



SCHOTT'S IBLIOTHEK FÜR ZWEI KLAVIERE ZU 4 HÄNDEN POUR DEUX PIANOS À 4 MAINS

Bearbeitungen von H. Gobbi*

Arrangements par H. Gobbi

Nr. 1	Bach, Orgelfuge in A moll — Lamineur.	3.—
2	Gobbi, H., Réveil en deuil.	2.—
3	Magyar Serenada, (Sérénade hongroise).	3.—
4	Mendelssohn, Allegro molto (aus dem Quartett H moll — Si mineur, op. 3)	3.—
5	Mendelssohn-Bartholdy, F., Scherzo aus der Musik zu Shakespeare's Sommernachtstraum	3.—
6	Mendelssohn, Scherzo aus op. 16	1.50
7	Rubinstein, Antoine, Fantaisie hongroise.	3.—
8	Schumann, R., Op. 1. Thema über den Namen »Abegg«	3.—
9	Schumann, R., Op. 7. Toccata	3.—
10	Schumann, R., Op. 21. Novellette D-dur, Ré majeur.	3.—
11	Schumann, R., Op. 56. Studien für den Pedalfügel	1.50
12	Schumann, R., Op. 56. Studien für den Pedalfügel, Nr. 6.	1.50
13	Schumann, R., Op. 58. Skizzen für den Pedalfügel, Nr. 2.	1.50
14	Schumann, R., Op. 58. Skizzen für den Pedalfügel, Nr. 3.	1.50
15	Scarlatti, Allegro	1.50
16	Scarlatti, Capriccio	1.50
17	Scarlatti, Gigue	1.50
18	Strauss, Joh. — Tausig, Man lebt nur einmal!	3.—
19	Tausig, C., Ungarische Zigeunerweisen	5.—
20	Volkmann, Robert, Drei Stücke aus Op. 21. Visegrad-Waffentanz, Brautlied, Soliman	2.50

Verschiedene Bearbeitungen*

Arrangements divers

Goldmark, C., 3 Sätze aus der Symphonie „Ländliche Hochzeit“ Op. 26 (O. Singer)		
Nr. 21	Nr. 1 Brautlied	1.20
22	2 Serenade	1.50
23	3 Tanz	1.50
24	Liszt, Fr., Rhapsodie Nr. 9 (E. Kronke)	2.—
	06340/43	

Nr.	Massenet, Scènes pittoresques (O. Singer)	
†25	Nr. 1 Marche	2.—
†26	Massenet, id. 2 Air de Ballet	1.80
†27	Massenet, id. 3 Angelus	1.80
28	Raff, Valse Impromptu (Erler) 04883/4	1.20
29	Wagner, Rich., Fliegende Holländer, Le Vaisseau Fantôme, Ouverture, (Pringsheim) 02147/9	2.—
30	Wagner, Rich., Tannhäuser - Ouverture, (Pringsheim) 02150/3	2.—
31	Wagner, Rich., Lohengrin - Vorspiel, Prélude (Pringsheim) 02154.	1.—
32	Wagner, Rich., Tristan und Isolde, Vorspiel und Liebestod, Prélude et Mort d'Isolde (Pringsheim) 02155/7	1.50
33	Wagner, Rich., Tristan und Isolde, Vorspiel mit Konzertschluss, Prélude avec Finale de Concert (Pringsheim) 02193/4	1.20
34	Wagner, Rich., Meistersinger, Maitres des chanteurs, Vorspiel, Prélude (Behn) 02158/60	1.50
35	Wagner, Rich., Sachsens Schlusslied, Air final de Sachs (Wallace) 02161/2	1.20
36	Wagner, Rich., Walküre, Wotans Abschied und Feuerzauber, Adieu de Wotan et l'Enchantement du Feu (Pringsheim) 02167/9	1.50
37	Wagner, Rich., Götterdämmerung, Crépuscule des Dieux, Trauermarsch, Marche funèbre (Ehrlich) 02174/5	1.20
38	Wagner, Rich., Götterdämmerung, Crépuscule des Dieux, Rheinfahrt, Voyage du Rhin (O. Singer) 02176/8	1.50
39	Wagner, Rich., Parsifal, Vorspiel, Prélude (Humperdinck) 02179/80	1.20
40	Wagner, Rich., Karfreitagszauber, Verwandlungsmusik und Schlusszene des 3. Aktes, Enchantement du Vendredi-Saint, musique du changement de scène et scène finale du 3 ^e acte (Pringsheim) 02181/4	2.—
41	Wagner, Rich., Parsifal, Parsifal und die Blumenmädchen, Parsifal et les Filles-Fleurs, (Pringsheim) 02185/7	1.50
42	Wagner, Rich., Huldigungsmarsch, Marche solennelle (O. Singer) 02188/9	1.20
43	Wagner, Rich., Siegfried-Idyll (Behn) 02190/2	1.50

* Sämtliche Werke in Partitur gedruckt. Zur Aufführung sind zwei Exemplare erforderlich. (Toutes les oeuvres sont imprimées en partition. Il faut 2 exemplaires pour l'exécution.)
† In Frankreich und Belgien unverkäuflich. (Ne se vendent pas en France et Belgique.)
Zu obigen Preisen tritt der derzeitige Teuerungsaufschlag. — En plus prix marqués il y a la majoration temporaire.

MODERNE KLAVIER-MUSIK

AUS DEM VERLAG B. SCHOTT'S SÖHNE, MAINZ

HAAS, JOSEPH

Op. 55 Schwänke und Idyllen. Ein Zyklus
von Fantasiestücken

KORNGOLD, E. W.

Op. 2 Sonate Nr. 2, E dur
» 3 Märchenbilder, Sieben Stücke:
Nr. 1 Die verzauberte Prinzessin / Nr. 2 Die
Prinzessin auf der Erbse / Nr. 3 Rübezahl /
Nr. 4 Wichtelmännchen / Nr. 5 Ball beim
Märchenkönig / Nr. 6 Das tapfere Schneider-
lein / Nr. 7 Das Märchen spricht den Epilog.
» 11 Drei Stücke aus der Musik zu „Viel
Lärmen um Nichts“
Nr. 1 Mädchen im Brautgemach / Nr. 2 Holz-
apfel und Schlehwein (Marsch der Wache) /
Nr. 3 Mummenschanz (Hornpipe)

KREISLER, FRITZ

Caprice viennois
Rondino über ein Thema von Beethoven über-
tragen von L. Godowsky

Klassische Manuscripte:

Couperin, Chanson Louis XIII und Pavane
Martini, Andantino
Couperin, La Précieuse

Alt Wiener-Tanzweisen:

No. 1 Liebesfreud
No. 2 Liebesleid
No. 3 Schön Rosmarin

MAC DOWELL, E.

Op. 4 Aus verklungenen Märchen
» 7 Sechs kleine Fantasien
» 36 Etude de Concert, Fis dur
» 37 Les Orientales, Drei Stücke
No. 1 Clair de lune
No. 2 Dans le hamac
No. 3 Danse andalouse
» 39 Zwölf Etüden, in 2 Hefen und einzeln
darunter: No. 8 Schattentanz
» 51 Amerikanische Wald-Idyllen
» 55 See-Bilder
» 57 Dritte Sonate (Norse) d moll
» 59 Vierte Sonate (Keltic) e moll
» 61 Erzählungen am Kamin
» 62 Neu-England-Idyllen

Stimmungsbilder

Sechs kleine Stücke nach Skizzen von J. S. Bach,
Courante in A, Menuett in G, Gigue in A,
Menuett in F, Menuett in G, Marsch in D.

MORITZ, E.

Op. 1 Vier Klavierstücke
» 12 Drei Intermezzi
» 16 Scherzo, C dur

REGER, MAX

Album, seine beliebtesten kleine Stücke, 2 Hefte
Op. 11 Sieben Walzer, 2 Hefte
» 18 Sieben Improvisationen, 2 Hefte
» 25 Fünf Aquarellen

SCOTT, CYRIL

Suite im alten Stile
Zweite Suite
Das Dschungelbuch nach Rudyard Kipling
Egypten, fünf Stücke
Poëms, fünf Stücke
Op. 47 Nr. 1 Lotus Land
» 58 Nr. 5 Danse nègre
» 63 Sphinx
» 71 Nr. 3 Bergeronette
» 74 Trois Danses tristes
Carillon
Barcarolle

SEKLES, B.

Op. 10 Skizzen, fünf fantastische Stücke

SGAMBATI, G.

Op. 12 Nr. 8 Campana a festa (Epitalamio)
» 14 Gavotte As moll
» 18 Nr. 2 Vecchio Minuetto
» 18 » 3 Nenia
» 18 » 4 Toccata
» 31 5me Nocturne
» 33 6me Nocturne
» 42 Nr. 2 Berceuse-Rêverie

SCHMID, HEINR. KASP.

Op. 36 Bayrische Ländler
» 39 Die Tänzerin, Capriccio

WINDSPERGER, L.

Sonate, Cis moll
15 Bagatellen, drei Hefte
1. Rhapsodie, B moll
Polonaise, Fis moll
Lumen amoris. Ein Zyklus von 12 Fantasien
und Fantasiestücken
Op. 27 Der mythische Brunnen. Ein Zyklus
von 7 Klavierstücken
» 28 Sonate, C dur

Bräutlied, Serenade und Tanz
aus der
Symphonie

LÄNDLICHE HOCHZEIT

von

C. GOLDMARK

übertragen für

2 Klaviere zu 4 Händen

von

OTTO SINGER

Bräutlied n. 1.20

Serenade n. 1.50

Tanz n. 1.50

Hierzu Teuerungsaufschlag

Zur Aufführung sind zwei Exemplare erforderlich

Aufführungsrecht vorbehalten / Eigentum der Verleger

MAINZ
Weihergarten 5
SCHOTT & CO.
LONDON
63 Conduit St. Regent St. Corner
48 Great Marlborough Street W.

