



EDITION SCHOTT

← S-5991 →

ZILCHER

AUS DEM SÜDEN

—
Dans le sud

OP. 58

(PIANO)

EDITION SCHOTT

S — 5991

AUS DEM SÜDEN

DANS LE SUD

4 kleine Stücke

für Klavier zu
zwei Händen

von

PAUL ZILCHER

Op. 58

B. SCHOTT'S SÖHNE, MAINZ
LEIPZIG — LONDON — BRÜSSEL — PARIS

INHALT

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Aus dem Süden

Dans le Sud

SERENATA

Paul Zilcher Op.58 N°1.

Poco Allegro

PIANO

4pp

Led. p espress. Led.

mp Led. Led.

p mp p Led.

mp p Led. Led. Led.

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains seven measures. The first measure has a dynamic marking of *mf*. Fingerings are indicated by numbers 1-4 above notes. Below the staff, there are markings: *ped.*, $\frac{1}{2}$, *ped.*, $\frac{3}{4}$, *ped.*, $\frac{1}{2}$, *ped.*, $\frac{3}{4}$, *ped.*, $\frac{4}{4}$, *ped.*, $\frac{3}{4}$, *ped.*, $\frac{4}{4}$, *ped.*, $\frac{3}{4}$.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The system contains seven measures. Fingerings are indicated by numbers 1-4 above notes. Below the staff, there are markings: *ped.*, $\frac{3}{4}$, *ped.*, $\frac{4}{4}$, *ped.*, $\frac{2}{2}$, *ped.*, $\frac{1}{2}$, *ped.*, $\frac{3}{4}$, *ped.*, $\frac{4}{4}$, *ped.*, $\frac{3}{4}$, *ped.*, $\frac{4}{4}$.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system contains seven measures. A dynamic marking of *p* is present in the third measure. Fingerings are indicated by numbers 1-4 above notes. Below the staff, there are markings: *ped.*, $\frac{3}{4}$, $\frac{5}{2}$, *ped.*, $\frac{4}{4}$, *ped.*, $\frac{5}{2}$.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains seven measures. A dynamic marking of *mp* is present in the fourth measure. Fingerings are indicated by numbers 1-4 above notes. Below the staff, there are markings: *ped.*, $\frac{3}{4}$, *ped.*, $\frac{5}{2}$, *ped.*, $\frac{4}{4}$, *ped.*, $\frac{3}{4}$.

System 1: Treble clef, key signature of one sharp (F#). The right hand plays a series of chords with a 7-measure rest. Dynamics include *p* and *mp*. The left hand plays a melodic line with a 5-measure rest, a 2-measure rest, and a 7-measure rest. Pedal markings are present.

System 2: Treble clef, key signature of one sharp (F#). The right hand continues with chords and a 7-measure rest. Dynamics include *mp*. The left hand has a 4-measure rest and a 7-measure rest. Pedal markings are present.

System 3: Treble clef, key signature of one sharp (F#). The right hand plays chords with a 7-measure rest. Dynamics include *pp*. The left hand has a 1/5-measure rest, a 2-measure rest, and a 1-measure rest. Pedal markings are present.

System 4: Treble clef, key signature of one sharp (F#). The right hand plays chords with a 7-measure rest. The left hand has a 7-measure rest and a 7-measure rest. Pedal markings are present.

Gondoliera

Paul Zilcher Op.58 N° 2

Un poco animato

PIANO

The musical score for 'Gondoliera' is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is 'Un poco animato'. The score includes various musical notations such as dynamics (p, mp, mf, cresc.), articulation (accents, slurs), and fingerings. The first system starts with a piano (p) dynamic and includes a 'Ped.' marking. The second system includes a 'Ped.' marking and a 'cresc.' marking. The third system includes a 'cresc.' marking and a 'mp' dynamic. The fourth system includes a 'mf' dynamic. The fifth system includes a 'mf' dynamic. The score ends with a 'Ped.' marking.

5 5 5 4 2 2 1

p *mp*

* *ped.* * *ped.* 5 2

This system contains the first four measures of the piece. The right hand features a melodic line with a slur over the first two measures and a fermata over the third. The left hand provides a rhythmic accompaniment. Dynamics range from *p* to *mp*. Pedal markings are present at the beginning and end of the first two measures.

3 2 3 2

* *ped.* * *ped.* *

This system contains measures 5 through 8. The right hand continues the melodic development with a slur and a fermata. The left hand maintains the accompaniment. Pedal markings are used at the start and end of measures 5, 6, and 8.

cresc. 2 1 5 1 2 5 3 1

ped. * *ped.* * *ped.* * *ped.* *

This system contains measures 9 through 12. A *cresc.* marking is present in the first measure. The right hand has a slur and a fermata. The left hand accompaniment continues. Pedal markings are used at the start and end of measures 9, 10, 11, and 12.

