

*L. J.*

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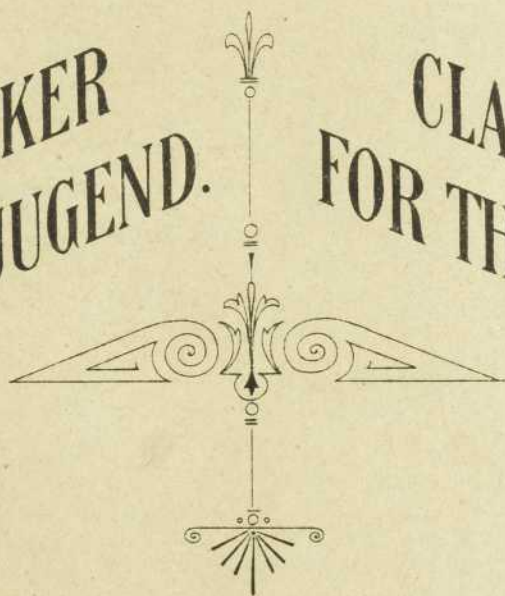
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LES  
CLASSIQUES DE L'ENFANCE

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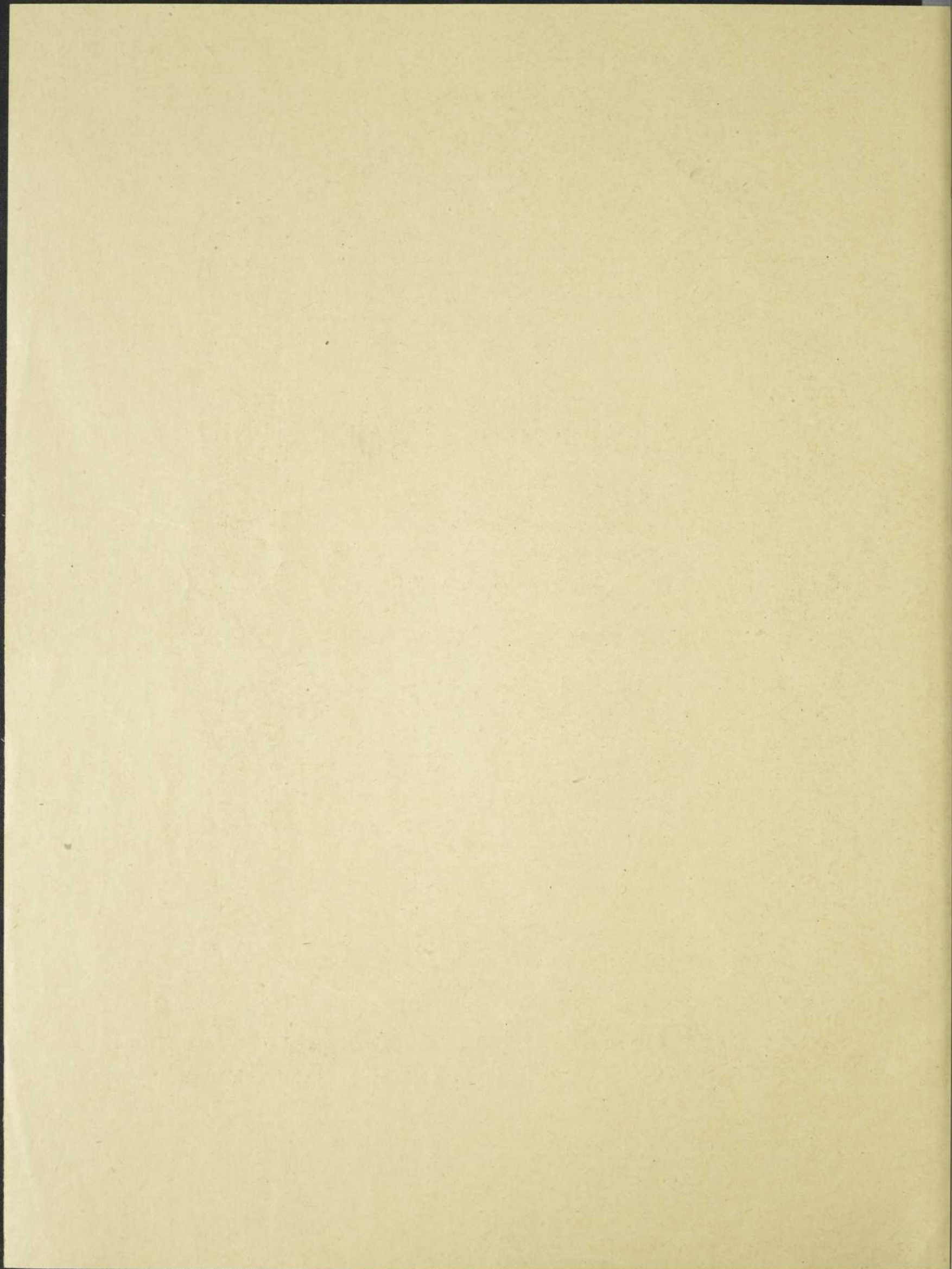
CLASSICS  
FOR THE YOUNG.



BACH.

Violine & Piano.

M. HORNAGE  
Canada's Classical Music House  
195 St. Catherine V.  
MONTREAL



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COLLECTION LITOLFF.