B. SCHOTT'S SÖHNE
EDITIONS SCHOTT, PARIS
MAX ESCHIG
48 Rue de Rome
Printed in Germany

LEIPZIG
Lindenstrasse 16
SCHOTT FRÈRES
BRÜSSEL
30 Rue St. Jean

LÄNDLICHE HOCHZEIT

Symphonie von Carl Goldmark

Brautlied

bearb. von OTTO SINGER.

Allegretto (♩ = 96)

1tes Klavier.

2tes Klavier.

dolce

p.

p. dolce

p

rit.

Tempo.

p

pp

mf

f

sfz

ff

ff

sfz

p

tr

tr

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The music features a complex texture with many chords and moving lines. A dynamic marking of *p* (piano) is present in the upper staff.

Second system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The music continues with various dynamics including *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). A fingering sequence $\begin{matrix} 5 & 5 & 4 \\ 4 & 3 & 2 \end{matrix}$ is written above the final measure of the upper staff.

Third system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef. The music features dynamics such as *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo).

pp f dolce 3 p

This system contains the first two staves of music. The upper staff begins with a piano (*pp*) dynamic and a forte (*f*) dynamic. The lower staff begins with a piano (*pp*) dynamic and features a *dolce* marking with a triplet of eighth notes, followed by a piano (*p*) dynamic.

dolce 3 p pp rit. Tempo. p f

This system contains the next two staves. The upper staff features a *dolce* marking with a triplet of eighth notes, followed by piano (*p*) and piano-piano (*pp*) dynamics. The lower staff begins with a piano (*p*) dynamic and includes a *rit. Tempo.* marking, followed by a forte (*f*) dynamic.

mf p f sfz ff sfz p tr

This system contains the final two staves. The upper staff starts with a mezzo-forte (*mf*) dynamic, followed by piano (*p*), forte (*f*), sforzando (*sfz*), fortissimo (*ff*), and piano (*p*) dynamics, ending with a trill (*tr*). The lower staff starts with a forte (*f*) dynamic, followed by sforzando (*sfz*), fortissimo (*ff*), and piano (*p*) dynamics, also ending with a trill (*tr*).

First system of musical notation. The upper staff begins with a triplet of eighth notes. The lower staff contains a piano (*p*) dynamic marking. The system concludes with a double bar line.

Second system of musical notation. The upper staff features a mezzo-forte (*mf*) dynamic marking. The lower staff includes a piano (*p*) dynamic marking and a *dolce* marking. The system concludes with a double bar line.

Third system of musical notation. The upper staff contains a *dolce* marking. The lower staff includes a piano (*p*) dynamic marking. The system concludes with a double bar line.

Fourth system of musical notation. The upper staff includes a piano (*pp*) dynamic marking and a *dim.* marking. The lower staff includes a *dim.* marking. The system concludes with a double bar line.

Fifth system of musical notation. The upper staff includes a piano (*p*) dynamic marking and a *dim.* marking. The lower staff includes a piano (*p*) dynamic marking and a *dim.* marking. The system concludes with a double bar line.

5
4
1

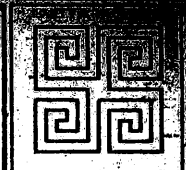
First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in a minor key. Dynamics include *pp*, *f*, *ff*, and *pp*. There are slurs and accents throughout. A fingering number '1' is visible in the lower staff.

Second system of musical notation. It consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. Dynamics include *f* and *ff*. There are slurs and accents throughout.

Third system of musical notation. It consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. Dynamics include *f*, *ff*, *p*, and *p*. There are slurs and accents throughout. The system ends with the instruction *rit. Tempo.*

Fourth system of musical notation. It consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. Dynamics include *pp*, *p*, and *pp*. There are slurs and accents throughout. The system ends with the instruction *ten. ten.*

Auswahl Moderner Klavierstücke zu vier Händen



<p><i>m</i> Adam, L., Liselotte 1 50</p> <p><i>l</i> Aletter, W., Menuetto piccolo — 80</p> <p><i>m</i> Bachmann, G., Les Sylphes, Impromptu-Valse n 1 50</p> <p><i>m</i> — Perles de Madrid, Habanera n 1 50</p> <p><i>l</i> Baumfelder, F., Rondo mignon 1 50</p> <p><i>m</i> Beaumont, P., Caprice espagnol 1 50</p> <p><i>m</i> — Talon rouge 1 20</p> <p><i>l</i> Bodenhoff, La Coquette, Capriccio 1 20</p> <p><i>m</i> Bohm, C., Rosetta 1 50</p> <p><i>m</i> — Lied der Spinnerin — 80</p> <p><i>l</i> — Rococo, Gavotte 1 —</p> <p><i>m</i> — Espagnola, Span. Tanz 1 20</p> <p><i>m</i> Croisez, A., L'Hirondelle et le Prisonnier 1 75</p> <p><i>l</i> Dennée, Ch., Rondo villageois 1 —</p> <p><i>m</i> Eggeling, G., Ungarischer Tanz 1 20</p> <p><i>m</i> — Souvenir de Oesth 1 20</p> <p><i>m</i> — La Capricieuse 1 50</p> <p><i>m</i> Fink, Fest im Sattel, Charakterstück 1 50</p> <p><i>m</i> — Prairie-Ritt, Charakterstück 1 50</p> <p><i>l</i> Foerster, A., Marsch der Zwerge — 80</p> <p><i>m</i> — 6 Original-Kompositionen (Salon- Walzer — Alpenidylle — Blumen- geflüster — Auf der Wanderschaft — Liebeslied — Barcarole) à 2 —</p> <p><i>l</i> Van Gael, Aquarellen, 3 Stücke à 1 25</p> <p><i>m</i> Gobbaerts, L., La Pluie d'or, Valse 2 25</p> <p><i>m</i> Gounod, Ch., Hymne St. Cécile, Méditation religieuse n 1 20</p> <p><i>l</i> Gurlitt, C., Marionetten-Ouverture Ed. 1 20</p> <p><i>l</i> — Jagdouverture Ed. 1 —</p> <p><i>l</i> — Spanischer Tanz 1 25</p> <p><i>l</i> — Ungarischer Tanz — 80</p> <p><i>m</i> Heckel, Taquinerie, Scherzino 1 50</p> <p><i>m</i> — Fête Polonaise, Mazurka 1 50</p>	<p><i>m</i> Hess, J. Ch., Où vas-tu, petit oiseau? n 1 20</p> <p><i>m</i> — Le Carnaval de Venise n 1 20</p> <p><i>m</i> Horváth, G., Zigeunerweisen — 80</p> <p><i>m</i> — 3 kurze Stücke Ed. 1 50</p> <p>Humperdinck, E., Hänsel und Gretel:</p> <p><i>m</i> Vorspiel 2 —</p> <p><i>m</i> Potpourri 2 75</p> <p><i>l</i> Tanzliedchen 1 50</p> <p><i>m</i> Knusperwalzer 1 50</p> <p><i>l</i> Kullak, E., Pierrot tanzt 1 —</p> <p><i>m</i> Lebierre, O., Fête champenoise n 1 50</p> <p><i>m</i> — Tarentelle n 1 50</p> <p><i>l</i> Ludovic, G., Fleurs d'oranger, Valse brillant n 1 50</p> <p><i>m</i> Massenet, J., Air de ballet a. Scènes pittoresques n 1 —</p> <p><i>m</i> Mattei, T., L'Echo de Naples n 1 50</p> <p><i>m</i> — Fête champêtre n 1 50</p> <p><i>m</i> — Pas de charge n 1 50</p> <p><i>m</i> Moszkowski, M., Valse brillante As 2 —</p> <p><i>m</i> — Menuett 2 —</p> <p><i>m</i> — Romanze 2 —</p> <p><i>m</i> — Gavotte 2 —</p> <p><i>m</i> Nevin, E., Narcissus 1 50</p> <p><i>m</i> — Barchetta 1 50</p> <p><i>m</i> d'Orso, F., Tendre message n 1 50</p> <p><i>m</i> — Rêveuse, Impromptu n 1 50</p> <p><i>m</i> — La Zingara n 1 50</p> <p><i>m</i> — Au Crépuscule n 1 50</p> <p><i>m</i> Osborne, G. A., La Pluie de perles 2 —</p> <p><i>l-m</i> d'Ourville, L., Soirées musicales, 4 Hefte à Ed. 1 50</p> <p><i>m</i> Pauer, E., La Cascade n 1 50</p> <p><i>m</i> — M., Presto à la Tarantelle Ed. 2 —</p> <p><i>m</i> — 3 Klavierstücke Ed. 2 —</p> <p><i>m</i> — 10 Walzer Ed. 2 —</p>
--	---

l = leicht; *m* = mittelschwer.

