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Symphonische Stücke aus Tristan und Isolde

Oper

Zweiter Aufzug

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Book 2776

Symphonische Stücke aus Tristan und Isolde

Oper

von
RICHARD WAGNER

für das Pianoforte zu vier Händen bearbeitet

von
ALBERT HEINTZ.

Heft 1. Erster Aufzug
Pr. M. 3. 75.

Heft 2. Zweiter Aufzug
Pr. 4 Mark.

Heft 3. Dritter Aufzug
Pr. 3 Mark.

Eigenthum der Verleger für alle Länder.

Leipzig, Breitkopf & Härtel.

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1876. 1877. 1878.



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Einb. Stahl.

1873. 1878. 1879.

TRISTAN UND ISOLDE.

Zweiter Aufzug.

Richard Wagner.

Arr. von Alb. Heintz.

Sehr lebhaft.

The first system of the musical score consists of two staves. The upper staff is in bass clef with a 3/4 time signature. It begins with a whole note chord, followed by a series of eighth notes with slurs. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes. Dynamic markings include *ff* (fortissimo) and *dim.* (diminuendo). There are also markings for *qu.* (quasi) and asterisks. The system concludes with a *più p* (pianissimo) marking.

The second system continues the musical piece. The upper staff features triplet markings over groups of three notes. The lower staff continues with its rhythmic accompaniment. Dynamic markings include *p* (piano) and *pp* (pianissimo). The system ends with a *cresc.* (crescendo) marking.

Etwas beschleunigend.

The third system shows a change in tempo. The upper staff has more frequent triplet markings. The lower staff continues with the accompaniment. Dynamic markings include *f* (forte) and *pp* (pianissimo).

Wieder wie zuvor.

The fourth system returns to the previous tempo. The upper staff features a dense pattern of triplet markings. The lower staff continues with the accompaniment. Dynamic markings include *p* (piano) and *(ruhig)* (calm).

The fifth system continues the musical piece with the same dense triplet markings in the upper staff and the accompaniment in the lower staff.

TRISTAN UND ISOLDE.

Zweiter Aufzug.

Richard Wagner.

Arr. von Alb. Heintz.

Sehr lebhaft.

Musical notation for the first system, featuring piano and forte dynamics. The notation includes a treble clef, a key signature of two flats, and a 3/4 time signature. The first measure is marked *ff* and contains a complex chordal structure. The second measure is marked *dim.* and *p*. The third measure is marked *p* and contains a four-measure rest. The fourth measure is marked *p* and contains a series of eighth notes. The notation includes various ornaments and dynamic markings.

Musical notation for the second system, featuring piano dynamics. The notation includes a treble clef, a key signature of two flats, and a 3/4 time signature. The first measure is marked *p* and contains a series of eighth notes. The second measure is marked *p* and contains a series of eighth notes. The third measure is marked *p* and contains a series of eighth notes. The fourth measure is marked *p* and contains a series of eighth notes. The notation includes various ornaments and dynamic markings.

Etwas beschleunigend.

Musical notation for the third system, featuring piano and crescendo dynamics. The notation includes a treble clef, a key signature of two flats, and a 3/4 time signature. The first measure is marked *pp* and contains a series of eighth notes. The second measure is marked *p* and contains a series of eighth notes. The third measure is marked *cresc.* and contains a series of eighth notes. The fourth measure is marked *cresc.* and contains a series of eighth notes. The notation includes various ornaments and dynamic markings.

Wieder wie zuvor.

Musical notation for the fourth system, featuring piano and forte dynamics. The notation includes a treble clef, a key signature of two flats, and a 3/4 time signature. The first measure is marked *f* and contains a series of eighth notes. The second measure is marked *p* and contains a series of eighth notes. The third measure is marked *p* and contains a series of eighth notes. The fourth measure is marked *p* and contains a series of eighth notes. The notation includes various ornaments and dynamic markings.

