



JOHANNES BRAHMS

Scelte Composizioni per Pianoforte

Nuova Edizione economica.

No. 17891.	Op. 1.	Sonata (Do magg.)	Fr. 4.- n.B
No. 17892.	Op. 2.	Sonata (Fa diesis min.)	Fr. 4.- n.B
No. 17893.	Op. 4.	Scherzo (Mi bem. min.)	Fr. 3.- n.B
No. 17894.	Op. 5.	Sonata (Fa min.)	Fr. 4.- n.B
No. 17895.	Op. 9.	Variazioni sopra un tema di <i>R. Schumann</i>	Fr. 3.- n.B
No. 17896.	Op. 10.	Ballata	Fr. 3.50 n.B
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A. & G. CARISCH & C.
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MILANO
A. & G. CARISCH & C., EDITORI.

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MILANO
A. & G. CARISCH & C., EDITORI.

Sonate.

Allegro maestoso.

Johannes Brahms, Op. 5.

Piano.

The musical score is written for piano and consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a single bass clef staff. The second system also includes a grand staff and a single bass clef staff. The music is in 2/4 time and features various dynamics and markings such as *f*, *cresc.*, *pp*, *rit.*, *f a tempo*, and *cresc.*. There are also performance instructions like *col* and *8va*.

20101
(V. A. 3)

Aufführungsrecht vorbehalten.

legato
f *fest und bestimmt*

p

rit.
in tempo
pp *dim.*
p con espressione

p

cresc. e sostenuto

8
f pesante
accelerando
p dolce

p poco rit.
accelerando

1.
p poco rit.
p dolce
a tempo f

8
 2.
f a tempo
sempre più f

8
ff
rit. e pesante
ff

pp
espressione

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes a first ending bracket with a repeat sign and a fermata. Dynamics include *mf* and *f*. A *rit.* marking is present above the staff.

Second system of musical notation, continuing the grand staff. It features a *p* dynamic marking and a *rit.* marking above the staff.

Third system of musical notation, including a *dolce* marking above the staff and *pp* dynamics in both staves. A *rit.* marking is also present.

Fourth system of musical notation, featuring a *rit.* marking above the staff and a *pp* dynamic marking in the bass staff.

Fifth system of musical notation, including a first ending bracket with a repeat sign and a fermata. Dynamics include *dim.* and *rit.* markings.

8

poco rit.

8

a tempo misterioso
pp

8

cresc.
sempre più pesante

ff

8

*) Die kleinen Noten können nötigenfalls wegbleiben.

legato
f fest und bestimmt

dim.

p

espressivo
pp rit.
p in tempo.

Musical notation for the first system, measures 1-4. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The instruction *cresc. e sostenuto* is written above the staff.

Musical notation for the second system, measures 5-8. The piano accompaniment continues with a similar rhythmic pattern. The instruction *f pesante* is written above the staff. A dotted line with the number 8 is placed above the first measure of this system.

Musical notation for the third system, measures 9-12. The piano accompaniment continues. The instruction *p più vivo e rubato* is written above the staff. The first measure of this system has a first ending bracket above it.

Musical notation for the fourth system, measures 13-16. The piano accompaniment continues. The instruction *accel.* is written above the staff. The first measure of this system has a first ending bracket above it.

Musical notation for the fifth system, measures 17-20. The piano accompaniment continues. The instruction *p poco rit.* is written above the staff. The first measure of this system has a first ending bracket above it. The instruction *a tempo* is written above the staff. The instruction *cresc.* is written above the staff.

*fare
francesi*

Andante.

Der Abend dämmert, das Mondlicht scheint,
Da sind zwei Herzen in Liebe vereint
Und halten sich selig umfangen
Sternau.

Andante espressivo.

First system of musical notation, featuring piano (*p*) and legato markings. The music is in 2/4 time and includes a dynamic marking of *pp* at the end of the system.

Second system of musical notation, including a first ending bracket. The music continues with various dynamics and articulation marks.

ben calando

Third system of musical notation, featuring first and second endings. The music includes a *pp* marking and a *più piano* instruction.

