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COLLECTION LITOLFF.

No. 1578.

PRELUDE,
CHORAL et **F**UGUE
pour PIANO
par
CÉSAR FRANCK.

MÉRY BÉLA
szomszédkereskedés
Budapest, V. József-ter 11.



Debreceni Egyetem
Egyetemi és Nemzeti Könyvtár



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COLLECTION LITOLFF.

À Mademoiselle Marie Poitevin.

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PRÉLUDE, CHORAL ET FUGUE.



Prélude.

César Franck.

Moderato.

p

cresc.

f *dim.*

espress.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings, with a *pp* marking appearing in the lower staff.

Second system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *dim.* and *mf a capriccio*, and a time signature change to 2/4.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *cresc.* and *ff*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *poco rit.* and *p molto espress.*

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *poco rall.* and *a tempo*.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a *mf* marking.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a rhythmic accompaniment. The word *cresc.* is written in the middle of the system.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. The word *espress.* is written in the middle of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. The word *dim.* is written in the middle of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. The word *poco rall.* is written in the middle of the system. The word *Cantando* is written below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. The word *dim.* is written in the middle of the system. The word *a capriccio* is written above the treble staff. The system ends with a double bar line and a common time signature.

First system of musical notation, featuring treble and bass staves. The music is in 2/4 time with a key signature of one sharp (F#). It begins with a *cresc.* marking and ends with a *ff* dynamic.

Second system of musical notation. It starts with a *pp* dynamic, followed by a *rall.* marking, and then a *p molto espress.* marking.

Third system of musical notation. It begins with a *cresc.* marking and concludes with a *dim.* marking.

Fourth system of musical notation. It starts with a *p* dynamic and includes a *cresc.* marking.

Fifth system of musical notation. It features a *molto espress.* marking in the upper staff and a *non troppo dolce* marking in the lower staff.

Sixth system of musical notation. It includes a *più dolce* marking in the lower staff.

poco cresc.
rall.
dim.

pp
a tempo
sempre espress. e dolce

cresc.

dim.

First system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The dynamic marking *pù f* is present in the first measure.

Second system of musical notation. The dynamic marking *cresc.* is present in the first measure.

Third system of musical notation. The dynamic marking *molto cresc.* is present in the first measure.

Fourth system of musical notation. The dynamic marking *ff* is present in the first measure.

Fifth system of musical notation. The dynamic marking *molto rall.* is present in the first measure, and *dim.* is present in the second measure.

Sixth system of musical notation. The dynamic marking *p* is present in the first measure, *pp* in the second measure, and *cresc.* in the third measure.

Choral.

Poco più lento.

molto cantabile, non troppo dolce

cresc. f

dim. pp m.g. sempre

canta-

bile, non troppo dolce cresc. dim.

meno p

cresc.
sempre cantabile

f
mf

pp
cresc.

Largamente e forte
ff

sempre ff
molto Lento molto dim.
pp

Poco Allegro.

mf p

poco rall. dim. mf

rit. cresc. - - f

a tempo dim. pp m.g.

m.d. cresc.

f pp molto dolce

The first system of music 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#). The music features a complex melodic line in the upper staff with many accidentals and a steady eighth-note accompaniment in the lower staff.

The second system continues the piece. It includes performance markings: *accelerando* in the first measure, *molto cresc.* in the second measure, and *molto vivo* in the third measure. A dynamic marking of *f* (forte) appears in the fourth measure. The lower staff has fingerings 1 and 2 indicated under the first two notes.

The third system features the instruction *sempre cresc.* (always crescendo) in the first measure and a dynamic marking of *ff* (fortissimo) in the second measure. The music continues with intricate melodic and harmonic textures.

The fourth system shows a continuation of the complex melodic lines in both staves, with many accidentals and a dense harmonic texture.

The fifth system concludes with a *rit.* (ritardando) marking in the final measure, indicating a gradual deceleration of the music.

Fugue.

