



CONCERTO

pour Piano

avec accompagnement d'Orchestre

par

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Op. 20.

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Pour Piano (avec
un 2^e Piano) „ 4.80. „ 6. — „

Concerto

pour
Piano.

Joseph Wieniawski, op. 20.

Allegro Moderato.

Flûtes.

Hautbois.

Clarinettes sib.

Bassons.

Trompettes en sol.

1, 2 en sol
Cors

3, 4 (en sib haut)

Trombone Alto

Trombone Tenor.

Trombone Basse.

Timbales sol. re.

Allegro Moderato.

1.
Violons.

2.

Alto.

Violoncelle.

Contrebasse.

Allegro Moderato.

Piano.

This page of a musical score, numbered 53, contains the following elements:

- Piano Part:** The right and left hand staves are marked with dynamics *p* (piano), *sf* (sforzando), *cresc.* (crescendo), and *Dim.* (diminuendo). The right hand features a melodic line with a first ending bracket and a fermata. The left hand has a bass line with a *Dim.* marking.
- Orchestral Part:** The woodwind section (flute, oboe, clarinet, bassoon) and string section (violin I, violin II, viola, cello, double bass) are present. The woodwinds have dynamic markings *sf* and *p*. The strings have *cresc.* and *Dim.* markings.
- Other Staves:** There are several empty staves for brass and percussion instruments.

This page of musical score contains the following elements:

- Staff 1 (Vocal):** Features a melodic line with dynamic markings *mf*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, and *dim.* It includes the instruction *az* above the notes.
- Staff 2 (Vocal):** Continues the vocal line with dynamic markings *mf*, *fz*, *fz*, *fz*, *fz*, *fz*, and *dim.* It includes the instruction *az* above the notes.
- Staff 3 (Vocal):** Continues the vocal line with dynamic markings *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, and *dim.* It includes the instruction *az* above the notes.
- Staff 4 (Piano):** Features a bass line with dynamic markings *p*, *cresc.*, *p*, *p*, *p*, *p*, and *p*.
- Staff 5 (Piano):** Features a treble line with dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, and *p*.
- Staff 6 (Piano):** Features a bass line with dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, and *p*.
- Staff 7 (Piano):** Features a treble line with dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, and *p*.
- Staff 8 (Piano):** Features a bass line with dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, and *p*.
- Staff 9 (Piano):** Features a treble line with dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, and *p*.
- Staff 10 (Piano):** Features a bass line with dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, and *p*.
- Staff 11 (Piano):** Features a treble line with dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, and *p*.
- Staff 12 (Piano):** Features a bass line with dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, and *p*.
- Staff 13 (Piano):** Features a treble line with dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, and *p*.
- Staff 14 (Piano):** Features a bass line with dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, and *p*.
- Staff 15 (Piano):** Features a treble line with dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, and *p*.
- Staff 16 (Piano):** Features a bass line with dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, and *p*.
- Staff 17 (Piano):** Features a treble line with dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, and *p*.
- Staff 18 (Piano):** Features a bass line with dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, and *p*.
- Staff 19 (Piano):** Features a treble line with dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, and *p*.
- Staff 20 (Piano):** Features a bass line with dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, and *p*.

A Risoluto.

Cl. *az*

Bms.

Tr. 1. 2. *4/5 corde az*

A.

Vcl. Cb. *az*

P. *Risoluto.* *f* *6* *f* *Furioso.* *ped.*

2. *accel.* *rit.* *8va.* *Grandioso.* *Tempo 1.* *ped.*

Bms.

Cor. 1. 2.

Tr. 1. 2. *az* *f*

A. *f*

Vcl. Cb. *az* *f*

P. *ten.* *ten.* *ten.* *ten.* *3f* *ped.* *ped.* *ped.* *ped.*

Fl. *sol. p*
 Ob. *sol. p*
 Cl. *p*
 Bassoon *p*
 Cor. 1. *p*
 Cor. 2. *p*
 Cor. 3. *p*
 Cor. 4. *p*
 Alt. Sax. *mf*
 Trb. *mf*
 Bar. *mf*
 1. Fl. *p*
 2. Fl. *p*
 A. *p*
 Cell. *p*
 Cl. *p*
 P. *p*
ped.

Cl. *sol. p*
 Bassoon *p*
 1. Fl. *p*
 2. Fl. *p*
 A. *p*
 Cell. *mf*
 Cl. *mf*
 P. *mf*
ped.

Ob. *p*

Tr. 1 & 2 *pp* *suivre le Piano*

A. *pp*

Vcl. & Cb. *pp* *8va*

P. *f* *pp* *ppoco meno*

Per. *Per.* *Per.*

Fl. *f*

Cl. *pp*

Bass. *pp*

1. Vc. *f*

2. Vc. *f*

A. *f*

Vcl. & Cb. *pp* *8va*

P. *cresc.* *pp*

Per. *Per.*

Cl. *pp* *rall.*

Bass. *pp* *rall.*

1. Vc. *pp*

2. Vc. *pp*

A. *pp*

Vcl. & Cb. *pp* *8va*

P. *pp* *rit.* *Per.*

Per. *Per.* *Per.*

B *a tempo*

1. *ppp* *a 2 pizz.*

2. *ppp* *pizz.*

ppp *a 2 pizz.*

ppp

ppp *dolce* *5 4*

ppp *5 4*

B *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

1. *arco*

2. *arco*

arco

ppp

rit. *p arco* *p*

rit. *m.g.* *m.d.*

ppp *con eleganza* *10*

ppp *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

p

p

p

p *3^e Cor.*

p *3^e*

1. *ppp*

2. *ppp*

ppp

ppp *pizz.*

ppp *arco* *arco* *arco*

ppp

mf *Ped.* *Dim.*

Vi. 1. 2. *pizz.*

Cl. *pizz.*

Vcl. *pizz.*

Cb. *pizz.*

P. *crex.* *dim.* *cantando* *dim.* *m.g.*

Ped. +

P. *dim.* *m.g.*

Ped. +

Cl. *rit.*

Bass.

