

QUARTETTO.

VIOLINO I.

P. TSCHAIKOWSKY, Op. 11.

Moderato e semplice.

p dolce

poco cresc.

pp *poco cresc.*

mf *p*

mf *poco a poco*

cresc. *f*

pp *largamente e* *mf*

cantabile

p e leggiero

452
C4345
Op. 11
R14

3242
22222

VIOLINO I.

pp

poco a poco

cresc.

cantabile

f

sempre cresc.

Poco più mosso.

p

cresc.

ff sempre

con fuoco

cresc.

1. *a tempo*

p

2. *a tempo*

f

dim.

p leggiero

mf cantabile

VIOLINO I.

cantabile
p

mf cantabile
cresc.

f > e con fuoco

ff

sempre ff

f

The musical score consists of ten staves of music in G major. The first staff begins with a *cantabile* marking and a *p* dynamic. The second staff continues the melodic line. The third staff introduces a *mf cantabile* marking and a *cresc.* (crescendo) hairpin. The fourth staff features a triplet of eighth notes and a *f* dynamic. The fifth staff is marked *f > e con fuoco*. The sixth staff is marked *ff*. The seventh staff is marked *sempre ff*. The eighth staff continues the *sempre ff* section. The ninth staff is marked *f*. The tenth staff concludes the page with a *f* dynamic.

VIOLINO I.

V

poco *p*

diminuendo poco a

poco cresc.

cresc.

cresc.

f

VIOLINO I.

The musical score for Violino I consists of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/8. The score includes various dynamic markings and performance instructions:

- Staff 1: *f* (forte), *p* (piano)
- Staff 2: *cresc.* (crescendo), *f* (forte)
- Staff 3: *pp* (pianissimo)
- Staff 4: *mf* (mezzo-forte), *largo* (largo), *e cantabile* (and cantabile)
- Staff 5: *dim.* (diminuendo), *p* (piano), *leggero* (leggiero)
- Staff 6: *pp* (pianissimo)
- Staff 7: *crescendo* (crescendo)
- Staff 8: *f e cantabile* (forte e cantabile)

The score features numerous slurs, accents, and fingerings (e.g., 1, 2, 3, 4) throughout. A measure rest of 12/8 is indicated in the fourth staff.

VIOLINO I.

Poco a poco più mosso.

sf p

cresc. f e con fuoco

cresc.

Allegro non troppo ma con fuoco.

ff

cresc.

Poco accelerando.

p ff

cresc. ff cresc.

sempre accel. f f f

VIOLINO I.

Andante cantabile.

con sordino

p III Corde

pp

II Corde
p espressivo *pp*

mf *pp* *p*

III Corde
pp *p*

6
mp molto espressivo

1
pp

mf *mf pochissimo agitato* *cresc.*

dim. *p* *tranquillo*

VIOLINO I.

The musical score for Violino I consists of ten staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score includes various dynamic markings and performance instructions:

- Staff 1: *pp*, *espressivo*, *pp*
- Staff 2: *poco a poco*
- Staff 3: *cresc.*, *f*
- Staff 4: *mf*, *f*
- Staff 5: *dolcissimo*, *pp*, *pp*, *mf*, *1 sur G molto espress.*
- Staff 6: *1*, *1*
- Staff 7: *p*, *poco cresc.*, *pp*
- Staff 8: *sf*, *p*, *p*
- Staff 9: *dim.*, *mp*, *1*, *1*
- Staff 10: *pp*, *morendosi*, *ppp*

Allegro non tanto e con fuoco.

Scherzo.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo and mood are indicated as "Allegro non tanto e con fuoco." The first staff starts with a dynamic marking of *mf* and includes accents and slurs. The second staff features a triplet of eighth notes and a dynamic marking of *ff*. The third staff continues the melodic line with accents. The fourth staff includes a first ending bracket and dynamic markings of *f* and *p*. The fifth staff has a dynamic marking of *p* followed by *f*. The sixth staff is marked with a Roman numeral *IV* and a dynamic marking of *f*. The seventh staff is also marked with *IV* and includes the instruction *cresc.*. The eighth staff is marked with the instruction *La secunda volta diminuendo sine al fine.* and a dynamic marking of *mf*. The final staff concludes with a double bar line and the word *Fine.*

