



JOHANNES BRAHMS

	Mk
op. 1. Sonate (Cdur)	5—
op. 2. Sonate (Fismoll).	5—
op. 3. Sechs Gesänge , übertragen von S. Jadassohn	2.50
op. 4. Scherzo (Esmoll)	3—
op. 7. Sechs Gesänge , übertragen von S. Jadassohn	2.50
op. 9. Variationen über ein Thema v. Robert Schumann	3.50
op.10. Balladen	4—
Dieselben einzeln: No. 1. Dmoll	1.50
No. 2. Ddur	1.50
No. 3. Hdur	1.50
No. 4. Hmoll	2—
op.11. Serenade (Ddur)	6—
Aus op.11: Scherzo I. II, Adagio u. Menuett I. II	4—
op.16. Serenade (Adur)	6—
op.18. Sonate nach dem Sextett (Bdur)	5—
op.21. No.1. Variationen über ein eigenes Thema	2—
op.21. No.2. Variationen über ein ungarisches Thema	2—
op.24. Variationen u. Fuge über ein Thema v. Händel	4.50
op.36. Sonate nach dem Sextett (Gdur)	5—
op.49. No.4. Wiegenlied , übertragen v. Robert Keller	1.50
op.50. Rinaldo , Kantate v. Goethe. Klav.-Ausz. ohne Text	6—
op.51. Zwei Streichquartette	
No.1. Cmoll	5—
No.2. Amoll	5—
op.52. Liebeslieder. Walzer	4.50
op.54. Schicksalslied von Hölderlin. Klavier-Ausz. no.	1.50
op.56. Variationen über ein Thema von Jos. Haydn	3—
op.65. Liebeslieder-Walzer. Zweites Heft	4.50
op.67. Streichquartett No. 3. Bdur	5—
op.68. Erste Symphonie (Cmoll)	8—
op.73. Zweite Symphonie (Ddur)	8—
op.76. Klavierstücke. Heft I	4—
Heft II	4—
op.79. Zwei Rhapsodien	4—

	Mk
op. 80. Akademische Fest-Ouverture	3—
op. 81. Tragische Ouverture	3—
op. 83. Konzert (No. 2, Bdur)	10—
op. 89. Gesang der Parzen von Goethe. Klav.-Ausz.	3—
op. 90. Dritte Symphonie (Fdur)	8—
op. 94. No.4. Sapphische Ode	— 80
op. 98. Vierte Symphonie (Emoll)	8—
op.103. Zigeunerlieder	4—
Aus denselben: No. 7, übertragen von I. Tilike	— 80
op.115. Klarinetten-Quintett Bearb. v. Paul Klengel	8—
op.116. Fantasiaen. Heft I u. Heft II	4—
op.117. Drei Intermezzi	4—
op.118. Klavierstücke	4—
op.119. Klavierstücke	4—
op.122. Choralvorspiele. Heft I	4—
" II	4—
Dieselben. Auswahl von Busoni	4—
Album (enth. Lieder und Gesänge, transcr. von Theod. Kirchner).	
Bd. I no.	5—
Bd. II no.	5—
Bd. III no.	5—
Fuge (Asmoll) für Orgel, arr. von Behn	2—
Lieder , bearbeitet von Max Reger. (Mit hinzugefügtem Text)	
Heft I u. II	4—
51 Übungen. Heft I u. II	3—
Ungarische Tänze. Heft I	3.50
Heft II	3.50
Heft III	3.50
Heft IV	3.50
Dieselben. Erleichterte Ausgabe. Heft I	3—
" " " " II	3—
" " " " III	3—
" " " " IV	3—
Dieselben, in einem Bande no.	7.50



