

Seiner Freundin Frau Angelina Goetz.

Schottisches Concert

für
Pianoforte

mit Begleitung des Orchesters

von

A. C. MACKENZIE.

OP. 55.

Partitur	Pr. M 24_ netto
Pianoforte solo	Pr. M 9_
Orchesterstimmen	Pr. M 24_ netto
[V. I, II, Va., Vc., B. je M 150 netto]	
Pianoforte II	Pr. M 4_

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Schottisches Concert.

Pianoforte II.

A. C. MACKENZIE Op. 55.
Bearbeitet von T. B. McEWEN.

Allegro moderato. ♩ = 108.

Corni. *f* *Tutti.* *ff*

Corni. *f* *Celli.* *f*

Vln. *f* *Tutti.* *ff*

Corni. *f* *Vln.* *f*

Tpt. *f* *Tutti.* *ff*

First system of musical notation for Pianoforte II. It features a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings. A section marked 'A' is indicated. Instrumentation for Violin (Vln.) and Cor Anglais (Cor.) is noted. The dynamic marking *mf* is present.

Second system of musical notation. It continues the piece with complex rhythmic patterns. The dynamic marking *f* is used. The section is labeled 'Bassi' and 'Tutti'.

Third system of musical notation. The music features a variety of note values and rests. The dynamic marking *f* is present.

Fourth system of musical notation. It includes a section marked 'Vln.' and a dynamic marking of *ff*.

Fifth system of musical notation. The section is labeled 'Tutti'.

Sixth system of musical notation, concluding the page. It includes a section marked 'Cadenza.' with a dynamic marking of *ff*. The tempo changes to 'Meno mosso.' and then 'a tempo Moderato.' Instrumentation for Fag. Viola u. Bassi is noted. The dynamic marking *pp* is used. The system ends with a double bar line and the number 12.

Pianoforte II.

C Allegretto. ♩ = 104. Fl. Ob. Cl.

ppp *m.s. fp stacc. sempre* *m.s.*

10

poco rit. **D** Andantino. ♩ = 84. Quartett.

pp *mf* *pp* Vln. Ob. Cl. u. Fag. Vln.

Led. * Led. * Led. *

p *p* Fl. Ob. Cl. u. Fag. Bassi

Led. * Led. * Led. *

pp

Led. * Led. * Led. *

Pianoforte II.

F Allegretto. (♩ = 104.)

pp

pp sempre

fz

Fl. u. Cl.

p Cor.

Cor. u. Fag.

p

rit.

G Andantino. (♩ = 84.)

Quart.

p

Led.

fp

mf

Led.

accel. molto cresc. sempre

Cl. u. Corni.

Fl. Ob. Fag. u. Str.

fp

mf

Bassi.

Fl. Clar. Corni.

Vln. u. Viola.

Celli. u. Fag.

Pianoforte II.

First system of the score for Pianoforte II. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a series of chords and eighth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). The music features a series of chords and eighth notes. Dynamics include *f* *Tutti.* and *ff*. There are some markings like '7' and '4' above notes.

Second system of the score for Pianoforte II. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a series of chords and eighth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). The music features a series of chords and eighth notes. Dynamics include *sp accel.*, *mf*, and *ff*. There are some markings like '7' and '4' above notes.

Third system of the score for Pianoforte II. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a series of chords and eighth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). The music features a series of chords and eighth notes. Dynamics include *f*, *sp*, *fz*, *mf*, and *f*.

Fourth system of the score for Pianoforte II. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a series of chords and eighth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). The music features a series of chords and eighth notes. Dynamics include *fz* and *mf*. There is a marking *accel. molto* above the treble staff.

Fifth system of the score for Pianoforte II. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a series of chords and eighth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). The music features a series of chords and eighth notes. Dynamics include *f* and *p*. There is a marking *a tempo* above the treble staff.

Sixth system of the score for Pianoforte II. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a series of chords and eighth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). The music features a series of chords and eighth notes. Dynamics include *f* and *p*. There is a marking *a tempo* above the treble staff. The word *Cadenza* is written in the bass staff. The number *8* is written in the bass staff.

Pianoforte II.

