



Op. 43.

- N^o 1 **SERENATA** Pr. M. 2, 00
(à mon cher élève Mark Hambourg)
2. **LA PICCOLA. Etude** Pr. M. 1, 50
(à Mademoiselle Ella Pancera)

*Propriété des Editeurs pour tous pays.
Tous droits d'Exécution et de Reproduction réservés*

ED. BOTE & G. BOCK, BERLIN.

Editeurs de Musique

de S. M. l'Empereur et Roi, de S. M. l'Impératrice Friedrich et de S.A.R. le Prince Albrecht de Prusse.

A mon cher élève Mark Hambourg.

Serenata.

Th. Leschetizky, Op.43 N° 1.

PIANO.

Allegretto. *molto cantando*

p *mf*

il basso marcato *sempre staccato* *simile*

dim e ritard. a tempo

mf

Lea * Lea *

Lea * Lea *

Lea * Lea * Lea * Lea *

3 4 1 3 2 1

First system of musical notation. The treble clef staff contains a complex melodic line with triplets and slurs. The bass clef staff provides a harmonic accompaniment with chords and moving lines. There are asterisks under the bass staff in the first and fourth measures.

Second system of musical notation. The treble clef staff features a melodic line with a slur and a *dim.* marking. The bass clef staff continues the accompaniment. Asterisks are present under the bass staff in the first, second, fourth, and sixth measures.

Third system of musical notation. It begins with a *rall. p* marking. The tempo changes to *a tempo*. The treble clef staff has a melodic line with a slur and a *mf* marking. The bass clef staff has a steady accompaniment with a *p* marking. Asterisks are under the bass staff in the first and third measures.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff has a steady accompaniment. The system concludes with a *dim. e rall.* marking.

a tempo

mf *cresc.*

This system contains the first two measures of the piece. The right hand features a melodic line with a slur and a fermata over the first measure. The left hand plays a steady eighth-note accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first measure is marked *mf* and the second measure is marked *cresc.*. The bottom of the page has several asterisks and the letters 'La' under the notes.

dim. *p*

This system contains the next two measures. The right hand continues the melodic line with a slur and a fermata. The left hand accompaniment remains consistent. The first measure is marked *dim.* and the second measure is marked *p*. The bottom of the page has several asterisks and the letters 'La' under the notes.

p

This system contains the next two measures. The right hand features a more complex melodic line with a slur and a fermata. The left hand accompaniment continues. The first measure is marked *p*. The bottom of the page has several asterisks and the letters 'La' under the notes.

5 4 2 1 3

This system contains the final two measures. The right hand features a melodic line with a slur and a fermata, with a fingering sequence of 5 4 2 1 3 indicated above the notes. The left hand accompaniment concludes the piece. The bottom of the page has several asterisks and the letters 'La' under the notes.

First system of musical notation. The treble clef staff contains a melodic line with a large slur and a dynamic marking of *f*. The bass clef staff contains a rhythmic accompaniment with asterisks under the notes. A *Pausa* (pause) is indicated in the middle of the system.

Second system of musical notation. The treble clef staff continues the melodic line, ending with a *Pausa* and a dynamic marking of *P*. The bass clef staff continues the accompaniment. The instruction *dim. e molto rall.* is written between the staves.

Listesso tempo. imitando il liuto (Imitation der Laute.)

Third system of musical notation, titled "Listesso tempo. imitando il liuto (Imitation der Laute.)". The treble clef staff features a complex, rapid melodic line. The bass clef staff has a simple accompaniment with asterisks under the notes.

Fourth system of musical notation. The treble clef staff continues the rapid melodic line, ending with a dynamic marking of *ff*. The bass clef staff continues the accompaniment. The instruction *cresc.* is written between the staves, along with fingerings 2, 3, 4, 1.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth-note chords with slurs, while the bass staff has a simpler accompaniment of quarter notes.

Second system of musical notation. The treble staff continues with eighth-note chords. The bass staff features a sequence of chords marked with asterisks and the letter 'La'. Dynamic markings include *f* and *cresc.* (crescendo).

Third system of musical notation. The treble staff has a more complex rhythmic pattern with slurs. The bass staff continues with 'La' chords. Dynamic markings include *m.g.* (mezzo-giochiato), *f* (forte), and *quasi Cadenza.*

Fourth system of musical notation. The treble staff features a descending melodic line with slurs. The bass staff continues with 'La' chords. Dynamic markings include *dim.* (diminuendo) and *poco rall.* (poco rallentando).

mf a tempo

molto marc.

f

♯

m. d.

cresc.

m. g.

