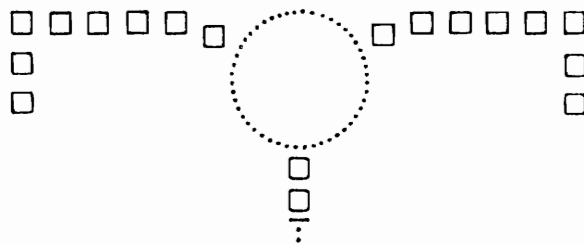


106291



# FLEURETTES



PAR

**: ED. POLDINI :**

□ OP. 46. □

CAH. I ( N° 1-3 ).....NET 2 \_

CAH. II ( N° 4-6 )..... " 2 \_

CAH. III ( N° 7-9 )..... " 2 \_



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# FLEURETTES.

## 1.

Ed. Poldini Op. 46. Cah. I.

Larghetto.

PIANO.

*pp suave*

*poco rit.*

*con Ped.*

*appassionato*

*cresc.*

*f*

*dim.*

*cresc.*

*ff*

*quieto*

*p*

*dolce*

*pp*

*ped.*

*ped.*

# FLEURETTES.

## 2.

Allegretto moderato.

Ed. Poldini Op. 46. Cah. I.

PIANO.

*p delicatamente*

*sempre legato*

*mp*

*cresc.*

*mf espress.* *dim.* *p* *mf*

*dim.* *p*

*ad libitum.* *delicato* *rall.* *p sempre legato*

*2 volta poco a poco rallentando e diminuendo*

**Moderato.**

*smorz.* *p* *pp*

*Ped.* \*

# FLEURETTES.

## 3.

Ed. Poldini Op. 46. Cah. I.

Vivo e leggiero.

PIANO.

*schierzando*

*con Ped.*

*espressivo*

*rallentando*

*a tempo*

*pp*

*p*

*Ped.* \*

First system of musical notation. Treble clef, key signature of one sharp (F#). The melody features a series of eighth notes with a slur, followed by a quarter rest and a half note with an accent (>). The bass line consists of a series of chords, with a 'Ped.' marking and an asterisk (\*) at the end.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The melody continues with eighth notes and a slur. The bass line features chords and a 'Ped.' marking with an asterisk (\*) below it.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The melody includes a dotted line above the staff with an '8' and an accent (>). The bass line has a '4' marking and a 'Ped.' marking.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The melody features eighth notes with slurs. The bass line has a 'Ped.' marking and several asterisks (\*) interspersed with the 'Ped.' markings.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The melody features eighth notes with slurs. The bass line includes a dynamic marking 'f' and various chordal structures with slurs and accents (>).

*p*

*poco a poco crescendo*

*accelerando*

*Ped.*

*strepitoso*

*f*

*rallent.*

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

*un poco più lento*

*mf*

*f*

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



*più vivo cantabile* *rall.*

*p* *espress.*

*ped.* \*

*ped.* \* *ped.* \* *ped.*

*p cresc.* *accelerando*

*vivo*

*molto diminuendo* *p*

*ped.*

*mf* *pp*

\* *ped.*

# Kompositionen für Pianoforte

von

## Eduard Poldini.

### Op. 11. **Zwölf kleine Fantasiestücke** in leichter Spielart zu zwei Händen.

	Mk.	Pf.
No. 1. Hanswurst . . . . .	—	75
No. 2. Bettelndes Waisenkind . . . . .	—	50
No. 3. Dornröschen's Traum . . . . .	—	50
No. 4. Schmetterling . . . . .	—	75
No. 5. Der kleine Gratulant . . . . .	—	50
No. 6. Das kleine Blumenmädchen . . . . .	—	50
No. 7. Eisblumen . . . . .	—	75
No. 8. Trauerzug . . . . .	—	50
No. 9. General Bum-Bum . . . . .	—	50
No. 10. Loreley . . . . .	—	75
No. 11. Schildwache . . . . .	—	50
No. 12. Siegreiche Amazonen . . . . .	1	—

