

# AUSGEWÄHLTE NEUE KLAVIERMUSIK

	M.		M.
<b>d'Albert, Eugen.</b> Op. 1 Suite .....	4.—	<b>Nowowiejski, Felix.</b> Op. 18 <i>Kujawiak. Slavische</i>	
(Allemande — Courante — Sarabande — Gavotte und Musette — Gigue)		<i>Volksszene (F. H. Schneider)</i> .....	2.—
<b>Hieraus: Allemande, Gavotte und Musette</b> .....	1.50	<b>Oschanitzky, Richard.</b> <i>Rosensuite</i> .....	2.—
<b>Op. 5 Nr. 3. Bewegt</b> .....	1.50	<b>Paderewski, L. J.</b> Op. 8 Nr. 3. <i>Melodie. H dur</i> ....	1.50
<b>Op. 29 Nr. 4. Intermezzo</b> .....	2.—	Op. 14 Nr. 1. <i>Berühmtes Menuett</i> .....	1.80
<b>Intermezzo aus: Tiefland</b> .....	1.50	Op. 16 Nr. 1. <i>Legende</i> .....	2.—
<b>Amor und Psyche aus: Die toten Augen (Paul Graener)</b>	1.50	Op. 16 Nr. 2. <i>Melodie. Ges dur</i> .....	2.—
<b>Bach-d'Albert. Passacaglia. C moll</b> .....	2.50	<b>Poldini, Edouard.</b> Op. 54 Nr. 2. <i>Amoroso</i> .....	1.50
<b>Präludium und Fuge. D dur</b> .....	2.50	<b>Raff-Zadora.</b> <i>Keine Sorg' um den Weg</i> .....	1.50
<b>Bach-Zabulski. Preludio (E dur) aus der 6. Sonate</b>		<b>Reger, Max.</b>	
<b>für Violine allein</b> .....	2.50	Op. 67 <i>Zwölf Chorvorspiele (Rud. Volkmann)</i>	3.—
<b>Bach-Reger. Präludium und Fuge. Es dur</b> .....	2.50	Op. 81 <i>Variationen und Fuge über ein Thema</i>	
<b>Bach-Wolf. Adagio und Fuge G moll aus der</b>		von Joh. Seb. Bach .....	4.—
<b>1. Sonate für Violine allein</b> .....	2.—	Op. 82 <i>Aus meinem Tagebuche. 4 Hefte</i> .....	je 4.—
<b>Bach-Zadora. Aria (G dur) aus der Matthäus-Passion</b>	1.50	Op. 82 Nr. 5. <i>Gavotte</i> .....	1.50
<b>Dvořák, Anton.</b> Op. 56 <i>Sechs Mazurkas in 2 Hefen je</i>	2.50	Op. 89 <i>Vier Sonatinen. 2 Hefte</i> .....	je 4.—
<b>Graener, Paul.</b> Op. 55 <i>Variationen über ein russisches Volkslied</i> .....	4.—	Einsein .....	je 2.50
Op. 58 <i>Wilhelm-Raabe-Musik</i> .....	2.—	Op. 93 <i>Largo aus der Suite im alten Stil</i>	
Op. 59 Nr. 1. <i>Romanze</i> .....	1.50	(F. H. Schneider) .....	1.50
Op. 98 <i>Drei schwedische Tänze</i> .....	2.50	Op. 99 <i>Sechs Präludien und Fugen, 2 Hefte</i> .....	je 3.—
Nr. 1 <i>Lappland</i> ; Nr. 2 <i>Östergöth</i> ; Nr. 3 <i>Dalekarlien.</i>		Op. 103 A Nr. 3. <i>Aria (F. H. Schneider)</i> .....	1.80
<b>Fantasie aus: Friedemann Bach (H. F. Redlich)</b> ..	2.—	Op. 115 <i>Episoden. Klavierstücke für große und</i>	
<b>Larghetto aus dem Divertimento Op. 67</b> .....	1.50	<i>kleine Leute. 2 Hefte</i> .....	je 3.—
<b>Grünfeld, Alfred.</b> Op. 45 Nr. 1. <i>Romanse Fis dur</i> ..	1.50	Op. 128 <i>Vier Tondichtungen nach A. Böcklin (V. Junk)</i>	5.—
Op. 55 <i>Ungarische Fantasie</i> .....	2.50	<b>Reger-Mappe.</b>	
Op. 56 <i>Soirée de Vienne</i> .....	2.—	<i>Eine Auswahl mittelschwerer Klavierstücke:</i>	
<i>Konzertparaphrase über Joh. Strauß'sche Walsemotive aus Fledermaus u. a.</i>		<b>Band I</b> .....	1.50
