

Edition Cranz

No. 349.

H. von Steiner

op. 43 (Ré mineur).

Concerto
pour
Alto et Piano.

Konzert für die Viola. | Concerto pour l'Alto.

Viola.

Hugo von Steiner, Op. 43.

Allegro, con fuoco.

The musical score is written for Viola in 3/4 time. It begins with a 5-measure rest, followed by a 'Solo.' marking. The first staff includes dynamics *mp* and *dim.*. The second staff starts with *dim.* and *f*, and includes a first ending bracket. The third staff features *mf espr.* and *tr* markings, ending with *più f*. The fourth staff begins with *mf*. The fifth staff includes *cresc.*, *f*, and *espr.*. The sixth staff is marked **Con moto.** and *mp*. The seventh staff ends with *più f*. The eighth staff contains a complex melodic line. The ninth staff includes *poco a poco rit.* and *più ritard.* markings. The piece concludes with a final melodic phrase.

Viola.

sul G
cantabile

mf *più f*

espr.

cresc. *poco a poco*

accelerando *f*

dim. *poco rit. 2* *a tempo* *f*

Più mosso. *f*

Viola.

Musical staff 1: Viola part, measures 1-19. Includes 'Tutti.' and 'attacca' markings.

Musical staff 2: Viola part, measures 20-29. Includes 'Andante. poco rit. Solo. sul G.' and 'mp espr.' markings.

Musical staff 3: Viola part, measures 30-39. Includes 'molto espr.' and 'f' markings.

Musical staff 4: Viola part, measures 40-49. Includes 'poco rit.' and 'mp' markings.

Musical staff 5: Viola part, measures 50-59. Includes 'poco a poco accelerando' marking.

Musical staff 6: Viola part, measures 60-69. Includes 'cresc.' and 'poco a poco accelerando' markings.

Musical staff 7: Viola part, measures 70-79. Includes 'tranquillo' and 'f' markings.

Musical staff 8: Viola part, measures 80-89. Includes 'molto tranquillo', 'dim.', and 'mf' markings.

Musical staff 9: Viola part, measures 90-99. Includes 'Effect.', 'poco rit. Lento.', 'p', 'arm.', and 'attacca' markings.

Viola.

Allegro.

2
mp

sul G
p

f

mf espr. cresc.

tr
mf

cresc.
f

f espr. dim.

Con moto.

mf

f cresc.

Viola.

poco ritard.

f

cantabile

p

più f *restes*

mp

più f *poco accelerando*

f

mf

restes

4

Viola.

mp espr. *dim.* *dim.* *mp cresc.*

f *dim.* *mf* *poco rit.* *Vivace. spiccato*

segue

restez

segue

cresc.

restez *f*

III *1 sul D* *1 sul D sul A* *f*

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VIOLA.

PIANO. *ff*

Solo. *mf*

pesante *ff.*

p

p

più f

*M. 1015
1582*

First system of musical notation. It features a vocal line at the top with a melodic line and a piano accompaniment below. The piano part includes a grand staff with treble and bass clefs. Dynamics include *pp* and *ff*. A fermata is placed over the vocal line in the second measure.

Allegretto.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a complex texture with many chords and moving lines. Dynamics include *mf espr.* and *p*. The tempo marking *Allegretto.* is positioned above the first measure.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a complex texture with many chords and moving lines. Dynamics include *f* and *dim.*

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a complex texture with many chords and moving lines. Dynamics include *f* and *dim.*

Fifth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a complex texture with many chords and moving lines. Dynamics include *f* and *p*.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part features a prominent triplet in the right hand and a corresponding triplet in the left hand. Dynamic markings include *mf* and *f*. The key signature has one flat, and the time signature is 3/4.

Second system of musical notation. The vocal line continues with a trill. The piano accompaniment features a complex rhythmic pattern with many beamed notes. Dynamic markings include *f* and *mf*. The key signature has one flat, and the time signature is 3/4.

Third system of musical notation. The vocal line is marked *con moto*. The piano accompaniment is marked *con moto* and *p*. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The key signature has one flat, and the time signature is 3/4.

Fourth system of musical notation. The vocal line features a melodic line with many slurs. The piano accompaniment features a melodic line in the right hand and chords in the left hand. Dynamic markings include *mf*. The key signature has one flat, and the time signature is 3/4.

Fifth system of musical notation. The vocal line features a melodic line with many slurs. The piano accompaniment features a melodic line in the right hand and chords in the left hand. Dynamic markings include *piu f*, *mf*, and *dim.*. The key signature has one flat, and the time signature is 3/4.

cantabile

First system of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part includes a 'Harm.' section with triplets in the right hand and a 'p' dynamic marking.

Second system of the musical score. The piano part includes a 'più' dynamic marking, a 'dim.' (diminuendo) instruction, and an 'espr.' (espressivo) marking with accents.

Third system of the musical score. The piano part includes a 'p' dynamic marking and features a complex rhythmic pattern in the right hand.

Fourth system of the musical score. The piano part includes a 'p' dynamic marking and a 'poco accelerando' instruction.

Fifth system of the musical score. The piano part includes a 'p' dynamic marking and features a complex rhythmic pattern in the right hand.

poco rit.

mf

This system contains the first two staves of music. The upper staff features a melodic line with slurs and ties, marked *poco rit.* The lower staff provides harmonic accompaniment, starting with a *mf* dynamic.

tr

più f

This system contains the next two staves. The upper staff includes a trill marked *tr*. The lower staff continues the accompaniment, marked *più f*.

più mosso

p *mf più mosso*

This system contains the third and fourth staves. The upper staff has a *più mosso* marking. The lower staff begins with a *p* dynamic and later changes to *mf più mosso*.

ff *Tutti.*

This system contains the fifth and sixth staves. The upper staff has a *ff* dynamic. The lower staff features a *Tutti.* marking and includes a section with a *d. b2.* annotation.

sfz.

This system contains the seventh and eighth staves. The lower staff includes a *sfz.* marking and continues the complex harmonic texture.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor) and a common time signature. It consists of several measures of complex piano accompaniment with many beamed notes and slurs.

Second system of musical notation, continuing the piano accompaniment from the first system. It features similar complex rhythmic patterns and chordal textures.

Third system of musical notation, showing a change in texture. The bass line has a steady eighth-note accompaniment. The treble clef contains chords. Dynamics include *dim.* and *sempre*. The system concludes with a double bar line and a key signature change to two sharps (D major or F# minor).

Andante.

Fourth system of musical notation, beginning the *Andante* section. The key signature is two sharps (D major or F# minor) and the time signature is 3/4. The music starts with a *mf* dynamic. It features a mix of chords and moving lines, with a *fespr.* marking in the treble clef.

Fifth system of musical notation, continuing the *Andante* section. It includes a *mf* dynamic, a *rit.* (ritardando) marking, and a *mfespr.* marking. The system ends with a double bar line.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *p* and *poco*.

