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# HUBER

Walzer zu 4 Händen.

Opus 59.





An Theodor Kirchner  
*in Verehrung und Freundschaft.*

**WALZER**  
*für das Pianoforte zu vier Händen*  
componirt von

**HANS HUBER.**

Op. 59.

Eigenthum des Verlegers.

LEIPZIG  
C. F. PETERS.

*Fr. Baumgarten del.*

*Lith. v. C. O. Hoyer Leipzig*

# WALZER

für das Pianoforte zu vier Händen.

I.

Hans Huber, Op. 59.

Schwungvoll.

2ter Spieler.

# WALZER

für das Pianoforte zu vier Händen.

## I.

Hans Huber, Op. 59.

Schwungvoll.

1ter Spieler.

6/26/42 Dr. F. ... Muench, 67

The musical score consists of five systems of staves. The first system is for the first player (1ter Spieler) and includes dynamics *f* and *cresc.*. The second system includes *dimin.*, *p*, and *cresc.*. The third system includes *f*, *sempre cresc.*, and *riten.*. The fourth system includes *q tempo* and *ff*. The fifth system includes *mf cresc.*, *string.*, and *ff*. The score is written in 3/4 time and features various musical notations such as slurs, accents, and dynamic markings.

## II.

Zart und langsamer.

*espressivo*

pp

*dimin.*

This system contains the first eight measures of the piece. The right hand features a melodic line with slurs and a dynamic marking of *pp*. The left hand provides a rhythmic accompaniment with slurs. A *dimin.* marking is placed above the right hand in measure 7.

*mp cresc.*

*dimin.*

*dolce*

This system contains measures 9 through 16. The right hand has a melodic line with a *dolce* marking in measure 15. The left hand has a *mp cresc.* marking in measure 9 and a *dimin.* marking in measure 12. A fermata is present over the right hand in measure 14.

*mf con espressione*

This system contains measures 17 through 24. The right hand has a melodic line with a *mf con espressione* marking in measure 20. The left hand has a rhythmic accompaniment with slurs.

*dimin.*

*pp*

This system contains the final eight measures of the piece, measures 25 through 32. The right hand has a melodic line with a *dimin.* marking in measure 28 and a *pp* marking in measure 31. The left hand has a rhythmic accompaniment with slurs.

# II.

Zart und langsamer.

The musical score is written for piano and consists of five systems of staves. The first system features a treble and bass clef with a 3/4 time signature. The tempo and mood are indicated as "Zart und langsamer." The first system includes dynamics *pp* and *dim.*. The second system includes *mp cresc.*, *dimin.*, and *dolce*. The third system includes *pp*. The fourth and fifth systems feature numerous triplets and ornaments, with the fifth system including *ppp*. The score is characterized by flowing lines, slurs, and various articulations.

# III.

Einfach.

The musical score is written for piano and consists of five systems, each with two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a 3/4 time signature. The first staff of each system contains chords and melodic lines, while the second staff contains a more rhythmic accompaniment. Dynamic markings include *mf*, *espress.*, *più f*, *dimin.*, *pp*, *mf*, *cresc.*, *pp*, *stringendo e dimin.*, and *ppp*. The score concludes with a double bar line and repeat dots.



# III.

Einfach.

The musical score is written for piano in 3/4 time. It consists of five systems of staves. The first system begins with a piano (*pp*) dynamic. The second system includes markings for *espress.* and *pp*. The third system features an *8* marking above the staff. The fourth system includes *mp cresc.* and *mf* markings. The fifth system includes *string. e dimin.* and *ppp* markings. The score is characterized by arpeggiated chords and flowing melodic lines, with several instances of eighth-note patterns. The key signature has one sharp (F#).

# IV.

Energisch, keck.

*f*

*meno f* *sempre staccato* *cresc.*

*ff*

*8basso*

*cresc.* *ff*

# IV.

Energisch, keck.

The musical score is written for piano and consists of six systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo/mood is indicated as "Energisch, keck." (Energetic, cheeky). The score includes various dynamics and articulations:

- System 1: *f* (forte), *sempre staccato* (always staccato).
- System 2: *meno f* (less forte).
- System 3: *cresc.* (crescendo).
- System 4: *ff* (fortissimo), *f* (forte), *sempre stacc.* (always staccato).
- System 5: *cresc.* (crescendo).
- System 6: *ff* (fortissimo).

