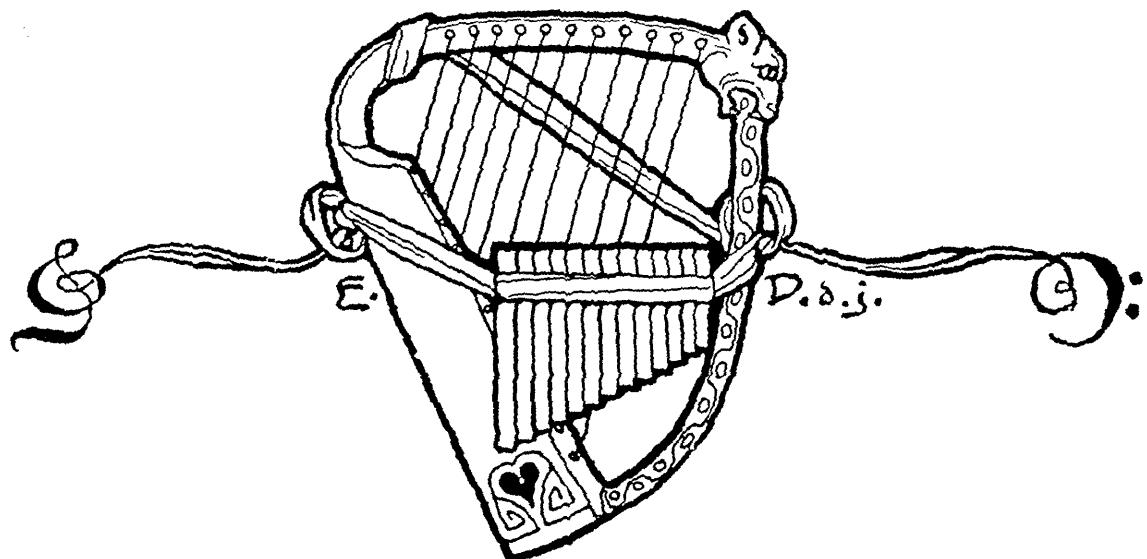


SA NG UND KL ANG

IM XIX./XX. JAHRHUNDERT:

ERNSTES UND HEITERES AUS DEM REICHE DER TÖNE



MIT EINER ANZAHL BIOGRAPHIEN UND PORTRAITS
HERAUSGEgeben v. EINGERICHTET v. PROF. E. HUMPERDINCK
BERLIN S.W. 11. VERLAG von NEUFELD UND HENIUS::



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VORWORT

Zwei Jahre sind verflossen, seitdem wir den letzten, 5. Band, unserer Musiksammlung „Sang und Klang“ erscheinen ließen. Mit dem heutigen Tage sind wir in der Lage, den Musikfreunden einen neuen Band (Band VI) darzubieten. Wie uns die überaus zahlreichen Anfragen aus den weitesten Kreisen des Publikums beweisen, wird das Erscheinen eines neuen Bandes „Sang und Klang“ stets mit Spannung erwartet. „Sang und Klang“ ist ja auch der Freund einer jeden musiktreibenden Familie geworden. Wo gute Musik eine Stätte gefunden, darf „Sang und Klang“ nicht fehlen.

Auch die Zusammenstellung dieses Bandes hat Herr Professor E. Humperdinck übernommen. Schon die Persönlichkeit Humperdincks bietet ohne weiteres die Bürgschaft des Geschmackvollen, Edlen, über den Götzendienst des Tages hinausragenden. Einem Führer wie Humperdinck wird sich gern jeder Musikfreund anvertrauen.

Wie in den früheren Bänden handelt es sich im vorliegenden um eine Auslese aus den von der Gegenwart am eifrigsten gepflegten musikalischen Gebieten. Es wurde absichtlich vermieden, den Band auf eine musikalische Richtung hin festzulegen. So findet denn in „Sang und Klang“ jeder Geschmack seine Rechnung. Ausgeschieden ist nur von vornherein die wertlose, nichtssagende Musik.

So hoffen wir, daß auch dieser Band allen Besitzern der früheren Bände viel Freude bereiten und der Sammlung in weiteren Kreisen neue Freunde werben möge.

Die Verlagshandlung.

Inhaltsverzeichnis.

I. Klassische und Salonmusik.

	Seite		Seite
Beethoven Adagio aus der „Mondschein- sonate“	19	Mac-Dowell ... Sechs Gedichte nach Heinrich Heine No. 2	81
Bendel Auf der Barke	22	Mendelssohn-Bartholdy Spinnlied aus „Lieder ohne Worte“	84
Bohm Deux Mazourkas No. 2	26	Moszkowski ... Valse E-Dur	88
Bruckner V. Symphonie B-Dur: II. Satz.	30	Paderewski Mélodie	102
Chaminade Pas des Écharpes	35	Rachmaninoff .. Prélude	106
Chopin Polonaise Cis-Moll	40	Reger Fünf Humoresken No. 1	110
Durand Valse Es-Dur	44	Ritter Les Courriers	112
Dvořák Slavische Tänze No. 8	50	Rubinstein Bal Costumé No. 5	120
Gabriel-Marie .. La Cinquantaine	56	Schumann Aufschwung	126
Heller Tarantelle As-Dur	60	Schütt A la bien-aimée. Valse	132
Kjerulf Wiegenlied	66	Strauß, Rich. ... Symphonia domestica daraus: „Wiegenlied und Abendstille“	138
Lack Pendant la Valse	68	Thomé Simple Aveu	142
Leschetizky Intermezzo en Octaves	74		
Liszt Consolations No. 2	78		

II. Die Oper. * mit überlegtem Text.

	Seite		Seite
d'Albert Intermezzo a. d. Oper: „Tief- land“	147	Gounod Duett des 3. Aktes a. d. Oper: „Margarethe (Faust)“	164
* Bizet „Wie? du kommst von der Mutter“ Duett a. d. Oper: „Carmen“	150	* Humperdinck . Liebesszene a. d. Oper: „Königs- kinder“	171
Donizetti Tyrolienne a. d. Oper: „Die Regimentstochter“	154	* Humperdinck . Lied der Gänsemagd a. d. Oper: „Königskinder“	174
Goldmark Vorspiel zur 3. Abtlg. a. d. Oper: „Heimchen am Herd“	155	* Humperdinck . Lied des Spielmanns a. d. Oper: „Königskinder“	176

INHALT.

	Seite		Seite
*Kienzl „O schöne Jugendtage“ a. d. Oper: „Der Evangelimann“ .	178	Nouguès Vorspiel zum V. Akt a. d. Oper: „Quo vadis?“	202
Korngold Walzer aus: „Der Schneemann“	182	Reinecke Vorspiel zum IV. Akt a. d. Oper: „König Manfred“	204
Korngold Serenade aus: „Der Schneemann“	186	*Saint-Saëns „Sieh, mein Herz erschließet sich“ a. d. Oper: „Samson und Dalila“	206
*Mascagni Vorspiel und Siciliana a. d. Oper: „Cavalleria rusticana“ .	188	Wagner-Liszt .. Elsas Brautgang zum Münster a. d. Oper: „Lohengrin“	211
Moniuszko Mazurka a. d. Oper: „Halka“	195	Wagner-Liszt .. Elsas Traum a. d. Oper: „Lohen- grin“	216
*Nouguès Vorspiel zum I. Akt a. d. Oper: „Quo vadis?“	198	*Wagner-Liszt .. Lohengrins Verweis an Elsa a. d. Oper: „Lohengrin“	219

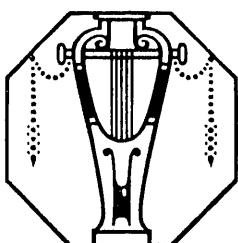
III. Operette und Tanz. * mit überlegtem Text.

	Seite		Seite
Albert Kirschblüte	225	*Gilbert „Wer kann dafür“ aus: „Pol- nische Wirtschaft“	272
Berger, R. Valse Enchantée	228	Granado El Turia, Valse espagnole . .	275
Conradi Berlin, wie es weint und lacht Ouverture	232	*Hollaender Chantecler a. d. Operette: „Hurra! wir leben noch!!!“ . .	282
Depret Sourire d'Avril, Valse	238	Jones Mimosa-Walzer a. d. Operette: „Die Geisha“	284
Eysler Annerl-Walzer a. d. Operette: „Der unsterbliche Lump“ . .	243	Kahnt Ungarisch, Rheinländer	293
Eysler Lumpen-Marsch a. d. Operette: „Der unsterbliche Lump“ . .	250	Lincke Am Bosporus a. d. Operette: „Hallo! Die große Revue“ . .	296
Fučík Amorettenreigen, Valse - Inter- mezzo	253	Lincke Im Walzerrausch a. d. Operette: „Hallo! Die große Revue“ . .	300
Ganne Eternelle Ivresse, Valse des Fiancailles	257	Moret Indianerständchen	308
Ganne Nordische Klänge, Mazurka .	262	*Moret Mondschein-Serenade	311
*Gilbert Die Dorfmusik aus: „Polnische Wirtschaft“	267	Suppé Dichter und Bauer, Ouverture	315
*Gilbert „Komm, mein Schatz, in den Lunapark“, Marsch aus: „Pol- nische Wirtschaft“	270	Urbach Per aspera ad astra! Marsch	325
		Waldteufel Ein Sommerabend, Walzer . .	328
		Waldteufel Estudiantina, Walzer	334

INHALT.

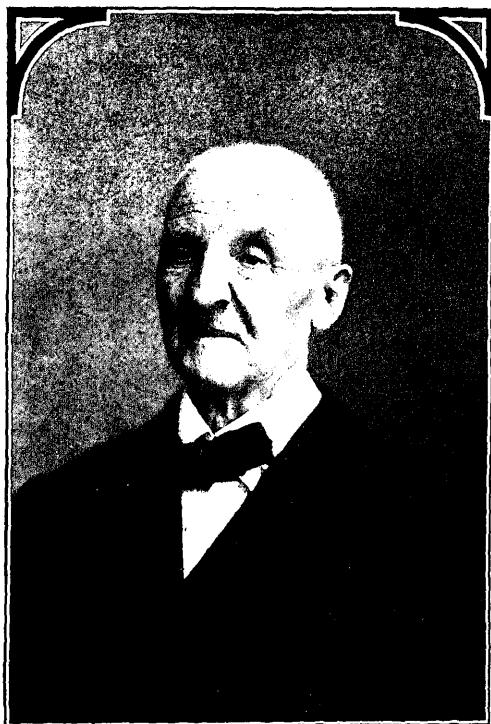
IV. Das Lied.

	Seite		Seite
Abt „O Jugend, wie bist du so schön!“	341	Loewe Des Glockentürmers Töchterlein. Text von Fr. Rückert .	369
Bohm Was i hab!	345	Mozart Das Veilchen. Text von J. W. v. Goethe .	374
Brahms Feldeinsamkeit. Text von Herm. Almara .	348	Pfitzner Gretel. Text von Carl Busse .	376
Brückler Lieder Jung Werners am Rhein Nr. 1. Text von J. V. v. Scheffel	350	Reger Mein Schätzlein .	380
Brückler Lieder Jung Werners am Rhein Nr. 2. Text von J. V. v. Scheffel	352	Schlottmann Schön Rohtraut. Text von Ed. Möricke .	382
Fischhof Vielleicht? ... Text von Gräfin Maria Klinkowstroem .	353	Schubert Ave Maria. Text von W. Scott	384
Ganz, R. Was ist Liebe?	355	Schumann Der Nußbaum. Text von Jul. Moran .	386
Hofmann Geküßt. Text von Jul. Wolff .	357	Strauß, Rich. „Du meines Herzens Krönelein.“ Text von Felix Dahn .	390
Humperdinck Käferlied. Text von E. H. Strasburger .	360	Taubert Dem Herzallerliebsten. (Aus des Knaben Wunderhorn)	392
Jaques-Dalcroze Der Liebsten Herz .	361	Vollmer Mädele, guck' raus! Text von A. Grimminger .	395
Jensen „Lehn dcine Wang' an meine Wang!“ Text von H. Heine .	363	Wolf Über Nacht. Text von Jul. Sturm .	399
Kaun Schifferliedchen. Text von Gottfried Keller .	365		



Biographien.

I. Klassische und Salonmusik.



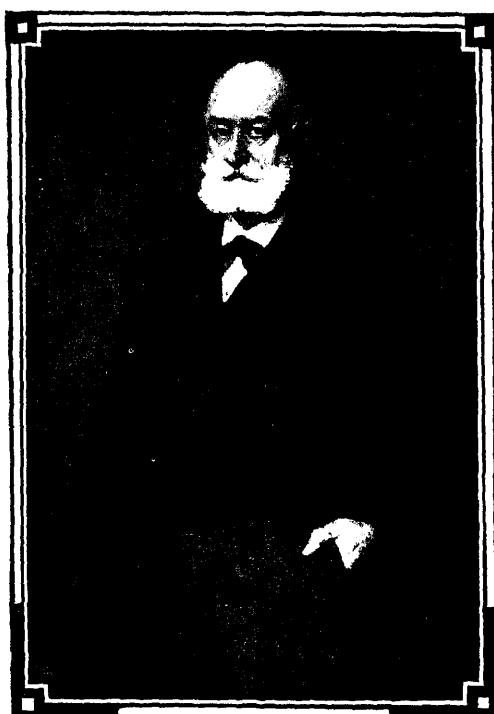
K. u. k. Hofphot. J. Löwy, Wien.

Anton Bruckner.

In den Einleitungen zu den früheren Bänden von „Sang und Klang“ ist ausführlich gesagt worden, welche besonderen künstlerischen Absichten der Herausgabe dieses Sammelwerkes, das mit dem vorliegenden 6. Band eine wertvolle Fortsetzung erfährt, zugrunde liegen, und unter welchem Gesichtspunkt die Auswahl der Musikstücke getroffen wurde. Bei dem Reichtum und der Mannigfaltigkeit des Inhaltes, die auch den neuen Band auszeichnet, bei dem grundsätzlichen Verzicht, nur einer Richtung dienen, für nur ein Genre musikalischer Kunst werben zu wollen, ist es natürlich unmöglich, das Schaffen der Komponisten, die mit einer Probe aus ihren Werken hier zum ersten Male vertreten sind, im Zusammenhang zu betrachten. Drum sei nur von den in Frage kommenden Tonsetzern das biographisch Wissenswerteste, je nach ihrer allgemeinen künstlerischen Bedeutung, mit mehr oder weniger Worten mitgeteilt. Wir halten uns bei diesem Vorhaben an die Einteilung des musikalischen Inhaltes in vier Rubriken, die mehr eine mühelose Orientierung für den Ausübenden bezwecken, als daß sie etwa auf Zusammenhänge stilistischer Art hinweisen wollen.

Der VI. Band von „Sang und Klang“ enthält zum ersten Male eine Komposition einer der gewaltigsten Schöpfnaturen der Jüngstvergangenheit, das Adagio

aus der V. Symphonie von Anton Bruckner. Wenn der große österreichische Komponist, dem die Nachwelt jetzt einen Platz neben Meistern wie Beethoven und Schubert einzuräumen beginnt, noch immer nicht im eigentlichen Sinne populär geworden ist, so liegt das vor allem an den großen geistigen Anforderungen, die seine nicht zahlreichen aber weitdimensionierten Werke an die Ausführenden und an das Publikum stellen. Erst spät gelang es dem Dorfschulcherrssohn, sich seiner Kunst ganz zu widmen, und erst spät wurde die musikalische Welt auf die eigenartige, widersprüchsvolle Erscheinung Bruckners aufmerksam. In seiner Musik (neun Symphonien, ein Streichquintett, drei Orgelmessen, ein Tedeum, andere kirchliche Werke, sowie Männerchöre) vereinigt er bei wahrhaft Beethovenischer Größe der Konzeption tiefstes und reinstes Naturempfinden mit dem oft mystisch angehauchten Frömmigkeitsgefühl des strenggläubigen Katholiken. Bei der Fülle von ursprünglichen Ideen, die Bruckner zuflossen, weitete er die symphonische Form ins Maßlose, und so scheint vor allem seinen Ecksätzen, deren polyphoner Reichtum in prunkvollster Instrumentation zum Ausdruck kommt, oft die organische Einheitlichkeit zu fehlen. Über die innere, künstlerische Entwicklung des Meisters, den mancher Zug mit Schubert verbindet, sind wir wenig unterrichtet. Den entscheidendsten Einfluß übte aber sicherlich die Musik Richard Wagners auf



Aug. Durand.



S. Rachmaninoff.

sein Schaffen aus. In Ansfelden, einige Stunden von Linz, kam er am 4. September 1824 zur Welt. Der Vater starb früh, und so mußte der Erstgeborene, der elf Geschwister besaß, froh sein, als Sängerknabe in das Stift St. Florian aufgenommen zu werden. Nach vier Jahren trat er das wenig einträgliche Amt eines Schulgehilfen in Windhag an, und 1845 kam er als Lehrer und provisorischer Stiftsorganist nach St. Florian. Mit zähem Fleiß setzte er hier seine musikalischen Studien fort, und als nach Jahren die Domorganistenstelle in Linz frei wurde, ging er als Sieger beim Probispiel aus dem Wettbewerb hervor. Jetzt war es ihm häufiger als früher möglich, nach Wien zu fahren, um bei dem Theoretiker Sechler sich weiter im Kontrapunkt auszubilden. Nach dessen Tode wurde Bruckner als Professor für Orgelspiel, Kontrapunkt und Komposition an das Konservatorium und als Hofkapellorganist nach Wien berufen. Der Meister, der auch im Getriebe der Welt immer ein großes Kind von geradezu rührender Unbeholfenheit blieb, wurde hier in den Streit der musikalischen Parteien hineingezogen, und mußte vor allem von der Seite der Brahms-Anhänger viel Unbill ertragen. Erst an der Schwelle des Greisenalters erlebte er die Freude, sich von einigen hervorragenden Dirigenten, die für seine Werke mit allem Nachdruck eintraten, anerkannt zu sehen.

Die anderen Tonsetzer, die in diesem Zusammenhang zum ersten Male eine biographische Würdigung erfahren, sind alle mit Klavieroriginalen vertreten. Der Name Stephen Heller ist jedem Pianisten wohlbekannt, seine zahlreichen Werke (über 150) gehören heute noch mit zu dem Feinsten und Liebenswürdigsten, was im neunzehnten Jahrhundert überhaupt für das Klavier geschrieben worden ist. Unter den vielen Sonaten, Scherzi, Capricen, Nokturnen, Liedern ohne Worte, Studien und Charakterstücken, die aus der Feder Stephen Hellers stammen, finden sich Tongedichte voll duftigster Poesie, die ihn trotz aller eigenpersönlichen Reize seiner Musik mit Geistern wie Schumann, Mendelssohn und Chopin verwandt erscheinen lassen. Heller, der 1813 in Pest geboren wurde, studierte in Wien und

unternahm frühzeitig große Konzertreisen als Pianist. Nach langjährigem Aufenthalt in Augsburg übersiedelte er als gereifter Künstler nach Paris, wo ihm bis zu seinem Tode 1888 als Konzertspieler und Lehrer die größte Wertschätzung zuteil wurde.

Als einen Stephen Heller unter den skandinavischen Komponisten könnte man fast den Norweger Halfdan Kjerulf (1815—1863) bezeichnen. Auch er hat in erster Linie Vortreffliches für die Klaviermusik geleistet, auch er hat mit einer großen Reihe von zartpoetischen Tonstücken vor allem die Hausmusik aufs glücklichste bereichert. Ohne sich ganz dem Einfluß der deutschen Romantiker entziehen zu können, hat Kjerulf doch in seiner Musik als einer der ersten einen spezifisch nordisch nationalen Ton angeschlagen und gilt in dieser Hinsicht als ein hervorragender Vorläufer Griegs.

Der vor einem Jahr verstorbene Edward Mac Dowell (geboren 1861 in New York) ist der bedeutendste moderne Komponist Nordamerikas. Er hat mit größeren und kleineren Werken für das Klavier (Klavierskonzerte, Suiten, Sonaten, Landschaftsstudien und Charakterstücken), Kompositionen von zauberischer Koloristik und aparter Harmonik, sein Bestes gegeben. Daß sein Schaffen, so sehr es auch von tiefer Liebe zur heimischen Volksposie sprechen mag, von neuromantischen deutschen und skandinavischen Einflüssen durchtränkt ist, darf um so weniger wundernehmen, als von einer selbsteigenen musikalischen Kultur Amerikas ja nicht die Rede sein kann.

Sergei Rachmaninoff ist einer der vielversprechendsten Talente unter den zeitgenössischen Komponisten des Zarenreiches. Er wurde 1873 im Gouvernement Nowgorod geboren und betrieb seine Studien im Klavierspiel und in der Komposition in den Konservatorien zu Petersburg und Moskau. Rachmaninoff, der sich seinen ersten Ruhm als Konzertpianist erwarb, ist zurzeit als Lehrer am Marien-Institut zu Moskau tätig. Außer einer einaktigen Oper „Aleko“, die in Petersburg zur Aufführung kam, veröffentlichte er Orchester-



E. A. Mac-Dowell.

und Kammermusikwerke, Lieder und Klavierstücke. Sein Cis-Moll-Präludium, eine harmonisch ungemein eigenartige und wirkungsvolle Komposition, gehört zu den populärsten Stücken der modernen Klavierliteratur.

Slavischer Abstammung ist auch Theodor Leschetizky (geb. 1830 zu Lemberg), der gefeiertste aller Klavierpädagogen. Früher in Petersburg ansässig, wo er die Kaiserl. Russische Musikgesellschaft mitbegründete, lebt er seit vielen Jahren in Wien. Hier bildet er, der noch Schüler Carl Czernys war, den leuchtenden Mittelpunkt eines ganzen Völleins von Klavierrittern und Klavieramazonen, die aus der ganzen Welt zu ihm kommen. Leschetizky hat für sein Instrument manches dankbare



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Stephen Heller.

Stück von eleganter Haltung und voll Charme in der melodischen Erfindung geschrieben.

Von den anderen in diesem Abschnitt vertretenen Tonsetzern verdienen noch drei Franzosen namentliche Erwähnung: der Pariser Auguste Durand (1830 bis 1909), ein Künstler von erstaunlicher Universalität, ausgezeichnet als Musiker wie als Musikschriftsteller, gleich berühmt als Verleger wie als Komponist von Liedern und Tänzen in älterer Manier; Francis Thomé (geb. 1850 auf der Insel Mauritius), der in der kleinen Form mit Vorliebe den brillanten Klavierstil kultiviert; und Théodore Ritter (recte Bennet, 1841 bis 1886), ein angesehener Pianist aus der Schule Liszts, der als Schaffender mit Solosachen für Klavier am erfolgreichsten war.

II. Die Oper.

Der jüngste Heros unserer musikalischen Tage ist der kleine Erich Wolfgang Korngold. Stehen wir schon vor einem geheimnisvollen Rätsel der Natur, wenn wir einem reproduzierenden Wunderkind begegnen, einem jener kleinen Geiger oder Klavierspieler, die im Kindesalter mühelos die schwierigsten technischen und musikalischen Probleme ihres Instrumentes und der Literatur ihres Instrumentes lösen, so erschauen wir geradezu ehrfürchtig vor dem ungleich größeren Wunder einer fröhreifenschöpferischen Begabung, wie sie der kleine Korngold, ein Sohn des ausgezeichneten Musikfeuilletonisten der Wiener Neuen Freien Presse, Dr. Julius Korngold offenbart. Erich Wolfgang wurde am 29. Mai 1897 in Brünn geboren. Musikalische Begabung zeigte er schon mit fünf Jahren. Mit sieben und acht Jahren schrieb er bereits fleißig Eigenes, mit neun Jahren eine Art Kantate, mit elf Jahren die Pantomime „Der Schneemann“. Dieses Werk ist Repertoirestück des Wiener Hofoperntheaters und wurde an dieser Bühne binnen weniger Monate über zwanzigmal aufgeführt. Weitere erfolgreiche Aufführungen fanden im Prager Nationaltheater, in Leipzig, Breslau, Brünn und Düsseldorf statt. Außer zwei Klaviersonaten, den Phantasiestücken „Don Quixote“, sieben Klavierstücken, „Märchenbilder“ betitelt, schrieb der Knabe ein Trio in D-Dur, das bislang in ungefähr zwanzig Städten gespielt wurde. Seine Lehrer waren sein

Vater, die Pädagogen Lamm, Prof. Robert Fuchs und Alexander von Zemlinski. Was an der musikalischen Erscheinung des jungen Komponisten, der vor ungefähr zwei Jahren zuerst von sich reden machte, am meisten Bewunderung und Staunen erregen muß, ist die selbstverständliche Art, mit der er die modernsten harmonischen und formalen Ausdrucksmittel in den Dienst seines Schaffens stellt. Daß all das, was vielen noch bei Komponisten wie Strauß, Reger und Debussy als Ergebnis gewaltiger Neuerungssucht, als ästhetischer Irrtum gilt, wirklich den musikalischen Ausdruck unserer Zeit bedeutet, dafür gibt es wohl keinen schlagenderen Beweis als eben das Schaffen Erich Wolfgang Korngolds, falls nicht jemand auch die musikalische Naivität dieses Knaben bezweifeln wollte.

Karl Reinecke kommt zum ersten Male mit der Ouverture zu seiner großen Oper „König Manfred“ zu Wort. Wenn auch sein Schaffen für das musikdramatische Gebiet nicht von epochemachender Bedeutung war, so gehört doch diese Ouverture zu den wirkungsichersten und lebensvollsten seiner Instrumentalwerke. Reinecke wurde am 23. Juni 1824 zu Altona geboren und erhielt seine musikalische Ausbildung in der Hauptstadt von seinem Vater. In seinen jungen Jahren erwarb er sich, vor allem auf Konzertreisen durch Dänemark und Schweden, den Ruhm eines hervorragenden Pia-



E. W. Korngold.



G. Donizetti.



Jean Nouguès.

nisten, eines unvergleichlichen Mozart-Spielers. Er bekleidete nacheinander die Stellungen als Hofpianist Christians VIII. von Dänemark, als Lehrer am Kölner Konservatorium, Musikdirektor in Barmen, Dirigent der Singakademie zu Breslau und als Kapellmeister der Gewandhauskonzerte zu Leipzig. 1895 mußte er von seinem Leipziger Dirigentenposten, den in der Folge Arthur Nikisch einnahm, zurücktreten, hingegen er als Studiendirektor des Leipziger Konservatoriums noch mehrere Jahre verblieb. 1910 machte der Tod seinem reichen Lebenswerk ein Ende. Reineckes Persönlichkeit, Reineckes zahlreiche Werke — er hat sich auf allem Gebiet der Komposition in fruchtbarster Weise betätigt — geben keine Rätsel auf. Seine Musik spiegelt in ihrer glatten Form, in der durchsichtigen Harmonik, in der Anmut und Frische der Erfindung eine lichte Persönlichkeit wider, der alles Unechte fremd war und die auch nicht einen Moment zu großtuerisch theatralischer Pose Zuflucht nahm. Er verleugnete in seinen Kompositionen niemals seine innige Verehrung für Mendelssohn und Schumann, und besitzen die meisten seiner Werke auch keine Ewigkeitswerte, so haftete doch seinem Epigententum in der unverbrüchlichen Treue an den Glauben der Klassiker und Nachklassiker etwas von liebenswerter Größe an.

Von zeitgenössischen Opernkomponisten des Auslandes lernen wir zum ersten Male den Franzosen Jean Nouguès (geb. 1876 in der Gascogne) kennen. Fragmente aus seiner in Nizza, Paris und Wien mit größtem Erfolg gegebenen Oper „Quo vadies?“ (Libretto nach

dem berühmten Roman Sienkiewicz' von Henri Cain) sollen ihre Werbekraft am Klavier entfalten. Die Vertonung des jungen Komponisten, der bereits mit 16 Jahren für die Bühne schrieb, ist reich an sinnfälliger Schönheit, an echt empfundenen lyrischen Momenten und dramatisch wirkungsvollen Steigerungen. Eine der glücklichsten Eingebungen ist das symphonische Zwischenstück des vierten Aktes. Nouguès hat sich alle Errungenschaften der modernen musikalischen Technik zu eigen gemacht und baut zielbewußt auf der von Meistern wie Massenet und Puccini geschaffenen künstlerischen Grundlage weiter, ohne sich indes hier und da wagnerischen und nordischen Einflüssen zu verschließen.

Stanislaw Moniuszko, der Komponist der ersten polnischen Nationaloper („Halka“), gleich Chopin ein Erwecker der polnischen Volksseele, wurde am 5. Mai 1819 im Gouvernement Minsk (Litauen) geboren und starb am 4. Juni 1872 in Warschau. Nach Absolvierung seiner musikalischen Studien in Warschau und Wien mußte er sich längere Zeit als Lehrer und Organist in Wilna unter den dürftigsten Verhältnissen durchs Leben schlagen. Später wurde er Opernkapellmeister in Warschau und Professor am dortigen Konservatorium. Moniuszko schrieb eine große Anzahl von Opern, Balletten, weltlichen und geistlichen Chorwerken, Orchesterkompositionen, Klavierstücken und Liedern, wovon vieles erst nach seinem Tode im Manuskript aufgefunden wurde.

