

# Trois Morceaux

pour

## Piano

par

# Edouard Schüttel.

OP. 28.

- N° 1. CAPRICCIOSO. (à M<sup>me</sup> Annette Essipoff-Leschetizky.) R. 2884. Pr. M. 1.50
- N° 2. CANZONETTA. (à M<sup>me</sup> Melanie Landau.) R. 2885. Pr. M. 1.50
- N° 3. SCHERZINO. (à M<sup>elle</sup> Ida Weiss.) R. 2886. Pr. M. 1.80

Propriété de l'Éditeur pour tous Pays.  
Enregistré aux Archives de l'Union.

Grande Méd' d'or

LEIPZIG



D. RAHTER.

Droit d'exécution réservé.

2884. 2885. 2886.

Inst. Lith. de C.G. Roder. Leipzig



Aufführungsrecht  
vorbehalten.

# III. Scherzino.

Edouard Schütt, Op. 28. N<sup>o</sup> 3.

Allegretto grazioso  $\text{♩} = 66$ .

PIANO.

The first system of the Scherzino consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a mezzo-piano (*mp*) dynamic. The first measure contains a piano (*Ped.*) pedal point. The system concludes with a piano (*Ped.*) pedal point and a fermata.

The second system continues the piece. It features a crescendo (*cresc.*) dynamic marking. The music is characterized by flowing eighth-note patterns in the right hand and a steady accompaniment in the left hand. The system ends with a piano (*Ped.*) pedal point and a fermata.

The third system includes a first ending, indicated by a '1.' above the staff. The dynamic marking is *dimin.* (diminuendo). The music features a variety of rhythmic patterns and articulation. The system concludes with a piano (*Ped.*) pedal point and a fermata.

The fourth system shows a change in dynamics to mezzo-forte (*mf*) and then forte (*f*). The music becomes more rhythmic and textured. The system ends with a piano (*Ped.*) pedal point and a fermata.

First system of musical notation. The treble staff contains a series of chords and melodic fragments, while the bass staff features a more active line with eighth and sixteenth notes. Dynamic markings include *f* and *ped.* with asterisks.

Second system of musical notation. It includes a repeat sign in the middle. The notation continues with complex chordal textures and melodic lines in both staves. Dynamic markings include *ped.* and asterisks.

Third system of musical notation. The texture becomes more intricate with overlapping lines. A *ff* marking is present in the bass staff. Dynamic markings include *ped.* and asterisks.

Fourth system of musical notation. The music transitions to a more delicate texture. A *dimin.* marking is present in the treble staff. Dynamic markings include *ped.* and asterisks.

Fifth system of musical notation. It features dynamic markings *mp*, *calando*, and *p*. The notation includes complex chordal structures and melodic lines. Dynamic markings include *ped.* and asterisks.

Tempo I.  
attaca

*poco tranquillo*

*ritard.*

*ped.* \*

*ped.* \*

*dimin.*

*ped.* \*

*ped.* \*

*p*

*ped.* \*

Poco meno mosso.  $\text{♩} = 55.$

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) provides harmonic support with chords and single notes. The dynamic marking *mp cantabile* is present. Pedal points are indicated by 'Ped.' and asterisks.

Second system of musical notation. The right hand continues the melodic line. The left hand has a more active bass line. The dynamic marking *cresc.* is present. Pedal points are indicated by 'Ped.' and asterisks.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with some chords. The dynamic marking *mf* is present. Pedal points are indicated by 'Ped.' and asterisks.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with some chords. Pedal points are indicated by 'Ped.' and asterisks.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with some chords. The dynamic marking *mf* is present. Pedal points are indicated by 'Ped.' and asterisks.

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with chords and slurs. Performance markings include *p rit.* (piano, ritardando) and *a tempo*. The system concludes with a *Ped.* (pedal) marking and an asterisk.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features chords and a bass line. Performance markings include *dimin.* (diminuendo), *Prit.* (piano, ritardando), *mp a tempo* (mezzo-piano, allegretto), and *espr.* (espressivo). The system concludes with a *Ped.* marking and an asterisk.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features chords and a bass line. Performance markings include *mp* (mezzo-piano) and *espr.* (espressivo). The system concludes with a *Ped.* marking and an asterisk.

Fourth system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with chords and slurs. Performance markings include *mp* (mezzo-piano). The system concludes with a *Ped.* marking and an asterisk.

Fifth system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with chords and slurs. Performance markings include *calando* (ritardando), *p* (piano), and *ritard.* (ritardando). The system concludes with a *Ped.* marking and an asterisk.

Tempo I. ♩ = 66.

