

Kompositionen und Bearbeitungen

für

zwei Pianoforte zu vier Händen.

*Asantschewsky, M.	Mark	Kretschmer, E.	Mark	Ouverturen klassischer Meister	Mark
Op. 12. Fest-Polonaise	3.—	Eriksgang und Krönungsmarsch aus der Oper „Die Folkunger“ [Parlow]	3.—	[H. Behn].	
*Bach, J. S.		Löw, J.		No. 8. Beethoven, L. v. Ouver- ture zu „Egmont“	3.—
Aria mit 30 Veränderungen. (Die Goldbergschen Variationen) [Rheinberger]	11.—	Op. 344. Ungarische Rhapsodie	2.—	No. 9. Beethoven, L. v. Ouver- ture zur Oper „Fidelio“	3.—
Beethoven, L. v.		Mendelssohn-Bartholdy, F.		No. 10. Weber, C. M. v. Ouver- ture zur Oper „Der Frei- schütz“	3.—
*6 Quartette [Emil Moos].		Op. 63. 6 zweistimmige Lieder [Lickl]	2.—	No. 11. Weber, C. M. v. Ouver- ture z. Oper „Euryanthe“	3.—
Op. 95. <i>Fm</i>	6.—	Op. 77. 3 zweistimmige Lieder [Lickl]	1.—	No. 12. Weber, C. M. v. Ouver- ture zur Oper „Oberon“	3.—
Op. 127. <i>Es</i>	8.—	Op. 95. Ouverture zu Ruy Blas [Grill]	1.20	Raff, J.	
Op. 130. <i>B</i>	8.—	Moscheles, I.		Op. 153. Im Walde. Symphonie No. 3. <i>F</i> [Jadassohn]	13.—
Op. 131. <i>Cism</i>	8.—	2 Studien aus Op. 70 [Henselt].		Reinecke C.	
Op. 132. <i>Am</i>	8.—	No. 12. <i>Bm</i>	2.—	Op. 216a. Duo nach dem Oktett für Blasinstrumente	9.—
Op. 135. <i>F</i>	5.—	No. 15. <i>Asm</i>	1.50	Reinhold, H.	
Symphonien [Horn].		Op. 87b. (et Mendelssohn-Bar- tholdy, F.) Variations brillantes sur la Marche bohémienne tirée du Mélodrame „Préciosa“	5.—	Op. 7. Suite. <i>Es</i>	7.50
No. 1. Op. 21. <i>C</i>	2.—	Op. 92. Hommage à Händel. Grand Duo	1.50	Rheinberger, J.	
No. 2. Op. 36. <i>D</i>	3.—	Op. 115. Les Contrastes [Horn]	5.50	Op. 149a. Duo nach der Trio-Suite *Aria mit 30 Veränderungen (die Goldbergschen Variationen) von J. S. Bach	7.50 11.—
No. 3. Op. 55. <i>Es</i> (Eroica)	4.—	Op. 130. Symphonisch-heroischer Marsch über deutsche Volkslieder	2.—	Satter, G.	
No. 4. Op. 60. <i>B</i>	3.—	Op. 137b. Melodisch-kontrapunk- tische Studien. Eine Auswahl von 10 Praeludien aus Bachs wohltemperirtem Klavier	10.—	Op. 67. Ouverture de Concert	4.25
No. 5. Op. 67. <i>Cm</i>	3.—	Op. 138c. Feuillet d'Album de Rossini	4.—	Schubert, Fr.	
No. 6. Op. 68. <i>F</i> (Pastorale)	4.—	Onslow, G.		Variationen. <i>B</i> (Impromptu Op. 142 No. 3.) [Müller-Reuter]	4.—
No. 7. Op. 92. <i>A</i>	4.—	Op. 70. Quintett. <i>Hm</i> [Mockwitz]	8.50	Schumacher, P.	
No. 8. Op. 93. <i>F</i>	3.—	Ouverturen klassischer Meister [H. Behn].		Op. 25. Leichte Variationen über ein Volkslied	2.—
No. 9. Op. 125. <i>Dm</i>	6.—	No. 1. Mozart, W. A. Ouver- ture zur Oper „Die Hoch- zeit des Figaro“	3.—	Schumann, R.	
Chopin, Fr.		No. 2. Mozart, W. A. Ouver- ture zur Oper „Don Juan“	3.—	Op. 52. Ouverture, Scherzo und Finale [Hermann]	6.—
Op. 46. Konzert-Allegro [Mikuli]	2.—	No. 3. Mozart, W. A. Ouver- ture zur Oper „Die Zauberflöte“	3.—	Op. 66. Bilder aus Osten. 6 Im- promptus [Hermann]. Heft I (No. 1—3)	2.—
Op. 73. Rondo. <i>C</i>	1.50	No. 4. Beethoven, L. v. Ouvert. z. Oper „Leonore“ No. 1	3.—	Heft II (No. 4—6)	2.—
Gade, Niels W.		No. 5. Beethoven, L. v. Ouvert. z. Oper „Leonore“ No. 2	3.—	Schyte, L.	
Op. 5. Symphonie No. 1. <i>Cm</i> [Horn]	10.—	No. 6. Beethoven, L. v. Ouvert. z. Oper „Leonore“ No. 3	3.—	Op. 115. 2 Konzertstücke. No. 1. Karneval	4.—
Op. 7. Im Hochland. Schottische Ouverture [Horn]	4.—	No. 7. Beethoven, L. v. Ouver- ture zu „Coriolan“	3.—	No. 2. Festmarsch	3.—
Op. 20. Symphonie No. 4. <i>B</i> [Horn]	7.50			Vogel, B.	
Goetz, H.				Op. 37. Erinnerungsfeier. Phantasie	6.—
Op. 9. Symphonie. <i>F</i> [Jadassohn]	10.—				
Op. 15. Frühlings-Ouverture [Horn]	4.—				
Gouvy, Th.					
Op. 78. Divertissement	4.—				
Haynes, B.					
Op. 6. Praeludium und Fuge	3.—				
Horn, Ed.					
Op. 5. Duo. <i>F</i>	5.50				
Jadassohn, S.					
*Op. 82. Chaconne	3.50				
Kalkbrenner, Fr.					
Op. 125. Grand Concerto. <i>C</i>	6.50				
Op. 128. Grand Duo	3.75				
Marche	1.—				

