

# JEAN SIBELIUS

## Op. 46. PELLEAS UND MELISANDE.

Suite für kleines Orchester. Aus der Musik zu dem gleichnamigen Drama des Maurice Maeterlinck.

	netto
Orchesterpartitur . . . . .	M. 9.—
Orchesterstimmen . . . . .	" 9.—
Jede Streichstimme einzeln . . . . .	" —.60
Für Klavier 2 händig	
Heft I (No. 1—4), Heft II (No. 5—8) je	" 1.50
Für Klavier 4 händig	" 3.—
Für Harmonium und Klavier bearbeitet von S. Karg-Elert. Heft I (No. 1—3), Heft II (No. 4—6), Heft III (No. 7—8) je	" 2.40
Melisande, für Violine und Klavier . . . . .	" 1.50
Die drei blinden Schwestern. Lied. <i>De trenne blinda systrar</i> . . . . .	" 1.20

## Op. 47. KONZERT FÜR VIOLINE mit Orchester, D moll.

	netto
Partitur . . . . .	M. 18.—
Orchesterstimmen (ohne Solostimme) . . . . .	" 30.—
Jede Streichstimme einzeln . . . . .	" 1.20
Solostimme . . . . .	" 1.80
Für Violine und Klavier . . . . .	" 7.50

## Op. 48. DIE GEFANGENE KÖNIGIN. Ballade für gemischten Chor mit Orchester.

	netto
Partitur . . . . .	M. 9.—
Orchesterstimmen . . . . .	" 15.—
Jede Streichstimme einzeln . . . . .	" 1.20
Jede Chorstimme . . . . .	" —.60
Klavierauszug mit Text . . . . .	" 2.—

## Op. 49. POHJOLA'S TOCHTER. Sinfonische Fantasie für grosses Orchester.

	netto
Partitur . . . . .	M. 15.—
Orchesterstimmen . . . . .	" 18.—
Jede Streichstimme einzeln . . . . .	" 1.20
Für Klavier 4 händig . . . . .	" —.—

## Op. 50. 6 LIEDER. Hoch, tief

	netto
M. 4.50	
No. 1. Lenzgesang — <i>Vårsång</i> . . . . .	" 1.50
" 2. Sehnsucht — <i>Längtan</i> . . . . .	" 1.50
" 3. Im Feld ein Mädchen singt — <i>En flicka sjunger där</i> . . . . .	" 1.20
" 4. Aus banger Brust — <i>Bäfvande hjärta</i> . . . . .	" 1.50
" 5. Die stille Stadt — <i>Den stilla staden</i> . . . . .	" 1.20
" 6. Rosenlied — <i>Rosornas sång</i> . . . . .	" 1.50

## Op. 51. BELSAZAR. Suite für kleines Orchester. Aus der Musik zu dem Drama

	netto
"Belsazar's Gastmahl" von Hj. Procopé.	
Partitur . . . . .	M. 6.—
Orchesterstimmen . . . . .	" 9.—
Jede Streichstimme einzeln . . . . .	" —.60
Für Klavier 2 händig . . . . .	" 1.80
Für Klavier 4 händig . . . . .	" 3.—

## Op. 52. SYMPHONIE No. 3, C dur.

	netto
Partitur . . . . .	M. 30.—
Orchesterstimmen . . . . .	" 50.—
Jede Streichstimme einzeln . . . . .	" 2.40
Klavierauszug 4 händig . . . . .	" 10.—

## Op. 53a. PAN UND ECHO.

Tanz-Intermezzo No. 3 für Orchester.

	netto
Partitur . . . . .	M. 3.—
Orchesterstimmen . . . . .	" 6.—
Jede Streichstimme einzeln . . . . .	" —.60
Für Klavier 2 händig . . . . .	" 1.50
Für Klavier 4 händig . . . . .	" 2.40

Revisionen & Bearbeitungen von PAUL JUON.

BERLIN: Schlesinger'sche Buch- und Musikhandlung  
(Rob. Lienau)

WIEN: Carl Haslinger qdm. Tobias.

