

# Beliebte Klavierstücke.

Morceaux favoris pour Piano.

Favorite Compositions for the Pianoforte.

Classification gradus: I = facile, Ima = facile jusqu'à la difficulté moyenne, ma = difficulté moyenne, mas = difficulté moyenne jusqu'à difficile, s = difficile.

revidirt und mit Fingersatz versehen

Order of difficulty: I = easy, Ima = easy - rather difficult, ma = rather difficult, mas = rather difficult - difficult, s = difficult.

von  
**Moritz Vogel.**

Schwierigkeitsbezeichnung: I = leicht, Ima = leicht bis mittelschwer, ma = mittelschwer, mas = mittelschwer bis schwer, s = schwer.

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| <p>1. Ascher, op. 28. Dozia (ms)<br/>2. — op. 24. Danse espagnole (ms)<br/>3. — op. 40. Fanfare militaire (ms)<br/>4. — op. 80. La cascade de roses (ms)<br/>5. — op. 88. Sanssouci (ms)<br/>6. — Fiammina (ms)<br/>7. — Mazurka des traîneaux (ms)<br/>8. — La Montagnarde (ms)<br/>9. — La Moscovite (ms)<br/>10. — La Perle du Nord (ms)<br/>11. — La Perle d'Allemagne (ms)<br/>12. — Vaillance (m)<br/>13. Baoh, E. Frühlings-Erwachen. Le réveil du printemps (m)<br/>14. Bach, J. S. Gavotte H-moll (m)<br/>15. Badarzewska. Gebet einer Jungfrau. La prière d'une vierge (m)<br/>16. — Mazurka (Im)<br/>17. Beethoven. Marcia alla turca.<br/>18. Bayer, op. 86 No. 1. Fant. sur Norma (Im)<br/>19. — No. 5. Fant. sur La Fille de Régiment (Im)<br/>20. — " 15. " " Robert le diable (Im)<br/>21. — " 16. " " Les Huguenots (Im)<br/>22. — " 23. " " Le Prophète (Im)<br/>23. — " 28. " " Le Barbier de Seville (Im)<br/>24. — " 49. " " La Dame blanche (Im)<br/>25. — Die Spieluhr. La boîte à musique. Musical box (I)<br/>26. Boccherini. Menuett (m)<br/>27. Chopin, op. 9 No. 2. Nocturne Es-dur (s)<br/>28. — Trauermarsch aus op. 85. Marche funèbre (m)<br/>29. — op. 40 No. 1. Polonaise A-dur (s)<br/>30. — op. 64 No. 1. Valse in Des-dur (s)<br/>31. Döhler, op. 24. Nocturne (s)<br/>32. — op. 39. Tarantelle (s)<br/>33. Dreyschock, op. 16. Nocturne (s)<br/>34. — op. 92 No. 3. Un doux entretien (ms)<br/>35. Dussek, op. 62. La Consolation<br/>36. Egghard, op. 2. La Campanella (s)<br/>37. — op. 207 No. 1. La Blondine (Im)<br/>38. — op. 207 No. 2. La Brunette (Im)<br/>39. — op. 215. Oh ma chère Styrie! (Im)<br/>40. Favarger, op. 1. Bolero (ms)<br/>41. — op. 4. Fantasie aus Oberon (ms)<br/>42. — op. 18. Les Adieux (m)<br/>43. Field. Nocturne Es-dur (m)<br/>44. Gottschalk, op. 58. Le Trémolo (s)<br/>45. — Le Poète mourant (ms)<br/>46. Händel. Largo (m)<br/>47. Haydn. Serenade (I)<br/>48. Hummel, op. 11. Rondo Es-dur (ms)<br/>49. Ivanovici. Donauwellen. Flots de Danube. Waves of the Danube (Im)<br/>50. — Seufzer-Walzer. Valse de soupir. Valse Roumaine (Im)<br/>51. Kalkbrenner. La Femme du Marin (m)<br/>52. Ketterer, op. 7. Grand Caprice hongrois (s)<br/>53. — op. 21. L'Argentine. Silberfischchen (m)<br/>54. — op. 66. Oh! dites lui (ms)<br/>55. — op. 90. La Chateleine. Valse de Salon (m)<br/>56. — op. 101. Gaëtana-Mazurka (m)<br/>57. — op. 116. Valse des Fleurs (ms)<br/>58. — op. 118. Caprice militaire (s)<br/>59. — op. 121. Boute en train. Galop de Concert (ms)<br/>60. — op. 220. Défilé-Marche (ms)<br/>61. Kreutzer. Tempo di Menuetto (ms)<br/>62. Lefébure-Wély, op. 54. Les Cloches du Monastère. Klostersglocken (m)<br/>63. — op. 102. La Clochette du Pâtre (m)<br/>64. — L'Heure de la Prière (m)<br/>65. Martinl. Gavotte (m)<br/>66. Mayer, op. 117. Galop militaire (ms)<br/>67. — op. 134. Romance italienne (ms)<br/>68. — op. 199. Une fleur animée (ms)</p> | <p>69. Mendelssohn. Frühlingslied. Chant du Printemps (ms)<br/>70. — Hochzeitsmarsch. Marche nuptiale (ms)<br/>71. — Kriegsmarsch aus Athalia. Marche de l'ode symphonique Athalie<br/>72. Meyerbeer. Krönungsmarsch aus Prophet. Marche de Couronnement de l'opera Prophète (m)<br/>73. — Fackeltanz. Marche aux flambeaux (ms)<br/>74. Moniuszko. Valse (ms)<br/>75. Mozart. Marcia alla turca.<br/>76. Oginski. Polonaise A-moll. Les Adieux Polonaise célèbre<br/>77. Oesten, op. 50 No. 6. Alpenlieder. Chants des Alpes (Im)<br/>78. — op. 56. Gondellied. Barcarolle (m)<br/>79. — op. 65 No. 1. Der Leiermann (I)<br/>80. — op. 65 No. 2. Der Schmetterlingsjäger (I)<br/>81. — op. 65 No. 3. Die Wachtparade (I)<br/>82. — op. 65 No. 4. Der Hirtenknabe (I)<br/>83. — op. 65 No. 5. Der Seiltänzer (I)<br/>84. — op. 65 No. 6. Schlittenfahrt (I)<br/>85. — op. 70. Oberons Zauberhorn (ms)<br/>86. — op. 155. Kindertänze. Heft 1 (I)<br/>87. — op. 155. " " 2 (I)<br/>88. — op. 155. " " 8 (I)<br/>89. — op. 175. Alpenglöckchen (m)<br/>90. — op. 193. Alpenglühien (m)<br/>91. Richards, op. 26. Victoria (m)<br/>92. — op. 27. Die Klosterkirche (m)<br/>93. — op. 47. Wanderers Traum (m)<br/>94. — op. 60. Marie (m)<br/>95. — op. 71. Vögleins Abendlied (m)<br/>96. Rosas. Sobre las olas. Ueber den Wellen. Sur les ondes. Walzer (Im)<br/>97. Rubinstein, op. 3 No. 1. Melodie (s)<br/>98. — op. 3. Deux Mélodies (s)<br/>99. — Trot de Cavallerie (s)<br/>100. Scarlatti. Tempo di ballo (ms)<br/>101. Schubert. Menuett aus op. 78 (m)<br/>102. — op. 90 No. 2. Impromptu (ms)<br/>103. — op. 94 No. 3. Moment musical (ms)<br/>104. Schumann. Warum aus op. 12 (ms)<br/>105. — Des Abends aus op. 12 (ms)<br/>106. — Träumerei aus Kinderscenen op. 15 (m)<br/>107. — op. 28 No. 2. Romance (s)<br/>108. — op. 85 No. 12. Abendlied (m)<br/>109. — op. 99 No. 9. Novellette H-moll (s)<br/>110. — op. 124 No. 16. Schlummerlied (ms)<br/>111. Seeling, op. 2. Lorelei (s)<br/>112. Sousa. Cadetten-Marsch (I)<br/>113. — Washington Post (I)<br/>114. Strauss, Joh., op. 228. Radetzky-Marsch (m)<br/>115. Strauss, Jos., op. 164. Dorfschwalben aus Oesterreich, Walzer (I)<br/>116. — op. 166. Frauenherz, Polka-Mazurka<br/>117. Tschalkowsky, op. 2 No. 8. Chant sans paroles (s)<br/>118. — op. 5. Romance (s)<br/>119. — op. 87 No. 1. Am Kamin (m)<br/>120. — op. 87 No. 6. Barcarolle (m)<br/>121. — op. 87 No. 10. Herbstlied (m)<br/>122. — op. 87 No. 11. Im Dreigespann (m)<br/>123. — op. 40 No. 2. Chanson triste (ms)<br/>124. Wallace, op. 13. Petite Polka de Concert (m)<br/>125. — op. 48. Grande Polka de Concert (s)<br/>126. Walzer eines Wahnsinnigen. Les dernières Valses d'un Fou (I)<br/>127. Weber, op. 62. Rondo brillant (s)<br/>128. — op. 65. Aufforderung zum Tanz. Invitation à la Valse (s)<br/>129. Wollenhaupt, op. 23 No. 2. La Gazelle (m)<br/>130. — op. 72. Scherzo brillant (s)<br/>131. Wyman. Vagues argentines (m)<br/>132. Yradler. La Paloma (I)</p> |
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133. — op. 87 No. 10. Herbstlied (m)  
134. — op. 62. Idylle (As) (ms)  
135. — op. 66. La Bayadère, Caprice de Genre (ms)  
136. — op. 68. La Ballerina, Caprice (ms)  
137. Braungardt, op. 6. Waldesrauschen (ms)

