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Berühmte Meister der Geige.  
 Celebrated Masters of the Violin.  
 Maitres Célèbres du Violon.

**No 9b.**

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**Gustav Laska.**  
 Fünf Stücke für Contrabaß  
 Five pieces for Contrabass Double-bass.  
 Cinq pièces pour Contrebasse  
 No. 1. Idylle. No. 2. Ländler. No. 3. Fanzoni-Impro-  
 No. 4. Masurek. No. 5. Ukol-bavka.

# No 1. Idylle.

Gustav Láska, Op. 28.

Violoncello. *Andante grazioso.*  
*p dolce* *rit.*

Piano. *Andante grazioso.*  
*p* *rit.*

*a tempo*  
*con espressione*

*a tempo*

*cresc.*

*ff* *rit.* *a tempo*

*f* *dim.* *rit.* *a tempo*

*cresc. ed accel.*

*f* *p* *cresc.* *cresc. ed accel.*

*a tempo* *Tranquillo.*

*f* *dim.* *p* *rit.* *sempre pp* *Tranquillo.*

*a tempo* *Tranquillo.*

*f* *dim.* *p* *rit.* *sempre pp*

*ppp* *ppp* *ppp*

*cresc.* *f* *fff rit.*

*cresc.* *f* *fff rit.*

*a tempo*  
*dolce* *cresc.* *dim.*

*a tempo*  
*p*

*a tempo*  
*rit.* *espress.*

*a tempo*  
*rit.*

ff *dim.* *p*

The first system features a vocal line starting with a fortissimo (*ff*) dynamic, followed by a decrescendo (*dim.*) and ending with a piano (*p*) dynamic. The piano accompaniment consists of a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

*f* *ff* *f* *p* *f*

The second system continues the vocal line with dynamics of *f*, *ff*, *f*, *p*, and *f*. The piano accompaniment features a prominent, sweeping melodic line in the right hand and a supporting bass line in the left hand.

*dim.* *p* *rit.* *dim.* *p* *rit.*

The third system shows a vocal line with dynamics *dim.*, *p*, and *rit.*. The piano accompaniment includes a decrescendo (*dim.*) in the right hand and a *p* dynamic in the left hand, with a *rit.* marking at the end.

ad lib. *pp* *pp* *ppp*

The fourth system begins with an *ad lib.* marking. The vocal line is marked *pp*. The piano accompaniment features a *pp* dynamic in the right hand and a *ppp* dynamic in the left hand.

Adagio. *ppp* *pizz.* *arco* *rall.* *Adagio.* *ppp* *rit.*

The fifth system is marked *Adagio.* and includes dynamics *ppp*, *pizz.*, *arco*, *rall.*, *Adagio.*, *ppp*, and *rit.*. The piano accompaniment features a *rall.* marking in the right hand and a *ppp* dynamic in the left hand, with a *rit.* marking at the end.

# No 2. Ländler.

Gustav Láska, Op. 28.

Violoncello. *Con grazia.*  
*p*

Piano. *Con grazia.*  
*p*

*f animoso*  
*p* *ff*

*f* *sf* *p* *f*

*mf* *p* *dim.* *pp* *a tempo*

*mf* *p* *dim.* *ppp* *p* *a tempo*

*tr.* *tr.*

First system of musical notation. It consists of three staves: a vocal line at the top and two piano accompaniment staves below. The key signature has two sharps (F# and C#). The vocal line begins with a dynamic marking of *ff*. The piano accompaniment starts with a dynamic marking of *ff* and includes the instruction *sehr breit* (very broad) above the treble staff.

Second system of musical notation. It continues the three-staff format. The vocal line has dynamic markings of *dim.*, *p*, and *ff*. The piano accompaniment includes a trill (*tr.*) in the treble staff and dynamic markings of *dim.*, *p*, and *ff*.

Third system of musical notation. It features two systems of staves. The first system has a vocal line with *dim.* and *p* markings, and a piano accompaniment with *dim.* and *p* markings. The second system includes a trill (*tr.*) in the vocal line and piano accompaniment with *dim.* and *p* markings. Both systems end with a *CODA.* marking.

