

Augenblicke der Reihe
Consolations
Neun kleine Stücke
für
Harmonium,
Orgel oder Klavier
komponiert
von
S. Lewandowski.

Op. 44.

M 1,80.

Eigentum des Verlegers für alle Länder
Eingetragen gemäß den Vorschriften der internationalen Verträge
In das Vereinsarchiv eingetragen


Carl Simon, Musikverlag, Berlin S.W.
Hofmusikalienhandlung Sr. Hoheit des Erbprinzen von Anhalt
Markgrafenstrasse 21.
Generalvertretung und Lager von Schiedmayer's Harmoniumfabrik
Auslieferungslager bei F. Voickmar in Leipzig

C.S. 1773.

Verl. Anton C. G. Neuenhagen, Leipzig

CARL SIMON, MUSIKVERLAG
BERLIN S.W. 12.

Erste Sammlung.

CLASSISCHE UND MODERNE

Hausmusik für Pianoforte

ZU 4 HÄNDEN

(ORIGINALWERKE UND ARRANGEMENTS.)

aus dem Verlage von **CARL SIMON, BERLIN, S.W. Markgrafenstr. 21.**

Den internationalen Verträgen gemäß geschützt.

Eigenthum des Verlegers für alle Länder.

Auslieferungslager in Leipzig bei **F. Volckmar.**

Brüssel, Breitkopf & Härtel.

NB. Die mit * bezeichneten Werke sind auch für Pianoforte zu 2 Händen, hingegen die mit + angemerkten für Orchester erschienen.