Second system of musical notation. The piano part is more complex, featuring triplets and a *ritard. e cresc.* marking. Dynamics include *f molto espr.*, *f*, and *mf*.

Third system of musical notation. The piano part includes triplets and a *poco rit.* marking. Dynamics include *mf* and *pp*.

Fourth system of musical notation. The piano part features a rhythmic pattern of eighth notes with a *p a tempo* marking.

Fifth system of musical notation. The piano part continues with the rhythmic pattern from the previous system.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex, rhythmic texture with many sixteenth and thirty-second notes. A dynamic marking of *mf* is present in the piano part.

Second system of musical notation. The vocal line is marked *poco a poco accel.* and *tranquillo*. The piano part is also marked *poco a poco accel.* and includes a *cresc.* marking. A dynamic marking of *f* is present in the piano part.

Third system of musical notation. The vocal line is marked *molto tranquillo*. The piano part includes a *più p* marking and a dynamic marking of *f*. There are triplets in both parts.

Fourth system of musical notation. The vocal line is marked *poco rit.*. The piano part includes a *mf dim.* marking and a *poco rit.* marking. There are triplets in both parts.

Fifth system of musical notation. The vocal line is marked *lento* and *rit.*. The piano part is marked *p lento* and *rit.*. It includes a *pp* marking and a *rit.* marking. There are triplets in both parts.

Allegro.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one flat, and two lower staves for a grand piano. The top staff begins with a rest followed by a melodic line starting with a *mf* dynamic. The piano accompaniment features chords and a bass line with a dotted quarter note.

Second system of musical notation. The top staff continues the melodic line with a *p* dynamic. The piano accompaniment features chords and a bass line with a dotted quarter note.

Third system of musical notation. The top staff continues the melodic line with a *mf* dynamic. The piano accompaniment features chords and a bass line with a dotted quarter note.

Fourth system of musical notation. The top staff continues the melodic line with a *f* dynamic. The piano accompaniment features chords and a bass line with a dotted quarter note.

Fifth system of musical notation. The top staff continues the melodic line with a *p* dynamic. The piano accompaniment features chords and a bass line with a dotted quarter note.

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 key signature has one sharp (F#) and the time signature is 3/4. The system contains four measures of music.

Second system of musical notation. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *dim.* and contains triplet markings in the bass line. The system contains four measures.

Third system of musical notation. It includes a vocal line and piano accompaniment. The piano part has dynamic markings *p*, *mp*, and *f cresc.* and contains triplet markings. The system contains four measures.

Fourth system of musical notation. It features a vocal line and piano accompaniment. The piano part includes a dynamic marking *dim.* and contains triplet markings. The system contains four measures.

Fifth system of musical notation. It includes a vocal line and piano accompaniment. The piano part has dynamic markings *p* and contains triplet markings. The system contains four measures.

con moto

p con moto

mf

rit.

f

p

cantabile

p

molto cresc.

poco rit.

e stringendo

fp

p

mf

First system of musical notation. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The piano part features a melodic line in the bass clef and a chordal accompaniment in the treble clef. Dynamics include *più f* and *f*.

Second system of musical notation. It includes a vocal line in treble clef and a piano accompaniment in grand staff. The piano part has a melodic line in the bass clef and a chordal accompaniment in the treble clef. Dynamics include *p* and *mf*. The system concludes with the instruction *sva ad lib.*

Third system of musical notation. It features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part has a melodic line in the bass clef and a chordal accompaniment in the treble clef. Dynamics include *p* and *mf*.

Fourth system of musical notation. It consists of a vocal line in treble clef and a piano accompaniment in grand staff. The piano part has a melodic line in the bass clef and a chordal accompaniment in the treble clef. Dynamics include *p*.

Fifth system of musical notation. It features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part has a melodic line in the bass clef and a chordal accompaniment in the treble clef.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with various ornaments and slurs. The grand staff contains a piano accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *cresc.* and *ff*.

Second system of musical notation. It features a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with slurs and ornaments. The grand staff has a piano accompaniment with triplets and slurs. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *espr.*, *mf*, and *pesante*.

Third system of musical notation. It features a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with slurs and ornaments. The grand staff has a piano accompaniment with chords and slurs. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *tranquillo*, *p*, and *mf*.

Fourth system of musical notation. It features a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with slurs and ornaments. The grand staff has a piano accompaniment with chords and slurs. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *mf*.

Fifth system of musical notation. It features a single treble clef staff at the top and a grand staff below. The treble staff has a melodic line with slurs and ornaments. The grand staff has a piano accompaniment with chords and slurs. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *poco rit.*, *Vivace.*, *spicc.*, and *pp*.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one sharp (F#), and two lower staves for piano accompaniment (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *piu f* is present in the right-hand piano staff.

Second system of musical notation, continuing the piece with similar notation and piano accompaniment.

Third system of musical notation. The piano accompaniment shows dynamic markings of *p* and *f* in both the treble and bass staves.

Fourth system of musical notation. The piano accompaniment features dynamic markings of *cresc.* and *f* in both the treble and bass staves.

Fifth system of musical notation, the final system on the page. It includes dynamic markings of *f* and *ff* in the piano accompaniment. The system concludes with a double bar line and a fermata over the final notes.