The score concludes with a final cadence in the key of G major (F# and C#).

*ig.*  
*sempre pp*

*Tempo I.*  
*ppp*

*cresc.* *ff* *meno f* *sempre stacc.*

*cresc.*

*ff* *f*

*Stussa*

*cresc.* *ff* *string.*

Flüchtig.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

*sempre pp*

*ppp*

Detailed description: This system contains measures 1 through 22. The top staff features a rapid sixteenth-note melody with slurs over groups of four notes, numbered 1 to 12. The bottom staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *sempre pp* is present in the first measure, and *ppp* appears in measure 18.

Tempo I.

*f* *cresc.* *ff* *meno f*

*cresc.*

*ff* *sempre stacc.*

*cresc.* *string.*

Detailed description: This system contains measures 23 through 34. The tempo changes to *Tempo I.* The top staff features a melody with slurs and accents, marked *f* in measure 23, *cresc.* in measure 24, *ff* in measure 25, and *meno f* in measure 26. The bottom staff has a complex accompaniment with chords and slurs, marked *cresc.* in measure 23, *ff* in measure 24, and *sempre stacc.* in measure 25. The system concludes with *cresc.* in measure 33 and *string.* in measure 34.

## V.

Nicht zu schnell.

The score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of two staves each. The tempo is marked 'Nicht zu schnell.' (Not too fast). The piece begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The first system ends with a *p* dynamic. The second system features a *dimin.* (diminuendo) and *rit.* (ritardando) marking, followed by a *p* dynamic and a *pp* (pianissimo) dynamic. The third system is marked *espress.* (espressivo). The fourth system includes a *cresc.* marking, a *pp* dynamic, and a *mp* (mezzo-piano) dynamic. The fifth system concludes with a *rit.* marking. The score is numbered 6396 at the bottom center.

## V.

Nicht zu schnell.

Musical score for voice and piano, Op. 6396, page 13. The score is in G major and 3/4 time. It consists of five systems of music. The first system shows the vocal line and piano accompaniment with dynamics *p* and *cresc.* The second system includes markings for *p*, *dimin.*, *rit.*, *a tempo*, *p*, and *pp*. The third system continues the piano accompaniment. The fourth system includes *cresc.* and *pp*. The fifth system includes *sempre dimin.* and *rit.* The score ends with a double bar line and a repeat sign.

## VI.

Keck und übermüthig.

The musical score is written for a single instrument, likely a cello or double bass, in a 3/4 time signature with a key signature of two sharps (D major or F# minor). The piece is marked "Keck und übermüthig." and begins with a forte (*f*) dynamic. The first system consists of two staves. The second system also consists of two staves and includes a *cresc.* marking. The third system consists of two staves and includes *ff*, *meno f*, and *cresc.* markings. The fourth system consists of two staves and includes a *ff* marking. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like *f* and *ff* throughout the piece.



# VI.

Keck und übermüthig.

2

*f*

8.....

*cresc.*

*ff*

*meno f*

*cresc.*

*ff*

Più tranquillo.

First system of musical notation, measures 1-5. The right hand features a complex chordal texture with many accidentals, while the left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and crescendo (*cresc.*).

Second system of musical notation, measures 6-10. The right hand continues with dense chords, and the left hand maintains the eighth-note pattern. Dynamics range from pianissimo (*pp*) to forte (*f*).

Tempo I.

Third system of musical notation, measures 11-15. The right hand plays a more active eighth-note melody, and the left hand continues with eighth notes. A crescendo (*cresc.*) is indicated.

Fourth system of musical notation, measures 16-20. The right hand continues with an eighth-note melody, and the left hand plays eighth notes. A fortissimo (*ff*) dynamic is present.

Tranquillo.

Fifth system of musical notation, measures 21-25. The right hand has a slower, more chordal texture, and the left hand plays eighth notes. Dynamics include piano (*p*) and fortissimo (*ff*).

Presto.

Più tranquillo.  
neckisch

*p* *f*

*espress.* *pp*

Tempo I.

*f* *cresc.*

*ff*

Tranquillo.

*pp* *ff*

Presto.

## VII.

Zart hinträumend.

*mp* *pp* *espress.* *cresc.* *cresc.* *pp* *pp* *cresc.* *dimin.* *ppp*

## VII.

Zart hinträumend.

