

Volksausgabe Breitkopf & Härtel

No. 2907

# BUSONI

All' Italia!

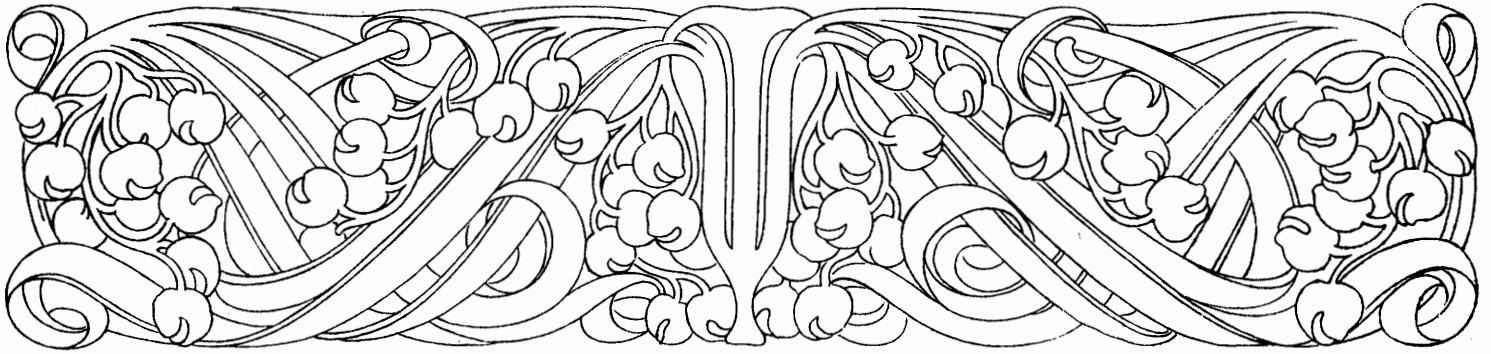
in modo napolitano

Piano solo





85998



# FERRUCCIO BUSONI

## Zwei Klavierstücke

aus den

## Elegien

Nr. 2. All' Italia!    Nr. 4. Turandots Frauengemach



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# All' Italia!

in modo napolitano.

A Egon Petri.

Ferruccio Busoni.

Andante barcarolo.

*p (un pò pesante)*

*dolce*

*sempre chiaroscuro*

*Red.* \*

*sostenuto calmo*

*Red.*

*Red.*

*1*

The score is written for piano and bass. It begins with a 6/8 time signature and a key signature of one sharp (F#). The tempo is marked 'Andante barcarolo'. The first system includes the instruction 'p (un pò pesante)'. The second system is marked 'dolce' and 'sempre chiaroscuro'. The third system features a 'Red.' marking with an asterisk. The fourth system is marked 'sostenuto calmo'. The fifth system has 'Red.' markings. The sixth system has '1' markings. The score concludes with a double bar line.

First system of musical notation, consisting of a treble and bass clef. The treble clef part features a series of notes with slurs and accidentals (flats). The bass clef part provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. It includes performance instructions: *sfumando* above the treble staff, *più sostenendo* below the bass staff, and *più p e a tempo* in the middle. The notation continues with melodic and harmonic lines.

Third system of musical notation, beginning with the section title *(Canzone)* and the instruction *mezza voce*. The bass clef part has a steady rhythmic accompaniment. The treble clef part has a melodic line. A *pp* (pianissimo) marking is present.

Fourth system of musical notation, continuing the accompaniment for the *Canzone* section. It shows the continuation of the bass line and the treble line.

Fifth system of musical notation. It includes the marking *m.d.* (mezza dolce) above a treble clef staff, *ten.* (tenu) above a treble clef staff, and *Ped.* (pedal) below the bass staff. The system concludes with a star symbol.

*più dolce*

Red. \*

*tenuto* *poco rit. - - - più andando*

*più appassionato e marcato*

*mf* *m.s.*

First system of musical notation. The treble clef staff contains a series of chords, with a long horizontal line indicating a sustained or tied chord. The bass clef staff features a complex melodic line with many accidentals. Fingerings 1, 4, 1, and 5 are indicated below the bass staff.

Second system of musical notation. Similar to the first system, it shows a treble staff with sustained chords and a bass staff with a melodic line. A downward-pointing 'v' symbol is located below the bass staff.

Third system of musical notation. The treble staff has a long horizontal line. The bass staff continues the melodic line. A downward-pointing 'v' symbol is below the bass staff, and a '7' is written above the treble staff.

Fourth system of musical notation. This system includes a change in key signature, indicated by the appearance of flats in the bass staff. It features a treble staff with chords and a bass staff with a melodic line. A '6' is written below the bass staff, and a downward-pointing 'v' symbol is below the bass staff.

Fifth system of musical notation. The treble staff has a long horizontal line. The bass staff has a melodic line. Downward-pointing 'v' symbols are located below the bass staff, and a '1' is written below the end of the system.

*molto cresc.*  
*ffz*  
*ff*

1 5 1 3 1 2 3 5

This system shows the beginning of a piece. The right hand starts with a series of chords and a melodic line that rises and then falls. The left hand provides a rhythmic accompaniment. The dynamic marking *molto cresc.* is present, followed by *ffz* and *ff*. Fingering numbers 1, 5, 1, 3, 1, 2, 3, and 5 are indicated above the right hand notes.

This system continues the piano introduction. The right hand features a series of chords with a melodic line that moves in a descending pattern. The left hand continues with a rhythmic accompaniment. The key signature changes to two flats.

This system continues the piano introduction. The right hand features a series of chords with a melodic line that moves in a descending pattern. The left hand continues with a rhythmic accompaniment. A *v* marking is present below the right hand notes.