Trio. *au talon*
cresc.

dolcissimo e cantabile
pp

ppp

f sempre

dim.

dolcissimo e cantabile
pp

p *mf*

*Scherzo da Capo al Fine
senza ripetizione*

Finale. *Allegro giusto.*
p

mf

The musical score for Violino I consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The tempo is marked *cantabile*. The first measure is marked *mf* and the second *p*. The first staff ends with a *cresc.* marking. The second staff starts with a *f* dynamic and includes a first fingering (1) above the first measure. The third staff begins with a *pp* dynamic and includes a first fingering (1) above the first measure. The fourth staff starts with a *cresc.* marking and includes a first fingering (1) above the first measure. The fifth staff begins with a *f* dynamic and includes a first fingering (1) above the first measure. The sixth staff starts with a *ff* dynamic and includes a first fingering (1) above the first measure. The seventh staff begins with a *f* dynamic and includes a first fingering (1) above the first measure. The eighth staff starts with a *mf* dynamic and includes a first fingering (1) above the first measure. The ninth staff begins with a *mf* dynamic and includes a first fingering (1) above the first measure. The tenth staff starts with a *pp* dynamic and includes a first fingering (1) above the first measure. The score includes various musical notations such as slurs, accents, and dynamic markings.

pp

crescendo

f *p* *p* *pp*

cresc.

brillante

mf *f*

p

The musical score for Violino I consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics and performance markings:

- Staff 1: *p dolce*, *sempre*, *p*. Fingerings: 3, 1, 2, b, 4, 1.
- Staff 2: *mf*. Fingerings: 1, 1, 1, 1, 1.
- Staff 3: *cant.*, *dolce*. Fingerings: 1, 1.
- Staff 4: *pp*. Fingerings: 1, 1, 1, 1.
- Staff 5: *mf*. Fingerings: 1.
- Staff 6: *p*. Fingerings: 2, 2, 1, 1, 1, 1.
- Staff 7: *mf*, *cresc.*. Fingerings: 3, 1.
- Staff 8: *f*.
- Staff 9: *ff*. Fingerings: 2, 2.
- Staff 10: *p*, *cresc.*. Fingerings: 2, 4, 0, 2, 4, 0, 1, 1, 1.

The musical score consists of ten staves of music in G major (one sharp). The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with fingerings (4, 0, 1, 2, 1) and dynamics *cresc.* and *f*. The second staff continues the melody with dynamics *ff* and *cantabile*. The third staff features a more rhythmic passage with the instruction *con fuoco*. The fourth staff has dynamics *mf* and a first ending bracket. The fifth staff starts with *p*, followed by *cresc.* and *mf*. The sixth staff begins with *mf*. The seventh and eighth staves are characterized by a tremolo-like texture with dynamics *pp*. The ninth staff continues this texture. The tenth staff concludes with dynamics *cresc.*, *sf*, and *p*, ending with a second ending bracket.

VIOLINO I.

The musical score for Violino I consists of ten staves of music. The first staff begins with a dynamic marking of *p* and includes a first finger fingering (1) above a note. The second staff features a *pp* dynamic and a *crescendo* marking, ending with a *f* dynamic. The third staff is marked *sempre* and contains complex fingering patterns (0, 1, 2, 3, 1, 2, 0, 1, 2, 3, 1, 3, 2). The fourth staff is marked *con fuoco*. The fifth staff is marked *ff*. The sixth staff is marked *mf*. The seventh staff is marked *ff* and *mf*. The eighth staff is marked *mf*. The ninth staff is marked *p* and *cresc.*. The tenth staff is marked *p* and *cresc.*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

mf

p poco a poco cresc.

ff pp Andante.

Allegro vivace.

ppp ff con fuoco

restez.

Fine.

