



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 (Ehrlieh) 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

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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
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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

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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

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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

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SCHOTT FRÈRES
BRÜSSEL
30 Rue St. Jean

LÄNDLICHE HOCHZEIT

Symphonie von Carl Goldmark

Brautlied

bearb. von OTTO SINGER.

Allegretto (♩ = 96)

1tes Klavier.

2tes Klavier.

Allegretto (♩ = 96)

Tempo.

p. dolce

p

rit.

mf

f

sfz

ff

tr

3

3

3

3

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 beamed notes and rests. Dynamic markings include *p* in the upper staff and *p* and *pp* in the lower 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 similar complexity. Dynamic markings include *dim.*, *p*, and *pp*. At the end of the system, there are fingering numbers: 5 5 4 / 4 3 2.

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 continues with similar complexity. Dynamic markings include *p*, *cresc.*, and *dim.*.

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 marked with a '3' above it. The lower staff contains a melodic line with dynamics *p* and *p*. The system concludes with a *dolce* marking above the upper staff.

Second system of musical notation. The upper staff starts with a *mf* dynamic. The lower staff features a melodic line with dynamics *p* and *pp*. The system concludes with a *dolce* marking above the upper staff.

Third system of musical notation. The upper staff contains a melodic line with dynamics *p* and *pp*. The lower staff features a melodic line with dynamics *p* and *pp*. The system concludes with a *dolce* marking above the upper staff.

Fourth system of musical notation. The upper staff contains a melodic line with dynamics *pp* and *dim.*. The lower staff features a melodic line with dynamics *pp* and *dim.*.

Fifth system of musical notation. The upper staff contains a melodic line with dynamics *p* and *dim.*. The lower staff features a melodic line with dynamics *p* and *dim.*.

5
4
1

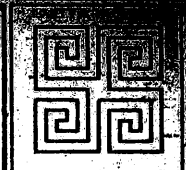
First system of musical notation. It consists of two grand staves (treble and bass clefs). The top staff begins with a piano (*pp*) dynamic and features a melodic line with eighth-note patterns. The bottom staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *pp*, *f*, *ff*, and *pp*. A fingering number '1' is visible in the bass staff.

Second system of musical notation. The top staff continues the melodic line with some rests. The bottom staff continues the accompaniment. Dynamics include *pp*, *f*, *ff*, and *pp*. The system concludes with a double bar line.

Third system of musical notation. The top staff features a complex melodic passage with triplets and sixteenth notes, starting with a forte (*f*) dynamic. The bottom staff provides accompaniment. Dynamics include *f*, *ff*, *p*, and *p*. The system ends with the instruction *rit. Tempo.*

Fourth system of musical notation. The top staff begins with a *dolce* marking and features a melodic line with triplets. The bottom staff provides accompaniment. Dynamics include *pp*, *p*, and *pp*. The system concludes with *ten.* markings above and below the staff.

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>
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l = leicht; *m* = mittelschwer.

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 - No. 3 Danse andalouse
 - » 39 Zwölf Etüden, in 2 Heften und einzeln
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MORITZ, E.

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Das Dschungelbuch nach Rudyard Kipling
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Poëms, fünf Stücke
- Op. 47 Nr. 1 Lotus Land
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 - » 74 Trois Danses tristes
- Carillon
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SEKLES, B.

- Op. 10 Skizzen, fünf fantastische Stücke

SGAMBATI, G.

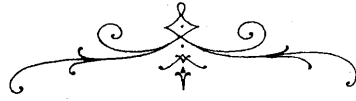
- Op. 12 Nr. 8 Campana a festa (Epitalamio)
 - » 14 Gavotte As moll
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- Op. 36 Bayrische Ländler
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WINDSPERGER, L.

- Sonate, Cis moll
15 Bagatellen, drei Hefte
1. Rhapsodie, B moll
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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

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LÄNDLICHE HOCHZEIT

Symphonie von Carl Goldmark

Serenade

bearb. von OTTO SINGER.

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

1tes
Klavier

Musical notation for the first piano part, measures 1-4. The music is in G major and 2/4 time. It begins with a piano (*p*) dynamic and a first fingering (1 2) for the right hand. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a rhythmic accompaniment of eighth notes.

