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[Kompositionen für Klavier]

Berger, Ludwig

Leipzig [u.a.], [ca. 1850]

[urn:nbn:de:hbz:kn38-6313](https://nbn-resolving.org/urn:nbn:de:hbz:kn38-6313)

L. Berger, Sonate in C-moll. (op. 7)
Prélude et 29. Étude (op. 41.)
F. C. Schumann op. 10. 3 Kl. Clavierst.
C. Reinecke op. 7. Fantasiesstücke mit
op. 13 N° 2 Walden.
Rob. Volkmann op. 6 Symphonisch.

R 1854

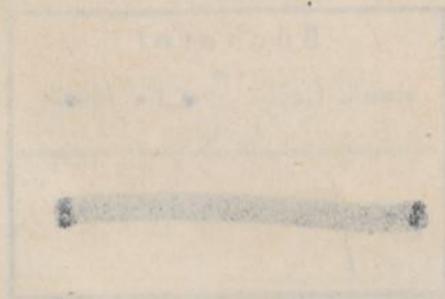
Hochschule für Musik Köln



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Bücherei
der
staatl. Hochschule für Musik
Köln

~~_____~~ 1882



SONATES

des Pianistes contemporains.

| | |
|--|-------------|
| BERGER, L., Op. 7. C moll. | 25 Ngr. |
| Op. 18. C dur. | 20 „ |
| BURGMÜLLER, NORB., Op. 8. F moll. | 1 Thlr. „ |
| ESCHMANN, J. KARL, Op. 25. Instructiv. | |
| Nº 1. C dur. 20 Ngr. Nº 2. G moll. 25 Ngr. Nº 3. D dur. | 1 „ — „ |
| FLÜGEL, G., Op. 20. C moll. | 1 „ 15 „ |
| HELLER, ST., Op. 65. Zweite Sonate. H moll. | 1 „ 10 „ |
| KALKBRENNER, FR., Op. 177. As dur. | 1 „ 10 „ |
| LYSBERG, CH., Op. 85. | 25 „ |
| MARSCHNER, H., Op. 55. Nº 1. C dur. Nº 2. G dur. Nº 3. A moll. à | 15 „ |
| MENDELSSOHN-BARTHOLODY, F., Op. 6. E dur. | 1 Thlr. 5 „ |
| SCHUNKE, L., Op. 5. G moll. | 1 „ 10 „ |
| TAUBERT, W., Op. 20. C moll. | 25 „ |
| Op. 21. Nº 1. F moll. 17 ½ Ngr. Nº 2. Cis moll. | 22 ½ „ |
| Op. 114. Sechste Sonate. D moll. | 1 „ 10 „ |

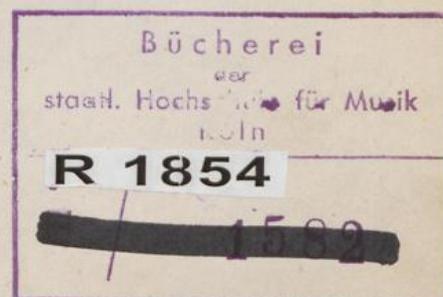
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GRANDE SONATE.
INTRODUZIONE. DEDICATA A MUZIO CLEMENTI.

L. Berger, Op. 7.

Adagio.

SONATA.

Senza sordini.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in the key of B-flat major (two flats). The time signature is 2/4. The piece starts with a forte (f) dynamic. The piano part features a series of chords and arpeggiated figures, while the bass part provides a steady accompaniment. Dynamics range from piano (p) to fortissimo (ff). Articulations include accents (>) and slurs. The score is divided into measures by vertical bar lines.

Bücherei
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Köln
F 2428

Allegro con fuoco.

This page contains a handwritten musical score for piano, titled "Allegro con fuoco." The score is written in a single system with two staves per system (treble and bass clef). The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns. Dynamic markings include *f* (forte), *ff* (fortissimo), *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo). Pedal markings are indicated by "Ped." with a circled cross symbol. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 3, 2, 4). The page number "2516" is visible at the bottom center.

Handwritten musical score for piano, consisting of seven systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *fz*, *f*, *ff*, *p*, *forte*, *cresc.*, and *loco.*. Performance instructions include *Ped.* (pedal) and *tr* (trill). The score is numbered 2516 at the bottom center. A page number '5' is visible in the top right corner.

The musical score is written for piano and consists of seven systems of staves. The notation includes treble and bass clefs, notes, rests, and various dynamic markings. Performance instructions such as 'Ped.' and 'ten.' are present throughout the piece. The dynamics range from *mf* (mezzo-forte) to *fz* (forzando).

System 1: *ff*, *fz*, *fz*, *fz*, *fz*, *dim.*, *Ped.*

System 2: *Ped.*, *Ped.*, *Ped.*, *fz*

System 3: *Ped.*, *Ped.*, *Ped.*, *mf*

System 4: *mf*, *p*, *mf*, *p*

System 5: *cresc. f*, *ten.*, *fz*, *dim.*, *Ped.*

System 6: *Ped.*, *mf*, *mf*, *mf*, *P*

First system of musical notation. Treble and bass staves. Dynamics: *cresc. f*, *ten.*, *fz*.

Second system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *ff*, *ff*, *Ped.*, *fz*, *fz*.

Third system of musical notation. Treble and bass staves. Dynamics: *fz*, *dim.*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *pp*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *Ped.*, *f*, *P*, *cresc.*.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*, *Ped.*, *Ped.*. Includes a double bar line with a repeat sign and a 2/4 time signature. Page number 2516 is visible at the bottom.

Adagio.

ff
Ped.

Ped. dim.

P ff
Ped. energico. fz fz

fz forte.
Ped.

P P mf mf

p

Allegro.

f

Tempo primo.

espressivo.

p

Ped. ⊕ Ped. ⊕

mf *mf* *p* *cresc.*

ff *Ped.* *Ped.*

1 3 4

4

The musical score is written for piano and consists of seven systems of staves. The notation includes treble and bass clefs, a key signature of two flats, and a 7/8 time signature. Dynamics range from *pp* to *ff*. Performance instructions include *Ped.* (pedal) and *fz* (forzando). Fingerings are indicated by numbers 1-5. The score features complex rhythmic patterns, including sixteenth-note runs and chords. The final system includes a *cresc.* (crescendo) marking and a *fz* dynamic.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *rf*, *p*, *f*, *p*. Includes a fermata in the bass line.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p*, *f*. Includes a fermata in the bass line.

Third system of musical notation. Treble clef, bass clef. Dynamics: *ff*, *dim.*, *Ped.*. Includes a fermata in the bass line.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *rf*, *rf*. Includes a fermata in the bass line.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *p*, *pp*, *cresc.*, *pp*. Includes a fermata in the bass line.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *Ped.*, *ff*, *Ped.*. Includes a fermata in the bass line.

Adagio
patetico.

The musical score consists of eight systems of staves. The first system is a grand staff with treble and bass clefs, marked 'Adagio patetico.'. The second system continues the grand staff notation. The third system includes a 'Ped.' instruction and a 'rallent.' marking. The fourth system features a 'Ped.' instruction and a 'dim.' marking. The fifth system includes a 'Ped.' instruction and a 'tr' (trill) marking. The sixth system includes a 'Ped.' instruction and a 'cresc.' (crescendo) marking. The seventh system includes a 'Ped.' instruction and a 'p' (piano) marking. The eighth system concludes the page with a 'f' (forte) marking.

cresc. *f* *ff* *dim.*
Ped. ⊕ Ped. ⊕

p *pp* *cresc.*
Ped. ⊕ Ped. ⊕ Ped.

p Ped.

Ped. ⊕

p Ped. ⊕

p *f* Ped. smorz.

p *pp* *espressivo.* *a tempo.*

Allegro.

RONDO.

P molto legato.

Handwritten musical score for a Rondo piece, numbered 14. The score is in 6/8 time and consists of eight systems of two staves each. The first system includes the tempo "Allegro." and the dynamic "*P* molto legato." The word "RONDO." is written vertically on the left. The music features various dynamics including "f" (forte) and "dim." (diminuendo). The final system includes a triplet of eighth notes in the bass line with fingerings 1 2 3 1 / 3 4 5 3 and a piano "P" dynamic marking.

System 1: Treble clef contains a melodic line with a fermata and a '5' above it. Bass clef contains chords. Dynamics: *cresc.*, *ff*.

System 2: Treble clef has a melodic line with a fermata. Bass clef has chords. Dynamics: *f*, *f*, *dim.*. Markings: *loco*, *Ped.*.

System 3: Treble clef has a melodic line. Bass clef has chords. Dynamics: *pp*, *ff*, *p*. Marking: *Ped.*.