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# Novellette.

Rob. Schumann, Op. 99. N<sup>o</sup> 9.

Lebhaft.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 3/4. The tempo is marked 'Lebhaft.' (Allegretto). The score is divided into five systems. The first system starts with a piano (*p*) dynamic and includes a triplet in the bass line. The second system features a repeat sign and dynamics of forte (*f*) and piano (*p*). The third system is characterized by sforzando (*sf*) dynamics. The fourth system continues with *sf* and *p* dynamics. The fifth system concludes with a crescendo (*cresc.*) and a final piano (*p*) dynamic.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a triplet of eighth notes and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The left hand provides a steady accompaniment.

Second system of musical notation. The right hand continues with a melodic line, alternating between piano (*p*) and forte (*f*) dynamics. The left hand maintains a consistent accompaniment pattern.

Third system of musical notation. The right hand features a melodic line with frequent accents and a forte (*f*) dynamic. The left hand accompaniment is steady.

Fourth system of musical notation. The right hand has a melodic line with accents and a forte (*f*) dynamic. The left hand accompaniment includes a piano (*p*) section followed by a crescendo (*cresc.*).

Fifth system of musical notation. The right hand continues with a melodic line, alternating between piano (*p*) and forte (*f*) dynamics. The left hand accompaniment includes a piano (*p*) section followed by a crescendo (*cresc.*).

Sixth system of musical notation. The right hand features a melodic line with accents and a forte (*f*) dynamic. The left hand accompaniment is steady and concludes the piece with a final chord.

April 18-



Morceaux favoris. **Beliebte Stücke.** Pezzi favoriti.

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Ascher, Joseph. Op. 40. Fanfare Militaire.  
Allegro, tempo di Marcia.

M., 80

Ascher, Joseph. Op. 83. Sans Souci. Galop de Bravoure.

M., 80.

Ascher, Joseph. Mazurk des Traineaux.  
Mazurka.  $\sigma = 69$ .

M., 80.

Ascher, Joseph. La Moscovite. Danse Nationale.  
Mouvement de Mazurka.

M., 80.

Dreyschock, A. Op. 16. Nocturne.  
Andante con espressione.

M., 60.

Egghard, Jules. Op. 2. La Campanella. Impromptu.

M., 80.

Egghard, Jules. Op. 215. Des Steierers Heimweh.  
Non troppo Allegretto.

M., 60.

Favarger, R. Op. 1. Bolero. Spanischer Tanz.

M., 80.

Gottschalk, L.M. Le Poète mourant. Méditation.

M., 80.

Mayer, Charles. Op. 117. Galop militaire.

M., 80.

Mayer, Charles. Op. 134. Romance italienne.  
Lento con grazia.

M., 60.