



1693

MUSICALIA



A Madame Montigny-de Serres.

A Madame Berthe Marx.

Menuetto capriccioso Mazurka - Impromptu

pour

PIANO

par

Théodore Leschetizky.

Op. 38.

N ^o 1. Menuetto capriccioso	Pr.	M. 2. 50.
		R. 1. 50.
N ^o 2. Mazurka - Impromptu	Pr.	M. 2. 50.
		R. 1. 50.

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*Commissionnaire et Fournisseur de la Société musicale Imp. russe du Conservatoire
et de la Société Philharmonique de S^t Pétersbourg*

Leipzig, Fr. Kistner.

2818.

1693

III



Abo. c. 1933

A Madame BERTHE MARX.

Mazurka - Impromptu.

Théodore Leschetizky, Op. 38. N° 2.

Moderato.

PIANO.

The musical score is written for piano and consists of three systems of music. The first system begins with a **Moderato** tempo and a **p** (piano) dynamic. It features a treble and bass clef with a 3/4 time signature. The second system continues with a **mp** (mezzo-piano) dynamic and includes markings for **crescendo** and **e accel.** (e accelerando). The third system starts with a **f** (forte) dynamic, followed by **m.g.** (mezzo-forte) and **m.d.** (mezzo-dolce) dynamics, and concludes with **p** (piano) and **rall.** (rallentando) markings. A **glissando** and **pp** (pianissimo) dynamic are used in the final section. The score is decorated with various musical ornaments and slurs.

Moderato.

5 3 1 4 1 5 3 2 4

3

Ped. * Ped. * Ped. *

poco rall. *p* *f a tempo*

Ped. * Ped. * Ped. * Ped. *

f martellato *f* *cresc.*

Ped. * Ped. * Ped. * Ped. *

ff *p* *m.g.* 5 4

Ped. * Ped. * Ped. *

cantando e legato *con grazia*

Ped. * Ped. * Ped. * Ped. *

glissando
pp una corda
p

Ped. * Ped. * Ped. * Ped. *

Detailed description: This system contains the first four measures of the piece. The right hand features a melodic line with a glissando in the third measure, marked *pp* and *una corda*. The left hand provides harmonic support with chords and single notes. Pedal points are indicated by asterisks below the bass line.

pp glissando
p

Ped. * Ped. * Ped. * Ped. * Ped. *

Detailed description: This system contains measures 5 through 8. The right hand continues the melodic line with a *pp* glissando in measure 5. The left hand accompaniment remains consistent. Pedal points are marked with asterisks.

p m.g. mf leggiero m.g.

Ped. * Ped. * Ped. * Ped.

Detailed description: This system contains measures 9 through 12. The right hand has a melodic line with a *mf* *leggiero* section in measure 10. The left hand accompaniment includes some sixteenth-note patterns. Pedal points are marked with asterisks.

* Ped.

Detailed description: This system contains measures 13 through 16. The right hand continues the melodic line. The left hand accompaniment features a steady rhythmic pattern. Pedal points are marked with asterisks.

cresc. m.d. mf dimin. P rall.

* Ped. *

Detailed description: This system contains the final five measures (17-21). The right hand features a melodic line with a *cresc.* section in measure 17, followed by a *mf* *dimin.* section in measure 19, and a *P rall.* section in measure 21. The left hand accompaniment includes a *m.d.* (mezzo-dolce) section in measure 18. Pedal points are marked with asterisks.

a tempo

pp *cresc.*

Ped. * Ped. * Ped. * Ped. * Ped. *

dim. *glissando pp* *p*

Ped. * Ped. * Ped. * Ped. *

pp *p*

Ped. * Ped. * Ped. * Ped. *

poco rall. *p* *m.g.* *m.d.* *p a tempo*

Ped. * Ped. * Ped. *

poco rall. *p*

Ped. * Ped. * Ped. *

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and slurs. The bass clef staff contains a harmonic accompaniment. The tempo marking *f a tempo* is placed above the first measure. A dynamic marking *f* is placed above the fifth measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. Dynamic markings include *f* at the beginning, *cresc.* (crescendo) in the middle, and *ff* followed by *p* (piano) towards the end.

