

Herrn Professor Robert Teichmüller zugeeignet.

24

# PRÄLUDIEN

FÜR

KLAVIER

VON

# WALTER NIEMANN

OP. 55.

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M. 3, - n.



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# Zu frohem Beginn.

Moderato, ma con brio (M.M. ♩ = 76-80)  
*Mit Glanz und Wärme.*

Walter Niemann, Op. 55. No 1.

First system of musical notation. Treble and bass clefs. Dynamics include *mf* and *espr. poco f*. Pedal markings are present below the bass line.

*Ped. mit jedem Viertel*

*animandosi più e più*

Second system of musical notation. Treble and bass clefs. Dynamics include *f*. Pedal markings are present below the bass line.

*marcato*

Third system of musical notation. Treble and bass clefs. Dynamics include *più rinf.* and *f espr.*. Pedal markings are present below the bass line.

Fourth system of musical notation. Treble and bass clefs. Dynamics include *ff molto pesante largamente*. Pedal markings are present below the bass line.

*Ped. mit jedem Viertel*

*Largamente.*

*allarg. al Fine*

Fifth system of musical notation. Treble and bass clefs. Dynamics include *ff* and *fff*. Pedal markings are present below the bass line.

*marc. pes.*

# Abend in Sevilla.

(Spanisches Tanzlied)

Walter Niemann, Op. 55. No 2.

Andantino, molto tranquillo, con amore e sempre poco rubato (M.M. ♩ = 60).

*Durchaus träumerisch und zart vorzutragen.*

*dolce* *dolciss.*

*P* *più p*

*poco più animandosi*

*poco sost.* *espress.*

*espress.*

*cresc.* *f*

*rallent.* *in tempo dolce* *dolciss.*

*p una corda* *p tre corde* *più p*

*poco più animandosi*

*poco sost.* *espress.*

First system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Dynamics include *cresc.* and *f*. Pedal markings (Ped.) are present under the bass staff.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps, 2/4 time signature. Dynamics include *p*, *mf marc. espress.*, and *f*. Performance instructions include *p una corda* and *tre corde*. Pedal markings (Ped.) are present under the bass staff.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps, 2/4 time signature. Dynamics include *p*. Performance instructions include *dolce* and *rubato*. Pedal markings (Ped.) are present under the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps, 2/4 time signature. Dynamics include *p* and *mf marc. espress.*. Performance instructions include *piu p*. Pedal markings (Ped.) are present under the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps, 2/4 time signature. Dynamics include *p*. Performance instructions include *dolce rubato*. Pedal markings (Ped.) are present under the bass staff.

*più p*

*molto rallent. Tempo I.*

*pp una corda*

*tre corde*

Red. Red. Red. Red. Red. Red. Red. Red.

*-dolciss.*

*più p*

*poco sost.*

Red. (Red) \* Red. Red. (Red) Red. (Red) Red. Red.

*poco più animandosi espress.*

*cresc.*

*espress.*

Red. Red. Red. Red.

*f*

*p una corda*

*più p*

*tre corde pp*

*rallent.*

*in tempo*

L.H.

Red. Red. Red. Red. Red. Red. Red. Red.

*dolce*

*p*

*pp*

*pp*

L.H.

Red. Red. Red. Red. Red. Red. Red. Red.

pp

Aufführungsrecht  
vorbehalten.

# Bach im Grünen.

Walter Niemann, Op. 55. No 3.

VIVO. (M.M. ♩ = 152-160).

*Heimlich, wie ein Waldbach dahinplätschernd.  
legatissimo*

The first system of the piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a melodic line with numerous triplets and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The tempo marking 'VIVO' and the performance instruction 'legatissimo' are present. The dynamic marking 'sempre pp e dolce mormorando' is written above the bass staff. The system concludes with a fermata over the final notes.

The second system continues the piece with two staves. The upper staff maintains the melodic line with triplets and slurs. The lower staff continues the accompaniment. The system concludes with a fermata over the final notes.

The third system continues the piece with two staves. The upper staff features a melodic line with triplets and slurs. The lower staff continues the accompaniment. The system concludes with a fermata over the final notes.

The fourth system continues the piece with two staves. The upper staff features a melodic line with triplets and slurs. The lower staff continues the accompaniment. The system concludes with a fermata over the final notes. The dynamic marking 'dolce espr.' is written above the upper staff.