♯

ff

dim.

5 1 2 1

♯

p

mp

cresc.

♯

First system of a piano score. The right hand features a series of sixteenth-note runs with accents. The left hand has a steady accompaniment. Dynamics include *m. d.*, *m. g.*, and *dim.*. The instruction *sempre Pedale.* is written below the staff.

Second system of the piano score. It continues the sixteenth-note runs in the right hand. Dynamics include *dim.* and *poco rall.*. There are three asterisks with the word *Lea* below the staff, marking specific points in the music.

Third system of the piano score. The right hand has a melodic line with dynamics *p* and *a tempo*. The left hand has a bass line with dynamics *sf*, *p*, and *mf*. The instruction *sempre staccato* is written below. The right hand section is marked *molto cantando*. A *Pausa.* (pause) is indicated in the right hand.

Fourth system of the piano score. The right hand has a melodic line with dynamics *dim.* and *rall.*. The left hand has a bass line with dynamics *dim.* and *rall.*.

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. Both are in the key of D major (two sharps). The music features a complex melodic line in the right hand with many slurs and accents, and a more rhythmic accompaniment in the left hand.

The second system continues the piece. It features a prominent melodic line in the right hand with a large slur and an 8-measure rest. The left hand continues with its accompaniment.

The third system shows further development of the melodic and accompanimental parts. There are dynamic markings such as *mf* and *f* throughout the system.

The fourth system concludes the piece. It includes the dynamic markings *dim.* and *molto rall.* at the end. The notation ends with several asterisks and a double bar line.

a tempo

p *cresc.*

This system contains the first two measures of the piece. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The tempo is marked 'a tempo'. The first measure begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The notation features a complex texture with many beamed sixteenth notes in both the treble and bass staves. There are three asterisks (*) below the bass staff in the second measure.

p

This system contains the next two measures. The piano (*p*) dynamic is maintained. The musical texture continues with intricate sixteenth-note patterns in both hands.

cresc.

This system contains the third and fourth measures. A new crescendo (*cresc.*) marking is present. The melodic lines in both staves become more prominent and expressive.

This system contains the final two measures of the page. The music concludes with a final flourish in the treble staff and a sustained bass line.

sf dim. *p una corda*

pp accel.

sempre dimin.

poco sf calando *p* *Pausa.* *dim.* *pp* *calando e dim.* *PPP*

Tempo I poco a poco più moderato.

Ped. al Fine.

Moderne Compositionen

für Pianoforte zu zwei Händen.

