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28

musicalia



SCHLESINGER (R. LIENAU) BERLIN.

C. G. RÖDER, LEIPZIG

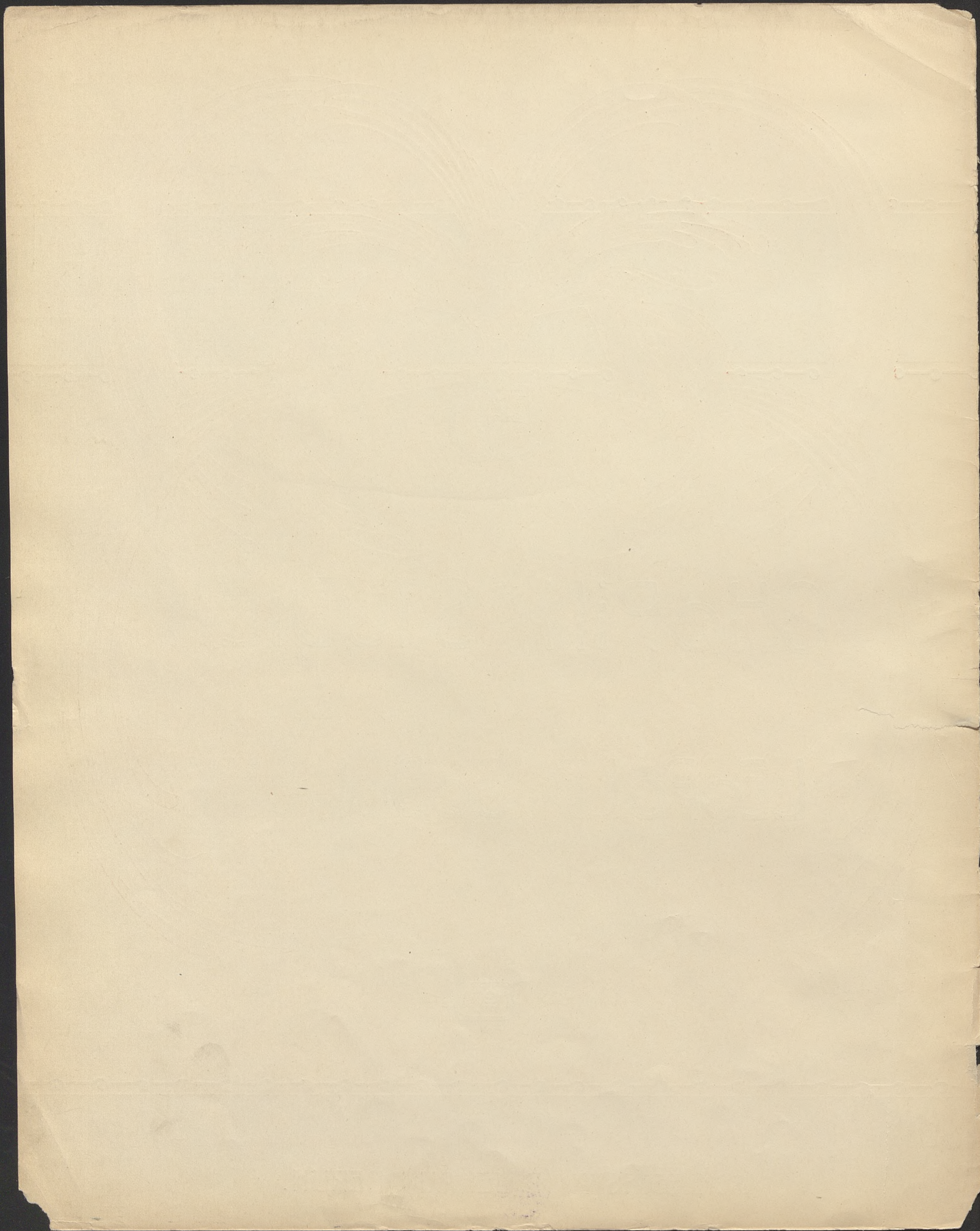
No. 28.

CHOPIN = STUDIEN

LEOPOLD GODOWSKY.

