Traité 8 mains PIANO I

Compositions célèbres
pour 2 Pianos à 8 mains.

Arrangements par Burchard, Horn, Jansen, Wrede etc.

Beethoven, L. v., Marcia funebre aus Op. 26 (Burchard) . . . . . .
— Scherzo aus der Sinfonie No. 7, Op. 92 (Gleich)
— Scherzo aus der Sinfonie No. 9, Op. 125 (Lessmann)
— Siegesmarsch aus: König Stephan (Burchard) . .
— Ouverturen: Egmont (Lessmann) . . . . . .
Fidelio (Lessmann) . . . . . .
Berlioz, H., Ouverture: Le Carnaval romain (Jansen)
Boieldieu, A., Ouverturen:
Der Calif von Bagdad (Jansen) . . . . . .
Die weisse Dame (Jansen) . . . . . .
Cherubini, L., Ouverture: Der Wasserträger (Burchard)
Dvořák, A., Finale aus der Suite, Op. 39 (Wrede)
Gluck, C. W. v., Ouverture: Iphigenie in Aulis (Jansen)
Graben-Hoffmann, 500000 Teufel-Polonaise, Op. 32 (Burchard) . . . . . .
Herold, F., Ouverture: Zampa (Burchard) . . . .
Hollaender, Al., Berühmter Marsch, Op. 39 No. 1
— Polonaise, Op. 45 No. 3 . . . . . .
Kontski, A. de, Le Réveil du lion. Caprice héroique, Op. 115 (Horn) . . . . . .
Kücken, Fr., Festpolonaise, Op. 72 (Jansen) . .
Liszt, Fr., Vom Fels zum Meer. Deutscher Siegesmarsch (Lessmann) . . . . . .
— Rakoczy-Marsch (Horn) . . . . . .
— Ungarischer Marsch (Marche hongroise) No. 2 (Horn) . . . . . .
Mendelssohn-Bartholdy, F., Sinfonie No. 1 (C moll), Op. 11 (Jansen) . . . . . .
— Hochzeitsmarsch aus dem Sommernachtstraum (Jansen) . . . . . .
— Kriegsmarsch der Priester aus: Athalia (Jansen).
— Ouverturen: Antigone (Jansen) . . . . . .
Die Hebriden (Jansen) . . . . . .
Ruy Blas (Jansen) . . . . . .
Ein Sommernachtstraum (Jansen) .
Meyer, L. de, Grande Marche triomphale d'Isly, Op. 30 (Jansen) . . . . . .
Meyerbeer, G., Fackeltanz No. 3 (B dur) (Wrede) .
— Krönungsmarsch aus dem Prophet (Wrede) . .
— Valse infernale aus: Robert der Teufel (Jansen)
— Grosse Polonaise aus: Struensee (Jansen). . .
— Ouverturen: Der Nordstern (Horn) . . . . .
Robert der Teufel (Jansen) . . .
Struensee (Horn) . . . . .

Milde, L., Grand Galop de concert, Op. 10 . . .
— Grande Marche triomphale, Op. 16 . . . . .
Mozart, W. A., Sextett aus: Don Juan (Burchard)
Rossini, G., Ouverture: Wilhelm Tell (Wrede) . .
Schubert, Fr., Ouverture: Rosamunde (Jansen) . .
— Divertissement en forme d'une marche brillante, Op. 63 (Jansen) . . . . . .
— Forellen-Quintett, Op. 114 (Burchard) . . . .
Schumann, R., Marsch, Op. 76 No. 4 (Brissler) .
Spohr, L., Die Weihe der Töne, Op. 86 (Jansen) .
— Kriegsmarsch aus: Die Weihe der Töne . . .
— Waffentanz aus: Jessonda (Jansen) . . . . .
Spontini, G., Borussia-Hymne (Brissler) . . . .
— Ballet und Chöre aus: Ferdinand Cortez (Burchard)
— Ouverture: Olympia (Ficker) . . . . . .
— Grosser Sieges- und Festmarsch (Brissler) . .
Weber, C. M. v., Aufforderung zum Tanz, Op. 65 (Horn) . . . . . .
— Polacca brillante, Op. 72 (Jansen) . . . . .
— I. Finale aus: Euryanthe (Jansen). . . . . .
— Hochzeitsmarsch aus: Euryanthe (Burchard) . .
— Finale aus: Freischütz (Jansen) . . . . . .
— Marsch aus: Oberon (Burchard) . . . . . .
— Ouverturen: Beherrscher der Geister (Jansen) .
Euryanthe (Horn) . . . . . .
Freischütz (Schmidt). . . . . .
Jubelouverture (Schmidt) . . . .
Oberon (Wrede) . . . . . .
Preciosa (Schmidt) . . . . . .
Strauß, R., Feierlicher Einzug. . . . . .
Auber, D. F. E., Zankduett aus „Maurer und Schlosser"
Beethoven, L. v., Scherzo aus dem Trio, Op. 97 .
Chopin, Fr., Trauermarsch . . . . . .
Kreutzer, Rud., Ouverture zu „Lodoiska" . . . .
Lortzing, G. A., Ballett aus „Zar und Zimmermann"
— Schmiedechor aus „Der Waffenschmied" . . . .
Mozart, W. A., Arie aus „Don Juan" . . . . .
— Schluss-Szene des 1. Aktes aus „Don Juan" . .
Rossini, G., Finale aus „Der Barbier von Sevilla" .
Schultz, E., Rondino, Op. 84 No. 1 . . . . . .
— Marsch, Op. 84 No. 2 . . . . . .
Schumann, R., Geburtstagsmarsch, Op. 85 No. 1 . .
Spohr, L., Polonaise aus „Faust" . . . . . .
Suchorovsky, M., Danse slave . . . . . .
Weber, C. M. v., 1. Finale aus „Euryanthe" . . .

Schlesinger'sche Buch- und Musikhandlung (Rob. Lienau)
Berlin-Lichterfelde

Jacques DRILLON
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GROSSES QUINTETT.

(Forellen-Quintett.)

von

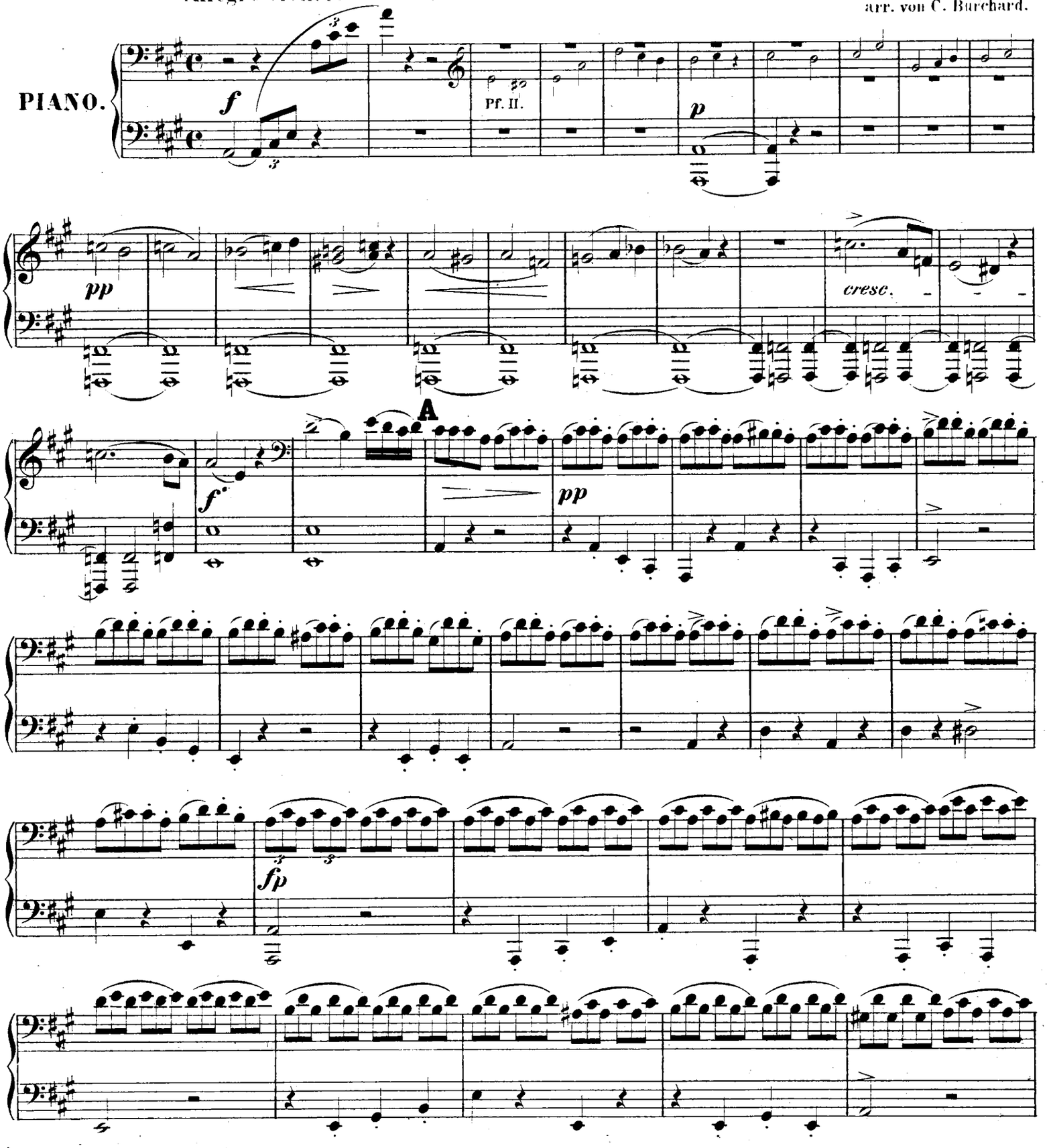
FRANZ SCHUBERT.

Op. 114.

Allegro vivace. **Secondo I.**

Für 2 Pfte. à 8ms
arr. von C. Burchard.

PIANO.



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GROSESS QUINTETT.

(Forellen-Quintett.)

von

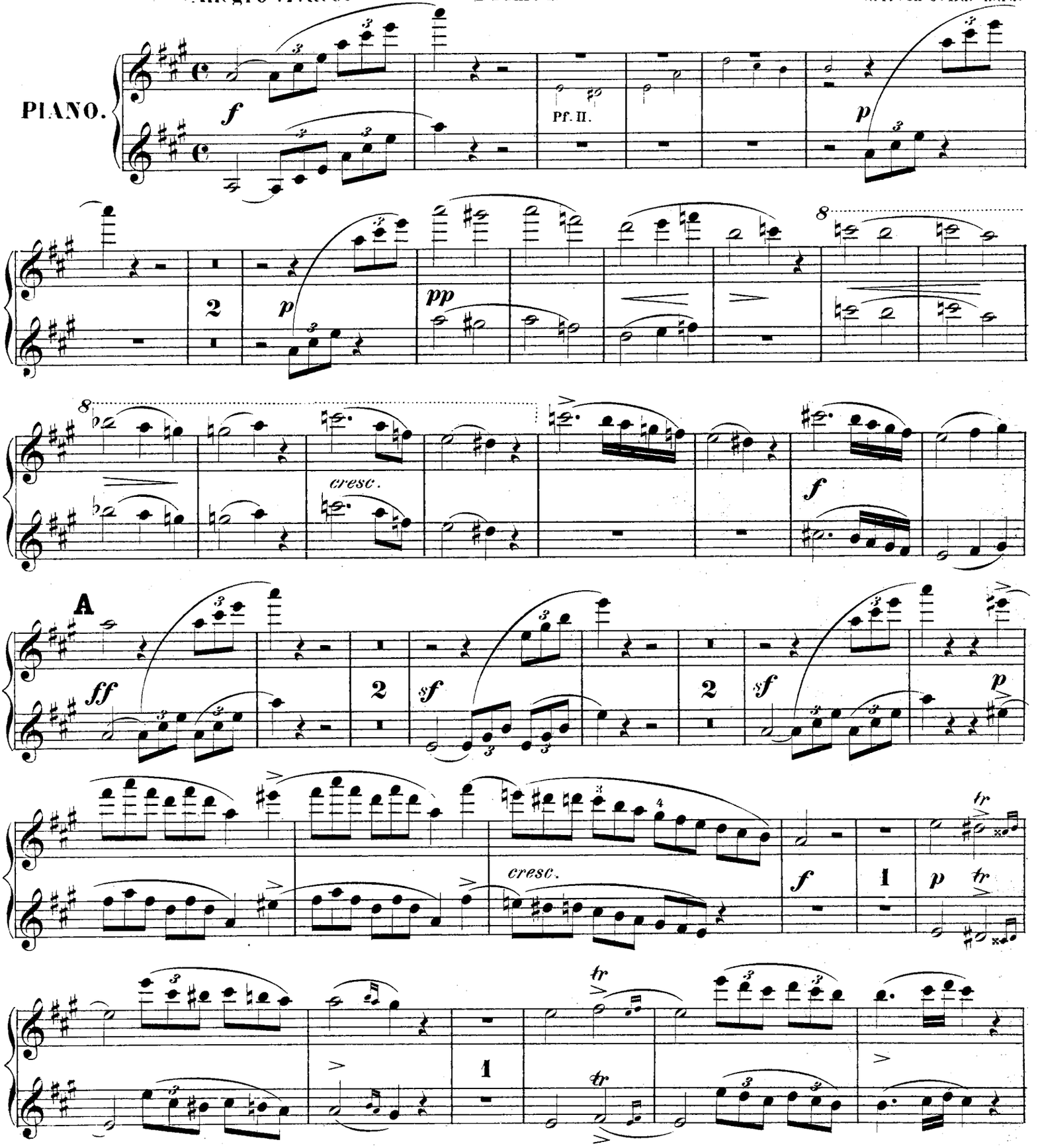
FRANZ SCHUBERT.

Op. 114.

Für 2 Pfte. à 8ms
arr. von C. Burchard.

Allegro vivace. Primo I.

PIANO.



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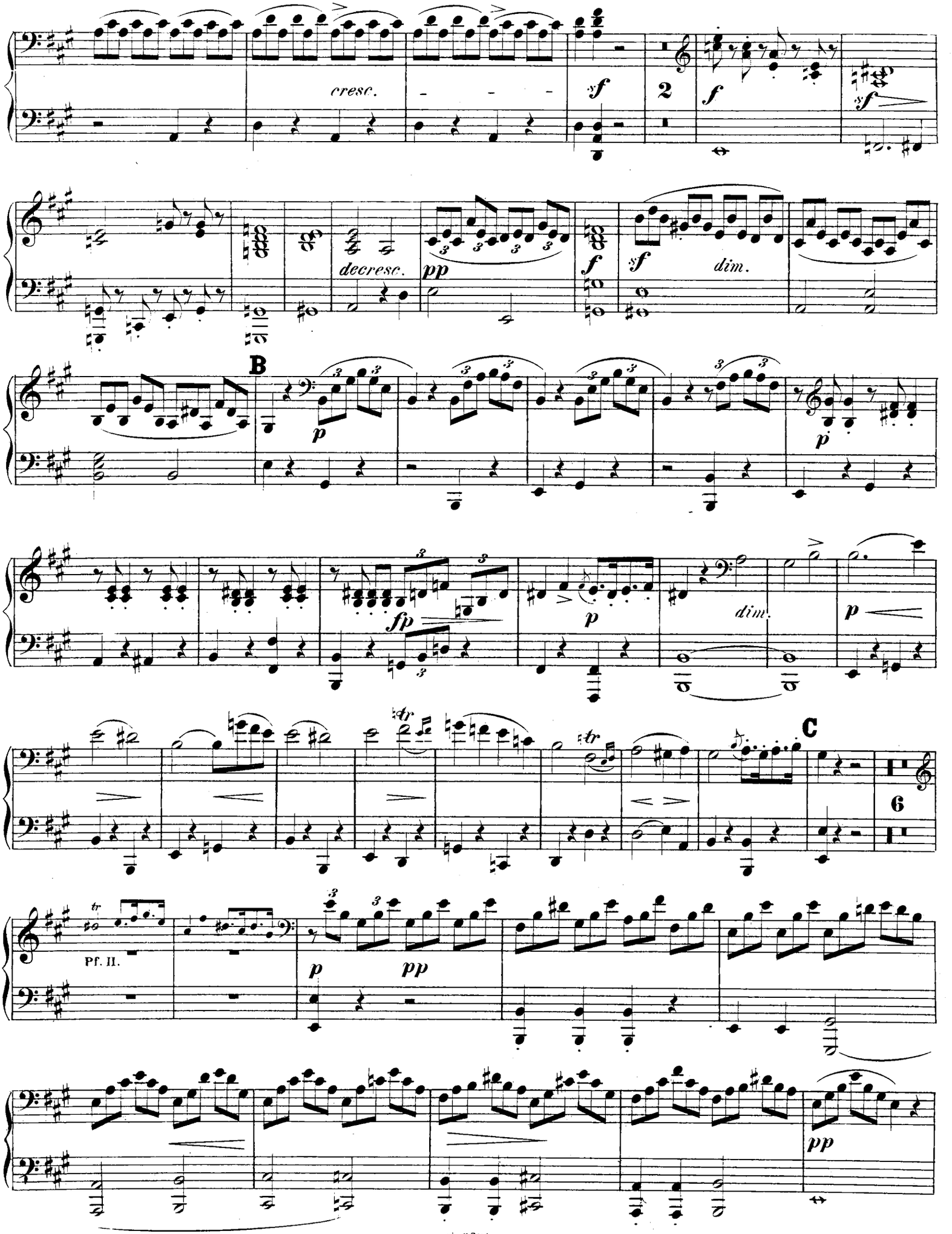

