



No. 2993 b.

# MICHAEL

Praeludien und Fugen

Opus 33. Heft II.

Orgel.

2  
3





**Praeludien und Fugen**

für die Orgel

von

**H. W. NICHIOLINI**

Opus 33.

Eigentum des Verlegers.  
8752

LEIPZIG  
C. F. PETERS.

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# Praeludium.

Horace Wadham Nicholl: Op. 33, No. 4.

Andante cantabile. (♩ = 60)

\*) *con molt' espressione*

Manual.

*p* Man. II. 8 u. 4.  
Sm. 8' & 4'.

Pedal.

Sanft 16' gek. Man. II.  
Soft 16' coup. to Sm.

*f* Man. I. u. II. gek. (8')  
Gl. & Sm. coup. (8')

R. H.

V

U

U

U

U

U

U

U

U

U

U

U

U

U

U

U

U

U

U

U

U

U

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U

U

\*) Die Pedalbezeichnungen (VΛ = Spitze, UΛ = Hacke des Fusses) sind oben für den rechten, unten für den linken Fuss.

\*) The signs for the Pedal (VΛ = toe, UΛ = heel of the foot) are above for the right, beneath for the left foot.

*p eguale*  
 M. III. Sn. 4  
 Ch. 8 & 4.  
*con molt' espresss.*  
*marcato*  
**f**  
 M.I. Gambe, gek. M.II. Hoboe ( usw.)  
 Gt. Gamba, comp. to Sn. Oboe (etc.)  
 I ab.  
 Ped. to Gt. off.

*ffz.*  
 V U

M.I.  
 (Gt.)  
**f**  
**ffz**  
*poco a poco cresc.*

I mit Ped.  
Ped. to Gt.

Musical score system 1, measures 1-4. It features a grand staff with treble and bass clefs. The music is in a key with two flats. The first staff has a dynamic marking of *ff* and a performance instruction: *M. II. Sw. p subito*. The second staff has a dynamic marking of *f* and a performance instruction: *M. II. volles Full Sw.*. The third staff has a dynamic marking of *ff* and a performance instruction: *M. I. u. II. gek. Gt. & Sw.*. The system concludes with a *Lento.* marking.

Musical score system 2, measures 5-8. It continues the grand staff notation. The first staff has a dynamic marking of *ff* and a performance instruction: *M. II. dazzu ff add Ch. p*. The second staff has a dynamic marking of *pp*. The system concludes with a *Lento.* marking.

Musical score system 3, measures 9-12. It continues the grand staff notation. The first staff has a dynamic marking of *pp*. The second staff has a dynamic marking of *p*. The system concludes with a *Lento.* marking.

II zu Ped.allein  
Ped. to Sm. only.

Allegro molto moderato. (♩ = 66).

# Fuge.

Manual.

*con espressione*  
*p* M.II 8.  
Sm. 8.

Pedal.

The musical score is presented in three systems. The top system shows the Manual part with a treble clef and a bass clef, and the Pedal part with a bass clef. The Manual part begins with a *p* dynamic and includes performance instructions: *con espressione*, *p* M.II 8., and Sm. 8. The Pedal part consists of sustained notes. The middle system features a *mf* dynamic in the Manual part and a *f* dynamic in the Pedal part. It includes the instruction *hinzu II 8. add 8. to Sw.* and a *tr* (trill) marking. The bottom system continues the Manual part with a *f* dynamic and includes the instruction *M.II 8, gek. M.II. Gl. 8. comp. to Sw.* and *espressivo*. The Pedal part continues with sustained notes.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of two staves with various notes, rests, and dynamic markings. A large slur encompasses the entire system.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of two staves with various notes, rests, and dynamic markings. A large slur encompasses the entire system. A handwritten annotation in the middle of the system reads: *М.П.И.И.гек. Sp. & Ch. coup.*

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of two staves with various notes, rests, and dynamic markings. A large slur encompasses the entire system.

*crsc.*

*crsc.*

*ff*

M.I. u. II.  
Gl. & Sr.

*brillante*

*ff marcattissimo*

M.I. gek. mit 16' u. 8'.  
Gl. to Ped. with 16' & 8'.

M.I. u. III.  
Ch. & Sr.

L.H.