d'Albert, Eugen. Op. 1. Suite. (Allemande-Courante-Sarabande-Gavotte und Musette-Gigue) Daraus einzeln: Allemande-Gavotte und Musette	4,-	Leschetizky, Théodore. Op. 41. Trois Etudes caractéristiques.	2,-	Scharwenka, Ph. Op. 33. Album polonais	3,50
- Op. 5. Acht Klavierstücke. Heft I (No. 1-4)	3,-	No. 1. Etude humoresque	2,-	- Op. 38. Bagatellen. Vier Klavierstücke	3,-
- Op. 10. Sonate (Fis-moll). Heft II (No. 5-8)	5,-	No. 2. La Toupière (Kreisel)	2,-	- Op. 41. Fünf Klavierstücke.	
Brüll, Ignaz. Op. 33. Sieben Albumblätter für die Jugend	2,-	No. 3. La Habillarde	2,-	No. 1. Albumblatt	1,-
- Op. 34. No. 1. Mazurka	1,-	- Op. 42. No. 1. Fantaisie-Nocturne	2,-	No. 2. Mazurka	1,-
No. 2. Barcarole	1,-	No. 2. Valse coquette	2,-	No. 3. Nocturno	1,-
No. 3. Capriccio	1,50	- Op. 43. Deux Morceaux.		No. 4. Capriccio	1,50
- Op. 35. No. 1. Thema mit Variationen	1,30	No. 1. Serenata	2,-	No. 5. Melodie	1,-
No. 2. Mazurka	1,30	No. 2. La Piccola. Etude	1,50	- Op. 46. Quatre moments musicaux	2,50
- Op. 51. Drei Klavierstücke cpt.	3,-	Levy, M. Bagatellen	2,-	- Op. 47. Capriccio	3,-
Dieselben einzeln:		- Kleine Suite		Scharwenka, X. Op. 55. Huldigungs-Marsch zur Krönung I. I. K. K. H. H. Karl I. und Elisabeth von Rumänien	3,-
No. 1. Berceuse	1,-	Lewandowski, L. Op. 34. Rhapsodie hébraïque	2,-	- Op. 57. Variationen über ein Thema von C. H.	2,80
No. 2. Capriccio	1,50	Liszt, Fr. Valses oubliées No. 1.	2,-	Schlüt, Ed. Op. 34. Silhouettes-Portraits. Sept Morceaux.	
No. 3. Scherzo-Etude	1,50	- Valses oubliées No. 2	3,-	No. 1. Melancolie	1,80
- Op. 54. Tanz-Suite aus der Ballet-Musik „Ein Märchen aus der Champagne“.		- Von der Wiege bis zum Grabe. Symphonische Dichtung nach einer Zeichnung Michael Zichy	3,-	No. 2. Valse styrienne	1,80
No. 1. Grande Valse	2,-	Loeschhorn, A. Op. 149. Zwei instructive Rondos	1,80	No. 3. Sérénade	1,80
No. 2. Introduction und Tarantella	1,50	- Op. 187. Drei leichte Sonatinen ohne Octaven-spannung.		No. 4. Valse (La petite Viennoise)	1,80
No. 3. Menuet	1,50	No. 1. A-moll	1,-	No. 5. Rêverie	1,80
No. 4. La Vendange (Valse)	2,-	No. 2. G-dur	1,-	No. 6. Valse coquette	1,80
Draeseke, Felix. Op. 13. Fata Morgana. Ein Chasenkränz	2,-	No. 3. C-dur	1,-	No. 7. Capriccio	1,80
- Op. 14. Dämmerungsträume. Fünf Klavierstücke	1,50	Moszkowski, M. Op. 32. Drei Klavierstücke.		Seyffardt, E. H. Op. 22. Zwei Impromptus	2,-
- Op. 15. Sechs Fugen	2,80	No. 1. In tempo di minuetto	2,-	Sherwood, Percy. Op. 1. Zehn Miniaturen	3,-
Dvořák, A. Op. 35. Dumka (Elegie)	1,30	No. 2. Etude	2,-	Simon, W. von. Litauisches Klageleid	1,-
- Op. 36. Thema mit Variationen	3,-	No. 3. Walzer	3,-	Soranzo, Alfred. Op. 3. Vier Klavierstücke.	
- Op. 42. Furiante (Böhmische Nationaltänze). No. 1. D-dur	1,50	Motta, José Vianne da. Op. 1. Barcarolle	1,-	No. 1. Romanze. No. 2. Serenade. No. 3. Canon.	
- Op. 42. Furiante (Böhmische Nationaltänze). No. 2. F-dur	1,50	Niehoff, K. W. Op. 21. Sentiments poétiques.		No. 4. Scherzo cpt.	2,-
- Op. 56. Mazurkas. Erstes Heft	3,-	Cah. I. No. 1. Question. No. 2. Regret. No. 3. Désespoir. No. 4. Contemplation. No. 5. Souvenir. No. 6. Humeur. cpt.	3,-	Stiehl, Heinr. Op. 161. „Mosaik.“ Zehn Klavierstücke.	
