

BACH, Wilh. Fr.

Konzert in Es dur

WILH. FR. BACH

KONZERT IN ES=DUR

FÜR ZWEI KLAVIERE
UND ORCHESTER
〈Streicher, 2 Hörner, 2 Trompeten und Pauke〉

Mit der vollständigen
in beide Klaviere einbezogenen Übertragung der Orchesterbegleitung
herausgegeben von

HEINRICH SCHWARTZ

Die Orchesterstimmen
können leihweise vom Verlag bezogen werden



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STEINGRÄBER-VERLAG, LEIPZIG

VORWORT.

Unter den Schätzen der Literatur für zwei Klaviere und Orchester, welche aus früheren Tagen auf uns gekommen sind, nimmt das vorliegende Konzert von Wilhelm Friedemann Bach eine erste Stelle ein. Es ist, wie Carl Bitter in seinem Buche „C. Ph. E. Bach und Wilhelm Friedemann Bach und deren Brüder“, Berlin 1868, II. Band, sagt, ein Musikstück von höchster und bleibender Schönheit. Überblickt man die kleine Anzahl der in Betracht zu ziehenden Konzerte für zwei Klaviere und Orchester, wie die drei Konzerte von Joh. Sebast. Bach in c-moll, C-dur und c-moll, von denen jedoch nur das eine in C-dur als hierher gehörig angesehen werden darf, während die beiden anderen Übertragungen von Violinkonzerten sind), die zwei Doppelkonzerte von C. Ph. E. Bach, das Mozartsche in Es und vergleicht mit ihnen das in Rede stehende W. F. Bachsche, so wird man zu dem Schlusse kommen, daß es sehr wohl neben den vorgenannten bestehen kann, ja, einige derselben an Schwung und Erfindungskraft übertrifft. Es wäre somit zu beklagen, wenn dieses prächtige Werk ganz der Vergessenheit anheimfallen würde. Sein musikalischer Gehalt ist zu wertvoll, um nicht heutzutage noch Wirkung auf eine vorurteilsfreie Hörerschaft auszuüben. Freilich, der Klaviersatz ist dünn, im modernen Sinne gar nicht konzertmäßig, er entbehrt des Glanzes und der gewohnten Brillanz, er mag den Pianisten daher nicht interessant genug erscheinen, aber er entschädigt dafür durch blühende Melodik und Tiefe des Ausdruckes. Diesen in das richtige Licht zu stellen, wird die Hauptaufgabe stilvoller Interpreten sein müssen, und ich zweifle alsdann nicht, daß sie sich dieselbe Anerkennung gebildeter Kunstfreunde erwerben werden, wie ich das mehrfach bei dem Vortrage des Mozartschen Doppelkonzertes oder der beiden von Ph. E. Bach zu beobachten Gelegenheit hatte.

Meine Bearbeitung erstreckt sich vor allem auf die reichere Ausgestaltung der beiden Solostimmen, ich habe sie, sozusagen, dem heutigen, an größere Klangfülle gewöhnten Ohre näher gebracht. Verschiedene Stellen, welche sich wiederholten und im Originale von beiden Spielern ausgeführt wurden, habe ich wechselweise dem ersten oder zweiten Klaviere zugeteilt. Hierdurch wurde einerseits eine interessantere Behandlung des Instrumentes ermöglicht, andererseits eine reizvolle Wechselwirkung der beiden Solisten erzielt. Durch harmonische Füllungen, Verdoppelungen, Verlegung in andere Oktaven suchte ich den Klaviersatz für den Spieler anregender, für den Hörer klingender zu gestalten, von der Ausführung des continuo habe ich, mit Ausnahme der Schluß-Tutti des ersten und dritten Satzes, abgesehen. Ob ich in meiner Retouche zu weit gegangen bin, überlasse ich dem Urteile kunstverständiger Richter, manche werden in meinem Verfahren wohl einen Fehler sehen, namentlich diejenigen, welche in diesem Werke einen Markstein in der Entwicklung des Instrumentalkonzertes erblicken und die Grenzen historischer Treue innegehalten wissen wollen. Sie mögen von ihrem Standpunkte aus recht haben, aber die Erfahrung hat doch gelehrt, daß mit allzu puritanischen Rücksichten Kunstwerte