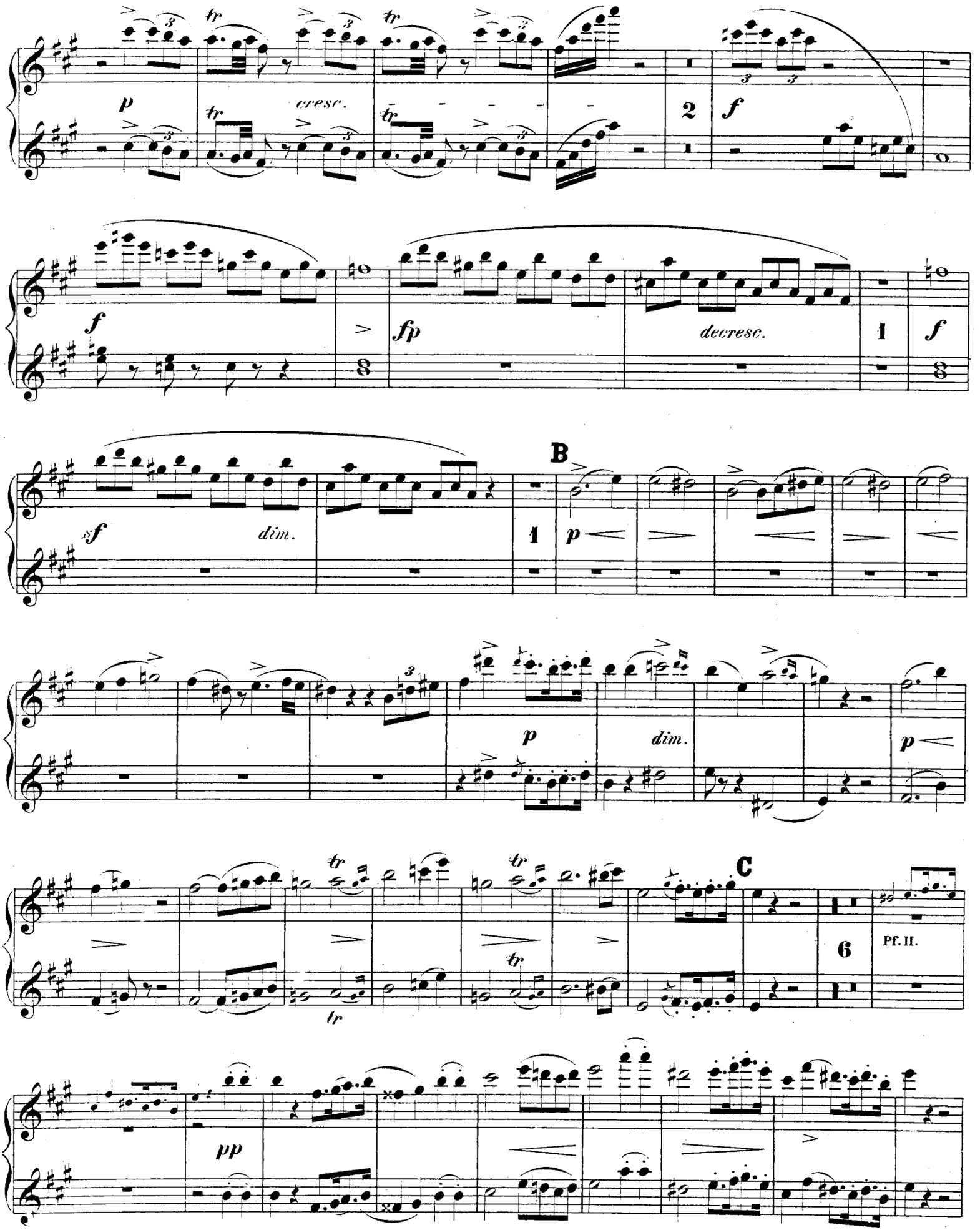
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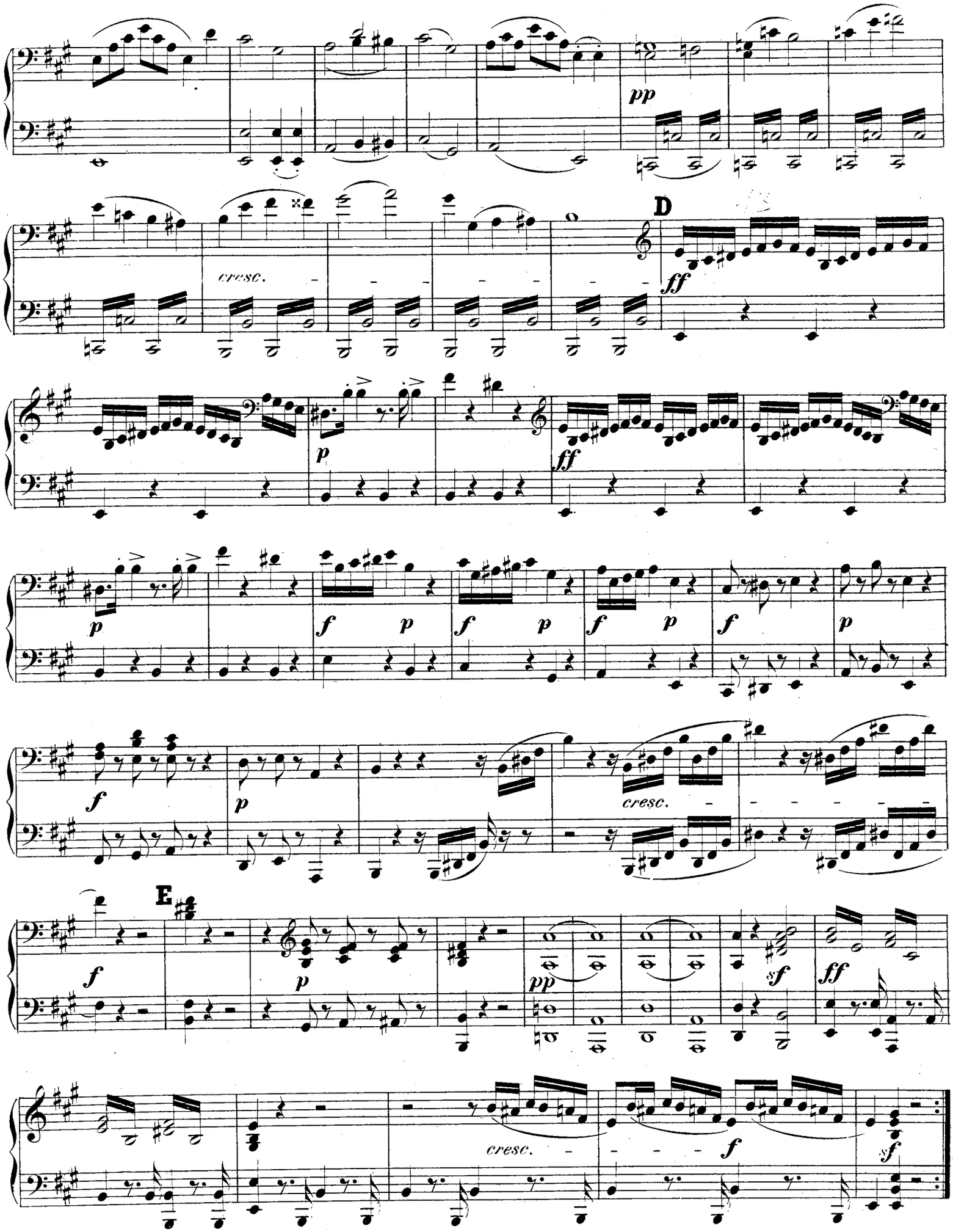
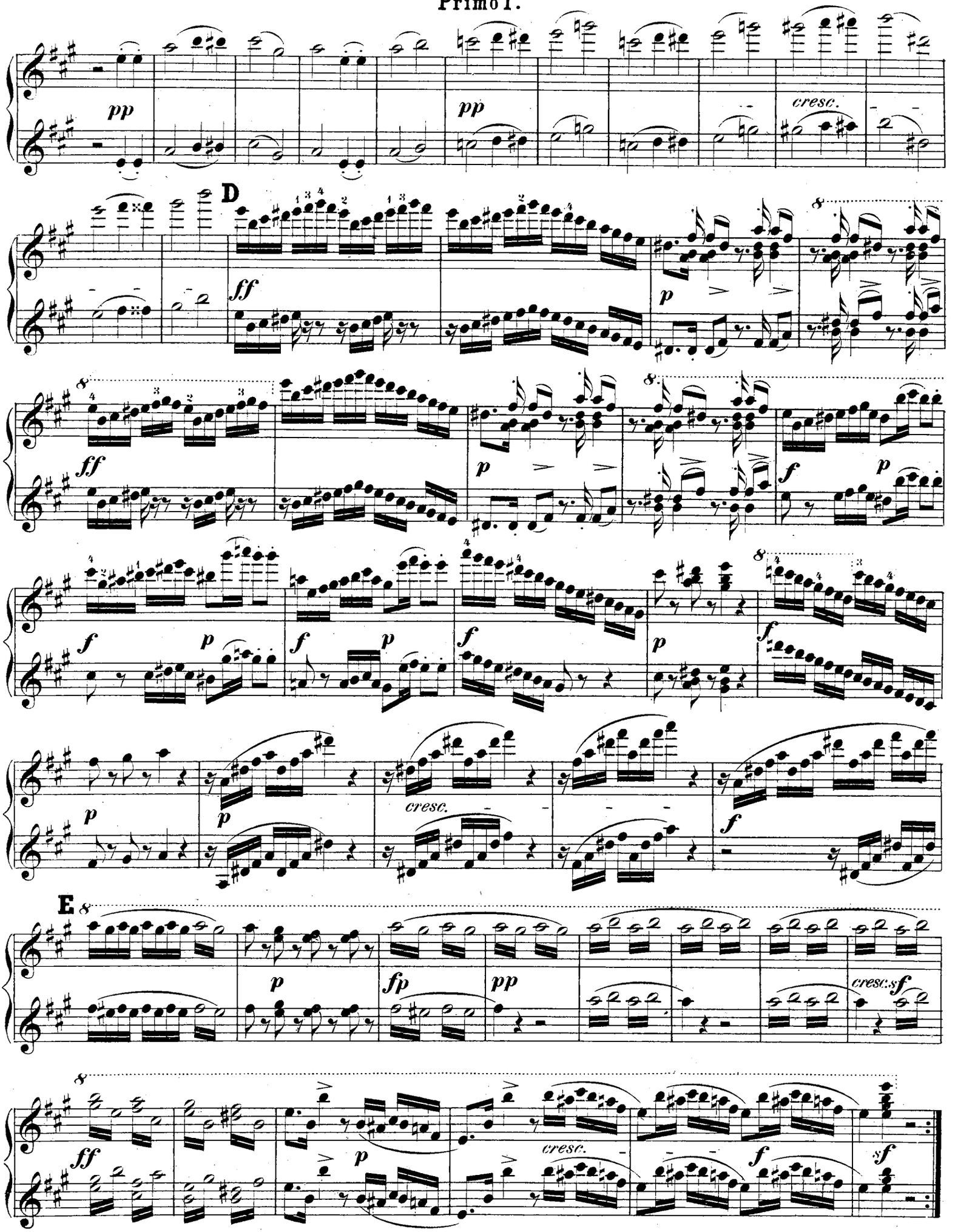
Secondo I.

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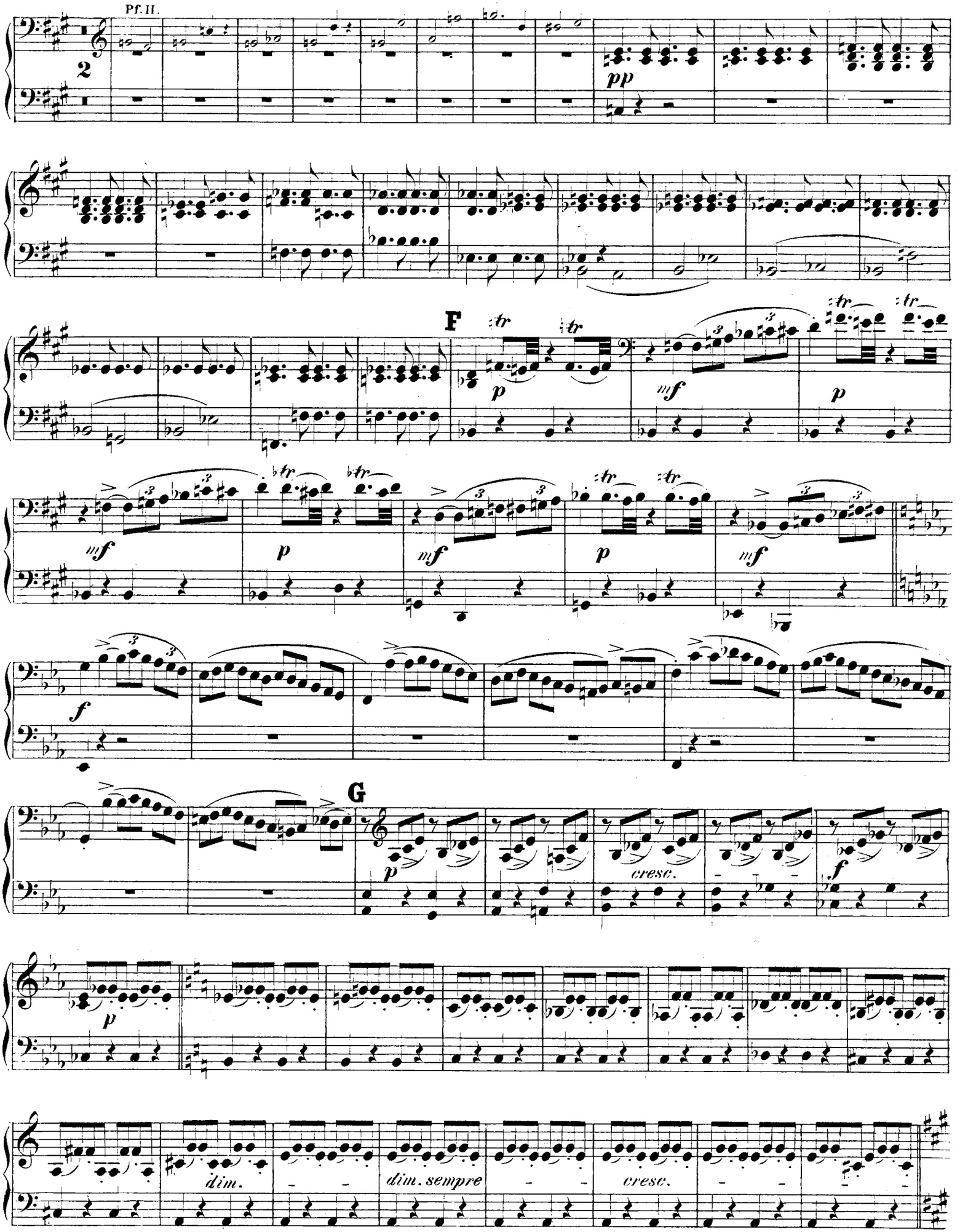
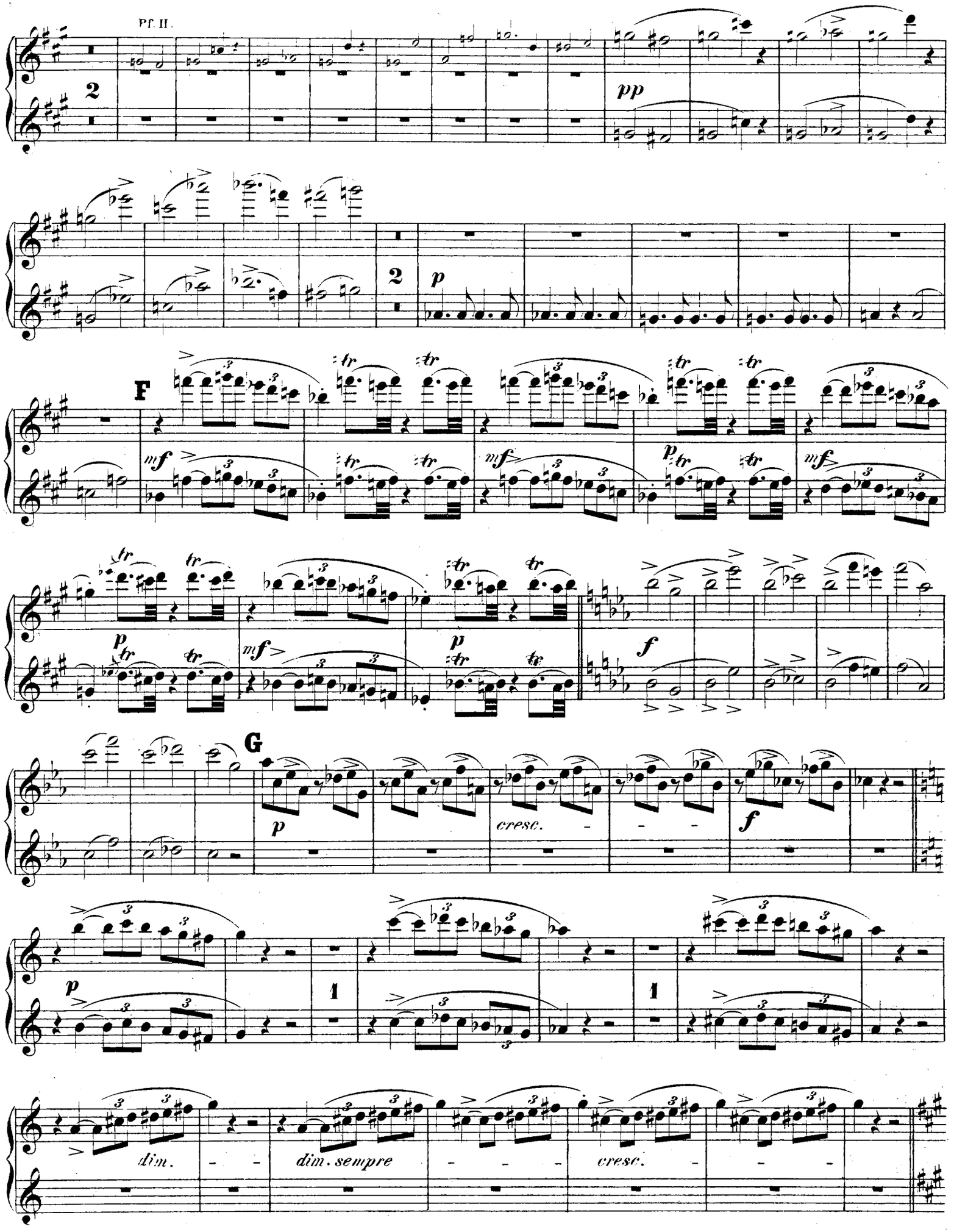
Secondo I.

