

OVERTUREN

für Orchester

von

KÉLLER-BÉLA.

Op. 73. Lustspiel-Ouverture. (*Es dur.*)

	Mark. Pfg.
Orchesterstimmen (12 – 22 stimmig)	6. —
Orchesterstimmen für Militärmusik ... netto	2. —
Arrangement für Pianoforte zu 2 Händen ..	1. 25.
Arrangement für Pianoforte zu 4 Händen ..	1. 75.
Arrangement für 2 Pianoforte zu 8 Händen	3. 50.
Arrangement für Pianoforte zu 4 Händen, Violine und Violoncell	3. —
Arrangement für Violine und Pianoforte ...	1. 80.
Arrangement für Flöte und Pianoforte	1. 80.

Op. 74. Ouverture comique. (*B dur.*)

Orchesterstimmen (12 – 22 stimmig)	6. 50.
Arrangement für Pianoforte zu 2 Händen ..	1. 25.
Arrangement für Pianoforte zu 4 Händen ..	1. 75.
Orchesterstimmen für Militärmusik.....netto	2. —

Op. 75. Ouverture romantique. (*E dur.*)

Orchesterstimmen (12 – 22 stimmig)	6. —
Arrangement für Pianoforte zu 2 Händen ..	1. 25.
Arrangement für Pianoforte zu 4 Händen ..	1. 75.
Orchesterstimmen für Militärmusik.....netto	2. —

Op. 95. Tempelweihe. Fest-Ouverture. (*C moll.*)

	Mark. Pfg.
Orchesterstimmen (12 – 26 stimmig)	8. —
Arrangement für Pianoforte zu 2 Händen ..	1. 50.
Arrangement für Pianoforte zu 4 Händen ..	2. 50.
Orchesterstimmen für Militärmusik.....netto	2. —

Op. 108. Ungarische Lustspiel-Ouvert. (*A dur.*)

Orchesterstimmen (12 – 24 stimmig)	8. —
Arrangement für Pianoforte zu 2 Händen ..	1. 80.
Arrangement für Pianoforte zu 4 Händen ..	2. 50.

Op. 111. Französische Lustspiel-Ouvert. (*Es dur.*)

Orchesterstimmen (12 – 24 stimmig)	10. —
Arrangement für Pianoforte zu 2 Händen ..	1. 80.
Arrangement für Pianoforte zu 4 Händen ..	2. 80.

Op. 76. Rákóczy-Ouverture.

Orchesterstimmen (12 – 25 stimmig)	10. —
Arrangement für Pianoforte zu 2 Händen ..	2. —
Arrangement für Pianoforte zu 4 Händen ..	2. 80.

Eigenthum des Verlegers für alle Länder. — Den Verträgen gemäss geschützt.

LEIPZIG,

C. F. W. SIEGEL'S MUSIKALIENHANDLUNG,

R. Linnemann.

Bei 12 stimmigem Orchester sind erforderlich:

Violino I u. II, Viola, Basso, Flauto, Clarinetto, Fagotto (oder Violoncello), Corno I u. II, Tromba I. II und Posaune.

Bei 15 stimmigem Orchester kommen hierzu:

Violoncello, Clarinetto II^{do} und Timpani (oder gran Cassa.)

Zum vollständigen Orchester gehören ausserdem: alle übrigen Stimmen.

Rákóczy - Overture

zu Ed. Szigligeti's ungarischem National Drama: „Die Gefangenschaft Franz Rákóczy des II“
(II Rákóczy Ferencz fogsága) mit theilweiser Benutzung der Motive des Rákóczy-Marsches.

Secondo.

Allegro assai e marziale.

Réler Béla, Op. 76.

The musical score is written for piano and grand staff. It consists of five systems of music. The first system begins with a forte (*ff*) dynamic. The second system includes a piano (*p*) dynamic. The third system features a crescendo (*cresc.*). The fourth system starts with a forte (*ff*) dynamic. The fifth system is marked *meno mosso.* and begins with a forte (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Ped.

Rákóczy - Ouverture

zu Ed. Szigligeti's ungarischem National Drama: „Die Gefangenschaft Franz Rákóczy des II“
(II Rákóczy Ferencz fogsága) mit theilweiser Benutzung der Motive des Rákóczy-Marsches.

