

EDITION STEINGRÄBER

Nr. 2651

JOH. STRAUSS

G'SCHICHTEN
AUS DEM WIENER WALD

<WILLY REHBERG>



FÜR 2 KLAVIERE VIERHÄNDIG

JOHANN STRAUSS

OP. 325

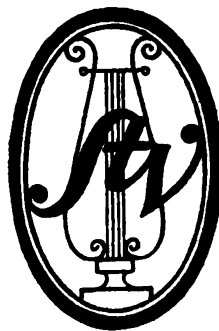
G'SCHICHTEN AUS DEM WIENER WALD

FÜR ZWEI KLAVIERE VIERHÄNDIG BEARBEITET

VON

WILLY REHBERG

*Die Übertragung dieses Walzers für 2 Klaviere soll keine virtuose
Konzertphrase sein; es handelt sich hier um eine originalgetreue
Fassung, wobei fremde Zutaten möglichst vermieden wurden. (W. R.)*



Copyright 1935 by Steingraber Verlag, Leipzig
Bearbeitung ist Eigentum des Verlegers

STEINGRÄBER VERLAG, LEIPZIG

Printed in Germany

EDITION STEINGRÄBER

Bei Bestellungen wolle man nur die Editions-Nummern angeben.
Die Schwierigkeitsgrade sind durch in Klammern stehende Ziffern bezeichnet. (3) = Mittelstufe I, (4) Mittelstufe II, (5) schwer, (6) sehr schwer.

Werke für 2 Klaviere zu 4 und 8 Händen

Originale für 2 Klaviere, 4hdg. In Partitur gedruckt		Originale für 2 Klaviere, 4hdg. In Partitur gedruckt		Bearbeitungen für 2 Klaviere, 4hdg. In Partitur gedruckt	
Ed.-Nr.		Ed.-Nr.		Ed.-Nr.	
2437	Bach, J. S.: Konzert c moll (Willy Rehberg) (4)	573	Mozart: Sonate D dur (K. 448) (Willy Rehberg) (4)	2410	Bach, J. S.: Franz. Suite Nr. 3, h moll (Erpf) (4)
2438	— Konzert C dur (Willy Rehberg) (4)	2149	Reichel: Bourrée in a moll (4)	2442	— Sonate Nr. 1, Es dur (H. Keller) (5)
2436	— 2 Fugen (W. Eickemeyer) (4)	515	Schumann: Op. 46. Andante u. Variationen (H. Bischoff-Willy Rehberg) (5)	1794	— Orgel-Passacaglia c moll (H. Keller) (5)
* 2144/5	Bach, C. Ph. E.: Konzerte Es dur, F dur (mit einbezogenem Orchesterpart) (H. Schwartz) (4-5)	2192	Weismann, J.: Op. 64. Variationen A dur (3-6)	— 6 Orgelwerke (O. Singer)	
2260	Bach, J. Chr.: Sonate G dur (H. Schwartz) (3-4)			2494	— Nr. 1, Präludium und Fuge a moll (4)
148	Bach, W. Fr.: Konzert F dur (H. Riemann) (5)			2495	— Nr. 2, Präludium und Fuge D dur (4)
2298	— Konzert F dur (Br. Hinze-Reinhold) (4-5)			2496	— Nr. 3, Fantasie und Fuge g moll (4)
2398	— Konzert Es dur (m. einbez. Orchesterpart) (H. Schwartz) (5-6)			2497	— Nr. 4, Präludium und Fuge Es dur (4)
2594	Bausnern, W. v.: Duo (4-5)			2498	— Nr. 5, Toccata und Fuge d moll (4)
2413	Clementi: 2 Sonaten in B dur (Willy Rehberg) (3-4)			2499	— Nr. 6, Präludium und Fuge G dur (4)
1519	Huber, Hans: Op. 126. Sonata giocosa G dur (6)			2411	Bizet: Kleine Suite „Kinderspiele“ (Schwartz) (4)
* 1451	Kronke: Op. 14. Symphonische Variationen über ein nordisches Thema (4)			566	Hummel: Op. 74. Septet d moll (Fr. Kullak) (5)
1150	Moscheles: Op. 92. Hommage à Händel (E. Rudorff) (4-5)			1716	Jensen: Op. 45. Hochzeitsmusik (Kronke) (4)
565	Mozart: Konzert Es dur (K. 365) (m. einbez. Orchesterpart) (E. Mertke) (5)			1723	Klammer: Op. 58. Begleit. Klavierstimme zu Mozart Sonate F dur (Köchel Nr. 280) (4)
1671	— Konzert F dur (K. 242 Originalbearb. nach d. Konz. f. 3 Klav.) (Orchester-Part einbezogen) (B. Engelke) (4)			1723	Mozart: Sonate F dur, siehe: Klammer (4)
				1670	Rubinstein: Trot de cavalerie (E. Kronke) (3)
				2575	Strauß, Joh.: Donauwalzer (Johs. Reichert) (4)
				2555	— Fledermaus-Walzer (Johs. Reichert) (4)
				2150	Wagenseil: Menuet (B. Reichel) (5)
				2108	Wagner-Tausig: Siegmunds Liebesgesang (Walküre) (B. Reichel) (5)

Klavier-Konzerte und Konzertstücke mit unterlegtem II. Klavier (Orchester-Part), 4händig in Partitur gedruckt