EDITION CRANZ

No.	Piano à 2 mains.
235/237	Adam, A. C. , Ouverturen siehe Boieldieu und Adam.
	Alberti, H. , op. 44. <i>Le Petit classique</i> . 24 petites Fantaisies. Vol. I, II, III.
35.	Album de Concert . Vol. I No. 1. Godard, B., op. 83. Au matin. No. 2. Carlier, X., op. 31. Scherzo. No. 3. Hackh, O., op. 105. Rose d'automne. Romance. No. 4. Leschetizky, Th., op. 22. Valse chromatique. No. 5. Bendel, Fr., op. 122. No. 1. Idylle. No. 6. Liszt, Fr., Le Rossignol. No. 7. Carlier, X., op. 24. Chant du soir. No. 8. Fischhof, R., op. 48. Sérénade No. 3. No. 9. Joseffy, R., Arie von Pergolesi.
121.	Album de Concert . Vol. II No. 1. Leschetizky, Th., op. 2. No. 1. Les deux Alouettes. No. 2. Godard, B., op. 90. Deuxième Nocturne. No. 3. Liszt, F., Transcription des Ständchens (von Shakespeare) von Fr. Schubert. No. 4. Fischhof, R., op. 46. Menuet. No. 5. Joseffy, R. Polka noble. No. 6. Rubinstein, A., op. 45. Barcarolle. No. 7. Brandts-Buys, Jan., op. 9. No. 3. Auf der Wanderschaft. No. 8. Haberbier, E., op. 59. No. 8. Les Cloches enchantées. No. 9. Carlier, X., op. 25. Enjouement.
36.	Album de Salon . Vol. I. No. 1. Lange, G., op. 32. Herzensklänge, Melodie. No. 2. Dreyschock, A., op. 92. No. 3. Un doux entretien. Idylle. No. 3. Jungmann, A., op. 342. Mein liebes Heimatland. No. 4. Hackh, O., op. 109. Barcarolle espagnole. No. 5. Wachs, F., Passons au Salon. Valse. No. 6. Leberre, O., op. 28. Belle de nuit. Mazurka. No. 7. Kölling, C., op. 136. Zitherklänge. No. 8. Carlier, X., op. 34. Pastorale. Romance sans paroles.
120.	Album de Salon . Vol. II. No. 1. Bachmann, G., Succès-Valse. No. 2. Hackh, O., op. 104. Le Chant de la Fileuse (Spinnlied). No. 3. Kölling, C., op. 83. Les quatre Lanciers. No. 4. Doppler, J. H., op. 131. Je pense à toi. No. 5. Gobbaerts, L., op. 207. Saltarelle. Nr. 6. Alberti, H., op. 80. Sons du Cœur. No. 7. Kafka, J., op. 32. Souvenir de Steinbach. Idylle. No. 8. Wachs, F., Coquette. Caprice.
75.	Album de Danse . (Das tanzende Wien.) 15 Danses choisies.
339.	Auber, D. F. E. , Ouverturen. No. 1. Fra Diavola. No. 2. Maurer und Schlosser. No. 3. Der Feenschel. No. 4. Der schwarze Domino. No. 5. Das eiserne Pferd. No. 6. Die Kronstadtanten. No. 7. Der erste Glückstag. No. 8. Die Stimme von Portici. No. 9. Gustav oder der Maskenball. No. 10. Des Teufels Anteil.
193.	Bach, Joh. Seb. , 15 Inventionen à 2 voix.
194.	— 12 petits Préludes ou Exercices pour les commençants.
145.	Beethoven, L. van , 5 Concertos. (J. Epstein.)
273.	— Ouverturen. (Oelschlegel.) No. 1. Die Geschöpfe des Prometheus. No. 2. Coriolan. No. 3. Leonore (No. 1). No. 4. Leonore (No. 2). No. 5. Leonore (No. 3). No. 6. Leonore (No. 4. Fidelio). No. 7. Egmont. No. 8. Die Ruinen von Athen. No. 9. Zur Namensfeier. No. 10. König Stephan. No. 11. Die Weihe des Hauses.
272.	— op. 51. Deux Rondos. (J. Epstein.)
132/133.	— Sonates. Vol. I, II (J. Epstein.)
	Bellini, V. , Ouverturen siehe Cherubini und Bellini.
26.	Bendel, Fr. , op. 14. Mozart, Andante, Menuet, Adagio.
33.	— op. 37. Feuilles d'Album. No. 1. Valse. No. 2. Plainte. No. 3. Scherzetto.
62/65.	Berens, H. , op. 61. Nouvelle Ecole de la Vélocité. (Neueste Schule der Geläufigkeit) Cah. I, II, III, IV.
250.	— op. 81. 6 Sonates enfantines. (6 Kinder-Sonaten) epl.
164/166.	— op. 88. Gammes, Accords et Ornements. (Die Schule der Tonleitern, Akkorde und Verzierungen.) Cah. I, II, III.
282.	— op. 89. Die Pflege der linken Hand. Cah. I. 46 Übungsstücke.
283.	Cah. II. 25 Etüden.
343.	Bertini, H. , op. 29. 25 Etüdes doigtées. Heft I.
344.	— op. 32. 25 Etüdes doigtées. Heft II.
345.	— op. 100. 25 Etüdes faciles et progressives.
238.	Biehl, A. , op. 27. Etüdes préparatoires. (Vorbereitende Etüden für junge Klavierspieler.)
239.	— op. 30. Les éléments du jeu de Piano. (Die Elemente des Klavierspiels.)
240.	— op. 31. 50 petites Etüdes nouvelles pour les commençants. (50 neue Passagenübungen für Anfänger.)

