

Ouverture
zu
RUY BLAS
für
groses Orchester
von
Felix Mendelssohn-Bartholdy.

Op. 95.

Für zwei Pianoforte eingerichtet

von

LEO GRILL.

Pr. M 1,20.

Eigenthum des Verlegers für alle Länder. Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER.

(K.K.O. esterr. goldene Medaille.)

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OUVERTURE.

I.

Felix Mendelssohn = Bartholdy Op. 95.
arr. von Leo Grill.

Erstes Pianoforte.

Lento. **Allegro molto.**

f *p* *f*

Lento.

p *f* *f*

Allegro molto.

p *f* *dim.* *p*

Lento. **Allegro molto.**

f *f* *f* *p*

trem. *trem.*

f *p*

cresc. *f* *f* *f* *fp*

First system of musical notation, measures 1-6. The right hand features a complex melodic line with slurs and accents. The left hand provides a steady accompaniment. A dotted line above the staff indicates a repeat or continuation.

Second system of musical notation, measures 7-12. The right hand continues the melodic development. The left hand accompaniment includes dynamic markings: *f*, *f*, *cresc.*, and *dim.*.

Third system of musical notation, measures 13-18. The right hand has dynamic markings: *p*, *f*, *sp*, and *ff*. A key signature change to B major is indicated by a 'B' with a sharp sign above the staff.

Fourth system of musical notation, measures 19-24. The right hand features a series of chords and melodic fragments. The left hand accompaniment consists of rhythmic patterns.

Fifth system of musical notation, measures 25-30. The right hand has a dynamic marking of *ff*. The left hand accompaniment features a complex rhythmic pattern with slurs.

Sixth system of musical notation, measures 31-36. The right hand has a dynamic marking of *ff*. The left hand accompaniment features a complex rhythmic pattern with slurs.

I.

First system of musical notation, measures 1-4. The music is in a minor key with a 3/4 time signature. It features a complex texture with multiple voices in both hands. Dynamics include *f* (forte) and *sf* (sforzando).

Second system of musical notation, measures 5-8. The music continues with a similar complex texture. Dynamics include *f* and *ff* (fortissimo).

Third system of musical notation, measures 9-12. The tempo changes to **Lento.** in measure 9 and **a tempo.** in measure 11. Dynamics include *ff*, *ritard.* (ritardando), and *pp* (pianissimo). The word *con sva* is written below the bass line in measure 10.

Fourth system of musical notation, measures 13-16. The music consists of sustained chords in both hands. The dynamic is *sempre pp* (pianissimo).

Fifth system of musical notation, measures 17-20. The music continues with sustained chords. The dynamic is *sempre pp*.

Sixth system of musical notation, measures 21-24. The music features a crescendo leading to a *f* dynamic in measure 24.

First system of musical notation. It consists of two staves. The upper staff contains a melodic line with various dynamics including *f*, *p*, and *cresc.*. The lower staff contains a bass line with chords and rhythmic accompaniment.

Second system of musical notation. It consists of two staves. The upper staff continues the melodic line with a *c* marking above it. The lower staff continues the bass line with chords and rhythmic accompaniment.

Third system of musical notation. It consists of two staves. The upper staff continues the melodic line with accents. The lower staff continues the bass line with chords and rhythmic accompaniment.

Fourth system of musical notation. It consists of two staves. The upper staff continues the melodic line with accents. The lower staff continues the bass line with chords and rhythmic accompaniment.

Fifth system of musical notation. It consists of two staves. The upper staff continues the melodic line with a *D* marking above it. The lower staff continues the bass line with chords and rhythmic accompaniment.

Sixth system of musical notation. It consists of two staves. The upper staff continues the melodic line with accents. The lower staff continues the bass line with chords and rhythmic accompaniment.

E

f *f*

F

f

G

fp

f *f*

H

f *f* *f* *sempre f*

f *f* *f* *f* *dim.*

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Musical notation for the first system, featuring piano (p) and piano-piano (pp) dynamics, and a 'dim.' (diminuendo) instruction.

Musical notation for the second system, starting with a first ending bracket labeled 'I' and piano-piano (pp) dynamics.

Musical notation for the third system, including 'cresc.' (crescendo) and 'f' (forte) dynamics.

Musical notation for the fourth system, including the lyrics 'scen - do - al' and 'ff' (fortissimo) dynamics.

Musical notation for the fifth system, including a key signature change marked 'K' and 'ff' (fortissimo) dynamics.

