

# SAMMLUNG

VON

# CLAVIER-WERKEN.

## ZWEIHÄNDIG.

### I. Reihe.

	Mk	Pf.		Mk	Pf.
<b>Abenheim, Jos., Op. 8. Deux Nocturnes.</b>			<b>Benedict, J., Op. 10. Introd. et Variat. (B)</b>		
No. 1. (Gm.) . . . . .	1	—	sur un Thème fav. de l'Opéra <i>Il Pirata</i> . . . . .	1	50
— 2. (As) . . . . .	—	75	— Op. 11. <i>Souvenir de Naples</i> . Fantaisie	2	—
<b>Agthe, Alb., Op. 4. Amusement musical,</b>			(Gm.) sur des Thèmes nationaux . . . . .	2	—
cont. Andante, Allegro vivace e Scherzando,			— Op. 14. Fant. brill. (F) sur plusieurs Mo-		
Rondo à l'espagnole . . . . .	2	—	tifs fav. de l'Opéra <i>Anna Bolena</i> . . . . .	1	75
— Op. 5. Sonate (Gm.) . . . . .	2	50	— Op. 15. Caprice (D) en forme de Galop.	1	50
<b>Alkan, C. V., Op. 15. Trois grandes Etudes</b>			— Op. 16. Introd. et Variat. (Es) sur un		
dans le Genre pathétique . . . . .	6	—	Thème fav. de l'Opéra <i>La Straniera</i> . . . . .	2	—
No. 1. <i>Aime-moi!</i> . . . . .	2	25	— Op. 18. Concertino (As) . . . . .	2	—
— 2. <i>Le Vent</i> . . . . .	2	25	— Op. 19. <i>Les Charmes de Portici</i> . Rondeau	2	—
— 3. <i>Morte!</i> . . . . .	2	25	brillant (As) . . . . .	2	—
— Op. 16. 6 Morceaux caractéristiques. ( <i>Une</i>			— Op. 20. <i>Notre-Dame de Paris</i> . Réverie	1	50
<i>Nuit d'Hiver. La Pâque. La Sérénade. Une</i>			musicale (Cm.) . . . . .	1	50
<i>Nuit d'Été. Les Moissonneurs. L'Opéra</i> )	2	50	— Op. 21. Introd., Variat. et Finale (G) sur		
— Trois grandes Etudes.			la Ballade fav. de l'Opéra <i>The Maid of Artois</i>		
No. 1. Fant. p. la Main gauche seule . . . . .	2	—	de Balfe . . . . .	2	—
— 2. Introd., Variations et Finale pour la			— Op. 22. <i>La Calabraise</i> . Rondeau brill. (D)		
Main droite seule . . . . .	3	—	sur un Duo fav. de F. Gabussi . . . . .	1	25
— 3. Etude à Mouvement semblable et			— Op. 23. Variat. brill. s. une Romance fav.		
perpétuel pour les 2 Mains . . . . .	2	50	de Masini! <i>Le Page inconstant</i> . . . . .	2	25
— <i>Jean qui pleure, et Jean qui rit</i> . 2 Fughe			— Op. 34. <i>Souvenir d'Ecosse</i> . Fantaisie . . . . .	2	50
di Camera . . . . .	1	50	<b>Benoît, P. L. L., Op. 2. Trois Mélodies sans</b>		
<b>Alquen, F. M. d', Op. 3. 6 Valses brill.</b>			Paroles . . . . .	2	25
— Op. 7. <i>Souvenir du Champ de Bataille de</i>			— Op. 3. <i>Deux Scherzandos</i> . . . . .	2	25
<i>Waterloo</i> , ou Fant. et gr. Variat. sur un			<b>Berger, Louis, Op. 1. Marche (C) pour</b>		
Thème original . . . . .	1	75	<i>les Armées anglaises-espagnoles dans les</i>		
— Op. 8. Introd. et Variations brill. (D) sur			<i>Pyrenées</i> . . . . .	—	75
le Thème. <i>Le Gargon suisse</i> . . . . .	1	75	— Op. 3. Air <i>norvégien</i> av. 12 Variations . . . . .	2	25
— Op. 9. Grande Fant. (D) sur le Thème			— Op. 4. Rondo <i>pastorale</i> (C) . . . . .	1	—
<i>écossais</i> „O! Lochie, o! Buchan“ . . . . .	2	—	— Op. 6. Toccata (F) en forme de Ron-		
<b>Alvensleben, G. v., Op. 3. 4 Charakterstücke</b>			deau . . . . .	1	—
<b>Anacker, A. F., Op. 17. Auswahl beliebter</b>			— Op. 7. Sonate (Cm.) Nouv. Edit. . . . .	2	50
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<b>Anger, L., Op. 1. 6 Pièces mélodieuses.</b>			des Etudes) . . . . .	3	50
— Op. 3. Gr. Var. sur l'Air fav. „ <i>Fordre</i>			— Op. 14. Air <i>russe</i> (Am.) avec 12 Varia-		
<i>Niemand mein Schicksal zu hören</i> “ . . . . .	1	75	tions suivies d'une Marche <i>funèbre</i> . . . . .	2	50
