

COLLECTION DE MORCEAUX

POUR 2 PIANOS À 8 MAINS

A. Ouvertures:

AUBER, Le Cheval de Bronze . . . <i>M.</i>	5 —	BEETHOVEN, Egmont <i>M.</i>	4 50
— Les Diamants de la Couronne »	4 25	HEROLD, Le Pré aux clercs . . . »	4 25
— Le Domino noir »	4 25	— Zampa »	4 —
— Fra Diavolo »	5 25	ROSSINI, Guillaume Tell . . . »	4 75
— Gustave ou le Bal masqué . »	4 25	— Sémiramide »	8 —
— La Muette de Portici . . . »	4 75	THOMAS, Raymond »	5 —
— Le Philtre »	4 25	WAGNER, Die Meistersinger von Nürn-	
— Le Serment ou les Faux		berg »	4 75
monnayeurs »	4 75		

B. Morceaux divers:

ASCHER, Concordantia, Andante et		LISZT, La Regata Veneziana . . . <i>M.</i>	3 —
Allegro marziale <i>M.</i>	5 25	RAFF, Valse-Improptu »	3 50
— Sans Souci, Galop de bra-		SATTER, Danse orientale Op. 88 . »	4 75
voure, Op. 83 »	3 50	SCHMIDT, 1 ^{re} Polonaise »	2 —
BEY, Die ersten Versuche im Ensemble-		— 2 ^{me} Polonaise Op. 32 . . . »	2 75
spiel, 8 leichte Stücke aus klas-		— Marche nuptiale Op. 38 . . »	2 25
sischen Meistern.		SCHULHOFF, 4 Mazurkas, Op. 5	
Heft I. <i>Händel</i> , Trauermarsch		— en 2 Cahiers chaque »	3 75
aus Saul, Chor aus Judas		— Grande Valse brillante	
Maccabäus; <i>Mozart</i> , Prie-		Op. 6 »	4 75
stermarsch aus der Zau-		— Galop di bravura Op. 17 »	4 —
berflöte, Duett aus <i>Cosi</i>		— Valse brillante Op. 20 »	4 50
fan tutte; <i>Weber</i> , Chor		— Le Carnaval de Venise	
aus <i>Preziosa</i> »	3 75	Op. 22 »	5 50
Heft II. <i>Mendelssohn</i> , Elfenmarsch		WAGNER, Huldigungsmarsch . . . »	3 50
aus dem Sommernachts-		— Einzug der Götter in Wal-	
traum, Chor aus der		hall aus Rheingold . . . »	6 50
Walpurgisnacht; <i>Beet-</i>		— Wotans Abschied und	
<i>hoven</i> , Quartett-Canon		Feuerzauber aus Walküre »	5 75
aus <i>Fidelio</i> »	3 75	— Trauermarsch aus Götter-	
GOUNOD-BACH, Ave Maria . . . »	2 25	dämmerung »	3 —
LACHNER, Marche célèbre, de la			
1 ^{re} Suite Op. 113 . . . »	3 25		

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EGMONT

L. van BEETHOVEN.

Ouverture

arr: par TH. HERBERT.

PIANO I.

Sostenuto ma non troppo.

SECONDA.

f *ff marcato* *p* *p*

ff *ff marcato* *p*

pp

A

EGMONT

L.van BEETHOVEN.

621012

Ouverture

arr: par TH. HERBERT.

PIANO I.

Sostenuto ma non troppo.

PRIMA.

PIANO I.
SECONDA.

Allegro.

p

mf

cresc.

ff

B

C

ff

The musical score is for Piano I, Seconda, measures 1 through 12. It is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro.' The score is divided into six systems, each with a grand staff (treble and bass clef). The first system shows a complex rhythmic pattern in the bass clef. The second system features a melodic line in the bass clef with a piano (*p*) dynamic. The third system continues the melodic line in the bass clef with a mezzo-forte (*mf*) dynamic. The fourth system introduces a crescendo (*cresc.*) in the bass clef. The fifth system features a forte (*ff*) dynamic and a section marked 'B'. The sixth system features a forte (*ff*) dynamic and a section marked 'C'.

PIANO I.
PRIMA.

5

Allegro.

Ped. \oplus Ped. \oplus

sf *p* *sf* *p* *p* *p*

mf

f *cre* *scen*

ff *B*

C *ff*

PIANO I.
SECONDA.

p *ff* *p* *ff* *p dol.* *cresc.* *mf* *cresc.*

f *ff* *f* *p* *cresc.* *cresc.* *cresc.*

f *p dol.*

ff *dol.*

ff *p*

E *ff* *p*

p *pp*

PIANO I.
PRIMA.

