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RICH. WAGNER

DIE WALKÜRE

PHANTASIE

PIANO SOLO

CARL FRÜHLING

FRAU OTTILIE VON FERRARIS
ZUGEEIGNET.

PHANTASIE
ÜBER
DIE WALKÜRE

VON
RICH. WAGNER
FÜR
KLAVIER ZU ZWEI HÄNDEN
VON
CARL FRÜHLING

AUFFÜHRUNGSRECHT VORBEHALTEN
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PHANTASIE ÜBER „DIE WALKÜRE“

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von
Richard Wagner.
(1813-1883.)

Carl Frühling.

Lebhaft.

PIANO.

f

Red. *

Red. *

Red. *

Red. *

mf Red. *p* *mf*

p *mf* *p* *mf* *f* *marcato*

Red. *Red.*

First system of musical notation, measures 1-2. The right hand features a complex arpeggiated pattern with fingerings 5 and 1. The left hand has a bass line with notes and rests, marked with *ped.* (pedal) and *Red.* (Reduction).

Second system of musical notation, measures 3-4. The right hand continues the arpeggiated pattern. The left hand has a bass line with notes and rests, marked with *Red.*

Third system of musical notation, measures 5-6. The right hand continues the arpeggiated pattern. The left hand has a bass line with notes and rests, marked with *Red.* and the instruction *sempre f marc.* (sempre forte marcato).

Fourth system of musical notation, measures 7-8. The right hand continues the arpeggiated pattern. The left hand has a bass line with notes and rests, marked with *Red.* and *Red.* (Reduction).

Fifth system of musical notation, measures 9-10. The right hand continues the arpeggiated pattern. The left hand has a bass line with notes and rests, marked with *Red.* and *Red.* (Reduction).

Sixth system of musical notation, measures 11-12. The right hand continues the arpeggiated pattern with fingerings 1, 4, 3, 2, 1, 4. The left hand has a bass line with notes and rests, marked with *Red.* and *Red.* (Reduction).

First system of musical notation. Treble clef with a key signature of two sharps (F# and C#). The right hand features a complex melodic line with slurs and fingerings (4, 5, 4, 3, 1, 4, 5, 4). The left hand provides a harmonic accompaniment with slurs and fingerings (1, 4, 5, 4). The system concludes with a fermata over a chord marked with an asterisk (*).

Second system of musical notation. Continuation of the piece. The right hand has slurs and fingerings (1, 4, 4, 8, 2, 1, 3). The left hand includes slurs and fingerings (4, 5). The system ends with a fermata over a chord marked with an asterisk (*).

Third system of musical notation. The right hand features slurs and fingerings (8, 4, 4, 1, 5, 5, 5). A *cresc.* (crescendo) marking is present. The left hand has slurs and fingerings (1, 4, 2, 5). The system concludes with a fermata over a chord marked with an asterisk (*).

Fourth system of musical notation. The right hand has slurs and fingerings (5, 4, 4, 4, 5, 4, 4, 5, 4). The left hand features a *ff* (fortissimo) dynamic marking and slurs with fingerings (1, 3, 2, 4, 3, 2, 4, 3, 5). The system ends with a fermata over a chord marked with an asterisk (*).

Fifth system of musical notation. The right hand has slurs and fingerings (2, 1). Dynamics include *sf*, *mf*, *sf*, *cresc.*, *sf*, and *p*. The left hand has slurs and fingerings (1, 3, 2, 4, 3, 2, 4, 3, 5). The system concludes with a fermata over a chord marked with an asterisk (*).

Sixth system of musical notation. The right hand has slurs and fingerings (2, 5, 1, 4, 1, 5, 2, 4, 1, 5, 4, 1, 5, 4). Dynamics include *mf* and *cresc.*. The left hand has slurs and fingerings (1, 1). The system ends with a fermata over a chord marked with an asterisk (*).

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The piece begins with a forte (*sf*) dynamic in the right hand, followed by a piano (*p*) dynamic. The left hand features a steady accompaniment. A first ending bracket is present in the right hand, marked with a red 'R' and an asterisk (*).

Second system of musical notation. The right hand features a melodic line with a crescendo (*cresc.*) and a first ending marked with a red 'R' and an asterisk (*). The left hand continues with a steady accompaniment.