4

mf *mf*

ped. * *ped.* * *ped.* * *ped.* *

This system contains the final four measures (13-16). The right hand has a slur and a fermata. The left hand accompaniment continues. Dynamics are marked *mf*. Pedal markings are used at the start and end of measures 13, 14, 15, and 16.

First system of a piano score. The right hand features a melodic line with a slur and fingerings 4, 3, 2, 3, 1, 4, 3, 4, 3. The left hand has a bass line with a slur and fingerings 1, 2, 1. The dynamic marking *poco f* is present. Pedal markings (Ped.) and asterisks (*) are located below the staves.

Second system of a piano score. The right hand has a melodic line with a slur and fingerings 4, 3, 2, 1. The left hand has a bass line with a slur and fingerings 1, 2. The dynamic marking *a tempo* is above the staff, and *poco rit. mp* is below. Pedal markings (Ped.) and asterisks (*) are located below the staves.

Third system of a piano score. The right hand has a melodic line with a slur. The left hand has a bass line with a slur. Pedal markings (Ped.) and asterisks (*) are located below the staves.

Fourth system of a piano score. The right hand has a melodic line with a slur. The left hand has a bass line with a slur. The dynamic marking *cresc.* is present. Pedal markings (Ped.) and asterisks (*) are located below the staves.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur over the first two measures and a fermata over the final note. The left hand (bass clef) provides a rhythmic accompaniment. The dynamic marking *mp* is placed in the second measure. Below the staff, the word *Led.* is written under the first measure, followed by an asterisk, *Led.* under the third measure, another asterisk, and *Led.* under the fifth measure, with asterisks also appearing under the seventh and ninth measures.

Second system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment with some notes marked with fingerings (5, 2, 3, 2, 4). The dynamic marking *cresc.* is in the first measure, and *f poco rit.* is in the second measure. The tempo marking *a tempo* is above the right hand in the second measure. Below the staff, *Led.* is written under the first measure, followed by an asterisk, *Led.* under the fifth measure, another asterisk, and *Led.* under the seventh measure, with asterisks also appearing under the eighth and ninth measures.

Third system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment. The dynamic marking *mp* is in the second measure, and *p* is in the fourth measure. Below the staff, *Led.* is written under the first measure, followed by an asterisk, *Led.* under the third measure, another asterisk, *Led.* under the fifth measure, another asterisk, *Led.* under the seventh measure, another asterisk, and *Led.* under the ninth measure, with asterisks also appearing under the eighth and tenth measures.

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment with some notes marked with fingerings (4, 3, 1, 4, 1, 2). The dynamic marking *pp* is in the fourth measure, and the tempo marking *rit.* is above the right hand in the fourth measure. Below the staff, *Led.* is written under the first measure, followed by an asterisk, *Led.* under the third measure, another asterisk, *Led.* under the fifth measure, another asterisk, *Led.* under the seventh measure, another asterisk, and *Led.* under the ninth measure, with asterisks also appearing under the eighth and tenth measures.

Am Strande im Mondenschein

Paul Zilcher Op.58 N°3

Lento

PIANO

System 1: Treble clef, bass clef. Treble staff has notes with fingerings 5, 4, 5, 2, 1. Bass staff has chords and notes. Dynamics: *p*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*

System 2: Treble clef, bass clef. Treble staff has notes with fingerings 2, 4, 5. Bass staff has chords and notes. Dynamics: *mp*, *p*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*

System 3: Treble clef, bass clef. Treble staff has notes with fingerings 2, 5, 4, 4. Bass staff has notes with fingerings 1, 1, 3, 1, 2, 1, 2. Dynamics: *mp*, *p*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*

System 4: Treble clef, bass clef. Treble staff has notes with fingerings 5, 3, 4. Bass staff has notes with fingerings 1, 4. Dynamics: *più p*, *ppp*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, *ppp*

Tarantella

Con fuoco

Paul Zilcher. Op. 58, N^o 4.

PIANO

The musical score is written for piano in 6/8 time. It consists of four systems of music. Each system has a treble and bass staff. The first system includes a dynamic marking of *mp* and fingerings of 3 and 2. The second system includes fingerings of 1, 1, 4, 1, and 2. The third system includes a dynamic marking of *mp* and fingerings of 3 and 2. The fourth system includes fingerings of 1, 1, 1, 1, 3, and 4. Pedal markings 'Ped.' and asterisks are used throughout the piece.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a *mf* dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand plays a bass line with triplets and pairs of notes. A measure rest of 4 is indicated at the beginning.

