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"Hommage à Haendel"

GRAND DUO

pour deux Pianofortes

composé et dédié à Monsieur

CHARLES CZERNY

par

B. MOSCHELES,

Membre de l'Académie Royale de Musique de Suède.

Oeuvre 92.

Pr. M. 3. 75.

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I. Moscheles Op.92.

Pianoforte I.

Musical notation for Pianoforte I, measures 1-4. The piece is in G major and 4/4 time. It begins with a fortissimo (ff) dynamic. The first measure features a tenuto (ten.) chord. The second measure has a fortissimo (sf) dynamic with a trill (tr) and a fingering of 1 4 1. The third measure has a fortissimo (sf) dynamic with a trill (tr) and a fingering of 2 3. The fourth measure has a fortissimo (sf) dynamic with a trill (tr) and a fingering of 1 3 4. The notation includes various ornaments and fingerings throughout.

Musical notation for Pianoforte II, measures 1-4. The piece is in G major and 4/4 time. It begins with a fortissimo (ff) dynamic. The first measure has a fingering of 5 5 3 5 4 3. The second measure has a fortissimo (ff) dynamic with a trill (tr) and a fingering of 2. The third measure has a fortissimo (ff) dynamic with a trill (tr) and a fingering of 3. The fourth measure has a fortissimo (ff) dynamic with a trill (tr) and a fingering of 1 2. The notation includes various ornaments and fingerings throughout.

Musical notation for Pianoforte I and II, measures 5-12. The piece is in G major and 4/4 time. It begins with a fortissimo (sf) dynamic. The first measure has a fortissimo (ff) dynamic. The second measure has a fortissimo (ff) dynamic. The third measure has a fortissimo (sf) dynamic with a piano (p) dynamic marking. The fourth measure has a fortissimo (ff) dynamic. The fifth measure has a fortissimo (sf) dynamic. The sixth measure has a fortissimo (ff) dynamic. The seventh measure has a fortissimo (sf) dynamic. The eighth measure has a fortissimo (ff) dynamic. The ninth measure has a fortissimo (sf) dynamic. The tenth measure has a fortissimo (ff) dynamic. The eleventh measure has a fortissimo (sf) dynamic. The twelfth measure has a fortissimo (ff) dynamic. The notation includes various ornaments and fingerings throughout.

Musical notation for Pianoforte I and II, measures 13-16. The piece is in G major and 4/4 time. It begins with a pianissimo (pp) dynamic. The first measure has a piano (p) dynamic. The second measure has a piano (p) dynamic. The third measure has a piano (p) dynamic. The fourth measure has a piano (p) dynamic. The notation includes various ornaments and fingerings throughout.

Musical notation for Pianoforte I and II, measures 17-24. The piece is in G major and 4/4 time. It begins with a piano (p) dynamic. The first measure has a piano (p) dynamic. The second measure has a piano (p) dynamic. The third measure has a piano (p) dynamic. The fourth measure has a piano (p) dynamic. The fifth measure has a piano (p) dynamic. The sixth measure has a piano (p) dynamic. The seventh measure has a piano (p) dynamic. The eighth measure has a piano (p) dynamic. The ninth measure has a piano (p) dynamic. The tenth measure has a piano (p) dynamic. The eleventh measure has a piano (p) dynamic. The twelfth measure has a piano (p) dynamic. The thirteenth measure has a piano (p) dynamic. The fourteenth measure has a piano (p) dynamic. The fifteenth measure has a piano (p) dynamic. The sixteenth measure has a piano (p) dynamic. The notation includes various ornaments and fingerings throughout.

Musical notation for Pianoforte I and II, measures 25-32. The piece is in G major and 4/4 time. It begins with a fortissimo (f) dynamic. The first measure has a fortissimo (ff) dynamic. The second measure has a fortissimo (ff) dynamic. The third measure has a fortissimo (ff) dynamic. The fourth measure has a fortissimo (ff) dynamic. The fifth measure has a fortissimo (ff) dynamic. The sixth measure has a fortissimo (ff) dynamic. The seventh measure has a fortissimo (ff) dynamic. The eighth measure has a fortissimo (ff) dynamic. The ninth measure has a fortissimo (ff) dynamic. The tenth measure has a fortissimo (ff) dynamic. The eleventh measure has a fortissimo (ff) dynamic. The twelfth measure has a fortissimo (ff) dynamic. The thirteenth measure has a fortissimo (ff) dynamic. The fourteenth measure has a fortissimo (ff) dynamic. The fifteenth measure has a fortissimo (ff) dynamic. The sixteenth measure has a fortissimo (ff) dynamic. The notation includes various ornaments and fingerings throughout.

a)

Pianoforte I.

p legatissimo

cresc.

f ff

f

f

ff

f

sf dimin. pp

dolce e semplice

tranquillo

mf

sf

sf

E con moto

pp

mf

sf

sf cresc.

sf

f

sf

First system of musical notation for Pianoforte I. It consists of two staves (treble and bass clef). The treble staff features a complex melodic line with many slurs and fingerings (e.g., 2, 5, 3, 2, 3, 2). The bass staff provides harmonic support with chords and moving lines. Dynamics include *sf*, *ff*, and *sf*. There are markings for *marc.* (marcato) in the bass staff.

