

Giovanni Sgambati

Compositions pour Piano à 2 mains

à 2 mains

- Op. 6. Prélude et Fugue
- Op. 10. 2 Etudes de concert
No. 1. En Ré-bémol maj. (Des-dur)
2. En fa-dièse min. (fis-moll)
- Op. 12. Fogli volanti, Album de 8 Morceaux
Séparément:
1. Romanza
2. Canzonetta
3. Idillio
4. Marcia (Humoresque)
5. Vecchio Castello (Croquis)
6. Espanouissement
7. Combattimento
8. Campana a Festa (Epitalamio)
- Op. 14. Gavotte en la-bémol min. (as-moll)
Id. Edition simplifiée en sol-min. (g-moll)
- Op. 16. Sérénade de la Symphonie, transcrite par l'auteur
- Op. 18. Quattro Pezzi
No. 1. Preludio
2. Vecchio Minuetto
3. Nenia
4. Toccata
- Op. 20. Tre Notturmi Reuniti
Séparément:
No. 1. In si-min. (h-moll)
2. In Sol-maj. (G-dur)
3. In do-min. (c-moll)
- Op. 21. Suite in si-min. (h-moll). Complète
Séparément:
No. 1. Prélude
2. Valse
3. Air
4. Intermezzo
5. Etude mélodique

- Op. 23. Pièces lyriques, Album. Complète n.
Séparément:
No. 1. Rapelle-toi!
2. A la Fontaine
3. Vox populi
4. Do-do
5. Laendler
6. Gigue
- Op. 30. Benedizione nuziale (Trauungssegen)
Andante transcr.
- Op. 31. 5^{me} Nocturne
- Op. 33. 6^{me} Nocturne
- Op. 42. No. 1. Preludio
2. Berceuse-Rêverie
3. Melodia campestre, Impromptu
- Etude brillante de Prudent transcr.
Mélodie de *Gluck*, transcrite
Canzone lituana di Chopin (Lithauisches Volks-
lied), transcrit
Il faut aimer! transcrit
Menuet de *Beethoven* transcrit

à 4 mains

- Op. 16. Symphonie en Ré (D-dur), transcrite par l'auteur
- Op. 17. Scherzo du Quatuor, arrangé par *E. Humperdinck*

2 Pianos à 4 mains

- Op. 15. Concerto pour Piano et Orchestre, arr. par l'auteur

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" 10 Preludio " "

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id erleichterte Ausgabe in g-moll

Op. 18. Vier Stücke
No. 1. Preludio
2. Vecchio Minuetto
3. Nenia
4. Toccata

Op. 42, No. 2. Berceuse-Réverie
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Melodie von *Gluck* (Bearbeitung)

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2. Auf dem Wasser
3. Intermezzo
4. Gewitter
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Giovanni Sgambati

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	M. Pf.		M. Pf.
à 2 mains		Op. 23. Pièces lyriques, Album. Complète n.	3. —
Op. 6. Prélude et Fugue	3. —	Séparément:	
Op. 10. 2 Etudes de concert		No. 1. Rapelle-toi!	1. 50
No. 1. En Ré-bémol maj. (Des-dur)	1. 25	2. A la Fontaine	1. 50
2. En fa-dièze min. (fis-moll)	1. 75	3. Vox populi	1. 50
Op. 12. Fogli volanti, Album de 8 Morceaux n.	3. —	4. Do-do	1. 50
Séparément:		5. Laendler	1. 50
1. Romanza	1. 75	6. Gigue	1. 50
2. Canzonetta	1. 25	Op. 30. Benedizione nuziale (Trauungssegens)	
3. Idillio	1. —	Andante transcr.	1. 25
4. Marcia (Humoresque)	1. 25	Op. 31. 5 ^{me} Nocturne	1. 50
5. Vecchio Castello (Croquis)	1. 25	Op. 33. 6 ^{me} Nocturne	1. 50
6. Espanouissement	1. —	Op. 42. No. 1. Preludio	1. 50
7. Combattimento	1. 50	2. Berceuse-Rêverie	1. 50
8. Campana a Festa (Epitalamio)	1. 25	3. Melodia campestre, Impromptu	1. 50
Op. 14. Gavotte en la-bémol min. (as-moll)	1. 50	Etude brillante de Prudent transcr.	1. 50
Id. Edition simplifiée en sol-min.		Mélodie de <i>Gluck</i> , transcrite	— 75
(g-moll)	1. 25	Canzone lituana di Chopin (Lithauisches Volks-	
Op. 16. Sérénade de la Symphonie, transcrite		lied), transcrit	1. 25
par l'auteur	1. 50	Il faut aimer! transcrit	1. 25
Op. 18. Quattro Pezzi		Menuet de <i>Beethoven</i> transcrit	1. 50
No. 1. Preludio	1. 50		
2. Vecchio Minuetto	1. 50	à 4 mains	
3. Nenia	1. 50	Op. 16. Symphonie en Ré (D-dur), transcrite	
4. Toccata	2. —	par l'auteur	10. 75
Op. 20. Tre Notturmi Reuniti	3. —	Op. 17. Scherzo du Quatuor, arrangé par <i>E.</i>	
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No. 1. In si-min. (h-moll)	1. 50		
2. In Sol-maj. (G-dur)	1. 25	2 Pianos à 4 mains	
3. In do-min. (c-moll)	1. 75	Op. 15. Concerto pour Piano et Orchestre, arr.	
Op. 21. Suite in si-min. (h-moll). Complète	5. —	par l'auteur	9. 50
Séparément:			
No. 1. Prélude	2. —		
2. Valse	1. 50		
3. Air	1. 50		
4. Intermezzo	1. 50		
5. Etude mélodique	2. —		