Musical notation for the sixth system, including 'ff' (fortissimo) dynamics.

I.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with quarter and eighth notes. The key signature has two flats, and the time signature is 4/4.

Lento.

a tempo.

The second system continues the piece. It features a change in tempo from 'Lento.' to 'a tempo.' in the middle. The upper staff has a melodic line with some slurs. The lower staff has a bass line with chords and single notes. Dynamic markings include 'f' (forte) and 'p' (piano).

The third system shows a dense texture of chords in both the treble and bass staves. The notes are mostly quarter notes, creating a steady harmonic accompaniment.

The fourth system continues the chordal texture. There are some slurs over groups of chords in the upper staff. The lower staff maintains a consistent rhythmic pattern.

The fifth system includes a 'cresc.' (crescendo) marking over the upper staff, indicating a gradual increase in volume. The melodic line in the upper staff becomes more active with slurs.

The sixth system concludes the piece. It features a fermata over the final chord in the upper staff. The lower staff has a few final notes and rests.

First system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff provides harmonic accompaniment. Dynamics include *mf*, *f*, and *cresc.*

Second system of musical notation. The upper staff continues the melodic line, including a triplet of eighth notes. The lower staff continues the accompaniment. Dynamics include *cresc.*, *p*, and *cresc.*

Third system of musical notation. The upper staff includes a section marked *M.* with a key signature change to two sharps. The lower staff continues the accompaniment. Dynamics include *molto cresc.*, *ff*, *f*, and *f*.

Fourth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff continues the accompaniment. Dynamics include *f* and *f*.

Fifth system of musical notation. The upper staff includes a section marked *N.* with a key signature change to two flats. The lower staff continues the accompaniment. Dynamics include *f*, *fp*, and *f*.

Sixth system of musical notation. The upper staff continues the melodic line with slurs and accents. The lower staff continues the accompaniment. Dynamics include *p*, *f*, and *p*.

First system of musical notation. The upper staff (treble clef) features a melodic line with slurs and accents, marked with *cresc.* and *p*. The lower staff (bass clef) provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The upper staff continues the melodic line with slurs, marked with *cresc.*. The lower staff continues the rhythmic accompaniment with eighth notes.

Third system of musical notation. The upper staff features a melodic line with slurs and accents, marked with *f*, *cresc.*, and *ff*. The lower staff continues the rhythmic accompaniment with eighth notes.

Fourth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff continues the rhythmic accompaniment with eighth notes.

Fifth system of musical notation. The upper staff features a melodic line with slurs and accents, marked with *ff*. The lower staff continues the rhythmic accompaniment with eighth notes.

The musical score is presented in five systems, each with a treble and bass staff. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A dynamic marking of **ff** (fortissimo) is placed in the middle of the first system. The second system begins with a **P** (piano) dynamic marking. The third system shows a change in the bass line's texture. The fourth system includes a **Q** (quasi) marking above the treble staff. The fifth system concludes the piece with a double bar line and the word **FINE.**

Vierhändige Klaviermusik.



(Original-Kompositionen.)



(l = leicht, m = mittelschwer, s = schwer.)



