



KLAVIER und GÄNZE.
kleine Klavierstücke
Elisbeth gewidmet
von
ADOLF JENSEN
Op. 33

für Violine und Pianoforte

bearbeitet von

FERDINAND HULLWECK.

Heft 1. Pr. M. 3.50.

Heft 2. Pr. M. 4.50.

Aufführungsrecht vorbehalten.

Eigenthum des Verlegers.
Eingetragen in das Vereinsarchiv.

LEIPZIG, FR. KISTNER.

(K.K. Oesterr. goldene Medaille)

Widmung.

Adolf Jensen Op. 33 Heft 1.

Arrang. von F. Hillweck.

Nº 1.

Langsam, ausdrucksvoll.

VIOLINO.

Pianoforte.

The first system of music features a Violino part on a single staff and a Pianoforte part on a grand staff (treble and bass clefs). The Violino part begins with a piano (*p*) dynamic and a melodic line. The Pianoforte part provides harmonic support with chords and a bass line. Pedal markings (*Ped. **) are placed below the bass staff.

The second system continues the musical piece. The Violino part shows dynamic changes from *p* to *mf* and *pp*. The Pianoforte part includes a triplet of eighth notes in the bass staff. Pedal markings (*Ped. **) are present throughout the system.

The third system concludes the piece. The Violino part features a crescendo leading to a final note. The Pianoforte part includes a section labeled "Verschiebung" (transposition) with a sequence of sixteenth notes in the bass staff, numbered 6, 4, 3, 1. Pedal markings (*Ped. **) are used for the final measures.

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The piano part features a prominent sixteenth-note bass line in the left hand, often marked with a '6' and 'Ped.' (pedal). Dynamics include *mf*, *p*, *dim.*, and *pp*. The score includes various musical notations such as slurs, ties, and articulation marks like asterisks. The vocal line consists of a single melodic line with some rests and slurs. The piano accompaniment includes chords and arpeggiated figures. The overall style is characteristic of late 19th or early 20th-century piano music.

Trompeterstückchen.

No 2.

Siemlich schnell.

VIOLINO.

Pianoforte.

The musical score is arranged in four systems. Each system contains a Violino part (top staff) and a Pianoforte part (bottom two staves). The Violino part begins with a *p* dynamic and features a melodic line with eighth-note patterns and slurs. The Pianoforte part provides harmonic support with chords and bass lines, often marked with *p* and *Pa.* (pedal) markings. The score includes various dynamics such as *f*, *mf*, *decresc.*, and *dim.*, as well as articulation marks like accents and slurs. The key signature has one sharp (F#) and the time signature is 3/8. The piece concludes with a *decresc.* and *dim.* marking in the Violino part.

System 1: Treble and Bass staves. Treble clef, Bass clef. Dynamics: *p*, *f*. Pedal markings: Ped., Ped., Ped. *, Ped., Ped.

System 2: Treble and Bass staves. Treble clef, Bass clef. Dynamics: *p*. Pedal markings: Ped., Ped. *

System 3: Treble and Bass staves. Treble clef, Bass clef. Dynamics: *cresc.*, *f*. Pedal markings: Ped., Ped., Ped., Ped. #, Ped., Ped.

System 4: Treble and Bass staves. Treble clef, Bass clef. Dynamics: *f*, *ff*, *p*. Pedal markings: Ped., Ped., Ped., Ped. #, Ped., Ped.

System 5: Treble and Bass staves. Treble clef, Bass clef. Dynamics: *f*, *p*. Pedal markings: Ped., Ped., Ped. *, Ped.

Intermezzo.

№ 3.

Lebhaft und leise.

VIOLENO.

Pianoforte.

p Verschiebung.

The musical score is arranged in three systems. The first system shows the Violino part on a single staff and the Piano part on two staves. The Violino part begins with a *p* dynamic and a series of sixteenth-note runs. The Piano part features a *p* dynamic and a 'Verschiebung' (shifting) technique, with notes marked 'Pia.' in the bass line. The second system continues the Violino part with 'pizz.' (pizzicato) markings and the Piano part with 'arco' (arco) markings. The third system shows the Violino part with 'arco' markings and the Piano part with 'Pia.' markings and asterisks. The score is in 2/4 time and G major.

dim.

dim.