No.	Piano à 2 mains.
335.	Boieldieu und Adam , Ouverturen. No. 1. Boieldieu, A., Die weiße Dame. No. 2. Johann von Paris. No. 3. Der Calif von Bagdad. No. 4. Adam, A. C., Die Nürnberger Puppe. No. 5. Si j'étais Roi. No. 6. Der Postillon von Lonjumeau. No. 7. Der König von Yvetot. No. 8. Giralda.
177/179.	Brandts-Buys J. , op. 13. Etüdes modernes. Cah. I, II, III.
209.	Calvini, A. , op. 21. Méthode des gammes et accords. (Schule der Tonleitern.)
312.	Cherubini u. Bellini , Ouverturen. No. 1. Cherubini, C., Lodoiska. No. 2. Medea. No. 3. Der Wasserträger. No. 4. Anacreon. No. 5. Die Abencerragen. No. 6. Bellini, V., Die Nachtwandlerin. No. 7. Norma. No. 8. Romeo und Julie. No. 9. Die Puritaner.
	Chopin, F. , Valses.
109.	— Polonaises.
110.	— Mazurkas.
111.	— Nocturnes.
112.	— Préludes. (op. 28, 45.)
218.	— Scherzos. (op. 20, 31, 39, 54.)
219.	— Fantaisies, Impromptus. (op. 13, 29, 36, 49, 51, 66.)
221.	— Ballades. (op. 23, 38, 47, 52.)
222.	— Etüdes. (op. 10. op. 25. 3 nouvelles Etüdes.)
44.	Clementi, M. , 12 Sonatines.
232.	Czerny, C. , op. 139. 100 Exercices pour la jeunesse. (100 Übungsstücke für die Jugend.)
210.	— op. 261. Etüdes élémentaires. (Passagen-Übungen.)
40a.	— op. 299. Ecole de la Vélocité. (Schule der Geläufigkeit) epl.
40/43.	— do. Cah. I, II, III, IV.
76.	— op. 337. 40 Exercices journaliers. (40 tägliche Übungen.)
77/78.	— op. 363. Ecole de la Virtuosité. (Schule der Virtuosität.) Cah. I, II.
247.	— op. 453. 110 Exercices faciles et progressifs. (110 leichte und fortschreitende Übungen.)
228.	— op. 481. 50 Exercices. (50 Übungsstücke für Anfänger.)
202.	— op. 599. Le premier maître. (Erster Lehrmeister.)
185.	— op. 636. Petite école de la Vélocité. (Vorschule zur Fingerfertigkeit.)
230.	— op. 740. L'art de délier les doigts. (Die Kunst der Fingerfertigkeit.)
231.	— op. 777. 24 Méloides pour les cinq doigts. (24 Fünf-Finger-Melodien.)
234.	— op. 821. 160 Exercices de huit mesures. (160 achttaktige Übungen.)
198.	— op. 834. Le Degré supérieur de la virtuosité. (Die höhere Stufe der Virtuosität.)
229.	— op. 849. 30 Nonvelles Etüdes de Mécanisme. (30 kleine Etüden für den Mechanismus.)
211.	Daneau, N. , Petite Suite. No. 1. Mazurka. No. 2. Berceuse. No. 3. Serenata. No. 4. Air de Ballet.
171.	Diabelli, A. , 11 Sonatines. (op. 151, 168.)
326.	Donizetti, G. , Ouverturen. No. 1. Anna Bolena. No. 2. Belisario. No. 3. Die Favoritin. No. 4. Der Liebestrank. No. 5. Linda di Chamomix. No. 6. Lucia di Lammermoor. No. 7. Lucrezia Borgia. No. 8. Die Regimentstochter. No. 9. Don Pasquale.
242.	Dusseck, J. L. , op. 20. 6 Sonatines.
241.	— 8 Morceaux (Canzonetta. La Matinée. Les Adieux. Ma barque légère. La Chasse. La Consolation.)
315.	— Sonates. Vol. I (op. 9 No. 1, 10 No. 2, 23, 35 No. 2.)
316.	— do. Vol. II (op. 35 No. 3, op. 39 No. 2/3.)
14.	Eilenberg, R. , Album de six morceaux choisis. Vol. I. No. 1. J'y pense. No. 2. Sans peur et sans reproche. (Ohne Furcht und Tadel. Marsch.) No. 3. Sous les palmiers, Valse. No. 4. Mon compliment. No. 5. En traineau. (St. Petersburger Schlittenfahrt.) No. 6. Sérénade mauresque.
141.	— Album. Vol. II. No. 1. Le Moulin de la Forêt Noire. (Die Mühle im Schwarzwald.) Idylle. No. 2. Gavotte Josephine. No. 3. Un doux rêve. Valse. No. 4. A toi seule. Sérénade. No. 5. La Chasse au lièvre. Galop. No. 6. De Pied ferme. (Immer fest.) Marche.
233.	Field, J. , 18 Nocturnos.
13.	Gillet, E. , Album de six morceaux choisis. Vol. I. No. 1. Au village. No. 2. Bonheur perdu. Valse. No. 3. Evocation. No. 4. Le rouet de grand' maman. No. 5. Sérénade de Pierrot. No. 6. La Coquette.
203.	— do. Vol. II. No. 1. Vous êtes charmants. Valse lente. No. 2. La belle Polonaise. Mazurka. No. 3. Pomponette. Polka Marche. No. 4. Nikita Valse. No. 5. A la Hongroise. No. 6. Ventre-a-terre. Galop de Concert.
192.	Gilson, F. , Petite Suite. No. 1. Le Chevrier. Matines. No. 2. Récit. No. 3. Marche fantasque. No. 4. Nocturne. No. 5. Danse rustique.

No.	Piano à 2 mains.
45/46.	Gurlitt, C. , op. 50. Le Début. 24 Etüdes mélodiques pour les commençants. (24 melodische Etüden für Anfänger.) Cah. I, II.
70/71.	— op. 51. Le Progrès. 24 Etüdes mélodiques. (24 melodische Etüden für geübtere Spieler.) Cah. I, II.
158/159.	— op. 52. Ecole de la mesure et de l'expression. (20 Etüden zur Bildung des Taktgefühls und des musikalischen Ausdrucks.) Cah. I, II.
160/161.	— op. 53. Etüdes de la Vélocité. (20 Studien zur Förderung der Fingerfertigkeit) Cah. I, II.
52/53.	— op. 54. Six Sonatines. Cah. I, II.
201.	— op. 76. Six Sonatines.
168.	— op. 78. Exercices journaliers. (Tägliche Repetitionsübungen.)
48/49.	— op. 82. Le premier Pas du Pianiste. 100 Exercices faciles pour les commençants. (Die ersten Schritte des jungen Klavierspielers.) Cah. I, II.
50/51.	— op. 83. La petite Vélocité. (Die leichtesten Geläufigkeits-Etüden.) Cah. I, II.
54/55.	— op. 83. Velocity Studies for beginners. english fingering. Bk. I. II.
162/3.	— L'Art de délier les doigts . (Der Weg zur Meisterschaft.) I ^e Suite: op. 85. Gammes et Arpegges. (Tonleitern und Arpeggien.) Cah. I, II.
254/5.	— II ^e Suite: op. 86. 24 Etüdes pour élèves avancés. (24 Etüden für vorgerückte Schüler.) Cah. I, II.
256/7.	— III ^e Suite: op. 87. 24 Etüdes de perfectionnement. (24 Etüden zur höheren Ausbildung.) Cah. I, II.
258.	— op. 90. 50 Exercices journaliers faciles en forme de Canon. (50 leichte Übungsstücke in Canonform.)
223/224.	— op. 91. 160 Etüdes journalières, chacune de 8 mesures. (160 achttaktige Übungen.) Cah. I, II.
259.	— op. 93. 118 Etüdes de Division. (118 Einteilungs-Übungen.)
260.	— op. 100. Cah. I. Etüdes en Tierces. (Terzschule.)
261.	— Cah. II. Etüdes en Sixtes. (Sextenschule.)
262.	— Cah. III. Etüdes en Octaves. (Octavenschule.)
225/226.	— op. 142. Ecole du trille. (Triller-Schule.) 16 Etüdes. Cah. I, II.
263.	— op. 144. Etüdes préliminaires pour l'Ecole des Arpegges. (Vorstudien zur Arpeggienschule.)
264/5.	— op. 144. Ecole des Arpegges. (Arpeggienschule.) Cah. I, II.
266/68.	— op. 145. L'Ecole des Agréments. (Die Schule der Verzierungen.) Cah. I, II, III.
182/184.	Haberbier E. , op. 53. Etüdes-Poésies. (Poetische Studien.) Cah. I, II, III.
243/246.	Haydn, Jos. , 34 Sonates. Vol. I, II, III, IV.
28/30.	Kirchner, Th. , op. 105. 36 Etüdes rythmiques et mélodiques. (36 rhythmische und melodische Etüden.) Cah. I, II, III.
37/38.	— op. 106. Etüdes pour servir de préparation à l'exécution des œuvres modernes. (Vorbereitungsstudien zur Einführung in die Werke neuerer Meister.) Cah. I, II.
68/69.	Köhler, L. , op. 85. Etüdes des Passages. (Etüden in leichten Passagen.) Cah. I, II.
167.	— op. 109. 12 Récréations du petit Pianiste. (12 Erholungsstücke für Anfänger.)
149.	— op. 189. Le petit Pianiste. (Anfängerstücke für den Unterricht.)
66a.	— op. 242. La petite Vélocité. (Kleine Schule der Geläufigkeit ohne Oktavenspannung.) epl.
66/67.	— do. Cah. I, II.
31.	Kuhlau, Fr. , Sonatines, Liv. I (op. 20, 55, 59.)
332.	— Sonatines, Liv. 2 (op. 60, 88.)
337.	Lortzing, A. , Ouverturen. No. 1. Czar und Zimmermann. No. 2. Der Wildschütz. No. 3. Die beiden Schützen. No. 4. Hans Sachs. No. 5. Die Opernprobe. No. 6. Undine. No. 7. Der Waffenschmied.
147.	Marlier, A. , Suite pittoresque. No. 1. Pas de ballet. No. 2. Feuille d'Album. No. 3. Simple poème. No. 4. Scherzvolle. No. 5. Madrigal. No. 6. Marche nuptiale romantique.
169.	Mendelssohn-Bartholdy, F. , op. 72. Pièces pour les enfants. (6 Kinderstücke.)
116.	— Chansons sans Paroles. (Lieder ohne Worte.) (J. Epstein.) epl.
296.	— Ausgewählte Kompositionen, op. 5. Capriccio. op. 7. Sieben Charakterstücke. op. 14. Rondo capriccioso. op. 16. Drei Phantasien. op. 33. Drei Capricen. op. 72. Sechs Kinderstücke. Andante cantabile und Presto agitato.
276.	— Ouverturen. (Oelschlegel.) No. 1. Die Hochzeit des Camacho. No. 2. Ein Sommernachtstraum. No. 3. Die Hebriden oder: Die Fingalshöhle.

