

Hochschule für Musik und Tanz Köln - Hochschulbibliothek

Sechs vierhändige Clavier-Stücke

Rudorff, Ernst

Leipzig, [1864]

[urn:nbn:de:hbz:kn38-7237](https://nbn-resolving.org/urn:nbn:de:hbz:kn38-7237)

Eigentum

des

Conservatoriums

Musik, Köln.

zur zum Gebrauche der
Lehrer beim Unter-
im Schulgebäude be-
nt.

Linn Conservatorium

N. 2. Klavier. 9/26

Sechs

Vierhändige Clavier-Stücke

componirt

und

Woldemar Bargiel

zugeeignet

von

ERNST RUDORFF.

Op. 4.

Eigenthum der Verleger für alle Länder

Lipzig, Breitkopf & Härtel.

Pr. 1 Thlr. 15 Ngr.

Eingetragen in das Vereinsarchiv.

Guld. Sta. Gall.

10650.

Bücherei

der
staatl. Hochschule für Musik
Köln

10650

Jana Capellmeister Hille
in dankbarer Erinnerung.

E. K. Oehler
1865.

R 3182/2

Hochschule für Musik Köln



KN38\$0000099588

Sechs



Vierhändige Clavier-Stücke

componirt

und

WOLDEMAR BARGTEL

zugeeignet



von

ERNST RUDORFF.

Op. 4.

Eigenthum der Verleger für alle Länder

Leipzig, Breitkopf & Härtel.

Pr. 1 Thlr. 15 Ngr.

Eingetragen in das Vereinsarchiv
Gut. Sta. Gall.

10650.

R 3182/2

Bücherei
der
staatl. Hochschule für Musik
Köln
F 5144/2
M
1820

2. 62

5144/2
2 R 318212

Nº 1. Nachklang.

SECONDO.

E. Rudorff, Op. 4.

PIANOFORTE.

Andantino.

dolce

poco rit.

a tempo.

poco rit.

a tempo.

cresc.

f

dim. e rit.

Stich und Druck von Breitkopf & Härtel in Leipzig.

10650

SECONDO.

The musical score is written for piano and consists of seven systems, each with two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The score includes the following dynamic and performance markings:

- System 1: *p dolce*
- System 2: *mf* and *p*
- System 3: *cresc.*
- System 4: *f* and *dim. e rit.*
- System 5: *p*, *poco marcato*, *pp*, *poco rit.*, *a tempo.*, and *poco*
- System 6: *rit. pp*, *p dolce a tempo.*, *sempre dim. e rall.*, and *dolciss.*

Nº 1. Nachklang.

PRIMO.

E. Rudorff, Op. 4.

Andantino.

dolce

poco rit. *a tempo.*

poco rit. *a*

tempo. *cresc.*

f *dim. e rit.*

10650

R 3182/2
 Bibliothek
 der
 Staatl. Hochschule für Musik
 Rheinland Köln
 F 5144/2

PRIMO.

p dolce

mf *p*

cresc.

f *dim. e rit.*

p *pp* *mf* *pp*
poco rit. *a tempo.* *poco*

rit. *p dolce* *a tempo.* *sempre dim. e rall. dolciss.*

Nº 2. Stimmen im Winde.

SECONDO.

Presto molto agitato.

pp

dim. e poco riten. *a tempo.*

sempre cresc. *cresc.*

f *sempre cresc.*

f *p* *molto cresc.*

f *ff* *ff*

Un poco

SECONDO.

tranquillo.

mf

dolce

f

cantabile

dolce

p

cresc.

SECONDO.

cresc.

p agitato come sopra

sempre cresc.

f

sempre cresc.

p *molto cresc.*

f *ff*

SECONDO.

The musical score is written for piano and consists of eight systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamics and performance instructions:

- System 1: *sempre ff*, *f*, *f*, *f*, *f*, *f*
- System 2: *f*, *f*, *f*, *f*, *f*
- System 3: *ff* >, *ff* >
- System 4: *dim.*, *dim. e rit.*, *p*
- System 5: *espress.*
- System 6: *p calando.*, *poco a poco*
- System 7: *rall. e dim.*, *quasi pizz.*, *pp*

Nº 2. Stimmen im Winde.

PRIMO.

Presto molto agitato.

The musical score consists of seven systems of piano accompaniment. Each system has a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. The score includes various dynamic markings: *pp* (pianissimo) at the beginning, *dim. e poco riten.* (diminuendo and a little ritardando) in the third system, *pa tempo.* (poco tempo) in the fourth system, *sempre cresc.* (always crescendo) in the fifth and sixth systems, *f* (forte) in the sixth system, *p* (piano) in the seventh system, *molto cresc.* (much crescendo) in the seventh system, and *ff* (fortissimo) and *espress.* (espressivo) in the eighth system. The eighth system also includes the instruction *Un poco* above the staff. The score is written in a style typical of 19th-century piano music, with many slurs and accents.

tranquillo.