Fourth system of musical notation, including piano (*pp*) and forte (*f*) markings. The music features a *m. d. s.* marking and a *3* measure rest.

Fifth system of musical notation, including piano (*pp*) and decrescendo (*dim.*) markings. The music concludes with a *rit.* marking.

dämmert, das Mondlicht scheint,
ei Herzen in Liebe vereint
sich selig umfängen
Sternau.

Musical score for the first system on the left page, including vocal line and piano accompaniment. The score features a vocal line with lyrics and a piano accompaniment with various musical notations such as slurs, dynamics, and articulation marks.

Musical score for the second system on the left page, including vocal line and piano accompaniment. The tempo is marked *a tempo p*. The score includes various musical notations such as slurs, dynamics, and articulation marks.

Poco più lento. *Äußerst*

Musical score for the third system on the left page, including vocal line and piano accompaniment. The tempo is marked *Poco più lento. Äußerst*. The score includes various musical notations such as slurs, dynamics, and articulation marks.

cresc. poco a poco
poco + do

f
piu f e rit.

ten.
a tempo
2. soff.
f
con passione e molto espressivo

molto rit. e dim.

a tempo
pp
sempre dim. e poco rit.

Two staves of music. The right staff has a *cresc. e rit.* marking above it.

Two staves of music. The left staff has a *molto rit.* marking below it. The right staff has a *f* marking above it and *con passione* below it.

Two staves of music. The right staff has a *dim. e rit. molto* marking above it.

Two staves of music.

Two staves of music. The left staff has a *poco a poco in tempo primo* marking above it. The right staff has a *legato e piano* marking below it.

Two staves of music.

Two staves of music. The right staff has a *piu f e rit.* marking above it.

Two staves of music. The right staff has a *molto espressivo* marking below it.

Two staves of music. The right staff has a *rit. e dim.* marking above it.

Two staves of music. The left staff has a *rit. e poco rit.* marking above it.

First system of musical notation, measures 1-4. The music is in 4/4 time with a key signature of two flats. It features a complex texture with multiple voices. Dynamics include *sost.* and *a tempo*. A *rit.* marking is present at the end of the system.

Second system of musical notation, measures 5-8. The texture continues with various dynamics and articulation marks.

Third system of musical notation, measures 9-12. Includes dynamics *dim.*, *più p*, and *con molta es.*. A sixteenth-note figure is marked with a '6'.

Fourth system of musical notation, measures 13-16. Includes dynamics *pressione*, *pp*, *m. s.*, and *m. d.*. A dotted line separates this system from the next.

Fifth system of musical notation, measures 17-20. Includes dynamics *sempre cresc.* and *sf.*. A dotted line separates this system from the next.

8

dim. e rit.

p a tempo

Measures 8-16 of the musical score. The right hand features a melodic line with a triplet in measure 10. The left hand provides a steady accompaniment. The dynamics transition from *dim. e rit.* to *p a tempo*.

sosten

pp

Measures 17-24. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The dynamics are *sosten* and *pp*.

a tempo

Measures 25-32. The right hand has a melodic line with a triplet in measure 28. The left hand accompaniment is consistent. The dynamic is *a tempo*.

dim.

pp sempre dim.

Measures 33-40. The right hand features a melodic line with a triplet in measure 36. The left hand accompaniment is active. The dynamics are *dim.* and *pp sempre dim.*

ppp poco rit.

Measures 41-48. The right hand has a melodic line with a triplet in measure 44. The left hand accompaniment is active. The dynamic is *ppp poco rit.*

tempo

Measures 1-6. The right hand has a melodic line with a triplet in measure 3. The left hand accompaniment is active. The dynamic is *tempo*.

Measures 7-14. The right hand has a melodic line with a triplet in measure 10. The left hand accompaniment is active.

con molta es -

Measures 15-22. The right hand has a melodic line with a triplet in measure 18. The left hand accompaniment is active. The dynamic is *con molta es -*.

d.

Measures 23-30. The right hand has a melodic line with a triplet in measure 26. The left hand accompaniment is active. The dynamic is *d.*

Measures 31-38. The right hand has a melodic line with a triplet in measure 34. The left hand accompaniment is active.