**LES CLASSIQUES DE L'ENFANCE.**

(CLASSICS FOR THE YOUNG)

Transcriptions très-faciles

POUR LES PETITES MAINS

des Oeuvres des Grands Maîtres

pour

**Violon et Piano**

pour

**Flûte et Piano**

par

**W. LENZ.**

Vol. 1. BACH

Vol. 2. BEETHOVEN

Vol. 3. HÄNDEL

Vol. 4. HAYDN

Vol. 5. MOZART

Vol. 6. SCHUBERT

Vol. 7. WEBER

Vol. 8. AUTEURS DIVERS

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Vol. 10. SCHUMANN

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## Inhalt.

No.	Pag.
1. <b>Zwei berühmte Gavotten</b> a. d. Sonate f. Violoncell No. 6 . . . . .	3
2. <b>Bourrée</b> aus der Englischen Suite No. 1 . . . . .	4
3. <b>Gavotte und Musette</b> aus der Englischen Suite No. 3. . . . .	6
4. <b>Sarabande</b> aus der Sonate für Violine No. 2 . . . . .	8
5. <b>Kleines Präludium</b> . . . . .	9
6. <b>Präludium</b> aus der Orgel-Fuge in Emoll . . . . .	10
7. <b>Kleines Präludium</b> . . . . .	12
8. <b>Gigue</b> aus der Französischen Suite No. 2 . . . . .	14
9. <b>Menuett</b> aus der Französischen Suite No. 6 . . . . .	16
10. <b>Polonaise</b> aus der Französischen Suite No. 6. . . . .	17
11. <b>Orgel-Fuge</b> . . . . .	18
12. <b>Echo</b> . . . . .	20
13. <b>Choral</b> . . . . .	22
14. <b>Kleines Präludium</b> . . . . .	23
15. <b>Arie</b> . . . . .	24
16. <b>Finale</b> aus der Sonate für Piano und Violine No. 2 . . . . .	26
17. <b>Allegro</b> aus der Sonate für Piano und Violine No. 1 . . . . .	27
18. <b>Aria</b> aus der Partita No. 1 . . . . .	29
19. <b>Bass-Arie</b> aus der Matthäus-Passion . . . . .	30
20. <b>Arie</b> . . . . .	32

## Table.

No.	Pag.
1. <b>Deux Gavottes célèbres</b> de la Sonate p. Violoncelle No. 6. . . . .	3
2. <b>Bourrée</b> de la Suite Anglaise No. 1 . . . . .	4
3. <b>Gavotte et Musette</b> de la Suite Anglaise No. 3 . . . . .	6
4. <b>Sarabande</b> de la Sonate pour Violon No. 2 . . . . .	8
5. <b>Petit Prélude</b> . . . . .	9
6. <b>Prélude</b> de la Fugue pour Orgue en Mi mineur . . . . .	10
7. <b>Petit Prélude</b> . . . . .	12
8. <b>Gigue</b> de la Suite Française No. 2 . . . . .	14
9. <b>Menuet</b> de la Suite Française No. 6 . . . . .	16
10. <b>Polonaise</b> de la Suite Française No. 6. . . . .	17
11. <b>Fugue pour Orgue</b> . . . . .	18
12. <b>Echo</b> . . . . .	20
13. <b>Choral</b> . . . . .	22
14. <b>Petit Prélude</b> . . . . .	23
15. <b>Air de la Pentecôte</b> . . . . .	24
16. <b>Final</b> de la Sonate pour Piano et Violon No. 2 . . . . .	26
17. <b>Allegro</b> de la Sonate pour Piano et Violon No. 1 . . . . .	27
18. <b>Aria</b> de la Partita No. 1 . . . . .	29
19. <b>Air de Basse</b> de la Passion. . . . .	30
20. <b>Air de la Cantate</b> . . . . .	32



1847 1848

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# No.1. DEUX GAVOTTES CÉLÈBRES 106

aus der Sonate für Violoncell No.6. \* de la Sonate pour Violoncelle No.6.

## Gavotte I.

Allegro moderato.

VIOLON.

Violin staff with notes and dynamics: *f*, *mf*, *f*

PIANO.

Piano staff with notes and dynamics: *f*, *mf*, *f*

Second system of music for Violin and Piano, including fingerings (4, 5, 3, 2, 1) and dynamics (*f*).

Third system of music for Violin and Piano, including dynamics (*p*, *cresc.*, *f*, *sf*) and fingerings (4, 5, 3, 2, 1).

Fourth system of music for Violin and Piano, including dynamics (*dolce*, *cresc.*, *f riten.*) and fingerings.



First system of musical notation. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The piano part features a complex melodic line with numerous fingerings indicated by numbers 1 through 5. The vocal line contains a melodic phrase with a trill-like figure at the end.

Second system of musical notation. Similar to the first, it includes a vocal line and piano accompaniment. The piano part continues with intricate melodic patterns and fingerings. The vocal line features a series of eighth notes and a final cadence.

Third system of musical notation. The piano accompaniment shows more complex rhythmic and melodic textures with fingerings. The vocal line has a melodic phrase with a trill-like figure.

Fourth system of musical notation. The piano part continues with dense melodic writing and fingerings. The vocal line features a melodic phrase with a trill-like figure.

Fifth system of musical notation. The piano accompaniment concludes with a final melodic phrase and fingerings. The vocal line ends with a melodic phrase and a trill-like figure.