Musical notation for the fifth system, featuring piano dynamics. The notation includes a treble clef, a key signature of two flats, and a 3/4 time signature. The first measure is marked *p* and contains a series of eighth notes. The second measure is marked *p* and contains a series of eighth notes. The third measure is marked *p* and contains a series of eighth notes. The fourth measure is marked *p* and contains a series of eighth notes. The notation includes various ornaments and dynamic markings.

Musical notation for the sixth system, featuring piano dynamics. The notation includes a treble clef, a key signature of two flats, and a 3/4 time signature. The first measure is marked *p* and contains a series of eighth notes. The second measure is marked *p* and contains a series of eighth notes. The third measure is marked *p* and contains a series of eighth notes. The fourth measure is marked *p* and contains a series of eighth notes. The notation includes various ornaments and dynamic markings.

SECONDO.

pespress.

*Q.w. **

pp

pp poco a

*Q.w. ** *Q.w. ** *Q.w. ** *Q.w. ** *Q.w. ** *Q.w. **

poco cresc. *p molto cresc.* *piu f* *ff*

*Q.w. ** *Q.w. ** *Q.w. ** *Q.w. ** *Q.w. ** *Q.w. **

ff *ff* *f* *ff* *f*

*Q.w. ** *Q.w. **

Der Vorhang geht auf. Scene im Garten

ff *dim.* *sf.* *p*

trem.

pp *Q.w. **

vor Isolden's Gemach. Helle Sommernacht. Jagdgetön, mehr und mehr sich entfernend. (Brangäne auf die Jagdmusik horchend.)

sf *mf* *sempre pp*

*Q.w. ** *Q.w. ** *Q.w. ** *Q.w. ** *Q.w. ** *Q.w. **

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PRIMO.

(sehr zart)

Qw. * pp Qw. *

Qw. * Qw. * Qw. * Qw. *

sehr ausdrucksvoll

p *p* *p* *molto cresc.* Qw. * Qw. * Qw. * Qw. *

sehr ausdrucksvoll

ff *sempre ff*

Qw. *

ff *f* *ff* *f* *ff* *dim.*

Qw. * Qw. * Qw. * Qw. *

Der Vorhang geht auf. Scene im Garten vor Isolden's Gemach. Helle Sommernacht.

Qw. * p mf mf Qw. * Qw. *

Jagdgetön, mehr und mehr sich entfernend. (Brangäne auf die Jagdmusik horchend.)

* Qw. * Qw. * Qw. * Qw. *

The musical score consists of several systems of piano and voice parts. The piano accompaniment includes various dynamics such as *mf*, *pp*, *sempre dim.*, *p*, *poco cresc.*, *più cresc.*, *f*, *più f*, *f dim.*, *pp*, and *unachorda*. The voice part includes the lyrics: "Isolde: Hörst du sie noch?" and "Brangäne: „Noch hör'ich der Hörner Schall!". The score is marked with numerous *ped.* (pedal) and ** ped.* symbols, indicating specific pedaling techniques. The piano part features complex textures, including sixteenth-note passages and chords.

PRIMO.

mf

Qw.

sempre dim.

Qw.

poco cresc.

Qw.

Isolde tritt aus dem Gemach: „Hörst du sie noch?“

espr.

più cresc.

Qw.

f

più f

Qw.

Brangäne: „Noch hör' ich der Hörner Schall!“

f

dim.

mf

dim.

p

più p

Qw.

pp

f

pp unachorda

Qw.

SECONDO.

Isolde: „Nicht Hörnerschall tönt so hold, des

sempre pp

Quelles sanft rieselnde Welle rauscht so wonnig daher!“

pp

pp

cresc.

PRIMO.

Isolde: „Nicht Hörnerschall tönt so hold, des Quells
ten.

sempre pp *espress*

Qw.

sanft rieselnde Welle rauscht so wonnig daher!
ten.

* *Qw.* * *Qw.* * *Qw.* * *Qw.* *

Qw. * *Qw.* * *Qw.* * *Qw.* *

p

Qw. * *Qw.* * *pp* * *Qw.* * *Qw.* * *Qw.* * *Qw.* *

p *pp* *p zart*

pp *Qw.* * *Qw.* * *Qw.* * *Qw.* * *Qw.* * *Qw.* * *Qw.* *

cresc.

