (piano) and *p non legato* (piano, non legato). A repeat sign with first and second endings is present. The first ending is marked with a dotted line and the number 8. The second ending is marked with a repeat sign and the number 8.



Third system of musical notation. The upper staff contains chords and rests, while the lower staff features a melodic line with slurs. Dynamics include *p* (piano) and *p non legato* (piano, non legato).



Fourth system of musical notation. The upper staff contains chords and rests, while the lower staff features a melodic line with slurs. Dynamics include *cresc.* (crescendo), *mf* (mezzo-forte), and *f* (forte). A watermark "ZENÉAKADÉMIA" and "ISZT. MUZEUM" is visible across the system.



Fifth system of musical notation. The upper staff contains chords and rests, while the lower staff features a melodic line with slurs. Dynamics include *non legato* (non legato).



Sixth system of musical notation. The upper staff contains chords and rests, while the lower staff features a melodic line with slurs. Dynamics include *f* (forte) and *p* (piano).

Secondo.

espress.

f *p* *mf* *f*

espress.

f *p* *p*

f *p* *f* *p*

p

stacc. *p*

The musical score is written for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The first system begins with a treble clef and a key signature change to B-flat major. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *f*. The second system features *f*, *p*, and *p* dynamics. The third system includes *f*, *p*, *f*, and *p*. The fourth system starts with *p*. The fifth system is marked *stacc.* (staccato) and *p*. The sixth system continues the melodic and harmonic development.

Primo.



33



Secondo.

The musical score is written for piano and consists of seven systems of staves. The key signature has two flats (B-flat and E-flat). The score includes various musical markings and dynamics:

- System 1:** Starts with a piano (*p*) dynamic. The right hand features chords and moving lines, while the left hand plays a steady bass line.
- System 2:** Continues the piano (*p*) texture with flowing eighth-note patterns in the right hand.
- System 3:** Features a forte (*f*) dynamic marking. It includes a first ending marked with a '1' and a repeat sign.
- System 4:** Includes a 'dimin.' (diminuendo) marking and a piano (*p*) dynamic. The texture becomes more complex with rapid sixteenth-note passages.
- System 5:** Features a piano (*p*) dynamic and a 'rit.' (ritardando) marking. The right hand has a series of descending sixteenth-note runs.
- System 6:** Features a forte (*f*) dynamic. The piece concludes with rapid, ascending and descending sixteenth-note passages in both hands.

A large watermark is visible across the center of the page, reading 'ZENAKADÉMIA' and 'SZ. MUZEUM'.

Primo.

35

First system of musical notation for the Primo section, measures 1-2. The music is in 3/4 time and features a treble and bass staff with various chords and melodic lines.

Second system of musical notation for the Primo section, measures 3-4. The music continues with similar harmonic and melodic patterns.

Third system of musical notation for the Primo section, measures 5-6. The music includes a violin part (Viol.) and a crescendo (cresc.) marking.

Fourth system of musical notation for the Primo section, measures 7-8. The music features a forte (f) dynamic and a piano (p) dynamic marking. A watermark "ZENEA KADÉMIA" is visible across the system.

Fifth system of musical notation for the Primo section, measures 9-10. The music continues with a piano (p) dynamic marking.

Sixth system of musical notation for the Primo section, measures 11-12. The music includes a piano (p) dynamic marking and a crescendo (cresc.) marking.

First system of musical notation for the Secondo section, measures 1-2. The music is in 3/4 time and features a treble and bass staff with various chords and melodic lines.

Second system of musical notation for the Secondo section, measures 3-4. The music includes a piano (p) dynamic marking and a crescendo (cresc.) marking.

dimi - - - nu - - - en - - -

do

pp *p*

pp

Primo.

37

dimi - *na* - *en* - *do* - *p*

pp 1 *p* 1 *p*

p 2

Secondo.

Allegro.

f

mf

f

f *p* *f*

f

p *p* *mf*

Primo.

39

Allegro.

f

p

mf

f

p

f

f

p

Secondo.

Handwritten musical score for piano, titled "Secondo." The score consists of six systems of two staves each. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. A watermark for "ZENEAKADEMIA LISZT MUSEUM" is visible across the middle of the page.

Dynamic markings include *cresc.*, *f*, *ff*, and *p*.

Primo.