# No. 3. GAVOTTE ET MUSETTE 108

aus der Englischen Suite No. 3. \* de la Suite Anglaise No. 3.

Allegro moderato.

VIOLON. *f* *p* *f*

PIANO. *f* *p* *f*

*cresc.* *dim. p*

*cresc.* *mf* *dim. p*

*mf* *dim. p*

*p*

First system of musical notation. Treble clef: *p* *cresc.* Bass clef: *p* *cresc.*

Second system of musical notation. Treble clef: *f* *Fine.* Bass clef: *f* *Fine.*

Musette.

Musette section. Treble clef: *p* Bass clef: *p*

Third system of musical notation. Treble clef: *mf* *p* *pp* *poco cresc.* *dim.* Bass clef: *mf* *p* *pp* *poco cresc.* *dim.*

Fourth system of musical notation. Treble clef: *p* *pp* *Gavotte D.C. al Fine.* Bass clef: *p* *pp* *Gavotte D.C. al Fine.*

# No. 4. SARABANDE

109

aus der Sonate für Violine No. 2.

de la Sonate pour Violon No. 2.

**Maestoso.**

**VIOLON.**

**PIANO.**

**f**

The musical score consists of six systems of music. Each system includes a Violin part (top staff) and a Piano part (bottom two staves). The tempo is marked 'Maestoso'. The first system begins with a dynamic marking of 'f'. The score includes various musical notations such as notes, rests, and fingerings. There are first and second endings in several systems. The piece concludes with a final cadence in the piano part.

# KLEINES PRAELUDIUM. \* PETIT PRÉLUDE.

VIOLON. *Allegro moderato.*

PIANO. *Allegro moderato.*

No. 6.

PRAELUDIUM

PRÉLUDE

aus der Orgel-Fuge in Emoll.

de la Fugue pour Orgue en Mi mineur.

Moderato. *mf*

VIOLON.

Moderato. *mf*

PIANO.

The first system of musical notation consists of a treble staff and a bass staff. The treble staff contains a melodic line with various note values and rests. The bass staff contains a more complex accompaniment with many beamed notes and fingerings indicated by numbers 1-5. The key signature has one sharp (F#).

The second system of musical notation continues the piece. The treble staff shows a continuation of the melodic line. The bass staff features a rhythmic accompaniment with frequent chords and beamed eighth notes. Fingerings are clearly marked throughout.

The third system of musical notation shows further development of the melody and accompaniment. The treble staff has some longer note values. The bass staff continues with its intricate accompaniment, including some triplet-like patterns.

The fourth system of musical notation features a more active melodic line in the treble staff. The bass staff accompaniment remains consistent in style, with many beamed notes and fingerings.

The fifth system of musical notation concludes the page. The treble staff ends with a final melodic phrase. The bass staff accompaniment also concludes with a final chord and some beamed notes.

# KLEINES PRAELUDIUM. \* PETIT PRÉLUDE.

*Moderato.*  
*dolce*

VIOLON.

*Moderato.*  
*p*

PIANO.

The first system of music consists of three staves. The top staff is a single treble clef with a melodic line. The middle and bottom staves are grand piano staves, with the right hand playing a complex rhythmic pattern of eighth and sixteenth notes, and the left hand playing a simpler accompaniment.

The second system continues the musical piece with the same three-staff structure. The melodic line in the top staff and the piano accompaniment in the bottom two staves are consistent with the first system.

The third system continues the musical piece with the same three-staff structure. The melodic line in the top staff and the piano accompaniment in the bottom two staves are consistent with the previous systems.

The fourth system continues the musical piece with the same three-staff structure. The melodic line in the top staff and the piano accompaniment in the bottom two staves are consistent with the previous systems.

The fifth system concludes the musical piece. It features the same three-staff structure. The melodic line in the top staff ends with a fermata. The piano accompaniment in the bottom two staves also concludes with a fermata. Performance markings include *rall.* (ritardando) and *sf* (sforzando) in both the top and bottom staves.

# No. 8. GIGUE

113

aus der Französischen Suite No. 2.

de la Suite Française No. 2.

VIOLON. *Allegro.*  
*mf*

PIANO. *Allegro.*  
*mf*

The musical score is arranged in four systems. Each system contains a Violin staff and a Piano grand staff. The Violin part features a melodic line with slurs and accents. The Piano part provides harmonic accompaniment with various rhythmic patterns and fingering instructions. The key signature has two flats (B-flat major), and the time signature is 3/8. The tempo is marked 'Allegro' and the dynamic is 'mf'. The score ends with a double bar line and repeat signs.

First system of musical notation, consisting of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a minor key and features a melodic line in the treble staff and a bass line in the bass staff. The grand staff contains complex chordal textures with many accidentals and fingerings.

Second system of musical notation, consisting of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with a melodic line in the treble staff and a bass line in the bass staff. The grand staff contains complex chordal textures with many accidentals and fingerings.

Third system of musical notation, consisting of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with a melodic line in the treble staff and a bass line in the bass staff. The grand staff contains complex chordal textures with many accidentals and fingerings.

Fourth system of musical notation, consisting of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with a melodic line in the treble staff and a bass line in the bass staff. The grand staff contains complex chordal textures with many accidentals and fingerings.

Fifth system of musical notation, consisting of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with a melodic line in the treble staff and a bass line in the bass staff. The grand staff contains complex chordal textures with many accidentals and fingerings.

# No. 9. MINUETTO

114

aus der Französischen Suite No. 6.

