



Nr. 5369

H. ZILCHER

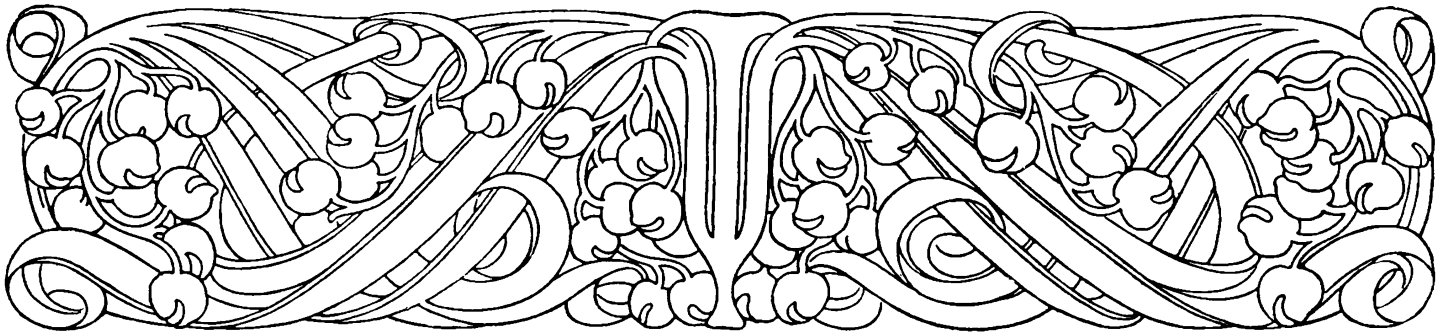
Klänge der Nacht

Night-Sounds * Voix de la Nuit

Op. 58



Piano solo



HERMANN ZILCHER

KLÄNGE DER NACHT

NIGHT-SOUNDS * VOIX DE LA NUIT

6 KLAVIERSTÜCKE

6 PIANOFORTE PIECES * 6 PIÈCES DE PIANO

1. Langsam schreitend — A leisurely Andante — En marchant lentement
2. Leicht bewegt — Slightly animated — Légèrement animé
3. Schwebend — With light gliding movement — En planant
4. Etwas schreckhaft — Somewhat timidly — Un peu peureusement
5. Epilog — Epilogue
6. Dem Morgen entgegen — Towards the Dawn — Aux approches du Matin

OP. 58

MARGRET KIESEKAMP GEWIDMET



Eigentum der Verleger für alle Länder

BREITKOPF & HÄRTEL

LEIPZIG

E. B. 5369

Die vorliegenden Klavierstücke möchten mit aller Anschlagskunst des „singenden“ Pianisten zum Klingen gebracht werden.

Deshalb sei auf die gleichzeitig verschiedenen Bezeichnungen dynamischer Art, — auf lebendig deklamierte Vortragsweise, — auf besonderen Pedalgebrauch, — und namentlich auf das häufige Liegenlassen und stumme Niederdrücken der Finger, besonders aufmerksam gemacht. —

These pieces should be played with all the nuances of touch that the “singing” pianist can produce.

With this end in view, special attention is drawn to the different indications, occurring together, for marks of expression, — to a vigorously declaimed manner of execution, — to the special use of the pedal, — and in particular, to the frequent “tenuti”, (holding down of the notes) and to the silent pressing down of the keys with the fingers.

Les pièces de piano qui suivent exigent pour leur exécution sonore, tout l’art du toucher du pianiste «qui chante». Aussi devra-t-on faire particulièrement attention aux diverses indications dynamiques simultanées, — à obtenir un style de déclamation vivant, — à l’emploi particulier des pédales, — et surtout à abandonner fréquemment les doigts, et à les abaisser sur les touches par une pression muette. —

H. Z.

Klänge der Nacht

Night - Sounds Voix de la Nuit

I

Hermann Zilcher, Op. 58

Langsam schreitend – *A leisurely Andante* – *Andante plutôt lent*

ppp dolce
ppp dolce
ppp dolce
ppp dolce

mp espr.
mp espr.
mp espr.
mp espr.

pp
pp
pp
pp

mf
mf
mf
mf

mp
mp
mp
mp

ppp
ppp
ppp
ppp

mf

First system of a piano score, featuring a treble and bass clef. The music is in a minor key and begins with a mezzo-forte (mf) dynamic. It consists of a melodic line in the treble and a more rhythmic accompaniment in the bass.