☛ Zur Ausführung der mit * bezeichneten Werke sind 2 Exemplare erforderlich. ☚

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(K. K. österr. gold. Medaille.)

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Concertstücke

für
ZWEI PIANOFORTE

componirt
von
LUDVIG SCHYTTÉ.

Op. 115.

- №1. Carneval.....Pr. M 4.____
№2. Festmarsch Pr. M 3.____

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9174—9175.

Carneval.

Pianoforte I.

Ludvig Schytte Op.115 N°1.

Allegro moderato. (♩ = 76-72)

The musical score is written for Piano I and consists of four systems of two staves each. The key signature is B-flat major (two flats). The first system starts with a forte (f) dynamic and includes a first ending bracket with a repeat sign. The second system starts with a piano (p) dynamic. The third system returns to a forte (f) dynamic. The fourth system returns to a piano (p) dynamic. The score features complex chordal textures, triplets, and various articulations like slurs and accents.

Pianoforte I.

mf

un poco rall.

A a tempo
f
3 2 1 3 2 1 3 2 1

Meno mosso (♩. = 63-60)
rall. *mf*
5 5 5 1 1

First system of musical notation, consisting of two staves. The upper staff contains a series of eighth notes with slurs and accents. The lower staff contains a similar rhythmic pattern with some rests.

Second system of musical notation, consisting of two staves. It begins with a dynamic marking of *p tranquillo*. The upper staff features triplets of eighth notes. The lower staff has first finger (1) patterns. A dynamic marking of *mf* appears later in the system.

