

E. Humperdinck

Vorspiel und Traum-Pantomine

aus

HÄNSEL & GRETEL

für

2 KLAVIERE ZU 8 HÄNDEN

bearbeitet von

Otto Singer.

27137.

Vorspiel M. 4.50.

27138.

Traum-Pantomine M. 4.—

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Eigenthum der Verleger.



Printed in Germany.

Hänsel und Gretel.

Vorspiel.

E. Humperdinck.

Bearb. von Otto Singer.

Ruhige, nicht zu langsame Bewegung (♩=69)

SECONDO.

A *p sehr weich*

Musical score for the beginning of the prelude, marked 'A' and 'p sehr weich'. The score is in 4/4 time and consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a simple accompaniment of quarter notes.

Musical score for the middle section, marked 'B' and 'p subito'. The score is in 4/4 time and consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a simple accompaniment of quarter notes. The dynamics change from 'p subito' to 'cresc.' and then to 'mf' and 'p'.

Musical score for the middle section, marked 'C' and 'p'. The score is in 4/4 time and consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a simple accompaniment of quarter notes. The dynamics are marked 'p'.

Musical score for the middle section, marked 'D' and 'Munter'. The score is in 4/4 time and consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a simple accompaniment of quarter notes. The dynamics are marked 'poco rit.' and 'f kräftig und bestimmt'.

D *Munter. (Die Halbe ungefähr wie vorher die Viertel.)*

Musical score for the end of the prelude, marked 'D' and 'Munter'. The score is in 4/4 time and consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a simple accompaniment of quarter notes. The dynamics are marked 'poco rit.' and 'f kräftig und bestimmt'. The section ends with a long note marked '(lange)'.

Hänsel und Gretel. Vorspiel.

E. Humperdinck.

Bearb. von Otto Singer.

Ruhige, nicht zu langsame Bewegung (♩=69)

PRIMO.

A *p* *sehr weich*

B *mf espr.* — *p* *espr.*

C *p*

D *Munter. (Die Halbe ungefähr wie vorher die Viertel.)*

p *poco rit.* *f*

PIANO II.
SECONDO.

1 *pp* *p* *p*

E

p *p* *cresc.*

f *f* *f* *marc.* *f*

F

dim. *pp*

mf espress. *p leggiero*

mf *dim.*

PIANO II.
PRIMO.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The right hand has a whole rest in the first two measures, followed by a melodic line starting with a half note G#4. The left hand has a whole rest in the first two measures, followed by a bass line starting with a half note G#2. Dynamics include *pp* and *p marc.*. A fermata is placed over the final measure of the right hand, with the letter 'E' above it.

Second system of musical notation. Treble clef. The right hand features a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Dynamics include *p* and *marc.*.

Third system of musical notation. Treble clef. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. Dynamics include *marc. cresc.*, *marc.*, and *f*.

Fourth system of musical notation. Treble clef. The right hand has a melodic line with a trill (tr) over a half note. The left hand has a bass line with a half note. Dynamics include *pp*. A fermata is placed over the final measure of the right hand, with the letter 'F' above it.

Fifth system of musical notation. Treble clef. The right hand has a whole rest in the first two measures, followed by a melodic line starting with a half note G#4. The left hand has a whole rest in the first two measures, followed by a bass line starting with a half note G#2. Dynamics include *pp*. A fermata is placed over the final measure of the right hand, with the letter 'F' above it.

Sixth system of musical notation. Treble clef. The right hand has a whole rest in the first two measures, followed by a melodic line starting with a half note G#4. The left hand has a whole rest in the first two measures, followed by a bass line starting with a half note G#2. Dynamics include *p*, *mf*, and *dim.*. A fermata is placed over the final measure of the right hand, with the letter 'F' above it.

PIANO II.
SECONDO.

The first system of musical notation for Piano II, Secondo. It consists of two staves. The upper staff is in bass clef and contains a melodic line with a trill (tr) and a fermata. The lower staff is in bass clef and contains a bass line with rests and chords. Dynamics include *p* (piano) and *mf* (mezzo-forte).

