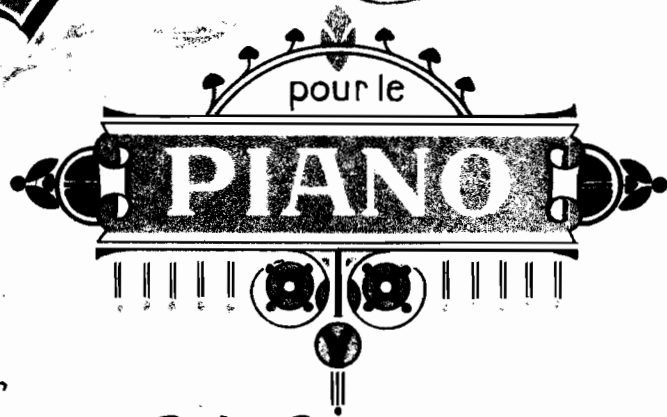
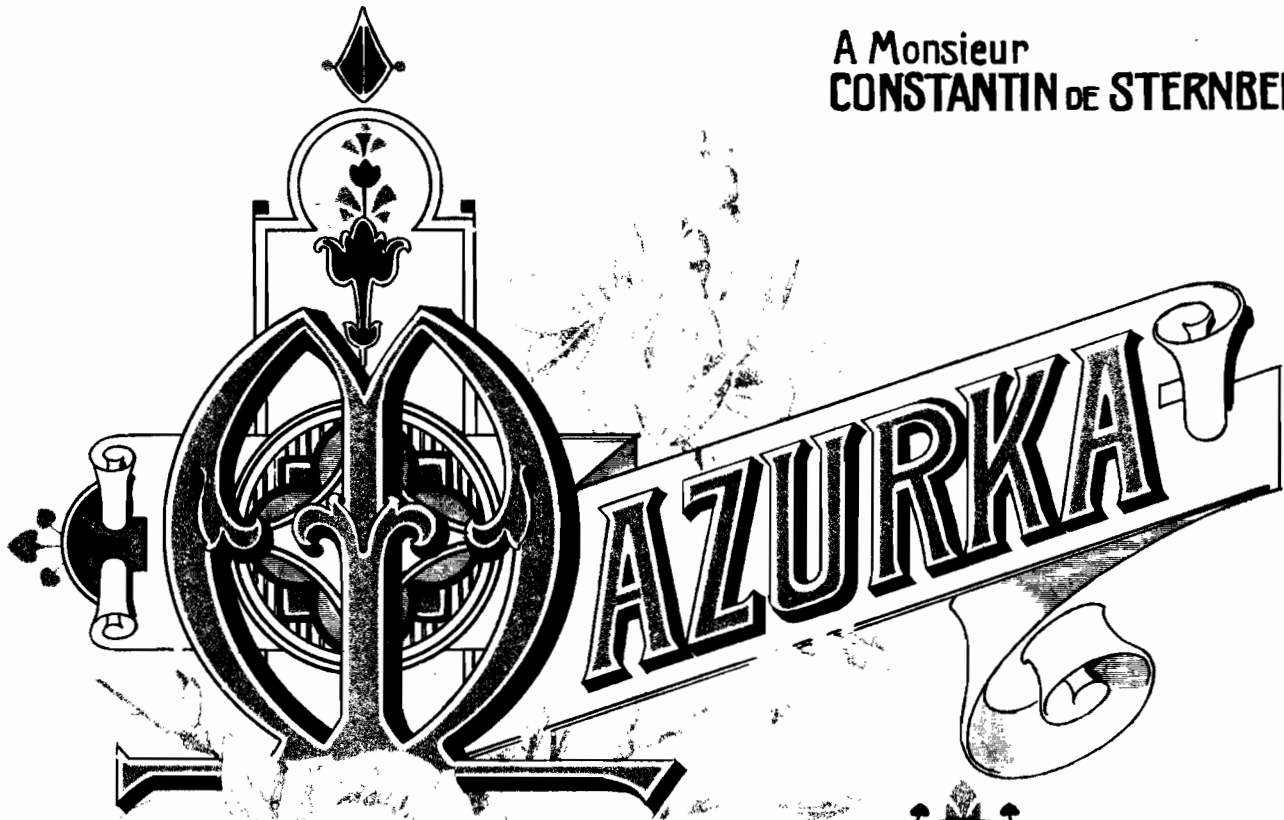
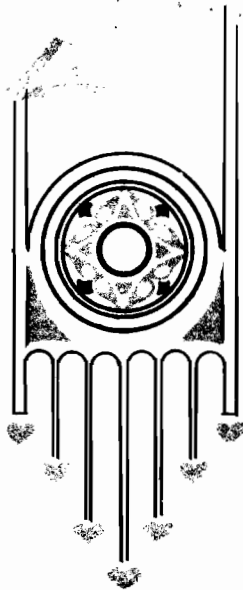


A Monsieur
CONSTANTIN DE STERNBERG.



par

M. Karpow
Op. 5.



Prix M 2.-



Jul. Heinr. Zimmermann

Leipzig-S^tPetersburg-Moskau-Riga-London

Mazurka.

