

BACH, Wilh. Fr.

Konzert in Es dur

# WILH. FR. BACH

## KONZERT IN ES=DUR

FÜR ZWEI KLAVIERE  
UND ORCHESTER  
⟨Streicher, 2 Hörner, 2 Trompeten und Pauke⟩

Mit der vollständigen  
in beide Klaviere einbezogenen Übertragung der Orchesterbegleitung  
herausgegeben von

HEINRICH SCHWARTZ

Die Orchesterstimmen  
können leihweise vom Verlag bezogen werden



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STEINGRÄBER-VERLAG, LEIPZIG



# VORWORT.

Unter den Schätzen der Literatur für zwei Klaviere und Orchester, welche aus früheren Tagen auf uns gekommen sind, nimmt das vorliegende Konzert von Wilhelm Friedemann Bach eine erste Stelle ein. Es ist, wie Carl Bitter in seinem Buche „C. Ph. E. Bach und Wilhelm Friedemann Bach und deren Brüder“, Berlin 1868, II. Band, sagt, ein Musikstück von höchster und bleibender Schönheit. Überblickt man die kleine Anzahl der in Betracht zu ziehenden Konzerte für zwei Klaviere und Orchester, wie die drei Konzerte von Joh. Sebast. Bach in c-moll, C-dur und c-moll, von denen jedoch nur das eine in C-dur als hierher gehörig angesehen werden darf, während die beiden anderen Übertragungen von Violinkonzerten sind), die zwei Doppelkonzerte von C. Ph. E. Bach, das Mozartsche in Es und vergleicht mit ihnen das in Rede stehende W. F. Bachsche, so wird man zu dem Schlusse kommen, daß es sehr wohl neben den vorgenannten bestehen kann, ja, einige derselben an Schwung und Erfindungskraft übertrifft. Es wäre somit zu beklagen, wenn dieses prächtige Werk ganz der Vergessenheit anheimfallen würde. Sein musikalischer Gehalt ist zu wertvoll, um nicht heutzutage noch Wirkung auf eine vorurteilsfreie Hörerschaft auszuüben. Freilich, der Klaviersatz ist dünn, im modernen Sinne gar nicht konzertmäßig, er entbehrt des Glanzes und der gewohnten Brillanz, er mag den Pianisten daher nicht interessant genug erscheinen, aber er entschädigt dafür durch blühende Melodik und Tiefe des Ausdruckes. Diesen in das richtige Licht zu stellen, wird die Hauptaufgabe stilvoller Interpreten sein müssen, und ich zweifle alsdann nicht, daß sie sich dieselbe Anerkennung gebildeter Kunstfreunde erwerben werden, wie ich das mehrfach bei dem Vortrage des Mozartschen Doppelkonzertes oder der beiden von Ph. E. Bach zu beobachten Gelegenheit hatte.

Meine Bearbeitung erstreckt sich vor allem auf die reichere Ausgestaltung der beiden Solostimmen, ich habe sie, sozusagen, dem heutigen, an größere Klangfülle gewöhnten Ohre näher gebracht. Verschiedene Stellen, welche sich wiederholten und im Originale von beiden Spielern ausgeführt wurden, habe ich wechselweise dem ersten oder zweiten Klaviere zugeteilt. Hierdurch wurde einerseits eine interessantere Behandlung des Instrumentes ermöglicht, andererseits eine reizvolle Wechselwirkung der beiden Solisten erzielt. Durch harmonische Füllungen, Verdoppelungen, Verlegung in andere Oktaven suchte ich den Klaviersatz für den Spieler anregender, für den Hörer klingender zu gestalten, von der Ausführung des continuo habe ich, mit Ausnahme der Schluß-Tutti des ersten und dritten Satzes, abgesehen. Ob ich in meiner Retouche zu weit gegangen bin, überlasse ich dem Urteile kunstverständiger Richter, manche werden in meinem Verfahren wohl einen Fehler sehen, namentlich diejenigen, welche in diesem Werke einen Markstein in der Entwicklung des Instrumentalkonzertes erblicken und die Grenzen historischer Treue innegehalten wissen wollen. Sie mögen von ihrem Standpunkte aus recht haben, aber die Erfahrung hat doch gelehrt, daß mit allzu puritanischen Rücksichten Kunstwerte

aus früheren Zeiten nicht dem wirklichen Leben zurückgewonnen werden können. Ich verweise zur Erhärtung des Gesagten beispielsweise auf Händel, übrigens auch auf Joh. Seb. Bach. Selbstverständlich denke ich mir die Ausführung der beiden Solostimmen nicht durch zwei Cembali sondern durch zwei Flügel unserer Tage, wobei die Spieler in der Art ihrer Tongebung wie des Vortrages überhaupt sich in den Geist des Tonstückes und der Zeit, in welcher es entstanden, zu versenken sich anlegen sein lassen mögen. Mit Vortragszeichen ist das Original natürlich sehr dürftig versehen, es kennt nur *p* und *f*. Durch meine Bezeichnung glaube ich gegen des Komponisten Absichten nicht verstoßen zu haben, aber ich erkläre ausdrücklich, daß meine Auslegungen keineswegs als die einzig möglichen gelten sollen und daher nicht als bindend anzusehen sind. In der Behandlung des Orchesters habe ich wesentliche Änderungen vorgenommen, und zwar besonders in den Trompetenstimmen, während die Hörner und das Streichorchester fast unverändert geblieben sind, mußten die Trompetenstimmen ihrer stets sehr hohen Lage wegen vielfach abgedämpft und gemildert werden. Die künstlerische Ausführung dieses Teiles der Partitur, namentlich nach der zarten und weichen Seite hin, wird für die vollendete Wiedergabe des Werkes von höchster Bedeutung sein, mit dem bloßen „correct“ ist es hier keineswegs getan. Vom vorliegenden Konzerte existiert eine Ausgabe für zwei Klaviere mit einbezogenem Orchester von Dr. Riemann (Steingraber-Verlag, Leipzig); mir standen bei meiner Arbeit als Vorlage die im Besitze der Gesellschaft der Musikfreunde in Wien befindlichen geschriebenen Stimmen zur Verfügung, für deren Überlassung hiermit an dieser Stelle herzlich gedankt sei. Sie enthalten Streichorchester, zwei Hörner, zwei Trompeten und Pauken.