D. C. sin al segno, poi segue la coda.

Fourth system of musical notation, consisting of three staves. The piano accompaniment is marked *pp* (pianissimo) throughout. The system concludes with a double bar line and repeat signs.

# No. 3. Fantasie Impromptu.

Gustav Láska, Op. 28.

**Violoncello.** *Prestissimo.*  
*f energico*

**Piano.** *Prestissimo.*  
*f*

*dim.* *p rit.*



*a tempo*

*ff* *a tempo*

This system contains a vocal line and piano accompaniment. The vocal line features a melodic line with some slurs. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The tempo is marked 'a tempo' and the dynamic is 'ff'.

This system continues the musical piece with similar notation to the first system, showing the vocal line and piano accompaniment.

*ad lib.*

This system includes the tempo marking 'ad lib.' (ad libitum), indicating a change in tempo. The piano accompaniment features some slurs and dynamic markings.

*dim.* *p*

*dim.* *p*

This system shows a gradual decrease in volume, marked with 'dim.' (diminuendo) and 'p' (piano). The piano accompaniment continues with its rhythmic pattern.

*pp* *pizz.* *rit.*

*pp* *rit.*

This system concludes the piece with a very soft dynamic ('pp') and a ritardando ('rit.') marking. The piano accompaniment features a 'pizz.' (pizzicato) marking in the right hand.

Andante con moto.

*dolce  
con espressione*

Andante con moto.

*p*

This system contains the first two staves of music. The top staff is a vocal line in treble clef, marked 'Andante con moto.' and 'dolce con espressione'. The bottom staff is a piano accompaniment in bass clef, marked 'Andante con moto.' and starting with a piano (*p*) dynamic. Both are in the key of D major and 2/4 time.

This system contains the third and fourth staves of music. The vocal line continues with melodic phrases, and the piano accompaniment features more active eighth-note patterns in the right hand.

This system contains the fifth and sixth staves of music. The vocal line has a more complex melodic line with some grace notes, while the piano accompaniment continues with rhythmic accompaniment.

*p* *più mosso* *f* **Tempo.**

*più mosso* *f* **Tempo.**

This system contains the seventh and eighth staves of music. It includes dynamic markings *p*, *più mosso*, and *f*, and tempo markings **Tempo.** indicating a change in the piece's pace.

*cresc. ed accel.* **Tempo.** *ff* *fff*

*accel.* **Tempo.** *f* *ff* *tr*

The first system of the musical score consists of two systems of staves. The upper system has a single treble clef staff with a melodic line. The lower system has a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The first system includes the instruction *cresc. ed accel.* and a **Tempo.** marking. Dynamics range from *ff* to *fff*. The second system includes *accel.* and another **Tempo.** marking, with dynamics *f* and *ff*, and a trill (*tr*) in the upper staff.

*p* *p* *p* *p*

The second system continues the musical score. The upper staff features a melodic line with triplets and a *p* dynamic. The lower staff has a grand staff with accompaniment, also featuring triplets and a *p* dynamic. The key signature remains two sharps.

*p* *p* *p* *p*

The third system continues the musical score. The upper staff features a melodic line with triplets and a *p* dynamic. The lower staff has a grand staff with accompaniment, also featuring triplets and a *p* dynamic. The key signature remains two sharps.

*pp* *ppp*

The fourth system concludes the musical score. The upper staff features a melodic line with a *pp* dynamic. The lower staff has a grand staff with accompaniment, featuring a *ppp* dynamic. The key signature changes to one sharp (F#) and one flat (C) in the final measures.

*Presto.*  
*ff*

*Presto.*  
*f*

*f*

*ff*  
*ff*

*dim.* *ed rit.* *p*  
*dim.* *ed rit.* *p* *pp*

*a tempo*

*ff*

*a tempo*

*f*

This system contains the first two staves of music. The top staff is a vocal line in 12/8 time, marked *a tempo* and *ff*. It features a melodic line with many slurs and ties. The bottom staff is a piano accompaniment in 12/8 time, marked *f*, consisting of a steady eighth-note pattern in the bass and chords in the treble.

