

106747

**CONCERTO**  
POUR  
**Violoncelle**  
avec accompagnement d'Orchestre  
ou de Piano

*composé et dédié*

A SON AMI

**ALFRED PIATTI**

PAR

**B. MOLLIQUE.**

OP. 45.

Violoncell principal Pr. M. 2. 75.  
Parties d'Orchestre Pr. M. 10. 25. netto.  
Avec Piano Pr. M. 8. —

Doigté à l'usage du Conservatoire de Leipzig  
par

**CARL SCHRÖDER.**

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# Violoncello Principale.

B. Molique Op. 45.

Allegro.

## CONCÉRTO.

Viol. I. Clar. Fl. Ob. Solo I. Timp. p

*cantabile*

*mf* *p* *p*

*f* *p* *f*

*fz* *f* *fz*

*p* *Sp.*

*tranquillo* *cresc.*

M  
1017  
472

304860  
**Violoncello Principale.**

1 4 4 3 0 1 1 2 3 2

*f*

4 0 3 0 1 1 4 4 0 1 4 3 0 1 3

*mf* *cresc.*

3 0 1 3 2 2 2 2 3 0 3 3 3 3

*f* *dim.*

3 0 3 0 3 0 4 1 1 3 1 1

*p* *cresc.*

1 0 3 3 0 3 0 3 0 3 0 3

*f*

3 0 3 0 3 0 4 1 0 2 0

*ff*

4 1 2 2 3 1 0 1 2

*f*

**Tutti I.** **13**

*ff*

**Solo II.** **BASS.**

4 2 1 1

*p*

# Violoncello Principale.

Violoncello Principale musical score, page 4. The score is written in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with a treble clef and contains a melodic line with various fingerings (3, 3, 2, 1, 2, 3, 0, 3, 2) and dynamics including *p*, *f*, and *fz*. The second staff starts with a bass clef and includes dynamics *mf cresc.* and *f*. The third staff also begins with a bass clef and features *mf cresc.* and *f*. The fourth staff continues with a bass clef and includes the dynamic *p*. The fifth staff has a bass clef and a dynamic of *f*. The sixth staff is a pair of staves with a dashed line between them, both in bass clef, with a dynamic of *f* and the word "oder" written below. The seventh staff is another pair of staves with a dashed line, both in bass clef, with a dynamic of *f* and the word "oder" below. The eighth staff is a pair of staves with a dashed line, both in bass clef, with a dynamic of *fz*. The ninth staff is a pair of staves with a dashed line, both in bass clef, with a dynamic of *fz* and the word "tr." above. The tenth staff is a pair of staves with a dashed line, both in bass clef, with a dynamic of *fz*. The score includes numerous fingerings, slurs, and dynamic markings throughout.

Violoncello Principale.

2 4 1 2 4 1

*p*

3 1 3 2 4 1 2

*mf*

3 4 7 7 2 3 3 3

*p* *mf*

4 1 3

*cre* *scen*

III<sup>a</sup> 2 1 1

*do* *f*

III<sup>a</sup> 1 2

*ff*

*dimin.* *p*

Violoncello Principale.

*dolce*

*pp* *mf* *poco ritard*

*a tempo*

*dan do* *p* *leggiero*

*cresc.* *f* *ff*

Violoncello Principale.

Solo III.

Tutti II.

29

Bism.

con espr.

cre - scen - do *fz*

*cresc.* *f*

*p* *f*

*mf* *cresc.*

*f* *mf*

*cresc.* *f*

*mf* *f*

*cresc.* *f*

*mf* *f*

*cresc.* *f*

*f* *Tutti III.*

# Violoncello Principale.

Sul C

0 1 1 1 3 1 1 2 4 1 4 1

*p* *f* *Solo IV.* *mf* *cresc.* *f* *dimin.* *p* *dolce* *f* *fz* *fz* *p* *tranquillo* *cresc.*



Violoncello Principale.