Vi. 1. *arco* *pp* *tr*

Vi. 2. *arco* *pp* *tr*

Cl. *arco* *pp* *tr*

Vcl. *arco* *pp* *tr*

Cb. *arco* *pp* *tr*

P. *dim.* *rit.* *pp*

Ped. +

Ob. *p*

Vcl. 2. *(a2) arco*

P.

This system contains three staves. The Oboe staff has a melodic line starting with a *p* dynamic. The Violin 2 staff has a melodic line with *(a2)* and *arco* markings. The Piano staff features a complex accompaniment with sixteenth-note patterns and chords.

Vcl. 1. *(a2)*

A. *arco*

P.

This system contains three staves. The Violin 1 staff has a melodic line with *(a2)* marking. The Viola staff has a melodic line with *arco* marking. The Piano staff continues the accompaniment from the first system.

1. Vcl. 2.

2. Vcl. 2.

A.

Vcll. Cb. *a2 arco*

P.

This system contains four staves. The Violin 2 parts (1 and 2) have melodic lines with *p* dynamics. The Viola staff has a melodic line with *a2 arco* marking. The Piano staff continues the accompaniment.

Fl.

Ob.

Cl.

Bass.

Cor. 3. 4.

Vcl. 1. 2.

A.

Vcll. Cb.

P.

This system contains ten staves for a full orchestral ensemble. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Cor Anglais) and strings (Violin 1, Violin 2, Viola, Violoncello, Contrabasso) are shown. The Piano part is at the bottom. Dynamics include *f* and *p*. There are some handwritten annotations like *arco* and *ped.*

accel.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score is divided into four measures. The first measure shows the initial dynamics and performance instructions. The second measure continues the development of the themes. The third measure features a significant increase in dynamics and tempo, marked by 'pp' and 'accel.'. The fourth measure concludes the section with a final dynamic of 'f' and a 'Ped.' instruction for the piano.

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Bom. *p* *cresc.*

Tr.

Cor. *p* *cresc.*

Tub.

Timp. *pp* *accel.*

Vl. 1. *p* *cresc.*

Vl. 2. *p* *cresc.*

Va. *p* *cresc.*

Vcl. *p* *cresc.*

Cb. *p* *cresc.*

P. *f* *gua.* *Ped.*

This page of musical score, numbered 17, contains a complex arrangement of instruments. The score is organized into several systems, each with multiple staves. The top system includes a piano part with a grand staff (treble and bass clefs) and a percussion part with a snare drum and cymbal. The middle system features a string quartet (violin I, violin II, viola, and cello) and a woodwind section (flute, oboe, and bassoon). The bottom system includes a brass section (trumpets and trombones) and a keyboard part (piano and celeste). The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score is marked with a forte dynamic (*f*) throughout. The notation includes various note values, rests, and articulation marks, with some passages featuring rapid sixteenth-note runs in the piano and woodwind parts.

This page of musical score, numbered 19, is arranged in two systems of five staves each. The top system consists of a grand staff (treble and bass clefs) and three individual staves. The bottom system consists of a grand staff and three individual staves. The music features various dynamics such as *p*, *f*, *mf*, and *sf*, and includes performance instructions like *ben tenuto*, *cresc.*, and *dim.*. The notation includes notes, rests, and slurs across the staves.

This system of a musical score includes the following parts and markings:

- Fl.**: Flute part with a long melodic line.
- Cl.**: Clarinet part with a melodic line starting with a forte (*sf*) dynamic.
- Bass.**: Bassoon part with a melodic line.
- 1. Vl.**: First Violin part, marked *pizz.* (pizzicato) and *pp*.
- 2. Vl.**: Second Violin part, marked *pizz.* and *pp*.
- Al.**: Viola part, marked *pizz.* and *pp*.
- Vcll.**: Cello part, marked *pizz.* and *pp*.
- P.**: Piano part, featuring a complex texture with *Ped.* (pedal) markings and various dynamics including *p*, *sf*, and *pp*.

This system of a musical score includes the following parts and markings:

- Ob.**: Oboe part with a melodic line.
- Cl.**: Clarinet part with a melodic line.
- Bass.**: Bassoon part with a melodic line.
- Timb.**: Timpani part with a rhythmic pattern.
- 1. Vl.**: First Violin part, marked *arco* and *p*.
- 2. Vl.**: Second Violin part, marked *arco* and *p*.
- Al.**: Viola part, marked *arco* and *p*.
- Vcll.**: Cello part, marked *arco* and *p*.
- P.**: Piano part, featuring a complex texture with *arco* markings, *Ped.* markings, and dynamics including *pp*, *sf*, and *pp*.

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bass. *ppp*

1. *pizz.*

2. *pizz.*

Cl. *pizz.*

Cell. *pizz.*

P. *8va*

ped.

Detailed description: This system contains measures 1 through 4. The woodwinds (Flute, Oboe, Clarinet, Bassoon) are mostly silent, with some *ppp* markings. The strings (Violins 1 & 2, Clarinet, Celli) play a rhythmic pattern, with *pizz.* (pizzicato) markings. The piano part features a complex, multi-measure rest with *8va* and *ped.* markings.

Fl.

Ob.

Cl. *ppp*

Bass.

1. *arco*

2. *p* *mf*

Cl. *arco*

Cell.

P. *8va*

ped.