This system continues the piano introduction. The right hand features a series of chords with a melodic line that moves in a descending pattern. The left hand continues with a rhythmic accompaniment. A *v* marking is present below the right hand notes. Fingering numbers 1, 6, and 5 are indicated below the right hand notes.

*(dramatico)*

This system continues the piano introduction. The right hand features a series of chords with a melodic line that moves in a descending pattern. The left hand continues with a rhythmic accompaniment. The marking *(dramatico)* is present above the right hand notes.



musical score system 1, featuring piano and bass staves with dynamic markings *meno f* and *più f*, and performance instructions *m.d. tenute* and *m.s.*

musical score system 2, featuring piano and bass staves with dynamic markings *dim.* and performance instructions *m.d.* and *m.s.*

musical score system 3, featuring piano and bass staves with dynamic markings *più dim.* and performance instructions *m.d.* and *m.s.*

musical score system 4, featuring piano and bass staves with performance instructions *m.s.*

musical score system 5, featuring piano and bass staves with dynamic markings *p ma poco marcato* and performance instructions *m.d.* and *Ped. tenuto*



**Presto.**

*ppp/leggeriss.*

(2 Pedali tenuti)

(*misurato*)

*p*

\*

*Ped.*

**Allegro.**

*legg.*

*p cantarellando m.d.*

*mf dolce m.s.*

*m.d. 4/2*

*m.s.*

*simile sempre*

*simile sempre*

*p legg.*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has four sharps (F#, C#, G#, D#). The first staff contains a melodic line with slurs and rests, marked with *m. s.* and *m. d.*. The grand staff contains a piano accompaniment with chords and moving lines. A bracket labeled *m. d.* spans across the grand staff in the second measure.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The first staff has a melodic line with a fermata over the first measure, marked with an *8...*. The piano accompaniment continues with various chordal textures.

Third system of musical notation. The first staff has a melodic line with a fermata over the first measure, marked with an *8...*. The piano accompaniment continues. The system includes dynamic markings *m. s.*, *3*,  $\frac{1}{2}$ , *m. d.*, and *legg.* (leggiero).

Fourth system of musical notation. The first staff has a melodic line with a fermata over the first measure, marked with *dolce*. The piano accompaniment features complex textures with triplets and other rhythmic figures. The system includes dynamic markings *dolce*,  $\frac{4}{2}$ ,  $\frac{3}{1}$ , and  $\frac{4}{2}$ .

8

legg.

m.s. p

Ped.

m. s.

Ped.

1

dim.

con meno Ped.

First system of a piano score. It consists of two staves, treble and bass. The music features complex chordal textures with many accidentals (flats and naturals). There are some slurs and accents over the notes.

Second system of a piano score. It consists of two staves. The music continues with complex textures. A *sotto voce* marking is present above the treble staff in the fourth measure, and a *più p* marking is below the bass staff in the same measure. There are also some slurs and accents.

Third system of a piano score. It consists of two staves. The music continues with complex textures. There are some slurs and accents over the notes.

Fourth system of a piano score. It consists of two staves. The music continues with complex textures. A *poco cresc.* marking is present above the treble staff in the second measure. There are some slurs and accents.

Fifth system of a piano score. It consists of two staves. The music continues with complex textures. A *mf* marking is present above the treble staff in the first measure. There are some slurs and accents.

*più f ma sempre leggiermente*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a series of chords and eighth notes. The bass clef contains a series of chords and eighth notes, with some triplets indicated by '1 2 3' above the notes.

Second system of musical notation, continuing the piece. The treble clef features chords and eighth notes. The bass clef features chords and eighth notes, with some triplets indicated by '1 2 3' above the notes.

*piano subito*

Third system of musical notation. The treble clef features chords and eighth notes. The bass clef features a melodic line with eighth notes and some triplets indicated by '1 2 3' above the notes.

*forte* *piano*

Fourth system of musical notation. The treble clef features chords and eighth notes. The bass clef features a melodic line with eighth notes and some triplets indicated by '1 2 3' above the notes. A dynamic change from *forte* to *piano* is indicated.

*poco a poco più cresc.*

Fifth system of musical notation. The treble clef features chords and eighth notes. The bass clef features a melodic line with eighth notes and some triplets indicated by '1 2 3' above the notes. A dynamic change from *poco a poco più cresc.* is indicated.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of several measures with complex chordal textures and melodic lines.

Second system of musical notation, continuing the piece. It includes dynamic markings *ff* (fortissimo) and *mf* (mezzo-forte). The bass line features a steady eighth-note accompaniment.

Third system of musical notation, marked *p leggieriss. e a tempo* (pianissimo, very light, and at tempo). It includes the instruction *2 Pedali tenuti* (two pedals held). The music is characterized by long, flowing melodic lines in both hands.

Fourth system of musical notation, marked *sotto voce, calmandosi* (under the voice, becoming calmer). The texture is more sparse and delicate than the previous systems.

Fifth system of musical notation, marked *pp* (pianissimo). It includes the instruction *3 2 Pedali* (three and two pedals). The system concludes with a double asterisk (\*) symbol.

Più ritenuto

*dolce, lontano*

*poco*

(sempre Allegro - 2)

*senza slentare*

*pp*

*2 Pedali*

*m. s.*

*espress.*

*m. d.*

*m. s. sola*

*ten.*

*(liberamente)*

*Ped.*

*ritenuto, raddolcendo a tempo*

*m. d.*

*dim.*

*p*



*m. s.*

*mf*  
*trem.*  
*p*  
*meno f*  
*più p*  
*dim.*

Tempo I. (Andante.)

