



No. 3217

REGER

Symphonischer Prolog

zu einer Tragödie

Opus 108

Klavier zu vier Händen



Arthur Nikisch zugeeignet.

Symphonischer Prolog

zu einer Tragödie
für großes Orchester

von
MAX REGER

OPUS 108

Für Pianoforte zu 4 Händen bearbeitet
vom Komponisten.

*Ausführungsrecht vorbehalten.
Eigentum des Verlegers.
9428.*

LEIPZIG
C. F. PETERS.

Symphonischer Prolog zu einer Tragödie.

Max Reger, Op.108.

Grave. (♩ = ungefähr 52-58)

Secondo.

ff v.o. Str. ppp Pk. ff v.o.

fff Hr. Str. Pk. 3 Str. Pk. 3 ppp

Str. Pk. 3 ppp ff v.o.

rit. - - - a tempo

Pos. sempre ff fff p espress. E.H.

Symphonischer Prolog zu einer Tragödie.

Max Reger, Op.108.

Grave. (♩ = ungefähr 52-58)

Primo.

ff v.o. Vln. ppp

ff v.o.

fff

pp

Vln. Hr.

Hbl. ppp

pppp

Vln.

Hbl. pp

rit. - - - a tempo

ppp ff v.o.

sempre ff

Trp.

F1. Kl. pp

Ob. espress.

Str. *pp* Hbl. Hr. Str. *p* Pk. *pp* *rit.* *ppp*

PK. PK. PK.

Allegro agitato. (♩ = 132-152)

Str. *f agitato* Str. u. Hbl. *ff* Pos.

v.o. Hr. Str. *mf* Hbl. *pp* *rit.* *a tempo*

pp Str. *sempre cre - - - scen - - - do* Pos. *f*

Violin (Vln.) *pp*, Horn (Hbl.), Horn (Hr.), Violin (Vln.) *p*, Flute (Fl.) *rit.*, Horn (Hr.) *pp*, *ppp*

espress.

Allegro agitato. (♩ = 132-152)

Strings (Str.) *f agitato*, Horns (Hr.) *ff marcantissimo*

Str. u. Hbl.

Violin (Vln.) *mf*, Horn (Hbl.) *pp*, Trumpet (Trp.), Violin (Vln.) *rit.*, Horn (Hbl.) *a tempo espress.*

Flute (Fl.), Horn (Hbl.), Trumpet (Trp.), *pp sempre*, *f*

cre - scen - do

First system of the musical score. It features a grand staff with two bass staves and a single treble staff. The left hand plays complex rhythmic patterns with triplets and pairs. The right hand has a melodic line with triplets. Dynamics include *fff* v.o., *mf*, and *ff* *assai marc.*. The treble staff is labeled *Vln.* and the bass staff *Pos.*.

Second system of the musical score. It features a grand staff with two bass staves and a single treble staff. The left hand continues with rhythmic accompaniment. The right hand has a melodic line with triplets. Dynamics include *ffz*, *rit.*, *Ca tempo*, and *p*. The treble staff is labeled *Str.*.

Third system of the musical score. It features a grand staff with two bass staves and a single treble staff. The left hand plays a steady accompaniment. The right hand has a melodic line with triplets. Dynamics include *pp* *Str. Hbl.*, *poco*, *a*, *poco*, and *cre-*. The treble staff contains the lyrics *- scen - do*.

Fourth system of the musical score. It features a grand staff with two bass staves and a single treble staff. The left hand plays a steady accompaniment. The right hand has a melodic line with triplets. Dynamics include *f* *marc.*, *ffz*, and *Pk.*.

First system of the musical score. It features a grand staff with two staves. The upper staff contains several measures of music with dynamic markings *ff* and *mf*, and includes a section for *v.o.* (voice overture). The lower staff contains a complex rhythmic pattern with triplets and sixteenth notes.

Second system of the musical score. The upper staff shows a woodwind part with dynamic markings *rit.*, *a tempo*, and *espress.*. The lower staff continues the rhythmic pattern with dynamic markings *ffz* and *p*. A section for *Str.* (strings) is indicated.

Third system of the musical score. The upper staff features a melodic line with dynamic markings *espress.* and *pp*. The lower staff includes a section for *Vln. u. Hbl.* (Violins and Horns) with dynamic markings *pp* and *poco*. The text *a poco crescendo* is written across the system.