*marcato*

(Umk) M. I. 8' u. 4'.  
(Tee) Gl. 8' & 4'.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *tr* (trill) and *pp* (pianissimo).

Second system of musical notation, continuing the piece. It includes performance instructions for *M.I u. II. Gl. & Sm.* and features complex phrasing with slurs and ties.

Third system of musical notation, marked *Lento.* It includes dynamic markings *mf* (mezzo-forte), *pp* (pianissimo), and *ff* (fortissimo). Performance instructions include *con molt' espress.*, *poco a poco rall.*, *M. II u. III. 8. Sm. & Ch. 8.*, *lunga*, *M. I & 8' allein*, and *Sw. 8' only.* The system concludes with *R. H.* (Right Hand).

Andantino. (♩ = 100)

Praeludium.

*con espress. e duolo*

Op. 33, No. 5.

Manual.

Pedal.

16; gek. mit M. II.  
16; comp. to Sr.

*espress.*

hinzu Hoboe II.  
add Sw. Oboe.

*mf*

*f*

*espress.*

M. I Gambe (usw.)  
Gt. Gamba (etc.)

Musical score for measures 1-4. The score is written for two staves: Treble and Bass. It features complex rhythmic patterns with many beamed notes and slurs. Performance markings include 'p' (piano) and 'M. II 8va. 4 Sm. 8va. 4.' (second octave, 4 staves). A fingering 'M. III 8' (third octave, 8th finger) is also present.

Musical score for measures 5-8. The score is written for two staves: Treble and Bass. It continues the complex rhythmic patterns. Performance markings include 'poco cresc.' (poco crescendo) and a triplet of eighth notes.

Musical score for measures 9-12. The score is written for two staves: Treble and Bass. It features complex rhythmic patterns with many beamed notes and slurs. Performance markings include 'M. I n. II Gl. & Sm.' (first octave, 2 staves), 'R.H.' (Right Hand), and 'U' (unaccented).

M.I u. III. *f* *Sp. & Ch.* *marcato poco*  
 M.I 8' *Gt. 8'*  
 M.II *p* *Sw.*  
 M.III *Ch.*

M.I u. II. *f* *Gt. & Sw.* *ff*  
*cresc. poco a poco*  
*mf*

*con espress.* *dim. poco a poco* *p* *vall.* *pp* *Lento.*  
 M.II *Sw.* *mf*  
 M.III *Ch.* *Sw.*

# Fuge.

*Ustesso tempo.  
con espress.*

Manual.

*p*  
M. II nur 8'  
Sr. 8' only.

Man III.  
Oh. 8'

Pedal.

*16' ft.*

*p*

*mf* M. I Gambe.  
Gl. Gambe.

16' u. 8' gek. mit M. I u. II.  
16 & 8' comp. fo. Gl. & Sr.

The musical score is presented in a multi-staff format. The top section is labeled 'Manual.' and contains two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *p* and includes the instruction 'M. II nur 8' Sr. 8' only.' The bass staff begins with a dynamic marking of *mf* and includes the instruction 'M. I Gambe. Gl. Gambe.' The bottom section is labeled 'Pedal.' and consists of a single bass clef staff. It begins with a dynamic marking of *p* and includes the instruction '16' ft.' The score is written in a key signature of one flat (B-flat) and a time signature of 8/8. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The overall style is characteristic of 18th-century Baroque fugue notation.



*rinz*  
 M.I Gambe (usv.) gek. mit M.II.  
 Gl. Gamba (etc.)roup.to Sw.  
*poco marcato*

*poco rall.*  
*espress.*  
*p a tempo*  
 M.II. Sw.

*con molt' espress.*  
 M.III. Ch.

Musical score system 1, measures 1-4. The system consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a complex accompaniment with many sixteenth notes. A dynamic marking *f* is present. A performance instruction *M. I. u. II. Gl. & Sw.* is written above the lower staff in measure 3.

Musical score system 2, measures 5-8. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. A dynamic marking *cresc.* is written above the lower staff in measure 6. A performance instruction *ff hinzu M. III voll. add full Ch.* is written above the lower staff in measure 8.

Musical score system 3, measures 9-12. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. A dynamic marking *f marcato* is written above the lower staff in measure 9.

M. II u. III.  
Sw. & Ch.  
*f marc. ed espr.*  
M. I.  
*ff.*

*poco a poco cresc.*

*ff*

alla Corale.  
con molt' espress.