Musical score for VII. Zart hinträumend. The score consists of five systems of piano music. The first system starts with a piano (*pp*) dynamic and features an 8-measure rest in the right hand. The second system includes a piano (*pp*) dynamic and a crescendo (*cresc.*) marking. The third system features piano (*pp*) dynamics and a crescendo (*cresc.*) marking. The fourth system includes an *espress.* (espressivo) marking and a crescendo (*cresc.*) marking. The fifth system features a diminuendo (*dimin.*) marking and a piano (*pp*) dynamic. The score is written in G major and 2/4 time, with various articulations such as slurs, ties, and triplets.

## VIII.

Sehr schnell.

Musical score for VIII. The score consists of five systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked "Sehr schnell." (Very fast).

Dynamics and performance instructions include:

- f* (forte)
- cresc.* (crescendo)
- più f* (più forte)
- pp tranquillo* (pianissimo tranquillo)
- cresc. stringendo* (crescendo stringendo)
- vello* (veloce)
- sempre più vivace* (sempre più vivace)
- ff* (fortissimo)

The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a final cadence.

# VIII.

Sehr schnell.

*f*

*cresc.*

Heflig.

*più f*

*pp*

tranquillo

*cresc. stringendo*

*f*

*ff*

sempre più vivace

The musical score is written for piano in 2/4 time. It consists of five systems of two staves each. The first system begins with the tempo marking 'Sehr schnell.' and a dynamic marking of 'f'. The second system is marked 'Heflig.' and contains dynamic markings 'più f' and 'pp', along with the tempo marking 'tranquillo'. The third system is marked 'cresc. stringendo'. The fourth system is marked 'f'. The fifth system is marked 'ff' and 'sempre più vivace'. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

## IX.

Zart und nicht schnell.

*sempre pp*

*cresc. poco a poco*

*dimin.*

*sempre dimin.*

*p*

*pp*



# IX.

Zart und nicht schnell.

The musical score is written for piano and consists of five systems of staves. The first system includes the instruction *sempre pp ma con espressione*. The second system includes *cresc. poco a poco*. The third system includes *pù f* and *dimin.*. The fourth system includes *sempre dimin.* and *p*. The score features various musical notations including octaves (8), triplets (3), and dynamic markings.

# X.

Sehr ernst.

The musical score is written for piano in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five systems of staves. The first system includes dynamics *f* and *p*, and first endings. The second system includes *f* and *sfz*. The third system includes *sfz*, *string.*, and first endings. The fourth system includes *ff*, *dimin.*, *ff*, first endings, and *meno f*. The fifth system includes *f*, *trem.*, and *p*. The score features complex chordal textures, often with octaves and triplets, and includes various performance markings such as accents, slurs, and first endings.

# X.

Sehr ernst.

recitativisch

4 p 2 1 f

meno f cresc. ff dolente

>string. sfz sfz

dimin. molto f largamente

ff dimin. p

## XI.

Nicht zu rasch, aber mit Schwung.

*f*  
*f*  
 1. 2.  
*p* *sempre stacc.*  
*cresc.* *poco a poco* *stringendo* *mf*  
*ff dimin.* 1 4



Sehr ruhig. (Thema aus Kirchner's Op. 34.)

The musical score consists of six systems of staves. The first system features a piano introduction with the instruction *sempre dolce p*. The second system includes *espress.*, *cresc. stringendo*, and *f*. The third system continues with *f*. The fourth system has *sempre stacc.* and *meno f*. The fifth system includes *cresc.* and *più f*. The sixth system concludes with *più vivace. ff*. The score is written in a key with two sharps (D major) and a 3/4 time signature.

Sehr ruhig.

The musical score consists of six systems of staves. The first system begins with the tempo marking "Sehr ruhig." and the dynamic "sempre pp". The second system includes "stacc." and "sempre p e stacc.". The third system features "p cresc." and "stringendo". The fourth system has "meno f", "cresc.", and "più f". The fifth system includes "più vivace." and "ff". The sixth system contains "breit". The score is written in a key with three sharps (F#, C#, G#) and includes various musical notations such as slurs, accents, and dynamic markings.

# XII.

Ziemlich langsam.