System 4: Treble clef has a melodic line. Bass clef has chords. Dynamic: *fPed.*.

System 5: Treble clef has a melodic line. Bass clef has chords. Dynamic: *f*. Marking: *Ped.*.

System 6: Treble clef has a melodic line. Bass clef has chords. Dynamics: *f*, *f*. Marking: *loco.*.

System 7: Treble clef has a melodic line. Bass clef has chords. Dynamics: *ff*, *f*, *ff*, *p*. Markings: *Ped.*.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

8

Second system of musical notation. The bass line includes the instruction "Ped." (pedal) and a circled cross symbol. The dynamic marking "p" (piano) is present.

8

Third system of musical notation. The treble line includes the instruction "loco." and the dynamic marking "p". The bass line includes "cresc." (crescendo) and "f" (forte).

Fourth system of musical notation. The dynamic marking "f" (forte) is present in the treble line, and "p" (piano) is present in the bass line.

Fifth system of musical notation. The dynamic marking "f" (forte) is present in both the treble and bass lines.

Sixth system of musical notation. The dynamic marking "dim." (diminuendo) is present in both the treble and bass lines, along with "f" (forte).

dim.

dolce.

un poco ritenuto.

Ped.

Ped.

Ped.

smorz.

cresc.

dim.

a tempo.

ff

Ped.

p

First system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes dynamic markings such as *p* (piano) and accents.

Second system of musical notation, featuring a treble and bass clef. It includes dynamic markings *f* (forte), *rf* (ritardando forte), and *Ped.* (pedal) with a circled cross symbol.

Third system of musical notation, featuring a treble and bass clef. It includes dynamic markings *sf* (sforzando) and a circled cross symbol.

Fourth system of musical notation, featuring a treble and bass clef. It includes dynamic markings *ff* (fortissimo), *Ped.*, and a circled cross symbol.

Fifth system of musical notation, featuring a treble and bass clef. It includes dynamic markings *ff*, *Ped.*, *loco.*, *sf*, *sp*, and a circled cross symbol.

Sixth system of musical notation, featuring a treble and bass clef. It includes dynamic markings *ff*, *Ped.*, *loco.*, *sf*, *sf sf sf sf sf*, and *p* (piano).

Musical notation system 1, featuring a grand staff with treble and bass clefs. The piece is in a minor key. The first system includes two measures with a 'Ped.' (pedal) instruction and a fermata symbol. The notation includes various note values, rests, and dynamic markings.

Musical notation system 2, continuing the piece. It features a grand staff with treble and bass clefs, with complex rhythmic patterns and melodic lines in both hands.

Musical notation system 3, continuing the piece. It features a grand staff with treble and bass clefs, with complex rhythmic patterns and melodic lines in both hands.

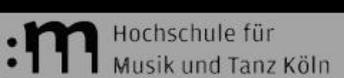
Musical notation system 4, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *f* (forte), *dim.* (diminuendo), and *f* (forte) again. The notation includes various note values, rests, and dynamic markings.

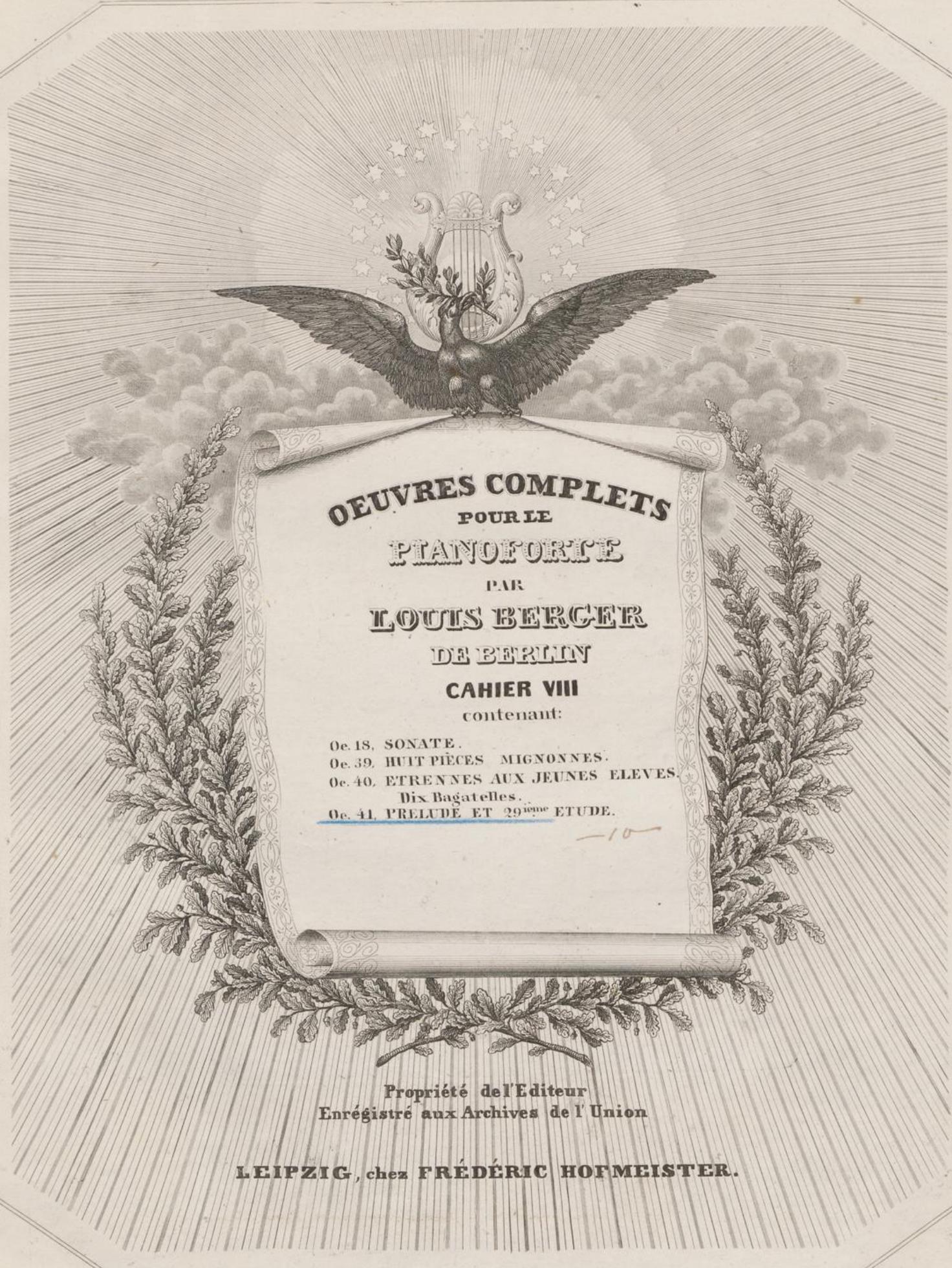
Musical notation system 5, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *dim.* (diminuendo) and *p* (piano). The notation includes various note values, rests, and dynamic markings.

Musical notation system 6, the final system on the page. It features a grand staff with treble and bass clefs. Dynamic markings include *cresc.* (crescendo) and *ff* (fortissimo). The system concludes with a 'Fine.' marking and a 'Ped.' instruction with a fermata symbol. The page number '2516' is visible at the bottom.

Studienwerke für Piano zu 2 Händen und zu 4 Händen.

