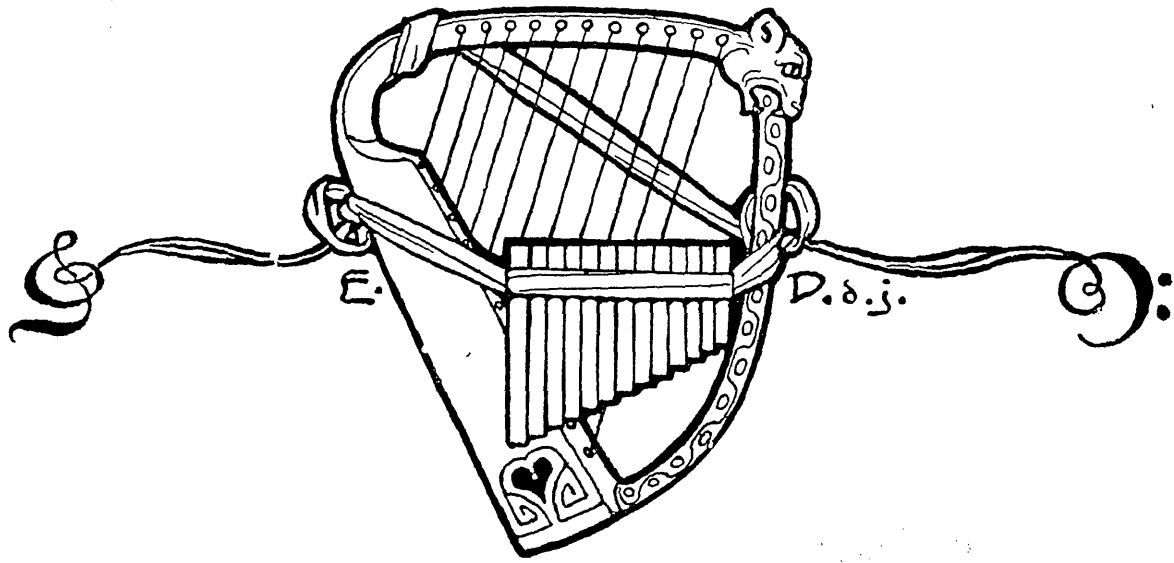


SANG UND KLANG IM XIX./XX. JAHRHUNDERT: ERNSTES UND HEITERES AUS DEM REICHE DER TÖNE



MIT EINER ANZAHL BIOGRAPHIEN UND PORTRAITS
HERAUSGEGEBEN UND EINGERICHTET VON PROF. F. REHFELD
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Vorwort.



Nach der glänzenden Aufnahme, die das Werk „Sang und Klang“ (erster Band) allgemein gefunden hat, haben wir uns entschlossen, den von vielen Seiten an uns gerichteten Wünschen entsprechend eine „Neue Folge“ erscheinen zu lassen. Wir haben weder die ganz erheblichen Kosten noch Mühe gescheut, um diese „Neue Folge“ dem ersten Bande völlig ebenbürtig zu gestalten.

Es ist uns gelungen, hervorragende und beliebte Kompositionen von Meistern wie Wagner („Meistersinger“ und „Walküre“), von Humperdinck (Hänsel und Gretel), von Verdi (Traviata) und anderen bedeutenden Komponisten für diesen Band zu erwerben, und verweisen wir in dieser Beziehung auf das folgende Inhaltsverzeichnis, das für die Gediegenheit der getroffenen Auswahl, die wir dem Königl. Konzertmeister, Herrn Professor Rehfeld, verdanken, beredtes Zeugnis ablegt.

Die Entwicklung der Musik im 19. Jahrhundert hat Hans Merian im ersten Band eingehend behandelt, und haben wir uns infolgedessen in diesem Bande darauf beschränkt, eine Anzahl Biographien und Porträts der darin vertretenen Komponisten, die im ersten Band nicht enthalten sind, wiederzugeben. Zuversichtlich hoffen wir, dass auch der neue Band denselben allgemeinen Beifall wie der vorangegangene finden und ebenso wie dieser bald in jedem Hause zur Unterhaltung und Erheiterung beitragen wird.

Die „Neue Folge“ wird sicherlich überall, wo Musik getrieben wird, mit Freuden begrüsst werden.

Die Verlagshandlung.

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**KLASSISCHE
UND
SALON-MUSIK**

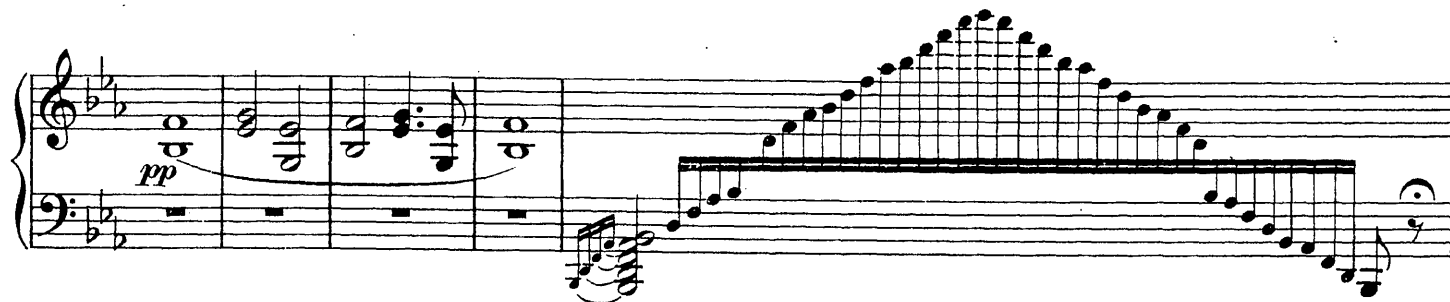
A. Adam. Si J'étais Roi.

3

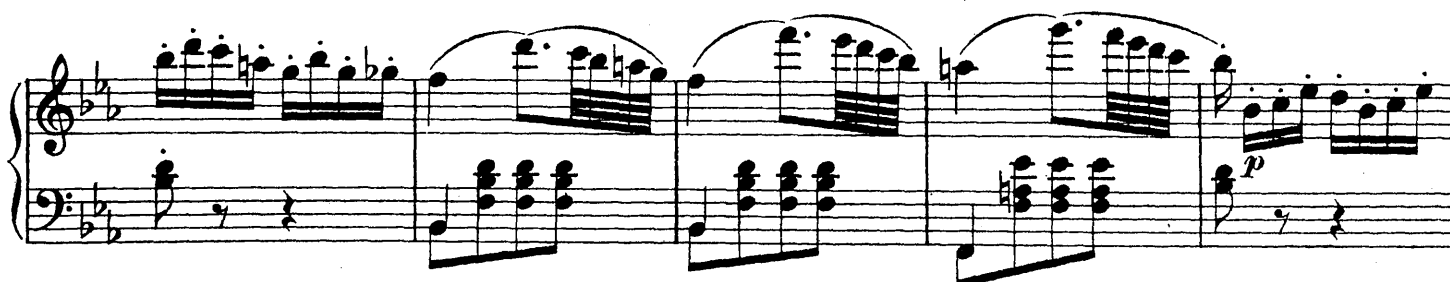
Ouverture.

Allegro non troppo.

Pianoforte.



Andante sostenuto.



First system of a musical score in B-flat major, 4/4 time. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand is mostly silent, with a few notes in the final measure. Dynamics include *cresc.* and *dim.*

Second system of the musical score. The right hand continues with arpeggiated figures, while the left hand enters with a simple harmonic accompaniment. Dynamics include *pp*.

Third system of the musical score. The right hand's arpeggiated pattern becomes more complex, incorporating triplets. The left hand continues its accompaniment. Dynamics include *p*.

Fourth system of the musical score. The right hand features a series of chords and arpeggiated figures. The left hand provides a steady accompaniment. Dynamics include *pp*.

Fifth system of the musical score. The right hand continues with arpeggiated figures. The left hand features a more active accompaniment with eighth notes. Dynamics include *pp*.

Sixth system of the musical score, concluding the piece. The right hand features a final arpeggiated figure. The left hand provides a simple accompaniment. Dynamics include *pp* and *rall.*

Allegro.

pp

2 1 4

cresc.

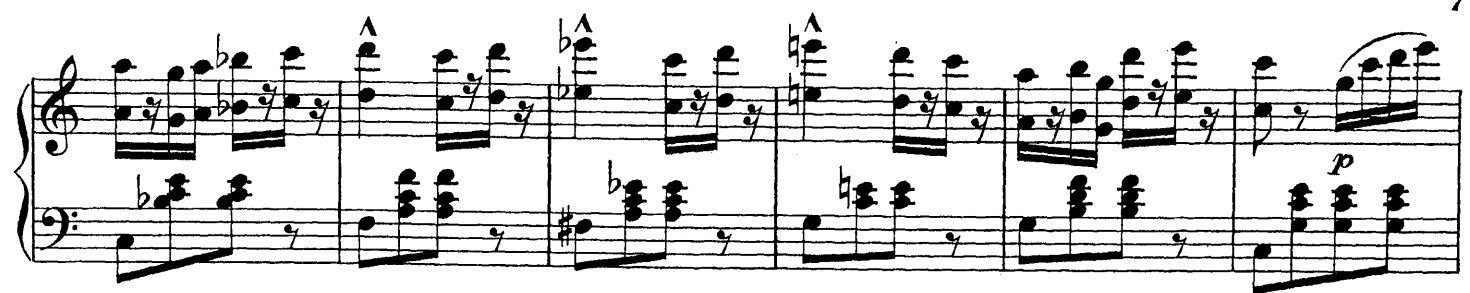
ff

2 3

pp *Allegro ritenuto.* *p*

pp

ff *pp*



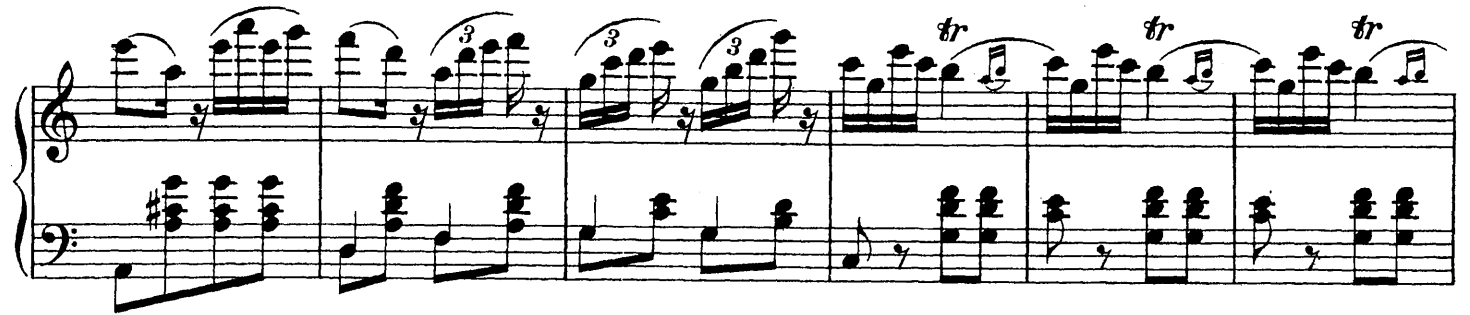
The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth-note chords, some with accidentals (flats and naturals). The bass staff contains a series of eighth-note chords, some with accidentals. There are dynamic markings *p* and *f* and a tempo marking *Allegro*.



The second system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth-note chords, some with accidentals (flats and naturals). The bass staff contains a series of eighth-note chords, some with accidentals. There are dynamic markings *p* and *f* and a tempo marking *Allegro*.



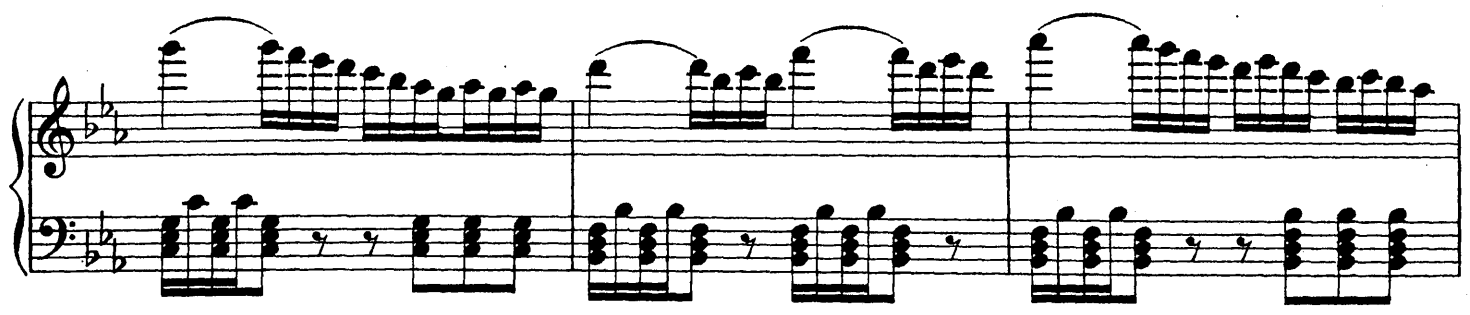
The third system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth-note chords, some with accidentals (flats and naturals). The bass staff contains a series of eighth-note chords, some with accidentals. There are dynamic markings *p* and *f* and a tempo marking *Allegro*.



The fourth system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth-note chords, some with accidentals (flats and naturals). The bass staff contains a series of eighth-note chords, some with accidentals. There are dynamic markings *p* and *f* and a tempo marking *Allegro*.



The fifth system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth-note chords, some with accidentals (flats and naturals). The bass staff contains a series of eighth-note chords, some with accidentals. There are dynamic markings *p* and *f* and a tempo marking *Allegro*.



The sixth system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth-note chords, some with accidentals (flats and naturals). The bass staff contains a series of eighth-note chords, some with accidentals. There are dynamic markings *p* and *f* and a tempo marking *Allegro*.

This page of musical notation, numbered 8, contains six systems of piano accompaniment. The music is written for a grand piano, with a treble and bass staff for each system. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation is characterized by dense, complex rhythmic patterns, including many sixteenth and thirty-second notes, often beamed together. The first system shows a rapid sixteenth-note melody in the treble and a more rhythmic bass line. The second system continues this pattern with some variation in the bass. The third system features a more complex, almost continuous sixteenth-note texture in the treble. The fourth system introduces a more varied rhythmic structure with some eighth-note patterns. The fifth system returns to a dense sixteenth-note texture. The sixth system concludes the page with a final cadence, featuring a whole note chord in the treble and a half note in the bass.

Eugen d'Albert.

Suite Allemande^{*)}

Breit gehalten.

The musical score is written for piano and bass. It features a variety of musical notations including slurs, ties, and dynamic markings. The tempo/style is indicated as 'Breit gehalten.' (Broadly held). The key signature has two flats (B-flat major or D-flat minor). The time signature is 4/4. The score is divided into five systems. The first system begins with a forte (f) dynamic and a 'ten.' (tension) marking. The second system includes a 'dim.' (diminuendo) marking. The third system has a 'p' (piano) dynamic and a 'cresc.' (crescendo) marking. The fourth system features a 'f' (forte) dynamic. The fifth system concludes the piece with a double bar line. There are several 'Red.' (Reduction) and '*' (ornament) markings throughout the score.

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

Red. *

dim.

cresc. *dim.* *p*

pp *p* *pp*

p dolce

cresc. *markiert*

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

First system of a musical score for piano. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *ten.* (tension) and *f* (forte). Pedal markings (*Ped.*) and asterisks (*) are present below the left hand.

Second system of the musical score. The right hand continues the melodic development with some trills. The left hand has a more active role with sixteenth notes. Dynamics include *ff* (fortissimo). Pedal markings and asterisks are used throughout.

Gavotte und Musette.

Mäßig.

First system of the "Gavotte und Musette" piece. The tempo is marked "Mäßig." (moderate). The right hand has a melody with eighth notes, and the left hand has a simple accompaniment. Dynamics include *p* (piano).

Second system of the "Gavotte und Musette" piece. It includes a repeat sign. The right hand melody is more complex with sixteenth notes. Dynamics include *p* (piano). Pedal markings and asterisks are present.

Third system of the "Gavotte und Musette" piece. The right hand features a melody with eighth notes and some rests. The left hand has a steady accompaniment. Dynamics include *p* (piano).

Fourth system of the "Gavotte und Musette" piece. The tempo is marked "leggiere" (light). The right hand has a melody with eighth notes. The left hand has a simple accompaniment. Dynamics include *p stacc.* (piano staccato) and *pp* (pianissimo). Pedal markings and asterisks are present.

First system of a musical score in G major, 4/4 time. The right hand features a complex, rapid chordal texture with many accidentals. The left hand plays a simpler accompaniment. A dynamic marking *p* (piano) is present in the right hand.

Second system of the musical score. It begins with a measure rest marked '8'. The right hand continues with dense chords, and the left hand has a more active line. Dynamics include *cresc.* (crescendo) and *f* (forte).

Third system of the musical score. The right hand has a melodic line with some grace notes, while the left hand plays chords. A dynamic marking *ff* (fortissimo) is present. Below the system, there are repeated markings: *Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. **

Fourth system of the musical score. The right hand continues with complex chords, and the left hand has a rhythmic accompaniment. Below the system, there are repeated markings: *Red. * Red. * Red. * Red. * Red. * Red. * Red. **

Musette.

Fifth system, titled "Musette." in 4/4 time. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The dynamic marking *pp* (pianissimo) is present, followed by the instruction *sehr gebunden* (very bound). Below the system, the instruction *Verschiebung.* (shifting) is written.

Sixth system of the musical score, continuing the "Musette" piece. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The dynamic marking *pp* (pianissimo) is present.

First system of musical notation. The right hand features a triplet of eighth notes marked *pp*. The left hand has a steady eighth-note accompaniment. The tempo/mood is marked *sehr gebunden sf*. A repeat sign is present at the end of the system.

Second system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues the eighth-note accompaniment. The system concludes with a repeat sign.

Third system of musical notation. The right hand features a melodic line with slurs. The left hand continues the eighth-note accompaniment. The system concludes with a repeat sign and the marking *dim.*

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand continues the eighth-note accompaniment. The system concludes with a repeat sign and the marking *pp sehr zart*.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand continues the eighth-note accompaniment. The system concludes with a repeat sign and the marking *pp*.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand continues the eighth-note accompaniment. The system concludes with a repeat sign and the marking *ppp*. Below the system, the tempo/mood is marked *poco riten.* and the piece is identified as *Gavotte da Capo.* with an asterisk.

Joh. Seb. Bach.

Gavotte.

p
sempre staccato

1. 2.

First system of a musical score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a trill marked *tr*. The left hand (bass clef) provides a steady eighth-note accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo), with a *cresc.* (crescendo) marking. The system concludes with a repeat sign and a key signature change to two sharps.

Un poco meno mosso.

Second system of the musical score, marked *Un poco meno mosso.* The right hand features a melodic line with a trill marked *trm*. The left hand continues with an eighth-note accompaniment. The dynamic *p* (piano) is indicated.

Third system of the musical score. The right hand has a melodic line with a trill marked *trm*. The left hand has an eighth-note accompaniment. The system includes first and second endings, with the dynamic *p* (piano) appearing at the end.

Fourth system of the musical score. The right hand features a melodic line with a trill marked *trm*. The left hand has an eighth-note accompaniment.

Fifth system of the musical score. The right hand has a melodic line with a trill marked *trm*. The left hand has an eighth-note accompaniment.

Sixth system of the musical score. The right hand features a melodic line with a trill marked *trm*. The left hand has an eighth-note accompaniment. The system includes first and second endings.

L. van Beethoven.

Ouverture Egmont.

Sostenuto ma non troppo.

The musical score is written for piano in E-flat major, 3/4 time. It consists of five systems of two staves each. The first system begins with a forte (*f*) dynamic and a *marcato* tempo marking. The melody in the right hand features a half-note rest followed by a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. The second system includes a fortissimo (*ff*) dynamic marking and a trill in the right hand. The third system features a pianissimo (*pp*) dynamic and a triplet in the right hand. The fourth system continues the rhythmic patterns with a *pp* dynamic. The fifth system concludes with an *espressivo* marking and a final *pp* dynamic, ending with a double bar line. Various fingerings and articulations are indicated throughout the score.

Allegro.

cresc. *f* *p*

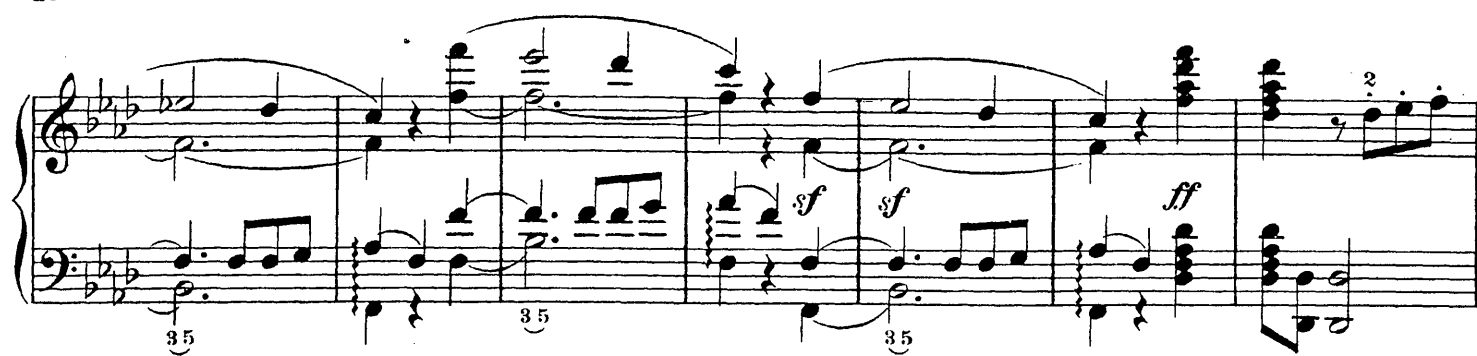
f *p*

p

cresc.

ff *legato*

ff *sf*



First system of musical notation. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). The system contains six measures. The first measure has a 35-measure rest in the bass. The second measure has a 35-measure rest in the bass. The third measure has a 35-measure rest in the bass. The fourth measure has a 35-measure rest in the bass. The fifth measure has a 35-measure rest in the bass. The sixth measure has a 35-measure rest in the bass. Dynamics: *sf* (second measure), *sf* (third measure), *ff* (fourth measure).



Second system of musical notation. Treble and bass staves. Key signature: three flats. The system contains six measures. The first measure has a 2-measure rest in the bass. The second measure has a 2-measure rest in the bass. The third measure has a 2-measure rest in the bass. The fourth measure has a 2-measure rest in the bass. The fifth measure has a 2-measure rest in the bass. The sixth measure has a 2-measure rest in the bass.



Third system of musical notation. Treble and bass staves. Key signature: three flats. The system contains six measures. The first measure has a 1-measure rest in the bass. The second measure has a 4-measure rest in the bass. The third measure has a 1-measure rest in the bass. The fourth measure has a 1-measure rest in the bass. The fifth measure has a 1-measure rest in the bass. The sixth measure has a 1-measure rest in the bass. Dynamics: *sf* (second measure), *sf* (third measure), *sf* (fourth measure), *sf* (fifth measure).



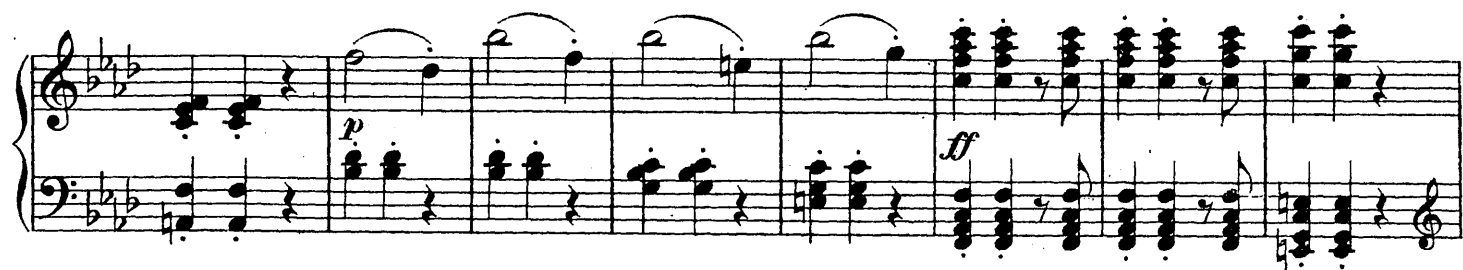
Fourth system of musical notation. Treble and bass staves. Key signature: three flats. The system contains six measures. The first measure has a 1-measure rest in the bass. The second measure has a 1-measure rest in the bass. The third measure has a 1-measure rest in the bass. The fourth measure has a 1-measure rest in the bass. The fifth measure has a 1-measure rest in the bass. The sixth measure has a 1-measure rest in the bass. Dynamics: *sf* (first measure), *sf* (second measure), *sf* (third measure), *ff* (fourth measure), *p dolce* (fifth measure).



Fifth system of musical notation. Treble and bass staves. Key signature: three flats. The system contains six measures. The first measure has a 1-measure rest in the bass. The second measure has a 1-measure rest in the bass. The third measure has a 1-measure rest in the bass. The fourth measure has a 1-measure rest in the bass. The fifth measure has a 1-measure rest in the bass. The sixth measure has a 1-measure rest in the bass. Dynamics: *ff* (first measure), *p dolce* (second measure), *ff* (third measure), *p* (fourth measure), *cresc.* (fifth measure).



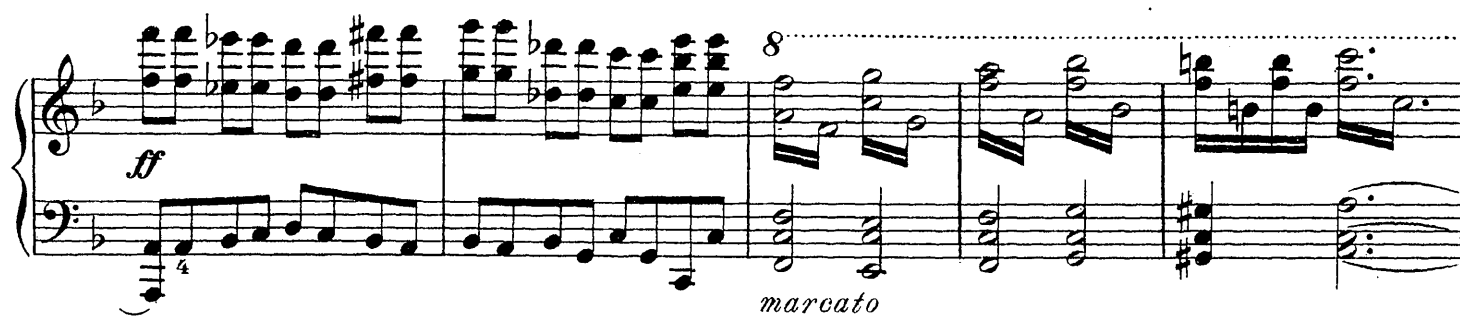
Sixth system of musical notation. Treble and bass staves. Key signature: three flats. The system contains six measures. The first measure has a 1-measure rest in the bass. The second measure has a 1-measure rest in the bass. The third measure has a 1-measure rest in the bass. The fourth measure has a 1-measure rest in the bass. The fifth measure has a 1-measure rest in the bass. The sixth measure has a 1-measure rest in the bass. Dynamics: *f* (first measure), *ff* (second measure), *sf* (third measure).



Allegro con brio.

The musical score is written for piano and consists of six systems of staves. The key signature has one flat (B-flat), and the time signature is common time (C). The piece is marked "Allegro con brio".

- System 1:** The right hand begins with a melody of eighth and sixteenth notes, starting with a *pp* (pianissimo) dynamic. The left hand plays a steady eighth-note accompaniment.
- System 2:** The right hand continues the melodic line. The left hand's accompaniment is marked with *cresc.* (crescendo).
- System 3:** The right hand features a triplet of eighth notes. The left hand has a *ff* (fortissimo) dynamic marking.
- System 4:** The right hand has a dense texture of sixteenth notes. The left hand continues with eighth notes.
- System 5:** The right hand has a triplet of eighth notes. The left hand has a *sf* (sforzando) dynamic marking.
- System 6:** The right hand has a triplet of eighth notes. The left hand has a *cresc.* (crescendo) marking.



First system of musical notation. The treble clef staff features a dense texture of sixteenth-note chords, marked with a forte *ff* dynamic. The bass clef staff contains a melodic line with a four-measure rest indicated by a '4' and a 'marcato' tempo marking. An 8-measure repeat sign is positioned above the treble staff.



Second system of musical notation. The treble clef staff continues with sixteenth-note patterns, while the bass clef staff provides harmonic support with chords. An 8-measure repeat sign is present above the treble staff.



Third system of musical notation. The treble clef staff shows a continuation of the sixteenth-note texture. The bass clef staff features a melodic line with a four-measure rest. An 8-measure repeat sign is located above the treble staff.



Fourth system of musical notation. The treble clef staff continues with sixteenth-note patterns. The bass clef staff features a melodic line with a four-measure rest. An 8-measure repeat sign is located above the treble staff.



Fifth system of musical notation. The treble clef staff continues with sixteenth-note patterns. The bass clef staff features a melodic line with a four-measure rest. An 8-measure repeat sign is located above the treble staff.



Sixth system of musical notation. The treble clef staff continues with sixteenth-note patterns. The bass clef staff features a melodic line with a four-measure rest. An 8-measure repeat sign is located above the treble staff.

L. v. Beethoven.

Aus dem Septett.

1ter Satz.

Adagio.