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

2tes
Klavier

Musical notation for the second piano part, measures 1-4. The music is in G major and 2/4 time. It begins with a piano (*p*) dynamic and a first fingering (1 2) for the right hand. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a rhythmic accompaniment of eighth notes.

Musical notation for the first piano part, measures 5-8. The music continues with eighth-note patterns and slurs in both hands. The right hand has a more active melodic line, while the left hand maintains the accompaniment.

Musical notation for the first piano part, measures 9-12. The music concludes with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a rhythmic accompaniment of eighth notes.

First system of musical notation, consisting of two grand staves. The upper staff features a melodic line with various ornaments and slurs, while the lower staff provides harmonic accompaniment. Dynamic markings include *f* and *ff*.

Second system of musical notation, consisting of two grand staves. The upper staff contains complex rhythmic patterns with accents and slurs, marked with *sfz* and *f*. The lower staff features a steady accompaniment with dynamic markings *sfz*, *ff*, and *p*. The word *dolce* is written above the final measure of the upper staff.

Third system of musical notation, consisting of two grand staves. The upper staff has a melodic line with slurs and a dynamic marking of *p*. The lower staff features a rhythmic accompaniment with dynamic markings *v* and *vo*.

This musical score is arranged in three systems, each with two staves. The top staff of each system is for the Violin and Viola, and the bottom staff is for the Piano. 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:** The Violin/ Viola part begins with a *mf* dynamic. The Piano part starts with a *p* dynamic and includes the instruction *vdcc* (vibrato, decelerando, con cello).
- System 2:** The Piano part features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand. The *mf* dynamic is present in the middle of the system, and the *p* dynamic is at the end.
- System 3:** The Violin/ Viola part concludes with a *mf* dynamic. The Piano part ends with a *dim.* (diminuendo) instruction.

First system of musical notation, consisting of two grand staves. The upper staff contains a complex melodic line with many beamed notes and slurs. The lower staff contains a bass line with chords and some melodic fragments. Dynamics include *mf* and *v* (accents).

Second system of musical notation, consisting of two grand staves. The upper staff features a dense texture of beamed notes with accents and a *dim.* marking. The lower staff has a more active bass line with slurs and a *p* dynamic marking.

Third system of musical notation, consisting of two grand staves. The upper staff continues with melodic lines, marked with *p* and *f*. The lower staff features a bass line with chords and slurs, marked with *p* and *f*.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). The lower staff has a bass clef and the same key signature. The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment. The system concludes with a *p* dynamic and the tempo marking *a tempo.*

Second system of musical notation, continuing from the first. It features two staves with the same key signature. The music starts with a forte (*f*) dynamic. The upper staff has a melodic line with some slurs and accents. The lower staff has a steady accompaniment. The system ends with a *dim.* (diminuendo) marking and the tempo marking *a tempo.*

Third system of musical notation, consisting of two staves. The upper staff contains a complex melodic passage with many beamed notes and slurs. The lower staff has a simple accompaniment of quarter notes. The system ends with a *p* (piano) dynamic marking.

Fourth system of musical notation, consisting of two staves. The upper staff is mostly empty, with a few notes appearing in the lower half of the system. The lower staff has a few notes in the lower half. A *p* dynamic marking is present in the lower staff.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line starting with a *mf* (mezzo-forte) dynamic. The lower staff has a bass line with a *p* dynamic and a *vdp* (vibrato) marking. The system ends with a *pp* (pianissimo) dynamic marking.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with a *mf* dynamic. The lower staff has a bass line with a *p* dynamic and a *v* (vibrato) marking. The system ends with a *v* marking.

pp

mf

1 1

5

This system contains two systems of staves. 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. Fingerings 1, 1, and 5 are indicated in the first system.

mf

pp

mf

pp

mf

This system contains two systems of staves. The first system has a treble staff with a mezzo-forte (*mf*) 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 mezzo-forte (*mf*) dynamic.

cresc.

cresc.

f

5 2

5 4

5 2

This system contains two systems of staves. 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. Dynamics include *cresc.* and *f*. Fingerings 5 2, 5 4, and 5 2 are indicated.

