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Trois grandes marches pour le pianoforte à quatre mains

Kalivoda, Jan Křtitel Václav

à Leipsic, [1870?]

Klavier

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nr. 201

H 201

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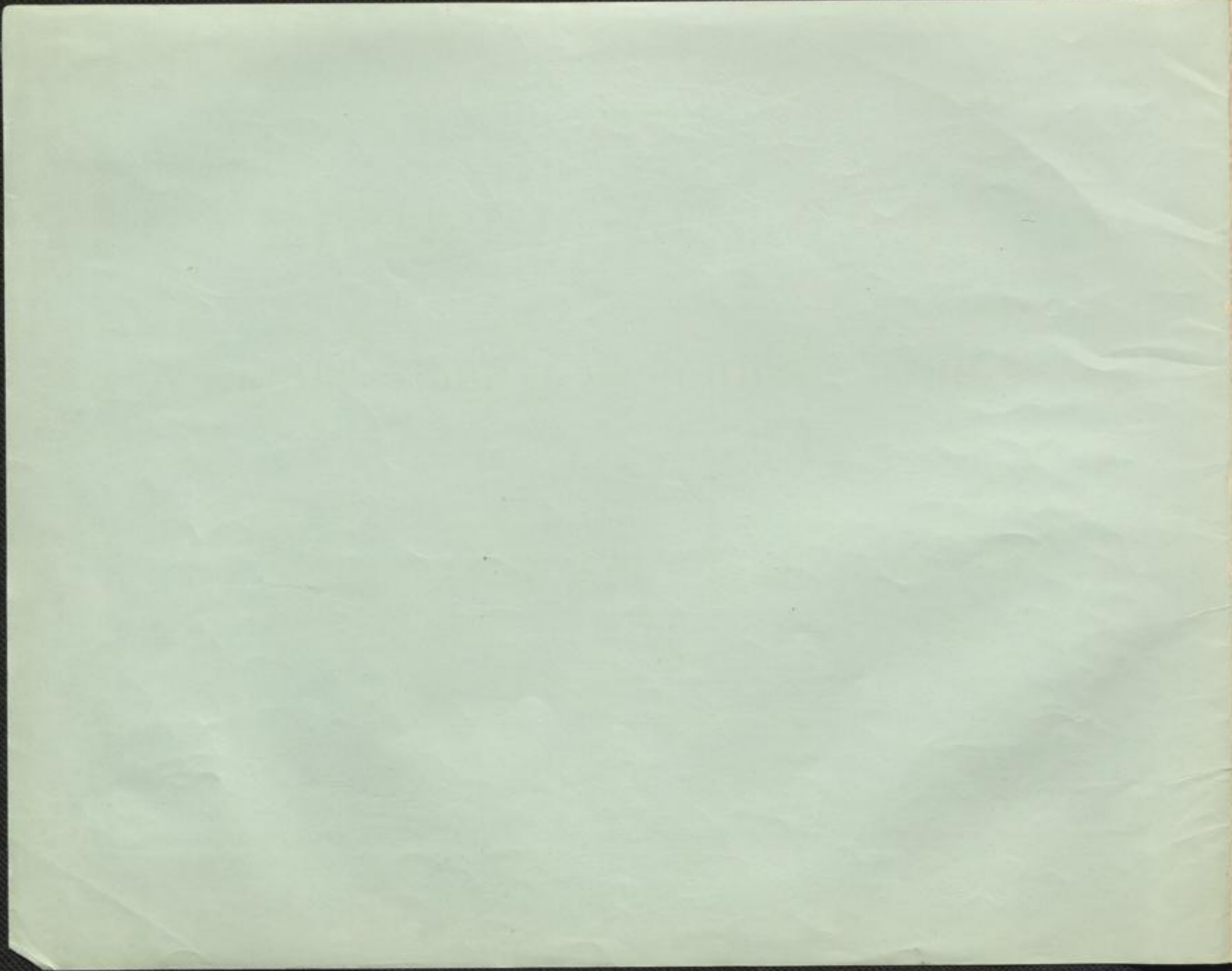
Je 1. H., mit 1. bezeichnet 2. H. — Nummerausgabe (N. A.) je 20 H.