Second system of musical notation. The treble staff continues with intricate passages, including a section marked *ff* and *cresc.* (crescendo). The bass staff has a more active line with some rests. Dynamics include *sf*, *ff*, and *sf p*. There are also markings for *marc.* and *ped.* (pedal).

Third system of musical notation. The treble staff has a section marked *ben sostenuto* (very sustained) and *p* (piano). The bass staff has a section marked *ten.* (tenuto) and *p*. Dynamics include *cresc.*, *ff*, *sf*, and *p*. There are markings for *ped.* and *attacca*.

Allegro con fuoco. $\text{♩} = 96$.

Fourth system of musical notation. The treble staff has a section marked *ff* and *sf*. The bass staff has a section marked *p*. Dynamics include *ff*, *sf*, and *p*. There are markings for *ped.* and *attacca*.

Fifth system of musical notation. The treble staff has a section marked *p* and *cresc.*. The bass staff has a section marked *p* and *cresc.*. Dynamics include *p* and *cresc.*. There are markings for *ped.* and *attacca*.

Pfte. II.

Sixth system of musical notation. The treble staff has a section marked *sf* and *ff*. The bass staff has a section marked *sf* and *ff*. Dynamics include *sf* and *ff*. There are markings for *ped.* and *attacca*.

Pianoforte I.

8

Musical score system 1, measures 8-13. Treble clef contains a melodic line with a slur and a dotted line above it. Bass clef contains a bass line with a slur. Dynamics include *p cresc.*, *fp*, and *ff*. Fingerings are indicated with numbers 1-5. A *ped.* symbol is present at the end of the system.

Musical score system 2, measures 14-20. Treble clef contains a melodic line with a slur and a *tr.* marking. Bass clef contains a bass line with a slur and a *tr.* marking. Dynamics include *sf*, *f*, *ff*, and *sf*. *ben marc.* is written below the bass line. Fingerings are indicated with numbers 1-5.

Musical score system 3, measures 21-27. Treble clef contains a melodic line with a slur and a *H* marking. Bass clef contains a bass line with a slur and a *legato* marking. Dynamics include *sf*, *sf*, and *p tranquillo*. Fingerings are indicated with numbers 1-5. *ped.* symbols are present at the end of the system.

Musical score system 4, measures 28-34. Treble clef contains a melodic line with a slur. Bass clef contains a bass line with a slur. Dynamics include *cresc.* and *f*. *ped.* symbols are present at the end of the system.

Musical score system 5, measures 35-41. Treble clef contains a melodic line with a slur. Bass clef contains a bass line with a slur. Dynamics include *mf* and *cresc.*. Fingerings are indicated with numbers 1-5.

Musical score system 6, measures 42-48. Treble clef contains a melodic line with a slur. Bass clef contains a bass line with a slur. Dynamics include *f*, *mf*, *cresc.*, and *sf*. Fingerings are indicated with numbers 1-5.

Pianoforte I.

ff f f f f f f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f p p

sempre pp poco a poco rallen-

u.c. t.c.

tan - do a tempo p Pfte. II. Pfte. II. Pfte. II.

pp Pfte. II.

L

9 10 11 12 13 14 15

Pianoforte I.

First system of musical notation. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides harmonic support. Dynamic markings include *p*, *sf*, and *p*.

Second system of musical notation. It begins with a 'M' time signature. The treble staff features a complex melodic line with many slurs and ornaments. The bass staff has a steady accompaniment. Dynamic marking is *p graziosamente*.

Third system of musical notation. The treble staff continues with intricate melodic patterns. The bass staff has a consistent accompaniment. Dynamic marking is *espress.*

Fourth system of musical notation. The treble staff shows a melodic line with slurs and ornaments. The bass staff has a steady accompaniment. Dynamic markings include *con anima* and *cresc.*

Fifth system of musical notation. The treble staff features a melodic line with slurs and ornaments. The bass staff has a steady accompaniment. Dynamic marking is *sf p*.

Sixth system of musical notation. The treble staff features a melodic line with slurs and ornaments. The bass staff has a steady accompaniment. Dynamic markings include *sf* and *p*.

