

Meinem Freunde
LEOPOLD GODOWSKY
in Verehrung zugeeignet.

Charakterskizzen



1. Vision
2. Jadis
3. Nenien
4. Kaleidoskop

für

KLAVIER

komponiert von

Josef Hofmann

OP.40

- | | | |
|----------------|---|------|
| 1. Vision | M | 2,-- |
| 2. Jadis | " | 1,50 |
| 3. Nenien | " | 2,-- |
| 4. Kaleidoskop | " | 2,50 |

Komplett in 1 Heft M.5.--netto.



Jul. Heinr. Zimmermann

Leipzig-S^tPetersburg-Moskau-Riga-London



Nº 1.
Vision.

Josef Hofmann, Op. 40.

Allegretto.
m. d.

m. g.
p

p

sf

p *mf*

p

First system of musical notation, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The treble staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff is mostly empty, with a few notes at the end of the system.

Second system of musical notation. The treble staff continues the melodic line with a slur and a *ten.* (tension) marking above the final notes. The bass staff has a few notes at the end.

Third system of musical notation. The treble staff features a *ten.* marking and a dotted line above the staff. The bass staff has a few notes at the end.

Fourth system of musical notation. The treble staff has a *mf* (mezzo-forte) marking. The bass staff has a few notes at the end.

Fifth system of musical notation. The treble staff has a *p* (piano) marking and a *mf* marking. The bass staff has a few notes at the end.

Sixth system of musical notation. The treble staff has a *p* marking and a *mf* marking. The bass staff has a few notes at the end.

This page of musical notation contains six systems of music for piano. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with two sharps (F# and C#). The first system features a long melodic line in the treble with a slur and an accent, and a bass line with chords and slurs. Fingering numbers 1-5 are present. The second system continues the melodic line with similar slurs and accents. The third system shows a more complex melodic line with slurs and accents. The fourth system features a melodic line with slurs and accents, and a bass line with chords and slurs. The fifth system has a melodic line with slurs and accents, and a bass line with chords and slurs. The sixth system concludes with a melodic line and a bass line, marked with *poco rit.* and ending with a double bar line.

Più vivo e agitato.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and features a rhythmic accompaniment with eighth and sixteenth notes. A piano (*p*) dynamic marking is present in the upper left of the system.

The second system continues the piece. The upper staff shows a melodic line with some slurs. The lower staff maintains the rhythmic accompaniment. A crescendo (*cresc.*) marking is placed above the upper staff.

The third system shows a continuation of the musical themes. The piano (*p*) dynamic marking is present in the upper left of the system.

The fourth system includes a crescendo (*cresc.*) marking in the upper left and a forte (*f*) dynamic marking in the lower right of the system.

The fifth system concludes the page with a forte (*f*) dynamic marking in the upper left of the system.

First system of musical notation. The upper staff contains a melodic line with various accidentals and dynamics. The lower staff contains a bass line with chords and a *cresc.* marking.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a bass line with a *cresc.* marking and a dotted line with an '8' above it.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a bass line with a *ff* marking and a dotted line with an '8' above it.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a bass line with a *sf* marking and a dotted line with an '8' above it.

Fifth system of musical notation. The upper staff contains a melodic line with a dotted line and an '8' above it. The lower staff contains a bass line with a dotted line and an '8' above it.

Sixth system of musical notation. The upper staff contains a melodic line with a dotted line and an '8' above it. The lower staff contains a bass line with a dotted line and an '8' above it. A *ten.* marking is present at the end of the system.

System 1: Treble and bass clefs. Treble clef has a dotted line with an '8' above it. Bass clef has a dotted line with an '8' above it. Fingering numbers 5, 2, 1, 2, 1 are under the first five notes of the bass line.

System 2: Treble and bass clefs. Treble clef has a dotted line with an '8' above it. Bass clef has a dotted line with an '8' above it.

System 3: Treble and bass clefs. Treble clef has a dotted line with an '8' above it. Bass clef has a dotted line with an '8' above it.

System 4: Treble and bass clefs. Treble clef has a dotted line with an '8' above it. Bass clef has a dotted line with an '8' above it. Fingering numbers 1, 3, 2, 1, 1, 4, 2, 1 are under the notes of the bass line.

System 5: Treble and bass clefs. Treble clef has a dotted line with an '8' above it. Bass clef has a dotted line with an '8' above it.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes with various articulations. A dotted line with an '8' above it spans the first four measures of the treble staff.