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 bass 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 chords and a bass line. 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 continues with chords and a bass line. A dynamic marking of *f* (forte) is present in the second measure, and a *dolce* marking is present in the fourth measure.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music continues with chords and a bass line. Dynamic markings of *f* (forte) and *p* (piano) are present in the second and third measures, respectively.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music continues with chords and a bass line. A dynamic marking of *p* (piano) is present in the fourth measure.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music continues with chords and a bass line. A dynamic marking of *p* (piano) is present in the fourth measure.

First system of musical notation, consisting of two grand staves (treble and bass clefs). The music is in a key with one sharp (F#) 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 dynamic markings such as *cresc.* (crescendo) in both the upper and lower staves, indicating a gradual increase in volume.

Third system of musical notation, featuring a section with a strong, sustained accompaniment. It includes dynamic markings such as *f* (forte) and *sempre f* (sempre forte), indicating a consistently loud and powerful sound.

First system of piano accompaniment. The treble staff contains complex chordal textures with dynamic markings *cresc.* and *ff*. The bass staff provides a rhythmic foundation with *cresc.* and *ff* markings. A first ending bracket is present in the treble staff.

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, with *sfz* markings in the bass staff.

Third system of piano accompaniment. The treble staff includes dynamic markings *dim.*, *pp*, and *rit.*, ending with a *Tempo* marking. The bass staff includes *pp* and *p* markings, also ending with a *Tempo* marking.

First system of musical notation. It consists of three staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in 4/4 time with a key signature of one sharp (F#). The first two staves have rests for the first four measures, followed by a melodic line starting in the fifth measure with a *p* dynamic. The bottom two staves feature a rhythmic accompaniment of eighth notes. Dynamics include *p* and *sfz*.

Second system of musical notation. It consists of three staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in 4/4 time with a key signature of one sharp (F#). The first two staves have a melodic line with a *dim. p* dynamic. The bottom two staves feature a rhythmic accompaniment of eighth notes. Dynamics include *dim. p* and *p*.

Third system of musical notation. It consists of three staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in 4/4 time with a key signature of one sharp (F#). The first two staves have a melodic line with a *p* dynamic. The bottom two staves feature a rhythmic accompaniment of eighth notes. Dynamics include *f*, *sfz*, and *p*.

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 arpeggiated figures.

Third system of musical notation, the final system on the page. It consists of two grand staves. Dynamics include *p* (piano) and *dim.* (diminuendo). The word *L.H.* (Left Hand) is written below the final measure of the lower staff. The system concludes with a final cadence.

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 harmonic support 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 includes a *pp* dynamic marking and features some sixteenth-note passages.

Third system of musical notation, consisting of two grand staves. This system contains several *pp* dynamic markings. The upper staff has some sixteenth-note runs and slurs. The lower staff includes some complex chordal textures and rests.

Original-Kompositionen und Bearbeitungen für Klavier zu vier Händen

Bach-Reger, Orgelwerke, Bearbeitungen:	
— Präludium und Fuge, D n	2 50
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— 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 —
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— La Danza, Tarantella von <i>Rossini</i> n	1 50
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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 —
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„ 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 n	2 50
— Deutsche Tänze n	2 —
Rimsky-Korsakow, N., Quartett n	5 —
Rossini, G., Stabat mater n	5 —
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Schubert, F., Symphonie C-dur n	1 50
— „ „ h-moll n	1 —
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— 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 —

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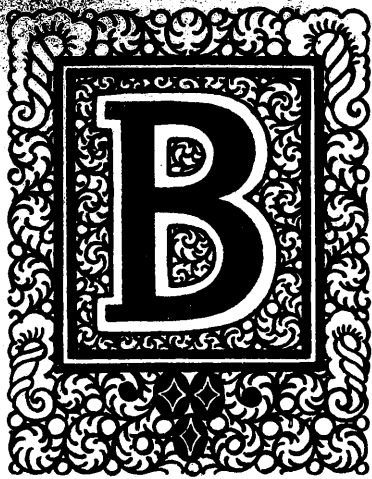
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m — Gustav, oder: Der Maskenball	3 —
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— — — No. 2. 4. } à 1 20	
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m-s — Op. 6. Grande Valse brillante	3 —
m-s — Op. 17. Galop di bravura	3 —
m-s — 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 —
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s — Einzug der Götter in Walhall (Rheingold)	4 —
s — Wotans' Abschied und Feuerzauber (Wal- küre) (Horn)	4 —
s — Ritt der Walküren (Walküre) (Chevillard)	4 —
s — Trauermarsch (Götterdämmerung) (Rupp)	2 —
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Märchenkönig / Nr. 6 Das tapfere Schneider-
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apfel und Schlehwein (Marsch der Wache) /
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darunter: No. 8 Schattentanz
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» 59 Vierte Sonate (Keltic) e moll
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» 71 Nr. 3 Bergeronette
» 74 Trois Danses tristes
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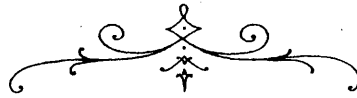
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aus der
Symphonie

