

Siegfried's Tod und Trauermarsch

AUS DEM MUSIK-DRAMA

GÖTTERDÄMMERUNG

von

R. Wagner.

für zwei Pianoforte bearbeitet von

H. EHRLICH.

Eigenthum der Verleger.



COMPOSITIONS POUR 2 PIANOS à 4 MAINS

| | | | |
|--|-------|---|-------|
| Ascher, J. Guillaume Tell. Grand Duo concertant. Op. 116 | | Massenet, J. Ouverture de Phèdre. Transcrite par <i>R. de Villac</i> | 3 50 |
| Bach, J. S. Präludium und Fugen im Quintenzirkel aus dem wohltemperirten Klavier. Zur Erleichterung der Ausführung auf 2 Klaviere zu 4 Händen übertragen (Zum Vortrage sind zwei Exemplare nöthig, n. | 3 — | Meyer, L. de. Grand Duo sur des motifs du Désert de <i>Fel. David</i> . Op. 44 | 5 25 |
| Beethoven, L. van. 9me Symphonie avec choeur. Op. 125, arr. par <i>F. Liszt</i> . | 12 50 | Moscheles, J. Gesellschafts Concert (Concert de Société) für das Pianoforte mit Begleitung von kleinem Orchester. Op. 45. Die Instrumentalbegleitung als 2tes Pianoforte bearbeitet von <i>Heinr. Henkel</i> . | 2 75 |
| (Zum Vortrage dieses Arrangements sind zwei Exemplare nöthig.) | | Mozart, W. H. Sonate (D) Op. 53 | 2 75 |
| Berlioz, H. Etudes doigtées. Op. 29, par <i>Ad. Henselt</i> | 2 75 | Raff, J. Ode au Printemps, Morceau de concert. Op. 76 | 5 25 |
| — Etudes doigtées. Op. 82, par <i>Ad. Henselt</i> | 2 75 | Ravina, H. Souvenirs de Russie. Grand Duo. Op. 64bis | 3 50 |
| Brioso, F. Hymne triomphale, Fantaisie brillante. Op. 41 | 4 25 | Rheinberger, J. Concert (As-dur). Op. 94 | 12 25 |
| Burgmüller, Fréd. 12 Etudes brillantes et mélodiques, Op. 106, par <i>C. Kraegen</i> | 7 25 | Ries, F. Duo pour 2 Pianos ou pour Piano et Harpe. Op. 142 | 8 50 |
| Dupont, A. Concerto (en Fa-min), arr. par <i>l'Auteur</i> . Op. 49 | 8 50 | — Trio, Op. 143, par <i>A. Michelot</i> | 4 75 |
| Gebhardt, L. Andante de la Symphonie (en Sol) de <i>Haydn</i> | 2 25 | Rosellen, H. Grand Duo sur des motifs de l'opéra Norma (d'après son œuvre 21) | 5 50 |
| — Marche héroïque de <i>Schubert</i> | 1 75 | Rummel, Ch. Rondo en forme de Valse à 6 mains Op. 66 arr. | 3 25 |
| — Célèbre Menuet de <i>W. A. Mozart</i> | 1 75 | Satter, G. L'Union, Morceau de Salon, Op. 78 | 4 25 |
| Geria, A. Duo de Concert sur des motifs de l'opéra Belisario. Op. 27 | 3 25 | — 3 Morceaux lyriques (Marche, Chanson, Danse) Op. 81 | 3 50 |
| — Marche triomphale. Op. 91 | 3 25 | — 3 Romances sans paroles. Op. 82 ! | 3 50 |
| Herz, Frères. Second grand Duo concertant sur les Marches favorites d'Alexandre et de La Donna del Lago. Op. 72 | 5 25 | — Poème. Op. 87 | 2 75 |
| Herz, H. Duo du Couronnement. Op. 104 | 4 25 | Schulhoff, J. Le Trille, Etude arr. par <i>R. Pflughaup</i> | 1 75 |
| — 4me Concerto. Op. 131 | 7 25 | Sgambati, G. Concerto pour Piano et Orchestre. Op. 15 Arrangement par l'Auteur | 9 50 |
| — 5me Concerto. Op. 180 | 6 — | Stephens, C. E. Duo concertant. Op. 4 | 5 25 |
| — 6me Concerto. Op. 192 | 6 75 | Stiehl, H. Albumblätter No. 2 | 1 50 |
| — 7me Concerto. Op. 207 | 6 25 | Thalberg, S. et De Boriol, Ch. Grand Duo sur des motifs de l'opéra Les Huguenots. Op. 43, arr. par <i>J. Tscherslitzky</i> | 4 75 |
| — 8me Concerto. Op. 218 | 6 — | Volkmann, R. Variationen über ein Thema von <i>Händel</i> . Op. 26 | 4 50 |
| — Grand Duo sur des motifs de l'opéra Les Huguenots. Op. 208ter | 3 50 | — Concertstück (2e Pianostimme). Op. 42 | 2 50 |
| Hiller, F. Duett über Lützow's wilde Jagd von <i>C. M. v. Weber</i> . Op. 108 | 4 25 | Wagner, R. Der Ritt der Walküren von <i>H. Ehrlich</i> . | 3 25 |
| Kettner, E. Grand Caprice hongrois, Etude de concert. Op. 7ter | 3 25 | — Siegfried's Tod und Trauermarsch aus Götterdämmerung, übertragen von <i>H. Ehrlich</i> | 2 75 |
| — Marche orientale. Op. 92bis | 3 50 | — Scene der Rheintöchter aus Götterdämmerung übertragen von <i>Julius Butts</i> | 3 — |
| Kowalski, H. Op. 13. Marche hongroise. | 3 — | — Vorspiel zu „Die Meistersinger von Nürnberg“ bearb. von <i>H. Behn</i> | 3 25 |
| Lahoe, H. Duo sur des motifs du Stabat mater de <i>Rossini</i> | 3 50 | — Vorspiel zu Parsifal bearb. von <i>E. Humperdinck</i> | 1 75 |
| Liszt, F. 2d Concerto | 7 25 | | |
| — La Danza, Tarantella napolitana des Soirées musicales de <i>Rossini</i> , par <i>Ch. Kraegen</i> | 2 75 | | |
| — Rémiscences de Norma, Grande Fantaisie | 4 25 | | |

Propriété pour tous pays.