This system contains the next two staves of music. The vocal line continues with similar melodic phrasing and slurs. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the treble.

*f* *p* *f* *p*

This system contains the third and fourth staves. The piano part becomes more complex, with dense chordal textures and dynamic markings of *f* and *p* alternating. The vocal line continues with its melodic line.

*ad lib.*

*sf* *ff* *f* *f*

This system contains the final two staves of music. It includes a key signature change to a major key (indicated by a sharp sign) and a time signature change to 2/4. The piano part features dynamic markings of *sf*, *ff*, and *f*. The vocal line concludes with a final melodic phrase.

Andantino.  
*dolce*

*p*

Andantino.  
*p*

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a piano (*p*) dynamic and a *dolce* marking. The bottom staff is a piano accompaniment in bass clef, also in F# major and 2/4 time, starting with a piano (*p*) dynamic. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

*f* *espress.*

This system contains the third and fourth staves. The vocal line continues with a crescendo leading to a forte (*f*) dynamic and an *espress.* (expressive) marking. The piano accompaniment continues with its eighth-note accompaniment, showing some harmonic changes in the right hand.

*p cresc. ed accel.*

*f* *p* *accel.*

This system contains the fifth and sixth staves. The vocal line starts with a piano (*p*) dynamic and a *cresc. ed accel.* (crescendo and acceleration) marking. The piano accompaniment features a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand, with an *accel.* marking in the right hand.

*f* *meno dim.* *p* *cresc. ed accel.*

*f* *meno dim.* *p* *cresc. ed accel.* *f*

This system contains the seventh and eighth staves. The vocal line begins with a forte (*f*) dynamic and a *meno dim.* (diminuendo) marking, then returns to piano (*p*) with a *cresc. ed accel.* marking. The piano accompaniment follows a similar pattern, starting with a forte (*f*) dynamic and *meno dim.*, then piano (*p*) and *cresc. ed accel.*, and finally returning to forte (*f*) in the final measures.

*ff animato*

*ff animato*

*f*

*ff*

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

*dim.* *p*

**Largo di molto.**

*dim.* *p* *pp*

\*

*dim.* *pp*

**Andantino.**

*pp*

*pizz.*

*rit. e morendo*

Prestissimo.

Violin part: *ff* arco. Treble clef, 2/4 time signature. The melody consists of eighth-note runs with slurs and accents.

Piano part: *f*. Treble and bass clefs, 2/4 time signature. The accompaniment features dense chords and sixteenth-note patterns.

Violin part: Treble clef, 2/4 time signature. Continuation of the eighth-note melody with slurs.

Piano part: Treble and bass clefs, 2/4 time signature. Continuation of the dense chordal accompaniment.

Violin part: Treble clef, 2/4 time signature. Continuation of the eighth-note melody.

Piano part: Treble and bass clefs, 2/4 time signature. Continuation of the dense chordal accompaniment.

Violin part: Treble clef, 2/4 time signature. Continuation of the eighth-note melody.

Piano part: Treble and bass clefs, 2/4 time signature. Continuation of the dense chordal accompaniment.

Violin part: Treble clef, 2/4 time signature. Continuation of the eighth-note melody.

Piano part: Treble and bass clefs, 2/4 time signature. Continuation of the dense chordal accompaniment.



dim. rit.

dim. rit.

This system contains the first two staves of music. The top staff is a single melodic line with a key signature of three flats and a 3/4 time signature. It features a series of quarter notes with slurs and dynamic markings of *dim.* and *rit.*. The bottom two staves are a grand staff with a treble and bass clef, containing a dense accompaniment of chords and sixteenth notes. It also includes *dim.* and *rit.* markings.

Prestissimo. ff

Prestissimo. ff

This system contains the third and fourth staves. The top staff continues the melodic line with a *Prestissimo.* marking and a *ff* dynamic. The bottom two staves feature a more active accompaniment with sixteenth-note patterns and chords, also marked with *Prestissimo.* and *ff*.

This system contains the fifth and sixth staves. The top staff continues with the melodic line, showing some chromatic movement. The bottom two staves have a consistent accompaniment of sixteenth-note chords.