(dolciss.) pp

molto espr.

mf

Second system of the piano score. It starts with a piano (pp) dynamic and a *(dolciss.)* marking. The right hand has a complex, arpeggiated texture. The left hand has a more active line. A *molto espr.* marking appears in the middle of the system, and the dynamic returns to mezzo-forte (mf) at the end.

Third system of the piano score. The right hand continues with dense, arpeggiated chords. The left hand has a more melodic and rhythmic line. The dynamics are mostly piano (p) and mezzo-forte (mf).

mp espr.

pp

Fourth system of the piano score. It begins with a mezzo-piano (mp) dynamic and an *espr.* marking. The right hand has a complex, arpeggiated texture. The left hand has a more active line. The dynamic returns to piano (pp) at the end of the system.

leise vorangehen
slightly quicker
avancer doucement

Fifth system of the piano score. It features a tempo change indicated by the text: *leise vorangehen*, *slightly quicker*, and *avancer doucement*. The music is in a minor key and features a melodic line in the treble and a more rhythmic accompaniment in the bass.

First system of musical notation. Treble and bass staves. Treble clef has a key signature of two flats and a common time signature. Bass clef has a key signature of two flats. Dynamics include *mp* and *p*. A triplet of eighth notes is marked with a '3'.

Second system of musical notation. Treble and bass staves. Dynamics include *mf*, *cresc.*, and *ff*. The system concludes with a double bar line.

Third system of musical notation. Treble and bass staves. Dynamics include *ff*. The system concludes with a double bar line.

Fourth system of musical notation. Treble and bass staves. Dynamics include *espr.*, *mf*, and *pp*. The system concludes with a double bar line.

Fifth system of musical notation. Treble and bass staves. Dynamics include *mp*. The system concludes with a double bar line.

First system of musical notation, featuring a grand staff with two staves. The upper staff contains a melodic line with a long slur and a dynamic marking of *mf*. The lower staff contains a complex accompaniment with many beamed notes. A dynamic marking of *pp* appears towards the end of the system.

Second system of musical notation, featuring a grand staff with two staves. The upper staff has a melodic line with a dynamic marking of *mp* and a tempo marking of *espr.*. The lower staff continues the accompaniment. A dynamic marking of *p* is visible at the end of the system.

Third system of musical notation, featuring a grand staff with two staves. The upper staff has a melodic line with a dynamic marking of *mf*. The lower staff continues the accompaniment. A dynamic marking of *p* is visible at the end of the system.

Fourth system of musical notation, featuring a grand staff with two staves. The upper staff has a melodic line with a dynamic marking of *p*. The lower staff continues the accompaniment.

Fifth system of musical notation, featuring a grand staff with two staves. The upper staff has a melodic line with a dynamic marking of *p*. The lower staff continues the accompaniment. A dynamic marking of *p* is visible at the end of the system.

Stumm niederdrücken!
 Press down silently!
 Abaisser les touches en
 silence!

II

Leicht bewegt – *Slightly animated* – *Légèrement animé*

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piece is marked "Leicht bewegt" (Slightly animated) and "Légèrement animé".

- System 1:** Treble staff begins with a triplet of eighth notes. Dynamic marking: *mp (grac.)*.
- System 2:** Treble staff marked *espr.* and *mf*; Bass staff marked *p*.
- System 3:** Treble staff marked *pp*; Bass staff marked *mp* and *mf*.
- System 4:** Treble staff marked *espr.* and *p*; Bass staff marked *pp*.
- System 5:** Treble staff marked *pp*; Bass staff marked *dim.* and *pp*.