Andante molto.
espressivo

sempre les deux Pedales
ppp

sosten.

sempre pp possibile

poco a poco cresc.

pesante
ffmolto pesante
3

8

Ped.

Ped.

Ped.

Ped.

8

ff

Ped.

Ped.

Ped.

Ped.

dim.

3

6

Adagio.

ppp legato

pp con molta espressione

rf

sempre Ped.

Scherzo.

Allegro energico.

First system of musical notation, including piano and bass staves. Dynamics include *f* and *mf*. A *sempre Ped.* instruction is present. A first ending bracket is shown above the piano staff.

Second system of musical notation, including piano and bass staves. It begins with a measure rest of 8 measures. Dynamics include *mf* and *f*.

Third system of musical notation, including piano and bass staves. Dynamics include *p* and *f ben marcato*.

Fourth system of musical notation, including piano and bass staves. Dynamics include *p leggiero* and *f*.

Fifth system of musical notation, including piano and bass staves. Dynamics include *p leggiero*, *sosten.*, and *a tempo*.

pp
ped.
*

This system contains the first two measures of the piece. The right hand plays a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. The dynamic is *pp* and the pedal is marked *ped.* with an asterisk.

8
pp molto leggiero
ped.
* sempre Ped.

This system contains measures 3 and 4. The right hand continues the melodic line. The dynamic is *pp molto leggiero*. The pedal is marked *ped.* with an asterisk and the instruction *sempre Ped.*

8
cresc.

This system contains measures 5 and 6. The right hand continues the melodic line. The dynamic is *cresc.*

8
f
dim.

This system contains measures 7 and 8. The right hand continues the melodic line. The dynamic is *f* and *dim.*

p

This system contains measures 9 and 10. The right hand continues the melodic line. The dynamic is *p*.

Musical notation for the first system, measures 1-8. The score is in 4/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present in measure 1.

Musical notation for the second system, measures 9-16. A first ending bracket spans measures 9-12, with a repeat sign at the end. A dynamic marking of *piu f* (pianissimo forte) is present in measure 10. A section number '8' is written above the first measure.

Musical notation for the third system, measures 17-24. A first ending bracket spans measures 17-20, with a repeat sign at the end. A dynamic marking of *ff* (fortissimo) is present in measure 18. A section number '8' is written above the first measure.

Musical notation for the fourth system, measures 25-32. This system contains a series of chords and rests. A dynamic marking of *pp* (pianissimo) is present in measure 25. The word *And.* (Andante) is written below the staff in measures 25, 26, 27, 28, 29, and 30.

Musical notation for the fifth system, measures 33-40. A first ending bracket spans measures 33-36, with a repeat sign at the end. A dynamic marking of *p* (piano) is present in measure 34. The word *Trio, legato* is written above the staff in measure 33. The word *Fine.* is written below the staff in measure 37. A section number '2' is written above the first measure.

First system of musical notation, featuring two staves with treble and bass clefs. The music consists of chords and melodic lines. A *pp* dynamic marking is present at the end of the system.

Second system of musical notation, featuring two staves. It includes dynamic markings *cresc.*, *mf*, and *dim.*. The system concludes with a fermata over the final chord.

Third system of musical notation, featuring two staves. It includes dynamic markings *legato* and *p*. The system is marked with first and second endings, indicated by brackets and the numbers 1 and 2.

Fourth system of musical notation, featuring two staves. It includes dynamic markings *p* and *sosten.*. The system concludes with a fermata over the final chord.

Fifth system of musical notation, featuring two staves. It includes dynamic markings *pp molto legato*. The system concludes with a fermata over the final chord.

dim. pp

cresc. rf f

rf ff

cresc. f

f

Dal segno sino al Fine

col Pedale

Intermezzo.

(Rückblick.)

Andante molto.

The musical score is written for piano and consists of five systems of staves. The first system includes the tempo marking 'Andante molto.' and the dynamic 'p legato'. The second system features dynamics 'fz' and 'f pesante'. The third system has 'ff'. The fourth system includes 'legato', 'pp sempre', and 'accel.'. The fifth system concludes with 'rit. dim.', 'una corda', and 'Sec.'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

20101

This block shows the continuation of the musical score from the previous page. It includes dynamics such as 'pp', 'f', and 'f'. The notation includes slurs, accents, and a first ending bracket marked with '1'. The piece concludes with a double bar line and the instruction 'Dal segno sino al Fine'.