7

8-
p dol. ff p dol. ff p dol. cresc.

8-
mf cresc. f ff

D₈₋₁
f f f f

8-
p dol.

Ped. Ped. Ped.

8-
ff p ff

8-
p ff p

8-
p p

F

PIANO I.
SECONDA.

H

f *p dol.* *f* *p* *ff* *p dol.*

p *p* *f* *ff* *f* *cresc.*

ff

p dol. *ff* *p dol.*

ff *f*

Allegro con brio.

p *cre*

PIANO I.
PRIMA.

11

H

First system of the piano part. It consists of two staves. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef and the same key signature. The music begins with a half rest in the right hand and a quarter note in the left hand. There are dynamic markings *p dol.* in both hands. The system ends with a repeat sign.

Second system of the piano part. It consists of two staves. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef and the same key signature. The music features complex chords and arpeggios. There are dynamic markings *p* and *ff*. The system ends with a repeat sign.

Third system of the piano part. It consists of two staves. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef and the same key signature. The music features complex chords and arpeggios. There are dynamic markings *f* and *p*. The system ends with a repeat sign.

Fourth system of the piano part. It consists of two staves. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef and the same key signature. The music features complex chords and arpeggios. There are dynamic markings *f* and *p*. The system ends with a repeat sign.

Fifth system of the piano part. It consists of two staves. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef and the same key signature. The music features complex chords and arpeggios. There are dynamic markings *p dol.* in both hands. The system ends with a repeat sign.

Sixth system of the piano part. It consists of two staves. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef and the same key signature. The music features complex chords and arpeggios. There are dynamic markings *ff* and *f*. The system ends with a repeat sign.

Allegro con brio.

Seventh system of the piano part. It consists of two staves. The right staff has a treble clef and a key signature of three flats. The left staff has a bass clef and the same key signature. The music features complex chords and arpeggios. There are dynamic markings *p* and *cre*. The system ends with a repeat sign.

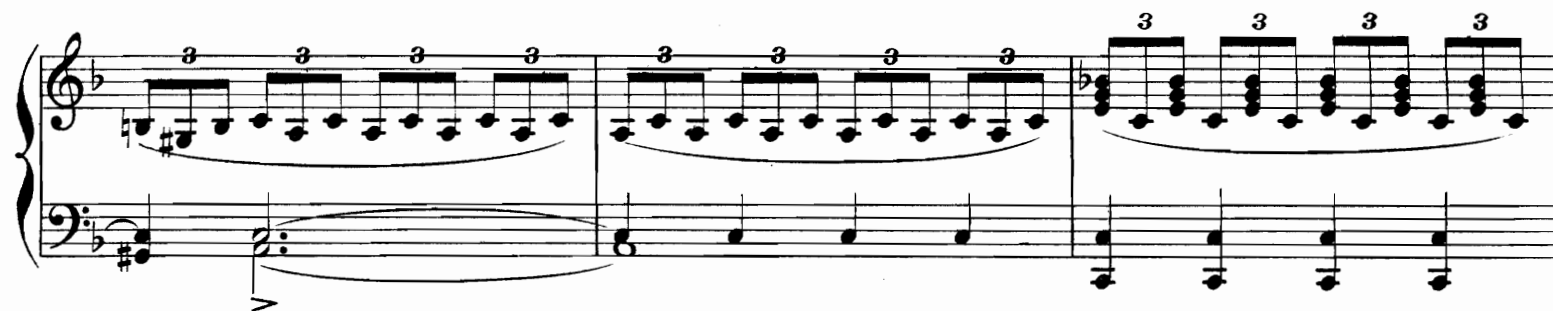
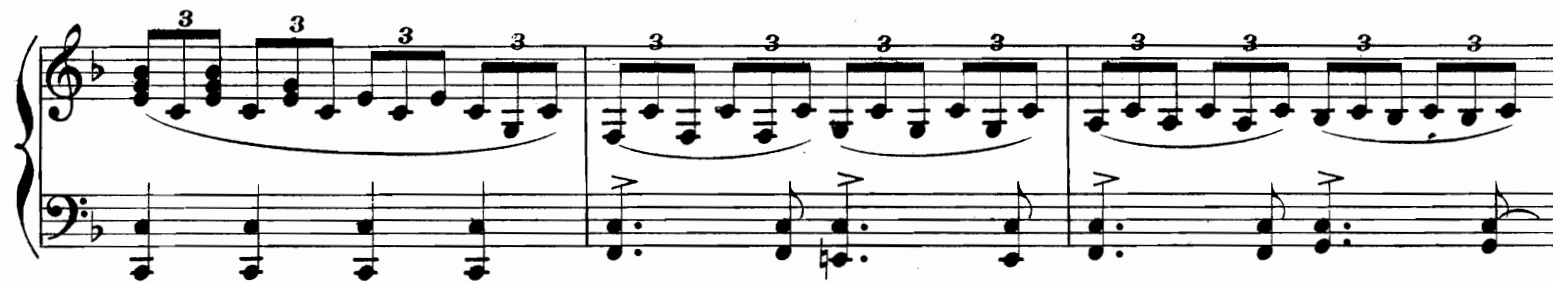
PIANO I.
SECONDA.

