

384  
17/16

# MASKENBALL

STÜCKE FÜR 2 KLAVIERE  
ZU 4 HÄNDEN  
VON

## SELIM PALMGREN

1. DER IMPROVISATOR
2. DIE TÄNZERIN
3. DER SCHWARZE DOMINO
4. HUMORISTISCHES GEFOLGE

OP. 36

M.  
214  
P.17

HEFT I: N°1&2  
M. 4, —

HEFT II: N°3 & 4  
M. 4, —

SCHLESINGER'SCHE BUCH- & MUSIKHANDLUNG, ROB. LIENAU  
BERLIN

CHASLINGER 9<sup>ter</sup> TOBIAS  
WIEN

162



# Der Improvisator

## Extempore

Aufführungsrecht vorbehalten

Selim Palmgren, Op. 36 N<sup>o</sup> 1

**Breit, jedoch nicht schleppend**

*Mit dramatischem Elan*

Piano I

Piano II

*arpeggiando con grandezza*

**ff**

**ff**

*m. s.*

*a piacere*

*dim. e rit.*

*m. s.*

*m. s.*

*a piacere*

*dim. e rit.*

First system of musical notation, measures 1-8. It consists of two staves, I and II. Staff I (treble clef) begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. Staff II (bass clef) also begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The key signature has one sharp (F#). Measure 8 is marked with an 8-measure rest.

Second system of musical notation, measures 9-12. It consists of two staves, I and II. Staff I (treble clef) starts with a forte (*f*) dynamic and the instruction *a piacere*. It then includes a *dim. molto, rit.* marking and a section marked *a tempo p dolce*. Staff II (bass clef) follows the same dynamics and markings. Measure 12 is marked with a 12-measure rest.

Third system of musical notation, measures 13-16. It consists of two staves, I and II. Staff I (treble clef) features a section marked *a tempo p dolce*. Staff II (bass clef) continues with the same dynamics. Measure 16 is marked with an 8-measure rest.

8

I

II

*p* *ma subito molto cresc. e string.*

7 7

Detailed description: This system contains the first two systems of a musical score. The first system (I) has a treble clef and a bass clef. The second system (II) has a treble clef and a bass clef. The key signature has one flat. The first system includes a dynamic marking of *p* and the instruction *ma subito molto cresc. e string.* with a hairpin crescendo. The second system includes a dynamic marking of *p* and the instruction *ma subito molto cresc. e string.* with a hairpin crescendo. There are fingerings 7 7 indicated in both systems.

8

I

II

Detailed description: This system contains the third and fourth systems of the musical score. The third system (I) has a treble clef and a bass clef. The fourth system (II) has a treble clef and a bass clef. The key signature has one flat. The third system includes fingerings 7 7. The fourth system includes a dynamic marking of *f*.

8

I

II

*f*

Detailed description: This system contains the fifth and sixth systems of the musical score. The fifth system (I) has a treble clef and a bass clef. The sixth system (II) has a treble clef and a bass clef. The key signature has one flat. The fifth system includes a dynamic marking of *f* and fingerings 7 7. The sixth system includes a dynamic marking of *f*.

I

8

*string. sempre*

*ffz*

Presto

II

*string. sempre*

*ffz*

I

*cresc. moltiss. allargando*

II

*cresc. moltiss. allargando*

Tempo I

I

*fff*

II

*fff*

System 1: First system of music. It consists of two grand staves, labeled I and II. Each grand staff contains a treble and a bass clef. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The first measure of each grand staff is marked with an '8' and a dotted line, indicating an 8-measure rest. The notation includes various note values, rests, and dynamic markings.

System 2: Second system of music, continuing from the first. It also consists of two grand staves, I and II. The notation continues with similar rhythmic and melodic patterns. The '8' measure rest is also present at the beginning of the system.

System 3: Third system of music, concluding the page. It features two grand staves, I and II. This system includes specific performance instructions: *fff a piacere* (fortissimo, ad libitum) and *ritenuto molto* (ritardando, very much). The system ends with a double bar line and a final *fff* marking. The notation includes complex chordal textures and melodic lines.

# Die Tänzerin

## Dancing - girl

Aufführungsrecht vorbehalten

Selim Palmgren, Op. 36 N° 2

Tempo di Valse (vivace)

Piano I

Piano II

*mf*

*p.*

*cresc.*

*f più vivo*

*ff*

*dim.*



System 1: First system of music. It consists of two grand staves, labeled I and II. Staff I contains two treble clefs with complex melodic lines, including many beamed eighth notes and slurs. Staff II contains two staves (treble and bass clefs) with accompaniment, featuring chords and moving lines. A fermata is placed over the first measure of both staves. A dotted line above the first staff indicates a first ending.

System 2: Second system of music. It consists of two grand staves, labeled I and II. Staff I contains two treble clefs with melodic lines, including a *dim.* (diminuendo) marking. Staff II contains two staves with accompaniment. A first ending bracket labeled "1." spans the final measures of the system. A fermata is placed over the first measure of both staves.

System 3: Third system of music. It consists of two grand staves, labeled I and II. Staff I contains two treble clefs with melodic lines, including a *pochiss. rit.* (very, very ritardando) marking and a *p a tempo* marking. Staff II contains two staves with accompaniment, including a *p* (piano) marking and a *marcato* marking. A second ending bracket labeled "2." spans the first two measures of the system. A fermata is placed over the first measure of both staves.

