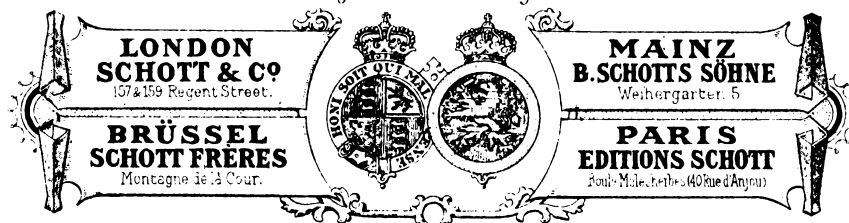


Herrn ALFRED GRÜNFELD
K.K. Kammervirtuosen.

WALZER
aus der
zweiten Serenade
von
Robert Volkmann
für Klavier zum Concertvortrag
eingearbeitet von
ROBERT FISCHHOFF

PR. M. 1.50.

Aufführungsrecht vorbehalten.
Eigenthum der Verleger.



Printed in Germany.

27026.

HENRI RAVINA

Compositions pour Piano

à 2 mains

	M	3
Op. 14. 12 Etudes de style et de perfectionnement.	6	25
En 2 Suites, chaque	3	50
„ 14. No. 1 séparée	1	25
„ 15. Solo, Morceau de concours.	1	75
„ 16. Second Divertissement.	2	—
„ 17. Rondeau villageois.	2	—
„ 18. Le Mouvement perpétuel, Etude de concert	2	75
„ 19. Réverie.	1	50
„ 20. Rondo-Polka.	1	50
„ 21. Sicilienne.	1	75
„ 22. Elégie.	1	25
„ 24. Barcarolle.	1	50
„ 26. Rondo de salon.	1	75
„ 28. 25 Exercices-Etudes	8	50
En 2 Suites, chaque	4	75
„ 29. Pastorale	2	—
„ 30. Mélodies sentimentales.	1	75
„ 30. No. 1 Mélodie sentimentale séparée	1	25
„ 31. Dernier Souvenir, Pensée poétique.	1	25
„ 32. La Mahouca, grande Valse.	2	—
„ 33. Villanelle.	1	50
„ 34. Grande Marche triomphale.	2	—
„ 35. Simple Histoire, Morceau de salon.	1	25
„ 36. Un Rêve, Mélodie.	1	50
„ 37. Chanson à boire.	1	50
„ 38. Grand Caprice dramatique.	2	25
„ 39. Chant d'Exil, Mélodie.	1	25
„ 40. Premier Aven, Morceau de salon.	1	50
„ 41. Douce Pensée, Mélodie.	1	25
„ 42. Tristesse Mélodie.	1	25
„ 43. Marche impériale.	1	75
„ 44. Ballade, Morceau de caractère.	1	75
„ 45. La Raillère, grande Valse.	2	—
„ 46. Idylle.	1	50
„ 47. Sans Espoir, Mélodie.	1	—
„ 48. Bergerie, Scène rustique.	1	50
„ 49. Infantillage.	1	25
„ 50. 25 Etudes harmonieuses	7	25
En 2 Suites, chaque	4	25
„ 51. Invocation, Poésie musicale.	1	50
„ 52. Havaneras, Fantaisie espagnole.	2	25
„ 55. Jour de bonheur, Nocturne.	1	50
„ 56. Blumette.	1	50

	M	3
Op. 59. Le Délire, Fantaisie originale.	1	75
„ 60. 25 Etudes mignonnes pour servir d'Introduction aux Etudes harmonieuses.	6	25
En 2 Suites, chaque	3	50
„ 61. L'Enchanteresse, grande Valse.	2	25
„ 62. Petit Boléro.	1	50
„ 63. Premier Concerto.	4	75
„ 64. Souvenirs de Russie, Fantaisie.	2	25
„ 65. Le Charme, Mélodie.	1	25
„ 66. Confidence Nocturne.	1	25
„ 67. La Douleur, Pensée.	1	50
„ 68. Bacchanale, Morceau de genre.	1	75
„ 70. L'Enfant perdu, Poésie funèbre.	1	50
„ 71. Historiette, Nativité musicale.	1	25
„ 72. Adoremus, Mélodie religieuse.	1	25
„ 73. Jeunesse, Fantaisie élégante.	2	—
„ 74. Dialogue, Caprice-Etude.	1	50
„ 75. Scherzo.	1	75
„ 76. Nuit étoilée, Nocturne.	1	25
„ 77. Canzonetta.	1	50
„ 79. Larmes d'amour, Poésie expressive.	1	25
„ 80. Chant du moissonneur, Scène pittoresque.	1	50
„ 81. Les Clochettes, Fantaisie originale.	2	—
„ 82. Introduction et Air de Ballet.	1	25
„ 84. Andantino (dans le style ancien).	1	25
„ 85. Scherzetto (dans le style ancien).	1	25
„ 86. Calinerie. Mélodie enfantine.	1	—
„ 87. Lita. Caprice espagnol.	1	75
„ 88. Improptu.	1	25
„ 90. Fleurette, Divertissement.	1	50
„ 91. La Nubienne. Chanson nègre.	1	75
„ 92. Isolée, Réverie pour la main gauche.	1	75
„ 93. Caprice élégant.	1	75
„ 94. Allegro classique.	2	—
„ 95. Trois Romances sans paroles.	1	75
„ 96. Un petit Compliment.	1	25
„ 97. Gaieté. Croquis.	1	50
„ 98. Tendresse.	1	50
„ 99. Chanson joyeuse.	1	75
„ 100. Menuett.	1	50
„ 101. La Séduisante Réverie.	2	—
„ 102. Balancelle, Réverie.	1	50
„ 103. Choeur d'Ecoliers, Fantaisie brillante.	2	—