Second system of musical notation. The right hand has a melodic line with a first ending bracket over the final two measures. The left hand continues with a bass line. A *p* dynamic marking is present. A measure rest of 3 is shown. A *ped.* (pedal) marking with a 1/3 fraction is present. A double bar line with a star symbol (*) is used.

Third system of musical notation. The right hand has a melodic line with a first ending bracket. The left hand continues with a bass line. Dynamics range from *f* to *mf*. A measure rest of 2 is shown. A *ped.* (pedal) marking with a 1/2 fraction is present. A double bar line with a star symbol (*) is used.

Fourth system of musical notation. The right hand has a melodic line with a first ending bracket. The left hand continues with a bass line. A *ped.* (pedal) marking with a 2/2 fraction is present. A double bar line with a star symbol (*) is used.

Fifth system of musical notation. The right hand has a melodic line with a first ending bracket. The left hand continues with a bass line. Dynamics range from *f* to *mf*. A measure rest of 5 is shown. A *ped.* (pedal) marking with a 4/4 fraction is present. A double bar line with a star symbol (*) is used.

First system of musical notation. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a bass line with chords and eighth notes. A dynamic marking *mp* is present in the second measure. Below the bass staff, the word "Ped." is written under the first measure, followed by an asterisk under the second, "Ped." under the third, an asterisk under the fourth, "Ped." under the fifth, and an asterisk under the sixth.

Second system of musical notation. The upper staff features a melodic line with a long slur over the final two measures. The lower staff continues the bass line. Below the bass staff, "Ped." is written under the first measure, an asterisk under the second, "Ped." under the third, and an asterisk under the fourth.

Third system of musical notation. The upper staff has a melodic line with a long slur over the first two measures. The lower staff continues the bass line.

Fourth system of musical notation. The upper staff contains a melodic line with accents (>) over the first, second, and fourth measures. The lower staff continues the bass line. A dynamic marking *mp* is present in the first measure. Below the bass staff, "Ped." is written under the first measure, an asterisk under the second, "Ped." under the third, an asterisk under the fourth, "Ped." under the fifth, an asterisk under the sixth, "Ped." under the seventh, and an asterisk under the eighth.

Fifth system of musical notation. The upper staff has a melodic line with a long slur over the first two measures. The lower staff continues the bass line. Below the bass staff, "Ped." is written under the seventh measure, and an asterisk under the eighth.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a triplet of eighth notes (marked '3') and a slur over a pair of eighth notes (marked '2'). The lower staff is in bass clef and contains a bass line with eighth notes. A piano (*p*) dynamic marking is placed at the beginning of the system.

The second system continues the piece. The upper staff has a melodic line with various fingering numbers (1, 4, 4, 5, 2, 5, 4, 1, 5, 2) and slurs. The lower staff has a bass line with fingering numbers (1 2, 1 3, 4, 1 2, 1 3, 4) and a 'Ped.' marking. A mezzo-piano (*mp*) dynamic marking is present.

The third system features a melodic line in the upper staff with a slur and a fingering number '5'. The lower staff has a bass line with a 'Ped.' marking and a circled asterisk. A piano (*p*) dynamic marking is present.

The fourth system shows a melodic line in the upper staff with a slur and fingering numbers (1, 2, 4, 1). The lower staff has a bass line with a 'Ped.' marking and fingering numbers (1 3, 1 3, 1 3). A mezzo-piano (*mp*) dynamic marking is present.

The fifth system concludes the piece. The upper staff has a melodic line with a slur and fingering numbers (3, 2, 5, 5, 2). The lower staff has a bass line with a 'Ped.' marking and fingering numbers (1 2, 3, 4, 5, 1 2). The system ends with a key signature change to two sharps (F# and C#) and a circled asterisk.

First system of musical notation. The upper staff contains a melodic line with a *mp* dynamic marking. The lower staff contains a bass line with a *ped.* marking and asterisks. A slur is present over the upper staff.

Second system of musical notation. The upper staff features a melodic line with a slur. The lower staff contains a bass line with a *ped.* marking and asterisks.

Third system of musical notation. The upper staff contains a melodic line with a *mp* dynamic marking. The lower staff contains a bass line with a *ped.* marking and asterisks. A slur is present over the upper staff.

Fourth system of musical notation. The upper staff features a melodic line with a slur. The lower staff contains a bass line with a *ped.* marking and asterisks.

Fifth system of musical notation. The upper staff contains a melodic line with a *mf* dynamic marking and fingerings (1, 3, 2, 4). The lower staff contains a bass line with a *ped.* marking and asterisks. A slur is present over the upper staff.

