

à V. V. Davidoff.

# Souvenir de Hapsal.

TROIS MORCEAUX

pour  
**Piano**  
par

## P. Tschaikowsky.

OP. 2. Cpl. Pr. M. 2.50.

Seule Edition autorisée, revue par l'Auteur.

*Séparément:*

N° 1. Ruines d'un Château Pr. M. 80.

N° 2. Scherzo Pr. M. 1.30.

N° 3. Chant sans Paroles Pr. M. 80.

Le même pour 2 Pianos à 8 mains Pr. M. 2.00.

*Propriété de l'Éditeur.  
Enregistré aux Archives de l'Union.  
Gr. Médaille d'or.*

HAMBOURG,  D. RAHTER.

*Commissionnaire et Fournisseur de la Société musicale Imp. russe, du Conservatoire  
et de la Société Philharmonique de St. Pétersbourg.*

Moscou, P. Jürgenson. St. Pétersbourg, J. Jürgenson.  
Paris, F. Mackar.

2733.



à V. V. Davidoff.

# Souvenir de Hapsal.

TROIS MORCEAUX

pour  
**Piano**  
par

## P. Tschaikowsky.

OP. 2. Cplt. Pr. M. 2.50.

Seule Edition autorisée, revue par l'Autheur.

*Séparément:*

N<sup>o</sup> 1. Ruines d'un Château Pr. M. 80.

N<sup>o</sup> 2. Scherzo Pr. M. 1.30.

N<sup>o</sup> 3. Chant sans Paroles Pr. M. 80.

Le même pour 2 Pianos à 8 mains Pr. M. 2. ...

*Propriété de l'Éditeur.  
Enregistré aux Archives de l'Union.  
Gr. Médaille dor*

HAMBOURG,  D. RAHTER.

*Commissionnaire et Fournisseur de la Société musicale Imp. russe, du Conservatoire  
et de la Société Philharmonique de St-Petersbourg.*

Moscou, P. Jürgenson. St-Petersbourg, J. Jürgenson.  
Paris, F. Macker.

2733.

# Ruines d'un Château.

P. Tchaikowsky, Op. 2. N° 1.

Adagio misterioso.

PIANO.

*pp*

*p cantabile*

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of chords and melodic lines in both staves.

Second system of musical notation. It begins with the tempo marking *ritenuto assai* and dynamic marking *ppp*. The tempo then changes to **Allegro molto.** and the time signature to 6/16. Dynamic markings *p*, *poco*, and *a* are present.

Third system of musical notation, featuring a treble and bass clef. The lyrics *poco cre - scen - do* are written below the notes.

Fourth system of musical notation, featuring a treble and bass clef. The lyrics *mf sempre cre - scen - do* are written below the notes.

Fifth system of musical notation, featuring a treble and bass clef. The music concludes with a dynamic marking of *f*.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand plays chords and single notes, while the left hand plays a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a grand staff and a key signature of three sharps.

Third system of musical notation, featuring a grand staff. A dynamic marking of *ff* (fortissimo) is present in the middle of the system. The right hand has a more active melodic line.

Fourth system of musical notation, featuring a grand staff. A dynamic marking of *fff* (fortississimo) is present at the end of the system. The right hand has a complex, rapid melodic passage.

Fifth system of musical notation, featuring a grand staff. The right hand has a series of chords, and the left hand has a rhythmic accompaniment. The key signature changes to two flats (Bb, Eb) in the final measure.

A musical score system for piano, consisting of two staves. The key signature has one sharp (F#) and the time signature is 2/4. The right-hand staff features a melodic line with a long, sweeping slur that spans across the first two measures and ends with a fermata. The left-hand staff provides a harmonic accompaniment with chords and moving lines.

Tempo I.

A musical score system for piano in 2/4 time. The right-hand staff begins with a *pp* dynamic marking. The left-hand staff has a *p* dynamic marking. The system includes the instruction *marcato la replica.* and a *m.d.* marking. The music consists of rhythmic patterns and chords in both hands.