Wertvolle Klaviermusik im Verlage von Rob. Forberg in Leipzig

Recueil d'excellentes morceaux de piano. Valuable piano-pieces.

d'ALBERT, Eugen.
Klavierabende. Ausgewählte Werke aus seinen Konzertprogrammen. Mit kritisch-instruktiven Anmerkungen, Vortragszeichen und sorgfältigem Fingersatz von E. d'Albert. — (Soirées de piano. Choix d'œuvres de ses concerts. Avec annotations critiques et instructives, signes d'exécution, et doigté par E. d'Albert.) Piano recitals. Selected works from his concerts. With critic and instructive annotations, signs of execution, and fingering by E. d'Albert.)

- No. 1. Schumann, Carneval . . . netto 1,50
- No. 4. Schumann, Op. 17. Fantasia netto 1,50
- No. 6. Schumann, Op. 13. Etudes symphoniques . . . netto 1,20
- No. 10. Schumann, Op. 11. Grande sonate netto 1,50
- No. 11. Weber, Op. 39. Deuxième grande sonate netto 1,20
- No. 15. Couperin, Cinq pièces de clavecin netto 1,20
- No. 21. Schubert, Op. 78. Sonate. (Fantasia) netto 1,20
- No. 27. Chopin, Op. 58. Sonate netto 1,50
- No. 28. Beethoven, XXXII Variationen (C min. Ut min.) netto . . . 90
- No. 39. Schubert, Op. 15. Phantasie netto 1,20
- No. 40—51. Chopin, Etudes jedede Nr. netto 1,30

Wird fortgesetzt. (Sera continué. To be continued.)

BACH, Joh. Seb.
Sechs Präludien und Fugen für Orgel. Für das Pianoforte zu zwei Händen bearbeitet von Eugen d'Albert. — (Six préludes et fugues pour l'orgue. Arrangés pour piano à 2 mains par Eugen d'Albert.) — Six preludes and fugues for organ. Arranged for piano solo by Eugen d'Albert.)

- No. 1. Präludium (Fantasia) und Fuge. C moll. (Ut min. C min.) 1,50
- No. 2. Präludium und Fuge. G dur. (Sol maj. G maj.) 1,50
- No. 3. Präludium (Toccata) und Fuge. F dur. (Fa maj. F maj.) 2,50
- No. 4. Präludium und Fuge. A dur. (La maj. A maj.) 1,—
- No. 5. Präludium und Fuge. F moll. (Fa min. F min.) 1,50
- No. 6. Präludium (Toccata) und Fuge. D moll. (Ré min. D min.) 2,—

BEETHOVEN, Ludwig, v.
Op. 31. No. 2. Sonate (Ré mineur.) (D-moll.) Interprétée, doigtée et accompagnée de remarques explicatives concernant l'exécution à l'usage des établissements Impériaux d'éducation des demoiselles nobles en Russie, par Adolphe Henselt. Edition nouvelle revue et corrigée. (Son. in D min., interpreted and containing finger-notation as well as explicative remarks concerning the execution, to be used by the Imperial establishments of education of high-born ladies in Russia by A. H. New revised edition.) 4,75

Op. 53. Sonate (Ut majeur.) (C dur.) Interprétée, doigtée, facilitée et accompagnée de remarques explicatives concernant l'exécution à l'usage des établissements Impériaux d'éducation en Russie, par Adolphe Henselt. (Son. C maj. with fingering and interpretation, facilitated and containing explicative remarks on the execution, to be used in the Imperial establishments of education in Russia by A. H.) 5,—

Largo. Aus dem Konzerte in C moll. Op. 37. (Ut min. C min.) Für den Konzertvortrag für Pianofortesolo, übertragen von Carl Reinecke. 1,50

Marchia alla Turca. Aus dem Nachspiele: Die Ruinen von Athen. (Marche turque de ruines d'Athènes. Turc. march from the ruins of Athens.) — 75

BRASSIN, Louis.
Feuillet d'album (Albumblatt) . . . — 75
Menuet . . . 1,—
Gavotte . . . — 75
Gigue . . . — 75

DRAESEKE, Felix.
Op. 23. Miniaturen. 6 Klavierstücke. (Miniatures. 6 morceaux pour le piano. Miniatures. 6 pieces for the piano.) Heft (cah. vol.) 1. Präludium. Reigen. Menuett. Walzer. (Préludes. Ronde. Menuet. Valse. Préludium. Ronds. Menuet. Waltzer) 1,75
 Heft (cah. vol.) 2. Marsch. Finale (Perpetuum mobile). (Marche. Finale. March. Finale) . . . 1,75

