

Ouverture  
zu  
RUY BLAS  
-für-  
grosches 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.)

40 45.

# OUVERTURE.

I.

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

**Erstes Pianoforte.**

**Lento.** **Allegro molto.**

**Lento.** **Allegro molto.**

**Lento.** **Allegro molto.**

**1** **f** **trem.** **f** **trem.** **f** **p** **cresc.** **f** **f** **f** **fp**

The first system of the musical score is for the 'Erstes Pianoforte' (First Piano). It begins with a 'Lento' tempo and a piano (p) dynamic, followed by a forte (f) dynamic. The tempo then changes to 'Allegro molto' with a piano (p) dynamic, and then to a forte (f) dynamic. The second system continues with a 'Lento' tempo and a piano (p) dynamic, followed by a forte (f) dynamic. The third system continues with a 'Lento' tempo and a piano (p) dynamic, followed by a forte (f) dynamic, then a 'dim.' (diminuendo) dynamic, and then a piano (p) dynamic. The fourth system begins with a 'Lento' tempo and a piano (p) dynamic, followed by a forte (f) dynamic, then a 'trem.' (tremolo) dynamic, and then a piano (p) dynamic. The fifth system continues with a 'Lento' tempo and a piano (p) dynamic, followed by a forte (f) dynamic, then a piano (p) dynamic, and then a 'cresc.' (crescendo) dynamic. The sixth system continues with a 'Lento' tempo and a piano (p) dynamic, followed by a forte (f) dynamic, then a piano (p) dynamic, and then a 'fp' (fortissimo piano) dynamic.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a melodic line in the treble and a harmonic accompaniment in the bass, with a measure repeat sign and a first ending bracket. The second system includes dynamic markings of *f* (forte) and *dim.* (diminuendo). The third system shows a range of dynamics from *p* (piano) to *ff* (fortissimo), along with a section marked 'B'. The fourth system continues the melodic and harmonic development. The fifth system features a *ff* dynamic marking. The sixth system concludes with a *ff* dynamic marking and a final cadence.

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two flats. The upper staff features a melodic line with slurs and accents, while the lower staff provides harmonic support with chords and moving lines. Dynamics include *f* (forte) and *ff* (fortissimo).

Second system of musical notation, measures 5-8. Measures 5-6 are marked **Lento.** (Lento) and feature a *ff* (fortissimo) dynamic. Measures 7-8 are marked **a tempo.** (a tempo) and feature a *pp* (pianissimo) dynamic. A *ritard.* (ritardando) marking is present in measure 7. A *con sva* (con sordina) marking is indicated below the bass staff in measure 6.

Third system of musical notation, measures 9-12. The music continues with a *sempre pp* (sempre pianissimo) dynamic marking throughout the system.

Fourth system of musical notation, measures 13-16. The music continues with a *sempre pp* (sempre pianissimo) dynamic marking throughout the system.

Fifth system of musical notation, measures 17-20. The music continues with a *cresc.* (crescendo) marking in measure 18, leading to a *f* (forte) dynamic in measure 20.

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The first system includes dynamics such as *f* (forte), *p* (piano), and *cresc.* (crescendo). The second system features a key signature change to D major, indicated by a 'C' with a sharp sign. The third system includes *p* and *cresc.* markings. The fourth system includes *f* and *p* markings. The fifth system includes *molto cresc.* and *ff* (fortissimo) markings. The sixth system continues the musical development with various articulations and dynamics. The notation includes treble and bass clefs, notes, rests, and various musical symbols such as slurs, accents, and dynamic markings.

6

I.

**E**

**f**

**F**

**fp**

**f**

**H**

**ff**

**f**

**sempre f**

**f**

**dim.**

**f**

**f**

**f**

**f**

**f**

4045

Detailed description: This is a musical score for piano, consisting of six systems of two staves each. The key signature is E-flat major (three flats) and the time signature is 3/4. The first system is marked with a forte 'f' dynamic. The second system is marked with a forte 'f' dynamic. The third system is marked with a fortissimo 'fp' dynamic. The fourth system is marked with a forte 'f' dynamic. The fifth system is marked with a fortissimo 'ff' dynamic and includes the instruction 'sempre f'. The sixth system is marked with a forte 'f' dynamic and includes the instruction 'dim.'. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

First system of a musical score. The upper staff features a melody with eighth notes and rests. The lower staff provides harmonic support with chords and eighth notes. Dynamics include *p*, *dim.*, and *pp*. A double bar line with a '2' indicates a repeat.