| Piano zu 2 Händen. | | | | | | | |
|--|---|---|--|---|-------------------------------|--|---|
| Alkan, C. V., Op. 15. Trois grandes Etudes dans le Genre pathétique. No. 1, Aime-moi! 2, Le Vent, 3, Morte! à | 2 — | Farrene, L., Op. 42. 20 Etudes de moyenne Difficulté. Liv. 1—3. à 15 ngr | 1 15 | Köhler, Louis, Op. 117. Die goldene Jugendzeit. 3 instructive Rondinos zur Geläufigkeits-Uebung beider Hände, f. d. Klavierunterricht. | — 20 | Riem, F. W., 16 Uebungsstücke f. angehende Spieler. | — 12½ |
| — Trois grandes Etudes. No. 1, Fant. p. la Main gauche seule. — 2, Intro., Variations et Finale pour la Main droite seule. — 3, Etude à Mouvement semblable et perpétuel pour les 2 Mains. | — 20 1 — — 25 | Guthmann, Fr., Pianoforte-Schule, nach einer neuen Methode. mit besonderer Rücksicht auf Fingersatz, Vortrag und Passagen. Mit Uebungsstücken von C. Czerny, Hummel, Kalkbrenner u. a. m. geh. | 1 10 | Kullak, Ad., Op. 17. Die Kunst des Anschlags. Ein Studienwerk f. vorgerücktere Klavierspieler und Leitfaden für Unterrichtende. geh. | 2 15 | Rosenhain, J., Op. 17. 12 Etudes caractéristiques. (Adoptées par le Conservatoire de France à l'Usage des Elèves.) — 6 Characterstücke oder Studien. (Besonderer Abdruck aus Op. 17.) | 2 — |
| Argenton, Ant. d', Op. 12. 12 Etudes poétiques. 2 Cahiers. Cah. I. No. 1. Les Cloches. 2. Le doux Entretien. 3. La Fuite. 4. Le Prisonnier. 5. Les Fanfares. 6. Le Chant des Montagnes. Cah. II. No. 7. La Cascade. 8. Cantilène. 9. Vénitienne. 10. Insomnie. 11. Danse villageoise. 12. Les Lutins. | 1 12½ 1 10 | Gutmann, Ad., Op. 12. 10 Etudes caractéristiques de Concert. Cah. 1. 2. à 1 ngr 7½ ngr. | 2 15 | Latour, T., Op. 62. Exercices utiles d'une Difficulté graduelle en Var. (C.) | — 20 | No. 1, Elegie. — 2, Schifferständchen (La Sérénade du Pêcheur). — 3, Lied. — 4, Seereise (Voyage sur Mer). — 5, Sylphentanz (La Danse des Sylphes). — 6, Zwiegespräch (Dialogue). | — 7½ — 7½ — 7½ — 10 — 10 |
| Aulagnier, A., Op. 38. Methode enfantine p. Pfte. Klavierschule für Kinder in 25 fortschreitenden Lectionen nebst leichten Uebungsstücken mit bes. Berücksichtigung kl. Hände. geh. | 1 10 | No. 1, La Mer (C.) } — 15 — 2, La Tempête (Fm.) } — 3, Réverie (Des.) } — 7½ — 4, La Brise du Soir (H.) } — 12½ — 5, Romance (Em.) } — 10 — 6, La Mélancolie. (Cm.) } — 7½ — 7, La Fontaine (F.) } — 12½ — 8, La Sylphide (Des.) } — 7½ — 9, Chant d'Amour (Es.) } — 10 — 10, Eroica (Gm.) } — 12½ | | Lemoine, Henri, Op. 37. Etudes enfantines, dédiées aux jeunes Elèves. Ces Etudes ont été composées expressément pour les petites Mains. Contenant 50 Etudes divisées en 2 Livres de 25 Etudes chaque. à | 1 — | Schad, Jos., Op. 27. Le Casse-Bras. Grande Etude-Exercice (C.) | — 15 |
| Berger, Louis, Op. 12. Douze Etudes. Nouv. Edit. (Liv. 1 des Etudes.) | 1 5 | Häuser, J. E., Op. 15. Elementarbuch für die allerersten Anfänger des Pianofortespiels, in 120 instructiven Uebungsstücken. Nebst einer kurzen Beschreibung einer vereinfachten und sichern Methode beim Klavierunterrichte. geh. *n. | — 10 | Levi, S., Op. 1. Schule der Technik, oder: Der Weg auf dem Pfte. zu einer gediegenen u. glänzenden Virtuosität gelangt. (Ecole technique etc.) geh. | 2 10 | — Op. 31. Etudes faciles et progressives, composées expressément pour les petites Mains. Liv. 1, 12 Etudes. — 2, 12 Etudes. | — 25 — 25 |
| — Op. 22. Quinze Etudes. Liv. 1. 2. à 1 ngr (Liv. 2, 3 des Etudes.) | 2 — | Henselt, Adolphe, Op. 2. 12 Etudes caractéristiques de Concert. Cah. 1. (No. 1—6.) — 2. (No. 7—12.) | 1 15 1 15 | Löschhorn, A., Op. 10. Deux Etudes de Concert. | — 17½ | Schmitt, Al., Op. 62. Rhapsodien in Uebungen. Heft 1, 2. à 1 7½ — Op. 67. 18 Studien. Heft 1. (17½ ngr) Heft 2. (25 ngr) Heft 3. (17½ ngr) compl. | 1 10 |
| Hieraus einzeln; No. 8, Giocoso. — 10, Gigue. | — 7½ — 7½ | No. 1, Orage, t'unesaurais m'abattre. — 2, Pensez un peu à moi, qui pense toujours à vous! — 3, Exauce mes vœux! — 4, Duo (Repos d'Amour). — 5, Vie orangeuse. — 6, Si oiseau j'étais, à toi je volerais! — 7, C'est la jeunesse qui a des ailes dorées. — 8, Tu m'attires, m'entraînes, m'engloutis! — 9, Jeunesse d'amour, plaisir céleste; ah, tu t'enfuis, mais la mémoire nous reste. — 10, Comme le ruisseau dans la merse répand, ainsi ma chère mon coeur l'attend. — 11, Dors-tu, ma vie? — 12, Plein de soupirs, de souvenirs, inquiet, hélas! le coeur me bat. | — 10 — 10 — 7½ — 12½ — 15 — 10 — 10 — 10 — 10 — 10 — 12½ | Lysberg, Ch. B., Op. 14. Six Etudes de Salon. | — 25 | Schumann, R., Op. 3. Studien nach Capricen v. Paganini bearbeitet, mit Fingersatz, vorbereitend. Uebungen und einem Vorworte über ihren Zweck. (Etudes d'après des Caprices de Paganini.) | 1 5 |
| — Op. 30. 28 ^{me} Etude (Em.) en forme de Rondo. | — 12½ | Herz, H., Op. 21. Exercices et Préludes dans tous les Tons majeurs et mineurs. | 1 15 | — Op. 20. Etude pour la Main gauche seule. | — 10 | — Op. 10. 6 Etudes de Concert composées d'après des Caprices de Paganini. Suite des Etudes d'après des Caprices de Paganini. | — 25 |
| Bertini, H., 48 Etüden. Vorstudien zu den Etüden von J. B. Cramer. Heft 1. Op. 29. 2. Op. 32. à | — 20 | Hiller, F., Op. 15. 24 Etudes. Cah. 1. (No. 1—6.) — 2. (— 7—10.) — 3. (— 11—13.) — 4. (— 14—17.) — 5. (— 18—20.) — 6. (— 21—24.) | 3 — — 22½ — 20 — 15 — 17½ — 12½ — 20 | Mayer, Ch., Op. 55. Six Etudes. (1er Livre des Etudes.) | 1 — | Siebmann, Fr., Op. 46. Concert-Studien. Heft 1. — No. 1. Ungeduld. — 2. Seliges Glück. — 3. An den Sturm. — 4. Kosender Zephir. — 5. Mondnacht. Heft 2. — No. 6. Meerfahrt. — 7. Eilende Wolken. — 8. Liebesbotschaft. — 9. Eroica. — 10. Abends am Strand. | 1 — — 7½ — 7½ — 10 — 5 — 10 1 — — 10 — 7½ — 10 |
| Cramer, J. B., Etudes ou Exercices doigtés dans les différents Tons, calculés pour faciliter les Progrès de ceux qui se proposent d'étudier cet Instrument à fond. Nouv. Edit. soigneusement revue et corr. p. A. E. Marschner. Liv. 1—4. à 1 ngr | 4 — | — Ausgewählte Etuden a. Op. 15. No. 4. (Em.) 5 ngr No. 16. (Des.) — 6. (E.) 7½ — 17. (Fism.) — 7. (Ges.) 7½ — 20. (F.) — 10. (Es.) 7½ — 22. (D.) — 13. (C.) 10 — 23. (Gm.) — 14. (Fis.) 5 — 24. (B.) — 7½ | | Mulder, R., Op. 34. 25 Etudes chantantes et brillantes. Liv. 1, Quiétude. Exercice de Vélocité. Brise de Mai. Capricetto de Salon. L'Eleganza. Leggerezza. Nocturne de Salon. Simplette. — 2, Exercice de Rythme. Les Octaves sautées. La Chromatique. L'Expressive. Impromptu. Le Gruppetto. Duetto. Arpegge et Velocité. Le Détaché. — 3, La Fête des Campagnes. Les Arpèges. Elégie. La Gracieuse. Etude dramatique. La Coquette. Prière. Chant de Mai. | 1 — — 10 — 12½ — 12½ | — Op. 61. Trois grandes Etudes. (2 ^{me} Livre des Etudes.) — No. 1 (E). — 2, Le Trémolo (Des). — 3 (Fis). | 1 — — 10 — 12½ — 12½ |
| — Praktische Pianoforte-Schule, oder deutliche Erklärung der Anfangsgründe der Musik, Regeln u. Beispiele für Fingersetzung und Uebungsstücke in den vorzüglichsten Dur- u. Moll-Tonarten. Neueste umgearb. u. vervollst. Ausg. geh. | 1 — | Junghans, J. C. G., Anfangsgründe zur Erlernung eines richtigen Fingersatzes beim Unterrichte, enth.: Benennung der Noten, nebst ihren Eintheilungen, Regeln zu einer richtigen Applicatur, Fingersetzung und deren Anwendung durch Scalen, Tonleitern u. s. w. Mit einem Anhang v. Stimmtabellen für Geübtere. geh. | — 12½ | Mulder, R., Op. 34. 25 Etudes chantantes et brillantes. Liv. 1, Quiétude. Exercice de Vélocité. Brise de Mai. Capricetto de Salon. L'Eleganza. Leggerezza. Nocturne de Salon. Simplette. — 2, Exercice de Rythme. Les Octaves sautées. La Chromatique. L'Expressive. Impromptu. Le Gruppetto. Duetto. Arpegge et Velocité. Le Détaché. — 3, La Fête des Campagnes. Les Arpèges. Elégie. La Gracieuse. Etude dramatique. La Coquette. Prière. Chant de Mai. | 1 — — 10 — 12½ — 12½ | — Op. 35. 25 tägl. Studien zur Entwicklung und Erhaltung der vollständigen Unabhängigkeit der Finger und Handgelenke bei Vermeidung der Einformigkeit des Studiums. (25 Exercices-Etudes journalières, etc.) Liv. 1. (27½ ngr) Liv. 2, 3. (à 25 ngr) Liv. 4. (27½ ngr) | 3 15 |
| Desormery, Op. 19. Etudes dans les 24 Tons, classées progressivement pour les Mains qui n'ont pas l'Etendue de l'Octave, et également utiles à l'Exercice de celles qui sont plus développées. Liv. 1. 2. à 25 ngr | 1 20 | Kessler, J. C., Op. 70. 2 Etudes. | — 10 | Panofka, H., Op. 33. Etudes d'Expression. 3 Morceaux caractéristiques. | — 12½ | Papendieck, H., Op. 7. 12 Etudes mélodiques. Pianoforteschule, praktische. Eine Sammlung leichter Uebungsstücke der besten Tonkünstler nach den Regeln guter Schulen geordnet. Heft 1—12. à 15 ngr | 6 — |
| Duvernoy, J. B., Op. 168. Ecole du Style. Die Schule des Vortrags in 12 Studien. | 1 10 | Köhler, Henri, Op. 96. Etude, cont. 26 Pièces faciles, progressives et instructives dans tous les 12 Tons majeurs et mineurs. | 1 — | Papendieck, H., Op. 7. 12 Etudes mélodiques. Pianoforteschule, praktische. Eine Sammlung leichter Uebungsstücke der besten Tonkünstler nach den Regeln guter Schulen geordnet. Heft 1—12. à 15 ngr | 6 — | Ravina, H., Op. 1. Douze Etudes de Concert. geh. Cah. 1, Unruhe. Süsse Erinnerung. Barcarole. Pensée d'amour. — 2, Die Libelle. Leichter Sinn. Schlummerlied. Frühlingsahnung. — 3, Muth und Vertrauen. Wasserfahrt. Der Tanz. Ausforderung. | 2 15 1 — 1 — 1 — |
| — Op. 176. Ecole primaire. Elementarunterricht f. die ersten Anfänger in 25 leichten u. fortschreit. Studien. | 1 5 | Köhler, Louis, Op. 116. Aufmunterung zum Fleisse. 12 musikalische Uebungsstücke für den Klavierunterricht. | 1 7½ | Rheinberger, Josef, Op. 61. Thema mit Veränderungen. Ein Studienwerk. | 1 17½ | Wielhorski, Comte Jos., Op. 17. Trois Etudes. | — 20 |
| — Op. 225. Douze Etudes mélodiques de Rythme. No. 1. La Babillarde, Bagatelle. — 2. Le Bal, Valse. — 3. Sur Mer, Barcarolle. — 4. Le Départ du Régiment, Marche. — 5. Piété, Prière. — 6. Le Calme, Mélodie. — 7. Colère, Caprice. — 8. Douleur, Elégie. — 9. L'Amazone, Galop. — 10. Causerie intime, Nocturne. — 11. Dans les Bois, Réverie. — 12. Fête espagnole, Boléro. | 1 15 1 25 1 17½ 1 25 — 10 1 15 1 15 1 15 1 15 | | | Wielhorski, Comte Jos., Op. 17. Trois Etudes. | — 20 | Wilmers, Rod., Op. 1. Six Etudes. | 1 — |
| Eschmann, J. C., Op. 22. 24 Uebungsstücke in allen Tonarten zur Beförderung des Ausdrucks u. der Nuancierung. Heft 1—3. à 1 ngr | 3 — | | | | | Wilmers, Rod., Op. 1. Six Etudes. | 1 — |