\*

de la Suite Française No. 6.

**VIOLON.** Moderato.  
*dolce*

**PIANO.** Moderato.  
*p*

# No. 10. POLONAISE 115

aus der Französischen Suite No. 6.

\*

de la Suite Française No. 6.

Moderato.

VIOLON.

Moderato.

PIANO.

# ORGEL - FUGE. \* FUGUE POUR ORGUE.

VIOLON. *Allegro moderato.*  
*mf*

PIANO. *Allegro moderato.*

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features intricate fingerings and slurs.

Second system of musical notation, continuing the vocal and piano parts with detailed fingering instructions.

Third system of musical notation, showing complex piano textures and vocal phrasing.

Fourth system of musical notation, featuring a mix of melodic lines and harmonic support.

Fifth system of musical notation, concluding with a *lento ff* marking and final chords.

# No. 12. ECHO.

117

VIOLON. *Allegro moderato.*

PIANO. *Allegro moderato.*

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a forte (*f*) dynamic and contains a melodic line with various articulations. The grand staff begins with a mezzo-forte (*mf*) dynamic and features a complex accompaniment with fingerings (1, 2, 4) and slurs.

Second system of musical notation. The treble staff continues the melodic line with a piano (*p*) dynamic. The grand staff features a piano accompaniment with a piano (*p*) dynamic, including slurs and accents.

Third system of musical notation. The treble staff continues with a piano (*p*) dynamic. The grand staff features a piano accompaniment with dynamics ranging from mezzo-forte (*mf*) to piano (*p*).

Fourth system of musical notation. The treble staff features a melodic line with dynamics ranging from piano (*p*) to forte (*f*). The grand staff features a piano accompaniment with dynamics ranging from piano (*p*) to mezzo-forte (*mf*).

Fifth system of musical notation. The treble staff continues with dynamics ranging from piano (*p*) to forte (*f*). The grand staff features a piano accompaniment with mezzo-forte (*mf*) dynamics. The system concludes with a double bar line and repeat dots.



# KLEINES PRAELUDIUM. \* PETIT PRÉLUDE.

Molto moderato.

VIOLON.

PIANO.

The musical score is written for Violin and Piano. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Molto moderato' and the dynamic is 'mf'. The Violin part consists of a single melodic line with various ornaments and slurs. The Piano part is more complex, featuring intricate fingerings (1-5) and slurs across both the right and left hands. The score is divided into several systems, each with a Violin staff and a Piano grand staff (treble and bass clefs). The piece concludes with a double bar line and repeat dots.

# No. 15. AIR DE LA PENTECÔTE.

120

Andantino.  
dolce ben cantabile

VIOLON.

Andantino.  
*p*

PIANO.

*cresc.*

*cresc.*

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

First system of musical notation. The vocal line (top) features a melodic line with various note values and rests. The piano accompaniment (bottom) consists of two staves with chords and moving lines, including fingerings such as 1, 2, 3, 4, 5.

Second system of musical notation. The vocal line continues with a similar melodic pattern. The piano accompaniment includes more complex chordal textures and fingerings like 3, 1, 4, 2, 3, 1, 2, 3, 4, 5.

Third system of musical notation. The vocal line is marked with *un poco animato* and *cresc.*. The piano accompaniment is also marked with *un poco animato* and *cresc.*, featuring a more rhythmic and active texture. Dynamics include *mf*. Fingerings are indicated throughout.

Fourth system of musical notation. The vocal line is marked with *sempre allargando il tempo*. The piano accompaniment is also marked with *sempre allargando il tempo* and *f*. The texture becomes more spacious and slower.

Fifth system of musical notation. The vocal line is marked with *ff* and *rall.*. The piano accompaniment is marked with *f* and *rall.*, featuring a very slow and expressive texture. Fingerings are clearly marked.

No. 16. FINALE

121

aus der Sonate für Piano und Violine No.2. \* de la Sonate pour Piano et Violon No. 2.

VIOLON. *Allegro.*  
*p*

PIANO. *Allegro.*  
*p*

*mf*

*p*

*poco cresc.* *p*

*cresc.* *mf* *cresc.*  
*cresc.* *mf* *cresc.*  
*f* *f* *ff* *rall.*  
*f* *ff* *rall.*

# No. 17. ALLEGRO

122

aus der Sonate für Piano und Violine No. 1. \* de la Sonate pour Piano et Violon No. 1.

VIOLON. *Allegro non tanto.*

PIANO. *Allegro non tanto.*

*p* *cresc.* *sf*  
*p* *cresc.*



# No. 18. ARIA

123

29

aus der Partita No. 1. \* de la Partita No. 1.

Molto moderato.

VIOLON.

*dolce*

Molto moderato.

PIANO.

*p*

No. 19.

BASS-ARIE

AIR DE BASSE <sup>124</sup>

aus der Matthäus Passion.  
Molto moderato.

de la Passion.

VIOLON.

PIANO.

First system of musical notation, consisting of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a key with one sharp (F#) and a 2/4 time signature. The grand staff contains complex rhythmic patterns with numerous fingerings indicated by numbers 1-5.

Second system of musical notation, consisting of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with similar rhythmic complexity and fingerings.

Third system of musical notation, consisting of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with similar rhythmic complexity and fingerings.

Fourth system of musical notation, consisting of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music continues with similar rhythmic complexity and fingerings.