aus früheren Zeiten nicht dem wirklichen Leben zurückgewonnen werden können. Ich verweise zur Erhärtung des Gesagten beispielsweise auf Händel, übrigens auch auf Joh. Seb. Bach. Selbstverständlich denke ich mir die Ausführung der beiden Solostimmen nicht durch zwei Cembali sondern durch zwei Flügel unserer Tage, wobei die Spieler in der Art ihrer Tongebung wie des Vortrages überhaupt sich in den Geist des Tonstückes und der Zeit, in welcher es entstanden, zu versenken sich anlegen sein lassen mögen. Mit Vortragszeichen ist das Original natürlich sehr dürftig versehen, es kennt nur *p* und *f*. Durch meine Bezeichnung glaube ich gegen des Komponisten Absichten nicht verstoßen zu haben, aber ich erkläre ausdrücklich, daß meine Auslegungen keineswegs als die einzig möglichen gelten sollen und daher nicht als bindend anzusehen sind. In der Behandlung des Orchesters habe ich wesentliche Änderungen vorgenommen, und zwar besonders in den Trompetenstimmen, während die Hörner und das Streichorchester fast unverändert geblieben sind, mußten die Trompetenstimmen ihrer stets sehr hohen Lage wegen vielfach abgedämpft und gemildert werden. Die künstlerische Ausführung dieses Teiles der Partitur, namentlich nach der zarten und weichen Seite hin, wird für die vollendete Wiedergabe des Werkes von höchster Bedeutung sein, mit dem bloßen „correct“ ist es hier keineswegs getan. Vom vorliegenden Konzerte existiert eine Ausgabe für zwei Klaviere mit einbezogenem Orchester von Dr. Riemann (Steingraber-Verlag, Leipzig); mir standen bei meiner Arbeit als Vorlage die im Besitze der Gesellschaft der Musikfreunde in Wien befindlichen geschriebenen Stimmen zur Verfügung, für deren Überlassung hiermit an dieser Stelle herzlich gedankt sei. Sie enthalten Streichorchester, zwei Hörner, zwei Trompeten und Pauken.

Wilhelm Friedemann Bach (geb. 22. Mai 1710 zu Weimar, † 1. Juli 1784 zu Berlin), der älteste Sohn Meister Johann Sebastians, war bekanntlich des Vaters Liebling, für welchen er große Hoffnungen hegte. Und sein Bruder Philipp Emanuel mußte bekennen: „er konnte unseren Vater eher ersetzen, als wir alle zusammengenommen“. Inwieweit Friedemann diese Erwartungen erfüllte, hat Dr. Martin Falck in seiner lesenswerten Monographie „W. F. Bach. Sein Leben und seine Werke. Leipzig 1913, Kahnt Nachfolger“ in ausführlicher Weise behandelt. Dr. Falck darf für sich das Verdienst beanspruchen, Klarheit in die verschwommene, romantische Vorstellung von W. F. Bachs Leben gebracht und manchen Irrtum zerstreut zu haben. Friedemann, nach dem Orte einer längeren Wirksamkeit (1746—1764) der Hallesche Bach genannt, hat viele zum Teil bedeutende Kompositionen geschrieben: Sonaten für ein und zwei Klaviere, meisterhafte galante Polonaisen, Fantasien und kleinere Stücke, Fugen, Konzerte mit Streichorchester, Sinfonien, Vokalmusik (Kantaten). Viele von diesen Werken wären es wert, der Vergessenheit entrissen und durch Aufführungen zu neuem Leben erweckt zu werden. Das vorliegende Doppelkonzert ist das einzige Werk dieser Gattung, das der Tondichter hinterlassen hat, es ist etwa 1761 entstanden. Möge es in dieser neuen Gestalt eine fröhliche Auferstehung feiern!

MÜNCHEN

HEINRICH SCHWARTZ

PREFACE

Among the treasures for two Pianofortes and Orchestra, which have come to us from former days, the present Concerto of Wilhelm Friedemann Bach occupies one of the first places. As Carl Bitter writes in his book "C. Ph. E. Bach und Wilhelm Friedemann Bach und deren Brüder", Berlin 1868, IInd tome, "It is a piece of music of great and lasting beauty". Looking at the small number of Concertos for two Pianofortes and Orchestra, to be taken into consideration, such as the three Concertos of John Sebastian Bach (in C minor, C major and C minor) of which however only the one in C major is to be considered as being in place here, (as the two others are transcriptions of Violin Concertos), the two Double Concertos of C. Ph. E. Bach, this one of Mozart in E \flat , and comparing the same with the one in question of W. F. Bach, we come to the conclusion that it is quite able to stand its ground by the side of the two mentioned above, even surpassing some of them by its buoyancy and its power of imagination. Consequently it would be deplorable, if this splendid work were allowed to fall into oblivion. Its musical contents are too valuable not to exert, even to-day, their influence on an unprejudiced audience. Indeed, the piano composition is thin, not at all concert-like in the modern sense, it misses splendour and the customary brilliancy, to the pianist it may not seem interesting enough, but it makes up for it by wealth of melody and deepness of expression. It will be the main task of artistic interpreters, to put the latter into the right light, and I do not doubt that then they will obtain the same appreciation of educated friends of Art, as I had the opportunity to observe repeatedly at the performance of the Mozart Double Concerto, or of one of the two by Ph. E. Bach.