LONDRES
SCHOTT & CO
159 Regent Street.

BRUXELLES
SCHOTT FRERES
62 Montagne de la Cour.



MAYENCE
B. SCHOTT'S SÖHNE
Welhergarten 5.

PARIS
EDITIONS SCHOTT
40 rue d'Anjou.

Siegfried's Tod
und

Trauermarsch

aus dem

MUSIK-DRAMA

GÖTTERDÄMMERUNG

von

Richard Wagner

für zwei Pianoforte

bearbeitet von

H. EHRLICH

N^o 22228.

P. M. 2. 75.

Eigentum der Verleger. Eingetragen in das Archiv der Union.

MAINZ, B. SCHOTT'S SOHNE.

London, Schott & Comp.
159 Regent Street

Brüssel, Gebrüder Schott.
Montagne de la Cour

Siegfried's Tod und Trauer-Marsch

aus

R. Wagner's

Götterdämmerung

Uebertragen von H. Ehrlich.

Sehr langsam, feierlich.

1^{tes} CLAVIER.

pp > *mf* *ppp*

2^{tes} CLAVIER.

Sehr langsam, feierlich.

p *mf* *dim.*

Ped

ppp *ppp* *ppp*

Ped

Musical score system 1, measures 1-3. The system consists of two grand staves. The upper grand staff (treble and bass clefs) has dynamics *f*, *pp* Ped, and *mf* *dim.*. The lower grand staff (treble and bass clefs) has dynamics *p* and Ped. Fingerings 1, 2, 3, and 2 are indicated in the lower staff. A fermata is present at the end of measure 3.

Musical score system 2, measures 4-6. The system consists of two grand staves. The upper grand staff (treble and bass clefs) has dynamics *p*, *piu p*, and Ped *rall.* *pp*. The lower grand staff (treble and bass clefs) has dynamics *p*, *piu p*, and *rall.* *pp*. A fermata is present at the end of measure 6.

Musical score system 3, measures 7-9. The system consists of two grand staves. The upper grand staff (treble and bass clefs) has dynamics *f*, *p*, and *p*. The lower grand staff (treble and bass clefs) has dynamics *f* and *p*. Fingerings 6, 3, and 3 are indicated. A fermata is present at the end of measure 9.

cresc.

f Ped

cresc.

f Ped

legatissimo. dim.

singend aber *pp*

ppp

dim.

p

pp

p

Ped pp

pp

marcato.

pp

System 1: Treble clef with triplets and pairs of notes. Middle staff with *cresc.* and *pp*. Bass staff with *ppp* and a trill (*tr*).

System 2: Treble clef with groups of 8 and 2 notes. Middle staff with *mf* and *pp*. Bass staff with *ppp*, *pp*, and the instruction *immer hervorgehoben.*

System 3: Treble clef with triplets. Middle staff with *dim.* and *pp*. Bass staff with a trill (*tr*).

First system of a musical score in G major, 2/4 time. It consists of four staves. The top two staves are for the right hand, featuring dense chordal textures with triplets and pairs of notes. The bottom two staves are for the left hand, with a bass line that includes a trill in the right hand and a *cresc.* marking in the left hand.

Second system of the musical score. It continues the dense chordal textures in the right hand. The left hand features a trill in the right hand and a *cresc.* marking in the left hand. The system concludes with a key signature change to G minor.

Third system of the musical score, in G minor, 2/4 time. The right hand has a melodic line with dynamic markings *f mit Ped.*, *dim.*, and *p*. The left hand has a bass line with dynamic markings *ff sehr ausdrucksvoll.*, *dim.*, and *piu p*. The system concludes with a key signature change to G major.

The first system of the musical score consists of two systems of staves. The upper system has a treble clef staff with a melodic line and a bass clef staff with a sixteenth-note figure marked with a '6' and a slur. The lower system has a treble clef staff with a melodic line and a bass clef staff with a few notes. The key signature is two sharps (F# and C#).

The second system of the musical score includes dynamic markings such as *p*, *pp*, and *ppp*. It features performance instructions like *Ped* (pedal) and *dolciss.* (dolcissimo). The notation includes slurs, accents, and trills. The key signature remains two sharps.

The third system of the musical score includes dynamic markings such as *pp*, *p*, and *ppp*. It features performance instructions like *pp singend.* and *ppdolciss.* The notation includes slurs, accents, and trills. The key signature remains two sharps.

ppp ^ ^

This system contains four staves. The top two staves (bass clef) and the bottom two staves (treble and bass clef) are filled with a dense, continuous piano accompaniment consisting of sixteenth-note patterns. The vocal line, on the second staff from the top, is sparse, featuring only two notes with accents (^) and a dynamic marking of *ppp*. The key signature has two sharps (F# and C#), and the time signature is common time (C).

sehr langsam und gehalten.

This system consists of four staves. The piano accompaniment is significantly slower and more sustained than in the first system. The vocal line (second staff from top) features a few notes with a fermata-like quality. The piano accompaniment includes some triplet markings (3) in the lower register. The key signature remains two sharps, and the time signature is common time.

markirt und gehalten.

