

BELIEBTE KLAVIERSTÜCKE

1. **AIR DU ROI LOUIS XIII.** (MAYER, CHARLES.)
2. **ASCHER, J.** Fanfare militaire.
3. **BACH, PH. E.** Frühlingserwachen. (Leicht - easy.)
4. **BADARZEWSKA, T.** La Prière exaucée. (Das erhörte Gebet).
5. — La Prière d'une vierge (Maiden's Prayer) (Gebet einer Jungfrau).
6. **BENDEL, F.** Op.14 N^o2. Menuet favori.
7. **BIZET, G.** Carmen - Marsch.
8. **BOCCHERINI, L.** Menuett.
9. **BRAUNGARDT, FR.** Op.6. Waldesrauschen (The Rustling Woods).
10. **BUROW, C.** Polnisches Lied. (Leicht - easy.)
11. **DÖHLER, TH.** Op.24. Nocturne.
12. **DREYSCHOCK, A.** Op.16. Nocturne.
13. **EGGHARD, J.** Op.2. La Campanella. Impromptu.
14. **EL OLE.** Spanischer Nationaltanz (Spanish National Dance).
15. **FAVARGER, R.** Op.18. Les Adieux.
16. **FELDMANN, C.** Ägyptische Nächte.
17. **GOTTSCHALK, L. M.** Op.5. Le Bananier.
18. — Op.50. Pasquinade.
19. **HÄNDEL, G. F.** Largo. (Leicht - easy.)
20. **HARRIS, R.** Nach dem Balle (After the Ball). Walzer.
21. **IVANOVICI, J.** Donauwellen, Walzer.
22. — Seufzer - Walzer.
23. **KETTERER, E.** Op.21. L'Argentine (Silberfischchen). Fantasie-Mazurka.
24. — Op.90. Chatelaine.
25. — Op.116. Valse des Fleurs.
26. **KONTSKI, A.** Erwachen des Löwen (Reveil du Lion).
27. **KREIPL, J.** 's Mailüfterl.
28. **LEFEBURE, WELY.** Les Cloches du Monastère (The Bells of the Monastery) (Die Klostersglocken).
29. **LUMBYE, H. C.** Traumbilder - Fantasie.
30. **LYSBERG, CHR. B.** Op.34. La Fontaine, Idylle.
31. — Op.51. La Baladine, Caprice.
32. — Op.66. La Bayadère.
33. **MAYER, CH.** Op.117. Galop militaire.
34. **MENDELSSOHN-CASPAR.** Un Fragment.
35. **NESVADBA, J.** Op.17. Paraphrase: Die Loreley.
36. **OESTEN, TH.** Op.70. Oberons Zauberhorn.
37. — Op.175. Alpengtöckchen.
38. — Op.193. Alpenglühen.
39. **PACHER, J. A.** Op.22. Gesang der Meeremädchen.
40. **RAKOCZI-MARSCH.**
41. **RICHARDS, B.** Op.26. Victoria, Nocturne.
42. — Op.47. Des Wanderers Traum, Romanze (The Wanderer's Dream).
43. — Op.60. Marie, Nocturne.
44. — Op.71. Vögleins Abendlied (Warblings at Eve).
45. **ROSAS, J.** Über den Wellen, Walzer (Sobre las olas).
46. **SEELING, H.** Op.2. Loreley.
47. **SIMON, E.** Menuett aus „Don Juan“. Menuet à la Reine.
48. **SOUSA, P. J.** Washington Post March.
49. — Cadetten Marsch (High School Cadets).
50. **STRAUSS, JOH.** Op.228. Radetzky - Marsch.
51. **STRAUSS, JOS.** Mein Lebenslauf ist Lieb und Lust. Walzer. (Leicht - easy.)
52. — Frauenherz. Polka - Mazur. (Leicht - easy.)
53. — Künstlergruß. Polka française. (Leicht - easy.)
54. — Dorfschwalben aus Oesterreich. Walzer. (Leicht - easy.)
55. — Dithyrambe. Polka - Mazur. (Leicht - easy.)
56. — Die Naßwalderin. Ländler - Mazur. (Leicht - easy.)
57. **WALZER EINES WAHNSINNIGEN** (Waltz of a Madman).
58. **WEBER, C. M. v.** Letzer Walzer (Last Waltz).
59. **WEBER, H.** Un Orage (The Storm).
60. **WOLLENHAUPT A. H.** Op.23 N^o2. La Gazelle.
61. — Op.43. Mazeppa. Grand Galop de Concert.
62. **WYMAN, A. P.** Vagues argentines (Silberwellen).
63. **YRADIER, CH. de.** La Paloma. (Leicht - easy.)
64. **NEBLING, E.** Die Spieldose (The Musical Box).
65. **BEEHOVEN, L. van.** Albumblatt „Für Elise“. Zur Erinnerung.
66. **HÄNDEL, G. F.** Largo. Original.
67. **JENSEN, A.** Op.17 N^o3. Die Mühle.
68. **DANKGEBET.** Altniederländisches Volkslied

