



Nr. 3775

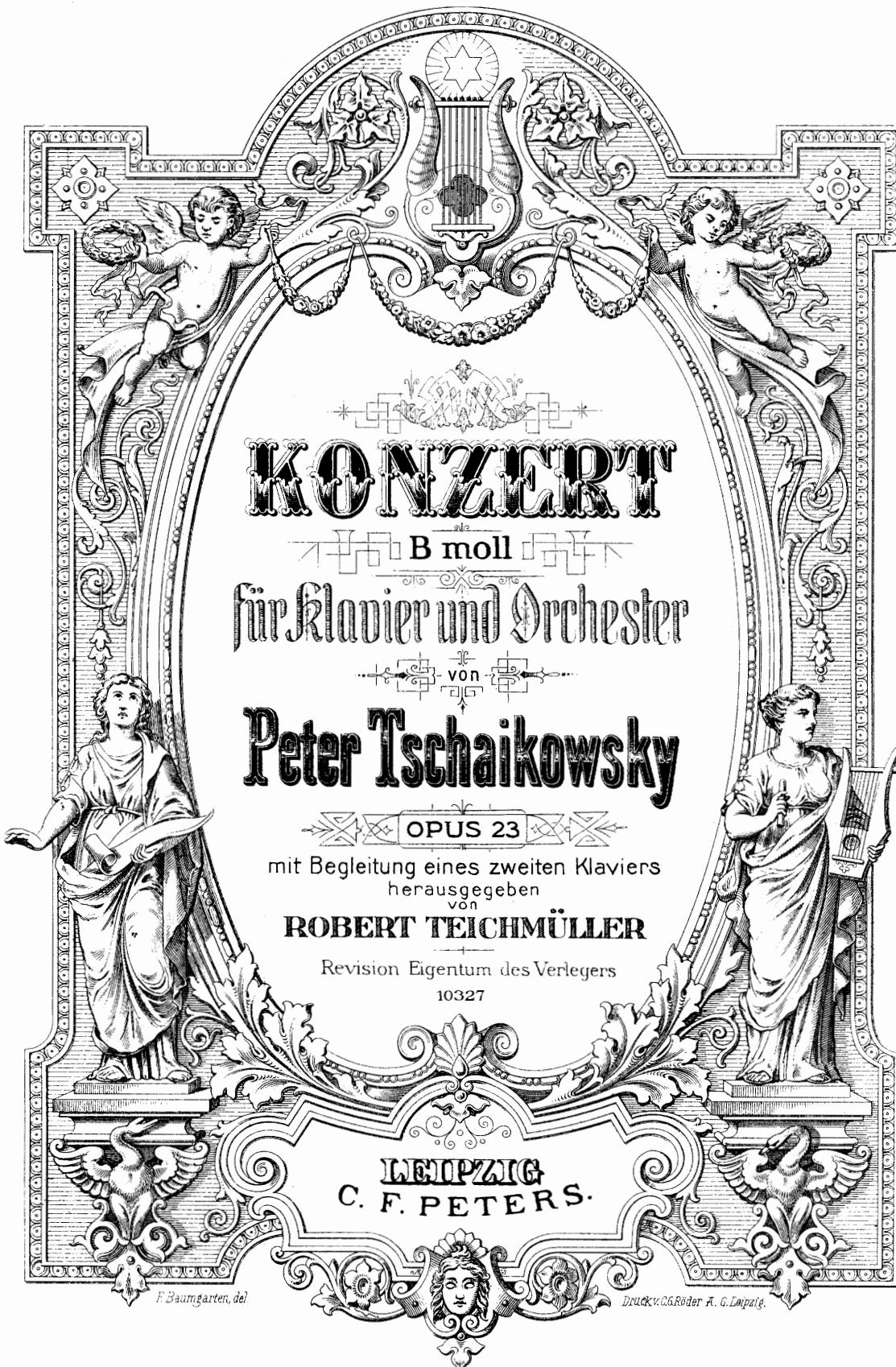
TSCHAIKOWSKY

KONZERT

B moll – B^b minor – Si^b mineur

Opus 23

(Teichmüller)





Konzert.

Peter Tschaikowsky, Op. 23.

Andante non troppo e molto maestoso. (M.M. $\text{♩} = 92$)

a)

a) Wenn der Spieler es versteht, diese streng im Takt zu spielenden Akkorde mit majestätischer Macht und Größe, weder geschlagen, noch tonlich hart, hervorzubringen, wird er diesen Eingangssatz zu großartiger Wirkung bringen können.

a) *The introductory movement may be rendered so as to produce a grand effect, if the pianist understands how to play these chords, exacting strict time, with majestic power, without hammering the keys, and not producing a hard tone.*

a)

=

b)

=

- a) Die rechte Hand wird nur schwach arpeggiert.
b) Man achte darauf, daß dieser Klavier-Einsatz dynamisch nicht übertrieben wird.

- a) The chords in the right hand are to be but slightly arpeggioed.
b) Carefully avoid exaggerating the 'forte'-entrance, dynamically speaking, of the solo-part.

I

poco riten. a)

a tempo b)

*

14

14 8

14 14 *

c) 16 8

14 8

14 14 *

14 14 *

a) Ausführung auch:

b) Diese und ähnliche Stellen mit dem Daumen.

c) Die Achtel nicht streng. Die ganze Kadenz wie eine Improvisation.

a) This passage may also be rendered thus:



b) This and similar passages, to be played with the thumb.

c) The quavers not in strict time. The whole cadenza in the character of an improvisation.

Cadenza

8-

I

p cresc.

simile

a tempo

f

c)

a) Langsam beginnen, Pedal bleibt liegen.

b) Eine Atempause ist hier angebracht, um das nun folgende, scharf pointierte Spiel vorzubereiten.

c) Von hier ab die Oktaven leichter werdend.

a) Start slowly, keep pedal down.

b) What we might call a 'breathing-rest' may here be introduced, preparatory to the sharply accentuated style of playing that follows.

c) From here on, play the octaves 'po' a po' più leggieramente', i.e. with a touch gradually growing lighter and lighter.

