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Ignaz Brüll.

	K	Mk.
Op. 20. **Zwei Scherzi** für Pianoforte.		
Nr. 1 in C-moll	2.40	2.—
„ 2 in Fis-moll	2.40	2.—
Op. 21. **Sonate** für 2 Klaviere zu 4 Händen	6.60	5.50
Op. 98. **Ouverture pathétique** für großes Orchester.		
Orchester-Partitur **netto**	4.80	4.—
Orchester-Stimmen **netto**	7.20	6.—
Vierhändiges Arrangement für Klavier vom Komponisten. .	3.60	3.—
Op. 99. **Drei Intermezzi** für Orchester.		
Nr. 1. Scherzo. Nr. 2. Cavatine. Nr. 3. Marche fantastique.		
Orchester-Partitur **netto**	7.20	6.—
Orchester-Stimmen **netto**	9.60	8.—
Vierhändiges Arrangement für Klavier vom Komponisten. .	4.80	4.—

Eigentum des Verlegers für alle Länder.

Mit Vorbehalt aller Arrangements und Aufführungsrechte.

ADOLF ROBITSCHEK

Wien I, Graben 14 u. 21. — **Leipzig,** Salomonstr. 16.

Jos. Eberle & Co., Wien, VII. Seidengasse 3 9.

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Ouverture pathétique.

Aufführungsrecht vorbehalten.

Secondo.

Ignaz Brüll, Op. 98.

Moderato. (♩=88.)

PIANO.

p

trem.

cresc.

f

Poco più mosso. *(Allegro mo-*

trem.

pp

derato.) (♩=116.)

Stich und Druck von Jos. Eberle & Co. Wien, VII. Seidengasse 3-9.

A. R. 4122.

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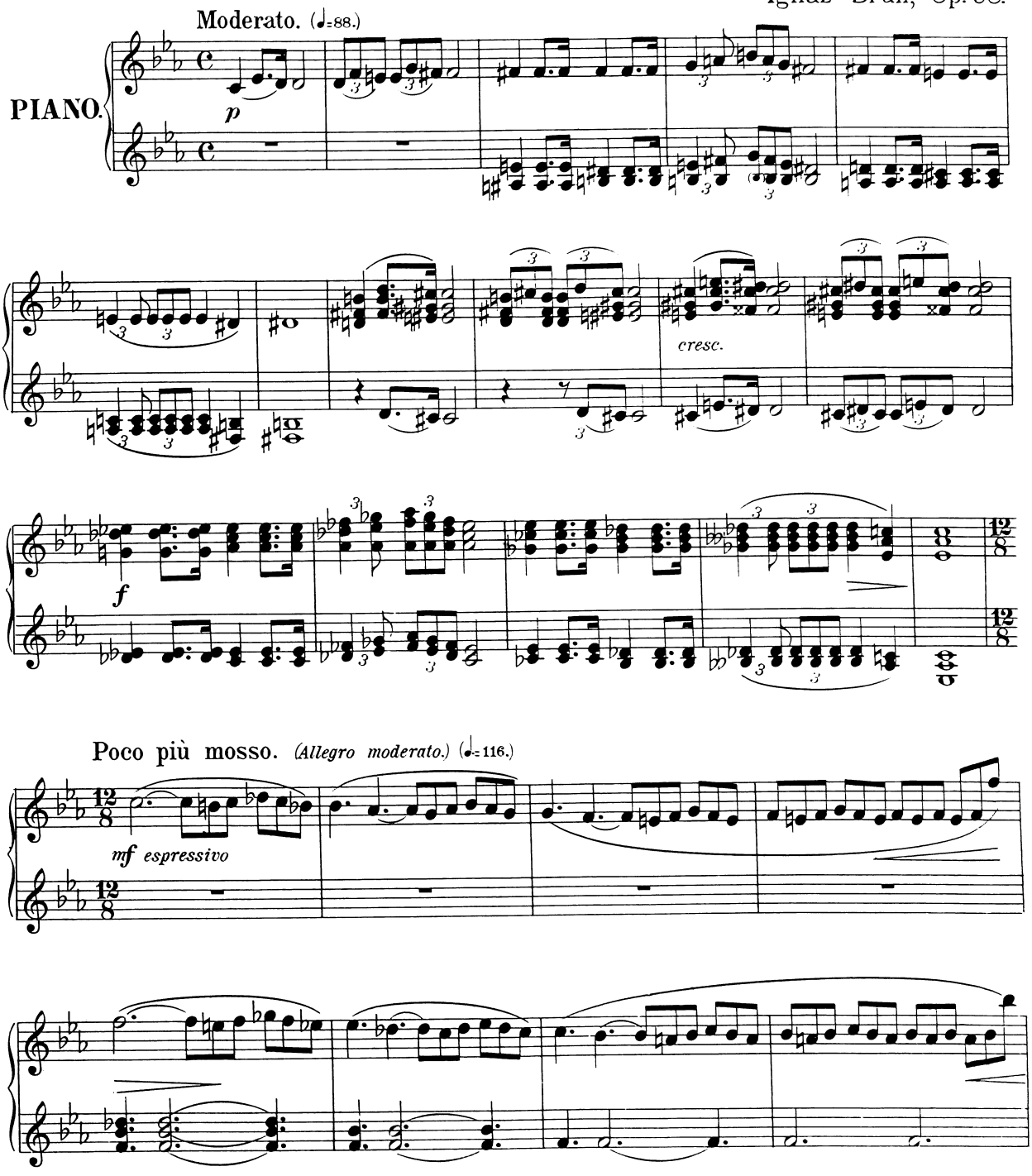
Ouverture pathétique.

Primo.

Ignaz Brüll, Op. 98.



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Secondo.

Animando.

f *dim.* *p* *p*

5

cresc.

Poco più mosso. *(Allegro.)*

f

pp *p* *pp*

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Animando.

f *dim.*

p

cresc.