Third system of musical notation, consisting of two staves. It continues the melodic and harmonic development with various note values and slurs.

Fourth system of musical notation, consisting of two staves. It includes dynamic markings of *p*, *mf*, and *tranquillo*. The upper staff has eighth notes with slurs, and the lower staff has triplet patterns.

Fifth system of musical notation, consisting of two staves. It includes dynamic markings of *cresc.*, *f*, and *mf cresc.*. The upper staff has eighth notes with slurs, and the lower staff has triplet patterns.

Sixth system of musical notation, consisting of two staves. It includes dynamic markings of *f*, *ff*, and *dim. poco rall.*. The upper staff has eighth notes with slurs, and the lower staff has triplet patterns.

Pianoforte I.

Tempo I.

f giocoso

The first system of the score consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' in a circle) and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The upper staff features a melodic line with a triplet and a slur. The lower staff continues the accompaniment with various chordal textures.

The third system shows further development of the melodic and accompanimental themes. The upper staff has a triplet and a slur, while the lower staff maintains the rhythmic and harmonic support.

The fourth system continues the piece. The upper staff has a triplet and a slur, and the lower staff provides the accompaniment.

The fifth system concludes the piece. The upper staff has a slur and a triplet. The lower staff includes the instruction *rall.* (rallentando) and a first ending bracket labeled '1'. The piece ends with a final chord in the upper staff.

Pianoforte I.

L'istesso tempo ma tranquillo.

p *pp delicato*

dolciss. 1 4 3 2 1

un poco rall. *a tempo*

un poco rall. *a tempo*

Pianoforte I.

E

cresc. *f*

F

f

a tempo

rall. *pp delicato*

dolciss.

un poco rall. *a tempo*

Tempo I.

un poco rall. *p leggiero*

f

rall. *p*

rall. *più rall.*

Pianoforte I.

Allegro molto. (♩ = 188 - 144)

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (*ff*) dynamic marking. The first measure contains a complex chord with a dotted quarter note and an eighth note. The melody in the upper staff is highly rhythmic, featuring many eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with quarter and eighth notes.

The second system continues the piece. It features several slurs over the upper staff, indicating phrasing. There are also accents (>) and eighth-note markings (8) above certain notes. The rhythmic intensity remains high, with frequent sixteenth-note patterns.

The third system shows a continuation of the complex rhythmic patterns. The upper staff has several eighth-note markings (8) above it. The bass line continues with a steady accompaniment, often using quarter notes and eighth notes.

The fourth system is marked with a *cresc.* (crescendo) dynamic. It features two specific markings, 'J' and 'K', above the staff. The music continues with its characteristic rhythmic complexity and slurs.

The fifth system features a prominent five-fingered scale-like passage in the upper staff, marked with a '5' above the notes. The bass line continues with its accompaniment, also featuring some five-fingered patterns.

The first system of the piece consists of two staves. The treble staff begins with a series of eighth notes, followed by a five-fingered chord (5) and another five-fingered chord (5). The bass staff contains a series of eighth notes and rests.

The second system continues the musical notation. It includes a 'stringendo' marking in the bass staff and a 'L' dynamic marking above the treble staff. The notation features various note values and rests.

The third system includes an '8' marking above the treble staff and a 'fff più string.' dynamic marking in the bass staff. The notation is more complex, with many beamed notes and rests.

The fourth system features an 'M' marking above the treble staff and an '8' marking above the bass staff. The notation includes various note values and rests.

The fifth system includes 'ffz' dynamic markings in the bass staff and '8' markings above the treble staff. The notation is dense with notes and rests.

Vierhändige Claviermusik.

(Original-Compositionen.)

