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 MUSICALIA III



Klänge aus Polen.

5

Nationale Tanzweisen
 für Pianoforte

von

LUDWIK GROSSMAN.

Complet Pr. $\frac{M. 3. --}{R. 1. 60.}$

- | | |
|--|-------------------------------|
| Nº 1. Am Landhaus bei den Lärchenbäumen (W modrzewiowym dworku). | Pr. $\frac{M. 80.}{R. 50.}$ |
| Nº 2. Beim Tanz (Na balu) Mazur..... | Pr. $\frac{M. 1. --}{R. 60.}$ |
| Nº 3. Im Wirthshaus (W karczynie). Obertas-Scherzo..... | Pr. $\frac{M. 1. --}{R. 60.}$ |
| Nº 4. Cracovienne (Krakowiaczek)..... | Pr. $\frac{M. 60.}{R. 40.}$ |
| Nº 5. Cracovienne (Krakowiaczek)..... | Pr. $\frac{M. 80.}{R. 50.}$ |

*Eigenthum des Verlegers für alle Länder
 Eingetragen in das Vereins-Archiv.*

Gr. goldene Medaille.

Hamburg, D. Rahter.
 Grosse Reichenstr. 49.

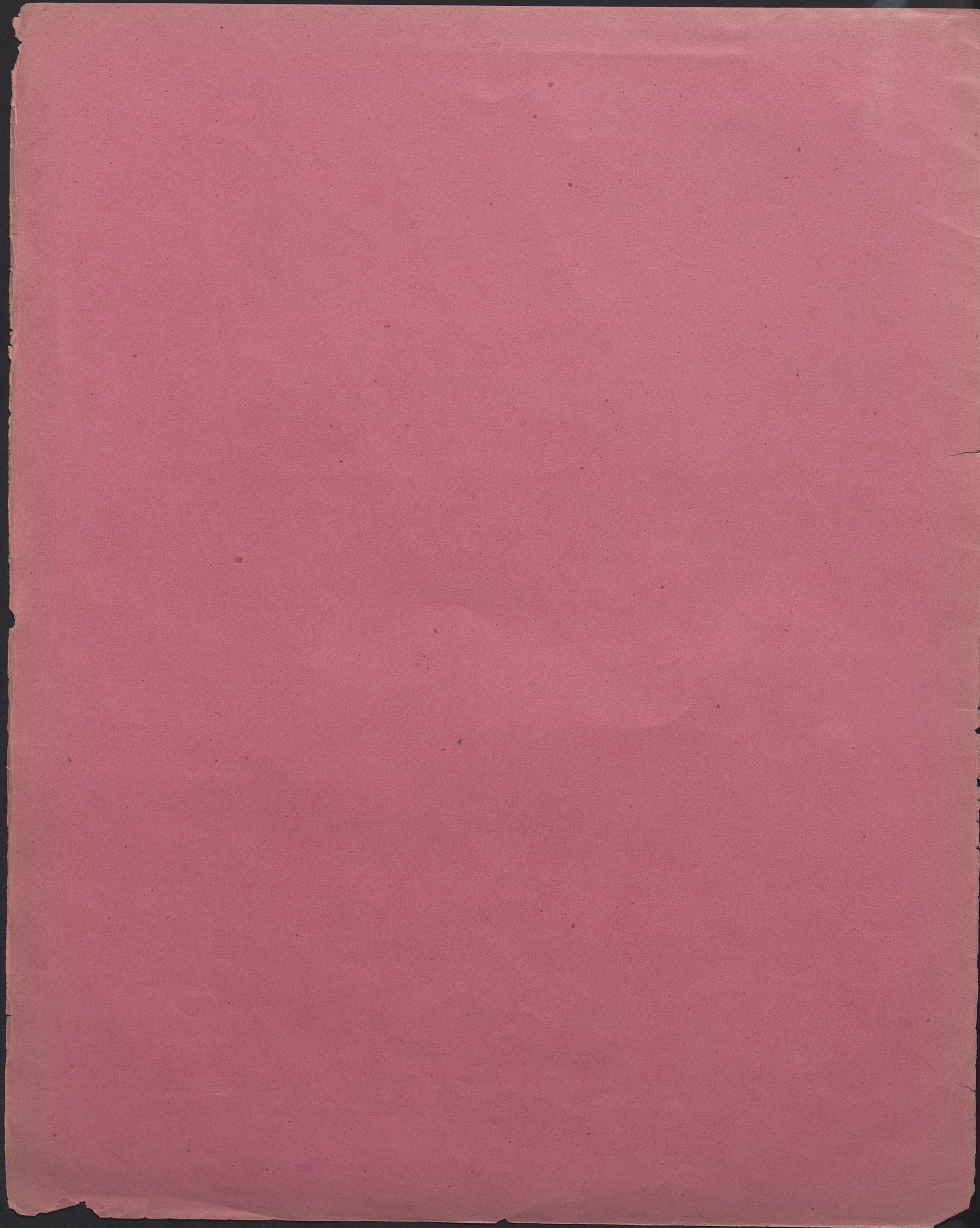


St. Petersburg, A. Büttner.
 Newsky-Prospect 22.

*Commissionär und Lieferant der K. R. Musikgesellschaft, des Conservatoriums
 und der Philharmonischen Gesellschaft in St. Petersburg.*



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4780

III

Mus.



Am Landhaus bei den Lärchenbäumen.

W modrzewiowym dworku.

L. Grossman.

PIANO. *f*

§ Tempo Mazourka Moderato.

The first system of music is for piano. It consists of two staves, treble and bass clef, in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Tempo Mazourka Moderato'. The first measure starts with a forte dynamic 'f'. The music features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the piano part. It includes dynamic markings 'poco rit.' and 'a tempo'. The music concludes with a double bar line and repeat dots.

The third system continues the piano part. It includes the marking 'm. d.' and a first ending bracket. The music features a melodic line in the treble clef and a supporting bass line.