The musical score for the Violoncello Principale consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and a *cresc.* (crescendo) instruction. The second staff starts with *f* and ends with *dim.* (diminuendo). The third staff features a piano (*p*) dynamic, followed by *cresc.* and *f* with *cresc.*. The fourth staff includes the instruction "Tutti IV." and a "Cadenza" section marked "ad libitum.". The fifth staff is marked "a tempo" and *f*, with "ad libit." at the end. The sixth staff is also "a tempo" and *f*. The seventh staff is marked *fz* (forzando). The eighth staff is marked "Sul C" (sul ponticello), *ff* (fortissimo), and "p ad libit.". The ninth and tenth staves continue with various dynamics including *f*, *ff*, and *p*. The score is filled with complex rhythmic patterns, including triplets, sixteenth notes, and slurs, with numerous fingering numbers (0-4) and bowing marks (v) throughout.



Violoncello Principale.

The first system of the Violoncello score consists of seven staves. The first staff begins with a treble clef and a key signature of one sharp (F#), followed by a bass clef. It contains several measures with complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes. Dynamic markings include *f* (forte) and *ff* (fortissimo). The second staff continues the melodic line with similar rhythmic complexity. The third staff features a change in key signature to one flat (F) and includes a section marked *III<sup>a</sup>*. The fourth and fifth staves continue the melodic development with various fingerings and dynamics. The sixth staff includes the word *cre* and the seventh staff includes *scen*. The system concludes with a double bar line and a final measure.

**ANDANTE.** *Tutti.* *Bass.* *Clar.* *Fl.* *Solo.* *Pizz.* *p cantabile*

The second system begins with the tempo marking **ANDANTE.** and includes performance instructions for other instruments: *Tutti.* (Bassoon and Clarinet), *Fl.* (Flute), and *Solo.* (Violoncello). The Violoncello part starts with a bass clef and a key signature of one flat. It features a variety of dynamics, including *p* (piano), *f* (forte), and *p cantabile*. The music is characterized by flowing, cantabile lines with frequent slurs and phrasing marks. The system ends with a double bar line.

The third system continues the *ANDANTE* section. It features a series of measures with complex rhythmic patterns and fingerings. Dynamics range from *p* (piano) to *f* (forte). The music is highly melodic and expressive, with many slurs and phrasing marks. The system concludes with a double bar line.

Violoncello Principale.

The musical score is written for a solo cello. It consists of ten staves of music. The first two staves are in bass clef, and the remaining eight staves alternate between bass and treble clefs. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include *f*, *fz*, *mf*, *p*, and *cresc.*. The lyrics "cre-scen-do" are written across several staves, with "La" appearing at the end of the second staff. A section marked with a *B* (Basso) begins in the sixth staff. The score concludes with a final cadence in the tenth staff.

Violoncello Principale.

The first system of the cello score consists of ten staves. The first three staves are in treble clef, and the remaining seven are in bass clef. The music is written in a key with one flat (B-flat) and a 3/4 time signature. Dynamics include fortissimo (ff), forte (f), piano (p), and mezzo-forte (mf). The lyrics "cre - scen - do" are written across the bottom of the system, with "cre" under the first staff, "scen" under the second, and "do" under the third. The score includes various musical notations such as triplets, slurs, and fingerings (e.g., 1, 2, 3, 4, 0).

Violoncello Principale.

**RONDO.** *Vivace. Tutti.* Fl. Solo *p<sup>o</sup> scherzando*

*dolce*

*martele*

*mf scherzando dim.*

*cresc. f mf*

*Tutti. 15*



### Violoncello Principale.

The musical score for the Violoncello Principale on page 16 is written in 3/4 time and consists of ten staves. The key signature has one sharp (F#). The score includes various dynamics and technical markings:

- Staff 1:** Starts with *p* and *v* (accents), followed by a crescendo to *f*.
- Staff 2:** Starts with *p*, followed by a crescendo to *f*.
- Staff 3:** Starts with *p*, followed by a crescendo to *f*.
- Staff 4:** Starts with *p*, followed by a crescendo to *mf*.
- Staff 5:** Starts with *mf*.
- Staff 6:** Starts with *mf*.
- Staff 7:** Starts with *f*.
- Staff 8:** Starts with *p*, followed by a *cresc.* marking.
- Staff 9:** Starts with *f*, followed by a *mf* marking.