Detailed description: This system contains measures 5 through 8. The woodwinds continue with *ppp* markings. The strings play a melodic line, with *arco* (arco) markings and dynamic changes from *p* to *mf*. The piano part continues with *8va* and *ped.* markings.

Ob. *pp*

Bass.

1. *f*

2. *arco* *f*

picc.

arco

arco

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Ped.

Ob.

Cl.

Bass.

1.

2.

p

mf

f

Ped.

Ped.

Ped.

Fl. *mf*
 Ob. *p*
 Cl. *mf*
 Bassoon *ppp*
 Cor. 3. 4. *mf*
 Fl. 1. 2. *p*
 A. *p*
 Tuba *ppp*
 Piano *ppp*
 Ped.

Fl. *mf*
 Cl. *mf*
 Cor. 1. 2. *mf*
 Cor. 3. 4. *mf*
 Tuba *ppp*
 Vln. 1. *resc.*
 Vln. 2. *resc.*
 A. *resc.*
 Tuba *ppp*
 Piano *ppp*
 Ped.

Ob.
Bass.
Tr.
Timp.
Vc.
A.
Vcl.
Cb.
P.

Fl.
Ob.
Cl.
Bass.
Tr.
Timp.
Vc.
A.
Vcl.
Cb.
P.

D Tempo 1.

Fl. *arco*

Cl.

Bass.

Timb.

1. *Tempo 1.*
Vl. *arco* *pp*

2. *arco* *pp*

A. *arco* *pp*

Vcll. *arco* *pp*

Cb. *pp*

P. *cantando*

D *ped.* *ped.* *ped.*

1. Vl. *pp*

2. *pp*

A. *pp*

Vcll.

P. *dim.*

ped. *ped.* *ped.*

Ob. *rit.*

Timb.

1. Vl. *rit.* *f*

2. *f*

A. *resc.* *f*

Vcll. *resc.* *f*

Cb. *Brillante.*

P. *ped.*

Musical score for the first system, featuring Flute (Fl.), Oboe (Ob.), Bassoon (Bass.), Violins (Vl. 1 and 2), Viola (A.), Cello (Cell.), Double Bass (Cb.), and Piano (P.). The score is in a key with two flats and a 4/4 time signature. The Flute part has a melodic line with a dynamic marking of *p* and a fermata. The Oboe part has a long note with a fermata. The Bassoon part has a melodic line with a dynamic marking of *p*. The Violins and Viola parts have a melodic line with a dynamic marking of *f*. The Cello and Double Bass parts have a melodic line with a dynamic marking of *f*. The Piano part has a complex, rhythmic accompaniment with a dynamic marking of *p* and a *ped.* marking.

Musical score for the second system, featuring Flute (Fl.), Oboe (Ob.), Timpani (Timp.), Violins (Vl. 1 and 2), Viola (A.), Cello (Cell.), Double Bass (Cb.), and Piano (P.). The score is in a key with two flats and a 4/4 time signature. The Flute part has a melodic line with a dynamic marking of *p*. The Oboe part has a melodic line with a dynamic marking of *p*. The Timpani part has a melodic line with a dynamic marking of *p*. The Violins and Viola parts have a melodic line with a dynamic marking of *p* and a *(a2)* marking. The Cello and Double Bass parts have a melodic line with a dynamic marking of *p*. The Piano part has a complex, rhythmic accompaniment with a dynamic marking of *p* and a *ped.* marking.

Ub.
 Bass.
 Timb.
 1.
 Vl.
 2.
 Cl.
 Vcll.
 Cb.
 P.
 Ped.

Musical score for the first system. The woodwinds (Ub., Bass., Timb., Vl. 1 & 2, Cl.) and strings (Vcll., Cb.) play sustained notes with dynamic markings of *p* and *mf*. The piano part features a complex rhythmic pattern with triplets and sixteenth notes, marked with *ped.* and *gr.*

P.
 cresc.
 rit.

Musical score for the piano part, showing a crescendo (*cresc.*) and ritardando (*rit.*) section. The piano part features a complex rhythmic pattern with triplets and sixteenth notes, marked with *gr.*

Vl. 1.
 2.
 Cl.
 Vcll.
 Cb.
 P.
 Ped.

E *pizz.*
ppp *pizz.*
ppp *pizz.*
p *pizz.*
pp *pizz.*
p *pizz.*
pp *pizz.*

Musical score for the second system. The woodwinds (Vl. 1 & 2, Cl.) and strings (Vcll., Cb.) play sustained notes with dynamic markings of *ppp* and *p*. The piano part features a complex rhythmic pattern with triplets and sixteenth notes, marked with *pp* and *ppp*. The section is marked with *E* and *pizz.*

1. Fl. 1. Fl. 2. Clarinet. Violin. Viola. Piano.

arco *pizz.* *arco* *pizz.* *arco* *pizz.* *cresc.* *Dim.*

ped. *ped.* *ped.* *ped.* *ped.*

Detailed description: This system contains the first five measures of the score. It features staves for Flute 1, Flute 2, Clarinet, Violin, Viola, and Piano. The Flute parts have rests in the first two measures, followed by melodic lines in measures 3 and 4. The Clarinet part has a melodic line starting in measure 3. The Violin and Viola parts play a rhythmic accompaniment with 'arco' and 'pizz.' markings. The Piano part provides harmonic support with chords and a melodic line in the right hand, including a triplet in measure 4. Pedal points are marked with '+' signs under the piano part.

Oboe. Fl. 1. Fl. 2. Clarinet. Violin. Viola. Piano.