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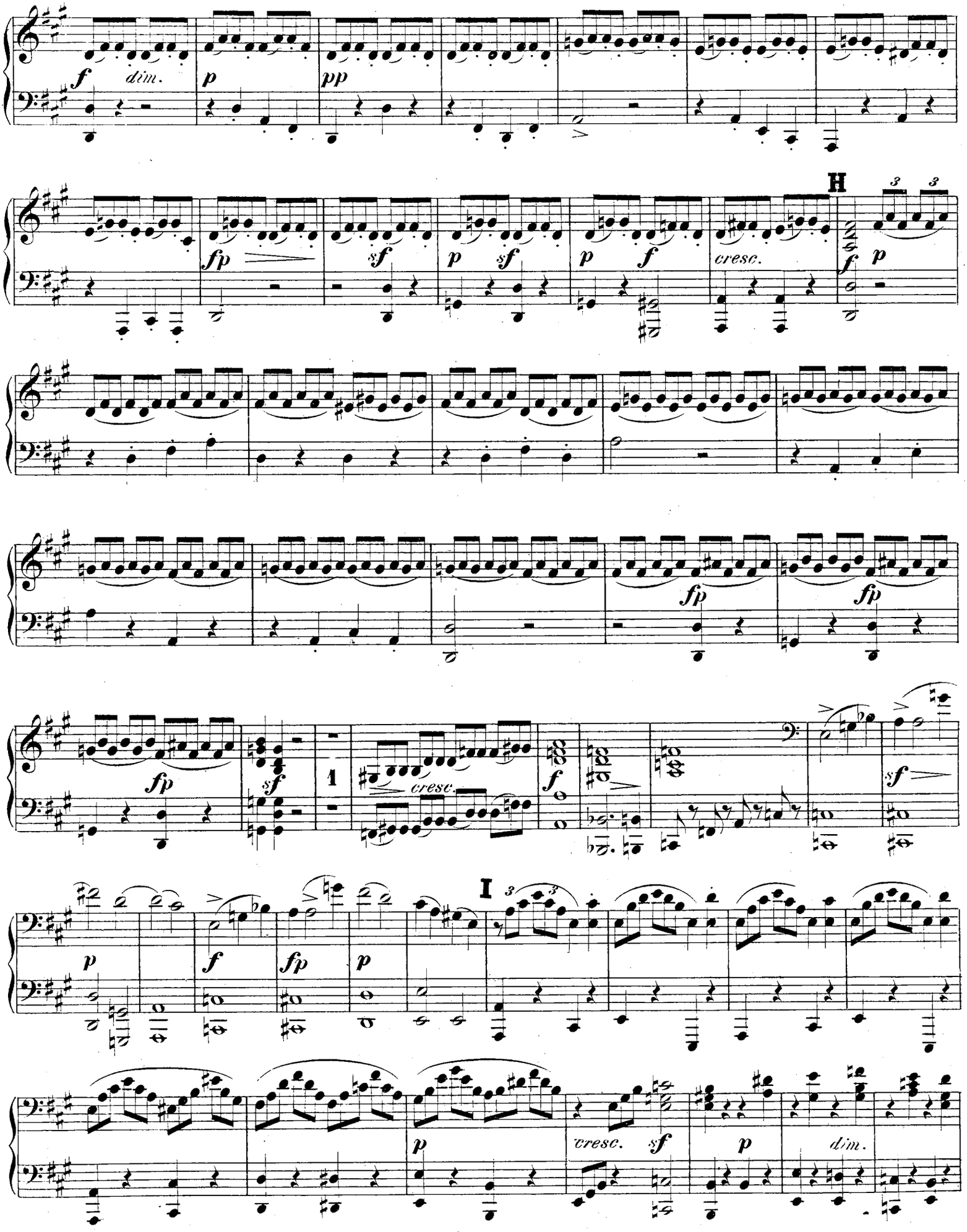
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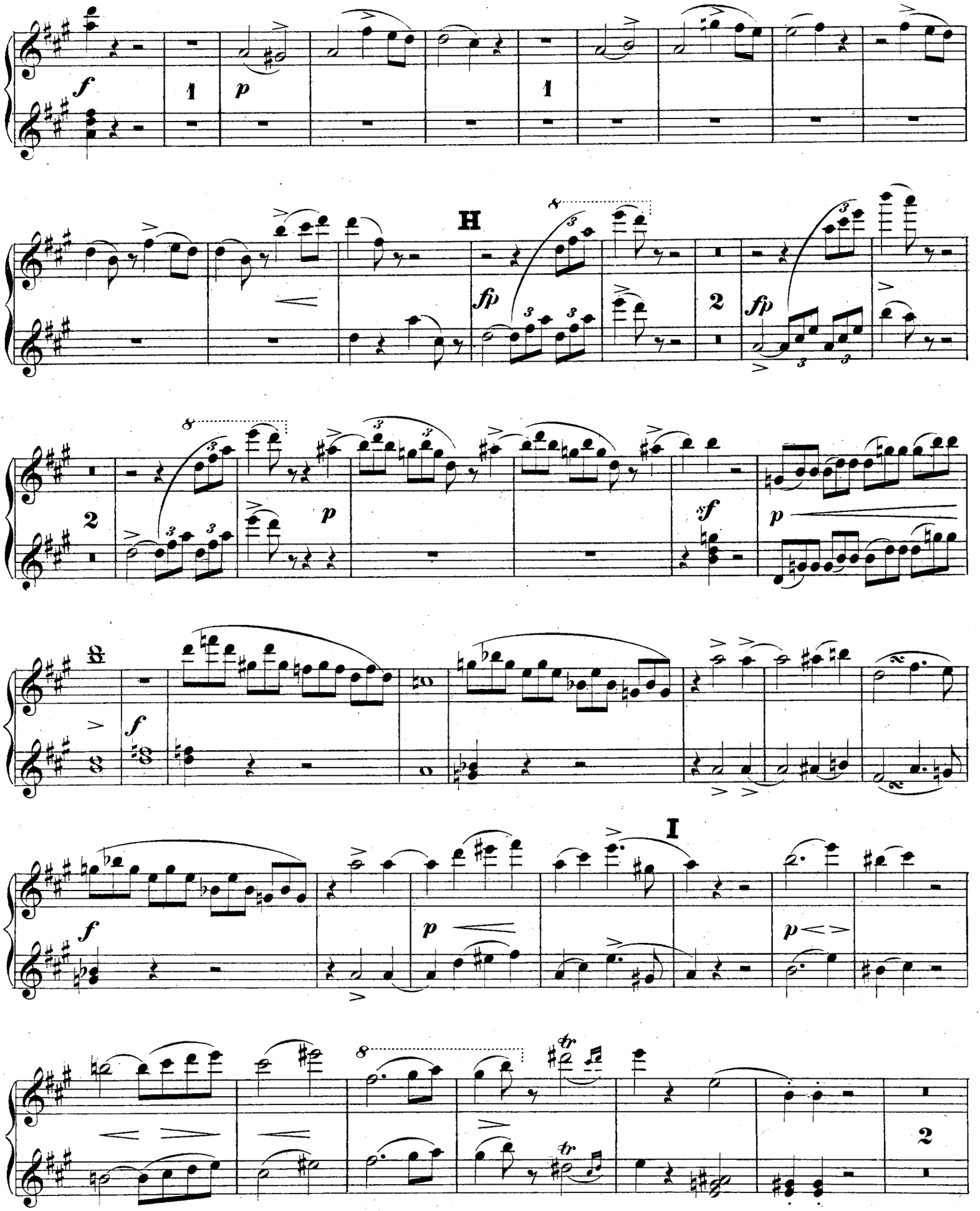
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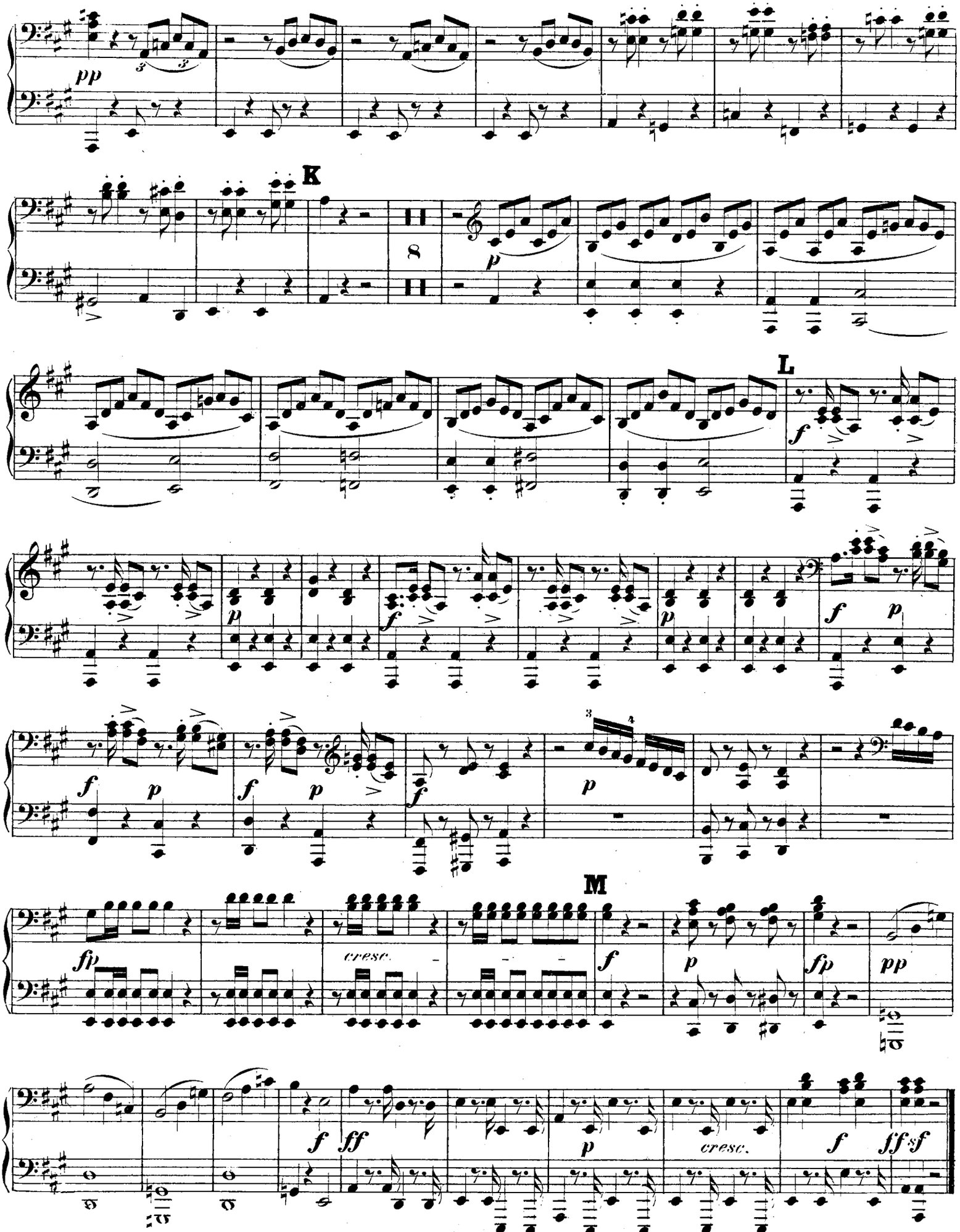
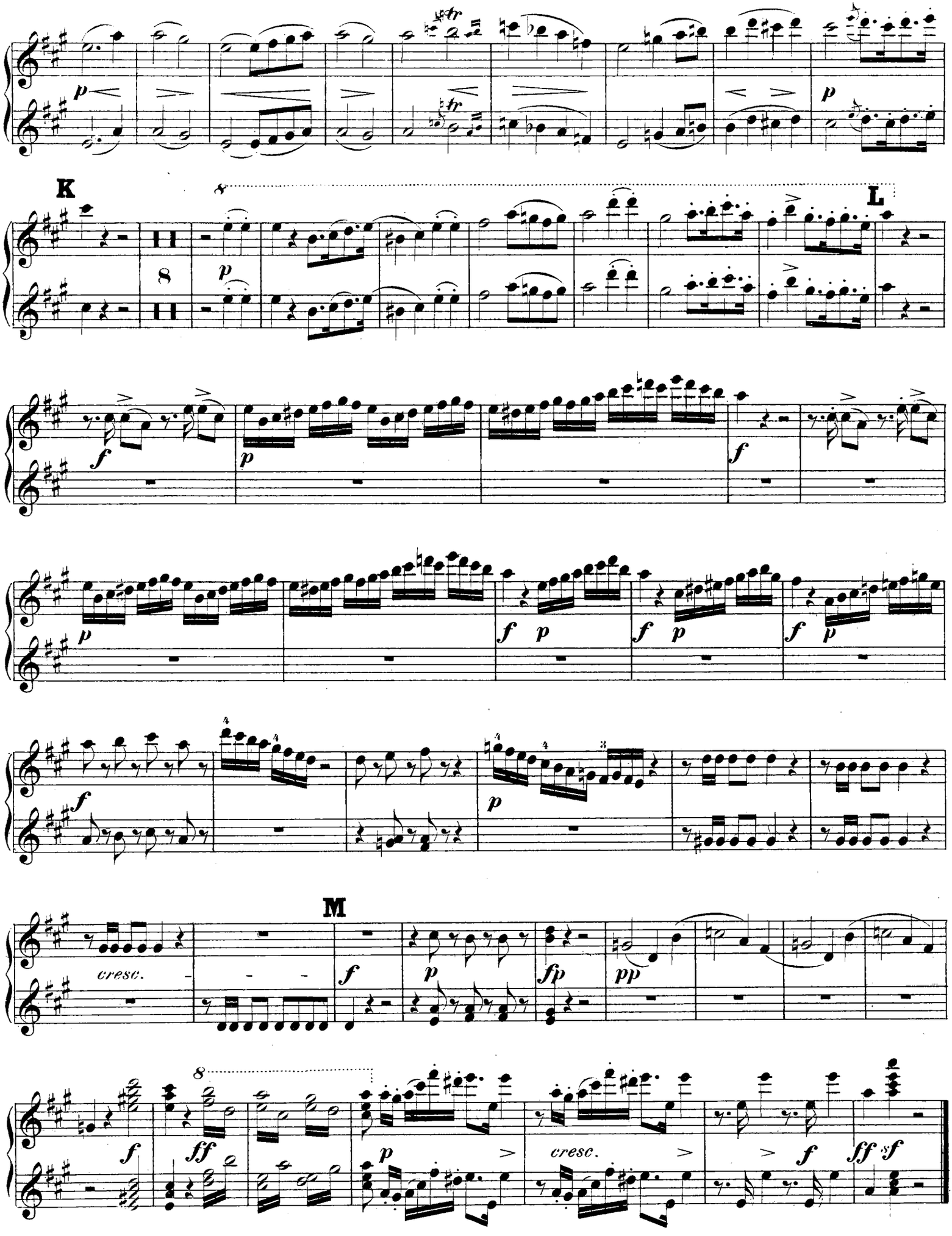
Secondo I.

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Secondo I.

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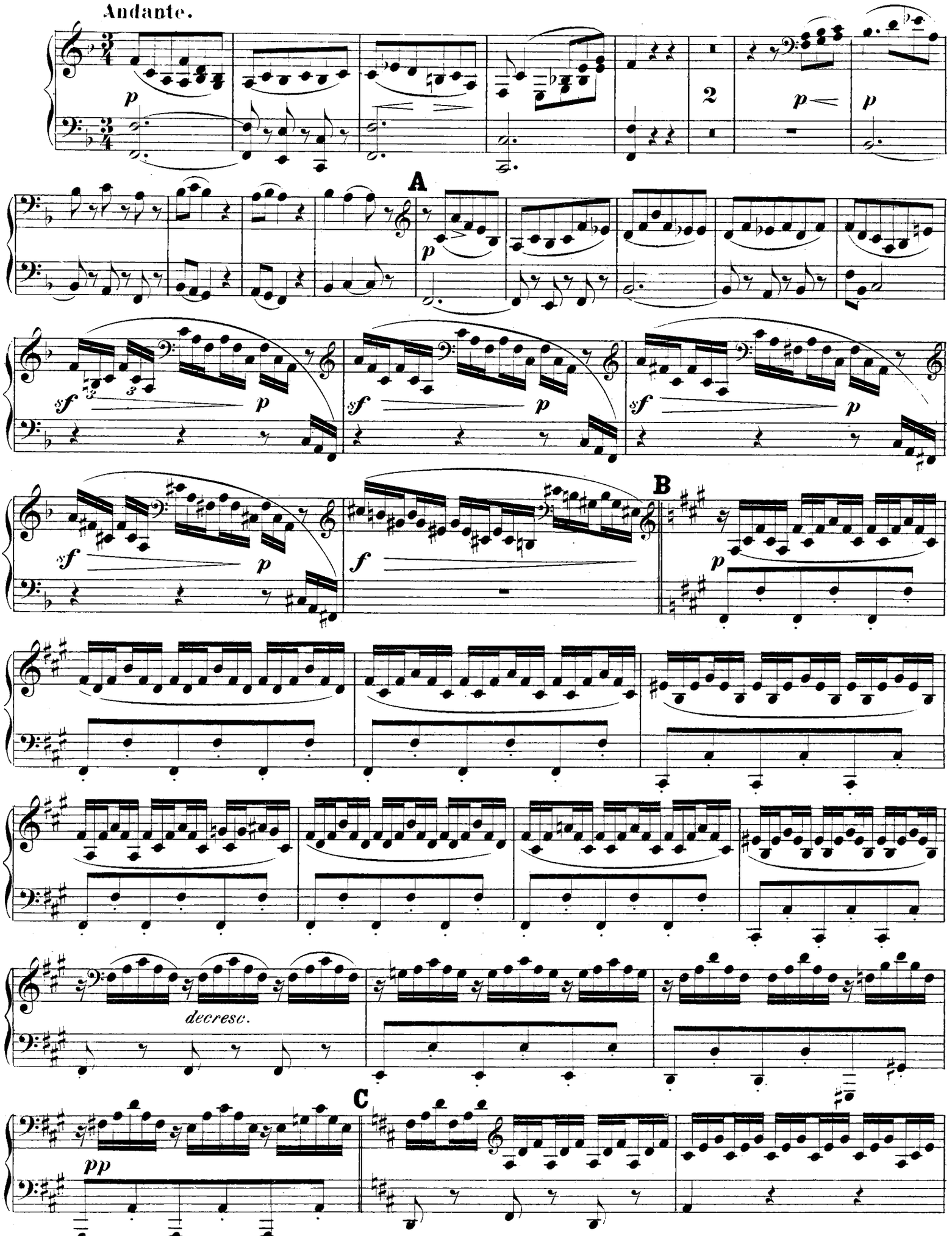

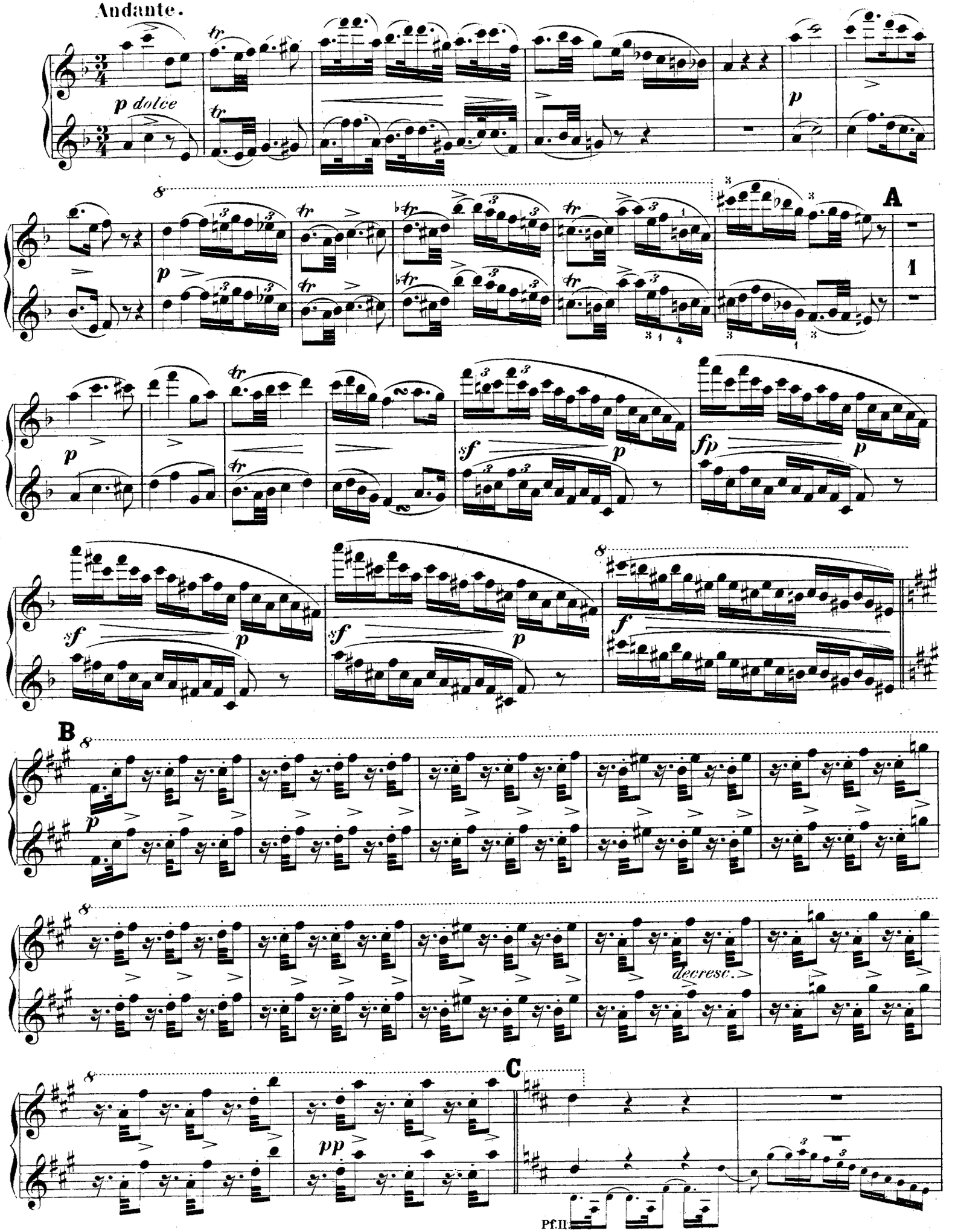
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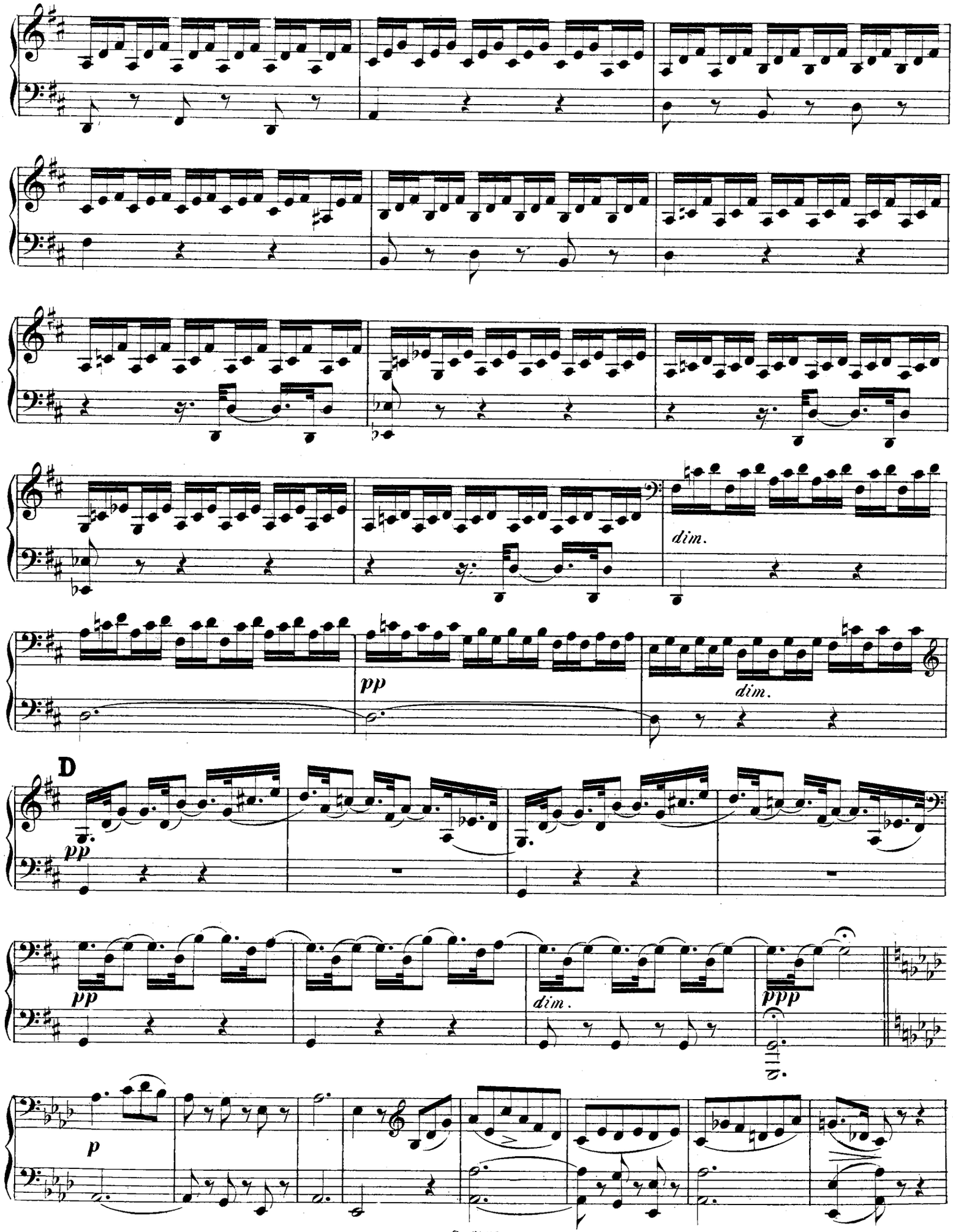