1 4 1

f

ped. * *ped.* * *ped.* * *ped.* $\frac{1}{3}$ *

This system contains the first four measures of the piece. The right hand features a melodic line with a slur over the first three measures, marked with fingerings 1, 4, and 1. The left hand plays a steady eighth-note accompaniment. The first measure is marked *f*. The system concludes with a $\frac{1}{3}$ time signature change.

mf

ped. * *ped.* * *ped.* *

This system contains measures 5 through 8. The right hand continues the melodic line with a slur, marked *mf*. The left hand accompaniment remains consistent. The system ends with a *ped.* marking.

f

ped. * *ped.* * *ped.* * *ped.* *

This system contains measures 9 through 12. The right hand has a slur over measures 9 and 10, marked *f*. The left hand accompaniment continues. The system ends with a *ped.* marking.

ff *stretto*

ped. $\frac{1}{3}$ * *ped.* * *ped.* *

This system contains measures 13 through 16. The right hand has a slur over measures 13 and 14, marked *ff*. The left hand accompaniment continues. The system ends with a *ped.* marking and a $\frac{1}{3}$ time signature change.

ped. *

This system contains measures 17 through 20. The right hand has a slur over measures 17 and 18. The left hand accompaniment continues. The system ends with a *ped.* marking and a final double bar line.

HENRI VAN GAEL

COMPOSITIONS POUR PIANO



AQUARELLES

- | | M. Pf. |
|--|--------|
| No. 1. Op. 138. Salut au Printemps . . . | 1.— |
| 2. Op. 139. Les Lutins | 1.— |
| 3. Op. 140. Tout en Rose, Valse . . . | 1.— |
| les mêmes à 4 mains à | 1.25 |

PENSEE INTIME

- | | |
|---------------------------------|------|
| Op. 141. Morceau de Salon . . . | 1.50 |
|---------------------------------|------|

LES CHRYSANTHEMES

- | | |
|--|------|
| No. 1. Op. 143. Babillage | 1.— |
| 2. Op. 144. Simple Chanson | 1.— |
| 3. Op. 145. Le Refrain du Tonnelier | 1.— |
| 4. Op. 146. Sous la feuillée | 1.— |
| 5. Op. 147. Sérénade | 1.— |
| 6. Op. 148. Séguidilla, Danse | |
| espagnole | 1.— |
| les mêmes à 4 mains à | 1.25 |

LES VIOLETTES

- | | |
|---|-----|
| No. 1. Op. 149. Petite Minaudière . . . | 1.— |
| 2. Op. 150. De Fleur en Fleur . . . | 1.— |
| 3. Op. 151. Capricante | 1.— |
| 4. Op. 152. Gentil Cotillon | 1.— |
| 5. Op. 153. Arlequinade | 1.— |
| 6. Op. 154. A Séville | 1.— |

LES ROSES

- | | |
|---|-----|
| No. 1. Op. 158. Sérénade de Pierrot . . | 1.— |
| 2. Op. 159. Danse des Abeilles . . . | 1.— |
| 3. Op. 160. Petit bateau | 1.— |

CHANSONS DU MINSTREL, 6 petites M. Pf.

- Fantaisies (d' après des airs connus de:
Wagner, Humperdinck, Nicolai)
- | | |
|--|-----|
| No. 1. Petite Valse (Maîtres chanteurs) | 1.— |
| 2. Chant de Concours (Maîtres chanteurs) | 1.— |
| 3. Deux Mélodies (Les joyeuses Comères) | 1.— |
| 4. Chanson populaire (Hänsel et Gretel) | 1.— |
| 5. Duo de la Danse (" ") | 1.— |
| 6. Le joli Château (" ") | 1.— |

AU PRINTEMPS

- | | |
|--|-----|
| No. 1. Op. 162. Fantasmagorie, Valse . . | 1.— |
| No. 2. Op. 163. Le Jeu de Grâces . . . | 1.— |
| No. 3. Op. 164. Seulette | 1.— |
| No. 4. Op. 165. Ronde bohémienne . . . | 1.— |
| No. 5. Op. 166. Petite Marquise, Menuet | 1.— |
| No. 6. Op. 167. Fleurs animées, Valse . | 1.— |

LES MARGUERITES

- | | |
|---------------------------------------|-----|
| Op. 168. Petit Caprice | 1.— |
| Op. 169. Premières Feuilles | 1.— |
| Op. 170. En Visite | 1.— |
| Op. 171. La Cueillette | 1.— |
| Op. 172. Paysage Hollandais | 1.— |
| Op. 173. L'Heure du Berger | 1.— |

B. SCHOTT'S SÖHNE, MAINZ
LEIPZIG LONDON — BRÜSSEL — PARIS

EDITION SCHOTT

Auswahl Instruktliver und zum Vortrage geeigneter Klavier-Musik.
Bei Bestellung genügt Angabe der S-N.