This system continues the piece with four staves. The piano accompaniment features more complex rhythmic patterns, including a triplet (3) in the bass line and a four-note group (4) in the treble line. The vocal line (second staff from top) has a few notes with accents (^) and a fermata. The key signature is two sharps, and the time signature is common time.

System 1: Treble and Bass staves. Treble clef has a whole note chord. Bass clef has a whole note chord. A large bracket spans across the system, containing a 4-measure phrase in the bass clef with a 3-measure phrase above it. The 4-measure phrase includes a 4-measure rest, a 3-measure rest, and a half note. The 3-measure phrase includes a half note and a quarter note. A dynamic marking *ff* is present.

System 2: Treble and Bass staves. Treble clef has a whole note chord. Bass clef has a whole note chord. A large bracket spans across the system, containing a 4-measure phrase in the bass clef with a 3-measure phrase above it. The 4-measure phrase includes a 4-measure rest, a 3-measure rest, and a half note. The 3-measure phrase includes a half note and a quarter note. A dynamic marking *cresc.* is present.

System 3: Treble and Bass staves. Treble clef has a whole note chord. Bass clef has a whole note chord. A large bracket spans across the system, containing a 4-measure phrase in the bass clef with a 3-measure phrase above it. The 4-measure phrase includes a 4-measure rest, a 3-measure rest, and a half note. The 3-measure phrase includes a half note and a quarter note. A dynamic marking *ff* is present, and *dim.* is present in the second measure of the 4-measure phrase.

sehr gehalten.

First system of musical notation. It consists of four staves. The top two staves are grouped by a brace on the left. The first staff has a dynamic marking *p*. The second staff has a dynamic marking *cresc.*. The bottom two staves are also grouped by a brace on the left. The third staff has a dynamic marking *pp*. The fourth staff has a dynamic marking *pp* and includes the fingering numbers 2 1 2 1. The music features complex rhythmic patterns and slurs across the staves.

Second system of musical notation. It consists of four staves. The top two staves are grouped by a brace on the left. The first staff has a dynamic marking *cresc.*. The second staff has a dynamic marking *f*. The bottom two staves are also grouped by a brace on the left. The third staff has a dynamic marking *p* and includes the fingering numbers 1 2 1 2 1. The fourth staff has a dynamic marking *crescendo.* and includes the fingering numbers 3 4 1 2 3 4 4 2. The music continues with complex rhythmic patterns and slurs.

Third system of musical notation. It consists of four staves. The top two staves are grouped by a brace on the left. The first staff has a dynamic marking *fff*. The second staff has a dynamic marking *dim.*. The bottom two staves are also grouped by a brace on the left. The third staff has a dynamic marking *fff*. The fourth staff has a dynamic marking *mf*. The music features complex rhythmic patterns and slurs, with the word *dim.* indicating a decrescendo.

Musical score system 1, measures 1-4. The system consists of four staves. The top two staves are in bass clef, and the bottom two are in bass clef. The first measure has a dynamic marking *p*. The second measure has a dynamic marking *pp* and a *trem.* marking above the notes. The third and fourth measures have a *sehr markirt.* marking above the notes. The system concludes with an *ausdrucksvoll.* marking below the notes.

Musical score system 2, measures 5-8. The system consists of four staves. The top two staves are in bass clef, and the bottom two are in bass clef. The first measure has a dynamic marking *p*. The second measure has a dynamic marking *ausdrucksvoll.* above the notes. The third measure has a dynamic marking *mark.* above the notes. The fourth measure has a dynamic marking *cresc.* above the notes. The system concludes with an *ausdrucksvoll.* marking below the notes.

Musical score system 3, measures 9-12. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The first measure has a dynamic marking *f*. The second measure has a dynamic marking *dim.* above the notes. The third measure has dynamic markings *p* and *pp* above the notes. The fourth measure has dynamic markings *p* and *pp* above the notes. The system concludes with a *pp* marking below the notes.

System 1: This system contains two systems of music. The upper system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has notes with upward and downward arrows indicating breath or phrasing. The piano accompaniment features chords with upward and downward arrows. Dynamic markings include *cresc.* and *sempre.*. The lower system consists of a grand staff (treble and bass clefs). The right hand has a melodic line with slurs and ties, while the left hand has a bass line with chords. A *cresc.* marking is present in the right hand.

System 2: This system contains two systems of music. The upper system has a vocal line and piano accompaniment. The vocal line has a long note with a slur. The piano accompaniment has a melodic line with slurs and ties. Dynamic markings include *piu cresc.*. The lower system is a grand staff. The right hand has a melodic line with slurs and ties, and the left hand has a bass line with chords. A *piu cresc.* marking is present in the right hand.

System 3: This system contains two systems of music. The upper system has a vocal line and piano accompaniment. The vocal line has notes with upward arrows. The piano accompaniment has chords with upward arrows. Dynamic markings include *f*. The lower system is a grand staff. The right hand has a melodic line with slurs and ties, and the left hand has a bass line with chords. Dynamic markings include *ff* and *marcatissimo.*. A trill (*tr*) is marked in the right hand.

ff

ff

3

This system contains two systems of piano music. The first system has a piano part with a triplet of eighth notes in the right hand and a bass line. The second system continues with piano and forte dynamics.

8

pp

sehr markirt.

dim

tremol.

p

pp

p

cresc

VV

This system features piano music with various dynamics and articulations. It includes a section marked 'sehr markirt.' and a tremolo section. The piano part has a crescendo.

f

p

cresc.

mf

p

cresc.

This system continues the piano music with dynamics ranging from mezzo-forte to piano and includes crescendo markings.

