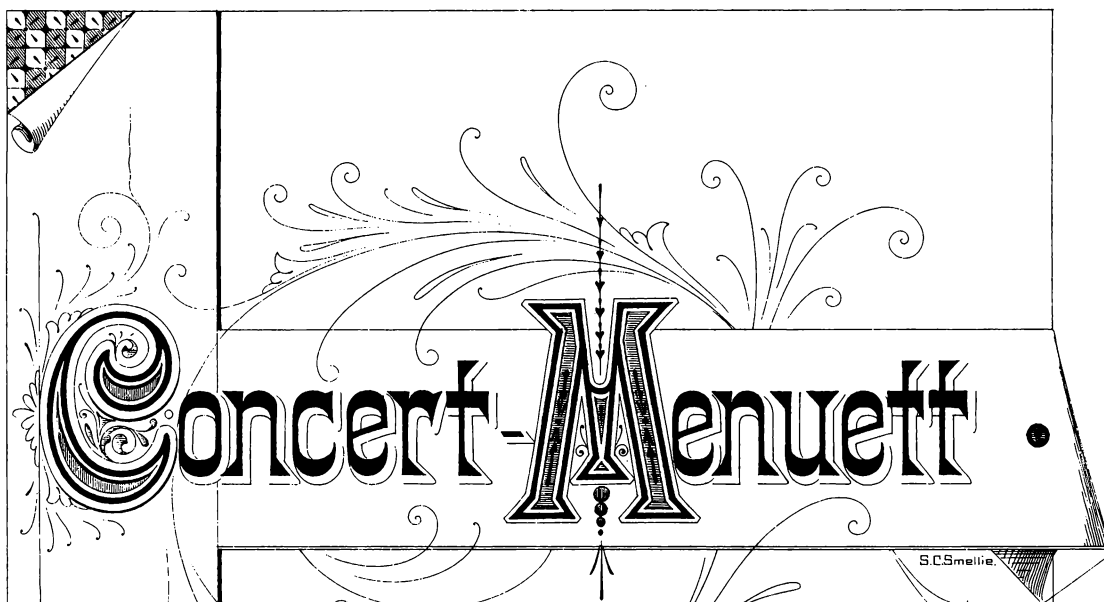


Dedicated to Professor Ludwig Pietsch. (Berlin.)



Concert-Menuett

für das Pianoforte

Von *Georg Liebling.*

Op. 17.

Price 4/6

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Concert - Menuett.

Georg Liebling. Op. 17.

Moderato.

PIANO.

mf *espress.*

The first system of the musical score, measures 1-4. It features a piano accompaniment in 3/4 time with a key signature of two flats. The melody in the right hand is marked *mf* and *espress.* (expressive). The bass line provides harmonic support with chords and moving lines.

The second system of the musical score, measures 5-8. The right hand continues with a melodic line, and the bass line features a steady eighth-note accompaniment. The system concludes with a dynamic marking of *p* (piano).

The third system of the musical score, measures 9-12. The right hand has a more active, rhythmic melody marked *marc.* (marcato). The bass line remains accompanimental. Dynamics include *mf* and *p*.

The fourth system of the musical score, measures 13-16. The right hand continues with a melodic line, and the bass line features chords and moving lines. The system concludes with a dynamic marking of *mf*.

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First system of musical notation. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first staff (treble clef) begins with a whole rest, followed by a series of chords and eighth notes. The second staff (bass clef) starts with a forte (*f*) dynamic, playing a rhythmic pattern of eighth notes. A second forte (*f*) dynamic marking appears in the second measure of the bass staff.

Second system of musical notation. The first staff features a triplet of eighth notes in the fifth measure, marked with a '3' above the notes. The second staff includes a *rall.* (rallentando) marking in the fifth measure and a piano (*p*) dynamic marking in the sixth measure. The system concludes with the tempo marking *a tempo*.

Third system of musical notation. The piece is marked *marc.* (marcato). The first staff contains a series of chords, with a *mf* (mezzo-forte) dynamic marking in the first measure. The second staff features a series of chords and eighth notes, with a *f* (forte) dynamic marking in the first measure.

Fourth system of musical notation. The first staff begins with a *mf* (mezzo-forte) dynamic marking. The second staff starts with a *f* (forte) dynamic marking and features a series of eighth notes with accents. The system ends with a *p* (piano) dynamic marking in the final measure.