- Döhler, Op. 47. 2. grosser brill. Walzer, B. †
- Ettling, Op. 29. Walzer über Themen a. d. Prophet v. Meyerbeer, G.
- Gluck, Tanz d. Furien u. Höllengeister a. Orpheus u. Eurydice, Dm.
- Kalitzwoda, Op. 26. 3. grosse Märsche.
- Meyerbeer, Contretänze über Themen aus dem Prophet, C.
- Meyerbeer, Galopp aus dem Prophet, E.
- Meyerbeer, Redowa aus dem Prophet, B.
- Meyerbeer, Schlittschuhstanz aus dem Prophet, G.
- Meyerbeer, Walzer aus dem Prophet, D. Nr. A.
- Mohr, K. T., 3 Polonaisen.
- Moscheles, Op. 32. Gr. Variationen üb. d. Alexander Marsch, F. †

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9.



Trois

GRANDES MARCHES

Pour le Pianoforte à quatre mains

composées

par

J. W. KALLIWODA.

Maître de Chapelle de S. A. S. le Prince de Fürstenberg.

Opus. 26.

Propriété des Editeurs

Pr. 2. Mk.

Chez Breitkopf & Härtel à Leipzig.

Requiert dans les magasins de l'États.

JWh Mus. Nr. 201

2

Marcia eroica

SECONDO.

Nº 1.



Marcia eroica

PRIMO.

di Halliwoda.

No 1.

5807

SECONDO.

The musical score consists of seven systems of two staves each. The notation is in bass clef with a key signature of two flats and a 3/4 time signature. The score includes various dynamic markings such as *p*, *ff*, and *Tranquillamente*. It also features performance instructions like *Trio.* and *sempre legato.* The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and complex chordal textures. The piece concludes with a *ff* dynamic and the initials *M.D.C.*

PRIMO. 5

cresc. *ff*

Trio. *p Tranquillamente.*

p *ff*

Sva..... loco *Sva.....* *M.D.C.*

Allegro con brio.

SECONDO.

No 2.

The musical score consists of five systems of staves. The first system includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano). The second system continues the accompaniment with *p* dynamics. The third system features a *mf* (mezzo-forte) dynamic. The fourth system has a *f* (forte) dynamic. The fifth system concludes with *pp* (pianissimo) and *p* dynamics. The score is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Allegro con brio.
8va.....

PRIMO.

7

No 2.

The musical score is written for piano and violin. It begins with a forte (*ff*) dynamic. The first system contains two staves. The second system includes first and second endings. The third system features a 'loco' section. The fourth system continues with a 'loco' section and includes an 8va marking. The fifth system concludes with a piano (*p*) dynamic and includes another 8va marking.

SECONDO.

The first system of the piano accompaniment consists of two staves. The upper staff is in bass clef and contains a series of chords, some with accents. The lower staff is also in bass clef and contains a melodic line with eighth notes and rests. A dynamic marking of *f* (forte) is placed above the first measure of the lower staff.

The second system of the piano accompaniment consists of two staves. The upper staff continues the chordal texture from the first system. The lower staff continues the melodic line. A dynamic marking of *p* (piano) is placed above the first measure of the lower staff.

The third system of the piano accompaniment consists of two staves. The upper staff continues the chordal texture. The lower staff continues the melodic line. A dynamic marking of *ff* (fortissimo) is placed above the first measure of the lower staff.

The Trio section is marked with the word "Trio." on the left. It consists of two staves. The upper staff is in bass clef and contains chords. The lower staff is in bass clef and contains a melodic line. The tempo/mood marking "Grazioso." is placed above the first measure of the upper staff.

The final system of the piano accompaniment consists of two staves. The upper staff continues the chordal texture. The lower staff continues the melodic line. The system concludes with a final chord in the upper staff and a final note in the lower staff.

PRIMO.

8va

Musical notation for the first system, featuring a treble clef with a dotted line above it labeled "8va" and a piano (*p*) dynamic marking.

lucio

Musical notation for the second system, featuring a piano (*p*) dynamic marking and a "lucio" marking above the staff.

ff

Musical notation for the third system, featuring a fortissimo (*ff*) dynamic marking.

Trio. Grazioso. *p*

Musical notation for the fourth system, labeled "Trio." and "Grazioso.", featuring a piano (*p*) dynamic marking.

Musical notation for the fifth system, concluding the page.

ALLEG.

SECUNDO.