| S-No. | Für Klavier zu zwei Händen | S-No. | Für Klavier zu zwei Händen |
|--------------------|---|---|---|
| 7088 ^{ab} | Bach, Joh. Seb. Ausgewählte Klavierwerke: | 284 | Czerny, op. 558. Sechs tägliche Oktavenstudien |
| 420 ^{ad} | — Klindworth Das wohltemperierte Klavier I/II | 1843 | — " 599. Erster Lehrmeister |
| 421 ^{ad} | — Riemann Das wohltemperierte Klavier, Teil I | 34 ^{ad} | — " 599. dto. in 4 Heften |
| | in 4 Heften | 1844 | — " 636. Vorschule der Fingerfertigkeit, komplett |
| 7085 | — Riemann Das wohltemperierte Klavier, Teil II | 85 ^{ac} | — " 686. dto. in 8 Heften |
| | in 4 Heften | 285 | — " 777. 24 Übungsstücke (cinq doigts) |
| 1071 | — Buonamici Vorbereitungsschule zum Wohltem- | 8587 | — Vorschule der Geläufigkeit. 100. ausgewählte |
| 9085 | — perierten Klavier: Kleine Präludien und Fugen | 1840 ^{ac} | — Etüden (Riemann), komplett |
| 422 | (mit 6 kleinen Fugen von W. F. Bach) | 8609 | — dto. in 8 Heften |
| 428 | — 18 kleine Präludien (Farmer) | Engel, Karl Klavierschule für Anfänger | |
| 9088 | — Buonamici Zwei- und dreistimmige Inventionen | (Gurlitt), komplett | |
| 8518 | — 15 zweistimmige Inventionen (Riemann) | — " dto. in 4 Heften | |
| | — 15 dreistimmige Inventionen (Riemann) | 8217 ^{ad} | |
| 1072 | — 6 französische Suiten (Farmer) | 4876 ^{ad} | Etüden-Sammlung. 100 Etüden (Kleinmichel), 4 Bände |
| 1078 | — Die Kunst der Fuge (Riemann) | 7825 | Gurlitt, Cornelius op. 101. Albumblätter für die |
| 1074 | — Reger, Max Orgelwerke, Bearbeitungen: | 7826 | Jugend (Kuhlstrom) |
| 1075 | — Präludium und Fuge, e moll | 7827 | — op. 104. Feldblumen |
| 1076 | — Präludium und Fuge, Es | 7828 | — " 107. Blüten und Knospen (Thümer) |
| 1078 ^{ab} | — Toccata und Fuge, d moll | 8826 | — " 118. Mimosen |
| 8524 ^{ab} | Bach-Album. 80 beliebte Stücke, 2 Bände | 8826 | — " 115. Humoristische Transkription über: |
| 1101 | Beethoven-Buonamici Sonaten 2 Bände | 8827 ^{ab} | — " 117. „Ach du lieber Augustin“ |
| 9040 | — Buonamici Sonatinen | 8828 | — " 121. 6 Sonatinen (Thümer) 2 Hefte |
| 488 | — Bagatellen (Kuhlstrom) | 4641 | — " 127. Suite de Danses |
| 1102 | — 15 Walzer (Kuhlstrom) | 7829 | — " 130. 85 leichte Etüden ohne Oktaven |
| 1108 | — Die leichtesten Stücke (Kuhlstrom) | 8829 ^{ab} | — " 140. Jugend-Album, 20 Stücke (Kuhlstrom) |
| 9041 | — Leichte Stücke (Kuhlstrom) | 8830 ^a | — " 148. Novelletten, 2 Hefte |
| 9042 | — Symphonien (E. Pauer) 1 op. 21. C | 8830 ^b | — " 179. Der Kindergarten I. 34 Stücke |
| 9043 | — " 2 " 86. D | 1689 | — " 179. " " II. Heimatlieder |
| 9044 | — " 8 " 55. Es (Eroica) | | Händel-Album. Die 16 beliebtesten Stücke |
| 9045 | — " 4 " 60. B | Haydn, Sämtliche Klavierwerke (Riemann): | |
| 9046 | — " 5 " 67. e moll | I/IV 89 Sonaten, 4 Bände | |
| 9047 | — " 6 " 68. F (Pastorale) | V Variationen und Stücke | |
| 9048 | — " 7 " 92. A | VI Menuette, Tänze etc. | |
| 9049 | — " 8 " 98. F | — Symphonien (M. Pauer) 1 Es (Paukenwirbel) | |
| 9050 | — " 9 " 125. d moll (Choral) | 270 ^a | |
| 451 | Bertini op. 29. 25 Etüden (Laubach) | 270 ^b | — " " 2 D |
| 452 | — " 32. 25 Etüden (Laubach) | 270 ^c | — " " 8 Es |
| 453 | — " 100. 25 leichte Etüden, ohne Oktaven (Laubach) | 270 ^d | — " " 4 D |