Viol. Clar.

f *p* *f* *f* *f* *p*

f *f* *f* *ff* *p*

cresc. *fp* *cresc.* *fp*

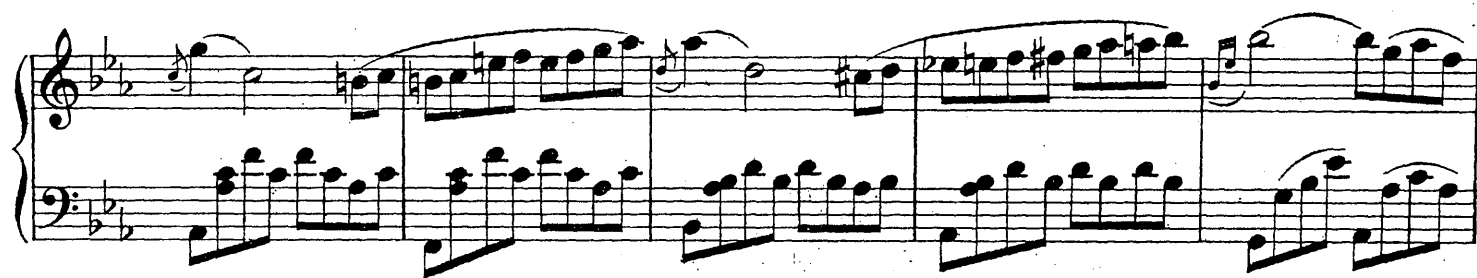
cresc. *fp*

Clar. Viol.

pp *cresc.* *f*

Allegro con brio.

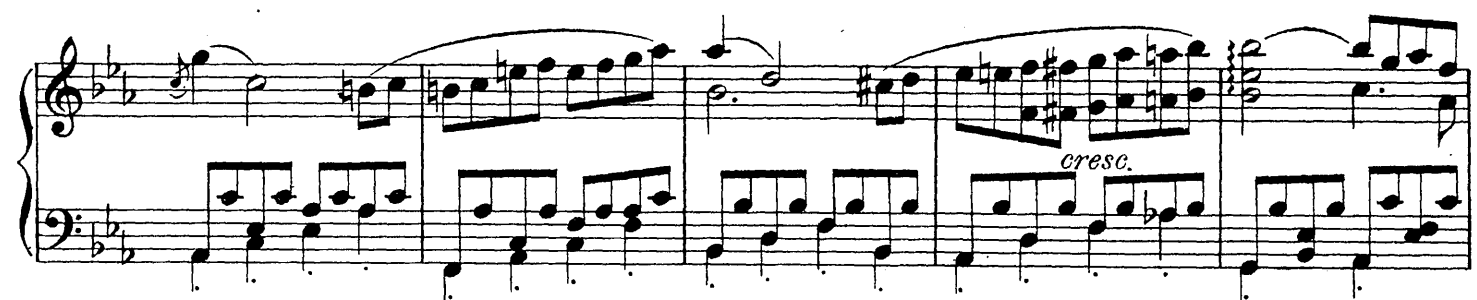
p



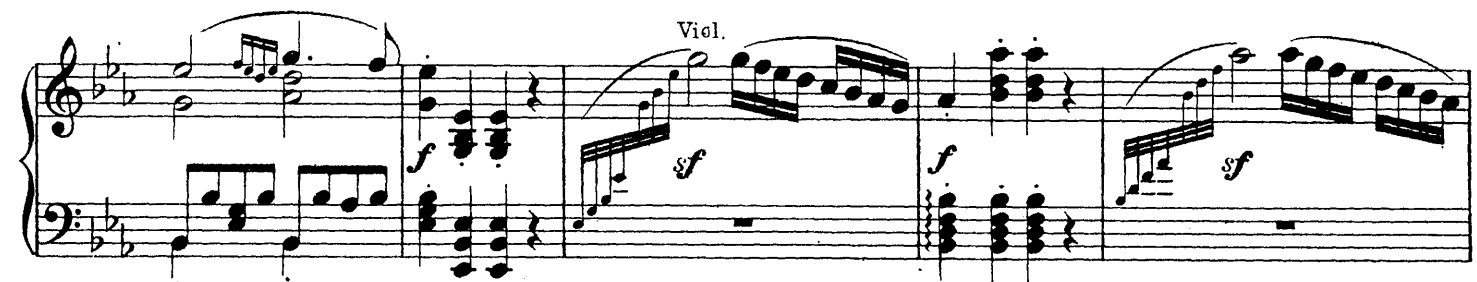
Piano introduction in B-flat major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment.



Clarinet (Clar.) and piano entry. The piano accompaniment continues with eighth notes. The clarinet enters with a melodic phrase. Dynamics include *fp* (fortissimo piano).



Piano and clarinet continuation. The piano accompaniment features a *cresc.* (crescendo) in the right hand. The clarinet continues its melodic line.



Violin (Viol.) and piano entry. The piano accompaniment continues with eighth notes. The violin enters with a melodic phrase. Dynamics include *f* (forte) and *sf* (sforzando).



Clarinet (Clar.), Bassoon (Fag.), and Horn (Horn) entry. The piano accompaniment continues with eighth notes. The woodwinds enter with a melodic phrase. Dynamics include *f* (forte), *sf* (sforzando), *cresc.* (crescendo), and *fp* (fortissimo piano).



Violin (Viol.) and Bass (Bass) entry. The piano accompaniment continues with eighth notes. The violin and bass enter with a melodic phrase. Dynamics include *fp* (fortissimo piano), *cresc.* (crescendo), *f* (forte), and *p* (piano).

This musical score page contains six systems of music, each with a piano (p) part and an orchestral part. The piano part is written in a grand staff (treble and bass clefs). The orchestral part includes staves for Violin (Viol.), Clarinet (Clar.), Cello (Cello.), and Bassoon/Horn (Fag. Horn.).

- System 1:** The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The Violin part has a rhythmic pattern of eighth notes. The Clarinet part has a melodic line.
- System 2:** The piano part continues with a more complex melodic line. The Clarinet part has a melodic line, and the Cello part has a rhythmic pattern.
- System 3:** The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The Clarinet part has a melodic line, and the Cello part has a rhythmic pattern.
- System 4:** The piano part continues with a more complex melodic line. The Clarinet part has a melodic line, and the Bassoon/Horn part has a melodic line.
- System 5:** The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The Clarinet part has a melodic line, and the Bassoon/Horn part has a melodic line.
- System 6:** The piano part continues with a more complex melodic line. The Clarinet part has a melodic line, and the Bassoon/Horn part has a melodic line. The system concludes with a *cresc.* (crescendo) marking.

Dynamic markings include *pp* (pianissimo) and *cresc.* (crescendo).



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. Dynamics include *mf*, *cresc.*, and *f*. A first ending bracket labeled '8' spans the final two measures.



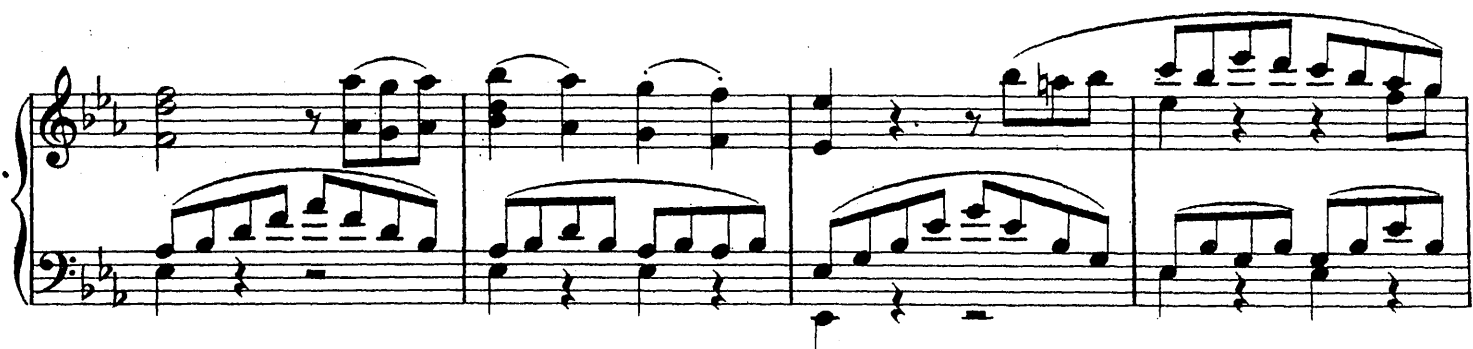
Second system of musical notation. The treble staff continues the melodic line with some trills. The bass staff features a more active line with eighth notes. Dynamics include *f*, *cresc.*, and *p*. Trills are marked with 'tr' in the treble staff.



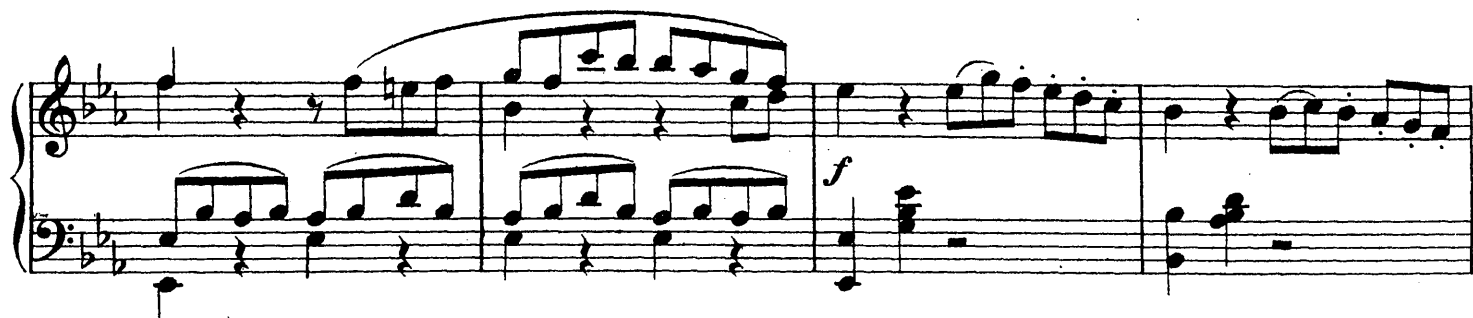
Third system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a steady accompaniment. Dynamics include *f*, *p*, *decresc.*, and *ff*.



Fourth system of musical notation. The treble staff includes parts for Clarinet (Clar.) and Trombone (Br.). The piano accompaniment continues in the bass staff. Dynamics include *p*.



Fifth system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a steady accompaniment. Dynamics include *f*.



Sixth system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a steady accompaniment. Dynamics include *f*.

cresc.

tr

tr

tr

tr

tr

cresc.

sf

sf

f

ff

Johannes Brahms.

Ungarische Tänze.^{*)}

Nº 7.

Allegretto vivace.

molto sostenuto poco a poco

in tempo

f

p

molto sost.

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

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, marked *poco a poco*. The bass staff provides harmonic support with chords and moving lines.

Second system of musical notation. The treble staff features a melodic line with a key signature change to one flat, marked *in tempo* and *f*. The bass staff continues the harmonic accompaniment.

Third system of musical notation. The treble staff has a melodic line with various intervals, marked *f*. The bass staff features a more active line with eighth notes.

Fourth system of musical notation. The treble staff has a melodic line with a key signature change to two flats, marked *sf*. The bass staff has a melodic line with a *rit.* (ritardando) marking.

Fifth system of musical notation. The treble staff has a melodic line with a key signature change to one flat, marked *molto sostenuto poco a poco*. The bass staff has a melodic line with a *poco a poco* marking.

Sixth system of musical notation. The treble staff has a melodic line with a key signature change to one flat, marked *in tempo* and *f*. The bass staff has a melodic line with a *sf* marking.

f

ad lib.

poco rit.

p

molto sostenuto poco a poco

a tempo

sf

p *poco rit.*

f vivo

Fr. Chopin.

Fantasie Impromptu.

Allegro agitato.

The musical score is written for piano and consists of five systems. The key signature is A major (three sharps) and the time signature is 3/4. The tempo is marked "Allegro agitato.".

- System 1:** The piano part begins with a forte (*sf*) dynamic. The bass part features a descending scale with a "Red." marking below it. The system concludes with a sixteenth-note triplet in the piano part, marked with a "6" and a slur.
- System 2:** The piano part starts with a piano (*p*) dynamic and contains a sixteenth-note triplet marked with an "x". The bass part continues with a descending scale, marked with "Red." below it.
- System 3:** The piano part continues with sixteenth-note patterns, marked with "Red." below it. The bass part also features a descending scale, marked with "Red." below it.
- System 4:** The piano part includes a crescendo (*cresc.*) and a decrescendo (*dim.*) marking. The bass part continues with a descending scale, marked with "Red." below it. The system ends with a forte (*f*) dynamic and a "Red." marking.
- System 5:** The piano part continues with sixteenth-note patterns, marked with "Red." below it. The bass part also features a descending scale, marked with "Red." below it. The system concludes with a "Red." marking and an asterisk (*) below it.

p *cresc.* *f*

pp *rit.* *p a tempo*

cresc. *sempre cresc.*

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

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

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

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

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

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

First system of a musical score. The treble clef staff contains a series of eighth-note chords, while the bass clef staff contains a single eighth-note line. The key signature has three sharps (F#, C#, G#). The system is divided into two measures. The first measure has a 'Ped.' marking under the bass staff. The second measure has a 'Ped.' marking, an asterisk (*) above the treble staff, and another 'Ped.' marking under the bass staff.

Second system of the musical score. The treble clef staff continues with eighth-note chords. The bass clef staff has a rest in the first measure, followed by a half note in the second measure marked with a forte 'f' dynamic. The system is divided into two measures. The first measure has a 'Ped.' marking under the bass staff. The second measure has a 'Ped.' marking, an asterisk (*) above the treble staff, and another 'Ped.' marking under the bass staff.

Third system of the musical score. The treble clef staff continues with eighth-note chords. The bass clef staff has a half note in the first measure, followed by a half note in the second measure marked with a forte 'f' dynamic. The system is divided into two measures. The first measure has a 'Ped.' marking under the bass staff. The second measure has a 'Ped.' marking, an asterisk (*) above the treble staff, and another 'Ped.' marking under the bass staff.

Fourth system of the musical score. The treble clef staff contains a half note in the first measure, followed by a half note in the second measure marked with a forte 'f' dynamic. The system is divided into two measures. The first measure has a 'Ped.' marking under the bass staff. The second measure has a 'Ped.' marking, an asterisk (*) above the treble staff, and another 'Ped.' marking under the bass staff.

Fifth system of the musical score. The treble clef staff contains a half note in the first measure, followed by a half note in the second measure marked with a forte 'f' dynamic. The system is divided into two measures. The first measure has a 'Ped.' marking under the bass staff. The second measure has a 'Ped.' marking, an asterisk (*) above the treble staff, and another 'Ped.' marking under the bass staff.

Sixth system of the musical score. The treble clef staff contains a half note in the first measure, followed by a half note in the second measure marked with a forte 'f' dynamic. The system is divided into two measures. The first measure has a 'Ped.' marking under the bass staff. The second measure has a 'Ped.' marking, an asterisk (*) above the treble staff, and another 'Ped.' marking under the bass staff.

a tempo

f

pp

f

Ped.

tr

3

7

2

First system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The system contains two measures. The first measure has a forte (*f*) dynamic and a trill (*tr*) over a quarter note. The second measure has a fortissimo (*sf*) and forte (*f*) dynamic, followed by a triplet of eighth notes. Both measures have a *Red.* marking below the bass line.

Second system of musical notation. Treble clef, key signature of three flats. The system contains two measures. The first measure has a pianissimo (*pp*) dynamic and a triplet of eighth notes. The second measure has a forte (*f*) dynamic and a triplet of eighth notes. Both measures have a *Red.* marking below the bass line.

Third system of musical notation. Treble clef, key signature of three flats. The system contains two measures. The first measure has a forte (*f*) dynamic and a triplet of eighth notes. The second measure has a forte (*f*) dynamic and a triplet of eighth notes. Both measures have a *Red.* marking below the bass line.

Fourth system of musical notation. Treble clef, key signature of three flats. The system contains two measures. The first measure has a forte (*f*) dynamic and a triplet of eighth notes. The second measure has a forte (*f*) dynamic and a triplet of eighth notes. Both measures have a *Red.* marking below the bass line.

Fifth system of musical notation. Treble clef, key signature of three flats. The system contains two measures. The first measure has a piano (*p*) dynamic and a triplet of eighth notes. The second measure has a piano (*p*) dynamic and a triplet of eighth notes. Both measures have a *Red.* marking below the bass line.

Sixth system of musical notation. Treble clef, key signature of three flats. The system contains two measures. The first measure has a piano (*p*) dynamic and a triplet of eighth notes. The second measure has a piano (*p*) dynamic and a triplet of eighth notes. Both measures have a *Red.* marking below the bass line.

cresc.
dim.
f
p
cresc.
f
pp
rit.
a tempo
p
8

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

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The bass line features a series of eighth notes with a crescendo marking (*cresc.*) above it. The treble line has a series of eighth notes with a crescendo marking (*cresc.*) above it. The system ends with a double bar line.

Second system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The bass line features a series of eighth notes with a crescendo marking (*cresc.*) above it. The treble line has a series of eighth notes with a crescendo marking (*cresc.*) above it. The system ends with a double bar line.

Third system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The bass line features a series of eighth notes with a crescendo marking (*cresc.*) above it. The treble line has a series of eighth notes with a crescendo marking (*cresc.*) above it. The system ends with a double bar line.

Fourth system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The bass line features a series of eighth notes with a crescendo marking (*cresc.*) above it. The treble line has a series of eighth notes with a crescendo marking (*cresc.*) above it. The system ends with a double bar line.

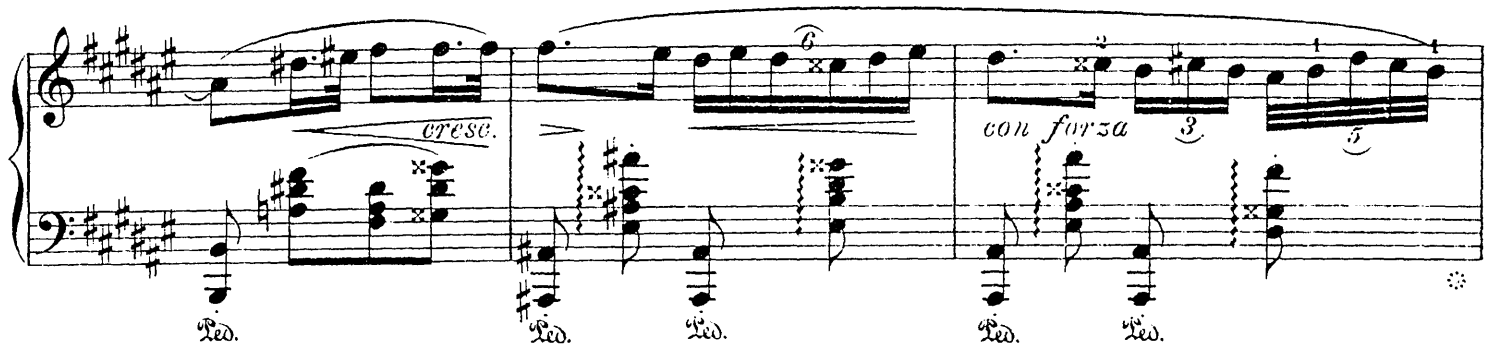
Fifth system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The bass line features a series of eighth notes with a crescendo marking (*cresc.*) above it. The treble line has a series of eighth notes with a crescendo marking (*cresc.*) above it. The system ends with a double bar line.

Sixth system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The bass line features a series of eighth notes with a crescendo marking (*cresc.*) above it. The treble line has a series of eighth notes with a crescendo marking (*cresc.*) above it. The system ends with a double bar line.

Musical notation for a piano piece, featuring six systems of staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and various musical notations such as notes, rests, and dynamic markings.

Dynamics and markings include: *ff*, *p*, *poco a poco dim.*, *p*, *ppil canto marcato*, *rit.*, and *ppp*.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and a repeat sign.

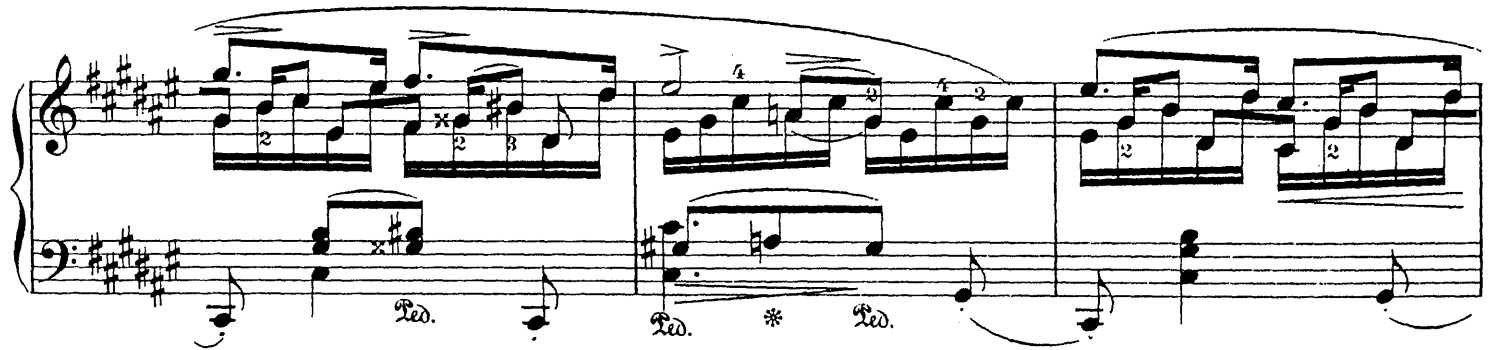


First system of musical notation. The treble clef staff contains a melodic line with a *cresc.* marking and a *con forza* marking. The bass clef staff contains a bass line with *ped.* markings. The system includes a 6-measure rest in the treble and a 3-measure rest in the bass.

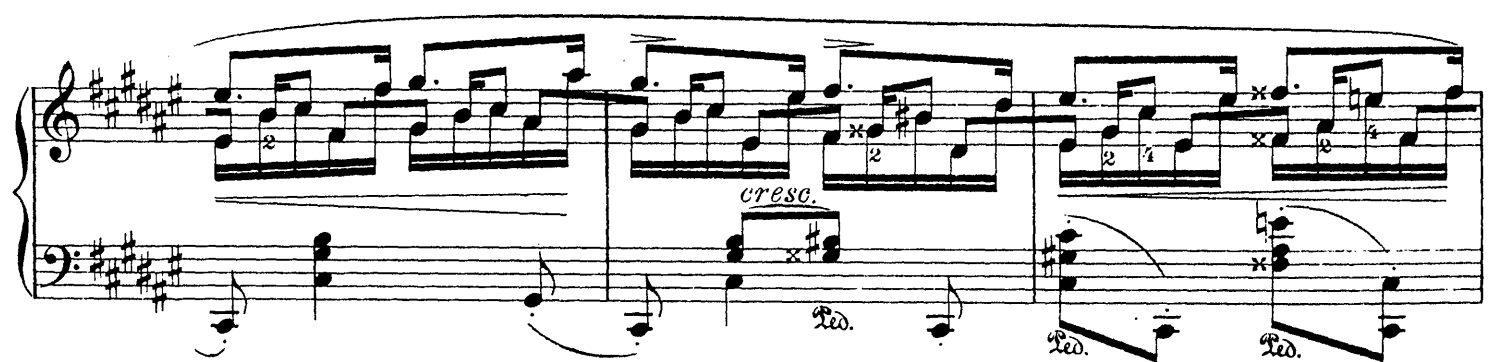
Doppio movimento.



Second system of musical notation. The treble clef staff contains a melodic line with a *string.* marking and a *rit.* marking. The bass clef staff contains a bass line with *sotto voce* markings. The system includes a 6-measure rest in the treble and a 6-measure rest in the bass.



Third system of musical notation. The treble clef staff contains a melodic line with a 4-measure rest. The bass clef staff contains a bass line with *ped.* markings. The system includes a 6-measure rest in the treble and a 6-measure rest in the bass.



Fourth system of musical notation. The treble clef staff contains a melodic line with a *cresc.* marking. The bass clef staff contains a bass line with *ped.* markings. The system includes a 6-measure rest in the treble and a 6-measure rest in the bass.



Fifth system of musical notation. The treble clef staff contains a melodic line with a *sf* marking and a 3-measure rest. The bass clef staff contains a bass line with *ped.* markings. The system includes a 6-measure rest in the treble and a 6-measure rest in the bass.

The musical score is written for piano and consists of five systems of staves. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system includes the instruction *cresc.* (crescendo) and the marking *Red.* (Reduction) under the bass staff.

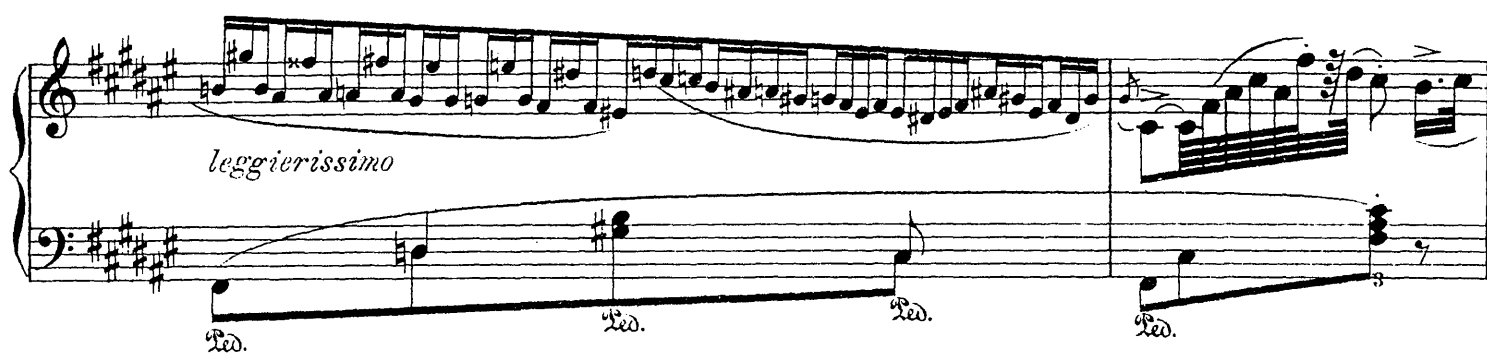
The second system includes the marking *f* (forte) and the marking *Red.* under the bass staff.

The third system includes the instruction *decresc.* (decrescendo) and the marking *dim.* (diminuendo) under the bass staff.

The fourth system includes the marking *più p* (più piano), *pp* (pianissimo), and *dim. molto rall.* (diminuendo molto rallentando) under the bass staff.

The fifth system includes the instruction *Tempo I.* and the marking *smorzando* (smorzando) under the bass staff.

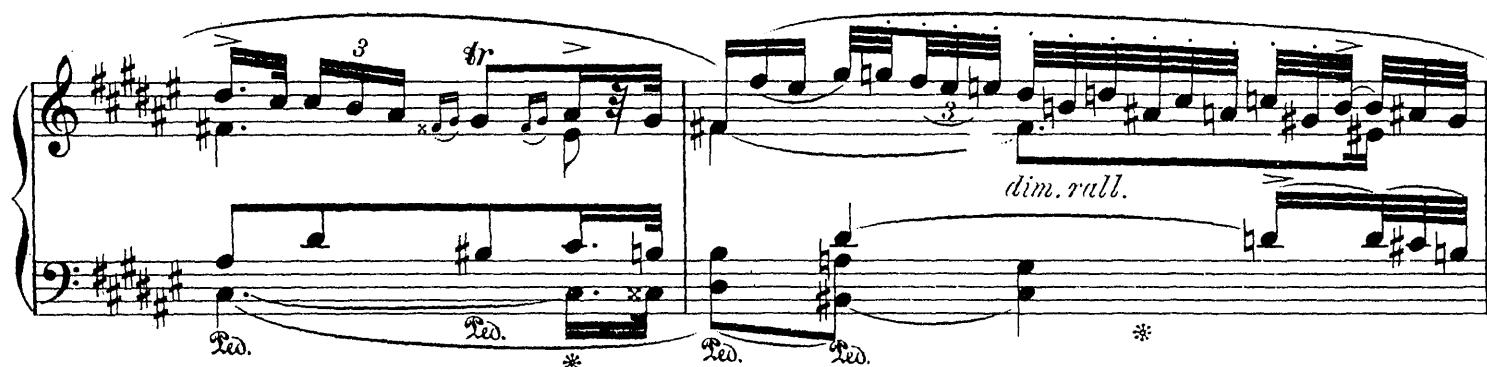
The score concludes with a triplets (3) marking and a final asterisk (*) under the bass staff.



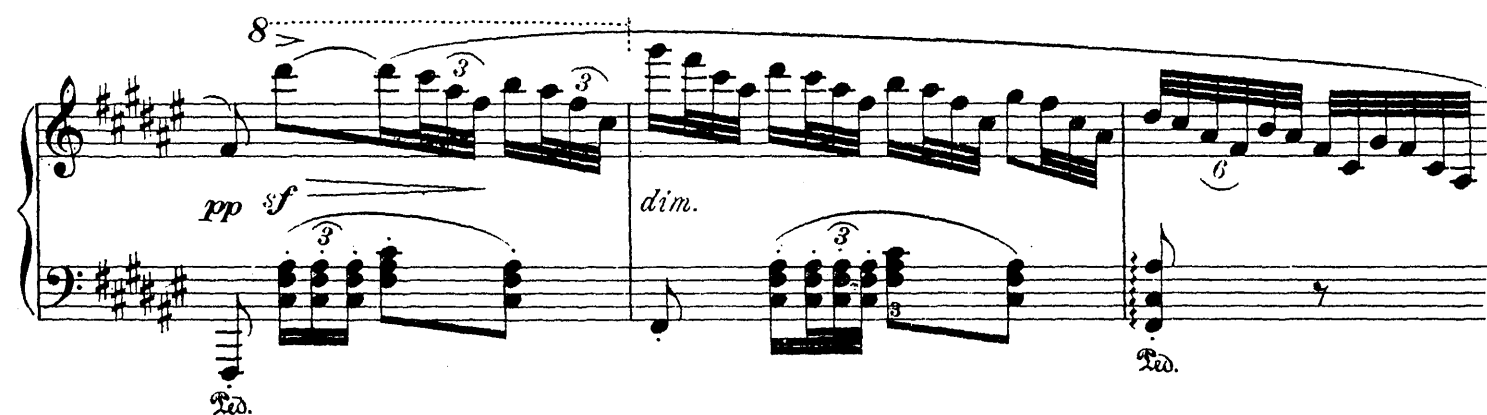
First system of musical notation. The treble clef staff contains a rapid, ascending and then descending melodic line with many accidentals. The bass clef staff contains a simple, slow-moving line. The tempo marking *leggierissimo* is written above the treble staff. Pedal markings (Ped.) are present under the bass staff.