The chief feature of my arrangement is that it makes for a more effective and interesting rendering, by assigning alternately to the first and second piano, several portions which are repeated and which in the original are executed by both players, making a charming mutual effect of the two soloists, I have endeavoured to make the piano part more stirring to the player and more sonorous to the listener, this by inserting harmonic fillings, reduplications and transpositions, refraining from the execution of the continuo, with the exception of the final tutti of the first and third movements. I leave it to the judgment of artistic experts, if I have gone too far in my retouching, some will probably find fault with my proceedings, especially those who consider the work as a boundarystone in the development of the Instrumental Concerto, asking that the limits of historical truth be observed. They might be right from their point of

view, but experience has proved that, by being too strict, artistic ideas of former times cannot be appreciated at the present day. To confirm this, I refer to Händel and to John Sebastian Bach. Of course, I do not presume the execution of the two solo parts by two harpsichords but by two grand-pianos of our days, while the players are expected to enter thoroughly into the spirit of the composition and the period in which it was written, bearing in mind its construction as well as the interpretation. Of course, the original is very poorly provided with marks of expression, only *p* and *f* are known. By my designation I do not think I have offended against the intention of the Composer, but I would remark that my interpretations are by no means to be considered the only ones possible and therefore are not binding. As to the treatment of the orchestra I have made essential changes, especially in the trumpet parts, whilst the horns and the strings have been left practically unaltered, the trumpet parts, owing to their high position, needed often to be toned down. An artistic treatment of this work is of the highest importance, as a mere mechanical performance will not make for perfect rendering. There is in existence an edition for two Pianofortes and Orchestra by Dr. Riemann (Steingräber-Edition) the written parts of which were kindly placed at my disposal by the Society of Friends of Music in Vienna, to whom I here tender my grateful thanks. They contain strings, two horns, two trumpets and tympani.

Wilhelm Friedemann Bach (born November 1710 at Weimar, died 1st of July 1784 in Berlin), the eldest son of John Sebastian Bach, was, as it is known, the favourite of his father, for whom he cherished great hopes. His brother, Philipp Emanuel was obliged to confess: "He could better replace our father than all of us put together". How far Friedemann realised these expectations has been treated in a detailed way by Dr. Martin Falck in his monography (which is well worth reading), "W. F. Bach, Sein Leben und seine Werke, Leipzig 1913, Kahnt Nachfolger". Dr. Falck may claim for himself the merit of having brought clearness into the vague and romantic image of W. F. Bach's life and to have scattered many errors. Friedmann, called the "Bach of Halle", from his long residence in that town (1746-1764), has written many works, sonatas for one or two pianos, polonaises, fantasias and smaller pieces, fugues, concertos with string orchestra, symphonies and vocal music (Cantatas). Many of these works were worth being saved from oblivion and being restored to life. The present Double Concerto is the only work of its kind which has been left by the Composer, it was composed about 1761. May it live long in its new form.

MUNICH

HEINRICH SCHWARTZ

AVANT-PROPOS

Parmi les trésors de la littérature pour deux pianos qui nous sont parvenus d'autrefois, le concerto de Wilhelm Friedemann Bach occupe sans contredit une place d'avant-garde. Carl Bitter dans son livre «C. Ph. E. Bach, Friedemann Bach et leurs frères» (Berlin 1868, 2^e volume) le mentionne et constate, que c'est une œuvre de la plus grande beauté et d'une valeur remarquable et non passagère. Si l'on considère le petit nombre de concertos pour deux pianos avec orchestre (il en existe trois de J. S. Bach, dont un seul, celui en ut majeur entre en considération, les 2 autres étant des transcriptions de concertos pour violon — les 2 concertos de Ph. E. Bach et le double concerto de Mozart) l'on arrive à la conclusion, que notre concerto de W. Friedemann Bach n'a rien à souffrir de la comparaison, que même il surpasse plus d'un par son élan et sa puissance d'inspiration. Il serait à déplorer par conséquent que cette œuvre splendide tombât dans l'oubli. Sa valeur musicale est trop importante pour ne pas enthousiasmer encore aujourd'hui un public sans parti préconçu. La partie de piano paraîtra sans doute plutôt maigre à nos oreilles modernes habituées à plus de brillant et de sonorité, elle n'est pas concertante, elle peut ne pas paraître bien attrayante, pour les exécutants, mais tout cela est richement compensé par le charme mélodique et la profondeur du sentiment. Mettre ces deux qualités en lumière doit être le principal souci des interprètes et ils obtiendront un succès au moins égal à celui que j'ai eu fréquemment l'occasion de constater à l'audition du double concerto de Mozart et de ceux de Ph. E. Bach.

Mon adaptation est soucieuse avant tout de présenter les deux parties du solo sous une forme plus riche et plus appropriée à notre conception moderne, à laquelle notre oreille est habituée et qui suppose une sonorité plus intense et plus pleine. En plusieurs endroits j'ai fait alterner le premier et le second piano où dans l'original les deux pianos doublaient leur partie. Cela augmente l'intérêt de part et d'autre et présente un dialogue intéressant entre les deux exécutants. Je me suis efforcé de rendre la partie de piano plus attrayante aux solistes et plus sonore pour l'auditeur en insérant des remplissages harmoniques, des doublures et des transpositions, dans d'autres registres renonçant à la réalisation de la basse chiffrée à l'exception des derniers *tutti* du premier et du troisième mouvement. Je laisse à mes collègues du métier le soin d'apprécier si je suis allé trop loin dans mes retouches. Quelques-uns trouveront peut-être même que mon procédé est une erreur, un anachronisme, je vise ici ceux qui considèrent cette œuvre comme borne historique dans le développement du concerto instrumental, qui réclament la tradition intacte. Ils peuvent avoir raison en principe mais l'expérience prouve, que par un respect trop puritain les valeurs artistiques des temps passés ne peuvent être regagnées

