



No. 1034.

WAGNER

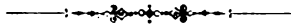
Kaiser-Marsch

Marche impériale.

Partitur.

Nur die Anschaffung einer neuen Partitur und neuer Stimmen giebt das Recht zur Aufführung dieses Werkes. Aufführungen nach geliehenen, oder geschriebenen, oder antiquarisch gekauften Stimmen sind verboten, und werden auf Grund des Gesetzes vom 11. Juni 1870 verfolgt.

C. F. Peters.



Der dem Schlusse dieses Marsches beigegebene Volksgesang ist nur dann auszuführen, wenn durch eine geeignete Veranstaltung dem Publikum die Theilnahme an demselben ermöglicht werden kann. Die hierzu vorbereiteten Sänger dürften daher nicht auf der Bühne oder dem Concertorchester als abgesonderter Chor auftreten, sondern sie müssten unter dem Publikum, welchem andererseits der Text mit den Gesangsnoten zugestellt sein würde, zweckmässig vertheilt sein. Unter allen Umständen könnte aber nur bei besonderen festlichen Veranlassungen in der bezeichneten Weise an die Ausführung des Volksgesangs gedacht werden.



Kaisermarsch.

Richard Wagner.

Allegro maestoso.

1 kleine Flöte.

2 grosse Flöten.

3 Hoboen.

3 Clarinetten (in B.)

4 Hörner (in F.)

3 Fagotte.

1^{te} (in F.)
3 Trompeten.

2^e u. 3^e (in tief B.)

3 Posaunen.

Basstuba.

3 Pauken. B. F. C.

Triangel.

Becken.

Militärtrommel.

Grosse Trommel.

Violin.

Bratschen.

Violoncelle.

Contrabässe.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Trumpets, Trombones, Tuba) are in the upper half, while the percussion (Drums, Cymbals, Triangles, Beckens) and string section (Violins, Violas, Cellos, Double Basses) are in the lower half. The score includes various musical notations such as clefs, time signatures, dynamics (e.g., *ff*, *f*, *p*), and articulation marks. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic drive.

This page of musical score contains 18 staves of music. The notation is highly detailed, featuring numerous triplets, trills, and slurs. The dynamic markings are prominent, with 'ff' (fortissimo) appearing frequently throughout the piece. In the lower section, 'molto tenuto' is used to indicate sustained notes. The score is divided into two main systems, with the lower system starting around the 10th staff. The bottom of the page includes the publisher's name 'Edition Peters.' and the number '8000'.

This page of musical score contains approximately 18 staves. The notation is dense, featuring a variety of rhythmic values, accidentals, and dynamic markings. Key elements include:

- Dynamic Markings:** *ff* (fortissimo) is used frequently, particularly in the upper staves. *f* (forte) and *p* (piano) are also present. A *cresc.* (crescendo) marking is visible in the lower right section.
- Articulation:** Trills (*tr*) and accents are used throughout the score.
- Phrasing:** Numerous slurs and phrasing slurs are used to indicate musical phrases.
- Rehearsal Markers:** Vertical lines with numbers (e.g., 11, 12, 13, 14, 15, 16, 17, 18) are placed at the beginning of measures to mark specific points in the music.
- Performance Indications:** Some staves include markings like *dim.* (diminuendo) and *p* (piano).

This page of musical score contains 20 staves. The top five staves are for woodwinds (flute, oboe, clarinet, bassoon, and contrabassoon), each with a key signature of one sharp (F#) and a common time signature. The next five staves are for strings (violin I, violin II, viola, cello, and double bass), with a key signature of one flat (Bb) and a common time signature. The bottom ten staves are for the piano, with a key signature of one flat (Bb) and a common time signature. The score includes various dynamic markings such as *all.*, *ff*, *p*, *tenuto*, *(tenuto)*, *(schwer gehalten)*, and *cresc.*. The piano part features intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. The woodwind and string parts provide harmonic support and melodic lines.

Musical score for piano, page 8. The score consists of 15 systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate staff for the right hand. The second system includes a grand staff and a separate staff for the right hand. The third system includes a grand staff and a separate staff for the right hand. The fourth system includes a grand staff and a separate staff for the right hand. The fifth system includes a grand staff and a separate staff for the right hand. The sixth system includes a grand staff and a separate staff for the right hand. The seventh system includes a grand staff and a separate staff for the right hand. The eighth system includes a grand staff and a separate staff for the right hand. The ninth system includes a grand staff and a separate staff for the right hand. The tenth system includes a grand staff and a separate staff for the right hand. The eleventh system includes a grand staff and a separate staff for the right hand. The twelfth system includes a grand staff and a separate staff for the right hand. The thirteenth system includes a grand staff and a separate staff for the right hand. The fourteenth system includes a grand staff and a separate staff for the right hand. The fifteenth system includes a grand staff and a separate staff for the right hand.