Dasselbe complet in einem Bande . . . n. 3 —

### Op. 12. **Genrestücke.** Fünf Compositionen zu vier Händen.

No. 1. Au Lac (Am See) . . . . .	1	50
No. 2. Histoire drôle (Curiose Geschichte) . . . . .	1	25
No. 3. Valse des Poupées (Puppenwalzer) . . . . .	1	75
No. 4. Sérénade au Bospore (Nachtmusik am Bosporus) . . . . .	1	25
Dasselbe für Piano zu zwei Händen . . . . .	1	25
No. 5. En Bohémien (Zigeunerisch) . . . . .	1	75

### Op. 13. **Fünf Vortragstücke** zu vier Händen.

No. 1. Pagenlied . . . . .	1	—
No. 2. Andalusierin . . . . .	1	—
No. 3. Kirgisischer Waffentanz . . . . .	1	—
No. 4. Die Spatzen auf dem Dache . . . . .	1	—
No. 5. Spinnlied . . . . .	1	50

### Op. 14. **Vier Klavierstücke** zu zwei Händen.

No. 1. Was der Waldbach plaudert . . . . .	1	50
No. 2. Indisches Schlummerlied . . . . .	1	—
No. 3. Ein Rendez-vous . . . . .	1	50
No. 4. Es war einmal. Ein Märchen . . . . .	1	50

### Op. 15. **Trois Morceaux** à 2/ms.

No. 1. Impromptu . . . . .	1	50
No. 2. Marche mignonne . . . . .	1	50
No. 3. Faunes . . . . .	1	50

### Op. 16. **Musikalische Bilder** zu vier Händen.

No. 1. Revue . . . . .	—	75
No. 2. Gondoliera . . . . .	—	75
No. 3. Csárdás . . . . .	—	75
No. 4. I.. A... . . . .	—	75
No. 5. Schmeichelkätzchen . . . . .	—	75
No. 6. Die Eisenbahn . . . . .	1	—

### Op. 17. **Zwölf Genrestücke** zu zwei Händen.

No. 1. Staub . . . . .	1	25
No. 2. Heimweh . . . . .	1	—
No. 3. Humoreske . . . . .	1	25
No. 4. In der Einsamkeit . . . . .	1	—
No. 5. Bärentanz . . . . .	1	25
No. 6. Schattenspiel . . . . .	1	50
No. 7. Walzer-Studie . . . . .	1	50
No. 8. Appassionato . . . . .	1	25
No. 9. Waldgeheimniss . . . . .	1	25
No. 10. Don Juan und Zerlinchen . . . . .	1	50
No. 11. Pastorale . . . . .	1	25
No. 12. Jagdstück . . . . .	1	50

### Op. 35. **Fantasie** zu zwei Händen. 2 50

### Op. 36. **Lyrische Stücke** complet zu zwei Händen . . . . . n. 2 —

### Op. 38. **Dekameron,** Novellen und Noveletten zu zwei Händen.

No. 1. Chopin in Wien . . . . .	2	—
No. 2. Schwank . . . . .	2	25
No. 3. Zigeuner-Novelle . . . . .	2	—
No. 4. Italienisches Nachtstück . . . . .	2	25
No. 5. Fantastisches Stück . . . . .	3	—
(in E. T. A. Hoffmann's Manier)		
No. 6. Aus Louis XIV. Zeiten . . . . .	3	50
No. 7. Spanisches Intermezzo . . . . .	2	—
No. 8. Fragmente (ein. Tagebuch entnommen) . . . . .	2	50
No. 9. Eine Herbstmär . . . . .	2	—
No. 10. Und als der Frühling wiederkam — — —	2	—

### Op. 39. **Blumen** (n. Sprüchen von Fr. Rttekert) compl. n. 2 50

### Op. 40. **Elfengeschichtchen** complet. . . . . 3 —

### Op. 41. **Vier Stücke** für Klavier

No. 1. Am Piano . . . . .	1	20
No. 2. Comme il faut . . . . .	1	20
No. 3. Ein Billet-doux (Valse lente). . . . .	1	20
No. 4. Abschied . . . . .	1	20