The second system of musical notation. The upper staff is in treble clef and features a melodic line with a fermata and a dynamic marking of *mf*. The lower staff is in bass clef and contains a bass line with rests and chords. A dynamic marking of *p* is present. A section marker 'G' is placed above the first measure.

The third system of musical notation. The upper staff is in bass clef and contains a melodic line with a fermata. The lower staff is in bass clef and contains a bass line with rests and chords, including a triplet. Dynamics include *p* and *sfz* (sforzando).

The fourth system of musical notation. The upper staff is in bass clef and contains a melodic line with a fermata. The lower staff is in bass clef and contains a bass line with rests and chords, including a triplet. Dynamics include *p*. A section marker 'H' is placed above the first measure.

The fifth system of musical notation. The upper staff is in bass clef and contains a melodic line with a fermata. The lower staff is in bass clef and contains a bass line with rests and chords, including a triplet. Dynamics include *pp* (pianissimo). A section marker 'I' is placed above the first measure. The number '1' appears in the final two measures.

The sixth system of musical notation. The upper staff is in bass clef and contains a melodic line with a fermata. The lower staff is in bass clef and contains a bass line with rests and chords, including a triplet. Dynamics include *p*.

PIANO II.
PRIMO.

First system of musical notation for Piano II. Primo. It consists of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *mf*. The third measure has a dynamic marking of *p*. The notation includes various note values, rests, and slurs.

Second system of musical notation. It begins with a section marker 'G' above the treble staff. The first measure has a dynamic marking of *mf*. The last measure of the system has a dynamic marking of *p*. The notation includes various note values, rests, and slurs.

Third system of musical notation. The first measure has a dynamic marking of *p*. The last measure of the system has a dynamic marking of *sfz*. The notation includes various note values, rests, and slurs.

Fourth system of musical notation. It begins with a section marker 'H' above the treble staff. The first measure has a dynamic marking of *p*. The last measure of the system has a dynamic marking of *pp*. There are trill markings (*tr*) in both staves. The notation includes various note values, rests, and slurs.

Fifth system of musical notation. It begins with a section marker 'I' above the treble staff. The first measure has a dynamic marking of *p*. The notation includes various note values, rests, and slurs.

Sixth system of musical notation. The first measure has a dynamic marking of *p*. The notation includes various note values, rests, and slurs.

PIANO II.
SECONDO.

Das Zeitmass sehr allmählich beschleunigen.

K

First system of musical notation, measures 1-6. The right hand plays a sixteenth-note arpeggiated pattern, and the left hand plays a steady bass line of quarter notes.

Second system of musical notation, measures 7-12. Similar to the first system, with a sixteenth-note arpeggiated pattern in the right hand and a steady bass line in the left hand.

Third system of musical notation, measures 13-18. The right hand continues the arpeggiated pattern, while the left hand's bass line begins to change in the final two measures.

Fourth system of musical notation, measures 19-24. The right hand changes to a melodic line, and the left hand has a dynamic marking 'p' and 'f'.

Fifth system of musical notation, measures 25-30. The right hand continues the melodic line, and the left hand has a dynamic marking 'p' and 'f'.

Sixth system of musical notation, measures 31-36. The right hand plays a sixteenth-note arpeggiated pattern, and the left hand has a dynamic marking 'ff'.

PIANO II.
PRIMO.

K Das Zeitmass sehr allmählich beschleunigen.

p *poco cresc.*

cresc. *f* *p*

PIANO II.
SECONDO.

M

Plötzlich wieder im Zeitmass (*sehr zurückhaltend*)

Musical notation for system M, measures 1-4. Treble and bass staves with chords and moving lines.

N
Musical notation for system N, measures 5-8. Treble and bass staves. Includes the instruction *p espressivo cantabile*.

Musical notation for system 1, measures 9-12. Treble and bass staves. Includes the instruction *p*.

Musical notation for system 2, measures 13-16. Treble and bass staves. Includes lyrics *scen - do* and dynamic markings *f* and *p*.

Musical notation for system 3, measures 17-20. Treble and bass staves. Includes the instruction *cresc.*

PIANO II.
PRIMO.