No.	Piano à 2 mains.
	No. 4. Meeresstille und glückliche Fahrt. No. 5. Die schöne Helmsine. No. 6. Athalia. No. 7. Die Heimkehr aus der Fremde. No. 8. Ruy Blas. No. 9. Ouverture für Harmoniemusik. No. 10. Trompeten-Ouverture.
83.	Mozart, W. A. , 18 Sonates. (Ranzh.)
269.	— Ouverturen. (Oelschlegel.) No. 1. Idomeneus. No. 2. Die Entführung aus dem Serail. No. 3. Die Hochzeit des Figaro. No. 4. Don Juan. No. 5. Così fan tutte. No. 6. Die Zauberflöte. No. 7. Titus. No. 8. Der Schauspielerdirektor. No. 9. Die Gärtnerin aus Liebe. No. 10. Il Ré pastore.
34.	Olsen, Ole . Petite Suite. No. 1. Fanitül. No. 2. Mazurka. No. 3. Sérénade. No. 4. Danse Caprice norvégienne. No. 5. Papillons.
311.	Ouvverturen-Album . 12 ausgewählte beliebte Ouverturen. No. 1. Spohr, L., Jessonda. No. 2. Spohr, L., Zemire und Azor. No. 3. Gluck, Ch. W. von, Iphigenia in Aulis. No. 4. Gluck, Ch. W. von, Iphigenia in Tauris. No. 5. Gluck, Ch. W. von, Orpheus und Eurydice. No. 6. Nicolai, O., Die lustigen Weiber von Windsor. No. 7. Reisinger, C. G., Die Felsenmühle. No. 8. Balfe, M. W., Die Zigeunerin. No. 9. Kreutzer, C., Das Nachtlager in Granada. No. 10. Herold, F., Zampa. No. 11. Marschner, H., Hans Heiling. No. 12. Maillart, A., Das Glöckchen des Eremiten.
39.	Pabst, Louis , Miniaturbilder. (op. 15, 20.)
117.	Reinecke, C. , op. 88. Mädchenlieder.
293.	Rossini, G. , Ouverturen. No. 1. Der Barbier von Sevilla. No. 2. Diebische Elster. No. 3. Tancred. No. 4. Wilhelm Tell. No. 5. Italienerin in Algier. No. 6. Belagerung von Corinth. No. 7. Othello. No. 8. Semiramis.
90/91.	Schmitt, Al. , op. 16. Etüdes Liv. I, II.
89.	— Exercices préparatoires.
57.	Schröder, C. , op. 62. 12 Etüdes journalières pour donner de la force au 4 ^{ème} et au 5 ^{ème} doigt. (12 tägliche Etüden zur Kräftigung des vierten und fünften Fingers.)
58.	— op. 66. 14 Etüdes pour le mouvement latéral des doigts. (14 Etüden für die Seitenbewegung der Finger.)
142.	Schubert, F. , Impromptus et Moments musicaux. (op. 90, 94, 142.)
328.	— Ouverturen. No. 1. Im italienischen Style. No. 2. Fierrabras. No. 3. Alfonso und Estrella. No. 4. Rosamunde.
284.	Schumann, Rob. , op. 6. Die Davidsbündler.
279.	— op. 9. Carnaval.
280.	— op. 16. Kreisleriana.
281.	— op. 17. Fantasia.
294.	— op. 18. Arabeske und op. 19. Blumenstück.
195.	— op. 21. Noctelletes.
285.	— op. 23. Nachtstücke.
143.	— op. 68 et op. 15. Album pour la Jeunesse et Scènes enfantines.
144.	— op. 82. Dans la forêt. op. 28. Romances.
309.	— Ouverturen. No. 1. Genoveva. No. 2. Die Braut von Messina. No. 3. Manfred. No. 4. Julius César. No. 5. Festouverture über „Bakará mit Laub“. No. 6. Hermann und Dorothea. No. 7. Faust.
87.	Strauss-Album . 9 ausgewählte Tänze. No. 1. op. 388. Rosen aus dem Süden. Walzer. No. 2. op. 448. Diplomaten-Polka. No. 3. op. 427. Donauweibchen. Walzer. No. 4. op. 401. Der Klügere giebt nach. Polka-Mazurka. No. 5. op. 200. Schleier und Krone. Wlz. No. 6. op. 415. Annina. Polka-Mazurka. No. 7. op. 245. Lyra. Polka. No. 8. op. 416. Eine Nacht in Venedig. Quadrille. No. 9. op. 432. Mutig voran. Galopp.
135.	Strauss, Joh. , Ouverturen. (Fledermaus. Prinz Methusalem. Cagliostro. Der Carneval in Rom. Indigo. Blüdeküh.)
119.	Strauss, Jos. , Tanz-Album. No. 1. op. 263. Mein Lebenslauf ist Lieb und Lust. Walzer. No. 2. op. 168. Frauenherz. Polka-Maz. No. 3. op. 228. Victoria. Polka. No. 4. op. 164. Dorschwaben aus Oesterreich. Walzer. No. 5. op. 259. Vélocipède. Galopp. No. 6. op. 266. Die tanzende Muse. Polka-Mazurka. No. 7. op. 220. Hesperus-Ländler. No. 8. op. 218. Wiener Leben. Polka. No. 9. op. 236. Dithyrambe. Polka-Mazurka. No. 10. op. 157. Herold-Quadrille.
206.	Volkman, R. , op. 17. Romances sans paroles. (Buch der Lieder.)