The fourth system concludes the piano part. It includes a second ending bracket and a star symbol. The music ends with a final cadence.

Bibl. Jag.

4

accel. *pp e legg.* *poco meno* *a tempo vivo* *f*



legg. dim. *p*



1. 2. 15 *p rall.*



a tempo



poco rit. *p*



Fine. *pp* *sempre p*



Nº 2. Beim Tanz.

Na balu.

L. Grossman .

Mazur.

PIANO.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Mazur.' and 'PIANO.' The first system begins with a forte (*f*) dynamic and includes a triplet in the right hand. The second system features a forte (*f*) dynamic. The third system includes a fortissimo (*ff*) dynamic. The fourth system includes fortissimo (*fff*) dynamics. The fifth system includes a forte (*f*) dynamic and a piano (*p*) dynamic. The score contains various musical notations, including triplets, slurs, and accents.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with the instruction *cantab.* and contains a melodic line with various note values and rests. The bass clef part provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble clef part shows more melodic development with some slurs and accents. The bass clef part continues with a steady accompaniment.

Third system of musical notation, featuring a treble and bass clef. The treble clef part includes a triplet of eighth notes. The bass clef part has a *p* (piano) dynamic marking.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef part has a triplet of eighth notes. The bass clef part continues with a steady accompaniment.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef part has a *ff* (fortissimo) dynamic marking. The bass clef part continues with a steady accompaniment.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef part has a triplet of eighth notes. The bass clef part continues with a steady accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. It includes various rhythmic values, slurs, and dynamic markings such as *v* and *2*.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs, including slurs, triplets, and dynamic markings.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes a dynamic marking of *p dolce.* and various rhythmic patterns.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a dynamic marking of *ff* and various rhythmic patterns.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a dynamic marking of *p* and various rhythmic patterns.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a dynamic marking of *ten.* and various rhythmic patterns.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) and *legg.* (leggiero) dynamic. The right hand features a triplet of eighth notes. The bass line consists of chords. The system concludes with a forte (*f*) dynamic.

Second system of musical notation. The right hand continues with a triplet of eighth notes. The bass line features a forte (*f*) dynamic. The system ends with a piano-piano (*pp*) and *legg.* dynamic.

Third system of musical notation. The right hand includes a triplet of eighth notes. The system contains dynamic markings: *dim.* (diminuendo), *p* (piano), *pp* (piano-piano), and *ff* (fortissimo).

Fourth system of musical notation. The right hand features a triplet of eighth notes. The bass line includes a triplet of eighth notes.

Fifth system of musical notation. The right hand includes a triplet of eighth notes. The system contains dynamic markings: *poco rit.* (poco ritardando), *p* (piano), and *ten.* (tension).

Sixth system of musical notation. The right hand features a triplet of eighth notes. The system concludes with a piano-piano (*pp*) and *legg.* dynamic.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes various rhythmic patterns and a dynamic marking of *ff* (fortissimo) in the bass line.

Second system of musical notation, continuing the piece with complex chordal textures and melodic lines in both staves.

Third system of musical notation, showing intricate rhythmic patterns and a dynamic marking of *f* (forte) in the bass line.

Fourth system of musical notation, featuring a prominent melodic line in the treble clef and a steady bass accompaniment.

Fifth system of musical notation, characterized by dense chordal structures and complex rhythmic figures.

Sixth system of musical notation, concluding the page with melodic flourishes and a final chordal cadence.

Im Wirthshaus.

W Karczmie.

L. Grossman.

Scherzo - Obertas. Impetuoso. Vivo.

PIANO.

ff *ff*

poco p *p*

f *ff*

poco p *p*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex rhythmic patterns and chromatic movement.

Second system of musical notation. Includes dynamic markings *p*, *cresc.*, and *ff*. Features a triplet in the right hand.

Third system of musical notation. Includes a triplet in the right hand.

Fourth system of musical notation. Includes dynamic marking *fz* and the instruction *sempre più cresc.*. Features a triplet in the right hand.

Fifth system of musical notation. Includes dynamic marking *ff* and the instruction *cresc. al.*.

Sixth system of musical notation. Includes dynamic marking *poco p* and a triplet in the right hand.

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains several chords and melodic fragments. The lower staff begins with a bass clef and a key signature of one flat (Bb). It features a piano (*p*) dynamic marking and contains a series of chords and moving lines.

The second system continues the piece. The upper staff has a treble clef and a key signature of one flat. It includes a *poco pesante* marking and a triplet of eighth notes. The lower staff has a bass clef and a key signature of one flat, featuring a *pp legg.* (pianissimo, leggiero) marking and a triplet of eighth notes.

The third system features two staves. The upper staff has a treble clef and a key signature of one flat, with a triplet of eighth notes. The lower staff has a bass clef and a key signature of one flat, also containing a triplet of eighth notes.

The fourth system consists of two staves. The upper staff has a treble clef and a key signature of one flat, with a *ten.* (tension) marking. The lower staff has a bass clef and a key signature of one flat, also featuring a *ten.* marking.

The fifth system shows two staves. The upper staff has a treble clef and a key signature of one flat, with a *ff* (fortissimo) dynamic marking. The lower staff has a bass clef and a key signature of one flat.

The sixth system is the final one on the page. The upper staff has a treble clef and a key signature of one flat, with various melodic lines and accents. The lower staff has a bass clef and a key signature of one flat, with harmonic accompaniment.

Bibl. Jag.

First system of musical notation, featuring treble and bass clefs. The music consists of chords and arpeggiated figures. Dynamic markings include *ff* and *fff*. Accents are placed over many notes.

Second system of musical notation. The treble clef part features a melodic line with slurs and accents. The bass clef part has chords. A circled cross symbol (✚) is placed above the first measure. Dynamic marking *p* is present.

Third system of musical notation. The treble clef part has a melodic line with slurs and accents. The bass clef part has chords. There are some markings that look like '8' or '9' below the notes.