- Op. 56. Mazurkas. Zweites Heft	3,-	Cah. II. No. 7. Innocence. No. 8. Passion. No. 9. Dévotion. No. 10. Presentiment. No. 11. Melancolie. No. 12. Méditation cpt.	3,-	Heft I. (No. 1-5)	1,50
Elling, C. Op. 27. Drei Charakterstücke.		Paderewski, J. J. Op. 1. Deux Morceaux (Prélude, Minuetto)	2,-	Heft II. (No. 6-10)	1,50
1. Im Frühling. 2. Vorm. Ball. 3. Am Abend	2,50	- Op. 4. Elegie	1,-	Stolzenberg, Georg. Heitere Musik. Zwölf Klavierstücke.	
- Op. 28. Walzer Heft I (No. 1-12)	3,-	- Op. 5. Danses polonaises cpt.	3,-	Heft I. 1. Walzer in As-dur. 2. Allegro grazioso. 3. Menuetto rustico	2,-
- Op. 28. Walzer Heft II (No. 13-20)	3,-	Séparées:		Heft II. 4. Polka, Des-dur. 5. Allegretto grazioso. 6. Walzer, Es-dur.	2,-
Enna, Aug. Acht Klavierstücke. Heft 1. No. 1. Menuet (A-dur). No. 2. Barcarole. No. 3. Melodie. No. 4. Gavotte. No. 5. Scherzino cpt.	2,-	No. 1. Krakowiak (Mi-majeur, E-dur)	1,20	Heft III. 7. Allegro in B. 8. Allegro in C	2,-
Heft II. No. 6. Impromptu. No. 7. Menuet (G-moll). No. 8. Humoreske cpt.	2,-	No. 2. Mazurek (Mi-mineur, E-moll)	1,20	Heft IV. 9. Fantasio-Tanz. 10. Frohsinn. 11. Walzer, F-dur.	2,-
Fildel, Ernst. Op. 8. Wanderungen. Sieben Klavierstücke	2,-	No. 3. Krakowiak (Si-p-majeur, B-dur)	1,50	Heft V. 12. A la Mazurka	2,-
- Op. 9. Drei Charakterstücke	1,80	- Op. 8. Introduction et Toccata	2,-	Taubert, W. Minnelieder und Frühlingsklänge.	
Fürster, Alban. Op. 68. Sechs Salonstücke.		- Op. 8. Chants du voyageur	3,-	25 lyrische Klavierstücke, enthaltend: Minnelieder I Op. 18. An die Geliebte. (No. 1-3) Minnelieder II Op. 45. Keine Lust ohn' treues Lieben. (No. 9-14) Minnelieder III Op. 70. O, wärst du da. (No. 15-20) Frühlingsklänge. Op. 171. (No. 21-26) Neue, vom Componisten revidirte Ausgabe 8 ^{te} cpt. netto	4,-
No. 1. Am Ufer	1,50	- Op. 8. Danses polonaises.		Tschalkowsky, P. Op. 72. 18 Morceaux.	
No. 2. Aus der Blüthenzeit	1,50	Cah. I (No. 1-3), Cah. II (No. 4-6) cpt à 2,-		No. 1. Impromptu	2,-
No. 3. Abschieds-Ständchen	1,50	Séparées:		No. 2. Berceuse	2,-
No. 4. Libelle	1,50	No. 1. Krakowiak (Fa-majeur, F-dur)	1,20	No. 3. Tendres Reproches	1,50
No. 5. Liebesbotschaft	1,50	No. 2. Mazurek (La-mineur, A-moll)	1,20	No. 4. Danse caractéristique	2,-
No. 6. Ballschere	1,50	No. 3. Mazurek (La-majeur, A-dur)	1,20	No. 5. Méditation	2,-
Geisler, Paul. Episoden. (Auswahl.) Neue Ausgabe	6,-	No. 4. Mazurek (Si-p-majeur, B-dur)	1,20	No. 6. Mazurque pour danser	2,-
- Heinrich von Ofterdingen. Symphonisches Gedicht	1,50	No. 5. Krakowiak (La-majeur, A-dur)	1,20	No. 7. Polacca de Concert	2,50
- Monloge. (Auswahl.) Neue Ausgabe	3,50	No. 6. Polonaise (Si-majeur, H-dur)	1,50	No. 8. Dialogue	1,50
Gernsheim, Fr. Op. 39. Zwei Klavierstücke.		- Op. 10. Album de Mal. Scènes romantiques cpt.	3,-	No. 9. Un poco di Schumann	1,50
No. 1. Lied. No. 2. Gavotte	1,30	Séparées:		No. 10. Scherzo-Fantaisie	4,-
Godard, Benj. Trois Fragments poétiques.		No. 1. Au soir	1,50	No. 11. Valse-Bluette	2,-