Second system of musical notation, continuing the piece with similar rhythmic patterns and articulations in the treble and bass staves.

Third system of musical notation, including the dynamic marking *espr.* in the bass staff and *p* in the treble staff.

Fourth system of musical notation, featuring a repeat sign (8::) above the treble staff in the final measure.

Fifth system of musical notation, featuring multiple repeat signs (8::) above the treble staff.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth notes and quarter notes, with a dynamic marking of *p* (piano) at the end.

Second system of musical notation, featuring a treble and bass clef. It includes an 8-measure rest (*8::*) in the treble staff.

Third system of musical notation, featuring a treble and bass clef. It includes two 8-measure rests (*8::*) in the treble staff.

Fourth system of musical notation, featuring a treble and bass clef. It includes a 4-measure rest (*4::*) in the bass staff.

Fifth system of musical notation, featuring a treble and bass clef. It includes two 8-measure rests (*8::*) in the treble staff.

8.....
poco rit. *a tempo*

m.g.
8.....

più lento *p* *m.g.* *poco rit.* *m.g.*

Tempo I. *molto rit.* *Adagio*
p *pp*

Neue interessante Musik.

Mili Balakirew.

Für Klavier 2 händig.

Complainte. Doumka	1.50	Sonate B moll	Mk. 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	2.—
5 ^{te} Valse	2.50	transcrit	
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.

„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.

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

„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.

„Cantate“ für Sopran solo, Chor und großes Orchester	
komponiert für die Einweihung des Glinka-Denkmal	
in St. Petersburg. Orchester-Partitur	6.—
Orchester-Stimmen	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 ver-	
borg 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	
dich wonnig umschwebt	1.—
No. 2. Das Kettenglied	1.—
No. 3. Spanisches Lied	1.—

Text deutsch-russisch.

M. Karpow.

Für Klavier 2 händig.

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.

Etudes d'exécution transcendante. Op. 11.		Mk.	
I. Berceuse. Fis dur	1.50	VIII. Chant épique, Fis moll	1.50
II. Ronde des fantô-		IX. Harpes éoliennes,	
mes, Dis moll	2.—	D dur	2.—
III. Carillon. H dur	2.—	X. Lesghinka, H moll	2.—
IV. Térék, Gis moll	2.—	XI. Ronde des Sylphes,	
V. Nuit d'été, E dur	2.—	G dur	2.—
VI. Tempête, Cis moll	2.—	XII. Elégie en mémoire de	
VII. Idylle, A dur	1.50	François Liszt E moll	2.50
I—VI komplet in 1 Band			6.—
VII—XII			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.

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

Für 2 Klaviere 4 händig.

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

Polonaise. Op. 16	4.—
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Für Orchester.

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.

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.

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

Carl Tausig.

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.

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

Für Gesang.

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	1.—
No. 2. Es dunkelt	1.—
No. 3. Mittagschwüle	
lähmend lastet	1.—
Komplett in 1 Heft	2.—

Text deutsch-russisch.

Meinem Freunde
LEOPOLD GODOWSKY
in Verehrung zugeeignet.

Charaktersskizzen



1. Vision
2. Jadis
3. Nenzen
4. Kaleidoskop

für

KLAVIER

komponiert von

Josef Hofmann
OP.40

- | | |
|----------------|--------|
| 1. Vision | M 2,- |
| 2. Jadis | „ 1,50 |
| 3. Nenzen | „ 2,- |
| 4. Kaleidoskop | „ 2,50 |

Komplett in 1 Heft M. 5,- netto.



Jul. Heinr. Zimmermann

Leipzig-S^tPetersburg-Moskau-Riga-London

Nº 2. Jadis.

Josef Hofmann, Op. 40.

Allegretto.

poco rit.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a mezzo-forte (*mf*) dynamic. The first measure features a half note chord in the right hand and a quarter note in the left. The piece concludes with a piano (*p*) dynamic.

The second system continues the piece. It features two staves. The right hand has a melodic line with a tenuto (*ten.*) mark. The left hand provides harmonic support with chords and moving lines.

The third system continues the piece. It features two staves. The right hand has a melodic line with a tenuto (*ten.*) mark. The left hand provides harmonic support with chords and moving lines.

The fourth system continues the piece. It features two staves. The right hand has a melodic line with a tenuto (*ten.*) mark. The left hand provides harmonic support with chords and moving lines.

