

# Alfred Grünfeld

- Op. 14. Mazurka Nr. 2 (G moll) ..... M. 1.50  
 Op. 15. Oktaven-Etüde (As dur) ..... M. 1.80  
 Op. 44 Nr. 1. Sérénade orientale ..... M. 1.50  
 Op. 44 Nr. 2. Deuxième Gavotte, Rococo (As dur) ... M. 1.50  
 Op. 44 Nr. 3. Petite Valse (Es dur) ..... M. 1.50  
 Op. 45 Nr. 1. Romance (Fis dur) ..... M. 1.50  
 Op. 45 Nr. 1. Romance. Revue et doigtée par Rodolphe Strobl (F dur) ..... M. 1.50  
 Op. 45 Nr. 2. Menuet (G moll) ..... M. 2.—  
 Op. 46. Danse Caprice (As dur) ..... M. 1.50  
 Op. 47 Nr. 1. Troisième Romance (Fis dur) ..... M. 1.50  
 Op. 47 Nr. 2. Sérénade napolitaine (A dur) ..... M. 1.80  
 Op. 47 Nr. 3. Etude, à la Tarantelle (F moll) ..... M. 2.—  
 Op. 49 Nr. 1. Nocturne (A dur) ..... M. 1.50  
 Op. 49 Nr. 2. Prélude (As dur) ..... M. 1.50  
 Op. 49 Nr. 3. Idylle, Intermède (H dur) ..... M. 2.—  
 Op. 49 Nr. 4. Gavotte-Caprice (G moll) ..... M. 2.—  
 Op. 50 Nr. 1. Chanson sans paroles (Des dur) ..... M. 1.50  
 Op. 50 Nr. 2. Scherzo-Caprice (A moll) ..... M. 1.50  
 Op. 50 Nr. 3. Menuetto-Rococo (G dur) ..... M. 2.—  
 Op. 50 Nr. 4. Causerie (E dur) ..... M. 1.50  
 Op. 51 Nr. 1. Élegie (Des dur) ..... M. 1.50  
 Op. 51 Nr. 2. Humoreske Nr. 3 (As dur) ..... M. 2.—  
 Op. 51 Nr. 3. Mazurka à la viennois (C moll) ..... M. 1.50  
 Op. 51 Nr. 4. Valse mignonne (As dur) ..... M. 1.50  
 Op. 52. Konzert-Paraphrase über Walzer-Motive aus Johann STRAUSS' nachgelassenem Ballette: Aschenbrödel ..... M. 2.50  
 Op. 53 Nr. 1. Humoresque Nr. 4 (Des dur) ..... M. 1.50  
 Op. 53 Nr. 2. Mélodie (F dur) ..... M. 1.50  
 Op. 53 Nr. 3. Valse mélancolique (Fis moll) ..... M. 1.50  
 Op. 53 Nr. 4. Sérénade (Es dur) ..... M. 1.50  
 Op. 53 Nr. 5. Capriccio (Fis moll) ..... M. 2.—  
 Op. 53 Nr. 6. Scherzino (E moll) ..... M. 1.50  
 Op. 54 Nr. 1. Petite Gavotte all' antica (C dur) ..... M. 1.50  
 Op. 54 Nr. 2. Nocturne (B moll) ..... M. 1.50  
 Op. 54 Nr. 3. Berceuse (As dur) ..... M. 1.50  
 Op. 54 Nr. 4. Sérénade espagnole (F dur) ..... M. 1.50  
 Op. 54 Nr. 5. Chanson sans paroles (A dur) ..... M. 1.50  
 Op. 54 Nr. 6. Capriccio (E dur) ..... M. 1.50  
 Op. 55. Ungarische Fantasie ..... M. 2.50  
 Op. 56. Soirée de Vienne. Konzertparaphrase über Johann Straußsche Walzermotive (aus Fledermaus u. a.) ..... M. 2.—  
 Op. 57. Frühlingsstimmen. Walzer von Johann Strauß. Konzert-Transkription ..... M. 2.—  
 Op. 58 Nr. 1. Gruß der Erinnerung (Lied ohne Worte) (Fis dur) ..... M. 1.50  
 Op. 58 Nr. 2. Stimmungs-Etüde (E moll) ..... M. 1.50  
 Op. 58 Nr. 3. Menuett im alten Stil (G dur) ..... M. 1.50  
 Op. 58 Nr. 4. Ballett-Szene (Des dur) ..... M. 1.50  
 Op. 58 Nr. 5. Polnische Werbung (Mazurka) (F moll) . M. 1.50  
 Op. 58 Nr. 6. Mädchenreigen (Walzer) (B dur) ..... M. 1.50  
 Album. Acht ausgewählte Klavierstücke ..... M. 4.—