Wilhelm Friedemann Bach (geb. 22. Mai 1710 zu Weimar, † 1. Juli 1784 zu Berlin), der älteste Sohn Meister Johann Sebastians, war bekanntlich des Vaters Liebling, für welchen er große Hoffnungen hegte. Und sein Bruder Philipp Emanuel mußte bekennen: „er konnte unseren Vater eher ersetzen, als wir alle zusammengenommen“. Inwieweit Friedemann diese Erwartungen erfüllte, hat Dr. Martin Falck in seiner lesenswerten Monographie „W. F. Bach. Sein Leben und seine Werke. Leipzig 1913, Kahnt Nachfolger“ in ausführlicher Weise behandelt. Dr. Falck darf für sich das Verdienst beanspruchen, Klarheit in die verschwommene, romantische Vorstellung von W. F. Bachs Leben gebracht und manchen Irrtum zerstreut zu haben. Friedemann, nach dem Orte einer längeren Wirksamkeit (1746—1764) der Hallesche Bach genannt, hat viele zum Teil bedeutende Kompositionen geschrieben: Sonaten für ein und zwei Klaviere, meisterhafte galante Polonaisen, Fantasien und kleinere Stücke, Fugen, Konzerte mit Streichorchester, Sinfonien, Vokalmusik (Kantaten). Viele von diesen Werken wären es wert, der Vergessenheit entrissen und durch Aufführungen zu neuem Leben erweckt zu werden. Das vorliegende Doppelkonzert ist das einzige Werk dieser Gattung, das der Tondichter hinterlassen hat, es ist etwa 1761 entstanden. Möge es in dieser neuen Gestalt eine fröhliche Auferstehung feiern!

MÜNCHEN

HEINRICH SCHWARTZ

## PREFACE

Among the treasures for two Pianofortes and Orchestra, which have come to us from former days, the present Concerto of Wilhelm Friedemann Bach occupies one of the first places. As Carl Bitter writes in his book "C. Ph. E. Bach und Wilhelm Friedemann Bach und deren Brüder", Berlin 1868, II<sup>nd</sup> tome, "It is a piece of music of great and lasting beauty". Looking at the small number of Concertos for two Pianofortes and Orchestra, to be taken into consideration, such as the three Concertos of John Sebastian Bach (in C minor, C major and C minor) of which however only the one in C major is to be considered as being in place here, (as the two others are transcriptions of Violin Concertos), the two Double Concertos of C. Ph. E. Bach, this one of Mozart in E $\flat$ , and comparing the same with the one in question of W. F. Bach, we come to the conclusion that it is quite able to stand its ground by the side of the two mentioned above, even surpassing some of them by its buoyancy and its power of imagination. Consequently it would be deplorable, if this splendid work were allowed to fall into oblivion. Its musical contents are too valuable not to exert, even to-day, their influence on an unprejudiced audience. Indeed, the piano composition is thin, not at all concert-like in the modern sense, it misses splendour and the customary brilliancy, to the pianist it may not seem interesting enough, but it makes up for it by wealth of melody and deepness of expression. It will be the main task of artistic interpreters, to put the latter into the right light, and I do not doubt that then they will obtain the same appreciation of educated friends of Art, as I had the opportunity to observe repeatedly at the performance of the Mozart Double Concerto, or of one of the two by Ph. E. Bach.

The chief feature of my arrangement is that it makes for a more effective and interesting rendering, by assigning alternately to the first and second piano, several portions which are repeated and which in the original are executed by both players, making a charming mutual effect of the two soloists, I have endeavoured to make the piano part more stirring to the player and more sonorous to the listener, this by inserting harmonic fillings, reduplications and transpositions, refraining from the execution of the continuo, with the exception of the final tutti of the first and third movements. I leave it to the judgment of artistic experts, if I have gone too far in my retouching, some will probably find fault with my proceedings, especially those who consider the work as a boundarystone in the development of the Instrumental Concerto, asking that the limits of historical truth be observed. They might be right from their point of

view, but experience has proved that, by being too strict, artistic ideas of former times cannot be appreciated at the present day. To confirm this, I refer to Händel and to John Sebastian Bach. Of course, I do not presume the execution of the two solo parts by two harpsichords but by two grand-pianos of our days, while the players are expected to enter thoroughly into the spirit of the composition and the period in which it was written, bearing in mind its construction as well as the interpretation. Of course, the original is very poorly provided with marks of expression, only *p* and *f* are known. By my designation I do not think I have offended against the intention of the Composer, but I would remark that my interpretations are by no means to be considered the only ones possible and therefore are not binding. As to the treatment of the orchestra I have made essential changes, especially in the trumpet parts, whilst the horns and the strings have been left practically unaltered, the trumpet parts, owing to their high position, needed often to be toned down. An artistic treatment of this work is of the highest importance, as a mere mechanical performance will not make for perfect rendering. There is in existence an edition for two Pianofortes and Orchestra by Dr. Riemann (Steingräber-Edition) the written parts of which were kindly placed at my disposal by the Society of Friends of Music in Vienna, to whom I here tender my grateful thanks. They contain strings, two horns, two trumpets and tympani.