Second system of musical notation. The treble clef staff continues the melodic line with some trills. The bass clef staff has a more active line. The tempo marking *con forza sf* is written above the treble staff. Pedal markings (Ped.) are present under the bass staff.



Third system of musical notation. The treble clef staff features trills and triplets. The bass clef staff has a simple line. The tempo marking *dim. rall.* is written above the treble staff. Pedal markings (Ped.) are present under the bass staff.



Fourth system of musical notation. The treble clef staff has a melodic line with triplets and a fermata. The bass clef staff has a simple line. The tempo marking *pp sf* is written above the treble staff. The tempo marking *dim.* is written above the treble staff. Pedal markings (Ped.) are present under the bass staff.



Fifth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a simple line. The tempo marking *smorzando* is written above the treble staff. Pedal markings (Ped.) are present under the bass staff.

Fr. Chopin.

Value.

Molto vivace.

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff, both in 3/4 time. The key signature is three flats (B-flat, E-flat, A-flat).

- System 1:** The treble staff begins with a melodic line marked *p leggiero*. The bass staff has whole rests. The system concludes with a double bar line and a repeat sign.
- System 2:** The treble staff continues the melodic line, marked *cresc.* and *dim.*. The bass staff features chords. The system ends with a double bar line and a repeat sign.
- System 3:** The treble staff has a melodic line with a *cresc.* marking. The bass staff has chords. The system ends with a double bar line and a repeat sign.
- System 4:** The treble staff continues the melodic line. The bass staff has chords. The system ends with a double bar line and a repeat sign.
- System 5:** The treble staff has a melodic line. The bass staff has chords. The system ends with a double bar line and a repeat sign.

The notation includes various musical symbols such as notes, rests, and dynamic markings like *p leggiero*, *cresc.*, and *dim.*. The piece concludes with a double bar line and repeat signs.

sostenuto

dolce

tr

mf

dolciss.

dim.

p

cresc.

f

dim.

p

cresc.

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of six systems of music. The first system begins with a *sostenuto* marking and a *dolce* marking. The second system includes a *tr* (trill) and *mf* (mezzo-forte) marking, followed by *dolciss.* (dolcissimo). The third system features a series of notes with a *dim.* (diminuendo) marking. The fourth system includes a *p* (piano) marking and a *cresc.* (crescendo) marking. The fifth system features a *f* (forte) marking. The sixth system includes a *dim.* (diminuendo) marking and a *p* (piano) marking, followed by a *cresc.* (crescendo) marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

First system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand provides harmonic support with chords. Dynamics include *p* and *cresc.*. The system concludes with a repeat sign.

Second system of musical notation. The right hand continues the melodic development. The left hand has rests in the first two measures. Dynamics include *p* and *cresc.*. The system concludes with a repeat sign.

Third system of musical notation. The right hand features a melodic line with triplets. The left hand has chords and rests. Dynamics include *cresc.*. The system concludes with a repeat sign.

Fourth system of musical notation. The right hand features a melodic line with triplets. The left hand has chords and rests. Dynamics include *p* and *pp*. The system concludes with a repeat sign.

Fifth system of musical notation. The right hand features a melodic line with triplets. The left hand has chords and rests. Dynamics include *poco cresc.*. The system concludes with a repeat sign.

Sixth system of musical notation. The right hand features a melodic line with triplets. The left hand has chords and rests. Dynamics include *p*, *cresc. rit.*, and *f*. The system concludes with a repeat sign.

Fr. Chopin.
Marche funèbre.

This musical score is for the first system of Chopin's Marche funèbre, measures 1 through 16. It is written for piano in F major, 4/4 time. The score is organized into five systems, each with a grand staff (treble and bass clef).
- **System 1 (Measures 1-4):** The right hand features a melodic line with eighth-note patterns, marked *p legato sempre*. The left hand plays a steady eighth-note accompaniment.
- **System 2 (Measures 5-8):** The right hand continues the melodic pattern, with a dynamic shift to *mp* in measure 6. The left hand accompaniment remains consistent.
- **System 3 (Measures 9-12):** The right hand introduces a more complex, accented eighth-note figure, marked *sf* in measure 9. The left hand accompaniment continues.
- **System 4 (Measures 13-16):** The right hand features a dense, accented chordal texture, marked *f* in measure 15. The left hand accompaniment continues. The system concludes with a double bar line and a repeat sign.
- **System 5 (Measures 17-20):** This system begins with a new melodic line in the right hand, marked *f sempre* and *tr* (trill). The left hand accompaniment continues. The system concludes with a double bar line and a repeat sign.

p legato sempre *mp* *sf* *f* *f sempre tr*

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

First system of musical notation. The piano part (left) features a series of chords and trills, with dynamics *f* *sempre* *tr* and *p*. The bass part (right) features a series of chords and trills, with dynamics *f* *sempre* *tr* and *p*. The system concludes with a *Fine.* marking.

Trio.

Second system of musical notation, labeled **Trio.** The piano part (left) features a series of chords and trills, with dynamics *pp* and *p*. The bass part (right) features a series of chords and trills, with dynamics *pp* and *p*. The system concludes with a *mp* marking.

Third system of musical notation. The piano part (left) features a series of chords and trills, with dynamics *pp* and *p*. The bass part (right) features a series of chords and trills, with dynamics *pp* and *p*. The system concludes with a *mp* marking.

Fourth system of musical notation. The piano part (left) features a series of chords and trills, with dynamics *cresc.* and *p*. The bass part (right) features a series of chords and trills, with dynamics *cresc.* and *p*. The system concludes with a *p* marking.

Fifth system of musical notation. The piano part (left) features a series of chords and trills, with dynamics *pp* and *p*. The bass part (right) features a series of chords and trills, with dynamics *pp* and *p*. The system concludes with a *p* marking.

Sixth system of musical notation. The piano part (left) features a series of chords and trills, with dynamics *mp* and *pp*. The bass part (right) features a series of chords and trills, with dynamics *mp* and *pp*. The system concludes with a *DC.al Fine.* marking.

Anton Dvòrák.

Humoreske^{*)}

No. 7.

Poco lento e grazioso. M. M. $\text{♩} = 72$.

leggero.

dim. *pp*

f *dim.* *p*

ritard. *in tempo*

fz dim. *pp*

cresc. *ritard.*

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

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

Second system of musical notation. Treble and bass staves. Dynamics: *dim.*, *Red.*, *Red.*, *Red.*, *Red.*, *Red.*, *Red.*.

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *dim.*, *pp*. *Red.*, *Red.*, *Red.*, *Red.*, *Red.*, *Red.*, *Red.*, ***.

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

Fifth system of musical notation. Treble and bass staves. Dynamics: *ritard.*, *in tempo*, *f*, *dim.*. *Red.*, *Red.*, *Red.*, *Red.*, *Red.*.

Sixth system of musical notation. Treble and bass staves. Dynamics: *p*, *dim.*, *ritard.*, *pdim.*, *pp*. *Red.*, *Red.*, *Red.*, *Red.*, *Red.*.

First system of musical notation. Treble and bass staves. Treble staff starts with *pp*. Bass staff starts with *ppp*. Both staves have *Red.* and *** markings below. The system ends with a *f* dynamic marking.

Second system of musical notation. Treble and bass staves. Treble staff has dynamics *mf*, *cresc. molto*, *sf dim.*, *dim.*, and *rit. > pp*. Bass staff has *Red.* and *** markings below.

Third system of musical notation. Treble and bass staves. Treble staff has *tempo* and *pp* markings. Bass staff has *poco string.* and *Red.* markings below.

Fourth system of musical notation. Treble and bass staves. Treble staff has *Tempo I.* and *rit.* markings. Bass staff has *pp* and *Red.* markings below.

Fifth system of musical notation. Treble and bass staves. Treble staff has *cresc.*, *p*, *cresc.*, and *dim.* markings. Bass staff has *Red.* and *** markings below.

pp *cresc.* *ff* *f*

ff *p* *stacc.* *cresc. molto* *ff rit.* *largamente*

Tempo più lento. *pp m. s.* *sf* *p rit.* *pp*

più lento *rit.* *ppp*

tempo *pp rall.* *e dim.*

The musical score is written for piano on five systems of grand staves. The key signature is three sharps (F#, C#, G#). The notation includes various dynamics such as *pp* (pianissimo), *p* (piano), *f* (forte), *ff* (fortissimo), *ppp* (pianissimissimo), *sf* (sforzando), and *pp m. s.* (pianissimo mezzo sostenuto). Articulations include *stacc.* (staccato) and *rit.* (ritardando). Tempo markings include *Tempo più lento.* and *più lento*. The score also features numerous slurs, ties, and asterisks marking specific measures. The final system concludes with a double bar line and a fermata.

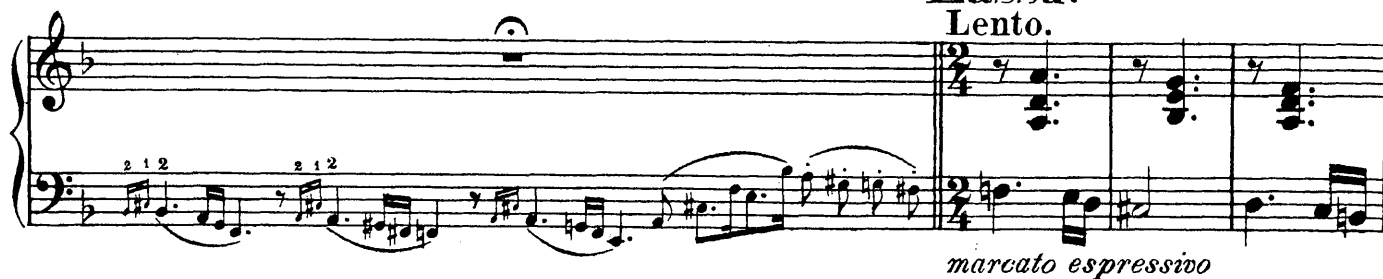
Franz Liszt.

Puszta Wehmut.⁺⁾

(Die Werbung. Gedicht von Lenau.)

Rings im Kreise lauscht die Menge
Bärtiger Magyaren froh;
Aus dem Kreise rauschen Klänge:
Was ergreifen die mich so?

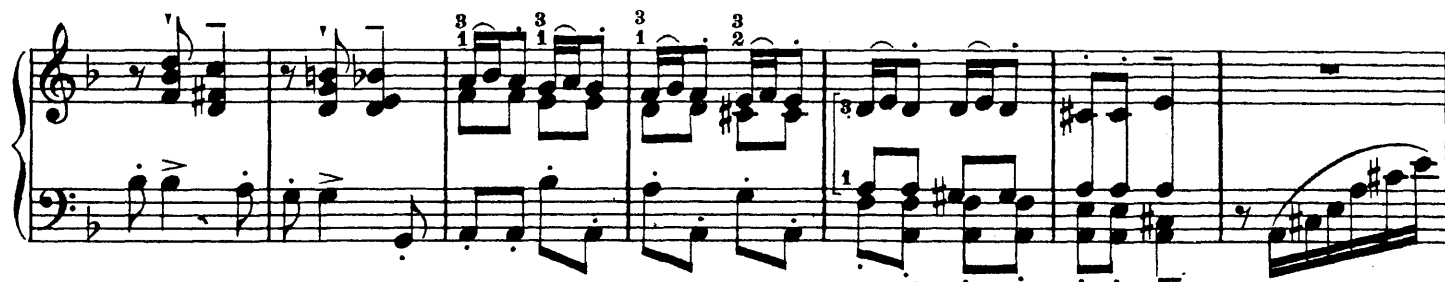
Lassu.
Lento.



marcato espressivo



Friss.
Allegro.



Lento.

Cadenza ad libitum.

poco rallentando

Tempo I.

marcato espressivo

Felix Mendelssohn - Bartholdy.

Frühlingslied.

Allegretto grazioso.

p

dim.

p

sf

cresc.

cresc.

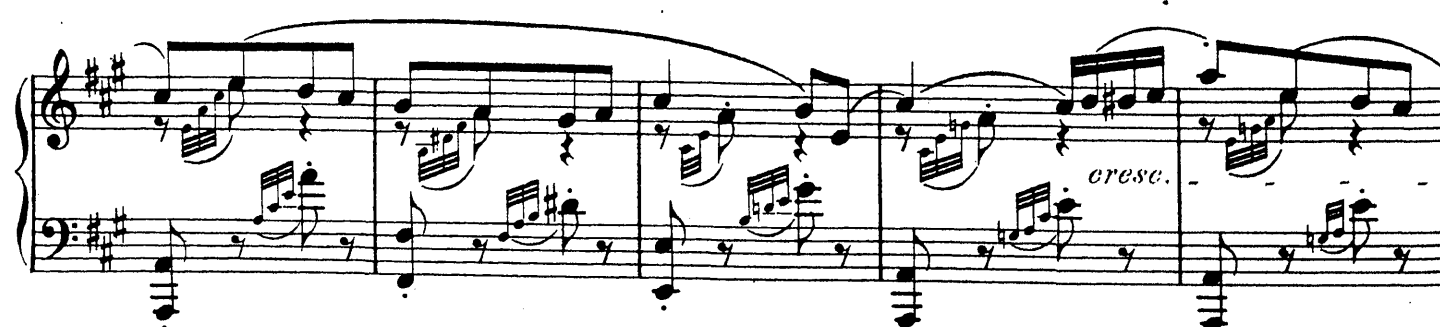
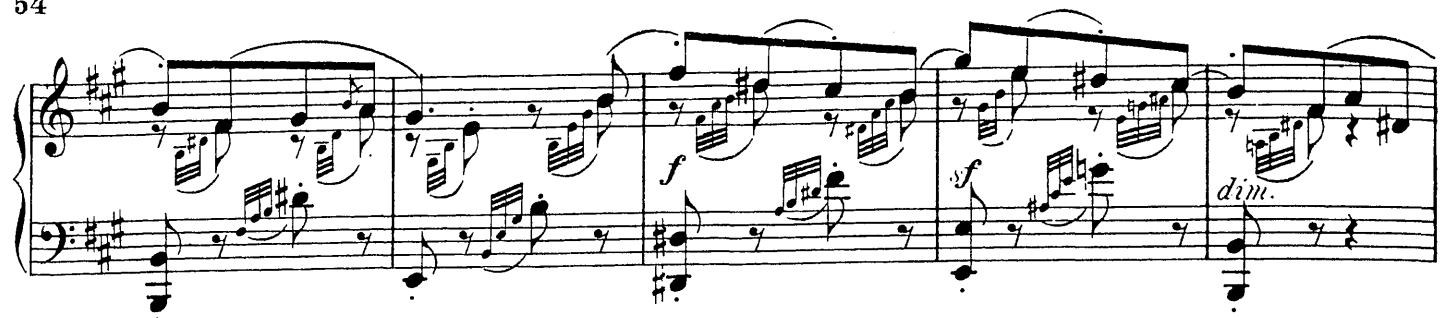
p

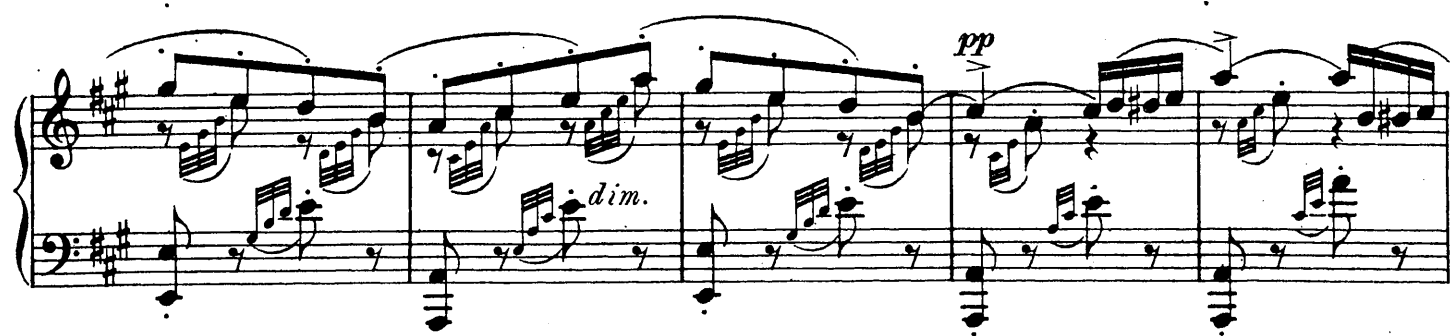
cresc.

f

sf

dim.





Moritz Moszkowski.

In tempo di minuetto.⁺⁾

Moderato.

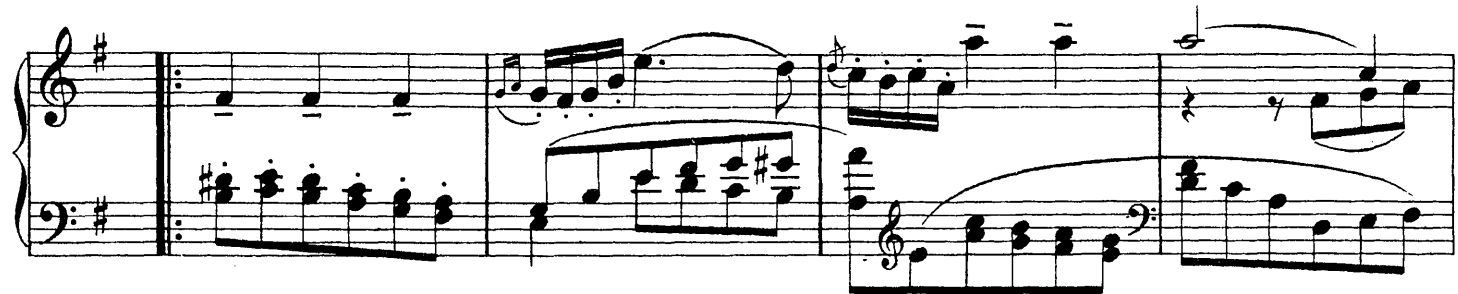
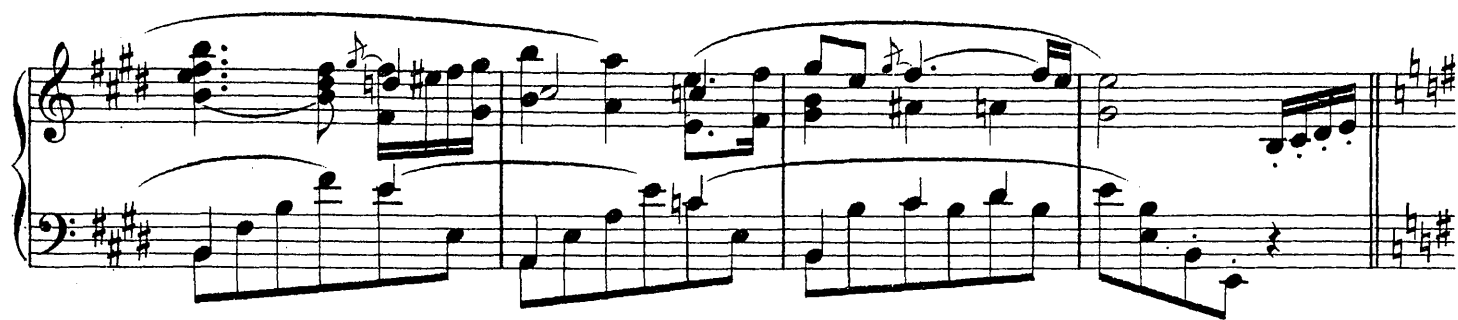
p semplice

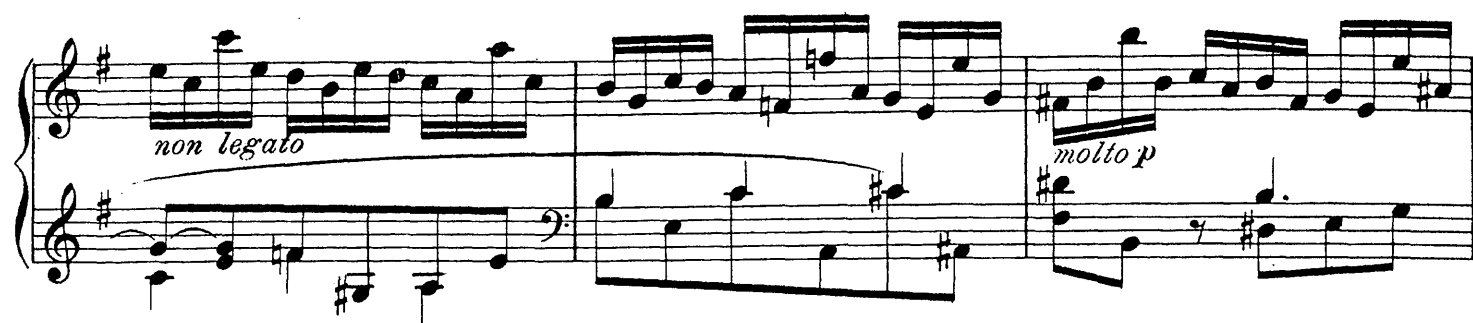
dimin.

p dolce

5 1

The image displays a musical score for a piece by Moritz Moszkowski, titled 'In tempo di minuetto'. The score is written for piano and is in 3/4 time. It begins with a tempo marking of 'Moderato.' and a dynamic marking of 'p semplice'. The music is in the key of A major, indicated by three sharps (F#, C#, G#) in the key signature. The score is organized into five systems, each consisting of a treble and bass staff. The first system shows the initial chords and a simple melody. The second system continues the melody and accompaniment. The third system introduces a 'dimin.' (diminuendo) marking and a 'p dolce' (piano dolce) marking. The fourth system features a more complex accompaniment with a '5 1' fingering indication. The fifth system concludes the piece with a final chord and a '5 1' fingering indication.

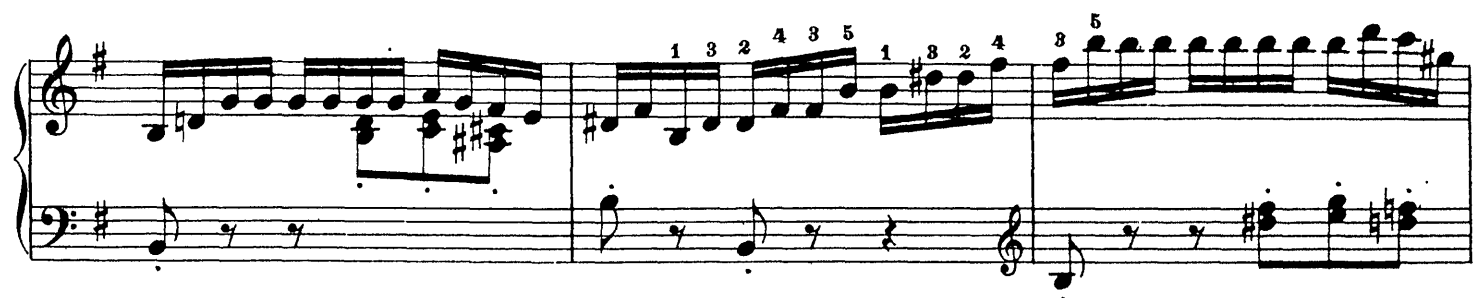




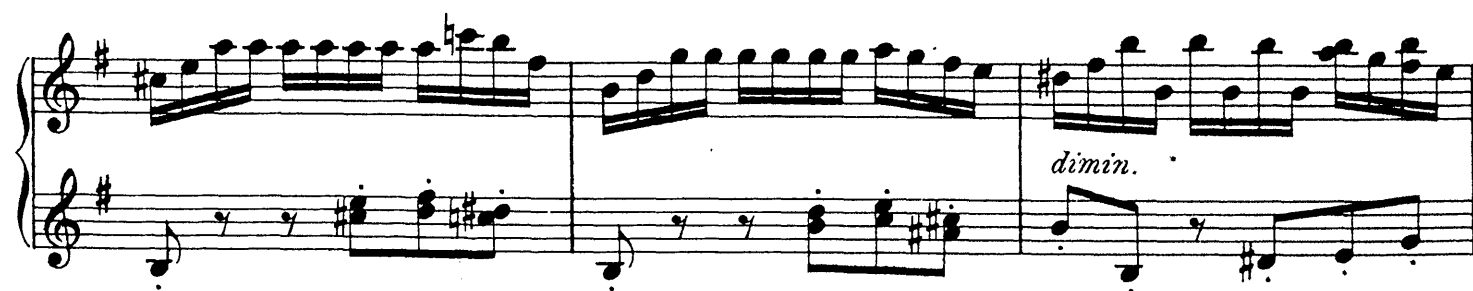
First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, marked *non legato*. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#).



Second system of musical notation. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff continues the harmonic accompaniment. The key signature has one sharp (F#).



Third system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, including fingerings (1 3 2 4 3 5, 1 3 2 4, 3 5). The bass staff provides a harmonic accompaniment. The key signature has one sharp (F#).



Fourth system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment. The key signature has one sharp (F#). The instruction *dimin.* is present.



Fifth system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment. The key signature has one sharp (F#).



Sixth system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment. The key signature has one sharp (F#). The instruction *sempre dim.* is present in the first measure, and *ppp* is present in the third measure.



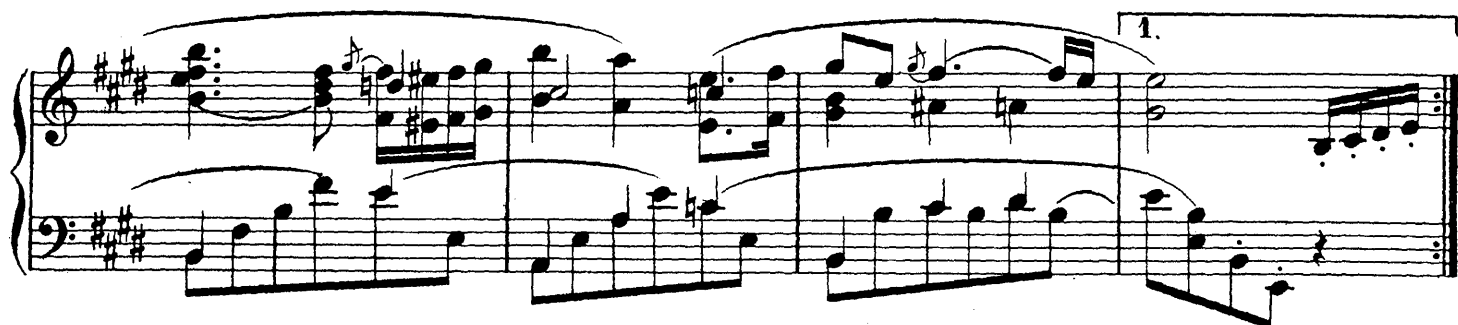
First system of musical notation. The treble staff features a series of eighth notes, followed by a triplet of eighth notes marked with a '3' and a trill symbol. The bass staff has a whole note, followed by a half note and a quarter note. The key signature has two sharps (F# and C#). The tempo/mood is marked *poco cresc.* and *espress.*



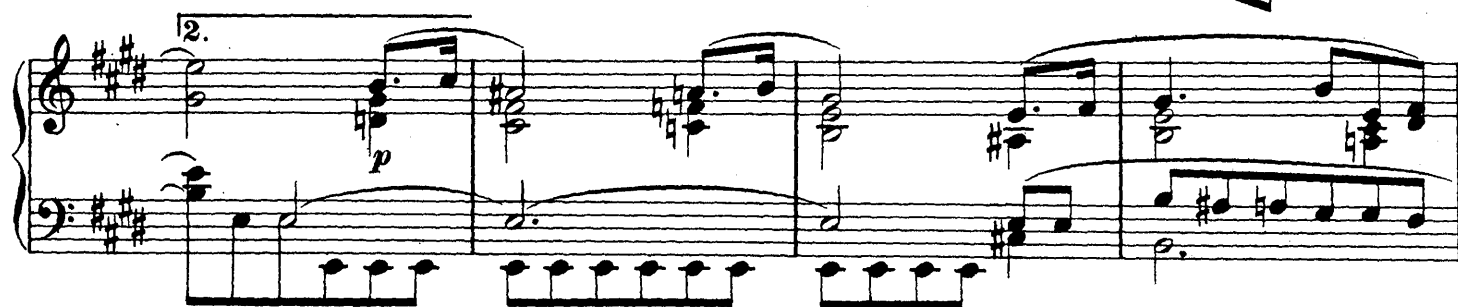
Second system of musical notation. The treble staff has a whole note, followed by a half note and a quarter note. The bass staff has a whole note, followed by a half note and a quarter note. The key signature has two sharps (F# and C#). The tempo/mood is marked *delicatiss.* and *pp*. A trill symbol is present above the first measure of the treble staff.



Third system of musical notation. The treble staff has a whole note, followed by a half note and a quarter note. The bass staff has a whole note, followed by a half note and a quarter note. The key signature has two sharps (F# and C#). The tempo/mood is marked *delicatiss.* and *pp*. A trill symbol is present above the first measure of the treble staff.



Fourth system of musical notation. The treble staff has a whole note, followed by a half note and a quarter note. The bass staff has a whole note, followed by a half note and a quarter note. The key signature has two sharps (F# and C#). The tempo/mood is marked *delicatiss.* and *pp*. A trill symbol is present above the first measure of the treble staff.



Fifth system of musical notation. The treble staff has a whole note, followed by a half note and a quarter note. The bass staff has a whole note, followed by a half note and a quarter note. The key signature has two sharps (F# and C#). The tempo/mood is marked *delicatiss.* and *pp*. A trill symbol is present above the first measure of the treble staff.