A musical score system for piano. The right-hand staff has a *m.d.* marking. The left-hand staff also has a *m.d.* marking. The system continues the rhythmic and harmonic patterns from the previous system.

A musical score system for piano. The right-hand staff has a *m.d.* marking. The left-hand staff has a *pp* marking. The system continues the rhythmic and harmonic patterns from the previous system.

*morendosi*

A musical score system for piano. The right-hand staff has a *morendosi* marking. The left-hand staff has a *pp* marking. The system concludes with a final cadence and a fermata.

# Scherzo.

P. Tschaikowsky, Op. 2. N<sup>o</sup> 2.

Allegro vivo.

PIANO.

The musical score is written for piano in 3/8 time. It consists of five systems of music. The first system is marked 'piano' (p) and 'Allegro vivo'. The second system continues the piano texture. The third system features a change in dynamics to 'mf' and 'p'. The fourth system includes a 'f' dynamic marking. The fifth system has the vocal line 'cre - scen - do' written above the treble clef staff, with 'mf' dynamics in both staves.



First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Dynamic markings include *f* and *ff*.

Second system of musical notation. The right hand continues the melodic line with various articulations. The left hand accompaniment includes some longer note values and rests.

Third system of musical notation. The right hand has a more active melodic line with frequent sixteenth notes. The left hand accompaniment consists of steady chords and moving lines.

Fourth system of musical notation. This system features a prominent melodic line in the right hand with a large slur and a crescendo leading to a *sf* marking. The left hand accompaniment includes a *p* marking at the end of the system.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand accompaniment is primarily chordal.

Sixth system of musical notation. The right hand continues with a melodic line, and the left hand accompaniment includes some chromatic movement in the bass line.

cre - - - scen - - - do

The first system of music shows a piano accompaniment for the vocal line. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. A forte (*ff*) dynamic marking is present in the right hand.

The second system continues the piano accompaniment with similar chordal and arpeggiated textures in both hands.

di - mi - nu - en - do

The third system continues the piano accompaniment. A piano (*p*) dynamic marking is present in the right hand.

The fourth system continues the piano accompaniment. A pianissimo (*pp*) dynamic marking is present in the left hand.

**Espressivo.**

The fifth system is marked **Espressivo.** and *p*. It features a more expressive piano accompaniment with sustained chords and arpeggiated figures.

The sixth system continues the expressive piano accompaniment with sustained chords and arpeggiated figures.

*poco cre - scen - do*

*mf*

*p*

*marcato*

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, continuing the piece with similar notation.

Third system of musical notation, including the lyrics "poco cre - scen - do" written below the notes.

Fourth system of musical notation, marked with *mf* in both the treble and bass staves.

Fifth system of musical notation, marked with *f* in the treble and *m.g.* in the bass.

Sixth system of musical notation, marked with *m.d.* in the treble and *p* in the bass.

The first system of music consists of two staves. The treble staff begins with a piano (*p*) dynamic and features a series of chords and eighth-note patterns. The bass staff provides a rhythmic accompaniment with chords and eighth notes. The key signature has one flat, and the time signature is 4/4.

The second system continues the musical piece. The treble staff has a melodic line with some slurs and accents. The bass staff features chords and eighth-note accompaniment. Dynamics include mezzo-forte (*mf*) and piano (*p*).

The third system shows a continuation of the piano accompaniment. The treble staff has a melodic line with slurs. The bass staff has chords and eighth notes. Dynamics include mezzo-forte (*mf*), piano (*p*), and forte (*f*).

The fourth system introduces a vocal line in the treble staff, with the lyrics "cre - scen - do" written above it. The piano accompaniment continues in the bass staff. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*).

The fifth system continues the piano accompaniment. The treble staff has a melodic line with slurs. The bass staff has chords and eighth notes. Dynamics include forte (*f*) and fortissimo (*ff*).

