

# Am stillen Herd in Dinterszeit



von

# Franz Bendel.

No 27969.

Pr. M<sub>6</sub>

Aufführungsrecht vorbehalten.

<p>SCHOTT &amp; C<sup>o</sup> LONDON 157 &amp; 159 Regent Street.</p>		<p>B. SCHOTT'S SÖHNE MAINZ Weihergarten 5.</p>
<p>SCHOTT FRÈRES BRÜSSEL Montagne de la Cour.</p>	<p>Printed in Germany.</p>	<p>EDITIONS SCHOTT PARIS 13 Rue Laffitte.</p>

# A LIST OF SELECTED PIANOFORTE SOLOS.

*VE stands for very easy; E for easy; M for moderately difficult; D for difficult and VD for very difficult.*

		S. D.
E	LACK, TH. Aubade Vénitienne, Op. 42	4 0
E	— Burlesca, Impromptu, Op. 47	3 0
M	— Danse Bohémienne, Op. 55	4 0
M	LACOMBE, P. Aubade aux Mariés, Op. 56	4 0
VD	LAISTNER, MAX. Etude, <i>F. Chopin's</i> Op. 64, Op. 1, arranged for Concert Use	3 0
E	LANGERT, A. Waltzes:	
	No. 1, in E flat	3 0
	2, in A flat	3 0
	3, in A	3 0
	4, in D	3 0
	5, in B minor	3 0
	6, in B flat	3 0
	No. 7, in D flat	3 0
	8, in A	3 0
	9, in E	3 0
	10, in E minor	3 0
	11, in A flat	3 0
	12, in E flat	3 0
M	LAREGLA, J. Danse Espagnole, Célèbre Zortzico	4 0
M	LASSEN, E. Wagner's Mastersingers. Two Transcriptions each	4 0
E	LAYLAND, W. Ay Chiquita, <i>Yradier</i>	4 0
M	LEBIERRE, O. La Belle Hollandaise, Mazurka, Op. 18	4 0
M	— Souvenirs d'Autrefois, Valse, Op. 19	4 0
M	— Caprice Bohémien, Op. 20	4 0
M	— Souvenir de Blankenberghe, Redowa, Op. 29	4 0
M	— Sous les Châtaigniers, Réverie, Op. 30	4 0
M	— Fidélia, Danse Espagnole, Op. 33	4 0
M	— Les Pompiers de Fluelen, Marche, Op. 34	4 0
M	— Fête Champenoise, Mazurka, Op. 59	4 0
M	— Les Adieux, Mélancolie, Op. 61	4 0
M	— Tarantelle, Op. 62	4 0
M	— Les Sons du Cœur, Op. 71	4 0
M	— Soleil de Mai, Op. 72	4 0
M	— Cigarières de Vevey, Minuetto, Op. 87	4 0
M	— Scènes Vosgiennes, Idylle-Ländler, Op. 88	4 0
M	— Fête Bosnienne, Danse originale, Op. 98	4 0
M	— Rayon d'Espoir, Mazurka élégante, Op. 99	4 0
E	— Première Violette, Valse facile, Op. 102	3 0
E	— Feux Follets, Op. 103	3 0
E	— Les Grelots, Polka facile, Op. 104	4 0
M	— Bonheur Ephémère, Gavotte, Op. 105	4 0
M	— Les Etincelles, Bluettes-Polka, Op. 106	4 0
E	— La Reine des Prés, Valse facile, Op. 107	4 0
E	— Un Doux Sourire, Mazurka, Op. 111	3 0
M	— Souvenir d'Interlaken, Réverie, Op. 118	4 0
E	— Berceuse, Op. 123	3 0
E	— Menuet, Op. 120	3 0
M	— Passe-Tristesse, Valse brill., Op. 125	4 0
M	— Soir d'Été à la Campagne, Op. 126	4 0
M	— Réverie Interrompue, Op. 128	4 0
M	— Mazurka Espagnole, Op. 129	4 0
M	— Laendler, Op. 130	4 0
M	— Scènes Ardennaises, Op. 131	4 0
M	— Brise Parfumée, Op. 132	4 0
M	— Marche Militaire, Op. 133	4 0
E	— Irena, Mazurka, Op. 134	4 0
E	— Styrienne facile, Op. 137	4 0
M	— A Travers le Feu, Op. 139	4 0
E	— Hansel and Gretel, Polka, Op. 141	4 0
E	— Tyrolienne Brillante, Op. 142	3 0
E	— Malle des Indes, Galop, Op. 144	4 0
M	— Sur l'Herbe Fleurie, Mazurka, Op. 147	4 0
M	— Les Bouquetières de Rheims, Scherzo, Op. 148	4 0
M	LEITERT, G. Air de Ballet (Fleurette)	3 0
E	— Fleurs d'Oranger, Polka	4 0
E	— Frou-Frou, Polka	3 0
E	— Orientale (Fatima)	2 0
M	— Rêves des Ondes	3 0
M	— Valse Lente	3 0
	LEROUX, H. Six Pieces:	
M	— No. 1. Préalude	4 0
M	— 2. Musette	3 0
M	— 3. Pantomime	3 0