ANTON DVOŘÁK



	Mk
op. 45. Drei Rhapsodien zum Konzertvortrage eingerichtet von Theodor Kirchner: No. 1. Ddur	3—
No. 2. Gmoll	3—
No. 3. Asdur	3—
op. 54. Walzer. Heft I (No. 1, 2, 3, 4)	4—
Heft II (No. 5, 6, 7, 8)	4—
Dieselben einzeln No. 1—8	à 1.50
op. 59. Legenden. Heft I	4—
Heft II	4—
op. 60. Symphonie No. 1 (Ddur)	8—
Aus op. 68 No.1. Aus dem Böhmerwald	1.50
op. 70. Symphonie No. 2 (Dmoll)	8—
op. 85. Poetische Stimmungsbilder. 13 Klavierstücke. Heft I no.	3—
Heft II no.	3—
Heft III no.	3—
Dieselben einzeln No. 2—9, 11, 13	à 1.50
No. 1 Mk 2—; No. 10 Mk 2.50; No. 12	2—

	Mk
op. 91. In der Natur. Ouverture	3.50
op. 92. Karneval. Ouverture	3.50
op. 95. Symphonie No. 5 (Emoll)	8—
Daraus: Largo	1.50
op. 98. Suite	4—
op.101. Humoresken. Heft I	4—
Heft II	4—
Daraus: No. 7. Berühmte Humoreske	1.50
„Am schwarzen See“ (aus op. 68) bearb. v. M. Girzikowska	1.50
Potpourri a. d. komischen Oper „Der Bauer ein Schelm“	3—
Slavische Tänze (op. 46 und 72).	
Heft I	3.50
Heft II	3.50
Heft III	3.50
Heft IV	3.50

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Klavier-Musik

zu 4 Händen

		Mark
BARTH, RICHARD,	op. 16. Stimmungen und Regungen	3 —
BENDL, KAREL,	op. 60. Südslavische Rhapsodie	8 —
BRUCH, MAX,	op. 36. Zweite Symphonie, (F moll)	8 —
—	op. 63. Schwedische Tänze.	
—	Heft I	3 —
—	„ II	3 —
—	Wettspiele zu Ehren des Patroklos (aus Achilleus)	3 —
CUI, CÉSAR,	op. 45. Streichquartett	8 —
FUCHS, ROB.,	op. 37. Symphonie (C dur)	12 —
—	op. 38. In der Dämmerstunde. Skizzen.	
—	Heft I	6 —
—	Heft II	6 —
—	op. 42. Wiener Walzer. Heft I	4 50
—	Heft II	4 50
—	op. 44. Miniaturen. Leichte und kurze Stücke. Heft I	4 —
—	Heft II	4 —
—	op. 45. Zweite Symphonie (Es dur)	10 —
GERNSHEIM, FR.,	op. 32. Symphonie (G moll)	9 —
—	op. 62. Symphonie (B dur)	8 —
GOLDMARK, CARL,	op. 44. Ouvertüre zu Sappho	6 —
HEINRICH XXIV. PRINZ REUSS, Sextett (H moll)		8 —
JOACHIM, JOS.,	op. 13. Ouvertüre (G moll)	4 —
—	Zwei Märsche à	1 50
—	Ouvertüre zu einem Gozzi'schen Lust- spiel	6 —
KIEL, FRIED.,	op. 23. Variationen über ein eigenes Thema (A moll)	3 —
—	op. 39. Zwei Militärmärsche	2 50
—	op. 42. Humoresken	3 —
—	op. 43. Erstes Klavierquartett (A moll)	7 50
—	op. 47. Walzer, Heft I	3 —
—	op. 48. Walzer, Heft II	3 —
—	op. 57. Leichte Klavierstücke.	
—	Heft I	2 50
—	Heft II	2 50
—	op. 58. Drei Fantasien für Orgel.	
—	No. 1	1 80
—	No. 2	1 80
—	No. 3	1 50
KREHL, STEPHAN,	op. 15. Vorspiel zu „Hannele“	4 —
LAMPE, W.,	op. 7. Serenade	7 —