Dynamic markings and performance instructions include: *p*, *cresc.*, *zu 2.*, *p (gut gehalten)*, *p (dolce)*, and *poco cresc.*

This page of musical score is for a piano and orchestra. It features 18 staves. The piano part is written in the upper staves, and the orchestra part is in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamics include *piu f* (piano fortissimo) and *ff* (fortissimo). Performance instructions like *cresc.* (crescendo) and *molto cresc.* (molto crescendo) are used to indicate changes in volume. The score is divided into measures by vertical bar lines, and some measures contain trills or other specific ornaments.

This page of musical score contains approximately 18 staves. The notation is dense, featuring a variety of rhythmic values such as sixteenth and thirty-second notes, often grouped in triplets. There are several instances of trills, indicated by the 'tr' symbol. The score is divided into measures by vertical bar lines. A '2.' marking appears above a measure in the upper right section. Dynamic markings include 'p' (piano) in the lower middle section. The overall texture is intricate, typical of a classical piano piece.

This page of musical score is a complex arrangement for piano and orchestra. It features 18 staves in total. The top two staves are for the piano, with the right hand on the upper staff and the left hand on the lower staff. The remaining 16 staves are for the orchestra, including woodwinds, strings, and percussion. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music is characterized by dense textures, with many notes beamed together. Dynamics are indicated throughout, including *cresc.* (crescendo), *ff* (fortissimo), and *mf* (mezzo-forte). There are also various musical symbols such as trills, slurs, and accents. The page number '10' is in the top left corner, and 'Edition Peters.' and '8000' are at the bottom.

This page of musical score is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The score is divided into four measures. The first measure contains the beginning of the piece, with a 'zu 2.' marking above the first staff. The second measure features a large fermata over the first two staves. The third measure continues the piece, with a 'zu 2.' marking above the first staff. The fourth measure concludes the piece, with a 'zu 2.' marking above the first staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo). The bottom section of the page shows a detailed view of the string parts, with many sixteenth and thirty-second notes, and a 'ff' marking at the end.

The musical score on page 12 is divided into two systems. The first system consists of 12 staves, with the piano part on the left and string parts on the right. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The string parts are marked with long, sweeping lines and the dynamic marking 'dim.' (diminuendo). The second system also consists of 12 staves, continuing the piano and string parts. The piano part continues with similar rhythmic patterns, and the string parts continue with long, sweeping lines and 'dim.' markings. The score is written in a key signature of one flat and a 3/4 time signature.

This page of musical notation is for a string quartet, consisting of four staves. The notation includes various musical symbols and performance instructions:

- Staff 1 (Violin I):** Features a melodic line starting with a *p* dynamic, followed by *poco cresc.* and a *2^a (allegro.)* section.
- Staff 2 (Violin II):** Mirrors the first staff with a *p* dynamic, *poco cresc.*, and *2^a (allegro.)* section.
- Staff 3 (Viola):** Includes a *p* dynamic, a *(in B.)* instruction, and *poco cresc.* markings.
- Staff 4 (Cello):** Features a *p* dynamic and *poco cresc.* markings.
- Staff 5 (Double Bass):** Includes a *p* dynamic and *poco cresc.* markings.
- Staff 6 (Violin I):** Starts with *pizz.* (pizzicato) and *p* dynamics.
- Staff 7 (Violin II):** Starts with *pizz.* and *p* dynamics.
- Staff 8 (Viola):** Starts with *pizz.* and *p* dynamics.
- Staff 9 (Cello):** Starts with *pizz.* and *p* dynamics.
- Staff 10 (Double Bass):** Starts with *pizz.* and *p* dynamics.
- Staff 11 (Violin I):** Includes *(Bg.)* (Basso Continuo) markings and *p* dynamics.
- Staff 12 (Violin II):** Includes *(Bg.)* markings and *p* dynamics.
- Staff 13 (Viola):** Includes *(Bg.)* markings and *p* dynamics.
- Staff 14 (Cello):** Includes *(Bg.)* markings and *p* dynamics.
- Staff 15 (Double Bass):** Includes *(Bg.)* markings and *p* dynamics.

The image shows a page of musical score for piano, numbered 14. It contains multiple staves of music. The notation includes various dynamics such as *dim.*, *p*, *cresc.*, and *poco marc.*. A section is marked *1. (allein.)*. The score is written in a complex, multi-staff format, likely for a grand piano or similar instrument. The music features intricate patterns, including arpeggiated figures and sustained chords. The page is filled with musical notation, including notes, rests, and dynamic markings.