		S. D.
	LEROUX, H. Six Pieces:	
M	— No. 4. Mazurka	3 0
M	— 5. Valse de Ballet	4 0
D	— 6. Hongroise	4 0
M	LEYBACH, J. 1 <sup>re</sup> Grande Valse brillante, Op. 14	4 0
M	— 2 <sup>me</sup> Valse brillante, Op. 20	4 0
M	— Aux Bords du Gange, Caprice, Op. 24	4 0
D	— Fête Hongroise, Caprice brillant, Op. 26	4 0
D	— Fête aux Champs, Galop, Op. 40	4 0
D	— 2 <sup>me</sup> Grande Etude (La Diabolique), Op. 47	4 0
M	— 5 <sup>me</sup> Nocturne, Op. 52	4 0
M	— Impromptu-Polka, Op. 53	4 0
M	— Tyrolienne, Op. 54	4 0
M	— Les Vendangeurs, Caprice, Op. 55	4 0
M	— 1 <sup>re</sup> Saltarella, Op. 59	4 0
M	— 1 <sup>re</sup> Boléro brillant, Op. 64	4 0
M	— Norma, Fantaisie, Op. 65	4 0
M	— La Flûte enchantée, Op. 77	4 0
M	— Magali, Grande Valse brillante, Op. 83	4 0
M	— Salvia, Valse brillante, Op. 124	4 0
M	— Lohengrin, Fantaisie, Op. 125	4 0
M	— Alla Stella Confidente ( <i>Robaudi</i> ), Op. 175	4 0
M	— Les Rameaux de <i>Faure</i> , Op. 180	4 0
M	— Valse Poétique, Op. 216	4 0
M	— Au Bord du Lac, Réverie, Op. 217	4 0
M	— Wedding Fantasia (Les Noces de Jeannette)	4 0
M	— Alleluia du Printemps, Op. 247	4 0
M	LILLE, G. DE. Monkey Polka, Op. 46	4 0
	LINDSTRAND, A. 2 Morceaux de Salon, Op. 7:	
E	— No. 1. Valse Gracieuse	3 0
E	— 2. Barcarolle	3 0
VD	LISZT, F. Au Bord d'une Source	4 0
M	— Canzone (Venezia e Napoli)	3 0
M	— Canzonetta del Salvator Rosa	3 0
M	— La Charité ( <i>Rossini</i> )	4 0
	Consolations:	
M	— No. 3 in D flat	3 0
M	— 6 in E	3 0
D	— Cujus Animam ( <i>Rossini</i> )	4 0
VD	— Don Giovanni ( <i>Mozart</i> ), Grand Fantasia	net 4 0
D	— Gondoliera (Venezia e Napoli)	4 0
VD	— Hungarian Fantasia	net 3 0
D	— Rakoczy March	3 0
D	— La Regata Veneziana ( <i>Rossini</i> )	3 0
	Rhapsodies Hongroises:	
D	— No. 2. English Fingering	net 2 6
D	— The same, Foreign Fingering	net 2 6
D	— 8. Capriccio in F sharp	4 0
VD	— 9. Carnaval de Pesth	8 0
D	— 10. Prelude in E	4 0
D	— Rigoletto ( <i>Verdi</i> ), Fantasia	4 0
D	— Sonnet de Petrarca, No. 47	3 0
D	— " " " 123	4 0
D	— Tarantelle from Venezia e Napoli	7 0
D	— Tarantelle from La Muette de Portici	4 0
D	— Tarantelle, La Danza	4 0
D	— Venezia e Napoli	net 4 0
	Wagner Transcriptions:	
D	— Tannhäuser, Einzug der Gäste auf der Wartburg (March)	6 0
M	— — Recit. und Romanze, O du mein holder Abendstern	4 0
D	— Lohengrin, Festspiel und Brautlied	6 0
D	— — Elsa's Traum und Lohengrin's Verweis an Elsa	4 0
M	— — Elsa's Brautzug zum Münster	3 0
VD	— Der Fliegende Holländer, Spinnerlied	6 0
D	— Die Meistersinger von Nürnberg, Am stillen Herd	5 0
M	— Das Rheingold, Walhall	4 0
M	— Parsifal, Solemn March	4 0
D	— Wedding March and Fairies Dance, from <i>Mendelssohn's</i> Midsummer Night's Dream	net 3 0
M	LOGÉ, H. La Gracieuse, Capriccio	4 0

# Am stillen Herd in Dinterszeit



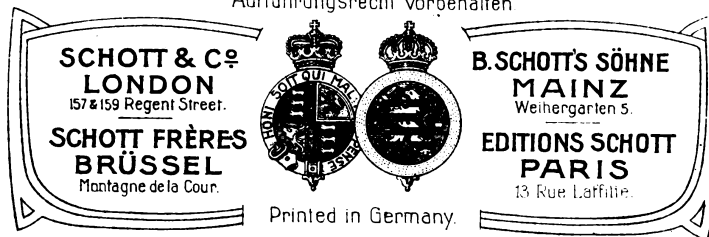
von

# Franz Bendel.

N<sup>o</sup> 27969.

Pr. M.

Aufführungsrecht vorbehalten



„Am stillen Herd in Winterszeit.“

Improvisation.

Franz Bendel.

Sehr langsam und gezogen.

Klavier.