*mf*  
M. II voll.  
Full Sp.

*cresc.*

hinzu 8u.4' M. I.  
add Gt. 8' & 4'

*f*  
*f ritz.*

M. I voll.  
Full Sp.

*ff*

M. I voll.  
Full Sp.

V

M. II. eguale e divoto

dim.

*p espress.*

M. II. Sw.

nur 8. 8' only.

hinzu M. III. add Ch.

*f*

M. III 8. Ch. 8.

*p*

divoto

M. II. Sw. rall.

M. III. Ch.

lunga

M. II, Bourdon 16' a. 2' allein, mit Tremulant. Sw. Bourdon 16' & Flautina (or Piccolo) 2; with Tremulant. *pp ppp*

A - - - - men.

Adagio.

sanfter 16' dazu  
soft 16' also.

TO MR. HARRY ROWE SHELLEY.

# Praeludium.

Op. 33, No. 6.

Moderato molto. (♩ = 120)

Manual.

Pedal.

16' u. 8' gek. M. II.  
16' & 8' comp. to Sw.

\*) Basso ostinato.  
Edition Peters.

hinzu M. III voll.  
add full Ch.

Ped. mit M. I, 8<sup>5</sup>, etc.  
Ped. to Gl., 8<sup>5</sup>, etc.

M. II voll.  
Sw. full.

M. III voll.  
Ch. full.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

The second system continues the musical piece. It includes the instruction *poco brillante* written below the bass staff. The notation features intricate fingerings and dynamic markings, with a *tr* (trill) indicated at the end of the upper staff.

The third system includes the instruction *poco animato*. It contains detailed performance directions: *M. I u. II 8va. 4.*, *Gt. & Sw. 8' & 4.*, and *eguale, rinfz.*. The notation shows complex textures with multiple voices and ornaments.



First system of musical notation, including piano and bass staves with complex rhythmic patterns and dynamic markings.

Second system of musical notation, including piano and bass staves with dynamic markings like *ff* and *allargando*. Includes the instruction: *M. I u. II voll. Full Gl. & Sw.*

Third system of musical notation, including piano and bass staves with dynamic markings like *ff rall.* and *sostenuto*. Includes the instruction: *Adagio.* and *Tuba mirabilis (M. IV.)*.

# Fuge.

Moderato. (♩ = 72)

Manual.

Pedal.

*mf espress.*  
16' u. 8' gek. M.I (Gamba) u. II.  
16' & 8', coup. to Sw. & Gt. Gamba.

*mf*  
M. II 8' u. 4.  
Sw. 8' & 4'

hinzu M. III 8'.  
add Ch. 8'.

*cresc.*

L.H.

The musical score is presented in a grand staff format, divided into Manual and Pedal sections. The Manual section consists of two staves (treble and bass clef), and the Pedal section consists of two staves (treble and bass clef). The tempo is marked 'Moderato' with a quarter note equal to 72 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The Manual part begins with a *mf* dynamic and includes a section marked 'L.H.' (Left Hand). The Pedal part begins with a *mf espress.* dynamic. There are several annotations in German, including 'hinzu M. III 8' add Ch. 8'' and '16' u. 8' gek. M.I (Gamba) u. II. 16' & 8', coup. to Sw. & Gt. Gamba.' A *cresc.* marking is present in the lower part of the Pedal section. The score concludes with a final cadence in both parts.

Musical score system 1, measures 1-4. It features a treble and bass clef staff with complex rhythmic patterns and slurs. A bracketed annotation below the staff reads: "M.I 8' etc. Gt. 8' etc."

Musical score system 2, measures 5-8. It continues the rhythmic and melodic development. A bracketed annotation below the staff reads: "M. I u. II. Gt. & Str."

Musical score system 3, measures 9-12. It includes dynamic markings such as *marcato* and *f ruffz.*. A bracketed annotation below the staff reads: "rohrwerk 8' dazu. add reed 8'".

espress.

Musical score system 1: Treble and bass staves. Treble clef, key signature of two flats. The system contains several measures of music with notes, rests, and dynamic markings. A large slur covers the first two measures. The word "espress." is written above the final measure. Dynamic markings include *mf* and *ff*.

