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Hamlet

Gade, Niels Wilhelm

Leipzig, [ca. 1862]

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Hochschule für Musik Köln



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H. Funck

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Hamlet.

CONCERT-OUVERTURE

FÜR

Orchester

HERRN F. L. HÖEDT

gewidmet

von

NIELS W. GADE.

Op. 37.

Arrangement für das Pianoforte zu vier Händen

von

F. GUSTAV JANSEN.

Eigenthum der Verleger für alle Länder.

Leipzig: Breitkopf & Härtel.

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H A M L E T.
Concert-Ouverture
von

N. W. GADE.

Op. 37.

Secondo.

Arrang. v. F. G. Jansen.

Andante.

pp *staccato*

pp

dim. *pp trem.* *cresc.*

f *mf* *cresc.*

H A M L E T .
Concert-Ouverture
 von
N. W. G A D E .
 Op. 37.
Primo.

Andante.



Secondo.

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef. The music begins with a forte (*f*) dynamic. A crescendo hairpin leads to a piano (*p*) dynamic. The system concludes with a repeat sign.

Second system of musical notation. The upper staff continues in treble clef. The lower staff begins with a *cresc.* (crescendo) marking. The system features a forte (*f*) dynamic and concludes with a piano (*f*) dynamic.

Third system of musical notation. The upper staff continues in treble clef. The lower staff begins with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic. The system concludes with a piano (*p*) dynamic.

Fourth system of musical notation. The upper staff begins with a piano (*p*) dynamic. The lower staff features a *dim.* (diminuendo) marking and concludes with a pianissimo (*pp*) dynamic. The system ends with a repeat sign.

Primo.

5

The first system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at the beginning. The lower staff also begins with a treble clef and the same key signature, containing a series of eighth and sixteenth notes. A dynamic marking of *p* (piano) appears later in the system. A crescendo hairpin is visible between the two staves.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the accompaniment with eighth and sixteenth notes. The key signature remains two flats.

The third system of musical notation consists of two staves. The upper staff features a series of eighth and sixteenth notes. The lower staff continues the accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the system.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the system.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. Dynamic markings of *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo) are present in the system.

Secondo.

Allegro con fuoco.

The musical score is written for piano and right hand. It begins with a key signature of two flats (B-flat major) and a 2/4 time signature. The tempo is marked 'Allegro con fuoco'. The score is divided into five systems. The first system starts with a forte (*f*) dynamic in the piano part, followed by a fortissimo (*ff*) section. The second system features a forte (*f*) dynamic in the right hand. The third system continues with a forte (*f*) dynamic in the right hand. The fourth system begins with a fortissimo (*ff*) dynamic in the piano part, followed by a forte (*f*) section. The fifth system concludes with a mezzo-forte (*mf*) dynamic in the piano part. The score includes numerous accents, slurs, and dynamic markings throughout.

Allegro con fuoco.

Primo.

1 2 *ff* *f*

8

8

tr. *tr.*

8

8

8

1 2

Secondo.

The musical score is written for piano and consists of eight systems. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). The piece is characterized by dense, flowing lines with many beamed notes and complex rhythmic patterns. The dynamics range from piano (p) to forte (f). The notation is dense, with many beamed notes and complex rhythmic patterns.

Primo.

9

p *f* *p* *p* *f* *p* *dolce* *dolce* *dim.* *dolce*

Secondo.

The musical score is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score consists of six systems of music. Dynamics include *dim.* (diminuendo), *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). Articulations include accents (>) and slurs. The piano part features a variety of textures, including chords, arpeggios, and moving lines. The violin part features a variety of textures, including chords, arpeggios, and moving lines. The score is a single system of music, likely a page from a larger work.

Primo.

11

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a bass line with a slur and a fermata. The dynamic marking *dim.* is placed above the treble staff, and *pp* is placed above the bass staff.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a bass line with a slur and a fermata. The dynamic marking *f* is placed above the treble staff, and *fz* is placed above the bass staff. The system is divided into three measures by a double bar line.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a bass line with a slur and a fermata. The dynamic marking *f* is placed above the treble staff, and *fz* is placed above the bass staff. The system is divided into three measures by a double bar line.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a bass line with a slur and a fermata. The dynamic marking *f* is placed above the treble staff, and *dim.* is placed above the bass staff. The system is divided into three measures by a double bar line.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a slur and a fermata. The bass staff contains a bass line with a slur and a fermata. The dynamic marking *cresc.* is placed above the treble staff, and *f* is placed above the bass staff. The system is divided into three measures by a double bar line.

