

Hundert Stücke

aus

Clavierwerken der Zeitgenossen.

No.	Mk. Pf.	No.	Mk. Pf.
1. Rheinberger, Jos. Scherzo aus der Sonate in Es, Op. 135	1.—	51. Hiller, F. Op. 198. Dudelsackstücklein	1.—
2. Volkmann, Rob. Liebliche Au', aus „Wanderskizzen“, Op. 23	—50	52. Schütt, Ed. No. 4 aus „Lose Blätter“, Op. 13	—50
3. Kirchner, Th. Op. 45 No. 2. Mazurka (As-dur)	—75	53. Bennett, W. St. Op. 12 No. 2. Impromptu	—75
4. Liszt, Fr. Mélodies polonaises, aus „Glanes de Woronince“	1.—	54. Rehberg, W. Op. 2 No. 1. Menuett	—50
5. Gade, Niels W. Humoreske aus „Aquarellen“, Op. 19, Heft I	—75	55. Smetana, F. Op. 2 No. 5. Stammbuchblatt	—50
6. Hiller, F. Op. 97. Zur Guitarre. Impromptu	—75	56. Scholz, H. Op. 19. Impromptu	1.—
7. Jensen, Ad. Menuett aus „Lieder und Tänze“, Op. 33	—50	57. Rubinstein, A. Op. 28 No. 1. Nocturne	1.—
8. Bennett, W. St. The Lake, aus „Three musical Sketches“, Op. 10	—75	58. Kullak, Th. Op. 101 No. 1. Polonaise	1.—
9. Draeseke, F. Weltvergessenheit, aus „Was die Schwalbe sang“, Op. 21	—75	59. Kleinmichel, R. Op. 19 No. 1. Arabeske	—50
10. Jadassohn, S. Op. 25 No. 3. Valse	1.—	60. Hiller, F. Op. 130 No. 3. Romanze	—75
11. Brambach, C. Jos. Op. 11 No. 2. Scherzo	1.—	61. Liszt, Fr. Andante lagrimoso aus „Harmonies poétiques et religieuses“	1.—
12. Huber, H. Op. 14 No. 1. Gavotte	—75	62. Raff, J. Op. 75 No. 5. Après le coucher du soleil. Méditation	1.—
13. Brüll, I. Op. 8 No. 5. Phantasiestück	—75	63. Brüll, I. Op. 8 No. 3. Phantasiestück	—75
14. Heller, St. No. 3 aus „Spaziergänge eines Einsamen“, Op. 78	—75	64. Huber, H. Skizze aus „Stimmungen“, Op. 35	—75
15. Goetz, H. Op. 13 No. 6. Genrebild	—50	65. Schumann, Rob. Op. 1. Thème sur le nom Abegg varié	1.50
16. Fuchs, Rob. Op. 11 No. 2. Improvisation	—50	66. Taubert, Wilh. Op. 172 No. 2. Walzer-Caprice	—75
17. Winding, Aug. Impromptu-Walzer aus „Contraste“, Op. 28	—50	67. Volkmann, Rob. Op. 22 No. 2. Frühlingsfahrt. Marsch	—75
18. Raff, J. Op. 75 No. 11. Au clair de la lune. Paysage	1.—	68. Reinecke, C. Epilog aus „Aus der Jugendzeit“, Op. 106	—50
19. Liszt, Fr. Notturmo No. 1 aus „Liebesträume“	1.50	69. Förster, A. Von Herzen mit Schmerzen, aus „Musikalische Plaudereien“, Op. 14	—50
20. Rubinstein, A. Op. 30 No. 1. Barcarolle (F-moll)	1.—	70. Bennett, W. St. Op. 12 No. 1. Impromptu	—75
21. Schumann, Rob. No. 5 aus „Papillons“, Op. 2	—50	71. Rehberg, W. Op. 2 No. 2. Liebesliedchen	—50
22. Reinecke, C. Widmung aus „Aus der Jugendzeit“, Op. 106	—75	72. Kirchner, Th. Op. 45 No. 4. Mazurka (A-dur)	—75
23. Goldmark, C. Ländliche Bilder I aus „Sturm und Drang“, Op. 5	1.—	73. Gade, Niels W. Canzonette aus „Aquarellen“, Op. 19, Heft I	—50
24. Schumann, Rob. Aria aus der Sonate in Fis-moll, Op. 11	—50	74. Kullak, Th. No. 4 aus „Sang und Klang“, Op. 100	1.—
25. Dessoff, F. O. Op. 2 No. 3. Menuett	—75	75. Hiller, F. Op. 130 No. 5. Ghasel	—75