Wilhelm Friedemann Bach (born November 1710 at Weimar, died 1<sup>st</sup> of July 1784 in Berlin), the eldest son of John Sebastian Bach, was, as it is known, the favourite of his father, for whom he cherished great hopes. His brother, Philipp Emanuel was obliged to confess: "He could better replace our father than all of us put together". How far Friedemann realised these expectations has been treated in a detailed way by Dr. Martin Falck in his monography (which is well worth reading), "W. F. Bach, Sein Leben und seine Werke, Leipzig 1913, Kahnt Nachfolger". Dr. Falck may claim for himself the merit of having brought clearness into the vague and romantic image of W. F. Bach's life and to have scattered many errors. Friedmann, called the "Bach of Halle", from his long residence in that town (1746-1764), has written many works, sonatas for one or two pianos, polonaises, fantasias and smaller pieces, fugues, concertos with string orchestra, symphonies and vocal music (Cantatas). Many of these works were worth being saved from oblivion and being restored to life. The present Double Concerto is the only work of its kind which has been left by the Composer, it was composed about 1761. May it live long in its new form.

MUNICH

HEINRICH SCHWARTZ

# AVANT-PROPOS

Parmi les trésors de la littérature pour deux pianos qui nous sont parvenus d'autrefois, le concerto de Wilhelm Friedemann Bach occupe sans contredit une place d'avant-garde. Carl Bitter dans son livre «C. Ph. E. Bach, Friedemann Bach et leurs frères» (Berlin 1868, 2<sup>e</sup> volume) le mentionne et constate, que c'est une œuvre de la plus grande beauté et d'une valeur remarquable et non passagère. Si l'on considère le petit nombre de concertos pour deux pianos avec orchestre (il en existe trois de J. S. Bach, dont un seul, celui en ut majeur entre en considération, les 2 autres étant des transcriptions de concertos pour violon — les 2 concertos de Ph. E. Bach et le double concerto de Mozart) l'on arrive à la conclusion, que notre concerto de W. Friedemann Bach n'a rien à souffrir de la comparaison, que même il surpasse plus d'un par son élan et sa puissance d'inspiration. Il serait à déplorer par conséquent que cette œuvre splendide tombât dans l'oubli. Sa valeur musicale est trop importante pour ne pas enthousiasmer encore aujourd'hui un public sans parti préconçu. La partie de piano paraîtra sans doute plutôt maigre à nos oreilles modernes habituées à plus de brillant et de sonorité, elle n'est pas concertante, elle peut ne pas paraître bien attrayante, pour les exécutants, mais tout cela est richement compensé par le charme mélodique et la profondeur du sentiment. Mettre ces deux qualités en lumière doit être le principal souci des interprètes et ils obtiendront un succès au moins égal à celui que j'ai eu fréquemment l'occasion de constater à l'audition du double concerto de Mozart et de ceux de Ph. E. Bach.

Mon adaptation est soucieuse avant tout de présenter les deux parties du solo sous une forme plus riche et plus appropriée à notre conception moderne, à laquelle notre oreille est habituée et qui suppose une sonorité plus intense et plus pleine. En plusieurs endroits j'ai fait alterner le premier et le second piano où dans l'original les deux pianos doublaient leur partie. Cela augmente l'intérêt de part et d'autre et présente un dialogue intéressant entre les deux exécutants. Je me suis efforcé de rendre la partie de piano plus attrayante aux solistes et plus sonore pour l'auditeur en insérant des remplissages harmoniques, des doublures et des transpositions, dans d'autres registres renonçant à la réalisation de la basse chiffrée à l'exception des derniers *tutti* du premier et du troisième mouvement. Je laisse à mes collègues du métier le soin d'apprécier si je suis allé trop loin dans mes retouches. Quelques-uns trouveront peut-être même que mon procédé est une erreur, un anachronisme, je vise ici ceux qui considèrent cette œuvre comme borne historique dans le développement du concerto instrumental, qui réclament la tradition intacte. Ils peuvent avoir raison en principe mais l'expérience prouve, que par un respect trop puritain les valeurs artistiques des temps passés ne peuvent être regagnées

à nos contemporains. Pour confirmer ce que j'avance je me permets de renvoyer le lecteur à Händel, aussi à J. S. Bach. Il va sans dire que je ne me représente nullement que les parties des solistes soient rendues sur des clavecins, mais bien sur des pianos à queue de nos jours. Quant à ce qui concerne l'exécution en général les interprètes doivent avoir à cœur de s'imprégner de l'esprit et du style de l'époque à laquelle cette œuvre a été conçue. L'édition originale est plus que sobre d'indications de nuances et autres. On remarque tout au plus quelques *f* et *p*. Par mes adjonctions je ne crains pas d'avoir péché contre les intentions de l'auteur, mais il va sans dire que je n'impose à personne ma manière de voir et que l'on ne saurait considérer mon interprétation comme la seule possible et obligatoire.

