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Zehn Etuden

aus op. 5

A dur

Henselt, Adolf

Leipzig, [ca. 1897]

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Don Mus. Dr. 4011

ZEHN ETUDEN

Aus Op. 5

VON

A. HENSELT.

Arrangement für das Pianoforte zu vier Händen.

No. 1. Eroica	M. Pfl.	1 50	No. 7. Elfenreigen	M. Pfl.	1 25
- 3. Hexentanz	—	75	- 8. Romanze mit Chor-Refrain	—	50
- 4. Ave Maria	—	50	- 9. A dur	—	1 —
- 5. Verlorne Heimath.	—	75	- 10. Entschwundenes Glück	—	1 50
- 6. Danklied nach Sturm	—	1 50	- 11. Liebeslied	—	1 —

Eigenthum der Verleger.

Eingetragen in das Vereins-Verzeichnis.

LEIPZIG, BREITKOPF UND HÄRTEL.

Aufführungsrecht vorbehalten.

Allegro con leggerezza.

A. Henselt

ETUDE IX.

The musical score for Etude IX by A. Henselt is written for piano and bass. It consists of four systems of staves. The first system is in bass clef with a 3/4 time signature and a key signature of two sharps (D major). It begins with a piano (*p*) dynamic. The second system continues in bass clef, featuring a *cresc.* instruction. The third system introduces a treble clef for the right hand, with dynamics *pp poco riten.* and *a tempo. mf*. The fourth system concludes the piece in bass clef, starting with *pp* and ending with *eco*. The score includes various musical notations such as chords, slurs, and dynamic markings.

PRIMO.

Allegro con leggerezza.

A. Henselt.

ETUDE IX.

The musical score for Etude IX by A. Henselt, Primo, is presented in five systems. Each system contains a piano (left) and treble (right) staff. The piece is in 3/4 time and features complex sixteenth-note passages. The first system begins with a piano (*p*) dynamic and includes fingerings (1-3, 2-1, 3-2, 4-2) and a *loco.* marking. The second system features a *cresc.* marking. The third system includes a *pp poco ritenu.* marking. The fourth system is marked *fa tempo.* and *pp*. The fifth system concludes with a *mf* dynamic. The piece ends with a double bar line and the word *FINE* centered below the staff.

FINE

SECONDO.

marcato. *risoluto.*

dim. *p*

cresc.

rit.

otto

PRIMO.

The first system of music consists of two staves. The upper staff is in treble clef and contains a continuous line of eighth notes, starting with a half rest followed by a series of eighth notes in a descending and then ascending pattern. The lower staff is in bass clef and contains a whole rest.

The second system of music consists of two staves. The upper staff begins with a half rest, followed by a series of chords. A dotted line above the staff is labeled "loco". Dynamic markings include "f riuolto" (forte, repeated), "f" (forte), and "p" (piano) for a "grazioso" (graceful) section. The lower staff contains chords corresponding to the upper staff.

The third system of music consists of two staves. The upper staff features a melodic line with slurs and accents. A dotted line above the staff is labeled "loco". Dynamic markings include "cresc." (crescendo) and "f" (forte). The lower staff contains chords.

The fourth system of music consists of two staves. The upper staff features a melodic line with slurs and accents. Dynamic markings include "f" (forte), "f con forza" (forte with force), and "p" (piano). The lower staff contains chords.

SECONDO.

The musical score is written for piano in two staves per system. It features a variety of textures, including dense chordal passages and more melodic lines. Dynamic markings such as *cresc.*, *con espress.*, *dim.*, *p*, and *f* are used to guide the performer's dynamics. The piece ends with a double bar line.

PRIMO.

7

The musical score is written for piano and consists of five systems of staves. The notation includes treble and bass clefs, a key signature of two flats, and a 3/4 time signature. The score features various musical markings and dynamics:

- System 1:** The right hand has a melodic line with slurs and accents. The left hand has a simple accompaniment. Dynamics include *p* (piano) and *loco*.
- System 2:** The right hand continues with slurs and accents. Dynamics include *cresc.* (crescendo) and *p*.
- System 3:** The right hand has a melodic line with slurs. Dynamics include *cresc.* and *dim.* (diminuendo).
- System 4:** The right hand has a melodic line with slurs. Dynamics include *p*.
- System 5:** The right hand has a melodic line with slurs. Dynamics include *p*.