Etwas vorangehen!— Somewhat quicker!— Avancer un peu!

First system of musical notation. The upper staff begins with a *pp* dynamic marking. The lower staff begins with a *mp* dynamic marking. The system contains several measures with complex rhythmic patterns, including triplets and slurs.

Second system of musical notation. The lower staff features a *pp (legg.)* dynamic marking and a *(dolce)* instruction. The system includes a triplet in the lower staff and various rests and slurs.

Third system of musical notation. The upper staff has an *espr.* marking above a triplet. The lower staff has an *mp* marking and another *espr.* marking. The system continues with complex rhythmic figures and slurs.

Fourth system of musical notation. This system continues the complex rhythmic patterns from the previous systems, featuring multiple slurs and rests across both staves.

Fifth system of musical notation. The lower staff starts with a *pp* dynamic marking. The upper staff has an *espr.* marking above a triplet. The system concludes with a *(rit.)* instruction and a final triplet in the upper staff.

(a tempo)

mf

3

espr.

p

3

mf

mp

mf

mp

(rit.)

ruhiger werdend
 getting quieter
 en devenant plus calme

p

pp

p

3

III

Schwebend — *With light gliding movement* — En planant

mf (*alla breve*) p

The first system of the musical score is written for piano in a key with four flats (B-flat major or D-flat minor) and a 6/8 time signature. It consists of two staves. The upper staff begins with a melodic line marked *mf* (*alla breve*), which then transitions to a *p* dynamic. The lower staff provides a harmonic accompaniment with chords and moving lines.

mf molto espr. (leg.) p

The second system continues the piece. The upper staff features a more active melodic line marked *mf molto espr.* with a *(leg.)* (leggiero) instruction. The lower staff continues with a steady accompaniment, marked *p* in some measures.

espr. mf mp mf

The third system shows further development of the melodic and harmonic themes. The upper staff has a melodic line marked *espr.* (espressivo) and *mf*. The lower staff has a melodic line marked *mf* and *mp* (mezzo-piano). The system concludes with a *mf* dynamic.

espr.

The fourth system features a melodic line in the upper staff marked *espr.* (espressivo). The lower staff continues with a steady accompaniment. The system ends with a final melodic flourish in the upper staff.

Etwas drängen — *Hurrying a little* — Presser un peu

mp mf

The fifth system is characterized by a more rhythmic and driving feel. It features several triplet figures in both the upper and lower staves. The upper staff is marked *mp* (mezzo-piano) and *mf* (mezzo-forte). The lower staff also contains triplet patterns and is marked *mf*.

8.....

f *f*

This system contains two staves of music. The first staff has a treble clef and the second has a bass clef. The music is in a key with three flats. It features complex chordal textures and melodic lines. A first ending bracket labeled '8' spans the first two measures. Dynamics include *f* (forte) and *f* (forte).

ruhiger werdend! – getting quieter! – en devenant plus calme!

8.....

ff *f* *mf dim. e poco a poco rit.*

This system continues the musical piece. It includes a first ending bracket labeled '8'. The dynamics range from *ff* (fortissimo) to *f* (forte), and finally *mf dim. e poco a poco rit.* (mezzo-forte, decrescendo, and a little bit of ritardando). The tempo marking *mf dim. e poco a poco rit.* is written across the final measures.

a tempo
espr.

mf *mf* *f cresc.* *p*

This system features a tempo change to *a tempo* and an *espr.* (espressivo) marking. The dynamics progress from *mf* (mezzo-forte) to *f cresc.* (forte, crescendo) and finally *p* (piano). The music is characterized by a steady, rhythmic accompaniment in the bass line.

molto espr.

mf *mp*

ruhig – quietly – tranquille

This system begins with a *molto espr.* (molto espressivo) marking. The dynamics are *mf* (mezzo-forte) and *mp* (mezzo-piano). The tempo is marked as *ruhig – quietly – tranquille*. The music is more sparse and features a prominent bass line.

rit. -

p *pp* *mp* *pp*

This system concludes the piece with a *rit. -* (ritardando) marking. The dynamics are *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), and *pp* (pianissimo). The music ends with a final chord and a fermata.

