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# Ausgewählte Klaviermusik-Werke für mehrere Spieler.

## Für 1 Klavier zu 6 Händen.

<b>Behr, Franz</b> , Festival-March . . . . .	1.75
<b>Lieblich, Im.</b> , Op. 25. Fantasiën üb. Themen beliebt. Op. n.	
No. 1. <i>Mozart</i> , Don Juan . . . . .	2.—
No. 2. <i>Meyerbeer</i> , Hugenotten . . . . .	1.75
No. 3. <i>Weber</i> , Oberon . . . . .	2.—
<b>Winterberg, E.</b> , Op. 49. Ein Klavierquartett. (4 Spieler) n.	2.—

## Für 2 Klaviere zu 4 Händen.

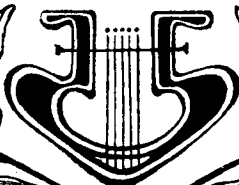
<b>Bach, J. S.</b> , Erste Orgelsonate f. 2 Klaviere zu 4 Händen einger. von <i>F. Thieriot</i> . . . . .	1.50
(Zur Aufführung gehören 2 Exemplare.)	
<b>Castro, Ricardo</b> , Caprice Valse. (2 Exemplare) à n.	3.—
<b>Chopin, F.</b> , Op. 25. No. 2. Etüde (F m.). 2. Pite-St. bearb. v. <i>B. Minus</i> . . . . .	1.—
<b>Duvernoy, J. B.</b> , Op. 256. Feu roulant. Etude d'Agilité	1.75
<b>Greulich, C. W.</b> , Op. 23. Grand Divertissement (D) .	2.25
<b>Gutmann, Ad.</b> , Op. 37. Le Tourbillon. Galop brill. arr.	2.50
<b>Henselt, Ad.</b> , Op. 2. No. 6. Si Oiseau j'étais, à toi je volerais. Etüde, arr. p. 2 Pianos p. l'Auteur . . . . .	1.75
— 2. Pite-St. bearb. v. <i>B. Minus</i> . . . . .	1.—
— Op. 2. No. 9. Jeunesse d'Amour. Etude . . . . .	2.—
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— Op. 79. Morceau de Concert sur: Don Juan, de <i>Mozart</i>	4.50
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— Op. 121. 3 <sup>me</sup> Morceau de Concert, sur: la Flûte en- chantée, de <i>Mozart</i> . . . . .	4.—
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— „ 2 C dur . . . . .	3.50
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— Op. 62. Rondo brillante, als Duo f. 2 Pite arr. v. <i>C. Kraegen</i>	3.—
— Op. 72. Polacca brillante, als Duo f. 2 Pite arr. v. <i>C. Kraegen</i>	3.—

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<b>Auber, D. F. E.</b> , Ouverture: Maurer und Schlosser, f. 2 Pite zu 8 Händen, arr. v. <i>C. Burchard</i> . . . . .	4.—
<b>Beethoven, L. v.</b> , Op. 16. Quintett (Es), f. 2 Pite zu 8 Händen, arr. v. <i>Rob. Wittmann</i> . . . . .	8.50
<b>Bellini, V.</b> , Ouverture zur Oper: Norma, f. 2 Pite zu 8 Händen, arr. v. <i>C. Burchard</i> . . . . .	3.75
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<b>Kreutzer, Conr.</b> , Ouverture zur Oper: Das Nachtlager in Granada, f. 2 Pite zu 8 Händen arr. v. <i>R. Wittmann</i>	5.—
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— Ouverture zur Oper: Joseph in Aegypten, arr. f. 2 Pite zu 8 Händen v. <i>C. Burchard</i> . . . . .	3.—
<b>Mozart, W. A.</b> , Op. 29. Quintett f. Pite, Hoboe, Kla- rinette, Horn und Fagott, arr. f. 2 Pite zu 8 Händen v. <i>C. T. Brunner</i> . . . . .	7.—
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<b>Weber, C. M. v.</b> , Ouverture zur Oper: Euryanthe, f. 2 Pite zu 8 Händen arr. von <i>R. Wittmann</i> . . . . .	4.—
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Eigentum des Verlegers für alle Länder.

LEIPZIG & FRIEDRICH HOFMEISTER.



Pianoforte primo.

Carl Reinecke, Op. 6.

Andante espressivo. ♩ = 84. M. M.

*p dolce e sempre legato* *mf*

*cresc.* *mf*

*P. E. II.* *mf*

*p e con delicatezza* *f*

*a tempo* *un poco ritard.*

Pianoforte primo.

*pp e staccato* *ten.* *ten.* *ten.* *ten.*

Poco più animato. ♩ = 96.

*f* *ped.* \*

*cresc.* *p* *p* *ped.* \*

*mf* *ped.* \*

*mf* *p* *mf* *poco* *ped.* \*

*a tempo* *ritard.* *pp una corda* *ped.* \*

Pianoforte primo.

Ancor più animato. ♩ = 144.