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

This system contains the first two staves of music. The top staff is a single melodic line with a *dim.* marking. The bottom staff is a piano accompaniment with a *dim.* marking and four pedal point annotations: Ped. *, Ped. *, Ped. *, and Ped. *.

Ped. * Ped. Ped. Ped.

This system contains the second two staves of music. The bottom staff has four pedal point annotations: Ped. *, Ped., Ped., and Ped.

pizz. arco

etwas zögernd.

etwas zögernd.

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

This system contains the third two staves of music. The top staff has a *pizz.* marking followed by an *arco* section. The bottom staff has two *etwas zögernd.* markings and six pedal point annotations: Ped., Ped., Ped., *, Ped.*, and Ped.*.

Ländler.

No 4.

Bewegt.

VIOLINO.

Pianoforte.

p

p

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

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

poco rit.

poco rit. *p*

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

f *p*

p *f* *p*

Ped. 5 4 2 1 *Ped.**

System 1: Vocal line and piano accompaniment. The vocal line starts with a melodic phrase, followed by a dynamic change from *p* to *f* and back to *p*. The piano accompaniment features chords and arpeggiated figures. Pedal markings (Ped.) are present under the piano part. A fermata is placed over the word "cre" in both parts.

System 2: Vocal line and piano accompaniment. The vocal line includes the lyrics "scen - do". Dynamics range from *f* to *p*. The piano accompaniment continues with harmonic support. Pedal markings (Ped.) are used throughout the system.

System 3: Vocal line and piano accompaniment. The vocal line begins with a *rit.* (ritardando) and *f* dynamic, then returns to *im Tempo* and *p*. The piano accompaniment also starts with *f rit.* and then *p*. Pedal markings (Ped.) are present.

System 4: Vocal line and piano accompaniment. The vocal line features a *poco rit.* and *pp* (pianissimo) dynamic. The piano accompaniment also includes *poco rit.* and *pp*. The system concludes with two first and second endings, marked with "1." and "2." and ending with a fermata.

Reigen.

№ 5.

Lebhaft, mit Anmuth.

VIOLINO.

Pianoforte.

The musical score is written for Violino and Pianoforte. It begins with a treble clef and a 6/8 time signature. The Violino part starts with a *p* dynamic, followed by a *cresc.* section, a *mf* section, and ends with a *p* dynamic. The Pianoforte part is written in grand staff (treble and bass clefs) and also follows the *p*, *cresc.*, *mf*, and *p* dynamics. The score includes first and second endings in the Violino part. Pedal markings are indicated by 'Ped.' and '*' symbols throughout the piece. The key signature has one sharp (F#).

System 1: Treble clef with notes and dynamics *cresc.*, *p*, *cresc.*. Piano accompaniment with chords and dynamics *cresc.*, *ped.*, *ped.*, ***.

System 2: Treble clef with notes and dynamics *f*, *mf*, *mf*. Piano accompaniment with chords and dynamics *f*, *p*, *mf*, *p*, *mf*, *p*, *ped.*, *ped.*, ***.

System 3: Treble clef with notes and dynamics *dim.*, *pp*, *f*, *p*. Piano accompaniment with notes and dynamics *dim.*, *ped.*, *ped.*, ***.

System 4: Treble clef with notes and dynamics *cresc.*, *p*. Piano accompaniment with notes and dynamics *cresc.*, *p*, *ped.*, *ped.*, *im Tempo*, *ped.*, *ped.*, ***.

System 5: Treble clef with notes and dynamics *rall.*, *pp*, *mf*, *dim.*, *p*. Piano accompaniment with notes and dynamics *rall.*, *pp*, *mf*, *dim.*, *p*, *ped.*, *ped.*, *ped.*, *ped.*, *ped.*, ***.

Romanze.

Nº 6.

In mässiger Bewegung.

VIOLINO.

Sianoforte.