26. Bargiel, Wold. Op. 3 No. 2. Notturmo	—50	76. Schumann, Rob. Es ist verrathen, aus „Spanisches Liederspiel“, Op. 74 (Arrangement)	—50
27. Kleinmichel, R. Op. 19 No. 9. Arabeske	—50	77. Liszt, Fr. Hymne de l'enfant à son réveil, aus „Harmonies poétiques et religieuses“	1.—
28. Huber, H. Romanzenhaft, aus der Serenade Op. 19	—50	78. Klengel, P. Op. 5 No. 1. Phantasiestück	—50
29. Gade, Niels W. Mignon, aus „Phantasiestücke“, Op. 41	—50	79. Taubert, E. Ed. Op. 10 No. 1. Novellette	—75
30. Benedict, J. Op. 82 No. 2. Un rayon d'espérance. Nocturne	1.50	80. Reinecke, C. Ein Tänzchen, aus „Aus der Jugendzeit“, Op. 106	—50
31. Rheinberger, Jos. Op. 11 No. 4. Allegretto capriccioso	—75	81. Jadassohn, S. Op. 25 No. 2. Scherzino	—50
32. Förster, A. Blumen am Weg, aus „Wanderskizzen“, Op. 41	—50	82. Mertke, Ed. Canzonetta aus der Suite in G-moll, Op. 8	—75
33. Liszt, Fr. Ave Maria aus „Harmonies poétiques et religieuses“	—75	83. Kleinmichel, Rich. Op. 19 No. 4. Arabeske	—75
34. Sachs, Jul. Menuett aus der Suite in Fis-moll, Op. 40	1.—	84. Schumann, Rob. No. 11 aus „Papillons“, Op. 2	—75
35. Reinhold, H. Op. 25 No. 4. Mazurka (G-moll)	—75	85. Volkmann, Rob. Op. 22 No. 1. Fester Sinn. Marsch	—50
36. Klengel, P. Op. 7 No. 1. Mazurka (Fis-moll)	—50	86. Brambach, C. Jos. Op. 11 No. 1. Ballade	1.—
37. Taubert, E. Ed. Op. 14 No. 3. Reigen	—75	87. Reinhold, H. Op. 25 No. 5. Mazurka (B-dur)	—75
38. Raff, J. Op. 75 No. 1. Fleurette. Romanze	—75	88. Heller, St. No. 1 aus „Spaziergänge eines Einsamen“, Op. 78	1.—
39. Lachner, Fr. Op. 172 No. 2. Clavierstück	—50	89. Bennett, W. St. Serenata aus der Sonate in F-moll, Op. 13	—75
40. Gade, Niels W. Tanz der kleinen Mädchen, aus „Der Kinder Christabend“, Op. 36	—50	90. Kullak, Th. No. 3 aus „Sang und Klang“, Op. 100	—75
41. Jadassohn, S. Op. 3 No. 2. Salonstück	1.—	91. Goetz, H. Op. 13 No. 1. Genrebild	—50
42. Schumann, Rob. No. 4 aus „Bilder aus Osten“, Op. 66 (Arrangement)	—50	92. Rheinberger, Jos. Op. 11 No. 5. Elegie	—50
43. Brambach, C. Jos. Nachtgesang aus „Phantasien“, Op. 16	1.—	93. Jadassohn, S. Op. 3 No. 3. Salonstück	—50
44. Mertke, Ed. Elegico aus der Suite in G-moll, Op. 8	—50	94. Heller, St. No. 2 aus „Spaziergänge eines Einsamen“, Op. 78	—75
45. Huber, H. Op. 26 No. 3. Gedenkblatt	—50	95. Schumann, Rob. Botschaft, aus „Spanisches Liederspiel“, Op. 74 (Arrangement)	—75
46. Strong, T. Polka fugale, aus der Suite in C-moll, Op. 8	—75	96. Rehberg, W. Op. 2 No. 3. Gavotte	—75
47. Jensen, Ad. Op. 31 No. 3. L'ingénuité. Valse-Caprice	1.50	97. Reinecke, C. Durch Feld und Flur, aus „Aus der Jugendzeit“, Op. 106	—75
48. Fuchs, Rob. Op. 30 No. 2. Improvisation	—50	98. Brambach, C. Jos. Op. 11 No. 3. Impromptu	1.50
49. Rheinberger, Jos. Adagio aus der Sonate in Es, Op. 135	1.50	99. Gade, Niels W. Novellette aus „Aquarellen“, Op. 19, Heft II	—75
50. Volkmann, Rob. Am Bache, aus „Wanderskizzen“, Op. 23	—50	100. Schumann, Rob. No. 4 aus „Papillons“, Op. 2	—50