The *Fugue* section begins with the tempo marking *Tempo I.* and the dynamic instruction *sempre ff* (always fortissimo). The music is marked *Largamente* (ad libitum) and includes a *dim.* (diminuendo) marking in the final measure.

mf

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music begins with a rest in the upper staff, followed by a melodic line. The lower staff features a rhythmic accompaniment. A dynamic marking of *mf* is placed above the first measure of the lower staff.

dim. p ma espress.

This system contains the third and fourth staves. The upper staff continues the melodic line with a slur. The lower staff continues the accompaniment. Dynamic markings include *dim.* above the first measure of the lower staff and *p ma espress.* above the second measure of the lower staff.

This system contains the fifth and sixth staves. The upper staff features a complex melodic line with many slurs and ties. The lower staff continues the accompaniment with various rhythmic patterns.

dim. pp sempre pp

This system contains the seventh and eighth staves. The upper staff continues the melodic line. The lower staff features a more active accompaniment. Dynamic markings include *dim.* above the first measure of the lower staff, *pp* above the second measure, and *sempre pp* above the third measure.

This system contains the ninth and tenth staves. The upper staff continues the melodic line with a slur. The lower staff continues the accompaniment with various rhythmic patterns.

cresc.

This system contains the eleventh and twelfth staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. A dynamic marking of *cresc.* is placed above the first measure of the lower staff.

First system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *f* (forte) at the beginning. The bass clef staff provides a harmonic accompaniment. The system concludes with a *dim.* (diminuendo) marking.

Second system of musical notation. The treble clef staff features a melodic line with a *p^{iu} f* (pizzicato forte) marking. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff contains a melodic line with a *poco a* marking. The bass clef staff provides accompaniment.

Fourth system of musical notation. The treble clef staff contains a melodic line with a *poco cresc.* (poco crescendo) marking. The bass clef staff provides accompaniment.

Fifth system of musical notation. The treble clef staff contains a melodic line with a *ff* (fortissimo) marking. The bass clef staff provides accompaniment.

Sixth system of musical notation. The treble clef staff contains a melodic line with a *dim.* (diminuendo) marking. The bass clef staff provides accompaniment. The system concludes with a *poco a poco* marking.

triquillo

p

p

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staff and a supporting bass line in the lower staff. A dynamic marking of *p* (piano) is present in both staves. The tempo marking *triquillo* is written in the upper right of the system.

poco più f

This system contains the third and fourth staves of music. The upper staff continues the melodic line, and the lower staff continues the bass line. A dynamic marking of *poco più f* (poco più forte) is written above the upper staff.

f

This system contains the fifth and sixth staves of music. The upper staff continues the melodic line, and the lower staff continues the bass line. A dynamic marking of *f* (forte) is written above the upper staff.

dim.

p

pp

This system contains the seventh and eighth staves of music. The upper staff continues the melodic line, and the lower staff continues the bass line. Dynamic markings include *dim.* (diminuendo) above the upper staff, *p* (piano) above the lower staff, and *pp* (pianissimo) above the upper staff.

cresc.

This system contains the ninth and tenth staves of music. The upper staff continues the melodic line, and the lower staff continues the bass line. A dynamic marking of *cresc.* (crescendo) is written above the lower staff.

p

cresc. - -

This system contains the eleventh and twelfth staves of music. The upper staff continues the melodic line, and the lower staff continues the bass line. Dynamic markings include *p* (piano) above the upper staff and *cresc. - -* (crescendo) above the lower staff.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the second measure.

Second system of musical notation. The treble clef continues the melodic line, and the bass clef accompaniment features a *cresc.* (crescendo) marking in the first measure and a *pp* (pianissimo) marking in the second measure.

Third system of musical notation, showing the continuation of the piece with complex rhythmic patterns in both hands.

Fourth system of musical notation, featuring a *mf* (mezzo-forte) dynamic marking in the second measure.

Fifth system of musical notation, marked with a *ff* (fortissimo) dynamic marking in the first measure.