*p placido*

*dolciss.*  
*riten.*  
Red. \*



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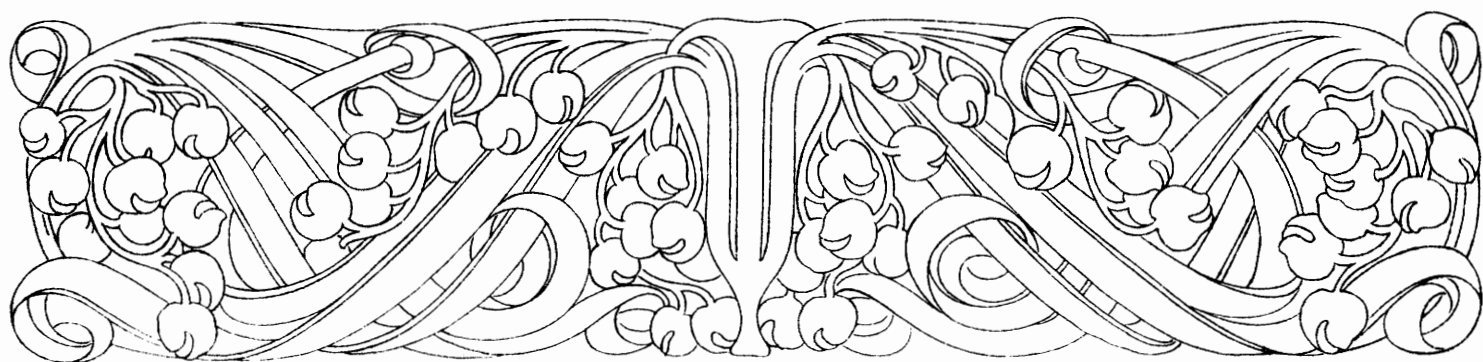
Turandots Frauengemach

Intermezzo

Piano solo







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## Zwei Klavierstücke aus den Elegien

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# Turandots Frauengemach.

## Intermezzo.

An Michael von Zadora.

Ferruccio Busoni.

Andantino sereno.

*dolce assai*

*sempre i due Pedali tenuti fino al ⊕*

Più vivo e distaccato e ritmato.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with an 8-measure rest at the beginning. The lower staff provides a harmonic accompaniment.

Second system of musical notation, consisting of two staves. The upper staff contains a complex melodic passage with slurs and ties. The lower staff continues the accompaniment.

Third system of musical notation, consisting of two staves. The upper staff begins with the instruction *poco marcato*. The lower staff features a steady eighth-note accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and ties. The lower staff continues the accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and ties. The lower staff continues the accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and ties. The lower staff features a melodic line with an 8-measure rest and the instruction *legg<sub>3</sub>*. The system concludes with a descending scale.

1 1 2  
*dim.*  
5 3 2 1 3 2 5

First system of a piano score. The right hand features a melodic line with slurs and accents, starting with a *dim.* marking. The left hand plays a rhythmic accompaniment with fingerings 5 3 2 1 3 2 5 indicated below.

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

*dim.* *scherzando*

Third system of the piano score. The right hand has a melodic line with slurs and accents. The left hand continues the accompaniment. The marking *dim.* is present in the first measure, and *scherzando* is written in the second measure.

*cresc.*

Fourth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand continues the accompaniment. The marking *cresc.* is written in the second measure.

*f*

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand continues the accompaniment. The marking *f* is written in the second measure.



5  
1 3 2 1  
*forte*

This system features a piano introduction with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature has one sharp (F#). The tempo is marked *forte*. The system concludes with a chordal texture.

5  
1 3 2  
*marc.* *p subito*

This system continues the piano introduction. The treble clef staff has a melodic line with a fermata over the final measure. The bass clef staff has a rhythmic accompaniment. The tempo is marked *marc.* (ritardando) and *p subito* (piano subito). The system concludes with a chordal texture.

8  
3 1 4 2 1 3 2 3 4 2 3 1  
*dolce*  
5 4 3 1 2 3

This system features a piano introduction with a treble clef staff containing a melodic line with a fermata over the final measure. The bass clef staff has a rhythmic accompaniment. The tempo is marked *dolce*. The system concludes with a chordal texture.

8

This system features a piano introduction with a treble clef staff containing a melodic line with a fermata over the final measure. The bass clef staff has a rhythmic accompaniment. The system concludes with a chordal texture.

8  
*piccantemente*

This system features a piano introduction with a treble clef staff containing a melodic line with a fermata over the final measure. The bass clef staff has a rhythmic accompaniment. The tempo is marked *piccantemente*. The system concludes with a chordal texture.

8.....5  
3  
3 1 5 4 5  
2 1 3  
4 2 5 4  
1 2

*leggieriss.*

This system features a complex, rapid melodic line in the right hand, characterized by frequent chromaticism and slurs. The left hand provides a steady accompaniment with chords and single notes. Fingerings are indicated with numbers 1-5 above the notes.

*legg.*

This system continues the piece with a more rhythmic and melodic right-hand part. The left hand accompaniment consists of chords and moving lines. The tempo is marked as *legg.*

8.....5

*dolce*

This system features a more lyrical and slower melodic line in the right hand, marked *dolce*. The left hand accompaniment is more active, with chords and moving lines. Fingerings are indicated with numbers 1-5 above the notes.

8.....5

This system continues the *dolce* section with a melodic line in the right hand and a supporting accompaniment in the left hand. The tempo remains slow and expressive.

8.....

This system concludes the piece with a final melodic flourish in the right hand and a supporting accompaniment in the left hand. The tempo remains slow and expressive.

8

*mordente*  
*tr*  
*tr*

*f*

Come da principio.  
*dolcissimo*

*pp*

2 Ped.

*pp*

(quasi Trombe lontanissime)

8

*glissando*



Klavier-Musik.