The fifth system continues the piece with two staves. The upper staff features a melodic line with triplets and slurs. The lower staff continues the accompaniment. The system concludes with a fermata over the final notes. The dynamic marking 'poco rubato dolce espress.' is written above the upper staff.

*poco sostenuto*

*dolce ten.*

*rall.*

First system of musical notation. The right hand (treble clef) features a melodic line with a slur and a fermata. The left hand (bass clef) provides a harmonic accompaniment. The key signature is one sharp (F#). The system includes six measures with lyrics 'Pa Pa Pa Pa Pa Pa' written below the bass line.

*in tempo*

*pp*

Second system of musical notation. The right hand (treble clef) has a melodic line with slurs and accents. The left hand (bass clef) has a steady accompaniment. The key signature is one sharp (F#). The system includes eight measures with lyrics 'Pa Pa Pa Pa Pa Pa Pa Pa' written below the bass line.

Third system of musical notation. The right hand (treble clef) has a melodic line with slurs. The left hand (bass clef) has a steady accompaniment. The key signature is one sharp (F#). The system includes six measures with lyrics 'Pa Pa Pa Pa Pa Pa' written below the bass line.

Fourth system of musical notation. The right hand (treble clef) has a melodic line with slurs and a fermata. The left hand (bass clef) has a steady accompaniment. The key signature is one sharp (F#). The system includes six measures with lyrics 'Pa Pa Pa Pa Pa Pa' written below the bass line. The instruction *poco espr.* is written below the final measure.

Fifth system of musical notation. The right hand (treble clef) has a melodic line with slurs and a fermata. The left hand (bass clef) has a steady accompaniment. The key signature is one sharp (F#). The system includes six measures with lyrics 'Pa Pa Pa Pa Pa Pa' written below the bass line. The instruction *poco espr.* is written below the final measure.



*dolce espr.*

8

Rd. Rd. Rd. Rd. Rd.

*poco rubato*  
*dolce espress.*

*poco*

Rd. Rd. Rd. Rd. Rd.

*sostenuto e rall. in tempo*

*dolce ten.*

5

8

pp 2 2 2

Rd. Rd. Rd. Rd. poco espr. poco espr.

8

5 1 5 3 1 5 3 5 2

2

Rd. Rd.

8

L.H.

*pp tropfend* *pp*

Rd. \*

L.H. Rd. \*

Aufführungsrecht  
vorbehalten.

# Nebelgestalten.

Walter Niemann, Op. 55. N<sup>o</sup> 4.

Misterioso, in tempo moderato (M.M. ♩ = 112 - 116).

Wie graue und ineinanderfließende Nebelphantome dahinkriechend.

sempre *pp* sotto voce ed una corda

*poco espr.*

*poco espr.*

*poco espr.*

*pochiss. rit.* *in tempo*

*poco cresc.*

*mp* *poco espr.*

*poco espr.*

*p* \* *p* \* *p* \* *p* \* *p* *p* *p* *p*

*rall.*

*piu p*

*p* *p* *p* *p* *p* *p* *p* *p*

*in tempo*

*pp*

*poco cresc.*

*p* *p* *p* *p* *p* \* *p* \*

*rall.*

*in tempo*

*pp* *schemenhaft sich verflüch-*

*p* *p* *p* *p* *p* *p* *p* *p*

*Largo.*

*tigend* 1

*smorz. rit.*

*p*

*ppp*

*p* *p* *p*

Aufführungsrecht  
vorbehalten.

# Ein Traum.

Walter Niemann, Op. 55. No 5.

Andante cantabile e tranquillo, con intimissimo sentimento (M.M. ♩ = 69 - 72).

*dolce*

*legatissimo poco rubato*

*espress.*

*espress.*

*p*

*espr.*  
*poco più rinforzando*  
*mf*

*piu a piu rallent. . . Più lento.*

*p una corda*  
*pp*  
*ppp misterioso*  
*ten.*

*dolce espr.*  
*smorz. rallent.*  
*ten.*

*Tempo I.*  
*p*  
*espress.*

*rallent. . . Più lento, molto tranquillo e con in*  
*ten.*  
*pp*

*timissimo sentimento.*  
*ten.*

*una corda*  
*piu p*  
*pp tre corde*  
*R.H. dim. rall.*  
*ppp*

# Grübeln und Sinnen.

Adagio misterioso e dolente (M. M. ♩ = 40).  
Mit müdem und grüblerischem Ausdruck.

Walter Niemann, Op. 55. N°6.