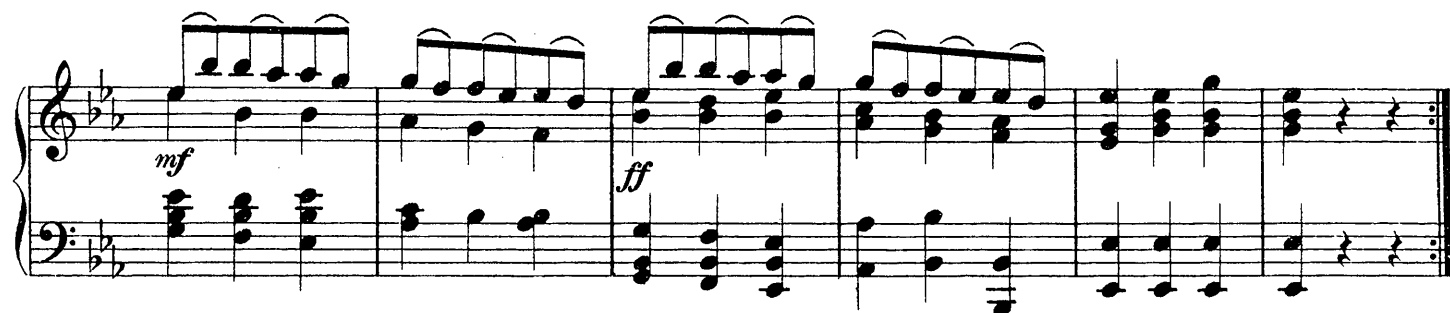
Sixth system of musical notation. The treble staff has a whole note, followed by a half note and a quarter note. The bass staff has a whole note, followed by a half note and a quarter note. The key signature has two sharps (F# and C#). The tempo/mood is marked *molto p* and *pochiss. ritard.*. A trill symbol is present above the first measure of the treble staff.

W. A. Mozart.

Menuett aus der Es-dur Sinfonie.

Allegretto.

The musical score is written for piano in a grand staff (treble and bass clefs). The key signature is E-flat major (three flats) and the time signature is 3/4. The tempo is marked "Allegretto." The score consists of 32 measures, organized into five systems of six measures each. Dynamics include *f* (forte), *sf* (sforzando), *fp* (fortissimo piano), *p* (piano), and *f* (forte). The piece features a variety of musical textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. A repeat sign with first and second endings is present at the end of the third system (measures 18-20).



W. A. Mozart.
Rondo alla Turca.

Allegretto. $\text{♩} = 132.$

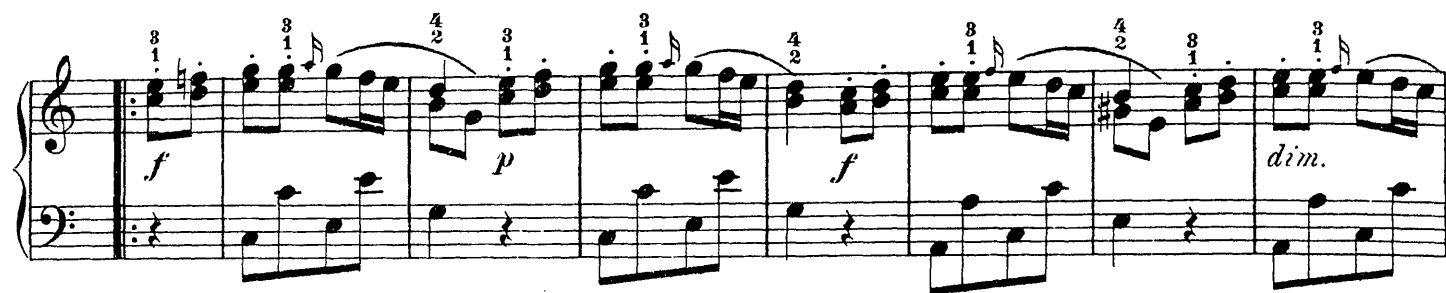
The musical score for "Rondo alla Turca" by W. A. Mozart is presented in six systems. Each system consists of a piano (p) staff and a treble clef staff. The tempo is marked "Allegretto" with a quarter note equal to 132 beats per minute. The key signature is one sharp (F#). The score includes various musical notations such as dynamics (p, f, dim., cresc.), articulation (accents, staccato), and fingerings (numbers 1-4). The piece is characterized by its rhythmic complexity and the use of the "alla turca" style, which imitates the sounds of a Turkish Janissary band. The score concludes with a final cadence in the piano staff.

1 2 3 1 5 1 2 5

dim. *f*

Musical score for "The Merry Widow" (No. 10). The score is written for piano (p) and features a key signature of two sharps (F# and C#). The melody is in the right hand, and the accompaniment is in the left hand. The piece is marked with a forte (f) dynamic. The score includes a repeat sign and a first ending. The tempo is marked "Allegretto".

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The treble staff contains the melody, which includes various musical notations such as eighth notes, quarter notes, and beamed sixteenth notes. There are also some rests and accidentals. The bass staff provides a harmonic accompaniment, primarily using chords and single notes. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines, and it ends with a double bar line and repeat dots.



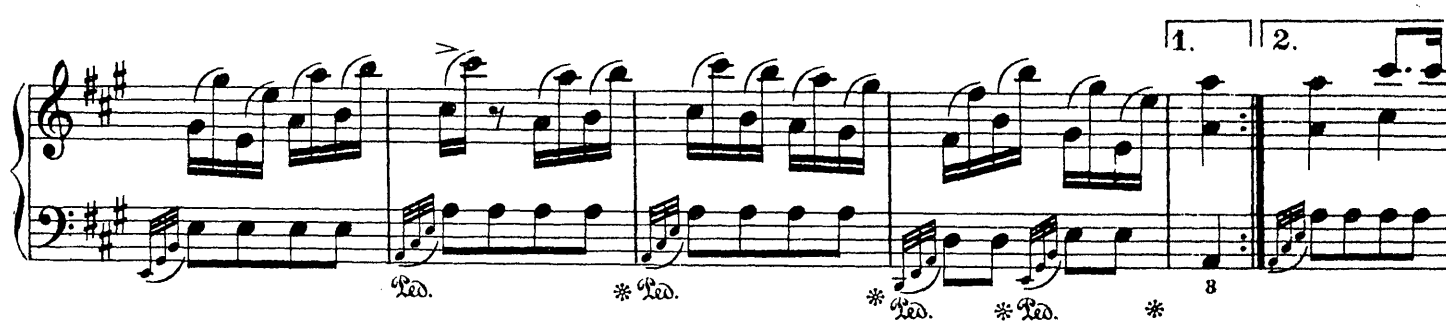
First system of musical notation. Treble and bass staves. Treble staff has dynamic markings *f*, *p*, *f*, and *dim.*. Fingerings are indicated by numbers 1-3 and 2-4. The bass staff has a steady eighth-note accompaniment.



Second system of musical notation. Treble and bass staves. Treble staff has dynamic markings *p*, *cresc.*, *f*, and *p*. Fingerings are indicated by numbers 1-3 and 2-4. The bass staff has a steady eighth-note accompaniment.



Third system of musical notation. Treble and bass staves. Treble staff has a trill (*tr*) and dynamic marking *f*. Fingerings are indicated by numbers 1-3 and 2-4. The bass staff has a steady eighth-note accompaniment.



Fourth system of musical notation. Treble and bass staves. Treble staff has first and second endings marked 1. and 2. Fingerings are indicated by numbers 1-3 and 2-4. The bass staff has a steady eighth-note accompaniment.

Coda.



Fifth system of musical notation. Treble and bass staves. Treble staff has dynamic marking *f*. Fingerings are indicated by numbers 1-3 and 2-4. The bass staff has a steady eighth-note accompaniment.



Sixth system of musical notation. Treble and bass staves. Treble staff has dynamic marking *f*. Fingerings are indicated by numbers 1-3 and 2-4. The bass staff has a steady eighth-note accompaniment.

p

f

p

G. Rossini.

Die diebische Elster.

(La gazza ladra.)

Maestoso marziale.

f

p

mf

ff

marcato

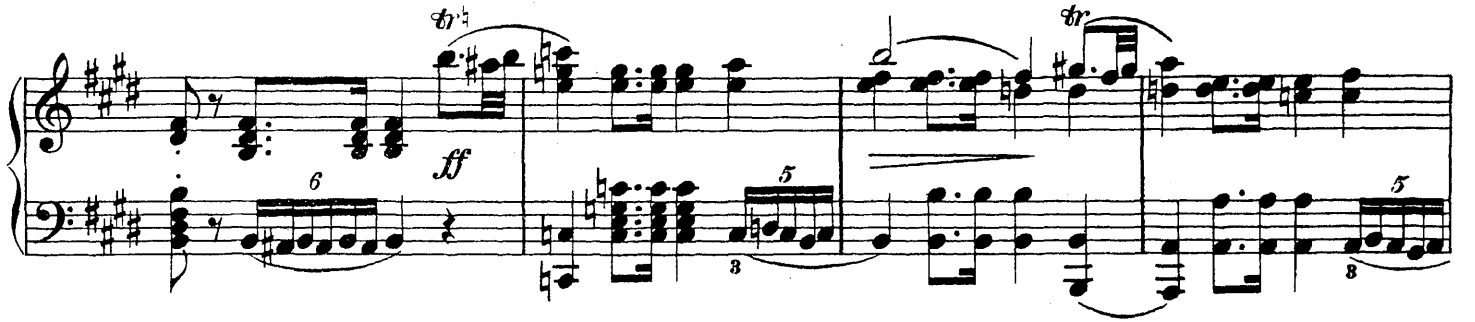
mf

p

ff

This page of musical notation, page 66, contains six systems of staves. The music is written for piano and includes various musical notations such as trills (tr), triplets (3), and dynamic markings (p, ff, mf). The notation is complex, featuring many chords and rapid passages. The key signature is three sharps (F#, C#, G#). The systems are as follows:

- System 1:** Features trills in the right hand and sixteenth-note patterns in the left hand. Dynamic marking: *mf*.
- System 2:** Includes triplets and trills. Dynamic marking: *p*.
- System 3:** Features trills and sixteenth-note patterns. Dynamic marking: *ff*.
- System 4:** Includes trills and sixteenth-note patterns. Dynamic marking: *ff*.
- System 5:** Features trills and sixteenth-note patterns. Dynamic marking: *ff*.
- System 6:** Includes trills and sixteenth-note patterns. Dynamic marking: *ff*.



Allegro.

p

f

1 *pp*

p dolce *leggiero*

staccato

First system of musical notation. The treble clef staff contains a melodic line with a trill on the first measure, followed by eighth-note runs and triplets. The bass clef staff provides a harmonic accompaniment with chords and eighth-note patterns. The key signature is three sharps (F#, C#, G#).

Second system of musical notation. The treble clef staff continues the melodic development with various ornaments and triplet figures. The bass clef staff maintains the accompaniment. The key signature remains three sharps.

Third system of musical notation. The treble clef staff features a first ending (1.) and a second ending (2.). The second ending is marked *pp* (pianissimo). The bass clef staff continues with eighth-note accompaniment. The key signature is three sharps.

stacc. sempre

Fourth system of musical notation. The treble clef staff includes complex triplet and sixteenth-note passages. The bass clef staff continues with a steady eighth-note accompaniment. The key signature is three sharps.

Fifth system of musical notation. The treble clef staff shows further melodic elaboration with triplets. The bass clef staff continues the accompaniment. The key signature is three sharps.

cresc. poco a poco

Sixth system of musical notation. The treble clef staff concludes the piece with a final melodic flourish. The bass clef staff continues with eighth-note accompaniment. The key signature is three sharps.

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, including triplets and slurs. The bass clef staff provides a harmonic accompaniment with chords and eighth notes. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The treble clef staff continues the melody with various ornaments and slurs. The bass clef staff continues the accompaniment. The key signature remains three sharps.

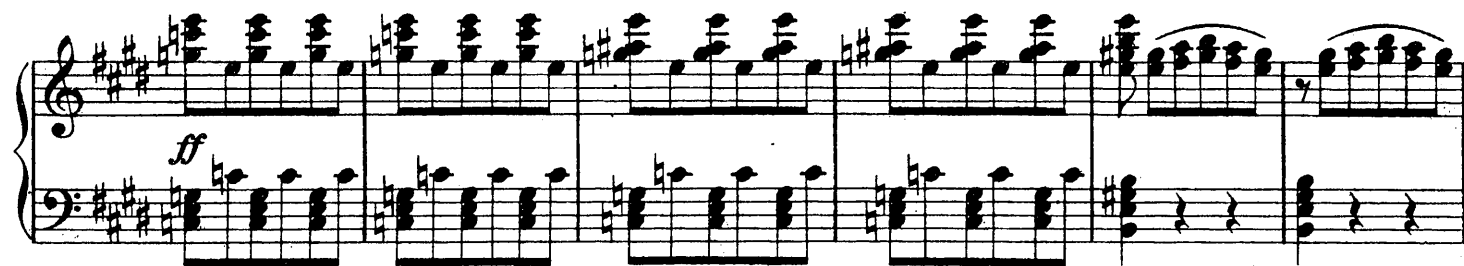
Third system of musical notation. The treble clef staff features more complex melodic lines with slurs and ornaments. The bass clef staff continues the accompaniment. The key signature remains three sharps.

Fourth system of musical notation. The treble clef staff has a dense texture with many beamed notes. The bass clef staff continues the accompaniment. The key signature remains three sharps.

Fifth system of musical notation. The treble clef staff has a dense texture with many beamed notes. The bass clef staff continues the accompaniment. The key signature remains three sharps.

Sixth system of musical notation. The treble clef staff has a dense texture with many beamed notes. The bass clef staff continues the accompaniment. The key signature remains three sharps.

Più Allegro.



Anton Rubinstein.

Barcarolle.*)

Moderato. = ♩.

p

*ben marcato la melodia e
pp il accompagnamento*

1. 2.

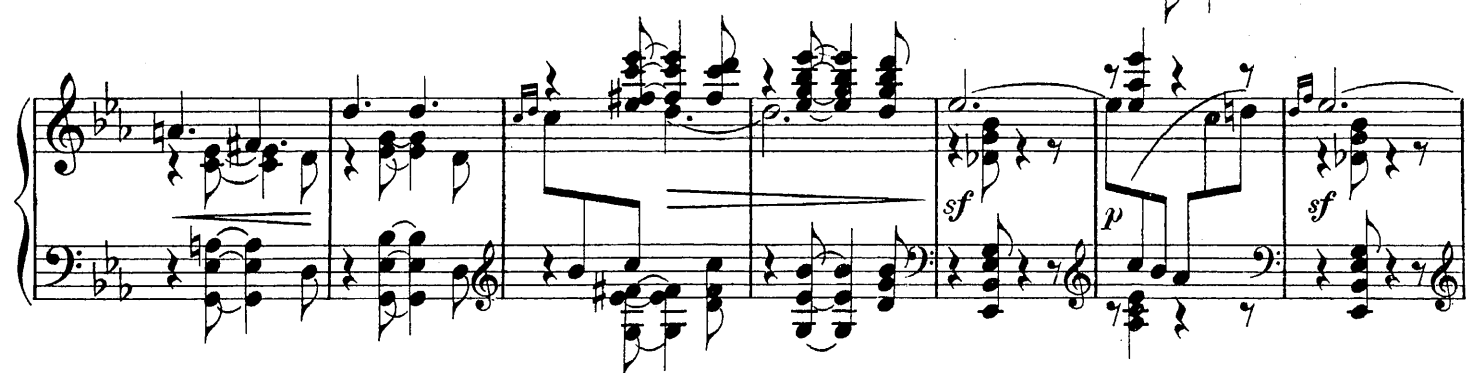
*) Mit Genehmigung von Ed. Bote u. Bock, kgl. Hofmusikalienhändler, Berlin W.



First system of musical notation, featuring a treble and bass staff. The key signature is B-flat major (two flats). The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The first staff contains a melodic line with a first ending bracket labeled "1." and a dynamic marking of *mf*. The second staff contains a bass line with a dynamic marking of *mf*.



Second system of musical notation, featuring a treble and bass staff. The key signature is B-flat major (two flats). The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The first staff contains a melodic line with a second ending bracket labeled "2." and a dynamic marking of *mf*. The second staff contains a bass line with a dynamic marking of *mf*.



Third system of musical notation, featuring a treble and bass staff. The key signature is B-flat major (two flats). The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The first staff contains a melodic line with a dynamic marking of *sf*. The second staff contains a bass line with a dynamic marking of *p* and a dynamic marking of *sf*.



Fourth system of musical notation, featuring a treble and bass staff. The key signature is B-flat major (two flats). The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The first staff contains a melodic line with a dynamic marking of *sf*. The second staff contains a bass line with a dynamic marking of *p* and a dynamic marking of *sf*.



Fifth system of musical notation, featuring a treble and bass staff. The key signature is B-flat major (two flats). The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The first staff contains a melodic line with a dynamic marking of *mf*. The second staff contains a bass line with a dynamic marking of *p* and a dynamic marking of *f*.



Sixth system of musical notation, featuring a treble and bass staff. The key signature is B-flat major (two flats). The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The first staff contains a melodic line. The second staff contains a bass line.

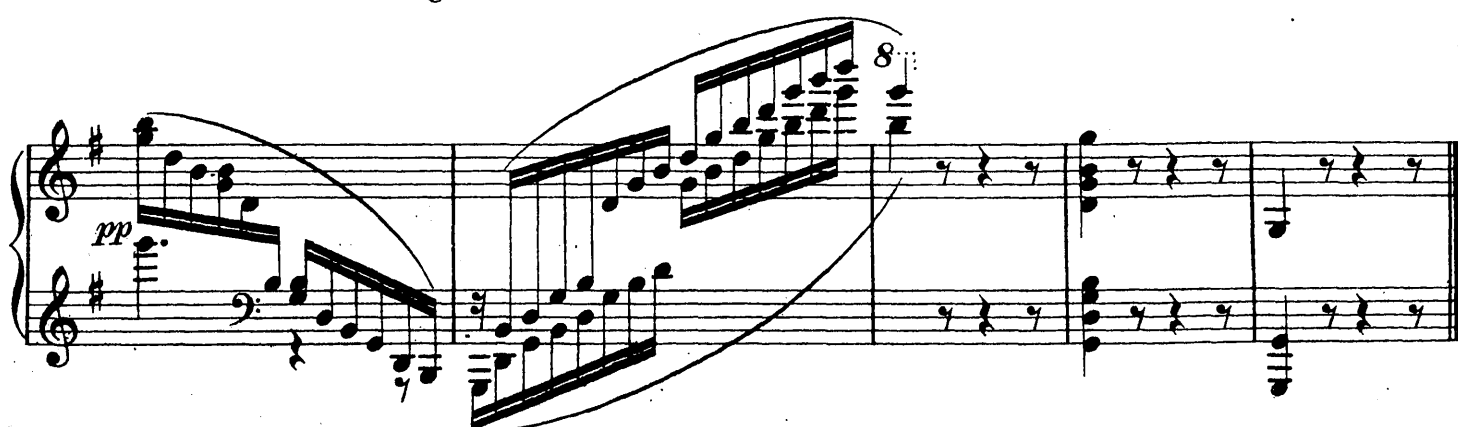
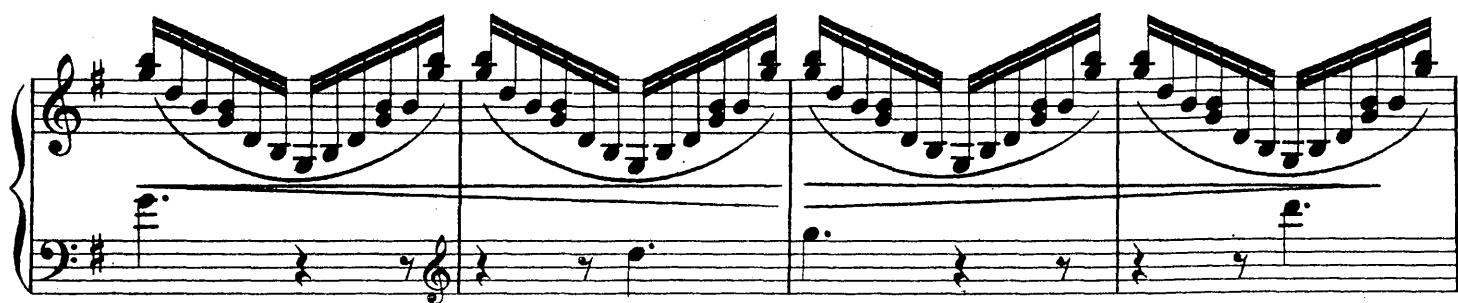
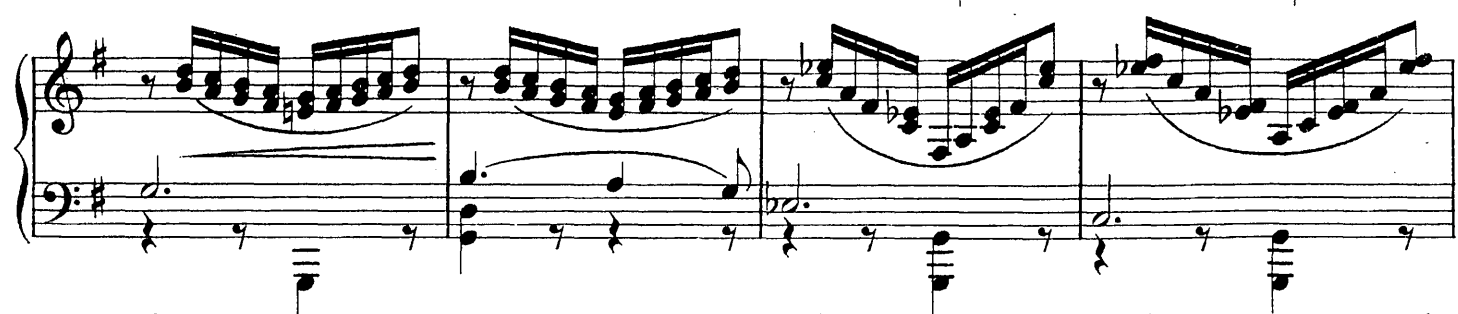
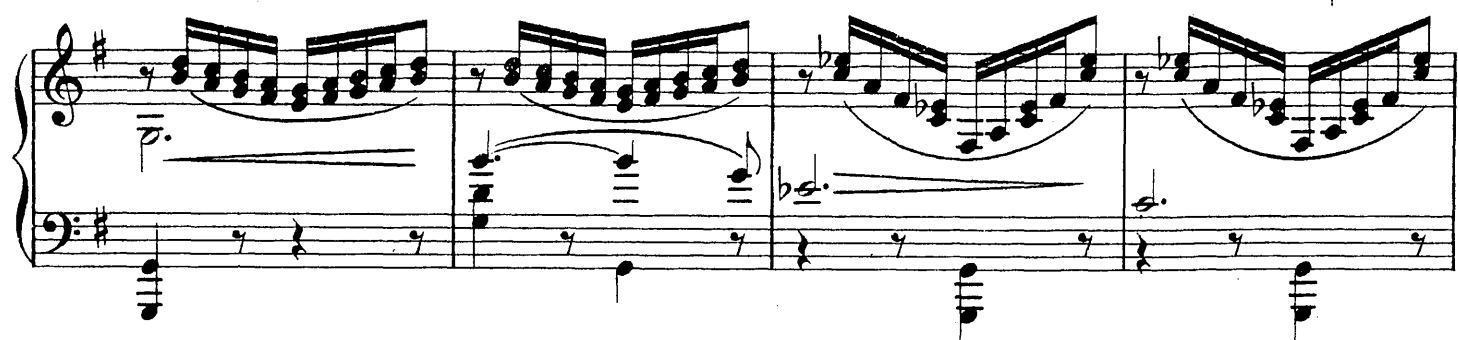
con espressione

p

f

p

The musical score is written for piano and consists of six systems of staves. Each system typically contains a grand staff (treble and bass clefs) and a single bass staff. The notation is highly detailed, featuring complex melodic lines with many notes, often beamed together in groups. There are numerous accidentals (sharps, flats, naturals) and dynamic markings throughout. The first system begins with the instruction "con espressione". The second system has a "p" (piano) marking. The third system has a "p" marking. The fourth system has a "p" marking. The fifth system has a "p" marking. The sixth system has a "f" (forte) marking and a "p" (piano) marking. The notation is written in a style that suggests a late 19th or early 20th-century composition.



Robert Schumann.

Arabeske.

Leicht und zart.

pp *(pp)*

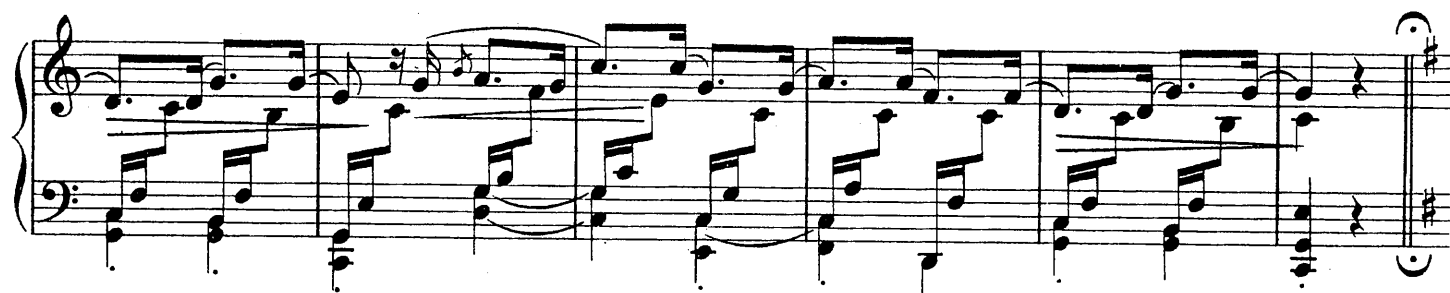
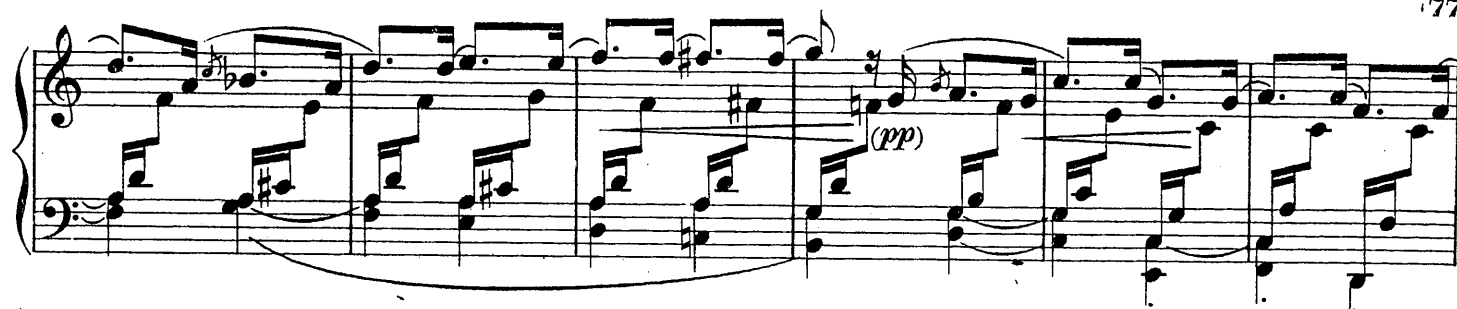
Ped. * *Ped.* * *Ped.* * *simile*

(pp)

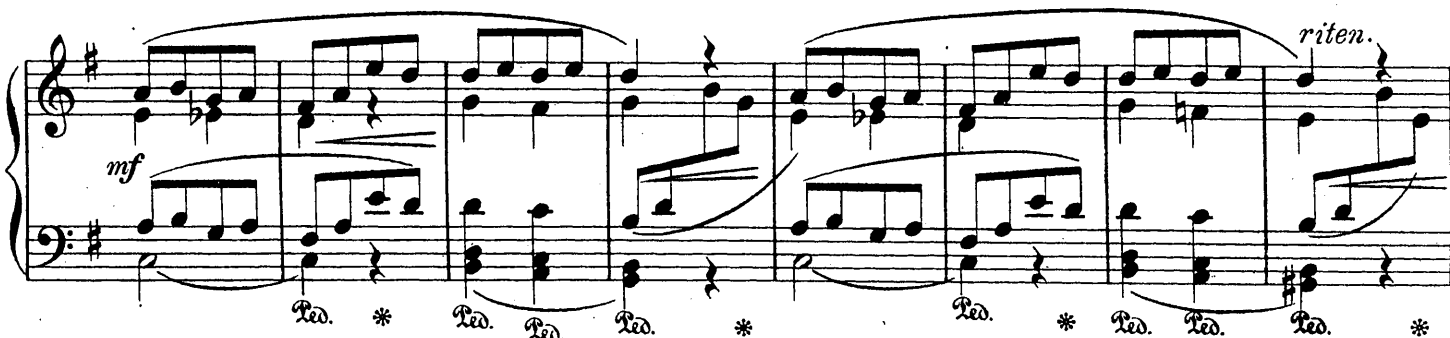
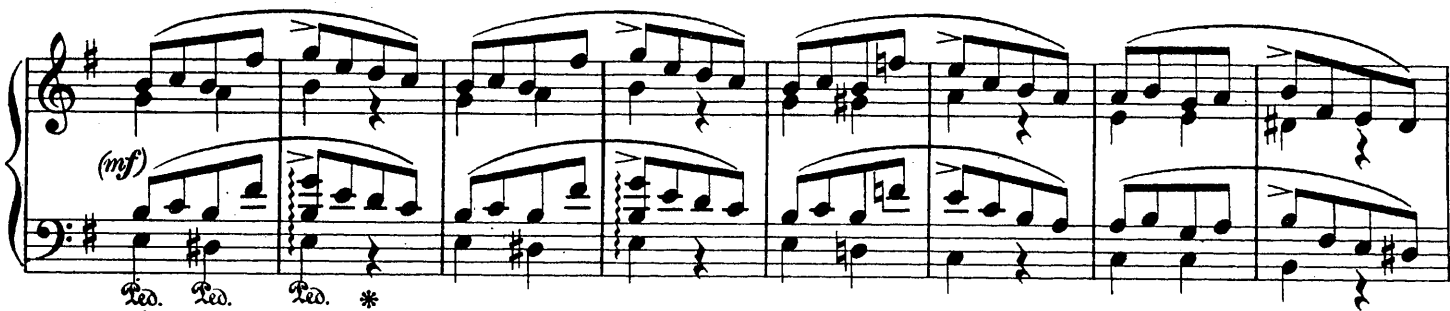
p

ritard.

