

Meinem Freunde
LEOPOLD GODOWSKY
in Verehrung zugeeignet.

Charakterskizzen



1. Vision
2. Jadis
3. Nenien
4. Kaleidoskop

für

KLAVIER

komponiert von

Josef Hofmann

OP.40

- | | | |
|----------------|---|------|
| 1. Vision | M | 2,-- |
| 2. Jadis | " | 1,50 |
| 3. Nenien | " | 2,-- |
| 4. Kaleidoskop | " | 2,50 |

Komplett in 1 Heft M.5.--netto.



Jul. Heinr. Zimmermann

Leipzig-S^tPetersburg-Moskau-Riga-London



Nº 1.
Vision.

Josef Hofmann, Op. 40.

Allegretto.
m. d.
m. g.
p

p

sf

p *mf*

p

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a complex, flowing melody in the treble clef with many slurs and ties, and a bass line with some rests.

Second system of musical notation. The treble clef part continues with a melodic line, marked with a *ten.* (tension) instruction. The bass line has some rests and a few notes.

Third system of musical notation. The treble clef part features a melodic line with a dotted line above it, possibly indicating a breath mark or a specific articulation. The bass line continues with a rhythmic accompaniment.

Fourth system of musical notation. The treble clef part has a melodic line with a *mf* (mezzo-forte) dynamic marking. The bass line features a series of chords with a *mf* dynamic marking.

Fifth system of musical notation. The treble clef part has a melodic line with a *p* (piano) dynamic marking and a *mf* dynamic marking. The bass line features a series of chords with a *p* dynamic marking.

Sixth system of musical notation. The treble clef part has a melodic line with a *p* dynamic marking and a *mf* dynamic marking. The bass line features a series of chords with a *p* dynamic marking.

8

8

8

8

8

8

poco rit.

Più vivo e agitato.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and features a rhythmic accompaniment with eighth and sixteenth notes. A piano (*p*) dynamic marking is present at the beginning of the system.

The second system continues the piece. The upper staff shows a melodic line with some slurs. The lower staff maintains the rhythmic accompaniment. A crescendo (*cresc.*) marking is placed above the upper staff.

The third system shows a continuation of the musical themes. The upper staff has a more active melodic line. The lower staff accompaniment remains consistent. A piano (*p*) dynamic marking is present at the start of the system.

The fourth system features a crescendo (*cresc.*) marking in the upper staff and a forte (*f*) dynamic marking in the lower staff. The music becomes more intense and rhythmic.

The fifth system concludes the piece with a forte (*f*) dynamic marking. The upper staff has a melodic line with some slurs, and the lower staff has a rhythmic accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and melodic lines. A *cresc.* (crescendo) marking is present in the first measure.

Second system of musical notation, continuing the piece. It includes a first ending bracket labeled '8' and a *cresc.* marking in the second measure.

Third system of musical notation, featuring a first ending bracket labeled '8' and a *ff* (fortissimo) dynamic marking in the first measure.

Fourth system of musical notation, showing a first ending bracket labeled '8' and *sf* (sforzando) dynamic markings in the first and second measures.

Fifth system of musical notation, featuring a first ending bracket labeled '8' and a *ten.* (ritardando) marking in the second measure.

Sixth system of musical notation, including a first ending bracket labeled '8' and a *ten.* marking in the second measure.

System 1: Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#) and a common time signature. The bass clef has a key signature of one flat (F) and a common time signature. Fingerings are indicated with numbers 1-5. A dotted line above the treble staff is labeled '8'.

System 2: Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#) and a common time signature. The bass clef has a key signature of one flat (F) and a common time signature. Fingerings are indicated with numbers 1-5. A dotted line above the treble staff is labeled '8'.

System 3: Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#) and a common time signature. The bass clef has a key signature of one flat (F) and a common time signature. Fingerings are indicated with numbers 1-5. A dotted line above the treble staff is labeled '8'.

System 4: Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#) and a common time signature. The bass clef has a key signature of one flat (F) and a common time signature. Fingerings are indicated with numbers 1-5. A dotted line above the treble staff is labeled '8'. The system ends with a key signature change to two sharps and a 6/4 time signature.

System 5: Treble and bass staves. Treble clef has a key signature of two sharps (F# and C#) and a 6/4 time signature. The bass clef has a key signature of two sharps (F# and C#) and a 6/4 time signature. Fingerings are indicated with numbers 1-5.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes with various articulations. A dotted line with an '8' above it spans the first four measures of the treble staff.

Second system of musical notation, continuing the piece with similar rhythmic patterns and articulations in the treble and bass staves.

Third system of musical notation, including the dynamic marking *espr.* in the bass staff and *p* in the treble staff.

Fourth system of musical notation, featuring a repeat sign (8::) above the first measure of the treble staff.

Fifth system of musical notation, featuring multiple repeat signs (8::) above the first three measures of the treble staff.

First system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The music consists of a series of eighth-note chords in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in the right hand.

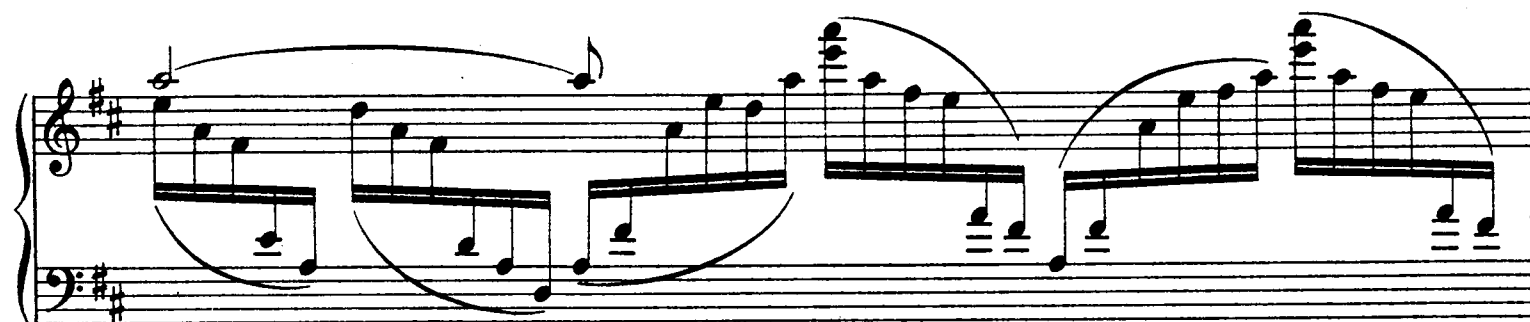
Second system of musical notation, continuing the piece. It includes a treble and bass clef and a key signature of two sharps. The notation features eighth-note chords and a bass line. An *8va* marking is placed above the first measure of the right hand.

Third system of musical notation, continuing the piece. It includes a treble and bass clef and a key signature of two sharps. The notation features eighth-note chords and a bass line. *8va* markings are placed above the second and third measures of the right hand.