# Theodor Leschetizky

- Op. 39. Souvenirs d'Italie. Suite de morceaux.  
 Nr. 1. Barcarola (Venezia) ..... M. 2.50  
 Nr. 2. Le Lucciole. Scherzo (Como) ..... M. 1.50  
 Nr. 3. Canzonetta Toscana, all' antica (Firenze) ..... M. 1.50  
 Nr. 4. Mandolinata (Roma) ..... M. 2.—  
 Nr. 5. Tarantella (Napoli) ..... M. 2.50  
 Nr. 6. Siciliana all' antica (Catania) ..... M. 1.50  
 Op. 40. A la Campagne. Suite de cinq morceaux.  
 Nr. 1. Jeu des ondes (Wellen und Wogen). Etude ..... M. 1.50  
 Nr. 2. Consolation. Romance ..... M. 1.50  
 Nr. 3. Primula veris. Intermezzo ..... M. 1.50  
 Nr. 4. Mélodie à la Mazurka ..... M. 1.50  
 Nr. 5. Danse à la Russe ..... M. 2.—  
 Op. 41. Trois Etudes caractéristiques.  
 Nr. 1. Etude Humoresque ..... M. 1.50  
 Nr. 2. La Toupie (Kreisel) ..... M. 1.50  
 Nr. 3. La Babillarde ..... M. 2.—  
 Op. 42. Deux Morceaux.  
 Nr. 1. Fantaisie-Nocturne ..... M. 2.—  
 Nr. 2. Valse coquette ..... M. 2.—  
 Op. 43. Deux Morceaux.  
 Nr. 1. Serenata ..... M. 2.—  
 Nr. 2. La Piccola. Etude ..... M. 1.50  
 Op. 44. Pastels. Quatre morceaux.  
 Nr. 1. Prélude ..... M. 1.50  
 Nr. 2. Gigue all' antica ..... M. 1.50  
 Nr. 3. Humoresque ..... M. 2.—  
 Nr. 4. Intermezzo en Octaves (Oktaven-Intermezzo) ... M. 1.50  
 Op. 45. Deux Arabesques.  
 Nr. 1. En forme d'Etude (pas trop facile) ..... M. 1.50  
 Nr. 2. A la Tarentelle ..... M. 1.50  
 Op. 46. Contes de Jeunesse. Suite de Morceaux.  
 Nr. 1. Berceuse (Wiegenlied) ..... M. 1.50  
 Nr. 2. Ainsi dansait Maman (So tanzte Mama) ..... M. 1.50  
 Nr. 3. Affaire compliquée (Verwickelte Geschichte) .... M. 1.—  
 Nr. 4. Un Moment de tristesse ..... M. 1.50  
 Nr. 5. Toccata (Hommage à Czerny) ..... M. 2.—  
 Nr. 6. Impromptu en Souvenir de Henselt ..... M. 1.50  
 Nr. 7. Gavotte all' antica et Musette moderne ..... M. 2.—  
 Nr. 8. Fantasiestück (Hommage à Schumann) ..... M. 1.50  
 Nr. 9. Hommage à Chopin ..... M. 2.—  
 Op. 47. Deux Morceaux.  
 Nr. 1. Nocturne ..... M. 2.—  
 Nr. 2. Scherzo ..... M. 2.50  
 Op. 48. Trois Morceaux.  
 Nr. 1. Prélude humoresque ..... M. 1.50  
 Nr. 2. Intermezzo scherzando ..... M. 1.50  
 Nr. 3. Etude Héroïque ..... M. 2.—  
 Op. 49. Deux Préludes.  
 Nr. 1. Chant du soir-Prélude ..... M. 1.50  
 Nr. 2. Valse-Prélude ..... M. 1.50  
 Album. Acht ausgewählte Klavierstücke ..... M. 4.—

EIGENTUM DER VERLEGER FÜR ALLE LÄNDER

ED. BOTE  
BERLIN W 8



AUFFÜHRUNGSRECHT VORBEHALTEN

G. BOCK  
GEGRÜNDET 1838



A Mademoiselle Ella Pancera.

# La Piccola. Etude.

Th. Leschetizky, Op. 43 N° 2.

**Molto vivace e con leggerezza.**

PIANO.

The musical score is written for piano in 2/4 time and B-flat major. It consists of five systems of music. The first system begins with a treble clef and a bass clef, with dynamics *mf* and *m.g.*. The second system includes dynamics *m.d.*, *m.g.*, and *dim.*. The third system includes dynamics *p* and *m.g.*. The fourth system includes dynamics *f* and *cresc.*. The fifth system includes dynamics *m.g.*, *m.d.*, *dim.*, and *poco a poco dim.*. There are various ornaments and fingerings throughout the piece.

Aufführungsrecht vorbehalten.  
Copyright 1894 by Ed. Bote & G. Bock, Berlin.