Fifth system of musical notation, consisting of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music concludes with a *rall.* (rallentando) marking in the final measures of both the single and grand staves.

# No. 20. AIR DE LA CANTATE.

125

VIOLON. *Andante cantabile.*  
*dolce*

PIANO. *Andante cantabile.*  
*p*

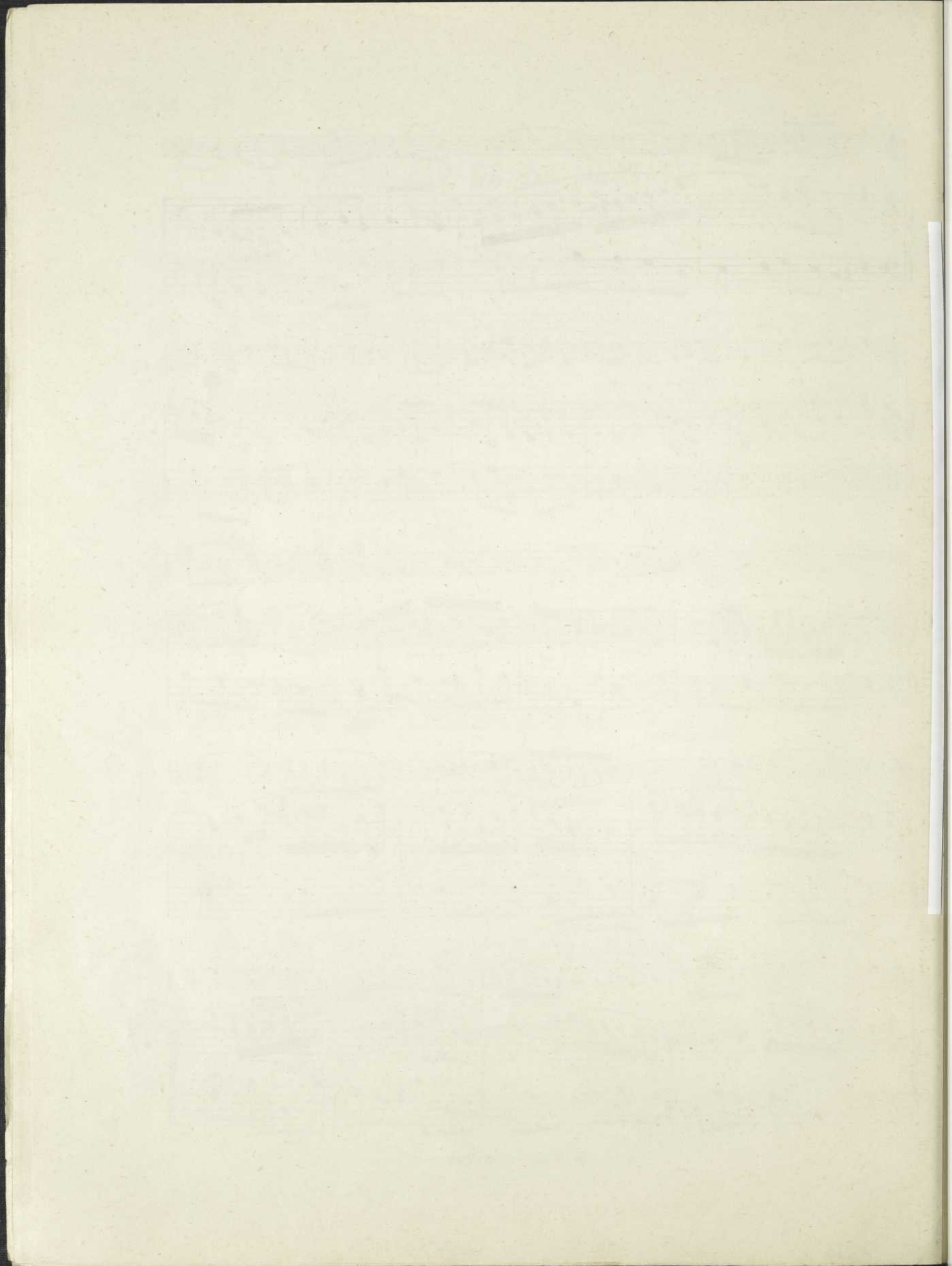
The first system of musical notation consists of three staves: a treble staff, a piano staff, and a bass staff. The treble staff contains a melodic line with various note values and rests. The piano staff features a complex, rapid passage with many sixteenth notes, including fingerings such as 3, 2, 1, 3, 4, 1, 3, 2. The bass staff provides a steady accompaniment with quarter and eighth notes.