The fifth system continues the piece. It features two staves. The right hand has a melodic line with a tenuto (*ten.*) mark. The left hand provides harmonic support with chords and moving lines. The system concludes with a final cadence.

3

cresc. *p*

3 2 4 5 1 2 3 2 4 5 2 1 2 1 3 1 5 2

8.....

Detailed description: This system contains the first four measures of the piece. The right hand features chords and arpeggiated figures, while the left hand plays a complex rhythmic pattern with triplets and sixteenth notes. Fingerings are indicated by numbers 1-5. Dynamics include *cresc.* and *p*. A repeat sign is present at the end of the system.

8.....

Detailed description: This system contains measures 5-8. The right hand continues with melodic lines and chords, and the left hand maintains its rhythmic accompaniment. A fermata is placed over the final measure of the system.

8.....

rit. *rapido*

1 2 4 1 2 1 5 2 3 2 5 1 3 2 5 1

Detailed description: This system contains measures 9-12. The tempo markings *rit.* and *rapido* are introduced. The left hand features a series of sixteenth-note patterns. Fingerings are indicated by numbers 1-5.

8.....

sf *p* *p*

Detailed description: This system contains measures 13-16. It features a dynamic contrast with *sf* (sforzando) in the right hand and *p* (piano) in the left hand. The right hand has a melodic line with a fermata, while the left hand has a sustained bass line.

Detailed description: This system contains measures 17-20. The right hand has a series of chords and arpeggiated figures, while the left hand has a melodic line with a fermata. Dynamics include *f* (forte).

dim.

Detailed description: This system contains measures 21-24. The piece concludes with a *dim.* (diminuendo) marking. The right hand has a melodic line with a fermata, and the left hand has a sustained bass line.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *p* and *f*. A fermata is placed over a note in the treble staff.

Second system of musical notation, continuing the piece with treble and bass clefs. It features complex rhythmic patterns and dynamic markings like *p* and *f*.

Third system of musical notation, showing further development of the musical theme with treble and bass clefs and dynamic markings.

Fourth system of musical notation, characterized by more intricate melodic lines in both staves and dynamic markings.

Fifth system of musical notation, featuring a mix of rhythmic values and dynamic markings.

Sixth system of musical notation, concluding the page with treble and bass clefs and dynamic markings.

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a complex melodic line in the treble clef with many accidentals and a more rhythmic bass line.

Second system of musical notation. The treble clef part has a melodic line with a fermata over the final measure. The bass clef part has a rhythmic accompaniment. Dynamics include *f* and *p*. A first ending bracket labeled "8....." spans the final measure of the treble clef.

Third system of musical notation, continuing the piece with similar melodic and rhythmic patterns in both staves.

Fourth system of musical notation. It includes dynamic markings *f*, *dim.*, *rit.*, and *rapido*. The *rapido* section is indicated by a slanted line and a double bar line.

Fifth system of musical notation. It features a first ending bracket labeled "8....." in the treble clef. Dynamics include *sf* and *p*. The tempo marking *poco rit.* is present at the end of the system.

Sixth system of musical notation. It includes the tempo marking *a tempo* and the instruction *lunga* in the bass clef. Dynamics include *p*, *m.d.*, and *pp*. A first ending bracket labeled "8....." is present. The tempo marking *poco rit.* and the instruction *m.g.:* are also included.

Neue interessante Musik.

Mili Balakirew.

Für Klavier 2 händig.

Complainte. Doumka	1.50	Sonate B moll	Mk. 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.—	Mélieodie 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.

„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.

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

„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.

„Cantate“ für Sopran solo, Chor und großes Orchester komponiert für die Einweihung des Glinka-Denkmal in St. Petersburg. Orchester-Partitur	6.—
Orchester-Stimmen	1.—
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 verbarg 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.—
No. 2. Das Kettenglied	1.—
No. 3. Spanisches Lied	1.—
Text deutsch-russisch.	

M. Karpow.

Für Klavier 2 händig.

Quatre Morceaux. Op. 1.		2 ^{te} Valse. Op. 3	2.50
No. 1. Prélude	1.50	3 Etudes de salon. Op. 4	
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S. Liapounow.

Für Klavier 2 händig.

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Ukrainische Rhapsodie. Op. 28	6.—
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Für Orchester.