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( <i>Helgoland. Die Libelle. Rastloses Streben.</i>			— Op. 22. Quinze Etudes. Liv. 1. 2. à 3 Mk.		
<i>Sicilianisch. Träumerei. Rosen im Haar</i> )	1	50	(Liv. 2. 3 des Etudes) . . . . .	6	—
<b>Bagge, Selmar, Op. 10. Ephemerer. 6</b>			Hieraus einzeln: No. 8. <i>Giocoso</i> . . . . .	—	75
Klavierstücke . . . . .	2	25	— 10. <i>Gigue</i> . . . . .	—	75
<b>Baldenecker, Conr., Op. 3. Grande Fan-</b>			— Op. 25. Andante et Presto (Hm.) . . . . .	1	50
tasia et Variations sur un Motif de l'Opéra			— Op. 26. Andante varié (C) . . . . .	1	75
<i>Sonnambula</i> . . . . .	2	50	— Op. 29. Deux Rondeaux (A, D) . . . . .	2	50
<b>Baldenecker, J. D., Potpourri sur des Mo-</b>			— Op. 30. 28 <sup>me</sup> Etude (Em.) en forme de		
tifs de différents Opéras . . . . .	1	50	Rondo . . . . .	1	25
<b>Banck, Ch., Op. 42. No. 1. Impromptu</b>			— Op. 31. Adagio et Rondo grazioso (A) . . . . .	1	25
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— Op. 9. Sonatine (C) . . . . .	1	—	— Op. 39. Huit Pièces mignonnes . . . . .	1	50
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Airs chantés au premier Concert après son			<i>Bagatelles</i> . . . . .	1	25
Retour de Paris par D <sup>lle</sup> Sontag . . . . .	1	25	— Op. 41. Prélude et 29 <sup>me</sup> Etude . . . . .	1	—
			<b>Berger, M., Op. 5. 6 Variat. sur l'Air „Das</b>		
			<i>klinget so herrlich</i> “ . . . . .	—	75
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			<i>Lagunes. Sérénade vénitienne</i> . . . . .	1	50
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			<i>Mélodies déd. aux jeunes Elèves</i> . Liv. 1—3		
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			— Op. 5. 2 Sonates . . . . .	1	50
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			— 7, <i>Les Huguenots</i> . . . . .	1	25
			— 8, Air <i>anglais</i> „ <i>God save the Queen</i> “ . . . . .	1	25
			— 9, <i>La Sonnambula</i> . . . . .	1	25
			— 10, <i>Polkas favorites</i> . . . . .	1	25
			— 11, <i>La dernière Pensée</i> de Weber . . . . .	1	25
			— 12, <i>Lucia di Lammermoor</i> . . . . .	1	25
			<b>Beyer, Rud., Op. 1 Romant. Tonbilder.</b>		
			Heft 1, <i>Auf dem See. An Sie</i> . . . . .	1	—
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			— Op. 3. <i>Musikal. Lebensbilder</i> . 3 Hefte . . . . .	à	1
			<b>Beyrich, J. G. Lieblings-Melodienbuch.</b>		
			Abth. I. <i>Class. Musikstücke</i> 4 Hefte . . . . .	à	1
			— II. <i>Moderne Musikstücke</i> 2 Hefte . . . . .	à	1
			<b>Blahetka, Léopoldine, Op. 14. Variations</b>	1	50
			— Op. 37. 3 Rondeaux élégants:		
			No. 1, <i>Amour à la Bouteille</i> (G) . . . . .	1	25
			— 2, <i>Hommage à l'Amour</i> (B) . . . . .	1	25
			— 3, <i>Rage de Danse</i> (Es.) . . . . .	1	25
			— Op. 38. <i>Souvenir d'Angleterre</i> . Fant.		
			(D) s. des Thèmes nationaux <i>anglais</i> . . . . .	2	25
			<b>Blanc, Ad., Op. 30. 6 Pensées fugitives</b>		
			Cah. 1, <i>Caprice. Romance. Plainte</i> . . . . .	2	—
			— 2, <i>Scherzo. Pastorale. Saltarelle</i> . . . . .	2	—
			<b>Böhner, L., Op. 6. 16 Variat sur l'Air „A</b>		
			<i>Schüsserl un a Reindl</i> “ . . . . .	1	25
			— Op. 12. Gr. Variat. sur un Air <i>italien</i> . . . . .	2	25
			— Op. 15. Sonate (Es) . . . . .	3	50
			— Op. 53. Variat. (C) sur l'Air „ <i>God save</i>		
			<i>the King</i> “ . . . . .	—	75
			— Op. 92. <i>Bagatelles</i> . . . . .	1	—