Zu vorstehenden Preisen tritt der jeweilige Teuerungsaufschlag

B. SCHOTT'S SÖHNE MAINZ, LEIPZIG

LONDON BRÜSSEL PARIS

SCHOTT & CO. SCHOTT FRÈRES MAX ESCHIG



SCHOTT'S IBLIOTHEK FÜR ZWEI KLAVIERE ZU 4 HÄNDEN POUR DEUX PIANOS À 4 MAINS

Bearbeitungen von H. Gobbi*

Arrangements par H. Gobbi

- | | | |
|-------|---|------|
| Nr. 1 | Bach, Orgelfuge in Amoll — Lamineur. | 3.— |
| 2 | Gobbi, H., Réveil en deuil. | 2.— |
| 3 | Magyar Serenada, (Sérénade hongroise). | 3.— |
| 4 | Mendelssohn, Allegro molto (aus dem Quartett Hmoll — Simineur, op. 3) | 3.— |
| 5 | Mendelssohn-Bartholdy, F., Scherzo aus der Musik zu Shakespeare's Sommernachtstraum | 3.— |
| 6 | Mendelssohn, Scherzo aus op. 16 | 1.50 |
| 7 | Rubinstein, Antoine, Fantaisie hongroise. | 3.— |
| 8 | Schumann, R., Op. 1. Thema über den Namen »Abegg« | 3.— |
| 9 | Schumann, R., Op. 7. Toccata | 3.— |
| 10 | Schumann, R., Op. 21. Novellette D-dur, Ré majeur. | 3.— |
| 11 | Schumann, R., Op. 56. Studien für den Pedalflügel | 1.50 |
| 12 | Schumann, R., Op. 56. Studien für den Pedalflügel, Nr. 6. | 1.50 |
| 13 | Schumann, R., Op. 58. Skizzen für den Pedalflügel, Nr. 2. | 1.50 |
| 14 | Schumann, R., Op. 58. Skizzen für den Pedalflügel, Nr. 3. | 1.50 |
| 15 | Scarlatti, Allegro | 1.50 |
| 16 | Scarlatti, Capriccio | 1.50 |
| 17 | Scarlatti, Gigue | 1.50 |
| 18 | Strauss, Joh. — Tausig, Man lebt nur einmal! | 3.— |
| 19 | Tausig, C., Ungarische Zigeunerweisen | 5.— |
| 20 | Volkman, Robert, Drei Stücke aus Op. 21. Visegrad-Waffentanz, Brautlied, Soliman | 2.50 |

Verschiedene Bearbeitungen*

Arrangements divers

- Goldmark, C., 3 Sätze aus der Symphonie „Ländliche Hochzeit“ Op. 26 (O. Singer)
- | | | |
|--------|--|------|
| Nr. 21 | Nr. 1 Brautlied | 1.20 |
| 22 | 2 Serenade | 1.50 |
| 23 | 3 Tanz | 1.50 |
| 24 | Liszt, Fr., Rhapsodie Nr. 9 (E. Kronke) 06340/43 | 2.— |

- | | | |
|--------|--|------|
| Nr. 25 | Massenet, Scènes pittoresques (O. Singer) Nr. 1 Marche | 2.— |
| 26 | Massenet, id. 2 Air de Ballet | 1.80 |
| 27 | Massenet, id. 3 Angelus | 1.80 |
| 28 | Raff, Valse Impromptu (Erler) 04883/4 | 1.20 |
| 29 | Wagner, Rich., Fliegende Holländer, Le Vaisseau Fantôme, Ouverture, (Pringsheim) 02147/9 | 2.— |
| 30 | Wagner, Rich., Tannhäuser = Ouverture, (Pringsheim) 02150/3 | 2.— |
| 31 | Wagner, Rich., Lohengrin = Vorspiel, Prélude (Pringsheim) 02154. | 1.— |
| 32 | Wagner, Rich., Tristan und Isolde, Vorspiel und Liebestod, Prélude et Mort d'Isolde (Pringsheim) 02155/7 | 1.50 |
| 33 | Wagner, Rich., Tristan und Isolde, Vorspiel mit Konzertschluss, Prélude avec Finale de Concert (Pringsheim) 02193/4 | 1.20 |
| 34 | Wagner, Rich., Meistersinger, Maîtres des chanteurs, Vorspiel, Prélude (Behn) 02158/60 | 1.50 |
| 35 | Wagner, Rich., Sachsens Schlusslied, Air final de Sachs (Wallace) 02161/2 | 1.20 |
| 36 | Wagner, Rich., Walküre, Wotans Abschied und Feuerzauber, Adieu de Wotan et l'Enchantement du Feu (Pringsheim) 02167/9 | 1.50 |
| 37 | Wagner, Rich., Götterdämmerung, Crépuscule des Dieux, Trauermarsch, Marche funèbre (Ehrlidh) 02174/5 | 1.20 |
| 38 | Wagner, Rich., Götterdämmerung, Crépuscule des Dieux, Rheinfahrt, Voyage du Rhin (O. Singer) 02176/8 | 1.50 |
| 39 | Wagner, Rich., Parsifal, Vorspiel, Prélude (Humperdink) 02179/80 | 1.20 |
| 40 | Wagner, Rich., Karfreitagszauber, Verwandlungsmusik und Schlusszene des 3. Aktes, Enchantement du Vendredi-Saint, musique du changement de scène et scène finale du 3 ^e acte (Pringsheim) 02181/4 | 2.— |
| 41 | Wagner, Rich., Parsifal, Parsifal und die Blumenmädchen, Parsifal et les Filles-Fleurs, (Pringsheim) 02185/7 | 1.50 |
| 42 | Wagner, Rich., Huldigungsmarsch, Marche solennelle (O. Singer) 02188/9 | 1.20 |
| 43 | Wagner, Rich., Siegfried-Idyll (Behn) 02190/2 | 1.50 |

* Sämtliche Werke in Partitur gedruckt. Zur Aufführung sind zwei Exemplare erforderlich, (Toutes les oeuvres sont imprimées en partition. Il faut 2 exemplaires pour l'exécution.)
† In Frankreich und Belgien unverkäuflich, (Ne se vendent pas en France et Belgique.)
Zu obigen Preisen tritt der derzeitige Teuerungsaufschlag. — En plus prix marqués il y a la majoration temporaire.

MODERNE KLAVIER-MUSIK

AUS DEM VERLAG B. SCHOTT'S SÖHNE, MAINZ

HAAS, JOSEPH

Op. 55 Schwänke und Idyllen. Ein Cyklus
von Fantasietten

KORNGOLD, E. W.

Op. 2 Sonate Nr. 2, E dur

- » 3 Märchenbilder, Sieben Stücke:
 - Nr. 1 Die verzauberte Prinzessin / Nr. 2 Die Prinzessin auf der Erbse / Nr. 3 Rübezahl / Nr. 4 Wichtelmännchen / Nr. 5 Ball beim Märchenkönig / Nr. 6 Das tapfere Schneiderlein / Nr. 7 Das Märchen spricht den Epilog.
- » 11 Drei Stücke aus der Musik zu „Viel Lärmen um Nichts“
 - Nr. 1 Mädchen im Brautgemach / Nr. 2 Holzappel und Schlehweil (Marsch der Wade) / Nr. 3 Mummenschanz (Hornpipe)

KREISLER, FRITZ

Caprice viennois
Rondino über ein Thema von Beethoven übertragen von L. Godowsky

Klassische Manuscripte:

Couperin, Chanson Louis XIII und Pavane
Martini, Andantino
Couperin, La Précieuse

Alt Wiener-Tanzweisen:

- No. 1 Liebesfreud
- No. 2 Liebesleid
- No. 3 Schön Rosmarin

MAC DOWELL, E.

- Op. 4 Aus verklungenen Märchen
 - » 7 Sechs kleine Fantasien
 - » 36 Etude de Concert, Fis dur
 - » 37 Les Orientales, Drei Stücke
 - No. 1 Clair de lune
 - No. 2 Dans le hamac
 - No. 3 Danse andalouse
 - » 39 Zwölf Etüden, in 2 Heften und einzeln
darunter: No. 8 Schattentanz
 - » 51 Amerikanische Wald-Idyllen
 - » 55 See-Bilder
 - » 57 Dritte Sonate (Norse) d moll
 - » 59 Vierte Sonate (Keltic) e moll
 - » 61 Erzählungen am Kamin
 - » 62 Neu-England-Idyllen
- Stimmungsbilder
Sechs kleine Stücke nach Skizzen von J. S. Bach,
Courante in A, Menuett in G, Gigue in A,
Menuett in F, Menuett in G, Marsch in D.

MORITZ, E.

- Op. 1 Vier Klavierstücke
 - » 12 Drei Intermezzi
 - » 16 Scherzo, C dur

REGER, MAX

- Album, seine beliebtesten kleine Stücke, 2 Hefte
- Op. 11 Sieben Walzer, 2 Hefte
 - » 18 Sieben Improvisationen, 2 Hefte
 - » 25 Fünf Aquarellen

SCOTT, CYRIL

- Suite im alten Stile
Zweite Suite
Das Dschungelbuch nach Rudyard Kipling
Egypten, fünf Stücke
Poëms, fünf Stücke
- Op. 47 Nr. 1 Lotus Land
 - » 58 Nr. 5 Danse nègre
 - » 63 Sphinx
 - » 71 Nr. 3 Bergeronette
 - » 74 Trois Danses tristes
- Carillon
Barcarolle

SEKLES, B.

- Op. 10 Skizzen, fünf fantastische Stücke

SGAMBATI, G.

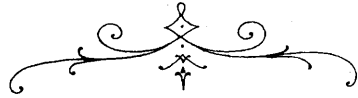
- Op. 12 Nr. 8 Campana a festa (Epitalamio)
 - » 14 Gavotte As moll
 - » 18 Nr. 2 Vecchio Minuetto
 - » 18 » 3 Nenia
 - » 18 » 4 Toccata
 - » 31 5me Nocturne
 - » 33 6me Nocturne
 - » 42 Nr. 2 Berceuse-Réverte

SCHMID, HEINR. KASP.

- Op. 36 Bayrische Ländler
- » 39 Die Tänzerin, Capriccio

WINDSPERGER, L.

