

Volksausgabe Breitkopf & Härtel
No. 707

SCHUMANN

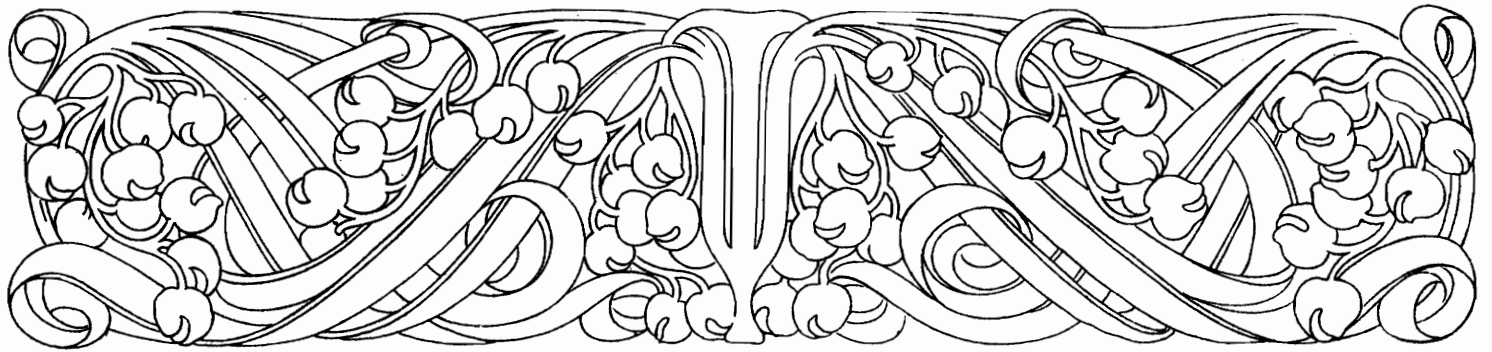
Ouverture, Scherzo und Finale

für Pianoforte zu
zu 2 Händen



M 31





ROBERT SCHUMANN

Ouverture, Scherzo und Finale

für

Orchester.

OP. 52.

Arrangement für Pianoforte zu 2 Händen.



Eigentum der Verleger
LEIPZIG, BREITKOPF & HÄRTEL

V. A. 707.

Ouverture, Scherzo und Finale.

Ouverture.

R. Schumann, Op. 52.

Andante con moto. (♩ = 60.)

Pianoforte.

p *f* *dim.* *p*

f *dim.* *p* *cresc.*

Red. * Red. * Red. *

p *f* *p*

Red. * Red. * Red. *

Allegro. (♩ = 108.)

poco rit. p *fp*

Red. *

fp *fp*

First system of the piano score. It consists of two staves. The right hand has a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving bass lines. Dynamics include *fp*, *cresc.*, *dim.*, and *mf*. A *Red.* (Reduction) symbol with an asterisk is placed below the right staff.

Second system of the piano score. The right hand continues with a rhythmic pattern of eighth notes, and the left hand has a steady eighth-note accompaniment. Dynamics include *mf* and *f*. A *Red.* (Reduction) symbol with an asterisk is placed below the right staff.

Third system of the piano score. The right hand features a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *cresc.* and *f*.

Fourth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *f*.

Fifth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *dim.*, *p*, and *sf*. A *Cl.* (Clef) symbol is placed above the right staff.

Sixth system of the piano score. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *f*. The number 45 is written above the right staff.

sf Ob. *sf*

p

p

sf *f*

sf

sf

First system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps (F#, C#, G#). Dynamics include *sf* and *f*. Performance markings include *Red.*, ** Red.*, and ** 1116*.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Dynamics include *p*. Performance markings include *2*, *1*, *2*, and *4*.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Dynamics include *cresc.* and *f*. Performance markings include *2*, *1*, *2*, and *V*.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Dynamics include *f* and *p*. Performance markings include *V* and *f*.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Dynamics include *f* and *p*. Performance markings include *f*.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of three sharps. Dynamics include *f* and *sf*. Performance markings include *5*, *1*, *2*, *L.H.*, *f*, and *Red.*

First system of a piano score. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The first measure is marked *p*. The second measure has a first ending bracket. The third measure has a first ending bracket and a *f* dynamic marking. The fourth measure has a first ending bracket and a *f* dynamic marking. The bass line features a *f* dynamic marking and a first ending bracket.

Second system of a piano score. The key signature is three sharps. The first measure has a first ending bracket and a *f* dynamic marking. The second measure has a first ending bracket and a *f* dynamic marking. The third measure has a first ending bracket and a *sp* dynamic marking. The fourth measure has a first ending bracket and a *sp* dynamic marking. The bass line features a *f* dynamic marking and a first ending bracket. The word "Red." is written below the first measure, and a star symbol is below the second measure.

Third system of a piano score. The key signature is three sharps. The first measure has a first ending bracket and a *f* dynamic marking. The second measure has a first ending bracket and a *f* dynamic marking. The third measure has a first ending bracket and a *f* dynamic marking. The fourth measure has a first ending bracket and a *f* dynamic marking. The bass line features a *f* dynamic marking and a first ending bracket. The number "4" is written below the first measure.

Fourth system of a piano score. The key signature is three sharps. The first measure has a first ending bracket and a *f* dynamic marking. The second measure has a first ending bracket and a *f* dynamic marking. The third measure has a first ending bracket and a *f* dynamic marking. The fourth measure has a first ending bracket and a *f* dynamic marking. The fifth measure has a first ending bracket and a *f* dynamic marking. The sixth measure has a first ending bracket and a *f* dynamic marking. The seventh measure has a first ending bracket and a *f* dynamic marking. The eighth measure has a first ending bracket and a *f* dynamic marking. The bass line features a *f* dynamic marking and a first ending bracket. The words "un poco rit." and "a tempo" are written above the fifth and sixth measures respectively. The word "Red." and a star symbol are written below the eighth measure. The number "4" is written below the first measure.

Fifth system of a piano score. The key signature is three sharps. The first measure has a first ending bracket and a *mf* dynamic marking. The second measure has a first ending bracket and a *mf* dynamic marking. The third measure has a first ending bracket and a *mf* dynamic marking. The fourth measure has a first ending bracket and a *mf* dynamic marking. The fifth measure has a first ending bracket and a *mf* dynamic marking. The sixth measure has a first ending bracket and a *mf* dynamic marking. The seventh measure has a first ending bracket and a *mf* dynamic marking. The eighth measure has a first ending bracket and a *mf* dynamic marking. The bass line features a *mf* dynamic marking and a first ending bracket. The word "Red." and a star symbol are written below the first measure. The word "Red." and a star symbol are written below the seventh measure.

Sixth system of a piano score. The key signature is three sharps. The first measure has a first ending bracket and a *mf* dynamic marking. The second measure has a first ending bracket and a *mf* dynamic marking. The third measure has a first ending bracket and a *mf* dynamic marking. The fourth measure has a first ending bracket and a *mf* dynamic marking. The fifth measure has a first ending bracket and a *mf* dynamic marking. The sixth measure has a first ending bracket and a *mf* dynamic marking. The seventh measure has a first ending bracket and a *mf* dynamic marking. The eighth measure has a first ending bracket and a *mf* dynamic marking. The bass line features a *mf* dynamic marking and a first ending bracket. The word "cresc." is written above the seventh measure.

First system of musical notation, featuring piano accompaniment in treble and bass staves. The key signature is three sharps (F#, C#, G#). The music begins with a forte (*f*) dynamic. The bass line consists of rhythmic eighth-note patterns, while the treble line features chords and melodic fragments.

Second system of musical notation, continuing the piano accompaniment. It features a forte (*f*) dynamic and includes slurs over the bass line.

Third system of musical notation, including piano accompaniment and a clarinet part. The piano part starts with a forte (*f*) dynamic, then transitions through *dim.* (diminuendo) and *p* (piano). The clarinet part is marked *f* ^{Cl.}. The system concludes with a fermata over the piano accompaniment.

Fourth system of musical notation, primarily piano accompaniment. It features a forte (*f*) dynamic and includes a fermata over the piano accompaniment in the final measure.

Fifth system of musical notation, including piano accompaniment and a flute part. The piano part starts with a forte (*f*) dynamic. The flute part is marked *f* ^{Fl.}. The system concludes with a fermata over the piano accompaniment.

Sixth system of musical notation, primarily piano accompaniment. It features a piano (*p*) dynamic and includes slurs over the bass line.

First system of musical notation, featuring treble and bass staves with complex chordal textures and melodic lines. A dynamic marking of *p* (piano) is present in the right-hand staff.

Second system of musical notation, continuing the complex textures. Dynamic markings of *sf* (sforzando) are present in both staves.

Third system of musical notation, featuring a prominent four-measure rest in the bass staff. Dynamic markings of *sf* are present in both staves.

Fourth system of musical notation, characterized by dense chordal textures in the treble staff and more active lines in the bass staff. Dynamic markings of *sf* are present in both staves.

Fifth system of musical notation, concluding the page with complex textures. Dynamic markings of *sf* are present in both staves. The system ends with a double bar line and a fermata over the final notes.

First system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three sharps (F#, C#, G#). The first staff contains a melodic line with slurs and a 'tracci' marking above it. The second staff contains a bass line with slurs and fingerings '2 1 2' and '1'. Dynamics include 'p' and 'cresc.'.

Second system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three sharps. The top staff contains a melodic line with slurs and accents. The bottom staff contains a bass line with slurs and accents. The dynamic 'f' is present.

Third system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three sharps. The top staff contains a melodic line with slurs and dynamics 'f' and 'p'. The bottom staff contains a bass line with slurs and dynamics 'f' and 'p'.

