
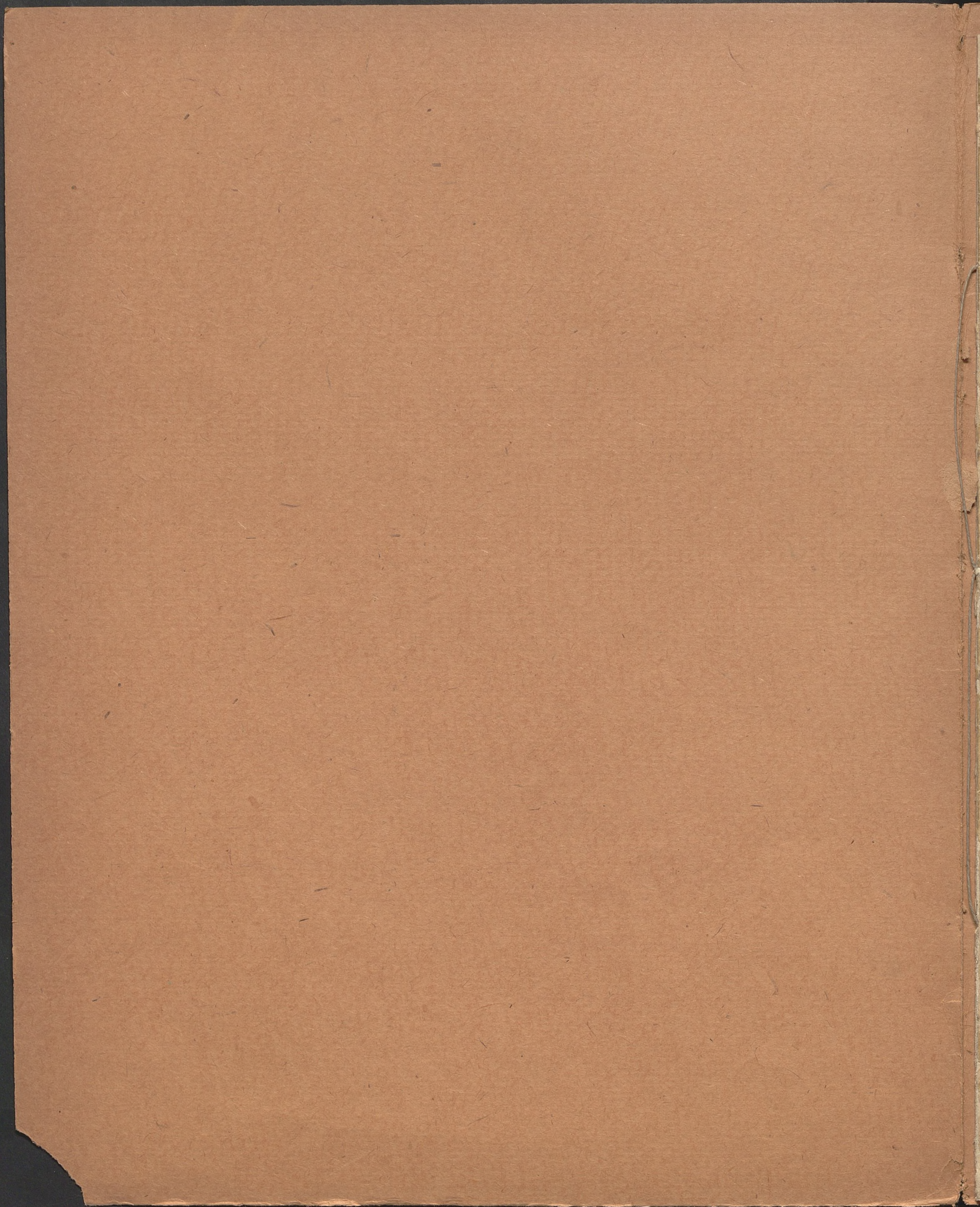
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8738  
musicalta

A M<sup>re</sup> CHARLES FÖRSTER.

SZKOŁA MUZYCZNA  
BRACI WŁADYSŁAWA ŻELEŃSKIEGO  
SZKOŁA  
w Krakowie, Ul. Retoryka 1, - 3, Piłsudskiego 26  
WŁADYSŁAW  
W KRAKOWIE  
RETORYKA 1, - 3, PIŁSUDSKIEGO 26

# Walse de Concert

(FA MAJEUR)

pour le Piano

par

**MAURICE MOSZKOWSKI.**

Oeuvre 69.