Fifth system of musical notation. The first staff begins with a *p* (piano) dynamic marking. The second staff includes a *cresc.* (crescendo) marking. The system concludes with a *p* (piano) dynamic marking.

ff mf poco a poco cresc.

This system contains the first two measures of the piece. The right hand features a complex texture with multiple voices and slurs. The left hand has a simple accompaniment. Dynamics range from fortissimo (ff) to mezzo-forte (mf). The instruction 'poco a poco cresc.' indicates a gradual increase in volume.

a tempo rall. ff

This system contains measures 3 and 4. The tempo is marked 'a tempo'. Measure 3 begins with a 'rall.' (ritardando) marking, followed by a 'ff' (fortissimo) dynamic. The right hand continues with complex textures, while the left hand provides a steady accompaniment.

marcato

This system contains measures 5 and 6. The instruction 'marcato' is placed below the bass line, indicating a more pronounced and accented style. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

This system contains measures 7 and 8. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with some chordal textures.

dimin. f rall. fz

This system contains measures 9 and 10. Measure 9 begins with a 'dimin.' (diminuendo) marking, followed by a 'f' (forte) dynamic and a 'rall.' (ritardando) marking. Measure 10 ends with a 'fz' (forzando) marking. The piece concludes with a final chord in the right hand and a cadence in the left hand.

TRIO.

mf espress.
(quasi Violoncello.)

mf
rall.

mf
rall.

mf
rall.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble with slurs and a more rhythmic accompaniment in the bass. A *rall.* marking is present in the middle of the system.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. A *ff* marking is present in the beginning, and a *p* marking is present in the middle.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. A *delicatamente* marking is present in the beginning, a *p* marking in the middle, and a *p staccato* marking in the end.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. A *ff* marking is present in the end.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. A *ff* marking is present in the beginning, and a *ff dim.* marking is present in the middle.

Tempo I.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The dynamic marking *mf* is present. The system concludes with a repeat sign.

con pompa

Second system of musical notation. The dynamic marking *ff* is present. The system concludes with a repeat sign.

a tempo

rall.

Third system of musical notation. The dynamic marking *ff* is present. The system concludes with a repeat sign.

ff pesante

Fourth system of musical notation. The dynamic marking *ff* is present. The system concludes with a repeat sign.

vivo brillante

ffz

ffz

ffz

Fifth system of musical notation. The dynamic marking *ffz* is present. The system concludes with a repeat sign.