4 *pp*



Minore I. Poco meno mosso.
Etwas langsamer. (♩=120)



a tempo

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music features a complex texture with many beamed sixteenth and thirty-second notes. Dynamics include *f* (forte) in the bass and *p* (piano) in the treble. A *crest.* (crescendo) marking is present in the treble. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass line.

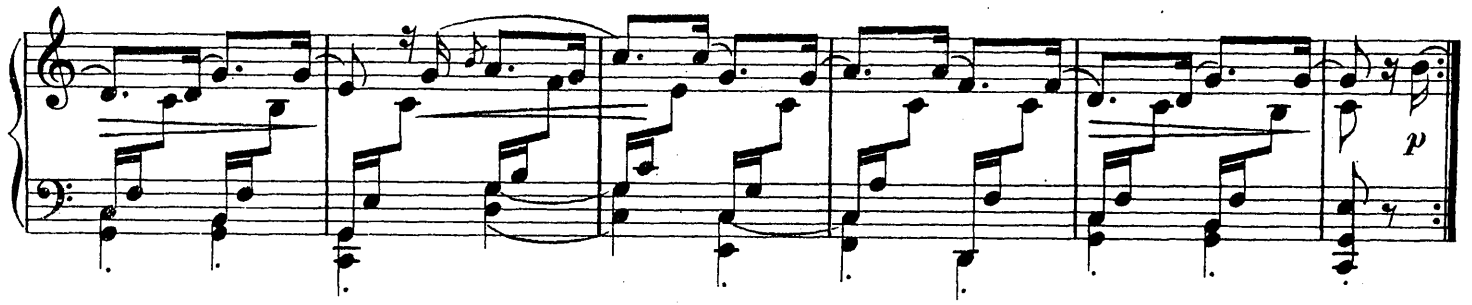
Second system of the musical score. It continues the complex texture. Dynamics include *ff* (fortissimo) in the bass. A *rit.* (ritardando) marking is present in the treble. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass line.

Third system of the musical score. It continues the complex texture. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass line.

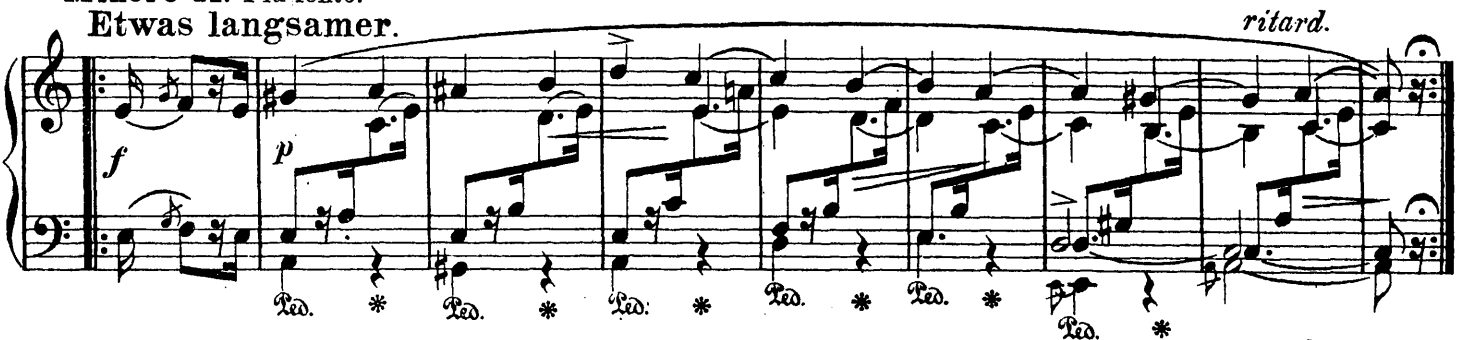
Fourth system of the musical score. It continues the complex texture. Dynamics include *pp* (pianissimo) in the treble. A *Tempo I.* marking is present in the treble. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass line.

Fifth system of the musical score. It continues the complex texture. Dynamics include *pp* (pianissimo) in the treble. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass line. The word *simile* is written below the bass line.

Sixth system of the musical score. It continues the complex texture. Dynamics include *pp* (pianissimo) in the treble. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass line.



Minore II. Più lento.
Etwas langsamer.



First system of a musical score. The treble clef staff contains a melodic line with various ornaments and fingerings (3, 5, 4, 3, 2, 4, 3, 4) indicated above it. The bass clef staff provides a harmonic accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo).

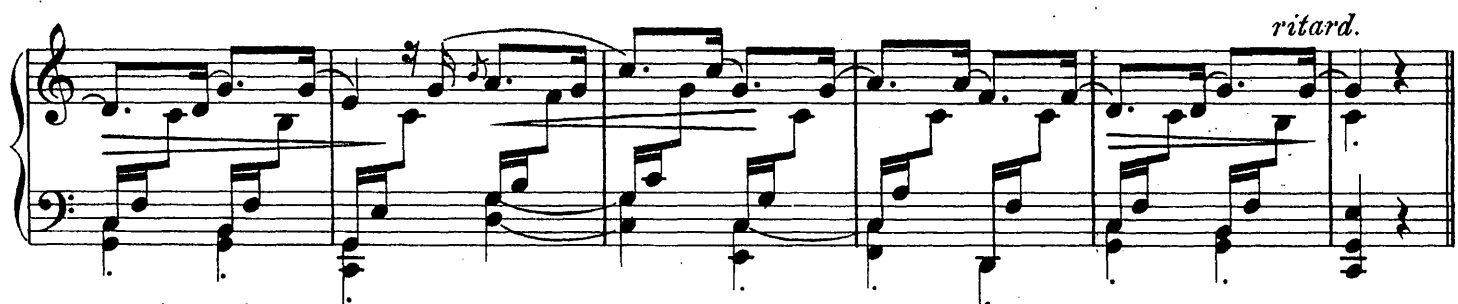
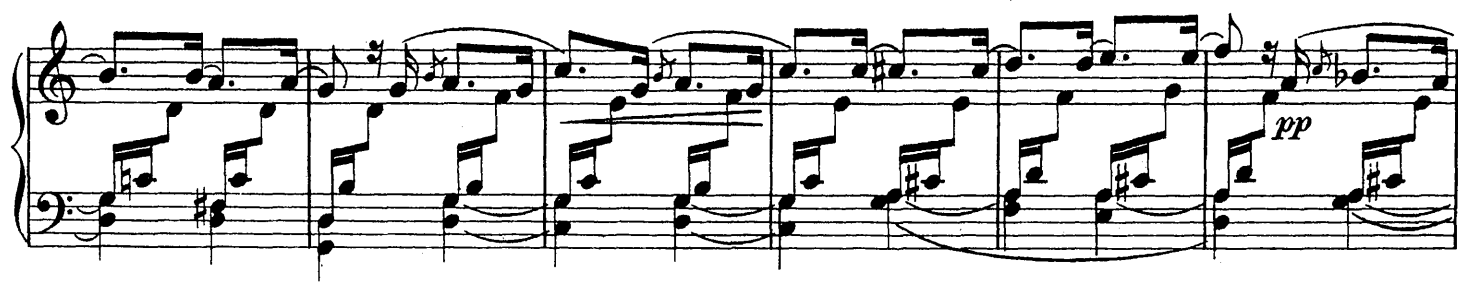
Second system of the musical score. The treble clef staff continues the melodic line. The bass clef staff features a series of chords, each marked with *ped.* (pedal) and an asterisk (*). Dynamics include *f* and *p* (piano).

Third system of the musical score. The tempo is marked *Tempo I.* The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment. Dynamics include *pp* (pianissimo).

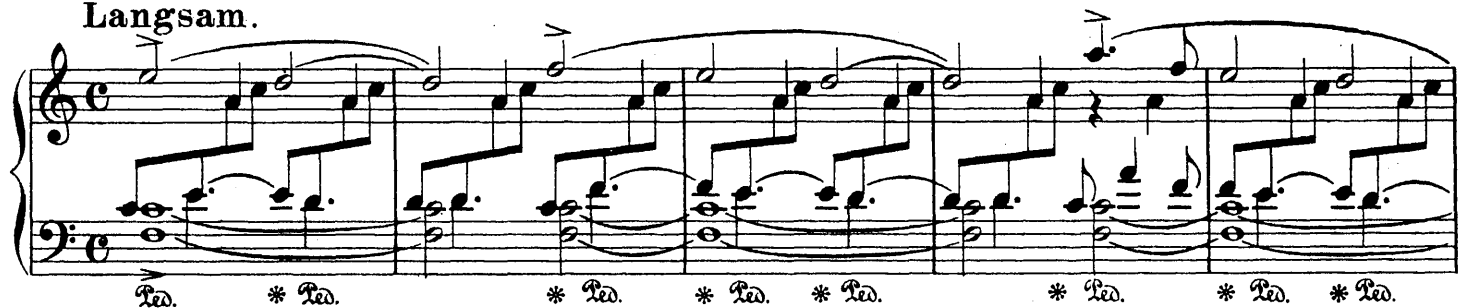
Fourth system of the musical score. The treble clef staff continues the melodic line. The bass clef staff has a rhythmic accompaniment. Dynamics include *pp*.

Fifth system of the musical score. The treble clef staff continues the melodic line. The bass clef staff has a rhythmic accompaniment. Dynamics include *p*.

Sixth system of the musical score. The tempo is marked *ritard.* (ritardando). The treble clef staff continues the melodic line. The bass clef staff has a rhythmic accompaniment.



Zum Schluß.
Langsam.



Robert Schumann.

Träumerei.

This image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system typically includes a grand staff (treble and bass clefs) and a single bass staff. The notation is in a key with one flat (B-flat) and common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano), *pp* (pianissimo), and *p* are indicated throughout. Performance markings include *ritard.* (ritardando), *(poco rit.)* (poco ritardando), and *(cresc.)* (crescendo). There are also markings like *Red.* and *** which likely refer to specific performance techniques or editions. The notation is written in a clear, professional style, with slurs and ties used to connect notes across measures. The page is a high-resolution scan of a printed musical score.

P. Tschaikowsky.

Barcarolle.*)

Andante cantabile.

The musical score for P. Tschaikowsky's Barcarolle is presented in five systems. Each system consists of a piano (p) part and a vocal part. The tempo is marked "Andante cantabile." The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as dynamics (p, poco più, f, dim.), articulation (accents, slurs), and fingerings (1, 2, 3). The piano part features a recurring bass line with chords marked "Red." and asterisks. The vocal part features a melody with various intervals and ornaments.

*)Mit Genehmigung des Originalverlegers P. Jurgenson, Moskau.

First system of the musical score, featuring a treble and bass staff in B-flat major. The music includes various chords and melodic lines, with a first ending bracketed in the bass staff.

Poco più mosso.

Second system of the musical score, continuing the piece. It includes a tempo change to 4/2 time. Dynamics include *p* (piano) and *poco a poco cresc.* (poco a poco crescendo).

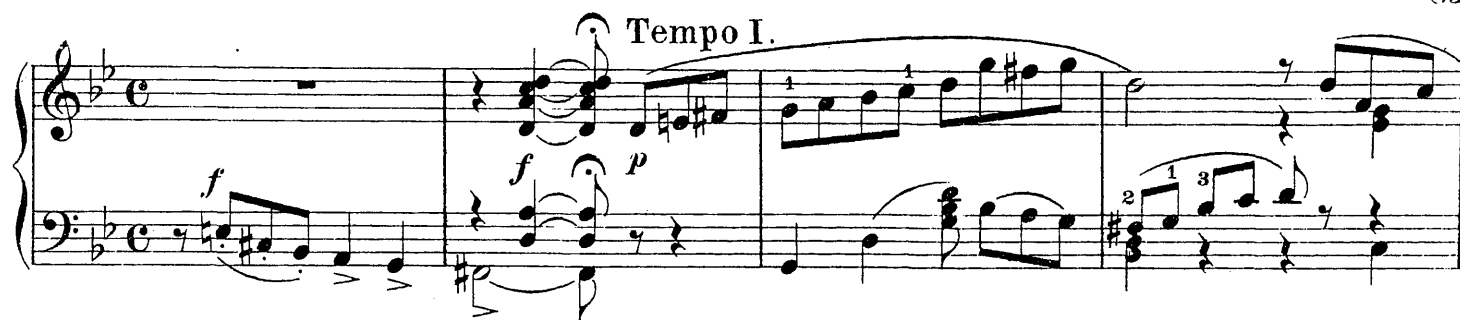
Third system of the musical score, continuing the piece. It includes a tempo change to 3/4 time. Dynamics include *cresc.* (crescendo).

Fourth system of the musical score, continuing the piece. It includes a tempo change to 3/4 time. Dynamics include *f* (forte).

Fifth system of the musical score, continuing the piece. It includes a tempo change to 3/4 time. Dynamics include *cresc.* (crescendo).

Sixth system of the musical score, concluding the piece. It includes a tempo change to 3/4 time. Dynamics include *ff poco riten.* (fortissimo poco ritenuto). The system ends with a repeat sign and a first ending bracket.

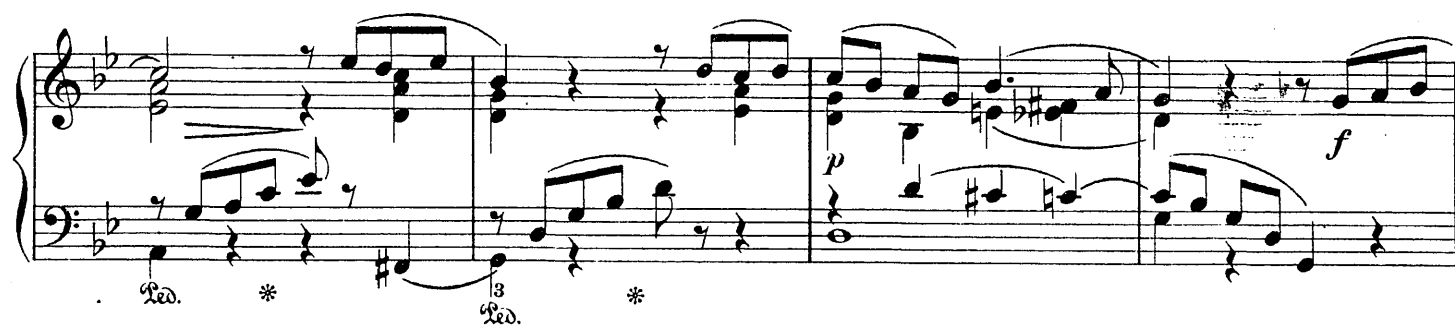
Tempo I.



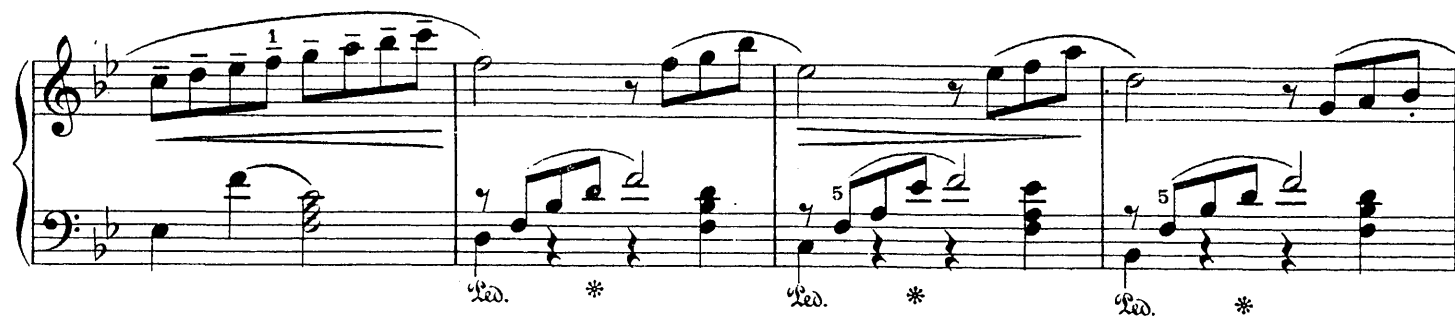
First system of musical notation. Treble and bass staves. Key signature: two flats (B-flat, E-flat). Time signature: common time (C). Dynamics: *f* (forte) and *p* (piano). The system includes a melodic line in the treble and a more complex bass line with triplets.



Second system of musical notation. Treble and bass staves. Continuation of the piece with various melodic and harmonic developments.



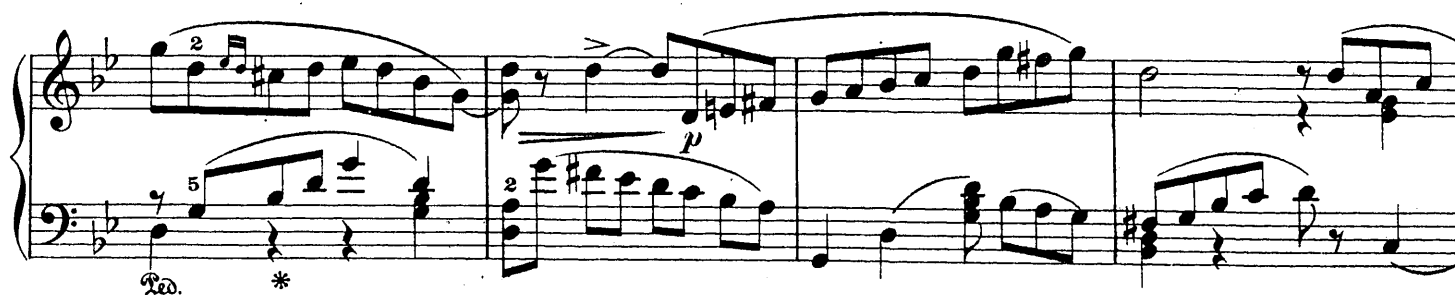
Third system of musical notation. Treble and bass staves. Dynamics: *p* (piano) and *f* (forte). Includes markings for "Ped." (pedal) and asterisks (*) indicating specific performance points.



Fourth system of musical notation. Treble and bass staves. Includes markings for "Ped." and asterisks (*).



Fifth system of musical notation. Treble and bass staves. Dynamics: *dim.* (diminuendo). Includes markings for "Ped." and asterisks (*).



Sixth system of musical notation. Treble and bass staves. Dynamics: *p* (piano). Includes markings for "Ped." and asterisks (*).

86

p

dim.

pp

un poco cresc.

pp

Ped. *

DIE OPER

D.F.E. Auber.

Fra diavola.

Arie der Zerline.

Allegro.

Piano introduction in D major, 2/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in the first measure.

Continuation of the piano introduction. The right hand melody continues with eighth and sixteenth notes, and the left hand accompaniment remains steady. A forte (*fz*) dynamic marking appears in the fourth measure.

Vocal entry with piano accompaniment. The vocal line begins with the lyrics "Ja schon morgen, wel - ches". The piano accompaniment features a melody in the right hand and a steady accompaniment in the left hand. Dynamics include *ff* (fortissimo) and *p* (piano).

Vocal line with piano accompaniment. The vocal line continues with the lyrics "Glücke, da lacht der E - he Band ja morgen see - li - ges Ge - schick, da em - pfängt Lo -". The piano accompaniment provides a steady accompaniment.

Vocal line with piano accompaniment. The vocal line continues with the lyrics "ren - zo mei - ne Hand zu dem schö - nen sü - ßen Bunde, da". The piano accompaniment provides a steady accompaniment.

schlägt nun bald die fro-he Stunde morgen schon ja mor - - - gen schon! zum



sii - Ben Bunde da schlägt die Stunde ja mor-gen schon!



Zwar feh-len mir wohl die Ma - nie - - ren, die Ko-ket-te - rie so hübsch und



fein, doch wird mein Mann am Arm mich füh - - - ren, er soll schon mit



mir zu-frie - den sein, ja, ja, ja, ja er soll zu-frieden



Andantino con moto.

sein! Fürsolch ein - fach länd - li - ches Mäd - chen da bin ich schon recht fein ge -

baut! und es ist in man - chem Städt - chen wohl schon ein hässlichers Bräutchen ge -

traut, ja ja ja ein hässlichers Bräutchen ge - traut, ach ja wohl ein hässlichers Bräutchen getraut!

Allegro.

p *cresc.*

f *p*



D. F. E. Auber.

Die Stumme von Portici.

Cavatine.

Des Ar - men Trost in Schmerz und Kum - mer ver - scheucht ihr Leid o hol - der

pp

Schlum - mer, o komm her - ab und schliesse ihr die Augen zu, trockne

sanft der Dul-de-rin Thrä - nen, lass sie träu - mend glück-lich sich wä - nen und

stär - ke sie durch la - ben - de Ruh! o lass sie träu - mend

glück - lich sich wä - - - - - nen und stär - ke sie durch la - ben - de

a tempo
pp

Ruh. Des Ar - men Trost in Schmerz und Kummer, verscheuch ihr Leid, o hol - der

Sohlummer!

Trockne sanft der Dul - de-rin Thrä - nen, lass sie träu - mend glücklich sich

wäh - nen und stär - ke sie durch la - ben - de Ruh; o lass sie

träu - mend glück - lich sich wäh - - - nen und stärke sie durch

la - ben - de Ruh,

stär - ke sie durch la - - - ben - de Ruh,

durch la - - ben - de, la - - - ben - de Ruh.

L.v. Beethoven.

Fidelio.

„Hat man nicht auch Geld beineben“

Allegro moderato.

Hat man nicht auch Geld bei - ne-ben, kann man
 nicht ganz glücklich sein, trau-rig schleppt sich fort das
 Le-ben, man-cher Kummer stellt sich ein, man - - cher Kummer stellt sich ein.

p *p* *cresc.* *sf* *p* *sf* *p* *rit.*

Allegro non troppo.

Doch wenns in den Taschen fein klingelt und rollt, da
 hält man das Schicksal ge - fan - - gen und Macht und Liebe verschafft dir das Geld und
 stil-let das kühnste Ver-lan-gen, das kühnste Verlangen,
 und stillt das kühn-ste Ver - lan-gen

p *f* *p* *mf* *p* *rit.*

Das Glück dient wie ein Knecht für Sold es ist ein schö-nes, schö-nes Ding das Gold, das

Gold, es ist ein schö - nes Ding, das Gold, ein gold - nes,

gold - - nes Ding, das Gold, das Gold.

Wenn sich Nichts mit Nichts ver - bindet, ist und bleibt die Summe klein,

wer bei Tisch nur Lie - be fin - det wird nach

Ti - sche hungrig sein, wird nach Ti-sche hungrig sein. Allegro.

Drum läch-le der Zu-fall euch gnä-dig und hold, und se-gne und len'keu-er

Stre - - ben, das Liebchen im Ar-me, das Liebchen im Ar-me, im

Beutel das Gold, so mögt ihr viel Jahre durch-leben,

so mögt ihr viel Jah - redurchle - ben.

Tempo I.

Das Glück dient, wie ein Knecht um Sold, es ist ein mächtig, mächtig Ding, das Gold, das Gold,

es ist ein mäch - tig Ding das Gold, ein mächtig, mäch - - tig Ding, das Gold, das

Gold, es ist ein mäch-tig Ding das Gold, das Gold.

V. Bellini.
Die Nachtwandlerin.

Andante sostenuto.

dolce cantabile con grand espressione

dim. *smorz.*

in tempo *a piacere* *pp* *p*

cresc. *dim. pp*

smorz. *a piacere*

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piece begins with the tempo marking "in tempo".

The first system includes the dynamics *pp* (pianissimo) and *p* (piano), and the performance instruction *con anima*. The second system continues the musical development. The third system features the markings *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), and *p* (piano). The fourth system is marked *p dolce* (piano dolce). The fifth system includes the dynamic *f* (forte). The sixth system concludes with *f* (forte), *pp* (pianissimo), *cresc.* (crescendo), and *dim. p* (diminuendo piano).

Throughout the piece, there are numerous performance markings, including "Red." (likely indicating a redaction or a specific performance instruction) and asterisks (*). The notation includes various musical symbols such as notes, rests, and dynamic markings.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The notation includes various musical elements such as chords, arpeggios, and melodic lines. Dynamics and markings are as follows:

- System 1:** Treble clef starts with a *pp* dynamic. Bass clef has *pp* and *p* markings. Rehearsal marks (marked with *Reo.* and ***) are present at measures 1, 3, 5, 7, 9, and 11.
- System 2:** Treble clef has *p* and *pp* markings. Bass clef has *pp* and *p* markings. Rehearsal marks (marked with *Reo.* and ***) are present at measures 1, 3, 5, 7, 9, and 11.
- System 3:** Treble clef has *f* and *pp* markings. Bass clef has *pp* and *p* markings. A *cresc.* marking is present in the treble clef at measure 9. Rehearsal marks (marked with *Reo.* and ***) are present at measures 1, 3, 5, 7, 9, and 11.
- System 4:** Treble clef has *f* and *pp* markings. Bass clef has *pp* and *p* markings. A *dim.* marking is present in the treble clef at measure 1. Rehearsal marks (marked with *Reo.* and ***) are present at measures 1, 3, 5, 7, 9, and 11.
- System 5:** Treble clef has *pp* markings. Bass clef has *pp* and *p* markings. Rehearsal marks (marked with *Reo.* and ***) are present at measures 1, 3, 5, 7, 9, and 11.
- System 6:** Treble clef has *pp* markings. Bass clef has *pp* and *p* markings. Rehearsal marks (marked with *Reo.* and ***) are present at measures 1, 3, 5, 7, 9, and 11.

Ignaz Brüll.

Das goldene Kreuz.

Lied des Bombardon.

Allegro moderato.

Gesang.

Piano.

p

Wie an-ders war es, als vor we-nig Jah-ren die stol-ze Truppe auszog

aus Pa-ris! mit Blumenkrän-zen grüsste man die Schaaren, mit Ju-bel, der den sich'ren

Sieg verhiess. Das Glück des Kriegs hat gegen uns entschieden,

doch die Ar-mee hat ihre Pflicht ge - than: die Hälf - tefiel, der Rest sind In - va - li - - den. Je

rit. *a* *Red.* *

nun, man trägt, was man nicht ändern kann, je nun, man

tempo p

trägt, was man nicht ändern kann!

Ich schlug mich brav, das darf ich selber sa - gen. Ich stand beim Adler in den

3

ersten Reih'n, der Adler ward von einem Blitz erschla-gen, und ei-ne Kugel traf mir, ach, das Bein.

3

Es hielt nicht aus, ver - wun - det vie - le Ma - le, zer -

split - tert sank's, ich sahes traurig an, und trug es sel - ber fort zum Hospital - -

rit.

- - le. Je nun, man trägt. was man nicht ändern kann, je

nun, man trägt, was man nicht ändern kann!

Ich war ein schö - ner Kerl trotz meiner Jah - re,

die Weiber hatten's auf mich ab - ge - sehn. Der stramme Gang, die un - gebleichten Haa - re,

ich nahm im Sturm, nichts konnte wi - derstehn! Auch jetzt hat sich mein

Herz noch nicht beschieden, al - lein, die Wei - ber wol - len ei - nen Mann. Mit - lei - dig schau'n sie

auf den In - va - li - - den. Je nun, man trägt, was man nicht ändern

rit. *a tempo*

kann, je nun, man trägt, was man nicht ändern kann!



G. Donizetti.
Lucia di Lammermoor.

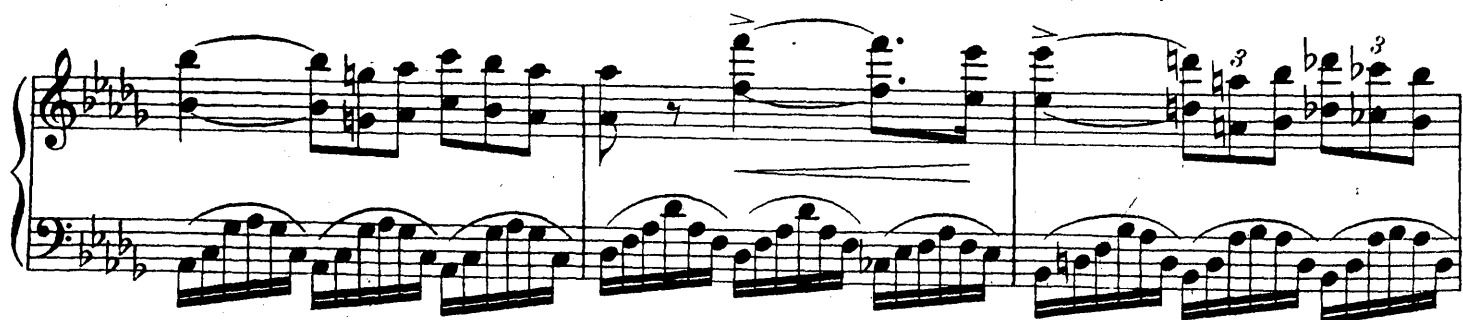
Larghetto.

Sextett.

p *espress.*

fz *p* *fp*

fz *fz*



This page of musical notation, numbered 107, contains six systems of piano music. The notation is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature is B-flat major (two flats). The music is characterized by dense, flowing textures, primarily consisting of sixteenth-note and thirty-second-note passages, often grouped in triplets. The first system begins with an *accel.* marking and includes a *fp* (fortissimo piano) dynamic. The second system features a *b2* marking above a measure. The third system continues the intricate patterns. The fourth system includes another *accel.* marking. The fifth system starts with a *fp* dynamic. The sixth system concludes the page with a *rall.* (rallentando) marking, followed by a *a tempo* instruction, and ends with a *ff* (fortissimo) dynamic. The notation includes various musical symbols such as slurs, ties, and articulation marks.

G. Donizetti.

Lucrezia Borgia.