Pr. 3 Mk.



BRESLAU,  
JULIUS HAINAUER.

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WŁADYSŁAW ZADTROWICZ  
Lith. Anst. v. G. Fiedler, Leipzig



# Compositionen

8738



## von Moritz Moszkowski.

### Für Pianoforte zu zwei Händen.

- Op. 2. **Albumblatt** (As dur) . . . *M* 1.50  
" 4. **Caprice** (A moll) . . . . . 2.—  
" 5. **Hommage à Schumann**  
(Es dur) . . . . . 2.50  
" 7. **Trois moments musicaux**  
cplt. . . . . 3.50  
Einzel:  
No. 1. H dur . . . . . 1.25  
No. 2. Cis moll . . . . . 2.25  
No. 3. Fis dur . . . . . 2.—  
" 10. **Skizzen**, vier kleine Stücke cplt. 2.25  
Einzel:  
No. 1. Melodie (G dur) . . . . . 1.25  
No. 2. Thema (G dur) zusammen mit  
No. 3. Mazurka (G dur) . . . . . 1.25  
No. 4. Impromptu (G moll) über  
S. A. C. H. S. . . . . 1.25  
" 11. **Drei Stücke** (Original zu  
4 Händen) arrang. von Ullrich  
No. 1. Polonaise (Es dur) . . . . . 2.—  
No. 2. Walzer (C dur) . . . . . 2.—  
No. 3. Ungarischer Tanz (H moll) 1.75  
" 14. **Humoreske** (D dur) . . . . . 2.75  
" 15. **Sechs Clavierstücke**  
Heft I. (Serenata—Arabeske—Ma-  
zurka) . . . . . 2.25  
Heft II. (Canon—Walzer—Barcarole) 2.75  
Daraus einzeln:  
No. 1. Serenata (D dur) . . . . . 1.—  
No. 2. Arabeske (G dur) . . . . . 1.50  
No. 3. Mazurka (G moll) . . . . . 1.50  
No. 4. Canon (D dur) . . . . . 1.75  
No. 5. Walzer (Des dur) . . . . . 1.50  
No. 6. Barcarole (A moll) . . . . . 1.50  
" 16. **Zwei Concertstücke** (Ori-  
ginal für Violine und Pianoforte)  
No. 1. Ballade (G moll) . . . . . 2.50  
No. 2. Boléro (D dur) . . . . . 2.50  
(Arrang. von R. Ludwig).  
" 17. **Drei Clavierstücke.**  
No. 1. Polonaise (D dur) . . . . . 2.75  
No. 2. Menuett (G dur) . . . . . 2.25  
No. 3. Walzer (A dur) . . . . . 2.25  
" 18. **Fünf Clavierstücke** . cplt. 5.—  
Einzel:  
No. 1. Melodie (F dur) . . . . . —.75  
No. 2. Scherzino (F dur) . . . . . 1.—  
No. 3. Etude (G dur) . . . . . —.75  
No. 4. Marcia (G dur) . . . . . 1.50  
No. 5. Polonaise (B dur) . . . . . 1.50  
" 20. **Allegro scherzando** (E dur) 3.—  
" 21. **Album Espagnol** . . cplt. 4.50  
(Original für Pianoforte zu vier  
Händen).  
No. 1. G dur . . . . . 1.50  
No. 2. D dur . . . . . 1.25  
No. 3. Fis moll . . . . . 1.25  
No. 4. D dur . . . . . 1.75  
(Arrang. von M. Pauer.)