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5.	LUDWIG SCHYTTE	En Aval (Den Fluss hinab)	1	-
6.	S. NOSKOWSKI	Monologue. Op. 27, No. 3	3	-
7.	E. PAUER... ..	Romance ... ..	...	...	...	...	...	1	-
8.	G. PFEIFFER	Le Rêve d'Endymion. Op. 117, No. 3	...	...	...	...	...	1	-
9.	SWAN HENNESSY	Study (Legato) ... ..	...	...	...	...	...	3	-
10.	LUDWIG SCHYTTE	La Nuit. Caprice ... ..	...	...	...	...	...	3	-
11.	ADOLF HENSELT	Petite Romance ... ..	...	...	...	...	...	1	-
12.	S. NOSKOWSKI	Dumka. Op. 29, No. 3 ... ..	...	...	...	...	...	3	-
13.	JEAN MARIE LECLAIR	Gavotta Graziosa from his Violin Sonata "Le Tombeau," transcribed by G. Jensen ... ..	...	...	...	...	...	2	6
14.	A. STRELEZKI	Barcarolle en La mineur ... ..	...	...	...	...	...	3	-
15.	A. LOESCHHORN	Etude mélodique. Op. 196, No. 2 ... ..	...	...	...	...	...	3	-
16.	A. HENSELT	Nocturne in E flat ... ..	...	...	...	...	...	3	-
17.	M. MOSZKOWSKI	Caprice in G ... ..	...	...	...	...	...	3	-
18.	MENDELSSOHN-BARTHOLDY	Prelude in E minor. Op. 35 ... ..	...	...	...	...	...	3	-
19.	XAVER SCHARWENKA	Impromptu. Op. 17 ... ..	...	...	...	...	...	4	-
20.	S. NOSKOWSKI	Humoreske. Op. 41 ... ..	...	...	...	...	...	4	-
21.	J. RHEINBERGER... ..	Jagdscene. Impromptu ... ..	...	...	...	...	...	4	-
22.	J. L. NICODÉ	Canzonette. Op. 13, No. 2 ... ..	...	...	...	...	...	3	-
23.	MAX PAUER	Walzer. Op. 7, No. 8 ... ..	...	...	...	...	...	3	-
24.	R. SCHUMANN	Fragment from "Kreisleriana" ... ..	...	...	...	...	...	3	-
25.	HALFDAN KJERULF	Scherzo, en Mi majeur ... ..	...	...	...	...	...	3	-
26.	CARL REINECKE	Ländler (Hans & Grete) ... ..	...	...	...	...	...	3	-
27.	EDOUARD SCHÜTT	Un peu coquette (Intermède). Op. 41, No. 7	...	...	...	...	...	3	-
28.	PERCY PITT	Etude Mignonne. Op. 4, No. 3 ... ..	...	...	...	...	...	3	-
29.	CHARLES WOOD	Characteristic Piece in Canon, in C. Op. 6, No. 4	...	...	...	...	...	3	-
30.	JEAN L. NICODÉ	Walzer. Op. 28, No. 1 ... ..	...	...	...	...	...	4	-
31.	ANTON STRELEZKI	Novelette, en Ré mineur ... ..	...	...	...	...	...	3	-
32.	A. LOESCHHORN... ..	Etude, en La bémol ... ..	...	...	...	...	...	3	-
33.	XAVER SCHARWENKA	Ungarisch. Op. 43, No. 6 ... ..	...	...	...	...	...	3	-
34.	MENDELSSOHN-BARTHOLDY	Lied ohne Worte. No. 42	3	-
35.	R. SCHUMANN	Novelette. Op. 99, No. 9	3	-
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37.	M. MOSZKOWSKI	...	Miniature in C	...	2 -
38.	EDVARD GRIEG	...	Minuet	...	3 -
39.	S. NOSKOWSKI	...	Scherzo. Op. 44, No. 2	...	3 -
40.	W. BARGIEL	...	Phantasiestück. Op. 32, No. 3	...	3 -
41.	EDOUARD SCHÜTT	...	En Campagne. Op. 41, No. 1	...	3 -
42.	C. REINECKE	...	Intermezzo	...	2 -
43.	R. KLEINMICHEL	...	Etude mélodique. Op. 57, No. 4	...	4 -
44.	N. W. GADE	...	Phantasiestück. Op. 31, No. 1	...	3 -
45.	A. STRELEZKI	...	Valse brillante	...	4 -
46.	C. MAYER	...	Grâce. Etude mélodique...	...	3 -
47.	J. BLUMENTHAL	...	La Stella del'arenella. Chanson Napolitaine...	...	3 -
48.	CORNELIUS GURLITT	...	Ein Sommernacht's Traum. (A Midsummer Night's Dream.) Op. 148, No. 5	...	3 -
49.	ARNOLD KRUG	...	Serenade. Op. 58, No. 6...	...	3 -
50.	W. STERNDALE BENNETT	...	Impromptu. Op. 12, No. 2	...	3 -
51.	M. MOSZKOWSKI	...	Miniature. Op. 28, No. 3	...	3 -
52.	ARNOLD KRUG	...	Norwegisch (Norwegian). Op. 58, No. 9	...	3 -
53.	N. W. GADE	...	Novellette. Op. 19, No. 9	...	3 -
54.	C. REINECKE	...	Goblins. Op. 147, No. 3	...	3 -
55.	C. DE CRESCENZO	...	Burletta. Op. 92	...	3 -
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60.	X. SCHARWENKA	...	Serenade	...	3 -
61.	W. BARGIEL	...	Album, No. 1 in F sharp minor	...	3 -
62.	ARNOLD KRUG	...	Italienische Barcarole	...	3 -
63.	G. BORCH	...	Chanson et Danse norvégienne	...	3 -
64.	E. HABERBIER	...	Chanson sans paroles	...	3 -
65.	N. W. GADE	...	Albumblatt in B flat	...	3 -
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67.	A. C. MACKENZIE	...	Forester's Song	...	3 -
68.	A. RUBINSTEIN	...	Preghiera	...	3 -
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BY COMPOSERS OF THE 19TH CENTURY;

in Chronological Order.