Fourth system of musical notation, continuing the piece. It includes a treble and bass clef and a key signature of two sharps. The notation features eighth-note chords and a bass line. A flat (*b*) is placed below the first measure of the bass line.

Fifth system of musical notation, continuing the piece. It includes a treble and bass clef and a key signature of two sharps. The notation features eighth-note chords and a bass line. *8va* markings are placed above the first and fifth measures of the right hand. A flat (*b*) is placed below the fourth measure of the right hand.

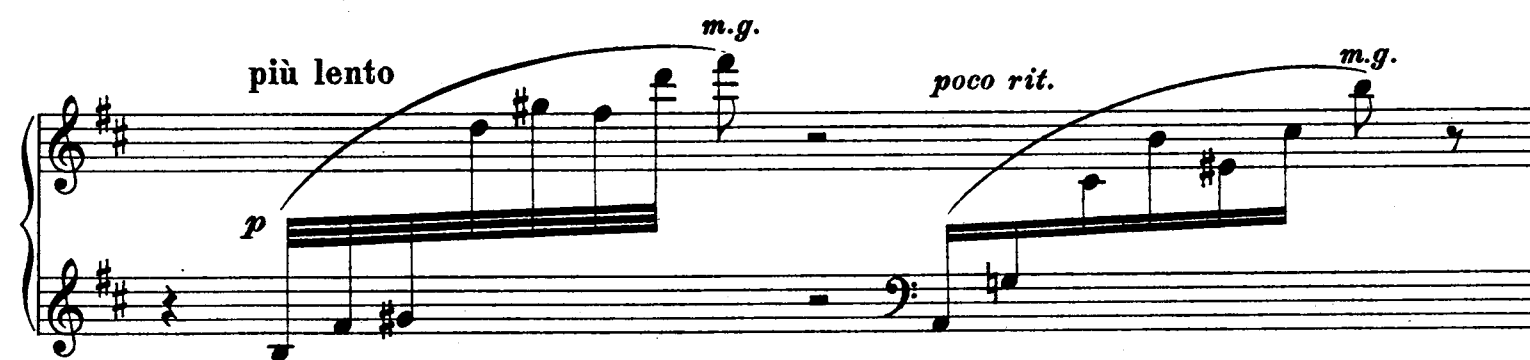
8.....
poco rit. *a tempo*



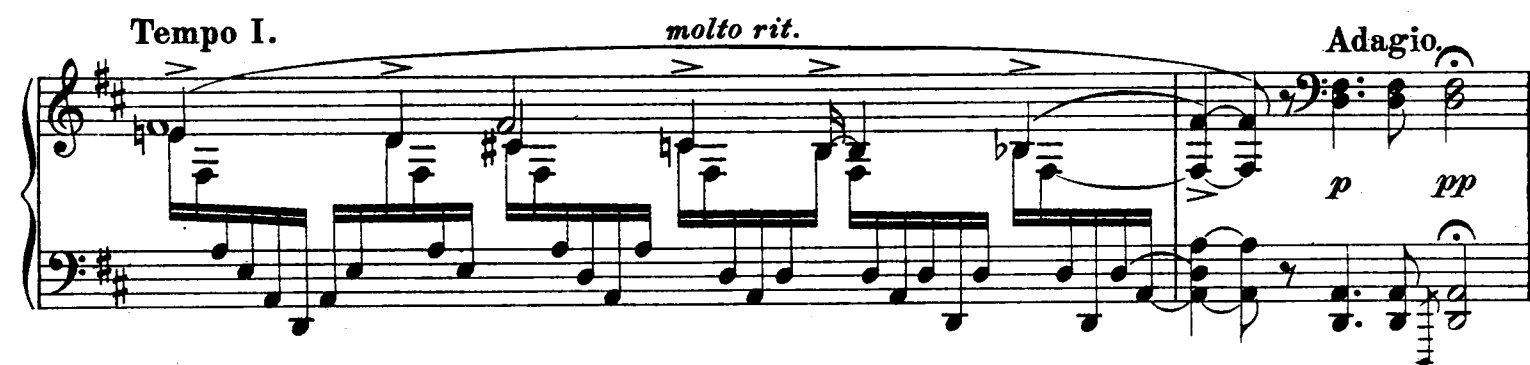
m.g.
8:



più lento *p* *m.g.* *poco rit.* *m.g.*



Tempo I. *molto rit.* *Adagio*
p *pp*



Neue interessante Musik.

Mili Balakirew.

Für Klavier 2 händig.

Complainte. Doumka	1.50	Sonate B moll.	Mk. 4.—
5 ^{te} Mazourka	2.—	Novelette	2.—
2 ^{te} Scherzo	2.—	7 ^{te} Valse	2.50
2 ^{te} Nocturne	1.50	La Fileuse	2.—
3 ^{te} Scherzo	2.—	7 ^{te} Mazourka	2.—
Valse di bravura	2.50	Reminiscences de l'Opera	
Valse mélancolique	1.50	„La vie pour le Czar“ de	
Gondellied	1.50	Michel Glinka. Fantaisie	3.—
Berceuse	2.—	„Ne parle pas“, Romance	
Tarantelle	2.—	de M. Glinka transcrit	1.50
Valse Impromptu	2.50	Sérénade espagnole	2.—
Capriccio	3.—	Mélie espagnole	2.—
4 ^{te} Valse	2.50	Impromptu sur des	
Toccata	2.—	thèmes de deux pré-	
3 ^{te} Nocturne	2.—	ludes de Fr. Chopin	2.—
6 ^{te} Mazourka	2.—	Romance tirée de con-	
Tyrolienne	2.—	certo op. 11 de Chopin	2.—
5 ^{te} Valse	2.50	transcrit	
Humoreske	2.—	2 Valses Caprices	
Chant du Pêcheur	1.50	d'Alexandre Tanéïew	
6 ^{te} Valse	1.50	transcrites.	
Réverie	1.50	No. 1. As dur	2.—
Phantasiestück	1.50	No. 2. Des dur	2.—

Für Klavier 4 händig.

„Russia“ poème symphonique. Klavierauszug v. S. Liapounow	5.—
Spanische Ouverture. Klavierauszug von S. Liapounow	6.—
1. Symphonie. C dur. Klavierauszug von S. Liapounow	8.—
2. Symphonie. D moll. Klavierauszug von S. Liapounow	6.—
Musik zu Shakespeare's Tragödie „König Lear“.	
Klavier-Auszug vom Komponisten	10.—
Ouverture einzeln	3.—
„En Bohème“, poème symphonique. Kl.-Ausz. v. S. Liapounow	4.—
„Cantate“ für Sopran solo, Chor und großes Orchester	
komponiert für die Einweihung des Glinka-Denkmal	
in St. Petersburg. Klavier-Auszug von S. Liapounow	3.50

Für 2 Klaviere zu 4 Händen.