- | | |
|---|--|
| <p>* Ahlwarth, C. Op. 6. <i>Souvenir de Colberg.</i> Salon-Polka. 1,20
* Beethoven, L.v. Berühmte Polonaise aus Op. 8. v. Edw. Schultz. 1. —
* Bendel, Franz. Op. 9. <i>Souvenir de Hongrie.</i> Polka. (A. Czanz.) 2. —
* — — — <i>Frühlingsmorgen.</i> Salonsstück. (N^o 5.) 1. —
* — — — <i>Gute Nacht.</i> Lied ohne Worte. (N^o 11.) 80
Breslaur, E. Op. 25. <i>Im Frühlingssonnenschein.</i> Tonstück. 1,20
+ Ersfeld, Chr. Op. 10. <i>Ständchen</i> 1. —
+ — — — „ <i>11. Schlummerlied.</i> 1. —
+ — — — „ <i>12. Fantasiestück u. Ballade.</i> 1,20
* Gade, Niels W. <i>Ouverture zur Oper „Mariotta“.</i> 2. —
* — — — <i>Festmarsch in B dur.</i> 1,50
* — — — <i>Scherzino.</i> (Aquarell) D moll. 1. —
Hartmann, Emil. Op. 24. <i>Serenade.</i> Trio arr. v. Componisten.
+ — — — Op. 25. <i>Ouverture tragique.</i> Trauerspiel- u. Orv.
„ <i>Eine nordische Heerfahrt</i> arrg. v. Componisten 3,80
+ — — — „ <i>Nordische Volkstänze</i> (Bilse-Programm) Volksausg. netto 4. —
* N^o 1. <i>Scherzo</i> aus Sinfonie in B. 2,50
* „ 2. <i>Alte Erinnerungen.</i> Menuett. 2. —
* „ 3. <i>Die Elfenmädchen u. die Jäger.</i> (Scherzo.) 2. —
* „ 4. <i>Hochzeitsmusik</i> (Hallung u. Menuett.) 2,50
* „ 5. <i>Springtanz.</i> (Nordisch. Nat. Tanz.) 2. —
+ Jaeger, F. <i>Die alte beliebte „Kegelquadrille“.</i> 1. —
Janke, Gust. Op. 16. <i>Sechs Jugendbilder.</i> leicht cpl. 2. —
— — — Heft I. <i>Jagdlied, Schlummerlied, Wasserfahrt.</i> 1. —
— — — Heft II. <i>Albumblatt. Die kleine Bettlerin, Uebermuth.</i> 1. —
Jmmler, Chr. <i>Aufmunterung zum Fleiss.</i> Leichte instruc-
tive Tänze. Heft I. Heft II. 2. —
Kjerulf, Halfdan. Op. 13. <i>Grosse Polonaise in C dur.</i> 1,80
— — — Op. 21. <i>Marsch in C moll.</i> 1,40
— — — „ <i>22. Rondino in F dur.</i> Nachlass 1,20
* — — — <i>Die Brautfahrt in Hardanger.</i> arrangirt 50
Kleffel, Arno. Op. 5. <i>Ein Kinderfest.</i> 8 Genrebilder.
Heft I. Heft II. 2,50
— — — dasselbe in 4 Doppelnummern N^o 1/2, 3/4, 5/8, 3/4. à 1,40
— — — dasselbe N^o 7/8. 1,20
+ — — — Op. 6. N^o 10 a. <i>Marsch der Wichtel männer</i> 1,30
— — — „ <i>21. Walzer u. Ländler.</i> compl. 5 M.; Heft I. II. à 3. —
— — — „ <i>25. Streichquartett in G moll.</i> arrg. v. Comp. 9. —
Kuhlau, Fr. Op. 17. <i>Sonatine in F dur.</i> 1. —
* Bach, E. <i>Frühlings Erwachen,</i> arrg. v. F. Brissler. 1. —
Lessmann, Otto. Op. 23. <i>Walzer in C dur.</i> 1,50
— — — „ <i>23a. derselbe mit Kinderinstrumenten.</i> 2,50
* Mendelssohn, F. Op. 61. N^o 4. <i>Hochzeitsmarsch.</i> 50
Hasse, Gust. Op. 46. <i>Instr. Unterhaltungsmusik,</i> 6 N^o à 1,50
— — — Op. 50. <i>Erfolge.</i> 12 Stücke. Umfang v. 5 Tönen. 5 Hefte. à 1,50</p> | <p>Friedrich, F. Op. 364. <i>Carmen de Bizet.</i> Fantaisie. 3,50
Moszkowski, Moritz. <i>Valse brillante.</i> As dur. 2,50
* Moszkowski, Moritz. Op. 8. <i>Walzer-Cyclus.</i> A dur,
A moll., E dur., G dur., D dur. (nur compl.) 4,50
+ — — — Op. 12. <i>Spanische Tänze Heft I.</i> C dur. G moll. A dur. 3,50
+ — — — „ <i>12. Spanische Tänze Heft II.</i> B dur. D dur. 3,50
Neumann, E. Op. 3. <i>Zwei Polkas.</i> Silberglöckchen. Tausendschön. 1,50
+ Scharwenka, Xaver. Op. 18. <i>Menuett in B.</i> arrg. v. Comp. 2,50
— — — Op. 21. <i>Nordisches, „Jngrid's vise“</i> Heft I. 2. —
— — — „ <i>21. Nordisches, „Og lille broder taler“</i> Heft II. 1,50
Schubert, Franz. „<i>Chorlieder</i>“ zu 4 Händen
frei übertragen von Prof. H. Ehrlich. Volksausg. n. 3. —
N^o 1. <i>Nachthelle.</i> 1,50 N^o 5. <i>Graduale.</i> 1,50
„ 2. <i>Ständchen.</i> 1,50 „ 6. <i>Gott in der Natur.</i> 1,50
„ 3. <i>Nachtigall.</i> 1,50 „ 7. <i>Der Gondelfahrer.</i> 1,50
„ 4. <i>Gott im Ungewitter.</i> 1,50 „ 8. <i>Widerspruch.</i> 1,50
„ 9. <i>Mondschein.</i> 1,50 „ 10. <i>Erlkönig.</i> 1,50
— — — Alle Nummern 1-10 auf einmal bezogen. netto 6. —
* Schubert. <i>Kindermarsch in G dur.</i> (Nachlass) 50
* Langey, Otto. Op. 24. <i>Arabische Serenade.</i> 1,20
* Meyer, Carl. Op. 25^a. <i>Am grünen Strand d. Spree.</i> Walzer. 80
* — — — Op. 28^b. <i>Walzer für einen Finger.</i> (Scherz zu 3 Händen). 60
* Moszkowski, Moritz. Op. 1. <i>Scherzo</i> B dur. arr. v. G. A. Papendick 3 —
Norton, A. <i>Kirmess.</i> (Fête du village) Heiteres Klavierstück. 1,30
Schultz, Edwin. Op. 59. „<i>Jugend Album</i>“ zum Unterricht u. zur
Übung im Prima-vista-Spiel. Original-Volks-Opern- und
Liederthemen. Heft I. II. III. à 1,50
Op. 95. <i>Impromptu in Es dur.</i> f. d. Unterricht u. Vortrag. 1,50
+ Soederman, Aug. Op. 12. <i>Schwed. Hochzeitsmarsch</i>
arr. von Schrek. 1. —
+ — — — Op. 13. <i>Bröllops (Hochzeits-) Marsch</i> aus dem Bauern-
hochzeitsquartett, arr. von Edwin Schultz. 1,20
+ Triest, Heindr. Op. 31. <i>Orchesterconcert.</i> E moll.
+ — — — Op. 32. <i>Ein Sommertag.</i> „Norddeutsche Idylle.“
+ Nicolai, O. <i>Ouverture: Die lustigen Weiber von Windsor.</i> (F. 6.) n. 1. —
* Haydn, Jos. <i>Largo cantabile in Fis.</i> (Bilse-Programm) (F. 2.) n. 1. —
+ Hartmann, Emil. Op. 29. <i>Sinfonie in Es dur.</i> 10. —
* Kirchner, Fritz. Op. 73. <i>Marcia alla Turca.</i> E moll. 1,20
* Lange, Georg. Op. 6. <i>Türkische Schaarwache.</i> 1,20
Zarembski, Jules. <i>Dances polonaises</i> à 4 mains.
Op. 2. I^{re} Série, <i>Dances galicennes</i> N^o 1. 2. 3. à 1 M. 50 bis 2. —
Op. 4. II^{re} Série, <i>Quatre Mazurkas.</i> Cah. I. 2 M. — Cah. II. 3,60
* — — — Op. 5. <i>Réverie et Passion.</i> Deux morceaux en forme de Mazurka.
N^o 1. C moll. M. 2,50. N^o 2. G dur. 3. —
Scharwenka, Ph. Op. 54. <i>Lieder u. Tanzweisen.</i> 3 Hefte. à 2,50</p> |
|---|--|