IV

Etwas schreckhaft – Somewhat timidly – Un peu peureusement

The musical score is written for piano and consists of five systems of staves. Each system contains a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic and features several measures with slurs and fingerings (e.g., 2, 1, 4). The dynamics fluctuate throughout, including mezzo-piano (*mp*), mezzo-forte (*mf*), and pianissimo (*pp*). The notation includes various note values, rests, and articulation marks such as accents and slurs. The piece concludes with a mezzo-piano (*mp*) dynamic.

First system of musical notation. Treble and bass staves. Dynamics: *pp* (pianissimo) and *mp* (mezzo-piano). Includes accents and slurs.

Second system of musical notation. Treble and bass staves. Dynamics: *p* (piano). Includes slurs and accents.

Third system of musical notation. Treble and bass staves. Dynamics: *cresc.* (crescendo), *r.H.* (right hand). Includes slurs and accents.

Fourth system of musical notation. Treble and bass staves. Dynamics: *ff* (fortissimo). Includes slurs and accents.

Fifth system of musical notation. Treble and bass staves. Dynamics: *ten.* (tenuto), *f* (forte), *mf* (mezzo-forte), *rit.* (ritardando), *p* (piano). Includes a note marked *NB*)* and slurs.

Stumm anschlagen und zum nächsten Stück hinüberklingen und liegen lassen.
 - Press down silently, letting it sound on into the next piece, and sustaining it.
 Toucher muet et laisser vibrer, ne pas quitter la touche jusqu'au morceau suivant.

V

Epilog – Epilogue

Mit viel Ausdruck – *With great expression* – Avec beaucoup d'expression

The musical score is written for piano and violin. It consists of five systems of music. The piano part is in the upper staves, and the violin part is in the lower staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various dynamics such as *pp espr.*, *mp*, *mf molto cresc.*, *ff*, *f molto espr.*, and *ff*. There are also articulation marks like accents and slurs. The piece concludes with a double bar line and repeat signs.

sempre cresc.

This system contains the first two staves of music. The key signature has three sharps (F#, C#, G#). The music features complex chordal textures and melodic lines. A dynamic marking of *sempre cresc.* is placed above the right-hand staff.

fff

This system contains the next two staves. The music continues with dense harmonic structures. A dynamic marking of *fff* is present in the right-hand staff.

ff poco a poco dim. *f* *mf dim.* *mp espr.*

This system contains the third and fourth staves. It includes several dynamic markings: *ff poco a poco dim.*, *f*, *mf dim.*, and *mp espr.*

Bewegter - More animated - Plus animé

mf *espr. e grac.* *pp*

This system contains the fifth and sixth staves. It begins with the tempo instruction *Bewegter - More animated - Plus animé*. Dynamic markings include *mf*, *espr. e grac.*, and *pp*.

p *ppp*

This system contains the seventh and eighth staves. Dynamic markings include *p* and *ppp*.

mp *p* wieder ruhiger werdend – *growing quieter* *pp*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music begins with a mezzo-piano (*mp*) dynamic, marked with a slur. It then transitions to piano (*p*) and finally to pianissimo (*pp*). The bass line features a steady eighth-note accompaniment.

again – en redevenant plus tranquille *p* *pp*

The second system continues the piece. The upper staff has a melodic line with slurs and ties, while the lower staff maintains the eighth-note accompaniment. The dynamic is marked piano (*p*) and then pianissimo (*pp*).

ppp *mf espr.*

The third system shows a change in dynamics. The upper staff begins with pianissimo (*ppp*) and then moves to mezzo-forte (*mf*) with the instruction *espr.* (espressivo). The lower staff continues with the eighth-note accompaniment.

mp *p*

The fourth system continues with mezzo-piano (*mp*) and then piano (*p*). The upper staff has a melodic line with slurs, and the lower staff has the eighth-note accompaniment.

pp *rit.*

The fifth system concludes the piece. It starts with pianissimo (*pp*) and includes a *rit.* (ritardando) marking. The upper staff has a melodic line with slurs, and the lower staff has the eighth-note accompaniment.

