

à Monsieur Camille Saint-Saëns.



Op. 31.

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BALLADE.

Largamente, quasi recitativo.

Joseph Wieniawski, Op. 81.

PIANO.

f *dim. f* *dim. f*

accel. *cres.* *accel.* *accel.*

ff *Ped.* *Ped.* *Ped.*

Ped. *pesante* *rit.* *p*



First system of musical notation. Treble and bass staves. Includes markings: *Ped.*, *f*, *Ped.*, *Ped.*, *Ped.*, and asterisks. Fingerings are indicated with numbers 1-5.

Second system of musical notation. Treble and bass staves. Includes markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, and *dim.*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble and bass staves. Includes markings: *con eleganza*, *p*, *Ped.*, *Ped.*, *Ped.*, *poco agitato e poco*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Includes markings: *a poco crescendo*, *Ped.*, *Ped.*. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Includes markings: *Ped.*, *Ped.*, *f*, and asterisks. Fingerings are indicated with numbers 1-5.

Musical score system 1, featuring a treble clef staff with a complex melodic line and a bass clef staff with a simple accompaniment. The treble staff includes fingering numbers (4, 5, 2, 3, 1, 2, 1, 1, 1, 2, 4, 3, 2, 1, 4, 3, 2, 1) and dynamic markings such as *Ped.*, *rit.*, and *Ped.**. A trill is indicated in the bass staff with the number 4 and the word *tr.*. The system number 313 is located at the bottom right.

Musical score system 2, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. It includes dynamic markings like *mf*, *sostenuto*, *Ped.*, and *dim.*, along with asterisks and a repeat sign.

Musical score system 3, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. It includes dynamic markings like *Ped.*, *dim.*, and asterisks.

Musical score system 4, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. It includes dynamic markings like *cres.*, *Ped.*, *p*, and asterisks.

Musical score system 5, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. It includes dynamic markings like *Ped.*, *rit. e dim.*, and asterisks. Fingering numbers (4, 1, 5, 2, 5, 3, 5, 1, 3) are present in the treble staff.

First system of musical notation. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). The system contains two staves. The upper staff has a long melodic line with triplets and a slur. The lower staff has a bass line with triplets and a slur. Dynamics include *And.* and *f*. There are asterisks marking specific measures.

Second system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The upper staff has a melodic line with triplets and a slur. The lower staff has a bass line with triplets and a slur. Dynamics include *f* and *And.*. There are asterisks marking specific measures.

Third system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains two staves. The upper staff has a melodic line with triplets and a slur. The lower staff has a bass line with triplets and a slur. Dynamics include *And.* and *dim.*. There are asterisks marking specific measures.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two sharps (F-sharp, C-sharp). The system contains two staves. The upper staff has a melodic line with triplets and a slur. The lower staff has a bass line with triplets and a slur. Dynamics include *f*, *And.*, and *brillante*. There are asterisks marking specific measures.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two sharps. The system contains two staves. The upper staff has a melodic line with triplets and a slur. The lower staff has a bass line with triplets and a slur. Dynamics include *rit.*. There are asterisks marking specific measures.

Largamente.

pesante
Ped.

Ped. accel. - - -
Ped. cres. accel. - - -
Ped. accel. - - -

ff
Ped.

p
rit.

poco più
con gran tristezza
pp
Ped.

Musical notation system 1, measures 14-31. Treble clef contains a melodic line with slurs and fingerings (1, 4, 3, 2). Bass clef contains a supporting line with slurs and fingerings (1, 3, 4, 5). Performance markings include *Ped.*, *mf*, and asterisks.

Musical notation system 2, measures 31-45. Treble clef contains a melodic line with slurs and fingerings (5, 4, 5, 4, 5, 4, 5, 5). Bass clef contains a supporting line with slurs and fingerings (4, 3, 1, 1, 1, 2, 3). Performance markings include *Ped.*, *dim.*, and *p*.

Musical notation system 3, measures 45-34. Treble clef contains a melodic line with slurs and fingerings (4, 4, 3, 2, 5, 2, 1). Bass clef contains a supporting line with slurs and fingerings (3, 2, 2, 3, 3, 3, 3, 3, 3, 3, 3). Performance markings include *Ped.*, *dim.*, and asterisks.