Third system of musical notation. The treble clef staff features a complex melodic passage with fingerings 1, 2, 3, 5 indicated above a slur. The bass clef staff has a corresponding accompaniment. The section is marked *Risoluto.* (Resolute). Dynamic markings include *p*, *mf*, *ff*, and *f*. There are also markings for *ped.* (pedal) and asterisks below the bass staff.

Fourth system of musical notation. The treble clef staff continues with a melodic line, including fingerings 4, 2, 5, 3 above a slur. The bass clef staff continues the accompaniment. Dynamic markings include *fff*, *sf*, *f*, *fff*, and *mf leggiero*. There are also markings for *ped.* and asterisks below the bass staff.

Fifth system of musical notation. The treble clef staff features a melodic line with fingerings 3, 1, 4, 3, 4, 2, 1, 2 above a slur. The bass clef staff continues the accompaniment. The system ends with a dynamic marking *f*. There are also markings for *ped.* and asterisks below the bass staff.

leggiere

* Ped. * Ped. * Ped. * Ped. * Ped. *

ff sf sff sf

Ped.

sff mf

Ped. * Ped. * Ped. *

dim. e rall. p a tempo

Ped. * Ped. * Ped. * Ped. * Ped. *

p

Ped. * Ped. * Ped. *

First system of musical notation. The right hand plays a melodic line with eighth notes and slurs. The left hand plays a bass line with chords and single notes. Dynamics include *cresc.* and *f*. Pedal markings are present below the left hand.

Second system of musical notation. The right hand features a *marcato* section with a forte *f* dynamic and a descending eighth-note scale. The left hand provides harmonic support. Pedal markings are present.

Third system of musical notation. The right hand continues with a melodic line, including a *cresc.* section. The left hand has a *ff* section. Pedal markings are present.

Fourth system of musical notation. The right hand has a *con brio* section with *sf* and *m.g.* markings. The left hand has a *m.d.* section with *sf* and *f* dynamics. The instruction *sempre Pedale* is written below the left hand.

Fifth system of musical notation. The right hand plays a melodic line. The left hand has a *dim.* section followed by *dim. e rall.* and *rit.* markings. Pedal markings are present.

Pa tempo

Ped. *

This system contains the first two measures of the piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A piano pedal mark with an asterisk is placed below the second measure.

cresc. f

Ped. * Ped. * Ped. *

This system contains measures 3 through 5. The music continues with a crescendo leading to a fortissimo (f) dynamic. The left hand has a more active role with chords and moving lines. Three piano pedal marks with asterisks are placed below the measures.

martellato cresc.

This system contains measures 6 through 8. The right hand is marked *martellato* (staccato). The music continues with a crescendo. The left hand accompaniment is steady.

f p dim. m.g.

Ped. * Ped. *

This system contains measures 9 through 11. The dynamics shift from fortissimo (f) to piano (p) and then diminuendo (dim.). The right hand has a more melodic and active part, while the left hand continues with chords. Two piano pedal marks with asterisks are placed below the measures.

Ped. * Ped. *

This system contains the final two measures of the piece. The music concludes with sustained chords in both hands. Two piano pedal marks with asterisks are placed below the measures.

pp glissando p loco

This system features a piano introduction with a glissando in the right hand. The first measure is marked *pp* and *glissando*. A trill of 3 notes is indicated above the first measure. The second measure is marked *p* and *loco*. The right hand has a long melodic line with a trill of 8 notes in the third measure. The left hand provides harmonic support with chords and single notes.

pp p loco

This system continues the piano introduction. The first measure is marked *pp*. The second measure is marked *p* and *loco*. The right hand features a trill of 8 notes in the first measure. The left hand continues with harmonic accompaniment.

m.g. p mf

This system begins with a *m.g.* (mezzo-glorioso) section. The first measure is marked *p*. The second measure is marked *mf*. The right hand has a melodic line with a trill of 4 notes in the second measure. The left hand has a rhythmic accompaniment.