Klavier zu 2 Händen.

Table listing musical works for piano with 2 hands, including composers like Adagio, Bach, Beethoven, Chopin, and works such as 'Sammlung klassischer Sätze', 'Alte Meister', 'Armeemärsche', etc.

Klavier zu 2 Händen.

Table listing musical works for piano with 2 hands, including composers like Czerny, Debussy, Dohler, Dussek, Hummel, and works such as 'Toccata in C', '100 Übungsst. 4 Bde.', etc.

Klavier zu 2 Händen.

Table listing musical works for piano with 2 hands, including composers like Der junge Klassiker, Klee, Knorr, Köhler, Krause, and works such as 'Pauer 8: Band I, Corelli-Mozart', etc.

Klavier zu 2 Händen.

Table listing musical works for piano with 2 hands, including composers like Mozart, Plaidy, Rameau, Reger, and works such as 'Samtl. Sonat n (Reinecke) 8', etc.



VOLKAUSGABE BREITKOPF & HÄRTEL.

**Klavier zu 2 Händen.**

**Schumann, Sämtl. Klavierw. (Quartauszg.)**

2619 — Band III.

2677 — Op. 18. Arabeske C.

2678 — Op. 19. Blumenstück Des.

2620 — Band IV.

2679 — Op. 20. Humoreske B.

2680 — Op. 21. Noctelletten.

2681 — Op. 22. Sonate G m.

2682 — Op. 23. Nachtstücke.

2683 — Op. 26. Faaschingsschwank a. Wien.

2684 — Op. 28. 3 Romanzen. B m., Fis, H.

2685 — Op. 32. Scherzo, Gigue etc.

2621 — Band V.

2686 — Op. 56. Studien für den Pedalfügel.

2687 — Op. 58. Skizzen für den Pedalfügel.

2688 — Op. 68. Album f. d. Jugend. 43 St.

2689 — Op. 72. Vier Fugen.

2690 — Op. 76. Vier Marsche.

2691 — Op. 82. Waldszenen. 9 Klavierst.

2622 — Band VI.

2692 — Op. 99. Bunte Blätter. 14 Stücke.

2693 — Op. 111. 3 Phantasiestücke.

2694 — Op. 118. 3 Sonaten f. d. Jugend.

2695 — Op. 124. Albumblätter. 20 Stücke.

2696 — Op. 126. 78stücke in Fugattenform.

2697 — Op. 133. Gesänge der Frühe.

2648 — Konzerte u. Konzertst. Op. 54, 92, 134.

2704 — Op. 54. Konzert A m.

2705 — Op. 92. Introduction und Allegro.

2706 — Op. 134. Konz. Allegro m. Intr. D m.

2722 — Sonaten Op. 11, 14, 22.

2711 — Anhang zu Op. 13 (Variationen), Op. 14 (Scherzo), u. Op. 22 (Prestos).

(Silbergrau.) Originale. Oktavausgaben:

— In 2 Abteil. (einschl. Konzerte).

651/52 — In 6 Bdn. (Inhalt wie Quartauszg.).

652/50 — Ergänzt-Bd.: Konzerte u. Konzertst.

698 — Op. 6. Die Davidsbündler.

699 — Op. 9. Karneval.

694 — Op. 12. Phantasiestücke.

695 — Op. 15. Kinderszenen.

696 — Op. 21. Noctelletten.

697 — Op. 68. Album f. d. Jugend. 43 St.

698 — Op. 82. Waldszenen. 9 Stücke.

640 — Op. 99. Bunte Blätter. 14 Stücke.

641 — Op. 124. Albumblätter. 20 Stücke.

642 — Konzerte u. Konzertst. Op. 54, 92, 134.

698 — Sonaten Op. 11, 14, 22.

**Schumann, R., Sämtliche Klavierwerke. Originale. Instruktive Ausgabe auf Grund der Gesamtausgabe mit Fingersatz u. Vortragszeichen versehen. Revidierte Ausgabe. (Blau-grün.) Quartausgaben.**

Diese Ausgabe entspricht den oben bezeichneten u. trägt die Nummern:

623/21 statt 2623/24 | 704/6 statt 2704/6  
617/22 | 2617/22 | 714 | 2714  
643 | 2643 | 722 | 2722  
658/97 | 2658/97

**Bearbeitungen:**

498 — Op. 11. 3 Streich-Quartette (Klauser).

574 — Op. 44. 47. Quintett u. Quartett.

1408 — Op. 46. Andante u. Variat. (Schäffler).

707 — Op. 52. Overtüre, Scherzo u. Finale.

360 — Album u. Orig.-u. Bearb. (Reinecke). 8.

743 — Album u. Neue Folge (Reinecke). 8.

1900 — Album de chant. La Jeunesse. Op. 78.

1816 — Ausgewählte Lieder (Jadassohn).

308 — 63 Lieder u. Gesänge von R. und Cl. Schumann (Jadassohn).

575 — Sämtl. Symphonien (Klauser usw.).

696/99 — Dieselben einzeln: Nr. 1—4.

2547 — Sibelius, Jean, Op. 5. Sechs Improrompt.

2414 — Op. 9. Eine Sage (Schneider).

2290 — Op. 10. Karelia-Overtüre.

2296 — Op. 11. Karelia-Suite.

2156 — Op. 12. Sonate.

2293 — Op. 16. Frühlingslied (Värsäng).

2271 — Op. 22 Nr. 3. Schwan v. Tuonela.

2272 — Op. 22 Nr. 4. Lemminkäinen.

2523 — Op. 24 Nr. 1. Impromptu.