The musical score is written for piano and consists of five systems of staves. Each system contains a treble and bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo and mood are indicated as 'Adagio misterioso e dolente' with a metronome marking of 40 beats per minute. The score includes various performance instructions such as 'pp una corda', 'espress.', 'tre corde un poco rinforzando', 'più rinforzando', 'molto rit. dolce smorz. - in tempo', and 'legatissimo'. Fingerings and articulation marks are clearly indicated throughout the piece. The piece concludes with a 'pp' dynamic marking and a fermata over the final notes.

# Stilles Glück.

Sostenuto ed amabile (M. M. ♩ = 58).

Walter Niemann, Op. 55. No 7.

Sanft und innig.

*dolce*

*p*

*espress.* 45 *poco rit. - dolce*

*p*

*espr.* 5 *poco rit. -*

*in tempo*

First system of musical notation. The right hand features a melodic line with triplets and fingerings (2, 1, 2, 1, 2). The left hand provides harmonic accompaniment with chords and triplets. Dynamics include *p* and *espr.* (espressivo). The vocal line consists of syllables: *Pa. (Pa.) Pa. Pa. Pa. Pa. Pa. (Pa.) Pa. Pa. Pa.*

*più tenuto*

Second system of musical notation. The right hand continues with triplets. The left hand accompaniment is marked *più p*. The vocal line continues with syllables: *Pa. Pa. Pa.*

*rall.*

*dolciss. in tempo*

Third system of musical notation. The right hand features a melodic line with triplets. The left hand accompaniment includes triplets and is marked *più p* and *pp*. The vocal line continues with syllables: *Pa. Pa. Pa. Pa. Pa. Pa. Pa.*

*cant. espr.*

Fourth system of musical notation. The right hand features a melodic line with a slur. The left hand accompaniment consists of chords. The vocal line continues with syllables: *Pa. Pa. Pa. Pa.*

*rall. smorz.*

*dolce*

Fifth system of musical notation. The right hand features a melodic line with a slur. The left hand accompaniment includes triplets and is marked *pp*. The vocal line continues with syllables: *Pa. Pa. Pa. Pa. Pa. Pa. Pa. Pa.*



# Die drei Hirten.

Walter Niemann, Op. 55. N° 8.

In modo pastorale ed elegiaco (M. M. ♩ = ca. 100).

*dolce*

Schalmey

The first system of the musical score is written for piano. It features a treble clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. The music is marked *dolce* and *mp*. It includes dynamic markings such as *pp una corda*, *mp tre corde*, and *pp una corda*. There are also performance instructions like *ten.* and *rallent.*. The bass line consists of simple chords and single notes, with some notes marked *ten.* and *pp*. The system concludes with a *dolce* marking and a *poco più rinforzando* instruction.

The second system continues the piano piece. It maintains the 12/8 time signature and key signature. The music is marked *smorz. rit.* and *molto pp una corda*. It includes performance instructions like *L.H.* and *ten.*. The bass line features chords and single notes, with some notes marked *ten.* and *pp*. The system concludes with a *pp una corda* marking.

The third system begins with the tempo marking *Più lento.* and *smorz. riten.*. It includes the instruction *L.H. In tempo.*. The music is marked *mp tre corde* and *pp una corda*. It includes performance instructions like *ten.* and *rallent.*. The bass line features chords and single notes, with some notes marked *ten.* and *pp*. The system concludes with a *pp una corda* marking.

The fourth system begins with the tempo marking *Molto più lento.*. The music is marked *espr.* and *pp tre corde*. It includes performance instructions like *dolce smorz. rall.* and *ppp*. The bass line features chords and single notes, with some notes marked *ppp* and *pp una corda*. The system concludes with a *pp una corda* marking.

# Plaudernder Wiesenquell.

Vivo ed amabile mormorando (M. M. ♩ = 152 - 160).  
Hell und frisch.

Walter Niemann, Op. 55. No 9.

*p ed egualmente*

*dolce espr.*

*mf*

*dimin.*

*poco rallent. - 5:*

*in tempo*

*p*

*stacc. glitzernd*

*pp pp*

*pp*

# Am Grabe Robert Schumanns.

Larghetto con dolore (M.M. = höchstens 40).

Im Schumannschen Ton.

Walter Niemann, Op. 55. No 10.