*p con espressione*

*p cresc.* *f*

*a tempo*

*dimin.* *rit.* *p*

*sempre ritard.* *p* *Adagio:* *pp*

The musical score is written for piano and consists of five systems of staves. The first system begins with the tempo marking 'Ziemlich langsam.' and the dynamic 'p con espressione'. The second system features 'p cresc.' and 'f'. The third system includes 'a tempo', 'dimin.', 'rit.', and 'p'. The fourth system has 'sempre ritard.', 'p', and 'Adagio:'. The fifth system concludes with 'pp'. The score includes various musical notations such as chords, arpeggios, and melodic lines.



# XII.

Ziemlich langsam.

8

*p con espressione*

*mf*

*p cresc.*

*mf*

*dimin.*

*a tempo*

*rit.*

*p*

*Adagio.*

*sempre ritard.*

*p espress.*

*pp*

8



No.	Klavier zu 2 Händen.
1814	Alte Klaviermusik (Roitzsch).
	Bach, J. S.: Sämtliche Werke.
1820	— Album.
276	Bach, Ph. E.: 6 Sonaten (Bilow).
750	Bach, W. F.: Fugen u. Polonaisen.
	Beethoven: Sämtliche Sonaten.
297	— Sämtl. Stücke, Rondos etc.
298	— Sämtl. Variationen (Köhler).
144	— Sämtl. Conc. u. Fant. Op. 80.
758	— Leichteste Comp. (Köhler).
196	— Sämtl. Sinfonien (Wittmann).
490	— Septett, Op. 20.
1800	— 6 Quartette Op. 18 (Rösler).
1901	— Romanzen & Polonaisen.
371	— Lieder (Kirchner).
1824	— Album.
*1136	Bendel: Spinnrädchen.
*1137	— Dornröschen.
1815	Berger: Etuden Op. 12.
*1812	Bertini: Etuden.
146	Clementi: Sonaten (Köhler).
145	— Sämtl. Sonaten (do.).
*147	— Gradus ad Parnassum.
1101	— Préludes & Exercices.
184	Cramer: Etuden.
*185	— Pianoforte-Schule.
*1400	Czerny: Op. 299. Geläufigkeit.
*1401	— Op. 740. Fingerfertigkeit.
274	Dussek: Sonaten & Stücke.
1802	— Sonaten Op. 20.
491	Feld: 17 Nocturnes (Köhler).
1267	Gade: Skandinavische Volkslieder.
1827	Gluck: Album.
1863	Grleg: Poet. Tonbilder Op. 3.
1139	— Humoresken Op. 6.
1269	— Lyrische Stückchen Op. 12.
1270	— Aus dem Volksleben Op. 19.
1470	— Ballade Op. 24.
4	Händel: Compositionen. (Köhler).
1821	— Album.
718	Haydn: Sämtl. Sonaten (Köhler).
197	— 12 berühmte Sinfonien.
1808	— Quartett-Sätze.
1822	— Album.
*290	Herz: Gammes.
*291	— Exercices Op. 21.
*1067	— Bagatelles Op. 85.
275	Hummel: Sonaten und Stücke.
714	— Concerte (Am. & Hm.).
*1904	— Septett.
*1068/72	Hünten: Rondos etc.
1148	Jensen: Wanderbilder Op. 17.
1817	— Etuden Op. 32.
1463	Kirchner: Aquarellen Op. 21.
1464	— Romanzen Op. 22.
1465	— Walzer Op. 23.
1040	Köhler: Kinder-Übungen Op. 218.
1813	— Kinderfreund Op. 243.
715	Kuhlau: Sonaten (Köhler).
372	— Rondos (Roitzsch).
1822a	Lanner-Album (Beliebte Walzer).
*1377	Liszt: 12 Schubert-Lieder.
*1185	— Soirées de Vienne.
*1186	— Opernfantasien.
*1187	— Ungarische Fantasie.
1318/19	Löschhorn: Etuden Op. 38 u. 52.
1416	— Klavier-Technik.
	Mendelssohn: Smtl. Compositionen.
1705	— Sinfonien.
1707	— Lieder.
1709	— Duette.
1783	— Märsche.
1773	— Album.
*1402	Moscheles: Etuden Op. 51.
6	Mozart: Sämtl. Sonaten.
273	— Sämtl. Stücke (Köhler).
795	— Smtl. Variationen (do.).
198	— 7 Concerte (Dörfel).
1906/6	— 6 berühmte Sinfonien.
1823	— Quartett- und Quintett-Sätze.
1820	— Album.
279	Müller: Caprices.
1161	— Übungen.
*1162	Raff: Suite Op. 91.
1164	— Cachouca Op. 79.
*1165	— Impromptu-Valse Op. 94.
*1169	— Polka de la Reine Op. 95.
*1009	Rubinstein: Sonate Op. 12.
*1171	— Etuden Op. 23.
*1171	— Concert Op. 25.
*1188	— Polnische Tänze.
*1189	— Album (Impromptus etc.)