Symphonie H moll. Op. 12. Orchester-Partitur	16.—
Orchester-Stimmen	30.—
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No. 3. Nachtstück	1.50
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A. Lwoff.

Ouverture zur Oper „Undine“ instrumentiert von M. Balakirew.	
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A. Tiniakow.

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Text deutsch-russisch.	

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1. Vision
2. Jadis
3. Nenien
4. Kaleidoskop

für

KLAVIER

komponiert von

Josef Hofmann

OP.40

- | | | |
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Jul. Heinr. Zimmermann

Leipzig-S:Petensburg-Moskau-Riga-London

Nº 3. Nenien.

Josef Hofmann, Op. 40.

Moderato.

Piano.

p espressivo

rit.

pp

molto rit. a tempo

rapido

8.....:

rapido

8.....:

poco rit.

p

a tempo

First system of musical notation, measures 1-6. The music is in a minor key (three flats) and 4/4 time. It features a melody in the right hand and a bass line in the left hand, both connected by a long slur. The melody consists of eighth and quarter notes, while the bass line has a steady eighth-note accompaniment.

Second system of musical notation, measures 7-12. The musical structure continues from the first system, maintaining the same melodic and harmonic patterns.

Third system of musical notation, measures 13-18. The tempo marking *poco rit.* (slightly ritardando) appears above the staff in measure 17. The music concludes with a final chord in measure 18.

a tempo

molto rit.

Fourth system of musical notation, measures 19-24. The tempo marking *molto rit.* (very ritardando) appears above the staff in measure 23. A *dim.* (diminuendo) marking is placed below the staff in measure 23. The system ends with a final chord in measure 24.

a tempo

pp

cresc.

Fifth system of musical notation, measures 25-30. The music is in a minor key and 4/4 time. The right hand plays a series of chords, while the left hand plays a complex melodic line with fingerings indicated by numbers 1-5. The system is divided into two measures, with the first measure marked *pp* and the second marked *cresc.*

First system of musical notation. The upper staff contains chords and melodic fragments. The lower staff features a complex rhythmic pattern with fingerings: 5 2 1 4 3 2 1 4 3 1 2 3 4 1 2 4 5. Dynamics include *f* and *p*.

Second system of musical notation. The lower staff continues with fingerings: 5 3 2 1 3 2 1 2 3 4 2 1. Dynamics include *pp* and *sf*.

Third system of musical notation, primarily consisting of arpeggiated chords in the lower staff.

Fourth system of musical notation. The lower staff features a series of arpeggiated chords. Dynamics include *p* and *rit.*

Fifth system of musical notation. The upper staff is marked *espressivo*. The lower staff has dynamics *p* and *pp*. The system concludes with a double bar line and a key signature change to C major.

6 Più vivo.

The musical score is written for piano and consists of seven systems of staves. The first system is marked "6 Più vivo." and is in 5/4 time. The second and third systems continue the piece in 5/4 time. The fourth system begins with a *p* dynamic and includes a *rit.* (ritardando) marking. The fifth system features a *p* dynamic and an *ad libitum* marking, with a change in time signature to 3/4. The sixth system continues in 3/4 time with a *p* dynamic. The seventh system concludes the piece with a *p* dynamic and includes a triplet of eighth notes in the bass line with the fingering "2 1 2".

The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some beamed together. The bass staff features a triplet of eighth notes followed by a series of eighth notes, with some notes beamed across bar lines. The key signature has one sharp (F#).

molto rit. *a tempo*

The second system begins with the tempo marking *molto rit.* and *a tempo*. It features two staves with notes and rests. Dynamic markings include *dim.* (diminuendo) and *mf* (mezzo-forte). The key signature changes to two flats (Bb, Eb).

The third system continues the musical piece with two staves. It features a mix of eighth and sixteenth notes, with some notes beamed together. The key signature remains two flats.

The fourth system consists of two staves. The bass staff includes a triplet of eighth notes. The music continues with various rhythmic patterns and note values.

The fifth system shows two staves of music. A dynamic marking of *f* (forte) is present. The notation includes various note values and rests, with some notes beamed across bar lines.

dim. e poco rit.

The sixth system concludes the page with two staves. It features a dynamic marking of *dim.* (diminuendo) and a tempo marking of *poco rit.* (ritardando). The music ends with a final cadence.

a tempo ma meno mosso

pp

ten. poco rit.

ritenuto Adagio. perduoso Tempo

rit. Tempo I.