### Op. 44. **Masken** für Klavier (in Walzern).

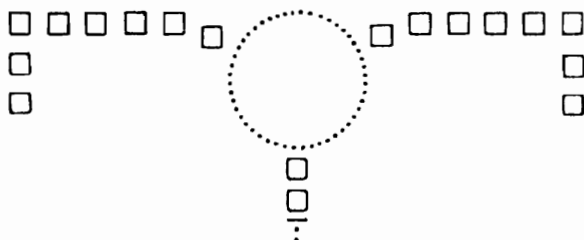
No. 1. Bocksfuß (Satyr) . . . . .	1	—
No. 2. Biedermeier . . . . .	1	—
No. 3. Spanierin . . . . .	1	—
No. 4. Schulmeisterlein (Pedant). . . . .	1	—
No. 5. Troubadour. . . . .	1	—
No. 6. Domino . . . . .	1	50
No. 7. Dorfsepp (Hobbledehoy) . . . . .	1	—

### **Studie** für 2 Klaviere (über das Impromptu von Schubert, Op. 90 No. 2) . . . . . 2 —



□□|□□

# FLEURETTES



PAR

: **ED. POLDINI** :

□ OP. 46. □

CAH. I ( N° 1-3 ).....NET 2 \_

CAH. II ( N° 4-6 )..... " 2 \_

CAH. III ( N° 7-9 )..... " 2 \_



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**BRESLAU.**





# FLEURETTES.

## 4.

Ed. Poldini Op. 46. Cah. II.

*Leggiero.*

PIANO.

*p*

*cresc.*

*f*

*p*

*crescendo*

*f*

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment. The dynamic marking *p poco a poco cresc.* is written in the first measure, and *f dim.* is written in the fifth measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. The dynamic marking *p* is in the first measure, and *poco a poco cresc.* is in the second measure.

Third system of musical notation. The treble clef staff features a melodic line with slurs. The bass clef staff features a harmonic accompaniment. The dynamic markings *f dim.*, *p*, and *f* are present in the first, second, and third measures respectively.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a harmonic accompaniment.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a harmonic accompaniment. The dynamic marking *cresc.* is in the first measure, and *f* and *p* are in the second and third measures respectively.

The musical score consists of six systems of two staves each. The first system shows a complex texture with many notes. The second system includes the marking *cresc.* in the right-hand staff. The third system features a dynamic change from *f* to *p* and the instruction *poco a poco cresc.* above the right-hand staff. The fourth system includes *f dim.* and *p* markings, with *poco a poco* written at the end. The fifth system shows *cresc.*, *f dim.*, and *ff* markings. The score is written in a key with one sharp (F#) and a common time signature.

# FLEURETTES.

## 5.

Ed. Poldini Op.46. Cah.II.

PIANO.

*Sostenuto.*

*espress.*  
*p*

*dolce*

*allargando*  
*f*

*rall.*

*a tempo*

*rallendo*  
*p*  
*pp*

*Red.* \*



# FLEURETTES.

## 6.

Ed. Poldini Op. 46. Cah. II.

*Allegretto.*

PIANO. *p*

*p*

*molto cantabile* *a tempo*

*poco rallent. e crescendo* *f* *p*

*Red.* \* *Red.* \*

*Più lento.*

*dolcissimo* *pp* *tr*

*Red.* \* *Red.* \* *Red.*

First system of musical notation. Treble clef contains a melodic line with a triplet of eighth notes and a series of sixteenth notes. Bass clef contains a bass line with a triplet of eighth notes and a series of sixteenth notes. Both staves have a 'Ped.' marking with an asterisk below the first measure.

Second system of musical notation. Treble clef continues the melodic line with a trill and a series of sixteenth notes. Bass clef continues the bass line with a trill and a series of sixteenth notes. A 'cresc.' marking is present above the bass clef in the third measure. Both staves have a 'Ped.' marking with an asterisk below the first and third measures.

Third system of musical notation. Treble clef starts with an 8-measure tremolo. Dynamics include *f*, *dim.*, *p rit.*, and *p*. The tempo is marked 'Tempo I.'. Bass clef continues with a bass line. Both staves have a 'Ped.' marking with an asterisk below the first measure.