Secondo.

The musical score is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score consists of eight systems of music. The piano part features various dynamics including *dim.* (diminuendo), *pp* (pianissimo), *p* (piano), and *f* (forte). The violin part features various articulations including accents, slurs, and trills. The score is written in a standard musical notation style with clefs, notes, rests, and dynamic markings.

Primo.

13

This musical score is for the first system of a piece, marked 'Primo.' and numbered '13'. It consists of seven systems of music, each with a piano (p) and violin (v) staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The tempo is marked *Andante*. The score is written in a standard musical notation style, with a clear distinction between the piano and violin parts. The piano part is written in the lower staff of each system, and the violin part is written in the upper staff. The score is divided into measures by vertical bar lines, and the systems are separated by horizontal lines. The overall layout is clean and professional, typical of a printed musical score.

f

dim.

dolce

p

pp

p

f

tr

ff

Secondo.

The musical score is written for piano and organ. It consists of eight systems of staves. The piano part is in the upper staves, and the organ part is in the lower staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various dynamics such as *pp* (pianissimo), *dim.* (diminuendo), *f* (forte), and *p* (piano). There are also articulations like *zúflam* (flam), *trem.* (trémolo), and *3* (triple). The organ part features complex chordal textures and melodic lines. The piano part includes flowing arpeggiated figures and sustained chords.

Primo.

15

8

zaffan

dim. p dolce

dolce f

p con espress.

p

p

Secondo.

This musical score is for a piece titled "Secondo." It is written for a piano and features a variety of musical textures and dynamics. The score is organized into six systems, each with a grand staff (treble and bass clefs).

- System 1:** The piano enters with a melody in the right hand and a supporting bass line in the left hand. The key signature has two flats.
- System 2:** The right hand continues its melodic line, while the left hand plays a more active, rhythmic pattern. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo).
- System 3:** The left hand features a prominent, repeated eighth-note pattern marked *marcato* (marked). The right hand has a more melodic, flowing line. Dynamics include *ff*.
- System 4:** The left hand continues the *marcato* pattern, while the right hand plays a series of chords and single notes. Dynamics include *ff*.
- System 5:** The tempo and mood change, indicated by the instruction *poco a poco più animato* (little by little more animated). The right hand plays a series of chords, and the left hand has a more active bass line. Dynamics include *ff*.
- System 6:** The piece concludes with a final, powerful chord in the right hand and a sustained bass line in the left hand. Dynamics include *ff sempre* (fortissimo, always).

Primo.

17

First system of musical notation, measures 1-8. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. A dynamic marking of *mf* (mezzo-forte) appears at the end of the system.

Second system of musical notation, measures 9-16. The right hand continues the melodic development with slurs and accents. A crescendo marking *cresc.* is placed above the staff, followed by a forte *f* dynamic marking. The left hand maintains its accompaniment.

Third system of musical notation, measures 17-24. The right hand features a series of chords with accents. Dynamics include *f* (forte) and *ff* (fortissimo). The left hand continues with a steady accompaniment.

Fourth system of musical notation, measures 25-32. The right hand consists of a series of chords. A *marcato* (marked) instruction is present. The system concludes with a *ff trem.* (fortissimo tremolo) marking. The left hand continues with a steady accompaniment.

Fifth system of musical notation, measures 33-40. The right hand features a series of chords. A *poco a poco più animato* (a little more animated) instruction is present. The left hand continues with a steady accompaniment.

Sixth system of musical notation, measures 41-48. The right hand features a series of chords. A *ff sempre* (fortissimo sempre) instruction is present. The system concludes with a *f* (forte) dynamic marking. The left hand continues with a steady accompaniment.

Secondo.

The musical score is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is B-flat major (two flats). The time signature is common time (C).