Dal segno sino al Fine

(in tempo)
pp trem.

pesante
f
ff

ff accel.

pp a tempo
p rit.

pp

Finale.

Allegro moderato ma rubato.

mf pp rit.

pp p rit. poco f

f dim.

f sempre più agitato e cresc.

f molto agitato

Musical notation for the first system, measures 1-4. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present at the beginning.

Musical notation for the second system, measures 5-8. The right hand continues the melodic development with slurs and accents. The left hand features a triplet of eighth notes in measures 5 and 6. A dynamic marking of *dim.* (diminuendo) is present in measure 7.

Musical notation for the third system, measures 9-12. The right hand has a melodic line with slurs and accents. The left hand has a triplet of eighth notes in measure 9. Dynamic markings include *pp* (pianissimo) in measure 9 and *p con espressione* (piano with expression) in measure 10. A *La* (Lah) marking is present in measure 12.

Musical notation for the fourth system, measures 13-16. The right hand has a melodic line with slurs and accents. The left hand has a triplet of eighth notes in measure 13. Dynamic markings include *La* (Lah) in measure 13 and *sempre La* (sempre Lah) in measure 14.

Musical notation for the fifth system, measures 17-20. The right hand has a melodic line with slurs and accents. The left hand has a triplet of eighth notes in measure 17. Dynamic markings include *piu f* (piu forte) in measure 17 and *dim.* (diminuendo) in measure 18.

First system of musical notation on page 29. It consists of two staves. The upper staff has a melodic line with a slur and a *poco rit.* marking. The lower staff has a piano accompaniment. Dynamic markings include *dim.* and *p*.

Second system of musical notation on page 29. It consists of two staves. The upper staff has a melodic line with a slur and a *sf* marking. The lower staff has a piano accompaniment. Dynamic markings include *sf* and *p*.

Third system of musical notation on page 29. It consists of two staves. The upper staff has a melodic line with a slur and a *dolce* marking. The lower staff has a piano accompaniment. Dynamic markings include *dolce* and *p*.

Fourth system of musical notation on page 29. It consists of two staves. The upper staff has a melodic line with a slur and a *poco f* marking. The lower staff has a piano accompaniment. Dynamic markings include *dim.*, *p*, and *poco f*.

Fifth system of musical notation on page 29. It consists of two staves. The upper staff has a melodic line with a slur and a *f* marking. The lower staff has a piano accompaniment. Dynamic markings include *f*, *leggiero*, and *p*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a piano introduction with a *pp* dynamic marking.

Second system of musical notation, continuing the piece with a *staccato* marking.

Third system of musical notation, showing further development of the musical theme.

Fourth system of musical notation, featuring a *dim. ma in tempo* marking and a *pp* dynamic.

Fifth system of musical notation, including a *pp* dynamic marking.

Sixth system of musical notation, concluding the page with a *pp* dynamic marking.

pp rit.

p rit. poco f a tempo

pp dim.

f sempre più agitato e cresc.

ff e molto agitato

ff p

dim. p

pp

pp legato sempre mf

f Seo.

piu f ff mf Seo.

First system of musical notation on page 33, featuring two staves with complex rhythmic patterns and dynamic markings such as *f* and *p*.

Second system of musical notation on page 33, including dynamic markings like *pp* and *ppp*.

Third system of musical notation on page 33, featuring dynamic markings such as *f* and *pp*, and numerical figures like 3, 2, 3, 3.

Fourth system of musical notation on page 33, including dynamic markings like *pp*.

Fifth system of musical notation on page 33, featuring dynamic markings such as *rit.*, *p a tempo*, and *pp*.

First system of musical notation on the left page, featuring dynamic markings like *p*.

Second system of musical notation on the left page, including dynamic markings like *pp*.

Third system of musical notation on the left page, featuring dynamic markings such as *mf* and *f*.

Fourth system of musical notation on the left page, including dynamic markings like *f*.

