

# Sammlung

## classischer und moderner Compositionen

für das

### Pianoforte zu zwei Händen.

1. <b>Arditi, L.</b> , Il Bacio . . . . .	10 Sgr.	48. <b>Clementi, M.</b> , Op. 36. No. 1. Sonatine in C-dur . . . . .	7 <sup>1</sup> / <sub>2</sub> Sgr.
2. <b>Bach, Ph. E.</b> , Sonate in F-moll . . . . .	7 <sup>1</sup> / <sub>2</sub> „	49. — „ 36. „ 2. „ „ G-dur . . . . .	7 <sup>1</sup> / <sub>2</sub> „
3. <b>do. J. S.</b> , Chromatische Fantasie und Fuge . . . . .	20 „	50. — „ 36. „ 3. „ „ C-dur . . . . .	7 <sup>1</sup> / <sub>2</sub> „
4. — „ Concert im ital. Styl . . . . .	25 „	51. — „ 36. „ 4. „ „ F-dur . . . . .	7 <sup>1</sup> / <sub>2</sub> „
5. — „ Gavotte in D-moll . . . . .	5 „	52. — „ 36. „ 5. „ „ G-dur . . . . .	7 <sup>1</sup> / <sub>2</sub> „
6. — „ „ G-moll . . . . .	5 „	53. — „ 36. „ 6. „ „ D-dur . . . . .	7 <sup>1</sup> / <sub>2</sub> „
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. <b>Dusseck, J. L.</b> , Op. 9. No. 1. Sonate in B-dur . . . . .	15 „
13. <b>Bardarzewska, Thl.</b> , La prière d'une vierge . . . . .	10 „	60. — „ 9. „ 2. „ „ C-dur . . . . .	20 „
14. — „ Douce rêverie . . . . .	7 <sup>1</sup> / <sub>2</sub> „	61. — „ 9. „ 3. „ „ D-dur . . . . .	20 „
15. — „ Mazurka . . . . .	7 <sup>1</sup> / <sub>2</sub> „	62. — „ 24. „ „ „ B-dur . . . . .	15 „
16. — „ Prière exaucée . . . . .	10 „	63. — „ 43. „ „ „ A-dur . . . . .	20 „
17. <b>Beethoven, L. van</b> , Op. 2. No. 1. Son. in F-moll. . . . .	20 „	64. — „ 62. La consolation . . . . .	12 <sup>1</sup> / <sub>2</sub> „
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. <b>Farvarger, R.</b> , Op. 18. L'adieu. Nocturne . . . . .	10 „
21. — „ 10. „ 1. „ „ C-moll . . . . .	20 „	68. <b>Field, J.</b> , No. 1. Nocturne C-dur . . . . .	7 <sup>1</sup> / <sub>2</sub> „
22. — „ 10. „ 2. „ „ F-dur . . . . .	20 „	69. — „ 2. „ „ C-moll . . . . .	7 <sup>1</sup> / <sub>2</sub> „
23. — „ 10. „ 3. „ „ D-dur . . . . .	20 „	70. — „ 3. „ „ As-dur . . . . .	7 <sup>1</sup> / <sub>2</sub> „
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 <sup>1</sup> / <sub>2</sub> „
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. <b>Fumagalli, Ad.</b> , Op. 33. La Pendule . . . . .	10 „
30. — „ 28. „ „ „ D-dur . . . . .	20 „	77. <b>Gerville, L. P.</b> , Op. 1. Bengali au réveil . . . . .	7 <sup>1</sup> / <sub>2</sub> „
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. <b>Goria, A.</b> , 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 <sup>1</sup> / <sub>2</sub> „
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- und Hoffnungs-Walzer . . . . .	7 <sup>1</sup> / <sub>2</sub> „	85. — „ 8. „ „ „ „ . . . . .	12 <sup>1</sup> / <sub>2</sub> „
39. — „ Trauerm. a. d. Sonate Op. 26 . . . . .	7 <sup>1</sup> / <sub>2</sub> „	86. — „ 9. Sérénade p. la m. gauche . . . . .	10 „
40. — „ Variation. über „Mich fliehen alle Freuden“ . . . . .	10 „	87. — „ 10. L'attente, Nocturne . . . . .	12 <sup>1</sup> / <sub>2</sub> „
41. — „ Rondo in A. . . . .	10 „	88. — „ 11. Le calme, „ . . . . .	12 <sup>1</sup> / <sub>2</sub> „
42. — „ Andante in F. . . . .	12 <sup>1</sup> / <sub>2</sub> „	89. — „ 12. Alice, Valse . . . . .	10 „
43. <b>Bertini, H.</b> , Op. 88. Ma Normandie . . . . .	12 <sup>1</sup> / <sub>2</sub> „	90. — „ 13. Andante de salon . . . . .	12 <sup>1</sup> / <sub>2</sub> „
44. <b>Clementi, M.</b> , 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 <sup>1</sup> / <sub>2</sub> „
		96. <b>Gounod, Ch.</b> , 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 two staves with various notes, rests, and slurs.

con affetto

f

p

Second system of musical notation, featuring a treble and bass clef. The music is marked *con affetto*. It includes dynamic markings *f* (forte) and *p* (piano). A fermata is present over a note in the second measure of the treble staff.

Third system of musical notation, featuring a treble and bass clef. It continues the piece with complex chordal textures and melodic lines.

p

dolce

Fourth system of musical notation, featuring a treble and bass clef. It includes dynamic markings *p* (piano) and *dolce* (dolce). A fermata is present over a note in the first measure of the treble staff.

con molto espressione

f

mg.

cantando

m.d.

Fifth system of musical notation, featuring a treble and bass clef. It includes dynamic markings *con molto espressione*, *f* (forte), *mg.* (mezzo-giove), and *cantando m.d.* (cantando mezzo-dolce).

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 *pp* markings in both the first and third measures. The upper staff continues with the complex sixteenth-note passage, with fingerings 8, 6, and 6 indicated.

This page of piano sheet music consists of five systems of staves. Each system contains a grand staff with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first system begins with a *pp* (pianissimo) dynamic marking. The second system features a *pp* marking in the first measure and a *f* (forte) marking in the final measure. The third system starts with a *pp* marking. The fourth system contains no explicit dynamic markings. The fifth system begins with a *f* marking. The right-hand part of the music is characterized by complex, multi-measure chords and arpeggiated textures, often spanning several measures. Fingerings are indicated by numbers 1-5 above or below notes. The page is numbered 133 at the bottom center.

First system of musical notation. The right hand features a complex, arched melodic line 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 complex right-hand melody and a simpler left-hand accompaniment. A dynamic marking of *f* (forte) is present in the left hand.

Third system of musical notation. The right hand continues with its complex, arched melody. 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's melody is marked with *calando* (rushing). The left hand has a *sempre decresc.* (always decrescendo) marking.

Fifth system of musical notation. The right hand's melody is marked with *pp* (pianissimo). The left hand has an *estinto* (faded) marking. The system concludes with a double bar line.