Asantschewsky, M. v. Op. 6. Passatempo 2 50 Op. 8. 6 Clavierstücke. Heft I (No. 1-3) 2 50 Heft II (No. 4-6) 3 -	Behr, Fr. Op. 221. 6 Morceaux de Salon. No. 1. Réverie mélodieuse 1 - No. 2. Postillon d'Amour. Galop brillant 1 50 No. 3. Barcarolle 1 50 No. 4. Le Jeu des Papillons. Valse gracieuse 1 50 No. 5. Sous le Balcon. Nocturne 1 50 No. 6. Polka militaire 1 50 Op. 379. Slavische und ungarische Volkswesen. Heft I (No. 1-4) 2 - Heft II (No. 5-8) 1 50 Heft III (No. 9-12) 1 50 Heft IV (No. 13-16) 1 50 Heft V (No. 17-20) 2 - Heft VI (No. 21-24) 2 - Op. 397. La Diva. Polka gracieuse 1 50 Op. 401. Danses hongroises. Liv. I (No. 1-3) 2 - Liv. II (No. 4-6) 2 - Op. 489. Le petit Tambour-major. Polka burlesque 1 - Frühlingsboten. 6 leichte Salonstücke. No. 1. Morgenständchen 1 50 No. 2. Aus der Ferne 1 50 No. 3. Tanzliedchen 1 50 No. 4. Abschiedsgruss 1 50 No. 5. Sonntags im Dörfchen 1 50 No. 6. Märlchen 1 50	Frank, E. Op. 15. 12 Ländler 3 -	Fuchs, R. Op. 4. 5 Stücke 3 - Op. 7. 6 Stücke. Heft I (No. 1-3) 2 - Heft II (No. 4-6) 2 50 Op. 10. Variationen. <i>Dm</i> 4 - Op. 25. Walzer. Heft I (No. 1-12) 2 50 Heft II (No. 1-12) 3 -	Goetz, H. Op. 17. Sonate. <i>Gm</i> 5 50	Gouvy, Th. Op. 83. Ghiribizzi. 12 Morceaux. Cah. I (No. 1-6) 6 - Cah. II (No. 7-12) 6 -	Hartog, E. de Suite de Chorales célèbres de Bach, Graun, Mendelssohn etc. 1 50	Heller, St. Op. 152. 6 Valses 3 -	Hering, C. Op. 79. Frühlings-Serenade 3 50	Hiller, F. Op. 128. Leichte Serenade 6 50 Einzel: No. 1. Präludium und Scherzo 2 - No. 2. Variationen und Intermezzo 2 50 No. 3. Réverie und Finale 2 50	Hofmann, R. Op. 22. Blumenlese aus der Oper: „Der Widerspänstigen Zähmung“ 2 - Op. 23. Nachklänge aus der Oper: „Der Widerspänstigen Zähmung“ 2 -	Huber, H. Op. 24. 5 Humoresken nach Dichtungen von Jos. v. Scheffel. No. 1. Ausfahrt 2 50 No. 2. Das wilde Heer 1 50 No. 3. Römischer Carneval 3 - No. 4. Graziella 1 - No. 5. Heimkehr 1 50 Op. 28. Lieder-Cyklus nach Gedichten aus Heine's Buch der Lieder. Heft I (No. 1-4) 3 - Heft II (No. 5-7) 3 - Op. 41. Aus Goethe's west-östlichem Divan 4 50 Op. 56. 12 Kinderlieder nach Hoffmann von Fallersleben. Heft I (No. 1-6) 3 - Heft II (No. 7-12) 3 -	Kirchner, Fr. Op. 28. Ballscenen. Heft I 2 - Op. 36. Ballscenen. Heft II 1 50 Op. 50. Ballscenen. Heft III 2 - Op. 69. 2 Jägerlieder 1 50	Kleinmichel, R. Op. 21. Charakterbilder. Heft I (No. 1-3) 3 50 Heft II (No. 4-6) 3 50 Heft III (No. 7-9) 5 -	Kücken, Fr. Op. 81. 