

PRAELUDIUM.

Christian Sinding, Op. 66, No. 1.

Violoncello.

Allegretto.
Sen marcato

Pianoforte.

Allegretto.

A page from a musical score for piano, featuring six staves of music. The top staff is treble clef, G major, common time. The second staff is bass clef, F major, common time. The third staff is treble clef, G major, common time, with dynamic *p* molto *cresc.*. The fourth staff is bass clef, F major, common time. The fifth staff is treble clef, G major, common time, with dynamic *f*. The sixth staff is bass clef, F major, common time, with dynamic *ff*. The score includes various musical markings such as grace notes, slurs, and dynamic changes. The page number 3 is in the top right corner.

B *a tempo*
cantabile

p
con Ped.

p sempre cresc.

poco a poco cresc.

Musical score page 5, featuring four staves of music for piano and orchestra. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for the orchestra, with the first staff for strings and the second for woodwinds. The music consists of measures 5 through 9. Measure 5: The piano has eighth-note chords in the right hand and sixteenth-note patterns in the left. The orchestra has eighth-note patterns. Measure 6: The piano has eighth-note chords in the right hand and sixteenth-note patterns in the left. The orchestra has eighth-note patterns. Measure 7: The piano has eighth-note chords in the right hand and sixteenth-note patterns in the left. The orchestra has eighth-note patterns. Measure 8: The piano has eighth-note chords in the right hand and sixteenth-note patterns in the left. The orchestra has eighth-note patterns. Measure 9: The piano has eighth-note chords in the right hand and sixteenth-note patterns in the left. The orchestra has eighth-note patterns.

D *tempo*

a tempo

fp

fp

fp



E

p molto cresc.

p cresc.

Musical score page 7, measures 4-6. The woodwind part continues with sustained notes and eighth-note patterns. The piano part features eighth-note chords and sixteenth-note patterns. Measure 5 starts with a dynamic instruction "p molto cresc." followed by "p cresc."

Musical score page 7, measures 7-9. The woodwind part has sustained notes and eighth-note patterns. The piano part has eighth-note chords and sixteenth-note patterns.

Musical score page 7, measures 10-12. The woodwind part has sustained notes and eighth-note patterns. The piano part has eighth-note chords and sixteenth-note patterns.

tempo.

quasitirillo poco meno mosso

rit.

a tempo

f poco a poco diminuendo

con Ped.

sempre dim.

p sempre dim.

p sempre dim.

pp molto cresc.

cresc.

rit.

pp molto cresc.

ANDANTE FUNEBRE.

Op. 66, N° 2.

10

B

diminuendo

p dolce

simile

a

Edition Peters.

6985

cresc. e agitando
cresc. e agitando
rall.