This system continues the *m.g.* section. The right hand has a melodic line with a trill of 4 notes in the second measure. The left hand has a rhythmic accompaniment.

cresc. m.d. mf dim. p e molto rall.

This system concludes the piece. The first measure is marked *cresc.*. The second measure is marked *m.d.* (mezzo-dolce). The third measure is marked *mf dim.*. The fourth measure is marked *p e molto rall.*. The right hand has a melodic line with a trill of 2 notes in the second measure. The left hand has a rhythmic accompaniment.

primo tempo, ma poco più lento

pp una corda

Ped. * Ped. * Ped. * Ped. * Ped. *

velocissimo

cresc. *mf* *loco*

Ped. * Ped. * Ped. * Ped. *

dim. e rall.

Ped. * Ped. *

p *poco accel.* *più vivace*

Ped. * Ped. *

poco a poco crescendo *f* *sf*

Ped. * Ped. *

First system of musical notation. The right hand features a melodic line with eighth notes and quarter notes, while the left hand plays a rhythmic accompaniment of eighth notes. Performance markings include *cresc.* and *accel.*. Pedal points are indicated by "Ped. *" below the bass line.

Second system of musical notation. The right hand continues with a melodic line, including a triplet of eighth notes. The left hand accompaniment features a mix of eighth and quarter notes. Performance markings include *cresc.*, *f*, and *ff poco rit.*. Pedal points are marked as "Ped. *" and "Sua basso Ped. *" below the bass line.

Third system of musical notation. The right hand has a melodic line with eighth notes. The left hand accompaniment consists of eighth notes. The tempo marking is *tempo vivace martellato*. Pedal points are marked as "Ped." and "Ped. *" below the bass line.

Fourth system of musical notation. The right hand features a melodic line with eighth notes and a triplet. The left hand accompaniment includes a mix of eighth and quarter notes. Performance markings include *ff*, *cresc.*, and *con brio*. Pedal points are marked as "Ped." and "Ped." below the bass line.

Fifth system of musical notation. The right hand has a melodic line with eighth notes. The left hand accompaniment features a mix of eighth and quarter notes. Performance markings include *con Tutta la forza* and *più lento*. The system concludes with a *fff* dynamic marking. Pedal points are marked as "Ped." and "Ped." below the bass line.

COMPOSITIONEN

für Pianoforte zu zwei Händen im Verlage von
D. RAHTER in LEIPZIG.