2 Märsche. No. 1. Geschwindmarsch 1 - No. 2. Spanischer Marsch 1 -	Lachner, I. Op. 79. 3 charakteristische Märsche 3 -	Longo, A. Op. 10. Sérénade 4 - Séparément: No. 1. Promenade 1 50 No. 2. Toujours gai 1 50 No. 3. Passé 1 - No. 4. Joyeux retour 1 50	Löschhorn, A. Op. 88. 12 Pièces faciles. Liv. I (No. 1-4) 2 - Liv. II (No. 5-8) 2 50 Liv. III (No. 9-12) 2 50	Löw, Jos. Op. 323. 6 instructive Stücke für 2 gleich- weit ausgebildete Spieler (ohne Oc- taven und mit Fingersatz). No. 1. Ariette 75 No. 2. Walzer-Rondo 75 No. 3. Scherzo 75 No. 4. Barcarole 75 No. 5. Idylle 75 No. 6. Parade-Marsch 75	Mayer, Ch. Op. 229. Rondo-Scherzo 3 - Op. 231. Tarentelle 3 50 Op. 233. Allegro de Concert 4 - Op. 243. Divertissement élégant 3 - Op. 301. Fest-Polonoise 2 50	Mikull, C. Op. 23. 12 Variantes harmoniques sur la Gamme d'Ut majeure 1 25	Moscheles, I. Op. 76. La belle Union. Rondeau brillant 3 - Op. 86a. Marche facile avec Trio 75 Op. 87b. (et Mendelssohn-Bartholdy). Variations brillantes sur la Marche bohémienne tirée du Mélodrame „Pré- ciosa“ 3 50 Op. 88. Grand Duo tiré du Septuor Op. 88 7 - Op. 92. Hommage à Händel 3 - Op. 102. Hommage à Weber. Grand Duo sur des Motifs d'Euryanthe et d'Obéron 4 - Op. 103. Sérénade 1 50 Op. 104. Romanesca 2 - Op. 107. Tägliche Studien über die har- monisirten Scalen zur Uebung in den verschiedenen Rhythmen. Ein Cyklus von 59 vierhändigen Cha- rakterstücken in allen Dur- und Moll-Tonarten mit vollständigem Fingersatz für Pianoforte, zur Unter- haltung und Anwendung für Lehrer und Lernende. Heft I (No. 1-30) 6 - Heft II (No. 31-59) 6 - Op. 115. Les Contrastes 4 - Op. 121. Sonate. <i>E</i> 6 50 Op. 128. Humoristische Variationen, Scherzo und Festmarsch 4 50 Op. 130. Symphonisch-heroischer Marsch über Deutsche Volkslieder 2 - Op. 140. Familienleben. 12 progressive Charakterstücke. Heft I (No. 1-6) 5 50 Heft II (No. 7-12) 6 50 Einzel je 75 Pf. bis Op. 142. 3 Charakterstücke Variationen über Händel's „Harmo- nious Blacksmith“ 3 50	Müller-Reuter, Th. Op. 16. Aus der Kinderspielzeit. 3 cha- rakteristische Stücke. No. 1. Kreisler 1 - No. 2. Beim Reifentreiben 1 - No. 3. Seilspringen 1 -	Neruda, Fr. Op. 32. 2 Hefte Tonbilder. Heft I (No. 1-6) 2 50 Heft II (No. 7-11) 2 50	Noskowski, S. Op. 17. Eine Gebirgs-Phantasie über 2 Volksmelodien aus Zokopane im Tatra- Gebirge 3 50	Reinecke, C. Op. 99. Märchen-Vorspiele 4 50 Op. 122b. 10 leichte Stückchen 4 - Op. 174b. 10 leichte Stückchen (Neue Folge) 4 -	Reinhold, H. Op. 17. Abendbilder. 