

COLLECTION LITOLFF.

No. 1189.

JOSEF KÖW

Praktischer Lehrgang
des vierhändigen Clavierspiels.

(Teacher and Pupil. 4 Hands Piano School.)

Band 1.



COLLECTION LITOLFF.

PRACTISCHER LEHRGANG
des
VIERHÄNDIGEN CLAVIERSPIELS

Beliebte Melodien

als Supplement zu jeder Clavierschule

besonders zu:

Köhler's Practischer Lehrgang des Clavierspiels

bearbeitet von

JOS. LÖW.

BAND I.

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Inhalt.		Table.		Index.	
Erster Band.		Premier Volume.		First Volume.	
No.					Pag.
1—6.	Uebungen im Tactzählen . . .	Exercices de Mesure	Exercises of Counting		4
7.	Jägerliedchen	Chanson du Chasseur	Hunter's Song		6
8.	Am Abend	Le Soir	Evening		8
9.	Bei guter Laune	Bonne Humeur	Good Humor		10
10.	Festmarsch	Marche Solennelle	March Solemniel		12
11.	Scherzo	Scherzo	Scherzo		14
12.	Ein' feste Burg ist unser Gott.	Plain-Chant	Choral-Song		16
13.	Böhmisches Volkslied	Chanson Bohémienne	Bohemian Song		16
14.	Morgenliedchen	Chant du Matin	Morning-Song		18
15.	Russische Hymne	Hymne Russe	Russian Hymn		18
16.	Böhmisches Volkslied	Chanson Bohémienne	Bohemian Song		20
17.	Arie aus Liebestrank	Air de l'Elisir d'Amore	Aria from l'Elisir d'Amore		20
18.	Serbisches Tanzlied	Air de Danse Serbe	Servian Dance-Melody		20
19.	Böhmische Polka	Polka Bohémienne	Bohemian Polka		22
20.	Te Deum Laudamus	Te Deum Laudamus	Te Deum Laudamus		22
21.	Walzer	Valse	Waltz		24
22.	Im Frühling	Au Printemps	In Spring		26
23.	Gebet aus Freischütz	Prière de Freischütz	Prayer from Freischütz		28
24.	Arie aus Don Juan	Air de Don Juan	Aria from Don Juan		28
25.	Ungarischer Tanz	Danse Hongroise	Hungarian Dance		30
26.	Rèdowák. Böhmischer Tanz . . .	Rèdowák. Danse Bohémienne . . .	Rèdowák. Bohemian Dance . . .		30
27.	Jäger-Chor aus Freischütz . . .	Chœur des Chasseurs de Freischütz	Chorus of Huntsmen from Freischütz		32
28.	Arie aus Don Juan	Air de Don Juan	Aria from Don Juan		34
29.	God save the King	God save the King	God save the King		34
30.	Russischer Tanz	Danse Russe	Russian Dance		36
31.	Glockenspiel aus der Zauberflöte	Chœur des Cloch. de la Flûte enchantée	Chorus from the Magic Flute . .		36
32.	Freu't euch des Lebens	Air Populaire Allemand	German Popular Song		38
33.	Moutferrine. Italienischer Tanz	Montferrine. Danse Italienne . . .	Montferrine. Italian Dance . . .		38
34.	Marsch-Impromptu	Marche-Impromptu	March-Impromptu		40
35.	Gesang d. Meer mädchen a. Oberon	Barcarolle d'Obéron	Mermaids Song from Oberon . . .		42

No.		Pag.
36.	Deutscher Walzer Valse Allemande German Waltz	42
37.	Kosaken-Tanz Danse Cosaque Cossack Dance	44
38.	Arie aus Freischütz Air de Freischütz Aria from Freischütz	44
39.	Fandango. Spanischer Tanz . . Fandango. Danse Espagnole . . . Fandango. Spanish Dance . . .	46
40.	Duett aus: Die lustigen Weiber Duo des Joyeuses commères . . . Duet from the merry Wives . . .	46

Zweiter Band.

Second Volume.

Second Volume.