The musical score on this page is for an orchestra and includes the following elements:

- Dynamic Markings:** *poco f*, *p*, *cresc.*, and *dim.* are used throughout the score to indicate volume changes.
- Performance Instructions:** *marc.* (marcato) is present in the lower staves, and *(In E)* indicates a key signature change.
- Instrumentation:** The score features multiple staves, including woodwinds, strings, and percussion, with various rhythmic and melodic parts.
- Notation:** The score includes complex rhythmic patterns, melodic lines with slurs, and dynamic markings.

This page of a musical score contains the following elements:

- Woodwinds:** Three Clarinet staves (Cl. 1, Cl. 2, Cl. 3) with various dynamics and crescendos.
- Strings:** Multiple staves for Violins, Violas, Cellos, and Double Basses, featuring complex rhythmic patterns and dynamic markings.
- Brass:** Staves for Horns and Trombones, with some parts marked 'p dolce'.
- Performance Instructions:** Includes '(Bg.)' for background parts and various dynamic markings like 'p', 'cresc.', 'p dolce', and 'f'.
- Staffing:** The score is arranged in systems, with some staves grouped together by brackets.

This page of musical score is a dense arrangement of multiple staves, likely for a piano and possibly a string ensemble. The notation is highly detailed, featuring complex rhythmic patterns, slurs, and various dynamic markings. Key markings include *p dolce* and *p cresc.* (piano crescendo). The score is organized into systems, with some staves showing a *tr* (trill) marking. The bottom of the page includes the publisher's name and a number.

This page of musical score contains the following elements:

- Staff 1:** Flute 1 (Flr. 1), Flute 2 (Flr. 2), and Piccolo (Picc.).
- Staff 2:** Oboe (Ob.), English Horn (Engl. Horn), and Clarinet in B-flat (Cl. B.).
- Staff 3:** Clarinet in A (Cl. A).
- Staff 4:** Bassoon (Fag.).
- Staff 5:** Horns (Hr. 1-4).
- Staff 6:** Trombones (Tr. 1-3).
- Staff 7:** Tuba (Tuba).
- Staff 8:** Percussion (Perc.).
- Staff 9:** Cymbals (Cym.).
- Staff 10:** Snare Drum (Trommel).
- Staff 11:** Bass Drum (Trommel).
- Staff 12:** Double Bass (Kontrabaß).
- Staff 13:** Violin I (Vcln. I).
- Staff 14:** Violin II (Vcln. II).
- Staff 15:** Viola (Viola).
- Staff 16:** Violoncello (Vcllo).
- Staff 17:** Double Bass (Kontrabaß).

Key performance markings include *p* (piano), *f* (forte), *dolce* (softly), *cresc.* (crescendo), *p dolce*, and *p(marc.)* (piano, marcato). The score also features various musical notations such as slurs, ties, and dynamic hairpins.

This page of musical score contains approximately 18 staves. The notation is dense, featuring complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings are frequent, including *p* (piano), *cresc.* (crescendo), and *f* (forte). Performance instructions such as *tr* (trills) and *2. u. 2.* (second ending) are present. The score is divided into two systems, with the first system ending around the middle of the page. The bottom of the page contains the publisher's name and a number.

This page of musical score contains approximately 18 staves of music. The notation is dense, featuring various rhythmic values, accidentals, and dynamic markings. Key performance instructions include:

- dim.* (diminuendo) appearing frequently across the score.
- p* (piano) markings.
- p dolce* (piano dolce) markings in the lower staves.
- p cresc.* (piano crescendo) in the lower left.
- (in E)* in the middle section.
- (stacc.)* (staccato) markings in the bottom right section.

Fl. 1. *cresc.*
 Fl. 2. *cresc.*
 Fl. 3, 4. *cresc.*
 Clar. *cresc.*
 Bassoon *cresc.*
 Horn *cresc.*
 Trumpet *cresc.*
 Trombone *cresc.*
 Horn *cresc.*
 Violin *cresc.*
 Viola *cresc.*
 Cello *cresc.*
 Double Bass *cresc.*
 Percussion *f(marc.)*
 Percussion *f(marc.)*
 Percussion *p*
 Percussion *(tr.)*
 Percussion *pizz.*
 Percussion *pizz.*

This page of musical score contains the following parts and markings:

- Woodwinds:**
 - Hob. 1, 2, 3: Horn parts with dynamics *p* and *cresc.*
 - (in E.): Clarinet part with dynamics *p* and *cresc.*
 - (in E.): Bassoon part with dynamics *p* and *cresc.*
- Strings:**
 - (in H.): Horn part with dynamics *p* and *cresc.*
 - (nach B.): Bass Drum part with dynamics *f* and *(marc.)*
- Brass:**
 - Tr. 1, 2, 3: Trumpet parts with dynamics *p* and *cresc.*
 - (Bg.): Bass Drum part with dynamics *p* and *cresc.*

The score includes various musical notations such as *p* (piano), *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), *tr.* (trill), and *(marc.)* (marcato). Performance instructions like *(in E.)* and *(nach B.)* are also present.