<p>HECTOR BERLIOZ. (1803-1869.) Danse des Sylphes de la Damnation de Faust. Transcrit par F. Liszt 4 —</p> <p>F. MENDELSSOHN-BARTHOLDY. (1809-1847.) Andante con moto & Allegro vivace 3 — Scherzo in E minor 3 — Andante (from 1st Concerto) 4 — Præludium in E minor 3 —</p> <p>F. CHOPIN. (1809-1849.) Valse in A flat 3 — Præludium in D flat 2 6 Nocturne in G major 3 — Polonaise in C sharp minor 3 —</p> <p>ROBERT SCHUMANN. (1810-1856.) Aufschwung (Soaring) 8 — Warum? (Why?) 1 — Grillen (Whims) 3 — Promenade (from Carneval) 1 — Nachtstück (Night Vision) 1 — Novellette, No. 1, in F 4 — Polonaise from "Papillons" 3 — Serenade 3 —</p> <p>W. TAUBERT. (1811-1891.) Lays of Love, No. 1, in A flat 2 6 " " " 2, in B flat 1 — " " " 3, in D minor 3 — " " " 4, in A major 1 — Le printemps. Impromptu caractéristique 3 —</p> <p>VINCENZ LACHNER. (1811-1893.) Prelude and Toccata 5 —</p> <p>F. LISZT. (1811-1886.) Consolations, Nos. 1 & 2, in E major 3 — " " " No. 3, in D flat 3 — " " " 5, in E major 2 6 Erlkönig (Erlking), by F. Schubert. Transcription 4 — A Dream of Love (Liebestraum) Nocturne 4 —</p> <p>FERDINAND HILLER. (1812-1885.) Andante 3 — Marcia elegiaca 3 — Zur Guitarre. Impromptu 3 —</p> <p>S. THALBERG. (1812-1871.) Andante 4 — La Cadence 3 — Nocturne, in A flat 3 —</p> <p>RICHARD WAGNER. (1813-1883.) Albumblatt, in C 3 — Romance from Tannhäuser, "O du mein holder Abendstern." Transcription by F. Liszt 3 — Grosser Kriegsmarsch aus Rienzi (War March) 3 —</p> <p>A. HENSELT. (1814-1889.) Frühlingslied (Chanson de Printemps) 4 — Si Oiseau j'étais! Etude 3 — Wiegenlied (Berceuse) 3 —</p> <p>ROBERT VOLKMANN. (1815-1883.) Unter der Linde 4 — Blumenstück 3 — Lied vom Helden 1 —</p> <p>W. STERDALE BENNETT. (1816-1875.) 3 Musical Sketches. Op. 10. (The Lake, The Mill Stream, and The Fountain) 5 —</p> <p>NIELS W. GADE. (1817-1890.) Im Blumengarten (In the Flower Garden) 3 — Frühlingsblume (Spring Flower) in D major 3 — Volkstanz, in G 4 —</p> <p>Ch. GOUNOD. (1818-1893.) Danse des Bacchantes 4 —</p>	<p>JOACHIM RAFF. (1822-1882.) Minuet 8 — Romance 8 — L'Espégle. Valse Impromptu 4 — Ranz-des-Vaches 8 —</p> <p>C. REINECKE. (1824.) Mazurka 2 6 Phalènes, No. 3, in F 1 — " " 4, in A flat 1 —</p> <p>Th. KIRCHNER. (1824.) Albumblatt, in F 1 — Prelude, in D flat 3 —</p> <p>WOLDEMAR BARGIEL. (1828-1897.) Élégie 2 6 Marcia Fantastica 3 — Fantasiestück, in G 1 — " " in C 3 — " " in G 3 —</p> <p>HANS VON BÜLOW. (1830-1894.) La Canzonatura. (Intermezzo Scherzoso) 3 —</p> <p>A. RUBINSTEIN. (1830-1894.) Impatience 4 — Valse (Allemagne) 4 — Souvenir 3 — Impromptu, in E flat 3 — Barcarolle, in G 4 —</p> <p>J. BRAHMS. (1833-1897.) Ballade, in D 3 — Intermezzo 3 —</p> <p>Ad. JENSEN. (1837-1879.) Barcarole 3 — Berceuse 4 — Vom kommenden Frühling 8 — Stille Liebe 1 —</p> <p>J. RHEINBERGER. (1839.) Die Jagd, Impromptu 3 — Serenata 3 — Wanderlied 8 —</p> <p>P. TSCHAIKOWSKY. (1840-1893.) Mazurka de Salon 3 — Chant sans Paroles 3 — Nocturne 3 — Chanson Triste 1 —</p> <p>ANTON DVORAK. (1841.) Élégie. (Dumka) 3 —</p> <p>EDVARD GRIEG. (1843.) Albumblad 1 — Andante 3 — Minuet 3 —</p> <p>HERMANN SCHOLTZ. (1845.) Albumblatt, in E 1 — " " in F 1 — " " in D 1 —</p> <p>XAVER SCHARWENKA. (1850.) Impromptu 3 — Polnischer Tanz, No. 7 3 — Andante, in E minor 3 — Nocturne 3 —</p> <p>J. L. NICODÉ. (1853.) "First Meeting" from "Ein Liebesleben." Op. 22 2 6 "Ardent Longing" from the same 1 — "Zwiesgespräch" from the same 1 — Souvenir de Schumann. Op. 6, Liv. I. 5 — Canzonette from "Danses et chansons nationales Italiennes." Op. 13 3 —</p> <p>M. MOSZKOWSKI. (1854.) Miniature 3 — Menuet 4 — Tarentelle 4 — Barcarolle 4 —</p>
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MUSIC

