



Châteaux en l'air.

VIER
PHANTASIESTÜCKE



für das **PIANOFORTE** componirt

von

Erich Wolf Degner.



Eigenthum der Verleger für alle Länder.

Leipzig, Breitkopf & Härtel.

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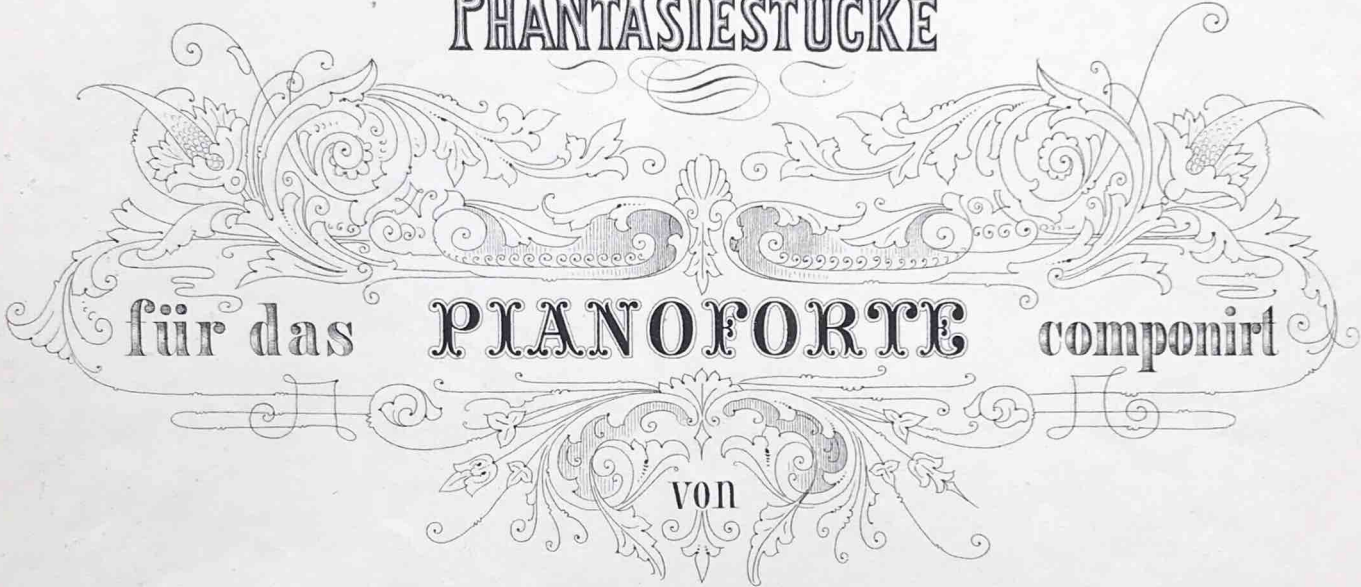
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CHÂTEAUX EN L'AIR.

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ERICH WOLF DEGNER.



I.

Leicht bewegt.

The musical score consists of six systems of piano and bass staves. The first system is marked *p dolce* and includes the instruction *ten.* (tension) in both staves. The second system is marked *espressivo* and includes *ten.* and *cresc.* markings. The third system includes *poco ritard.* and *a tempo* markings. The fourth system is marked *leggiere*. The fifth system is marked *nach und nach lebhafter.* and *cresc.*. The sixth system is marked *sehr lebhaft.* and includes *8:3* and *zögernd* markings. The score is punctuated with *ped.* (pedal) and *** (accents) throughout.

Etwas ruhiger.

hervorgehoben

p
dolce
ausdrucksvoll

ten.
sehr markirt

sehr steigernd

p
f

zögernd
im Zeitmass
dim.

8.....
 5 1 2 3 5
p *pp*
 Ad. *

8...
Erstes Zeitmass.
p dolce
 Ad.*

espressivo
 Ad.*

cresc.
 Ad.*

2 1 2 1 2 5 4 1 3 2
p *p leggiero* *pp*
 Ad. * Ad. * Ad. * Ad. * Ad. *

8.....
zögernd
 Ad.*

Ruhiger.

espressivo

First system of the musical score. The right hand (treble clef) begins with a piano (*p*) dynamic and a *dolce* marking. The left hand (bass clef) is marked *ausdrucksvoll*. The system concludes with a *cresc.* marking and a fermata over the final chord.