System 1: First system of music. It consists of two staves, I and II. Staff I has a treble clef and contains a melodic line with a dotted rhythm and a fermata. Staff II has a bass clef and contains a bass line with a dotted rhythm and a fermata. Dynamics include *fz cresc.*, *fz*, and *f*. A first ending bracket with the number 8 is shown above the first staff.

System 2: Second system of music. It consists of two staves, I and II. Staff I has a treble clef and contains a melodic line with a dotted rhythm and a fermata. Staff II has a bass clef and contains a bass line with a dotted rhythm and a fermata. Dynamics include *p*, *fz*, and *cresc. molto*. A first ending bracket with the number 8 is shown above the first staff.

System 3: Third system of music. It consists of two staves, I and II. Staff I has a treble clef and contains a melodic line with a dotted rhythm and a fermata. Staff II has a bass clef and contains a bass line with a dotted rhythm and a fermata. Dynamics include *poco ritenuto* and *p*. A first ending bracket with the number 8 is shown above the first staff.

First system of musical notation, measures 1-5. It consists of two staves, I and II. Staff I contains two treble clefs with notes and rests, marked with *fz* and *un poco rall.* Staff II contains two staves (treble and bass clefs) with notes and rests, marked with *un poco rall.* and *smorz.*

Second system of musical notation, measures 6-10. It consists of two staves, I and II. Staff I contains two treble clefs with notes and rests, marked with *rit.*, *a tempo*, *p lusingando*, and *cresc.* Staff II contains two staves (treble and bass clefs) with notes and rests, marked with *rit.*, *a tempo*, *p lusingando*, and *cresc.*

Third system of musical notation, measures 11-15. It consists of two staves, I and II. Staff I contains two treble clefs with notes and rests, marked with *f poco rit.* and *string. e cresc.* Staff II contains two staves (treble and bass clefs) with notes and rests, marked with *marcato* and *f string. e cresc.*

First system of musical notation, measures 1-8. It consists of two staves, I and II. Staff I has a treble clef and a key signature of one flat. Staff II has a bass clef and the same key signature. The music features complex chordal textures with many accidentals. Performance markings include *ff con fuoco* and *ffz*. A first ending bracket is present in measure 8.

Second system of musical notation, measures 9-16. It consists of two staves, I and II. The notation continues with complex chords and melodic lines. Performance markings include *ffz*. A first ending bracket is present in measure 16.

Third system of musical notation, measures 17-24. It consists of two staves, I and II. The music features sustained chords and melodic fragments. Performance markings include *ritenuto*. A first ending bracket is present in measure 24.

Tempo I

I

ff

II

ff

I

cresc.

f più vivo

II

cresc.

f più vivo

I

ff

dim.

II

ff

I

II

I

II

*p*

*dim.*

I

II

*p sempre il tempo vivace leggero*

*p sempre il tempo vivace*

*p.*

*p.*

*p.*

*p.*

System 1: First system of music. It consists of two staves, I and II. Staff I has a treble clef and a key signature of two sharps (F# and C#). Staff II has a bass clef and the same key signature. The music features complex chordal textures and melodic lines. Dynamics include *p.* (piano) and *poco marc.* (poco marcato).

System 2: Second system of music. It consists of two staves, I and II. Staff I has a treble clef and a key signature of two sharps. Staff II has a bass clef and the same key signature. The music continues with complex textures. Dynamics include *dim.* (diminuendo).

System 3: Third system of music. It consists of two staves, I and II. Staff I has a treble clef and a key signature of two sharps. Staff II has a bass clef and the same key signature. The music concludes with complex textures. Dynamics include *pp* (pianissimo) and *smorz.* (smorzando).