The musical score is arranged in six systems, each with two staves. The first system includes the instruction *sempre stacc.* in the right-hand staff. The second system continues the piano accompaniment. The third system features a prominent treble clef in the left-hand staff, indicating a change in the melodic line. The fourth system continues the piano accompaniment. The fifth system shows a change in the right-hand staff, with the instruction *Marsch D. C.* appearing. The sixth system concludes the piece with a final chord in the right-hand staff.

PRIMO.

The musical score is written for piano and consists of six systems, each with a grand staff (treble and bass clefs). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The first system is marked "PRIMO." and includes slurs and dynamic markings. The second system has "Sya" markings above the treble staff and "lucy" above the bass staff. The third system continues the complex rhythmic patterns. The fourth system also features "Sya" markings. The fifth system concludes with a double bar line and the instruction "Marsch. D.C." (Da Capo). The paper shows signs of age, including some staining and a small mark at the bottom center.

Moderato risoluto.

SECONDO.

No 3.

The musical score is written for two staves per system, likely representing the left and right hands of a piano. The key signature is one sharp (F#) and the time signature is common time (C). The piece is titled 'No 3' and is the second movement ('SECONDO') of a set. The tempo and mood are 'Moderato risoluto'. The score is marked with various dynamics: *ff* (fortissimo), *p* (piano), *f* (forte), and *pp* (pianissimo). The notation includes chords, arpeggios, and melodic lines. The piece concludes with a repeat sign and the instruction 'V. S.' (Vincenzo Scacchi).

1807

Moderato risoluto.

PRIMO.

13

Nº 3.

ff

p

f

loco

loco

p

f

p

f

pp

loco

V.S.

1607

SECONDO

Cantabile.

Trio.

p

ff

pp

p

Marsch D.C.

FINE.

Cantabile.

PRIMO.

Trio.

FINE.

AKOZ

PIANOFORTE-WERKE ZU VIER HÄNDEN

im Verlage von BREITKOPF & HÄRTEL in Leipzig.