Fifth system of musical notation on the left page, featuring dynamic markings such as *mf*.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. Dynamics include *p.* (piano), *f* (forte), and *pp* (pianissimo). A decrescendo marking *dim.* is present. The system concludes with a fermata over the final notes.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The system is marked *Ritenuto* and *pesante*. Dynamics include *f* (forte). The system concludes with a fermata over the final notes.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The system is marked *a tempo e agitato* and *ben marcato*. Dynamics include *f* (forte). The system concludes with a fermata over the final notes.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The system features a complex rhythmic pattern with many beamed notes. Dynamics include *f* (forte).

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The system is marked *ff e molto agitato*. Dynamics include *ff* (fortissimo). The system concludes with a fermata over the final notes.

mf ben marcato

8

ff con fuoco
fz marcato
Ped.

appassionato
Ped.

Ped.

ben marcato
Ped.

ff sostenuto
Ped.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes complex chordal textures and melodic lines. A dynamic marking of *sed.* is present at the end of the system.

Second system of musical notation, continuing the piece. It features a dynamic marking of *f a tempo* and a section marked with a fermata and the number 8.

Tempo primo. (♩ = 4)

Third system of musical notation, starting with a section marked with a fermata and the number 8. It includes a dynamic marking of *ff* and the instruction *Grandioso*.

Fourth system of musical notation, featuring a dynamic marking of *ff sempre* and a *sed.* marking at the end.

Fifth system of musical notation, featuring a dynamic marking of *sostenuto poco* and a section marked with a fermata and the number 8. The system concludes with several asterisks and a *sed.* marking.

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13687 > 3. Valse caressante > 1.75

E. RUSSI

IMMAGINI

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13552 > 2. Miniatura > 1.25
13553 > 3. Valzer delle rose > 1.25
13554 > 4. Gavotta bleu > 1.25
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G. CATTOLICA

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Foglie d'Autunno

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13224 > 4. Campano del mattino > 1.25
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13313 > 3. Petit montagnard. Chansonnette > 1.25
13314 > 4. Sur la mer. Barcarolle > 1.25
13315 > 5. Chant des chasseurs. Choeur > 1.25
13316 > 6. Rayon de soleil > 1.25
13317 > 7. Danse ancienne > 1.25
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12755 > 5. Au gymnase > 1.—
12756 > 6. Désirs silencieux > 1.—
12757 > 7. La danse de grand'mère. Menuet > 1.—
12758 > 8. Sombre pressentiment > 1.—
12759 > 9. Au château de la reine. Polonaise > 1.—
12760 > 10. Joie et bonheur > 1.—
12761 > 11. Arlesno > 1.—
12762 > 12. Nuit étoilée. Nocturne > 1.—
12721, 3 En 3 cahiers chaque > 2.—

G. MICI

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- N. 13001 N. 1. Sulla sera. Preludio-Notturno Fr. 1.75
13002 > 2. Presso la culla. Petite berceuse > 1.25
13003 > 3. Frammento > 1.75
13004 > 4. Il piccolo spazzacamina mendicante > 1.75
13005 > 5. Pierrot ubriaco. Piccola marcia notturna > 1.75
13006 > 6. La quiete sui monti > 1.75

L. SALINA

Cinque Bozzetti

- A QUATTRO MANI
facili e diteggiati
N. 13501 N. 1. In barca Fr. 1.25
13502 > 2. A riva del lago > 1.25
13503 > 3. Due parole > 1.25
13504 > 4. Danza > 1.25
13505 > 5. La notte di Natale. Pastorale > 1.25

G. DE SENA

Morceaux favoris

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13700 > 106 Douce rencontre > 1.75
13701 > 107 Danse champêtre > 1.75
13702 > 108 Les ondines > 1.75
13703 > 109 Fra i monti. Chansonnette > 1.75
13704 > 110 Chant printanier > 1.75
13705 > 111 Sérénade > 1.75
13706 > 112 Menuet Empire > 1.75
13707 > 113 Chanson andalouse > 1.75
13708 > 114 Murrure de printemps > 1.75
13709 > 115 Possia della notte. Nocturno > 1.75
13704 > 116 Valse de concert > 1.75