- Op. 23. **Aus aller Herren Ländern** *M*  
[Les Nations]. (Original zu  
vier Händen) . . . . . cplt. 5.50  
Einzel:  
No. 1. Russisch (A moll) . . . . . 1.25  
No. 2. Deutsch (F dur) . . . . . 1.25  
No. 3. Spanisch (A moll) . . . . . 1.50  
No. 4. Polnisch (Cis moll) . . . . . 1.75  
No. 5. Italienisch (A dur) . . . . . 2.50  
No. 6. Ungarisch (D dur) . . . . . 1.50  
(Arrang. von E. Pauer).  
" 24. **Drei Concertetuden.**  
No. 1. Ges dur (Les vagues) . . . 2.50  
No. 2. Cis moll . . . . . 2.—  
No. 3. C dur . . . . . 1.50  
" 27. No. 1. **Barcarole** (G dur) . 2.25  
No. 2. **Tarantelle** (Ges dur) 2.50  
" 28. **Miniatures** . . . . . cplt. 4.—  
Einzel:  
No. 1 (G dur). No. 2 (C dur) . . . a 1.—  
No. 3 (E moll) . . . . . 1.50  
No. 4 (E dur). No. 5 (G dur) . . . a 1.—  
" 34. **Drei Stücke.**  
No. 1. Walzer (E dur) . . . . . 3.—  
erleichtert . . . . . 3.—  
No. 2. Etude (C dur) . . . . . 2.50  
No. 3. Mazurka (Cis moll) . . . . . 2.—  
" 35. **Vier Stücke** . . . . . cplt. 4.50  
Einzel:  
No. 1. Caprice mélancolique (A moll) 1.50  
No. 2. Moment musical (C dur) . . 1.50  
No. 3. Pièce drôlatique (Ges dur) . 1.50  
No. 4. Impromptu (G dur) . . . . . 1.50  
" 36. **Huit Morceaux** in 3 Heften.  
Heft I (No. 1. 2. 3) . . . . . 3.50  
Heft II (No. 4. 5. 6) . . . . . 4.50  
Heft III (No. 7. 8) . . . . . 4.—  
Einzel:  
No. 1. Pièce Rocooco (Des dur) . . 1.75  
No. 2. Réverie (As dur) . . . . . 1.25  
No. 3. Expansion (Des dur) . . . . 2.25  
No. 4. En automne (B moll) . . . . 1.75  
No. 5. Air de ballet (G moll) . . . . 2.—  
No. 6. Etincelles (B dur) . . . . . 2.25  
No. 7. Valse sentimentale (C dur) . 2.25  
No. 8. Pièce rustique (E dur) . . . 2.50  
" 38. **Quatre morceaux** . . cplt. 3.50  
Einzel:  
No. 1. Bourrée (A dur) . . . . . 1.50  
No. 2. Berceuse (G dur) . . . . . 1.—  
No. 3. Mazourka (G dur) . . . . . 1.—  
No. 4. Mélodie Italienne (A dur) . 1.—  
" 39. **Erste Suite** (F dur). (Original  
für Orchester.)  
Einzel:  
No. 4. Intermezzo (Fis moll) . . . 2.—  
(Arrang. vom Componisten).  
" 44. **Der Schäfer putzte sich  
zum Tanz** (D dur). (Original  
für Chor mit Orchester) . . . 1.—  
(Arrang. vom Componisten).

- Op. 46. **Valse et Mazourka.** *M*  
No. 1. Valse (F dur) . . . . . 2.50  
No. 2. Mazourka (G dur) . . . . . 3.—  
" 47. **Zweite Suite** (G moll).  
(Original für Orchester.)  
Einzel:  
No. 1. Preludio (G moll) . . . . . 2.—  
No. 5. Intermezzo (D dur) . . . . . 2.50  
(Arrang. vom Componisten).  
" 58. **Huit morceaux.**  
No. 1. Effusion (Cis moll) . . . . . 1.75  
No. 2. Consolation (As dur) . . . . 1.50  
No. 3. Près du berceau (As dur) . . 1.50  
No. 4. Vieux Souvenir (E dur) . . . 1.50  
No. 5. Histoires d'enfants (D dur) 1.50  
No. 6. Mélancolie (A moll) . . . . . 1.50  
No. 7. Rêve étrange (G dur) . . . . 1.50  
No. 8. Résignation (D dur) . . . . . 1.75  
" 69. **Valse de Concert** (F dur) . 3.—  
— **Valse mignonne** (Ges dur) . . . 1.50  
— Neue Bearbeitung von **Czerny**,  
**Toccata** (C dur) Op. 92. . . . . 1.—