Poco più mosso. *(Allegro.)*

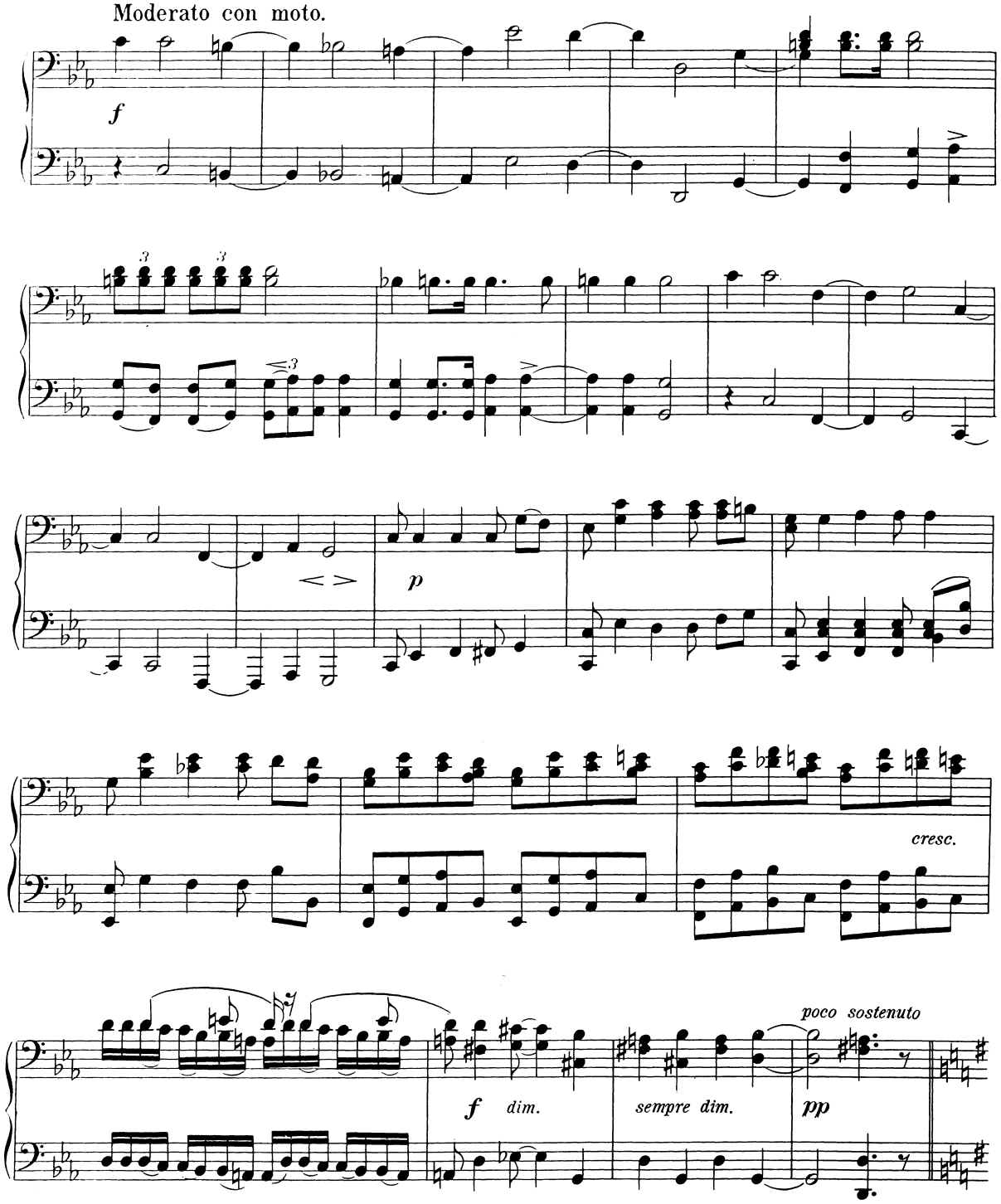
f

p

free-scores.com

Secondo.

Moderato con moto.



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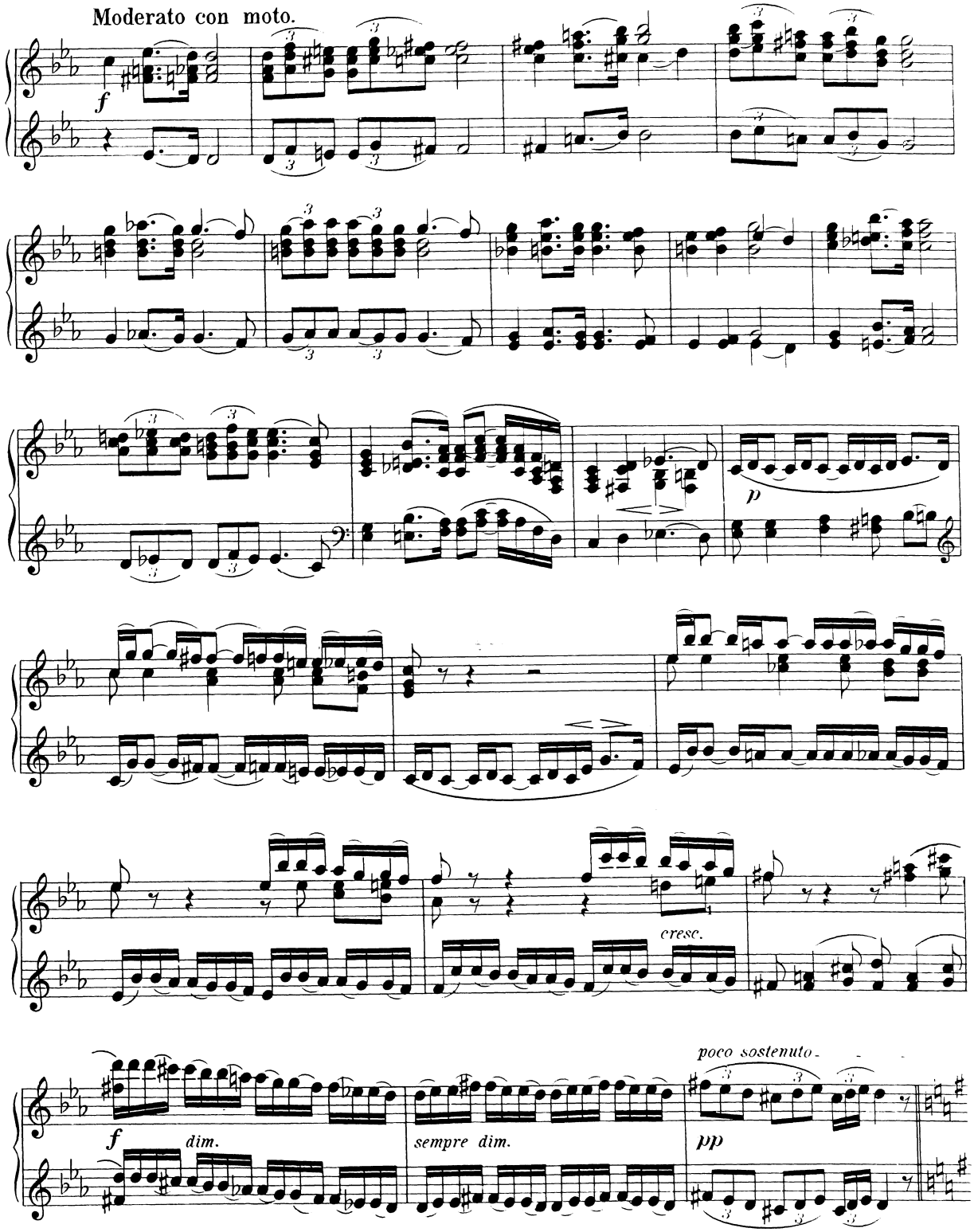