LÄNDLICHE HOCHZEIT

von

C. GOLDMARK

übertragen für

2 Klaviere zu 4 Händen

von

OTTO SINGER

Bräutlied

Serenade

Tanz

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Symphonie von Carl Goldmark

Tanz.

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

bearb. von OTTO SINGER.

1tes
Klavier

Musical score for the first piano part, measures 1-3. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first measure contains a series of eighth notes in the right hand and a bass line in the left hand. The second measure has a whole rest in the right hand and a bass line in the left hand. The third measure has a whole rest in both hands. Dynamics include *ff* in both hands.

2tes
Klavier

Musical score for the second piano part, measures 1-3. The music is in 3/4 time with a key signature of two flats. The first measure contains a series of eighth notes in the right hand and a bass line in the left hand. The second measure has a whole rest in the right hand and a bass line in the left hand. The third measure has a whole rest in the right hand and a bass line in the left hand. Dynamics include *ff* in both hands.

Musical score for the second piano part, measures 4-5. The music is in 3/4 time with a key signature of two flats. The first measure has a whole rest in both hands. The second measure has a whole rest in both hands. The third measure contains a triplet of eighth notes in the right hand and a bass line in the left hand. The fourth measure contains a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include *sfz* in both hands.

Musical score for the first piano part, measures 4-5. The music is in 3/4 time with a key signature of two flats. The first measure contains a series of eighth notes in the right hand and a bass line in the left hand. The second measure contains a series of eighth notes in the right hand and a bass line in the left hand. The third measure contains a series of eighth notes in the right hand and a bass line in the left hand. The fourth measure contains a series of eighth notes in the right hand and a bass line in the left hand. Dynamics include *sempre f* in both hands.

Musical score for the first piano part, measures 6-7. The music is in 3/4 time with a key signature of two flats. The first measure contains a series of eighth notes in the right hand and a bass line in the left hand. The second measure contains a series of eighth notes in the right hand and a bass line in the left hand. The third measure contains a series of eighth notes in the right hand and a bass line in the left hand. The fourth measure contains a series of eighth notes in the right hand and a bass line in the left hand. Dynamics include *sfz* in both hands.

Musical score for the first piano part, measures 8-9. The music is in 3/4 time with a key signature of two flats. The first measure contains a series of eighth notes in the right hand and a bass line in the left hand. The second measure contains a series of eighth notes in the right hand and a bass line in the left hand. The third measure contains a series of eighth notes in the right hand and a bass line in the left hand. The fourth measure contains a series of eighth notes in the right hand and a bass line in the left hand. Dynamics include *sfz* in both hands.

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 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 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*. The third measure has a dynamic marking of *mf*. The fourth measure has a dynamic marking of *sfz*. There are various musical notations including eighth notes, sixteenth notes, and triplets.

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 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 *f*. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *mf*. There are various musical notations including eighth notes, sixteenth notes, and triplets.

Third system of musical notation. 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 musical notations including eighth notes, sixteenth notes, and triplets.

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 continues the 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 some markings that look like *pp* or *ppp* in the lower staff.

pp f

pp mf

sfz sfz sfz ff

3 3 3

pp ff

First system of a musical score, consisting of two staves. The upper staff features a melodic line with slurs and accents, starting with a *pp* dynamic and transitioning to *ff*. The lower staff provides a harmonic accompaniment with chords and some melodic fragments.

pp ff

Second system of the musical score, continuing the two-staff format. The upper staff has a more active melodic line with many slurs and accents. The lower staff continues with a steady accompaniment.

pp ff pp ff pp

Third system of the musical score. This system shows a change in dynamics and includes a key signature change to two flats. The upper staff has a melodic line with slurs and accents, while the lower staff has a more complex accompaniment with some rests.