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(Continuation)

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13425 > 5. Heure vespérale > 1.25
13426 > 6. Sous les arbres > 1.25
13427 > 7. Rose mousse > 1.25
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Le Succès du Pianiste

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à 2 mains		à 4 mains	
No.	netto Fr.	No.	netto Fr.
17682.	1.75	11957.	1.50
17700.	2.50	12485.	1.50
12316.	1.—	11958.	1.25
12324.	1.50	11951.	1.25
12491.	1.50	577.	1.75
12495.	1.50	17752.	2.50
11959.	1.50	12443.	1.50
12336.	1.75	12444.	1.50
17501.	1.75	9150.	1.75
17502.	1.75	9153.	2.25
12015.	1.75	11907.	1.50
12016.	1.75	12210.	2.50
12066.	1.25	11906.	1.75
758.	1.75	12450.	1.75
12236.	1.—	12454.	1.75
12319.	1.—	11905.	1.75
12330.	1.—	11902.	1.75
12318.	1.75	12051.	1.50
12321.	1.—	12052.	1.75
12488.	1.25	850.	1.50
12493.	2.—	947.	1.75
7977.	1.—	17618.	2.—
7950.	1.75	17617.	2.—
7894.	1.75	7894.	2.—
611.	1.—	11916.	1.25
8154.	1.75	857.	1.—
12322.	2.—	9651.	2.—
12323.	1.75	11499.	1.75
11915.	1.—	500.	1.75
12309.	1.25	901.	1.75
12445.	1.—	490.	1.75
12446.	1.—	11498.	1.75
17827.	1.—	659.	2.—
7824.	1.25	11878.	2.—
12448.	1.25	791.	2.—
17825.	1.50	7072.	2.25
12447.	1.—	11960.	2.—
11950.	1.25	11861.	2.—
12449.	1.25	11952.	1.75
12450.	1.75	907.	2.50
12249.	1.—	7342.	2.50
678.	1.—	11508.	2.—
12483.	1.—	17047.	2.50
12484.	2.—	17048.	2.50
10916.	2.—		
12486.	2.50		
12488.	2.—		
940.	2.—		
12489.	1.75		
146.	2.—		
551.	2.—		
7755.	2.—		
	1.75		

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coi ritratti dei Compositori e l'elenco completo delle loro Composizioni per Pianoforte

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 Boghen: Campana a festa - Bossi: Canzone-
 Sirena - Bossi: Caresse - Fioridia: Sirena
 felice - Cesi: Pensée fugitive - Frontini: En songe
 Frontini: Grand mère qui danse, 2^e Menet -
 Glardi: Réverie - Marscalchi: Duetto d'amore
 Minguzzi: Melodia - Oswald: Nocturne - Rossi:
 Notturnino - Rosati: Freudio - Setaccioli: Can-
 zone - Serenata - Tarenghi: Chant d'amour.

N. 12782 Vol. II. (Rosso) Fr. 4.— n.*
 Agostini: Berceuse - Bossi: Ländler - Bottazzo:
 Minuto - Brogi: Salirello - Carrara: Saranda
 - Del Valle de Paz: Improvisi - De Sena: Rom-
 poncic - Ferrari: Capriccio - Fontini: Sérénade
 arabe - Gasparini: Pizzicato - Ricci: Signorini:
 Arietta - Russi: Nuit champêtre, *Impromptu* -
 Tarenghi: Chanson joyeuse - Tarenghi: Le
 retour du paysan - Zanella: Mazurka in La magg.

N. 12783 Vol. III. (Verde) Fr. 4.— n.*
 Bello: Notturno - Bossi: Il Castello incantato -
 Bossi: Chitarra - Ferraria: Grilli - Frontini:
 Chitarra siciliana - Frontini: Souvenir de Cho-
 rin - Frigata: Melodi - Gerusa: Berceuse -
 Martini: Serenata - Ravanello: Cavata
 Robert: Affection, *Passe intime* - Serpieri: Scon-
 forto - Scatrinno: Smerzo - Tarenghi: Caval-
 cade (*quasi tremolo*) - Tarenghi: Bagatelle.

