

# COMPOSITIONEN

für 2 Pianoforte zu 4 und 8 Händen  
und  
für Pianoforte zu 6 Händen.

	M	Pf.
1. BEETHOVEN. Overture Egmont für 2 Pfte. zu 4 Hdn. (Petroff u. Koumanin) . . . . .	3.	—
2. GOBBAERTS. Op. 83. Marche triomphale zu 6 Hdn. . . . .	1.	50.
3. GOBBAERTS. Op. 115. Polonaise für 2 Pfte. zu 8 Hdn. . . . .	3.	—
4. SCHUBERT, F. Ständchen „Leise flehen meine Lieder“ zu 6 Hdn. (Liba) . . . . .	—	80.
5. SCHUMANN, R. Op. 124. № 16. Schlummerlied (Esdur) für 2 Pfte. zu 8 Hdn. (Brissler) . . . . .	2.	—
6. SCHUMANN, R. Op. 99. № 9. Novellette (Hmoll) für 2 Pfte. zu 8 Hdn. (Brissler) . . . . .	2.	50.
7. SCHUMANN, R. Op. 99. № 12. Abendmusik (Bdur) für 2 Pfte. zu 8 Hdn. (Brissler) . . . . .	2.	50.
8. SCHUMANN, R. Op. 99. № 13. Scherzo (Gmoll) für 2 Pfte. zu 8 Hdn. (Brissler) . . . . .	3.	—
9. SCHUMANN, R. Op. 121. № 16. Schlummerlied (Esdur) für 2 Pfte. zu 4 Hdn. (Brissler) . . . . .	1.	50.
10. GHYS. Air Louis XIII. für 2 Pfte. zu 8 Hdn. (Brissler) . . . . .	2.	—
11. WAGNER, R. Overture Rienzi für 2 Pfte. zu 8 Hdn. (Burchardt) . . . . .	5.	—
12. WAGNER, R. Ballet Rienzi für 2 Pfte. zu 8 Hdn. (Burchardt) . . . . .	6.	—
13. WAGNER, R. Overture Tannhäuser für 2 Pfte. zu 8 Hdn. (Burchardt) . . . . .	6.	50.
14. WAGNER, R. Overture Tannhäuser für 2 Pfte. zu 4 Hdn. (Kroll) . . . . .	7.	—
15. WAGNER, R. Marsch und Chor „Einzug der Gäste“ (Tannhäuser) für 2 Pfte. zu 8 Hdn. (Burchardt) . . . . .	3.	50.
16. WAGNER, R. Marsch und Chor „Einzug der Gäste“ (Tannhäuser) für 2 Pfte. zu 4 Hdn. (Klindworth) . . . . .	5.	—
17. WAGNER, R. Overture „Der fliegende Holländer“ für 2 Pft. zu 4 Händen . . . . .	—	—
18. WAGNER, R. Overture „Der fliegende Holländer“ für 2 Pfte. zu 8 Händen (Klindworth) . . . . .	7.	50.
19. WAGNER, R. Spinnerlied aus „Der fliegende Holländer“ für 2 Pfte. zu 4 Händen (Bial) . . . . .	3.	—
20. METRA, O. Sérénade, Valse Espagnole für 2 Pfte. zu 8 Hdn. (Brissler) . . . . .	3.	60.
21. WAGNER, R. Spinnerlied aus „Der fliegende Holländer“ für 2 Pfte. zu 8 Händen (Keller) . . . . .	5.	—
22. LEONCAVALLO, R. Prolog aus „Der Bajazzo (Pagliacci)“ für 2 Pfte. zu 4 Händen (B. Wolff) . . . . .	4.	—
23. LEONCAVALLO, R. Prolog aus „Der Bajazzo (Pagliacci)“ für 2 Pfte. zu 8 Händen . . . . .	6.	—
24. WAGNER, R. Overture Rienzi für 2 Pfte. zu 4 Hdn. (Kleinmichel) . . . . .	6.	—
25. WAGNER, R. Gebet der Elisabeth (Tannhäuser) für 2 Pfte. zu 4 Händen (Reinhard) . . . . .	1.	30.
26. WAGNER, R. Lied an den Abendster. (Tannhäuser) für 2 Pfte. zu 4 Händen (Reinhard) . . . . .	1.	30.
27. WEBER, C.M.v. Op. 65. Aufforderung zum Tanz Orch. v. F. Weingartner f. 2 Pfte. zu 4 Hdn. (A. Rihm) . . . . .	4.	—

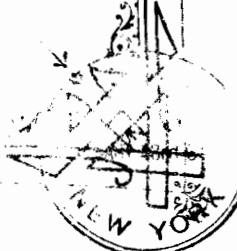
Eigenthum des Verlegers.