à 4 mains

	M	3
Op. 53. No. 1. Les Oiseaux, Etude artistique.	2	—
„ 54. No. 2. Les Mages, Etude artistique.	2	25
„ 57. No. 3. Joies du Soir, Etude artistique.	2	75

	M	3
Op. 62. Petit Boléro.	1	75
„ 87. Lita, Caprice espagnol.	2	50
„ 96. Un petit Compliment.	1	50

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WALZER.

R.VOLKMANN

bearb. von Robert Fischhof.

Allegretto moderato.

PIANO.

The musical score is written for piano and tenor. It consists of four systems of music. The first system begins with a piano (p) dynamic and a first ending bracket. The second system includes a tenor (ten.) part with fingerings (1, 2, 1, 2) and a repeat sign. The third system starts with a piano (p) dynamic. The fourth system features a crescendo (cresc.) marking and a second ending bracket. The score includes various musical notations such as chords, arpeggios, and fingerings.

First system of musical notation. The right hand features a melodic line with a *staccato* marking. The left hand provides a harmonic accompaniment. A *cresc.* marking is present at the end of the system.

Second system of musical notation. It begins with a *cresc.* marking, followed by a *stacc.* marking. The system concludes with a *pp* (pianissimo) dynamic marking.

Third system of musical notation. The right hand has a *grazioso* (graceful) marking and a *p* (piano) dynamic. The system includes various musical ornaments and a *rit.* (ritardando) marking.

Fourth system of musical notation. It features a *cresc.* marking and an *espressivo* (expressive) marking. The system includes a *f* (forte) dynamic and a *rit.* marking.

Fifth system of musical notation. This system includes multiple *f* (forte) dynamic markings and *rit.* markings. It also features various musical ornaments and a *V* (crescendo) marking.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a treble staff with a melodic line and a bass staff with a supporting line. A large slur covers the first two measures. A dynamic marking *p* is present in the third measure. A *Red.* (Reduction) symbol is under the first measure, and an asterisk is under the second.
- System 2:** Includes a *poco rit.* (poco ritardando) marking over the first two measures, followed by a *tempo* marking. A dynamic marking *p* is present in the third measure. A slur covers the last two measures.
- System 3:** Features a slur over the first two measures. A dynamic marking *ten.* (tension) is present in the third measure. A slur covers the last two measures.
- System 4:** Includes a *cresc.* (crescendo) marking over the first two measures. A slur covers the last two measures.
- System 5:** Features a slur over the first two measures. A dynamic marking *p* is present in the third measure. A slur covers the last two measures.

Additional markings include *Red.* (Reduction) symbols, asterisks, and slurs throughout the piece.

First system of musical notation. The right hand features a melodic line with fingerings 5, 4, 4, 2 and 5, 4, 5, 4. The left hand provides a harmonic accompaniment. Dynamics include *p* (piano) and *stacc.* (staccato).

Second system of musical notation. The right hand continues the melodic line with *cresc.* (crescendo) and *stacc.* markings. The left hand accompaniment also includes *cresc.* markings.

Third system of musical notation. The right hand features a melodic line with a *grazioso* (graceful) marking. The left hand accompaniment includes a *pp* (pianissimo) marking.

Fourth system of musical notation. The right hand features a melodic line with a *cresc.* marking. The left hand accompaniment includes a *cresc.* marking.

Fifth system of musical notation. The right hand features a melodic line with a *sempre f* (always forte) marking. The left hand accompaniment includes a *f* (forte) marking and a *sempre f* marking.

