

Fagott.

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Waldhorn.

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CONCERTO

für Waldhorn.

Allegro con brio.

II. Kling.

Waldhorn
in F.

PIANO.

p Quartett

Fl. Clar.

Corui

The musical score is written in common time (C) and F major. It consists of six systems of staves. The first system includes a Waldhorn in F and a Piano Quartet. The second system is for the Piano Quartet. The third system is marked 'Tutti' and 'ff'. The fourth system is for the Piano Quartet. The fifth system is for the Piano Quartet. The sixth system is marked 'p Quartett espress.' and includes 'Viol. & Clar.'.

First system of a piano score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a flowing melody in the right hand and a steady accompaniment of chords in the left hand.

Second system of a piano score. It features a grand staff. The right hand has a melodic line with some chromaticism. The left hand has a rhythmic accompaniment. A dynamic marking of *ff marcato Tutti* is present in the middle of the system.

Third system of a piano score. It features a grand staff. The right hand has a melodic line with some chromaticism. The left hand has a rhythmic accompaniment. A dynamic marking of *p* is present in the middle of the system. The text *Corni* and *Trombi & Tympani* is written above the staff, and *pp Quartett* is written below the staff.

Fourth system of a piano score. It features a grand staff. The right hand has a melodic line with some chromaticism. The left hand has a rhythmic accompaniment. A dynamic marking of *p* is present in the middle of the system. The text *Corni* is written above the staff.

Fifth system of a piano score. It features a grand staff. The right hand has a melodic line with some chromaticism. The left hand has a rhythmic accompaniment. A dynamic marking of *f* is present in the middle of the system. The text *mf Cello* is written above the staff, and *Corni* and *pp Quartett* are written below the staff.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The vocal line starts with a melodic phrase, followed by a more complex passage with triplets. A dynamic marking of *mf* is present at the end of the system.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

Third system of musical notation. The vocal line begins with a *cresc.* marking and reaches a *f* dynamic. The piano accompaniment also has a *cresc.* marking and reaches a *ff* dynamic. On the right side, there are staves for "Quartett" and "Fag. Corni".

Fourth system of musical notation. The piano accompaniment has dynamic markings of *pp* Holz, *ff*, *pp*, and *pp* Flöte. The vocal line has a *P con molto espressione* marking. On the right side, there are staves for "Quartett" and "Flöte".

Fifth system of musical notation. This system features a complex piano accompaniment with many sixteenth-note passages in both hands, and a vocal line with a melodic line.

Obol

f *f*

fz Cornl & Fag.

p Quart.

fz

pp

This system contains the first system of music. It features a vocal line at the top with dynamic markings *f* and *fz*. Below it are piano accompaniment staves for the right and left hands. The right hand part includes dynamic markings *fz*, *p*, *fz*, and *pp*. The left hand part includes dynamic markings *fz* and *pp*. The instrumentation labels 'Obol', 'Cornl & Fag.', and 'Quart.' are placed above the piano parts.

This system contains the second system of music, primarily consisting of piano accompaniment for the right and left hands. The right hand part features a melodic line with slurs and ties, while the left hand part provides harmonic support with chords and bass lines.

Flöte

This system contains the third system of music. It features a flute line at the top with dynamic markings *f* and *fz*. Below it are piano accompaniment staves for the right and left hands. The right hand part includes dynamic markings *fz* and *pp*. The left hand part includes dynamic markings *fz* and *pp*. The instrumentation label 'Flöte' is placed above the flute part.

Viol.

This system contains the fourth system of music. It features a violin line at the top with dynamic markings *f* and *fz*. Below it are piano accompaniment staves for the right and left hands. The right hand part includes dynamic markings *fz* and *pp*. The left hand part includes dynamic markings *fz* and *pp*. The instrumentation label 'Viol.' is placed above the violin part.

piu f *ff*

Flöte

Cornl & Fag. *cresc.*

f

This system contains the fifth system of music. It features a flute line at the top with dynamic markings *piu f* and *ff*. Below it are piano accompaniment staves for the right and left hands. The right hand part includes dynamic markings *fz* and *pp*. The left hand part includes dynamic markings *fz* and *pp*. The instrumentation labels 'Flöte' and 'Cornl & Fag.' are placed above the piano parts.

Quart.
Fag.