Noch weiter in der Vergangenheit zurück liegt das Schaffen Gaetano Donizettis (1797 bis 1848). Als Einundzwanzig-



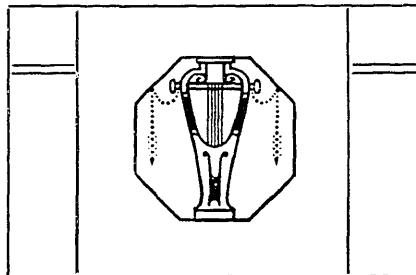
Verlag von Gebr. Reinecke, Hofmusikkhdg., Leipzig,
Carl Reinecke.

jähriger debutierte Donizetti erfolgreich als Komponist der Oper „Enrico, conte di Borgogna“. Sein weiteres Schaffen beeinflußte in erster Linie Rossini, der damals alle Bühnen beherrschte, und dem Donizetti bewußt nacheiferte. Nach dem Tode seines Rivalen Bellini, des Norma-Komponisten, wurde Donizetti der unbestrittene Herr der italienischen Bühne. Er verbrachte sein Leben in den bedeutendsten Musikstädten Italiens:



St. Moniuszko.

Neapel, Mailand und Rom, sowie in Wien und Paris und starb in seiner Vaterstadt Bergamo nach mehrjähriger geistiger Umnachtung. Von den annähernd 70 Opern, die er geschrieben, haben sich „Die Regimentsstochter“ und „Lucia di Lammermoor“ im Spielplan der heutigen Bühnen gehalten. Aus anderen Werken des erfindungsreudigen Meisters leben nur noch einzelne Melodien im Volksmunde weiter.



III. Operette und Tanz.

Wenn irgendwo der Erfolg recht gibt, so auf dem Gebiet der Operette und des Tanzes. Über den Wert oder Unwert einer Operettenmusik entscheidet allein die vox populi. Will man nicht das leichte Genre überhaupt in Bausch und Bogen verdammten, so ziemt es sich nicht, nach Maßstäben, die anderen Kunstgebieten entlehnt sind, hier zu kritisieren und zu richten.

Einer der vom Erfolg begünstigten Operettenkomponisten der jüngsten Zeit ist Jean Gilbert (recte Max Winterfeld).

Der noch junge Künstlerentstammt einer bekannten hamburgischen Musikerfamilie.

Nachdem ihm die notwendige praktische Ausbildung auf dem Klavier früh zuteil geworden war, besuchte er das Konservatorium in Sondershausen, wo er sich auch mit der theoretischen Seite seiner Kunst vertraut

machte. Mit achtzehn Jahren nahm er seine erste Stellung als Kapellmeister am Stadttheater in Bremerhaven an. Neben seiner Tätigkeit als Dirigent und Hauskomponist verschiedener Bühnen fand er späterhin noch Muße zur Ausführung selbständiger musikalischer Pläne. Seinen ersten großen Erfolg hatte Jean Gilbert mit der Operette „Das Jungfernstift“, die über nicht weniger als 300 Bühnen ging.

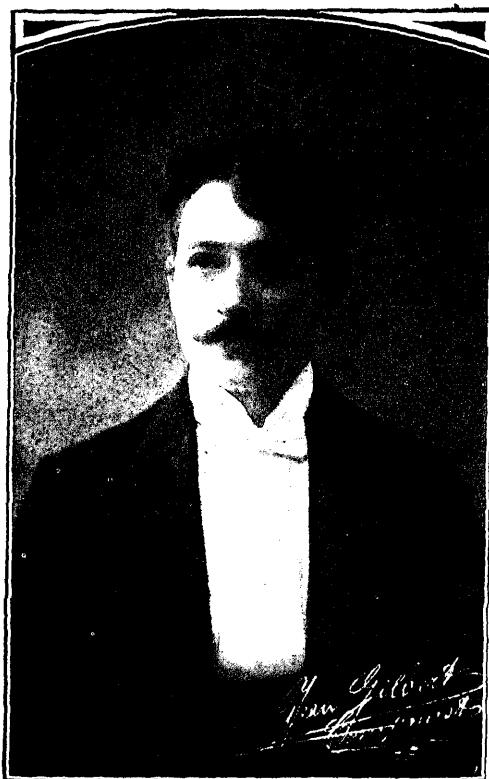
Es folgten „Der Prinzregent“, der Einakter „Onkel Casimir“ und endlich der große Schlager „Die keusche Susanne“, die sich in kurzer Frist die ganze Welt eroberte und als die erste Operette eines norddeutschen Komponisten in Wien, am Carltheater, einzog.



Maurice Depret.



Neil Moret.



Jean Gilbert.

Ebenso erlangte die Musik zu der Posse „Die polnische Wirtschaft“ außergewöhnliche Popularität.

Als einer der phantasiereichsten und geistvollsten Vertreter der Tanz- und der feineren Unterhaltungsmusik hat sich der Franzose Louis Ganne internationalen Ruf erworben. Ganne, der heute Kapellmeister an der Oper in Monte Carlo ist, betrieb seine Studien am Pariser Konservatorium als Schüler von Dubois und César Franck und hat die musikalische Welt mit zahlreichen Operetten, Balletten, Gesangsstücken und Tanzkompositionen beschenkt.

Maurice Depret, der in seinem eigentlichen Beruf französischer Gesandtschaftssekretär ist und in dieser Eigenschaft in Berlin, Bukarest und Washington lebte, hat eine große Anzahl entzückender Tanzkompositionen veröffentlicht, von denen vor allem dem Walzer „Sourire d'Avril“ ein Welterfolg beschieden war. Von seinen Balletten wurde „Eternel triomphe“ auf der Bühne des Casinode Paris 1906 aufgeführt.

Eine ausgesprochene Eigenart unter den Komponisten dieses Genre ist der Amerikaner Neil Moret.



Phot. Walery, Paris.
Louis Ganne.

Er wurde zu Leavenworth im Staate Kansas 1878 geboren und ist deutsch-französischer Abstammung. Seine erste Komposition erschien in seinem zwanzigsten Lebensjahr im Druck und betitelt sich „Filipeen“ (Vielliebchen). Hierauf folgte sein weltbekanntes Lied und Intermezzo „Hiawatha“, das, sowohl im Thema wie auch Charakter indianisch, einer Inspiration durch das bekannte Gedicht von Longfellow seine Entstehung verdankt. Beinahe zwei Millionen Exemplare wurden in den Vereinigten Staaten allein von diesem Werke verkauft. Des weiteren flossen in schneller Reihenfolge folgende Werke aus Morets Feder: „Mondschein-Serenade“ (Moonlight), „Silver Heels“ (Indianerständchen), „Mohnblumen“ (Poppies), „Herbst“ (Automn), „Unschuld“ (Innocence), „Herzensfrieden“ (Heartsease), „Liebesmanöver“ (Love's Manceuvres), „Boston Belle“, „Zuckermädchen“ (Sugar Plum), „Valenzuela“ und vieles andere mehr.

IV. Das Lied.

In der Geschichte des neueren deutschen Liedes nimmt der jung verstorbene Komponist Hugo Brückler, obwohl er uns nur wenige Vertonungen hinterlassen hat, einen Ehrenplatz ein. 1845 zu Dresden geboren, unter der Führung namhafter Musiker seiner künstlerischen Bestimmung zugeführt, sollte er von der schon längst in ihm schlummernden Krankheit, der Schwindensucht, keine Heilung finden: er starb bereits 1871. Ein reicher Besitz, die schönsten Hoffnungen wurden durch diesen Tod zerstört. Op. 1 und 2, Lieder aus Scheffels „Trompeter von Säckingen“, dann sieben von dem mit

ihm innig befreundeten Ad. Jensen aus seinem Nachlaß ausgewählte Gesänge, die Ballade „Der Vogt von Tenneberg“, zwei Männerchöre — das ist alles, was sich von Brücklers schöpferischen Plänen verwirklichte. Nicht viel, und doch nicht wenig im Hinblick auf den Stimmungs- und Erfindungsreichtum, der diese Lieder erfüllt, und in Anbetracht der zielbewußten Eigenart, die sich hier offenbart.

Die besondere Stellung, die Hans Pfitzner unter den schaffenden Musikern unserer Zeit einnimmt, hat der Münchener Musikschriftsteller Rudolf Louis zu prä-

zisieren versucht. Er schreibt u. a.: „Pfitzner ist niemals ein Sensationserfolg beschieden gewesen, wie ihn etwa Richard Strauß mit der „Salome“ gehabt hat. Ebensowenig hat Pfitzner wie Max Reger den Vorteil des Vielschreibers für sich gehabt, der durch die Quantität seines Schaffens sich die Beachtung zu erzwingen wußte, die ihm die Qualität allein ganz gewiß nicht so rasch und so andauernd gesichert hätte. Und auch das, was einem Gustav Mahler zugute kam, daß der Glanz einer einflußreichen, äußereren Stellung seine Strahlen auf die sonst wohl mehr oder minder in dichtem Dunkel gebliebene Arbeit des Komponisten warf, auch das fehlte bei dem Schöpfer des „Armen Heinrich“ und der „Rose vom Liebesgarten“ . . . Mehr noch als diese Äußerlichkeiten scheinen mir aber gewisse innere Gründe für das schwere und langsame Durchdringen des Pfitznerschen Schaffens in die Wagschale zu fallen. Vor allem das eine: Es gibt schlechterdings keinen anderen Zugang zu Pfitzner als auf rein musikalischem Wege. Er ist so durch und durch, vor allem auch so ausschließlich Musiker, daß ihm begrifflich ganz und gar nicht beizukommen ist. Er repräsentiert keinerlei „Richtung“, noch läßt sich seine Musik irgendwie auf eine Formel bringen oder sein Schaffen, mit einem kennzeichnenden Etikett versehen, sauber rubrizieren. Pfitzner wurde am 5. Mai 1869 in Moskau als Sohn eines deutschen Orchestermusikers geboren. Frühzeitig begann er zu komponieren und trat mit siebzehn Jahren in das Hochsche Konservatorium in Frankfurt ein. Hier wurde er sich selber über seine musikdramatische Begabung klar und schrieb sein erstes dramatisches Werk, die Musik



Hugo Kaun.

zu Ibsens „Fest auf Solhaug“. In Koblenz, wo er als Lehrer am Konservatorium wirkte, begann er die Komposition des „Armen Heinrich“, in Berlin vollendete er sie. 1894 nahm Pfitzner als vierter Kapellmeister am Mainzer Stadttheater an, wo es ihm nach einem Jahre endlich gelang, den „Armen Heinrich“ zur ersten Aufführung zu bringen. Weitere Aufführungen fanden in Frankfurt, Darmstadt und Prag statt. Pfitzner übersiedelte wieder nach Berlin und arbeitete an einem neuen Drama „Die Rose vom Liebesgarten“, dessen sich die Opernbühnen von München und Wien am eifrigsten annahmen. Zurzeit lebt der Komponist, der auch in zahlreichen Liedern, sowie in Chor- und Kammermusikwerken seine geniale Eigenart manifestiert hat, in Straßburg als Konservatoriumsdirektor und Leiter der dortigen Oper.

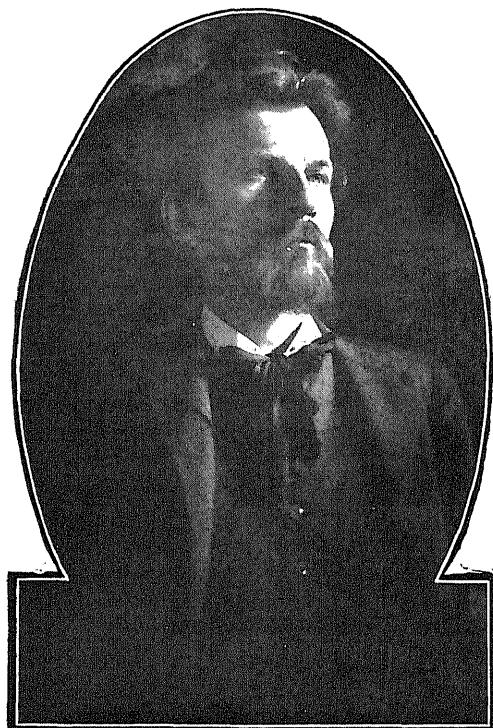
Emile Jaques-Dalcroze, dessen Name durch seine Methode der rhythmischen Gymnastik überall bekannt geworden ist, wurde als Sohn Schweizer Eltern 1865 in Wien geboren. In Genf besuchte er die Schule, Universität und Konservatorium; seine Studien

vollendete er als Schüler von Rob. Fuchs und Anton Bruckner in Wien und von Delibes in Paris. Von seinen Kompositionen sind verschiedene Chorwerke, die Opern Le violin mandit, Janie, Sancho Pauza, die Operette Respect pour nous, die komische Oper Le bonhomme Jadis, ein Violinkonzert, Klaviersachen und eine Sammlung Chansons romandes et enfantines bekannt geworden. Der als Komponist originelle und fruchtbare Jaques-Dalcroze ist zugleich ein ausgezeichneter Psychologe, der in den langen Jahren seiner Unterrichtstätigkeit sich

Phot. Dührkoop, Berlin.
Rudolph Ganz.

Hugo Brückler.

Biographien.



Phot. Franz Greiner, München.

Hans Pfitzner.

mit Vorliebe dem Studium der Kindesseele gewidmet hat. Das Ergebnis dieses Studiums hat ihn zu einer neuen Methode der Ausbildung des Ohres und des rhythmischen Gefühls geführt, mit der er und seine Anhänger überraschende Erfolge erzielt haben.

Hugo Kaun (geb. 1863 zu Berlin) bekannt sich mit seinem reichen Schaffen (Kammermusik-, Chor- und Orchesterwerke, eine einaktige Oper „Der Pietist“, viele Klavierstücke und Lieder) zur gemäßigten Moderne. Dank der Ausdrucksfrische und der differenzierten koloristischen Schönheit, die seinen Werken eigen ist, gelingt es ihm mehr und mehr, die Musikwelt für sich zu ge-



Phot. E. Hinek, Chemnitz.

E. Jaques-Dalcroze.

winnen. Unbestreitbar gehört Kaun, der nach längerem Aufenthalt in Milwaukee jetzt wieder in Berlin lebt, in die erste Reihe der lebenden Tonsetzer.

Der vor einigen Jahren verstorbene Pianist Louis Schlottmann (geb. 1826 in Berlin) hat mit der sinnfälligen und wirkungsvollen Vertonung einiger Lieder dafür gesorgt, daß sein einst gefeierter Name nicht allzubald in Vergessenheit gerate.

Der bekannte Wiener Pianist und Konservatoriumslehrer Robert Fischhof (geb. 1856 in Wien) hat wie auch sein jüngerer Schweizer Kollege Rudolph Ganz als Tonsetzer mit ansprechenden Liederkompositionen die Aufmerksamkeit auf sich zu lenken gewußt.



**KLASSISCHE
UND
SALON-MUSIK**

Sheet music for piano, page 20, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is A major (three sharps). The notation includes various dynamics such as *p*, *cresc.*, *decresc.*, and *sf*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 6. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The music is in common time and consists of measures 21 through 26.

Staff 1 (Top Left): Treble clef, key signature of four sharps. Fingerings: 4, 3, 1, 1; 4, 1; 2, 4. Dynamics: *cresc.*

Staff 2 (Top Right): Treble clef, key signature of four sharps. Fingerings: 3, 1, 1; 3, 1, 1; 3, 1, 1; 3, 1, 1. Dynamics: *p*.

Staff 3 (Middle Left): Treble clef, key signature of four sharps. Fingerings: 3, 1, 1; 3, 1, 1; 3, 1, 1; 4, 1, 1. Dynamics: *p*.

Staff 4 (Middle Right): Treble clef, key signature of four sharps. Fingerings: 3, 1, 1; 3, 1, 1; 3, 1, 1; 4, 1, 1. Dynamics: *p*.

Staff 5 (Bottom Left): Treble clef, key signature of four sharps. Fingerings: 4, 3, 1, 1; 3, 4, 2, 3; 4, 3, 1, 1; 4, 3, 1, 1. Dynamics: *p*.

Staff 6 (Bottom Right): Treble clef, key signature of four sharps. Fingerings: 5, 4, 3, 2, 1; 4, 3, 2, 1; 4, 3, 2, 1; 4, 3, 2, 1. Dynamics: *decrec.*, *pp*.

Franz Bendel. Auf der Barke.

Piano sheet music in 6/4 time, B-flat major. The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic *p*. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measure 12 continues with eighth-note chords. Measure 13 features a melodic line in the right hand with eighth-note chords in the left. Measures 14 and 15 continue this pattern. Measure 16 begins with a dynamic *f*, followed by a melodic line in the right hand and eighth-note chords in the left. Measure 17 concludes with a melodic line in the right hand and eighth-note chords in the left. Measure 18 begins with a dynamic *f*, followed by a melodic line in the right hand and eighth-note chords in the left.

5 4

a tempo

p cantabile

rit.

Ped. * Ped. * Ped. * Ped. *

8

Ped. * Ped. * Ped. * Ped. *

marcato e cantabile

54(35) 4

f! dim. *b:*

p.

8.....

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

rapidamente

ff

Ped. * *Ped.* *

il canto marcato

ff

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

dim.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

una corda

Ped. * *Ped.* * *Ped.* * *Ped.* *

fz

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Carl Bohm.
Deux Mazourkas.

Nº 2.*)

Etwas bewegt.

The musical score for 'Deux Mazourkas' by Carl Bohm, No. 2, is presented in five staves of piano music. The key signature is A major (three sharps). The time signature varies between common time and 3/4. The dynamics and performance instructions include:

- Staff 1 (Treble and Bass):** Starts with **f**, followed by **fz**, **p**, **f**, **fz**, **p**.
- Staff 2 (Treble and Bass):** Starts with **f**, followed by **fz**, **rit.**, **Im Tempo**.
- Staff 3 (Treble and Bass):** Starts with **p**.
- Staff 4 (Treble and Bass):** Starts with **dolce**, followed by **espress.**, **mf**, **cresc.**
- Staff 5 (Treble and Bass):** Ends with **fz**.

rit.

dim.

Im Tempo

cresc.

riten. Im Tempo

cresc.

ff rit.

ff risoluto

p dolce

breit

1. *poco rit.*

2. *rit.*

Im Tempo

rit. *Im Tempo*

cresc.

ff rit.

ffz

f

Ruhiger.

mf dolce

1.

2.

1. rit.

2.

ff

ffz

Erstes Tempo.

A musical score page featuring six staves of piano music. The top staff shows a dynamic of *ff* followed by a diminution. The second staff includes performance instructions *rit.*, *Im Tempo*, *mf*, and *p*. The third staff features a bassoon-like line with *p* dynamics. The fourth staff has a dynamic of *f* followed by *cresc.*. The fifth staff shows a dynamic of *ff* followed by *mf*. The bottom staff includes dynamics *cresc. molto*, *ff rit.*, *ffz*, and *Im Tempo 8*.

Anton Bruckner.
V. Symphonie B dur.*
II. Satz.

Adagio.

1 2 3 4 5 6 7 8 9 10



Etwas zögernd.
dolce (sehr zart)



Sehr breit.



m. d.

ausdrucks voll

p

pp

m. g.

p

p

mf

mf

p

p

pp

pp

Sehr breit.

Musical score for piano, page 33, featuring five systems of music. The score consists of two staves: treble and bass. The key signature changes frequently, including B-flat major, A major, G major, F-sharp major, E major, D major, C major, B-flat major, A major, and G major. The time signature also varies throughout the page. The dynamics and performance instructions include:

- System 1: *p*, *mf sehr ausdrucks voll*, *cresc. sempre*.
- System 2: *f*.
- System 3: *ff*.
- System 4: *pp*.
- System 5: *pp*.

The score concludes with a measure in 6/4 time.

34 Erstes Zeitmaß.

Musical score for piano, page 34, titled "Erstes Zeitmaß." The score consists of six staves of music, each with two systems. The dynamics and time signatures change frequently throughout the page.

- Staff 1 (Treble and Bass):** Measures 1-2: *pp*. Measures 3-4: *mf*. Measures 5-6: *p*.
- Staff 2 (Treble and Bass):** Measures 1-2: *poco f*. Measures 3-4: *cresc.* Measures 5-6: *dim.*
- Staff 3 (Treble and Bass):** Measures 1-2: *p*. Measures 3-4: *pp sehr weich*.
- Staff 4 (Treble and Bass):** Measures 1-2: *pp*. Measures 3-4: *pp*.
- Staff 5 (Treble and Bass):** Measures 1-2: *pp*. Measures 3-4: *pp*.
- Staff 6 (Treble and Bass):** Measures 1-2: *pp*. Measures 3-4: *pp*.

The score includes various dynamic markings such as *pp*, *mf*, *cresc.*, *dim.*, *poco f*, *vide*, and *sehr weich*. Time signatures also vary, including 4/4, 6/4, and 6/8.

C. Chaminade.
Pas des Écharpes.*

3^{me} Air de Ballet.

Mouvement modéré de Valse ($d = 54$)

The musical score consists of five staves of piano music. The first staff starts with a dynamic of *p legato*. The second staff begins with a dynamic of *f*. The third staff starts with *dim.* followed by two *p* dynamics. The fourth staff begins with *p poco rubato*. The fifth staff starts with a dynamic of *f*. Various performance instructions are scattered throughout the score, including *Ped.*, ***, and *Ped. **.

delicamente f
 Red. * Red. *
 * Red. *
 Red.
 cresc. f dim.
 p rubato Red. *
 Red. * Red. * Red. *
 cresc. f Red. *
 Red. * Red. * Red. *
 dim. p pp Red.

Pas du voile.

Andantino.

mf

p

Reo. *** *Reo.* ***

(*d* = 84)

ben cantando

m. d. *p* *m. g.*

marcato

vibrato *cresc.* *dim.* *poco rit.*

Reo. *** *Reo.* *** *Reo.* *** *Reo.* ***

vibrato *cresc.* *f* *rit.*

Reo. *** *Reo.* *** *Reo.* *** *Reo.* ***

Reo. *** *Reo.* *** *Reo.* *** *Reo.* ***

pp

a tempo

dolce *cresc.*

Poco più allegro.

p m.g.

cresc. *dim.* *rit.*

Tempo I. *poco rit.* *Allegro.* *f* *rit.*

dim. *p*

Reprise du pas des echarpes.

Mouvement modere de Valse.

p *cresc.* *cresc.*

Musical score for piano, page 39, featuring six staves of music. The score includes dynamic markings such as *f*, *dim.*, *p*, *pp*, *cresc.*, *dim.*, *pp*, *f*, *cresc.*, *dim.*, *p*, *pp*, *f*, *cresc.*, *dim.*, *p*, *pp*, *f sec.*, and *8.....*. Performance instructions like "Red." and "*" are also present. The music consists of six staves of piano notation, with the top staff in G minor and the bottom staff in C minor.

Fr. Chopin.
Polonaise.

Cis moll.

Allegro appassionato. M. M. $\text{♩} = 108$.

sotto voce

6

Musical score page 41, featuring five staves of piano music:

- Staff 1 (Top):** Treble clef, key signature of four sharps. Dynamics: *sf*, *v*, *ff*, *sf*. Fingerings: 1, 2, 3, 4, 5. Articulations: *ped.*, ***, *ped.*, ***.
- Staff 2:** Bass clef, key signature of four sharps. Dynamics: *p*. Fingerings: 1, 2, 3, 4, 5. Articulations: *ped.*, ***.
- Staff 3:** Treble clef, key signature of four sharps. Dynamics: *pp*. Fingerings: 1, 2, 3, 4. Articulations: *ped.*
- Staff 4:** Bass clef, key signature of four sharps. Dynamics: *sf*, *f*. Fingerings: 1, 2, 3, 4, 5. Articulations: *con forza*, *ten.*, *riten.*, *ped.*, ***, *ped.*, ***.
- Staff 5 (Bottom):** Treble clef, key signature of four sharps. Dynamics: *p*, *sf*, *pp*. Fingerings: 1, 2, 3, 4, 5. Articulations: *riten.*, *ped.*, *4*, *5*.

Meno mosso. M.M. ♩ = 94.

Musical score for piano, M.M. 124, featuring six staves of musical notation. The score includes dynamic markings such as *con anima*, *f*, *dolciss.*, and *riten.*. Fingerings are indicated above the notes, and performance instructions like *Ped.* and asterisks (*) are placed throughout the score. The music consists of six staves, each with a treble clef and a bass clef, and includes various rests and note heads.

Musical score for piano, page 43, featuring six staves of music with various dynamics and markings:

- Staff 1 (Treble):** Measures 1-4. Dynamics: *Red.*, ***, *Red.*, ***, *Red.*, ***. Fingerings: 1 3, 3, 3 4.
- Staff 2 (Bass):** Measures 1-4. Dynamics: *Red.*, ***, *Red.*, ***.
- Staff 3 (Treble):** Measures 1-4. Dynamics: *riten.*, *cresc.*, *bb*, *bb*, *bb*, *bb*.
- Staff 4 (Bass):** Measures 1-4. Dynamics: *a tempo*, *Red.*, ***.
- Staff 5 (Treble):** Measures 1-4. Dynamics: *f*, *rit.*, *Red.*, ***, *Red.*, ***, *Red.*, ***.
- Staff 6 (Bass):** Measures 1-4. Dynamics: *Red.*, ***, *Red.*, ***.

Aug. Durand.

Valse.*

Op. 83.

Presto.

poco rit.

Vivo.

cresc.

poco rit.

f



Musical score for piano, page 46, featuring eight staves of music. The score consists of two systems of four staves each. The key signature is one flat (B-flat), and the time signature is common time (indicated by 'C'). The dynamics and performance instructions include:

- Staff 1 (Treble and Bass):** Dynamics: *f*, *p*. Performance instruction: V-shaped markings above notes.
- Staff 2 (Treble and Bass):** Dynamics: *f*, *p*. Performance instruction: V-shaped markings above notes.
- Staff 3 (Treble and Bass):** Dynamics: *f*. Performance instruction: V-shaped markings above notes.
- Staff 4 (Treble and Bass):** Dynamics: *p*, *cresc.* Performance instruction: V-shaped markings above notes.
- Staff 5 (Treble and Bass):** Dynamics: *ff*. Performance instruction: V-shaped markings above notes.
- Staff 6 (Treble and Bass):** Dynamics: *mf*, *f*. Performance instruction: V-shaped markings above notes.
- Staff 7 (Treble and Bass):** Dynamics: *ff*, *mf*. Performance instruction: V-shaped markings above notes.
- Staff 8 (Treble and Bass):** Dynamics: *mf*. Performance instruction: V-shaped markings above notes.

p e leggiero

cresc.

f

dim.

p

cresc.

f

dim.

p

mf

f

ff

rit.

a tempo

The sheet music consists of eight staves of musical notation for piano. The music is in common time and uses a key signature of one flat (B-flat). The notation includes various note values (eighth and sixteenth notes), rests, dynamic markings (p, ff, f, cresc., dec.), and performance instructions (e.g., slurs, grace notes). The piano keys are indicated by vertical lines with dots.

1. Staff 1: Measures 1-6. Dynamics: *p*, *cresc.*. Measure 6 ends with a fermata over the right hand's eighth-note pattern.

2. Staff 2: Measures 1-6. Dynamics: *ff* (measures 4-5).

3. Staff 3: Measures 1-6. Dynamics: *ff* (measure 1), *f* (measures 2-3), *f* (measures 4-5).

4. Staff 4: Measures 1-6. Dynamics: *f* (measures 2-3), *f* (measures 4-5).

5. Staff 5: Measures 1-6. Dynamics: *p* (measure 4).

6. Staff 6: Measures 1-6. Dynamics: *f* (measure 1), *p* (measures 4-5).

7. Staff 7: Measures 1-6. Dynamics: *cresc.*

Sheet music for piano, page 49, featuring six staves of musical notation. The music is in common time and consists of six measures per staff.

Staff 1: Measures 1-6. Key signature: two flats. Dynamics: *ff*, *p*. Measure 6 ends with a fermata over the first note of the next measure.

Staff 2: Measures 1-6. Key signature: two flats. Dynamics: *p*, *poco cresc.*

Staff 3: Measures 1-6. Key signature: two flats. Dynamics: *mf*, *cresc.*

Staff 4: Measures 1-6. Key signature: two flats. Dynamics: *f*, *mf*, *cresc. poco a poco*.

Staff 5: Measures 1-6. Key signature: two flats. Dynamics: *f*.

Staff 6: Measures 1-6. Key signature: two flats. Dynamics: *cresc.*, *ff*.

Staff 7: Measures 1-6. Key signature: one flat. Measures 1-5 show harmonic motion with various inversions of chords. Measure 6 begins with a forte dynamic (*ff*) and ends with a half note.

Anton Dvořák.
Slavische Tänze.*⁾

Nº 8.

Presto.

*⁾ Mit Genehmigung von N. Simrock G. m. b. H. Musikverlag, Berlin.

8.....

f

pp

bB: *fz*

a

bB: *fz*

bB: *fz*

molto cresc.

fz

f

ff grandioso

dimin.

con 8va ad lib.

p dimin.

pp

A musical score page featuring six staves of piano music. The top staff uses a treble clef, the second staff a bass clef, and the third staff a treble clef. The fourth staff uses a treble clef, the fifth staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp throughout. Measure 1 starts with a dynamic of *p dolce* and *pp sempre*. Measures 2 through 6 show a descending bass line with chords. Measure 7 begins with *dimin.* Measures 8 and 9 show a continuation of the bass line with *pp* dynamics. Measures 10 through 14 show a more complex harmonic progression with various chords and bass notes. Measures 15 and 16 continue the bass line with *dimin.* Measures 17 through 20 show a final section with *sempre più p*, *poco rit.*, and *pp* dynamics. The score concludes with a final section starting at measure 21, which includes a dynamic of *ff* and a repeat sign with an asterisk.

Musical score for piano, page 53, featuring six staves of music. The score includes dynamic markings such as *ff*, *fp*, *p*, *pp*, *fz*, and *molto cresc.*. The music consists of six staves, likely for two hands, with various note heads, stems, and rests. The first staff has a bass clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The score concludes with a final dynamic marking of *fz*.

ff grandioso

con 8va ad lib.