2. Symphonie. D moll	8.—
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Für Orchester.

„Russia“ poème symphonique. Orch.-Part. 8.—, Orch.-Stim. 20.—	
Spanische Ouverture. Orch.-Partitur 10.—, Orch.-Stimmen 20.—	
1. Symphonie. C dur. Orch.-Partitur 16.—, Orch.-Stimmen 30.—	
2. Symphonie. D moll. Partitur netto 16.—, Stimmen netto 30.—	
Musik zu Shakespeare's Tragödie „König Lear“.	
Orchester-Partitur	30.—
Orchester-Stimmen	50.—
Ouverture einzeln. Orch.-Partitur 5.—, Orch.-Stimmen 10.—	
„En Bohème“, poème symphonique. Orchester-Partitur	10.—
Orchester-Stimmen	20.—
7. Mazurka von Fr. Chopin.	
Für Streich-Orchester	
instrumentiert von M. Balakirew. Partitur und Stimmen	2.—

Für Gesang.

„Cantate“ für Sopran solo, Chor und großes Orchester	
komponiert für die Einweihung des Glinka-Denkmal	
in St. Petersburg. Orchester-Partitur	6.—
Orchester-Stimmen	1.—
Klavier-Auszug mit Text von S. Liapounow	3.—

Lieder für eine Singstimme mit Klavierbegleitung.	
No. 1. Vorgesang	1.—
No. 2. Ein Traum	1.—
No. 3. Vision	1.—
No. 4. „7. November“	1.50
No. 5. Kind ich komme	1.—
No. 6. Blick auf mein	
Lieb	1.—
No. 7. Flüstern, banges	
Atmen	1.—
No. 8. Lied	1.—
No. 9. Geheimnisvoll ver-	
borg die Maske	1.—
No. 10. Schlaf	1.20
Komplett in 1 Band	5.—

Text deutsch-russisch, französisch-englisch.

(Übersetzung von M. D. Calvocoressi).

Drei vergessene Lieder, komponiert im Jahre 1855, für	
eine Singstimme mit Klavierbegleitung.	
No. 1. Welch ein Zauber	
dich wonnig umschwebt	1.—
No. 2. Das Kettenglied	1.—
No. 3. Spanisches Lied	1.—
Text deutsch-russisch.	

M. Karpow.

Für Klavier 2 händig.

Quatre Morceaux. Op. 1.		2 ^{te} Valse. Op. 3	2.50
No. 1. Prélude	1.50	3 Etudes de salon. Op. 4	
No. 2. Petite étude	1.50	No. 1. D dur	1.50
No. 3. Réverie	1.50	No. 2. As dur	1.50
No. 4. Valse	2.—	No. 3. Fis moll	1.50
Komplett in 1 Band	3.—	Komplett in 1 Band	3.—
Nocturne. Op. 2	2.—	Mazurka. Op. 5	2.—

S. Liapounow.

Für Klavier 2 händig.

Etudes d'exécution transcendante. Op. 11.			
I. Berceuse. Fis dur	1.50	VIII. Chant épique, Fis moll	1.50
II. Ronde des fantô-		IX. Harpes éoliennes,	
mes, Dis moll	2.—	D dur	2.—
III. Carillon. H dur	2.—	X. Lesghinka, H moll	2.—
IV. Térék, Gis moll	2.—	XI. Ronde des Sylphes,	
V. Nuit d'été, E dur	2.—	G dur	2.—
VI. Tempête, Cis moll	2.—	XII. Elégie en mémoire de	
VII. Idylle, A dur	1.50	François Liszt E moll	2.50
I—VI komplet in 1 Band	6.—		
VII—XII	1 Band		6.—
Réverie du soir. Op. 3	1.20	Chant d'automne. Op. 26	1.50
Polonaise. Op. 16	2.—	Sonate. Op. 27	4.—
3 ^{te} Mazourka. Op. 17	2.—	2 ^{te} Valse Impromptu	
Novelette. Op. 18	2.50	Op. 29	1.50
4 ^{te} Mazourka. Op. 19	2.50	7 ^{te} Mazourka. Op. 31	2.—
Valse pensive. Op. 20	2.—	Deux Morceaux de l'opera:	
5 ^{te} Mazourka. Op. 21	2.50	„Russlan et Ludmila“.	
Chant du crépuscule. Op. 22	1.50	Op. 33.	
Valse Impromptu. Op. 23	2.—	No. 1. Berceuse des Fées	1.50
6 ^{te} Mazourka. Op. 24	2.—	No. 2. Combat et mort	
Tarantelle. Op. 25	2.50	de Tschernomor	2.—

Für Klavier 4 händig.

Symphonie H moll. Op. 12	Klavier-Auszug	8.—
Polonaise. Op. 16		3.—

Für 2 Klaviere 4 händig.

Ukrainische Rhapsodie. Op. 28	6.—
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Für 2 Klaviere 8 händig.

Polonaise. Op. 16	4.—
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Für Orchester.

Symphonie H moll. Op. 12.	Orchester-Partitur	16.—
	Orchester-Stimmen	30.—
Polonaise. Op. 16. Orchester-Part. 4.—, Orchester-Stimmen		8.—
Ukrainische Rhapsodie für Klavier und Orchester. Op. 28.	Orchester-Partitur 12.—, Orchester-Stimmen	18.—

Für Gesang.

30 russische Volkslieder für eine Singstimme mit Klavier-	
begleitung. Op. 10. Text deutsch-russisch	3.—
4 Lieder für eine Singstimme mit Klavierbegleitung. Op. 14.	
No. 1. Wie die Nelken duftig atmen	1.—
No. 2. Spätblumen	1.—
No. 3. Nachtstück	1.50
No. 4. Orientalische Romanze	1.—
Komplett in 1 Band	3.—

Text deutsch-russisch, französisch-englisch.

(Übersetzung von M. D. Calvocoressi.)

A. Lwoff.

Ouverture zur Oper „Undine“ instrumentiert von M. Balakirew.	
Orchester-Partitur 5.—, Orchester-Stimmen 10.—	
Klavier-Auszug 4 händig	3.—

Carl Tausig.

Ausgewählte Klavierwerke. Kritisch revidiert mit genauem	
Fingersatz versehen von Mili Balakirew.	
No. 1. Ungarische Zigeunerweisen	1.50
No. 2. Fr. Schubert's Polonaise mélancolique	2.—
No. 3. Fr. Schubert's Marche militaire	1.—
No. 4. C. M. v. Weber's Aufforderung zum Tanz	1.25
No. 5. Etude de Concert No. 1 Fis dur	1.—
No. 6. Nouvelles soirées de Vienne. 4 Valses caprices	
d'après Joh. Strauss.	
No. 1. Esdur	1.—
No. 2. Cdur	1.—
No. 3. Adur	1.—
No. 4. Edur	1.—
No. 1—4 komplet in 1 Band	3.—

A. Tiniakow.

Für Klavier 2 händig.

Zwei Lieder ohne Worte. Op. 1	1.50
Valse mélancolique. Op. 2	1.50
Deux Préludes. Op. 3	1.—

Für Gesang.