PRIMO.

9

mf

dolce

f cantabile ed espressivo

dolce

dolce

dim. p

cresc.

10650

~~10650~~

PRIMO.

cresc.

P agitato come sopra

sempre cresc.

sempre cresc.

p molto cresc.

ff

PRIMO.

ff *fz* *sempre ff* *fz* *fz*

fz *fz* *fz* *fz* *fz*

fzff *ff*

dim. *dim. e rit. p*

espress.

p calando

poco a poco rall. e dim. *pp* *pp* *quasi pizz.*

Nº 3. Primula veris.

SECONDO.

Andantino.

p

dim. dolce pp

p dolce

10650

SECONDO.

The musical score is written for piano and consists of seven systems of staves. The first six systems are in bass clef, and the seventh system is in treble clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Performance instructions are written in italics throughout the piece.

p

cresc.

f

dolce

poco rit.

a tempo.

sempre calando

poco rall.

pp

Nº 3. Primula veris.

PRIMO.

Andantino.

1

dolce

3

dim. dolce pp

p

p

PRIMO.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various note values and rests, while the bass staff provides a harmonic accompaniment.

Second system of musical notation, continuing the piece with similar notation to the first system.

Third system of musical notation, including dynamic markings *p* and *cresc.*

Fourth system of musical notation, including dynamic markings *f* and *dolce*, and a triplet of eighth notes.

Fifth system of musical notation, including tempo markings *poco rit.*, *a tempo.*, and *sempre calando.*

Sixth system of musical notation, including dynamic markings *poco rall.*, *dolce*, and *pp*.

~~7 62 0~~

Nº 4. Spanisch.

SECONDO.

Allegretto grazioso.

p poco rit. dolce. *a tempo.*

fz *mf*

fz sempre f *fz ten.* *p*

ten. *mf* *sempre cresc.* *fz*

fz *fz* *fz* *p*

fz *p*

10650

SECONDO.

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *mf*, *p*, *ff*, and *cresc.* It also features performance instructions like "ten." and "sempre f".

Nº 4. Spanisch.

PRIMO.

Allegretto grazioso.

The musical score consists of seven systems of two staves each. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes the following markings and features:

- System 1:** Starts with a piano (*p*) dynamic. The first staff has a *dolce poco rit.* marking, followed by *a tempo.*
- System 2:** Features a mezzo-forte (*mf*) dynamic marking.
- System 3:** Includes a *lento* marking.
- System 4:** Contains a fortissimo (*f*) dynamic, a *sempre f* instruction, and a *ten.* (tension) marking.
- System 5:** Shows a *mf* dynamic, a *sempre cresc.* (sempre crescendo) instruction, and another *ten.* marking.
- System 6:** Features a fortissimo (*f*) dynamic.
- System 7:** Ends with a *dolce* marking and a piano (*p*) dynamic.

PRIMO.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff has a more active accompaniment with chords and eighth notes. A dynamic marking of *mf* is present.

Third system of musical notation, consisting of two staves. The upper staff includes slurs, accents, and a *ten.* marking. The lower staff features chords and eighth notes. Dynamic markings include *f*, *f sempre f*, and *fz*.

Fourth system of musical notation, consisting of two staves. The upper staff has slurs, accents, and a *ten.* marking. The lower staff includes chords and eighth notes. Dynamic markings include *p*, *mf*, *cresc.*, and *fz*.

Fifth system of musical notation, consisting of two staves. The upper staff features slurs, accents, and a *espress.* marking. The lower staff has chords and eighth notes. Dynamic markings include *fz*.

Sixth system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff has chords and eighth notes. Dynamic markings include *f* and *ff*.

Seventh system of musical notation, consisting of two staves. The upper staff features slurs, accents, and a *fz* marking. The lower staff has chords and eighth notes. Dynamic markings include *ff fz fz* and *fz*.

Nº 5. Elfe.

SECONDO.

Molto vivace e leggero.

PIANOFORTE.

The musical score is written for piano in a 12/8 time signature. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The third system continues with a forte (*f*) dynamic. The fourth system also features a forte (*f*) dynamic. The fifth system concludes with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

SECONDO.

The musical score is written for two staves, likely representing the left and right hands of a piano. It consists of seven systems of music. The notation includes various dynamics such as *p dolce*, *p*, *cresc.*, *f*, *ff*, *pp*, *mf*, and *pp*. It also features tempo markings like *ad tempo*, *poco rit.*, and *sempre rit.*. The piece concludes with a double bar line.

Nº 5. Elfe.