Fourth system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three sharps. The top staff contains a melodic line with slurs and dynamics 'p', 'cresc.', 'f', and 'dim.'. The bottom staff contains a bass line with slurs and dynamics 'f' and 'dim.'.

Un poco più animato.

Fifth system of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three sharps. The top staff contains a melodic line with slurs and dynamic 'mf'. The bottom staff contains a bass line with slurs and dynamic 'mf'. There are 'Red. *' markings below the bottom staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of complex chords and melodic lines. A dynamic marking of *Red.* with an asterisk is present at the end of the system.

Second system of musical notation, continuing the piece with similar complex textures. A dynamic marking of *Red.* with an asterisk is present at the end of the system.

Third system of musical notation, including a *cresc.* marking in the right hand. A dynamic marking of *Red.* with an asterisk is present at the end of the system.

Fourth system of musical notation, featuring a forte (*f*) dynamic marking. The texture is dense with many notes.

Fifth system of musical notation, featuring a forte (*f*) dynamic marking. The texture is dense with many notes.

Piano accompaniment for the first system, featuring a treble and bass clef. The music consists of chords and arpeggiated figures. Dynamic markings include *sf* (sforzando) in the first, second, and third measures, and *sf sf* in the final measure.

Musical score for Violin and Horns. The Violin part is marked *p* (piano) and *dolce* (sweetly). The Horns part is marked *p*. The system includes the instruction *un poco ritard.* (a little ritardando) and *dim.* (diminuendo). There are two *Red. ** (Reduction) markings at the bottom of the system.

Musical score for Clarinet (Cl.), Oboe (Ob.), and Flute (Fl.). The Flute part is marked *mf* (mezzo-forte) and *cresc.* (crescendo). The Oboe part has a *4* below it. The Clarinet part has a *2* above it.

Musical score for the second system, featuring a treble and bass clef. The music includes triplet markings (indicated by a '3' over the notes) and dynamic markings of *f* (forte). There are *Red. ** markings at the bottom.

Musical score for the third system, featuring a treble and bass clef. The music includes dynamic markings of *f* (forte). The system concludes with *Red.* and *sil.* (silenzio) markings.

Scherzo.

Vivo. (♩ = 84.)

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 6/8. The tempo is marked 'Vivo' with a quarter note equal to 84 beats per minute. The piece starts with a piano (*p*) dynamic. The first system shows the initial rhythmic pattern. The second system introduces a mezzo-forte (*mf*) dynamic and includes a first ending. The third system features a forte (*f*) dynamic and includes a second ending. The fourth system continues with a sforzando (*sf*) dynamic and includes a piano (*p*) dynamic. The fifth system maintains the piano (*p*) dynamic. The sixth system concludes the piece with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and fingering numbers (e.g., 2, 3, 5).

First system of musical notation, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment of chords. A dynamic marking of *p* (piano) is present in the third measure.

Second system of musical notation. The right hand continues with a melodic line, and the left hand plays chords. A dynamic marking of *cresc.* (crescendo) is placed above the right hand in the second measure, and a *p* (piano) marking is placed above the left hand in the third measure.

Third system of musical notation. The right hand features a melodic line with a dynamic marking of *fp* (fortissimo piano) in the first measure. The left hand plays chords with a *p* (piano) marking in the fifth measure.

Fourth system of musical notation. The right hand plays a melodic line with a *p* (piano) marking in the fourth measure. The left hand plays a bass line with a *dim.* (diminuendo) marking in the third measure.

Fifth system of musical notation. The right hand plays a melodic line with a *mf* (mezzo-forte) marking in the fourth measure. The left hand plays a bass line.

Sixth system of musical notation. The right hand plays a melodic line with a *mf* (mezzo-forte) marking in the fourth measure. The left hand plays a bass line. The system concludes with a double bar line and a change in key signature to two flats (Bb, Eb) and a change in time signature to 3/4.

Trio.

L'istesso tempo.

Fl. Ob. Viol. Fl. Ob. Viol.

Fl. Ob. a

tempo 1. 2. pp

mf

f

f

First system of musical notation, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 7/8 time signature. The bass line includes a dynamic marking of *p* (piano).

Second system of musical notation, continuing the piece. The bass line includes a dynamic marking of *p* (piano).

Third system of musical notation, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 7/8 time signature. The bass line includes a dynamic marking of *p* (piano).

Fourth system of musical notation, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 7/8 time signature. The bass line includes dynamic markings of *cresc.* (crescendo) and *p* (piano).

Fifth system of musical notation, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 7/8 time signature. The bass line includes a dynamic marking of *fp* (fortissimo piano).

Sixth system of musical notation, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 7/8 time signature. The bass line includes dynamic markings of *p* (piano), *dim.* (diminuendo), and *p* (piano).

First system of a piano score. The music is in a key with three sharps (F#, C#, G#) and a 7/8 time signature. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand plays a steady eighth-note accompaniment. The dynamic marking *mf* is present at the end of the system.

Second system of the piano score. The right hand continues with its intricate chordal texture. The left hand maintains the eighth-note accompaniment. The dynamic marking *p* is indicated towards the end of the system.

Third system of the piano score. The right hand's texture remains dense with chords. The left hand's accompaniment is consistent. The dynamic marking *pp* is shown at the end of the system.

Fourth system of the piano score. It begins with a *rit.* marking. The right hand has melodic lines with first and second endings. The left hand has a melodic line with a fermata. The dynamic marking *pp* is present. A section change occurs to 2/4 time, marked *L'istesso tempo.* The right hand has a melodic line with a fermata, and the left hand has a sustained chord. Dynamic markings *sf dim.* and *p* are present. A *Ped.* marking is at the bottom, and an asterisk *** is at the end of the system.

Fifth system of the piano score. The right hand features a series of chords with a *dolce* marking. The left hand has a melodic line with a fermata. The system concludes with a melodic flourish in the right hand.

a tempo

First system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines. A *ritard.* marking is present above the staff.

Second system of musical notation, starting with the section label **Coda.** and the dynamic marking *p dolce*.

Third system of musical notation, including dynamic markings *pp* and *mf*.

Fourth system of musical notation, including the dynamic marking *pp* and triplet markings (3).

Fifth system of musical notation, including the dynamic markings *cresc.* and *p*, and triplet markings (3).

First system of musical notation. The right hand (treble clef) plays a sequence of chords and notes. The left hand (bass clef) plays a rhythmic accompaniment. Pedal markings 'Ped.' are present under the first, fourth, fifth, and sixth measures. Dynamic markings 'sf' are present in the fourth, fifth, and sixth measures. Asterisks are placed between the fourth and fifth measures, and between the fifth and sixth measures.

Second system of musical notation. The right hand continues with chords and notes. The left hand has a more active line. Pedal markings 'Ped.' are under the first, fifth, and sixth measures. Dynamic markings 'sf' are under the first, second, third, fifth, and sixth measures. Asterisks are under the second and sixth measures.

Third system of musical notation. The right hand features some melodic movement. The left hand continues with chords. Pedal markings 'Ped.' are under the first, third, and sixth measures. Dynamic markings 'sf' are under the first, second, third, and sixth measures. Asterisks are under the second and fourth measures.

Fourth system of musical notation. The right hand has a more complex texture. The left hand has a steady accompaniment. Pedal markings 'Ped.' are under the first, second, third, fourth, fifth, and sixth measures. Dynamic markings 'sf' are under the first, second, third, fourth, fifth, and sixth measures. Asterisks are under the second, third, fourth, and fifth measures.

Fifth system of musical notation. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. Pedal markings 'Ped.' are under the first, second, third, fourth, fifth, and sixth measures. Dynamic markings 'sf' are under the first, second, third, fourth, fifth, and sixth measures. Asterisks are under the second, third, fourth, and fifth measures.

Sixth system of musical notation. The right hand has a melodic line. The left hand has a rhythmic accompaniment. Pedal markings 'Ped.' are under the first, second, third, fourth, fifth, and sixth measures. Dynamic markings 'sf' are under the first, second, third, fourth, fifth, and sixth measures. Asterisks are under the second, third, fourth, and fifth measures.

First system of a piano score. It consists of two staves, treble and bass. The key signature has three sharps (F#, C#, G#). The music features complex chordal textures with many accidentals. Dynamics include *f* and *Red. ** (ritardando). There are also some markings like *b2* and *b* above notes.

Second system of the piano score. It continues the complex chordal texture from the first system. Dynamics include *f* and *Red. **. There are also markings like *b* and *b2* above notes.

Third system of the piano score. It continues the complex chordal texture. Dynamics include *f* and *Red. **. There are also markings like *b* and *b2* above notes.

Fourth system of the piano score. It continues the complex chordal texture. Dynamics include *f* and *Red. **. There are also markings like *b* and *b2* above notes.

Fifth system of the piano score. It continues the complex chordal texture. Dynamics include *ff* and *Red. **. There are also markings like *b* and *b2* above notes. The system ends with a *p* dynamic and a *Cl.* marking.

Sixth system of the piano score. It continues the complex chordal texture. Dynamics include *ff* and *Red. **. There are also markings like *b* and *b2* above notes. The system ends with a *ff* dynamic and a *Viol.* marking.

First system of musical notation, featuring treble and bass staves with dynamic markings *sf* and *ff*.

Second system of musical notation, featuring treble and bass staves with dynamic markings *sf*.

Third system of musical notation, featuring treble and bass staves with dynamic markings *sf* and *ff*, and performance instructions *Red.* and ***.

Fourth system of musical notation, featuring treble and bass staves with dynamic markings *p* and *mf*, and performance instructions *Red.* and ***.