I

a) *poco riten.*

a tempo A

fff

poco riten.

a tempo A

f

ff

ff

||

ff

ff

ff

ff

a) Als Vorbereitung für das folgende Hauptthema durchaus legato.

a) *Play this passage perfectly legato throughout, as preparatory to the principal theme following it.*

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in A-flat major (three flats) and common time. Measure 1 starts with a forte dynamic. Measures 2-4 show a rhythmic pattern of eighth and sixteenth notes. Measure 5 begins with a melodic line starting on the third ledger line below the bass staff. Measure 6 concludes the section.

二

二

A musical score page featuring three staves. The top staff is for the piano, showing a treble clef, four flats, and a basso continuo (BC) symbol. It consists of two systems of music, each ending with a double bar line and repeat dots. The middle staff is for the first violin, indicated by a 'I' in a brace. The bottom staff is for the second violin, indicated by a brace. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines.

I

B

a)

p

Trp.

Hr. pp

Pos.

I herausgeber empfiehlt una corda.

von Peters.

a) Editor recommends *'una corda'*.

I

rallent.

meno mosso

morendo

Allegro con spirito. (M.M. $d = 88$.)

p

$\text{3}^* \quad \text{3}^*$

simile

$\text{3.}^* \quad \text{3.}^*$

3.

mf

a) Ein unmerkliches Zurückhalten erleichtert dem Dirigenten den Einsatz.

Edition Peters.

a) An imperceptible ritardando here facilitates matters, the conductor in indicating the entrance of the orchestra

I

=

=

12

I

I

I

a) Herausgeber empfiehlt:

Pedal kurz!

ition Peters.

a) Editor recommends:

b) Pedal short!

10327

Musical score for piano, system 1. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 8 begins with a forte dynamic. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measures 9 and 10 continue this pattern, with the right hand playing eighth-note chords and the left hand providing harmonic support.

Musical score for piano, system 2. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 begins with a forte dynamic. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measures 12 and 13 continue this pattern, with the right hand playing eighth-note chords and the left hand providing harmonic support.

Musical score for piano, system 3. The score consists of three staves. The top staff uses a treble clef and has a key signature of four sharps. The middle staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a treble clef and has a key signature of one sharp. Measure 14 begins with a forte dynamic. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measures 15 and 16 continue this pattern, with the right hand playing eighth-note chords and the left hand providing harmonic support.

14

I

f.

cresc.

p.

cresc.

=

I

mf

p.

Hr.

mf

=

I

mf

r. ag.

poco a poco cresc.

p

I

I

=

I

a)

I

=

I

I

a) Linke Hand scharf akzentuiert!

Edition Peters.

a) Left hand sharply accentuated!

10327

I

I

I

E Poco meno mosso.

I

E Poco meno mosso.
espressivo

I

I

p dolce e molto espressivo

p

a) (mf)

b)

marcato

poco riten.

a tempo tranquillo

VI.

Fag.

Vel.

K.B.

Hr.

p

pp

p

- a) In diesem und den nächsten 3 Takten kann die Abschattierung nach Geschmack vorgenommen werden.
 b) Die linke Hand melodisch durchlaufend hervorheben.

- a) The tonal gradation of this and the following 3 bars is left to the performer's taste.
 b) Emphasise the melody in the left hand throughout!

F Tempo I.

I

F Tempo I.

=

=

a) Das as kann von der rechten Hand übernommen werden.

b) Diesen Takt etwas zögernd, erhöht den Reiz der Phrasierung.

a) The A flat may be taken by the right hand.

b) This bar, 'po' calando', heightens the charm of the phrasing.

a) Vergl. Seite 17, Anm. b.)

Edition Peters.

| a) Compare page 17, Note b.)

10327

I

cresc.

f *sempre cresc.*

più f

p *cresc.*

I

=

I

=

I

a) Die ersten 3 Achtel-Oktaven mit agogischer Akzentuierung. | a) The first 3 octaves in ♩s, with agogic accentuation.

I

- a) Um der Gefahr, das Orchester zu verlieren, zu entgehen, dehne man den Halbtakt gering bis zum Höhepunkt (Es).
 - b) Das Kontra-G ist hinzuzunehmen.
 - c) Es ist angebracht, die Ruhe in Cmoll durch eine längere Kadenz auszudrücken (ad libitum) etwa folgendermaßen:

- a) Slightly spin out the half-bar up to the top-note (E_b), to evade the danger of losing the orchestra.
 b) Add the double-G!
 c) In order to bring out the restful character of this passage in c-minor, it is advisable to introduce a longer cadenza (ad libitum), such as the following, for instance:

A musical score for piano, featuring three staves of music. The top staff uses a treble clef and has a dynamic marking of 'dim.' at the beginning. The middle staff uses a bass clef and has a dynamic marking of 'cresc.' followed by 'rit.'. The bottom staff uses a treble clef and has a dynamic marking of 'rit.'. Various performance instructions are scattered throughout the score, such as 'L.H.', 'R.H.', '1', '2', '3', '4', '5', '8', and 'rit.'. The score is set against a light gray background.

I

H a tempo

p

rit.

Vl. (sord.)

pp

II

Fl.

II

I

pp

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{1}{2}$

$\frac{5}{4}$

*

*

pp

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{1}{2}$

$\frac{5}{4}$

*

$\frac{3}{4}$

$\frac{2}{4}$

$\frac{1}{2}$

$\frac{5}{4}$

*

I

II

I

Hr.