Second system of the musical score. The upper staff continues the melody, and the lower staff continues the harmonic accompaniment. The dynamic *pp* is marked at the beginning.

Third system of the musical score. The upper staff features a more active melody with sixteenth notes. The lower staff continues with chords. Dynamics include *cresc.*, *f*, and *p*.

Fourth system of the musical score. The upper staff has a continuous sixteenth-note texture. The lower staff continues with chords. Dynamics include *f* and *ff*. The word "scen" is written below the lower staff.

Fifth system of the musical score. The upper staff features a melody with eighth notes. The lower staff continues with chords. Dynamics include *ff*. The word "do" is written below the lower staff.

Sixth system of the musical score. The upper staff features a melody with eighth notes. The lower staff continues with chords. Dynamics include *f*. The word "al" is written below the lower staff.



## I.

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two flats. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. A dynamic marking of *f* (forte) is present at the beginning of the system.

Second system of musical notation, measures 5-8. The tempo changes to *Lento.* (Lento) at measure 5 and back to *a tempo.* at measure 7. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *f* (forte) and *pp* (pianissimo).

Third system of musical notation, measures 9-12. The right hand plays a series of chords, and the left hand has a steady accompaniment. The tempo remains *a tempo.*

Fourth system of musical notation, measures 13-16. The right hand continues with chords, and the left hand has a steady accompaniment. The tempo remains *a tempo.* A dynamic marking of *p* (piano) is present at the end of the system.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with slurs and ties, and the left hand has a steady accompaniment. A dynamic marking of *cresc.* (crescendo) is present at the beginning of the system.

Sixth system of musical notation, measures 21-24. The right hand features a melodic line with slurs and ties, and the left hand has a steady accompaniment. A dynamic marking of *L* (Lento) is present at the beginning of the system.



This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). The markings include *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), *p* (piano), *molto cresc.* (molto crescendo), *ff* (fortissimo), *fp* (fortissimo piano), and *f* (forte). The notation also includes a *M.* (Molto) marking and a *N.* (Niente) marking. The piece is in a key with one flat (B-flat) and a 2/4 time signature. The notation is written in a standard musical style with a clear layout and a variety of musical symbols.

System 1: *mf*, *f*, *cresc.*

System 2: *cresc.*, *p*, *cresc.*

System 3: *molto cresc.*, *ff*, *f*, *f*

System 4: *f*, *f*

System 5: *f*, *fp*, *f*

System 6: *p*, *f*, *p*



First system of musical notation. The treble clef staff contains a melody with eighth-note patterns, marked with *cresc.* and *p*. The bass clef staff contains a supporting bass line with eighth-note patterns.



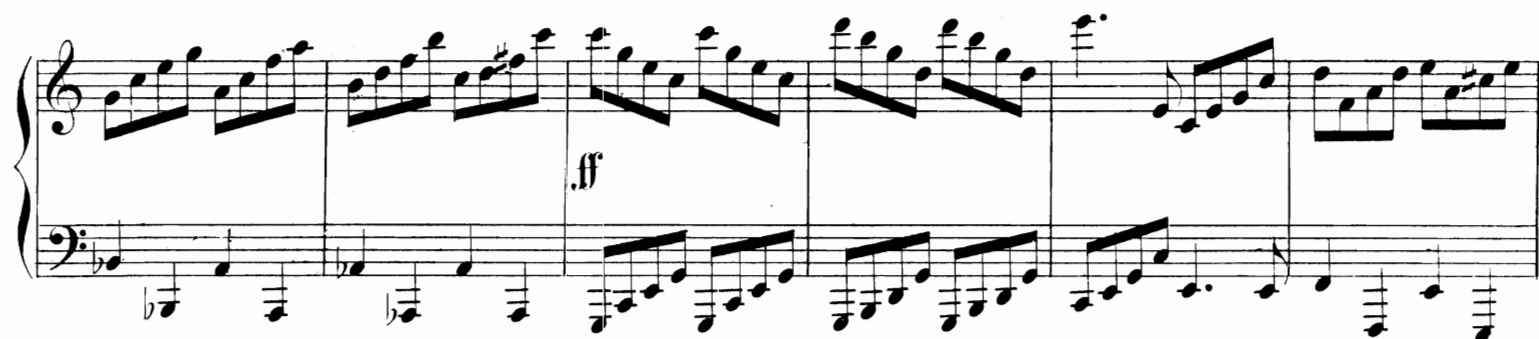
Second system of musical notation. The treble clef staff continues the melody with eighth-note patterns, marked with *cresc.*. The bass clef staff contains a supporting bass line with eighth-note patterns.



