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Sonaten und Sonatinen.

Je 1 *M.*, mit † bezeichnet 2 *M.*, mit †† 3 *M.*

- Flügel, Op. 4. Grosse Sonate Nr. 1, H. †
Flügel, Op. 36. Sonate Nr. 5, C. †
Förster, Op. 42. 6 Sonatinen, Heft I. ††
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Galuppi, Sonate, A.
Glass, Op. 25. Sonate, A.s. ††
Golinelli, Op. 70. Sonate, H.m.
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Gurlitt, Op. 17. Sonate im leichteren Stile, G.
Gurlitt, Op. 20. Sonate Nr. 3, C.m.
Gurlitt, Op. 21. Sonate Nr. 4, F.
Gurlitt, Op. 31. Am eignen Herde. 2 Tonstücke in
Sonatenform (leichteren Stiles). Heft I.
Gurlitt, Op. 31. Am eignen Herde. Heft II.
Hässler, J. W., Op. 17. Phantasie und Sonate, E.m.
Hässler, Sonate, A.m.

Breitkopf & Härtel
Leipzig.
Brüssel · London · New York.

Kasseberg & Moritz

F. J. Wandrer.

S O N N A R T

(N^o 5. C dur)

für das Pianoforte

VON

GUSTAV FLÜGEL.

Op. 36.

Eigenthuum der Verleger!

Leipzig, bei Breitkopf & Härtel.

Pr. 1 Thlr.

Kügel-tragen in das Facsimilarchiv.

Gut. Ma. Gall.

8869.

SONATE.

Motto: „Ach! wer bringt die schönen Tage,
Jene holde Zeit zurück!“

Goethe.

G. Flügel, Op. 36.

Gleichsam als Einleitung.

Nicht geschwind, mässig.

PIANOFORTE.

stärker

The first system of the piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece begins with a piano (*p*) dynamic. Pedal markings (Ped. *) are present at the end of the first and second measures.

The second system continues the musical development. It features a variety of textures, including chords and moving lines in both hands. The dynamic remains piano (*p*). Pedal markings (Ped. *) are used throughout the system.

The third system is marked *Sanft und ausdrucksvoll* (Soft and expressive). The right hand has a more active melodic role, often with slurs and accents. The left hand continues with a steady accompaniment. The dynamic is piano (*p*). Pedal markings (Ped. *) are present.

The fourth system continues with a focus on harmonic texture. The right hand plays chords and moving lines, while the left hand provides a rhythmic and harmonic foundation. The dynamic is piano (*p*). Pedal markings (Ped. *) are present.

The fifth system concludes the introduction. It features a more active right hand with slurs and accents, and a left hand with a steady accompaniment. The dynamic is piano (*p*). Pedal markings (Ped. *) are present. The system ends with a *stärker* (stronger) dynamic marking.

zögernd **Wie vorher.**

pp *p* *p*

Ped. * Ped. * Ped. * Ped. * Ped. *

wachsend **Viel langsamer und leise.**

p *f* *p* *pp*

Ped. * Ped. * Ped. *

Verschiebung.

p *pp*

Ped. * Ped. * Ped. *

Erstes Tempo.

f *p* *p* *p* *p*

Ped. * Ped. * Ped. *

p *p* *p* *pp*

Ped. * Ped. *pp* *

First system of musical notation. Treble and bass staves. Dynamics include *p* and *pp*. Pedal markings: *Ped. pp* * *Ped.* *. The word *wachsend* is written above the staff.

Second system of musical notation. Treble and bass staves. Dynamics include *pp* and *p*. Pedal markings: *Ped.* * *Ped.* * *Ped.* * *Ped.* *.

Third system of musical notation. Treble and bass staves. Dynamics include *f* and *pp*. Pedal markings: *Ped.* * *Ped.* * *Ped.* *. The words *stärker und etwas beschleunigend* and *zögernd* are written above the staff.

Im Takt.

Fourth system of musical notation. Treble and bass staves. Dynamics include *p* and *f*. Pedal markings: *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *. The word *wachsend* is written above the staff.

Fifth system of musical notation. Treble and bass staves. Dynamics include *p* and *f*. Pedal markings: *Ped.* * *Ped.* * *Ped.* *.

p *nach und nach stärker und etwas beschleunigend* *f*

f p *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

Detailed description: This system contains the first six measures of the piece. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. The dynamic starts at piano (*p*) and increases to forte (*f*) by the end of the system. Pedal markings are present at the beginning of each measure.

p *stärker* *p* *p* *p* *Red. ** *Red. **

Detailed description: This system contains measures 7 through 12. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The dynamic is marked piano (*p*) throughout. Pedal markings are present at the end of measures 11 and 12.

f *p* *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

Detailed description: This system contains measures 13 through 18. The right hand features a melodic line with slurs and accents, and the left hand plays a steady eighth-note accompaniment. The dynamic starts at forte (*f*) and then moves to piano (*p*). Pedal markings are present at the beginning of each measure.

Sanft und ausdrucksvoll *p* *p* *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

Detailed description: This system contains measures 19 through 24. The right hand features a melodic line with slurs and accents, and the left hand plays a steady eighth-note accompaniment. The dynamic is marked piano (*p*) throughout. Pedal markings are present at the beginning of each measure.

stärker *p* *f* *p* *Red. **

Detailed description: This system contains measures 25 through 30. The right hand features a melodic line with slurs and accents, and the left hand plays a steady eighth-note accompaniment. The dynamic starts at piano (*p*), increases to forte (*f*), and then returns to piano (*p*). Pedal markings are present at the beginning of measures 25 and 26.

Wie vorher.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The music features complex chordal textures and melodic lines. Performance markings include *p* (piano), *zögernd* (hesitatingly), and *ped.* (pedal) with asterisks. A dynamic hairpin is shown over the first measure.

Second system of the musical score. It continues the complex textures from the first system. Performance markings include *p*, *stärker* (stronger), and *f* (forte). Pedal markings (*ped.* with asterisks) are present under the bass line.

Viel langsamer und leise. Verschiebung.

Third system of the musical score, marked with a tempo change. Performance markings include *p*, *f*, *p*, and *schneller und stärker* (faster and stronger). Pedal markings (*ped.* with asterisks) are present under the bass line.

Erstes Tempo.

Fourth system of the musical score, returning to the first tempo. Performance markings include *f*, *p*, and *p*. Pedal markings (*ped.* with asterisks) are present under the bass line.

erlischend

Fifth system of the musical score. Performance markings include *p*, *p*, *betont* (accented), and *pp* (pianissimo). Pedal markings (*ped.* with asterisks) are present under the bass line.