Third system of musical notation. The right hand has a melodic line with a first ending marked with a red 'R' and an asterisk (*). The left hand features a piano (*p*) dynamic that increases to a forte (*f*) dynamic, marked as *p molto cresc.* and *f cresc.*

Fourth system of musical notation. The right hand features a melodic line with a first ending marked with a red 'R' and an asterisk (*). The left hand features a melodic line with a first ending marked with a red 'R' and an asterisk (*). The dynamic is *ff* (fortissimo).

Etwas langsamer.

Fifth system of musical notation. The right hand features a melodic line with a first ending marked with a red 'R' and an asterisk (*). The left hand features a melodic line with a first ending marked with a red 'R' and an asterisk (*). The dynamic is *p* (piano).

Mäßig.

Sixth system of musical notation. The right hand features a melodic line with a first ending marked with a red 'R' and an asterisk (*). The left hand features a melodic line with a first ending marked with a red 'R' and an asterisk (*). The dynamic is *p* (*espress.*), *pp* (*leggiere*), and *p* (*dolce*).

ppp *Ped.* *p espress.*

This system features a treble clef staff with a key signature of one flat. It begins with a *ppp* dynamic and includes a *Ped.* marking. The music consists of a series of eighth-note triplets, with a dotted line and the number '8' above a group of notes. A *p espress.* marking appears in the second measure. The bass clef staff contains a whole note chord marked with an asterisk.

p *p*

This system continues the piece with a bass clef staff. It features a *p* dynamic marking in the second measure and another *p* marking in the fourth measure. The music is characterized by flowing eighth-note lines in the bass and sustained chords in the treble.

più p *accel. e cresc.*

This system shows a treble clef staff with a key signature of one flat. It starts with a *più p* dynamic and includes an *accel. e cresc.* marking in the fourth measure. The music features a steady eighth-note pattern in the treble and block chords in the bass.

ff *f* *p* *p* *Bewegt.* *con Ped.*

This system is marked *Bewegt.* and includes a *con Ped.* instruction. The treble clef staff shows dynamics of *ff*, *f*, and *p*. The bass clef staff has a *p* dynamic. The system concludes with a key signature change to two sharps.

cresc. *f* *dim.*

This system continues in the key of two sharps. It features a *cresc.* marking in the second measure, a *f* dynamic in the fourth measure, and a *dim.* marking in the fifth measure. The music is filled with complex rhythmic patterns, including triplets and sixteenth-note runs.

più dolce *p*

This system begins with a *più dolce* marking and a *p* dynamic. The treble clef staff shows a melodic line with various ornaments and a *p* dynamic in the fourth measure. The bass clef staff provides harmonic support with chords and moving lines.

Mäßig langsam.

p sehr bestimmt
cresc.
sf p

Sehr gemessen.

sf p
p

pp
f

Mäßig schnell.

p
f
trem. marcato
con Ped.
p e dolce

pp

mf
cresc.
f molto rit.
ff

Musical score system 1, measures 1-4. The system consists of two staves. The upper staff features a series of chords, each marked with a triplet '3'. The lower staff contains a melodic line with triplets and single notes, including fingerings (1, 3, 5, 6) and a 'Ped.' marking. The tempo is marked 'mp a tempo'. A 'dim. poco rit.' marking is present above the second measure.

Mäßig bewegt.

Musical score system 2, measures 5-8. The system consists of two staves. The upper staff has a steady accompaniment of chords. The lower staff features a melodic line with triplets and single notes, including fingerings (1, 3, 4, 5) and 'Ped.' markings. The tempo is marked 'pp a tempo'. Asterisks (*) are placed below the second and fourth measures.

Musical score system 3, measures 9-12. The system consists of two staves. The upper staff continues with chordal accompaniment. The lower staff has a melodic line with triplets and single notes, including fingerings (1, 3, 5) and 'Ped.' markings. Asterisks (*) are placed below the second and fourth measures.

espress.

Musical score system 4, measures 13-16. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff features a rhythmic accompaniment of eighth notes with slurs and 'Ped.' markings. The tempo is marked 'pp'.

con Ped.