Eigentum des Verlegers.

Eingetragen in's Vereins-Archiv.

Den Verträgen gemäss eingezeichnet.

LEIPZIG, FRIEDRICH HOFMEISTER.



# SCHERZO

## I.

Allegro vivo.

The musical score is written for piano and consists of four systems. Each system contains two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro vivo'. The score includes various musical notations such as slurs, accents, and dynamic markings like *sf* (sforzando) and *acc* (accent). The bass line is characterized by a steady, rhythmic pattern with frequent accents, while the treble line features more complex melodic lines with slurs and occasional accents.

First system of musical notation. It consists of two staves, treble and bass clef. The music features a series of eighth notes with slurs and accents. Dynamic markings include *mf* and *f*. A fermata is present over the final notes of the system.

Second system of musical notation. It consists of two staves, treble and bass clef. The music continues with slurs and accents. A *dimin.* marking is present in the right-hand staff. A fermata is present over the final notes of the system.

Third system of musical notation. It consists of two staves, treble and bass clef. The music features a long, sweeping slur across both staves, indicating a continuous melodic line.

Fourth system of musical notation. It consists of two staves, treble and bass clef. The music features a long, sweeping slur across both staves. A *cresc.* marking is present in the right-hand staff.

Fifth system of musical notation. It consists of two staves, treble and bass clef. The music features a series of eighth notes with slurs and accents. Dynamic markings include *mf* and *f*. A fermata is present over the final notes of the system.

First system of musical notation, consisting of two staves (treble and bass clef). The music features a melodic line in the treble clef and a supporting line in the bass clef. Dynamics include *sf* (sforzando) and *mf* (mezzo-forte). The key signature has one sharp (F#).

Second system of musical notation, consisting of two staves. It includes a *diminuendo* (dim.) marking above the treble staff. Dynamics include *sf* and *mf*. The key signature has one sharp (F#).

Third system of musical notation, consisting of two staves. It features a *diminuendo* (dimin.) marking in the middle of the system. Dynamics include *sf*. The key signature has one sharp (F#).

Fourth system of musical notation, consisting of two staves. It features a long, sweeping slur across the treble staff. Dynamics include *sf*. The key signature has one sharp (F#).

Fifth system of musical notation, consisting of two staves. It features a *crescendo* (cresc.) marking above the treble staff. Dynamics include *sf*. The key signature has one sharp (F#).

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. The melody in the treble clef features a series of eighth notes with slurs and accents, and some notes are marked with 'x'. The bass clef accompaniment consists of quarter notes with slurs and accents. Dynamic markings include *mf* and *f*.

Second system of musical notation, continuing the piece. The treble clef melody continues with slurs and accents, while the bass clef accompaniment maintains a steady quarter-note pattern. Dynamic markings include *f*.

Third system of musical notation. The treble clef melody shows a slight change in rhythm with some dotted notes. The bass clef accompaniment includes some sixteenth-note patterns. Dynamic markings include *f*.

Fourth system of musical notation. The treble clef melody becomes more complex with sixteenth-note runs. The bass clef accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f*.