- Sonate, Cis moll
15 Bagatellen, drei Hefte
1. Rhapsodie, B moll
Polonaise, Fis moll
Lumen amoris. Ein Zyklus von 12 Fantasien
und Fantasietten
- Op. 27 Der mythische Brunnen. Ein Zyklus
von 7 Klavierstücken
 - » 28 Sonate, C dur



Bräutlied, Serenade und Tanz
aus der
Symphonie

LÄNDLICHE HOCHZEIT

von

C. GOLDMARK

übertragen für

2 Klaviere zu 4 Händen

von

OTTO SINGER

Bräutlied

Serenade

Tanz

Aufführungsrecht vorbehalten

Eigentum der Verleger

B. Schott's Söhne, Mainz, Leipzig, Bruxelles, Paris

Schott & Co., London W., 68 Conduit St. Regent St. Corner
and 48 Great Marlborough Street

Printed in Germany

LÄNDLICHE HOCHZEIT

Symphonie von Carl Goldmark

Serenade

bearb. von OTTO SINGER.

Allegro moderato scherzando ($\text{♩} = 92$)

1tes
Klavier

The first system of the first piano part consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic and a melodic line featuring eighth and sixteenth notes, with some slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

Allegro moderato scherzando ($\text{♩} = 92$)

2tes
Klavier

The first system of the second piano part consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic and a melodic line featuring eighth and sixteenth notes, with some slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

The second system of the first piano part consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It continues the melodic line from the first system. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system of the second piano part consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It continues the melodic line from the first system. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

First system of musical notation, consisting of two grand staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and single notes. Dynamics include *f* and *ff*.

Second system of musical notation, consisting of two grand staves. The upper staff features a complex melodic passage with many slurs and accents. The lower staff has a rhythmic accompaniment with chords. Dynamics include *sfz*, *f*, and *ff*. The system concludes with a *dolce* marking and a *p* dynamic.

Third system of musical notation, consisting of two grand staves. The upper staff has a melodic line with slurs. The lower staff features a series of chords, each marked with a *v* (voicing) symbol. Dynamics include *p*.

This musical score is for a piano piece, consisting of five systems of staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamic markings and performance instructions:

- System 1:** Features a melody in the right hand starting with a *mf* dynamic. The left hand provides accompaniment with *p* dynamics and *vdcc* markings.
- System 2:** Continues the melodic and accompanimental lines, with *mf* and *p* dynamics.
- System 3:** Shows more complex melodic patterns in the right hand and dense accompaniment in the left hand, marked *dcc*.
- System 4:** Features a series of slurs and *f* dynamics in the right hand, with *vdcc* markings in the left hand.
- System 5:** Concludes with a *mf* dynamic in the right hand and a *dim.* (diminuendo) instruction in the left hand.

First system of musical notation, consisting of two grand staves. The upper staff contains complex chordal textures with many notes. The lower staff features a melodic line with a dynamic marking of *mf* and several *v* (accents) over notes. The key signature has two sharps (F# and C#).

Second system of musical notation, consisting of two grand staves. The upper staff has dense chordal patterns with a *dim.* (diminuendo) marking towards the end. The lower staff has a melodic line with a *p* (piano) dynamic marking and several *v* (accents) over notes. The key signature has two sharps.

Third system of musical notation, consisting of two grand staves. The upper staff has a melodic line with a *p* (piano) dynamic marking. The lower staff has a melodic line with a *f* (forte) dynamic marking and several *v* (accents) over notes. The key signature has two sharps.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and dynamics. The lower staff is in bass clef and contains a harmonic accompaniment. Dynamics include *f* (forte) and *p* (piano). Performance markings include *rit. dim.* (ritardando and diminuendo) and *a tempo.* (return to tempo).

Second system of musical notation. It consists of two staves. The upper staff continues the melodic line with *rit.* (ritardando) and *a tempo.* markings. The lower staff continues the harmonic accompaniment with *dim.* (diminuendo) markings.

Third system of musical notation. It consists of two staves. The upper staff features a complex melodic passage with many notes and ornaments. The lower staff provides a steady harmonic accompaniment with sustained notes.

Fourth system of musical notation. It consists of two staves. The upper staff has a melodic line starting with a *p* (piano) dynamic. The lower staff has a sparse accompaniment with some notes.

Fifth system of musical notation. It consists of two staves. The upper staff has a melodic line with *mf* (mezzo-forte) dynamics. The lower staff has a complex accompaniment with *p* (piano) dynamics and *vcb* (vibrato) markings.

Sixth system of musical notation. It consists of two staves. The upper staff has a melodic line with *mf* dynamics. The lower staff has a complex accompaniment with *p* dynamics and *v* (vibrato) markings.

pp

mf

1 1

5

This system contains two systems of music. The first system has a bass staff with a piano (*pp*) dynamic and a treble staff with a mezzo-forte (*mf*) dynamic. The second system has a treble staff with a mezzo-forte (*mf*) dynamic and a bass staff with a mezzo-forte (*mf*) dynamic. There are first endings marked with '1' and a fingering '5' in the bass staff.

mf

pp

mf

pp

mf

This system contains two systems of music. The first system has a treble staff with a mezzo-forte (*mf*) dynamic and a bass staff with a mezzo-forte (*mf*) dynamic. The second system has a treble staff with a piano (*pp*) dynamic and a bass staff with a mezzo-forte (*mf*) dynamic.

cresc.

cresc.

f

5 2

5 4

5 2

This system contains two systems of music. The first system has a treble staff with a piano (*pp*) dynamic and a bass staff with a piano (*pp*) dynamic. The second system has a treble staff with a piano (*pp*) dynamic and a bass staff with a piano (*pp*) dynamic. There are dynamics *cresc.* and *f*. Fingering numbers 5, 2, 5, 4, 5, 2 are present above the treble staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). It begins with a series of chords in the right hand and a melodic line in the left hand. A dynamic marking of *f* (forte) is present in the second measure.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music continues with complex chordal textures and melodic lines. A dynamic marking of *f* (forte) is present in the second measure.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a section marked *dolce* (dolce) in the right hand, starting in the fourth measure. Dynamic markings of *f* (forte) and *p* (piano) are present.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a section marked *dolce* (dolce) in the right hand, starting in the fourth measure. Dynamic markings of *f* (forte) and *p* (piano) are present.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a section marked *dolce* (dolce) in the right hand, starting in the fourth measure. A dynamic marking of *p* (piano) is present.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a section marked *dolce* (dolce) in the right hand, starting in the fourth measure. A dynamic marking of *p* (piano) is present.

First system of musical notation, consisting of two grand staves (treble and bass clefs). The music is in a key with two sharps (F# and C#) and a 2/4 time signature. It features a complex melodic line in the upper voice and a more rhythmic accompaniment in the lower voice.

Second system of musical notation, continuing the piece. It includes the instruction *cresc.* (crescendo) in both the upper and lower staves, indicating a gradual increase in volume. The melodic lines continue with intricate phrasing and dynamics.

Third system of musical notation, featuring a section with a strong emphasis on dynamics. The instruction *f* (forte) is placed above the first measure, and *sempre f* (sempre forte) is written across the middle of the system. The music is characterized by dense, powerful chords and a driving melodic line.

First system of piano accompaniment. The treble staff begins with a *cresc.* marking and a *ff* marking. The bass staff also begins with a *cresc.* marking and a *ff* marking. The music consists of dense chordal textures and moving lines in both hands.

Second system featuring a vocal line and piano accompaniment. The vocal line is marked *sopra* and includes dynamic markings *dim.* and *p*. The piano accompaniment includes *dim.* and *p* markings. The piano part features *sfz* (sforzando) markings and a *dim.* marking. The vocal line has a *p* marking.

Third system of piano accompaniment. The treble staff includes dynamic markings *dim.*, *pp*, and *rit.*. The bass staff includes a *pp* marking. The system concludes with a *Tempo* marking in both staves.

First system of musical notation. It consists of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The key signature has two sharps (F# and C#). The music features a piano (*p*) dynamic marking in the second measure of the top two staves. The bottom staff contains a series of chords, with some marked with a *v* (accents) and others with a *phi* symbol.

Second system of musical notation. It consists of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The key signature has two sharps. The music features a *dim. p* (diminuendo piano) dynamic marking in the final measure of the top two staves. The bottom staff contains a series of chords, with some marked with a *phi* symbol.

Third system of musical notation. It consists of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The key signature has two sharps. The music features a *f* (forte) dynamic marking in the first measure of the top two staves, and an *sfz* (sforzando) dynamic marking in the first measure of the bottom staff. The system concludes with a *p* (piano) dynamic marking in the top two staves.

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The music features various dynamics: *f* (forte) and *p* (piano). The word *dolce* (sweetly) is written above the final measure of the system. There are also some performance markings like accents and slurs.

Second system of musical notation, continuing from the first. It features two grand staves with treble and bass clefs. Dynamics include *p* (piano) and *f* (forte). The music is characterized by flowing lines and some slurs.

Third system of musical notation. The upper staff continues with treble clef and dynamics *p* and *dim.* (diminuendo). The lower staff has a bass clef and dynamics *p* and *dim.*. At the end of the system, there is a section labeled *L.H.* (Left Hand) with a treble clef and a *p* dynamic. The music concludes with a long note in the bass clef.

First system of musical notation, consisting of two grand staves. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a harmonic accompaniment with sustained chords and a few moving lines.

Second system of musical notation, consisting of two grand staves. The upper staff continues the melodic development with slurs and rests. The lower staff features a more active accompaniment with slurs and dynamic markings. A *pp* marking is present in the lower staff.

Third system of musical notation, consisting of two grand staves. The upper staff shows melodic fragments with slurs and dynamic markings. The lower staff features a complex accompaniment with slurs and dynamic markings. *pp* markings are present in both staves.

