

# KLAVIER-KOMPOSITIONEN

VON

## STEPHEN HELLER.

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LEIPZIG, FR. KISTNER.

New York, G. Schirmer.

POCO SOSTENUTO.

M.M. ♩ = 72.

SONATE.

*p*

*ben marcato e sempre legato il Basso.*

*cres. f*

*p cres. dimin. p*

*con espressione.*

*legatissimo.*

*p poco riten. a Tempo.*

*sotto voce.*

*mf cres. ten-do. f p poco animato.*

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment. Dynamics include *f* and *dimin.*

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment. Dynamics include *f*.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment. Dynamics include *ritenuto.*, *tranquillo.*, *dimin.*, *p*, and *sf*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment. Dynamics include *sotto voce. pp*, *mf cresc.*, *f Ped.*, *f*, *f*, *lento.*, and *mp*. First ending bracket is present.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment. Dynamics include *f sempre legato il Basso.*, *f*, *p*, and *espressivo.* Second ending bracket is present.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment. Dynamics include *legato.*, *cres.*, *p*, *p*, *p*, and *sempre legato.*

*f* *p* *f* *riten.*

*a Tempo.* *p* *dolente, non forte, ma ben pronunziato.* *p* *p*

*f* *M.D.* *p* *M.S.* *p* *M.D.* *f* *M.D.* *f* *p*

*M.D.* *p* *con espressione.* *morendo.* *Ped.* *p*

*poco stringendo.* *f* *sempre più forte.* *f* *e arpeggiando* *legato.* *legato.*

*dimin.* *p* *crea.* *p* *poco animato.*

First system of musical notation, featuring treble and bass staves with various notes and dynamics.

Second system of musical notation, including the instruction *molto cres - cen - do f*.

Third system of musical notation, featuring complex rhythmic patterns and dynamics like *ff*.

Fourth system of musical notation, including *sempre f* and *loco* markings.

Fifth system of musical notation, including *calmato.*, *dimin.*, and *Basso marcato.*

Sixth system of musical notation, including *poco lento.* and *espresso*.

*a Tempo.* *con espressione.*

*p* *legatissimo.*

*riten.* *a Tempo.*

*p* *mf* *cres.* *f* *dimin.*

*poco animato.*

*f* *dimin.*

rit.  
dimin.  
p

poco lento.  
pp  
p  
mp

largamente.  
nf  
ff  
p  
f  
dimin.  
f  
f

MOLTO VIVACE CON LEGEREZZA.

♩. = 84.

SCHERZO  
CAPRICCIO.

p  
f  
f  
p

p  
riten.  
a Tempo.  
tr.  
p

cres.  
riten.  
a Tempo.  
f  
ff

lento  
p  
rinforzando.  
f

ff  
p  
fp  
fp  
fp

8  
lento  
fp  
fp  
p  
cres.  
f  
p

dimin.  
p  
dimin.

p

poco rit.  
a Tempo.  
p  
pp  
p poco riten.  
a Tempo.



First system of musical notation. Treble and bass staves. Dynamics include *f*, *p*, and *f*. The instruction *con fuoco.* is written above the treble staff.

Second system of musical notation. Treble and bass staves. Dynamics include *p* and *f*. The instruction *dimin.* is written above the treble staff.

Third system of musical notation. Treble and bass staves. Dynamics include *cres.*, *f*, *p*, *f*, *p*, and *cres.*

Fourth system of musical notation. Treble and bass staves. Dynamics include *ff*, *marcato.*, *p*, and *cres.*. The instruction *76. largamente.* is written above the treble staff.

Fifth system of musical notation. Treble and bass staves. Dynamics include *f*, *p ma marcato.*, *cres.*, and *f*.

Sixth system of musical notation. Treble and bass staves. Dynamics include *f*, *p*, *f*, and *f*.

*f* *mf* *p* *f* *mf* *p* *p*

*crec.* *più f*

*Ped.* *dimin.* *riten: poco lento.* *a Tempo.* *p* *mf*

*p* *f*

*espressivo.* *p* *p* *p*

*ritenuto.* *PRESTO. ♩. = 92.* *p*

8..... loco tr.

*mf* *f* *ff* *p* *leggierissimo.* *ff*

This system features a treble and bass staff. The treble staff contains a melodic line with various dynamics and articulations, including a trill marked 'loco tr.' at the end. The bass staff provides a rhythmic accompaniment. Dynamics range from mezzo-forte (mf) to fortissimo (ff), with a section of 'leggierissimo' (very light).