No. 1. Lamartine	1,50	No. 2. Chant d'amour	1,80	No. 12. L'Espérance	1,50
No. 2. Alfred de Musset	1,50	No. 3. Scherzino	1,-	No. 13. Echo rustique	2,-
No. 3. Victor Hugo	1,50	No. 4. Barcarolle	1,50	No. 14. Chant élégiaque	2,50
Grünfeld, Alfr. Op. 14. Mazurka No. 2	2,-	No. 5. Caprice-Valse	1,50	No. 15. Un poco di Chopin	2,-
- Op. 15. Octaven-Etüde	2,-	- Op. 11. Variations et Fugue	3,-	No. 16. Valse à cinq temps	2,-
Heldingfeld, Ludw. Drei Klavierstücke.		Cah I (à l'antique) (Menuet, Sarabande, Caprice), cpt.	2,50	No. 17. Passé lointain	2,-
No. 1. Maskerade. Op. 13	1,50	Cah II (moderne) (Burlques, Intermezzo polacco, Cracovienne fantastique) cpt.	3,-	No. 18. Scène dansante (Invitation au Trépak)	2,-
No. 2. Idylle. Op. 14	1,80	Séparées:		Weiss, Jos. Op. 1. Zwei Klavierstücke. No. 1. Valse. No. 2. Intermezzo fantastique	1,30
No. 3. Scherzo. Op. 15	1,50	No. 1. Menuet	1,50	Wieniawski, Jos. Op. 30. Deuxième Valse de Concert. Nouvelle Edition soigneusement revue et corrigée par l'auteur	2,-
Henschel, G. Op. 48. Mazurka	2,-	No. 2. Sarabande	1,-	Wolf, Bernh. Op. 103. Bunte Reihe. Leichte Stücke.	
- Op. 11. Zweite Sonate H-moll	4,50	No. 3. Caprice	1,50	Heft I (No. 1-4)	1,50
- Op. 16. Tanz-Improvisationen.		No. 4. Burlques	1,50	Heft II (No. 5-7)	1,50
No. 1. Mazurka	1,80	No. 5. Intermezzo polacco	1,50	- Op. 119. Drei instructive Sonatnen.	
No. 2. Walzer-Humoreske	1,80	No. 6. Cracovienne fantastique	1,50	No. 1	1,50
No. 3. Tarantella	1,30	- Op. 15. Dans le Désert. Toccata	3,-	No. 2	1,50
Kiel, Fr. Op. 71. Drei Klavierstücke	2,50	- Op. 16. Série de morceaux.		No. 3	1,50
- Op. 79. Sechs Impromptus.		No. 1. Légende	1,50	Zarzycki, Alex. Op. 18. Grande Valse	1,50
Heft I (No. 1-3)	2,-	No. 2. Mélodie	1,50	- Op. 19. Deux Morceaux. Chant d'Amour, Barcarolle	1,50
Heft II (No. 4-6)	2,50	No. 3. Thème varié	2,50	- Op. 20. Deux Mazourkas	1,30
Leschetizky, Théodore. Op. 39. Souvenirs d'Italie. Suite de morceaux pour Piano.		No. 4. Nocturne	1,50	- Op. 24. Sérénade et Valse-Impromptu	1,50
No. 1. Barcarola (Venezia)	3,-	- Op. 17. Concert (La-mineur, A-moll). Partition pour deux Pianos	10,-	- Op. 34. Trois Morceaux.	
No. 2. Le Luciole. Scherzo (Como)	2,-	Puchat, Max. Op. 3. Sonate B-moll	3,-	No. 1. Chant du printemps	1,50
No. 3. Canonetta Toscana all'antica. (Firenze)	2,-	Rée, Louis. Op. 7. Fünf Klavierstücke.		No. 2. Romance	1,50
No. 4. Mandolinata. (Roma)	2,-	No. 1. Menuet	1,50	No. 3. En valseant	1,50
No. 5. Tarantella. (Napoli)	2,-	No. 2. Romanze	1,-	Zeppler, Bogumil. Op. 5. La Sylphide amoureuse, Valse de Ballet	2,-
No. 6. Siciliana all'antica. (Catania)	2,-	No. 3. Légende	1,-		
- Op. 40. A la Campagne. Suite de cinq Morceaux, cpt.	5,-	No. 4. Etude	1,-		
Dieselben einzeln:		No. 5. Ländler	2,-		
No. 1. Jeu des ondes (Wellen und Wogen). Etude	2,-	Reinecke, C. Op. 197. Aus der Rosoco-Zeit.			
No. 2. Consolation. Romance	2,-	No. 1. Menuetto	1,50		
No. 3. Primula veris. Intermezzo	2,-	No. 2. Pavane	1,50		
No. 4. Mélodie à la Mazurka	2,-	No. 3. Bourrée	1,50		
No. 5. Danse à la Russe	2,-				

Verlag von ED. BOTE & G. BOCK, königl. Hofmusikalienhändler, BERLIN.