First system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *pp*. Tempo: *rit.*. Fingerings: 2 1 4 3 2 1 2 4 1 2, 4 1 2 4 1 5, 5 3 2 1 3, 2 5 2 1 2 1, 3 2 1 2 3 4 2 1. A dotted line with an '8' is below the bass staff.

Più vivo.

Second system of musical notation. Treble and bass staves. Dynamics: *pp*. A dotted line with an '8' is below the bass staff.

Third system of musical notation. Treble and bass staves. A dotted line with an '8' is below the bass staff.

Fourth system of musical notation. Treble and bass staves. Dynamics: *dim.*, *p*. Tempo: *rit.*. A dotted line with an '8' is below the bass staff.

Fifth system of musical notation. Treble and bass staves. Dynamics: *sf*, *p*, *pp*. A dotted line with an '8' is below the bass staff.

Sixth system of musical notation. Treble and bass staves. Dynamics: *p*, *Echo*. A dotted line with an '8' is below the bass staff.

Neue interessante Musik.

Mili Balakirew.

Für Klavier 2 händig.

Complainte. Doumka	1.50	Sonate B moll	4.—
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Klavier-Auszug vom Komponisten	10.—
Ouverture einzeln	3.—
„En Bohême“, 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.

2. Symphonie. D moll	8.—
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Komplett in 1 Band	5.—

Text deutsch-russisch, französisch-englisch.
(Übersetzung von M. D. Calvocoressi).

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No. 3. Spanisches Lied	1.—
Text deutsch-russisch.	

M. Karpow.

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No. 4. Valse	2.—	No. 3. Fis moll	1.50
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S. Liapounow.

Für Klavier 2 händig.

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III. Carillon, H dur	2.—	X. Lesghinka, H moll	2.—
IV. Terek, Gis moll	2.—	XI. Ronde des Sylphes,	
V. Nuit d'été, E dur	2.—	G dur	2.—
VI. Tempête, Cis moll	2.—	XII. Elégie en mémoire de	
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4 ^{te} Mazourka. Op. 19	2.50	7 ^{te} Mazourka. Op. 31	2.—
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Polonaise. Op. 16		3.—

Für 2 Klaviere 4 händig.

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

Polonaise. Op. 16	4.—
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Für Orchester.

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.

30 russische Volkslieder für eine Singstimme mit Klavier-	
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4 Lieder für eine Singstimme mit Klavierbegleitung. Op. 14.	
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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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No. 1—4 komplet in 1 Band	3.—

A. Tiniakow.

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Für Gesang.

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Text deutsch-russisch.

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Text deutsch-russisch.

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1. Vision
2. Jadis
3. Nenzen
4. Kaleidoskop

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Nº 4.

Kaleidoskop.

Josef Hofmann, Op.40.

Presto.

Piano.

8.....5

1 2 4 5 1 2 4 5

cresc. *sf*

This system contains the first two staves of music. The upper staff features a complex melodic line with many sixteenth notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. The key signature has two flats, and the time signature is 3/4.

8.....

f *mf*

This system contains the second and third staves. The upper staff continues the melodic development with slurs and accents. The lower staff has a more rhythmic accompaniment with some chords. The dynamics range from *f* to *mf*.

This system contains the fourth and fifth staves. The upper staff continues with slurred sixteenth-note passages. The lower staff features a steady accompaniment with chords and moving lines.

2 3 1 2 8..... 3 5 2 1 2 1 4 5 1 2 4 5 8..... 3 2 5 1

p

This system contains the sixth and seventh staves. The upper staff has a melodic line with many slurs and fingerings. The lower staff has a rhythmic accompaniment with some chords. The dynamic is *p*.

5 2 1 2 4 5 1 2 4 5 1 2 4 5 1 2 3 2 1 3 2 1 3 2 1 3 2 1

This system contains the eighth and ninth staves. The upper staff continues with slurred sixteenth-note passages. The lower staff has a rhythmic accompaniment with some chords. The dynamics range from *p* to *sf*.

meno mosso

mf *m.g.* *m.g.* *m.g.* *m.g.*

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

sf

f *mf*

5 *2 5 3*

2 1 3 2 3 2 5 1 2 3 2 8...
f p

This system contains two staves of music. The upper staff features a complex melodic line with numerous slurs and fingerings (2, 1, 3, 2, 3, 2, 5, 1, 2, 3, 2). It begins with a forte (*f*) dynamic and transitions to piano (*p*). The lower staff provides a harmonic accompaniment with chords and moving lines.