1.º solo. *arco* *arco* *Dim.* *vibrato* *p con grazia.*

ped. *ped.* *ped.* *ped.*

Detailed description: This system contains measures 6 through 10. The Oboe part has a melodic line starting in measure 6, marked '1.º solo.'. The Flute parts have melodic lines in measures 7 and 8, with 'arco' markings. The Clarinet part has a melodic line in measure 9. The Violin and Viola parts have melodic lines in measures 7 and 8. The Piano part continues with harmonic support, including a 'vibrato' marking in measure 9 and 'p con grazia.' in measure 10. Pedal points are marked with '+' signs under the piano part.

77. Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Tmb. *ppp*

1. Vl. *pizz.* *ppp* *arco* *ppp*

2. Vl. *pizz.* *ppp* *arco* *ppp*

Vla. *pizz.* *ppp* *arco* *ppp*

Vcll. *pizz.* *ppp*

Cb. *pizz.* *ppp*

P. *ppp*

Ped. + Ped. + Ped. + Ped.

Fl. *p*

1. Vl. *ppp*

2. Vl. *ppp*

Vla. *pizz.* *ppp*

Vcll. *ppp*

Cb. *ppp*

P. *ppp*

Ped. + Ped.

accel. - - - -

Fl.
 Ob.
 Cl.
 Bassoon.
 Tr.
 Cor.
 1.
 2.
 3.
 4.
 Alt.
 Trb.
 Ten.
 B.
 Timp.
 1.
 Vl.
 2.
 A.
 Vcll.
 Cb.
 P.
 Ped.
 22.

Piu animato.

The musical score on page 36 is for a piece in 2/4 time, marked *Piu animato.* The score is arranged in systems, with the piano accompaniment on the left and the violin part on the right. The piano part consists of multiple staves, including a grand staff (treble and bass clefs) and a separate staff for the right hand. The violin part is on a single staff. The music features a variety of dynamics, including *p* (piano), *pp* (pianissimo), *f* (forte), and *cresc.* (crescendo). There are also markings for *Ben tenuto* and *Ped.* (pedal). The tempo marking *Piu animato.* appears at the top right and is repeated in the lower right section of the page. The score includes complex rhythmic patterns, such as sixteenth-note runs in the piano part and slurs in the violin part.

rall. ---

Handwritten musical score for a piano piece, page 37. The score consists of 18 staves. The top four staves are for the right hand, and the bottom four are for the left hand. The middle four staves are for the piano accompaniment. The score includes various musical notations such as notes, rests, dynamics (mf, f, rall.), and articulation marks (tr, trum). The piece concludes with a 'Cadenza' section in the final measures.

Piano score system 1. Includes markings: *rit.*, *Ped.*, *rit.*, *rit.*

Piano score system 2. Includes markings: *rit.*, *poco accel.*, *poco rall.*, *Ped.*

Piano score system 3. Includes markings: *Largamente.*, *ten.*, *ten.*, *sva ten.*, *ten.*, *Largamente.*, *ten.*, *accel.*, *Ped.*

Piano score system 4. Includes markings: *accel. ten.*, *ten.*, *ten.*, *sva ten.*, *stringendo*, *Ped.*

Piano score system 5. Includes markings: *ff*, *Ped.*

Piano score system 6. Includes markings: *accel.*, *veloce*, *Ped.*

Orchestral score system 7. Includes parts for *Ob.*, *Fg.*, *Cor. 1.*, *Timb.*, and *P.*. Includes markings: *rit.*, *p*, *rit.*, *rit.*

Molto animato.

Fl.

Ob.

Cl.

Basn.

Tr.

Cor. 1. 2. 3. 4.

Trb. 1. 2.

Timb.

1. 2. 3. 4. 5. 6. 7. 8.

Dr.

P.

Molto animato.

Molto animato.

Andante.

This page of a musical score, numbered 40, contains the following elements:

- Tempo:** *Andante.* (indicated at the top right and bottom right).
- Woodwinds:** Flute, Oboe, Clarinet, Bassoon, and Contrabassoon parts.
- Brass:** Trumpets (Trombe), Trombones (Trombone Alto, Tenor, Basso), and Horns.
- Strings:** Violins I & II, Violas, Cellos, and Double Basses.
- Dynamic Markings:** *f* (forte), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *ff* (fortissimo), *unio.* (unison).
- Performance Instructions:** *tenuato* (sustained), *tr.* (trill), *Consord.* (con sordina - with mutes), *pizz.* (pizzicato).
- Brass Instructions:** *Trombe tacet.*, *Trombone Alto tacet.*, *Trombone Tenor tacet.*, *Trombone Basso tacet.*, *en mi b* (in E-flat).
- Other Markings:** *mi b, si b* (E-flat, B-flat).

Andante.

1. Fl.
2. Fl.
Cl.
Vcll.
P.

pp
ppp
ppp
ppp
rit.
f
dim.
cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

Detailed description: This system contains the first five staves of the score. The Flute 1 and Flute 2 parts are mostly rests, with some notes appearing in the final measures. The Clarinet part has a few notes in the final measures. The Violin I and Violin II parts play a rhythmic pattern of eighth notes. The Piano part features a complex accompaniment with many beamed eighth notes and dynamic markings including *f*, *dim.*, and *cresc.*. Pedal points are indicated by diamond symbols with the word *Ped.* below them.

Clb.
Bsn.
Cor.
1.
2.
3.
4.
1.
2.
Cl.
Vcll.
Cb.
P.

pp
pp
pp
mf
mf
mf
mf
mf
arco
rit.
f
Ped.
Ped.
Ped.
Ped.

Detailed description: This system contains the remaining staves of the score. The Clarinet in Bb and Bassoon parts have some notes in the final measures. The four Cor Anglais parts have notes in the final measures. The Trumpet 1 and 2 parts play a rhythmic pattern of eighth notes. The Clarinet in C part has notes in the final measures. The Violin I and Violin II parts continue their rhythmic pattern. The Cello part has notes in the final measures. The Piano part continues its accompaniment with dynamic markings including *mf*, *arco*, *rit.*, and *f*. Pedal points are indicated by diamond symbols with the word *Ped.* below them.

