

# EDUARD SCHÜTT

## Pianoforte zu 2 Händen.

- Op. 43. No. 1. Menuettino . . . . . 2,—  
 No. 2. *Tendre avenu* . . . . . 1,50  
 No. 3. *Moto appassionato* . . . . . 1,50  
 Op. 45. *Causeries-Bal.*  
 No. 1. *Invitation à la Valse* . . . . . 1,50  
 No. 2. *Romance d'amour* . . . . . 1,50  
 No. 3. „*Un peu baroque*“. *Caprice* . . . . . 1,50  
 Op. 47. *Concert (F moll)* . . . . . 8,—  
 Op. 48. *Carnaval mignon. Scènes pantomimiques* . . . . . 4,—  
 Op. 49. *Trois morceaux: Romance — Intermezzo — Valse-Caprice* . . . . . 3,—  
 Op. 50. *Deux Miniatures* . . . . . 1,50  
 Op. 52. No. 4. *Mazurka* . . . . . 1,50  
 Op. 55. *Poésies* . . . . . 4,—  
 Hieraus einzeln: No. 8. *Au Ruissreau, Etüde* . . . . . 1,50  
 Op. 56. *Souvenirs lyriques* . . . . . 4,—  
 Op. 59. *Papillons d'amour. Souvenirs Viennois.*  
 No. 1. *A Mignonne* . . . . . 1,50  
 No. 2. *A la bien aimée* . . . . . 2,—  
 No. 3. *A ma chérie* . . . . . 1,—  
 No. 4. *A mon amie* . . . . . 1,50  
 No. 5. *A la Capricieuse* . . . . . 1,50  
 Op. 60. *Pour tous les âges. (Für Jung und Alt). Cahier 1, 2.* . . . . . 3,—  
 Op. 62. *Thème varié.* . . . . . 3,50  
 Op. 68. *Pages Intimes. Six morceaux* . . . . . 3,—  
 Op. 69. *Deux Interimèdes.*  
 No. 1. *A la Valse* . . . . . 2,50  
 No. 2. *A la Humoresque* . . . . . 2,50  
 Op. 71. *Impressions* . . . . . 3,—  
 Op. 73. *Vaises dialogues* . . . . . 3,—  
 Op. 75. *Au Bal. 3 Morceaux* . . . . . 3,—  
 Op. 76. *Doux Moments. 2 Dances Arabesques. No. 1. As dur. No. 2. F dur à* . . . . . 1,50  
 Op. 77. *Au village et au salon.*  
 No. 1. *Dans la prairie* . . . . . 2,—  
 No. 2. *A mon amour* . . . . . 3,—  
 Op. 78. *Amouretti* . . . . . 4,—  
 Op. 80. *Une Larme et un Sourire.* . . . . . 2,50  
 Op. 81. *Deux Mélodies. No. 1. E dur*  
 No. 2. *As dur* . . . . . à 1,50  
 Op. 82. *Figurante et petites variations* . . . . . 2,50  
 Op. 83. *Vignettes en forme Préludes* . . . . . 3,—  
 Op. 84. *Valse parisienne* . . . . . 2,50  
**Caprices.**  
 No. 1. *Kaiser-Walzer (d'après Strauss)* . . . . . 3,—  
 No. 2. *Eva-Walzer (d'après Strauss)* . . . . . 3,—  
**Paraphrase** über das Lied: „*Vergeßliches Ständchen*“ (op. 84 No. 4) von *Johannes Brahms* . . . . . 3,—  
**Paraphrase** über das „*Wiegenlied*“ (Op. 49 No. 4) von *Johannes Brahms* . . . . . 3,—  
**Deux Improvisations** sur des motifs de *Richard Wagner:*  
 No. 1. *Chant de Concours des „Maitres Chanteurs“* . . . . . 3,—  
 No. 2. *Chant d'amour de la „Valkyrie“* . . . . . 3,—

## Pianoforte zu 4 Händen.

- Op. 46. *Scènes champêtres. 4 morceaux caractéristiques* . . . . . 4,50  
 Op. 54. *Walzer-Märchen* . . . . . 6,—  
 Op. 59. No. 2. *A la bien aimée* . . . . . 2,50  
 Op. 64. *Souvenir-Valses* . . . . . 4,50



## Zwei Pianoforte.

- Op. 47. *Concert (f-moll)* . . . . . 12,—  
 Op. 58. No. 1. *Valse Paraphrase (Chopin)* . . . . . 4,—  
 Op. 58. No. 2. *Impromptu-Rococo* . . . . . 3,50

## Pianoforte mit Begleitung des Orchesters:

- Op. 47. *Concert (f-moll). Partitur no. 20,—*  
 — — — — — *Orchesterstimmen 25,—*

## Pianoforte und Violine.

- Op. 44. *Suite No. 1 (D moll)* . . . . . 8,—  
 Op. 52. *Quatre morceaux.*  
 No. 1. *Arietta* . . . . . 1,50  
 No. 2. *Serenata* . . . . . 1,50  
 No. 3. *Mélodie-Berceuse* . . . . . 2,—  
 No. 4. *Mazurka* . . . . . 2,—  
 Op. 53. No. 1. *Élégie slave* . . . . . 1,50  
 Op. 53. No. 2. *Valse Bluette* . . . . . 1,50  
 Op. 59. No. 2. *A la bien aimée* . . . . . 2,50  
 Op. 61. *Suite No. 2 (E-dur)* . . . . . 8,—  
 Op. 70. *Deux Mélodies. No. 1. Solitude.*  
 No. 2. *Cantique d'amour* . . . . . à 1,50



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## Pianoforte und Violoncell.