OEUVRES COMPLETS

POUR LE

PIANOFORTE

PAR

LOUIS BERGER

DE BERLIN

CAHIER VIII

contenant:

- Oe. 18. SONATE.
Oe. 39. HUIT PIÈCES MIGNONNES.
Oe. 40. ETRENNES AUX JEUNES ELEVES.
Dix Bagatelles.
Oe. 41. PRELUDE ET 29^{ème} ETUDE.

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Enregistré aux Archives de l'Union

LEIPZIG, chez FRÉDÉRIC HOFMEISTER.

PRÉLUDE et 29^{ième} ETUDE.

L. Berger . Op. 41.

Allegro moderato serio

PRÉLUDE: *rf:* *dim.*

P *pp*

espressivo. *cresc.* *poco a poco.*

rf: *sempre cresc.*

dim. *P cresc.*

pp

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand plays a complex, flowing melody with many sixteenth notes. The left hand provides a simple accompaniment. The instruction *poco crescendo.* is written above the right hand.

Second system of musical notation. The right hand continues with intricate sixteenth-note patterns. The left hand has some rests and simple notes. The instruction *rfz* is written above the right hand.

Third system of musical notation. The right hand's melody becomes more rhythmic with some eighth notes. The left hand has a few notes. The instruction *p* is written at the end of the system.

Fourth system of musical notation. The right hand has a more active role with sixteenth notes. The left hand has some chords and notes. The instructions *cresc.*, *rfz*, and *dim.* are written above the right hand.

Fifth system of musical notation. The right hand has a more melodic line with some rests. The left hand has a steady accompaniment. The instruction *pp* is written above the right hand.

Sixth system of musical notation. The right hand has a melodic line with some rests. The left hand has a steady accompaniment. The number 2923 is written at the bottom of the system.

First system of musical notation, measures 1-4. The right hand features a continuous sixteenth-note pattern. The left hand has a simple bass line. Dynamics include *p* and *cresc.*

Second system of musical notation, measures 5-8. The right hand continues with sixteenth-note patterns. Dynamics include *f*, *dim.*, and *pp*.

Third system of musical notation, measures 9-12. The right hand continues with sixteenth-note patterns. Dynamics include *espressivo.* and *poco cresc.*

Fourth system of musical notation, measures 13-16. The right hand continues with sixteenth-note patterns. Dynamics include *f*.

Fifth system of musical notation, measures 17-20. The right hand continues with sixteenth-note patterns. Dynamics include *dim.*, *p cresc.*, and *f*.

Sixth system of musical notation, measures 21-24. The right hand continues with sixteenth-note patterns. Dynamics include *rfz*, *dim.*, *molto ritardt*, and *Ped.*. The page number 2923 is visible at the bottom.

Allegro vivo con brio.

ETUDE.

pp

The musical score consists of seven systems of piano and bass staves. The first system is marked *pp* and includes a fingering '1'. The second system features a *cresc.* marking, a forte *f* dynamic, and a *dim.* marking. The third system includes *P*, *dim.*, and *PP* markings. The fourth system is marked *P*. The fifth system is marked *P*. The sixth and seventh systems continue the piece with various rhythmic and melodic patterns.

The musical score is arranged in seven systems, each with a treble and bass staff. The notation is dense, featuring many sixteenth and thirty-second notes. Dynamic markings include *rfz* (ritardando fortissimo), *cresc.* (crescendo), *mf* (mezzo-forte), and *p* (piano). There are also some fingerings indicated by numbers 1, 2, and 4. The key signature changes from one sharp (F#) to two flats (Bb, Eb) across the systems. The paper shows signs of age, including some staining and ink bleed-through from the other side of the page.

4 1 1 3 2 1 3

P sciolto.

fz

mfz

marcato.

rfz

pp

P

pp

morendo.

riten.