M. Karpow, Op.5.

Allegretto.

p

p

dim. *rit.* *a tempo*

mf

dim. p

This system contains the first two measures of the piece. The treble clef part features a melodic line with slurs and ties, while the bass clef part provides a harmonic accompaniment. The dynamic marking *dim.* is placed above the first measure, and *p* is placed above the second measure.

f dim.

This system contains measures 3 and 4. The treble clef part continues the melodic development. The dynamic marking *f* is placed above the first measure of this system, and *dim.* is placed above the second measure.

pp poco cresc. p poco cresc.

This system contains measures 5 and 6. The treble clef part features a complex texture with many notes. The dynamic marking *pp* is placed above the first measure, and *poco cresc.* is placed above the second measure. The second system of this block has *p* and *poco cresc.* above the first and second measures respectively.

mf dim.

This system contains measures 7 and 8. The treble clef part has a melodic line with slurs. The dynamic marking *mf* is placed above the first measure, and *dim.* is placed above the second measure.

poco cresc. mf

This system contains measures 9 and 10. The treble clef part features a melodic line with slurs. The dynamic marking *poco cresc.* is placed above the first measure, and *mf* is placed above the second measure.

First system of musical notation. The treble clef staff contains a complex melodic line with many beamed notes and slurs. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present in the middle of the system, and a *f* marking appears at the end.

Second system of musical notation. Similar to the first system, it features intricate melodic and harmonic textures. A *rit.* (ritardando) marking is placed above the treble staff towards the end of the system.

Third system of musical notation. The tempo is marked *a tempo*. The treble staff begins with a *p* (piano) dynamic marking. This system includes several triplet markings (indicated by a '3' over the notes) and an 8-measure rest (indicated by '8' and a colon) in the treble staff.

Fourth system of musical notation. The treble staff has a more melodic and less complex texture than the previous systems. A *mf* dynamic marking is located in the middle of the system.

Fifth system of musical notation. The treble staff features a melodic line with some slurs. The bass staff has a rhythmic accompaniment. A *fz* (forzando) dynamic marking is present in the middle of the system.

L'istesso tempo.

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a harmonic accompaniment. The dynamic marking *p* is placed in the bass staff. The instruction *poco a poco cresc.* is written in the right margin.

Second system of musical notation. The treble clef staff continues the melodic line. The dynamic marking *mf* is placed in the bass staff.

Third system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes. The dynamic marking *p* is placed in the bass staff.

Fourth system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes. The instruction *poco cresc.* is written in the right margin.

Fifth system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes. The bass clef staff contains a harmonic accompaniment.

First system of musical notation. The treble clef staff contains a melodic line with various note values and rests. The bass clef staff contains a harmonic accompaniment with chords and moving lines. Dynamic markings include *dim.* and *poco cresc.* in the first measure, and *ff* in the fifth measure.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation. The treble clef staff features a more active melodic line. The bass clef staff provides a steady accompaniment. Dynamic markings include *p* and *cresc.*.

Fourth system of musical notation. The treble clef staff has a melodic line with some slurs. The bass clef staff has a rhythmic accompaniment. A dynamic marking of *f* is present.

Fifth system of musical notation. The treble clef staff continues the melodic development. The bass clef staff has a harmonic accompaniment. Dynamic markings include *dim.* and *mf*.

p *espressivo* *cresc.*

mf

cresc. *f*

rit.

p. *a tempo* *marc. il tema*

First system of musical notation, featuring a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music includes a triplet of eighth notes in the right hand, marked with a dynamic of *mf*.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *poco cresc.* in the right hand.

Third system of musical notation, featuring a dynamic marking of *f* in the right hand.

Fourth system of musical notation, featuring dynamic markings of *mf* and *f* in the right hand.

Fifth system of musical notation, featuring a dynamic marking of *poco dim.* in the right hand and a *p* marking in the left hand.

First system of musical notation. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) at the start, *p* (piano) in the middle, and *cresc.* (crescendo) towards the end.