| 454 | — Zwölf kleine Stücke für Anfänger (Laubach) | 270 ^e | — " " 5 D |
| 7060 | — Buonamici, 50 ausgewählte Etüden, komplett | 270 ^f | — " " 6 G |
| 8060 ^{ab} | — in 2 Heften | 270 ^g | — " " 7 C |
| | Buonamici, G. Bearbeitungen siehe Bach, Beethoven, | 270 ^h | — " " 8 B |
| | Bertini, Clementi | 270 ⁱ | — " " 9 e moll |
| 1245 | Burgmüller-Germer op. 100. 25 leichte Etüden | 270 ^k | — " " 10 D |
| 1246 | — Germer op. 109. 18 Etüden (Folge von op. 100) | 270 ^l | — " " 11 G (Militär) |
| 1247 | — Germer " 105. 12 brillante u. melodische Etüden | 270 ^m | — " " 12 B |
| | Chopin-Scharwenka, X., Ausgewählte Werke: | 2420 ^d | Hummel 16 instruktive Vortragstücke, siehe Riemann |
| 1270 | — Walzer | 8896 | Neue Klavierschule IV |
| 7185 | — Masurken | Hünten op. 114. 25 charakteristische Etüden | |
| 4270 | — Polonaisen | 3440 ^{ab} | Kirchner, Th. op. 49. Neue Albumblätter, 2 Hefte |
| 4271 | — Nocturnos | 4876 ^{ad} | Kleinmichel Etüden-Album. Sammlung von 100 Etüden, |
| 1271 | — Balladen | | 4 Bände |
| 1272 | — Impromptus und Fantasien | 7460 | Klindworth K. Bearbeitungen siehe Bach, Clementi |
| 4973 | — Rondos und Scherzos | 3480 ^{ab} | Krug, A. op. 55. Kinder-Album |
| 7188 | — Etüden und Präludien | 8461 ^{ab} | — " 58. Graniosa. Melod. Übungsstücke, 2 Hefte |
| 1273 | — op. 10. 12 grosse Etüden | 8462 ^{ab} | — " 69. Reisebilder. 8 Charakterstücke, 2 Hefte |
| 1274 | — " 25. 12 Etüden | 1920 ^{ae} | — " 72. Lyrca. 10 melod. Übungsstücke, 2 Hefte |
| 1275 | — " 28. 24 Präludien | Kuhlau op. 20. 55. 59. 60. 68. Sonatinen (Riemann) | |
| 4278 | — Sonaten | 5 Hefte | |
| 4274 | — 8 div. Stücke: Berceuse, Barcarolle, Boléro, | 4981 | Lachner, Ignaz op. 95. 4 Klavierstücke (Thümer) |
| 8066 | — Tarantelle, Variationen etc. | 4982 | Lachner, Vincenz 12 Ländler |
| 1276 | — Konzerte und Konzertetüde | Loeschhorn, A. Melodische Etüden in progressiver | |
| 4801 ^{ab} | Chopin-Album. Die 18 bekanntesten Stücke | — Reihenfolge zur Vervollkommnung des Stils und | |
| 7151 | Clementi-Buonamici Gradus ad Parnassum I/II | — der Technik mit besonderer Berücksichtigung | |
| 8575 | — dto. III | — von Rhythmus und Phrasierung | |
| 7152 ^{ab} | — Buonamici, Gradus-Auswahl | — op. 192. 42 leichte melodische Etüden, 8 Hefte | |
| 7153 ^{ab} | — Klindworth, Gradus-Auswahl I/II | — " 198. 21 melodische Etüden, 2 Hefte | |
| 1801 ^a | — 20 berühmte Sonaten (Taylor) I/II | — " 194. 17 melodische Etüden, 2 Hefte | |
| 1801 ^b | — Sonatinen, op. 88 (Riemann) | — " 195. 14 melodische Etüden, 2 Hefte | |
| | — Sonatinen, op. 87 und 88 (Riemann) | — " 196. 12 melodische Etüden, 2 Hefte | |
| 1841 | Czerny, Ausgewählte Werke: | — " 197. Rhythmische Probleme, 2 Hefte | |
| 38 ^{ac} | — op. 189. 100 Übungsstücke, komplett | 780 | Mendelssohn op. 7. 7 Charakterstücke |
| 1842 | — " 189. dto. in 8 Heften | 112 | — op. 16. 8 Phantasien |
| 8175 | — " 261. Passagenübungen | 2070 | — " 25. 6 Präludien und Fugen |
| 282 ^{ac} | — " 299. Schule der Geläufigkeit, komplett | 118 | — " 54. 17 Variations sérieuses |
| 288 | — " 299. dto. in 8 Heften | 114 | — " 72. 6 Kinderstücke |
| | — " 890. Tonleiter-Studien in Tarsen | 5080 | — Lieder ohne Worte, komplett |