Musical score system 5, measures 17-20. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff features a rhythmic accompaniment of eighth notes with slurs and 'Ped.' markings. Asterisks (*) are placed below the second and fourth measures.

dolce

Musical score system 6, measures 21-24. The system consists of two staves. The upper staff has a melodic line with slurs. The lower staff features a rhythmic accompaniment of eighth notes with slurs and 'Ped.' markings. Fingerings (1, 2, 3) are indicated in the lower staff. Asterisks (*) are placed below the second and fourth measures.

p dolce
sempre con Ped.

più p

p
p.

p.

cresc. -

f
sf
mf
p
cresc.
con Ped.

musical notation system 1, featuring a grand staff with treble and bass clefs. The right hand contains a melodic line with slurs and fingerings (4, 6, 6, 6). The left hand has a bass line with slurs and fingerings (6, 6). A dynamic marking *molto cresc.* is present above the right hand.

musical notation system 2, continuing the piece. The right hand features slurs and fingerings (6, 6). The left hand has slurs and fingerings (5, 6). A dynamic marking *f* is present above the right hand.

musical notation system 3, continuing the piece. The right hand features slurs and fingerings (1, 6, 6). The left hand has slurs and fingerings (6, 6). A dynamic marking *dim.* is present above the right hand.

musical notation system 4, continuing the piece. The right hand features slurs and fingerings (6, 6, 6). The left hand has slurs and fingerings (6, 6). A dynamic marking *p* is present above the right hand.

musical notation system 5, continuing the piece. The right hand features slurs and fingerings (6, 6, 6). The left hand has slurs and fingerings (6, 6). A dynamic marking *p* is present above the right hand.

musical notation system 6, continuing the piece. The right hand features slurs and fingerings (1, 6, 6). The left hand has slurs and fingerings (5, 6). A dynamic marking *più p* is present above the right hand.

dolce
pp

♩ in jedem Takt

poco cresc.
mf

♩

*

dim.
p

♩

♩

♩

p
più p
dolce

♩

* *♩*

First system of musical notation. The bass clef part features a sequence of chords with fingerings 4, 6, 4, 3, 6, 3, 6, 3. The treble clef part has a melodic line with a *più p* dynamic marking. A *rit.* marking is present at the beginning and end of the system. A small asterisk is located at the bottom right of the system.

Bewegter.

Second system of musical notation. The bass clef part has a *p* dynamic marking. The treble clef part features a melodic line with a *p* dynamic marking.

Third system of musical notation. The bass clef part has a *cresc.* dynamic marking. The treble clef part has an *accel.* dynamic marking.

Heftig.

Fourth system of musical notation. The bass clef part has a *f* dynamic marking. The treble clef part has a *f* dynamic marking. A measure number 81 is indicated at the end of the system.

Fifth system of musical notation. The bass clef part has a *ff* dynamic marking. The treble clef part has a *ff* dynamic marking.

Sixth system of musical notation. The bass clef part has a *f* dynamic marking. The treble clef part has a *cresc.* dynamic marking. The system concludes with a *poco rit.* dynamic marking.

ff *espressivo* *dim.* *p*

6 3

Ped. *

piu p *p*

3 3 3 2 3 3 3 3

Ped. 6 6 6 6 6 6 6 6

cresc. *molto* *f* *p*

4 4 3 3 3 3 3 3 4 2

Ped. 3 3 3 3 6 6 6 6

cresc. *molto* *f*

3 3 3 3 3 3 3 3

Ped. *

p *molto cresc.*

4 5

rall. *fa tempo*

3 3 3 3 6 6 6 6

Ped. 3

First system of musical notation. Treble clef staff contains a melodic line with slurs and fingerings (6, 8, 4, 6). Bass clef staff contains a bass line with triplets and slurs. Pedal markings 'Ped.' are present below the bass staff.

Second system of musical notation. Treble clef staff continues the melodic line. Bass clef staff features triplets and slurs. Dynamic markings include 'cresc. molto', 'ff', and 'dim.'. Pedal markings 'Ped.' are present.

Third system of musical notation. Treble clef staff shows sustained chords. Bass clef staff continues with triplets and slurs. Pedal marking 'Ped.' is present.

Fourth system of musical notation. Treble clef staff has a melodic line. Bass clef staff has a bass line with slurs. Dynamic markings include 'p dolce', 'dim.', 'più p', and 'poco rall.'. A '*' symbol is located below the bass staff.

Sehr feierlich.

Fifth system of musical notation. Treble clef staff has a melodic line. Bass clef staff has a bass line with slurs and triplets. Dynamic marking 'pp' is present.

Heftig.

Sixth system of musical notation. Treble clef staff has a melodic line. Bass clef staff has a bass line with slurs and triplets. Dynamic markings include 'mf' and 'f'. Pedal marking 'Ped.' is present. A '*' symbol is at the end of the system.

(Feuerzauber.)
Langsam.

8

p
Ped.
(pp e leggiero)

8

Ped. simile
cresc.