Pianoforte I.

N

mf leggiermente

p

mf

p

sf *p*

sf *p*

mf *cresc.*

sempre cresc.

sf

sf *p cresc.*

Ped. * Ped. * Ped. *

ff

ff

0

Pfte. II.

Pianoforte I.

risoluto

ff sf sf sf sf ff

p sf sf p pp ff sf sf

tr sempre p

Pfte. II. p

cresc. sf

*Rev. **

First system of the score. It features a grand staff with two staves. The upper staff contains a melodic line with various ornaments and a 'Pfte. II.' marking. The lower staff contains a bass line with dynamic markings 'f' and 'ff'. A 'Q' marking is present above the upper staff. A circled '8' is above a group of notes in the upper staff. A circled '13' is above a group of notes in the lower staff. A table with three columns labeled '1', '2', and '3' is located below the lower staff, with 'cresc.' written below it.

Second system of the score. It features a grand staff with two staves. The upper staff contains a melodic line with dynamic markings 'fp', 'ff', 'sf', and 'ff vigo.'. The lower staff contains a bass line with dynamic markings 'ff' and 'sf'. A 'Ped.' marking with an asterisk is located below the lower staff.

Third system of the score. It features a grand staff with two staves. The upper staff contains a melodic line with dynamic markings 'ff' and 'sf', and a 'tr' marking. The lower staff contains a bass line with dynamic markings 'ff' and 'sf'. A 'rosò' marking is located above the upper staff. A circled '4' is above a group of notes in the lower staff.

Fourth system of the score. It features a grand staff with two staves. The upper staff contains a melodic line with dynamic marking 'p tranquillo' and a 'R' marking. The lower staff contains a bass line with dynamic marking 'legato'. A circled '4' is above a group of notes in the upper staff.

Fifth system of the score. It features a grand staff with two staves. The upper staff contains a melodic line with dynamic marking 'pp' and a circled '3' above a group of notes. The lower staff contains a bass line with dynamic marking 'pp'. A 'Ped.' marking with an asterisk is located below the lower staff.

Sixth system of the score. It features a grand staff with two staves. The upper staff contains a melodic line with dynamic marking 'cresc.'. The lower staff contains a bass line with dynamic marking 'cresc.'. A 'Ped.' marking with an asterisk is located below the lower staff.

Pianoforte I.

S

fp *sf dim.*

Ped. Ped. Ped. Ped. Ped. Ped. *

p cresc. *f* *ff appassionato*

Ped. * Ped. * Ped. *

sempre ff *sf*

Ped. * 3/5 3/5 Ped.

T

p *tr* *pp* *p*

Ped. *

U

f *Pfte. II.* *sf* *Pfte. II.*

3 4 5 6 7 8 9

V

p

Ped. *

espress.

Ped. *

teneramente

cresc.

Ped. *

p

Ped. *

ff

sf

sf

sf

p

Ped. *

W

p leggiermente

sf

Ped. *

Pianoforte I.

8

1 4 1 4 1 3 1 3 5 3 2 1 1 7 7

3/5 1/3 1/2

8

1 2 1 2 1 2 1 2 2 1 1

1 *f* *p cresc.*

1 3/5 1/3 1/2 4 4

1 4 1 3 1 3 1 3 1 3 1 3

1 2 1 1 1 1 1 1

f *p cresc.* *f*

1 2 1 1 1 1 1 1

1 2 3 4 1 1 2 3 1 4 1 2 3 4 1 1 2 3 1 4 2 3 3

p cresc. *sempre cresc.*

5 2 3 3

ff

1 1 1 1 1 1 1 1

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

decresc. *p* *ritard.*

1 1 1 1 1 1 1 1

X Tempo I.

Pfte II. *p*

4 Ped. Ped. Ped.*

f *f* *cresc.*

1 2 3 4 1 2 3 4 3 1 2 3 2 1

accelerando

4 Ped.* Ped.*

Più Allegro. $\text{♩} = 120$.

ff *vigoroso*

1 4 3 2 3 1 3 2 1 2 4 1 4 2 3 1 4 2 3 1

f *f* *f*

2 1 4 2 3 4

3 1 2 1 3 2 4 3 5

4 1 2 3 4

4 Ped. Ped.

f *f* *f* *f* *f* *f*

1 2 3 4 5 1 2 3 4 5 1

4 2 3 1 4 5 1 4 2 3 1 4 5 1

1 Ped. Ped. Ped. Ped. Ped. Ped.* Ped.*

f *ff*

4 3 5 3 1 3

1 4 1 3

1 Ped.* Ped.* Ped.* Ped.* Ped.* Ped.*



Vierhändige Claviermusik.