Fourth system of the musical score. The upper staff includes parts for *Hr.* (Horn), *Vln.* (Violin), and *Hbl.* (Horn). The lower staff features a complex rhythmic pattern with dynamic markings *ffz* and *Str.* (strings). The system concludes with a large number **1**.

Str. *pp* Hr. *pp* Hr. *mf* Str. Hbl.

This system features a piano accompaniment with a string section (Str.) and two horns (Hr.). The piano part consists of a series of chords and moving lines in the bass and tenor registers. The horns play a melodic line with some grace notes. Dynamics range from *pp* to *mf*.

D Str. Hr. *pp* sempre cre - - - - - scen - - - - - do *f* più *f*

This system includes a vocal line (V.) with lyrics. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The vocal line is marked *pp* and *f*. Dynamics include *pp*, *f*, and *più f*.

ff Hr. *mp* Str. Hr. Hbl.

This system continues the piano accompaniment with a forte (*ff*) section for the horns. The piano part has a dense texture with many sixteenth notes. The horns play a melodic line. Dynamics include *ff* and *mp*.

ff Pos. *fff* v.o. rit. - - - - -

This system features a piano accompaniment with a string section (Str.), a horn (Hr.), and a woodwind section (Pos.). The piano part has a complex rhythmic pattern with triplets and sixteenth notes. The woodwinds play a melodic line. Dynamics include *ff*, *fff*, and *rit.*

espress.

Ob.

Fl.

Vln. *pp*

Vln. *pp*

Str. Hbl. *mf*

D

Vln. *pp* *sempre cre-*

- scen - do

VI. Ob. *f* *più f*

ff

Hbl. *ff*

Str. *ffz*

E molto espress.

VI. Ob. *mp*

rit.

ff

Trp.

fff v.o.

a tempo

Hr. *pp*

Pk.

Hbl. *pp*

Str. Hr. *p*

f

pp

p *f*

Hbl. *pp*

Str.

rit.

Molto sostenuto. (♩ = 72-80)

espress.

rit.

sempre poco a poco

ppp

3

Vel. K.B. *ppp*

1

E.H. *pp*

ppp

Pk. *ppp*

a tempo

Hr. *pp*
 Hbl. *pp*
 Vln. Hr. *p espress.*
 Fl. Kl. *espress.*
f

Ob. Vel. ***F*** *sempre espress.*

pp

p f *espress.*

Ob. *rit. -*

Hbl. *pp*

Vln. Hr. *espress.*

sempre poco a poco

Molto sostenuto. ($\text{♩} = 72-80$)

ppp *pp* *espress.* *ppp* *ppp* *ppp* *ppp* *ppp* *rit. -*

Vln. Hr. *pp*

Ob. *pp*

Tempo I. (non troppo allegro) (♩ = 132 - 152)

Str. Hbl. *f agitato* *sempre f*

This system contains the first two staves of music. The upper staff is for the strings and woodwinds, marked *f agitato* and *sempre f*. The lower staff is for the piano accompaniment. The music features complex rhythmic patterns with many accents and slurs.

simile *sempre f*

This system contains the next two staves of music. The upper staff is marked *simile* and *sempre f*. The lower staff continues the piano accompaniment. The music maintains a high level of intensity with frequent accents.

G *marc.* *sempre f* *ff*

This system contains the third and fourth staves of music. The upper staff begins with a 'G' marking and includes *marc.* and *sempre f* markings. The lower staff includes *ff* markings. The music shows a slight change in dynamics and tempo.

f Str. Hbl. *marc.* *ff* Hr.

This system contains the final two staves of music on the page. The upper staff is marked *f* and *marc.*, and the lower staff is marked *ff* and *Hr.*. The music concludes with a final chord and a fermata.

Tempo I. (non troppo allegro) (♩ = 132-152)

Str. Hbl. *f* *agitato* *sempre f*

This system contains the first two staves of music. The top staff is for the first string (Str. Hbl.) and the bottom staff is for the second string. Both staves begin with a dynamic marking of *f* and the tempo instruction *agitato*. The music features complex rhythmic patterns with triplets and slurs. The second staff concludes with the dynamic marking *sempre f*.