GLUCK, Ch.
Chacone a. Armida. Bearbeitet von Gustav J. Kogel. (Ch. from Armida) . . . 1,40

HAESSLER, Jean Guillaume.
Op. 16. Trois sonates expressives pour le clavecin ou fortepiano. Nach den Originaldrucken herausgegeben, phrasiert, mit Fingersatz und Vortragszeichen von N. J. Hompesch.
 Sonata I . . . 1,—
 Sonata II . . . 1,—
 Sonata III . . . 1,25

HENSELT, Adolphe.
Six thèmes avec variations de Nic. Paganini recueillis de ses concerts. (Six themes with variations by Nic. Paganini) . . . 1,25

HILLER, Ferdinand.
Op. 168. Suites sérieuse. (Serious suite) 4,—
Op. 191. Festage. (Les jours de fête. Holy Days.)
 No. 1. Neujahrstag. (Le jour de l'an. New year's day) 1,—
 No. 2. Charfreitag. (Le vendredi saint. Good Friday) — 75
 No. 3. Ostern. (Pâques. Easter) 1,—
 No. 4. Geburts- oder Namenstag. (La fête ou le jour de naissance. Birth- or name day) 1,25
 No. 5. Pfingsten. (Pentecôte. Whitsuntide) 1,50
 No. 6. Weihnachtsabend. (La veille de Noël. Christmas-night) 1,25

Ständchen. Albumblatt. M. Fingers. v. A. Reckendorf. (Sérénade, avec doigté. Serenade, with fingering) 1,50

JADASSOHN, S.
Op. 98. Drei Stücke.
 No. 1. Elegie . . . — 75
 No. 2. Rhapsodie . . . 1,—
 No. 3. Reigen (Danse. Dance) . . . 1,25

Op. 125. Zweite Serenade in 12 canons (E dur). (II ième sérénade en 12 canons (Mi majeur). II nd serenade in 12 canons (E major).)
 Heft I. No. 1. Allegretto amabile. No. 2. Andantino. No. 3. Allegretto scherzando. No. 4. Humoreske . . . 2,—
 Heft II. No. 5. Andante. No. 6. Appassionato. No. 7. Adagio. No. 8. Capriccio . . . 2,—
 Heft III. No. 9. Minuetto. No. 10. Intermezzo. No. 11. Allegretto grazioso. No. 12. Allegretto di marcia . . . 2,—

Op. 131. Vier Phantasiestücke. (4 fantaisies. 4 fantasias.)
 No. 1. Romanze (Romance) . . . 1,—
 No. 2. Einsam (Tout seul. Alone) . . . 1,—
 No. 3. Intermezzo . . . 1,—
 No. 4. Lied (Chanson. Song) . . . 1,—

Op. 132. Vier Charakterstücke. (4 morceaux caractéristiques. 4 charact. pieces.)
 No. 1. Caprice . . . 1,—
 No. 2. Erinnerung. (Souvenir. Remembrance) . . . 1,—
 No. 3. Tanz (Valse. Waltz) . . . 1,—
 No. 4. Marcia gioiosa . . . 1,—

JAELL, Alfred.
Op. 159. 4me Barcarole. (Ges dur.) (Sol bém. maj. G flat maj.) 2,50
Op. 160. Intermezzo Elegico. (F moll.) (Fa min. F min.) 2,—
Op. 161. Valse Caprice. (Des dur.) (Ré bém. maj. D flat maj.) 3,—

JENSEN, Adolf.
Op. 30. Dolorosa. 6 Gesänge nach Dichtungen v. A. v. Chamisso. (6 chants comp. sur des poèmes de Chamisso. 6 songs on poems of Chamisso.) Für das Pianoforte zu 2 Händen übertragen von Max Meyer-Obersleben. 4,—
Op. 37. Impromptu. Nouvelle édition 1,50
Op. 38. Zwei Nocturnes.
 No. 1. Fis. (Fa dièse. F sharp.) . . . 1,25
 No. 2. B moll. (Si bém. min. B flat min.) 1,25