11

The musical score is written for a piano and violin. It consists of six systems of staves. The first system shows the piano introduction with a *cresc.* marking and a *f* dynamic. The second system continues the piano texture. The third system features a *ff* dynamic and a first ending bracket. The fourth system includes a *dolce* marking. The fifth system shows the violin entry with a *Viol.* marking. The sixth system continues the violin and piano parts, with another *Viol.* marking. A watermark for 'ZENÉAKADÉMIA LISZT MŰZÉUM' is visible across the middle of the page.

Secondo.

mf

f

frem.

Leg.

G.P.

1

f

Leg.

** Leg. * Leg. **

ff

G.P.

p

1

Primo.

13

Fl. *p* *mf* *ten.*

f *f* *trem.*

G.P. *f* G.P.

f

ff

G.P. *p* 3 1

Secondo.

mf

f *p* *mf*

f

p

f

f

Primo.

45



Secondo.



Primo.

47



f

p

cresc.

ff

f

p

f

Primo.

49

p *mf*

f *p*

ten. *cresc.* *ff*

f

p *p*

Secondo.



Primo.

51

First system of musical notation. The right hand (treble clef) features a series of chords and single notes, with a *p* (piano) dynamic marking. The left hand (bass clef) plays a rhythmic pattern of eighth and sixteenth notes, with a *f* (forte) dynamic marking. The key signature has two flats (B-flat and E-flat).

Second system of musical notation. The right hand continues with a melodic line of eighth notes, marked with a *f* (forte) dynamic. The left hand provides harmonic support with chords and single notes.

Third system of musical notation. The right hand features a series of eighth notes, with a *cresc.* (crescendo) marking. The left hand continues with harmonic support. A watermark for "ZENEA KADÉMIA LISZT MÚZEUM" is visible across the system.

Fourth system of musical notation. The right hand continues with a melodic line, marked with a *f* (forte) dynamic. The left hand provides harmonic support with chords and single notes.

Fifth system of musical notation. The right hand features a series of chords and single notes. The left hand continues with harmonic support. The system ends with a *p* (piano) dynamic marking.

Secondo.

p

Cello

mf

cresc.

f

trem.
Ped.

G.P.

1

Primo.

53

Clar. *dolce*

Viol. *p*

Clar. *p*

mf

p

f

f

cresc.

f

cresc.

f

trem.

Red.

G.P.

1 1

Secondo.

The musical score is written for piano and consists of six systems of staves. The first system includes a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The bass staff has a 'Ped.' marking under the first measure. The first system ends with a repeat sign and a first ending bracket labeled '1' and 'f'. The second system continues the piano accompaniment. The third system features a change in the treble staff to a 2/4 time signature. The fourth system includes a 'ff' (fortissimo) marking. The fifth system continues the piano accompaniment. The sixth system ends with a repeat sign and a first ending bracket labeled '1' and 'p'. The score is marked with 'G.P.' at the beginning and end of the piece. A watermark for 'ZENEAKADÉMIA LISZT MŰZEUM' is visible across the middle of the page.

Primo.

55

G.P.

1 1

ff

G.P.

p

3 1

Andante.

Presto.

Primo.

57

Andante.

1
Secondo. *p* 1 *mf* *p*

Presto.

cresc. *piu cresc.*

8

8

1 1 *G.P.*

1996 JÚN - 4.



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.