The score is heavily annotated with fingering numbers (1-4) and includes accents (*v*) and slurs throughout.



Violoncello Principale.

The musical score for the Violoncello Principale on page 17 consists of ten staves. The first staff is in treble clef, starting with a forte (*f*) dynamic and featuring a melodic line with triplets and slurs. The second and third staves are in bass clef; the second staff includes a trill (*tr*) and a forte (*f*) dynamic, while the third staff also features a trill and a forte (*f*) dynamic. The fourth staff is in bass clef with a fortissimo (*ff*) dynamic. The fifth staff is in treble clef, marked 'Tutti' and '17', and includes a clarinet (*Clar.*) part with a piano (*p*) dynamic. The sixth staff is in bass clef. The seventh and eighth staves are in bass clef. The ninth and tenth staves are in bass clef, with the tenth staff marked 'Tutti' and '1'. The score is filled with various musical notations including slurs, triplets, and fingerings.

Violoncello Principale.

Violoncello Principale.

The musical score for the Violoncello Principale on page 19 is written in G major and 3/4 time. It consists of eight staves of music. The first two staves are in treble clef, and the remaining six are in bass clef. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings include *f*, *p*, *mf*, and *ff*. The score includes detailed fingerings (numbers 1-4) and bowing techniques (trills, accents, and breath marks). The piece concludes with a final cadence in the bass clef.

Violoncello Principale.

The musical score is written for a solo cello in G major, 3/4 time. It consists of ten staves of music. The first staff begins with a *mf* dynamic and includes fingering numbers (1, 2, 3, 4) and a breath mark (*v*). The second staff features a *f* dynamic, a *G* chord marking, and a *p* dynamic. The third staff contains the lyrics "cre - scen - do" and a *f* dynamic. The fourth staff includes a *p* dynamic and a sequence of binary numbers: 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0. The fifth staff has a *p* dynamic and a *cresc.* marking. The sixth staff includes a *f* dynamic and a *tristez.* marking. The seventh staff features a *ff* dynamic. The eighth staff has a *cresc.* marking. The ninth staff includes a *f* dynamic and a *tr.* marking. The tenth staff concludes with a *fz* dynamic. The score is heavily annotated with fingering numbers and performance instructions.

Violoncello Principale.

The musical score for the Violoncello Principale on page 21 is written in G major and consists of ten staves. The notation includes various techniques and dynamic markings:

- Staff 1:** Starts with a trill (*tr.*) and a *dim.* marking. It features a triplet of eighth notes and a *p* dynamic.
- Staff 2:** Contains a *restez.* marking and a *p* dynamic. It includes a triplet of eighth notes.
- Staff 3:** Features a *f* dynamic and a triplet of eighth notes.
- Staff 4:** Includes a *f* dynamic and a triplet of eighth notes.
- Staff 5:** Contains a *f* dynamic and a triplet of eighth notes.
- Staff 6:** Features a *f* dynamic and a triplet of eighth notes.
- Staff 7:** Includes a *f* dynamic and a triplet of eighth notes.
- Staff 8:** Contains a *ff* dynamic and a triplet of eighth notes.
- Staff 9:** Features a *ff* dynamic and a triplet of eighth notes.
- Staff 10:** Concludes with a *restez.* marking and a triplet of eighth notes.