Primo.

Réler Béla, Op. 76.

Allegro assai e marziale.

The musical score consists of five systems of music, each with a piano (p) part on the left and a trombone (Trombi) part on the right. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes various musical notations such as dynamics (1, ff, p, cresc., ff), articulations (tr., >), and performance instructions (meno mosso, 4 3 2). The first system begins with a piano part marked '1' and 'ff', followed by a series of eighth-note patterns. The second system features a piano part with a 'p' dynamic and a trombone part with a 'cresc.' marking. The third system continues the piano part with a 'cresc.' marking and the trombone part with a 'ff' dynamic. The fourth system shows the piano part with a 'ff' dynamic and the trombone part with a 'meno mosso' marking and a 4/3/2 time signature. The fifth system concludes the first system with a 'ff' dynamic and a 'meno mosso' marking.

Larghetto religioso.

Secondo.

Rákóczy als Zögling der Jesuiten-Klosterschule zu Prag.

Orgue 1 *p*

p

f p *p* *ff*

p *ff* *p*

Ped.

Allegro impetuoso.

ff *p poco a poco cresc.*

meno mosso.

ff *p religioso*

Ped.

gloriam

Larghetto religioso.

Primo.

Rákóczy als Zögling der Jesuiten-Klosterschule zu Prag.

Orgue *p*

f p *p* *ff* Ped.

fp *ff* Ped.

Allegro impetuoso.

ff

meno mosso.

p poco a poco cresc. *ff* Ped. Trombi

p religioso
Ad majorem Dei gloriam

Secondo.

Allegro agitato.

The musical score is written for piano and consists of six systems of staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Allegro agitato'. The first system begins with a piano (*p*) dynamic. The score features a variety of textures, including dense chordal passages, arpeggiated figures, and melodic lines with slurs and accents. Dynamics range from piano (*p*) to fortissimo (*ff*). The notation includes many beamed notes and complex rhythmic patterns.

Primo.

Allegro agitato.

The first system of music features a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro agitato.' and the dynamics are 'p' (piano) and 'A' (accendo). The right hand plays a series of sixteenth-note runs with slurs, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the musical theme, with the right hand maintaining its sixteenth-note runs and the left hand providing harmonic support with eighth-note patterns.

The third system shows the continuation of the sixteenth-note runs in the right hand and the accompaniment in the left hand, with dynamic markings 'A' and '>' (accent).

The fourth system features the same musical motifs, with the right hand's runs becoming more complex and the left hand's accompaniment providing a rhythmic foundation.

The fifth system continues the piece, with the right hand's sixteenth-note runs and the left hand's accompaniment, including dynamic markings 'A' and '>'.

The sixth system concludes the piece, featuring the characteristic sixteenth-note runs in the right hand and the accompaniment in the left hand, with dynamic markings 'A' and '>'.

Secondo.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a melodic line in the treble with several accents (^) and a steady accompaniment in the bass. The dynamic marking *poco a poco cresc.* is written across the system.

The second system continues the musical piece. It features similar melodic and accompaniment lines as the first system, with accents (^) and a consistent rhythmic pattern.

The third system begins with a forte (*ff*) dynamic marking. The bass line features a prominent eighth-note accompaniment. A *Ped.* instruction is placed below the bass staff. The system concludes with several accents (>) over the notes.

The fourth system shows more complex chordal textures in both staves. The bass line continues with the eighth-note accompaniment, and the treble line features chords and melodic fragments. Numerous accents (>) are used throughout the system.

The fifth system continues with dense chordal patterns in both staves. The bass line maintains the eighth-note accompaniment, while the treble line features complex chordal structures. Accents (>) are present on many notes.

The sixth system concludes the piece. It features a piano (*p*) dynamic marking. The music ends with a final chord in the treble and a star symbol (*) below the bass staff.

poco a poco cresc.

ff

>

p

Secondo.