*poco a poco cresc.*

Musical score system 2: Treble and bass staves. Treble clef, key signature of two flats. The system contains several measures of music with notes, rests, and dynamic markings. A large slur covers the first two measures. The word "*poco a poco cresc.*" is written above the first measure. Dynamic markings include *mf* and *ff*. There are also markings for *U* and *v*.

*mf*

M.II u. III voll. L.H.  
*Full Sp. & Ch.*

Musical score system 3: Treble and bass staves. Treble clef, key signature of two flats. The system contains several measures of music with notes, rests, and dynamic markings. A large slur covers the first two measures. The word "*mf*" is written above the first measure. Below the system, there is a note: "M.II u. III voll. L.H. Full Sp. & Ch." Dynamic markings include *mf* and *ff*. There are also markings for *U* and *v*.

M.I. 8' dazu.  
add Gt. 8.

*cresc.*

*ff*

*f* M.I. u. II voll.  
Str. & Ch. full.

*ff* M. I.  
Gt.

*marcato*

Posaune 16:  
Tromb. 16:

This system contains the first two staves of music. The top staff is for the first horn (M. I. Gt.) and the bottom staff is for the first trombone (Tromb. 16:). Both parts play a melodic line with a dynamic marking of *ff* and a *marcato* tempo. The music is written in a key with one flat and a 2/4 time signature.

This system contains the next two staves of music. The top staff continues the melodic line from the first system, and the bottom staff provides harmonic support. The dynamics and tempo markings are consistent with the first system.

*allarg. e. cresc.*

*rall.*

*ff* *p* M. II.  
Str.  
*espressivo*

*Lento.*

Ped. M. I ab.  
Ped. to Gt. *off.*

This system contains the final two staves of music on the page. The top staff continues the melodic line, and the bottom staff features a piano part with a dynamic marking of *ff* and a *p* dynamic. The tempo is marked *Lento.* and the performance style is *espressivo*. The system concludes with a *ped.* marking for the first horn and a *ped. to Gt. off.* marking for the guitar.



Bei Bestellungen wolle man **immer** die Nummern angeben.

# EDITION PETERS.

Bei Bestellungen wolle man **immer** die Nummern angeben.