Mit Pedal, etwas ins nächste Stück
hinüberklingen lassen.

*With Pedal, let it sound over a little
into the next piece.*

Avec pédale, laisser un peu vibrer en
passant au morceau suivant.

VI

Dem Morgen entgegen... Towards the Dawn — Aux approches du Matin

Geheimnisvoll — *Mysteriously* — *Mystérieux*
simile

The musical score is written for piano in 2/4 time with a key signature of three sharps (F#, C#, G#). It consists of five systems of staves. The first system begins with a *ppp* dynamic and includes the instruction *pp espr.* with an asterisk. The second system features dynamics *p*, *pp*, *mf*, and *p*, along with tempo markings *(rit.)*, *(a tempo)*, and *(r. H. r. H.)*. The third system includes *espr. pp*, *mf*, and *pp*. The fourth system contains *pp*, *f*, *pp*, *mf*, *dim.*, and *pp*. The fifth system starts with *mf* and ends with *mp*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

(r.H. r.H.)

p

f

espr.

pp

mf

pp

mf

pp

pp

mp

dim.

p

e poco

espr. pp

rit.

mf

mp

mf

mp

ppp

p

sempre rit.

e smorzando

pp

pp

pp

NB*) Die Melodie (des ersten Stückes) klar hervortreten lassen!— *The melody (of the first piece) should stand out well!*—
 Faire ressortir distinctement la mélodie (du premier morceau)

NB**) Stumm niederdrücken!— *Press down silently!*— Abaisser les touches en silence!

Klavierwerke der Neuzeit

KARL BLEYLE

Bausteine f. d. reifere Jugend. Op. 12. E. B. 3369
Zehn Klavierstücke zum Studium und Vortrag
Tausend und eine Nacht (Orientalische Ton-
bilder) Op. 18. 2 Hefte. E. B. 3552/53
Lustiges ABC. Op. 24. E. B. 3850

FRITZ VON BOSE

Drei Klavierstücke. Op. 10. E. B. 3930
Präludium - Intermezzo - Rhapsodie
Zwei Konzertstücke. Op. 16. E. B. 5028
Präludium auf Untertasten - Scherzo

MAX BRUCH

Sechs Klavierstücke. Op. 12. E. B. 3232
Bdur - Gmoll - Impromptu Gdur - Dmoll -
Walzer Fisdur - Edur
Zwei Klavierstücke. Op. 14. E. B. 3924
Romanze - Phantasiestück

FERRUCCIO BUSONI

Variationen und Fuge in freier Form über
Chopins C moll-Präludium. Op. 22. E. B. 3841
Zwei Tanzstücke. Op. 30a. E. B. 5078
Waffentanz - Friedenstanz (Neue Ausgabe von Op. 30)
Kontrapunktisches Tanzstück - Kleine (III.) Ballettszene
Vierte Ballettszene. Op. 33a. E. B. 3880
(Walzer und Galopp.) Neue veränderte Ausgabe
Drei Albumblätter. E. B. 5193
Albumblatt (Erstes der »Drei Albumblätter«).
E. B. 5056

All' Italia (Aus den Elegien). E. B. 2907

Andantino aus dem 9. Klavierkonzert (271)
von Mozart, für Klavier allein mit einer Kan-
denz. E. B. 3987

An die Jugend. Eine Folge von Klavierstücken
Preludetto - Fughetta ed Esercizio. E. B. 4944. Prädium
- Fuga e fuga figurata (Studie nach Bachs Wohltemperier-
tem Klavier). E. B. 4945. Giga - Bolero e Variazione
(Studie nach Mozart). E. B. 4946. Introduzione -
Capriccio Paganinesco ed Epilogo. E. B. 4947
Berceuse (Aus den Elegien). E. B. 3053