Original-Kompositionen und Bearbeitungen für Klavier zu vier Händen

Bach-Reger, Orgelwerke, Bearbeitungen:	
— Präludium und Fuge, D n	2 50
— Toccata und Fuge, d-moll n	2 50
— Phantasie, G n	2 50
— Präludium und Fuge, G, a-moll à n	2 50
— Phantasie und Fuge, g-moll n	2 50
— Toccata und Fuge, E n	2 50
— Präludium und Fuge, e-moll, Es à n	2 50
— Passacaglia, c-moll n	2 50
Beethoven, Symphonien (E. Pauer)	
2 Bände à n	3 —
Bizet, G., Carmen, Fantasie (Billema) n	80
Dohnányi, E. von, Symphonie d-moll n	7 50
Dupont, A., Chanson hongroise n	1 80
Godard, B., Gothische Symphonie n	3 —
Goldmark, C., Tänze n	2 —
— Ländliche Hochzeit, Symphonie n	6 —
— Phentesilea, Ouvertüre n	4 —
— 2. Symphonie in Es n	6 —
— Im Frühling, Ouvertüre n	2 50
Gounod, Ch., Méditation (Ave Maria) n	1 50
Huber, H., op. 57, Suite n	5 —
Humperdinck, E., Hänsel und Gretel	
Vorspiel n	1 50
Potpourri n	2 —
Jensen, A., Hochzeitsmusik n	1 —
Korngold, E. W., Schauspiel-Ouvertüre n	6 —
Kowalski, F., Marche hongroise n	1 50
Lachner, F., Suite Nr. 1 d-moll n	5 —
— " " 2 e-moll n	4 —
— " " 3 f-moll n	5 —
— " " 4 Es-dur n	5 —
— " " 5 c-moll n	4 —
— " " 6 C-dur n	4 —
— " " 7 d-moll n	4 —
Liszt, F., II. Konzert (Kleinmichel) n	5 —
— Rhapsodies hongroises,	
No. 8. Capriccio n	1 80
No. 9. Carnaval de Pesth n	2 —
— Venezia e Napoli No. 3. Tarantelle n	2 —
— 2 Transkriptionen nach Rossini	
No. 1. Air du Stabat mater n	1 20
2. La Charité n	1 20
— La Danza, Tarantella von Rossini n	1 50
Liszt, F., La Regata veneziana,	
Notturmo von Rossini n	1 20
— Eglogue (Humperdinck) n	1 50
— Lucie de Lammermoor,	
Marche et Cavatine n	1 50
— Parsifal, Feierl. Marsch z. hl. Gral n	1 20
Mac Dowell, E., Lamia, Symph. Dichtg. n	4 —
— Suite op. 42 n	5 —
Massenet, J., Scènes de bal n	3 —
— Phèdre, Ouvertüre n	2 —
— Scènes pittoresques n	3 —
Moszkowski, M., Valse brillante As	2 —
Pauer, E., op. 37. La Cascade n	1 50
Prudent, E., Miserere aus Troubadour n	1 50
— Ach wie so trügerisch a. Rigoletto n	1 80
Quidant, A., Mazeppa n	2 —
Raff, J., Shakespeare-Ouvertüren (E. Mac Dowell)	
No. 1. Romeo und Julia n	3 —
" 2. Macbeth n	4 —
— Suite in 5 Sätzen C-dur n	3 —
— Symphonie E-dur n	5 —
— Valse Impromptu n	1 —
Ravina, H., Petit Boléro n	1 50
Reger, M., Walzer-Capricen	2 50
— Deutsche Tänze	2 —
Rimsky-Korsakow, N., Quartett n	5 —
Rossini, G., Stabat mater n	5 —
Rubinstein, A., Ouverture triomphale n	2 50
Sauer, E., Wiener Freuden,	
Valse de bravoure	3 50
Schubert, F., Symphonie C-dur n	1 50
— " h-moll n	1 —
Schulhoff, J., Gr. Valse brillante n	2 —
— Le Carnaval de Venise n	2 —
Schumann, R., Bilder aus Osten n	1 —
Sgambati, G., Symphonie in D n	6 —
— Scherzo a. op. 17 n	2 75
Thalberg, S., Home, sweet home n	1 —
Thomas, A., Ouvertüre zu „Raymond“	2 —
Thuille, L., „Lobetanz“, Potpourri I. II. à	3 —
Volbach, F., Ostern, Symph. Gedicht n	3 —
Volkman, R., Die Tageszeiten,	
4 Hefte à n	1 —

Zu vorstehenden Preisen tritt der derzeitige Teuerungszuschlag.

B. SCHOTT'S SÖHNE, MAINZ—LEIPZIG
 London Brüssel Paris
 Schott & Co. Schott frères Max Eschig

Ensemble-Musik

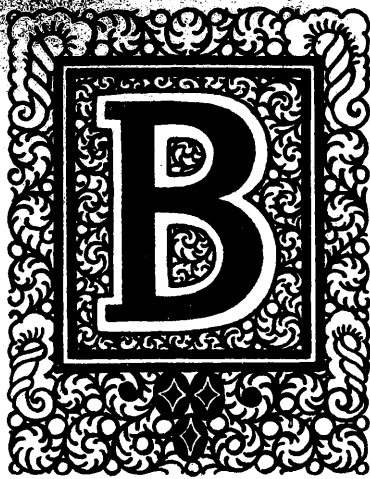
für zwei Klaviere zu acht Händen

	netto
† Aletter, W., Menuetto piccolo (Parlow) . . .	1 50
m Ascher, J., Concordantia, Andante und Allegro . . .	4 —
m — Op. 83, Sans-Souci, Galop de bravoure . . .	2 50
† Bach, J. S., Marsch in F (Parlow) . . .	1 20
m† Beethoven, L. van, Op. 20, Septett (E. Pauer)	2 —
† — Contre-Tänze (Parlow) . . .	1 20
m *Berlioz, H., Ungarischer Marsch (Kronke)	2 50
l-m Bey, A., Die ersten Versuche im Ensemble-Spiel, 8 leichte Stücke von klassischen Meistern, Heft 1, 2 . . .	2 50
† Bodenhoff, H., of 7 No. 9 Polonaise (Parlow)	1 50
m† Bohm, C., Op. 357, No. 3. Brise printanière. Polka brillante (Parlow) . . .	2 —
m† — Op. 357, No. 4. Rosetta. Fantasie-Mazurka (Parlow) . . .	2 —
† Dana, A., Op. 30, No. 9. Rückkehr aus den Ferien, Marsch (Parlow) . . .	1 50
m† Decevé, E. J., Op. 35. Polonaise brillante (Parlow) . . .	2 —
† *† Dennée, Ch., Op. 12, No. 3. Rondo villageois (Parlow) . . .	1 80
m† Eggeling, G., Op. 120. La Capricieuse. Valse (Parlow) . . .	2 —
m† Fink, W., Op. 355. Klänge vom Ebro-Strand Bolero (Parlow) . . .	2 —
m† Franke, M., Op. 58. Bajaderen-Tanz (Parlow)	2 —
† Friml, R., Op. 55 No. 3 Oberek, Danse polonaise (Parlow) . . .	1 50
m Gounod-Bach, Ave Maria (Méditation) (Herbert)	1 80
m Gounod, Ch., Marche religieuse (Kronke)	3 —
† Gurlitt, C., Op. 105. Marionetten-Ouvertüre	2 —
m† — Op. 137. Commedietta-Ouvertüre . . .	2 —
† — Op. 178, No. 19. Wiener Walzer (Parlow)	2 —
† — Op. 191. Jagdouvertüre . . .	2 —
† Hackh, B., Op. 366 No. 1 Sevillana (Parlow)	2 —
m Hartung, C. F., Wieder daheim Op. 48, No. 5	1 50
Humperdinck, E., Hänsel und Gretel Traumpantomime (Singer)	3 —
† *Ketterer, E., Le Chant du Bivouac (Kücken)	2 —
m *Kowalski, H., Op. 13. Marche hongroise	2 50
m Kronke, E., Op. 48, No. 3. Marcia giocosa	1 50
m Lachner, F., Marche célèbre (a. d. 1. Suite)	2 50
m Liszt, F., La Regata veneziana . . .	2 —
m — IX. Rhapsodie (Le Carnaval de Pesth) (Kronke)	6 —
m† Löw, J., Op. 570, No. 3. Russischer Kosaken-Tanz (Parlow) . . .	2 —
† Lynes, F., Op. 14, No. 6. Die Marionetten, Walzer (Parlow) . . .	1 80
m Mendelssohn, F., Hochzeitsmarsch a. Sommer-nachtstraum (E. Pauer)	1 —
m-s Moszkowski, M., Valse brillante As (Gurlitt)	2 50
m† Mozart, W. A., Minuetto gioioso (Parlow)	1 80
† Orth, L. E., Op. 29, No. 5. In Uniform. Marsch (Parlow) . . .	2 —