FL. *pp*

Ob. *ppp*

Cl.

Bass.

Cor. 2

Timb. *ppp*

1 *ff*

2 *cresc.* *ffp*

Al. *cresc.* *p*

Vcl. Eb. *cresc.*

P. *p*

Dim.

pp

Red.

Ob.

Cl.

Bass.

1 *mf*

2 *mf*

Al. *mf*

Vcl. *mf*

P. *sempre p*

mf Solo.

ppizz.

pp

ppizz.

pp

ppizz.

pp

ppizz.

pp

Red.

Red.

Ob. *solo*
p

1
 2

Cl.

Trcl.

Cb.

P.

pp
piac.
pp

Ped.

solo

Fl.

Cl.

Basn.

Trcl.

Cb.

P.

pp
arco
p
Ped.

Fi.

Cl.

Basn.

Cor. 1

1
 2

Cl.

Trcl.

Cb.

P.

arco
p
arco
p
arco
p
Ped.

This system of a musical score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bassm.), Cor Anglais (Cor. 1/2 and 3/4), Trumpets (1 and 2), Trombones (1 and 2), and Piano (P.). The Flute part begins with a *pp* dynamic and a *ten.* marking. The Clarinet part has a *pp* dynamic. The Piano part features a *ped. mf* marking and includes fingering numbers (1, 3, 5, 1, 3) and a triplet of notes. The system concludes with a *ten.* marking and a *pp* dynamic.

This system continues the musical score with parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpets (1 and 2), Trombones (1 and 2), and Piano (P.). The Flute part has a *ten.* marking. The Clarinet part has a *ten.* marking. The Piano part includes a *ped. pp* marking and a *ten.* marking. The system concludes with a *pp* dynamic and a *ten.* marking.

412

Fl. *ppp*

Oboe *ppp*

Clar. *ppp*

Bass. *ppp*

Viol. I *ppp* *cresc.* *arco* *Drum.*

Viol. II *ppp* *cresc.* *arco* *Drum.*

Viola *cresc.* *f* *arco* *Drum.*

Cello *arco*

Double Bass *arco*

Piano *mf* *arco*

Ped. +

Fl.

Oboe

Clar.

Bass.

Viol. I *f* *piano* *Drum.*

Viol. II *f* *piano* *Drum.*

Viola

Cello

Double Bass

Piano *f* *arco*

Ped. +

13 14 12 16 43 22

Ob.

Cl.

Bass.

1. Vl.

2. Vl.

Al.

Vcll.

Cb.

P.

mf

con passione

Ped.

16

Fl.

Ob.

Cl.

Bass.

1. Vl.

2. Vl.

Al.

Vcll.

Cb.

P.

f cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Ped.

orchestral score, measures 1-4. Instruments include Fl., Ob., Cl., Bassoon, Cor. 1 & 2, Timp., Vl. 1 & 2, V., Vcl., Cb., and P.

Measures 1-4: *accel.* (measures 1-2), *cresc.* (measures 3-4). Dynamics include *f* and *fz cresc.*

orchestral score, measures 5-8. Instruments include Fl., Ob., Cl., Bassoon, Cor. 1 & 2, Timp., Vl. 1 & 2, V., Vcl., Cb., and P.

Measures 5-8: *rall.* (measures 5-8). Dynamics include *p*, *pp*, *ppp*, and *dim.*

Score for the first system, measures 1-6. The score includes parts for Bassoon (Bass.), Cor. 1 & 2, Violins 1 & 2, Viola, Cello, Double Bass, and Piano. The piano part features a complex rhythmic pattern with triplets and sixteenth notes, and includes dynamic markings such as *ppp* and *dim.*. Pedal points are indicated with *Ped.* and a cross symbol.

Score for the second system, measures 7-12. This system continues the orchestration with parts for Oboe (Ob.), Bassoon (Bass.), Cor. 1 & 2, Violins 1 & 2, Viola, Cello, Double Bass, and Piano. The piano part continues with intricate textures, including triplets and sixteenth notes, and features dynamic markings like *ppp* and *piu. az.*. Pedal markings are present throughout the system.

Musical score for the first system, measures 1-4. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Basson.), Violin I (Vln. 1.), Violin II (Vln. 2.), Viola (Viola), Violoncello (Vcllo.), Contrabass (Cb.), and Piano (P.). The piano part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamic markings include *p*, *pp*, and *arco*. Pedal markings (*Ped.*) are present at the beginning and end of the system. A double bar line is located at the end of measure 4.

Musical score for the second system, measures 5-8. The score includes parts for Oboe (Ob.), Cor Anglais (Cor. 2.), Violin I (Vln. 1.), Violin II (Vln. 2.), Viola (Viola), Violoncello (Vcllo.), Contrabass (Cb.), and Piano (P.). The piano part continues with intricate rhythmic patterns. Dynamic markings include *pp*, *pizz.*, and *arco*. Pedal markings (*Ped.*) are present at the end of the system.

Musical score for the first system, measures 1-5. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bam.), Trumpet (Tr.), four Cornets (Cor. 1-4), Alto Saxophone (Alt.), Tenor Saxophone (Ten. Trb.), Bass (B.), and Timpani (Timp.). The piano part is at the bottom. The key signature has two flats, and the time signature is 4/4. A dynamic marking of *p* is present at the start of the woodwind entries. A *N* marking is above the first measure of the piano part. The piano part features complex chords and arpeggios, with some notes marked with '5' and '11'.