EDITION SCHOTT

Auswahl instruktiver und zum Vortrage geeigneter Klavier-Musik

Bei Bestellung genügt Angabe der S-No.

| S-No. | Für Klavier zu zwei Händen | S-No. | Für Klavier zu zwei Händen |
|--------------------|---|--------------------|--|
| 2074 | Mendelssohn 12 berühmte Lieder ohne Worte | 2663 | Schumann op. 124. Albumblätter (Thümer) |
| 781 | — 5 berühmte Märsche (E. Pauer) | 886 | — " 134. Konzert-Allegro (E. Pauer) |
| 818 ^{ad} | — Ouvertüren (E. Pauer) 4 Hefte | 2664 | — 10 Walzer (E. Pauer) |
| 2075 | — Symphonien (M. Pauer) op. 56 a moll (Schottische) | 2665 | — 8 Balladen. Für Deklamation mit Klavierbegitg. |
| 2076 | — " 90 A (Italienische) | 2666 | — 24 ausgewählte Lieder (Arrangiert von E. Pauer) |
| 5081 | Mendelssohn-Album. 12 beliebte Stücke (E. Pauer) | 6910 | — Symphonien (E. Pauer) komplett |
| 7600 ^{ac} | Moszkowski, M. op. 77. 10 kleine Stücke, 8 Hefte (enthaltend das bekannte Moszkowski-Menuett, die Tarentelle, Romanse etc.) | 2667 ^{ad} | — " 1—4 einzeln |
| | — Bearbeitungen siehe Schumann op. 12. 21 | 2645 | Sousa 10 beliebte Märsche |
| 8290 | Mozart Sonaten (Taylor) | 7760/65 | Spicker-Auszüge siehe Wagner |
| 2159 | — Leichte Stücke [Variationen, Sonatensätze, Menuetten und Walzer], (Kuhlstrom) | 7850 | Streabbog-Album. 10 beliebte Tänze und Märsche in ganz leichter Bearbeitung (Strauss, An der schönen blauen Donau, Marsailhou, Indiana, Streabbog, La Départ, Les Moineaux etc.) |
| 819 ^a | — Symphonien (M. Pauer) 1 Op. 87 D | 7870 | Tschaikowski op. 87. Die Jahreszeiten (Thümer) |
| 819 ^b | — " " 2 " 45 g moll | 7871 | — op. 40. 12 Stücke (Thümer) |
| 819 ^c | — " " 3 " 58 Es | 2764 | Volkmann, Rob. op. 27. Lieder der Grossmutter |
| 819 ^d | — " " 4 " 84 C (Jupiter) | | Wagner, Richard, Opern und Musikdramen. Spicker-Auszüge (Kleine Klavier-Auszüge mit beigefügtem Text und Angabe der Motive) |
| 819 ^e | — " " 5 " D (Haffner) | 7760 | — Die Meistersinger von Nürnberg |
| 819 ^f | — " " 6 " C | 7761 | — Das Rheingold |
| 819 ^g | — " " 7 " 32 D | 7762 | — Die Walküre |
| 819 ^h | — " " 8 " D | 7763 | — Siegfried |
| 819 ⁱ | — " " 9 " 88 D | 7764 | — Götterdämmerung |
| 819 ^k | — " " 10 " C | 7765 | — Parsifal |
| 819 ^l | — " " 11 " B | 5980 | Zilcher, P. op. 49. 8 Etüden zum Studium der Staccato- Oktaven. |
| 819 ^m | — " " 12 " G | 5981 | — op. 50. Die erste Zeit am Klavier |
| 3660 ^{ad} | d'Ourville Soirées musicales (Kleinmichel) 4 Hefte | 5982 | — " 52. Waldbilder |
| 7668 | Pauer, E. op. 75. Suite de Pièces en Forme de Danses anciennes | 5983 | — " 54. Bagatellen |
| 7669 | Pauer, Max op. 7. Miniaturen. 8 kleine Stücke | 7990 ^{ab} | — " 55. Melod. Übungsstücke 2 Hefte |
| 7670 | — op. 8. 6 Klavierstücke | 5984 ^{ab} | — " 64. 18 melod. Übungsstücke, 2 Hefte |
| 7671 | — " 9. Alletria. 12 kleine Stücke | 7991 ^{ab} | — " 68. Melod. Harpeggien-Etüden, 2 Hefte |
| 7672 ^{ac} | — " 11. Spezialtäden. 8 Hefte | 7992 | — " 70. 10 melod. Oktaven-Etüden |
| | Rachmaninoff-Album. 8 Bände | 5985 | — Weihnachts-Album |