Qw. * *Qw.* * *Qw.* * *Qw.* * *Qw.* * *Qw.* *

SECONDO.

Sehr zurückhaltend. Mässig bewegt.

sf dim. *p (zart)* *p*

Qw.* Qw.* Qw.*

p *cresc.*

Qw.* Qw.* Qw.* Qw.* Qw.* Qw.*

Isolde winkt mit dem Tuche in einen Baumgang hinein, wo sie

Sehr bewegt.

poco riten. *f* *f=p* *p* *cresc.*

Qw.* Qw.* Qw.* Qw.* Qw.*

Tristan erwartet.

Immer belebter.

ff *dim.* *p*

Qw.* Qw.* Qw.*

cresc. *f*

Qw.* Qw.*

più f *più f*

Qw.* Qw.* Qw.* Qw.* Qw.* Qw.*

PRIMO.

Sehr zurückhaltend. *sf dim.* *p (zart)* *Mässig bewegt.*

*Qd. ** *Qd. ** *Qd. **

p *p* *p* *p* *cresc.* *3*

*Qd. ** *Qd. ** *Qd. ** *Qd. ** *Qd. ** *Qd. **

poco riten. *f* *f* *p* *cresc.* *Sehr bewegt.*

*Qd. ** *Qd. ** *Qd. ** *Qd. ** *Qd. ** *Qd. **

wie sie Tristan erwartet. *Immer belebter.* *ff* *p*

*Qd. ** *Qd. ** *Qd. ** *Qd. **

cresc.

f *piu f*

*Qd. ** *Qd. ** *Qd. ** *Qd. ** *Qd. **

piu f

*Qd. ** *Qd. ** *Qd. ** *Qd. ** *Qd. **

PRIMO.

Tristan stürzt herein. Isolde ihm entgegen. Stürmische Umarmung Beider.

8

ff * *ff* * *ff* * *ff* * *ff* * *ff* * *ff* * *ff* *

8

ff *immer ff*

ff *

8

ff

ff * *ff* * *ff* * *ff* *

Beide im Wechselgesange: „Bist du mein?“ „Hab ich dich wieder?“
Sehr lebhaft.

8: (schneller als vorher)

ff p espress. 1 *sf p* *p (art)*

ff *

cresc. - *f* - *p* *p* *molto cresc.*

ff *

ff * *ff* *

Beide: „O Wonne der Seele, o seligste Lust!“
(♩ = ♩ wie zuvor)

ff *f*

ff *

ff *

SECONDO.

meno f *cresc.* *più f*

♩. * ♩. * ♩. * ♩. *

Beide: „Tristan mein! Isolde mein! Ewig mein!“ *marc.* *ff* *f*

♩. * ♩. * ♩. * ♩. *

ff *sp* *sp cresc.* *f*

♩. * ♩. *

cresc.

♩. * ♩. *

♩. * ♩. * ♩. * ♩. *

ff

♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

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PRIMO.

meno f

cresc.

piu, f

Qw. * Qw. * Qw. *

Beide: „Tristan mein! Isolde mein! Ewig mein!“

ff

f

Qw. * Qw. * Qw. * Qw. *

sp

sp cresc.

Qw. * Qw. *

f marcato

Qw. *

cresc.

Qw. * Qw. * Qw. * Qw. *

ff

Qw. * Qw. * Qw. * Qw. * Qw. * Qw. * Qw. * Qw. *

SECONDO.

f *più f* *mf* *ff dim.* *f*

♩. * ♩. * ♩. * ♩. *

ff dim. *p* *cresc.* *f* *sp cresc.*

Tristan: „Der Weltenehren Tagessonne

♩. * ♩. * ♩. * ♩. * ♩. *

mit ihren Strahlen eitler Wonne durch Haupt und Scheitel drang mir ein!

f *p cresc.* *f* *sp cresc.* *f*

♩. * ♩. * ♩. * ♩. *

accelerando

più f

♩. * ♩. * ♩. *

Allmählig zurückhaltend.

ff dim. *sempre più p*

♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

Tristan: „Was dort in keuscher Nacht dunkel verschlossen wacht“

pdolce *più p* *pp* *dim.*

♩. * ♩. *

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a piano accompaniment with chords and arpeggios. Dynamics include *più f*, *mf*, *ff dim.*, and *f*. The bottom of the system features several *Qw.** markings.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a piano accompaniment with a *cresc.* marking. Dynamics include *ff dim.*, *p*, and *cresc.*. The bottom of the system features several *Qw.** markings.