The musical score consists of four systems, each with a Violino staff and a Sianoforte (Piano) staff. The key signature has one sharp (F#) and the time signature is 2/4. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), and *ten.* (tenuissimo). Performance markings include *poco* (poco) and *ten.* (tenuissimo). The piano part features a steady bass line with frequent *Ped.* (pedal) markings. The violin part has melodic lines with some slurs and a sixteenth-note run in the second system. The score concludes with a *ten.* marking and a *poco* marking in the final system.

ten. *a* *poco* *cresc.* *ten.* *f*

a *poco* *cresc.*

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

mf *p* *p* *mf* *f* *rubato*

mf *p* *p* *mf* *f*

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

p *sf* *p* *pp*

p *sf* *p* *pp*

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

pp *pp*

pp *pp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

sempre p *sempre p*

sempre p *sempre p*

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

Erster Walzer.

Nº 7.

VIOLINO.

Nicht zu schnell.

Sianoforte.

The musical score is written for Violin and Piano. It consists of five systems of music. The Violin part is written in a single staff with a treble clef and a key signature of one sharp (F#). The Piano part is written in two staves (treble and bass clefs) with a key signature of one sharp. The tempo is marked 'Nicht zu schnell.' and the dynamics range from piano (p) to forte (f). The score includes various musical notations such as slurs, accents, and dynamic markings. Pedal markings (Ped.) are present throughout the piece, indicating when to use the sustain pedal. There are also 'cresc.' markings indicating crescendos. The score ends with a double bar line and a repeat sign.

Zweiter Walzer.

N^o 8.

Dasselbe Tempo.

VIOLINO.

Pianoforte.

The musical score is written for Violin and Piano. It consists of six systems of music. The Violin part is on a single staff, and the Piano part is on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system includes the markings *p* *leggiero* and *leggiero*. The second system includes *p*. The third system includes *p*. The fourth system includes *pesante* and *pesante*. The fifth system includes *p*. The sixth system includes *p*. Pedal markings (Ped. and Ped. *) are placed below the piano part throughout the score. A fermata is present at the end of the piece.

Intermezzo.

Nº 9.

VIOLINO.

Sehr schnell.

Pianoforte.

The musical score is written for Violino and Pianoforte. It consists of six systems of music. The Violino part is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The Pianoforte part is in grand staff (treble and bass clefs) with the same key signature and time signature. The score includes various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte), as well as performance instructions like *Sehr schnell* and *sehr getragen*. There are also first and second endings marked with '1.' and '2.'. The score concludes with a double bar line and repeat signs. The word 'Ped.' with a star symbol is placed below the piano part in several measures, indicating pedaling instructions.

First system of musical notation. Treble staff: *p*, *mf* *cresc.*, *f*, *p*. Bass staff: *p*, *mf* *cresc.*, *f*, *p*. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. *

Second system of musical notation. Treble staff: *f*, *p*. Bass staff: *f*, *p*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

Third system of musical notation. Treble staff: *pp*, *rit.*. Bass staff: *pp*, *rit.*. Pedal markings: Ped. * Ped. * Ped.

Fourth system of musical notation. Treble staff: *im Tempo*, *p*, *f*, *p*, *f*. Bass staff: *im Tempo*, *p*, *f*, *p*, *f*. Pedal markings: Ped. * Ped. *

Fifth system of musical notation. Treble staff: *p*. Bass staff: *p*. Pedal marking: Ped.

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a bass line with 'Ped.' markings and a * symbol.

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes a bass line with 'Ped.' markings and a * symbol.

Lied.

No 10.

VIOLINO.

Sehr zart und innig.

Pianoforte.

Musical score for the third system, featuring a violin line and piano accompaniment. The piano part includes a bass line with 'Ped.' markings.

Musical score for the fourth system, featuring a violin line and piano accompaniment. The piano part includes a bass line with 'Ped.' markings and * symbols.

System 1: Treble clef with a first ending bracket. Bass clef with a piano (*p*) dynamic. Pedal markings: * Ped. *

System 2: Treble clef with a crescendo (*cresc.*) and forte (*f*) dynamic. Bass clef with a piano (*p*) dynamic. Pedal markings: * Ped. Ped. Ped. Ped. Ped. Ped.