8

8

fff *sempre fff*

fff *sempre fff*

8

This system contains two grand staves. The first grand staff has a treble clef and a bass clef. The second grand staff also has a treble clef and a bass clef. The music features complex textures with triplets and slurs. The first grand staff begins with a dynamic marking of *fff* and *sempre fff*. The second grand staff begins with a dynamic marking of *fff* and *sempre fff*. The system concludes with a measure marked with a 'V' and a fermata.

8

dim. *pp* *cresc.*

dim. *pp* *trem.* *p* *cresc.*

8

This system contains two grand staves. The first grand staff has a treble clef and a bass clef. The second grand staff has a treble clef and a bass clef. The music features complex textures with triplets and slurs. The first grand staff begins with a dynamic marking of *dim.* and *pp*, and ends with *cresc.*. The second grand staff begins with a dynamic marking of *dim.* and *pp*, and includes a *trem.* section. The system concludes with a measure marked with a 'V' and a fermata.

f *cresc.*

f *p* *cresc.*

8

This system contains two grand staves. The first grand staff has a treble clef and a bass clef. The second grand staff has a treble clef and a bass clef. The music features complex textures with triplets and slurs. The first grand staff begins with a dynamic marking of *f* and *cresc.*. The second grand staff begins with a dynamic marking of *f* and *p*, and includes a *cresc.* section. The system concludes with a measure marked with a 'V' and a fermata.

fff streng im Tacte.

marcatiss. *fff* im strengsten Tactmaasse.

ten. *fz*

This system contains two systems of music. The first system has a piano staff with a *fff* dynamic and a bass staff with a *ten.* dynamic. The second system has a piano staff with a *marcatiss.* dynamic and a bass staff with a *fff* dynamic. Both systems include triplets and accents.

8

fff *tr*

fff *fz*

fff *fz*

fff *fz*

This system contains two systems of music. The first system has a piano staff with a *fff* dynamic and a trill (*tr*) marking, and a bass staff with a *fff* dynamic and a *fz* dynamic. The second system has a piano staff with a *fff* dynamic and a *fz* dynamic, and a bass staff with a *fff* dynamic and a *fz* dynamic.

fff im strengsten Tactmaasse.

fz *fff* *fz* *fz*

im strengsten Zeitmaasse.

Ped.

This system contains two systems of music. The first system has a piano staff with a *fff* dynamic and the instruction 'im strengsten Tactmaasse.', and a bass staff with a *fz* dynamic. The second system has a piano staff with a *fz* dynamic and the instruction 'im strengsten Zeitmaasse.', and a bass staff with a *fff* dynamic and a *fz* dynamic. A 'Ped.' marking is present in the second system.

Musical score system 1, first system. It consists of two grand staves. The upper grand staff has a treble clef and contains a tremolo passage marked *tremolando.* and *pp*. The lower grand staff has a bass clef and contains a melodic line with *dim.* markings. A dynamic marking *p* is placed above the right-hand treble staff.

Musical score system 1, second system. The upper grand staff continues with a melodic line marked *dim.* and *ausdrucksvoll hervorgehoben.* with a dynamic marking *p* below it. The lower grand staff contains a complex rhythmic passage with a dynamic marking *pp*.

Musical score system 2, first system. It consists of two grand staves. The upper grand staff has a treble clef and contains a melodic line with *pp* dynamic marking. The lower grand staff has a bass clef and contains a melodic line with *pp* dynamic marking.

Musical score system 2, second system. The upper grand staff has a treble clef and contains a melodic line marked *sehr ausdrucksvoll.* and *dim.*. The lower grand staff has a bass clef and contains a complex rhythmic passage with *pp* dynamic marking. A *cresc.* marking is present in the middle of the system. The system concludes with a *Ped pp* marking and a fermata symbol.

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The first two measures show a melodic line in the top staff and a bass line in the middle staff. The third measure features a tremolo effect in the top staff, marked *p trem.*, and a *ppp* dynamic marking in the middle staff.

Second system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The first measure has a *ppp* dynamic marking. The second measure contains the instruction *sehr volltönig aber p*. The system concludes with a *ppp* dynamic marking in the middle staff.

Third system of musical notation. It consists of three staves. The top staff is in bass clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats. The first measure has a *pp* dynamic marking. The second measure has a *ppp* dynamic marking. The system ends with a *ppp* dynamic marking in the middle staff.

RICHARD WAGNER

M. Pf.

Für Pianoforte zu 4 Händen.

Das Rheingold.

| | | | |
|---|----|----|----|
| Clavier-Auszug | n. | 18 | — |
| Vorspiel | | 1 | 50 |
| Beyer, F. Revue mélodique Op. 112. Nr. 57 | | 1 | 75 |
| Cramer, H. Potpourri Nr. 95 | | 2 | 75 |
| — Leichte Tonstücke Nr. 1 | | 2 | 75 |
| Dörstling, Cl. Motive, leicht bearbeitet | | 3 | 25 |

Die Walküre.

| | | | |
|---|----|----|----|
| Clavier-Auszug | n. | 18 | — |
| Vorspiel (Ouverture) | | 1 | 75 |
| Der Ritt der Walküren | | 2 | 25 |
| Wotan's Abschied und Feuerzauber | | 2 | 75 |
| Beyer, F. Revue mélodique Op. 112. Nr. 58 | | 1 | 75 |
| Cramer, H. Potpourri Nr. 89 | | 2 | 75 |
| — Leichte Tonstücke Nr. 2 | | 2 | 75 |
| Dörstling, Cl. Motive, leicht bearbeitet | | 4 | — |
| Rubinstein, Jos. Musikalische Bilder. | | | |
| I. Siegmund und Sieglinde | | 3 | 25 |
| II. Wotan's Zorn und Abschied von Brünnhilde | | 4 | — |
| Rupp, H. Siegmund's Liebesgesang, Transcription | | 1 | 75 |
| Tausig, C. Der Ritt der Walküren | | 3 | 25 |