# Musik für Violoncell und Pianoforte.

<b>Bach, J. S.</b> Air et Gavotte de la Symphonie- Suite ( <i>Bockmühl et Bischoff</i> ) . . .	1,50	<b>Duport, J. L.</b> Sonate. <i>C.</i> ( <i>Carl Schröder</i> ) . . .	3,—	<b>Merkel, J.</b> Op. 2. Idylle . . . . .	1,—	<b>Romberg, B.</b> Op. 61. Thème avec Variations et Rondeau. (Pièce facile.) <i>D</i> . . .	1,75
<b>Bennett, W. St.</b> Op. 32. Sonate. <i>A</i> . . . . .	5,50	<b>Ernst, H. W.</b> Op. 8. 2 Nocturnen für Violine und Pianoforte ( <i>Bockmühl</i> ) . . .	2,—	<b>Merkel, G.</b> Op. 58. Andante. <i>F.</i> . . . . .	1,—	<b>Rubinstein, A.</b> Op. 30 No. 1. Barcarolle ( <i>Hen- riques</i> ) . . . . .	1,50
<b>Bischoff, K. J.</b> Op. 91. Erinnerung an J. S. Bach . . .	2,50	<b>Förster, A.</b> Op. 36. 2 Stücke No. 1. Melodie. — No. 2. Intermezzo.	2,50	<b>Molique, B.</b> Op. 45. Concert. <i>D.</i> ( <i>C. Schröder</i> ) . . .	8,—	<b>Rübner, C.</b> Op. 4. Serenade . . . . .	1,50
<b>Bockmühl, R. E.</b> Op. 28. Fantaisie sur un Thème national styrien . . . . .	2,50	<b>Fuchs, R.</b> Op. 29. Sonate. <i>Dm</i> . . . . .	6,—	<b>Moscheles, I.</b> Op. 63. Introduction et Rondeau écossais concertants . . . . .	3,—	<b>Rüfer, Ph.</b> Op. 13. 3 Stücke. No. 1. <i>Am</i> . . . . .	1,75
<b>Bockmühl, R. E. und Bischoff, K. J.</b> 2 ältere Tanzweisen nach den Or- chesterpartituren übertragen. No. 1. Passacaille (Wachtel- schritt), von <i>J. B. Lully</i> . . . . .	1,50	<b>Grützmacher, L.</b> Transcriptionen classischer Mus- sikstücke . . . . .	2,—	<b>Op. 121. Sonate. <i>E</i></b> . . . . .	7,50	<b>No. 2. <i>D</i></b> . . . . .	2,—
No. 2. Musette ( <i>Dudelsack</i> ), von <i>G. F. Haendel</i> . . . . .	1,50	No. 1. Cantate d'Arcangelo del <i>Leuto</i> (1648). — No. 2. Largo di <i>Luigi Boccherini</i> (1735—1803). — No. 3. Aria aus <i>R. Schumann's</i> Clavier-Sonate, Op. 11.		<b>Op. 137a. Melodisch-contrapunk- tische Studien. Eine Auswahl von 10 Praeludien aus <i>J. S. Bach's</i> wohltemperirtem Clav- ier mit einer hinzucompo- nirten obligaten Violoncell- Stimme . . . . .</b>	7,50	<b>No. 3. <i>Hm</i></b> . . . . .	3,25
4 Gesangsstücke. No. 1. Adagio, von <i>Haydn</i> . . . . .	2,—	<b>Hartmann, E.</b> Op. 26. Concert. <i>Dm</i> . . . . .	5,—	<b>Op. 138b. Feuillet d'Album de Rossini . . . . .</b>	3,—	<b>Scheel, B.</b> Op. 127. Pastorale . . . . .	1,—
No. 2. Andante, von <i>Mozart</i>	1,25	<b>Hartog, Ed. de.</b> Op. 55. Impromptu-Mazurka . . . . .	1,50	<b>Nápravnik, E.</b> Op. 29. Suite. <i>D</i> . . . . .	7,50	<b>Op. 129. Barcarolle . . . . .</b>	1,50