Cl.1.
 Cl.2.
 Cl.3.
 Hr.1.2. (in F)
 Hr.3. (in E.) (in F)
 Hr.4. (in F)
 (in F) p dolce
 p dolce
 (in B.)
 (in B.)
 dim.
 pizz.
 (B.g.)

This page of musical score contains the following elements:

- Staff 1-6:** Violin I, Violin II, Viola, and Violoncello parts. Each staff begins with a dynamic marking of *p*. The Violin I and II parts include *poco cresc.* markings and end with *mf* and *p* dynamics. The Viola and Violoncello parts also include *poco cresc.* markings and end with *mf* and *p* dynamics.
- Staff 7-8:** Double Bass parts. The upper part is marked *p (cantabile)* and the lower part is marked *p (cantabile)*. Both parts include *poco cresc.* markings and end with *p* dynamics. The lower part also includes *2^a (allein) p dolce* and *p dolce* markings.
- Staff 9-10:** Bassoon parts. The upper part is marked *p* and the lower part is marked *p*. Both parts include *(in Ess.)* markings and end with *p* dynamics.
- Staff 11-12:** Clarinet parts. The upper part is marked *pizz.* and the lower part is marked *pizz.*. Both parts include *p* dynamics and end with *p* dynamics.
- Staff 13-14:** Bassoon and Clarinet parts. The upper part is marked *(Bz.) p* and the lower part is marked *(Bz.) p*. Both parts include *p* dynamics and end with *p* dynamics.
- Staff 15-16:** Bassoon and Clarinet parts. The upper part is marked *(Bz.) p* and the lower part is marked *(Bz.) p*. Both parts include *p* dynamics and end with *p* dynamics.
- Staff 17-18:** Bassoon and Clarinet parts. The upper part is marked *(Bz.) p* and the lower part is marked *(Bz.) p*. Both parts include *p* dynamics and end with *p* dynamics.
- Staff 19-20:** Bassoon and Clarinet parts. The upper part is marked *(Bz.) p* and the lower part is marked *(Bz.) p*. Both parts include *p* dynamics and end with *p* dynamics.

Musical score for woodwinds and strings. The score includes parts for:

- Hob. 1.
- Hob. 2.3.
- Clar. 1.
- Clar. 2.3.

 The score features various dynamics and performance instructions:

- p* (piano)
- mf* (mezzo-forte)
- f* (forte)
- cresc.* (crescendo)
- poco cresc.* (poco crescendo)
- sempre più f* (sempre più forte)

 Performance instructions include:

- 1. u. 3. (zus.)
- (zu 2.)
- 2. u. 4.

 The bottom of the page contains the text:

- Edition Peters.
- (marc.)
- 8000
- cresc.

The musical score on page 27 is a complex orchestral arrangement. It features the following parts and markings:

- Violins:** 1.u.3. and 2.u.4. parts, both marked *immer ff*.
- Violas:** 1.u.3. and 2.u.4. parts, both marked *immer ff*.
- Celli:** 1.u.3. and 2.u.4. parts, both marked *immer ff*.
- Double Basses:** 1.u.3. and 2.u.4. parts, both marked *immer ff*.
- Trumpets:** Tr.1., Tr.2., and Tr.3. parts, marked *ff*.
- Posaunes:** Pos.1., Pos.2., and Pos.3. parts, marked *ff*.
- Woodwinds:** Flutes, Clarinets, Bassoons, and Saxophones (Sax.1., Sax.2., Sax.3.) are present, with various dynamic markings.
- Percussion:** Multiple percussion parts are included, marked with *f*.
- String Ensemble:** A large section of string players at the bottom of the page, playing complex rhythmic patterns with triplets.

1.u.2.
3.u.4.

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

f (stacc.)

12 12 12 12 6 6 6 6 (stacc.)

This page of musical score contains approximately 18 staves. The top section features a complex rhythmic pattern with many sixteenth notes, some marked with accents and dynamic markings such as *püf*. Below this, there are several staves with more melodic and harmonic lines, including some with triplets and slurs. A section of the score is marked *cresc.* (crescendo). The bottom portion of the page is dominated by a large, intricate arpeggiated figure, likely for the right hand, which is repeated across several staves. This section also includes dynamic markings like *püf* and *f*. The score concludes with a few final notes and a *püf* marking.