41.	Mazurka-Melodie Mazurka-Mélodie. Mazurka-Melody	4
42.	Schottisches Lied. Àir Écossais Scotch Melody	6
43.	Italienisches Volkslied Chanson Italienne Italian-Song	6
44.	Menuett von Beethoven Menuet de Beethoven Minuet by Beethoven	8
45.	Czárdás. Ungarischer Tanz . . . Czárdás. Danse Hongroise Czárdás. Hungarian Dance . . .	10
46.	Chor aus dem Nachtlager Chœur d'Une Nuit à Grenade . . . Chorus from: Das Nachtlager . . .	12
47.	Duett aus Norma Duo de Norma Duet from Norma	14
48.	Polonaise Polonaise Polonaise	16
49.	Rule Britannia Rule Britannia Rule Britannia	18
50.	Romanze aus dem Nachtlager . . Romance d'Une Nuit à Grenade . . Romance from: Das Nachtlager. . .	20
51.	Neapolitanisches Lied. Chanson Napolitaine Chanson Napolitaine.	22
52.	Lied von Fr. Schubert Lied de Fr. Schubert Lied by Fr. Schubert	22
53.	Italienische Cavatine Cavatine Italienne Italian Cavatine	24
54.	Quintett aus der Nachtwandlerin Quintuor de la Sonnambule. . . . Quintetto from the Sonnambula. . .	26
55.	Gavotte aus Armide Gavotte d'Armide Gavotte d'Armide	28
56.	Andante von Beethoven Andante de Beethoven Andante by Beethoven	30
57.	Cavatine aus Figaro's Hochzeit. Cavatine des Noces de Figaro . . . Cavatine from Figaro	30
58.	A la Tarantella A la Tarantella A la Tarantella	32
59.	Andante von Haydn Andante de Haydn. Andante by Haydn	34
60.	Krakowiak. Polnischer Tanz . . Krakowiak. Danse Polonaise . . . Krakowiak. Polish Dance . . .	34
61.	Cavatine aus Norma Cavatine de Norma Cavatine from Norma	36
62.	Cavatine aus Euryanthe Cavatine d'Euryanthe. Cavatine from Euryanthe	38
63.	Barcarole Barcarolle Barcarolle	40
64.	La Marseillaise La Marseillaise La Marseillaise.	42
65.	Arie aus Figaro's Hochzeit . . . Air des Noces de Figaro Aria from Figaro	44



Uebungen im Taktzählen.

N^o 1.

N^o 2.

marcato il basso

N^o 3.

*) Die Viertel zu markiren. — *Marquez les quatre temps.* — Mark the four beats.

Exercices de mesure.

Exercises in Counting.

N^o 1.*

N^o 2.

N^o 3.

*) Zuerst mit jeder Hand allein. — *Jouer d'abord chaque main séparément.* — Practise each hand separately.

Kleines Rondo.

ben marcato il canto

Nº 4.

Nº 5.

Nº 6.

Jägerliedchen.

Nº 7.

f marcato

Petit Rondo.

Little Rondo.

8.....

N^o 4.

8.....

N^o 5.

8.....

N^o 6.

8.....

Chanson du Chasseur.

Hunter's Song.

8.....

N^o 7.

8.....

SECONDO.

Am Abend.

Andante.

N^o 8.

The musical score is written for piano in G major and 4/4 time. It consists of six systems of two staves each (treble and bass clef). The tempo is marked 'Andante'. The piece begins with a treble clef staff containing a melodic line with eighth and sixteenth notes, and a bass clef staff with a simple harmonic accompaniment. The first system includes a dynamic marking of *p* (piano). The second system continues the melodic development. The third system features a change in the bass line. The fourth system shows a more active bass line. The fifth system includes a dynamic marking of *pp* (pianissimo) in the bass line. The sixth system concludes the piece with a final chord and a fermata over the bass line.

Le Soir.

Evening.

Andante.

8.....

№ 8.

The first system of music is in 4/4 time with a key signature of one sharp (F#). It consists of two staves. The upper staff contains a melodic line with fingerings: 5, 3, 1, 2, 4, 3, 5, 2, 5, 2, 4. The lower staff provides a harmonic accompaniment. The system concludes with a repeat sign.

8.....

The second system continues the piece with two staves. It features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. The system concludes with a repeat sign.

8.....

The third system continues the piece with two staves. It features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. The system concludes with a repeat sign.

8.....

The fourth system continues the piece with two staves. It features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. A dynamic marking of *p* (piano) is present. The system concludes with a repeat sign.

8.....

The fifth system continues the piece with two staves. It features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. A dynamic marking of *pp* (pianissimo) is present. The system concludes with a repeat sign.

Bei guter Laune.

Allegro moderato.

Nº 9.

The musical score is written for piano in 4/4 time. It consists of five systems of two staves each (treble and bass clef). The tempo is marked 'Allegro moderato'. The piece begins with a treble clef and a key signature of one sharp (F#). The first system includes dynamics *mf*, *f*, and *p*, with accents (>) over the final two measures. The second system features *f*, *p*, and *f*. The third system includes *f*, *f*, *p*, *f*, *p*, *f*, and *p*. The fourth system has a *p* dynamic. The fifth system includes *f*, *p*, *f*, and *f*, with accents (>) over the first two measures of the system. The piece concludes with a final cadence in the bass clef.

PRIMO.

Bonne Humeur.

Good Humor.

Allegro moderato.

8.....

N^o 9. *mf* *f* *p*

The first system of music consists of two staves. The upper staff begins with a treble clef and a 4/4 time signature. It contains four measures of music with various fingerings (4, 3, 4, 1, 5, 1, 2, 4) and dynamics (*mf*, *f*, *p*). The lower staff begins with a bass clef and a 4/4 time signature, containing four measures of music with fingerings (2, 2, 4, 1, 5, 3, 1) and dynamics (*f*, *p*). A dotted line with the number 8 is positioned above the first measure of the upper staff.