Hr. Trp. Str. Hbl. *agitato* *sempre f* Hr. G

This system contains the third and fourth staves. The top staff is for the horn (Hr.) and the bottom staff is for the trumpet (Trp.). The top staff includes a section for the first string (Str. Hbl.) with the tempo instruction *agitato* and the dynamic marking *sempre f*. A key signature change to G major is indicated by a 'G' above the staff. The bottom staff also features a horn (Hr.) part.

Str. Hbl. VI. *sempre f* *marc.* *ff*

This system contains the fifth and sixth staves. The top staff is for the first string (Str.) and the bottom staff is for the horn (Hbl.). The top staff includes a section for the violin (VI.) with the dynamic marking *sempre f* and the tempo instruction *marc.* (marcato). The bottom staff concludes with the dynamic marking *ff* (fortissimo).

f Str. Hbl. *ff*

This system contains the seventh and eighth staves, both for the first string (Str. Hbl.). The top staff begins with a dynamic marking of *f* and the bottom staff concludes with a dynamic marking of *ff*.

Str. Hbl. Hr.
sempre ff

marcatissimo

V. O.

assai rit. - quasi Largo

sempre ff

marcatissimo

fff

sehr lang ppp

fff

Str. ppp

Pk. 3

rit. - Andante sostenuto. (♩ = 54)

pp

marc.

molto

marc.

Str. Hbl. Hr. pp

molto

V. O. ff

p

Str. Hr. pp

ppp

espress. e molto agitato
sempre ff Str. Hbl. Hr.

v. o.
sempre ff
assai rit.
sehr lang.
quasi Largo
fff
ppp
fff
ppp Hbl. Str.

rit. - *Andante sostenuto.* (♩ = 54)
Hr.
sempre espress.
pp
Str.
molto
pp Str. Hbl. Hr.
molto

molto espress.
ff
rit.
Ob.
pp
Str. Hr.
ppp
Kl.

Poco sostenuto. (♩ = 66)

poco a poco strin - - gen -

Hr. *ppp*
Str. Vel. K. B.
Hbl. *pp*
Str. *pp cre -*

do - - - - - do

Tempo I. (Allegro) (♩ = 132-152)

Str. *f*

scen - - - - - do

sempre f e

H

cre - - - - - scen - - - - -

V. O.
marcātissimo
Pos.

do

fff

più fff

non rit. sostenuto -

K. B. *ppp* *espress* 1

Poco sostenuto. (♩=66)
espress.

poco a poco

strin-

-gen-

-do

5 Hbl. *pp* *pp* Str. *cre-* *scen-* *do* *f* Str.

marc. Hbl. *marc.* Hr. *sempre f e* Str. *cre-*

H Vln. Fl. *scen-* V.O.

marcatissimo *do fff* *più fff* *(non rit.) sostenuto* *pp* Vln. E.H. *espress.*

rit. *Fg.* *a tempo*

1 Hr. pp pp ppp p Str.

pp f pp Str. Hbl.

animato *marc.* *scen.* *marc.* *do*

p marc. marc. do

Pos. Trp. *ff* *rit.*

Pos. Trp. ff Str. Hbl. pp

rit. *a tempo* *espress.* *sempre espress.*

pp *ppp* *pp* *pp*

Vln. Hr. Kl. Vln. Kl.

f *pp* *p*

Ob. Hr. Kl. Vln. Fl. Kl.

I animato *p* *ben marc.*

Vln. Hr. *cre-* *scen-* *do*

ff *pp* *rit.*

V. o. Kl.

Molto sostenuto. Tempo I. (ma non troppo allegro) (♩ = 132-152)
assai rit.

Pos. *pp* 1 Str. *f*

This system contains the first two staves of music. The upper staff features a complex melodic line with many accidentals and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *pp* (pianissimo) is present in the upper staff, and *f* (forte) is in the lower staff. A first ending bracket labeled '1' spans the middle of the system.

Trp. Pos. *ff*

This system contains the next two staves. The upper staff continues the melodic development with slurs and accents. The lower staff has a more rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is in the lower staff. A tritone position marking 'Trp. Pos.' is in the upper staff.

mp Str. Hbl. Hr. *mf* *fff* v. o.