D a tempo
a tempo
pp

E ff agitando

rall.
ritard.
rall.
ritard.
pp

a tempo

A musical score page for a piano piece. The top staff is in treble clef, G major, and common time. The bottom staff is in bass clef, C major, and common time. The music consists of six systems of two staves each. Measure 12 begins with a dynamic of *p*. The first system ends with a dynamic of *pp*. Measures 13-14 show eighth-note patterns in the treble staff. Measures 15-16 feature sixteenth-note patterns in the bass staff. Measures 17-18 continue the eighth-note patterns from the previous measures. Measures 19-20 introduce sixteenth-note patterns in the treble staff. Measures 21-22 return to eighth-note patterns. Measures 23-24 show sixteenth-note patterns in the bass staff. Measures 25-26 continue the eighth-note patterns. Measures 27-28 introduce sixteenth-note patterns in the treble staff. Measures 29-30 return to eighth-note patterns. Measures 31-32 show sixteenth-note patterns in the bass staff. Measures 33-34 continue the eighth-note patterns. Measures 35-36 introduce sixteenth-note patterns in the treble staff. Measures 37-38 return to eighth-note patterns. Measures 39-40 show sixteenth-note patterns in the bass staff. Measures 41-42 continue the eighth-note patterns. Measures 43-44 introduce sixteenth-note patterns in the treble staff. Measures 45-46 return to eighth-note patterns. Measures 47-48 show sixteenth-note patterns in the bass staff. Measures 49-50 continue the eighth-note patterns. Measures 51-52 introduce sixteenth-note patterns in the treble staff. Measures 53-54 return to eighth-note patterns. Measures 55-56 show sixteenth-note patterns in the bass staff. Measures 57-58 continue the eighth-note patterns. Measures 59-60 introduce sixteenth-note patterns in the treble staff. Measures 61-62 return to eighth-note patterns. Measures 63-64 show sixteenth-note patterns in the bass staff. Measures 65-66 continue the eighth-note patterns. Measures 67-68 introduce sixteenth-note patterns in the treble staff. Measures 69-70 return to eighth-note patterns. Measures 71-72 show sixteenth-note patterns in the bass staff. Measures 73-74 continue the eighth-note patterns. Measures 75-76 introduce sixteenth-note patterns in the treble staff. Measures 77-78 return to eighth-note patterns. Measures 79-80 show sixteenth-note patterns in the bass staff. Measures 81-82 continue the eighth-note patterns. Measures 83-84 introduce sixteenth-note patterns in the treble staff. Measures 85-86 return to eighth-note patterns. Measures 87-88 show sixteenth-note patterns in the bass staff. Measures 89-90 continue the eighth-note patterns. Measures 91-92 introduce sixteenth-note patterns in the treble staff. Measures 93-94 return to eighth-note patterns. Measures 95-96 show sixteenth-note patterns in the bass staff. Measures 97-98 continue the eighth-note patterns. Measures 99-100 introduce sixteenth-note patterns in the treble staff. Measures 101-102 return to eighth-note patterns. Measures 103-104 show sixteenth-note patterns in the bass staff. Measures 105-106 continue the eighth-note patterns. Measures 107-108 introduce sixteenth-note patterns in the treble staff. Measures 109-110 return to eighth-note patterns. Measures 111-112 show sixteenth-note patterns in the bass staff. Measures 113-114 continue the eighth-note patterns. Measures 115-116 introduce sixteenth-note patterns in the treble staff. Measures 117-118 return to eighth-note patterns. Measures 119-120 show sixteenth-note patterns in the bass staff. Measures 121-122 continue the eighth-note patterns. Measures 123-124 introduce sixteenth-note patterns in the treble staff. Measures 125-126 return to eighth-note patterns. Measures 127-128 show sixteenth-note patterns in the bass staff. Measures 129-130 continue the eighth-note patterns. Measures 131-132 introduce sixteenth-note patterns in the treble staff. Measures 133-134 return to eighth-note patterns. Measures 135-136 show sixteenth-note patterns in the bass staff. Measures 137-138 continue the eighth-note patterns. Measures 139-140 introduce sixteenth-note patterns in the treble staff. Measures 141-142 return to eighth-note patterns. Measures 143-144 show sixteenth-note patterns in the bass staff. Measures 145-146 continue the eighth-note patterns. Measures 147-148 introduce sixteenth-note patterns in the treble staff. Measures 149-150 return to eighth-note patterns. Measures 151-152 show sixteenth-note patterns in the bass staff. Measures 153-154 continue the eighth-note patterns. Measures 155-156 introduce sixteenth-note patterns in the treble staff. Measures 157-158 return to eighth-note patterns. Measures 159-160 show sixteenth-note patterns in the bass staff. Measures 161-162 continue the eighth-note patterns. Measures 163-164 introduce sixteenth-note patterns in the treble staff. Measures 165-166 return to eighth-note patterns. Measures 167-168 show sixteenth-note patterns in the bass staff. Measures 169-170 continue the eighth-note patterns. Measures 171-172 introduce sixteenth-note patterns in the treble staff. Measures 173-174 return to eighth-note patterns. Measures 175-176 show sixteenth-note patterns in the bass staff. Measures 177-178 continue the eighth-note patterns. Measures 179-180 introduce sixteenth-note patterns in the treble staff. Measures 181-182 return to eighth-note patterns. Measures 183-184 show sixteenth-note patterns in the bass staff. Measures 185-186 continue the eighth-note patterns. Measures 187-188 introduce sixteenth-note patterns in the treble staff. Measures 189-190 return to eighth-note patterns. Measures 191-192 show sixteenth-note patterns in the bass staff. Measures 193-194 continue the eighth-note patterns. Measures 195-196 introduce sixteenth-note patterns in the treble staff. Measures 197-198 return to eighth-note patterns. Measures 199-200 show sixteenth-note patterns in the bass staff.