System 3: Treble clef with mezzo-forte (*mf*) and piano (*pp*) dynamics, and a crescendo (*cresc.*). Bass clef with a piano (*p*) dynamic. Pedal markings: * Ped. Ped. Ped. Ped. Ped. Ped. Ped.

System 4: Treble clef with first and second endings. Bass clef with a piano (*p*) dynamic. Pedal markings: * Ped. *

System 5: Treble clef with piano (*p*) and pianissimo (*pp*) dynamics. Bass clef with piano (*p*) and pianissimo (*pp*) dynamics. Pedal markings: Ped. Ped. * Ped. *

Musik für Violine und Pianoforte.

(l = leicht, m = mittelschwer, s = schwer, ss = sehr schwer.)

Auer, L. ss Op. 5. Rhapsodie hongroise . . . 2.—	Gade, Niels W. m Op. 5. Symphonie No. 1. Cm (Hermann) . . . 7.50 m Op. 7. Im Hochland. Schottische Ouverture. (Hermann) . . . 3.— l-m Op. 19. Aquarellen. (Schweinsberg) netto . . . 3.— m Op. 20. Symphonie No. 4. B. (Hermann) . . . 6.50 l-m Op. 36. Der Kinder Christabend. (Hofmann) . . . 2.— m Op. 39. Michel Angelo. Konzert-Ouverture. (Hermann) . . . 2.50 m Op. 43. Phantasiestücke . . . 4.—	Kretschmer, E. m Der Eriksgang und Krönungsmarsch aus der Oper „Die Folkunger“ (Hofmann) . . . 1.50	Palaschko, Joh. Op. 38. Melodienreihe. 8 leichte Stücke. (I. Position.) l No. 1. Kanzonetta . . . 1.50 l No. 2. Mennett . . . 1.50 l No. 3. Erzählung . . . 1.50 l No. 4. Gavotte . . . 1.50 l No. 5. Reigen . . . 1.50 l No. 6. Ständchen . . . 1.50 l No. 7. Bauerntanz . . . 1.50 l No. 8. Scherzino . . . 1.50	Sauret, E. ss Op. 32. Rhapsodie russe . . . 3.50 s Op. 57. Introduction et Valse de Concert . . . 4.—
Bach, J. S. s 2 Praeludien aus dem wohltemperierten Klavier. (Bischoff) . . . 1.50 s 12 Sarabanden. (David.) Heft I M. 2.50, Heft II . . . 2.— Aus den Sonaten für Violine allein. (Moliq.) ss Heft I. Adagio und Fuge aus Sonate I. Gm . . . 2.— ss Heft II. Bourrée und Double aus Sonate II. Hm . . . 1.25 ss Heft III. Grave und Fuge aus Sonate III. Am . . . 2.50 ss Heft IV. Adagio und Fuge aus Sonate V. C . . . 2.75 ss Heft V. Gavotte und Rondo aus Sonate VI. E . . . 1.—	Goetz, H. s Op. 22. Konzert in einem Satz. G . . . 4.— l Gebet aus der Oper „Francesca“. (Herbert) . . . 1.—	Kreuz, E. s Op. 47. Russische Tänze . . . 4.— s Op. 48. Norwegische Tänze . . . 4.—	Panofka, H. m Op. 20. Ballade. Em . . . 1.25	Schradieck, H. m Perpetuum mobile . . . 1.50
Banck, C. m Op. 73. 6 Charakterstücke. Heft I, II . . . je 2.— Op. 77. Lyrische Stücke. m No. 1. Notturmo . . . 1.— m No. 2. Arietta . . . 1.— m No. 3. Barkarole . . . —.75 m No. 4. Romanze . . . 1.— m No. 5. Burleske . . . 1.50	Goetz, H. s Op. 18. Romantische Suite . . . 6.— s Einzel: s No. 1. Ballade . . . 2.— s No. 2. Romanze . . . 1.50 s No. 3. Scherzo . . . 1.50 s No. 4. Intermezzo . . . 1.50 s No. 5. Finale . . . 