Ed.-Nr.		Ed.-Nr.		Ed.-Nr.	
98	Bach, J. S.: Konzert D dur (Brandenburgisches Konzert Nr. 5) (H. Riemann) (5)	182	Chopin: Op. 22 Polonaise Es dur (E. Mertke-B. Kronke) (6)	1939	Mozart: Konzert C dur (K. 503) (W. Rehberg) (4)
99	— Konzert E dur (H. Riemann) (5)	2364	Elmas: Konzert Nr. 1 g moll (5)	2297	— C dur (K. 246) (Willy Rehberg) (5)
108	— Konzert f moll (H. Riemann) (5)	2374	— Konzert Nr. 2 d moll (5)	563	— c moll (K. 491) (Willy Rehberg) (4-5)
109	— Konzert a moll (H. Riemann) (5)	2313	— Konzert Nr. 3 e moll (5)	410	— — Kadenzen hierzu von A. Winding (4-5)
118	— Konzert d moll (W. Eickemeyer) (5)	2325	— Andante cantabile e Rondo past. G dur (5)	2573	— D dur (K. 451) (Br. Hinze-Reinhold) (4-5)
119	— Konzert F dur (H. Riemann) (5)	212	Händel: Konzert g moll (H. Riemann) (4)	569	— D dur (K. 537) Krönungskonz. (Rehberg) (4-5)
101	Bach, C. Ph. E.: Konzert c moll (H. Riemann) (4-5)	213	— Konzert F dur (H. Riemann) (4)	413	— — Kadenzen hierzu von A. Winding (4-5)
102	— Konzert G dur (H. Riemann) (4-5)	219	Haydn: Op. 21. Konzert D dur (E. Mertke-Br. Hinze-Reinhold) (4)	278	— d moll (K. 466) (Willy Rehberg) (4-5)
103	— Konzert D dur (H. Riemann) (4-5)	217	Hummel: Op. 56. Rondo brillant A dur (Willy Rehberg) (4-5)	1441	— — Kadenzen hierzu von R. Bergell (5)
104	— Konzert D dur Nr. 2 (H. Riemann) (4-5)	2574	— Op. 73. Concertino (A. Ribm) (3)	407	— — Kadenzen hierzu von A. Winding (4-5)
105	— Konzert Es dur (H. Riemann) (4-5)	555	— Op. 85. Konzert a moll (E. Mertke) (4-5)	1566	— Es dur (K. 271) (Willy Rehberg) (4-5)
2091	— Konzert d moll (Br. Hinze-Reinhold) (4-5)	556	— Op. 89. Konzert h moll (E. Mertke) (4-5)	562	— Es dur (K. 482) (Bischoff-Willy Rehberg) (4-5)
92	Bach, J. Chr.: Konzert G dur (Eickemeyer) (4)	2432	Liszt: Konzert Nr. 2 A dur (Br. Hinze-Reinhold) (6)	409	— — Kadenzen hierzu von A. Winding (4-5)
106/7	— Konzert E dur, D dur (H. Riemann) (4)	247	Mendelssohn: Op. 22. Capriccio (Rehberg) (5)	2572	— F dur (K. 37) (Br. Hinze-Reinhold) (4)
2556	— Konzert Es dur (W. Wais) (4)	248	— Op. 25. Konzert g moll (Willy Rehberg) (5)	2356	— F dur (K. 413) (Br. Hinze-Reinhold) (4-5)
161	Bach, W. Fr.: Konzert e moll (H. Riemann) (5)	215	— Op. 29. Rondo brillant (E. Mertke) (5)	2443	— F dur (K. 459) (Willy Rehberg) (5)
162	— Konzert D dur (H. Riemann) (5)	2397	— Op. 40. Konzert d moll (M. Pauer) (5)	2441	— G dur (K. 453) (Br. Hinze-Reinhold) (4-5)
163	— Konzert a moll (H. Riemann) (5)	216	— Op. 43. Serenade und Allegro (E. Mertke) (5)	564	— Konzert-Rondo in Form von Variationen D dur (K. 382) (Mertke-Hinze-Reinhold) (4)
164	— Konzert F dur (H. Riemann) (5)	1149	Moscheles: Op. 58. Konzert g moll (E. Rudorff) (5)	286	Rameau: 5 Konzerte (Pièces de Clavecin en Concerts) (c moll, G, A, B, d moll) (Riemann) (5)
127	Beethoven: Konzert Op. 15 C dur (Fr. Kullak, revidiert von Willy Rehberg) (6)	2412	Mozart: Konzert A dur (Köchel-Verz. Nr. 414) (Willy Rehberg) (4-5)	509	Schumann: Op. 54. Konzert a moll (Bischoff-W. Niemann) (6)
128	— Konzert Op. 19 B dur (Fr. Kullak) (6)	576	— Adur (K. 488) (Br. Hinze-Reinhold) (5)	510	— Op. 92. Introduction m. Allegro app. C dur und Op. 134. Konzert-Allegro mit Introd. d moll (Bischoff-Niemann) (6)
129	— Konzert Op. 37 c moll (Kullak-Rehberg) (6)	279	— B dur (K. 450) (Br. Hinze-Reinhold) (4-5)	* 404a	Strauß, Richard: Burleske d moll (6)
130	— Konzert Op. 58 G dur (Fr. Kullak) (6)	412	— — Kadenz hierzu von A. Winding (4-5)	2399	Tschaikowsky: Op. 23. Klavier-Konzert b moll (W. Niemann) (6)
131	— Konzert Op. 73 Es dur (Kullak-Niemann) (6)	2280	— B dur (K. 456) (Br. Hinze-Reinhold) (4-5)	378	Weber: Op. 11. Konzert C dur (Mertke) (5)
2416	— Kadenzen zu 4 Konzerten kpl. (H. Schwartz) (6)	2252	— B dur (K. 595) (Br. Hinze-Reinhold) (4-5)	379	— Op. 32. Konzert Es dur (E. Mertke) (5)
456/7	— (A. Winding) (6)	2189	— B dur (K. 595) (R. Rößler) (4)	377	— Op. 79. Konzertstück f moll n. d. Ausfüh. von Liszt und H. v. Bülow (Willy Rehberg) (5)
143	— Op. 80. Chor-Fantasie c moll (Fr. Kullak) (6)	2296	— C dur (K. 415) (H. Schwartz) (3)		
180	Chopin: Op. 11. Konzert e moll (E. Mertke) (6)	561	— C dur (K. 467) (Bischoff-Rehberg) (4-5)		
181	— Op. 21. Konzert f moll (E. Mertke) (6)	408	— — Kadenz hierzu von A. Winding (4-5)		

Zu den mit * bezeichneten Werken ist das Orchestermaterial in der Edition Steingraber erschienen!