Fifth system of musical notation, featuring treble and bass staves with dynamic markings *p* and *mf*, and performance instructions *Red.* and ***.

Sixth system of musical notation, featuring treble and bass staves with dynamic markings *mf* and *f marc.*, and performance instructions *Red.* and ***.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The bass line consists of a steady eighth-note accompaniment.

Second system of musical notation, including a *cresc.* dynamic marking in the bass line.

Third system of musical notation, including a *cresc.* dynamic marking in the bass line.

Fourth system of musical notation, featuring a bass line with fingerings 1, 2, 1, 4.

Fifth system of musical notation, including a *ff* dynamic marking and a large slur over the treble staff.

Sixth system of musical notation, including *dim.*, *p*, *f*, and *dim.* dynamic markings.

First system of musical notation. Treble and bass staves. The bass staff has a series of notes with 'Ped.' and asterisks below them.

Second system of musical notation. Treble and bass staves. The bass staff has notes with 'Ped.' and asterisks below them.

Third system of musical notation. Treble and bass staves. The bass staff has notes with 'Ped.' and asterisks below them.

Fourth system of musical notation. Treble and bass staves. The bass staff has notes with 'Ped.' below them.

Fifth system of musical notation. Treble and bass staves. The bass staff has notes with 'sopra' and numbers 1 and 2 below them.

Sixth system of musical notation. Treble and bass staves. The bass staff has notes with 'Ped.' and asterisks below them.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a *cresc.* marking. The bass line features a *ped.* marking and an asterisk. Fingerings are indicated above notes: 4 2, 5 4, 2 1, 4 2 1, 4 2, 5 4. The system concludes with a *ped.* marking and an asterisk.

Second system of musical notation. The bass line features a *ped.* marking and an asterisk. A dynamic marking of *f* appears in the middle of the system.

Third system of musical notation. The bass line begins with a *p* dynamic marking and a *ped.* marking. A *cresc.* marking appears later in the system. The system ends with a *ped.* marking and an asterisk.

Fourth system of musical notation. The bass line features a *ped.* marking and an asterisk. A dynamic marking of *f* appears in the middle of the system.

Fifth system of musical notation. The bass line features a *ped.* marking and an asterisk. A dynamic marking of *sf* appears in the middle of the system.

Sixth system of musical notation. The bass line features a *ped.* marking and an asterisk. A dynamic marking of *ff* appears in the middle of the system. The system concludes with a *ped.* marking and an asterisk. The word *a* is written above the final note.

tempo

dim. *p*

cresc. *sempre f*

The musical score consists of five systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#). The first system is marked 'tempo'. The second system contains several 'Ped.' (pedal) markings and asterisks. The third system also features 'Ped.' and asterisks. The fourth system is marked 'dim.' and 'p', with 'Ped.' and asterisks. The fifth system is marked 'cresc.' and 'sempre f', with 'Ped.' and asterisks. The notation includes various rhythmic values, slurs, and dynamic markings.

System 1: Treble and bass staves. Treble staff contains eighth and quarter notes with slurs. Bass staff contains eighth notes with slurs. Pedal markings: * (first measure), Ped. (second measure), * (third measure), Ped. (fourth measure), * (fifth measure), Ped. (sixth measure), * (seventh measure).

System 2: Treble and bass staves. Treble staff contains eighth and quarter notes with slurs. Bass staff contains eighth notes with slurs. Pedal markings: Ped. (first measure), * (second measure), Ped. (third measure), * (fourth measure), Ped. (fifth measure), * (sixth measure), Ped. (seventh measure).

System 3: Treble and bass staves. Treble staff contains eighth notes with slurs. Bass staff contains eighth notes with slurs. Pedal markings: * (first measure), Ped. (second measure), * (third measure), Ped. (fourth measure), * (fifth measure), Ped. (sixth measure), * (seventh measure), Ped. (eighth measure), * (ninth measure), Ped. (tenth measure).

System 4: Treble and bass staves. Treble staff contains eighth notes with slurs. Bass staff contains eighth notes with slurs. Pedal markings: * (first measure), Ped. (second measure), * (third measure), .p. (fourth measure), .p. (fifth measure), .p. (sixth measure), Ped. (seventh measure), .p. (eighth measure), * (ninth measure), Ped. (tenth measure), * (eleventh measure).

System 5: Treble and bass staves. Treble staff contains eighth notes with slurs. Bass staff contains eighth notes with slurs. Pedal markings: Ped. (first measure), * (second measure), Ped. (third measure), * (fourth measure), Ped. (fifth measure), * (sixth measure), Ped. (seventh measure), * (eighth measure), Ped. (ninth measure), * (tenth measure), Ped. (eleventh measure), * (twelfth measure).

Klavier-Musik.

- Nr. Für Klavier zu 2 Händen.**
- 1 Bach, Album (Reinecke), gr. 8.
764 — Dasselbe, Neue Folge. (Reinecke).
1869 — Aria mit 30 Veränderungen. Zum Konzertvortrag bearb. von K. Klindworth.
1261 — Chaconne (Lamping), 4.
218.1484.1854/55.1922/23 — Klavierwerke, 12 Bde. 4. (Reinecke).
2 I. 49 Stücke. (Reinecke), 4.
3 II. Englische Suiten. Kplt. (Reinecke).
4 III. Klavierüb. I. Partien. Kplt. (Rein.).
5 IV. Klavierübung II. (Reinecke), 4.
6/7 V/VI. Wohltemp. Klav. I. II. (Reinecke), 4.
8 Dasselbe v. Rob. Franz u. Otto Dresel. 4.
8 VII. 21 Stücke. (Reinecke), 4.
1484 VIII. 22 Stücke.
1854 IX. Stücke, Origin. u. Bearb. (Reinecke).
1855 X. Stücke, Origin. u. Bearb. (Reinecke).
1922/23 XI/XII. 16 Konzerte.
12 — 12. Rhythmus-Passion mit Text (Bagge), 8.
1871/72 — Orgeltokkaten, C., Dm. (Busoni), 4.
1442 — Kleine Präludien (Reinecke), 4.
1443 — Präludien und Fugen (Reinecke), 4.
1873 — Tokkata u. Fuge, D moll (Tausig). Neu herausgeg. m. erg. Rez. v. C. Kühner.
1916 — 6 Tonstücke. Klavierüberb. von F. B. Busoni.
465 — Ausw. bel. Vortragsst. f. Klaviersp. (Köhler), 4.
129 Bargiel, Pianofortwerke, 4.
21 Beethoven, Album (Reinecke), gr. 8.
929 — Album, Neue Folge. (Reinecke), gr. 8.
22 — Konzerte. Kplt. (Reinecke), 4.
984/88 — Dasselben einzeln: Nr. 1—5, 4.
1373 — Konzert Nr. 4, G. Op. 58. (d. Albert), 4.
1374 — Konzert Nr. 5, Es. Op. 73. (d. Albert), 4.
1413 — Sämtliche Märsche, 4.
1505 — Romanz. Cavat. Lento u. Allegretto, 4.
403 — Septett. Op. 20 (Horn), 4.
1712 — Smtl. Sonaten. (Reinecke). Buchausg. 8.
35/36 — 38 Sonat. Kplt. 2 Bde. (Reinecke), 8.
1824/25 — Dasselben, gr. 8.
1713 — Smtl. Sonaten. Instr. Ausg. (Reinecke), 4.
4181/11 — Dasselben, 2 Bde. (Reinecke), 4.
1714/15 — Dies. Pr.-Ausg. (Reinecke), 4. 2 Bde.
1155 — Sonatinen. Instr. Ausg. (Reinecke), 4.
39 — 9 Symphonien. Kplt. (Kalkbrenner, Liszt), gr. 8.
40 — Dasselben, 2 Bde. (Liszt), 4.
766/74 — Dasselben. Einzel. Nr. 1—9.
1620 — Symphonie Nr. 9 mit engl. Text, gr. 8.
45 — 54 kleinere Stücke, Kplt. (Reinecke), 8.
47 — Variationen. Kplt. (Reinecke), 8.
1536 — Ausgew. Variationen (Reinecke), 4.
812 Berger, Etüden, Op. 12, 22. (Reinecke), gr. 8.
1991 Berlioz, Extracts from The Damnation of Faust, arr. by J. Holbrooke.
280 Bertini, Etüden (Dörfel), gr. 8.
435/36 — Etüden f. d. Unterr. v. Hennes, 2 Bde. 4.
1721/29 — Etüden, Op. 29, 32, 100, 4.
171 Blumenthal, Pianofortwerke, 4.
357 Bofeldieu, Die weiße Dame, gr. 8. (Jadassohn).
967 Breslaur, Techn. Grundl. d. Klaviersp. 4.
1552 — Op. 30. Techn. Übungen f. d. Elementar-Unterricht, 4.
1361 Brill, Klavierwerke, Op. 44, 45, 47. Bretonische Melodien, 4.
1263 Burgmüller, Mussetstunden (Heures de Loisir), Op. 35, 4.
1598 Cherubini, Album. (Reinecke), gr. 8.
49/58 Chopin, Pianofortwerke, 10 Bde. 4. Neue rev. Ausg. m. Fingersatz v. Reinecke.
49 I. Balladen (Reinecke), 4.
50 II. Etüden (Reinecke), 4.
51 III. Mazurkas (Reinecke), 4.
52 IV. Nottornos (Reinecke), 4.
53 V. Polonaisen (Reinecke), 4.
54 VI. Präludien (Reinecke), 4.
55 VII. Rondos u. Scherzos (Reinecke), 4.
55a Rondos (Reinecke), 4.
55b Scherzos (Reinecke), 4.
56 VIII. Sonaten (Reinecke), 4.
57 IX. Walzer (Reinecke), 4.
58 X. Verschied. Werke (Reinecke), 4.
96a/97a — Dasselben in 2 Abteilungen.
96 — I. Abt. Balladen, Etüden, Mazurkas, Nottornos, Polonaisen. (Reinecke), 4.
97 — II. Abt. Präl., Rondos u. Scherzos, Sonaten, Walzer, Versch. Werke, 4.
96 — Ergänzungsband (Suppl. z. d. Breitkopf & Härtelschen Original-Ausgaben), 4.
71/80 — Dasselbe in 2 Abteilungen.
92/93 — Dasselbe in 2 Abteilungen.
92 — I. Abt. Balladen, Etüden, Mazurkas, Nottornos, Polonaisen (Reinecke), gr. 8.
98 — II. Abt. Präludien, Rondos u. Scherzos, Sonaten, Walzer, Versch. Werke (Reinecke), gr. 8.
89 — Ergänzungsband. (Suppl. z. d. Original-Ausgab.) (Reinecke), gr. 8.
94 — Konzerte u. Konzertst. Neue rev. Ausg. f. Pfte. m. Fingers. vers. v. Reinecke, 4.
82 — Dasselben (Reinecke), gr. 8.
1193 — Op. 11, Gr. Konzert. Emoll. (Reinecke), 4.
1194 — Op. 21, 2. Konzert. Fmoll. (Reinecke), 4.
61/70 — Pianofortwerke, 10 Bde. (Or.-Ausg.) 8.
81 — Album (Reinecke), gr. 8.
729 — Album, Neue Folge (Reinecke), gr. 8.
1355 — Walzer, Pr.-Ausg., 4.
281 Clementi, Préludes (Reinecke), gr. 8.
286 — Sonatinen Op. 36, 37, 38 (Dörfel), 4.
510 — Dasselb. f. d. Unterr. v. A. Hennes, 4.
287 — Grad. ad Parn. 50 Etüd. (Köhler), gr. 8.
2018/20 — Grad. ad Parn. 3 Bde.
1488 — Ausgew. Etüden daraus (Kühner), 4.
471/73 — Sonaten f. das Pianoforte, 3 Bde. 4.
1804/16 — Ausgew. Sonaten. (Germer), 3 Bde. 4.
1485 Corelli, Album. (Reinecke), gr. 8.
1804 Couperin, Album. (Reinecke), gr. 8.
288 Cramer, Pianoforte-Schule (Brüßler), gr. 8.
407 — 42 Etüden von Knorr, 4.
40/43 — Etüden, 4 Hefte (Coccia), 4.
938 — Ausgew. Etüden (Henselt), 4.
1417 — Ausgew. Etüden (Kühner), 4.
951 — Album (Reinecke), gr. 8.
Czerny, C., Studienwerke f. Pfte. Herausgeg. u. sorgf. bezeichnet v. Anton Krause.
790 — Klavierunterr. f. Anf. (100 Erholung), 4.