3 1 3 2 4 8...
f dim. p

This system continues the piece. The upper staff has a melodic line with slurs and fingerings (3, 1, 3, 2, 4). It starts with a forte (*f*) dynamic, then gradually decreases in volume (*dim.*), and ends with a piano (*p*) dynamic. The lower staff continues the accompaniment.

8...
8...

This system shows the continuation of the melodic and accompaniment lines. The upper staff has a melodic line with slurs and a dynamic marking of *p*. The lower staff continues the accompaniment.

8...
8...
p

This system features a melodic line in the upper staff with slurs and a dynamic marking of *p*. The lower staff continues the accompaniment.

8...
8...
3 2 5 1 2 4 3 4
cresc.

This system concludes the page with a melodic line in the upper staff that includes slurs and fingerings (3, 2, 5, 1, 2, 4, 3, 4). It features a *cresc.* (crescendo) dynamic marking. The lower staff continues the accompaniment.

The musical score is divided into five systems, each with a treble and bass staff. The first system begins with a treble staff containing a melodic line with accents and slurs, and a bass staff with chords. Dynamics are marked as *f* and *mf*. The second system continues the melodic and harmonic development. The third system features a treble staff with a melodic line and a bass staff with chords. The fourth system is marked *cresc.* and shows a more active melodic line in the treble. The fifth system is marked *p* and includes detailed fingering numbers (1-5) under the bass staff notes. The key signature is D major, indicated by two sharps.

2 1 5 4 1 2
1 5 4

f legato

7

First system of musical notation, consisting of a grand staff with treble and bass clefs. The treble staff contains a sequence of eighth notes with slurs and accents. The bass staff contains chords with slurs and accents.

Second system of musical notation, continuing the piece. The treble staff features eighth notes with slurs and accents, while the bass staff has chords with slurs and accents.

Third system of musical notation, featuring triplets in both the treble and bass staves. The treble staff has eighth notes with slurs and accents, and the bass staff has eighth notes with slurs and accents.

Fourth system of musical notation, featuring slurs and accents in both staves. The treble staff has eighth notes with slurs and accents, and the bass staff has chords with slurs and accents. A *cresc.* marking is present in the bass staff.

Fifth system of musical notation, featuring slurs and accents in both staves. The treble staff has eighth notes with slurs and accents, and the bass staff has chords with slurs and accents. A *ff* marking is present in the bass staff.

First system of musical notation, consisting of two staves (treble and bass clef). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with a slur over the first two measures. The lower staff features a rhythmic accompaniment. A dynamic marking of *ff non legato* is present in the second measure.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line with a slur over the first two measures. The lower staff features a rhythmic accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff continues the melodic line with a slur over the first two measures. The lower staff features a rhythmic accompaniment. A dynamic marking of *ff* is present in the second measure.

Fifth system of musical notation, consisting of two staves. The upper staff continues the melodic line with a slur over the first two measures. The lower staff features a rhythmic accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex melodic line in the treble clef with many accidentals and a more rhythmic accompaniment in the bass clef. The key signature has two sharps (F# and C#).

Second system of musical notation. It includes dynamic markings: *dim.* (diminuendo) in the first measure, *mf* (mezzo-forte) in the third measure, and *p* (piano) in the fourth measure. The melodic line continues with intricate phrasing.

Third system of musical notation. It includes dynamic markings: *cresc.* (crescendo) in the first measure and *f* (forte) in the third measure. It also features tempo markings: *poco rit.* (poco ritardando) above the first measure and *a tempo* above the second measure. The music includes a triplet of eighth notes in the treble clef.

Fourth system of musical notation, continuing the melodic and harmonic development of the piece. The treble clef part has a series of eighth-note runs, while the bass clef part provides a steady accompaniment.

Fifth system of musical notation. It includes a *cresc.* (crescendo) marking in the first measure. The system concludes with a final melodic flourish in the treble clef.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with slurs and accents. Above the treble staff, there are fingering numbers: 3 4 5 4 5 4 5. The bass staff provides a harmonic accompaniment. A dynamic marking *f* is present in the first measure.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with slurs and accents in the treble staff and a steady accompaniment in the bass staff. A dynamic marking *f* is present in the final measure.

Third system of musical notation, showing a change in the bass line with more complex chordal textures. The treble staff continues with its melodic line, featuring slurs and accents.