Propriété des Editeurs pour tous pays

**E. & B.**  
13964

Ed. Bote & G. Bock, Berlin.

*m. d.* *m. d.*  
*m. g.* *p*  
*cresc.*  
*m. d.* *m. g.* *dim.*  
*m. d.*  
*m. g.* *p*  
*m. d.* *m. d.*  
*m. g.* *m. g.*

Tea \* Tea \* Tea \* Tea \*  
 Tea \* Tea \* Tea \*  
 Tea \* Tea \* Tea \*  
 Tea \* Tea \* Tea \*

1 2  
 2 1 4  
 3 2 1

B. & B.  
13964

**WILHELM KEMPF SCHWEDISCHE HOCHZEITSMUSIK (Svensk Bröllops-Polska)**

Diese „SCHWEDISCHE HOCHZEITSMUSIK“, die anlässlich der Hochzeit der Prinzessin Sibylla von Koburg mit dem schwedischen Thronfolger gespielt wurde, wird durch ihre leicht im Ohr bleibende melodisch sehr glückte Linie bei jedem Klavierspieler und Musikfreund Anklang finden. Für Klavier M. 1,50

First system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *p* (piano) at the start, *cresc.* (crescendo) in the middle. The bass line features several chords marked with a stylized 'La' and an asterisk.

Second system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *cresc.* (crescendo). The bass line features several chords marked with a stylized 'La' and an asterisk.

Third system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *cresc.* (crescendo) and *f* (forte). The bass line features several chords marked with a stylized 'La' and an asterisk.

Fourth system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *ff* (fortissimo) at the start, *dim.* (diminuendo) later. The bass line features several chords marked with a stylized 'La' and an asterisk.

Fifth system of musical notation. Treble clef, bass clef. Key signature: two flats. Dynamics: *m.g.* (mezzo-giove) and *m.d.* (mezzo-dolce). The bass line features several chords marked with a stylized 'La' and an asterisk.

E. & B.  
13964

**Musik des Barock und Rokoko:**

Nr. 1. J.S. BACH: Ouvertüre zur Ratswahlkantate

Nr. 3. J.S. BACH: Siciliano aus der 2. Flötenso

Nr. 5. J.S. BACH: Choralvorspiel „Nun komm“

Nr. 6. J.S. BACH: Choralvorspiel „Wachet auf“

Sechs hervorragende Konzert-Bearbeitungen des gefeierten

First system of musical notation. Treble clef staff contains a melodic line with dynamics *dim.*, *m. g.*, *m. d.*, *p.*, *m. g.*, and *cresc. m. g.*. Bass clef staff contains a bass line with dynamics *pp* and *p.*. There are asterisks under the bass line in the first and second measures.

Second system of musical notation. Treble clef staff continues the melodic line with dynamics *dim.* and *p.*. Bass clef staff contains a bass line with dynamics *pp* and *p.*. There are asterisks under the bass line in the first and second measures.

Third system of musical notation. Treble clef staff contains a melodic line with dynamics *pp* and *p.*. Bass clef staff contains a bass line with dynamics *pp* and *p.*. There are asterisks under the bass line in the first and second measures.

Fourth system of musical notation. Treble clef staff contains a melodic line with dynamics *pp* and *p.*. Bass clef staff contains a bass line with dynamics *pp* and *p.*. There are asterisks under the bass line in the first and second measures.

Fifth system of musical notation. Treble clef staff contains a melodic line with dynamics *cresc.*, *m. g.*, and *m. d.*. Bass clef staff contains a bass line with dynamics *pp* and *p.*. There are asterisks under the bass line in the first and second measures.

B & B  
13964

Nr. 2. J.S. BACH: Largo aus dem Klavierkonzert Fmoll.  
 Nr. 4. MOZART: Pastorale variée  
 „Der Heiden Heiland“  
 „Ruft uns die Stimme“  
 Pianisten Professor Wilhelm Kempff.

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

La \*

*p*

La \*

*cresc.*

La \*

*p*

La \*

La \*

E. & B.  
18964

**I MINUETTI DI CA'TIEPOLO von G. FR. MALIPIERO**  
 6 AUSGEZEICHNETE, MELODIÖSE KLAVIERSTÜCKE DES ITALIENISCHEN MEISTERS  
 compl. M. 3.—

*sempre Ped.*

B. & B.  
13964

11 33 200  
Stich und Druck C. G. Röder A.-G., Leipzig.

**PAUL GRAENER Op. 98 DREI SCHWEDISCHE TÄNZE**  
 LAPPLAND \* ÖSTERGÖTH \* DALEKARLIEN  
 FÜR KLAVIER M. 2.50  
*Graeners Kunst, volkstümliche und dabei meisterliche Musik zu schreiben, kommt in diesem melodösen, leicht spielbaren Werk voll zur Geltung.*