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à M^{elle} Hélène Basevi.



23
Études de Concert
POUR
PIANO
PAR

G. SGAMBATI

OP. 10.

N^o 1. En Ré-bémol maj.

N^o 2 En Fa-dièze min.

Nouvelle Edition revue par l'Auteur

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DEUX ÉTUDES DE CONCERT

II

G. SGAMBATI Op. 10.

Agitato. (♩ = 66)

Piano.

f
Ped. Ped. Ped. Ped. Ped. Ped.

legato sempre.
Ped. simile.

dim.

p cresc. *f dim.*

p cresc. Ped. Ped. Ped. Ped. Ped. Ped.

f dim. e un poco rall.
Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

p *cresc.*
Ped. Ped. Ped. *simile.*

f

mf Ped. 4 3 5 3 1 Ped. Ped. Ped.

più cresc. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff
Ped. Ped. Ped. simile.

ff sempre. *mf*

dimin.

sostenuto un poco *p più dimin.* *riten. un poco*
Ped. Ped. Ped. Ped. Ped. Ped. Ped. 25

Moderato. (♩ = 92)
senza arpeggiare.

sotto voce legatissimo.

tranquillo.

affrett.

Pedale.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

⊕ Ped.

⊕ Ped.

⊕ Ped.

⊕

8

veloce.

p cresc. un poco

mf

p

Ped.

⊕

Ped.

Ped. Ped.

Ped. Ped.

Ped.

Ped. Ped.

⊕

8

tranquillo.

affrett.

veloce.

Ped.

⊕ Ped.

⊕ Ped.

⊕ Ped.

⊕ Ped.

⊕

p

Ped.

Ped.

Ped. Ped.

Ped. Ped.

Ped. Ped.

Ped. Ped.

⊕ Ped.

⊕ Ped.

⊕ Ped.

⊕ Ped.

⊕

Musical score system 1. Treble clef, key signature of two sharps (F# and C#). The system features a complex melodic line with many sixteenth notes. A large slur covers the first part of the system. Dynamics include *mf*, *f*, and *dim.*. Pedal markings include a single 'Ped.' and a series of seven 'Ped.' symbols with a circled cross symbol above them.

Musical score system 2. Treble clef, key signature of two sharps. The system features a complex melodic line with many sixteenth notes. A large slur covers the first part of the system. Dynamics include *p*. Pedal markings include a single 'Ped.' and a series of five 'Ped.' symbols with a circled cross symbol above them.

Musical score system 3. Treble clef, key signature of two sharps. The system features a complex melodic line with many sixteenth notes. A large slur covers the first part of the system. Dynamics include *p espress.*. Tempo marking: $(\text{♩} = 60)$ **Tempo I^o un poco meno.** Pedal markings include a single 'Ped.' and a series of four 'Ped.' symbols with a circled cross symbol above them.

Musical score system 4. Treble clef, key signature of two sharps. The system features a complex melodic line with many sixteenth notes. A large slur covers the first part of the system. Dynamics include *poco rit.*. Pedal markings include a single 'Ped.' and a series of three 'Ped.' symbols with a circled cross symbol above them.

(♩ = 54)
Meno agitato.

pp
Ped. Ped. Ped. ⊕

This system contains the first four measures of the piece. The right hand features a melodic line with a slur over the first two measures, containing a triplet of eighth notes and a quarter note. The left hand plays a rhythmic accompaniment of eighth notes. Pedal points are marked under the first, second, and third measures. A circled cross symbol is at the end of the system.

un poco cresc.
Ped. Ped. Ped. ⊕

This system contains measures 5 through 8. The dynamics increase from piano to piano-crescendo. The melodic line continues with slurs and a triplet. Pedal points are marked under measures 5, 6, and 7. A circled cross symbol is at the end of the system.

mf
Ped. Ped. Ped. ⊕

This system contains measures 9 through 12. The dynamics are mezzo-forte. A dashed line with the number '8' above it spans the first two measures. The melodic line continues with slurs and a triplet. Pedal points are marked under measures 9, 10, and 11. A circled cross symbol is at the end of the system.

pp
Ped. Ped. Ped. ⊕

This system contains measures 13 through 16. The dynamics return to piano. A dashed line with the number '8' above it spans the first two measures. The melodic line continues with slurs and a triplet. Pedal points are marked under measures 13, 14, and 15. A circled cross symbol is at the end of the system.

p sempre
animando un poco.
Ped. ⊕ Ped. ⊕

This system contains measures 17 through 20. The dynamics are piano, and the tempo is marked 'animando un poco'. A dashed line with the number '8' above it spans the first two measures. The melodic line continues with slurs and a triplet. Pedal points are marked under measures 17, 19, and 20. Circled cross symbols are at the end of the system.