50





▲ 50 STUDIES ▲  
ON FR. CHOPIN'S  
▲▲▲ ETUDES ▲▲▲

# 50 STUDIEN

ÜBER DIE

## ETÜDEN VON FR. CHOPIN

50 ETUDES ▲▲  
▲▲▲▲▲▲ D'APRÈS  
▲ FR. CHOPIN ▲

VON

# LEOPOLD GODOWSKY.

Fr. Chopin:

1. **Op. 10 No. 1**
2. . . . .
3. **Op. 10 No. 2**
4. . . . .
5. . . . .
6. **Op. 10 No. 3**
7. **Op. 10 No. 4**
8. **Op. 10 No. 5**
9. . . . .
10. . . . .
11. . . . .
12. . . . .
13. **Op. 10 No. 6**
14. **Op. 10 No. 7**
15. . . . .
16. **Op. 10 No. 8**
17. **Op. 10 No. 9**
18. . . . .
19. **Op. 10 No. 10**
20. . . . .
21. **Op. 10 No. 11**
22. **Op. 10 No. 12**
23. **Op. 25 No. 1**
24. . . . .
25. . . . .
26. **Op. 25 No. 2**
27. . . . .
28. . . . .
29. **Op. 25 No. 3**
30. . . . .
31. **Op. 25 No. 4**
32. . . . .
33. **Op. 25 No. 5**
34. . . . .
35. **Op. 25 No. 6**
36. . . . .
37. **Op. 25 No. 7**
38. **Op. 25 No. 8**
39. . . . .
40. **Op. 25 No. 9**
41. **Op. 25 No. 10**
42. **Op. 25 No. 11**
43. **Op. 25 No. 12**
44. **Op. posth. No. 1**
45. **Op. posth. No. 2**
46. **Op. posth. No. 3**
47. Op. 10 No. 5 und Op. 25 No. 9
48. Op. 10 No. 11 und Op. 25 No. 3
49. Op. 25 No. 4 und Op. 25 No. 11
50. Op. 10 N. 2, Op. 25 N. 4, Op. 25 N. 11

- I. Cdur (diatonisch)
- II. Desdur (chromatisch)
- I. Amoll (für die linke Hand allein)
- II. Amoll „Ignis fatuus“
- III. Amoll
- ... Cdur (für die linke Hand allein)
- ... Cismoll
- I. Gesdur (schwarze Tasten)
- II. Cdur (weiße Tasten)
- III. Amoll (Tarantella) (w. Tast.)
- IV. Adur (Capriccio) (w.u. schw. T.)
- V. Gesdur (Umkehrung, schw. Tast.)
- ... Csmoll
- I. Cdur (Toccata)
- II. Gesdur (Nocturne)
- ... Fdur
- I. Cismoll
- II. Fmoll (Nachahm. v. Op. 25 No. 2)
- I. Ddur
- II. Asdur (Nachahm. v. Op. 25 No. 9)
- ... Adur (für die linke Hand allein)
- ... Cismoll (f. die linke Hand allein)
- I. Asdur (für die linke Hand allein)
- II. Asdur (wie vierhändig)
- III. Asdur
- I. Fmoll
- II. Fmoll (Valse)
- III. Fmoll (a. f. d. rechte Hand, b. in Oktaven)
- I. Fdur
- II. Fisdur (Marsch)
- I. Amoll (für die linke Hand allein)
- II. Fmoll (Polonaise)
- I. Emoll
- II. Cismoll (Mazurka)
- I. Cismoll (Terzenstudie)
- II. Cismoll (Umkehrung)
- ... Cismoll
- I. Desdur (Sextenstudie)
- II. Desdur (Terzenstudie)
- ... Gesdur
- ... Fmoll (Marcia funebre)
- ... Amoll
- ... Cismoll
- ... Fmoll
- ... Cdur
- ... Cdur (Mennetto)
- ... Gesdur (Badinage) (2 Etüd. vereint)
- ... Fdur (2 Etüden vereint)
- ... Amoll (2 Etüden vereint)
- ... Amoll (3 Etüden vereint)