8..... loco. tr.

*ff* *mf* *p* *umoristico.*

This system continues the piece with similar dynamics. It includes a trill marked 'loco.' and a section labeled 'umoristico.' (humorous) in the treble staff. The bass staff continues with a steady accompaniment.

*fp* *p* *fp* *f*

This system shows a dynamic contrast between fortissimo-piano (fp) and piano (p) in both staves, leading to a fortissimo (f) section.

*fp* *p* *fp* *fp* *p*

This system features a complex interplay of fortissimo-piano (fp) and piano (p) dynamics across both staves.

*mf* *f* *fp* *crec.*

This system includes a mezzo-forte (mf) section, a fortissimo (f) section, and a fortissimo-piano (fp) section. The word 'crec.' (crescendo) is written in the bass staff.

8..... loco.

*- cen - do.* *fp* *fp* *ff* *f*

This final system on the page includes a trill marked 'loco.' and a section labeled '- cen - do.' (crescendo). Dynamics range from fortissimo-piano (fp) to fortissimo (ff). The system concludes with a fortissimo (f) section.

ANDANTE NON TROPPO LENTO, e con espressione.

♩ = 54.

INTERMEZZO.

*p e tutta legato.* *cres.* *dim.* *p* *cres.*

*p* *pp* *mf* *f* *p* *cres.*

*dim.* *p* *f* *f* *p*

*espressivo.* *rit.* *lento.* *p* *p* *cantando*

*parlando.* *quasi a piacere.* *p* *f* *p*

*p* *p* *p* *f*

*a Tempo e non ritard.*

First system of musical notation. The right hand (treble clef) begins with a piano (*p*) dynamic and features a melodic line with grace notes. The left hand (bass clef) provides a rhythmic accompaniment. Dynamics include *p* and *cres.* (crescendo). There are also some markings like *777* and *v* (accents) in the left hand.

Second system of musical notation. The right hand continues the melodic line with various articulations. The left hand has a more active accompaniment. Dynamics range from *f* (forte) to *pp* (pianissimo). There are several accents (*^*) and dynamic markings like *f*, *pp*, *fz*, and *f*.

Third system of musical notation. The right hand features a complex texture with many notes. The left hand has a steady accompaniment. Dynamics include *f*, *pp*, *f*, *pp*, *f*, and *pp*. There are also markings like *mf* and *p*.

Fourth system of musical notation. The right hand has a more melodic and expressive line. The left hand accompaniment is also expressive. The marking *espressivo.* is present at the beginning of the system.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is rhythmic. The marking *come sopra.* is at the start, and *con molta espressione.* is written above the system.

Sixth system of musical notation. The right hand has a melodic line with some grace notes. The left hand accompaniment is rhythmic. Dynamics include *p*, *f*, *p*, *ff*, *f*, *p*, and *p*. There are also markings like *Ped.* (pedal) and *v* (accents).

ALLEGRO VIVO.

126

FINALE.

The musical score is written for piano and consists of six systems of staves. Each system contains a treble and bass staff joined by a brace. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *crca.* (crescendo) are used throughout. The score includes several slurs and accents, indicating phrasing and emphasis. The key signature has one sharp (F#). The piece concludes with a *mf* marking.

8 *lento*  
*sempre f*  
*f*

This system shows the first two staves of music. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand plays a more melodic line with some chords. Dynamics include *sempre f* and *f*. A tempo marking of *lento* is indicated above the staff.

*fz* *la melodia pronunziata.*  
*p*

This system continues the piece. The right hand has a more active, melodic line. The left hand provides harmonic support. Dynamics include *fz* and *p*. The instruction *la melodia pronunziata.* is written below the first staff.

*p*

This system shows a continuation of the melodic and harmonic development. The right hand has a prominent melodic line. The left hand has a steady accompaniment. The dynamic *p* is used throughout.

*riten.* *a Tempo.*  
*p* *cres.* *p*

This system includes tempo changes. It starts with *riten.* (ritardando) and then returns to *a Tempo.* Dynamics include *p* and *cres.* (crescendo).

*espressivo.*  
*f* *p* *f*

This system is marked *espressivo.* (expressive). It features a variety of dynamics including *f* (forte) and *p* (piano).