J. CARL ESCHMANN

beliebte Compositionen für das PIANOFORTE

| | <i>Thlr.</i> | <i>Sgr.</i> | | <i>Thlr.</i> | <i>Sgr.</i> |
|---|--------------|-------------|---|--------------|-------------|
| Op. 8. Was einem so in der Dämmerung einfällt. Zwölf charakteristische Tonbilder. | | | Op. 16. Aus Heft 1 einzeln Nr. 1 und 2 a . . . | 7 | 1/2 |
| Heft 1. Erinnerung an F. Chopin. — | | | Op. 17. Lebensbilder-Album. Zwölf lyrische | | |
| An Sie. — Vesper. | 20 | | Tonstücke (mit Titel — Skizzenzeichnungen). | 2 | 15 |
| Nr. 1. Erinnerung an F. Chopin. | 10 | | Inhalt: 1. und 2. Kinderleben. 3. Das ganze | | |
| „ 2. An Sie. | 7 1/2 | | Dorf versammelt sich. 4. Mähr' aus alten | | |
| „ 3. Vesper. | 7 1/2 | | Zeiten. 5. Jägerrast und Bankett. 6. Ein | | |
| „ 2. Nachtfalter. — Salon-Etude. — | | | Abend in Sesenheim im Jahre 1771. 7. Blick | | |
| Geistliches Lied. | 20 | | in die Zukunft. 8. Vision. 9. In der Kirche. | | |
| Nr. 4. Nachtfalter. | 5 | | 10. Armes Kind am Weihnachtsabend. 11. | | |
| „ 5. Salon-Etude. | 12 1/2 | | Fröher Winterabend. 12. Abschied vom Freunde. | | |
| „ 6. Geistliches Lied. | 7 1/2 | | Dieselben einzeln: | | |
| „ 3. Marsch. — Erinnerung. — | | | Nr. 1. Kinderleben. I. | 7 1/2 | |
| Aus der Jugendzeit. | 25 | | „ 2. Kinderleben. II. | 10 | |
| Nr. 7. Marsch. | 15 | | „ 3. Das ganze Dorf versam- | | |
| „ 8. Erinnerung. | 7 1/2 | | melt sich. | 10 | |
| „ 9. Aus der Jugendzeit. | 7 1/2 | | „ 4. Mähr' aus alten Zeiten. | 7 1/2 | |
| „ 4. Auf dem See. — Salon-E- | | | „ 5. Jägerrast und Bankett. | 12 1/2 | |
| tude. — Epilog. | 25 | | „ 6. Ein Abend in Sesenheim | | |
| Nr. 10. Auf dem See. | 7 1/2 | | im Jahre 1771. | 7 1/2 | |
| „ 11. Salon-Etude. | 7 1/2 | | „ 7. Blick in die Zukunft. | 10 | |
| „ 12. Epilog. | 12 1/2 | | „ 8. Vision. | 12 1/2 | |
| Op. 12. Lyrische Blätter. Sammlung I. | 22 1/2 | | „ 9. In der Kirche. | 5 | |
| Op. 13. Concert-Etude. | 22 1/2 | | „ 10. Armes Kind am Weih- | | |
| Op. 14. Frühlingsblüthen. Acht kürzere | | | nachtsabend. | 5 | |
| und leichtere Fantasiestücke. | | | „ 11. Fröher Winterabend. | 7 1/2 | |
| Heft 1. An den Mond. — In der Nacht. — | | | „ 12. Abschied vom Freunde. | 5 | |
| Frühlingsliedchen. — Früh- | | | Op. 18. Sechs Tonstücke zu vier Händen. | | |
| lingsahnen. | 22 1/2 | | Zweite Auflage. | | |
| Nr. 1. An den Mond. | 5 | | Nr. 1. Romanze. | 15 | |
| „ 2. In der Nacht. | 7 1/2 | | „ 2. Scherzo. | 12 1/2 | |
| „ 3. Frühlingsliedchen. | 7 1/2 | | „ 3. Etude. | 17 1/2 | |
| „ 4. Frühlingsahnen. | 12 1/2 | | „ 4. Capriccio. | 17 1/2 | |
| „ 2. Landschaft. — Lustiger Früh- | | | Op. 19. Drei kleine Clavierstücke. Capric- | | |
| ling überall. — Mein Früh- | | | cio. — Blumenstück. — Liebeslied. | 15 | |
| ling ist erblüht. | 17 1/2 | | Nr. 1. Capriccio. | 7 1/2 | |
| Nr. 5. Landschaft. | 10 | | „ 2. Blumenstück. | 5 | |
| „ 6. Lustiger Frühling überall. | 7 1/2 | | „ 3. Liebeslied. | 7 1/2 | |
| „ 7. Mein Frühling ist erblüht. | 7 1/2 | | Op. 20. Sechs Salonstücke. (Dritte Ausgabe). | | |
| Heft 3. Durch Wald und Feld. | 15 | | Nr. 1. Mazurka. | 12 1/2 | |
| Nr. 8. Durch Wald und Feld. | 15 | | „ 2. Nocturne. | 15 | |
| Op. 15. Lyrische Blätter. — | | | „ 3. Romanze. | 15 | |
| Sammlung II. Heft 1. | 20 | | „ 4. Impromptu. | 20 | |
| „ 2. | 17 1/2 | | „ 5. Capriccio. | 15 | |
| Op. 16. Zwölf Studien zur Beförderung des | | | „ 6. Polonaise. | 20 | |
| Ausdrucks und der Nuancirung im | | | Op. 27. Lebensleid und Lust. Zwei Fan- | | |
| Pianofortespiel. | | | tasiestücke. | | |
| Heft 1. | 25 | | Heft 1. | 12 1/2 | |
| „ 2. | 1 5 | | „ 2. | 15 | |
| „ 3. | 1 5 | | Op. 35. Grillenfang. Acht kleinere Studien. | | |
| | | | Erste Ausbeute. | 22 1/2 | |
| | | | Zweite Ausbeute. | 20 | |
| | | | Hieraus einzeln: Nr. 4. Im Schilf. | 10 | |
| | | | „ 8. Epilog. | 10 | |

Eigenthum des Verlegers.

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CARL LUCKHARDT'SCHE MUSIKALIENHANLUNG

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1.

CAPRICCIO.

Nicht zu rasch, leicht.

J.C. Eschmann, Op. 19.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The first staff contains a series of chords and eighth-note patterns. The second staff contains a bass line with eighth notes and chords. A pedaling instruction "Ped." with a circle symbol is located at the end of the system.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a mezzo-forte (*mf*) dynamic. The first staff contains chords and eighth-note patterns. The second staff contains a bass line with eighth notes and chords. Two pedaling instructions "Ped." with circle symbols are located at the beginning of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a forte (*f*) dynamic, then changes to piano (*p*). The first staff contains chords and eighth-note patterns. The second staff contains a bass line with eighth notes and chords. Three pedaling instructions "Ped." with circle symbols are located at the beginning of the system.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a forte (*f*) dynamic. The first staff contains chords and eighth-note patterns. The second staff contains a bass line with eighth notes and chords. Pedaling instructions are indicated by accents and a "Ped." with a circle symbol at the end of the system.

C. L. 319.

Stich und Druck der Paez'schen Officin in Leipzig.

dim. *ffz* *p* *fz*
Ped. \oplus

p *ffz*
Ped. \oplus Ped. \oplus Ped.

p *p* *f*
Ped. \oplus Ped. \oplus

p

f *ff* *p*
Breit.
Ped. \oplus Ped. \oplus Ped.

Etwas gemässiger, gebunden.

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a treble clef and a bass clef. The second system has a treble clef and a bass clef. The third system has a treble clef and a bass clef. The fourth system has a treble clef and a bass clef. The fifth system has a treble clef and a bass clef. The sixth system has a treble clef and a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'mf', 'f', and 'cresc.'. Pedal markings 'Ped.' with a circle symbol are placed between systems.

Etwas zurückhaltend.

dim. p Ped. ⊕

ritard a tempo p Ped. ⊕ Ped. ⊕

cresc. Ped. ⊕ Ped. ⊕ Ped. ⊕

langsamer. rit. Ped. p

a tempo, rasch. p ff

f Ped. ⊕ f Ped. ⊕

2.

BLUMENSTÜCK.

Ziemlich lebhaft, innig.

J. C. Eschmann. Op. 19.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a dynamic marking of *mf*. The lower staff is in bass clef with the same key signature and time signature, starting with a dynamic marking of *p*. The music features a rhythmic pattern of eighth notes and chords.

The second system continues the piece. The upper staff starts with a dynamic marking of *f*. The lower staff starts with *mf*. This system includes two first endings, labeled '1.' and '2.'. Pedal markings 'Ped.' with a circle symbol are placed below the bass staff. The system concludes with a dynamic marking of *mf* and the instruction *marc.* (ritardando).

