

# COMPOSITIONS FOR VIOLIN AND PIANOFORTE

## SECOND SERIES.

BEETHOVEN, L. van, Violin-Concerto, Op. 61. Finger- ing and Cadenzas by H. Schradieck, net,	50	MENDELSSOHN, F., Violin-Concerto, Op. 64. Edited and Fingered by H. Schradieck, net,	50
— Two Romances, Op. 40. Op. 50. Edited and Fing- ered by H. Schradieck, net,	50	SCHUMANN, R., Träumerei. Transcription by E. Singer,	35
GABRIEL-MARIE, Sérénade badine,	60	THOMAS, A., Entr'Acte-Gavotte from " <i>Mignon</i> ." Transcription by J. A. Anschütz,	50
HAUSER, M. Chanson de Berceau ( <i>Cradle Song</i> ),	35	MOSZKOWSKI, M., Mélodie, Op. 18 No. 1. Arranged by Fr. Hermann,	50
MASSENET, J., Le dernier Sommeil de la Vierge ( <i>The Virgin's last Slumber</i> ). Prelude. Transcrip- tion by A. Herman,	50	RUBINSTEIN, A., Mélodie in F. Arranged by Fr. Hermann,	60
RAFF, J., Cavatina, Op. 85 No. 3. Edited and Fing- ered by H. Schradieck,	50	ERNST, H. W., Elégie, Op. 10. Edited and Fingered by H. Schradieck,	75
VIEUXTEMPS, H., Rêverie, Op. 22 No. 3. Edited and Fingered by H. Schradieck,	75	RUBINSTEIN, A., Romance in E $\flat$ , Op. 44 No. 1. Arranged by Fr. Hermann,	50
JENSEN, A., Ländler. Arranged by Fr. Hermann,	50	BECKER, J., Romanza. Edited and Fingered by P. Mittell,	50
HANDEL, G. F., Largo.	50	SPOHR, L., 2d Violin-Concerto, Op. 2 in D minor. Edited and Fingered by F. David, net,	75
THOMÉ, F., Simple Aveu. Romance sans paroles,	50	— 7th Violin-Concerto, Op. 38 in E minor. Edited and Fingered by H. Schradieck, net,	75
VIEUXTEMPS, H., Ballade et Polonaise, Op. 38. Edited and Fingered by H. Schradieck, net,	75	— 8th Violin-Concerto, Op. 47 in A. Edited and Fing- ered by H. Schradieck, net,	75
WAGNER, R., To the Evening Star, from " <i>Tann- häuser</i> ." Transcribed by F. Hüllweck,	50	— 9th Violin-Concerto, Op. 55 in D minor. Edited and Fingered by H. Schradieck, net,	75
GUNGL, J., Oberländler, Op. 31. Edited and Fingered by P. Mittell,	50	RAFF, J., Méditation. Arranged by Fr. Hermann,	60
TSCHAIKOWSKY, P., Romance sans paroles. Ed- ited and fingered by P. Mittell,	50	SPOHR, L., Barcarolle, Op. 135 No. 1. Edited and Fingered by Fr. Hermann,	75
DAVID, F., Kinderlied, Op. 30 No. 5. Edited and Fing- ered by Fr. Hermann,	35	WIENIAWSKI, H., Légende, Op. 17. Edited and Fingered by H. Schradieck,	1 00
SCHARWENKA, X., Polish Dance, Op. 3 No. 1. Ar- ranged by Fr. Hermann,	75	— Chanson Polonaise, Op. 12 No. 2.	50
SCHUBERT, F., Serenade. Transcription by Ed. Reményi,	75	SIMON, A., Berceuse. Edited and Fingered by P. Mittell,	50
REBER, H., Berceuse. Edited by Fr. Hermann,	50	BOHM, C., Perpetuum mobile, Op. 187 No. 4,	50
GODARD, B., Berceuse, from " <i>Jocelyn</i> ." Author's Transcription,	50	— Slumber Song, Op. 187 No. 5,	35
LÉONARD, H., To the Evening Star. Rec. and Ro- mance from Wagner's " <i>Tannhäuser</i> ." Transcrip- tion,	60	MONASTERIO, J. DE, Adieux à l'Alhambra, Op. 12,	75
CZIBULKA, A., Love's Dream after the Ball, Op. 356,	75	DANBÉ, J., Mazurka de Salon,	75
SCHUMANN, R., Abendlied ( <i>Evening Song</i> ). Tran- scription by Fr. Hermann,	75	RIES, Perpetuum mobile, from Suite, Op. 34,	1 00
WOLFERMANN, A., Romance, Op. 3 No. 1	35	HANDEL, G. F., Sonata in A. Arranged by F. David, net,	50
SPOHR, L., Three Slow Movements from Concertos. Edited and Fingered by H. Schradieck, net,	50	VITALI, T., Ciaccona. Arranged by F. David, net,	50
ERNST, H. W., Hungarian Airs with Variations, op. 22. Edited and Fingered by H. Schradieck, net,	50	RIES, F., Suite No. III., op. 34, net,	1 00
— Fantaisie brillante on the March and the Romance from <i>Otello</i> by Rossini, op. 11. Edited and Fing- ered by H. Schradieck, net,	50	SCHUMANN, R., Fantasiestücke ( <i>Fantasy Pieces</i> ) op. 73. Edited and Fingered by H. Schradieck, net,	50
DE BÉRIOT, C., Air varié No. 5 in E, op. 7. Edited and Fingered by H. Schradieck, net,	50	— Drei Romanzen ( <i>Three Romances</i> ) op. 94. Edited and Fingered by H. Schradieck, net,	50
— Air varié No. 6 in A, op. 12. Edited and Fingered by H. Schradieck, net,	50	— Fünf Stücke im Volkston ( <i>Five Pieces in Popular Mood</i> ) op. 102. Edited and Fingered by H. Schra- dieck, net,	50
— Air varié No. 7 in E, op. 15. Edited and Fingered by H. Schradieck, net,	50	— Märchenbilder ( <i>Pictures from Fairy Land</i> ) op. 113. Edited and Fingered by H. Schradieck, net,	50
	50	NARDINI, P., Sonata in D. Arranged by F. David, net	50