Duett.
Lebhaft, gemächlich.

betont p schwach stärker

p betont p

p betont

stärker f p Ped. *

leicht p Ped. *

p Ped. *

betont
p *stärker* *p*
 Ped. *

p *stärker* *p*

betont
p *p* *p*

p
 betont

stärker *f* *p*
 Ped. *

1. *p*
 2. leicht *p*
 Fine.
 (Der Ruhepunkt gilt für den Schluss.)
 Ped.

First system of a piano score. The right hand plays a steady eighth-note accompaniment. The left hand has a melodic line with accents and dynamic markings.

betont *p* *p*

Second system of a piano score. The right hand continues the eighth-note accompaniment. The left hand has a melodic line with accents and dynamic markings.

p *p* *p* *ped.*

Third system of a piano score. The right hand continues the eighth-note accompaniment. The left hand has a melodic line with accents and dynamic markings.

* *betont* *p* *p* *p*

Fourth system of a piano score. The right hand continues the eighth-note accompaniment. The left hand has a melodic line with accents and dynamic markings.

p *betont* *p*

Fifth system of a piano score. The right hand continues the eighth-note accompaniment. The left hand has a melodic line with accents and dynamic markings.

p *ped.* * *stärker* *p*

First system of a piano score. The right hand plays a continuous eighth-note pattern. The left hand has a bass line with some rests. Pedal markings include *Ped.* and *betont p*.

Second system of a piano score. The right hand continues the eighth-note pattern. The left hand has a bass line with some rests. Pedal markings include *p*, *Ped.*, and *f*.

Third system of a piano score. The right hand continues the eighth-note pattern. The left hand has a bass line with some rests. Pedal markings include *Ped.*, *stark f*, and *Ped.*.

Fourth system of a piano score. The right hand continues the eighth-note pattern. The left hand has a bass line with some rests. Pedal markings include *Ped.*, ***, *Ped.*, ***, *Ped.*, and ***. A first ending bracket is marked with the number 1.

Fifth system of a piano score. The right hand has a melodic line starting with a *p* dynamic. The left hand has a bass line with some rests. Pedal markings include *p*, *pp*, and *Ped.*. The system ends with the text *Duett vom Anfang.*

Langsam.

Musical score for the first system, marked "Langsam." (Slow). The piece is in 8/8 time and G major. The first system consists of two staves (treble and bass clef). The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with triplets and chords. Dynamics include *f* (forte), *p* (piano), and *f*. There are two asterisks (*) marking specific measures. The word "Red." appears below the bass staff in three places, likely indicating a reduction or a specific performance instruction.

Wie vorher.

Musical score for the second system, marked "Wie vorher." (As before). The piece continues in 8/8 time and G major. The right hand has a melodic line with triplets and slurs, and the left hand has a bass line with chords. Dynamics include *f* (forte), *p* (piano), and *f*. The word "betont" (accented) is written above the first measure of the right hand. The word "zögernd" (hesitatingly) is written above the right hand in the second measure. The word "p" is written above the right hand in the third measure.

Musical score for the third system. The piece continues in 8/8 time and G major. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with chords. Dynamics include *p* (piano) and *f* (forte).

Musical score for the fourth system. The piece continues in 8/8 time and G major. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with chords. Dynamics include *p* (piano) and *f* (forte).

Musical score for the fifth system. The piece continues in 8/8 time and G major. The right hand has a melodic line with slurs and accents, and the left hand has a bass line with chords. Dynamics include *f* (forte), *p* (piano), and *f*. The word "stärker" (stronger) is written above the first measure of the right hand. The word "betont" (accented) is written above the right hand in the second measure. The word "p" is written above the right hand in the third measure.

Im Takt.

zögernd *f* *p*

Red. * Red. * immer ähnlich

stärker *p*

p *pp*

Red. *

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

First system of musical notation. Treble and bass staves. Dynamics: *p* (piano) in the first measure, *p* in the second, *f* (forte) in the fourth. Pedal markings: *Ped.* with an asterisk (*) under the first, second, and fourth measures.

Second system of musical notation. Treble and bass staves. Dynamics: *p* (piano) in the second measure. Performance instruction: *stärker* (stronger) above the treble staff in the fourth measure. Pedal markings: *Ped.* with an asterisk (*) under the second, fourth, and fifth measures.

Third system of musical notation. Treble and bass staves. Dynamics: *f* (forte) in the first measure, *p* (piano) in the third measure. Performance instruction: *stärker* (stronger) above the treble staff in the fourth measure. Pedal markings: *Ped.* with an asterisk (*) under the first, third, and fifth measures.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p* (piano) in the second and third measures. Performance instruction: *etwas zögernd* (somewhat hesitatingly) above the treble staff in the fourth measure. Pedal markings: *Ped.* with an asterisk (*) under the second, fourth, and fifth measures.

Erstes Tempo.

Sanft und ausdrucksvoll

Fifth system of musical notation. Treble and bass staves. Dynamics: *p* (piano) in the first measure. Pedal markings: *Ped.* with an asterisk (*) under the first, second, third, fourth, fifth, and sixth measures.

First system of musical notation. Treble and bass staves. Pedal markings: *ped.*, * *ped.*, * *ped.*, * *ped.*, * *ped.*, * *ped.*. Dynamics: *p*, *f*, *p*. Includes triplets and accents.

Second system of musical notation. Treble and bass staves. Pedal markings: *ped.*, * *ped.*, * *betont*. Dynamics: *f*, *f*. Includes triplets and accents. The word *zögernd* is written above the treble staff.

Wie vorher.

Third system of musical notation. Treble and bass staves. Dynamics: *p*, *p*, *f*. Includes accents.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*, *p*. Includes accents.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*. Includes accents. The lyrics *nach und nach stärker und schneller* are written below the treble staff.

Musical score system 1, first system. Treble and bass staves. The bass staff has the instruction *betont* above it and *p* below it. The system ends with *Red. * Red. ** below the bass staff.

Musical score system 2, second system. Treble and bass staves. The system ends with *Red. * immer ähnlich.* below the bass staff.

Musical score system 3, third system. Treble and bass staves.

Musical score system 4, fourth system. Treble and bass staves. The bass staff has the instruction *stärker ausdrücksvoll f* above it and *p* below it. The system ends with *Red. * Red. ** below the bass staff.

Wie vorher.

Musical score system 5, fifth system. Treble and bass staves. The system ends with *Red. * Red. * Red. * Red. * Red. * Red. * Red. ** below the bass staff.

First system of musical notation. Treble and bass staves. Dynamics include *p*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ***.

Second system of musical notation. Treble and bass staves. Dynamics include *p*. Pedal markings: *Ped.*, ** Ped.*, ***, *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ***. Includes the instruction *stärker*.

Im Takt.