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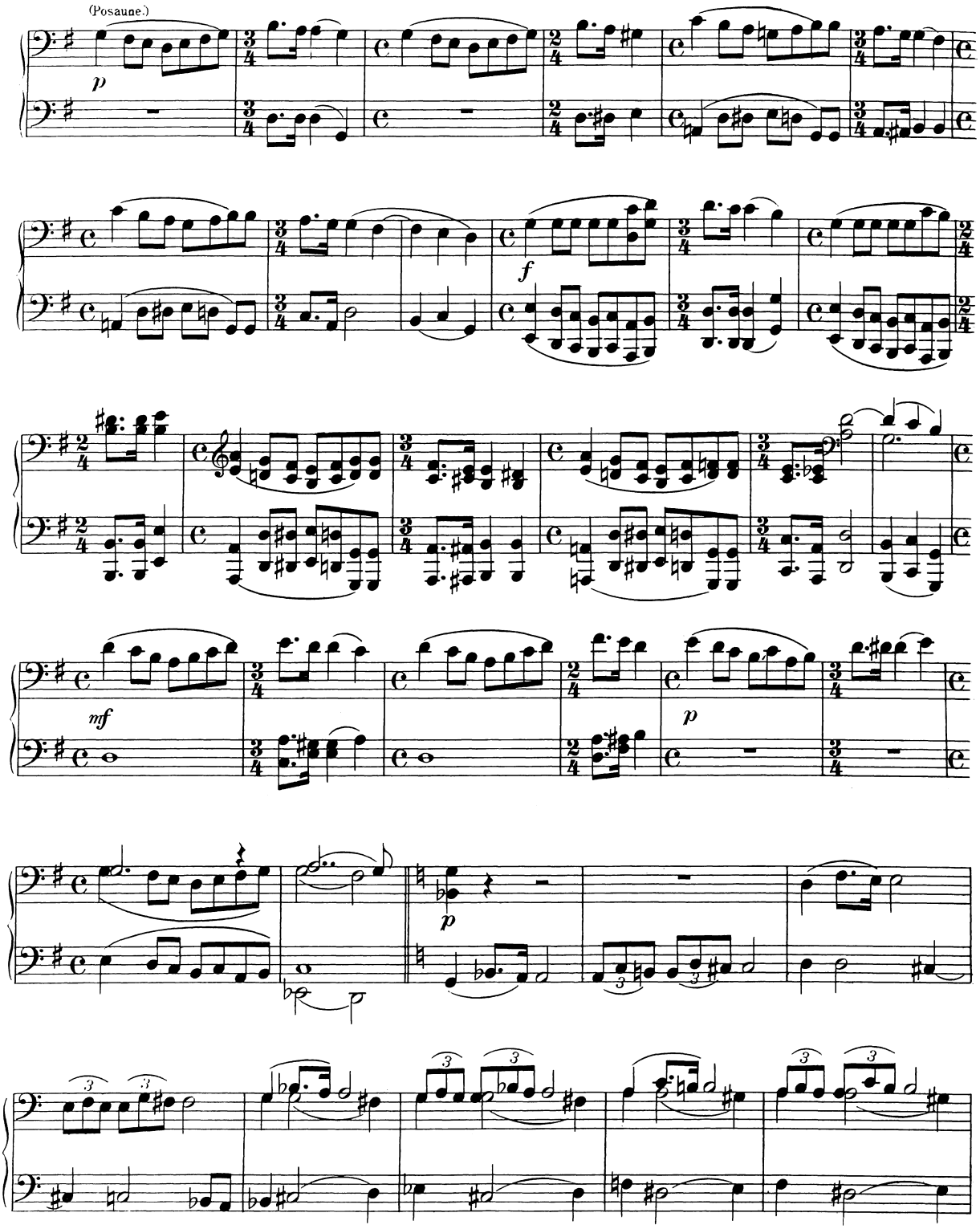
Secondo.



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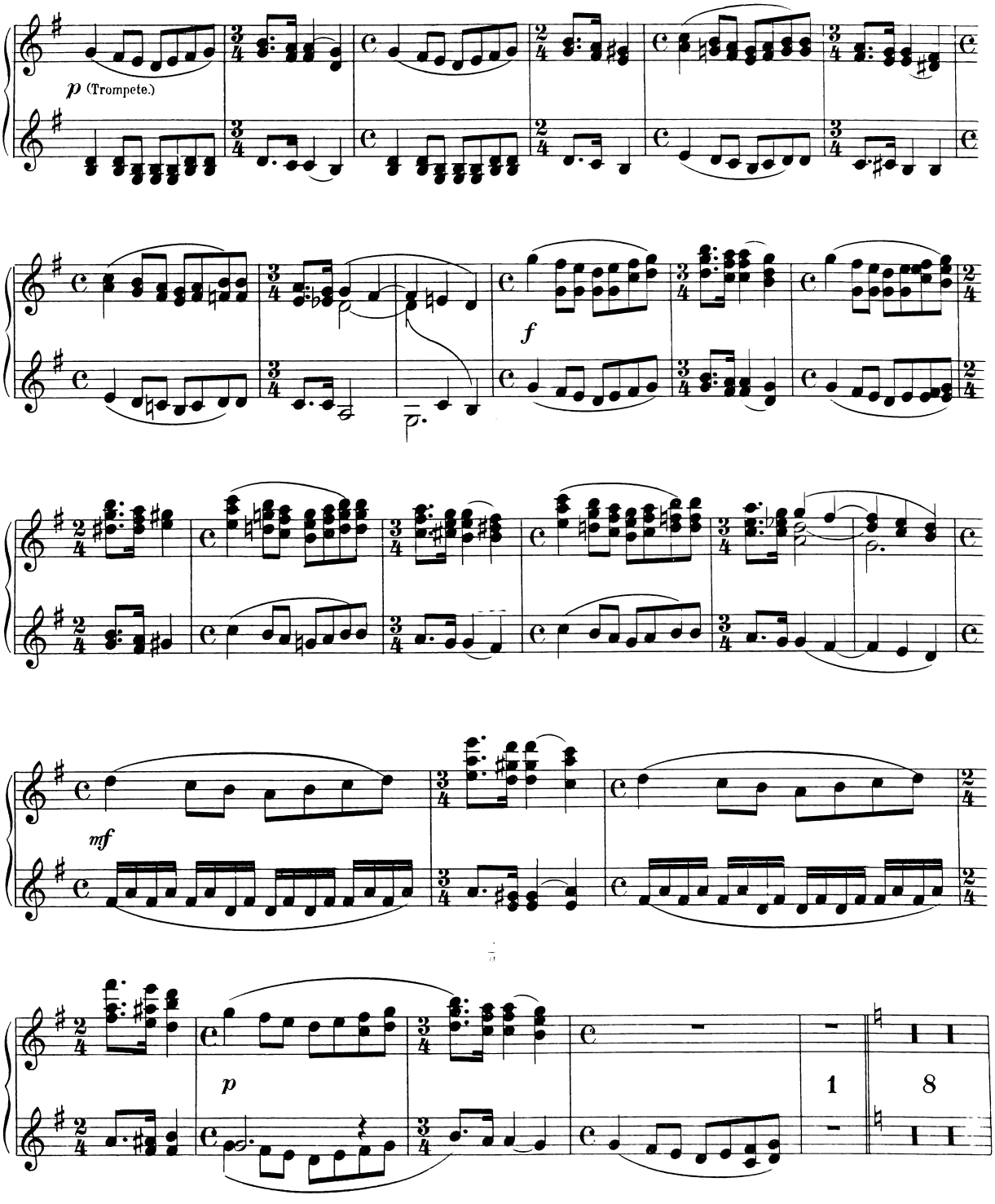