*p* *f* *p* *fz* *p*

This final system on the page shows a range of dynamics from *p* to *fz* (fortissimo).

First system of musical notation. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *f*, *p*, and *con fuoco.*

Second system of musical notation. The right hand continues the melodic line with slurs and accents. Dynamics include *f* and *piu f*.

Third system of musical notation. The right hand continues the melodic line with slurs and accents. Dynamics include *sempre f*.

Fourth system of musical notation. The right hand continues the melodic line with slurs and accents. Dynamics include *poco a poco stringendo.*, *Ped.*, and *ff Ped.*

Fifth system of musical notation. The right hand continues the melodic line with slurs and accents. Dynamics include *con fuoco.*

Sixth system of musical notation. The right hand continues the melodic line with slurs and accents. Dynamics include *loco. calmato.*, *ff*, and *p*.

Seventh system of musical notation. The right hand continues the melodic line with slurs and accents. Dynamics include *p*, *mf*, and *p*.



8

M. D.

*p* *mf* *p* *p*

This system contains the first two staves of music. It begins with a treble clef and a bass clef. The music features complex rhythmic patterns with many beamed notes and rests. A measure rest is indicated by a large 'x' in the bass staff. Dynamic markings include piano (*p*), mezzo-forte (*mf*), and piano (*p*) again. A fermata is placed over a note in the treble staff.

M. D. V

*f* *f* *f* *p*

This system continues the musical piece. It features a variety of note values and rests. The dynamics range from forte (*f*) to piano (*p*). The notation includes many slurs and accents.

M. D.

*f* *f* *p* *p* *p*

This system shows further development of the musical theme. It includes a measure rest in the bass staff. Dynamics include forte (*f*), piano (*p*), and mezzo-forte (*mf*). The music is characterized by dense chordal textures and rapid passages.

*f* *p* *f* *p* *mf* *mf*

This system continues with complex rhythmic patterns. Dynamics include forte (*f*), piano (*p*), and mezzo-forte (*mf*). The notation is dense with many beamed notes.

*crec.* *f* *p*

This system features a crescendo marking (*crec.*) in the bass staff. Dynamics include forte (*f*) and piano (*p*). The music has a driving, rhythmic quality.

*risoluto.*

*mf* *f*

This system includes the marking *risoluto.* (resolutely). Dynamics include mezzo-forte (*mf*) and forte (*f*). The music is characterized by sharp, rhythmic patterns.

*f* *p* *ff*

This system concludes the page with dynamic markings of forte (*f*), piano (*p*), and fortissimo (*ff*). The music features a mix of rhythmic patterns and rests.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music begins with a piano (*p*) dynamic and includes various melodic lines and chords. A fermata is placed over the final measure of the system.

Second system of musical notation, continuing the piece with complex melodic and harmonic textures. The notation includes many slurs and ties, indicating a highly connected and flowing musical passage.

Third system of musical notation, featuring a *dimin.* (diminuendo) instruction. The music shows a gradual decrease in volume and intensity, with some notes marked with a piano (*p*) dynamic.

Fourth system of musical notation, starting with the tempo instruction *tranquillo ma in Tempo.* The system includes *legato.* and *staccato.* markings, indicating changes in articulation. Dynamics range from piano (*p*) to *mf*.

Fifth system of musical notation, featuring a *più f* (piano fortissimo) instruction. The music becomes more energetic and louder, with a variety of rhythmic patterns and chordal structures.

Sixth system of musical notation, concluding the page with a *ff* (fortissimo) dynamic. The music is highly complex and intense, ending with a fermata over the final measure.

8..... loco.

*mf* *p* M.V.D.

*f* *fe* *p*

*p* *cren.*

*mf* *f* *più f*

8..... loco.

*ff* *fe*

la melodia pronunziata.

First system of musical notation, featuring a treble and bass clef with a complex melodic line in the treble and a supporting bass line.

Second system of musical notation, marked *poco ritenuto* and *marcato*. It includes dynamic markings *p* and *p*.

Third system of musical notation, featuring a treble and bass clef with a complex melodic line in the treble and a supporting bass line. A dynamic marking *ff* is present.

Fourth system of musical notation, marked *stringendo poco a poco* and *sempre f*. It includes a first ending bracket labeled *8.*

Fifth system of musical notation, marked *loco*. It includes a first ending bracket labeled *8.* and dynamic markings *ff* and *ff*.