The third system features a dynamic marking of *pp* (pianissimo) in the upper staff. The lower staff includes a *mf* marking and a *pp* marking. Pedal markings 'Ped.' with a circle symbol are present. The system ends with a *pp* dynamic and a *marc.* instruction.

The fourth system begins with a dynamic marking of *mf* in the upper staff. The lower staff includes a *cresc.* (crescendo) instruction. Pedal markings 'Ped.' with a circle symbol are used throughout the system.

f. *p.*
Ped. \ominus *Ped.* \ominus

etwas zögernd. *a tempo*
rit.

f.
Ped. \ominus *Ped.* \ominus

1. *2.* *cresc.* *f.*
Ped. \ominus *Ped.* \ominus

p. *Ped. p.*
Ped. \ominus *Ped.* \ominus

3.

LIEBESLIED.

J.C. Eschmann Op. 19.

Ziemlich langsam.

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The first system includes markings for *ritard.*, *a tempo*, and *mf*. The second system includes *fz*, *p*, and *cresc.*. The third system includes *f*, *fz*, and *dim.*. The fourth system includes *p* and *cresc.*. The fifth system includes *fp*. Pedal markings (*Ped.*) are placed below the bass staff of each system, often with a circled cross symbol. A triplet of eighth notes is marked with a '3' in the first system.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), 7/8 time signature. The piece begins with a forte piano (*fp*) dynamic. The right hand features a complex, rhythmic melody with many beamed notes and accents. The left hand provides a steady accompaniment. Pedal markings (*Ped.*) are present under the first and second measures. A first fingering (*1*) is indicated above a note in the second measure. A crescendo (*cresc.*) marking is placed above the right hand in the third measure.

Second system of musical notation. The right hand continues with its intricate melody. The left hand has a more active role with some chords. Pedal markings (*Ped.*) are used in the first, second, and third measures. A crescendo (*cresc.*) is marked in the second measure. The system concludes with a fortissimo (*f*) dynamic and a *breit.* (broad) performance instruction. Additional pedal markings (*Ped.*) are shown at the end of the system.

Third system of musical notation. The right hand features a series of chords, some of which are marked *pp* (pianissimo). The left hand continues with its accompaniment. Pedal markings (*Ped.*) are present under the first and second measures.

Fourth system of musical notation. The right hand has a series of chords and some melodic fragments. The left hand has a more active accompaniment. Pedal markings (*Ped.*) are present under the first and second measures.

Fifth system of musical notation. The right hand features a series of chords, some marked *f* (forte) and *ff* (fortissimo). The left hand has a more active accompaniment. Pedal markings (*Ped.*) are present under the first and second measures.

The first system of music consists of two staves. The upper staff contains a melodic line with slurs and accents, starting with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The lower staff provides a bass accompaniment with slurs and accents. A *Ped.* marking is present below the first measure of the lower staff.

The second system continues the piece with two staves. The upper staff features a melodic line with slurs and accents, marked with forte (*f*) and mezzo-forte (*mf*) dynamics. The lower staff has a bass line with slurs and accents, marked with forte (*f*). Multiple *Ped.* markings are placed below the lower staff.

The third system consists of two staves. The upper staff has a melodic line with slurs and accents, marked with fortissimo (*ff*) and ritardando (*ritard.*). The lower staff features a bass line with slurs and accents, marked with fortissimo (*ff*). Several *Ped.* markings are located below the lower staff.

The fourth system consists of two staves. The upper staff has a melodic line with slurs and accents, marked with *a tempo* and piano (*p*). The lower staff has a bass line with slurs and accents, marked with piano (*p*). *Ped.* markings are placed below the lower staff.

The fifth system consists of two staves. The upper staff has a melodic line with slurs and accents, marked with piano (*p*) and ritardando (*ritard.*). The lower staff has a bass line with slurs and accents, marked with piano (*p*). *Ped.* markings are placed below the lower staff.

IMAGINÄRE STÜCKE

für das

PIANOFORTE

componirt von

CARL REINECKE.

Op. 7.

Pr. 20 Sgr.

Neue Ausgabe.

VERLAG und EIGENTHUM
von
N. Simrock in Berlin.

FANTASIESTÜCKE

für das

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VERLAG und EIGENTHUM
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N. Simrock in Berlin.

FANTASIESTÜCKE.

Allegretto. ♩ = 72. M. M.
Einfach, innig.

Herrn Baron R. v. Liliencron.

I.
PIANOFORTE

(♩ = 84) *il canto espressivo e ben pronunziato*
l'accompagnamento p e legato.

1

First system of a musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key. The upper staff contains a melodic line with various ornaments and dynamics, including *p* and *mf*. The lower staff contains a bass line with frequent use of the sustain pedal, indicated by 'Ped.' and asterisks. The system concludes with a fermata over the final notes.

Second system of the musical score. The upper staff features a melodic line with the instruction *erese* and a dynamic of *f*. The lower staff continues with the bass line and pedal markings. The system ends with a *poco rit.* marking and a fermata.

Third system of the musical score. The upper staff has a melodic line with the instruction *a tempo.* and a dynamic of *f*. The lower staff includes the instruction *m. d. il canto legato.* and a dynamic of *f*. The system concludes with a fermata.

Fourth system of the musical score. The upper staff contains a melodic line with the instruction *cre - scen - do.* and a dynamic of *f*. The lower staff includes a dynamic of *f* and a fermata.

Fifth system of the musical score. The upper staff has a melodic line with the instruction *a tempo. ♩ = 72* and a dynamic of *P*. The lower staff includes a *rit.* marking and a dynamic of *P*. The system concludes with a fermata.

Sixth system of the musical score. The upper staff has a melodic line with the instruction *dolcissimo.* and a dynamic of *P*. The lower staff includes a dynamic of *P* and a fermata.

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

Un poco più mosso. ♩ = 126.

Ped. * *rit.* *p con grazia.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

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

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

Ped. * *Ped.* * *Ped.* * *loco.* *pp staccato e leggero.* *mf ben*

pronunziato. *p* *Ped.* *pp* *Tempo I°*

un poco slentando

TANZ.

Fräulein Elisabeth v. Zahrtmann.

Lento ma non troppo. $\text{♩} = 69 \text{ M.M.}$

II.
PIANOFORTE.

The musical score consists of eight systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The tempo is 'Lento ma non troppo' with a metronome marking of 69 M.M. The score includes various dynamics such as *p*, *f*, *mf*, *f*, *pp*, and *f*. Performance instructions include *con grazia*, *cresc.*, *p con delicatezza*, *con duolo*, *con passione*, *un poco calando*, *a tempo*, *con dolore*, *cre - - - scen - do*, *ritardando con grazia*, and *pp e con delicatezza*. Pedal markings are indicated by 'Ped.' followed by an asterisk. The score concludes with a double bar line and a 'poco rit.' marking.

crescendo ed un poco stringendo.

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

f *con affetto.* *dim. e poco rit.* *a tempo.* *p*

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

cre - scen - do

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

al *f* *p ritard. con grazia.* *a tempo.*

Ped. * Ped. * Ped. *

f *p con delicatezza* *semplice.* *ritard.*

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

Un poco più lento. *nobilmente.* *P* *Ped.* *PP*

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

MARSCH.

Vivace, con fuoco. ♩ = 132 M. M.

Herrn Otto Deibanco.

III.
PIANOFORTE.

The musical score is written for piano and consists of six systems of music. The first system begins with a treble clef and a common time signature (C). The tempo is marked 'Vivace, con fuoco' with a quarter note equal to 132 beats per minute. The composer is identified as 'Herrn Otto Deibanco'. The piece is labeled 'III. PIANOFORTE.' and starts with a forte (f) dynamic. The score includes various dynamics such as piano (p), piano-piano (pp), fortissimo (ff), and piano dolce (p dolce). It also features performance instructions like 'cresc.', 'marcatissimo. m. d.', 'un poco rit.', 'a tempo.', and 'un pochettino riten.'. Pedal markings ('Ped.') with asterisks are placed throughout the score. The piece concludes with a 'ten.' (ritardando) marking.

ten. ten. a tempo. ten. ten. ten. ten. ten.

ten. * ten. PP cre - scen - do. f

Ped. * Ped. *

This system contains the first two staves of music. The upper staff features a series of chords with a tenuto mark above each. The lower staff has a similar chordal texture with a tenuto mark and asterisks above it. Dynamics include *pp* and *f*. The lyrics "cre - scen - do." are written between the staves.

ten. ten. ten. a tempo.