Sixth system of musical notation, featuring a *sempre ff* (sempre fortissimo) dynamic marking in the second measure and a *pp* (pianissimo) marking in the final measure.

espress.

cresc. *ff* *pp*

sempre pp *espress.*

tranquillo ed espress. *m.d.*

cresc. *f*

sempre cresc.

First system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *ff* and the instruction *sempre cresc.*

Second system of musical notation, featuring a treble and bass clef. The music includes a dynamic marking of *fff*.

Third system of musical notation, featuring a treble and bass clef.

Fourth system of musical notation, featuring a treble and bass clef. The music includes the instruction *Come una cadenza* and a dynamic marking of *ff*.

Fifth system of musical notation, featuring a treble and bass clef.

Sixth system of musical notation, featuring a treble and bass clef.

dim. *pp rubato*
espress.

espress.

espress.

poco rall. e dim.

ppp
a tempo

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes with accents (^) over the first notes of several measures.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and accents as the first system.

Third system of musical notation, continuing the piece with consistent rhythmic and melodic motifs.

Fourth system of musical notation, featuring a dynamic marking of *pp* (pianissimo) and a key signature change to one sharp (F#) and one flat (Bb). The music includes a fermata over a measure in the bass line.

Fifth system of musical notation, showing a continuation of the melodic lines with various rhythmic values.

Sixth system of musical notation, concluding the piece with a key signature change to one sharp (F#) and one flat (Bb). The system features descending melodic lines in both staves.

The musical score is arranged in six systems, each with a treble and bass clef staff. The key signature is D major (two sharps). The time signature is 4/4. The first system includes dynamic markings *poco*, *a*, *poco*, and *cresc.*. The second system includes a fortissimo *f* marking. The third system includes a pianissimo *pp* marking. The fourth system includes a fortissimo *ff* marking. The score contains various musical notations including slurs, accents, and dynamic markings.

First system of musical notation, consisting 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 sharps (F# and C#). The music features a complex melodic line in the treble with many accidentals and a more rhythmic accompaniment in the bass.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a more active accompaniment. The instruction *con molto fuoco* is written in the lower staff.

Third system of musical notation. The melodic line in the treble becomes more intricate with many accidentals. The bass line continues with rhythmic accompaniment.

Fourth system of musical notation. The melodic line continues with a series of eighth and sixteenth notes. The bass line provides a steady accompaniment.

Fifth system of musical notation. The melodic line features a prominent descending scale-like passage. The instruction *dim.* is written in the lower staff.

Sixth system of musical notation. The melodic line continues with a series of eighth notes. The lower staff features a long, sustained chordal passage marked with *p* (piano).

8 2 1 4 3

sf p cresc.

pochissimo rit. - - - a tempo p molto cresc.