The musical score is arranged in five systems, each with two staves (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is common time (C). The score includes various performance markings and technical instructions:

- System 1:** Starts with a *pp* (pianissimo) dynamic. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 1, 2, 3, 1). The left hand plays a steady accompaniment of chords.
- System 2:** Includes a *cresc.* (crescendo) marking in the right hand, followed by a *ff* (fortissimo) dynamic. The right hand has a melodic line with slurs and a *dim.* (diminuendo) marking at the end. The left hand continues with chords.
- System 3:** Features a *breit.* (broad) marking in the right hand. The right hand has a melodic line with slurs and a *rit.* (ritardando) marking. The left hand has a *rit.* marking and several asterisks indicating specific chordal textures.
- System 4:** Includes a *rit.* marking in the right hand. The right hand has a melodic line with slurs and fingerings (4-3, 3, 4, 5). The left hand has a *rit.* marking and several asterisks.
- System 5:** Starts with a *pp* dynamic. The right hand has a melodic line with slurs and fingerings (4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1). The left hand has a *pp* dynamic and several asterisks.



*dolce*  
Ped. \*  
Ped. \*  
Ped. \*  
Ped. \*  
Ped. \*  
Ped. \*  
Ped. \*  
Ped. \*

3 3 3 3 3 3 3 3

5 4 2 2 1

*dolce*  
Ped. \*  
pp  
Ped. \*  
Ped. \*  
Ped. \*

4 1 4 4 2 4 5

*velocissimo*  
Ped. \*  
Ped. \*  
*quasi Harpa*

1 4 8

*rit.*

8 1

*molto espress.*  
*dim.* *pp*  
Ped. \*  
Ped. \*

3 2

System 1: Bass clef, key signature of two sharps (F# and C#). The right hand features a melodic line with slurs and accents, marked with a forte *f* dynamic. The left hand provides harmonic support with chords and moving lines. Performance markings include *ped.* (pedal) and asterisks. Fingerings are indicated by numbers 1, 2, 3, and 4.

System 2: Continuation of the bass clef system. The right hand continues with melodic phrases, including a triplet marked with a '3'. The left hand features a steady accompaniment. Dynamics include *cresc.* (crescendo) and *ped.* with asterisks.

System 3: Continuation of the bass clef system. The right hand has a melodic line with a slur and a 'dolce' (softly) marking. The left hand accompaniment includes a *f* (forte) dynamic. Performance markings include *ped.* and asterisks.

System 4: Treble clef system. The right hand features a melodic line with a slur and a *f* dynamic. The left hand accompaniment includes a *cresc.* marking. Performance markings include *ped.* and asterisks.

System 5: Treble clef system. The right hand has a melodic line with a slur and a *f* dynamic. The left hand accompaniment includes a *ped.* marking. Performance markings include *ped.* and asterisks. Fingerings are indicated by numbers 1, 2, 3, and 4.

*una corda*

*p* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *m.d.* *Ped.* *Ped.* *m.d.*



The first system of music consists of two staves. The treble staff begins with a series of chords and eighth notes, marked with a forte *fz* dynamic. The bass staff features a rhythmic accompaniment with eighth notes and rests, marked with *Ped.* and asterisks. Fingering numbers 1, 2, 3, 4, and 5 are visible throughout the system.

The second system continues the piece. The treble staff has a melodic line with trills (*tr*) and slurs, marked with a piano *pp* dynamic. The bass staff provides accompaniment with eighth notes and rests, marked with *Ped.* and asterisks. Fingering numbers 1, 2, 3, 4, and 5 are present.

The third system shows a change in texture. The treble staff has a more active melodic line with slurs, marked with *m.g.* (mezzo-giochiato). The bass staff has a simpler accompaniment with eighth notes and rests, marked with *Ped.* and asterisks. The word *cantabile* is written below the bass staff. Fingering numbers 1, 2, 3, and 4 are visible.

The fourth system features a strong dynamic contrast. The treble staff has a melodic line with slurs, marked with a forte *f* dynamic. The bass staff has a rhythmic accompaniment with eighth notes and rests, marked with *Ped.* and asterisks. The word *m.g.* is written above the bass staff. Fingering numbers 1, 2, 3, 4, and 5 are present.

The fifth system concludes the page. The treble staff has a melodic line with slurs, marked with a dolce *dolce* dynamic. The bass staff has a rhythmic accompaniment with eighth notes and rests, marked with *Ped.* and asterisks. A forte *f* dynamic is also present. Fingering numbers 1, 2, 3, and 4 are visible.

OSSIA.  
*legato*

*pp* *Leg.* \* *Leg.* \* *Leg.* \*

*pp* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*

*cre*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*

*scen*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*

*do*

*accel.*

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 complex rhythmic patterns with many beamed notes and rests. Dynamic markings include *fz* (forzando) and *sf* (sforzando). There are also markings for *ped.* (pedal) and asterisks. The tempo marking *accel.* is positioned above the first measure.

*misterioso pp*

Second system of musical notation. The upper staff continues with complex rhythmic patterns, including some sixteenth-note runs. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *fz* and *p* (piano). There are also *ped.* markings and asterisks. The tempo marking *misterioso pp* is positioned above the first measure.