Fifth system of musical notation, the final system on the page. The treble clef features a series of chords and sixteenth-note patterns. The bass clef accompaniment continues with quarter notes. The piece concludes with a double bar line and repeat signs. Dynamic markings include *f*.

**FINE.**

**TRIO.**

First system of musical notation. The piano part (treble clef) features a series of chords with accents (^) above them. The bass part (bass clef) has a steady eighth-note accompaniment. Dynamic markings include *mf* and *f*. A slur covers the first two measures of the piano part.

Second system of musical notation. The piano part continues with chords and accents. The bass part remains consistent. A dynamic marking of *pp* appears in the piano part. A slur covers the first two measures of the piano part.

Third system of musical notation. The piano part features more complex chordal textures. The bass part continues its accompaniment. A slur covers the first two measures of the piano part.

Fourth system of musical notation. The piano part has a more melodic line with accents. The bass part continues. Dynamic markings include *mf* and *p*. A slur covers the first two measures of the piano part.

Fifth system of musical notation. The piano part features a melodic line with accents. The bass part continues. Dynamic markings include *cresc.* and *f*. A slur covers the first two measures of the piano part.

First system of musical notation. The treble clef staff contains a series of chords, each marked with a 'v' above it. The bass clef staff contains a sequence of eighth notes. The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff features a long slur over a series of chords, with a 'pp' dynamic marking. The bass clef staff continues with eighth notes and includes some slurs.

Third system of musical notation. The treble clef staff has a long slur over a series of chords, with a 'pp' dynamic marking. The bass clef staff continues with eighth notes and includes some slurs.

Fourth system of musical notation. The treble clef staff has a long slur over a series of chords. The bass clef staff continues with eighth notes and includes some slurs.



First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays chords with a long slur over the first four measures. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and accents (^).

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues with chords, some with accents (^). The left hand continues with eighth notes. Dynamics include *mf* and accents (^).

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with accents (^) and a *pp* dynamic. The left hand has a melodic line with a *pp* dynamic. Dynamics include *pp* and accents (^).

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with a *pp* dynamic and a *cresc.* marking. The left hand has a melodic line with a *pp* dynamic. Dynamics include *pp* and *cresc.*

*pp*

*DC. dal Segno al Fine.*

# SCHERZO

## II.

Allegro poco vivo.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a forte dynamic marking 'f' and a staccato articulation. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. It continues the piece with similar notation. The upper staff features a melodic line with some slurs and accents. The lower staff continues the accompaniment with chords and rhythmic patterns. The dynamics remain consistent with the first system.

Third system of musical notation. This system introduces a piano dynamic marking 'p' in the upper staff. It features more complex rhythmic patterns, including triplets and slurs, in both the upper and lower staves. The bass clef staff shows a more active role with moving lines.

Fourth system of musical notation. This system includes a forte dynamic marking 'f' in the upper staff. It features prominent triplets in both the upper and lower staves, with slurs and accents indicating phrasing. The notation is dense and rhythmic.

sempre dolce  
dolce  
dolce  
f> pp

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, marked *sempre dolce*. The lower staff provides harmonic accompaniment with chords and moving lines, marked *dolce* and *f> pp*.

dol.  
f> pp

This system contains the next two staves. The upper staff continues the melodic line. The lower staff features a more active accompaniment with slurs and accents, marked *dol.* and *f> pp*.

cresc.  
f

This system contains the third and fourth staves. The upper staff continues the melodic line. The lower staff features a more active accompaniment with slurs and accents, marked *cresc.* and *f*.

*tr*  
f

This system contains the fifth and sixth staves. The upper staff features a melodic line with trills, marked *tr*. The lower staff features a more active accompaniment with slurs and accents, marked *f*.

*ff pp*

This system contains the final two staves. The upper staff features a melodic line with slurs and accents, marked *ff pp*. The lower staff features a more active accompaniment with slurs and accents, marked *ff pp*.

First system of a piano score. It consists of two staves, treble and bass. The music features a series of chords and melodic lines. Dynamic markings include *sf pp* (fortissimo piano) in both staves. There are several accents (>) and slurs over the notes.

Second system of the piano score. It continues with two staves. The music includes triplet markings (3) and various slurs. The dynamic marking *sf* (fortissimo) is present in the treble staff.

Third system of the piano score. It features two staves with complex rhythmic patterns, including triplets and slurs. The music is highly detailed with many notes and ornaments.