	netto
Ouvertüren:	
m — Auber, D. F. E. Die Stumme von Portici	3 —
m — Das ehene Pferd	3 —
m — Die Krondiamanten	3 —
m — Der schwarze Domino	3 —
m — Fra Diavolo	3 —
m — Gustav, oder: Der Maskenball	3 —
m — Der Liebestrank	3 —
m — Der Schwur oder: Die Falschmünzer	3 —
m — Beethoven, L. van Op. 124, Ouverture in C	2 50
m — Egmont (Herbert)	3 —
— Herold, F.	
m — Zampa (Lux)	3 —
m — Der Zweikampf	3 —
— Humperdinck, E.	
m — Hänsel und Gretel	3 —
— Mendelssohn, F.,	
m — Ruy Blas	2 —
— Nicolai, O.	
m — Die lustigen Weiber von Windsor	1 50
— Rossini, G.	
m — Semiramis (Herbert)	5 —
m-s — Tell	3 —
— Thomas, A.	
m — Raymond (Herbert)	4 —
— Wagner, R.	
m — Die Meistersinger von Nürnberg (Deprosse)	3 —
m-s Raff, J., Valse-Impromptu	2 50
† Sartorio, A., Op. 174, No. 5. Siegeszug, Marsch	2 —
m Satter, G., Op. 88. Danse orientale	3 —
m Schmidt, O., Op. 9. 1 ^{re} Polonaise	1 50
m — Op. 32. 2 ^{me} Polonaise	1 80
m — Op. 38. Marche nuptiale	1 80
m Schubert, F., 6 berühmte Märsche (E. Pauer)	2 50
† — Soirée de Vienne No. 1. 3. } (E. Kronke) à 1 50	
— — — No. 2. 4. } à 1 20	
† — Kindermarsch	1 20
m *Schulhoff, J., Op. 5. 4 Mazurkas, Heft 1, 2 à	2 —
m-s — Op. 6. Grande Valse brillante	3 —
m-s — Op. 17. Galop di bravura	3 —
m-s — Op. 20. Valse brillante	3 —
m-s — Op. 22. Le Carnaval de Venise	4 —
s Schumann, R., Klavier-Konzert, Op. 54. I. Satz	2 —
m Seybold, A., Op. 135, Pierrot, Impromptu-Valse	2 —
s Wagner, R., Huldigungsmarsch	3 —
s — Einzug der Götter in Walhall (Rheingold)	4 —
s — Wotans' Abschied und Feuerzauber (Walküre) (Horn)	4 —
s — Ritt der Walküren (Walküre) (Chevillard)	4 —
s — Trauermarsch (Götterdämmerung) (Rupp)	2 —
s — Siegfrieds-Idyll (E. de Laiglesia)	4 —
l Wilms, v. M., Op. 230. No. 4. Tanz im Dorfe	1 50

* In Frankreich nicht verkäuflich. ** In Grossbritannien und seinen Kolonien nicht verkäuflich. † In Amerika nicht verkäuflich.
l = leicht; m = mittel; s = schwer.

B. SCHOTT'S SÖHNE MAINZ, LEIPZIG
LONDON BRÜSSEL PARIS
SCHOTT & CO. SCHOTT FRÈRES MAX ESCHIG



SCHOTT'S IBLIOTHEK FÜR ZWEI KLAVIERE ZU 4 HÄNDEN POUR DEUX PIANOS À 4 MAINS

Bearbeitungen von H. Gobbi*

Arrangements par H. Gobbi

Nr. 1	Bach, Orgelfuge in A moll — Lamineur	3.—
2	Gobbi, H., Réveil en deuil	2.—
3	Magyar Serenada, (Sérénade hongroise)	3.—
4	Mendelssohn, Allegro molto (aus dem Quartett H moll — Simineur, op. 3)	3.—
5	Mendelssohn-Bartholdy, F., Scherzo aus der Musik zu Shakespeare's Sommernachtstraum	3.—
6	Mendelssohn, Scherzo aus op. 16	1.50
7	Rubinstein, Antoine, Fantaisie hongroise	3.—
8	Schumann, R., Op. 1. Thema über den Namen »Abegg«	3.—
9	Schumann, R., Op. 7. Toccata	3.—
10	Schumann, R., Op. 21. Novellette D-dur, Ré majeur	3.—
11	Schumann, R., Op. 56. Studien für den Pedalfügel	1.50
12	Schumann, R., Op. 56. Studien für den Pedalfügel, Nr. 6	1.50
13	Schumann, R., Op. 58. Skizzen für den Pedalfügel, Nr. 2	1.50
14	Schumann, R., Op. 58. Skizzen für den Pedalfügel, Nr. 3	1.50
15	Scarlatti, Allegro	1.50
16	Scarlatti, Capriccio	1.50
17	Scarlatti, Gigue	1.50
18	Strauss, Joh. — Tausig, Man lebt nur einmal!	3.—
19	Tausig, C., Ungarische Zigeunerweisen	5.—
20	Volkman, Robert, Drei Stücke aus Op. 21. Visegrad-Waffentanz, Brautlied, Soliman	2.50

Verschiedene Bearbeitungen*

Arrangements divers

Goldmark, C., 3 Sätze aus der Symphonie „Ländliche Hochzeit“ Op. 26 (O. Singer)		
Nr. 21	Nr. 1 Brautlied	1.20
22	2 Serenade	1.50
23	3 Tanz	1.50
24	Liszt, Fr., Rhapsodie Nr. 9 (E. Kronke) 06340/43	2.—

Nr.	Massenet, Scènes pittoresques (O. Singer)	
†25	Nr. 1 Marche	2.—
†26	Massenet, id. 2 Air de Ballet	1.80
†27	Massenet, id. 3 Angelus	1.80
28	Raff, Valse Impromptu (Erler) 04883/4	1.20
29	Wagner, Rich., Fliegende Holländer, Le Vaisseau Fantôme, Ouverture, (Pringsheim) 02147/9	2.—
30	Wagner, Rich., Tannhäuser = Ouverture, (Pringsheim) 02150/3	2.—
31	Wagner, Rich., Lohengrin = Vorspiel, Prélude (Pringsheim) 02154	1.—
32	Wagner, Rich., Tristan und Isolde, Vorspiel und Liebestod, Prélude et Mort d'Isolde (Pringsheim) 02155/7	1.50
33	Wagner, Rich., Tristan und Isolde, Vorspiel mit Konzertschluss, Prélude avec Finale de Concert (Pringsheim) 02193/4	1.20
34	Wagner, Rich., Meistersinger, Maîtres des chanteurs, Vorspiel, Prélude (Behn) 02158/60	1.50
35	Wagner, Rich., Sachsens Schlusslied, Air final de Sachs (Wallace) 02161/2	1.20
36	Wagner, Rich., Walküre, Wotans Abschied und Feuerzauber, Adieu de Wotan et l'Enchantement du Feu (Pringsheim) 02167/9	1.50
37	Wagner, Rich., Götterdämmerung, Crépuscule des Dieux, Trauermarsch, Marche funèbre (Ehrlid) 02174/5	1.20
38	Wagner, Rich., Götterdämmerung, Crépuscule des Dieux, Rheinfahrt, Voyage du Rhin (O. Singer) 02176/8	1.50
39	Wagner, Rich., Parsifal, Vorspiel, Prélude (Humperdinck) 02179/80	1.20
40	Wagner, Rich., Karfreitagszauber, Verwandlungsmusik und Schlußzene des 3. Aktes, Enchantement du Vendredi-Saint, musique du changement de scène et scène finale du 3 ^e acte (Pringsheim) 02181/4	2.—
41	Wagner, Rich., Parsifal, Parsifal und die Blumenmädchen, Parsifal et les Filles-Fleurs, (Pringsheim) 02185/7	1.50
42	Wagner, Rich., Huldigungsmarsch, Marche solennelle (O. Singer) 02188/9	1.20
43	Wagner, Rich., Siegfried-Idyll (Behn) 02190/2	1.50

* Sämtliche Werke in Partitur gedruckt. Zur Aufführung sind zwei Exemplare erforderlich, (Toutes les oeuvres sont imprimées en partition. Il faut 2 exemplaires pour l'exécution.
†) In Frankreich und Belgien unverkäuflich, (Ne se vendent pas en France et Belgique.
Zu obigen Preisen tritt der derzeitige Teuerungsaufschlag. — En plus prix marqués il y a la majoration temporaire.

MODERNE KLAVIER-MUSIK

AUS DEM VERLAG B. SCHOTT'S SÖHNE, MAINZ

HAAS, JOSEPH

Op. 55 Schwänke und Idyllen. Ein Cyklus
von Fantasietten

KORNGOLD, E. W.

Op. 2 Sonate Nr. 2, E dur

- › 3 Märchenbilder, Sieben Stücke:
Nr. 1 Die verzauberte Prinzessin / Nr. 2 Die
Prinzessin auf der Erbse / Nr. 3 Rübezahl /
Nr. 4 Wichtelmännchen / Nr. 5 Ball beim
Märchenkönig / Nr. 6 Das tapfere Schneider-
lein / Nr. 7 Das Märchen spricht den Epilog.
- › 11 Drei Stücke aus der Musik zu „Viel
Lärmen um Nichts“
Nr. 1 Mädchen im Brautgemach / Nr. 2 Holz-
apfel und Schlehwein (Marsch der Wache) /
Nr. 3 Mummenschanz (Hornpipe)

KREISLER, FRITZ

Caprice viennois
Rondino über ein Thema von Beethoven über-
tragen von L. Godowsky

Klassische Manuscripte:

Couperin, Chanson Louis XIII und Pavane

Martini, Andantino

Couperin, La Précieuse

Alt Wiener-Tanzweisen:

- No. 1 Liebesfreud
- No. 2 Liebesleid
- No. 3 Schön Rosmarin

MAC DOWELL, E.

- Op. 4 Aus verklungenen Märchen
 - › 7 Sechs kleine Fantasien
 - › 36 Etude de Concert, Fis dur
 - › 37 Les Orientales, Drei Stücke
No. 1 Clair de lune
No. 2 Dans le hamac
No. 3 Danse andalouse
 - › 39 Zwölf Etüden, in 2 Heften und einzeln
darunter: No. 8 Schattentanz
 - › 51 Amerikanische Wald-Idyllen
 - › 55 See-Bilder
 - › 57 Dritte Sonate (Norse) d moll
 - › 59 Vierte Sonate (Keltic) e moll
 - › 61 Erzählungen am Kamin
 - › 62 Neu-England-Idyllen
- Stimmungsbilder
Sechs kleine Stücke nach Skizzen von J. S. Bach,
Courante in A, Menuett in G, Gigue in A,
Menuett in F, Menuett in G, Marsch in D.