		Mark
MOZART, W. A.,	Eine kleine Nachtmusik	4 —
—	Drei deutsche Tänze	1 50
NOVÁK, V.,	op. 15. Böhmisches Tänze	5 —
OSCAR, C. P.,	Ländl. Hochzeitstanz	2 —
RABL, W.,	op. 1. Klavier-Quartett (Es dur)	6 —
—	op. 8. Symphonie (D moll)	10 —
RICE, N. H.,	op. 3. Serenade (A dur)	6 —
SARASATE, P. de,	op. 21. Spanische Tänze, Heft I	3 —
—	op. 22. Spanische Tänze, Heft II	3 —
—	op. 23. Spanische Tänze, Heft III	3 —
—	op. 26. Spanische Tänze, Heft IV	3 —
—	op. 28. Sérénade andalouse. Spa- nische Tänze, Heft V	3 —
—	op. 29. Le Chant du Rossignol. Spa- nische Tänze, Heft VI	3 —
—	op. 30. Bolero. Spanische Tänze, Heft VII	3 —
—	op. 33. Navarra. Spanische Tänze, Heft VIII	4 —
—	op. 34. Air écossais	3 —
—	op. 35. Peteneras. Spanische Tänze, Heft IX	3 —
—	op. 36. Jota de San Fermin. Spa- nische Tänze, Heft X	3 —
SCHUMACHER, PAUL,	op. 48. Bilder vom Rhein. Moderne Suite	8 —
SCHUMANN, GEORG,	op. 37. Vier Stücke.	
—	No. 1. Scherzo	3 —
—	No. 2. Menuetto	2 —
—	No. 3. Intermezzo	2 50
—	No. 4. Marsch	2 —
SCHÜTT, E.,	op. 46. Scènes champêtres. Quatre morceaux caractéristiques	4 50
—	op. 54. Walzer-Märchen	6 —
—	op. 59 No. 2. A la bien aimée. Valse	2 50
—	op. 64. Souvenir. Valses	4 50
SMETANA, FR.,	Wallensteins Lager. Symphonische Dichtung	6 —
—	Richard III. Symphonische Dichtung	6 —
—	Hakon Jarl. Symphonische Dichtung	6 —
SUK, JOSEF,	op. 6. Serenade für Streichorchester	6 —
—	op. 11. Streichquartett (B dur)	8 —
—	op. 14. Symphonie (E dur)	12 —
—	op. 16. „Ein Märchen“. Suite	8 —
ZARZYCKI, ALEX.,	op. 37. Suite polonaise	7 50

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5.

Allegro.

Anton Dvořák, Op. 54, Heft 2.

The musical score is written for piano in 3/4 time, B-flat major. It consists of five systems of music. The first system begins with a treble clef and a key signature of two flats. The tempo is marked 'Allegro.' and the dynamics are *fz* and *p*. The second system continues with dynamics *fz*, *p*, and *mf*. The third system features dynamics *f* and *dimin.*, with a repeat sign and a *Ped.* marking. The fourth system also includes *dimin.* and *p*, with a repeat sign and *Ped.* markings. The fifth system concludes with a *f* dynamic and a repeat sign.

ten. *f* *p* *p*

This system contains the first two measures of the piece. The right hand features a melodic line with a tenuto mark and a dynamic of *f*. The left hand provides a bass line with chords and a dynamic of *p*.

p *f* *p*

This system contains measures 3 and 4. The right hand continues with melodic phrases, marked with accents and dynamics of *p*, *f*, and *p*. The left hand maintains a steady bass line.

p *dimin.* *p*

This system contains measures 5 and 6. The right hand shows a melodic phrase with a *dimin.* (diminuendo) marking. Dynamics include *p* and *f*. The left hand continues with harmonic support.

f *p* *f*

This system contains measures 7 and 8. The right hand features a melodic phrase with a dynamic of *f*. The left hand has a bass line with a dynamic of *p*.

p *f* *p*

This system contains measures 9 and 10. The right hand has a melodic phrase with a dynamic of *p*. The left hand continues with a bass line, marked with dynamics of *f* and *p*.