Siegfried.

| | | | |
|---|----|----|----|
| Clavier-Auszug | n. | 18 | — |
| Beyer, F. Revue mélodique Op. 112. Nr. 59 | | 1 | 75 |
| Cramer, H. Potpourri Nr. 91 | | 2 | 75 |
| — Leichte Tonstücke Nr. 3 | | 2 | 75 |
| Rubinstein, Jos. Musikalische Bilder. | | | |
| I. Siegfried und der Waldvogel | | 2 | 75 |
| II. Siegfried und Brünnhilde | | 2 | 75 |
| Rupp, H. Waldweben | | 3 | — |

Götterdämmerung.

| | | | |
|--|----|----|----|
| Clavier-Auszug | n. | 21 | — |
| Beyer, F. Revue mélodique Op. 112. Nr. 67 | | 1 | 75 |
| Cramer, H. Potpourri Nr. 97 | | 2 | 75 |
| — Leichte Tonstücke Nr. 4 | | 2 | 75 |
| Rubinstein, Jos. Musikalische Bilder. | | | |
| I. Siegfried und die Rheintöchter | | 3 | 25 |
| Trauer-Marsch beim Tode Siegfried's, arr. von Cramer | | 1 | 50 |
| id. id. arr. von Heintz | | 1 | 75 |

Die Meistersinger von Nürnberg.

| | | | |
|---|----|----|----|
| Vollständiger Clavier-Auszug | n. | 21 | — |
| Vorspiel (Ouverture), eingerichtet von C. Tausig | | 2 | 75 |
| id. id. eingerichtet von A. Horn | | 2 | 25 |
| id. (Einleitung) des dritten Actes | | — | 75 |
| Beyer, F. Revue mélodique Op. 112. Nr. 56 | | 1 | 75 |
| Bülow, H. von. Versammlung der Meistersingerzunft. Paraphrase | | 1 | 75 |
| Cramer, H. Potpourri. Nr. 82 | | 2 | 75 |
| — Marsch | | 1 | 75 |
| Rupp, H. Walther's Preislied. Transcription | | 1 | 50 |
| Vilbac, R. de. Illustrations. En 2 Suites, chaque | | 3 | — |

M. Pf.

Für Pianoforte zu 4 Händen.

Parsifal.

| | | | |
|---|----|----|----|
| Beyer, F. Revue mélodique Op. 112. Nr. 71 | | 1 | 75 |
| Cramer, H. Potpourri Nr. 100 | | 2 | 75 |
| Humperdinck, E. 12 Tonsätze. Complet | n. | 12 | — |
| Nr. 1. Vorspiel | | 2 | — |
| „ 2. Amfortas | | 1 | 50 |
| „ 3. Das Heilthum | | 1 | — |
| „ 4. Der Schwan | | 1 | 25 |
| „ 5. Einzug in die Gralsburg | | 2 | 25 |
| „ 6. Das Liebesmahl | | 2 | 25 |
| „ 7. Klingsor und Parsifal | | 2 | 75 |
| „ 8. Die Blumenmädchen | | 3 | 25 |
| „ 9. Herzeleide | | 1 | 25 |
| „ 10. Charfreitagszauber | | 2 | — |
| „ 11. Titurel's Todtenfeier | | 1 | 75 |
| „ 12. Die Erlösung | | 2 | — |
| Liszt, Fr. Feierlicher Marsch zum heiligen Gral | | 2 | 25 |
| Rubinstein, J. Musikalische Bilder. | | | |
| I. Parsifal und die Zaubermädchen | | 2 | 25 |
| II. Charfreitagszauber | | 1 | 75 |

Siegfried-Idyll.

| | | | |
|--|--|---|----|
| Clavier-Auszug, eingerichtet von Jos. Rubinstein | | 4 | 50 |
|--|--|---|----|

Huldigungs-Marsch

| | | | |
|--|--|---|---|
| für Ludwig II., König von Bayern | | 2 | — |
|--|--|---|---|

Grosser Festmarsch

| | | | |
|---|--|---|----|
| zur Eröffnung der hundertjährigen Gedenkfeier der Unabhängigkeits- Erklärung der Vereinigten Staaten von Nordamerika | | 3 | 50 |
|---|--|---|----|

Für 2 Pianoforte zu 4 Händen.

Die Walküre.

| | | | |
|---------------------------------|--|---|----|
| Der Ritt der Walküren | | 3 | 25 |
|---------------------------------|--|---|----|

Götterdämmerung.

| | | | |
|--|--|---|----|
| Scene der Rheintöchter, arr. von Butts | | 3 | — |
| Trauer-Marsch beim Tode Siegfried's arr. von Ehrlich | | 2 | 75 |

Parsifal.

| | | | |
|------------------------------------|--|---|----|
| Humperdinck, E. Vorspiel | | 1 | 75 |
|------------------------------------|--|---|----|

Die Meistersinger von Nürnberg.

| | | | |
|---|--|---|----|
| Vorspiel bearbeitet von H. Behn | | 3 | 25 |
|---|--|---|----|

Für 2 Pianoforte zu 8 Händen.

Das Rheingold.

| | | | |
|---|--|---|----|
| Horn, A. Einzug der Götter in Walhall | | 6 | 50 |
|---|--|---|----|

Die Walküre.

| | | | |
|--|--|---|----|
| Wotan's Abschied und Feuerzauber | | 5 | 75 |
|--|--|---|----|

Götterdämmerung.

| | | | |
|--|--|---|---|
| Trauer-Marsch beim Tode Siegfried's, arr. von Rupp | | 3 | — |
|--|--|---|---|

Die Meistersinger von Nürnberg.

| | | | |
|--------------------|--|---|----|
| Vorspiel | | 4 | 75 |
|--------------------|--|---|----|

Huldigungs-Marsch

| | | | |
|--|--|---|----|
| für Ludwig II., König von Bayern | | 3 | 50 |
|--|--|---|----|

Für 3 Pianoforte zu 12 Händen.