  
**BERLIN, ADOLPH FÜRSTNER**  
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(C.F. MESER)  
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ENT. STAT. HALL.

Aufführungsrecht vorbehalten.

Das Vorrecht der Herausgabe im Allgemeinen und für bestimmte Instrumente oder Orchester  
ist für die K.K. öest. Staaten nach dem Patent de dato 16 Febr. 1846 vorbehalten



# Der fliegende Holländer.

Aufführungsrecht vorbehalten.

## Spinnerlied.

(Chœur des Fileuses.)

arrangirt für 2 Pianoforte zu 4 Händen von C. Bial.

### Pianoforte I.

Allegretto moderato. (♩ = 66.)

Richard Wagner.

The first system of the musical score is for the right hand of the piano. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music starts with a whole rest, followed by a quarter rest, and then a series of eighth notes. The first two measures are marked with a '1' and 'pp' (pianissimo). The third measure is marked with a '1' and 'p' (piano). The fourth and fifth measures feature a 'murmurando' marking and contain sixteenth-note triplets. The sixth measure is marked with 'pp'. The system ends with a double bar line.

The second system of the musical score is for the left hand of the piano. It begins with a bass clef, a key signature of two sharps, and a 2/4 time signature. The music starts with a quarter rest, followed by a quarter note, and then a series of eighth notes. The first two measures are marked with 'rolante' and 'pp'. The third measure is marked with 'pp' and contains a triplet. The fourth and fifth measures are marked with '12' and contain a triplet. The sixth measure is marked with 'pp' and contains a triplet. The system ends with a double bar line.

The third system of the musical score is for the right hand of the piano. It begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music starts with a quarter rest, followed by a quarter note, and then a series of eighth notes. The first two measures are marked with 'p' (piano) and contain a triplet. The third measure is marked with 'tr' (trill) and contains a triplet. The fourth and fifth measures are marked with 'tr' and contain a triplet. The sixth measure is marked with 'tr' and contains a triplet. The system ends with a double bar line.

The fourth system of the musical score is for the left hand of the piano. It begins with a bass clef, a key signature of two sharps, and a 2/4 time signature. The music starts with a quarter rest, followed by a quarter note, and then a series of eighth notes. The first two measures are marked with 'p' and contain a triplet. The third measure is marked with 'p' and contains a triplet. The fourth and fifth measures are marked with 'p' and contain a triplet. The sixth measure is marked with 'p' and contains a triplet. The system ends with a double bar line.

The fifth system of the musical score is for the right hand of the piano. It begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music starts with a quarter rest, followed by a quarter note, and then a series of eighth notes. The first two measures are marked with 'p' and contain a triplet. The third measure is marked with 'p' and contains a triplet. The fourth and fifth measures are marked with 'p' and contain a triplet. The sixth measure is marked with 'p' and contains a triplet. The system ends with a double bar line.

Chor der Mädchen.

M  
215  
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Pianoforte I.

The first system of the musical score consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains several measures of music, including a half rest in the second measure. The bass staff begins with a bass clef and contains a continuous stream of eighth notes. A dynamic marking of *p* (piano) is placed above the bass staff in the third measure.

The second system continues the piece. The treble staff features a melodic line with slurs and accents. The bass staff continues with eighth notes. A dynamic marking of *pp* (pianissimo) is placed above the treble staff in the second measure.

The third system shows further development of the piece. The treble staff has a melodic line with slurs. The bass staff continues with eighth notes. A dynamic marking of *pp* is placed above the bass staff in the second measure.