PRIMO.

Molto vivace e leggiero.

PIANOFORTE.

The first system of musical notation for 'Elfe' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 12/8. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes.

The second system of musical notation continues the piece. It features a piano (*p*) dynamic in the upper staff, which then transitions to a forte (*f*) dynamic. The lower staff continues with its accompaniment. The music is characterized by its light and lively feel.

The third system of musical notation shows the continuation of the melody and accompaniment. The upper staff has a melodic line with various ornaments and the lower staff has a steady accompaniment. The dynamics remain consistent with the previous systems.

The fourth system of musical notation features a forte (*f*) dynamic in the upper staff. The melody is more active, with many sixteenth notes. The lower staff continues with its accompaniment, maintaining the piece's tempo and character.

The fifth system of musical notation concludes the piece. It features a forte (*f*) dynamic in the upper staff, which then transitions to a mezzo-forte (*mf*) dynamic. The music ends with a final melodic flourish in the upper staff and a concluding accompaniment in the lower staff.

PRIMO.

p dolce
Ped.

Ped.
cresc.
f
ff

p
dim. e rit.

pp
a tempo tranquillo.
pp
poco rit.
sempre rit.
a tempo.
ff

mf
f
f
ff
fz

p
pp

Nº 6.

„Durch schwankende Wipfel
Schießt güldener Strahl,
Tief unter den Gipfeln
Das neblige Thal!“

SECONDO.

Allegro molto.

The musical score is written for piano in 8/8 time. It consists of five systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and features a crescendo leading to fortissimo (*ff*). The second system continues with similar dynamics. The third system includes a *legg.* (leggiero) marking. The fourth system features a *legg.* marking and a *ff con fuoco* (fortissimo with fire) instruction. The fifth system concludes with various dynamic markings including *f*, *ff*, and *f*.

SECONDO.

The musical score is written for piano and consists of eight systems of staves. The notation includes various dynamics and performance instructions:

- System 1: *f*, *f*, *f*, *ff*, *sp agitato*, *p*
- System 2: *sp*, *sempre cresc.*, *sp*, *f*, *ff*
- System 3: *dim.*, *sp*, *sp*
- System 4: *sp*, *sempre cresc.*, *f*, *ff*
- System 5: *sempre cresc.*, *f*, **1**
- System 6: *cresc.*, *ff*, *p dolce*
- System 7: *un poco rit.*, *p a tempo.*

SECONDO.

The musical score consists of eight systems of piano and bass clef staves. The notation includes various dynamics such as *f*, *p*, *mf*, *ff*, *legg.*, and *con fuoco*. Tempo markings include *a tempo.*, *dolce.*, *un poco rit.*, *pa tempo.*, *prall.*, and *sempre cresc.*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and accents.

SECONDO.

The musical score is written for piano and consists of eight systems of staves. Each system contains two staves: a treble staff and a bass staff. The music is characterized by dense chordal textures and rhythmic patterns. Dynamics include *fz*, *ffz*, *ff*, *fp*, *fp sempre*, *cresc.*, *fz*, *ff*, *fp sempre cresc.*, *sempre cresc.*, *fz*, *ff*, *ff sempre con molto fuoco.*, *fz*, *ff*, and *ff*. Performance instructions include accents and slurs. The score concludes with a double bar line.

Nº 6.

„Fern hallt es am Schlosse,
Das Waldhorn ruft,
Es wiehern die Rosse:
In die Luft, in die Luft!“

PRIMO.

Allegro molto.

The musical score consists of five systems of piano accompaniment. Each system has a treble and bass clef staff. The first system begins with a piano (*p*) dynamic and includes a crescendo hairpin leading to a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic. The second system starts with piano (*p*), includes a *cresc.* hairpin, and reaches fortissimo (*ff*). The third system features *legg.* (leggiero) markings and a *f marc.* (forte marcato) dynamic. The fourth system includes *f marc.*, *ff*, and *ff con fuoco* markings. The fifth system features various dynamic markings including *f*, *ff*, and *f*.

PRIMO.

First system of musical notation. The upper staff contains melodic lines with dynamics *f*, *ff*, and *agitato. sp p*. The lower staff contains accompaniment with dynamics *f* and *ff*.

Second system of musical notation. The upper staff contains melodic lines with dynamics *sp*, *sempre cresc.*, *sp*, and *f*. The lower staff contains accompaniment with dynamics *sp* and *f*.

Third system of musical notation. The upper staff contains melodic lines with dynamics *ff*, *dim.*, *espressivo*, *sp*, and *sp*. The lower staff contains accompaniment with dynamics *ff* and *sp*.

Fourth system of musical notation. The upper staff contains melodic lines with dynamics *sempre cresc.*, *sp*, *f*, *ff*, and *dim.*. The lower staff contains accompaniment with dynamics *sp*, *f*, *ff*, and *dim.*.