*dolce espress.*

*p* *fp* *fp*

Red Red Red (Red \*) Red Red Red Red Red Red Red (Red \*) Red Red Red Red

*poco rit. in tempo*

*p* *fp* *fp*

Red Red Red Red Red Red Red Red Red Red Red Red Red (Red \*) Red Red Red Red

*più a più poco animandosi e rinforz.*

*p* *poco espr.* *Red. Red. Red. (Red. \*)*

Red (Red \*) Red Red Red Red Red Red Red Red Red Red

*più largamente*

*poco espr.* *espress. sonoro* *rit.*

Red Red Red Red Red Red Red Red Red Red Red Red Red Red Red Red

*in tempo*

*molto rallent. dolce espress.*

*in tempo*

*molto* *pp* *fp*

Red \* Red Red Red Red (Red \*) Red mit jedem Achtel

*smorz. rit.*

*Lento.*

*smorz.*

*ppp* *pp* *dolce espress.*

Red Red (Red) Red (Red)

# Widmung.

Andantino con moto (M. M. ♩ = 69).  
*Innig und schwärmerisch.*

Walter Niemann, Op. 55. N<sup>o</sup> 11.

*dolce cant.*

*p*

*poco rit.* - *in tempo*

*dolce*

*cant.*

*espr.*

First system of musical notation. It features a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 7/8 time signature. The upper staff contains a melodic line with slurs and dynamic markings including *espr.*, *cresc.*, and *piu a piu*. The lower staff contains a bass line with notes marked *Red.* and *Red.* with asterisks. The tempo marking *poco piu largamente* is centered below the system.

Second system of musical notation. It continues the grand staff from the first system. The tempo marking *in tempo* is placed above the right side of the system. The music includes various rhythmic patterns and dynamic markings like *f*. The lower staff continues with notes marked *Red.* and *Red.* with asterisks.

Third system of musical notation. The tempo marking *poco rit.* is above the left side, and *in tempo, tranquillo* is above the right side. The music features a melodic line with *espr.* and *p* markings. The lower staff has notes marked *Red.* and *Red.* with asterisks.

Fourth system of musical notation. The tempo marking *rallent. molto* is above the left side, and *in tempo, molto tranquillo* is above the right side. The music includes a section with *pp* dynamics. The lower staff has notes marked *Red.* and *Red.* with asterisks.

Fifth system of musical notation. It begins with the tempo marking *Lento, dolce ten.* and *L.H.*. The music includes *pp*, *dolciss.*, *rall. molto*, and *dolce ten.* markings. The lower staff has notes marked *Red.* and *Red.* with asterisks.

## Herbstgedanken.

Andante (M. M. ♩ = 66-69).  
Mit fahler Klangfarbe.

Walter Niemann, Op. 55. No 12.

*p sotto voce*

*poco sosten. in tempo poco più animandosi e rinforzando*

*fantastico*

*tranquillo dolce*

mp *piu dolce*

Re. Re. Re. Re. Re. Re.

*rallent. piu a piu*

*dimin.*

Re. ten. Re. ten. Re.

*in tempo*

*pp sotto voce*

1 1

ten. Re. Re. Re. Re.

*rit. Poco piu largamente. molto rall.*

ten. ten. ten.

2 3 1 2 1 3 4

Re. Re. Re. Re. Re. Re.

*in tempo smorz. rit.*

3 5 1 3 5 3 5

Re. H. H. L. H.

ppp

Re. Re. Re. Re. Re.