Bach, C. Ph. E. , Symphonie, D dur, arr. 2 —	Beethoven, L. van , No. 11, B dur, arr. 3 75	Händel, G. F. , Concerte f. Orgel od. Pflö. 3 —	Mendelssohn Bartholdy, F. , Op. 35. 8 —
Bach, Joh. Seb. , Erstes Concert für Pflö. m. Bglg. v. 2 Viol., Viola etc. Arr. von L. Röhr. 5 50	v. F. Hermann 4 25	No. 1, G moll. 2 5	6 Präludien u. Fugen f. Pflö. arr. 3 50
Fuge Nr. 1, G dur, Arr. von Kegel 1 25	- 2, Es dur 5 —	- 2, B dur 2 5	Op. 37, 3 - - - f. Orgel arr. 6 —
Hirten-Symphonie a. d. Weihnachts-Orator. Arr. v. E. Naumann 1 —	Op. 97, B dur, arr. v. F. Hermann 7 75	- 3, G moll. 2 50	Op. 64, Concert f. Viol. K moll, arr. 6 —
Bargiel, W. , Op. 7, Suite (Allemande, Cor- rante, Sarabande, Air, Gigue) 3 50	Concerte f. Pflö. u. Orch. Arr. 6 75	- 4, F dur 3 —	Op. 65, 6 Sonaten f. Orgel. No. 1, 4, 6 & 2 —
Op. 30, Symphonie, C dur, arr. 7 50	No. 1, C dur, Op. 15 arr. v. F. Brissler 5 50	- 5, F dur 1 75	No. 2, 3, 5 & 1 50
Beethoven, L. van. Neue Ausgaben:	- 2, B dur. - 19 - - - A. Ritter. 6 75	- 6, B dur 2 25	Op. 81, Andante, Scherzo, Capriccio etc. Arr. 4 50
Op. 6, Sonate, D dur 90	- 3, C moll. - 37 - - - 7 25	Dieselb. (Ser. I.) Roth cart. 6 —	Op. 87, Quintett f. Viol. B dur, arr. 6 —
- 45, 3 Märsche 1 20	- 4, G dur. - 58 - - - 7 25	Concerte f. Orgel u. Orchstr. H. Serin, arr. v. A. Horn 3 —	Mozart, W. A. , Concerte f. Pflö. u. Orch. arr. 6 —
Variationen üb. ein Thema v. Gr. Wald- stein C. 1 50	- 5, Es dur. - 73 - - - X. Gleichauf 7 50	No. 7, B dur 2 75	No. 8, D moll 4 50
6 Variationen. Lied m. Veränderungen B. Obiges compl. in 1 Bande brochirt. 3 60	Op. 80, Fantasie mit Chor, C moll, arr. v. F. L. Schubert. 4 —	- 8, A dur 3 —	- 11, B dur 5 50
Symphonien f. Orch. arr. 5 10	Op. 20, Gr. Septuor. Es dur, arr. von F. Mockwitz. 4 50	- 9, B dur 2 75	- 15, B dur 6 —
No. 1, C dur, Op. 21, arr. v. J. Schäffer 4 50	- 71, Sextuor. Es dur, arr. v. F. L. Schubert 3 —	- 10, D moll 2 50	- 16, C dur 5 —
- 2, D dur. - 36, - - - F. Mockwitz. 7 50	- 81 ^b , Sextuor. Es dur, arr. v. J. P. Schmidt 2 50	- 11, G moll 2 —	Concert f. Clar. A dur, arr. v. Naumann 5 —
- 3, Es dur. - 55, - - - A. Horn 4 50	Brahms, J. , Op. 11, Strengade, D dur, arr. 7 50	- 12, B dur 6 —	Quintette f. Viol. No. 1 3 50
- 4, B dur. - 60, - - - F. Mockwitz. 4 50	Chopin, Fr. , Oeuvres de Piano, arr. von F. L. Schubert. 2 —	Dieselb. (Ser. II.) Roth cart. 6 —	No. 2 5 —
- 5, C moll. - 67, - - - C. F. Ebers. 6 —	Op. 12, Variation, brill. 3 —	Hase, G. , Op. 3, Zwei Polonaisen. 1 75	No. 3 7 —
- 6, F dur. - 68, - - - F. Mockwitz. 6 —	- 16, Rondeau, Es dur 3 —	No. 1, B dur 1 75	Serenade f. Bassinstr., arr. 7 —
- 7, A dur. - 92, - - - J. Schäffer 9 —	- 20, Scherzo, H moll 3 —	- 2, Es dur 1 75	Sonaten, Fantasie, Andante m. Variat. u. Fug. Op. 12, Roth cart. 6 —
- 8, F dur. - 93, - - - A. Horn 4 50	- 21, 2 ^{tes} Concerto, F moll 2 50	Haydn, J. , Symphonien, arr. v. J. Rietz. 3 —	Trios f. Pflö. arr. No. 1-7 3 —
- 9, D moll. - 125, - - - A. Horn 13 50	- 23, Ballade, G moll 4 —	No. 1-13. 19 50	Symphonien f. Orch. in 2 Bänden arr., Nr. 1-12, Roth cart. 10 50
Dieselben complet 2 Bände Roth cart. 22 50	- 25, Sonate, B moll 4 —	Dieselben. Neue Ausgabe in 2 Bänden Roth cart. 19 50	Pianoforte-Musik. Sammlung vorzüglich. Werke, 3 Bände, Roth cart. 6 —
Quintette, Op. 4 arr. v. Schmidt 6 —	- 28, Marche funèbre, tirée de l'Oeuv. 35 1 —	Op. 42, Quatuor, F dur, arr. 4 —	Reinecke, C. , Op. 47, 3 Sonationen, arr. v. Kleinmichel, No. 1-3 2 25