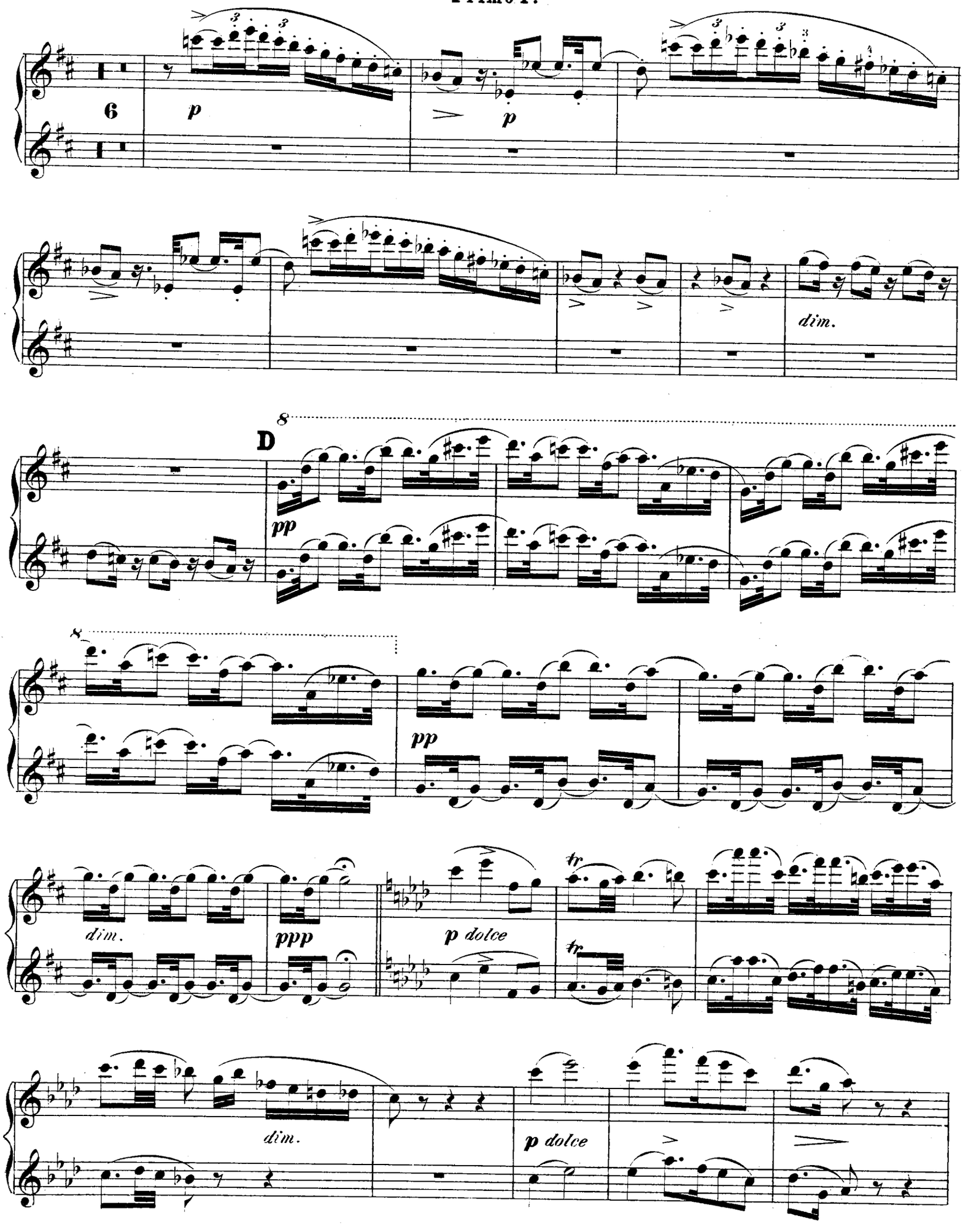
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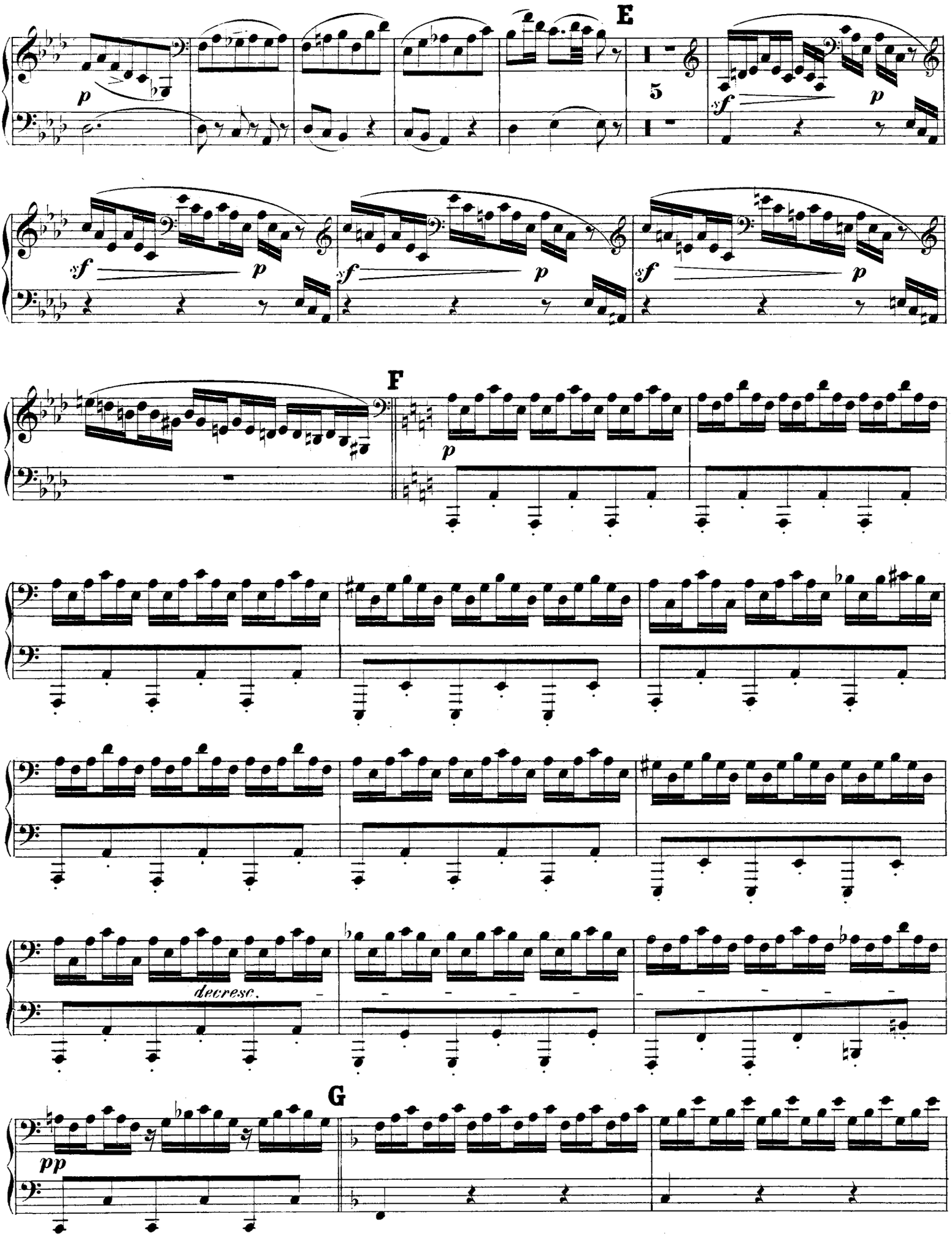
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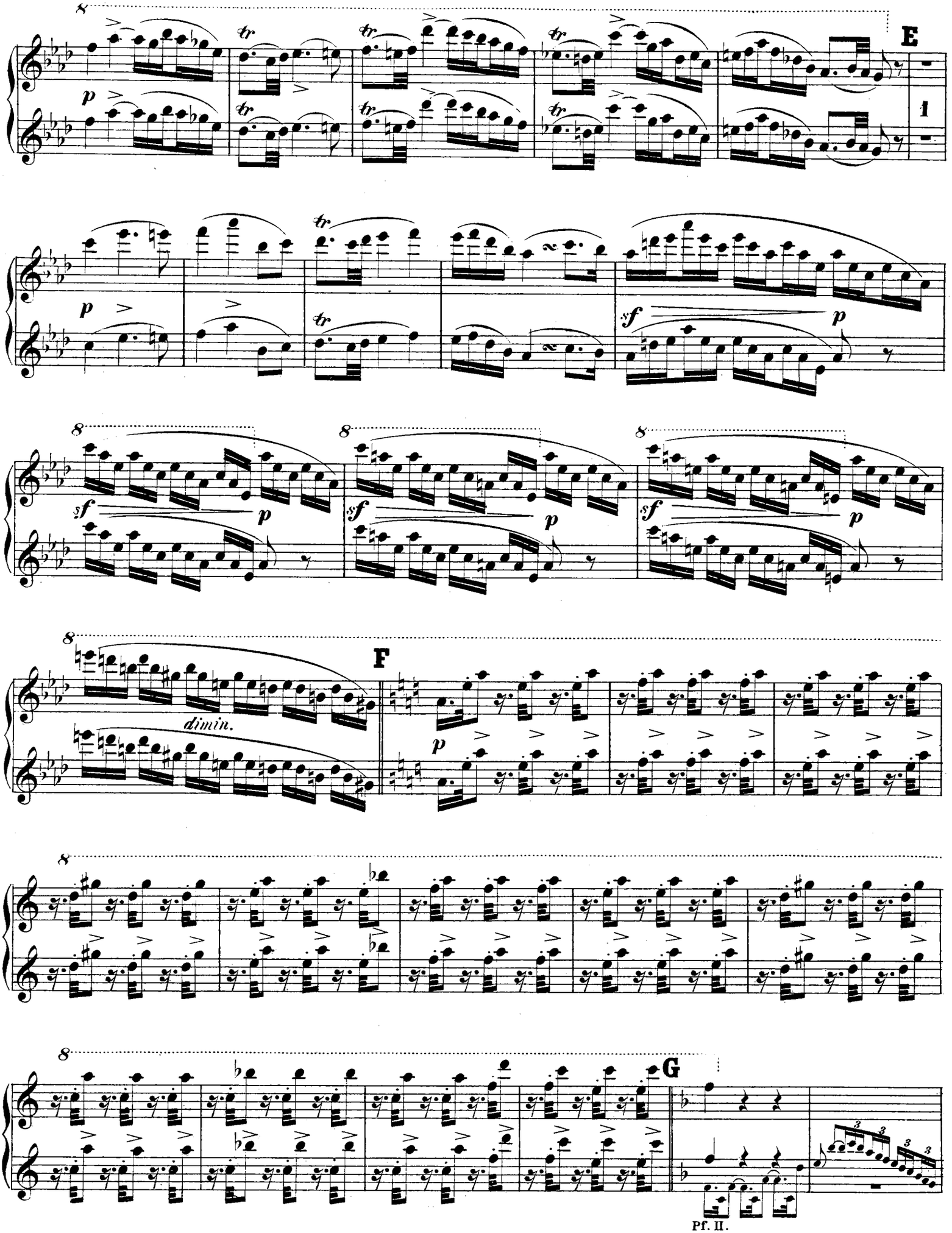
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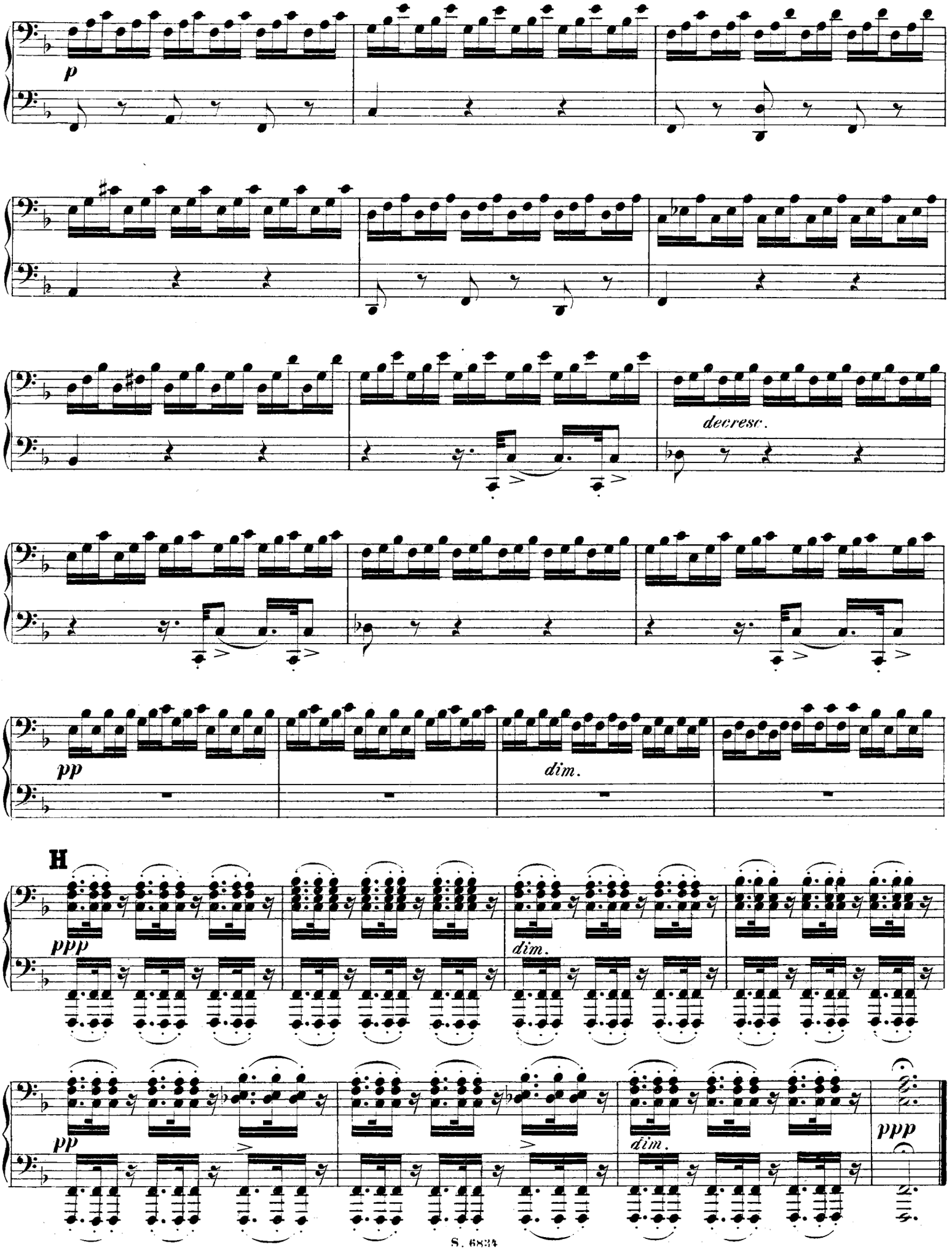
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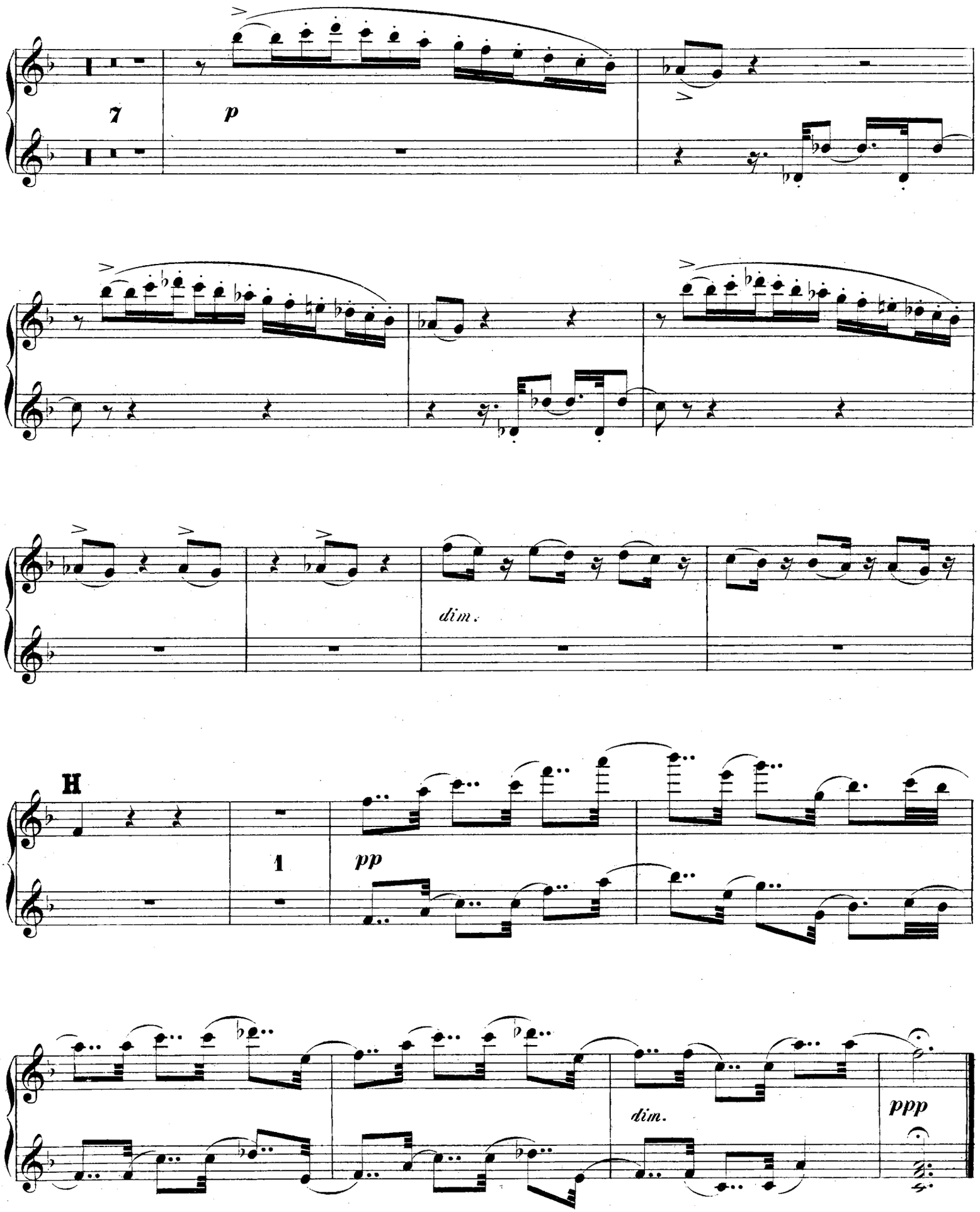
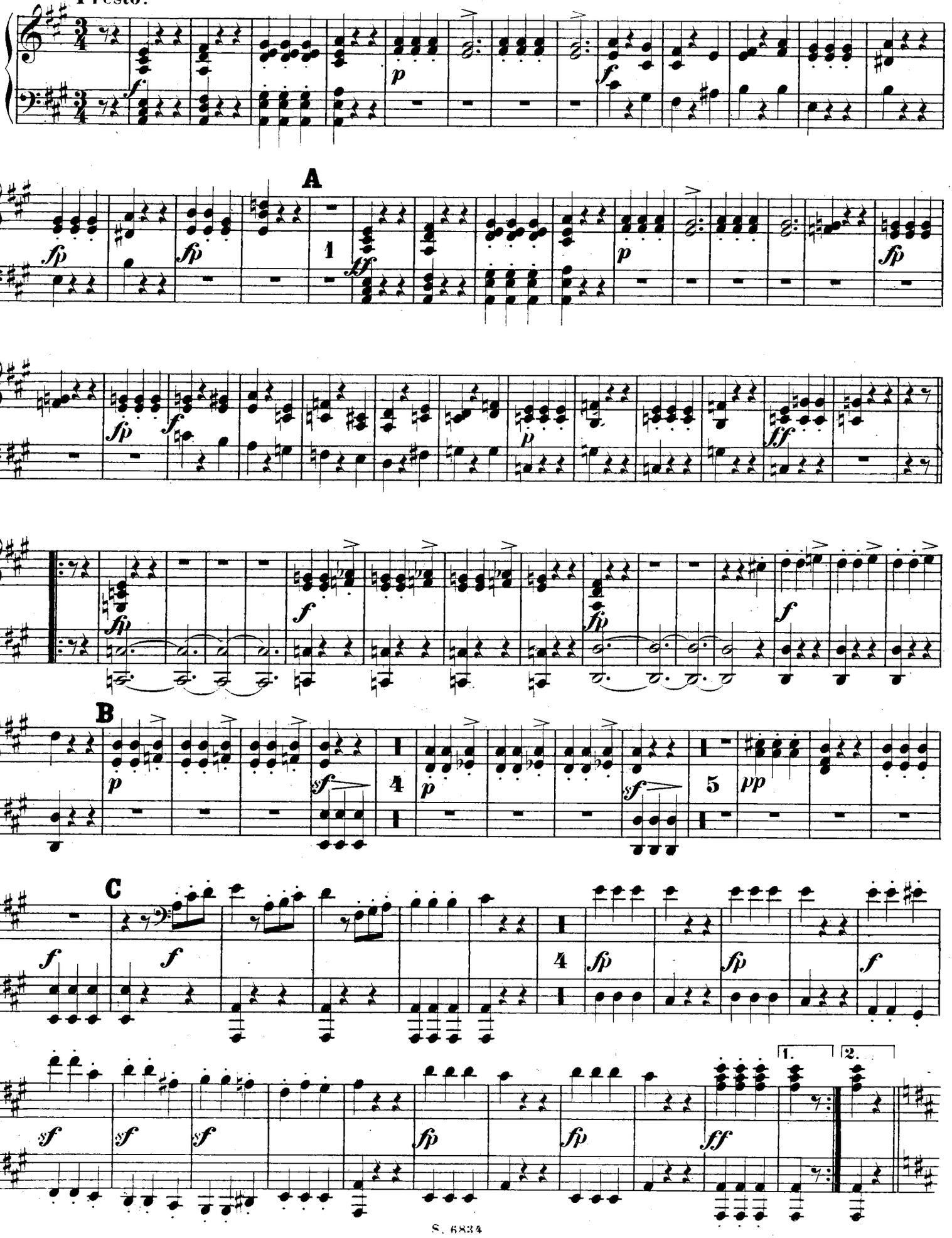


SCHERZO.