Andante con moto quasi

più lento.

religioso 1 *p*

p

canto eroico.

f

p

f

Tempo I.

rit.

f

più lento.

p
religioso

The first system of the musical score is written in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of two staves. The upper staff contains a melodic line with a series of eighth and sixteenth notes, some beamed together, and a few dotted notes. The lower staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *p* (piano) and the tempo marking *religioso* are placed at the beginning of the system.

Andante con moto quasi canto eroico.

p

The second system continues the piece in the same 4/4 time signature and key signature. It features a more active melodic line in the upper staff, with some triplet-like rhythms. The lower staff continues with a steady accompaniment. The dynamic marking *p* is present at the start of the system.

f

The third system shows a change in dynamics with a *f* (forte) marking. The melodic line in the upper staff becomes more pronounced with some accents. The accompaniment in the lower staff remains consistent in style.

p

The fourth system returns to a *p* (piano) dynamic. The melodic line in the upper staff features some sixteenth-note passages. The lower staff continues with its accompaniment.

The fifth system continues the musical development. The upper staff has a melodic line with some grace notes and slurs. The lower staff provides a solid harmonic base.

f *rit.* *f* **Tempo I.**

The sixth and final system on the page includes a variety of markings. It starts with a *f* (forte) dynamic, followed by a *rit.* (ritardando) section, and then returns to *f*. The tempo marking **Tempo I.** is placed at the end of the system. The musical notation includes complex rhythmic patterns and dynamic changes.

Secondo.

First system of musical notation, featuring bass clefs and various chords and notes.

Second system of musical notation, including dynamics like *cresc.*, *f*, and *ff*, and a *Ped.* marking.

Third system of musical notation, featuring a *ff battagliaresco* marking.

Fourth system of musical notation, including a *p poco* marking.

Fifth system of musical notation, including *a poco* and *cresc.* markings.

Sixth system of musical notation, including *più lento.*, *p*, and *rit.* markings, and a *Ped.* marking.

p cresc.

f
ff

ff battaglieresco

p poco a poco cresc.

8

più lento.
p
rit.

Secondo.

a tempo

The first system of music consists of two staves. The upper staff is in bass clef and contains a series of chords, starting with a piano (*p*) dynamic marking. The lower staff is also in bass clef and contains a melodic line with some rests.

The second system continues the piece with two staves in bass clef. The upper staff has chords, and the lower staff has a melodic line. There are some accents and slurs in the upper staff.

The third system consists of two staves in bass clef. The upper staff has chords, and the lower staff has a melodic line. There are some accents and slurs in the upper staff.

The fourth system consists of two staves in bass clef. The upper staff has chords, and the lower staff has a melodic line. There are some accents and slurs in the upper staff.

The fifth system consists of two staves in bass clef. The upper staff has chords, and the lower staff has a melodic line. There are some accents and slurs in the upper staff.

The sixth system consists of two staves in bass clef. The upper staff has chords, and the lower staff has a melodic line. There are some accents and slurs in the upper staff.

a tempo

First system of musical notation. Treble clef: melodic line with eighth-note patterns and slurs. Bass clef: piano accompaniment with chords and moving lines. Dynamic marking *p* is present in the first measure.

Second system of musical notation. Treble clef: melodic line with eighth-note patterns and slurs. Bass clef: piano accompaniment with chords and moving lines.

Third system of musical notation. Treble clef: melodic line with eighth-note patterns and slurs. Bass clef: piano accompaniment with chords and moving lines.

Fourth system of musical notation. Treble clef: melodic line with eighth-note patterns and slurs. Bass clef: piano accompaniment with chords and moving lines.

Fifth system of musical notation. Treble clef: melodic line with eighth-note patterns and slurs. Bass clef: piano accompaniment with chords and moving lines.

Sixth system of musical notation. Treble clef: melodic line with eighth-note patterns and slurs. Bass clef: piano accompaniment with chords and moving lines.

Secondo.

The first system of the piano score consists of two staves. The right-hand staff features a melodic line with several slurs and accents, while the left-hand staff provides a harmonic accompaniment. The dynamic marking *poco a poco cresc.* is written across the system.

The second system continues the musical piece with similar melodic and harmonic textures. It includes slurs and accents in the right-hand part.