- Cmajor (diatonic)
- D flat major (chromatic)
- A min. (for the left hand alone)
- A minor
- A minor
- E major (for the left hand alone)
- Csharp minor
- G flat major (on black keys)
- Cmajor (on white keys)
- A minor (on white keys)
- A major (on white & black keys)
- G flat major (inversion, on bl. k.)
- E flat minor
- Cmajor
- G flat major
- Fmajor
- Csharp minor
- Fminor (imitation of Op. 25 No. 2)
- Dmajor
- A flat major (imitat. of Op. 25 N. 9)
- A major (for the left hand alone)
- Csharp minor (for the left hand alone)
- A flat major (for the left hand alone)
- A flat major (like a piece for 4 hands)
- A flat major
- Fminor
- Fminor
- Fminor (a. for the right hand, b. in oct.)
- Fmajor
- Fsharp major
- A minor (for the left hand alone)
- Fminor
- E minor
- Csharp minor
- Gsharp minor (in thirds)
- Gsharp minor (inversion)
- Csharp minor
- Dflat major (in sixths)
- Dflat major (in thirds)
- Gflat major
- Bminor
- A minor
- Csharp minor
- Fminor
- E major
- Gmajor
- Gflat major (Two studies combined)
- Fmajor (Two studies combined)
- A minor (Two studies combined)
- A minor (Three studies combined)

- Ut majeur (diatonique)
- Ré bé mol majeur (chromatique)
- La mineur (pour la main gauche seule)
- La mineur
- La mineur
- Mi majeur (pour la main gauche seule)
- Ut dièze mineur
- Sol bé mol majeur (sur les touches noires)
- Ut majeur (sur les touches blanches)
- La mineur (sur les touches blanches)
- La majeur (sur les touches blanches et noires)
- Sol bé mol majeur (Renversement, sur les touches noires)
- Mi bé mol mineur
- Ut majeur
- Sol bé mol majeur
- Fa majeur
- Ut dièze mineur
- Fa mineur (imitation de Op. 25 No. 2)
- Ré majeur
- La bé mol majeur (imitat. de Op. 25 No. 9)
- La majeur (pour la main gauche seule)
- Ut dièze mineur (pour la main gauche seule)
- La bé mol majr. (pour la main gauche seule)
- La bé mol majeur (comme à 4 ms.)
- La bé mol majeur
- Fa mineur
- Fa mineur
- Fa mineur (a. pour la main droite, b. en octaves)
- Fa majeur
- Fa dièze majeur
- La mineur (pour la main gauche seule)
- Fa mineur
- Mi mineur
- Ut dièze mineur
- Sol dièze mineur (en tierces)
- Sol dièze mineur (Renversement)
- Ut dièze mineur
- Ré bé mol majeur (en sixtes)
- Ré bé mol majeur (en tierces)
- Sol bé mol majeur
- Si mineur
- La mineur
- Ut dièze mineur
- Fa mineur
- Mi majeur
- Sol majeur
- Sol bé mol majeur (2 études combinées)
- Fa majeur (2 études combinées)
- La mineur (2 études combinées)
- La mineur (3 études combinées)

SCHLESINGER'SCHE BUCH- UND MUSIKHANDLUNG (ROB. LIENAU), BERLIN.  
CARL HASLINGER QDM. TOBIAS, WIEN.  
G. SCHIRMER, NEW-YORK.



10599

III Mus.  
28

2

**Vorstudien**  
für die Fassung B (in Oktaven).

**Preparatory forms**  
for the version B (in octaves)

**Exercices préparatoires**  
pour la version B (en octaves)

Man übe zunächst in der rechten Hand diese verschiedenen Formen durch die ganze Etüde, und zwar: legato und staccato, *f* oder *p*. langsam oder schnell, mit oder ohne Betonung der geraden oder ungeraden Takteile.

*to be studied throughout the entire Etude: legato and staccato, forte and piano, slow and fast, with and without positive and negative accentuation.*

Travaillez d'abord avec la main droite l'étude entière d'après les exercices indiqués ci-dessous et les manières suivantes: legato et staccato, *f* et *p*, lentement et vite, avec et sans accentuation des temps forts et faibles.

In gleichen Formen und mit entsprechenden Fingersätzen soll dann auch die linke Hand die Oktaven studieren.

Eine ausgezeichnete Handgelenkübung ist es, den Fingersatz 5<sup>1</sup> durch die ganze Etüde zu benutzen. Der Spieler muss jedes Anspannen im Oberarm, Ellbogen und Handgelenk vermeiden!