JOSEFFY, Rafael.
Op. 11. Ungarische Album. (Alb. hongrois. Hungarian album.)
 No. 1. Romanze . . . — 75
 No. 2. Intermezzo . . . — 75
 No. 3. Ungarische Zigeuner. (Tziganes de Hongrie. Hungarian gipsies) . . . 1,—
 No. 4. Caprice . . . 1,50
 No. 5. Serenade . . . — 75
 No. 6. Oede. (Désert) . . . 1,25

— Gavotte moderne . . . 2,—

KIEL, Friedrich.
Op. 55. Vier Charakterstücke. (4 morceaux caractéristiques. 4 charact. pieces.)
 No. 1. B dur. (Si bém. maj. B maj.) . . . — 75
 No. 2. H moll. (Si min. H min.) . . . — 75
 No. 3. E dur. (Mi maj. E maj.) . . . — 75
 No. 4. F moll. (Fa min. F min.) . . . 1,—

KIRCHNER, Theodor.
Op. 47. Federzeichnungen. Neun Klavierstücke. (Dessins. 9 morc. pour le piano. Pictures. 9 pieces for the piano.) Heft (cah. vol.) 1 — 2 — 3 . . . 2,—
Op. 52. Ein neues Klavierbuch. (Nouveau cahier de compositions pour le piano. A new book for the piano.) Heft (cah. vol.) 1 — 2 — 3 . . . à 1,50

KULLAK, Theodor.
Op. 125. Scherzo G dur. (Sol maj. G maj.) 2,50

MOZART, W. A.
Op. 114. Maurerische Trauermusik. (Musique funèbre maçonnique. Masonic funeral-music) — 75

MUFFAT, Gottlieb.
Suite für das Pianoforte (B-dur. Si bém. majeur. B flat major) aus den Componenten musicali. Für das moderne Pianoforte bearbeitet und mit Fingersatz und Vortragszeichen versehen von Dr. Johannes Merkel.
 Heft I. (Fantasia und Fuge. Allemande) 1,25
 Heft 2. (Covranze. Sarabande. La Hardiesse. Menuet I. Menuet II) . . . 1,25

RAFF, Joachim.
Op. 113. Ungarische Rhapsodie. (E moll.) (Rhapsodie hongroise. Mi min. Ungarian rhapsody. E min.) 3,—
Op. 115. Deux morceaux lyriques. (Two lyrical pieces.) Komplet 2,—
 No. 1. As dur. (La bém. maj. As maj.) 1,40
 No. 2. A dur. (La maj. A maj.) 1,20
Op. 116. Valse-Caprice. (G-dur.) (Sol maj. G maj.) 2,—
Op. 175. Orientales. (Huit morceaux. Eight pieces.)
 No. 1. C dur. (Ut maj. C maj.) . . . 1,20
 No. 2. Es dur. (Mi bém. maj. Es maj.) 2,—
 No. 3. A moll. (La min. A min.) . . . 1,40
 No. 4. G dur. (Sol maj. G maj.) . . . 1,40
 No. 5. D moll. (Ré min. D min.) . . . 1,80
 No. 6. As dur. (La bém. maj. As maj.) 1,40
 No. 7. A dur. (La maj. A maj.) . . . 1,80
 No. 8. A moll. (La min. A min.) . . . 2,—

REGER, Max.
Op. 24. Six morceaux.
 No. 1. Valse-impromptu . . . 1,—
 No. 2. Menuet . . . 1,—
 No. 3. Réverie fantastique . . . 1,—
 No. 4. Un moment musical . . . 1,—
 No. 5. Chant de la nuit . . . 1,—
 No. 6. Rhapsodie . . . 1,—

Op. 26. Sieben Phantasiestücke. (7 fantaisies. 7 fantasias.)
 No. 1. Elegie . . . 1,—
 No. 2. Scherzo . . . 1,—
 No. 3. Barcarole . . . 1,—
 No. 4. Humoreske . . . 1,—
 No. 5. Resonance . . . 1,—
 No. 6. Impromptu . . . 1,—
 No. 7. Capriccio . . . 1,—