NEW YORK

G. SCHIRMER

## CONCERNING THE GENESIS OF "ELEGIE" BY H. W. ERNST.

IT was in the year 1831. In the richly furnished parlor of a Viennese mansion, two children were sitting together on the sofa—at least, anyone would have called them children who saw their youthful faces, in which no impure thought could yet have been reflected, and which intimated no premonition of the cares of this world. From his physical development, the young man might have seen seventeen years; his finely formed head was poised on a pair of well-turned shoulders, and his eye was sparkling with the emotion evidently evoked by the conversation. The maiden, of surely not more than fifteen summers, a bud just beginning to unfold, had rested, while gazing up at him, both arms on his knees, and followed his words with such absorbed interest that her countenance seemed to mirror every changing shade of meaning.

The door opened noiselessly, and a tall man entered the room. The enthusiastic children did not hear him, and not until he had approached them and laid his hand on the youth's shoulder, did the latter turn towards him, then rising quickly with a deep blush.

"Leave us alone together for a moment, child," said the intruder to the abashed maiden, who had also risen hastily; and when, after casting a half-anxious glance at the two remaining behind, she had withdrawn, he beckoned the young man to resume his place on the sofa.

"How old are you, William?" he began, taking a seat beside him.

"Seventeen," was the slightly hesitating reply.

"And are you fully aware of what you still have to learn before attaining that artistic rank which alone can render a man, who devotes his life to a musical career, a person of consequence in our circle? You are a young man of great talent, William; I have permitted your frequent visits to my family with pleasure, and have observed without interference the growing mutual inclination between my daughter and yourself; for I consider the aristocracy of genius as the peer of that of birth, and I know your uncontaminated soul. But where can this lead to now? Your natural endowments are doubtless such as to justify the expectation that you may *become* a man to whom I should rejoice to surrender my daughter; but as yet, William, you *are* nothing. Go, work and study, devote your best energies to your years of apprenticeship, become the artist who, ennobled by his genius, may rank with the best; make yourself a name—and then come back: if your youthful inclination be not dissipated, my door shall again be open to you—and I, in the meantime, will not persuade my daughter to any other alliance; do you agree to this, William?"

The youth raised his head: in his eyes there beamed a marvelous light. With a deep breath he laid his hand in that extended toward him. "I do—and I thank you!" he responded with a voice which, despite the strong resolution apparent in its tone, had a tremulous sound.