The third system shows a change in texture. The right-hand staff has a more active melodic line, and the left-hand staff features a steady eighth-note accompaniment. The dynamic marking *ff* is present.

The fourth system continues with the eighth-note accompaniment in the left hand and a melodic line in the right hand. Accents are used to highlight specific notes.

The fifth system maintains the established rhythmic and melodic patterns, with accents and slurs throughout.

The sixth system concludes the piece, featuring a final melodic flourish in the right hand and a sustained accompaniment in the left hand. The dynamic marking *p* is used. The system ends with a double bar line and a key signature change to D major.

First system of musical notation. The right hand features a series of sixteenth-note runs with slurs. The left hand has a similar pattern. The word *poco* is written in the right hand.

Second system of musical notation. The right hand continues with slurred sixteenth-note runs. The left hand has a similar pattern. The word *a poco cresc* is written in the left hand.

Third system of musical notation. The right hand features a series of sixteenth-note runs with slurs. The left hand has a similar pattern. The word *ff* is written in the left hand.

Fourth system of musical notation. The right hand features a series of sixteenth-note runs with slurs. The left hand has a similar pattern.

Fifth system of musical notation. The right hand features a series of sixteenth-note runs with slurs. The left hand has a similar pattern.

Sixth system of musical notation. The right hand features a series of sixteenth-note runs with slurs. The left hand has a similar pattern. The word *p* is written in the left hand.

Secondo.

Andante con moto.

First system of the musical score for 'Andante con moto'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic marking. The music features flowing eighth-note patterns in the treble and a steady bass line.

Second system of the musical score for 'Andante con moto'. The treble staff continues with eighth-note patterns, and the bass staff provides a consistent accompaniment.

Third system of the musical score for 'Andante con moto'. The treble staff features a forte (*f*) dynamic marking. The system concludes with a *rit.* (ritardando) marking. The bass staff has a fermata over the final measure.

Più mosso.

First system of the musical score for 'Più mosso'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a forte (*f*) dynamic marking. The music is characterized by accented chords and a steady bass line. A fortissimo (*ff*) dynamic marking appears in the middle of the system.

Second system of the musical score for 'Più mosso'. The treble staff continues with accented chords, and the bass staff provides a steady accompaniment.

Third system of the musical score for 'Più mosso'. The treble staff begins with a piano (*p*) dynamic marking. The system concludes with a *cresc.* (crescendo) marking. The bass staff has a fermata over the final measure.

Andante con moto.

p

f

Più mosso.

rit. *f* *ff*

p

p

Secondo.

First system of musical notation, featuring a treble and bass staff. The bass staff contains a melodic line with eighth notes, while the treble staff contains chords. The key signature has two flats.

Second system of musical notation. The bass staff begins with a *ff* dynamic marking. The treble staff features chords with accents (*>*) above them. The key signature has two flats.

Third system of musical notation. The bass staff starts with a *p* dynamic marking, followed by a *cresc.* marking, then a *f* marking, and ends with a *ff* marking. The treble staff has chords with accents (*>*) above them. The key signature has two flats.

Fourth system of musical notation. The bass staff has chords with accents (*>*) above them. The treble staff has chords with accents (*>*) above them. The key signature has two flats.

Fifth system of musical notation. The tempo marking *Lento e religioso.* is above the treble staff. The bass staff has a *p* dynamic marking. The tempo marking *in tempo* is above the treble staff. The key signature has two flats.

Sixth system of musical notation. The tempo marking *Lento.* is above the treble staff. The bass staff has a *p* dynamic marking, followed by a *trem.* marking, and ends with a *f* marking. The key signature has two flats.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of eighth-note patterns in both hands, with a dotted line above the first measure indicating a first ending.

Second system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of eighth-note patterns in both hands, with a dynamic marking of *ff* (fortissimo) in the first measure.

Third system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of eighth-note patterns in both hands, with dynamic markings of *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo).

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of eighth-note patterns in both hands, with a dynamic marking of *ff* (fortissimo) in the first measure.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of eighth-note patterns in both hands, with a dynamic marking of *p* (piano) at the end.

Lento e religioso.