Behr, Fr.	<i>M</i>	Fuchs, R.	<i>M</i>	Longo, A.	<i>M</i>	Neruda, Fr.	<i>M</i>
Op. 221. 6 Morceaux de Salon.		m Op. 25. Walzer.		l-m Op. 10. Sérénade	4.—	l Op. 32. 2 Hefte Tonbilder.	
l No. 1. Réverie mélodieuse . . .	1.—	Heft I M. 2.50, Heft II	3.—	Séparément:		Heft I, II je	2.50
l No. 2. Postillon d'Amour.		Goetz, H.		m No. 1. Promenade	1.50	Noskowski, S.	
Galop brillant	1.50	s Op. 17. Sonate. <i>Gm</i>	5.50	l No. 2. Toujours gai	1.50	m Op. 17. Eine Gebirgs-Phantasie	
l No. 3. Barcarolle	1.50	Gouvy, Th.		l No. 3. Passé	1.—	über 2 Volksmelodien aus	
l No. 4. Le Jeu des Papillons.		s Op. 83. Ghiribizzi. 12 Morceaux.		l No. 4. Joyeux retour	1.50	Zokopane im Tatra-Gebirge	3.50
Valse gracieuse	1.50	Cah. I, II je	6.—	Löschhorn, A.		Reinecke, C.	
m No. 5. Sous le Balcon. Nocturne	1.50	Grimaldi, Fr.		l Op. 88. 12 Pièces faciles.		l Op. 99. Märchen-Vorspiele . .	4.50
l No. 6. Polka militaire	1.50	Op. 109. Joujoux. Petits Morceaux.		Liv. I M. 2.—, Liv. II, III je	2.50	l Op. 122b. 10 leichte Stückchen	4.—
Op. 379. Slavische und ungarische Volksweisen.		l No. 1. Au Bord de Sorrente.		Löw, Jos.		l Op. 174b. 10 leichte Stückchen	4.—
l Heft I, V, VI je	2.—	Tarentelle	1.—	Op. 323. 6 instruktive Stücke		(Neue Folge)	4.—
l Heft II, III, IV je	1.50	l No. 2. En se berçant. Valse	1.—	für 2 gleichweit ausgebildete		Reinhold, H.	
m Op. 397. La Diva. Polka gracieuse	1.50	l No. 3. Endemant. Mazurka	1.—	Spieler (ohne Oktaven und mit		l Op. 17. Abendbilder. 5 Stücke	
Op. 401. Danses hongroises.		l No. 4. Toujours gai. Polka	1.—	und mit Fingersatz).		in leichterem Stil	3.—
m Liv. I, II je	2.—	l No. 5. Le petit Jouet. Marche à la turque	1.—	l No. 1. Ariette	—75	l Op. 46. Walzer	2.50
l Op. 489. Le petit Tambour-major. Polka burlesque	1.—	l No. 6. Petits Soldats. Marche militaire	1.—	l No. 2. Walzer-Rondo	—75	Rentsch, E.	
Frühlingsboten. 6 leichte Salonstücke.		Op. 125. Le Printemps. 6 Morceaux très faciles.		l No. 3. Scherzo	—75	l Op. 10. Deutsche Tänze im	
l No. 1. Morgenständchen	1.50	l No. 1. Les chasseurs. Marche	1.20	l No. 4. Barkarole	—75	Ländlerstil	1.50
l No. 2. Aus der Ferne	1.50	l No. 2. Bolero	1.20	l No. 5. Idylle	—75	Riccius, A. F.	
l No. 3. Tanzliedchen	1.50	l No. 3. Danse espagnole	1.20	l No. 6. Parade-Marsch	—75	m Op. 41. Allegro appassionato	3.50
l No. 4. Abschiedsgruss	1.50	l No. 4. Parfum d'œillet. Valse lente	1.20	Mikulí, C.		Riemann, H.	
l No. 5. Sonntags im Dörfchen	1.50	l No. 5. Au clair de lune. Sérénade	1.20	l Op. 23. 12 Variantes harmoniques sur la Gamme d'Ut majeure	1.25	l Op. 35. Ringelreihen mit Benutzung altdeutscher Tanzmelodien	2.50
l No. 6. Maireigen	1.50	l No. 6. Promenade électrique. Galop	1.20	Moscheles, I.		Ruthardt, A.	
Bennett, W. St.		Hartog, E. de		l Op. 76. La belle Union. Rondeau brillant	3.—	l Op. 27. Schritt für Schritt.	
m Op. 17. 3 Diversions	2.—	l Suite de Chorales célèbres de Bach, Graun, Mendelssohn etc.	1.50	l Op. 86a. Marche facile avec Trio	—75	12 Stücke für die ersten Unterrichtsstunden im Umfange von 5 Tönen.	
Bruch, M.		Heller, St.		m Op. 87b. (et Mendelssohn-Bartholdy). Variations brillantes sur la Marche bohémienne tirée du Mélodrame „Préciosa“	3.50	Heft I, II je	2.—