III

I

sempre pp

I

II

cresc. poco a poco

mf

II

K

f poco accel.

sempre cresc.

ff

II

II

II

II

II

II

The musical score consists of six staves of piano music. Staff I (top) starts with a forte dynamic (ff) and eighth-note patterns. Staff II (second from top) has rests in measures 1-4. Staff III (third from top) starts with a forte dynamic (ff) and eighth-note patterns. Staff IV (fourth from top) starts with a forte dynamic (ff) and eighth-note patterns. Staff V (fifth from top) starts with a forte dynamic (ff) and eighth-note patterns. Staff VI (bottom) starts with a forte dynamic (ff) and eighth-note patterns.

a) Vom 4.Takt ab erst ruhiger werdend. Tempo darf nicht zu sehr verringert werden.

b) Das Baßmotiv erst im **p** dunkelahnend – dann sinngemäß steigern.

a) *'Po' a po' più tranquillo'*, from the 4th bar on, but not before! and without too perceptibly slackening the tempo.

b) Begin the theme in the bass piano misterioso,- then gradually swell the tone, in keeping with the character of the theme.

cresc.

L

f

sf *p*

a)

il basso poco a poco cresc.

a) Das Folgende streng im Takt.
Edition Peters.

| a) The following in strict time.
10327

Musical score for orchestra and piano, page 10, measures 1-12. The score consists of four systems of music. The top system (measures 1-4) features two staves: Treble and Bass. The middle system (measures 5-8) also has two staves: Treble and Bass. The bottom system (measures 9-12) has two staves: Treble and Bass. The music is in 3/4 time, with various key signatures (B-flat major, E major, A major, D major). Measure 12 includes dynamic markings "cresc.", "8", and "3". Measure 12 concludes with a repeat sign and the instruction "I".

I

=

M

I

=

I

521111

a) Das erste und dritte Viertel mit starken Akzenten.

a) The 1st and third ♩'s (are) to be powerfully emphasised.

I

=

I

=

I

I

N

mf

sf

p

Musical score for orchestra, page 34, featuring three systems of music. The score consists of two staves for each system, labeled I and II.

System I:

- Staff 1:** Treble clef, key signature of four flats (B-flat, D-flat, F-flat, A-flat). The first measure shows eighth-note pairs (A-flat, C) and (D-flat, F). The second measure shows eighth-note pairs (B-flat, D) and (E, G). The third measure shows eighth-note pairs (C, E) and (F, A).
- Staff 2:** Bass clef, key signature of four flats. The first measure shows eighth-note pairs (B-flat, D) and (E, G). The second measure shows eighth-note pairs (C, E) and (F, A).

System II:

- Staff 1:** Treble clef, key signature of four flats. The first measure shows eighth-note pairs (A-flat, C) and (D-flat, F). The second measure shows eighth-note pairs (B-flat, D) and (E, G). The third measure shows eighth-note pairs (C, E) and (F, A). The dynamic *mf* is indicated.
- Staff 2:** Bass clef, key signature of four flats. The first measure shows eighth-note pairs (B-flat, D) and (E, G). The second measure shows eighth-note pairs (C, E) and (F, A). The dynamic *p* is indicated.

System III:

- Staff 1:** Treble clef, key signature of four sharps (G-sharp, B-sharp, D-sharp, F-sharp). The first measure shows eighth-note pairs (D-sharp, F-sharp) and (A-sharp, C-sharp). The second measure shows eighth-note pairs (B-sharp, D-sharp) and (E-sharp, G-sharp). The third measure shows eighth-note pairs (C-sharp, E-sharp) and (F-sharp, A-sharp).
- Staff 2:** Bass clef, key signature of four sharps. The first measure shows eighth-note pairs (D-sharp, F-sharp) and (A-sharp, C-sharp). The second measure shows eighth-note pairs (B-sharp, D-sharp) and (E-sharp, G-sharp). The third measure shows eighth-note pairs (C-sharp, E-sharp) and (F-sharp, A-sharp). The dynamic *p* is indicated.

I

=

I

=

O Poco più lento.

I

O Poco più lento.
espress.

p

II

II

II

I

a tempo

p

a tempo

p

I

I

=

=

a)

=

a) Vergl. Seite 18 Anm. b)

Edition Peters.

a) Compare page 18, note b)

I

Vcl.

=

I

cresc.

p cresc.

=

I

P

mf

Musical score for two staves (I and II) in 2/4 time. Staff I starts with a treble clef, a key signature of one flat, and a tempo marking of $\frac{2}{4}$. Staff II starts with a bass clef, a key signature of one flat, and a tempo marking of $\frac{2}{4}$. The music consists of six measures. Measure 1: Staff I has eighth-note pairs followed by eighth-note pairs with grace notes. Staff II has eighth-note pairs. Measure 2: Staff I has eighth-note pairs with grace notes. Staff II has eighth-note pairs. Measure 3: Staff I has eighth-note pairs with grace notes. Staff II has eighth-note pairs. Measure 4: Staff I has eighth-note pairs with grace notes. Staff II has eighth-note pairs. Measure 5: Staff I has eighth-note pairs with grace notes. Staff II has eighth-note pairs. Measure 6: Staff I has eighth-note pairs with grace notes. Staff II has eighth-note pairs.

Musical score for two staves (I and II) in 2/4 time. Staff I starts with a treble clef, a key signature of one flat, and a tempo marking of $\frac{2}{4}$. Staff II starts with a bass clef, a key signature of one flat, and a tempo marking of $\frac{2}{4}$. The music consists of six measures. Measure 1: Staff I has eighth-note pairs. Staff II has eighth-note pairs. Measure 2: Staff I has eighth-note pairs. Staff II has eighth-note pairs. Measure 3: Staff I has eighth-note pairs. Staff II has eighth-note pairs. Measure 4: Staff I has eighth-note pairs. Staff II has eighth-note pairs. Measure 5: Staff I has eighth-note pairs. Staff II has eighth-note pairs. Measure 6: Staff I has eighth-note pairs. Staff II has eighth-note pairs.