Third system of musical notation. The upper staff continues with complex rhythmic patterns. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *fz* and *p*. There are also *ped.* markings and asterisks.

Fourth system of musical notation. The upper staff continues with complex rhythmic patterns. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *fz* and *f* (forte). There are also *ped.* markings and asterisks.

Fifth system of musical notation. The upper staff continues with complex rhythmic patterns. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *fz* and *f*. There are also *ped.* markings and asterisks. The system concludes with the word *Gran-* at the end of the line.



*dolce* *tr*

This system contains the first two staves of music. The upper staff features a melodic line with trills and grace notes, while the lower staff provides a harmonic accompaniment with arpeggiated figures. Performance markings include *tr* and *Ped.* with asterisks.

The second system continues the musical piece. The upper staff has more melodic development with trills, and the lower staff features a more active accompaniment with some sixteenth-note patterns. *Ped.* markings are present throughout.

*f* *rit.* *dim.* *pp* *meno mosso*

The third system introduces dynamic changes. It begins with a forte (*f*) section, followed by a ritardando (*rit.*) and a diminuendo (*dim.*) leading to a pianissimo (*pp*) section. The tempo is marked *meno mosso*. The upper staff has a sustained chordal texture, and the lower staff has a simple accompaniment.

The fourth system features a prominent triplet figure in the upper staff, which is sustained across several measures. The lower staff continues with a melodic accompaniment. *Ped.* markings are used to sustain the chords.

*ppp*

The fifth and final system on the page is marked *ppp* (pianississimo). It features a complex texture with triplets in both staves. The piece concludes with a final chord in the upper staff and a fermata in the lower staff.

# Confidences.

(Air de Ballet.)

Andantino animato.

Estéban Marti.

PIANO.

Musical score for 'Confidences' in 3/4 time, key of B-flat major. The score is for piano and includes four systems of music. The first system starts with a piano (pp) dynamic and features a melody in the right hand and accompaniment in the left. The second system includes a 'p dolce' marking. The third system is marked 'molto rit. a tempo' and 'mf'. The fourth system ends with a 'ritard.' and 'mf' marking.

Piano seul

Violon et Piano

Orchestre

# Ne m'oubliez pas

Chansonnette-Andalouse.

No me olvides.

Vergissmeinnicht.

Allegretto leggiero.  $\text{♩} = 144$

Oscar de la Cinna.

PIANO.

Musical score for 'Ne m'oubliez pas' in 2/4 time, key of B-flat major. The score is for piano and includes four systems of music. The first system starts with a piano (p) dynamic and 'appass.' marking. The second system includes a 'poco rit.' marking. The third and fourth systems include 'dim.' markings.

Piano seul

# Salut d'Amour.

(Liebesgruss.)

Edward Elgar, Op. 12.

Andantino.

p dolce

PIANO.

Musical score for 'Salut d'Amour' in 3/4 time, key of D major. The score is for piano and includes four systems of music. The first system starts with a mezzo-forte (mf) dynamic. The second system includes a 'cresc.' marking. The third system includes a 'p dolce' and 'rit.' marking. The fourth system starts with a piano (p) dynamic.

Piano seul

# Passe-tristesse.

Valse Brillante.

Olivier Lebievre, Op. 125.

tempo

PIANO.

Musical score for 'Passe-tristesse' in 3/4 time, key of B-flat major. The score is for piano and includes four systems of music. The first system starts with a mezzo-forte (mf) dynamic and 'rit. insensibile al tempo di valzo' marking. The second system includes a 'cresc.' marking. The third system includes an 'animato e brioso' marking. The fourth system starts with a piano (p) dynamic.

Piano seul

# A LIST OF SELECTED PIANOFORTE SOLOS.

*VE stands for very easy; E for easy; M for moderately difficult; D for difficult and VD for very difficult.*