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 one sharp (F#). The music features a series of chords and melodic lines. Dynamic markings include *f* (forte) and *p* (piano).

Second system of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature changes to two flats (Bb, Eb). The music includes a section marked *poco rit.* (poco ritardando) and *dimin.* (diminuendo), followed by a section marked *a tempo* (return to tempo) with dynamic markings *mf* (mezzo-forte) and *f* (forte).

Third system of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature remains two flats. The music includes dynamic markings *dim.* (diminuendo) and *p* (piano).

Fourth system of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature remains two flats. The music includes dynamic markings *fp* (fortissimo), *dimin.* (diminuendo), and *fz* (forzando).

Fifth system of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature remains two flats. The music includes dynamic markings *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo).

ten. *f* *marc.* *p* *ten.* *f*

This system contains the first two staves of music. The upper staff begins with a *ten.* marking and features a series of chords and melodic fragments. The lower staff starts with a forte (*f*) dynamic, followed by a *marc.* (marcato) section, then a piano (*p*) section, and ends with a return to forte (*f*). The key signature has one flat.

p *p*

This system contains the third and fourth staves. Both staves feature piano (*p*) dynamics throughout. The music continues with complex chordal textures and melodic lines.

This system contains the fifth and sixth staves. The music maintains its intricate harmonic structure with various chordal voicings and melodic patterns.

dimin. *dimin.* *poco rit.*

This system contains the seventh and eighth staves. Both staves are marked with *dimin.* (diminuendo). The eighth staff concludes with a *poco rit.* (ritardando) marking. The key signature changes to two flats.

a tempo *pp* *mf* *cresc.* *f*

This system contains the ninth and tenth staves. The tempo is marked *a tempo*. The dynamics range from pianissimo (*pp*) to forte (*f*), with a *cresc.* (crescendo) section. The music features a prominent melodic line in the upper staff.

poco rit. *a tempo* *dimin.* *p* *f* *ff*

This system contains the eleventh and twelfth staves. It begins with a *poco rit.* marking, followed by *a tempo*. Dynamics include *dimin.*, piano (*p*), forte (*f*), and fortissimo (*ff*). The piece concludes with a double bar line and a final chord.

6.

Allegro.

The musical score is written for piano in 3/4 time, marked *Allegro*. It consists of six systems of two staves each. The key signature has one flat. The first system begins with a piano (*p*) dynamic and features a melodic line in the right hand with trills marked *trm*. The second system shows a dynamic range from *pp* to *f*. The third system includes a *dimin.* marking and dynamics from *pp* to *p*. The fourth system reaches a fortissimo (*ff*) dynamic. The fifth system features a *mf* dynamic followed by a *dim.* marking. The sixth system concludes with a piano (*p*) dynamic and a repeat sign. The score is marked with various dynamics and performance instructions throughout.

First system of musical notation, featuring treble and bass staves. The music is in a minor key and includes dynamic markings such as *mf*.

Second system of musical notation, featuring treble and bass staves. It includes dynamic markings such as *cresc.*, *f*, and *sempre dimin.*.

Third system of musical notation, featuring treble and bass staves. It includes dynamic markings such as *p*, *pp*, *ritard.*, *a tempo*, and *fz*.

Fourth system of musical notation, featuring treble and bass staves. It includes dynamic markings such as *fz*, *cresc.*, *fz*, *f*, and *dimin.*.

Fifth system of musical notation, featuring treble and bass staves. It includes dynamic markings such as *p*, *pp*, and *p*. The system is divided into two measures labeled 1. and 2.

Sixth system of musical notation, featuring treble and bass staves. It includes dynamic markings such as *fz*, *p*, *fz*, *p*, *fz*, and *f*.

First system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a harmonic accompaniment. Dynamics include *ff*, *p*, and *f*.

Second system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a harmonic accompaniment. Dynamics include *fz*, *p*, *f*, and *ff*. A *Re.* (ritardando) marking is present above the bass line.