# Musik für 2 Klaviere.

## Für 2 Klaviere achthändig. Pour 2 Pianos à 8 mains.

<b>Beethoven, L. v.,</b> Marcia funebre aus op. 26 (Burchard)	2 50
— Ouverture: Fidelio (Lessmann)	4 —
— Ouverture: Egmont (Lessmann)	4 —
— Scherzo aus der Sinfonie No. 7 op. 92 (Gleich)	3 80
— Siegesmarsch aus: König Stephan (Burchard)	2 50
— Scherzo aus der Sinfonie No. 9 op. 125 (Lessmann)	4 50
<b>Berlioz, H.,</b> Le Carneval romain. Ouverture caractéristique (Jansen)	6 —
<b>Boieldieu, A.,</b> Ouverture: Der Calif von Bagdad (Jansen)	4 —
— Ouverture: Die weisse Dame (Jansen)	4 50
<b>Cherubini, L.,</b> Ouverture: Der Wasserträger (Burchard)	4 —
<b>Dvořák, Ant.,</b> Finale aus der Suite op. 39 (Wrede)	5 —
<b>Gluck, C. W. v.,</b> Ouverture: Iphigenie in Aulis (Jansen)	4 —
<b>Graben-Hoffmann,</b> 500,000 Teufel-Polonaise op. 32 (Burchard)	3 —
<b>Herold, F.,</b> Ouverture: Zampa (Burchard)	4 50
<b>Kontski, A. de, Le Réveil du lion. Caprice héroïque op. 115 (Horn)</b>	5 —
<b>Kücken, Fr.,</b> Festpolonaise op. 72 (Jansen)	3 —
<b>Liszt, Fr.,</b> Vom Fels zum Meer. Deutscher Siegesmarsch (Lessmann)	3 —
— Rakoczy-Marsch (Horn)	3 —
— Ungarischer Marsch (Marche hongroise) No. 2 (Horn)	3 80
<b>Mendelssohn-Bartholdy, F.,</b> Sinfonie No. 1 (C-moll) op. 11 (Jansen)	12 —
— Ouverture: Die Hebriden (Jansen)	2 50
— Ouverture: Antigone (Jansen)	1 50
— Ouverture: Ein Sommernachtstraum (Jansen)	2 50
— Hochzeitsmarsch a. d. Sommernachtstraum (Jansen)	1 50
— Kriegsmarsch der Priester aus: Athalia (Jansen)	1 50
— Ouverture: Ruy Blas (Jansen)	2 50
<b>Meyer, L. de,</b> Grande Marche triomphale d'Isly op. 30 (Jansen)	4 —
<b>Meyerbeer, G.,</b> Ouverture: Der Nordstern — L'Etoile du Nord (Horn)	5 30
— Ouverture: Robert der Teufel — Robert le diable (Jansen)	5 —
— Valse infernale aus: Robert der Teufel (Jansen)	2 50
— Ouverture: Struensee (Horn)	5 30
— Gr. Polonaise aus: Struensee (Jansen)	3 80
<b>Milde, L.,</b> Grand Galop de concert op. 10	5 —
— Grande Marche triomphale op. 16	6 —
<b>Mozart, W. A.,</b> Sextett aus: Don Juan (Burchard)	4 —
<b>Schubert, Fr.,</b> Ouverture: Rosamunde (Jansen)	6 —
— Divertissement en forme d'une marche brillante op. 63 (Jansen)	5 50
— Forellen-Quintett op. 114 (Burchard)	12 —
<b>Schumann, R.,</b> Gr. Marsch op. 76 No. 4 (Brissler)	2 50
<b>Spohr, L.,</b> Die Weihe der Töne. Symphonisches Tongemälde op. 86 (Jansen)	14 —
— Kriegsmarsch aus: Die Weihe der Töne	2 —
— Waffentanz aus: Jessonda (Jansen)	3 —
<b>Spontini, G.,</b> Borussia-Hymne (Brissler)	2 30
— Ballet und Chöre aus: Ferdinand Cortez (Burchard)	3 50
— Ouverture: Olympia (Ficker)	5 30
— Grosser Sieges- und Festmarsch (Brissler)	3 —
<b>Weber, C. M. v.,</b> Aufforderung zum Tanz op. 65 (Horn)	4 —
— Polacca brillante op. 72 (Jansen)	3 50
— Ouverture: Beherrscher der Geister (Jansen)	3 80
— Ouverture: Eurynthe (Horn)	4 50
— I. Finale aus: Eurynthe (Jansen)	4 50

<b>Weber, C. M. v.,</b> Hochzeitsmarsch aus: Eurynthe (Burchard)	2 —
— Ouverture: Freischütz (Schmidt)	3 80
— Finale aus: Freischütz (Jansen)	4 50
— Jubelouverture (Schmidt)	3 80
— Ouverture: Oberon (Wrede)	4 —
— Marsch aus: Oberon (Burchard)	2 50
— Ouverture: Preciosa (Schmidt)	3 80

## Für 2 Klaviere vierhändig. Pour 2 Pianos à 4 mains.

Bei den mit \* bezeichneten Stücken ist das Klavier I die Originalstimme und das Klavier II die Uebertragung des Orchesters oder der begleitenden Stimmen.

<b>Beethoven, L. v.,</b> Concerte für Klavier (Door):	
*No. 1. (C) op. 15	3 —
* " 2. (B) op. 19	3 —
* " 3. (C-moll) op. 37	3 —
* " 4. (G) op. 58	3 —
* " 5. (Es) op. 73	3 —
*Klavier II allein, No. 1 bis 5	2 —
— Quintett (Es) für Klavier und Blasinstrumente op. 16. Neue Uebertragung von O. Lessmann	6 —
— *Dasselbe, übertr. von C. Lickl (Auch für Klavier und Harmonium.)	5 50
— Adagio u. Scherzo a. d. Sonate (Cis-moll) op. 27 No. 2, bearbeitet v. Ad. Henselt	2 —
— Ouverture: Egmont (Burchard)	2 50
— Sinfonie No. 7 (A) op. 92	5 40
— Sinfonie No. 8 (F) op. 93	3 60
<b>Chopin, Fr.,</b> Sämmtliche Werke. Instr. Ausgabe von Th. Kullak.	
Band XIa. *Klavier II zu den Concerten (E-moll) op. 11 und (F-moll) op. 21	2 —
— *Variationen: La ci darem la mano (B) op. 2 (Jansen)	6 —
— *Concert (E-moll) op. 11	1 50
— *Concert (F-moll) op. 21	1 50
— Etude (F-moll) op. 25 No. 2, mit Klavier II von Ad. Henselt	1 —
— Grosses Rondo für 2 Klaviere (C) op. 73 (Kullak)	1 —
<b>Cramer, J. B.,</b> 50 célèbres Etudes, bearbeitet von Ad. Henselt (Klavier II Original). 5 Hefte je	5 —
— Klavier I allein. 5 Hefte je	3 —
— 20 célèbres Etudes, bearbeitet von H. C. Timm (Klavier II Original). Anhang zu den 50 Etuden von Cramer-Henselt. 2 Hefte je	5 —
— Klavier I allein. 2 Hefte je	3 —
<b>Frank, E.,</b> Duo (E-moll) op. 46	6 50
<b>Heller, St.,</b> Nocturne op. 16 No. 6, übertragen von A. Pichler	1 50
<b>Henselt, A.,</b> Adagio u. Scherzo a. d. Sonate (Cis-moll) von Beethoven op. 27 No. 2 übertragen	2 —
— Gr. Duo concertant von C. M. v. Weber op. 48, übertragen	6 —
<b>Himmel, F.,</b> Célèbre Ecossaise de Mlle. de Stackelberg	2 —
<b>Hollaender, Al.,</b> Thema und Variationen op. 15	3 30
— Fantasie (F-moll) v. Mozart, f. 2 Klaviere eingerichtet	2 50
<b>Hummel, J. N.,</b> *Concert (A-moll) op. 85	6 50
— Quintett (Es-moll) op. 87	6 —
— *Concert (As) op. 113	6 —
— *Gr. Septett militaire op. 114 (Jansen)	7 —
— *Variationen über ein Thema aus: Das Fest der Handwerker (B) op. 115	4 —
— *Oberons Zauberhorn. Fantasie op. 116	5 50
— *Gesellschafts-Rondo op. 117	4 30
— *Le Retour de Londres. Gr. Rondo brill. (F) op. 127	5 —
<b>Leidgeb, A. L.,</b> Capriccio op. 39	4 —