This system contains the seventh and eighth staves. The top staff continues the melodic line with slurs. The bottom two staves feature a complex accompaniment with many beamed sixteenth notes and chords.

*ff*

*ff*

This system contains the ninth and tenth staves. The top staff continues the melodic line. The bottom two staves have a final section of accompaniment, ending with a *ff* dynamic. The system concludes with a double bar line.

*Ardito.*

*f* *ff*

*Ardito.*

*determinato* *f* *ff*

*Presto.*

*rit.* *p* *cresc.*

*Presto.*

*pp* *cresc.*

*f* *cresc.* *ed* *più mosso*

*f* *cresc.* *ed* *più mosso*

*ad lib.* *ff*

*ff* *ff* *ff* *f*

# No. 4. Masurek.

Gustav Láska, Op. 28.

Tempo giusto.

Violoncello.

*dolce*

Tempo giusto.

Piano.

*p*

a tempo

*rit.*

a tempo

Agitato.

*ff*  
Agitato.

*f*  
marcato

*rit.*

*sf*

*sf dim.*

*rit.*

*a tempo*

*a tempo*

*p*

*a tempo*

*rit.*

*pp*

*a tempo*

*rit.*

*p*

*pp*

*cresc.*

*f*

*f*

*meno mosso*

*ff*

*con espressione*

*meno mosso*

*f*

*p*

*pp*

First system of musical notation. It consists of three staves: a vocal line at the top and two piano accompaniment staves (treble and bass clef) below. The key signature has three sharps (F#, C#, G#). The vocal line begins with a piano (*p*) dynamic and includes a trill (*tr*) in the second measure. The piano accompaniment features chords and moving lines. A forte (*f*) dynamic is marked in the vocal line towards the end of the system.

Second system of musical notation. It continues the three-staff format. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include piano (*p*), crescendo (*cresc.*), and forte (*f*). The system concludes with a double bar line.

Third system of musical notation, starting with the tempo marking **Grandioso.** The system includes the vocal line and piano accompaniment. Dynamics range from piano (*p*) to fortissimo (*ff*). The system concludes with a double bar line.

Fourth system of musical notation, starting with the tempo marking **a tempo**. It includes the vocal line and piano accompaniment. Dynamics include fortissimo (*ff*) and pianissimo (*pp*). The system concludes with a double bar line.

*a tempo*

*pp* *a tempo*

*ppp* *morendo e rit.*

*ppp* *morendo e rit.*

*a tempo*

*pp* *a tempo*

*rit.* *ppp* *a tempo*

*rit.* *ppp* *p* *a tempo*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The time signature is 18/8. The music features a melodic line in the treble with slurs and a bass line with chords. Performance markings include *cresc.* and *p cresc.*

Second system of musical notation. It continues the grand staff from the first system. Performance markings include *ff rit.*, *rit.*, *ff*, *f*, and *a tempo* appearing twice.

Third system of musical notation. It continues the grand staff. Performance markings include *tr* (trills) in the treble staff.

Fourth system of musical notation. It continues the grand staff. Performance markings include *pp* (pianissimo) and *cresc. ed animato* in both the treble and bass staves.

Fifth system of musical notation. It continues the grand staff. Performance markings include *f*, *cresc. e rit. trem.*, *cresc. e rit.*, and *ff*. At the bottom of the system, there are four pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, and *\* Ped.*

Agitato.

*ff* *rit.*

a tempo

a tempo

*sf* *sf* *dim. e rit.* *p*

a tempo

a tempo

*mf* *rit.*

a tempo

a tempo

*p* *cresc.* *tr.* *p* *cresc.* *tr.*



First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The vocal line starts with a fermata and a dynamic marking of *f*. The piano accompaniment features chords and moving lines in both hands. Dynamic markings include *f* and *mf*. The instruction *f poco a poco accel.* is written above the vocal line, and *mf poco a poco accel.* is written above the piano part.

Second system of musical notation. It continues the piece with three staves. The vocal line has a dynamic marking of *p* and the instruction *accel.* above it. The piano accompaniment includes a *cresc.* marking in the left hand and a *p* marking in the right hand, followed by *accel.* in the right hand.