No.		No.		No.		No.		No.	
224/5	(Arrangements v. Horn, Kirchner, Ulrich.)	725	<b>Klavier zu 4 Händen.</b>	2350/51	<b>Klavier zu 4 Händen.</b>	381	<b>Klavier-Auszüge zu 4 Händen.</b>		
225	Bach, J.S., Orgelcompositionen, 2 Bde.	1325	Hummer, Sonaten und Nocturne.	2352	Schumann, Op. 44 u. 47 Quintett etc.	Beethovens Passion.			
2069	— 3 Orchester-Suiten.	2473	— Septett.	2353	— Op. 41 Streichquartette.	Beethoven, Fidelio, Egonmont.			
227a	— Orchester-Suite No. 4.	1006	Jensen, Op. 18 Klavierstücke.	2354	— Op. 63 Trio.	— Ruinen von Athen.			
1056	— Beliebte kleine Stücke.	1006	Kallwold, Op. 27, 169, Walzer.	2355	— Op. 46 Andante und Variat.	Bellini, Missa solennis.			
1057	Bach, Ph. E., Sinfonie D dur.	728	Kiel, Op. 6 Sonaten.	2356	— Op. 54 Concert.	Bellini, Norma, Nachtwandlerin.			
285	Bach, W. F., Orgelconcert.	1980	Kuhau, Op. 44, 66, Orig.-Sonaten.	2356	— Op. 15 Kinder-scenen.	Gimaraes, Heimliche Ehe.			
9	Beethoven, Sämtl. Original-Composit.	1382b	— Op. 20 Sonaten, arrangirt.	2357	— Op. 68 Jugendalbum.	Gluck, Orpheus.			
10	Sinfonien Band I No. 1—5.	1011	Lanner-Album, (Beliebte Walzer).	2701	— Sinfonie D moll.	Händel, Messias.			
985a/d	do. Band II No. 6—9.	2136	Losschnorr, Op. 51 Tonbilder.	2570a/f	— Smetana, Quartett.	Haydn, Schöpfung, Jahreszeiten.			
985a/b	Violon-Sonaten, 4 Bände.	1715	— Op. 182 Kinderstücke.	1042	Spindler, Op. 296, 6 Sonaten.	Herold, Zampa.			
987a/b	Violoncell-Sonaten, 2 Bände.	1716	Mendelssohn, Orig.-Compositionen.	1934	Strauss (Vater), Beliebte Tänze.	Kreutzer, Nachtlager.			
988a/b	— Sinfonien, 2 Bände.	1717	Sinfonien, 2 Bände.	188a	Wagner, Kaisermarsch.	Lortzing, Zar und Zimmermann.			
989a/b	— Klavier-Trios, 2 Bände.	1718	— Op. 18, 87, Quintette.	188a	— Op. 12, Op. 44 No. 1-3 Quartette.	— Waffenschneid.			
989a/d	— Streich-Trios, 2 Bände.	1719	— Op. 49, 66, Trios.	188b	— Op. 49, 66, Trios.	Mendelssohn, Paulus, Elias.			
989e/d	— Op. 18 Streichquartette, 2 Bde.	1720	— Op. 12, Op. 44 No. 1-3 Quartette.	1064	— Op. 21, 62, 65, 72, Composit.	— Sommernachtsraum.			
989e/f	— Op. 59, 74 do. 2 Bde.	1721	— 2 Concerte f. Klav. u. Violoncell.	1330	— Op. 79 Concertstück.	— Walpurgisnacht.			
989f	— Op. 95, 127 u. 130, 131 do. 2 Bde.	1722	— 45 berühmte Lieder u. Gesänge.	1487	— Op. 87 Kinderfreund.	— Athalia.			
990	— Op. 132, 133, 135 do.	1723	— Lieder ohne Worte.		Csárdás-Album (Behr).	— Lobgesang.			
991	— Op. 4, 29, 137, Streichquintette.	1728	— Orgelcompositionen.		<b>Meister für die Jugend.</b>	Mozart, Don Juan, Figaro.			
11	— Op. 16, 71, 81, Klavierquintett, Sextette.	1784	Marsche.		Haydn, Mozart (Rothardt).	— Zauberflöte, Entführung.			
992a	— Op. 20 Septett.	2465	<b>Moszkowski, Op. 8 Walzer.</b>	2752	Beethoven, Schubert (do).	— Requiem.			
992b	— Op. 15, 19, Klavierconcerte.	2125	— Op. 12 Spanische Tänze.	2753	Mendelssohn, Schumann (do).	Niccolai, Lustige Weiber.			
992c	— Op. 37, 58, Klavierconcerte.	2228	— Op. 43 Cortège et Gavotte.	2754	— Op. 51 Packeltanz.	Rossini, Barbier.			
992d	— Op. 73 Klavierconc. Op. 80 Fant.	2748	— Op. 51 Packeltanz.	1404a	— Op. 51 Volksmelodien.	Schumann, Paradies und Peri.			
992e	— Op. 61 Violonconcert.	2620	— Babdill-Marsche.	1404b	— Band I Volksmelodien.	— Faust.			
992e	— Op. 56 Triple-Concert.	2621	— Ballet-Musik (Malagaña, Scherzo-Valse, Maur. Fantasia).	1404c	— III Marsch- u. Tanzmelod.	Spohr, Jessonda.			