Fourth system of musical notation. Treble clef features a series of eighth notes with accents. Bass clef continues with a bass line. Both staves have a 'Ped.' marking with an asterisk below the first measure.

Fifth system of musical notation. Treble clef features a melodic line with accents. Dynamics include *p*, *poco rallent. e cresc.*, and *f*. The tempo is marked 'molto cantabile'. Bass clef continues with a bass line. Both staves have a 'Ped.' marking with an asterisk below the first and last measures.

Piu lento.

*a tempo*

First system of musical notation, including treble and bass clefs, notes, and rests. Includes the instruction *a tempo* and *Piu lento.* There are three asterisks (\*) below the bass line.

Second system of musical notation, including treble and bass clefs, notes, and rests. Includes the instruction *Piu lento.* There are three asterisks (\*) below the bass line.

Third system of musical notation, including treble and bass clefs, notes, and rests. Includes the instruction *cresc.* There are four asterisks (\*) below the bass line.

Fourth system of musical notation, including treble and bass clefs, notes, and rests. Includes markings for *tremolo*, *f*, *dim.*, and *lunga rit.* There are two asterisks (\*) below the bass line.

Tempo I.

Vivo.

Fifth system of musical notation, including treble and bass clefs, notes, and rests. Includes markings for *pp*, *dolciss.*, *poco rit.*, *scherz.*, *p*, and *sf*.

# Kompositionen für Pianoforte

von

## Eduard Poldini.

### Op. 11. Zwölf kleine Fantasiestücke in leichter Spielart zu zwei Händen.

	Mk.	Pl.
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No. 6. Das kleine Blumenmädchen . . . . .	—	50
No. 7. Eisblumen . . . . .	—	75
No. 8. Trauerzug . . . . .	—	50
No. 9. General Bum-Bum . . . . .	—	50
No. 10. Loreley . . . . .	—	75
No. 11. Schildwache . . . . .	—	50
No. 12. Siegreiche Amazonen . . . . .	1	—

Dasselbe complet in einem Bande . . . n. 3 —

### Op. 12. Genrestücke. Fünf Compositionen zu vier Händen.

No. 1. Au Lac (Am See) . . . . .	1	50
No. 2. Histoire drôle (Curiose Geschichte) . . . . .	1	25
No. 3. Valse des Poupées (Puppenwalzer) . . . . .	1	75
No. 4. Sérénade au Bospore (Nachtmusik am Bospore) . . . . .	1	25
Dasselbe für Piano zu zwei Händen . . . . .	1	25
No. 5. En Bohémien (Zigeunerisch) . . . . .	1	75

### Op. 13. Fünf Vortragstücke zu vier Händen.

No. 1. Pagenlied . . . . .	1	—
No. 2. Andalusierin . . . . .	1	—
No. 3. Kirgisischer Waffentanz . . . . .	1	—
No. 4. Die Spatzen auf dem Dache . . . . .	1	—
No. 5. Spinnlied . . . . .	1	50

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No. 2. Indisches Schlummerlied . . . . .	1	—
No. 3. Ein Rendez-vous . . . . .	1	50
No. 4. Es war einmal. Ein Märchen . . . . .	1	50

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No. 3. Csárdás . . . . .	—	75
No. 4. I.. A... . . . .	—	75
No. 5. Schmeichelkätzchen . . . . .	—	75
No. 6. Die Eisenbahn . . . . .	1	—

### Op. 17. Zwölf Genrestücke zu zwei Händen.

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No. 2. Heimweh . . . . .	1	—
No. 3. Humoreske . . . . .	1	25
No. 4. In der Einsamkeit . . . . .	1	—
No. 5. Bärentanz . . . . .	1	25
No. 6. Schattenspiel . . . . .	1	50
No. 7. Walzer-Studie . . . . .	1	50
No. 8. Appassionato . . . . .	1	25
No. 9. Waldgeheimniß . . . . .	1	25
No. 10. Don Juan und Zerlinehen . . . . .	1	50
No. 11. Pastorale . . . . .	1	25
No. 12. Jagdstück . . . . .	1	50