This musical score is for Piano I, Seconda, covering measures 246 through 251. The music is written in B-flat major (two flats) and 4/4 time. The score is organized into six systems, each with a grand staff (treble and bass clefs).
- **Measure 246:** The left hand plays a series of chords, with the first two labeled 'scen' and 'do'. The right hand has a melodic line with eighth notes.
- **Measure 247:** Continuation of the chordal texture in the left hand and the melodic line in the right hand.
- **Measure 248:** Similar texture, with the right hand's melody becoming more active.
- **Measure 249:** The right hand features a series of beamed eighth notes, while the left hand continues with chords.
- **Measure 250:** The right hand has a melodic phrase, and the left hand provides harmonic support with chords.
- **Measure 251:** The final measure on the page, featuring a key signature change to C major (indicated by a natural sign on the B in the right hand) and a final chordal cadence in the left hand. A 'K' marking is present above the right hand staff in this measure.
Throughout the score, various musical notations are used, including slurs, accents (>), and triplets (marked with a '3' over the notes).

PIANO 1.
PRIMA.

13

The musical score is written for Piano 1, Prima. It consists of seven systems of grand staves. The first system includes vocal parts with lyrics 'scen' and 'do'. The second system is marked 'ff' and includes 'Ped.' and 'Ped.' markings. The third system includes 'Ped.' and 'Ped.' markings. The fourth system includes 'Ped.' and 'Ped.' markings. The fifth system is marked 'K8-7' and 'f'. The sixth system includes 'Ped.' and 'Ped.' markings. The seventh system includes 'Ped.' and 'Ped.' markings. The score features various musical notations including triplets, eighth notes, and dynamic markings.

PIANO I.
SECONDA.

672012

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AUG 17 2000

VEN

NN

F

Opus 26. Variationen

Thema von

PRINTED IN U. S. A.

- » 27. Lieder der G. 4 —
 12 Kinderstücke . . . 4 —
 In 2 Heften, jedes 2 —
 » 35. IV. Quartett (E-moll) . 3 25
 » 36. Drei Improvisationen . 2 50
 » 39. Sieben Stücke aus den
 „Tageszeiten“ . . . 2 —
 » 41. Au tombeau du Comte
 Széchenyi. Fantaisie . 2 —

- ck . . . 6 —
 rtüre . . . 1 75
 » 51. Ballade und Scherzetto 1 75
 » 53. Allegretto aus der
 II. Symphonie (B-dur) 1 —
 » 62. I. Serenade (C-dur) . 1 50
 » 63. II. Serenade (F-dur) . 2 —
 » 63a. Walzer aus der
 II. Serenade (F-dur) . 1 50
 » 69. III. Serenade 1 75

Für Piano zu 4 Händen.

Opus 26. Variationen über ein

Thema von Händel . 4 —

- » 35. IV. Quartett (E-moll) . 6 —
 » 39. „Die Tageszeiten“
 12 Stücke. In 4 Heften.
 Heft 1. Der Morgen 1 75
 » 2. Der Mittag . 1 75
 » 3. Der Abend . 1 75
 » 4. Die Nacht . 1 75
 » 40. Drei Märsche . . . 2 25
 » 42. Concertstück . . . 6 —

Opus 44. I. Symphonie (D-moll) 8 —

- » 50. Fest-Ouverture . . . 2 50
 » 53. II. Symphonie (B-dur) 6 —
 » 55. Rondino und Marsch-
 Caprice 3 50
 » 57. Sonatine 2 —
 » 62. I. Serenade (C-dur) . 2 50
 » 63. II. Serenade (F-dur) . 3 —
 » 63a. Walzer a. d. II. Serenade 1 —
 » 68. Ouverture zu Shake-
 speare's Richard III. . 3 —
 » 69. III. Serenade 1 75

Für 2 Pianos.

Opus 26. Variationen über ein

Thema von Händel . 4 50

Opus 42. Concertstück 9 —

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