Op. 57 <i>Frühlingsstimmen</i> .....	2.—	(Inhalt: <i>Andantino aus Op. 89 Nr. 1, Gavotte aus Op. 82 Bd. I,</i>	
<i>Wälder von Joh. Strauß. Konzert-Transkription.</i>		<i>Marli Wiegenlied, Waldesamkeit u. a.)</i>	
<b>Kahn, Robert.</b> Op. 67 <i>Zwischen Sommer und Herbst.</i>		<b>Band II</b> .....	1.50
<i>3 Hefte</i> .....	je 2.—	(Inhalt: <i>Andantino aus Op. 89 Nr. 2, Aria aus Op. 103 A,</i>	
<b>Kämpf, Karl.</b> Op. 3 <i>Zwei Stimmungsbilder</i> .....	1.50	<i>Larghetto aus Op. 109 u. a.)</i>	
Nr. 1 <i>Walzmärchen</i> ; Nr. 2 <i>Morgenwanderung.</i>		<b>Rögely, Fritz.</b> Op. 5 Nr. 1. <i>Im Abendrot</i> .....	1.50
<b>Kempff, Wilhelm.</b> <i>Schwedische Hochzeitsmusik</i> ...	1.50	<b>Roselius, Ludwig.</b> <i>Fantasie aus: Godiva</i> .....	
<i>Musik des Barock und Rokoko:</i>		<b>Schmalstich, Clemens.</b> Op. 81 <i>Drei Konzerttetüden:</i>	
Nr. 1 <i>J. S. Bach: Vorspiel zur Ratwahlkantate</i> ..	1.80	Nr. 1. <i>Die Quelle</i> .....	1.50
Nr. 2 <i>J. S. Bach: Largo a. d. Klavierkonzert F moll</i>	1.80	Nr. 2. <i>Der Bergbach</i> .....	2.—
Nr. 3 <i>J. S. Bach: Siciliano aus der 2. Flötensonate</i>	1.80	Nr. 3. <i>Der Strom</i> .....	2.—
Nr. 4 <i>W. A. Mozart: Pastorale variée</i> .....	1.80	<b>Schumann-Zadora.</b> <i>Fünf Lieder</i> .....	2.—
<i>Zwei Chorvorspiele:</i>		( <i>Hör' ich ein Liedchen klingen — Und wüßten's die Blumen —</i>	
Nr. 5 <i>J. S. Bach: „Nun komm' der Heiden Heiland“</i>	1.80	<i>Marlenwärdchen — Der Nußbaum — Die Rose, die Lilie,</i>	
Nr. 6 <i>J. S. Bach: „Wachet auf! Ruft uns die Stimme“</i>	1.80	<i>die Taube)</i>	
<b>Leschetzky, Th.</b> Op. 39 Nr. 5. <i>Tarantella (Napoli)</i>	2.50	<b>Schütt, Eduard.</b> Op. 34 Nr. 5. <i>Réverie</i> .....	1.80
Op. 44 Nr. 4. <i>Intermezzo en octaves</i> .....	1.50	<b>Strauß, Richard.</b> Op. 53 a <i>Wiegenlied und Abend-</i>	
Op. 46 Nr. 5. <i>Toccata (Hommage à Czerny)</i> ....	2.—	<i>stille aus: Symphonia domestica (O. Singer)</i> .....	1.50
<b>Liszt-d'Albert-Album in 3 Bänden</b> .....	je 2.—	<b>Tschalkowsky, Peter.</b> Op. 72 Nr. 5. <i>Méditation</i> ..	1.50
<i>62 Einzelnummern (Tröstungen, Liebesträume,</i>		Op. 72 Nr. 17. <i>Passé lointain</i> .....	1.50
<i>Sonate H moll u. a.). Einzelausgabe.</i>		<b>Vollerthun, Georg.</b> <i>Fantasie aus: Der Freikorporal</i>	2.50
<b>Malipiero, G. Francesco.</b> <i>1 Minuetti di Ca' Tiepolo</i>	3.—	<b>Waterman, Adolf.</b> Op. 7 <i>Loios. Ballett-Suite:</i>	
<b>Mozzkowski, Moritz.</b> Op. 53 Nr. 1. <i>Tanz der Rosenelfen</i>	1.50	Nr. 4. <i>Werbung</i> .....	1.50
Op. 53 Nr. 4. <i>Valse coquette</i> .....	1.50	Nr. 6. <i>Bojadere</i> .....	1.50
		<b>Wieniawski, Joseph.</b> Op. 3 <i>Valse de Concert. Des dur</i>	2.—
		<b>Zanella, A.</b> Op. 29 <i>Tempo di Minuetto</i> .....	1.80