This system contains the third and fourth staves. The upper staff has a dense texture with many notes and slurs. The lower staff has a steady accompaniment. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *fff* (fortississimo) in the lower staff. A key signature change to one flat (K_b) is indicated in the upper staff. A 'v. o.' (voce) marking is also present.

Str. Hr. Hbl. *mf* *rit.* *fff* v. o.

This system contains the final two staves. The upper staff features a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings include *mf* (mezzo-forte) and *fff* (fortississimo) in the lower staff. A 'rit.' (ritardando) marking is in the upper staff. A 'v. o.' (voce) marking is also present.

Molto sostenuto.
(♩ = 62) *assai rit.*

Tempo I. (ma non troppo allegro)
(♩ = 132-152)

Vin. *pp*
Fl. *ppp espress.*
Trp. *pp*
Hr. *f*
Str. Hbl. *f*

Ob. Vin. *marc.*
Vin. *tr*
Trp. *marc.*
Vin. Fl. *ff*

Vin. *mp*
Hbl. Hr. *mf*
sempre assai rit.
assai marc.
fff v.o.

a tempo
Str. Hbl. *mf*
rit.
8 espress.
fff v.o.

a tempo poco a poco rit. - marc.

Molto SOS -

Str. Hbl. *mp* cre - - - - - scen - - - - - do *ffz fff* Str.

tenuto. (♩=69)

Più mosso. (♩=108-116)

Molto sostenuto. (♩=69)

Più mosso.

Molto sostenuto.

Bl. Pk. Str. *sempre fff* Hbl. Str.

Più mosso.

Molto sostenuto.

Più mosso.

Bl. Pk. Str. *sempre fff* Hbl. Bl.

Molto sostenuto. (♩=56)

marc. lang.

marc.

Hbl. Pk. Bl. Str. Hbl. Hr. *sempre fff* V. O. *fff* V. O. *sehr lang.*

a tempo poco a poco rit.

Str. *mp marc.* *cre-* *-scen-* *-do* *ffz* *fff* *Vln.*

Molto SOS -

tenuto (♩ = 69) *L* *Più mosso.* (♩ = 108 - 116) *Molto sostenuto.* (♩ = 69) *Più*

sempre fff *B1.* *Vln.* *Hbl.*

mosso. *Molto sostenuto.* *Più mosso.* *Molto sostenuto.* *Più*

Vln. *B1.* *sempre fff* *Vln.* *Hbl.*

mosso. *Molto sostenuto.* (♩ = 56) *lang.* (*sehr lang.*) *Più*

B1. *Hbl.* *B1.* *Str. Hbl. Hr.* *sempre fff* *V. O.* *fff* *V. O.*

Largo. (♩ = 42)

Pk. Str. *pp* *ppp* Pk. *ppp* Pk. *ppp* Pk.

rit.

Allegro agitato. (♩ = 132-152)

Str. *fagitato* Str. u. Hbl. *ff* Pos.

M
a tempo

v.o. Hr. Str. *mf* Hbl. *pp* Str. *sempre pp* cre - - - scen -

do *f* *fff* v.o. *mf*

Allegro agitato. (♩ = 132-152)

Largo. (♩ = 42) *rit. -* *ob. espress.* *Vln.* *ppp* *Hr.* *ppp* *Str.* *fagitato*

Str. u. Hbl. *ff* *Hr. marcatisissimo* *Vln.* *Trp.* *v.o.*

rit. - *a tempo* *M espress.* *Vln.* *mf* *Hbl.* *pp* *Ob.* *pp sempre* *Fl.* *Str. Hr.* *cre-* *- scen -* *- do*

Str. Hbl. *v.o.* *mf*

Vln. *ff*
assai marc.
Pos.

N
ppp
Vcl.
Bk.

mf *pp* *sempre* cre - - - scen - - - do

f *marc.* *ff*
Hr.

Musical score for Horn 1 (Hbl.). The instrument is marked *ff*. The score consists of two staves with complex rhythmic patterns, including many triplets and sixteenth notes. The key signature has one flat (B-flat).

Musical score for Violin (Vln.) and Oboe (Ob.). The Violin part starts with a dynamic of *p* and includes markings for *espress.* and *mf*. The Oboe part starts with a dynamic of *pp* and includes markings for *espress.*. The score consists of two staves with melodic lines and some rests.