The sixth system concludes the piano accompaniment. The treble staff has a melodic line with slurs. The bass staff has chords and eighth notes. Dynamics include forte (*f*).

First system of musical notation, featuring a treble and bass clef. The treble staff contains eighth and sixteenth notes with various articulations. The bass staff contains chords and single notes. A fermata is present over a note in the treble staff.

Second system of musical notation. The treble staff features a melodic line with a fermata and a dynamic marking of *sf*. The bass staff contains chords and a melodic line ending with a dynamic marking of *p*.

Third system of musical notation. The treble staff begins with a dynamic marking of *p* and contains chords and melodic fragments. The bass staff contains chords and a melodic line.

Fourth system of musical notation. The treble staff contains chords and a melodic line with a fermata. The lyrics "cre - - scen - - do" are written above the staff. The bass staff contains chords and a melodic line.

Fifth system of musical notation. The treble staff contains a melodic line with a fermata and a dynamic marking of *ff*. The bass staff contains chords and a melodic line, also marked with *ff*.

Sixth system of musical notation. The treble staff contains chords and a melodic line. The bass staff contains chords and a melodic line.



*diminuendo*

Musical notation for the first system, featuring a piano (*p*) dynamic marking. The system consists of two staves with various musical notations including notes, rests, and slurs.

Musical notation for the second system, including 'Led.' and asterisk markings. The system consists of two staves with various musical notations including notes, rests, and slurs.

Musical notation for the third system, including 'Meno mosso.' and 'pp' dynamic marking. The system consists of two staves with various musical notations including notes, rests, and slurs.

**Quasi Andante.**

Musical notation for the fourth system, including 'ppp' dynamic marking. The system consists of two staves with various musical notations including notes, rests, and slurs.

**Tempo I.**

Musical notation for the fifth system, including 'mf' dynamic marking and the word 'cre'. The system consists of two staves with various musical notations including notes, rests, and slurs.

Musical notation for the sixth system, including the words 'scen - do al ff'. The system consists of two staves with various musical notations including notes, rests, and slurs.

# Chant sans Paroles.

Allegretto grazioso e cantabile.

P. Tschaiowsky, Op. 2. N<sup>o</sup> 3.

PIANO.

*p*

*mf*

*p*

*mf*

*cresc.*

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including dynamic markings *f*, *dim.*, *poco riten.*, *Tempo I.*, and *marcato*.

Third system of musical notation, continuing the piece with various rhythmic patterns.

Fourth system of musical notation, featuring a *f* dynamic marking.

Fifth system of musical notation, including dynamic markings *energico*, *cresc.*, and *allargando*.