R. Altschul. Concert-Walzer nach Joh. Strauss 2,—	Alfonso Falconi. Op. 17. 4 Pezzi. Complet. 2,— No. 1. Allegretto —,60 No. 2. Il pastore sulla collina —,60 No. 3. Gavotta 1,— No. 4. Giga —,60 Op. 26. 4 Pezzi per Suite. Cpl. 2,50 No. 1. Preludio 1,50 No. 2. Gavotta —,80 No. 3. Sarabanda —,50 No. 4. Giga —,80 Op. 32. Canti dell' alba. 5 Pezzi idillici. Compl. 4,— No. 1. L'aurora 1,— No. 2. I falciatori —,80 No. 3. Le pastorelle —,80 No. 4. Nella foresta 1,— No. 5. Ballada mattutina 1,50	Adolph Henselt. Der arme Minnesänger, von C. M. v. Weber, für Pianoforte übertragen 1,— Die Nacht im Walde. Lied von Peter, Prinz v. Oldenburg, für Pianoforte übertragen 1,50 Romance „Unter blüh'nden Mandelbäumen“ del'opéra „Euryanthe“ de Ch. M. de Weber, transcrité pour Piano 1,20 „Sehnsucht.“ Melodie 1,— Valse de Joh. Strauss, interprétée pour Piano —,80	G. Karganoff. Op. 21. Für die Jugend. 10 leichte Clavierstücke. Heft I. 1. Märchen. 2. Ungarisch. 3. Elfen-tanz. 4. Tarantelle. 5. Ländler 3,— Heft II. 6. Scherzino. 7. Polka. 8. Walzer. 9. Mazurka. 10. Menuett. 3,— Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80 Op. 25. Jugend-Album. 8 leichte Clavierstücke. 1. Marsch der bleiern Soldaten. 2. Gorky. (Ein Geduldspiel.) 3. Kleiner Walzer. 4. Grossvater tanzt. 5. Gebet. 6. Am Bache. 7. Erzählung der alten Wärlerin. 8. Russischer Tanz 2,50 Op. 26. Ein Traum. (A Dream.) Phantasiestück —,60 Op. 27. Près d'un ruisseau 1,80	Th. Leschetizky. No. 8. Fr. Chopin. Scherzo in H moll, Op. 20 No. 1 2,— No. 9. J. S. Bach. Gigue in E moll 1,— No. 10. W. A. Mozart. Gigue in G dur —,80 No. 11. Fr. Schubert. Impromptu, Op. 142 No. 3 1,50 No. 12. Fr. Schubert. Menuetto aus Op. 78 1,— No. 13. Fr. Schubert. Moment musical, Op. 94 No. 4 1,— No. 14. K. M. v. Weber. Momento capriccioso, Op. 12 1,30	
Albert Amadei. Op. 20. Impromptu 2,50	Alexander v. Fielitz. Op. 5. 3 Clavierstücke. No. 1. Nocturne —,80 No. 2. Walzer-Serenade 1,30 No. 3. Spanischer Tanz 1,—	Antoine Herzberg. Op. 137. Mazurka de l'opéra „Eugène Onéguine“ de P. Tschaikowsky 1,25	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Max Lippold. Op. 25. Was die Schwalbe sang. 3 Clavierstücke 1,20	
Anton Arensky. 6 Clavierstücke in Kanonform 2,—	Alban Förster. Op. 62. Blätter und Blüten. 6 leichte Clavierstücke. Complet 3,— No. 1. Mailied —,80 No. 2. Stilles Glück —,50 No. 3. Elfentanz —,50 No. 4. Erntereigen —,80 No. 5. Waldesfrieden —,50 No. 6. Bruder Lustig —,80	Georg Hoth. Op. 6. Suite im alten Style. Complet 2,— No. 1. Praeludium —,60 No. 2. Menuett —,80 No. 3. Sarabande —,50 No. 4. Gavotte 1,— Op. 8. 3 Clavierstücke. Compl. 2,— No. 1. Praeludium —,80 No. 2. Ariette —,60 No. 3. Barcarole 1,—	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Franz Liszt. Polonaise aus „Eugen Onegin“, Oper v. P. Tschaikowsky, für Pianoforte übertragen 3,— Tarantella d'A. Dargomisch-sky, transcrité pour Piano 3,—	