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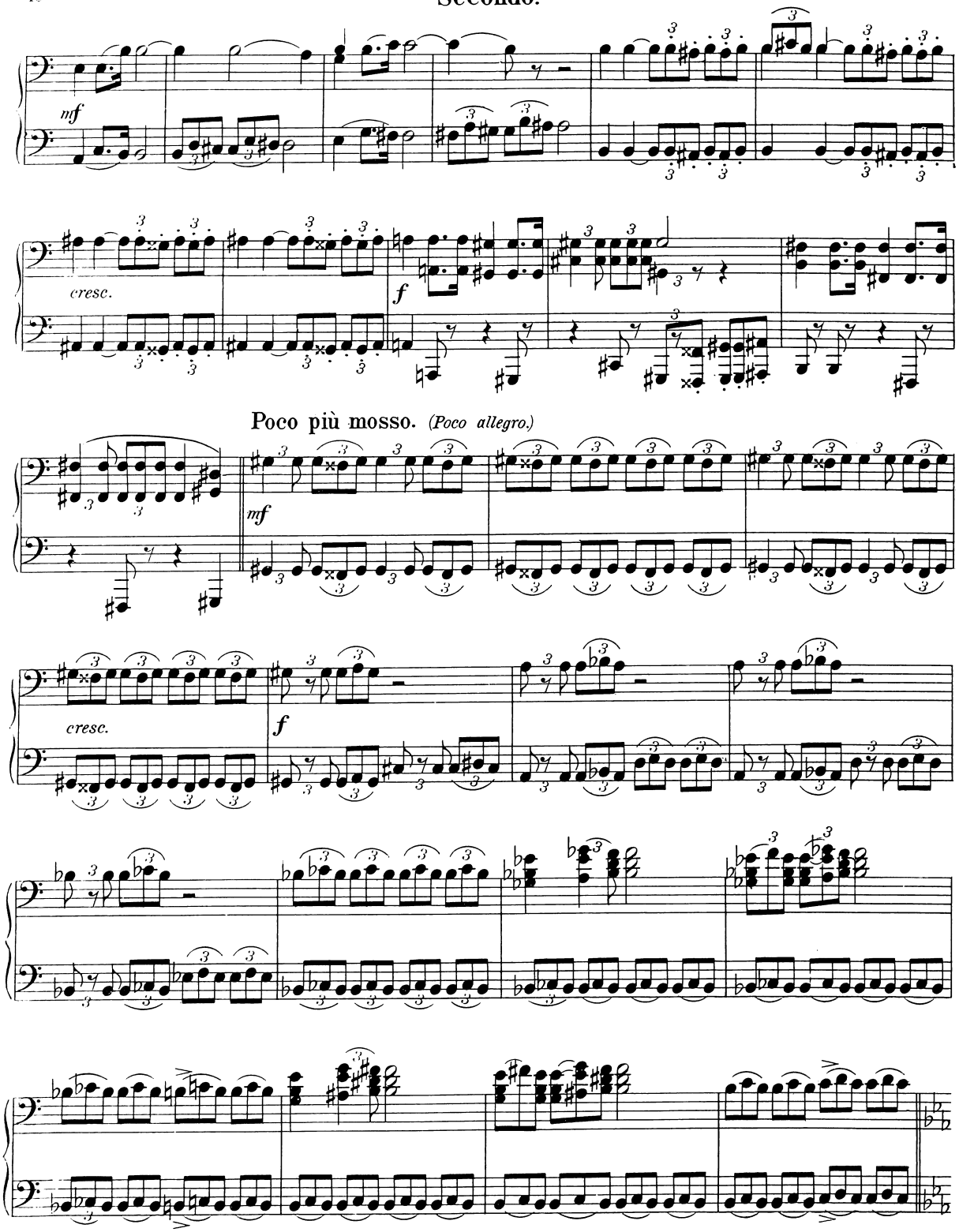
Secondo.



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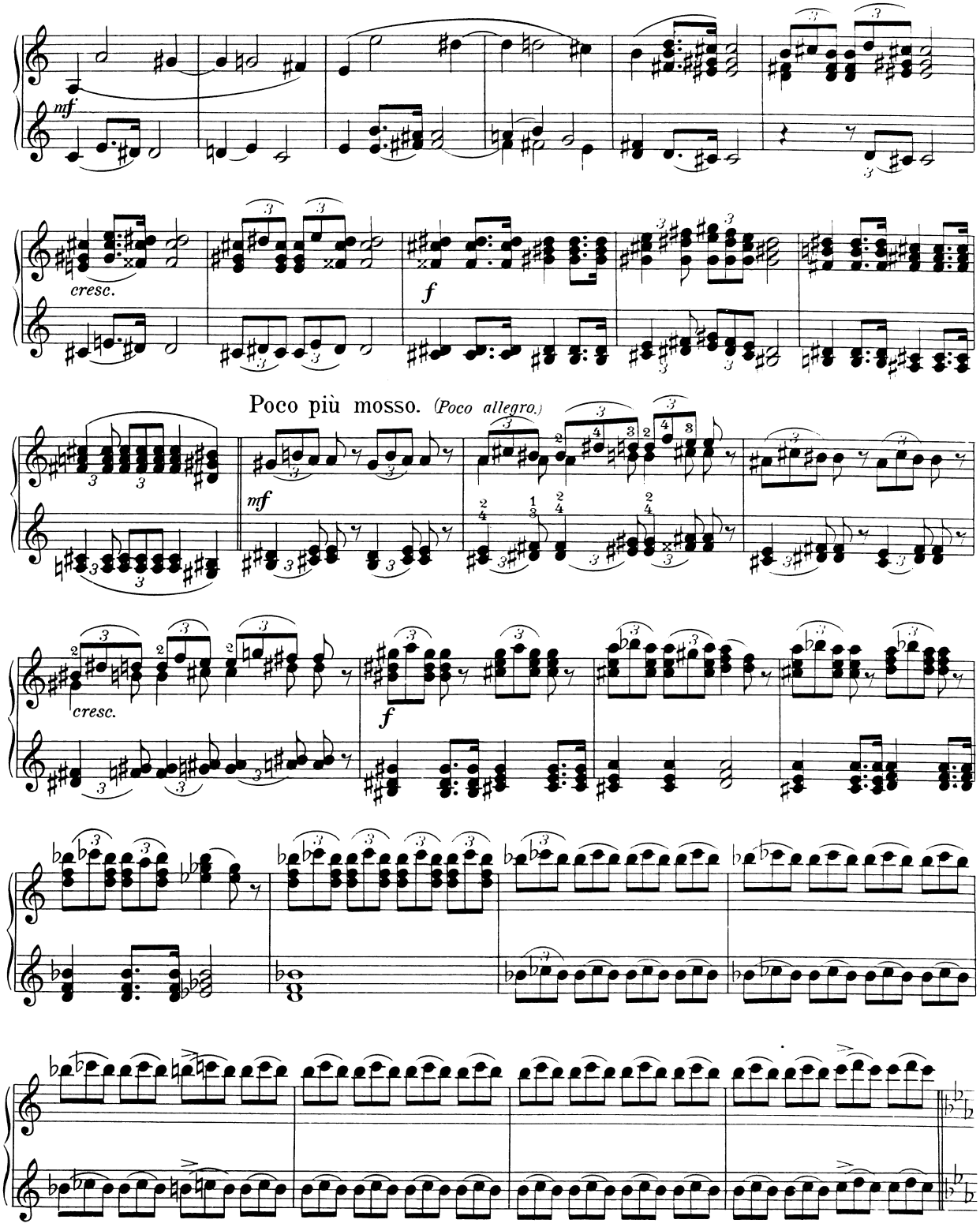