Bearbeitungen von E. Kronke für 2 Klaviere, 8händig

Ed.-Nr.		Ed.-Nr.		Ed.-Nr.	
1656	Bizet: Scherzo aus Roma (5)	1660	Rubinstein: Trot de cavalerie (5)	1665	Schubert: Op. 51 Nr. 3. Militär-Marsch Es dur (5)
1717	Jensen: Op. 45. Hochzeitsmusik (5)	1661	Schubert: Op. 40 Nr. 2. Marche héroïque g moll (5)	1666	— Op. 121 Nr. 1. Marche caract. C dur (5)
1657	Mendelssohn: Hochzeitsmarsch (5)	1662	— Op. 40 Nr. 3. Marche héroïque h moll (5)	1667	— Op. 121 Nr. 2. Marche caract. C dur (5)
1658	— Nocturne aus dem Sommertraum (5)	1663	— Op. 51 Nr. 1. Militär-Marsch D dur (5)	1668	— Kindermarsch G dur (5)
1659	Rossini: Ouvertüre Wilhelm Tell (5)	1664	— Op. 51 Nr. 2. Militär-Marsch G dur (5)	1669	Weber: Op. 65. Aufforderung zum Tanz (5)

JOHANN STRAUSS

G'SCHICHTEN AUS DEM WIENER WALD

WALZER

Bearbeitung für 2 Klaviere von
WILLY REHBERG

Introduktion
Tempo di Valse

Erstes
Klavier

Zweites
Klavier

The musical score is arranged for two pianos. The first system shows the introduction for both instruments. The first piano part (Erstes Klavier) begins with a piano (*pp*) dynamic and includes the instruction *sempre Ped.* (pedal always). The second piano part (Zweites Klavier) starts with a piano (*p*) dynamic and also includes *sempre Ped.*. The second system features a *gva* (grandissimo) marking and includes a *f* (forte) dynamic. The third system has markings for the left hand (*l.H.*) and right hand (*r.H.*). The fourth system includes a *p* dynamic and a *f* dynamic. The fifth system continues with piano and forte dynamics.

First system of musical notation, consisting of two grand staves. The left staff begins with a piano (*p*) dynamic marking and features a series of chords with a descending bass line. The right staff contains a melodic line with eighth notes and rests, also starting with a piano (*p*) dynamic. The system concludes with a double bar line.

Second system of musical notation, consisting of two grand staves. The left staff continues the chordal texture with a descending bass line. The right staff features a more active melodic line with eighth notes. The system concludes with a double bar line.

Third system of musical notation, consisting of two grand staves. The left staff has a melodic line with a crescendo leading to a piano (*p*) dynamic. The right staff continues with chords and a descending bass line. The system concludes with a double bar line.

Fourth system of musical notation, consisting of two grand staves. Both staves feature melodic lines with a *cresc.* (crescendo) marking. The right staff includes a *rit.* (ritardando) marking. The system concludes with a double bar line.

quasi corni

Ped.

lunga

Ped.

lunga

Langsam

P

Ped.

** Ped.*

Langsam

p

pp

pp

pp

gva

gva

pp

pp

** Ped.*

** Ped.*

Kadenz

tr

tr

tr

tr

tr

Ped.

Kadenz

Ped.

Moderato

grva

Musical score for the first system, Moderato tempo. It consists of two staves. The upper staff has a dynamic marking 'P' and the lower staff has 'pp'. The music features arpeggiated chords and melodic lines with slurs.

Musical score for the second system, continuing the Moderato tempo. It consists of two staves. The lower staff has a dynamic marking 'pp'. The music continues with arpeggiated textures and melodic development.

Musical score for the third system, continuing the Moderato tempo. It consists of two staves. The upper staff has a dynamic marking 'ppp' and the lower staff has 'ppp'. The music includes 'grva' markings and continues with arpeggiated textures.

Musical score for the fourth system, marked 'Bewegter' (more movement). It consists of two staves. The upper staff has a dynamic marking 'mf' and the lower staff has 'p'. The tempo and dynamics change significantly in this section.

Vivace

rit.

The first system of the musical score consists of two systems of staves. The top system has a piano part (left and right staves) and a violin part (top staff). The piano part begins with a *rit.* marking and a *f* dynamic. The violin part also begins with a *rit.* marking. Both parts transition to a *Vivace* tempo. The piano part features a melodic line with slurs and ties, while the violin part plays a rhythmic accompaniment with slurs and ties.

The second system continues the piano and violin parts. The piano part has a melodic line with slurs and ties, and the violin part has a rhythmic accompaniment with slurs and ties. The tempo remains *Vivace*.

The third system continues the piano and violin parts. The piano part has a melodic line with slurs and ties, and the violin part has a rhythmic accompaniment with slurs and ties. The tempo remains *Vivace*. The piano part includes a *p* dynamic marking and a *cresc.* marking. The violin part includes a *cresc.* marking.

Tempo di Valse

The fourth system consists of two systems of staves. The top system has a piano part (left and right staves) and a violin part (top staff). The piano part begins with a *p* dynamic marking. The violin part also begins with a *p* dynamic marking. Both parts transition to a *Tempo di Valse* tempo. The piano part features a melodic line with slurs and ties, while the violin part plays a rhythmic accompaniment with slurs and ties.

Walzer I

The first system of the musical score for 'Walzer I' consists of two staves. The upper staff contains a melodic line with a piano (*p*) dynamic marking. The lower staff provides harmonic accompaniment with chords and moving lines. The key signature has one flat, and the time signature is 3/4.

Walzer I

The second system continues the piece. The upper staff features a melodic line with a piano (*p*) dynamic. The lower staff continues the accompaniment. The piece concludes with a double bar line.