Third system of musical notation. The treble clef staff continues the melody with eighth-note patterns, marked with *f*, *cresc.*, and *ff*. The bass clef staff contains a supporting bass line with eighth-note patterns.



Fourth system of musical notation. The treble clef staff continues the melody with eighth-note patterns. The bass clef staff contains a supporting bass line with eighth-note patterns.



Fifth system of musical notation. The treble clef staff continues the melody with eighth-note patterns, marked with *ff*. The bass clef staff contains a supporting bass line with eighth-note patterns.

This musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The notation is characterized by dense, arpeggiated textures, often with multiple beamed notes and slurs. The first system includes a fortissimo (*ff*) dynamic marking. The second system includes a piano (*p*) dynamic marking. The third system features a key signature change to two flats (B-flat and E-flat). The fourth system includes a tempo or mood marking that appears to be 'Allegro'. The fifth system concludes with a double bar line and a final chord. The overall style is that of a late 19th or early 20th-century piano composition.

FINE.

# Vierhändige Klaviermusik.



(Original-Kompositionen.)



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



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| <b>Behr, Fr.</b><br>Op. 221. 6 Morceaux de Salon.<br>l No. 1. Réverie mélodieuse . . . 1.—<br>l No. 2. Postillon d'Amour.<br>Galop brillant . . . 1.50<br>l No. 3. Barcarolle . . . 1.50<br>l No. 4. Le Jeu des Papillons.<br>Valse gracieuse . . . 1.50<br>m No. 5. Sous le Balcon. Nocturne . . . 1.50<br>l No. 6. Polka militaire . . . 1.50<br>Op. 379. Slavische und ungarische Volksweisen.<br>l Heft I, V, VI . . . je 2.—<br>l Heft II, III, IV . . . je 1.50<br>m Op. 397. La Diva. Polka gracieuse . . . 1.50<br>Op. 401. Danses hongroises.<br>m Liv. I, II . . . je 2.—<br>l Op. 489. Le petit Tambour-major. Polka burlesque . 1.—<br>Frühlingsboten. 6 leichte Salonstücke.<br>l No. 1. Morgenständchen . . 1.50<br>l No. 2. Aus der Ferne . . . 1.50<br>l No. 3. Tanzliedchen . . . 1.50<br>l No. 4. Abschiedsgruss . . . 1.50<br>l No. 5. Sonntags im Dörfchen . 1.50<br>l No. 6. Maieigen . . . 1.50<br><b>Bennett, W. St.</b><br>m Op. 17. 3 Diversions . . . 2.—<br><b>Bruch, M.</b><br>m Op. 2. Capriccio . . . 1.75<br><b>Brunner, C. T.</b><br>l Op. 303. Bunter Kranz der Jugend. 8 leichte, instruktive Tonstücke im Umfang der Melodie von 5 Tönen.<br>Heft I, II . . . je 1.25<br>l Op. 446. Kleine Melodien für Anfänger des Klavierspiels in leichtester Weise und fortschreitender Stufenfolge.