Pianoforte.

No.	s.	d.	No.	s.	d.
1.			24.		
BACH.			SCHARWENKA. X. Erzählung am Klavier.		
Prelude and Fugue, in E min.,			Op. 5, No. 2	4	-
for the Organ. Arr. by Max Reger	4	-	25.		
2.			----- Minuet in B flat. Op. 18 ...	4	-
----- Toccata and Fugue, in D minor,			26.		
for the Organ. Arr. by Max Reger	4	-	----- Staccato Study in E flat.		
3.			Op. 27, No. 3	4	-
BARNETT, J. F. The Spinning Wheel...	4	-	27.		
4.			----- 2nd Polonaise, in F minor. Op. 42	4	-
CHOPIN, F. Etude de Concert (en			28.		
Tierces) d'après la Valse en Ré			----- Thème et Variations. Op. 48...	5	-
bémol. Arr. par L. E. Bach ...	4	-	29.		
5.			SCHUMANN, R. March in E flat. Op. 76	3	
GOODWIN, AMINA. Toccata	4	-	30.		
6.			----- Study in A flat (from Six Studies		
HENSELT, A. Si oiseau j'étais, à toi je			for Pedal Piano. Op. 56)	3	-
volerai	2	-	31.		
7.			SCHÜTT, EDOUARD. Un peu coquette.		
LISZT, FRANZ. 2de Rhapsodie Hongroise			Op. 41, No. 7	3	-
8.			32.		
----- Ständchen (Schubert)	5	-	STRELEZKI, A. Etincelle. Etude de Salon	4	-
9.			33.		
----- Erlking (Schubert)	3	-	WEBER. Moto perpetuo from Sonata,		
10.			Op. 24, arranged as a study in		
MOSZKOWSKI, M. Scherzino. Op. 18, No. 2	3	-	double notes by Max Pauer... ..	4	-
11.			34.		
----- Polonaise. Op. 17, No. 1	4	-	BACH, J. S. Prelude & Fugue, in D maj.,		
12.			for Organ. Arranged by Max Reger	4	-
----- Menuet. Op. 17, No. 2	4	-	35.		
13.			RACHMANINOFF, S. Valse	3	-
----- Les vagues. Concert Study ...	4	-	36.		
14.			KÖHLER, B. Scherzo	4	-
----- Il Lamento	4	-	37.		
15.			KUHLAU, F. Allegro burlesco from		
NICODÉ, J. L. Tarantelle. Op. 13, No. 1	4	-	Sonata, Op. 88, No. 3. Arranged		
16.			by Max Reger... ..	3	-
----- Canzonette. Op. 13, No. 2 ...	3	-	38.		
17.			ARENKY, A. Intermezzo. Op. 36, No. 12.	3	-
----- Variations et Fugue sur un			39.		
thème original. Op. 18	6	-	RACHMANINOFF, S. Polichinelle ...	4	-
18.			40.		
NOSKOWSKI, S. Cracovienne mélancolique...	4	-	ARENKY, A. Le Ruisseau dans la forêt	4	-
19.			41.		
----- Espiègle. Op. 29, No. 2	4	-	LIEBLING, GEORG. Concert-Menuett. Op. 17	4	-
20.			42.		
PAUER, MAX. Walzer. Op. 4	4	-	----- Tarantella. Op. 25	4	-
21.			43.		
PIECZONKA, A. Grand Polonaise héroïque	4	-	KULLAK, TH. Perles d'écume. Fantaisie-		
22.			Etude. Op. 37	4	-
RACHMANINOFF, S. Prelude	3	-			
23.					
RHEINBERGER, J. Jagdscene. Impromptu	4	-			

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