Tristan: „Der Weltenehren Tagessonne mit ihren Strahlen eiter Wonne durch Haupt und Scheitel drang mir ein!“

Third system of musical notation, corresponding to the vocal line. The upper staff contains the vocal melody with lyrics. The lower staff contains the piano accompaniment. Dynamics include *f*, *p*, *cresc.*, *f*, *p*, *cresc.*, and *f*. The bottom of the system features several *Qw.** markings.

Fourth system of musical notation. The upper staff continues the vocal melody. The lower staff features a piano accompaniment with a *cresc.* marking and an *accelerando* instruction. Dynamics include *p*, *cresc.*, *f*, and *più f*. The bottom of the system features several *Qw.** markings.

Allmählig zurückhaltend.

Fifth system of musical notation. The upper staff continues the vocal melody. The lower staff features a piano accompaniment with a *dim.* marking and the instruction *sempre più p*. Dynamics include *ff* and *dim.*. The bottom of the system features several *Qw.** markings.

Tristan: „Was dort in keusche Nacht dunkel verschlossen wacht“

Sixth system of musical notation. The upper staff contains the vocal melody with lyrics. The lower staff contains the piano accompaniment. Dynamics include *pdolce*, *più p*, *pp*, *pp*, and *dim.*. The bottom of the system features several *Qw.** markings.

SECONDO.

—von des Tages Schein betroffen, lag mir's da offen!
Etwas belebend.

pp pp ppoco cresc.

Qd. * Qd. * Qd. * Qd. *

Tristan: „Vor allem Volke pries ich laut der Erde schönste Königin!“
Wieder ganz lebhaft.

sp cresc. f p cresc.

Qd. * Qd. * Qd. * Qd. *

Tristan hat Isolden sanft auf eine Blumenbank
Langsamer u. mehr noch zögernd.

f p cresc. f mf p

Qd. *

niedergezogen und senkt sich vor ihr auf die Knie!

dim. più p

Mässig langsam.

Wechselgesang: „O sink hernieder, Nacht der Liebe!“

pp una chorda

Qd. * Qd. * Qd. simile

pp poco cresc.

„von des Tages Schein betroffen, lag mir's da offen!“
Etwas belebend.

pp *pp dolce* *p* *p poco cresc.*

♩. * ♩. * ♩. * ♩. *

Tristan: „Vor allem Volke pries ich laut der Erde schönste Königin, — der Missgunst bot ich Trotz!“
Wieder ganz lebhaft.

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

♩. * ♩. *

cresc. *f p* *cresc.* *sf cresc.*

♩. *

Tristan hat Isolden sanft auf eine Blumenbank niedergezogen und senkt sich vor
Langsamer und mehr noch zögernd.

f *mf* *p* *dim.* *più p*

♩. * ♩. *

ihr auf die Knie!

Mässig langsam.

Wechselgesang: „O sink hernieder
ausdrucksvoll

pp una chorda

♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

Nacht der Liebe!“

pp *poco cresc.*

SECONDO.

Q. ad. sempre

dim. piu p

„Verloschen nun die letzte Leuchte!“

pp pp

pp (zart) pp poco cresc.

„Heiliger Dämmerung hehres Ahnen“

p poco cresc. espress. poco f

sempre pp tre chorde

Breiter. espr. ff Q. ad. *

p cresc. molto cresc. ff

zurückhaltend „Berg im Busen sich uns die Sonne“
Wieder mässig langsam.

dim. piu p p

Q. ad. *

Qd. sempre

dim. *piu p*

— „Verloschen nun die letzte Leuchte!“

pp *p (zart)*

piu p *pespress.* *poco cresc.*

— „Heil'ger Dämmerung hehres Ahnen löscht des Wahnens Graus weiterlösend aus!“

p *poco cresc.* *poco f* *p*

tre corde

cresc. *molto cresc.* *ff*

Breiter.