Coda.

ff *p* *fz* *fz* *ffz*

Reo. * *Reo.* *

dimin.

p

ffz *p* *ffz* *p* *ffz* *p*

ff sempre

dimin.

Musical score page 55, measures 1-4. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 1: Both staves play eighth-note patterns. Measure 2: Both staves play eighth-note patterns. Measure 3: The top staff has a dynamic *p*. The bottom staff has a dynamic *dimin.* Measure 4: Both staves play eighth-note patterns.

Musical score page 55, measures 5-8. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 5: The top staff has a dynamic *pp*. The bottom staff has a dynamic *p*. Measure 6: Both staves play eighth-note patterns. Measure 7: Both staves play eighth-note patterns. Measure 8: Both staves play eighth-note patterns.

Musical score page 55, measures 9-12. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 9: Both staves play eighth-note patterns. Measure 10: Both staves play eighth-note patterns. Measure 11: Both staves play eighth-note patterns. Measure 12: Both staves play eighth-note patterns. The instruction *sempre stacc.* is written below the staves.

Musical score page 55, measures 13-16. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 13: Both staves play eighth-note patterns. Measure 14: Both staves play eighth-note patterns. Measure 15: Both staves play eighth-note patterns. Measure 16: Both staves play eighth-note patterns. The instruction *cresc.* is written above the staves, and *dimin.* is written below the staves.

Musical score page 55, measures 17-20. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 17: Both staves play eighth-note patterns. Measure 18: Both staves play eighth-note patterns. Measure 19: Both staves play eighth-note patterns. Measure 20: Both staves play eighth-note patterns. The instruction *sempre più p* is written above the staves, and *dimin. più rit.* is written below the staves.

Musical score page 55, measures 21-24. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 21: Both staves play eighth-note patterns. Measure 22: Both staves play eighth-note patterns. Measure 23: Both staves play eighth-note patterns. Measure 24: Both staves play eighth-note patterns. The instruction *Presto.* is written above the staves. The instruction *pp* is written above the staves, and *ff* is written below the staves. The instruction *> > >* is written below the staves. The instruction *Red.* is written below the staves, and an asterisk (*) is written below the staves.

Gabriel-Marie.
La Cinquantaine.*

Air Dans le Style Ancien.

Andantino. ($d=88$)

The musical score consists of five staves of handwritten music for two voices (Soprano and Bass) and piano. The music is in common time, with a key signature of one sharp. The tempo is Andantino ($d=88$). The vocal parts are written in soprano and bass clefs, respectively. The piano part is written below the vocal staves, with its own clef and key signature. Measure numbers are indicated above the top staff. The score includes dynamic markings such as p , sf , and mf . Measures 1-4 are shown in common time (indicated by a 'C'). Measures 5-8 transition to a different section, likely a repeat, indicated by a brace and measure numbers 1-4 under the bass staff. Measures 9-12 show the continuation of the melody. Measure 13 concludes the piece.

Musical score for piano, page 57, featuring five staves of music:

- Staff 1 (Top):** Treble clef. Measures 1-3. Dynamics: dynamic 4, dynamic 3, dynamic 3, dynamic p.
- Staff 2 (Second from top):** Treble clef. Measures 4-5. Dynamics: cresc., f, dynamic 4, dynamic 3. Articulation: V.
- Staff 3 (Third from top):** Treble clef. Measures 6-7. Dynamics: dynamic 3, dynamic p.
- Staff 4 (Fourth from top):** Treble clef. Measures 8-9. Dynamics: sf, tr, pp, sotto voce.
- Staff 5 (Bottom):** Bass clef. Measures 10-11. Dynamics: f, cresc., f.

Musical score page 58, measures 1-4. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *f*, *pp*. Articulations: V, 3. Measure 4 ends with *sotto voce*.

Musical score page 58, measures 5-8. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *cresc.*, *f*. Measure 8 ends with *#*.

Musical score page 58, measures 9-12. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *decresc.*, *pp*. Measure 12 ends with *#*.

Musical score page 58, measures 13-16. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *cresc.*, *f*, *f*. Articulations: *rit.*, *a tempo*.

Musical score page 58, measures 17-20. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *decresc.*, *pp*. Measure 20 ends with *#*.

Musical score page 58, measures 21-24. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *cresc.*, *f*, *p*. Articulations: *rit.*

a tempo

5

cresc.

f

p

sf

allarg.

p

sf

Stephen Heller.
Tarantelle.*

As dur.

Presto.

4

f

Ped. *

1

f

Ped. *

2

p ben pronunziato

2

2

sf

Ped. *

*

p

sf

sf

ben pronunziato

sf

sf

sf

3

p

sf

sf

sf

f

61

f

sf *f*

sf

f

p

p

sf

f

p

p

f

sf

sf

sf

ff

The image shows six staves of musical notation for piano, arranged in two columns of three staves each. The notation is in 2/4 time and consists primarily of eighth-note patterns. The first column includes dynamic markings such as *sf*, *f*, *ff*, and *ff*. The second column includes dynamic markings like *sf*, *f*, *ff*, and *f*. The third staff of the second column features a tempo instruction *a tempo*. The fourth staff includes a dynamic marking *p*. The fifth staff includes dynamic markings *fp* and *sf*. The sixth staff includes dynamic markings *sf* and *f*. The notation uses various clefs (G, F, C) and key signatures (B-flat major, A-flat major, G major). Fingerings are indicated above certain notes in several staves.

A page from a musical score containing six staves of music. The top staff uses bass clef and has dynamic markings ff, sf, sf, and Ped. The second staff uses treble clef and includes the instruction stringendo, ff, and mf. The third staff uses bass clef and features a dynamic p. The fourth staff uses treble clef and includes a dynamic fp. The fifth staff uses bass clef and includes dynamics sf and ritard. The sixth staff uses treble clef and includes dynamics sf, sf, and sf. The page number 63 is located in the top right corner.

64

poco a poco stringendo

A page from a musical score for piano, numbered 65. The score consists of six staves, each with a treble clef and a bass clef. The key signature is B-flat major (two flats). The music is in common time. The first staff shows a dynamic of *mf*. The second staff begins with *sf*, followed by three *ssf* markings. The third staff starts with *ff* and includes the instruction *con brio*. The fourth staff features a tempo marking *Ad.* above the notes. The fifth staff has a dynamic of *ff*. The sixth staff ends with *ritard.* The score is filled with various dynamics, articulations like *cresc.* and *sf*, and performance instructions like *Ad.* and *a tempo*.

H. Kjerulf.
Wiegenlied.

Lento.

p dolce

P. B. o.

3 dolce 1 2 3

A page from a musical score for piano, featuring six staves of music. The top two staves are in common time, B-flat major, with dynamics p and pp. The third staff begins in common time, B-flat major, with dynamic p dolce, followed by a measure in common time, B-flat major, with dynamic p. The fourth staff starts in common time, B-flat major, with dynamic p, followed by a measure in common time, B-flat major, with dynamic p. The fifth staff starts in common time, B-flat major, with dynamic >p, followed by a measure in common time, B-flat major, with dynamic dim. The sixth staff starts in common time, B-flat major, with dynamic e, followed by a measure in common time, B-flat major, with dynamic rallent. ppp. Fingerings are indicated above the notes throughout the piece.

Th. Lack.
Pendant la Valse.*

Caprice.

Vivace.

Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

f p bb Ped. * Ped. * Ped. * Ped. * Ped. *

69

f
 Ped.
 * Ped.
 * Ped.
 * Ped.
 * Ped.
 *
 p
 cresc.
 Ped.
 * Ped.
 * Ped.
 * Ped.
 * Ped.
 * Ped.
 *
 f
 piu cresc.
 p
 Ped.
 * Ped.
 * Ped.
 * Ped.
 * Ped.
 * Ped.
 *
 p
 Ped.
 * Ped.
 * Ped.
 * Ped.
 * Ped.
 *
 ff
 Ped.
 * Ped.
 * Ped.
 * Ped.
 * Ped.
 *

Molto meno mosso.

p molto ben cantando

Ped. * *Ped.*

cresc.

Ped. * *Ped.* 8.....

dimin. *poco riten.* *f espress.*

Ped. * *Ped.* 8.....

Ped. * *Ped.*

p dolce 1 8

Ped. * *Ped.* 8.....

f

Ped. *

Musical score for piano, page 71, featuring six staves of music. The score includes dynamic markings such as *pp*, *p*, *f*, *ff*, *cresc.*, *dimin.*, *rallentando*, and *Tempo I.*. Performance instructions like *Repet.* and *** are also present. The music consists of six staves, likely for two hands, with various note heads, stems, and rests.

71

pp *p* *f* *ff* *cresc.* *dimin.* *rallentando* *Tempo I.* *p* *ff* *p*

6

Musical score for piano, page 72, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic of p . The bottom system starts with a dynamic of f .

Staff 1 (Top Left): Treble clef, $B_{\flat}B_{\flat}B_{\flat}$ key signature. Notes: B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} .

Staff 2 (Top Right): Bass clef, $B_{\flat}B_{\flat}B_{\flat}$ key signature. Notes: B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} .

Staff 3 (Bottom Left): Treble clef, $B_{\flat}B_{\flat}B_{\flat}$ key signature. Notes: B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} .

Staff 4 (Bottom Right): Bass clef, $B_{\flat}B_{\flat}B_{\flat}$ key signature. Notes: B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} .

Staff 5 (Second System Top): Treble clef, $B_{\flat}B_{\flat}B_{\flat}$ key signature. Notes: B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} .

Staff 6 (Second System Bottom): Bass clef, $B_{\flat}B_{\flat}B_{\flat}$ key signature. Notes: B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} ; B_{\flat} , C , D , E , F , G , A , B_{\flat} .

A musical score for piano, page 73, featuring six staves of music. The score is in common time and consists of two systems of measures. The first system starts with a dynamic of *p*. It includes performance instructions such as *Rew.*, ***, and *cresc.* The second system begins with *cresc.*, followed by *f*, *più cresc.*, *rallen*, *tan-ff-do*, *ral-len-tando*, and ends with *cresc. molto e con brio*. The score uses standard musical notation with stems and rests, and includes various dynamics and performance techniques like pedaling and fingerings.

Th. Leschetizky.
Intermezzo en Octaves.*

Molto vivace.

The sheet music consists of five staves of musical notation for two pianos. The notation is primarily in common time, with some measures in 6/8 indicated by a '6' above the staff. The key signature varies between measures, often including flats and sharps. The music is divided into sections by vertical dotted lines. Various dynamics are indicated throughout, such as *mp*, *leggiero*, *sempre stacc.*, *dim.*, *m.g.*, *cresc.*, *mf*, *eresc.*, *f*, *p*, and *cresc.*. Performance instructions like 'Ped.' and '*' are placed under specific notes or groups of notes. The music is characterized by its rapid octave patterns and dynamic range.

*) Mit Genehmigung von Ed. Bote & G. Bock, kgl. Hofmusikalienhändler, Berlin W.

A page from a musical score for piano, featuring six staves of music. The top staff uses a treble clef and has a dynamic instruction 'sempre f'. The second staff uses a bass clef and includes markings 'Ped.', asterisks, and a circled '15'. The third staff uses a treble clef and includes 'cresc.' and 'ff'. The fourth staff uses a bass clef and includes 'Ped.', asterisks, and 'Ped.'. The fifth staff uses a treble clef and includes 'cresc.', 'ff con brio', 'sempre Pedale', and time signatures (3/4, 3/4, 4/3, 2/3, 3/4, 2/3, 3/4, 2/3). The sixth staff uses a bass clef and includes 'dim. e poco rall.', 'p', 'm. g.', 'senza Pedale', 'Ped. simile', 'dim.', 'm. g.', 'cresc.', and 'm. g.'. The bottom staff uses a treble clef and includes 'mf', 'cresc.', 'f', and 'm. g.'.

cresc.

dim. e poco rall.

Ped. * Ped. * Ped. * Ped. *

a tempo

p

8.

8. cresc.

p

8.

8. Ped. * Ped. * Ped. * Ped. *

8.

8. cresc.

8. Ped. * Ped. * Ped. * Ped. *

poco rall.

cresc.

8.

a tempo

ff

con bravura

8.

ff

8. sff

8. sff

Franz Liszt.
Consolations.*

Nº II.

Un poco più mosso.

Musical score page 79, featuring six staves of piano music. The score includes dynamic markings such as *smorzando*, *poco rit.*, *a tempo*, *ben marcato ed espressivo il canto*, *smorz.*, *cantando*, *appassionato*, and *poco rit.*. The music consists of two treble clef staves and four bass clef staves, primarily in G major (two sharps) and A major (one sharp). Measure 1 shows a dynamic *smorzando*. Measure 2 features a dynamic *poco rit.*. Measure 3 includes *a tempo* and *ben marcato ed espressivo il canto*. Measure 4 shows *smorz.*. Measure 5 includes *cantando*. Measure 6 includes *appassionato*. Measure 7 includes *poco rit.*

accentado ed espressivo assai

The musical score consists of five staves of piano music. The first four staves begin with a treble clef, a key signature of four sharps, and common time. The first staff includes dynamic markings: 'smorz.' above a note in the first measure and 'rinforz.' above a note in the third measure. The second staff begins with a bass clef. The fifth staff begins with a treble clef and includes a dynamic marking 'sf' (fortissimo) above a note.

poco a poco più ritenuto

pp

E. A. Mac-Dowell.
Sechs Gedichte nach Heinr. Heine.*

Nº II.

Fern an schottischer Felsenküste,
Wo das graue Schloßlein hinausragt
Über die brandende See.
Dort, am hochgewölbten Fenster,
Steht eine schöne, kranke Frau,
Zartdurchsichtig und marmorbläß.
Und sie spielt die Harfe und singt,
Und der Wind durchwühlt ihre langen Locken
Und trägt ihr dunkles Lied
Über das weite, stürmende Meer.

Allegro tempestoso.

The musical score consists of four staves of piano music, each with a treble clef and a bass clef. The key signature is B-flat major (two flats). The time signature is 6/8 throughout. The dynamics and performance instructions include:

- Staff 1 (Treble):** Dynamics: *pp*. Fingerings: 4 2 1, 5; 5 3 2; 5 2 1. Pedal instruction: *z. Ped.* Fingerings: 1 2 3; 2 3 3; 2.
- Staff 2 (Bass):** Fingerings: 5 2 1; 5 2 1; 5 2 1; 5 2 1. Pedal instruction: *semper cresc.* Fingerings: 1 2 3; 1 2 3; 1 2 3; 1 2 3.
- Staff 3 (Treble):** Fingerings: 3 4 5; 5 4; 5 4. Dynamics: *ff*. Fingerings: 5 4; 5 4. Pedal instruction: *semper - cresc. - risoluto*.
- Staff 4 (Bass):** Fingerings: 5 4; 5 4. Dynamics: *pp subito*. Fingerings: 1 2 3. Pedal instruction: *cresc.* Fingerings: 1 2 3; 1 2 3.

ff briosso
marcatissimo

poco a
poco dim.
e rall.
molto rall.

Andante, a piacere.

pp parlando, ma come di lontano
quasi Arpa

pp

molto rall.
perdendosi
ppp

Tempo I.

4
5
4
5
4
5
4
5

semper cresc.

ff

fff risoluto

brioso

marcatissimo

rall.

molto rall.

Andante.

F. Mendelssohn-Bartholdy.

Spinnlied

aus „Lieder ohne Worte“

Presto.

Musical score for piano, page 55, featuring six staves of music. The score includes dynamic markings such as *f*, *pp*, *cresc.*, *sf*, *ff*, *p*, and *p*. Fingerings like 1, 2, 3, 4, and 5 are also present. The music consists of six staves of piano notation, with the top staff being treble clef and the bottom staff being bass clef. The score is divided into measures by vertical bar lines.

Musical score for piano, six staves long:

- Staff 1:** Treble clef, common time. Dynamics: dynamic markings at the beginning; **f** (fortissimo) in measure 4.
- Staff 2:** Bass clef, common time. Dynamics: **p** (pianissimo) in measure 3; **f** (fortissimo) in measure 5.
- Staff 3:** Treble clef, common time. Dynamics: **pp** (pianississimo) in measure 4; **f** (fortissimo) in measure 5; tempo markings **3 1 2** above the staff.
- Staff 4:** Bass clef, common time. Dynamics: **p** (pianissimo) in measure 5; **dim.** (diminuendo) in measure 6.
- Staff 5:** Treble clef, common time. Measures 1-4.
- Staff 6:** Bass clef, common time. Measures 1-4. Dynamics: **cresc.** (crescendo) in measure 1; **sf** (sforzando) in measure 2; **cresc.** (crescendo) in measure 3; **sf** (sforzando) in measure 4.

4 5 4

f cresc.

ff

p

4 5 4

3

b[#] f cresc.

ff

p

cresc.

f *p*

cresc.

f

dim.

s^f *(p^p)* *p^p*

8

1 2 3 4

Moritz Moszkowski.

Valse.*

Op. 34 N° 1.

Allegro moderato.

Musical score for piano, page 10, measures 101-115. The score consists of six staves. Measures 101-102 show treble and bass staves with dynamic *f*. Measures 103-104 show treble and bass staves with dynamic *dim.*. Measures 105-106 show treble and bass staves with dynamic *f*. Measures 107-108 show treble and bass staves with dynamic *dim.*. Measures 109-110 show treble and bass staves with dynamic *dim.*. Measures 111-112 show treble and bass staves with dynamic *dim.*. Measures 113-114 show treble and bass staves with dynamic *dim.*. Measure 115 shows treble and bass staves with dynamic *molto rit.*

dolce

cantando

leggiero

sffz *brillante con forza*

mf

8.....

6

A page of musical notation for orchestra and piano, featuring six staves of music. The notation includes various dynamics such as *sfz*, *ff*, *dim.*, and *Vol.*. Articulations include *pizz.*, *det.*, and *acc.*. Performance instructions like *Reed.* and **.* are also present. The music consists of six staves, likely for two pianos or a piano and orchestra, with measures numbered 8 through 13. Measures 8-9 show complex chords and eighth-note patterns. Measure 10 begins with a dynamic instruction *Reed.* followed by ***. Measures 11-12 show eighth-note patterns with grace notes and slurs. Measure 13 concludes with a dynamic instruction *dim.*

8.....

mp *dim.* *delicatissimo*

p *cantando*

leggiero

The musical score consists of six staves of piano music. The first staff begins with a dynamic *mp* and a instruction *dim.*, leading into *delicatissimo*. The second staff starts with a dynamic *p* and a melodic line labeled *cantando*. The third staff features eighth-note chords. The fourth staff continues the eighth-note chords. The fifth staff shows a return to the *cantando* style with eighth-note chords. The sixth staff concludes with a dynamic *leggiero*.

Sheet music for piano, page 4, showing six staves of musical notation. The music is in common time and consists of six staves, each with a treble clef and a key signature of one sharp (F#). The first staff starts with *mp*. The second staff begins with *più p*. The third staff has *dim.*, *e ritard.*, and *grazioso* markings. The fourth staff features a dynamic *p.* The fifth staff includes the instruction *distintamente*. The sixth staff concludes with a repeat sign and a double bar line.

ff martellato

marc.

dim.

legg.

ben tenuto

Musical score for piano, page 95, featuring six staves of music. The score consists of two systems of three staves each. The top system begins with a dynamic instruction "poco cresc." The middle system includes a measure with a bass clef, a key signature of four sharps, and a tempo marking "m.s." Below this, a measure contains a bass note with a bracket underneath labeled "1 2 3 1". The bottom system concludes with a dynamic instruction "cresc." and a crescendo line.

The image shows five staves of handwritten musical notation for piano. The notation uses a combination of treble and bass clefs, with various key signatures (G major, A major, B major) indicated by sharps and flats. The time signature varies between common time and 6/8. The music includes dynamic markings such as 'dimin.', 'p lusingando, con delicatezza', and 'cresc.'. Fingerings are shown above some notes, and there are several rests and grace notes throughout the piece.

A musical score page showing two measures of music. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 begins with a half note on the first line of the treble staff, followed by eighth-note pairs on the second and third lines. The bass staff has eighth-note pairs on the fourth and fifth lines. Measure 12 begins with a quarter note on the first line of the treble staff, followed by eighth-note pairs on the second and third lines. The bass staff has eighth-note pairs on the fourth and fifth lines.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a forte dynamic. The first measure of measure 12 begins with a dynamic marking 'dimm.'. Measure 12 concludes with a repeat sign and a double bar line.

A musical score for piano in G major (two sharps) and common time. The top staff shows the right hand playing eighth-note chords and sixteenth-note patterns. The bottom staff shows the left hand providing harmonic support. Measure 11 starts with a forte dynamic (f). Measures 12-13 show a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. Measure 14 features a sustained note with a grace note. Measure 15 concludes with a final eighth-note chord.

A musical score for piano, showing five measures of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11: Treble staff has eighth-note pairs (G, B) and (B, D). Bass staff has eighth notes (D, F#). Measure 12: Treble staff has eighth-note pairs (E, G) and (G, B). Bass staff has eighth notes (B, D). Measure 13: Treble staff has eighth-note pairs (F#, A) and (A, C#). Bass staff has eighth notes (C, E). Measure 14: Treble staff has eighth-note pairs (D, F#) and (F#, A). Bass staff has eighth notes (A, C#). Measure 15: Treble staff has eighth-note pairs (B, D) and (D, F#). Bass staff has eighth notes (F#, A).

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). Measure 11 begins with a forte dynamic. The right hand plays eighth-note chords in the treble clef staff, while the left hand provides harmonic support in the bass clef staff. Measure 12 continues this pattern, with the right hand's eighth-note chords becoming more prominent. The score concludes with a dynamic marking "dimin." followed by a decrescendo line.

Sheet music for piano, page 98, featuring six staves of music. The music includes dynamic markings such as *p lusingando*, *cresc.*, *poco*, *f*, *mf*, *cresc.*, *molto*, *ritard.*, *con Ped.*, and *sim.*. The score consists of two systems of music, each with three staves. The top system starts with a treble clef, a key signature of one sharp, and a common time signature. The bottom system starts with a bass clef, a key signature of one sharp, and a common time signature. The music features various note values, rests, and slurs. Measure numbers 1 through 8 are indicated above the staves.

riten.

e rubato

in tempo

p

6

6+

8.

15.

22.

29.

36.

43.

Sheet music for piano, page 101, featuring five staves of musical notation.

Staff 1: Treble clef, key signature of four sharps. Dynamics: *cresc.* (measures 1-2), dynamic markings above staff (measures 3-4).

Staff 2: Bass clef, key signature of four sharps. Dynamics: *f* (measures 1-2), dynamic markings above staff (measures 3-4).

Staff 3: Treble clef, key signature of four sharps. Dynamics: *cresc.* (measures 1-2), *ff brillante* (measures 3-4). *Ossia* (measures 1-2).

Staff 4: Treble clef, key signature of four sharps. Measures 1-4.

Staff 5: Bass clef, key signature of four sharps. Measures 1-4. Dynamics: *sfz* (measure 5), *ff* (measure 6). ** Red.*

I. J. Paderewski.
Mélodie.*

Op. 16 N° 2.

Non troppo lento.

*) Mit Genehmigung von Ed. Bote & G. Bock, kgl. Hofmusikalienhändler, Berlin W.

The image shows a page of sheet music for piano, numbered 103 at the top right. The music is arranged in five staves, each with a treble clef and a key signature of four flats. The first staff begins with a dynamic of p and includes performance instructions "Ped." under some notes. The second staff starts with pp . The third staff has a dynamic of p and includes "Ped." and "Ped. *". The fourth staff has a dynamic of p and includes "Ped." and "Ped. *". The fifth staff has a dynamic of p and includes "Ped." and "Ped. *". The music consists of various note patterns, rests, and slurs, with some notes having fingerings like 1, 2, 3, 4, or 5. The page is filled with musical notation, with some staves having more complex patterns than others.

104

Sheet music for piano, page 104, featuring six staves of musical notation. The music is in 2/4 time and consists of measures 1 through 12. The notation includes treble and bass staves, with various dynamics (e.g., f, m.d., m.g., mf, pp), fingerings (e.g., 1, 2, 3, 4, 5), and performance instructions (e.g., Ped., *). Measure 12 concludes with a dynamic of $\frac{5}{3}4$.

con passione

21 *pp*

1 2 4 1 2

sempr. *cresc.*

5 1 4 2 1 3 2 3 2 1

calando *cresc.* 31 31 3 2 4

2 4 2 3 1 2 4 2 3 1 2 3 2 1

S. Rachmaninoff.
Prélude.

Bearb. Fr. P. Schirmer.

Lento.

ff

ppp

mf

ppp

Agitato.

A musical score for piano, featuring six staves of music. The score includes dynamic markings such as *mf*, *cresc.*, *dim.*, *ff*, and *p.*. The music consists of a series of eighth-note patterns, primarily consisting of groups of three notes. The first two staves begin with a dynamic of *mf* and a crescendo marking (*cresc.*). The third staff begins with a dynamic of *dim.* and a crescendo marking (*cresc.*). The fourth staff begins with a dynamic of *cresc.*. The fifth staff begins with a dynamic of *dim.* and a crescendo marking (*cresc.*). The sixth staff begins with a dynamic of *p.* and a crescendo marking (*cresc.*). The music concludes with a dynamic of *dim.*

Musical score for piano, featuring six staves of music. The score includes dynamic markings such as *cresc.*, *fff*, *Tempo I.*, *m. d.*, *fffff*, *m. g.*, and *fff pesante*. The music consists of six measures per staff, with the first two staves in common time (indicated by a '4') and the remaining four staves in 2/4 time (indicated by a '#'). Measure 1 starts with a forte dynamic (*fff*) and a crescendo instruction (*cresc.*). Measures 2-3 show a rhythmic pattern of eighth and sixteenth notes. Measures 4-5 continue this pattern, with measure 5 reaching a fortississimo dynamic (*fffff*). Measures 6-7 conclude the section with a return to the original tempo and dynamic level.

Musical score for orchestra and choir, page 109.

The score consists of six staves:

- Staff 1 (Top):** Percussion (triangle, snare drum, bass drum, cymbals), woodwind (piccolo, flute, oboe, bassoon), brass (trumpet, tuba), strings (violin, viola, cello).
- Staff 2:** Percussion (triangle, snare drum, bass drum, cymbals), woodwind (piccolo, flute, oboe, bassoon), brass (trumpet, tuba), strings (violin, viola, cello).
- Staff 3:** Percussion (triangle, snare drum, bass drum, cymbals), woodwind (piccolo, flute, oboe, bassoon), brass (trumpet, tuba), strings (violin, viola, cello).
- Staff 4:** Percussion (triangle, snare drum, bass drum, cymbals), woodwind (piccolo, flute, oboe, bassoon), brass (trumpet, tuba), strings (violin, viola, cello).
- Staff 5:** Percussion (triangle, snare drum, bass drum, cymbals), woodwind (piccolo, flute, oboe, bassoon), brass (trumpet, tuba), strings (violin, viola, cello).
- Staff 6 (Bottom):** Chorus (Soprano, Alto, Tenor, Bass).

Key features include:

- Measure 1:** All staves play eighth-note patterns. The vocal parts sing "A | O | I | A | O | I |".
- Measure 2:** Dynamics: *fffff*. The vocal parts sing "A | O | I | A | O | I |".
- Measure 3:** Dynamics: *fffff*. The vocal parts sing "A | O | I | A | O | I |".
- Measure 4:** Dynamics: *dim.* The vocal parts sing "A | O | I | A | O | I |".
- Measure 5:** Dynamics: *dim.* The vocal parts sing "A | O | I | A | O | I |".
- Measure 6:** Dynamics: *dim.* The vocal parts sing "A | O | I | A | O | I |".
- Measure 7:** Dynamics: *mf*. The vocal parts sing "A | O | I | A | O | I |".
- Measure 8:** Dynamics: *mf*. The vocal parts sing "A | O | I | A | O | I |".
- Measure 9:** Dynamics: *mf*. The vocal parts sing "A | O | I | A | O | I |".
- Measure 10:** Dynamics: *mf*. The vocal parts sing "A | O | I | A | O | I |".
- Measure 11:** Dynamics: *dim.* The vocal parts sing "A | O | I | A | O | I |".
- Measure 12:** Dynamics: *dim.* The vocal parts sing "A | O | I | A | O | I |".
- Measure 13:** Dynamics: *ppp*. The vocal parts sing "A | O | I | A | O | I |".
- Measure 14:** Dynamics: *ppp*. The vocal parts sing "A | O | I | A | O | I |".
- Measure 15:** Dynamics: *ppp*. The vocal parts sing "A | O | I | A | O | I |".

Max Reger.
Fünf Humoresken.*)

Nº 1.

Allegretto grazioso.

cresc.

Più meno mosso.

*) Mit Genehmigung der Universal Edition A.-G. in Wien u. Leipzig.

rit.

a tempo

Tempo primo.

Th. Ritter.
Les Courriers.*
Caprice.

Allegro molto. (d. = 96)

*Ped. ** *Ped. **

ff *sforz.* *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

marcato il basso

*Ped. ** *Ped. ** *Ped. ** *Ped. **

riten.

*Ped. ** *Ped. ** *Ped. **

Meno mosso un poco.

f molto marcato il canto

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

A musical score for piano, page 113, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic of *ff*, followed by *sfz*. The middle staff has a dynamic of *pp subito*. The bottom staff ends with a dynamic of *ff*. The first system concludes with a dynamic of *sfz*. The second system begins with a dynamic of *sfz*. The middle staff of the second system has a dynamic of *una corda*. The bottom staff of the second system has a dynamic of *sans ralentir*. The first staff of the second system has a dynamic of *tre corde*. The middle staff of the second system has a dynamic of *sfz*. The bottom staff of the second system has a dynamic of *sfz*.