2.—	Kücken, Fr. Transkriptionen Kückenscher Lieder. (Hofmann) l No. 1. Neapolitanisch . . . 1.25 l No. 2. Wo still ein Herz . . . 1.— l No. 3. Du schöne Maid . . . —.75 l No. 4. Gut' Nacht, fahr' wohl . . . 1.25 l No. 5. Die Träne . . . 1.— l No. 6. Das Sternlein . . . 1.— l No. 7. Der kleine Rekrut . . . 1.— l No. 8. Der Himmel hat eine Träne geweint . . . 1.25 l No. 9. Puppenliedchen . . . 1.25 l No. 10. Der mutige Reitersmann . . . —.75	Pantillon, G. Op. 17. Feuilletts d'Album. 2 Morceaux très faciles. l No. 1. Canzonetta . . . 1.50 l No. 2. Souvenir de Campagne . . . 1.50 m Op. 19. Aquarelle . . . 1.50 Op. 21. Pièces lyriques. l No. 1. Prière . . . 1.— l No. 2. Mennett . . . 1.— l No. 3. Mélodie sans Paroles . . . 1.— l No. 4. Madrigal . . . 1.— l No. 5. Canzona . . . 1.— l No. 6. Chant des Abeilles . . . 1.— Op. 24. Contes et Récits. 4 petits Morceaux de Salon faciles. l No. 1. Moderato et grazioso . . . 1.— l No. 2. Tempo di Menuetto . . . 1.— l No. 3. Allegretto . . . 1.— l No. 4. Tempo giusto . . . 1.— Op. 31. 3 Madrigaux. Petits Morceaux de Salon (faciles). l No. 1. Souvenir . . . 1.— l No. 2. Mélodie . . . 1.— l No. 3. Hymne pastoral . . . 1.— Op. 33-35. Teintes slaves. Petites Pièces caractéristiques. l Série I, Op. 33. No. 1, 2 je . . . 1.— l Série II, Op. 34. No. 1, 2 je . . . 1.— l Série III, Op. 35. No. 1, 2 je . . . 1.— Op. 36. Pièces lyriques. l No. 1. Allegretto . . . 1.— l No. 2. Chanson villageoise . . . 1.— l No. 3. Intermède . . . 1.— l No. 4. Rondinette . . . 1.— l No. 5. Lied . . . 1.— l No. 6. Paysage d'Automne . . . 1.— Op. 37, 38. Pensées fugitives. Pièces faciles et instructives. l Série I, Op. 37. No. 1, 2 je . . . 1.— l Série II, Op. 38. No. 1, 2 je . . . 1.— Op. 42, 43. Mélodies slaves. l No. 1. Piosnka Smetna . . . 1.— l No. 2. Jadwiga . . . 1.— l No. 3. Tańzy . . . 1.— l No. 4. Elegya . . . 1.— l No. 2. Melodya . . . 1.— l No. 3. Spiew . . . 1.— Op. 44. 4 Chansons. l No. 1. Sérénade . . . 1.— l No. 2. Aubade . . . 1.— l No. 3. Insouciance . . . 1.— l No. 4. Gaité . . . 1.— Op. 45. Pièces lyriques. l No. 1. Danse rustique . . . 1.— l No. 2. Campagnarde . . . 1.—	Schramm, P. Op. 28. 4 Sonaten in steigender Ausdehnung u. Schwierigkeit zu instruktiven, theoretischen und praktischen Zwecken. l No. 1. G . . . 1.50 m No. 2. F . . . 2.— m No. 3. A . . . 2.50 m No. 4. C . . . 3.50 m Op. 35. 4 instruktive Bagatellen (kleine Suite) . . . 2.—