Fourth system of musical notation. The treble clef part has a melodic line with slurs and accents. The bass clef part has chords. Dynamic markings include *f* and *fff*.

Fifth system of musical notation. The treble clef part has a melodic line with slurs and accents. The bass clef part has chords. Dynamic marking *p* and the word *cresc.* are present.

Sixth system of musical notation. The treble clef part has a melodic line with slurs and accents. The bass clef part has chords. Dynamic marking *pp* and a circled cross symbol (✚) are present.

(✚, Die 16 Takte mit kleinen Noten können bei minder befähigten Spieler wegbleiben.“

The first system of music consists of two staves. The upper staff is in treble clef and contains several measures of music, including a triplet of eighth notes and a measure with a fermata. The lower staff is in bass clef and contains corresponding accompaniment.

The second system continues the piece. It features a dynamic marking of *ten.* (tenu) in both the treble and bass staves. The music includes various rhythmic patterns and articulation marks.

The third system shows more complex rhythmic patterns, including several triplet markings over eighth notes in the treble staff. The bass staff provides a steady accompaniment.

The fourth system features a dense texture of notes, particularly in the treble staff, with many beamed notes and slurs. The bass staff continues with its accompaniment.

The fifth system begins with the word *Coda.* above the treble staff. A dynamic marking of *ff* (fortissimo) is placed in the bass staff. The music concludes with a series of chords and a final cadence.

The sixth system starts with a dynamic marking of *poco p* (poco piano) in the bass staff. It features triplet markings and concludes with a *p* (piano) dynamic marking. The piece ends with a final chord.

This page of musical notation is for a piano piece, consisting of six systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'ff' and 'fff'. There are also markings for 'sec.' at the end of the piece.

The first system shows a treble staff with a melodic line and a bass staff with a supporting accompaniment. The second system features a *ff* dynamic marking. The third system includes a *fff* dynamic marking and a fermata over a measure in the treble staff. The fourth system also features a *fff* dynamic marking. The fifth system continues the accompaniment. The sixth system concludes the piece with a *sec.* marking in both staves.

Cracovienne.

Krakowiaczek.

(Nach einer Originalcomposition für vierstimmigen Männerchor desselben Componisten.)

L. Grossman.

Allegretto.

PIANO. *pp*

più f

a tempo

First system of musical notation. The piano staff (top) begins with a fortissimo (*ff*) dynamic, followed by piano (*pp*) and a *rall.* (rallentando) marking. The bass staff (bottom) features triplet markings in the first two measures.

Second system of musical notation. The piano staff (top) includes a *dim.* (diminuendo) marking. The bass staff (bottom) features triplet markings in the first two measures.

Third system of musical notation. The piano staff (top) begins with a pianissimo (*pp*) dynamic marking. The bass staff (bottom) continues the melodic and harmonic development.

Fourth system of musical notation. The piano staff (top) includes a *lento* (slow) tempo marking and a *dim.* (diminuendo) marking. The bass staff (bottom) features a pianissimo (*pp*) dynamic marking.

Fifth system of musical notation. The piano staff (top) features multiple pianississimo (*ppp*) dynamic markings. The bass staff (bottom) also includes *ppp* markings and ends with a *ped.* (pedal) instruction.

No 5. Cracovienne. Krakowiaczek.

(Nach einer Originalcomposition für vierstimmigen Männerchor desselben Componisten.)

L.Grossman.

Allegretto.

PIANO.

The musical score consists of four systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The first system is marked 'Allegretto.' and 'PIANO.' and includes an accent (>) over the final note of the first staff. The second system includes the marking 'poco rit.' at the end. The third system includes 'cresc.' and 'p' markings. The fourth system concludes the piece with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key. The right hand plays a complex, rhythmic pattern of chords and single notes. The left hand provides a steady accompaniment. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation. The right hand continues with intricate chordal textures. The left hand has a more active role with eighth notes. A dynamic marking of *ff* (fortissimo) appears in the third measure. The system concludes with a *Ped.* (pedal) marking and an asterisk.

Third system of musical notation. The right hand features a melodic line with some grace notes. The left hand maintains a consistent accompaniment. Dynamic markings include *rit.* (ritardando) in the third measure, *ff* (fortissimo) in the fourth, and *lento pp* (lento pianissimo) in the fifth. The system ends with the tempo marking *a tempo*.

Fourth system of musical notation. The right hand has a more active, rhythmic part. The left hand is mostly accompaniment. A dynamic marking of *p* (piano) is in the second measure. There are some rests in the right hand in the later measures.

Fifth system of musical notation. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. Dynamic markings include *poco cresc* (poco crescendo) in the first measure and *rit.* (ritardando) in the third. The system ends with a double bar line and a final chord.

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It includes the instruction *poco rit.* (poco ritardando) with a wedge-shaped deceleration mark. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The notation features a variety of rhythmic patterns and articulation marks.