Second system of the musical score. The right hand is marked *ten.* and *f*. The left hand is marked *f*. The system concludes with a fermata and the instruction *sehr markirt*.

Third system of the musical score. The right hand is marked *sehr steigend*. The system concludes with a fermata.

Fourth system of the musical score. The right hand features a complex rhythmic pattern with eighth notes. The system concludes with a fermata.

Fifth system of the musical score. The right hand is marked *ff* and *8.....*. The system concludes with a fermata.

zögernd

im Zeitmass

First system of music, featuring a piano introduction with a melody in the right hand and accompaniment in the left. The tempo/mood is indicated as *zögernd* and *im Zeitmass*. The right hand includes fingerings 2, 3, 5, 3, 5, 2, 5, 3, 8, 2. The left hand includes fingerings 5, 3, 5, 1, 2. A *dim.* (diminuendo) hairpin is present over the right hand. The system ends with a fermata and an asterisk.

Second system of music, continuing the piano introduction. It features a *p* (piano) section in the right hand and a *pp* (pianissimo) section in the left hand. The right hand is marked *p dolce*. The system ends with a fermata and an asterisk.

Third system of music, showing more complex melodic lines with fingerings 1, 5, 1, 5, 2, 1, 2, 3, 6, 3, 1, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6. A *dim.* hairpin is present. The system ends with a fermata and an asterisk.

Fourth system of music, featuring a *pp* (pianissimo) section with intricate melodic patterns. The right hand has fingerings 5, 4, 5, 6, 2, 1, 2, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6. The system ends with a fermata and an asterisk.

Fifth system of music, marking the end of the piano introduction with the tempo/mood *zögernd* and *espressivo*. The right hand has fingerings 5, 4, 2, 6, 1, 4, 2, 5, 4, 2, 6, 1, 4, 2, 5, 1, 2, 2, 1, 4. The system ends with a fermata and an asterisk.

II.

Sehr lebhaft.

The musical score is written for piano in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of six systems of two staves each (treble and bass clef). The piece is marked "Sehr lebhaft." (Very lively).

- System 1:** Starts with a *mf* dynamic. The right hand has a triplet of eighth notes followed by eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *mf* and *leggiere*. Performance markings include *Ped.* and asterisks.
- System 2:** Continues the eighth-note accompaniment. The right hand features more complex rhythmic patterns. Dynamics include *mf* and *p cresc.* Performance markings include *Ped.* and asterisks.
- System 3:** The right hand has a dense texture of sixteenth notes. Dynamics include *più cresc.* Performance markings include *Ped.* and asterisks.
- System 4:** Features a *f dim.* dynamic. The right hand has a descending scale-like pattern. Dynamics include *f dim.* and *p*. Performance markings include *Ped.* and asterisks.
- System 5:** The right hand has a steady eighth-note pattern. Dynamics include *pp*. Performance markings include *Ped.* and asterisks.
- System 6:** The right hand continues with eighth notes. Dynamics include *pp* and *ppp*. Performance markings include *Ped.* and asterisks.

musical notation system 1

sotto voce

Rd. * Rd.* Rd.* Rd. *

musical notation system 2

espressivo

Rd.* Rd.* Rd. * Rd.* Rd. * Rd. * Rd. * Rd. *

musical notation system 3

leggiere

espressivo

Rd. * Rd. * Rd. * Rd. * Rd. *

musical notation system 4

cresc.