Musical notation system 4, measures 34-36. Treble clef contains a melodic line with slurs and fingerings (5, 1, 7, 7, 7, 7, 1). Bass clef contains a supporting line with slurs and fingerings (1). Performance markings include *trem.*, *ben marcato la melodia armonioso*, *pp*, and *Ped.*.

Musical notation system 5, measures 36-38. Treble clef contains a melodic line with slurs and fingerings (5, 1, 3, 6, 3, 3, 3, 3, 3, 3, 3). Bass clef contains a supporting line with slurs and fingerings (1, 1, 3, 1, 1, 3). Performance markings include *trem.*, *Ped.*, and asterisks.

trem. trem. trem. trem.

p trem. trem. trem. trem.

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

trem.

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

mf *tr* *tr* *tr* *tr*

md *tr* *tr* *tr* *tr*

agitato *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

strepitoso *tr* *tr* *tr* *tr*

ff *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr*

furioso *tr* *tr* *tr* *tr*

First system of musical notation. The right hand features a series of sixteenth-note chords, each marked with a '5' above it. The left hand has a bass line with a few notes and rests. A 'Ped.' marking is present in the right hand.

Second system of musical notation. The right hand continues with sixteenth-note chords, some marked with '6' and '8'. The left hand has a bass line with notes and rests. A 'Ped.' marking is present in the right hand. A dynamic marking of *fff* is written above the right hand.

Third system of musical notation. The right hand features sixteenth-note chords, some marked with '1' and '6'. The left hand has a bass line with notes and rests. A 'Ped.' marking is present in the right hand. A dynamic marking of *dim.* is written below the right hand.

Fourth system of musical notation. The right hand features sixteenth-note chords, some marked with '1' and '5'. The left hand has a bass line with notes and rests. A 'Ped.' marking is present in the right hand. A dynamic marking of *mf con anima* is written above the right hand. A 'rit.' marking is written below the left hand.

Fifth system of musical notation. The right hand features sixteenth-note chords, some marked with '2' and '7'. The left hand has a bass line with notes and rests. A 'Ped.' marking is present in the right hand. A dynamic marking of *dim.* is written below the right hand.

The musical score consists of five systems of grand staff notation (treble and bass clefs). The first system begins with a key signature of two flats and a common time signature. It features a dynamic marking of *ff grandioso* and includes performance instructions such as *Ped.* and *rit.*. The second system continues with similar dynamics and includes a *poco accell.* marking. The third system shows a change in tempo and dynamics, with *poco accell.* and *rit.* markings. The fourth system is marked *sempre grandioso*. The fifth system concludes with a *fff* dynamic marking. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 5 3 2 1, 4, 3, 2, 1, 5 2 1, 4, 3). The page number 36175 is printed at the bottom center.

musical score system 1, measures 1-11. Includes markings: *Ped.*, *rit.*, *poco accell*, *molto rall.*, and measure number 11.

musical score system 2, measures 12-15. Includes marking: *rit.*

Tempo 1.

musical score system 3, measures 16-20. Includes markings: *pp*, *Ped.*, and measure numbers 16, 17, 18, 19, 20.

musical score system 4, measures 21-25. Includes markings: *Ped.*, *f*, *dim.*, and measure numbers 21, 22, 23, 24, 25.

musical score system 5, measures 26-35. Includes markings: *Ped.*, *estinto*, *ppp*, *m.d.*, and measure number 35.

EDITION CRANZ

No. Piano à 2 mains.