G *Largamente*

con Ped.

13

14 H

15

Musical score page 45, featuring five staves of piano music. The top two staves show eighth-note patterns in the treble and bass clefs. The third staff begins with a dynamic *ff*, followed by a *rit.* (ritardando) and a *a tempo*. The fourth staff consists of sustained chords. The fifth staff shows eighth-note patterns in the treble clef.

EDITION PETERS.

Bei Bestellungen wolle man nur die Nummern angeben.

Les commandes doivent être faites par numéros. — The Public are requested to give only the Number of the Work.

L. E.

No.	Klavier zu 2 Händen.	No.	Klavier zu 2 Händen.	No.	Violoncel und Klavier.
250a/b	d'Albert, Op. 15, Klavierstücke. Benzel, Op. 125, Am Genfer See. 2113 — La Chaloula.	3001 — Stojowski, Op. 21, Polnische Idylle. 3002 — Op. 25, Romantische Stücke. 1203a Wagner, Kaiserkonzert (Unterh.). 1103a — Op. 26, Schauspiel (Tanz). 3004 — Holz-Fantäzie (Oliver). 3005 — Holländer-Fantäzie (da.). 3006 — Tannhäuser-Fantäzie (da.). 3007 — Siegfried-Fantäzie (da.). 3008 — Tristan-Fantäzie (Kagel). 3009 — Siegfried-Fantäzie (da.). 3010 — Walther-Fantäzie (da.). 3011 — Siegfried-Fantäzie (da.). 3012 — Wilius, Op. 81, Kleine Stücke.	2284 Davids, Op. 41, Silhouetten. 1899 — Uebungen der Violoncell-Schule; Goldschmidt, Op. 13, 2 Flöten de Salón. 1997 — Op. 15, Duo. 2307 — Op. 25, Duo. 2004 — Op. 95, 4 Balladenstücke. 2727 — Op. 121, Irrtümliche Stücke. 2676 — Op. 125, Mährische Suite. 2137 Grig., Op. 36, Sonate A moll. 2680 — Op. 45, Puer-Gryll-Suite L. 2681 — Op. 45, Puer-Gryll-Suite S. 2624 Moscakowski, Gitarre. Pepper, Op. 65, Suite. 2660 — Op. 65 No. 2, Monotone.		
2510	Grieg, Shetische lyrische Stücke. 2993 — Op. 1, Vier Stücke. 3358 — Op. 5, Posthume Totbilder. 1204 — Op. 6, 2. Suite. 2578 — Op. 7, Sonate E moll. 1209 — Op. 12, Lyrische Stücke, Heft I. 2154a — Op. 15, Concert A moll. 1205 — Op. 16, 2. Suite, Schauspiel. 1207 — Op. 17, 3. Suite, Schauspiel. 2153 — Op. 18, Aus dem Volksleben. 2579 — Op. 19, 4. Suite, Schauspiel. 2153a/b — Op. 20, 2. Norwegischer Reisung. 1670 — Op. 21, Suite. 2531 — Op. 22, 3. Suite. 2524 — Op. 23, 4. Suite. 2587 — Op. 24, 5. Suite. 2599 — Op. 25, 6. Suite. 2561 — Op. 26, 7. Suite. 2602 — Op. 27, 8. Suite. 2603 — Op. 28, 9. Suite. 2604 — Op. 29, 10. Niederrheinische Tanz. 2605 — Op. 30, 11. Signum Jenseits. 