Ped. * PP rit. mf

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

This system continues the musical piece. The upper staff has a tenuto mark above the first few chords. The lower staff includes a *rit.* (ritardando) marking and a *mf* (mezzo-forte) dynamic. Pedal markings with asterisks are present throughout.

ten. ten. ten. ten.

Ped. * Ped. * Ped. * Ped. PP Ped. * Ped. * Ped. *

This system shows further chordal development. The upper staff has tenuto marks above the chords. The lower staff features a *pp* (pianissimo) dynamic and several pedal markings with asterisks.

f Ped. * Ped. * Ped. * m. s. PP

Ped. * Ped. *

This system includes a *f* (forte) dynamic and a *m. s.* (meno mosso) marking. The upper staff has a more active melodic line. Pedal markings with asterisks are used for articulation.

resc. f ff f

Ped. * Ped. *

This system features a *resc.* (riscio) marking and dynamics of *f* and *ff*. The upper staff has a more complex rhythmic pattern. Pedal markings with asterisks are present.

p ff marcato. m. d.

Ped. * Ped. *

This system includes a *p* (piano) dynamic, a *ff* (fortissimo) dynamic, and markings for *marcato.* and *m. d.* (meno mosso). The upper staff has a driving rhythmic pattern. Pedal markings with asterisks are used.

un poco ritenuto. *a tempo.*

ten. *ten.* *ten.* *ten.*

ten. *a tempo.*

f dolce. *a tempo.*

tutto pianissimo.

ROMANZE.

Fräulein Louise Lallemand.

Andantino, quasi Allegretto. ♩ = 144

IV.
PIANOFORTE.

The musical score is written for piano in 6/8 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and includes a *Ped.* instruction with an asterisk. The second system features a *un poco agitato.* instruction and another *Ped.* instruction. The third system is marked *tranquillo* and includes a *Ped.* instruction, a *p* dynamic, and a *rit.* instruction. The fourth system is marked *mf* and includes a *un poco marcato* instruction, a *pp* dynamic, and a *marcato* instruction. The fifth system is marked *pp* and includes a *cre-scen-do.* instruction, a *stringendo* instruction, a *calando* instruction, and a *con affetto.* instruction. The piece concludes with a final chord.

Tempo primo.

3
 4
 3
 2
 8.....

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

8.....

loco. m. s. m. s. m. s.

ff *grandioso.*
 Ped. m.d. Ped. Ped. Ped.

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

dim. *p* *resc.* *f* *con espressione.*

8.....

loco.

P Ped. * Ped. * Ped. *f* * Ped. * Ped. *pp* *

molt' espressivo, poco ritard.

Ped. Ped. * Ped. *

Hier

KLAVIERSTÜCKE

N^o 1.

Scherzo

15 Ngr.

N^o 2.

Walzer

10 Ngr.

N^o 3.

Fughette

10 Ngr.

Indisches Märchen

10 Ngr.

composed and

der Frau

JOSEPHINE TUTEIN.

geb. Siboni

gewidmet von

CARL REINECKE.

Op. 18.

Eigenthum des Verlegers.

Eingetragen in das Vereins Archiv.

Leipzig, bei Friedrich Hofmeister.

Paris, bei S. Bichault.

1851. 54.

Ent. Sta. Hall.

WALZER.

C. Reinecke. Op. 13. N^o 2

Mässig, mit Anmuth.

PIANO.

The musical score is written for piano and consists of seven systems of two staves each. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Mässig, mit Anmuth.' and the piece is numbered '3' in the top right corner. The composer is 'C. Reinecke. Op. 13. N^o 2'. The score includes various musical notations such as notes, rests, dynamics (p, f, pp, cresc.), and performance instructions (poco ritard., a tempo.). Fingerings and articulation marks are also present.

4

con grazia. *loco.* *loco.*

1. 2. *f con alterezza.*

tranquillo.

5 4 9 *dimin.* *pp* *leggiereamente.*

3 5 5 3 1 *f*

9 *dimin.* *pp* *leggiereamente.*

9

p
Ped. ⊕ Ped. ⊕

scherz. 1 2

pp
Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

scherz. 1 2

f
Ped. ⊕ Ped. ⊕ Ped. ⊕

dolce e scherz.
con grazia. *p*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many beamed notes and chords. A *cresc.* marking is present in the middle of the system. At the end of the system, there is a *P Ped.* marking with a circled cross symbol.

Second system of musical notation. It features a grand staff with treble and bass clefs. The music is marked *dolce e scherzando* and *con grazia*. There are *Ped.* markings with circled cross symbols and a *f* dynamic marking. The system concludes with a circled cross symbol.

Third system of musical notation. It features a grand staff with treble and bass clefs. The music is marked *un pochettino ritard.* and *loco.*. There are *P Ped.* markings with circled cross symbols. Above the treble staff, there are markings for fingerings: *2* and *9*. A circled cross symbol is also present.

Fourth system of musical notation. It features a grand staff with treble and bass clefs. The music is marked *loco.* and *ri - - tar - tan -*. There are *Ped.* markings with circled cross symbols. Above the treble staff, there is a marking for a fingering: *9*.

Fifth system of musical notation. It features a grand staff with treble and bass clefs. The music is marked *a tempo*. Above the treble staff, there are markings for fingerings: *do. 4*, *2 1*, *3 2*, *4 1*, *5 2*, *4 1*. There is also a *3* marking. The system concludes with a circled cross symbol.

Sixth system of musical notation. It features a grand staff with treble and bass clefs. The music continues with complex textures and fingerings. There is a *5* marking above the treble staff. The system concludes with a circled cross symbol.

Ped.

a tempo.

Ped. ritard Ped. con grazia Ped. Ped. Ped.

Ped. Ped. Ped. cresc. con fuoco.

loco.

ff pp fp poco marcato ma piano.

Ped.

leggierissimo.

pp tutto pianissimo.

Kompositionen für Pianoforte zu zwei Händen.