Musical score for Pianoforte II, measures 1-4. The top staff is in treble clef and the bottom in bass clef. A melodic line in the treble clef is marked with a fermata and a "ritard." instruction. The bass clef has a rhythmic accompaniment. Dynamics include "f" and "ritard."

I a tempo maestoso

Musical score for Pianoforte II, measures 5-8. The top staff is in treble clef and the bottom in bass clef. The music is marked "a tempo maestoso" and "f". It features a rhythmic accompaniment in the bass clef and a melodic line in the treble clef.

Musical score for Pianoforte II, measures 9-12. The top staff is in treble clef and the bottom in bass clef. The music continues with a rhythmic accompaniment in the bass clef and a melodic line in the treble clef.

Musical score for Pianoforte II, measures 13-16. The top staff is in treble clef and the bottom in bass clef. The music continues with a rhythmic accompaniment in the bass clef and a melodic line in the treble clef.

Musical score for Pianoforte II, measures 17-20. The top staff is in treble clef and the bottom in bass clef. The music continues with a rhythmic accompaniment in the bass clef and a melodic line in the treble clef.

Musical score for Pianoforte II, measures 21-24. The top staff is in treble clef and the bottom in bass clef. The music continues with a rhythmic accompaniment in the bass clef and a melodic line in the treble clef.

Pianoforte II.

First system of musical notation for the piano part, consisting of two staves (treble and bass). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various accidentals (sharps, naturals, and flats).

Second system of musical notation for the piano part, continuing the intricate rhythmic and melodic lines from the first system.

Third system of musical notation for the piano part. It includes performance instructions: *Maestoso.* and *TUTTI. ff*. The tempo marking *K. 108.* is also present. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation for the piano part. It features *Cad.* markings at the beginning and end of the system, and a *ff* dynamic marking. The music includes complex chordal textures and melodic fragments.

Fifth system of musical notation for the piano part. It includes a *Cadenza* section and a *più lento* marking. The music features a *ff* dynamic marking and complex harmonic structures.

Sixth system of musical notation for the piano part. It includes a *p ritard.* marking and a key signature change to three sharps (F#, C#, G#). The system concludes with a double bar line and a repeat sign.

Pianoforte II.

Molto lento. (♩ = 76)

Cello *p*

Cl. u. Quart. *p*

Cl. *mf*

espress.

Vln. *p*

Fl. u. Cl. *p dol.*

1

Ob. *legato*

Cl. *p*

Fl. Ob. u. Cl. *p*

Str.

A

Fl. Ob. u. Cl. *p espress.*

Cl. *espr.*

Fl. Ob. u. Corni

Cl.

Vln.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Dynamics include *f* and *p*. Performance instructions include *press.* and *Celli*. A triplet of eighth notes is marked with a '3'.

Second system of musical notation. Treble clef, key signature of three sharps, 4/4 time signature. Dynamics include *f*. Performance instructions include *sempre* and *cresc.*. A triplet of eighth notes is marked with a '3'.

Third system of musical notation. Treble clef, key signature of three sharps, 4/4 time signature. Dynamics include *mf* and *p*. Performance instructions include *poco rit.* and a first ending bracket labeled '1'. Instrumentation includes *Fl. Ob. Cl. Fag.*

Fourth system of musical notation. Treble clef, key signature of three sharps, 4/4 time signature. Dynamics include *p*. Performance instructions include *a tempo* and *Quart.*. Instrumentation includes *Corni*.

Fifth system of musical notation. Treble clef, key signature of three sharps, 2/4 time signature. Dynamics include *mf* and *dol.*. Performance instructions include *Bass pizz.*. Instrumentation includes *Cor. u. Fag.*

Sixth system of musical notation. Treble clef, key signature of three sharps, 2/4 time signature. Dynamics include *p*. Performance instructions include *sempre dim.*, *ritard. poco a poco*, and a first ending bracket labeled '1'.

Pianoforte II.

C Viola

Fl. u. Cl.

Celli

Quart.

Cl. u. Vln.

Vln.

Celli

p

p espressivo dol.

sempre cresc.

Tutti.

f

stringendo

poco animato

p

dol.

espress.