No.	Klavier zu 2 Händen.
277	Scarlatti: 18 Stücke (Bilow).
	Schubert: Sämtl. Sonaten.
150	— Sämtl. Stücke.
151/4	— Sämtl. Tänze.
1907	— Lieder (Wittmann).
1909	— Octett und Quintette (Stark).
1810	— Quartette (Jadassohn).
1811	— Rosamunde (do.).
126	— Sinfonie Hmol (Jadassohn).
726	— Sinfonie Cdur (Ulrich).
1883	— Sämtl. Märsche (Jadassohn).
1825	— Polonaisen (Jadassohn).
*1192	— Album.
	Schulhoff: Salon-Tänze.
	*Schumann: Op. 1 Variationen, Op. 2 Pa-
	pillons, Op. 3 Studien, Op. 4 Intermezzi, Op. 5
	Impromptus, Op. 6 Davidsbündler, Op. 7 Toccata,
	Op. 8 Allegro, Op. 10 Etuden, Op. 11 Sonate,
	Op. 13 Etudes symphoniques, Op. 14 Concert,
	Op. 16 Kreisleriana, Op. 18 Arabeske, Op. 19
	Blumenstück, Op. 20 Humoreske, Op. 23 Nacht-
	stücke, Op. 26 Fasching, Op. 32 Klavierstücke,
	Op. 68 Jugend-Album, Op. 99 Bunte Blätter,
	Op. 111 Fantasiestücke, Op. 118 Sonate für die
	Jugend, Op. 124 Albumblätter.
*479	Schumann: Myrthen Op. 25 (Kirchner).
*785	— Liederkreis Op. 39 (Kirchner).
*786	— Frauenliebe Op. 42 (do.).
*1891	— Dichterliebe Op. 48 (do.).
*1892	— Romanzen u. Balladen (do.).
*1893	— Lieder und Gesänge (do.).
1176	Spindler: Frisches Grün Op. 5.
1177	— Weibenspiel Op. 6.
373	Steilheit: Etuden.
*1474	Strauss-Album I—VI. (Tänze).
*1190	Strauss: Jugend-Tanz-Album.
1191	Thalberg: Opernfantasien.
476	Volkman: Buch der Lieder.
*1179	— Fantasie-Bilder.
*1181	Voss: Pluie de Perles Op. 95.
1107a	— Ecume de Champagne Op. 161.
489	Wagner: Kaisermarsch (Ulrich).
375	Weber: Sämtl. Compositionen.
1822	— Op. 68 Kindergarten.
1455	Melodien-Album (Köhler).
*896	— Menuett-Album (do.).
*763	— Salon-Album: (Die beliebt. Salonst.
*764	von Badarzewska, Jaell, Jungmann,
	Kontski, Kuhe, Leybach, Liszt,
	Oesten, Raff, Richards, Rubinstein,
	Spindler, Voss, Wollenhaupt).
	* Felix: Leichte Transcriptionen und
	Opern-Potpourris.
	* Ollivier: Opern-Potpourris in Form
	von Fantasien.

**Ouverturen zu 2 und 4 Händen.**

Beethoven. — Bellini, Rossini. — \*Boieldieu, Herold, Auber. — \*Cherubini. — Gluck, Haydn, Mehul, Paër. — Mendelssohn. — Mozart. — Schubert, Spohr. — \*Schumann. — Suppé. — Weber.

**Klavierauszüge zu 2 und 4 Händen.**

(ohne Text.)  
 \*Stimme von Portici. — \*Maurer u. Schlosser. — Matthäus-Passion. — Fidelio. — Egmont. — Norma. — Nachtwandlerin. — \*Weisse Dame. — Johann von Paris. — \*Wasserträger. — Heimliche Ehe. — \*Lucia. — Orpheus. — Messias. — Schöpfung. — Jahreszeiten. — \*Zampa. — Paulus. — Elias. — Sommernachtsstraum. — Walpurgisnacht. — Lobgesang. — Athalia. — Antigone. — Oedipus. — Entführung. — Don Juan. — Figaro. — Zauberröte. — Requiem. — Barbier. — Jessonda. — Freischütz. — Oberon. — Euryanthe. — Preciosa. — \*Trovatore. — \*Martha. — Nachtlager.