*The left hand should practise the octaves given to the right hand in similar forms and with the same fingering.*

*An excellent wrist study is derived from the use of the 5<sup>1</sup> for all octaves throughout the entire piece. The performer must avoid any tension in the upper-arm, elbow, or wrist!*

Etudiez ensuite avec la main gauche les octaves de la même manière et avec les mêmes doigtés qu'avec la main droite.

Un excellent exercice pour le poignet sera, de jouer toute l'étude avec le doigté 5<sup>1</sup> en évitant toute tension de la partie supérieure du bras, du coude et du poignet.



Nº 28.

# Fr. Chopin.

Op. 25 Nº 2.

Dritte Bearbeitung.  
(2 verschiedene Fassungen.)

Third Version.  
(2 separate Versions.)

Troisième Version.  
(2 différentes Versions.)

Leopold Godowsky.

Allegro moderato  $\text{♩} = 66-76$ .

*sempre legato*

*molto espressivo*  
*p dolciss.*

*una corda*

*sempre legato*

*p dolcissimo*  
*una corda*

*molto espr.*

*sempre dim.*

*sempre dim.*

*sibl. Jag.*

**A**

**B**

*rall.*

*p*

*red.*

The image shows a page of musical notation for two systems, A and B. Each system consists of a treble and bass staff. System A includes a handwritten annotation 'sibl. Jag.' in purple ink. System B includes a dynamic marking 'p' (piano). Both systems feature complex rhythmic patterns, including triplets and sixteenth notes, and are marked with 'red.' (ritardando). The score includes various fingering numbers and articulation marks.

The musical score is divided into two systems, A and B. Each system contains a piano (P) staff and a bass (B) staff. The piano staves feature complex melodic lines with numerous fingerings (e.g., 4 5 4 4, 3 4, 4 5 3, 3 4 5 4 5) and articulations such as slurs and accents. The bass staves provide harmonic support with chords and bass lines, often including fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings like *ped.*, *rall.*, and *dolcissimo*. The notation includes various note values, rests, and slurs, indicating a technically demanding piece.

The image displays a musical score for two systems, A and B, each consisting of a piano (A) and bass (B) part. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features intricate fingerings and various performance markings.

**System A:**

- Piano (A):** The right hand plays a melodic line with frequent sixteenth-note patterns. The left hand provides harmonic support with chords and moving lines. Fingerings are indicated by numbers 1-5. Performance markings include *Ped.* (pedal) and *marc.* (marcato).
- Bass (B):** The right hand plays chords and moving lines. The left hand plays a bass line with frequent sixteenth-note patterns. Fingerings are indicated by numbers 1-5. Performance markings include *Ped.* and *rall.* (rallentando).

**System B:**

- Piano (A):** The right hand plays a melodic line with frequent sixteenth-note patterns. The left hand provides harmonic support with chords and moving lines. Fingerings are indicated by numbers 1-5. Performance markings include *Ped.* and *rall.*
- Bass (B):** The right hand plays chords and moving lines. The left hand plays a bass line with frequent sixteenth-note patterns. Fingerings are indicated by numbers 1-5. Performance markings include *Ped.* and *rall.*

The score concludes with a final *Ped.* marking and a 2/4 time signature.



**A**

Fingerings: 4 5 4, 3 5 2, 3 5 4, 3 5 3, 4 5 4, 3 5 2, 3 5 4, 3 5 3, 4 2, 3 4, 5 4, 3 5 2, 3 5 4, 3 5 3, 4

*dim.*

*Red.* *Red.* *Red.* *Red.* *Red.* (*Red.*) *Red.* (*Red.*)

**B**

Fingerings: 1 4 5, 1 2 4, 1 3 5, 1 4 5, 1 3 5, 1 3 4, 1 3 5, 1 4 5, 1 3 5, 1 2 4, 1 3 5, 1 3 5, 1 4 5, 1 3 5