P.S. Die Herren Musiklehrer, welche sich für obige Sammlung interessieren wollen, erhalten selbige auf Wunsch zur Ansicht.

Augenblicke der Reihe
Consolations
Neun kleine Stücke
für
Harmonium,
Orgel oder Klavier
komponiert
von
S. Lewandowski.

Op. 44.

M 1,80.

Eigentum des Verlegers für alle Länder:
Eingetragen gemäß den Vorschriften der internationalen Verträge:
In das Vereinsarchiv eingetragen

Carl Simon, Musikverlag, Berlin S.W.

Hofmusikalienhandlung Sr. Hoheit des Erbprinzen von Anhalt

Markgrafenstrasse 21.

Generalvertretung und Lager von Schiedmayer's Harmoniumfabrik

Auslieferungslager bei F. Volckmar in Leipzig

C.S. 1773.

Lith. Anst. v. G. G. Roder, Leipzig

*CARL SIMON, MUSIKVERLAG
BERLIN S.W. 12.*

Mus. Ind. 11

W. 1473

Augenblicke der Weihe. Consolations.

1.

L. Lewandowski, Op. 44.

Andante.

Harmonium
(Orgel oder
Klavier)

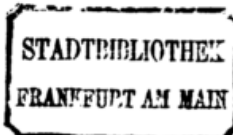
The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The first measure shows a half note in the treble and a half note in the bass. Subsequent measures feature various rhythmic patterns including quarter and eighth notes, often with ties.

The second system continues the musical piece with similar notation and dynamics. It features a mix of melodic lines and harmonic accompaniment.

The third system continues the musical piece, maintaining the Andante tempo and dynamic range.

The fourth system continues the musical piece, showing further development of the melodic and harmonic themes.

The fifth and final system of music concludes the piece. It includes a *calando* marking, indicating a gradual deceleration. The piece ends with a double bar line and repeat dots.



1921

2.

Molto moderato.

First system of musical notation, featuring a treble and bass clef with a 3/4 time signature. The key signature has one flat. The music begins with a piano (*p*) dynamic. The right hand plays a melodic line with a sharp sign, while the left hand provides a harmonic accompaniment.