<br>Heft I—III . . . je 1.50<br><b>Chwatal, F. X.</b><br>Op. 258. Liederperlen.<br>l No. 1. Taubert, Wenn Kinder nicht schlafen will . 1.—<br>l No. 2. Abt, Lieb Annelein . 1.—<br>l No. 3. Schaffer, Der feine Wilhelm . . . 1.50<br>l No. 4. Schaffer, Der sanfte Heinerich . . . 1.50<br>l No. 5. Küken, Der kleine Rekrut . . . 1.—<br>l No. 6. Zöllner, Der Speisezettel . . . 1.—<br><b>Czerny, Ch.</b><br>l Op. 87. Intr. et Var. faciles sur une Valse de Gallenberg . 2.—<br><b>Dayas, W. H.</b><br>s Op. 8. 12 Walzer.<br>Heft I, II . . . je 4.—<br><b>Draeske, F.</b><br>s Op. 37. 18 Kanons zu 6, 7 und 8 Stimmen . . . 5.—<br>m Op. 42. Kanonische Rätsel . 2.—<br><b>Erlanger, G.</b><br>Op. 42. Skizzen. 8 Stücke.<br>m Heft I M. 5.—, Heft II . . 4.50<br><b>Evers, C.</b><br>m Op. 51. Sonate No. 1. C . . 6.—<br>m Op. 102. Sonate No. 2. B . . 5.—<br><b>Förster, A.</b><br>s Op. 31. Waldes-Visionen. Tonbild in Scherzform . . . 2.50<br>l Op. 32. Kleine Vortragsstücke für Schüler. 8 leichte Stücke.<br>Heft I, II . . . je 2.—<br>m Op. 45. 10 Walzer.<br>Heft I, II . . . je 1.50<br><b>Frank, E.</b><br>m Op. 15. 12 Ländler . . . 3.—<br><b>Fuchs, R.</b><br>m Op. 4. 5 Stücke . . . 3.—<br>m Op. 7. 6 Stücke.<br>Heft I M. 2.—, Heft II . . 2.50<br>m Op. 10. Variationen. Dm . . 4.— | <b>Fuchs, R.</b><br>m Op. 25. Walzer.<br>Heft I M. 2.50, Heft II . . . 3.—<br><b>Goetz, H.</b><br>s Op. 17. Sonate. Gm . . . 5.50<br><b>Gouvy, Th.</b><br>s Op. 83. Ghiribizzi. 12 Morceaux.<br>Cah. I, II . . . je 6.—<br><b>Grimaldi, Fr.</b><br>Op. 109. Joujoux. Petits Morceaux.<br>l No. 1. Au Bord de Sorrente.<br>Tarentelle . . . 1.—<br>l No. 2. En se berçant. Valse . 1.—<br>l No. 3. Endemantant. Mazurka . 1.—<br>l No. 4. Toujours gai. Polka . . 1.—<br>l No. 5. Le petit Jouet. Marche à la turque . . . 1.—<br>l No. 6. Petits Soldats. Marche militaire . . . 1.—<br>Op. 125. Le Printemps. 6 Morceaux très faciles.<br>l No. 1. Les chasseurs. Marche . 1.20<br>l No. 2. Bolero . . . 1.20<br>l No. 3. Danse espagnole . . 1.20<br>l No. 4. Parfum d'oeillet. Valse lente . . . 1.20<br>l No. 5. Au clair de lune. Sérénade . . . 1.20<br>l No. 6. Promenade électrique.<br>Galop . . . 1.20<br><b>Hartog, E. de</b><br>l Suite de Chorales célèbres de Bach, Graun, Mendelssohn etc. . . . 1.50<br><b>Heller, St.</b><br>s Op. 152. 6 Valses . . . 3.—<br><b>Herbert, Th.</b><br>m Blüten und Perlen. Eine Auswahl der schönsten Melodien aus der Oper „Die Folkunger“ . . . 3.—<br><b>Hering, C.</b><br>l Op. 79. Frühlings-Serenade . 3.50<br><b>Hiller, F.</b><br>l Op. 128. Leichte Serenade . . 6.50<br>Einzelne:<br>l No. 1. Präludium und Scherzo . 2.—<br>l No. 2. Variationen u. Intermezzo . . . 