The score consists of several systems of music. The first system shows the piano part with a melodic line and the violin part with a more active line. Dynamics include *ff* and *trem.* (tremolo). The second system continues the piano part with a melodic line and the violin part with a more active line. Dynamics include *dim.* (diminuendo) and *p* (piano). The third system is marked *(Marcia funebre.)* (Funeral March) and *Andante lento.* (Andante lento). The piano part has a melodic line and the violin part has a more active line. Dynamics include *p* (piano) and *espressivo* (expressive). The fourth system continues the piano part with a melodic line and the violin part with a more active line. Dynamics include *p* (piano). The fifth system shows the piano part with a melodic line and the violin part with a more active line. Dynamics include *dolce* (dolce), *p* (piano), *f* (forte), and *p* (piano).

Primo.

19

The first system of musical notation for the 'Primo' section. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a dotted line and a repeat sign. The lower staff has a bass clef and a key signature of two flats. It begins with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The system concludes with a repeat sign and a fermata.

The second system of musical notation for the 'Primo' section. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a forte (*f*) dynamic. The lower staff has a bass clef and a key signature of two flats. It begins with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The system concludes with a repeat sign and a fermata.

(Marcia funebre.)
Andante lento.

The first system of musical notation for the 'Marcia funebre' section. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a piano (*p*) dynamic. The lower staff has a bass clef and a key signature of two flats. It begins with a piano (*p*) dynamic. The system concludes with a repeat sign and a fermata.

The second system of musical notation for the 'Marcia funebre' section. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a piano (*p*) dynamic. The lower staff has a bass clef and a key signature of two flats. It begins with a piano (*p*) dynamic. The system concludes with a repeat sign and a fermata.

The third system of musical notation for the 'Marcia funebre' section. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a piano (*p*) dynamic. The lower staff has a bass clef and a key signature of two flats. It begins with a piano (*p*) dynamic. The system concludes with a repeat sign and a fermata.

PIANOFORTE-WERKE ZU VIER HÄNDEN

im Verlage von

BREITKOPF & HÄRTEL IN LEIPZIG.

Sonaten, Variationen, Tänze u. s. w.