370	Bungert, Deutsche Reigen.	12	Mozart, Sämtl. Orig.-Composit.	2020	— 12 Sinfonien, 2 Bände.	Weber, Freischütz, Oberon.			
1921/4	Choplin, Walzer, Mazurkas, Polonaisen, Nocturnes, 4 Bände.	187a/b	— 7 Trios, 2 Bände.	2021	— Klavierquartette und Quintett.	— Fannyhülle.			
1323	Clementi, Original-Sonaten.	996a/b	— Klavierquartette und Quintett.	1978a	— 10 Streichquartette, 3 Bände.	— Preciosa.			
1979	— Op. 36 Sonaten, arrangirt.	997a/c	— 6 Streichquartette, 2 Bände.		— 6 Concerte, 3 Bände.				
2440a	Diabelli, Op. 24, 54, 58, 60, Sonaten.	998a/b	— Op. 150 Sonates mignonnes.	1978b	— Op. 32, 33, 37, Sonaten.				
2440b	— Op. 163 Jugendländchen.	999a/c	— Op. 149 Übungsstücke.		— Op. 38, 73, Sonaten.				
2441	— Op. 150 Sonates mignonnes.	1326	— Op. 38, 73, Sonaten.		Enke, Op. 6 u. Op. 8 Melod. Übungsstücke im Umfang von 5 Tönen.				
2442	— Op. 149 Übungsstücke.	2720	— Op. 38, 73, Sonaten.		Fuchs, Op. 48 Traumbilder, 2 Hefte.				
2443a	— Op. 32, 33, 37, Sonaten.	2132	— Op. 38, 73, Sonaten.		Gade, Op. 18 Marsche.				
2443b	— Op. 38, 73, Sonaten.	2058	— Op. 38, 73, Sonaten.		Goldmark, Op. 45 Scherzo.				
2649	Dvorák, Polonaise.				— Op. 11 Concert-Ouverture.				
1060/61	Enke, Op. 6 u. Op. 8 Melod. Übungsstücke im Umfang von 5 Tönen.				— Op. 14 Symphonische Stücke.				
2615a/b	Fuchs, Op. 48 Traumbilder, 2 Hefte.	2059	— Op. 44 Walzer.		— Op. 19 No. 2 Brautzug.				
1005	Gade, Op. 18 Marsche.	2165a/b	Schnitt, Jae, Op. 208, 209, Sonaten.		— Op. 56 Sigmund Jorsalfar.				
2718	Goldmark, Op. 45 Scherzo.	155a/c	Schubert, Smtl. Orig.-Comp. 3 Bde.		— Op. 56 No. 3 Huldigungsmarsch.				
1439	— Op. 11 Concert-Ouverture.	2016	— Supplement.		— Op. 27 Quartett.				
2719	— Op. 14 Symphonische Stücke.	749	— Album (Marsche, Polonaisen etc.)		— Op. 34 Elegische Melodien.				
2697	— Op. 19 No. 2 Brautzug.	787	— Sämmtliche Marsche.		— Op. 35 Norwegische Tänze.				
2698	— Op. 56 Sigmund Jorsalfar.	719	— Sämmtliche Polonaisen.		— Op. 37 Walzer-Capricen.				
2700	— Op. 56 No. 3 Huldigungsmarsch.	720/3	— Sämmtliche Tänze.		— Op. 40 Holberg-Suite.				
2419	— Op. 27 Quartett.	770	— Müllerin, Winterreise, Schwanengesang, 22 Lieder, 4 Bände.		— Op. 46 Peer Gynt-Suite I.				
2056	— Op. 34 Elegische Melodien.	771	— Op. 99, 100, Trios.		— Op. 55 Peer Gynt-Suite II.				
2156	— Op. 35 Norwegische Tänze.	772	— Quartette, Am und Dm.		Händel, 5 Fugen.				
2266	— Op. 37 Walzer-Capricen.	772	— Op. 114, 163, Quintette.		— 6 Orgelconcerte.				
2432	— Op. 40 Holberg-Suite.	773	— Op. 166 Oeett.		— Dmoll-Concert.				
2663	— Op. 46 Peer Gynt-Suite I.	788	— Cdur-Sinfonie.		Haydn, 24 Sinfonien, 4 Bände.				
2659	— Op. 55 Peer Gynt-Suite II.	788	— Hmoll-Sinfonie.		— 8 Trios, 2 Bände.				
1058	— Op. 55 No. 2 Arabischer Tanz.	1892	— 4 Sinfonien in 1 Bände.		— 15 Quartette, 4 Bände.				
2591	Händel, 5 Fugen.	1485	— Rosenmunde (Entre-Actes, Balletmusk).		Hiller, Op. 106 Operette ohne Text.				
2695	— 6 Orgelconcerte.	2347	— Rosenmunde (Entre-Actes, Balletmusk).						
186a/d	Haydn, 24 Sinfonien, 4 Bände.	2347a	Schumann, Sämmtliche Original-Compositionen.						
993a/b	— 8 Trios, 2 Bände.	2348	— Op. 66 Bilder aus Osten.						
994a/d	— 15 Quartette, 4 Bände.	2349	— Sämmtliche 4 Sinfonien.						
2596	Hiller, Op. 106 Operette ohne Text.	138	— Op. 52 Ouverture, Scherzo, Fin.						