„Um stets heiter und glücklich zu leben.“

Allegretto.

f

p

string.

ff

p

ff

Um stets hei-ter und glück-lich zu le - - ben, will ich, Freunde, die Leh-re euch

ge - - ben: oh die Son-ne euch scheine von o - - ben, ob euch Re-gen und Stürme um-

to - - ben, scherzet, trinket, ver-ban-net die Sor-gen. nur die Ge-gen-wart neh-met in



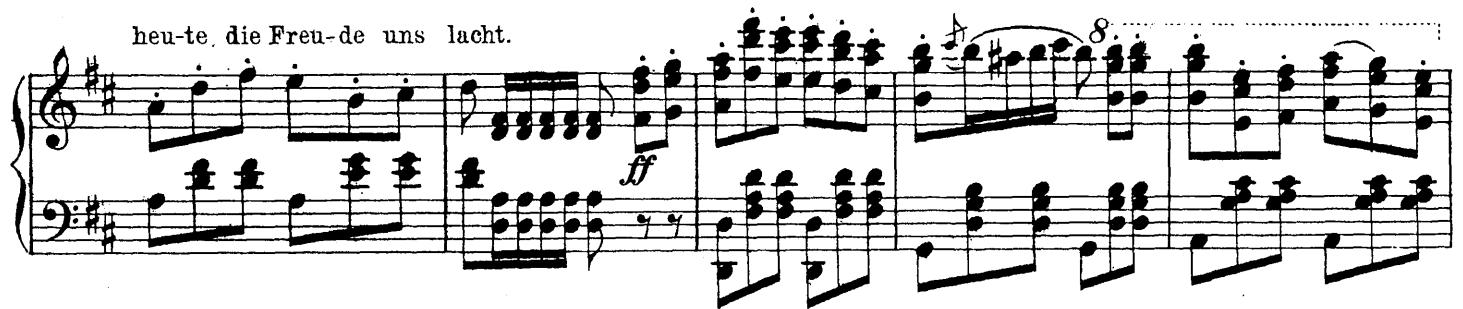
Acht. scher-zet, trinket, ver-ban-net die Sor - gen, nur die Ge-gen-wart neh-met in



Acht. Singt und küs-set und denkt nicht an mor - gen, da noch



heu-te, die Freu-de uns lacht.



Charles Gounod.

Margarethe (Faust.)

Juwelen Arie. *)

Allegro non troppo.

p cresc. f

dim. p pp

cresc. f

f pp

pp

Allegretto leggiero. (♩ = 50)

p leggiero

*) Mit Genehmigung von Ed. Bote u. G. Bock, Kgl. Hofmusikalienhändler. Berlin.

Ha, welch' Glück, welch' ein Glück, mich zu

f *dim.* *p*

seh'n, ja, zu seh'n mich hier so prächtig und schön! Spiegel klar, ich dich

cresc.

fra-ge: Bin ich's denn? Bin ich's denn? Bin ich's denn? Schnell mir es sage! Nein,

dim. *cresc.* *dim.* *dolce*

nein, Gretchen nicht fand', nein, ihr Bild nicht hier sich zeigt, 'sist ein

cresc. *dim.*

stolzes Königskind, 'sist ein stolzes Königskind,

cresc. *dim.*

'sist ein stolzes Königs - kind. 'sist ein Königskind, vordem Jeder sich beugt!

cresc. *f* *dim.*

Ach, wär' er jetzt bei mir! Sä' er so schön mich hier! Kaum würd' er mich

p *rit.* *pp* *a tempo*

erkennen, „holdes Fräulein“ mich nennen.

Ach!

cresc.

Kaum würd' er mich erken - nen,

würd' „holdes Fräulein“ mich nennen!

a tempo

f *dim.* *rit.* *a tempo*

cresc. *f* *dim.*

Wie so schön diese Pracht mich schmücket!

Begierig hin

p

ich, nun zu seh'n, wie Kett' und Halsband mir wird steh'n!

poco più lento

poco a poco string. al Tempo I.

Gott! Es ist als ob

eine schwere Hand mich drückt, ah, ah,

Ha, welch' Glück, welch' ein Glück, mich zu

seh'n! Ja, zuseh'n mich hier so prächtig und schön! Spie-gel klar,

ich dich fra - ge: Bin ich's denn? Bin ich's denn? Bin ich's denn?

Schnell mir es sage! Ach, wär' er jetzt bei mir, säh' er so schön mich hier!

Kaum würd' er mich er-kennen, „holdes Fräulein“ mich nennen.

Ah!

a tempo
pp
cresc.

Kaum würd' er mich er-kennen, würd' „holdes Fräulein“ mich nennen!

f
dim.
p
rit.
a tempo
p

Nein, o nein, das bin ich nicht,

'sist ein stolzes Königskind,

ja.

cresc.

'sist ein stolzes Königskind,

vor dem Jeder sich beu - - -

f
f

get.

ff

ff
ff

E. Humperdinck. Hänsel und Gretel.*)

115

Tanz-Duett

Ziemlich lebhaft. (♩=100.)

(klatscht in die Hände.)

Brü-derchen, komm tanz' mit mir,

bei - de Händchen reich' ich dir, ein-mal hin, ein-mal her, rund her-um, es ist nicht schwer.

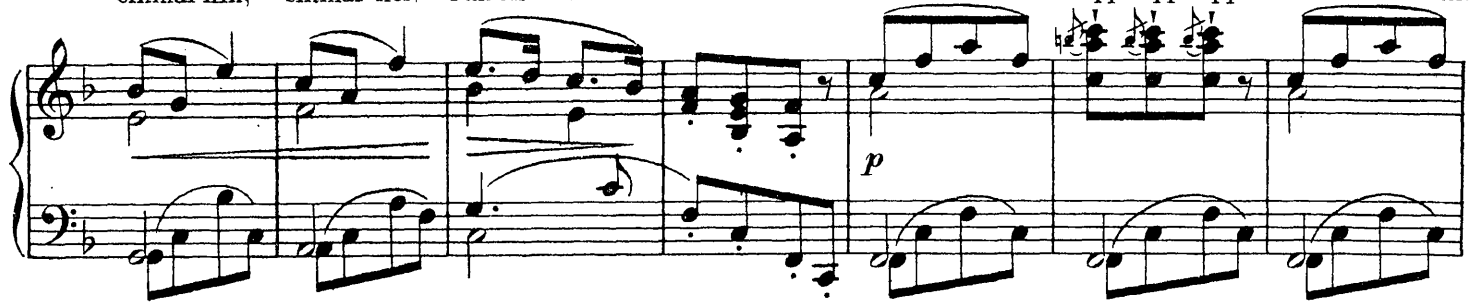
(Hänsel versucht's, jedoch ungeschickt.)

Hänsel. Tan-zen soll ich armer Wicht,

Schwesterchen, und kann es nicht. Da-rum zeig' mir wie es Brauch, dass ich tan-zen ler-ne auch!

Gretel. Mit den Füß-chen tapp tapp tapp, mit den Händ-chen klappklappklapp,

einmal hin, einmal her, rund her-um es ist nicht schwer! Mit den Füßchen tapp tapp tapp, mit den Händchen



klappklappklapp, einmal hin, einmal her, 'rum, es ist nicht schwer! Gretel. Ei, das hast du gut gemacht!



Ei, das hätt' ich nicht gedacht! Seht mir doch den Hän-sel an, wie der tan-zen ler nen kann!

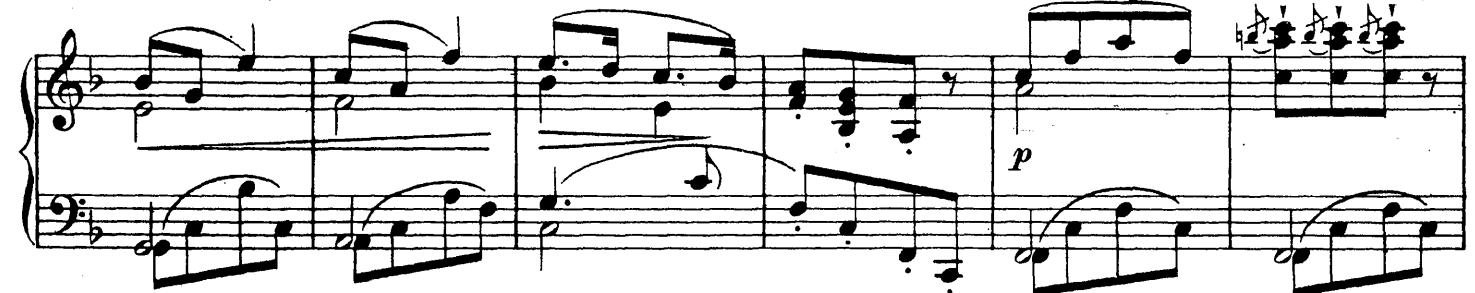


(klatscht fröhlich in die Hände.)

Mit dem Köpf-chen nick nick nick, mit dem Fingerchen tick tick tick.



ein-mal hin, ein-mal her, rund her-um, es ist nicht schwer! Hänsel. Mit dem Köpfchen nick nick nick,



mit dem Fingerchen tick tick tick, ein-mal hin, ein-mal her, 'rum es ist nicht schwer!



Gretel.

Brü-derehen, nun giebmal acht, was die Gre-tel wei-ter macht! Lass uns Arm in. Arm'verschrän-ken,

uns'-re Schrit-tchen par-wei-len-ken!

(fasst Hänsel unter den Arm.)
Komm!

Hänsel. Ich lie-be

Beide.

Tanz und lie-be Fröh-lich-keit, bin nicht gern al-lein. Ich bin kein Freund von Leid und Traurig-keit, und

fröh-lich will ich sein! Ich lie-be Tanz und lie-be Fröh-lichkeit, bin nicht gern al-lein, ich bin kein

Freund von Leid und Traurig-keit und fröh-lich will ich sein! Gretel. (lässt Hänsel fahren, - - - umtanzt ihn
Trala la la la la la la la la la, trala

- und giebt ihm einen Stoss.)
la la la la la la la! Drehe dich her-um, mein lie-ber

Hänsel, dreh dich doch her-um, mein lie-ber Hans! Komm

Hänsel. (barsch.)

her zu mir, komm her zu mir, zum Rin-gel-rei-gen Tanz! Geh weg von mir, geh weg von mir, ich

bin der stol-ze Hans! Mit klei-nen Mäd-chen tanz' ich nicht, das ist mir viel zu dumm! Gretel. Geh.

stol-zer Hans, geh', dummer Hans, ich krieg' dich doch her - um. Trala la la la la la la la la la tra la
poco ritard.

und giebt ihm einen Stoss.) Drehe dich her - um mein lie-ber Hän-sel, dreh dich doch her-um, mein lie-ber
Hänsel. (tanzt um Gretel.) Tra la la la la la la la la la, tra la la la la la la la

Hans! la! Hänsel. Ach Schwesterlein, ach Gre-te-lein, du hast im Strumpf ein Loch! Gretel. Ach Brü-der-lein, ach

Hän-se-lein, du willst mich hänseln noch? Mit bö-sen Bu-ben tanz' ich nicht, das wär' mir viel zu

Hänsel.

dumm! Nicht bö - se sein, lieb' Schwester - lein, ich krieg' dich doch her - um!

Gretel.

Tra la la tra la la tra la

poco ritard. a tempo (Sie umtanzen sich wie vorhin.)

la la la, tra la la tra la la tra la la!

Drehe dich her - um, mein lie - ber
Hänsel. Tra la la tra la la traHän-sel, dreh' dich doch her -
la la la tra la

um mein lie - ber
la tra la la tra laHans! Beide.
la! Tanz'

lu - stig, hei - sa!

lu - stig tanz',

lass dich's nicht ge - reu'n!

Und

ist der Strumpf auch nicht mehr ganz, die
Schuh auch nicht mehr ganz, derMut - ter strickt dir'n neu'n.
Schuster flickt dir'n neu'n.(Sie umtanzen sich abwechselnd
gegenseitig wie vorhin.)Drehe dich her -
la la la la tra la

um, mein lie - ber Hänsel!
la tra la la tra la la

Tra la la tra la la tra la la la la,

Dreh' dich doch her - um mein lie - ber

Hän-sel! Dann fas -
la la la tra la la la la

sen sie sich bei den Händen und drehen sich immer schneller im Kreise, bis sie schliesslich das Gleichgewicht verlieren und
la tra la la tra la la tra la la u. s. w.

fp *fp* *fp* *fp* *cresc.* *stingendo*

übereinander auf den Boden hinpurzeln.)

f *f* *ff*

E. Humperdinck. Hänsel und Gretel.*)

Ein Männlein steht im Walde.

Sehr ruhig. (♩ = 66.)

Gretel. (leise vor sich hinsummend.)

Ein Männlein steht im Wal-de ganz still und stumm, es hat von lau-ter Pur-pur ein Mänt-lein

pp

um. Sagt, wer mag das Männlein sein, das da steht im Wald al-lein mit dem purpur-ro-ten Män-te-

a tempo *rit.*

lein?

Das Männlein steht im Wal-de auf ei-nem

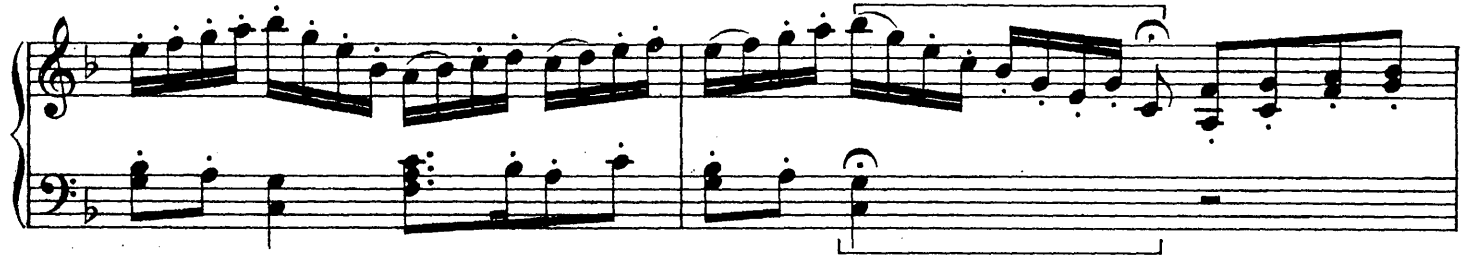
p *L. H.* *rit.* *pp a tempo*

*) Mit Genehmigung des Musikverlag B. Schott's Söhne, Mainz.

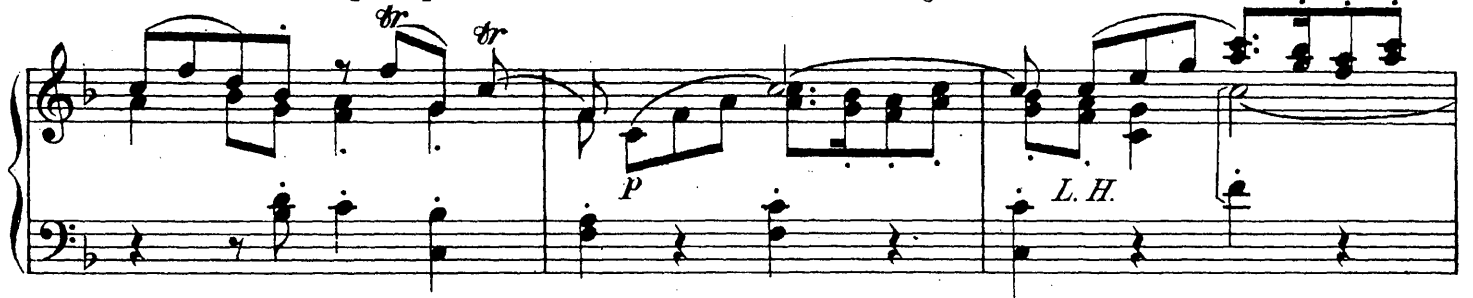
Bein und hat auf sei-nem Ko - pfe schwarzKäpp - lein klein. Sagt, wer mag das



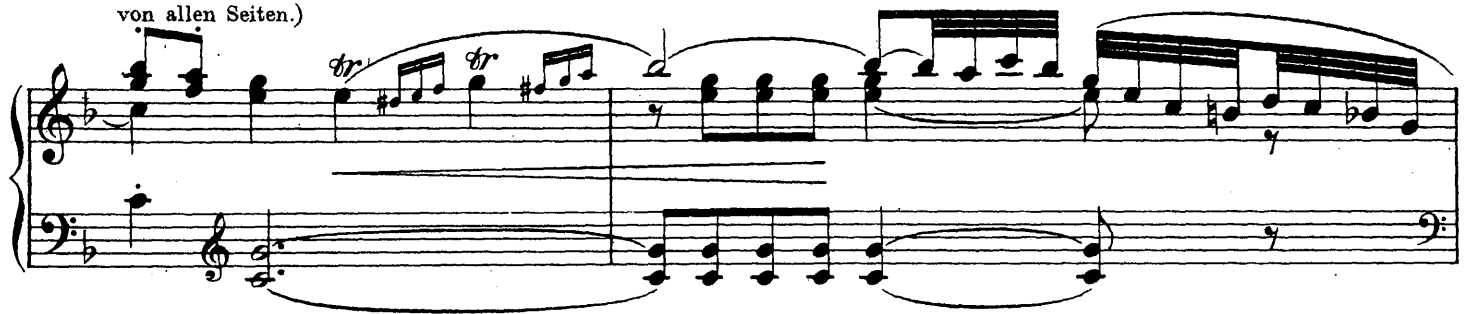
Männ-lein sein, das dasteht auf ei - nem Bein mit dem klei-nen



schwar - zen Káp - pe - lein? (Sie hält das Hagebuttenkränzchen in die Höhe und betrachtet es

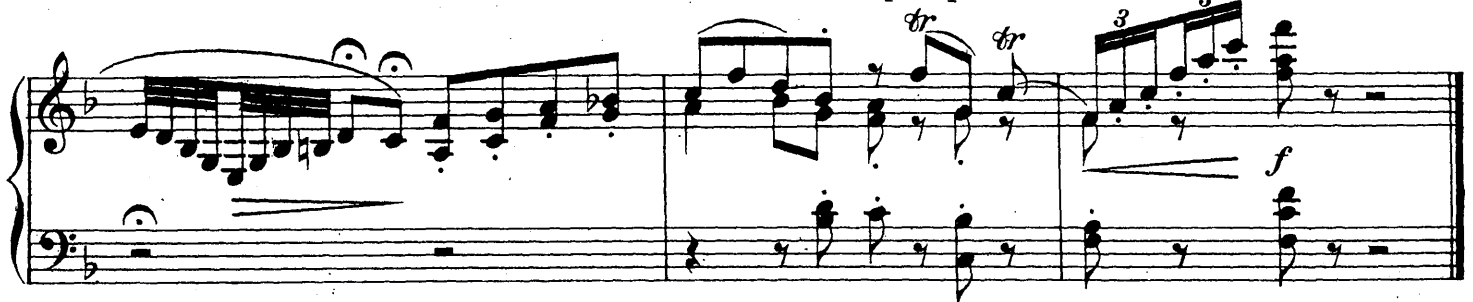


von allen Seiten.)



Etwas lebhafter als zuvor.

Mit dem klei-nen schwar - zen Káp - pe - lein! Hänsel.
Juchhe!



E. Humperdinck.

Hänsel und Gretel.*)

Lied des Sandmännchen und Abendsegen.

Ruhig.

pp
Sandmännchen. (den Kindern Sand in die Augen streuend.)
Der klei - ne Sandmann bin ich, st! und gar-nichts ar-ges sinn' ich, st! euch
p *pp* *p* *pp* *p*

Klei - nen lieb ich in - nig, st! bin euch ge-sinnt gar min - nig, st!
pp *p* *pp*

die - sem Sack zwei Kör - nelein euch Mü - den in die Äu - ge-lein, die
p

fal - len dann von sel - ber zu, da - mit ihr schlaft in sanf-ter Ruh; und

seid ihr brav und fein ge-schla - fen ein, dann wachen auf die
poco ritard. *p*

*) Mit Genehmigung des Musikverlag B. Schott's Söhne, Mainz.

ZUVOR.

Ster - ne, aus ho - her Him - mels - fer -- ne gar hol - de Träu - me

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a steady eighth-note pattern in the left hand and chords in the right hand. The lyrics 'Ster - ne, aus ho - her Him - mels - fer -- ne gar hol - de Träu - me' are written above the staff. A 'Cresc.' (crescendo) marking is placed below the piano part, followed by an asterisk (*).

brin - gen euch die En - ge - lein!

Drum

The second system continues the piano accompaniment. The lyrics 'brin - gen euch die En - ge - lein!' are written above the staff. A 'mf' (mezzo-forte) marking is placed below the piano part. The system ends with the word 'Drum' above the staff.

träu - me, träu - me Kind - chen träu - me, gar hol - de Träu - me

The third system continues the piano accompaniment. The lyrics 'träu - me, träu - me Kind - chen träu - me, gar hol - de Träu - me' are written above the staff. Dynamic markings 'p' (piano) and 'mf' (mezzo-forte) are placed below the piano part.

brin - gen euch die En - ge - lein!

(versinkt)

Hänsel. (schlaftrunken.) Sand-mann war

The fourth system continues the piano accompaniment. The lyrics 'brin - gen euch die En - ge - lein!' are written above the staff. A 'sart' (sotto voce) marking is placed below the piano part. The system ends with a 'Cresc.' (crescendo) marking below the piano part.

da!

Gretel. (ebenso.)

Lasst uns den Abend - se - gen

(Sie kauern sich nieder und falten die Hände.)

be - ten!

The fifth system continues the piano accompaniment. The lyrics 'da! Gretel. (ebenso.) Lasst uns den Abend - se - gen be - ten!' are written above the staff. A 'R. H.' (Right Hand) marking is placed above the piano part. The system ends with a 'Cresc.' (crescendo) marking below the piano part.

Dasselbe Zeitmass. (Sehr ruhig.)

Beide. A-bends. will ich schlafen gehn, vierzehn En-gel um mich stehn: zwei zu mei-nem

Häup - ten, zwei zu mei-nen Fü - ssen, zwei zu mei-ner Rech - ten,

zwei zu mei - ner Lin-ken, zwei-e, die mich de - cken, zweie, die mich

we - cken, zweie, die mich wei - sen zu Him-mels Pa - ra - dei -

sen. (Sie sinken auf's Moos zurück und schlummern, Arm in Arm verschlungen, alsbald ein.)
a tempo

Wilhelm Kienzl.

Der Evangelimann.*)

Spottwalzer.

Im Walzer-Tempo.

The musical score is written for piano and consists of five systems. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Im Walzer-Tempo.'.

- System 1:** Treble staff has a melody starting with a quarter note, followed by eighth notes. Bass staff has a steady eighth-note accompaniment. Dynamics: *f* (forte), *cresc.* (crescendo). Wavy lines above the treble staff indicate a tremolo effect.
- System 2:** Treble staff has a melody with eighth notes and quarter notes. Bass staff has a steady eighth-note accompaniment. Dynamics: *ff* (fortissimo), *mf* (mezzo-forte). A crescendo line is present.
- System 3:** Treble staff has a melody with eighth notes and quarter notes. Bass staff has a steady eighth-note accompaniment. Dynamics: *f* (forte), *ffz* (fortissimo). A crescendo line is present.
- System 4:** Treble staff has a melody with eighth notes and quarter notes. Bass staff has a steady eighth-note accompaniment. Dynamics: *mf* (mezzo-forte), *p* (piano). A crescendo line is present.
- System 5:** Treble staff has a melody with eighth notes and quarter notes. Bass staff has a steady eighth-note accompaniment. Dynamics: *f* (forte), *ffz* (fortissimo). A crescendo line is present.

*) Mit Genehmigung von Ed. Bote u. Beck, bel. Hofmusikalischen Verlags, Berlin.

First system of a musical score in D major (two sharps). The treble staff begins with a melody marked *mp* (mezzo-piano). The bass staff provides harmonic support. The system concludes with a *poco rit.* (ritardando) marking.

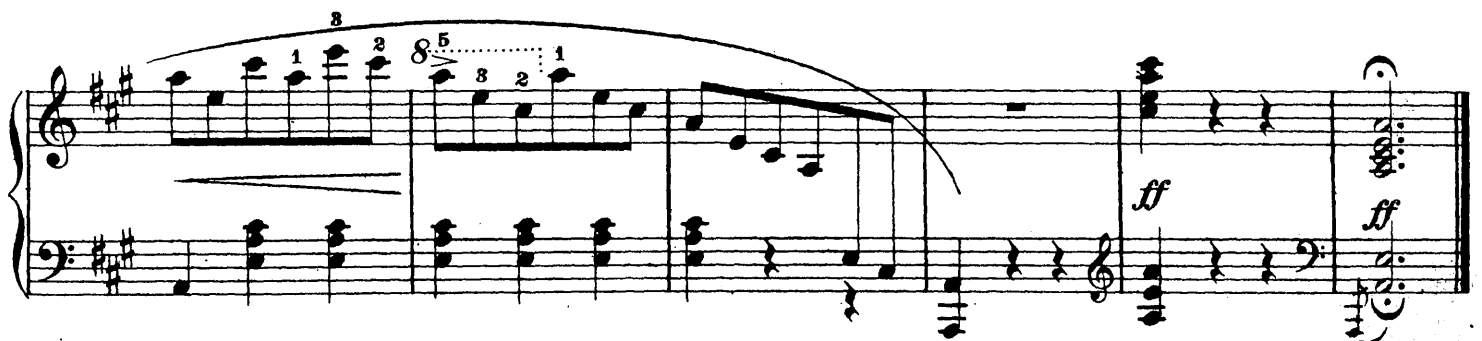
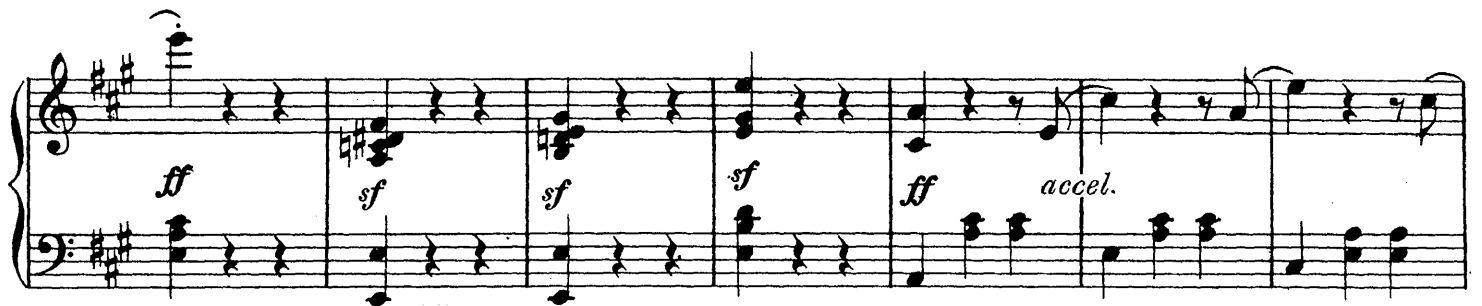
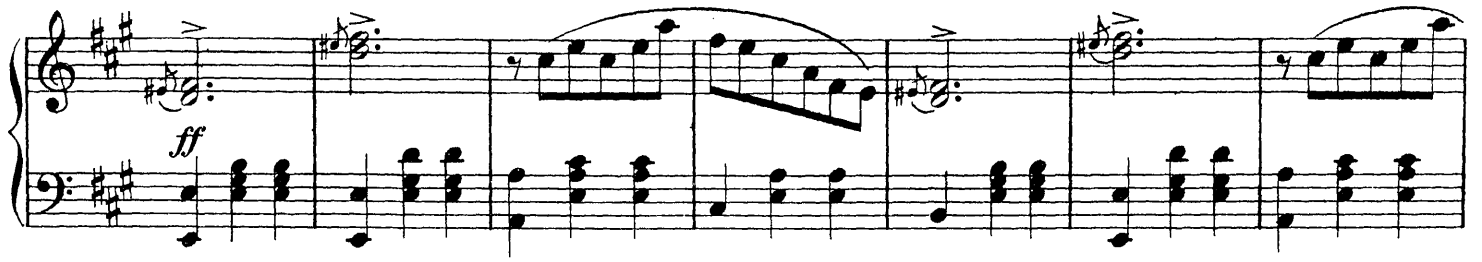
Second system of the musical score. The treble staff features a melody marked *p* (piano) and *a tempo*. The bass staff continues with a steady accompaniment.

Third system of the musical score. The treble staff has a melody marked *f* (forte). The bass staff features a more active accompaniment with eighth notes.

Fourth system of the musical score. The treble staff begins with a melody marked *mp* and includes a *poco rit.* marking. The bass staff provides harmonic support.

Fifth system of the musical score. The treble staff features a melody marked *p* and *a tempo*. The bass staff continues with a steady accompaniment.

Sixth system of the musical score. The treble staff has a melody marked *f*. The bass staff features a more active accompaniment with eighth notes.



A. Lortzing.

Undine.

Lied.

Un poco Allegretto.

GESANG.

PIANO.

1. Va - ter, Mut - ter, Schwes-tern, Brü - der hab' ich auf der Welt nicht
 2. In der Reich-stadt traf ich neu - lich ei - nen di - cken Schenk-wirth
 3. Hab' schon öf - ter sa - gen hö - ren, dass man dort sich wie - der

mehr, kehrt' ich auch zur Hei - math wie - der, fänd' ich al - les öd' und
 an, Freundchen, rief er, nicht so ei - lig, seid so gut und kommt her -
 sieht, a - ber Nie - mand kann's be - schwö-ren, kei - ner weiss was dort ge -

leer. Ja wenn nur noch eins am Le-ben, das sollt' ei - ne Freu-de
 an. Gelt, ihr wisst, wo - von ich spre-che, zahlt mir jetzt die schuld-ge
 schieht. Wenn es fest und si - cher stän-de, dass man da sich wie - der -

mf

ge-ben, das sollt' ei - ne Freu-de ge-ben! O wie süß und o wie schön wär' ein
 Ze-che, zahlt mir jetzt die schuldge Ze-che! Das war mir, ich muss ge - stehn, gar kein
 fän-de, dass man da sich wie - der - fän-de, wär' in je - nen lich - ten Höhn wohl das

sf

sol - ches Wie - der - sehn, o wie süß und o wie schön wär' ein
 freu - dig Wie - der - sehn, gar kein freu - dig Wie - der - sehn, gar kein
 schön - ste Wie - der - sehn, wär' in je - nen lich - ten Höhn wohl das

ad lib.

colla voce

sol - ches Wie - der - sehn!
 freu - dig Wie - der - sehn.
 schönste Wie - der - sehn.

a tempo

p

A. Lortzing.

Der Wildschütz.

„Heiterkeit und Fröhlichkeit.“

Molto moderato maestoso.

The musical score is written for piano in G major (three sharps) and common time (C). It consists of five systems of music, each with a grand staff (treble and bass clef). The tempo is marked "Molto moderato maestoso".