Musical score for two staves (I and II) in 2/4 time. Staff I starts with a treble clef, a key signature of one flat, and a tempo marking of $\frac{2}{4}$. Staff II starts with a bass clef, a key signature of one flat, and a tempo marking of $\frac{2}{4}$. The music consists of six measures. Measure 1: Staff I has eighth-note pairs. Staff II has eighth-note pairs. Measure 2: Staff I has eighth-note pairs. Staff II has eighth-note pairs. Measure 3: Staff I has eighth-note pairs. Staff II has eighth-note pairs. Measure 4: Staff I has eighth-note pairs. Staff II has eighth-note pairs. Measure 5: Staff I has eighth-note pairs. Staff II has eighth-note pairs. Measure 6: Staff I has eighth-note pairs. Staff II has eighth-note pairs.

I

=

=

I

a) Das B mit der rechten Hand! Die folgende Achtelbewegung immer ruhiger werdend.

b) Von hier ab stringendo.

a) Take the Bb with the right hand. Play the movement in  following, 'sempre più tranquillo'.

b) From here on, stringendo.

a) Hier wieder vollkommen ruhig.

b) Die melodische Führung der linken Hand ist hervorzuheben.

a) Here again return to the 'moto tutto tranquillo'?

b) Emphasise the melody in the leading left hand!

Meno mosso.

accel.

a) Die Oktaven-Triolen nicht zerrissen, sondern mehr zusammenhängend.

a tempo

accel.

poco cresc.

a tempo

accel.

ff

crescendo

a) Die Oktaven-Triolen nicht zerrissen, sondern mehr zusammenhängend.

a) The triplets in octaves must not be staccatoed, but rather connected one with the other.

I

B.^* B.^* B.^* B.^*

ffff *riten.*

I

ad libitum

p

riten. e pesante

l.

*

Quasi Adagio.

I

pp

B. * B. *

B.

I

ppp

(una corda)

8-

I

riten.

8-

Molto moderato.

I

poco accel.

*

a) Die Akkorde in größter Wucht mächtig und langsam abwärtsfallend. Das Folgende frei improvisiert, ohne sich zu sehr an die Notenwerte zu halten.

a) Play these chords as ponderously as possible, slowly descending. The following, in the character of a free improvisation without too strictly adhering to the value of the notes

Tempo I.

I

Tempo I.

=

=

a) Die Phrasierung ist deutlich erscheinen zu lassen.

a) Bring out phrasing clearly and distinctly!

I

a) Linke Hand straff.

Edition Peters.

10327

I

=

I

=

I

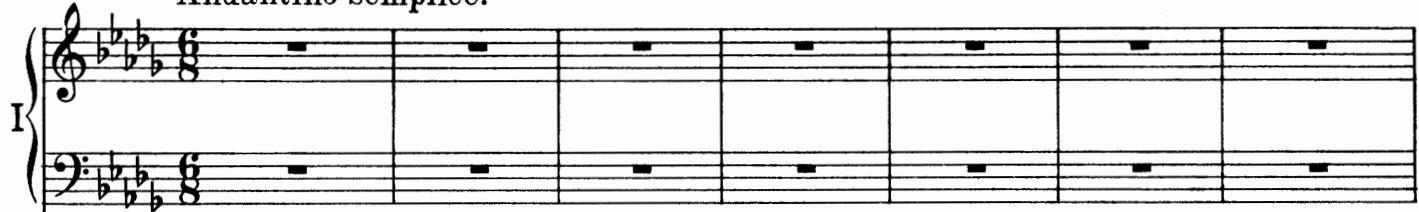
a) Von hier bis zum Schluß Tempo steigern, mit starken Akzenten. | a) Work up the tempo from here, with powerful accentuation!

I

=

=

Andantino semplice.

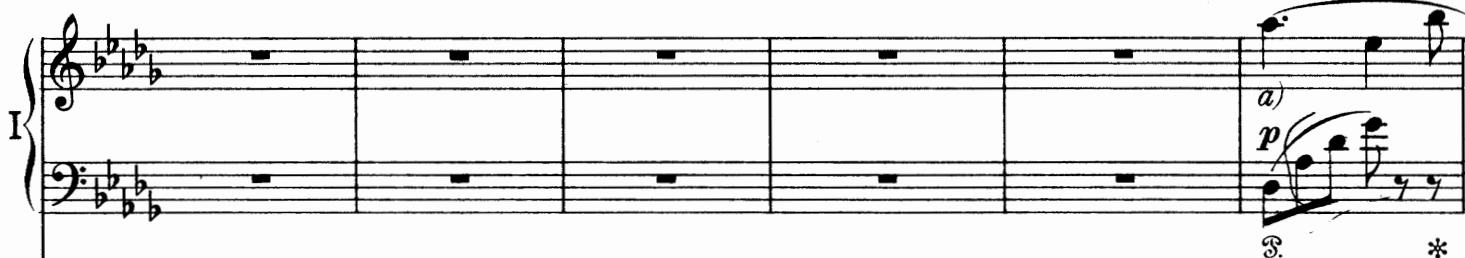


Andantino semplice.

Fl. dolcissimo



*d. = 54
espress.*



*B. **



riten.



riten.

a) Das Thema ruhig und verträumt.

a) *Play the theme in a restful, dreamy style!*

Musical score for orchestra and piano, page 10, measures 1-10. The score consists of two systems of music. The top system, labeled 'I', features a treble clef and a bass clef, both in B-flat major. The bottom system features a treble clef and a bass clef, also in B-flat major. The music includes dynamic markings such as *a tempo*, *pp*, *p*, and *ob Kl.*. Measure 10 concludes with a piano dynamic *p*.

二

I

p

ff

二

Musical score for piano and voice. The piano part (top) consists of two staves. The top staff has a treble clef, a key signature of four sharps, and a common time signature. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. The vocal part (bottom) has a bass clef, a key signature of one sharp, and a common time signature. Measure 11 starts with a piano dynamic *p*. The vocal line begins with a low note followed by eighth-note patterns. The piano accompaniment features eighth-note chords. Measure 12 continues with eighth-note patterns on both staves. The vocal line ends with a sustained note. The piano accompaniment ends with a final chord.