Second system of musical notation. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. A piano (*p*) dynamic marking is present in the middle of the system.

Third system of musical notation. The right hand features a melodic line with a sharp sign, and the left hand provides a harmonic accompaniment. A piano (*p*) dynamic marking is present in the middle of the system.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

Fifth system of musical notation, concluding the piece. The right hand features a melodic line with a sharp sign, and the left hand provides a harmonic accompaniment. Dynamic markings include *dolce* (dolce) and *p* (piano).

3.

Andantino.

The first system of music is in 3/4 time, featuring a treble and bass clef. The key signature has two flats. The piece begins with a piano (*p*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the piece. The right hand has some rests in the first two measures. The dynamic shifts to mezzo-forte (*mf*) in the third measure. The left hand continues with a consistent rhythmic pattern.

The third system features a return to piano (*p*) dynamics. The right hand has a more active melodic line, while the left hand maintains the accompaniment. The piece concludes this system with a final chord.

The fourth system continues with piano (*p*) dynamics. The right hand has a series of chords and moving lines, while the left hand provides a steady accompaniment of quarter notes.

The fifth system concludes the piece. The right hand has a series of chords and moving lines, while the left hand provides a steady accompaniment of quarter notes. The piece ends with a final chord.

4.

Andante.

p

mf

p

mf dolce e legato

p dolce

cresc. *p*

The musical score is written for piano in a single system with five systems of staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Andante.' The first system starts with a piano (*p*) dynamic. The second system continues with piano (*p*) dynamics. The third system features a mezzo-forte (*mf*) dynamic and the instruction 'dolce e legato'. The fourth system returns to piano (*p*) dynamics with the instruction 'dolce'. The fifth system concludes with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

5.

Moderato.

The first system of the musical score is written for piano in G major and 3/4 time. It consists of two staves, treble and bass clef. The tempo is marked 'Moderato.' and the dynamic is 'p' (piano). The music features a flowing melody in the right hand and a supporting bass line in the left hand, with various articulations and phrasing slurs.

The second system continues the musical piece, maintaining the same key signature and time signature. It features a continuation of the melodic and harmonic material from the first system, with dynamic markings and phrasing slurs.

The third system of the score includes the marking 'legato' above the treble staff, indicating a smooth, connected playing style. The dynamic remains 'p' (piano). The musical notation shows a continuation of the piece's melodic and harmonic development.

The fourth system of the score features a dynamic marking of 'mf' (mezzo-forte) in the middle of the system. The music continues with the same key signature and time signature, showing further development of the melodic and harmonic themes.

The fifth and final system of the score is marked 'calando' (ritardando) at the end, indicating a gradual deceleration. The dynamic is 'p' (piano). The notation concludes the piece with a final cadence in the right hand and a sustained bass line.

a tempo

The first system of music consists of two staves. The treble staff begins with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melodic line with a half note followed by a quarter note, then a half note, and finally a quarter note. The bass staff provides a rhythmic accompaniment with a series of eighth notes, some beamed together, and occasional rests.

The second system continues the piece. The treble staff features a melodic line with a half note, a quarter note, and a half note. The bass staff continues with a rhythmic accompaniment of eighth notes, some beamed together, and occasional rests.

The third system shows more complex melodic and rhythmic patterns. The treble staff has a melodic line with a half note, a quarter note, and a half note. The bass staff continues with a rhythmic accompaniment of eighth notes, some beamed together, and occasional rests.

The fourth system features a melodic line in the treble staff with a half note, a quarter note, and a half note. The bass staff continues with a rhythmic accompaniment of eighth notes, some beamed together, and occasional rests.

p

The fifth system concludes the piece. The treble staff has a melodic line with a half note, a quarter note, and a half note. The bass staff continues with a rhythmic accompaniment of eighth notes, some beamed together, and occasional rests. The piece ends with a double bar line.

6.

Andante.

The first system of the piece consists of two staves. The treble staff begins with a piano (*p*) dynamic marking and features a melodic line with slurs and ties. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical development. The treble staff shows a melodic line with various articulations. The bass staff features a more active accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the bass staff.

The third system maintains the melodic and harmonic themes established in the previous systems. The treble staff continues with its melodic line, while the bass staff provides a steady accompaniment.