Secondo I.

Presto.



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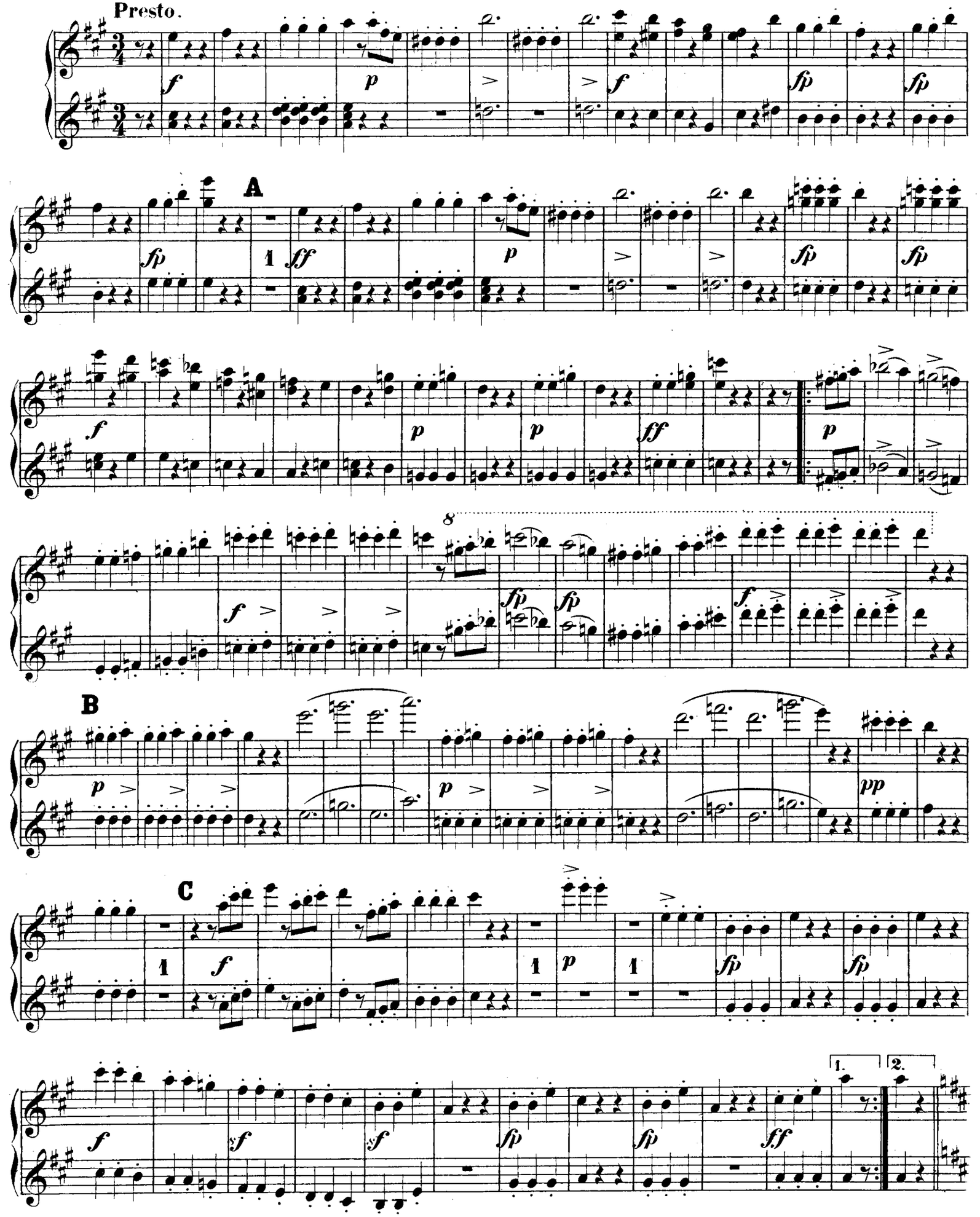

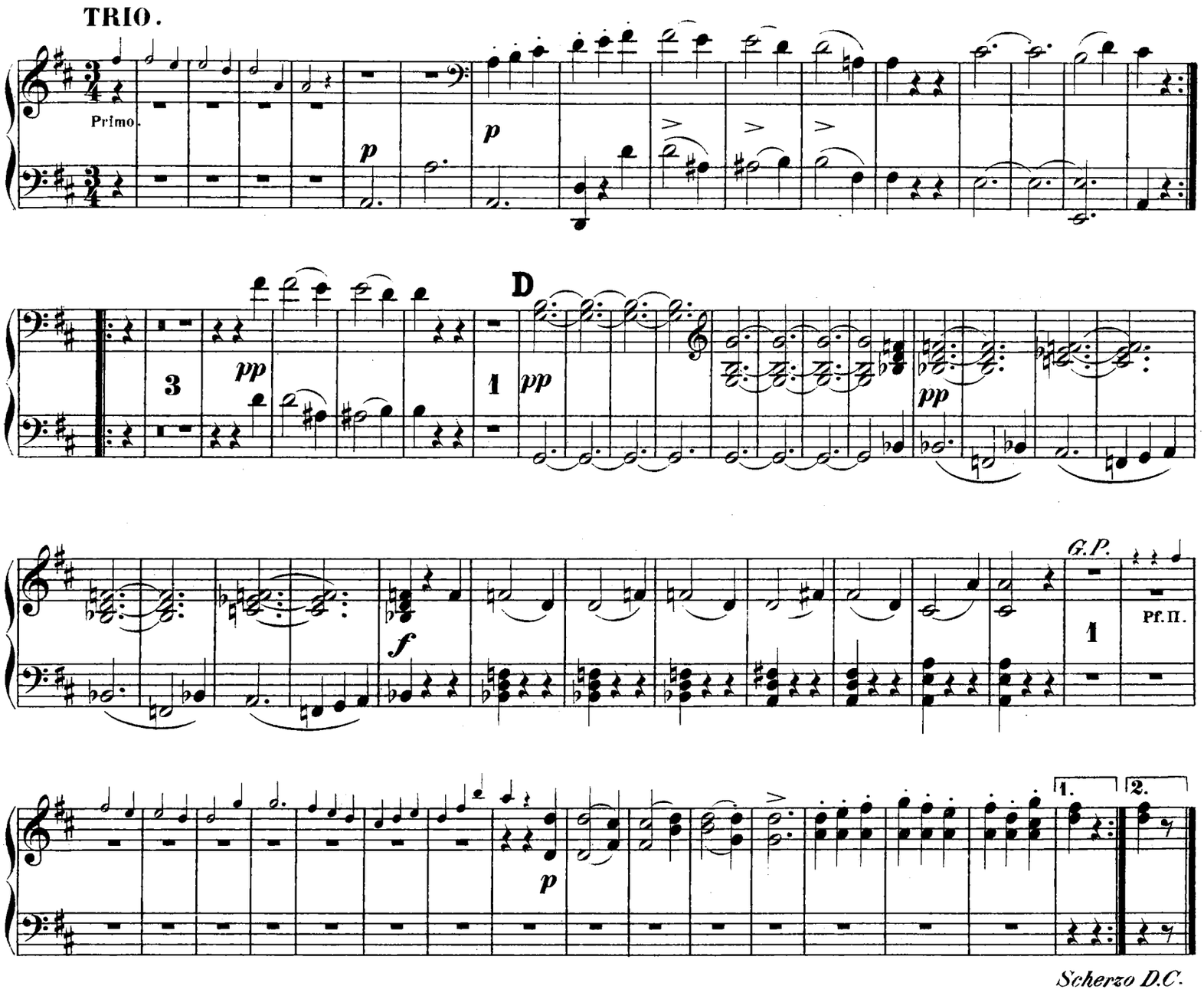
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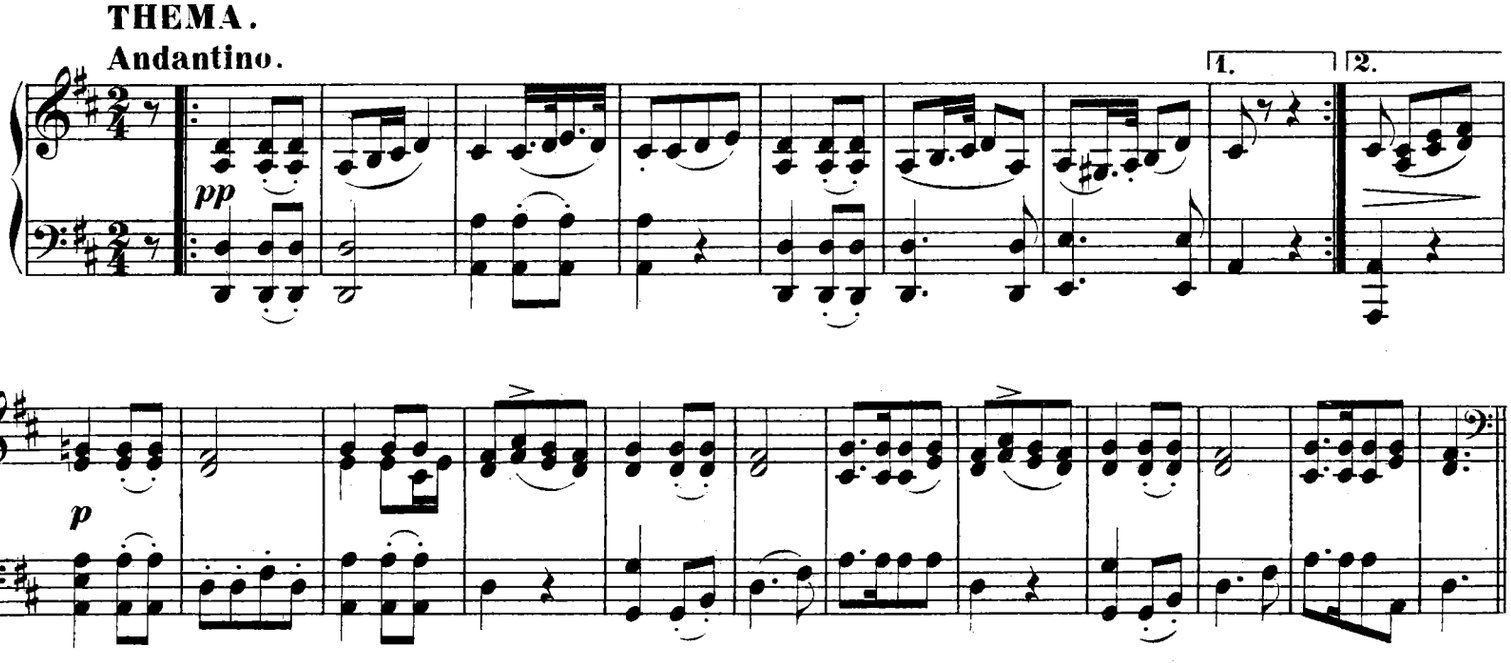
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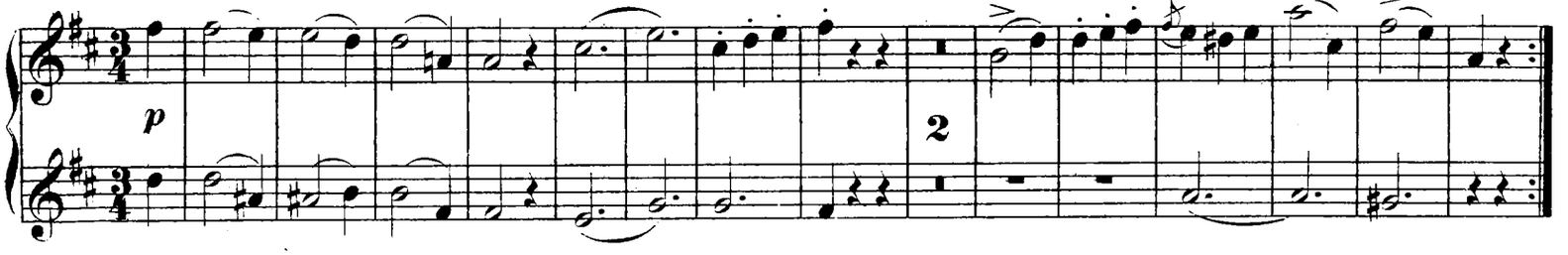

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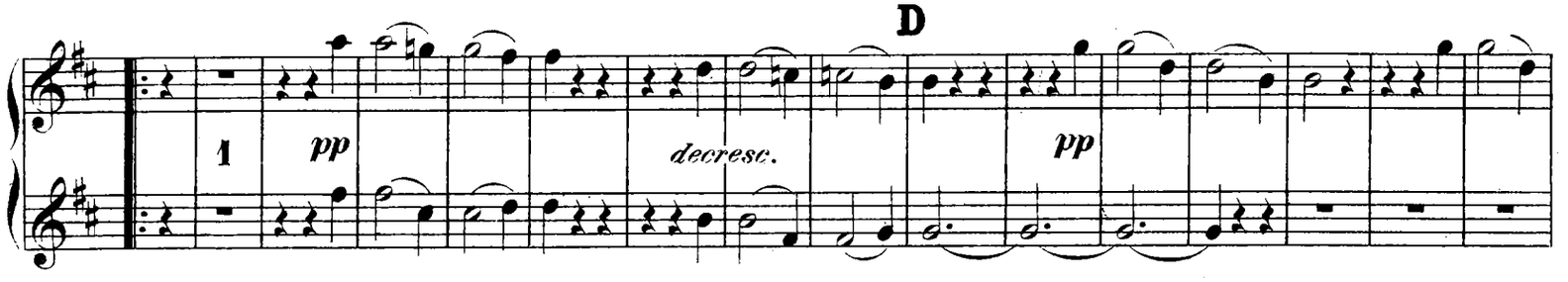

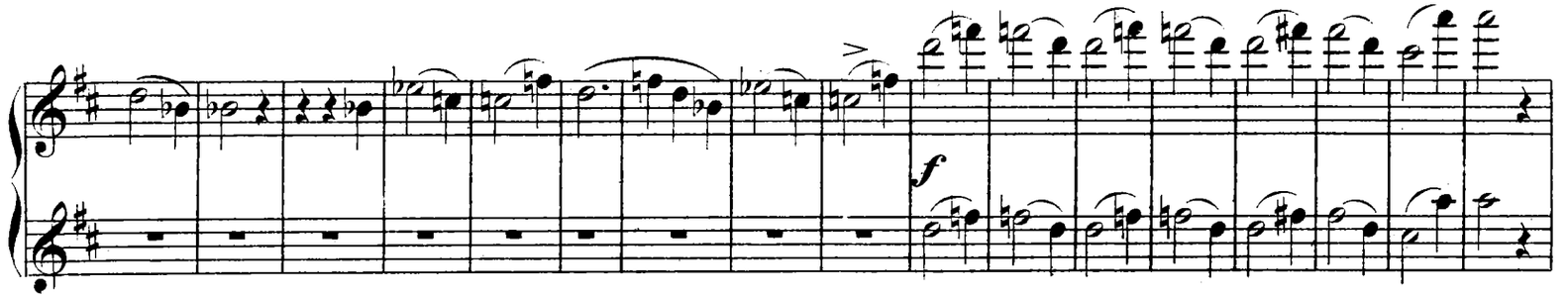

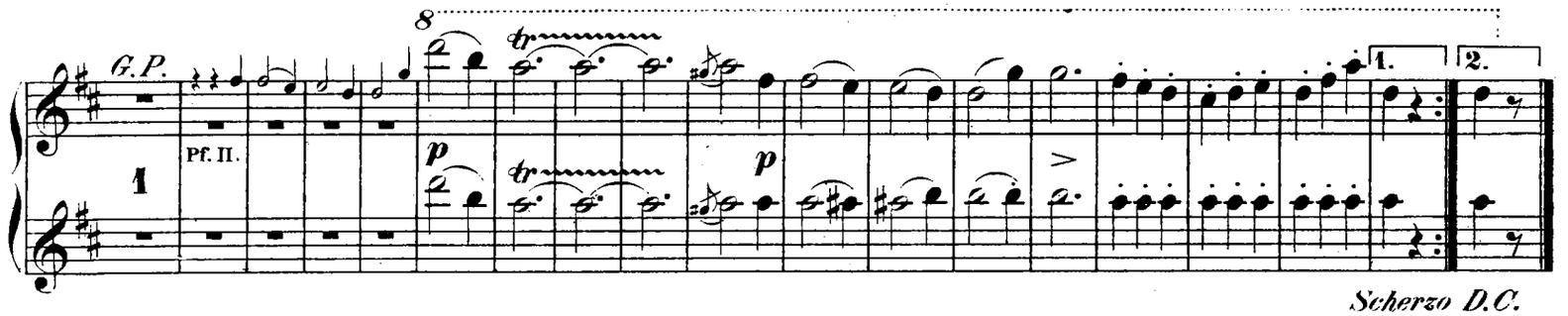

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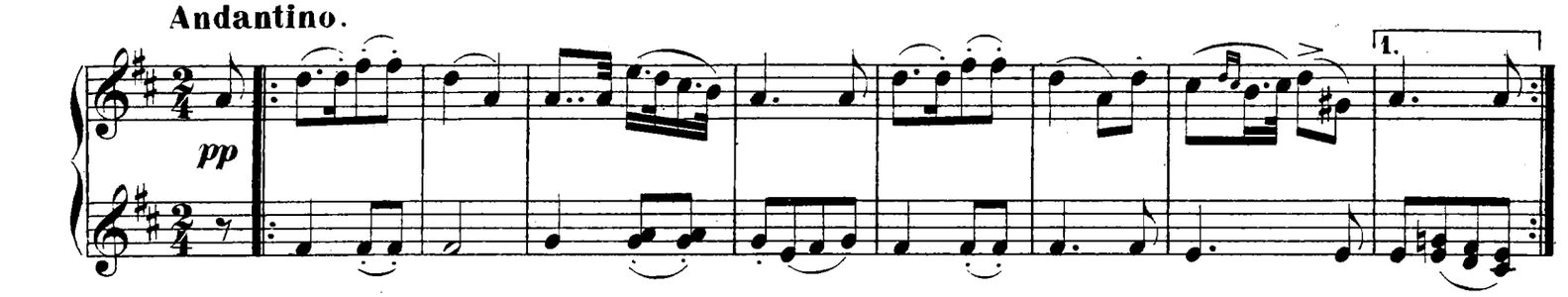