D

9095

rit. *a tempo*

p

mf dol.
espress.

E *ritard. a tempo meno mosso*

p Timp. *mf dol. espress.* Celli

poco rit. *a tempo*

pp Corno *espress.* Celli

quasi Recit.

p Corni *dim.* Oboe *p*

molto rall. *rit.*

pp Quart.

Pianoforte II.

Allegro vivace (ma non presto all' principio). ♩ = 100.

Fag. u. Bassi *p* Fag. *p* Clar.

Fl. u. Ob. *mf* Fag. *mf* Clar. *mf* Fl. u. Ob. *mf*

Vln. II. *cresc.* Vln. I.

Vln. pizz. *p* legato il Basso Timp. *p* Quart. pizz.

Cor. u. Vla.

Quart. pizz. A Fl. u. Ob. *p* Vla. Clar. u. Fag.

Fl. u. Ob. Quart.

f Str. *mf* Cl. Fag. Vla. *p*

Corni

mf *mf* Trombe

Tutti

f *ff* 12

Corni TUTTI

ff *ff* 4

TUTTI

f 4

6 *Veloce.*

B Vln. pizz. Cor. u. Quart.

p str. *p*

mf *f* Tutti

ff Quart. pizz.

mf

p *pp* Vln.

pp Cl. Fag. Cor. Celli

pp

mf

* Red. * Red. * Red. * Red. * Red.

TUTTI C.

f *fz*

3

Fl. u. Vln. **TUTTI.**

fz fz fz fz fz fz *p* *mf* *f*

Bassi

Cl. u. Vln. **Quart.**

p *p* *mf* *f* *sempre cresc.*

Bassi

Holzbl. Str.

f *mf* *Fag. u. Quart.* *f* *p*

Fl. Ob. Clar. **Quart.**

ff *f* *Tutti* *p*

Corni

Ob. Fag. **Tutti**

f *f* *Tutti* *p*

Tutti

f *p* **4**

Pianoforte II.

Cor. u. Vln. *mf* Fl. Ob. *mf* Quart. *mf*

f Cor. Fag. Quart. *mf*

Cor. u. Vln. *p* Fl. Ob. *p* Str. *mf*

Cl Fag. *f* *m.s.* *p* *f* *m.s.* 6

Andante tranquillo, quasi dolente. ♩ = 84.

Celli *pp* *p* *sonore* *pp* 3 7

Celli *p* *sonore* *p*

Quart. Fl. Ob. Clar. *E* Allegro. *mf* Corni. Fag.

Pianoforte II.

Trombe.

TUTTI.

Musical score for Trombe (Trumpets). The score is written in G major and 4/4 time. It features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. Dynamics include *f* and *ff*. The tempo is marked with a '4' in a box.

TUTTI.

Musical score for Trombe (Trumpets). The score is written in G major and 4/4 time. It features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. Dynamics include *f*. The tempo is marked with a '4' in a box.

Fl. u. Vln.

Clar. Cor.

Ob. Clar. Vln.

Bassi

mf

Bassi

Musical score for Fl. u. Vln., Clar. Cor., Ob. Clar. Vln., Bassi. The score is written in G major and 4/4 time. It features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. Dynamics include *p* and *mf*.

F. Quart.

Cor.

mp

Cl. u. Str.

Fl. Ob. Vln.

p

mf

p

mf

p

Musical score for F. Quart., Cor., Cl. u. Str., Fl. Ob. Vln. The score is written in G major and 4/4 time. It features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. Dynamics include *p*, *mf*, and *p*.

Cl. u. Cor.

Tutti

Musical score for Cl. u. Cor., Tutti. The score is written in G major and 4/4 time. It features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. Dynamics include *mf*, *p*, *f*, and *p*.

Cl u Vla.

Vln.

Corni

p

p

fp

dim.