(Original-Compositionen.)

Asantschewsky, M. v.	Frank, E.	Löw, Jos.	Richter, E. F.
Op. 6. Passatempo 2 50	Op. 15. 12 Ländler 3 —	Op. 323. 6 instructive Stücke für 2 gleichweit ausgebildete Spieler (ohne Octaven und mit Fingersatz). — 75	Op. 34. Variationen. D. 2 50
Op. 8. 6 Clavierstücke. Heft I (No. 1-3) 2 50 Heft II (No. 4-6) 3 —	Fuchs, R.	No. 1. Ariette — 75	Riemann, H.
Behr, Fr.	Op. 4. 5 Stücke 3 —	No. 2. Walzer-Rondo — 75	Op. 35. Ringelreihen mit Benutzung altdeutscher Tanzmelodien 2 50
Op. 221. 6 Morceaux de Salon. No. 1. Réverie mélodieuse 1 — No. 2. Postillon d'Amour. Galop brillant 1 50 No. 3. Barcarolle 1 50 No. 4. Le Jeu des Papillons. Valse gracieuse 1 50 No. 5. Sous le Balcon. Nocturne 1 50 No. 6. Polka militaire 1 50	Op. 10. Variationen. Dm 4 —	No. 3. Scherzo — 75	Ruthardt, A.
Op. 379. Slavische und ungarische Volkswaisen. Heft I (No. 1-4) 2 — Heft II (No. 5-8) 1 50 Heft III (No. 9-12) 1 50 Heft IV (No. 13-16) 1 50 Heft V (No. 17-20) 2 — Heft VI (No. 21-24) 2 —	Op. 25. Walzer. Heft I (No. 1-12) 2 50 Heft II (No. 1-12) 3 —	No. 4. Barcarole — 75	Op. 27. Schritt für Schritt. 12 Stücke für die ersten Unterrichtsstunden im Umfange von 5 Tönen. Heft I (No. 1-6) 2 — Heft II (No. 7-12) 2 —
Op. 401. Danses hongroises. Liv. I (No. 1-3) 2 — Liv. II (No. 4-6) 2 —	Goetz, H.	No. 5. Idylle — 75	Op. 30. Gedenkblätter. 6 Stücke. Heft I (No. 1-3) 2 50 Heft II (No. 4-6) 2 50
Op. 489. Le petit Tambour-major. Polka burlesque 1 — Frühlingsboten. 6 leichte Salonstücke. No. 1. Morgenständchen 1 50 No. 2. Aus der Ferne 1 50 No. 3. Tanzliedchen 1 50 No. 4. Abschiedsgruss 1 50 No. 5. Sonntags im Dörfchen 1 50 No. 6. Mairigen 1 50	Op. 17. Sonate. Gm 5 50	No. 6. Parade-Marsch — 75	Schumacher, P.
Bennet, W. St.	Gouvy, Th.	Mikuli, C.	Op. 29. Tänze und Märsche. No. 1. Ungarisch 1 50 No. 2. Reigen 1 50 No. 3. Zopftanz 1 50 No. 4. Hochzeitsmarsch 1 50 No. 5. Walzer 1 50 No. 6. Scherzo 1 50
Op. 17. 3 Diversions 2 —	Op. 83. Ghiribizzi. 12 Morceaux. Cah. I (No. 1-6) 6 — Cah. II (No. 7-12) 6 —	Op. 23. 12 Varianten harmoniques sur la Gamme d'Ut majeure 1 25	Strong, T.
Bruch, M.	Hartog, E. de	Moscheles, I.	Op. 17. Klänge aus dem Harzgebirge.— Sounds from the Harz Mountains. 7 Charakterstücke. I. Theil. Früh. (No. 1-2) 2 50 II. Theil. In den Nachmittagsstunden (No. 3-4) 2 — III. Theil. Abends (No. 5-6) 1 50 IV. Theil. Um Mitternacht (No. 7) 2 50
Op. 2. Capriccio 1 75	Suite de Chorales célèbres de Bach, Graun, Mendelssohn etc. 1 50	Op. 76. La belle Union. Rondeau brillant Op. 86a. Marche facile avec Trio — 75	Op. 21. 3 Bagatellen. No. 1. G 1 50 No. 2. Es 1 50 No. 3. Dm 1 50
Brunner, C. T.	Heller, St.	Op. 87b. (et Mendelssohn-Bartholdy). Variations brillantes sur la Marche bohémienne tirée du Mélodrame „Préciosa“ 3 50	Taubert, E. E.