à nos contemporains. Pour confirmer ce que j'avance je me permets de renvoyer le lecteur à Händel, aussi à J. S. Bach. Il va sans dire que je ne me représente nullement que les parties des solistes soient rendues sur des clavecins, mais bien sur des pianos à queue de nos jours. Quant à ce qui concerne l'exécution en général les interprètes doivent avoir à cœur de s'imprégner de l'esprit et du style de l'époque à laquelle cette œuvre a été conçue. L'édition originale est plus que sobre d'indications de nuances et autres. On remarque tout au plus quelques *f* et *p*. Par mes adjonctions je ne crains pas d'avoir péché contre les intentions de l'auteur, mais il va sans dire que je n'impose à personne ma manière de voir et que l'on ne saurait considérer mon interprétation comme la seule possible et obligatoire.

Quant à ma façon de traiter l'orchestre, j'ai fait quelques modifications essentielles surtout dans les trompettes tandis que les cors et le quatuor ont subi peu d'altérations. Les trompettes ont dû être atténuées en raison du registre trop élevé dans lequel elles étaient notées. Une exécution très soignée de l'élément orchestral surtout des parties expressives et mélodiques sera de la plus grande importance pour la réussite. Une exécution simplement correcte ne suffit en aucun cas. Il existe en outre de ce concerto une réduction pour deux pianos avec orchestre par Hugo Riemann (Edition Steingraber). Pour le présent travail j'ai eu l'avantage d'avoir pu consulter le manuscrit qui est la propriété de la «Gesellschaft der Musikfreunde» à Vienne à laquelle je tiens à exprimer ici mes meilleurs remerciements pour son obligeance. Cette partition exige un orchestre à cordes, deux cors, deux trompettes et les timbales.

Wilhelm Friedemann Bach (né le 22 mai 1710 à Weimar, mort le 1^{er} juillet 1784 à Berlin), le fils aîné du grand Jean Sébastien, était connu on le sait le préféré de son père qui avait fondé de grands espoirs sur lui. Son frère Ph. Emmanuel constate que: «Il était prédestiné à remplacer notre père plus que nous tous ensemble.» Ce point a été élucidé d'une façon remarquable dans la monographie de Martin Falck qui a paru chez l'éditeur Kahnt à Leipzig et qui mérite d'être lue. Falck peut revendiquer pour lui d'avoir introduit de la clarté dans le portrait si vague et si romanesque de la vie de W. Fr. Bach. On l'a appelé le Bach de Halle d'après le nom de la ville où il a exercé son art le plus longtemps (1746—1764). Outre ce concerto il existe de lui d'autres œuvres importantes: des sonates pour un et deux pianos, des remarquables polonaises galantes, des fantaisies et de petites pièces, fugues, concertos avec orchestre à cordes, sinfonies et musique vocale (Cantates). Beaucoup de ces œuvres seraient dignes d'être sauvées de l'oubli et restaurées par de nouvelles éditions. Notre double concerto est le seul de cette catégorie que le compositeur nous ait laissé. Puisse-t-il fêter une joyeuse resurrection sous cette forme.

MUNICH

HEINRICH SCHWARTZ

KONZERT

(Es - dur)

für zwei Klaviere und Orchester.

(Streicher, 2 Hörner, 2 Trompeten und Pauken)

Komponiert von

Wilhelm Friedemann Bach.

(1710 - 1784)

Neu herausgegeben
von
Heinrich Schwartz.

Un poco Allegro. (♩ = 84)

Erstes Klavier.

Zweites Klavier.

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

10/23 gite y a pira Haru

Viol.
p

29 30 31 32

Hörner

2 Orch. tr.

33 34 35 36

Orch.

cresc.

f tr

Solo

p espress.

37 38 39 40 41

espress.

p

42 43 44 45

p

Musical score for measures 46-48. The score is written for piano and orchestra. Measure 46 features a piano part with triplets and a *cresc.* marking. Measure 47 includes a forte orchestral part (*f Orch.*) and a piano part with a circled '3' above it. Measure 48 shows a piano part with a *p* dynamic marking and a crescendo hairpin.

Musical score for measures 49-51. This section is marked 'Solo' and 'leggiero'. It features intricate piano passages with trills (*tr*) and triplets. Measure 49 has a *p* dynamic and *tr* markings. Measure 50 continues with *tr* and *leggiero* markings. Measure 51 includes triplets and a *p* dynamic marking.

Musical score for measures 52-54. Measure 52 features a piano part with a *cresc.* marking. Measure 53 includes a piano part with a *p* dynamic and a forte orchestral part (*f*). Measure 54 shows a horn and trumpet part (*Hörner & Tromp.*) and a violin part (*Viol.*) with a *f* dynamic and trills (*tr*). The piano part in measure 54 includes triplets and a *cresc.* marking.

4

pp *cresc.*

Viol. *p* *cresc.* *mf* *pp*

cresc. *pp* Orch.

p *leggiero* *cresc.* *f*

57 58

cresc. *f*

cresc. *pp* Orch.