The third system introduces a *gva* (grave) marking above the upper staff. The melodic line in the upper staff includes a flourish with fingerings 1, 2, 1, 4. The lower staff continues the accompaniment.

The fourth system features a *gva* marking above the upper staff and a *cresc.* (crescendo) instruction. The melodic line in the upper staff continues with a flourish. The lower staff continues the accompaniment.

gva

f

4 2 1 4

This system contains the first two systems of a musical score. The top system has a treble clef with a *gva* marking and a *f* dynamic. The bottom system has a bass clef with a *f* dynamic. Fingerings 4, 2, 1, 4 are indicated in the first measure of the top system.

etwas zurückhaltend

pp

gva

a tempo

cresc.

etwas zurückhaltend

pp

a tempo

cresc.

This system contains the third and fourth systems. The top system has a treble clef with *etwas zurückhaltend*, *pp*, *gva*, and *a tempo* markings. The bottom system has a bass clef with *etwas zurückhaltend*, *pp*, and *a tempo* markings. Both systems include a *cresc.* marking.

f

mf

This system contains the fifth and sixth systems. The top system has a treble clef with a *f* dynamic. The bottom system has a bass clef with a *mf* dynamic.

f

f

Schluß

Schluß

This system contains the seventh and eighth systems. The top system has a treble clef with a *f* dynamic and a *Schluß* marking. The bottom system has a bass clef with a *f* dynamic and a *Schluß* marking. Both systems include first and second endings.

The first system of the musical score for 'Walzer II' consists of two systems of staves. The top system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The bottom system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. Dynamics include *p* (piano) and *rit.* (ritardando). The tempo marking *allegretto* is present. A first ending bracket is shown above the final measure of the first system.

The second system of the musical score continues the piece. It features two systems of staves. The top system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The bottom system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. Dynamics include *mf* (mezzo-forte) and *p* (piano). The tempo marking *allegretto* is present.

The third system of the musical score continues the piece. It features two systems of staves. The top system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The bottom system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. Dynamics include *mf* (mezzo-forte) and *p* (piano). The tempo marking *allegretto* is present. First and second ending brackets are shown above the final measures of the system.

The fourth system of the musical score continues the piece. It features two systems of staves. The top system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The bottom system has a treble clef staff with a melodic line and a bass clef staff with accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. Dynamics include *p* (piano) and *pp* (pianissimo). Pedal markings (*Ped.*) are present. The tempo marking *allegretto* is present. A first ending bracket is shown above the final measure of the system.

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat (B-flat). The time signature is 3/4. The first measure of the upper staff is marked "l.H." and "mf". The second measure of the lower staff has a "Ped" marking with an asterisk. The system ends with a double bar line and a sharp sign indicating the end of the piece.

Second system of musical notation, continuing from the first system. It consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The system includes first and second endings, marked "1." and "2.". The first measure of the upper staff is marked "f". The system ends with a double bar line and a sharp sign.

Third system of musical notation, titled "Walzer III". It consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The time signature is 3/4. The first measure of the upper staff is marked "p". The system includes first and second endings, marked "1." and "2.". The first measure of the lower staff is marked "p". The system ends with a double bar line and a sharp sign.

Fourth system of musical notation, continuing from the third system. It consists of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is one flat. The time signature is 3/4. The first measure of the upper staff is marked "pp". The system includes first and second endings, marked "1." and "2.". The first measure of the lower staff is marked "gva" with a dashed line. The system ends with a double bar line and a sharp sign.

Two systems of piano music. The first system consists of two staves (treble and bass clef) with a *mf* dynamic marking. The second system also consists of two staves with a *mf* dynamic marking. The music features complex chordal textures and melodic lines.

Two systems of piano music. The first system consists of two staves. The second system consists of two staves with a *mf* dynamic marking. The music continues with intricate harmonic structures.

Two systems of piano music. The first system consists of two staves. The second system consists of two staves. The music includes first, second, and third endings, indicated by bracketed numbers 1., 2., and 3. above the notes.

Two systems of piano music. The first system consists of two staves with a second ending bracket labeled '2.'. The second system consists of two staves with a second ending bracket labeled '2.'. Both systems conclude with the instruction 'D.C. al Fine' and a double bar line.

Walzer IV

The first system of the score consists of two systems of staves. The top system has a treble and bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music starts with a piano (*p*) dynamic. The bass staff begins with a bass clef and the same key signature and time signature. The second system of staves continues the piece, with the treble staff featuring a *gva* (gracefully) marking over a group of notes.

The second system of the score continues the piece. It consists of two systems of staves. The top system has a treble and bass staff. The treble staff features a *gva* marking over a group of notes. The bass staff continues the accompaniment. The second system of staves continues the piece, with the treble staff featuring a *gva* marking over a group of notes.

The third system of the score consists of two systems of staves. The top system has a treble and bass staff. The treble staff features first and second endings, marked with '1.' and '2.'. The bass staff continues the accompaniment. The second system of staves continues the piece, with the treble staff featuring a *con espressione* marking over a group of notes.

The fourth system of the score consists of two systems of staves. The top system has a treble and bass staff. The treble staff features a *f* (forte) dynamic marking over a group of notes. The bass staff continues the accompaniment. The second system of staves continues the piece, with the treble staff featuring a *f* dynamic marking over a group of notes.

First system of musical notation, consisting of two grand staves. The upper staff features a melodic line with various dynamics including *sf*, *p dolce*, and *ff*. The lower staff provides harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, consisting of two grand staves. It continues the piece with dynamic markings such as *p* and *cresc.* (crescendo).

Third system of musical notation, consisting of two grand staves. This system includes dynamic markings like *ff* and *tr* (trills).

♩ Walzer V

Fourth system of musical notation, consisting of two grand staves. It begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The dynamic marking is *mf*.