Musical score for Violin (Vln.) and Horn 1 (Hbl.). The Violin part is marked *pp* and includes the instruction *sempre*. The Horn 1 part is marked *f*. The score consists of two staves with melodic lines and rests. The lyrics "cre - - - scen - - - do" are written below the staves.

Musical score for Horn 1 (Hbl.) and Violin (Vln.). The Horn 1 part is marked *ff*. The Violin part is marked *ff*. The score consists of two staves with complex rhythmic patterns, including triplets and sixteenth notes.

molto espress.

mp Str. Hbl. Hrn.

ff

Pos.

rit.

fff v. o.

pp Hbl.

ppp

ppp

p Str.

a tempo

f

pp

espress.

f

p

f

molto espress.
Vln. Ob.

ffz
Kl. Vln.

mp

rit.

ff Trp.

fff V. O.

pp espress. Hbl.

a tempo

ppp Fl. Kl.

ppp Str. Hr.

p espress.

f Fl.

pp Ob. *sempre espress.*

molto espress.
Vln.

f

p

f Str.

p Hbl. Hr.

pp Hbl. pp ppp f Str. Hbl. marc.

This system contains the first two staves of music. The upper staff features a complex melodic line with many accidentals and slurs. The lower staff provides harmonic support with chords and moving lines. Dynamics range from *pp* to *ppp* and *f*. The marking *Str. Hbl.* is present, and the system concludes with *marc.*

marc. *sempref* simile *ff*

This system continues the musical development. The upper staff has a more rhythmic character with many slurs and accents. The lower staff continues with harmonic accompaniment. Dynamics include *marc.*, *sempref*, *simile*, and *ff*. There are also some triplet markings in the lower staff.

sempref Str. Hbl. marc. Pos.

This system shows further progression. The upper staff has a melodic line with a *P* marking. The lower staff continues with accompaniment. Dynamics include *sempref*, *Str. Hbl.*, *marc.*, and *Pos.*

Str. Hbl. *sempref* *marcatissimo* Hr. *ff*

This system concludes the page. The upper staff features a melodic line with a *marcatissimo* marking. The lower staff continues with accompaniment. Dynamics include *Str. Hbl.*, *sempref*, *Hr.*, and *ff*. There are also some triplet markings in the lower staff.

Tempo I (non troppo allegro) (♩=132-152)

espress. sempre poco a poco rit.

Ob. *pp* Hbl. *pp* Str. Hr. *ppp fagitato* Str. Hbl.

The first system of the score includes parts for Oboe (Ob.), Horns (Hbl.), and String Quartet (Str. Hr.). The Oboe part begins with a half note followed by eighth notes. The Horns play a rhythmic pattern of eighth notes. The String Quartet provides a complex accompaniment with triplets and sixteenth notes. Dynamics range from *pp* to *ppp*. The tempo is marked *fagitato*.

Hbl. *sempre f* Trp. *ff* Vln. *agitato* Hr. *sempre*

The second system features Horns (Hbl.), Trumpet (Trp.), Violins (Vln.), and Horns (Hr.). The Horns play a melodic line with triplets. The Trumpet has a rhythmic accompaniment. The Violins play a fast, agitated pattern. The Horns at the bottom play a steady accompaniment. Dynamics include *sempre f*, *ff*, and *sempre*. The tempo is *agitato*.

P *fagitato* Hbl. *marc.* Vln. Hr.

The third system includes Horns (Hbl.), Violins (Vln.), and Horns (Hr.). The Horns play a melodic line with a *marcato* (marc.) character. The Violins play a fast, agitated pattern. The Horns at the bottom play a steady accompaniment. Dynamics include *fagitato* and *marc.*.

sempre f Str. Hbl. *agitato* *ff*

The fourth system features String Horns (Str. Hbl.) and String Quartet (Str. Hr.). The String Horns play a melodic line with triplets. The String Quartet provides a complex accompaniment with triplets and sixteenth notes. Dynamics include *sempre f*, *agitato*, and *ff*.

sempre ff Str. Hr. Hbl. *marcatissimo*

assai rit. *fff* *ppp* *Quasi Largo.* (sehr lang) (ziemlich lang) (sehr lang)