Musical score for Cl u Vla., Vln., Corni. The score is written in G major and 4/4 time. It features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. Dynamics include *p*, *fp*, and *dim.*

G Ob. u. Cl. Vln.

p dol. *p*

Vln. Fl. Ob. Vln.

mf *p*

sempre cresc. *f*

sempre cresc. *f* 5

Led. * Led. * Led. *

Molto più mosso. ♩ = 116.

ff Timp. *p* Cl. Fag. Quart. *mf* Tutti

Molto più mosso. ♩ = 116.

ff Timp. *p* Cl. Fag. Quart. *mf* Tutti

Tutti.

Tutti.

cresc. *f*

cresc. *f*

H Tutti. *ff*

13

Vln. *ff*

Vln.

ff Trombe u. Corni

acceler.

Più mosso ancora. (Presto.) ♩ = 138.

ff Str. *p* *pp* Quart.

Pianoforte II.

Corni u. Trombe

First system of musical notation for Horns and Trumpets. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a series of chords and eighth notes. Dynamic markings include *f* and *p*.

Second system of musical notation for Horns and Trumpets, continuing the piece with similar chordal and eighth-note patterns. Dynamic markings include *f* and *p*.

Third system of musical notation for Horns and Trumpets. The upper staff begins with a melodic line marked *Quart.* and *mf*. The lower staff continues with chords and eighth notes. Dynamic markings include *mf*.

Fourth system of musical notation for Horns and Trumpets. The upper staff features a melodic line with a slur, marked *I*, *mf Tutti.*, *f*, and *mf*. The lower staff provides harmonic support with chords and eighth notes. Dynamic markings include *mf*, *f*, and *mf*.

Fifth system of musical notation for Horns and Trumpets. The upper staff continues the melodic line with a slur, marked *f* and *mf*. The lower staff continues with chords and eighth notes. Dynamic markings include *f* and *mf*.

Corni u. Vln.
f
mf
f

Fl. Cl. u. Vl.
f

Trombe u. Corni
ff

ffz
ff

mf
ff

Claviermusik.

Th. Kullak.	
Op. 80. Lieder aus alter Zeit.	
No. 1. Freudvoll und leidvoll . . .	150
No. 2. Es ritt ein Jäger wohlgemuth . . .	150
No. 3. Es zogen drei Burschen wohl über den Rhein . . .	150
No. 4. Das Wasser rauscht, das Wasser schwoll . . .	150
No. 5. Kennst du das Land . . .	150
No. 6. Ich war, wenn ich erwachte . . .	150
Op. 84. Petrarca an Laura. 3 Clavierstücke . . .	150
Op. 85. Hymne . . .	150
Op. 86. Bolero di Bravura . . .	150
Op. 99. 2 Valses-Caprices. — No. 1. <i>Cism</i> , No. 2. <i>As je</i> . . .	150
Op. 100. Sang und Klang. 4 Stücke . . .	250
Op. 101. 2 Polonaises caractéristiques. — No. 1. <i>A</i> , No. 2. <i>As je</i> . . .	150
Op. 102. Romance. <i>G</i> . . .	1—
Op. 104. Solostücke.	
No. 1. Nocturne . . .	1—
No. 2. Abendwind. Etude . . .	150
No. 3. Præludium und Lied . . .	150
No. 4. Frühlingsnacht. Phantasiestück . . .	150
Op. 111. Lieder aus alter Zeit. (Neue Folge.)	
No. 1. Lied der Nacht, von J. Fr. Reichardt . . .	150
No. 2. Soldatenspruch, v. R. Zumsteeg . . .	150
No. 3. Das Veilchen, v. W. A. Mozart . . .	150
No. 4. Lützows wilde Jagd, von C. M. v. Weber . . .	2—
No. 5. Mich fliehen alle Freuden, von Paesiello . . .	2—
No. 6. Die Zufriedenheit, von W. A. Mozart . . .	150
Fr. Lachner.	
Op. 172. 6 Stücke . . .	4—
J. Lamberg.	
Op. 10 No. 1. Mazurka . . .	120
— No. 2. Valse grotesque . . .	120
Op. 11 No. 1. Sérénade . . .	120
— No. 2. Valse-Caprice . . .	120
Op. 12. Nippes. Suite de petits Morceaux en Forme de Danse . . .	3—
Op. 13. (4) Bizareries . . .	2—
Op. 14 No. 1. Valse expressive . . .	120
— No. 2. Barcarolle . . .	120
Op. 15 No. 1. Berceuse — An der Wiege . . .	80—
— No. 2. Fileuse — In der Spinnstube . . .	150
Op. 16. 3 Morceaux.	
No. 1. Romance . . .	150
No. 2. Mazurka et Intermezzo . . .	150
No. 3. Improvisation . . .	150
Op. 17. Causeries de Vienne. 5 Morceaux . . .	3—
Op. 19. 4 Morceaux.	
No. 1. Une Valse . . .	1—
No. 2. Chant sans Paroles . . .	1—
No. 3. Menuetto . . .	1—
No. 4. Romance . . .	1—