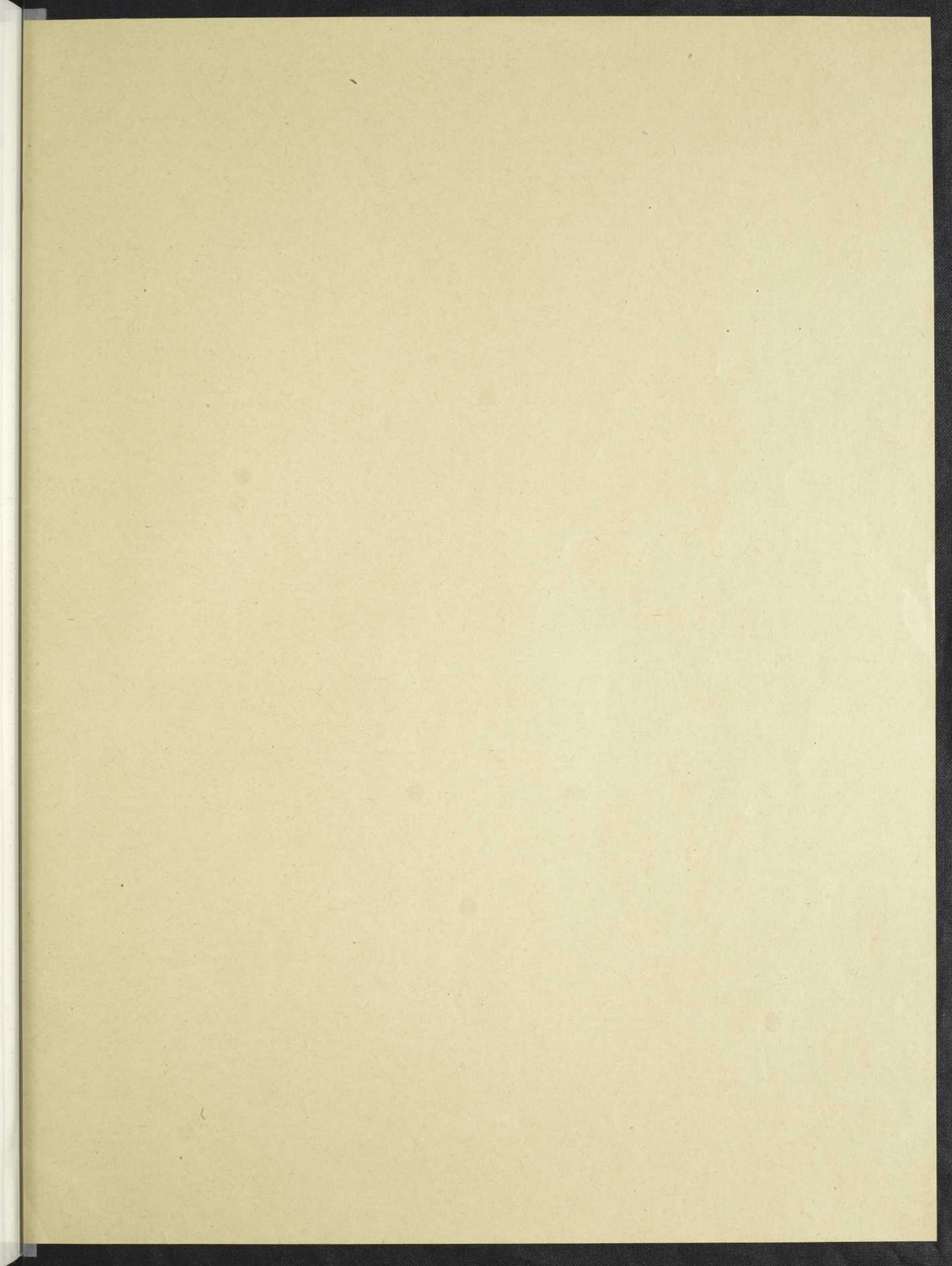
The second system continues the musical piece. The treble staff has a melodic line with some grace notes. The piano staff continues with a similar rapid sixteenth-note texture, ending with a fingering of 5. The bass staff maintains its accompaniment pattern.

The third system shows a change in the piano part's texture. The treble staff has a more sparse melodic line. The piano staff features a series of chords and short melodic fragments, with fingerings like 4, 1, 2, 4, 5, 3, 2, 1, 1, 2, 4, 5, 1, 3, 5, 1, 4, 1. The bass staff continues with its accompaniment.

The fourth system features a more active piano part. The treble staff has a melodic line with some slurs. The piano staff has a dense texture of sixteenth notes with fingerings like 2, 1, 1, 4. The bass staff continues with its accompaniment.

The fifth system concludes the piece. The treble staff has a melodic line that ends with a fermata. The piano staff has a final rapid passage with fingerings like 3, 2, 1, 2, 3. The bass staff continues with its accompaniment. The word "rall." is written above the piano staff and below the bass staff in the final measure.





## Violin-Musik :: Musique de Violon :: Violin Music

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Tous les ouvrages ci-dessous font partie de l'Édition Nouvelle et à défaut d'indications sont revus par M. Dello, A. Schulz ou Schultze-Biesantz.