Tutti

ff

This system contains the first system of music. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two staves (treble and bass). The vocal line begins with a melodic phrase. The piano accompaniment starts with a rhythmic pattern in the bass and chords in the treble. The dynamic marking *ff* (fortissimo) is present, along with the instruction 'Tutti'.

This system continues the musical score. The vocal line has a rest. The piano accompaniment continues with a rhythmic pattern in the bass and chords in the treble. The dynamic marking *ff* is maintained.

This system continues the musical score. The vocal line has a rest. The piano accompaniment continues with a rhythmic pattern in the bass and chords in the treble. The dynamic marking *ff* is maintained.

This system continues the musical score. The vocal line has a rest. The piano accompaniment continues with a rhythmic pattern in the bass and chords in the treble. The dynamic marking *ff* is maintained.

This system continues the musical score. The vocal line has a rest. The piano accompaniment continues with a rhythmic pattern in the bass and chords in the treble. The dynamic marking *ff* is maintained.

8

marcato

This system shows the beginning of a musical piece. It features a grand staff with treble and bass clefs. The music starts with a melodic line in the treble clef, marked with a circled '8'. The bass clef part provides harmonic support. The tempo is marked *marcato*. There are several slurs and accents throughout the system.

dolce

pp

legato

This system continues the musical piece. The treble clef part is marked *dolce* and *pp* (pianissimo). The bass clef part is marked *legato*. The music features flowing melodic lines and sustained chords.

Clar.

This system introduces the Clarinet part. The Clarinet part is marked with an accent (^) and features a melodic line. The piano accompaniment continues with sustained chords and rhythmic patterns.

cresc.

f

This system shows a dynamic increase. The piano part is marked *cresc.* (crescendo) and *f* (forte). The music becomes more intense with stronger accents and a more active bass line.

mf

Clar.

Fag.

p

This system features the Clarinet and Bassoon parts. The Clarinet part is marked *mf* (mezzo-forte) and the Bassoon part is marked *p* (piano). The piano accompaniment is also marked *p*. The system concludes with a sustained chord in the bass clef.

Viol. 1. Clar. *cresc* *p*

This system features a woodwind staff at the top with a *cresc* marking. Below it is a grand staff for Violin I, with a *p* marking in the right hand.

This system continues the grand staff from the previous system, showing the Violin I part and the piano accompaniment.

f *mf*

This system includes a woodwind staff with a *f* marking and a grand staff with a *mf* marking.

Viol. Fl. Clar. *ff* Tutti

This system features a woodwind staff with *Viol. Fl. Clar.* and a grand staff with a *ff* *Tutti* marking.

p Holz *ff*

This system includes a woodwind staff with a *p* *Holz* marking and a grand staff with a *ff* marking.

p espressivo
Flöte

Tutti *p dolce.* *pp*

fz

p fz p f

Blas. Quart.

Tutti *mf*

First system of musical notation, featuring a treble clef staff with a complex melodic line and a grand staff (treble and bass clefs) with a rhythmic accompaniment.

Second system of musical notation, including dynamic markings *Quart.*, *ff marcato*, and *Tutti*. It features a treble clef staff with a melodic line and a grand staff with a rhythmic accompaniment.

Third system of musical notation, primarily consisting of a grand staff with a complex rhythmic accompaniment.

Andante semplice.

Fourth system of musical notation, starting with the tempo marking *p con espressione*. It includes a treble clef staff with a melodic line and a grand staff with a rhythmic accompaniment. Dynamic markings include *pp con sordino* and *Holz*.

Fifth system of musical notation, including dynamic markings *mf* and *cresc.*. It features a treble clef staff with a melodic line and a grand staff with a rhythmic accompaniment.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. There are triplets in both parts.

Second system of musical notation. It includes a Flöte (Flute) part and a piano accompaniment. The Flöte part is marked *espress.* (espressivo). The piano accompaniment continues with its rhythmic pattern.

Third system of musical notation, primarily featuring the piano accompaniment. The right hand has a complex melodic line with many slurs and ties, while the left hand maintains the rhythmic accompaniment.

Fourth system of musical notation. It features a vocal line starting with a mezzo-forte (*mf*) dynamic and a piano accompaniment starting with a piano (*p*) dynamic. The piano accompaniment has a prominent eighth-note accompaniment in the right hand.

Fifth system of musical notation. It includes an Oboe part and a piano accompaniment. Both the Oboe and piano parts are marked *cresc.* (crescendo). The piano accompaniment continues with its characteristic eighth-note accompaniment.

f Viola
legato

Flöte
dolce.