- 235/237. **Alberti, H.**, op. 44. Le Petit classique. 24 petites Fantaisies. Vol. I, II, III.
35. **Album de Concert**, Vol. I. No. 1. Godard, B., op. 83. Au matin. No. 2. Carlier, X., op. 31. Scherzo. No. 3. Hackh, O., op. 105. Rose d'automne. Romance. No. 4. Leschetzky, Th., op. 22. Valse chromatique. No. 5. Bendel, Fr., op. 122. No. 1. Idylle. No. 6. Liszt, Fr. Le Rossignol. No. 7. Carlier, X., op. 24. Chant du soir. No. 8. Fischhof, R., op. 48. Sérénade No. 3. No. 9. Joseffy, R., Arie von Pergolesi.
121. **Album de Concert**, Vol. II. No. 1. Leschetzky, Th., op. 2 No. 1. Les deux Alouettes. No. 2. Godard, B., op. 90. Deuxième Nocturne. No. 3. Liszt, F., Transcription des Ständchens (von Shakespeare) von Fr. Schubert. No. 4. Fischhof, R., op. 46. Menuet. No. 5. Joseffy, R. Polka noble. No. 6. Rubinstein, A. Polka noble. No. 7. Brandts-Buys, Jan, op. 9. No. 3. Auf der Wanderschaft. No. 8. Haberler, E., op. 59. No. 8. Les Cloches enchantées. No. 9. Carlier, X., op. 25. Enjouement.
36. **Album de Salon**, Vol. I. No. 1. Lange, G., op. 32. Herzensklänge, Melodie. No. 2. Dreyschock, A., op. 92. No. 3. Un doux entretien. Idylle. No. 3. Jungmann, A., op. 342. Mein liebes Heimatland. No. 4. Hackh, O., op. 109. Barcarolle espagnole. No. 5. Wachs, P., Passons au Salon. Valse. No. 6. Lebievre, O., op. 28. Belle de nuit. Mazurka. No. 7. Kölling, C., op. 136. Zitherklänge. No. 8. Carlier, X., op. 34. Pastorale. Romance sans paroles.
120. **Album de Salon**, Vol. II. No. 1. Bachmann, G., Succès-Valse. No. 2. Hackh, O., op. 104. Le Chant de la Fileuse (Spinnlied). No. 3. Kölling, C., op. 93. Les quatre Lanciers. No. 4. Doppler, J. H., op. 131. Je pense à toi. No. 5. Gobbaerts, L., op. 207. Saltarelle. No. 6. Alberti, H., op. 80. Sons du Cœur. No. 7. Kafka, J., op. 32. Souvenir de Steinbach. Idylle. No. 8. Wachs, P., Coquette. Caprice.
75. **Album de Danse**. (Das tanzende Wien.) 15 Danses choisies.
193. **Bach, Joh. Seb.** 15 Inventionen à 2 voix.
194. — 12 petits Préludes ou Exercices pour les commençants.
145. **Beethoven, L. van**, 5 Concertos. (J. Epstein.)
273. — Ouvertures. (Oelschlegel.) No. 1. Die Geschöpfe des Prometheus. No. 2. Coriolan. No. 3. Leonore (No. 1). No. 4. Leonore (No. 2). No. 5. Leonore (No. 3). No. 6. Leonore (No. 4. Fidelio). No. 7. Egmont. No. 8. Die Ruinen von Athen. No. 9. Zur Namensfeier. No. 10. König Stephan. No. 11. Die Weihe des Hauses.
272. — op. 51. Deux Rondos. (J. Epstein.)
- 132/133. — Sonates. Vol. I, II (J. Epstein.)
26. **Bendel, Fr.**, op. 14. Mozart, Andante, Menuet, Adagio.
33. — op. 37. Feuilletés d'Album. No. 1. Valse. No. 2. Plainte. No. 3. Scherzetto.
- 62/65. **Berens, H.**, op. 61. Nouvelle Ecole de la Vélocité. (Neueste Schule der Geläufigkeit.) Cah. I, II, III, IV.
250. — op. 81. 6 Sonates enfantines. (6 Kinder-Sonaten.) opit.
- 164/166. — op. 88. Gammes, Accords et Ornaments. (Die Schule der Tonleitern, Akkorde und Verzierungen.) Cah. I, II, III.
282. — op. 89. Die Pflege der linken Hand. Cah. I. 46 Übungsstücke.
283. Cah. II. 25 Etüden.
238. **Biehl, A.**, op. 27. Etudes préparatoires. (Vorbereitende Etüden für junge Klavierspieler.)
239. — op. 30. Les éléments du jeu de Piano. (Die Elemente des Klavierspiels.)
240. — op. 31. 50 petites Etudes nouvelles pour les commençants. (50 neue Passagenübungen für Anfänger.)