- Op. 53. No. 1. *Élégie slave* . . . . . 1,50  
 Op. 53. No. 2. *Valse Bluette* . . . . . 1,50  
 Op. 59. No. 2. *A la bien aimée* . . . . . 2,50  
 Op. 63. *Fantasie (A dur)* . . . . . 6,—

## Trios für Pianoforte, Violine und Violoncelle.

- Op. 51. *Trio, (E moll)* . . . . . 12,—  
 Op. 54. *Walzer-Märchen* . . . . . 8,—  
 Op. 72. *Episoden (Fünf Stimmungsbilder)* . . . . . 7,—

## Orchester.

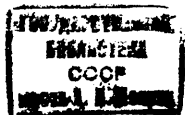
- Deux Miniatures (aus op. 60).*  
 Partitur . . . . . 1,50  
 Parties d'orchestre . . . . . 2,—

## Lieder für 1 Singstimme

mit Begleitung des Pianoforte

- Op. 57. *Lieb' und Treue. Heft I, II à 4,—*  
 Hieraus einzeln:  
 No. 6. „*Finen Sommer lang*“ . . . . . 1,—  
 No. 7. *Persischer Liebesreim* . . . . . 80  
 No. 10. „*Ewig mein bleibt*“ . . . . . 1,—  
 Op. 65. *Lebensfrühling. Vier Lieder.*  
 No. 1. *Liebesnacht* . . . . . 1,50  
 No. 2. *Das Fischermädchen* . . . . . 1,50  
 No. 3. *Anmuthige Tracht* . . . . . 1,50  
 No. 4. „*Sankt Florian hilf*“ . . . . . 1,50  
 Op. 66. *Stimmungen. Vier Lieder.*  
 No. 1. *Wien.* No. 2. *Elftentans.*  
 No. 3. *Wasserrose.* No. 4. *Tagwerk* . . . . . 4,—  
 Op. 67. *Im Frühling.*  
 „*Auf der Strasse, an den Hecken*“ . . . . . 1,—  
 Op. 74. *4 Lieder.*  
 No. 1. *Geh fort* . . . . . 1,—  
 No. 2. *Jüngster Frühling* . . . . . 1,—  
 No. 3. *Rose im Schneel* . . . . . 1,—  
 No. 4. *Liebesfrage* . . . . . 1,—

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# VIGNETTES.

8397-89

## I.

Edouard Schütt, Op. 83.

Andante molto tranquillo.

*m. s.*  
*pp con dolce espressione*  
*pp*

*ped. (una corda) \*ped. \*ped. \*ped. \*ped. \*ped. \**

*dolce*  
*poco rall.*  
*pp*  
*p espr.*

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

*longa*  
**Tempo I.**  
*pp*  
*dolce espr.*

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

*tranquillo*  
*sub pp*  
*molto più tranquillo*  
*pp*

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

**Tempo I.**  
*pp*  
*morendo*  
*rit. - molto rit. -*

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

# II.

Allegro grazioso.

*più espr.*

*poco espr.*

*p molto leggero*

(sempre poco Ped.)

*p.*

*cresc.*

*più espr.*

*più anim.*

*cresc.*

*f*

*più f*

Ped.

Tempo I.

*p*

*pp*

\* Ped. \* Ped. \* Ped. \* Ped. \*

*p*

*m. s.*

*poco string.*

*m. d.*

*pp*

\* Ped. \* Ped. ten. \* Ped. \*

# III.

Moderato con moto.  
con espressione

*p*  
*il Basso poco espr.*  
*poco rall.* *a tempo*  
*espr.* *mp* *espr.*  
*poco rall.*  
*a tempo tranquillo*  
*più rit.* *pp* *dolcissimo pp*  
*tranquillo* *molto tranquillo* *pp*  
*espr.*

Musical score for 'III.' in 3/4 time, featuring piano and bass staves with various dynamics and performance instructions. The score includes markings for *p*, *il Basso poco espr.*, *poco rall.*, *a tempo*, *espr.*, *mp*, *espr.*, *poco rall.*, *a tempo tranquillo*, *più rit.*, *pp*, *dolcissimo pp*, *tranquillo*, *molto tranquillo*, and *pp*. The piece concludes with a *pp* dynamic and an *espr.* marking.