	Thlr.	Ngr.
Abelle , 6 Valses à l'usage des commençans Liv. 1. 2. 3.	20	
Abt, J. , Op. 22. Bazar-Walzer Op. 30. 3 Rondos faciles „Les Treize“ E dur, G dur, A dur	15	
Agthe , Op. 3. 3 Marches. Es dur, C dur, C moll	20	
Arnold , Op. 23. Sextuor arr. en Sonate. F moll	2	
Aurora , Marche de Parade. F dur.	5	
Bach, J. S. , Fugue arr. p. Regel. G dur. No. 1.	12½	
Bach, W. F. , do. do. F dur. - 1.	12½	
Beethoven , L. van, Op. 4. Quintett. Es dur arr. p. J. P. Schmidt	2	
Op. 6. Sonate. D dur	15	
- 15. Concerto. C d. arr. p. J. P. Schmidt	2 15	
- 18. 6 Quatuors p. Vlns. etc.:		
No. 1. F dur arr. p. F. Mockwitz	1 10	
2. G dur arr. p. do.	1 10	
3. D dur arr. p. do.	1 10	
4. C moll arr. p. do.	1 10	
5. A dur arr. p. do.	1 10	
6. B dur arr. p. J. P. Schmidt	1 10	
- 20. Grande Septuor. Es dur arr. p. F. Mockwitz.	1 15	
- 29. Grande Quintuor. C dur arr. p. J. P. Schmidt	1 20	
- 37. Rondo aus d. C moll-Concert arr. von F. Mockwitz.	1	
- 69. Grande Sonate. A dur arr. p. J. P. Schmidt	1 15	
- 70. 2 Trios arr. p. F. Mockwitz:		
No. 1. D dur	1 15	
2. Es dur	1 20	
- 71. Sextuor. Es dur arr. p. F. L. Schubert	1	
- 73. Concerto Es dur arr. p. X. Gleichauf	2 15	
- 73. Rondo daraus arr. v. F. L. Schubert	1	
- 74. Quatuor. Es dur arr. p. J. P. Schmidt	2	
- 80. Phantasie mit Chor. C moll arr. von F. L. Schubert.	1 10	
- 81. Sextuor. Es dur arr. p. J. P. Schmidt	25	
Becke , F., Op. 22. Leichte Übungsstücke. 1. u. 2. Heft.	12½	
Op. 29. 3 Marches. Liv. 1.	15	
Belcke , C. G., Op. 8. 6 gr. Marches	20	
Bertini , H., Op. 77. Rondino. A dur.	10	
Op. 97. Etudes musicales	1 10	
- 123. Duo brill. (Lac des fées). Es dur	1	
Beyer , F., Op. 52. La Perle. Le Cor des Alpes varié. F dur	20	
Op. 72. Trois Fantaisies sur des motifs de l'Opéra: Lucrezia Borgia de Donizetti. Arrangées:		
No. 1. D moll. No. 2. B dur. No. 3. C dur	25	
Op. 74. Trois Divertissements sur des motifs de l'Opéra: Lucrezia Borgia de Donizetti. Arrangées:		
No. 1. Es dur. No. 2. F dur. No. 3. A dur	20	
Biercy , G. B., 2 Sonates faciles. G dur, C dur.	15	
Birnbach , H., 6 Allemandes	20	