<b>Liszt, Fr.,</b> *Concert No. 1 (Es)	6 —
— Reminiscences de Robert le diable (Kroll)	5 —
— Reminiscences de Don Juan (Don Juan-Fantasia), neu bearb. vom Komponisten	8 —
<b>Louis Ferdinand,</b> Prinz von Preussen, Andante mit Variationen op. 4	5 —
— Notturmo op. 8	3 50
— Larghetto mit Variationen op. 11	5 —
— Octetto op. 12	5 —
<b>Mendelssohn-Bartholdy, F.,</b> *Capriccio brillant (H-moll) op. 22	2 50
— *Concert No. 1 (G-moll) op. 25	3 50
— *Rondo brillant (Es) op. 29	3 —
— Präludium und Fuge op. 35 No. 1, bearbeitet von G. Rabenau	3 —
— *Concert No. 2 (D-moll) op. 40	3 50
— *Allegro gioioso op. 43	2 50
<b>Meyerbeer, G.,</b> Krönungsmarsch: König Wilhelm 1861 (Brissler)	3 80
— Ouverture: Struensee	7 —
<b>Milde, L.,</b> Andantino u. Rondo. Duo op. 11	4 —
<b>Moscheles, J.,</b> *Concert No. 2 (Es) op. 56 (Jansen)	7 —
— *Concert No. 3 (G-moll) op. 58 (Jansen)	7 —
— *Concert No. 4 (E) op. 64 (Jansen)	7 —
— Klavier II allein, No. 2 bis 4	2 50
<b>Mozart, W. A.,</b> Fantasie (F-moll), eingerichtet von Al. Hollaender	2 50
— Fuge (C-moll)	1 —
— Sonate (D)	2 50
<b>Pirani, E.,</b> Gavotte op. 34	2 —
— Airs bohémiens op. 35	2 —
— *Scene veneziane. Concertstück op. 44 (Zur Aufführung sind zwei Exemplare nöthig.)	6 —
<b>Schubert, Fr.,</b> *Quintett (Forellen-) (A) op. 114 (Jansen)	10 —
<b>Schumann, R.,</b> Andante und Variationen op. 46 (Al. Hollaender)	1 50
<b>Taubert, W.,</b> *Concert No. 2 (A) op. 189	8 —
<b>Weber, C. M. v.,</b> *Concert No. 1 (C) op. 11 net.	3 —
— *Concert No. 2 (Es) op. 32 net.	3 —
— Adagio und Rondo aus dem Concert op. 32 (Promberger)	5 —
— *Divertimento (Klavier und Guitarre) op. 38 (Jansen)	3 —
— Gr. Sonate op. 48 (Klavier mit Clarinette) bearbeitet von Ad. Henselt	6 —
— Aufforderung zum Tanz op. 65 (Brauher)	3 —
— Polacca brillante (E) op. 72 (Sara Heintze)	3 —
— *Dieselbe in der Bearbeitung (mit Orchester) von Fr. Liszt	4 50
— Dieselbe, nach Liszt von Pflughaupt	6 —
— *Concertstück (F-moll) op. 79 net.	3 —
— Ouverturen (Horn): Eurynthe	3 —
— Freischütz	3 —
— Jubelouverture	3 —
— Oberon	3 —
— Preciosa	3 —
<b>Wehle, C.,</b> Grosses Duo über: Der Nordstern (Meyerbeer) nach Th. Kullak op. 80	4 50
<b>Zizold, W.,</b> Concertstück. Introduction und Scherzo op. 13	5 —

## Für Klavier sechshändig. Pour Piano à 6 mains.

<b>Bellini, V.,</b> Ouverture: Norma (Herbert)	3 —
<b>Czerny, C.,</b> 2 grosse Fantasien über: Norma op. 689 No. 1, 2	5 —
<b>Strauss, Joh., Vater,</b> Caecilien-Walzer op. 120	3 50
<b>Strauss, Joh., Sohn,</b> Radetzky-Marsch op. 228 (Herbert)	1 50
<b>Weber, C. M. v.,</b> Ouverture: Preciosa (Burchard)	3 —

Verlag der Schlesinger'schen Musikhandlung (Rob. Lienau).

Berlin, Französische Strasse 23.

Carl Haslinger <sup>adm.</sup> Tobias,

Wien.