The fourth system includes performance instructions. The treble staff begins with the instruction *poco ritenuto* (poco ritenuto) and *legatissimo* (legatissimo). The bass staff features a triplet of eighth notes in the first measure.

The fifth system continues the piece with a treble staff featuring a melodic line and a bass staff with eighth notes.

The sixth system concludes the piece. The treble staff has a melodic line. The bass staff has eighth notes. The system ends with a *ritard.* (ritardando) instruction and a first ending bracket labeled '1'.

12/10/1910 Dec. 10, 1910 1.23

# Pianoforte I.

*ppp* *a tempo* *f* *p* *tr cresc.* *tr*

*f* *dim.* *p* *tr cresc.* *tr*

*f* *mf*

*leggiero*

*cresc.*

*f*

Pianoforte I.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, some with slurs. The lower staff is in bass clef and contains a simple bass line with quarter notes and eighth notes.

The second system continues the piece. The upper staff features more complex chordal textures with slurs. The lower staff has a steady bass line. A dynamic marking of *p* (piano) is placed above the lower staff in the second measure.

The third system introduces triplet figures in both staves. The upper staff has a melodic line with triplets, and the lower staff has a rhythmic accompaniment of triplets. Dynamic markings include *p* and *leggeriss.* (leggierissimo).

The fourth system continues with triplet patterns. The upper staff has a melodic line with triplets, and the lower staff has a rhythmic accompaniment. Dynamic markings include *p* and *leggeriss. poco cresc.*

The fifth system features a variety of dynamics and textures. The upper staff has melodic lines with slurs and triplets. The lower staff has a bass line with chords. Dynamic markings include *p*, *p cresc.*, *f dim.*, and *p*.

The sixth system concludes the page. The upper staff has melodic lines with slurs and triplets. The lower staff has a bass line with chords. Dynamic markings include *più p*, *f*, *p*, and *p*.

Pianoforte I.

Chor der Mädchen.

The first system of the piano accompaniment consists of two staves. The right hand plays a melody with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes. The key signature is three sharps (F#, C#, G#).

The second system continues the piano accompaniment. It begins with a piano (*p*) dynamic marking. The right hand features a melodic line with some slurs, and the left hand continues with eighth-note accompaniment.

The third system of the piano accompaniment starts with a pianissimo (*pp*) dynamic marking. The right hand has a melodic line with accents, and the left hand maintains the eighth-note accompaniment.

The fourth system of the piano accompaniment begins with a pianissimo (*pp*) dynamic marking. The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

The fifth system of the piano accompaniment includes dynamic markings of *poco ritenuto* and *legatissimo*. The right hand has a melodic line with slurs, and the left hand features a triplet of eighth notes.

The sixth system of the piano accompaniment continues the piece. The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

Pianoforte I.

The first system of musical notation for Pianoforte I. It consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many sixteenth notes and slurs. The right hand has a melodic line with many slurs, while the left hand provides a rhythmic accompaniment.

The second system of musical notation. It begins with a *ritard.* marking. A first ending bracket labeled '1' is present. The tempo marking *a tempo* appears. Dynamic markings include *ppp*, *f*, and *p*. The right hand features a trill marked *tr cresc.*

The third system of musical notation. It includes a trill marked *tr* in the right hand. Dynamic markings include *f*, *dim.*, and *p*. The right hand also features a trill marked *tr cresc.*

The fourth system of musical notation. It includes a trill marked *tr* in the right hand. Dynamic markings include *f* and *mf*.

The fifth system of musical notation. It begins with the tempo marking *leggiero*. The right hand has a melodic line with slurs, while the left hand has a rhythmic accompaniment.

The sixth system of musical notation. It features a *cresc.* marking over the right hand. The right hand has a melodic line with slurs, while the left hand has a rhythmic accompaniment.



Pianoforte I.



Pianoforte I.

Tempo I.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It includes a first ending bracket labeled '2' in the upper staff. The dynamics range from piano (*p*) to pianissimo (*pp*). The melodic line in the upper staff is more active, with some slurs and accents, while the bass line remains supportive.