	S. D.		S. D.
M LÖHR, HARVEY. A Shakespearian Cycle, Op. 15 . . . . .	net. 5 0	M D'ORSO, F. Intermezzo, Op. 83 . . . . .	4 0
M — April from the same . . . . .	4 0	M — Pomponnette, Mélodie, Op. 84 . . . . .	4 0
E LUDOVIC, G. Fleurs d'Oranger, Op. 36 . . . . .	4 0	E — L'Ange qui veille, Op. 85 . . . . .	4 0
E — Les Sylphides, Polka-Mazurka . . . . .	3 0	M — Historiette, Pensée joyeuse, Op. 86 . . . . .	4 0
E — Valse Vénitienne . . . . .	3 0	M — Intimités au bal, Intermède, Op. 87 . . . . .	4 0
E — St. Marceaux, Galop . . . . .	3 0	M — Par-ci, Par-la, Impromptu, Op. 88 . . . . .	4 0
E — Au Fond des Bois, Nocturne . . . . .	3 0	M — Georgette, Scherzino, Op. 89 . . . . .	4 0
E — Parfum Discret, Nocturne . . . . .	3 0	M — Quand vient le soir, Op. 90 . . . . .	4 0
E — Tambour en Tête, Marche Militaire . . . . .	3 0	M PAUER, E. La Chasse, Capriccio, Op. 34 . . . . .	4 0
E — Rayons de Bonheur, Bluette . . . . .	3 0	M — Adieu du Soldat, Op. 36 . . . . .	4 0
E — Retour de la Noce, Rondo . . . . .	3 0	D — La Cascade, Morceau de Concert, Op. 37 . . . . .	4 6
E — Trois Airs de Ballet, Nos. 1 to 3 . . . . .	each 3 0	D — Grande Valse brillante, Op. 41 . . . . .	4 0
M LÜSTNER, C. Albumblatt . . . . .	3 0	D — 2 <sup>me</sup> Concert de Handel (B flat) . . . . .	4 0
E LYSBERG, C. B. Twilight, Nocturne . . . . .	2 6	D PERY, M. Jagdstück, Op. 11 . . . . .	3 0
M — Adèle, Valse Brillante (D flat), Op. 48 . . . . .	4 0	M — 2 Humoresken, Op. 12 . . . . .	4 0
E MARTI, ESTÉBAN. Gai Retour, Valse lente . . . . .	3 0	M — 3 Fantasiestücke, Op. 15 . . . . .	5 0
M — Confidences, Air de Ballet . . . . .	3 0	M — 4 Album Leaves, Op. 17 . . . . .	4 0
E — Restons tous deux! Valse . . . . .	4 0	M — 2 Nocturnes, Op. 18 . . . . .	4 0
M — Pendant la Chasse, Valse . . . . .	4 0	D — Intermezzo (Perpetuum mobile), Op. 19 . . . . .	4 0
M — Simple Causette, Caprice . . . . .	4 0	M — 4 Fantasiestücke, Nos. 1 and 2, Op. 22 . . . . .	4 0
M MARX, A. Träumerei am See, Ländler-Idylle . . . . .	4 0	3 and 4, Op. 23 . . . . .	4 0
M MASCHERONI, A. Coralie, Gavotte . . . . .	4 0	E — The Months, 12 Pieces, in 4 Books, Op. 24:	
M — Danse Hongroise . . . . .	4 0	Book I. . . . . 3 0	Book III. . . . . 4 0
M — Mazurka Caractéristique . . . . .	4 0	Book II. . . . . 4 0	Book IV. . . . . 4 0
M — Polka Brillante . . . . .	4 0	D — Rhapsodie, Op. 25 . . . . .	4 0
M — Tittle Tattle, Morceau de Genre . . . . .	4 0	D — Suite in E minor, Op. 26 . . . . .	6 0
M — Les Vainqueurs, Marche Militaire . . . . .	4 0	D — Valse-Intermède, Op. 29 . . . . .	5 0
M NUYENS, H. Au près d'un Ruisseau . . . . .	3 0	D — Capriccio . . . . .	3 0
M — Sous un Balcon, Sérénade . . . . .	4 0	M — Land Scenen . . . . .	4 0
M OEHME, R. What Flowers Told Me (8 Pieces), Op. 10, net . . . . .	2 6	M — Romance . . . . .	3 0
M — Lose Blätter (4 Pieces) . . . . .	12, " , 2 6	M — 2 Stimmungsbilder . . . . .	4 0
E D'ORSO, F. Alma, Tyrolienne, Op. 17 . . . . .	4 0	M PERGOLESE, G. Sonata in D, edited by J. Fuller Maitland . . . . .	4 0
E — Habañera, Op. 33 . . . . .	4 0	M PFEIFFER, G. Mélodie et Mélodie Basque . . . . .	3 0