Rd. * Rd. * Rd. * Rd. * Rd. *

nach und nach lebhafter

f

musical notation system 5

Rd. * Rd. * Rd. * Rd. * Rd. *

musical notation system 6

cresc.

più cresc.

zögernd

Rd. * Rd. * Rd.* Rd.* Rd. * Rd.* Rd.* Rd. * Rd. * Rd.* Rd.* Rd.*

im Zeitmass

ff *p* *dolce* *pp* *pp*
espressivo

espressivo

zögernd

im Zeitmass des Anfanges

mf *leggiero*
*Ed. **

mf
*Ed. ** *Ed. ** *Ed. ** *Ed. **

p cresc.
*Ed. ** *Ed. ** *Ed. ** *Ed. ** *Ed. ** *Ed. **

più cresc. *f*
*Ed. ** *Ed. ** *Ed. ** *Ed. ** *Ed. **

3 1 3 2
espressivo
 3 1 2 3 5 1 4 3
 2 3 1
 * *Ad.* * * * *

2 1 3 1 3 2
molto cresc.
 * *Ad.* * * * * *Ad.* * * *

Ad. * * * * *Ad.* * * *

sehr ausdrucksvoll.
 3 1 2 1 5 2
 * * * * *

p flüchtig
ten.
 * * * * * * * * * *
 * * * * * * * * *

III.

Leicht bewegt.

mf *ritard.*

Rw. * Rw. * Rw. * Rw. * Rw. * Rw. * Rw. *

a tempo *f* *cresc. ed accelerando*

Rw.* Rw.* Rw.* Rw.* Rw. * Rw.* * Rw. *

ff leidenschaftlich

Rw. * Rw. * Rw. * Rw. * Rw. * Rw. *

poco ritard. *a tempo*
marcato *dolce*
leggiere

Rw. * Rw. * Rw.*Rw.* Rw. * Rw. *

ten. *leggiere* *espressivo*

* Rw. * Rw. * Rw. *

First system of musical notation. The right hand (treble clef) features a melodic line with a dotted line above it and a slur. The left hand (bass clef) has a rhythmic accompaniment. The word *stretto* is written above the right hand. The system is marked with *Ad.* at the beginning and end, and contains asterisks indicating fingerings.

Second system of musical notation. Similar to the first system, it features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The word *stretto* is written above the right hand. The system is marked with *Ad.* at the beginning and end, and contains asterisks indicating fingerings.

Third system of musical notation. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. The word *espressivo* is written above the right hand, and *ruhiger* is written above the left hand. The system is marked with *Ad.* at the beginning and end, and contains asterisks indicating fingerings. The word *dolce* is written below the left hand.

Fourth system of musical notation. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. The system is marked with *Ad.* at the beginning and end, and contains asterisks indicating fingerings.

Fifth system of musical notation. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. The word *treibend* is written above the right hand, and *cresc.* is written above the left hand. The system is marked with *Ad.* at the beginning and end, and contains asterisks indicating fingerings.

ff stretto

f poco ritard.

ff leidenschaftlich

Rw. * Rw. * Rw. * Rw. *

marcato

Rw. * Rw. * Rw. *

p dolce

tr

Rw. * Rw. * Rw. * Rw. * Rw. * Rw. * Rw. *

flüchtig

marcato

Rw. * Rw. * Rw. * Rw. * Rw. *

p *pp*

tr

Rw. * Rw. * Rw. * Rw. *

IV.

Sehr feurig und lebhaft.

First system of musical notation. The right hand starts with a forte (**ff**) dynamic, followed by mezzo-forte (**mf**) and piano (**p**). The left hand maintains a steady accompaniment.

Second system of musical notation. It includes the instruction *poco a poco cresc.* and a piano (**p**) dynamic marking. The piece begins to build in intensity.

Third system of musical notation. It features a *ten.* (tension) marking and the instruction *con fuoco*. Dynamics include piano (**p**) and forte (**ff**).

Fourth system of musical notation, characterized by dense sixteenth-note passages in both hands. Dynamics range from piano (**p**) to forte (**f**).

Fifth system of musical notation, concluding the piece with a forte (**ff**) dynamic. It features sweeping melodic lines and a powerful accompaniment.

espressivo

p *leggiero*

♩. * ♩. * ♩. *

♩. * ♩. * ♩. * ♩. * ♩. *

cresc.

♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

dim. *p* *leggiero*

♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

♩. * ♩. * ♩. * ♩. * ♩. *

wild und heftig

allegro

ff

♩. * ♩. * ♩.