MOSKAU: P. Jürgenson.

HELSINGFORS: Nya Musikhandel, (K. G. Fazer.)

CLOSED

SUITE

# Belsazar's Gastmahl.

Suite aus der Musik zu Hj. Procopé's Drama.

1.

Einzug.

Marche Orientale. — Oriental Procession.

Jean Sibelius, Op. 51.

Für Klavier bearbeitet von Gustav Volk.

**Secondo.**

Moderato.

ppp

pp

mp

poco

a

poco

cresc.

mf

mf

poco f

# Belsazar's Gastmahl.

Suite aus der Musik zu Hj. Procopé's Drama.

1.

Einzug.

Marche Orientale. — Oriental Procession.

Primo.

Jean Sibelius, Op. 51.

Für Klavier bearbeitet von Gustav Volk.

Moderato.

The musical score consists of six systems of music. Each system contains a piano part (left hand) and a violin part (right hand). The piano part is marked with a '6' in the first system, indicating sixteenth notes. Dynamics include *mf*, *poco f*, *f marcato*, and *fz*. The violin part features trills (*tr*) and triplets (*3*). The key signature changes from one flat to two flats across the systems. The tempo is marked 'Moderato'.

Secondo.

*f*

*f*

*mf* *ff* *mf*

*ff* *fff*

*ff* *poco dim.* *mf*

*p* *dim. molto* *pp* *dim. molto* *ppp* *ppp morendo*

Primo.

First system of the musical score. It consists of two staves. The upper staff contains a melodic line with eighth notes and some rests, marked with an 8-measure repeat sign. The lower staff contains a bass line with chords and eighth notes, marked with a mezzo-forte (*mf*) dynamic.

Second system of the musical score. The upper staff features a melodic line with eighth notes and rests, marked with an 8-measure repeat sign. The lower staff contains a bass line with chords and eighth notes, marked with a fortissimo (*ff*) dynamic.

Third system of the musical score. The upper staff features a melodic line with eighth notes and rests, marked with an 8-measure repeat sign. The lower staff contains a bass line with chords and eighth notes, marked with a mezzo-forte (*mf*) dynamic.

Fourth system of the musical score. The upper staff features a melodic line with eighth notes and rests, marked with an 8-measure repeat sign. The lower staff contains a bass line with chords and eighth notes, marked with a fortissimo (*ff*) dynamic.

Fifth system of the musical score. The upper staff features a melodic line with eighth notes and rests, marked with an 8-measure repeat sign. The lower staff contains a bass line with chords and eighth notes, marked with a fortissimo (*ff*) dynamic and a *poco dim.* instruction.

Sixth system of the musical score. The upper staff features a melodic line with eighth notes and rests, marked with an 8-measure repeat sign. The lower staff contains a bass line with chords and eighth notes, marked with a mezzo-forte (*mf*) dynamic and a *dim. molto* instruction. The system concludes with a double bar line and the number 2.

2.

Einsames Lied. — Solitude.

Secondo.

Andante. *dolce*

The musical score is written for piano in a minor key with a 3/4 time signature. It consists of six systems of music, each with a treble and bass clef staff. The first system begins with a first ending bracket labeled '1' and includes the dynamic marking *p*. The second system features the dynamic marking *sonore* above the treble staff and *mf* below the bass staff, with a *poco f* marking appearing later. The third system includes a *mf* marking and a first ending bracket labeled '1'. The fourth system starts with a *pp* marking. The fifth system includes a *mp* marking. The sixth system includes a *dim.* marking and a *mp* marking. The score concludes with a final cadence in the bass staff.



2.  
Einsames Lied. — Solitude.

Andante. **Primo.**

The musical score is written for piano and consists of eight systems of two staves each. The key signature is one flat (B-flat) and the time signature is common time (C). The piece begins with a mezzo-piano (*mp*) dynamic. The melody is characterized by a steady eighth-note accompaniment in the left hand and a more complex, often sixteenth-note melody in the right hand. The score includes several dynamic markings: *mp* at the beginning, *dim. molto* and *ppp* in the fourth system, and *dim.* in the eighth system. The piece concludes with a fermata over the final chord.