Solo *p* *cresc.* *mf* *pp*

59 60

Musical score for measures 61 and 62. The score is written for two systems of piano. The first system consists of a treble and bass clef staff. The second system also consists of a treble and bass clef staff. Measure 61 is marked with a piano (*p*) and *leggiero* dynamic. Measure 62 features a *cresc.* (crescendo) marking and a forte (*f*) dynamic. The music includes various rhythmic patterns and articulations.

Musical score for measures 63, 64, and 65. The score is written for two systems of piano. The first system consists of a treble and bass clef staff. The second system also consists of a treble and bass clef staff. Measure 63 is marked with a piano (*p*) dynamic. Measure 64 is marked with a *Solo* marking and a circled number 5. Measure 65 is marked with a *cresc.* (crescendo) dynamic. The music includes various rhythmic patterns and articulations.

Musical score for measures 66, 67, and 68. The score is written for two systems of piano. The first system consists of a treble and bass clef staff. The second system also consists of a treble and bass clef staff. Measure 66 is marked with a forte (*f*) dynamic. Measure 67 is marked with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. Measure 68 is marked with a forte (*f*) dynamic and a piano (*p*) dynamic. The music includes various rhythmic patterns and articulations.

69 Solo *mf* 70 *f* 71 Orch. *tr* 72 *p* 73 *p*

74 *col 8* 75 *f* 76 *p* 77 *tr* *f*

78 *tr* 79 *f* 80 *L.* 81 *L.*

82 *f* 83 *tr* 84 *tr* 85 Solo *p espress.* *ff*

86 87 88 89

p dr *leggiero*

Solo *p dr* *leggiero*

90 91 92

p dr *leggiero*

93 94 95

p *p dr* *leggiero*

96 97 98 99

p *p dr* *leggiero*

Orch. *f tr* *Orch.*

Risoluto

Musical score for measures 100-102. The piece is in a minor key with a 3/4 time signature. Measure 100 features a forte (*f*) dynamic. Measure 101 is marked *Risoluto* and features a forte (*f*) dynamic. Measure 102 features a piano (*p*) dynamic. The score includes treble and bass staves with various musical notations such as trills (*tr*), accents (*acc*), and slurs.

Musical score for measures 103-104. Measure 103 is marked *pp leggiero*. Measure 104 is marked *pp*. The score includes treble and bass staves with musical notations such as trills (*tr*) and slurs.

Musical score for measures 105-108. Measure 105 features a piano (*p*) dynamic. Measure 106 features a piano (*p*) dynamic. Measure 107 features a piano (*p*) dynamic. Measure 108 features a piano (*p*) dynamic. The score includes treble and bass staves with musical notations such as trills (*tr*) and slurs.

Musical score for measures 109-112. Measure 109 is marked *Solo p espress.*. Measure 110 is marked *Solo p espress.*. Measure 111 is marked *Solo p espress.*. Measure 112 is marked *Solo p espress.*. The score includes treble and bass staves with musical notations such as slurs and accents.

9

113

114

115

116

117

118

119

120

121

p

pp

leggiero

cresc.

dr

10

Musical score for measures 122 and 123. The system consists of two staves. The upper staff contains a melodic line with some rests, and the lower staff contains a more active accompaniment. The key signature has two flats, and the time signature is 4/4. The dynamic marking *p espress.* is present.

Musical score for measures 124, 125, and 126. The system consists of two staves. The upper staff continues the melodic line, and the lower staff provides accompaniment. The dynamic marking *p espress.* is present.

Musical score for measures 127, 128, and 129. This system includes two violin parts. The upper staff is labeled *2.Viol.* and the lower staff is labeled *1.Viol.*. The piano accompaniment is in the bottom two staves. The dynamic marking *p* is present.

Musical score for measures 130, 131, and 132. This system includes an orchestra part. The upper staff is labeled *Orch.* and the lower staff is also labeled *Orch.*. The piano accompaniment is in the bottom two staves. The dynamic marking *cresc.* is present. A circled measure number **11** is located above the first measure of the orchestra part.

133 134 135

136 137 138

139 140 141

142 Solo 143 144 145

Musical score for measures 146-149. The score is written for piano in a key signature of two flats. Measure 146 features a forte (*f*) piano accompaniment. Measure 147 begins with a piano (*p*) dynamic. Measures 148 and 149 continue the piano accompaniment.

Musical score for measures 150-152. Measure 150 includes piano accompaniment and an orchestral (*Orch.*) part marked *f*. Measure 151 features piano accompaniment with trills (*tr*) and an orchestral part marked *f tr*. Measure 152 features a solo violin (*1. Viol.*) part marked *p* and piano accompaniment marked *p espress.*

Musical score for measures 153-155. Measure 153 includes piano accompaniment and violin parts for the 1st and 2nd violins. Measure 154 features piano accompaniment with triplets (*3*) and violin parts. Measure 155 features piano accompaniment with triplets and violin parts.

Musical score for measures 156-158. Measure 156 features piano accompaniment marked *p espress.* and a violin part marked *p*. Measure 157 includes piano accompaniment and horn parts (*Hörner p*). Measure 158 features piano accompaniment marked *f* and an orchestral part (*Orch.*).