Quant à ma façon de traiter l'orchestre, j'ai fait quelques modifications essentielles surtout dans les trompettes tandis que les cors et le quatuor ont subi peu d'altérations. Les trompettes ont dû être atténuées en raison du registre trop élevé dans lequel elles étaient notées. Une exécution très soignée de l'élément orchestral surtout des parties expressives et mélodiques sera de la plus grande importance pour la réussite. Une exécution simplement correcte ne suffit en aucun cas. Il existe en outre de ce concerto une réduction pour deux pianos avec orchestre par Hugo Riemann (Edition Steingraber). Pour le présent travail j'ai eu l'avantage d'avoir pu consulter le manuscrit qui est la propriété de la «Gesellschaft der Musikfreunde» à Vienne à laquelle je tiens à exprimer ici mes meilleurs remerciements pour son obligeance. Cette partition exige un orchestre à cordes, deux cors, deux trompettes et les timbales.

Wilhelm Friedemann Bach (né le 22 mai 1710 à Weimar, mort le 1<sup>er</sup> juillet 1784 à Berlin), le fils aîné du grand Jean Sébastien, était connu on le sait le préféré de son père qui avait fondé de grands espoirs sur lui. Son frère Ph. Emmanuel constate que: «Il était prédestiné à remplacer notre père plus que nous tous ensemble.» Ce point a été élucidé d'une façon remarquable dans la monographie de Martin Falck qui a paru chez l'éditeur Kahnt à Leipzig et qui mérite d'être lue. Falck peut revendiquer pour lui d'avoir introduit de la clarté dans le portrait si vague et si romanesque de la vie de W. Fr. Bach. On l'a appelé le Bach de Halle d'après le nom de la ville où il a exercé son art le plus longtemps (1746—1764). Outre ce concerto il existe de lui d'autres œuvres importantes: des sonates pour un et deux pianos, des remarquables polonaises galantes, des fantaisies et de petites pièces, fugues, concertos avec orchestre à cordes, sinfonies et musique vocale (Cantates). Beaucoup de ces œuvres seraient dignes d'être sauvées de l'oubli et restaurées par de nouvelles éditions. Notre double concerto est le seul de cette catégorie que le compositeur nous ait laissé. Puisse-t-il fêter une joyeuse résurrection sous cette forme.

MUNICH

HEINRICH SCHWARTZ

# KONZERT

(Es - dur)

für zwei Klaviere und Orchester.

(Streicher, 2 Hörner, 2 Trompeten und Pauken)

Komponiert von

Wilhelm Friedemann Bach.

(1710 - 1784)

Neu herausgegeben  
von

Heinrich Schwartz.

Erstes Klavier.

Zweites Klavier.

Orch. *f* *tr* *tr* Tromp. Hörner

Un poco Allegro. (♩ = 84)

1 2 3 4

5 6 7 8

9 10 11 12

(*ad lib.*)

*f* *p*

*L.* *R.* *L.* *R.* *L.* *R.*

①

13 14 15 16

17 18 19 20

21 22 23 24

25 26 Solo 27 28  
espress. p

10/23 gite y a pira Haru

Viol.  
p

29 30 31 32

Hörner

2 Orch.  
tr

33 34 35 36

Orch.

cresc.

f tr

Solo

p espress.

37 38 39 40 41

espress.

p

42 43 44 45

p



Musical score for measures 46-48. The score is written for piano and orchestra. Measure 46 features a piano part with triplets and a *cresc.* marking. Measure 47 includes a *f Orch.* marking. Measure 48 features a piano part with a *p* marking. The key signature is B-flat major and the time signature is 3/4.

Musical score for measures 49-51. The score is written for piano and orchestra. Measure 49 features a piano part with *p tr*, *tr*, and *leggiero* markings. Measure 50 includes a *tr* marking. Measure 51 features a piano part with *tr* markings. The key signature is B-flat major and the time signature is 3/4.

Musical score for measures 52-54. The score is written for piano and orchestra. Measure 52 features a piano part with a *cresc.* marking. Measure 53 includes a *p* marking. Measure 54 features a piano part with *cresc.* markings and includes staves for *Hörner & Tromp.* and *Viol.* with *f* markings. The key signature is B-flat major and the time signature is 3/4.

4

*pp* *cresc.*

Viol. *p* *cresc.* *mf* *pp*

*cresc.* *pp* Orch.

*p* *leggiero* *cresc.* *f*

57 58

*cresc.* *f*

*cresc.* *pp* Orch.

Solo *p* *cresc.* *mf* *pp*

59 60

Musical score for measures 61 and 62. The score is written for two systems of piano. The first system (measures 61-62) features a treble and bass clef. The second system (measures 61-62) features a treble and bass clef. The first system includes the instruction *p leggiero* and *cresc.*. The second system includes the instruction *cresc.* and *f*. Measure numbers 61 and 62 are indicated below the staves.

Musical score for measures 63, 64, and 65. The score is written for two systems of piano. The first system (measures 63-65) features a treble and bass clef. The second system (measures 63-65) features a treble and bass clef. The first system includes the instruction *Solo* with a circled 5, *p*, and *cresc.*. The second system includes the instruction *p*. Measure numbers 63, 64, and 65 are indicated below the staves.

Musical score for measures 66, 67, and 68. The score is written for two systems of piano. The first system (measures 66-68) features a treble and bass clef. The second system (measures 66-68) features a treble and bass clef. The first system includes the instruction *f*, *p*, and *cresc.*. The second system includes the instruction *f*, *p*, and *cresc.*. Measure numbers 66, 67, and 68 are indicated below the staves.