BOSWORTH & CO LEIPZIG
WIEN I, Wollzeile 39. ZÜRICH V, Seefeldstr. 15.
LONDON PARIS NEW YORK

Nocturne.

A. Dreyschock, Op.16.

Andante con espressione.

Piano.

p

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of four systems of music. The first system begins with a piano (*p*) dynamic. The second system includes fingering numbers (5, 4, 3, 2, 1) and a trill. The third system includes piano (*p*) and forte (*f*) dynamics. The fourth system includes piano-piano (*pp*) and piano (*p*) dynamics, along with a trill and fingering numbers (1 5 4 1 2 5 4 1 2 5 1 2). The score is marked with 'Andante con espressione' and 'Piano.'.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand contains complex chordal textures with fingerings such as 5-4, 2-3, and 1-2. The left hand features a steady bass line with fingerings like 4-5, 2-4, and 1-2. The system concludes with a forte (*f*) dynamic. Below the staff, there are four measures of a rhythmic pattern marked with asterisks and the letters 'La'.

Musical notation system 2, continuing the grand staff. Dynamics range from fortissimo (*ff*) to pianissimo (*pp*). The right hand features a melodic line with a crescendo leading to a fortissimo (*sf*) section, followed by a decrescendo. The left hand provides harmonic support with fingerings like 2-1, 2-4, and 3-2. The system ends with a pianissimo (*pp*) dynamic. Below the staff, there are four measures of a rhythmic pattern marked with asterisks and the letters 'La'.

Musical notation system 3, featuring a grand staff. The right hand has a melodic line with fingerings like 5-1, 5-2, and 4-1. A complex sixteenth-note passage is marked with fingerings 4-8-2-1. The left hand has a bass line with fingerings like 5-8 and 4-1. The system concludes with a rhythmic pattern marked with asterisks and the letters 'La'.

Musical notation system 4, featuring a grand staff. Dynamics include forte (*f*) and fortissimo (*sf*). The right hand has a melodic line with fingerings like 4-5, 4-5, and 4-5. The left hand has a bass line with fingerings like 2-3 and 1-2. The system concludes with a section marked 'parlando' and 'ad libitum' with a rhythmic pattern marked with asterisks and the letters 'La'.

Musical notation system 5, featuring a grand staff. Dynamics include piano (*p*) and piano tempo (*p a tempo*). The right hand has a melodic line with fingerings like 8, 1, 2, 1, and 3. The left hand has a bass line with fingerings like 3, 4, 2, 1, and 5. The system concludes with a rhythmic pattern marked with asterisks and the letters 'La'.

First system of musical notation. The bass clef part consists of a series of half notes with slurs, marked with *ped.* and asterisks. The treble clef part contains chords and single notes, with some slurs and dynamic markings.

Second system of musical notation. Includes fingerings such as 5 1, 5 2, 4 1, 4 3, 4, and 3. Dynamics include *p* and *f*. The bass clef part continues with slurred half notes and *ped.* markings.

Third system of musical notation. Includes the instruction *ritardan*, a *do* note, and *ritenuto*. A sequence of notes is marked with fingerings: 1 5 4 1 2 5 4 1 2 5 1 2. Dynamics include *leggieramente* and *p*. The bass clef part has *ped.* markings.

Fourth system of musical notation. Features chords in the treble clef and slurred half notes in the bass clef. Dynamics include *p*. The bass clef part has *ped.* markings.

Fifth system of musical notation. Includes the instruction *pp* and *ritenuto*. The bass clef part has *ped.* markings. The system concludes with *Fine*.

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