3 Lieder für eine Singstimme mit Klavierbegleitung. Op. 4.	
No. 1. Abendröte	1.—
No. 2. Windeswehen	1.—
No. 3. Ein ärmliches Grab	1.—
Komplett in 1 Heft	2.—
Text deutsch-russisch.	

3 Lieder für eine Singstimme mit Klavierbegleitung. Op. 5.	
No. 1. Bilder des Glückes	1.—
No. 2. Es dunkelt	1.—
No. 3. Mittagschwüle	
lähmend lastet	1.—
Komplett in 1 Heft	2.—

Text deutsch-russisch.

Meinem Freunde
LEOPOLD GODOWSKY
in Verehrung zugeeignet.

Charaktersskizzen



1. Vision
2. Jadis
3. Nenzen
4. Kaleidoskop

für

KLAVIER

komponiert von

Josef Hofmann

OP.40

- | | | |
|----------------|---|------|
| 1. Vision | M | 2,- |
| 2. Jadis | „ | 1,50 |
| 3. Nenzen | „ | 2,- |
| 4. Kaleidoskop | „ | 2,50 |

Komplett in 1 Heft M. 5,- netto.



Jul. Heinr. Zimmermann

Leipzig-S^tPetersburg-Moskau-Riga-London

Nº 2. Jadis.

Josef Hofmann, Op. 40.

Allegretto.

poco rit.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a mezzo-forte (*mf*) dynamic. The first measure features a half note chord in the right hand and a quarter note in the left hand. The second measure continues with similar chords. The third measure shows a slight change in the right hand's texture. The fourth measure has a piano (*p*) dynamic marking. The system concludes with a descending eighth-note scale in the right hand.

The second system continues the piece. It features two staves. The right hand has a melodic line with some grace notes and a tenuto (*ten.*) marking. The left hand provides a steady accompaniment with eighth notes. The system ends with a half note chord in the right hand.

The third system continues the piece. It features two staves. The right hand has a melodic line with some grace notes and a tenuto (*ten.*) marking. The left hand provides a steady accompaniment with eighth notes. The system ends with a half note chord in the right hand.

The fourth system continues the piece. It features two staves. The right hand has a melodic line with some grace notes and a tenuto (*ten.*) marking. The left hand provides a steady accompaniment with eighth notes. The system ends with a half note chord in the right hand.

The fifth system continues the piece. It features two staves. The right hand has a melodic line with some grace notes and a tenuto (*ten.*) marking. The left hand provides a steady accompaniment with eighth notes. The system ends with a half note chord in the right hand.

3

cresc. *p*

3 2 4 5 1 2 3 2 4 5 2 1 2 1 3 1 5 2

8.....

This system contains the first four measures of the piece. The right hand features chords and arpeggiated figures, while the left hand plays a complex rhythmic pattern with fingerings. Dynamics include *cresc.* and *p*. A repeat sign is present at the end of the system.

8.....

This system contains measures 5 through 8. The right hand continues with melodic lines and chords, and the left hand maintains its rhythmic accompaniment. A repeat sign is at the end.

8.....

rit. *rapido*

1 2 4 1 2 1 5 2 3 2 5 1 3 2 5 1

This system contains measures 9 through 12. It features a *rit.* marking followed by a *rapido* section indicated by a slanted staff. Fingerings are provided for the left hand. A repeat sign is at the end.

8.....

sf *p* *p*

This system contains measures 13 through 16. It includes dynamic markings *sf*, *p*, and *p*. The right hand has chords and melodic fragments, while the left hand has sustained chords and moving lines. A repeat sign is at the end.

This system contains measures 17 through 20. The right hand features complex chordal textures and melodic lines, while the left hand provides harmonic support with chords and moving bass lines. A repeat sign is at the end.

dim.

This system contains measures 21 through 24. It begins with a *dim.* marking. The right hand has chords and melodic lines, and the left hand has sustained chords and moving lines. A repeat sign is at the end.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *p* and *f*. A fermata is placed over a note in the treble staff.

Second system of musical notation, continuing the piece with treble and bass clefs. It features complex rhythmic patterns and dynamic markings like *p* and *f*.

Third system of musical notation, showing further development of the musical theme with treble and bass clefs and dynamic markings.

Fourth system of musical notation, characterized by more intricate melodic lines in both staves and dynamic markings.

Fifth system of musical notation, featuring a mix of rhythmic values and dynamic markings.

Sixth system of musical notation, concluding the page with treble and bass clefs and dynamic markings.

First system of musical notation, consisting of a treble staff and a bass staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. The key signature has one flat.

Second system of musical notation. It includes dynamic markings such as *f* (forte) and *p* (piano). There are also some slurs and accents over the notes.

Third system of musical notation, separated from the previous system by a dotted line. It continues the melodic and harmonic development.

Fourth system of musical notation. It includes performance instructions such as *rit.* (ritardando), *dim.* (diminuendo), and *rapido* (rushing). There is a slanted line indicating a change in tempo.

Fifth system of musical notation. It features markings like *poco rit.* (a little ritardando) and *sf* (sforzando). The music shows some chromatic movement in the bass line.

Sixth system of musical notation. It includes markings such as *a tempo*, *lunga* (long), *poco rit.*, and *m.g.* (mezzo-giusto). The system concludes with a double bar line and repeat signs.

Neue interessante Musik.

Mili Balakirew.

Für Klavier 2 händig.

Complainte. Doumka	1.50	Sonate B moll	Mk. 4.—
5 ^{te} Mazourka	2.—	Novelette	2.—
2 ^{te} Scherzo	2.—	7 ^{te} Valse	2.50
2 ^{te} Nocturne	1.50	La Fileuse	2.—
3 ^{te} Scherzo	2.—	7 ^{te} Mazourka	2.—
Valse di bravura	2.50	Reminiscences de l'Opera	
Valse mélancolique	1.50	„La vie pour le Czar“ de	
Gondellied	1.50	Michel Glinka, Fantaisie	3.—
Berceuse	2.—	„Ne parle pas“, Romance	
Tarantelle	2.—	de M. Glinka transcrit	1.50
Valse Impromptu	2.50	Sérénade espagnole	2.—
Capriccio	3.—	Mélieodie espagnole	2.—
4 ^{te} Valse	2.50	Impromptu sur des	
Toccata	2.—	thèmes de deux pré-	
3 ^{te} Nocturne	2.—	ludes de Fr. Chopin	2.—
6 ^{te} Mazourka	2.—	Romance tirée de con-	
Tyrolienne	2.—	certo op. 11 de Chopin	
5 ^{te} Valse	2.50	transcrit	2.—
Humoreske	2.—	2 Valses Caprices	
Chant du Pêcheur	1.50	d'Alexandre Tanéïew	
6 ^{te} Valse	1.50	transcrites.	
Réverie	1.50	No. 1. As dur	2.—
Phantasiestück	1.50	No. 2. Des dur	2.—

Für Klavier 4 händig.