69 Solo *mf* 70 *f* 71 Orch. *tr* 72 *p* 73 *p*

74 *col 8* 75 *f* 76 *p* 77 *tr* *f tr*

78 *tr* 79 *tr* 80 *L.* 81 *L.*

82 *f* 83 *tr* 84 *tr* 85 Solo *p espress.* *ff*

86 87 88 89

*p dr* *leggiero*

Solo *p dr* *leggiero*

90 91 92

*p dr* *leggiero*

93 94 95

*p* *p dr* *leggiero*

96 97 98 99

*p* *p dr* *leggiero*

Orch. *f tr* *Orch.*

*Risoluto*

Musical score for measures 100-102. The piece is in a minor key with a 3/4 time signature. Measure 100 features a forte (*f*) dynamic with a trill in the right hand. Measure 101 is marked *Risoluto* and features a forte (*f*) dynamic with a trill. Measure 102 is marked *p* (piano) and features a piano (*p*) dynamic with a trill.

Musical score for measures 103-104. Measure 103 is marked *pp leggiero* (pianissimo, light) and features a piano (*p*) dynamic with a trill. Measure 104 is marked *pp* (pianissimo) and features a piano (*p*) dynamic with a trill.

Musical score for measures 105-108. Measure 105 features a trill in the right hand. Measure 106 features a trill in the right hand. Measure 107 features a forte (*f*) dynamic with a trill. Measure 108 features a forte (*f*) dynamic with a trill.

Musical score for measures 109-112. Measure 109 is marked *Solo* and *p espress.* (piano, expressive). Measure 110 is marked *Solo* and *p espress.* Measure 111 is marked *Solo* and *p espress.* Measure 112 is marked *Solo* and *p espress.*

9

113

114

115

116

117

118

119

120

121

*p*

*pp*

*leggiero*

*cresc.*

*dr*

*dr leggiero*

*pp*

*cresc.*

*dr*

*cresc.*

Musical score for measures 122 and 123. The system consists of two staves. The upper staff contains a melodic line with some rests, and the lower staff contains a more active accompaniment. The key signature has two flats. The dynamic marking *p espress.* is present below the lower staff.

Musical score for measures 124, 125, and 126. The system consists of two staves. The upper staff has a melodic line with some rests, and the lower staff has a more active accompaniment. The dynamic marking *p espress.* is present above the upper staff.

Musical score for measures 127, 128, and 129. The system consists of two staves. The upper staff is labeled *2.Viol.* and the lower staff is labeled *1.Viol.*. The dynamic marking *p* is present above the upper staff.

Musical score for measures 130, 131, and 132. The system consists of two staves. The upper staff is labeled *Orch.* and the lower staff is labeled *Orch.*. The dynamic marking *cresc.* is present above the upper staff. A circled measure number **11** is located above the first measure of the system.



133 134 135

136 137 138

139 140 141

142 Solo 143 144 145

Musical score for measures 146-149. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. It features a piano accompaniment with a treble and bass clef. Measure 146 starts with a forte (*f*) dynamic. Measure 147 begins with a piano (*p*) dynamic. Measures 148 and 149 continue the piano part with various rhythmic patterns and articulations.

Musical score for measures 150-152. This system includes a piano accompaniment and a first violin part. Measure 150 is marked *Orch. f*. Measure 151 features a first violin part with trills (*tr*) and a piano accompaniment with *f tr*. Measure 152 is a solo for the first violin, marked *Solo p espress.*

Musical score for measures 153-155. This system includes a piano accompaniment and parts for the first and second violins. Measure 153 has a piano accompaniment with triplets (*3*) and a first violin part. Measure 154 features a second violin part with triplets (*3*) and a piano accompaniment. Measure 155 continues the piano accompaniment with triplets (*3*).

Musical score for measures 156-158. This system includes a piano accompaniment, a violin part, and a horn part. Measure 156 is marked *p espress.* and features a violin part with triplets (*3*). Measure 157 includes a horn part (*Hörner p*) and a piano accompaniment. Measure 158 features a piano accompaniment with a forte (*f*) dynamic and a horn part.

Solo (#)  
*p espress.*

Solo  
*p espress.*

Solo  
*p*

Solo (#)  
*p*

14  
*p*

1. Viol.  
*p*  
 2. Viol.

*cresc.*  
*p*

*p*  
*espress.*

*espress.*

Tromp.

170 171 172

173 174

*p.* *espress.*

175 176 177 178

Orch. *f* *tr* Solo *p*

15

179 180 181

Solo *tr* *leggiere* Solo *tr* *leggiere*

1. Viol. *p*

182 2. Viol. *p* 183

184 *cresc.* 185 *f* Solo *pp* *leggiero* 186

*pp leggiero* *cresc.*

187 188' *cresc.*

*f* *tr* *fp* *tr*

189 *f* Viol. 190

Orch. 16

191 192 193 194

This section of the score covers measures 191 to 194. It is marked 'Orch.' and begins with a piano (*f*) dynamic. The music features complex rhythmic patterns, including triplets and trills (*tr*). The notation is spread across two systems, each with a grand staff (treble and bass clefs).

Solo *p* 195 196 197

Viol. *p* *cresc.* *cresc.* 2. Viol.

This section covers measures 195 to 197. It features a 'Solo *p*' (piano) part and a Violin part. The dynamics include piano (*p*) and a crescendo (*cresc.*). The Violin part starts with a piano (*p*) dynamic and includes a crescendo. The notation is spread across two systems, each with a grand staff.

17 198 199 200

This section covers measures 198 to 200. It is marked with a circled '17'. The music includes piano and violin parts with trills (*tr*) and triplets. The notation is spread across two systems, each with a grand staff.