ff

dim. pochissimo rall. cantando Con 8va

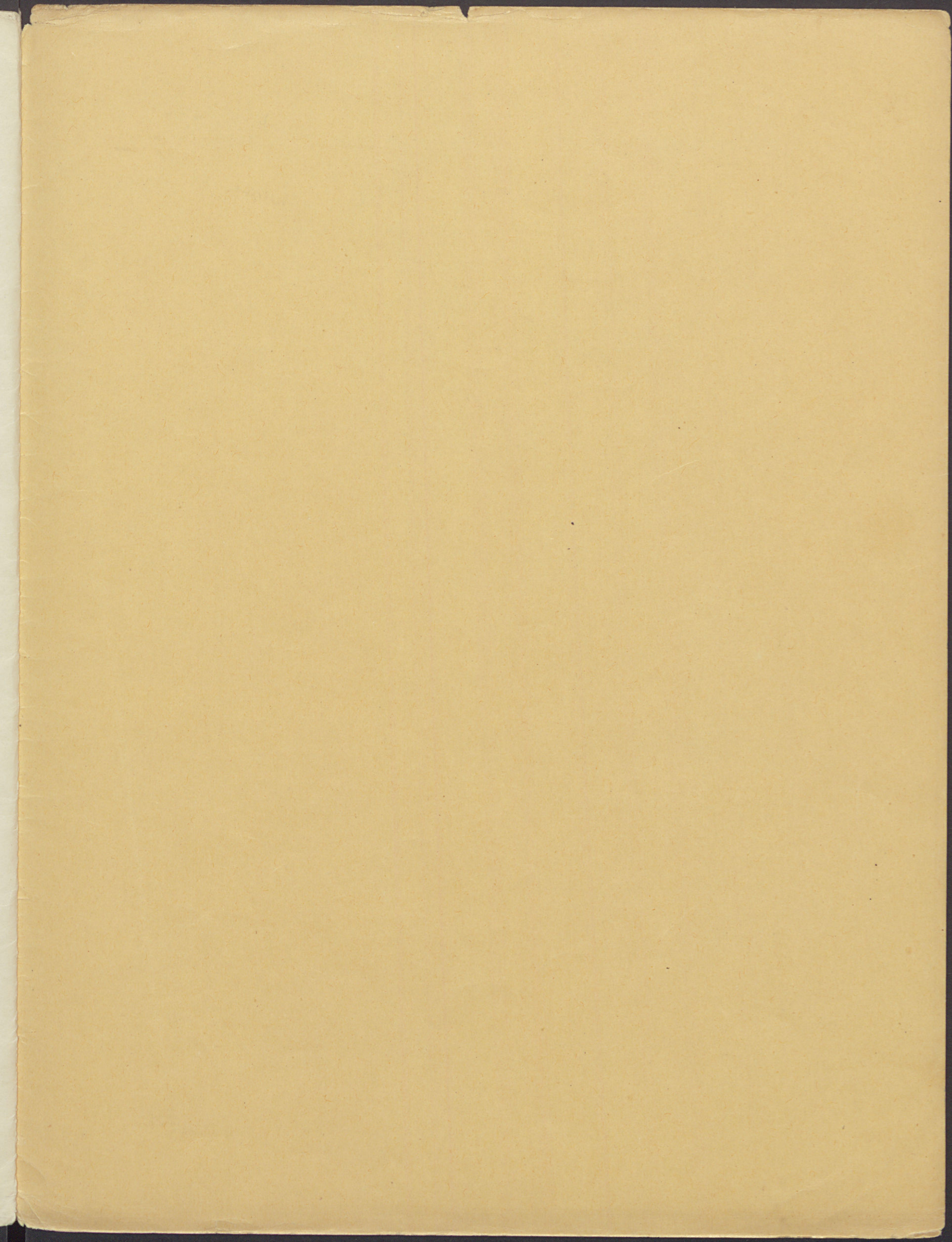
p f

p *f* *cresc.* *m.g.*

molto rit. *a tempo vivo* *fff sempre*



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- *2163 **Adam.** 4 beliebte Ouverturen.
Inhalt: Si j'étais Roi - Postillon (Le Postillon de Lonjumeau) - Königin für einen Tag (La Reine d'un jour) - König von Yvetot (Le Roi d'Yvetot).
Bach. Ausgewählte Clavierwerke — Oeuvres choisies — Selected Compositions. Akademische Neuauflage von Heinrich Germer.
- 2004 — Band 1. 15 Präludien, 15 zweistimmige Inventionen, Fuge, Fragment, Fantasie.
2005 — Band 2. 15 dreistimmige Inventionen, 6 Fugen.
2114 a/b — Das wohltemperirte Clavier — Le Clavecin bien tempéré — 48 Preludes and Fugues. Akademische Ausgabe, kritisch revidirt, sowie mit Vorwort, Vorbemerkungen und Fingersatz für den Studiengebrauch versehen von Heinrich Germer. 2 Bände.
- 339/40 — Dasselbe, revidirt von L. Köhler. 2 Bände.
— Clavierwerke. Revidirt von L. Köhler.
169/70 — Original-Compositionen — Compositions diverses.
868 — Englische Suiten — Suites anglaises — English Suites.
869 — Französische Suiten — Suites françaises — French Suites.
870 — 15 Inventionen und Sinfonien — 15 Inventions et Symphonies.
301 **Beethoven.** Sämmtliche 32 Sonaten in 1 Bande. Neuauflage von Schultze-Biesantz.
247/48 — Dieselbe Neuauflage in 2 Bänden.
1980 a/c — 32 Sonaten. Akademische Ausgabe. Kritisch revidirt, sowie mit Vorwort, Vorbemerkungen und Fingersatz für den Studiengebrauch versehen von Heinrich Germer. 3 Bände.
— Beliebteste Clavierwerke — Compositions favorites — The most favourite Compositions. Revidirt von Cl. Schultze.
2006 c — Band 3. (Sonaten Op. 13, 26, 27 No. 2, Rondo in G und Andante in F).
325 — Sämmtliche Stücke — Compositions diverses — Various Pianoforte Pieces. Neu-Ausgabe von Clemens Schultze.
Inhalt: Bagatellen Op. 33, 119, 126 - Fantasie Op. 77 - Polonaise Op. 89 - Rondos in C Op. 51 No. 1, in G Op. 51 No. 2 und in A - Rondo a Capriccio Op. 129 - Andante favori - An Elise - Allegretto - 2 Bagatellen - Lustig-Traurig - Clavierstück in B.
Beethoven's Instrumental-Werke. Arrangirt von L. Winkler.
- 311 — Sämmtliche Concerte und Fantasie Op. 80.
67 — 7 Concerte.
344/45 — 9 Sinfonien — 9 Symphonies. 2 Bände.
5 — Dieselben in 1 Bande.
346 — Septett Op. 20.
374 — Romenzen und Serenaden — Romances et Sérénades.
6 a/d — 17 Quartette — 17 Quatuors. 4 Bände.*
7 — 10 Trios.
8 a/b — Violin-Sonaten — Sonates pour Piano et Violon.
8 c — 5 Violoncello-Sonaten — Sonates pour Piano et Violoncelle.
9 — Quintette, Sextett und Octett.
744 — Sämmtliche Ouverturen.