Oboe Fag. Flöte
dolce. *ff* *risoluto*

pp

ff Tutti *P* Quart.

Detailed description: This page of a musical score features five systems of staves. The first system includes a Viola part (marked *f* and *legato*) and piano accompaniment. The second system continues the Viola and piano parts, with a trill (*tr*) in the Viola line. The third system introduces the Flöte (marked *dolce.*) and piano accompaniment (marked *pp*). The fourth system shows the piano accompaniment with a complex chordal texture. The fifth system features Oboe Fag. and Flöte parts (marked *dolce.* and *ff* *risoluto*) and piano accompaniment (marked *ff* Tutti and *P* Quart.).

ff *mf*
ff Tutti *p* Quartett
legato
dolce

Violine

Flöte
Flöte
p Clar.

Fag *pp*

Flöte
Oboe

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the treble clef and a rhythmic accompaniment in the grand staff. A dynamic marking of *pp* is present.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, featuring a melodic line with a trill-like figure and a steady accompaniment.

Fourth system of musical notation. This system introduces woodwind parts. The top staff is labeled "Flöte" (Flute) and the middle staff is labeled "Clar." (Clarinet). The piano accompaniment continues in the grand staff.

Fifth system of musical notation. The woodwind parts continue, with dynamic markings of *p* and *pp*. The piano accompaniment features a *dim.* (diminuendo) marking and concludes with a *pp* dynamic.

First system of the musical score. It features a single melodic line at the top and a piano accompaniment below. The piano part consists of a treble and bass clef. The bass clef part has a steady eighth-note accompaniment. The treble clef part has chords and some melodic fragments. The key signature has one flat. The system ends with a fermata over the final notes.

Second system of the musical score. It features a single melodic line at the top and a piano accompaniment below. The piano part consists of a treble and bass clef. The bass clef part has a steady eighth-note accompaniment. The treble clef part has chords and some melodic fragments. The key signature has one flat. The system ends with a fermata over the final notes.

Third system of the musical score. It features a single melodic line at the top and a piano accompaniment below. The piano part consists of a treble and bass clef. The bass clef part has a steady eighth-note accompaniment. The treble clef part has chords and some melodic fragments. The key signature has one flat. The system ends with a fermata over the final notes.

Fourth system of the musical score. It features a single melodic line at the top and a piano accompaniment below. The piano part consists of a treble and bass clef. The bass clef part has a steady eighth-note accompaniment. The treble clef part has chords and some melodic fragments. The key signature has one flat. The system ends with a fermata over the final notes.

Fifth system of the musical score. It features a single melodic line at the top and a piano accompaniment below. The piano part consists of a treble and bass clef. The bass clef part has a steady eighth-note accompaniment. The treble clef part has chords and some melodic fragments. The key signature has one flat. The system ends with a fermata over the final notes.

8 *p* *espress.* *cresc.* *pp*

This system contains the first system of music. It features a single melodic line at the top and a grand staff (treble and bass clefs) below. The melodic line begins with a measure containing a fermata and a circled '8'. The first staff has dynamics *p* *espress.* and *cresc.*. The grand staff has a dynamic of *pp*. The music is in a minor key and includes various rhythmic patterns and slurs.

Oboe Clar. *mf* *espressiv.* *cresc.*

This system contains the second system of music. It features a single melodic line at the top and a grand staff below. The melodic line is labeled "Oboe Clar." and has dynamics *mf* *espressiv.* and *cresc.*. The grand staff continues the accompaniment from the previous system.

poco cresc.

This system contains the third system of music. It features a single melodic line at the top and a grand staff below. The melodic line has a dynamic of *poco cresc.*. The grand staff continues the accompaniment.

Flöte Quart. *f*

This system contains the fourth system of music. It features a single melodic line at the top and a grand staff below. The melodic line is labeled "Flöte" and has a dynamic of *f*. The grand staff continues the accompaniment.

This system contains the fifth system of music. It features a single melodic line at the top and a grand staff below. The melodic line continues the theme from the previous systems. The grand staff continues the accompaniment.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line has a few notes with rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The word *cresc.* is written above the vocal line and below the piano part.

Second system of musical notation. The vocal line continues with eighth-note passages. The piano accompaniment has a steady eighth-note accompaniment in the right hand and chords in the left hand.