*dim.*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

**A**

Fingerings: 3 2 1 2, 3 4 5, 4 5 5, 4 3 5, 4 5 3, 4 5 4, 3 5 4, 3 5 4, 3

*rall.* *p*

*Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

**B**

Fingerings: 1 2 3 4 5, 1 4, 2 1 4, 5 2, 1 3 5, 1 2 3 4 5, 1 2 3, 1 2 3

*rall.* *p*

*Red.* (*Red.*) *Red.* *Red.* *Red.* *Red.*

This musical score is divided into four systems, each containing two staves labeled A and B. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'Ped.' below notes. The first system includes a 'Ped.' marking under the first measure of both staves. The second system features a 'Ped.' marking under the first measure of both staves. The third system includes a 'Ped.' marking under the first measure of both staves, and a 'rall.' marking under the last measure of both staves. The fourth system includes a 'Ped.' marking under the first measure of both staves, and a 'rall.' marking under the last measure of both staves. The score is highly detailed with many accidentals and dynamic markings.

*p* *dolcissimo e molto espressivo*

*p* *dolcissimo e molto espressivo*

*p*

*p*

S. 9236 (28)

The image displays a musical score for two systems, labeled A and B. Each system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into two measures by a vertical bar line. System A features a melodic line in the treble staff with various ornaments and fingerings, and a bass line with 'Ped.' markings. System B features a more complex texture with chords and arpeggios in both staves, also including 'Ped.' markings. The notation includes numerous fingerings (1-5) and dynamic markings such as 'Ped.' and '(Ped.)'.

The image displays a musical score for two systems, labeled A and B. Each system consists of a piano (A) and bass (B) staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/8. The score is filled with complex rhythmic patterns and fingerings. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *ped.* (pedal), *piu p* (pianissimo), and *5* (accents). Articulations such as slurs and accents are used throughout. The first system (A and B) shows a series of eighth-note patterns with fingerings like 4 3 2 1 3 and 5 4 3 2 1. The second system (A and B) features more intricate sixteenth-note passages with fingerings like 5 4 3 2 1 2 3 4 5 and 1 2 3 4 5. The third system (A and B) continues with similar rhythmic complexity, including a *piu p* marking and various articulations.

A

*marcato* *rall.* *p*

Red. Red. Red. Red. (Red.) Red. (Red.) Red.

B

*molto espr.* *rall.* *p*

Red. Red. Red. Red. Red. Red. Red. Red. Red. (Red.) Red. Red.

A

Red. (Red.) Red. Red. Red. Red. Red. Red.

B

Red. (Red.) Red. (Red.) Red. Red. Red. Red.

The musical score is divided into two systems, A and B. Each system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4.

**System A:**  
The first system (A) features a treble staff with a melodic line and a bass staff with a supporting line. The treble staff begins with a *dim.* marking. The bass staff includes several *Ped.* (pedal) markings. The piece concludes with a *Ped.* marking and a fermata.

**System B:**  
The second system (B) continues the piece. The treble staff has a *dim.* marking. The bass staff includes several *Ped.* markings. The piece concludes with a *Ped.* marking and a fermata.

**System A:**  
The third system (A) features a treble staff with a melodic line and a bass staff with a supporting line. The treble staff begins with a *rall.* marking. The bass staff includes several *Ped.* markings. The piece concludes with a *Ped.* marking and a fermata.

**System B:**  
The fourth system (B) continues the piece. The treble staff has a *rall.* marking. The bass staff includes several *Ped.* markings. The piece concludes with a *Ped.* marking and a fermata.

Performance instructions include *dim.*, *rall.*, *molto espr.*, and *sempre dolce e piano*.

Sibl. Jaz.