Third system of musical notation. Treble and bass staves. Dynamics include *f*, *p*. Pedal markings: *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***. Includes the instruction *zögernd*.

Fourth system of musical notation. Treble and bass staves. Dynamics include *p*, *f*. Pedal markings: *Ped.*, ***, *Ped.*, ***, *Ped.*, ***, *Ped.*, ***. Includes the instruction *beschleunigend*.

Fifth system of musical notation. Treble and bass staves. Dynamics include *p*, *pp*. Pedal markings: *Ped.*, ***, *Ped.*, ***, *Ped.*, ***. Includes the instruction *verhallend*.

Sehr schnell.

First system of the musical score. The treble clef staff contains a few notes, while the bass clef staff features a complex, fast-moving line. Dynamics include *ff* (fortissimo) and *p* (piano). The system concludes with a fermata over the final notes.

Second system of the musical score. The treble clef staff has a few notes, and the bass clef staff continues the fast-moving line. Dynamics include *f* (forte) and *p* (piano). The system concludes with a fermata over the final notes, which are marked *betont* (emphatic).

Third system of the musical score. The bass clef staff continues the fast-moving line, with the treble clef staff having a few notes. Dynamics include *f* (forte) and *p* (piano). The system concludes with a fermata over the final notes, which are marked *betont* (emphatic).

Fourth system of the musical score. The bass clef staff continues the fast-moving line, with the treble clef staff having a few notes. Dynamics include *p* (piano). The system concludes with a fermata over the final notes.

Fifth system of the musical score. The treble clef staff features a fast-moving line, while the bass clef staff has a few notes. Dynamics include *p* (piano) and *tr* (trill). The system concludes with a fermata over the final notes, which are marked *betont* (emphatic). Pedal points are indicated by *Ped.* and asterisks *** at the bottom of the system.

betont *p* *p* *stärker*

This system contains the first two measures of the piece. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include accents, piano (*p*), and a crescendo leading to *stärker*.

f *betont*

This system contains measures 3 and 4. The right hand continues with quarter notes D5, E5, and F5. The left hand accompaniment remains. Dynamics include forte (*f*) and accents.

f *p* *wachsend* 1.

This system contains measures 5 and 6. The right hand has a melodic line with eighth notes. The left hand accompaniment is more active. Dynamics include forte (*f*), piano (*p*), and a crescendo (*wachsend*). A first ending bracket labeled '1.' covers the final two measures.

p *p*

This system contains measures 7 and 8. The right hand has a melodic line with eighth notes. The left hand accompaniment is more active. Dynamics include piano (*p*).

f *p* *p* *f*

This system contains measures 9 and 10. The right hand has a melodic line with eighth notes. The left hand accompaniment is more active. Dynamics include forte (*f*), piano (*p*), and a crescendo leading to forte (*f*).

Musical score system 1, featuring a grand staff with treble and bass clefs. The piece begins with a forte (*f*) dynamic. The right hand (R.H.) plays a melodic line with a decrescendo (*abnehmend*) dynamic marking. The left hand (L.H.) plays a rhythmic accompaniment. The system concludes with a piano (*p*) dynamic and a fortissimo (*ff*) dynamic marking.

Musical score system 2, continuing the piece. The right hand (R.H.) plays a melodic line with a piano (*p*) dynamic. The left hand (L.H.) plays a rhythmic accompaniment.

Musical score system 3, continuing the piece. The right hand (R.H.) plays a melodic line with a forte (*f*) dynamic. The left hand (L.H.) plays a rhythmic accompaniment with a piano (*p*) dynamic. The system concludes with a *betont* (accented) dynamic marking.

Musical score system 4, continuing the piece. The right hand (R.H.) plays a melodic line with a forte (*f*) dynamic. The left hand (L.H.) plays a rhythmic accompaniment with a piano (*p*) dynamic.

Musical score system 5, continuing the piece. The right hand (R.H.) plays a melodic line with a piano (*p*) dynamic. The left hand (L.H.) plays a rhythmic accompaniment.

stärker anwachsend *ff* *p* *betont*

This system shows the beginning of a musical piece. The right hand starts with a melodic line, and the left hand provides harmonic support. The dynamic marking *ff* (fortissimo) is used for the first few measures, followed by *p* (piano). The word *betont* (accented) is written above the right hand. The key signature has one sharp (F#).

p *Red.* *

This system continues the piece. The right hand features a series of sixteenth-note runs. The dynamic marking *p* (piano) is present. The word *Red.* (ritardando) is written below the right hand, and an asterisk (*) is placed below the left hand.

p

This system shows the right hand playing a melodic line with accents. The dynamic marking *p* (piano) is written below the left hand.

stärker *p* *più f*

This system continues the melodic development in the right hand. The dynamic marking *p* (piano) is below the left hand, and *più f* (pianissimo fortissimo) is written below the right hand. The word *stärker* (stronger) is written above the right hand.

f *f*

This system shows the final part of the piece. The right hand has a melodic line with accents, and the left hand has a rhythmic accompaniment. The dynamic marking *f* (forte) is written below both hands.

The image displays a page of piano sheet music, organized into five systems of staves. Each system typically consists of a grand staff (treble and bass clefs) and a single bass clef staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as *f*, *ff*, *p*, and *tr*. Performance instructions like *betont*, *immer stärker*, and *Red.* are interspersed throughout the score. The piece concludes with the word *Ende.* at the bottom right.



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Nr. 2. A. m.
Nr. 3. G. m.
Nr. 4. F.
Nr. 5. E. m.
Nr. 6. D. m.
Band III. Der Klavierübung erster Theil. 6 Partiten. Siehe Va. 4.
Einzelausgabe:
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Nr. 2. C. m.
Nr. 3. A. m.
Nr. 4. D.
Nr. 5. G.
Nr. 6. E. m.
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Nr. 2. Appassionato.
Nr. 3. Geständnis (Avea).
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Nr. 5. Lösung (Dramatisch).
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Zippel, Partita (Arie mit 12 Variationen), A. m. †

Capricen.

Heftausgabe.

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Bach, Capriccio (Für die rechte eines Freundes, B. (Reinecke).
Bach, W. Friedemann, Capriccio, D. m.