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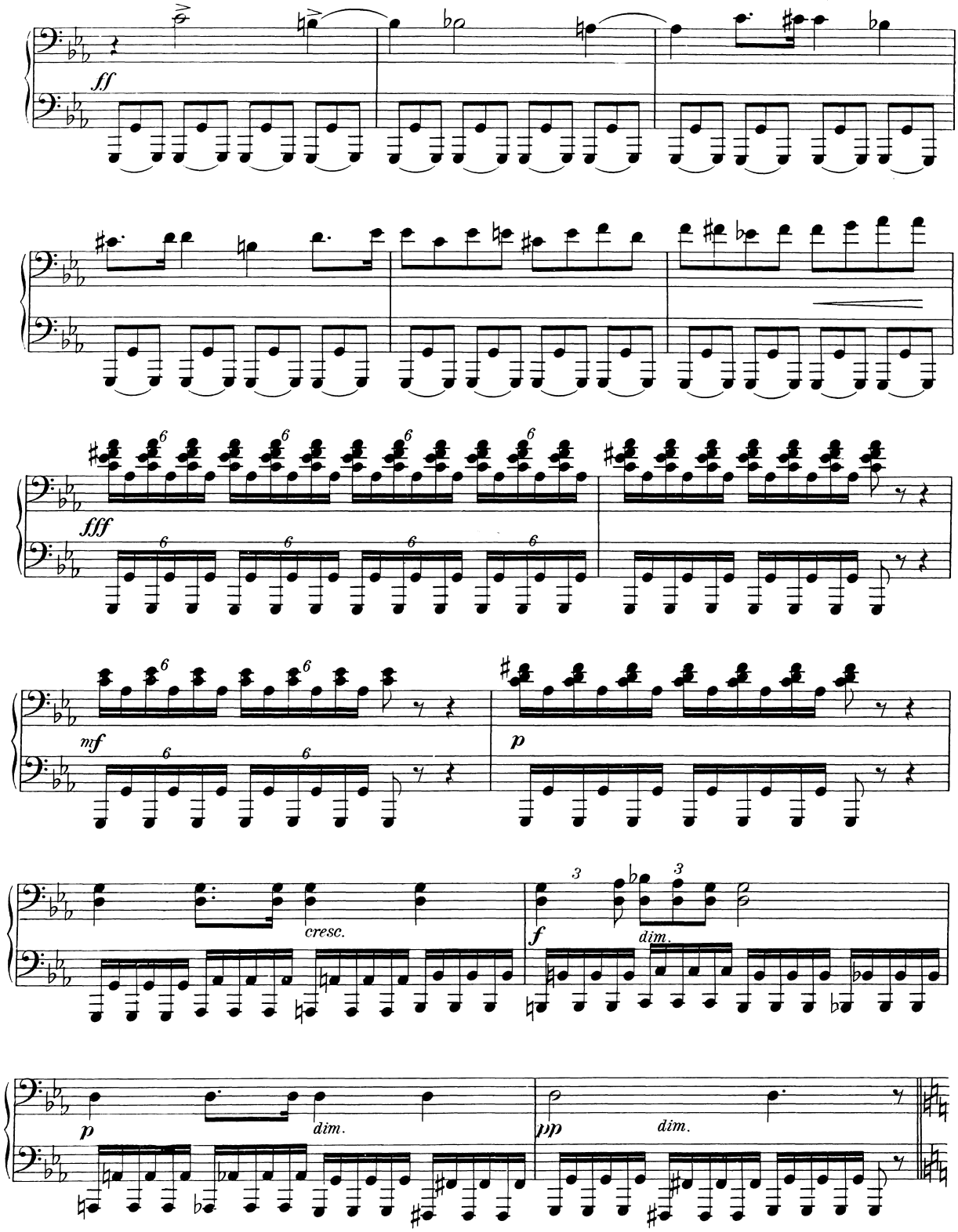
Secondo.



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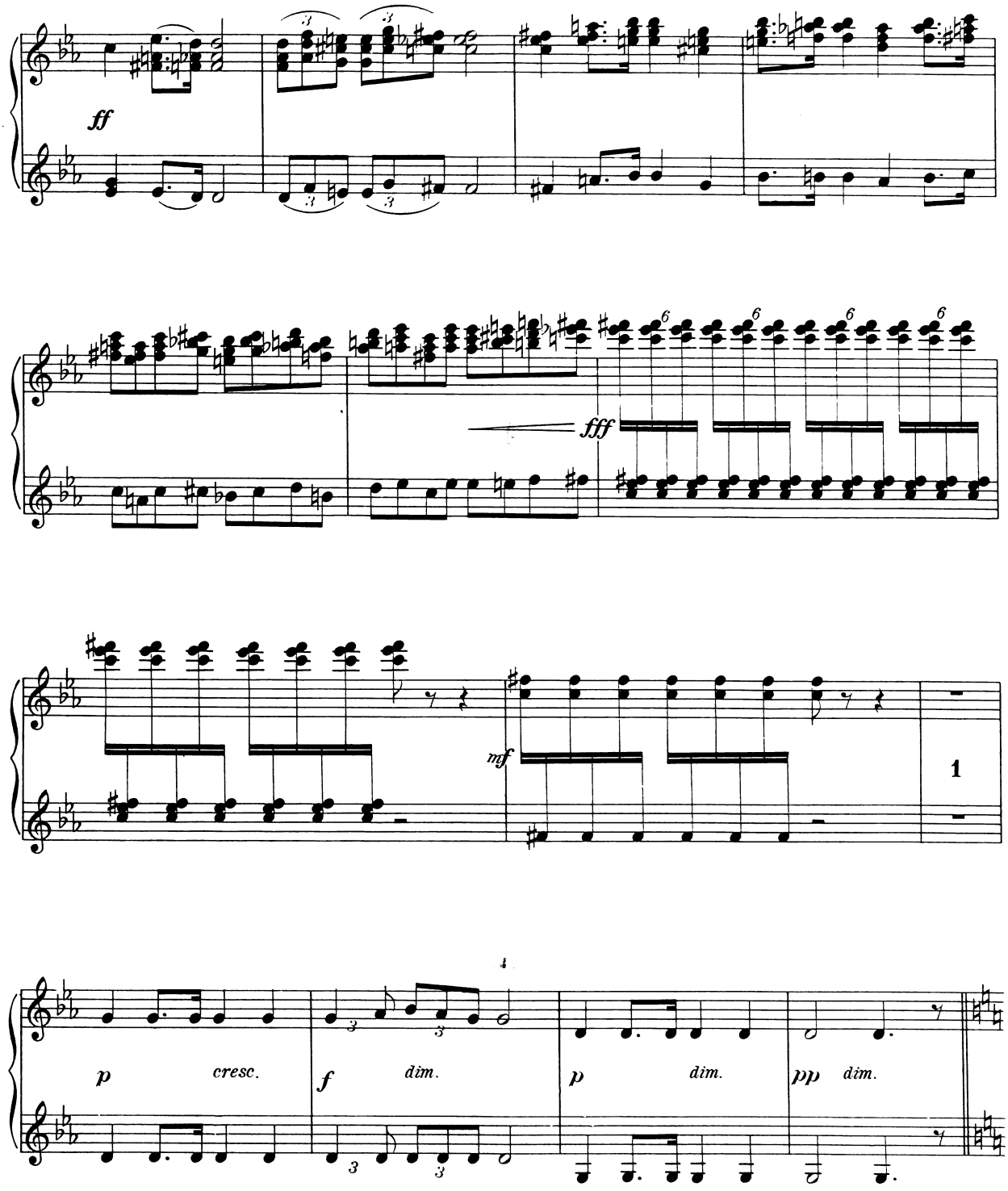
Primo.