### Violine solo.

- 2396 Bach. 6 Sonaten.  
2340 David, Ferd. Op. 9. 6 Caprices.  
2338 a/b Violinschule (*Méthode de Violon*) m. deutsch-englisch-französischem Text (*Texte Français-Allemand-Anglais*). 2 Bände. (Bd. I. Nach der Unterrichtsweise der Jetztzeit vollständig umgearbeitete Ausgabe — *Édition entièrement revue d'après l'enseignement moderne du violon*).  
Zur Violinschule (*Supplément à la Méthode*). 42 Étüden:  
2339 a Op. 44. 24 Étüden für Anfänger (*pour commençants*).  
2339 b Op. 45. 18 Étüden in höheren Lagen (*dans les positions élevées*) mit deutsch-engl.-französ. Text (*Texte Français, Allem., Anglais*).  
Dont. Gradus ad Parnassum. Neuauisgabe von G. Zanger.  
2629 Op. 35. 24 Étüden und Capricen.  
2630 Op. 37. 24 Vorübungen zu Kreutzer's und Rode's Étüden (*Exercices préparatoires aux Etudes Kreutzer et Rode*) mit deutsch-englisch-französischem Text (*Texte Français, Allemand, Anglais*).  
2631 Kayser, H. E. Op. 20. 36 Vorübungen zu Kreutzer's Étüden (*Exercices préparatoires aux Etudes Kreutzer*). Neuauisgabe v. G. Zanger.  
507 Kreutzer, 40 Étüden (Blumenstengel).  
507 a Begleitende 2. Violinstimme dazu (*Accompagnement d'un 2<sup>e</sup> violon*).  
2345 42 Étüden, Neuauisgabe (David-Dello).  
2418 Wiehtl. Op. 10, Part II. Die höheren Lagen (*Les positions supérieures*) 25 Übungsstücke mit Begleitung einer 2. Violine (*Exercices avec accompagnement d'un 2<sup>e</sup> violon*).  
2457 Wieniawski. Op. 10. L'Ecole moderne. 9 Etudes-Caprices.

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\*2282 Op. 87. 12 petits duos faciles et progressifs (Elementarstudien).  
2309 Boccherini. Op. 5. 3 duos.  
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2199 Kalliwoda. Op. 116. 3 duos progressifs et concertants.  
2200/3 Op. 178, 179, 180, 181. Pour chaque op.: 3 duos très faciles et concertants. 4 Bände.  
2111 a/c Mozart. Op. 70. 12 Duos. 3 Bände.  
1911/17 Spohr. Duos Op. 3, 9, 39, 67, 148, 150, 153. Neuauisgabe von A. Blumenstengel.

### 3 Violinen.

- 2301 Streben. Op. 33. Trifolien. 6 melodische Stücke (*petites fantaisies et sonatines*).  
2417 Wiehtl. Op. 79. 2 Trios.  
Violin-Terzette. 35 beliebte Stücke, arrangiert und progressiv geordnet (*morceaux choisis, arrangés et classés progressivement*) von Ad. Grünwald. 4 Bände.  
1185 Band I. 16 Stücke (sehr leicht).  
1186 Band II. 6 Stücke (leicht).  
1187 Band III. 8 klassische Stücke.  
1188 Band IV. 5 klassische Stücke.

### Violine und Violoncell.

- 2452 Stamitz. Op. 19. 6 Duos. Neuauisgabe von Wilh. Altmann.

### Violine und Piano.

- \*2273 Bériot. Op. 30. Le Trémolo.  
\*2271 Op. 100. Scène de Ballet. *Airs variés*. 3 Bände.  
\*2274 a I. No. 1, 2, 3, 5, 7.  
\*2274 b II. No. 4, 6, 8, 11.  
\*2274 c III. No. 9, 10, 12.  
\*2272 a k Concert No. 1—10.  
\*2275 12 *Méodies Italiennes*.  
\*2393 Bizet. *Carmen*. Auszug von M. Rebrovic.  
2343 c David. Op. 3. *Concertino* No. 1 in A dur.  
2343 a Op. 10. *Concert* No. 1 in E moll.  
2343 b Op. 35. *Concert* No. 5 in D moll.  
2341 a/b Op. 30. *Bunte Reihe (Suite variée)*. 2 Bände.  
2342 2 *Konzertstücke* (Der kleine Tambour — Am Springquell).  
Ernst, H. W. *Kompositionen*. Neuauisgabe von Edmund Singer.  
2168 Op. 10. *Elegie* (mit einer Erzählung von Otto Ruppis).  
2169 Op. 11. *Othello-Fantasia*.  
2170 Op. 18. *Carneval* von Venedig.  
2171 Op. 22. *Ungarische Melodien*.  
2172 Op. 23. *Konzert* in Fis moll.  
\*2655 Franck, C. *Sonate* in A dur.  
2290 Fuchs, Albert. Op. 33. 2 *Romanzen*.  
2447 Op. 51. 2 *Poesien* (*Romance — Méditation*).  
2060 Gurlitt. Op. 172. *Miniaturen*.  
2179 Op. 212. *Feierstunden (Heures de fête)*. 12 kleine, leichte Stücke.  
Hauser, M. *Ausgewählte Kompositionen*. Neuauisgabe G. Zanger.  
2605 Op. 34. *Vöglein im Baume (Oisillon sur l'arbre)*.  
2606 Op. 43. *Ungarische Rhapsodie*.  
2607 a/b 19 *Lieder* ohne Worte. 2 Bände.  
Inhalt: **Band I:** Abendlied — Die Blume — Das Fischermädchen — Die Launenhafte — Liebeslied — Schifferlied — Die Sehnsucht — Der Traum — Das Wiedersehen — Wiegenlied. **Band II:** An die Heimat. Original Ungarischer I und II — Deutsches Volkslied — Dorflied — Frühlingserwachen — Improptu — Minnelied — Scherzo — Sicilianisches Hirtenlied.  
Jansa. Op. 75. *Der junge Opernfreund (Le jeune dilettante)*. 10 ausgewählte Melodien.  
2382 a **Band I:** Don Juan — Zauberflöte — Figaro — Fidelio — Barbier.  
\*2382 b **Band II.** Wilhelm Tell — Stummie — Hugenotten — Fra Diavolo — Robert der Teufel.  
2102 Krause, E. Op. 84. Die fleißigen Geschwister (*Les enfants studieux*). 6 kleine Stücke.  
2383 Laub. *Polonaise* Op. 8 und *Ballade* Op. 4 No. 2.  
2384 4 *Stücke (morceaux)*  
Inhalt: Op. 3. *Elegie* — Op. 7 No. 1. *Romanze*, No. 2. *Improptu* — Op. 12 No. 3. *Lied* ohne Worte.  
2289 Molique. Op. 21. *Konzert* No. 5 in A moll.  
2323 a/b Mozart. *Konzerte* in A und Es.  
\*2475 Offenbach - Album. 19 ausgewählte Operetten-Motive, arrangiert von Fidelio Finke.  
2373 Paganini. Op. 6. *Konzert* No. 1.  
2374 4 *Kompositionen*.  
Inhalt: *Moto perpetuo* — *Carnaval de Venise* — *I palpiti* — *Le streghe* (*Hexentanz*).