M

Plötzlich wieder im Zeitmass (*sehr zurückhaltend.*)

ff

4
2

N

p leggiero

p leggiero

cantabile espressivo

cre

f > p

scen - - - - - *do* *espr.*

espr. marcato

espr. cresc.

marc.

PIANO II.
SECONDO.

P

p *f* *p* *f*

Etwas drängend. *cresc.* *wieder nachlassen.*

di - mi - nu - en - do

poco riten. **Q** Ruhig. *mf*

p *pp*

Sehr ruhig. *p* *pp*

p *pp*

f *pp*

f *pp*

PIANO II.
PRIMO.

P

Etwas drängend. *wieder nachlassen*

cresc. *ff* *tr* *di - mi - nu - en - do*

poco riten. **Q** *Ruhig.*

p *p dolce* *mf*

Sehr ruhig.

p *f*

pp

Bräutlied, Serenade und Tanz
aus der
Symphonie

LÄNDLICHE HOCHZEIT

von

C. GOLDMARK

übertragen für

2 Klaviere zu 4 Händen

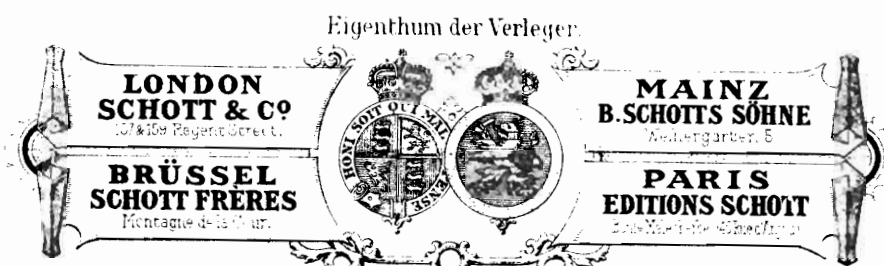
von

OTTO SINGER

Bräutlied M. 2. 50.

Serenade M. 4. —.

Tanz M. 4. —.



Printed in Germany.

MORCEAUX RECOMMANDÉS POUR PIANO A 4 MAINS.