- System 1:** The right hand features a melody with eighth-note runs and slurs. The left hand plays a steady eighth-note accompaniment. The dynamic is marked *ff* (fortissimo).
- System 2:** Continues the eighth-note accompaniment in the left hand and the melodic line in the right hand.
- System 3:** The right hand has a melodic phrase ending with a fermata. The left hand continues the accompaniment. The dynamic is marked *p calmato* (piano, calmed).
- System 4:** The right hand features a trill (tr) on a note. The left hand has a melodic line. The dynamic is marked *p* (piano).
- System 5:** The right hand has a melodic line. The left hand has a melodic line. The dynamic is marked *dolce* (sweet).
- System 6:** The right hand has a melodic line. The left hand has a melodic line. The dynamic is marked *ff* (fortissimo).
- System 7:** The right hand has a melodic line. The left hand has a melodic line. The dynamic is marked *p* (piano).
- System 8:** The right hand has a melodic line. The left hand has a melodic line. The dynamic is marked *ff* (fortissimo).

Tempo di Polacca.

p *cresc.*

Hei-terkeit und Fröhlichkeit, Ihr Göt - ter dieses Le - bens,

p

euch zu se - hen, zu er - fle - hen. ist das Ziel des Stre - bens! O du holde Se - ligkeit,

dolce

die des Menschen Herz er - freut, jubelnd ruf ich aus zieh nie hin - aus! O hol - de Göttin

f *rit.* *p*

Freude, gieb mir immer das Ge - lei - tel!

sf *ff*

dim. *p* *f*

Seh' ich Blumen blü-hen, will's mich immer ziehen, sie so-gleich zu pflücken, mich da-mit zu schmücken

ja, es bringt mir je-de Sonne, neue Lust und neue Wonne,

neu - - e Lust und neu - - e Won - - ne! Kommt auf meinen

We-gen et-was mir ent - ge - gen, was die Freude stört, Schmerz in Lust verkehrt,

Schmerz in Lust ver - - kehrt, werden stil - - ler mei-ne Lie - der, a-ber

gleich sing' ich doch wie - - der: Hei-terkeit und Fröhlichkeit, Ihr Göt - ter dieses

Le - - bens, Euch zu se - hen, zu er - fle - hen, ist das Ziel des

Stre - bens! O du holde Se - ligkeit, die des Menschen Herz er - freut.

dolce

jubelnd ruf' ich aus: zieh nie hin - aus! O hol - de Göttin Freude,

f *rit.* *p* *a tempo*

gieb mir immer das Ge - lei - te!

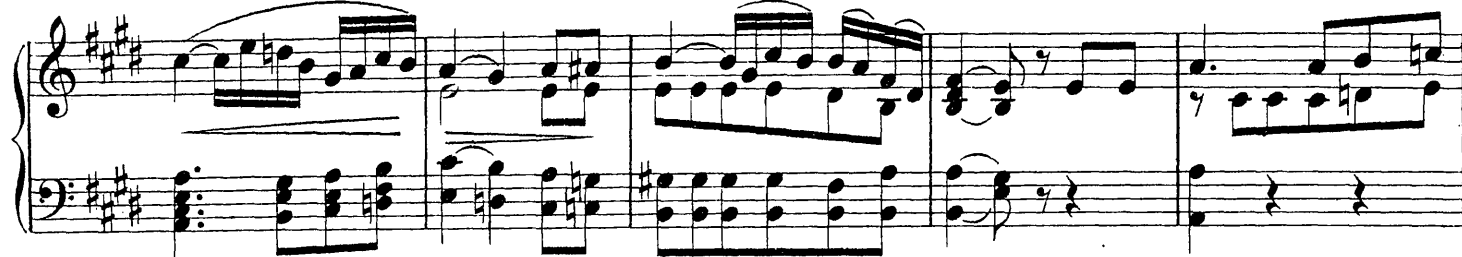
ff

dim. *p*

Hübsche Mädchen, hübsche Frauen, kann ich euch nur immer schauen, holde

un poco calando *f* *p* *dolce*

Ster - ne meines Le-bens, ihr ruft nie, nein nie ver-gebens? Doch durch Lie - be nicht al-



lein zieht die Freu - de bei mir ein, durch die Lie - - be nicht al - lein zieht die



Freu - de bei mir ein.

Tempo I.

Sinkt der A-bend nie-der dann, ein Kreis der Brüder,



wenn Champagner winket, wenn man ju-belt, trinket, dann er - tönen meine Sän - ge bei der



Lau - - te fro-hen Klän-ge.

Hei-ter-keit und Fröhlichkeit,

Ihr Göt - ter dieses



Le - bens,

Euch zu se - hen,

zu er - fle - hen

ist

das Ziel des



Stre - bens! O du holde Se - lig - keit die des Menschen Herz er - freut.

legato

jubilnd ruf ich aus ziehe nie hin - aus! O hol - de Göttin Freude,

f *rit.* *p*

gieb mir - immer das Ge - lei - te. Durch Liebe, Sang und Wein, zieht die

sf *f* *p*

Freu - de bei mir ein! Durch Ge - sang, durch Lieb und Wein kehrt die Freude bei mir

sf

ein, durch Ge - sang, Lieb und Wein kehrt die Freu - de bei mir

p *cresc.*

ff

Pietro Mascagni.

Cavalleria rusticana. *)

Romanze und Scene. (Santuzza und Lucia).

Largo assai sostenuto. (♩ = 50.)

Romanze der Santuzza.

Als Eu-er Sohn einst fortzog Hei-math und Euch musst mei- den, hat

Lo-la er ge-schwo-ren, e - wi-ge Treu' beim Scheiden hat Lo-la er ge - schworen ew'-ge

Treu' beim Scheiden, er kam zu-rück, fand sie ver-mäh - let, zu lin-dern sei-ne

legatissimo

Schmerzen sucht an mei - nen Her - zen Trost er für sei-ne Qua - len.

cresc. *poco rit.* *m. s.* *m. 7 d.*

*) Mit Genehmigung von Ed. Bote u. Bock. kgl. Hofmusikalienhändler, Berlin.

Mich liebt' er, ich liebt' ihn! Ich liebt' ihn! Ja.

a tempo pp *sentito* *accel. poco a poco espress.* *più f* *ff rit.*

ich liebt' ihn.

f *ff* *ff* *grandioso appassionato affrettando*

Von Neid er - fasst, er -

poco rit. *pp legatissimo*

wachte das al - te Feuer. Ver - ges-send ih - res

Gat - ten, von Ei - fer - sucht ge - trie-ben, der

Leiden-schaft blind hin-ge-geben, stahl sie den Mann mir! und seine

rinforz. e string. assai

rit.

ff

Lie - be. Was gilt mir noch das Le - ben? oh - ne Lieb' ohne

p

più f

Eh - re, Lola ist nun die Sei - ne. und ich ver-geh' und wei - ne. mein

cresc. ed animando

Red. *

Herz es bricht und ich ver-geh' und wei - - - ne!

Red. *

f

f

Red. *

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The system begins with a piano (*p*) dynamic marking. A *p legato* marking appears in the middle of the system. The music features complex chordal textures and melodic lines.

Second system of musical notation. Treble and bass staves. Continuation of the piece. The system includes several triplet markings (indicated by a '3' over the notes) in both staves.

Third system of musical notation. Treble and bass staves. The system begins with an *animando* marking. A forte (*f*) dynamic marking is present. The system concludes with a *poco rall.* (poco rallentando) marking. There are several asterisks (*) and 'Led.' markings below the bass staff.

Fourth system of musical notation. Treble and bass staves. The system begins with a *dim. sempre* (diminuendo sempre) marking. It includes a *pp dolcissimo* (pianissimo dolcissimo) marking and a *poco più f* (poco più forte) marking. The system ends with several asterisks (*) and 'Led.' markings below the bass staff.

Fifth system of musical notation. Treble and bass staves. The system begins with markings *m. s.* and *m. d.*. It includes a *dim. e rall. sempre* (diminuendo e rallentando sempre) marking and a *ppp* (pianississimo) marking. The system concludes with a final chordal texture.

G. Meyerbeer.

Die Hugenotten.

Eine holde edle Dame.

Andantino. $\text{♩} = 66$

Maestoso.

Ihr edlen Herrn all hier, nehmt erst den Gruss von

mir seid schön

gegrüsst!

Andantino. $\text{♩} = 126$

Ei - ne hoI - de ed - le Da - - me, al - ler Frauen schön - ste

Zier,

hat mich ab - ge - sandt an Ei - - nen

unter Euch, meine Herrn, im Kreise hier;

ist sie zu

nennen mir nicht er - laubt,

preisstich doch gerne

der an sie

glaubt, der an sie glaubt.

Glaubt mir: den Helden auch noch so gross

lach-te noch nie ein so glück - lich Loos, lach - te noch nie, noch nie so grosses

Loos, nein nein

noch nie!

nein,

nein, nein, nein

nie!

rallent. poco a poco

tr

Fürch-tet et - wa kei - ne Fal - le! Da - von bin ich wahr - lich

a tempo

fern. Gott behüt' und schütz' Euch Al - - - le! Gott mög' Euch schützen

f

er behüt' und bewahr' Euch ihr Herrn! er behüt' und bewahr' und be-

pp *cresc.*

wahr' Euch ihr Herrn!

f

Red. *

G. Meyerbeer.

Der Prophet.

Ach, mein Sohn!

Andante espressivo. $\text{♩} = 50$.

Allegro molto moderato.

f *fp* *f* *dim.* *p dolciss.* *Ach! mein*

Sohn! *Se - gen dir.* *p* *pp* *pp* *Denn deine Mut - ter*

sie war dir theu - rer als dei - ne Braut, als deine Braut, dein höchstes Glück! *poco cresc.* *smorz.* *cresc.*

Ach! mein Sohn! *p* *Ach! mein Sohn!* *Mein Blick ist nass, denn du gabst für die*

Mut - ter, du gabst für mich, gabst mehr als das Le - ben, gabst dein

Glück! *Ach! mein Sohn!* *p* *Ach! mein Sohn!* *f* *Zum Him - mel*

auf denn steige mein Ge - bet des Va - ter Se - gen dir erfleht,

pp *ffp* *p*

Ad. * Ad. *

mein Sohn das der Se - gendes Va - ters, des

dolce *molto cresc.*

das dir des Va - ters Segen erfle - het,

Va - ters, des Va - - ters er - fleht.

dolce *dolciss.*

marcato Ad. *

Se - gen dir!

Mein Sohn, mein Sohn! Ja der Himmel segne dich, ja der Himmel segne dich, Jo-hann

Cadenza ad lib. *string.*

mein theurer Sohn. Segen auf dein Haupt!

p dolce

sempre dim.

G. Meyerbeer.

Robert der Teufel.

Cavatine.

Poco Andantino.

Robert! Robert, mein Geliebter, mein Herz lebt nur, lebt al - lein durch dich! Du
(Robert! Robert, toi que j'aime.)

siehst meine Angst, du siehst mei - ne Angst! Gna - de,

Gna - de für dich sel - ber, für dich sel - ber,

und Gna - de, und Gna - de, Gna - de für

mich! Gnade für dich! Gnade für mich! Gna - - de für

a tempo *p* *p* *f* *pp*

mich! Gna - - de für mich, für dich!

f *pp* *dimin.* *p*

Wie? dein Herz, wie? dein Herz hat ver -

dolce *Red.* * *Red.* * *Red.* *

ges - - sen, was du heiss, was du heiss schwurst einst

Red. * *Red.* * *Red.* * *cresc.*

mir Ro - bert? Einst hast du mir ge - hul - digt

Red. * *Red.* * *dolciss.* *Red.* * *Red.* *

zu Füßen lieg' ich dir! einst hast du mir ge - hul - digt, zu Füßen lieg' ich

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

dir, zu Füßen dir, zu Füßen dir! Gna - de,

cresc. *più cresc.* *f > dim.* *dolce legato*

Gna - de für dich sel - ber, für dich sel - ber,

und Gna - de, und Gna - de, Gna - de für mich! *a tempo*

un poco rit.

Gnade für mich! Gnade für dich, Gna - de für

mich! Gna - de für mich, — für dich! *Un poco più mosso.*

Du mein Heil, mein ein - zig Le - ben,

du, dem ich mich ganz er - ge - ben, du siehst mei - ne

poro a poco string. - e

Angst! Du siehst meine Angst! Du siehst meine Angst! Du siehst meine

cresc. *sempre più cresc.*

Angst! Ach! **Tempo I.** Gna - de,

fp

Gna - de für dich sel - ber, für dich sel - ber, und Gna - de, und Gna - de,

fp *

Gna - de für mich! Gnade! Gnade! Ach

dim. e rallent. *pp* *ff*

Gna - de für mich!

G. Meyerbeer.
Robert der Teufel.

Ballet - Musik.

Andante sostenuto.

sempre pp *pp*

pp *pp*

p e stacc.

pp

pp *fp*

Red. *

Red. *

Red. *

Red. *

Red. *

Andantino quasi Allegretto.

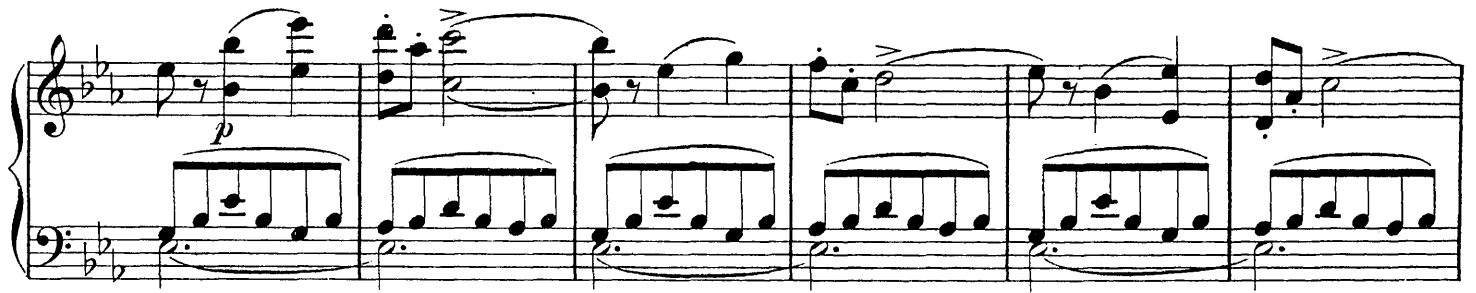
dolce e stacc.

p

p

più cresc.

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of six systems of two staves each. The first system includes the instruction "dolce e stacc." The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano) and *più cresc.* (more crescendo). The piece concludes with a final cadence in the sixth system.



Struensee.

Polonaise.

Allegretto maestoso. ♩ = 80

Three systems of musical notation for a piano piece, likely a sonata by Beethoven. Each system consists of a grand staff (treble and bass clefs) and includes various musical notations such as notes, rests, dynamics (*ff*, *f*, *p dolce*), and fingerings (*tr*, 1, 2, 3, 4). The first system shows a trill (*tr*) and a forte (*ff*) dynamic. The second system shows a piano (*p*) dynamic and a "dolce" marking. The third system shows a piano (*p*) dynamic and a "dolce" marking. The notation is in G major and 3/4 time.

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and a crescendo hairpin, followed by a piano (*p*) dynamic and the instruction *dolce*. A triplet of eighth notes is marked with a '3'. The system concludes with the instruction *ben marc.* and a decrescendo hairpin. The bass staff features a decrescendo hairpin and a 'Led.' marking with an asterisk.

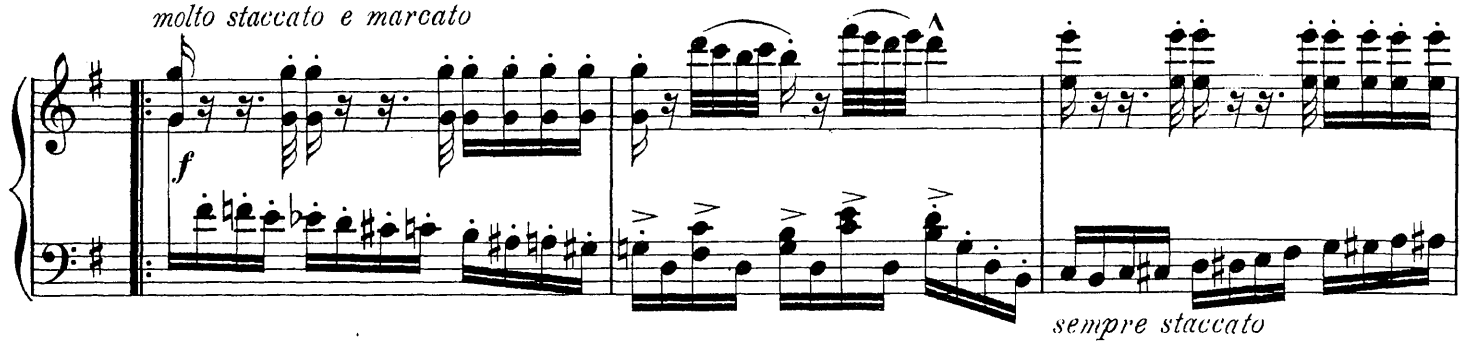
Second system of musical notation. Treble staff includes markings for *marc.*, *dolce*, *marc.*, and *dolce* with a triplet of eighth notes. The bass staff begins with a piano (*p*) dynamic, a decrescendo hairpin, and a 'Led.' marking with an asterisk.

Third system of musical notation. Treble staff includes the instruction *ben marc.* and a decrescendo hairpin. The bass staff also includes the instruction *ben marc.* and a decrescendo hairpin.

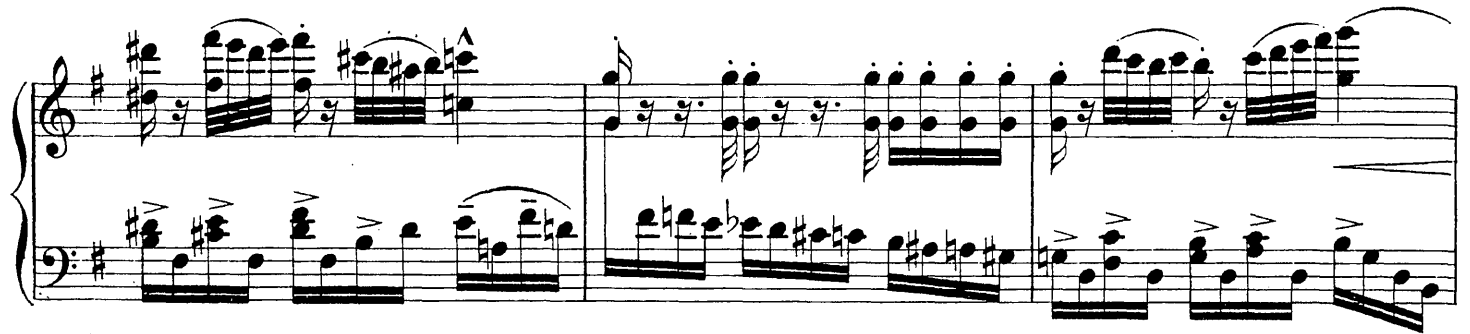
Fourth system of musical notation. Treble staff includes the instruction *dolce* and a triplet of eighth notes. The bass staff includes the instruction *ben marc.* and a decrescendo hairpin.

Fifth system of musical notation. Treble staff includes markings for *marc.*, *dolce* with a triplet of eighth notes, *marc.*, and a triplet of eighth notes. The bass staff includes a piano (*p*) dynamic, a decrescendo hairpin, and a 'Led.' marking with an asterisk.

Sixth system of musical notation. Treble staff includes a triplet of eighth notes, a decrescendo hairpin, and the instruction *ben marc.*. The bass staff includes a piano (*p*) dynamic, a decrescendo hairpin, and a 'Led.' marking with an asterisk.

molto staccato e marcato

First system of musical notation. The treble clef staff begins with a forte *f* dynamic. The music is characterized by rapid, staccato sixteenth-note passages in both hands. The bass clef staff continues with similar staccato patterns. The system concludes with the instruction *sempre staccato*.



Second system of musical notation, continuing the staccato and marcato style from the first system. It features complex rhythmic patterns with many staccato notes and some slurs.



Third system of musical notation. The first part continues the staccato patterns. A section marked *P con delicatezza* (Piano with delicacy) begins, showing a change in texture and dynamics. Below the first two measures of this section, there are markings: *Ped.* followed by an asterisk, then *Ped.* followed by an asterisk, then *Ped.* followed by an asterisk, and finally an asterisk.



Fourth system of musical notation. The music transitions to a more melodic and legato style. The instruction *molto dolce* (very sweet) is present, indicating a change in character.



Fifth system of musical notation. This system features piano (*p*) dynamics and includes slurs over the notes, maintaining the *molto dolce* character.

First system of a piano piece. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *poco cresc.* and *più cresc.*

Second system of the piano piece. The right hand continues the melodic line with slurs and accents. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *molto cresc.*, *f*, and *p dolce*. A *led. ** marking is present below the left hand.

Third system of the piano piece. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* and *p dolce*. A *led. ** marking is present below the left hand.

Fourth system of the piano piece. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* and *p dolce*. A *led. ** marking is present below the left hand.

Fifth system of the piano piece. The right hand features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *leggiere*, *ben marc.*, and *p*. A *led. ** marking is present below the left hand.

marc. *dolce* *marc.* *p leggiero*

marc. *ben marc.* *p dolce* *ma marc.*

Un poco stringendo. $\text{♩} = 100.$ *mezza voce* *cresc.* *f* *ff*

Red. *

The musical score is written for piano on six systems of grand staves. The key signature is two sharps (F# and C#). The notation includes various musical elements:
 - **First system:** Treble and bass staves. Treble has triplets and slurs. Bass has chords and triplets. Dynamics include *p* and *Red.*.
 - **Second system:** Treble has a triplet of eighth notes marked with an '8' and a slur. Bass has chords and triplets. Dynamics include *p*, *marc.*, *ben marc.*, *p dolce*, and *ma marc.*.
 - **Third system:** Treble has triplets. Bass has triplets. Dynamics include *mezza voce*.
 - **Fourth system:** Treble has triplets. Bass has triplets. Dynamics include *p* and *cresc.*.
 - **Fifth system:** Treble has triplets. Bass has chords. Dynamics include *f* and *Red.*.
 - **Sixth system:** Treble has triplets. Bass has chords. Dynamics include *ff* and *Red.*.
 - **Articulation:** Slurs, triplets, and accents are used throughout.
 - **Tempo/Character:** *marc.* (marcato), *dolce* (dolce), *leggiero* (leggiero), *ben marc.* (ben marcato), *mezza voce* (mezza voce), *Un poco stringendo.* (Un poco stringendo), *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo).

This page of musical notation, numbered 157, contains six systems of piano music. The notation is written for a grand piano, with a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#), and the time signature is 3/4.

- System 1:** Features a complex texture with many chords and arpeggios. The bass line includes a series of eighth notes with a 'Ped.' (pedal) marking and asterisks. The treble line has a trill (tr) and a fermata.
- System 2:** Continues the complex texture. The bass line has a 'ff' (fortissimo) marking. The treble line has a trill (tr) and a fermata.
- System 3:** The bass line has a 'p' (piano) marking. The treble line has a 'cresc.' (crescendo) marking. The system ends with a fermata.
- System 4:** The bass line has a 'molto cresc.' (molto crescendo) marking. The treble line has a 'ff' (fortissimo) marking. The system ends with a fermata.
- System 5:** The bass line has a '3' (triple) marking. The system ends with a fermata.
- System 6:** The system ends with a fermata.

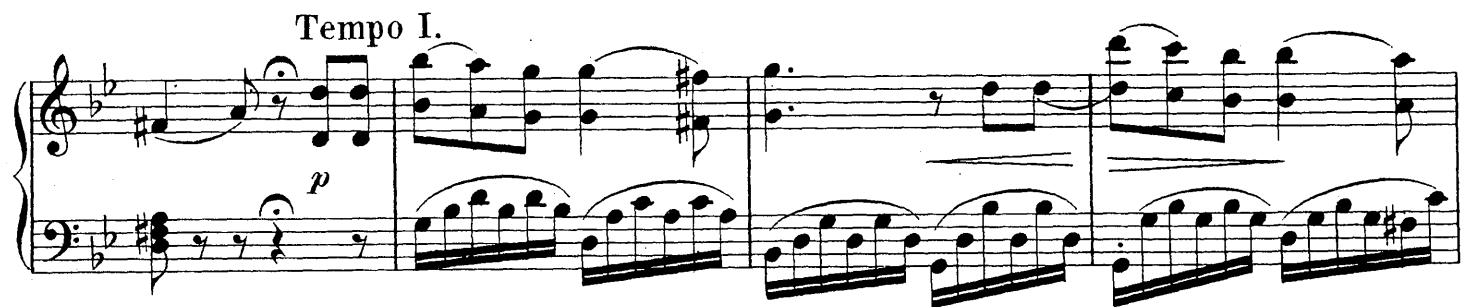
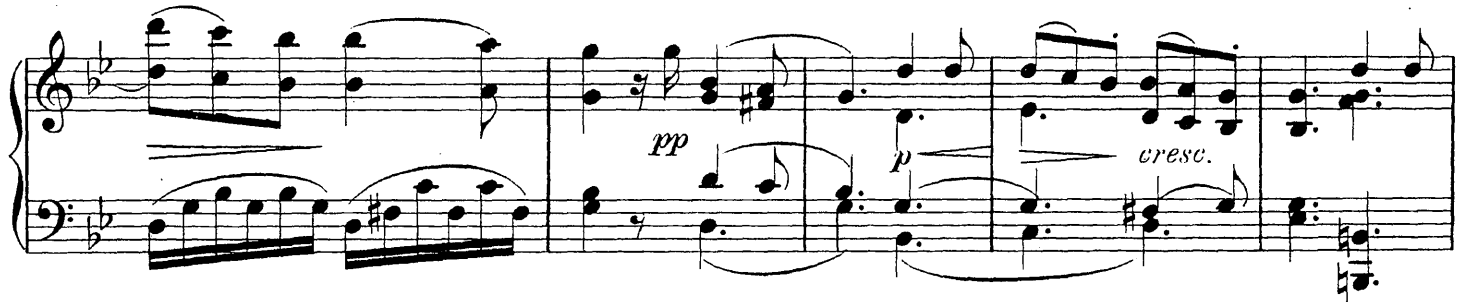
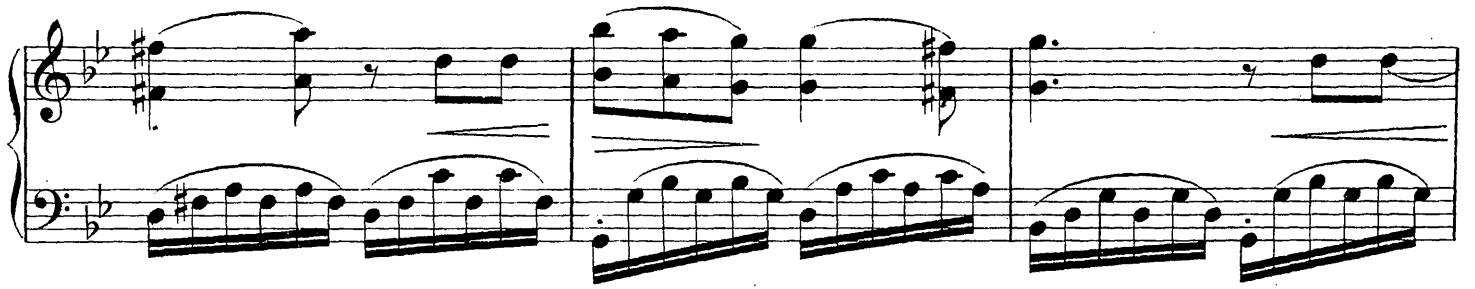
W. A. Mozart.

Die Entführung aus dem Serail.

Wer ein Liebchen hat gefunden.

Andante.

The musical score is written for piano and consists of five systems. The key signature has two flats (B-flat major), and the time signature is 6/8. The tempo is marked "Andante." at the beginning. The score includes various dynamic markings: *p* (piano) at the start of the first system, *pp* (pianissimo) in the third system, *f* (forte) in the fourth system, and *p* (piano) in the fifth system. A *cresc.* (crescendo) marking is also present in the third system. The notation features a mix of eighth and sixteenth notes, often beamed together, and rests. The bass line is particularly active, with many sixteenth-note passages.



W. A. Mozart.

Die Entführung aus dem Serail.

Welche Wonne, welche Lust.

Allegro.



zeih'n, Trost und Rettung pro - phe - zeih'n. Vol - ler Freuden will ich

cresc. *p*

sprin - gen, ihr die fro - he Nachricht bringen und mit Lachen und mit

cresc. *p*

Scherzen ihrem schwachen, kranken Herzen, ihrem schwachen, schwachen, kran - ken Her -

cresc. *p*

zen Trost und Ret - tung pro - phe - zeih'n, Trost und Ret - tung pro - phe - zeih'n,

p *f* *fp*

Trost und Ret - tung pro - phe - zeih'n. — pro - phezeih'n. Welche Wonne, wel - che Lust regt sich

p *fp*

nun in mei - ner Brust, wel - che Won - ne, wel - che Lust regt sich nun in mei - ner Brust!

pp

Vol - ler Freuden will ich springen, ihr die

fro - he Nachricht bringen, und mit La - chen und mit Scherzen ihrem schwa - chen, kran - ken

Her - zen Trost und Ret - tung pro - phe - zeihn, Trost und Ret - tung pro - phe - zeihn;

vol - ler Freuden will ich springen, ihr die fro - he Nachricht bringen, und mit

Lachen und mit Scherzen ih - rem schwachen, kranken Her - zen, ih - rem schwa - chen, schwa - chen,

kran - ken Her - zen Trost und Ret - tung pro - phe - zeihn,

Trost und Ret - tung pro - phe - zeih'n, Trost und Ret - tung

f *fp* *cresc.*

pro - phe-zeih'n, Trost und Ret - tung prophe - zeih'n, Trost und

f *p* *cresc.*

Ret - tung pro - - phe-zeih'n, Trost und Ret - tung pro-phe - zeih'n, Trost und

f *p* *cresc.*

Ret - tung pro-phe-zeih'n. Welche Won-ne, wel-che Lust regt sich nun in mei-ner Brust, wel - che

f *p*

Won - ne, wel - che Lust regt sich nun in mei-ner Brust, — in meiner Brust, —

f *p* *f*

— in meiner Brust!

p *f*

W. A. Mozart.

Don Juan.

