



Eigenthum des Verlegers für alle Länder  
**OFFENBACH & M.** bei **JOH. ANDRÉ.**

PARIS, G. FLAXLAND.  
déposé.  
Ent<sup>e</sup> Sta.Hall.



II  
BOLÉRO.

Allegro ma non troppo.

Carl Reinecke, Op.86.Nº 2.

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a mezzo-forte (*mf*) dynamic and features a series of chords and triplets. The lower staff is in bass clef and contains a steady accompaniment of eighth notes, with several measures marked with a pedal point (*Ped.*) and an asterisk. Dynamics include *p* and *f*.

The second system continues the piece. The upper staff features a series of triplets in the right hand, starting with a fortissimo (*sf*) dynamic and ending with a piano (*p*) dynamic and a *decresc.* marking. The lower staff continues the accompaniment with *Ped.* markings and asterisks. A right-hand triplet is also indicated in the final measure of the system.

The third system shows the right hand playing a triplet in the first measure, marked *R.H.* and *f*. The upper staff then features a series of chords and triplets, with dynamics ranging from *f* to *mf*. The lower staff continues the accompaniment with *Ped.* markings and asterisks.



First system of musical notation. The right hand (treble clef) begins with a forte (*f*) dynamic and features several triplet figures. The left hand (bass clef) is marked *Ped.* and contains a series of chords, some marked with an asterisk (\*). The system concludes with three *sf* (sforzando) accents in the right hand.

Second system of musical notation. The right hand continues with *sf* dynamics and includes a measure marked with the number 35. The left hand features a sequence of chords, some marked with an asterisk (\*), and a *Ped.* marking.

Third system of musical notation. The right hand includes first and second fingerings (1, 1, 1) and a mezzo-forte (*mf*) dynamic. The left hand has a *7* (seven) fingering and a *Ped.* marking. The system ends with a series of *sf* accents.

Fourth system of musical notation. The right hand features a fortissimo (*ff*) dynamic, a *un poco dim.* (un poco diminuendo) instruction, and a piano (*p*) dynamic. The left hand includes a *7* fingering and a *Ped.* marking. The system concludes with a *Ped.* marking and a *p* dynamic.



*cantando*

*con calore*

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of two flats. It begins with a series of chords and then moves to a melodic line with eighth and sixteenth notes. The lower staff is a piano accompaniment with a bass clef, featuring a steady eighth-note bass line and chords. It includes three triplet markings (indicated by a '3' over the notes) and several 'Ped.' (pedal) markings, some accompanied by an asterisk (\*).

The second system continues the piece. The upper staff shows a melodic line with some slurs. The lower staff features a more active accompaniment with chords and eighth notes. Dynamics include a forte (*f*) marking at the beginning, a *diminuendo* marking in the middle, and a piano (*p*) marking towards the end. 'Ped.' markings are present throughout the system.

The third system features a vocal line with a treble clef and a piano accompaniment with a bass clef. The piano part includes several triplet markings and 'Ped.' markings. The overall texture is a mix of chords and moving lines.

The fourth system concludes the page. It features a vocal line and a piano accompaniment. A *cresc.* (crescendo) marking is present in the piano part. The system includes triplet markings and 'Ped.' markings.



*con grazia*

*pp*

*cresc. poco a*

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

*poco*

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

*al*

*con fuoco*

*ff*

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

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



First system of musical notation. Treble and bass staves. Dynamics: *f*, *sf*, *sf*, *sf*, *f*, *f*, *f*. Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*.

Second system of musical notation. Treble and bass staves. Treble staff features triplets and a *decresc.* marking. Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*.

Third system of musical notation. Treble and bass staves. Treble staff features triplets. Dynamics: *p*, *f*. Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*.

Fourth system of musical notation. Treble and bass staves. Treble staff features triplets. Dynamics: *p*, *decresc.*. Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*.