**Klavier zu 4 Händen.**

No.	Klavier zu 4 Händen.
1066	Bach, J. S.: Orgelcomp. u. Sonaten.
1067	Bach, Ph. E.: Sinf. in Ddur.
285	Bach, W. F.: Orgelconcert.
9/10	Beethoven: Original-Compositionen.
985/86	— Sinfonien.
	— Violin- und Violoncell-Sonaten.

No.	Klavier zu 4 Händen.
987/88	Beethoven: Streich- u. Klavier-Trios.
989/90	— Streichquartette und Quintette.
991	— Klavierquintette und Sextette.
992	— Septett.
*183	— Concerte.
*1324	Bertini: Etuden Op. 97.
1323	Cherubini: Quartette.
1005	Clementi: Sonaten.
1439	Gade: Märsche Op. 18.
1068	Grleg: Symphonische Stücke.
983/94	Händel: Fugen.
725	Haydn: Sinfonien.
1325	— Trios und Quartette.
1006	Hummel: Sonaten und Nocturno.
728	— Septett.
1090	Kiel: Kleine Sonaten Op. 6.
1382b	Kuhlau: Sonaten.
1716	Lanner-Album. (Beliebte Walzer).
1717/21	Mendelssohn: Sinfonien.
1722	— Octett, Quintette, Quartette, Trios,
1723	— Concerte.
1784	— Lieder und Gesänge.
1783	— Lieder ohne Worte.
1784	— Märsche.
12	Mozart: Sämtl. Original-Compos.
995	— Sinfonien.
996	— Trios.
997/98	— Klavierquartette und Quintette.
999	— Streichquartette und Quintette.
1827	— Concerte.
*1926	— Original-Compos. für 2 Pianos.
155	Onslow: Sonaten.
749	Schubert: Original-Compositionen.
787	— Sämtl. 16 Märsche.
719	— Sämtl. Polonaisen.
720/23	— Sämtl. Tänze.
752	— Lieder.
724	— Sonaten.
769/70	— Stücke.
771/72	— Duos und Trios.
773	— Quatuors und Quintuors.
127	— Octett Op. 166.
766/68	— Cdur-Sinfonie.
*784	— Tragische, Cdur- u. Hmol-Sinf.
*1438	Schumann: Klavierquart. Op. 47.
*1403	— Studien für Pedalfügel Op. 68.
*1478	— Cdur-Sinfonie Op. 61.
*1118	— Fantasiestücke Op. 73.
*1847	— Märsche Op. 76.
*1848	— 12 Klavierstücke Op. 85.
1042	— Ball Scenen Op. 109.
1108	Spohr: Nocturne Op. 34.
188a	Strauss-Album. I—VI. (Tänze).
1063	— Kaisermarsch.
1064	— smtl. Original-Compositionen.
1890	— Compositionen Op. 21, 62, 65, 72.
*1404	— Concertinos Op. 26 und 45.
	— Concertstück Op. 79.
	Wohlfahrt: Kinderfreund Op. 87.
	Melodien-Album, 3 Bde.

**Klavier zu 8 Händen.**

1405	Beethoven: Septett.
1406/8	Beethoven, Mozart, Weber: Ouvert.
1409	Mendelssohn: Ouverturen.
1410	Schumann: Genoveva Ouverture.
	Spohr: Jessonda Ouverture.

**Violine allein.**

238	Bach: Sonaten.
283	Dancla: Etuden Op. 68, 73, 74.
1381	Florio: 36 Etuden (Hermann).
284	Gaviniés: Etuden (Hermann).
281	Kreutzer: 40 Etuden (Hermann).
	Rode: 24 Capricen (David).

**2 Violinen.**

No.	2 Violinen.
1081	(Violine und Viola.)
1082	Dancla: Duos Cah. I—XI.
1083	Hauptmann: Duos Op. 2.
1084	Jansa: Duos Op. 46, 74, 81.
1776	Kalliwoda: Duos Op. 178—181.
1085	Mendelssohn: Lieder ohne Worte.
1086	Pleyel: Op. 8, 48, 59 (David).
1087	Spohr: Op. 3, 9, 39, 67, 148, 160, 153.
	Viotti: Duos Cah. I—XIII.