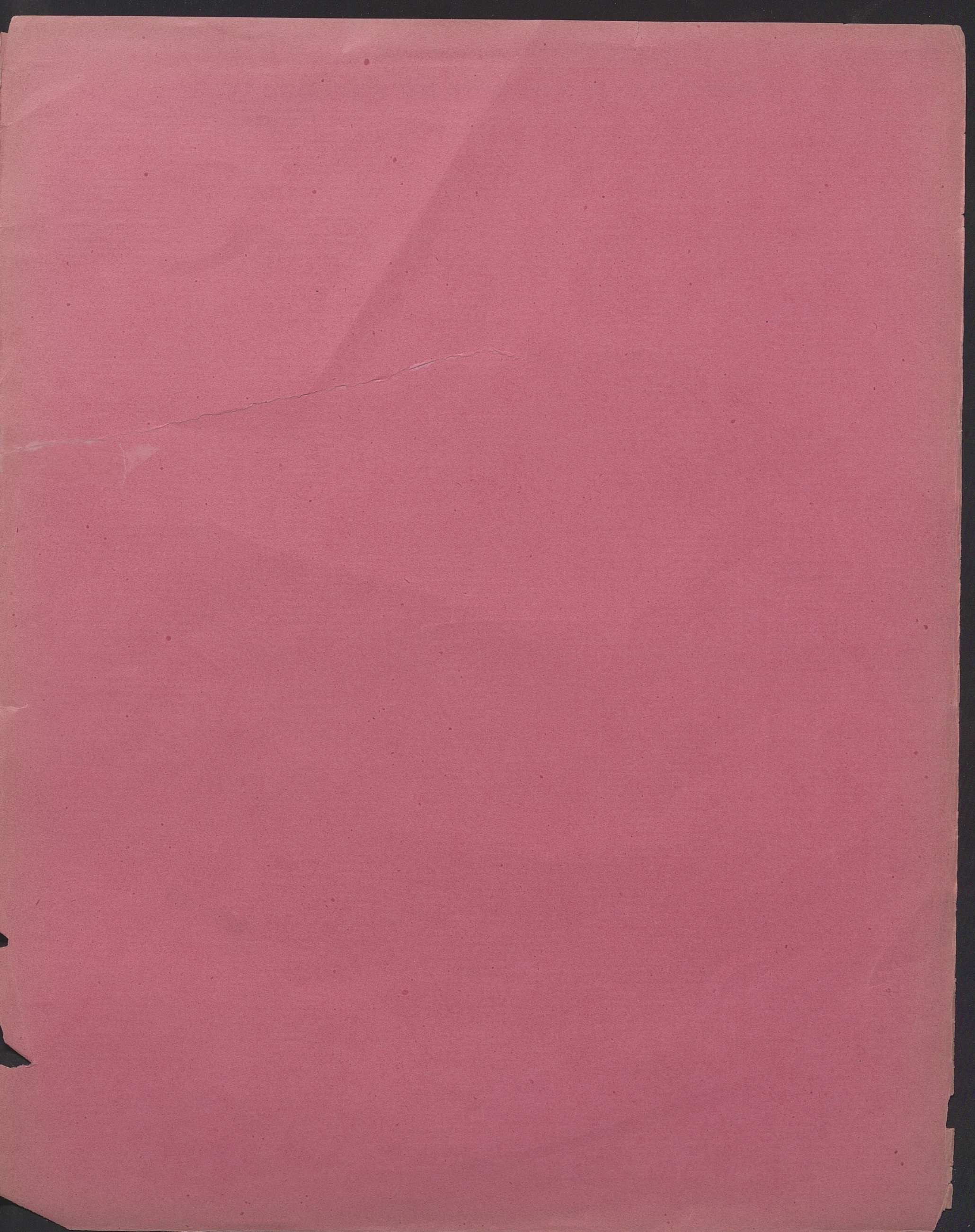
The third system shows a triplet of notes in the treble staff, marked with a '3' above it. The instruction *a piacere* (ad libitum) is written above the notes. The bass staff continues with a steady accompaniment.

Tempo I.

The fourth system is marked *Tempo I.* and includes the instruction *sempre sotto voce* (always sotto voce). Dynamic markings include *pp* (pianissimo) and *ppp* (pianississimo). The notation is characterized by a consistent rhythmic pattern of eighth notes.

The fifth system features a *trem.* (tremolo) instruction over a sustained chord in the treble staff. The bass staff has a triplet of notes, marked with a '3' above it. The system concludes with a final chord.





Musik für Pianoforte zu zwei Händen.