Fifth system of musical notation. Treble and bass staves. Treble staff features triplets. Dynamics: *mp*, *cre-scendo*, *al*, *f*, *ff*. Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*.



| A. Oeuvres diverses.   |    | Mk. Pf. |
|--|----|---------|
| Cramer, Henri, op. 4. 6 Etuden. 2. Ausg.                                     |    | 2. 60   |
| op. 11. Rondeau brillant . . . . .   | D. | 1. 80   |
| op. 12. Rondeau élégant . . . . .  | D. | 1. 80   |
| op. 13. Rondoletto brillant . . . . .  | G. | 1. 50   |
| op. 14. Le Désir, Pensée rom. N. Ed. A.                                      |    | 1. —    |
| op. 14B. Le Désir, Pensée romantique, p. des petites mains (f. kl. Hände) G. |    | — 80    |
| op. 16. Les Regrets, Pensée sentim. D.                                       |    | — 80    |
| op. 31. Fant. sur La Fille du Régiment                                       |    | 1. 80   |
| op. 32. Fantaisie sur Robert le Diable                                       |    | 2. —    |
| op. 34. Sechs brillante Rondos über Opern-Themas, elegant geb. . . . .       |    | 6. 20   |
| Dieselben einzeln:   |    |         |
| No. 1. Stradella . . . . .   |    | 1. 30   |
| 2. Lucrezia Borgia . . . . .   |    | 1. 30   |
| 3. Huguenotten . . . . .   |    | 1. 30   |
| 4. Nachtlager in Granada . . . . .   |    | 1. 30   |
| 5. Sonnambula . . . . .  |    | 1. 30   |
| 6. Czaar und Zimmermann . . . . .  |    | 1. 30   |
| op. 57. Fantaisies sur des chansons fav.                                     |    |         |
| No. 1. Fahnenwacht von Lindpaintner . . . . .                                |    | 1. 30   |
| 2. Last rose (Letzte Rose) . . . . .   |    | 1. 50   |
| 3. An Adelheid von Krebs . . . . .   |    | 1. 50   |
| 4. Agathe von Abt . . . . .  |    | 1. 50   |
| 5. Ungeduld von Curschmann . . . . .   |    | 1. 50   |
| 6. Zigeunerhube von Reissiger . . . . .                                      |    | 1. 50   |
| op. 60. Lucrezia Borgia, Fantaisie . . . . .                                 |    | 2. —    |
| op. 62. 1re Suite des Fantaisies élég.                                       |    |         |
| No. 1. La Mélancolie de Prume . . . . .                                      |    | 1. 80   |
| 2. Le Carnaval de Venise . . . . .   |    | 1. 80   |
| 3. Das Alpenhorn von Proch . . . . .   |    | 1. 80   |
| 4. Defilmarsch von Strauss . . . . .   |    | 1. 80   |
| 5. Chant bohémien russe . . . . .  |    | 1. 80   |
| 6. In den Augen liegt das Herz, v. Abt . . . . .                             |    | 1. 80   |
| op. 65. 6 Airs célèbres d'Opéras, var.                                       |    |         |
| No. 1. „Ah vedrai“ du Pirate de Bellini . . . . .                            |    | 1. 50   |
| 2. Air final et Duo de Lucia . . . . .                                       |    | 1. 50   |
| 3. Sérénade de Don Pasquale . . . . .  |    | 1. 50   |
| 4. Schlummerlied aus La Muette . . . . .                                     |    | 1. 50   |
| 5. Schottische Arie aus Dame bl. . . . .                                     |    | 1. 50   |
| 6. Canzonette de l'opéra Othello . . . . .                                   |    | 1. 50   |