8.....

The second system of music consists of two staves. The upper staff begins with a treble clef and a 4/4 time signature. It contains four measures of music with various fingerings (3, 4, 5, 1, 3, 5) and dynamics (*f*, *p*). The lower staff begins with a bass clef and a 4/4 time signature, containing four measures of music with fingerings (2, 1, 5, 3, 1) and dynamics (*f*, *p*). A dotted line with the number 8 is positioned above the first measure of the upper staff.

8.....

The third system of music consists of two staves. The upper staff begins with a treble clef and a 4/4 time signature. It contains four measures of music with various fingerings (2, 1, 4, 5, 1) and dynamics (*f*, *p*). The lower staff begins with a bass clef and a 4/4 time signature, containing four measures of music with fingerings (4, 5, 2, 1) and dynamics (*f*, *p*). A dotted line with the number 8 is positioned above the first measure of the upper staff.

8.....

The fourth system of music consists of two staves. The upper staff begins with a treble clef and a 4/4 time signature. It contains four measures of music with various fingerings (4, 3, 1, 4, 3, 4) and dynamics (*f*, *p*, *f*, *p*). The lower staff begins with a bass clef and a 4/4 time signature, containing four measures of music with fingerings (5, 2, 3, 5, 2) and dynamics (*f*, *p*, *f*, *p*). A dotted line with the number 8 is positioned above the first measure of the upper staff.

8.....

The fifth system of music consists of two staves. The upper staff begins with a treble clef and a 4/4 time signature. It contains four measures of music with various fingerings (5, 2, 4, 3, 5, 4, 1) and dynamics (*f*, *p*, *f*). The lower staff begins with a bass clef and a 4/4 time signature, containing four measures of music with fingerings (4, 2, 3, 1, 5) and dynamics (*f*, *p*, *f*). A dotted line with the number 8 is positioned above the first measure of the upper staff.

Fest - Marsch.

Maestoso.

№10.

The musical score is written for piano in 4/4 time, marked 'Maestoso'. It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The score includes various musical notations such as accents, slurs, and dynamic markings like *f* and *ff*. A specific instruction *marcato il basso* is written in the third system. The piece concludes with a double bar line and a final *ff* marking.

Marche Solennelle.

March Solemniel.

Maestoso.

8.....

N^o 10.

Musical notation for the first system, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and the same key signature. The time signature is 4/4. The piece is marked 'Maestoso'. The first measure is marked with a forte 'f' dynamic and includes fingerings 1, 2, 3, 4, and 5. The second measure has fingerings 3 and 2. The third measure has fingerings 5 and 1. The fourth measure has fingerings 1 and 5. The system concludes with a repeat sign.

8.....

Musical notation for the second system, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and the same key signature. The time signature is 4/4. The piece is marked 'Maestoso'. The first measure is marked with a forte 'f' dynamic and includes fingerings 3 and 3. The second measure has fingerings 5 and 1. The third measure has fingerings 3 and 3. The system concludes with a repeat sign.

8.....

Musical notation for the third system, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and the same key signature. The time signature is 4/4. The piece is marked 'Maestoso'. The first measure has fingerings 4, 1, 5, 2, 3, 1. The second measure has fingerings 1, 4, 3, 5. The third measure has fingerings 3, 5. The fourth measure has a forte 'f' dynamic and fingerings 1, 5. The fifth measure has a forte 'f' dynamic and fingerings 3, 4. The system concludes with a repeat sign.

8.....

Musical notation for the fourth system, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and the same key signature. The time signature is 4/4. The piece is marked 'Maestoso'. The first measure is marked with a forte 'f' dynamic and includes fingerings 1, 4, 3, 5, 1, 2, 2, 1, 5. The second measure has fingerings 5, 2, 3, 1, 5, 4, 4, 5, 1. The third measure has fingerings 1, 5, 1. The fourth measure has fingerings 1 and 5. The system concludes with a repeat sign.

8.....

Musical notation for the fifth system, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and the same key signature. The time signature is 4/4. The piece is marked 'Maestoso'. The first measure has fingerings 5, 2, 4. The second measure has fingerings 1, 4, 2. The third measure has a forte 'f' dynamic and fingerings 2, 4, 4. The fourth measure has a forte 'f' dynamic and fingerings 2, 4, 4. The fifth measure has a forte 'f' dynamic and fingerings 4, 1. The sixth measure has a fortissimo 'ff' dynamic and fingerings 4, 1. The system concludes with a repeat sign.

SECONDO.

Scherzo.

Vivace, non troppo.

№ 11.

Ped.

*

Scherzo.

Vivace, non troppo.

№ 11.

8

mf

8

f

p tranquillo

8

f

p

8

f

mf

8

f

SECONDO.

Choral.

„Ein' feste Burg ist unser Gott“

Martin Luther.

Andantino religioso.

№12.

marcato
f p

Böhmisches Volkslied.