Musical score for the second system, measures 6-10. This system continues the orchestration from the first system. It includes parts for Bassoon (Bam.), four Horns (1-4), Alto Saxophone (A.), and Piano (P.). The piano part continues with complex harmonic textures, including chords and arpeggios. Dynamic markings include *p* and *pp*. A *N* marking is present above the piano part in measure 7. The piano part includes markings for *ped.* (pedal) and *pp* (pianissimo).

Fl. *pp*
 Ob. *pp*
 Cl. *pp*
 Bsn.
 1. *pizz.*
 2. *p*
 U.
 Vcll. *pizz.*
 Cb. *p*
 P.
Ped. *sf* *pp* *dim.*

Bsn. *p*
 1. *p*
 2. *bo*
 3. *oo*
 4. *hoo*
 Timb. *pp*
 1. *arco*
 2. *p*
 3. *arco*
 4. *cresc.*
 U. *p*
 Vcll. *sf arco*
 Cb. *arco*
 P. *cresc.* *f*

This system of a musical score includes the following parts and markings:

- Oboe (Ob.):** Features a *roll.* marking and a fermata over a note.
- Clarinet (Cl.):** Features a *roll.* marking and a fermata over a note.
- Bassoon (Bass.):** Features a *roll.* marking and a fermata over a note.
- Cor 1 & 3:** Both parts play a rhythmic pattern of eighth notes, marked with *p*.
- Trombone (Tromb.):** Features a *pp* marking.
- Violin 1 & 2 (Vl.):** Both parts play a rhythmic pattern of eighth notes, marked with *f*.
- Viola (Vla.):** Features a *pp* marking.
- Cello (Cb.):** Features a *pp* marking.
- Piano (P.):** Features a *pp* marking and a *roll.* marking. The right hand includes a *cantabile con calore.* instruction and a fermata. The left hand includes a *roll.* marking and a fermata.

This system of a musical score includes the following parts and markings:

- Violin 1 & 2 (Vl.):** Both parts feature a *pizz.* marking and a *pp* marking.
- Viola (Vla.):** Features a *pp* marking and a *pizz.* marking.
- Cello (Cb.):** Features a *pp* marking and a *pizz.* marking.
- Piano (P.):** Features a *pp* marking and a *pizz.* marking. The right hand includes a *pp* marking and a *pizz.* marking. The left hand includes a *pp* marking and a *pizz.* marking.

Bsn. *poco rall.*
 Cor. 3/4
 1. *con dolore poco rall.*
 2. *arco*
 A. *arco*
 Tll. *arco*
 Cb. *arco*
 P. *f* *dim.* *poco rall.* *p* *f*

Cor. 3/4
 1. *pizz.*
 2. *pizz.*
 A. *pizz.*
 Tll. *pizz.*
 Cb. *pizz.*
 P. *dim.* *rall.* *cresc.* *ff appassionato*

Cor. 1.
Vcl. 1.
Vcll.
P.
Ped.

Fg.
Cl.
Bass.
Cor. 1.
Ott.
Ten.
Trb.
B.
Vcl. 1.
Vcl. 2.
A.
Vcll.
Cb.
P.
Ped.

ben tenuto
sempre pp
ben tenuto
sempre pp
ben tenuto
sempre pp

arco
arco

This page of a musical score, numbered 62, is arranged for a full orchestra and piano. The instruments are listed on the left side of the page: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trop.), four parts of Horns (Cor. 1-4), Trombone (Tbn.), Tuba (Tub.), Euphonium (Eup.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cb.), Double Bass (Cb.), and Piano (P.).

The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a variety of musical notations:

- Flute (Fl.):** Starts with a dynamic marking of *p* and includes slurs and accents.
- Oboe (Ob.):** Features a long, sustained note with a slur and a dynamic marking of *p*.
- Clarinet (Cl.):** Includes a dynamic marking of *p* and a slur.
- Bassoon (Bsn.):** Shows a dynamic marking of *p* and a slur.
- Trumpet (Trop.):** Remains mostly silent with rests.
- Horns (Cor.):** Four parts, with dynamic markings of *p* and slurs.
- Trombone (Tbn.):** Includes a dynamic marking of *p* and slurs.
- Tuba (Tub.):** Includes a dynamic marking of *p* and slurs.
- Euphonium (Eup.):** Includes a dynamic marking of *p* and slurs.
- Violins (Vln. I & II):** Both parts feature a *cresc.* (crescendo) followed by a *dim.* (diminuendo) and end with a *p* dynamic. They include slurs and accents.
- Viola (Vla.):** Includes a *cresc.* and *dim.* marking, ending with *p*.
- Cello (Cb.):** Includes a *cresc.* and *dim.* marking, ending with *p*.
- Double Bass (Cb.):** Includes a *cresc.* and *dim.* marking, ending with *p*.
- Piano (P.):** The piano part is highly active, featuring a series of arpeggiated chords with slurs and accents.

At the bottom of the page, there are some handwritten markings: *22*, *22*, and *22*, which likely refer to rehearsal marks or specific measures.

Full orchestral score for measures 1-8. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bassn.), Cor 3, Violin 1 (Vl. 1), Violin 2 (Vl. 2), Viola (Vla.), Violoncello (Vcll.), Double Bass (Cb.), and Piano (P.).

Key markings include *rall.* (rallentando) and *pp* (pianissimo). The piano part features complex rhythmic patterns with triplets and sixteenth notes, and includes a *Ped.* (pedal) marking.

Continuation of the musical score for measures 9-16. The instrumentation remains the same as in the first system.

Key markings include *agitato* (agitato) and *Ped.* (pedal). The piano part continues with intricate rhythmic figures and includes a *f* (forte) dynamic marking.

