

OVERTUREN

für Orchester

von

KÉLLER-BÉLA.

Op. 73. Lustspiel-Ouverture. (*Es dur.*)

	Mark. Pfg.
Orchesterstimmen (12 – 22 stimmig)	6. —
Orchesterstimmen für Militärmusik ... netto	2. —
Arrangement für Pianoforte zu 2 Händen ..	1. 25.
Arrangement für Pianoforte zu 4 Händen ..	1. 75.
Arrangement für 2 Pianoforte zu 8 Händen	3. 50.
Arrangement für Pianoforte zu 4 Händen, Violine und Violoncell	3. —
Arrangement für Violine und Pianoforte ...	1. 80.
Arrangement für Flöte und Pianoforte	1. 80.

Op. 74. Ouverture comique. (*B dur.*)

Orchesterstimmen (12 – 22 stimmig)	6. 50.
Arrangement für Pianoforte zu 2 Händen ..	1. 25.
Arrangement für Pianoforte zu 4 Händen ..	1. 75.
Orchesterstimmen für Militärmusik.....netto	2. —

Op. 75. Ouverture romantique. (*E dur.*)

Orchesterstimmen (12 – 22 stimmig)	6. —
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Arrangement für Pianoforte zu 2 Händen ..
Arrangement für Pianoforte zu 4 Händen ..

Op. 95. Tempelweihe. Fest-Ouverture. (*C moll.*)

	Mark. Pfg.
Orchesterstimmen (12 – 26 stimmig)	8. —
Arrangement für Pianoforte zu 2 Händen ..	1. 50.
Arrangement für Pianoforte zu 4 Händen ..	2. 50.
Orchesterstimmen für Militärmusik.....netto	2. —

Op. 108. Ungarische Lustspiel-Ouvert. (*A dur.*)

Orchesterstimmen (12 – 24 stimmig)	8. —
Arrangement für Pianoforte zu 2 Händen ..	1. 80.
Arrangement für Pianoforte zu 4 Händen ..	2. 50.

Op. 111. Französische Lustspiel-Ouvert. (*Es dur.*)

Orchesterstimmen (12 – 24 stimmig)	10. —
Arrangement für Pianoforte zu 2 Händen ..	1. 80.
Arrangement für Pianoforte zu 4 Händen ..	2. 80.

Op. 76. Rákóczy-Ouverture.

Orchesterstimmen (12 – 25 stimmig)	10. —
Arrangement für Pianoforte zu 2 Händen ..	2. —
Arrangement für Pianoforte zu 4 Händen ..	2. 80.

Eigenthum des Verlegers für alle Länder. — Den Verträgen gemäss geschützt.

LEIPZIG,

C. F. W. SIEGEL'S MUSIKALIENHANDLUNG,
R. Linnemann.

Bei 12 stimmigem Orchester sind erforderlich:
Violino I u. II, Viola, Basso, Flauto, Clarinetto, Fagotto (oder Violoncello), Corno I u. II, Tromba I. II und Posaune.
Bei 15 stimmigem Orchester kommen hierzu:
Violoncello, Clarinetto II^{do} und Timpani (oder gran Cassa.)
Zum vollständigen Orchester gehören ausserdem: alle übrigen Stimmen.

Rákóczy - Overture

zu Ed. Szigligeti's ungarischem National Drama: „Die Gefangenschaft Franz Rákóczy des II“
(II Rákóczy Ferencz fogsága) mit theilweiser Benutzung der Motive des Rákóczy-Marsches.

Secondo.

Allegro assai e marziale.

Kéler Béla, Op. 76.

ff

p

cresc.

ff

meno mosso.

ff

Ped.

Rákóczy - Ouverture

zu Ed. Szigligeti's ungarischem National Drama: „Die Gefangenschaft Franz Rákóczy des II“
(II Rákóczy Ferencz fogsága) mit theilweiser Benutzung der Motive des Rákóczy-Marsches.

Primo.

Réler Béla, Op. 76.

Allegro assai e marziale.