Sixth system of musical notation, marked *loco calmato*. It includes a first ending bracket labeled *8.* and dynamic markings *p* and *p*.

First system of musical notation, featuring treble and bass staves with complex chordal textures and melodic lines. Dynamics include *p*, *mf*, and *p*.

Second system of musical notation, including a first ending bracket labeled '8.'. Dynamics include *p*, *mf*, and *p*. The instruction *loco.* is present. A performance instruction 'M.D.' is written below the bass staff.

Third system of musical notation, including a first ending bracket labeled '8.'. Dynamics include *crca.*, *ff*, and *f*. The instruction *loco.* is present.

Fourth system of musical notation, featuring dense chordal textures. The instruction *possibile forte.* is written above the bass staff.

Fifth system of musical notation, featuring a melodic line in the treble staff and a supporting bass line. Dynamics include *dimin.* and *p*.

Sixth system of musical notation, including the vocal line with lyrics 'cres - cen - do'. Dynamics include *f.*, *ff*, and *Pod.*

# Erfolgreiche Klaviermusik

(m = mittelschwer, s = schwer, ss = sehr schwer.)

## C. Ansorge

*m-s* Traumbilder (Erinnerung. Vergangenheit. Zu spät) . . . . . 2.—  
*Allgem. Musikztg.*: Originell in der Erfindung, durchaus fesselnd, bestimmt im Ausdruck und musikalisch fein empfunden.

## H. Cassimir

2 Klavierstücke nach Versen aus H. Conradis „Lieder eines Sünders“.  
*s* Nr. 1. Abendstimmung. *Des* . . . . . 1.50  
*s* Nr. 2. Unruhe der Nacht. *Fism* . . . . . 1.50  
*Signale*: Künstlerisch vornehme Musik von wirklich poetischem Gehalt, im besten Sinne „modern“ —

## A. Cordelas

*m* Réverie. *As* . . . . . 1.20  
 Ein Vortragstück vornehmer Art.

## F. Draeseke

*s* Op. 21. Was die Schwalbe sang. 5 lyrische Klavierstücke. (Vision. Traum im Elfenhain. Abschied ohne Ende. Launische Fee. Weltvergessenheit) . . . . . 3.—  
*Kunstwart*: Das sind feinste Gaben lyrischer Kleinkunst! Nr. 3 „Abschied ohne Ende“ halte ich für eine der allerbesten und kostbarsten Perlen in timer Kunst. (Dr. Goehler.)

## P. Graener

*m-s* Op. 22. Aus dem Reiche des Pan. 4 Klavierstücke . . . . . 2.—  
*Schweiz. Musik-Zeitung*: Weltvergessene, trübende Harmonien in ganz kleinen anspruchlosen Formen.

## W. Heinemann

*m* Op. 3 Nr. 1. Rokoko-Serenade. *A* . . . . . 1.20  
 Op. 11. 6 Stücke.  
*m* Nr. 1. Gavotte und Musette. *E* . . . . . 1.50  
*m* Nr. 2. Walzer-Kaprice. *D* . . . . . 1.50  
*m* Nr. 3. Menuett. *D* . . . . . 1.50  
*m* Nr. 4. Intermezzo (Frühlingsfeier). *Fis* . . . . . 1.50  
*m* Nr. 5. Gavotta all' antica. *E* . . . . . 1.50  
*s* Nr. 6. Tarantelle. *Dm* . . . . . 1.50

*Klavierlehrer*: Eine Reihe höchst anziehender Vortragstücke eines feinfühligsten Komponisten, der mit wenigen Linien lokales Kolorit hervorzuzaubern vermag. Ein sprechendes Zeugnis dafür ist vor allem das köstliche „Menuett“ (Op. 11 Nr. 3).

## E. Heuser

Op. 42. 3 Nachtstücke.  
*m* Nr. 1. Um Mitternacht. *G* . . . . . 1.50  
*m* Nr. 2. Totentanz. *Dm* . . . . . 1.50  
*s* Nr. 3. Traumgestalten. *Gm* . . . . . 1.50

*Schweiz. Musik-Zeitung*: Wertvolle Klaviermusik mittlerer Schwierigkeit. Besonders gelungen scheint mir der „Totentanz“.