**A**

**B**

The musical score consists of three systems for two parts, A and B. Part A is written in a treble clef and Part B in a bass clef. Both parts are in a key signature of three flats and a 2/4 time signature. The first system includes a 'Sibl. Jaz.' annotation. Part A's first system features a melodic line with slurs and a bass line with fingerings (1, 3, 5, 2) and dynamics (Ped., Ped., Ped., (Ped.)). Part B's first system includes a complex chordal texture with a bass line featuring fingerings (2, 1, 5, 2, 1, 5, 1, 2, 3, 4) and dynamics (Ped., Ped., Ped., (Ped.)). The second system continues with Part A showing descending and ascending lines with fingerings (2 5 4, 3 5 4, 4 3, 5 4 3, 4 3 2, 1 5 3 2, 1 4 3, 2 1) and dynamics (mf, p). Part B continues with a dense chordal texture and a bass line with fingerings (1 2 3, 2 1 3, 2 1, 3 5, 1 1, 1 5, 1) and dynamics (f, molto espr., p). The third system concludes with Part A having a final melodic phrase with fingerings (4 5 3, 5 3 4, 5 4 2, 3 5 4) and dynamics (p). Part B concludes with a final chordal texture and a bass line with fingerings (1 2 4, 1 2 5, 1 3, 2 4, 1 5, 2 5, 1 4, 5, 1 3, 2 5, 1 4, 5, 1 2 5, 1 2 5, 1 2 5) and dynamics (Ped., (Ped.), Ped., Ped., Ped., \*, Ped., Ped.).



**A**

*dim. e rall.* *espr.* *p*

**B**

*dim. e rall.* *espr.* *p*

Ossia:

**A**

*espr.* *più p poco a poco più rallentando* *sostenuto espr.* *pp*

*lento*

**B**

*più p e rall.* *espr.* *sostenuto* *pp*

*lento*

\*) Hier kann auch der Schluss der Fassung B gespielt werden.

\*) The close of the version B in octaves may be played instead.

\*) La fin de la version B peut aussi être jouée ici.

# Moderne Konzertstücke

## Moderne Meisterstücke.

Album, enthaltend:

1. Rhapsod. hongr. No. 12 F. Liszt.
2. Poème d'amour A. Henselt.
3. Die Jagd P. Tschaikowsky.
4. Zwiesgespräch . . . W. Bargiel.
5. In Wald und Flur Th. Kullak.
6. Blumenstück . . . St. Heller.
7. Ondine . . . A. Rubinstein.
8. Consolation Th. Leschetizky.
9. Marcia gioiosa . . F. Hiller.

Mk. 8,— netto.



## Klavier - Konzerte mit Orchester.

- JAN BRANDTS BUYS.**  
Konzert (Fdur), Op. 15 Mk.  
Partitur . . . netto 12,—  
Orchesterstimmen " 10,—  
Ausgabe für 2 Klaviere 10,—
- EUGENIO PIRANI.**  
Scene veneziane, Op. 44  
Partitur . . . netto 10,—  
Orchesterstimmen " 12,—  
Klavierstimme " 6,—
- WILHELM TAUBERT.**  
Konzert No. 2 (A dur),  
Op. 189  
Partitur in Abschrift.  
Orchesterstimmen 10,—  
Klavierstimme . . . 6,—