No. Piano à 2 mains.

140. **Wachs-Album.** No. 1. Pavane. No. 2. Coquette. Caprice. No. 3. Le retour du Pâturage, paysannerie. No. 4. Menuet Pompadour. No. 5. Très drôle, Bouffonnerie musicale. No. 6. Joyeux carillon. No. 7. Cœur léger, Chanson humoristique. No. 8. Marche des Braves.
12. **Waldteufel, E.,** Album de six Dances choisies. Vol. I. No. 1. Ange d'amour. No. 2. Deux à deux. No. 3. Née d'oiseaux. No. 4. Retour du printemps. No. 5. Souveraine, Mazurka. No. 6. Un doux poème.
199. — Album Vol. II. No. 1. Tout Paris, Valse. No. 2. Invitation à la Gavotte. No. 3. La Fiancée, Valse. No. 4. Zickzack, Polka. No. 5. Longchamps fleuri, Valse. No. 6. Sous la voûte étoilée, Valse.
297. **Weber, C. M. von,** Kompositionen. op. 7. Sechs Variationen, Cdur. op. 12. Momento capriccioso. op. 21. Große Polonaise. op. 40. Neun Variationen, C moll. op. 62. Rondo brillant. op. 65. Aufforderung zum Tanz. op. 72. Polca brillante. op. 79. Konzertstück.
251. — Overturen. (Oelschlegel) No. 1. Peter Schmol. No. 2. Turandot. No. 3. Silvana. No. 4. Abu Hassan. No. 5. Der Beherrscher der Geister (Rübezah). No. 6. Jubel-Overtüre. No. 7. Preciosa. No. 8. Freischütz. No. 9. Euryanthe. No. 10. Oberon.
86. **Ziehrer-Album.** 10 ausgew. Tänze. No. 1. op. 439. Werner-Marsch. No. 2. op. 444. Gebirgskinder, Walzer. No. 3. op. 465. Lieber Bismarck, schauke nicht, Polka. No. 4. op. 450. Liebestelephon, Polka-Maz. No. 5. op. 438. Großstädtisch, Galopp. No. 6. op. 462. Meerleuchten, Walzer. No. 7. op. 437. Durch die Blume, Polka-Mazurka. No. 8. op. 442. Diesen Kuß der ganzen Welt, Walzer. No. 9. op. 453. Nervös, Polka. No. 10. op. 451. Mir nach, Galopp.

Piano à 4 mains.

- Adam, A. C.,** Overturen, siehe Beoidieu und Adam.
170. **Album de Salon.** No. 1. Waldteufel, Invitation à la Gavotte. No. 2. Carman, Au son des Tambourins. No. 3. Wachs, Menuet mignon. No. 4. Gobbaerts, Saltarelle. No. 5. Eilenberg, Le Roitelet. No. 6. Calvini, Chasse aux Gazelles.
340. **Auber, D. F. E.,** Overturen. (Inh. siehe Klavier zu zwei Händen).
274. **Beethoven, L. van, 11 Overturen.** (Oelschlegel.) (Inhalt siehe 2 händige Ausgabe).
248. — Symphonien, Vol. I. No. 1-5. (Oelschlegel.)
249. — do. Vol. II. No. 6-9. (Oelschlegel.)
- Bellini, V.,** Overturen, siehe Cherubini und Bellini.
186. **Berens, H.,** op. 62. Exercices mélodiques, concentrés sur les cinq doigts. (Melodische Übungsstücke im Umfange von 5 Tönen.)
336. **Boieldieu und Adam, Overturen.** (Inhalt siehe Klavier zu zwei Händen).
350. **Brahms, Joh.,** op. 42. 3 Gesänge: Abendständchen, Vineta, Dardula's Grabesang. (C. Gurliitt.)
- 180/181. **Brandts-Buys, J.,** op. 17. Airs et Danses. (Tänze und Weisen.) Cah. I, II.
313. **Cherubini u. Bellini, Overturen.** (Inhalt siehe Klavier zu zwei Händen.)
25. **Diabelli, A.,** op. 149. 28 Etudes mélodiques sur cinq notes. (28 melodische Übungsstücke im Umfange von 5 Tönen.)
324. — op. 163. Les Joies de la Jeunesse (Jugendfreuden).
327. **Donizetti, G.,** Overturen. (Inhalt siehe Klavier zu zwei Händen.)
148. **Egghardt, Jules,** op. 96. Six Morceaux élégants et faciles. No. 1. Berceuse. No. 2. Douce Pensée. No. 3. Amusement comique. No. 4. Chant varié. No. 5. Consolation. No. 6. Soyons gai!
204. **Gurliitt, C.,** op. 57. Trois Sonatines.
205. — op. 69. Trois Sonatines.
- 319/22. **Haydn, Jos.,** 24 Symphonien. Band I-IV.
338. **Lortzing, A.,** Overturen. (Inhalt siehe Klavier zu zwei Händen.)
277. **Mendelssohn-Bartholdy, F.** 10 Overturen. (Oelschlegel.) (Inhalt siehe 2 händige Ausgabe).
270. **Mozart, W. A.,** 10 Overturen. (Oelschlegel.) (Inhalt siehe 2 händige Ausgabe).
342. **Overturen-Album, 12 ausgewählte beliebte Overturen.** (Inh. siehe Klavier zu zwei Händen.)

No. Piano à 4 mains.

- 294a. **Rossini, G.,** Overturen. Band I. No. 1. Der Barbier von Sevilla. No. 2. Die bische Elster. No. 3. Tancred. No. 4. Wilhelm Tell.
- 294b. — Band II. No. 5. Italienerin in Algier. No. 6. Belagerung von Corinth. No. 7. Othello. No. 8. Semiramis.
329. **Schubert, Fr.,** Overturen. (Inh. siehe Klavier zu zwei Händen.)
310. **Schumann, Rob.,** Overturen. (Inh. siehe Klavier zu zwei Händen.)
136. **Strauss, Joh.,** Overturen. (Fledermaus. Prinz Methusalem. Cagliostro. Der Carneval in Rom. Indigo. Blindekuh.)
252. **Weber, C. M. von, 10 Overturen.** (Oelschlegel.) (Inhalt siehe 2 händige Ausgabe).

Piano et Violon.