„Russia“ poème symphonique. Klavierauszug v. S. Liapounow	5.—
Spanische Ouverture. Klavierauszug von S. Liapounow	6.—
1. Symphonie. C dur. Klavierauszug von S. Liapounow	8.—
2. Symphonie. D moll. Klavierauszug von S. Liapounow	6.—
Musik zu Shakespeare's Tragödie „König Lear“.	
Klavier-Auszug vom Komponisten	10.—
Ouverture einzeln	3.—
„En Bohème“, poème symphonique. Kl.-Ausz. v. S. Liapounow	4.—
„Cantate“ für Sopran solo, Chor und großes Orchester	
komponiert für die Einweihung des Glinka-Denkmal	
in St. Petersburg. Klavier-Auszug von S. Liapounow	3.50

Für 2 Klaviere zu 4 Händen.

2. Symphonie. D moll	8.—
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Für Orchester.

„Russia“ poème symphonique. Orch.-Part. 8.—, Orch.-Stim.	20.—
Spanische Ouverture. Orch.-Partitur 10.—, Orch.-Stimmen	20.—
1. Symphonie. C dur. Orch.-Partitur 16.—, Orch.-Stimmen	30.—
2. Symphonie. D moll. Partitur netto 16.—, Stimmen netto	30.—
Musik zu Shakespeare's Tragödie „König Lear“.	
Orchester-Partitur	30.—
Orchester-Stimmen	50.—
Ouverture einzeln. Orch.-Partitur 5.—, Orch.-Stimmen	10.—
„En Bohème“, poème symphonique. Orchester-Partitur	10.—
Orchester-Stimmen	20.—
7. Mazurka von Fr. Chopin.	
Für Streich-Orchester	
instrumentiert von M. Balakirew. Partitur und Stimmen	2.—

Für Gesang.

„Cantate“ für Sopran solo, Chor und großes Orchester	
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No. 2. Das Kettenglied	1.—
No. 3. Spanisches Lied	1.—
Text deutsch-russisch.	

M. Karpow.

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S. Liapounow.

Für Klavier 2 händig.

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Polonaise. Op. 16		3.—

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Polonaise. Op. 16	4.—
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Nº 3. Nenien.

Josef Hofmann, Op. 40.

Moderato.

Piano.

p espressivo

rit.
pp

The first system of the piano score consists of two staves. The right-hand staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. It contains a series of chords and melodic fragments, some with slurs. The left-hand staff begins with a bass clef and the same key signature and time signature. It features a steady eighth-note accompaniment. The system concludes with a *rit.* (ritardando) marking and a *pp* (pianissimo) dynamic marking.

The second system continues the piano score. The right-hand staff features a sequence of chords and melodic lines, with some notes marked with accents (>). The left-hand staff maintains the eighth-note accompaniment. The system ends with a fermata over the final notes of both staves.

The third system of the piano score. The right-hand staff continues with chords and melodic fragments, including a *cresc.* (crescendo) marking. The left-hand staff continues the eighth-note accompaniment. The system concludes with a fermata.

The fourth and final system of the piano score. The right-hand staff continues with chords and melodic fragments, ending with a fermata. The left-hand staff continues the eighth-note accompaniment, also ending with a fermata. The system concludes with a double bar line and repeat dots.

molto rit. a tempo

rapido

8.....:

rapido

8.....:

7

f

poco rit.

p

7

a tempo

First system of musical notation, measures 1-6. The music is in a minor key with a key signature of three flats. It features a melody in the right hand and a bass line in the left hand, both connected by a large slur. The tempo is marked 'a tempo'.

Second system of musical notation, measures 7-12. The music continues with the same melodic and bass lines, maintaining the 'a tempo' marking.

Third system of musical notation, measures 13-18. The music continues with the same melodic and bass lines. The tempo marking changes to 'poco rit.' starting in measure 17.

a tempo

molto rit.

Fourth system of musical notation, measures 19-24. The music continues with the same melodic and bass lines. The tempo marking changes to 'molto rit.' starting in measure 21. A 'dim.' (diminuendo) marking is present in measure 22.

a tempo

pp

cresc.

Fifth system of musical notation, measures 25-30. The music continues with the same melodic and bass lines. The tempo is marked 'a tempo'. The dynamic marking is 'pp' (pianissimo) for the first half and 'cresc.' (crescendo) for the second half. Fingerings are indicated by numbers 1-5 below the notes.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lower staff is in bass clef with the same key signature. The music is marked with dynamics *f* (forte) and *p* (piano). The lower staff includes fingerings: 5 2 1 4 3 2 1 4 3 1 2 3 4 1 2 4 5 and 5 1 5 2 4 3 2 1 5 2 3 1 2 3 5 1 5.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats. The lower staff is in bass clef with the same key signature. The music is marked with dynamics *pp* (pianissimo) and *sf* (sforzando). The lower staff includes fingerings: 5 3 2 1 3 2 1 2 3 4 2 1.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats. The lower staff is in bass clef with the same key signature. The music features arpeggiated chords in both staves.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats. The lower staff is in bass clef with the same key signature. The music is marked with *rit.* (ritardando) and *p* (piano). The system concludes with a double bar line and a 3/4 time signature.

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats. The lower staff is in bass clef with the same key signature. The music is marked with dynamics *p* (piano) and *pp* (pianissimo). The system concludes with a double bar line and a 5/4 time signature.

6 Più vivo.

The musical score is written for piano and consists of seven systems of staves. The first system is in 5/4 time and features a melody with slurs and a bass line with chords. The second and third systems continue the melodic and harmonic development. The fourth system includes a *rit.* (ritardando) marking and a *p* (piano) dynamic, followed by a section marked *ad libitum* with a 3/4 time signature. The fifth system features a *p* dynamic and a 3/4 time signature. The sixth system includes a 3/4 time signature and a triplet of eighth notes in the bass line. The seventh system concludes with a triplet of eighth notes in the bass line and a 3/4 time signature. The score is marked with various dynamics and articulations throughout.

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some beamed together. The bass staff features a triplet of eighth notes followed by a series of eighth notes, with some notes beamed across bar lines. The key signature has one sharp (F#).

molto rit. *a tempo*

The second system begins with the tempo marking *molto rit.* and *a tempo*. It features a change in key signature to two flats (Bb, Eb) and a change in time signature to 3/4. The treble staff has a *dim.* (diminuendo) marking over a series of notes. The bass staff has an *mf* (mezzo-forte) marking. The system concludes with a 3/4 time signature.

The third system continues the piece in the key of Bb and Eb, 3/4 time. It features a series of eighth and sixteenth notes in both staves, with some notes beamed together. The bass staff has a triplet of eighth notes.

The fourth system continues the piece. The treble staff has a triplet of eighth notes. The bass staff has a triplet of eighth notes. The system concludes with a triplet of eighth notes in the bass staff.

The fifth system continues the piece. The treble staff has a *f* (forte) marking. The bass staff has a triplet of eighth notes. The system concludes with a triplet of eighth notes in the bass staff.

dim. e poco rit.