## Hans Huber

Op. 124. 6 Oktaven-Etüden zum Konzertvortrag.  
*ss* Nr. 1. Toccata. *Dm* . . . . . 1.50  
*ss* Nr. 2. Valse-Improptu. *H* . . . . . 1.50  
*ss* Nr. 3. Romanze. *Es* . . . . . 1.50  
*ss* Nr. 4. Intermezzo. *E* . . . . . 1.50  
*ss* Nr. 5. Nachtstück. *Am* . . . . . 1.50  
*ss* Nr. 6. Valse-Improptu. *B* . . . . . 1.50

## S. Karg-Elert

Op. 17. Bagatellen.  
*m* Nr. 1. Humoreske. *Dm* . . . . . 1.20  
*m* Nr. 2. Scherzino. *G* . . . . . 1.20  
*m* Nr. 3. Kantilene. *Des* . . . . . 1.20  
*s* Nr. 4. Improptu. *Hm* . . . . . 1.20  
*s* Nr. 5. Burleske. *F* . . . . . 1.20  
*ss* Op. 45. Walzer-Szenen. 8 Charakterstücke . . . . . 4.—  
*Prächtige, brillante Vortragsachen von unmittelbarer Wirkung.*

## P. Klengel

Op. 22. 2 Phantasiestücke.  
*m* Nr. 1. In der Dämmerung. *Es* . . . . . 1.50  
*s* Nr. 2. Kapriccio. *Hm* . . . . . 1.50

## E. Kronke

Op. 69. 3 Klavierstücke.  
*m* Nr. 1. Nordisches Ständchen. *Es* . . . . . 1.—  
*m* Nr. 2. Valse d'amour. *F* . . . . . 1.—  
*m* Nr. 3. Sonette. *A* . . . . . 1.—

*Neue Zeitschrift f. Musik*: In den Kompositionen Kronkes liegt eitel Wohlklang der Melodie und Harmonie. Für den Unterricht für etwas Fortgeschrittene sind sie warm zu empfehlen, zumal da auch die Sauberkeit des Satzes keinen Wunsch offen läßt.

## J. Lamberg

*m-s* Op. 14 Nr. 1. Valse expressive. *As* . . . . . 1.20  
*Prof. Stange-Kiel*: . . . erscheint mir als ein selten bravoures, harmonisch und rhythmisch interessantes Vortragstückchen, das ich gern empfehlen werde.

*Wiener Salonblatt*: Ein Kabinettstück ersten Ranges!

Op. 19. 4 Morceaux.  
*m* Nr. 1. Une Valse. *E* . . . . . 1.—  
*m* Nr. 2. Chant sans Paroles. *As* . . . . . 1.—  
*m* Nr. 3. Menuetto. *Cism* . . . . . 1.—  
*m* Nr. 4. Romance. *G* . . . . . 1.—

*Schweiz. Musik-Zeitung*: Besonders fein erfundene, elegante und klangschöne Vortragmusik, von der namentlich das „Menuett“ (Nr. 3) hervorzuheben ist.

## A. Longo

Op. 18. 6 Morceaux.  
*m* Nr. 1. Prélude. *Des* . . . . . 1.—  
*m* Nr. 2. Le Retour. Romance. *Des* . . . . . 1.—  
*s* Nr. 3. Scherzino. *Bm* . . . . . 1.50  
*s* Nr. 4. Romance. *Des* . . . . . 1.—  
*m* Nr. 5. Mazurka. *As* . . . . . 1.50  
*s* Nr. 6. Novellette. *Des* . . . . . 1.50

*Klavierlehrer*: Das ist kein leichtfertiger italienischer Klingklang, sondern auf deutschem Grunde erwachsene wert- und geistvolle Klaviermusik in modernem Gewande. Vorwärts und tiefer strebende Klavierspieler machen wir auf diese geist- und gemütvollen Charakterstücke gebührend aufmerksam. Was ist z. B. die Novellette für ein schönes geistsprühendes Stück!

Op. 20. Nuptialia. Suite di 3 Pezzi . . . . . 3.—  
 Separati:  
*s* Nr. 1. L'Augurio. *C* . . . . . 1.—  
*m* Nr. 2. Canto d'Amore. *As* . . . . . 1.—  
*s* Nr. 3. Marcia. *C* . . . . . 1.50

*Schweiz. Musik-Zeitung*: Die hier gebotenen 3 Klavierstücke gehören zum Schönsten, was die neueste Klavierliteratur aufzuweisen hat.