First system of a piano score. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving lines. Dynamics include *mp* and *ped.* (pedal) markings. Asterisks are placed below the left hand staff.

Second system of the piano score. The right hand continues the melodic development. The left hand has a *cresc.* (crescendo) marking. *ped.* and asterisk markings are present.

Third system of the piano score. The right hand has a *dimin.* (diminuendo) marking. The system concludes with a first ending bracket labeled '1'. *ped.* and asterisk markings are present.

Fourth system of the piano score. The right hand features a melodic line with slurs. The left hand has a *mf* (mezzo-forte) dynamic marking. *ped.* and asterisk markings are present.

Fifth system of the piano score. The right hand has a melodic line with slurs. The left hand has a *f* (forte) dynamic marking. *ped.* and asterisk markings are present.



First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains several chords and melodic lines, while the bass staff provides a harmonic accompaniment. The key signature has two sharps (F# and C#).

*ped.* \* *ped.* \* *ped.* \*

Second system of musical notation, continuing the piece. It features treble and bass staves with various musical notations, including slurs and accents. The key signature remains two sharps.

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

Third system of musical notation, featuring treble and bass staves. A *ff* (fortissimo) dynamic marking is present in the bass staff. The notation includes various chords and melodic fragments.

*ped.* \* *ped.* \* *ped.* \*

Fourth system of musical notation, featuring treble and bass staves. A *dimin.* (diminuendo) marking is present in the treble staff. The notation includes various chords and melodic lines.

*ped.* \* *ped.* \*

Fifth system of musical notation, featuring treble and bass staves. It includes dynamic markings such as *mp* (mezzo-piano) and *calando* (ritardando). The notation includes various chords and melodic lines.

*ped.* \* *ped.* \* *ped.* \* *col sra.* *mp* *calando* *p* *ped.* \* *ped.* \*

*poco tranquillo*

*ritard.*

*ped.* \*

*attacca*

*a tempo f*

*ped.* \*

*ped.* \*

*dimin.*

*rit.*

*p*

*ped.* \*

Meno mosso.

First system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). Bass clef, key signature of two sharps. The music features a melody in the treble and accompaniment in the bass. A dynamic marking *p* is present. Pedal markings "Ped." and asterisks "\*" are placed below the bass staff.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. The music continues with a melody in the treble and accompaniment in the bass. A dynamic marking *pp.* is present. A *ritard.* marking is placed above the bass staff. Pedal markings "Ped." and asterisks "\*" are placed below the bass staff.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. The music continues with a melody in the treble and accompaniment in the bass. A dynamic marking *p* is present. A *a tempo* marking is placed above the bass staff. A *veloce* marking is placed above the treble staff. Pedal markings "Ped." and asterisks "\*" are placed below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two sharps. The music continues with a melody in the treble and accompaniment in the bass. A dynamic marking *p* is present. A *senza Pedale* marking is placed below the bass staff. Pedal markings "Ped." and asterisks "\*" are placed below the bass staff.

# Zeitgenössische Klaviermusik für Konzert und Salon

(ss = sehr schwer, s = schwer, m = mittelschwer, f = leicht)