# WALTER NIEMANN

## WERKE FÜR KLAVIER

|  | Mark |   | Mark |
|--|------|---|------|
| Werk 21. Schwarzwald-Idyllen . . . . . Komplettn     | 2.50 | Werk 49. Ballade (Aus vergangenen Tagen) . . .              | 1.50 |
| Nr. 1. Winden und Cyanten . . . . .                  | —80  | Werk 51. Altgriechischer Tempelreigen . . . . .             | 1.50 |
| Nr. 2. Schmetterling . . . . .                       | —80  | Werk 52. Arabeske . . . . .                                 | 1.50 |
| Nr. 3. Auf ein Gedicht Hebels . . . . .              | —80  | Werk 53. Fantasie-Mazurka . . . . .                         | 1.50 |
| Nr. 4. Das Büble . . . . .                           | —80  | Werk 54. Immensee (Romantische Fantasie)                    | 2.—  |
| Nr. 5. Auf sonnigem Hang . . . . .                   | —80  | Werk 55. 24 Præludien                                       |      |
| Nr. 6. Grillen . . . . .                             | 1.20 | Heft I. Nr. 1. Zu frohem Beginn / Nr. 2. Abend in Sevilla / |      |
| Nr. 7. Ein Thoma-Bild . . . . .                      | —80  | Nr. 3. Bach im Grünen / Nr. 4. Nebelgestalten /             |      |
| Nr. 8. Barfüße . . . . .                             | —80  | Nr. 5. Ein Traum / Nr. 6. Grübeln und Sinnen /              |      |
| Nr. 9. Dunkle Stunde . . . . .                       | —80  | Nr. 7. Stilles Glück / Nr. 8. Die drei Hirten / Nr. 9.      |      |
| Nr. 10. Der Waldbach . . . . .                       | 1.—  | Plaudernder Wiesenquell / Nr. 10. Am Grabe Robert           |      |
| Werk 23. Suite nach Worten Friedrich Hebbels         |      | Schumanns / Nr. 11. Widmung / Nr. 12. Herbst-               |      |
| Komplettn  | 2.50 | gedanken . . . . . n.                                       | 2.50 |
| Nr. 1. Præludium: Durch Sturm u. Regen . . . . .     | 1.20 | Heft II. Nr. 13. Mit festlichem Pomp / Nr. 14. Nächtlicher  |      |
| Nr. 2. Idylle: Genoveva an der Quelle . . . . .      | 1.20 | Tränzerung / Nr. 15. Des Abends / Nr. 16. Fliehende         |      |
| Nr. 3. Ballade: Die Heide . . . . .                  | 1.—  | Schatten / Nr. 17. Mägdlein mit den blonden Haaren /        |      |
| Nr. 4. Romanze: Im Frühling . . . . .                | 1.20 | Nr. 18. Hart auf Hart / Nr. 19. An Adolph Hentzelt /        |      |
| Nr. 5. Notturmo: Abendgefühl . . . . .               | 1.—  | Nr. 20. Aus einem alten Klavierbüchlein / Nr. 21.           |      |
| Werk 26. Deutsche Ländler u. Reigen. Kompl. n.       | 2.50 | Zwiesgespräch / Nr. 22. Zorn / Nr. 23. Ohne Rast,           |      |
| Nr. 1. Zu Boppard am Rhein . . . . .                 | —80  | ohne Ruh / Nr. 24. Klage . . . . . n.                       | 2.50 |
| Nr. 2. Idyll am Bodensee . . . . .                   | —80  | Werk 58. Was den Kindern Freude macht.                      |      |
| Nr. 3. Alt-Wien . . . . .                            | 1.—  | 24 leichte melodische Klavierstücke                         |      |
| Nr. 4. Schwäbischer Oberländer . . . . .             | —80  | Heft I. Nr. 1. Kuckuck / Nr. 2. Liedchen / Nr. 3. Dadelack- |      |
| Nr. 5. Langsamer Tyroler . . . . .                   | —80  | stücklein / Nr. 4. Eine schwere Arbeit / Nr. 5. Abend-      |      |
| Nr. 6. Aus Schleswig-Holstein . . . . .              | —80  | lied / Nr. 6. Der kleine Bach / Nr. 7. Im Dom /             |      |
| Nr. 7. Oberbayrische Kirka . . . . .                 | —80  | Nr. 8. Eine kleine Romanze / Nr. 9. Walzer für die          |      |
| Nr. 8. Aus dem Thüringer Wald . . . . .              | —80  | Mädels / Nr. 10. Die zärtlichen Geschwister / Nr. 11.       |      |
| Nr. 9. Westfälischer Dörpertanz . . . . .            | —80  | Menuett / Nr. 12. Walzer für die Baben . . . . . n.         | 1.50 |
| Nr. 10. Aus dem Badener Land . . . . .               | —80  | Heft II. Nr. 13. Venetianisches Gondellied / Nr. 14. Ma-    |      |