— „Berg im Busen sich uns die Sonne?“

zurückhaltend *Wieder mässig langsam.*

espress. *piu p* *(ruhig)* *p*

SECONDO.

p *immer p*

♩. * ♩. * ♩. * ♩.

— „Herz an Herz dirbricht mein Blick“ —

p *p* *p* *pdolce*

♩. * ♩. * ♩. * ♩.

più p *p*

♩. * ♩. * ♩. sempre

p *cresc.* *trem.* *pp* *ff* *trem.*

♩. * ♩. * ♩. * ♩.

„Wonnechrestes Weben, Hebeheiligstes Leben!“
Erstes Tempo.

mf *dim.* *p*

♩. * ♩. * ♩.

molto cresc. *ff* *dim.* *mf* *p* *più p* *rallent.*

♩. * ♩. * ♩. * ♩.

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PRIMO.

p
sempre
immer p

„Herz an Herz dir bricht mein Blick?“
p dolce
p dolce

p dolce
più p

p
p
cresc.
sempre

acceler.
ff
dim.
„Wonnehehrstes Weben, liebeheiligestes
Erstes Tempo.“

Leben!“
p
molto cresc.
ff
dim.
p
più p
rallent.

SECONDO.

a tempo

Tristan und Isolde versin-

pp p più p pp una chorda pp

-ken wie in gänzliche Entrücktheit. Brangäne: „Habet Acht! Bald entweicht die Nacht!“

* * *

* * * più p

* * * immer pp una chorda p

Brangäne stösst einen Schrei aus, Kurwenal stürzt herein „Rette dich Tristan!“

Sehr schnell.

sf fp molto cresc.

PRIMO.

Tristan und Isolde versinken wie in

a tempo

pp *p* *più p* *pp* *una corda*

gänzliche Entrücktheit. Brangäne's Stimme von der Warte: „Hab Acht! Bald entweicht die Nacht!“

pp *una corda*

pp *una corda*

più p

f

Brangäne stösst einen
Sehr schnell.

forte chorde
(ausdrucksvoll)

SECONDO.

ff

Qd. * Qd. * Qd. *

Nur wenig mässiger.

ff p cresc. - più f

f più f ff

sp Qd. * cresc. - Qd. *

Tristan dringt auf Melot ein, bietet aber dessen Schwerte die Brust und sinkt verwundet in Kurwenals Arme, Isolde stürzt sich an seine

mf cresc. ff ff ff trem.

Qd. * Qd. * Qd. *

Brust. Der Vorhang fällt schnell.

ff ff sempre ff

Qd. *

ff dim. trem. p più p ff

Qd. * Qd. *

Qd. * 14278

Schrei aus, Kurwenal stürzt herein: „Rette dich Tristan!“

Nur wenig mässiger.

Musical score for the first system. The piano part (left) features a series of chords marked with *ff* and *dim.* The violin part (right) has a melodic line with a *dim.* marking and a **4** measure rest. Fingerings are indicated with numbers 1-5. Below the piano part, there are markings: *Qw.* * *Qw.* * *Qw.* *

Tristan dringt auf Melot ein. Als dieser ihm das Schwert entgegen streckt, lässt Tristan das seinige

Musical score for the second system. The piano part (left) has a *cresc.* marking and a *ff* marking. The violin part (right) has a *mf* marking and a *cresc.* marking. Both parts feature triplet patterns. Below the piano part, there are markings: *Qw.* *

fallen und sinkt verwundet in Kurwenals Arme. Isolde stürzt sich an seine Brust. Der Vorhang fällt schnell.