REINECKE, Carl.
Op. 137. Vierundzwanzig kleinere Studien. (Als Vorbereitung für die Etuden von Cramer, Moscheles und des Komponisten 24 Etuden, Op. 121.) Eingeführt in den Konservatorien der Musik zu Budapest, Dresden, Köln, Leipzig, Stuttgart, in den Königl. Musikschulen zu München und Würzburg und der neuen Akademie der Tonkunst in Berlin. (24 petites études. Introduites dans plusieurs conservatoires. 24 little studies. Introduced in a large number of conservatories.)
 Heft 1 . . . 2,50
 Heft 2 . . . 2,50
 Heft 3 . . . 2,50

Op. 152. Ländler. (Valses tyroliennes. Slow waltzers.) 2,50

RHEINBERGER, Josef.
Op. 28. Humoresken.
 No. 1. E moll. (Mi min. E min.) 1,25
 No. 2. F moll. (Fa min. F min.) 1,25
 No. 3. G moll. (Sol min. G min.) 1,—
 No. 4. F dur. (Fa maj. F maj.) 1,75

Op. 29. Aus Italien. (Souvenirs d'Italie. From Italy.)
 No. 1. Dolce far niente . . . 1,—
 No. 2. Rimebranza . . . 1,25
 No. 3. Serenata . . . 1,25

Op. 39. Sechs Tonstücke in fugierter Form. (Six compositions en forme de fuges. Six mus. compositions in form of fugues.)
 No. 1. D moll. (Ré min. D min.) 1,50
 No. 2. A dur. (La maj. A maj.) 1,25
 No. 3. F moll. (Fa min. F min.) 1,50
 No. 4. E moll. (Mi min. E min.) 1,25
 No. 5. Des dur. (Mi bém. maj. Des maj.) 1,25
 No. 6. C moll. (Ut min. C min.) 1,50

Op. 45. Zwei Klaviervorträge. Joh. Brahms gewidmet. (Deux morceaux pour le piano dédiés à J. Brahms. Two comp. for the piano, dedicated to J. Brahms.)
 No. 1. Scherzoso . . . 1,50
 No. 2. Capriccio über ein Thema v. Händel. (Caprice sur un thème de Händel. Capr. on a theme of Händel.) 1,50

Op. 47. Sinfonische Sonate. (Allegro, Menuetto, Intermezzo und Tarantelle.) 4,25

Op. 51. Improvisation über Motive aus der Zauberflöte. (Improvisations sur des motifs de la flûte enchantée. Improv. on motives of the enchanted flute.) 2,75

Op. 68. Sechs Tonstücke in fugierter Form. II. Folge. (Six compositions en forme de fuges II. partie. Six comp. in form of fugue II. part.)
 No. 1. C dur. (Ut maj. C maj.) . . . 1,25
 No. 2. As dur. (La bém. maj. As maj.) 1,25
 Nach „Verdri carino“ von Mozart . . . 1,25
 No. 3. F moll. (Fa min. F min.) . . . 1,25
 No. 4. E dur. (Mi maj. E maj.) . . . 1,25
 No. 5. H moll. (Si min. H min.) . . . 1,25
 No. 6. D dur. (Ré maj. D maj.) . . . 1,50

Op. 99. Sonate. Des dur. (Non troppo mosso, Romanze, Finale. (Ré bém. maj. Des maj.) 3,50

Op. 115. Toccata. (C moll.) (Ut min. C min.) 2,25

Passacaglia zum Konzertvortrag. (Freie Bearbeitung des Schlusssatzes der Orgelsonate in E moll Op 132. (P. pour le concert. Arrangement libre de la finale de la sonate pour orgue en Mi min. For the concert. Free arrangement of the finale of the

SCHILLINGS, Max.
Op. 15. Das Hexenlied von Ernst von Wildenbruch mit begleitender Musik. (The witch-song. English words by John Bernhoff) 5,—
Op. 15. La chanson des sorcières. Ballade de E. von Wildenbruch. (Edition pour piano avec texte français et russe. Traduction française par A. Scheler, traduction russe par Modest Tschaiikowsky) . . . 5,—

STRAUSS, Richard.
Op. 38. Tennyson's Enoch Arden. Ein Melodram. (A melodram. With german and english words) 5,—