MORITZ, E.

- Op. 1 Vier Klavierstücke
- › 12 Drei Intermezzi
- › 16 Scherzo, C dur

REGER, MAX

Album, seine beliebtesten kleine Stücke, 2 Hefte

- Op. 11 Sieben Walzer, 2 Hefte
- › 18 Sieben Improvisationen, 2 Hefte
- › 25 Fünf Aquarellen

SCOTT, CYRIL

- Suite im alten Stile
- Zweite Suite
- Das Dschungelbuch nach Rudyard Kipling
- Egypten, fünf Stücke
- Poëms, fünf Stücke
- Op. 47 Nr. 1 Lotus Land
- › 58 Nr. 5 Danse nègre
- › 63 Sphinx
- › 71 Nr. 3 Bergeronette
- › 74 Trois Danses tristes
- Carillon
- Barcarolle

SEKLES, B.

- Op. 10 Skizzen, fünf fantastische Stücke

SGAMBATI, G.

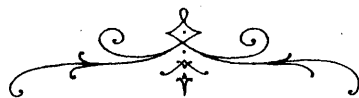
- Op. 12 Nr. 8 Campana a festa (Epitalmio)
- › 14 Gavotte As moll
- › 18 Nr. 2 Vecchio Minuetto
- › 18 › 3 Nenia
- › 18 › 4 Toccata
- › 31 5me Nocturne
- › 33 6me Nocturne
- › 42 Nr. 2 Berceuse-Rêverie

SCHMID, HEINR. KASP.

- Op. 36 Bayrische Ländler
- › 39 Die Tänzerin, Capriccio

WINDSPERGER, L.

- Sonate, Cis moll
- 15 Bagatellen, drei Hefte
- 1. Rhapsodie, B moll
- Polonaise, Fis moll
- Lumen amoris. Ein Zyklus von 12 Fantasien
und Fantasietten
- Op. 27 Der mythische Brunnen. Ein Zyklus
von 7 Klavierstücken
- › 28 Sonate, C dur



Bräutlied, Serenade und Tanz

aus der
Symphonie

LÄNDLICHE HOCHZEIT

von

C. GOLDMARK

übertragen für

2 Klaviere zu 4 Händen

von

OTTO SINGER

Bräutlied

Serenade

Tanz

Zur Aufführung sind zwei Exemplare erforderlich

Aufführungsrecht vorbehalten / Eigentum der Verleger

MAINZ
Weibergarten 5
SCHOTT & CO.
LONDON
63 Conduit St. Regent St. Corner
48 Great Marlborough Street W.

B. SCHOTT'S SÖHNE
EDITIONS SCHOTT, PARIS
MAX ESCHIG
48 Rue de Rome

Printed in Germany

LEIPZIG
Lindenstrasse 16

SCHOTT FRÈRES
BRUSSEL
30 Rue St. Jean

LÄNDLICHE HOCHZEIT

Symphonie von Carl Goldmark

Tanz.

Allegro molto. Frisch und scharf markirt. (♩ = 112)

bearb. von OTTO SINGER.

1tes
Klavier

First piano part, measures 1-3. The music is in 3/4 time with a key signature of two flats. The first measure features a series of sixteenth-note chords in the right hand and a rhythmic accompaniment in the left hand. The second measure continues this pattern. The third measure is mostly rests, with a few notes in the left hand.

2tes
Klavier

Second piano part, measures 1-3. The first measure has a rhythmic accompaniment in the left hand and chords in the right hand. The second measure continues. The third measure features a triplet of eighth notes in the right hand, marked with *sfz*, and rests in the left hand.

Allegro molto. Frisch und scharf markirt. (♩ = 112)

Second piano part, measures 4-5. The first measure is mostly rests. The second measure features a triplet of eighth notes in the right hand, marked with *sfz*, and rests in the left hand. The third measure continues with the triplet in the right hand and rests in the left hand.

First piano part, measures 4-5. The first measure has a rhythmic accompaniment in the left hand and chords in the right hand, marked with *sempre f*. The second measure continues with the accompaniment and chords, marked with *sfz*. The third measure has rests in both hands.

First piano part, measures 6-8. The first measure has a rhythmic accompaniment in the left hand and chords in the right hand. The second measure continues. The third measure has rests in both hands.

Second piano part, measures 6-8. The first measure has chords in the right hand and rests in the left hand. The second measure continues. The third measure features a triplet of eighth notes in the right hand, marked with *sfz*, and rests in the left hand.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music features various rhythmic patterns, including eighth and sixteenth notes, and some triplet markings.

Second system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music includes a *sfz* marking in the first measure of the top staff, a *sempre f* marking in the second measure of the top staff, and a *tr* marking in the third measure of the top staff.

Third system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music includes a *mf* marking in the second measure of the top staff, and *tr* markings in the first, second, and third measures of the top staff. The bottom staff features a *sfz* marking in the fourth measure.

First system of a musical score. It consists of two grand staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The system contains four measures. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *sfz* and a triplet of eighth notes. The third measure has a dynamic marking of *mf*. The fourth measure has a dynamic marking of *mf* and a triplet of eighth notes. There are various articulation marks like accents and slurs throughout.

Second system of a musical score. It consists of two grand staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The system contains four measures. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *f*. There are various articulation marks like accents and slurs throughout.

Third system of a musical score. It consists of two grand staves. The upper staff has a bass clef and a key signature of two flats. The lower staff has a treble clef and the same key signature. The system contains four measures. The first measure has a dynamic marking of *sfz*. The second measure has a dynamic marking of *sfz*. The third measure has a dynamic marking of *sfz*. The fourth measure has a dynamic marking of *sfz*. There are various articulation marks like accents and slurs throughout.

First system of musical notation. It consists of two grand staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a bass line with chords and slurs. A dynamic marking of *mf* is present in the lower staff.

Second system of musical notation. It consists of two grand staves. The upper staff continues the melodic line with slurs and ornaments. The lower staff contains a bass line with chords and slurs. Dynamic markings include *sfz* and *ff*.

Third system of musical notation. It consists of two grand staves. The upper staff contains a melodic line with slurs and ornaments. The lower staff contains a bass line with chords and slurs. Dynamic markings include *f*, *p*, and *ff*. There are also markings for *ped* (pedal) in the lower staff.

The first system of music consists of two staves. The upper staff is in treble clef and begins with a piano (*pp*) dynamic. It contains a melodic line with eighth and sixteenth notes, ending with a forte (*f*) dynamic. The lower staff is in bass clef and provides harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff maintains the melodic line, while the lower staff features a more active accompaniment with a second finger (*2*) marking. Dynamics range from piano (*pp*) to mezzo-forte (*mf*).

The third system shows a significant increase in intensity. The upper staff features sforzando (*sfz*) accents and a crescendo leading to fortissimo (*ff*). The lower staff also features *sfz* and *ff* dynamics, with a more rhythmic accompaniment.

The fourth system concludes the page with complex textures. The upper staff has intricate melodic passages with triplets and slurs. The lower staff provides a dense harmonic foundation with various chordal textures and dynamics.

First system of musical notation. It consists of two staves. The upper staff begins with a piano (*pp*) dynamic and features a melodic line with slurs and accents. The lower staff provides harmonic accompaniment. The system concludes with a fortissimo (*ff*) dynamic marking.

Second system of musical notation. The upper staff continues the melodic line with slurs and accents, starting with a piano (*pp*) dynamic. The lower staff features a rhythmic accompaniment of chords. The system ends with a fortissimo (*ff*) dynamic marking.

Third system of musical notation. The upper staff shows a melodic line with slurs and accents, alternating between piano (*pp*) and fortissimo (*ff*) dynamics. The lower staff features a rhythmic accompaniment of chords, also alternating between *pp* and *ff*.

Fourth system of musical notation. The upper staff contains a melodic line with slurs and accents, alternating between fortissimo (*ff*) and piano (*p*) dynamics. The lower staff features a rhythmic accompaniment of chords, alternating between *ff* and *sfz* (sforzando).

Fifth system of musical notation. The upper staff contains a melodic line with slurs and accents, alternating between fortissimo (*ff*) and piano (*p*) dynamics. The lower staff features a rhythmic accompaniment of chords, alternating between *ff* and *sfz*.

Sixth system of musical notation. The upper staff features a melodic line with slurs and accents, starting with a fortissimo (*sfz*) dynamic and ending with a piano (*p*) dynamic. The lower staff includes fingerings (1, 3, 5) and a *pp* dynamic marking. The word *grazioso* is written above the staff.

sfz *p* *p* *pp* *pp* *p*

grazioso

1 2 3 1 3

This system contains two systems of music. The first system has a treble staff with a melodic line and a bass staff with accompaniment. It includes dynamic markings *sfz*, *p*, and *pp*, and the tempo marking *grazioso*. The second system continues the piece with similar dynamics and includes a fingering sequence 1 2 3 1 3.

dim. *pp* *pp*

This system contains two systems of music. The first system features a treble staff with a melodic line and a bass staff with accompaniment. It includes dynamic markings *dim.* and *pp*. The second system continues with similar dynamics and includes a *pp* marking.

f *sfz* *ff* *f* *sfz* *ff*

This system contains two systems of music. The first system has a treble staff with a melodic line and a bass staff with accompaniment. It includes dynamic markings *f*, *sfz*, and *ff*. The second system continues with similar dynamics and includes *f*, *sfz*, and *ff* markings.

pp ff pp ff

This system contains two grand staves. The upper staff features a melodic line with slurs and ties, and dynamic markings of *pp* and *ff*. The lower staff provides harmonic accompaniment with chords and some slurs.

p *dim.*

This system contains two grand staves. The upper staff has a melodic line starting with a *p* dynamic and ending with a *dim.* marking. The lower staff has a more complex accompaniment with many accidentals and slurs.

p *cresc.* *ff*

This system contains two grand staves. The upper staff has a melodic line with a *p* dynamic, a *cresc.* marking, and a *ff* dynamic. The lower staff has a complex accompaniment with many accidentals and slurs.