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Violetta, *Melodia* - Danse des sylphides; *Morceaux
 joyeux* - Molto gentile, *Intermezzo* - La reine des
 fleurs, *Gavotte* - Dolce confessione, *Gavotta* - Ma-
 ruschka, *Mazurka* - Graziella, *Morceaux gracieux* -
 A la kermesse, *Polka*.

Becucci Album de Morceaux favoris
 N. 12181 Vol. I. Fr. 3.— n.*

Sotto le palme, *Nocturno* - Fiorcellin d'aprile -
 Notti di fiori, *Melodia* - C'era, c'era! *Polka* - Au
 bois de Boulogne, *Chanson villageoise* - Soave,
Mazurka.

N. 12182 Vol. II. Fr. 3.— n.*
 Bianche nuvolette, *Nocturno* - Tamerò sempre,
Diverimento - Stringimi forte, *Polka* - Fleur
 d'innocence, *Melodie* - Non più lagrime! *Mazurka*
 - Je me souviens, *Petit nocturne*.
 Edizione G. VENTURINI.

Behr Album de Morceaux favoris
 N. 11785 Cab. I. Fr. 3.— n.*

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 Hussards bleus - Clochettes de Noël - Papillon.
 - Air français - Prière d'un ange.

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 L'enchanteresse, *Mazurka* - Ave Maria - Chant
 des chasseurs - A la kermesse.

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N. 11780 Cab. II. Fr. 3.— n.*
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 ceuse.

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 N. 12164 Cab. I. Fr. 3.— n.*

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De Sena Pezzi lirici
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 son sicilienne - Confiance amoureuse.

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 Retour au village - Sérénade arabe.

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 Barcarola* - Pagina d'album - Romanza - Ultimo
 canto.

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 blonde.

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 N. 12389 Cab. I. Fr. 3.— n.*

Danse de libellules, *Barcarolle* - Réveil des
 fleurs, *Idylle* - A Séville, *Sérénade* - Poème
 d'amour, *Melodie* - J'y pense, *Gavotte* - Chant
 du troubadour - Causerie du soir - Caresse.

N. 12390 Cab. II. Fr. 3.— n.*

Voix de printemps - Berceuse de fleurs, *Mélo-
 die* - Chant du berger - Au clair de lune, *Mélo-
 die* - Sons de la mer - Chant des nautades, *Mélo-
 die* - En barque, *Mélo-
 die* - Brise du soir.

Sartorio Album de Morceaux favoris
 N. 12185 Fr. 3.— n.*

Amusette - Avec élégance, *Mazurka* - Les pre-
 mières hirondelles - Fleurs de mai, *Gavotte* -
 Avec gravité, *Mennet* - Chanson d'été - En au-
 tomne - Aubade.

Stirezki Album de Morceaux
 choisis
 N. 11789 Fr. 3.— n.*

Sérénade villageoise - Nouvelle valse mignonne
 - Espoir naissant - Les soupire, *Sonnet* - Désir
 ardent - Valse viennoise - Minuit dans la forêt -
 Ré all d'oiseaux.

Tarenghi Album de petits Morceaux
 caractéristiques
 N. 11783 Cab. I. Fr. 4.— n.*

Ronde des mains - Le menuet de la grand'mère
 - Danse rustique - Petite Carmen - Le petit
 menuet.

N. 11784 Cab. II. Fr. 4.— n.*
 Chant d'amour - A la valse - Silence de nuit
 - Chanson joyeuse - Sérénade burlesque.

Tarenghi Impressions et Sentiments
 N. 12784 Cab. I. Fr. 3.— n.*

Chant du pêcheur - Tarentelle - Simple histoire
 - Le retour du paysan - Berceuse triste.

N. 12785 Cab. II. Fr. 3.— n.*
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 d'enfants - Vision - Causerie d'amour.

Wachs Album de Morceaux favoris
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Gentillesse - La coquette - Fête napolitaine,
Tarentelle - Fleurs de carnaval, *Marche joyeuse* -
Terpachore, *Air de ballet* - Le petit nid, *Chanson*
syb:stire - C'était le bon temps, *Gavotte*.

A. & G. CARISCH & C., EDITORI, MILANO