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- 177/179. **Brandts-Buys J.**, op. 13. Etudes modernes. Cah. I, II, III.
209. **Calvini, A.**, op. 21. Méthode des gammes et accords. (Schule der Tonleitern.)
109. **Chopin, F.**, Valses.
110. — Polonaises.
111. — Mazurkas.
112. — Nocturnes.
218. — Préludes. (op. 28, 45.)
219. — Scherzos. (op. 20, 31, 39, 54.)
220. — Fantaisies, Impromptus. (op. 13, 29, 36, 49, 51, 66.)
221. — Ballades. (op. 23, 38, 47, 52.)
222. — Etudes. (op. 10. op. 25. 3 nouvelles Etudes.)
44. **Clementi, M.**, 12 Sonatines.
232. **Czerny, C.**, op. 139. 100 Exercices pour la jeunesse. (100 Übungsstücke für die Jugend.)
210. — op. 261. Etudes élémentaires. (Passagen-Übungen.)
- 40a. — op. 299. Ecole de la Vélocité. (Schule der Geläufigkeit.) opit.
- 40/43. — do. Cah. I, II, III, IV.
76. — op. 337. 40 Exercices journaliers. (40 tägliche Übungen.)
- 77/78. — op. 365. Ecole de la Virtuosité. (Schule der Virtuosität.) Cah. I, II.
247. — op. 453. 110 Exercices faciles et progressifs. (110 leichte und fortschreitende Übungen.)
228. — op. 481. 50 Exercices. (50 Übungsstücke für Anfänger.)
202. — op. 599. Le premier maître. (Erster Lehrmeister.)
185. — op. 636. Petite école de la Vélocité. (Vorschule zur Fingerfertigkeit.)
230. — op. 740. L'art de délier les doigts. (Die Kunst der Fingerfertigkeit.)
231. — op. 777. 24 Mélodies pour les cinq doigts. (24 Fünf-Finger-Melodien.)
234. — op. 821. 160 Exercices de huit mesures. (160 achttaktige Übungen.)
198. — op. 834. Le Degré supérieur de la virtuosité. (Die höhere Stufe der Virtuosität.)
229. — op. 849. 30 Nouvelles Etudes de Mécanisme. (30 kleine Etüden für den Mechanismus.)
211. **Daneau, N.**, Petite Suite. No. 1. Mazurka. No. 2. Berceuse. No. 3. Sérénade. No. 4. Air de Ballet.
171. **Diabelli, A.**, 11 Sonatines. (op. 151. 168.)
242. **Dussek, J. L.**, op. 20. 6 Sonatines.
241. — 6 Morceaux (Canzonetta. La Matinée. Les Adieux. Ma barque légère. La Chasse. La Consolation.)
14. **Eilenberg, R.**, Album de six morceaux choisis. Vol. I. No. 1. J'y pense. No. 2. Sans peur et sans reproche. (Ohne Furcht und Tadel. Marsch.) No. 3. Sous les palmiers. Valse. No. 4. Mon compliment. No. 5. En traineau. (St. Petersburger Schlittenfahrt.) No. 6. Sérénade mauresque.
141. — Album. Vol. II. No. 1. Le Moulin de la Forêt Noire. (Die Mühle im Schwarzwald.) Idylle. No. 2. Gavotte Joséphine. No. 3. Un doux rêve. Valse. No. 4. A toi seule. Sérénade. No. 5. La Chasse au lièvre. Galop. No. 6. De Pied ferme. (Immer fesch.) Marche.
13. **Gillet, E.**, Album de six morceaux choisis. Vol. I. No. 1. Au village. No. 2. Bonheur perdu. Valse. No. 3. Evocation. No. 4. Le rouet de grand' maman. No. 5. Sérénade de Pierrot. No. 6. La Coquette.

