

Musikalische Skizzenmappe

von
Robert Leonard

<i>Der einsame Geiger, Op. 152.....</i>	<i>M. 1.20.</i>
<i>Abendfrieden, Op. 153.....</i>	<i>„ 60.</i>
<i>Unter Palmen, Op. 154.....</i>	<i>„ 1.20.</i>
<i>Barbara, Walzer, Op. 156.....</i>	<i>„ 1.20.</i>

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Wien, Carl Haslinger g^{dm}. Tobias.



Abendfrieden.

Robert Leonard, Op. 153.

Andante con espressione.

The first system of the musical score for 'Abendfrieden' is written for piano in 2/4 time. It begins with a treble clef and a key signature of three flats (B-flat major). The tempo and mood are indicated as 'Andante con espressione'. The first measure starts with a piano (*p*) dynamic. The melody in the treble clef features a series of eighth notes, while the bass clef provides a steady accompaniment of quarter notes. The system concludes with a fermata over the final chord.

The second system continues the piece, maintaining the 2/4 time signature and three-flat key signature. The melody in the treble clef continues with eighth-note patterns, often beamed together. The bass clef accompaniment remains consistent with quarter notes. The system ends with a fermata over the final chord.

The third system of the score shows a continuation of the melodic and harmonic themes. The treble clef melody is more active, with some sixteenth-note passages. The bass clef accompaniment continues with quarter notes. The system concludes with a fermata over the final chord.

The fourth system marks a change in dynamics and mood. The treble clef melody becomes more rhythmic, featuring sixteenth-note patterns. The bass clef accompaniment also becomes more active. A *cresc.* (crescendo) marking is present, leading to a fortissimo (*f*) dynamic. The system ends with a fermata over the final chord.

The fifth system concludes the piece. The treble clef melody features a series of eighth notes, and the bass clef accompaniment consists of quarter notes. A piano (*p*) dynamic is indicated. The system ends with a fermata over the final chord.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three sharps (F#, C#, G#). The lower staff has a bass clef and the same key signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Dynamics include *cresc.*, *f*, and *p*.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three flats (Bb, Eb, Ab). The lower staff has a bass clef and the same key signature. The music continues with melodic and bass lines. Dynamics include *p*.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. The lower staff has a bass clef and the same key signature. Dynamics include *p*.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. The lower staff has a bass clef and the same key signature. Dynamics include *p*. An 8-measure rest is indicated in the upper staff.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. The lower staff has a bass clef and the same key signature. Dynamics include *p*. An 8-measure rest is indicated in the upper staff. The word *smorz* is written in the lower staff.

Sixth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. The lower staff has a bass clef and the same key signature. Dynamics include *pp rall.*, *m.d.*, and *ppp*. The system concludes with a double bar line.

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