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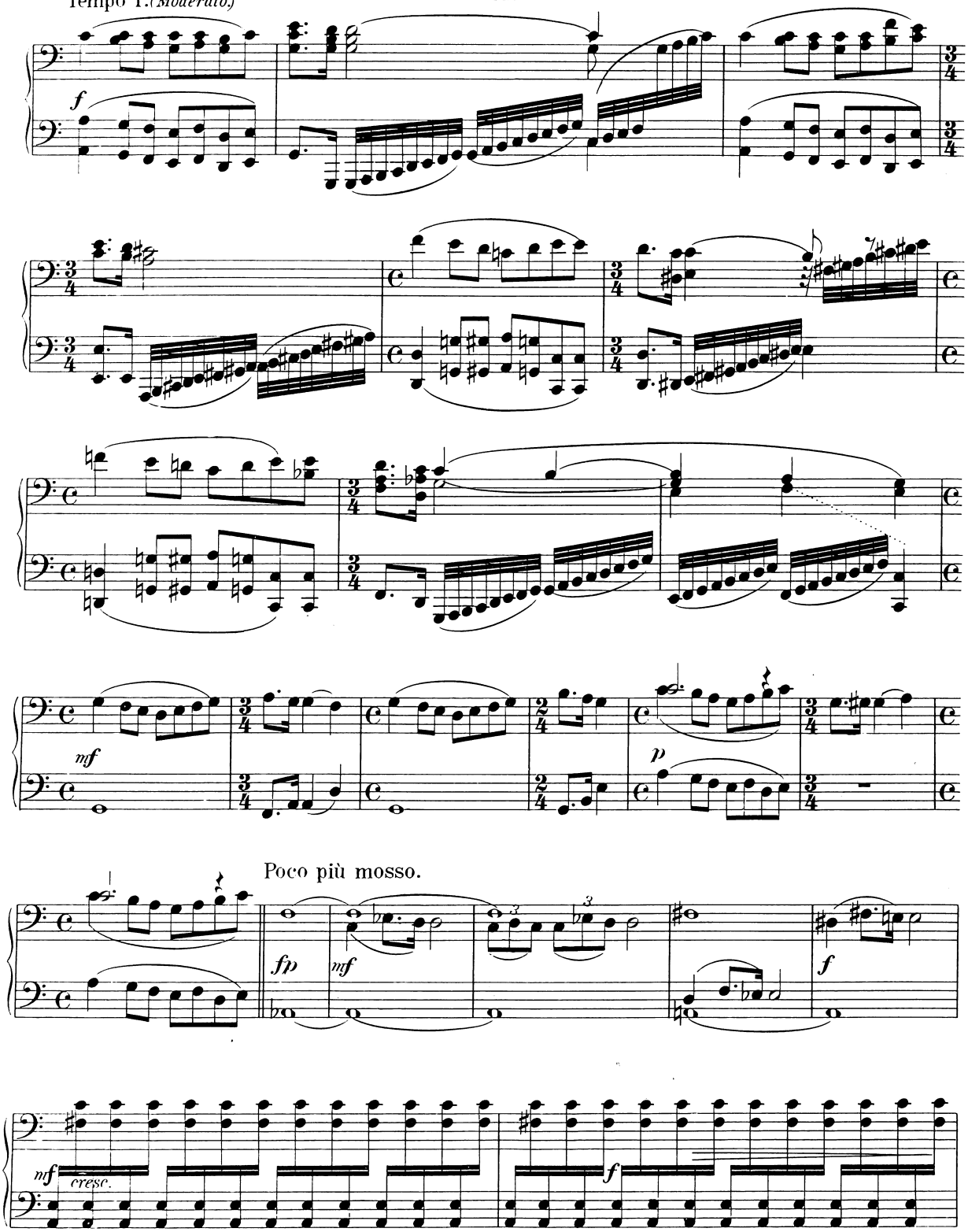
Tempo I.*(Moderato.)*

Secondo.



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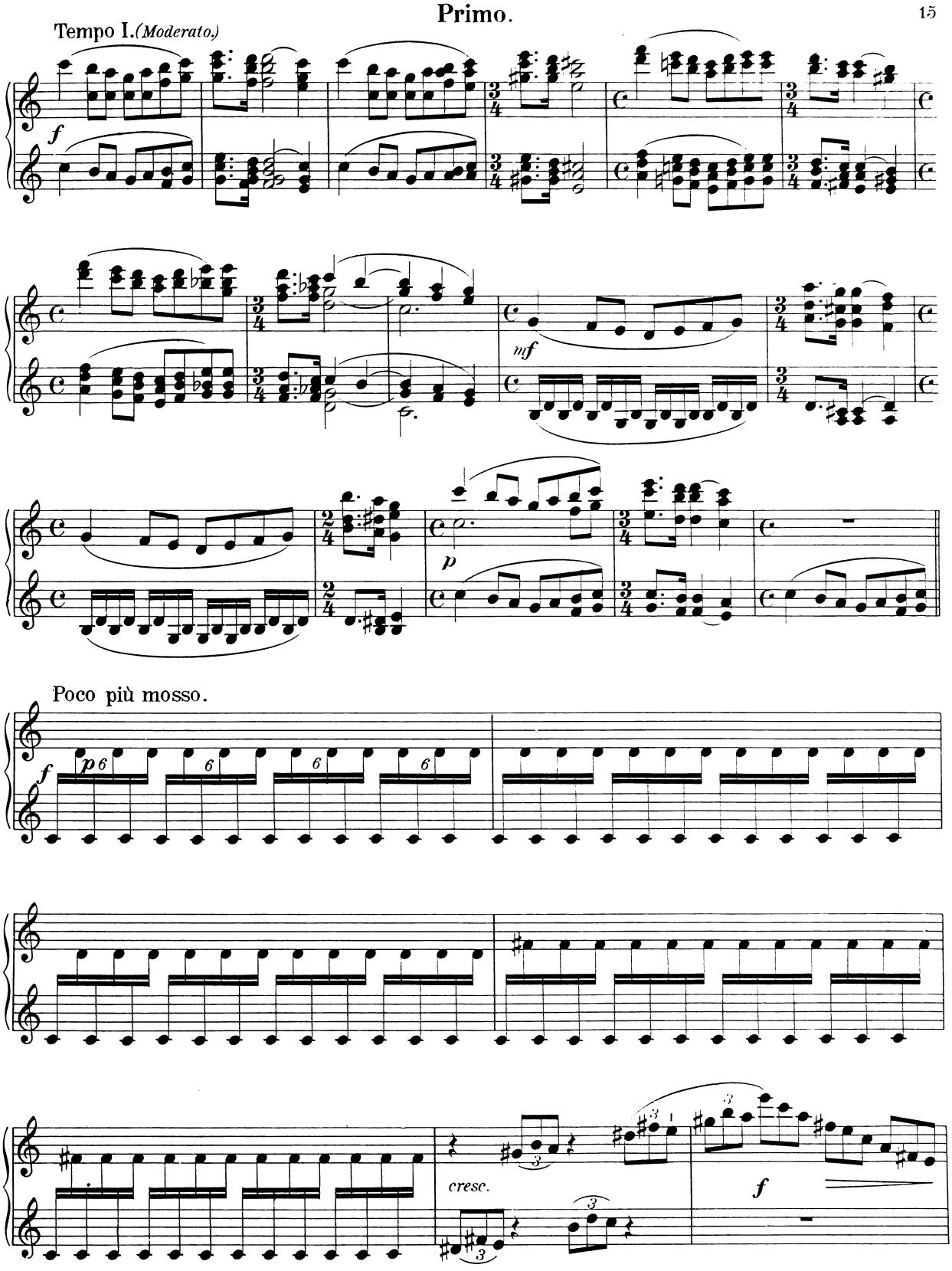