Solo (#)

p espress.

159 Solo 160 161

p espress.

162 Solo 164 (#)

f

p

163 Solo 164 (#)

p

165 14

p

165 *p espress.* 166

1. Viol. *p*

2. Viol.

cresc.

p

167 168 169

p

espress.

espress.

Tromp.

170 171 172

173 174

p. *espress.*

175 176 177 178

Orch. *f* *tr* Solo *p*

15

179 180 181

Solo *tr* *leggiero* *p* *tr*

Solo *tr* *leggiero* *p* *tr*

1. Viol. *p*

181 182

2. Viol. *p*

182 183

183 184

184 *cresc.*

185 *f* Orch. *pp* *leggiere*

Solo

186

pp leggiere

cresc.

185 186

186 187 188

cresc.

f *tr* *fp* *tr*

188 189

Viol. *f*

189 190

Orch. **16**

191 192 193 194

This system contains measures 191 through 194. It features an orchestral section with piano (*f*) dynamics and trills (*tr*). The music is written in a grand staff with treble and bass clefs. Measure 191 includes a triplet of eighth notes. Measures 192-194 continue the melodic line with trills and piano accompaniment.

Solo *p*

Viol. *p*

2. Viol.

195 196 197

cresc.

This system contains measures 195 through 197. It features a solo piano (*Solo p*) and violin (*Viol. p*) section. The piano part has a *cresc.* (crescendo) marking. The violin part also has a *cresc.* marking. The music is written in a grand staff with treble and bass clefs. Measure 195 includes a triplet of eighth notes. Measures 196-197 continue the melodic line with trills and piano accompaniment.

17

198 199 200

This system contains measures 198 through 200. It features an orchestral section with piano (*p*) dynamics and trills (*tr*). The music is written in a grand staff with treble and bass clefs. Measure 198 includes a triplet of eighth notes. Measures 199-200 continue the melodic line with trills and piano accompaniment.

Musical score for measures 201-203. The score is written for piano and includes a horn part. Measures 201 and 202 are marked with a piano (*p*) dynamic. Measure 203 is marked with a crescendo (*cresc.*). The piano part features complex chordal textures and melodic lines, while the horn part has a more rhythmic, eighth-note pattern.

Musical score for measures 204-206. Measures 204 and 205 are marked with a forte (*f*) dynamic. Measure 206 is marked with a piano (*p*) dynamic. The piano part includes a trill (*tr*) in measure 204. The horn parts are labeled "1. Horn" and "2. Horn".

Musical score for measures 207-209. Measures 207 and 208 are marked with a forte (*f*) dynamic. Measure 209 is marked with a piano (*p*) dynamic. The piano part includes a trill (*tr*) in measure 209. The score is marked with a ritardando (*ritard.*) in measures 207 and 209. The piano part features complex chordal textures and melodic lines, while the horn part has a more rhythmic, eighth-note pattern.

Andante cantabile. (♩ = 72) Orchester tacet. *espress.*

dolce

p semplice

Andante cantabile. (♩ = 72)

p dolce, semplice

espress.

cantando

18

p espress.

11 12 13 14 15 16 17 18 19 20

p grazioso

p espress.

p espress.

f

p

cresc.

p

tr

21 22 23 24 25 26 27 28 29 30 31

p

p

cresc.

p

pp

19

p

mf

pp

32 33 34 35 36 37 38 39 40

pp

p

mf

pp

8va basso

espress.

(20)

41 42 43 44 45 46 47 48 49 50

espress. *mf* *p* *calando* *pp semplice*

(21)

51 52 53 54 55 56 57 58 59 60 61 62

p *cresc.* *f* *p*

(22)

63 64 65 66 67 68 69 70 71 72

p grazioso *p* *espress.*

73 74 75 76 77 78 79 80 81 82

f *p* *pp* *sf* *ritard.* *tr* *pp*

Vivace (♩ = 88)

Orch.

1 2 3 4 5 6 7 8

23

9 10 11 12 13 14 15 16 17 18

19 20 21 22 23 24 25 26

24

27 28 29 30 31 32 33

Musical score for measures 34-40. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano). Measure numbers 34, 35, 36, 37, 38, 39, and 40 are indicated below the staves.

Musical score for measures 41-46. This section includes a *Solo* marking above the right-hand staff in measure 44. Dynamics include *cresc.* (crescendo), *f*, and *p*. Performance instructions include *tr* (trill) and *m.s.* (mezzo-soprano). Measure numbers 41, 42, 43, 44, 45, and 46 are indicated below the staves.

Musical score for measures 47-52. Dynamics include *p* (piano). Measure numbers 47, 48, 49, 50, 51, and 52 are indicated below the staves. A *Solo* marking is present above the right-hand staff in measure 52.

Musical score for measures 53-56. The section begins with a circled number 25 and the instruction *leggiero*. Dynamics include *cresc.* (crescendo). Measure numbers 53, 54, 55, and 56 are indicated below the staves.