Altschul, R. Konzert-Walzer nach J. Strauss. Arensky, Anton. Op. 1. 6 Klavierstücke in Kanonform. 1. Fremdes Leid. 2. Widerspruch. 3. Marsch. 4. Sorglosigkeit. 5. Geständnis. 6. Sehnsucht. Op. 2. Konzert für Pianoforte mit Orchester. Fm. Pianofortestimme. Bach, J. S. Gavotte, tirée d'une suite pour violoncelle, arr. par Theodor Stein. Gigue in E-moll (Stücke aus dem Repertoire Essipoff-Leschetzky, herausgegeben von Theodor Leschetzky, No. 9.) Balakirew, Milii. Islamey. Fantaisie orientale. Nouvelle Edition revue et corrigée par l'auteur. Baumfelder, Friedrich. Op. 260. 15 Etuden zur Ausbildung des Geschmacks. Heft I (No. 1-8). Heft II (No. 9-15). Beethoven, L. v. Klavierstücke, aus den Kammermusikwerken für den Unterricht frei bearbeitet von Edmund Parlow. No. 1. Finale aus dem Streichquintett Op. 4, Esdur. No. 2. Allegro vivace aus der Flötenserenade Op. 25. No. 3. Andante scherzoso aus der Violinsonate Op. 23, A-moll. No. 4. Variationen aus der Serenade Op. 8, Ddur. No. 5. Polonaise aus der Serenade Op. 8, Ddur. No. 6. Adagio aus dem Streichtrio Op. 9, Gdur. Biehl, Albert. Op. 30. 3 leichte instruktiv fortschreitende Sonatinen. No. 1. C. No. 2. F. No. 3. G. Op. 31. Jugendlust. 4 leichte und instruktive Rondinos. No. 1-4. je Op. 31a. Jugendlust. 6 leichte und instruktive Rondinos. Complet. Einzeln. No. 1-6. je Borodine, Alexandre. Dans les steppes de l'Asie centrale. (Eine Steppenskizze aus Mittel-Asien.) Esquisse symphonique. Transcrit pour piano par Theodor Jadoul. Scherzo du Quatuor en LA pour archets. Transcrit pour piano par Theodor Jadoul. Boroffka, J. Op. 1. 2 Klavierstücke. No. 1. Melodie. No. 2. Impromptu. Op. 2. Variationen über ein Originalthema. Brassin, Louis. 3me Barcarolle. Polka de la princesse. Etude de concert (UT majeur). Cesi, N. Op. 14 No. 1. Romanza. No. 2. Quasi Scherzo. Op. 15. Capriccio. Chopin, Fr. Op. 20 No. 1. Scherzo in H-moll (Stücke aus dem Repertoire Essipoff-Leschetzky, herausgegeben von Theodor Leschetzky, No. 8.) Op. 27 No. 2. Nocturne in Desdur (Stücke aus dem Repertoire Essipoff-Leschetzky, herausgegeben von Theodor Leschetzky, No. 7.) Op. 23. Mazurka, für den Konzertvortrag bearbeitet von Louis Brassin. Cui, César. 3 morceaux. Complet. No. 1. Nocturne. No. 2. Scherzino. No. 3. Polka. Dargomischsky, A. Tarantella, transcritte par F. Liszt. De Sena, G. Op. 7. Gavotta. Op. 25. Tempo de Ballata. Op. 31. Minuetto-Mazurka. Op. 32. Blüette. Morceau de salon. Ebner, Maurice. Op. 1. Grande Valse, transcritte comme Valse-Caprice par Jean Fromberger. Faicomi, A. Op. 17. 4 Pezzi. Complet. No. 1. Allegretto. No. 2. Il pastore sulla collina. No. 3. Gavotta. No. 4. Giga. Op. 26. 4 Pezzi per Suite. Complet. No. 1. Preludio. No. 2. Gavotta. No. 3. Sarabanda. No. 4. Giga. Op. 32. Canti dell'Alba. 5 Pezzi idillici. Complet. No. 1. L'amora. No. 2. I falciatori. No. 3. Le pastorelle. No. 4. Nella foresta. No. 5. Ballata mattutina. Field, John. Nocturne in Bdur (Stücke aus dem Repertoire Essipoff-Leschetzky, herausgegeben von Theodor Leschetzky, No. 4.) Fielitz, Alex. v. Op. 5. 3 Klavierstücke. No. 1. Nocturne. No. 2. Walzer-Serenade. No. 3. Spanischer Tanz. Fitzenhagen, Guillaume. Op. 32. A la mémoire de Nicolas Rubinstein. Marche funèbre. Transcription par Paul Pabst. Förster, Alban. Op. 62. Blätter und Blüthen. 6 leichte Klavierstücke. Complet. No. 1. Mailied. No. 2. Stilles Glück. No. 3. Elefantanz. No. 4. Emtoreigen. No. 5. Waldesfrieden. No. 6. Bruder Lustig. Op. 69. Für die Jugend. Kleine Lieder u. Tänze. Leichte Vortragsstücke. Heft I. 1. Geburtstagsliedchen. 2. An die Blumen. 3. Walzer. 4. Im Freien. 5. An den Wald. 6. Galopp. Heft II. 7. Beim Entschlummern. 8. Vögleins Lied. 9. An den Frühling. 10. An die Sterne. 11. Walzer. 12. Mazurka. Heft III. 13. Mennett. 14. Abendlied. 15. Schifferlied. 16. Marschlied. 17. Zigeuners Liedchen. 18. Polka.

Franz, C. Skobeleff-Marsch. Gammes et Accords dans tous les tons majeur et mineurs. Glinka, M. Minuetto, tiré du quatuor EA majeur (œuvres posthumes No. 10), arr. Grossmann, L. Klänge aus Polen. 5 nationale Tanzweisen. No. 1. Am Landhaus bei den Lärchenbäumen. No. 2. Beim Tanz. No. 3. Im Wirthshaus. Scherzo. No. 4. Cracovienne. No. 5. Cracovienne. Grünfeld, Alfred. Op. 31. Menuetto. Gurliitt, Cornelius. Op. 110. 2 Rondos. No. 1. Asdur. No. 2. Amoll. Op. 111. Memoria. Rondo appassionato. Fmoll. Henselt, Adolph. Abschiedsklage. Melodie. Mon chant du cygne. Sérénade. „Das war im ersten Lenzesstrahl“. Romanze von P. Tschakowsky, (Op. 38 No. 2) für Pfte. übertragen. „Freudvoll und leidvoll“. Romanze von O. K. Klemm, interprétée pour piano. transcritte pour piano. Der arme Minnesänger, von C. M. von Weber, für Pfte. übertragen. Die Nacht im Walde. Lied v. Peter Prinz v. Oldenburg, für Pfte. Sehnsucht. Melodie. Valse de Joh. Strauss, interprétée pour piano. Herzberg, Antoine. Op. 120. „O wenn ich wüsste“. Romanze von P. Kosloff, transcritte pour piano. Op. 137. Mazourka de l'opéra „Eugène Onéguine“ de P. Tschakowsky. Huber, Hans. Op. 8. 5 Scherzi. Heft I (No. 1-2). Heft II (No. 3-5). Jungmann, A. 3 Romances russes favorites de P. Kosloff, transcrittes pour piano. No. 1. Denkst du daran? No. 2. O wenn ich wüsste. No. 3. Ich harre dein. Kalkbrenner, Fr. Op. 83. Variations brillantes sur l'air „di tanti palpiti“, doigtées, facilitées et arrangées avec des remarques explicatives concernant l'exécution, destinées à l'usage des établissements impériaux d'éducation par A. Henselt. Karganoff, G. Op. 3. 3 morceaux. Cpl. No. 1. Scherzo. No. 2. Nocturne. No. 3. Mazurka. Op. 4. Tarantelle. Op. 6. Arabesques. 12 petites pièces. Cahier I (No. 1-6). Cahier II (No. 7-12). Op. 8. 3 morceaux. Complet. No. 1. Romanze sans paroles. No. 2. Etude. Op. 9. Deuxième Scherzo. Op. 10. Miniatures. 7 pièces. Complet. No. 1. Souvenir. No. 2. Petite Valse. No. 3. Reproche (Romanze). No. 4. Intermezzo. No. 5. Scherzino. No. 6. Impromptu. No. 7. Humoresque. Op. 11. Gavotte (en UT mineur). Op. 12. Valse-Impromptu. Op. 14. 3me Mazurka. Op. 16. Valse-Caprice. Op. 18. 2 Nocturnes (Desdur-Cismoll). Op. 20. Album lyrique. 12 pièces. Cahier I. 1. Adieu (Mélodie). 2. Pensée fugitive. 3. Valse. 4. Sérénade. 5. Mennetto all'antico. 6. Dans la gondole (Barcarolle). Cahier II. 7. Réverie du soir. 8. Scherzino. 9. Romanze. 10. Capriccio. 11. Berceuse. 12. Mazurka. Kleinmichel, Richard. Op. 50. 12 Special-Etuden, insbesondere zur Kräftigung der Finger. Complet. Heft I (No. 1-6). Heft II (No. 7-12). Köhler, Louis. Op. 301. Etudes russes. Klavier-Etuden über beliebte russische Lieder zur Entwicklung der Technik und des effektvollen Vortrags. 1. Gott erhalte den Kaiser. 2. Der rothe Rock. 3. Herrin, erlauben Sie Ihre Hand. 4. Du glaubst nicht, wie schön du bist. 5. Paul liebt ein Mädchen. 6. Er hörte auf mich zu lieben. 7. Der Freundschaft zärtliches Regnen. 8. Das Kleid der Bäuerin. 9. Die Sichel. 10. Der Kosak fuhr über die Donau. Kotsky, Antoine de. Op. 311. Gavotte. Op. 312. Le secret d'amour. Valse. Op. 313. Menuet de la comtesse. Kross, Gustave. Cadence pour la Rhapsodie hongroise No. 11 de F. Liszt. Kündinger, Rudolf. 2 Klavierstücke. No. 1. Fdur. No. 2. Gmoll. Leschetzky, Theodor. Op. 35. No. 2. Souvenir d'Ischl. Valse. No. 2. Kompositionen ungarischer Ausgabe. Op. 36. 4 morceaux. Complet. No. 1. Aria. No. 2. Gigue. Canon à deux voix. No. 3. Humoresque. No. 4. La Source. Etude. Op. 37. Valse-Caprice. Op. 38 No. 1. Menuetto capriccioso. Op. 2. Mazurka-Impromptu. Liszt, Franz. Polonaise aus „Jewgeny Onéguine“, Op. v. P. Tschakowsky, für Pianoforte übertragen. Tarantella d'A. Dargomischky, transcritte pour Piano.