Second system of musical notation. The upper staff continues the melodic line from the first system. The lower staff continues the eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the middle of the system.

Third system of musical notation. The upper staff is in treble clef and contains a melodic line. The lower staff continues the eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) at the start, *cresc.* (crescendo) in the middle, and *f* (forte) towards the end.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the eighth-note accompaniment. Dynamics include *p* (piano) in the middle and *cresc.* (crescendo) towards the end.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff continues the eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) at the start and *poco cresc.* (poco crescendo) towards the end.

ff grandioso

This system contains the first two measures of the piece. The music is written for piano in a key with three sharps (F#, C#, G#). The first measure features a complex chordal texture in the right hand and a simple bass line in the left. The second measure continues this texture, with the right hand playing a series of chords and the left hand providing a steady accompaniment.

f dim.

This system contains measures 3 and 4. In measure 3, the right hand has a more active melodic line, while the left hand continues with chords. Measure 4 shows a dynamic shift from forte (f) to dimando (dim.), with the right hand playing a descending melodic phrase.

p poco a poco cresc.

This system contains measures 5 and 6. Measure 5 begins with a piano (p) dynamic and a melodic line in the right hand. Measure 6 features a crescendo (poco a poco cresc.) and a more complex rhythmic pattern in the right hand.

ff marcato Vivo.

This system contains measures 7 and 8. Measure 7 is marked forte (ff) and marcato, with a triplet of eighth notes in the right hand. Measure 8 is marked Vivo and features a more active right hand with eighth notes.

accel. poco cresc. ff

This system contains measures 9 and 10. Measure 9 is marked accel. and poco cresc., with a melodic line in the right hand. Measure 10 is marked ff and features a complex, dense chordal texture in the right hand and a bass line in the left.

Neue interessante Musik.

Mili Balakirew.

Für Klavier 2 händig.

| | | | |
|------------------------------------|------|------------------------------------|------|
| Complainte. Doumka | 1.50 | Sonate B moll | 4.— |
| 5 ^{te} Mazourka | 2.— | Novelette | 2.— |
| 2 ^{te} Scherzo | 2.— | 7 ^{te} Valse | 2.50 |
| 2 ^{te} Nocturne | 1.50 | La Fileuse | 2.— |
| 3 ^{te} Scherzo | 2.— | 7 ^{te} Mazourka | 2.— |
| Valse di bravura | 2.50 | Reminiscences de l'Opera | |
| Valse mélancolique | 1.50 | „La vie pour le Czar“ de | |
| Gondellied | 1.50 | Michel Glinka, Fantaisie | 3.— |
| Berceuse | 2.— | „Ne parle pas“, Romance | |
| Tarantelle | 2.— | de M. Glinka transcrit | 1.50 |
| Valse Impromptu | 2.50 | Sérénade espagnole | 2.— |
| Capriccio | 3.— | Mélodie espagnole | 2.— |
| 4 ^{te} Valse | 2.50 | Impromptu sur des | |
| Toccata | 2.— | thèmes de deux pré- | |
| 3 ^{te} Nocturne | 2.— | ludes de Fr. Chopin | 2.— |
| 6 ^{te} Mazourka | 2.— | Romance tirée de con- | |
| Tyrolienne | 2.— | certo op. 11 de Chopin | |
| 5 ^{te} Valse | 2.50 | transcrit | 2.— |
| Humoreske | 2.— | 2 Valses Caprices | |
| Chant du Pêcheur | 1.50 | d'Alexandre Tanéïew | |
| 6 ^{te} Valse | 1.50 | transcrites. | |
| Réverie | 1.50 | No. 1. As dur | 2.— |
| Phantasiestück | 1.50 | No. 2. Des dur | 2.— |

Für Klavier 4 händig.

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| „Russia“ poème symphonique. Klavierauszug v. S. Liapounow | 5.— |
| Spanische Ouverture. Klavierauszug von S. Liapounow | 6.— |
| 1. Symphonie. C dur. Klavierauszug von S. Liapounow | 8.— |
| 2. Symphonie. D moll. Klavierauszug von S. Liapounow | 6.— |
| Musik zu Shakespeare's Tragödie „König Lear“. | |
| Klavier-Auszug vom Komponisten | 10.— |
| Ouverture einzeln | 3.— |
| „En Bohème“, poème symphonique. Kl.-Ausz. v. S. Liapounow | 4.— |
| „Cantate“ für Sopran solo, Chor und großes Orchester | |
| komponiert für die Einweihung des Glinka-Denkmal | |
| in St. Petersburg. Klavier-Auszug von S. Liapounow | 3.50 |

Für 2 Klaviere zu 4 Händen.