♩. * ♩. * ♩. * ♩. *

Ruhig. *espressivo*

sf molto cresc. *p subito dolce*

sehr zögernd

♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

sempre dim. e ritard.

♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

pp *p*

♩. * ♩. * ♩. * ♩. * ♩. *

PERLES MUSICALES.

Sammlung kleiner Klavierstücke
für Concert und Salon.

No.	Titel	♯	♩	No.	Titel	♯	♩	No.	Titel	♯	♩
1.	Bach, J. S., Gigue, Bdur	—	50	30.	Klengel, A. A., Canon und Fuge, Adur, aus den Canons und Fugen Bd. II, No. 19	1	—	57.	Chopin, F., Préludes, H moll und Hdur, aus Op. 28, No. 6 und 11	—	50
2.	— Rondo, C moll	—	50	31.	— Canon und Fuge, Adur, aus den Canons und Fugen Bd. I, No. 19	1	—	58.	— Prélude, Fis moll, aus Op. 28, No. 8	—	75
3.	Mendelssohn Bartholdy, F., Präludium, H moll, aus Op. 33, No. 3	—	75	32.	Chopin, F., Prélude, Fis dur, aus Op. 28, No. 13	—	50	59.	Couperin, F., La Fleurie ou la tendre Nanette, Gdur	—	75
4.	Schumann, R., Reconnaissance, Asdur, aus Op. 9	—	50	33.	— Prélude, Des dur, aus Op. 28, No. 15	—	75	60.	Bach, Friedemann, Capriccio, D moll	—	25
5.	— Promenade, Des dur, aus Op. 9	—	50	34.	Jadassohn, S., Air de Ballet, No. 3, Adur, aus „Bal masqué“, Op. 26	—	50	61.	Bach, J. Chr., Sonate, C moll	—	25
6.	Paradies, P. D., Toccata, Adur	—	50	35.	— Aie de ballet, No. 4, Fdur, aus Op. 26	—	50	62.	Heller, St., Im Walde. Charakterstück, E dur Op. 86, No. 3	—	25
7.	Reinecke, C., Courante, D moll, aus Op. 57, No. 2	—	50	36.	Bach, J. S., Fantasia, C moll	—	75	63.	— Im Walde. Charakterst., Asdur Op. 86, No. 5	—	1
8.	— Ländler, Asdur, aus Op. 57, No. 3	—	50	37.	Field, J., 4e Notturmo, Adur	—	1	64.	Schumann, R., Andante, Gdur, aus Op. 17	—	1
9.	Eckert, C., Charakterstück, Fdur, aus Op. 17, No. 1	—	50	38.	— 3e Notturmo, Bdur	—	50	65.	Schubert, Fr., Menuet, H moll, aus Op. 78	—	50
10.	Liszt, F., Consolations, No. 3, Des dur	—	1	39.	Schumann, R., Chopin, Asdur, aus Op. 9	—	50	66.	Scarlatti, D., Katzenfuge, G moll	—	75
11.	— Consolations, No. 5, E dur	—	75	40.	Clementi, M., Adagio sostenuto, Fdur, aus dem Gradus ad parnassum, Bd. I, No. 14	—	75	67.	Bach, J. S., Gavotte, Emoll	—	50
12.	Schumann, R., Romanze, Fis dur, aus Op. 28, No. 2	—	50	41.	Heller, St., Präludium, Adur, aus Op. 81, Heft 1, No. 7	—	50	68.	Reinecke, C., Idylle, aus Op. 102 „Teil“	—	50