J. S. Bach. Tocatta (D moll) für Orgel. Für Pianoforte zum Concertvortrag bearbeitet von Louis Brassin 1,50	Op. 69. Für die Jugend. Kleine Lieder und Tänze. Leichte Vortragsstücke. Heft I—III je 1,50	Hans Huber. Op. 8. 5 Scherzi. Heft I (No. 1—2) 2,75 Heft II (No. 3—5) 2,50	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Rich. Kleinmichel. Op. 50. 12 Special-Etuden insbesondere zur Kräftigung der Finger. Compl. Heft I (No. 1—6) 3,— Heft II (No. 7—12) 3,50	
Mili Balakirew. Islamey. Fantaisie orientale. 3,—	Ludwig Grossmann. Klänge aus Polen. 5 nationale Tanzweisen. Complet 3,— No. 1. Am Landhaus bei den Lärchenbäumen —,80 No. 2. Beim Tanz. Mazur 1,— No. 3. Im Wirthshaus. Scherzo 1,— No. 4. Cracovienne —,60 No. 5. Cracovienne —,80	G. Karganoff. Op. 3. 3 Morceaux. Compl. 2,— No. 1. Scherzo 1,— No. 2. Nocturne —,80 No. 3. Mazurka —,80 Op. 4. Tarantelle 1,30 Op. 6. Arabesques. 12 petites Pièces. Cahier I, II. à 2,— Op. 8. 3 Morceaux. Compl. 2,50 No. 1. Romance sans paroles —,80 No. 2. 2 ^{me} Mazurka 1,— No. 3. Etude 1,— Op. 9. Deuxième Scherzo 2,— Op. 10. Miniatures. 7 Pièces. Complet 3,— No. 1. Souvenir —,60 No. 2. Petite Valse —,60 No. 3. Reproche (Romance) —,60 No. 4. Intermezzo —,80 No. 5. Scherzino —,80 No. 6. Impromptu —,80 No. 7. Humoresque —,80 Op. 11. Gavotte (en UT min.) 1,20 Op. 12. Valse-Impromptu 1,50 Op. 14. 3 ^{me} Mazurka 1,— Op. 16. Valse-Caprice 1,50 Op. 17. 2 ^{me} Tarantelle 2,— Op. 18. 2 Nocturnes 1,50 Op. 20. Album lyrique. 12 Pièces. Cahier I. Complet 3,— No. 1. Adieu. Mélodie —,80 No. 2. Pensée fugitive —,80 No. 3. Valse 1,20 No. 4. Sérénade —,60 No. 5. Menuetto all'antico —,60 No. 6. Dans la gondole. Barcarolle 1,— Cahier II. Complet 3,— No. 7. Réverie du soir —,80 No. 8. Scherzino 1,— No. 9. Romance —,80 No. 10. Capriccetto —,80 No. 11. Berceuse —,60 No. 12. Mazurka 1,—	Emil Krause. Op. 70 a. 25 Studien aus der Clavierschule Op. 70 5,—	Th. Leschetizky. Op. 35. No. 2. Souvenir d'Ischl. Valse 1,50 Op. 36. 4 Morceaux. Compl. 4,— No. 1. Aria 1,20 No. 2. Gigue. Canon à deux voix 1,20 No. 3. Humoresque 1,20 No. 4. „La Source“. Etude 1,80 Op. 37. Valse-Caprice 2,50 Op. 38. No. 1. Menuetto capriccioso 2,50 — No. 2. Mazurka Impromptu 2,50	Giuseppe Martucci. Op. 73. 2 Pièces. No. 1. Serenata 1,20 No. 2. Gavotta 1,20
Fried. Baumfelder. Op. 260. 15 Etuden zur Ausbildung des Geschmacks. Heft I (No. 1—8) 2,50 Heft II (No. 9—15) 2,50	Alfred Grünfeld. Op. 31. Menuetto 2,— Op. 35. Humoreske No. 2 2,50 Op. 36. Mazurka No. 6 2,— Op. 37. Spanisches Ständchen 2,— Op. 38. Barcarole No. 3 2,50 Op. 39. Impromptu No. 2 2,50 Op. 40. Etude 2,50	Op. 10. Miniatures. 7 Pièces. Complet 3,— No. 1. Souvenir —,60 No. 2. Petite Valse —,60 No. 3. Reproche (Romance) —,60 No. 4. Intermezzo —,80 No. 5. Scherzino —,80 No. 6. Impromptu —,80 No. 7. Humoresque —,80 Op. 11. Gavotte (en UT min.) 1,20 Op. 12. Valse-Impromptu 1,50 Op. 14. 3 ^{me} Mazurka 1,— Op. 16. Valse-Caprice 1,50 Op. 17. 2 ^{me} Tarantelle 2,— Op. 18. 2 Nocturnes 1,50 Op. 20. Album lyrique. 