	M. S.		M. S.		M. S.
Arditi, L. Il Bacio (Der Kuss), Valse	1 —	Herz, H. La Tapada, Polka caractéristique.		d'Orso, Fr. 5 Morceaux. Op. 50.	
— L'Estasi, Valse	1 75	Op 171	2 —	No. 1. Tendre Message, Gavotte	1 75
— Kellog-Valse	2 25	Hess, J. Ch. Où vas-tu petit oiseau? Rêverie.		2. Fifres et Clairons, Réveil	2 25
— L'Ingénue, Gavotte	1 25	Op. 17	1 50	3. Rêveuse, Impromptu styrien	2 —
Arnaud, A. Amalita, Valse	2 25	— Le Carnaval de Venise, Fantaisie-Caprice.		4. La Zingara, Danse catalane	2 —
Bachmann, G. 10 petites Pièces symphoniques en forme d'Etudes	3 25	Op. 43	1 50	5. Au Crépuscule	2 25
En 2 Suites, chaque	2 —	Hiller, F. Auf der Wacht. Op. 146. No. 2.	2 25	— Valse des Hirondelles. Op. 63	1 75
— Les Sylphes, Impromptu-Valse	2 —	Hime, E. L. Eroica, Gr. Marche	2 25	— Ninon, Air de danse. Op. 64	1 75
Baselt, F. Op. 58. Electra, Galop brillant	2 25	— Danse des Paysans	1 75	— Fanfare-Galop. Op. 65	2 —
Beaumont, P. Caprice espagnol	2 —	Huber, H. Suite in 5 Sätzen. Op. 57	7 50	— Galanterie, Gavotte. Op. 66	2 —
Behr, Fr. Chansons espagnoles d'Yradier.		Einzeln:		Pauer, E. La Cascade, Morceau de concert.	
Op. 88.		No. 1. Praeludium	2 25	Op. 37	2 —
No. 1. La Paloma	1 50	2. Gavotte	1 25	Quidant, A. Etude-Galop. Op. 21	2 —
2. La Calsera	1 50	3. Romanze	1 —	Raff, J. Suite in 5 Sätzen. Op. 101	6 25
3. Una Declaracion	1 50	4. Menuett	1 75	— Festmarsch. Op. 139	2 —
— Mille Fleurs, Polka gracieuse Op. 178	1 75	5. Marsch	2 —	— Valse-Impromptu à la Tyrolienne	2 —
Blumenthal, J. Le Chemin du Paradis, Transcription. Op. 29	1 75	Hutschenruyter, W. 3 Clavierstücke. Op. 1	2 75	Ravina, H. Petit Boléro. Op. 62	1 75
Bousquet, N. Les Fauvettes, Polka	1 25	— 3 Clavierstücke. Op. 2	3 25	— Lita, Caprice espagnol. Op. 87	2 50
Brisson, Fr. Pavane favorite de Louis XIV.		John, Ch. Marche des Zouaves. Op. 30	1 —	— Un petit Compliment. Op. 96	1 50
Op. 100	1 50	Kéler-Béla. Op. 62. Soldatenleben (Retraite autrichienne)	2 —	Rummel, J. La Serenata, Légende valaque de G. Braga, Fantaisie	1 75
Brüll, J. Serenade (E-dur). Op. 36	4 25	Kowalsky, H. Marche hongroise. Op. 13	2 —	Schmidt, O. 2 ^{me} Polonaise. Op. 32	1 75
Bürgel, C. Variationen über ein eigenes Thema. Op. 30	3 —	— Ventre à terre, Galop de bravoure. Op. 17	2 75	— Marche nuptiale. Op. 38	1 75
Crowe, G. Ferien-Walzer. (See-Saw)	3 —	— Il était une fois, Conte. Op. 64	1 25	Schubert, C. Les Dames de Séville. Valse brill. Op. 43	2 —
Czibulka, A. Chants d'hyménée, Valse. Op. 313	1 50	Lachner, F. Marche célèbre de la 1 ^{re} Suite Op. 113	1 50	— Les Filles du ciel, Valse brill. Op. 69	2 —
Deballi. Himno national de la Republica del Uruguay	1 75	Lacombe, P. Aubade aux Mariés. Op. 56	2 —	— Un mardi gras aux enfers, Quadrille. Op. 79	1 50
Delacour, V. Le Chef d'escadron	2 —	Laistner, M. Festmarsch	2 25	— Les Colombes messagères, Valse brill. Op. 169	2 —
— Menuet mélodique	2 —	Lebierre, O. Fête champenoise. Op. 59	2 —	— The Lancers (Les Lanciers), célèbre Quadrille anglais	1 75
Delsignore, Ch. Gavotte, extraite des Croquis	1 75	Liszt, F. 1 ^{re} Année de Pélerinage.		Schumacher, P. Trauermarsch. Op. 10	1 75
Demeur, C. L'Espérance, Valse. Op. 80	1 25	No. 7. Eglogue	1 50	Sgambati, G. Scherzo du Quatuor. Op. 17	2 75