Third system of musical notation. The vocal line has a melodic line with eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The word *ff* and *Tutti* are written above the piano part.

Fourth system of musical notation. The vocal line has a melodic line with eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The word *f* and *deciso* are written above the vocal line, and *ff* and *Tutti* are written above the piano part.

Fifth system of musical notation. The vocal line has a melodic line with eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The word *mf* and *Quart.* are written above the piano part.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part features a *ff* *Tutti* dynamic marking. The key signature has one flat, and the time signature is 7/8. The system concludes with a *mf* dynamic marking.

Second system of musical notation. The piano accompaniment is marked *f* *Tutti*. The system shows a continuation of the piano part with dense chordal textures and moving lines in both hands.

Third system of musical notation. This system continues the piano accompaniment with complex harmonic structures and rhythmic patterns.

Fourth system of musical notation. The piano part features a prominent eighth-note pattern in the right hand, with a first ending bracket labeled '8'.

Fifth system of musical notation. The piano part includes a *tremolo* marking. The system concludes with a first ending bracket labeled '8'.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has two staves: a treble staff and a bass staff. The vocal line features a melodic line with some triplets. The piano accompaniment includes chords and rhythmic patterns. A dynamic marking of *p* is present in the piano part.

Second system of musical notation. Similar to the first system, it includes a vocal line and a piano accompaniment. The piano part shows a progression of chords and rhythmic accompaniment. A dynamic marking of *ff* is visible in the piano part.

Third system of musical notation. This system features a vocal line and a piano accompaniment. The piano part is characterized by dense chordal textures. A dynamic marking of *Tutti* is present in the piano part.

Fourth system of musical notation. It includes a vocal line and a piano accompaniment. The piano part has a complex texture with many chords. A dynamic marking of *p* is present in the piano part.

Fifth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part continues with chordal accompaniment and rhythmic patterns.

First system of musical notation. It consists of a single melodic line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment. The melodic line is marked with *cresc.* at the end.

Second system of musical notation. It consists of a single melodic line on a treble clef staff and a piano accompaniment on grand staff. The piano part continues with eighth-note accompaniment. The melodic line is marked with *f* (forte).

Third system of musical notation. It consists of a single melodic line on a treble clef staff and a piano accompaniment on grand staff. The piano part continues with eighth-note accompaniment.

Fourth system of musical notation. It consists of a single melodic line on a treble clef staff and a piano accompaniment on grand staff. The piano part continues with eighth-note accompaniment. The melodic line is marked with *Clar.* (Clarinet).

Fifth system of musical notation. It consists of a single melodic line on a treble clef staff and a piano accompaniment on grand staff. The piano part continues with eighth-note accompaniment. The melodic line is marked with *Tutti* and *8.* (octave).

Schulen und Solo-Stücke.

Violine.