12 Pièces. Cahier I. Complet 3,— No. 1. Adieu. Mélodie —,80 No. 2. Pensée fugitive —,80 No. 3. Valse 1,20 No. 4. Sérénade —,60 No. 5. Menuetto all'antico —,60 No. 6. Dans la gondole. Barcarolle 1,— Cahier II. Complet 3,— No. 7. Réverie du soir —,80 No. 8. Scherzino 1,— No. 9. Romance —,80 No. 10. Capriccetto —,80 No. 11. Berceuse —,60 No. 12. Mazurka 1,—	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Gustave Kross. Cadence pour la Rhapsodie hongroise No. II de F. Liszt 1,—	Erik Meyer-Helmund. Op. 28. No. 1. Nocturne 1,20 No. 2. Tanzweise 1,30 No. 3. Intermezzo 1,— Op. 30. 2 Valses-Caprices. No. 1. A 2 ^{me} . No. 2 1,— Op. 40. No. 1. Arabeske 1,20 No. 2. Mazurka 1,20 Op. 95. Wonnetraum. (Blissful Dream.) Intermezzo 1,80 Op. 97. 3 Morceaux. No. 1. Berceuse orientale 1,— No. 2. Valse mélancolique 1,— No. 3. Romance russe 1,—
Fried. Baumfelder. Op. 260. 15 Etuden zur Ausbildung des Geschmacks. Heft I (No. 1—8) 2,50 Heft II (No. 9—15) 2,50	Cornelius Gurlitt. Op. 110. 2 Rondos. No. 1. As dur 1,50 No. 2. A moll 1,50 Op. 111. Memoria. Rondo appassionato. F moll 2,30	Op. 14. No. 1. Romanza 1,— — No. 2. Quasi Scherzo 1,— Op. 15. Capriccio 1,— Op. 19. Barcarola 1,—	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80
Anton Arensky. 6 Clavierstücke in Kanonform 2,—	Op. 110. 2 Rondos. No. 1. As dur 1,50 No. 2. A moll 1,50	Op. 15. Capriccio 1,— Op. 19. Barcarola 1,—	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80
Anton Arensky. 6 Clavierstücke in Kanonform 2,—	Op. 110. 2 Rondos. No. 1. As dur 1,50 No. 2. A moll 1,50	Op. 15. Capriccio 1,— Op. 19. Barcarola 1,—	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80
Anton Arensky. 6 Clavierstücke in Kanonform 2,—	Op. 110. 2 Rondos. No. 1. As dur 1,50 No. 2. A moll 1,50	Op. 15. Capriccio 1,— Op. 19. Barcarola 1,—	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80
Anton Arensky. 6 Clavierstücke in Kanonform 2,—	Op. 110. 2 Rondos. No. 1. As dur 1,50 No. 2. A moll 1,50	Op. 15. Capriccio 1,— Op. 19. Barcarola 1,—	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80
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Anton Arensky. 6 Clavierstücke in Kanonform 2,—	Op. 110. 2 Rondos. No. 1. As dur 1,50 No. 2. A moll 1,50	Op. 15. Capriccio 1,— Op. 19. Barcarola 1,—	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80
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Anton Arensky. 6 Clavierstücke in Kanonform 2,—	Op. 110. 2 Rondos. No. 1. As dur 1,50 No. 2. A moll 1,50	Op. 15. Capriccio 1,— Op. 19. Barcarola 1,—	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80
Anton Arensky. 6 Clavierstücke in Kanonform 2,—	Op. 110. 2 Rondos. No. 1. As dur 1,50 No. 2. A moll 1,50	Op. 15. Capriccio 1,— Op. 19. Barcarola 1,—	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80	Op. 22. Aquarelles. 5 Pièces. Complet 3,— No. 1. Au crépuscule —,80 No. 2. Valsette —,80 No. 3. Berceuse —,80 No. 4. Impromptu —,80 No. 5. Chant d'une mendiante —,80
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