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STÜCKE FÜR 2 KLAVIERE  
ZU 4 HÄNDEN  
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## SELIM PALMGREN

1. DER IMPROVISATOR
2. DIE TÄNZERIN
3. DER SCHWARZE DOMINO
4. HUMORISTISCHES GEFOLGE

OP. 36

HEFT I: N<sup>o</sup>1&2  
M. 4, —

HEFT II: N<sup>o</sup>3 & 4  
M. 4, —

SCHLESINGER'sche BUCH- & MUSIKHANDLUNG, ROB. LIENAU  
BERLIN

C. HASLINGER 9<sup>ter</sup> TOBIAS  
WIEN



# Der schwarze Domino

Aufführungsrecht vorbehalten

The black mask

Selim Palmgren, Op. 36 N° 3

**Piano I**

*Langsam, düster*  
*mf (marc.)*

**Piano II**

*quasi trillo*  
*ppp trem.*

**I**

**II**

*prit. molto*

*velocissimo*  
*ppp*

I *p*

II *mf* *dramatisch*

I *crescendo*

II *p* *crescendo* *fz* *mf*

I *stringendo* *dim. e rit. molto p*

II *stringendo* *ff* *dim. e rit.*

*velocissimo*

*ppp*

8

*dim. rit.*

(Pause) *poco rit.*

*p dolente*

*ppp velocissimo*

*smorz.*

I

II

*ppp*

I

II

*dim.*

*p*

*cresc.*

*drohend*

*crescendo*

I

II

*f*

*ff*

*rit.*

*dim. molto*

*p*

*cresc. moltiss.*

*rit. dim. molto*

*p*

# Humoristisches Gefolge

## Funny suite

Aufführungsrecht vorbehalten

Selim Palmgren, Op. 36 No 4

*Allegro assai (alla marcia)*

The musical score is arranged in three systems, each with two staves (Piano I and Piano II). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is *Allegro assai (alla marcia)*.

- System 1:**
  - Piano I:** Starts with *p* and *m.d. cresc.*. Features a melodic line in the right hand and a bass line in the left hand. Dynamics increase to *fz*.
  - Piano II:** Starts with *m.s.* and *p*, followed by *cresc.*. Features a melodic line in the right hand and a bass line in the left hand. Dynamics increase to *pp*.
- System 2:**
  - Piano I:** Starts with *mf cresc.*. Dynamics increase to *fz* and then *f cresc.*.
  - Piano II:** Starts with *mf cresc.*. Dynamics increase to *p* and then *f cresc.*.
- System 3:**
  - Piano I:** Features a complex melodic line with fingerings (1-5, 2-3, 1-3, 2-1, 1-2-3) and dynamic markings *ffz* and *con strepito*.
  - Piano II:** Features a melodic line with fingerings (4-1-5, 2-1-2, 5-3-2) and dynamic marking *mf*.

I

II

*p*

*mp*

Detailed description: This system contains the first four measures of the piece. The key signature has three sharps (F#, C#, G#). The first staff (I) has a treble clef and a bass clef. The treble clef part starts with a quarter note G#4, followed by eighth notes A4, B4, and C5. The bass clef part starts with a quarter note G#2, followed by eighth notes A2, B2, and C3. Dynamic markings include *p* in the second measure of both staves and *mp* in the fourth measure of the first staff.

I

*con burla*

II

Detailed description: This system contains measures 5 through 8. The first staff (I) has a treble clef and a bass clef. The treble clef part features a melodic line with slurs and accents, marked *con burla*. The bass clef part continues with a rhythmic accompaniment. The second staff (II) continues the rhythmic accompaniment in both treble and bass clefs.

I

*mf*

II

Detailed description: This system contains measures 9 through 12. The first staff (I) has a treble clef and a bass clef. The treble clef part features a melodic line with slurs and accents, marked *mf*. The bass clef part continues with a rhythmic accompaniment. The second staff (II) continues the rhythmic accompaniment in both treble and bass clefs.



I

*scherzando*

II

I

II

*cresc.*

I

*cresc.*

*ff*

1. 2.

II

1. 2.

*ff*

*p*

System 1: First system of music. It consists of two staves, I and II. Staff I is marked *sotto voce* and contains a melodic line with eighth notes and slurs. Staff II is marked *con grazia* and contains a melodic line with slurs and a crescendo marking *cresc.* leading to a dynamic marking *f*. The key signature has three sharps (F#, C#, G#).

System 2: Second system of music. It consists of two staves, I and II. Staff I is marked *cresc.* and contains a melodic line with eighth notes and slurs. Staff II contains a melodic line with slurs and accents. The key signature has three sharps (F#, C#, G#).

System 3: Third system of music. It consists of two staves, I and II. Staff I starts with a dynamic marking *ff* and contains a melodic line with slurs and accents, followed by a dynamic marking *p*. Staff II starts with a dynamic marking *ff* and contains a melodic line with slurs and accents, followed by a dynamic marking *p* and a crescendo marking *cresc.* at the end. The key signature has three sharps (F#, C#, G#).

I

*cresc.*

II

This system contains the first system of music. It features two staves, I and II, in a key signature of three sharps (F#, C#, G#). Staff I has a treble clef and contains a melodic line with slurs and accents, marked with a crescendo. Staff II has a bass clef and contains a more rhythmic accompaniment with slurs and accents. The system concludes with a double bar line.

I

*marziale*

*più f*

II

*bassi marc.*

This system contains the second system of music. Staff I is marked *marziale* and features a more rhythmic, march-like melody with slurs and accents, ending with a *più f* dynamic. Staff II is marked *bassi marc.* and features a slower, more rhythmic accompaniment with slurs and accents. The system concludes with a double bar line.