Molto agitato (Allegro) (♩ = 152)

f Str. Hbl. Hr. *ppp* cre - - - scen - - - do

assai rit. Molto sostenuto (♩ = 60) Quasi Largo. (♩ = 42)

ff *fff* *pp* *ppp* Bl. Hr. Pk.

espress. e molto agitato
sempre ff
 Str. Hr. Hbl.

assai rit.
 Quasi Largo.
(sehr lang)
 v.o.
 fff
 Str. v.o. fff

(ziemlich lang)
 Molto agitato (Allegro) (♩ = 152)
(sehr lang)
 ppp f cre - - - scen - - - do
 ff Bl.
 Str. Hbl.
 Molto sostenuto. (♩ = 60)

8
 Quasi Largo. (♩ = 42)
 vln.
 Hr.
 Ob.
 Hr.
 Kl.
 Hr.
 rit.

Str. Kl. Fg.
pp marc.
pp Pos.

molto
fff v.o.

pp Pk. 3
rit.
f cre
scen
marc. il basso v.o.
Largo. (♩ = 40)

rit.
a tempo (♩ = 40)
do *fff* *f*
Più largo.
pp Pos.
pppp

Andante sostenuto. (♩ = 50)

pp *Str. Kl.*
sempre sonore ed espress. *molto* *pp* *sempre espress.* *molto*

molto espress.
 v.o. *fff* *pp* *Kl.*

Largo. (♩ = 40)

rit. *F1. Ob.* *f espress. cre* *scen* *v.o.* *do* *fff* *a tempo (♩ = 40)*

rit. *Più largo.*

pp *3 v.o.* *ppp*

EDITION PETERS

AUSGEWÄHLTE MUSIK FÜR KLAVIER ZU VIER HÄNDEN

3108a/b BACH: 6 Brandenbg. Konzerte (Reger).
285 BEETHOVEN: Original-Komposit.
9/10 BEETHOVEN: Symphonien.
3654 BRAHMS: Op. 15 Konzert D moll.
3659 BRAHMS: Op. 23 Schumann-Variat.
3693 BRAHMS: Op. 34 Quintett F moll.
3665 BRAHMS: Op. 39 Walzer.
3043a/b BRAHMS: Symphonien.
3800a/c BRUCKNER: Symphonien (Singer).
2430 GRIEG: Op. 11 Konzert-Ouvertüre.
2505 GRIEG: Op. 16 Konzert A moll.
2700 GRIEG: Op. 27 Streich-Quart. G m.
2419 GRIEG: Op. 34 Elegische Melodien.
2056 GRIEG: Op. 35 Norwegische Tänze.
2156 GRIEG: Op. 37 Walzer-Capricen.
2266 GRIEG: Op. 40 Holberg-Suite.

2432 GRIEG: Op. 46 Peer Gynt-Suite I.
2663 GRIEG: Op. 55 Peer Gynt-Suite II.
2697 GRIEG: Op. 56 Sigurd Jorsalfar.
2857 GRIEG: Op. 64 Symphonische Tänze.
2591a/b HANDEL: 12 Orgel-Konzerte.
186a/d HAYDN: 24 Symphonien.
3081 MAHLER: 5. Symphonie (Singer).
1715 MENDELSSOHN: Original-Komposit.
1716a/b MENDELSSOHN: Symphonien.
2465 MOSZKOWSKI: Walzer.
2125 MOSZKOWSKI: Spanische Tänze.
2777 MOSZKOWSKI: Polnische Volkstänze.
2992 MOSZKOWSKI: Neue spanische Tänze.
12 MOZART: Original-Kompositionen.
187a/b MOZART: 12 Symphonien.
3111 REGER: Op. 94 Sechs Klavierstücke.

3217 REGER: Op. 108 Symphonischer Prolog.
3381 REGER: Op. 130 Ballett-Suite.
155a/c SCHUBERT: Original-Kompositionen.
719 SCHUBERT: Tänze.
1892 SCHUBERT: Symphonien.
2355 SCHUMANN: Op. 54 Konzert A moll.
2347 SCHUMANN: Original-Kompositionen.
2348 SCHUMANN: Symphonien.
2704 SINDING: Op. 21 Symphonie D moll.
2868 SINDING: Op. 35 Suite.
3054 SINDING: Op. 71 Acht Klavierstücke.
2701 SMETANA: Aus meinem Leben.
3461 VOLKMANN: Op. 11 Bilderbuch.
3464 VOLKMANN: Drei Serenaden.
3436 WAGNER: Siegfried-Idyll (Singer).
188a WEBER: Original-Kompositionen.