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| 2. Symphonie. D moll | 8.— |
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Für Orchester.

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| „Russia“ poème symphonique. Orch.-Part. 8.—, Orch.-Stim. | 20.— |
| Spanische Ouverture. Orch.-Partitur 10.—, Orch.-Stimmen | 20.— |
| 1. Symphonie. C dur. Orch.-Partitur 16.—, Orch.-Stimmen | 30.— |
| 2. Symphonie. D moll. Partitur netto 16.—, Stimmen netto | 30.— |
| Musik zu Shakespeare's Tragödie „König Lear“. | |
| Orchester-Partitur | 30.— |
| Orchester-Stimmen | 50.— |
| Ouverture einzeln. Orch.-Partitur 5.—, Orch.-Stimmen | 10.— |
| „En Bohème“, poème symphonique. Orchester-Partitur | 10.— |
| Orchester-Stimmen | 20.— |
| 7. Mazurka von Fr. Chopin. Für Streich-Orchester | |
| instrumentiert von M. Balakirew. Partitur und Stimmen | 2.— |

Für Gesang.

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| „Cantate“ für Sopran solo, Chor und großes Orchester | |
| komponiert für die Einweihung des Glinka-Denkmal | |
| in St. Petersburg. Orchester-Partitur | 6.— |
| Orchester-Stimmen | 15.— |
| Chorstimmen | 1.— |
| Klavier-Auszug mit Text von S. Liapounow | 3.— |
| Lieder für eine Singstimme mit Klavierbegleitung. | |
| No. 1. Vorgesang | 1.— |
| No. 2. Ein Traum | 1.— |
| No. 3. Vision | 1.— |
| No. 4. „7. November“ | 1.50 |
| No. 5. Kind ich komme | 1.— |
| No. 6. Blick auf mein | |
| Lieb | 1.— |
| No. 7. Flüstern, banges | |
| Atmen | 1.— |
| No. 8. Lied | 1.— |
| No. 9. Geheimnisvoll verb- | |
| arg die Maske | 1.— |
| No. 10. Schlaf | 1.20 |
| Komplett in 1 Band | 5.— |
| Text deutsch-russisch, französisch-englisch. | |
| (Übersetzung von M. D. Calvocoressi). | |
| Drei vergessene Lieder, komponiert im Jahre 1855, für | |
| eine Singstimme mit Klavierbegleitung. | |
| No. 1. Welch ein Zauber | 1.— |
| dich wonnig umschwebt | 1.— |
| No. 2. Das Kettenglied | 1.— |
| No. 3. Spanisches Lied | 1.— |
| Text deutsch-russisch. | |

M. Karpow.

Für Klavier 2 händig.

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| Quatre Morceaux. Op. 1. | | 2 ^{te} Valse. Op. 3 | 2.50 |
| No. 1. Prélude | 1.50 | 3 Etudes de salon. Op. 4. | |
| No. 2. Petite étude | 1.50 | No. 1. D dur | 1.50 |
| No. 3. Réverie | 1.50 | No. 2. As dur | 1.50 |
| No. 4. Valse | 2.— | No. 3. Fis moll | 1.50 |
| Komplett in 1 Band | 3.— | Komplett in 1 Band | 3.— |
| Nocturne. Op. 2 | 2.— | Mazurka. Op. 5 | 2.— |

S. Liapounow.

Für Klavier 2 händig.

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| Etudes d'exécution transcendante. Op. 11. | | | |
| I. Berceuse Fis dur | 1.50 | VIII. Chant épique, Fis moll | 1.50 |
| II. Ronde des fantômes, Dis moll | 2.— | IX. Harpes éoliennes, | |
| III. Carillon, H dur | 2.— | D dur | 2.— |
| IV. Terek, Gis moll | 2.— | X. Lesghinka, H moll | 2.— |
| V. Nuit d'été, E dur | 2.— | XI. Ronde des Sylphes, | |
| VI. Tempête, Cis moll | 2.— | G dur | 2.— |
| VII. Idylle, A dur | 1.50 | XII. Elégie en mémoire de | |
| I—VI komplet in 1 Band | 6.— | François Liszt E moll | 2.50 |
| VII—XII | 1 Band | | 6.— |
| Réverie du soir. Op. 3 | 1.20 | Chant d'automne. Op. 26 | 1.50 |
| Polonaise. Op. 16 | 2.— | Sonate. Op. 27 | 4.— |
| 3 ^{te} Mazourka. Op. 17 | 2.— | 2 ^{te} Valse Impromptu | |
| Novelette. Op. 18 | 2.50 | Op. 29 | 1.50 |
| 4 ^{te} Mazourka. Op. 19 | 2.50 | 7 ^{te} Mazourka. Op. 31 | 2.— |
| Valse pensive. Op. 20 | 2.— | Deux Morceaux de l'opera: | |
| 5 ^{te} Mazourka. Op. 21 | 2.50 | „Russlan et Ludmila“. | |
| Chant du crépuscule. Op. 22 | 1.50 | Op. 33. | |
| Valse Impromptu. Op. 23 | 2.— | No. 1. Berceuse des Fées | 1.50 |
| 6 ^{te} Mazourka. Op. 24 | 2.— | No. 2. Combat et mort | |
| Tarantelle. Op. 25 | 2.50 | de Tschernomor | 2.— |