13.	— Träumerei, Fdur, aus Op. 15, No. 7	—	50	42.	Heller, St., Präludium, Des dur, aus Op. 81, Heft 2, No. 15	—	50	69.	Schumann, R., Glückes genug aus Op. 15, No. 5	—	50
14.	Bach, J. S., Scherzo, A moll	—	50	43.	Czerny, Ch., Andacht (Devotion), Hdur, aus den 24 Etuden, Op. 692, No. 18	—	50	70.	Hässler, J. G., Grande Gigue, Op. 13	—	50
15.	— Aria, D dur	—	50	44.	Bach, J. Chr., Andante, Esdur	—	75	71.	Field, J., Nocturne, Esdur	—	75
16.	Klengel, A. A., Canon und Fuge, Esdur, a. d. Canons und Fugen Bd. I, No. 7	—	25	45.	Thalberg, S., Mélodie de la Sciramide, Fisdur, aus Op. 51	—	75	72.	— Nocturne, Emoll	—	50
17.	— Canon und Fuge, Ddur, aus den Canons und Fugen Bd. II, No. 5	—	1	46.	Dresel, O., Schlummerlied, Fdur, aus Op. 5, No. 1	—	50	73.	— Nocturne, D moll	—	50
18.	Reinecke, C., Mazurka, G moll, aus Op. 15	—	50	47.	— O., Praeludium, Gesdur, aus Op. 5, No. 2	—	50	74.	Heller, St., An Lili, aus Op. 119, Heft 1, No. 16	—	50
19.	Schumann, R., Am Camin, Fdur, aus Op. 15, No. 8	—	50	48.	Heller, St., Praeludium, Fdur, a. Op. 81, Heft 3, No. 23	—	50	75.	Jadassohn, S., Tempo di Bolero, No. 1, aus „Bal masqué“, Op. 26, Cdur	—	75
20.	— Kind i. Einschlummern, Emoll, a. Op. 15, No. 12	—	50	49.	Martini, (Padre), Gavotte, Fdur	—	50	76.	Berger, L., Etude No. 9, Gdur	—	50
21.	Bach, J. S., Praeambulium, Gdur	—	75	50.	Kirnbeger, J. P., Gavotte, D moll	—	50	77.	— No. 17, Esdur	—	50
22.	— Echo, H moll	—	50	51.	Rameau, J. P., Musette, E dur	—	50	78.	— No. 22, Adur	—	50
23.	Klengel, A. A., Canon u. Fuge, D moll, aus den Canons und Fugen, Bd. II No. 6	—	25	52.	— Le Tambourin, Emoll	—	50	79.	Mehul, E. H., Menuetto aus der Sonate Op. 1, No. 3, Adur	—	50
24.	— Canon und Fuge, G moll, aus den Canons und Fugen Bd. II, No. 16	—	1	53.	Bach, J. S., Gavotte, G moll	—	50	80.	Krebs, J. L., Bourlesca aus der Partita, No. 2, Bdur	—	50
25.	Schumann, R., Valse noble, Bdur, aus Op. 9	—	50	54.	Couperin, F., Soeur Monique, Rondeau, Fdur	—	75	81.	— Bourrée, aus der Partita No. 6, Esdur	—	50
26.	— Valse allemande, Asdur, aus Op. 9	—	50	55.	— Le réveille-matin, Fdur	—	50	82.	Mattheson, J., Gigue No. 4, Emoll	—	50
27.	— Papillons, Bdur, aus Op. 9	—	50	56.	Händel, G. F., Gavotte variée, Gdur	—	75	83.	Speidel, U., Andante aus dem Concert-Solo No. 4, G moll	—	1
28.	Weil, O., Allegretto grazioso, Fdur, aus Op. 4, No. 1	—	75								
29.	— Danse sérieuse, Gdur, aus Op. 3, No. 1	—	50								