Tutti.

Fl. Ob. Cl. Bsn. Trp. Cor. 1. 2. Timb. 1. 2. Vln. 1. 2. Vla. Vcll. Cb. P.

cresc. *Ped.* *cresc.* *Ped.* *cresc.* *Ped.* *cresc.* *Ped.* *cresc.* *Ped.*

Fl. Ob. Cl. Bsn. Trp. Cor. 1. 2. 3. 4. Timb. 1. 2. Vln. 1. 2. Vla. Vcll. Cb.

f *dim.* *v*

This page of musical notation features a complex arrangement of staves. At the top, there are two vocal staves with melodic lines and lyrics. Below them are several piano accompaniment staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *sf*, *ff*, *p*, and *f*. The piano part includes a prominent bass line with a wavy line indicating a tremolo effect in the lower register. The overall structure is typical of a full orchestral or chamber music score.

This page of musical score, numbered 73, contains a complex arrangement for piano and orchestra. The score is organized into several systems of staves:

- System 1:** Includes the first four staves (Violin I, Violin II, Viola, and Cello/Double Bass). Dynamics range from *sf* (sforzando) to *ff* (fortissimo). A *rall.* (rallentando) instruction is present at the end of the system.
- System 2:** Includes the fifth and sixth staves (Flute and Clarinet). Dynamics include *f* (forte) and *p* (piano).
- System 3:** Includes the seventh and eighth staves (Trumpet and Trombone). Dynamics include *sf* and *ff*.
- System 4:** Includes the ninth and tenth staves (Piano and Harp). The piano part features intricate textures with *tr* (trills) and *br* (breves) markings. Dynamics include *f*, *p*, and *sf*.

The score concludes with a *rall.* instruction in the bottom right corner.

Fl.

Ob.

Cl.

Bass.

1. Vln.

2. Vln.

A.

Vll.

Cl.

P.

pizz.

pp pizz.

pp pizz.

pp pizz.

pp pizz.

pp

arco

sempre pp

arco

sempre pp

ped.

Ob.

Bass.

1. Cor.

2. Cor.

3. Cor.

4. Cor.

1. Vln.

2. Vln.

A.

Vll.

Cl.

P.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

Musical score for measures 1-4 of the first system. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 and 2 (Cl. 1, 2), Bassoon (Bass.), Cor 1, 2, 3, and 4 (Cor. 1-4), Violin 1 and 2 (Vl. 1, 2), Viola (Vla.), Cello (Vcl.), Double Bass (Cb.), and Piano (P.). The piano part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamic markings include *p*, *pp*, and *arco*. The woodwinds and strings play sustained notes and chords.

Musical score for measures 5-8 of the second system. The instrumentation remains the same as the first system. The piano part continues with its intricate rhythmic texture. Dynamic markings include *pp* and *ppp*. The woodwinds and strings continue with their respective parts, including some melodic lines in the oboe and violin.

W

Fl. *pp* *ff*

Ob. *pp* *ff*

Cl. *ff*

Bass. *ff*

Tr. *ff*

1. Cor. *pp* *ff*

2. *ff*

3. *ff*

4. *ff*

Alt. Sax. *ff*

Ten. Sax. *ff*

B. *ff*

Timp. *pp* *f*

1. Vl. *p* *cresc.* *f*

2. *p* *cresc.* *f*

Cl. *p* *cresc.* *f* *p* *f* *p* *p* *f*

Vcl. *p* *f* *p* *f* *p* *p* *f*

Cl. *p*

P. *sempre ff*

22. W

This page of a musical score, numbered 84, contains a complex arrangement of staves. The top section features four staves with melodic lines, including dynamic markings such as *f* and *p*. Below these are two grand staves for piano, each with a treble and bass clef. The piano part includes detailed fingerings (e.g., 4, 5, 6) and articulation marks. The bottom section consists of two staves for woodwinds and two for brass, with dynamic markings like *p*, *f*, and *mf*. The score is written in a key with one sharp (F#) and a 3/4 time signature.

This page of musical score, numbered 85, contains a complex arrangement for piano and orchestra. The score is organized into several systems of staves. The top system includes a vocal line and four instrumental staves. The middle section features a grand piano (piano) section with five staves. The bottom section includes a cello and double bass line, a double bass line, and a piano section with five staves. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. Dynamics such as *mf* (mezzo-forte) and *ff* (fortissimo) are used throughout. Performance instructions include *rall.* (rallentando) and *rit.* (ritardando). The score concludes with a *Fin.* (Finis) marking at the bottom right.

EDITION CRANZ

No. Piano à 2 mains.

- 235/237. **Alberti, H.**, op. 44. Le Petit classique. 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. **Leschetzky, Th.**, op. 22. Valse chromatique. No. 5. **Bondei, 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.**, Air de Pergolèse.
121. **Album de Concert**, Vol. II. No. 1. **Leschetzky, Th.**, op. 2 No. 1. Les deux Alouettes. No. 2. **Godard, B.**, op. 80. Deuxième Nocturne. No. 3. **Liszt, F.** Transcription des Ständchens (von Shakespeare) von **Fr. Schubert**. No. 4. **Fischhof, R.**, op. 48. 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 Wandschaft. 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. **Dreyschoek, 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, P.** Passions au Salon. Valse. No. 6. **Lebierre, 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. 93. 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 de Cœur. No. 7. **Kafka, J.**, op. 32. Souvenir de Steinbach. Idylle. No. 8. **Wachs, P.** Coquetterie. Caprice.
75. **Album de Danse**. (Das tanzende Wien.) 15 Danses choisies.
183. **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. — Ouvertures. (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.)
- 192/193. — Sonates. Vol. I, II (J. Epstein.)
26. **Bondei, Fr.**, op. 14. Mozart, Andante, Menuet, Adagio.
33. — op. 37. Feuilles d'Album. No. 1. Valse. No. 2. Plainte. No. 3. Scherzetto.
- 62/65. **Borons, 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.) opit.
- 164/166. — op. 88. Gammes, Accords et Ornaments. (Die Schule der Tonleitern, Akkorde und Verzierungen.) Cah. I, II, III.
262. — op. 89. Die Pflege der linken Hand. Cah. I. 48 Übungstücke.
263. Cah. II. 25 Etüden.
238. **Biehl, A.**, op. 27. Etudes préparatoires. (Vorbereitende Etüden für junge Klavierspieler.)
239. — op. 30. Les éléments du jeu de Piano. (Die Elemente des Klavierspiels.)
240. — op. 31. 50 petites Etudes nouvelles pour les commençants. (50 neue Passagenübungen für Anfänger.)