	M.	8
Berr, F. M., Prima elementa. Der erste Unterricht im Violinspiel . . . n.	2	—
Blünte, Will., Romanze mit Piano. . .	1	—
Carl, M., Hhtes Concert, D-dur (leicht und brillant) mit Orchester, n.	3	—
— Dasselbe mit Pianoforte . . .	2	50
— Elfenlieder, Idylle mit Piano . . .	1	—
Crusen, G., Berceuse mit Piano. . .	1	—
Ernst, Elegie mit Piano. . . n.	—	75
Fiedler, H., Serenata tedesca mit Streich-Quintett . . . n.	1	25
Fiorelli, 36 Etüden . . . n.	1	—
Gock, E., Op. 13. Czardas mit Pianof.	1	—
— Dasselbe mit Streichquintett . . . n.	1	25
— Dasselbe mit Orchester . . . n.	2	—
— Op. 18. Gott schütze dich, Schlummerlied mit Pianoforte . . .	1	—
— Dasselbe mit Streichquintett . . . n.	1	—
— Op. 19. Abendgebet mit Pianoforte . . .	1	—
— Dasselbe mit kl. Orchester . . . n.	1	50
— Op. 21. Friede im Herzen, Lied ohne Worte mit Pianoforte . . .	1	20
— Dasselbe mit Streichquintett . . . n.	1	—
— Dasselbe mit kl. Orchester . . . n.	1	50
— Abendgebet mit Piano . . .	1	—
— Czardas mit Piano . . .	1	—
— Friede im Herzen mit Piano . . .	1	20
— Gott schütze dich! mit Piano . . .	1	—
Kling, H., Romanzen Streich-Quint., n.	1	25
— Dasselbe mit Pianoforte . . .	1	—
Kreutzer, 40 Etüden . . . n.	1	—
Langey, O., Op. 43. Gav. D dur mit Pian.	1	50
Lorenz, Th., Op. 8. Conc. Romanz. m. Pian.	1	50
Neeke, H., Op. 200. Fröhliche Jugend, Tanz-Alb. 3 Hefte à netto	1	—
Nehl, W., Im traut Heim, Ländl. f. 2 Solo-Violinen m. Streich-Quint., netto	1	25
Nossek, C., Op. 21. Chanson de Bercan (Wiegenlied), mit Quartett, n.	1	—
— Dasselbe mit Pianoforte . . .	1	—
— Op. 23. Silhouette, mit Orch. . . n.	3	—
— Dasselbe mit Quintett . . .	1	50
— Dasselbe mit Pianoforte . . .	2	—
— Op. 24. Les Lutins (Die Kobolde), mit Orchester . . . netto	2	50
— Dasselbe mit Quintett . . .	1	25
— Dasselbe mit Pianoforte . . .	1	20
— Op. 25. Speranza, Salonst. m. Quart., n.	1	20
— Dasselbe mit Pianoforte . . .	1	20
— Op. 27. Seul! En Bateau! (Im einsamen Fischerkahn.) Barcarole mit Pianoforte . . .	1	20
— Dasselbe mit Quintett . . . netto	1	25
— Op. 32. Morgengang, für Viol., Sopran und Pianoforte . . .	1	20
Oertling, J., Amoretten Polka für 2 Solo-Violinen (oder Xylophon) mit Orchester. netto	1	50
Reimert, G., Die wichtigsten Scalen-Übungen z. tägl. Gebrauch, n.	1	—
Reinhardt, C., Klänge vom Gebirge, Ländler f. 2 Violinen m. Pianof.	1	50
— Dasselbe mit Streichquintett, netto	1	50
Rode, P., 24 Capricen . . . n.	1	—
— Kreutzer u. Baillot, Übungsstücke (2. bis 7. Lage) . . . n.	1	50
Rossberg, M., Erinnerung an Arolsen, Serenade f. Violine u. Piano	1	—
Schröder, H., Preis-Violinsch., compl. n.	3	—
Solobuch, Concertstücke etc. als Vortragstudium . . . n.	2	50
Wegener, W., Tonleit. durch 3 Octaven mit Fingersatz . . . n.	—	50
Weiss, J., Universal-Schule . . . n.	3	—

Viola.

Brähmig, B., Bratschenschule . . . n.	2	25
Campagnoli, 41 Capricen (Etüden) "	1	20
Eisengrüber, J., Variationen über den Sehnsuchts-Walz., m. Orch., n.	3	—
— Dasselbe mit Quintett . . . netto	1	50
— Dasselbe mit Pianoforte . . .	2	—
Fritsche, Ernst, Orch.-Stud., compl. n.	9	—
Kreutzer, R., 40 Etüden . . .	2	50
Lindner, A., Fantasie ü. Themen aus: „Lucia di Lammerm“ m. Orch., n.	4	—
Nossek, C., Op. 27. Im einsam. Fischerkahn, Barcarole m. Quintett, n.	1	25
— Dasselbe mit Pianoforte . . .	1	20
— Op. 28. Prés du Léman (Abend am Genfer See), Réverie mit Piano	1	—
— Dasselbe mit Streichquintett netto	1	25

Oertel, Aug., Am stillen klaren See, Fantasiestück für Violine und Viola-Solo m. Quartett, netto

M. 8

Cello.