1. **Album moderne.** Vol. I. No. 1. Barbler, Berceuse. No. 2. Ellenberg, R. Carmen Sylva. No. 3. Newell, Réverie. No. 4. Laub, Canzonetta. No. 5. Hauser, Valse. No. 6. Gillet, Au Village. No. 7. Eberhardt, Deutsch. No. 8. Waldteufel, Invitation à la Gavotte. No. 9. Egerer, Réverie. No. 10. Hauser, Ungarisch.
2. **Album moderne.** Vol. II. No. 1. Hauser, Romanze. No. 2. Ellenberg, J'y pense. No. 3. Egerer, Polca. No. 4. Gaal, Sérénade. No. 5. Laub, Lied ohne Worte. No. 6. Gillet, Evocation. No. 7. Eberhardt, Nordisch. No. 8. Gillet, Le ronet de grand'maman. No. 9. Newell, Les ailes. No. 10. Roth, Elegie.
200. **Beethoven, L. van,** op. 61. Concerto. (Hellmesberger.)
- 275a. — Overturen. (Oelschlegel.) Vol. I. No. 1. Die Geschöpfe des Prometheus. No. 2. Egmont. No. 3. Coriolan. No. 4. Fidelio (Leonore No. 4). No. 5. Leonore (No. 3).
- 275b. — do. Vol. II. No. 6. Leonore (No. 1). No. 7. Leonore (No. 2). No. 8. Die Ruinen von Athen. No. 9. Zur Namensfeier. No. 10. König Stephan. No. 11. Die Weihe des Hauses.
- Bellini, V.,** Overturen. Siehe Cherubini und Bellini.
314. **Cherubini u. Bellini, Overturen.** (Inhalt siehe Klavier zu zwei Händen.)
56. **Dont, J.,** op. 41. Konzertstück. (Nowotny.)
197. **Dooren, Arthur van,** op. 21. Sonate.
292. **Ernst, H. W.,** op. 23. Konzert (Fis moll.)
10. **Gurliitt, C.,** op. 61. Trois Sonatines.
6. **Jansa, L.,** op. 54. Concertino.
175. **Kayser, H. E.,** op. 20. 36 Etudes élémentaires et progressives. (Nowotny) opit.
- 3a/5a. — do. Cah. I, II, III.
11. — op. 35. Quatre Sonatines très faciles. (4 sehr leichte Sonatinen.)
96. **Lipinski, C.,** Concert militaire. (Hellmesberger.)
8. **Locatelli di Bergamo,** Sonate en fa mineur (F moll.). (Zellner.)
114. **Mendelssohn-Bartholdy, F.,** op. 64. Concert. (Hellmesberger.)
- 278a. — Overturen. (Oelschlegel.) Vol. I. No. 1. Ein Sommernachtstraum. No. 2. Die Hebriden oder Fingalshöhle. No. 3. Meeresstille und glückliche Fahrt. No. 4. Die schöne Melusine. No. 5. Ruy Blas.
- do. Vol. II. No. 6. Die Hochzeit des Camacho. No. 7. Athalia. No. 8. Die Heimkehr aus der Fremde. No. 9. Overtüre für Harmoniemusik. No. 10. Trompeten-Overtüre.
- 271a. **Mozart, W. A.,** Overturen. (Oelschlegel.) Vol. I. No. 1. Idomeus. No. 2. Entführung a. d. Serail. No. 3. Die Hochzeit des Figaro. No. 4. Don Juan. No. 5. Così fan tutte.
- do. Vol. II. No. 6. Die Zauberflöte. No. 7. Titus. No. 8. Der Schauspieldirektor. No. 9. Die Gärtnerin aus Liebe. No. 10. Il rè pastore.
- 271b. **Muldermans, Ch.,** Aubade.
334. — Berceuse.
306. — Concertino No. 1.
156. — Concertino No. 2.
157. — Concertino No. 3.
218. — Concertino No. 4.
217. — Concertino No. 5.
214. — Concertino No. 6.
215. — La Fantasia.
332. — Petite Fantasia.
330. — 1^{re} Récréation concertante.
286. — 2^e Récréation concertante.
287. — 3^e Récréation concertante.
288. — 4^e Récréation concertante.
289. — 5^e Récréation concertante.
290. — 6^e Récréation concertante.
291. — Romance sans paroles.
333. — Sérénade No. 1.
304. — Sérénade No. 2.
305. — Sérénade No. 3.
331. — Vielle et Musette, Bourrée.
- 307.

No. Piano et Violon.

23. **Newell, J. E.,** Le petit Violoniste, six esquisses faciles.
308. — Le Langage des Fleurs. Sechs Stücke.
24. — Six morceaux récréatifs (leicht).
196. — Six morceaux faciles.
227. — Six morceaux mignons.
317. **Paganini, N.,** op. 6. Konzert No. 1. (Hellmesberger.)
318. — op. 7. Konzert No. 2. (Hellmesberger.)
299. **Rode, P.,** Konzert No. 6. Bdur. (Hellmesberger.)
300. — Konzert No. 7. A moll. (Hellmesberger.)
301. — Konzert No. 8. Emoll. (Hellmesberger.)
302. — Konzert No. 11. Ddur. (Hellmesberger.)
- 295a/b. **Rossini, G.,** Ausgewählte Overturen Band I, II. (Inhalt siehe Klavier zu vier Händen.)
311. **Schumann, Rob.,** Ausgewählte Overturen. (Inhalt siehe Klavier zu zwei Händen.)
348. **Seiffert, H.,** op. 19. Concertino No. 1.
- 101/107. **Spohr, L.,** Konzert No. 2, 6, 7, 8, 9, 11, 12. (Hellmesberger.)
7. **Tartini, G.,** Sonate en sol mineur. G moll. (Zellner.)
92. **Viotti, J. B.,** Konzert No. 22. A moll. (Hellmesberger.)
93. — Konzert No. 23. Gdur. (Hellmesberger.)
94. — Konzert No. 28. A moll. (Hellmesberger.)
95. — Konzert No. 29. Emoll. (Hellmesberger.)
9. **Vivaldi, Antonio,** Sonate en Ré mineur. D moll. (Zellner.)
- 253a. **Weber, C. M. von, Overturen.** (Oelschlegel.) Vol. I. No. 1. Der Freischütz. No. 2. Oberon. No. 3. Euryanthe. No. 4. Preciosa. No. 5. Jubelouverture.
- 253b. — do. Vol. II. No. 6. Turandot. No. 7. Peter Schmol. No. 8. Silvana. No. 9. Abu Hassan. No. 10. Der Beherrscher der Geister (Rübezah).

Piano et deux Violons.