The sixth system concludes the piece with the tempo marking *dim. e poco rit.* (diminuendo e poco ritardando). It features a *dim.* (diminuendo) marking in the treble staff. The system concludes with a triplet of eighth notes in the bass staff.

a tempo ma meno mosso

pp

ten. poco rit.

ritenuto Adagio. perduoso Tempo

rit. Tempo I.

First system of musical notation. Treble clef, bass clef, key signature of two flats, 5/4 time signature. Dynamics include *f*, *p*, *pp*, and *sf*. Performance markings include *rit.* and fingerings (2 1 4 3 2 1 2 4 1 2, 5 3 2 1 3, 2 5 2 1 2 1, 3 2 1 2 3 4 2 1). A dotted line with an '8' indicates a repeat or measure count.

Second system of musical notation. Treble clef, bass clef, key signature of two flats, 5/4 time signature. Dynamics include *pp*. Performance marking includes *Più vivo.* and a dotted line with an '8'.

Third system of musical notation. Treble clef, bass clef, key signature of two flats, 5/4 time signature. A dotted line with an '8' is present.

Fourth system of musical notation. Treble clef, bass clef, key signature of two flats, 5/4 time signature. Dynamics include *dim.*, *rit.*, and *p*. A 3/4 time signature change is indicated at the end of the system.

Fifth system of musical notation. Treble clef, bass clef, key signature of two flats, 3/4 time signature. Dynamics include *sf*, *p*, and *pp*.

Sixth system of musical notation. Treble clef, bass clef, key signature of two flats, 3/4 time signature. Dynamics include *p* and *Echo*. Performance markings include triplets (*3*) and a *rit.* marking.

Neue interessante Musik.

Mili Balakirew.

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3 ^{te} Scherzo	2.—	7 ^{te} Mazourka	2.—
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Für 2 Klaviere zu 4 Händen.

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Text deutsch-russisch, französisch-englisch.

(Übersetzung von M. D. Calvocoressi).

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No. 2. Das Kettenglied	1.—
No. 3. Spanisches Lied	1.—
Text deutsch-russisch.	

M. Karpow.

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No. 4. Valse	2.—	No. 3. Fis moll	1.50
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S. Liapounow.

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mes, Dis moll	2.—	D dur	2.—
III. Carillon, H dur	2.—	X. Lesghinka, H moll	2.—
IV. Terek, Gis moll	2.—	XI. Ronde des Sylphes,	
V. Nuit d'été, E dur	2.—	G dur	2.—
VI. Tempête, Cis moll	2.—	XII. Elégie en mémoire de	
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6 ^{te} Mazourka. Op. 24	2.—	No. 2. Combat et mort	
Tarantelle. Op. 25	2.50	de Tschernomor	2.—

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Symphonie H moll. Op. 12. Orchester-Partitur	16.—
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Text deutsch-russisch.

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Kaleidoskop.

Josef Hofmann, Op.40.

Presto.

Piano.

p

cresc.

m.f.

f

p

f

8.....5

1 2 4 5 1 2 4 5

cresc. *sf*

This system contains the first two staves of music. The upper staff features a complex melodic line with many slurs and fingerings. The lower staff provides a harmonic accompaniment. Dynamics include *cresc.* and *sf*.

8.....

f *mf*

This system contains the second and third staves. The upper staff continues the melodic line with slurs and accents. The lower staff has a more rhythmic accompaniment. Dynamics include *f* and *mf*.

This system contains the fourth and fifth staves. The upper staff continues the melodic line with slurs and accents. The lower staff has a more rhythmic accompaniment.

2 3 1 2 8..... 3 5 2 1 2 1 4 5 1 2 4 5 8..... 3 2 5 1

p

This system contains the sixth and seventh staves. The upper staff has many slurs and fingerings. The lower staff has a more rhythmic accompaniment. Dynamics include *p*.

5 2 1 2 1 4 5 1 2 4 5 1 2 3 2 1 3 2 5 1

This system contains the eighth and ninth staves. The upper staff has many slurs and fingerings. The lower staff has a more rhythmic accompaniment.

meno mosso

mf *m.g.* *m.g.* *m.g.* *m.g.*

m.g. *m.g.* *m.g.* *m.g.*

sf

f *mf*

mf

2 1 3 2 3 2 5 1 2 3 2 8...
f p

This system contains the first two staves of music. The upper staff features a complex melodic line with numerous slurs and fingerings (2, 1, 3, 2, 3, 2, 5, 1, 2, 3, 2, 8...). The lower staff provides a harmonic accompaniment. Dynamics *f* and *p* are indicated.

3 1 3 2 4 8...
f dim. p

This system contains the second two staves. The upper staff continues the melodic line with slurs and fingerings (3, 1, 3, 2, 4, 8...). The lower staff continues the accompaniment. Dynamics *f*, *dim.*, and *p* are indicated.

8...
8...
8...

This system contains the third two staves. Both staves feature slurs and octaves (8...). The upper staff has a more active melodic line, while the lower staff has a more rhythmic accompaniment.

8...
8...
p

This system contains the fourth two staves. The upper staff has a melodic line with slurs and octaves (8...). The lower staff has a harmonic accompaniment. The dynamic *p* is indicated.

8...
3 2 5 1 2 4 3 4 8...
cresc.

This system contains the fifth two staves. The upper staff has a melodic line with slurs and octaves (8...). The lower staff has a harmonic accompaniment. The dynamic *cresc.* is indicated.

The musical score is divided into five systems, each with a treble and bass staff. The first system begins with a treble staff containing a melodic line with accents and slurs, and a bass staff with chords. Dynamics *f* and *mf* are indicated. The second system continues the melodic and harmonic development. The third system features a treble staff with a melodic line and a bass staff with chords. The fourth system is marked *cresc.* and shows a melodic line in the treble and chords in the bass. The fifth system is marked *p* and includes a treble staff with chords and a bass staff with a melodic line and fingerings: 2 5, 1 3 5 4 1 2, 1 b, 2 1 2, 1 3 5 4 1 4, and 2 1 5.

2 1 5 4 1 2
1 5 4

f legato

7

First system of musical notation, consisting of a grand staff with treble and bass clefs. The treble staff contains a sequence of eighth notes with slurs and accents. The bass staff contains chords with slurs.

Second system of musical notation, continuing the piece. The treble staff features eighth notes with slurs and accents, while the bass staff has chords and some eighth notes.

Third system of musical notation, featuring a more complex rhythmic pattern with eighth notes and slurs in both the treble and bass staves.

Fourth system of musical notation, showing a change in dynamics with a *f* marking and a *cresc.* instruction. The treble staff has slurs and accents, and the bass staff has chords.

Fifth system of musical notation, concluding the page with a *ff* marking. The treble staff has slurs and accents, and the bass staff has chords.

First system of musical notation, consisting of two staves (treble and bass clef). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with a slur over the first two measures. The lower staff features a rhythmic accompaniment. A dynamic marking of *ff non legato* is present in the second measure.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line with a slur over the first two measures. The lower staff features a rhythmic accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line with a slur over the first two measures. The lower staff features a rhythmic accompaniment. A dynamic marking of *ff* is present in the second measure.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line with a slur over the first two measures. The lower staff features a rhythmic accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef with many accidentals and a more rhythmic accompaniment in the bass clef. The key signature has two sharps (F# and C#).