"Good! But, in that case, you should leave the city to-morrow. I am inclined to think, in any event, that you have been quite long enough in our Conservatory for your own good."

"To-morrow morning I shall leave for Paris—I have long intended to go there; but may I not—"

"Come to see us this evening, when your preparations for the journey are finished, and take leave of us then."

\* \* \*

Seven years had passed. Not only Paris, but the whole of cultivated Europe, was familiar with the name of the young violin virtuoso, whom even Paganini had deemed worthy of peculiar attention. Seven years—the allotted time in which he was to prove himself worthy of his youthful love, the time which should show whether his inclination were steadfast. Not even a letter had he been permitted to exchange with her whom he proposed to celebrate in his first great composition, and for whom no thought had yet appeared grand or beautiful enough to him. Only indirectly had he received greetings from or tidings of her; and the messages which he himself sent were nothing further than newspaper notes concerning his work and progress. And he had made himself worthy, and his love had only grown stronger and deeper with the years, and was inseparably entwined with his every thought, his entire being.

Two days before the end of the seventh year he was ready to journey homeward, so that he might not reach Vienna an hour later than the time set by her father. Day and night he traveled with extra post, and at nightfall on the second day he arrived at Vienna. Hardly taking time to doff his traveling garb, he strode with eager haste to the house whose walls held all of happiness for him.

The street door stood open, but within all was dark and hushed. A feeling of dread, like a sudden foreboding of a great misfortune, seized upon him. He ascended the well-known stair, opened the door of the parlor—and stood as if turned to stone; a pang, as of the death-blow to his heart, pierced his breast, his vision grew dim, and he swooned away.

In the middle of the room stood an open coffin, surrounded with candles; and in the flower-decked coffin there lay, herself a broken blossom, the maiden for whom he had striven, labored, and patiently hoped. One glance had showed him that every hope, every fresh flower of his young life, was withered for ever.

She was buried—but he knew nothing of it; prostrated by brain-fever, he himself lay at death's door, and it almost seemed as if the dead bride would not have to await the bridegroom long. But his unenfeebled natural strength won the victory. Two months later, he reappeared for the first time among men—but as a man utterly changed; his eye seemed to glance aside from outward things, as if turned introspectively upon his own melancholy moods.

His violin became his sole familiar friend; in the silence of the night, tones of immeasurable grief sounded from its strings;—he wrote a dirge for his dead love—this very Elegie, which moves every heart with so potent a spell, and which is known throughout the length and breadth of the musical world;—for the man whose story we have told was the violinist Heinrich Wilhelm Ernst.

OTTO RUPPIUS.

3  
Elégie.

H.W.ERNST. Op. 10.

Adagio melancolico ed appassionato.

Violin.

Musical notation for the Violin part, starting with a triplet of eighth notes and a first ending bracket.

Adagio melancolico ed appassionato.

Piano.

Musical notation for the Piano part, featuring a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand.

Musical notation for the Piano part, featuring a piano (p) dynamic in the right hand and a fortissimo (ff) dynamic in the left hand.

Musical notation for the Piano part, featuring a piano (p) dynamic in the left hand and a forte (f) dynamic in the right hand.

Musical notation for the Piano part, featuring a piano (p) dynamic in the right hand and a forte (f) dynamic in the left hand.

IV

*p* *f* *p*

This system contains the first system of music. It features a vocal line with a four-measure rest marked 'IV' and a piano accompaniment. The piano part has a dynamic marking of *p* at the beginning and *f* later on. The vocal line starts with a dynamic marking of *p*.

*dolce.*

This system contains the second system of music. The vocal line includes a four-measure rest marked 'IV', followed by a two-measure rest marked 'II', and a three-measure rest marked 'III'. The piano accompaniment continues with a dynamic marking of *p*. The instruction *dolce.* is written below the vocal line.

*p* *dolce e semplice.*

This system contains the third system of music. The vocal line has a dynamic marking of *p* and the instruction *dolce e semplice.* below it. The piano accompaniment continues with a dynamic marking of *p*.

III - IV

con somma espressione.

*colla parte.*

*fp*

This system contains the fourth system of music. The vocal line has rests marked 'III' and 'IV'. The piano accompaniment has a dynamic marking of *fp*. The instruction *colla parte.* is written below the piano part, and *con somma espressione.* is written below the vocal line.