5 Stücke in leich- terem Styl 3 - Op. 46. Walzer 2 50	Rentsch, E. Op. 10. Deutsche Tänze im Ländlerstyl 1 50	Riccus, A. F. Op. 21. 2 grandes Marches 2 25 Op. 41. Allegro appassionato 3 50	Richter, E. F. Op. 34. Variationen. <i>D.</i> 2 50	Riemann, H. Op. 35. Ringelreihen mit Benutzung alt- deutscher Tanzmelodien 2 50	Ruthardt, A. Op. 27. Schritt für Schritt. 12 Stücke für die ersten Unterrichtsstunden im Umfange von 5 Tönen. Heft I (No. 1-6) 2 - Heft II (No. 7-12) 2 - Op. 30. Gedenkblätter. 6 Stücke. Heft I (No. 1-3) 2 50 Heft II (No. 4-6) 2 50	Schumacher, P. Op. 29. Tänze und Märsche. No. 1. Ungarisch 1 50 No. 2. Reigen 1 50 No. 3. Zopftanz 1 50 No. 4. Hochzeitsmarsch 1 50 No. 5. Walzer 1 50 No. 6. Scherzo 1 50	Strong, T. Op. 17. Klänge aus dem Harzgebirge.— Sounds from the Harz Mountains. 7 Charakterstücke. I. Theil. Früh. (No. 1-2) 2 50 II. Theil. In den Nachmittagsstunden (No. 3-4) 2 - III. Theil. Abends (No. 5-6) 1 50 IV. Theil. Um Mitternacht (No. 7) 2 50 Op. 21. 3 Bagatellen. No. 1. <i>G</i> 1 50 No. 2. <i>Es</i> 1 50 No. 3. <i>Dm</i> 1 50	Taubert, E. E. Op. 8. Kleine Suite in 5 Sätzen 3 50 Op. 9. 4 leichte Clavierstücke 3 -	Taubert, W. Op. 159. Jungfer Lieschen auf dem Balle. 7 Tanzstücke 4 50	Urspruch, A. Op. 1. Sonate quasi Fantasia 6 -	Vogel, B. Op. 29. 3 Charakterstücke 2 50	Vogt, J. Op. 57. Marche solennelle 2 - Op. 107. Galopp 1 50 Op. 132. 6 leichte Stücke (erster Spieler mit stillstehender Hand) 2 -	Volkman, R. Op. 11. Musikalisches Bilderbuch. 6 Stücke. Heft I (No. 1-3) 2 - Heft II (No. 4-6) 2 -	Wilm, N. v. Op. 66. Uebungsstücke auf 5 Noten, rhythmisch und technisch in fort- schreitender Folge. Heft I (No. 1-8) 3 - Heft II (No. 9-16) 3 - Op. 118. Musikalische Dichter-Silhouetten. 6 Stücke. Heft I (No. 1-3) 4 - Heft II (No. 4-6) 4 - Op. 126. Walzer-Suite. <i>F</i> 4 -	Wohlfahrt, H. Op. 62. Alpenklänge. Leichte Tonstücke. Heft I, II, III je 1 - Op. 64. 3 leichte Sonatinen. No. 1. <i>F</i> , No. 2. <i>G</i> , No. 3. <i>C</i> je 1 - Op. 65. Canzonen 1 50 Op. 67. Sonatinen. No. 1. <i>G</i> , No. 2. <i>F</i> je 1 -	Zopff, H. Op. 44. 6 Märsche. No. 1. Bismarck-Marsch 75 No. 2. Einzug in Jerusalem, aus der Oper „Maccabäus“ 1 - No. 3. Krönungsmarsch, aus der Oper „Mohammed“ 1 75 No. 4. Trauermarsch a. d. „Alexandrea“ 75 No. 5. Richard Wagner-Marsch 1 - No. 6. Mittelalterlicher Festzug 2 -
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Festmarsch.