♩ Walzer V

Fifth system of musical notation, consisting of two grand staves. It continues the 'Walzer V' piece with a dynamic marking of *mf*.

First system of musical notation, consisting of two grand staves. The upper staff features a melodic line with various ornaments and dynamics including *mf*, *f*, and *pp*. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, consisting of two grand staves. It includes first and second endings marked with '1.' and '2.' and concludes with the instruction *Fine*. Dynamics such as *f* and *pp* are present.

Third system of musical notation, consisting of two grand staves. The upper staff has a melodic line with slurs and dynamics like *mf*. The lower staff features a dense chordal accompaniment.

Fourth system of musical notation, consisting of two grand staves. It includes first and second endings marked with '1.' and '2.' and concludes with the instruction *D.C. al Fine*. Dynamics such as *f* and *pp* are present.

Coda

First system of the Coda, consisting of two grand staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with slurs and ties. The lower staff provides harmonic accompaniment with a steady eighth-note pattern. Pedal markings include *Ped.* and *Ped. simile* with an asterisk.

Second system of the Coda, consisting of two grand staves. The upper staff continues the melodic line with a *cresc.* (crescendo) marking. The lower staff features a more active accompaniment with a *cresc.* marking. *gva* (glissando) markings are present in both staves.

Third system of the Coda, consisting of two grand staves. The upper staff begins with a forte (*f*) dynamic and a *cresc.* marking. The lower staff also features a *f cresc.* marking. *gva* markings are present in both staves.

Fourth system of the Coda, consisting of two grand staves. The upper staff features a melodic line with a *p* (piano) dynamic marking. The lower staff features a *mf* (mezzo-forte) dynamic marking. *gva* markings are present in both staves.

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a vocal line with a dashed line above it labeled "gva". The lower staff has a bass clef. Dynamics include *p* (piano) in both staves.

Second system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a vocal line with a dashed line above it labeled "gva". The lower staff has a bass clef. Dynamics include *p* (piano) in both staves.

Third system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a vocal line with a dashed line above it labeled "gva". The lower staff has a bass clef. Dynamics include *p* (piano) in both staves.

Fourth system of musical notation. It consists of two grand staves. The upper staff has a treble clef and contains a vocal line with a dashed line above it labeled "gva". The lower staff has a bass clef. Dynamics include *cresc.* (crescendo) and *pp* (pianissimo). The text "etwas zurück=" appears at the end of the system in both staves.

haltend *a tempo* *cresc.*

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef. The system includes various musical notations such as chords, arpeggios, and slurs. Pedal markings are present: "Ped." under the first and second measures of the lower staff, and "L.H." above the first measure of the upper staff.

Second system of musical notation. It consists of two grand staves. The upper staff features a melodic line with slurs and accents. The lower staff has a bass line with slurs and accents. Dynamic markings include "p" (piano) and "cresc." (crescendo). A "gva" (glissando) marking is at the end of the system. Pedal markings "Ped." are present under the first and second measures of the lower staff.

Third system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef. The system features complex chordal textures and slurs. A "gva" marking is at the beginning of the system. Dynamic markings include "p" and "f" (forte).

Fourth system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef. The system features complex chordal textures and slurs. Dynamic markings include "ff" (fortissimo) and "p" (piano). A "rit." (ritardando) marking is present in the lower staff. A "gva" marking is at the beginning of the system.

Langsam

rit.

pp unacorda

Langsam

gva

rit.

pp unacorda

a tempo
cresc. e accel.

a tempo
cresc. e accel.

gva

gva

EDITION STEINGRÄBER

UNTERRICHTSWERKE FÜR KLAVIER ZU 2 HÄNDEN

Schwierigkeitsgrade sind durch Zahlen angedeutet: Anfangsstufe (1), (2), Mittelstufe (3), (4), Oberstufe und Reife (5), (6)

Nr. Klavierschulen

- 10 **Damm**: Klavierschule und Melodienschatz für die Jugend v. *Gustav Damm* (*Th. Steingraber*). 534. Auflage. Text: Deutsch und Englisch, komplett broschiert
- 10 I/II --- in 2 Bänden, broschiert
 - 10 e --- komplett, einfach gebunden
 - 10 L --- komplett, in Leinen gebd.
 - 10 H.F. --- komplett, in Halbfranz gebd.
 - 10 I/II e --- in 2 Bänden, einfach gebd.
 - 10 I/II L --- in 2 Bänden, in Leinen gebd.
- 11 --- Französisch-Russisch komplett
- 14 --- Schwedisch-Holländisch kplt. } brosch. und
- 15 --- Italienisch-Spanisch komplett } gebd. (e)
- 17 --- Ungarisch-Polnisch komplett
- 9 --- Böhmisch-Rumänisch komplett
- daraus einzeln: Tonleiter-Anhang
- 5 **Der Neue Damm**. 536. Auflage der *Damm*-Klavierschule. Neu bearb. von *Th. Raillard*. Nur deutscher Text komplett
- 5 I/II --- in 2 Bänden, brosch.
 - 6 --- komplett, einfach gebunden
 - 6 I/II --- in 2 Bänden, einfach gebunden
 - 7 --- komplett, in Leinen gebunden
 - 7 I/II --- in 2 Bänden, in Leinen gebunden
- Deutsch, L.**: Klavierfibel, Elementarschule des Primavistaspiels. Zusammenstellung von Volksliedern aller Nationen
- 2604 --- Heft 1 Deutsche Vorschule, mit Lehrerheft
 - 2605 --- Heft 1 " ohne
 - 2607 --- Heft 2, 164 "slavische" Volkslieder
 - 2608 --- Heft 3, 125 Volkslieder der übrigen europäischen Nationen
- 80 **Seifert**: Klavierschule und Melodienreigen
- 1279 **Brunner**: Op. 118. Klavierschule für Kinder in verbesserter und ergänzter Ausgabe v. *B. Wolff*