I

*cresc.*

II

*fz*

*cresc.*

*fz*

This system contains the third system of music. Staff I features a melodic line with slurs and accents, marked with a crescendo. Staff II features a rhythmic accompaniment with slurs and accents, marked with *fz* (forzando) and a crescendo. The system concludes with a double bar line.

8

I

II

*moltiss. cresc.*

*fz*

*moltiss. cresc.*

Detailed description: This system contains measures 8 through 11. It features two staves, I and II. Staff I has a treble clef and a key signature of three sharps (F#, C#, G#). Staff II has a bass clef and the same key signature. Both staves contain complex rhythmic patterns with many beamed notes and slurs. Dynamic markings include *fz* (forzando) and *moltiss. cresc.* (molto fortissimo crescendo).

I

II

*pochiss rit.* *fff a tempo* *dim.*

*pochiss rit.* *fff a tempo* *m.d.* *m.d.* *dim.*

Detailed description: This system contains measures 12 through 15. It features two staves, I and II. Staff I has a treble clef and a key signature of three sharps. Staff II has a bass clef and the same key signature. The music continues with complex rhythmic patterns. Dynamic markings include *pochiss rit.* (pochissimo ritardando), *fff a tempo* (fortissimo fortissimo a tempo), *dim.* (diminuendo), and *m.d.* (mezzo diminuendo).

I

II

*mf*

*p* *cresc.*

Detailed description: This system contains measures 16 through 19. It features two staves, I and II. Staff I has a treble clef and a key signature of three sharps. Staff II has a bass clef and the same key signature. The music continues with complex rhythmic patterns. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo).

I *poco f*

II *poco f*

I

II

*dim.*

8

I *p con grazia*

II *sotto voce*

8

I

II

*cresc.*

8

I

II

*mf*

8

I

II

*f*

*sempre moltiss.*

*cresc. e string.*

I

fff con strepito

II

I

f. marziale

II

I

piu f.

p

II

I *scherz.*

II *p*

I *cresc.* *ffz*

II *cresc.* *ffz p*

I *sotto voce* *cresc.*

II *con grazia* *cresc.*



System 1: First system of music. It consists of two staves, I and II. Staff I contains two treble clefs with complex rhythmic patterns and accidentals. Staff II contains two staves (treble and bass clefs) with similar rhythmic patterns. A dotted line with the number '8' is above the first measure. Dynamics include *ff* and *p*.

System 2: Second system of music. It consists of two staves, I and II. Staff I contains two treble clefs with notes and rests. Staff II contains two staves (treble and bass clefs) with notes and rests. A dotted line with the number '8' is above the first measure. Dynamics include *cresc.*

System 3: Third system of music. It consists of two staves, I and II. Staff I contains two treble clefs with notes and rests. Staff II contains two staves (treble and bass clefs) with notes and rests. A dotted line with the number '8' is above the first measure. Dynamics include *f*, *marziale*, *bassimarc.*, and *piu f*.

System 1: First system of music for two hands (I and II). It features complex chordal textures with many accidentals. Hand I includes a triplet and a *cresc.* marking. Hand II includes *fz* and *cresc.* markings.

System 2: Second system of music for two hands. Hand I includes a *moltiss. cresc.* marking. Hand II includes *fz* and *moltiss. cresc.* markings.

System 3: Third system of music for two hands. It begins with the tempo marking *Largamente.* Hand I includes *ritenuto* and *fff* markings. Hand II includes *ritenuto* and *fff* markings. The system concludes with *Fine.* markings for both hands.



# Musik für 2 Klaviere.

## Für 2 Klaviere achthändig.

Pour 2 Pianos à 8 mains.