- Braner, Fr.,** Op. 11. Sonatine (C) für jüngere Clavier-
spieler. 20 *Ag.*
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— Op. 285. Divertissement über bel. Motive aus d.
Oper: „Der Nordstern“, v. G. Meyerbeer. 20 *Ag.*
— Op. 289. Divertissement über bel. Motive aus d.
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— Idem Heft II. No. 3. Zwiesgespräch, von Kücken.
No. 4. Lotosblume, von R. Schumann. 12½ *Ag.*
— Idem Heft III. No. 5. Der frohe Wandersmann,
von Mendelssohn-Bartholdy. No. 5. Der Zigeuner-
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— Rondino über ein Thema aus der Oper: „Czar
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aus den Opern: „Belisar“ und „Liebestrank“, v.
Donizetti. [Neue Ausgabe.] 22½ *Ag.*
— Op. 59. Vier Pièces (Romanze. — Marsch. —
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Oper: „Die Zigeunerin“, von M. W. Balfe. Marsch
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beer. Gretlein, schwäbisches Lied von F. Kücken.
Fischerlied aus der Oper: „Die Stumme“, von
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— 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 *Ag.*
— Idem Heft 3. Der rote Sarafin, russisches Volks-
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von Lammermoor“, von G. Donizetti. Lied des
Czaren aus der Oper: „Czar und Zimmermann“,
von A. Lortzing. 15 *Ag.*
Enke, H., Drei Rondinos nach Themen aus der Oper:
„Martha“, von F. v. Flotow. 20 *Ag.*
— Zwei Rondinos nach Themen aus der Oper: „Fi-
garos Hochzeit“, von W. A. Mozart. 22½ *Ag.*
— Drei Rondinos nach Themen aus der Oper: „Don
Juan“, von W. A. Mozart. 17½ *Ag.*
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— Idem No. 2. Cmolli. 10 *Ag.*
— Idem No. 3. Asdur. 10 *Ag.*
— Idem No. 4. Asdur. 15 *Ag.*
— Idem No. 5. Bdur. 7½ *Ag.*
— Idem No. 6. Edur. 10 *Ag.*
— Dieselben in einem Bande. 1 *Ag.* 20 *Ag.*
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stücke 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 *Ag.*
— 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 blübel! 17½ *Ag.*
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Emoll. Arrangiert für das Pianoforte zu 4 Händen
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Müller, Rich., Op. 7. Jugendlust. 12 aufmunternde
Melodien. Heft I. Brautlied aus Lohengrin. Ca-
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Arie aus Stradella. Lied a. d. Tempel u. die
Jüdin. Pilgerchor a. Tannhäuser. 20 *Ag.*

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Die Haimonskinder. 27½ *Ag.*
— Idem No. 2. Donizetti, G., Die Tochter des Re-
giments. 27½ *Ag.*
— Idem No. 3. Lortzing, A., Undine. 20 *Ag.*
— Idem No. 4. Bellini, V., Norma. 27½ *Ag.*
— Idem No. 5. — Romeo und Julie. 25 *Ag.*
— Idem No. 6. Auber, D. F. E., Die Stumme von
Portici. 27½ *Ag.*
— Idem No. 7. Lortzing, A., Der Waffenschmied. 1 *Ag.*
— Idem No. 8. Bellini, V., La Sonnambula. 22½ *Ag.*
— Idem No. 9. Donizetti, G., Belisar. 27½ *Ag.*
— Idem No. 10. Lortzing, A., Czar und Zimmermann.
27½ *Ag.*
— Idem No. 11. Donizetti, G., Lucrezia Borgia. 25 *Ag.*
— Idem No. 12. Meyerbeer, G., Der Prophet. 27½ *Ag.*
Rubinstein, A., Op. 40. Symphonie No. I. (Fdur). Ar-
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Heft I. Nocturne. Scherzo. 20 *Ag.*
— Idem Heft 2. Barcarole. Capriccio. 17½ *Ag.*
— Idem Heft 3. Berceuse. Marche. 1 *Ag.* 2½ *Ag.*
Späth, A., Op. 148. Les jeunes Pianistes. Cah. I. Six
Pièces fac., instruct., progressives. 27½ *Ag.*
— Idem Cah. 2. Trois Rondeaux d'une difficulté
moyenne. 1 *Ag.* 18 *Ag.*
— Idem Cah. 3. Trois Polonaises. 20 *Ag.*
— Idem Cah. 4. Le Bijoux. Thème original varié.
27½ *Ag.*
— Idem Cah. 5. Thème varié. 20 *Ag.*
— Idem Cah. 6. Trois pièces tirées des Opéras de
Bellini. 20 *Ag.*
— Idem Cah. 7. do. 1 *Ag.*
***Spohr, L.,** Sonatine de l'Opéra: Jessonda. 10 *Ag.*
Struve, A., Op. 41. Harmonisirte Uebungsstücke. Die
Partie des Schülers im Umfange einer reinen
Quinte und einer grossen Sexte spielend. Heft I.
2. 3. 4. à 15 *Ag.*
— Op. 48. Kleine Lieder zum Behufe melodischen
Ausdrucks; angehenden Spielern gewidmet. Heft
1. 2. 3. à 15 *Ag.* Heft 4. 22½ *Ag.*
— Op. 58. Kleine Lieder zum Behufe melodischen
Ausdrucks; angehenden Spielern gewidmet. Heft
1. 2. à 15 *Ag.*
Trube, A., Op. 6. Sechs kleine Pièces. 17½ *Ag.*
— Op. 8. Variationen über ein Thema aus dem „Lie-
bestrank“. 17½ *Ag.*
Trutschel, A., Op. 11. Drei vierhändige Clavierstücke.
(Kecker Muth, Humoreske. — Süsse Erinnerung,
Idylle. — Schelmischer Sinn, Scherzino.) 20 *Ag.*
Udbye, M. A., Overture zur Oper: „Fredkulla“
1 *Ag.* 5 *Ag.*
Wollenhaupt, H. A., Op. 48. Bilder aus Westen.
4 charakterist. Stücke. Heft I. II à 22½ *Ag.*