„Ruže tětínska“

Andante sostenuto.

№13.

p

Plain-Chant.

Choral-Song.

Andantino religioso.

Martin Luther.

№12.

Chanson bohémienne.

Bohemian Song.

„Ruže tětínska“

„Ruže tětínska“

Andante sostenuto.

№13.

Morgenliedchen.

Allegro non troppo.

№ 14.

p

cresc. *f*

1. 2.

Russische Hymne.

Maestoso.

№ 15.

mf marcato *trem.*

Chant du matin.

Morning-Song.

Allegro non troppo.

N^o 14.

p

cresc.

f *sff*

Hymne Russe.

Russian Hymn.

Maestoso.

N^o 15.

mf

p *f*

Böhmisches Volkslied.

№ 16. *Andante.*

dolce *p*

p

Arie aus Liebestrank.

№ 17. *Allegretto grazioso.* Donizetti.

mf

f *dim.*

Serbisches Tanzlied.

№ 18. *Allegro.*

mf

f

La Repetitione pp

Chanson bohémienne.

Bohemian Song.

Andante.

N^o 16.

First system of musical notation for 'Chanson bohémienne'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'Andante'. The first staff has a melodic line with a 'dolce' marking. The second staff provides harmonic accompaniment. Fingerings are indicated with numbers 1-5. A first ending bracket is shown above the first staff.

Second system of musical notation for 'Chanson bohémienne'. It continues the two-staff format. The first staff features a melodic line with a first ending bracket. The second staff continues the accompaniment. Fingerings and dynamics are clearly marked throughout the system.

Air de l'Elisir d'Amore.

Donizetti.

Allegretto grazioso.

N^o 17.

First system of musical notation for 'Air de l'Elisir d'Amore'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'Allegretto grazioso'. The first staff has a melodic line with a 'mf' marking. The second staff provides accompaniment. Fingerings are indicated with numbers 1-5.

Second system of musical notation for 'Air de l'Elisir d'Amore'. It continues the two-staff format. The first staff features a melodic line with a first ending bracket. The second staff continues the accompaniment. Dynamics include 'f' and 'dim.'.

Air de Danse Serbe.

Servian Dance-Melody.

Allegro.

N^o 18.

First system of musical notation for 'Air de Danse Serbe'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'Allegro'. The first staff has a melodic line with a 'mf' marking. The second staff provides accompaniment. Fingerings are indicated with numbers 1-5.

Second system of musical notation for 'Air de Danse Serbe'. It continues the two-staff format. The first staff features a melodic line with a first ending bracket. The second staff continues the accompaniment. Dynamics include 'f'.

La Repetitione pp

Böhmische Polka.

Tempo vivace.

№ 19.

First system of the Böhmische Polka. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#) and the time signature is 2/4. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *leggiere* (light). There are accents and slurs throughout the system.

Second system of the Böhmische Polka. It continues the two-staff format. Dynamics include *p* (piano) and *f* (forte). The system concludes with the word *Fine.*

Third system of the Böhmische Polka. It continues the two-staff format. Dynamics include *mf* (mezzo-forte) and *leggiere*. The lower staff has a *marcato* marking. The system concludes with the instruction *Da Capo al Fine.*

Te Deum Laudamus.

Andante religioso.

№ 20.

First system of the Te Deum Laudamus. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (Bb) and the time signature is 3/4. The music is characterized by a slow, solemn feel. Dynamics include *f* (forte) and *maestoso* (majestic).

Second system of the Te Deum Laudamus. It continues the two-staff format. Dynamics include *mf* (mezzo-forte) and *f* (forte). The system concludes with a double bar line and repeat signs.

PRIMO.

Polka bohémienne.

Bohemian Polka.

Tempo vivace.

№ 19.

Da Capo al Fine.

Te Deum Laudamus.

Andante religioso.

№ 20.

SECONDO.

Walzer.

N^o 21. *Poco Vivace.*

mf

f

Fine.

marcato

f

Da Capo al Fine.

PRIMO.

Valse.

N^o 21.

Poco Vivace.

mf

1

f

Fine.

f

Da Capo al Fine.

SECONDO.

Im Frühling.

Andantino grazioso.

№ 22.

The first system of the piece consists of two staves. The treble staff begins with a piano (*p*) dynamic marking and contains a series of eighth-note chords and single notes. The bass staff provides a simple harmonic accompaniment with quarter notes.

The second system continues the melody and accompaniment. It concludes with a *Fine.* marking in the treble staff.

The third system continues the piece, maintaining the piano (*p*) dynamic. The treble staff features more complex chordal textures.

The fourth system includes dynamic markings of *sf* (sforzando) and *p* (piano). The treble staff has a melodic line with some grace notes, while the bass staff continues with a steady accompaniment.

The fifth and final system of the piece. It ends with a *Da Capo al Fine.* instruction, indicating that the first system should be repeated.

Da Capo al Fine.

PRIMO.