<b>Mili Balakirew</b> M. ss Islamey. Fantaisie orientale . . . . . 4,—	<b>Alfred Grünfeld</b> M. m Op. 31. Menuetto . . . . . 2,— m Op. 38. Barkarole . . . . . 2,50 m Op. 40. Etude . . . . . 2,50	<b>G. Fr. Malipiero</b> M. m 3 Danze antiche. Komplet . . . . . 2,— No. 1. Gavotta. No. 2. Menuetto. No. 3. Giga je 1,—
<b>Anton Arensky</b> M. m Op. 42. 3 Morceaux. Komplet . . . . . 2,— No. 1. Prélude . . . . . 1,— No. 2. Romance . . . . . 1,— No. 3. Etude . . . . . 1,20	<b>Leo Weiner</b> M. m Op. 7. Präludium, Nocturne, Scherzo. Kpl. no. 2,— Einzeln: No. 1 und 2 . . . . . je 1,20 No. 3 . . . . . 1,80	<b>Peter Tschaikowsky</b> M. Op. 51. 6 Morceaux. Komplet . . . . . n. 3,75 s No. 1. Valse de salon . . . . . 1,80 s No. 2. Polka peu dansante . . . . . 1,20 s No. 3. Menuetto scherzoso . . . . . 1,20 m No. 4. Natha-Valse . . . . . 1,20 s No. 5. Romance . . . . . 1,20 m No. 6. Valse sentimentale . . . . . 1,20
<b>Karl Nawratil</b> M. s Op. 14. 3 Balladen . . . . . je 1,— ss Op. 15. Variationen über ein eigenes Thema . . . . . 3,—	<b>Ignaz Friedman</b> M. m Op. 27. 4 Klavierstücke. Komplet . . . . . 2,— No. 1. Prolog . . . . . 1,20 No. 2. Geständnis . . . . . 0,60 No. 3. Mazurka . . . . . 1,— No. 4. Im Volkston . . . . . 0,60	<b>D. Scarlatti</b> M. m 24 Stücke in Form von Suiten geordnet von A. Longo . . . . . netto 4,— Suite I—VIII einzeln . . . . . je M. 1,— 1,50
<b>ID. H. Pommer</b> M. s Op. 14. Andante patetico con Variazioni . . . . . 2,—	<b>Felix Woysch</b> M. m Op. 17. Thema mit Variationen . . . . . 1,80 s Op. 48. Metamorphosen. Heft I . . . . . 2,50 Heft II . . . . . 2,— No. 1. Es dur — es moll . . . . . 1,— No. 2. g moll — alla Tarantella . . . . . 2,— No. 3. f moll — F dur . . . . . 1,50 No. 4. As dur — f moll . . . . . 1,—	<b>Paul Pabst</b> M. Op. 81. Paraphrase de Concert sur l'opéra „Eugène Onéguine“ de P. Tschaikowsky ss Edition de Concert . . . . . 5,— m Edition de Salon (simplifiée) . . . . . 3,50
<b>Louis Brassin</b> M. s 3me Barcarolle . . . . . 1,— s Etude de Concert (Ut maj.) . . . . . 2,— s Polka de la Princesse . . . . . 1,75 ss Toccata (D moll) f. Orgel von Joh. Seb. Bach, für Pianoforte zum Konzertvortrag bearbeit. 1,50 ss 23. Mazurka von Fr. Chopin, für den Konzert- vortrag bearbeitet . . . . . 1,50	<b>Sergei Bortkiewicz</b> M. Op. 10. 4 Pièces s No. 1. Ballade . . . . . n. 1,50 m No. 2. Mazurka . . . . . n. 1,50 s No. 3. Etude en La. Fontaines lumi- neuses . . . . . n. 2,— ss No. 4. Etude en Mi b . . . . . n. 1,20	<b>Hans Huber</b> M. m Op. 8. 5 Scherzi. Heft I . . . . . 2,75 Heft II . . . . . 2,50
<b>Eduard Schütt</b> M. Op. 28. 3 Morceaux. s No. 1. Capriccioso . . . . . 1,50 m No. 2. Canzonetta . . . . . 1,50 m No. 3. Scherzino . . . . . 1,80 s Op. 29. Thème varié et Fugato . . . . . 2,— Op. 32. 2 Morceaux. m No. 1. Intermezzo scherzoso . . . . . 1,50 s No. 2. Valse-Caprice . . . . . 2,50	<b>Nikolai von Wilm</b> M. f Op. 243. 3 Klavierstücke. Komplet . . . . . 2,50 No. 1. Erinnerung. No. 2. Aus frohem Herzen. No. 3. Abendregen . . . . . je 1,—	<b>Eduard Schütt</b> M. m Op. 36. Poésies d'Automne. Komplet . . . . . 4,— No. 1. Vision d'automne . . . . . 0,60 No. 2. Au Village . . . . . 1,20 No. 3. Cantique d'amour . . . . . 1,— No. 4. Valse champêtre . . . . . 1,50 No. 5. Epilogue . . . . . 0,60