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203. **Gillet, E.**, Album de six morceaux choisis. Vol. II. No. 1. Vous êtes charmante. Valse lente. No. 2. La belle Polonoise. Mazurka. No. 3. Pomponnette. Polka Marche. No. 4. Nikita Valse. No. 5. A la Hongroise. No. 6. Ventre-à-terre. Galop de Concert.
192. **Gilson, P.** Petite Suite. No. 1. Le Chevrier. Matines. No. 2. Récit. No. 3. Marche fantasque. No. 4. Nocturne. No. 5. Danse rustique.
- 45/46. **Gurlitt, C.**, op. 50. Le Début. 24 Etudes mélodiques pour les commençants. (24 melodische Etüden für Anfänger.) Cah. I, II.
- 70/71. — op. 51. Le Progrès. 24 Etudes mélodiques. (24 melodische Etüden für geübtere Spieler.) Cah. I, II.
- 158/159. — op. 52. Ecole de la mesure et de l'expression. (20 Etüden zur Bildung des Taktgefühls und des musikalischen Ausdrucks.) Cah. I, II.
- 160/161. — op. 53. Etudes de la Vélocité. (20 Studien zur Förderung der Fingerfertigkeit.) Cah. I, II.
- 52/53. — op. 54. Six Sonatines. Cah. I, II.
201. — op. 76. Six Sonatines.
168. — op. 78. Exercices journaliers. (Tägliche Repetitionsübungen.)
- 48/49. — op. 82. Le premier Pas du Pianiste. 100 Exercices faciles pour les commençants. (Die ersten Schritte des jungen Klavierspielers.) Cah. I, II.
- 50/51. — op. 83. La petite Vélocité. (Die leichtesten Geläufigkeitsetüden.) Cah. I, II.
- 54/55. — op. 83. Velocity Studies for beginners, english fingering. Bk. I, II.
- 162/3. — **L'Art de délier les doigts.** (Der Weg zur Meisterschaft.) I. Suite: op. 85. Gammes et Arpegges. (Tonleitern und Arpeggien) Cah. I, II.
- 254/5. — II. Suite: op. 86. 24 Etudes pour élèves avancés. (24 Etüden für vorgerückte Schüler.) Cah. I, II.
- 256/7. — III. Suite: op. 87. 24 Etudes de perfectionnement. (24 Etüden zur höheren Ausbildung.) Cah. I, II.
258. — op. 90. 50 Exercices journaliers faciles en forme de Canon. (50 leichte Übungsstücke in Canonform.)
- 223/224. — op. 91. 160 Etudes journalières, chacune de 8 mesures. (160 achttaktige Übungen.) Cah. I, II.
259. — op. 93. 118 Etudes de Division. (118 Einteilungs-Übungen.)
260. — op. 100. Cah. I. Etudes en Tierces. (Terzenschule.)
261. — Cah. II. Etudes en Sixtes. (Sextenschule.)
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- 225/226. — op. 142. Ecole du trille. (Triller-Schule.) 16 Etudes. Cah. I, II.
263. — op. 144. Etudes préliminaires pour l'Ecole des Arpegges. (Vorstudien zur Arpeggienschule.)
- 264/5. — op. 144. Ecole des Arpegges. (Arpeggienschule.) Cah. I, II.
- 266/68. — op. 145. L'Ecole des Agréments. (Die Schule der Verzierungen.) Cah. I, II, III.
- 182/184. **Haberler E.**, op. 53. Etudes-Poésies. (Poetische Studien.) Cah. I, II, III.
- 243/246. **Haydn, Jos.**, 34 Sonates. Vol. I, II, III, IV.
- 28/30. **Kirchner, Th.**, op. 105. 36 Etudes rythmiques et mélodiques (36 rhythmische und melodische Etüden.) Cah. I, II, III.
- 37/38. — op. 106. Etudes pour servir de préparation à l'exécution des œuvres modernes. (Vorbereitungsstudien zur Einführung in die Werke neuerer Meister.) Cah. I, II.
- 68/69. **Köhler, L.**, op. 85. Etudes des Passages. (Etüden in leichten Passagen.) Cah. I, II.