Second system of musical notation. It includes dynamic markings: *dim.* (diminuendo) in the first measure, *mf* (mezzo-forte) in the third measure, and *p* (piano) in the fourth measure. The melodic line continues with intricate phrasing.

Third system of musical notation. It includes dynamic markings: *cresc.* (crescendo) in the first measure and *f* (forte) in the third measure. It also features tempo markings: *poco rit.* (poco ritardando) above the first measure and *a tempo* above the second measure. The music includes a triplet of eighth notes in the treble clef.

Fourth system of musical notation, continuing the melodic and harmonic development of the piece. The treble clef part has a series of eighth-note runs, while the bass clef part provides a steady accompaniment.

Fifth system of musical notation. It includes a *cresc.* (crescendo) marking in the first measure. The piece concludes with a final cadence in the treble clef.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a complex melodic line in the treble with many slurs and ties. Above the treble staff, there are fingering numbers: 3 4 5 1 2 3, 4 2 5 4, and 5. A dynamic marking 'f' is present in the lower staff. Vertical bar lines are present throughout the system.

Second system of musical notation, continuing the piece. It features similar complex melodic lines in the treble and accompaniment in the bass. A dynamic marking 'f' is visible in the lower staff.

Third system of musical notation. The treble staff shows a more rhythmic and chordal texture with many slurs. The bass staff continues with accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with a final note marked with an '8' and a dotted line, indicating an eighth note. The bass staff has a more active accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with a long slur. The bass staff has a steady accompaniment.

Più vivo.

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic marking. The music is in a key with one sharp (F#) and a 2/4 time signature. It features a series of eighth-note patterns in the right hand and a more rhythmic accompaniment in the left hand.

The second system continues the piece. It features a prominent 8-measure rest in the right hand, indicated by a dotted line and the number '8'. The left hand continues with its accompaniment. The key signature changes to two flats (Bb, Eb) at the end of the system.

The third system shows a first-measure rest (marked '1') and an 8-measure rest (marked '8') in the right hand. The music continues with eighth-note patterns and a steady accompaniment in the left hand. The key signature remains two flats.

The fourth system begins with a piano (*p*) dynamic marking. It features a continuous eighth-note melody in the right hand and a rhythmic accompaniment in the left hand. The key signature is two flats.

The fifth system concludes the piece. It features an 8-measure rest in the right hand. The music ends with a piano (*p*) dynamic marking. The key signature is two flats.

First system of musical notation, featuring a bass clef and a key signature of three flats. The right hand has a melodic line with accents, and the left hand has a bass line with chords.

Second system of musical notation, including a treble clef for the right hand and a bass clef for the left hand. It features a melodic line with an 8-measure rest.

Third system of musical notation, featuring a treble clef and a key signature of three flats. It includes a melodic line with an 8-measure rest.

Fourth system of musical notation, featuring a treble clef and a key signature of three flats. It includes dynamic markings 'f' and 'p', and triplet markings.

Fifth system of musical notation, featuring a bass clef and a key signature of three flats. It includes a bass line with chords and eighth notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It begins with a triplet of eighth notes in the bass line. The instruction *poco a poco cresc.* is written below the staff.

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal textures in both hands.

Third system of musical notation, showing a continuation of the melodic and harmonic development.

Fourth system of musical notation, featuring more complex chordal structures and melodic lines.

Fifth system of musical notation, marked with *ff* (fortissimo) in the bass line and *p* (piano) in the treble line. It includes a triplet of eighth notes in the bass line.

Sixth system of musical notation, concluding the page with a final chord and a triplet of eighth notes in the bass line. A dynamic marking of *f* (forte) is present.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a steady accompaniment of chords and eighth notes.

Second system of musical notation. It includes a dynamic marking of *f* and an 8-measure rest indicated by a dotted line with the number 8 above it.

Third system of musical notation. It includes a dynamic marking of *cresc.* (crescendo).

Fourth system of musical notation. It includes dynamic markings of *poco rit.* and *ff*, and an 8-measure rest indicated by a dotted line with the number 8 above it.

Fifth system of musical notation. It includes a dynamic marking of *f* and the instruction *rallentando a tempo*.

Sixth system of musical notation. It includes dynamic markings of *sf* and *ff*, and the instruction *rapido*. It also features an 8-measure rest indicated by a dotted line with the number 8 above it.

Neue interessante Musik.

Mili Balakirew.

Für Klavier 2 händig.		Mk.	
Complainte. Doumka	1.50	Sonate B moll	4.—
5 ^{te} Mazourka	2.—	Novellette	2.—
2 ^{te} Scherzo	2.—	7 ^{te} Valse	2.50
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3 ^{te} Scherzo	2.—	7 ^{te} Mazourka	2.—
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Valse mélancolique	1.50	„La vie pour le Czar“ de	
Gondellied	1.50	Michel Glinka, Fantaisie	3.—
Berceuse	2.—	„Ne parle pas“, Romance	
Tarantelle	2.—	de M. Glinka transcrite	1.50
Valse Impromptu	2.50	Sérénade espagnole	2.—
Capriccio	3.—	Mélodie espagnole	2.—
4 ^{te} Valse	2.50	Impromptu sur des	
Toccata	2.—	thèmes de deux pré-	
3 ^{te} Nocturne	2.—	ludes de Fr. Chopin	2.—
6 ^{te} Mazourka	2.—	Romance tirée de con-	
Tyrolienne	2.—	certo op. 11 de Chopin	
5 ^{te} Valse	2.50	transcrite	2.—
Humoreske	2.—	2 Valses Caprices	
Chant du Pêcheur	1.50	d'Alexandre Tanéïew	
6 ^{te} Valse	1.50	transcrites.	
Réverie	1.50	No. 1. As dur	2.—
Phantasiestück	1.50	No. 2. Des dur	2.—

Für Klavier 4 händig.

„Russia“ poème symphonique. Klavierauszug v. S. Liapounow	5.—
Spanische Ouverture. Klavierauszug von S. Liapounow	6.—
1. Symphonie. C dur. Klavierauszug von S. Liapounow	8.—
2. Symphonie. D moll. Klavierauszug von S. Liapounow	6.—
Musik zu Shakespeare's Tragödie „König Lear“.	
Klavier-Auszug vom Komponisten	10.—
Ouverture einzeln	3.—
„En Bohème“, poème symphonique. Kl.-Ausz. v. S. Liapounow	4.—
„Cantate“ für Sopran solo, Chor und großes Orchester komponiert für die Einweihung des Glinka-Denkmal in St. Petersburg. Klavier-Auszug von S. Liapounow	3.50

Für 2 Klaviere zu 4 Händen.