B. Für das Pianoforte zu 2 Händen.

- Baronius, Ch.,** Op. 4. Le Jeu des Nymphes. Impromptu
pour le Piano. 17½ *Ag.*
Bartholomäus, E., Op. 16. 'S Lorie. (Tyrolenne für
das Pianoforte. 10 *Ag.*
Baumfelder, Frédéric, Op. 22. Agathe. Mazourka
de Salon pour le Piano. 10 *Ag.*
— Op. 23. La Prière d'une Vierge, p. Piano. 7½ *Ag.*
— Op. 24. Marche pour Piano. 10 *Ag.*
— Op. 25. Dein Bild. Melodie f. d. Pfte. 10 *Ag.*
— Op. 28. Ballade f. d. Pianoforte. 17½ *Ag.*
— Op. 29. Gruss aus der Ferne. Clavierstück. 10 *Ag.*
— Op. 30. Jugend-Album. 40 kleine Stücke am Pia-
noforte zu spielen. Heft I. II. III. IV. à 15—25 *Ag.*
— Op. 31. Jessie. Polonaise brill. 10 *Ag.*
— Op. 32. Frühlingsgruss. Clavierstück. 10 *Ag.*
— Op. 33. Süßer Traum. Clavierstück. 7½ *Ag.*
— Op. 56. Stumme Liebe. Sechs charakteristische
Tonstücke. 17½ *Ag.*
— Op. 62. Etude mélodique. 10 *Ag.*
Beethoven, L. van, Op. 26. Grande Sonate pour le
Piano. 20 *Ag.*
— Op. 46. Adelaide, arr. f. d. Pfte. 10 *Ag.*
Belcke, C. G., Harfenklänge. Clavierstück. 7½ *Ag.*
Berendt, Nicolai, Op. 29. Meeresleuchten. Lied ohne
Worte. 15 *Ag.*
Brassier, Louis, Barcarolle pour le Piano. 12½ *Ag.*
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 *Ag.*
— Idem No. 2. Flotow, Stradella. 12½ *Ag.*
— Idem No. 3. Boieldieu, La Dame blanche. 12½ *Ag.*
— Idem No. 4. Bellini, Norma. 12½ *Ag.*
— Idem No. 5. Donizetti, La fille du Régiment.
12½ *Ag.*
— Idem No. 6. Meyerbeer, Robert le Diable. 12½ *Ag.*
— Idem No. 7. Meyerbeer, Les Huguenots. 12½ *Ag.*
— Idem No. 8. Rossini, Guillaume Tell. 12½ *Ag.*
— Idem No. 9. Rossini, Le Barbier de Séville. 12½ *Ag.*
— Idem No. 10. Weber, Preciosa. 12½ *Ag.*
— Idem No. 11. Weber, Der