The third system shows a dynamic progression from piano (*p*) through a crescendo (*cresc.*) to forte (*f*). The upper staff has a more complex melodic texture with slurs and accents, and the lower staff continues with a steady accompaniment.

The fourth system begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The upper staff features a melodic line with many slurs and accents, and the lower staff provides a consistent harmonic background.

The fifth system is marked with forte (*f*) dynamics. The upper staff has a very active melodic line with many slurs and accents, and the lower staff continues with a strong accompaniment.

The sixth system starts with a first ending bracket labeled '1' and a piano (*p*) dynamic, which then moves to mezzo-forte (*mf*). The upper staff has a melodic line with many slurs and accents, and the lower staff provides a strong accompaniment.

Pianoforte I.

*p* *mf*

*un poco marc.*

*grazioso*

*f* *pp*

*1* *p* *ff* *p* *ff* *p* *ff*

*f*

Pianoforte I.

First system of musical notation for Pianoforte I. It consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The music begins with a forte (*ff*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes.

Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The dynamics are not explicitly marked in this system.

Third system of musical notation. The right hand has a melodic line with a slur and an accent. The left hand continues with the eighth-note accompaniment. A forte (*f*) dynamic is marked at the beginning of the system.

Fourth system of musical notation. The right hand has a melodic line with a slur and an accent. The left hand continues with the eighth-note accompaniment. A piano (*pp*) dynamic is marked at the beginning of the system.

Fifth system of musical notation. The right hand has a melodic line with a slur and an accent. The left hand continues with the eighth-note accompaniment. Dynamics include *mf*, *p*, and *sempre dolce*.

Sixth system of musical notation. The right hand has a melodic line with a slur and an accent. The left hand continues with the eighth-note accompaniment. Dynamics include *dimin.*, *smorzando pp*, *ritard.*, *perdendosi*, *trem.*, and *morendo*.

Red.