Third system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a harmonic accompaniment. Dynamics include *p*, *dolce*, and *dim.*

Fourth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a harmonic accompaniment. Dynamics include *pp*. A *poco ritard.* marking is present above the treble line.

Fifth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a harmonic accompaniment. Dynamics include *p* and *fz*. A *a tempo* marking is present above the treble line.

Sixth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a harmonic accompaniment. Dynamics include *dimin.* and *pp*.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents, marked with *pp* and *dim.*. The bass clef staff contains a harmonic accompaniment of chords. The key signature has one flat.

Second system of musical notation. The treble clef staff features a more complex melodic line with slurs and accents, marked with *pp* and *mf*. The bass clef staff continues with harmonic accompaniment. The key signature has one flat.

Third system of musical notation. The treble clef staff shows a melodic line with slurs and accents, marked with *dimin.*, *pp*, and *p*. The bass clef staff provides harmonic accompaniment. The key signature has one flat.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and accents, marked with *f* and *ff*. The bass clef staff has harmonic accompaniment. The key signature has one flat.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents, marked with *mf* and *dim.*. The bass clef staff continues with harmonic accompaniment. The key signature has one flat.

Sixth system of musical notation. The treble clef staff contains a melodic line with slurs and accents, marked with *p* and *pp*. The bass clef staff has harmonic accompaniment. The key signature has one flat.

First system of musical notation. Treble and bass clefs. The music features a complex texture with many beamed notes and rests. A dynamic marking of *mf* is present at the end of the system.

Second system of musical notation. Treble and bass clefs. The music continues with similar complexity. Dynamic markings include *cresc.* and *f*. The word *sempre* is written at the end of the system.

Third system of musical notation. Treble and bass clefs. The music continues. Dynamic markings include *dimin.*, *p*, and *pp*. The word *ritard.* is written at the end of the system.

Fourth system of musical notation. Treble and bass clefs. The music continues. Dynamic markings include *p*, *cresc.*, and *dim.*. The tempo marking *a tempo* is written at the beginning of the system.

Fifth system of musical notation. Treble and bass clefs. The music continues. Dynamic markings include *p*, *sempre dimin.*, and *pp*. The word *ritard.* is written at the end of the system.

Sixth system of musical notation. Treble and bass clefs. The music continues. Dynamic markings include *sempre più dimin.* and *ppp*. The word *ritard.* is written at the end of the system.

7.

Allegro.

The musical score is written for piano in 3/4 time, marked *Allegro*. It consists of five systems, each with a treble and bass staff. The key signature has one flat (B-flat). The score includes various dynamic markings: *p* (piano) at the beginning, *f* (forte) in the second system, *cresc.* (crescendo) in the third system, *p* (piano) in the fourth system, *f* (forte) in the fifth system, *ff* (fortissimo) in the sixth system, and *pp* (pianissimo) in the seventh system. There are also *rit.* (ritardando) markings in the seventh system. Pedal markings (*Ped.*) are present at the end of several phrases. The notation includes slurs, accents, and various note values.

a tempo

f *fz* *pp* *fz* *f* *f* *f* *dim.*

CANTILE

The first system of music 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 one sharp (F-sharp). The music begins with a piano (*p*) dynamic and includes a pianissimo (*pp*) dynamic. The notation includes various chords, some with fingerings (e.g., 5), and melodic lines.

poco a poco ritard.

The second system of music 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 one sharp (F-sharp). The music is marked *poco a poco ritard.* and features a series of chords and melodic fragments.

Tempo I.

The third system of music 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 one sharp (F-sharp). The music is marked **Tempo I.** and begins with a piano (*p*) dynamic. It features a series of chords and melodic lines with accents.

The fourth system of music 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 one sharp (F-sharp). The music is marked *f* (forte) and features a series of chords and melodic lines with accents.