Musical score for cello and piano, page 10, measures 1-10. The score consists of two systems of five staves each. The top system starts with a dynamic of *una corda* and a tempo marking of *dolciss. e molto espress.*. The bottom system begins with a dynamic of *sffz*, followed by *dim.* and *cresc.*. Measure 10 concludes with a dynamic of *f*.

una corda dolciss. e molto espress.

sffz *dim.*

f

ff ppp

con maestria

ff

Red.

* Red. *

sfz

Red.

* Red. *

sfz

Red.

* Red. *

p

Red.

* Red. *

Red.

* Red. *

sfz

Red.

* Red. *

Red.

116

ff ff pp
Red.
ff
dim. sempre
ppp una corda
sans arpèges
sempre dolciss.
sfz
Red.
sfz
tre corde
f
Red.
8
sf
Red.
Red.

Red.

Red.

8.....

fff tutta forza

ritenuto e marcissimo

dim. *cresc.* *sfz* *sfz* *sfz*

a tempo

Reo. *Reo.* *

Reo.

una corda

ppp

Reo. *

* *Reo.* * *Reo.* * *Reo.* * *Reo.* *

6



tre corde

pp

sfz

Ped.

*

Meno mosso un poco.

pp molto marcato il canto

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

pp sempre pianissimo

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

Musical score for piano, page 119, featuring six staves of music. The score includes dynamic markings such as *ff*, *ff*, *ff*, *pp*, *f*, *sforz.*, *cresc.*, *tre corde*, *sempre pp*, *accel. sempre*, and *prestissimo*. Performance instructions include *Reo.* and asterisks (*) indicating specific notes or measures. Measure numbers 1, 2, 3, 4, and 5 are indicated above the first staff.

Anton Rubinstein.

„Bal Costumé“^{*}

Nº 5.

Pêcheur Napolitain et Napolitaine.

Allegro non troppo. = d.

The musical score consists of six staves of piano music. The top two staves are for the treble clef (right hand) and bass clef (left hand) in common time (indicated by '6/8'). The key signature is one flat. The dynamics 'mf' (mezzo-forte) and 'p' (pianissimo) are indicated. The middle four staves continue the musical line, with the bass clef staff (left hand) appearing in the third and fourth staves. The bottom two staves conclude the piece, with the treble clef staff (right hand) appearing in the fifth and sixth staves. Measure numbers 1 and 2 are marked above the first two staves. The dynamic 'f' (forte) is indicated in the middle section. The music features various note values including eighth and sixteenth notes, with some notes beamed together. The score is written on five-line staves with a double bar line and repeat dots indicating a repeat section.

*) Mit Genehmigung von Ed. Bote & G. Bock, kgl. Hofmusikalischenhändler, Berlin W.

A musical score for piano, consisting of six staves of music. The score is in common time and uses a key signature of one flat. The music includes dynamic markings such as *f*, *mf*, *p*, *cresc.*, *f*, *mp*, and *mp*. The piano part features various note patterns, including eighth-note chords and sixteenth-note figures, with some notes connected by horizontal lines. The bass staff provides harmonic support with sustained notes and rhythmic patterns.

8.....

mf ————— *f* ————— *mf* —————

8.....

f ————— *mf* ————— *f* —————

8.....

mf ————— *f* —————

8.....

mf ————— *f* —————

8.....

mp —————

1. ————— 2. ————— *f* —————

— ————— — ————— *mf* —————

Musical score for piano, page 123, featuring five staves of music.

Staff 1: Treble clef, B-flat key signature. Dynamics: *p*, *f*. Measure 1: 2 eighth-note pairs. Measure 2: 2 eighth-note pairs. Measure 3: 2 eighth-note pairs. Measure 4: 2 eighth-note pairs. Measure 5: 2 eighth-note pairs. Measure 6: 2 eighth-note pairs. Measure 7: 2 eighth-note pairs. Measure 8: 2 eighth-note pairs. Measure 9: 2 eighth-note pairs. Measure 10: 2 eighth-note pairs.

Staff 2: Bass clef, B-flat key signature. Measure 1: Rest. Measure 2: Eighth-note pairs. Measure 3: Eighth-note pairs. Measure 4: Eighth-note pairs. Measure 5: Eighth-note pairs. Measure 6: Eighth-note pairs. Measure 7: Eighth-note pairs. Measure 8: Eighth-note pairs. Measure 9: Eighth-note pairs. Measure 10: Eighth-note pairs.

Staff 3: Treble clef, B-flat key signature. Dynamics: *cresc.* Measure 1: Eighth-note pairs. Measure 2: Eighth-note pairs. Measure 3: Eighth-note pairs. Measure 4: Eighth-note pairs. Measure 5: Eighth-note pairs. Measure 6: Eighth-note pairs. Measure 7: Eighth-note pairs. Measure 8: Eighth-note pairs. Measure 9: Eighth-note pairs. Measure 10: Eighth-note pairs.

Staff 4: Treble clef, B-flat key signature. Dynamics: *f*. Measure 1: Eighth-note pairs. Measure 2: Eighth-note pairs. Measure 3: Eighth-note pairs. Measure 4: Eighth-note pairs. Measure 5: Eighth-note pairs. Measure 6: Eighth-note pairs. Measure 7: Eighth-note pairs. Measure 8: Eighth-note pairs. Measure 9: Eighth-note pairs. Measure 10: Eighth-note pairs.

Staff 5: Bass clef, B-flat key signature. Measure 1: Eighth-note pairs. Measure 2: Eighth-note pairs. Measure 3: Eighth-note pairs. Measure 4: Eighth-note pairs. Measure 5: Eighth-note pairs. Measure 6: Eighth-note pairs. Measure 7: Eighth-note pairs. Measure 8: Eighth-note pairs. Measure 9: Eighth-note pairs. Measure 10: Eighth-note pairs.

Staff 6: Treble clef, B-flat key signature. Dynamics: *mf*. Measure 1: Eighth-note pairs. Measure 2: Eighth-note pairs. Measure 3: Eighth-note pairs. Measure 4: Eighth-note pairs. Measure 5: Eighth-note pairs. Measure 6: Eighth-note pairs. Measure 7: Eighth-note pairs. Measure 8: Eighth-note pairs. Measure 9: Eighth-note pairs. Measure 10: Eighth-note pairs.

Staff 7: Bass clef, B-flat key signature. Dynamics: *f*. Measure 1: Eighth-note pairs. Measure 2: Eighth-note pairs. Measure 3: Eighth-note pairs. Measure 4: Eighth-note pairs. Measure 5: Eighth-note pairs. Measure 6: Eighth-note pairs. Measure 7: Eighth-note pairs. Measure 8: Eighth-note pairs. Measure 9: Eighth-note pairs. Measure 10: Eighth-note pairs.

Staff 8: Treble clef, B-flat key signature. Dynamics: *mf*. Measure 1: Eighth-note pairs. Measure 2: Eighth-note pairs. Measure 3: Eighth-note pairs. Measure 4: Eighth-note pairs. Measure 5: Eighth-note pairs. Measure 6: Eighth-note pairs. Measure 7: Eighth-note pairs. Measure 8: Eighth-note pairs. Measure 9: Eighth-note pairs. Measure 10: Eighth-note pairs.

Staff 9: Bass clef, B-flat key signature. Dynamics: *f*. Measure 1: Eighth-note pairs. Measure 2: Eighth-note pairs. Measure 3: Eighth-note pairs. Measure 4: Eighth-note pairs. Measure 5: Eighth-note pairs. Measure 6: Eighth-note pairs. Measure 7: Eighth-note pairs. Measure 8: Eighth-note pairs. Measure 9: Eighth-note pairs. Measure 10: Eighth-note pairs.

Text: *ben cantando sempre*

This page contains ten staves of musical notation for piano, arranged in two systems of five measures each. The key signature is one sharp (F#). Measure 1 starts with a forte dynamic (f) in the right hand. Measure 2 begins with a piano dynamic (p) in the left hand. Measure 3 features a melodic line in the right hand with grace notes. Measures 4-5 show a rhythmic pattern of eighth and sixteenth notes. Measures 6-7 continue the melodic line with grace notes. Measures 8-9 show a rhythmic pattern of eighth and sixteenth notes. Measure 10 concludes with a forte dynamic (f) in the right hand.

f
espress.
f animato
8
Presto.
8
8
f

Robert Schumann. Aufschwung.

Sehr schnell. Molto Allegro.

Sehr schnell. Molto Allegro.

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

1 2 3 4 5
4 3 4 4 5
5 4

3
4 5

ritard.
mf
Ped. * Ped. * Ped. *

simile

1 2
3
4

A page from a musical score for piano, featuring six staves of music. The top two staves are in common time (indicated by 'C') and the bottom four staves are in 2/4 time (indicated by '2/4'). The key signature is B-flat major (two flats). The music includes various dynamics such as 'f' (fortissimo), 'sf' (sforzando), 'mf' (mezzo-forte), and 'ritard.' (ritardando). The notation is dense with sixteenth-note patterns and rests. The page number '128' is at the top left, and there are several rehearsal marks and performance instructions like 'Ped.', '*' (staccato), and 'scherz.' (scherzo).

A page of musical notation for a string quartet, featuring six staves of music. The notation includes various dynamics such as *sf*, *p*, and *mf*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "ritard." and "sf" are also present. The music consists of six staves, likely representing the first violin, second violin, viola, cello, bassoon, and double bass.

a) Wesentlich ist das Beachten des gleichzeitig auftretenden *cresc.* \leftarrow der rechten Hand und das *decresc.* \rightarrow der linken Hand.

The image shows a page of musical notation for a piano, consisting of six staves. The top two staves are in bass clef, the middle two in treble clef, and the bottom two in bass clef. The music is in common time and includes various dynamics such as *f*, *sf*, *ff*, *p*, and *pp*. Articulations include *ped.* (pedal), *** (staccato), and *1*, *2*, *3*, *4*, *5* (indicating fingerings). The notation also features grace notes, slurs, and various rests. The page is filled with dense musical content, with some measures spanning multiple staves.

A page from a musical score for piano, numbered 131. The score consists of six staves of music, each with a different dynamic and performance instruction. The first staff starts with a treble clef, a key signature of one flat, and a tempo marking of 234. It features a series of eighth-note patterns with various slurs and grace notes. The second staff begins with a bass clef, a key signature of two flats, and a tempo marking of ritard. It includes a sequence of eighth-note chords and grace notes. The third staff continues with a bass clef, a key signature of two flats, and a tempo marking of mf. It shows a mix of eighth-note and sixteenth-note patterns with grace notes. The fourth staff starts with a treble clef, a key signature of one flat, and a tempo marking of 45. It contains a series of eighth-note chords and grace notes. The fifth staff begins with a bass clef, a key signature of one flat, and a tempo marking of a tempo. It features a rhythmic pattern of eighth and sixteenth notes with grace notes. The sixth staff concludes with a treble clef, a key signature of one flat, and a tempo marking of ff. It ends with a final dynamic instruction of ff.

Eduard Schütt.
A la bien-aimée.*

Valse.

Tempo di Valse poco moderato.
espress. e molto dolce

*) Mit Genehmigung von N. Simrock G. m. b. H. Musikverlag, Berlin.

3/4

p

* Ped. * Ped. *

espr. dolce poco rit.

dim.

a tempo poco tranqu.

* Ped. * Ped. *

cresc.

mp

Ped. *

rit.

p dim. e col.

Ped. *

Ped. *

Tempo I.

p molto dolce

leggiero

Ped. *

Ped. *

Ped. *

Ped. *

poco animando

cresc.

Ped. *

Ped. *

Ped. *

134

più animato

cresc. *espr.* *f*

cresc. *poco rit.*

a piacere

ff molto stringendo *rit.* *più rit.*

Molto meno mosso e tranquillo.

amoroso ed espr. *poco rall.* *p dolce*

a tempo *a tempo poco anim.* *5* *poco calando*

molto dolciss. *pp* *5* *espr. un poco anim.*

poco rit.

poco anim. con molto sentimento

mf

piu cresc.

*Ped. ** *Ped. ** *Ped. ** *Ped. **

trang. poco a poco col.

molto espr.

dim. e molto p dolce più molto rit.

pp

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

poco a poco Tempo I.

pp

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

cresc.

espr.

poco rit.

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

a tempo

mp

dolce

a piacere

cresc. ed espr.

dim.

poco rit. a tempo

f

*Ped. ** *Ped. ** *Ped. ** *Ped. **

Allegro.

1 3

espr. dolce poco rit. *a tempo poco tranquillo*

cresc. *mp*

rit. *Tempo I.*

p dimin. e cal. *p molto dolce*
5 *leggiero*

Ped. *** *Ped.* *** *Ped.* ***

6

poco animando

137

poco animando

cresc.

Ped.

più animando

cresc.

15

esp.

Ped.

a piacere

poco rit.

ff

molto string.

Ped.

più molto string.

Ped.

Molto tranquillo. (quasi Andante.) rit.

Allegro energico.

poco rit.

pp amorooso e dolciss.

Ped. Ped.* Ped.* Ped.*

Ped.

f ben marc.

Ped. Ped.**

Presto.

Ped. Ped.**

ff

molto string.

Ped.

Ped.

ff

Richard Strauß.
Symphonia domestica
daraus: „Wiegenlied und Abendstille“^{*)}

Mäßig langsam. Moderato.
(singend, beide Stimmen in gleicher Stärke)
(cantando, ambo le voci nello stesso grado di forza)

The musical score consists of five staves of music for two voices (Soprano and Bass) and piano. The piano part is on the left, with the right hand playing the melody and the left hand providing harmonic support. The vocal parts are on the right. The score is in common time, with a key signature of one flat. The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the score, including *p* (piano), *pp* (very piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *decresc.* (decrescendo). Performance instructions such as *espr.* (expressive), *Ped.* (pedal), and asterisks (*) are also present. The vocal parts sing in unison, with both voices having equal strength.

^{*)} Mit Genehmigung von Ed. Bote & G. Bock, kgl. Hofmusikalienhändler. Berlin W.

139

pp *p*

Red. *

Red.

pp *cresc.*

Red. *

Red.

mf *cresc.*

Red. *

f (7 Uhr) *dim.* *p*

Red. *

pp *espr.*

Red. * *Red.* * *Red.* * *Red.* *

calando

b2: *ppp* *b2:* *ppp*

Red.

140 Abendstille. Calme du soir.- Calmness of eve.

Mäßig langsam und sehr ruhig. *Moderato e molto tranquillo*. *espr.*

Musical score page 141 featuring six staves of piano music. The score consists of two systems of three staves each. The top system starts with a treble clef, a key signature of one sharp, and common time. The bottom system starts with a bass clef, a key signature of one sharp, and common time. Measure numbers 1 through 5 are indicated above the first system. Measure numbers 2 through 5 are indicated above the second system. Measure numbers 1 through 7 are indicated above the third system. Measure numbers 2 through 7 are indicated above the fourth system. Measure numbers 1 through 7 are indicated above the fifth system. Measure numbers 2 through 7 are indicated above the sixth system. The score includes dynamic markings such as *Ped.*, *molto espr.*, *dim.*, *sehr ruhig und innig*, *molto tranquillo e tenero*, *espr.*, *ppp*, and ***. The music features various note heads, stems, and beams, with some notes having vertical dashes through them.

Fr. Thomé.
Simple Aveu.*
Romance sans Paroles.

Moderato.

The musical score consists of four staves of piano music. The top staff uses a treble clef and a 4/4 time signature, starting with a dynamic of $\frac{3}{4}$. It includes lyrics in French: "dolcissimo e sempre legato e sostenuto", "le chant bien marqué les petites notes pianissimo", and "con due Pedale". The second staff continues in the same key and time signature, featuring a basso continuo line with sustained notes and chords. The third staff begins with a dynamic of $\frac{2}{4}$ and includes the instruction "sempre dolce.". The fourth staff concludes the piece with a dynamic of $\frac{3}{4}$, labeled "Con anima.", "sempre marc.", and "tre corde". The music is characterized by its delicate, lyrical nature and the use of sustained notes and chords.

calmato

dolce

Animato con calore.

cresc. poco a poco -

animato sempre

Tempo I.

con anima e marcatissimo il canto

Largo.

This block contains six staves of musical notation for piano, arranged vertically. The first two staves begin with a dynamic of 'calmato' and 'dolce'. The third staff is labeled '*Animato con calore.*'. The fourth staff begins with '*cresc. poco a poco -*' followed by '*animato sempre*'. The fifth staff is labeled '*Tempo I.*' and '*con anima e marcatissimo il canto*'. The sixth staff is labeled '*Largo.*'.

Animato un poco.

mf e sempre marcato

*calmato**dim.*

sempre calmato

P.W.

poco rall. Tempo I.

pp una corda

poco rall.

P.W.

pp

pp

ppp

marcato il basso

P.W.

DIE OPER

Eugen d' Albert.

147

Tiefland.

INTERMEZZO.*

Sehr langsam.

Sehr mäßig bewegt.
marrato la melodia

148

Lebhaft.

cresc. - *mf* - *p*

ff *dim.* - *p*

mp

mf

cresc. - *ff*

Tempo I, etwas bewegter.

149

Tempo I, etwas bewegter.

f

Rid. * *Rid.* * *Rid.* * *Rid.* *

Rid. * *Rid.* * *Rid.* *

Rid. * *Rid.* * *Rid.* *

dim.

Rid. * *Rid.* * *Rid.* *

Rid. * *Rid.* * *Rid.* *

a tempo

Rid. * *Rid.* * *Rid.* *

rall.

ff

Rid. * *Rid.* * *Rid.* *

rall.

Rid. * *Rid.* *

Georges Bizet.

Carmen.

Duett: „Wie? du kommst von der Mutter?*)

Un poco più lento. $\text{♩} = 69$.

Mic. Sonntag war's aus der Kirche gingen wir so - eben, sie sprach zu mir mit sanftem

Allegretto moderato. $\text{♩} = 92$.

Ton Nun mach' dich auf den Weg nach der Stadt hinzu - rei - sen, Gott



sei mit dir mein Kind, er wird den Pfad dir wei - sen, er füh - ret si - cher dich zu Jo -



sè, mei - nem Sohn, er füh - ret si - cher dich zu Jo - sè mei - nem



L'istesso tempo.

Sohn. Sag' dem teuren Kind meiner Schmer - zen, Mutter - liebe währt ew' - ge
espr.

*) Mit Genehmigung von Choudens Fils, Editeur, Paris.

Zeit.

Daß sie sein Bildnis trug! Hoffnung, was ich zielte, siehein ver-

Ped. *

zeiht.

Lebewohl sprach mit feuchtem Blick, küss sie zu mir, umidenheit Ben-

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Kuß, den ich auf deine Lippen drücke, bring' ihn

Ped. * Ped. * Ped. *

a tempo, un poco animato. ♩ = 100.
dar als der Mutter Gruß. Für den Sohn gab sie
Josè. Einen Kuß meiner Mutter?

ritard.
dim. pp p

Ped.

mir; Josè. Einen Kuß meiner Mutter.

cresc. f p

fing geb' ich ihn treulich dir.

a tempo

cresc. f dim. molto

Allegro moderato. $\text{♩} = 88.$

seh' die Mutter dort, sie ruft zu . rück mir im Bil . de das stil . le

Piano part: Treble clef, 3/4 time, key signature 1 sharp. Bass clef, 3/4 time, key signature 1 sharp. Pedal markings: Ped. at the beginning of each line, followed by asterisks (*).

Voice part: German lyrics. Measure 1: "seh' die Mutter dort, sie ruft zu . rück". Measure 2: "mir im Bil . de das stil . le". Measure 3: "Tal und das Haus wo meine Wie . ge einst stand. Mic. Er sieht die Mutter". Measure 4: "dort, sie ruft zu . rück ihm im Bil . de das stil . le".

Tal und das Haus wo meine Wie . ge einst stand. Mic. Er sieht die Mutter

Piano part: Treble clef, 3/4 time, key signature 1 sharp. Bass clef, 3/4 time, key signature 1 sharp. Pedal markings: Ped. at the beginning of each line, followed by asterisks (*). Dynamics: poco cresc., dim., pp.

Voice part: German lyrics. Measure 5: "Tal und das Haus wo meine Wie . ge einst stand. Mic. Er sieht die Mutter". Measure 6: "dort, sie ruft zu . rück ihm im Bil . de das stil . le". Measure 7: "Tal und das Haus, sein teures".

dort, sie ruft zu . rück ihm im Bil . de das stil . le Tal und das Haus, sein teures

Piano part: Treble clef, 3/4 time, key signature 1 sharp. Bass clef, 3/4 time, key signature 1 sharp. Pedal markings: Ped. at the beginning of each line, followed by asterisks (*). Dynamics: cresc.

Voice part: German lyrics. Measure 9: "dort, sie ruft zu . rück ihm im Bil . de das stil . le". Measure 10: "Tal und das Haus, sein teures". Measure 11: "Va . . . ter . land,wieschlägt sein Herz so stark". Measure 12: "und doch wird ihm so".

Va . . . ter . land,wieschlägt sein Herz so stark und doch wird ihm so

Piano part: Treble clef, 3/4 time, key signature 1 sharp. Bass clef, 3/4 time, key signature 1 sharp. Pedal markings: Ped. at the beginning of each line, followed by asterisks (*). Dynamics: f.

Voice part: German lyrics. Measure 13: "Va . . . ter . land,wieschlägt sein Herz so stark". Measure 14: "und doch wird ihm so". Measure 15: "mil . de,". Measure 16: "er sieht die Mutter dort wo seine Wiege stand ruft sie zurück im Bil .".

Piano part: Treble clef, 3/4 time, key signature 1 sharp. Bass clef, 3/4 time, key signature 1 sharp. Pedal markings: Ped. at the beginning of each line, followed by asterisks (*). Dynamics: ff, dim., pp, p.

Voice part: German lyrics. Measure 17: "mil . de,". Measure 18: "er sieht die Mutter dort wo seine Wiege stand ruft sie zurück im Bil .". Measure 19: "mir im Bil . de das stil . le". Measure 20: "Tal und das Haus wo meine Wie . ge einst stand. Mic. Er sieht die Mutter".

de die Mutter ruft zurück im Bild die einsame Wiege
d = 82.

pp

R.W. *

stand ihm schlägt das Herz und doch wird ihm mit der Gedanke an sie, angstvoller Wälzer,

land wo sei.ne Wie.ge stand ruft sie zurück im Bil . . de wieschlägt sein

allarg.

Herz ihm wird so mil - de dein denkt er ja

a tempo

A musical score for piano and voice. The vocal line continues with lyrics: "Herz ihm wird so mil de dein denkt er ja". The piano accompaniment features a bass line with eighth-note chords and a treble line with eighth-note patterns. Measure 11 ends with a dynamic of *dim.* and a fermata over the bass note. Measure 12 begins with a dynamic of *ppp*. The vocal line has a melodic line with eighth-note pairs. The piano accompaniment includes a bass line with eighth-note chords and a treble line with eighth-note patterns. Measures 11 and 12 end with a fermata over the bass note. The vocal line starts with a melodic line and ends with a sustained note. The piano accompaniment includes a bass line with eighth-note chords and a treble line with eighth-note patterns. Measures 11 and 12 end with a fermata over the bass note.

G. Donizetti.
Die Regimentstochter.

Tyrolienne.

Andante con moto.

3/4 3/4

5 3 3 2 4 2 4 3 5
Ped. * Ped. * Ped. *

3 4 1 2 3 2 4
Ped. * Ped. * Ped. * Ped. * Ped. *

4 1 2 3 4
Ped. * Ped. * Ped. * Ped. * Ped. *

3 2 1 2 3 4
Ped. * Ped. * Ped. * Ped. * Ped. *

3 2 1 2 3 4
Ped. * Ped. * Ped. * Ped. * Ped. *

dolce

3 2 1 2 3 4
Ped. * Ped. * Ped. * Ped. * Ped. *

A musical score for two staves, treble and bass, in G major. The score consists of two systems of music. The first system ends with a repeat sign and two endings. Ending 1 continues with eighth-note patterns and dynamic markings like *p*. Ending 2 begins with a bass note followed by a treble note. The second system continues with eighth-note patterns and dynamic markings like *f*. Various performance instructions are placed below the notes, including 'Red.', '*', and 'Ped.'.

Carl Goldmark.
Heimchen am Herd.

Vorspiel zur 3. Abteilung.*)

Allegro moderato.

A musical score for two staves, treble and bass, in C major. The score consists of three systems of music. The first system starts with eighth-note patterns in the bass staff. The second system features sixteenth-note patterns in both staves. The third system concludes with a dynamic marking *p*, a tempo marking *belebt*, and a *stacc.* instruction.

*) Mit Genehmigung von Emil Berte & Cie, Wien.

This image shows a page of sheet music for piano, consisting of 15 staves. The music is written in two systems. The first system starts with a treble clef, a key signature of one flat, and a common time signature. It features a variety of musical patterns, including eighth-note chords, sixteenth-note runs, and sustained notes. The second system begins with a bass clef, a key signature of one flat, and a common time signature. This section includes more complex harmonic progressions with sustained notes and various note heads. The music is annotated with several dynamic markings, such as *f* (fortissimo), *p* (pianissimo), *mf* (mezzo-forte), and *tr.* (trill). The piano keys are indicated by vertical lines between the staves.

A page of musical notation for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one flat. The music consists of six systems of notes, with the final system ending on a double bar line.

Moderato molto.

Musical score for piano, page 158. The score consists of six staves of music. The first two staves are in 3/4 time, bass clef, and key signature of one flat. The first staff starts with a dynamic 'p'. The second staff has a fermata over the first note. The third staff begins with a dynamic 'f' followed by 'dim.' and 'p'. The fourth staff starts with a dynamic 'f'. The fifth staff begins with a dynamic 'c'. The sixth staff ends with a dynamic 'rit.', followed by 'f', and 'dim.'

a tempo

159

a tempo

f

p

dolce

rit.

rit. sempre

cresc.

langsam

rit.

Allegro assai.

6

Poco meno.

The musical score consists of six staves of piano music. The top two staves begin with a treble clef, a key signature of one flat, and a 2/4 time signature. The dynamic is *p*. The melody is primarily in the treble clef staff, with harmonic support from the bass clef staff. The third staff begins with a treble clef and a key signature of one flat, transitioning to a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one flat. The sixth staff begins with a treble clef and a key signature of one sharp. Various dynamics are indicated throughout, including *poco meno.*, *p*, *sf*, and *f*.

Musical score for piano, page 162, featuring six staves of music. The score consists of two systems of three staves each. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The time signature is common time throughout.

Staff 1 (Top): Treble clef. Dynamics: *f*, *p*. Articulation: $\frac{3}{8}$ (trill-like).

Staff 2: Treble clef. Dynamics: *cresc.*

Staff 3: Bass clef. Dynamics: *p*.

Staff 4: Treble clef. Dynamics: *cresc.*, *sempre*, *f*.

Staff 5: Treble clef. Dynamics: *f*. Articulation: *belebend immer*.

Staff 6 (Bottom): Bass clef. Dynamics: *f*.

A musical score for piano, consisting of six staves of music. The top two staves are in treble clef, and the bottom four are in bass clef. The music includes various note heads, stems, and bar lines. Performance instructions include 'immer schneller' (slower) above the third staff and dynamic markings such as 'ff' (fortissimo) and 'p' (pianissimo). Measure numbers '8' and '8.' appear above the fourth and fifth staves respectively.

Ch. Gounod.
Margarethe. (Faust.)

Duett des 3. Aktes.*)

Introduzione.
Andante.

f marcato

Ped.

f

Ped.

Ped.

cresc. sempre

cresc. molto

Ped.

Ped.

Ped.

r. H.

cadenza brillante

f

f

dimin.

riten. molto

*) Mit Genehmigung von Ed. Bote & G. Bock, kgl. Hofmusikalienhändler, Berlin W.

Andante tranquillo.

Musical score for piano, Andante tranquillo, page 165. The score consists of five systems of music, each with two staves (treble and bass). The key signature changes from B-flat major to A major (two sharps) and back to B-flat major. The time signature is mostly common time (indicated by '3'). Various dynamics and performance instructions are included:

- mf dolce cantando**: Mezzo-forte, dolcemente cantando.
- expressivo**: Expressive.
- Ped.**: Pedal (pedal points).
- ***: Fingerings or grace notes.
- mf**: Mezzo-forte.
- cresc.**: Crescendo.
- f**: Forte.
- l.H.**: Left Hand.
- p r.H.**: Pianissimo right hand.
- r.H.**: Right Hand.
- cresc. molto**: Crescendo molto.
- rit. poco**: Ritardando poco.

The score features a mix of eighth and sixteenth-note patterns, with occasional sustained notes and harmonic shifts. The bass staff often provides harmonic support with sustained notes or simple chords.

agitato ed animato poco

a tempo *cresc. poco*

cresc. molto *f* *r.H.* *quasi cadenza*

a piacere dimin. e riten. molto

Lento tranquillo.

mf *tranquillo* *pp*

f *tranquillo* *pp*

Musical score for piano, page 5, showing measures 11-16. The score consists of two staves: treble and bass. The key signature is B-flat major (two flats). Measure 11 starts with a dynamic *p*. Measures 12-13 show a rhythmic pattern of eighth and sixteenth notes. Measure 14 begins with a dynamic *cresc.*. Measure 15 starts with a dynamic *mf dolce*. Measure 16 begins with a dynamic *riten.*. Various performance instructions like "Ped.", "*", and "Ped. * Ped. *" are scattered throughout the measures.