First system of musical notation. The upper staff features a melodic line with a 'V' marking above the first measure and dynamic markings of *f* and *f*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a *fp* marking at the beginning and a *cresc.* marking in the second measure.

Second system of musical notation. The upper staff continues the melodic line with dynamic markings of *cresc.*, *f*, and *dim.*. The piano accompaniment features a dense texture of chords in the right hand, with *fp* and *f* markings, and a bass line in the left hand.

Third system of musical notation. The upper staff includes dynamic markings of *cresc.*, *f*, *dim.*, and *cresc.*. The piano accompaniment has a *p* marking in the first measure, followed by *cresc.*, *fp*, and another *cresc.* marking. The right hand contains a complex chordal texture, while the left hand provides a steady bass line.

Fourth system of musical notation. The upper staff begins with a *II* marking and a <sup>4</sup>/<sub>4</sub> time signature, followed by dynamic markings of *f*, *cresc.*, and *fuocoso.*. The instruction "with the whole bow." is written above the staff. The piano accompaniment features a *f* marking and a *cresc.* marking, with a dense chordal texture in the right hand and a bass line in the left hand.

ff molto appassionato. p

ff dim. p

This system contains the first two staves of music. The upper staff is a single melodic line with a dynamic marking of *ff* and the instruction *molto appassionato.* It features several slurs and fingerings (1, 2, 1, 2, 4). The lower staff is a piano accompaniment with a dynamic marking of *ff* and a *dim.* instruction. The piano part consists of dense chordal textures in the right hand and a more active bass line in the left hand.

This system contains the third and fourth staves of music. The upper staff continues the melodic line with slurs and fingerings (4, 2, 4, 4, 2). The piano accompaniment in the lower staff continues with similar chordal patterns and a steady bass line.

f dolcissimo.

This system contains the fifth and sixth staves of music. The upper staff begins with a dynamic marking of *f* and a *dolcissimo.* instruction. It features a more intricate melodic line with slurs and fingerings (4, 3). The piano accompaniment in the lower staff continues with its characteristic chordal texture.

riten. cresc.

This system contains the seventh and eighth staves of music. The upper staff includes a *riten.* (ritardando) and *cresc.* (crescendo) instruction. It features a melodic line with slurs and fingerings (1, 1, 1, 4, 0). The piano accompaniment in the lower staff concludes with a final chordal texture.

*ff*

*ff*

Ossia.

*f*

*p*

*p*

IV

*ritard* *a tempo parlando*

*fp* *pp*

III II

*colla parte.* *tremolo.* *perdendosi.*

*pp*

*Pia.*

# RECENT PUBLICATIONS FOR VIOLIN

## WITH PIANO ACCOMPANIMENT

### VIOLIN CLASSICS

A Collection of Original Pieces and Arrangements for Violin, with Accompaniment of Piano

Revised and Fingered by PHILIPP MITTELL

3 VOLUMES, EACH \$1.25 NET

#### Volume I. Contents:

BEETHOVEN, Andante from 1st Symphony.  
 BOCCHERINI, Menuet.  
 BOHM, Cantilena.  
 BRAGA, Angel's Serenade.  
 DANBÉ, Petite Valse lente.  
 FIELD, Nocturne.  
 GABRIEL-MARIE, La Cinquantaine.  
 GILLET, Loin du Bal.  
 GRIEG, Berceuse.  
 HAYDN, Serenade.  
 HERBERT, Canzonetta.  
 HÜLLWECK, Spinning-Song from "Flying Dutchman" and March and Chorus from "Tannhäuser."  
 SAINT-SAËNS, Le Cygne (The Swan).  
 THOMAS, Entr'acte and Gavotte from "Mignon."  
 TSCHETSCHULIN, Alla zingaresca.  
 WICHTL, Waltz from Gounod's "Faust."

### VIOLIN CLASSICS

A Collection of Original Pieces and Arrangements for Violin, with Accompaniment of Piano

Revised and Fingered by PHILIPP MITTELL

3 VOLUMES, EACH \$1.25 NET

#### Volume II. Contents:

BACH, E., Spring's Awakening.  
 BACH, J. S., Air and Gavotte.  
 BECKER, Romanza.  
 BOHM, Gavotte.  
 BRAHMS, Hungarian Dance.  
 FISCHER, Barcarolle.  
 GODARD, Canzonetta.  
 HOLLAENDER, Spinning-Song.  
 PADEREWSKI, Melody.  
 RAFF, Canzona.  
 RIES, Gondoliera.  
 SCHUBERT, L'Abeille (The Bee).  
 SCHUMANN, Slumber-Song.