The fourth system features a piano (*p*) dynamic marking. The melodic line in the treble staff becomes more expressive, with slurs and ties. The bass staff continues with its accompaniment.

The fifth system concludes the piece with various dynamic and tempo markings. It includes *cresc.* (crescendo), *mf* (mezzo-forte), *calando* (ritardando), and *a tempo*. The treble staff features a melodic line that leads to a final cadence, while the bass staff provides a harmonic foundation.

7.

Grave.

The first system of the piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The key signature has one flat (B-flat). The music begins with a piano (*p*) dynamic. The first two measures feature a melody in the upper staff with a dotted quarter note followed by an eighth note, and a bass line with a dotted quarter note followed by an eighth note. The third measure introduces a forte (*f*) dynamic. The system concludes with a final chord in the upper staff.

The second system continues the piece. The upper staff features a melodic line with a *dolce* marking. The lower staff provides a steady bass accompaniment. The dynamic markings include piano (*p*), mezzo-forte (*mf*), and mezzo-forte (*mf*).

The third system shows a progression of dynamics. It starts with mezzo-forte (*mf*), followed by a crescendo (*cresc.*) leading to forte (*f*). The system ends with a piano (*p*) dynamic.

The fourth system begins with a piano (*p*) dynamic, followed by a *dolce* marking. The upper staff has a more active melodic line. The system concludes with a piano (*p*) dynamic.

The fifth system features a melodic line in the upper staff and a bass line in the lower staff. The system concludes with a piano (*p*) dynamic.

8.

Moderato.

The musical score is written for piano in a 3/4 time signature with a key signature of two flats. It consists of six systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system continues with piano dynamics. The third system introduces a mezzo-forte (*mf*) dynamic. The fourth system also features a mezzo-forte (*mf*) dynamic. The fifth system continues with piano dynamics. The sixth system concludes with a *dim.* (diminuendo) marking, followed by two piano (*p*) markings, and ends with a *calando* (ritardando) marking. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

9.

Andante.

p

p

mf

mf

f *p*

MODERNE SALONMUSIK

mit Einschluss beliebter Vortrag- und Concertstücke
für Pianoforte

aus dem Verlage von **CARL SIMON**, Berlin S.W., Markgrafenstr. 21.

Erklärung der Zeichen: l. — leicht, m. — mittelschwer, sch. — schwer, et. — concertmässig.