Mayer, Emanuel. Sentiment et gaîté. 2 morceaux de salon. Longo, A. Op. 1. Pagine d'Album. Cpl. No. 1. Canto d'amore. No. 2. Alla Mazurka. No. 3. Barcarola. No. 4. Berceuse. No. 5. Notturmo. No. 6. Scherzino. Op. 11. Tema con Variazioni. Op. 12. Suite romantica. Complet. No. 1. Preludio. No. 2. Romanza. No. 3. Serenata. Op. 13. Suite di stile antico. Complet. No. 1. Aria con Variazioni. No. 2. Sarabanda. No. 3. Capriccio. Mendelssohn-Bartholdy, F. Andante und Presto aus Op. 7. (Stücke aus dem Repertoire Essipoff-Leschetzky, herausgegeben von Theodor Leschetzky, No. 5.) Scherzo aus Op. 16. (Stücke aus dem Repertoire Essipoff-Leschetzky, herausgegeben von Theodor Leschetzky, No. 6.) Marche nuptiale. Interprétation par Ad. Henselt. Meyer-Helmund, Erik. Op. 28. No. 1. Nocturne. No. 2. Tanzweise. No. 3. Intermezzo. Op. 30. 2 Valses-Caprices. No. 1. No. 2. Op. 40 No. 1. Arabeske. No. 2. Mazurka. Lieder, für Klavier übertragen von Theodor Kirchner. No. 1. Viel Trüme. Op. 1 No. 3. No. 2. „Du fragst mich täglich“. Op. 5 No. 5. No. 3. Mädchenlied. Op. 11 No. 4. No. 4. „Dein gedenk' ich, Margaretha“. Op. 12 No. 2. No. 5. Ungarisches Ständchen. Op. 29 No. 2. No. 6. „Der Mond kommt still gegangen“. Op. 31 No. 2. Minkows, L. Nuit et jour. Ballet de Marius Petipa. Moussorgsky, M. Ein Kinderscherz. Intermezzo. Mozart, W. A. Gigue in Gdur. (Stücke aus dem Repertoire Essipoff-Leschetzky, herausgegeben von Theodor Leschetzky, No. 10.) Nápravník, Eduard. Op. 27. Concerto symphonique (LA mineur) pour piano et orchestre. Piano seul. Op. 39. Fantaisie russe pour piano et orchestre. Piano seul. Op. 43. Tableaux musicaux. No. 1. Auprès du berceau. No. 2. Idylle. No. 3. La chasse. No. 4. Au rouet. No. 5. L'enterrement. Nawratil, Karl. Op. 7. Variations über ein eigenes Thema. Op. 8. 3 Stücke. 1. Scherzo. 2. Impromptu (Konon). 3. Gavotte. Op. 12. 4 Charakterstücke. No. 1. Præludium. No. 2. Sarabande. No. 3. Gigue. No. 4. Passacaglia. Op. 14. 3 Balladen. No. 1. Amoll. No. 2. Ddur. No. 3. Esdur. Op. 15. Variationen über ein eigenes Thema. Neruda, Franz. Op. 11. Berceuse slave d'après un chant polonais pour violon avec accomp. de piano. Transcription pour piano par Theodor Kirchner. Pabst, Paul. Op. 81. Paraphrase de concert sur l'opéra „Eugène Onéguine“ de P. Tschakowsky. Edition de concert. Edition de salon (simplifiée). Parlow, Edmund. Op. 19. 3 Klavierstücke. No. 1. Gavotte. No. 2. Romanze. No. 3. Idylle. s. auch Beethoven, Klavierstücke aus den Kammermusikwerken. Popper, David. Op. 39. Elefantanz für Violoncell, für Klavier übertragen von Rudolf Kündinger. Neue Ausgabe. Erleichterte Ausgabe. Op. 49. Kaisermarsch zur Krönung Sr. Majestät Kaiser Alexander III. für grosses Orchester. Für Pianoforte vom Komponisten. Op. 50. „Im Walde“. Suite f. Orchester mit obligatem Solo-Violoncell. Für Pianoforte übertragen v. Karl Reinecke. Complet. No. 1. Eintritt. No. 2. Gnomentanz. No. 3. Andacht. No. 4. Reigen. No. 5. Herbstblume. No. 6. Heimkehr. Op. 54. Spanische Tänze f. Violoncell mit Pianoforte. Für Klavier übertragen von Theodor Kirchner. No. 1. Zur Gitarre. No. 2. Serenade. Op. 55. No. 1. Spinnlied. Konzert-Etude für Violoncell mit Pfte. Für Klavier allein übertragen v. Theodor Kirchner. Quaranta, S. Op. 21. 2 Polacche. Prima Polacca. Seconda Polacca. Rameau, J. P. Gavotte u. Variationen. (Stücke a. d. Repertoire Essipoff-Leschetzky, herausgegeben von Theodor Leschetzky, No. 1.) Ramsöe, Wilhelm. Krönungsmarsch für grosses Orchester. Für Pianoforte zu 2 Händen von Th. Herbert.