Op. 303. Bunter Kranz der Jugend. 8 leichte, instructive Tonstücke im Umfang der Melodie von 5 Tönen. Heft I (No. 1-4) 1 25 Heft II (No. 5-8) 1 25	Op. 152. 6 Valses 3 —	Op. 88. Grand Duo tiré du Septuor Op. 88 7 —	Op. 8. Kleine Suite in 5 Sätzen 3 50 Op. 9. 4 leichte Clavierstücke 3 —
Op. 446. Kleine Melodien für Anfänger des Clavierspiels in leichtester Weise und fortschreitender Stufenfolge. Heft I-III je 1 50	Hering, C.	Op. 92. Hommage à Händel 3 —	Taubert, W.
Op. 482. Trifolium. 3 leichte Rondos über Motive von Haydn, Mozart und Beethoven 2 50	Op. 79. Frühlings-Serenade 3 50	Op. 102. Hommage à Weber. Grand Duo sur des Motifs d'Euryanthe et d'Obéron 4 —	Op. 159. Junger Lieschen auf dem Balle. 7 Tanzstücke 4 50
Chwatal, F. X.	Hiller, F.	Op. 103. Sérénade 1 50	Urspruch, A.
Op. 258. Liederperlen. No. 1. Taubert: „Wenn Kindechen nicht schlafen will“ 1 — No. 2. Abt: „Lieb' Aennelein“ 1 — No. 3. Schaffer: Der feine Wilhelm 1 50 No. 4. Schaffer: Der sanfte Heinerich 1 50 No. 5. Kücken: Der kleine Rekrut Schumann: Mailied 1 — No. 6. Zöllner: Der Speisezettel 1 —	Op. 128. Leichte Serenade 6 50 Einzel: No. 1. Präludium und Scherzo 2 — No. 2. Variationen und Intermezzo 2 50 No. 3. Réverie und Finale 2 50	Op. 104. Romanesca 2 —	Op. 1. Sonate quasi Fantasia 6 —
Dayas, W. H.	Hofmann, R.	Op. 107. Tägliche Studien über die harmonisirten Scalas zur Übung in den verschiedenen Rhythmen. Ein Cyklus von 59 vierhändigen Charakterstücken in allen Dur- und Moll-Tonarten mit vollständigem Fingersatz für Pianoforte, zur Unterhaltung und Anwendung für Lehrer und Lernende. Heft I (No. 1-30) 6 — Heft II (No. 31-59) 6 —	Vogel, B.
Op. 8. 12 Walzer. Heft I (No. 1-6) 4 — Heft II (No. 7-12) 4 —	Op. 22. Blumenlese aus der Oper: „Der Widerspänstigen Zähmung“ 2 — Op. 23. Nachklänge aus der Oper: „Der Widerspänstigen Zähmung“ 2 —	Op. 115. Les Contrastes 4 —	Op. 29. 3 Charakterstücke 2 50
Debrois van Bruyck, C.	Huber, H.	Op. 121. Sonate. E 6 50	Vogt, J.
Op. 10. 2 Märsche. No. 1. Geschwindmarsch 1 50 No. 2. Ungarischer Marsch 1 50	Op. 24. 5 Humoresken nach Dichtungen von Jos. V. Scheffel. No. 1. Ausfahrt 2 50 No. 2. Das wilde Heer 1 50 No. 3. Römischer Carneval 3 — No. 4. Graziella 1 — No. 5. Heimkehr 1 50	Op. 128. Humoristische Variationen, Scherzo und Festmarsch 4 50	Op. 57. Marche solennelle 2 — Op. 107. Galopp 1 50 Op. 132. 6 leichte Stücke (erster Spieler mit stillstehender Hand) 2 —
Draeseke, F.	Op. 28. Lieder-Cyklus nach Gedichten aus Heine's Buch der Lieder. Heft I (No. 1-4) 3 — Heft II (No. 5-7) 3 —	Op. 130. Symphonisch-heroischer Marsch über Deutsche Volkslieder 2 —	Volkmann, R.
Op. 37. 18 Kanons zu 6, 7 und 8 Stimmen 5 — Op. 42. Kanonische Räthsel 2 —	Op. 41. Aus Goethe's west-östlichem Divan 4 50	Op. 140. Familienleben. 12 progressive Charakterstücke. Heft I (No. 1-6) 5 50 Heft II (No. 7-12) 6 50	Op. 11. Musikalisches Bilderbuch. 6 Stücke. Heft I (No. 1-3) 2 — Heft II (No. 4-6) 2 —