*molto riten.*

**Tempo I.**

*ff* *dim.* *p* *f* *cresc.*

*cresc.*

*molto riten.*

**Tempo I.**

*ff* *dim.* *p* *p* *ff* 4 3 4 5

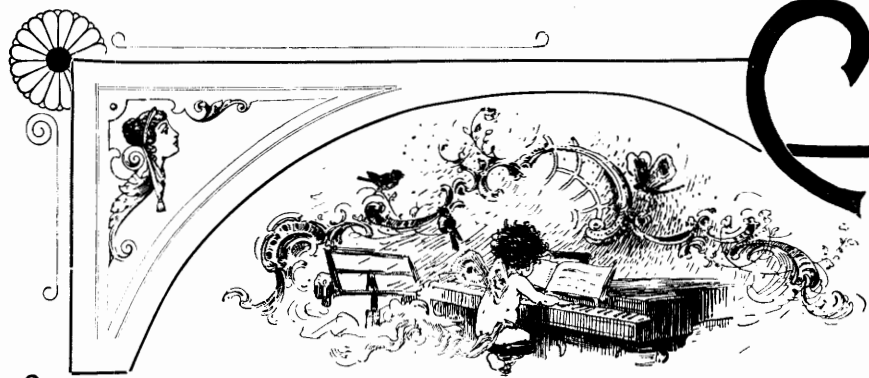
*sempre di - mi - nu - en - do*

*p* *pp* *ppp* *pp* *ppp*

*marcato la melodia*

*pp* *ppp*





# COMPOSITIONEN

für Pianoforte zu zwei Händen

im Verlage von

## D. Rahter in Leipzig.

**P. Tschairowsky.** *M. 8*

**Op. 2. Souvenir de Hapsal.** 3 Morceaux. Seule édition autorisée, revue par l'auteur. Complet . . . 2,50  
No. 1. Ruines d'un château . . . —,80  
No. 2. Scherzo . . . 1,30  
No. 3. Chant sans paroles . . . —,80

**Op. 5. Romance.** Seule édition autorisée, revue par l'auteur . . . 1,—

**Op. 9. 3 Morceaux.** Seule édition autorisée, revue par l'auteur. Complet . . . 2,50  
No. 1. Réverie . . . 1,—  
No. 2. Polka de salon . . . 1,—  
No. 3. Mazurka de salon . . . 1,—

**Op. 10. 2 Morceaux.** Seule édition autorisée, revue par l'auteur. Complet . . . 1,50  
No. 1. Nocturne . . . —,80  
No. 2. Humoresque . . . —,80

**Op. 19. 6 Morceaux.** Seule édition autorisée, revue par l'auteur. Complet . . . 5,—  
No. 1. Réverie du soir . . . —,80  
No. 2. Scherzo humoristique . . . 1,20  
No. 3. Feuillet d'album . . . —,60  
No. 4. Nocturne . . . —,80  
No. 5. Capriccioso . . . 1,—  
No. 6. Thème et Variations . . . 2,—

**Op. 24. Eugen Onegin.** Lyrische Scenen in 3 Aufzügen nach A. Puschkin. Für Pianoforte allein von A. Hubert. . . netto 9,—  
— Potpourri aus der Oper „Eugen Onegin“ . . . 3,—  
— Polonaise aus „Eugen Onegin“, übertragen von Fr. Liszt . . . 3,—  
— Walzer a. d. Oper „Eugen Onegin“, übertragen von Theod. Kirchner . . . 2,—

**Op. 31. Marche Slave.** Arr. 3,—

**Op. 37. Sonate.** G. Neue, vom Componisten revidirte Ausgabe . . . 8,—

**Op. 37 a. Die Jahreszeiten.** 12 Charakterstücke für Pianoforte. Einzige autorisirte, vom Componisten revidirte Ausgabe. Cplt. n. 3,—  
No. 1. Januar. Am Kammin . . . —,80  
No. 2. Februar. Carneval . . . 1,—  
No. 3. März. Lied der Lerche . . . —,60  
No. 4. April. Schneeglöckchen . . . —,80  
No. 5. Mai. Helle Nächte . . . —,80  
No. 6. Juni. Barcarole . . . 1,—  
No. 7. Juli. Lied des Schnitters . . . —,80  
No. 8. August. Die Ernte . . . 1,—  
No. 9. September. Jagdlied . . . —,80  
No. 10. October. Herbstlied . . . —,80  
No. 11. November. Troika-Fahrt . . . 1,—  
No. 12. December. Weihnachten . . . 1,—

**Op. 39. Kinder-Album.** 24 leichte Clavierstücke. Einzige autorisirte, vom Componisten revidirte Ausgabe. Complet . . . 4,—  
In 4 Heften:

Heft I: 1. Morgengebet. 2. Wintermorgen. 3. Pferdchen spielen. 4. Mama. 5. Marsch hölzerner Soldaten. 6. Die kranke Puppe . . . 1,50