2529 — Op. 24 Nr. 2. Romanze A dur.

2530 — Op. 24 Nr. 3. Caprice.

2288 — Op. 24 Nr. 4/5. 2 Miniaturen (Romance-Valse).

2470 — Op. 24 Nr. 6. Idyll.

2406 — Op. 24 Nr. 7. Andantino F dur.

2585 — Op. 24 Nr. 8. Nocturno.

2590 — Op. 24 Nr. 9. Romanze.

2289 — Op. 24 Nr. 10. Barkarole.

2115 — Op. 26. Finlandia.

2480 — Op. 31 Nr. 3. Gesang der Athener.

2516 — Op. 36 Nr. 1. Schwarze Rosen.

2420 — Op. 36 Nr. 4. Schilfrohr säusle.

2163 — Op. 41. Kyllikki. 3 lyrische Stücke.

2224 — Op. 44. Valse triste aus „Kulemaa“.

2303 — Gesang v. d. Kreuzspinne (Ekman).

2281 — Königskristian-Suite I. Teil. (Elegie, Menuett, Musette u. Kreuzspinne).

2372 — II. Teil. Nocturne-Serenade.

2378 — III. Teil. Ballade.

2787 — Album.

2370/71 Sinigaglia. 2 Danze piemontesi. Op. 31.

2795 — Lustspiel-Overtüre. Le Baruffe Chiozzotte. Op. 32.

1990 Skandinavische Musik.

1081/82 Skandinavische Volksmusik. I/II. Sonatenstudien. Siehe unter Köhler.

762 Sonatinen-Album. Beethoven, Clementi, Dussek, Haydn, Krause, Kuhlau, Mozart, Reinecke, Scarlatti, (Krause).

1009/11 Sonntags-Musik. (Pauer) I/III.

661/62 Steibitz, 50 Bräden. I/II.

2680 **Strauß, Rich.,** Op. 1. Festmarsch.

2749 — Op. 7. Serenade f. Blasinstrumente.

2750 — Op. 20. Don Juan (O. Singer).

2761 — Op. 24. Tod u. Verklärung (O. Singer).

2762 — Op. 28. Till Eulenspiegel (O. Singer).

2763 — Op. 30. Zarathustra (Schmalz).

2785 — Op. 40. Ein Heidenleben (O. Singer).

1083 Synagoga-Melodien, alle hebräische.

1156 Tarantellen-Album. (Pauer). 8.

554 Taubert, W., Pianoforte-Werke.

**Klavier zu 2 Händen.**

1665 Thalberg, Album (Reinecke). 8.

329 — Die Kunst des Gesanges. Op. 70.

1064 Tofft, Op. 35. Käthchens Erlebnisse.

2287 Tonleitern (mit Schlüßkadenzen).

2295 Tschaikowsky, Album (Ludwig Klee).

2793 — Orchester-Album.

4027 — Die Jahreszeiten. Op. 37a.

4028 — Kinder-Album. Op. 39.

Unsere Meister, Album m. s. herausgegeben von C. Reinecke. 43 Bde.

1012/15 Unse Lieblinge. (Reinecke) I/IV.

2790 Volkman, Rob., Op. 25b. Intermezzo.

1002/1728 Wagner, Album (Reinecke). 8. I/II.

2571 — Polonaise, D dur.

2422 — Anger-Perlen a. Lohengrin (Heintz).

2378 — Brautlied aus Lohengrin.

2754 — Schwaneslied a. Lohengrin (Krug).

1365 — Lohengrin-Transkription. (Jaell, Op. 142).

304 — Lyrische Stücke aus Lohengrin.

421 — Angereichte Perlen aus Lohengrin und Tristan u. Isolde (Heintz).

1986 — Anger-Perlen a. Tristan (Heintz).

420 — Lyrische Stücke a. Tristan u. Isolde.

1494 — Mit übergelegtem franz. Text.

1876 — 3 Paraphrasen a. Tristan (Tausig).

277 Weber, Sämtl. Pffe.-Werke (Reinecke).

270.950 — Album. Orig. u. Bearb. 8. I/II.

373 — Sämtl. Sonaten (Reinecke).

276 — Dieselben (Reinecke) 8.

2216 — Aufforderung zum Tanz (Orig.).

2178 — Dasselbe (Tausig-Scharwenka).

1710 **Weihnachtsalbum.**

2038 **Wiehmayr, Theod.,** Tonleitern-Schule nach neuen Grundsätzen (d.-e.).

713.1421 **Wohlfahrt, Kind.-Kl.-Schule.** I/II. Kart.

1006 — Kleine Leute. I. Melod.-Alb. Op. 86.

1008 **Wolf, G. T.,** Für kleine Leute. Op. 25.

1056 — Kl. Licht- u. Schattenbilder, Op. 48.

2145 — 52 melodische Stücke (Op. 19 u. 26).

**Quvertüren zu 2 Händen.**

30 Beethoven, sämtliche 11 Quvertüren

2108/4 Berlioz, Quvertüren I/II.

278 Cherubini, Sämtliche Quvertüren.

98 Gluck, berühmte Quvertüren (Schubert) 8.

198 Mendelssohn, 5ber. Quvert. (Jadassohn)

165 — Sämtliche Quvertüren.

161 — Dieselben. 8.

213 Mozart, berühmte Quvertüren.

497 — Quvertüren zu den Jugend-Opern.

2409/12 **Quvertüren-Album I.** (Auber, Bellini, Boieldieu, Donizetti, Hérold, Rossini) II. (Balfé, Cherubini, Cimarosa, Gluck, Halévy; Kreutzer) III. (Adam, Mailart, Marschner, Reissiger, Spohr, Spontini). IV. (Bizet, Lortzing, Nicolai, Reinecke, Schubert).