## G. Martucci

Op. 76. 3 Morceaux.  
*m* Nr. 1. Novellette. *Es* . . . . . 1.50  
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*Schweiz. Musik-Zeitung*: Ein Trifolium geistreicher, feiner Klavierstücke, die von sicherer Formbeherrschung und gründlichster Kenntnis der Wirkungen des Instruments zeugen.

## R. Niemann

*s* Op. 37. Scherzo. *Gm* . . . . . 2.—  
*m* Op. 38. Träumerei. *E* . . . . . 1.—  
*s* Op. 39. Notturmo. *E* . . . . . 2.—  
*ss* Op. 42. Polonaise. *D* . . . . . 2.—  
*s* Op. 44. Intermezzo. *Bm* . . . . . 1.50

*Klavierlehrer*: Von den warm empfundenen, erfreulichen Klavierstücken ist besonders die Polonaise (Op. 42) von zwingender Wirkung, allerdings erfordert das technisch schwere Stück glänzendes, feuriges und musikalisches Spiel.

## A. Reuß

Op. 16. 3 Stimmungen.  
*s* Nr. 1. Märchen. *D* . . . . . 1.50  
*s* Nr. 2. Trübe Stunde. *Gism* . . . . . 1.50  
*s* Nr. 3. Erfüllung. *G* . . . . . 1.50

*Musikalisches Wochenblatt*: Wirklich einmal „Stimmungen“, so recht innerlich erlebt und von unmittelbarer, schöner Wirkung. Ein sehr bewegtes phantastisches Element macht die drei Stücke besonders anziehend. Sie sind von eigentümlich bestrickendem Reiz und von jener Intimität persönlichen Empfindens, die das neuere Genrestück leider nur gar zu häufig vermissen läßt.

## L. Schlegel

Op. 30. Ins Album (Neue Folge). 4 Klavierstücke.  
*m* Nr. 1. Kahnfahrt. *E* . . . . . 1.—  
*m-s* Nr. 2. Kapriccio. *Am* . . . . . 1.—  
*m* Nr. 3. Trauermarsch. *Em* . . . . . 1.—  
*m* Nr. 4. Walzer. *C* . . . . . 1.—

*Klavierlehrer*: Schlegel ist eine fein und vornehm empfindende Musikernatur, was er dichterisch erschant, weiß er in fesselnder, charakteristischer Sprache in Tönen wiederzugeben. Alle vier Sachen — besonders aber die „Kahnfahrt“ — sind von außerordentlichem Reiz.

## O. Singer

Op. 9. 3 Klavierstücke.  
*s* Nr. 1. Burletta. *D* . . . . . 1.50  
*s* Nr. 2. Réverie fantastique. *As* . . . . . 1.50  
*s* Nr. 3. Böhmisch. *Es* . . . . . 1.50

## L. Thuille

Op. 37. 2 Klavierstücke.  
*ss* Nr. 1. Threnodie. *Bm* . . . . . 1.50  
*ss* Nr. 2. Burla. *A* . . . . . 1.50

*Signale*: Zwei überaus sympathische und feingestaltete Beiträge moderner, wahrhaft dem Charakter und den Grenzen des Instruments angemessener Klaviermusik.

## J. Zöhler

*m* Op. 23. Aus vergangenen Tagen. 6 Stimmungsbilder . . . . . 3.—  
*m* Op. 25. Lieder der Nacht.  
*m* Nr. 1. Um Mitternacht. *Dm* . . . . . 1.20  
*m* Nr. 2. Traumbild. *C* . . . . . 1.20  
*m* Nr. 3. Nächtliches Sinnen. *Gm* . . . . . 1.20

Op. 26. 2 Improptus.  
*m* Nr. 1. *G*. Nr. 2. *Es* . . . . . je 1.20

Die poetisches Empfinden und Verständnis fordernden Zöhlerschen Klavierstücke sind durchwegs vornehme und klangschöne Stimmungsbilder mit starker Betonung des melodischen Charakters, Produkte eines lebenswürdigen Talentes, die wärmste Empfehlung verdienen.

## O. Zweig

*m* Op. 8. 12 Deutsche Tänze und Walzer 2.—

*Klavierlehrer*: Seine Deutschen Tänze sind von sehr ansprechender und feiner Fassung, beweisen deutsche Art und Empfindung, halten sich fern von allem Konventionellen und zeichnen sich durch schönen und natürlichen Klaviersatz aus — eine dankenswerte Gabe für musikalische Erholungstunden.



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