The musical score consists of five systems of music, each with a piano (p) part on the left and a trombone (Trombi) part on the right. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes various musical notations such as dynamics (ff, p, cresc., ff), articulations (tr., >), and performance instructions (meno mosso, Trombi). The first system begins with a piano part marked '1' and 'ff', followed by a series of eighth-note patterns. The second system features a piano part with a 'p' dynamic and a trombone part with a 'cresc.' marking. The third system continues the piano part with a 'cresc.' marking and the trombone part with a 'ff' dynamic. The fourth system shows the piano part with a 'ff' dynamic and the trombone part with a 'meno mosso' marking and a 4/3 2/3 time signature. The fifth system concludes the first system with a 'ff' dynamic and a 'meno mosso' marking.

Larghetto religioso.

Secondo.

Rákóczy als Zögling der Jesuiten-Klosterschule zu Prag.

Orgue 1 *p*

f p p ff Ped.

p ff p

Allegro impetuoso.

ff p poco a poco cresc.

meno mosso.

ff p religioso Ped.

gloriam *p*

Larghetto religioso.

Primo.

Rákóczy als Zögling der Jesuiten-Klosterschule zu Prag.

Orgue *p*

f p *p* *ff* Ped.

fp *ff* Ped.

Allegro impetuoso.

ff

meno mosso.

p poco a poco cresc. *ff* Ped. Trombi

p religioso
Ad majorem Dei gloriam

Secondo.

Allegro agitato.

The musical score is written for piano and consists of six systems of staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Allegro agitato'. The first system begins with a piano (*p*) dynamic. The score features a variety of textures, including dense chordal passages, arpeggiated figures, and melodic lines with slurs and accents. Dynamics range from piano (*p*) to fortissimo (*ff*). The notation includes many beamed notes and complex rhythmic patterns.

Primo.

Allegro agitato.

The first system of music features a treble and bass clef. The treble clef part begins with a series of eighth notes, followed by a series of sixteenth notes with slurs. The bass clef part is mostly rests, with a few notes appearing later in the system. A dynamic marking of *p* (piano) is placed in the first measure of the bass clef. A fermata is placed over a note in the treble clef in the fourth measure.

The second system continues the piece. The treble clef part has a series of eighth notes with slurs. The bass clef part has a series of eighth notes with slurs. A dynamic marking of *f* (forte) is placed in the first measure of the bass clef.

The third system continues the piece. The treble clef part has a series of eighth notes with slurs. The bass clef part has a series of eighth notes with slurs. A dynamic marking of *f* (forte) is placed in the first measure of the bass clef.

The fourth system continues the piece. The treble clef part has a series of eighth notes with slurs. The bass clef part has a series of eighth notes with slurs. A dynamic marking of *f* (forte) is placed in the first measure of the bass clef.

The fifth system continues the piece. The treble clef part has a series of eighth notes with slurs. The bass clef part has a series of eighth notes with slurs. A dynamic marking of *f* (forte) is placed in the first measure of the bass clef.

The sixth system continues the piece. The treble clef part has a series of eighth notes with slurs. The bass clef part has a series of eighth notes with slurs. A dynamic marking of *f* (forte) is placed in the first measure of the bass clef.

Secondo.

The first system of the 'Secondo' section consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the right hand with several accents (^) and a dynamic marking of *poco a poco cresc.* in the right hand. The left hand provides a steady accompaniment.

The second system continues the musical material from the first system. It maintains the same key signature and features similar melodic and accompanimental patterns with accents and dynamic markings.

The third system begins with a *ff* (forte) dynamic marking in the bass clef. It includes a 'Ped.' (pedal) instruction below the bass staff. The music continues with a strong rhythmic accompaniment and melodic lines in both hands.

The fourth system features various articulation marks, including accents (>) and slurs, over the melodic lines. The accompaniment remains consistent with the previous systems.

The fifth system shows more complex chordal textures and articulation marks. The melodic lines are more active, and the accompaniment provides a rich harmonic background.

The sixth system concludes the 'Secondo' section with a *p* (piano) dynamic marking. It features a star symbol (*) at the end of the piece. The music ends with a final melodic flourish and a sustained chord.

poco a poco cresc.

ff

p

p

Secondo.

Andante con moto quasi

più lento.

religioso 1 *p*

p

canto eroico.

f

p

f

Tempo I.

rit.

f

più lento.

p
religioso

The first system of music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with long, flowing phrases, while the left hand provides a steady accompaniment. The tempo is marked 'più lento' and the dynamics include 'p' and 'religioso'.