Au Printemps.

In Spring.

Andantino grazioso.

N^o 22.

The first system of music features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The treble staff begins with a descending scale of eighth notes (5, 4, 3, 2, 3, 1) and includes a dynamic marking of *p*. The bass staff contains a series of chords and eighth-note patterns, with some notes marked with fingerings (1, 3, 5, 4, 3).

The second system continues the piece, featuring a treble staff with a descending scale (5, 4, 3, 2, 3, 1) and a bass staff with chords and eighth-note patterns. The system concludes with the word *Fine.*

The third system shows the treble staff with eighth-note patterns and the bass staff with chords and eighth-note patterns. Fingerings are indicated for several notes.

The fourth system includes a treble staff with eighth-note patterns and a bass staff with chords and eighth-note patterns. It features dynamic markings of *sf* and *p*.

The fifth system concludes the piece, featuring a treble staff with eighth-note patterns and a bass staff with chords and eighth-note patterns. It ends with the instruction *Da Capo al Fine.*

Gebet aus Freischütz.

C. M. von Weber.

Adagio religioso.

N^o 23.

Musical score for 'Gebet aus Freischütz' by C. M. von Weber. It consists of three systems of piano accompaniment. The first system is marked 'p' and includes a treble and bass clef with a 2/4 time signature. The second and third systems continue the piece with similar notation and dynamics.

Arie aus Don Juan.

W. A. Mozart.

Andante.

N^o 24.

Musical score for 'Arie aus Don Juan' by W. A. Mozart. It consists of three systems of piano accompaniment. The first system is marked 'dolce' and includes a treble and bass clef with a 2/4 time signature. The second and third systems continue the piece with similar notation and dynamics.

Prière de Freischütz.

Prayer from Freischütz.

Adagio religioso.

C. M. von Weber.

N^o 23.

Air de Don Juan.

Andante.

W. A. Mozart.

N^o 24.

Ungarischer Tanz.

N^o 25. *Vivace.*

p staccato *mf* *f* *p* *f*

marcato *mf* *f* *p* *f*

Rèdowák. Böhmischer Tanz.

N^o 26. *Allegro vivace.*

mf *f* *Fine.*

p leggiero *p*

con Pedale *D. C. al Fine.*

Danse Hongroise.

Hungarian Dance.

N^o 25. **Vivace.**

Rédowák.

Danse Bohémienne. Bohemian Dance.

N^o 26. **Allegro vivace.**

D. C. al Fine.

Jäger-Chor aus Freischütz.

C. M. von Weber.

№ 27. *Allegro.*

f *mf* *marcato* *leggiero* *legg.* *f*

1. 2.

Chœur des Chasseurs de Freischütz.

C. M. von Weber.

N^o 27. **Allegro.**

Arie aus Don Juan.

W. A. Mozart.

Moderato.

N^o 28.

p

tando ed marcato

f

cun-

God save the king.

N^o 29.

mf

1.

2.

Air de Don Juan.

Moderato.

W. A. Mozart.

N^o 28.

p

f *sf* *sf*

God save the king.

N^o 29.

mf

marcato
f

Russischer Tanz.

Allegro vivace.

№ 30.

f p f p f p f p f p

f pp f

Glockenspiel aus der Zauberflöte.

Allegretto.

W. A. Mozart.

№ 31.

p

p

f

Danse Russe.

Russian Dance.

Allegro vivace.

N^o 30.

f p f p f p f p

f pp f

Chœur des Clochettes de la Flûte enchantée.

W. A. Mozart.

Allegretto.

N^o 31.

p

p

f

Freut euch des Lebens.

Moderato.

№32.

dolce

Fine. mf

Montferrine. Italienischer Tanz.

D. C. al Fine.

Allegro non troppo.

№33.

p *f* *p* *f*

p *f*

p *f* *p* *f*

Air populaire Allemand.

German popular Air.

Moderato.

N^o 32.

dolce *Fine.*

Montferrine.

D. C. al Fine.

Allegro non troppo. Danse Italienne.— Italian Dance.

N^o 33.

p *f* *p*

f *p*

f *p*

f *p*

Marsch - Impromptu.

Tempo di Marcia.

Nº 34. *mf*

p

f staccato

ff *f*

PRIMO.

Marche - Impromptu.

Tempo di Marcia.

N^o 34.

ben cantando
mf

sf

con sentimento
p

f legato

ff
f

Gesang der Meermädchen aus Oberon.

C. M. von Weber.

№ 35. *Andantino.*

p dolce

Deutscher Walzer.

№ 36. *Vivace.*

mf

poco marcato il Basso

cresc.

f rit.

a tempo

p

ff

Barcarolle d'Obéron.

Mermaids Song from Oberon.

Andantino.

C. M. von Weber.

N^o 35. *p dolce*

Valse Allemande.

German Waltz.

Vivace.

N^o 36. *mf*

Kosaken-Tanz.

Allegro non troppo.