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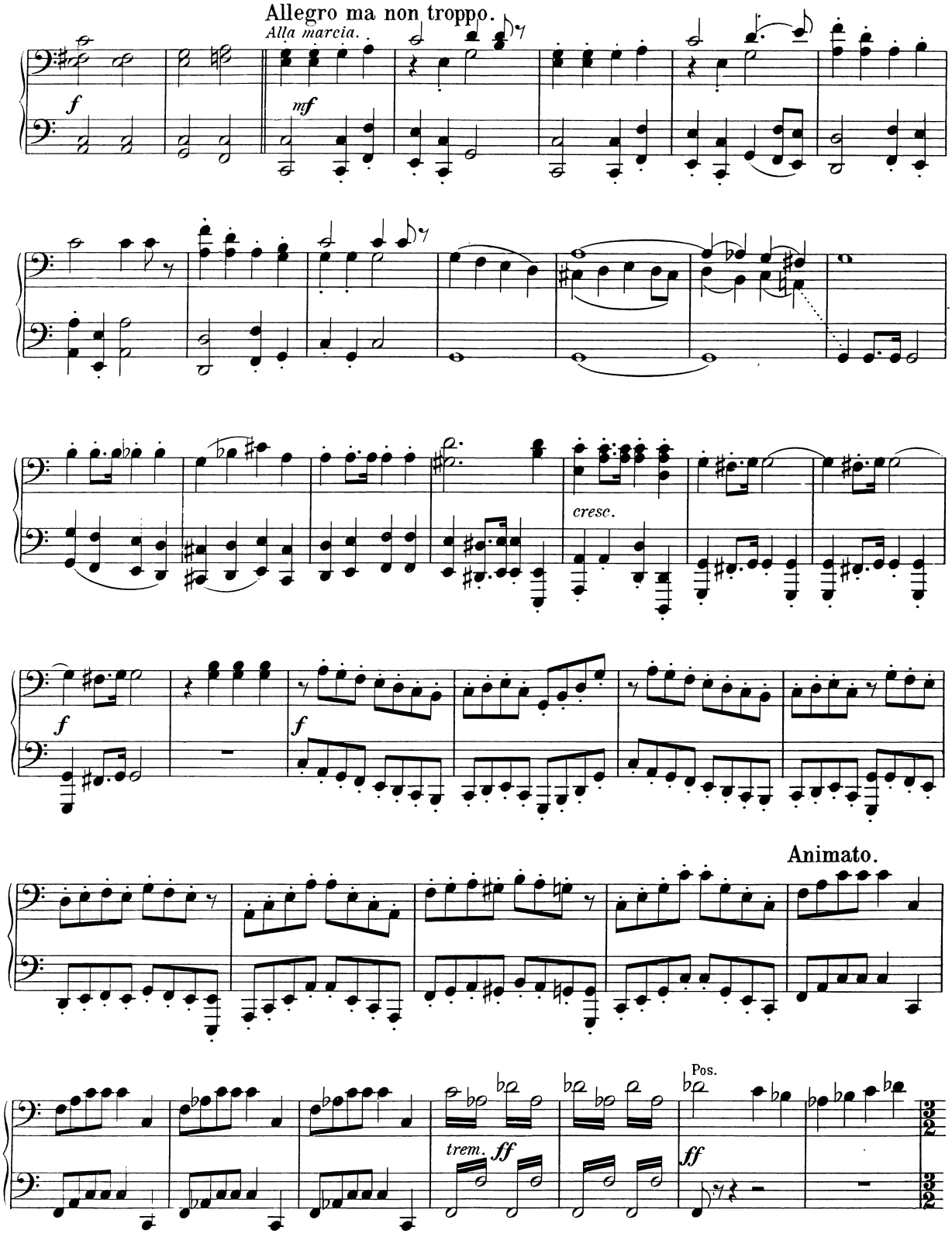
Secondo.

Allegro ma non troppo.

Alla marcia.



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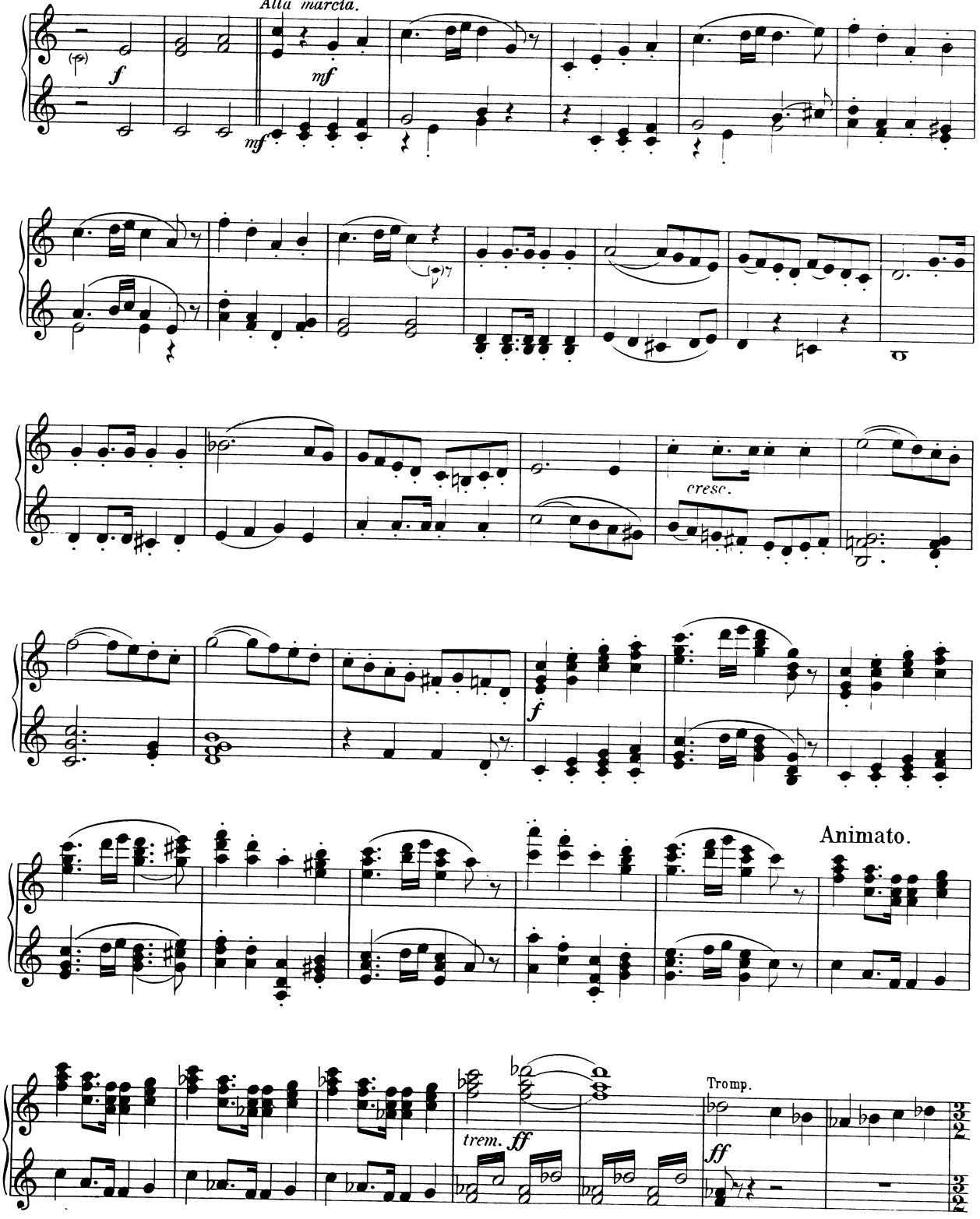
Primo.

Allegro ma non troppo.

Alla marcia.