2.50<br>l No. 3. Réverie und Finale . . 2.50<br><b>Hofmann, R.</b><br>l Op. 22. Blumenlese aus d. Oper: „Der Widerspänstigen Zähmung“ . . . 2.—<br>l Op. 23. Nachklänge aus d. Oper: „Der Widerspänstigen Zähmung“ . . . 2.—<br><b>Huber, H.</b><br>Op. 24. 5 Humoresken nach Dichtungen von Jos. V. Scheffel.<br>m No. 1. Ausfahrt . . . 2.50<br>m No. 2. Das wilde Heer . . . 1.50<br>m No. 3. Römischer Karneval . 3.—<br>m No. 4. Graziella . . . 1.—<br>m No. 5. Heimkehr . . . 1.50<br>m Op. 28. Lieder-Zyklus nach Gedichten aus Heines Buch der Lieder.<br>Heft I, II . . . je 3.—<br>m Op. 41. Aus Goethes west-östlichem Divan . . . 4.50<br>m Op. 56. 12 Kinderlieder nach Hoffmann v. Fallersleben.<br>Heft I, II . . . je 3.—<br><b>Kirchner, Fr.</b><br>l Op. 28. Ballszene. Heft I . . 2.—<br>l Op. 36. Ballszene. Heft II . . 1.50<br>l Op. 50. Ballszene. Heft III . . 2.—<br>l Op. 69. 2 Jägerlieder . . . 1.50<br><b>Kleinmichel, R.</b><br>l Op. 21. Charakterbilder.<br>Heft I (No. 1—3), II (No. 4—6) je 3.50<br>Heft III (No. 7—9) . . . 5.—<br><b>Lachner, I.</b><br>l Op. 79. 3 charakteristische Märsche . . . 3.—<br><b>Liszt, Fr.</b><br>m Wasserfahrt und Jäger-Abchied . . . 2.— | <b>Longo, A.</b><br>l-m Op. 10. Sérénade . . . 4.—<br>Séparément:<br>m No. 1. Promenade . . . 1.50<br>l No. 2. Toujours gai . . . 1.50<br>l No. 3. Passé . . . 1.—<br>l No. 4. Joyeux retour . . . 1.50<br><b>Löschhorn, A.</b><br>l Op. 88. 12 Pièces faciles.<br>Liv. I M. 2.—, Liv. II, III je 2.50<br><b>Löw, Jos.</b><br>Op. 323. 6 instruktive Stücke für 2 gleichweit ausgebildete Spieler (ohne Oktaven und mit Fingersatz).<br>l No. 1. Ariette . . . —.75<br>l No. 2. Walzer-Rondo . . . —.75<br>l No. 3. Scherzo . . . —.75<br>l No. 4. Barkarole . . . —.75<br>l No. 5. Idylle . . . —.75<br>l No. 6. Parade-Marsch . . . —.75<br><b>Mikuli, C.</b><br>l Op. 23. 12 Variantes harmoniques sur la Gamme d'Ut majeure . . . 1.25<br><b>Moscheles, I.</b><br>l Op. 76. La belle Union. Rondeau brillant . . . 3.—<br>l Op. 86a. Marche facile avec Trio . —.75<br>m Op. 87b. (et Mendelssohn-Bartholdy). Variations brillantes sur la Marche bohémienne tirée du Mélodrame „Préciosa“ . . . 3.50<br>m Op. 88. Grand Duo tiré du Septuor Op. 88 . . . 7.—<br>m Op. 92. Hommage à Händel . . 3.—<br>m Op. 102. Hommage à Weber. Grand Duo sur des Motifs d'Euryanthe et d'Obéron . 4.—<br>l Op. 103. Sérénade . . . 1.50<br>m Op. 104. Romanesca . . . 2.—<br>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.<br>Heft I, II . . . je 6.—<br>s Op. 115. Les Contrastes . . . 4.—<br>m Op. 121. Sonate. E . . . 6.50<br>m Op. 128. Humoristische Variationen, Scherzo und Festmarsch . . . 4.50<br>m Op. 130. 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