- Nr. Für Klavier zu 2 Händen.**
- 807/10 — Czerny, C., 100 Übungsst. Op. 139, 4 Hfte. 4.
900 — Dasselben in 1 Bde. 4.
811/14 — Schule der Geläufigkeit. Vierzig Etüden. Op. 299, 4 Bde. 4.
901 — Dasselben in 1 Bde. 4.
1571 — Op. 337, 40 rägl. Übungen, 4.
815 — Vorschule z. Fingerfertigkeit, Op. 636, 4.
816/21 — Die Kunst der Fingerfertigkeit. Fünfzig Etüden. Op. 740, 6 Hefte, 4.
902 — Dasselben in 1 Bde. 4.
2030 — Op. 849, 80 Etüdes de Mécanisme (Tyson-Wolff).
409 — Aufmunterung zum Fleiß. 24 unterhaltende Übungsstücke, 4.
Diabelli, Unterrichtswerke.
1225 — Op. 151. Vier Sonatinen, 4.
1226 — Op. 168. Sieben Sonatinen, 4.
1445 Döhler, Op. 47. Großer Walzer, 4.
1429 Döring, Op. 30. Rhythmische Studien, 4.
444/45 Dussek, Sonaten, 2 Bde. 4.
289 — Leichte u. instr. Stücke u. Sonat. 4.
1595 — Op. 20, 6 Sonatinen (Jadassohn), 4.
457 Duvernoy, 15 Etüden, Op. 120, 4.
408 — 24 melodische Etüden, Op. 61, 4.
1593 — Op. 274. Die musikal. Woche, 4.
516 Egelling, 30 Exercises for the Pianof. 1837 — Studien f. die höhere mech. Ausbildung im Klavierspiel, 4.
416 Field, Nottornos (Reinecke), 4.
1765 v. Fielitz, Klavierw. Bd. I. Op. 7, 17, 28, 37, 4.
1766 — Bd. II. Op. 27, 43, 49, 61, 4.
1741 Frey, Anfangsgründe d. Klavierspiels, 4.
804 Gade, Pianofortwerke, 4.
751 — Album (Reinecke), gr. 8.
927 Glück, Album (Reinecke), gr. 8.
1165 — Iphigenia in Aulis.
1466 — Iphigenia auf Tauris.
1954 Götz, Op. 7. Lose Blätter, 9 Klavierstücke.
520 Grenzbach, Etüden für das Pianoforte, 4.
1858 Grétry, Ländliche Tänze.
749 Grieg, Op. 7. Sonate (E moll), 4.
100 Händel, Album (Reinecke), gr. 8.
958 — Album, Neue Folge. (Krause), gr. 8.
1784/86 — Klavierwerke. Auf Grund d. Ausg. d. deutsch. Händelgesellschaft f. d. prakt. Gebrauch u. Unterr. bearb. u. erläutert v. C. Kühner, 3 Bde. 4.
1202 — 17 Menuetten, 4.
1919 — Leichte Stücke (C. Kühner).
1787 Hasse, Ausgewählte Werke (O. Schmid). (Musik am sächs. Hofe Bd. 2), gr. 8.
1321 Hässner, Heidelberg Potpourri, 4.
115 Haydn, Jos., Album (Reinecke), gr. 8.
937 — Album, Neue Folge. (Reinecke), gr. 8.
119a/b — 34 Sonaten. Kplt. 2 Bde. (Dörfel), 4.
539 — Sonaten f. d. Unterricht v. Hennes, 4.
121 — 7 kleine Stücke, 4.
485 — 12 kleine Stücke, 4.
124a/b — 12 Symphonien, 2 Bde. (Rietz), 4.
776/89 — Dasselben. Einzel. Nr. 1—14.
2024 — Symp. Nr. 16 (Oxford) (O. Taubmann).
2025 — Symp. Nr. 13 (Abschieds-) (O. Taubmann).
1322 — Dasselben in 1 Bde. 4.
1498 Haydn, Mich., Album (Schmid), gr. 8.
1986 Heintz, Angereichte Perlen aus Tristan u. Isolde v. Wagner.
446/48 Heller, Pianofortwerke, Bd. I—III, 4.
552/53 — Dasselben. Bd. IV, V, 4.
922 — 24 mel. u. instr. Etüden f. d. Jugend, gr. 8.
1396 — Dasselben, 4.
752 — Album (Reinecke), gr. 8.
1407 — Album, Neue Folge (Reinecke), gr. 8.
1588 — 24 Präludien, Op. 81, 4.
1589 — 32 Präludien, Op. 119, 4.
1076 — Préludes, Op. 119, Min.-Ausg. Blaukart.
1689 — Tarantellen, Op. 85 u. 137, 4.
815 Henselt, 12 Etüden, Op. 5, 8.
1391 — Dasselben, 4.
219 — Pianofortwerke, 4.
1330 — Album, 8.
1447 Herz, Gammes (Deutsch-engl.), 4.
1368 Hiller, Klavierwerke, Op. 17, 33, 88, 115, 196, 197, 4.
1364 Hofmann, H., Tromp. v. Säck. Op. 52, 4.
1903 — Vortragsstücke, Bd. I.
1909 — Bd. II.
2008 — Album (Reinecke), gr. 8.
1486 Huber, Klavierwerke, 4.
291 Hummel, Pianofortwerke (Reinecke), 4.
1496/97 — Dasselben in 2 Bänden, 4.
292 — Sonaten (Reinecke), 4.
963 — Phantasie Op. 18. (Henselt), 4.
1479 Hüntel, Klavierwerke, 4.
577 Jadassohn, Pianofortwerke, Bd. I. Op. 26, 35, 40, 48, 66, 71, 75, 4.
1687 — Bd. II. Op. 92, 111, 116, 124, 124, 135, 36, 4.
1899 — Bd. III. Op. 21, 58, 140. Kinderzenen.
1966 — Album (Reinecke), gr. 8.
1365 Jaell, Logehrin. Transkript. Op. 142, 4.
179 Kalkbrenner, Ausg. Pianofortwerke, gr. 8.
1438 — Etüden, 4.
1195 Kirchner, Nachtbilder, Op. 25, 4.
1233/84 — Op. 71, 100 kl. Studien, 2 Bände, 4.
1789 Klee, Elementar-Klavierschule, kl. 4.
449/50 Klengel, Kanons u. Fugen, Bd. I, II, 4.
458 Knorr, Materialien, 4.
496 — Wegweiser, 4.
459/60 Köhler, Sonatenstudien, 2 Bde. 4.
1794/96 — Heft 1/3.
1863/65 — Heft 4/6.
1884/86 — Heft 7/9.
1902/4 — Heft 10/12.
557 — Virtuosen-Studien f. Klavierspieler.
1741 — Dasselben. Englische Ausgabe.
906 — Mechanische u. technische Klavierstudien f. jede Bildungsstufe, 4.
980 — Klavier-Etüden, Op. 135, 4.
981 — Klavier-Etüden, Op. 145, 4.
982 — Kleinkinder-Klavierschule, Op. 200, 4.
982 — Die Technik der Mittelstufe für den Klavierunterricht, Op. 166, 4.
1222/24 — Pianoforte-Werke, 3 Bde. 4.
356 Krause, Instruktive Sonaten. Kplt. 4.
941 — Erstes Notenbuch f. Anf. qu. 4.
1430 — Triller-Etüden, Op. 2, 4.
1461 — Op. 5. Etüden, 4.
1690 — Op. 15. 10 Etüden f. die linke Hand, 4.