m Op. 2. Capriccio	1.75	s Op. 152. 6 Valses	3.—	m Op. 88. Grand Duo tiré du Septuor Op. 88	7.—	l Op. 30. Gedenkblätter. 6 Stücke.	
Brunner, C. T.		Herbert, Th.		m Op. 92. Hommage à Händel	3.—	Heft I, II je	2.50
l Op. 303. Bunter Kranz der Jugend. 8 leichte, instruktive Tonstücke im Umfang der Melodie von 5 Tönen.		m Blüten und Perlen. Eine Auswahl der schönsten Melodien aus der Oper „Die Folkunger“	3.—	m Op. 102. Hommage à Weber. Grand Duo sur des Motifs d'Euryanthe et d'Obéron	4.—	Schumacher, P.	
Heft I, II je	1.25	Hering, C.		l Op. 103. Sérénade	1.50	Op. 29. Tänze und Märsche.	
l Op. 446. Kleine Melodien für Anfänger des Klavierspiels in leichtester Weise und fortschreitender Stufenfolge.		l Op. 79. Frühlings-Serenade	3.50	m Op. 104. Romanesca	2.—	l No. 1. Ungarisch	1.50
Heft I—III je	1.50	Hillier, F.		l Op. 107. Tägliche Studien über die harmonisierten Skalen zur Übung in den verschiedenen Rhythmen. Ein Zyklus von 59 vierhändigen Charakterstücken in allen Dur- und Moll-Tonarten mit vollständigem Fingersatz für Pianoforte, zur Unterhaltung und Anwendung für Lehrer und Lernende.		l No. 2. Reigen	1.50
Chwatal, F. X.		l Op. 128. Leichte Serenade	6.50	Heft I, II je	6.—	l No. 3. Zopfanz	1.50
Op. 258. Liederperlen.		Einzelne:		s Op. 115. Les Contrastes	4.—	l No. 4. Hochzeitsmarsch	1.50
l No. 1. Taubert, Wenn Kindern nicht schlafen will	1.—	l No. 1. Präludium und Scherzo	2.—	m Op. 121. Sonate. <i>E</i>	6.50	l No. 5. Walzer	1.50
l No. 2. Abt, Lieb Annelein	1.—	l No. 2. Variationen u. Intermezzo	2.50	m Op. 128. Humoristische Variationen, Scherzo und Festmarsch	4.50	l No. 6. Scherzo	1.50
l No. 3. Schäffer, Der feine Wilhelm	1.50	l No. 3. Réverie und Finale	2.50	m Op. 130. Symphonisch-heroischer Marsch über deutsche Volkslieder	2.—	Strong, T.	
l No. 4. Schäffer, Der sanfte Heinerich	1.50	Hofmann, R.		l Op. 140. Familienleben. 12 progressive Charakterstücke. Heft I (No. 1—6)	5.50	Op. 17. Klänge aus dem Harzgebirge. 7 Charakterstücke.	
l No. 5. Kücken, Der kleine Rekrut	1.—	l Op. 22. Blumenlese aus d. Oper: „Der Widerspänstigen Zähmung“	2.—	Heft II (No. 7—12)	6.50	l I. Teil. Früh. (No. 1—2)	2.50
l No. 6. Zöllner, Der Speisezettel	1.—	l Op. 23. Nachklänge aus d. Oper: „Der Widerspänstigen Zähmung“	2.—	Einzelne:		l II. Teil. In den Nachmittagsstunden (No. 3—4)	2.—
Czerny, Ch.		Huber, H.		l Op. 109. Romanesca	2.—	l III. Teil. Abends (No. 5—6)	1.50
l Op. 87. Intr. et Var. faciles sur une Valse de Gallenberg	2.—	Op. 24. 5 Humoresken nach Dichtungen von Jos. V. Scheffel.		m Op. 104. Romanesca	2.—	m IV. Teil. Um Mitternacht (No. 7)	2.50
Dayas, W. H.		m No. 1. Ausfahrt	2.50	l Op. 107. Tägliche Studien über die harmonisierten Skalen zur Übung in den verschiedenen Rhythmen. Ein Zyklus von 59 vierhändigen Charakterstücken in allen Dur- und Moll-Tonarten mit vollständigem Fingersatz für Pianoforte, zur Unterhaltung und Anwendung für Lehrer und Lernende.		l Op. 21. 3 Bagatellen.	
s Op. 8. 12 Walzer.		m No. 2. Das wilde Heer	1.50	Heft I, II je	6.—	No. 1. <i>G</i> , No. 2. <i>Es</i> , No. 3. <i>Dm</i> je	1.50