Choralforspiel nebst Fuge über ein Bach-
sches Fragment (der Fantasia contrapuntistica
kleine Ausgabe). E. B. 3829

Elegien. Sieben neue Klavierstücke. E. B. 5214
Nach der Wendung - All' Italia - Meine Seele bangt
und hofft zu Dir - Turandots Frauengemach - Die
Nächtlichen - Erscheinung - Berceuse

Fantasia contrapuntistica. E. B. 3491

Fantasia nach J. S. Bach (Alfa Memoria di mio
Padre). E. B. 3054

Indianisches Tagebuch. Erstes Buch. E. B. 4837
Vier Klavierstudien üb. Motive d. Rothhäute Nordamerikas
Klavierübung

Erster Teil. Sechs Klavierübungen u. Präludien. E. B. 5066.
Zweiter Teil. Drei Klavierübungen u. Präludien. E. B. 5067.
Dritter Teil. Lo Staccato. E. B. 5068. Viertes Teil. Acht
Etüden von Cramer. E. B. 5224. Fünftes Teil. Varia-
tionen - Perpetuum mobile - Tonleitern. E. B. 5225

Zwei Kontrapunktstudien nach J. S. Bach.
E. B. 4940

Fantasia u. Fuge A moll - Kanonische Variationen u. Fuge
Perpetuum mobile. E. B. 5231

Sonatina (1910). E. B. 4948

Sonatina seconda. E. B. 3828

Sonatina ad usum infantis. E. B. 4836

Sonatina in diem Nativitatis Christi
MCMXVII. E. B. 5071

Sonatina brevis. E. B. 5093

Sonatina »Super Carmen«. E. B. 5186

Fünf kurze Stücke zur Pflege des poly-
phonen Spiels. E. B. 5240

Toccata. E. B. 5187

Turandots Frauengemach (Aus den Elegien).
E. B. 2908

Zehn Variationen über ein Präludium von
Chopin. C moll. E. B. 5230

HALFDAN CLEVE

Sieben Klavierstücke. Op. 1. E. B. 2170
Präludium - Impromptu - Scherzo - Träumerei -
Ungehduld - Pastorale

Drei Klavierstücke. Op. 2. E. B. 3834

Phantasiestück - Capriccio - Perpetuum mobile

Fünf Klavierstücke. Op. 7. E. B. 2632

Sturm - Elegie - Romanze - Legende - Scherzo

EDVARD GRIEG

Sonate Emoll. Op. 7. E. B. 749

Menuett a. d. Sonate Emoll. Op. 7. E. B. 2882

SIDNEY HARRISON

Vier Präludien. Op. 1. E. B. 5268
Etincelles - Présage - Réverie - Vents Badins

HANS HUBER

Nachtgesänge. Op. 22. E. B. 5064

Sechs Stücke nach A. Tennyson

Am Kamin. Op. 37. E. B. 4790

Kleine Erzählungen

FRIEDRICH ILLIG

Miniaturen. Op. 3. E. B. 4928

Präludium - Papillons - Erinnerung an R. S. - Walzer

PAUL KLENGEL

Sechs kl. Vortragsstücke. Op. 10. E. B. 4749

Frühlingsgruß - Blatt im Winde - Abendstimmung -
Mazurka - Albumblatt - Alla Taranetta

Fünf Phantasiestücke. Op. 49. E. B. 5030

Zueignung - Herbstgedanken - In Erinnerung an einen
alten Meister - Dem Ziel entgegen - Zum Abschied

Vier Klavierstücke. Op. 52. E. B. 5088

An einem Sommermorgen - Capriccio - Ent-
schwundenes Glück - Im Frühlinge

Fünf Klavierstücke. Op. 54. E. B. 5089

An Edda - Langsamer Ländler - Gedenkblatt - Lied
des Sturmes - In Leid versunken

CHR. KNAYER

Sechs Albumblätter. Op. 15. E. B. 5042

Albumblatt - Pathetischer Walzer - Kleine Burleske in
ungarischer Art - Träumerei - Schwermut - Ganzton-
Walzer (Caprice)