TSCHAIKOWSKY, P.
Op. 1. Scherzo à la russe. Impromptu 2,—
Op. 2. Souvenir de Hapsal. (Remembrance of H.)
 No. 1. Ruines d'un château. (Ruins of a castle) 1,—
 No. 2. Scherzo . . . 1,—
 No. 3. Chant sans paroles. (Song without words) . . . 1,—

Op. 4. Valse-Caprice. (D dur.) (Ré maj. D maj.) . . . 2,—
Op. 5. Romanze. (As dur.) (La bém. maj. As maj.) . . . 1,—
Op. 7. Valse-Scherzo. (A dur.) (La maj. A maj.) . . . 1,—
Op. 8. Capriccio. (Ges dur.) (Sol bém. maj. Ges maj.) . . . 1,—
Op. 9. No. 1. Réverie . . . 1,—
 No. 2. Polka de salon . . . 1,—
 No. 3. Mazurka de salon . . . 1,—

Op. 10. No. 1. Nocturne . . . —
 No. 2. Humoreske . . . —

Op. 19.
 No. 1. Réverie du soir. (Evening dream) —
 No. 2. Scherzo humoristique . . . —
 No. 3. Feuillet d'album. (Alb. leave) —
 No. 4. Nocturne . . . —
 No. 5. Capriccioso . . . —
 No. 6. Thème original et variations . . . 2,—

Op. 26. Sérénade mélancolique. Arrangé pour piano à 2 mains par P. Klengel 1,—

Op. 37. Die Jahreszeiten. 12 Charakterstücke. (Les saisons. 12 morceaux caractéristiques. The seasons. 12 charact. pieces.)
 Komplet in 1 Bande. Broschiert . . . netto 2,—
 Einzel: (Séparément. Separately.)
 No. 1. Januar. Am Kamin. (A la cheminée. Before the chimney) 1,—
 No. 2. Februar. Carneval . . . 1,—
 No. 3. März. Lied der Lerche. (Chant de l'alonette. Song of the lark) 1,—
 No. 4. April. Schneeglöckchen. (Perce-neige. Snow-drops) . . . —
 No. 5. Mai. Helle Nächte. (Belles nuits. Clear nights) . . . 1,—
 No. 6. Juni. Barcarole . . . 1,—
 No. 7. Juli. Lied des Schnitlers. (Chant du moissonneur. The reaper's song) —
 No. 8. August. Die Ernte. (La moisson. The harvest) . . . 1,—
 No. 9. September. Jagdlied. (Chant de chasse. Hunting) . . . 1,—
 No. 10. Oktober. Herbstlied. (En automne. In autumn) . . . 1,—
 No. 11. November. Troika-Fahrt. (En troïka. In the troïka) . . . 1,—
 No. 12. Dezember. Weihnachtsen. (Noël. Christmas) . . . 1,—

Op. 74. Symphonie pathétique (No. 6) für grosses Orchester. Für Pianoforte zu 2 Händen übertragen von Paul Klengel. Neue vollständige Ausgabe netto 8,—

Nachtrag.

(Supplement.)

DRAESEKE, Felix.
Op. 79. Trauermarsch. (Marche funèbre. Funeral march.) 1,—

ERTEL, Paul.
Op. 26. Suite (D. Ré.)
 No. 1. Präludium . . . 1,—
 No. 2. Air . . . 1,—
 No. 3. Scherzo fantastique . . . 1,—
 No. 4. Passacaglia . . . 1,—

GERNSHEIM, Friedrich.
Op. 81. Fantasie (Fm. Fam.) . . . 2,—

MENTER, Sofie.
Op. 4. Tarantella . . . 1,—
Op. 5. Romance . . . 1,—
Op. 6. Mazurka . . . 1,—
Op. 7. Petit valse . . . 1,—
Op. 8. Etudes en sixtes (Sixten-studie. Sixth's study.) . . . 1,—
Op. 9. Etude en la bém. maj. (As-dur. A flat maj.) . . . 1,—
Op. 10. Consolation
Choix d'œuvres de leurs programmes de concert: No. 1. Sciarlatti, D. Sonate (A dur. La maj. A maj.) . . . 1,—

SINDING, Christian.
 Etudes, Op. 11. 1,—