E — Paolita, Op. 41 . . . . .	4 0	M PITTRICH, G. Serenade, Op. 21 . . . . .	3 0
E — Papillonette, Morceau de salon, Op. 44 . . . . .	4 0	E — Engelsreigen, Op. 35 . . . . .	3 0
E — Fragment de Ballet, Op. 45 . . . . .	4 0	D RACHMANINOFF, S. Prélude, Op. 3, No. 2. . . . .	net 1 6
M — Après de Bal, Valse Rêveuse, Op. 46 . . . . .	4 0	D — Valse, Op. 10, No. 2 . . . . .	" 2 0
E — Rêve d'un Ange, Nocturne Op. 47 . . . . .	4 0	D — Elégie, Op. 3, No. 1 . . . . .	" 2 0
M — Retraite aux Flambeaux, Marche militaire, Op. 48 . . . . .	4 0	M — Mélodie, Op. 3, No. 3 . . . . .	" 2 0
M — Chanson des Fileuses, Impromptu, Op. 49 . . . . .	4 0	E RAFF, J. Valse-Impromptu à la Tyrolienne . . . . .	4 0
M — Tendre Message, Gavotte, Op. 50, No. 1 . . . . .	4 0	M — Les Amoureux, Scherzo, Op. 15, No. 3 . . . . .	4 0
M — La Zingara, Danse Catalane, Op. 50, No. 4 . . . . .	4 0	D — Suite, in E minor, Op. 72 complete, . . . . .	net 3 0
M — Sérénade Galante, Op. 51 . . . . .	4 0	D No. 1. Preludio . . . . .	" 1 6
M — Julia, Habañera de salon, Op. 52 . . . . .	4 0	D 2. Toccata . . . . .	" 1 0
E — Pourquoi si triste, Mélodie, Op. 53 . . . . .	4 0	M 3. Minuetto . . . . .	" 1 6
M — Flânerie, Impromptu-Polka, Op. 54 . . . . .	4 0	M 4. Romanza . . . . .	" 1 0
M — Murmures du Soir, Pensée musicale, Op. 55 . . . . .	4 0	D 5. Fuga . . . . .	" 2 0
M — Paroles d'Amour, Valse, Op. 56 . . . . .	4 0	Suite de Morceaux (for small hands), Op. 75:	
E — Angélus du Soir, Op. 57 . . . . .	4 0	No. 1. Fleurette . . . . .	net 1 6
M — Caressante, Chanson-Polka, Op. 58 . . . . .	4 0	E 2. Fabliau . . . . .	" 2 0
M — Chanson d'Été, Op. 59 . . . . .	4 0	E 3. Echo, Ranz des Vaches . . . . .	" 2 0
M — Les Violettes, Poème, Op. 60 . . . . .	4 0	E 4. Marche Bohémienne . . . . .	" 2 0
E — Kiki-Polka, Op. 61 . . . . .	4 0	E 5. Après le coucher du soleil, Méditation . . . . .	" 2 0
E — Mandolina, Impromptu, Op. 62 . . . . .	4 0	E 6. Manon . . . . .	" 2 0
E — Ninon, Air de Danse, Op. 64 . . . . .	4 0	M 7. Garçon Meunier . . . . .	" 2 0
M — Galanterie, Gavotte, Op. 66 . . . . .	4 0	M 8. Tour à Cheval . . . . .	" 2 0
M — Duchesse-Polka, Op. 71 . . . . .	4 0	M 9. Pleureuse . . . . .	" 2 0
M — Te Souviens-Tu? Romance, Op. 72 . . . . .	4 0	M 10. Babillarde . . . . .	" 2 0
E — Près d'Elle, Mélodie, Op. 73 . . . . .	4 0	M 11. Au Clair de la Lune . . . . .	" 2 0
M — Pensée Intime, Idylle, Op. 74 . . . . .	4 0	M 12. Mignonne . . . . .	" 2 0
M — Cœur d'Ange, Pensée, Op. 75 . . . . .	4 0	Trois Morceaux, Op. 125:	
M — Valse Céleste, Op. 76 . . . . .	4 0	No. 1. Gavotte . . . . .	net 2 0
M — Nuit d'Été, Pensée, Op. 77 . . . . .	4 0	M 2. Berceuse . . . . .	" 2 0
M — Ondines et Naiades, Mazurka, Op. 78 . . . . .	4 0	M 3. L'Espiègle, Valse . . . . .	" 2 0
M — Causerie, Impromptu, Op. 79 . . . . .	4 0	M — Cavatina. Arr. by Marlois . . . . .	3 0
M — Chanson d'Autrefois, Op. 80 . . . . .	4 0	M RAURICH, S. Sérénade Espagnole, Op. 41 . . . . .	4 0
E — (continued). Encore un Rêve, Romance, Op. 81 . . . . .	4 0	M — Barcarolle, Op. 42 . . . . .	4 0
E — De toute mon Ame, Pensée, Op. 82 . . . . .	4 0	M — Mazurka Brillante, Op. 43 . . . . .	4 0