3.

Nachtmusik.

Nocturne. — Night music.

Secondo.

Andantino.

*p* *cresc.* 1

*pp ma marcato* *poco mf*

*p* *poco mf*

*p* 1 *pp marc.*

*pp* *f*

1 *pp* *dim. molto* *pp*



3.

Nachtmusik.

Nocturne. — Night music.

Primo.

Andantino.

The musical score is written for piano and right hand. It begins with the tempo marking "Andantino." and the key signature of two flats (B-flat major). The score is divided into six systems, each with a piano part on the left and a right-hand part on the right. The piano part features a steady accompaniment of eighth notes, while the right hand plays a more melodic line with various ornaments and dynamics. The dynamics range from *mp dolce* to *f*, with markings for *pesante*, *poco f*, *pp*, *p dolce*, and *dim. molto*. There are also markings for *cresc.* and *tr* (trill). The score concludes with a final *pp* marking.

# Khadra's Tanz.

Danse de la Khadra. — Khadra's Dance.

Commodo.

Secondo.

The musical score is written for piano and consists of six systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system is marked *p* and includes a repeat sign. The second system includes a *pp* dynamic marking and an accent (>). The third system continues the melodic and harmonic patterns. The fourth system features a fermata in the bass line. The fifth system concludes with a double bar line, a fermata, and a final chord marked with a '2' indicating a second ending. The sixth system is marked *p* and continues the piece.

4.

Khadra's Tanz.

Danse de la Khadra. — Khadra's Dance.

Commodo.

Primo.

The musical score is written for piano and violin. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The piano part starts with a dynamic of *mp* and a *marcato* articulation. The violin part features a melodic line with slurs and accents. Dynamics range from *pp* to *fz*. The score includes several measures with triplets and slurs. The piece concludes with a final cadence in the piano part.

Secondo.

The first system of the piano score consists of two staves. The upper staff features a continuous eighth-note arpeggiated pattern in the right hand, while the lower staff provides a simple harmonic accompaniment with half notes.

The second system continues the arpeggiated texture. A dynamic marking of *p* (piano) is introduced in the right hand towards the end of the system.

The third system features a change in dynamics to *pp* (pianissimo) in the right hand. The arpeggiated pattern continues with some melodic variation.

The fourth system maintains the arpeggiated texture in the right hand and the accompaniment in the left hand.

The fifth system continues the piece with the characteristic arpeggiated right hand and accompaniment left hand.

The sixth system concludes the piece. It features a dynamic marking of *f* (forte) and ends with a *sfz Fine.* (sforzando Fine) instruction.

First system of musical notation. The upper staff contains a melodic line with a series of descending eighth notes, marked *poco f*. The lower staff contains a bass line with a few notes, marked *p*.

Second system of musical notation. The upper staff features a melodic line with slurs and accents, marked *poco f*. The lower staff has a bass line with slurs and accents, marked *p*.

Third system of musical notation. The upper staff has a melodic line with slurs and accents, marked *pp*. The lower staff has a bass line with slurs and accents.

Fourth system of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with slurs and accents.

Fifth system of musical notation. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with slurs and accents.

Sixth system of musical notation. The upper staff features a melodic line with triplets and slurs, marked *f*. The lower staff has a bass line with triplets and slurs, marked *fz*. The system concludes with the word *Fine.*

# Secondo.

pp *poco f* *poco f*  
pp

*rfz* *mf* *ff* *ff* *ff* *ff*  
pp

*rfz* *mf*

*pp cresc. molto* *ff*

*dim molto* *p* *pp*

*p* *pp*

*D.S.al Fine.* §



pp

poco f

mf ff pp

p

mf

1. 2. pp D.S.al Fine

# Ausgewählte klassische und moderne Kompositionen für Klavier zu vier Händen

Classical and modern Piano Duets

l = leicht (easy). m = mittelschwer (medium difficult). s = schwer (difficult).

aus dem Verlage der \* \* \* \* \*

Schlesingerschen  
Buch- u. Musikhandlung  
(Rob. Lienau)  
Berlin W., Französische Str. 23.