Blumenthal , J., Op. 1. La Source. Caprice arr.	15	
Boscha , N. C., Duo. Es dur.	1 10	
Böhrner , L., Op. 60. Fant. romanesque. Es dur	20	
Bornhardt , J. H. C., 6 kleine Sonatinen für angehende Spieler	1	
Boyneburgk , F., Op. 13. 6 Marches	15	
Op. 15. 2 Polonaises, 1 Cotillon, 6 Valses et 5 Ecossaises	20	
Op. 18. 12 Valses p. les Commencans	15	
- 20. 13 différents Danses	20	
- 23. 2 Polon., 2 Cotillons et 4 Valses	20	
Brunner , C. T., Pet. Exercices. Liv. 1 et 2.	15	
Op. 2. 3 pet. Rond. agréables et instructifs	20	
Burgmüller , F., Op. 32. Souvenir de Schön- brunn. Grande Valse brill.	20	
Op. 35. Heures de Loisir. 12 Mélodies favorites. Arrangées. Cah. 1-4.	20	
Op. 46. Une fleur sur son Passage; la Reine Victoria d'Angleterre. Grande Valse brill.	25	
Op. 54. 3 Divertissements sur des motifs de Lucia de Lamermoor de Donizetti:		
No. 1. G dur. No. 2. D dur. No. 3. B dur	20	
Op. 62. 3 Morceaux sur l'Opéra: la Xa- carilla de Marliani:		
No. 1. Variat. dans le Style élégant. G dur	22½	
2. Bolero. A moll.	22½	
3. Rondo brill. C dur	22½	
Les Fleurs d'Italie. Petites Pièces sur des motifs favoris de Donizetti. Arrangées. Cah. 1-3.	20	
Clementi , M., 6 Sonates. C dur, F dur, Es dur, C dur, Es dur, G dur. (Oeuv. compl. Cah. 4.)	3	
Cramer , J. B., Op. 57. Sonate. Es dur. No. 1.	1 15	
Gr. Sonate. G dur. No. 2.	1 15	
Introd. et Rondo de l'Oeuv. 69. arr. E dur	25	
Crelle , A. S., Sonate de Lodi, arr. avec aug- mentations en forme de Canons et Imita- tions. Partitur. C dur.	1 10	
Czerny , C., Op. 331. Grande Sonate. B dur	2 15	
Op. 573. Reminiscences de l'Opéra: Le Lac des Fées. Fantaisie brill. sur plus- sieurs motifs. As dur	1 15	
Op. 655. 3 Fantaisies sur des thèmes de l'Opéra: Adelia de Donizetti:		
No. 1. D dur. No. 2. B dur. No. 3. Es dur	1	
Danzl , F., Op. 9. Sonate. B dur.	1	
David , F., Op. 32. Quartett. arr. A moll.	2	
Desczynski , J., Polonaise. C dur	7½	
Döhler , Th., Op. 47. 2me grande Valse brill. arr. B dur	1	
Dotzauer , J. J. F., 6 Valses	15	
Dussek , S. L., Op. 32. Gr. Sonate. C dur	1	
Op. 48. Gr. Sonate. C dur	1	