### Op. 35. Fantasie zu zwei Händen.

2 50

### Op. 36. Lyrische Stücke complet zu zwei Händen . . . . . n. 2 —

### Op. 38. Dekameron, Novellen und Noveletten zu zwei Händen.

No. 1. Chopin in Wien . . . . .	2	—
No. 2. Schwank . . . . .	2	25
No. 3. Zigeuner-Novelle . . . . .	2	—
No. 4. Italienisches Nachtstück . . . . .	2	25
No. 5. Fantastisches Stück . . . . .	3	—
(in E. T. A. Hoffmann's Manier)		
No. 6. Aus Louis XIV. Zeiten . . . . .	3	50
No. 7. Spanisches Intermezzo . . . . .	2	—
No. 8. Fragmente (ein Tagebuch entnommen) . . . . .	2	50
No. 9. Eine Herbstmär . . . . .	2	—
No. 10. Und als der Frühling wiederkam . . . . .	—	—

### Op. 39. Blumen (n. Sprüchen von Fr. Rückert) compl. n. 2 50

### Op. 40. Elfengeschichtchen complet. . . . . 3 —

### Op. 41. Vier Stücke für Klavier

No. 1. Am Piano . . . . .	1	20
No. 2. Comme il faut . . . . .	1	20
No. 3. Ein Billet-doux (Valse lente). . . . .	1	20
No. 4. Abschied . . . . .	1	20

### Op. 44. Masken für Klavier (in Walzern).

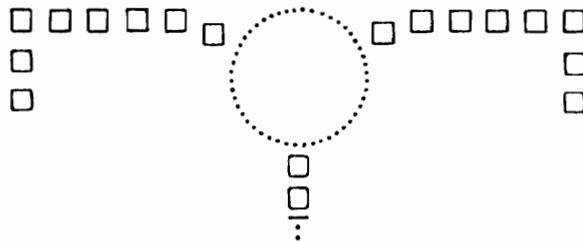
No. 1. Bocksfuß (Satyr) . . . . .	1	—
No. 2. Biedermeier . . . . .	1	—
No. 3. Spanierin . . . . .	1	—
No. 4. Schulmeisterlein (Pedant). . . . .	1	—
No. 5. Troubadour. . . . .	1	—
No. 6. Domino . . . . .	1	50
No. 7. Dorfsepp (Hobbledehoy) . . . . .	1	—

Studie für 2 Klaviere (über das Impromptu von Schubert, Op. 90 No. 2) . . . . . 2 —



□□|□□

# FLEURETTES



PAR

: **ED. POLDINI** :

□ OP. 46. □

CAH. I ( N° 1-3 ).....NET 2 \_

CAH. II ( N° 4-6 )..... " 2 \_

CAH. III ( N° 7-9 )..... " 2 \_



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**BRESLAU.**



# FLEURETTES.

## 7.

Ed. Poldini Op. 46. Cah. III.

PIANO.

*Allegretto scherzando.*

*p rit. a tempo*

Red. \*

Red. \*

*Più vivo.*

Red. \*

*mf*

mf

*poco rit.* *cresc.* *f molto rallent. dim.* *p* *dolce*

Red. \* Red. \* Red. \*

**Tempo I.**

*tr* *p* *tr*

Red. \*

*tr* *rit.* *a tempo*

*3* *3* *3* *8* *tr* *rallent* *m.d.* *p* *a tempo* *tr* *tr* *tr*

Red. \*

**Più vivo.** **Vivo.**

1. 2. *7*

*8* *5* *1* *3* *Red.* *Red.* *Red.* *Red.* \*

# FLEURETTES.

## 8.

Ed. Poldini Op. 46. Cah. III.

PIANO.

*Lento.*

*p*

*molto cantabile*

*con Ped.*

*m.d.* *m.g.*

*sempre cantabile*

*cresc.*

*ped.* *ped.* *ped.*



*comodamente*

*molto dim.* *p*

Ped. \*

*cresc.* *espressivo*

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

*f*

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

*p* *m.g.*

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

*espressivo* *rallent.* *pp legato*

Ped. \* Ped. \*

*espress.* *pp* *smorz.*

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

# FLEURETTES.

## 9.

Ed. Poldini Op.46. Cah.III.