- Nr. Für Klavier zu 2 Händen.**
- 293 Kuhlau, Sonatinen, 4.
511 — Dasselb. f. d. Unterr. v. A. Hennes, 4.
1282 — 7 Sonatinen, Op. 60, 88. (Krause), 4.
1490 — Rondeaux faciles, Op. 41, 4.
1547/50 Kühner, Etüdenschule, Hefte 1—4, 4.
1635/38 — Dasselbe, Hefte 5—8, 4.
1670/73 — Dasselbe, Hefte 9—12, 4.
1366 Kullak, Klavierw. Bd. I. Op. 54, 92, 93, 4.
1389 — Dasselben. Bd. II. Op. 96, 97, 105, 106, 4.
1186/92 Lanner, Werke, 7 Bände, 4.
404 Le Couppéy, Das Alphabet, 4.
570 — ABC des Pianoforte. Schule für Anfänger (Deutsch-Französisch).
1400 — L'Agilité, Op. 20, 25 Etüden, 4.
731 — Schule d. Meehan. d. Klavierspiels.
1410 Lefebure-Wély, Pianofortwerke, 4.
131 Lemoine, 50 leichte Etüden, Op. 37, 4.
305 Liszt, Ausw. d. Wagner'schen Opern. Transkript, 4.
366 — 42 Lieder v. Beeth., Franz, Mendelssohn, Rob. u. Clara Schumann, 4.
367 — 12 Etüden. Kpl. 8.
1384/85 — Dasselben, 2 Bände, 4.
541/42 — Symp. Dichtung. (v. Komp.), 2 Bde. 4.
484 — Paganini, Etüden.
930 — Dasselben, gr. 8.
1462 — Illustr. aus Meyerbeers Prophet, 4.
1485 — Album (Reinecke), gr. 8.
1898 Loewe, Album (Reinecke), gr. 8.
44 Lortzing, Waffenschmied (Schubert), 4.
48 — Zauber u. Zimmermann (Schubert), 4.
102 — Undine (Schubert), 4.
1971 — Album, (Reinecke), gr. 8.
1320 Lumbye, 6 Phantasien und Festmärsche, 4.
329 — Ausgewählte Tänze, q.-4.
1938 Marschner, Album Reinecke, gr. 8.
130 Mendelssohn, Album (Reinecke), gr. 8.
726 — Album, Neue Folge (Reinecke), gr. 8.
132 — Konzert. Op. 25. (Reinecke), gr. 8.
1291 — Scherzo, Intermezzo, Nottorno und Hochzeitsmarsch a. d. Sommernachtsstraum. Min.-Ausg. Blau kart.
156 — 79 Lieder, Kplt. (Czerny), 4.
160 — 48 Lieder ohne Worte (Rietz), gr. 8.
161 — Dasselben (Rietz), 4.
121 — Lieder ohne Worte. Instr. Ausgabe (Schmidt), Kplt. 4.
909/16 — Dasselben Einz.: Hefte 1—8, 4.
1740 — Dasselben. Neue instr. Pracht-Ausgabe von K. Klindworth.
1578/80 — Sämtl. Pianofortwerke, 3 B.
158a — Pianofortwerke, Kplt. (Rietz), gr. 8.
158 — Dasselben ohne Lieder ohne Worte (Rietz), gr. 8.
172/74 — Dasselben, 3 Bde. (Rietz), gr. 8.
1481 — Sonaten für Pianoforte: Op. 6, E dur, Op. 105 G moll, Op. 106 B dur.
177 — Streichquartette. Kplt. (Tschelitzky, Waldersee), 4.
182 — Symphonien. Kplt. (Hermann und Schubert), 4.
1402/16 — Dasselben einzeln, 4.
197 — Dasselben, Kplt. gr. 8.
985 — Athalia (Rietz), 4.
386 — Lobgesang (vom Komp.), 4.
765 — Derselbe, 8.
387 — Oedipus (Schubert), gr. 8.
388 — Sommernachtsstraum (Richter), 4.
159 — Derselbe (Richter), gr. 8.
1402/93 Merkel, Klavierwerke, 2 Bde. 4.
463 Meyerbeer, Hugenotten (Schwenke), 4.
747 — Hugenotten mit übergelegt. Text. (Kogel), gr. 8.
1466 — Hugenotten. Neue rev. Ausg. 4.
748 — Prophet m. überg. Text (Kogel), gr. 8.
1467 — Prophet. Neue rev. Ausg. 4.
464 — Prophet (Schwenke), 4.
1292 — Krönungsmarsch, Walzer, Redowa, Schlittschuhtanz u. Galopp a. d. Propb.
1469 — Album f. Klav. (Uns. Meister, Bd. 28).
1746/47 Moscheles, Op. 70. Studien, 2 Bde. 4.
1748 — Op. 73, 50 Präludien, 4.
1749 — Op. 95. Charakteristische Studien, 4.
1750 — Rondos: Op. 66, 71, 82a, 85, Rondo mil. 4.
200 Mozart, Album (Reinecke), gr. 8.
763 — Album, Neue Folge. (Reinecke), gr. 8.
424/27 — Klavierkonzerte, 4 Bde. (Reinecke), 4.
215 — 12 Klavierstücke (Dörfel), 4.
1542 — Requiem (Richter), 4.
217 — Sonaten (Dörfel), 4.
218 — Dasselben (Reinecke), gr. 8.
526/27 — Sonaten f. d. Unterr. v. Hennes, 2 Bde. 4.
1196 — Sonaten, Schulung. (Breslaur), 4.
228/29 — 12 Symp. 2 Bde. (Schubert, Röhr), 4.
800 — Symphonien Nr. 22—41. Einzelausg. 4.
801 — Symp. (Serenade Nr. 7), 4.
802 — Symp. (Serenade Nr. 9), 4.
222 — Variationen (Dörfel).
295 Müller, 15 gr. Caprices (Reinecke), gr. 8.
1317 Nicodé, Ital. Volkstänze u. Lieder, Op. 13, 4.
1985 — Op. 22. Ein Liebesleben, 10 Poesien.
484 Paganini, Etüden (Liszt), 4.
980 — Dasselben, gr. 8.
1252 Plaidsy, Techn. Studien, 4.
1767 — Dasselben. Neue revidirte u. ergänzte Ausgabe von K. Klindworth, 4.
1871 — Technical Studies. (1. Edition 1252.)
563/65 Raff, Pianofortwerke, 3 Bde. 4.
1967 — Album (Reinecke), gr. 8.
533 Reinecke, Pianofortwerke, Bd. I. Instruk. Stücke, 4.
534 — Bd. II. Bearbeitungen.
535 — Bd. III. Schwierigere Stücke.
353 — 18 Sonatinen. Kplt. 4.
1674 — Album, gr. 8.
1433 Rheinberger, Klavierwerke, Op. 5, 53, 59, 4.
1078/79 Rinaldi, Reflets et Paysages, I. II. gr. 8.
453 Rubinstein, Pianofortwerke 4.
1356 — Album, 8.
454 Scarlatti, Sonaten, 4.
432 — 20 ausgewählte Sonaten, 4.
1874 — 2 Son. (Pastorale u. Capriccio) bearb. v. Tausig. Neu herausg. v. C. Kühner.
1206 Scharwenka, Ph., Pianofortw. Bd. I. Son. 4.
1207 — Band II. Tänze, 4.
1208 — Band III. Instr. Stücke.
1358 — Band IV. Phantasiestücke, 4.