Fifth system of musical notation. The upper staff contains melodic lines with dynamics *sempre cresc.*, *f*, and *cresc.*. The lower staff contains accompaniment with dynamics *f* and *cresc.*.

Sixth system of musical notation. The upper staff contains melodic lines with dynamics *ff* and *p dolce*. The lower staff contains accompaniment with dynamics *ff* and *p dolce*.

Seventh system of musical notation. The upper staff contains melodic lines with dynamics *un poco rit.* and *p a tempo.*. The lower staff contains accompaniment with dynamics *un poco rit.* and *p a tempo.*.

PRIMO.

f *p* *f* *poco rit.*

a tempo. *dolce.*

un poco rit. *p a tempo.* *f*

p *f* *poco rit.* *p rall.*

a tempo. *sempre cresc.* *ff*

legg. *f* *legg.*

f *ff* *ff con fuoco* *f*

PRIMO.

First system of musical notation. The upper staff contains a melodic line with various dynamics including *f*, *ff*, and *f*. The lower staff provides harmonic accompaniment.

Second system of musical notation. Dynamics include *f*, *ff*, and *fp*. The music continues with melodic and harmonic development.

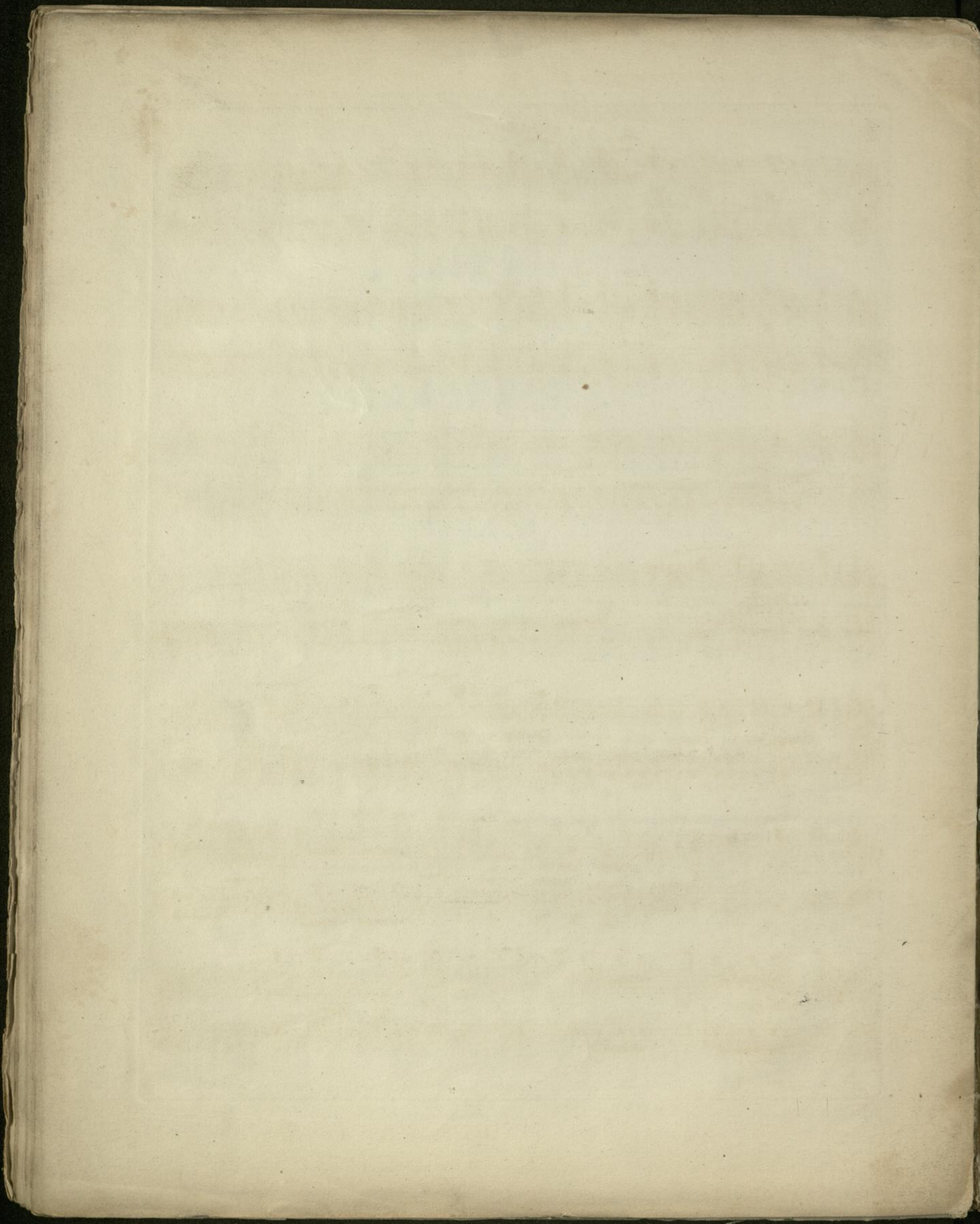
Third system of musical notation. Dynamics include *fp* *sempre cresc.*, *fp*, *f*, and *ff*. The lower staff features a prominent rhythmic pattern.