| op. 66. 2de Suite des Fantaisies élég.                                       |    |         |
| No. 1. Lebewohl, Polonaise v. Gödecke . . . . .                              |    | 1. 80   |
| 2. 's Mailüfterl von Kreipl . . . . .  |    | 1. 80   |
| 3. Von meinem Bergli . . . . .   |    | 1. 80   |
| 4. Die blauen Augen (Air russe) . . . . .                                    |    | 1. 80   |
| 5. Ständchen von Schubert . . . . .  |    | 1. 80   |
| 6. Kriegerlust-Marsch von Gungl . . . . .                                    |    | 1. 80   |
| ites Album (op. 66. No. 1—6.) . . . . .                                      |    | 7. 20   |
| op. 67. Perles mélodiques, 1re Suite des Fantaisies faciles.                 |    |         |
| No. 1. Last rose of summer . . . . .   |    | 1. 30   |
| 2. Air final et Duo de Lucia . . . . .                                       |    | 1. 30   |
| 3. Air du Pirate de Bellini . . . . .  |    | 1. 50   |
| 4. Wenn du wärst, de Kücken . . . . .  |    | 1. 50   |
| 5. La Mélancolie de Prume . . . . .  |    | 1. 50   |
| 6. Das Alpenhorn de Proch . . . . .  |    | 1. 50   |
| op. 68. 3me Suite des Fantaisies élég.                                       |    |         |
| No. 1. Ave Maria von Schubert . . . . .                                      |    | 1. 50   |
| 2. Den lieben langen Tag, Volkslied . . . . .                                |    | 1. 50   |
| 3. Rheinsehnsucht von Speier . . . . .                                       |    | 1. 50   |
| 4. Lob der Thränen von Schubert . . . . .                                    |    | 1. 50   |
| 5. Sehnsuchtswalzer v. Beethoven . . . . .                                   |    | 1. 50   |
| 6. Maurisches Ständchen v. Kücken . . . . .                                  |    | 1. 50   |
| op. 69. Le Prophète, grande Fant. brill.                                     |    | 2. 60   |
| op. 73. La Sonnambula, Fant. brill.  |    | 2. 60   |
| op. 74. 4me Suite des Fant. élégantes.                                       |    |         |
| No. 1. Steyerlied „Hoch vom Dachstein“ . . . . .                             |    | 1. 50   |
| 2. Wiedersehen von Proch . . . . .   |    | 1. 50   |
| 3. Wenn du wärst, von Kücken . . . . .                                       |    | 1. 50   |
| 4. Last Idea von Weber . . . . .   |    | 1. 50   |
| 5. Heimweh von Reissiger . . . . .   |    | 1. 50   |
| 6. „Es ist bestimmt in Gottes Rath“ von Mendelssohn . . . . .                |    | 1. 50   |
| 2tes Album (op. 74. No. 1—6.) . . . . .                                      |    | 7. 20   |
| op. 76. Perles mélodiques, 2me Suite des Fantaisies faciles.                 |    |         |
| No. 1. Cavat. de la Violette de Caraffa . . . . .                            |    | 1. 50   |
| 2. Air de la Niobe de Paccini . . . . .                                      |    | 1. 50   |
| 3. Air: Generentela de Rossini . . . . .                                     |    | 1. 50   |
| 4. Choeur de Norma de Bellini . . . . .                                      |    | 1. 50   |
| 5. Air de Tancred de Rossini . . . . .                                       |    | 1. 50   |
| 6. Air d'Anna Bolena de Donizetti . . . . .                                  |    | 1. 50   |