- 29 - - - 5 —	- 39, Scherzo, C moll 2 50	- 50, 3 Quatuors No. 1-3 3 —	Op. 79, Symphonie, arr. A dur 7 —
Quartette für 2 Violinen, Bratsche und Violoncell. Arr. v. Engelbert Röntgen 4 —	- 46, Allegro de Concert 3 —	- 54, Quatuor, C dur 4 —	Schubert, Fr. , Symphonie, C dur, arr. 4 —
No. 1, F dur, Op. 18, No. 1 4 —	- 47, Ballade, As dur 2 —	- 54, Quatuors No. 1-3 3 —	Op. 144, Lebensstürme, Char. Allegro, u. 2 10
- 2, G dur. - 18, - 2 4 —	- 49, Fantaisie, F moll 3 —	Liszt, Fr. , Symph. Dichtungen, arr. v. Com- ponisten. 4 50	- 152, Fuge 60
- 3, D dur. - 18, - 3 4 —	- 52, Ballade, F moll 2 50	No. 2, Tasso 4 50	Pianofortewerke, Bd. 1 u. II, Roth cart. & n. 7 50
- 4, C moll. - 18, - 4 4 —	- 54, Scherzo, E dur 3 50	- 3, Les Préludes 4 20	Schumann, R. , Op. 9, Carneval, arr. 6 75
- 5, A dur. - 18, - 5 4 —	- 55, Sonate, H moll 6 —	- 4, Orphée 2 —	Op. 12, Fantasiestücke, arr. v. L. Röhr. 3 50
- 6, B dur. - 18, - 6 4 —	- 65, - G moll 5 —	- 5, Prométhée 4 —	Heft 1 4 50
- 7, F dur. - 59, - 1 6 —	Clementi, M. , Sonaten Nr. 1-7 2 —	- 7, Festklänge 3 50	Heft 2 4 50
- 8, E moll. - 59, - 2 4 50	Dieselben in 1 Bände, Roth cart. 6 —	Mendelssohn Bartholdy, F. , Concerte f. Pflö. u. Orch. arrangirt. 6 —	- 15, Kinderszenen, arr. 2 50
- 9, C dur. - 59, - 3 5 50	Gade, N. W. , Op. 6, Sonate Nr. 1, A dur arr. v. Horn. 6 —	No. 1, G moll, Op. 25 6 —	- 17, Phantasie, arr. v. Horn 6 —
- 10, Es dur. - 74, (Schmidt) 5 50	Op. 21, Sonate Nr. 2, D moll 4 50	- 2, D moll. - 40 7 —	- 21, Novellen, arr. v. S. Jadassohn, Heft 1 3 M. Heft 2 2 M. 50 Pl. —
- 11, F moll. - 75, - - - 4 25	- 23, Frühlingsfantasie, arrangirt von F. L. Schubert. 6 —	Quartette f. Viol. arr. 5 —	Arr. v. A. Horn, Heft 3 u. 4 3 50
- 12, Es dur. - 127, - - - 6 50	Op. 35, Frühlingsbotschaft, arrang. von A. Horn. 2 50	No. 2, A dur, Op. 13 6 —	- 22, Sonate, G moll, arr. 4 50
- 13, B dur. - 139, (Naumann) 7 —	Symphonien, arr. 6 —	- 3, D dur. - 44 No. 1 6 —	- 38, Symphonie No. 1, B dur, arr. Neue Ausgabe 7 —
- 14, C moll. - 131, - - - 7 —	No. 2, E dur, Op. 10 6 —	- 4, E moll. - 44 - 2 6 —	- 41, 3 Quartette, arr. No. 1-3 5 —
- 15, A moll. - 132, - - - 6 10	- 3, A moll. - 15 6 —	- 5, Es dur. - 44 - 3 6 —	- 44, Quintett f. Pflö. Es dur, arr. v. Clara Schumann 7 —
- 16, F dur. - 135, - - - 3 75	- 5, D moll. - 25 8 —	- 6, F moll. - 50, - - - 5 —	- 54, Concert f. Pflö. arr. v. A. Horn. 8 —
- 17, Grosse Fuge, Op. 133, B dur 4 50	- 7, F dur. - 45 8 50	Symphonien f. Orch., arr. 5 50	- 63, Trio No. 1, D moll, arrangirt v. E. Naumann 5 —
Trios, Op. 1, Arr. v. F. Hermann: No. 1, No. 2, G dur 6 —	Goltermann, G. , Op. 20, Symphonie, A moll. 7 —	No. 2, B dur, Op. 52 5 50	- 110, Trio No. 3, arr. v. A. Horn, G moll 6 —
- 3, C moll 4 50	Gouvy, Th. , Op. 12, Symphonie Nr. 2, F dur. 8 —	- 3, A moll. - 56, - - - 9 —	- 120, Symphonie Nr. 4, D moll, arr. 6 —
Op. 70, arr. v. F. Brissler 5 50		- 4, A dur. - 90 7 50	- 121, Sonate Nr. 2, f. Pflö. u. Viol. arr. v. A. Horn 6 —
Trios, Op. 3, Es dur, arr. v. F. Hermann. 4 —		Trios f. Pflö. arr. 9 —	
Op. 8, Serenade, D dur, Arr. 4 —		No. 1, D moll, Op. 49 9 —	
- 9, No. 1, G dur, Arr. 4 —		- 2, C moll. - 66 8 —	
- 2, D dur 4 —		Octett, Es dur, arr. 6 —	
- 3, C moll 4 —		Op. 22, Capriccio, H moll, arr. 3 —	

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