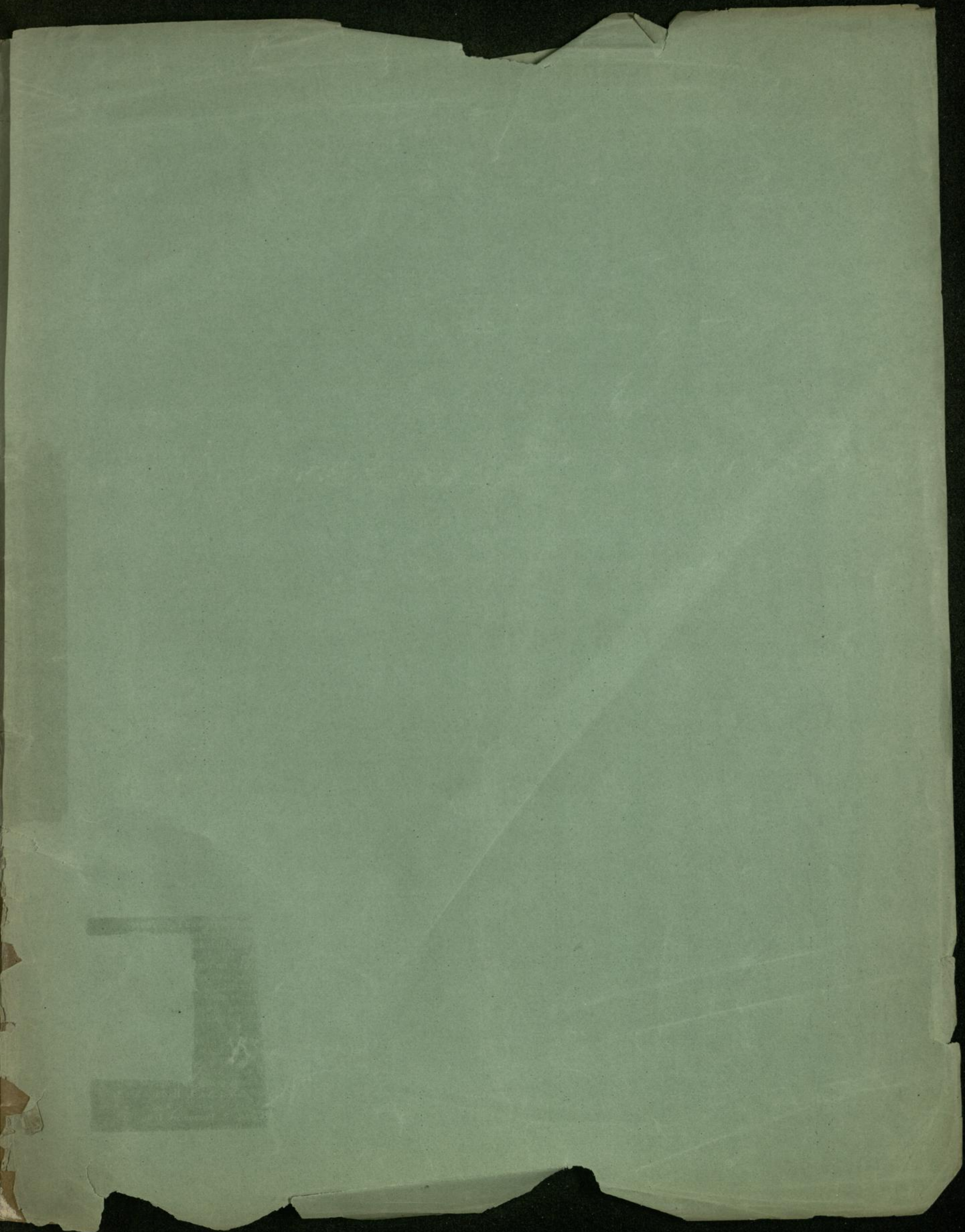
Fourth system of musical notation. Dynamics include *espress.*, *fp*, and *fp* *sempre cresc.*. The music shows a clear upward dynamic trend.

Fifth system of musical notation. Dynamics include *fp*, *cresc.*, *f*, *ff*, *dim.*, and *sempre cresc.*. The system concludes with a decrescendo followed by a final crescendo.