## Für Klavier allein.

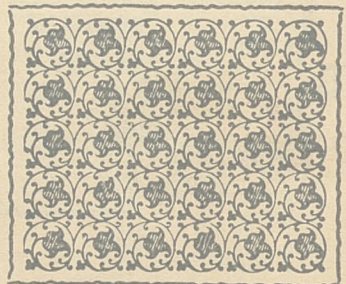
- HOWARD BROCKWAY, Variationen über ein eigenes Thema, Op. 7** Mk. 2,—  
— Sechs Klavierstücke, Op. 8:  
1. Albumblatt. 2. Kanonisches Lied. 3. Scherzino.  
4. Elfenpiel. 5. Elfenständchen. 6. Marsch . . . 3,—  
— Ballade, Op. 10 . . . 2,—  
— Paganini. Charakterstück, Op. 18 . . . 1,50  
**CONSTANTIN CORPUS, Konzertwalzer, Op. 17** . . . 1,—  
— Karnevals-Szenen, Op. 18 . . . 4,—  
**L. C. DAQUIN, Zwei Stücke aus der 3. Suite, herausgegeben von Alexis Hollaender:**  
1. La tendre Silvie. 2. Le Coucou . . . 1,50  
**ANTON DVORAK, Polka, Op. 39 No. 1** . . . 1,—  
— Menuett, Op. 39 No. 2 . . . 1,—  
— Romanze, Op. 39 No. 3 . . . 1,—  
**RICHARD FRANCK, Drei Klavierstücke, Op. 23:**  
No. 1. Toccata A 1,20. No. 2. Konzertpolonaise . . . 2,—  
No. 3. Konzertetüde . . . 1,20  
— Drei Fantasiestücke, Op. 26 . . . 1,50  
— Chaconne, Op. 29 . . . 2,—  
**ALBERT FRIEDENTHAL, Célèbre Gavotte de Corelli, transcrit en forme d'un caprice de concert** . . . 1,50  
**ALEXIS HOLLAENDER, Introduction u. Fuge, Op. 37** . . . 1,50  
— Melodie, Op. 45 No. 1 . . . 1,50  
— Etude, Op. 45 No. 2 . . . 1,50  
— Polonaise, Op. 45 No. 3 . . . 2,—  
— Sechs Etüden, Op. 56. 2 Hefte . . . je 3,—  
**PAUL JUON, Sechs Klavierstücke, Op. 12:**  
1. Capriccio. 2. Canzona. 3. Humoreske. 4. Etude.  
5. Intermezzo. 6. Ballade . . . je 1,20  
**ROBERT KLEIN, Konzert-Mazurka No. 1, Op. 11** . . . 1,80  
— Konzert-Etude, Op. 13 . . . 1,—  
— Konzert-Mazurka No. 2, Op. 17 . . . 1,50  
— Valse-Caprice, Op. 27 . . . 1,50  
— Caprice espagnol, Op. 32 . . . 1,50  
**ERNST KULLAK, 2 Konzert-Etüden, Op. 27:**  
Am Meeresstrande. Der Morgenwind . . . 1,50  
**THEODOR LESCHETIZKY, Andante finale aus „Lucia“, für die linke Hand allein bearbeitet, Op. 13** . . . 1,50  
**S. RACHMANINOFF, Berühmtes Prélude (Hollaender)** . . . 1,—  
**JOACHIM RAFF, 3 Salon-Etüden über Themen aus B. Wagners Opera, Op. 62:**  
No. 1. Der fliegende Holländer . . . 2,—  
No. 2. Tannhäuser . . . 2,—  
No. 3. Lohengrin . . . 2,—  
**ISIDOR SEISS, Lyrische Stücke, Op. 16.**  
No. 1. Idylle, M. 1,— No. 2. Kavatine, M. 1,—  
No. 3. Walzer, M. 1,— No. 4. Elegie, M. 1,—  
No. 5. Humoreske . . . 2,—  
— Deutsche Tänze von Beethoven, frei bearbeitet . . . 2,50  
— Contretänze von Beethoven, frei bearbeitet . . . 2,—  
**ALFRED SORMANN, Fünf Klavierstücke, Op. 6:**  
No. 1. Mazurka, M. 1,— No. 2. Intermezzo, M. 1,—  
No. 3. Valse-Improptu, M. 1,50. No. 4. Elegie, M. —,50. No. 5. Scherzo fantastique . . . 1,50  
**KARL TAUSIG, Toccata und Fuge (Dmoll) für Orgel von Bach, frei bearbeitet** . . . 2,50

## Franz Liszt-Album

enthaltend:

1. Rhapsodie hongroise No. 14.
  2. Loreley.
  3. Valse mélancolique.
  4. Ständchen (Schubert).
  5. Mädchens Wunsch (Chopin).
  6. Am Meer (Schubert).
- Mit Jugendbildnis.

Mk. 8,— netto.



## Für zwei Klaviere.

- ALEXIS HOLLAENDER.**  
Thema u. Variationen, Mk.  
Op. 15 . . . 3,30  
— Fantasie (Fmoll) von Mozart, für 2 Klaviere eingerichtet . . . 2,50
- JAN BRANDTS BUYS.**  
Klavierkonzert (Fdur),  
Op. 15, für 2 Klaviere  
eingrichtet . . . 10,—
- EUGENIO PIRANI.**  
Scene veneziane, Op. 44 6,—  
— Etude de concert,  
Op. 51 . . . 3,50
- ALOYS G. SCHMITT.**  
Konzertstück, Op. 23 6,—
- WILHELM TAUBERT.**  
Konzert No. 2 (A dur),  
Op. 189 . . . 8,—

## Verschiedenes für den Konzertsaal.

- PERCY ATHERTON, Suite für Violine und Klavier** . . . 6,—  
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