PIANO. *Leggiero.*  
*p dolce*

Ped. \* Ped. \*

Ped. \* Ped.

\* Ped. \*

*dolce*

Ped. \* Ped.

8

Ped. \* Ped.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key and features a melodic line in the treble and a supporting bass line. A fermata is placed over the final note of the treble staff.

Second system of musical notation, continuing the piece. It includes a treble clef system with a fermata and a bass clef system with a fermata. The notation includes various musical symbols such as slurs and ties.

Third system of musical notation, featuring a treble clef system with a fermata and a bass clef system with a fermata. The word *scherz.* is written in the right margin of the system.

Fourth system of musical notation, including a treble clef system with a fermata and a bass clef system with a fermata. The notation includes various musical symbols such as slurs and ties.

Fifth system of musical notation, starting with the instruction *espressivo e molto cantabile* above the treble staff and a *p* dynamic marking below the bass staff. The system includes a treble clef system with a fermata and a bass clef system with a fermata.

Sixth system of musical notation, including a treble clef system with a fermata and a bass clef system with a fermata. The word *scherz.* is written below the bass staff, and the word *Ad.* is written below the treble staff. A small asterisk symbol is located at the bottom right of the system.

First system of musical notation. It consists of two staves (treble and bass clef). The music features a complex texture with many beamed notes and chords. Performance markings include *Red.* (pedal) and asterisks (\*) below the bass staff. Dynamics include *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo).

Second system of musical notation. It consists of two staves. The music continues with similar complex textures. Performance markings include *Red.* and asterisks (\*) below the bass staff. Dynamics include *p* (piano).

Third system of musical notation. It consists of two staves. Performance markings include *Red.* and asterisks (\*) below the bass staff. Dynamics include *p* (piano) and *mf* (mezzo-forte). The tempo marking *scherz.* (scherzo) is present.

Fourth system of musical notation. It consists of two staves. Performance markings include *Red.* and asterisks (\*) below the bass staff. Dynamics include *p* (piano) and *mf* (mezzo-forte). The tempo marking *espressivo* is present. The instruction *poco a poco cresc.* (poco a poco crescendo) is written above the first staff, and *sempre cresc.* (sempre crescendo) is written above the second staff.

Fifth system of musical notation. It consists of two staves. Performance markings include *Red.* and asterisks (\*) below the bass staff. Dynamics include *f* (forte) and *p* (piano). The tempo marking *dolciss.* (dolcissimo) is present.

Sixth system of musical notation. It consists of two staves. Performance markings include *Red.* and asterisks (\*) below the bass staff.

*dolce*

*Led.* *dolce*

*schers.*

*cresc.* *sf* *p*

*Led.* \*

*Led.* \*  
J. 4846 H.

\*

# Kompositionen für Pianoforte

von

## Eduard Poldini.

### Op. 11. Zwölf kleine Fantasiestücke in leichter Spielart zu zwei Händen.

	Mr.	Pf.
No. 1. Hanswurst . . . . .	—	75
No. 2. Bettelndes Waisenkind . . . . .	—	50
No. 3. Dornröschen's Traum . . . . .	—	50
No. 4. Schmetterling . . . . .	—	75
No. 5. Der kleine Gratulant . . . . .	—	50
No. 6. Das kleine Blumenmädchen . . . . .	—	50
No. 7. Eisblumen . . . . .	—	75
No. 8. Trauerzug . . . . .	—	50
No. 9. General Bum-Bum . . . . .	—	50
No. 10. Loreley . . . . .	—	75
No. 11. Schildwache . . . . .	—	50
No. 12. Siegreiche Amazonen . . . . .	1	—

Dasselbe complet in einem Bande . . . n. 3 —

### Op. 12. Genrestücke. Fünf Compositionen zu vier Händen.

No. 1. Au Lac (Am See) . . . . .	1	50
No. 2. Histoire drôle (Curiose Geschichte) . . . . .	1	25
No. 3. Valse des Poupées (Puppenwalzer) . . . . .	1	75
No. 4. Sérénade au Bospore (Nachtmusik am Bosporus) . . . . .	1	25
Dasselbe für Piano zu zwei Händen . . . . .	1	25
No. 5. En Bohémien (Zigeunerisch) . . . . .	1	75