- 2358 Procházka, R. v. Op. 9 b. *Romanze*.  
2491 Raff, J. *Cavatine* und *Andante* (aus der *Sonate* in E moll).  
Schultze-Biesantz. Was meine Geige alles weiß (*Ce que dit mon Violon*). *Neumelodische Stücke*.  
2431 a Op. 22. *Fischerweisen* — Um die Linde — Aus Herzensgrund.  
2431 b Op. 23. *Mit mir allein* — Wie alles kam — Pro patria.  
Singelee. 19 ausgewählte *Opern-Fantasien*. Neuauisgabe von Hans Sitt. 6 Bände.  
2385 a **Band I.** Op. 13. *Pirat* — Op. 39. *Nachtwandlerin* — Op. 69. *Barbier* — Op. 33. *Norma*.  
2385 b **Band II.** Op. 97. *Freischütz* — Op. 34. *Lucrezia* — Op. 30. *Regiments-tochter* — Op. 14. *Lucia*.  
2385 c **Band III.** Op. 135. *Weisse Dame* — Op. 117. *Wilhelm Tell* — Op. 27. *Favoritin*.  
\*2385 d **Band IV.** Op. 31. *Hugenotten* — Op. 29. *Prophet* — Op. 71. *Stumme*.  
2385 e **Band V.** Op. 131. *Tannhäuser* — Op. 123. *Lohengrin*.  
2385 f **Band VI.** Op. 137. *Meistersinger* — Op. 128. *Holländer* — Op. 67. *Martha*.  
2386 Op. 56. *Fantasia Pastorale*. Neuauisgabe von Hans Sitt.  
2478 *Vieuxtemps*. Op. 10. *Grand Concerto* in E dur.  
2479 Op. 11. *Fantaisie-Caprice*.  
2480 Op. 19. *Concerto II* in Fis moll.  
2481 Op. 35. *Fantasia appassionata*.  
2482 Op. 38. *Ballade et Polonaise*.  
2483 *Vieuxtemps-Album*. 9 ausgewählte Stücke.  
Inhalt: Op. 7. *Chant d'Amour* — Op. 22 No. 1. *Morceau brillant* — No. 2. *Air varié* — No. 3. *Réverie* — Op. 39. *Elegie* — Op. 31. *Adagio religioso* — Op. 33 No. 5. *Letzte Rose* — Op. 40 No. 1. *Romanze* — No. 2. *Regrets*.  
2542/48 Wagner, Richard. *Tonbilder (Sélections)* aus seinen *Opern* und *Musikdramen*. 68 mittelschwere Bearbeitungen von Brandstötner und Schultze-Biesantz.  
2542 *Fliegender Holländer (Le Vaisseau fantôme)*. 7 ausgewählte Stücke.  
2543 *Lohengrin*. 9 ausgewählte Stücke.  
2544 *Meistersinger (Maitres Chanteurs)* von Nürnberg. 8 ausgewählte Stücke.  
2545 *Parsifal*. 11 ausgewählte Stücke.  
2546 *Rienzi und Tristan & Isolde*. 8 ausgewählte Stücke.  
2547 *Ring des Nibelungen (L'Anneau du Nibelung)*. 14 ausgewählte Stücke.  
2548 *Tannhäuser*. 11 ausgewählte Stücke.  
2550 *Wagner-Album*. 23 mittelschwere Stücke (sämtlich auch einzeln erschienen) mit *Wagner-Portrait*.  
2550 a/c dito in 3 Heften.  
Inhalt: I. *Tannhäuser*, Einzug der Gäste auf Wartburg — Pilgerchor — Lied an den Abendstern. *Lohengrin*, Lohengrins Ankunft — Zug zum Münster — Brautlied. *Rienzi*, Schlachthymne — Gebet des Rienzi. II. *Meistersinger*, Walters Preislied — Walter vor der Meisterzunft. *Tristan und Isolde*, Isoldes Liebestod. *Parsifal*, Einzug in die Grauburg — Das Liebesmahl (Gralszene) — Die Blumenmädchen — Karfreitagszauber — Die Erlösung. III. *Rheingold*, Einzug der Götter in Walhall. *Walküre*, Siegmunds Liebeslied — Walkürenritt — Feuerzauber. *Siegfried*, Siegfried und der Waldvogel (Waldwehen). *Götterdämmerung*, Gesang der Rheintöchter. *Der fliegende Holländer*, Spinnlied.

La vente des ouvrages précédés d'un \* est interdite en France et en Belgique.