Heft I, II je	4.—	m No. 3. Römischer Karneval	3.—	s Op. 115. Les Contrastes	4.—	Taubert, E. E.	
Draeseke, F.		m No. 4. Graziella	1.—	m Op. 121. Sonate. <i>E</i>	6.50	l Op. 8. Kleine Suite in 5 Sätzen	3.50
s Op. 37. 18 Kanons zu 6, 7 und 8 Stimmen	5.—	m No. 5. Heimkehr	1.50	m Op. 128. Humoristische Variationen, Scherzo und Festmarsch	4.50	Taubert, W.	
m Op. 42. Kanonische Rätsel	2.—	m Op. 28. Lieder-Zyklus nach Gedichten aus Heines Buch der Lieder.		l Op. 130. Symphonisch-heroischer Marsch über deutsche Volkslieder	2.—	l Op. 159. Jungfer Lieschen auf dem Balle. 7 Tanzstücke	4.50
Erlanger, G.		Heft I, II je	3.—	l Op. 140. Familienleben. 12 progressive Charakterstücke. Heft I (No. 1—6)	5.50	Urspruch, A.	
Op. 42. Skizzen. 8 Stücke.		m Op. 41. Aus Goethes west-östlichem Divan	4.50	Heft II (No. 7—12)	6.50	s Op. 1. Sonate quasi Fantasia	6.—
m Heft I M. 5.—, Heft II	4.50	m Op. 56. 12 Kinderlieder nach Hoffmann v. Fallersleben.		Einzelne:		Vogel, B.	
Evers, C.		Heft I, II je	3.—	l No. 1. Das kleine Geschwisterpaar	—75	l Op. 29. 3 Charakterstücke	2.50
m Op. 51. Sonate No. 1. <i>C</i>	6.—	Kirchner, Fr.		l No. 2. Zärtlichkeit	—50	Vogt, J.	
m Op. 102. Sonate No. 2. <i>B</i>	5.—	l Op. 28. Ballszenen. Heft I	2.—	l No. 3. Wortwechsel	—75	m Op. 57. Marche solennelle	2.—
Förster, A.		l Op. 36. Ballszenen. Heft II	1.50	l No. 4. Grossvateranz	1.25	l Op. 107. Galopp	1.50
s Op. 31. Waldes-Visionen. Tonbild in Scherzoform	2.50	l Op. 69. 2 Jägerlieder	1.50	l No. 5. Elegie	1.—	l Op. 132. 6 leichte Stücke (erster Spieler mit stillstehender Hand)	2.—
l Op. 32. Kleine Vortragsstücke für Schüler. 8 leichte Stücke.		Kleinmichel, R.		l No. 6. Walzerfuge	2.25	Volkman, R.	
Heft I, II je	2.—	l Op. 21. Charakterbilder.		l No. 7. Volkstümlich	1.25	l Op. 11. Musikal. Bilderbuch. 6 Stücke.	
m Op. 45. 10 Walzer.		Heft I (No. 1—3), II (No. 4—6) je	3.50	l No. 8. Der Grossmutter Nachtgedanken an Spinnrad	1.—	Heft I, II je	2.—
Heft I, II je	1.50	Heft III (No. 7—9)	5.—	l No. 9. Soldatenleben	1.50	Wilm, N. v.	
Frank, E.		Lachner, I.		l No. 10. Serenade	—75	l Op. 66. Übungsstücke auf 5 Noten, rhythmisch und technisch in fortschreitender Folge.	
m Op. 15. 12 Ländler	3.—	l Op. 79. 3 charakteristische Märsche	3.—	l No. 11. Schnellschritt	1.25	Heft I, II je	3.—
Fuchs, R.		Liszt, Fr.		l Op. 142. 3 Charakterstücke	3.—	m Op. 118. Musikalische Dichtersilhouetten. 6 Stücke.	
m Op. 4. 5 Stücke	3.—	m Wasserfahrt und Jäger-Abschied	2.—	m Variationen über Händels „Harmonious Blacksmith“	3.50	Heft I, II je	4.—
m Op. 7. 6 Stücke.		Müller-Reuter, Th.		Op. 16. Aus der Kinderspielzeit. 3 charakteristische Stücke.		m Op. 126. Walzer-Suite. <i>F</i>	4.—
Heft I M. 2.—, Heft II	2.50	l No. 1. Kreisel	1.—	l No. 1. Kreisel	1.—	Wohlfahrt, H.	
m Op. 10. Variationen. <i>Dm</i>	4.—	l No. 2. Beim Reifentreiben	1.—	l No. 2. Beim Reifentreiben	1.—	l Op. 62. Alpenklänge. Leichte Tonstücke.	
		l No. 3. Seilspringen	1.—	Heft I, II, III je	1.—	l Op. 64. 3 leichte Sonatinen.	
				Op. 64. 3 leichte Sonatinen.		No. 1. <i>F</i> , No. 2. <i>G</i> , No. 3. <i>C</i> je	1.—
				l Op. 65. Kanzenen	1.50	Zöhler, J.	
				Zöhler, J.		m Op. 20. Erinnerungen. Ein Tanzpoem	3.—