**P. Tschairowsky.** *M. 8*

**Op. 39. Kinder-Album.** Heft II: 7. Der Puppe Grablegung. 8. Walzer. 9. Die neue Puppe. 10. Mazurka. 11. Russisches Lied. 12. Bauer auf dem Accordeon spielend . . . 1,30

Heft III: 13. Russischer Volkstanz. (Kamarinskaja.) 14. Polka. 15. Italienisches Lied. 16. Altes französisches Lied. 17. Deutsches Lied. 18. Neapolitanisches Lied . . . 1,30

Heft IV: 19. Ammenmärchen. 20. Hexe im Walde. 21. Süsse Träumerei. 22. Gesang der Lerche. 23. Lied des Drehorgelmannes. 24. In der Kirche . . . 1,30

**Op. 40. 12 Morceaux de difficulté moyenne.** Seule édition autorisée, revue par l'auteur. Complet . . . 6,—  
No. 1. Etude . . . 1,—  
No. 2. Chanson triste . . . —,60  
No. 3. Marche funèbre . . . 1,—  
No. 4. Mazurka . . . 1,—  
No. 5. Mazurka . . . 1,—  
No. 6. Chants sans paroles . . . —,80  
No. 7. Au village . . . 1,—  
No. 8. Valse . . . 1,—  
No. 9. Valse . . . 1,—  
No. 10. Danse russe . . . —,80  
No. 11. Scherzo . . . 1,—  
No. 12. Réverie interrompue . . . —,80

**Op. 48 No. 2. Walzer** aus der Serenade für Streichorchester (Th. Kirchner) . . . 2,—

**— No. 3. Elegie** aus der Serenade für Streichorchester (Th. Kirchner) . . . 1,50

**Op. 49. „1812.“** Overture für grosses Orchester. Arr. 4,—

**Op. 51. 6 Morceaux.** Nouvelle édition revue par l'auteur. Complet . . . 6,—  
No. 1. Valse de salon . . . 1,80  
No. 2. Polka peu dansante . . . 1,20  
No. 3. Menuettoscherzoso . . . 1,20  
No. 4. Natha-Valse . . . 1,20  
No. 5. Romance . . . 1,20  
No. 6. Valse sentimentale . . . 1,20

**Op. 66. Dornröschen.** (La belle au bois dormant.) Ballet in 3 Acten mit einem Prolog. Für Pianoforte übertragen v. A. Siloti. netto 12,—

**— Stücke** aus d. Ballet „Dornröschen“ (Th. Kirchner).  
No. 1. Walzer . . . 1,80  
No. 2. Die Gaben der Feen . . . 1,80  
No. 3. Tanz der Fee Lila . . . 1,—  
No. 4. Die Bootfahrt zum Schloss. Panorama . . . 1,—  
No. 5. Der gestiefelte Kater und das weisse Kätzchen . . . —,80  
No. 6. Aschenbrödel und der Ritter . . . 1,—  
No. 7. Rothkäppchen und der Wolf . . . —,80  
No. 8. Mazurka . . . 1,80  
No. 9. Die Verwandlung des Rosengartens . . . 1,50

**— Potpourri** über Motive des Ballets „Dornröschen“ . . . 2,50

**Op. 67. Hamlet.** Phantasie-Overture für grosses Orchester. (E. Langer.) . . . 4,—

**P. Tschairowsky.** *M. 8*

**Op. 67b. Hamlet,** von W. Shakespeare. Overture, Melodramen, Märsche and Entr'actes für kleines Orchester. Arrangement für Pianoforte von E. Langer . . . netto 7,50

**Op. 68. Pique-Dame.** Oper in 3 Acten und 7 Bildern. (E. Langer.) . . . netto 12,—  
— Potpourri aus der Oper „Pique-Dame“, Op. 68. (E. Langer.) . . . 3,—  
— Schäferspiel aus der Oper „Pique-Dame“, Op. 68. (Theodor Kirchner.) . . . 2,—  
— Illustrations de l'opéra „La dame de Pique“. Grande Fantaisie de concert par Paul Pabst . . . 5,—