I. Sammlung A. — L.

	M. Pf.		M. Pf.
Ahlwirth, C., op. 6. Souvenir de Colberg, Salon-Polka . . .	m. 1 —	Heinke, O., op. 12. Kindermaskenball, 10 kleine Stücke . . .	m. 2 50
Badarzewski, Th., La prière d'une vierge . . .	m. — 75	Hummel, J. M., op. 11. Rondo favori (rev. v. Ph. Scharwenka) m.	1 —
— — Douce Réverie . . .	m. — 75	Jaeger, F., op. 8. No. 1. Von der Wanderschaft, Improvis. . .	m. 1 50
— — Mazurka in Es-dur . . .	m. — 75	— — op. 8. No. 2. Tokayerlied, Improvisation . . .	m. 1 50
— — La prière exaucée . . .	m. 1 —	— — op. 17. No. 1. König Dan u. d. Meerweib (dänisch) . . .	m. 1 20
Bau, E., op. 10. Alpenglöckchen, Vortragstückchen . . .	m. — 80	— — op. 17. No. 2. Der Ritter im Erlenbain (dänisch) . . .	m. 1 20
Becker, Alb., op. 12. Magyarenklänge, Mazurka . . .	sch. 1 50	— — op. 18. No. 1. Der Schafhirt, Ballade (schwed.) . . .	m. 1 20
Bendel, Franz, Zwölf Salonstücke, mit Fingersatz versehen von Bernhard Wolff.		— — op. 18. No. 2. Darlekarlisches Tanzlied (schwed.) . . .	m. 1 20
No. 1. „Frühlingshauch“ D-dur . . .	m. — 50	— — op. 19. No. 1. Müllerlied, Rondo (norwegisch) . . .	m. 1 20
„ 2. „Liebeslied“ Es-dur . . .	m. — 60	— — op. 19. No. 2. Norwegisches Sennlied (norweg.) . . .	m. 1 20
„ 3. „Traum eines jungen Mädchen“ G-dur m.	1 —	Immler, Chr., op. 22. Der kleine Klavierspieler. Heft I. II.	
„ 4. „Caladea-Walzer“ Es-dur . . .	m. 1 30	III. IV. V. VI.	à l. 1 50
„ 5. „Frühlingsmorgen“ F-dur . . .	m. — 80	Jonas, Ernst, op. 22. Drei Salonstücke, Präl., Scherzo, Lied m.	1 50
„ 6. „An Lucia“ (Ständchen) B-dur . . .	m. 1 —	Kalkbrenner, Fr., Femme du marin (rev. von M. Moszkowski) m.	— 80
„ 7. „Fantasie“ (dänische Melodie Fried- rich's VII.) . . .	m. 1 50	Ketterer, E., op. 21. L'Argentine, Fantaisie-Mazurka . . .	m. 1 25
„ 8. „Unterbrochene Serenade“ D-dur . . .	m. — 60	Kiel, Friedr., Melodie in D-dur . . .	m. — 60
„ 9. „Liebesgruss“ (Lied ohne Worte) A-dur m.	— 60	Kirchner, Fritz, op. 9. Genrebilder, 12 instr. Stückchen.	
„ 10. „Erinnerung an Kopenhagen“ (Polka impromptu) F-dur . . .	m. 1 30	Heft I. II.	à l. 2 —
„ 11. „Gute Nacht“ (Lied ohne Worte) A-dur m.	— 60	— — Einzeln: op. 9. No. 1 bis 12 à 50 bis . . .	— 30
„ 12. „Tyrolienne“ As-dur . . .	m. — 60	— — op. 12. Vier Klavierstücke (Kullak gewidmet) sch.	2 30
„ „Souvenir de Hongrie“, Polka brillante, Orig. op. 9 sch.	1 50	— — op. 54. Notturmo in Es-dur . . .	m. 1 20
— — dasselbe in leichter Ausgabe. op. 9 . . .	m. 1 50	— — op. 55. Rondo brillant (Pastorale) . . .	m. 1 30
Berger, Ludw., op. 8. „Alla turca“ A-moll (rev. Ausg.) . . .	m. 1 —	— — op. 63. Zillertaler Volksklänge, Salon-Walzer m.	1 80
— — Impromptu, G-moll (Nachlass) . . .	m. — 50	— — op. 65. Menuett in H-moll . . .	m. — 80
Blumenthal, Paul, op. 7. Barcarolle, A-dur . . .	m. 1 —	— — op. 73. Marcia alla turca, E-moll . . .	m. 1 —
— — op. 20. Zwei Canzonetten . . .	sch. 1 20	— — op. 76. Im Kindergarten, 4 leichte Stücke . . .	l. 1 50
Bothmar, H., Ballerinnen. (6 Vortragstänze) . . .	m. 1 75	Kjerulf, H., Berühmte Compositionen, Concert- und Salonstücke. op. 4. 12. I. II., 24. 27. 28. I. II., 29 à 1M. bis m.	1 40
Brennecke, O., op. 2. Die Erwartung . . .	l. — 50	— — Die Brautfahrt in Hardanger . . .	m. — 50
— — op. 7. Festklänge. Characterstück . . .	m. — 80	— — Nordische Favorit-Compositionen. Heft I. II. à m.	1 40