Die Meistersinger von Nürnberg.

| | | | |
|---------------------------------------|--|---|---|
| Vorspiel von A. v. Livonius | | 6 | — |
|---------------------------------------|--|---|---|

COLLECTION DE MORCEAUX


pour

Piano à 6 mains

| | |
|--|------|
| Ascher, J. Mazurka des Traineaux . . . | 3 25 |
| Beethoven, L. v. Marche turque des Ruines d'Athènes, Arrangement facile par L. Streabbog | 1 25 |
| Beyer, Ferd. Op. 149. L'Alliance, Fan- tasiaes brillantes et non difficiles: | |
| Nr. 1. Verdi, Trovatore | 2 25 |
| 2. Mozart, Don Juan | 2 25 |
| 3. Weber, Obéron | 2 25 |
| 4. Flotow, Martha | 2 25 |
| 5. Meyerbeer, Robert le Diable | 2 25 |
| 6. Weber, Freischütz | 2 25 |
| 7. Donizetti, Lucia di Lammermoor | 2 25 |
| 8. Auber, Fra Diavolo | 2 25 |
| 9. Bellini, Norma | 2 25 |
| 10. Rossini, Guillaume Tell | 2 25 |
| 11. Hérold, Zampa | 2 25 |
| 12. Rossini, Le Barbier de Séville | 2 25 |
| 13. Bellini, Sonnambula | 2 25 |
| 14. Donizetti, La Favorite | 2 25 |
| 15. Rossini, Mosé in Egitto | 2 25 |
| 16. Rossini, Sémiramide | 2 25 |
| Czerny, Ch. Op. 741. Les trois Amateurs, Fantasiaes brillantes: | |
| Nr. 1. Motifs d'opéras de Mozart | 4 25 |
| 2. Airs écossais | 4 25 |
| 3. Airs irlandais | 4 25 |
| 4. Airs anglais | 4 25 |
| 5. Motifs d'opéras de Donizetti | 4 25 |
| 6. Motifs d'Oratorios de Handel | 4 25 |
| Herbert, Th. Sammlung beliebter Com- positionen: | |
| Nr. 1. Boieldieu, Die weisse Dame, Ouverture | 3 25 |
| 2. Mendelssohn, Sommernachts- traum, Ouverture | 3 75 |

| | |
|--|------|
| Herbert, Th. Sammlung beliebter Com- positionen: | |
| Nr. 3. Mozart, Le Mariage de Figaro, Ouverture | 2 50 |
| 4. Mozart, Don Juan, Ouverture | 2 75 |
| 5. Rossini, Le Barbier de Séville, Ouverture | 3 — |
| 6. Rossini, La Gazza ladra, Ouv. | 4 50 |
| 7. Weber, Jubel-Ouverture | 3 — |
| 8. Rakoczy-Marche hongroise | 1 50 |
| 9. Weber, Invitation à la Valse | 2 75 |
| 10. Haydn, 2 Menuets | 1 75 |
| 11. Adam, Si j'étais roi, Ouverture | 2 50 |
| 12. Mozart, Zauberflöte, Ouverture | 2 50 |
| 13. Boieldieu, Calif de Bagdad, Ouv. | 2 50 |
| 14. Ascher, Op. 40, Fanfare milit. | 2 25 |
| 15. Weber, Freischütz, Ouverture | 3 — |
| 16. Mendelssohn, Hebriden, Ouvert. | 3 25 |
| 17. Weber, Oberon, Ouverture | 2 50 |
| 18. Weber, Euryanthe, Ouverture | 3 75 |
| 19. Spohr, Faust, Polonaise | 1 25 |
| 20. Ascher, Op. 23, Dozia, Mazurka | 2 25 |
| Ravina, H. Op. 69. Tyrolienne variée | 1 25 |
| Ruckgaber, J. Op. 56. Mazurka | 2 — |
| Rummel, Ch. Op. 66. Rondeau en forme de Valse | 3 25 |
| Star, A. H. Chasse et Marche de l'op. Cinq Mars de Gounod | 2 25 |
| Streabbog, L. Op. 75. Marche | 1 — |
| — Op. 183. Aux Pensionats, Morceaux brill. et non difficiles: | |
| Nr. 1. Marche | 1 25 |
| 2. Valse | 1 25 |
| 3. Boléro | 1 50 |

Propriété pour tous pays.

| | | |
|---|---|--|
| LONDRES SCHOTT & Co 159 Regent Street. |  | MAYENCE B. SCHOTT'S SOHNE Wehnergarten 5 |
| BRUXELLES SCHOTT FRÈRES 62 Montagne de la Cour. | | PARIS EDITIONS SCHOTT 40 rue d'Anjou. |

Printed in Germany.