ff sfz p

Fourth system of the musical score. The upper staff has a melodic line with slurs and accents. The lower staff features a complex accompaniment with many chords and rests, including a section marked *sfz* and *p*.

ff

Fifth system of the musical score. The upper staff has a melodic line with slurs and accents. The lower staff has a complex accompaniment with many chords and rests.

sfz p grazioso pp

Sixth system of the musical score. The upper staff has a melodic line with slurs and accents, including a section marked *sfz* and *p*. The lower staff has a complex accompaniment with slurs and accents, including a section marked *pp*. Fingerings are indicated with numbers 1, 3, and 5.

sfz p sfz p grazioso pp

This system contains the first two staves of music. The upper staff features a melodic line with dynamic markings *sfz* and *p*, and a tempo marking *grazioso*. The lower staff provides harmonic accompaniment with dynamic markings *pp* and *p*. Fingerings are indicated with numbers 1, 2, 3, and 5.

dim. pp

This system contains the next two staves. The upper staff includes a *dim.* marking and a *pp* dynamic. The lower staff continues the accompaniment with a *pp* dynamic. The music features various articulations and phrasing.

f sfz ff

This system contains the final two staves. The upper staff has dynamic markings *f*, *sfz*, and *ff*. The lower staff also has *f*, *sfz*, and *ff* markings. The music concludes with a series of chords and a final cadence.

pp ff pp ff

This system contains two grand staff systems. The first grand staff system has a treble clef with a melodic line and a bass clef with a bass line. The second grand staff system has a treble clef with chords and a bass clef with chords. Dynamics include *pp* and *ff*.

p *dim.*

This system contains two grand staff systems. The first grand staff system has a treble clef with a melodic line and a bass clef with a bass line. The second grand staff system has a treble clef with chords and a bass clef with chords. Dynamics include *p* and *dim.*

p *cresc.* *ff*

This system contains two grand staff systems. The first grand staff system has a treble clef with a melodic line and a bass clef with a bass line. The second grand staff system has a treble clef with chords and a bass clef with chords. Dynamics include *p*, *cresc.*, and *ff*.

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, 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 and includes a triplet of eighth notes. The bass part (bottom two staves) begins with a *ff* dynamic. The piano part concludes with a triplet of eighth notes.

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 and includes a triplet of eighth notes. The bass part (bottom two staves) begins with a *mf* dynamic. The piano part concludes with a triplet of eighth notes.

sfz ff

This system contains the first two systems of a musical score. Each system has a grand staff with a treble and bass clef. The first system features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system continues the same texture. Dynamics include *sfz* and *ff*. There are various articulations such as accents and slurs throughout.

4 5 mit Wärme. sfz sfz sfz sfz sfz

This system contains the third and fourth systems of the musical score. The third system includes fingerings 4 and 5 in the treble staff. The fourth system features a *sfz* dynamic and the instruction "mit Wärme." (with warmth). The texture continues with a melodic line in the treble and accompaniment in the bass.

This system contains the fifth and sixth systems of the musical score. The fifth system shows a continuation of the melodic and harmonic material. The sixth system concludes the system with similar musical notation. Dynamics and articulations are consistent with the previous systems.

First system of musical notation, consisting of two grand staves (treble and bass clefs). The music is in a key with two flats (B-flat and E-flat). The first staff has dynamics *cresc.*, *f*, and *f sempre*. The second staff has dynamics *cresc.* and *f sempre*.

Second system of musical notation, consisting of two grand staves. The first staff features a complex rhythmic pattern with eighth and sixteenth notes, marked with an 8-measure repeat sign. The second staff has a more melodic line with some rests.

Third system of musical notation, consisting of two grand staves. The first staff has a melodic line with accents and dynamics *sfz*. The second staff has a bass line with accents and dynamics *sfz*.

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 placed above the right side of the system.

The second system continues the string accompaniment. It features a variety of articulations, including accents and slurs, over a complex harmonic texture. The dynamic marking *f* is maintained throughout the system.

The third system concludes the piece with a *ff* dynamic marking. It features a series of chords and melodic fragments, ending with a double bar line. The notation includes various articulations and dynamic markings such as *ff* and *al*.

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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 Kosakentanz (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

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