# IV.

Andantino cantabile.  
*espr. molto dolce cant.*

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 music is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The score includes various dynamics and performance instructions:

- System 1:** Starts with *mp* (mezzo-piano) and *espr.* (espressivo). The first measure has a *poco espr.* instruction. The second measure is marked *sempre dolce*. The third measure has *espr.*. Pedal markings (Ped. and \*) are present below the bass staff.
- System 2:** The first measure has *poco cresc.* (poco crescendo). The second measure has *dimin.* (diminuendo). Pedal markings are present below the bass staff.
- System 3:** The first measure has *p* (piano). The second measure has *mf* (mezzo-forte). The instruction *poco animando* is placed above the staff. Pedal markings are present below the bass staff.
- System 4:** The instruction *più animando con passione* is placed above the staff. The first measure has *più cresc.* (poco più crescendo). The second measure has *f ben marcato* (forte ben marcato). The instruction *(Ped. ten.)* is placed below the bass staff. Pedal markings are present below the bass staff.
- System 5:** The instruction *poco a poco cal. e dimin.* (poco a poco calando e diminuendo) is placed above the staff. The first measure has *mf*. The instruction *espr.* is placed below the bass staff. Pedal markings are present below the bass staff.

Tempo I.

*dolce*  
*p* *p espr.*

*poco cresc.* *dimin.* *p*

*poco animando* *calando poco rall.*  
*p* *mp*

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

*tranquillo* *espr.* *più molto rall.*  
*p* *sempre più p*

\* *ped.* \* *una corda* \* *ped.* \* *ped.* \*

*pp* *molto tranquillo*

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

# V.

Leggiero non troppo vivo.

*m. s.*  
*p*  
*senza Ped.*      *Ped.*      \*      *Ped.*      \*

*poco marcato il Basso*  
*Ped.* \*      *Ped.* \*      *Ped.*      \*      *Ped.*      *m. s.*

\*      *Ped.*      *Ped.*      \*      *poco marcato il Basso*

*m. s.*      *poco cresc.*  
*Ped.*      \*      *Ped.*      \*

*Ped.*      *Ped.*      \*      *Ped.* \*      *Ped.* \*

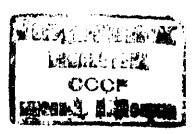
First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands, with some notes beamed together. The key signature has three flats.

Second system of musical notation. It includes dynamic markings *m. d.* and *p*. A phrase in the upper right is marked *poco cant.*. There are several *ped.* (pedal) markings below the staff.

Third system of musical notation. It features a *cresc.* (crescendo) marking. Multiple *ped.* markings are present throughout the system.

Fourth system of musical notation. It includes tempo markings *poco rall.* and *a tempo*, and expressive markings *espr.*. There are several *ped.* markings and asterisks below the staff.

Fifth system of musical notation. It begins with a *p* (piano) dynamic marking. The system concludes with several *ped.* markings.





*cresc.* *poco rit.*

*mf*

*longa poco tranquillo cal. poco cspr*  
*pp*

*dolce rit. - m.s. m.d.* *più tranquillo con anima* *m.s. m.d.*

*Vivo.* *mp* *morendo* *senza Ped.*

# VI.

Cantabile non troppo lento.  
*con espressione*

*p*  
*ten.* *ten.*  
\* (Ped. ad lib.)

*mp*  
\*

*poco a poco anim.*

*mf*  
*espr.*  
\* *Ped.* \* *Ped.*

*più animato*

*cresc.*  
*espr.*  
\* *Ped.* \* *Ped.*

*poco a poco cal. e dimin.*

*espr.* *mp* *p* *rit.*  
\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*a tempo*

*pp* *ten.* *cresc.*

Red. \*

*con moto*

*f* *ten.*

Red. \*

*poco a poco cal. e dimin.*

*mf* *ten.*

\* Red. \* Red. \* Red. \* Red. \* Red.

*rit. - - - molto rit.*

*mp* *p* *pp* *ten.* *ten.*

\* Red. \* Red. \* Red. \* Red. \* Red. \* Red.

*tranquillo*

*pp* *ten.*

\* Red. \* Red. \*



# VII.

Allegretto con moto.  
*poco a piacere*

*p molto leggiero*

Ped. \* (senza Ped.)

*leggiere* *grazioso*

*poco string.* *mf* *poco espr.*

Ped. \* Ped. \*

*poco cal.* *a tempo*

*p* *f*

Ped. \* Ped. \* Ped. \* Ped. \*

*poco a piacere* *in tempo*

*mf* *p* *poco string.*

Ped. \* (senza Ped.) Ped. \*

*leggiero* *grazioso* *poco cal.*

*poco espr.* *mf* *p*

Re. \*Re. \*Re. \*Re. \*Re. \*

*a tempo* *poco animando*

Re. \*Re. \*Re. \*

*fz*

Re. \*

*fz* *mf*

Re. \*Re. \*

*mp*

Re. \*

*poco rall.*

*p* *dimin.* *pp*

Ped. \*

*poco tranquillo* *morendo poco rall.*

*p (a piacere) poco espr.* *pp*

Ped. \* Ped. \* Ped. \* Ped. \*

**Tempo I. poco a piacere**

*p* *poco string.*

Ped. \* (senza Ped.) Ped. \* (senza Ped.)

*poco cal. rit.*

*mf* *poco espr.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*molto rit.* *espr.* *tempo animato* **Vivo.**

*espr.* *f* *fz*

Ped. \*