№ 37.

mf *ben marcato*

The first system of the piano score for 'Kosaken-Tanz' (No. 37). It consists of two staves. The right hand (treble clef) features a melody with eighth and sixteenth notes, while the left hand (bass clef) provides a rhythmic accompaniment with eighth notes. The tempo is 'Allegro non troppo' and the dynamic is 'mf' (mezzo-forte). The instruction 'ben marcato' is written above the right-hand staff.

p legg. *pp*

The second system of the piano score. The right hand continues the melodic line with some grace notes. The left hand has a more active accompaniment. Dynamics include 'p legg.' (piano, leggiero) and 'pp' (pianissimo).

f *pp*

The third system of the piano score. The right hand features a more complex melodic passage with slurs and accents. The left hand accompaniment is also more active. Dynamics include 'f' (forte) and 'pp' (pianissimo).

Arie aus Freischütz.

C. M. von Weber.

Andantino.

№ 38.

p *cantabile*

The first system of the piano score for 'Arie aus Freischütz' (No. 38). It consists of two staves. The right hand (treble clef) has a melodic line with slurs and accents, while the left hand (bass clef) has a simple accompaniment of eighth notes. The tempo is 'Andantino' and the dynamic is 'p' (piano). The instruction 'cantabile' is written above the right-hand staff.

The second system of the piano score. The right hand continues the melodic line with slurs and accents. The left hand accompaniment is simple and rhythmic.

The third system of the piano score. The right hand continues the melodic line with slurs and accents. The left hand accompaniment is simple and rhythmic.

Danse Cosaque.

Cossack Dance.

N^o 37. *Allegro non troppo.* *mf*

p legg. *pp*

f *pp*

Air de Freischütz.

C. M. von Weber.

N^o 38. *p*

p

SECONDO.

Fandango.

Allegretto moderato.

Spanischer Tanz.

N^o 39. *pdolce*

Duett

aus: Die lustigen Weiber von Windsor.

Allegretto moderato assai.

O. Nicolai.

N^o 40. *p*

Pa tempo *p*

f *cresc.* *ff*

Repetizione ad libitum dal Segno

Fandango.

Danse Espagnole. Spanish Dance.

Allegretto moderato.

N^o 39.

p dolce

f

Duo
des Joyeuses commères de Windsor.
Allegretto moderato assai.

Duet
from the merry Wives of Windsor.
O Nicolai.

N^o 40.

p

rallent. a tempo

rit.

a tempo

cresc.

ff

Repetizione ad libitum dal Segno

COLLECTION LITOLFF.

Pianoforte-Musik * Musique de Piano * Pianoforte M

(leicht)

(facile)

(easy)

Schulen für Piano zu 4 Händen.

Méthodes pour Piano à 4 mains. * Tutors for Pianoforte 4 Hands.

1789 **Czerny, Carl.** Praktische Taktschule — Ecole de la Mesure — Practical Method for playing in correct time. Op. 824. Neue Ausgabe von Clemens Schultze.

Löw, Jos. Praktischer Lehrgang des vierhändigen Clavier-spiels — Ecole pratique du piano — 4 Hands Piano School. 65 beliebte Melodien in progressiver Folge, als Supplement zu jeder Clavierschule, sowie auch zur Unterhaltung.

1189 — Band 1.

Inhalt: Uebungen im Taktzählen (Exercices de mesure. Exercises of counting) — Jägerliedchen (Chanson du Chasseur. Hunter's Song) — Am Abend (Le Soir. Evening) — Bei guter Laune (Bonne Humeur. Good Humor) — Festmarsch (Marche solennelle. March solemn) — Scherzo — Ein feste Burg ist unser Gott (Plain-Chant. Choral Song) — Böhmisches Volkslied (Chanson Bohémienne. Bohemian Song) — Morgenliedchen (Chant du Matin. Morning Song) — Russische Hymne (Hymne Russe. Russian Hymn) — Böhmisches Volkslied (Chanson Bohémienne. Bohemian Song) — Arie aus Liebestrank (Air de l'Elisir d'Amore. Aria from l'Elisir d'Amore) — Serbisches Tanzlied (Air de Danse Serbe. Servian Dance Melody) — Böhmisches Polka (Polka Bohémienne. Bohemian Polka) — Te Deum laudamus — Walzer (Valse. Waltz) — Im Frühling (Au Printemps. In Spring) — Gebet (Prière. Prayer) aus Freischütz — Arie (Air. Aria) aus Don Juan — Ungarischer Tanz (Danse Hongroise. Hungarian Dance) — Rédowák. Böhmischer Tanz (Danse Bohémienne. Bohemian Dance) — Jägerchor (Choeur des Chasseurs. Chorus of Huntsmen) aus Freischütz — Arie (Air. Aria) aus Don Juan — God save the King — Russischer Tanz (Danse Russe. Russian Dance) — Glockenspiel aus Zauberflöte (Choeur des Clochettes de la Flûte enchantée. Chorus from the Magic Flute) — Frucht euch des Lebens (Air Populaire Allemand. German Popular Song) — Montferrine. Italienischer Tanz (Danse Italienne. Italian Dance) — Marsch-impromptu — Gesang der Meeremädchen (Barcarolle. Mermaids Song) aus Oberon — Deutscher Walzer (Valse Allemande. German Waltz) — Kosakentanz (Danse Cosaque. Cossack Dance) — Arie (Air. Aria) aus Freischütz — Fandango. Spanischer Tanz (Danse Espagnole. Spanish Dance) — Duett aus: Die lustigen Weiber (Duo des Joyeuses commères. Duet from the merry Wives).