8

cresc. sempre

8

8

f
Ped.

8

ff
Ped.

8 *ff* *simile* *dim.*

This system features a treble clef with a melodic line of sixteenth-note chords, heavily accented with '6' and 'A' markings. The bass clef provides a harmonic accompaniment with chords and some melodic fragments. The dynamic starts at *ff* and ends with *dim.* The word *simile* is written below the bass line.

p *più p*

The treble clef continues with the sixteenth-note chordal texture. The bass clef has a more active melodic line. The dynamic *p* is marked at the beginning, and *più p* appears later in the system.

p dolce (pp) *pp* *simile*

The treble clef continues with the sixteenth-note chordal texture. The bass clef has a more active melodic line. The dynamic *p dolce (pp)* is marked at the beginning, and *pp* appears later. The word *simile* is written below the bass line.

mf marcato

The treble clef continues with the sixteenth-note chordal texture. The bass clef has a more active melodic line. The dynamic *mf marcato* is marked at the bottom of the system.

cresc.

The treble clef continues with the sixteenth-note chordal texture. The bass clef has a more active melodic line. The dynamic *cresc.* is marked at the beginning of the system.

8 *pp* *pp* *pp*

The treble clef continues with the sixteenth-note chordal texture. The bass clef has a more active melodic line. The dynamic *pp* is marked at the beginning, and *pp* appears later. The word *pp* is written below the bass line.

First system of musical notation. The right hand plays a continuous sixteenth-note melody. The left hand has a bass line with rests and chords. Dynamics include *più cresc.* and *f*. A *ped.* marking is present in the left hand.

Second system of musical notation. The right hand continues the sixteenth-note melody. The left hand has a bass line with rests and chords. Dynamics include *ff* and *più f e cresc.*

Third system of musical notation. The right hand continues the sixteenth-note melody. The left hand has a bass line with rests and chords. Dynamics include *ff*.

Fourth system of musical notation. The right hand continues the sixteenth-note melody. The left hand has a bass line with rests and chords. Dynamics include *ped.*

Fifth system of musical notation. The right hand continues the sixteenth-note melody. The left hand has a bass line with rests and chords. Dynamics include *ped.* and *dim.*

Sixth system of musical notation. The right hand continues the sixteenth-note melody. The left hand has a bass line with rests and chords. Dynamics include *p espressivo* and *(pp)*.

First system of the musical score. The right hand features a complex, flowing melodic line with many sixteenth notes. The left hand provides a steady accompaniment. A *dim.* (diminuendo) marking is present in the right hand.

Second system of the musical score. The right hand continues with intricate sixteenth-note patterns. The left hand has a more active role with some sixteenth-note runs. A *- più p* (piano) marking is present in the right hand.

Third system of the musical score. The right hand has a melodic line with some rests. The left hand features a prominent five-fingered scale-like passage. A *p dolce* (piano dolce) marking is present in the right hand.

Fourth system of the musical score. Both hands feature dense, rhythmic sixteenth-note passages. A *più p* (piano) marking is present in the right hand.

Fifth system of the musical score. The right hand has a melodic line with slurs and fingerings (2, 1). The left hand has a simple accompaniment. A *pp* (pianissimo) marking is present in the right hand. Measure numbers 14 and 15 are indicated.

Sixth system of the musical score. The right hand has a melodic line with slurs and fingerings (3, 1, 4, 2, 4, 1). The left hand has a simple accompaniment. A *poco rit.* (poco ritardando) marking is present in the right hand, and a *ppp* (pianississimo) marking is present in the left hand. Measure numbers 8, 4, 1, 3, 1, 4, 2, 4, 1 are indicated.