Burgmüller, Fr., op. 116. Tyrolerkind, Tyrolienne . . .	m. 1 50	Klauwell, Otto, op. 1. Stimmungsbilder, 6 Stücke . . .	m. 1 50
Dolcs, Rudolf, op. 9. Aus dem Oberlande, Es-dur . . .	m. — 60	— — op. 5a. Sechs Albumblätter . . .	m. 1 50
— — op. 10. Une petite Valse, F-dur . . .	m. — 60	— — op. 6. Marsch der Wichtelmannen (l. 1 M.) . . .	m. 1 30
Erinnerungsblätter, Nordische Volkweisen, Tänze und Originalmelodien. Heft I. II. III. IV.	à m. 1 20	— — op. 16. Märchen- und Blumenerzählungen. Heft I. II.	à m. 1 80
Ersfeld, Chr., op. 10. Ständchen . . .	m. — 80	— — op. 19. Drei Concert-Walzer, complet . . .	ct. 3 60
— — op. 11. Schlummerlied . . .	m. — 80	— — Einzeln: No. 1. As-dur, 1,50 M. No. 2. F-moll ct.	1 —
Frohberg, Karl, op. 4. Wir hatten gebaut, Rondino, G-dur l.	— 60	No. 3. C-dur . . .	ct. 2 —
— — op. 5. Vergissmännchen, Allegretto, F-dur . . .	l. — 60	— — op. 26. Ritornelle) nach Rückert'schen (Heft I sch.	2 —
Gade, Niels W., Overture „Mariotta“, A-moll . . .	m. 1 80	— — op. 26. Ritornelle) Dichtungen. (Heft II sch.	2 50
— — Scherzino (Aquarell), D-moll . . .	m. 1 —	— — op. 27. Impromptu, C-moll . . .	sch. 2 —
Hartmann, Emil, op. 16. No. 1. Arabesque, Thème varié . . .	ct. 1 50	Klein, Aloys, op. 11. Berceuse et Méditation . . .	m. 1 20
— — op. 16. No. 2. Caprice, A-moll . . .	ct. 2 —	— — op. 12. Chanson de Mai et Danse villageoise m.	1 30
— — op. 17. Sonate facile et instructive F-dur . . .	m. 1 80	— — op. 13. Air de Ballet et Sérénade (einzeln à 1M.) m.	1 60
— — Fünf nordische Volkstänze, complet netto . . .	3 —	— — op. 15. Scherzo, E-moll . . .	sch. 1 80
No. 1. Scherzo, B-dur . . .	sch. 2 —	Krause, Ed., op. 20. Réverie, Phantasiestück in As . . .	sch. 1 50
„ 2. Alte Erinnerungen, Menuett . . .	sch. 1 50	— — op. 21. Berceuse, Concert-Etude in As . . .	ct. 1 50
„ 3. Elfenmädchen und die Jäger . . .	sch. 1 50	— — op. 22. Impromptu, Concert-Etude in Es . . .	ct. 1 —
„ 4. Hochzeitsmusik, Halling und Menuett . . .	sch. 1 80	— — op. 27. Sechs Albumblätter, Heft I. II.	à sch. 1 50
„ 5. Springtanz, D-dur . . .	sch. 1 50	Kruckow, Rich., op. 4. Zwei Salonwalzer, Es-dur, A-moll . . .	sch. 1 50
Hartmann, L. P. E., op. 53. Six Etudes instructives . . .	m. 2 —	Lange, Georg, op. 1. Fantasie-Ballade, E-moll . . .	m. 1 30
— — op. 55. Novelletten, Sechs kleine Stücke . . .	m. 2 —	— — op. 2. Blumenreigen, Salonwalzer, Es-dur . . .	m. 1 30
— — op. 55. No. 1. 60 Pf. No. 2 bis 6 einzeln . . .	à m. — 80	— — op. 3. Der kleine Vogel, Fantasie . . .	m. 1 30
Hause, Carl, op. 134. No. 1. Canonische Serenade . . .	m. 1 —	— — op. 4. Viel Träume und Volkslied, Fantasie . . .	m. 1 30
— — op. 134. No. 2. Tarantelle . . .	m. 1 30	— — op. 5. Die Spieluhr, Es-dur (Vortragstückchen) m.	— 80
Hasse, Gust., op. 44. Für kleine Hände, 12 leichte und instr. Klavierstücke. (No. 1—4 leicht.) . . .	compl. m. 3 50	— — op. 6. Die Türkische Schaarwache nach Gretry m.	— 80
— — Einzeln: op. 44. No. 1 bis 12 à 60 bis . . .	m. — 80	— — op. 7. Mondnacht, Salonstück . . .	m. 1 20
		Langendorff, Willy, op. 6. Amoretten. No. 1. G-dur . . .	m. — 60
		— — op. 6. Amoretten. No. 2. D-dur . . .	m. — 60

Auslieferungsläger: Fr. Volckmar in Leipzig. — G. Schirmer in New-York. — Wilh. Hansen in Kopenhagen.