Musical score for the first system, featuring piano and bass staves. The key signature is B-flat major (two flats). The piano part (top two staves) begins with a *sf* dynamic marking, followed by *ff* and *p*. The bass part (bottom two staves) also begins with *sf*, followed by *ff* and *p*. The piano part includes a triplet of eighth notes in the final measure of the system.

Musical score for the second system, featuring piano and bass staves. The key signature is B-flat major. The piano part (top two staves) begins with a *ff* dynamic marking and includes a triplet of eighth notes in the first measure. The bass part (bottom two staves) begins with a *ff* dynamic marking and features a series of chords with accents.

Musical score for the third system, featuring piano and bass staves. The key signature is B-flat major. The piano part (top two staves) begins with a *mf* dynamic marking and includes a series of chords with accents. The bass part (bottom two staves) begins with a *mf* dynamic marking and features a series of chords with accents. The system concludes with a *sfz* dynamic marking in both parts.

Two systems of piano accompaniment. The first system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The second system consists of a grand staff with a bass clef on top and a bass clef on the bottom. Both systems feature complex chordal textures and melodic lines. Dynamic markings include *sfz* and *ff*. The key signature has two flats.

Two systems of piano accompaniment. The first system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The second system consists of a grand staff with a bass clef on top and a bass clef on the bottom. The first system includes fingerings 4 and 5. The second system includes the instruction *mit Wärme.* and dynamic markings *sfz*. The key signature has two flats.

Two systems of piano accompaniment. The first system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The second system consists of a grand staff with a bass clef on top and a bass clef on the bottom. The first system includes first fingerings (1) and dynamic markings *sfz*. The key signature has two flats.

First system of a musical score. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The key signature has two flats. The first two staves are marked with *cresc.*, *f*, and *f sempre*. The music features complex chordal textures and melodic lines.

Second system of the musical score. It continues with four staves. The right hand part features a prominent eighth-note pattern. The left hand part includes a first finger fingering (*1*) in the bass line. The dynamic markings *f* and *f sempre* are present.

Third system of the musical score. It continues with four staves. The right hand part features a series of chords marked with *sfz*. The left hand part includes a first finger fingering (*1*) in the bass line. The dynamic markings *sfz* are repeated across the system.

Poco più.

The first system consists of two staves, both labeled "string.". The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a series of chords and then transition into a melodic line. The dynamic marking *f* is present in both staves. The tempo marking "Poco più." is written above the right side of the system.

The second system continues the string accompaniment. It features two staves with complex chordal textures and melodic lines. The notation includes many beamed notes and slurs, indicating a dense and active texture. The dynamic marking *f* is maintained.

The third system features two staves with a more rhythmic and chordal texture. The dynamic marking *ff* (fortissimo) is used. The notation includes many chords and some melodic fragments. The dynamic marking *al* (allargando) is used at the end of the system.

Ensemble-Musik

für zwei Klaviere zu acht Händen

	netto M.
† Aletter, W., Menuetto piccolo (Parlow)	1 50
m Ascher, J., Concordantia, Andante und Allegro	4 —
m — Op. 83, Sans-Souci, Galop de bravoure	2 50
† Bach, J. S., Marsch in F (Parlow)	1 20
m † Beethoven, L. van, Op. 20, Septett (E. Pauer)	2 —
† — Contre-Tänze (Parlow)	1 20
m *Berlioz, H., Ungarischer Marsch (Kronke)	2 50
l-m Bey, A., Die ersten Versuche im Ensemble-Spiel, 8 leichte Stücke von klassischen Meistern, Heft 1, 2	2 50
† Bodenhoff, H., of 7 No. 9 Polonaise (Parlow)	1 50
m † Bohm, C., Op. 357, No. 3. Brise printanière. Polka brillante (Parlow)	2 —
m † — Op. 357, No. 4. Rosetta. Fantasie-Mazurka (Parlow)	2 —
† Dana, A., Op. 30, No. 9. Rückkehr aus den Ferien, Marsch (Parlow)	1 50
m † Décevéé, E. J., Op. 35. Polonaise brillante (Parlow)	2 —
† **Dennée, Ch., Op. 12, No. 3. Rondo villageois (Parlow)	1 80
m † Eggeling, G., Op. 120. La Capricieuse. Valse (Parlow)	2 —
m † Fink, W., Op. 355. Klänge vom Ebro-Strand Bolero (Parlow)	2 —
m † Franke, M., Op. 58. Bajaderen-Tanz (Parlow)	2 —
† Friml, R., Op. 55 No. 3 Oberek, Danse polonaise (Parlow)	1 50
m Gounod-Bach, Ave Maria (Méditation) (Herbert)	1 80
m Gounod, Ch., Marche religieuse (Kronke)	3 —
† Gurlitt, C., Op. 105. Marionetten-Ouvertüre	2 —
m † — Op. 137. Commedietta-Ouvertüre	2 —
† — Op. 178, No. 19. Wiener Walzer (Parlow)	2 —
† — Op. 191. Jagdouvertüre	2 —
† Hackh, B., Op. 366 No. 1 Sevillana (Parlow)	2 —
m Hartung, C. F., Wieder daheim Op. 48, No. 5	1 50
s Humperdinck, E., Hänsel und Gretel Traumpantomime (Singer)	3 —
† *Ketterer, E., Le Chant du Bivouac (Küchen)	2 —
m *Kowalski, H., Op. 13. Marche hongroise	2 50
m Kronke, E., Op. 48, No. 3. Marcia giocosa	1 50
m Lachner, F., Marche célèbre (a. d. 1. Suite)	2 50
m Liszt, F., La Regata veneziana	2 —
m — IX. Rhapsodie (Le Carnaval de Pesth) (Kronke)	6 —
m † Löw, J., Op. 570, No. 3. Russischer Kosaken-Tanz (Parlow)	2 —
† Lynes, F., Op. 14, No. 6. Die Marionetten, Walzer (Parlow)	1 80
m Mendelssohn, F., Hochzeitsmarsch a. Sommer-nachtstraum (E. Pauer)	1 —
m-s Moszkowski, M., Valse brillante As (Gurlitt)	2 50
m † Mozart, W. A., Minuetto giojoso (Parlow)	1 80
† Orth, L. E., Op. 29, No. 5. In Uniform. Marsch (Parlow)	2 —

Ouvertüren:

	netto M.
m — Auber, D. F. E. Die Stumme von Portici	3 —
m Das eheme Pferd	3 —
m Die Krondiamanten	3 —
m Der schwarze Domino	3 —
m Fra Diavolo	3 —
m Gustav, oder: Der Maskenball	3 —
m Der Liebestrank	3 —
m Der Schwur oder: Die Falschmünzer	3 —
m — Beethoven, L. van Op. 124, Ouverture in C	2 50
m — Egmont (Herbert)	3 —
— Herold, F.	
m Zampa (Lux)	3 —
m Der Zweikampf	3 —
— Humperdinck, E.	
m Hänsel und Gretel	3 —
— Mendelssohn, F.,	
m Ruy Blas	2 —
— Nicolai, O.	
m Die lustigen Weiber von Windsor	1 50
— Rossini, G.	
m Semiramis (Herbert)	5 —
m-s Tell	3 —
— Thomas, A.	
m Raymond (Herbert)	4 —
— Wagner, R.	
m Die Meistersinger von Nürnberg (Depresse)	3 —
m-s Raff, J., Valse-Impromptu	2 50
† Sartorio, A., Op. 174, No. 5. Siegeszug, Marsch	2 —
m Satter, G., Op. 88. Danse orientale	3 —
m Schmidt, O., Op. 9. 1 ^{te} Polonaise	1 50
m — Op. 32. 2 ^{me} Polonaise	1 80
m — Op. 38. Marche nuptiale	1 80
m Schubert, F., 6 berühmte Märsche (E. Pauer)	2 50
† — Soirée de Vienne No. 1. 3. } (E. Kronke) à 1 50	
— — — No. 2. 4. } à 1 20	
† — Kindermarsch	1 20
m *Schulhoff, J., Op. 5. 4 Mazurkas, Heft 1, 2 à	2 —
m-s — Op. 6. Grande Valse brillante	3 —
m-s — Op. 17. Galop di bravura	3 —
m-s — Op. 20. Valse brillante	3 —
m-s — Op. 22. Le Carnaval de Venise	4 —
s Schumann, R., Klavier-Konzert, Op. 54. I. Satz	2 —
m Seybold, A., Op. 135, Pierrot, Impromptu-Valse	2 —
s Wagner, R., Huldigungsmarsch	3 —
s — Einzug der Götter in Walhall (Rheingold)	4 —
s — Wotans Abschied und Feuerzauber (Walküre) (Horn)	4 —
s — Ritt der Walküren (Walküre) (Chevallard)	4 —
s — Trauermarsch (Götterdämmerung) (Rupp)	2 —
s — Siegfrieds-Idyll (E. de Laiglesia)	4 —
† Wilm, v. M., Op. 230. No. 4. Tanz im Dorfe	1 50

* In Frankreich nicht verkäuflich. ** In Grossbritannien und seinen Kolonien nicht verkäuflich. † In Amerika nicht verkäuflich.
l = leicht; m = mittel; s = schwer.

B. SCHOTT'S SÖHNE MAINZ, LEIPZIG

LONDON
SCHOTT & CO.

BRÜSSEL
SCHOTT FRÈRES

PARIS
MAX ESCHIG