The musical score consists of five systems of staves. The first system shows a piano introduction with a treble and bass staff, featuring a series of chords and a melodic line in the treble. The second system includes dynamics such as *p* (piano), *pp* (pianissimo), and *poco rit.* (poco ritardando), along with a *tempo* marking. The third system features a *pp* marking and a *sotto voce* instruction. The fourth system includes a *ten.* (tension) marking and a *sempre pp* (sempre pianissimo) instruction. The fifth system continues the piano accompaniment with various chordal textures and melodic fragments.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is written in a key signature of one flat (B-flat) and a common time signature.

This page contains five systems of musical notation for piano. The notation includes treble and bass staves with various musical symbols such as notes, rests, and ornaments. Dynamics and performance instructions are indicated throughout the score.

System 1: Features a treble staff with a sequence of chords and a bass staff with a melodic line. The instruction *dolce* appears above the treble staff, and *espressivo* appears above the bass staff. There are two asterisks (*) below the bass staff.

System 2: The treble staff continues with chords, and the bass staff has a melodic line. The instruction *leggiere* is written above the bass staff. There are two asterisks (*) below the bass staff.

System 3: The treble staff has a melodic line with a dashed line above it, and the bass staff has a melodic line. The instruction *ten.* (tenuto) appears above the bass staff twice. There are two asterisks (*) below the bass staff.

System 4: The treble staff has a melodic line with a dashed line above it, and the bass staff has a melodic line. The instruction *ritard.* (ritardando) appears above the treble staff, and *tempo* appears above the bass staff. The instruction *dolce* appears above the bass staff, and *con grazia* appears above the bass staff. There are two asterisks (*) below the bass staff.

System 5: The treble staff has a melodic line with a dashed line above it, and the bass staff has a melodic line. The instruction *ten.* (tenuto) appears above the treble staff twice. The instruction *p* (piano) appears above the bass staff, and *pp* (pianissimo) appears above the bass staff four times. There are two asterisks (*) below the bass staff.

O. LEBIERRE

COMPOSITIONS

pour

Piano à 2 mains.

M. Ft.

Op. 18.	La belle. Hollandaise, Mazurka . . .	1 75
Op. 19.	Souvenirs d'autrefois, Valse brillante	2 —
Op. 20.	Caprice bohémien, Morceau de salon	1 50
Op. 29.	Souvenir de Blankenberghe, Redowa brillant	2 —
Op. 30.	Sous les Châtaigniers, Réverie . . .	1 25
Op. 33.	Fidélia, Danse espagnole	1 50
Op. 34.	Les Pompiers de Fluelen, Marche militaire	2 25
Op. 59.	Fête champenoise, Mazurka originale	2 —
Op. 61.	Les Adieux, Mélancolie	1 75
Op. 62.	Tarentelle	2 —
Op. 71.	Le Sons du coeur, Morceau de salon	1 75
Op. 72.	Soleil de Mai, Bluette	1 50
Op. 87.	Les Cigarières de Vevey, Minuetto- Valse	1 75
Op. 88.	Scènes vosgiennes, Idylle-Laendler	2 —
Op. 95.	Sois discret, Mazurka facile	1 50
Op. 96.	Piccolina, Bluette	1 50
Op. 97.	Les Mystérieuses, Gavotte	1 50
Op. 98.	Fête bosnienne, Danse originale . .	1 75
Op. 99.	Rayon d'espoir, Mazurka élégante . .	2 —
Op. 102.	La première Violette, Valse facile et brillante	1 25
Op. 103.	Les Feux follets, Valse facile et brillante	1 50
Op. 104.	Les Griots, Polka facile	1 50
Op. 105.	Bonheur éphémère, Gavotte	1 50
Op. 106.	Les Etincelles, Bluette-Polka . . .	1 50
Op. 107.	La Reine des Prés, Valse facile . .	1 50
Op. 111.	Un doux Sourire, Mazurka facile . .	1 25
Op. 118.	Souvenir d'Interlaken, Réverie . . .	1 50

Piano à 2 mains.

M. Ft.

Op. 125.	Passe-tristesse, Valse brillante . . .	1 75
Op. 126.	Soir d'été à la Campagne, Laendler .	1 50
Op. 128.	Une Réverie interrompue, Morceau de genre	1 50
Op. 130.	Laendler	1 50
Op. 131.	Scènes ardennaises, Airs rustiques .	2 —
Op. 132.	Brise parfumée, Mazurka élégante .	2 —
Op. 133.	Marche militaire	1 50
Op. 134.	Irina, Mazurka facile et brillante . .	1 50
Op. 137.	Styrienne facile et brillante	1 50
Op. 139.	A travers le feu, Galop brillant . . .	1 50
Op. 141.	Hänsel et Gretel de <i>Humperdinck</i> , Polka brillante arr.	1 50
Op. 142.	Tyrolienne brillante	1 50
Op. 147.	Sur l'herbe fleuri, Mazurka brillante .	2 —
Op. 148.	Les Bouquetières de Reims, Scherzo brill.	1 75

Piano à 4 mains.