C. Haslinger, qdm. Tobias  
Wien, Tuchlauben 11.

m	<b>Adam, A.</b> Overture „Si j'étais roi“ . . . . .	1.—	l	<b>Schmidt, O.</b> 6 leichte Stücke: Marsch, Ländler, Mazurka, Ungarisch, Polonaise, Tarantella Op. 7 . . . . .	à —.80
l-m	<b>Armeemärsche, Deutsche.</b> 2 Bände (nach Wieprecht) . . . . .	1.50	m	— Walzer Op. 14 . . . . .	4.—
m	<b>Ascher, J.</b> Fanfare militaire Op. 40 . . . . .	1.50	m	— 3 Klavierstücke Op. 19: No. 1 Marcia alla turca (M. 1.50), No. 2 Ländler (M. 1.—), No. 3 Gavotte (M. 1.—).	
m	<b>Bargiel, W.</b> Gigue . . . . .	1.50	m	<b>Schubert, Fr.</b> Overture Rosamunde . . . . .	— .80
l-m	<b>Bayer, J.</b> Fantasie über „Die Braut von Korea“ . . . . .	3.—	m	<b>Schumann, R.</b> Zigeunerleben, Op. 29 . . . . .	1.—
m	<b>Beethoven, L. van.</b> Deutsche Tänze, bearbeitet von J. Seiss . . . . .	4.—	m	— Bilder aus dem Osten Op. 66 . . . . .	netto 1.—
m-s	<b>Berlioz, H.</b> Marche du supplice (Liszt) . . . . .	1.—	m	— Grosser Marsch Op. 76 No. 4 . . . . .	1.50
s	— Overture „Le Carnaval Romain“ (Wrede) . . . . .	4.—	l-m	— Album für die Jugend Op. 85 . . . . .	netto 1.50
s	— Overture „Benvenuto Cellini“ (Bülow) . . . . .	3.50	m	— Ballszenen Op. 109 . . . . .	netto 1.50
l	<b>Boccherini, L.</b> Berühmte Menuett . . . . .	— .80	l-m	— Kinderball Op. 130 . . . . .	netto 1.—
s	<b>Bruckner, A.</b> Sinfonie No. 8 (C-moll) . . . . .	10.—	m	<b>Schytte, L.</b> Spanische Nächte Op. 114: Heft I: Sous le balcon. Le Rendez-vous. Cachoucha . . . . .	3.50
s	<b>Bülow, H. von.</b> Des Sängers Fluch, Ballade Op. 16 . . . . .	4.30		Heft II: Nocturne mauresque. Madrilena . . . . .	2.50
m	— Humoristische Quadrille . . . . .	2.—	m-s	<b>Seiss, J.</b> Polonaise, Canzonetta, Intermezzo, Marsch Op. 6 . . . . .	2.—
m	<b>Chopin, F.</b> 7 beliebte Walzer (Al. Hollaender) netto . . . . .	1.—	m-s	— Feierliche Scene und Marsch Op. 17 . . . . .	3.—
m-s	<b>Dvořák, A.</b> Klaviertrio (B-dur) Op. 21 (Wrede) . . . . .	—	m	<b>Stiebitz, R.</b> Variationen Op. 9 . . . . .	2.—
m-s	— Klavierquartett (D-dur) Op. 23 (Wrede) . . . . .	—	m	<b>Strauss, Joh. Sohn.</b> Perpetuum mobile Op. 257 . . . . .	1.50
m-s	— Streichquartett (D-moll) Op. 34 . . . . .	7.—	m	— Wiener Walzer, frei bearbeitet von F. Wrede. Heft I, II, III, IV . . . . .	2.—
m-s	— Suite (für Orchester, D-dur): Pastorale, Polka, Menuett, Romanze, Furiante, Op. 39 . . . . .	7.—	l-m	<b>Strauss-Album.</b> 24 beliebte Tänze. 2 Bände à netto . . . . .	1.80
m	— Polka aus der Suite Op. 39 No. 2 . . . . .	1.50	m	<b>Suppé, F. von.</b> Overture „Das Mädchen vom Lande“ . . . . .	3.—