Sixth system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music consists of eighth-note patterns in both hands, with dynamic markings of *ff* (fortissimo), *p* (piano), and *f* (forte). The tempo marking *Lento.* is present.

FRITZ SPINDLER'S CLAVIER-COMPOSITIONEN

im Verlage von C. F. W. Siegel's Musikalienhandlung (R. Linnemann) in Leipzig.

	M. Pf.
15. Deingedenken	1,00
16. Bagatelle	1,25
17. Fleur de Salon. Pièce brill.	1,50
28. Menuett	1,25
31. Polka-Mazurka	1,50
63. Ständchen	1,25
64. In stiller Nacht	1,25
65. Wiesenblumen. 12 Stücke.	
Heft 1, 2	à 1,50
66. Schmetterlinge. 3 Klavierst.	
No. 1 M. 1,25. No. 2 M. 1,50. No. 3	1,25
67. Grande Valse	1,50
69. Grande Valse brillante	2,00
72. Tyrolienne brillante	2,00
73. Volkslieder, für das Piano-	
forte frei übertragen.	
No. 1. Wenn der Frühling kommt . .	1,50
- 2. Siehst du dort die Wolken eilen?	1,50
- 3. Von meinem Bergli muss ich steigen	1,75
- 4. Seht ihr drei Rosse vor dem Wagen	1,25
- 5. Nachtigall, du meine Nachtigall .	1,50
- 6. Treibe, treibe, Schiffelein schnell!	1,25
- 7. Der Tyroier und sein Kind . . .	1,50
- 8. Der rothe Sarafan	1,75
- 9. Aennchen von Tharau	1,25
- 10. Den lieben, langen Tag	1,50
- 11. Hoch vom Dachstein	1,25
- 12. Bleib' bei mir	1,25
- 13. Thüringer Volkslied	1,80
- 14. In einem kühlen Grunde	1,60
- 15. Muss i denn, muss i denn . . .	1,80
- 16. Morgen muss ich fort von hier . .	1,80
- 17. Mailüfterl	2,00
- 18. Irisches Volkslied: Lang ist's her .	1,75
- 19. Home, sweet home (Süsse Heim.)	2,00
- 20. Letzte Rose	2,00
- 21. Steh' ich in finst'rer Mitternacht	1,75
- 22. Der Traum der ersten Liebe . . .	1,75
- 23. Mutterseelen allein	1,75
- 24. Morgenroth! Morgenroth! . . .	1,75
75. Im Wald. Sechs Stücke.	
No. 1. Waldvöglein	1,50
- 2. An der Quelle	1,75
- 3. Jägerlied	1,50
- 4. Waldbüchlein	1,50
- 5. Waldesrauschen	1,50
- 6. Echo	1,50
80. Loreley. Lied v. F. Silcher, frei	
übertragen.	1,75
82. Polka di Bravura	1,50
84. Najaden	1,50
85. Hermann und Thunelda. Charakter-	
stück	2,00
91. Ballade	1,75
96. Alpenveilchen. Zwei Stücke.	
No. 1 M. 1,50. No. 2	1,75
97. Frühlingsnacht. Tonstück . . .	1,50
98. Myrthen. Zwei Stücke.	
No. 1. Thränen im Glück	1,50
- 2. Süßes Erwarten	1,75
99. Fünfzehn Kinderstücke. Heft 1—4	
.	à 2,00
100. Wanderlieder. No. 1. Abschieds-	
ständchen	1,50
- 2. Im Thale	1,50
- 3. Auf der Haide	1,00
- 4. Ferne Berge	1,25
- 5. Wanderers Ruhe	1,00
- 6. Schalmeyen	1,25
- 7. Am Strande	1,75
- 8. Abenddämmerung	1,25
101. Redowa. Morceau brillant de	
Concert	1,75
102. Zwei Fantasiestücke. No. 1. Lucia	
No. 2. La Straniera	1,50
103. Concert-Galopp	2,00
104. Lieder ohne Worte. Heft 1. Dieselben	
einzelnd:	
1. Adur. 2. Ddur. 3. G moll. 4. Adur	à 0,75
105. Minnelieder. No. 1. Geständ-	
niss. No. 2. Gold'ner Traum. No. 3.	
Brennende Liebe. No. 4. Scheiden	
Dieselben einzeln: No. 1—4	à 0,75
106. Blumen und Schmetterling. Ton-	
stück	1,50
107. Abendlandschaft. Tonstück . .	1,75
109. Deux Valses. No. 1. M. 2,00. No. 2.	1,75
110. Glockentöne. Tonstück	1,50
112. Album. 5 Tonstücke. No. 1. Korn-	
blume. No. 2. Blinkender Stern. No. 3.	
Blüthenzweig. No. 4. Wasser-	
lilia. No. 5. Harzstübchen	3,00

