

Sammlung

classischer und moderner Compositionen

für das

Pianoforte zu zwei Händen.

1. Arditi, L. , Jl Bacio	10 Sgr.	48. Clementi, M. , Op. 36. No. 1. Sonatine in C-dur	7 ¹ / ₂ Sgr.
2. Bach, Ph. E. , Sonate in F-moll	7 ¹ / ₂ „	49. — „ 36. „ 2. „ „ G-dur	7 ¹ / ₂ „
3. do. J. S. , Chromatische Fantasie und Fuge	20 „	50. — „ 36. „ 3. „ „ C-dur	7 ¹ / ₂ „
4. — „ Concert im ital. Styl	25 „	51. — „ 36. „ 4. „ „ F-dur	7 ¹ / ₂ „
5. — „ Gavotte in D-moll	5 „	52. — „ 36. „ 5. „ „ G-dur	7 ¹ / ₂ „
6. — „ „ G-moll	5 „	53. — „ 36. „ 6. „ „ D-dur	7 ¹ / ₂ „
7. — „ Gigue in B	5 „	54. — „ 37. 3. Sonaten, complett	25 „
8. — „ Prälud. u. Fuge über d. N. Bach.	10 „	55. — „ 38. 3. „ „ „ „	30 „
9. — „ 6 kl. Prälud. für Anfänger	10 „	56. — „ 50. No. 1. „ Sonate in A-dur	30 „
10. — „ 3 Sarabanden	5 „	57. — „ 50. „ 2. „ „ D-moll	30 „
11. — „ 12 kl. Prälud. oder Exercicen	20 „	58. — „ 50. „ 3. „ „ G-moll	30 „
12. — „ Prälud. in C. a. d. wohltemp. Clavier.	5 „	59. Dusseck, J. L. , Op. 9. No. 1. Sonate in B-dur	15 „
13. Bardarzewska, Thl. , La prière d'une vierge	10 „	60. — „ 9. „ 2. „ „ C-dur	20 „
14. — „ Douce rêverie	7 ¹ / ₂ „	61. — „ 9. „ 3. „ „ D-dur	20 „
15. — „ Mazurka	7 ¹ / ₂ „	62. — „ 24. „ „ „ B-dur	15 „
16. — „ Prière exaucée	10 „	63. — „ 43. „ „ „ A-dur	20 „
17. Beethoven, L. van , Op. 2. No. 1. Son. in F-moll.	20 „	64. — „ 62. La consolation	12 ¹ / ₂ „
18. — „ 2. „ 2. „ „ A-dur	20 „	65. — „ Les Adieux	10 „
19. — „ 2. „ 3. „ „ C-dur	20 „	66. — „ La chasse	10 „
20. — „ 7. „ „ „ Es-dur	20 „	67. Farvarger, R. , Op. 18. L'adieu. Nocturne	10 „
21. — „ 10. „ 1. „ „ C-moll	20 „	68. Field, J. , No. 1. Nocturne C-dur	7 ¹ / ₂ „
22. — „ 10. „ 2. „ „ F-dur	20 „	69. — „ 2. „ „ C-moll	7 ¹ / ₂ „
23. — „ 10. „ 3. „ „ D-dur	20 „	70. — „ 3. „ „ As-dur	7 ¹ / ₂ „
24. — „ 13. „ „ „ Pathétique	20 „	71. — „ 4. „ „ A-dur	10 „
25. — „ 14. „ 1. „ „ E-dur	20 „	72. — „ 5. „ „ B-dur	5 „
26. — „ 14. „ 2. „ „ G-dur	20 „	73. — „ 6. „ „ F-dur	7 ¹ / ₂ „
27. — „ 26. „ „ „ As-dur	20 „	74. — „ Rondo in A.	5 „
28. — „ 27. „ 1. „ „ Es-dur	20 „	75. — „ Sonate in A.	15 „
29. — „ 27. „ 2. „ „ Cis-moll	20 „	76. Fumagalli, Ad. , Op. 33. La Pendule	10 „
30. — „ 28. „ „ „ D-dur	20 „	77. Gerville, L. P. , Op. 1. Bengali au réveil	7 ¹ / ₂ „
31. — „ 31. „ 1. „ „ G-dur	20 „	78. — „ 2. Rossignol et fauvette	25 „
32. — „ 31. „ 2. „ „ D-moll	20 „	79. — „ 3. Le Carillon de mon clocher	10 „
33. — „ 31. „ 3. „ „ Es-dur	20 „	80. Goria, A. , Op. 1. Le papillon	10 „
34. — „ 49. „ 1. „ „ G-moll	10 „	81. — „ 4. Canzonetta	10 „
35. — „ 49. „ 2. „ „ G-dur	10 „	82. — „ 5. Olga-Mazurka	7 ¹ / ₂ „
36. — „ 51. „ 1. Rondo in C-dur	10 „	83. — „ 6. Caprice-Nocturne	10 „
37. — „ 52. „ 2. „ „ G-dur	10 „	84. — „ 7. Etude de concert	10 „
38. — „ Sehnachts-, Schmerzens-	7 ¹ / ₂ „	85. — „ 8. „ „ „ „	12 ¹ / ₂ „
39. — „ und Hoffnungs-Walzer	7 ¹ / ₂ „	86. — „ 9. Sérénade p. la m. gauche	10 „
40. — „ Trauerm. a. d. Sonate Op. 26	7 ¹ / ₂ „	87. — „ 10. L'attente, Nocturne	12 ¹ / ₂ „
41. — „ Variation. über „Mich flie-	10 „	88. — „ 11. Le calme, „	12 ¹ / ₂ „
42. — „ hen alle Freuden“	10 „	89. — „ 12. Alice, Valse	10 „
43. Bertini, H. , Op. 88. Ma Normandie	12 ¹ / ₂ „	90. — „ 13. Andante de salon	12 ¹ / ₂ „
44. Clementi, M. , Op. 26. No. 1. Sonate in A-dur	20 „	91. — „ 14. Mazourka brillante	10 „
45. — „ 26. „ 2. „ „ Fis-moll	20 „	92. — „ 15. L'éléganza, Etude	10 „
46. — „ 26. „ 3. „ „ D-dur	20 „	93. — „ 16. Improvisation, Etude	10 „
47. — „ 36. 6 Sonatinen, complett	25 „	94. — „ 17. Barcarolle	15 „
		95. — „ 18. L'espérance, Mazurka	7 ¹ / ₂ „
		96. Gounod, Ch. , Walzer a. Faust	10 „