für das Klavier zu 4 Händen. pour Piano à 4 Mains

*Auber, Die Stumme von Portici. Ouverture	1 50
Bazzini, Francesca da Rimini. Symph. Dicht.	6 —
Beethoven, Op. 29. Septett arr. v. Reinecke n.	1 60
<b>Beethoven, Symphonieen</b> , arr. v. Reinecke	
Op. 21. No. 1 in C . . . . . n.	1 30
- 36. - 2 in D . . . . . n.	1 30
- 55. - 3 (eroica) in Es . . . . . n.	2 —
- 60. - 4 in B . . . . . n.	1 60
- 67. - 5 in C-moll . . . . . n.	2 —
- 68. - 6 (pastorale) in F . . . . . n.	1 80
- 92. - 7 in A . . . . . n.	1 60
- 93. - 8 in F . . . . . n.	1 60
- 125. - 9 in Dmoll (mit Schlusschor) n.	3 —
<b>Beethoven, Neun Symphonieen</b> . Obige Ausgabe, complet in 3 Bdn., und zwar	
Bd. 1. enth. Op. 21. 36. 55. 60.	
2. enth. Op. 67. 68. 92.	4 —
3. enth. Op. 93. 125. } gr. 4. à Bd. n.	
*Beethoven, Coriolan. Ouverture . . . . .	1 50
*Beethoven, Fidelio. Ouverture . . . . .	1 50
*Beethoven, Leonore. Ouverture . . . . .	1 50
*Beethoven, Prometheus. Ouverture . . . . .	1 50
*Bellini, Norma. Ouverture . . . . .	1 50
*Bellini, Romeo und Julie. Ouverture . . . . .	1 50
Berge, Op. 24. Die Liebenswürdige. Emma-Polka	1 50
Berge, Op. 25. Ein Liedchen aus alter Zeit. „O, mein lieber Augustin“, Thema mit Variationen	1 50
Berge, Op. 28. Frühlingsblüthen . . . . .	1
Beyrich, 14 kleine Stücke. Cah. 1. . . . .	1
Beyrich, 14 kleine Stücke. Cah. 2. . . . .	1
Bizet, Carmen. Habanera siehe Yradier.	1
*Boieldieu, Johann von Paris. Ouverture . . . . .	1
*Boieldieu, Weisse Dame. Ouverture . . . . .	1
Brahms, Johannes. Siehe Schumann Op. 47.	
Brüll, Op. 25. Im Walde. Concert-Ouverture . . . . .	3
Burkhardt, Op. 9. 3 Rondeaux très faciles . . . . .	1
Burkhardt, Op. 54. Grande Mazourka brillante	1
*Cherubini, Abenceragen. Ouverture . . . . .	1
*Cherubini, Fanisea. Ouverture . . . . .	1
*Cherubini, Lodoïsea. Ouverture . . . . .	1
*Cherubini, Medea. Ouverture . . . . .	1
*Cherubini, Wasserträger. Ouverture . . . . .	1
Conradi, Op. 106. Ein Melodieensträusschen. Potpourri . . . . .	3
Cui, Caesar, Op. 20. Suite-Miniature . . . . .	5
Damm, Op. 19. 3 Charakterstücke . . . . .	1
Damm, Op. 19. No. 1. Auf dem See . . . . .	—
Damm, Op. 19. No. 2. Thalmühle . . . . .	—
Damm, Op. 19. No. 3. Kriegslied . . . . .	—
Delibes, Coppelia Ballet. Klavier-Auszug n. 16	16
Potpourris (2 Hefte) à . . . . .	3
Delibes, Der König hat's gesagt. Ouvert. . . . .	2
Delibes, Der König hat's gesagt. Potp. . . . .	4
Delibes, Naïla. Intermezzo, arr. von Doppler	1
*Donizetti, Anna Bolena. Ouverture . . . . .	1
Enzian, Op. 2. Spinnerlied . . . . .	2
Fahrbach, Philipp jr. Op. 145. Frauenliebe. Walzer	2
Fooks, op. 16. Helene-Walzer . . . . .	1
Gade, Op. 4. Nordische Tonbilder. 3 Fant. . . . .	2
Gastaldon, S. Liebeswerben (Le Carezze di Manon) Walzer . . . . .	2
— Musica Poibita. arr. v. Graziani-Walter.	2
Ghys, Air Louis XIII . . . . .	1
*Glinka, Komariuskaja. Scherzo . . . . .	1
*Glinka, Das Leben für den Czar. Polonaise	1
*Glinka, Das Leben für den Czar. Mazurka	1
*Gluck, Iphigenie in Aulis. Ouverture . . . . .	1
Gobbaerts, Op. 82. Les Coursiers. Galop	1
Godard, Op. 25. Mazurka (Dm.) . . . . .	2 50
Godard, Op. 26. Ère Valse (As) . . . . .	2 30
Godard, Op. 51. No. 1. Brésillienne. . . . .	2 50
Godard, Op. 51. No. 2. Kermesse . . . . .	3 60
Godard, Op. 53. No. 1. En Courant . . . . .	3 —
Godard, Op. 53. No. 2. En Pleurant . . . . .	2 —
Godard, Op. 53. No. 3. En Chantant . . . . .	2 —
Godard, Op. 54. Mazurka B. . . . .	2 50
Godard, Op. 55. No. 4. Viennoise . . . . .	2 50
Godard, Op. 66. No. 6. Marcel le Huguenot	3 —
Godard, Op. 93. 6me Valse F dur . . . . .	— 80
Haydn, 2 Marches . . . . .	— 80
Heller, Stephen, Sechs Capricen über Tänze von Johann Strauss Vater. . . . .	2 —
Henselt, Op. 4. Rhapsodie . . . . .	1 —
Herion, Op. 4. 6 leichte Stücke . . . . .	2 —
Herold, Zampa. Ouverture . . . . .	1 50
Huber, Op. 95. Gita Gowinda. Eine Idylle	6 —
Hummel, Op. 33. Mexican. Tänze. Heft I.	2 50
Heft II. . . . .	5 —
Keler Bela, Op. 138. Vom Rhein zur Donau. Walzer . . . . .	3 —
Ketterer, op. 285. Valse brillante de Delibes; Coppelia	2 50