Andante con moto quasi canto eroico.

p

The second system continues the piece in 4/4 time. The tempo is 'Andante con moto quasi canto eroico'. The right hand has a more active melodic line, and the left hand has a rhythmic accompaniment. The dynamic is marked 'p'.

f

The third system continues in 4/4 time. The right hand has a melodic line with some chromaticism, and the left hand has a rhythmic accompaniment. The dynamic is marked 'f'.

p

The fourth system continues in 4/4 time. The right hand has a melodic line with some chromaticism, and the left hand has a rhythmic accompaniment. The dynamic is marked 'p'.

p

The fifth system continues in 4/4 time. The right hand has a melodic line with some chromaticism, and the left hand has a rhythmic accompaniment. The dynamic is marked 'p'.

f *rit.* *f* **Tempo I.**

The sixth system continues in 4/4 time. The right hand has a melodic line with some chromaticism, and the left hand has a rhythmic accompaniment. The dynamics are marked 'f', 'rit.', and 'f'. The tempo changes to 'Tempo I.' at the end of the system.

Secondo.

First system of musical notation, featuring bass clefs and various chords and notes.

Second system of musical notation, including dynamics like *cresc.*, *f*, and *ff*, and a *Ped.* marking.

Third system of musical notation, featuring a *ff battagliaresco* marking.

Fourth system of musical notation, including a *p poco* marking.

Fifth system of musical notation, including *a poco* and *cresc.* markings.

Sixth system of musical notation, including *più lento.*, *p*, and *rit.* markings, and a *Ped.* marking.

p cresc.

f
ff

ff battaglieresco

p poco a poco cresc.

8

più lento.
p
rit.

Secondo.

a tempo

First system of musical notation. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It features a series of chords, mostly triads and dyads, with some sixteenth-note patterns. The lower staff is also in bass clef with the same key signature, showing a more active bass line with eighth and sixteenth notes. A dynamic marking *p* (piano) is placed above the first few notes of the lower staff.

Second system of musical notation. The upper staff continues the chordal texture from the first system, with some notes beamed together. The lower staff continues the active bass line. There are some slurs and accents over certain notes in both staves.

Third system of musical notation. The upper staff shows a continuation of the chordal pattern. The lower staff has a more rhythmic bass line with eighth notes. A slur is present under the lower staff in the second measure.

Fourth system of musical notation. The upper staff begins with a treble clef change in the first measure, then returns to bass clef. It features a dense texture of chords. The lower staff continues with a steady bass line. An accent is marked over a note in the upper staff.

Fifth system of musical notation. The upper staff is in treble clef with a key signature of two flats. It contains several chords, some with slurs. The lower staff is in bass clef with a key signature of two flats, featuring a bass line with eighth notes and some rests.

Sixth system of musical notation. The upper staff is in bass clef with a key signature of two flats. It contains a series of chords, some with slurs and accents. The lower staff is in bass clef with a key signature of two flats, featuring a bass line with eighth notes and some rests.

a tempo

First system of musical notation. The upper staff features a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It contains a series of sixteenth-note runs with slurs. The lower staff has a bass clef and begins with a piano dynamic marking (*p*). It contains a few notes and rests.

Second system of musical notation. The upper staff continues with sixteenth-note runs and slurs. The lower staff features a bass clef and contains a series of chords and eighth-note patterns.

Third system of musical notation. The upper staff continues with sixteenth-note runs and slurs. The lower staff features a bass clef and contains a series of chords and eighth-note patterns.

Fourth system of musical notation. The upper staff continues with sixteenth-note runs and slurs. The lower staff features a bass clef and contains a series of chords and eighth-note patterns.

Fifth system of musical notation. The upper staff continues with sixteenth-note runs and slurs. The lower staff features a bass clef and contains a series of chords and eighth-note patterns.

Sixth system of musical notation. The upper staff continues with sixteenth-note runs and slurs. The lower staff features a bass clef and contains a series of chords and eighth-note patterns.

Secondo.

The first system of the piano score consists of two staves. The right-hand staff features a melodic line with several slurs and accents, while the left-hand staff provides a harmonic accompaniment. The dynamic marking *poco a poco cresc.* is placed above the right-hand staff.