P.F. II.

*Tutte le corde ff*

*pp*

*string. un poco pp*

*ritard. -*

*Ad. \**

Tempo I. ♩ = 84.

*f sempre legato*

*Ad. \**

*Ad. \**

*Ad. \**

Pianoforte primo.

*p ma espressivo* *cresc.*

*f*

*mf con dolce*

*cresc. con fuoco*

*un poco acceler.* *ritard. - - - a tempo*

*rallentando*

Pianoforte primo.

Allegretto. ♩ = 108. (La 2da volta piano.)  
*la melodia tenuto*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music begins with a forte (*f*) dynamic. The melody is marked *la melodia tenuto*. The system contains four measures. Fingerings are indicated by numbers 1-5. There are slurs and accents throughout. The bass line features a steady eighth-note accompaniment. The system ends with a repeat sign.

The second system of musical notation consists of two staves. It continues the piece from the first system. The dynamics are mostly piano (*p*), with some *mf* markings. The melody remains *la melodia tenuto*. The system contains four measures. The accompaniment continues with eighth notes. The system ends with a repeat sign.

The third system of musical notation consists of two staves. It continues the piece. The dynamics are mostly piano (*p*). The melody remains *la melodia tenuto*. The system contains four measures. The accompaniment continues with eighth notes. The system ends with a repeat sign.

The fourth system of musical notation consists of two staves. It continues the piece. The dynamics are mostly piano (*p*), with some *mf* markings. The melody remains *la melodia tenuto*. The system contains four measures. The accompaniment continues with eighth notes. The system ends with a repeat sign.

The fifth system of musical notation consists of two staves. It begins with a *riten.* (ritardando) marking. The dynamics are *ff* (fortissimo) in the first half and *p* (piano) in the second half. The tempo marking *a tempo* appears at the start of the second half. The melody remains *la melodia tenuto*. The system contains four measures. The accompaniment continues with eighth notes. The system ends with a repeat sign.

The sixth system of musical notation consists of two staves. It continues the piece. The dynamics are mostly piano (*p*), with a *ff* (fortissimo) marking at the end. The melody remains *la melodia tenuto*. The system contains four measures. The accompaniment continues with eighth notes. The system ends with a repeat sign.

Pianoforte primo.

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. The music features a complex rhythmic pattern with many slurs and accents. There are two instances of the marking "Ped. \*" below the lower staff.

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. A piano dynamic marking "p" is present in the upper staff. There are three instances of the marking "Ped. \*" below the lower staff.

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. A forte dynamic marking "f" is present in the upper staff. An "espressivo" marking is written above the upper staff. A repeat sign is present in the lower staff. There are four instances of the marking "Ped. \*" below the lower staff.

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. A piano dynamic marking "p" and a forte dynamic marking "f" are present in the upper staff. A "con fuoco" marking is written above the upper staff. There are two instances of the marking "Ped. \*" below the lower staff.

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. A forte dynamic marking "f" is present in the upper staff. A "con passione" marking is written above the upper staff. There are two instances of the marking "Ped. \*" below the lower staff.

Two staves of musical notation. The upper staff is in treble clef and the lower in bass clef. A mezzo-forte dynamic marking "mf" and a piano dynamic marking "p" are present in the upper staff. A "dim." marking is written above the upper staff. A first ending bracket labeled "1" is present in the lower staff.

Pianoforte primo.

Più animato, quasi Presto.  $\text{♩} = 84.$

*p con delicatezza* *pp*

*ff con fuoco* *ff*

*p*

Lo stesso Tempo.

*f marcato e staccato*

*p*

*p* *cresc.*



Pianoforte primo.

*f* *ff con fuoco*

*f* *marcatissimo* *ff con fuoco*

*ff con fuoco* accele -

*pp* *diminuendo*

Più animato.  $\text{♩} = 92$ .

*f e grandioso*

*fp* *p*

Pianoforte primo.

*p ma sempre marcato*

cre - scen -

*do*

*f*

*con fuoco*

*sf*

*pp*

*p*

*sempre ff*

*ff*

*con fuoco ed acceler*

*molto riten.*

*ff*

Pianoforte primo.

Andante. Tempo di Tema. ♩ = 84.

*p espressivo* *mf* *cresc.*

Two staves of music. The first staff is in treble clef and the second in bass clef. The music features flowing eighth and sixteenth notes with various dynamics and articulation.

*f*

Two staves of music. The first staff is in treble clef and the second in bass clef. The music continues with similar rhythmic patterns and dynamics.

*pp* *espressivo*

Two staves of music. The first staff is in treble clef and the second in bass clef. The music features a change in dynamics to piano-piano and a more expressive character.

*c. e - scendo un poco stringendo*

Two staves of music. The first staff is in treble clef and the second in bass clef. The music features a change in dynamics to *crescendo* and a slight increase in tempo.