Unterrichtswerke

- 1897 **Berens**: Op. 61. Schule d. Geläufigkeit (*Seifert*) (2-3)
- 1865/8 --- Op. 61 in 4 Heften
- 1916 --- Op. 89. Die Pflege der linken Hand (*Seifert*) (3-5)
- 791 **Bertini**: Op. 29. Etüden (*Schwalm*) (2-3)
- 792/3 --- Op. 32; 100. Etüden (*Schwalm*) (2)
- Op. 29 u. 32 komplett gebd. (e)
- 794 --- 12 kleine Stücke für Anfänger (*Schwalm*) (2)
- Op. 100 u. 12 kleine Stücke kplt. gebd. (e)
- 05096 **Brodersen**: Op. 31. 3 Konzert-Etüden (5)
- 05100 --- Op. 49. 24 Konzert-Etüden (6)
- 1281 **Burgmüller**: Op. 100. 25 leichte Etüden (*Damm*) (2)
- 1282 --- Op. 109. 18 Etüden (Folge v. Op. 100) (*Damm*) (3)
- 1283 --- Op. 105. 12 melod. Etüden (*Damm*) (4)
- 2454 **Chopin**: Etüden (*Mikuli*) (5-6)
- 174 --- Etüden und Präludien (*Mertke-Kronke*) (5-6)
- 568 --- Etüden und Präludien (*Riemann*) (5)
- 1554/5 --- Spezial-Studien siehe: *Kronke*
- 570 **Clementi**: Gradus-Auswahl (*Riemann*) (4-6)
- 933 **Clementi-Tausig**: Gradus-Auswahl. 30 Etüden mit Anhang: Terzenskalen (*Damm*) (4-6)
- 2148 --- Gradus-Auswahl. Mit Anhang (Terzenskalen) und Varianten (*Edm. Schmid*) (4-6)
- 190 **Clementi, Kuhlau, Dussek, Krug, Hofmann, Haydn, Mozart, Beethoven, Raff, Schumann, Heller**: 32 leichte Sonatinen u. Rondos (*Kleinmichel*) komplett (2-3)
- 190 I/II --- in 2 Heften (*Kleinmichel*) (2-3)
- Diese Ausgabe ist jetzt in der Neubearbeitung von Professor Willy Rehberg erschienen.
- 189 --- Die gleiche Sammlung (*Riemann*) kompl. (2-3)
- 1176/9 **Cramer**: 84 Etüden (*Schwalm*), 4 Hefte (3-4)
- 574 --- 52 Etüden (*Riemann*) (4)
- 575 **Cramer u. Clementi**: 60 Etüden (*Schwalm*) (3-5)
- 580 **Czerony**: Op. 139. 100 Übungsst. (*Schwalm*) (1-2)
- 581 --- Op. 299. Schule der Geläufigkeit (*Seifert*) (2-3) (Mit neuen Vorübungen von *M. Frey*)
- 1891/4 --- Op. 299. Ausgabe in 4 Heften (*Seifert*) (2-3)
- 587 --- Op. 299. Schule d. Geläufigkeit (*Riemann*) (2-3)
- 586 --- Op. 337. 40 tägliche Übungen (*Seifert*) (3-5)
- 589 --- Op. 599. Erster Lehrmeister (*Schwalm*) (1-2)
- 585 --- Op. 636. Vorsch. d. Fingerfertigkeit. (*Schwalm*) (3-4)
- 582 --- Kunst der Fingerfertigkeit und des Anschlag (Auswahl). (Op. 335 Nr. 7/8, 14/5, 18, 25, 27, 41, 50; Op. 399 Nr. 4, 6, 8; Op. 740 Nr. 1/8, 10, 14/5, 17, 21/6, 28, 31, 36/8, 40, 48/9) (*Mertke-Raillard*) (4-5)
- 588 --- Kunst d. Fingerfertigkeit (Auswahl) (*Riemann*) (4-5)
- 1993/4 --- Op. 802. Prakt. Fingerübungen. 2 Hefte (1-3)
- 583 --- Op. 821. 160 achtaktige Übungen (*Breslaur*) (3)
- 623 --- Op. 823. Der kl. Klavierschüler (*Schwalm*) (1-2)
- 584 --- Op. 849. 30 Etüdes de Mécanisme (*Schwalm*) (2)
- 579 --- 100 Erholungen (*Damm*) (1)

Nr.