Bernsdorf, Op. 30. Capriccio, D. m.
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Blumenthal, Op. 2. Zwei Capricen. (In G. u. E. La Brillante, Des.) †
Blumenthal, Op. 4. Kosakenfest. Capriccio, D.
Blumenthal, Op. 11. Die Vagelin, Capriccio, F.
Dolloux, Arabesken, Capriccio, Es.
Dorme, Capriccio, H. †
Fissot, Op. 3. Heft II. Capriccio, As.
Fisler, Op. 31. Capriccio, E.
Goldfried, Op. 84. Kosendes Lüftchen (Brise mystérieuse), A.
Goldschmidt, S., Op. 19. Lesellid, Capriccio, Des.
Grützmaier, F., Op. 41. Perpetuum mobile, Capriccio, C.
Händel, 2 Capriccios, G. m. †
Hause, Op. 20. Erinnerung an die Lagunen, Capriccio, Des.
Hause, Op. 27. Dalk und Fern, Capriccio.
Haydn, Capriccio, G.
Heller, Op. 76. Capriccio über Motive aus „Heimkehr aus der Fremde“ von Mendelssohn, G. m. †
Heller, Op. 144. Zwei Capricen über Themen von Mendelssohn:
Nr. 1. Fingerringel, D. †
Nr. 2. Eilmarsch aus dem Sommerstraßentanz, G. †
Hiller, Ferd., Op. 88. Capriccio, G. m. †
Hodytz, Op. 36. Grosses Rondo-Capriccio, A. †
Hummel, Op. 40. Capriccio, E.
Hummel, Capriccio, E. m. Ouvres posth. Nr. 6.
Jadassohn, Op. 21 Nr. 1. Capriccio, F. m. †
Jadassohn, Op. 75 Nr. 6. Capriccio, H. m.
Jahrl, Op. 141. Guaran, Capriccio-Bolero, C. †
Krüger, Op. 110. Die goldene Schale (La coupe d'or), Capriccio, F.
Lefebvre-Wély, Op. 117. Die Schwärzinnen, Capriccio, Es.
Lefebvre-Wély, Op. 140. Die Marauders, Capriccio, C.
Magnus, Op. 62. Im Spiel der Wogen (Au Gré des Flots), D.
Magnus, Op. 77. Harmonie der Wellen, Capriccio-Mazurka, Es.
Mazur, Op. 3. Capriccio, F.
Mendelssohn, Op. 5. Capriccio, Fism.
Mendelssohn, Op. 33. 3 Capricen. †
Einzel: Nr. 1. A. m.
Nr. 2. E.
Nr. 3. B. m.
Mendelssohn, Op. 18. Capriccio, E.
Metzdorff, Op. 26. Capriccio, E.
Milder, Op. 12. Der Wasserrfall, Capriccio-Etude, H.
Neustädt, Op. 154. Schmetterlingstanz, Capriccio-Etude, Es. †
Neustädt, Op. 167. Invocation, Original-Capriccio, F. †
Neustädt, Op. 103. Ballet-Scene, Original-Capriccio, F. †
Neustädt, Op. 170. Cavatinisches Ständchen (Sérénade Ha.), Original-Capriccio, E.
Neustädt, Op. 171. Haisquin. Kolumbine, Capriccio-Ständchen. †
Neustädt, Op. 172. Ungarisches Ständchen, Original-Capriccio, †
Raaf, Op. 5. 4 Galop-Capricen, Des, Es, B, F. ††
Raaf, Op. 10. Hommage au Néromantisme. Grosses Capriccio, †
Ritter, A. G., Op. 17. Capriccio, D.
Rubinstein, Op. 21. Capriccio, F. m. †
Scharwenka, Ph., Op. 26. Capriccio, D. m. †
Schlosser, Op. 8. Allegro capriccioso, A.
Schlotzmann, Op. 8. 3 Capricen, As, E, A. †
Schorvood, Op. 4. Capriccio, H.
Street, Op. 7. Capriccio, Fism.
Tedesco, Op. 24. Konzert-Capriccio, Gee. †
Phalberg, Op. 58. Grosse Capriccio über den Marsch „L'Apothéose“ von Berlioz, B. ††
Wieniawski, J., Op. 9. Barcarole-Capriccio, H. m. †

Romanzen.

Heftausgabe.

Bennett, Générique, H.
Bruch, Op. 2. Klavierstücke (Nr. 1. Romanze, G. Phantastisch, C. m.) †
Burgmüller, Op. 68. Romanze und Ronde, A.
Henselt, Op. 16. Romanze, F. m.
Henselt, Op. 16. Romanze aus dem Klavierkonzert in F. m.
Hüntel, Op. 129 Nr. 2. 3 Réveries mélancoliques, Des, As, E.
Hüntel, Op. 11. Nr. 2. Romanze, E.
Krajski, Lied ohne Worte, Fism.
Krug, D., Op. 245. Am stillen Meer, As.
Kullak, Op. 33. „Violon“. Klavierstücke. Nr. 1. Romanze, Des.
Kullak, Op. 32. Klavierstücke. Nr. 2. Romanze, A.
Neustädt, Op. 176. Lied ohne Worte, As. †
Pusey-Kéit, Op. 4. Romanze, Es.
Raaf, Op. 8. Roman in Baidanform, 2 Hefte. ††
Richter, E. F., Op. 7. 3 Romanzen, As, A, E.
Röckel, Op. 7. II Lamento e la Consolazione. 2 Romanzen, †
Rosenhain, Op. 15. Saitenstück. Romanze, D.
Scharwenka, X., Op. 64. Neuer Romanzéro. 3 Klavierstücke, C. m., As, C. m.
Schumann, Clara, Op. 21. 3 Romanzen, C, F, G. m. †
Schumann, Rob., Op. 28. 3 Romanzen, B. m., F. m., H.
Einzel: Nr. 1. B. m.
Nr. 2. F. m.
Nr. 3. H. m.
Schumann, Op. 32 Nr. 3. Romanze, D. m. Nr. 4.
Schumann, Op. 68 Nr. 19. Kleine Romanze, A. m. Nr. 4.
Schumann, Op. 124 Nr. 11. Romanze, B. Nr. 4.
Schumann, Op. 9. Romanze, A. m.
Seitz, Op. 2 Nr. 3. Romanze, G. m. Nr. 4.

Staub, Op. 2. 5 Romanzen, G, Es, E, As, B. ††
Tours, Klavierstücke. Nr. 1. Romanze, A.
Vost, 19. de la Seine. Barcarole, C.
Wieniawski, J., Op. 10. Romanze-Etude, C. †

Nottornos.

Heftausgabe.