No. 3. Adagio (aus Op. 31 No. 2), von <i>Beethoven</i> . . . . .	1,25	<b>Heller, St. et Ernst, H. W.</b> Pensées fugitives [ <i>Grützmacher</i> ].		<b>Séparément:</b>		<b>Op. 130. A travers Champs. Chant . . . . .</b>	1,—
No. 4. Adagio (aus Op. 22), von <i>Beethoven</i> . . . . .	1,25	<b>Cah. I.</b> No. 1. Passé. — No. 2. Souvenir. — No. 3. Romance.	3,—	<b>I. Alla Marcia . . . . .</b>	1,75	<b>Op. 131. Valse . . . . .</b>	1,50
<b>Bödecker, L.</b> Op. 21. 3 Phantasiestücke . . . . .	2,—	<b>Cah. II</b> No. 4. Lied. — No. 5. Agitato. — No. 6. Abschied.	3,50	<b>II. Scherzo . . . . .</b>	2,25	<b>Op. 132. Au Bord d'un Ruisseau. Idylle . . . . .</b>	2,—
Op. 23. Capriccio . . . . .	1,50	<b>Cah. III</b> No. 7. Réverie. — No. 8. Un Cap- rice. — No. 9. Inquiétude.	3,—	<b>III. Berceuse . . . . .</b>	1,25	<b>Op. 134. Nocturne . . . . .</b>	1,—
Op. 24. Romanze . . . . .	2,—	<b>Cah. IV</b> No. 10. Prière pendant l'ORAGE. — No. 11. Intermezzo. — No. 12. Thème original.	4,50	<b>IV. Tarantella . . . . .</b>	3,—	<b>Schröder, C.</b> Op. 38. Concertstück No. 1. <i>D</i> . . . . .	3,—
<b>Chopin, Fr.</b> Op. 3. Introduction et Polonaise. <i>C</i>	1,10	<b>Henriques, R.</b> Op. 4. Albumblatt . . . . .	—,75	<b>Neruda, Fr.</b> Op. 4. 2 Phantasiestücke . . . . .	2,—	<b>Op. 51. Concertstück No. 2. <i>E</i></b> . . . . .	3,—
Op. 6 No. 1. Mazurka [ <i>Bockmühl</i> ]	1,—	<b>Hetzol, M.</b> Op. 12. Berceuse . . . . .	1,—	<b>Op. 39. 3 Stücke.</b>		<b>Op. 56. Concertstück No. 3. <i>A</i></b> . . . . .	3,—
Op. 9 No. 2. Nocturne [ <i>Cossmann</i> ]	1,—	<b>Hiller, F.</b> Op. 140. Serenade. <i>Dm</i> . . . . .	4,50	No. 1. Ständchen . . . . .	1,50	Transcriptionen classischer Stücke aus der alten deutschen Schule . . . . .	1,50
Op. 65. Sonate. <i>Gm</i> . . . . .	2,30	<b>Huber, H.</b> Op. 30. 2 Romanzen . . . . .	2,—	No. 2. Menuetto grazioso . . . . .	1,75	No. 1. Courante von <i>Joh. Mattheson</i> (1681—1764). — No. 2. Air, von <i>demselben</i> . — No. 3. Menuett, von <i>demselben</i> . — No. 4. Courante, von <i>demselben</i> . — No. 5. Gavotte von <i>J. S. Bach</i> (1735—1782).	
<b>Chopin, Fr. und Franchomme, A.</b> Op. 15. Grosses Duo über Themen a. d. Oper „Robert der Teufel“ . . .	1,10	<b>Hummel, J. N.</b> Op. 104. Grande Sonate. <i>A</i> . . . . .	3,—	No. 3. Polonaise . . . . .	2,75	<b>Schumann, R.</b> Op. 25. Myrthen. Liederkreis. ( <i>Hermann</i> .)	