Reichardt, A. Ecole de gammes dans tous les tons majeurs et mineurs, arrangée d'après A. Dreyschock et d'autres. Reinbold, Hermann. Wintermärchen. Kinder-Tanz-Album. 1. Hansel und Gretel, Walzer. 2. Dämmling, Polka. 3. Rothkäppchen, Quadrille. 4. Schneewittchen, Polka-Mazurka. 5. Der gestiefelte Kater, Galopp. 6. Hans im Glück, Mazurka. Riemann, Hugo. Op. 31. Studien über ein Original-Thema. Op. 33. 3 Mazurken. Op. 48. 16 Kinderstücke zur Übung und Unterhaltung. Heft I (No. 1-8). Heft II (No. 9-16). Rimsky-Korsakow, Nicolas. 4 morceaux. Complet. No. 1. Impromptu. No. 2. Noveltete. No. 3. Scherzino. No. 4. Etude. Valse, Intermezzo, Scherzo, Nocturne, Prélude et Fugue (6 variations) sur le thème B-A-C-H. Die Mainacht. Oper in 3 Akten. Klavierauszug zu zwei Händen von Th. Herbert. netto. Sadler, Login. Op. 5. Idylle und Humoreske. Op. 6. Phantasie über russische Volksweisen für Pianoforte mit Orchester. Pianofortestimme (mit darunter gesetztem zweiten Pianoforte als Ersatz des Orchesters). Santis, Michel de. Barcarolle. Scarlatti, Domenico. Sonate in A-dur. (Stücke aus dem Repertoire Essipoff-Leschetzky, herausgegeben von Theodor Leschetzky, No. 2.) Scholz, Bernhard. Op. 50. Ländler. Op. 52. Skizzen. Heft I. Complet. No. 1. Frühlingsglocken. No. 2. Entschluss. No. 3. Barcarole. No. 4. Die Schmiede. Heft II. Complet. No. 5. Scherzo. No. 6. Margareth. No. 7. Elegie. No. 8. Nachklang. Schubert, Franz. Menuetto aus Op. 78. (Stücke aus dem Repertoire Essipoff-Leschetzky, herausgegeben von Theodor Leschetzky, No. 12.) Op. 94 No. 3. Moment musical. (Stücke aus dem Repertoire Essipoff-Leschetzky, herausgegeben von Theodor Leschetzky, No. 13.) Op. 142 No. 3. Impromptu. (Stücke aus dem Repertoire Essipoff-Leschetzky, herausgegeben von Theodor Leschetzky, No. 11.) Schubert, W. Serbischer Marsch, für Pianoforte übertragen. Schütt, Eduard. Op. 8. 5 Klavierstücke. Complet. No. 1. Humoreske. No. 2. Intermezzo. No. 3. Menuett. No. 4. Ariette. No. 5. Walzer. Op. 17. Scènes de bal. 4 morceaux. Complet. No. 1. Gavotte-Humoresque. No. 2. Valse lente. No. 3. Polka rereco. No. 4. Mazurka. Op. 25. Binettes en forme de valse. Op. 28. 3 morceaux. No. 1. Capriccioso. No. 2. Canzonetta. No. 3. Scherzino. Op. 29. Thème varié et Fugato. Sieke, Charles. 3 feuilles. No. 1. A une jeune fille. — No. 2. A une jeune femme. — No. 3. A une dame. Spindler, Fritz. Op. 341. 2 russische Romanzen von P. Kosloff, f. Pfte. übertragen. No. 1. „Ich glaube, dass du mich liebst“. No. 2. Der fallende Stern. Srebdolsky, Serge. Chant varié. — Mosaïque. 11 pièces. 1. Chansonnette. 2. Scherzo. 3. Berceuse. 4. Romanze. 5. Valse. 6. Romanze. 7. Mazurka. 8. Berceuse. 9. Scherzo. 10. Elégie. 11. Coda. Stcherbatcheff, N. Op. 8. Fées et pantomimes. Scènes et morceaux détachés. Nouvelle édition revue et corrigée par l'auteur. Première série. Complet. No. 1. Prologue symphonique. No. 2. „Au jardin“. Saynette. No. 3. „Au rouet“. Blüette. No. 4. „Bouffonneries“. Scherzo. No. 5. „Le mezzetin amoureux“. Sérénade-valse. No. 6. „Le bonrdon“. Impromptu. No. 7. „La fée mystérieuse“. Apparition. No. 8. „Dances caractérisées“. Rondo pantomimique. Deuxième série. Complet. No. 9. „Papillons“. Divertissement-intermezzo. No. 10. „Chœur-danse“. No. 11. „Marguerite“. Balladette. No. 12. „Le gant“. Fantasmagorie. No. 13. „Concert de bergers“. Pastorale. No. 14. „Chinoiseries“. No. 15. „Cortège de moines“. Scène de nuit. No. 16. Epilogue dramatique. Stiehl, Heinrich. Op. 167. Valse-Impromptu. Op. 170. Arabesken. 4 Klavierstücke. Einzeln. No. 1. No. 2. No. 3. No. 4.