	Thlr.	Ngr.
Dussek , S. L., Op. 64. 3 Fugues à la Camera D dur, G moll, F dur	1 10	
Op. 67. 3 Sonates progressives. C dur, F dur, B dur	1 10	
Op. 72. Gr. Sonate. Es dur	1 15	
- 73. Sonate. F dur	1 5	
- 74. do. B dur	1	
Rondo aus dem 9. Concert. G moll. arr.	20	
do. - 10. - B dur. arr.	1	
do. - 12. - Es dur. arr.	1	
Ebers , C. F., Op. 54. Polonaise royale. B dur	15	
Eitling , E., Op. 29. Valses (le Prophète). G dur	25	
Field , J., Air russe varié. A moll.	10	
Fischer , Op. 12. Sonate	1 15	
Gabler , C. A., Op. 22. Sonate. F dur	20	
Op. 30. 3 Polonaises. B dur, G dur, C dur	10	
- 32. 3 Polon. D dur, Es dur, C dur	15	
- 33. Variations sur un air russe. A moll	20	
- 43. Die Spinnerin. Alla Polacca. B dur	15	
Gade , N. W., Op. 23. Frühlings-Phantasie. Concertstück arr. G moll.	2	
Gerlach , D., Gr. Polonaise. Es dur.	10	
Götschy , J., Op. 21. 2 Rondos faciles (le Lac des Fées):		
No. 1. C dur. No. 2. G dur	15	
Götze , G., Phantasie über die Marseiller Hymne von Rouget de Liste. F dur	15	
Op. 21. l'Es pagnole et 2 Polonaises. (La ire av. accomp. de Castagnettes ad libit.) Fis moll, D moll, A moll.	20	
- Ça ira! Ça ira! en forme d'Ecossaise.	10	
Günther , S., Walzer	20	
Hartung , H. A., Sonate. B dur	20	
Haydn , J., Op. 42. Quatuor arr. F dur.	1 10	
Op. 50. 3 Quatuors arr.:		
No. 1. B dur. No. 2. Fis moll. No. 3. D dur	1	
Op. 54. Quatuor arr. C dur	1 10	
- 76. 3 Quatuors arr.:		
No. 1. B dur. No. 2. D dur. No. 3. Es dur	1	
Op. 81. Sonate. G dur.	1	
- 86. Grande Sonate	1 15	
Trios für Pianof., Vln. Vlle., arr.		
No. 1. G dur. No. 2. A dur. No. 3. C dur.	25	
No. 4. E dur. No. 5. Es dur.	25	
(Il Maestro e lo Scolare.) Them. Variat.	15	
Henselt , A., Op. 1. Variat. de Concert. arr. E dur	1 15	
Op. 5. Salon-Etuden, arr.:		
No. 3. Hexentanz. A moll	7½	
4. Ave Maria. E dur.	5	
5. Verlorne Heimath. Fis moll.	7½	
8. Romanze m. Chor-Refrain. G moll	10	
9. Etude. A dur.	10	
10. Entschwendenes Glück. F moll.	15	
11. Liebeslied. B dur.	10	
Op. 7. Improv. arr. C moll	5	
- 8. Pensée fugitive arr. F moll	7½	
- 9. Scherzo arr. H moll	15	
- 10. Romance arr. B moll.	7½	
- 11. Variations de Concert. (Robert le Diable) arr. B dur	1 15	
Hering , C. E., Polonaise. D dur	20	
Herz , H., Valse des étudiants (Lac des Fées) arr. C dur	15	
Op. 32. 1r Caprice. A dur.	20	
- 112. Grande Fantaisie et Variat. brill. (l'Elisire d'amore de Donizetti) arr. Es dur	1 10	
Op. 113. Grand Duo brillant. (l'Elisire d'amore de Donizetti). Es dur.	1 10	
Herz , J., Op. 39. 3 Airs de Ballet de l'Opéra: Charles VI. de F. Halevy, arrangés en Rondeaux:		
No. 1. La Pavanne. B dur.	20	
2. La Mascara. G dur.	20	
3. La Bourrée. D dur	20	
Hesse , Op. 64. Symphonie arr. C moll.	1 20	
- 75. do. arr. E dur	2	
Horzitzky , 6 Danses	15	
Hummel , J. N., Rondo de l'Oeuv. 34 arr. C dur	1 5	
Kalkbrenner et Lafont , Op. 133. Grand Fant. brill. (les Huguenots de Meyerbeer) arr. D dur	1	
Kalliwoda , F. W., Op. 14. Variat. brill. arr. E dur.	20	
Op. 26. 3 gr. Marches. Es dur, C dur, D dur.	20	
Op. 28. Divertissement. F dur.	20	
Köhler , E., Introd. et Variat. brillant. (Marche d'Alexandre). C dur	1	
Op. 10. Introd. et Var. brill. (Nina). A dur	25	
- 3 Rondeaux. F dur, Es dur, A dur.	20	
Op. 113. 6 Valses avec Flûte	15	
Krägen , C., Op. 12. Rondeau polon. sur quatre thèmes fav. tirés des Concertos de Paga- nini. H moll	25	
Op. 13. Polon. brill. (la Muette de Portici). Es dur	25	
Krause , A., Op. 1. Polonaise. Es dur.	7½	
Krollmann , O., 26. 4 Pièces faciles	15	
Kuhlau , J., Op. 24. 8 Valses	20	
Op. 32. Grand Quatuor arr. C moll.	1 25	
Lasekh , C., L'Ecolier et son maître, 6 Pièces (la 1re Voix l'Ecolier, la 2de le maître).	1	
Lature , T., Collection des Duos:		
No. 1. O dolce concerto de Mozart	15	
2. Hymne allemand de Haydn. G dur	15	
3. Airs della Caccia d'Henry IV. C dur	15	
4. Sol margine d'un rio. C dur.	15	
5. Chanson bohémienne. C dur.	15	
6. Air tyrolien et l'Air hongrois. C dur	15	
7. Air: Labouneventure ôgué. C dur	15	
8. Air du songe de Rousseau. F dur	15	
9. La Copenhague. Valse. C dur	15	
Op. 25. Les trois Sœurs. 3 Divertisse- ments. F dur, C dur, F dur	25	