The fifth system of music 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 one sharp (F-sharp). The music is marked *p* (piano) and includes a *cresc.* (crescendo) marking. It features a series of chords and melodic lines with accents.

First system of musical notation. Treble clef, bass clef. Dynamics include *f*. Pedal markings (*Ped.*) are present in the bass line.

Second system of musical notation. Treble clef, bass clef. Dynamics include *ff* and *pp*. A *rit.* (ritardando) marking is present. Pedal markings (*Ped.*) are present in the bass line.

Third system of musical notation. Treble clef, bass clef. Dynamics include *f* and *pp*. A *a tempo* marking is present. Pedal markings (*Ped.*) are present in the bass line.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *fz* and *ff*. A *poco a poco cresc.* (poco a poco crescendo) marking is present. Pedal markings (*Ped.*) are present in the bass line.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *f* and *pp*. A *f ritard.* (f marcato ritardando) marking is present. Pedal markings (*Ped.*) are present in the bass line.

8.

Allegro vivace.

The musical score is written for piano in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking, leading to a fortissimo (*f*) section. The second system features a piano (*p*) dynamic and a mezzo-forte (*mf*) section. The third system starts with fortissimo (*f*) and includes a piano (*p*) section. The fourth system begins with mezzo-forte (*mf*) and fortissimo (*f*) dynamics, ending with a piano (*p*) section. The fifth system starts with piano (*p*) and fortissimo (*f*) dynamics. The sixth system begins with a *dim.* (diminuendo) marking and ends with a piano (*p*) dynamic. The key signature changes from two flats to two sharps (F# and C#) in the final system.

dim. *rit.* *pp* *a tempo*

The first system of music consists of two staves. The upper staff begins with a dynamic marking of *dim.* and a *rit.* marking. The lower staff starts with *pp*. The system concludes with a *a tempo* marking and a series of sixteenth-note runs in the upper staff.

f *sf* *pp*

The second system continues with two staves. The upper staff features a *f* dynamic followed by a *sf* dynamic. The lower staff begins with *pp*. The system ends with a *pp* dynamic in the lower staff.

pp *cresc.*

The third system consists of two staves. The upper staff has a *pp* dynamic. The lower staff includes a *cresc.* marking. The system concludes with a *cresc.* marking in the lower staff.

f *pp* *cresc.*

The fourth system consists of two staves. The upper staff starts with a *f* dynamic, followed by a *pp* dynamic. The lower staff includes a *cresc.* marking. The system ends with a *cresc.* marking in the lower staff.

ritard. *f* *p in tempo* *cresc.*

The fifth system consists of two staves. The upper staff has a *ritard.* marking. The lower staff starts with a *f* dynamic, followed by a *p in tempo* dynamic and a *cresc.* marking. The system ends with a *cresc.* marking in the lower staff.

f *p* *ritard.*

The sixth system consists of two staves. The upper staff starts with a *f* dynamic, followed by a *p* dynamic. The lower staff includes a *ritard.* marking. The system ends with a *ritard.* marking in the lower staff.

in tempo

f *f* *f* *f* *f* *f*

p *mf* *f* *p* *mf* *f*

p *mf* *f* *p* *mf* *f*

mf *f* *p* *mf* *f* *p* *mf* *f*

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

dim. *p* *dim.*

The musical score is written for piano and consists of six systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. Performance instructions such as *rit.*, *a tempo*, *pp*, *ff*, and *marcato* are present. Fingerings are indicated with numbers 1-5. The score concludes with a double bar line and repeat signs.

rit. *a tempo*

pp *pp*

f *sempre cresc.*

ff *ff*

marcato

ff

BARTHOLF SENFF in LEIPZIG und BERLIN.

Klaviermusik.

BARGIEL, W. , op. 2. Nachtstück, H moll	M.	1.50	REINECKE, CARL , op. 20. Ballade	M.	2.—
— op. 4. Sechs Bagatellen		2.—	— op. 84. Variationen über ein Thema von		
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