Inhalt: Prometheus - Coriolan - Leonore No. 1. 2. 3 - Fidelio - Egmont - Ruinen - König Stephan - Weihe des Hauses (L'inauguration) - Namensfeier (Pour le jour de fête).
- 1555 **Brambach.** 3 Novelletten Op. 24.
1290 **Chabrier, Emm.** Pièces pittoresques.
Chopin's Werke. Revidirt von Louis Köhler.
1044 — Sämmtliche Walzer — 14 Valses — 14 Waltzes.
1045 — Sämmtliche 19 Nocturnes.
1046 — Sämmtliche 12 Polonaisen.
1047 — Sämmtliche 51 Mazurkas.
1048 — Sämmtliche Balladen. (Op. 23, 38, 47, 52.)
1049 — Fantasien und Impromptus Op. 49, 66, 29, 36, 51.
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1055 — Concertstücke — Morceaux de Concert — Concert Pieces. (Op. 2, 13, 14.)
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Inhalt: Allegro de Concert Op. 46 - Barcarole Op. 60 - Bolero Op. 19 - Berceuse Op. 57 - Tarantelle Op. 43 - Marche funèbre Op. 72 - 3 Ecosaisés Op. 72.
1057 — Sämmtliche Sonaten. (Op. 4, 35, 58.)
1058 — Sämmtliche Concerte. (Op. 11, 21.)
1131/45 — Vorstehende 15 Bände in 8°.
1983 — Oeuvres posthumes.
Inhalt: Impromptu Op. 66 - Walzer Op. 69, 70 und in E moll (Mimneur E minor) - Mazurkas Op. 67, 68 - Nocturne Op. 72 No. 1 - Polonaisen Op. 71 und in G moll (Sol[♯] mineur. G sharp minor) - Trauermarsch (Marche funèbre. Funeral March) Op. 72 No. 2 - Variations sur un Air Allemand - 3 Ecosaisés.
- 93/95 **Clementi.** Sämmtliche Sonaten — 61 Sonates — Sonatas complete. Revidirt von Köhler und Winkler. 3 Bände.
341/43 — Gradus ad Parnassum. 3 Bände.
1787 **Czerny.** Variationen über den Sehnsuchtswalzer — Variations (Valse du Désir). Op. 12.
1788 — Toccata Op. 92.
*1741 **Döhler-Album.** 6 Salonstücke — 6 Pièces choisies — 6 Favourite Pieces.
Inhalt: Nocturne - Tarantelle - Ballade - Etude und Andante für die linke Hand (Etude et Andante pour la main gauche) - Ne m'oubliez pas.
1578 **Franck.** Prélude, Choral et Fugue.
*2165 **Halévy.** 3 beliebte Ouverturen.
Inhalt: Jüdin (La Juive) - Thal von Andorra (Le Val d'Andorra) - Musketiere der Königin (Les Mousquetaires de la Reine).
180/81 **Händel.** 16 Suiten. 2 Bände.
182 — Leçons, Chaconne, Stücke, Fugen — Compositions diverses — Various Pieces.
353 — Suiten und Compositionen in 1 Bande.
1109 **Hartmann.** Ballscenen — Scènes de bal — Ball Scenes.
347 **Haydn.** 6 Berühmte Sinfonien — 6 Symphonies célèbres — 6 Celebrated Symphonies. Arrangirt von L. Winkler.
Inhalt: No. 3. Paukenschlag (La Surprise) G dur (Sol majeur. G major). No. 7. London D dur (Ré majeur. D major). No. 9. B dur (Si[♯] majeur. B flat major). No. 12. Militaire G dur (Sol majeur. G major). No. 16. G dur (Sol majeur. G major). No. 15. Reine de France B dur (Si[♯] majeur. B flat major).
1539 — — Neue Folge. (Winkler).