Op. 29.	Souvenir de Blankenberghe, Redowa brillant, arr.	2 25
Op. 34.	Les Pompiers de Fluelen, Marche militaire, arr.	2 —
Op. 59.	Fête champenoise, Mazurka orig., arr.	2 —

Violon avec acc. de Piano.

Six Morceaux faciles:

Op. 119.	No. 1. Valse	2 —
Op. 120.	" 2. Menuet	1 50
Op. 121.	" 3. Gavotte	2 —
Op. 122.	" 4. Bluette-Mazurka	2 —
Op. 123.	" 5. Berceuse	1 50
Op. 124.	" 6. Tarentelle	1 50
Op. 130.	Laendler	1 50

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Printed in Germany.

MORCEAUX CHOISIS

composés par

GEORGES BACHMANN.

Piano à 2 mains.

Au moyen âge, Chanson	1 75
Ballet-Pompadour	1 75
Berceuse	1 50
Les Bibelots, Divertissement	1 50
Les Bluets	1 25
Bohémienne	1 50
Canzonetta	1 25
Caprice-Retraite	1 50
Chanson-Ballade	1 50
Chanson des glaneuses	1 50
Chanson des moissonneurs	1 50
Chanson Régence	1 25
Chanson favorite de la Reine Margot	1 50
Chanson Styrienne	1 50
Chanson Tyrolienne	1 25
Comme il est loin! Rêverie	1 50
Coquette-Valse id. simplifiée	1 75 1 50
Le Défilé, Marche militaire	1 50
Dig-Ding-Don, Gavotte des Cloches	1 50 1 50
Epièglerie	1 50
La Fauvette, transcription de la Mazurka chantée	1 75
Fête aux champs, pastorale	1 50
De fleur en fleur, Valse-Ballet	1 50
Fleurs des champs, Idylle	1 25
Fleurette, Idylle	1 25
Gigue bretonne	1 75
Gisèle, Air de Ballet	1 25
Guitare	1 50
Impromptu, en ré-bémol	1 50

Piano à 2 mains.

Improvisation-Mazurk	1 50
Marche croate	1 75
Marche des archers	1 50
Mayence-Polka	1 50
Méditation	1 25
Mon coeur soupire, Air des Noces de Figaro transcr.	1 25
La Mondaine, Valse brillante	1 50
Nocturne, en la-bémol	1 25
Les Oiseaux d'Armenonville, morceau de salon	1 50
Ombres et Rayons, 12 pièces caractéristiques (faciles) en 4 suites — chacune	1 50
Omphale, Chant de Fileuse	1 25
Paris-Marche	1 50
Perles de Madrid, Habanera	1 50
Le Rendez-vous, Galop	1 75
Romance, en fa-majeur	1 50
Ronde des Mousquetaires	1 50
Royal-Menuet	1 50
Sorrento, Mazurka élégante	1 50
Sourire du printemps, Mazurka	1 50
Sous l'aigle blanc, Polonaise	1 50
Souvenir de Toscane	1 50
Sur la Brèche, Chant guerrier	1 50
Les Sylphes, Impromptu-Valse — Edition facilitée	1 75 1 75
Valse des Rêves	—
La Viennoise, Valse brillante	1 75
Viendra-t-elle! Sérénade	1 50
Un Vieux Document	1 50
Windsor-Gavotte	1 50

Piano à 4 mains.

Perles de Madrid, Habanera	1 75
10 Petites Pièces symphoniques en forme d'Etudes. En 2 Suites, chaque	3 25
Les Sylphes, Impromptu-Valse	2 —

Piano et Violon.

Chanson-Ballade	2 —
Gigue bretonne	2 25
Perles de Madrid, Habanera (Violon et Piano)	1 75
Les Sylphes, Impromptu-Valse	2 25

2 Violons et Piano.

Sorrento, Mazurka élégante	2 25
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Mandoline et Piano.

Perles de Madrid, Habanera	1 75
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Mandoline et Guitare.

Perles de Madrid, Habanera	1 —
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Guitare.

Perles de Madrid, Habanera	— 50
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Piano et Chant.

La Fauvette, Mazurka chantée	— 75
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Orchestre.

Les Sylphes, Impromptu- Valse	net. 4 25
— Pour petit Orchestre net.	1 80

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