6470

PIANOFORTE-WERKE ZU VIER HÄNDEN

im Verlage von BREITKOPF & HÄRTEL in Leipzig.

Bach, C. Ph. E. , Symphonien, Ddur, arr. 2 —	Beethoven, L. van , Trios, Op. 3, Esdur, arr. v. F. Hermann 3 50	Goldtermann, G. , Op. 20, Symphonie, A moll 7 —	Mendelssohn Bartholdy, F. , Op. 22, Oclit, Esdur, arr. 6 —
Bach, Joh. Seb. , Krists Concerti für Pffe. m. Begl. v. 2 Viol., Viola etc. Arr. von L. Böhr. 5 50	Op. 8, Serenade, Ddur, Arr. 4 —	Gouvy, Th. , Op. 12, Symphonie Nr. 2, Fdur 8 —	Op. 23, Capriccio, B moll, arr. 3 —
— Fuge Nr. 1, Gdur, Arr. von Kegel 1 25	— 9, No. 1, Gdur, Arr. 4 —	Händel, G. F. , Concerte f. Orgel od. Pffe. bearb. v. G. A. Thomas 3 —	Op. 35, 6 Praludien u. Fugen f. Pffe. arr. 8 —
— Hirtensymphonie u. d. Weihnachts-Orator. Arr. v. E. Neumann 1 —	— 2, Ddur 4 —	No. 1, G moll 3 —	Op. 37, 3 — — f. Orgel arr. 3 50
Bargiel, W. , Op. 7, Suite (Allemande, Courante, Sarabande, Air, Gigue) 3 50	— 3, C moll 4 —	— 2, Bdur 2 50	Op. 64, Concert f. Viol., E moll, arr. 6 —
— Op. 30, Symphonie, Cdur, arr. 7 50	— No. 11, Bdur, arr. v. F. Hermann 3 75	— 3, G moll 2 50	Op. 65, 8 Sonaten f. Orgel, No. 1, 4, 6 u. 8, No. 2, 3, 5 u. 7 1 50
Beethoven, L. van. Neue Ausgaben:	— No. 1, Ddur 4 25	— 4, Fdur 3 —	Op. 81, Andante, Scherzo, Capriccio etc. Arr. 4 50
— Op. 6, Sonate, Ddur 90	— 2, Esdur 5 —	— 5, Fdur 1 75	Op. 87, Quintett f. Viol., Bdur, arr. 6 —
— 43, 3 Märsche 1 20	— Op. 97, Bdur, arr. v. F. Hermann 7 75	— 6, Bdur 3 25	Mozart, W. A. , Concerte f. Pffe. u. Orch. arr. 6 —
— Variationen üb. ein Thema v. Gr. Waldstein C. 1 20	Concerte f. Pffe. u. Orch. Arr. 6 75	— Dieselh. (Ser. I.) Beth cart. 6 —	No. 8, D moll 4 50
— 6 Variationen, Lied m. Veränderungen D. 90	No. 1, Cdur, Op. 15 arr. v. F. Brüssler 6 75	Concerte f. Orgel u. Orchestr. II. Serie, arr. v. A. Horn 3 —	— 11, Bdur 4 50
— Obiges compl. in 1 Bande brochirt. 3 60	— 2, Bdur. — 19 — — A. Ritter. 6 75	No. 7, Bdur 3 —	— 15, Bdur 4 50
— — — — — eleg. gebunden 5 10	— 3, C moll. — 37 — — — — — 7 25	— 8, Adur 2 75	— 16, Cdur 6 —
Symphonien f. Orch. arr.:	— 4, Gdur. — 38 — — — — — 7 25	— 9, Bdur 3 —	Concert f. Clar., Adur, arr. v. Neumann 4 —
No. 1, Cdur, Op. 21, arr. v. J. Schäffer 4 50	— 5, Esdur. — 73 — — X. Gleichauf 7 50	— 10, D moll 2 75	Quintette f. Viol. No. 1 3 50