m	<b>Eichberg, O.</b> Charakterstücke Op. 7 . . . . .	5.50	m-s	<b>Vierling, G.</b> Tragische Overture Op. 61 . . . . .	2.—
m	<b>Glinka, M.</b> Komarinskaja. Scherzo . . . . .	2.50	m	<b>Visetti, A.</b> Diva. Grande Valse brillante . . . . .	2.—
l-m	<b>Gounod, Ch.</b> Walzer, Blümlein traut, Soldatenchor aus „Faust“ . . . . .	— .80	m	<b>Vogt, J.</b> Tscherkessenlied. Charakterstück Op. 152 . . . . .	2.—
l-m	<b>Graben-Hoffmann.</b> 500,000 Teufel-Polonaise Op. 32 . . . . .	1.50	m	— Ungarischer Tanz Op. 157 . . . . .	1.50
m	<b>Günther, C.</b> Walzersuite . . . . .	2.—	l-m	<b>Wagner, E. D.</b> 25 Potpourris über beliebte Opern . . . . .	2.—
m-s	<b>Hanny Bela.</b> Danses hongroises. Heft I, II, III . . . . .	2.50	m	<b>Wehle, Ch.</b> Kosakenmarsch Op. 37 . . . . .	1.50
l	<b>Haydn, J.</b> All' Ungarise. Rondo (Wrede) . . . . .	1.50	m	<b>Werner, Ed.</b> Der deutsche Mann. 3 deutsche Märsche Op. 35: . . . . .	
m	<b>Hiller, F.</b> 3 marches militaires Op. 55 . . . . .	3.—		No. 1. Stark und treu . . . . .	1.50
l	<b>Hirsch, Th.</b> Les deux Gracieuses. Rondo Op. 25 . . . . .	1.50		No. 2. Mit Helm und Schwert . . . . .	1.50
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l	— Rosenknope. Salonstück . . . . .	1.—	m	— Ballszenen Op. 30: No. 1 Polonaise (M. 1.—), No. 2 Walzer (M. 1.50), No. 3 Intermezzo (M. 1.—), No. 4 Mazurka (M. 1.—) . . . . .	4.50
m	<b>Hollaender, Al.</b> Deutsche Tänze Op. 54 . . . . .	3.50	m-s	— Variationen Op. 38 . . . . .	2.50
l	<b>Hummel, J. E.</b> Dornröschen Op. 124 . . . . .	1.50	m	— Deutscher Sekt. Humoreske Op. 39 . . . . .	1.50
m	<b>Jähns, F. W.</b> Sinfonisches Adagio Op. 59 . . . . .	2.—	m	— Marsch der Amazonen Op. 51 . . . . .	3.—
m	<b>Kässmayer, M.</b> Volkslieder, humoristisch und kontrapunktisch bearbeitet. 6 Hefte . . . . .	2.50	m	— Tarantelle Op. 53 . . . . .	2.—
m	— Ungarische Tänze Op. 26. Heft I, II . . . . .	4.—	m	— Serenade Op. 62: No. 1 Intrada (M. 1.50), No. 2 Gavotte (M. 1.50), No. 3 Scherzino (M. 2.—), No. 4 Graziella (M. 1.50) . . . . .	5.50
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m	<b>Klein, R.</b> 2 Walzer Op. 14 No. 1, 2 . . . . .	2.—	s	<b>Juon, P.</b> 7 Tanzrhythmen Op. 14, Heft I, II . . . . .	3.—
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s	— Ungarischer Sturmmarsch . . . . .	4.—	m	<b>Kitzler, O.</b> Traversmusik . . . . .	2.50
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m	— Krönungsmarsch (Wilhelm I.) . . . . .	3.50			
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m	— Schüllermarsch . . . . .	3.—			
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