FELIX KROHN

Sechs Klavierstücke. Op. 15. E. B. 5229

Erinnerung - Der müde Hirt - Im Volkston - Kleines
Vöglein - Spieldose - Trauer

MARTHA LINZ

Caprice und Capricetto. E. B. 5217

MAC DOWELL

Erste moderne Suite Emoll. Op. 10. E. B. 3949

Präludium a. d. ersten modernen Suite Emoll
Op. 10. E. B. 4788

Zweite mod. Suite A moll. Op. 14. E. B. 3408

Vier kleine Poesien. Op. 32. E. B. 3985

Der Adler - Das Bächlein - Mondschein - Winter.
Einzeln. E. B. 4451/54

Sonata tragica Nr. 1 G moll. Op. 45. E. B. 3929

Zwölf Virtuosen-Etüden. Op. 46. E. B. 3910

Novellette - Moto perpetuo - Wilde Jagd - Impro-
visation - Effentanz - Valse triste - Burleske - Blu-
ette - Träumerei - Märzwind - Impromptu - Polo-
naise. Einzeln E. B. 3911/22

Sonata eroica G moll. Op. 50. E. B. 4777

EDGARD MANAS

Suite. Romanze in Walzerform - Ländliches
Lied - Mazurka Desdur. E. B. 5069

JEAN LOUIS NICODÉ

Italien. Volkstänze u. Lieder. Op. 13. E. B. 1317

Taranette in Gismoll - Canzonetta - Barkarole. Ein-
zeln E. B. 2395/97

Ein Liebesleben. 10 Poesien. Op. 22. E. B. 1985

Erste Begegnung - Lied der Sehnsucht - Zwiesgespräch
- Glücklich - Inruhe - Zweifel - Reue - Verlust -
Erinnerung - Einsam - Traum und Erwachen

OSKAR VON PANDER

Ballade C moll. E. B. 4926

GÜNTER RAPHAEL

Kleine Sonate Emoll. Op. 2. E. B. 5255

MAX RAGER

Zehn kl. Vortragsstücke. Op. 44. E. B. 2745

Silhouetten. Op. 53. E. B. 2746

Ausgew. Choralforspiele v. J. S. Bach. E. B. 2747

Blätter und Blüten. 12 Klavierstücke. E. B. 3419

JULIUS RÖNTGEN

Ballade D moll. Op. 6. E. B. 2807

EMIL SAUER

Aus lichten Tagen. (Fünf Miniaturen). E. B. 3562

Erste Lenzenboten - An der Wiege - Interludium -
Am Spinnrocken - Capriccio

Prélude passionné. Aus d. mod. Suite. E. B. 3588

ROSARIO SCALERO

Sechs romantische Stücke. Op. 19. E. B. 3350

Die Stimme der Quelle - Ein Märchen - Trauer - Ein-
ladung z. Jagd - Traum a. Sommernachmittag - Ballade

Acht Präludien (Kanons) Op. 21. E. B. 3523

OTHMAR SCHOECK

Zwei Klavierstücke. E. B. 5185

Consolation - Toccata

JEAN SIBELIUS

Sechs Impromptus. Op. 5. E. B. 2547

Sonate. Op. 12. E. B. 2156

Zehn Klavierstücke. Op. 24

Impromptu - Romanze Adur - Caprice - Romanze -
Valse - Idyll - Andantino Fdur - Nocturno - Ro-
manze Desdur - Barcarole
E. B. 2528, 2529, 2530, 2288, 2470, 2406, 2535, 2330, 2289

Kleine Stücke. Op. 31

Walzer - Tanzweise - Mazurka - Scherzlied - Neckerei
- Träumerei. E. B. 4851/56

Hirtentanz - Harfenspieler. E. B. 5098/99

Pensées lyriques. Fünf Klavierstücke. Op. 40

Valsette - Chant sans Paroles - Humoresque - Minu-
etto - Berceuse. E. B. 4481/85