<b>Cossmann, B.</b> Op. 8. 3 Stücke . . . . .	2,50	<b>Kücken, Fr.</b> Op. 101. Divertissement . . . . .	2,50	<b>Norman, L.</b> Op. 28. Sonate. <i>D</i> . . . . .	6,50	Heft I (No. 1—6) . . . . .	3,—
No. 1. Wiegenlied. — No. 2. Elegie. — No. 3. Fandango.		<b>Kummer, F. A.</b> Op. 168. Melodienkranz über Mot- tive a. d. Oper „Die Folkunger“ von <i>Edmund Kretschmer</i> . . . . .	2,—	<b>Paganini, N.</b> Prière de l'Opéra „Moïse“ de <i>Ros- sini</i> , et Variations brillantes sur un Thème du même Opéra ( <i>Bockmühl et Bischoff</i> ) . . . . .	3,—	Heft II (No. 7—12) . . . . .	3,—
<b>Damecke, B.</b> Op. 43. Sonate. <i>D</i> . . . . .	7,50	<b>Op. 169. Transcriptionen über Mot- tive a. d. Oper „Heinrich der Löwe“ v. <i>Edmund Kretschmer</i></b>	3,—	<b>Parlow, E.</b> Op. 20. 3 Stücke.		Heft III (No. 13—18) . . . . .	3,—
<b>David, F.</b> Op. 4. Duo . . . . .	2,50	No. 1. Caprice-Etude . . . . .	1,—	No. 1. Mazurka . . . . .	1,—	Heft IV (No. 19—26) . . . . .	3,—
12 Stücke aus „Bunte Reihe“ ( <i>Bockmühl</i> ).		No. 2. Romanze . . . . .	1,—	No. 2. Cavatine . . . . .	1,—	<b>Op. 66. Bilder aus Osten. 6 Im- promptus (<i>Hermann</i>).</b>	
1. Folge . . . . .	4,50	No. 3. Andantino und Scherzo . . . . .	2,—	No. 3. Perpetuum mobile . . . . .	1,—	Heft I (No. 1—3) . . . . .	3,—
No. 1. Etude. — No. 2. Lied. — No. 3. March. — No. 4. Intermezzo. — No. 5. Agitato. — No. 6. Bolero.		<b>Kummer, F. A.</b> Op. 168. Melodienkranz über Mot- tive a. d. Oper „Die Folkunger“ von <i>Edmund Kretschmer</i> . . . . .	2,—	<b>Radecke, R.</b> Op. 7. 3 Phantasiestücke . . . . .	3,—	Heft II (No. 4—6) . . . . .	3,—
2. Folge . . . . .	5,—	Op. 169. Transcriptionen über Mot- tive a. d. Oper „Heinrich der Löwe“ v. <i>Edmund Kretschmer</i>	3,—	No. 1. Andante. — No. 2. Moderato. — No. 3. Presto.		<b>Op. 70. Adagio und Allegro . . . . .</b>	2,50
No. 1. Capriccio. — No. 2. Sere- nade. — No. 3. Ungarisch. — No. 4. Gondellied. — No. 5. Tarantelle. — No. 6. Romanzo.		<b>Lee, S.</b> Op. 79. Souvenir des „Vêpres siciliennes“. Cantilène . . . . .	1,50	<b>Raff, J.</b> Op. 85. 6 Morceaux ( <i>Hermann</i> ). Complet . . . . .	6,50	<b>Sitt, H.</b> Op. 45. 3 kleine Stücke.	
<b>Davidoff, Ch.</b> Op. 5. Concert. <i>Hm</i> . . . . .	5,—	Op. 84. Le Retour du Marin. Scène caractéristique . . . . .	2,—	<b>Séparément:</b>		No. 1. Intermezzo . . . . .	1,50
Op. 6. Souvenir de Zarizino. 2 Pièces de Salon . . . . .	2,25	<b>Lully, J. B.</b> Gavotte. <i>Dm.</i> ( <i>Kleinmichel</i> ) . . . . .	—,75	No. 1. Marcia . . . . .	2,—	No. 2. Albumblatt . . . . .	1,50