Besekirsky, G. ss Op. 3. Konzert. A . . . 5.50 ss Op. 4. Polonaise de Concert . . . 3.— ss Op. 9. Réverie . . . 1.— ss Op. 10. Morceau caractéristique . . . 2.—	Gound, R. s Op. 18. Romantische Suite . . . 6.— s Einzel: s No. 1. Ballade . . . 2.— s No. 2. Romanze . . . 1.50 s No. 3. Scherzo . . . 1.50 s No. 4. Intermezzo . . . 1.50 s No. 5. Finale . . . 2.—	Liszt, Fr. s Marche de Rakoczy. (Rentsch) . . . 1.50	Schumann, R. m Op. 2. Papillons. (Schaab) . . . 3.— Op. 25. Myrthen. Liederkreis. (Hermann) l Heft I, II, III, IV . . . je 3.— m Op. 52. Ouverture, Scherzo und Finale. (Hermann) . . . 5.50 Op. 66. Bilder aus Osten. 8 Impromptus. (Hermann) m Heft I, II . . . je 3.—	Singer, Edm. ss Op. 9. 3 Caprices . . . 3.— Op. 10. 3 Pièces de Salon. ss No. 1. Romance . . . 1.50 ss No. 2. Csárdás . . . 2.— s No. 3. Air valaque . . . 1.50 s Op. 21. Nocturne . . . 2.— ss Op. 23. 3 Caprices . . . 4.— ss Op. 24. Rhapsodie hongroise . . . 3.50 ss Op. 25. Konzertstück über Motive aus „Ernani“ . . . 3.50 s Scherzino . . . 1.50 ss La Capricciosa. Valse-Caprice . . . 2.50
Bischoff, K. J. s Op. 90. Andante . . . 2.50	Hartmann, J. P. E. m-s Op. 66. Suite. A . . . 4.—	Lotto, I. ss Op. 1. Fantaisie sur l'Hymne nationale russe . . . 3.— ss Op. 2. Morceau de Concert . . . 3.50 s Op. 8. Fileuse. Romance sans Paroles . . . 3.50	Sitt, H. Op. 24. 2 Etuden zum Konzertgebrauch. s No. 1. Amoll. No. 2. Dmoll je . . . 2.50 Op. 67. 4 Stücke. s No. 1. Impromptu . . . 2.— s No. 2. Kanzonetta . . . 1.50 s No. 3. Kavatine . . . 2.— s No. 4. Mazurka . . . 2.—	
Bödecker, L. s Op. 22. Sonate. Fm . . . 4.50	Hartmann von An der Lan Hochbrunn. m Romanze . . . 1.50	Lully, J. B. m Gavotte. Dm. (Kleinmichel) . . . —.75	Steinbruch, H. m Op. 5. No. 1. Elegie . . . 1.20 m No. 2. Moto perpetuo . . . 1.20 m Op. 11. No. 1. Impromptu . . . 1.20 m No. 2. Barkarole . . . 1.20	
Borgström, H. s Op. 12. Romanze. E . . . 2.50	Haydn, J. s 4 Adagios. (Banck u. Lauterbach) . . . 2.50	Martucci, G. m Op. 67. 3 Stücke. m No. 1. Andantino con moto . . . 1.50 m No. 2. Allegretto . . . 1.50 m No. 3. Allegro passionato . . . 1.50	Strong, T. s Op. 12. Ein Märchen . . . 2.50 s Op. 23. Romanze . . . 2.—	
Bossi, M. E. ss Op. 117. Sonate No. 2. C . . . 7.50	Heller, St., et Ernst, H. W. Pensées fugitives. 12 Duos. m-s Band I (No. 1-6) . . . 3.— m-s Band II (No. 7-12) . . . 3.—	Mikuli, C. s Op. 26. Grand Duo. A . . . 6.—	Struss, Fr. s Op. 4. Konzert. Am . . . 7.—	
Brambach, C. J. s Op. 74. Sonate. Am . . . 7.50	Hering, C. l-m Op. 97. Melodien aus Oper und Volkslied etc., instruktiv bearbeitet. Heft I, IV . . . je 2.— Heft II, III . . . je 1.75	Moffat, A. 12 klassische Stücke nach den Originalausgaben für Violine mit beziffertem Bass bearbeitet und mit Vortragszeichen versehen. m No. 1. Adagio u. Gavotta, von J. E. Galliard . . . 1.— m No. 2. Sarabanda, von R. Valentine . . . 1.— m No. 3. Corrente, von J. B. Senaillié . . . 1.— m No. 4. Adagio, v. G. Pugnani . . . 1.