I

a) *p*

pp

p

Hr.

p

=

pp

p

Ob.

Kl.

Fag.

*

=

(*poco rit.*)

p (a tempo)

p

*

*

*

*

a) Die Abschattierungen in den 4 folgenden Takten werden angeraten. | a) It is advisable to graduate the tonal shading in the 4 following bars.

I

a) *sempre staccato*

S *p*

S *espress.*

Vcl.

=

S

S

=

poco cresc.

S

S

a) Das Klavier muß hier dem Violoncello nachgeben, ist also dekorativ zu behandeln.

a) Here, the piano must follow the 'cello, i.e. embellish it.

23 12 5 3 1

I

dolce

=

I

cresc.

mf

=

I

Prestissimo. (M.M. ♩ = 104)

a)

pp leggierissimo

Prestissimo.

a) An all diesen Stellen deutliche Akzentuirung.

Edition Peters.

a) In all these passages observe a clear and distinct accentuation!

=

I

I

=

I

I

a) Vergl. Seite 53.

b) An diesen Stellen unmerkliche Luftpausen.

c) Pedal kurz und gering.

Edition Peters.

a) Compare page 53.

b) Imperceptible rests, in these passages, while the hand hovers above the keys.

c) Short (quick) and light pedalling.

I

5 4 5

a)

Br. Vcl. (sord.)

pp

T

pp

T

pp

T

pp

a) Dieses und den folgenden Walzer ohne Tempoänderung im Prestissimo.

a) This and the following Waltz without change of tempo in the prestissimo.

I

Fl.
Ob.

=

=

I

=

I

=

I

Musical score for piano, page 58, featuring four systems of music. The score is divided into systems by double bar lines with repeat signs. The first system starts with a forte dynamic and includes a dynamic marking *pp* at the end of the measure. The second system begins with a forte dynamic and includes a dynamic marking *mf* at the end of the measure. The third system begins with a forte dynamic and includes a dynamic marking *mfp* at the end of the measure. The fourth system begins with a forte dynamic and includes a dynamic marking *mfp* at the end of the measure.

I

=

I

=

I

=

I

a) Gleich einer Improvisation.
b) Breites Arpeggio.
c) Triller lang und verklingend.

a) In the style of an improvisation.
b) Broad arpeggio.
c) The shake long and dying away (*perdendosi*). X

Edition Peters.

The musical score consists of four systems of music. The first system (measures 1-4) shows two staves for strings (I), a bassoon (Hr.) part with a 'marc.' instruction, and a piano (Kl.) part. The second system (measures 5-8) continues with the same instrumentation, with the piano part featuring eighth-note patterns. The third system (measures 9-12) shows the strings playing eighth-note chords, the bassoon providing harmonic support, and the piano playing sustained notes. The fourth system (measures 13-16) shows the strings playing eighth-note chords, the bassoon providing harmonic support, and the piano playing eighth-note patterns.

a) Herausgeber empfiehlt una corda.
Edition Peters.

a) Editor recommends 'una corda'.
10327

Allegro con fuoco. (M. M. ♩ = 132)

I

a)

Allegro con fuoco.

Str.
mf

staccato

mf

a) Hier forte und erst beim zweiten Mal (mit dem begleitenden Orchester) mezzoforte.

Edition Peters.

a) Here forte; mezzoforte, not until repeated (with the accompanying orchestra.)

I

8

=

I

8

V

=

I

V

=

I

f

mf

I

=

I

=

W₃ poco meno mosso (M. M. $\text{♩} = 112$)

I

mf

W₃ poco meno mosso
Kl.

I

mf

二

A musical score page featuring two staves of string music. The top staff begins with a melodic line consisting of eighth-note patterns, primarily in groups of three. The bottom staff starts with a melodic line and then transitions into four measures of rests. The music is in common time, indicated by a 'C' at the beginning of each measure. Measure numbers 1 through 8 are present above the top staff, and measure numbers 1 through 4 are present above the bottom staff. The key signature is B-flat major (two flats). Measure 8 of the top staff ends with a repeat sign and a '1' above it, indicating a return to a previous section.

2

Musical score for orchestra and piano. The score consists of four systems of music. The top system shows two staves for woodwind instruments (oboes and bassoon) in B-flat major, 2/4 time. The first staff has a dynamic of *poco meno*. The second system shows two staves for woodwind instruments (clarinets and bassoon) in B-flat major, 2/4 time. The third system shows two staves for strings (violin I and violin II) in B-flat major, 2/4 time, with dynamics *poco meno* and *p*. The fourth system shows two staves for strings (cello and double bass) in B-flat major, 2/4 time. Measure 1: Oboe 1 plays eighth-note pairs, Oboe 2 plays eighth-note pairs, Bassoon 1 plays eighth-note pairs, Bassoon 2 plays eighth-note pairs. Measure 2: Oboe 1 plays eighth-note pairs, Oboe 2 plays eighth-note pairs, Bassoon 1 plays eighth-note pairs, Bassoon 2 plays eighth-note pairs. Measure 3: Clarinet 1 plays eighth-note pairs, Clarinet 2 plays eighth-note pairs, Bassoon 1 plays eighth-note pairs, Bassoon 2 plays eighth-note pairs. Measure 4: Clarinet 1 plays eighth-note pairs, Clarinet 2 plays eighth-note pairs, Bassoon 1 plays eighth-note pairs, Bassoon 2 plays eighth-note pairs. Measure 5: Violin I plays eighth-note pairs, Violin II plays eighth-note pairs. Measure 6: Cello and Double Bass play eighth-note pairs.

a) Das erste Viertel an diesen Stellen ist zu akzentuieren.

Edition Peters.

a) Emphasise each first quarter-beat in these passages!

Tempo I.

I

I

f

dim.

Hr. *dim.*

=

I

p

cresc.

a)

=

I

f

Fl.

f Fag.

a) Die linke Hand ist straff zu spielen.