<b>Klein, Sonate</b> (Gmoll) . . . . .	2 50
Klughardt, Op. 40. Orchestersuite (Amoll)	8 —
*Kreutzer, Lodoïska. Ouverture . . . . .	1 50
Lasekk, A la Turque. Pièce facile . . . . .	— 80
Lasekk, La jeune fille de Pologne. Mazurka	1 80
<b>Lecarpentier, Les Plaisirs de l'Étude.</b>	
24 Morceaux favoris très faciles. 3 Hefte à	1 80
<b>Leoncavallo, Der Bajazzo</b> (Pagliacci).	
Klavier-Auszug. . . . . netto	12 —
Prolog . . . . .	4 —
Intermezzo . . . . .	1 50
Potpourri (B. Wolff) 2 Hefte . . . . .	4 —
Tempo di Minuetto e Gavotta . . . . .	2 —
Fantasia (B. Wolff) . . . . .	5 —
<b>Leoncavallo, Chatterton.</b> Potpourri (Ernst)	
2 Hefte à . . . . .	4 —
Liszt, 2ter Mephisto-Walzer (Es dur) . . . . .	5 50
Liszt, Franz Schubert's Märsche arr. cpl.	6 —
Dieselben einzeln: . . . . .	
No. 1. Marsch in Dmoll . . . . .	2 50
- 2. Trauermarsch (Esmoll) . . . . .	2 50
- 3. Reitermarsch (Cdur) . . . . .	3 —
- 4. Ungarischer Marsch (Cmoll) . . . . .	2 —
Liszt, Weihnachtsbaum. 12 Klavierstücke zumeist leichter Spielart. 3 Hefte à	6 —
Mackrot, Op. 4. Festmarsch . . . . .	1 30
Markert, Festmarsch . . . . .	— 50

Date Due


2 Hefte . . . . . à . . . . .	2 —
Reissiger, Op. 86. Pièces détachées d'une moyenne difficulté.	
Cah. I. . . . .	2 50
Cah. II. . . . .	2 —
Cah. III. . . . .	2 —
*Rossini, Barbier von Sevilla. Ouvert. . . . .	1 50
*Rossini, Belagerung von Corinth. Ouv. . . . .	1 50
*Rossini, Elisabeth. Ouverture . . . . .	1 50
*Rossini, Gazza ladra. Ouverture . . . . .	1 50
*Rossini, Italienerin in Algier. Ouvert. . . . .	1 50
*Rossini, Othello. Ouverture . . . . .	1 50
*Rossini, Tancred. Ouverture . . . . .	1 50
Rummel, Der König hat's gesagt (Delibes).	2 50
Scharwenka, Philipp, Op. 56. 3 Klavierstücke.	
No. 1. Impromptu hongrois (Fismoll) . . . . .	2 —
No. 2. Poème d'Amour (Ddur) . . . . .	1 50
No. 3. Air de Ballet (Edur) . . . . .	1 50
Schneider, Variat. a. Weber's Euryanthe	1 50
*Schubert, Op. 77. Valses nobles . . . . .	2 50
Schumann, R., Op. 47. Quartett in Es arr. von Dr. Joh. Brahms . . . . .	4 —