No. Piano à 2 mains.

- 177/179. **Brandts-Buys J.**, op. 13. Etudes modernes. Cah. I, II, III.
209. **Calvini, A.**, op. 21. Méthode des gammes et accords. (Schule der Tonleitern.)
109. **Chopin, F.**, Valses.
110. — Polonaises.
111. — Mazurkas.
112. — Nocturnes.
218. — Préludes. (op. 28, 45.)
219. — Scherzos. (op. 20, 31, 39, 54.)
220. — Fantaisies, Impromptus. (op. 13, 29, 36, 49, 51, 66.)
221. — Ballades. (op. 23, 38, 47, 52.)
222. — Etudes. (op. 10, op. 25. 3 nouvelles Etudes.)
44. **Clementi, M.**, 12 Sonatines.
232. **Czerny, C.**, op. 139. 100 Exercices pour la jeunesse. (100 Übungsstücke für die Jugend.)
210. — op. 261. Etudes élémentaires. (Passagen-Übungen.)
- 40a. — op. 299. Ecole de la Vélocité. (Schule der Geläufigkeit.) opit.
- 40/43 — do. Cah. I, II, III, IV.
76. — op. 337. 40. Exercices journaliers. (40 tägliche Übungen.)
- 77/78. — op. 365. 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 Mélodies 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 Nouvelles Etudes de Mécanisme. (30 kleine Etüden für den Mechanismus.)
211. **Daneau, N.**, Petite Suite. No. 1. Mazurka. No. 2. Bercenae. No. 3. Sérénade. No. 4. Air de Ballet.
171. **Diabelli, A.**, 11 Sonatines. (op. 151. 168.)
242. **Dussek, J. L.**, op. 20. 6 Sonatines.
241. — 6 Morceaux (Canzonetta. La Matinée. Les Adieux. Ma barque légère. La Chasse. La Consolation.)
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. March.) 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.
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.

No. Piano à 2 mains.

203. **Gillet, E.**, Album de six morceaux choisis. 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-à-terre. Galop de Concert.
192. **Gilson, P.** Petite Suite. No. 1. Le Chevrier. Matines. No. 2. Récit. No. 3. Marche fantasque. No. 4. Nocturne. No. 5. Danse rustique.
- 45/46. **Gurilt, C.**, op. 50. Le Début. 24 Etudes mélodiques pour les commençants. (24 melodische Etüden für Anfänger.) Cah. I, II.
- 70/71. — op. 51. Le Progrès. 24 Etudes 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. Etudes 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 Geläufigkeitsetüden.) 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. Suite: op. 85. Gammes et Arpegges. (Tonleitern und Arpeggien) Cah. I, II.
- 254/5. — II. Suite: op. 86. 24 Etudes pour élèves avancés. (24 Etüden für vorgerückte Schüler.) Cah. I, II.
- 256/7. — III. Suite: op. 87. 24 Etudes 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 Etudes journalières, chacune de 8 mesures. (160 achttaktige Übungen.) Cah. I, II.
259. — op. 93. 118 Etudes de Division. (118 Einteilungs-Übungen.)
260. — op. 100. Cah. I. Etudes en Tierces. (Terzenschule.)
261. — Cah. II. Etudes en Sixtes. (Sextenschule.)
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- 225/226. — op. 142. Ecole du trille. (Triller-Schule.) 16 Etudes. Cah. I, II.
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- 264/5. — op. 144. Ecole des Arpegges. (Arpeggienschule.) Cah. I, II.
- 268/68. — op. 145. L'Ecole des Agréments. (Die Schule der Verzierungen.) Cah. I, II, III.
- 182/184. **Haberbier E.**, op. 53. Etudes-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 Etudes rythmiques et mélodiques (36 rhythmische und melodische Etüden.) Cah. I, II, III.
- 37/38. — op. 106. Etudes 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. Etudes des Passages. (Etüden in leichten Passagen.) Cah. I, II.

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- 66a. — op. 242. La petite Vélocité. (Kleine Schule der Geläufigkeit ohne Oktavenspannung.) opit.
- 66/67. — do. Cah. I, II.
31. **Kuhlau, Fr.**, Sonatines, Liv. 1 (op. 20, 55, 59).
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135. **Strauss, Joh.**, Ouverturen. (Fledermaus. Prinz Methusalem. Cagliostro. Der Carneval in Rom. Indigo. Bildeküh.)
119. **Strauss, Jos.** Tanz-Album. No. 1. op. 263. Mein Lebenslauf ist Lieb' und Lust. Walzer. No. 2. op. 166. Frauenherz. Polka-Maz. No. 3. op. 228. Victoria Polka. No. 4. op. 164. Dorfachwalben aus Oesterreich. Walzer. No. 5. op. 259. Velocipède. 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.