— m No. 5. Giga, von J. Chr. Schickhard . . . 1.— m No. 6. Hornpipe Inglese und Air, von W. Defesch . . . 1.— m No. 7. Allemanda, von G. Melandé . . . 1.— m No. 8. Largo romantico, von F. M. Veracini . . . 1.— m No. 9. Tambourin, von L. Aubert . . . 1.— m No. 10. Amorosa, von Fr. Gemiani . . . 1.— m No. 11. Giga, von Fr. Francœur . . . 1.— m No. 12. Largo amoroso, von J. A. Birkenstock . . . 1.—	Tartini, G. ss Le Trille du Diable. Gm (Volkmann) . . . 3.—	
Brauer, M. Op. 12. 2 Vortragsstücke. m No. 1. Gondoliera . . . 1.50 s No. 2. Rondino . . . 1.50	Hubay, J. ss Op. 83. Scènes de la Csárda. (No. 12. Piezi tubiczám) . . . 4.—	Molique, B. Op. 36. 6 Melodien. s Heft I, II . . . je 2.50	Toms, Ch. J. l-m Op. 20. 6 Morceaux. Livre I M. 2.—, Livre II . . . 3.—	
Bron, Ed. m Op. 8. Romanze . . . 2.—	Hubbard, J. M. s Op. 147. Introduction und Romanze . . . 2.— s Op. 150. Romanze . . . 1.50	Moscheles, I. s Op. 121. Sonate. F. (David) . . . 7.50	Vieuxtemps, H. ss Op. 21. Souvenirs de Russie. Fantaisie . . . 3.— ss Op. 25. Grand Concerto. A . . . 9.—	
Chopin, Fr. ss Op. 7 No. 1. Mazurka. (Taborsky) . . . 1.25 m-s 5 Mazurken aus Op. 6 u. 7. (Rentsch) . . . 2.50 s Op. 9 No. 2. Notturmo. (Wilhelmj) . . . 1.— s 2 Notturnos aus Op. 9. (Lipinski) . . . 1.50 ss Paraphrase der Romanze aus dem Konzert, Op. 11. (Wilhelmj) . . . 2.—	Huber, H. s Op. 112. Sonate. E . . . 6.— ss Op. 119. Sonate graziosa. No. 7. G . . . 7.50	Müller, H. s Op. 12. Spinnerlied . . . 2.—	Volkman, R. m-s Op. 10. Chant du Troubadour . . . 1.50 m Op. 11. Musikalisches Bilderbuch. (R. Hofmann) . . . 3.— m-s Op. 15. Allegretto capriccioso . . . 1.50	
Corelli, A. m Sonate für Violine und Bass. (Dessoff, bezeichnet und mit einer Kadenz versehen von Hellmesberger.) D . . . 3.—	Jadassohn, S. s Op. 69. Kavatine . . . 1.50	Nachèz, T. ss Op. 22. Rhapsodie suédoise . . . 4.— ss Op. 25. Rhapsodie hongroise . . . 4.—	Wickenhauser, R. m Op. 13. Sonate. Em . . . 7.50 m Op. 15. Variationen über ein Thema von Fr. Schubert . . . 2.50	
David, F. s Op. 5. Introduction et Variations sur le Thème: „Je suis le petit Tambour“ . . . 2.50 ss Op. 13. Introduction et Variations sur un Thème original. D . . . 3.50 s Op. 14. Konzert No. 2. D . . . 5.— ss Op. 17. Konzert No. 3. A . . . 5.50 ss Op. 19. Introduction et Variations brillantes sur un Thème original. A . . . 3.— s Op. 20. 6 Caprices. Heft I, II je . . . 3.50 ss Op. 22. Konzert-Polonaise. E . . . 4.— m Op. 30. Bunte Reihe. 24 Stücke. Band I, II . . . je 1.50 m-s Op. 41. Nachklänge. Fortsetzung der „Bunten Reihe“. 15 Stücke. Komplet . . . 14.— Heft I-IV . . . je 4.— Aus der Ferienzeit. Charakterstücke. m-s Op. 46. Heft I (No. 1-6) . . . 5.— m-s Op. 47. Heft II (No. 7-12) . . . 