SAMMLUNG

leichter und instructiver Stücke für Pianoforte zu 4 Händen.

| | | | | | |
|--|---------------|--|---------------|---|---------------|
| Baumfelder, F. Reisebilder, 5 leichte Stücke. Op. 50. 2 75 | M. Pf. | Hertz, H. Ecrin musical des jeunes Pianistes, 8 Morceaux d'une exécution facile et brillante. Op. 120. 9 50 | M. Pf. | Schmidt, O. Le Carnaval de Venise, petite Fantaisie facile. 1 — | M. Pf. |
| Beck, C. F. 6 Pièces faciles. 1 — | | Séparément: | | Streabogg, L. Les Etoiles d'or, 6 Danses faciles. compl. 4 25 | |
| Berens, H. Genrebilder, 8 Clavierstücke. Op. 88. In 2 Heften, jedes 3 25 | | N° 1. Variations élégantes sur une Styrienne de <i>Weber</i> . 1 50 | | — Marche des Noces du Songe d'une nuit d'été (Hochzeits-Marsch), de <i>Mendelssohn</i> , Arrangement facile. 1 50 | |
| Bertini, H. Frère et Soeur, 4 petits Duos faciles, en 2 Suites, chaque 1 75 | | 2. <i>Gretly</i> , Valse suisse. 1 50 | | — Le Défilé, Marche militaire. — Paul et Virginie, Valse. — La célèbre Valse. „An der schönen blauen Donau“ de <i>J. Strauss</i> . Arrangement facile. 1 25 | |
| — Mère et Fille, 4 petits Duos, Suite à Frère et Soeur. En 2 Suites, chaque 1 75 | | 3. Marche favorite des chasseurs de <i>Lutsw</i> , variée. 1 50 | | — Petite Fantaisie sur l'opéra <i>Zampa</i> . Op. 77. 1 50 | |
| Beyer, Ferd. Les Délassements, Recueil de petites Leçons sur des motifs d'opéras favoris, à l'usage des commençants. Op. 85, en 2 Suites chaque 2 — | | 4. Bagatelle sur une Mélodie favorite des Batelières de Brienz. 1 50 | | — Oiseaux de Paradis. Op. 78. compl. séparées N° 1—6 5 25 | |
| — Les deux Elèves, 6 petits Duos instructifs sur des motifs allemands et italiens, composés expressément pour des petites mains. Op. 97. N° 1. Motif original. 1 25 | | 5. Variations et Final alla Polacca sur un Thème allemand. 1 50 | | — Le Départ Marche militaire. Op. 85. 1 — | |
| 2. Motif populaire. 1 25 | | 6. Rondino gracieux sur la Romance favorite Blonde Héloé. 1 50 | | — Petite Fantaisie sur l'opéra <i>La Fille du Régiment</i> . Op. 87. 1 75 | |
| 3. Motif d' <i>Himmel</i> . 1 25 | | 7. Souvenir d'Innsbruck, Variations sur une Chansonnette tyrolienne. 1 50 | | — Mandolinata. Op. 96. 1 50 | |
| 4. Motif de <i>Bellini</i> . 1 25 | | 8. La Chasse au chamois, petite Fantaisie caractéristique. 1 50 | | — Fleurs de Mai. Op. 99. compl. séparées N° 1—6 4 25 | |
| 5. Motif de <i>Silcher</i> . 1 25 | | Henschkel, J. P. 8 Sonatines faciles. Op. 5. — 6 Pièces faciles. Op. 12, en 2 Suites, chaque 2 75 | | — Le petit Carnaval. Op. 105. compl. séparées N° 1—6 5 25 | |
| 6. Motif de <i>Donizetti</i> . 1 25 | | Hünter, Fr. Variations brillantes et faciles sur un Air favori de l'op. <i>La Famille suisse</i> . Op. 8. — Repos de l'Étude, Collection de Morceaux d'une difficulté progressive et soigneusement doigtés, 4 ^{me} Suite. 1 50 | | — Les Papillons. Op. 108. compl. séparées N° 1—6 5 25 | |
| — 40 Leçons élémentaires (40 Lectionen für den Elementarunterricht). Op. 145. En 4 Suites, chaque 1 50 | | Kleinmichel, R. Zur Winterzeit. 12 leichtere Tonstücke. Op. 10. In 6 Heften, jedes 2 — | | — La Revue, Marche militaire. Op. 118. 1 25 | |
| — Frère et Soeur, 15 Morceaux faciles et agréables. Op. 151. En 3 Suites, chaque 1 75 | | Mercier, Ch. 1 ^{re} Fête enfantine, 3 Danses très faciles, sur 5 notes. 2 — | | — Air Louis XIII, Transcription de Salon. Op. 115. 1 25 | |
| — 2 Polkas. Op. 155. N° 1 et 2, chaque 1 — | | Séparément: | | — La Corbelle de Roses. Op. 117. compl. séparées N° 1—6 5 25 | |
| Brunner, C. T. Le petit Bouquet, 5 Rondeaux mignons sur des airs d'opéras favoris. Op. 431. N° 1. <i>Nicolas</i> . Les Commerces de Windsor. — 75 | | N° 1. Valse. — 75 | | — Redowa. Op. 122. — 55 | |
| 2. <i>Kreutzer</i> . Une Nuit à Grenade. — 75 | | 2. Polka-Mazurka. — 75 | | Volkmann, Rob. Op. 27. Lieder der Grossmutter. 12 Kinderstücke. 4 50 | |
| 3. <i>Offenbach</i> . Orphée aux enfers. — 75 | | 3. Schottisch. — 75 | | Wolff, E. Les Deux Amies. 12 Morceaux destinés aux Pensionnats. Op. 122. N° 1. Divertissement sur Robert le Diable. 1 50 | |
| 4. <i>Donizetti</i> . L'Élisire d'amore. — 75 | | Facher, J. A. Les veillées récréatives. 4 Morceaux originaux, faciles et progressifs. Op. 78. N° 1. Polka-Caprice. 1 50 | | 2. Rondo original. 1 50 | |