1190 — Band 2.

Inhalt: Mazurka-Melodie — Schottisches Lied (Air Ecossais. Scotch Melody) — Italienisches Volkslied (Chanson Italienne. Italian Song) — Beethoven, Menuett — Ungarischer Tanz (Danse Hongroise. Hungarian Dance) — Chor aus dem Nachtlager (Choeur d'une Nuit à Grenade. Chorus) — Duett (Duo) aus Norma — Polonaise — Eule Britannie — Romane aus dem Nachtlager (Romance d'une Nuit à Grenade) — Neapolitanisches Lied (Chanson Napolitaine) — Fr. Schubert, Lied — Italienische Cavatine (Cavatine Italienne. Italian Cavatine) — Quintett aus der Nachtwandlerin (Quintor de la Sonnambule) — Gavotte aus Arvide. Beethoven, Andante — Cavatine aus Figaro (Cavatine des Noces de Figaro) — A la Tarantella. Haydn, Andante — Krakowiak. Polnischer Tanz (Danse Polonaise. Polish Dance) — Cavatine aus Norma — Cavatine aus Euryanthe — Barcarole — La Marseillaise — Arie aus Figaro (Air des Noces de Figaro).

1491 **Wehlfahrt, Rob.** Der Clavier-Unterricht zu 4 Händen, nach den Grundsätzen der neueren Clavierpädagogien — Etudes enfantines graduées — School for 4 hands playing.

Piano zu 4 Händen.

Piano à 4 mains. * Pianoforte 4 Hands.

Clementi. Sonatinen, arrangirt von R. de Vilbac.

986 — 6 Sonatinen Op. 36.

987 — 3 Sonatinen Op. 37.

988 — 3 Sonatinen Op. 38.

Concone's Studienwerke. Neu-Ausgabe von Cl. Schultze.

*1988 — 15 Etudes élémentaires Op. 46.

517 **Czerny.** 50 Uebungsstücke für Anfänger — 50 Etudes très-faciles — 50 Exercises for Beginners. Op. 481.

Diabelli. Sonatinen und Sonaten. Neue, mit instructiven Anmerkungen versehene Ausgabe von Clemens Schultze.

1868 — — Band 1 (Op. 24. 32. 33.)

1869 — — Band 2 (Op. 37. 38.)

1870 — — Band 3 (Op. 54. 58. 60. 73.)

1874/82 — Sonatinen einzeln: Op. 24. 32. 33. 37. 38. 54. 58. 60. 73.

1871 — Jugendfreuden — Joies de Jeunesse — Joys of Youth. 6 Sonatinen im Umfange von 5 Tönen. Op. 163.

1872 — 28 Melodische Uebungsstücke im Umfange von 5 Tönen — 28 Etudes mélodiques — 28 Melodious Exercises. Op. 149.

1873 — Sonates mignonnes Op. 150 & Rondo militaire.

1883 — Tanzlust der Jugend — Danses de la Jeunesse — Happy Dancing Time. Walzer im Umfange von 5 Tönen. Op. 164.

1926/27 **Enke.** Melodische Uebungsstücke im Umfange von 5 Tönen — Etudes mélodiques — Melodious Studies. Op. 6 und Op. 8. Neue Ausgabe von Clemens Schultze. 2 Bände.

2001 **Gurlitt, Corn.** 20 Kleine Blumenstücke — 20 Pièces fleuries — Tender Blossoms, 20 melodious Duets. Op. 178.

2098 — Lose Blätter — Feuilles détachées — Stray Leaves. 6 leichte Stücke. Op. 202.

2178 — Der Anfänger, 22 melodische Uebungsstücke — Le Début, 22 Pièces d'études — The Beginner, 20 melodious Duets. Op. 211. (Primopartie im Umfange von 5 Tönen.)

513 **Köhler.** 60 Volksmelodien aller Nationen — 60 Airs populaires — 60 Popular Melodies. Für den Unterrichtsgebrauch.

515 — 60 Volkstänze aller Nationen — 60 Danses populaires — 60 Popular Dances. Für den Unterrichtsgebrauch.

246 **Kuhlau.** 6 Sonatinen Op. 44. 66.

989/91 — Sonatinen Op. 20. 55. 59. Arrangirt von R. de V.

1565 **Löw, Jos.** Ländliche Bilder — Tableaux champêtres Sketches. 6 leichte Stücke. (Primopartie ohne spannung.)

