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TEACHER AND PUPIL--Bk. 2

Piano, 4 Hands

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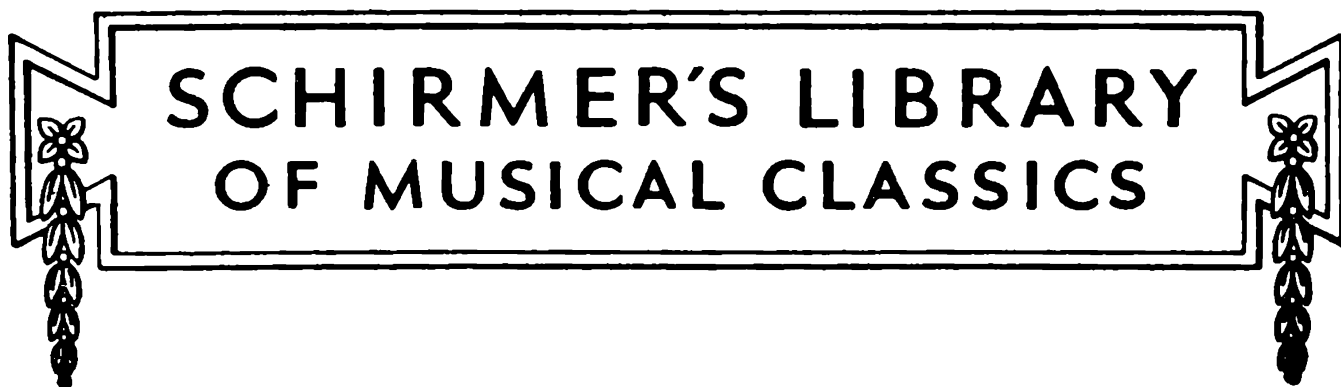
Teacher and Pupil

A Practical Course of
Four-Hand Piano Playing

Book II

\$1.50





JOSEF LÖW

Teacher and Pupil

A Practical Course of Four-Hand Piano Playing

IN TWO BOOKS

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Secondo.

Revised and fingered by
W^m Scharfenberg.

Mazurka - Melodie.

Allegro moderato.

41. *p*

f *Fine.* *p* *cresc.* *D.C. al Fine.*

Revised and fingered by
W^m Schurfenberg

Primo. Mazurka - Melodie.

Allegro moderato.

41.

p

b2

f

Fine.

p

f

p

cresc.

sf

D.C. al Fine.

Secondo.

Schottisches Lied.

Andante cantabile.

42.

Italienisches Volkslied.

Andantino.

43.

Air Écossais.

Scotch Melody.

Andante cantabile.

42.

Chanson Italienne.

Italian Song.

Andantino.

43.

Secondo.

Menuett

aus dem Septett, Op. 20.

L.v. BEETHOVEN.

Moderato.

44.

mf

f

p

ff

ben marcato il canto

f

Primo.

Menuet

du Septuor, Op. 20.

L.v. BEETHOVEN.

Moderato.

44. *mf*

f *p* *p* *p* *f*

Secondo.

Czárdás.

Ungarischer Tanz.

Vivace con fuoco.

45.

ff sf p

rit. f con fuoco

sf f

f f leggiero

sf f

Primo.

11

Czárdás.

Danse Hongroise. | Hungarian Dance.

Vivace con fuoco.

45.

ff *sf* *p*

riten. *f con fuoco*

f *leggiero* *ff* *f*

Secondo.

Chor aus dem Nachtlager.

C. KREUTZER.

Maestoso.

46.

The musical score is written for piano and bass. It begins with a mezzo-forte (*mf*) dynamic and a 'Maestoso' tempo. The first system includes fingerings (3, 2, 1, 2, 3, 2) and accents. The second system features triplets and a forte (*f*) dynamic. The third system continues with triplets and a forte (*f*) dynamic. The fourth system includes fortissimo (*ff*) and piano (*p*) dynamics, along with triplets. The fifth system concludes with a mezzo-forte (*mf*) dynamic, fortissimo (*ff*) dynamic, and a tremolo (*trem.*) effect.

Choeur d'Une Nuit à Grenade.

C. KREUTZER.

Maestoso.

46. *mf ben marcato*

f *ff* *p* *f*

mf *ff*

D.C. ad lib.

Duett aus Norma.

V. BELLINI.

Allegro.

47.

p

f

p

p

f marcato

Duo de Norma.

V. BELLINI.

Allegro.

47.

p

47.

p

f

cresc.

f

f

Secondo.

Polonaise.

Moderato.

48.

p

mf

p

Fine.

ff

ff marcato

mf

10670

D.C. al Fine.

Polonaise.

Moderato.

48.

p

mf

Fine. ff

mf

D.C. al Fine.

Secondo.

Rule Britannia.
Englisches Volkslied.

Allegro maestoso.

49. *mf*

p

mf marcato

ff

f

Primo.

Rule Britannia.
Chanson nationale Anglaise.

Allegro maestoso.

49. *mf*

p

mf

ff

marcato

f

Romanze aus dem Nachtlager.

C. KREUTZER.

Allegretto.

50. *mf*

p

cresc.

ff

Romance d'Une Nuit à Grenade.

Allegretto.

C. KREUTZER.

50.

mf

p

cresc.

ff

10670

Neapolitanisches Lied.

Allegretto.

51.

Lied von Fr. Schubert.

52.

Chanson Napolitaine.