Inhalt: No. 1. C dur (Ut majeur. C major). No. 5. C moll (Ut mineur. C minor). No. 8. Paukenwirbel Es dur (Mi[♯] majeur. E flat major). No. 14. Oxford G dur (Sol majeur. G major). No. 17. Jagd (La Chasse) D dur (Ré majeur. D major). No. 20 D dur (Ré majeur. D major).
161/62 — 21 Ausgewählte Sinfonien — 21 Symphonies choisies — 21 Selected Symphonies. Arrangirt von L. Winkler. 2 Bde.
1527/29 — 15 Streich-Quartette — 15 Quatuors cordes — 15 String Quartetts. Arrangirt von C. Berens. 3 Bände.
171 **Hummel.** 9 Sonaten. Revidirt von Köhler und Winkler.
372 — 5 Ausgewählte Sonaten — 5 Sonates célèbres — 5 celebrated Sonatas.
2188 — Rondo brillant Op. 56. Neu-Ausgabe von Cl. Schultze.
249 — Concerte A moll - La mineur - A minor — H moll - Simineur - B minor.
*1113/14 **Kalkbrenner.** Etuden Op. 143. Revidirt von Richter. 2 Bde.
*1106 **Kalkbrenner-Album.** 6 Beliebte Stücke — 6 Morceaux célèbres — 6 Favourite Compositions.
Inhalt: La Femme du Marin - Le Rêve - Le Fou - L'Ange déchu - Les Soupirs, 2 Nocturnes.
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1893 — Ballet-Musik aus der Oper: Die Tempelherren — Ballet des Templiers — Ballet Music from: The Templars.
2056 **Marschner.** Ouverturen.
Inhalt: Hans Heiling - Templer und Jüdin (Le Templier et la Juive) - Vampyr.
Mayer, Ch. Studienwerke. Revidirt von Heinr. Germer.
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2038 — Arpeggio-Etude Op. 61 No. 3.
2035 — Kunst der Fingerfertigkeit — L'Art de délier les doigts — The Art of Finger Practice. Op. 305.
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- Von der Waterkant** **04040/1**
Beliebte Seemannslieder, Schiffertänze und ähnliches mit beigefügtem Text 80 Pfg.
- Marschlieder** **04042/3**
Neue vaterländische Lieder in zusammenhängender Folge 80 Pfg.
- Alle meine Walzer** **04007/1/2**
Potpourri über die berühmtesten Walzer 60 Pfg.
- Ländler und Schuhplattler** **04014/5**
Die bekanntesten Plattler-Tänze, Schnadahüpfel, Jodler und Lieder aus Oberbayern, Steiermark und Tirol 80 Pfg.
- Strauß-Walzer** **04008/1/2**
Ein Potpourri über die beliebtesten Walzer von Johann Strauß 60 Pfg.
- Eine Operetten-Reise** **04046/7**
Ein Potpourri von C. Robrecht mit den berühmten Melodien aus der Glanzzeit der großen klassischen Operetten der Meister von Strauß bis Ziehrer 80 Pfg.
- Wir spielen Operetten** **04018/9**
Die volkstümlichsten Melodien aus beliebten Operetten, leicht gesetzt von Richard Krentzlin 80 Pfg.
- Unsterbliches Wien** **04022/3**
Die schönsten Urwiener Volkslieder und Tänze 80 Pfg.
- Opernfreuden** **04016/7**
Die beliebtesten Stücke, leicht gesetzt von Richard Krentzlin 80 Pfg.