This page of musical score is for piano and contains 18 staves. The notation is dense and includes several complex rhythmic figures. The first staff features a prominent sixteenth-note run. The second through seventh staves contain various rhythmic patterns, with the second staff marked *ff*. The eighth through thirteenth staves continue with rhythmic development, including triplet markings. The fourteenth and fifteenth staves show a change in texture with more sustained notes. The sixteenth and seventeenth staves feature a return to rhythmic activity with triplet markings. The final staff concludes with a melodic line. The score is marked with *ff* and *f* dynamics.

Breit.

The score consists of approximately 18 staves. The upper staves feature complex rhythmic patterns, including sixteenth-note runs and chords, with dynamic markings such as *ff* and *f*. The lower staves include a vocal line with lyrics and piano accompaniment. The tempo is marked *Breit.* (Broad). The score is published by Edition Peters.

(stacc.)

ff (stacc.)

(stacc.)

Volksgesang.

(stacc.)

Heil, Heil dem Kaiser! König Wilhelm! Al-ler Deutschen Hort und Freiheitswe-
hr!

Höch-ste der Kronen, wie ziert dein Haupt sie hehr! Ruhm-reich ge-wonnen soll Frie-den dir loh-nen! Der neu'ergrün-ten

Eiche gleich, er - - stand durch dich das deutsche Reich: Heil seinen Ahnen, seinen Fahnen, die dich fuhrendie wir trugen, als mit

The image shows a page of a musical score, page 34. It features a complex arrangement of staves. At the top, there are several staves for the vocal parts, including a soprano line and a bass line. Below these are numerous staves for the piano accompaniment, including a grand staff (treble and bass clefs) and several individual staves for different instruments or voices. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. At the bottom of the page, there is a line of German text: "dir wir Frankwischlugen! Feind zum Trutz, Freund zum Schutz, allem Volk das deutsche Reich zu Heil und Nutz!". Below the text are two more staves, likely for a basso continuo or a specific instrument.

dir wir Frankwischlugen! Feind zum Trutz, Freund zum Schutz, allem Volk das deutsche Reich zu Heil und Nutz!

This block contains the main orchestral score for the first part of the page. It features multiple staves for different instruments, including violins, violas, cellos, double basses, woodwinds, and brass. The notation is dense with notes, rests, and articulation marks. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are visible throughout the score.

Allein Volk das deutsche Reich zu Heil und Nutz!

This block shows the vocal line and its accompaniment. The vocal line is written in a single staff with lyrics underneath. The accompaniment is written in a lower staff, providing harmonic support for the vocal melody. The lyrics are: "Allein Volk das deutsche Reich zu Heil und Nutz!"

EDITION PETERS.

Bei Bestellungen wolle man nur die Nummern angeben.

Les commandes doivent être faites par numéros. — The Public are requested to give only the Number of the Work.