- 12 **Damm**: Übungsbuch im Anschluß an die Klavierschule (77 Etüden, fortschreit. b. z. Beginn d. Oberstufe.) Neubearbeitung (*Raillard*) (2-4)
- Weg zur Kunstfertigkeit. (135 größere Etüden, fortschreit. bis zur Konzertvirtuosität.) 2 Bde.
- 13 I --- Band I: Nr. 1/76 (Clementi, Cramer, Czerny, Moscheles, Pischna) (3-5)
- 13 II --- Band II: Nr. 77/135 (Chopin, Haberbier, Raff, Schumann, Tausig) (4-6)
- 169 --- Etüden-Album, fortschreitend geordnet (2)
- 195 **Diabelli**: Op. 125, 151. 12 Lekt. u. 4 Sonatinen (1)
- 1513 **Döring**: Op. 298. 14 melodische Übungsstücke (2)
- 1888 **Duvernoy**: Op. 120. Schule der Mechanik (2-3)
- 2216 --- Op. 120. Schule der Mechanik (*Frey*) (2-3)
- 1889 --- Op. 176. Elementarunterricht (25 Studien) (1-2)
- 28 **Ehrlich**: Ornamentik in Bads Klavierwerken
- 29 --- Ornamentik in Beethovens Klavierwerken
- 32 --- The Ornamentation in Bads Pianoforte-Works
- 31 --- The Ornament. in Beethovens Pianoforte-Works
- 34 --- Les Embellissements dans les Oeuvres de Bad
- 33 --- L'Ornementation d. l. Oeuvres de Beethoven
- 2362 **Elmas**: Sechs Etüden (6)
- 206 **Enke**: Op. 28. Kl. melodische Studien (*Seifert*) (2)
- 169 **Etüden-Album** (*Damm*) kl. 4^o (2)
- (31 Etüden v. Bertini, Czerny, Lemoine, Schmitt, Mertke, Raff, Schumann, Wolff.)
- Frey**: Op. 32. Schule des polyphonen Spiels:
- 1788 --- Heft I: Klavierbüchlein (1-3) (Volkslieder, Choräle und leichte Stücke von W. Fr. Bach, Händel, J. S. Bach und Mozart.)
 - 1999 --- Heft II: Badbüchlein, 24 Stücke (2-4) (Bourées, Gavotten, Menuette, Polon. u. a.)
 - 2193 --- Heft III. Ausgewählte Präludien u. Stücke (3)
 - 2194 --- Heft IV. Ausgew. Präludien, Inventionen und Stücke (4)
 - 2171 --- Op. 57. 8 Oktaven-Etüden als Vorstudien zu *Kullak, Oktaven-Etüden*. (2-4)
 - 1407 --- Daumenuntersatzübungen (1-3)
 - 2152 --- Transponierte tägliche Übungen (2-4)
 - 658 **Haberbier**: Op. 53, 59. Etud.-Poésies (*Damm*) (4-5)
 - 2179 **Heller**: 80 Etüden (Op. 45, 46, 47) fortschreitend geordnet als Ergänzung zu „Schützes Lehrgang d. Etüdenspiels f. d. Mittelstufe“, kompl. (2-4)
 - 2175/8 --- Ausgabe in 4 Heften (2-4)
 - 1624 **Hünten**: Op. 81. 12 Etudes mélodiques (3)
 - 1901 **Jensen**: Op. 32. 25 Etüden, kompl. (*Zuschneid*) (4-5)
 - 1898/1900 --- Ausgabe in 3 Heften (4-5)
 - 1264 **Kessler**: 16 Etüden a. Op. 20 (*Willy Rehberg*) (5)
 - 2041 **Keyl**: Melodische Studien I (Suite in 6 Sätzen) (4) (Prälud., Menuetto, Gav., Aria, Scherzo, Finale.)
 - 2066 --- Melodische Studien II (Erzählungen) (4) (5 poetische Stücke: Ostermorgen, Märchen, Aus alter Zeit, Erinnerung, Gefühlsvolle Ständchen.)
 - 2140 --- Melodische Studien III (Humoresken) (4) (Humoreske, Gavotte, Menuett, Intermezzo I/II, Scherzo/Improvisation)
 - 871 **Knina**: Fingerbildungskurs Heft 1 (*Damm*) (2-4)
 - 872/3 --- Heft 2/3 (*Damm*) (2-4)
 - 953 --- Universallübungen (*Damm*) (3-5)
 - 966 **Knorr**: Materialien f. d. med. Spiel (*Wolff*) (2-3)
 - 968 --- Wegweiser für den Klavierschüler (*Wolff*) (1-2)
 - 1429 **Kronke**: Op. 4. Staccato (5)
 - 1470/1 --- Op. 5. Oktaven-Skizze; Op. 6. Sexten-Etüde (5)
 - 1473 --- Op. 9. Terzen-Etüde (Konzertstudie) (5)
 - 1475 --- Op. 11. Arpeggio (Konzertstudie) (5)
 - 1477 --- Op. 13. Tremolo (Konzertstudie) (5)
 - 1522 --- Op. 17. Das virt. Arpeggiospiel, selb. Aufbau (5)
 - 1554/5 --- Op. 23. Chopin-Spezialstudien. 2 Hefte (4-5)
 - 915 **Krug**: Op. 91. Tägliche Übungen (4-5)
 - 967 --- Op. 103. Studien für das Primavistaspiel (4-5)
 - 2151 **Kullak**: Schule des Oktavenspiels (*Frey*) (3-6) (Vorschule: Legatospiel, Schulung der einzelnen Finger, Beide Funktionen des Handgelenks vereinigt, 2 Vorstudien. 7 Oktaven-Etüden.)
 - 2171 --- Vorstudien z. d. Oktav.-Etüden siehe: *Frey* (2-4)
 - 2008/9 **Lazarus**: Op. 157. 24 Stücke i. Etüdenf., 2 H. (2-3)
 - 2224/5 **Lemoine**: Op. 37. Kinder-Etüde. (*Frey*) 2 H. (1-2)
 - 709 **Lütschg**: Technik d. Klavierspiels (*Raillard*) (2-4)
 - 1941 **Mayer**: Op. 168. 20 ausgewählte Etüden (*Willy Rehberg*) (4-5)
 - 20 **Mertke**: Technische Übungen (Technik, Ornamentik, Rhythmik.) (3-4)
 - 20 a --- Exercices techniques (Text französisch) (3-4)
 - 22 --- Oktaventechnik (Vorübungen, Etüden, Beispiele) (*Willy Rehberg*) (3-5)
 - 1151 **Moscheles**: Op. 70. Studien (*Rudorff*) (4-5)
 - 988 --- Op. 95. 12 Charakt. Studien (*Eccarius-Sieber*) (4)

Nr.