8

Ped. Ped.

This system contains two measures of music. The first measure features a complex, multi-voice texture with many notes, including some marked with an 'x'. The second measure continues this texture. Pedal points are indicated below both measures.

cresc.

Ped. Ped. Ped. Ped.

This system contains two measures. The first measure has a *cresc.* marking. The second measure has a *cresc.* marking and a *Ped.* marking. Pedal points are indicated below all four measures.

più cresc.

Ped. Ped. Ped. Ped.

This system contains two measures. The first measure has a *più cresc.* marking. The second measure has a *più cresc.* marking. Pedal points are indicated below all four measures.

(♩ = 72)
largamente.

f

sostenuto.

Ped. Ped.

This system contains two measures. The first measure is marked *f* and *largamente.* The second measure is marked *sostenuto.* and features triplets. Pedal points are indicated below both measures.

sostenuto.

Ped. Ped.

This system contains two measures. The first measure is marked *sostenuto.* and features triplets. The second measure is marked *sostenuto.* and features triplets. Pedal points are indicated below both measures.

Musical score system 1, featuring a grand staff with treble and bass clefs. The music consists of a series of chords and melodic lines. A fermata is placed over the final chord. Pedal markings are present: "Ped." at the beginning and "Ped." with a circled cross symbol at the end.

Musical score system 2, featuring a grand staff. The music is characterized by dense, rapid chordal textures. A fermata is placed over the first few chords. The tempo and dynamics are marked as *un poco riten.* and *velocissimo e sempre ff*. Pedal markings include "Ped." at the end of the system.

Sostenuto maestoso. (♩ = 84)

Musical score system 3, featuring a grand staff. The music consists of a series of chords with a fermata over each. The dynamics are marked as *ff sempre*. Pedal markings are "Ped." with a circled cross symbol under each chord.

Musical score system 4, featuring a grand staff. The music consists of a series of chords with a fermata over each. The dynamics are marked as *mf crescendo.*, *stretto.*, *sostenuto.*, *fff*, and *ff*. Pedal markings are "Ped." with a circled cross symbol under each chord.

Musical score system 5, featuring a grand staff. The music consists of a series of chords with a fermata over each. Pedal markings are "Ped." with a circled cross symbol under each chord.

8
stretto. *mf cresc.* *ff* *mf*
Ped. Ped. Ped.

8
sostenuto. Ped. Ped. Ped. Ped. Ped. 3 Ped.

8
stretto. *p cresc.* *ff* *ff* *sostenuto.*
Ped. Ped. Ped. Ped.

8
Ped. Ped. Ped. *tr* Ped. *tr* Ped. *ff* Ped.

8
stretto. *sostenuto.* Ped. *8^{va} bassa* Ped. Ped.

Kompositionen

von

MAX REGER

Klavier zu 2 Händen	n. Mk.
SIEBEN WALZER:	
1. Walzer in A dur	
2. Walzer in cis moll	
3. Walzer in D dur	
4. Walzer in As dur	
5. Walzer in E dur	
6. Walzer in fis moll	
7. Walzer in A dur	
	je 1.—
LOSE BLÄTTER, Kleine Stücke	
in 2 Heften	je 1.50
MARCIA FUNEBRE	1.—
AUS DER JUGENDZEIT,	
20 Kleine Stücke	
in 3 Heften	je 1.50
IMPROVISATIONEN:	
No. 1 in E dur	— .60
2 in D dur	
3 in g moll (Caprice)	
4 in D dur	
5 in Es dur	
6 in cis moll	
7 in F dur	
	je 1.—
ETUDE BRILLANTE in c moll	1.—
AQUARELLEN, (Kleine Tonbilder)	
Canzonetta	
Humoreske	
Impromptu	
Nordische Ballade	
Mazurka	
	je 1.—
CANONS, Durch Dur und Moll	
I Heft zweistimmig	
II Heft dreistimmig	
	je 2.50
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Praeludium und Fuge in D dur	
Toccata und Fuge in d moll	
Praeludium und Fuge in e moll	
	je 1.—
F. KUHLAU, Op. 88 No. 3	1.—
Allegro burlesco aus der Sonate .	

Klavier zu 4 Händen	n. Mk.
12 Walzer-Capricen	3.—
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Toccata und Fuge in d moll	2.50
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Orgel

mit Pedal obligato:

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Trio

für Klavier, Violine und Viola

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3. Intermezzo	"	2. —
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" " N°2. Romance " 1. 25.
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