Third system of musical notation, starting with the tempo marking *Allegro.* above the vocal line. The vocal line has a dynamic marking of *ff*. The piano accompaniment also has a *ff* marking. The system includes various rhythmic patterns and dynamic changes.

Fourth system of musical notation. It features a complex piano accompaniment with a *fff* marking and a *trem.* instruction. The system concludes with a final cadence in both the vocal and piano parts.

# No 5. Wiegenlied.

(Ukolebavka.)

Gustav Láska, Op. 28.

Con delicatezza.  
con Sordino

Violoncello.

Con delicatezza.

Piano.

*pp*  
con Sordino

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

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

Con tenerezza.

Con tenerezza.

*p*

*ped.*

a tempo

*rit.*

a tempo

*rit.*

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

First system of the musical score. It consists of three staves: a vocal line at the top and two piano accompaniment staves below. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a *ppp* dynamic and a *cresc.* marking. The piano accompaniment features a bass line with a *colla parte* instruction and a treble line with a *pp* dynamic and *cresc.* marking. Pedal markings include *Ped.* and *\*Ped.* with asterisks.

Second system of the musical score. The vocal line starts with a *f* dynamic, followed by a *dim.* marking, and ends with a *pp* dynamic and a *meno mosso* tempo change. The piano accompaniment begins with a *mf pp* dynamic and a *pp* dynamic, with a *meno mosso* tempo change. Pedal markings include *Ped.* and *\*Ped.* with asterisks.

Third system of the musical score. The vocal line features a *rit.* marking and a *pp* dynamic. The piano accompaniment also includes a *rit.* marking and a *pp* dynamic. Pedal markings include *Ped.* and *\*Ped.* with asterisks.

Fourth system of the musical score. The vocal line concludes with a *rit. e morendo* marking and a *ppp* dynamic. The piano accompaniment features a *ppp* dynamic and a *colla parte* instruction. Pedal markings include *Ped.* and *\*Ped.* with asterisks.

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### *Mélodies et Romances pour le chant avec accompagnement de Piano.*