W. Lege.	
Op. 59. Aus Wald und Flur. 6 melodische Charakterstücke zur Uebung und Unterhaltung für angehende Pianofortespieler. Complet . . .	250
Einzeln:	
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No. 2. Schmetterlinge . . .	75—
No. 3. Schilfgeflüster . . .	75—
No. 4. Waldvöglein . . .	75—
No. 5. Sirenenklänge . . .	75—
No. 6. Bächleins Rauschen . . .	75—
Op. 60. Phantasie über Kücken's Lied „Das Sternlein“ . . .	75—
G. Leichert.	
Op. 41. „Gelb rollt mir zu Füßen“, v. Rubinstein . . .	1—
C. Lewy.	
Op. 51. Toccata . . .	150
Op. 52. Polonaise . . .	150
Fr. Liszt.	
Op. 4. Allegro di Bravura . . .	2—
Ballade No. 1. <i>Des</i> . . .	2—
Ballade No. 2. <i>Hm</i> . . .	3—
Concert-Phantasie überspannische Weisen . . .	4—
3 Etudes de Concert.	
No. 1. <i>As</i> , No. 2. <i>Fm</i> , No. 3. <i>Des</i> . . . je	2—
Glanes de Woronince . . .	3—
Harmonies poétiques et religieuses.	
Liv. I. { No. 1. Invocation . . . } 250	
{ No. 2. Ave Maria . . . }	
Liv. II. No. 3. Bénédiction de Dieu dans la Solitude . . .	250
Liv. III. No. 4. Pensées des Morts . . .	250
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{ No. 6. Hymne de l'Enfant à son Réveil . . . }	
Liv. V. No. 7. Funérailles . . .	250
Liv. VI. { No. 8. Miserere (d'après Palaestrina) . . . } 250	
{ No. 9. Andante lagrimoso . . . }	
Liv. VII. No. 10. Cantique d'Amour . . .	250
Liebesträume. 3 Nottornos . . .	3—
Marche de Rakoczy. Ed. populaire . . .	150
Sarabande und Chaconne aus dem Singspiel „Almira“ von G. F. Händel, zum Concertvortrag bearbeitet	3—
Transcriptionen.	
No. 1. Liebeslied (Widmung) v. Robert Schumann . . .	2—
No. 2. Schlummerlied v. C. M. v. Weber . . .	2—
No. 3. Wasserfahrt und der Jäger Abschied von Mendelssohn-Bartholdy . . .	2—
No. 4. „Er ist gekommen in Sturm und Regen“, von R. Franz . . .	2—