Poco più mosso.

mf a tempo *cresc.* *cresc. molto*
Ped. ** Ped.* ** Ped.* ***

f con fuoco *ff cresc.* *rit.* *riten. pesante*
Ped. ** Ped.* ** Ped.* ** Ped. sempre* ***

Tempo I. (Lento.)

ff *mf* *cresc.*
Ped. ** Ped.* ** Ped.* ** Ped.* ***

a tempo
rit. *cresc.* *dimin.*
Ped. ** Ped.* *** *Ped.* ** Ped.* ** Ped.* ***

più animato poco a poco

mf *3 3 3 3* *cresc. sempre* *f*
Ped. ** Ped.* *** *Ped.* *** *Ped.* ***

sempre *f* con fuoco 6

Red.

ff dimin. sempre

Tempo I. (Andante.)
a tempo

riten. molto *mf dolce*

espress. *mf*

cresc. molto *f con passione*

r.H. 1234 1 2 3 4 1 4 3 1 2 5

f riten.

cadenza brillante

Allegro.
a tempo

Musical score for piano, page 170, Allegro section. The score consists of eight staves of music. The first two staves are in common time (indicated by a '3') and the remaining six staves are in common time (indicated by a '4'). The key signature is one flat. The music features various dynamics and performance instructions:

- Staff 1:** Dynamics include *f*, *ff*, *mf*, *cresc.*, *rit.*, *a tempo*, *trionfo*, *sf con tutta la forza*, *tremolante*, *pesante*, and *fff*.
- Staff 2:** Dynamics include *f*, *ff*, *mf*, *cresc.*, *rit.*, *a tempo*, *trionfo*, *sf con tutta la forza*, *tremolante*, *pesante*, and *fff*.
- Staff 3:** Dynamics include *f*, *ff*, *mf*, *cresc.*, *rit.*, *a tempo*, *trionfo*, *sf con tutta la forza*, *tremolante*, *pesante*, and *fff*.
- Staff 4:** Dynamics include *f*, *ff*, *mf*, *cresc.*, *rit.*, *a tempo*, *trionfo*, *sf con tutta la forza*, *tremolante*, *pesante*, and *fff*.
- Staff 5:** Dynamics include *f*, *ff*, *mf*, *cresc.*, *rit.*, *a tempo*, *trionfo*, *sf con tutta la forza*, *tremolante*, *pesante*, and *fff*.
- Staff 6:** Dynamics include *f*, *ff*, *mf*, *cresc.*, *rit.*, *a tempo*, *trionfo*, *sf con tutta la forza*, *tremolante*, *pesante*, and *fff*.
- Staff 7:** Dynamics include *f*, *ff*, *mf*, *cresc.*, *rit.*, *a tempo*, *trionfo*, *sf con tutta la forza*, *tremolante*, *pesante*, and *fff*.
- Staff 8:** Dynamics include *f*, *ff*, *mf*, *cresc.*, *rit.*, *a tempo*, *trionfo*, *sf con tutta la forza*, *tremolante*, *pesante*, and *fff*.

Performance instructions include *Ped.* (pedal), ** Ped.*, *sempre con fuoco*, *mf cresc.*, *rit.*, *a tempo*, *trionfo*, *sf con tutta la forza*, *tremolante*, *pesante*, and *fff*.

Engelbert Humperdinck.
Königskinder.

171

Liebesszene.*

espr.



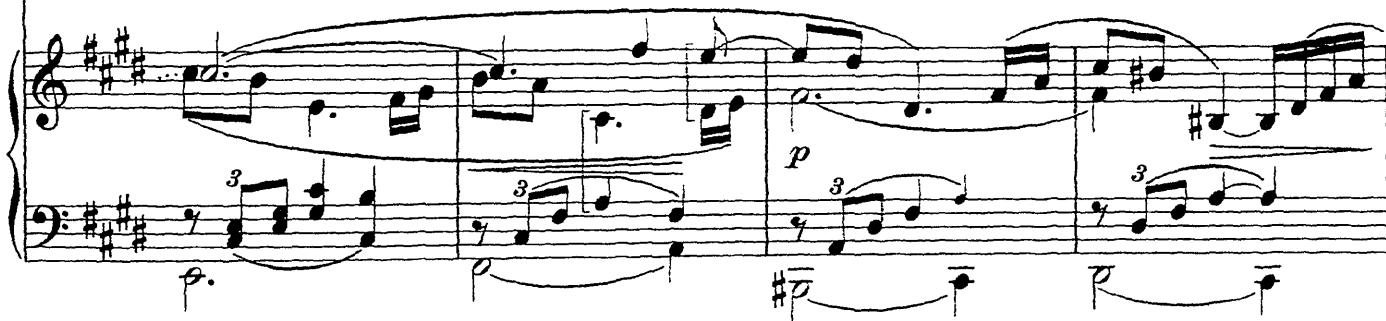
Königssohn (nimmt sie langsam in seine Arme)

Willst du mein Mai-en-buh-le-sein, du Blumen-wei-che?

pp sehr zart



Im wei-ten Rei-che un-ter al-len den



de-mü-tig schönen Frauen mochte meinem Schauen kei-ne ge-fallen.

(♩ = 68)



Unter der Lin - den beim Vo - gel ge - sang mußt' ich in dir meinen

L.H.

(Er küßt sie) Gänsemagd (erschauernd)

Sommer fin - den. Du machst mir im Her - zen

poco rit.

cresc.

Königssohn

heiß und im Haup - te bang. Sprich leis. Zu Zweien allein, mein und dein,

dim. *pp* *pp(zart)*

laß mich dich küs - sen und stil - le sein. (Langer Kuß)

(Sie ruhen schweigend, dicht an einander geschmiegt)

Im Zeitmaß.

Etwas beschleunigend.

(Ein Windstoß wirft der Gänsemagd den Kranz vom Kopf.)

3

8

5

Engelbert Humperdinck.

Königskinder.

Lied der Gänsemagd.*)

Leicht bewegt ($\text{d} = 84$)

(Sie neigt sich mit leichten Schritten vor ihm auf und nieder)

3

Kommt mein Ge - sel - le aus wei - ter

pp mit Verschiebung

Frem - de, geht wie ein fri - scher Som - mer da - her.

rit.

Trägt er ein sei - den -

dim. pp

spon - ne - nes Hem - de, wär' ihm ein lin - nen Hem - de zu

pp

(d)

„Sie wirft den Kopf weit zurück, ihre Schritte werden rascher und unsicherer, der Königssohn erhebt sich angstlich.“

Königsohn erhebt sich angstlich

schwer.

drängend

Im Zeitmaß.

Som - mer - schnee und Win - ter -

rit.

dim.

fp f

fp mit gra

mai färben ihn rot und här - men ihn blaß, das

sei - den Hem - deward re - gen - naß, meine Sil - ber - spin - del -

p

pp

(Er lauscht)

brach mir ent - zwei.

fff (Verschiebung)

Engelbert Humperdinck.

Königskinder.

Lied des Spielmanns.*)

(In der Ferne hört man den Spielmann singen)

Sehr ruhig (♩ = 72)

Spielmann.

Wo - hin - bist du ge - gan - gen, o Kö - nigs - toch - ter
mein, — in treu - er Lieb' um - fan - gen vom trau - ten Buh - len dein? Seit
du — von uns - ge - gan - gen, sind Wald - und Flu - ren leer, — kein

(Es schneit stärker und verdunkelt den Himmel)
(etwas entfernter)

Blümlein will mehr pran - gen, kein Vög - lein sin - gen mehr. Du al - ler - hol - dest
Tempo

Mäg - de.lein, du lie - be Kö - nigsstoch - ter mein, dein Handmöcht' ich weh
Eine Violine hinter der Scene

(Ein Windstoß fährt durch die Bäume und verweht den Gesang)

rüh - - - - ren....

p

dim.

Red.

R.H.
L.H.

piu p

pp

morendo

Wilhelm Kienzl.
Der Evangelimann.

„O schöne Jugendtage“^{*)}

Langsam.

schöne Ju - gend - ta - ge mit eu - rem stil - len Glück, in weh - muts - vol - lem Seh - nen denk'

ich an euch zu - rück; denk' an den Klang der Glok - ken, den Sang vom Kirchen - chor; wie weit ent fern - tes

Rauschen be - rühren sie mein Ohr. Gedenk' der trau - ten Stät - te, wo mei - ne Wie - ge

war, des Häus - chens, wo ge - wal - tet das lie - be El - tern - paar.

poco rit.

^{*)} Mit Genehmigung von Ed. Bote & G. Bock, kgl. Hofmusikalienhändler, Berlin W.

a tempo

Ach kehr-test du mir wie-der in dei-ner Herr-lich-keit! Dich
a tempo

ru-fen mei-ne Lieder, o won-nel'-ge Zeit,

dich ru-fen mei-ne Lieder, o

won-ne, won-ne sel'- - - - - ge Zeit!

sempre leggiero e grazioso

a tempo

il tema ben cantando

E. W. Korngold.
Der Schneemann.

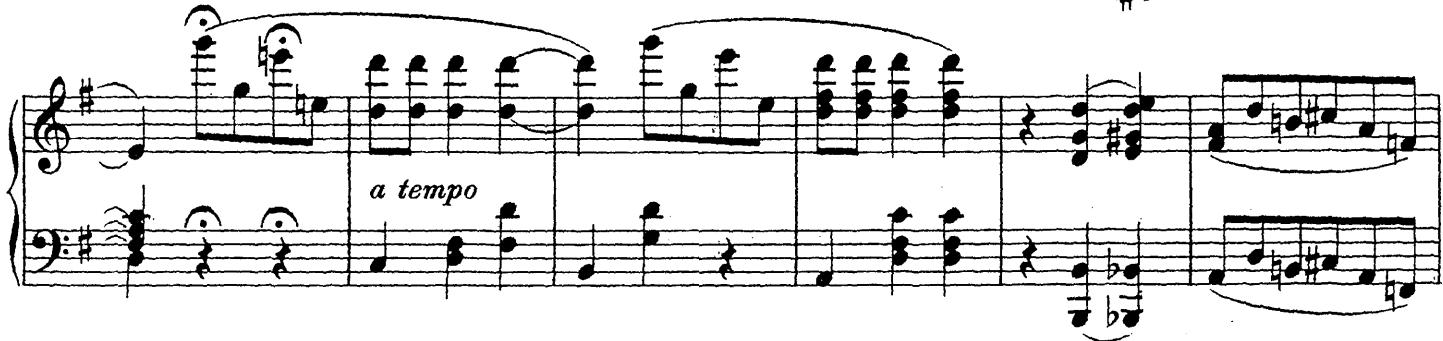
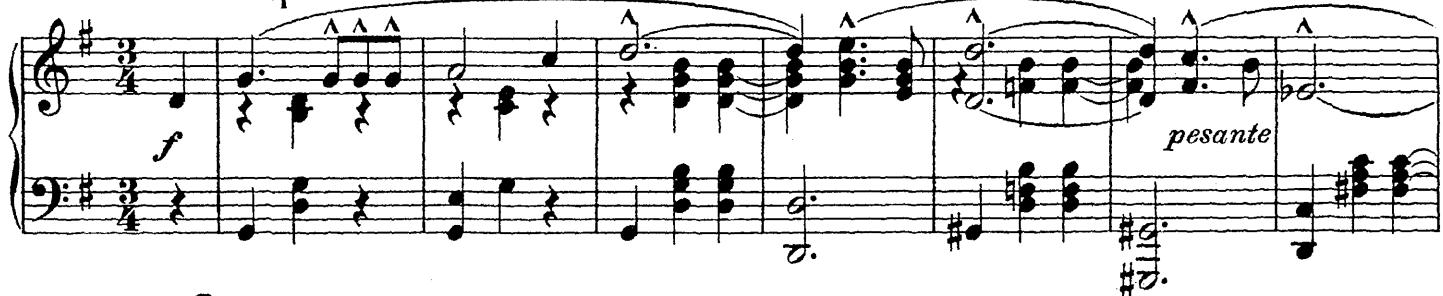
Walzer.*)

(Komponiert im Alter von 11 Jahren.)

Nicht zu langsam, gemessen.



Walzertempo.



Gemäßiger.



Tempo I.

p dolce

p

p

f

f

rit.

a tempo

Gemäßiger.

This musical score for piano is composed of five staves. The first system contains ten measures, starting with a dynamic of *p dolce*. The second system begins with a dynamic of *p*, followed by *sf* and *p* markings. The music features various performance techniques, including grace notes and slurs. The score is divided into two systems by a repeat sign. The first system ends with a dynamic of *f*, and the second system begins with *f* and *f* markings. The score concludes with a dynamic of *rit.*, *a tempo*, and *Gemäßiger*.

1

Tempo I.

cresc.

f pesante

pesante

a tempo

ff

sempre accel.

sfz

ff

sfz

E. W. Korngold.
Der Schneemann.

Serenade.*
(Komponiert im Alter von 11 Jahren.)

Andantino.

ritard.

Andante espressivo.

p dolce

espress.

poco rit.

pp dolcissimo

dolce

A page from a musical score for piano, featuring six staves of music. The top staff uses treble and bass clefs, while the others use only treble. The key signature is A major (three sharps). The music includes dynamic markings like crescendo (cresc.), fortissimo (ff), pianissississimo (ppp), and sforzando (sfz). Performance instructions include "a tempo", "ritard.", "poco rit.", "espress.", and "la melodia ben marc.". The page number 157 is in the top right corner.

Pietro Mascagni. Cavalleria rusticana.

Vorspiel und Siciliana.*)

Andante sostenuto. ($\text{♩} = 50$)

cominc. insens. ad animore

poco rall.

animando assai

Molto animato.

molto largo

159

largamente

tre corde *p*

ped. **ped.* **ped.* **ped.* **ped.* *

ped. **ped.* **ped.* **ped.* **ped.* *

Tempo I.

più f

L'istesso tempo.

cresc poco a poco

m.d. *f*

ped. * *ped.* * *ped.* *

cresc. ed affrett.

SICILIANA.

Turiddu (hinter dem Vorhang):
 O Lo - la, ro - sen - gleich blüh'n dei - ne
 Wan - gen, rot wie die Kir - schen leuch - ten dei - ne
 Lip - pen; Wer vom Mund dir Küs - se darf
 nip - pen, trägt nach dem Pa - ra - die - se kein Ver -
 lan - gen. rit.
 Wohl steht vor dei - ner
 affret.

Tür ein war - nendes Mal,
a tempo
ff
 dennoch nachließ' ich dich zu meiner
mf poco rit.

Qual
stentande
 und oh-ne Zau - dern eilt' ich zur Hö - le,

fänd ich im Pa - ra - dies nicht dein hol - des Ant - litz,
p
 und oh-ne Zau - dern

eilt' ich zur Hö - le, fänd ich im Pa - ra - dies nicht dein hol - des Ant - litz.
p

litz.
Ah!
dolcissimo
ah!
dim. poco a poco

ah!
ah!
perdendosi
 $\frac{3}{4}$
 $\frac{3}{4}$

192

Tempo I.

100
Tempo 1.

ff m. d. string.

Red. * Red. * Red. *

sostenuto
tutta forza

This image shows the first ten measures of a musical score. The top staff is for the piano, indicated by a treble clef and bass clef, with a key signature of one sharp. The bottom staff is for the strings, indicated by a bass clef. Measure 1 starts with a dynamic *ff m. d.* and a string quartet entry. Measures 2-4 show eighth-note patterns in the piano part. Measures 5-7 show sixteenth-note patterns in the piano part. Measures 8-10 show eighth-note patterns in the piano part. The strings play sustained notes throughout. Measure 1 has a tempo marking "Tempo 1.". Measure 1 contains dynamics *ff m. d.*, *string.*, and *Red.*. Measures 2-4 contain ***. Measures 5-7 contain *Red.*. Measures 8-10 contain ***. The bottom staff has a dynamic *sostenuto* and *tutta forza*.

Allegro. ($\text{♩} = 192$)

A musical score for piano, consisting of four staves. The top staff uses a treble clef and has a dynamic marking of *pp*. The second staff uses a bass clef. The third staff uses a treble clef and contains the instruction *ff un poco meno allegro*. The fourth staff uses a bass clef. The tempo is marked as *Allegro* with a tempo of $\text{♩} = 192$. The music features various dynamics including *ff*, *p*, and *m.d.*, as well as slurs, grace notes, and accidentals like flats and sharps.

Musical score for piano, page 193, measures 1-5. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a dynamic *m.s.* (mezzo-forte). Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a dynamic *sf* (fortissimo) followed by *p* (pianissimo). Measure 5 ends with a dynamic *pp* (pianississimo).

Andante un poco di moto. (♩ = 60)

Musical score for piano, page 193, measures 6-10. The score consists of two staves. The top staff starts with a dynamic *pp* and a tempo marking *rall. molto*. The bottom staff starts with a dynamic *p dolce*. The music continues with eighth-note patterns.

Musical score for piano, page 193, measures 11-15. The score consists of two staves. The top staff starts with a dynamic *pp*. The bottom staff starts with a dynamic *p*.

Musical score for piano, page 193, measures 16-20. The score consists of two staves. The top staff starts with a dynamic *poco rall.*. The bottom staff starts with a dynamic *doloroso*.

194

fff sostenuto e grandioso

largamente

dolcissimo

pp una corde

Ped.

** Ped.*

Lev.

** Ped.*

** Ped.*

Lev.

pp tre corde

Lev.

** Ped.*

sf dim.

pp

Lev.

St. Moniuszko.

Halka.

Mazurka.*

Allegretto.

Tempo I.

Musical score for piano, five staves:

- Staff 1 (Treble clef, B-flat key signature):** Dynamics include *p*, *f*, and *ff*. Articulation marks like $\hat{\wedge}$ and $\check{\wedge}$ are present.
- Staff 2 (Bass clef, B-flat key signature):** Features sustained notes and chords.
- Staff 3 (Treble clef, B-flat key signature):** Dynamics *f* and *ff*. Articulation marks $\hat{\wedge}$ and $\check{\wedge}$.
- Staff 4 (Treble clef, G major key signature):** Dynamics *fp* and *f*. Articulation marks $\hat{\wedge}$ and $\check{\wedge}$.
- Staff 5 (Treble clef, G major key signature):** Dynamics *f*. Articulation marks $\hat{\wedge}$ and $\check{\wedge}$.

tutta la forza

pp

Ped. * *Ped.* *

ff *sf* *fff*

Jean Nouguès.
Quo vadis?

Vorspiel zum I. Akt.*)

Andantino. ($\text{♩} = 80$)

Zum Lie - bes - fest schmük - ket den

Raum! Mor - gen,morgen kehrt Ve.nusEuch ein.

klangvoll Grünes Ge - zweig

und fri - sche Blu - men aus heil - gen Hai - nen.

Der hol - de Früh - ling er weiht sie dem Tag

Am Morgen ent - stieg dem Schoße der

Wel - len die Göt - tin schön wie ein Traum, Ve - - - nus, die lieb - li - che

Frau. Ein Traum! Hü - tet Euch, Ihr

Mäd - chen, wenn A - mor waf - fen - los er sin - net doch

im - mer Ver - rat! Nehmt Euch hin Acht. Ihr heil' den Mädeln

al - le: Amor ist schön. tritt dem Wehr .

lo - sen nicht! Zum Liebes-

fest schmük - ket den Raum! Mor - gen, morgen kehrt die

Göt - tin ein.

202

mf

cresc.

f

rit.

Jean Nouguès.
Quo vadis?

Vorspiel zum V. Akt.*)

Scharf rhythmisch. ($\text{d} = 50$)

p

rit.

Ein wenig zurückhaltend. ($\text{d} = 112$)

der Gesang ausdrucks voll und deutlich

A musical score for piano, consisting of five staves of music. The score is in common time and uses a key signature of two flats. The music features various dynamics and performance instructions:

- Staff 1 (Treble Clef):** Measures 1-5. Includes dynamic markings: pp , p , f , ff , dim. , and pp .
- Staff 2 (Bass Clef):** Measures 1-5. Includes dynamic markings: p , f , ff , dim. , and pp .
- Staff 3 (Treble Clef):** Measures 1-5. Includes dynamic markings: p , f , ff , dim. , and pp .
- Staff 4 (Bass Clef):** Measures 1-5. Includes dynamic markings: p , f , ff , dim. , and pp .
- Staff 5 (Treble Clef):** Measures 1-5. Includes dynamic markings: pp , fff , p , and pp .

Carl Reinecke.
König Manfred.

Vorspiel zum IV. Akt.*)

Andante sostenuto $\text{♩} = 72$.

a tempo $\text{♩} = 52$.

un poco ritard. *p ma con gran espressione*

mf cresc. -

un poco acceler. *5* *1 1 cresc.* -

*) Mit Genehmigung der Verleger Breitkopf & Härtel in Leipzig.

205

205

Ped. * Ped. * Ped. * Ped. * Ped. *

Tempo I.

f colando e rit. *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

dim.

Ped. * *Ped.* * *Ped.* * *Ped.* *

ppp *p*

Ped. * *Ped.* * *Ped.* *

f *p*

Ped. *

pp

C. Saint-Saëns.
Samson und Dalila.

Cantabile. Zweiter Akt.
„Sieh, mein Herz erschließet sich“*)

Andantino $\frac{3}{4}$

pp

Sieh, mein Herz er - schlie - ßt sich in der Glut de - ner
dolciss. e cantabile assai

Lie - be, wie dem Son - nen - strahl die Blü - te;

Ach, mei - ner

Trä - nen Flut stets un - ver - sieg - bar blie - be,

Wenn dein Herz mich je verlie ... tel
dim.

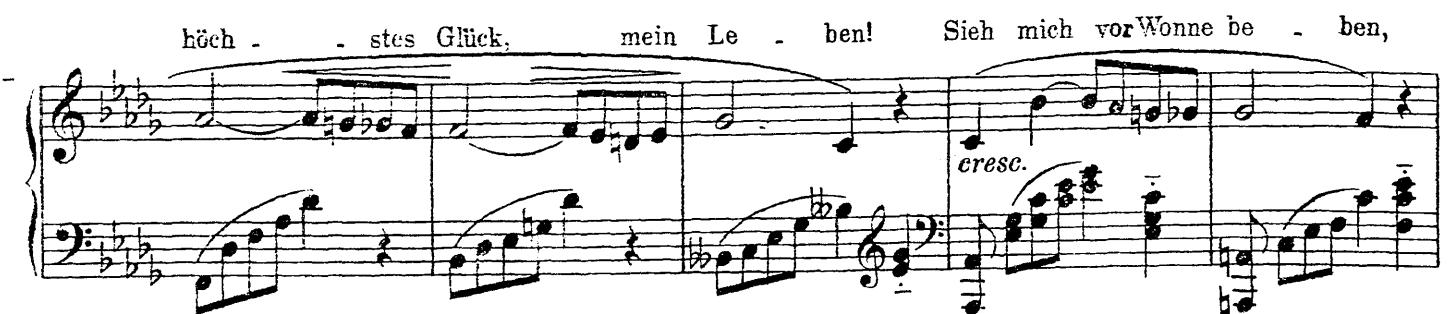
O sag, daß Da - li - la stets dein
rif.

ei - gen soll sein, daß ihr du hast ver -
rif.

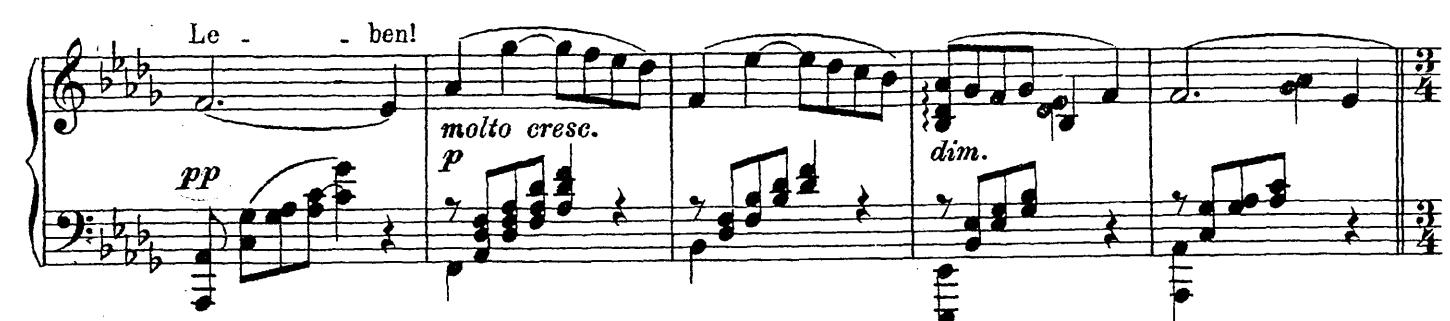
ge - ben, nur das Wort sa - ge mir:
string.
cresc.

„Da - li - la, ich bin dein“
m.d.

Ach siehe mich vor Won - ne be - ben, du mein
dolce
pp

höch - - stes Glück, mein Le - ben! Sieh mich vor Wonne be - ben,


 Sieh mich vor Wonne be - ben! Ach, du al - lein bist mein Glück bist mein


 Le - - ben!


Andantino $\text{♩} = 66$
 Wie in der


 Lüf - te Hauch sanft die Äh - ren sich wie - gen,


 Je - de Blü - te leis er - be - bet,


Soprano

et still mein Herz

beim Klan - ge deiner Stim - me,

die das Hof - fen

neu be - le - bet!

Soprano

rash fliegt nicht der Pfeil,

nachdem töt li - chen

poco animato

Ziel.

Als ich in dei - ne Ar - me, wo nun

ster - - - ben ich will!

string.

Ja, wo ich sterben will!

Ach siehe mich vor
Wonne beben, du mein höchstes Glück mein
Leben! Sieh mich vor Wonne beb...
Ach, du allein bist mein Glück, bist mein Leben!

Richard Wagner. Lohengrin.

211

Elsa's Brautgang zum Münster*

Bearbeitet von Franz Liszt.

^{*)} Mit Genehmigung der Verleger Breitkopf & Härtel in Leipzig.

Musical score for piano, featuring five staves of music. The score includes dynamic markings such as *mf*, *dim.*, *p*, *cresc.*, *mf*, *dimin.*, and *p*. Articulation marks include *ped.* (pedal) and asterisks (*). Performance instructions like "Red." and "Ped." are also present. The score consists of five staves of music, with measure numbers 53 and 8 indicated.

8.

8.

Ped. * Ped. * Ped. Ped. Ped. Ped. Ped.

p piup poco rall. smorz.

Ped. * Ped. * Ped. Ped. Ped. *

pp pp

Ped. * Ped. *

4 3 5 4 3 2 2 1

6 * Ped.

più cresc.
molto cresc.
f
più f
ff
poco rall.
Lento assai.
una corda
p
più p
espressivo
più p
pp
pp
perdendosi ppp

Richard Wagner.
Lohengrin.

Elsa's Traum.*

Bearbeitet von Franz Liszt.

Mäßig langsam.

Musical score for Elsa's Dream, Mäßig langsam. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from C major to G major and then to F major. Various dynamics like *p*, *pp*, *dolce*, and *più p* are indicated. Articulation marks include *Ped.* and asterisks (*). Measure numbers 1 through 5 are shown above the top staff.

Langsamer.

Langsamer section of Elsa's Dream. The score continues with two staves. Dynamics include *p*, *più p*, *pp una corda*, and *dim.*. Articulation marks *Ped.* and asterisks (*) are present. Measure numbers 6 and 7 are indicated.

Continuation of the Langsamer section. The score shows two staves with dynamics *pp*, *p*, and *trem.*. Articulation marks *Ped.* and asterisks (*) are present. Measure numbers 8 and 9 are indicated.

Final section of Elsa's Dream. The score shows two staves with dynamics *più p* and *pp*. Articulation marks *Ped.* and asterisks (*) are present. Measure numbers 10 and 11 are indicated.

Ein wenig belebter im Zeitmaß.

p

immer gleichmäßig piano

wie Tromp.

wie Tromp.

poco rit.

legato

cresc. -

Allmählich noch etwas langsamer.

ritardando

dim. - più p rpp

Richard Wagner.

219

Lohengrin.

Lohengrin's Verweis an Elsa.*

Ruhig bewegt.

Beschafft ist von Franz Liszt.

pp ³₃ una ³₃ cōrda ³₃ ³

dim. At ^p₄ mest du

simile ⁵₃ nicht mit mir die sü Ben Düf te?

semprē pp O wie so hold be rau schen sie den

Sinn! Ge heim niß voll sie

na - - hen durch die Lüf - - te, frag - - - los
 Ped. * Ped. * Ped. Ped. Ped. *

geb' ih - rem Zau - - - ber ich mich
 Ped. * Ped. * Ped. Ped. Ped.

hin! So ist der Zau - - ber. der mich
 Ped. den Gesang hervorheben * Ped.

dir ver bun - - den, da als ich zu -
 Ped. Ped. * Ped. Ped. Ped. Ped. *

erst, du Sü - - ße, dich er - - sah,
 Ped. dim. Ped. più piano * Ped.

n.f.

nicht dei - ner Art ich brauchte zu er -

dim.

n.f. *ped.* *ped.* *ped.* *ped.* *ped.* ***

kun - - den, dich sah mein *Auf.* mein

cresc.

p *ped.* *ped.* *ped.* *cresc.* *ped.* *f* *ped.* ***

Herz begriff dich da. Wie mir die Duf - - te

p *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

hold den Sinn be - rük - ken, nah'n sie mir

ped. *ped.* *ped.* *ped.* *ped.* *ped.* ***

gleich aus rät - - sel - vol - ler Nacht:

ped. *** *ped.* *ped.* *ped.*

cresc.