Erlanger, G.	Op. 56. 12 Kinderlieder nach Hoffmann von Fallersleben. Heft I (No. 1-6) 3 — Heft II (No. 7-12) 3 —	Op. 142. 3 Charakterstücke Variationen über Händel's „Harmonious Blacksmith“ 3 50	Wilm, N. v.
Op. 42. Skizzen. 8 Stücke. Heft I (No. 1-4) 5 — Heft II (No. 5-8) 4 50	Kirchner, Fr.	Müller-Reuter, Th.	Op. 66. Übungsstücke auf 5 Noten, rhythmisch und technisch in fortschreitender Folge. Heft I (No. 1-8) 3 — Heft II (No. 9-16) 3 —
Evers, C.	Op. 28. Ballscenen. Heft I 2 — Op. 36. Ballscenen. Heft II 1 50 Op. 50. Ballscenen. Heft III 2 — Op. 69. 2 Jägerlieder 1 50	Op. 16. Aus der Kinderspielzeit. 3 charakteristische Stücke. No. 1. Kreisel 1 — No. 2. Beim Reifentreiben 1 — No. 3. Seilspringen 1 —	Op. 118. Musikalische Dichter-Silhouetten. 6 Stücke. Heft I (No. 1-3) 4 — Heft II (No. 4-6) 4 —
Op. 51. Sonate No. 1. C 6 — Op. 102. Sonate No. 2. B 5 —	Kleinmichel, R.	Neruda, Fr.	Op. 126. Walzer-Suite. F 4 —
Förster, A.	Op. 21. Charakterbilder. Heft I (No. 1-3) 3 50 Heft II (No. 4-6) 3 50 Heft III (No. 7-9) 5 —	Op. 32. 2 Hefte Tonbilder. Heft I (No. 1-6) 2 50 Heft II (No. 7-11) 2 50	Wohlfahrt, H.
Op. 31. Waldes-Visionen. Tonbild in Scherzform 2 50	Kücken, Fr.	Noskowski, S.	Op. 62. Alpenklänge. Leichte Tonstücke. Heft I, II, III je 1 — Op. 64. 3 leichte Sonatinen. No. 1. F, No. 2. G, No. 3. C je 1 — Op. 65. Canzonen 1 50 Op. 67. Sonatinen. No. 1. G, No. 2. F je 1 —
Op. 32. Kleine Vortragsstücke für Schüler, 8 leichte Stücke. Heft I (No. 1-4) 2 — Heft II (No. 5-8) 2 —	Op. 81. 2 Märsche. No. 1. Geschwindmarsch 1 — No. 2. Spanischer Marsch 1 —	Op. 17. Eine Gebirgs-Phantasie über 2 Volksmelodien aus Zokopane im Tatra-Gebirge 3 50	Zopff, H.
Op. 45. 10 Walzer. Heft I (No. 1-5) 1 50 Heft II (No. 6-10) 1 50	Lachner, I.	Reinecke, C.	Op. 44. 6 Märsche. No. 1. Bismarck-Marsch — 75 No. 2. Einzug in Jerusalem, aus der Oper „Maccabäus“ 1 — No. 3. Krönungsmarsch, aus der Oper „Mohammed“ 1 75 No. 4. Trauermarsch a. d. „Alexandria“ — 75 No. 5. Richard Wagner-Marsch 1 — No. 6. Mittelalterlicher Festzug 2 —
	Op. 79. 3 charakteristische Märsche 3 —	Op. 99. Märchen-Vorspiele 4 50 Op. 122b. 10 leichte Stückchen 4 — Op. 174b. 10 leichte Stückchen (Neue Folge) 4 —	
	Longo, A.	Reinhold, H.	
	Op. 10. Sérénade 4 — Séparément: No. 1. Promenade 1 50 No. 2. Toujours gai 1 50 No. 3. Passé 1 — No. 4. Joyeux retour 1 50	Op. 17. Abendbilder. 5 Stücke in leichterem Styl 3 — Op. 46. Walzer 2 50	
	Löschhorn, A.	Rentsch, E.	
	Op. 88. 12 Pièces faciles. Liv. I (No. 1-4) 2 — Liv. II (No. 5-8) 2 50 Liv. III (No. 9-12) 2 50	Op. 10. Deutsche Tänze im Ländlerstyl 1 50	
		Riccio, A. F.	
		Op. 21. 2 grandes Marches 2 25 Op. 41. Allegro appassionato 3 50	