	M. Pf.
Dieselben einzeln:	
1., 2., 3. à M. 0,75 4. M. 1,00 5. M. 1,25.	
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Op. 114. Wellenspiel (No. 2). Ton-	
stück (D)	1,50
Op. 115. Concertstück (Es)	3,50
Op. 116. Zwei Tonstücke. No. 1. Glück-	
spielspiel. No. 2. Sylphide	1,75
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Op. 118. Vier Schweizer Idyllen. No. 1.	
Auf den Bergen. No. 2. Wiederhall.	
No. 3. Willst lassen mich? No. 4. Ein-	
same Thränen	à 1,25
Op. 119. Valse-Caprice	1,50
Op. 120. Wilde Rosen. 3 Tonstücke. No. 1—3	
.	à 1,75
Op. 121. Erinnerung an Stockholm. Concert-	
Polka	1,75
Op. 123. Blätter und Blüten. Zehn Charakter-	
stücke, complet	4,50
1. Frühlingsboten. 2. Duftendes Veilchen.	
3. Liebeslied. 4. Knospe. 5. Gazelle. 6.	
Epheublatt. 7. Jagdstück. 8. Maurischer Tanz.	
9. Kriegerzug. 10. Fliegendes Blatt . .	à 0,75
Op. 124. Kleine Blumen, kleine Blät-	
ter. Heft 1 u. 4 à M. 1,50. Heft 2 u. 3 à	1,75
Op. 125. Böhmisches Volkslieder, frei	
übertragen. No. 1—6	à 2,00
Op. 126. Mohlblumen. Vier Fantasie-	
stücke. No. 1—3 à M. 1,00. No. 4.	1,50
Op. 127. Grazien und Amoretten. Sal-	
lantänze. 1. Walzer M. 1,75. 2. Polka M. 1,50.	
3. Tyrolienne M. 1,75. 4. Galopp M. 2,00.	
5. Mazurka M. 1,75. 6. Polka-Mazurka M. 1,75.	
Op. 128. Erinnerung an Venedig. Seren-	
ade	1,50
Op. 129. Lieder ohne Worte. Heft 3.	2,50
Op. 131. Jugend-Album z. Gebrauch f. d.	
ersten Unterricht im Klavierspiel. Heft 1,	
2 à M. 1,00. Heft 3	1,50
Op. 132. Valse brillante d'après „Il Bacio“	
par Arditi	1,50
Op. 133. Zwei Tommärchen. No. 1, 2 à	1,40
Op. 134. Rhapsodie russe	2,00
Op. 137. Feentanz	2,00
Op. 138. Zwei Tonstücke. No. 1. Aeolis-	
harfe	2,00
- 2. Am Wasserfall	2,25
Op. 139. Zitherklänge. Böhmisches	
Volkslied, frei übertragen.	1,75
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- 4. Auf stiller Wacht	1,40
- 5. Siegeszug	1,60
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besonderer Rücksicht auf Ausbil-	
dung des vierten Fingers, complet 5,50	
Dieselben einzeln No. 1—10 à 0,75	
Op. 143. Lieder ohne Worte. Heft 4.	2,50
Op. 144. Blumen-Melodie	1,00
Op. 145. Andante religioso	1,60
Op. 146. Drei Paraphrasen. No. 1. Eins-	
am bin ich nicht alleine, von C. M. v.	
Weber	1,60
No. 2. Vater, ich rufe dich v. F. H. Himmel	1,75
No. 3. Du Schwert an meiner Linken, von	
C. M. v. Weber	2,25
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