644 Schumann, Sämtliche Quvertüren.

2290 Sibelius, Op. 10. Karelia-Quvertüre.

2795 Sinigaglia, Op. 32 Baruffe Chiozzotte.

2750 Suppé, berühmte Quvertüren.

2396 Wagner, 3 Vorspiele zu Lohengrin und Tristan u. Isolde.

2565 — Faust-Overt. leicht (Kleinmichel).

2135/36 — König Enzo, Polonia (Mottl).

2437 — Christoph Columbus (Mottl).

2439 — Rule Britannia (Mottl).

274 Weber, Sämtl. Quvertüren (Reinecke).

273 — Dieselben (Reinecke). 8.

**Klavierauszüge zu 2 Händen.**

\* Ausgabe mit Hinzufügung des Textes.

\*12 Bach, J. S., Matthäus-Passion.

\*1323 Beethoven, Egmont (Krug).

\*23 — Wohlfleite Ausg.

\*2168 Bizet, G., Carmen (Gust. F. Kogel).

357 Boieldieu, Weiße Dame (Jadassohn).

1165/66 Gluck, Iphigenie in Aulis, auf Tauris.

102.44 Lortzing, Undine, Wafenschmied.

48 — Zar und Zimmermann.

385 Mendelssohn, Athalia (Rietz).

396 — Lobgesang.

765 — Dasselbe 8.

387/83 — Oedipus 8. Sommernachtstraum.

159 — Sommernachtstraum. 8.

463 Meyerbeer, Hugenotten (Schwenke).

\*747 — Dasselbe (Kogel) 8.

1486 — Dasselbe. Neue revid. Ausg. (Kogel).

464 — Der Prophet (Schwenke).

\*748 — Dasselbe (Kogel) 8.

1487 — Dasselbe. Neue revid. Ausg. (Kogel).

1512 Mozart, Requiem (Richter).

596 Schumann, Manfred. Op. 115.

529 — Paradies und Peri. Op. 50.

\*431 Wagner, Das Liebesmahl d. Apostel. 8.

\*302 — Lohengrin, mit szen. Bemerk. 8.

\*1505 — Dasselbe, mit szen. Bemerk.

\*960 — Dasselbe mit engl. Text.

\*481 — Tristan u. Isolde, m. szen. Bemerk.

15. 18 Weber, Freischütz, Oberon 8.

2376 Armand, Op. 9. 6 leichte Stücke.

2069/70 Op. 20. 10 Phantasie-St. I/II.

2497 Bach, C. Ph. Em., Symphonie. D dur.

522 Bach, J. S., 6 Klav.-Konzerte (Waldersee).

2434 — Chaconne D moll (Reinecke).

2287 — Siehe Jugendbibliothek Heft V.

20 Beethoven, Op. 20. Septett.

113 — 5 Klavier-Konzerte.

2382.2275 — Klavier-Konzert Nr. 1, 5.

1592 — Violin-Konzert (Hermann).

1499 — Marsche.

2461/62 — Sämtliche Streich-Quartette.

— Bd. I/II. Op. 18 Nr. 1—3, 4—6.

— II. Op. 59 Nr. 1—2.

2464 — IV. Op. 59 Nr. 3. Op. 74.

2465 — V. Op. 95. 127.

— VI. Op. 1-0. 131.

2467 — VII. Op. 132. 133. 135.

**Klavier zu 4 Händen.**

**Klavier zu 4 Händen.**

46 Beethoven, sämtliche Klavier-Trios.

46a/b — Dieselben in 2 Abt.

490 — Sämtliche Streich-Trios.

1988 — Siehe Jugendbibliothek Heft I.

276 Bertini, Op. 87. 25 Studien (L. Köhler).

83 Chopin, Sämtl. Mazurkas (Schubert).

85 — Sämtliche Polonaisen (Schubert).

285 — Sämtliche Walzer (Schubert).

285 Clementi, 7 Sonaten (Dörffel).

Diabelli, Unterrichtswerke. (Krause):

940 — Bd. I. Übungsstücke. Op. 149.

942 — Bd. II. Jugendfreuden. Op. 163.

Sonatinen Op. 24, 54, 58, 60.

943 — Bd. III. Sonat. Op. 32, 33, 37, 150, 152.

953 — Sonatinen Op. 21, 54, 58, 60.

954 — Sonatinen Op. 32, 33, 37.

2167 — Sonaten Op. 33, 73.

955 — Sonatinen Op. 150, 152.

952 — Jugendfreuden. Op. 163.

2398 Elgar, Op. 20. Serenade E moll.

1018/20 Förster, Aumunterung d. Schüler. 24 melod. Übungsst. Op. 24, 3 Bde.

1204 Gade, Symphonien E, A m., D m., F.

560 Grenzbach, 36 Klavierstücke im Umfange von 5 Tönen.

917 Gurliitt, Op. 28. Präludien u. Choräle.

106 Händel, 12 Orgel-Konzerte. I/II.

2269 — Siehe Jugendbibliothek Heft V.

125a/b Haydn, 12 Symphon. (Rietz). 2 Bde.

862/76 — 14 Symphonien. Einzeln.

2027 — Symphonie Nr. 16 (Oxford).

2028 — Symphonie Nr. 18 (Abschieds-).

127 — 12 Klaviertrios (Burchard).

127a/b — Dieselben in 2 Abt.

2267 — Siehe Jugendbibliothek Heft III.

2600 Heller, Op. 85 Nr. 2. Tarantelle, A a dur.

1539 Henselt, 10 Etüden aus Op. 5. Bearb.

2338 Hofmann, Op. 19. Italien. Liebesnovelle.

1280 — Op. 62. Trompeter v. Säckingen.