2606 — Op. 31, 12. Heilsgesangsmarsch. 2657a/b 2558a — Op. 32, 13. Lyrische Stücke, Heft III. 2559a — Op. 33, 14. Lyrische Stücke, Heft IV. 2560a — Op. 34, 15. Lyrische Stücke, Heft V. 2561a — Op. 35, 16. Lyrische Stücke, Heft VI. 2562a — Op. 36, 17. Lyrische Stücke, Heft VII. 2563a — Op. 37, 18. Lyrische Stücke, Heft VIII. 2564a — Op. 38, 19. Lyrische Stücke, Heft IX. 2565a — Op. 39, 20. Lyrische Stücke, Heft X. 2566 Jensen, Op. 17, Wanderstücke. 2026 — Op. 18, 2. Die Mühle. 1211 — Op. 19, 3. Der Wald. 2196 — Op. 20, 4. Der See. 2271 — Op. 21, 5. Serenade. 2272 — Op. 22, 6. Erinnerungen. Leopitzky, Op. 24, Mazurka. 2567 Lizak, Valse Impression. 2568a — Op. 25, (Heilehrtische Ausgabe). 1157 Frühlingsschau von Schumann. 1158a Ungarische Fantasie. 2223 Tanz aus dem Roman von Bach. 2126 Motzukowski, Op. 18, Spanische Tänze. 2228 — Op. 19, Capricho espagnol. 2229 — Op. 20, Scherzo-Valse. 2230 — Op. 21, Rapsodie polonica. 2231 — Op. 22, Morosca polonica. 2232 — Op. 23, No. 1, Polonaise. 2233 — Op. 24, No. 2, Gitarre. 2234 — Op. 25, No. 3, Concert. 2235 — Op. 26, No. 4, Perpetuum. 2236 — Op. 27, No. 5, Polonaise. 261a/b 2967 Fröhlich, 6 Stücke. 2968 — Op. 7, No. 1, Liebeswandler. 2969 — Op. 7, No. 2, Frühling. 2970 — Op. 7, No. 3, Wär. 2974 — Op. 8, 4. Arkadien. 2945 — Op. 9, 5. Harmonie et Scherzo. 2946 — Op. 10, 5. Bagatelle. 3031 — Op. 11, 6. Harmonie. 3022 — Op. 12, 6. Sonates Jagsther. 2618 Beethov., Ballermann. 2157 As das Wahr ist ohne Einsicht. 2505a/b Norddeutsche Volksstücke. 2506a/b Raff, Op. 56, Felsengrotten. 2507 — Op. 57, No. 12, Abends. 1164 — Op. 58, Suite. 1165 — Op. 59, Scherzo-Intermezzo. 2508a/b — Op. 60, Sonaten. Becker, Op. 80, Sonaten für die Jugend. Kleinberger, Op. 160, Charakterstücke. 1205a/b Silesia-Alben, Band XVII. 2544 Schärwink, X., Op. 40, Polnische Tänze. 2092 — Op. 41, Polnische Tänze. 2509a/b Sindlef., Op. 25, 5. Klavierstücke. 2509a — Op. 25, 7. Klavierstücke. 2509a/b — Op. 25, 8. Klavierstücke. 2943 — Op. 25, 9. Impromptu. 2509a/b — Op. 25, 10. Impromptu. 2509a/b — Op. 25, 11. Marche griseuse. 2509a/b — Op. 25, 12. Marche griseuse. 2509a/b — Op. 25, 13. Marche griseuse. 2509a/b — Op. 25, 14. Marche griseuse. 2509a/b — Op. 25, 15. Marche griseuse. 2509a/b — Op. 25, 16. Marche griseuse. 2509a/b — Op. 25, 17. 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