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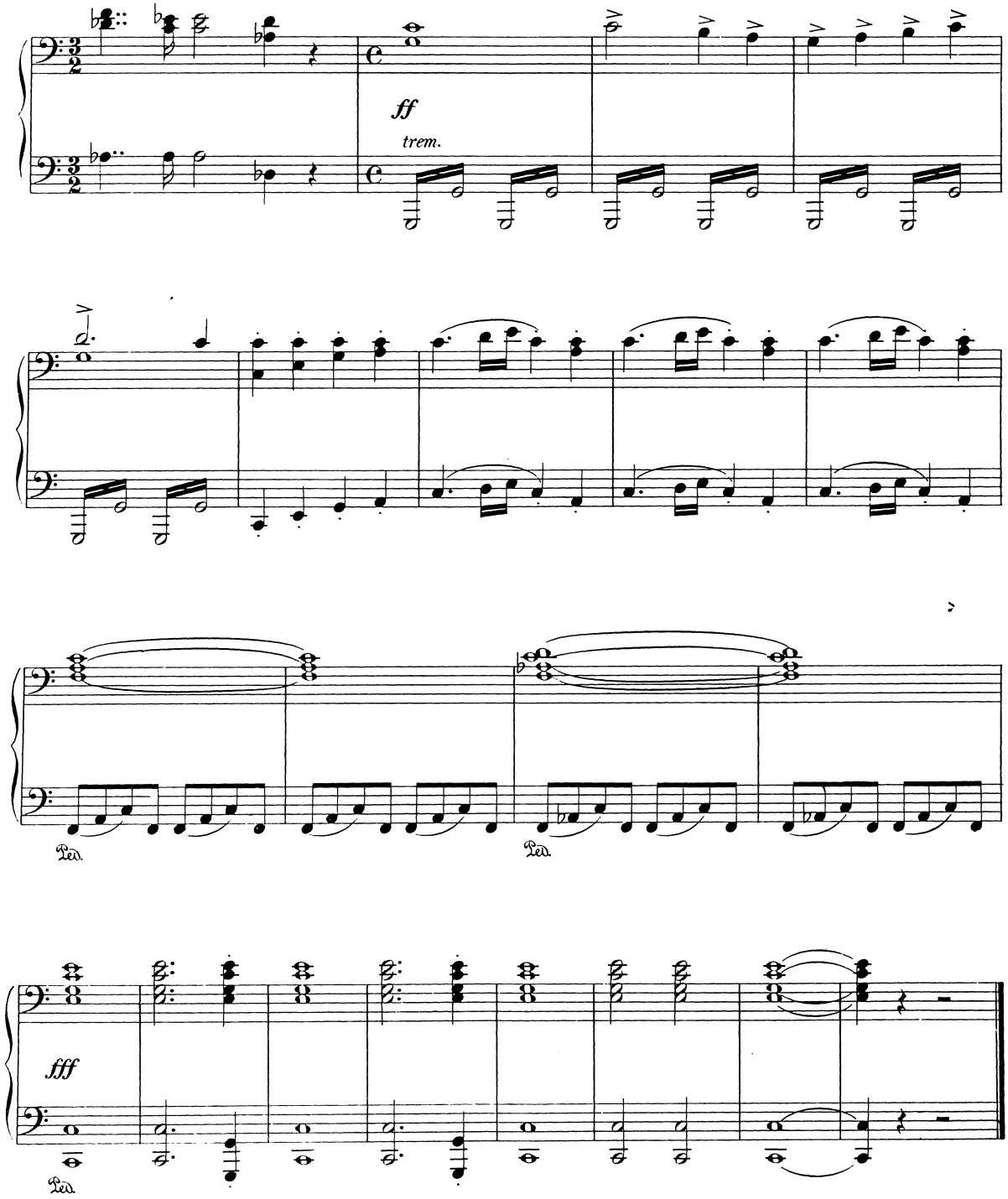
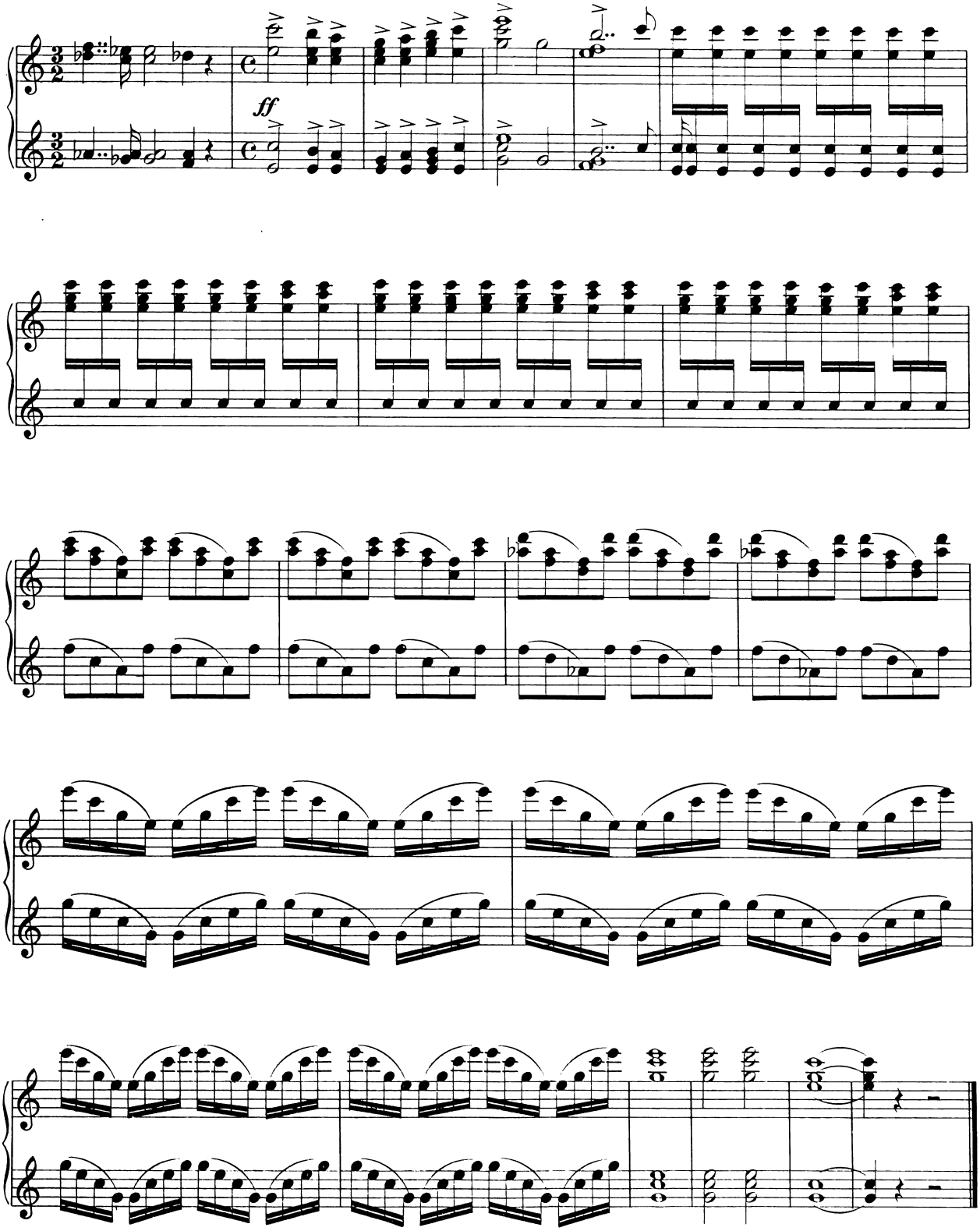
Secondo.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