Pensée melodique - Rondol tto. E. B. 4834/35

Kyllikki. Drei lyrische Stücke. Op. 41. E. B. 2163

Zehn Klavierstücke. Op. 58. E. B. 3201/10

Réverie - Scherzino - Air vairé - Der Hirt - Des
Abends - Dialogue - Tempo di Minuetto - Fischer-
lied - Ständchen - Sommerlied

Die Glockenmelodie in der Kirche zu Berg-
häll. Op. 65b. E. B. 3900

Drei Sonatinen. Op. 67. E. B. 3845/47

Adur - Edur - Desdur

Zwei Rondinos. Op. 68. E. B. 3946/47

Gismoll - Cismoll

Lyrische Stücke. Op. 74. E. B. 4491/94

Ekloge - Sanfter Westwind - Auf d. Tanzvergnügen
- Im alten Heim

Bagatellen. Op. 97. E. B. 5177/81

Humoreske - Lied - Kleiner Walzer - Humoristischer
March - Impromptu - Humoreske II

Album ausgewählt. Kompositionen. E. B. 2787

Sechs finnische Volkswesen. E. B. 3488

Mein Liebchen - Von Herzen liebe ich dich - Der
Abend kommt - Tuopa tyttö, kaunis tyttö - Bruder-
mörder - Hochzeitserinnerung

CHRISTIAN SINDING

Fatum. Variat. B moll. Op. 94. E. B. 3001

Tonbilder. E. B. 3295/99

Frühlingswetter, Reigen, Scherzando, Silhouette, Stimmung

Fünf Klavierstücke. Op. 113. E. B. 3771/75

Alla burla, Canzonetta, Humoreske, Melodie, Scherzino

Drei Intermezzi. Op. 116. E. B. 3991/93

Cdur - Edur - Asdur

Fantaisies. Op. 118. E. B. 4331/65

Décision, Méditation, Caprice, Nocturne, Conte

WALTER W. STOCKHOFF

Zwölf Quodlibets. Op. 1. E. B. 5245

Acht lyrische Gedichte

Aus Amerikas Westen - Im Volkston - Im Dörfchen.
E. B. 5271. Beim Abschied - In Gedanken - Humoreske.
E. B. 5272. Wiegenlied - Aus der Väter Heimat. E. B. 5273

Metamorphosen. E. B. 5274

JOSEF SUK

Erlebtes und Erträumtes. Zehn Klavier-
kompositionen. Op. 30. E. B. 3129/30

LUDWIG THUILLE

Drei Klavierstücke. Op. 3. E. B. 3223

Ständchen - Humoreske - Capriccio

EDGAR TINEL

Bunte Blätter. 6 Klavierst. Op. 32. E. B. 3373/74

FELIX WEINGARTNER

Herbstblätter. 5 Klavierst. Op. 58. E. B. 4870

JULIUS WEISMANN

Aus meinem Garten. Op. 48

Blumen im Wind - Aprilschauer - Unterm Laubdach
- Blühende Wiese. E. B. 3901

Nächtlicher Garten - Um die Fledermausstunde - Zug
d. Schmetterlinge - Wiegenlied i. Grünen. E. B. 3902

RICHARD WINTZER

Vier Klavierstücke. Op. 24. E. B. 3867

Laufenlernen - Erstes Leid - Puppenmenett - Sol-
datenspielen

FRITZ ZIERAU

Durch Feld und Wald. Sechs kl. Charakter-
stücke. Op. 61. E. B. 5085

Der Sonn' entgegen - Lerche - An der Wassermühle -
Waldestille - Ein Tag unter der Linde - Regen

HERMANN ZILCHER

Klavierskizzen. Op. 26. E. B. 5116

Widmung - Spaziergang - In der Höhle - Dämme-
rung - Abend im Dorf - Spuk - Nächtliche Heimkehr