- Nr. Für Klavier zu 2 Händen.**
- 512 Scharwenka, Xaver, Pianofortwerke. Band I. Tänze, 4.
513 — Bd. II. Sonaten u. kleinere Stücke, 4.
1241 — Bd. III. Neue Tänze. (Op. 54, 53, 61, 76).
1938/60 — Op. 77. Beiträge z. Fingerbild. Hefte 1/3
1994 — Op. 78. Studien im Oktavenspiel. Ratsbläse u. Übungen.
240 Schubert, Album (Reinecke), gr. 8.
1148 — Album, Neue Folge (Reinecke), gr. 8.
1875 — Militärmarsch (Tausig). Neu herausgegeben v. C. Kühner.
261 — Pianofortwerke. Kplt. (Reinecke), 4.
502 — Dasselben 4. Bd. I. Phantasien und kleinere Stücke.
503 — Bd. II. Tänze.
504 — Bd. III. Impr. u. Moments musicaux.
1872 — Polonaise mélancolique (Tausig). Neu herausgeg. m. erg. Bezeichnung von C. Kühner.
1918 — Quartett. Op. 29 (R. v. Keudell).
263 — Sonaten. Kplt. (Reinecke), 8.
264 — Dasselben (Reinecke), 4.
468 — Symphonie. C dur, 4.
27 Schumann, Clara, Pianofortwerke, 4.
Schumann, R., Sämtliche Klavierwerke. Mit Fingers. u. Vortragsz. versehene instrukt. Ausg. Nach d. Handschriften u. persönl. Ueberlieferung herausgeg. von Clara Schumann n. (Silbergrau.) Quartausgaben:
2623/4 2 Abteilungen (einschl. Konzerte).
2647/22 6 Bände.
2643 Ergänzungsband: Konzerte.
2647 Band I.
2658 1. Variat. üb. den Namen »Abegg« Op. 1.
2659 2. Papillons, Op. 2.
2660 3. Studien u. Kapricen v. Paganini bearb. Op. 3.
2661 4. Intermezzo, Op. 4.
2662/63 5. Impromptus über ein Thema v. Clara Wieck, Op. 5, I, u. II, Ausg.
2664/65 6. Die Davidsbündler, 18 Charakterstücke, Op. 6, I, u. II, Ausg.
2666 7. Tokkata, Op. 7 in C.
2667 8. Allegro, Op. 8 in H moll.
2618 Band II.
2668 9. Carnaval. Scènes mignonnes, Op. 9.
2669 10. 6 Konzert-Etüden nach Kapricen von Paganini, Op. 10.
2670 11. Große Sonate, Nr. 1 Op. 11 in Fis moll.
2671 12. Phantasiestücke, Op. 12.
2672 13. Symphonische Etüden. In Form von Variationen, Op. 13 in Cis moll.
2619 Band III.
2673 14. Große Sonate, Nr. 3, Op. 14 in F moll.
2674 15. Kinderzenen, Op. 15.
2675 16. Kreisleriana, Op. 16.
2676 17. Phantasie, Op. 17 in C.
2677 18. Arabeske, Op. 18 in C.
2678 19. Blumenstück, Op. 19 in Des.
2620 Band IV.
2679 20. Humoreske, Op. 20 in B.
2680 21. Novelletten, Op. 21.
2681 22. Sonate No. 2, Op. 22 in G moll.
2682 23. Nachtstücke, Op. 23.
2683 24. Faschingschwank, Wien, Op. 26 in B.
2684 25. 3 Romanzen, Op. 28 in B moll, Fis, H.
2685 26. Scherzo, Gigue, Romanze u. Fughette, Op. 32.
2621 Band V.
2686 27. Studien für den Pedalfügel, Op. 56.
2687 28. Skizzen für den Pedalfügel, Op. 58.
2688 29. Album f. d. Jugend, 45 Klavierst. Op. 68.
2689 30. Vier Fugen, Op. 72.
2690 31. Vier Märsche, Op. 76.
2691 32. Waldszenen, 9 Klavierstücke, Op. 82.
2622 Band VI.
2692 33. Bunte Blätter, 14 Stücke, Op. 99.
2693 34. Drei Phantasiestücke, Op. 111.
2694 35. Drei Klaviersonaten f. d. Jugend, Op. 118.
2695 36. Albumblätter, 20 Klavierst. Op. 124.
2696 37. Sieben Klavierstücke in Fughettenform, Op. 126.
2697 38. Gesänge der Frühe, 5 Stücke, Op. 133.
2722 Sonaten, Op. 11, 14, 22.
2714 Anhag zu Op. 13 (Variationen), Op. 14 (Scherzo), u. Op. 22 (Presto).
2643 Konzerte u. Konzertst. Op. 54, 92, 134.
2701 Konzert A m. Op. 54.
2706 Introdution und Allegro appassionato (Konzertstück) G. Op. 92.
2706 Konz.-Allegro m. Intr. Dm. Op. 131.
Schumann, R., Sämtliche Klavierwerke. Erste m. Fingers. u. Vortragsz. versehene instr. Ausg. Nach d. Handschr. u. persönl. Ueberlieferung herausg. v. Cl. Schumann. (Silbergrau.) Großoktav-Ausgaben:
631/32 2 Abteilungen. Abteil. I. Band 1—3. Abteil. II. Band 4—6 (7).
625/30 6 Bände.
698 Ergänzungsband: Konzerte u. Konzertst. Nr. 1/3. Kplt.
Einzeln:
633 Die Davidsbündler, 18 Charakterst. Op. 6.
634 Carnaval. Scènes mignonnes, Op. 9.
635 Phantasiestücke, Op. 12.
636 Kinderzenen, Op. 15.
637 Novelletten, Op. 21.
638 Album f. die Jugend, 43 Klavierst. Op. 68.
639 Waldszenen, 9 Klavierstücke, Op. 82.
640 Bunte Blätter, 12 Stücke, Op. 99.
641 Albumblätter, 20 Klavierstücke, Op. 124.
642 Sonaten, Op. 11, 14, 22.
Schumann, R., Sämtliche Klavierwerke. Instruktive Ausgabe auf Grund der Gesamtausgabe mit Fingersatz und Vortragszeichen versehen. Revidirte Ausgabe. (Blaugrün.) Quartausgaben:
623/4 In 2 Abteilungen (einschl. Konzerte).
617/22 In 6 Bänden.
643 Ergänzungsband: Konzerte.
653/97 38 Bänden.

Nr. Für Klavier zu 2 Händen.

- Schumann, R., Sämtliche Klavierwerke. Quartausgaben.
- 617 **Band I.**
 658 1. Variat. üb. d. Namen »Abegg« Op. 1 in F.
 659 2. Papillons. Op. 2.
 660 3. Studien nach Kapriolen von Paganini bearbeitet. Op. 3.
 661 4. Intermezzi. Op. 4
 662/63 5. Improptus über ein Thema v. Clara Wieck, Op. 5. I. u. II. Ausg.
 664/65 6. Die Davidsbündler. 13 Charakterstücke. Op. 6. I. u. II. Ausgabe.
 666 7. Tokkata. Op. 7 in C.
 667 8. Allegro. Op. 8 in H moll.
- 618 **Band II.**
 668 9. Carnaval. Scènes mignonnes. Op. 9.
 669 10. 6 Konzert-Etuden nach Kapriolen von Paganini. Op. 10.
 670 11. Große Sonate. Nr. 1. Op. 11 in Fismoll.
 671 12. Phantasiestücke. Op. 12.
 672 13. Symphonische Etuden. In Form von Variationen. Op. 13 in Cis moll.
- 619 **Band III.**
 673 14. Große Sonate. Nr. 3. Op. 14 i. Fmoll.
 674 15. Kinderszenen. Op. 15.
 675 16. Kreisleriana. Op. 16.
 676 17. Phantasie. Op. 17 in C.
 677 18. Arabeske. Op. 18 in C.
 678 19. Blumenstück. Op. 19 in Des.
 620 **Band IV.**
 679 20. Humoreske. Op. 20 in B.
 680 21. Novelletten. Op. 21.
 681 22. Sonate No. 2. Op. 22 in G moll.
 682 23. Nachtstücke. Op. 23.
 683 24. Faschingschwank a. Wien. Op. 26 in B.
 684 25. 3 Romanzen. Op. 28 in B moll, Fis, H.
 685 26. Scherzo, Gigue, Romanze u. Fughette. Op. 32.
 621 **Band V.**
 686 27. Studien für den Pedalfügel. Op. 56.
 687 28. Skizzen für den Pedalfügel. Op. 58.
 688 29. Album f. d. Jugend. 43 Klavierst. Op. 68.
 689 30. Vier Fugen. Op. 72.
 690 31. Vier Märsche. Op. 76.
 691 32. Waldszenen. 9 Klavierstücke. Op. 82.
 622 **Band VI.**
 692 33. Bunte Blätter. 14 Stücke. Op. 99.
 693 34. Drei Phantasiestücke. Op. 111.
 694 35. Drei Klaviersonaten f. d. Jug. Op. 118.
 695 36. Albumblätter. 20 Klavierst. Op. 124.
 696 37. Sieben Klavierstücke in Fughettenform. Op. 126.
 697 38. Gesänge der Frühe. 5 Stücke. Op. 133.
- 722 Sonaten. Op. 11, 14, 22.
 714 Anhang zu Op. 13 (Variationen), Op. 14 (Scherzo), Op. 22 (Presto).
 643 Konzerte u. Konzertstücke. Op. 54, 92, 134.
 704 Konzert. Op. 54. A moll. 4.
 705 Introdution u. Allegro appassionato, Konzertstück. Op. 92. G dur. 4.
 706 Konzert-Allegro m. Introdution. Op. 134. D moll. 4.
- Ältere Sammlungen. Originale:**
 433 Schumann, R., Klavierwerke. Erste Ausg. 4. Bd. I. Carnaval. Op. 9. Phantasiestücke. Op. 12. Kinderszenen. Op. 15.
 434 — Bd. II. Phantasie. Op. 17. Novelletten. Op. 21. Sonate. Op. 22. 3 Romanzen. Op. 28.
 310 Novelletten. Op. 21. Erste Ausgabe. 8.
 575 Symphonien f. Orch. Kplt. (Klauser usw. 4).
 896/99 — Dieselben einzeln: Nr. 1—4.
 707 Ouvert., Scherzo u. Finale. Op. 52. (Brüßler).
 498 Quartette. Kplt. (Klauser). 4.
 574 Quintette, Quartett. (Stark, Pauer usw.) 4.
 529 Das Paradies u. die Peri. Op. 50. (Rietz). 4.
 536 Manfred. Op. 115. (Mit d. Ouv.) (Brüßler). 4.
 308 63 Lieder und Gesänge von Robert und Clara Schumann (Jadassohn). 4.
 360 — Album (Reinecke). gr. 8.
 718 — Album. Neue Folge (Reinecke). gr. 8.
 1900 — Album de chants pour la Jeunesse. Op. 73.
 1408 — Andante und Variationen. Op. 46. (J. Schäffer). 4.
 1316 — Ausgew. Lieder (Jadassohn). 4.
- 561/62 **Steibelt**, 50 Etuden. 2 Bde. 4.
 554 **Taubert, Wilh.**, Pianofortwerke. 4.
 324/29 **Thalberg**, Pianofortwerke. 6 Bde. 4.
 1665 — Album (Reinecke). gr. 8.
 354 — Etuden. Kplt. 8.
 1506 — Dieselben. Krit. Ausg. v. Epstein. 4.
 1064 **Tofft**, Op. 35. Käthchens Erlebnisse. Kl. Klavierstücke.
 1738 **Tuma**, Album (Otto Schmid). gr. 8.
 1602 **Wagner**, Album (Reinecke). gr. 8.
 1728 — Album. Neue Folge. gr. 8.
 1585 — Lohengrin mit übergel. Text. 4.
 302 — Lohengrin mit unterlegtem Text. (Schubert-Hermann). gr. 8.
 960 — Derselbe mit übergelegtem engl. Text.
 481 — Tristan u. Isolde m. übergel. Text gr. 8.
 1986 — Anger. Perlen a. Tristan u. Isolde (Heintz).
 304 — Lyr. Stücke a. Lohengrin (Jadassohn). 4.
 420 — Lyr. Stücke a. Tristan und Isolde. 4.
 1494 — — mit übergel. franz. Text. 4.
 421 — Angereichte Perlen aus Lohengrin und Tristan und Isolde (Heintz). 4.
 1876 — Drei Paraphrasen a. Tristan u. Isolde (Tausig). Neu herausgeg. v. C. Kühner.
 431 — Das Liebesmahl der Apostel mit untergelegtem Text. gr. 8.
 270 **Weber**, Album (Reinecke). gr. 8.
 950 — Album. Neue Folge (Reinecke). gr. 8.
 373 — Sonaten. Kplt. (Reinecke). 4.
 276 — Sonaten. Kplt. (Reinecke). 8.
 277 — Pianofortwerke. Kplt. (Reinecke). 4.
 15 — Freischütz (Rösler). gr. 8.
 18 — Oberon (Ritter). gr. 8.