Berlin, bei Robert Timm.

PRIÈRE EXAUCÉE

(DAS ERHÖRTE GEBET)

Antwort auf das Gebet einer Jungfrau

von

THECLA BADARZEWSKA.

Lento.

PIANO

Andante espressivo.

mf

First system of musical notation, featuring a treble and bass clef. The music is marked *mf* (mezzo-forte). It consists of a series of chords and melodic lines in both staves.

con affetto

f

p

Second system of musical notation, marked *con affetto*. It begins with a *f* (forte) dynamic and transitions to a *p* (piano) dynamic. A fermata is present over a note in the second measure of the treble staff.

Third system of musical notation, continuing the piece with complex chordal textures in both staves.

p

dolce

Fourth system of musical notation, marked *p* (piano) and *dolce* (sweetly). It features a gradual crescendo leading into a section with a *dolce* marking.

con molto espressione

f

mg.

cantando

m.d.

Fifth system of musical notation, marked *con molto espressione* and *f* (forte). It concludes with a *mg.* (mezzo-giochiato) and *cantando m.d.* (cantando mezzo-dolce) marking.

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 is in a minor key and features a complex texture with many beamed notes and slurs.

Second system of musical notation, continuing the piece with similar complex textures and melodic lines in both staves.

Third system of musical notation, featuring a dynamic marking of *f* (forte) in the middle of the system, indicating a change in volume.

Fourth system of musical notation, featuring a *dolce* marking in the first measure and a *pp* (pianissimo) marking in the second measure. The upper staff contains a complex sixteenth-note passage with fingerings 8, 6, and 1 indicated.

Fifth system of musical notation, featuring a *pp* marking in the first measure and another *pp* marking in the fourth measure. The upper staff continues with the sixteenth-note passage, with fingerings 8, 6, and 6 indicated.

This page of piano sheet music consists of five systems of staves. Each system has a treble and bass clef staff. The music is characterized by dense textures, often featuring sixteenth-note runs and complex chords. Dynamics include *pp* (pianissimo), *f* (forte), and *sf* (sforzando). Fingerings (e.g., 1, 2, 3, 4, 5, 6, 8) and articulation marks (accents, slurs) are used to guide the performer. The notation includes many beamed sixteenth notes and complex chordal structures, particularly in the right hand.

First system of musical notation. The right hand features a complex, arpeggiated texture with many notes, while the left hand plays a simpler accompaniment. A dynamic marking of *p* (piano) is present in the left hand.

Second system of musical notation. Similar to the first system, it features a dense, arpeggiated right hand and a more active left hand. A dynamic marking of *f* (forte) is present in the left hand.

Third system of musical notation. The right hand continues with the arpeggiated texture. A dynamic marking of *decrescendo* is written above the right hand, and a *p* (piano) marking is in the left hand.

Fourth system of musical notation. The right hand has a *calando* (ritardando) marking. The left hand has a *sempre decresc.* (sempre decrescendo) marking. A dashed line with an '8' above it spans across the system.

Fifth system of musical notation. The right hand has a *pp* (pianissimo) marking. The left hand has an *estinto* (fading) marking. A dashed line with an '8' above it spans across the system.