Musical score for the third system. The piano part (left) has a *ff* marking. The violin part (right) has a *ff* marking and an *f* marking. Both parts feature sixteenth-note passages. Below the piano part, there are markings: *Qw.* *

Musical score for the fourth system. The piano part (left) has a *ff* marking. The violin part (right) has a *sempre ff* marking. Both parts feature sixteenth-note passages. Below the piano part, there are markings: *Qw.* *

Musical score for the fifth system. The piano part (left) has a *ff dim.* marking, a *p* marking, a *più p* marking, and a *ff* marking. The violin part (right) has a *ff* marking. Both parts feature sixteenth-note passages. Below the piano part, there are markings: *Qw.* * *Qw.* *

MUSIK FÜR DAS PIANOFORTE ZU VIER HÄNDEN

im Verlage von
BREITKOPF & HÄRTEL IN LEIPZIG.

	M. Pf.		M. Pf.		M. Pf.
Bach, C. Ph. E. , Symphonie. D dur, arr.	2 —	Brahms, J. , Op. 11. Serenade. D dur, arr.	7 50	Mendelssohn Bartholdy, F. , Concerte f. Pffe. u. Orch. arrangirt.	
Bach, Joh. Seb. , Erstes Concert für Pffe. m. Bgltg. v. 2 Viol., Viola etc. Arr. von L. Röhr.	5 50	Chopin, Fr. , Oeuvres de Piano. arr. von F. L. Schubert.		No. 1. G moll. Op. 25	6 —
— Fuge Nr. 1. G dur. Arr. von Kegel	1 25	— Op. 12. Variation. brill.	2 —	— 2. D moll. - 40	7 —
— Hirten-Symphonie a. d. Weihnachts-Orator. Arr. v. E. Naumann	1 —	— 16. Rondeau. Es dur	3 —	— Quartette f. Viol. arr.	
Bargiel, W. , Op. 7. Suite (Allemande, Courante, Sarabande, Air, Gigue).	3 50	— 20. Scherzo. H moll	3 —	No. 2. A dur. Op. 13	5 —
— Op. 30. Symphonie. C dur, arr.	7 50	— 21. 2 ^{te} Concerto. F moll	6 —	— 3. D dur - 44 No. 1	6 —
Beethoven, L. van. Neue Ausgaben:		— 23. Ballade. G moll.	2 50	— 4. E moll - 44 - 2	6 —
— Op. 6. Sonate. D dur	— 90	— 35. Sonate. B moll	4 —	— 5. Es dur - 44 - 3	6 —
— 45. 3 Märsche.	1 20	— — Marche funèbre, tirée de l'Oeuv. 35	1 —	— 6. F moll - 80	5 —
— Variationen üb. ein Thema v. Gr. Waldstein C.	1 20	— 35. Ballade. F dur	2 —	— Symphonien f. Orch., arr.	
— 6 Variationen. Lied m. Veränderungen D.	— 90	— 39. Scherzo. Cis moll.	2 50	No. 2. B dur. Op. 52	5 50
— Obiges compl. in 1 Bande brochirt.	3 60	— 46. Allegro de Concert	3 —	— 3. A moll. - 56	9 —
— — — — — eleg. gebunden	5 10	— 47. Ballade. As dur	2 —	— 4. A dur. - 90	7 50
— Symphonien f. Orch. arr.:		— 49. Fantaisie. F moll	3 —	— Trios f. Pffe. arr.	9 —
No. 1. C dur. Op. 21, arr. v. J. Schäffer	4 50	— 52. Ballade. F moll.	2 50	No. 1. D moll. Op. 49	9 —
— 2. D dur. - 36, - - F. Mockwitz.	4 50	— 54. Scherzo. E dur	3 50	— 2. C moll. - 66	8 —