### VIOLIN CLASSICS

A Collection of Original Pieces and Arrangements for Violin, with Accompaniment of Piano

Revised and Fingered by PHILIPP MITTELL

3 VOLUMES, EACH \$1.25 NET

#### Volume III. Contents:

BECKER, Gavotte.  
 BOHM, Cavatina.  
 BRUCH, Kol Nidrei.  
 GODARD, Berceuse from "Jocelyn."  
 HANDEL, Largo in G.  
 KÉLER-BÉLA, "Son of the Puszta."  
 PIERNÉ, Sérénade.  
 SARASATE, "Playera."  
 SCHUMANN, Abendlied.  
 SIMON, Berceuse in G.  
 SITT, Barcarolle.  
 SVENDSEN, Romance.  
 WAGNER, Walther's Prize-song ("Meistersinger").  
 WIENIAWSKI, Romance from 2d Concerto.  
 — "Obertass," Mazurka.

<p>BECKER, J., Romanza, E♭ (Ph. Mittell) 50</p> <p>BEETHOVEN, L. van, Sonatas (Ad. Brodsky). In paper, \$2.00; in cloth 4 00</p> <p>— 2 Romances. Op. 40 and 50 (H. Schradieck) 50</p> <p>— Op. 61. Concerto, in D. With Cadenzas by H. Schradieck 50</p> <p>BÉRIOT, CH. de, Air varié No. 5, in E. Op. 7 (H. Schradieck) 50</p> <p>— Air varié No. 6, in A. Op. 12 50</p> <p>— " " " 7, in E. Op. 15 50</p> <p>BOHM, C., Op. 187 No. 4. Perpetuum mobile 50</p> <p>— Op. 187 No. 5. Slumber Song 35</p> <p>— Op. 187 No. 6. Ländler 35</p> <p>CZIBULKA, A., Op. 356. Love's Dream after the Ball. Intermezzo 75</p> <p>DANBÉ, J., Mazurka de Salon 75</p> <p>DAVID, F., Op. 30 No. 5. Kinderlied (F. Hermann) 35</p> <p>DELIBES, LÉO, Pas des Fleurs. Valse. Transcription de E. Sauret 1 25</p> <p>ERNST, H. W., Op. 10. Elégie (H. Schradieck) 75</p> <p>— Op. 11. Fantasy on Airs from Rossini's "Otello" 50</p> <p>— Op. 22. Hungarian Airs with Var. 50</p> <p>EULENSTEIN, C., Love-song 50</p> <p>— Slumber-song 50</p> <p>GABRIEL-MARIE, Sérénade badine 60</p> <p>GODARD, BENJ., Berceuse, from "Jocelyn." Author's Transcr. 50</p> <p>GOUNOD, CH., Vision of Jeanne d'Arc. Meditation for Violin and Organ, or Piano. 40</p> <p>GUNGL, JOS., Op. 31. Oberländler (Ph. Mittell) 50</p> <p>HÄNDEL, G. F., Largo 50</p> <p>— Sonata, in A, arr. by F. David (H. Schradieck) 50</p> <p>HAUSER, M., Chanson de Berceau. (Cradle-song.) 35</p> <p>JENSEN, AD., Ländler, E♭ (F. Hermann) 50</p>	<p>LÉONARD, H., To the Evening Star. Recit. and Romance from Wagner's "Tannhäuser" 60</p> <p>MASSENET, J., Le dernier Sommeil de la Vierge (The Virgin's last Slumber). Prélude (Ad. Herman) 50</p> <p>MASTER PIECES for the Violin (H. Schradieck): Vol. I. <i>H. W. Ernst</i>, Elégie Op. 10—<i>J. Raff</i>, Cavatina Op. 85 No. 3—<i>H. Vieuxtemps</i>, Réverie Op. 22 No. 3 50</p> <p>— Vol. II. <i>H. Wieniawski</i>, Op. 12. Sielanka, Mazurka and Chanson polonaise, Mazurka, and Op. 17. Légende 50</p> <p>— Vol. III. <i>L. Spohr</i>, 3 Slow Movements from