- Brunner, C. T.,** Op. 270. No. 12. Lortzing, Und
12½ *Ag.*
— Idem No. 13. Bellini, Romeo u. Julie. 12½ *Ag.*
— Idem No. 14. Donizetti, Lucia di Lammerm
12½ *Ag.*
— Idem No. 15. Weber, Oberon. 12½ *Ag.*
— Idem No. 16. Meyerbeer, Le Prophète. 12½ *Ag.*
— Idem No. 17. Kreutzer, Das Nachtlager. 12½ *Ag.*
— Idem No. 18. Bellini, Sonnambula. 12½ *Ag.*
— Idem No. 19. Donizetti, Der Liebestrank. 12½ *Ag.*
— Idem No. 20. Lortzing, Czar und Zimmerm
12½ *Ag.*
— Idem No. 21. Balfe, Die Haimonskinder. 12½ *Ag.*
— Idem No. 22. Donizetti, Belisario. 12½ *Ag.*
— Idem No. 23. Donizetti, Lucrezia Borgia. 12½ *Ag.*
— Idem No. 24. Auber, Maurer u. Schlosser. 12½ *Ag.*
— Op. 282. Divertissement über beliebte Mo-
aus der Oper „Der Nordstern“, v. G. Meyer
15 *Ag.*
Burkhardt, S., Op. 70. Etudes élégantes. 24 lei-
und fortschreitende Uebungsstücke. Heft
à 12½ *Ag.* Heft 3. 25 *Ag.*
— Idem compl. in einem Bande. 1½ *Ag.*
Clementi, M., Op. 36. Sonatines progressives. Re-
par Jul. Knorr. 20 *Ag.*
Czerny, Ch., Op. 428. Introd. et Var. brill. sur l
suisse: „Tout aime“. 20 *Ag.*
— Op. 429. Impromptu brill. sur un Thème na-
tional suisse: „Der Heerdenreihen“, par F. Hu
27½ *Ag.*
— Op. 450. Fantaisie lyrique. 20 *Ag.*
Doppler, J. H., Op. 112. La petite Coquette. Ro-
enfantin p. Piano. 12½ *Ag.*
— Op. 237. Weinen und Lachen. Zwei Tonstü-
für Pfte. 12½ *Ag.*
Elssig, E., Op. 4. Amusement de la jeunesse. Pe-
Fantaisie sur la Annen-Polka de Strauss. 10½ *Ag.*
— Op. 5. Grüne Blätter. 3 Walzer (Paulinen
Immergrün. — Epheuranke). 10 *Ag.*
Engel, D. H., Op. 21. 60 melodische Uebungsstü-
für Anfänger im Pianofortespiel. Heft I. 15½
Heft 2. 20 *Ag.* Heft 3. 25 *Ag.*
— Op. 30. Lebensfreuden. Melodie. 15 *Ag.*
— Op. 31. Wandersprüche. Sechs lyrische T-
stücke. Heft I. Abschied. Serenade. 22½ *Ag.*
— Idem Heft II. Lied ohne Worte. Marsch. Lu-
ger Spielmann. Albumblatt. 22½ *Ag.*
Enke, H., Op. 19. Gruss an Bad Elster. Salon-Pol-
10 *Ag.*
— Abendständchen. Romanze v. W. Herfurth, tra-
scribirt. 10 *Ag.*
— Idem Op. 28. Kleine melodische Studien ne-
Vorübungen zum Zwecke einer bequemen
lernung der hauptsächlichsten Begleitungsform.
Heft I. 15 *Ag.* II. III à 17½ *Ag.* IV. V
10 *Ag.* VI. 17½ *Ag.*
Field, J., Deux Nocturnes pour le Piano. No. 1. M-
linconia. 7½ *Ag.* No. 2. L'Espérance. 10 *Ag.*
Fritze, W., Op. 1. Fünf Clavierstücke. 20 *Ag.*
Gade, N. W., Albumblätter. 3 Pianofortestücke 15½
Gotthardt, J. P., Op. 8. Zwei Clavierstücke. No.
Romanze. 12½ *Ag.*
— Idem No. 2. Mazurka-Impromptu. 15 *Ag.*
Grützmacher, Fréd., Op. 17. La Harpe d'Aeo-
Moreau caract. 20 *Ag.*
— Op. 20. Trois Polkas de Salon. 20 *Ag.*
— Op. 21. Léopoldine. Polka-Mazourka. 12½ *Ag.*
— Op. 24. Erinnerungen an das Landleben. See-
charakteristische Tonstücke. (Am Quell. 1
Grünen. Ländlicher Brautzug. Mondnacht. A
dem Tanzplane. Abschied vom Lande.) 1 *Ag.* 5½ *Ag.*
— Op. 25. Marche turque. 12½ *Ag.*
— Op. 26. Réverie d'amour. Morceau caract. 15 *Ag.*
— Op. 27. Mélodie-Impromptu. Pensée musica
15 *Ag.*
— Op. 28. Grande Valse romantique. 15 *Ag.*
— Op. 34. Le Bain des Nymphes. Morceau caract-
ristique. 20 *Ag.*
— Op. 35. Lieder ohne Worte. Heft I (Andacht
Gondellied — Ländliches Lied). 15 *Ag.*
— Idem Heft 2. (Sehnsucht — Liebeslied — Frö-
lingslied). 15 *Ag.*
— Idem Heft 3. (Abendlied — Barcarole — Tan-
liedchen). 15 *Ag.*
— Op. 36. An Siel Romanze. 15 *Ag.*
— Op. 45. Auf dem Wasser. Barcarole. 17½ *Ag.*
— Op. 47. Souvenir de Rudolstadt. Polka brillant
15 *Ag.*
Hamm, Val., Favorit-Marsch über Ferd. Gumbert
Lied „Die Thäne“. 7½ *Ag.*
Handrock, Jul., Op. 2. 9 Walddlieder. (Walde-
gruss. Waldquelle. Jägerlied. Waldvögel. Still-
Blumen. Im Eichwalde. Waldeppelle. Zigeun-
im Wald. Abschied.) 22½ *Ag.*
— Op. 3. Liebeslied. Melodie. 15 *Ag.*
— Op. 4. Abschied. Melodie. 10 *Ag.*
— Op. 5. Wiedersehen. Melodie. 10 *Ag.*
— Op. 6. Reiselieder. (Aufbruch. Auf der Land-
strasse. Auf dem See. Auf die Berge.) 1 *Ag.* 5½ *Ag.*
— Idem No. 1. Aufbruch. 10 *Ag.*
— Idem No. 2. Auf der Landstrasse
— Idem No. 3. Auf dem See
— Idem No. 4. Auf die Berge
— Op. 7. Val.