# A LIST OF SELECTED PIANOFORTE SOLOS.

*VE* stands for *very easy*; *E* for *easy*; *M* for *moderately difficult*; *D* for *difficult* and *VD* for *very difficult*.

<b>M</b>	<b>GLINKA, M.</b> Ballet Music from „The Life of the Czar,”	<b>s. d.</b>	
	<i>Louis Liebe</i> :		
	No 1. Polonaise . . . . .	net	2 0
	2. Mazurka . . . . .	”	2 0
	3. Cracovienne . . . . .	”	2 0
	4. Valse . . . . .	”	2 0
<b>E</b>	<b>GOBBAERTS, L.</b> Chant des Anges		3 0
<b>E</b>	— Chant du Matin . . . . .		3 0
<b>E</b>	— La Poste, Polka . . . . .		3 0
<b>E</b>	— Mélodie, Op 8 . . . . .		3 0
<b>E</b>	— Nocturne in D flat, Op. 6 . . . . .		4 0
<b>E</b>	— Souvenir de l'Abbaye de Villers, Op. 24 . . . . .		3 0
<b>E</b>	— La Clochette de l'Hermitage, Op. 22 . . . . .		3 0
<b>E</b>	— Le Désir, Feuillet d'Album, Op. 19 . . . . .		2 0
<b>E</b>	— Le Papillon, Bluettes, Op. 16 . . . . .		3 0
<b>E</b>	— Pluie d'Or, Valse . . . . .		4 0
<b>E</b>	— La Scintillante, Mazurka . . . . .		3 0
<b>E</b>	— Tramway, Galop, Op. 37 . . . . .		3 0
<b>E</b>	— Brise parfumée, Bluettes, Op. 38 . . . . .		3 0
<b>E</b>	— Le Réveil, Caprice, Op. 136 . . . . .		3 0
<b>D</b>	<b>GOTTHARD, J. T.</b> Gavotte, edited by H. von Bülow . . . . .	net	1 6
<b>E</b>	<b>GOTTSCHALK, CLARA.</b> Cradle Song by Taubert, arranged . . . . .	”	2 0
<b>M</b>	— In Seclusion, by R. Franz, arranged . . . . .	”	2 0
<b>D</b>	<b>GOTTSCHALK, L. M.</b> Le Bananier, Op. 5 . . . . .		3 0
<b>M</b>	— Jota Aragonesa, Op. 14 . . . . .		4 0
<b>M</b>	— Banjo, Op. 14 . . . . .		4 0
<b>M</b>	— Last Hope, Op. 16 . . . . .		4 0
<b>D</b>	— L'Étincelle, Op. 21 . . . . .		3 0
<b>M</b>	— Ricordati, Op. 26 . . . . .		3 0
<b>M</b>	— Ojos criollos, Op. 37 . . . . .		3 0
<b>D</b>	— Printemps d'Amour, Op. 40 . . . . .		4 0
<b>D</b>	— Cradle Song (Bereuse), Op. 47 . . . . .		3 0
<b>D</b>	— Tremolo, Op. 58 . . . . .		4 6
<b>D</b>	— Pasquinade, Op. 59 . . . . .		4 0
<b>D</b>	— Grande Tarantelle, Op. 67 . . . . .		7 0
<b>M</b>	— Orfa, Polka, Op. 71 . . . . .		3 0
<b>D</b>	— La Radiuse, Valse, Op. 72 . . . . .		4 0
<b>M</b>	— The Dying Poet, Meditation . . . . .		3 0
<b>E</b>	<b>GOUNOD, CH.</b> Ave Maria, Transcription . . . . .		3 0
<b>M</b>	— Méditation sur le 1 <sup>re</sup> Prélude de Bach . . . . .		4 0
<b>M</b>	— Nazareth, Transcription by <i>Rummel</i> . . . . .		4 0
<b>M</b>	— The same, by <i>West</i> . . . . .		4
<b>M</b>	— Ave Maria & Nazareth by Mallandaine . . . . .		4 0
<b>M</b>	— Sérénade, arranged by <i>Lebeau</i> . . . . .		4 0
<b>E</b>	— The same, arranged by the Composer . . . . .		3 0
<b>M</b>	— ” by <i>F. Lemoine</i> . . . . .		3 0
<b>M</b>	<b>HERVEY, ARTHUR.</b> 6 Esquisses en forme de Valses . . . . .	complete	net 3 0
	— Or in six Nos. . . . .	each	” 2 0
<b>M</b>	<b>HILLER, F.</b> Ständchen, Albumblatt . . . . .		3 0
<b>M</b>	— Zur Guitare, Op. 97 . . . . .		3 0
<b>E</b>	<b>HÖLZEL, G.</b> 3 Lieder, Op. 153 . . . . .	net	2 0
<b>VE</b>	<b>HORVÁTH, G.</b> Easy Dance Album, Op. 19 . . . . .	net	3 0
	No. 1. Waltz . . . . . 2 6	No. 4. Schottisch . . . . .	1 6
	2. Polka . . . . . 1 6	5. Polka . . . . .	2 6
	3. Mazurka . . . . . 1 6	6. March . . . . .	1 6
	<b>HUMPERDINCK, E.</b> Hansel and Gretel:		
<b>M</b>	— Piano Score . . . . .	net	5 0
<b>M</b>	— Overture . . . . .	”	2 0
<b>M</b>	— Selection by <i>Cramer</i> . . . . .	”	2 6
<b>E</b>	— Selection by <i>Beyer</i> . . . . .	”	2 0
<b>M</b>	— Waltz by <i>Bucalossi</i> . . . . .	”	2 0
<b>E</b>	— March by <i>Kalensky</i> . . . . .	”	1 6
<b>M</b>	— Quadrille by <i>Grehs</i> . . . . .	”	2 0
<b>M</b>	— Quadrille by <i>G. Riese</i> . . . . .	”	2 0
<b>E</b>	— Polka by <i>Lebierre</i> . . . . .	”	2 0
<b>M</b>	— Knusper Waltz . . . . .	”	2 0
<b>E</b>	<b>JÄKEL, PAUL.</b> Waltz in A, Op. 7 . . . . .		3 0
<b>E</b>	<b>JOHNS, CLAYTON.</b> Canzone . . . . .		3 0