No.	Klavier und Violoncell.
13a	Bach: Sämtliche Werke.
13b	Beethoven: Smtl. Sonaten (David).
189	— Sämtl. Variat. u. Rondos (do).
748a	— Concert Op. 61 u. Romanzen.
1411	— Sämtl. Violoncell-Sonaten arr.
1396	— Sämtl. Streich-Trios (Hermann).
1387	— Quartette Op. 28 (Hermann).
893	— Septett Op. 20.
494	— Berühmte Ouverturen.
*1088	Bellini, Rossini: Ber. Ouverturen.
1840	Dancla: 6 Ital. Opem Op. 83.
287/88	Grleg: Sonate Op. 8.
190	Hauptmann: Sonat. Op. 5 u. 23.
1831	Haydn: Sämtl. Sonaten (David).
1832	— 6 Sinfonien (Hermann).
*1069	— 6 Quartette (do.).
1090	Jansa: Opernfrend I—XII.
1091	Kalliwoda: Walzer Op. 103.
1382c	Kreutzer: Conc. 13, 14, 18, 19.
1092/93	Lanner-Album. (Beliebte Walzer).
1731	Laub: Romanze und Polonaise.
1733	Mendelssohn: Concert.
1734	— Lieder und Gesänge.
1734	— Lieder ohne Worte.
1736	— Berühmte Ouverturen.
1786	— Märsche.
14	Mozart: Sämtl. Sonaten.
1383	— 4 Sinfonien (Hermann).
1384/35	— 3 Quartette, 3 Quintette.
1094	— Berühmte Ouverturen.
1095	Rode: Air varié, 6, 7, 8, (Hermann).
*1338	Rubinstein: Sonate Op. 13.
*1339	— Concert Op. 46.
1841	Rust: Sonate (David).
156a	Schubert: Sonaten (David).
156b	— Duos Op. 70, 159, 160, 162 (David).
157/60	— Lieder (Hermann).
1412	— Märsche (do.).
*1457a	Schumann: Op. 73. Fantasiestücke.
*1458a	— Op. 102. Stücke im Volkston.
*1459	— Op. 113. Märchenbilder.
1096	Spohr: Polonaise Op. 40.
1097	— 6 Salonstücke Op. 145.
1098	— Concert 2, 6, 7, 8, 11 (David).
*	Strauss-Album I—VI. (Tänze).
1449	Suppé: Berühmte Ouverturen.
1099	Tartini: Sonaten.
1100	Viotti: Concert 22, 23, 28, 29 (Herm).
191	Weber: Sämtl. Sonaten (David).
394	— Berühmte Ouverturen.
*729	Melodien-Album.
1413	Sammlung klassischer Stücke.

**Klavier und Violoncell.**

748	Beethoven: Sonaten.
1343	Romberg: Concerte.
*1457b	Schumann: Op. 73. Fantasiestücke.
*1458b	— Stücke im Volkston.

**Trios.**

166	Beethoven: Klavier-Trios.
194	— Streich-Trios.
192	Haydn: Klavier-Trios.
753	Hummel: Klavier-Trios.
193	Mozart: Klavier-Trios.
1077	Reissiger: Klavier-Trios.
167	Schubert: Klavier-Trios.

**Quartette.**

196	Beethoven: Streichquartette.
15	Haydn: Streichquartette.
272	Mozart: Klavierquartette.
16/17	— Streichquartette.
168	Schubert: Streichquartette.
*733	Schumann: Klavierquartett.