Sixth system of musical notation. Dynamics include *f*, *cresc.*, and *ff* *sempre*. The music builds towards a powerful conclusion.

Seventh system of musical notation. Dynamics include *f* *con molto fuoco.*, *f*, *f*, *f*, and *ff*. The piece ends with a final, powerful chord.





PIANOFORTEWERKE ZU VIER HÄNDEN

im Verlage von

Breitkopf & Härtel in Leipzig.

	Thlr. Ngr.		Thlr. Ngr.
Bach, C. Ph. E. , Symphonie, D dur, arr.	20	Burgmüller, F. , Op. 32. Souvenir de Schönbrunn. Grande Valse brill.	20
Bargiel, W. , Op. 7. Suite (Allemande, Courante, Sarabande, Air, Gigue)	1 5	Op. 35. Heures de Loistr. 12 Mélodies favorites, arr. Cah. 1-4	20
Beethoven, L. van , Op. 4. Quintett.	2	Op. 46. Une fleur sur son Passage; la Reine Victoria d'Angleterre. Grande Valse brillante	25
Es dur, arr. p. J. P. Schmidt	2	Op. 54. 3 Divertissements sur des motifs de Lucia de Lammermoor de Donizetti, arr. No. 1. G dur. No. 2. D dur. No. 3. B dur.	20
Op. 15. Concerto. C dur, arr. p. J. P. Schmidt	2 15	Op. 62. 3 Morceaux sur l'opéra: la Xacarella de Marliani; arr. No. 1-3	22½
18. 6 Quatuors p. Vlns. etc.		Les Fleurs d'Italie. Petites pièces sur des motifs favoris de Donizetti, arr. Cah. 1-3	20
No. 1. F dur, arr. p. F. Mockwitz	1 10		
- 2. G dur, arr. p. do.	1 10	Cherubini, L. , Missa pro defunctis. Requiem. Cmoll, arr. von F. L. Schubert	2
- 3. D dur, arr. p. do.	1 10	Ali Baba. Gr. Oper, arr.	8
- 4. Cmoll, arr. p. do.	1 10	Medea. Oper, arr. von F. L. Schubert	6
- 5. A dur, arr. p. do.	1 10	David, F. , Op. 37. Vier Märsche	1 15
- 6. B dur, arr. p. J. P. Schmidt	1 10	Duvernoy, J. B. , Op. 34. 2 Airs suisses variés, arr. F dur, G dur	20
20. Grand Septuor. Es dur, arr. p. F. Mockwitz	1 15	Op. 79. Variations (Choeur de la Norma) F dur.	1 5
29. Grand Quintuor. C dur, arr. p. J. P. Schmidt	1 20	Op. 87. Fantaisie (le Domino noir). F moll	1 5
37. Rondo aus dem Cmoll-Concert, arr. v. F. Mockwitz	1	Op. 98. 2 Mélodies italiennes:	
69. Grande Sonate. A dur, arr. p. J. P. Schmidt	1 15	No. 1. Cavat. de Bellini variée. F dur	12½
70. 2 Trios, arr. p. F. Mockwitz:		- 2. Rondo sur un thème de Rossini. C dur.	12½
No. 1. D dur	1 15	Op. 106. Frère Jacques. Petit Dialogue. C dur.	15
- 2. Es dur	1 20	Op. 108. l'Elisire d'amore. Duettino. F dur	12½
71. Sextuor. Es dur, arr. p. F. L. Schubert	1	Op. 118. Petites Pièces sur des thèmes favoris des Opéras de F. Halevy, Meyerbeer et Weber, arr. No. 1-4	15
72. Fidelio. Oper, arr. v. C. F. Ebers	4	Op. 127. La mère Michel, ou Episode de la vie d'un Chat. Elégie musicale. Cmoll	15
73. Concerto. Es dur, arr. p. X. Gleichauf	2 15	Op. 129. Une pensée de Bellini. Variations. G dur	20
73. Rondo daraus, arr. v. F. L. Schubert	1	Op. 139. Petite Fantaisie sur la Cavatine favorite de la Niobe de Pacini. F dur.	15
74. Quatuor. Es dur, arr. p. J. P. Schmidt	2	Op. 140. Une Chanson des Alpes. Petite Fantaisie sur une mélodie Suisse. C dur	10
80. Phantasie mit Chor. Cmoll, arr. v. F. L. Schubert	1 10	Op. 145. Naples et Florence. 2 petites Fantaisies sur des motifs de Bellini et Donizetti, No. 1. G dur.	10
81. Sextuor. Es dur, arr. p. J. P. Schmidt	25	No. 2. F dur	15