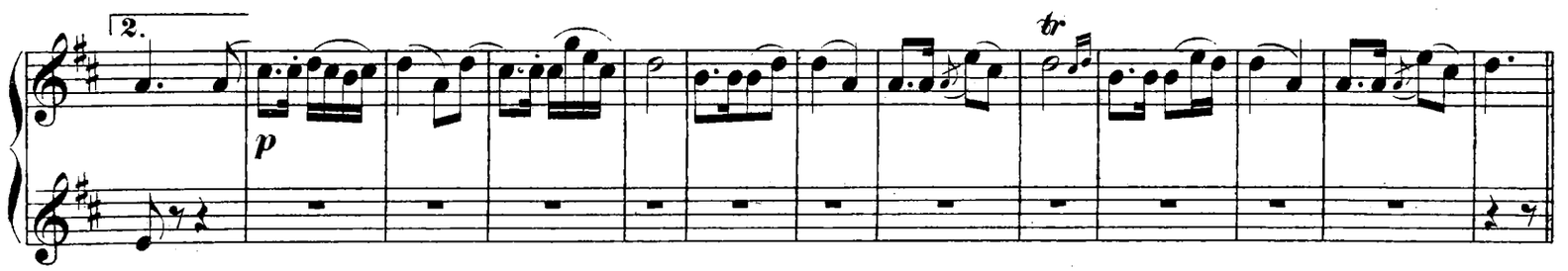

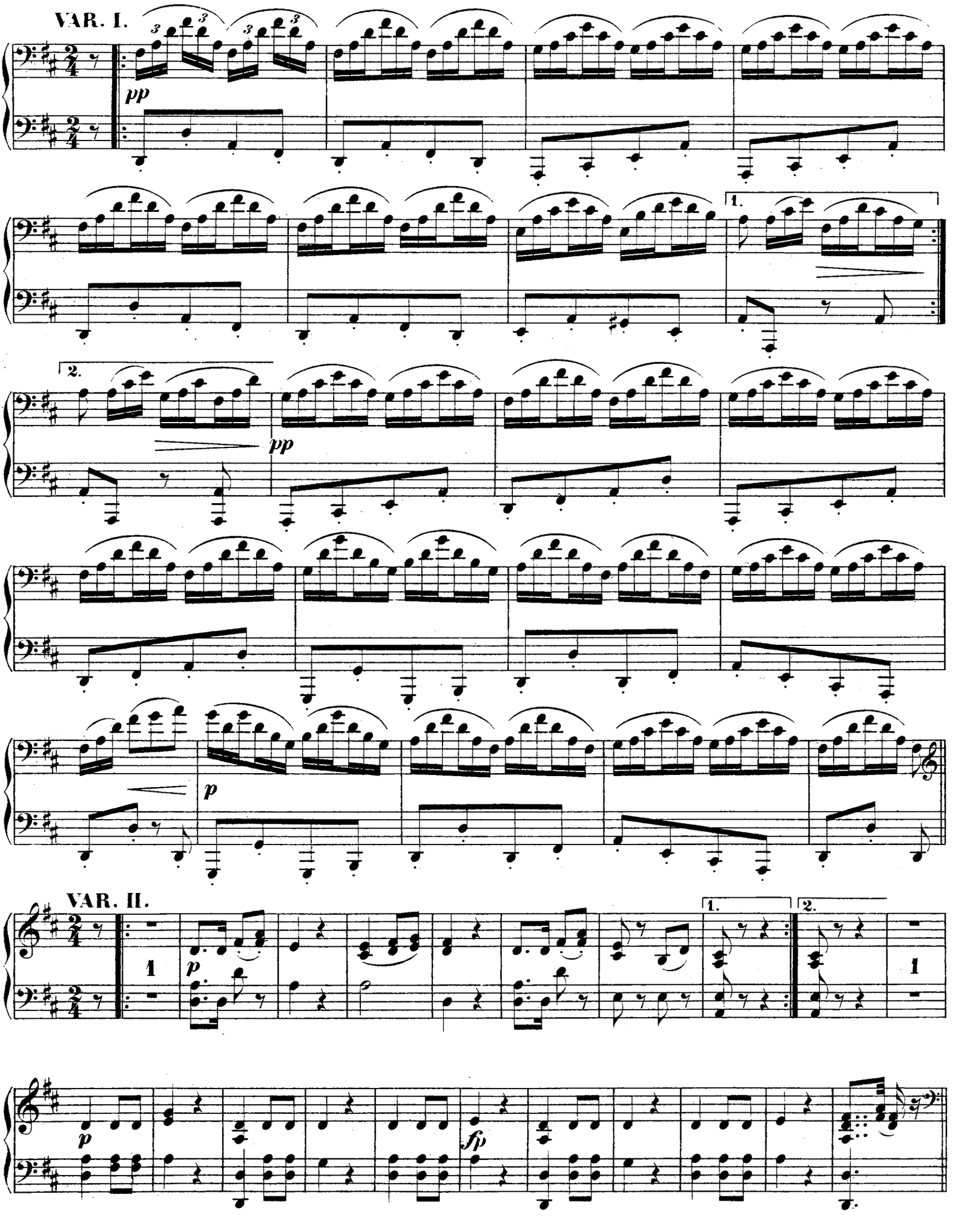
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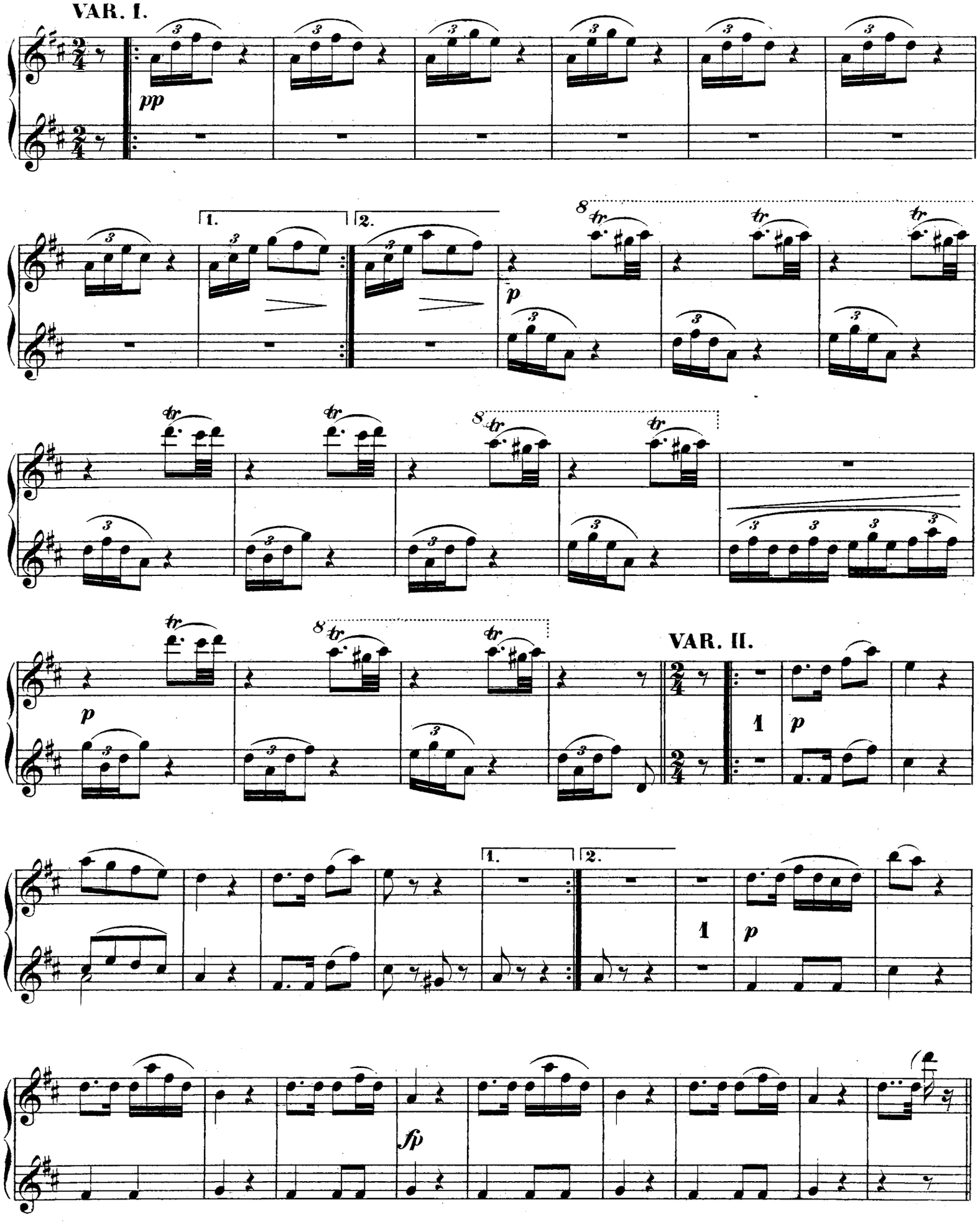

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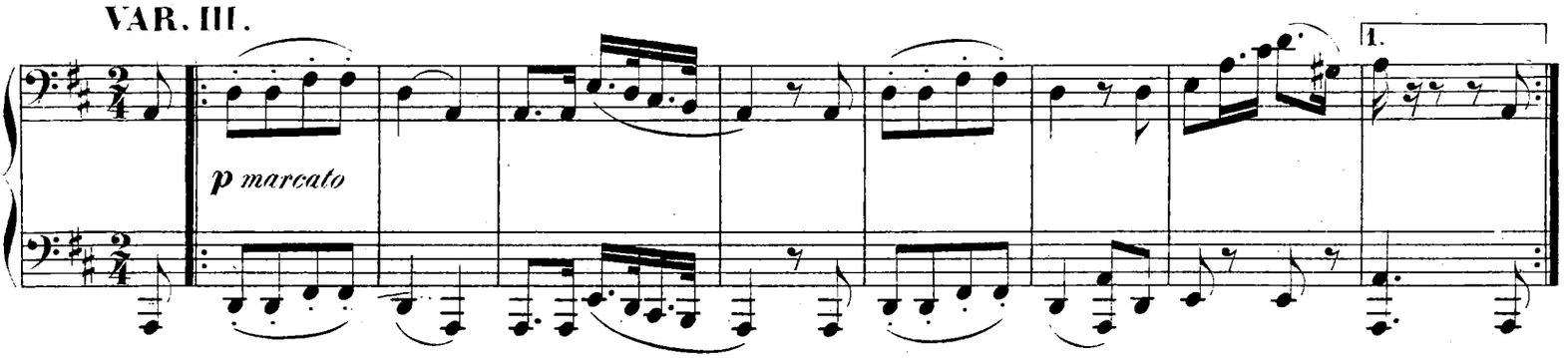

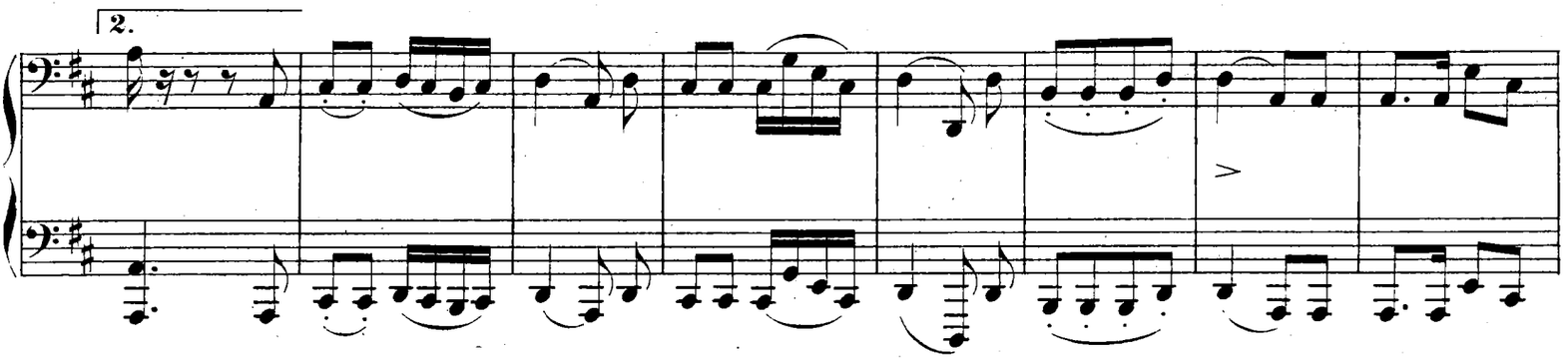

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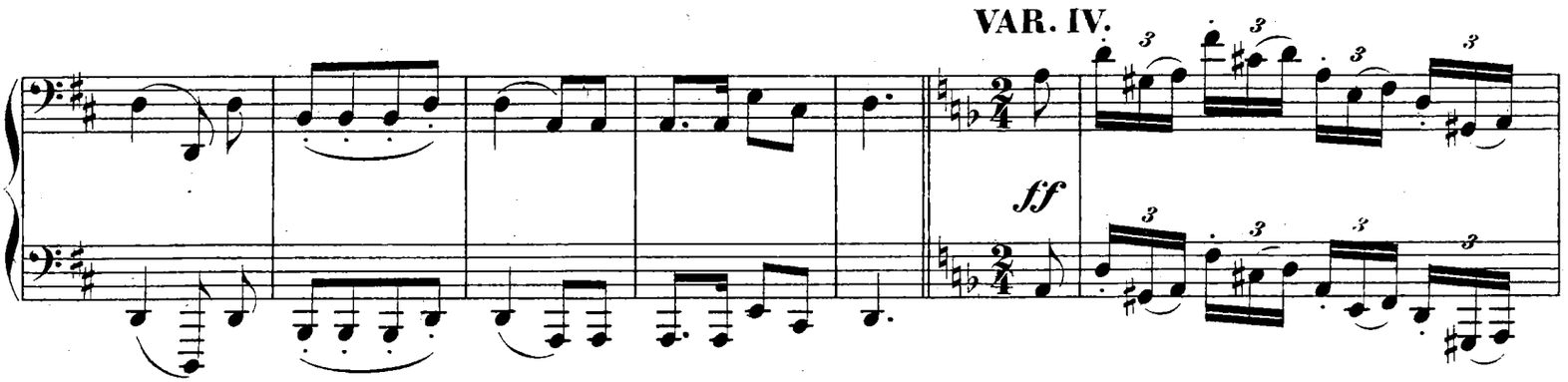
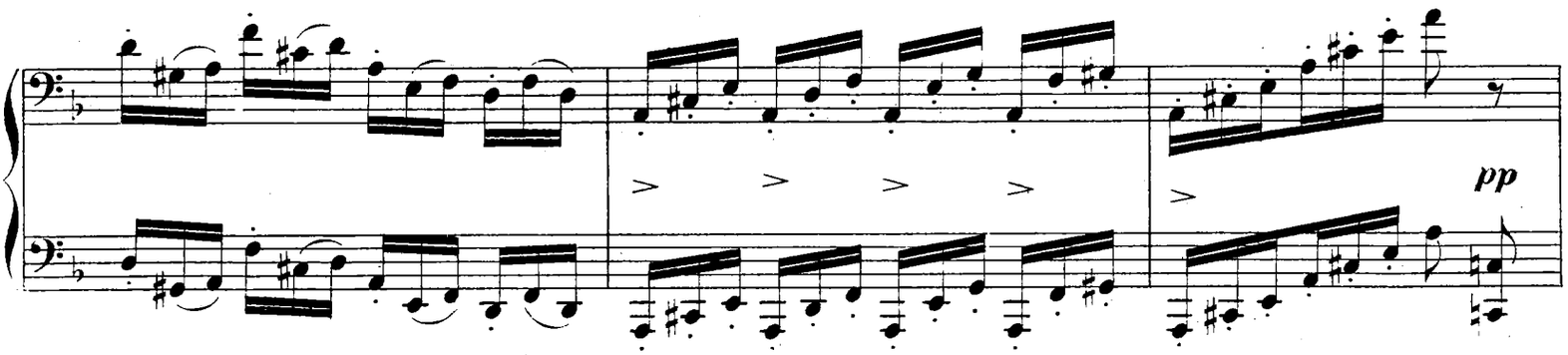
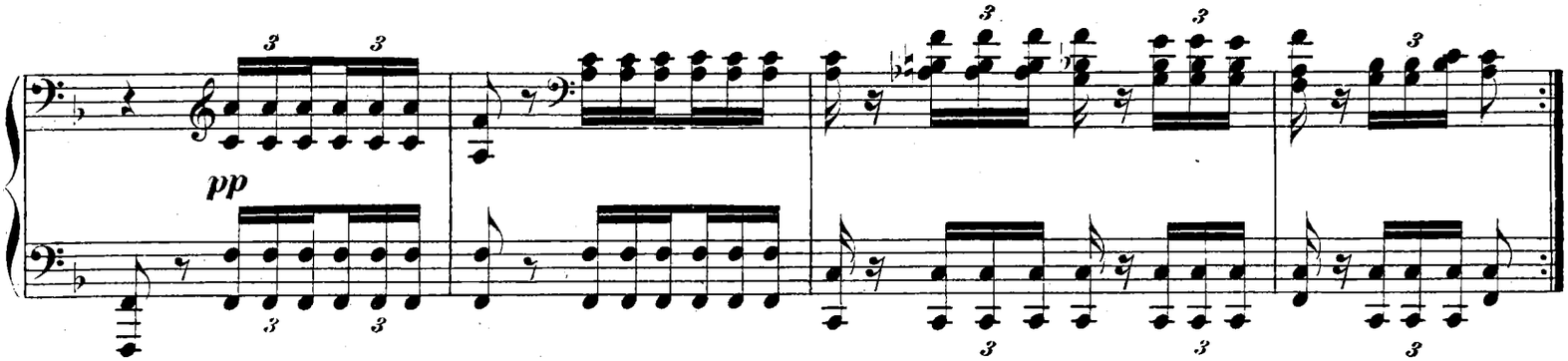
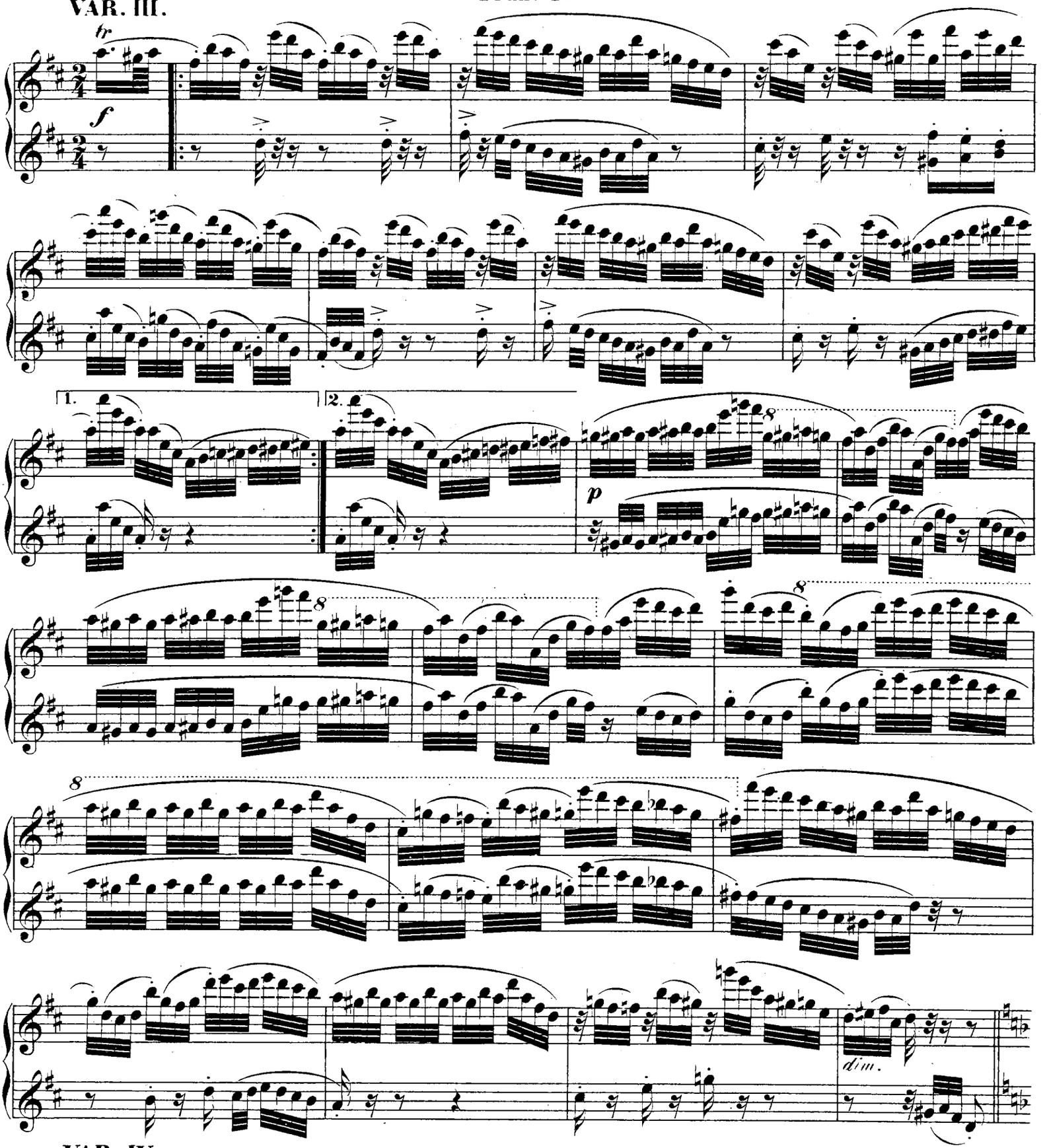