No.	Klavier zu 2 Händen.	No.	Klavier zu 2 Händen.	No.	Violoncell und Klavier.
1250	Bendel, Op. 139, Am Genfer See.	1107a	Wagner, Kaisermarsch (Ulrich).	2284	Davidoff, Op. 41, Silhouetten (4 Stücke).
2111	— La Gondola.	1107b	— Derselbe (Tausig).	2461	— Uebungen zur Violoncell-Schule.
2112	— Diavolina.	364	— Rienzl-Fantasie (Ollivier).	1996	Goldermann, Op. 13, 2 Pièces de Salon.
1963	Grieg, Op. 1, Vier Stücke.	365	— Holländer-Fantasie (Ollivier).	1997	— Op. 15, Duo.
1392	— Op. 3, Poetische Tonbilder.	359	— Tannhäuser-Fantasie (do.).	2207	— Op. 25, Duo.
1159	— Op. 6, Humoresken.	354	— Lohengrin-Fantasie (do.).	2064	— Op. 96, 4 Salonstücke.
2278	— Op. 7, Sonate, Emoll.	363	— Meistersinger-Fantasie (do.).	2702	— Op. 117, 3 Lyrische Stücke.
1269	— Op. 12, Lyrische Stücke, Heft I.	367	— Tristan-Fantasie (Kogel).	2157	Grieg, Op. 36, Sonate.
2164a	— Op. 16, Concert, A moll.	366	— Rheingold-Fantasie (do.).	2224	Moszkowski, Guitarr.
1482	— Op. 17, Tänze und Volkswesen.	368	— Walkyre-Fantasie (do.).		
1270	— Op. 19, Aus dem Volksleben.	369	— Siegfried-Fantasie (do.).		
2158	— Op. 19 No. 2, Brautzug.	2482a,b	Wilm, Op. 81, Kleine Stücke. 2 Hefte.		
1470	— Op. 24, Ballade.	764r	Salon-Album, Band XVII.	2065	
1870	— Op. 28, Albumblätter.		(5 beliebte Salonstücke).	1495	Becker, Albert, Op. 19, Klavierquartett.
2424	— Op. 28 No. 3, Albumblatt.		1. Grieg, Albumblatt. 2. Erotik. 3. Moszkowski, Momento gioioso. 4. Scharwenka, Phantasiestück. 5. Polnischer Tanz.	2489	Bungert, Op. 18, Klavierquartett.
1871	— Op. 29, Improvisata.			2138	Grieg, Op. 27, Streichquartett.
2265	— Op. 84, Elegische Melodien.			1496	Heritte-Viardot, Klavierquartett.
2155	— Op. 85, Norwegische Tänze.			1497	Lux, Op. 58, Streichquartett.
2159	— Op. 37, Walzer-Capricen.			2635	Scholz, Op. 46, Streichquartett.
2150	— Op. 38, Lyrische Stücke, Heft II.				Smetana, Aus meinem Leben, Streichquartett.
2426	— Op. 38 No. 1, Berceuse.				
2151	— Op. 40, Holberg-Suite.	2649	Dvořák, Polonaise.		
2152a,b	— Op. 41, Stücke nach eigenen Liedern. 2 H.	2718	Goldmark, Op. 45, Scherzo.		
2154	— Op. 43, Lyrische Stücke, Heft III.	2490	Grieg, Op. 11, Concert-Ouverture.		
2540	— Op. 43 No. 1, Schmetterling.	1439	— Op. 14, Symphonische Stücke.	1460a/b	Brahms, Op. 63, 9 Lieder, hoch, 2 Hefte.
2425	— Op. 43 No. 5, Erotik.	2719	— Op. 19 No. 2, Norwegischer Brautzug.	2011a,b	— Dieselben, mittel, 2 Hefte.
2422	— Op. 43 No. 6, An den Frühling.	2700	— Op. 27, Quartett.	2161a,b	— Meine Liebe ist grün, hoch und tief.
2420	— Op. 46, Peer Gynt-Suite I.	2419	— Op. 34, Elegische Melodien.	2670a/b	— Op. 112, Zigeunerlieder, (arr.) h. u. t.
2423	— Op. 46 No. 3, Anitra's Tanz.	2066	— Op. 35, Norwegische Tänze.	1112a/b	Franz, Album I (36 Lieder) hoch und tief.
2421	— Op. 47, Lyrische Stücke, Heft IV.	2156	— Op. 37, Walzer-Capricen.	1360a/b	— Album II (42 Lieder) hoch und tief.
2428	— Op. 50, Gebet und Tempeltanz.	2266	— Op. 40, Holberg-Suite.	1426a,b	— Album III (42 Lieder) hoch und tief.
2429a,b	— Op. 52, Stücke nach eigenen Liedern. 2 H.	2482	— Op. 46, Peer Gynt-Suite I.	1427	— Album IV (24 Lieder).
2650	— Op. 53, Zwei Melodien.	2643	— Op. 55, Peer Gynt-Suite II.	2740a/b	— Vogeln, wohin so schnell, hoch u. tief.
2651	— Op. 54, Lyrische Stücke, Heft V.	2659	— Op. 55 No. 2, Arabischer Tanz.	2741a/b	— Nun die Schatten dunkeln, hoch u. tief.