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# Frühlingsstimmen

Walzer von Johann Strauss

(Alfred Grünfeld gewidmet)

## Konzert - Transkription

**Introduzione**  
Allegro energico

**Alfred Grünfeld, Op. 57**  
Fingersatz und Pedalbezeichnung  
von Robert Teichmüller

KLAVIER

Tempo di Valse  
*molto staccato grazioso*

Mit Genehmigung des Originalverlages Aug. Cranz, G.m.b.H., Leipzig

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*cresc.* *dim.* *p*

*Cantabile*  
*molto tenuto*

*p* *più mosso*

*schierzando e leggiero*

*p* *sf*

*sf* *sf* *ref.*

1. *loco* 2.

*p* *sf*

Tempo I

First system of musical notation, measures 1-4. The piece is in 4/4 time with a key signature of one flat (B-flat). The first staff (treble clef) begins with a piano (*p*) dynamic. The second staff (bass clef) features a steady eighth-note accompaniment. Dynamic markings include *p*, *sf*, and *dim.*.

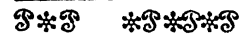
Second system of musical notation, measures 5-8. The first staff continues with melodic lines, marked with *p*. The second staff maintains the eighth-note accompaniment. Dynamic markings include *p*.

Third system of musical notation, measures 9-12. The first staff features a *sf* (sforzando) dynamic. The second staff continues the accompaniment. Dynamic markings include *sf* and *p*.

Fourth system of musical notation, measures 13-16. The first staff continues with melodic lines. The second staff continues the accompaniment. A *sf* dynamic marking is present in the second staff.

Fifth system of musical notation, measures 17-20. The first staff includes fingerings (2, 1, 5, 4, 5) and a *dim.* dynamic marking. The second staff includes a *cresc.* (crescendo) dynamic marking.

Sixth system of musical notation, measures 21-24. The first staff includes fingerings (4, 1, 3, 2) and a *cresc.* dynamic marking. The second staff includes a *dim.* dynamic marking. The system concludes with a *p rit.* (piano, ritardando) marking and a fermata over the final notes.