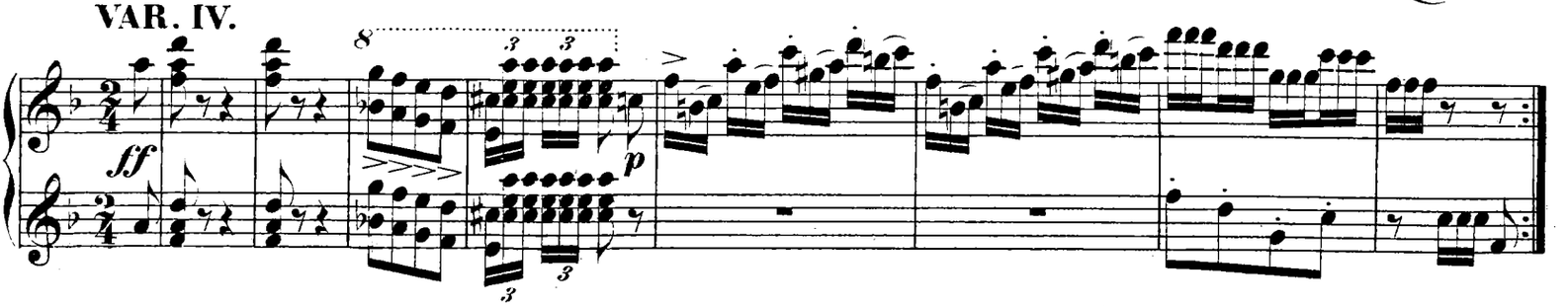


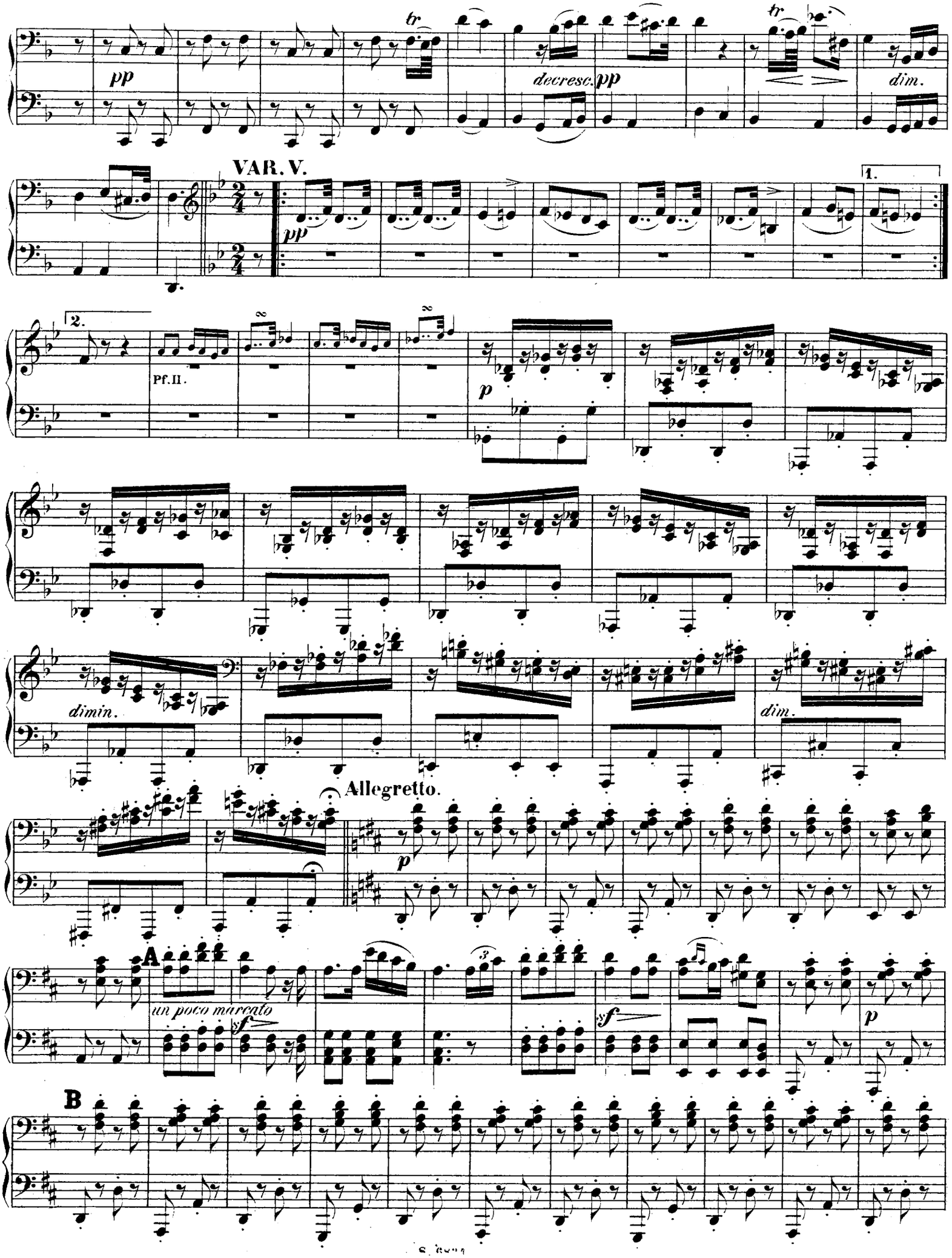


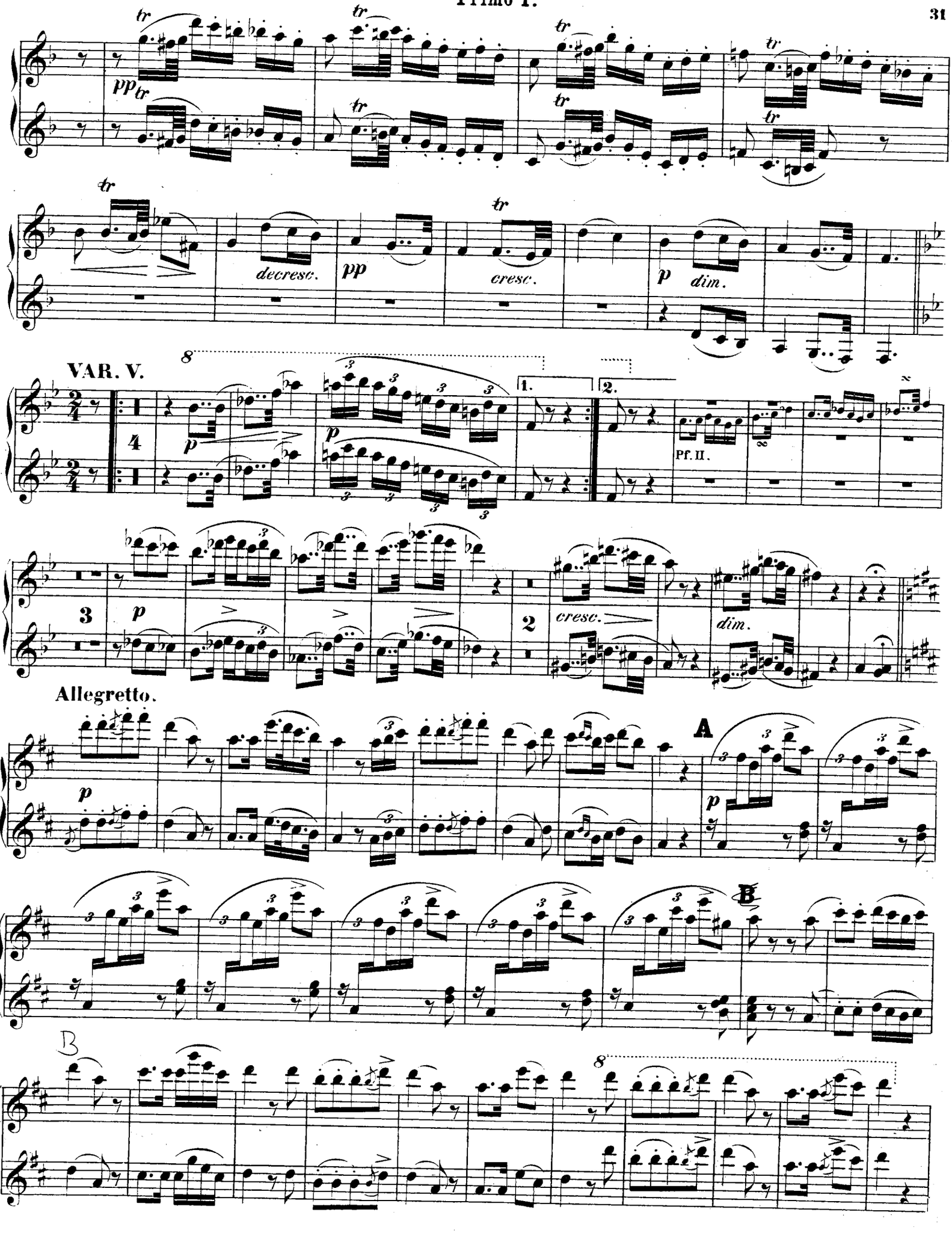
VAR. III.

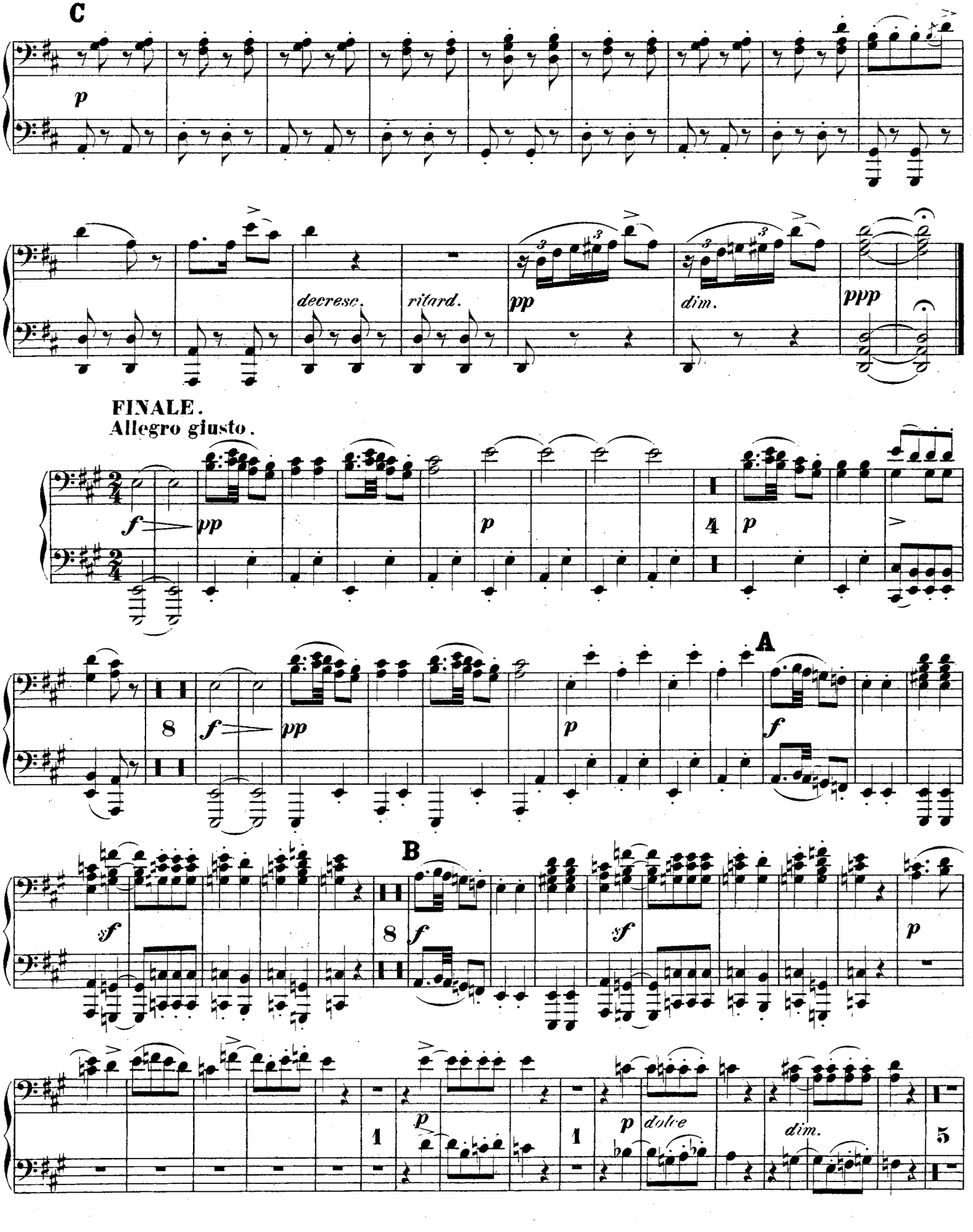


VAR. IV.




pp
tr
decresc.
pp
tr
dim.
VAR. V.
pp
1.
2.
Pf. II.
p
dimin.
dim.
Allegretto.
p
A
un poco marcato
sf
sf
p
B


pp
decresc.
pp
cresc.
p
dim.
VAR. V.
p
1.
2.
Pf. II.
p
cresc.
dim.
Allegretto.
p
A
p
B
B
8


C
p
decresc.
ritard.
pp
dim.
ppp
FINALE.
Allegro giusto.
f
pp
p
4
p
8
f
pp
p
A
f
B
8
f
sf
sf
p
1
p
1
p
dolce
dim.
5

C

ritard. pp dim. pp

FINALE.

Allegro giusto.