UNTERRICHTS-WERKE

3349 BERENS: Op. 62 Übungen.
1323 CLEMENTI: Original-Sonaten.
2440a DIABELLI: Op. 24, 54, 58, 60, Sonatin.
2443a/b DIABELLI: Op. 32, 33, 37, 38, 73, Sonat.
2442 DIABELLI: Melodische Übungsstücke.
2441 DIABELLI: Sonaten und Rondeau.
2440b DIABELLI: Op. 163 Jugendfreuden.
3306 GRIEG: Gratulanten kommen.
2720 LEHRER UND SCHÜLER.
1011 LOESCHHORN: Op. 51 Tonbilder.
2136 LOESCHHORN: Op. 182 Kinderst.
2752/54 MEISTER FÜR DIE JUGEND.
2165a/b SCHMITT, Jac.: Op. 208, 209, Sonatin.
1330 WOHLFAHRT, H.: Op. 87 Kinderfrd.
3473 WOHLFAHRT, H.: Klavierfreund.

FÜR ZWEI KLAVIERE ZU VIER HÄNDEN

2200a/b BACH: 2 Konzerte C, C moll.
2912 BACH: Konzert D moll.
2894a/c BEETHOVEN: 5 Konzerte.
2951 BEETHOVEN: Op. 20 Septett.
3033a/b BEETHOVEN: Symphonien (Singer).
3655 BRAHMS: Op. 15 Konz. D moll (Sauer).
3662 BRAHMS: Op. 34 bis Sonate n. d. Quint.
3667 BRAHMS: Op. 39, 5 ausgew. Walzer.
2895a/b CHOPIN: 2 Konzerte.
2968 CHOPIN: Op. 22 Polonaise.
1914 CHOPIN: Op. 73 Rondo (Original).

1982 CLEMENTI: Sonaten (Original).
3741 FRANCK: Symphonische Variationen.
2164 GRIEG: Op. 16 Klavier-Konzert A moll.
2494 GRIEG: Op. 51 Romanze m. Variationen.
3724 HENSELT: Op. 16 Klavier-Konzert.
2952 HUMMEL: Op. 85 Konzert.
3615 LISZT: 3 Klavierstücke (Sauer).
3606/7 LISZT: Konzerte Es, A (Sauer).
3621/24 LISZT: Symphon. Dichtungen (Singer).
3612 LISZT: Ungarische Phantasie (Sauer).
2896a/b MENDELSSOHN: 2 Konzerte.

2942 MENDELSSOHN: Op. 22 Capriccio.
3491 MENDELSSOHN: Op. 29 Rondo.
3492 MENDELSSOHN: Op. 43 Serenade.
2984 MOSCHELES: Hommage à Händel.
3254 MOSZKOWSKI: Op. 12 Span. Tänze.
2872 MOSZKOWSKI: Op. 59 Konzert E.
2212 MOZART: Konzert Es.
2897a/c MOZART: Konzert D moll, C, D.
3309a/d MOZART: Konzert A, Es, B, C moll.
1327 MOZART: Sonate D u. Fuge (Original).
3169 MOZART: Sonate F dur (Reinecke).

3467a/c MOZART: 3 Symphonien (Singer).
1898 REINECKE: Improv. üb. Glück (Orig.).
1171 RUBINSTEIN: Op. 25 Konzert E.
3378 SCHÖNBERG: Op. 16, 5 Orchesterst.
3077a SCHUBERT: Symph. C dur (Singer).
3077b SCHUBERT: Symph. H moll (Singer).
2362 SCHUMANN: Andante. u. Variat.
2898 SCHUMANN: Op. 54 Konzert.
3213 STOJOWSKI: Op. 23 Rhapsodie.
3437a/b WAGNER: Auserles. Stücke (Reger).
2899 WEBER: Op. 79 Konzertstück.