*Schumann, Op. 124. Nr. 16. Schlummerlied	1
<b>Schumann, Sechs Märsche</b> , bearbeitet von Th. Kirchner.	
Heft I. Op. 76. Nr. 1 und 2 . . . . .	3
Heft II. Op. 76. Nr. 3 und 4 . . . . .	3
Heft III. Op. 99. Nr. 11 und 14 . . . . .	3
Spindler, Op. 94. Stücke aus R. Wagner's Tannhäuser.	
Nr. 1. Pilgergesang . . . . .	1
2. Lied an den Abendstern . . . . .	1
3. Lied des Tannhäuser . . . . .	1
4. Wolframs Lied. „Als du im kühnen Sange“ . . . . .	1
5. Einzug der Gäste, Marsch und Chor	2
6. Wolframs Lied. „Dir hohe Liebe“	1
Spindler, Op. 122. Stücke aus der Oper: „Der fliegende Holländer“, von R. Wagner.	
Nr. 1. Spinnlied . . . . .	1
2. Matrosenchor . . . . .	1
3. Ballade . . . . .	2
4. Duett. „Mein Herz voll Treue“ . . . . .	1
5. Duett. „Achl ohne Weib“ . . . . .	1
*Spontini, Ferdinand Cortez. Ouverture . . . . .	1
*Spontini, Vestalin. Ouverture . . . . .	1
Standke, 3 leichte Klavierstücke . . . . .	1
<b>Strauss, R., Op. 50. Feuersnot.</b> Liebeszene (arr. von O. Singer) . . . . .	2
Op. 54. Salome.	
Salomes Tanz (arr. v. O. Singer) . . . . .	5
- Königsmarsch (arr. von O. Singer) . . . . .	4
- Parade-Marsch d. Regiments Königs-Jäger zu Pferde No. I (arr. von O. Taubmann) . . . . .	3
treabbog, Op. 128. Le Pré aux clères.	1
treabbog, - 138. Do ré mi fa — Valse . . . . .	1
treabbog, - 141. Les Gracieuses. Blüette . . . . .	1
treabbog, - 165. Un jour de Fête . . . . .	1
treabbog, - 166. Sous l'Ombrage . . . . .	1
treabbog, - 167. Le Premier Bal. Valse . . . . .	1
schaikowsky, Op. 43. Marche miniature . . . . .	1
srath, König Karl-Marsch . . . . .	1
Verdi, Fantasie a. d. Oper: Der Troubadour	1
ollmer, H., Op. 2. Polka . . . . .	1
agner, Der fliegende Holländer.	
Klavier-Auszug . . . . . n.	1
Ouverture . . . . .	3
Spinnerlied, Ballade und Chor . . . . .	2
Chor der Matrosen . . . . .	4
Potpourri . . . . .	2
Fantasia . . . . .	1
agner, Lohengrin. 4 Stücke arr. von Röhr	3
Einzeln: Nr. 1. Lohengrin's Ankunft . . . . .	1
- 2. Lass mich dich lehren . . . . .	1
- 3. Elsa's Brautzug . . . . .	1
- 4. Brautlied . . . . .	1
agner, Rienzi.	
Klavier-Auszug . . . . . n.	20
Ouverture . . . . .	4
No. 1. Introduction u. Chor . . . . .	1
No. 2. Terzett. (Rienzi Adriano Irene) . . . . .	1
No. 3. Duett. (Adriano Irene) . . . . .	1
No. 4. Finale. (I. Akt) . . . . .	1
No. 5. Introduction u. Chor d. Friedensb.	1
No. 6a. Finale. (II. Akt) . . . . .	1
No. 6b. Ballet . . . . .	4
No. 6c. 2. Finale . . . . .	2
No. 7. Introduction . . . . .	1
No. 8. Arie. (Adriano) . . . . .	1
No. 9a. Grosser Kriegsmarsch . . . . .	1
No. 9b. Schlachthymne . . . . .	1
No. 10. Introduction, Terzett und Chor	1
No. 11a. Arie. (Rienzi) . . . . .	1
No. 11b. Friedensmarsch . . . . .	1
No. 12. Gebet des Rienzi . . . . .	1
No. 13. Duett. (Adriano Irene) . . . . .	1
No. 14. Finale . . . . .	1
Potpourri. 2 Hefte . . . . . à . . . . .	2
<b>Wagner, Tannhäuser.</b>	
Klavier-Auszug (mit den für den Venusberg nachcomp. Szenen) . . . . .	n.
Ouverture . . . . .	—
Nr. 1. Einleitung. Der Venusberg . . . . .	—
- 10. Marsch und Chor (H-dur) . . . . .	—
Derselbe (C-dur) . . . . .	—
- 14. Einleitung des III. Actes . . . . .	50
Potpourri (Conradi) . . . . .	1 80
Potpourri (Röhr) . . . . .	2 —
Nachcomponirte Scene: Der Venusberg (Bacchanale) . . . . .	50
*Wanhall, 3 Sonatines fac. . . . .	1
*Weigl, Die Schweizerfamilie. Ouverture	1 50
Wilhelm, Op. 6. Polonaise . . . . .	8
Yradier, Habanera eingeleigt in Bizet's Carmen . . . . .	1