- 24 **Pischna**: 60 Exercices progressifs mit Vorübungen und ergänzenden Studien (*Wolff*) (4-5)
- 25 **Pischna, Der kleine** (*Wolff-Raillard*) (2-4) (48 Übungen, Einleitung zu Pischna, 60 Exerc.)
- 1291 **Piaidy**: Technische Studien (*Damm*) (1-5)
- 470 **Raff**: 30 fortschreitende Etüden (*Raillard*) (4-5)
- 471 --- Moto perpetuo. Etüde (5)
- 525 **Riemann**: Op. 55. 40 Geläufigkeits-Etüden (2-4)
- 878 --- Op. 56. 40 Elementar-Etüden (2)
- 1274 --- Op. 67. 9 rhythmische Studien (3-5)
- 26 --- Anleitung z. Studium d. Technischen Übungen
- 26 a --- Instruction pour l'étude d. Exercices techn. (2)
- 27 --- Techn. Vorstudien f. d. polyphone Spiel (3-4)
- 1323 **Riemenschneider**: Op. 52. 8 Kanons zu Studien zwecken I. Serie (3-4)
- 1762 --- Op. 61. 8 Kanons zu Studien zwecken. 2. Serie (3-4)
- 416 **Schmitt, Al.**: Exercices préparatoires aus Op. 16. Mit ergänzenden Übungen (*Wolff*) (1-2)
- 2217 --- 25 Etüden aus Op. 16. Für den Unterricht ausgewählt (*Frey*) (3)
- 316 **Schmitt, Jac.**: Schule d. Geläufigkeit (*Seifert*) (3-5)
- Schütze**: Lehrgang des Klavier-Etüdenspiels. (Ausgewählte Etüden von Berens, Bertini, Chopin, Clementi, Cramer, Czerny, Duvernoy, Haberbier, Lemoine, Liszt, Mendelssohn, Moscheles, Schmitt, Weiß u. a.) 8 Hefte fortschreitend geord. m. Fingersäben u. Vortragsbezeichnungen
- 2021/2 --- I, II: Etüden für die Anfangsstufe (1-2)
 - Heft I/II in 1 Band gebd. (e)
 - 2023/4 --- III, IV: Etüden für die Mittelstufe (2-4)
 - Heft III/IV in 1 Band gebd. (e)
 - 2025 --- V: Etüden für die Mittelstufe (2-4)
 - 2026 --- VI: Etüden für die Mittelstufe (2-4)
 - Heft V/VI in 1 Band gebd. (e)
 - 2181 --- VII: Etüden für die Oberstufe (4-5)
 - 2182 --- VIII: Etüden für die Oberstufe (4-5)
- Lehrgang der Sonatinen, Sonaten und Stücke für die Anfangs-, Mittel-, Oberstufe und Reife. Ausgewählt, mit Fingersäben versehen, Tempo- und Vortragsbezeichnung revidiert und sadgemäß ergänzt, 11 Bände.
- 2028 --- I. 73 Sonatensätze und Stücke (1-2)
 - 2029 --- II. 46 Sonatensätze und Stücke (2)
 - 2030 --- III. 35 Sonatinen, Sonaten u. Stücke (2-3)
 - 2031 --- IV. 37 Sonatinen, Sonaten u. Stücke (3)
 - 2032 --- V. 31 Sonaten und Stücke (3-4)
 - 2033 --- VI. 30 Sonaten und Stücke (4)
 - 2185 --- VII. 21 Sonaten und Stücke (4-5)
 - 2186 --- VIII. 17 Sonaten und Stücke (4-5)
 - 2187 --- IX. 15 Sonaten und Stücke (5)
 - 2188 --- X. 17 Sonaten und Stücke (5-6)
 - 2444 --- XI. 15 Sonaten und Stücke (5-6)
- 90 **Schwalm**: Tägliche Übungen (Neustich kl. 4^o) (2)
- 919 **Seeling**: Op. 10 Nr. 12. Konzert-Etüde es moll (5)
- 1621 **Seifert**: Op. 48. 10 Akkord- u. Oktav.-Etüden (3-4)
- 1792 --- Op. 58. 10 Tonleiter-Etüden (3)
- 1538/40 **Söchtig**: Op. 84. 3 Klavierstücke i. Etüdenform (4)
- 1732 --- Op. 98. Tonleiterstudien (3-4)
- Tausig-Ehrlich**: Tägliche Studien (*Damm*) 2 Bde.
- 912 --- I. Übungen mit ruhiger Handhaltung, mit fortrückender Hand, Unter- und Übersetzen der Finger (5-6)
 - 913 --- II. Akkordstudien, Spannungs-Übungen, Übungen mit springender Hand, Doppelgriffe, Terzenskalen in allen Dur- und Molltonarten, Chromatische Tonleiter in Doppelgriff, 7 Übungsstücke, Oktaven-Übung (5-6)
- 911 **Tausig-Vorstufe** (*Rehberg*) (4) (559 technische Übungen von Knina, Lütschg, Mertke, Pischna, Schwalm, Wolff.)
- 914 **Tausig-Supplement**: Oktaven-Technik (*Mertke*) (Vorübungen, Etüden, Beispiele) (3-5)
- 23 **Tonleitern** (*Schwalm*) (2)
- **Tonleitern**: (Sonderdruck aus *Damm*-Klavierschule und *Neuem Damm*) (2)
- 1637 **Weiß**: Op. 47. Die Schule des Virtuosen (6)
- 1635/6 --- Op. 48. 12 Etüden, 2 Hefte (5-6)
- 962 **Witting**: Anleitung zum Präludieren
- 490 --- Op. 130. 61 Elementar-Etüden (1)
 - 965, 985 --- Op. 217. Der erste Fortschritt, Heft 1/2 (2)
 - 1267 --- Op. 225. 1. Unterrichtsengang des Arpeggio (2-3)
 - 1398/9 --- Op. 260. 12 Etüden. 2 Hefte (3)
 - 25 --- Der kleine Pischna (4) (48 Übungen als Einl. zu Pischnas 60 Exercices.) (3-4)
- 1430 **Wurm**: Op. 42 Nr. 1. Etüde für die linke Hand (5)
- 1431 --- Op. 42 Nr. 2. Etüde für die rechte Hand (5)
- 1432 --- Tägliche Tonleiter- und Akkord-Studien (3)
- 1453/6 --- Das A-B-C der Musik. 4 Hefte (3)
- (Anleitung zur Notenkenntnis u. Niederschrift.)

Die meisten der hier angeführten Werke sind auch in Halb-Leinen gebunden (e) lieferbar.