| Werk 28. Drei Nocturnes.                             |      | zurka / Nr. 15. Morgen im Walde / Nr. 16. Auf zur           |      |
| Nr. 1. Alhambra (Granada) . . . . .                  | 1.50 | jagd / Nr. 17. Arietta / Nr. 18. Wettlauf / Nr. 19.         |      |
| Nr. 2. Nach glücklichem Tage . . . . .               | 1.—  | Märchen / Nr. 20. Die alte Spieluhr / Nr. 21. Im            |      |
| Nr. 3. Ave Maria (Frauenchiemsee) . . . . .          | 1.20 | lustigen Wirbel / Nr. 22. Das Zauberglöckchen /             |      |
| Werk 29. Waldmärchen. 5 Miniaturen. Kompl. n.        | 1.50 | Nr. 23. Schmetterlingsjagd / Nr. 24. Ritt auf dem           |      |
| Nr. 1. Elfenkönig auf der Jagd / Nr. 2. In der Däm-  |      | Steckenpferd . . . . . n.                                   | 1.50 |
| merung / Nr. 3. Das Büchlein erzählt / Nr. 4. Die    |      | Werk 60. Erste Sonate A-moll (Romantische) . . n.           | 3.50 |
| Waldprinzessin / Nr. 5. Die Soan' geht auf.          |      | Werk 68. Drei moderne Klavierstücke.                        |      |
| Werk 30. Singende Fontäne (Nocturne) . . . . .       | 2.—  | Nr. 1. Romantischer Walzer . . . . .                        | 1.50 |
| Werk 31. Romantisches Impromptu . . . . .            | 1.50 | Nr. 2. Delphi (Feierlicher Hymnus) . . . . .                | 1.50 |
| Werk 36. Hans und Grete . . . . .                    |      | Nr. 3. Im fernen Osten (Exot. Grotteske)                    | 1.50 |
| Leichte Kinderstückchen . . . . . Komplettn          | 1.50 | Werk 69. Wasserspiele . . . . .                             | 2.—  |
| Nr. 1. Die Grete / Nr. 2. Der Hans / Nr. 3. Ein      |      | Werk 71. Suite nach Worten von Hermann                      |      |
| Kirmestänzen / Nr. 4. Suse, Peter Krute / Nr. 5. Die |      | Hesse . . . . . n.  | 2.50 |
| schwere Ferienaufgabe / Nr. 6. Des Nachtwächters     |      | Nr. 1. Præludium / Nr. 2. Scherzino / Nr. 3. Arietta /      |      |
| Runde / Nr. 7. Im Garten unterm Fliederbusch /       |      | Nr. 4. In moto perpetuo.                                    |      |
| Nr. 8. Auf der Eisenbahn / Nr. 9. Der erste große    |      | Werk 74. Acht Mazurkas . . . . .                            | 2.—  |
| Schmerz / Nr. 10. Der böse Friedrich aus dem Dorfe / |      | Nr. 1. G-moll / Nr. 2. D-dur / Nr. 3. D-moll / Nr. 4.       |      |
| Nr. 11. Der Waldmann und die Miere / Nr. 12. Onkel   |      | F-dur / Nr. 5. Es-moll / Nr. 6. G-dur / Nr. 7. A-moll /     |      |
| Thuobald und Tante Doris / Nr. 13. Abschied.         |      | Nr. 8. C-dur.   |      |
| Werk 41. Geschichten aus den Bergen.                 |      | Werk 75. Zweite Sonate F-dur (Nordische) . . n.             | 3.50 |
| 12 kleine Ländler und Tänze . . . . . Komplettn      | 1.50 | Werk 77. Die Harzreise . . . . . n.                         | 2.50 |
| Werk 44. Chaconne . . . . .                          | 1.50 | Nr. 1. Isefälle / Nr. 2. Goslar / Nr. 3. Bergmärchen /      |      |
| Werk 45. Sommernacht am Flusse (Barkarole) . . .     | 1.50 | Nr. 4. Hexenritt / Nr. 5. Herdengeläut am Abend /           |      |
| Werk 48. Pompeji. Mosaik romantischer Miniatur-      |      | Nr. 6. Zug der Onnen / Nr. 7. Der letzte Sonntag            |      |
| aturen. 10 Charakterstücke . . . . . Komplettn       | 2.50 | Werk 83. Dritte Sonate D-moll (Elegische) . . n.            | 4.50 |
| Nr. 1. Heiterer Sommermorgen / Nr. 2. Die ägypt-     |      |   |      |
| ischen Priester ziehen zum Isisempel / Nr. 3. Amor   |      |   |      |
| und der Schmetterling / Nr. 4. Rosen für die Ge-     |      |   |      |
| liebte / Nr. 5. Ein Sizilianer erzählt den Fischern  |      |   |      |
| Märchen / Nr. 6. Hirtengedicht / Nr. 7. Die Sage     |      |   |      |
| des Vesuv / Nr. 8. Abend auf dem Campanischen        |      |   |      |
| Meere / Nr. 9. Tanz der Nereiden / Nr. 10. Vor       |      |   |      |
| der Statue der Sphinx.                               |      |   |      |

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