| 5. <i>Gounod</i> . Faust. — 75 | | 2. Valse. 1 50 | | 3. Rondo militaire sur Les Huguenots. 1 50 | |
| 6. <i>Flotow</i> . Martha. — 75 | | 3. Le petit Soldat, Impromptu-Marche. 1 50 | | 4. Fantaisie sur La Favorite. 1 50 | |
| Burgmüller, Fréd. Fleurs mélodiques, 12 Morceaux faciles et brillants. Op. 82. N° 1. Cavatine de La Niobe. 1 50 | | 4. Les 2 petits Sauteurs, Badinage musical. 1 50 | | 5. Divertissement sur Obéron. 1 50 | |
| 2. Barcarolle de <i>Bellini</i> . 1 50 | | Rineck, Ch. H. Leichte und instructive Compositionen. Op. 102. N° 1. Variationen über die Cavatine „Nach so vielen Leiden.“ 1 75 | | 6. Fantaisie sur Préciosa. 1 50 | |
| 3. Rondino-Valse. 1 50 | | 2. Variationen über das Volkslied „Es kann ja nicht immer so bleiben.“ 1 75 | | 7. Valse originale. 1 50 | |
| 4. Fantaisie sur la Marche du Crociato. 1 50 | | Rossellen, H. Le Répertoire des jeunes Pianistes. Collection progressive de 20 Morceaux à 2 et à 4 mains sur des Thèmes choisis. Op. 117. 2 ^{me} Suite: N° 5. Rondino sur La Gazza ladra. 2 — | | 8. Fantaisie sur Beatrice di Tenda. 1 50 | |
| 5. Tarantelle. 1 50 | | 6. Petite Fantaisie sur Olivo e Pasquale. 2 — | | 9. Mosaïque sur La Reine de Chypre et Charles VI. 1 50 | |
| 6. Variations sur une Cavatine de <i>Bellini</i> . 1 50 | | 4 ^{me} Suite: 11. Variations sur la Cavatine de Gabriella di Vergy. 2 — | | 10. Mazurka favorite. 1 50 | |
| 7. Rondino sur un Air suisse. 1 50 | | 12. Rondino sur Eduardo e Christina. 2 — | | 11. Polonaise des Puritains. 1 50 | |
| 8. Valse favorite. 1 50 | | Rummel, J. Perles enfantines Récréations très faciles sur des motifs d'opéras favoris de <i>Verdi</i> . N° 1. Il Trovatore. 1 50 | | 12. Mosaïque sur La Sonnambula. 2 ^{me} édition, chaque N° 1 — | |
| 9. Fantaisie sur La Straniera. 1 50 | | 2. Il Trovatore (Miserere). 1 50 | | — Les jeunes Pensionnaires, 6 Duos faciles sur des motifs d'opéras favoris. Op. 147. 2 25 | |
| 10. Introd. et Rondo sur un Thème écossais. 1 50 | | 3. Luisa Miller. 1 50 | | Séparément: N° 1. La Muette de Portici. 1 75 | |
| 11. Souvenirs d'Écosse, Fantaisie. 1 50 | | 4. Un Ballo in Maschera. 1 50 | | 2. Le Pré aux Clercs. 1 75 | |
| 12. Rondino sur un Thème de <i>Donizetti</i> . 1 50 | | 6. Ernani. 1 50 | | 3. Le Comte Ory. 1 75 | |
| Döhler, Th. Album, 8 Morceaux brillants et faciles. Op. 40. Séparément: N° 1. Rondino villageois sur un Thème d' <i>Auber</i> . 2 — | | 7. I Lombardi. 1 50 | | 4. L'Ambassadrice. 1 75 | |
| 2. Bagatelle sur un Air favori de <i>Nice</i> . 2 — | | 8. I Masnadieri. 1 50 | | 5. Guillaume Tell. 1 75 | |
| 3. Romancé et Cavatine de La Fille du Régiment, variées. 2 — | | 9. Attila. 1 50 | | 6. Fra Diavolo. 1 75 | |
| 4. Petite Fantaisie sur des motifs de Norma. 2 — | | 10. Aroldo. 1 50 | | — Les jeunes Rivalets, 6 petits Duos sur des motifs favoris. Op. 199. N° 1. Sémiramis 1 25 | |
| 5. Nocturne sentimental sur une Romance d' <i>Adam</i> . 2 — | | 11. Macbeth. 1 50 | | 2. I Montecchi ed I Capuletti. 1 25 | |
| 6. Fantaisie sur une Mélodie de <i>Meyerbeer</i> . 2 — | | 12. Rigolotto. 1 50 | | 3. Sul margine d'un rio. 1 25 | |
| 7. Caprice brillant: Ranz et Valse suisse. 2 — | | — 8 petits Morceaux très-faciles. N° 1. Chanson de <i>Mozart</i> . — 75 | | 4. Partant pour la Syrie et God save the Queen. 1 15 | |
| 8. Cavatine de La Donna del lago, variée. 2 — | | 2. Berceuse. — 75 | | 5. Richard Coeur de Lion. 1 25 | |
| Duvernoy, J. B. L'Emulation, 20 petites pièces caractéristiques et chantantes sur cinq et six notes propres à faciliter l'intelligence de la mesure et du rythme. 5 — | | 3. Andante. — 75 | | 6. Valse de <i>Strauss</i> . 1 25 | |
| En 2 Cahiers. } Cahier 1 2 50 | | | | — 3 Fantaisies faciles Op. 240. N° 1. L'Etoile du Nord. 1 25 | |
| Gariboldi, G. Concerts lilliputiens. 8 Pièces enfantines. 1 75 | | | | 2. Le Pardon de Floérmel. 1 50 | |
| Haas, W. de. 8 vermischte Stücke. Op. 1. In zwei Heften, jedes 1 75 | | | | 3. Martha. 1 25 | |
| Herbert, Ed. Haidblümchen. 10 leichte Klavierstücke für den Unterricht. In zwei Heften, jedes 2 50 | | | | Wörner. Sonatine, dédiée aux jeunes écoliers. Op. 7. 1 25 | |