Handrock, Jul., Op. 9. Chanson à boire. 12 $\frac{1}{2}$ *Apr*
 — Op. 10. Aufmunterung. Clavierstück. 12 $\frac{1}{2}$ *Apr*
 — Op. 11. Chant élégiaque. 11 $\frac{1}{2}$ *Apr*
 — Op. 12. Une Fleur de Fantaisie. Mazourka de Salon. 15 *Apr*
 — Op. 13. 2^{me} Valse brill. 15 *Apr*
 — Op. 14. Deux Mazourkas. 12 $\frac{1}{2}$ *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. 12 $\frac{1}{2}$ *Apr*
 — Op. 24. Polonaise für das Pianoforte. 17 $\frac{1}{2}$ *Apr*
 — Op. 26. Etude de Salon pour Piano. 12 $\frac{1}{2}$ *Apr*
 — Op. 27. Nocturne pour Piano. 15 *Apr*
 — Op. 30. Wanderlust. Clavierstück. 12 $\frac{1}{2}$ *Apr*
 — Op. 31. Tarantella für das Pianoforte. 12 $\frac{1}{2}$ *Apr*
 — Op. 32. Der Clavierschüler im ersten Stadium. Melodisches und Mechanisches in planmässiger Ordnung. Heft 1. 20 *Apr*
Hecht, Ed., Op. 5. Drei Capriccios. 22 $\frac{1}{2}$ *Apr*
Henkel, H., Op. 15. Instructive Clavierstücke mittlerer Schwierigkeit. Heft 1 mit einem Vorwort. 22 $\frac{1}{2}$ *Apr*
Hentschel, Th., Charakterstück. 7 $\frac{1}{2}$ *Apr*
Hering, Ch., Op. 46. La Danse des Grâces. 10 *Apr*
 — Op. 47. Les Alouettes. Impromptu. 12 $\frac{1}{2}$ *Apr*
 — Op. 48. Zéphirine. Gr. Valse. 12 $\frac{1}{2}$ *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*
Hodnick, 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.) 22 $\frac{1}{2}$ *Apr*
Jaell, A., Op. 90. Fantaisie über Themen aus „Diana von Solange“. 1 *Apr*
Kern, C. A., Op. 27. Une Pensée. Polka-Maz. 10 *Apr*
 — Op. 29. Le Chant des Océaniques. Valse élég. 15 *Apr*
 — Op. 33. Fleur de Printemps. Galop élég. 10 *Apr*
Klawnsell, Adolf, u. A., 12. Lieder-Fantasien. Für das Pianoforte. No. 1. Mendelssohn-Bartholdy, F., Nachtgesang. 10 *Apr*
 — Idem No. 3. Klawnsell, A., 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. Arditi, 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: „Lasst 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*
Jul., Classische Unterrichtsstücke für Anfänger am Pianoforte. In Ordnung vom Leichtesten bis zum Schwersten, sowie mit Anmerk. u. Fingersatz. Heft 1. 2. 3. 4. à 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 Sealen 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 compouirt. 10 *Apr*
 — Op. 66. Sechs Uebungsstücke im Melodien- und Passagen-Spiel für den Clavierunterricht. 12 $\frac{1}{2}$ *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. 17 $\frac{1}{2}$ *Apr*
Kullak, Adolph, Op. 31. Nocturne-Caprice. 12 $\frac{1}{2}$ *Apr*
 — Op. 35. Repos d'Amour. Cantabile. 17 $\frac{1}{2}$ *Apr*
Liszt, Fr., Op. 19. Trois Airs suisses. No. 1. Improvisata sur le Ranz des Vaches: „Départ sur les Alpes“. (Aufzug auf die Alp) de F. Huber. 27 $\frac{1}{2}$ *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. 12 $\frac{1}{2}$ *Apr*
 — Idem No. 2. Avant la Bataille. 12 $\frac{1}{2}$ *Apr*
 — Idem No. 3. L'Espérance. 12 $\frac{1}{2}$ *Apr*
 — Idem epl. in einem Bande. 1 *Apr*
 — Geharnischte Lieder f. d. Pianoforte. 20 *Apr*
 — Pastorale. Schnitter-Chor aus dem „Entfesselten Prometheus“. 17 $\frac{1}{2}$ *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. Leopoldi. 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 epl. 1 *Apr* 5 *Apr*
Modetänze, neue Pariser (Dances de Salon). No. 1. L'Impériale. 7 $\frac{1}{2}$ *Apr*
 — Idem No. 2. La Sicilienne. 7 $\frac{1}{2}$ *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. Klawnsell. 10 *Apr*
Müller, Rich., Op. 9. Auf dem Wasser. Gondoliere. 7 $\frac{1}{2}$ *Apr*
Pathe, C. Ed., Op. 29. Andante espressivo. 15 *Apr*
 — Op. 31. Polka-Rondo. 15 *Apr*
 — Op. 45. Le Bonheur tranquille. Idylle. 17 $\frac{1}{2}$ *Apr*