Concertos 50</p> <p>MENDELSSOHN, F., Op. 64. Concerto in Em. (H. Schradieck) 50</p> <p>MONASTERIO, J. de, Op. 12. Adieux à l'Alhambra. Moorish Lament 75</p> <p>MOSZKOWSKI, M., Op. 18 No. 1. Mélodie, F (F. Hermann) 50</p> <p>NARDINI, PIETRO, Sonata, in D, arr. by F. David (H. Schradieck) 50</p> <p>PIERNÉ, G., Sérénade, in A 75</p> <p>RAFF, J., Op. 85. Six Pieces. (<i>Marcia. Pastorale. Cavatina. Scherzino. Canzona. Tarantella.</i>) (H. Schradieck) 75</p> <p>— Op. 85 No. 3. Cavatina (H. Schradieck) 50</p> <p>— Méditation (F. Hermann) 60</p> <p>REBER, H., Berceuse (F. Hermann) 50</p> <p>RENARD, F., Berceuse, G 75</p> <p>— Berceuse No. 2, F 50</p> <p>RIES, FRANZ, Op. 27. Suite No. 2, in F 1 50</p> <p>— Op. 34. Suite No. 3, in G 1 00</p> <p>— Op. 27 No. 4. Romance 50</p> <p>— Op. 34 No. 4. Gondoliera 50</p> <p>— Op. 34 No. 5. Perpetuum mobile 1 00</p> <p>ROSEN, M., Berceuse. (Cradle-song) 50</p> <p>RUBINSTEIN, A., Op. 44 No. 1. Romance, E♭ (F. Hermann) 50</p> <p>— Mélodie, F (F. Hermann) 60</p> <p>SCHARWENKA, X., Op. 3 No. 1. Polish Dance, Em. (F. Hermann) 75</p>	<p>SCHUBERT, F., Serenade. Transcr. by Ed. Reményi 75</p> <p>SCHUMANN, ROB., Op. 73. Phantasiestücke for Piano and Violin (or Clarinet) (H. Schradieck) 50</p> <p>— Op. 94. Three Romances for Oboe, or Violin, or Clarinet and Piano 50</p> <p>— Op. 102. 5 Stücke im Volkston (Pieces in Popular Mood) 50</p> <p>— Op. 113. Märchenbilder (Pictures from Fairyland). 4 Pieces 50</p> <p>— Träumerei. Transcr. by E. Singer 35</p> <p>— Evening Song, arr. 35</p> <p>SCHYTTE, L., Op. 26 No. 7. Berceuse, arr. 50</p> <p>SIMON, A., Berceuse, arr. 50</p> <p>SPAHR, FR., Op. 3. Polish Dance 50</p> <p>SPOHR, LOUIS, Op. 2. Concerto No. 2, Dm. (David-Schradieck) 75</p> <p>— Op. 38. Concerto No. 7, Em. 75</p> <p>— Op. 47. Concerto No. 8, A, in form of a Vocal Scena. With Portrait and Biographical Sketch 75</p> <p>— Op. 55. Concerto No. 9, Dm. 75</p> <p>— Op. 135 No. 1. Barcarolle, G (F. Hermann) 75</p> <p>SVENDSEN, J. S., Op. 26. Romance, G 75</p> <p>THOMAS, A., Entr'acte - Gavotte from "Mignon." Transcr. by J. A. Anschütz 50</p> <p>THOMÉ, F., Op. 25. Simple Aveu. Romance sans Paroles (Ph. Mittell) 50</p> <p>TSCHAIKOWSKY, P., Op. 2 No. 3. Romance sans paroles (Ph. Mittell) 50</p> <p>VIEUXTEMPS, H., Op. 22 No. 3. Réverie, E♭ (H. Schradieck) 75</p> <p>— Op. 38. Ballade et Polonaise de Conc. (H. Schradieck) 75</p> <p>VITALI, T., Ciaccona (F. David) 50</p> <p>WAGNER, R., To the Evening Star, from "Tannhäuser" (F. Hüllweck) 50</p> <p>WIENIAWSKI, H., Op. 12 No. 2. Chanson-Polonaise. Mazurka 50</p> <p>— Op. 17. Légende (H. Schradieck) 1 00</p>
--	--	--