<b>Serge Srebodsky</b> M. ss Chant varié . . . . . 4,— ss Mosaïque (Chansonnette, Scherzo, Berceuse, Romance, Valse, Romance, Mazurka, Berceuse, Scherzo, Elégie, Coda) . . . . . 4,50	<b>Emil Kronke</b> M. Op. 50. 2 Valses allemandes. m No. 1. In Tempo tranquillo . . . . . 1,20 m No. 2. Allegretto . . . . . 1,20	<b>Georg Hoth</b> M. f Op. 14. Poésies musicales. Komplet . . . . . 3,— No. 1. Impromptu . . . . . 0,80 No. 2. Intermezzo . . . . . 1,— No. 3. Nocturno . . . . . 0,80 No. 4. Petit Poème . . . . . 0,80 No. 5. Prélude . . . . . 1,— No. 6. Valse staccato . . . . . 1,— No. 7. Sérénade . . . . . 1,—
<b>M. Borkowicz</b> M. Op. 5. 3 Morceaux caractéristiques. s No. 1. Novelletta No. 3 . . . . . 1,50 m No. 2. Idylle champêtre . . . . . 1,50 s No. 3. Etude. Les eaux enjôleuses. Am Zauberquell. . . . . 1,50	<b>A. Elukhen</b> M. f Op. 14. 5 Morceaux . . . . . 2,— No. 1. Moment mélancolique. No. 2. Mazurka. No. 3. Valse. No. 4. Nocturne. No. 5. Dans l'album	<b>M. von Zadora</b> M. m Op. 2 No. 1. Ein Tanz (a. Kirgisische Skizzen) 1,20
<b>Arthur Hinton</b> M. m Op. 22. 4 Bagatelles. Komplet . . . . . netto 2,— No. 1. La Coquette. No. 2. Scène d'amour. No. 3. Réverie à deux. No. 4. La Capri- cieuse . . . . . je 1,—	<b>Alessandro Longo</b> M. Op. 13. Suite di stile antico. Komplet . . . . . 3,— s No. 1. Aria con Variazioni . . . . . 2,— m No. 2. Sarabande . . . . . 1,50 s No. 3. Capriccio . . . . . 1,50 s Op. 32. Sonate c moll . . . . . 4,—	<b>Richard Strauss</b> M. Op. 17 No. 2. Ständchen. m Übertragung von Rich. Hoffman . . . . . 1,20 m Übertragung von Fel. vom Rath . . . . . 1,80 ss Konzert-Übertragung v. Theod. Pfeiffer 1,80
<b>E. Wolf-Ferrari</b> M. s Op. 13. Impromptus. Komplet . . . . . n. 2,50 No. 1. Des dur. No. 2. B dur. No. 3. fis moll je n. 1,20	<b>E. Jaques-Dalcroze</b> M. 3 Jugendspiele. f No. 1. Ballspiel — Jeu de paume . . . . . 1,20 f No. 2. Schmetterlinge — Papillons . . . . . 1,20 f No. 3. Pferdchenspielen — Les chevaux 1,20	<b>Eduard Poldini</b> M. f Op. 58. Poésies champêtres. Komplet . . . . . n. 2,50 No. 1. Blé mouvant . . . . . 0,60 No. 2. Bergerette . . . . . 1,— No. 3. Petite fontaine . . . . . 1,—
<b>Carolus Aggházy</b> M. m Op. 41. 4 Klavierstücke . . . . . 2,— No. 1. Duo. No. 2. Ritornello. No. 3. Badinage. No. 4. Präludium und Fuge.	<b>Ludvig Schytte</b> M. m Op. 157. Aus Heimat u. Fremde. 6 Novellet. no. 3,— No. 1. Klänge a. d. Böhmerwald. No. 2. St. Bartholomae. No. 3. Andalus. No. 4. Faun u. Nymphen. No. 5. Petite Valse — Fantasie. No. 6. Schloßgeistler . . . . . je 1,20	<b>Genari Karganoff</b> M. f Op. 4. Tarantelle . . . . . 1,50 f Op. 6. Arabesques. 12 petites Pièces. Heft I, II je 2,— f Op. 26. Ein Traum . . . . . 0,60 f Op. 27. Près d'un Ruisseau . . . . . 1,80
<b>Eduard Poldini</b> M. Op. 55. Kleine Studien. Komplet . . . . . n. 2,50 No. 1. Nachts. No. 2. Regentraufenlied. No. 3. Marienkäferch. No. 4. Windsbraut je 1,20	<b>Julius Weismann</b> M. m Op. 17. Impromptus. Komplet . . . . . netto 2,— No. 1. d moll. No. 2. B dur. No. 3. g moll. No. 4. E dur . . . . . je 1,20 s Op. 21. 9 Variationen und Fuge über ein eigenes Thema . . . . . 2,—	<b>Sergei Bortkiewicz</b> M. f Op. 11. 6 Pensées lyriques. Komplet . . . . . netto 2,50 No. 1—6 einzeln . . . . . je n. 1,— m Op. 13. 6 Préludes. Komplet . . . . . netto 2,50 No. 1—6 einzeln . . . . . je n. 1,— m Op. 15. 10 Etudes. Komplet . . . . . netto 3,— No. 1—10 einzeln . . . . . je n. 1,20
<b>Louis Glass</b> M. f Op. 45. Stimmungsbilder. No. 1. Wintertag. No. 2. Kirchenglocken. No. 3. Nacht je 1,20		
<b>Sergei Bortkiewicz</b> M. s Op. 3. 4 Morceaux. No. 1. Capriccio. No. 2. Etude. No. 3. Gavotte-Caprice. No. 4. Primula veris je n. 1,50		

VERLAG VON D. RAHTER IN LEIPZIG