*ritard.* **Tempo I.** *f* *p* *pp*

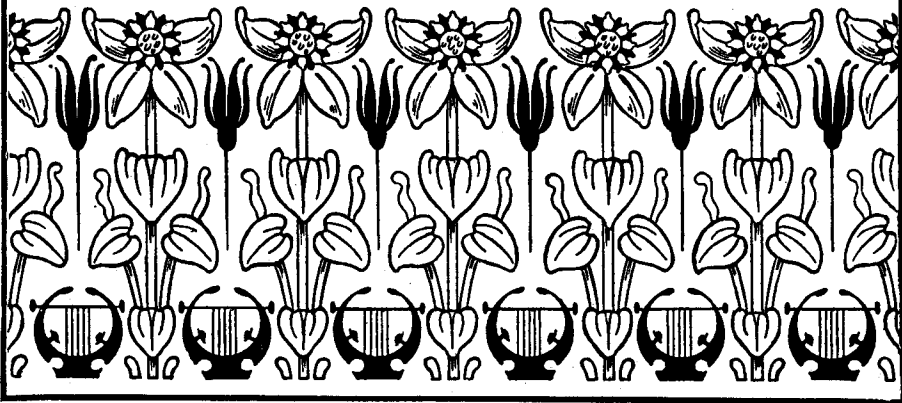
Two staves of music. The first staff is in treble clef and the second in bass clef. The music features a *ritardando* followed by a return to the original tempo and a change in dynamics.

*con gran espressione* *pp poco ritard.* *ritard.*

Two staves of music. The first staff is in treble clef and the second in bass clef. The music features a *ritardando* and a change in dynamics to piano-piano.

(coda)

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Pianoforte secondo.

Carl Reinecke, Op. 6.

Andante espressivo. ♩ = 84. M. M.

P. F. I.

mf e dolce cresc.

mf p

con espressione legato sempre

P. F. I. sempre p e staccato ten.

f mf

Pianoforte secondo.

*mf* *ten.* *ten.* *legato* *poco ritard.*

*a tempo* *p espressivo*

Poco più animato. ♩ = 96.

P.F.I.

*f* *ped.* \*

*decresc.* *p* *ped.* \*

*f* *ped.* \*

*p* *mf* *un poco* *ped.* \*

Pianoforte secondo.

*a tempo*  
P.F.I.  
*ritard.*  
*pp una corda*

P.F.I.  
*p*  
*ff Tutte le corde*  
*Ancor più animato. ♩ = 144.*

*pp*  
1. 2.

*ff*  
2 4 5  
*p*

*pp*  
1 4 3  
*stringendo p*

*ritardando*  
*ritardando*





Pianoforte secondo.

The first system of musical notation for the piano part, consisting of a grand staff with a treble and bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several slurs and accents throughout. The key signature has two flats. The system ends with a double bar line and repeat dots.

The second system of musical notation. It begins with a *riten.* (ritardando) marking. The music continues with similar rhythmic patterns. A *simile* marking is placed above the staff. The system concludes with a *ff* (fortissimo) dynamic marking and a double bar line with repeat dots.

The third system of musical notation. It starts with an *a tempo* marking. The music features a change in dynamics to *p* (piano). The system ends with a double bar line and repeat dots.

The fourth system of musical notation. The music continues with a *ff* (fortissimo) dynamic marking. The system ends with a double bar line and repeat dots.

The fifth system of musical notation. The music continues with a *p* (piano) dynamic marking. The system ends with a double bar line and repeat dots.

The sixth system of musical notation. It begins with a *simile* marking. The music continues with a *f* (forte) dynamic marking. The system ends with a double bar line and repeat dots.

Pianoforte secondo.

*f espressivo* *mf* *p dolce*

*ff*

*f e marc.* *f* *mf* *p* P.F.I.

Più animato, quasi Presto. ♩ = 84.

*pp* *p ma un poco marc.* *con delicatezza* P.F.I.

*ff con fuoco*

*ff* *sf* *ff* *ff*

Pianoforte secondo.

*p delicatament* *ma un poco marcato*

Ed. \* Ed. \* Ed. \*

Listesso Tempo.

*f staccato e marcato*

*p*

Ed. \*

*cresc. f ff*

*ff con fuoco*

*sempre ff* acce - - leran - - do 1 *p dimin.*

Ed. \* Ed. \*

Pianoforte secondo.

Più animato.  $\text{♩} = 92.$

*p ma marcato e sempre staccato*

*f*

*marcato*  
*p*

*f*  
*con fuoco cresc.*

*P.F.I.*  
*p con delicatezza*  
*Ped.*

*staccato*  
*p*

Pianoforte secondo.

*f* *ff* *con fuoco ed accelerando*

P.E.I. *ff molto ritardando* *mf* *p* *Andante. Tempo di Tema.*

*mf dolce* *cresc.* *mf*

*p e dolce* *p*

*mf* *cresc.* *f* *pp e staccato* *un poco stringendo* *Tempo I.* P.E.I.

*poco ritard.* *mf* P.E.I.