2652	— Op. 54 No. 4, Notturmo.	2697	— Op. 56, Sigurd Jorsalfar.	2742a/b	— Stille Sicherheit, hoch und tief.
2653	— Op. 55, Peer Gynt-Suite II.	2698	— Op. 56 No. 3, Huldigungsmarsch.	2743a/b	— Mutter, o sing' mich zur Ruh', h. u. t.
2654	— Op. 55 No. 2, Arabischer Tanz.	2465	Moszkowski, Op. 8, Walzer.	466a,e	Grieg, Album I—V (60 Lieder), 5 Bände.
2655	— Op. 56, Sigurd Jorsalfar.	2125	— Op. 12, Spanische Tänze.	467a,c	— Dasselbe. Band I—III, tief.
2656	— Op. 56 No. 3, Huldigungsmarsch.	2228	— Op. 43, Cortège et Gavotte.	2158	— Op. 2, 4 Lieder für Alt.
2657a	— Op. 57, Lyr. Stücke, Heft VI, No. 1—3.	2748	— Op. 51, Fackeltanz.	1960	— Op. 10, 4 Romanzen.
2657b	— Op. 57, Lyr. Stücke, Heft VI, No. 4—6.	2620	— Boabdil-Märsche.	2434	— Op. 44, 4 Lieder.
2658a	— Op. 57 No. 1, Menuett.	2621	— Ballet-Musik (Malagueña, Scherzo-Valse, Maurische Fantasia).	2435	— Op. 48, 6 Lieder.
2658b	— Op. 57 No. 5, Sie tanzt.			2436	— Op. 49, 6 Lieder.
2427	— Trauermarsch.	2720	Ruthardt, Lehrer und Schüler.	2763	— Op. 58, 5 Lieder.
2462a,b	Jensen, Op. 8, Romant. Studien, 2 Bände.	2132	Saint-Saëns, 4 Poèmes symphoniques.	2764	— Op. 59, 6 Lieder.
1148a,b	— Op. 17, Wanderbilder, 2 Bände.	2068	Scharwenka, X., Op. 41, Suite de Danse.	2765	— Op. 60, 5 Lieder.
2026	— Op. 17 No. 3, Die Mühle.	2059	— Op. 44, Walzer.	2162a,b	— Ich liebe dich, hoch und tief.
1317a/c	— Op. 32, Etuden, 3 Bände.	2704	Sinding, Sinfonie D moll.	2452a,b	— Die Prinzessin, hoch und tief.
2196	— Op. 32 No. 9, Serenade.	2701	Smetana, Quartett.	2453a,b	— Solweigs Lied, hoch und tief.
1271	— Op. 48, Erinnerungen.	1109a	Salon-Album, Band I.	2454a,b	— Dein Rath ist wohl gut, hoch und tief.
2095	Leschetizky, Op. 24, Mazurkas.		(5 beliebte Salonstücke).	2455a/b	— Waldwanderung, hoch und tief.
2555	Liszt, Valse Impromptu.		1. Gade, Marsch. 2. Grieg, Anitra's Tanz. 3. Ungarischer Tanz (Behr). 4. Moszkowski, Cortège. 5. Dvořák, Polonaise.	2456a/b	— Hoffnung, hoch und tief.
2556a	— do. (Erläuterte Ausgabe).			2457a/b	— Primula veris, hoch und tief.
1157	— Frühlingsnacht von Schumann.			2458a,b	— Herbststimmung, hoch und tief.
1187a	— Ungarische Fantasie.			2459a,b	— Lauf der Welt, hoch und tief.
222/23	— Orgelcompositionen von Bach.			2622a,b	— Ein Traum, hoch und tief.
2126	Moszkowski, Op. 12, Spanische Tänze.	1996	Violone und Klavier.	2745a,b	Hinrichs, Prinzessin, hoch und tief.
2218	— Op. 37, Caprice espagnol.	1340	Goldermann, Op. 13, 2 Pièces de Salon.	2585a,b	Jensen, Op. 34, Alt Heideberg, hoch u. tief.
2219	— Op. 40, Scherzo-Valse.	2484	Grieg, Op. 8, Sonate I F dur.	1453a,b	— Album (21 Lieder), hoch und tief.
2220	— Op. 41, Gondoliera.	2279	— Op. 12, Lyrische Stücke (Sitt).	2744a,b	Kirchner, Th., 8 Lieder, h. u. t.
2221	— Op. 42, Morceaux postiques.	2176a	— Op. 13, Sonate II G dur.	982a,b	Kücken, Album (12 Lieder), hoch und tief.
2222/3	— Op. 45 No. 1/2, Polonaise, Guitarr.	2546	— Op. 19, Brautzug, Carneval (Sauret)	981a,b	— Op. 8, 21. Op. 15, 30 Duette. 2 Bände.
2682	— Op. 50, Suite pour Piano.	2547	— Op. 19 No. 2, Brautzug (leicht).	2746	— Op. 15 No. 2, Barcarole, Duett.
2683	— Op. 50 No. 3, Capriccio.	2210	— Op. 35, Norwegische Tänze (Sitt).	1106a,b	Loewe, Album I, II (20 Balladen), 2 Bände.