**Op. 69. Jolanthe.** Lyrische Oper in einem Aufzuge. Für Pianoforte allein von E. Langer . . . netto 9,—  
— Potpourri aus der Oper „Jolanthe“, Op. 69. (E. Langer.) . . . 3,—

**Op. 71. Der Nussknacker.** (Casse-Noisette.) Ballet-Feerie in 2 Acten. Vollständiger Clavierauszug v. S. Taneeff . . . netto 15,—  
— Derselbe erleichtertem Arrang. vom Comp. netto 12,—  
— Overture aus dem Ballet „Der Nussknacker“ (Casse-Noisette), Op. 71, übertr. vom Componisten . . . 1,80  
— Potpourri aus dem Ballet „Der Nussknacker“ (Casse-Noisette), Op. 71. (E. Langer.) . . . 4,—

**Elegie** für Streichorchester. (Theodor Kirchner.) . . . 1,20

**Festmarsch** zur Krönung Sr. Maj. Kaiser Alexander III. Für Pianoforte vom Componisten . . . 1,80  
— Für Pianoforte, erleichtert von E. Langer . . . 1,50

**Impromptu.** (Momento lirico.) Oeuvre posthume . . . 1,50

**Die Jungfrau von Orleans.** Oper in 4 Acten. Clavier-Auszug ohne Text. netto 15,—

**Marche militaire.** Oeuvre posthume . . . 1,25

**Marche solennelle** pour grand Orchestre. Oeuvre posthume. (E. Langer.) . . . 1,50

**Mazeppa.** Oper in 3 Acten. Clavierauszug ohne Text. n. 12,—  
— Hopak. Danse cosaque de l'opéra „Mazeppa“ . . . 1,80

**Valse-Scherzo.** Oeuvre posthume . . . 1,50

**Auswahl** aus den Werken von P. Tschairowsky, für Pianoforte übertragen von Richard Hoffman.  
No. 1. Scherzo aus der viert. Symphonie, Op. 36 . . . 1,50  
No. 2. Andante aus der fünft. Symphonie, Op. 64 . . . 1,—  
No. 3. Adagio cantabile aus dem Sextett, Op. 70 . . . 1,50

**Joh. Strauss.**

**Op. 346. Tausend und eine Nacht.** Walzer. Für Pianoforte zum Concertvortrag bearbeitet von Ed. Goldstein . . . 2,—

**Bernhard Scholz.** *M. 8*

**Op. 50. Ländler** . . . 1,50

**Op. 52. Skizzen.**  
Heft I. Complet . . . 2,50  
No. 1. Frühlingsglocken . . . —,80  
No. 2. Entschluss . . . 1,—  
No. 3. Barcarole . . . —,50  
No. 4. Die Schmiede . . . —,80  
Heft II. Complet . . . 2,50  
No. 5. Scherzo . . . —,80  
No. 6. Margareth . . . —,80  
No. 7. Elegie . . . —,80  
No. 8. Nachklang . . . —,50

**Charles Sieke.**

**3 Feuilles.** 1. A une jeune fille. 2. A un jeune homme. 3. A une dame . . . 1,—

**Fritz Spindler.**

**Op. 341. 2 russische Romanzen** von P. Kosloff, für Pianoforte übertragen.  
No. 1. „Ich glaube, dass du mich liebst“ . . . 1,50  
No. 2. Der fallende Stern . . . 1,50

**Heinrich Stiehl.**

**Op. 167. Valse-impromptu** . . . 1,80

**Op. 170. Arabesken.** 4 Clavierstücke. Complet . . . 3,—  
No. 1 . . . 1,20  
No. 2 . . . —,80  
No. 3 . . . —,60  
No. 4 . . . 1,20