Musical score for measures 201-203. The score is written for piano and includes a horn part. Measures 201 and 202 feature piano (*p*) dynamics and a *cresc.* (crescendo) marking. Measure 203 continues the piano part with a *cresc.* marking. The horn part enters in measure 202.

Musical score for measures 204-206. Measures 204 and 205 feature forte (*f*) dynamics. Measure 206 features a *ritard.* (ritardando) marking. The horn parts are labeled "1. Horn" and "2. Horn".

Musical score for measures 207-209. Measures 207 and 208 feature forte (*f*) and fortissimo (*ff*) dynamics. Measure 209 features a *ritard.* (ritardando) marking and a trill (*tr.*) in the horn part.

Andante cantabile. (♩ = 72) Orchester tacet. *espress.*

*dolce*

*p semplice*

Andante cantabile. (♩ = 72)

*p dolce, semplice*

*espress.*

*cantando*

11 12 13 14 15 16 17 18 19 20

*p grazioso*

*p espress.*

*p espress.*

*p espress.*

21 22 23 24 25 26 27 28 29 30 31

*f*

*p*

*cresc.*

*p*

*tr*

*p*

*pp*

*p*

*cresc.*

*p*

32 33 34 35 36 37 38 39 40

*pp*

*p*

*mf*

*pp*

*p*

*mf*

*pp*

*8va basso*



*espress.* (20)

41 42 43 44 45 46 47 48 49 50

*espress.* *mf* *p* *calando* *pp semplice*

(21)

51 52 53 54 55 56 57 58 59 60 61 62

*p* *cresc.* *f* *p*

(22)

63 64 65 66 67 68 69 70 71 72

*p grazioso* *p* *espress.*

73 74 75 76 77 78 79 80 81 82

*f* *p* *pp* *sf* *ritard.* *tr* *pp*

Vivace (♩ = 88)

Orch.

Musical score for measures 1-8. The top system is for the Orchestra (Orch.) and the bottom system is for Trompe (Tromp.). The key signature is two flats (B-flat and E-flat) and the time signature is 2/4. The tempo is marked 'Vivace' with a quarter note equal to 88 (♩ = 88). The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *f* (forte). Measure numbers 1 through 8 are indicated below the staves.

Vivace (♩ = 88)

Tromp.

Pauke

23

Musical score for measures 9-18. The top system is for the Orchestra (Orch.) and the bottom system is for Trompe (Tromp.). The key signature is two flats and the time signature is 2/4. The tempo is marked 'Vivace' with a quarter note equal to 88 (♩ = 88). The score includes dynamic markings such as *p*, *cresc.*, and *f*. Measure numbers 9 through 18 are indicated below the staves.

Musical score for measures 19-26. The top system is for the Orchestra (Orch.) and the bottom system is for Trompe (Tromp.). The key signature is two flats and the time signature is 2/4. The tempo is marked 'Vivace' with a quarter note equal to 88 (♩ = 88). The score includes dynamic markings such as *f* and *cresc.*. Measure numbers 19 through 26 are indicated below the staves.

24

Musical score for measures 27-33. The top system is for the Orchestra (Orch.) and the bottom system is for Trompe (Tromp.). The key signature is two flats and the time signature is 2/4. The tempo is marked 'Vivace' with a quarter note equal to 88 (♩ = 88). The score includes dynamic markings such as *f*, *p*, and *cresc.*. Measure numbers 27 through 33 are indicated below the staves.

Musical score for measures 34-40. The score is written for piano in two staves (treble and bass clef). Measure 34 starts with a forte (*f*) dynamic. Measures 35-37 continue with various rhythmic patterns and dynamics. Measure 38 begins with a piano (*p*) dynamic. Measure 40 ends with a piano (*p*) dynamic. The key signature has two flats.

Musical score for measures 41-46. Measure 41 starts with a crescendo (*cresc.*) and a forte (*f*) dynamic. Measure 42 continues with a forte (*f*) dynamic. Measure 43 includes a trill (*tr*) and a piano (*p*) dynamic. Measure 44 is marked as a Solo and begins with a piano (*p*) dynamic. Measure 45 includes a mezzo-soprano (*m.s.*) vocal line. Measure 46 includes parts for Violin (*Viol. p*) and Horn. The key signature has two flats.

Musical score for measures 47-52. Measures 47-51 continue with piano (*p*) dynamics and various rhythmic patterns. Measure 52 is marked as a Solo and begins with a piano (*p*) dynamic. The key signature has two flats.

Musical score for measures 53-56. Measure 53 is marked with a circled 25 and the instruction *leggiero*. Measures 54-56 continue with piano (*p*) dynamics and various rhythmic patterns. Measure 55 includes a crescendo (*cresc.*). The key signature has two flats.

Orch. *f*

57 58 59 Tromp. 60 61

*p* *f*

Solo *p* *cresc.*

62 Solo *p* 63 64 65

*tr*

66 67 68 69

Orch. **26** Solo *p*

70 71 72 73 74 Solo *p*

Orch. *f*

Measures 75-78. The score consists of two systems of grand staff notation. Measure 75 features a *cresc.* marking. Measure 76 has a *p* marking. Measure 77 has a *cresc.* marking. Measure 78 has a *cresc.* marking.

Measures 79-82. The score consists of two systems of grand staff notation. Measure 79 has a *p* marking. Measure 80 has a *mf* marking. Measure 81 has a *p* marking and a *leggiero* marking. Measure 82 has a *p* marking.