<b>Jadoul</b> , Aspiration — Sehnsucht — <i>Longing</i> . . . . .	M.	1,50
<b>Dwelshauvers - Dery, F. V.</b> , Liebeslied — <i>Song of Love</i> — Chant d'amour . . . . .		1,20
— Märlied — <i>May-Song</i> — Chanson de Mai . . . . .		1,20
— Lotosblume — <i>The Lotus flower</i> — La fleur de Lotus . . . . .		1,40
<b>Hill, Alfred F.</b> , Break, Break, Break — Am Meer — <i>A la mer</i> . . . . .		1,60
— <i>Slumber-Song</i> — Schlummerlied, Berceuse . . . . .		1,25
<b>Trumann</b> , Sechs Lieder — <i>Six Songs</i> — Six Mélodies . . . . .		4,25
<b>Borodin, MORE</b> — Das Meer — <i>The Sea</i> — La Mer . . . . .		2,—
— Спящая княжна — Des Mädchens Zauberschlaf — <i>The Sleeping Princess</i> — La princesse endormie . . . . .		1,50
<b>Pfohl, Ferdinand</b> , Drei Lieder — <i>Three Songs</i> — Trois Mélodies . . . . .		2,75
a) Am ersten Mai — <i>The First of May</i> — Le premier Mai . . . . .		1,—
b) Schlummerlied — <i>Slumber-Song</i> — Berceuse . . . . .		1,40
c) Satanela — <i>Satanella</i> — Satanelle . . . . .		—
<b>Haarklou, Johannes</b> , Andre beten zur Madonne — <i>Some say prayers to the Madonna</i> — L'un rend grâce à la Madone . . . . .		1,40
<b>Ruydant, François</b> , Chanson à Mariette — An Mariechen — <i>Marie</i> . . . . .		1,40
<b>Sawyer</b> , Vier Lieder — <i>Four Songs</i> — Quatre Mélodies . . . . .		3,—
<b>Pohl</b> , Frühlingsehnsucht — <i>Longing for the Spring</i> — Chanson de Printemps . . . . .		1,20
— Volkslied — <i>Popular Song</i> — Chant populaire . . . . .		1,—
— Liebesfrühling — <i>Springtime of Love</i> — Amour printanier . . . . .		1,20
— Brautlied — <i>Bridal-Song</i> — Chant à la fiancée . . . . .		1,40
<b>Pfeiffer</b> , Im Schwarzwald — <i>In the Black Forest</i> — Dans la Forêt-Noire . . . . .		1,50
<b>Wild, Friedrich</b> , Lieb' Bieschen — <i>Sweet Bessie</i> — A Lizette . . . . .		1,20
<b>Ender, G. B.</b> , Ein Scheiden — <i>Parting</i> — La Partenza . . . . .		1,50
<b>Wild-Dery, F. V.</b> , Wanderers Nachtlid — <i>Wanderers Night-Song</i> — Chanson nocturne du Voyageur . . . . .		—,80
— Märzschnee — <i>March-Snow</i> — Neige de Mars . . . . .		1,20
<b>Pfohl</b> , Rückkehr — <i>The Return</i> — La Retour . . . . .		1,50
— Vier Lieder — <i>Four Songs</i> — Quatre Mélodies . . . . .		2,20
a) Gleichniss . . . . .		1,—
b) Verblüht . . . . .		1,—
c) Julinacht . . . . .		1,—
d) Stumme Liebe . . . . .		1,—
<b>Hill</b> , <i>A Cowherd's Song in a foreign Land</i> (with Violin obligato) . . . . .		2,—
— <i>No, Means No</i> . . . . .		1,40
<b>Vogl, Heinrich</b> , Dierzehn Lieder aus dem Trompeter v. Säckingen . . . . .		5,—
<b>Klughardt</b> , Mädel, wie blüht's . . . . .		—,80
— Liebesgruß . . . . .		1,—
<b>Seifhardt, T.</b> , Ständchen — Serenade . . . . .		1,—
— Winterlied — <i>Winter-Song</i> — En-hiver . . . . .		—,70
— Der Spielmann . . . . .		1,—
<b>Sawyer</b> , Ich will meine Seele tauchen — <i>I thrust my soul's strong passion</i> — Je veux pour mon âme attendrie . . . . .		—,70
— Die ersten Tropfen fallen — <i>The early drops are falling</i> — La grise aurore pleure . . . . .		—,50
— In meiner Brust da sitzt ein Weh — <i>With in my breast there sits a woe</i> — Sur ma poitrine il s'est assis . . . . .		—,70
<b>Sommer, Hans</b> , Des Mönches Nachtlid . . . . .		1,—
— Wandern am Rhein . . . . .		1,—
— O, weine nicht . . . . .		—,80
— All mein' Gedanken . . . . .		—,80
— Jung Anne . . . . .		1,20
— Troubadour . . . . .		—,80
— Und kam zu mir das schönste Weib . . . . .		1,—
<b>Ruydant</b> , Incantation, Trois Mélodies . . . . .		1,50

## XI. Schriften und Schulen.

<b>Dwelshauvers-Dery, Dr. F. V.</b> , Die Cavalleria Rusticana und ihre Bedeutung für Deutschland. 6. Auflage . . . . .	—,50
— Grundlage einer neuen Methode der Schallstärkemessung . . . . .	1,20
— Tannhäuser und der Sängerkrieg auf der Wartburg. 2. Aufl. . . . .	—,60
— <i>Tannhäuser and the Minstrels Tournament of the Wartburg</i> . . . . .	—,80
— Tannhäuser et le Tournoi des Chanteurs à la Wartbourg . . . . .	—,80
<b>Renner, Friedrich</b> , Gesangsschule . . . . .	3,—
<b>Dinger, Dr. Hugo</b> , Die Meisterlieder von Nürnberg . . . . .	1,—
— <i>The Mastersingers of Nuremberg</i> . . . . .	1,25
— Les Maîtres-Chanteurs de Nuremberg . . . . .	1,25
<b>Merten, Friedrich</b> , Harmonische Klangbildung . . . . .	5,—
— Die Grundlage der Harmonie . . . . .	2,—