 — Op. 47. 2^{me} Elégie. 17 $\frac{1}{2}$ *Apr*
Petzoldt, G. A., Op. 22. Deux Réveries. No. 1. 10 *Apr*
 — Op. 23. Idem No. 2. 15 *Apr*
Pfäugaupt, R., Op. 10. Valse-Caprice p. Piano. 22 $\frac{1}{2}$ *Apr*
Pichler, J., Mazourka infernale. 15 *Apr*
Pilz, Carl, Op. 4. Festgabe. Acht charakteristische Clavierstücke. 10 *Apr*
Platz, J. G., Sonatine (G.). Im leichtesten Styl f. Pfte comp. u. m. Fingersatz versehen. 7 $\frac{1}{2}$ *Apr*
 — 114 Uebungen in der Unabhängigkeit u. mechanischen Fertigkeit der Finger. 7 $\frac{1}{2}$ *Apr*
 — Tonleitern durch alle Dur- u. Moll-Tonarten. 4 *Apr*
 — Op. 4. Deux Nocturnes. 12 $\frac{1}{2}$ *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 compouirt u. mit Fingersatz versehen. No. 1. 12 $\frac{1}{2}$ *Apr*
 — Op. 5. Idem No. 2. 12 $\frac{1}{2}$ *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. Paghiera. Impromptu. 15 *Apr*
 — Idem Liv. III. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. IV. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. V. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. VI. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. VII. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. VIII. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. IX. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. X. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XI. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XII. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XIII. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XIV. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XV. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XVI. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XVII. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XVIII. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XIX. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XX. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXI. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXII. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXIII. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXIV. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXV. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXVI. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXVII. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXVIII. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXIX. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXX. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXXI. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXXII. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXXIII. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXXIV. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXXV. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXXVI. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXXVII. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXXVIII. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XXXIX. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XL. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XLI. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XLII. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. XLIII. Nocturne. Appassionato. 25 *Apr*
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 — Idem Liv. XLIX. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. L. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. LI. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. LII. Nocturne. Appassionato. 25 *Apr*
 — Idem Liv. LIII. Nocturne. Appassionato. 25 *Apr*
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