The second system continues the musical piece with similar melodic and harmonic textures. It includes slurs and accents in the right-hand part.

The third system shows a change in texture. The right-hand staff has a more active melodic line, and the left-hand staff features a steady eighth-note accompaniment. The dynamic marking *ff* is present.

The fourth system continues with the eighth-note accompaniment in the left hand and a melodic line in the right hand. Accents are used to highlight specific notes.

The fifth system maintains the established rhythmic and melodic patterns, with accents and slurs throughout.

The sixth system concludes the piece. It features a melodic line in the right hand and a final accompaniment in the left hand. The dynamic marking *p* is used, and the piece ends with a double bar line and repeat signs.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of sixteenth-note runs with slurs. The bass clef part has a few notes. The word *poco* is written in the right margin.

Second system of musical notation. The treble clef part continues with sixteenth-note runs. The bass clef part has a few notes. The instruction *a poco cresc* is written in the left margin.

Third system of musical notation. The treble clef part has sixteenth-note runs. The bass clef part has a few notes. The instruction *ff* is written in the left margin.

Fourth system of musical notation. The treble clef part has sixteenth-note runs with accents. The bass clef part has a few notes.

Fifth system of musical notation. The treble clef part has sixteenth-note runs with accents. The bass clef part has a few notes.

Sixth system of musical notation. The treble clef part has sixteenth-note runs with slurs. The bass clef part has a few notes. The instruction *p* is written in the left margin.

Secondo.

Andante con moto.

First system of musical notation for 'Secondo.' It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 4/4. The upper staff begins with a piano (*p*) dynamic marking. The music features flowing eighth-note patterns in the right hand and a steady bass line in the left hand.

Second system of musical notation. The notation continues with similar eighth-note textures in both hands. The right hand has more complex chordal structures, while the left hand maintains a consistent rhythmic accompaniment.

Third system of musical notation. The right hand features a dynamic shift to forte (*f*) and includes a *rit.* (ritardando) marking towards the end of the system. The left hand continues with its accompaniment.

Più mosso.

Fourth system of musical notation, marked 'Più mosso'. It features a grand staff with a bass clef on both staves. The music is characterized by heavy, accented chords in the right hand and a rhythmic bass line in the left hand. Dynamics include *f* and *ff* (fortissimo).

Fifth system of musical notation, continuing the 'Più mosso' section. The right hand has dense, accented chordal textures, and the left hand provides a steady accompaniment.

Sixth system of musical notation. The right hand begins with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The left hand continues with its accompaniment.

Andante con moto.

p

f

Più mosso.

rit. *f* *ff*

p

Secondo.

The first system consists of two staves. The treble staff contains a series of chords, primarily triads and dyads, moving in a stepwise fashion. The bass staff features a melodic line with eighth and sixteenth notes, often beamed together, and includes some slurs.

The second system continues the piece. The treble staff has chords, some with dynamic markings like *ff*. The bass staff has a melodic line with eighth notes and some rests.

The third system includes dynamic markings: *p* (piano), *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). The treble staff has chords, and the bass staff has a melodic line with some slurs.

The fourth system shows chords in the treble and a melodic line in the bass. There are several slurs and accents throughout the system.

The fifth system is marked *Lento e religioso.* and *in tempo*. It features chords in the treble and a melodic line in the bass. Dynamic markings *p* and *ff* are present.

The sixth system is marked *Lento.* and includes dynamic markings *p*, *trem.* (tremolo), and *f*. The treble staff has chords, and the bass staff has a melodic line with some slurs.

First system of musical notation, featuring a treble and bass staff with a dotted line above the treble staff. The music consists of eighth-note patterns in both hands.

Second system of musical notation, featuring a treble and bass staff. The treble staff has a *ff* dynamic marking. The music consists of eighth-note patterns in both hands.

Third system of musical notation, featuring a treble and bass staff. The treble staff has a dotted line above it. Dynamics include *p*, *cresc.*, and *ff*. The music consists of eighth-note patterns in both hands.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a *ff* dynamic marking. The music consists of eighth-note patterns in both hands.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a *Lento e religioso.* marking. The music consists of eighth-note patterns in both hands.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff has a dotted line above it. Dynamics include *ff*, *Lento.*, *p*, and *f*. The music consists of eighth-note patterns in both hands.