**Op. 171. Trauerklänge** **Mazeppa.** Grand Galop . . . 1,—  
**Romance sans paroles** . . . 1,—

**Eug. de Westh.**

**Op. 15. 2<sup>me</sup> Barcarole** . . . 1,—  
**Op. 18. Valse-Caprice** . . . 1,50

**Felix v. Woysch.**

**Op. 17. Thema mit Variationen** . . . 1,80

**Wilhelm Wurm.**

**Sammlung aller russischen Gardemärsche.** Nebst einem Anhang von Gelegenheitsmärschen . . . netto 6,—

### Clavier für die linke Hand allein.

**J. S. Bach.**

**Chaconne** pour Violon seul, transcrite pour Piano pour la main gauche seule et exécutée par le Comte Géza Zichy . . . 3,—

**Ferdinand Croze.**

**Etude chromatique** pour la main gauche sur la marche des Puritains . . . 1,30

**Rudolf Kündinger.**

**14 Clavier-Uebungen** für die linke Hand allein mit besonderer Berücksichtigung des dritten, vierten und fünften Fingers . . . 3,—

**Karl Maria v. Weber.**

**Perpetuum mobile** für Pianoforte. Für die linke Hand bearbeitet von P. Tschairowsky . . . 1,80

**Graf Géza Zichy.**

**Sonate** für Pianoforte für die linke Hand allein . . . 2,50

**Clavierschulen.** *M. 8*

**Emil Krause.**

**Op. 70. Praktische Clavierschule** für Lehrende und Lernende vom elementaren Anfang bis zur höheren Mittelstufe. . . . netto 7,50

**A. Reichhardt.**

**Ecole de gammes** dans tous les tons majeurs et mineurs, arrangée d'après A. Dreyschock et d'autres . . . 6,—

**Dr. Hugo Riemann.**

**Op. 39. Vergleichende theoretisch-praktische Clavierschule.** Eine Anweisung zum Studium der hervorragendsten Clavierunterrichtswerke nebst ergänzenden Materialien. Neue vermehrte und verbesserte Ausgabe.

I. Theil: **System.** (Darlegung der für das Clavierspiel sowohl in mechanischer und technischer als in ästhetischer Hinsicht massgebenden Principien unter Vergleichung der Ansichten der hervorragendsten älteren u. neueren Clavierpädagog.) XVI u. 82 S. Buchdr. in 8<sup>o</sup>. broch. netto 1,50

II. Theil: **Methode.** (Anweisung für den Unterricht; Auswahl und Stufenfolge des Materials; Specialbetrachtungen über das Studium einzelner Schulwerke.) IV u. 124 S. Buchdruck in 8<sup>o</sup>. broch. netto 1,50

I. u. II. Theil zusammen, gebunden . . . netto 3,60

III. Theil: **Ergänzende Materialien.**

Heft 1. **Elementarschule.** Gleichzeitige Erlernung der Violin- und Bassnoten. Anfangsgründe der Tact- und Vortragslehre. Einführung in die Kenntniss der Accord- und Tonleitern. 44 S. gr. Musikkf. netto 4,—  
— Daraus separat: Tonleitern . . . netto 1,50

Heft 2. **Technische Vorstudien** zur Entwicklung der Kraft, Selbstständigkeit u. Geläufigkeit der Finger, zur Ausbildung der verschiedenen Anschlagsarten und zur sicheren Beherrschung der dynamischen Schattirungen. 44 S. gr. Musikkf. netto 4,—

Heft 3. **Ornamentik.** Anweisung für die correcte und stilgemässe Ausführung d. Verzierungen. 17 S. gr. Musikkf. netto 1,50

Heft 4. **Rhythmische Probleme.** Auswahl classischer Beispiele mit Triolen, Duolen, Quartolen, Quintolen und anderen Combinationen. 15 S. gr. Musikkf. netto 1,50

Heft 5. **Uebungen im Pedalgebrauch.** 22 S. gr. Musikkformat. netto 2,50