Bandstein, 3 Nottornos, E. m., C. m., G. m.
Baumbfelder, Op. 53. 2 Nottorno, A.
Belloyaz, Op. 24. Nottorno, As.
Belloyaz, Op. 33. Nottorno, B.
Bertini, Op. 87. 3 Nottornos. (L'Espérance, R. Les Regrets, A. m., Le Calme, Es.) †
Bertini, Op. 102. 2 Nottornos. (A toi, H. m., La Solitude, As.)
Bertini, Op. 10 Nr. 1. Der Abendwind (La Brise du Soir), C.
Blumenthal, Op. 10 Nr. 2. Nottorno, As.
Bogner, Nottorno, As.
Bosen, 3 Nottornos. (Das Irlicht, F. Ein Traum, Es. Der Felsenbach, E.) †
Chopin, Sämtliche Nottornos. (Band IV der Gesammtausgabe.)
Chopin, Sämtliche Nottornos. (Reinecke.) 4^{te}. Siehe Va. 52.
Chopin, Sämtliche Nottornos. (Reinecke.) gr. 5^{te}. Siehe Va. 74.
Einzelausgabe 4^{te}:
Op. 9 Nr. 1. Nottorno Nr. 1, E. m. Nr. 4.
Op. 9 Nr. 3. Nottorno Nr. 3, H. m. Nr. 4.
Op. 15 Nr. 1. Nottorno Nr. 4, F. Nr. 4.
Op. 15 Nr. 2. Nottorno Nr. 5, F. m. Nr. 4.
Op. 15 Nr. 3. Nottorno Nr. 6, G. m. Nr. 4.
Op. 27 Nr. 1. Nottorno Nr. 7, G. m. Nr. 4.
Op. 27 Nr. 2. Nottorno Nr. 8, Des. Nr. 4.
Op. 32 Nr. 1. Nottorno Nr. 9, H. m. Nr. 4.
Op. 32 Nr. 2. Nottorno Nr. 10, As. Nr. 4.
Op. 37 Nr. 1. Nottorno Nr. 11, G. m. Nr. 4.
Op. 37 Nr. 2. Nottorno Nr. 12, G. m. Nr. 4.
Op. 37 Nr. 3. Nottorno Nr. 12, G. (Zschöcher.) Nr. 4.
Op. 48 Nr. 1. Nottorno Nr. 13, C. m. Nr. 4.
Op. 48 Nr. 2. Nottorno Nr. 14, Fism. Nr. 4.
Op. 55 Nr. 1. Nottorno Nr. 15, F. m. Nr. 4.
Op. 55 Nr. 2. Nottorno Nr. 16, Es. Nr. 4.
Op. 62 Nr. 1. Nottorno Nr. 17, H. m. Nr. 4.
Op. 62 Nr. 2. Nottorno Nr. 18, E. m. Nr. 4.
Op. 72 Nr. 1. Nottorno Nr. 19, E. m. Nr. 4.
Comellas, Op. 15. in der Ferne, Es.
Daverney, Op. 238. Der Engel des Hauses (L'Ange du Foyer), B.
Feld, Sämtliche Nottornos. (Reinecke.) 4^{te}. Siehe Va. 40.
Feld, Nottornos. (Reinecke.) Einzelausgabe:
Nr. 1. Es. Nr. 4.
Nr. 2. C. m. Nr. 4.
Nr. 3. A. m. Nr. 4.
Nr. 4. A. m. Nr. 4.
Nr. 5. B. Nr. 4.
Nr. 6. B. Nr. 4.
Nr. 7. O. Nr. 4.
Nr. 8. A. m. Nr. 4.
Nr. 9. Es. Nr. 4.
Nr. 10. E. m. Nr. 4.
Nr. 11. Des. Nr. 4. †
Nr. 12. G. Nr. 4.
Nr. 13. D. m. Nr. 4.
Nr. 14. C. Nr. 4. †
Nr. 15. C. Nr. 4.
Nr. 16. F. Nr. 4.
Nr. 17. E. Nr. 4. †
Nr. 18. E. (Midi) Nr. 4. †
Fissot, Op. 8. Stücker. (Nottorno, H. Boutade, C. m., Réverie, A. m.)
Frend, Op. 2. Nottorno, E.
Goldschmidt, S., Op. 18. 2 Nottornos, Es, B.
Gollnisch, Op. 60. Nottorno, C.
Gollnisch, Op. 73. Verlorene Liebe (Non m'ami più), Ges.
Greitscher, Op. 7. Die Klänge, Des.
Hering, Nottorno, G. aus dem 30. Miniaturen Op. 19. Nr. 4.
Hesse, Op. 80. Nottorno, F. m.
Jeffery, Op. 3. Nottorno, E.
Keller, Op. 187. 3 Salon-Nottornos. (Adelaide, F. Augustina, D. Alberta.) †
Keller, Op. 9. 2 Nottorno, C.
Keller, Op. 12. 3 Nottorno, D.
Kolb, Op. 4. Golden Era, F.
Kornatzky, Op. 19. Bénédiction, F.
Krug, Op. 240. In sterblicher Nacht, As.
Kunze, Op. 18. Nottorno, A.
Lefebvre-Wély, Op. 102. Das Hirtenglockchen (La Clochette du Héros), As.
Lefebvre-Wély, Op. 119. Stübes Erinnern (Douce Souvenance), As.
Lefebvre-Wély, Op. 146. Der Schwalbe (Bocquer des Hérodoles au retour), E.
Lefebvre-Wély, Op. 151 Nr. 3. Die Lagunen (Les Lagunes), As.
Magnus, Op. 20. Nottorno, B.
Mendelssohn, Nottorno, E, a. d. Sommerstraßentanz, Op. 61. Nr. 4.
Nottorno-Album (Fissot) gr. 5^{te}. Siehe Va. 1137.
Röckel, Op. 6. Trauerlieder (Réveries).
Rohlfuss, Op. 23. Nottorno, F.
Schmiedler, Op. 16. Nottorno, E.
Thalberg, Op. 21. 3 Nottornos, As, Des, A. m. †
Umlauf, Op. 4. Nottorno, H. und Tarentella, F. m. ††
Yerby, Op. 35. Nottorno, A.
Vost, Op. 55. Erinnerung an Töplitz, Ges.

Breitkopf & Härtel's Klavierbibliothek.

Notturno. Heftausgabe. (Fortsetzung.)

Wachtmann, Op. 55. Der Abschied, As.
Werner, Op. 39. 2 Notturno, B.
Wollhorsky, Op. 11. 2 Notturno. (La Gondola, Es., Notturno, Des.)
Wienlawski, Op. 37. Notturno, Em.
Willmers, Op. 35. Ein Liebestraum, Es.

Balladen und Serenaden.

Heftausgabe.