47. **Mozart, W. A.,** Concertone. (F. David.)
22. **Newell, J. E.,** Six récréations faciles.
- Violon seul.**
323. **Ernst, H. W.,** Six Etudes à plusieurs parties. (Schäfer.)
85. **Florillo, F.,** 36 Etudes ou Caprices. (J. Hellmesberger.)
- Hellmesberger, J.,** Cours moderne de Violon. (Moderner Violinkursus.)
122. — op. 219. Exercices en forme de gammes. (Übungen in Tonleiterform.) Cah. I. Exercices très faciles. (Sehr leichte Übungen.)
123. — Cah. II. Exercices faciles avec armature. (Leichte Übungen mit Vorzeichnungen.)
124. — Cah. III. Exercices dans toutes les positions. (Übungen in allen Lagen.)
125. — op. 217. Etudes préparatoires modernes dans les 1^{re}, 2^{me} et 3^{me} Positions. (Moderne Vorbereitungs-Etuden in den ersten 3 Lagen.)
- 126/128. — op. 220. Etudes de Perfection. (Ausbildungsstudien.) Cah. I, II, III.
174. **Kayser, H. E.,** op. 20. 36 Etudes élémentaires et progressives. (C. Nowotny) opit.
- do. Cah. I, II, III.
- 3/5. — op. 62. Gammes. (Schule der Tonleitern.)
27. **Kreutzer, R.,** 42 Etudes. (J. Hellmesberger.)
208. **Rode, P.,** 24 Caprices. (Hellmesberger.)
172. **Schnelder, G.,** op. 10. Technique du violon. (Technische Grundlage des Violinspiels.) Cah. I. Gammes et accords. (Tonleitern und Akkordstudien.)
173. — do. Cah. II. Etudes de Vitesse. (Gefüchtheitsübungen.)
187. — op. 12. Ecole d'agilité pour le doigt et l'archet. (Schule der Finger- und Bogentechnik.) Cah. I. Etude de Gammes. (Studium der Tonleitern.)
188. — op. 12. Cah. II. Exercices pour les doigts et l'archet basés sur des gammes variées. (Finger- u. Bogenübungen.)
189. — op. 12. Cah. III. Etude des accords. (Studium der Akkorde.)
190. — op. 12. Cah. IV. Etude de tierces et de sixtes. (Studium der Terzen und Sexten.)
191. — op. 12. Cah. V. Etude d'Octaves et de dixièmes. (Studium der Oktaven und Declmen.)
213. **Vallent, M.,** A travers les tonalités. Majeur et Mineur. (Durch Dur und Moll.)

No. Deux Violons.

108. **Gebauer, J.,** 12 Duos. (Hellmesberger.)
- 129/131. **Hellmesberger, J.,** op. 184. Etudes. Cah. I, II, III.
176. **Kayser, H. E.,** op. 20. 36 Etudes élémentaires et progressives. (C. Nowotny) opit.
- 3b/5b. — do. Cah. I, II, III.
97. **Pleyel, J. B.,** op. 8. 6 petits Duos. (Hellmesberger.)
98. — op. 23. 6 Duos. (Hellmesberger.)
99. — op. 48. 6 petits Duos. (do.)
100. — op. 59. 6 Duos faciles. (do.)

Piano et Viola (Alto).

349. **Steiner, H. von,** op. 43. Concerto.

Viola (Alto) seul.

72. **Schradleok, H.,** Ecole de la Technique. (Schule der Technik.) Cah. I. Exercices pour s'affermir dans les différentes positions. (Übungen zur Befestigung in den verschiedenen Lagen.)
73. — Cah. II. Exercices de doubles cordes. (Übungen in Doppelgriffen.)
74. — Cah. III. Exercices pour les différents coups d'archet. (Übungen in den verschiedenen Stricharten.)

Piano et Violoncelle.

207. **Corelli, A.,** Sonate. (J. van Lier.)
- 11a. **Kayser, H. E.,** op. 35. Quatre Sonatines très faciles.
- 306a. **Muldermans, Ch.,** Berceuse.

Violoncelle seul.

- 79/80. **Nölek, Aug.,** op. 3. 24 Etudes de Concert. Cah. I, II.
- 152/153. — op. 16. 24 Etudes préparatoires aux Etudes de Concert. (24 Vorbereitungen zu den Konzert-Etuden.) Cah. I, II.
154. — op. 21. 10 Etudes sans l'emploi du pouce. (10 Etuden ohne Daumen-aufsatz.) 2^{me} Suite.
155. — op. 24. 10 Etudes ayant particulièrement trait à la 1^{re} Position. (10 Etuden mit spezieller Berücksichtigung der ersten Lage.)
81. — 10 Etudes sans l'emploi du pouce. (10 Etuden ohne Daumen-aufsatz.) 1^{re} Suite.

Piano et deux Violons.

139. **Mozart, W. A.,** Concertone. (F. David.)
22. **Newell, J. E.,** Six récréations faciles.

Mandoline seule.

- 137/138. — do. Vol. I, II.

Trombone ou Tuba.

347. **Slama, Anton,** 66 Etudes dans toutes les tonalités majeures et mineures.

Flûte seule.

- 20/21. **Popp, G.,** op. 411. Etudes de la vélocité. (Gefüchtheits-Etuden.) Cah. I, II.
- 18/19. — op. 413. Etudes journalières. (Tägliche Übungen.) Cah. I, II.

Harmonium.

84. **Wachs, Ph.,** L'Orgue au Salon. (Berceuse, Chanson guillerette, Résignation, Gavotte, Pastorale, Marche séraphique.)

Orgue.

325. **Fauchey, P.,** 10 Pièces.
113. **Schwenke, J. F.,** 24 Morceaux d'un caractère différent dans toutes les tonalités et 24 Modulations. (24 Stücke verschiedenen Charakters in allen Tonarten und 24 Übungen.)
118. **Wachs, Ph.,** Six Morceaux. No. 1. Introduction. No. 2. Méditation. No. 3. Trio classique. No. 4. Fugnette pastorale. No. 5. Andante religioso. No. 6. Entrée triomphale.

Piano et Chant.

- 303a. **Gurliitt, C.,** op. 55. Treffübungen für Sopran.
- 303b. — do. für Mezzo-Sopran.
- 15a. — op. 56. 48 Etudes mélodiques pour le médium de la voix. (48 melodische Etuden für die mittlere Stimme.) opit.
- do. Cah. I, II, III.
61. **Marchesi, M. de Castrone,** op. 21. L'art du Chant. (Die Kunst des Gesanges.) Méthode pratique. Opit. avec portrait.
59. — do. Vol. I. Exercices élémentaires et gradués.
60. — Vol. II. 30 Vocalises pour Mezzo-Sopran.
115. — Vol. III. 12 Vocalises à deux voix. 6 Mélodies avec paroles, pour Mezzo-Sopran.
146. **Renner, M.,** op. 2. 3 Duette für Sopran und Alt mit Begleitung des Pianoforte.
134. — op. 3. Sechs Lieder für eine Singstimme mit Begleitung des Pianoforte, hohe Ausgabe.
- 134b. — tiefe Ausgabe.

Theorie.

343. **Rorich, Carl,** Materialien für den theoretischen Unterricht.