84. Ouverture, Gesänge und Zwischenacte zu Göthe's Egmont, arr. v. V. Wörner	2	Op. 237. Deux Fantaisies sur l'opéra: La Traviata de Verdi, arr. No. 1. 2.	20
Marsch daraus	7½	Fritsch, E. , Op. 1. Sechs Stücke	25
85. Christus am Oelberge. Oratorium, arr. von E. F. Richter	2 15	Gade, Niels W. , Op. 12. Comala. Dramatisches Gedicht nach Ossian. Arr. von F. L. Schubert	2 15
86. Messe. C dur, arr. v. X. Gleichauf	1 20	Op. 23. Frühlings-Phantasie. Concertstück, arr. v. F. L. Schubert	2
130. Quartett. B dur, arr. v. E. Naumann	2 10	Op. 35. Frühlings-Botschaft. Concertstück für Chor und Orchester, arr. von A. Horn	25
Symphonien für Orchester:		Op. 37. Hamlet. Concert-Ouverture, arr. von F. G. Jansen	25
No. 1. C dur, arr. v. J. Schäffer	1 15	Symphonien, arr.	
- 2. D dur, arr. v. Fr. Mockwitz	1 15	No. 2. E dur. Op. 10.	2
- 3. Es dur (Eroica) arr. v. F. L. Schubert	2 15	- 3. Amoll. - 15.	2
- 4. B dur, arr. v. Fr. Mockwitz	1 15	- 5. D moll. - 25.	2 20
- 5. Cmoll, arr. v. C. F. Ebers	2	Gluck, J. C. v. , Iphigenie in Aulis. Oper, arr.	5
- 6. F dur (Pastorale), arr. v. Fr. Mockwitz	2	Iphigenie in Tauris. Oper, arr.	3 10
- 6. F dur (Pastorale) arr. v. H. A. Ehrlich	2	Alceste. Oper, arr.	5 15
- 7. A dur, arr. v. J. Schäffer	3	Armida. Oper, arr.	5
- 8. F dur, arr. v. A. Horn	1 15	Orpheus und Eurydice. Oper, arr.	4
- 9. D moll (m. Schlusschor) arr. v. A. Horn	4 15	Gronzobach, E. , 12 Klavierstücke im Umfange von fünf Tönen für Anfänger.	
Neue Ausgaben:		Heft 1 u. 2	15
Op. 6. Sonate. D dur.	n. 9	- 3 u. 4	1
- 45. 3 Märsche. C. Es. D.	n. 12	Hamm, J. Val. , Der Tanz. Bravour-Mazurka für Sopran mit Begleitung des Pianoforte (Fräulein Artôt gewidmet und von ihr im Concert gesungen), arr.	12½
Variationen (Waldstein) C.	n. 12	Turner-Festmarsch für das dritte deutsche Turnfest. arr.	7½
6 Variat. (Lied mit Veränderungen) D.	n. 9	Heller, St. , Op. 37. Fantaisie (Charles VI), arr.	1
Dieselben compl. in broch. Bande.	n. 1 6	Op. 77. Saltarello, arr.	25
- compl. in eleg. Sarsenet-Bande.	n. 1 21	- 85. No. 1. Tarantella, arr.	18
Bellini, V. , La Straniera (die Unbekannte). Oper, arr. p. F. Mockwitz	3 15	- 85. - 2. Tarantella, arr.	20
1 Capuleti ed i Montechi (Romeo u. Julie). Oper, arr. p. F. Mockwitz	3 15	- 86. Im Walde. 7 Charakterstücke. Heft I. u. IV.	20
Bertini, H. , Op. 77. Rondino. A dur	10	- II. u. III.	25
Op. 97. Etudes musicales	1 10	Henselt, A. , Op. 1. Variat. de Concert., arr.	1 15
- 125. Duo brill. (Lac des fées). Es dur	1	Op. 5. Salon-Etuden, arr.:	
Beyer, F. , Op. 52. La Perle. Le Cor des Alpes varié. F dur.	20	No. 3. Hexentanz. A moll	7½
Op. 72. Trois Fantaisies sur des motifs de l'Opéra: Lucrezia Borgia de Donizetti, arr. No. 1. D moll. No. 2. B dur. No. 3. C dur	25	- 4. Ave Maria. E dur.	5
Op. 74. Trois Divertissements sur des motifs de l'Opéra: Lucrezia Borgia de Donizetti, arr. No. 1. Es dur. No. 2. F dur No. 3. A dur	20	- 5. Verlorne Heimath. Fis moll	7½
Bibl, R. , Op. 13. Sechs kurze Klavierstücke.	1	- 8. Romanze m. Chor-Refrain. G moll	5
Blumenthal, J. , Op. 1. La Source. Caprice, arr.	15	- 9. Etude. A dur.	10
Op. 8. Les deux anges. Morceau caractéristique, arr.	25		