Allegretto.
cantabile

[illegible]

Air de Fr. Schubert.

52. *p*

The musical score for 'The Swan' by Camille Saint-Saëns is presented in three systems. The first system begins with a piano introduction marked '52.' and 'p'. The second system continues the piano introduction. The third system begins the waltz section, marked with a '3' time signature. The score includes various musical notations such as notes, rests, slurs, and fingerings, as well as dynamic markings like 'p' and 'f'.

Secondo.

Italienische Cavatine.

Larghetto.

53.

p
ten. *ten.*

marcato

f

molto cresc. *ff*

dim. e smorz. al pp
ritard.

10670

Cavatine Italienne.

Larghetto.

53. 1 *p*

8

cresc. *f*

8

molto cresc. *ff*

8

dim. e smorz. al rifard *pp*

Secondo.

Quintett aus der Nachtwandlerin.

V. BELLINI.

Andante.

54.

p

f

10670

Primo.

Quintuor de la Sonnambula.

V. BELLINI.

Andante.

54.

p

ff

10670

Secondo.

Gavotte aus Armide.

Tempo moderato.

GLUCK.

55.

mf

Fine.

p

D.C. al Fine.

Gavotte d' Armide.

Tempo moderato.

GLUCK.

55.

mf

Fine.

p

D.C.al Fine.

Secondo.

Andante

aus der Kreutzer-Sonate.

L.v. BEETHOVEN.

56.

p

dim.

p

Cavatine aus Figaro's Hochzeit.

W.A. MOZART.

Larghetto.

57.

p

f p

Primo.

31

Andante

de la Sonate pour Piano et Violon, Op. 47.

L.v. BEETHOVEN.

56.

p

p

dim. *p*

Cavatine des Noces de Figaro.

W.A.MOZART.

57.

Larghetto.

dolce

f p

10670

Secondo.

À la Tarantella.

Allegro vivace.

58.

dim. *pp*

À la Tarantella.

Allegro vivace. *p*

f *p* *cresc.* *ff* *decresc.* *p riten.*

Secondo.

Andante

aus der Symphonie in Bdur.

HAYDN.

59. *Andante.* *p*

Krakowiak.

Polnischer Tanz.

Allegretto.

60. *mf legg.*

Primo.

35

Andante

de la Symphonie: La Reine de France.

HAYDN.

Andante.

59.

Krakowiak.

Danse Polonaise.— Polish Dance.

Allegretto.

60.

p legg. *mf* *Fine.* *D.C. al Fine.*

Secondo.

Cavatine aus Norma.

Larghetto.

V. BELLINI.

61.

p

f

ff

p

10670

Primo.

Cavatine de Norma.

Larghetto.

V. BELLINI.

61.

1 *p dolce*

ff *p*

Cavatine aus Euryanthe.

Andantino.

C.M.v.WEBER.

62.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked 'Andantino'. The score is divided into six systems. The first system starts with a piano (p) dynamic. The second system includes a 'dim.' (diminuendo) marking. The third system features a 'f' (forte) dynamic. The fourth system includes a 'ff' (fortissimo) dynamic. The fifth system includes a 'cresc.' (crescendo) marking. The sixth system includes a 'dim.' (diminuendo) marking and a 'p' (piano) dynamic. The score concludes with a double bar line and a repeat sign.

Cavatine d'Euryanthe.

Andantino.

C. M. v. WEBER.

62. *dolce*

f *p* *cresc.* *ff* *p* *p*

10670

Secondo.
Barcarole.

Vivace.

63.

mf

f

p

molto cresc.

f

Barcarolle.

Vivace.

63.

mf

f

p

molto cresc.

ff

f

Secondo.

La Marseillaise.

Moderato maestoso.

64. *f risoluto*

ff

mf

p

f cresc.

f

ff marcato

ff

10670

La Marseillaise.

Moderato maestoso.

64. *f risoluto*

ff *mf* *sf*

p *f*

ff *mf cresc.*

ff

ff marcato *ff*

Arie aus Figaro's Hochzeit.

W. A. MOZART.

Andante.

65. *p*

1C-870

Air des Noces de Figaro.

W. A. MOZART.

Andante.

65. *p*

This system contains measures 65 through 70. The treble staff begins with a half note G4, followed by eighth notes A4, B4, and C5. The bass staff has a half note F3. Fingerings are indicated with numbers 1-5. A piano (*p*) dynamic is marked at the start of measure 65. The system concludes with a repeat sign.

This system contains measures 71 through 76. The treble staff features a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment. Fingerings are clearly marked throughout the system.

This system contains measures 77 through 82. The treble staff has a more active melodic line with many beamed notes. The bass staff continues with a supportive accompaniment. A piano (*p*) dynamic is marked in measure 82.

This system contains measures 83 through 88. The treble staff has a rapid sixteenth-note passage. The bass staff has a more rhythmic accompaniment. A crescendo hairpin is visible across the system.

p *dolce*

This system contains measures 89 through 94. The treble staff has a melodic line with some grace notes. The bass staff has a simple accompaniment. A piano (*p*) dynamic is marked at the start, and a *dolce* marking appears in measure 92.

Secondo.

This musical score, titled "Secondo.", is written for piano and bass. It consists of six systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as dynamics (*cresc.*, *sf*, *p*, *pp*), articulation (accents, slurs), and fingerings (numbers 1-5). The piece concludes with a double bar line and a key signature change to one flat (B-flat).

10870

Primo.

47

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