| Cramer, Henri, op. 77. Perles mélodiques, 3me Suite des Fantaisies faciles.  |  | Mk. Pf. |
|--|--|---------|
| No. 1. Agathe de F. Abt . . . . .  |  | 1. 50   |
| 2. 's Mailüfterl de Kreipl . . . . .   |  | 1. 50   |
| 3. Zigeunerhube de Reissiger . . . . .                                       |  | 1. 50   |
| 4. Fahnenwacht de Lindpaintner . . . . .                                     |  | 1. 50   |
| 5. Tyrolerlied „Von meinem Bergli“ . . . . .                                 |  | 1. 50   |
| 6. Steyerlied „Hoch vom Dachstein“ . . . . .                                 |  | 1. 50   |
| Premier Album pour la Jeunesse (op. 77. No. 1—6.) . . . . .                  |  | 7. 20   |
| op. 78. 5me Suite des Fantaisies élégantes.                                  |  |         |
| No. 1. Air russe: Der rothe Sarafan . . . . .                                |  | 1. 50   |
| 2. Die Forelle von Schubert . . . . .  |  | 1. 50   |
| 3. Ach wär' ich doch, von Kücken . . . . .                                   |  | 1. 50   |
| 4. Lebewohl von Proch . . . . .  |  | 1. 50   |
| 5. Des Bauernhubs Herzeleid . . . . .  |  | 1. 50   |
| 6. „Du bist wie eine Blume“ von Kücken . . . . .                             |  | 1. 50   |
| op. 79. La Favorite de Donizetti, Fantaisie brillante . . . . .              |  | 2. 30   |
| op. 82. Six Morceaux de Salon.   |  |         |
| No. 1. Choeur des Druides et Air final de Norma . . . . .                    |  | 1. 50   |
| 2. Marche (Duo) des Puritains . . . . .                                      |  | 1. 50   |
| 3. Gesang d. Meer mädchen a. Oberon . . . . .                                |  | 1. 50   |
| 4. Sextuor-Finale de Lucia di Lammermoor . . . . .                           |  | 1. 50   |
| 5. Preghiera de Moïse . . . . .  |  | 1. 50   |
| 6. Cavatine de l'opéra Gitana . . . . .                                      |  | 1. 50   |
| op. 83. Belisario, Fant. brill. 2de Ed. . . . .                              |  | 2. 30   |
| op. 84. Le jeune Pianiste, Fantaisies instructives.                          |  |         |
| No. 1. La Favorite de Donizetti . . . . .                                    |  | 1. 50   |
| 2. La Muette de Portici d'Auber . . . . .                                    |  | 1. 50   |
| 3. Zampa de Hérold . . . . .   |  | 1. 50   |
| 4. Belisario de Donizetti . . . . .  |  | 1. 50   |
| 5. Martha de Flotow . . . . .  |  | 1. 50   |
| 6. Lucia di Lammerm. de Donizetti . . . . .                                  |  | 1. 50   |
| 7. Le Barbier de Séville de Rossini . . . . .                                |  | 1. 50   |
| 8. Fra Diavolo d'Auber . . . . .   |  | 1. 50   |
| 9. Don Pasquale de Donizetti . . . . .                                       |  | 1. 50   |
| 10. Dame blanche de Boieldieu . . . . .                                      |  | 1. 50   |
| 11. Robert le Diable de Meyerbeer . . . . .                                  |  | 1. 50   |
| 12. Postillon de Lonjumeau d'Adam . . . . .                                  |  | 1. 50   |
| 13. Gustave (Bal masqué) d'Auber . . . . .                                   |  | 1. 50   |
| 14. Mousquet. de la Reine de Halévy . . . . .                                |  | 1. 50   |
| 15. Indra de Flotow . . . . .  |  | 1. 50   |
| 16. Brasseur de Preston d'Adam . . . . .                                     |  | 1. 50   |
| 17. Rigoletto de Verdi . . . . .   |  | 1. 50   |
| 18. Rübzahl de Flotow . . . . .  |  | 1. 50   |
| 19. Freischütz de C. M. de Weber . . . . .                                   |  | 1. 50   |
| 20. L'Etoile du Nord de Meyerbeer . . . . .                                  |  | 1. 50   |
| 21. Le Prophète de Meyerbeer . . . . .                                       |  | 1. 50   |
| 22. Tannhäuser de R. Wagner . . . . .  |  | 1. 50   |
| 23. Lucrezia Borgia de Donizetti . . . . .                                   |  | 1. 50   |
| 24. Montecchi e Capuleti de Bellini . . . . .                                |  | 1. 50   |
| 25. Norma de Bellini . . . . .   |  | 1. 50   |
| 26. Fille du Régiment de Donizetti . . . . .                                 |  | 1. 50   |
| 27. Guillaume Tell de Rossini . . . . .                                      |  | 1. 50   |
| 28. Sonnambula de Bellini . . . . .  |  | 1. 50   |
| 29. Huguenots de Meyerbeer . . . . .   |  | 1. 50   |
| 30. Don Juan de Mozart . . . . .   |  | 1. 50   |
| 31. Fidelio de Beethoven . . . . .   |  | 1. 50   |
| 32. La Traviata de Verdi . . . . .   |  | 1. 50   |
| 33. Il Trovatore de Verdi . . . . .  |  | 1. 50   |
| 34. Vêpres siciliennes de Verdi . . . . .                                    |  | 1. 50   |
| 35. Gitana (Bohem. Girl) de Balfe . . . . .                                  |  | 1. 50   |
| 36. Simon Boccanegra de Verdi . . . . .                                      |  | 1. 50   |
| 37. Pardon de Floërmel de Meyerbeer . . . . .                                |  | 1. 50   |
| 38. Othello de Rossini . . . . .   |  | 1. 50   |
| 39. I Puritani de Bellini . . . . .  |  | 1. 50   |
| 40. Ernani de Verdi . . . . .  |  | 1. 50   |
| 41. Elisire d'amore de Donizetti . . . . .                                   |  | 1. 50   |
| 42. Linda di Chamounix de Donizetti . . . . .                                |  | 1. 50   |
| 43. Orphée aux Enfers d'Offenbach . . . . .                                  |  | 1. 30   |
| 44. Faust et Marguerite de Gounod . . . . .                                  |  | 1. 30   |
| 45. Ballo in maschera de Verdi . . . . .                                     |  | 1. 30   |
| 46. L'Africaine de Meyerbeer . . . . .                                       |  | 1. 80   |
| 47. Zauberflöte de Mozart . . . . .  |  | 1. 80   |
| 48. Stradella de Flotow . . . . .  |  | 1. 80   |
| op. 84. No. 25—30. Le jeune Pianiste, als Album mit Golddrucktitel . . . . . |  | 7. 20   |
| op. 84. No. 31—36. Le jeune Pianiste, als Album mit Golddrucktitel . . . . . |  | 7. 20   |