Chant national des Croates, arr.	12	Henselt, A. , No. 10. Entschwundenes Glück	
Brahms, J. , Op. 11. Serenade. D dur,	2 1	F moll	
		No. 11. Liebeslied. B dur.	
		Op. 7. Impromptu, arr. Cmoll.	
		- 8. Pensée fugitive, arr. F moll.	
		- 9. Scherzo, arr. H moll.	
		- 10. Romanze, arr. B moll.	
		- 11. Variations de Concert. (Robert le Diable), arr. B dur.	
		Hering, C. , Op. 19. 30 Miniaturen, arr.	
		No. 9. Wiegenlied.	
		- 11. Nocturno	
		Krause, A. , Op. 1. Polonaise. Es dur.	
		- 3. Leichte Sonate	
		- 6. Serenade	
		Lefébure-Wély , Op. 102. La Clochette du Père. Nocturne, arr.	
		Op. 132. Caprice militaire	
		- 133. Le Retour de l'Armée. Marche triomphale	
		Op. 140. Les Maraudeurs. Caprice de genre	
		Liszt, Fr. , Symphonische Dichtungen. Arrangement vom Componisten:	
		Tasso	1 15
		Les Préludes	1 12
		Orphée	20
		Festklänge	1 5
		Prometheus	1 10
		Zwei Stücke aus R. Wagner's Tannhäuser und Lohengrin, arr.	
		No. 1. Einzug der Gäste auf Wartburg.	1
		- 2. Elsas Brautzug zum Münster.	15
		Lumbye, H. C. , Der Traum nach dem Balle. Phantasie für Orchester, arr.	20
		Neumann, F. , Op. i. 16 vierhändige Klavierstücke zum Unterrichte für Anfänger. Eine Reihe melodischer und charakteristischer Tonstücke in fortschreitender Ordnung. Zwei Hefte.	1
		Reinthal, C. , Op. 12. Symphonie f. Orchester in D dur. Arrang. vom Componisten	2 20
		Schubert, F. L. , Charakteristische Tonbilder aus der Oper Lohengrin von R. Wagner. Vier Transcriptionen.	1
		Schumann, R. , Op. 12. Phantasiestücke für das Pianoforte, arr. von Röhr.	
		Heft 1. 1 Thlr. 5 Ngr. Heft 2.	1 15
		Op. 15. Kinderscenen. Leichte Stücke für das Pianoforte, arr.	25
		- 28. Drei Romanzen, arr.	1 10
		- 38. Symphonie. B dur. No. 1. arr.	2 10
		- 41. 3 Quartette f. 2 Violinen, Viola u. Violon. arr.: No. 1. A moll. No. 2. F dur. No. 3. A dur.	1 20
		- 44. Quintett für Pianoforte etc., arr. von Clara Schumann.	2 10
		- 46. Andante und Variationen f. zwei Pianof., arr. v. F. L. Schubert	25
		- 63. Trio. D moll No. 1., arr. v. Ernst Naumann.	2 20
		- 110. Trio. G moll, arr. von A. Horn.	2
		- 120. Symphonie. D moll, No. 4., arr. vom Componisten	2
		- 121. Zweite grosse Sonate für Violine und Pianoforte, arr. v. A. Horn	2
		- 130. Kinderball. 6 leichte Tanzstücke	1 1
		- 132. Märchenerzählungen. 4 Stücke für Clarinette, Viola und Pianoforte, arr. von F. G. Jansen.	1 1
		Vierhändige Klavierstücke arr. nach den Entreacts und Melodramen aus Manfred	2
		Trutschel, A. , Op. 20. Acht vierhändige Klavierstücke im Umfange von fünf Tönen, bei stillstehender Hand, für den ersten Unterricht	1
		Op. 29. Rosen ohne Dornen. 12 kleine Tondichtungen. Zwei Hefte à 15 Ngr.	1
		Vogt, J. , Op. 18. Prelude et Fugue p. 2 Pianos, arr.	1
		Voss, Charles. , Op. 101. Le Prophète de Meyerbeer. Fantaisie dramatique, arr.	1
		Op. 104. Melodien, arr.: No. 1. D dur. No. 2. G moll. No. 3. Es dur.	
		Op. 105. Deux motifs du Prophète de G. Meyerbeer, arr.: No. 1. Es dur. No. 2. E moll.	
		Wagner, R. , Op. 2. Polonaise. D dur	10
		Lohengrin. Oper, arr.	7
		Vorspiel daraus arr.	2
		Potpourri daraus arr.	10
		Tristan und Isolde, arr.	1
		Vorspiel daraus arr.	1
		Potpourri daraus arr.	2