<b>E</b>	— Promenade . . . . .		2 0
<b>E</b>	<b>JOHNS, CLAYTON.</b> Romance . . . . .		3 0
<b>D</b>	— Valse . . . . .		4 0
	3 Morceaux légers:		
<b>E</b>	— No. 1. En Trotinant . . . . .		4 0
<b>E</b>	— 2 Petite Valse Lente . . . . .		3 0
<b>E</b>	— 3. Danse Caractéristique . . . . .		4 0
<b>E</b>	<b>KAFKA, J.</b> Erinnerung an Steinbach, Idylle . . . . .	net	1 6
<b>M</b>	<b>KETTERER, E.</b> Chanson Créole, Op. 56 . . . . .		3 0
<b>D</b>	— Galop de Concert, Op. 24 . . . . .		4 0
<b>M</b>	— Ot dites lui, Romance, Op. 66 <sup>bis</sup> . . . . .		3 0
<b>M</b>	— Marche hongroise (Honvéd Induló) Op. 63 . . . . .		4 0
<b>M</b>	— Chanson à Boire, Op. 85 . . . . .		4 0
<b>M</b>	— La Châtelaine, Valse de salon, Op. 90 . . . . .		4 0
<b>M</b>	— La Norvégienne, Caprice, Op. 104 . . . . .		4 0
<b>M</b>	— Valse de Fleurs, Op. 116 . . . . .		4 0
<b>M</b>	— Boute-en-Train, Galop, Op. 121 . . . . .		4 0
<b>M</b>	— Le Chant du Bivouac (The Young Recruit), Op. 139 . . . . .		4 0
<b>M</b>	— Valse des Roses, Op. 156 . . . . .		4 0
<b>M</b>	— Oiseaux légers, Mélodie populaire, Op. 174 . . . . .		4 0
<b>M</b>	— Valse des Fées, Op. 195 . . . . .		4 0
<b>M</b>	— Le Défilé Marche, Op. 220 . . . . .		4 0
<b>M</b>	— Succès-Polka, Op. 254 . . . . .		3 0
<b>E</b>	— Allegresse, Allegro scherzando, Op. 263 . . . . .		3 0
<b>E</b>	— Saltarelle, Op. 266 . . . . .		4 0
<b>M</b>	— Clochettes d'Or, Op. 268 . . . . .		4 0
<b>M</b>	— Vienne, Galop, Op. 270 . . . . .		3 6
<b>M</b>	— Bouquet de Bal, Op. 274 . . . . .		4 0
<b>M</b>	— Moldoa, Caprice Russe . . . . .		4 0
	— Albums, 5 Books . . . . .	each net	2 0
	<b>King, Oliver.</b> Trois Morceaux, Op. 85:		
<b>M</b>	— No 1. Menuet et Trio . . . . .	net	2 0
<b>M</b>	— 2. Berceuse . . . . .	”	2 0
<b>M</b>	— 3. Impromptu . . . . .	”	2 0
<b>E</b>	<b>KIRCHNER, FRITZ.</b> Spielmannslied, Op. 175 . . . . .	net	2 0
<b>E</b>	— Irene, Gavotte, Op. 203 . . . . .	”	1 6
<b>M</b>	— Tarentelle, Op. 264 . . . . .	”	2 0
<b>M</b>	— Danse des Feux Follets Scherzo, Op. 277 . . . . .	”	2 0
<b>E</b>	— Forget Me Not, Op. 285 . . . . .	”	2 0
<b>M</b>	— 12 Danses Hongroises, complete, Op. 284 . . . . .	”	2 0
<b>V.</b>	<b>KLINDWORTH, K.</b> Concert Polonaise . . . . .		3 0
<b>D</b>	<b>KORBAY, F.</b> 2 Miniatures Hongroises . . . . .		2 0
	7 Rhapsodies Hongroises:		
<b>D</b>	— No. 1. in B flat minor . . . . .	”	2 0
<b>M</b>	<b>KOWALSKI, H.</b> Nuit Australienne, Valse, Op. 76 . . . . .		4 0
<b>M</b>	— Dans le Bois, Morceau de salon, Op. 12 . . . . .		4 0
<b>E</b>	— Trianon, Caprice-Menuet, Op. 16, No. 6 . . . . .		3 0
<b>E</b>	— Malmaison, Caprice Gavotte, Op. 10, No. 12 . . . . .		3 0
<b>M</b>	— Ventre à Terre, Galop de bravoure, Op. 17 . . . . .		4 0
<b>M</b>	— Staccato-Valse, Op. 40 . . . . .		4 0
<b>E</b>	— Tambour Battant, Marche militaire, Op. 48 . . . . .		4 0
<b>E</b>	— Simple Fensée, Mélodie, Op. 49 . . . . .		3 0
<b>E</b>	— Il était une fois, Conte, Op. 64 . . . . .		3 0
<b>E</b>	— Chant du Seréno, Op. 66 . . . . .		4 0
<b>M</b>	<b>KRUG, G.</b> Der-Rose Klage, Op. 328 . . . . .		3 0
<b>M</b>	<b>KRÜGER, W.</b> La Gazelle . . . . .		4 0
<b>M</b>	<b>KÜCKEN, F.</b> The Young Recruit, March by <i>E. Ketterer</i> . . . . .		4 0
	— The same by <i>S. Glover</i> . . . . .		3 0
	— Piano Solo by <i>Brinley Richards</i> . . . . .		3 0
	— Schottische by <i>C. Amos</i> . . . . .		2 6
	— Quadrille by <i>S. Glover</i> . . . . .		3 0
<b>KUHE, W.</b> Grande Polka di Bravura, Op. 19 . . . . .			4 0
	— Marche Bohémienne . . . . .		4 0
	— Chanson Bacchanale . . . . .		3 0
	— Galop di Bravura . . . . .		3 0
	— Hommage à Meyerbeer, Fantaisie . . . . .		4 0
	— Martha, Fantaisie de Concert . . . . .		4 0
	— Tarantelle . . . . .		4 0
	— Il Trovatore, Fantaisie brillante, Op. 54 . . . . .		4 0
<b>M</b>	<b>LABALÉSTRIER, G.</b> Historiette . . . . .	net	2 0