Orch. *p* *f*

57 58 59 Tromp. 60 61

Solo *p* *cresc.*

62 Solo *p* 63 *tr* 64 65

66 67 68 69

Orch. **26** *f* *p* Solo

70 71 72 73 74 Solo *p*

Musical score for measures 75-78. The score is in G minor (three flats) and 3/4 time. It consists of two systems of grand staff notation. Measure 75 features a *cresc.* marking. Measure 76 has a *p* marking. Measure 77 has a *cresc.* marking. Measure 78 has a *cresc.* marking.

Musical score for measures 79-82. The score is in G minor and 3/4 time. Measure 79 has a *p* marking. Measure 80 has a *mf* marking. Measure 81 has a *p* marking and a *leggiero* marking. Measure 82 has a *p* marking.

Musical score for measures 83-86. The score is in G minor and 3/4 time. Measure 83 has a *f* marking. Measure 84 has a *f* marking. Measure 85 has a *p* marking and a *leggiero* marking. Measure 86 has a *p* marking.

Musical score for measures 87-90. The score is in G minor and 3/4 time. Measure 87 has a *f* marking. Measure 88 has a *f* marking. Measure 89 has a *p* marking and a *grazioso* marking. Measure 90 has a *p* marking and a *grazioso* marking. Trills (*tr*) are indicated in measures 88, 89, and 90.

Musical score for measures 91-94. The score is written for piano in two staves (treble and bass clef). Measure 91 features a trill (tr) in the right hand. Measure 92 has a trill (tr) in the right hand. Measure 93 has a trill (tr) in the right hand. Measure 94 has a piano (p) dynamic marking in the right hand.

Musical score for measures 95-98. The score is written for piano in two staves (treble and bass clef). Measure 95 has a trill (tr) in the right hand. Measure 96 has a trill (tr) in the right hand. Measure 97 has a trill (tr) in the right hand. Measure 98 has a crescendo (cresc.) marking in the right hand.

Musical score for measures 99-103. The score is written for piano in two staves (treble and bass clef). Measure 99 has a fortissimo (ff) dynamic marking in the right hand. Measure 100 has a piano (p) dynamic marking in the right hand. Measure 101 has a piano (p) dynamic marking in the right hand. Measure 102 has a fortissimo (ff) dynamic marking in the right hand. Measure 103 has a fortissimo (ff) dynamic marking in the right hand. A circled number 28 and the text "Orch." are present above measure 102.

Musical score for measures 104-112. The score is written for piano in two staves (treble and bass clef). Measure 104 has a piano (p) dynamic marking in the right hand. Measure 105 has a piano (p) dynamic marking in the right hand. Measure 106 has a piano (p) dynamic marking in the right hand. Measure 107 has a piano (p) dynamic marking in the right hand. Measure 108 has a piano (p) dynamic marking in the right hand. Measure 109 has a piano (p) dynamic marking in the right hand. Measure 110 has a piano (p) dynamic marking in the right hand. Measure 111 has a piano (p) dynamic marking in the right hand. Measure 112 has a piano (p) dynamic marking in the right hand. A crescendo (cresc.) marking is present in the right hand between measures 107 and 108.

Musical score for measures 113-119. The score is written for piano in a key with two flats. It features a complex texture with multiple voices in both hands. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). Measure numbers 113, 114, 115, 116, 117, 118, and 119 are indicated below the staves.

Musical score for measures 120-126. The score continues with intricate piano textures. Dynamics include *f* (forte) and *p* (piano). Measure numbers 120, 121, 122, 123, 124, 125, and 126 are indicated below the staves.

Musical score for measures 127-133. Measure 128 is marked as a **Solo**. A **Horn** part is indicated in measure 129. Dynamics include *p* (piano) and *m.s.* (mezzo-soprano). Measure numbers 127, 128 Solo, 129, 130, 131, 132, and 133 are indicated below the staves.

Musical score for measures 134-139. Measure 137 is marked as a **Solo**. Dynamics include *p espress.* (piano, expressive) and *p* (piano). Measure numbers 134, 135, 136, 137, 138, and 139 are indicated below the staves.

30

Musical score for measures 140-145. The score is written for piano in a key with two flats. It features a complex texture with many sixteenth and thirty-second notes. Measure 144 is marked 'Solo' and 'p'. Measure 145 is marked 'p'.

Musical score for measures 146-150. Measures 146 and 147 are grouped with a slur. Measure 148 has a trill ('tr') and 'p'. Measure 149 is marked 'p'. Measure 150 is marked 'mf'.

31

Musical score for measures 151-155. Measure 151 is marked 'p'. Measure 152 has a slur. Measure 153 has a slur. Measure 154 has a trill ('tr') and 'p'. Measure 155 is marked 'f'.

Musical score for measures 156-159. Measures 156 and 157 are marked 'p leggiero' with a triplet of eighth notes. Measures 158 and 159 are marked 'p leggiero' with a triplet of eighth notes.

Musical score for measures 160-163. The score is written for piano in a key with two flats (B-flat major or D-flat minor). It features a treble and bass clef. Measure 160 starts with a trill (tr) on the right hand. Measures 161 and 162 include a *cresc.* (crescendo) marking. Measure 163 also features a trill (tr). The right hand contains complex melodic lines with trills and slurs, while the left hand provides a steady accompaniment.