Measures 83-86. The score consists of two systems of grand staff notation. Measure 83 has a *f* marking. Measure 84 has a *f* marking. Measure 85 has a *p* marking and a *leggiero* marking. Measure 86 has a *p* marking.

Measures 87-90. The score consists of two systems of grand staff notation. Measure 87 has a *f* marking. Measure 88 has a *f* marking. Measure 89 has a *p* marking, a *grazioso* marking, and a *tr* marking. Measure 90 has a *grazioso* marking and a *tr* marking.

Musical score for measures 91-94. The score is written for piano in two staves (treble and bass clef). Measure 91 features a trill (tr) in the right hand. Measure 92 has a trill (tr) in the right hand. Measure 93 has a trill (tr) in the right hand. Measure 94 has a piano (p) dynamic marking in the right hand.

Musical score for measures 95-98. The score is written for piano in two staves (treble and bass clef). Measure 95 has a trill (tr) in the right hand. Measure 96 has a trill (tr) in the right hand. Measure 97 has a trill (tr) in the right hand. Measure 98 has a crescendo (cresc.) marking in the right hand.

Musical score for measures 99-103. The score is written for piano in two staves (treble and bass clef). Measure 99 has a fortissimo (ff) dynamic marking in the right hand. Measure 100 has a piano (p) dynamic marking in the right hand. Measure 101 has a piano (p) dynamic marking in the right hand. Measure 102 has a fortissimo (ff) dynamic marking in the right hand. Measure 103 has a fortissimo (ff) dynamic marking in the right hand. A circled number 28 and the text "Orch." are present above measure 102.

Musical score for measures 104-112. The score is written for piano in two staves (treble and bass clef). Measure 104 has a piano (p) dynamic marking in the right hand. Measure 105 has a fortissimo (ff) dynamic marking in the right hand. Measure 106 has a fortissimo (ff) dynamic marking in the right hand. Measure 107 has a fortissimo (ff) dynamic marking in the right hand. Measure 108 has a fortissimo (ff) dynamic marking in the right hand. Measure 109 has a fortissimo (ff) dynamic marking in the right hand. Measure 110 has a fortissimo (ff) dynamic marking in the right hand. Measure 111 has a fortissimo (ff) dynamic marking in the right hand. Measure 112 has a fortissimo (ff) dynamic marking in the right hand. A crescendo (cresc.) marking is present in the right hand between measures 107 and 108.

Musical score for measures 113-119. The score is written for piano in two staves (treble and bass clef). Measure numbers 113, 114, 115, 116, 117, 118, and 119 are indicated below the staves. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).

Musical score for measures 120-126. The score is written for piano in two staves. Measure numbers 120, 121, 122, 123, 124, 125, and 126 are indicated below the staves. Dynamics include *f* (forte) and *p* (piano).

Musical score for measures 127-133. The score is written for piano in two staves. Measure numbers 127, 128 Solo, 129, 130, 131, 132, and 133 are indicated below the staves. A circled number 29 is placed above measure 128. Dynamics include *p* (piano), *m.s.* (mezzo-soprano), and *Hörn* (Horn).

Musical score for measures 134-139. The score is written for piano in two staves. Measure numbers 134, 135, 136, 137, 138, and 139 are indicated below the staves. Dynamics include *Solo*, *p espress.* (piano espressivo), and *p* (piano).

30

Musical score for measures 140-145. The system consists of two staves (treble and bass clef). Measure 140 is marked with a piano (*p*) dynamic. Measure 144 is marked as a "Solo" section. The music features intricate piano textures with various articulations and dynamics.

Musical score for measures 146-150. The system consists of two staves. Measure 148 includes a trill (*tr*) and a piano (*p*) dynamic. Measure 150 is marked with a mezzo-forte (*mf*) dynamic. The music continues with complex piano textures and melodic lines.

31

Musical score for measures 151-155. The system consists of two staves. Measure 151 is marked with a piano (*p*) dynamic. Measure 154 includes a trill (*tr*) and a forte (*f*) dynamic. The music features complex piano textures and melodic lines.

Musical score for measures 156-159. The system consists of two staves. Measure 156 is marked with a piano (*p*) dynamic and the instruction "leggiero". Measure 158 includes a triplet (*3*) and a piano (*p*) dynamic. The music features complex piano textures and melodic lines.



Musical score for measures 160-163. The score is written for piano in a key with two flats (B-flat major or D-flat minor). It features a treble and bass clef. Measure 160 starts with a treble clef and a bass clef. Measures 161-163 continue with similar notation. Trills (tr) are indicated above notes in measures 161 and 162. A crescendo (cresc.) marking is present in measures 162 and 163.

Musical score for measures 164-167. The score is written for piano in a key with two flats. It features a treble and bass clef. Measure 164 starts with a treble clef and a bass clef. Measures 165-167 continue with similar notation. Trills (tr) are indicated above notes in measures 165 and 166. A piano (p) marking is present in measure 164. A circled number 32 is located above measure 164. A triplet of eighth notes is marked with a '3' in measure 165.

Musical score for measures 168-171. The score is written for piano in a key with two flats. It features a treble and bass clef. Measure 168 starts with a treble clef and a bass clef. Measures 169-171 continue with similar notation. Trills (tr) are indicated above notes in measures 169 and 170. A crescendo (cresc.) marking is present in measures 170 and 171.

Musical score for measures 172-175. The score is written for piano in a key with two flats. It features a treble and bass clef. Measure 172 starts with a treble clef and a bass clef. Measures 173-175 continue with similar notation. A piano (p) marking is present in measures 172, 174, and 175. A trill (tr) is indicated above a note in measure 174.