Compositionen und Bearbeitungen

für
zwei Pianoforte zu vier Händen.

	Mark		Mark		Mark
*Asantschewsky, M.		Kalkbrenner, Fr.		Ouverturen classischer Meister	
Op. 12. Fest-Polonaise	3.—	Op. 125. Grand Concerto. <i>C</i>	6.50	[H. Behn].	
*Bach, J. S.		Op. 128. Grand Duo	3.75	No. 6. Beethoven, L. v. Ouverture zur Oper „Leonore“	
Aria mit 30 Veränderungen. (Die Goldberg'schen Variationen) [Rheinberger]	11.—	Marche	1.—	No. 3	3.—
Beethoven, L. v.		Löw, J.		No. 7. Beethoven, L. v. Ouverture zu „Coriolan“	3.—
*6 Quartette [Emil Moos].		Op. 344. Ungarische Rhapsodie	2.—	No. 8. Beethoven, L. v. Ouverture zu „Egmont“	3.—
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Zur Ausführung der mit * bezeichneten Werke sind 2 Exemplare erforderlich.

LEIPZIG, FR. KISTNER.

(K. K. österr. gold. Medaille.)

NEW YORK, G. SCHIRMER.





Andante patetico. ♩ = 50.

I. Moscheles Op. 92.

Pianoforte II.

Musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a piano introduction with a trill (tr) and a first piano part (Pfte. I.) indicated below the staff.

Musical notation for the second system, featuring dynamic markings such as *ff*, *ten.*, *sf*, and *dim.*. It includes fingerings (1, 2, 3, 4) and a trill (tr) with a 23-measure repeat sign. The notation is split across two staves.

Musical notation for the third system, including a first piano part (Pfte. I.) and dynamic markings like *p* and *ff*. It features a trill (tr) with a 21-measure repeat sign and a 35/4-measure repeat sign.

Musical notation for the fourth system, starting with a section marked *pp* and *ben legato e sotto voce*. It includes a first piano part (Pfte. I.) and a 5-measure repeat sign.

Musical notation for the fifth system, featuring a *cantabile* section with a *p* dynamic and a *ben sostenuto* section with a *pp* dynamic. It includes fingerings and a 53-measure repeat sign.

Musical notation for the sixth system, showing a complex melodic line with various fingerings (1, 2, 3, 4, 5) and a 5-measure repeat sign.

A small musical notation fragment labeled 'a)' showing a specific fingering for a passage.

Pianoforte II.

2 5 3 5 45 4

p *cresc.* *f* *ff*

B

5 3 2 1 3 2 1 4

tranquillamente *cantabile*

p *semplice tr* *dim.*

ped. *

3 2 4 1 3 2 5 1 4 3 4 2 3 1 3 1 2 5

p *cresc.*

ped. *

C

f *ten.* *tr* *sf* *ff* *tr*

ped. *

23 *tr* 132 *tr*

f *tr* *sf* *ff* *tr*

ped. *

23 *tr* D *Pfte. I.*

f *pp* *tr*

ped. *

Allegro con fuoco. $\text{♩} = 96$.

Pianoforte II.

First system of the piano score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a *ff* dynamic and contains several chords and melodic fragments. The bass staff starts with a *ff* dynamic and features a rhythmic accompaniment of eighth notes. Fingerings are indicated with numbers 1-5. A *tr* (trill) is marked above a note in the treble staff. A *ped.* (pedal) marking with an asterisk is present below the bass staff.

Second system of the piano score. The treble staff continues with melodic lines, including a *p* (piano) dynamic marking. The bass staff features a steady eighth-note accompaniment. A *cresc.* (crescendo) marking is placed above the bass staff. Fingerings and articulation marks are clearly visible.

Third system of the piano score. The treble staff has a *Pfte. I.* (Piano Forte I) marking. Dynamics range from *sf* to *f*. The bass staff continues with its accompaniment. A *ped.* marking with an asterisk is present. Fingerings are indicated throughout.

Fourth system of the piano score. The treble staff begins with a *G* chord and a *ff* dynamic. Dynamics include *f*, *p*, *cresc.*, and *fp*. The bass staff has a *ped.* marking with an asterisk. Fingerings are indicated with numbers 1-5.

Fifth system of the piano score. The treble staff features a *fp* dynamic and a *ff* dynamic. The bass staff has a *ped.* marking with an asterisk. Fingerings are indicated throughout.

Sixth system of the piano score. The treble staff includes a *tr* (trill) marking. Dynamics range from *ff* to *f*. The bass staff has a *ped.* marking with an asterisk. Fingerings are indicated throughout.

Pianoforte II.

First system of musical notation. The right hand features a melodic line with fingerings 3, 2, 4, 2, 5, 3, 4, 2, 3, 2, and a breath mark 'H'. The left hand has fingerings 3, 1, 2, 1, 3, 1, 2, 3, 2, 4. The dynamic is *p* and the tempo is *tranquillo*.