Musical score for measures 164-167. Measure 164 is marked with a circled number 32. Measure 165 includes a *p* (piano) dynamic marking and a triplet of eighth notes. Measures 166 and 167 also feature triplet markings. The right hand continues with melodic development, and the left hand maintains a consistent rhythmic pattern.

Musical score for measures 168-171. Measures 168 and 169 include a trill (tr) in the right hand. Measure 170 is marked with a *cresc.* (crescendo). Measure 171 features a trill (tr) and a *p* (piano) dynamic marking. The musical texture remains consistent with the previous measures.

Musical score for measures 172-175. Measures 172 and 173 are marked with a *p* (piano) dynamic. Measure 174 includes a trill (tr) and a *p* (piano) dynamic. Measure 175 is also marked with a *p* (piano) dynamic. The right hand features melodic lines with trills and slurs, while the left hand provides accompaniment.

musical score for measures 176-179. The score is written for piano and includes a horn part labeled "Hörner". The piano part features a *cresc.* marking in measure 176 and a *p* marking in measure 178. The horn part has a *p* marking in measure 178.

musical score for measures 180-184. The score includes a piano part and an orchestral part labeled "Orch." and "Hörner". The piano part has a *cresc.* marking in measure 180 and a *f* marking in measure 182. The orchestral part has a circled number "33" above it and a *f* marking in measure 182.

musical score for measures 185-191. The score is written for piano and includes a *p* marking in measure 188 and a *cresc.* marking in measure 187.

musical score for measures 192-198. The score is written for piano and includes a *cresc.* marking in measure 192 and a *p* marking in measure 195.

Solo **34**

199 200 201 202 203 204 Solo 205

Solo

206 207 208 209 210 211 212 3

p leggiero

213 214 215 216

leggiero

217 218 219 220

35

leggiero

221 222 223 224

p leggiero

tr

225 226 227 228

pp

espress.

36 Orch.

229 230 231 232 233 234 Solo

Orch.

Solo

235 236 237 238 239 240

p Horn

p Pauke

Orch.

cresc.

Musical score for measures 241-246. The system consists of two grand staves. The upper staff contains the main melody with dynamics *mf* and *p*. The lower staff is labeled "Orch." and contains accompaniment with dynamics *f* and *p*. Measure numbers 241, 242, 243, 244, 245, and 246 are indicated below the staves.

Musical score for measures 247-250. The system consists of two grand staves. The upper staff features a solo piano part with dynamics *p* and *f*, and a *cresc.* marking. The lower staff contains accompaniment with dynamics *p* and *f*, and a *cresc.* marking. Measure numbers 247, 248, 249, and 250 are indicated below the staves.

Musical score for measures 251-254. The system consists of two grand staves. The upper staff has dynamics *p* and *p*, with a *cresc.* marking. The lower staff has dynamics *p* and *p*, with a *cresc.* marking. Measure numbers 251, 252, 253, and 254 are indicated below the staves.

Musical score for measures 255-258. The system consists of two grand staves. The upper staff is marked *grazioso* and contains dynamics *f*, *mf*, and *p*, along with a trill (*tr*) marking. The lower staff is also marked *grazioso* and contains dynamics *f* and *mf*, along with a trill (*tr*) marking. Measure numbers 255, 256, 257, and 258 are indicated below the staves.

Musical score for measures 259-263. The score is written for piano in a key with two flats. It features a complex texture with many sixteenth and thirty-second notes. Measure 259 starts with a piano (*p*) dynamic. Measure 261 includes a trill (*tr*) and a forte (*f*) dynamic. Measure 262 has a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. Measure 263 ends with a fortissimo (*ff*) dynamic.

Musical score for measures 264-268. Measure 264 begins with a fortissimo (*ff*) dynamic. Measure 265 starts with a piano (*p*) dynamic. Measure 266 has a forte (*f*) dynamic. Measure 267 has a piano (*p*) dynamic. Measure 268 includes a piano (*p*) dynamic and is marked for the orchestra (*Orch.*).

Musical score for measures 269-275. Measure 269 is marked for the orchestra (*Orch.*) and starts with a piano (*p*) dynamic. Measures 270-275 continue with piano (*p*) dynamics.

Musical score for measures 276-282. Measure 276 starts with a piano (*p*) dynamic. Measures 277-282 continue with piano (*p*) dynamics.

Solo (39)

Musical score for measures 283-289. The score is written for piano and includes dynamic markings such as *cresc.*, *f*, and *p*. A circled number 39 is placed above the staff for measure 288, with the word "Solo" written above it. The piano part features intricate rhythmic patterns and melodic lines.

Musical score for measures 290-295. This section continues the piano part with dynamic markings including *cresc.* and *f*. An orchestral part, labeled "Orch. *f*", is introduced in measure 292. The piano part shows a continuation of the melodic and rhythmic motifs.

Musical score for measures 296-302. This section features dynamic markings such as *p*, *cresc.*, *f*, and *ff allargando*. The piano part includes a trill in measure 301. The orchestral part continues with a strong, sustained accompaniment.

Les commandes doivent être faites par numéros. Les degrés de difficulté sont indiqués en chiffres.

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