Dupont, A. Canzonetta. Op. 19	1 75	— La Danza, Tarantella de Rossini	2 —	Stasny, L. Papageno-Polka. Op. 55	1 —
— Chanson hongroise. Op. 27	2 25	— La Regata veneziana de Rossini	1 75	— Amaranth-Polka. Op. 79	1 —
Favarger, R. L'Adieu, Nocturne. Op. 18	1 50	— Rhapsodies hongroises.		— Kutschke-Polka. Op. 155	— 75
Funke, J. Ecoutez-moi, Romance. Op. 1	1 —	No. 8. Capriccio	2 75	— Unter Palmen und Blumen, Walzer. Op. 157	2 50
Gernsheim, F. Tanzstücke. Op. 30.		9 Le Carnaval de Pest	3 50	Tal, C. van. L'Absence, Romance. Op. 2	1 —
Heft 1. No. 1. Alla Mazurka	2 75	— 2 Transcriptions d'après Rossini.		— Valse de Betsy et une Enigme. Op. 5	1 50
„ 2. All'Ongarese	2 75	No. 1. Air du Stabat mater	2 —	Talex, A. Etude-Mazurka. Op. 19	1 50
Heft 2. „ 3. Walzer	2 75	2. La Charité, Choeur religieux	2 —	— Diane, Polka-Mazurka	1 50
„ 4. All'Ongarese	2 75	— Venezia e Napoli.		— Musidora, Polka-Mazurka	1 50
Gobbaerts, L. Tramway-Galop. Op. 37	1 50	No. 3. Tarantella	4 50	Tonel, L. Perles et Diamants, Mazurka brill. Op. 2	1 75
Godard, B. Symphonie gothique. Op. 23	4 75	Ludovic, G. Fleurs d'oranger, Valse brill. Op. 36	1 75	Vilbac, R. de. Myrthes et Lauriers, Valse	2 25
Goetschy, J. L'Espoir du retour, Caprice. Op. 120	1 50	Marcaillou, G. Indiana, Valse	1 25	Volkman, R. Die Tageszeiten, 12 Stücke. Op. 39.	
Goldmark, C. Tänze. Op. 22	2 50	— Le Torrent, Valse brillante	2 —	Heft 1. Der Morgen	1 65
— Ländliche Hochzeit, Symphonie in 5 Sätzen. Op. 26	10 —	Marx, A. Träumerei am See, Ländler-Idylle	1 50	2. Der Mittag	1 75
— Hochzeitsmarsch daraus, einzeln	1 25	Massenet, J. Scènes de bal. Op. 17	4 75	3. Der Abend	1 75
Goltermann, G. Marche héroïque. Op. 73	1 75	— Le Roman d'Arlequin, Pantomime	2 75	4. Die Nacht	1 75
Gounod, Ch. Méditation sur le 1 ^{er} Prélude de S. Bach	1 25	— Scènes pittoresques. 1 ^{re} Suite	5 —	— Drei Märsche. Op. 40	2 25
— Hymne à St. Cécile, Meditation religieuse	1 75	— Air de ballet des Scènes pittoresques	1 25	— I. Serenade (C-dur). Op. 62	2 50
— Marche festive	2 50	— Scènes hongroises, 2 ^{me} Suite	5 25	— II. Serenade (F-dur). Op. 63	3 —
— La Reine de Saba: Marche et Cortège	2 25	— Scènes dramatiques, 3 ^{me} Suite	5 25	— Walzer aus der II. Serenade. Op. 63	1 —
— Sérénade (Berceuse), Transcription	1 50	Mattei, T. Pas de charge. Op. 31	2 25	— III. Serenade (D-moll). Op. 69	2 75
Grau, D. de. Les Clochettes, Galop brillant. Op. 18	2 25	— L'Echo de Naples, Tarantelle. Op. 40	2 —	Waldteufel, E. Amour et Printemps, Valse	2 —
— Il Corricolo, Galop brillant. Op. 24	2 —	— Fête champêtre	2 50	Yung, Ch. Les Rêveries de Marguerite, Mélodie-Mazurka	1 25
— Pluie de corail, Caprice brillant. Op. 38	2 25	Mercier, Ch. Bergeronette, Valse facile	1 75	Yradier, de. La Paloma. Transcr. facile	— 75
Gregh, L. En Poste, Gr. Galop di bravura	2 25	Metra, G. Mandolinata de Paladilhe, Valse	2 —	Zaremski, J. de. Polonaise triomphale. Op. 11	2 75
		Moniot, E. Le Crépuscule, Rêverie. Op. 20	1 75	— Divertissement à la Polonaise. Op. 12.	
		Moor, Em. Serenade. Op. 16	3 —	No. 1	2 25
		Neldy, A. B. La Voix du ciel, Rêverie. Op. 12	2 —	2	2 50
		Neumann, K. Blau-Blümelein (Le Myosotis bleu), Gavotte	2 —	Zulehner. Mainzer Narrhalla-Marsch	— 75

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