2. Symphonie. D moll	8.—
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Für Orchester.

„Russia“ poème symphonique. Orch.-Part. 8.—, Orch.-Stim. 20.—	
Spanische Ouverture. Orch.-Partitur 10.—, Orch.-Stimmen 20.—	
1. Symphonie. C dur. Orch.-Partitur 16.—, Orch.-Stimmen 30.—	
2. Symphonie. D moll. Partitur netto 16.—, Stimmen netto 30.—	
Musik zu Shakespeare's Tragödie „König Lear“.	
Orchester-Partitur	30.—
Orchester-Stimmen	50.—
Ouverture einzeln. Orch.-Partitur 5.—, Orch.-Stimmen 10.—	
„En Bohème“, poème symphonique. Orchester-Partitur	10.—
Orchester-Stimmen	20.—
7. Mazurka von Fr. Chopin. Für Streich-Orchester instrumentiert von M. Balakirew. Partitur und Stimmen	2.—

Für Gesang.

„Cantate“ für Sopran solo, Chor und großes Orchester komponiert für die Einweihung des Glinka-Denkmal in St. Petersburg.	
Orchester-Partitur	6.—
Orchester-Stimmen	15.—
Chorstimmen	1.—
Klavier-Auszug mit Text von S. Liapounow	3.—
Lieder für eine Singstimme mit Klavierbegleitung.	
No. 1. Vorgesang	1.—
No. 2. Ein Traum	1.—
No. 3. Vision	1.—
No. 4. „7. November“	1.50
No. 5. Kind ich komme	1.—
No. 6. Blick auf mein Lieb	1.—
No. 7. Flüstern, banges Atmen	1.—
No. 8. Lied	1.—
No. 9. Geheimnisvoll verbarg die Maske	1.—
No. 10. Schlaf	1.20
Komplett in 1 Band	5.—
Text deutsch-russisch, französisch-englisch.	
(Übersetzung von M. D. Calvocoressi.)	
Drei vergessene Lieder, komponiert im Jahre 1855, für eine Singstimme mit Klavierbegleitung.	
No. 1. Welch ein Zauber dich wonnig umschwebt	1.—
No. 2. Das Kettenglied	1.—
No. 3. Spanisches Lied	1.—
Text deutsch-russisch.	

M. Karpow.

Für Klavier 2 händig.

Quatre Morceaux. Op. 1.		2 ^{te} Valse. Op. 3	2.50
No. 1. Prélude	1.50	3 Etudes de salon. Op. 4	
No. 2. Petite étude	1.50	No. 1. D dur	1.50
No. 3. Réverie	1.50	No. 2. As dur	1.50
No. 4. Valse	2.—	No. 3. Fis moll	1.50
Komplett in 1 Band	3.—	Komplett in 1 Band	3.—
Nocturne. Op. 2	2.—	Mazurka. Op. 5	2.—

S. Liapounow.

Für Klavier 2 händig.

Etudes d'exécution transcendante. Op. 11.		Mk.	
I. Berceuse Fis dur	1.50	VIII. Chant épique, Fis moll	1.50
II. Ronde des fantômes, Dis moll	2.—	IX. Harpes éoliennes, D dur	2.—
III. Carillon, H dur	2.—	X. Lesghinka, H moll	2.—
IV. Térék, Gis moll	2.—	XI. Ronde des Sylphes, G dur	2.—
V. Nuit d'été, E dur	2.—	XII. Elégie en mémoire de François Liszt E moll	2.50
VI. Tempête, Cis moll	2.—	I—VI komplet in 1 Band	6.—
VII. Idylle, A dur	1.50	VII—XII komplet in 1 Band	6.—
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3 ^{te} Mazourka. Op. 17	2.—	2 ^{te} Valse Impromptu Op. 29	1.50
Novellette. Op. 18	2.50	7 ^{te} Mazourka. Op. 31	2.—
4 ^{te} Mazourka. Op. 19	2.50	Deux Morceaux de l'opera: „Russlan et Ludmila“.	
Valse pensive. Op. 20	2.—	No. 1. Berceuse des Fées	1.50
5 ^{te} Mazourka. Op. 21	2.50	No. 2. Combat et mort de Tschernomor	2.—
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Valse Impromptu. Op. 23	2.—		
6 ^{te} Mazourka. Op. 24	2.—		
Tarantelle. Op. 25	2.50		

Für Klavier 4 händig.

Symphonie H moll. Op. 12	8.—
Polonaise. Op. 16	3.—

Für 2 Klaviere 4 händig.

Ukrainische Rhapsodie. Op. 28	6.—
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Für 2 Klaviere 8 händig.

Polonaise. Op. 16	4.—
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Für Orchester.

Symphonie H moll. Op. 12. Orchester-Partitur	16.—
Orchester-Stimmen	30.—
Polonaise. Op. 16. Orchester-Part. 4.—, Orchester-Stimmen	8.—
Ukrainische Rhapsodie für Klavier und Orchester. Op. 28. Orchester-Partitur 12.—, Orchester-Stimmen	18.—

Für Gesang.

30 russische Volkslieder für eine Singstimme mit Klavierbegleitung. Op. 10. Text deutsch-russisch	3.—
4 Lieder für eine Singstimme mit Klavierbegleitung. Op. 14.	
No. 1. Wie die Nelken duftig atmen	1.—
No. 2. Spätblumen	1.—
No. 3. Nachtstück	1.50
No. 4. Orientalische Romanze	1.—
Komplett in 1 Band	3.—
Text deutsch-russisch, französisch-englisch.	
(Übersetzung von M. D. Calvocoressi.)	

A. Lwoff.

Ouverture zur Oper „Undine“ instrumentiert von M. Balakirew.	
Orchester-Partitur 5.—, Orchester-Stimmen 10.—	
Klavier-Auszug 4 händig	3.—

Carl Tausig.

Ausgewählte Klavierwerke. Kritisch revidiert mit genauem Fingersatz versehen von Mili Balakirew.	
No. 1. Ungarische Zigeunerweisen	1.50
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No. 3. Fr. Schubert's Marche militaire	1.—
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No. 6. Nouvelles soirées de Vienne. 4 Valses caprices d'après Joh. Strauss.	
No. 1. Esdur	1.—
No. 2. Cdur	1.—
No. 3. Adur	1.—
No. 4. Edur	1.—
No. 1—4 komplet in 1 Band	3.—

A. Tiniakow.

Für Klavier 2 händig.

Zwei Lieder ohne Worte. Op. 1	1.50
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3 Lieder für eine Singstimme mit Klavierbegleitung. Op. 4.	
No. 1. Abendröte	1.—
No. 2. Windeswehen	1.—
No. 3. Ein ärmliches Grab	1.—
Komplett in 1 Heft	2.—
Text deutsch-russisch.	
3 Lieder für eine Singstimme mit Klavierbegleitung. Op. 5.	
No. 1. Bilder des Glückes	1.—
No. 2. Es dunkelt	1.—
No. 3. Mittagsschwüle lähmend lastet	1.—
Komplett in 1 Heft	2.—
Text deutsch-russisch.	