Feurig.

so del - ne Rei - ne muß - te mich ent -

3 3 4

cresc. *

fp Ped. Ped. Ped. *

mf *dim.* zük - ken, traf ich dich auch in

mf *dim.* Ped. * Ped. Ped. Ped. *

langsam

schwe - rer Schuld Ver - *p* dacht.

pp Ped. * *pp* Ped. Ped. *

più piano e ritenu Ped. Ped. Ped. Ped.

pp Ped. * Ped. Ped. Ped. *

Ped. * Ped. Ped. Ped. *

OPERETTE UND TANZ

L. Albert.
Kirschblüte.*

Clavier.
Novelette.

Moderato.



Trio

cantabile

Rodolphe Berger.
Valse Enchantée.*

Valse très lente.

Moderato.



Avec langueur.



cresc.



cresc.

f



en hésitant



Léger Gracieux et à la Viennoise.

The musical score consists of six staves of piano music, arranged in two columns of three staves each. The music is in common time and uses a key signature of one sharp (F#). The first staff begins with *mf*. The second staff starts with *ff* and includes markings "Re.", "*", "Re.", and a star symbol. The third staff begins with *mf*. The fourth staff starts with *ff* and includes the instruction "pressez". The fifth staff begins with *mf* and *p*. The sixth staff begins with *cresc.*, followed by *f*, *ad lib.*, and *rall.*.

A musical score page featuring six staves of music for two voices (soprano and bass) and piano. The key signature is one sharp, and the time signature varies between common time and 6/8. The score includes dynamic markings such as *mf*, *cresc.*, *f*, *ff*, *dim.*, and *Très expressif.*. The lyrics "en hésitant" appear in the bass part. The piano part consists of bass and harmonic chords. The vocal parts have melodic lines with various note values and rests.

A. Conradi.
Berlin wie es weint und lacht.
Ouverture.

Moderato.

The musical score consists of six staves of music for two pianos. The top staff is for the right hand of the first piano, and the bottom staff is for the left hand of the first piano. The second piano's parts are implied by the two staves. The music is in common time, with a key signature of one flat. Various dynamics are indicated, including forte (f), piano (p), and *dolce legato sempre*. Performance instructions like "dim." (diminuendo) and "f" (forte) are also present. Fingerings such as 1, 2, 3, 4 are used throughout the score.

The image shows a page of sheet music for a piano, consisting of five staves. The top four staves are in common time and use bass clefs, while the bottom staff is in common time and uses a treble clef. The music includes various dynamic markings such as 'p' (piano), 'f' (forte), 'cresc.', and 'dim.'. There are also performance instructions like 'Allegro.' and 'rit.' (ritardando). The notation features a mix of eighth and sixteenth notes, along with rests and various rests.

Musical score for two staves (Treble and Bass) in 2/4 time. Key signature: F major (one sharp). Measure 1: Treble staff has eighth-note pairs (p); Bass staff has eighth-note chords. Measure 2: Treble staff has sixteenth-note pairs; Bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 4: Treble staff has sixteenth-note pairs; Bass staff has eighth-note chords. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 6: Treble staff has sixteenth-note pairs; Bass staff has eighth-note chords. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note chords. Measure 8: Treble staff has sixteenth-note pairs; Bass staff has eighth-note chords.

Andante.

The sheet music consists of six staves of musical notation for piano. The first two staves begin with a treble clef, a bass clef, and a key signature of one sharp. The first staff contains six measures with various note heads and stems. The second staff continues with measures, some containing grace notes. The third staff begins with a treble clef and a key signature of one flat, followed by a section labeled "Allegro." The fourth staff starts with a bass clef and a key signature of one flat. The fifth staff begins with a treble clef and a key signature of one flat, with dynamics "cresc." and "p" indicated. The sixth staff begins with a bass clef and a key signature of one flat. Measures 8 through 12 are shown, with measure 8 starting with a treble clef and a key signature of one flat, and measure 9 starting with a bass clef and a key signature of one flat. Measures 10 through 12 show a transition to a new section with a treble clef and a key signature of one sharp.

The image shows a page of musical notation for a piano. It consists of two staves: a treble staff on top and a bass staff on the bottom. The music is divided into six systems by vertical bar lines. The key signature changes throughout the piece, indicated by circles containing letters: 'G' (G major), 'F' (F major), and 'E' (E major). Various dynamics are marked with symbols like 'f' (forte), 'p' (piano), and 'sf' (sforzando). Measure numbers are placed above the staff in some measures. The notation includes a variety of note values such as eighth and sixteenth notes, and rests.

Maurice Depret.
Sourire d'Avril.*

Valse.

Andante.



Animato.



Valse.



1. poco cresc.



dim.



Musical score for orchestra and piano, page 239. The score consists of six staves of music, each with two measures. The first staff (top) starts with a forte dynamic (f). The second staff follows with a forte dynamic. The third staff starts with a forte dynamic. The fourth staff starts with a piano dynamic (p). The fifth staff starts with a piano dynamic (p) and includes dynamics 'poco cresc.' and 'dim.'. The sixth staff starts with a forte dynamic (f). Measures are numbered 1 and 2 above the staves.

Cantabile.

2.

3.

1.

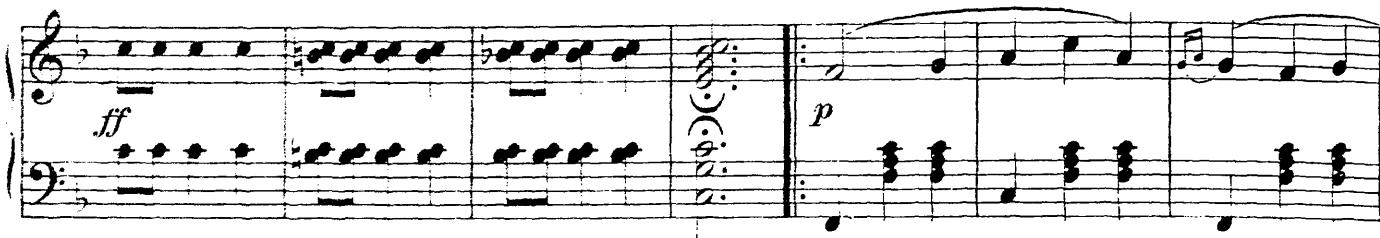
f

espr.

pp

6

15



Edmund Eysler.
Der unsterbliche Lump.

Amerl-Walzer.*

Introduktion.

Allegretto moderato.



Langsames Walzertempo.



Lebhaftes Walzertempo.
a tempo





2.

Musical score page 245, measures 9-12. The top staff begins with ff. The bottom staff has a sustained note. Measures 10-12 show a melodic line with eighth-note pairs.





3.

Musical score page 246, measure 17. The top staff (treble clef) starts with a dynamic *ff*. The bottom staff (bass clef) starts with a dynamic *p*. The measure consists of eighth-note chords in both staves.

Musical score page 246, measures 18-21. The top staff (treble clef) starts with a dynamic *mf*. The bottom staff (bass clef) starts with a dynamic *p*. The measure consists of eighth-note chords in both staves.

Musical score page 246, measures 22-25. The top staff (treble clef) starts with a dynamic *f*. The bottom staff (bass clef) starts with a dynamic *p*. The measure consists of eighth-note chords in both staves.

A handwritten musical score for piano, consisting of six staves of music. The score is in common time and uses a key signature of one sharp (F#). The music includes various dynamics such as *rit.*, *ff*, *p*, *mf*, and *mp*. The notation includes eighth and sixteenth notes, as well as rests. The score is divided into measures by vertical bar lines.

Coda.

p dolce

p

mf

cresc.

poco rit. *Langsames Walzertempo.*

ff

mf

Lebhaftes Walzertempo.
a tempo

rit.

mf

a tempo

Più mosso.

ff

sfs

sfs

sfs

sfs

sfs

Edmund Eysler.
Der unsterbliche Lump.

Lumpen-Marsch.*

The musical score for "Der unsterbliche Lump" by Edmund Eysler is presented in five staves, divided into two systems by a vertical bar line. The score is written for a single piano, with the right hand typically playing the upper melodic line and the left hand providing harmonic support and bass. The first system begins in 2/4 time with a key signature of one sharp. The music is characterized by its rhythmic energy and syncopation. The first staff shows a series of eighth-note chords followed by sixteenth-note patterns. The second staff continues with eighth-note chords and sixteenth-note figures. The third staff introduces grace notes and sixteenth-note patterns. The fourth staff maintains the rhythmic drive with eighth-note chords and sixteenth-note patterns. The fifth staff concludes the section with a final flourish of sixteenth-note patterns. The second system begins with a dynamic marking of forte (f). The first staff of this section features a sustained eighth-note chord followed by a sixteenth-note pattern. The second staff follows with eighth-note chords and sixteenth-note patterns. The third staff concludes the piece with a final sixteenth-note pattern.

1

2

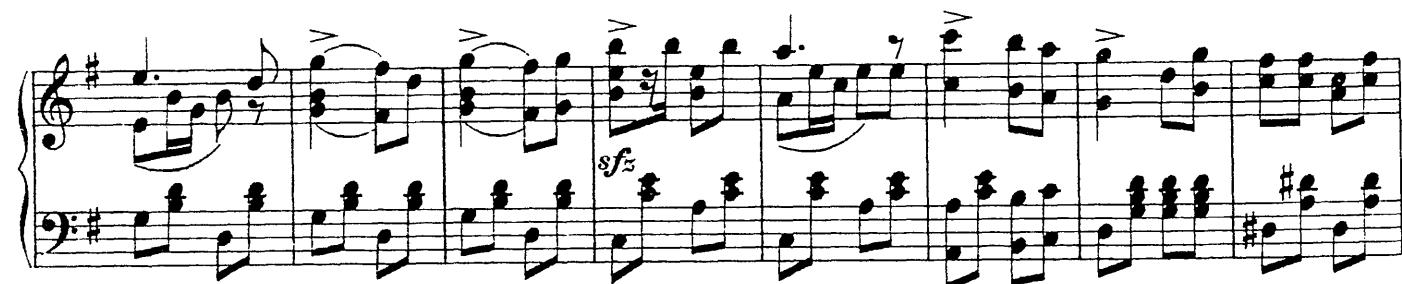
3

4

5

6

252 Trio.



Marsch und Trio D. C. al Fine.

Julius Fučík.
Amorettenreigen.*

Valse-Intermezzo.

Tempo di Valse moderato.

Tempo di Valse. (con eleganza)

zum I. male *pp*
zum II. male *ff*

Musical score for piano, 8 staves, measures 254-262. The score consists of two systems of four staves each. Measure 254 starts with a dynamic of *ff*. The first system ends with a dynamic of *pp*. The second system begins with a dynamic of *f*. Measure 255 starts with a dynamic of *ff*. Measure 256 starts with a dynamic of *ff*. Measure 257 starts with a dynamic of *ff*. Measure 258 starts with a dynamic of *ff*. Measure 259 starts with a dynamic of *ff*. Measure 260 starts with a dynamic of *ff*. Measure 261 starts with a dynamic of *ff*. Measure 262 starts with a dynamic of *ff*.

Cello Solo

mit Gefühl

6

256

pp

f

morendo

ppp

6

Louis Ganne.
Éternelle Ivresse.*

257

Valse des Flaneuilles.

Introduction.

Andante moderato.

8.....

The musical score consists of five staves of piano music. The first staff starts with a treble clef, a key signature of one sharp, and common time (indicated by '8'). The dynamic is *pp*. The second staff starts with a bass clef, a key signature of one flat, and common time (indicated by '8'). The third staff starts with a treble clef, a key signature of one sharp, and common time (indicated by '8'). The fourth staff starts with a bass clef, a key signature of one flat, and common time (indicated by '8'). The fifth staff starts with a treble clef, a key signature of one sharp, and common time (indicated by '8'). The score includes various pedaling instructions such as 'Ped.', '*' (asterisk), and 'bien expressif et très en dehors'. The dynamic *poco rit.* appears in the third staff. The score concludes with the instruction 'Enchaînez la Valse.'

Valse.
espressivo

The musical score consists of six staves of piano music. The first three staves are in common time (indicated by '4') and the last three are in 3/4 time. The key signature changes from B-flat major (two flats) to A-flat major (one flat). The first staff starts with a dynamic of *p* and includes markings 'Ped.' and asterisks. The second staff begins with a dynamic of *v*. The third staff starts with a dynamic of *p* and includes markings 'Ped.' and asterisks. The fourth staff starts with a dynamic of *p* and includes markings 'Ped.' and asterisks. The fifth staff starts with a dynamic of *p* and includes markings 'mf' and 'sf'. The sixth staff starts with a dynamic of *p* and includes markings 'mf' and 'sf'. The score concludes with a dynamic of *p* and markings 'Ped.' and asterisks.

Musical score page 1. The music is in 2/4 time, key signature is B-flat major (two flats). The vocal line starts with a sustained note followed by eighth notes. The piano accompaniment consists of eighth-note chords.

Musical score page 2. The vocal line continues with eighth-note patterns. The piano accompaniment provides harmonic support with eighth-note chords.

Musical score page 3. The vocal line is marked *tenderamente doux*. The piano accompaniment features eighth-note chords. The vocal line includes the text "Re. * Re. *".

Musical score page 4. The vocal line is marked *et tendre*). The piano accompaniment consists of eighth-note chords. The vocal line includes the text "Re. * Re. *".

Musical score page 5. The vocal line is marked *poco rit.* and *a tempo*. The piano accompaniment consists of eighth-note chords. The vocal line includes the text "Re. * Re. *".

Musical score page 6. The vocal line continues with eighth-note patterns. The piano accompaniment consists of eighth-note chords. The vocal line includes the text "Re. * Re. *".

appassionato

appassionato

mf *f.*

mf *f.*

f. 1. 2.

vibrato

f

poco rit. > *mf*

ad lib. *a tempo* *espresso*

S

D.C.

scherzando

rall. *poco a poco* *Lento.*

espress.

Vivo.

Louis Ganne.

Nordische Klänge.*

(La Scandinave.)

Mazurka.

Introduction.

Moderato. (♩ = 72.)

Musical score for the Introduction section, consisting of two staves. The top staff is in common time (♩) and the bottom staff is in common time (♩). The music begins with a dynamic of *mf*, followed by a sustained note. The second measure starts with *p espress.* and includes a ritardando (rit.). The third measure begins with *mf*. The score is enclosed in a brace.

Air Norwégien.

Musical score for the Air Norwégien section, consisting of two staves. The top staff is in common time (♩) and the bottom staff is in common time (♩). The music starts with a dynamic of *mf*, followed by *f*, then *p* with a *molto rit.* The score is enclosed in a brace.

a tempo

Musical score for a concluding section, consisting of two staves. The top staff is in common time (♩) and the bottom staff is in common time (♩). The music starts with *mf*, followed by *sf*, then *p* with a *rall.* The dynamic changes to *pp*. The score is enclosed in a brace.

Mazurka.

Musical score for the Mazurka section, consisting of two staves. The top staff is in 3/4 time and the bottom staff is in 3/4 time. The music features eighth-note patterns with accents (^) and dynamic markings of *ben ritmico*, *ff*, and *v* below the notes. The score is enclosed in a brace.

leggiermente
marcato
Ped. *
Ped.v *
Ped. *
Ped. *
Ped. *
f
sf sf
p
Ped.v *
Ped. *
Ped. *
Ped. *
ff
Ped. *
Ped. *
Ped. *
sf

264 Trio.

dolce ed elegante

scherzando

8

dolce
mf
Ped. * *Ped.* * *Ped.* * *Ped.* *
mf
Ped. * *Ped.* * *Ped.* * *Ped.* *
Ped. *

Coda. *ben ritmico*
ff

leggiermente

marcato

leggiermente

leggiermente

leggiermente

animato poco a

poco

Jean Gilbert. Polnische Wirtschaft.

267

Die Dorfmusik.*

Walzer.

A musical score for a waltz in 3/4 time. The key signature is one sharp. The melody is in the treble clef, and the bass line is in the bass clef. The dynamic marking 'mf' is present. The score consists of two staves, separated by a brace, with a total of eight measures. Measure 1: Treble staff has a dotted quarter note followed by three eighth notes. Bass staff has a half note. Measure 2: Treble staff has three eighth notes. Bass staff has a half note. Measure 3: Treble staff has a dotted quarter note followed by three eighth notes. Bass staff has a half note. Measures 4-8: Treble staff has a dotted quarter note followed by three eighth notes. Bass staff has a half note.

Sie.

A musical score for 'Die Bauernmädchen' featuring a treble clef, a key signature of one sharp, and a common time signature. The score consists of two staves. The first staff contains five numbered lyrics in German. The second staff contains the corresponding musical notes and rests. The notes are primarily quarter notes and eighth notes, with some rests.

Er.

Er.

1. sind. Ihr Karl ist auch von der - bem Schlag er rackert sich den gran - zen Tag!
 2. rück. Dort ist das al - te Scheu_nen - tor, dort ragt der Kir - cheTurm her - vor;
 3. schlag. Die Kin - der bar - fuß vor der Tür die spie len Zeck ge - nau wie wir.
 4. will. Die Or - gel klingt: Ta - ra - ra - ta an däch_tig sitzt das Pär - chen da.
 5. Franz! Die tun mit mei - nem Mä - del schön „Marschfort, sonst sollt ihr ein - mal sehn.“

Sie.

ritard.

Beide.

1. und Al-bends'sist das höch - ste Glück,
 2. Die Glöck-en läu - ten Dorf - mu - sik
 3. Spät kommt der Ern - te - zug zu - rück
 4. Von ih - rer Lie - be ih - rem Glück
 5. Ein wü - ster Knäul, Ge - schrei erdröhnt

dann geht's zu - samm' zur Dorf - mu - sik!
 fern klingt ein alt - be - kanntes Stück
 die Kin - der vorn und Dorf - mu - sik! } 1-5. Es
 von fern her klingt die Dorf - mu - sik.
 bis sie die Dorf - mu - sik ver - söhnt.

Sie.

spielt der Trom-pe - ter: Tra - ra, tra - ra, tra - ra, tra - ra, tra - ra!

Und

die Kla - ri - net - te spielt: Da - didl - da, didl - da, didl - da, didl - da, didl - da!

Es

mf

spielt der Trom-pe - ter: Tra - ra, tra - ra, tra - ra, tra - ra, tra - ra!

Und



p

Immer noch mal rum, du Klei...ne, Mädel tanz und sei die Mei...ne.

f p

Mädel halt dich stramm, nimm mich doch zum Bräuti...gam. Die Dorf...mu...sik spielt noch ein Stück.

f

Tanz.

f

fz

Jean Gilbert.
Polnische Wirtschaft.

Komm mein Schatz in den Lunapark.*
Marsch.

Marsch.

1. Stadtbahn - der Au-to-bus,
2. Rinn nu in das mon plaisir
3. Ei-neRutschbahn ist auch dort,
4. Lu-na-park, da macht man auch

Unter.grund und Om-ni-bus, zur Ter.ras-se Ha-len-see,
großer Ball ist heu-te hier. Man das draußen Schautanz nennt,
setzen wir uns rein so-for-t run-tergeht es fürch-ter-lich
Ne-ge-her.hochzeit, wie es Brauch Schwarzer sein Schwarzen giebt

1. lang' mal raus das Portemonnaie
2. wo hin man-che Schau-te rennt.
3. al le Rök-ke sträu ben sich
4. ei ne Wei - Be ganz ver - liebt.

fünf_zig Pfen_nig kost' es blos, drau_ßen ist der
Mädchenstan_zen hier piek_fein la - den uns so
nu mal in den Wak_kel_topp „Rie_ke, Du ver-
Und die schwar_ze Braut, o Goot, wird vor Schamganz

1. Teu-fel los. Lu - na-park, das ist 'ne Pracht, was man da für Zik - ken macht, wenn's
2. lieb-lich ein plötz lich mei - ne Ol - le naht un ver mu tet aus dem Bad! „Was
3. lierstden Zopp!“ Und das Pub - li - kum wie toll lach.te sich die Huk - ke voll! Und
4. pu - ter - rot. „No I mäg nich mit Dich gehn“ wei - ter hab'n wir nischt ge - sehn wie

ritard.

1. Sonn-tag ist, wenn's A-bend wird, der Ruf durch a-ll die Luft, die schwirrt, Komm mein
 2. Mensch' ruft sie „hier find ick Dir?“ „Ja!“ sag ich, was ist man plai-sir? Komm mein
 3. Rie-ke schreit ich stei-ge aus, die See-krankheit briet bei mir aus! Komm mein
 4. dann das Braut-paar ganz al-lein das wird wohl wie bei uns so sein. Komm mein

ritard.

1. Schatz, komm mein Schatz in den Lu-na-park immer los, immer los ich spendier drei Mark! Komm mein
 2. Schatz, komm mein Schatz in den Lu-na-park immer los, immer los ich spendier drei Mark! Komm mein
 3. Schatz, komm mein Schatz in den Lu-na-park immer los, immer los ich spendier drei Mark! Komm mein
 4. Schatz, komm mein Schatz in den Lu-na-park immer los, immer los liebst Du mich so arg Komm mein

1. Schatz, komm mein Schatz wir ge-hen los, das wird ja ganz fa-mos!
 2. Schatz, komm mein Schatz wir scherbeln mal, das geht ja ko-los-sal!
 3. Schatz, komm mein Schatz wir wackeln mal, das geht ja ko-los-sal!
 4. Schatz, komm mein Schatz in den Lu-napark traut man uns für drei Mark.

Tanz.

Jean Gilbert.
Polnische Wirtschaft.

Wer kann dafür?*)

Moderato.

Damen singen „Männer“ beim Refr.
Herren „ „Weiber“ “ “
1. Ich
2. Ich
3. Ein

muß es ge_steh'n, ich kann nicht um_hin,
muß es ge_steh'n, ich kann nicht um_hin,
Glücks_spiel ist doch die E _ he sehr oft,
daß ich ein lok_ke_rer Zei_sig bin. Ma-
daß ich so tem_pe_ra_men_t_voll bin. Ma-
man zieht nicht das Los, das man er_hofft; die

ma_chen, Cou_sin_chen, wohl
ma_chen, und Tantchen, wohl
Tref_fer ge_ring — und
al _ le, wer weiß, die
al _ le, wer weiß, die
Nie _ ten sehr viel, die
mach _ ten des _ we _ gen die
mach _ ten des _ we _ gen die
Schei_dung als einz' ger Ge -

Höl - le mir heiß! Ja, was soll ich sa - gen, ja, was soll ich tun? So
Höl - le mir heiß! Doch bin ich al - lei - ne nicht Schuld dar - an, nein, die
winn, bleibt daß Ziel. Und doch setzt man öf - ters zum zwei - ten - mal ein und

ritard.

langsam

lan - ge man lebt, soll der Mensch nim - mer ruhn und daß ich mir Ru - he nur
{Wei - ber, die drin - gen so sehr auf mich ein. Kaum hat mich das Au - ge {der
Män - ner, fällt viel - leicht auch zum drit - ten - mal rein. Drum dacht ich, wir spiel'n nicht mehr

ritard.

sel - ten ver - gönn', da könn't ich euch {Zeu - gin - nen dut - zend - weis nenn'n!
Ei - nen er - blickt, so ist auch {die An - d're von mir gleich ent - zückt!
E - he - lott' - rie, mein Lie - ber, nun bit - te sehr, wie den - ken Sie?

Valse lento.

1.-2. Daß mich die {Wei - ber so ger - ne woll'n, wer kann da - für? Wer kann da - für?
Män - ner
3. Daß wir uns Bei - de schon lan - ge groll'n, wer kann da - für? Wer kann da - für?

ritard. *a tempo*

Daß sie mit mir niemals lan - geschmolln,
Daß wir uns lie - berjetzt schei - den wolln,

wer kann da - für, kann da - für?
wer kann da - für, kann da - für?

ritard. *a tempo*

Daß sie beim Kus - se so heiß er - glüh'n,
Daß wir ver - gnügt,garnicht sind ver - letzt,

wer kann da - für?
wer kann da - für?

Werkann da - für?
Wer kann da - für?

langsam

Daß sie ver - gel - ten stets mein Be - mühn,
Komm'tanz'den Schei - dungswal - zer jetzt,

wer kann da - für, kann da - für?
wer kann da - für, kann da - für?

ritard.

Schluß.
Schnell.

D. Granado.

275

El Turia.*

Valse espagnole.

Introduction.

Allegretto, poco largo. (♩.)

Più allegro.

Tempo di Valse.

Tranquillo.

*dolce espressivo ben tenuto**leggiero e delicato*

1.

1. *Fine.* *Vivace.*

Musical score page 277, measures 1-2. The score consists of two staves. The top staff is in common time, treble clef, and bass clef. The bottom staff is in common time, bass clef. Measure 1 starts with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 2 begins with a dynamic *ff*. The bass staff has a sustained note with a dynamic *mf*.

D.C. al Fine.

Musical score page 277, measures 3-4. The top staff starts with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 4 begins with a dynamic *ff*. The bass staff has a sustained note with a dynamic *ff*.

appassionato

Musical score page 277, measures 5-6. The top staff starts with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 6 begins with a dynamic *ff*.

Musical score page 277, measures 7-8. The top staff starts with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 8 begins with a dynamic *ff*. The bass staff has a sustained note with a dynamic *dolce p*.

Fine.

Musical score page 277, measures 9-10. The top staff starts with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 10 begins with a dynamic *sfs*.

wiegend

Musical score page 277, measures 11-12. The top staff starts with eighth-note chords in the bass and eighth-note patterns in the treble. Measure 12 begins with a dynamic *p*.

D.C. al Fine.

träumerisch

3.

cresc.

comesopra

subito

piquant

mf grazioso

rubato *poco rit.*

a tempo

mf

attacca Coda.

Coda.

A page from a musical score featuring six staves of music for orchestra and piano. The top staff is for the piano, with the instruction "Coda." above it. The subsequent staves are for various instruments: first violin, second violin, viola, cello, double bass, and bassoon. The score includes dynamic markings such as *mf*, *bass.*, *cresc. molto*, *ff*, and *sfz*. The instrumentation and dynamics change throughout the page, reflecting the progression of the piece.

Tranquillo.
dolce espressivo ben tenuto

leggiero e delicato

1 2 3 4 5 6 7 8 9 10

p

ff

come sopra

24

poco rit.

a tempo

poco ritard.

Presto.

8.....

8.....

Rea.

Victor Hollaender.
Hurra! wir leben noch!!!

Chantecler.*)

Allegretto.

Er. Hab' als Hahn
8... Sie. Doch man sagt,
es schon so mancher Hen-ne an - ge - tan,
daß dir der Wechsel lei - der stets be - hagt,

— es mach-te mei-ne stolze Männlichkeit
— es hat schon manche ar-me Hüh-nermaid
weit und breit
vol - ler Leid
al - le un-ter - tan!
sich bei mir be - klagt!

Sie. Hatt' als Huhn —
Er. Blick' nicht schief,
— mit manchem chicken Gockel schon zu tun,
— weil ich schon hinter manchem Hühnchen lief,
es hat-ten sämtli - che Fa - san - nenherr'n
bei meinem Hahnenkamme schwör' ich hier:
mich so gern,
bleib' bei dir

kei - ner ließ mich ruhn!
streng con-ser - va - tiv!
Er. Ja, ich weiß, — du bist aus ei - nem nob-len Hüh-ner - kreis,
Sie. Schau, mein Prinz, — auf meinen Charme nicht so ver - lieb-ten Sinn's,

— und dennoch werbe ich, vor Lie-be toll, sehn-suchtsvoll um den süßen Preis
— ich weiß, daß meine Reize blen-den sehr, kriegst nach-her get den Küh-zer gänz

Sie. Et-wa, ich
Er. Schönheit,

— scheinst du, doch grade das ge-fällt mir so, das prickelt mir durch mein Fa-sa-nenblut ach so guß
— wie Sie, ver-ehrte Frau Fa-sa-ni-a, ver-her bei ei-nem an-dern Stel-lichein niemals mein

Komm, mon cher Co-co! Er. Fa-sa-nen-hen-ne! Sie. Du mein stol-zer Ki-ke-ri-ke-ri-ki-
Hüh-ner-au-ge sah!

Er. ki! Ma-dame, ich lie-be, lie-be, lie-be, lie-be Sie, wie ich ge-liebt noch nie, nie, nie, nie, nie,

Sie. nie! Für dich ent-bren-ne ich, ge-lieb-tes Feder-, Feder-, Feder-, Feder-vieh! Wir sind vor

See-len-har-mo-nie und Lie-bes-sym-pa-tie ganz li-ti-ti, li-ti-ti - ti!

D.S.

Sidney Jones.
Die Geisha.

Mimosa-Walzer.*)

Introduction.

Andante con moto.

The musical score consists of five staves of piano music. The first staff begins with a dynamic of *p*. The second staff starts with *f*. The third staff has a dynamic of *p* followed by *cresc.*. The fourth staff features dynamics of *accel. e cresc.*. The fifth staff concludes with *f a tempo* and *ff*.

A musical score page showing two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a dynamic marking 'dim.' above the first measure. The bottom staff is in bass clef, B-flat key signature, and common time. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 ends with a forte dynamic, indicated by a large 'f' above the notes. Measure 12 begins with a piano dynamic, indicated by a small 'p' above the notes.

Tempo di Valse.

A musical score page showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat. Measure 11 starts with a forte dynamic (f) and ends with a piano dynamic (pp). Measure 12 begins with a piano dynamic (pp) and ends with a forte dynamic (f).