Edition Peters.

a) *The left hand to be played firmly and with rigid accuracy.*

10327

I

Str.

mf

II

III

I

Z Sostenuto molto

Z Sostenuto molto

pp leggiero

3 2 3 2 3 2

=

I

pp

pp

=

I

pp

pp

I

=

I

=

I

I

8

f

ff

Tempo I.

f

ff

=

I

||

I

=

I

poco rit.

mf

||

I

p

=

I

a tempo

||

I

a tempo

Musical score for piano, page 12, measures 8-11. The score consists of two staves. The top staff shows a melodic line with various note heads and stems, some with accidentals. Measure 8 starts with a series of eighth-note pairs. Measures 9 and 10 continue the melodic line with eighth-note pairs and sixteenth-note patterns. Measure 11 concludes the section. The bottom staff, labeled 'I', provides harmonic support with sustained notes and chords. Measure 8 ends with a fermata over the first note. Measure 9 begins with a forte dynamic. Measure 10 features a melodic line above a harmonic bass line. Measure 11 ends with a fermata over the first note. Measure 12 begins with a forte dynamic. Measure 13 concludes the section.

a) >

A musical score for piano in 2/4 time, featuring a treble clef and a bass clef. The key signature is B-flat major (two flats). The score consists of three measures. In each measure, the right hand (treble) has a short vertical stroke on the first beat, and the left hand (bass) has a short vertical stroke on the second beat. Measures 1 and 2 end with a double bar line.

二

dim. - - - *poco* - - - - *a* -

A musical score consisting of two staves. The top staff uses a G clef and has a key signature of B-flat major (two flats). It contains a whole rest, followed by three half rests. The bottom staff uses a bass clef and also has a key signature of B-flat major (two flats). It contains a whole rest, followed by two half rests.

二

poco meno

1

Musical score for piano. The top staff shows a melodic line with eighth-note patterns, dynamic *poco meno*, and a bass note labeled 'b'. The bottom staff shows harmonic chords. The dynamic *p* is indicated under the bass notes.

poco meno

1

a) Vergl. Seite 65a
Edition Peters.

a) Compare page 65^a

Tempo I.

I

Musical score for orchestra, page 10, measures 11-12. The score consists of three staves. Staff 1 (top) has a treble clef, a key signature of four sharps, and a common time signature. It features a series of eighth-note chords. Staff 2 (middle) has a treble clef, a key signature of one sharp, and a common time signature. It features eighth-note chords with grace notes. Staff 3 (bottom) has a treble clef, a key signature of one sharp, and a common time signature. It features eighth-note chords. Measure 11 concludes with a fermata over the top two staves. Measure 12 begins with a dynamic marking *p*.

A musical score for piano, featuring two staves. The top staff begins with a forte dynamic (f) and consists of two measures of eighth-note patterns. The bottom staff begins with a forte dynamic (f) and consists of three measures of eighth-note patterns.

Musical score for piano, page 75, featuring three systems of music. The score consists of two staves: treble and bass. The key signature is four flats (B-flat, D-flat, F-flat, A-flat). The tempo is marked *mf*.

System 1: The treble staff shows eighth-note chords with grace notes. The bass staff shows sustained notes with eighth-note chords. Measures 1-4.

System 2: The treble staff shows eighth-note chords with grace notes. The bass staff shows sustained notes with eighth-note chords. Measures 5-8.

System 3: The treble staff shows eighth-note chords with grace notes. The bass staff shows sustained notes with eighth-note chords. Measures 9-12.

System 4: The treble staff shows eighth-note chords with grace notes. The bass staff shows sustained notes with eighth-note chords. Measures 13-16.

I

d

d

=

I

=

Molto più mosso.

mf

8

Molto più mosso.

p

I

a)

p

2 + 5 /

=

I

a)

cresc.

=

I

a) Die Zählzeiten scharf akzentuieren.
Edition Peters.

a) Accentuate clearly and distinctly each beat of the bar.
10327

I

=

I

=

I

I

poco

poco a poco

II

III

Tempo I. ma tranquillo.

Tempo I. ma tranquillo.

II

II

II

II

II

II

II

Poco più mosso.

I

I

I

Musical score for piano, page 81, featuring two staves of music.

Staff 1 (Top): Consists of two systems of sixteenth-note patterns. The first system starts with a treble clef, a key signature of four sharps, and a common time signature. The second system starts with a bass clef, a key signature of one sharp, and a common time signature.

Staff 2 (Bottom): Shows a bass line with various dynamics and markings. It includes a dynamic marking 'fff' followed by the instruction 'martellato e ritenuto molto'. The staff also features a treble clef, a key signature of one sharp, and a common time signature.

Performance Instructions:

- Molto meno mosso.** This instruction appears twice in the score: once above the first system of the top staff and once above the first system of the bottom staff.
- a)** This instruction appears once above the first system of the bottom staff.

a) Die linke Hand kann auch als Verdoppelung der rechten gespielt werden.

Edition Peters.

a) *The left hand may also be played in octaves, to increase the tonal effect of the right hand.*

8

Allegro vivo.

a) *ff*

p cresc.

p cresc.

mf

a) Bis zum Schluß mit starken Akzenten.
Edition Peters.

| a) *With strong accents to the end.*
10327

I

3. * 3.