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2006	Draeske, op. 6. Sonata quasi Fantasia	1220/21	— op. 45. Sechs Intermezzi I (1—3), II (4—6)	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1361	Rheinberger, op. 65. Fantasie-Sonate (Orgel).
1538	Drüla, (Kubelik-)Serenade Nr. 1.	2678	— op. 46. Phantasie und Fuge über den Namen „Bach“ (Orgel) übertragen von A. Stradal	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1362	Ritter, op. 22. Olafs Hochzeitsregeln. (II Bischoff.)
2302	Dreychoek-Album (Pérez). Tropak. Simple Chanson etc.	1250	— op. 53. Silhouetten. Sieben Stücke	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1849	— op. 23. Sursum Corda (Thuille).
2350/51	Dvořák, op. 46. Slavische Tänze, zwei Hände.	1953	— aus op. 77a. Andante semplice con Variazioni.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	2149	Rubinstein, Ballettmusik und Hochzeitszeitung aus „Feranora“.
2114/15	— op. 54. Walzer, zwei Bände.	1956	— op. 81. Variationen und Fuge über ein Thema von Bach.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1915	Sauer, Echo de Vienne, Valse de Concert.
2116/18	— op. 65. Poetische Stimmungsbilder drei Bände.	1957/58	— op. 82. Aus meinem Tagebuch. 22 kleine Stücke, 2 Hefte.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	2545	Schröcker, Tanz-Suite: Der Geburtstag der Infantin.
1501	Drožák-Album.	1959	— op. 82. Nr. 5. Gavotte.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	2546	— Roccoco.
852	Fischhof, Ballettmusik aus Schuberts „Rosamunde“, für den Konzertvortrag eingerichtet.	1971	— op. 89. Zwei Sonatinen.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	2150	Schmitt, Ed., op. 54a. Walzer-Märchen
2816	Foerster, J. B., op. 47. Träumereien	1986/87	— op. 99. Sechs Präludien und Fugen. I (1—3), II (4—6)	1928	— op. 23. Opéra. Tondichtung (O. Singer).	734	Smetana, Ouvertüren (Wäsa).
2817	— op. 49. Rosen der Erinnerung.	1155/68	— Ausgewählte Lieder von R. Strauss (für Klavier übertr. a. R. Strauss)	1928	— op. 23. Opéra. Tondichtung (O. Singer).	2512	Spindler, Fr., op. 34. Tannhäuser. Transkriptionen-Album.
2827	Friedmann, Ig., op. 22. Estampes.	3079	Reinhold, op. 23. Novellotten.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	2513	— op. 122. Fliegender Holländer. Transkriptionen-Album.
2539	— op. 33. Drei Klavierstücke.	2729	— op. 52. Klavierstücke.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1003	Strauss, Rich., op. 2. Streichquartett A-dur (R. Kleinmichel).
1119/20	Fuchs, Rob., op. 47. Jugend-Album Zwei Bände.	373	— op. 53. „Auf der Wanderschaft“	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1005	— op. 3. Fünf Klavierstücke (Ley).
1703	Gade, op. 28. Sonata E-moll.	1356	Rheinberger, op. 104. Toccata E-moll	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1008	— op. 7. Serenade f. Blasinstr. Es-dur
2503/04	Godard, Henj.-Album, zwei Bände (I Venticinque, 5ème Mazurka, 4ème Valse etc.) (II Polonaise op. 110, Nr. 6. Des-Alles, Guirlandes, 1ère Mazurka etc.)	2831	Rihovský, Ad., op. 6. 18 Klavierkomp	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1015	— op. 8. Violinkonzert (Ley).
2279	Godard, Charles - Album (Capriccio-Mazurka, Serenade d'Arlequin, Murmure de Bal, La belle Flûte, Marche des Toréadors).	563	Rubinstein, op. 8. Voix Intérieures.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1416/20	— Dieselben einzeln. 1. Auf stillem Waldespfad. 2. An einsamer Quelle. 3. Intermezzo. 4. Träumerei. 5. Heidebild.
1902	Goldmark, „Sakuntala“, Ouverture.	2785	— op. 44, Nr. 1. Romanze Es-dur.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1041	— op. 12. Symph. F-moll.
1871	Grünfeld-Album (Sérénade Orientale. Valse mignonne, Aschenbrödel-Paraphrase etc.)	2786	— op. 50, Nr. 3. Barcarole. G-moll.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1043	— op. 13. Klavierquartett C-moll (O. Singer).
1707	Heller, op. 85, 137. Vier Tarentellen	2128	— Album I (Schmitt). (Nocturne; Mélancoie; Sérénade; Etude, l'ère du russeam).	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1045	— op. 16. Aus Italien.