Fr. Liszt.	
Transcriptionen.	
No. 5. „O du mein holder Abendstern“, a. „Tannhäuser“, von Richard Wagner . . .	2—
No. 6. Hallo! Jagdchor und Steyrer aus „Tony“ von E. H. z. S. C. G. . . .	2—
No. 7. „O! wenn es doch immer so bliebe“ von A. Rubinstein . . .	3—
No. 8. Der Asra von A. Rubinstein . . .	2—
Valse de Concert. Transcription d'après la „Suite en Forme de Valse“ de J. de Végh . . .	
4—	
A. Longo.	
Op. 8. Petites Pièces. Cah. I, II . . . je	250
Op. 18. 6 Morceaux.	
No. 1. Prélude . . .	1—
No. 2. Le Retour. Romance . . .	1—
No. 3. Scherzino . . .	150
No. 4. Romance . . .	1—
No. 5. Mazurka . . .	150
No. 6. Novellette . . .	150
Op. 19. Suite romantica No. 3	3—
Separati:	
No. 1. Préludio . . .	1—
No. 2. Romanza . . .	1—
No. 3. Scherzo . . .	150
Op. 20. Nuptialia. Suite di 3 Pezzi . . .	3—
Separati:	
No. 1. L'Augurio . . .	1—
No. 2. Canto d'Amore . . .	1—
No. 3. Marcia . . .	150
Op. 21. 3 Mazurkas.	
No. 1. <i>B</i> , No. 2. <i>Gm</i> , No. 3. <i>Es</i> . . . je	150
Op. 23. Suite romantica No. 4	3—
Separati:	
No. 1. Préludio . . .	1—
No. 2. Romanza . . .	1—
No. 3. Novelletta . . .	150
A. Loeschhorn.	
Op. 18. 6 Bagatelles . . .	3—
Op. 80. Album für die Jugend. 20 leichte melodische Tonbilder in fortschreitender Ordnung mit genau bezeichnetem Fingersatz. Heft I Mk. 2.—, Heft II . . .	250
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Op. 90. Arabesken. 6 Clavierstücke . . .	2—
Op. 93. Au Revoir. Mélodie . . .	1—
Op. 94. Réverie . . .	1—
Op. 139. Album für die Jugend. (Serie II.) 15 instructive Clavierstücke, als Unterrichtsmaterial für die mittleren Stufen componirt u. mit Fingersatz bezeichnet. Heft I, II, III . . . je	2—
Op. 175. 2 Polonaises brillantes. No. 1. <i>Am</i> , No. 2. <i>F</i> je	150
J. Löw.	
Op. 484. 4 leichte, heitere Clavierstücke (ohne Octaven, mit Fingersatz) für die Jugend . . .	2—

J. B. Lully.	
Gavotte. <i>Dm</i> [Kleinmichel] . . .	50—
J. Malczewski.	
Op. 8. 10 Mazurkas.	
No. 1. <i>Cm</i> . . .	1—
No. 2. <i>Fm</i> . . .	50—
No. 3. <i>Cm</i> . . .	50—
No. 4. <i>Fm</i> . . .	50—
No. 5. <i>Bm</i> . . .	50—
No. 6. <i>Fism</i> . . .	50—
No. 7. <i>C</i> . . .	50—
No. 8. <i>Cm</i> . . .	75—
No. 9. <i>Hm</i> . . .	75—
No. 10. <i>Em</i> . . .	75—
Op. 10. Berceuse sur un Thème populaire . . .	150
Op. 15. Reminiscences du Carnaval. 5 Morceaux de Salon . . .	250
Op. 16. Variations sur un Thème original. <i>Fis</i> . . .	2—
G. Martucci.	
Op. 66. Concerto. <i>Bm</i> . . .	9—
Op. 76. 3 Morceaux.	
No. 1. Novellette . . .	150
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G. Merkel.	
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E. Mertke.	
Op. 8. Suite. <i>Gm</i> . . .	350
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II. Canzonetta . . .	75—
III. Scherzino . . .	1—
IV. Elegico . . .	50—
V. Napolitana . . .	150
C. Mikuli.	
Op. 24. 10 Pièces. Liv. I, II . . . je	250
I. Moscheles.	
Op. 62. Impromptu. <i>Hm</i> . . .	125
Op. 66. La petite Babilarde. Rondeau . . .	150
Op. 70. Studien, zum Gebrauch der Elevinnen in den Kaiserl. Russischen Erziehungs-Instituten d. Kaiserin Marie eingerichtet v. Ad. Henselt.	
No. 1. <i>C</i> . . .	1—
No. 2. <i>Em</i> . . .	75—
No. 3. <i>G</i> . . .	150
No. 4. <i>E</i> . . .	1—
No. 5. <i>Am</i> . . .	75—
No. 6. <i>Dm</i> . . .	1—
No. 7. <i>B</i> . . .	1—
No. 8. <i>Esm</i> . . .	1—
No. 9. <i>As</i> . . .	1—
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W. A. Mozart.	
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H. Müller.	
Clavierstück . . .	
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