### Für Pianoforte zu vier Händen.

- Op. 11. **Drei Stücke** . . . . . cplt. 5.—  
No. 1. Polonaise (Es dur) . . . . . 2.—  
No. 2. Walzer (C dur) . . . . . 2.50  
No. 3. Ungarischer Tanz (H moll) . . 2.—  
" 15. (Original zu zwei Händen.)  
No. 1. **Serenata** (D dur) . . . . . 1.—  
" 16. (Original für Violine und Piano.)  
No. 1. **Ballade** (G moll) . . . . . 3.75  
No. 2. **Bolero** (D dur) . . . . . 3.—  
(Arrang. von R. Ludwig).  
" 17. (Original für Piano zweihändig.)  
No. 1. **Polonaise** (D dur) . . . . . 3.50  
(Arrang. von Max Pauer.)  
No. 2. **Menuett** (G dur) . . . . . 3.—  
(Arrang. vom Componisten).  
No. 3. **Walzer** (A dur) . . . . . 3.—  
(Arrang. von Max Pauer.)  
" 19. **Johanna d'Arc**. Sinfon. Dich-  
tung (Original für Orch.) (E dur).  
Clavierauszug . . . . . 13.—  
(Arrang. vom Componisten.)  
Einzel:  
Einzug der Sieger . . . . . 3.—  
" 21. **Album Espagnol** . . cplt. 6.50  
Einzel:  
No. 1. (G dur). No. 2. (D dur) . . . a 1.75  
No. 3. (Fis moll). No. 4. (D dur) . . a 2.—  
" 23. **Aus aller Herren Ländern.**  
Heft I (1—4), Heft II (5—6) . . . a 4.50  
Einzel:  
No. 1. Russisch (A moll) . . . . . 1.50  
No. 2. Deutsch (F dur) . . . . . 1.50  
No. 3. Spanisch (A moll) . . . . . 1.75  
No. 4. Polnisch (Cis moll) . . . . . 2.—  
No. 5. Italienisch (A dur) . . . . . 3.50  
No. 6. Ungarisch (D dur) . . . . . 2.—  
(Siehe Fortsetzung.)



# Valse de Concert

par

Maurice Moszkowski.

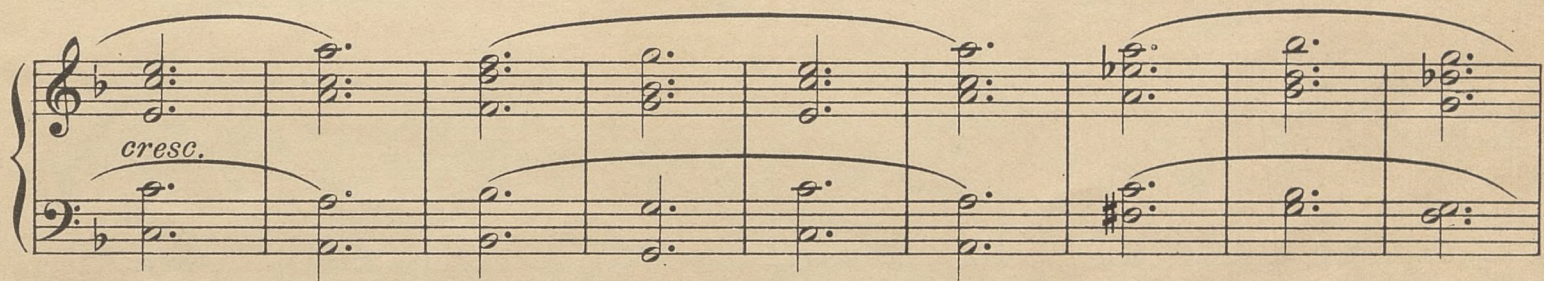
Oeuvre 69.

Allegro.

PIANO. *p*



*cresc.*



*con forza*



*dim.* *rit.*





alibi. Jan

Un poco meno mosso.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in 3/4 time and features a series of chords and melodic lines across several measures.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Third system of musical notation, featuring a *rit.* (ritardando) marking and a *scherzando* marking. A *ped.* (pedal) marking is present in the bass line.

Fourth system of musical notation, showing a continuation of the musical themes with various rhythmic patterns.

Fifth system of musical notation, concluding with a *poco rit.* (poco ritardando) marking.

Sixth system of musical notation, starting with a *ff risoluto* (fortissimo risoluto) marking. It includes fingering numbers (1, 2, 3) and a measure with a 5 and 4 above it, possibly indicating a specific fingering or articulation.



First system of musical notation. Treble clef, bass clef. Fingerings: 1, 2, 3, 4, 1, 2, 1, 3, 2, 5. Dynamic: *m.s.* 8.

Second system of musical notation. Treble clef, bass clef. Dynamic: *m.s.* 8.