1497 **Schmitt, Jacques.** 4 Sonatinen Op. 208.

1498 — 4 Sonatinen Op. 209.

1649 **Schumann.** Kinderball — Bal d'enfants — Children's Ball Op. 130.

1739 — Kinderscenen — Scènes d'enfants — Scenes from Children's Ball Op. 15. Arrangirt von Max Schultze.

995 **Terschak.** Kinderball — Bal d'enfants — Children's Ball

Inhalt: Walzer (Valse. Waltz) — Mazurka — Quadrille — Polka.

Album national Français.

1413 — Band 1. 78 Volksmelodien — 78 Airs et Chansons populaires — 78 Popular Airs.

1414 — Band 2. 39 Tänze — 39 Rondes et Danses populaires — 39 Popular Rondos and Dances.

1415 — Band 3. 32 nationale und religiöse Gesänge — 32 National and Religious Songs — 32 National and Religious Songs.

Unsere Classiker für die Jugend — Les Classiques de la Jeunesse — Classics for the Young. Je 20 berühmte unserer Classiker, bearbeitet von W. Lenz.

1265 — Band 1. Beethoven.

1266 — Band 2. Mozart.

1337 — Band 3. Bach, Händel, Haydn.

1338 — Band 4. Schubert, Weber, Mendelssohn.

1339 — Band 5. Boccherini, Chopin, Field, Gluck, Rameau.

1700 — Band 6. Schumann.

296 **Opern-Album.** 34 beliebte Melodien — 34 Airs célèbres — 34 Favourite Melodies. Arrangirt von L. Rebbe

Inhalt: Norma — Puritaner — Romeo und Julie (I Montecchi) — Naci (La Sonnambule) — Johann von Paris (Jean de Paris) — Joseph und Potiphar (Les Noces de Figaro) — Zauberflöte (La Flûte enchantée) — Oberon — Freischütz — Euryanthe — Preciosa.

2026 **Volkslieder-Album.** 80 beliebte Lieder — 80 Airs populaires — 80 Popular Airs. Arrangirt von Franz Reil

Piano zu 6 Händen.

Piano à 6 mains. * Pianoforte 6 Hands

Les 3 Inséparables. Sehr leichte Arrangements von Max Schultze.

1865 — Band 1. 16 Classische Stücke — 16 Pièces classiques — 16 Classical Pieces.

Inhalt: Bach, 2 Gavotten. Beethoven, Türkischer Marsch (Marche Turque) — Allegretto aus Symphonie No. 7. Boccherini, Menuett, Chopin, Marsch (Marche funèbre. Funeral March). Gluck, Gavotte. Haydn, Judas Maccabäus (Marche de Judas Maccabée). Haydn, Adagio Paukenschlag-Symphonie (de la Symphonie „Surprise“). Mendelssohn, Marsch (Marche nuptiale. Wedding March) — Duett („Ich will dich lieben, ergöze dich“). Mozart, Menuett aus Symphonie in Es dur — Duett aus Schubert, Ständchen (Sérénade). Schumann, Träumerei (Réverie). D. Mendelssohn, Abendlied (Chant du soir. Evening Song). Weber, Chor aus Freischütz (Chor der Jungfernkranz).

1939 — Band 2. 18 Tänze und Märsche — 18 Danses et Marches — 18 Dances and Marches.

Inhalt: Ivanovi, Donauwellen (Flots du Danube). Lanner, Schützenbrunn (Schützenbrunn) — Werber (Les Enrôleurs). Mozart, Menuett. Schumann, letzter Gedanke (Dernière Pensée. Last Thought). Spohr, Faust-Polka — Anna-Polka — Donauwälder (Chants du Danube) — Venetianer (Ga Vénitien) — Radetzky-Marsch — Kathinka-Polka. Coburger Marsch — El Jaleo de Xeres — Finnländischer Reitermarsch — Tanz (Danse Hongroise. Hungarian Dance) — Torgauer Marsch — La Marseillaise.

1976 — Band 3. 17 beliebte Volkslieder — 17 Chansons populaires — 17 Popular Melodies.

2 Pianos zu 8 Händen.

2 Pianos à 8 mains. * 2 Pianoforte 8 H

2105 **Les 4 Pianistes.** 14 berühmte Stücke, leicht arrangirt von Max Schultze — 14 Pièces célèbres — 14 Famous Pieces.

Inhalt: Beethoven, Trauermarsch (Marche funèbre. Funeral March) — Menuett. Bortniansky, Gebet (Prière. Prayer). Händel, Halleluja — Haydn, Andante aus der Paukenschlag-Symphonie (de la Symphonie „Surprise“). Largetto. Schubert, Marche militaire. Schumann, Träumerei (Réverie). Spohr, Faust-Polonaise. Ungarischer Tanz (Danse Hongroise. Hungarian Dance). Nationalhymnen: Englische — Oesterreichische —