=

I

13

=

I

8. 3. ff

I

=

I

=

I

=

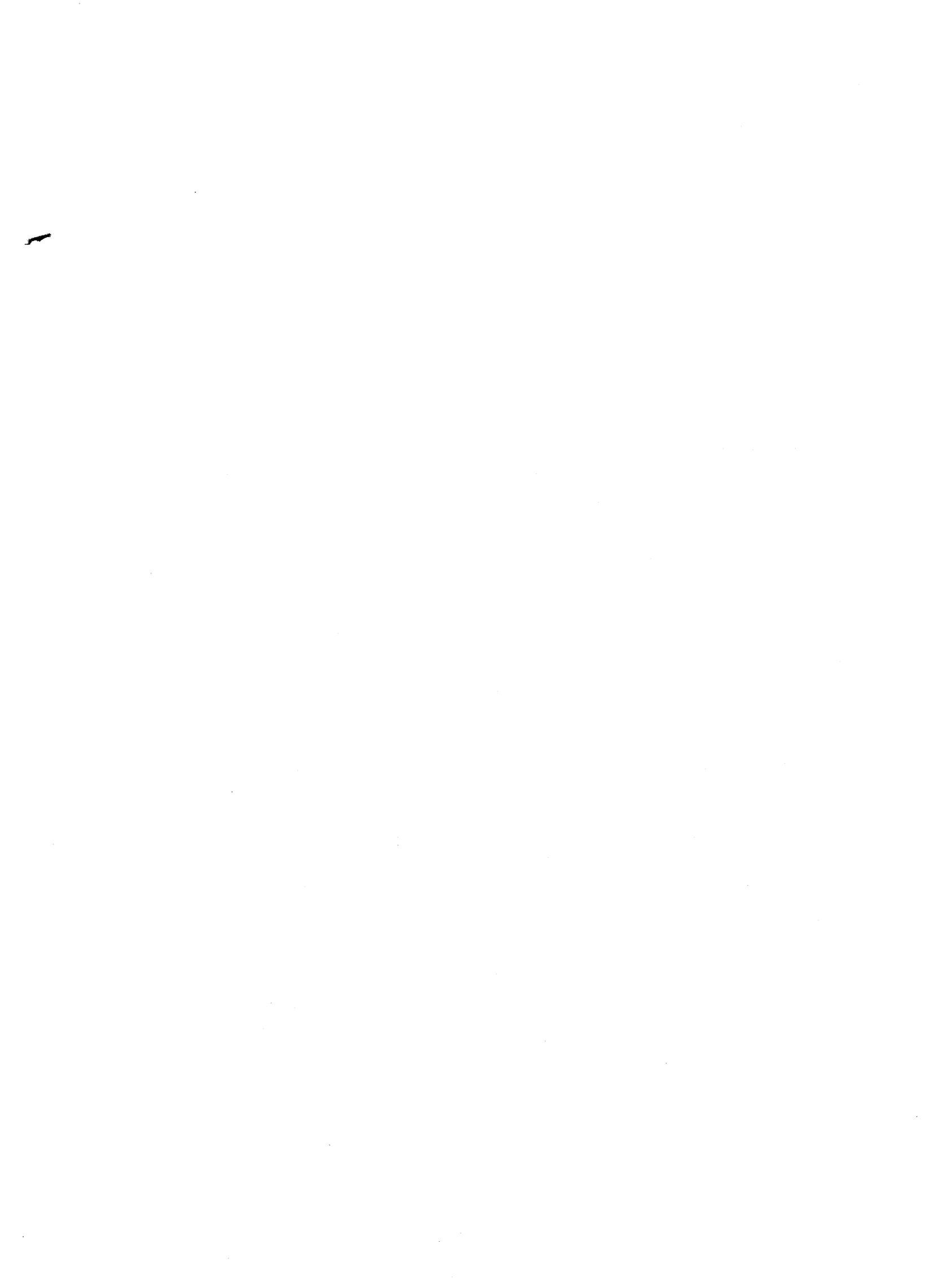
I

⁵ ³

⁵ ³

⁵ ³

⁵ ³



KLAVIER-MUSIK

AUSGEWÄHLTE WERKE FÜR 2 KLAVIERE ZU 4 HÄNDEN

Original-Werke

- 4284 BACH, W. Fr.: Sonate F dur (Brahms-Martienssen)
 3892 BRAHMS: Haydn-Variationen B dur Op. 56 b
 3662 BRAHMS: Sonate 34bis nach dem f moll-Quintett
 1914 CHOPIN: Rondo C dur Op. 73
 1982 CLEMENTI: Zwei B dur Sonaten (Ruthardt)
 2494 GRIEG: Altnorwegische Romanze mit Variationen Op. 51
 2468 KIRCHNER: Sieben Walzer Op. 86
 3874a/b KUHLAU: Sonatinen Op. 20, 55. II. Klav. v. Riedel-Niemann
 2984 MOSCHELES: Hommage à Händel Op. 92
 2490a/d MOZART: Sonaten K. Nr. 533, 475, 545, 283. II. Klav. v. Grieg
 1327 MOZART: Sonate in D dur, Adagio und Fuge in c moll
 1898 REINECKE: Improvisata über eine Gavotte v. Gluck Op. 125
 2362 SCHUMANN: Andante und Variationen B dur Op. 46

Übertragungen

- 2951 BEETHOVEN: Septett Es dur Op. 20 (Ruthardt)
 3033a/i BEETHOVEN: Neun Symphonien (Singer)
 BRAHMS: Schumann-Variationen Op. 23
 3667 BRAHMS: 5 ausgew. Walzer (vom Komponisten übertragen)
 3841a/i BRUCKNER: Neun Symphonien (Grunsky)
 3764a/b GRIEG: Beliebte Klavierstücke (Rée), 2 Bände
 I. An den Frühling, Norwegischer Brautzug, Bächlein
 II. Hochzeitstag auf Troldhaugen, Huldigungsmarsch
 3877a/b HÄNDEL: Vier Concerti grossi (Singer), 2 Hefte
 3621/4 LISZT: Symphonische Dichtungen (Singer), 4 Bände
 Préludes, Prometheus, Tasso, Mazeppa
 3761 MAHLER: Symphonie Nr. 5 (Stradal)
 3254 MOSZKOWSKI: Fünf Spanische Tänze Op. 12
 MOZART: Adagio zur Fuge K. Nr. 546 für 2 Klav. (Lewicki)
 3169 MOZART: Sonate K. Nr. 497 F dur (Reinecke)
 3467a/d MOZART: Symphonien K. Nr. 551, 550, 543, 504 (Singer)
 C dur Jupiter, g moll, Es dur, D dur
 3976 REGER: Mozart-Variationen Op. 132a v. Komponisten übertr.
 3378 SCHOENBERG: Fünf Orchesterstücke Op. 16 (Webern)
 SCHUMANN: Etudes Symphoniques Op. 13
 3077a/b SCHUBERT: Symphonien C dur, h moll [Unvoll.] (Singer)
 4195a STRAUSS, RICH.: Aus Italien Op. 16 (Singer)
 4195b STRAUSS, RICH.: Don Juan Op. 20 (Singer)
 4195c STRAUSS, RICH.: Macbeth Op. 23 (Singer)
 4195d STRAUSS, RICH.: Tod und Verklärung Op. 24 (Singer)
 4195e STRAUSS, RICH.: Till Eulenspiegel Op. 28 (Singer)
 4195f STRAUSS, RICH.: Also sprach Zarathustra Op. 30 (Singer)
 4195g STRAUSS, RICH.: Don Quixote Op. 35 (Singer)
 3780 TSCHAIKOWSKY: Symph.VI (Pathétique) Op. 74 (Singer)
 3437b WAGNER-REGER: Walküre- und Tristan-Übertragungen