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IMPROMPTU.

Andante espressivo.

W. S. Bennett Op. 12. N^o 1.

The musical score is written for piano in 3/8 time, key of D major. It consists of six systems of music. The first system begins with a piano (*pp*) dynamic marking. The second system continues the melodic and harmonic development. The third system includes another piano (*pp*) marking. The fourth system features a crescendo (*cresc.*) marking. The fifth system begins with a piano (*p*) marking. The sixth system concludes with a flourish and a final flourish. The score is printed on six systems of two staves each, with various musical notations including notes, rests, and dynamic markings.

scen - do *ff* *dim.*

This system contains the first five measures of the piece. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a steady eighth-note accompaniment. The tempo markings *scen* and *do* are placed above the first two measures, *ff* above the third, and *dim.* above the fifth.

cantabile

This system contains measures 6 through 10. The right hand continues with the rapid sixteenth-note pattern. The left hand has a more melodic line with some rests. The marking *cantabile* is placed above the sixth measure.

This system contains measures 11 through 15. The right hand continues with the rapid sixteenth-note pattern. The left hand has a more melodic line with some rests.

This system contains measures 16 through 20. The right hand continues with the rapid sixteenth-note pattern. The left hand has a more melodic line with some rests.

ritenuto

This system contains measures 21 through 25. The right hand continues with the rapid sixteenth-note pattern. The left hand has a more melodic line with some rests. The marking *ritenuto* is placed above the first measure.

f *f* *dim.*

This system contains measures 26 through 30. The right hand continues with the rapid sixteenth-note pattern. The left hand has a more melodic line with some rests. The marking *f* is placed above the first and second measures, and *dim.* is placed above the fourth.

First system of a musical score in G major (one sharp). The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. A piano (*p*) dynamic marking is present in the first measure. The system concludes with a vocal entry marked *cre*.

Second system of the musical score. It begins with a vocal entry marked *scen*. The piano accompaniment continues with chords and moving lines. A *do* vocal entry is followed by a piano (*pp*) dynamic marking in the piano part.

Third system of the musical score, continuing the piano accompaniment and vocal lines with various melodic and harmonic developments.

Fourth system of the musical score, featuring more complex piano textures and vocal passages.

Fifth system of the musical score, showing further development of the musical themes.

Sixth system of the musical score, concluding the page with sustained piano accompaniment and vocal lines.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: Features a *cresc.* marking. The bass staff has a *Lea* marking and a ** Lea ** marking.

System 2: Features a *ff* marking, a *dim.* marking, and a *pp cantabile* marking.

System 3: Continues the musical notation with various notes and rests.

System 4: Continues the musical notation with various notes and rests.

System 5: Features a *pp* marking.

System 6: Features a *Lea* marking.