- Kennst du das Land?** **04030/1**
Beliebte italienische und spanische Volksmusik 80 Pfg.
- Im Krug zum grünen Kranze** **04087/8**
Großes Potpourri der beliebtesten Stimmungs- und Trinklieder (Rhode) 80 Pfg.
- Schön ist die Jugend** **04055/6**
Großes Potpourri von Walzern, Volks- und Marschliedern (Rhode) 80 Pfg.
- Klassische Lieblingsstücke** **04020/1**
Kleine leichte Stücke (Originale und Bearbeitungen) von Bach, Mozart, Haydn, Beethoven, Gluck, Händel, Mendelssohn, Schubert 80 Pfg.
- Deutsche Heimatlieder** **04002/1/2**
40 beliebte deutsche Volkslieder 60 Pfg.
- Aus den Alpen** **04024/5**
Die bekanntesten Volkslieder, Gestanzeln, Schnadahüpfel und Jodler aus Oberbayern, Tirol und der Schweiz 80 Pfg.
- Jung Heidelberg** **04004/1/2**
Studentenlieder-Potpourri mit übergelegtem Text 60 Pfg.
- Fröhlicher Rhein** **04005/1/2**
Walzer-Potpourri über die beliebtesten Rheinlieder mit übergelegtem Text 60 Pfg.
- Waidmanns Lust** **04026/7**
Die schönsten deutschen Jägerlieder in Potpourriform 80 Pfg.
- Alle mit uns / Singende Bataillone** **04089/90**
Ein Marsch- und ein Marschlieder-Potpourri von C. Robrecht 80 Pfg.
- Was unsere Soldaten singen und sangen** **04003/1/2**
Potpourri über die beliebtesten Soldatenlieder mit übergelegtem Text 60 Pfg.
- Historische Märsche** **04001/1/2**
Die beliebtesten alten Armeemärsche 60 Pfg.
- Choräle und geistliche Lieder** **04012/3**
Die meistgesungenen Choräle und geistlichen Lieder mit Text 80 Pfg.
- Deutsche Weihnacht** **04028/9**
Die beliebtesten Lieder, Choräle und andere heimatliche Weihnachtsmusik 80 Pfg.

Die Reihe wird fortgesetzt!

60 Pfg.
oder
80 Pfg.

Jedes Sonderheft nur



Bei Bestellung genügt Angabe der Nummer!