1685 — Op. 51a. 2 Serenaden.

1281 — Op. 57. Ekkehärd.

1576 — Op. 79. Waldmärchen.

1560 Jugendbibliothek für den Unterricht (A. Krause) Bd. I. Klassiker.

1561 — Bd. II. Romantiker.

1998 — Heft I. Beethoven.

1999 — Heft II. Weber.

2267 — Heft III. Haydn.

2268 — Heft IV. Rob. Schumann.

2269 — Heft V. Bach-Händel.

2270 — Heft VI. Mozart.

2318 — Heft VII. Mendelssohn.

2319 — Heft VIII. Franz Schubert.

458/89 Krause, Instruktive Sonaten I/II.

294 Kuhlau, Sonatinen Op. 44, 66.

1601/22 Kühner, Schule d. vierh. Klaviersp. I/II

2543 Liszt, Phantasia und Fuge. Ad nos, ad salutarem.

506/7 — Symphon. Dichtungen. 2 Bde.

2498 — Les Préludes.

2806 — Isolde's Liebestod.

2580 — Tannhäuser, Einzug der Gäste auf Wartburg.

422 — Transkript. aus Wagners Opern.

2057 Lumbye, Traumbilder. Phantasia.

2997 **Marsch-Album.**

357 Mendelssohn, Orig.-Pffe.-Werke (Rietz)

157 — Sämtliche 79 Lieder.

1716 — Sämtliche Marsche.

163 — Sämtl. Orgelwerke. Op. 37 Prälud. u. Fugen. Op. 65 Sonaten (Schubert).

392 — Sämtl. Pffe.-Quartette (Brisler).

178 — Sämtliche Streich-Quartette.

173a/c — Dieselb. in 3 Abt. (1/2, 3/5, 6/7).

153 — Sämtliche Symphonien.

876/80 — Dieselben einzeln: Nr. 1—5.

390 — Sämtliche Pianoforte-Trios.

391 — Op. 20. Oktett in Es.

1233 — Op. 25. Klavier-Konzert G m.

163 a — Op. 37. Präludien und Fugen.

1234 — Op. 40. Klavier-Konzert D m.

1296 — Op. 64. Violin-Konzert.

163 b — Op. 65. 6 Orgel-Sonaten.

2318 — Siehe Jugendbibliothek Heft VII.

1293 Meyerbeer, Krönungsmarsch, Walzer, Redowa, Schlittschutzhan u. Galopp aus dem Propheet.

216 Mozart, Sämtl. Orig.-Kompos. (Dörffel)

893 — Halfuer-Serenade.

894 — Serenade Nr. 9, D [320] (Schubert).

230/31 — 12 Symphonien. 2 Bde.

— Symphonie Nr. 22—41 einzeln.

949 — Symphonie F [98] (Burchard).

885 — Symp. D [K.-V. Anh. 293] (Schubert).

2270 — Siehe Jugendbibliothek, Heft VI.

1431/32 Neumann, Op. 1. Stücke f. Anfang I/II.

1318 Nicodé, Op. 29. Bilder aus dem Süden.

345/47/1 Pianoforte-Musik, Klass. u. mod. Samml.

1315/15 vorzögl. Stücke. (Reinecke). 4 B.

1686 Reinecke, Op. 47. 3 Sonatinen.

2341/42 — Op. 151. 10 kleine Phantasien über deutsche Kinderlieder. I/II.

1687 Scharwenka, Ph., Op. 21. Tanz Suite.

2350/51 — Op. 30. All' Ongaressa, Walzer.

2.55/59 Schmitt, Jac., Sonatinen. Op. 208, 209.

262a/b Schubert, Orig.-Werke (Reinecke). 2B.

1458 — Bd. 3. (Suppl.) (Ouv., Phant. usw.)

486 — Märche (Reinecke).

1298 — Polonaisen.

466 — Symphonie Nr. 7, C (E. F. Richter).

2189 — Symp. Nr. 8 H moll (Unvollendet).

2319 — Siehe Jugendbibliothek, Heft VIII.

645 Schumann, sämtliche Originalwerke. (Clara Schumann).

499 — Klavier-Werke: Bd. I. (Op. 3, 12, 15).

500 — Bd. II. Op. 21 Noctelletten (Jadassohn).

501 — Bd. III. Op. 17, 22, 28.

646 — Sämtl. Symphonien (Jansen).

736/39 — Sämtl. Symphon. einzeln: Nr. 1—4.

576 — Trios, Phantasiestücke, Märchen-erzählungen.

836 — Op. 9. Karneval (Schmitz).

837 — Op. 12. Phantasiestücke (Rühr).

838 — Op. 15. Kinderszenen (Schubert).

839 — Op. 17. Phantasia (Horn).

922 — Op. 19. Phantasia (Horn).

**Klavier zu 4 Händen.**

643 Schumann, Op. 44, 47. Quintett und Quartett.

851 — Op. 46. Andante und Variationen.

708 — Op. 52. Overt., Scherzo u. Finale.

805 — Op. 54. Klavier-Konzert A m.

753 — Op. 63. Erstes Trio (Naumann).

700 — Op. 66. Bilder aus Osten.

2180 — Op. 67. Jugend-Album.

754 — Op. 80. Zweites Trio (Naumann).

701 — Op. 85. 12 vierh. Klavierstücke.

756 — Op. 88. Phantasiestücke (Naumann).

806 — Op. 92. Konzertstück G (Naumann).

702 — Op. 109. 9 charakterist. Tonstücke.

756 — Op. 110. Drittes Trio (Horn).

703 — Op. 130. Kinderball.