Adler, Op. 9. Serenade auf dem Bosporus, Hm.
Bagge, Op. 17. 3 Klavierstücke in Balladenform. ††
Einzeln: Op. 17 Nr. 1. A m.
Op. 17 Nr. 2. G.
Op. 17 Nr. 3. Dm.
Bücherer, Op. 26. Ballade Nr. 2. As.
Brossart, H. von, Op. 5. Ballade, Es. ††
Chopin, Balladen. (Werke Bd. I. Nr. 1-14.) 3 A.
Chopin, Op. 23. Ballade Nr. 1. G m.
Chopin, Op. 38. Ballade Nr. 2. F.
Chopin, Op. 47. Ballade Nr. 3. As.
Chopin, Op. 52. Ballade Nr. 4. F m.
Bryschneck, Op. 38. Nr. 2. Serenade, F.
Flotitz, Op. 49. Ekloge (Hirtensang), und Ballade, A m. †
Fissot, Op. 7 Nr. 1. 2 Balladen, Cism.
Fissot, Op. 7 Nr. 2. 2 Balladen, B.
Golds, Op. 23. Ballade, A m.
Gouvy, Serenade Nr. 1. F.
Gouvy, Serenade Nr. 2. As.
Gouvy, Serenade Nr. 3. B.
Gouvy, Serenade Nr. 4. Es.
Harris, Ballade, F m. †
Heller, Op. 121. 3 Stücke (Ballade, Erzählung, Träumerei des Schüfers). ††
Heller, Op. 131. 3 Ständchen. †
Hofmann, Op. 54a. 2 Serenaden. Nr. 1. ††
Hofmann, Op. 54b. 2 Serenaden. Nr. 2. ††
Jadassohn, Op. 35. Serenade. ††
Kullak, Op. 51. Ballade, G.
Lucas, Op. 5. Nr. 1. 6 Colone Napoli. Serenade, G.
Matthison-Hansen, Op. 14. Vom nördlichen Mythenkönig Frodo Fredegod. Ballade, E m.
Meer, Op. 1. 4 Balladen. Nr. 2. F m. ††
Monteforte, Op. 14. Spanische Serenade, As. †
Moore, Op. 22 Nr. 5. Ballade, C m. †
Neustädt, Op. 155. Ballade des Fagen, G m.
Röntgen, Op. 8. Ballade, D m.
Röntgen, Op. 22. Ballade Nr. 2. G m. †
Rubinstein, Op. 22 Nr. 1. Serenade, F.
Rubinstein, Op. 22 Nr. 2. Serenade, G m. †
Rubinstein, Op. 22 Nr. 3. Serenade, Es. †
Scharwenka, Ph., Op. 94a. Ballade, Gism. †
Scharwenka, X. Op. 9. Ballade, H m.
Strauss, Henry, Op. 10. Musikalische Arabesken.
Talley, Op. 98. König More. Ballade, D m.
Terschak, Op. 30. Serenade, F.
Veit, Op. 33. Serenade, As.
Wachtmann, Op. 51. Arabische Erzählung. Ballade, G m.
Wagner, E. D., Op. 19 Nr. 1. Serenade, Es.
Werner, Op. 20. 12. Serenade, G m.
Wollhorsky, Op. 12. Ballade, H m.

Impromptus.

Heftausgabe.

Bargiel, Op. 44. Impromptu, G m. †
Bromowski, Op. 10. Impromptu, As.
Chopin, Op. 29. Impromptu Nr. 1. As. A. †
Chopin, Op. 36. Impromptu Nr. 2. F m. ††
Chopin, Op. 51. Impromptu Nr. 3. (Allegro vivace), Ges. Nr. 4. †
Chopin, Op. 66. Phantasie-Impromptu, Cism.
Damm, Op. 36. Menuet-Impromptu, D.
Damm, Op. 51. Romantische Romance. Impromptu, E m.
Delloux, Op. 60. 2 Impromptu. (Berceuse G. Scherzo C m.)
Doulleil, Op. 18. Die Fontaine. Impromptu, Des.
Dreschick, Op. 2. 3 Impromptu, A m., D. G.
Flotitz, Op. 45. Am Waldbach. Impromptu, H m. ††
Fligel, Op. 13. 4 Impromptu, C. F. A. C. †
Frend, Op. 43. 2 Impromptu, E. B. †
Golds, Op. 23. Impromptu-Mazurka, E m.
Grätzmacher, Op. 12. In einsamer Stunde. Impromptu, Des.
Heller, Op. 129. 2 Impromptu, C m., Cism. ††
Hesselt, Op. 17. Impromptu, C m. Nr. 4. †
Jadassohn, Op. 48. Improvisationen. ††
Einzelausgabe: Nr. 1. E m. Nr. 1. A. †
Nr. 3. A m. Nr. 4. †
Nr. 4. F. Nr. 4. †
Jadassohn, Op. 75. Improvisationen. ††
Einzeln: Nr. 3. Zwiesgespräch, E. Nr. 4. †
Nr. 4. Frühlinglied, A. Nr. 4. †
Nr. 5. Bitte, Es. Nr. 4. †
Jadassohn, Op. 92. Improvisationen, Heft I. ††
Heft II. ††
Jadassohn, Op. 111. Improvisationen. ††
Kling, Impromptu-Capriccio, B. A. †
Koratzki, Op. 29. Die Lerche. Impromptu, As.
Kullak, Op. 97. Impromptu-Caprice, Es. †
Kullak, Op. 106. Die Gräziese. Impromptu, Es. †
Liszt, Impromptu. 3.
Maas, "p. 5. 3 Impromptu, A m., B. G. ††
Mayer, Op. 3. Improvisationen über ein Originalthema, G m. †
Merkel, Op. 61. Valse-Impromptu, Dos. †
Moelling, Op. 69. Valse-Impromptu, Es.
Muller, Op. 46. Die Impromptu, G m.
Neumann, Op. 49. Eine Blume (Une Fleur). Impromptu, F.
Neumann, Op. 50. Agitation. Impromptu, G m.
Neumann, Op. 51. Impromptu, F.
Pergor, Mein Traum. Impromptu, As.
Reichberger, Op. 5 Nr. 1. Die Jagd. Impromptu, Es.
Röntgen, Op. 19. Improvisata über eine norwegische Volksweise, G m. †
Scharwenka, Ph., Op. 56. 2 Impromptu, Nr. 1. Fis. †
Scharwenka, X. Op. 56. 2 Impromptu, Nr. 2. Fism. †
Scharwenka, X. Op. 17. Impromptu, G m.
Scharwenka, Op. 76 Nr. 2. Valse-Impromptu, E. ††
Scharwenka, Op. 76 Nr. 1. In langrosige und Marsch nach Op. 51 von Schubert. †