1713	Hofmann, op. 52. Trompeter von Säckingen	2787	— Album II (Romanze Es-dur; Barcarole G-moll, Mélodie op. 3, Nr. 1); Scherzo; Prehena; Improptn; Nocturne (op. 3 Nr. 2).	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1062	— op. 20. Don Juan (L. Thuille)
2811	Horráth, G., Rondo-Album. Jensen, Adolf, Kompositionen. Neu revidiert von Dr. Wilh. Kienzl.	1772	Sartorio, op. 229. Album. 30 leichte u. melodiose Unterhaltungsstücke.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1076	— op. 23. Macbeth (L. Thuille)
2600	— op. 2. Innere Stimmen.	1914	Sauer, Echo de Vienne.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1079	— op. 24. Tod u. Verklärung (Singer).
2601	— op. 7. Fantasiestücke.	1927	— Galop de Concert.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1086/87	— op. 25. Guntram. Vorspiel zum I. u. II. Aufzuge (H. Ley).
1623/4	— op. 8. Romant. Studien, I/II	1724	Scharwenka, X., op. 3. Fünf poln. Nationaltänze	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1104	— op. 28. Till Eulenspiegels lustige Streiche (H. Ley).
2602	— op. 12. Berceuse.	2991	Schubert, Arnold, op. 11. Drei Klavierstücke.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1114	— op. 30. „Also sprach Zarathustra“ (O. Singer).
2603	— op. 17. Wanderbilder, zwölf Klavierstücke.	9992	— op. 12. Nr. 2. Klavierstück. Konzertmäßige Interpretation von F. Busoni.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1133	— op. 35. Don Quixote (O. Singer).
2628	— op. 17. Nr. 3. „Die Mühle“.	1776	Scholtz, B., op. 20. Albumblätter.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1783	— op. 40. Ein Heldenleben (O. Singer).
2629	— op. 25. Sonata Fis-moll.	2999	Schmitt, op. 43. Trois Moresaux.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	2823	Suk, Jos., Sommermärchen.
2609	— op. 33. Lieder und Tänze.	2135	— op. 48. Carnaval mignon.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1919	Volkman, R., op. 3. Trio, F-dur
2610	— op. 43. Idyllen.	2136/37	— op. 60. Pour tous les âges, 2 Bde.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1920	— op. 5. Trio, B-moll.
2611	— op. 44. Erotikon.	1995/97	— „Strauss, Joh., Sechs Konzert-Paraphrasen (siehe Strauss Joh.).	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1921/22	— op. 21. Viesgräd. Heft I/II
2612	— op. 46. Ländler aus Berchtesgaden.	1894/95	Schytte, op. 58. 16 melod. Vortragsstücke. Heft I/II.	1928	— op. 23. Opéra. Tondichtung (O. Singer).	1923/24	— op. 24. Ung. Skizzen, sieben Stück u. Heft I/II
2613	— op. 48. Erinnerung.			1928	— op. 23. Opéra. Tondichtung (O. Singer).	2513	Wagner, Rich., Fliegender Holländer-Album (Spindler).
2627	Album leichter Klavierkomposit			1928	— op. 23. Opéra. Tondichtung (O. Singer).	2516	— Riczli-Album.
2472	Kalivoda-Album.			1928	— op. 23. Opéra. Tondichtung (O. Singer).	2512	— Tannhäuser-Album (Spindler).
1615/7	Kienzl, W., op. 15. Aus meinem Tagebuch, Heft I/III			1928	— op. 23. Opéra. Tondichtung (O. Singer).	1363/64	Wilh., op. 31. Völker und Zeiten im Spiegel ihrer Tänze.
2033	Kirchner-Album (Kawell), (Albumblätter, op. 7, Nr. 2, 4, 6; Walzer, op. 34, Nr. 1, 8 etc.)			1928	— op. 23. Opéra. Tondichtung (O. Singer).	1408	— op. 53. Nordlandfahrt. Suite IV
2413	Kjerulf-Album (H. Germer).			1928	— op. 23. Opéra. Tondichtung (O. Singer).	2497	— op. 70. Drei charakterist. Märche.
2414	Kjerulf - Album - Lyr. Komp. Beliebte Lieder übertr. v. H. Germer.			1928	— op. 23. Opéra. Tondichtung (O. Singer).	1409	— op. 86. Walzer suite C-dur.
2506	Klaviermeister-Album. Neues. „Rosenthal, Romance; Prélude; Liadon, Intermezzo; Dreychoek, Valse; Durand, Chaconne; Leoncavallo, Tarentelle; Godard, En Chantant; Chamade, Mélancoie; Poldini, Mazurka; Menuet grotesque.“			1928	— op. 23. Opéra. Tondichtung (O. Singer).	2498	— op. 147. 4 charakter. Klavierstücke.
				1928	— op. 23. Opéra. Tondichtung (O. Singer).	1677	Wolf, H., Penthesilea (Reger).
				1928	— op. 23. Opéra. Tondichtung (O. Singer).	1678	— Italienische Serenade (Reger).

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