<b>Beethoven, L. v.,</b> Marcia funebre aus op. 26 (Burchard)	2 50
— Ouverture: Fidelio (Lessmann)	4 —
— Ouverture: Egmont (Lessmann)	4 —
— Scherzo aus der Sinfonie No. 7 op. 92 (Gleich)	3 80
— Siegesmarsch aus: König Stephan (Burchard)	2 50
— Scherzo aus der Sinfonie No. 9 op. 125 (Lessmann)	4 50
<b>Berlioz, H.,</b> Le Carneval romain. Ouverture caractéristique (Jansen)	6 —
<b>Boieldieu, A.,</b> Ouverture: Der Calif von Bagdad (Jansen)	4 —
— Ouverture: Die weisse Dame (Jansen)	4 50
<b>Cherubini, L.,</b> Ouverture: Der Wasserträger (Burchard)	4 —
<b>Dvořák, Ant.,</b> Finale aus der Suite op. 39 (Wrede)	5 —
<b>Gluck, C. W. v.,</b> Ouverture: Iphigenie in Aulis (Jansen)	4 —
<b>Graben-Hoffmann,</b> 500,000 Teufel-Polnaise op. 32 (Burchard)	3 —
<b>Herold, F.,</b> Ouverture: Zampa (Burchard)	4 50
<b>Kontski, A. de, Le Réveil du lion. Caprice héroïque</b> op. 115 (Horn)	5 —
<b>Kücken, Fr.,</b> Festpolnaise op. 72 (Jansen)	3 —
<b>Liszt, Fr.,</b> Vom Fels zum Meer. Deutscher Siegesmarsch (Lessmann)	3 —
— Rakoczy-Marsch (Horn)	3 —
— Ungarischer Marsch (Marche hongroise) No. 2 (Horn)	3 80
<b>Mendelssohn-Bartholdy, F.,</b> Sinfonie No. 1 (C-moll) op. 11 (Jansen)	12 —
— Ouverture: Die Hebriden (Jansen)	2 50
— Ouverture: Antigone (Jansen)	1 50
— Ouverture: Ein Sommernachtstraum (Jansen)	2 50
— Hochzeitsmarsch a. d. Sommernachtstraum (Jansen)	1 50
— Kriegsmarsch der Priester aus: Athalia (Jansen)	1 50
— Ouverture: Ruy Blas (Jansen)	2 50
<b>Meyer, L. de,</b> Grande Marche triomphale d'Isly op. 30 (Jansen)	4 —
<b>Meyerbeer, G.,</b> Ouverture: Der Nordstern — L'Etoile du Nord (Horn)	5 30
— Ouverture: Robert der Teufel — Robert le diable (Jansen)	5 —
— Valse infernale aus: Robert der Teufel (Jansen)	2 50
— Ouverture: Struensee (Horn)	5 30
— Gr. Polnaise aus: Struensee (Jansen)	3 80
<b>Milde, L.,</b> Grand Galop de concert op. 10	5 —
— Grande Marche triomphale op. 16	6 —
<b>Mozart, W. A.,</b> Sextett aus: Don Juan (Burchard)	4 —
<b>Schubert, Fr.,</b> Ouverture: Rosamunde (Jansen)	6 —
— Divertissement en forme d'une marche brillante op. 63 (Jansen)	5 50
— Forellen-Quintett op. 114 (Burchard)	12 —
<b>Schumann, R.,</b> Gr. Marsch op. 76 No. 4 (Brissler)	2 50
<b>Spohr, L.,</b> Die Weihe der Töne. Symphonisches Tongemälde op. 86 (Jansen)	14 —
— Kriegsmarsch aus: Die Weihe der Töne	2 —
— Waffentanz aus: Jessonda (Jansen)	3 —
<b>Spontini, G.,</b> Borussia-Hymne (Brissler)	2 30
— Ballet und Chöre aus: Ferdinand Cortez (Burchard)	3 50
— Ouverture: Olympia (Ficker)	5 30
— Grosser Sieges- und Festmarsch (Brissler)	3 —
<b>Weber, C. M. v.,</b> Aufforderung zum Tanz op. 65 (Horn)	4 —
— Polacca brillante op. 72 (Jansen)	3 50
— Ouverture: Beherrscher der Geister (Jansen)	3 80
— Ouverture: Euryanthe (Horn)	4 50
— I. Finale aus: Euryanthe (Jansen)	4 50

<b>Weber, C. M. v.,</b> Hochzeitsmarsch aus: Euryanthe (Burchard)	2 —
— Ouverture: Freischütz (Schmidt)	3 80
— Finale aus: Freischütz (Jansen)	4 50
— Jubelouverture (Schmidt)	3 80
— Ouverture: Oberon (Wrede)	4 —
— Marsch aus: Oberon (Burchard)	2 50
— Ouverture: Preciosa (Schmidt)	3 80

## Für 2 Klaviere vierhändig.

Pour 2 Pianos à 4 mains.

Bei den mit \* bezeichneten Stücken ist das Klavier I die Originalstimme und das Klavier II die Uebertragung des Orchesters oder der begleitenden Stimmen.

<b>Beethoven, L. v.,</b> Concerte für Klavier (Door):	
*No. 1. (C) op. 15	3 —
* " 2. (B) op. 19	3 —
* " 3. (C-moll) op. 37	3 —
* " 4. (G) op. 58	3 —
* " 5. (Es) op. 73	3 —
*Klavier II allein, No. 1 bis 5	2 —
— Quintett (Es) für Klavier und Blasinstrumente op. 16. Neue Uebertragung von O. Lessmann (Auch für Klavier und Harmonium.)	6 —
— *Dasselbe, übertr. von C. Lickl	5 50
— Adagio u. Scherzo a. d. Sonate (Cis-moll) op. 27 No. 2, bearbeitet v. Ad. Henselt	2 —
— Ouverture: Egmont (Burchard)	2 50
— Sinfonie No. 7 (A) op. 92	5 40
— Sinfonie No. 8 (F) op. 93	3 60
<b>Chopin, Fr.,</b> Sämmtliche Werke. Instr. Ausgabe von Th. Kullak.	
Band XIa. *Klavier II zu den Concerten (E-moll) op. 11 und (F-moll) op. 21 net.	2 —
— *Variationen: La ci darem la mano (B) op. 2 (Jansen)	6 —
— *Concert (E-moll) op. 11	1 50
— *Concert (F-moll) op. 21	1 50
— Etude (F-moll) op. 25 No. 2, mit Klavier II von Ad. Henselt	1 —
— Grosses Rondo für 2 Klaviere (C) op. 73 (Kullak)	1 —
<b>Cramer, J. B.,</b> 50 célèbres Etudes, bearbeitet von Ad. Henselt (Klavier II Original). 5 Hefte je	5 —
— Klavier I allein. 5 Hefte je	3 —
— 20 célèbres Etudes, bearbeitet von H. C. Timm (Klavier II Original). Anhang zu den 50 Etuden von Cramer-Henselt. 2 Hefte je	5 —
— Klavier I allein. 2 Hefte je	3 —
<b>Franck, E.,</b> Duo (E-moll) op. 46	6 50
<b>Heller, St.,</b> Nocturne op. 16 No. 6, übertragen von A. Pichler	1 50
<b>Henselt, A.,</b> Adagio u. Scherzo a. d. Sonate (Cis-moll) von Beethoven op. 27 No. 2 übertragen	2 —
— Gr. Duo concertant von C. M. v. Weber op. 48, übertragen	6 —
<b>Himmel, F.,</b> Célèbre Ecossaise de Mlle. de Stackelberg	2 —
<b>Hollaender, Al.,</b> Thema und Variationen op. 15	3 30
— Fantasie (F-moll) v. Mozart, f. 2 Klaviere eingerichtet	2 50
<b>Hummel, J. N.,</b> *Concert (A-moll) op. 85	6 50
— Quintett (Es-moll) op. 87	6 —
— *Concert (As) op. 113	6 —
— *Gr. Septett militaire op. 114 (Jansen)	7 —
— *Variationen über ein Thema aus: Das Fest der Handwerker (B) op. 115	4 —
— *Oberons Zaubern. Fantasie op. 116	5 50
— *Gesellschafts-Rondo op. 117	4 30
— *Le Retour de Londres. Gr. Rondo brill. (F) op. 127	5 —
<b>Leidgeb, A. L.,</b> Capriccio op. 39	4 —