Third system of musical notation. Treble clef, bass clef. Fingerings: 5, 5. Dynamic: *pp*, *m.s.* 8.

Fourth system of musical notation. Treble clef, bass clef. Dynamic: *p*.

Fifth system of musical notation. Treble clef, bass clef. Fingerings: 5, 5. Dynamic: *pp*, *m.s.* 8.

Sixth system of musical notation. Treble clef, bass clef. Dynamic: *gliss.*



*p cantabile*

*espr.*



First system of musical notation. The piano part (top staff) features a melodic line with slurs and accidentals. The bass part (bottom staff) has a rhythmic accompaniment. The system includes several measures with the instruction *Ped.* and asterisks.

Second system of musical notation. The piano part continues with a melodic line. The bass part has a rhythmic accompaniment. The system includes dynamic markings *dim.* and *rit.*, and several measures with the instruction *Ped.* and asterisks.

Third system of musical notation. The piano part begins with the instruction *molto p lusingando*. The bass part has a rhythmic accompaniment. The system includes several measures with the instruction *Ped.* and asterisks.

Fourth system of musical notation. The piano part continues with a melodic line. The bass part has a rhythmic accompaniment. The system includes several measures with the instruction *Ped.* and asterisks.

Fifth system of musical notation. The piano part features complex chordal structures with many accidentals. The bass part has a rhythmic accompaniment. The system includes several measures with the instruction *Ped.* and asterisks.

Sixth system of musical notation. The piano part continues with complex chordal structures. The bass part has a rhythmic accompaniment. The system includes a  $\frac{4}{2}$  time signature and a  $\frac{5}{3}$  fingering, and several measures with the instruction *Ped.* and asterisks.



The first system of music consists of two staves. The upper staff is a vocal line in G major, starting with a treble clef and a key signature of one flat (F major). It contains several measures of music, including a melodic phrase with an 8-measure rest indicated by a dashed line. The lower staff is a piano accompaniment in the same key signature, featuring a bass clef and a series of chords and moving lines. The word "cantando" is written in the right-hand margin of the system.

The second system continues the piano accompaniment from the first system. It features two staves with a treble and bass clef. The music consists of various chords and melodic fragments, maintaining the G major key signature.

The third system of music features a piano accompaniment with a treble and bass clef. The upper staff begins with the markings "brillante" and "ff" (fortissimo). The music includes several measures of chords and melodic lines, with an 8-measure rest indicated by a dashed line in the upper staff.

The fourth system of music features a piano accompaniment with a treble and bass clef. The music is marked with "f" (forte) and consists of several measures of chords and melodic lines.

The fifth system of music features a piano accompaniment with a treble and bass clef. The music is marked with "f" (forte) and consists of several measures of chords and melodic lines.

The sixth system of music features a piano accompaniment with a treble and bass clef. The music is marked with "f" (forte) and consists of several measures of chords and melodic lines.

Ped.

\*



First system of musical notation. The right hand (treble clef) plays a melodic line with a long slur. The left hand (bass clef) plays a rhythmic accompaniment. The instruction *p con tristezza* is written above the right hand. A *Ped.* marking is placed below the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand has a *dim.* marking. Fingering numbers 2, 5, 1, 3, 5, 3 are indicated above the right hand.

Third system of musical notation. The right hand has a *dim.* marking. The left hand continues its accompaniment.

Fourth system of musical notation. The right hand has a *dim.* marking. Fingering numbers 2, 1, 2, 5, 1 are indicated above the right hand.

Fifth system of musical notation. The right hand has a *dim.* marking. The left hand continues its accompaniment.

Sixth system of musical notation. The right hand has a *capriccioso* marking. The left hand has a *Ped.* marking. Asterisks are placed below the left hand.



*con delicatezza*  
*un poco cresc.*

*f*

*rfz*  
*f*  
Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* *sempre con Ped.*



First system of musical notation, consisting of a grand staff with two staves. The upper staff is in treble clef and the lower in bass clef. The music features complex chordal textures with many accidentals. A *dim.* (diminuendo) marking is present in the lower staff.

Second system of musical notation, consisting of a grand staff with two staves. The music continues with complex chordal textures and accidentals.

Third system of musical notation, consisting of a grand staff with two staves. The upper staff features a melodic line with triplets and slurs. The lower staff has a more rhythmic accompaniment.