FRITZ SPINDLER'S CLAVIER-COMPOSITIONEN

im Verlage von C. F. W. Siegel's Musikalienhandlung (R. Linnemann) in Leipzig.

	M. Pf.
15. Deingedenken	1,00
16. Bagatelle	1,25
17. Fleur de Salon. Pièce brill.	1,50
28. Menuett	1,25
31. Polka-Mazurka	1,50
63. Ständchen	1,25
64. In stiller Nacht	1,25
65. Wiesenblumen. 12 Stücke.	
Heft 1, 2	à 1,50
66. Schmetterlinge. 3 Klavierst.	
No. 1 M. 1,25. No. 2 M. 1,50. No. 3	1,25
67. Grande Valse	1,50
69. Grande Valse brillante	2,00
72. Tyrolienne brillante	2,00
73. Volkslieder, für das Piano-	
forte frei übertragen.	
No. 1. Wenn der Frühling kommt . .	1,50
- 2. Siehst du dort die Wolken eilen?	1,50
- 3. Von meinem Bergli muss ich steigen	1,75
- 4. Seht ihr drei Rosse vor dem Wagen	1,25
- 5. Nachtigall, du meine Nachtigall .	1,50
- 6. Treibe, treibe, Schiffelein schnell!	1,25
- 7. Der Tyroier und sein Kind	1,50
- 8. Der rothe Sarafan	1,75
- 9. Aennchen von Tharau	1,25
- 10. Den lieben, langen Tag	1,50
- 11. Hoch vom Dachstein	1,25
- 12. Bleib' bei mir	1,25
- 13. Thüringer Volkslied	1,80
- 14. In einem kühlen Grunde	1,60
- 15. Muss i denn, muss i denn	1,80
- 16. Morgen muss ich fort von hier . .	1,80
- 17. Mailüfterl	2,00
- 18. Irisches Volkslied: Lang ist's her .	1,75
- 19. Home, sweet home (Süsse Heim.) .	2,00
- 20. Letzte Rose	2,00
- 21. Steh' ich in finst'rer Mitternacht .	1,75
- 22. Der Traum der ersten Liebe . . .	1,75
- 23. Mutterseelen allein	1,75
- 24. Morgenroth! Morgenroth!	1,75
75. Im Wald. Sechs Stücke.	
No. 1. Waldvöglein	1,50
- 2. An der Quelle	1,75
- 3. Jägerlied	1,50
- 4. Waldbüchlein	1,50
- 5. Waldesrauschen	1,50
- 6. Echo	1,50
80. Loreley. Lied v. F. Silcher, frei	
übertragen.	1,75
82. Polka di Bravura	1,50
84. Najaden	1,50
85. Hermann und Thunelda. Charakter-	
stück	2,00
91. Ballade	1,75
96. Alpenveilchen. Zwei Stücke.	
No. 1 M. 1,50. No. 2	1,75
97. Frühlingsnacht. Tonstück	1,50
98. Myrthen. Zwei Stücke.	
No. 1. Thränen im Glück	1,50
- 2. Süßes Erwarten	1,75
99. Fünfzehn Kinderstücke.	
Heft 1—4	à 2,00
100. Wanderlieder.	
No. 1. Abschiedsständchen	1,50
- 2. Im Thale	1,50
- 3. Auf der Haide	1,00
- 4. Ferne Berge	1,25
- 5. Wanderers Ruhe	1,00
- 6. Schalmeyen	1,25
- 7. Am Strande	1,75
- 8. Abenddämmerung	1,25
101. Redowa. Morceau brillant de	
Concert	1,75
102. Zwei Fantasiestücke.	
No. 1. Lucia	1,75
No. 2. La Straniera	1,50
103. Concert-Galopp	2,00
104. Lieder ohne Worte. Heft 1.	
Dieselben einzeln:	
1. Adur. 2. Ddur. 3. G moll. 4. Adur	à 0,75
105. Minnelieder. No. 1. Geständ-	
niss. No. 2. Gold'ner Traum. No. 3.	
Brennende Liebe. No. 4. Scheiden	
Dieselben einzeln: No. 1—4	à 0,75
106. Blumen und Schmetterling.	
Tonstück	1,50
107. Abendlandschaft. Tonstück . . .	1,75
109. Deux Valses. No. 1. M. 2,00. No. 2.	1,75
110. Glockentöne. Tonstück	1,50
112. Album. 5 Tonstücke. No. 1.	
Kornblume. No. 2. Blinkender Stern.	
No. 3. Blüthenzweig. No. 4. Wasser-	
lilie. No. 5. Harzstübchen	3,00