<b>Liszt, Fr.,</b> *Concert No. 1 (Es)	6 —
— Reminiscences de Robert le diable (Kroll)	5 —
— Reminiscences de Don Juan (Don Juan-Fantasia), neu bearb. vom Komponisten	8 —
<b>Louis Ferdinand,</b> Prinz von Preussen, Andante mit Variationen op. 4	5 —
— Notturmo op. 8	3 50
— Larghetto mit Variationen op. 11	5 —
— Octetto op. 12	5 —
<b>Mendelssohn-Bartholdy, F.,</b> *Capriccio brillant (H-moll) op. 22	2 50
— *Concert No. 1 (G-moll) op. 25	3 50
— *Rondo brillant (Es) op. 29	3 —
— Präludium und Fuge op. 35 No. 1, bearbeitet von G. Rabenau	3 —
— *Concert No. 2 (D-moll) op. 40	3 50
— *Allegro gioioso op. 43	2 50
<b>Meyerbeer, G.,</b> Krönungsmarsch: König Wilhelm 1861 (Brissler)	3 80
— Ouverture: Struensee	7 —
<b>Milde, L.,</b> Andantino u. Rondo. Duo op. 11	4 —
<b>Moscheles, J.,</b> *Concert No. 2 (Es) op. 56 (Jansen)	7 —
— *Concert No. 3 (G-moll) op. 58 (Jansen)	7 —
— *Concert No. 4 (E) op. 64 (Jansen)	7 —
— Klavier II allein, No. 2 bis 4 je	2 50
<b>Mozart, W. A.,</b> Fantasie (F-moll), eingerichtet von Al. Hollaender	2 50
— Fuge (C-moll)	1 —
— Sonate (D)	2 50
<b>Pirani, E.,</b> Gavotte op. 34	2 —
— Airs bohémiens op. 35	2 —
— *Scene veneziane. Concertstück op. 44 (Zur Aufführung sind zwei Exemplare nöthig.)	6 —
<b>Schubert, Fr.,</b> *Quintett (Forellen-) (A) op. 114 (Jansen)	10 —
<b>Schumann, R.,</b> Andante und Variationen op. 46 (Al. Hollaender)	1 50
<b>Taubert, W.,</b> *Concert No. 2 (A) op. 189	8 —
<b>Weber, C. M. v.,</b> *Concert No. 1 (C) op. 11 net.	3 —
— *Concert No. 2 (Es) op. 32 net.	3 —
— Adagio und Rondo aus dem Concert op. 32 (Promberger)	5 —
— *Divertimento (Klavier und Guitarre) op. 38 (Jansen)	3 —
— Gr. Sonate op. 48 (Klavier mit Clarinette) bearbeitet von Ad. Henselt	6 —
— Aufforderung zum Tanz op. 65 (Brauer)	3 —
— Polacca brillante (E) op. 72 (Sara Heintze)	3 —
— *Dieselbe in der Bearbeitung (mit Orchester) von Fr. Liszt	4 50
— Dieselbe, nach Liszt von Pflughaupt	6 —
— *Concertstück (F-moll) op. 79 net.	3 —
— Ouverturen (Horn): Euryanthe	3 —
Freischütz	3 —
Jubelouverture	3 —
Oberon	3 —
Preciosa	3 —
<b>Wehle, C.,</b> Grosses Duo über: Der Nordstern (Meyerbeer) nach Th. Kullak op. 80	4 50
<b>Zizold, W.,</b> Concertstück. Introduction und Scherzo op. 13	5 —

## Für Klavier sechshändig.

Pour Piano à 6 mains.

<b>Bellini, V.,</b> Ouverture: Norma (Herbert)	3 —
<b>Czerny, C.,</b> 2 grosse Fantasien über: Norma op. 689 No. 1, 2 je	5 —
<b>Strauss, Joh., Vater,</b> Caecilien-Walzer op. 120	3 50
<b>Strauss, Joh., Sohn,</b> Radetzky-Marsch op. 228 (Herbert)	1 50
<b>Weber, C. M. v.,</b> Ouverture: Preciosa (Burchard)	3 —

Verlag der Schlesinger'schen Musikhandlung (Rob. Lienau).

Berlin, Französische Strasse 23.

Carl Haslinger <sup>adm.</sup> Tobias,

Wien.