Nr. Für Klavier zu 2 Händen.

- 713 Wohlfahrt, Kinder-Klavier-Schule, I. T.
 1421 — Dieselbe. II. T. qu. 4.
 908 — Der Klavierfreund. Kart. 4.
 918 — The Young Pianist's Guide. qu. 4.
 1973 — Kinder-Klavierschule. Amerik. Ausg.
 863 **Adagio-Sammlung** (E. Naumann). 4.
 111/12 **Alte Meister**. 3 Bde. (Pauer). 4.
 361 **Alte Tänze**. Bd. I. Gavottenalbum (Pauer).
 1083 **Auswahl alter hebräischer Synagogalmelodien**. kl. 4.
 864 **Der junge Klassiker** (Pauer). gr. 8. Bd. I. Corelli—Mozart.
 865 — Band II. Haessler—Field.
 469 — Band III. Onslow—Schubert.
 478 — Band IV. Mendelssohn—Gegenwart.
 479 **Der Improvisator**. Phantasien und Variationen. I. Reihe. 4.
 1379 **80 Deutsche Tänze** (Pauer). 2 Bde. gr. 8.
 362 **Im Salon**. Album. Bd. I. (Reinecke). gr. 8.
 402 — Band II (Reinecke). gr. 8.
 543 — Band III (Reinecke). gr. 8.
 1272 — Band IV (Reinecke). gr. 8.
 1600 **Jugendbibliothek für den Unterricht** (A. Krause). Heft I. Beethoven. 4.
 1901 — Heft II. Mendelssohn. (C. Kühner).
 351 I **Kadenzen zu Mozarts Pianof.-Konz. v. Bee Bd. Bd. B**
 351 II — B
 282/84 **Klav**
 523
 372 **Mars**
 858 **Märs**
 W
 1183 **Mazu**
 1737 **Musi**
 St
 O
 1787 — B
 1792 — B
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 1949 — B
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 2023 — B
 491/92 **Neue**
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 1267 **Neue**
 1629 — N
 1157 **Nottu**
 1905 **Operi**
 Ol
 368/71 **Perle**
 339/44 **Piano**
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 1080 **Polni**
 1863. **Salo**
 ne
 848/50 **Schul**
 1990 **Skani**
 1081/82 **Skani**
 459/60 **Sonal**
 1794/96 — He
 1863/85 — He
 1884/86 — He
 1802/4 — He
 762 **Sonat**
Synac
 (M.
 1156 **Taran**
Unser
 R.
 1710 **Weihl**
 ne
 1725 — —
 30 **Beeth**
 278 **Cheru**
 Sc
 98 **Gluck**
 164 **Mend**
 (sohn). gr. 8.
 165 — Dieselben (Jadassohn). 4.
 198 — 5 berühmte Ouvertüren (Jadassohn). 4.
 213 **Mozart**, Ouvertüren (Richter). 4.
 497 — Ouv. z. d. Jugendop. (Waldsee). 4.
 644 **Schumann, R.**, Ouvertüren. Kplt. (Brüßler usw.) 4.
 707 — Ouvert., Scherzo und Finale. Op. 52. (Brüßler). 4.
 273 **Weber**, Ouvertüren. Kplt. (Reinecke), 8.
 274 — Dieselben (Reinecke). 4.
- Für Klavier zu 4 Händen.**
 522 **Bach, J. S.**, Konzerte (Waldersee). 4.
 113 **Beethoven**, Konzerte (Brüßler, Ritter). 4.
 1592 — Violinkonzert (Hermann).
 1499 — Märsche. 4.
 331/III — 17 Quartette. 3 Bde. (Röntgen). 4.
 20 — Septett. Op. 20. Arrang. (Mockw.). 4.
 41/42 — 9 Symphonien. Kplt. 2 Bde. (Schäffer, Horn u. A.). 4.
 863/61 — Dieselben einzeln: Nr. 1—9. 4.
 46 — Klav.-Trios. Kplt. (Hermann, Brüßler). 4.
 46a/b — Dieselben in 2 Abt.
 490 — Streich-Trios (Gleichauf-Horn). 4.
 359 **Bofedieu**, Die weiße Dame (Jadassohn). 4.
 83 **Chopin**, Mazurk. Kplt. (Schubert). q. 4.
 85 — Polonaisen. Kplt. (Schubert). q. 4.
 86 — Walzer. Kplt. (Schubert). q. 4.
 285 **Clementi**, Sonaten (Dörfel). 4.
Diabelli, Unterrichtswerke. Herausgegeben von Anton Krause.
 940 — Bd. I. Melodische Übungsst. Op. 149. 4.
 942 — Band II. Jugendfreuden. Op. 163. Sonatinen. Op. 24. 54. 63. 60. 4.
 952 — Bd. II. Abt. I. Jugendfreuden. Op. 163. 4.
 953 — Bd. II. Abt. II. Sonatin. Op. 24. 54. 58. 60. 4.
 943 — Bd. III. Sonatin. Op. 150. 32. 33. 37. 152. 4.
 954 — Bd. III. Abt. I. Sonatin. Op. 32. 33. 37. 4.
 955 — Bd. III. Abt. II. Sonatin. Op. 150. 152. 4.

Date Due

Nr. Für Klavier zu 4 Händen.

- 109 **Donizetti**, Lucrezia Borgia (Richter). q. 4.
 1204 **Gade**, Symphonien. 4.
 560 **Grenzebach**, 36 Klavierstücke zu 4 Händen im Umfange von fünf Tönen.
 917 **Gurlitt, C.**, Op. 28. Präludien u. Choräle.
 106/7 **Händel**, 12 Konzerte. 2 Bände. Band I. (Thomas). Band II. (Horn). q. 4.
 125a/b **Haydn**, 12 Symphonien. 2 Bde. (Rietz). 4.
 862/75 — Dieselben einzeln: Nr. 1—14.
 2027 — Symphonie Nr. 16 (Oxford) (O. Taubmann).
 2028 **Symh. nie Nr. 18** (Abschieds-) (O. Taubmann).
 127 — Trios (Burchard). q. 4.
 127a/b — — In 2 Abteilungen. gr. 4.
 1599 **Henselt**, 10 Etuden aus Op. 6. Bearb.
 1513 **Hernold**, Marie (François).
 1280 **Hofmann**, Op. 52. Der Trompeter v. Säck-1685 — Op. 54. 2 Serenaden. [kingen. 4.
 1281 — Op. 57. Ekkehard. 4.
 1576 Op. 79. Waldmärchen.
 488/89 **Krause**, Instrukt. Sonaten. 2 Bde. 4.
 294 **Kuhlau**, Sonatinen. 4.
 422 **Liszt**, Aus R. Wagners Op. Transcr. 1.
 506/7 — Symph. Dicht. (v. Kompj.). 2 Bde. 4.
 28 **Lortzing**, Zar u. Zimm. (Schub.). q. 4.
 43 — Undine (Schubert). q. 4.
 Kplt. (Rietz). 4.
 u. Schub.). 4.
), q. 4.
 abert). q. 4.
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 lt. (Brüßl.). 4.
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 igen. 4.
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 Schub.). q. 4.
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 IX) D dur
 4 (Schubert).
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 ch.-Verz. 181)
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 ch.-Verz. 183)
 ch.-Verz. 181)
 ch.-Verz. 199)
 ch.-Verz. 200)
 ch.-Verz. 201)
 ücke für An-
 . Süden. 4.
 nen,
 Tanz-Suite.
 2 Bde. Kplt.
 (Reinecke). 4.
 1453 — Pianofortwerke. Bd. 3. Suppl. 4.
 486 — Märsche (Reinecke). 4.
 1298 — Polonaisen. 4.
 466 — Symphonie. C dur. q. 4.
Schumann, R., Klavierwerke. Mit Fingersatz und Vortragszeichen versehene instruktive Ausgabe. Nach den Handschriften und persönlicher Ueberslieferung herausgegeben von Clara Schumann. Originale:
 645 In einem Bande. Kplt. Nr. 1/4. 4.
 700 1. Bilder aus Osten. Op. 66.
 701 2. Zwölfvierhänd. Klavierstücke. Op. 85.
 702 3. Neun charakterist. Tonstücke. Op. 109.
 703 4. Kinderball. Op. 130.
 Bearbeitungen:
 499 Klavierwerke. Bd. I. Carnaval. Op. 9. Phantasiestücke. Op. 12. Kinderszenen. Op. 15.
 500 — Bd. II. Novelletten. (Jadassohn). Op. 21.
 501 — Band III. Phantasie. Op. 17. Sonate. Op. 22. Drei Romanzen. Op. 28.
 836 Carnaval. Op. 9 (Schmitz). 4.
 837 Phantasiestücke. Op. 12 (Röhr). 4.
 838 Kinderszenen. Op. 15 (Schubert). 4.
 839 Phantasie. Op. 17 (Horn). 4.
 840 Sonate. Op. 22 (Reinecke). 4.
 841 Romanzen. Op. 28. (Schubert). 4.
 805 Konzert. Op. 54 (Horn). 4.
 806 Konzertstück. Op. 92 (Naumann). 4.
 616 Symphonien. Kplt. (Jansen). 4.
 730/39 — Dieselben einzeln: Nr. 1—4.
 851 Andante. Variationen. Op. 46 (Schubert). 4.
 708 Ouvertüre, Scherzo u. Finale. Op. 52 in E. (Brüßler).
 437 Quartette. Op. 41. Kplt. (Dresel). 4.
 648 Quintett und Quartett. Op. 44. 47. (Schumann-Horn). 4.
 576 Trios, Phantasiest., Märchenzählungen f. Pianof., Viol. u. Vcell. (Naumann). 4.