— 3. Es dur. - 55, - - A. Horn	7 50	— 58. Sonate. H moll	6 —	— Octett. Es dur, arr.	6 —
— 4. B dur. - 60, - - F. Mockwitz.	4 50	— 65. — G moll	5 —	— Op. 22. Capriccio. H moll, arr.	3 —
— 5. C moll. - 67, - - C. F. Ebers.	6 —	Clementi, M. , Sonaten Nr. 1—7	2 —	Mendelssohn Bartholdy, F. , Op. 35.	
— 6. F dur. - 68, - - F. Mockwitz.	6 —	— Dieselben in 1 Bande. Roth cart.	6 —	6 Präludien u. Fugen f. Pffe. arr.	8 —
— 7. A dur. - 92, - - J. Schäffer	9 —	Gade, N. W. , Op. 6. Sonate Nr. 1. A dur arr. v. Horn	6 —	— Op. 37. 3 — — f. Orgel arr.	3 50
— 8. F dur. - 93, - - A. Horn	4 50	— Op. 21. Sonate Nr. 2. D moll	4 50	— Op. 64. Concert f. Viol. E moll, arr.	6 —
— 9. D moll. - 125, - - A. Horn	13 50	— 23. Frühlingfantasie, arrangirt von F. L. Schubert.	6 —	— Op. 65. 6 Sonaten f. Orgel. No. 1. 4. 6 à 2 —	2 —
— Dieselben complet 2 Bände. Roth cart.	22 50	— Op. 35. Frühlingbotschaft, arrang. von A. Horn	2 50	No. 2. 3. 5 à 1 50	1 50
— Quintette. Op. 4 arr. v. Schmidt	6 —	— Symphonien, arr.		— Op. 81. Andante, Scherzo, Capriccio etc. Arr.	4 50
— — — — — 29	5 —	No. 2. E dur. Op. 10	6 —	— Op. 87. Quintett f. Viol. B dur, arr.	6 —
— Quartette für 2 Violinen, Bratsche und Violoncell. Arr. v. Engelbert Röntgen.		— 3. A moll. - 15	6 —	Mozart, W. A. , Concerte f. Pffe. u. Orch. arr.	
No. 1. F dur. Op. 18. No. 1	4 —	— 5. D moll. - 25	8 —	No. 8. D moll	6 —
— 2. G dur. - 18. - 2	4 —	— 7. F dur. - 45	8 50	— 11. B dur	4 50
— 3. D dur. - 18. - 3	4 —	Goldtermann, G. , Op. 20. Symphonie. A moll.	7 —	— 15. B dur	5 50
— 4. C moll. - 18. - 4	4 —	Gouvy, Th. , Op. 12. Symphonie Nr. 2. F dur.	8 —	— 16. C dur	6 —
— 5. A dur. - 18. - 5	4 —	Händel, G. F. , Concerte f. Orgel od. Pffe. bearb. v. G. A. Thomas.		— Concert f. Clar. A dur, arr. v. Naumann	5 —
— 6. B dur. - 18. - 6	4 —	No. 1. G moll	3 —	— Quintette f. Viol. No. 1	3 50
— 7. F dur. - 59. - 1	6 —	— 2. B dur	2 50	No. 2.	5 —
— 8. E moll. - 59. - 2	4 50	— 3. G moll	2 50	No. 3.	4 —
— 9. C dur. - 59. - 3	5 50	— 4. F dur	3 —	— Serenade f. Blasinstr., arr.	7 —
— 10. Es dur. - 74. (Schmidt)	5 50	— 5. F dur	1 75	— Sonaten, Fantasie, Andante m. Variat. u. Fuge. Op. 12. Roth cart.	6 —
— 11. F moll. - 75.	4 25	— 6. B dur	2 25	— Trios f. Pffe. arr. No. 1—7	3 —
— 12. Es dur. - 127.	6 50	— Dieselb. (Ser. I.) Roth cart.	6 —	— Symphonien f. Orch. in 2 Bänden arr. Nr. 1—12. Roth cart.	10 50
— 13. B dur. - 130. (Naumann)	7 —	— Concerte f. Orgel u. Orchstr. II. Serie, arr. v. A. Horn.		Pianoforte-Musik. Sammlung vorzüglich. Werke. 3 Bände. Roth cart.	6 —
— 14. Cismoll. - 131.	7 —	No. 7. B dur	3 —	Reinecke, C. , Op. 47. 3 Sonatinen, arr. v. Kleinmichel. No. 1—3	2 25