	Thlr.	Ngr.
Lecarpentier , A., Divert. (Les Treize de F. Halevy). G dur.	15	
Divert. (Guido et Genevra de F. Halevy). C dur	15	
Op. 32. Divert. (Lac des Fées d'Auber). C dur	15	
Op. 79. Divert. (Charles VI. de F. Halevy). C dur	12½	
Op. 25. 3 Bagatelles (Les Huguenots de Meyerbeer). C dur, G dur, G dur.	1 15	
Op. 141. Fant. (Le Prophète de Meyer- beer). C dur	25	
Leidesdorf , M. J., Op. 44. Gr. Sonate brillante. Es dur	1	
Op. 69. Rondeaux. Es dur.	20	
Lessel , F., Op. 11. Fugue	10	
Lindpaintner , P., Op. 33. 12 Pièces:		
Liv. 1. Introd., Rondo et Adagio.	1	
2. Allemande, Rondo turco, Rondo di Caccia.	1	
3. Introd., Allegretto, Scherzando.	1	
4. Marcia, Andante, Rondo	1	
3 Marches.	15	
Liste , A., Op. 2. Gr. Sonate.	1 15	
Louis , Ferd. (Prince), Op. 3. Rondeau tiré du Trio arr.	1	
Op. 10. Rondeau tiré du Trio arr.	1	
- 1. Quintuor arr. C moll	2	
- 5. Quatuor arr. Es dur.	2	
- 6. do. arr. F moll	2	
Moscheles , J., Op. 32. Variations (Alexander- March). F dur. arr.	1 10	
Mozart , W. A., Quintette f. Violine arr.:		
No. 1. C moll	1 5	
2. C dur	1 20	
3. D dur	1 10	
Concerte f. Pfte. m. Orch. arr.:		
No. 1. C dur	2	
8. D moll.	2	
11. B dur.	1 15	
15. B dur	1 25	
Quintette f. Pfte. arr.:		
No. 1. Es dur.	1 10	
2. C dur	20	
Quartett f. Pfte. arr.:		
Op. 58. G moll.	1 20	
Mozart , W. A., Trios f. Pfte. arr.:		
No. 1. B dur	1 5	
No. 2. C dur. No. 3. Es dur. No. 4. G dur.		
No. 5. B dur. No. 6. C dur. No. 7.		
A dur.	1	
Grand Trio ou Divertissement arr.:		
Op. 19. Es dur	2	
Grand Duo d'après un Concert. p. Clar. A dur. arr.	2	
Op. 38. Grande Sonate. C dur.	1 15	
4 Sonates (oeuv. de Piano. Cah. 7.):		
No. 1. F moll 10 Ngr. No. 2. F dur 1 Thlr.		
No. 3. D dur. No. 4. B dur.	15	
Sonate. C dur	1 5	
Fantaisie. F moll.	17½	
Fugue tiré d'une Fant. C dur. arr.	10	
Fugue. G moll	7½	
Variations. G dur	15	
Mühlhag , A., Op. 6. 12 Valses.	20	
Op. 15. 6 Polonaises.	25	
- 22. 12 Ecossaises.	10	
- 34. 6 Polonaises brillantes:		
Liv. 1. H moll, D dur, F dur.	25	
2. B dur, G moll, E dur.	25	
Op. 33. 3 gr. Marches.	20	
Müller , M., 6 Polonaises	15	
Müller , W. A., Op. 67. Sonatine. C dur	20	
Neukomm , S., Op. 21. l'Allegresse publique. Marche. D dur.	12½	
Nicolas , C., Op. 4. Introd. et Polonaise. B dur	20	
Onslow , G., Quintette f. Vln. etc. arr.:		
No. 1. E moll. Op. 1. No. 1.	1 10	
2. Es dur. - 1. - 2.	1 10	
3. D moll. - 1. - 3.	1 10	
4. G moll. - 17.	1 10	
5. D dur. - 18.	1 10	
6. E moll. - 19.	1 10	
7. Es dur. - 23.	1 15	
8. D moll. - 24.	1 20	
9. C dur. - 25.	1 15	
10. F moll. - 32.	2	
11. B dur. - 33.	1 20	
12. A moll. - 34.	1 20	
13. G dur. - 35.	1 20	
14. F dur. - 37.	2	
3 Quartette für Vln. etc. (Extraits des Trios de l'Oeuv. 14.) arr.:		
No. 1. E moll. Op. 36. No. 1.	1 15	
2. Es dur. - 36. - 2.	1 15	
3. D dur. - 36. - 3.	1 15	
Op. 7. Grande Sonate. E moll.	1 19	
- 22. do. do. F moll	1 10	
- 26. Sonate d'un Trio. C moll. arr.	2	
- 27. do. do. G dur. arr.	2	
- 30. Sextuor p. Piano etc. Es dur. arr.	2	
Entr'actes de l'Alcade de Vega. arr.	15	
J. B., Op. 131. Gr. Caprice dram. sur les Huguenots. B dur	1 15	
Op. 133. Fant. av. Var. sur un Duo de l'Eclair de F. Halevy. F dur.	1 5	
Radecke , R., Op. 6. Allegro appassionato. F moll	1	
Raff , J., Op. 13. Valse-Rondino sur des motifs de l'Opéra: Les Huguenots de Meyerbeer. Es dur	15	
Riem , W., Op. 12. 3 Polonaises.	10	
Op. 15. 12 Valses.	20	
- 12 Ecossaises	15	
Ries , F., Op. 93. 2me Polonaise. B dur	20	
Rode , P., Op. 19. Variations. A dur. arr.	15	