| Cramer, Henri, op. 85. Perles mélodiques, 4me Suite des Fantaisies faciles. |  | Mk. Pf.   |
|---|--|-----------|
| No. 1. Steh' nur auf du Schweizerhubs . . . . .                             |  | 1. 50     |
| 2. An Alexis send' ich dich . . . . .                                       |  | 1. 50     |
| 3. O cara mamma du Carn. de Vén. . . . .                                    |  | 1. 50     |
| 4. Den lieben langen Tag . . . . .  |  | 1. 50     |
| 5. Der rothe Sarafan, Air russe . . . . .                                   |  | 1. 50     |
| 6. Muss i denn zum Städle 'naus . . . . .                                   |  | 1. 50     |
| op. 86. Six Chansons favorites variées.                                     |  |           |
| No. 1. Wo still ein Herz von Kücken . . . . .                               |  | 1. 50     |
| 2. Abschied von Marien v. Kücken . . . . .                                  |  | 1. 50     |
| 3. Die schönsten Augen von Stigelli . . . . .                               |  | 1. 50     |
| 4. Wo ein kleines Hüttle . . . . .  |  | 1. 50     |
| 5. Hindumädchen von Huth . . . . .  |  | 1. 50     |
| 6. Loreley von Sücher . . . . .   |  | 1. 50     |
| op. 87. Perles mélodiques, 5me Suite des Fantaisies faciles.                |  |           |
| No. 1. Marche de Norma . . . . .  |  | 1. 50     |
| 2. Cavatine de Crociato . . . . .   |  | 1. 50     |
| 3. Trio et Marche de Belisar . . . . .                                      |  | 1. 50     |
| 4. Abliemli im Mieda de L. Fensterlin . . . . .                             |  | 1. 50     |
| 5. Cavatine et Air de Belisar . . . . .                                     |  | 1. 50     |
| 6. Duettino de Don Juan . . . . .   |  | 1. 50     |
| op. 88. Trois Polkas élégantes.   |  |           |
| No. 1. Tre Nozze, chanté p. Me. Soutag . . . . .                            |  | — 80      |
| 2. Thème de la Favorite . . . . .   |  | — 80      |
| 3. Thème de Martha . . . . .  |  | — 80      |
| op. 89. Morceaux faciles.   |  |           |
| No. 1. Rondino aus Zampa . . . . .  |  | 1. 30     |
| 2. Rondino: Von meinem Bergli . . . . .                                     |  | 1. 30     |
| 3. Rondino: Die blauen Augen . . . . .                                      |  | 1. 30     |
| 4. Intro. et Polonaise de Faust . . . . .                                   |  | 1. 30     |
| 5. Rondino: Hoch vom Dachstein . . . . .                                    |  | 1. 30     |
| 6. Rondoletto sur l'air Trema Byzanziana de l'opéra Belisario . . . . .     |  | 1. 30     |
| 7. Divertissement, Valse de Ricci . . . . .                                 |  | 1. 30     |
| 8. Jaleo de Xeres (Danse espagn.) . . . . .                                 |  | 1. 30     |
| 9. La Cachucha (Danse espagnole) . . . . .                                  |  | 1. 30     |
| 10. El Ole (Danse espagnole) . . . . .                                      |  | 1. 30     |
| 11. Dernière Valse d'un fou . . . . .                                       |  | 1. 30     |
| 12. Liebeslust, Rondo-Valse de Balfe . . . . .                              |  | 1. 30     |
| 13. Divertissement sur la Marche de l'opéra Tannhäuser . . . . .            |  | 1. 30     |
| 14. Les yeux bleus d'Arnaud, Rondino-Valse . . . . .                        |  | 1. 30     |
| 15. Der kleine Hans (de Curschmann), Rondo caractéristique . . . . .        |  | 1. 30     |
| 16. Kücken, Ruck, Ruck, Mädele do . . . . .                                 |  | 1. 30     |