No. 1. Nocturne. — No. 2. Mazurka.		<b>Martucci, G.</b> Op. 52. Sonate. <i>Fism</i> . . . . .	7,—	No. 2. Pastorale . . . . .	1,50	No. 3. Walzer . . . . .	1,50
Op. 7. Phantasie über russische Lieder . . . . .	3,50	Op. 69. 3 Pezzi. No. 1. Moderato . . . . .	2,—	No. 3. Cavatina . . . . .	1,50	<b>Steffensand, W.</b> Op. 15. Sonate. <i>C</i> . . . . .	7,—
Op. 14. Concert No. 2. <i>A</i> . . . . .	7,50	No. 2. Andante . . . . .	2,—	No. 4. Scherzino . . . . .	2,—	<b>Tartini, G.</b> Der Teufelstriller — Le Trille du Diable ( <i>Bockmühl</i> und <i>Bischoff</i> ) . . . . .	4,—
Op. 16. 3 Salonstücke . . . . .	3,50	No. 3. Allegro . . . . .	2,50	No. 5. Canzona . . . . .	1,50	<b>Volkman, R.</b> Op. 10. Chant du Troubadour. Morceau de Salon . . . . .	1,50
No. 1. Mondnacht. — No. 2. Lied. — No. 3. Märchen.		<b>Mattioli, L.</b> Op. 18. Habanera. Morceau de Salon . . . . .	1,50	No. 6. Tarantella . . . . .	2,—	Op. 74. Capriccio . . . . .	2,—
Op. 17. Souvenirs d'Oranien- baum. 2 Pièces de Salon . . . . .	2,50	Op. 19. Consolation. Impromptu . . . . .	2,—	<b>Reinecke, C.</b> Op. 112. Notturmo . . . . .	1,50	<b>Werner, J.</b> Op. 7 No. 1. Romanze . . . . .	1,50
No. 1. Adieu. — No. 2. Barcarolle.		Op. 23. 2 Morceaux de Salon No. 1. Danse montagnarde. — No. 2. Etude de Concert.	2,50	<b>Reinhold, H.</b> Op. 13. Romanze . . . . .	1,—	No. 2. Csárdás . . . . .	1,50
Op. 18. Concert No. 3. <i>D</i> . . . . .	6,50			Op. 42. Romanze und Menuett . . . . .	1,50	Op. 8 No. 1. Adagio . . . . .	1,75
Op. 20. 4 Stücke . . . . .	3,50			<b>Rheinberger, J.</b> Idylle . . . . .	1,50	No. 2. Gavotte . . . . .	1,25
No. 1. Sonntagsmorgen. — No. 2. Am Springbrunnen. — No. 3. An der Wiege. — No. 4. Abenddämmerung.				<b>Ries, F.</b> Op. 125. Grande Sonate. <i>Gm</i> . . . . .	4,50	Op. 9 No. 1. Lied ohne Worte . . . . .	—,75
Daraus einzeln:				<b>Rietz, J.</b> Op. 2. Fantaisie. <i>A</i> . . . . .	4,—	No. 2. Impromptu . . . . .	2,—
No. 2. Am Springbrunnen . . . . .	1,75			Op. 16. Concert. <i>E.</i> . . . . .	5,—	<b>Wieniawski, H.</b> Op. 17. Légende ( <i>Márkwitsch</i> ) . . . . .	2,—
Op. 23. Romance sans Paroles . . . . .	1,50			Op. 16. Concert. <i>E.</i> ( <i>A. Schröder</i> ) . . . . .	5,—	<b>Winterberger, A.</b> Op. 79. Romanze und Barcarole . . . . .	3,—
Op. 25. Ballade . . . . .	2,—					<b>Żeleński, L.</b> Op. 40. Romanze . . . . .	2,50
Op. 30. 3 Salonstücke . . . . .	3,—						
Op. 31. Concert No. 4. <i>Em</i> . . . . .	7,—						

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