4.50 m-s Op. 48. Heft III (No. 13-18) . . . 6.— m-s Op. 49. Heft IV (No. 19-24) . . . 4.— s Op. 50. Heft V (No. 25-30) . . . 6.50	Jensen, A. m Op. 33. Lieder und Tänze. 20 kleine Klavierstücke. (Hüllweck.) Heft I M. 3.50, Heft II . . . 4.50	Niemann, R. m-s Op. 46. Phantasiestück . . . 1.50 m Op. 47. Romanze . . . 1.50 m-s Op. 48. Menuett . . . 1.50	Wieniawski, H. ss Op. 7. Capriccio-Valse . . . 2.— ss Op. 9. Romance sans Paroles et Rondo élégant . . . 2.50 ss Op. 11. Le Carnaval russe . . . 2.50 ss Op. 12. 2 Mazourkas de Salon . . . 2.— ss Op. 16. Scherzo-Tarentelle . . . 2.50 s Op. 17. Légende . . . 2.— ss Op. 20. Fantaisie brillante sur des Motifs de l'Opéra „Faust“ . . . 5.—	
Davidoff, Ch. m Op. 23. Romance sans Paroles. (Auer) . . . 1.50	Klamroth, Ch. s Romanze . . . 1.50	Norman, L. m Op. 3. Sonate. F . . . 4.50 m Op. 6. 5 Tonbilder . . . 4.50	Winding, A. s Op. 19. 3 Phantasiestücke . . . 5.—	
Dayas, W. H. ss Op. 11. Sonate. D . . . 9.—	Kleinecke, W. l Op. 24. Albumblatt . . . 1.50	Palaschko, Joh. Op. 26. 5 leichte Stücke innerhalb der I. Position. l No. 1. Melodie . . . 1.— l No. 2. Capriccioso . . . 1.50 l No. 3. Orientalischer Tanz . . . 1.— l No. 4. Serenade . . . 1.— l No. 5. Scherzo . . . 1.50 Op. 33. Tonbilder. 5 Stücke. m No. 1. Rondo scherzoso . . . 1.50 m No. 2. Souvenir . . . 1.50 m No. 3. Tourbillon . . . 1.50 m No. 4. Intermezzo . . . 1.50 m No. 5. Rokoko . . . 1.50	Wohlfahrt, H. l Op. 40. 31 Lieder ohne Worte. Anfängern zur Unterhaltung. Heft I, II . . . je 2.50	
Draeske, F. s Op. 38. Sonate. B . . . 7.50	Klengel, P. l Op. 31 No. 5. Andante patetico . . . 1.—	Parlow, E. Op. 51. 2 kleine leichte Serenaden. l No. 1. G . . . 1.50 l No. 2. F . . . 1.50	Wolf, G. s Op. 14. Novelletten. Heft I Mk. 4.—, Heft II . . . 3.50	
Ernst, H. W. ss Op. 18. Le Carnaval de Venise . . . 1.—	Kontski, A. de. s Op. 3. La Cascade. Caprice . . . 2.— s Op. 4. Morceau de Salon en Style de Mazurek . . . 2.— ss Op. 6. Le Rêve d'une jeune Châtelaine. Poésie musicale . . . 2.— s Op. 14. Sentiments de Bonheur. Ballade . . . 3.— s Op. 15. Tristesse et Gaieté. Fantaisie-Mazurka . . . 3.— Op. 16. 6 Caprices. Etudes artistiques. s Liv. I M. 5.—, ss Liv. II . . . 6.— m-s Op. 18. Mes Reminiscences. Grande Valse de Concert . . . 4.— ss Op. 21. Hommage à Bellini. Morceau de Concert sur „Les Puritains“ . . . 5.— ss Op. 22. Le Rossignol. Paraphrase sur une Mélodie d'Alabiew . . . 2.50	Panofka, H. Op. 20. Ballade. Em . . . 1.25		
Fuchs, R. s Op. 9. Serenade. (Stocker) . . . 5.— s Op. 20. Sonate No. 1. Fism . . . 6.— ss Op. 33. Sonate No. 2. D . . . 5.— s Op. 68. Sonate No. 3. Dm . . . 7.50		Reinhold, H. s Op. 24. Sonate. G . . . 8.— m-s Op. 31. Serenade No. 2. Cm . . . 3.—		