**Quintette.**

599	Beethoven: Streichquintette.
18/19	Mozart: Streichquintette.

**Harmonium.**

384	Album. (Stapf u. Bibl).
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No.	Gesänge.
1111	Abt: Album, I, II, hoch u. tief.
*1446	Aprile: Exercices.
180	Beethoven: Sämtliche Lieder.
1425	Brahms: Duette Op. 28.
1460	— Lieder Op. 68.
*	Concone: Leçons de Chant.
1044	Curschmann: Album, hoch u. tief.
466a/b	Franz: Album I—VI.
1113	Grleg: Album I, II.
1361	Gumbert: Album, hoch u. tief.
1453	Haydn: Sämtliche Lieder.
1268	Jensen: Album, hoch u. tief.
981	Kirchner: 10 Lieder Op. 1.
1106	Klücken: Album I—III, hoch u. tief.
1358	— Duette Op. 8 u. 21.
1774	Loewe: Album (Balladen) 2 Bde.
1747	Lüttgen: Kehlertigkeit, hoch u. tief.
299	Mendelssohn: Sämtl. Lieder.
1432	— Duette.
*1444	Mozart: Lieder, hoch u. tief.
1055	Proch: Album.
*756/58	Rossini: Solfeges.
1456	Schubert: Sämtl. 383 Lieder.
1357	— Terzette, Op. 74 u. 104.
278	Schumann: Album I—III. (Lieder).
1445	— Duette Op. 78.
1424	Taubert: Kinderlieder, hoch u. tief.
1423	Weber: Lieder, hoch u. tief.
788	Winter: Singschule.
1349	Arien-Album f. Sopran, Mezzo-Sopran.
*1350	— Alt, Tenor, Bariton und Bass.
983	Chor-Album (30 Klarr. Chöre).
1348	Choralbuch (30 Choräle).
395	Duett-Album (42 Duette).
984	Instructives Album.
795	Italianisches Album (Ital. Arien).
1041	Jugend-Album (112 Kinderlieder).
	Lieder-Album m. Piano u. Viol.
	Liederschatz (400 Volks-, Vaterl.,
	Soldaten-, Jäger- etc. Lieder).
	Solfegien-Album mittel u. tief.
	Terzett-Album (20 Terzette).
	Volkslieder-Album (80 Volkslieder).

**Klavierauszüge mit Text.**

\*Stimme. — \*Maurer. — Matthäus-Passion. — Hmol-Messe. — Weihnachts-Oratorium. — Johann-Passion. — Cantaten und 4 Messen (Bach). — Fidelio. — Egmont. — Missa solemnis. — Norma. — Nachtwandlerin. — Romeo. — \*Weisse Dame. — Johann von Paris. — \*Demophon. — \*Medea. — \*Wasserträger. — \*Anacreon. — \*Abenceragen. — \*Lodoiska. — Liebestrunk. — \*Heimliche Ehe. — \*Lucia. — \*Martha. — \*Stradella. — Orpheus. — Alceste. — Paris und Helena. — Iphigenia in Aulis. — Armide. — Iphigenia auf Tauris. — Tod Jesu. — Messias. — Judas Maccabäus. — Josua. — Samson. — Israel in Egypten. — Alexanderfest. — Schöpfung. — Jahreszeiten. — \*Zampa. — Nachtlager. — Vampyr. — Heiling. — Templer. — Joseph. — Paulus. — Elias. — Lobgesang. — Sommernachtsstraum. — Walpurgisnacht. — Antigone. — Athalia. — Oedipus. — Heimkehr. — Loreley. — Idomeneo. — Entführung. — Don Juan. — Figaro. — Zauberröte. — Titus. — Cosi fan tutte. — \*Lustige Weiber. — Barbier. — \*Faust (Schumann). — Genoveva. — Jessonda. — Faust (Spohr). — \*Vestalin. — \*Trovatore. — \*Traviata. — Freischütz. — Oberon. — Euryanthe. — Preciosa. — Abu Hassan.

**Partituren.**

Bach: Choräle, Matthäus-Passion, Hmol-Messe, 4 kurze Messen, Weihnachts-Oratorium, Johannes-Passion, Motetten, Magnificat. — Beethoven: Symphonien, Ouverturen, Streich-Trios, Quartette, Quintette, Septett, Concerte, Fidele, Missa solemnis. Gluck: Orpheus. Händel: Messias. Haydn: Schöpfung, Jahreszeiten, Quartette, Symphonien. Mendelssohn: Symphonien, Ouverturen, Octett, Quartette, Concerte, Paulus, Elias. — Sommernachtsstraum, Walpurgisnacht, Loreley, Kirchnermusik, Lieder für gemischten und Männerchor. Mozart: Quartette, Quintette, Symphonien, Don Juan, Zauberröte. Schubert: Quartette, Quintette, Octett, Symphonien, Gesänge für gemischten, Männer- u. Frauen-Chor. \*Schumann: Faust. Wagner: Kaisermarsch. Weber: Freischütz.