Coenen, Joh. M., Op. 30. Danse Bohémienne mit Pianoforte . . .	1	50
— Dasselbe mit Orchester . . . netto	2	50
Eisengrüber, J., Conc.-Cavat. m. Orch. n.	2	—
— Dasselbe mit Pianoforte . . .	1	20
Füllekruss, E., Concert-Polonaise, mit Quintettbegleitung . . . n.	1	50
— Dasselbe mit Pianoforte . . .	1	50
Gock, E., Tägl. Übungen. Tonleiter- u. Accord-Übungen mit Bezeichnung des Fingersatzes nach der Begegnung . . . n.	1	20
— Klassische Themen zweckmäßigen Gebrauch beim Unterricht, n.	2	—
— Op. 13. Czardas, mit Pianoforte . . .	1	—
— Dasselbe mit Quintett . . . netto	1	25
— Dasselbe mit Orchester . . .	2	—
— Op. 15. And. a. d. E-moll Conc. m. Pian.	1	—
— Op. 18. Gott schütze dich, Schlummerlied, mit Streich-Quintett, n.	1	—
— Dasselbe mit Pianoforte . . .	1	—
— Op. 19. Abendgebet, mit Pianoforte . . .	1	—
— Dasselbe mit kl. Orchester . . . netto	1	50
— Op. 20. Concert-Fantasie, m. Orch., n.	4	—
— Dasselbe mit Pianoforte . . .	3	—
— Op. 21. Friede im Herzen, Lied ohne Worte, mit kleinem Orch., n.	1	50
— Dasselbe mit Quartett . . .	1	—
— Dasselbe mit Pianoforte . . .	1	20
— Dasselbe für 4 Celli, n. Adagio a. d. E-moll-Concert für 4 Celli, n.	1	50
— Op. 22. Conc. Nr. 2, H-moll, m. Orch., n.	5	—
— Dasselbe mit Pianoforte . . .	3	25
Gottwald, H., Op. 25. Fant. héroïque, mit Orchester . . . netto	3	—
— Dasselbe mit Streich-Quintett . . .	1	50
— Dasselbe mit Pianoforte . . .	2	—
Langey, O., Gavotte mit Piano . . .	1	50
Lieder-Album, 2 Hefte mit Orch. à n.	2	—
Nossek, C., Op. 25. Speranza, Salonst., mit Quartettbegleitung, netto	1	20
— Dasselbe mit Quintett . . .	1	20
— Op. 27. Im einsamen Fischerkahn, Barcarole mit Pianoforte . . .	1	20
— Dasselbe mit Quintett . . . n.	1	25
Roth, Ph., Op. 10. Elegie mit Pfte.	1	—
— Op. 11. Wach auf, du goldnes Morgenroth! (Curschmann), m. P.	1	—
Schubert, Franz, Op. 94. III. Moment musical (E. Gock), mit Pfte. — 75	—	75
— Dasselbe mit kl. Orchester . . . netto	1	25
Schultz, Aug., Elementar-Violoncellschule. Eine neue rationelle Lehrmethode f. d. Unterricht im Violoncellspiel. 4 Hefte à n.	1	50
— Dasselbe compl. in einem Bande . . .	4	—
— Tonleiter-Übungen zum täglichen Gebrauch u. pract. Anleitung für den Daunenaufsatz . . .	—	75
Seidemann, Frz., Op. 11. Die Thräne, Andante religioso, mit Pianof.	1	—
— Dasselbe mit Orchesterbegleitung, n.	1	50
Tietz, Heinr., Pract. Lehrgang f. den ersten Unterricht im Violoncellspiel. 280 folgerichtige u. fortschreitende Übungsstücke in allen Tonarten mit Begleitung eines zweiten Violoncello. 3 Hefte . . . à n.	1	50
Voigt, F. W., Op. 75. Nocturno f. Cello und Clarinette mit Orch., n.	2	—
— Dasselbe mit Pianoforte . . .	1	50

Contra-Bass.

Bullerjahn, R., Op. 53. Etwas für die Aelteste, Conc. Polka, m. Orch., n.	2	—
— Dasselbe mit Pianoforte . . .	1	25
Eisengrüber, J., Variationen über ein beliebtes Tyroler Thema, mit Orchester . . . n.	3	—
— Dasselbe mit Pianoforte . . .	2	—
Gock, E., Op. 24. Romanze (Andante cantabile) mit Pianoforte . . .	1	—
— Dasselbe mit Orchester . . . netto	2	—
Kling, H., Leichtfassl. prakt. Schule, n.	1	50
Slama, Etüden in allen Dur- u. Moll-Tonarten. 2 Hefte . . . à n.	2	—
Wolf, C. G., Orches'erstudien, compl. n.	8	—

Flöte.