Fourth system of musical notation, consisting of a grand staff with two staves. The upper staff has a melodic line with many accidentals. The lower staff has a simple accompaniment.

Fifth system of musical notation, consisting of a grand staff with two staves. The music features a complex texture with many accidentals. A *pù f* (più forte) marking is present in the lower staff.

Sixth system of musical notation, consisting of a grand staff with two staves. The music features a complex texture with many accidentals. A *cresc.* (crescendo) marking is present in the lower staff.



First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, marked with a forte *f* dynamic. The bass clef contains a harmonic accompaniment of chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures as the first system.

Third system of musical notation, marked with the instruction *cresc. con strepito* (crescendo with a crash) in the bass clef. The treble clef continues with a melodic line.

Fourth system of musical notation, marked with *ff* (fortissimo) in the bass clef. It includes dynamic markings *dim.* (diminuendo) and *rall.* (rallentando) in the bass clef. The system concludes with a fermata over the final notes.

Fifth system of musical notation, marked with *p* (piano) in the bass clef. The treble clef features a melodic line with a fermata over the final notes.

Sixth system of musical notation, marked with *rit.* (ritardando) in the bass clef. The system concludes with a fermata and a final flourish marked with *Red.* and a star symbol.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes a *cresc.* (crescendo) marking in the bass staff.

Third system of musical notation, featuring a *f* (forte) dynamic marking and various fingering numbers (1, 2, 3) for the fingers.

Fourth system of musical notation, including a *ff* (fortissimo) dynamic marking and a *m.s.* (musical score) marking with a fermata.

Fifth system of musical notation, featuring a *m.s.* marking and a fermata, with a *5* (finger) marking for a specific note.

Sixth system of musical notation, including a *m.g.* (musical grade) marking and a *con Ped.* (con piana) marking.





1 5 1 1 5 1 8

Ped. \* Ped. \* Ped.

*un poco animato*

**f**



Ped. \* Ped. \* Ped. \* Ped. \*



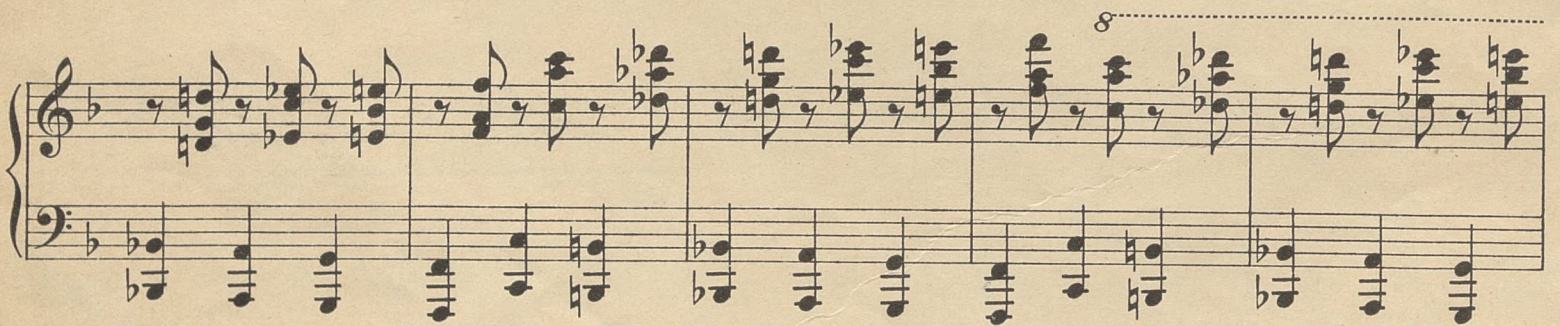
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*accel.*

**ff fino al fine.**



Ped. \* Ped.



1 1

Ped.





# Compositionen von Moritz Moszkowski.

(Fortsetzung.)