Second system of musical notation. The right hand has fingerings 3, 1, 2, 3, 1, 2, 3, 4, 5, 3, 2. The left hand has a 4. The dynamic is *cresc.*

Third system of musical notation. The right hand has fingerings 4, 3, 4, 3, 2, 1, 3, 2, 5, 3, 1, 2, 4, 3, 5, 2, 4, 1, 3, 1, 4, 2, 3. The left hand has fingerings 12, 5, 3, 8. Dynamics include *f*, *p*, and *cresc.*. Performance instructions include *p* legato* and *Red.* with asterisks.

Fourth system of musical notation. The right hand has fingerings 4, 2, 3, 2, 4, 1, 3, 1, 3, 5, 1, 4, 1, 2, 3, 1, 2, 1, 2, 3, 4, 2, 1, 2, 3, 5. The left hand has a *f* dynamic. The dynamic is *cresc.*

Fifth system of musical notation. The right hand has fingerings 4, 2, 4, 2, 3, 4, 2, 1, 2, 3, 5. The left hand has a *ff* dynamic. Dynamics include *sf* and *Red.*

Sixth system of musical notation. The right hand has a *p* dynamic. The left hand has a *ff* dynamic. Dynamics include *sf* and *Red.**. The system ends with the number 1104.

Pianoforte II.

5 2 1 3 4 2 1 3 4 5 2 3 1 2 1 2 1 2 1 2

p *sempre pp*
u. c.

poco a poco ral - len - tan - do *a tempo*

p *pp* *Pfte. I* *tr* *Ped.**

K *p* *graziosamente* *legato*

p *graziosamente* *legato* *Ped.**

p *espress.* *Ped.**

teneramente

p *teneramente* *Ped.**

p *espress.*

p *espress.* *Ped.**

Pianoforte II.

L

p *cresc.* *f*

dim. *p* *cresc.* *sf*

ff

M

sf pp
leggiermente staccato

Pfte. I.

1 2 3 4 5 6

Pianoforte II.

Pfte I.

ten.

7 8 *p* *sf* *p* *cresc.* *sf* *sf* *p*

N

p *p*

sf *sf* Pfte I. 1 2 3

sf *p* *sf* *sf* *sf* *sf* *sf* *risoluto ff*

sf *sf* *sf* *sf* *sf*

sf *sf*

Pianoforte II.

First system of the musical score. It consists of two staves. The upper staff begins with a dynamic marking of *sf* and a finger number '5' above a note. The lower staff has a dynamic marking of *sf* and a 'Ped.' marking with an asterisk. The system concludes with a *p dolce* marking and a 'legato' instruction.

Second system of the musical score. The upper staff features dynamics of *f*, *f dim.*, *p*, and *pp*. The lower staff includes a *ff* dynamic and a 't.c.' marking. Pedal markings 'Ped.' with an asterisk are present in both staves.

Third system of the musical score. The upper staff contains dynamics of *sf*, *sf*, *sf*, and *p*. The lower staff features a *tr* (trill) marking. Pedal markings 'Ped.' with an asterisk are present in both staves.

Fourth system of the musical score. The upper staff has a *p* dynamic. The lower staff includes a *cresc.* (crescendo) marking. Pedal markings 'Ped.' with an asterisk are present in both staves.

Fifth system of the musical score. The upper staff is marked 'Pfte.I.' and contains dynamics of *sf*, *f*, *sf*, *ff*, and *sf*. The lower staff has a *sf* dynamic and a 'Q' marking. Pedal markings 'Ped.' with an asterisk are present in both staves.

Sixth system of the musical score. The upper staff features dynamics of *sf dim.* and *fp*. The lower staff includes a *cresc.* marking. Pedal markings 'Ped.' with an asterisk are present in both staves.

Pianoforte II.

vigoroso

ff sf sf sf sf

Ped. * Ped. *

R

sf p tranquillo

pp cresc.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

S Pfte. I.

f p cresc.

Ped. Ped.

f sf sf ff appassionato sf sf sf sf sempre ff

* Ped. *

T Pfte. I. *ff* *p dolce* *legato*

U *f* *p cresc.* *sf* *p cresc.*

Pianoforte II.

V

pp
leggiermente staccato

Pfte. I.

1 2 3 4 5 6

pp *mf* *sf* *p* *cresc.* - - *f* *sf* *sf* *p*

Ped. Ped. Ped. *

W

p *sf* *p*

p cresc. - - *f* - - *p cresc.*

Pfte. I.

f *ff* *ben*

Tempo I.

marcato *pp ritard. u.c.* *p*

f *sf* *sf* *sf* *accelerando* *cresc.*

Più Allegro. $\text{♩} = 120.$

vigoroso *ff*

sf *ff*

ff



Studienwerke für Pianoforte.

(l = leicht, m = mittelschwer, s = schwer, ss = sehr schwer.)

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