Schlosser, Op. 6. Impromptu sérieux, Fism.
Schubert, Impromptu. Siehe VA. 504.
Schubert, Op. 30. 4 Impromptu, C m., Es, G, As. †
Nr. 1/2. C m., Es.
Nr. 3/4. G, As.
Schubert, Op. 152. 4 Impromptu, F m., As, B, F m. †
Heft I. F m., As.
Heft II. B, F m.
Schumann, Op. 9. Op. 7. Improvisationen. 5 Klavierstücke. †
Schumann, Op. 9. Impromptu über ein Thema von Clara Wieck. I. u. II. Ausgabe. Siehe VA. 662/663.
Schumann, Op. 5. Impromptu über ein Thema von Cl. Wieck. I. Ausgabe.
Schumann, Op. 11. Impromptu über ein Thema von Cl. Wieck. II. Ausgabe.
Schumann, Op. 124. Albumblätter. Nr. 1. Impromptu, D m. Nr. 4.
Schumann, Op. 124. Albumblätter. Nr. 9. Impromptu, B. Nr. 4. A.
Stiehl, Op. 4. Valse-Impromptu, A.
Tedesco, Op. 17. 2 Impromptu, E m.
Tedesco, Op. 26. Abschied von Wien. 3 Impromptu, Des.
Veit, Op. 34. Impromptu-Scherzo, C m.
Verhey, Op. 31. Pastoral-Impromptu, F.
Viel, Op. 11. Impromptu, G.
Vogt, Op. 69. 3 Impromptu, G m., Es, D. †
Wagner, Ferd., Op. 3. Ernst und Scherz. 2 Impromptu, G.
Wallhöfer, Op. 22. Impromptu, F m., Intermezzo, H m., und Notturno, Es.
Wareing, Impromptu, Fism.
Weidig, Op. 3 Nr. 1. Impromptu, B. Nr. 4. †
Wielhorski, Op. 14. 3 Impromptu, E m.
Wolff, B., Op. 12. 3 Impromptu, G, C, As.
Wolff, B., Op. 13. 3 Impromptu, G m., G. †
Wrede, Op. 6. Impromptu, Es.
Zarombki, Op. 14. Impromptu-Caprice, G. †

Bagatellen.

Heftausgabe.

Beethoven, Op. 33. 7 Bagatellen. †
Beethoven, Op. 119. 11 neue Bagatellen.
Beethoven, Op. 126. 6 Bagatellen.
Böhm, Op. 11. Bagatellen. 7.
Gronzebach, Op. 13. 6 Bagatellen. †
Gronzebach, Op. 14. 4 Bagatellen. †
Hummel, Op. 107. Bagatellen. †
Klavell, Op. 11. Bagatellen. 7 kleine Klavierstücke. †
Richter, Op. 18. 6 Bagatellen. †
Wotzig, Op. 3 Nr. 2. 2 Bagatellen.

Charakterstücke.

Heftausgabe.

Bargiel, Op. 3. 3 Charakterstücke. ††
Nr. 1. C m.
Nr. 2. Gism.
Nr. 3. Es.
Baumfeller, Op. 289. Bauernhochzeit, F.
Bumenthal, Op. 8. Die beiden Engel (Les deux Anges), Es.
Brossart, Op. 2. Nachklänge aus der Jugendzeit, Tonbilder. Heft I. ††
Heft II. ††
Daraus einzeln: Nr. 1. Feenreigen, Es. Nr. 4. Nr. 4. ††
Nr. 2. As.
Brossart, Op. 9. Melusine, Märchen, E. ††
Bruno, Op. 38. Albumblätter, 5 Charakterstücke. †
Dunon, Op. 20. Ballettszene, E. ††
Dunon, Op. 208. A. Ballettszene, in Form eines Konzertwalters, D. ††
Cesl, Musica Antica Italiana. 6 berühmte Stücke. ††
Dopresse, Op. 21. 4 Charakterstücke.
Eckert, Op. 3. 12 Charakterstücke. Heft I.
Eckert, Op. 17. 12 Charakterstücke. Heft II.
Eckert, Op. 17. Nr. 1. Charakterstück, D.
Erbs, Op. 12. Bilder und Sagen aus Bissau. ††
F. Flotitz, Op. 7. Kinder des Südens. Heft I.
Friedenthal, Op. 6. 3 Charakterstücke. Phantasiestücke. ††
Gads, Op. 31. Volkstänze, Phantasiestücke. ††
Nr. 1. F m. †† Nr. 3. E.
Nr. 2. As. †† Nr. 4. G.
Gauby, Op. 4. Aus sommerlichen Tagen. 7 Charakterstücke. †
Grimm, Op. 2. 5 Klavierstücke. (Blegio, H m., Scherzo, H m., Trauermusik, E m., Elfenvogel, D, Nachtstück, E.) †
Hains, Op. 18. Waldbilder. (Die Mühe im Walde, Waldmärchen, Sturm im Walde.) ††
Holler, Pianofortwerke. Band II. Im Walde. Siehe VA. 447.
Heller, Op. 56. Im Walde. 7 Charakterstücke: Heft I. As. Es. m. ††
Heft II. E. A. ††
Heft III. As. F. ††
Heft IV. F. ††
Heller, Op. 56. Im Walde. Nr. 3, E.
Heller, Op. 56. Im Walde. Nr. 5, As.
Heller, Op. 128. Im Walde. 7 Charakterstücke. Zweite Reihe: Heft V. Eintritt, Es. Waldglocken, B. ††
Heft VI. Waldmännchen, D. Einsame Blume, Fism. ††
Heft VII. Waldwege, D m. ††
Heft VIII. Verlorenes Rindhornchen, H. Rückwanderung, B. ††
Heller, Op. 136. Im Walde. 6 Charakterstücke. Dritte Reihe: Heft IX. Im Walde, D. Alax, Es. Agathe, G m. ††
Heft X. Strophen des Kaspar, H. Anchen und Agathe, D. Wilde Blumen, E. ††
Hochstötter, Op. 4. Dorrrosen. Märchen in 5 Bildern. ††
Hofmann, Op. 19. Italienische Liebesnovelle. 6 Stücke. 4. ††
Hofmann, Op. 19. 6 Klavierstücke nach J. V. von Scheffel's Trompeter von Säckingen. Siehe VA. 1364.
Hofmann, Op. 52. 6 Klavierstücke nach J. V. von Scheffel's Trompeter von Säckingen. Heft I. ††
Heft II. ††
Nr. 1. Jung Werner's Ankunft, F.
Nr. 2. Erdmännchen, A m.
Nr. 3. Geständnis, As.
Nr. 4. Trennung, B.
Nr. 5. In Rom, H m.
Nr. 6. In dem Saal, F.
Hofmann, Op. 57. Skizzen nach J. V. von Scheffel's Ekkoherd. Heft I. ††
Heft II. ††