Romberg, A. , Op. 12. Quatuor. F dur. arr. Na.	Thlr.
Romberg, B. , Sonate tirée d'un Quat. p. Vln. G moll, arr. p. Boyneburgk	Ngr.
Rosellen, H. , Oeuvres de Piano. Edition revue par l'Auteur:	
— Op. 21. Grande Fantaisie et Variat. concertantes sur le Choeur favori de l'Op. : Norma de Bellini. F moll	
— 23. Cavatine de l'Opéra: Torquato Tasso de Donizetti, variée. G dur	
— 96. Fantaisie brillante sur l'Opéra: l'Eclair de F. Halevy. F dur. arr.	
— 107. Fantaisie sur les Huguenots de G. Meyerbeer. B dur. arr.	
— 108. Fantaisie de Conc. sur Marguerite d'Anjou, Opéra de G. Meyerbeer. As dur. arr.	
Rossini, J. Mariage de S. A. R. le Duc d'Orléans. 3 Marches militaires:	
— Liv. 1. G dur. Liv. 2. Es dur. Liv. 3. Es dur	
Sangalli, F. , Op. 8. Divert. sur des thèmes de l'Opéra: Le Prophète de Meyerbeer. G dur	
Schneider, Fr. , Op. 2. Sonate. Es dur	
Schubert, F. L. , Op. 24. Var. faciles et agréables sur le thème fav. „So wollen wir.“ F dur	
— Festmarsch. Es dur	
Schulze , 6 Marches théâtrales. Liv. 1	
Schuncke, C. , Op. 52. Le Pensionnat. Pièces faciles et brillantes. Cah. 1—12.	
— Cah. 1. Divertissement sur l'Eclair de F. Halevy. F dur	
— 2. Souvenir de la Styrie. C dur.	
— 3. Fantaisie sur un Air russe. A dur	
— 4. Fantaisie sur Robert le Diable de Meyerbeer. D dur	
— 5. Variations sur la Zelmira de Rossini. C dur.	
— 6. Bacchanale de la Juive de F. Halevy. C dur	
— 7. Rondeau sur des Valses de Strauss. G dur.	
— 8. Fantaisie sur la Preciosa de C. M. de Weber. C dur	
— 9. Fantaisie sur la Norma de Bellini. D dur	
— 10. Rondeau français sur un Chanson national. G dur.	
— 11. Variat. sur le Duel des Huguenots de Meyerbeer. F dur	
— 12. Var. sur un Air autrichien. C dur	
Schwenke, Gr. Sonate. Es dur.	
— Op. 10. Sonate. C moll.	
— 11. Sonatine. F dur	
— 12. 6 Divertissements	
— 14. 3 Amusemens	
6 Marches	
Sörgel, F. W. , Op. 6. Ronc. Es dur.	
— Op. 10. 3 Pièces faciles	
— 12 Pièces facil. d'après des Thèmes favoris	
— Op. 22. 6 Polonaises	
— 25. 3 do.	
— 29. 6 do.	
— 16. 3 Marches	
Spohr, L. , Op. 4. Quatuor p. Vln. G moll. arr.	
— 32. Ottetto arr.	
— 95. Duo concertant. G moll. arr.	
Steinbelt, D. Sonate. F dur. No. 6.	
Steinacker, C. , 4 Polonaises. Liv. 1.	
— Op. 12. Rondeau à la Polonoise. As dur.	
Taubert, W. , Op. 33. Deuxies Quartett. B dur. arr. vom Componisten.	
Thalberg, S. Op. 20. Fantaisie (Les Huguenots de Meyerbeer). Es dur. arr.	
— Op. 21. 3 Nocturnes. As dur., Des dur., A moll. arr.	
— Op. 22. Fantaisie. H moll. arr.	
— 26. Etuden p. Piano arr.:	
— No. 1. Fis moll. No. 2. G moll. No. 4. E dur. No. 5. H moll. No. 9. D dur	
— Op. 32. Andante. Des dur. arr.	
— 33. Fantaisie (Moses von Rossini). G moll. arr.	
— Op. 37. Fantaisie (Oberon v. C. M. v. Weber). E dur. arr.	
— Op. 40. Fantaisie (Donna del Lago de Rossini). Es dur. arr.	
— Op. 48. Grand Caprice (Charles VI. de F. Halevy). G moll. arr.	
— Op. 50. Fantaisie (Lucrezia Borgia de Donizetti). As dur. arr.	
— Op. 51. Grande Fantaisie (Semiramide de Rossini). Fis dur.	
— Op. 56. Grande Sonate. C moll arr.	
Wolff, H. , Op. 22. Scherzos	
Wolff, Charles , Op. 101. Le Prophète de G. Meyerbeer. Fantaisie dramatique, arr.	
— 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, C. , Op. 9. 6 Polonaises	
Wagner, R. Op. 2. Polonoise. D dur.	
Wolff, J. , Op. 17. Sonate. C dur.	
— Op. 42. Sonate av. Flûte ou Vln. G moll.	
Wolff, E. , Barcarole. G dur	
— Op. 86. 13me grand Duo brillant (Charles VI. de F. Halevy). G dur	
— Op. 96. Duo brillant (Mina d'Ambr. Thomas). G dur.	
— Op. 98. Fantaisie (Don Sebastian de Donizetti). B dur	
Wolff, F. , Op. 10. Polonoise. F dur.	