| 17. Der Tyroler und sein Kind, air varié en forme de Fantaisie . . . . .    |  | 1. 30     |
| 18. Oberschwäbisches Tanzliedchen (Rosenstock, Holderblüth), Div. . . . .   |  | 1. 30     |
| op. 97. Martha, Fantaisie brillante . . . . .                               |  | 1. 80     |
| op. 98. Douze Compositions originales.                                      |  |           |
| No. 1. Etudes en Trioles . . . . .  |  | 1. 30     |
| 2. La Grâce, Rondeau élégant . . . . .                                      |  | 1. 30     |
| 3. Tarantelle . . . . .   |  | 1. 30     |
| 4. Scene de Bal, Valse brillante . . . . .                                  |  | 1. 30     |
| 5. L'Espérance, Air sans paroles . . . . .                                  |  | 1. 30     |
| 6. Mazurka . . . . .  |  | 1. 30     |
| 7. Impromptu . . . . .  |  | 1. 30     |
| 8. Galop brillant . . . . .   |  | 1. 30     |
| 9. Polka caractéristique . . . . .  |  | 1. 30     |
| 10. La Prière, Ballade . . . . .  |  | 1. 30     |
| 11. Le repos du soir, Pastorale . . . . .                                   |  | 1. 30     |
| 12. Sérénade . . . . .  |  | 1. 30     |
| Les mêmes en deux livres. I. II. à . . . . .                                |  | 5. 20     |
| op. 100. Au bord de la mer, pensée fugitive . . . . .                       |  | Am. 1. 30 |
| op. 101. Les Inséparables. Deux Mazourkas. No. 1. Es. No. 2. F. à . . . . . |  | 1. —      |
| op. 104. Collection de Morc. élégants sur des Danses favorites . . . . .    |  | 6. 20     |
| No. 1. Sedlcanska-Polka de Petrak . . . . .                                 |  | 1. 30     |
| 2. Träume auf dem Ocean v. Gungl . . . . .                                  |  | 1. 30     |
| 3. Sturm-Marsch, Galop von Bilse . . . . .                                  |  | 1. 30     |
| 4. Amalien-Walzer von Lumbye . . . . .                                      |  | 1. 30     |
| 5. Fleurs de Fantaisie de Gungl . . . . .                                   |  | 1. 30     |
| 6. Wiener Polka von Strauss . . . . .                                       |  | 1. 30     |
| 7. Anna-Polka von Strauss . . . . .   |  | 1. 30     |
| 8. Wiener Kinder-Walzer v. Strauss . . . . .                                |  | 1. —      |
| 9. Moulinet-Polka do . . . . .  |  | 1. 30     |
| 10. Violette, Polka-Maz. von Faust . . . . .                                |  | 1. 30     |

| Cramer, H., op. 105. Petites Récréations opl.                         |  | Mk. Pf.   |
|---|--|-----------|
| No. 1. Träume auf dem Ocean de Gungl . . . . .                        |  | — 80      |
| 2. Air de Puritains . . . . .   |  | — 80      |
| 3. Sedlcanska-Polka de Petrak . . . . .                               |  | — 80      |
| 4. Choeur de Norma . . . . .  |  | — 80      |
| 5. Amalien-Walzer von Lumbye . . . . .                                |  | — 80      |
| 6. Hymne russe national de Loeff . . . . .                            |  | — 80      |
| op. 106. Morceau de Salon sur la dernière Valse d'un fou . . . . .    |  | 1. 50     |
| op. 107. Les Adieux, Pensée expressive . . . . .                      |  | As. 1. 30 |
| op. 110. Trois Rondinos sur Rübzahl.                                  |  |           |
| No. 1. in A. No. 2. in C. No. 3. in D. à . . . . .                    |  | 1. 30     |
| op. 111. Deux Sonates faciles. No. 1. G. Mk. 1. 80. No. 2. D. . . . . |  | 1. 30     |
| op. 112. Polka-Mazurka . . . . .                                      |  | 1. 30     |
| op. 12  |  |           |