— 2, Ddur. — 36, — — F. Mockwitz 4 50	Op. 80, Fantasie mit Chor, C moll, arr. v. F. L. Schubert. 4 —	— 11, G moll 2 50	No. 2 6 —
— 3, Esdur. — 55, — — A. Horn 7 50	Op. 20, Gr. Septuor, Esdur, arr. von F. Mockwitz. 4 50	— 12, Bdur 2 —	No. 3 1 —
— 4, Bdur. — 60, — — F. Mockwitz 4 50	— 71, Sextuor, Esdur, arr. v. F. L. Schubert 3 —	— Dieselh. (Ser. II.) Beth cart. 6 —	Serenade f. Blasinstr., arr. 7 —
— 5, C moll. — 67, — — C. F. Ebers 6 —	— 81b, Sextuor, Esdur, arr. v. J. P. Schmidt 2 50	Hase, G. , Op. 3, Zwei Polonaisen, No. 1, Bdur 1 75	Sonaten, Fantasie, Andante m. Variat. u. Fuge, Op. 12, Beth cart. 6 —
— 6, Fdur. — 88, — — F. Mockwitz 6 —	Brahms, J. , Op. 11, Serenade, Ddur, arr. v. F. L. Schubert. 7 50	— 2, Esdur 1 75	— Trios f. Pffe. arr. No. 1—7 4 25
— 7, Adur. — 92, — — I. Schäfer 9 —	Chopin, Fr. , Oeuvres de Piano, arr. von F. L. Schubert. 2 —	Haydn, J. , Symphonien, arr. v. J. Rätz. No. 1—13. 3 —	— Symphonien f. Orch. in 2 Bänden arr. Nr. 1—12, Beth cart. 10 50
— 8, Fdur. — 95, — — A. Horn 4 50	Op. 12, Variation, brill. 2 —	Dieselben, Neue Ausgabe in 2 Bänden Beth cart. 19 50	Pianoforte-Musik. Sammlung vorzüglich. Werke, 2 Hände, Beth cart. 5 —
— 9, D moll. — 125, — — A. Horn 13 50	— 16, Rondeau, Esdur 3 —	Trios, arr. v. C. Borchard, No. 1—12 u. Op. 42, Quatuor, Fdur, arr. 4 —	Reinecke, C. , Op. 47, 3 Sonatinen, arr. v. Kleinmichel, No. 1—3 2 25
Dieselben complet 2 Bände, Beth cart. 22 50	— 20, Scherzo, H moll 3 —	— 50, 3 Quatuors No. 1—3 3 —	Op. 79, Symphonie, arr. Adur 7 —
Quintette, Op. 4 arr. v. Schmidt 6 —	— 21, 2 ^{tes} Concerto, F moll 6 —	— 54, Quatuor, Cdur 4 —	Schubert, Fr. , Symphonie, Cdur, arr. 4 —
— 29 — — — — — 5 —	— 23, Ballade, G moll 2 50	— 75, 3 Quatuors No. 1—3 3 —	Op. 144, Lebensstürme, Char. Allegro, u. — 152, Fuge 6 —
Quartette für 2 Violinen, Bratsche und Violoncell, Arr. v. Engelbert Röntgen. No. 1, Fdur, Op. 18, No. 1 4 —	— 25, Sonate, B moll 4 —	Liszt, Fr. , Symp. Dichtungen, arr. v. Componisten. No. 2, Tasso 4 50	Pianofortewerke, Bd. I u. II, Beth cart. 3 n. 7 50
— 2, Gdur. — 18, — 2 4 —	— — — — — Marche funèbre, tirée de l'Œuv. 25 1 —	— 3, Les Préludes 4 20	Schumann, R. , Op. 9, Carnaval, arr. 6 75
— 3, Ddur. — 18, — 3 4 —	— 28, Ballade, Fdur 2 —	— 4, Orphée 2 —	Op. 12, Fantasiestücke, arr. v. L. Böhr. Heft 1 3 50