Hofmann, Op. 101. 6 Stücke. Heft I. Humorske, F. Abendlied, G. Erinnerung, As. ††
Hofmann, Op. 102. 6 Stücke. Heft II. Gavotte, A m. ††
Jadassohn, Op. 26. Maskenball. 7 charakteristische Tänze. ††
Nr. 1. C. Nr. 4. ††
Nr. 2. A m. Nr. 4. ††
Nr. 3. F. Nr. 4. ††
Nr. 4. F. Nr. 4. ††
Nr. 5. B. Nr. 4. ††
Nr. 6. G. Nr. 4. ††
Nr. 7. C m. Nr. 4. ††
Jadassohn, Op. 121. Maskenball. 7 Charakterstücke. ††
Kalkreuth, Op. 108. Die musikalischen Nationalitäten (Les Nationalités musicales), 7 Skizzen. ††
Klirner, Op. 25. Nachbilder, 10 Charakterstücke. Siehe VA. 1195.
Klirner, Op. 25. Nachbilder, 10 Charakterstücke. Heft I. ††
Klirner, Op. 25. Nachbilder, 10 Charakterstücke. Heft II. ††
Kroll, Op. 2. 6 Charakterstücke. ††
Lacombe, Op. 7. 5 Charakterstücke. ††
Lafitte-Willy, Reise-Klaviere, 4 Charakterstücke: Nr. 1. Op. 113. Graziella's Traum (Le Réve de Graziella), B. Nr. 2. Op. 114. Die Dudeselskapfer (Les Binoux de Naples), D. Nr. 3. Op. 115. Auforderung zur Mazurka (L'Invitation à la Mazurka), F.
Liszt, Consolations. 4. ††
Nr. 1. E. †† Nr. 3. D. ††
Nr. 2. E. †† Nr. 4. E.
Nr. 3. Des. †† Nr. 6. E.
Loos, Op. 10. Aus dem heimathlichen Bergen, A.
Lucas, Op. 25. Suga. 10 charakteristische Tonbilder. Heft I.
Mächtilg, Op. 8. Album. 10 charakteristische Tonbilder. Heft II.
Mallat, Louis (de), 10 Charakterstücke. Heft I.
Meinander, Op. 7. Novelle, Es. †
Mendelssohn, Op. 7. 7 Charakterstücke. ††
Mendelssohn, Op. 7. 7 Charakterstücke. Heft I.
Mendelssohn, Op. 7. 7 Charakterstücke. Heft II.
Merkel, Op. 18. Albumblätter, 4 Charakterstücke. ††
Nr. 1. Frühlinglied, E.
Nr. 2. Wanderlied, G.
Nr. 4. Wiegeliied, B.
Moore, Op. 12. Hochzeit im Dorfe. 6 Charakterstücke.
Heft I. Eintreffen der Gäste, Abschied der Braut vom Elternhause, Gang zur Kirche. ††
Heft II. Brautlied, Ländlicher Tanz, Heimkehr der Gäste. ††
Einzeln: Nr. 1. Eintreffen der Gäste, D. ††
Moschell, Op. 9 Nr. 1. Charakterstück, Es m. †
Nicoed, Op. 9 Nr. 2. Charakterstück, G m. †
Nicoed, Op. 13. Italienische Volkstänze u. Lieder. 8 VA. 1317.
Nicoed, Op. 13. Italienische Volkstänze u. Lieder. Heft II. ††
Nicoed, Op. 13 Nr. 2. Canzonetta, E.
Nicoed, Op. 13 Nr. 3. Barkarole, Fis.
Nicoed, Op. 13 Nr. 4. Saltarello, Em. †
Nicoed, Op. 22. Ein Liebeslied. 10 Poesien. 6. ††
Nr. 1. Erste Begegnung, B.
Nr. 2. Lied der Sehnsucht, E.
Nr. 3. Zwiesgespräch, Es.
Nr. 4. Glücklied, B.
Nr. 5. Urtheil - Zweifel, H m.
Nr. 6. Reue, B.
Nr. 7. Verlust, E m.
Nr. 8. Erinnerung, A.
Nr. 9. Eissam, G m.
Nr. 10. Traum und Erwachen, E m.
Niet, Op. 13. Die Melancholie.
Radecke, Op. 10. Erinnerung an den Harz. 6 charakteristische Tonstücke. ††
Tonstücke. ††
Nr. 1. Op. 12. 4 Charakterstücke. ††
Rehberg, Op. 6. 3 Charakterstücke (Humoreske, Frühlinglied, Wälder-Impromptu). ††
Reichelderfer, Op. 26. Charakterstücke.
Reuschling, Op. 97. Kleine Geschichten (Historietten). Heft I. Schäffler (Elle dort), Ländliche Weise (Villaggio), Legende (Die Wiegeliend (Reue)), Ein letztes Liebeswort (Un dernier adieu), Ruhelos (Sans repos). ††
Saar, Op. 1. 3 Klavierstücke (Notturno, Gebet, Duett). ††
Einzeln: Op. 45. Exaltation. Charakteristisches Klavierstück, G m. ††
Schumann, Op. 6. Die Davidsbündler. 18 Charakterstücke. ††
Schumann, H., Op. 6. Die Davidsbündler. 18 Charakterstücke. I. Ausgabe. ††
Schumann, Op. 6. Die Davidsbündler. 18 Charakterstücke. II. Ausgabe. ††
Nr. 1. G. Nr. 4. ††
Nr. 2. H m. Nr. 4. ††
Nr. 3. G. Nr. 4. ††
Nr. 4. H m. Nr. 4. ††
Nr. 5. D. Nr. 4. ††
Nr. 6. D m. Nr. 4. ††
Nr. 7. G m. Nr. 4. ††
Nr. 8. G m. Nr. 4. ††
Nr. 9. C. Nr. 4. ††
Nr. 10. D m. Nr. 4. ††
Nr. 11. D. Nr. 4. ††
Nr. 12. E m. Nr. 4. ††
Nr. 13. H m. Nr. 4. ††
Nr. 14. Es. Nr. 4. ††
Nr. 15. G m. Nr. 4. ††
Nr. 16. G. Nr. 4. ††
Nr. 17. H. Nr. 4. ††
Nr. 18. G. Nr. 4. ††
Taubert, Op. 53. 4 Charakterstücke. ††
Truchtel, Op. 27. Fliegende Blättchen. 4 leichte Charakterstücke. (Das Veilchen, Wäldchen, Tanzlied im Mai, Das Echo.)
Wormann, Op. 25. 6 leichte Charakterstücke. ††
Wormann, Op. 25. 12 Vortragstücke in Form von Charakterstücken: ††
Nr. 1. Glück, C.
Nr. 2. Sehnsucht, B m.
Nr. 3. Schneeglöckchen, A s.
Nr. 4. Seemannslied, D m.
Nr. 5. Frühlingssong, G.
Nr. 6. Libelle, B.
Nr. 7. Doppelharfe, Es.
Nr. 8. Metzenbrot, G m.
Nr. 9. Der Harfner, E m.
Nr. 10. Zwiesgespräch, Cism.
Nr. 12. Um Mitternacht, H m.