| | | | |
|--|---|--|---|
| Abert, J. J. , Op. 23. Ein Abend auf der Burgruine „Weibertreue“. Musikalisches Tonbild. — 10 | No. 6. Thème allemand „An Alexis“. — 12½ | Dreyschock, A. , Op. 75. La Source. (Souv. de Teplitz.) — 10 | Eschmann, J. K. , Op. 25. Rosen und Dornen. 9 kleine charakteristische Studien. (2. Samml. der Klavierkompositionen für kleine Hände.) — 1 — |
| — Op. 24. Ein Märchen. Musikalisches Tonbild. — 15 | - 7. Les Huguenots. — 12½ | — Op. 76. Morceau pathétique. — 25 | — Op. 36. Caprice-Etude. — 20 |
| — Op. 26. Frühlingsahnung. Musikalisches Tonbild. — 12½ | - 8. Air anglais „God save the Queen“. — 12½ | — Op. 82. Souvenir d'Irlande. 3 Morceaux faciles et brillants. (Saw ye my father. Charlie is my darling. Maggie lauder.) — 22½ | — Op. 37. Tröstsamkeit. 8 kl. Klavierstücke. (3. Samml. der Klavierkompositionen f. kleine Hände.) — 1 — |
| — Op. 27. Wiegenlied. — 10 | - 9. La Sonnambula. — 12½ | — Op. 83. Deux Impromptus. — 17½ | — Op. 38. 2 Valses de Salon. — 15 |
| Alkan, C. V. , Op. 15. Trois grandes Etudes dans le Genre pathétique. — 2 — | - 10. Polkas favorites. — 12½ | — Op. 84. Le Chant du Combat (Schlachtgesang). — 17½ | No. 1 (D). — 15 |
| No. 1. Aime moi! — 22½ | - 11. La dernière Pensée de Weber — 12½ | — Op. 85. La Mélancolie (As). — 17½ | - 2 (As). — 12½ |
| - 2. Le Vent — 22½ | - 12. Lucia de Lammermoor. — 12½ | — Op. 86. 1er gr. Caprice de Concert (D). — 25 | — Op. 39. Gnomes et Sylphes. 3 Galops de Salon. — 12½ |
| - 3. Morte! — 22½ | Bierwirth, C. H. , Das Waldvöglein. Melodie-Etude. — 10 | — Op. 87. Elégie (Cism.) — 17½ | No. 1 (G). No. 2 (Es). No. 3 (C). á — 12½ |
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| Cah. I. No. 1. Les Cloches. — 1 10 | - 4. Abt, In dunkler Nacht. — 7½ | — Op. 154. No. 1. Rondo-Valse sur un Motif de P. Henrion. — 12½ | — Op. 17. Simplette. Mélodie. — 10 |
| - 2. Le doux Entretien. — 10 | - 5. Marschner, A. E., Lüftchen ihr plaudert. — 7½ | — Op. 154. No. 2. Barcarolle italienne. — 10 | — Op. 19. Der Rosen Schönste (The Rose of Roses). Salon-Walzer. — 15 |
| - 3. La Fuite. — 10 | - 6. Heiser, Zieht im Herbst die Lerche fort. — 7½ | — Op. 157. Dieu vous bénisse! Bluette. — 10 | — Op. 20. Clarice. Mélodie. — 10 |
| - 4. Le Prisonnier. — 10 | Burgmüller, Fréd. , Op. 18. Deux Mélodies variés. (Cavatine dei Arago-nesi in Napoli. Cavatine d'Anna Bolena.) — 10 | — Op. 158. Songe et Réveil. 2 Fantaisies sur la Sonnambula de Bellini. Liv. 1. 2. à 15 ngr. — 1 — | — Op. 21. Nonchalance. Fantaisie. — 12½ |
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| - 8. Cantilène. — 10 | - 2. Fantaisie sur Beatrice di Tenda. Capriccio sur la Straniera. — 12½ | — Op. 173. Petite Fantaisie sur le Magister de Village, de P. Henrion. — 12½ | — Op. 91. Fantaisie-Caprice sur un Thème russe. — 17½ |
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| — Op. 5. Le Sourire. Caprice en forme de Valse. — 12½ | - 2. Duetto de l'Opéra Elisa e Claudio, varié (G). — 10 | 2me „ Exercices journaliers, geh. — 1 17½ | - 2. Meeresstille (Mer calme). — 7½ |
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| — Op. 23. Louise. Polka. — 12½ | — Op. 72. Ballata (Des). — 12½ | — Op. 263. Schule des Anschlags. 12 Etudes d'Egalité et de Goût. — 1 15 | No. 1. Orage, tu ne saurais m'abattre. — 10 |
| — Op. 24. Louise. Polka. — 12½ | — Op. 73. Invitation à la Polka (G). — 15 | — Op. 276. Vorschule der Geläufigkeit. Ecole préparatoire de la Vélodité. 20 Etudes-Exercices sans Octaves comp. pour précéder et faciliter le Travail de celles de Czerny. — 1 15 | - 2. Pensez un peu à moi, qui pense toujours à vous! — 10 |
| — Op. 25. Louise. Polka. — 12½ | — Op. 74. La Fête des Innocents. Ron-doletto. — 12½ | — Op. 281. Le Guide du Lecteur. Der Führer durch die Elemente des Klavierspiels. Eine praktische Pianoforte-Schule in 152 kleinen Studien. netto — 1 18 | - 3. Exauce mes vœux! — 10 |
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| — Op. 28. Louise. Polka. — 12½ | No. (D). — 1 — | — Op. 281. Le Guide du Lecteur. Der Führer durch die Elemente des Klavierspiels. Eine praktische Pianoforte-Schule in 152 kleinen Studien. netto — 1 18 | - 6. Si j'étais, à toi je volerais! — 15 |
| — Op. 29. Louise. Polka. — 12½ | | — Op. 281. Le Guide du Lecteur. Der Führer durch die Elemente des Klavierspiels. Eine praktische Pianoforte-Schule in 152 kleinen Studien. netto — 1 18 | - 7. C'est la jeunesse qui a des ailes dorées. — 12½ |
| — Op. 30. Louise. Polka. — 12½ | | — Op. 281. Le Guide du Lecteur. Der Führer durch die Elemente des Klavierspiels. Eine praktische Pianoforte-Schule in 152 kleinen Studien. netto — 1 18 | - 8. Tu m'attires, m'entraînes, m'engloutis! — 7½ |
| — Op. 31. Louise. Polka. — 12½ | | — Op. 281. Le Guide du Lecteur. Der Führer durch die Elemente des Klavierspiels. Eine praktische Pianoforte-Schule in 152 kleinen Studien. netto — 1 18 | - 9. Jeunesse d'amour, plaisir céleste; ah, tu t'enfuis, mais la mémoire nous reste. — 10 |
| — Op. 32. Louise. Polka. — 12½ | | — Op. 281. Le Guide du Lecteur. Der Führer durch die Elemente des Klavierspiels. Eine praktische Pianoforte-Schule in 152 kleinen Studien. netto — 1 18 | - 10. Comme le ruisseau dans la mer se répand, ainsi ma chère mémoire nous reste. — 10 |
| — Op. 33. Louise. Polka. — 12½ | | — Op. 281. Le Guide du Lecteur. Der Führer durch die Elemente des Klavierspiels. Eine praktische Pianoforte-Schule in 152 kleinen Studien. netto — 1 18 | - 11. Dors-tu, ma vie? — 10 |
| — Op. 34. Louise. Polka. — 12½ | | — Op. 281. Le Guide du Lecteur. Der Führer durch die Elemente des Klavierspiels. Eine praktische Pianoforte-Schule in 152 kleinen Studien. netto — 1 18 | - 12. Plein de soupirs, de souvenirs, inquiet, hélas! le coeur me bat. — 12½ |
| — Op. 35. Louise. Polka. — 12½ | | — Op. 281. Le Guide du Lecteur. Der Führer durch die Elemente des Klavierspiels. Eine praktische Pianoforte-Schule in 152 kleinen Studien. netto — 1 18 | — Souvenir de Varsovie. Valse brill. — 5 |

À M^{lle} IDA WIGAND

SOUVENIR de MARCOTTE

IMPROMPTU

pour le

PIANO

par

ROBERT VOLKMANN.

Oeuv. 6.

n^o 502.

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1853

A M^{selle} Jda Wigand.

SOUVENIR de MAROLH.
IMPROMPTU.

R. Volkmann,
oeuv. 6.

Andante
tranquillo.

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass clef. The key signature is G major (one sharp) and the time signature is 3/4. The tempo and mood are indicated as 'Andante tranquillo'. The score includes various musical notations such as slurs, ties, and fingering numbers (2, 3, 4, 5). Dynamics markings include 'p' (piano), 'cresc.' (crescendo), and 'f' (forte). The piece concludes with a final cadence in the fifth system.

C. S. 9502.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment of eighth notes. A dynamic marking of *p* (piano) is present at the beginning of the system.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a more complex accompaniment with some notes marked with an 'x'. A dynamic marking of *crése.* (crescendo) is written above the first measure, and *f* (forte) is written above the final measure.

Third system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment with some notes marked with a '1' and a '3'. Dynamic markings of *p* and *f* are present.

Fourth system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment with some notes marked with a '3'. Dynamic markings of *f* and *p* are present.

Fifth system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment. Dynamic markings of *f*, *p*, and *pp poco riten.* (pianissimo, poco ritardando) are present.

Ped.

a tempo

p

poco cresc.

fp poco rit.

f a tempo

C. S. 9502.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. It contains two measures of music with eighth notes and rests. The lower staff is in bass clef with the same key signature and time signature. It contains two measures of music with eighth notes, some marked with fingerings (5, 2, 1, 3, 1, 2, 1, 2, 1, 2) and a dynamic marking of *p* (piano).

The second system of music consists of two staves. The upper staff continues the melody from the first system. The lower staff continues the bass line with eighth notes and fingerings (2, 1, 2, 3, 1, 2, 1, 2, 1, 2).

The third system of music consists of two staves. The upper staff continues the melody. The lower staff continues the bass line with eighth notes and fingerings (2, 1, 2, 3, 1, 2, 1, 2, 1, 2). A dynamic marking of *cresc.* (crescendo) appears in the second measure of the lower staff.

The fourth system of music consists of two staves. The upper staff continues the melody. The lower staff continues the bass line with eighth notes and fingerings (2, 1, 2, 3, 1, 2, 1, 2, 1, 2).

C. S. 9502.

7

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains several measures of music with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and features a complex, rhythmic accompaniment with many sixteenth notes, some marked with fingerings like '3' and '1'. The key signature has two sharps (F# and C#).

The second system continues the piece. The upper staff has more intricate melodic lines with many sixteenth notes and some slurs. Fingerings like '1 2', '1 2 3 2 1', '4 3 1 2 5', and '5' are indicated. The lower staff provides a steady accompaniment with eighth and sixteenth notes.

The third system shows further development of the melodic and accompaniment themes. The upper staff continues with complex sixteenth-note passages, and the lower staff maintains its rhythmic accompaniment. Fingerings like '4 3 2 1 5', '4', and '5' are visible.

The fourth system concludes the piece. It features a 'poco rit.' (ritardando) marking and a 'pp' (pianissimo) dynamic. The upper staff has a more melodic and less rhythmic line, while the lower staff continues with a steady accompaniment. The piece ends with a double bar line.

C. S. 9502.