	M. Pf.
Dieselben einzeln:	
1., 2., 3. à M. 0,75 4. M. 1,00 5. M. 1,25.	
Op. 113. Marmelinder Bach. Tonstück	1,50
Op. 114. Wellenspiel (No. 2). Ton-	
stück (D)	1,50
Op. 115. Concertstück (Es)	3,50
Op. 116. Zwei Tonstücke.	
No. 1. Glückenspiel. No. 2. Sylphide .	à 1,75
Op. 117. Lieder ohne Worte. Heft 2.	2,50
Op. 118. Vier Schweizer Idyllen.	
No. 1. Auf den Bergen. No. 2. Wiederhall.	
No. 3. Willst lassen mich? No. 4. Ein-	
same Thränen	à 1,25
Op. 119. Valse-Caprice	1,50
Op. 120. Wilde Rosen. 3 Tonstücke.	
No. 1—3	à 1,75
Op. 121. Erinnerung an Stockholm.	
Concert-Polka	1,75
Op. 123. Blätter und Blüten. Zehn	
Charakterstücke, complet	4,50
1. Frühlingsboten. 2. Duftendes Veilchen.	
3. Liebeslied. 4. Knospe. 5. Gazelle. 6.	
Epheublatt. 7. Jagdstück. 8. Maurischer Tanz.	
9. Kriegerzug. 10. Fliegendes Blatt .	à 0,75
Op. 124. Kleine Blumen, kleine Blät-	
ter. Heft 1 u. 4 à M. 1,50. Heft 2 u. 3 à	1,75
Op. 125. Böhmisches Volkslieder, frei	
übertragen. No. 1—6	à 2,00
Op. 126. Mohlblumen. Vier Fantasie-	
stücke. No. 1—3 à M. 1,00. No. 4.	1,50
Op. 127. Grazien und Amoretten.	
Salontänze.	
1. Walzer M. 1,75. 2. Polka M. 1,50. 3. Tyro-	
lienne M. 1,75. 4. Galopp M. 2,00. 5. Mazurka	
M. 1,75. 6. Polka-Mazurka M. 1,75.	
Op. 128. Erinnerung an Venedig.	
Serenade	1,50
Op. 129. Lieder ohne Worte. Heft 3.	2,50
Op. 131. Jugend-Album z. Gebrauch	
f. d. ersten Unterricht im Klavierspiel.	
Heft 1, 2 à M. 1,00. Heft 3	1,50
Op. 132. Valse brillante d'après „Il	
Bacio“ par Arditì	1,50
Op. 133. Zwei Tommärchen. No. 1, 2 à	1,40
Op. 134. Rhapsodie russe	2,00
Op. 137. Feentanz	2,00
Op. 138. Zwei Tonstücke.	
No. 1. Aeolislarfe	2,00
- 2. Am Wasserfall	2,25
Op. 139. Zitherklänge. Böhmisches	
Volkslied, frei übertragen.	1,75
Op. 140. Kriegerleben. 5 Tonbilder.	
No. 1. Kriegers Abschied	1,40
- 2. Angriff	1,60
- 3. Husarenritt	1,80
- 4. Auf stiller Wacht	1,40
- 5. Siegeszug	1,60
Op. 141. Zehn technische Studien mit	
besonderer Rücksicht auf Ausbil-	
dung des vierten Fingers, complet	5,50
Dieselben einzeln No. 1—10	à 0,75
Op. 143. Lieder ohne Worte. Heft 4.	2,50
Op. 144. Blumen-Melodie	1,00
Op. 145. Andante religioso	1,60
Op. 146. Drei Paraphrasen.	
No. 1. Einsam bin ich nicht alleine, von	
C. M. v. Weber	1,60
No. 2. Vater, ich rufe dich v. F. H. Himmel	1,75
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