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167. **Köhler, L.**, op. 109. 12 Récréations du petit Pianiste. (12 Erholungsstücke für Anfänger.)
149. — op. 189. Le petit Pianiste. (Anfängerstücke für den Unterricht.)
- 66a. — op. 242. La petite Vélocité. (Kleine Schule der Geläufigkeit ohne Oktavenspannung.) opit.
- 66/67. — do. Cah. I, II.
31. **Kuhlau, Fr.**, Sonatines, Liv. 1 (op. 20, 55, 59).
32. — Sonatines, Liv. 2 (op. 60, 88).
147. **Marlier, A.**, Suite pittoresque. No. 1. Pas de ballet. No. 2. Feuille d'Album. No. 3. Simple poème. No. 4. Scherzevole. No. 5. Madrigal. No. 6. Marche nuptiale romantique.
169. **Mendelssohn-Bartholdy, F.**, op. 72. Pièces pour les enfants. (6 Kinderstücke.)
116. — Chansons sans Paroles. (Lieder ohne Worte.) (J. Epstein.) opit.
276. — **Ouvertures.** (Oelschlegel.) No. 1. Die Hochzeit des Camacho. No. 2. Ein Sommernachtstraum. No. 3. Die Hebriden oder: Die Fingalshöhle. No. 4. Meeresstille und glückliche Fahrt. No. 5. Die schöne Melusine. No. 6. Athalia. No. 7. Die Heimkehr aus der Fremde. No. 8. Ruy Blas. No. 9. Ouverture für Harmoniemusik. No. 10. Trompeten-Ouverture.
83. **Mozart, W. A.**, 18 Sonates. (Rauch.)
269. — **Ouvertures.** (Oelschlegel.) No. 1. Idomeneus. No. 2. Die Entführung aus dem Serail. No. 3. Die Hochzeit des Figaro. No. 4. Don Juan. No. 5. Così fan tutte. No. 6. Die Zauberflöte. No. 7. Titus. No. 8. Der Schauspielerdirektor. No. 9. Die Gärtnerin aus Liebe. No. 10. Il Ré pastore.
34. **Olsen, Ole.** Petite Suite.
- No. 1. Fanitül. No. 2. Mazurka. No. 3. Sérénade. No. 4. Danse Caprice norvégienne. No. 5. Papillons.
39. **Pabst, Louis**, Miniaturbilder. (Op. 15, 20.)
117. **Reischoke, C.**, op. 88. Mädchenlieder.
- 90/91. **Schmitt, Al.**, op. 16. Etudes Liv. I, II.
89. — Exercices préparatoires.
57. **Schröder, C.**, op. 62. 12 Etudes journalières pour donner de la force au 4^{ème} et au 5^{ème} doigt. (12 tägliche Etüden zur Kräftigung des vierten und fünften Fingers.)
58. — op. 66. 14 Etudes pour le mouvement latéral des doigts. (14 Etüden für die Seitenbewegung der Finger.)
142. **Schubert, F.**, Impromptus et Moments musicaux. (op. 90, 94, 142.)
284. **Schumann, Rob.**, op. 6. Die Davidsbündler.
279. — op. 9. Carnaval.
280. — op. 16. Kreisleriana.
281. — op. 17. Fantaisie.
195. — op. 21. Novellettes.
285. — op. 23. Nachtstücke.
143. — op. 68 et op. 15. Album pour la Jeunesse et Scènes enfantines.
144. — op. 82. Dans la forêt. op. 28. Romances.
87. **Strauss-Album.** 9 ausgewählte Tänze. No. 1. op. 388. Rosen aus dem Süden. Walzer. No. 2. op. 448. Diplomat-Polka. No. 3. op. 427. Donauweibchen. Walzer. No. 4. op. 401. Der Klügere giebt nach. Polka-Mazurka. No. 5. op. 200. Schleier und Krone. Wtz. No. 6. op. 415. Annina. Polka-Mazurka. No. 7. op. 245. Lyra. Polka. No. 8. op. 416. Eine Nacht La Venedig. Quadrille. No. 9. op. 432. Mutig voran. Galopp.
135. **Strauss, Joh.** Ouverturen. (Fledermaus. Prinz Methusalem. Cagliostro. Der Carneval in Rom. Indigo. Blindenküh.)
119. **Strauss, Jos.** Tanz-Album. No. 1. op. 263. Mein Lebenslauf ist Lieb' und Lust. Walzer. No. 2. op. 166. Frauenherz. Polka-Maz. No. 3. op. 228. Victoria Polka. No. 4. op. 164. Dorfschwalben aus Oesterreich. Walzer. No. 5. op. 259. Völpöde. Galopp. No. 6. op. 266. Die tanzende Muse. Polka-Mazurka. No. 7. op. 220. Hesperus-Ländler. No. 8. op. 218. Wiener Leben. Polka. No. 9. op. 236. Dithyrambe. Polka-Mazurka. No. 10. op. 157. Herold-Quadrille.