fp p p

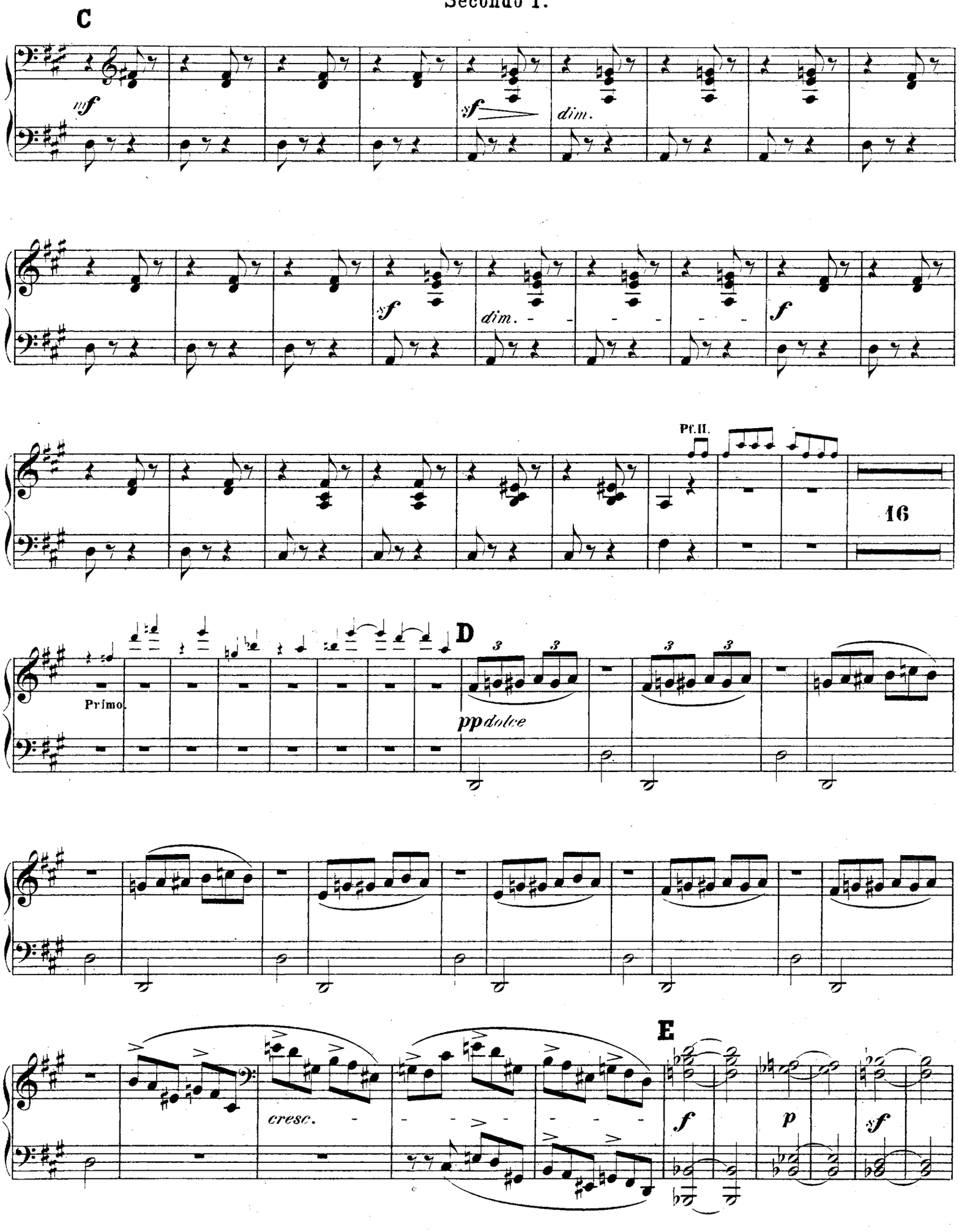
A

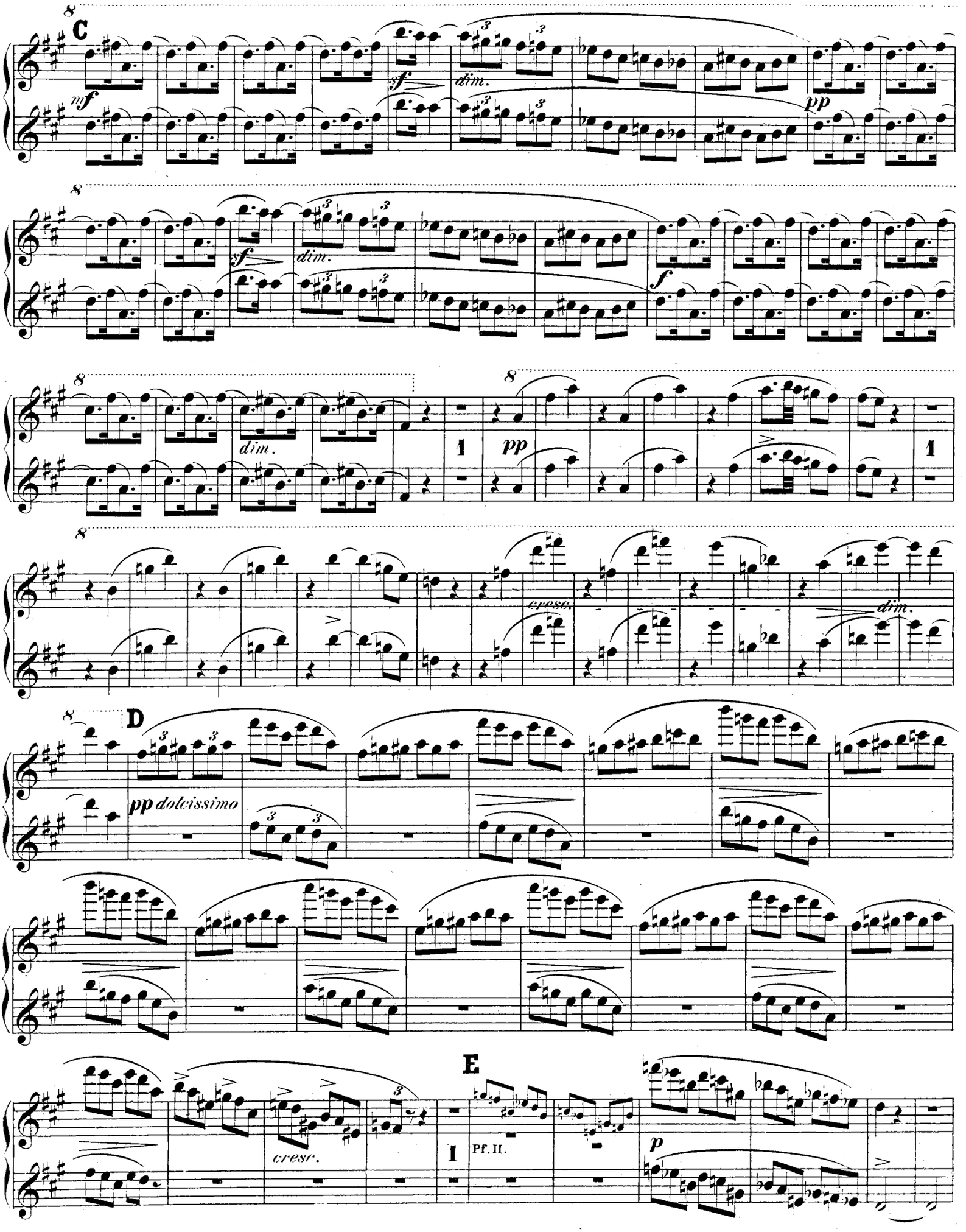
fp p f sf

B

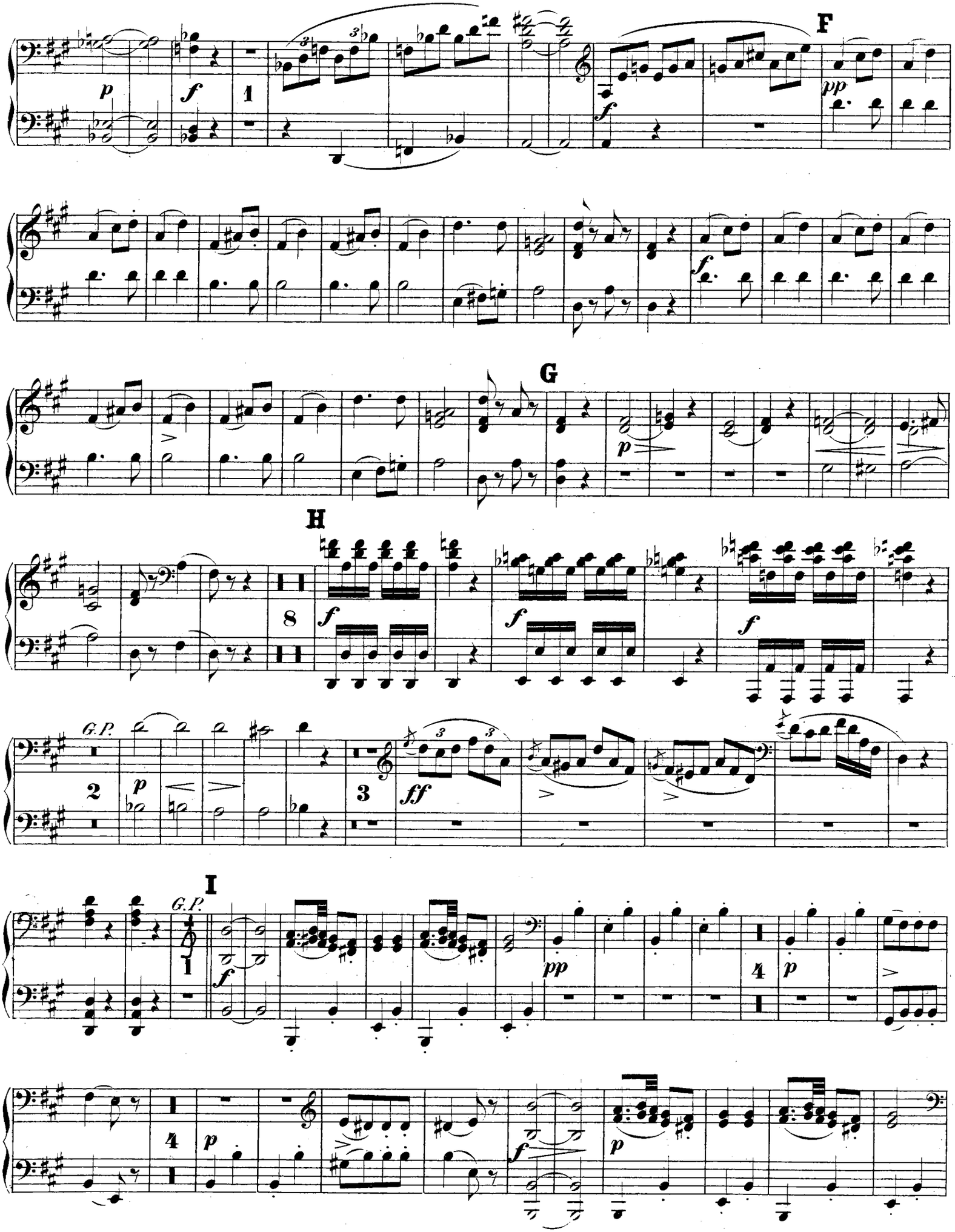
f sf p

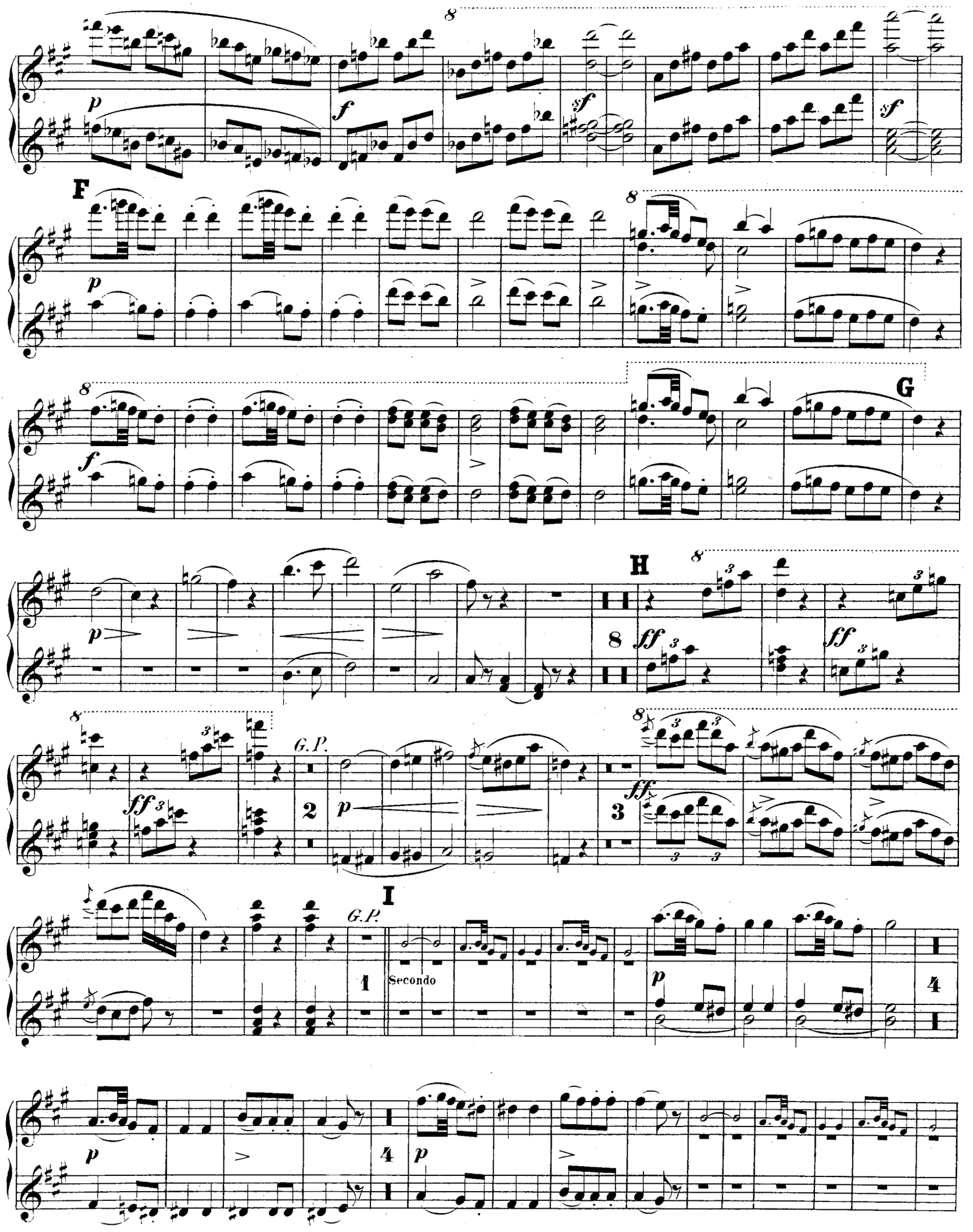
p dolce dim.


C
mf
sf
dim.
sf
dim.
f
Pf.II.
16
D
Primo.
pp dolce
cresc.
E
f
p
sf

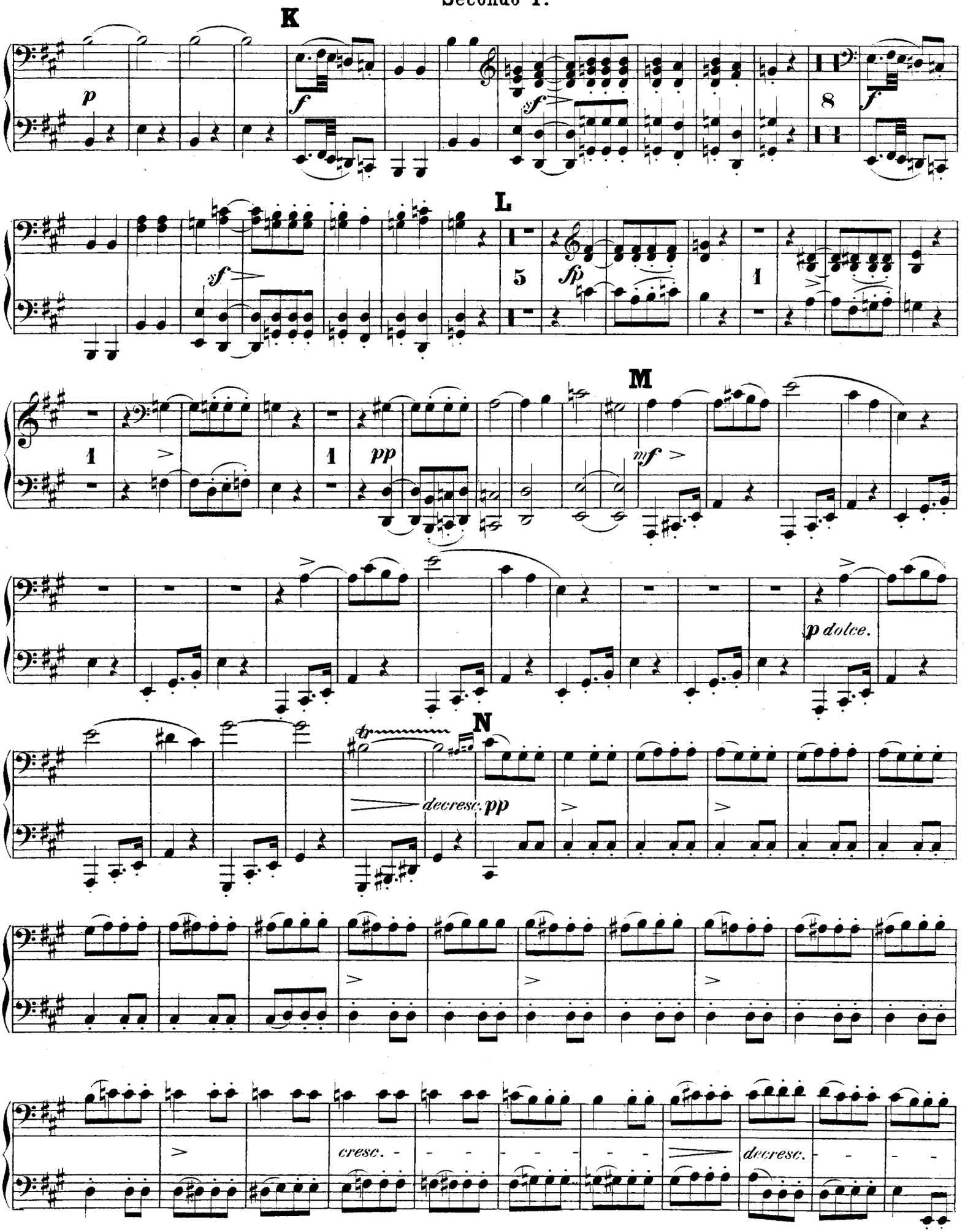

C
mf
sf
dim.
pp
sf
dim.
f
dim.
1
pp
1
cresc.
dim.
D
pp dolcissimo
cresc.
E
1
Pf. II.
p

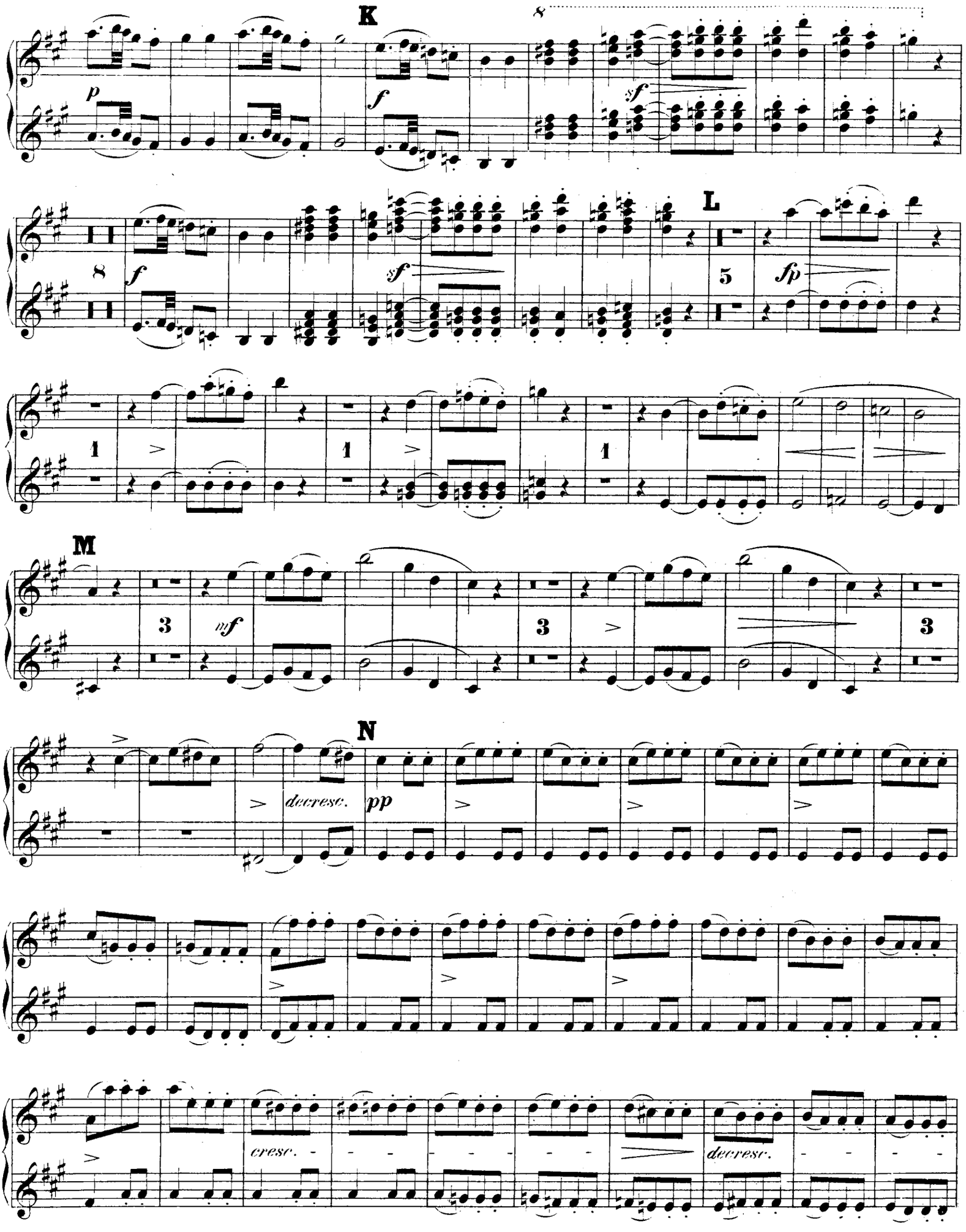
Secondo I.

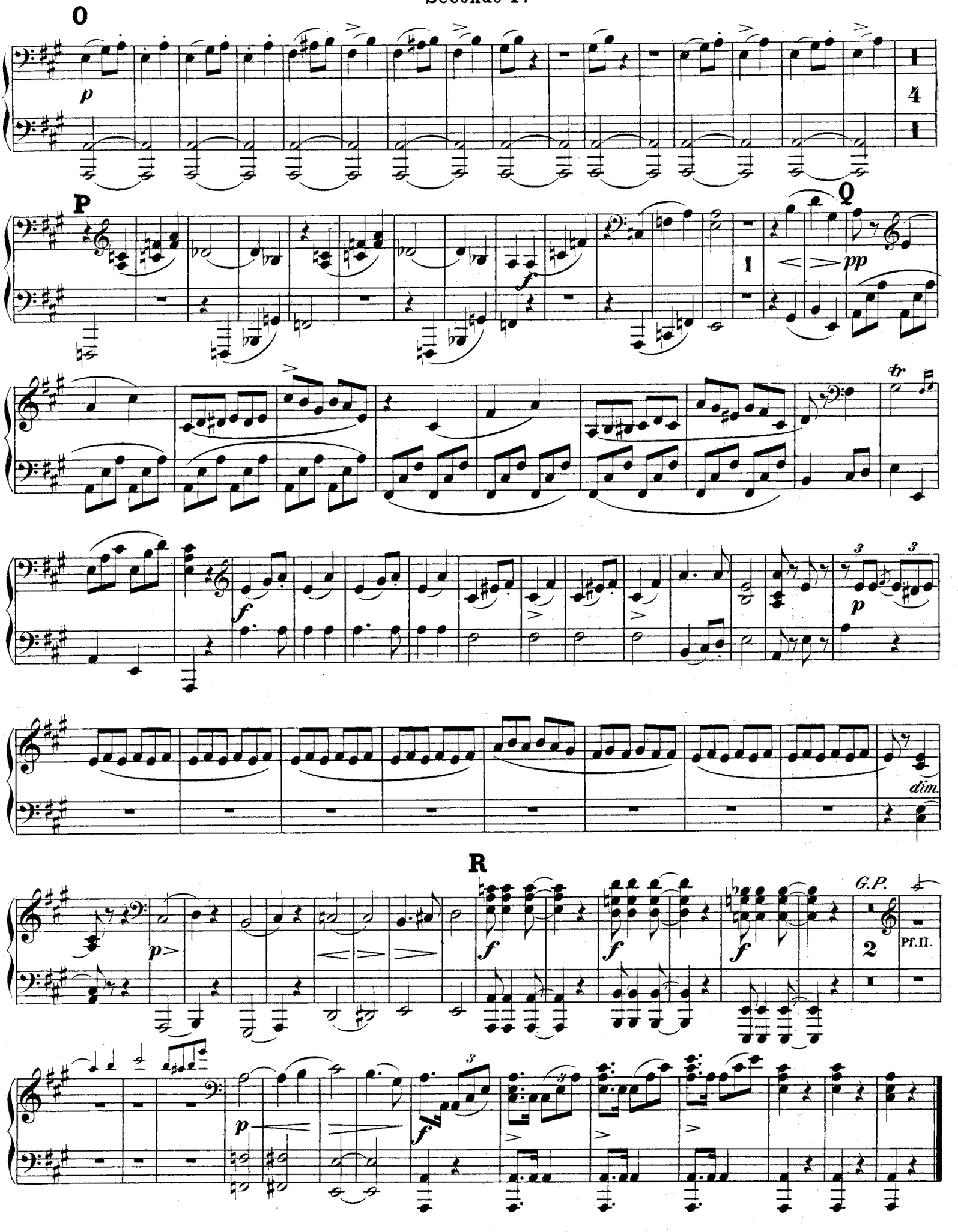


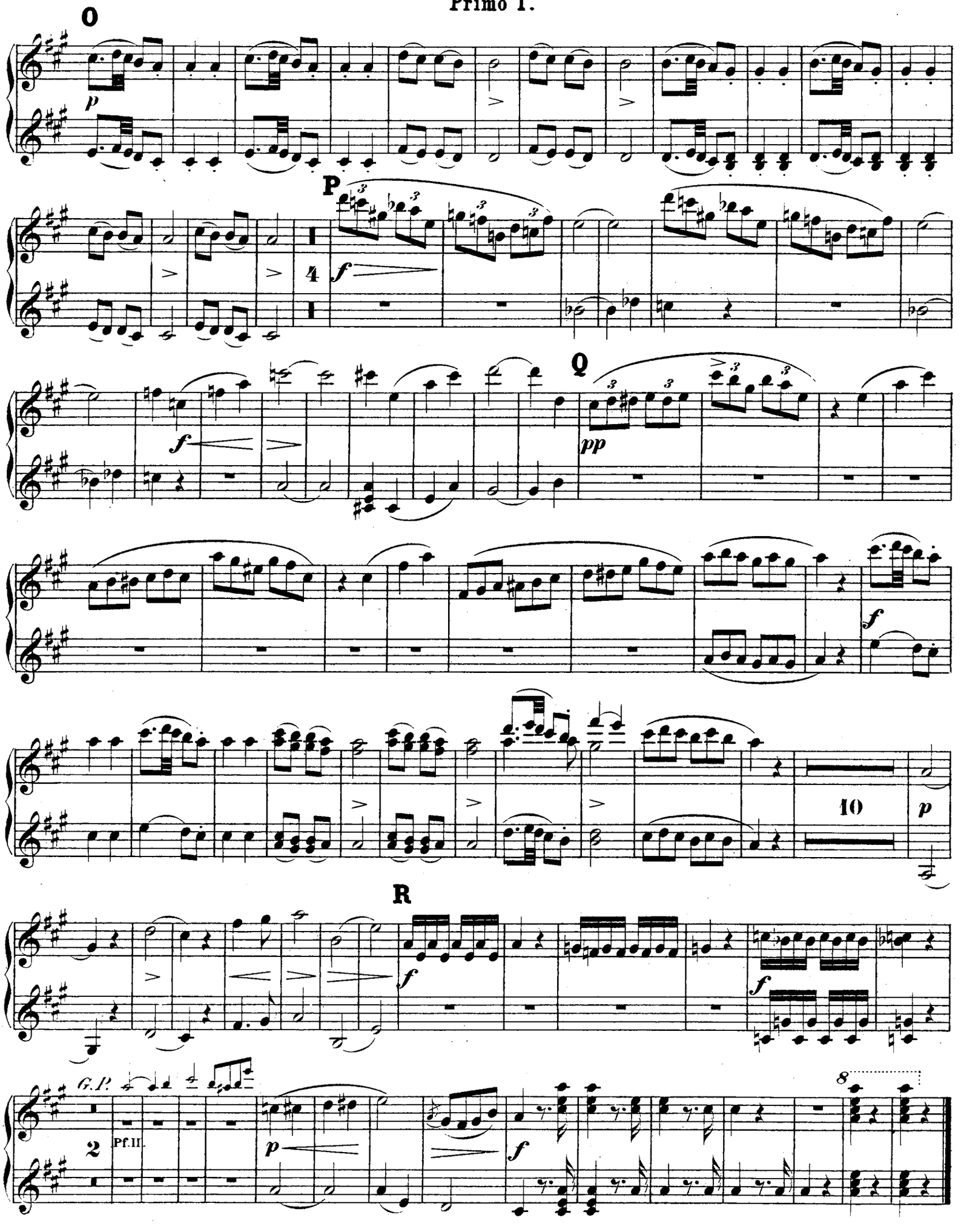

F
G
H
I
G.P.
Secondo

Secondo I.


K
p
f
sf
8
f
L
sf
5
fp
1
M
1
1
pp
mf
p dolce.
N
tr
decresc. pp
cresc.
decresc.


K
8
p
f
sf
L
5
fp
1
M
3
mf
N
decresc.
pp
cresc.
decresc.


O
p
4
P
f
Q
1
pp
tr
f
3
3
p
dim.
R
G.P.
2
Pf.II.
p
f


O
P
Q
R
10
G.P.
2
Pf. II.
8