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 Chopin, F., Rondo. Op. 16.
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 Schumann, R., Zwischenactmusik aus Manfred.
 — Rufung der Alpen-Fee, aus denselben Werke.
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 Kalkbrenner, Fr., La femme du Marin. Pensée fugitive.

II. Band:

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 Bach, J. S., Aria. D dur.
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 Clementi, M., Sonate. A dur. No. 2.
 Mozart, W. A., Rondo. Amoll. (A. d. 12 Klavierst., No. 3.)
 Beethoven, L. van, Vier Bagatellen. (A. d. 7 Bagatellen. Op. 33, No. 4—7.)
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 Mendelssohn Bartholdy, F., Caprice. A moll. (Aus den Trois Caprices, Op. 33, No. 1.)
 Schumann, R., Traumes Wirren. (Aus den Phantasiestücken. Op. 1, No. 7.)

- Thalberg, S., Nocturne. (Aus den 3 Nocturnes. Op. 21, No. 1.)
 Chopin, F., Etude. Asdur. (Aus den 12 Etuden. Op. 25, No. 1.)
 Liszt, F., Elsa's Brautzug zum Münster. (Aus den zwei Stücken aus R. Wagner's Tannhäuser und Lohengrin.)
 Heller, St., Drei Präludien. (Aus den 24 Präludien. Op. 81, No. 11—13.)

III. Band:

- Bach, J. C., Andante. Esdur.
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 Klengel, A. A., Canon. (Aus den Canons u. Fugen Bd. I, No. 3.)
 Mozart, W. A., Fantasia I. Cdur. (A. d. 12 Klavierstücken No. 4.)
 Beethoven, L. van, 7 neue Bagatellen. (Aus den 11 neuen Bagatellen. Op. 119, No. 5—11.)
 — 32 Variationen in C moll.
 Hiller, F., Réveries. (Aus Op. 17, No. 1—3.)
 Field, J., 4ème Nocturne. A dur.
 Schubert, Frz., Andante. (Aus der Cdur-Symphonie.)
 Bargiel, W., Pianofortestücke. (Aus den 8 Pianofortestücken. Op. 32, No. 1 und 2.)
 Jadassohn, S., Scherzo. (Aus der Serenade, 8 Canons. Op. 35, No. 3.)
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 Heller, St., Präludium. (Aus d. 24 Präludien, Op. 81, Heft 1, No. 7.)

- Thalberg, S., Air d'église du célèbre chanteur Stradella. (Aus Op. 70, Serie I, No. 4.)
 Schumann, Clara, 2 Pièces fugitives. (Aus d. 4 Pièces fugitives. Op. 15, No. 1 und 2.)
 Vogt, J., Prélude et Fugue. Op. 20, No. 2.
 Weil, O., Allegretto grazioso. (Aus den Phantasiestücken Op. 4, No. 1.)
 Liszt, F., Spinnlied aus „Der liegende Holländer“ v. Richard Wagner.

V. Band:

- Hässler, J. G., Fantaisie et Sonate. Op. 17.
 Louis Ferdinand, Prince, Fugue à quatre voix. Op. 7.
 Beethoven, L. van, 15 Variationen (mit Fuge). Op. 35 in Es.
 — Marche funèbre tirée de la 5ème Symphonie. Arr. par F. Liszt.
 Krause, A., Präludium. Des dur. (Aus Op. 13, No. 1.)
 Heller, St., Polonaise. Op. 104.
 Gouvy, Th., 3ème Sérénade.
 Mayer, Ch., Fleurs d'Automne. (Aus Op. 210, No. 3.)
 Mendelssohn Bartholdy, F., Andante cantabile et Presto agitato.
 Henselt, A., Ave Maria. E dur. (Aus d. 12 Etuden. Op. 5, No. 4.)
 — Liebeslied. Bdur. (Aus den 12 Etuden. Op. 5, No. 11.)
 Chopin, F., Mazurka. Ddur. Op. 33, No. 2.
 — Mazurka. Bdur. Op. 17, No. 1.

VI. Band:

- Schubert, Frz., Phantasie. Op. 15.
 Chopin, F., Mazurka. Hdur. Op. 63, No. 1.
 Weber, C. M. v., Sonate No. 3, D moll. Op. 49.
 — Momento capriccioso. Op. 12.
 Henselt, A., Pensée fugitive. Op. 8.
 Mendelssohn Bartholdy, F., Variationen. Op. 83.
 Schumann, R., Ende vom Lied. (Aus den Phantasiestücken Op. 12, No. 8.)
 Heller, St., Tarantelle. Op. 85, No. 2.
 Gade, Niels W., Volkstänze. Phantasiestücke. (Aus Op. 31 No. 1 und 2.)
 Schubert, Frz., Improptu. Op. 90, Heft 2.
 Chopin, F., Berceuse. Desdur. Op. 57.