## Für Pianoforte zu vier Händen.

Op. 25. <b>Deutsche Reigen.</b> <i>M</i>	
Fünf Clavierstücke . . . cplt.	7.—
Einzeln:	
No. 1. D dur . . . . .	1.50
No. 2. A dur . . . . .	1.—
No. 3. F dur . . . . .	1.25
No. 4. As dur, No. 5. Es dur . . . à	2.50
33. <b>Vier Clavierstücke</b> . . . cplt.	7.—
Einzeln:	
No. 1. Kindermarsch (F dur) . . .	1.50
No. 2. Humoreske (D dur) . . .	1.25
No. 3. Tarantelle (G moll) . . .	3.—
No. 4. Spinnerlied (A dur) . . .	2.25
34. (Original für Pianoforte zu zwei Händen.)	
No. 1. <b>Walzer</b> (E dur) . . . . .	3.50
(Arrang. von R. Ludwig.)	
36. (Original für Pianoforte zwei- händig.)	
Einzeln:	
No. 5. <b>Air de Ballet</b> (G moll) . . .	2.50
No. 6. <b>Etincelles</b> (B dur) . . .	3.—
(Arrang. von A. Heintz.)	
39. <b>Erste Suite</b> (F dur) (Original für Orchester.)	
Clavierauszug cplt. (v. Componisten) .	12.50
Einzeln:	
No. 1. Allegro molto e brioso (F dur)	3.50
No. 2. Allegretto giojoso (D moll)	2.25
No. 3. Tema con variazioni (A dur)	3.—
No. 4. Intermezzo (Fis moll) . . .	2.50
No. 5. Perpetuum mobile (F dur) . .	2.50
47. <b>Zweite Suite</b> (G moll) (Orig. für Orchester.)	
Clavierauszug . . . . . cplt.	10.—
(Arrang. von B. Pollack.)	
Einzeln:	
No. 1. Preludio (G moll) . . . . .	1.50
No. 2. Fuga (G moll) . . . . .	1.75
No. 3. Scherzo (G moll) . . . . .	2.—
No. 4. Larghetto (B dur) . . . . .	1.25
No. 5. Intermezzo (D dur) . . . . .	2.—
No. 6. Marcia (G dur) . . . . .	2.25
58. (Original für Piano zweihändig.)	
Einzeln:	
No. 3. <b>Près du berceau</b> [ <i>An der Wiege</i> ] (As dur) . . . . .	1.50

## Für Violine mit Pianoforte oder Orchester.

Op. 15. (Orig. f. Clavier zu zwei Händen.)	
No. 1. <b>Serenata</b> (D dur) . . . . .	1.—
16. <b>Zwei Concertstücke</b> für die Violine.	
No. 1. Ballade (G moll) mit Begleit. des Pianoforte . . . . .	3.75
Orchester-Partitur n. . . . .	15.—
„ -Stimmen n. . . . .	15.—
No. 2. Boléro (D dur) mit Begleit. des Pianoforte . . . . .	2.75
23. <b>Aus allen Herren Ländern.</b>	
Einzeln:	
No. 3. Spanisch (A moll) . . . . .	1.50
(Arrang. von E. Perrier.)	

Op. 34. <b>Drei Stücke.</b> <i>M</i>	
Einzeln:	
No. 1. Walzer (E dur) . . . . .	3.25
(Arrang. von F. Rehfeld.)	
„ 58. <b>Acht Stücke.</b>	
Einzeln:	
No. 3. <b>Près du berceau</b> [ <i>An der Wiege</i> ] (As dur) . . . . .	1.75

## Für Cello mit Pianoforte.

Op. 15 No. 1. <b>Serenata</b> (D dur) . . .	1.—
No. 5. <b>Walzer</b> (Des dur) . . .	1.50
(Orig. für Clavier zu zwei Händen.)	
„ 18 No. 1. <b>Melodie</b> (F dur) . . .	1.—
(Orig. für Clavier zu zwei Händen.)	
„ 23. <b>Aus allen Herren Ländern.</b>	
(Orig. für Clavier zu vier Händen.)	
No. 1. Russisch (A moll) . . . . .	1.50
„ 29. <b>Drei Stücke</b> (Original).	
No. 1. Air (G dur) . . . . .	1.50
No. 2. Tarantelle (B dur) . . . . .	3.—
No. 3. Berceuse (F dur) . . . . .	2.25
„ 58 No. 3. <b>Près du berceau</b> [ <i>An der Wiege</i> ]. . . . .	1.75
(Orig. für Clavier zu zwei Händen.)	

## Für Orchester.

Op. 15. No. 1. <b>Serenata</b> (D dur).	
Partitur . . . . .	1.25
Stimmen . . . . .	4.25
„ 18. No. 1. <b>Melodie</b> (F dur). Part.	1.50
Stimmen . . . . .	2.50
(Bearb. von Ed. Strauss.)	
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