Klavier-Konzerte usw.

- (Original: Klavier und Orchester)
- 3830 BACH: Konzert Nr. 3 f moll (Teichmüller)
 2912 BACH: Konzert Nr. 7 d moll (Ruthardt)
 2200a/b BACH: Doppelkonzerte Nr. 1 und 2 C dur und c moll
 4262 BACH, JOH. CHR.: Konzert D dur Op. 13, 2 (Landshoff)
 4329 BACH, JOH. CHR.: Konzert B dur Op. 13, 4 (Landshoff)
 2894a/e BEETHOVEN: Sämtliche fünf Konzerte (Pauer)
 (C dur Op. 15, B dur Op. 19, c moll Op. 37, G dur Op. 58, Es dur Op. 73)
 3629 BEETHOVEN: Kadenz zu Op. 37 und 58 v. Cl. Schumann
 3655 BRAHMS: Konzert Nr. 1 d moll Op. 15 (Sauer)
 3895 BRAHMS: Konzert Nr. 2 B dur Op. 83 (Sauer)
 2895a/b CHOPIN: Konzerte e moll Op. 11 u. f moll Op. 21 (Ruthardt)
 2968 CHOPIN: Polonaise Es dur Op. 22 (Ruthardt)
 3274 DUSSEK: Konzert g moll Op. 50, Satz I (Ruthardt)
 3741 FRANCK: Symphonische Variationen (Sauer)
 2164 GRIEG: Konzert a moll Op. 16
 2164a GRIEG: Konzert a moll Op. 16, Neuauflage v. Percy Grainger
 4353 HAYDN: Konzert D dur (Teichmüller) mit Originalkadzenzen
 und Kadzenzen von B. Sekles (die Kadzenzen auch in Sonderausg.)
 3724 HENSELT: Konzert f moll Op. 16 (Ruthardt)
 2952 HUMMEL: Konzert a moll Op. 85 (Ruthardt)
 3606/7 LISZT: Konzerte Es dur und A dur (Sauer)
 3612 LISZT: Phantasie über Ungarische Volksmelodien (Sauer)
 2942 MENDELSSOHN: Capriccio brillante Op. 22 (Ruthardt)
 2896a/b MENDELSSOHN: Konzerte g moll Op. 25, d moll Op. 40
 3491 MENDELSSOHN: Rondo brillante Es dur Op. 29 (Ruthardt)
 3492 MENDELSSOHN: Serenade und Allegro giocoso Op. 43
 2872 MOSZKOWSKI: Konzert E dur Op. 59
 3309b MOZART: Konzert Es dur K. Nr. 271 mit Orig.-Kadzenzen
 2212 MOZART: Doppelkonzert Es dur K. Nr. 365
 3309c MOZART: Konzert B dur K. Nr. 450 mit Orig.-Kadzenzen*
 2897a MOZART: Konzert d moll K. Nr. 466 m. Kadzenzen v. Sekles*
 3629 MOZART: Kadzenzen zu Konzert d moll K. Nr. 466 u. zu Beethoven Konzerte c moll, G dur Op. 37, 58 v. Clara Schumann
 2897b MOZART: Konzert Cdur K. Nr. 467 m. Kad. v. Paul Klengel*
 3826 MOZART: Konzert Es dur K. Nr. 482 (Teichmüller), Kadenz.
 3309a MOZART: Konzert A dur K. Nr. 488 mit Orig.-Kadzenzen
 3309d MOZART: Konzert c moll K. Nr. 491. Kadzenzen von J. N. Hummel und B. Sekles*
 2897c MOZART: Krönungskonzert D dur K. Nr. 537, Kad. v. Sekles*
 *) Kadzenzen auch in Sonderausgabe
- 1171 RUBINSTEIN: Konzert e moll Op. 25
 2898 SCHUMANN: Konzert a moll Op. 54 (Sauer)
 3213 STOJOWSKI: Symphonische Rhapsodie Op. 23
 3775 TSCHAIKOWSKY: Konzert b moll Op. 23 (Teichmüller)
 2899 WEBER: Konzertstück f moll Op. 79 (Ruthardt)

MOZART, KLAVIERKONZERTE FÜR 2 KLAVIERE

Neue Ausgabe nach den Autographen herausgegeben von Edwin Fischer und Kurt Soldan

- E. P.
 3309f Konzert Es dur K. Nr. 271
 3309g Konzert B dur K. Nr. 450

- E. P.
 2897d Konzert d moll K. Nr. 466
 2897e Konzert Cdur K. Nr. 467

- E. P.
 3309e Konzert A dur K. Nr. 488
 3309h Konzert c moll K. Nr. 491

E. P. 2897f Konzert D dur K. Nr. 537 (Krönungskonzert)
 Mit Kadzenzen von Mozart, Hummel, Paul Klengel u. a.

C. F. PETERS · LEIPZIG