757 — Op. 132. Märchenerzählungen.

2264 — Siehe Jugendbibliothek Heft IV.

2176 Sibelius, Op. 40. Karelia-Overtüre.

2157 — Op. 11. Karelia-Suite (K. Ekman).

2421 — Op. 22 Nr. 3. Schwan v. Tuonela.

2273 — Op. 44. Valse triste aus „Kulemaa“.

2308/2400 — König Kristian Suite. I/II.

2220/21 Sinigaglia, Danze piemontesi I/II.

2795 — Lustspiel-Overt. Baruffe Chiozzotte.

2587 Strauss, Festmarsch (s. Marschalchbum).

1434 Tours, Klavierstücke (Suite de Pieces).

1021/23 Unse Lieblinge. Die schönsten Melod., leicht v. C. Reinecke. 4 Bde.

1017 Vogel, Album f. kleine Klaviersp. Op. 47.

433 Wagner, Lyrische Stücke a. Lohengrin.

572 — Lyrische Stücke aus Tristan (Sitt).

269 Weber, Sämtl. Orig.-Werke (Reinecke).

1999 — Siehe Jugendbibliothek Heft II.

908 Wohlfahrt, Der Klavierfreund. Kart.

**Quvertüren zu 4 Händen.**

82 Beethoven, Sämtliche 11 Quvertüren.

279 Cherubini, Sämtliche Quvertüren.

2086 Cornelius, Der Barbier von Bagdad.

99 Gluck, Quvertüren.

166 Mendelssohn, Sämtliche 11 Quvertüren.

199 — 5 berühmte Quvertüren.

214 Mozart, berühmte Quvertüren.

556 Reinecke, Quvertüren.

647 Schumann, Sämtliche Quvertüren.

2176 Sibelius, Op. 10. Karelia-Overtüre.

2796 Sinigaglia, Op. 32. Baruffe Chiozzotte.

2401 Wagner, Lohengrin. Einleitung z. 3. Akt.

2563 — Tristan und Isolde. Vorspiel.

275 Weber, Sämtliche Quvertüren.

**Klavier-Auszüge zu 4 Händen.**

359 Boieldieu, Weiße Dame.

109 Donizetti, Lucrezia Borgia.

2557 Gluck, Alceste.

2558/59 Haydn, Schöpfung, Jahreszeiten.

1518 Hérold, Marie.

23. 43 Lortzing, Zar, Undine.

398 Mendelssohn, Athalia.

394 — Lobgesang.

395 — Oedipus.

396 — Sommernachtstraum.

101/5 Meyerbeer, Hugenotten, Prophet.

2292 Mozart, Krönungs-Messe.

1426 — Requiem.

537 Schumann, Manfred.

525 — Paradies und Peri.

514 Wagner, Lohengrin (Schubert).

1409 — Lohengrin d.-e. (Kleinmichel).

16. 19 Weber Freischütz. Oberon

**2 Klaviere 4 händig.**

\* Zur Aufführung 2 Expt. erforderlich

568/69 Bach, 10 Konzerte. Pianoforte I, II.

262 Beethoven, Konzerte. Pffe. I (Reinecke).

— Pffe. II (Reinecke).

1910/13 — Symphonien: Bd. I (1—5). Bd. II (6—9).

2204 — Symphonie Nr. 2 D dur. Op. 36.

1507/8 Bibliothek für 2 Pianoforte (Krause).

2548 Bruch, Op. 11. Phantasia D moll.

2287 Chopin, Op. 73 Rondo, C dur (A. Krause).

94 — Konzerte u. Konzertstücke. Pffe. I.

1264 — Pffe. II (Reinecke).

\*2424 Clementi, Original-Sonaten. (Krause).

530/31 Klavierkonzerte alter und neuer Zeit.

931/1 Pianoforte II. Bd. I, II, IV.

532 — Bd. III.

(Pffe. I s. 2. hädg. Nr. 282/3, 523, 284.)

\*2277 Liszt, Concerto pathétique (Bülow).

\*508/9 — Symphon. Dichtungen. 2 Bde.

451/52 Mendelssohn, Sämtliche Quvertüren.

2402 — 5 berühmte Quvertüren.

2791 Meyerbeer, Krönungsmarsch, Prophet.

2425 Mozart, Sonate u. Fuge (Krause).

2340 Reinecke, Op. 94. La belle Griéllidia.

1487 Schubert, Symp. Nr. 7, C (Kindwörth).

2325/27 Schumann, Symphonien Nr. 1, 2, 3.

\*649 — Op. 46. Andante u. Variationen.

1448 — Op. 47. Klavier-Quartett (Waage).

830 — Op. 54. Klavier-Konzert (Horn).

831 — Op. 92. Konzertstück (Hermann).

832 — Op. 134. Konzert-Allegro. (Busoni).

2234 Wagner, Brautlied a. Lohengrin (Snoer).

\*2517 — Isolde's Liebestod.

**2 Klaviere 8 händig.**

1229 Beethoven, Op. 80. Phantasia.

1203a/b — Märche.

265/66 — 9 Symphonien. Bd. I (Nr. 1—5).

267/68 — Bd. II (Nr. 6—9).

1174/81 — Symphonien einzeln: Nr. 1—8

1182 — Nr. 9.

2295 Chopin, Op. 40 Nr. 1. Polonaise, A dur.

1299/1 Jugendbibliothek. 8 kürzere Stücke f. d. Unterricht (Knorr). Pffe. I, II.

2572 Liszt, Spinnerlied, a. Flieg. Holländer.

1253 Mendelssohn, Op. 11. Symp. Cm. (Busoni)

1360 — Op. 52. Symphonie B (Horn).