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and 3/4 time. The bottom staff is in bass clef, B-flat key signature, and 3/4 time. Measure 11 starts with a dynamic *p*. The top staff has a eighth-note rest followed by a sixteenth-note rest. The bottom staff has a quarter note followed by a sixteenth-note rest. Measure 12 begins with a sixteenth-note rest followed by a eighth-note rest. The top staff has a eighth-note rest followed by a sixteenth-note rest. The bottom staff has a quarter note followed by a sixteenth-note rest.

A musical score for piano, featuring two staves. The top staff uses a treble clef, a B-flat key signature, and common time. The bottom staff uses a bass clef, a B-flat key signature, and common time. The music consists of a series of eighth-note chords and sustained notes, primarily in the B-flat major/minor mode.

A handwritten musical score for piano in G major, 2/4 time. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melodic line with various note heads and stems. The bottom staff shows a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a harmonic bass line with sustained notes and occasional eighth-note chords. Measure 11 begins with a dynamic 'p' (pianissimo). Measure 12 starts with a dynamic 'f' (fortissimo). Below the bass staff, there are markings 'Ped.' with a star symbol, indicating a pedal point or sustained note.

Musical score page 256, first system. The music is in common time, key signature is one flat. The vocal line consists of eighth-note patterns. The piano accompaniment features sustained chords and occasional eighth-note chords.

Musical score page 256, second system. The vocal line continues with eighth-note patterns. The piano accompaniment includes more eighth-note chords and sustained notes.

Musical score page 256, third system. The vocal line and piano accompaniment continue. The piano part includes a dynamic marking *p* and a crescendo instruction *cresc.*

Musical score page 256, fourth system. The vocal line and piano accompaniment continue. The piano part includes a dynamic marking *f*. The section concludes with a repeat sign and the instruction *D. C.*

Musical score page 256, fifth system. The vocal line begins with eighth-note patterns. The piano accompaniment consists of sustained chords.

Musical score page 256, sixth system. The vocal line continues with eighth-note patterns. The piano accompaniment includes eighth-note chords. The section concludes with a dynamic marking *f*.



1. Schluß.

Musical score page 4. Treble clef, B-flat key signature. Dynamics: *f*, *f*.



1. 2. 3.

Musical score page 6. Treble clef, B-flat key signature. Dynamics: *p*, *p*. *D.S.*

The musical score consists of six staves of music for piano, arranged in two columns of three staves each. The notation includes both treble and bass clefs, with various time signatures such as 3/4, 2/4, and 6/8. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests or silent spaces. The harmonic progression is indicated by changes in key signatures, including major and minor keys. The first staff in each column begins with a treble clef and a 3/4 time signature, while the second staff begins with a bass clef and a 2/4 time signature. The third staff in each column begins with a treble clef and a 6/8 time signature.

Musical score page 228, measures 1-4. The score consists of two staves. The top staff is in common time, treble clef, and has a dynamic marking of *f*. The bottom staff is in common time, bass clef. The music features eighth-note chords and sixteenth-note patterns.

Musical score page 228, measures 5-8. The top staff is in common time, treble clef, with a dynamic marking of *f*. The bottom staff is in common time, bass clef. The music continues with eighth-note chords and sixteenth-note patterns.

Musical score page 228, measures 9-12. The top staff is in common time, treble clef, with a dynamic marking of *p*. The bottom staff is in common time, bass clef. The music includes eighth-note chords and sixteenth-note patterns.

Musical score page 228, measures 13-16. The top staff is in common time, treble clef, with a dynamic marking of *p*. The bottom staff is in common time, bass clef. The music consists of eighth-note chords and sixteenth-note patterns. The measure 16 concludes with a fermata over the bass clef staff.

*D.S.**Coda.*

Musical score page 228, Coda section, measures 1-4. The top staff is in common time, treble clef, with a dynamic marking of *p*. The bottom staff is in common time, bass clef. The music features eighth-note chords and sixteenth-note patterns.

Musical score page 228, Coda section, measures 5-8. The top staff is in common time, treble clef, with a dynamic marking of *b3:*. The bottom staff is in common time, bass clef. The music consists of eighth-note chords and sixteenth-note patterns.

A musical score for piano, consisting of eight staves of music. The score is in common time and uses a key signature of one flat. The music is divided into sections by measure numbers and dynamic markings.

Section 1:

- Measure 1: Treble clef, bass clef, key signature of one flat. Dynamics: *f*, *p*.
- Measure 2: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 3: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 4: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 5: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 6: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 7: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 8: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.

Section 2:

- Measure 9: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 10: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 11: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 12: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 13: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 14: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 15: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 16: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.

Section 3:

- Measure 17: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 18: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 19: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 20: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 21: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 22: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 23: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 24: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.

Section 4:

- Measure 25: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 26: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 27: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 28: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 29: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 30: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 31: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.
- Measure 32: Treble clef, bass clef, key signature of one flat. Dynamics: *p*.



Musical score page 291, second system. The vocal line continues with eighth-note patterns. The piano accompaniment includes a dynamic marking *p*. The section concludes with two measures of piano chords followed by a repeat sign and two asterisks: "Red. * Red. *

Musical score page 291, third system. The vocal line and piano accompaniment continue in the established style.

Musical score page 291, fourth system. The vocal line and piano accompaniment continue. The section concludes with two measures of piano chords followed by a repeat sign and two asterisks: "Red. * Red. *

Musical score page 291, fifth system. The vocal line and piano accompaniment continue. The section concludes with a dynamic marking *f*.

Musical score page 291, sixth system. The vocal line and piano accompaniment continue.

Musical score page 291, seventh system. The vocal line and piano accompaniment continue.

Musical score for piano, page 292, featuring six staves of music.

Staff 1: Treble clef, B-flat key signature. Dynamics: *p*, *cresc.*

Staff 2: Bass clef, B-flat key signature. Dynamics: *f*.

Staff 3: Treble clef, B-flat key signature. Dynamics: *ff*, *fed.*, ***

Staff 4: Bass clef, B-flat key signature. Dynamics: *accel.*

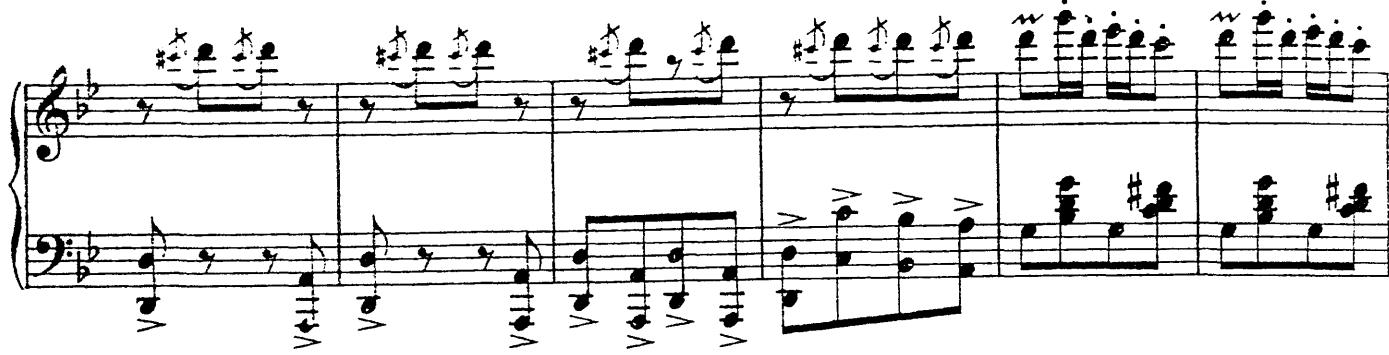
Staff 5: Treble clef, B-flat key signature. Dynamics: *Presto*.

Staff 6: Bass clef, B-flat key signature. Measure number 8 indicated above staff.

Oscar Kahnt.

Ungarisch.*

Rheinländer.



Trio.

Musical score page 294, measures 9-12 (Trio section). The key signature changes to one flat. The top staff has a treble clef and the bottom staff has a bass clef. Measures 9-10 show eighth-note patterns. Measure 11 starts with a piano dynamic. Measure 12 ends with a forte dynamic.

Musical score page 294, measures 13-16. The key signature remains one flat. The top staff has a treble clef and the bottom staff has a bass clef. Measures 13-14 show eighth-note patterns. Measure 15 starts with a piano dynamic. Measure 16 ends with a forte dynamic.

Musical score page 294, measures 17-20. The key signature changes to one sharp. The top staff has a treble clef and the bottom staff has a bass clef. Measures 17-18 show eighth-note patterns. Measure 19 starts with a forte dynamic. Measure 20 ends with a dynamic marking 'ff' (fortissimo).

ff
erleichtert

*Rheinländer
Da Capo.*

Paul Lincke.

Halloh! Die große Revue!

Am Bosporus.*)

Türkisches Intermezzo.

Rheinländer Tempo.

Rheinländer Tempo.

ff mf

tr.

ff p ff

p cresc. ff

Ah - ha - ha! p

*) Mit Genehmigung des Apollo-Verlag's (Lincke & Rühle) Berlin.

A page of musical notation for two voices and piano, featuring eight staves of music. The notation includes various dynamics such as *mf*, *f*, *p*, and *ff*. The vocal parts include lyrics like "Ah - ha - ha!" and "Ah - ha - ha! hat". The piano part features complex chords and bass lines. The music is set in common time, with a key signature of three sharps.

A musical score for piano, consisting of six staves of music. The score is in common time and uses a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. The first measure starts with a dynamic of *pp* followed by two instances of "Pst! Pst!". The second measure begins with "Pst! Pst!" followed by a dynamic of *mf*. The third measure starts with a dynamic of *p*. The fourth measure begins with a dynamic of *pp* followed by two instances of "Pst! Pst!". The fifth measure begins with "Pst! Pst!" followed by a dynamic of *mf*. The sixth measure starts with a dynamic of *mf*. The seventh measure begins with a dynamic of *p*. The eighth measure starts with a dynamic of *mf*. The ninth measure begins with a dynamic of *ff*. The tenth measure begins with a dynamic of *ff*. The eleventh measure begins with a dynamic of *mf*. The twelfth measure begins with a dynamic of *tr*. The thirteenth measure starts with a dynamic of *ff*. The fourteenth measure begins with a dynamic of *mf*. The fifteenth measure starts with a dynamic of *tr*. The sixteenth measure starts with a dynamic of *tr*.

A musical score for piano and voice, page 289. The score is divided into eight staves. The top two staves are for the piano, showing various chords and dynamics (ff, p, mf). The bottom six staves are for the voice, with lyrics "Ah-ha-ha!" appearing at different points. The vocal parts include eighth-note patterns and sustained notes. Dynamics such as ff, p, mf, and fz are indicated throughout the score.

Paul Lincke.
Halloh! Die große Revue!

Im Walzerrausch.*)

Allegro moderato.

The musical score consists of five staves of music for piano or orchestra, arranged vertically. The top staff is for the treble clef part, and the bottom staff is for the bass clef part. The first two staves begin with a dynamic of *mf*. The third staff starts with a dynamic of *f*, followed by *ff* at the end of the measure. The fourth staff begins with a dynamic of *p*, followed by *fz*. The fifth staff is labeled "1." and begins with a dynamic of *p*.

* Mit Genehmigung des Apollo-Verlag's (Lincke & Rühle) Berlin.

A handwritten musical score for piano, consisting of six staves of music. The score is written in black ink on white paper. The music is in common time, with a key signature of one flat in the first five staves and one sharp in the sixth staff. The score includes various musical markings such as dynamic changes (e.g., *f*, *ff*, *p*, *v*), articulation marks (e.g., dots, dashes, diagonal lines), and performance instructions (e.g., slurs, grace notes). The music is divided into measures by vertical bar lines, and some measures contain multiple measures of music. The handwriting is clear and legible, though there are some minor variations in line thickness and ink saturation.

2.

2.

mf

p

mf

p

f

ff

p

mf rit.

a tempo



Musical score page 2. The top system shows two staves. The treble staff has a key signature of one flat (B-flat) and a tempo marking of $\frac{2}{4}$. The bass staff has a key signature of one sharp (F#). The music includes dynamic markings *p* and *f*.

3.

Musical score page 3. The top system shows two staves. The treble staff has a key signature of one flat (B-flat) and a tempo marking of $\frac{3}{4}$. The bass staff has a key signature of one flat (B-flat) and a tempo marking of $\frac{3}{4}$. The music includes dynamic markings *p* and *f*.

Musical score page 4. The top system shows two staves. The treble staff has a key signature of one flat (B-flat) and a tempo marking of $\frac{2}{4}$. The bass staff has a key signature of one flat (B-flat).

Musical score page 5. The top system shows two staves. The treble staff has a key signature of one flat (B-flat) and a tempo marking of $\frac{2}{4}$. The bass staff has a key signature of one flat (B-flat).

Musical score page 6. The top system shows two staves. The treble staff has a key signature of one flat (B-flat) and a tempo marking of $\frac{2}{4}$. The bass staff has a key signature of one flat (B-flat). The music ends with a dynamic marking *rit.*

pp a tempo

cresc.

ff

p

365

1. piano, 2. violin, 3. viola, 4. cello, 5. double bass, 6. timpani

cresc.

rit. a tempo

f

mf

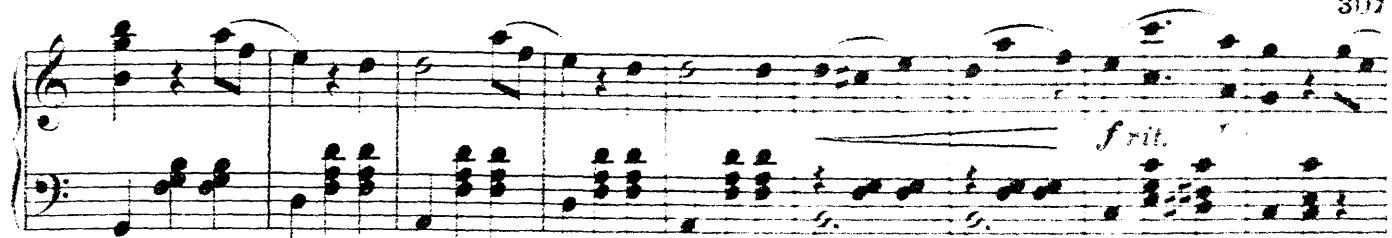
cresc.

f

ff

Coda.

Musical score for piano, Coda section, page 306. The score consists of eight staves of music, each with a treble clef and a bass clef. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, and B-flat major. The time signature also varies, including common time, 3/4, and 2/4. The music features various dynamics such as *mf*, *f*, *ff*, *p*, and *v*. The score includes several measures of chords and melodic lines, with some notes circled in the first and second staves of the bottom section. The overall style is complex and dynamic, typical of a musical score for piano.



Neil Moret. Indianerständchen.*)

Silver Heels.

Allegretto.

Allegretto.

8.....

The image shows a page of sheet music for piano, consisting of five staves. The key signature is one sharp (F#). The time signature is 2/4. The tempo is Allegretto. The music begins with a forte dynamic (f) in the treble and bass staves. Measure 8 starts with a dynamic of *mf*. The music features various note values including eighth and sixteenth notes, and rests. Measures 9 through 12 show a continuation of the melodic line with different harmonic progressions. The final measure shown ends with a fermata over the bass staff.

mf

> >

>

>

mf

6

Trio.

Musical score for piano duet, page 310, featuring the Trio section. The score consists of eight staves of music, divided into two systems by a vertical bar line. The top system begins with a dynamic marking *mf*. The music is in common time, with a key signature of one sharp. The piano parts are written on five-line staves, with the right hand on the upper staff and the left hand on the lower staff. The score includes various musical elements such as eighth-note patterns, sixteenth-note chords, and dynamic markings like *fz*, *ff*, and *sforzando* (indicated by a wavy line). The piece concludes with a final dynamic marking of *ff*.

Neil Moret.
Mondschein Serenade.*

(Moonlight Serenade.)

Andante.

Moderato.

ten.

1.

2.

ter.

accel.

a tempo

Trio.

Quasi sognando.

O komm mein Lieb — still ruht die Nacht, — o komm mein Lieb,

mf marcato

der Mond nur wacht. — sein Glanz verheilt — mit Freuden — und — in Morgen —



weiß zum Para dies. Ich ruf nach Dir — Liebes ist.



— o komm zu mir — an meine Brust — und Kuß um Kuß —



empfang wird gieb, — komm in die Mond - nacht mein süßes Lieb! — ten.



ten.



Musical score for piano, page 314, featuring six staves of music with various dynamics and performance instructions:

- Staff 1:** Dynamics: **f**, **V**, **mf**. Measure 1: 8th-note chords. Measure 2: 16th-note chords. Measure 3: 8th-note chords.
- Staff 2:** Measures 1-2: 8th-note chords. Measure 3: 16th-note chords. Measure 4: 8th-note chords.
- Staff 3:** Measures 1-2: 8th-note chords. Measure 3: 16th-note chords. Measure 4: 8th-note chords.
- Staff 4:** Measures 1-2: 8th-note chords. Measure 3: 16th-note chords. Measure 4: 8th-note chords.
- Staff 5:** Measures 1-2: 8th-note chords. Measure 3: 16th-note chords. Measure 4: 8th-note chords.
- Staff 6:** Measures 1-2: 8th-note chords. Measure 3: 16th-note chords. Measure 4: 8th-note chords.

Performance instructions:

- ten.** (Measure 4, Staff 5)
- accel.** (Measure 4, Staff 6)
- a tempo** (Measure 4, Staff 6)
- mf** (Measure 4, Staff 6)
- p** (Measure 5, Staff 6)
- rit.** (Measure 5, Staff 6)
- V** (Measure 6, Staff 6)

Franz von Suppé.
Dichter und Bauer.

Ouverture.*

Andante maestoso.

* Mit Genehmigung der Universal Edition A.-G. Wien u. Leipzig.

riten.

pp *3*

cresc.

f

dim.

pp

dim.

morendo

riten.

Allegro strepitoso.

Allegro.

A page of sheet music for piano, featuring eight staves. The music is in common time and includes a dynamic marking of ***ff*** (fortissimo) at the beginning of the first staff. The staves are arranged vertically, with the top staff being the treble clef and the bottom staff being the bass clef. The music consists of various note heads, stems, and rests, with some notes having horizontal dashes or dots indicating specific performance techniques.

Allegretto.

pp dolce

rallent.

a tempo

poco rit.

Tempo l'istesso.

tr.

pp

cresc.

f

ff

p

Sostenuto.
fritard.
Allegretto.
rallent.

322

a tempo

pp

poco riten.

Tempo l'istesso.

tr

pp

cresc.

tr

f

ff

p

f

A page of musical notation for piano, featuring two staves (treble and bass) and eight measures of music. The music includes various note heads, stems, and rests, with some notes having horizontal dashes or arrows above them. Measure 1 shows eighth-note patterns. Measures 2-4 show sixteenth-note patterns. Measure 5 features a dynamic marking 'f' and eighth-note chords. Measures 6-7 show sixteenth-note patterns with dynamic markings like 'p' and 'ff'. Measure 8 concludes with eighth-note patterns.

8.....

(d)

Ernst Urbach.

Per aspera ad astra!*

Marsch.

The musical score for 'Per aspera ad astra!' is a march composed by Ernst Urbach. It is set for piano or organ and consists of six staves of music. The key signature is C major, and the time signature is 2/4. The score features various dynamics, including fortissimo (ff), forte (f), mezzo-forte (mf), and sforzando (sf). Performance instructions such as 'V' and '^' are also present. The music is divided into two sections, labeled '1.' and '2.', separated by a repeat sign. The score is written in a clear, traditional musical notation style.

A page from a musical score featuring six staves of music for orchestra. The staves are arranged vertically, with the top two staves in treble clef and the bottom four in bass clef. The key signature is three flats. The music consists of complex rhythmic patterns with many eighth and sixteenth notes, often grouped by vertical bar lines. Various dynamics are indicated, such as 'f' (fortissimo), 'mf' (mezzo-forte), 'cresc.', and 'dim.'. Performance instructions like 'Grandioso.' and 'a tempo' are also present. The page number '300' is located in the top right corner.

Emil Waldteufel.
Ein Sommerabend.*

Soirée d'Été.
Walzer.

Introduction.

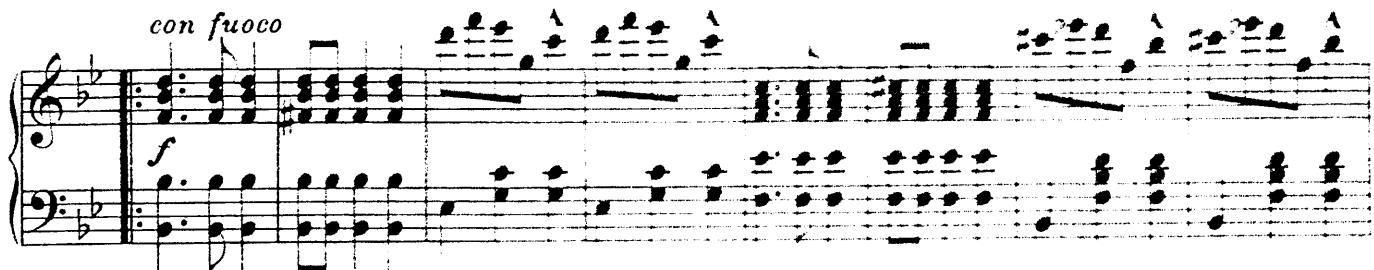
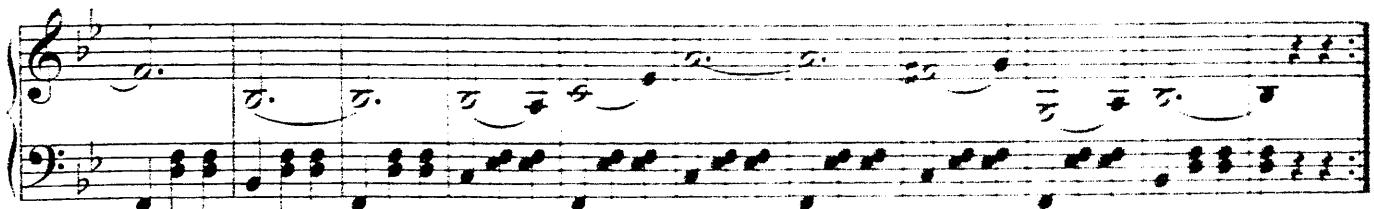
Allegretto maestoso.

The musical score consists of six staves of piano music:

- Staff 1 (Top):** Treble clef, common time (C). Dynamics: *p*, *f*. Key signature: one flat (B-flat).
- Staff 2:** Bass clef, common time (C). Key signature: one flat (B-flat).
- Staff 3:** Treble clef, common time (C). Dynamics: *sf*, *f*. Key signature: one flat (B-flat).
- Staff 4:** Bass clef, common time (C). Key signature: one sharp (D-sharp).
- Staff 5:** Treble clef, common time (C). Key signature: one sharp (D-sharp).
- Staff 6:** Bass clef, common time (C). Key signature: one sharp (D-sharp).

Performance instructions include *grandioso*, *espressivo*, and dynamic markings like *p*, *f*, and *sf*.

* Mit Genehmigung des Verlegers Henry Litolff's Verlag in Braunschweig.



3

risoluto

leggiero

cresc. *poco a poco*

f dim.

energico

cresc.

espressivo

4

The score continues with system 4, featuring a treble clef, a key signature of one flat, and a common time signature. The dynamic is piano (p). The music consists of eighth-note patterns in the treble and bass staves.

8.

8..... 1.

2. 8. grazioso
Fine.

1. 2. 3.
vresc. f p
D. C. al Fine.

Coda.
risoluto

A page of sheet music for piano, featuring six staves of music. The music is in common time and consists of two systems. The first system begins with a dynamic of *p*. The second system begins with a dynamic of *f*. The music includes various note heads, stems, and rests, as well as dynamic markings like *cresc. poco a poco*.

338

dim.

cresc.

Emil Waldteufel.

Estudiantina.*)

Walzer

über P. Lacome's Duett und Spanische National-Melodien.

Introduction.

Tempo di Valse.

The musical score consists of five staves of music:

- Staff 1:** Treble clef, 3/4 time, key signature of two sharps. Dynamics: *f*, *p*. The music begins with a melodic line in the treble clef, followed by harmonic chords in the bass clef.
- Staff 2:** Bass clef, 3/4 time, key signature of two sharps. The bass line provides harmonic support.
- Staff 3:** Treble clef, 3/4 time, key signature of two sharps. The melody continues in the treble clef.
- Staff 4:** Treble clef, 3/4 time, key signature of two sharps. The melody continues in the treble clef.
- Staff 5:** Treble clef, 3/4 time, key signature of two sharps. The melody continues in the treble clef.

Section: Estudiantina. (Refrain.)

Staff 1: Treble clef, 3/4 time, key signature of two sharps. Dynamics: *ff deciso*, *p*. The section starts with a forte dynamic.

Staff 2: Bass clef, 3/4 time, key signature of two sharps. Dynamics: *cresc.*, *f*.

Staff 3: Treble clef, 3/4 time, key signature of two sharps. Dynamics: *p*.

Staff 4: Treble clef, 3/4 time, key signature of two sharps. Dynamics: *p*.

Staff 5: Treble clef, 3/4 time, key signature of two sharps. Dynamics: *p*.

Section: Estudiantina. (Refrain.)

Staff 1: Treble clef, 3/4 time, key signature of two sharps. Dynamics: *p*.

Staff 2: Bass clef, 3/4 time, key signature of two sharps. Dynamics: *p*.

Staff 3: Treble clef, 3/4 time, key signature of two sharps. Dynamics: *p*.

Staff 4: Treble clef, 3/4 time, key signature of two sharps. Dynamics: *p*.

Staff 5: Treble clef, 3/4 time, key signature of two sharps. Dynamics: *p*.

335

A musical score for piano duet in G major (two sharps) and common time. The top staff shows the treble clef, and the bottom staff shows the bass clef. Measure 1 begins with a forte dynamic. The right hand plays eighth-note chords (G major), while the left hand provides harmonic support. The dynamic changes to *cresc.* (crescendo). Measure 2 begins with a forte dynamic (*f*). The right hand continues with eighth-note chords, and the left hand provides harmonic support. The dynamic changes to *p* (piano).

Estudiantina. (Couplet.)

Musical score for piano, page 2, measures 11-12. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The dynamic is *p* (pianissimo). The instruction *espressivo* is written above the first measure. Measure 11 starts with eighth-note pairs in the right hand, followed by a sixteenth-note figure with a grace note. Measure 12 begins with a sixteenth-note figure in the right hand, followed by eighth-note pairs. The bass line in the left hand consists of eighth-note chords.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic 'p' (piano). The melody consists of eighth-note patterns, some grouped by vertical lines. Measure 12 continues with eighth-note patterns, including a sixteenth-note cluster in the bass staff. Measure 13 begins with a dynamic 'p' (piano) and features eighth-note patterns.

Chanson d'Automne.

The image shows the first two measures of a musical score for 'Chanson d'Automne' by Debussy. The key signature is one sharp. The music is written for two voices (Soprano and Alto) and piano. The piano part features a bass line and harmonic chords. Measure 1 starts with a piano dynamic, followed by a forte dynamic (ff). Measure 2 begins with a piano dynamic (p). The vocal parts enter with eighth-note patterns.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a dynamic of p . It features a series of eighth-note chords in the treble staff, followed by sixteenth-note patterns and a melodic line in the bass staff. Measure 12 begins with a dynamic of ff , followed by a dynamic of p . The treble staff contains a sustained note with a grace note, while the bass staff has a sustained note with a grace note.

D.C. al Fine.

Jota de la Estudiantina.

S

3 { *ff*

Tirana.

cresc.

D. S. al Fine.

De Cadiz al Puerto.

4 {

mf

cresc.

f

ff

El Tripili.

The musical score consists of six staves of piano music, arranged in two columns of three staves each. The key signature is one sharp throughout. The first staff begins with a dynamic of *ben marcato*. The second staff starts with a dynamic of *f*. The third staff features a melodic line with a dynamic of *ff* followed by *p*. The fourth staff includes dynamics of *cresc.* and *f*. The fifth staff begins with a dynamic of *p*. The sixth staff concludes with a dynamic of *p*.

1. **2.**

Coda.

Piano sheet music in G major, 2/4 time. The music consists of ten staves of musical notation, each with a treble clef and a bass clef. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

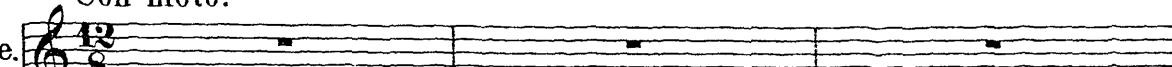
DAS LIED

Franz Abt.

O Jugend, wie bist du so schön!*

Con moto.

Singstimme.



Piano.



1. Die Son - ne leuch - tet, der Früh - ling blüht, ins Ge -
2. Du weckst im Men - schen, was Le - ben schafft, den



birg - zog der Win - ter hin - ein; das Al - ter winkt, doch im
Trotz und die Mil - de zu - gleich, die Lieb' in der Brust und im



Her - zen glüht die Ju - gend so warm und so rein. O du
Arm die Kraft, ei - ne Welt an Ge - nüs - sen so reich. O du



cresc.

Ju - gend.zeit, o du ro - si ge Zeit, du Le - ben im Tal und auf
 Ju - gend.zeit, o du herr - liche Zeit, es rauscht dei ner Lie - der Ge-

p

cresc. f

Höhn, wo die Welt so of - fen, das Herz so weit, wo die
 tön, daß die Welt so of - fen, das Herz so weit, daß die

f meno mosso

Welt so of - fen, das Herz so weit! O Ju - gend, wie bist du so
 Welt so of - fen, das Herz so weit! O Ju - gend, wie bist du so

dim.

poco rit.

f meno mosso

schön! o Ju - gend, wie bist du so schön! so
 schön! o Ju - gend, wie bist du so schön! so

p

cresc.

p

f > poco rit.

schön! _____ so schön! _____ o Ju-gend, wie bist du so schön!
schön! _____ so schön! _____ o Ju-gend, wie bist du so schön!

f > poco rit.