Fourth system of musical notation, featuring a more active bass line with frequent chord changes. The treble staff has a melodic line with slurs and accents. A dynamic marking *f* is present in the final measure.

Fifth system of musical notation, concluding the piece. The bass line features a series of chords, and the treble staff has a melodic line with slurs and accents.

Più vivo.

The first system of music consists of two staves. The upper staff begins with a piano (*p*) dynamic marking. The music is in a key with one sharp (F#) and a 2/4 time signature. It features a series of eighth-note patterns in the right hand and a more rhythmic accompaniment in the left hand.

The second system continues the piece. It features a prominent slur over an 8-measure phrase in the right hand, marked with an '8' and a dotted line. The left hand provides a steady accompaniment.

The third system shows a change in the right hand's melodic line. It includes a first finger (*1*) marking and another 8-measure slur. The left hand continues with its accompaniment.

The fourth system begins with a piano (*p*) dynamic marking. The right hand features a complex, flowing melodic line with many beamed notes, while the left hand maintains a consistent accompaniment.

The fifth system concludes the piece. It features an 8-measure slur in the right hand and ends with a piano (*p*) dynamic marking. The left hand accompaniment continues throughout.

First system of musical notation, featuring a bass clef and a key signature of three flats. The right hand has a melodic line with accents, and the left hand has a bass line with chords.

Second system of musical notation, including a treble clef staff with a melodic line and an 8-measure rest.

Third system of musical notation, featuring a treble clef and a melodic line with an 8-measure rest.

Fourth system of musical notation, including a treble clef, a dynamic marking of *f*, and a piano section marked *p* with triplets.

Fifth system of musical notation, featuring a bass clef and a bass line with chords.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It begins with a triplet of eighth notes in the bass line. The instruction *poco a poco cresc.* is written below the staff.

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal textures in both hands.

Third system of musical notation, showing a continuation of the melodic and harmonic development.

Fourth system of musical notation, featuring more complex chordal structures and melodic lines.

Fifth system of musical notation, marked with *ff* (fortissimo) in the bass line and *p* (piano) in the treble line. It includes a triplet of eighth notes in the bass line.

Sixth system of musical notation, concluding the page with a final chord and a triplet of eighth notes in the bass line.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a steady accompaniment of chords and eighth notes.

Second system of musical notation. It includes a dynamic marking of *f* and an 8-measure rest indicated by a dotted line with the number 8 above it.

Third system of musical notation, featuring a dynamic marking of *cresc.* (crescendo).

Fourth system of musical notation. It includes dynamic markings of *poco rit.* and *ff*, and an 8-measure rest indicated by a dotted line with the number 8 above it.

Fifth system of musical notation. It includes a dynamic marking of *f* and the instruction *rallentando a tempo*.

Sixth system of musical notation. It includes dynamic markings of *sf* and *ff*, and the instruction *rapido*. It also features an 8-measure rest indicated by a dotted line with the number 8 above it.

Neue interessante Musik.

Mili Balakirew.

Für Klavier 2 händig.		Mk.
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 transcrite 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	transcrite 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.

„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.

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

„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.

„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		
Lieder für eine Singstimme mit Klavierbegleitung.		
No. 1. Vorgesang 1.—	No. 7. Flüstern, banges	
No. 2. Ein Traum 1.—	Atmen 1.—	
No. 3. Vision 1.—	No. 8. Lied 1.—	
No. 4. „7. November“ 1.50	No. 9. Geheimnisvoll ver-	
No. 5. Kind ich komme 1.—	borg die Maske 1.—	
No. 6. Blick auf mein	No. 10. Schlaf 1.20	
Lieb 1.—	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	No. 2. Das Kettenglied 1.—	
dich wonnig umschwebt	No. 3. Spanisches Lied 1.—	
Text deutsch-russisch.		

M. Karpow.

Für Klavier 2 händig.

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.

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

Für Klavier 4 händig.

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

Für 2 Klaviere 4 händig.

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

Polonaise. Op. 16	4.—
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Für Orchester.

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.

30 russische Volkslieder für eine Singstimme mit Klavierbegleitung. 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.

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

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. 3. Adur 1.—
No. 2. Cdur 1.—	No. 4. Edur 1.—
No. 1—4 komplet in 1 Band 3.—	

A. Tiniakow.

Für Klavier 2 händig.

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

Für Gesang.

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