Nr. Für Klavier zu 4 Händen.

- Schumann, R., Klavierwerke. Bearbeitungen:
 753 Erstes Trio. Op. 63. (Naumann). 4.
 754 Zweites Trio. Op. 80. (Naumann). 4.
 755 Drittes Trio. Op. 110. (Horn). 4.
 756 Phantasiestücke. Op. 83. (Naumann). 4.
 757 Märchenzählungen. Op. 132. (Jansen). 4.
 528 Das Paradies u. d. Peri. Op. 50. (Schubert). 4.
 537 Manfred. Op. 115. (Reinecke). 4.
 1434 **Tours**, Klavierstücke.
 514 **Wagner**, Lohengrin. 4.
 1409 — — mit übergel. Text u. szen. Bemerk. (Kleinmichel). Deutsch-engl. 4.
 493 — Lyr. Stücke a. Lohengr. (Jadassohn). 4.
 572 — Lyr. Stücke aus Tristan und Isolde. 4.
 269 **Weber**, Pianofortwerke. Kplt. (Reinecke). 4.
 16 — Freischütz (Rösler). 4.
 19 — Oberon (Ritter). 4.
 908 **Wohlfahrt**, Der Klavierfreund. Kart. qu. 4.
- 1560 **Jugendbibliothek**. Bd. I. Klassiker. 4.
 1561 — Bd. II. Romantiker. 4.
 1993 — Heft I. Beethoven.
 1: 99 — Heft II. Weber.
 345/47 **Pianofortwerke**, klass. u. mod. 4 Bde. (Rein.)
 1315/5
- Ouvertüren.**
 32 **Beethoven**, 11 Ouvertüren. Kplt. (Bagge). 4.
 279 **Cherubini**, Ouvert. Kplt. (Schubert). q. 4.
 99 **Gluck**, Ouvertüren (Schubert). q. 4.
 1470 **Haydn**, Ouvertüre zu Orlando paladino (Liebeskind). 4.
 1471 — Ouv. z. L'isola disabitata (Liebeskind). 4.
 166 **Mendelssohn**, 11 Ouvertüren. Kplt. 4.
 199 — 5 berühmte Ouvertüren. 4.
 214 **Mozart**, Ouvertüren. 4.
 556 **Reinecke**, Ouvertüren.
 647 **Schumann, R.**, Ouvertüren. Kplt. (Brüßler-Naumann). 4.
 708 — Ouvert., Scherzo u. Finale. Op. 52. 4.
 275 **Weber**, Ouvertüren. Kplt. (Brüßler). 4.
- Für zwei Klaviere zu 8 Händen.**
 1203 a **Beethoven**, Märsche, Pianoforte I. 4.
 1203 b — — Pianoforte II. 4.
 1229 — Phantasie. Op. 80. 4.
 — 9 Symphonien.
 265/66 Erster Band. Nr. 1—5. Pianoforte I, II (Schubert, Hermann). q. 4.
 267/68 Zweiter Band. Nr. 6—9. Pianoforte I, II (Burchard, Horn, Schubert). q. 4.
 1174/82 — Dieselben einzeln: Nr. 1—9. 4.
 1203a/b — Märsche. Pianof. I, II. (Burchard-Horn).
 1229 — Phantasie m. Chor. Op. 80 (Gleichauf). 4.
 1299/1300 **Jugendbibliothek**, 2 Bände.
 461/62 **Mendelssohn**, Sämtl. Ouvert. 2 Bde. q. 4.
 461/62 a/h — Dieselben in 2 Abteilungen.
 1253 — Erste Symphonie. Op. 11. 4.
 1360 — Zweite Symphonie. Op. 52. 4.
 467/11 **Schubert**, Symph. Cd. Pianof. I, II. q. 4.
 835 **Schumann**, Ouvert. Manfred (Hermann). 4.
- Für zwei Klaviere zu 4 Händen.**
 563/69 **Bach**, Konzerte. Pianoforte I, II (Krause Krug, Maas). 4.
 566 **Beethoven**, Konz. f. 2 Pianof. Pianof. II. (Original-Pianoforte-Stimme hierzu siehe Nr. 22.)
 — Symphonien (Naumann-Bagge):
 1910/11 Bd. I (Nr. 1—5). Pfte. I, II.
 1912/13 Bd. II (Nr. 6—9). Pfte. I, II.
 58 **Chopin**, Op. 73. Rondo (Reinecke). (Enthalten in Bd. X der Pfte.-Werke).
 1264 — Konzerte u. Konzertstücke. Pfte. II. 4.
 (Original-Pianoforte-Stimme hierzu siehe Nr. 94.)
 508/9 **Liszt**, Symphon. Dichtungen. 2 Bde.
 (Zur Ausführung sind 2 Exempl. nötig).
 451/52 **Mendelssohn**, Ouvertüren. Pianoforte I, II (Horn, Naumann u. Andere). 4.
 1487 **Schubert**, 7. Symph. C dur (Kindlworth). 4.
 649 **Schumann, R.**, Op. 46. Andante u. Variat. 4.
 1448 — Quartett. Op. 47 (Waage). 4.
 830 — Konzert. Op. 54. (Horn). 4.
 831 — Konzertstück. Op. 92 (Hermann). 4.
 832 — Konzert-Allegro. Op. 134 (Busoni). 4.
 1507/8 **Bibliothek** für 2 Pianoforte (Krause).
 Abt. I (Nr. 1—6). Pfte. I, II.
 530/32 **Klavierkonzerte** alter und neuer Zeit.
 931/1 Pianoforte II. Bd. II, V. 4.
 (Original-Pianoforte-Stimmen hierzu siehe Nr. 282/284, 523.)
- Für Orgel.**
 10 **Bach**, 371 Choräle (siehe auch 4st. Ges.) (Becker, Dörfel). q. 8.
 730 — 69 Choralmelodien mit beziffertem Baß (Becker). q. 8. (s. auch 4st. Gesänge).
 1237 — 15 große Choralvorspiele. q. 4.
 1368 **Cäcilie**. 100 Orgelstücke (Schweich.). 4.
 1473 **Gade**, Op. 22. Drei Tonstücke. 4.
 1475 **Hartmann**, Laudate Dominum. 100 Orgelstücke. qu. 4.
 162 **Mendelssohn**, Orgelwerke. Kplt. q. 8.
 1357 — Sonaten. Op. 65. Orig.-Ausg. 4.
 1844 **Sauer**, Orgel-Album. Kl. 4. qu.
- Für Harmonium.**
 1984 **Bibl**, Op. 49. 6 Stücke aus Tristan u. Isolde v. R. Wagner.
 476/77 **Harmonium**. Samml. von Tonstücken, für Harmonium bearb. v. R. Bibl. 3 Bde. 4.
 970/79 — Die 2 ersten Bände in 10 Heften. 4.
 1924/28 — Sammlung von Tonstücken ber. Komp. d. 17. 18. u. 19. Jahrh. (Bibl). Op. 65. Neue Folge. 5 Hefte.
 1538 **Haydn**, Mich., Album.
 1024 **Unsre Lieblinge**. Die schönsten Melodien alter und neuer Zeit in leichter Bearbeitung (Reinhard). Heft III. 4.
 1438 **Wagner**, Melodien aus Lohengrin f. Harm. u. Klavier (Reinhard). 4.
 1449 — Szenen aus Lohengrin (Reinhard). 4.
 1489 — Tonbilder aus Lohengrin (Gyrits). 4.