Meno mosso e cantabile

*a tempo più vivo*

*p*  
*più tenuto*  
*cresc.*  
*rit.*  
*a tempo più vivo*  
*più vivo*

*a tempo*

*p*  
*melodia marcato*  
*f*

*più allegro*

*cresc.*  
*f*  
*dim.*  
*p*  
*1*  
*2*

*e scherzando*

*p*  
*(kl. Luftpause)*  
*p*

*p*  
*1*  
*2*

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PAUL GRAENER Op. 98 DREI SCHWEDISCHE TÄNZE  
LAPPLAND \* ÖSTERGÖTH \* DALEKARLIEN  
FÜR KLAVIER M. 2.50

*Graeners Kunst, volkstümliche und dabei meisterliche Musik zu schreiben, kommt in diesem melodösen, leicht spielbaren Werk voll zur Geltung.*

*cres-cen do*

*p*

*cres - cen -*

*do*

*rit.*

*a tempo più vivo*

*pp ri - te - nu - to*

*p*

*a tempo più vivo*

*pri - te - nu - to*

*cresc.*

*Red.*

*molto cantabile*

First system of musical notation, piano (*p*) dynamics, featuring fingerings (1-5) for the right hand.

Second system of musical notation, featuring *molto crescendo* and *ff* dynamics.

Third system of musical notation, featuring *f* dynamics and various fingerings.

Fourth system of musical notation, featuring *Molto tenuto e appassionato* and *più vivo* markings.

Fifth system of musical notation, featuring *dim.* dynamics and various fingerings.

Sixth system of musical notation, featuring various fingerings and dynamics.

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### Musik des Barock und Rokoko:

- Nr.1. J.S.BACH: Ouvertüre zur Ratswahlkantate. Nr.2. J.S.BACH: Largo aus dem Klavierkonzert Fmoll.  
 Nr.3. J.S.BACH: Siciliano aus der 2.Flötensonate. Nr.4. MOZART: Pastorale variée  
 Nr.5. J.S.BACH: Choralvorspiel „Nun komm' der Heiden Heiland“  
 Nr.6. J.S.BACH: Choralvorspiel „Wachet auf! Ruft uns die Stimme“

Sechs hervorragende Konzert-Bearbeitungen des gefeierten Pianisten Professor Wilhelm Kempff.



First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment. A fermata is placed over a note in the treble staff.

Second system of musical notation. The treble staff shows a melodic line with slurs and accents. The bass staff includes a sequence of chords and a note with the instruction "oder so: 1 2 3 5".

Third system of musical notation, primarily consisting of slurred melodic lines in the treble staff and accompaniment in the bass staff.

Fourth system of musical notation. The treble staff begins with a dynamic marking of *f*, followed by *dim. rit.* and *p*, and ends with *f*. The tempo marking *Tempo I* is placed above the staff. The bass staff continues the accompaniment.

Fifth system of musical notation, showing a complex texture with multiple voices in both the treble and bass staves, including slurs and accents.

Sixth system of musical notation, featuring a melodic line in the treble staff and a dense accompaniment in the bass staff.

Seventh system of musical notation. The treble staff includes a melodic line with slurs and accents. The bass staff features a *cresc.* (crescendo) marking. The system concludes with a final chord in the bass staff.

First system of musical notation. Treble clef with notes and rests. Bass clef with notes and rests. Includes fingerings (4, 1, 5) and a dynamic marking *p*.

Second system of musical notation. Treble clef with notes and rests. Bass clef with notes and rests. Includes fingerings (5, 4, 1, 3, 2, 1) and dynamic markings *p*. Includes the instruction *tr* above the treble staff.

Third system of musical notation. Treble clef with notes and rests. Bass clef with notes and rests. Includes dynamic markings *cresc.* and *p tenuto*. Includes the instruction *tr* above the treble staff.

Fourth system of musical notation. Treble clef with notes and rests. Bass clef with notes and rests. Includes dynamic markings *p* and *crescendo*. Includes the instruction *a tempo* above the treble staff.

Fifth system of musical notation. Treble clef with notes and rests. Bass clef with notes and rests. Includes dynamic markings *p tenuto* and *crescen - do*. Includes the instruction *a tempo* above the treble staff.

Sixth system of musical notation. Treble clef with notes and rests. Bass clef with notes and rests. Includes dynamic markings *p* and *ff*. Includes the instruction *Tempo più vivo* above the treble staff.

Seventh system of musical notation. Treble clef with notes and rests. Bass clef with notes and rests. Includes dynamic markings *p* and *ff*. Ends with the instruction *Fine*.