M. 8

Barge, W., Orchesterstud. 7 Hefte. à n.	2	25
Carl, M., Försters Töchterlein. Wald-Idyll, mit Begl. von 4 Waldh. oder 2 Waldh. u. 2 Posaunen (oder Fagotts) . . . netto	1	50
Fourmont, O., In trautem Hain, Concert-Polka brill. f. Piccoloflöte mit Orchester . . . netto	2	—
— Dasselbe mit Pianoforte . . .	1	25
Hugot, A., 25 grosse Übungsstücke, n.	1	—
Hugot & Wunderlich, Flötenschule, n.	1	50
Kling, H., Die beiden kleinen Finken, Concert-Polka für 2 Piccolo-Flöten (auch mit 1 Piccolo ausführbar), mit Orchester, n.	2	50
— Dasselbe mit Quartett . . . netto	1	50
— Dasselbe mit Pianoforte . . .	1	50
— L'Etoile d'or (Der goldene Stern), Concert-Polka, mit Orch. . .	2	50
— Dasselbe mit Quartett . . . netto	1	50
— Dasselbe mit Pianoforte . . .	1	25
— Romanze mit Pianoforte . . .	1	—
— Dasselbe mit Streichquintett netto	1	25
— Nachtigall u. Drossel, Concert-Polka f. 1 od. 2 Piccoloflöt. u. Orch., n.	2	50
— Dasselbe mit Streichquintett, netto	1	50
— Dasselbe mit Pianoforte . . .	2	—
— Leichtfassliche praktische Schule, n.	1	25
Langey, O., Op. 49. Gondolier und Nachtigall, Barcarole f. Flöte und Cornet oder Tromba in A mit Orchester . . . netto	2	50
Popp, W., Op. 370. Der Schweizerbaud und sein Deandl! Brill. Alpen-Duet für Flöte und Cornet à pistons mit Orchester . . . n.	3	—
— Dasselbe mit Pianoforte . . .	2	—
— Op. 393. Philomelen's Klage, Idyll. Tongemälde mit Pianoforte . . .	1	50
— Dasselbe mit Streichquintett . . . n.	2	—
Ritter, R., 12 grosse Etüden . . . n.	2	—
Rüdiger, Gust., Op. 8. Introduction et Variat. brillantes m. Orch., n.	2	50
Schwer, H., Die Goldamsel, Polka brill. f. Flauto piccolo, m. Orchest., n.	2	—
— Dasselbe mit Pianoforte . . .	1	20
Solobuch, Concertstücke etc. als Vortragstudium . . . n.	2	50

Oboe.

Carl, M., Klein u. gross, Humoreske f. Oboe u. Fagott m. Orchest., n.	2	—
Ferling, W., Studien . . . n.	1	50
— 48 Etüden . . .	2	—
Gumbert, Fr., Orchesterstud. 3 Hefte, à n.	1	50
Kling, H., Leichtfassl. prakt. Schule, n.	1	25
Köhler, O., Nocturne, mit Quintettbegleitung . . . n.	1	50
— Dasselbe mit Pianoforte . . .	1	50

Clarinete.

Bach, J. S., Adagio (arrang. v. J. Sobek) mit Quintett . . . n.	1	50
— Dasselbe mit Pianoforte . . .	1	25
Hering, Fr., Op. 62. Variat. m. Piano	2	—
Kling, H., Romanze mit Pianoforte . . .	1	—
— Dasselbe mit Streichquintett netto	1	25
— Leichtfassliche praktische Schule, n.	1	25
Lieder-Album, 2 Hefte, m. Orchest., à n.	2	—
Ritter, R., Fantasien über:		
1. Ach wie ist's möglich dann.		
2. Lang, lang ist's her.		
— mit Quintettbegleitung zus. n.	2	—
— Dieselben mit Pianoforte . . . à	1	50
— Op. 13. Romanze appassionata, mit Quartett . . . netto	1	50
— Dasselbe mit Pianoforte . . .	1	—
— Op. 15. Concert-Fantasie (Carl Baermann gewid.), m. Orch. n.	4	—
— Dasselbe mit Quintett . . .	2	—
— Dasselbe mit Pianoforte . . .	2	50
Sobek, Joh., Concert-Arie m. Pfte.	1	50
— Dasselbe mit Orchester . . . netto	2	50
— Grosse Fantasie aus „Die weisse Dame“ mit Orchester, netto	3	—
— Dasselbe mit Pianoforte . . .	2	25
Solobuch, Concertstücke etc. als Vortragstudium . . . n.	2	50
Voigt, F. W., Op. 75. Nocturno für Clarinete u. Waldhorn (oder Violoncello) mit Orchester, n.	2	—
— Dasselbe mit Pianoforte . . .	1	50