### Op. 13. Fünf Vortragstücke zu vier Händen.

No. 1. Pagenlied . . . . .	1	—
No. 2. Andalusierin . . . . .	1	—
No. 3. Kirgisischer Waffentanz . . . . .	1	—
No. 4. Die Spatzen auf dem Dache . . . . .	1	—
No. 5. Spinnlied . . . . .	1	50

### Op. 14. Vier Klavierstücke zu zwei Händen.

No. 1. Was der Waldbach plaudert . . . . .	1	50
No. 2. Indisches Schlummerlied . . . . .	1	—
No. 3. Ein Rendez-vous . . . . .	1	50
No. 4. Es war einmal. Ein Märchen . . . . .	1	50

### Op. 15. Trois Morceaux à 2/ms.

No. 1. Impromptu . . . . .	1	50
No. 2. Marche mignonne . . . . .	1	50
No. 3. Faunes . . . . .	1	50

### Op. 16. Musikalische Bilder zu vier Händen.

No. 1. Revue . . . . .	—	75
No. 2. Gondoliera . . . . .	—	75
No. 3. Csárdás . . . . .	—	75
No. 4. I. A. . . . .	—	75
No. 5. Schmeichelkätzchen . . . . .	—	75
No. 6. Die Eisenbahn . . . . .	1	—

### Op. 17. Zwölf Genrestücke zu zwei Händen.

No. 1. Staub . . . . .	1	25
No. 2. Heimweh . . . . .	1	—
No. 3. Humoreske . . . . .	1	25
No. 4. In der Einsamkeit . . . . .	1	—
No. 5. Bärentanz . . . . .	1	25
No. 6. Schattenspiel . . . . .	1	50
No. 7. Walzer-Studie . . . . .	1	50
No. 8. Appassionato . . . . .	1	25
No. 9. Waldgeheimniss . . . . .	1	25
No. 10. Don Juan und Zerlinchen . . . . .	1	50
No. 11. Pastorale . . . . .	1	25
No. 12. Jagdstück . . . . .	1	50

### Op. 35. Fantasie zu zwei Händen.

2 50

### Op. 36. Lyrische Stücke complet zu zwei Händen . . . . . n. 2 —

### Op. 38. Dekameron, Novellen und Noveletten zu zwei Händen.

No. 1. Chopin in Wien . . . . .	2	—
No. 2. Schwank . . . . .	2	25
No. 3. Zigeuner-Novelle . . . . .	2	—
No. 4. Italienisches Nachtstück . . . . .	2	25
No. 5. Fantastisches Stück . . . . . (in E. T. A. Hoffmann's Manier)	3	—
No. 6. Aus Louis XIV. Zeiten . . . . .	3	50
No. 7. Spanisches Intermezzo . . . . .	2	—
No. 8. Fragmente (ein Tagebuch entnommen) . . . . .	2	50
No. 9. Eine Herbstmär . . . . .	2	—
No. 10. Und als der Frühling wiederkam . . . . .	—	—

### Op. 39. Blumen (n. Sprüchen von Fr. Rückert) compl. n. 2 50

### Op. 40. Elfengeschichtchen complet . . . . . 3 —

### Op. 41. Vier Stücke für Klavier

No. 1. Am Piano . . . . .	1	20
No. 2. Comme il faut . . . . .	1	20
No. 3. Ein Billet-doux (Valse lente) . . . . .	1	20
No. 4. Abschied . . . . .	1	20

### Op. 44. Masken für Klavier (in Walzern).

No. 1. Bocksfuß (Satyr) . . . . .	1	—
No. 2. Biedermeier . . . . .	1	—
No. 3. Spanierin . . . . .	1	—
No. 4. Schulmeisterlein (Pedant) . . . . .	1	—
No. 5. Troubadour . . . . .	1	—
No. 6. Domino . . . . .	1	50
No. 7. Dorfsepp (Hobbledehoy) . . . . .	1	—

Studie für 2 Klaviere (über das Impromptu von Schubert, Op. 90 No. 2) . . . . . 2 —