— 4, C moll. — 18, — 4 4 —	— 29, Scherzo, Cis moll 2 50	— 5, Prométhée 4 —	Heft 2 4 50
— 5, Adur. — 18, — 5 4 —	— 40, Allegro de Concert 3 —	— 7, Festklänge 3 20	— 15, Kinderszenen, arr. 2 50
— 6, Bdur. — 18, — 6 4 —	— 47, Ballade, Asdur 2 —	Mendelssohn Bartholdy, F. , Concerte f. Pffe. u. Orch. arrangirt. No. 1, G moll, Op. 25 6 —	— 17, Phantasie, arr. v. Horn 6 —
— 7, Fdur. — 59, — 1 6 —	— 49, Fantaisie, F moll 3 —	— 2, D moll. — 40 7 —	— 21, Novelletten arr. v. S. Jodessohn. Heft 1 3 M. Heft 2 2 M. 56 Pf. — Arr. v. A. Horn, Heft 3 u. 4 3 50
— 8, H moll. — 59, — 2 4 50	— 52, Ballade, F moll 2 50	Quartette f. Viol. arr. 6 —	— 22, Sonate, G moll, arr. 4 50
— 9, Cdur. — 59, — 3 5 50	— 54, Scherzo, Edur 3 50	No. 2, Adur, Op. 13 5 —	— 38, Symphonie No. 1, Bdur, arr. Neue Ausgabe 7 —
— 10, Esdur. — 74, (Schmidt) 5 50	— 58, Sonate, H moll 6 —	— 3, Ddur. — 44 No. 1 6 —	— 41, 3 Quartette, arr. No. 1—3 5 —
— 11, F moll. — 75, — — — — — 4 25	— 65, — — — — — G moll 5 —	— 4, Emoll. — 44 — 2 6 —	— 44, Quintett f. Pffe. Esdur, arr. v. Clara Schumann 7 —
— 12, Esdur. — 127, — — — — — 6 50	Clementi, M. , Sonaten Nr. 1—7 Dieselben in 1 Bande, Beth cart. 6 —	— 5, Esdur. — 44 — 3 6 —	— 54, Concert f. Pffe. arr. v. A. Horn 8 —
— 13, Bdur. — 130, (Neumann) 7 —	Gade, N. W. , Op. 6, Sonate Nr. 1, Adur arr. v. Horn 6 —	— 6, F moll. — 50, — — — — — 5 —	— 63, Trio No. 1, D moll, arrangirt v. E. Neumann 5 —
— 14, Cis moll. — 131, — — — — — 7 —	Op. 21, Sonate Nr. 2, D moll 4 50	Symphonien f. Orch., arr. 5 50	— 119, Trio No. 3, arr. v. A. Horn, G moll 6 —
— 15, A moll. — 132, — — — — — 6 50	— 23, Frühlingsfantasie, arrangirt von F. L. Schubert. 6 —	No. 2, Bdur, Op. 52 9 —	— 129, Symphonie Nr. 4, D moll, arr. 6 —
— 16, Fdur. — 135, — — — — — 3 75	Op. 35, Frühlingsbotschaft, arrang. von A. Horn 2 50	— 3, Amoll. — 56 9 —	— 131, Sonate Nr. 2, f. Pffe. u. Viol. arr. v. A. Horn 6 —
— 17, Grosse Fuge, Op. 133, Bdur 4 50	Symphonien, arr. 6 —	— 4, Adur. — 90 7 50	
Trios, Op. 1, Arr. v. F. Hermann: No. 1, No. 2, Gdur 6 —	No. 2, Edur, Op. 10 6 —	Trios f. Pffe. arr. 6 —	
— 3, C moll 4 50	— 3, Amoll. — 15 6 —	No. 1, D moll, Op. 49 9 —	
Op. 70, arr. v. F. Brüssler 4 50	— 5, D moll. — 25 8 —	— 2, C moll. — 66 8 —	
	— 7, Fdur. — 45 8 50		

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