Musical score for measures 176-179. The score is written for piano and includes a horn part. The piano part features a *cresc.* marking in measures 176 and 177, and a *p* marking in measures 178 and 179. The horn part is labeled "Hörner" and has a *p* marking in measure 178.

Musical score for measures 180-184. The score includes piano and orchestral parts. The piano part has a *cresc.* marking in measure 180 and a *p* marking in measure 182. The orchestral part is labeled "Orch." and has a *f* marking in measure 182. A circled number "33" is placed above the piano part in measure 182.

Musical score for measures 185-191. The piano part features a *p* marking in measure 188 and a *cresc.* marking in measure 189. The score includes piano and orchestral parts.

Musical score for measures 192-198. The piano part features a *cresc.* marking in measure 193 and a *p* marking in measure 195. The score includes piano and orchestral parts.

Solo **34**

199 200 201 202 203 204 Solo 205

Solo

206 207 208 209 210 211 212 3 p

*p* leggiero

213 214 215 216

leggiero

217 218 219 220

35

*leggiero*

221 222 223 224

*p leggiero*

*tr*

225 226 227 228

*pp*

*espress.*

36 Orch.

229 230 231 232 233 234 Solo

Orch.

Solo

235 236 237 238 239 240

*p* Horn

*p* Pauke

Orch.

*cresc.*

Musical score for measures 241-246. The system consists of two grand staves. The upper staff contains the main melodic line, and the lower staff contains the accompaniment. Measure 241 starts with a piano (*p*) dynamic. Measure 242 features a forte (*f*) dynamic. Measure 243 is marked *mf*. Measure 244 is marked *p*. Measure 245 is marked *p*. Measure 246 is marked *p*. The word "Orch." is written above measure 242, indicating an orchestral accompaniment part.

Musical score for measures 247-250. The system consists of two grand staves. Measure 247 is marked *p*. Measure 248 is marked *cresc.*. Measure 249 is marked *f*. Measure 250 is marked *p*. The word "Solo" is written above measure 247, indicating a solo performance.

Musical score for measures 251-254. The system consists of two grand staves. Measure 251 is marked *p*. Measure 252 is marked *cresc.*. Measure 253 is marked *cresc.*. Measure 254 is marked *p*.

Musical score for measures 255-258. The system consists of two grand staves. Measure 255 is marked *grazioso*. Measure 256 is marked *tr*. Measure 257 is marked *f*. Measure 258 is marked *mf*. The word "grazioso" is written above measure 255, and "tr" is written above measure 257.

Musical score for measures 259-263. The score is written for piano in a key with two flats. It features a complex texture with multiple voices in both hands. Measure 259 starts with a piano (*p*) dynamic. Measures 260-261 include trills (*tr*) and a forte (*f*) dynamic. Measures 262-263 show a crescendo (*cresc.*) leading to fortissimo (*ff*) dynamics.

Musical score for measures 264-268. Measure 264 begins with fortissimo (*ff*) dynamics. Measure 265 starts with piano (*p*). Measure 266 has a forte (*f*) dynamic. Measure 267 is marked piano (*p*). Measure 268 is marked piano (*p*) and includes the instruction "Orch." for the orchestra.

Musical score for measures 269-275. Measure 269 is marked piano (*p*) and includes the instruction "Orch." for the orchestra. Measures 270-275 continue with piano (*p*) dynamics, featuring a steady rhythmic pattern in both hands.

Musical score for measures 276-282. Measure 276 starts with piano (*p*). Measures 277-282 continue with piano (*p*) dynamics, maintaining the rhythmic texture established in the previous system.

Solo (39)

Musical score for measures 283-289. The score is written for piano and includes dynamic markings such as *cresc.*, *f*, and *p*. A *Solo* marking is present above measure 288. The music features intricate piano textures with various rhythmic patterns.

Musical score for measures 290-295. This section includes dynamic markings like *cresc.* and *f*. A *Orch. f* marking is visible in the lower system, indicating the entry of the orchestra. The piano part continues with complex rhythmic figures.

Musical score for measures 296-302. This section features dynamic markings including *p*, *cresc.*, *f*, and *ff allargando*. The music concludes with a *tr* (trill) marking in measure 302. The piano part shows a clear progression from *p* to *ff* with a corresponding *allargando* tempo change.

Les commandes doivent être faites par numéros. Les degrés de difficulté sont indiqués en chiffres.

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128	— Op. 19. Konzert Nr. 2 B dur (F. Kullak) (6)				
129	— Op. 37. Konzert Nr. 3 C moll (F. Kullak) (6)				
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131	— Op. 73. Konzert Nr. 5 Es dur (F. Kullak) (6)				

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1657	Mendelssohn, F., Hochzeitsmarsch (E. Kronke) (3)	1662	— Op. 40 Nr. 3. Marche héroïque H moll (E. Kronke) (3)	1667	— Op. 121 Nr. 2. Marche caractér. C dur (E. Kronke) (3)
1658	— Nocturne a. d. Sommernachtstraum (E. Kronke) (3)	1663	— Op. 51 Nr. 1. Militär-Marsch D dur (E. Kronke) (3)	1668	— Kindermarsch G dur (E. Kronke) (3)
1659	Rossini, G., Ouvertüre Wilhelm Tell (E. Kronke) (3)	1664	— Op. 51 Nr. 2. Militär-Marsch G dur (E. Kronke) (3)	1669	Weber, C. M. von, Op. 65. Aufforderung zum Tanz (E. Kronke) (3)