Stiehl, Heinrich. Op. 171. Trauerklänge. — Maseppa. Grand galop. — Romance sans paroles. Strauss, Joh. Hommage au public russe. Potpourri sur des mélodies russes. Tschakowsky, P. Op. 23. Concerto pour Piano av. acc. d'orchestre ou d'un 2d. piano. Piano seul. Op. 31. Marche slave. Arr. Op. 37. Sonate. G. Op. 38. No. 2. „Das war im ersten Lenzesstrahl“. Romanze, übertr. von Adolph Henselt. Op. 39. Jugend-Album. 24 leichte Stücke. Op. 40. 12 Stücke in mittlerer Schwierigkeit. Einzige autorisierte vom Componisten selbst revidierte Ausgabe. Complet. No. 1. Etude. No. 2. Chanson triste. No. 3. Marche funèbre. No. 4. Mazurka. No. 5. Mazurka. No. 6. Chant sans paroles. No. 7. Au village. No. 8. Valse. No. 9. Valse. No. 10. Danse russe. No. 11. Scherzo. No. 12. Réverie interrompue. Op. 44. 2d. Concerto pour piano avec orchestre ou un 2d. piano. Piano seul. Op. 49. „1812“. Ouverture für gr. Orchester. Arr. Complet. Op. 51. 6 morceaux. Complet. No. 1. Valse de salon. No. 2. Polka peu dansante. No. 3. Menuetto scherzoso. No. 4. Natcha-Valse. No. 5. Romanze. No. 6. Valse sentimentale. Festmarsch zur Krönung Sr. Majestät Kaiser Alexander III. Für Pianoforte zu 2 Händen vom Komponisten. — Für Pianoforte zu zwei Händen erleichtert von E. Langer. Hopak. Danse cosaque de l'opéra „Mazeppa“. Die Jungfrau von Orleans. Oper in 4 Akten. Klav.-Ausz. ohne Text. netto. Mazeppa. Oper in 3 Akten. Klavierauszug zu 2 Händen. netto. Jewgeny Onéguin. Lyrische Scenen in 3 Aufzügen nach A. Puschkin. Für Pianoforte allein von A. Hubert. netto. Potpourri de l'opéra „Eugène Onéguine“. Polonaise aus „Jewgeny Onéguin“, übertragen von Franz Liszt. s. Paul Pabst Op. 81. Weber, C. M. v. Op. 12. Momento capriccioso. (Stücke aus dem Repertoire Essipoff-Leschetzky, herausgegeben von Theodor Leschetzky, No. 14.) Westh, Eug. de. Op. 15. 2me Barcarolle. Wickede, Frédéric de. Op. 94. Fantaisie funèbre sur la mort de sa majesté Alexandre II., empereur de toutes les Russies etc. Wilm, Nikolai von. Op. 5. Russische Romanzen, für Pianoforte übertragen. No. 1. „Du dauerst nicht“. Warlamoff. No. 2. Der Engel, v. Warlamoff. No. 3. Die Kokette, v. Stutzmann. No. 4. Die Kleine, von Bulachoff. No. 5. Das Vöglein, von Dubuque. No. 6. „Singe nicht, o Nachtgall“, von Warlamoff. No. 7. „Sie ist mein!“ von Kotschetoff. No. 8. „Schweige, Vöglein“, von Warlamoff. No. 9. Der Abend, v. Moniuszko. No. 10. Die Spinnerin, von Moniuszko. No. 11. „Bezaubere mich“, v. Dargomischsky. No. 12. Der Morgen, v. Moniuszko. No. 13. „Mir gilt es gleich“, von Sydoroff. No. 14. „Mein Herz ist schwer“, von Dargomischsky. No. 15. „Ich liebe dich“, v. Kapry. No. 16. Das neckische Herz, von Gurileff. No. 17. Erinnerung, von Tarnofskaja. No. 18. Abendglocken, von Moniuszko. Op. 13. 2 Valses de salon. No. 1. Valse gracieuse. No. 2. Valse brillante. Op. 14. 6 morceaux. Complet. No. 1. Tocatta. No. 2. Canzonetta. No. 3. Gavotte. No. 4. Capriccio. No. 5. Canon. No. 6. Alla marcia. Op. 16. Herbstfrüchte. 10 Charakterstücke. Heft I. 1. An der Wiege. 2. Beim Wandern. 3. Jagdlied. 4. Savoyardenknabe. 5. Mailied. Heft II. 6. In den Bergen. 7. Abendempfindung. 8. Beim Hirtlein. 9. In der Dämmerung. 10. Hirtenlied. 50 russische Romanzen älterer und neuerer Periode, ausgewählt und für Pianoforte übertragen. netto. Volksklänge. Sammlung von 150 russischen Volks- und moskauer Zigeunerliedern, für Pianoforte übertragen. netto. Woysch, Felix von. Op. 17. Thema mit Variationen. Cdur. Wurm, Wilhelm. Sammlung aller russischen Gardemärsche. Nebst einem Anhang von Gelegenheitsmärschen. netto.