2684	— Op. 51, Fackeltanz.	2210	— Op. 36, Violoncell-Sonate (Petri).	2478	— Op. 56 No. 1, Heinrich der Vogler.
2804a,b	— Op. 52, Phantasiestücke.	2664	— Op. 38, Lyrische Stücke (Sitt).	1368a,c	Lütgen, Kehlertigkeit Band I, h., m., t.
2612	— Boabdil, Vorspiel.	2665	— Op. 43 u. 47, Lyrische Stücke (Sitt).	2131	— do. Band II hoch (Opervocalisen).
2613	— — Maurischer Marsch.	2414	— Op. 45, Sonate III C moll.	2586a,b	Raff, Album (12 Lieder) hoch und tief.
2614	— — Einzugsmarsch.	2493	— Op. 46, Peer Gynt-Suite I (Sitt).	2587a,c	— Keine Sorg' um den Weg, h., m., t.
2615	— — Scherzo-Valse.	2176b,c	— Lieder (Sauret), 2 Bände.	2190	Stockhausen, Gesangsmethode.
2616	— — Malagueña.	2565	Hauser, Op. 34, Vöglein im Baume.	2256a,b	— Gesangstechnik, hoch und tief.
2617a,b	— — Melodien. 2 Hefte.	2566	— Op. 37, 4 Lieder ohne Worte.	1357a/b	Taubert, W., 34 Kinderlieder, hoch u. tief.
2618	— — Balletmusik (Malagueña, Scherzo-Valse, Maurische Fantasia).	2567b	— Op. 44, Amerikanische Rhapsodie.	2479	— Op. 99 No. 5, Wiegenlied.
2197	— As dur-Walzer (ohne Opuszahl).	2567c	— Op. 45, Iriländische Rhapsodie.	278a,b	Weber, 38 Lieder, hoch und tief.
2568a,b	Raff, Op. 55, Frühlingboten, 2 Hefte.	2567d	— Op. 47, Schottische Rhapsodie.	2750a,b	Neue Meister-Lieder, (25 berühmte Lieder der Neuzeit, herausgegeben von Max Friedländer). Ausgabe für hohe und tiefe Stimme.
2557	— Op. 55 No. 12, Abends.	1092	Laub, Op. 7, Romanze.		1. Brahms, Meine Liebe ist grün. 2. O wüsst' ich doch den Weg zurück. 3. Chopin, Mädchen Wunsch. 4. Das Ringlein. 5. Lithauesches Lied. 6. Curschmann, Der Schiffer fährt zu Land. 7. An Rose. 8. Franz, Vöglein, wohin so schnell. 9. Für Musik. 10. Stille Sicherheit. 11. Grieg, Ich liebe dich. 12. Mit einer Primula veris. 13. Solweigs Lied. 14. Hiller, Gebet. 15. Hinrichs, Prinzessin. 16. Jensen, Lehn' deine Wang' an meine Wang'. 17. Murmelndes Lüftchen. 18. Am Ufer des Flusses, des Manzanaras. 19. Kirchner, Sie sagen, es wäre die Liebe. 20. Lassen, Ich hatte einst ein schönes Vaterland. 21. Liszt, Du bist wie eine Blume. 22. Es muss ein Wunderbares sein. 23. Loewe, Heinrich der Vogler. 24. Taubert, Wiegenlied. 25. Raff, Keine Sorg' um den Weg.
1161	— Op. 91, Suite.	1093a	— Op. 8, Polonaise.		
2197	— Op. 91 No. 4, Marsch.	2167	Moszkowski, Spanische Tänze.		
1164	— Op. 94, Impromptu-Valse.	2529	— Op. 45 No. 2, Guitarr (Sarassate).		
2558a,c	— Op. 99, 3 Sonatinen.	2529	Sarassate-Moszkowski, Guitarr.		
2198a,b	Reinecke, Op. 183, Serenaden für die Jugend. 2 Hefte.	2168a,b	Sauret, Cavatine, Aubade mauresque.		
2778a,b	Rheinberger, Op. 180, Charakterstücke.	2204	— Op. 33, Danse Polonaise.		
2608	Ruthardt, Vorschule zum Etuden-Album.	2477	Sinding, Suite.		
2597	Saint-Saëns, Op. 23, 21, 24, 66, Gavotte et 3 Mazurkas.	2747a	Sitt, Op. 62, Sonatine.		
2088	Scharwenka, X., Op. 40, Polnische Tänze.	2634a,b	Smetana, Aus der Heimath, 2 Duos.		
2087	— Op. 47, Polnische Tänze.	2580	Vieuxtemps, Op. 35, Fantasia appassionata.		
2806a,b	Sinding, Op. 24, Klavierstücke.	2581	— Op. 38, Ballade et Polonaise.		
1263	Spindler, Op. 254, Silberbächlein.	2582a	— Op. 43, Suite (Preludio, Minuetto, Aria, Gav.).		
1548	— Op. 254, Silberbächlein.	2582b	— Op. 43 No. 4, Gavotte.		
2014	— Transcriptionen - Album (Lieder von Schubert, Mendelssohn, Schumann).	1110a	Salon-Album, Band I.		