Tempo I.

f

Più tranquillo.

p

f

3. Vor-bei ist vorbei! Nimmer kehrst du zu-rück, du Leben, voll se-li-ger Lust! Ent-

p meno mosso

schwunden die Jugend, ent-schwunden das Glück, und win-terlich zieht's durch die Brust... Nur

poco

a poco cresc.

ein - mal umschwebt uns die ro - sige Zeit, wo Ge - fah - ren die Freu - den er -

poco a poco cresc.

höhn, wo die Welt so of - fen, das Herz so weit, wo die

decresc.

Welt so of - fen, das Herz so weit! O Ju - gend, wie bist du so

poco rit.

so schön! o Ju - gend, wie bist du so schön! so

mf

so schön! o Ju - gend, wie bist du so schön!

f *mf* *sf*

Carl Bohm.
Was i hab!*

Im Volkston.

Schöne Lied'le, ja die kenn i grad' drei an der Zahl, eines
 pfeif' i, eines summ' i, eines sing' i a mal. Schöne Lied'le, ja die kenn' i grad'
 drei an der Zahl, eines pfeif' i, eines summ' i, eines sing' i a mal.

mf $\frac{3}{8}$
 Holdri-o, holdri-o, hol-dri-o, holdri-o, hol-dri-o,
p $\frac{3}{8}$
rit.
 hol-dri-o, holdri-o, holdri-o. Gu-te Wirtshäus-le, ja die weiß i ganzer
ten
rit.
ten.
 drei an der Zahl, im einen borg' i, im andern trink' i, im dritten rauf' i a mal. Gu-te
ten.
 Wirtshäus-le, ja die weiß i ganzer drei an der Zahl, im ei-nen borg' i, im andern
rit.
 trink' i, im dritten rauf' i a mal. Holdri-o, holdri-o, hol-dri-o,
rit.
p $\frac{3}{8}$

holdri-o, hol-dri-o, hol-dri-o, holdri-o, holdri-o. Schnucke
 ten. rit. mf

Mäd'le, ja da hab' i ganzer drei an der Zahl, eine fopp' i, eine lieb' i, eine
 ten. p

hei-rat' i mal. Schnucke Mäd'le, ja da hab' i ganzer drei an der Zahl, eine
 rit.

fopp' i, eine lieb' i, eine hei-rat' i mal. Holdri-o, holdri-o,
 rit.

holdri-o, holdri-o, hol-dri-o, hol-dri-o, holdri-o, holdri-o.
 ften. p rit. f

Johannes Brahms.

Feldeinsamkeit.*

Herm. Almera.

Langsam.

Ich ru - he still im ho - hen grünen Gras und

p

sen-de lan - ge mei-nen Blick nach o - ben, nach o - ben, von

Grillen rings umschwirrt ohn' Un - ter - laß, von Him - melsbläu - e wundersam unwoben, von

Him - mels - bläu - e wan - der - sam um - wo - ben. Die

schönen weißen Wolken ziehend dahin durch's tiefe Blau, wie schön still le
 dim.

Träume, wie schöne stille Träume; mir ist, als ob ich

dolce

längst gestorben bin und ziehe heilig mit durch ew'ge Räume und

ziehe heilig mit durch ew'ge Räume.

pp

6

Hugo Brückler.

Lieder Jung Werners am Rhein N° 1.

J. V. von Scheffel.

Herzlich. M. M. ♩ = 76.

Als ich zum ersten Mal dich sah, — ver-

stummten alle Worte, es löste all mein Denken sich in schwel-

len-de Ac-cor-de.

Drum steh ich arm Trom
 cresc.
 pe - ter - lein musi - zie. - rend auf dem Ra - sen,
 p cresc.
 cresc.
 kann dir nicht sa - gen was ich will, kann meine Lieb,
 stringendo
 kann meine Lieb nur bla - sen.
 a tempo
 f colla parte mf
 cresc. 3

Hugo Brückler.

Lieder Jung Werners am Rhein N° 2.

J. V. von Scheffel.

Innig. M. M. ♩ = 72.

Music for the first system of the song. The vocal line starts with a melodic line in 4/4 time, key of A major. The piano accompaniment provides harmonic support with sustained notes and chords. The lyrics are: "Als ich zum ersten Mal dich sah, es war am sechsten". Measure 1 ends with a fermata over the vocal line.

Music for the second system. The vocal line continues with a melodic line in 4/4 time, key of A major. The piano accompaniment features a dynamic transition from piano to forte. The lyrics are: "Mär - ze, da fuhr ein Blitz aus ho - her Luft ver - sen - gendin mein". The instruction "cresc. ed accelerando" appears above the piano part, and "dim. e" appears below it.

Music for the third system. The vocal line starts with "Her - ze." followed by "a tempo". The piano accompaniment includes dynamic markings "rall.", "dolce", and "Ped.". The lyrics are: "Hat All' verbrannt, was". The section concludes with a repeat sign and a double bar line.

Music for the fourth system. The vocal line continues with "drin - nen stand," followed by "es ist mir Nichts ge - blie - ben, doch". The piano accompaniment consists of sustained chords. The lyrics end with a final "doch". The section concludes with a repeat sign and a double bar line.

cresc.

e - - - pheu - gleich wächst aus dem Schutt der Na - me meiner

Ped. * Ped. * Ped. * Ped. *

mf

Lie - ben, doch e - - - pheu - gleich wächst aus dem Schutt der

Ped. * Ped. * Ped. * Ped. *

f

Na - me, der Na - - - me meiner Lie - - - ben.

Ped. * Ped. * Ped. rit. m.s. * Ped. *

Robert Fischhof.

Vielleicht?...*

Gräfin Maria Klinkowstroem.

Ziemlich langsam. *p*

dolce

In dei - nem Gar - ten wo die Ro - sen blühn zur

pp

Som - mer_nacht, da sind ur - plötzlich Frühlingsme - lo - die'n

dolce

vom Schlaf er - wacht, vom Schlaf er - wacht.

f *cresc.*

Du Menschen - see - le, die so viel ge - lit - ten,

dim. *p*

tu auf die Tür viel - leicht, viel - leicht kommt nun mit lei - sen Schritten das

cresc. *f* *p* *pp*

Glück zu dir, zu dir.

cresc. *f* *cresc.* *f grandioso*

ff *

Rudolph Ganz.

Was ist Liebe?*

Langsam. *p*

Ich sprach — zur Son . ne: „Sprich, was ist die
p legato
f

Lie - be?“ Sie gab nicht Ant - wort, gab nur

mf

poco rit.

gold' - nes Licht. Ich sprach — zur Blu - me:
collega parte *p*

„Sprich was ist die Lie - be?“ Sie gab nur Düf - te mir,
f *mf*

Aus der Liedermappe Lillian Sanderson.

* Mit Bewilligung des Verlegers Edgar Kramer-Bangert, Kassel.

poco rit.

doch die Ant - wort nicht. Ich sprach zum E - wigen:

mit Nachdruck

colla parte *più f* *mit Nachdruck*

„Sprich, was ist die Lie - be? Ist's heil'ger Ernst? Ist's sü - ße Tän - de -

sehr breit ff.

lei?“ *) Da gab mir Gott ein Weib, ein treues, lie - bes,

dim. sempre

sehr breit *ff.* *dim. sempre*

smorz.

und nim - mer fragt' ich, was die Lie - be sei!

Ped. *Ped.* *Ped.*

***) Für Damen:** Da gab mir Gott ein Lieb, ein treues, gutes etc.

Heinrich Hofmann.

Geküßt.*

Julius Wolff.

Andante con moto.

Was wehrst du dich und

sträubst dich groß? Ich halte dich fest um_wun_den und las_se dich nicht eh_er los, als

bis ich dein Mälchen ge_fun_den, als bis ich dein Mälchen ge_fun_den. In

Fes_seln mei_ne Lin_keschlag die Händchen dir_auf den Rük_ken, mein

Arm hat da bei Kraft genug, dich an die Brust zu drük ken, mein

cresc.

Arm hat da bei Kraft genug, dich an die Brust zu drük ken.

cresc.

p

Die Rech te nun um spannt dein Kinn,

dim.

mf *poco animato*

du wirst's wohl dul den müs sen, so wahr ich Hun old Singuf bin,

poco animato

mf

cresc.

f

Mä del es kommt zum Küs sen, so wahr ich Hun old Sing uf bin,

cresc.

f

poco rit.

poco rit.

Tempo I.

Mä-del es kommt zum Küs - sen!

p

Siehst du, wie folgsam du dich schmiegest?!

p

Die Angst war zu be - täu - ben! Und wenn du nun ei - nen
poco animato

Schnurrbart kriegst, so kommt das nur vom Sträu - ben, und wenn du nun ei - nen
poco rit.

f *poco animato*

a tempo

Engelbert Humperdinck.

Käferlied.*

E. H. Strasburger.

Flie - ge klei - ner Kä - fer in den Tag hin - ein,

wek - ke auf die Schlä - fer lie - bes Kä - fer - lein,

Hast ja Rie - sen - flü - gel niemand kommt dir gleich Tä - ler Berg und

Hü - gel sind dein großes Reich Kä - fer, könnt' ich ei - - len,

eilen so wie du
flög ich tau-send Mei-len,
flög ich im-mer-
zu,
flög ich tau-send Mei-len
flög ich im-mer - zu.

E. Jaques-Dalcroze.
Der Liebsten Herz.

Le coeur de ma mie.

Allegro moderato.

pp

Das Herz mei-ner Liebsten ist klein, ist so klein, so
Le cœur de ma mie est pe - tit, tout pe - tit, pe -
a tempo

mf *#p.* *rall.* *pp*

klein, und das ist mir ganz recht, denn nur ich geh hin - ein. Wenn das
tit; J'en ai lâ-me ra - vie, Mon a - mour le rem - plit Si le

mf

Herz mei - ner Lieb - sten nicht gar so klein wär, ei da gin - gen hin -
 Herz grö - ßer auch als der Lieb - sten Herz sein, laß her - ein ich in's
 mir in dem Her - zen auch zehnmal mer Platz, nur für dich sollt er
cœur de ma mie N'é - tait pas si pe - tit En ce cœur yau - rait
l'œur de ma bell; Mon cœur, à moi, est grand, Mais ne ren - fer - me
mon cœur qui l'aime E - tait en - cor plus grand, Ne ren - ferm' - rait quand

rall. *a tempo pp*

ein noch der Freun - de viel mehr. Doch das, Das } Herz meiner Liebsten ist klein, ist so klein, so
 Herz doch nur sie ganz al - lein. Das }
 sein, nur für dich, einz' - ger Schatz Das }
plac' Pour plus d'un bon a - mi. Mais le } cœur de ma mie est pe - tit, tout pe - tit, pe -
qu'ell; Leshomm's c'est dif - fé - rent. Le } mè - me Qu'un seul sen - ti - ment. Le }

rall. *a tempo pp*

1. 2. Schluß.

klein, und das ist mir ganz recht, denn nur ich geh' hin - ein. 2. Mag mein ein.
 3. Und wür -
tit, J'en ai lâ - me ra - vie, Mon a - mour le rem - plit. 2. Plus que plit.
3. Et si

Lehn deine Wang' an meine Wang'.

H. Heine.

Langsam.*mit Leidenschaft*

p

Lehn dei - ne Wang' an mei - ne Wang', dann flie - ßen die

Trä - nen zu - sam - men, und an mein Herz

drück' fest dein Herz dann schla - gen zu - sam - men die Flam -

ff *p*

ff *p*

men. Und wenn in die gro - ße Flam - me fließt der

pp

Strom von un - sern Trä - - - nen, und wenn mein

pp

Arm dich ge - wal - tig um - schließt, sterb' ich vor Lie - bes - - -

p

nen. Lehn de - ne Wang' an mei - ne Wang'!

pp

Hugo Kaun.
Schifferliedchen.*

Gottfried Keller.

Innig bewegt.

Schon hat die Nacht den
Sil - berschrein des Him - mels auf - ge - tan;
nun spült der See den Wie - der - schein zu dir, zu dir hin -
an! *f ritard.*

a tempo

poco ritard.

p bewegt

Und in dem Glan - ze - schau - kelt sich_ ein leich - ter dunk - ler

pp sehr zart

pp

p cresc.

Kahn; _____ der a - ber trägt und schaukelt mich zu dir,— zu

mf

p

rit.

dir _____ hin - an!

a tempo

f

ff

p

p a tempo

Ich hö - re schon den Brun - nen gehn dem

Pfört - - lein ne - ben - an, und die - ses hat - ein

mf *f ritard.*

gü - tig Wehn' von O - sten auf - ge - tan.

ritard. *f*

mf a tempo

a tempo *ritard.* Das Stern - lein schießt, vom

p *pp a tempo*

mf

Bau - me fällt - das Blust in mei - nen Kahn; nach

6

Lie - be dür - stet al - le Welt, nun Schiff - - - lein
 leg dich an; nach Lie - be dür - stet
 al - le Welt, nun Schiff - - - lein leg dich
 an!

mf
f
mf
f
p
L.H.
mf *accel.*
p
pp

Carl Loewe.
Des Glockentürmers Töchterlein.

Fr. Rückert.

Andantino.

Mein hoch - gebor'nes Schätzlein, des Glk - ken-türmers

mf

p

Töchterlein, mahnt mich — bei Nacht und Ta - ge mit je - dem Glocken-

p

schla - ge: Ge - den - ke mein, ge - den - ke mein! Mein

p

hoch - gebor'nes Schätzlein, des Glk - ken-türmers Töchterlein, ruft

mich zu je - der Stun - de wohl mit der Glocken Mun - de: Ich har
 re dein, ja dein, ich har
 re dein, nur dein! Mein
 hoch ge - bor'nes Schätzle - ein, des Glok - ken - tür - mers Töch - ter - lein, es
 stellt die Uhr mit Glück - ke bald vor und bald zu - rück - ke

so wie's uns mag ge - le - gen sein, so wie's uns mag ge - le - gen sein. Mein

hoch - ge - boren - Schätzle - ein, sollt es nicht hochge - bo - ren sein? Der

Va - ter hochge - bo - ren, die Mut - ter hocher - ko - ren, hat

hoch - ge - bor'n - ihr Töch - - - ter - lein, ja, ja, hat

hoch - ge - bor'n - ihr Töch - - - ter - lein, ja, ja!

Mein hoch - ge - bor'nes

8

f

p

Ried.

Schätzlein ist nicht hoch mü - tig, das ist fein; es kommt ja hin und

wie - der von sei - ner Höh' her - nie - der zu

mir gestieg'n im Mon-denschein. Mein hoch - ge - bor'nes Schätzlein sprach

Das Veilchen.

J. W. v. Goethe.

Allegretto.



Ein Veilchen auf der Wie - se stand, in sich ge - bückt und

un - be - kannt; es war ein her - zig's Veil - chen! Da kam ein' jun - ge Schä - fe - rin mit

leich - tem Schritt und mun - ter'm Sinn da - her, da - her, die Wie - se her und -

sang.

dolce

Ach, denkt das Veil - chen, — wär' ich nur die schönste Blume der Na -

tur, ach! nur ein klei - nes Weilchen! bis mich das Lieb - chen ab - geflückt und

an den Bus - sen matt gedrückt, ach! nur, ach! nur ein Vier - telstündchen lang!

Ach! a - ber ach! das Mädchen kam und nicht in Acht das Veil - chen

ff

Hans Pfitzner.

Gretel.^{*)}

Carl Busse.

Gemütlich.

A musical score for voice and piano. The vocal line starts with a dotted half note followed by an eighth note. The piano accompaniment features a bass line with sustained notes and chords. The lyrics "Vor der Tür im Sonnenscheine, wo das" are written below the vocal line.

Kätz - chen sonst liegt, steht die Gre - tel ganz al - lei - ne und die

Gre - tel ist ver - gnügt, hört die Früh - glok - ken klin - gen, wie so lus - tig das

rit *a tempo*

geht, wenn die Schul - mäd - chen sin - gen; „Wenn's Mai - lüf - terl weht.“

pp

Vor der Tür ganz in Sin - nen steht die Gre - tel und.

ruhig

lacht: Was der Hans jetzt da drin - nen im Zim - mer wohl macht? Und im

schneller

ruhig

rit.

kurz a tempo

Tripp-trapp die paar Stu - fen und sie holt sich den Hut, ih - ren Hans will sie
ru - fen, denn dem Hans ist sie gut. Und es
dau - ert kaum ein Weil - chen da springt sie zu - rück vorn im Knopf - loch lau - ter
Veil - chen, in den Au - gen lau - ter Glück! Drückt die
Klin - ke ver - stoh - len, steckt das Köpf - chen durch den Spalt: „Lie - ber Hans ich will dich

ff

ho - len, kommst du mit in den Wald? weit

cresc. *ff*

fort aus den Gas-sen,dummer Jun - ge,- sag' ja! Und der Hans kann's nicht

lassen und der Hans ruft: Hur - rah! küßt die Gre - tel auf die

rit. *schneller* beiden ro - ten Lip - pen im Nu, und die Gre - tel will's nicht lei - den

rit. *schneller ff*

und sie ki - chert: ach du!

Max Reger.
Mein Schätzlein.*

Ziemlich lebhaft und sehr anmutig. (*nie schleppend!*)

Mein Schätzlein ist ein gar köstliches Ding, so fin - det man nirgends ein

zwei - tes, mit Lä - cheln, mit Schækern, mit

Lä - cheln, mit Schä - kern treibt's mir aus dem Haus die Gril - len, die Sorg' und das

Leid. Ju - hei - da, ju - hei - da, wie sollt' ich nicht lus - - -

sempre dolce

- - - tig sein mit solch' ei - nem.solch' ei - nem Schät - - - ze -

Etwas langsamer. (*sehr sentimental!*)

lein! Und spitzt es sein Mäul - chen, sein sü - bes zum Kuß, das

rit. Lebhaft.

Rei - zend-ste ist es auf Er - den, und bin ich's noch nicht, so
rit.

scen - - - do *f* *mf*

muß ich vor Glück ein Narr, ein gan - zer noch wer - - - den... Ju -

hei-da, ju-hei-da, wie sollt ich nicht lus-tig sein mit solch'

ei-nem, solch' ei-nem Schät-ze-lein!

L. Schlottmann.
Schön Rohtraut.*

Eduard Möricke.

Allegro moderato.

(Die Vortragszeichen sind je nach dem Inhalt
der verschiedenen Verse zu modifizieren.)

Wie heißt König Rin-gan's Töch-ter-lein?
Und ü-ber ei-ne klei-ne Weil,
p Und einst sie ruhten am Ei-chenbaum,
p Drauf rit-ten sie wie-der schweigend heim,
(*poco piu lento*)

Roh-traut, schön Roh-traut! Was
Roh-traut, schön Roh-traut! So
da lacht schön Roh-traut! Was
Roh-traut, schön Roh-traut! Es

tut sie denn den gan - zen Tag, da sie wohl nicht spin - nen und
 dient der Knab' auf Rin - gan's Schloß in Jä - ger - klei - dung und
 siehst mich an so wun - nig - lich? Wenn du das Herz hast, so
 jauchzt der Knab' in sei - nem Sinn. Und wür - dest du heu - te noch

nä - hen mag? Tut fi - schen und ja - gen! O daß ich doch ihr
 hat ein Roß mit Roh - traut zu ja - gen. O daß ich doch ein
 küs - se mich, er - schrak da der Kna - be! Doch den - ket er, mir
 Kai - se - rin, mich sollt es nicht krän - ken. Ihr tau - send Blät - ter im

Jä - ger wär, fi - schen und ja - gen freu - te mich sehr!
 Kö - nigs - sohn wär, Roh - traut, schön Roh - traut lieb' ich so sehr!
 ist's ver - gunnt und küs - set schön Roh - traut auf den Mund.
 Wal - de wißt, ich ha - be schön Roh - trautes Mund ge - küßt.

Schweig still, mein Her - ze!

Franz Schubert.

Ave Maria.

Walter Scott.

Sehr langsam.

pp col Pedale

The musical score consists of five staves of music. The top staff is for the piano, indicated by a treble clef and bass clef, with a dynamic marking of *pp col Pedale*. The subsequent four staves are for a soprano voice, indicated by a soprano clef. The lyrics are written below the vocal parts in three groups. The first group of lyrics is:

1. A - ve Ma - ri - a! Jung - frau
 2. A - ve Ma - ri - a! Un - be -
 3. A - ve Ma - ri - a! Rei - ne

The second group of lyrics is:

mild, er hö re ei ner Jung frau Fle hen, aus die sem Felsen, starr und
 fleckt! Wenn wir auf diesem Fels hin sin ken zum Schlaf, und uns dein Schutz be-
 Magd! Der Er de und der Luft Dä mo nen, vor dei nes Auges Huld ver-

The third group of lyrics is:

wild, soll mein Ge bet zu dir hin we hen. Wir
 deckt, wird weich der har te Fels uns dün ken. Du
 jagt, sie kön nen hier nicht bei uns woh nen. Wir

schla - fen si - cher bis zum Mor - gen, ob Men - schen noch so grausam sind. O
 lä - chelst, Ro - sen-düf - te we - hen in die - ser dumpfen Fel - senkluft, o
 woll'n uns still dem Schicksal beu - gen, da uns dein heil - ger Trost anweht, der

Jung - frau, sieh der Jungfrau Sor - gen, o Mut - ter, hör' ein bit - tend Kind!
 Mut - ter, hör' des Kin - des Fle - hen, o Jung - frau, ei - ne Jungfrau ruft!
 Jung - frau wol - le hold dich nei - gen, dem Kind, das für den Va - ter fleht!

fp

pp

A - - - ve Ma - ri - - - a!
 A - - - ve Ma - ri - - - a!
 A - - - ve Ma - ri - - - a!

pp dim.

Robert Schumann.
Der Nußbaum.

Julius Moran.

Allegretto.

The musical score consists of four systems of music, each with two staves (treble and bass). The key signature is G major (one sharp), and the time signature is common time (indicated by '6'). The tempo is Allegretto.

System 1: The first system begins with a dynamic of *p*. The lyrics are: "Es grü-net ein Nuß - baum vor dem Haus," with musical markings "Re. * Re. * Re. * Re. * Re. * Re. * Re. *".

System 2: The second system continues the melody. The lyrics are: "duf - tig, luf - tig brei - tet er", with a marking "Re. simili".

System 3: The third system concludes the phrase. The lyrics are: "blätt - rig die Blät - ter aus.", followed by a dynamic of *p* and the word "Viel".

System 4: The fourth system begins with a dynamic of *p*. The lyrics are: "lieb - li-che Blü - ten ste - hen dran,".

lin - de Win - de kom - men, sie herz - lich zu um - fahn.

p

Es flü - stern je zwei zu zwei ge - paart,

nei - gend, beu - gend zier - lich zum

p

Kus - se die Häupt - chen zart. *ritard.* Sie

flü - stern von ei - nem Mägd - lein, das däch - te die Näch - te und

ritard.

Ta - - - - ge lang, wuß - te ach sel - ber nicht was.

ritard.

p

Sie flü - stern, sie flü - stern,

wer mag verstehn so gar lei - se Weis',

rit.

flü - stern von Bräut - gam und näch - - stem

p rit.

Jahr, vom näch - sten Jahr. Das Mägd - lein

rit.

hor - - chet, es rauscht im Baum, seh - nend,wäh - nend

pp

sinkt es lä _ chelnd in Schlaf und Traum.

Du meines Herzens Krönelein.*

Felix Dahn.

Andante.

Du meines Her_zens Krö _ ne.lein, du bist von lau _ trem Gol _ de,

wenn an _ de.re da _ ne.ben sein, dann bist du noch viel kol _ de. Die

An _ dern tun so gern ge_scheut, du bist garsanft und stil _ le, daß

je _ des Herz sich dein er _ freut, dein Glück ist's, nicht dein Wil _ le.

mf

Die an.dern su.chen Lieb und Gunst mit tau - send fal.schen Wor.ten, du

p espr.

mf

p

Re.

pp

- oh.ne Mund und Au - genkunst bist wert an al.len Or - ten.

*

p

Du bist, als wie die Ros'im Wald,sie weiß nichts von ihrer Blü - te,doch je - dern,der vor -

pp

ü - ber.wallt,er - freut sie das Ge - mü - te.

Re.

*

Wilhelm Taubert.
Dem Herzallerliebsten.*

Aus des Knaben Wunderhorn.

Andantino con moto.

Frau Nachti-gall, Frau Nachti-gall! Grüß' mei-nen Schatz

viel tau-send mal, grüß' ihn so hübsch, grüß' ihn so fein, sag' ihm, er soll mein

ei-gen sein, er soll mein ei-gen sein! Und komm ich vor ein

Goldschmiedhaus, der Goldschmied schaut zum Fenster raus: „Ach Goldschmied, lieb-ster

Goldschmied mein! schmied'mir ein fei - nes Rin - gelein. Schmied's nicht zu groß, schmied's

nicht zu klein, schmied's für ein schönes Fin - gerlein, auch schmied'mir meinen Namen

dran, es soll's mein Herz al - - lerliebster han, es soll's mein Herz al - - ler - lieb - ster

han. Hätt' ich ei - nen Sclüs - sel von ro - tem Gold, mein Herz ich dir auf - schließen wollt,

ein schö - nes Bild das, ist da - rein, mein Schatz, es muß dein eig - nes sein, es muß dein

rit.

eig - - - nes sein! Wenn ich nur ein klein Wald.vög.lein wär, so

p

süß ich auf dem grünen Zweig; wenn ich ge.nug — ge.zwitschert hätt,

p

flög' ich zu dir, mein Schatz, in's Reich! Wenn ich zwei Tau - ben.flü.gel hätt, wollt'

pp *tranquillo*

fliegen ieh ü.ber die gan.ze Welt, wollt' flie.gen ü.ber Berg und Tal, hin, wo mein Herz.

sfz *dim.* *pp* *sfx*

al - - - ler.liebster wär, hin, wo mein Herz. al - - - ler.lieb.ster wär!

eresc. *sfz* *f*

Arthur Vollmer.
Mädele, guck' raus!*

Schwäbisches Liebesliedchen.

A. Grimminger.

Allegro moderato.

Mä - de - le, Mä - de - le guck' raus, guck' raus!

d'Nach - ti - gal - le schla - ge, d'Nach - ti - gal - le schla - ge, steht an Armer vor deim Haus,

der netweiß wo ein und aus, möcht' dir Eb - bes sa - ge, möcht' dir Eb - bes

sa - - - ge. Mä - de - le, Mä - de - le guck' raus, guck' raus!

più f

Mä - de - le, Mä - de - le guck' raus, guck' raus! Mä - de - le, Mä - de - le guck'

mf

raus, guck' raus! Möcht dir Eb - bes sa - ge, guck' raus, guck' raus!

pp

ff

mf

Mä - de - le, Mä - de - le komm'

her, komm' her! Bischt so lieb zum Steh - le, bischt so lieb zum Steh - le;

hast a Herz voll Treu und Ehr; schau, wenn das mein ei - ge wär, tät mer nix mehr feh - le,

mf

poco rit.

tät mer nix mehr feh - - le. Mä - de - le. Mä - de - le komm' her, komm'

col canto

poco piu f

her! Mä - de - le, Mä - de - le komm' her, komm' her! Mä - de - le,

Mä - de - le komm' her, komm' her! Bischt so lieb zum steh - le; komm' her, komm' her!

mf

Mä - de - le, Mä - de - le schlag

ff

ein, schlag ein, a - bernet da - ne - be, a - bernet da - ne - be.

mf

Sag' net ja und sag' net nein, so mag's End' vom Lied.le sein, daß du mein vor's

mf

poco rit.

Le - be, daß du mein vor's Le - - be! Mä - de - le, Mä - de - le schlag

col canto

pp

ein, schlag ein! Mä - de - le, Mä - de - le schlag ein, schlag ein!

mf

Mä - de - le, Mä - de - le schlag ein, schlag ein, a - bernet da - ne - be; schlag

ff

ein, schlag ein!

ff

Hugo Wolf.
 „Über Nacht.“*

Julius Sturm.

Mäßig langsam.

The musical score consists of six staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is one flat, and the time signature varies between common time and 3/4. The score includes dynamic markings such as *p*, *pp*, *sf*, *f*, *ritard.*, *a tempo*, and *mf*. The lyrics are integrated into the music, with some words appearing above the staff and others below. The vocal part begins with "Über Nacht, über Nacht kommt". The piano part features rhythmic patterns and harmonic support. The vocal line continues with "still das Leid, und bist du erwacht, o traurige Zeit, du grüßest den dämmern den", followed by "ritard." and "a tempo". The piano accompaniment includes a prominent bass line and harmonic chords. The vocal line then continues with "Über Nacht, über Nacht kommt mit Wein und mit Sorgen gen.", followed by "ritard." and "a tempo". The piano accompaniment includes a prominent bass line and harmonic chords. The vocal line concludes with "Rasch.", followed by "Nacht, über Nacht kommt still das Glück, und bist du erwacht, o seelig Geschick, der". The piano accompaniment includes a prominent bass line and harmonic chords.

gehalten

düst... re Traum ist zer... ron... nen, und Freu... de ist ge... won... nen.

I. Zeitmaß.

Über

Nacht, ü... ber Nacht kommt Freud' und Leid, und eh' du's gedacht, ver... las... send dich beid' und

ge... hen dem Herrn zu sa... gen, wie du sie ge... tra... gen.