Für Klavier 4 händig.

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| Symphonie H moll. Op. 12 | Klavier-Auszug | 8.— |
| Polonaise. Op. 16 | | 3.— |

Für 2 Klaviere 4 händig.

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| Ukrainische Rhapsodie. Op. 28 | 6.— |
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Für 2 Klaviere 8 händig.

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| Polonaise. Op. 16 | 4.— |
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Für Orchester.

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| Symphonie H moll. Op. 12. Orchester-Partitur | 16.— |
| Orchester-Stimmen | 30.— |
| Polonaise. Op. 16. Orchester-Part. 4.—, Orchester-Stimmen | 8.— |
| Ukrainische Rhapsodie für Klavier und Orchester. Op. 28. | |
| Orchester-Partitur 12.—, Orchester-Stimmen | 18.— |

Für Gesang.

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| 30 russische Volkslieder für eine Singstimme mit Klavier- | |
| begleitung. Op. 10. Text deutsch-russisch | 3.— |
| 4 Lieder für eine Singstimme mit Klavierbegleitung. Op. 14. | |
| No. 1. Wie die Nelken duftig atmen | 1.— |
| No. 2. Spätblumen | 1.— |
| No. 3. Nachtstück | 1.50 |
| No. 4. Orientalische Romanze | 1.— |
| Komplett in 1 Band | 3.— |
| Text deutsch-russisch, französisch-englisch. | |
| (Übersetzung von M. D. Calvocoressi.) | |

A. Lwoff.

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| Ouverture zur Oper „Undine“ instrumentiert von M. Balakirew. | |
| Orchester-Partitur 5.—, Orchester-Stimmen | 10.— |
| Klavier-Auszug 4 händig | 3.— |

Carl Tausig.

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| Ausgewählte Klavierwerke. Kritisch revidiert mit genauem | |
| Fingersatz versehen von Mili Balakirew. | |
| No. 1. Ungarische Zigeunerweisen | 1.50 |
| No. 2. Fr. Schubert's Polonaise mélancolique | 2.— |
| No. 3. Fr. Schubert's Marche militaire | 1.— |
| No. 4. C. M. v. Weber's Aufforderung zum Tanz | 1.25 |
| No. 5. Etude de Concert No. 1 Fis dur | 1.— |
| No. 6. Nouvelles soirées de Vienne. 4 Valses caprices | |
| d'après Joh. Strauss. | |
| No. 1. Esdur | 1.— |
| No. 2. Cdur | 1.— |
| No. 3. Adur | 1.— |
| No. 4. Edur | 1.— |
| No. 1—4 komplet in 1 Band | 3.— |

A. Tiniakow.

Für Klavier 2 händig.

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| Zwei Lieder ohne Worte. Op. 1 | 1.50 |
| Valse mélancolique. Op. 2 | 1.50 |
| Deux Préludes. Op. 3 | 1.— |

Für Gesang.

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| 3 Lieder für eine Singstimme mit Klavierbegleitung. Op. 4. | |
| No. 1. Abendröte | 1.— |
| No. 2. Windeswehen | 1.— |
| No. 3. Ein ärmliches Grab | 1.— |
| Komplett in 1 Heft | 2.— |
| Text deutsch-russisch. | |
| 3 Lieder für eine Singstimme mit Klavierbegleitung. Op. 5. | |
| No. 1. Bilder des Glückes I.— | |
| No. 2. Es dunkelt | 1.— |
| No. 3. Mittagschwüle | |
| lähmend lastet | 1.— |
| Komplett in 1 Heft | 2.— |
| Text deutsch-russisch. | |