Pianoforte I.

Ludvig Schytte Op. 115 N^o 2.

Tempo di marcia ♩ = 52.

mf

a tempo

rall.

dolce piano

f

cresc.

cresc.

mf

Pianoforte I.

A *animato*

Musical notation for section A, measures 1-4. The piece is in 4/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment of chords and eighth notes. Dynamics include accents and a piano (*p*) marking.

Musical notation for section B, measures 5-8. The right hand continues with melodic lines, and the left hand features a more active accompaniment. Dynamics include mezzo-forte (*mf*), piano (*p*), and dolce (*dolce*).

Musical notation for section C, measures 9-12. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include piano (*p*) and crescendo (*cresc.*).

Musical notation for section C, measures 13-16. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include piano (*p*).

Musical notation for section D, measures 17-20. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include crescendo (*cre - scen - do*).

Musical notation for section E, measures 21-24. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. Dynamics include forte (*f*) and crescendo (*cresc.*).

8

F

mf

Il canto marcato

3

3

7

G

f

p

ff

8

H

dim.

p

3

Pianoforte I.

The first system of the piano score consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A *cresc.* (crescendo) marking is placed above the right-hand staff.

The second system continues the musical development. It features a *J* (ritardando) marking above the right-hand staff and a *mp* (mezzo-piano) dynamic marking below the right-hand staff. The left hand continues with its accompaniment.

The third system shows further intensity with a *cresc.* marking above the right-hand staff and an *agitato* (agitated) tempo marking below the right-hand staff. The right hand has more complex rhythmic patterns.

The fourth system is marked with a *K* (coda) symbol above the right-hand staff and a *f* (forte) dynamic marking below the right-hand staff. It features several triplet markings (3) over the notes in both hands. A *un poco rit.* (un poco ritardando) marking is placed above the right-hand staff.

The fifth system begins with an *a tempo* marking above the right-hand staff and a *ff* (fortissimo) dynamic marking below the right-hand staff. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment. An *8* (ottava) marking is present above the right-hand staff.

The first system of music consists of two staves. The treble staff begins with a dotted line and the number '8' above it, indicating an eighth-note pattern. The bass staff contains a similar eighth-note pattern. Both staves feature dynamic markings such as accents (>) and hairpins (> and <).

The second system is marked with a large 'L' and the tempo instruction 'animato'. It features complex chordal textures in both the treble and bass staves, with many notes beamed together and slurred. The bass staff has a more active line with frequent chord changes.

The third system continues the complex textures from the second system. It features dense chordal structures in both staves, with many notes beamed together and slurred. The bass staff has a more active line with frequent chord changes.

The fourth system is marked with a large 'M' and the tempo instruction 'stringendo'. The treble staff is marked 'marcato' and features a series of notes with accents. The bass staff features a series of triplets (indicated by a '3' in a circle) and a 'cresc.' (crescendo) marking. The system ends with a dotted line and the number '8' above it.

The fifth system is marked with a large 'fff' (fortissimo) dynamic. It features a series of triplets (indicated by a '3' in a circle) in both the treble and bass staves. The system ends with a dotted line and the number '8' above it.

Compositionen und Bearbeitungen

für
zwei Pianoforte zu vier Händen.

	Mark		Mark		Mark
*Asantschewsky, M.		Kalkbrenner, Fr.		Ouverturen classischer Meister	
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Aria mit 30 Veränderungen. (Die		Marche	1.—	ture zur Oper „Leonore“	
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[Rheinberger]	11.—	Op. 344. Ungarische Rhapsodie . .	2.—	No. 7. Beethoven, L. v. Ouvertur	
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*6 Quartette [Emil Moos].		Op. 63. 6 zweistimmige Lieder		No. 8. Beethoven, L. v. Ouvertur	
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Op. 127. <i>Es</i>	8.—	Op. 77. 3 zweistimmige Lieder		No. 9. Beethoven, L. v. Ouvertur	
Op. 130. <i>B</i>	8.—	[Lickl]	1.—	ture zur Oper „Fidelio“	3.—
Op. 131. <i>Cism</i>	8.—	Op. 95. Ouverture zu Ruy Blas		No. 10. Weber, C. M. v. Ouvertur	
Op. 132. <i>Am</i>	8.—	[Grill]	1.20	ture zur Oper „Der Frei-	
Op. 135. <i>F</i>	5.—	Moscheles, I.		schütz“	3.—
Symphonien [Horn].		2 Studien aus Op. 70 [Henselt].		No. 11. Weber, C. M. v. Ouvertur	
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