— 15. A moll. - 132.	6 50	— 8. A dur	2 75	— Op. 79. Symphonie, arr. A dur	7 —
— 16. F dur. - 135.	3 75	— 9. B dur	3 —	Schubert, Fr. , Symphonie. C dur, arr.	4 —
— 17. Grosse Fuge. Op. 133. B dur	4 50	— 10. D moll	2 75	— Op. 144. Lebensstürme. Char. Allegro. n.	2 10
— Trios. Op. 1. Arr. v. F. Hermann: No. 1.	4 75	— 11. G moll	2 50	— 152. Fuge	— 60
No. 2. G dur	6 —	— 12. B dur	2 —	— Pianofortewerke. Bd. I u. II. Roth cart. à n	7 50
— 3. C moll	4 50	— Dieselb. (Ser. II.) Roth cart.	6 —	Schumann, R. , Op. 9. Carneval, arr.	6 75
— Op. 70. arr. v. F. Brissler.	—	Hasse, G. , Op. 3. Zwei Polonaisen.		— Op. 12. Fantasiestücke, arr. v. L. Röhr. Heft 1	3 50
— Trios. Op. 3. Es dur, arr. v. F. Hermann.	5 50	No. 1. B dur	1 75	Heft 2	4 50
— Op. 8. Serenade, D dur, Arr.	4 —	— 2. Es dur	1 75	— 15. Kinderscenen, arr.	2 50
— 9. No. 1. G dur. Arr.	4 —	Haydn, J. , Symphonien, arr. v. J. Rietz.		— 17. Phantasie, arr. v. Horn	6 —
— 2. D dur	4 —	No. 1—13.	3 —	— 21. Novelletten arr. v. S. Jadassohn. Heft 1 3 M. Heft 2 2 M. 50 Pf. —	
— 3. C moll	4 —	— Dieselben. Neue Ausgabe in 2 Bänden Roth cart.	19 50	— Arr. v. A. Horn. Heft 3 u. 4	3 50
Beethoven, L. van. , No. 11. B dur, arr. v. F. Hermann.	3 75	— Trios, arr. v. C. Burchard. No. 1—12 à	2 50	— 22. Sonate, G moll, arr.	4 50
No. 1. D dur	4 25	— Op. 42. Quatuor. F dur, arr.	4 —	— 38. Symphonie No. 1. B dur, arr. Neue Ausgabe	7 —
— 2. Es dur	5 —	— 50. 3 Quatuors No. 1—3	3 —	— 41. 3 Quartette, arr. No. 1—3	5 —
— Op. 97. B dur, arr. v. F. Hermann	7 75	— 54. Quatuor. C dur	4 —	— 44. Quintett f. Pffe. Es dur, arr. v. Clara Schumann	7 —
— Concerte f. Pffe. u. Orch. Arr.		— 76. 3 Quatuors No. 1—3	3 —	— 54. Concert f. Pffe. arr. v. A. Horn.	8 —
No. 1. C dur. Op. 15 arr. v. F. Brissler	6 75	Liszt, Fr. , Symp. Dichtungen, arr. v. Componisten.		— 63. Trio No. 1. D moll, arrangirt v. E. Naumann	8 —
— 2. B dur. - 19 - - A. Ritter.	5 50	No. 2. Tasso	4 50	— 110. Trio No. 3, arr. v. A. Horn, G moll	6 —
— 3. C moll. - 37 - - -	6 75	— 3. Les Préludes	4 20	— 120. Symphonie Nr. 4. D moll, arr.	6 —
— 4. G dur. - 58 - - -	7 25	— 4. Orphée	2 —	— 121. Sonate Nr. 2, f. Pffe. u. Viol. arr. v. A. Horn	6 —
— 5. Es dur. - 73 - - X. Gleichauf	7 50	— 5. Prométhée	4 —		
— Op. 80. Fantasie mit Chor. C moll, arr. v. F. L. Schubert.	4 —	— 7. Festklänge	3 50		
— Op. 20. Gr. Septuor. Es dur, arr. von F. Mockwitz.	4 50				
— 71. Sextuor. Es dur, arr. v. F. L. Schubert	3 —				
— 81 ^b . Sextuor. Es dur, arr. v. J. P. Schmidt	2 50				

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