Fourth system of the piano score. It concludes with two staves. The music includes a *cresc.* (crescendo) marking in the bass staff and a *sf* (fortissimo) marking in the treble staff. There are also *tr* (trills) and *tr* (trills) markings in the bass staff.

The first system of musical notation consists of two staves. The upper staff begins with a piano (*p*) dynamic marking and a fermata over the first few notes. It then transitions to a pianissimo (*pp*) dynamic. The lower staff provides a bass line accompaniment.

The second system continues the musical piece. The upper staff features a fortissimo (*ff*) dynamic marking towards the end of the system. The lower staff continues with its accompaniment.

The third system shows further development of the musical theme. The upper staff includes a fortissimo (*ff*) dynamic marking. The lower staff continues with its accompaniment.

The fourth system concludes the page. It includes the text "au Trio" in the lower right area and "pour finir." in a box at the top right. The notation ends with a double bar line and a fermata. The word "Trio" is written vertically at the bottom right of the page.

TRIO.

The first system of the Trio section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The first measure has a piano (*p*) dynamic marking. The second measure has a *simili* marking. The third measure has a *simili* marking. The fourth measure has a *simili* marking. The music features a steady bass line and a more active upper line with some triplets.

The second system of the Trio section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The first measure has a *simili* marking. The second measure has a *simili* marking. The third measure has a *simili* marking. The fourth measure has a *simili* marking. The music features a steady bass line and a more active upper line with some triplets.

The third system of the Trio section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The first measure has a *simili* marking. The second measure has a *simili* marking. The third measure has a *simili* marking. The fourth measure has a *simili* marking. The music features a steady bass line and a more active upper line with some triplets.

The fourth system of the Trio section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The first measure has a *pp* dynamic marking. The second measure has a *simili* marking. The third measure has a *simili* marking. The fourth measure has a *rall.* marking. The music features a steady bass line and a more active upper line with some triplets.

*Tempo 1<sup>o</sup>*

The fifth system of the Trio section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The first measure has a *pp* dynamic marking. The second measure has a *simili* marking. The third measure has a *simili* marking. The fourth measure has a *simili* marking. The music features a steady bass line and a more active upper line with some triplets.

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a series of eighth and sixteenth notes, some beamed together. The bass clef contains a series of quarter and eighth notes.

Second system of musical notation. It includes the dynamic marking *rall.* (rallentando) and the tempo marking *Tempo 1º* (first tempo). The notation continues with various note values and rests.

Third system of musical notation. It includes the dynamic marking *rallent. sempre* (rallentando sempre) and the dynamic marking *f* (forte). The notation continues with various note values and rests.

Fourth system of musical notation. It includes the dynamic markings *dim.* (diminuendo), *pp* (pianissimo), and *f* (forte). The notation continues with various note values and rests.

Fifth system of musical notation. It includes the dynamic markings *f* (forte) and *pp* (pianissimo). The notation continues with various note values and rests.

First system of musical notation. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a bass line with eighth notes and rests. Dynamics include *sf* and *p*.

Second system of musical notation. The upper staff continues the melodic line with some slurs. The lower staff continues the bass line with slurs and accents. Dynamics include *sf*.

Third system of musical notation. The upper staff features a complex texture with many beamed notes and slurs. The lower staff has a steady bass line with dotted rhythms. Dynamics include *sf*.

Fourth system of musical notation. The upper staff continues the complex texture with many beamed notes. The lower staff continues the steady bass line. Dynamics include *sf*.

Fifth system of musical notation. The upper staff has a series of chords and rests. The lower staff has a bass line with slurs and accents. Dynamics include *pp*, *sf*, and *creac.*



pp *f*>

*f*> *f*>

*Tempo 1<sup>o</sup>*

rall. *p* *f*>

rallent. sempre *f*>

dimin.

*D.C. dal Segno al Fine.*

# Neue Musikalien für Clavier für zwei Hände

im Verlage von

Friedrich Hofmeister in Leipzig.

<b>Acton, Ch.,</b> Op. 349. Prête-moi des ailes! . . . . . 1.50	<b>Chomentowski, St.,</b> Op. 16. 3 Valses miniatures . . . . . 2.—	<b>Perabo, Ernst,</b> Op. 7. Die Schule ist aus. Sechs kleine Clavierstücke. . . . . 3.—
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