| 2871 ^a | I. Prélude, Élégie, Sérénade, Polichinelle, Mélodie | | Für Klavier zu vier Händen |
| 2871 ^b | II. Nocturne, Valse, Barcarolle | 8018 | Bach, J. S.—Reger, Max Orgelwerke, Bearbeitungen: |
| 2371 ^c | III. Mélodie, Humoresque, Romance, Masurka | 8019 | — Präludium und Fuge, D |
| 8850 ^{ab} | Reger, Max Canons, I. zweistimmig, II. dreistimmig — Bearbeitungen Bach'scher Orgelwerke, siehe Bach | 8020 | — Tocata und Fuge, d moll |
| 8705 | Rheinberger Jagdszene. Impromptu | 8021 | — Phantasie, G |
| | Riemann, H. Neue Klavierschule | 8022 | — Präludium und Fuge, G |
| 2420 ^a | I. Elementarschule | 8023 | — Präludium und Fuge, a moll |
| 2420 ^b | II. 40 leichte Stücke und technische Vorstudien | 8024 | — Phantasie und Fuge, g moll |
| 2420 ^c | III. 40 beliebte Melodien verschiedener Autoren | 8024 | — Tocata und Fuge, E |
| 2420 ^d | IV. 16 instruktive Vortragsstücke von Hummel | 8025 | — Präludium und Fuge, e moll |
| | Scharwenka, X. Bearbeitungen siehe Chopin, Schumann op. 6 9. | 8026 | — Präludium und Fuge, Es |
| 879 | Schubert 4 Impromptus, op. 90 (Thümer) | 8027 | — Passacaglia, c moll |
| 880 | — 4 Impromptus op. 142 (Thümer) | 8525 ^{ab} | Beethoven, Symphonien (E. Pauer) 2 Bände |
| 164 | — Moments musicaux, op. 94 (Thümer) | 515 | Diabelli op. 24. 2 Sonatinen |
| 881 | — Militärmarsch (Tausig) | 516 | — op. 88. Sonate, D |
| 2648 | — Entr'actes und Ballets aus „Rosamunde“ (E. Pauer) | 4648 ^{ab} | Gurlitt, C. op. 147. Albumblätter Feuilles d'Album. 2 Hefte |
| 165 | Schumann op. 2 Papillons (Thümer) | 8881 ^a | — op. 179. Der Kindergarten. III. 17 Stücke |
| 2651 | — op. 6. Die Davidbündler (X. Scharwenka) | 8881 ^b | — " 179. " IV. Nationalmelodien |
| 863 | — " 7. Tocata (Thümer) | 1681 | — " 191. Jagdouvertüre |
| 2652 | — " 9. Carnaval (X. Scharwenka) | 4771 | Horváth, G. op. 91. 8 kurze Stücke |
| 2653 | — " 12. Phantasiestücke (Moszkowski) | 2072 | Mendelssohn op. 72. 6 Stücke |
| 166 | — " 15. Kinderszenen (Kullak) | 7685 ^{ab} | Noskowski op. 88. Mélodies ruthéniennes, 2 Hefte |
| 2654 | — " 16. Kremleriana (Thümer) | 6910 ^{ad} | d'Ourville Soirées musicales, 4 Hefte |
| 2655 | — " 18. 19. Arabeske und Blumenstück (Thümer) | 7678 | Pauer, Max op. 2. Presto à la Tarentelle |
| 2656 | — " 20. Humoreske (Thümer) | 7674 | — op. 10. 8 Klavierstücke |
| 2657 | — " 21. Novelletten (Moszkowski) | 7675 | — " 12. 10 Walzer |
| 884 | — " 23. Nachtstücke (Thümer) | 8861 | Reger, Max op. 9. Walzer-Capricen |
| 2658 | — " 26. Faschingschwank (Nicodé) | 7700 ^{ab} | — op. 10. Deutsche Tänze, 2 Hefte |
| 885 | — " 28. 8 Romansen (Thümer) | | — Bearbeitungen Bach'scher Orgelwerke, siehe Bach |
| 2659 | — " 54. Konzert in a moll (E. Pauer) | 7701 | Reinecke, C. op. 213. 10 kleine Stücke |
| 2660 | — " 68. Jugendalbum (Kullak) | 6986 | Zilcher, P. op. 45. 4 leichte Stücke |
| 886 | — " 82. Waldszene | | |
| 888 | — " 92. Konzertstück (E. Pauer) | | |
| 2661 | — " 99. Bunte Blätter | | |
| 2662 | — " 118. 8 Sonaten für die Jugend (Thümer) | | |

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