Reich mir die Hand, mein Leben.

Andante.

D. Juan. Reich mir die Hand, mein Leben, komm in mein Schloss mit mir! - Kannst du noch wi-der-

streben? es ist nicht weit von hier! Zerline. Nein, nein, ich darf's nicht wagen, mein Herz warnt mich da-

vor, hört man's so ängstlich schlagen, hat man was Bö-ses vor, hat man was Bö-ses

vor. D. Juan. Du, die ich mir er - ko - ren! Zerline. Ma - set - to wär ver - loren!

D. Juan. Kannst du mich ster-ben las - sen? Ich weiss mich nicht zu fas-sen, mich nicht zu fas-sen, mich nicht zu

D. Juan. fassen. Komm, o komm! Reich mir die Hand, mein Leben! Zerline. Nein, nein, ich darf's nicht

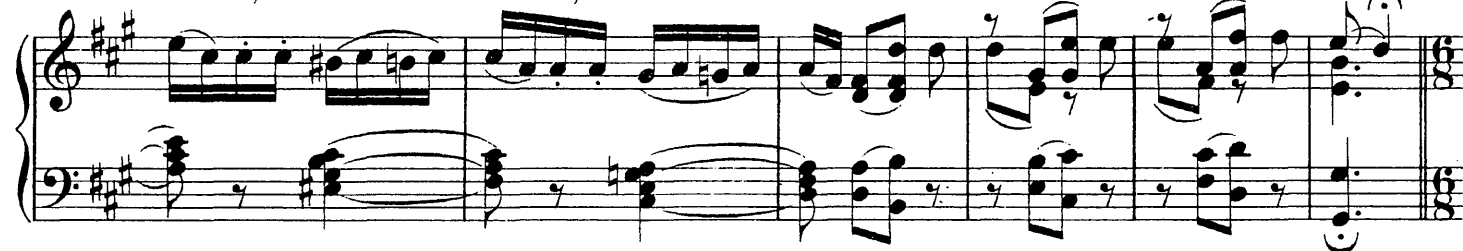
D. Juan. Zerline. D. Juan.
 wa - gen. Komm in mein Schloss mit mir! Mein Herz warnt mich da - vor! Es ist nicht weit von hier. Hat



man was Bö - ses vor. Du, die ich mir er - ko - ren, kannst du mich ster - ben lassen?
 Ma - set - to wär ver - lo - ren! ich weiss mich nicht zu



fas - sen, mich nicht zu fas - sen, mich nicht zu fas - sen! D. Juan. Zerline.
 O komm! o komm! Wohl - an!



Allegro.

Beide. So dein zu sein auf e - wig, wie glücklich, o wie se - lig, wie se - lig



werd' ich sein! So dein zu sein auf e - wig, wie glücklich, o wie



se - lig, wie se - lig werd' ich sein! D. Juan. So mein!



Zerline. So dein! Ganz mein! D. Juan. Ganz dein!

Beide. So dein zu sein auf ewig, wie glücklich werd' ich sein, wie se - lig werd' ich sein! (Sie wollen Arm in Arm davoneilen, als ihnen Donna Elvira entgegentritt.)

W. A. Mozart.

Don Juan.

Wenn du fein fromm bist.

Andante grazioso.

Zerline.
Wenn du fein fromm bist, will ich dir hel - fen, ich weiss ein Mit - tel, für al - les gut.

Es schneckt so lieblich und hilft so plötzlich,

du sollst dich wun- dern, wie wohl dir's thut, ja, wie wohl dir's thut, ja, wie wohl dir's thut!

Ach es zer - thei - let, lindert und hei - let al - le Be - klemmung und al - len

Schmerz. Soll ich dir's nen - nen? Das Händchen

her, rätst du heute denn so schwer? Fühlst du wie's

klo - pft hier? das hel - fe dir, fühlst du wie's klopfet, hier fühlst du wie's

klopfet hier?

das hel-fe dir, fühlst du, wie's klo-pfet hier, fühlst du, wie's

p *sf* *p* *sf*

klo-pfet hier?

fühlst du

wie's

klopfet hier?

das hel-fe dir,

hier,

p *sf*

hier,

fühlst du, wie's klo - pfet hier? wirst du's nun kennen? brauch'ich's zu nennen?

p *sf*

das hel-fe dir, das, das hel-fe dir! (Sie geht mit Masetto ab.)

cresc. *f* *tr*

p *sf* *tr* *tr* *tr*

p *pp* *tr*

W. A. Mozart.

Don Juan.

Horch auf den Klang der Zither.

Allegretto.

D. Juan.
Horch

p

auf den Klang der Zi - ther und öff - ne mir das Git - ter, o

lin - dre mei - ne Pein und lass mich glück - lich sein!

Lässt du mich tröst - los fle - hen, so

macht ein ra - scher Tod, Hart - herz' - ge, sollst es se - - hen, das

En - de mei - ner Noth.

Dein



Au - ge gleicht der Son - ne, dem Ho - nig-seim dein sü - sser Mund, o



mach', du mei - ne Won - ne, mir bald mein Glü - ecke kund.



Magst du auch zor - nig schei - nen, was



gilt's, du hast mich lieb? lass mich nicht länger wei - len, komm,



lo - ser Her - zens - dieb!



W. A. Mozart.

Figaro's Hochzeit.

Neue Freuden, neue Schmerzen.

Allegro vivace.

Cherubin. Neue Freu-den, neu-e Schmerzen toben jetzt in mei-nem Her-zen, ja ich

p *f* *p* *f* *p*

be-be, ich be-be, ich zitt'-re, Feuer rinnt mir durch Bein und Mark, Feu-er rinnt mir durch

mf *p*

Bein und Mark, Feu-er rinnt mir durch Bein und Mark.

mf *p* *cresc.*

Bei dem sü-ssen Wor-te: Lie-be fühl' ich nie empfundne Triebe,

p

wo ich nur ein Mäd-chen se-he, schlägt mein Puls,

schlägt mein Puls noch eins so stark, schlägt mein Puls, schlägt mein

Puls noch eins so stark. Neue Freuden, neue Schmerzen toben

jetzt in meinem Herzen, ja, ich be-be, ich be-be, ich zitt're, Feuer rinnt mir durch Bein und Mark, Feuer

rinnt mir durch Bein und Mark, Feuer rinnt mir durch Bein und Mark.

Wo ich auch wandl und ge - he,

wo ich auch lieg' und ste - he, im Wa-chen und im Traume, im Feld, am Bach, am Baume, ver-

lang', begehrt und wünsch ich, es presst, es jagt, es drängt mich Schmerzensgefühl und Lust,

Musical notation for the first system, featuring piano (*p*) and forte (*f*) dynamics and a crescendo (*cresc.*). The melody is in the right hand, and the accompaniment is in the left hand.

Schmer-zens - ge - fühl und Lust. Wo ich auch wandl' und ge - he, wo ich auch lieg' und

Musical notation for the second system, featuring piano (*p*) dynamics. The melody is in the right hand, and the accompaniment is in the left hand.

ste - he im Feld, am Ba - che, am Bach, am Baume, im Wachen, im

Musical notation for the third system, featuring piano (*p*) dynamics. The melody is in the right hand, and the accompaniment is in the left hand.

Traume, ver - lang', begehrt und wünsch ich, es presst, es jagt, es drängt mich Schmerzensgefühl und

Musical notation for the fourth system, featuring piano (*p*) and forte (*f*) dynamics and a crescendo (*cresc.*). The melody is in the right hand, and the accompaniment is in the left hand.

Adagio.

Lust, Schmer-zens - ge - fühl und Lust. Und sü - sses Schmachten, Sehnsucht, und

Musical notation for the fifth system, featuring piano (*p*) dynamics. The melody is in the right hand, and the accompaniment is in the left hand.

Tempo I.

sü - sses Schmachten, Sehnsucht wechseln in meiner Brust, in meiner Brust, wechseln in meiner Brust.

Musical notation for the sixth system, featuring piano (*p*) and forte (*f*) dynamics and a crescendo (*cresc.*). The melody is in the right hand, and the accompaniment is in the left hand.

W. A. Mozart.

Figaros Hochzeit.

Ihr, die ihr Triebe.

Andante con moto.

p dolce

dolce

Cherubin.
Ihr, die ihr

Trie - be des Her - zens kennt, spricht, ist es Lie - be,

was hier so brennt? spricht, ist es Lie - be, was hier so

brennt? Ich will's euch sa - gen, was in mir wühlt;

euch will ich's kla - gen euch, die ihr fühlt. Sonst war's in

Her - zen mir leicht und frei, es wa - ren Schmer - zen

und Angst mir neu. Jetzt fährt wie Bli - tze bald Pein, bald

Lust, bald Frost, bald Hi - tze durch mei - ne Brust.

Ein heimlich Seh - nen zieht, wo ich bin, zu fer - nen

Schö - nen mich trau - lich hin, dann wird von Lei - den und innerm Harm, und dann vor

Freuden mein Busen warm, es winkt und folgt mir nun über - all, und doch be - hagt mir

die sü- sse Qual. Ihr, die ihr Trie - be des Her - - zen

kennt, spricht, ist es Lie - - be, was hier so brennt,

spricht, ist es Lie - be, was hier so brennt, spricht, ist es

Lie - be, was hier so brennt?

W. A. Mozart.
Die Zauberflöte.

„In diesen heil'gen Hallen“

Larghetto.

In die-sen heil'-gen Hal - len kennt man die Ra - che
In die-sen heil'-gen Mau - ern, wo Mensch den Men - schen

nicht, und ist der Menschge - fal - len, führt Lie - be ihn zur Pflicht.
 liebt, kann kein Ver - rä - ther lau - ern, weil man dem Feind ver - giebt.



Dann wandelt er an Freun - des Hand, vergnügt und froh in's bess' - re
 Wen sol - che Leh - ren nicht er - freun, ver - die - net nicht ein Mensch zu



Land, dann wandelt er an Freun - des Hand, vergnügt und froh in's bess' - re
 sein, wen sol - che Leh - ren nicht er - freun, ver - die - net nicht ein Mensch zu



Land, dann wan - delt er an Freun - des Hand, vergnügt und froh in's bess' - re
 sein, wen sol - che Leh - ren nicht er - freun, ver - die - net nicht ein Mensch zu



Land, in's bess' - re, in's bess' - re Land.
 sein, ein Mensch, ein Mensch zu sein.



G. Rossini.

Der Barbier von Sevilla.

Frag' ich mein beklommen Herz.

Andante.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Andante'. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand, with dynamics ranging from *f* (forte) to *p* (piano). The vocal part enters with the lyrics 'Frag' ich mein beklommen Herz, wer so süß es hat bewegt, dass es in der Lie-be Schmerz, im-mer seh-nen-der be-'. The vocal melody is in the treble clef, and the piano accompaniment continues in the bass clef. The score includes various musical notations such as slurs, ties, and dynamic markings.

f *p* *f* *p*

Frag' ich mein be-klom-men Herz, wer so

süß es hat be-wegt, dass es in der Lie-be Schmerz, im-mer seh-nen-der be-

wegt? Ja, dann heisst es: in dies Herz hat Lin - do-ro Brand ge -

legt. ja, dann heisst es: in dies Herz hat Lin - - do-ro Brand ge -

legt. Sagt der Vormund grämlich: nein! hat doch mei-ne Lie - be

Muth mein Lindor und ich sein, trotz ich der Gewalt und Wuth; mein Lin-

do - - ro, e - wig mein. er mir al-les, Glück und Gut, mein Lin-

do - - ro, e - wig mein. er mir al-les, Glück und Gut.

Allegro moderato.

First system of musical notation for piano, measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is in a 4/4 meter. The first staff (treble clef) begins with a piano (*p*) dynamic and features a series of eighth-note runs and triplets. The second staff (bass clef) provides a harmonic accompaniment with chords and eighth-note patterns.

Second system of musical notation for piano, measures 5-8. The first staff continues with melodic lines and triplets, ending with a forte (*f*) dynamic marking. The second staff continues the accompaniment.

Third system of musical notation for piano, measures 9-12. The first staff features a wavy line indicating a trill or tremolo in measure 10. The second staff has a piano (*p*) dynamic marking and continues the accompaniment.

Sanft lenkt des Wei - bes Sinn Lie - be und

Fourth system of musical notation for piano, measures 13-16. The first staff contains the vocal melody with lyrics. The second staff provides the piano accompaniment. Dynamics include forte (*f*) and piano (*p*).

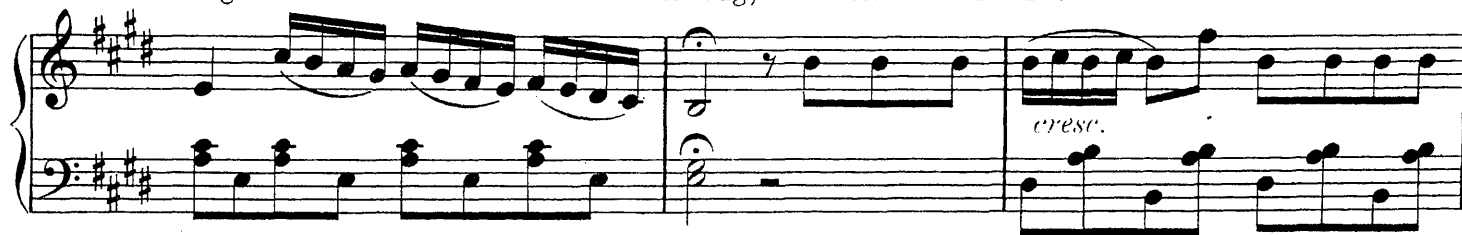
Mil - - de hin, wie das Lämm - chen im Thal - ge -

Fifth system of musical notation for piano, measures 17-20. The first staff contains the vocal melody with lyrics. The second staff provides the piano accompaniment.

fil - - de, folgt es der Lie - be nur durch die - ses Le - bens Flur, liebt le - bens -

Sixth system of musical notation for piano, measures 21-24. The first staff contains the vocal melody with lyrics. The second staff provides the piano accompaniment.

lang, was es um - - schlang, doch lässt's vom Theu - - ren nicht das es im



Her - - zen liebt, es wird auch stark und kühn, und al-le



Kraft zerstört, Lie-be bleibt Sie - - ge-rin in ih-rer Macht, in ih - rer



Macht, ja, al-le Kraft zerstört, Lie-be bleibt Sie - ge-rin in ihrer Macht, in ih - rer



Macht, und al-le Kraft zerstört, Lie-be bleibt Sie - ge-rin in ihrer Macht, bleibt sie



in ih - - rer Macht.



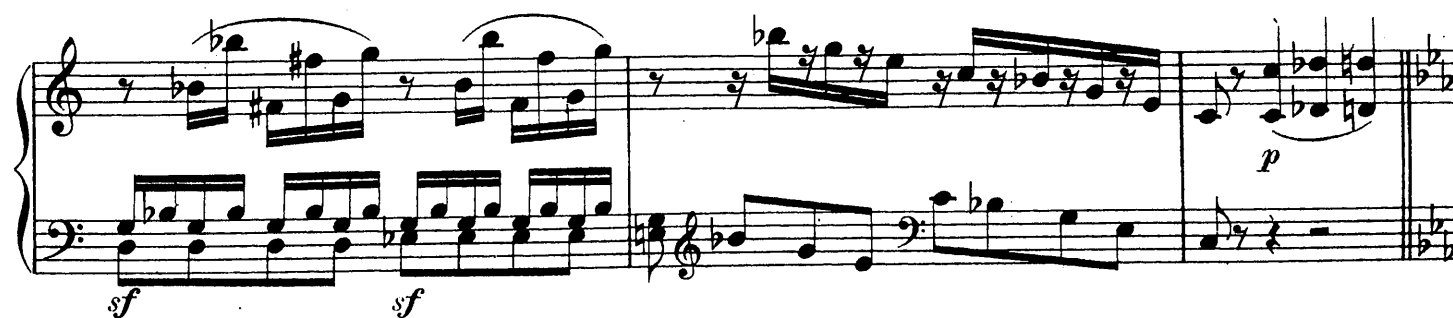
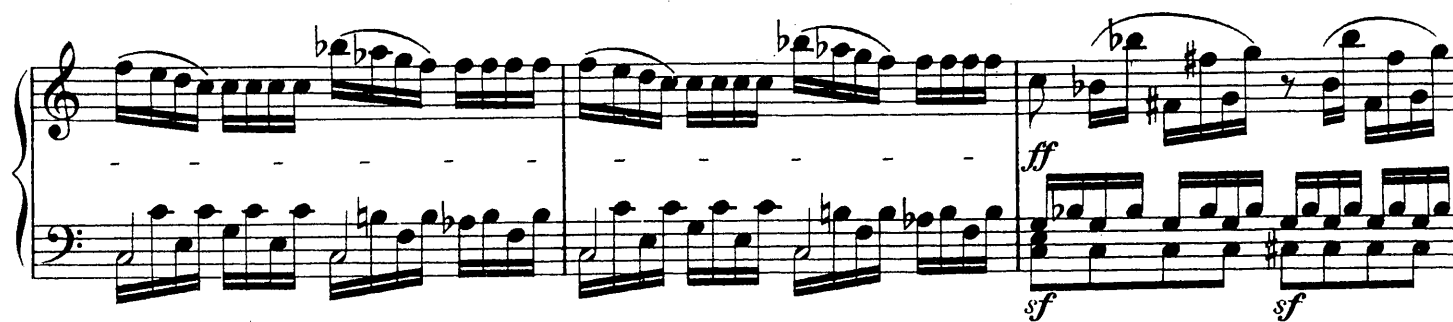
Three systems of piano accompaniment for G. Rossini's "Wilhelm Tell". The first system features a treble staff with rapid sixteenth-note passages and a bass staff with chords and single notes. Dynamics include *fp* and *f*. The second system continues the treble staff's melodic line with the bass staff providing harmonic support. The third system shows the treble staff moving towards a final cadence while the bass staff maintains a steady accompaniment.

G. Rossini.

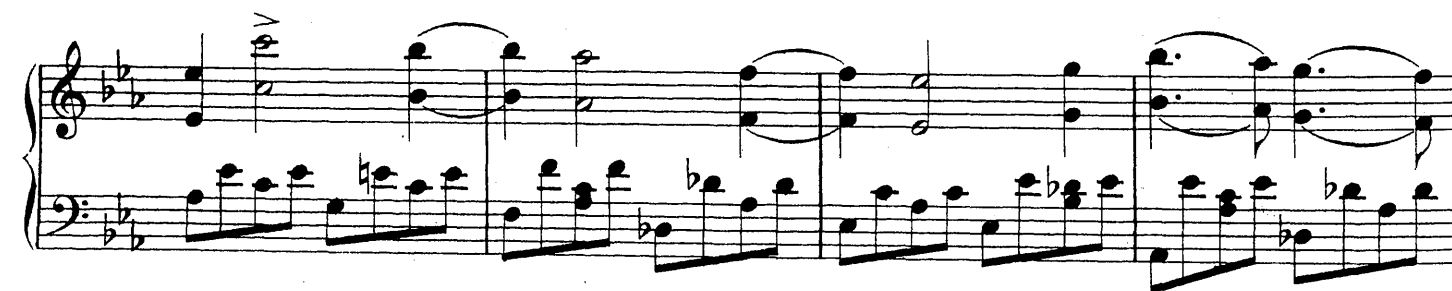
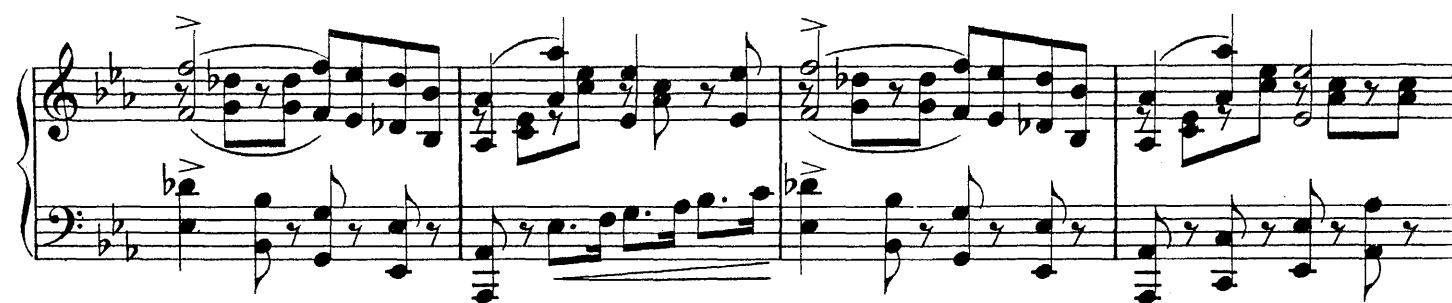
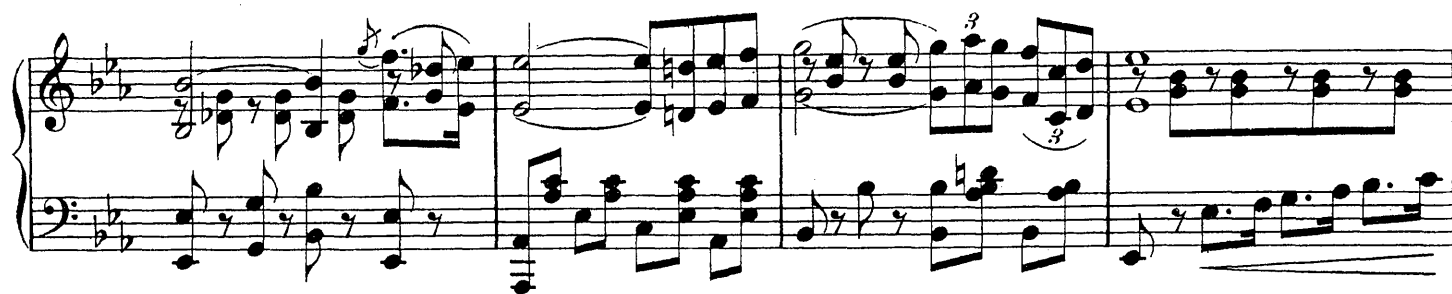
Aus der Oper: „Wilhelm Tell“

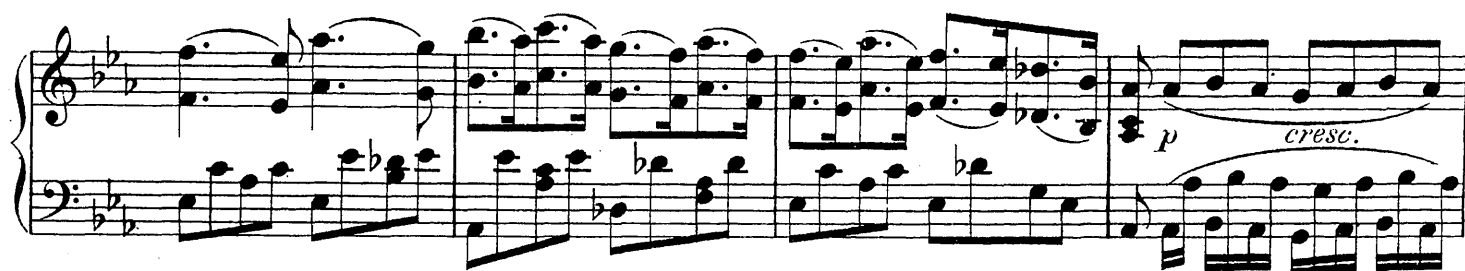
Allegro moderato.

Two systems of piano accompaniment for G. Rossini's "Wilhelm Tell". The first system begins with a treble staff featuring a melodic line and a bass staff with chords. Dynamics include *ff* and *p*. The second system continues the musical development with similar textures and dynamics.



„O Mathilde“





This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is D major (two sharps). The notation includes various musical elements such as chords, arpeggios, and melodic lines.

System 1: The treble staff begins with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The bass staff features a continuous eighth-note arpeggiated pattern. A dynamic marking of *f* (forte) is present.

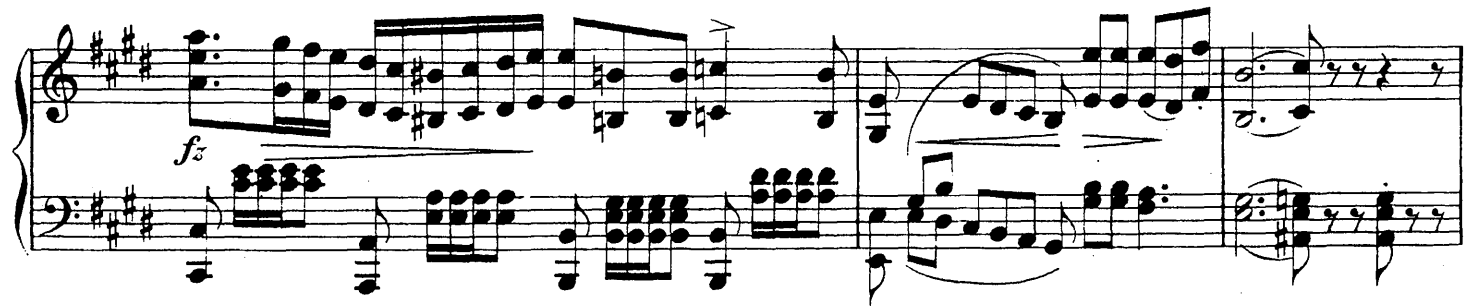
System 2: The treble staff has a half note G4, a quarter note A4, and a half note B4. The bass staff continues the arpeggiated pattern. A *cresc.* (crescendo) marking is placed above the bass staff.

System 3: The treble staff features a half note G4, a quarter note A4, and a half note B4. The bass staff has a half note G4, a quarter note A4, and a half note B4. A *pp* (pianissimo) marking is placed above the bass staff.

System 4: The treble staff has a half note G4, a quarter note A4, and a half note B4. The bass staff continues the arpeggiated pattern.

System 5: The treble staff has a half note G4, a quarter note A4, and a half note B4. The bass staff continues the arpeggiated pattern. A *f* (forte) marking is placed above the bass staff.

System 6: The treble staff has a half note G4, a quarter note A4, and a half note B4. The bass staff continues the arpeggiated pattern. A *cresc.* (crescendo) marking is placed above the bass staff.



Friedrich Smetana.

„Der Kuss.“ *)

Wiegenlied.

Andante.

Schla-fe mein

pp

espress.

Kind-lein, schlaf' ein, schla-fe ein; mö-gen die En-gel dir gnä-dig

sein! Schlafe, Lieb-ling, schliess'dein Aug' zu, schlaf' bei dem

Lied-chen in sanf-ter Ruh! Ei-a, ei-a, schla-fe

pp

Quasi Recitativo.

still ein: Dich wiegt dein Müt-ter-lein.... Ach, dei-ne Mutter schläft ja im Grab!

rall.

pp

Wo mag wohl Hanno weilen? Still, er wird schon kom-men!

Andante.

p dolce

*) Mit Genehmigung des Musikverlag von Josef Weinberger, Wien u. Leipzig. 2

Wie hell am Himmel die Ster-ne auch steh'n, wie sanft im Mondlicht die

dolce

Wald-bäch-lein geh'n: mehr wie Ster-ne, sanft, wie Wel-len, strahlet in's Le-ben der

Lie-be Ge-walt, strahlet in's Le-ben der Lie-be Ge-walt. *atempo*

rall. *p dolce*

Kind, wirst du grosseinstund trifft dich ein Weh', blick' von der Er-de zur

un pochettino animato

stern-hel-len Höh'. Un-ter Bäu-men magst du träu-men, dann schlafen mählig die

molto rall. e dim.

Schmerz' dir ein, Wie-gen Kind, schlaf' ein, schlafe ein!

pp rit. e smorz. *pp* *ppp*

G. Verdi.

Traviata. *)

Trinklied: „Auf schlürfet in durstigen Zügen“

Allegro. (♩. 69.)

f

pp *f*

Alfred. Auf, schlür -
Alfredo. (Li - bia -

pp *p* *con grazia*

- fet, auf, schlürfet in dur - sti - gen Zü - - - genden Kelch, den die Schönheit cre -
- mo, li - bia - mo ne' lie - - ti ca - - - li - ci che la bel - lez - za in -

leggerissimo *pp*

den - - zet. Die flüch - - ti - gen, flüch - ti - gen Stun - den ent - flie - - gen, drum
fio - - ra.)

fröh - lich die Stir - ne be - kränzt. Em - pfindet das himmli - sche Le - ben der

pp *p*

lie-be-er - glü - hen den Brust, denn Lie-be ist hö - he - res Le - - ben, ist

himm - lisch se - li - ge Lust. Auf schlür - fet, auf schlürfet in dur - sti-gen

Zü - - genden Kelch, den die Lie-be ere - denzt.

Chor.
Coro.

Violetta. Wer

(Tra

fröh - - lich das Le-ben, das Le - ben ge - nie - - sset, der ist mir will-kom-men als

vo - - - i tra vo-i sa - pro di - vi - - de-re il tem-po mio gio -

leggierissimo

pp

lie - ber Gast. Denn was nicht dem Frohsinn, dem Froh-sinn ent - spries - - set ist

con - do.)

p

Thor-heit und drum mir ver-hasst.

Wir wol-lender flüch-ti - gen Won - ne, so

pp p

lange sie blü - het, uns weih'n;

sie sei un-ser Licht, uns'-re Son - - ne, und

strah-le dem trau - ten Ver - ein;

Wer fröh - - lich das Le-ben, das Le - ben ge -

mf

nies - - set, der ist mir will-kom-men als Gast.

Chor.

Coro.

pp f

fz p

fz p

Nur

Hei-ter-keit wür-zet das Le - - ben. Für den, der Lie-be nicht kennt.

0

con grazia

kann es wohl hö - he - res ge - - ben? Dem nicht, dem hier es nicht brennt.

Chor.

mf

cresc.

f

ff

G. Verdi.

Traviata. *)

„Er ist es, dessen wonnig Bild“

Andantino. (♩ = 96.)

Violetta:

Er ist es, des - sen won - nig Bild
 (Ah fors' è lui che l'a - ni - ma.)

dolcissimo

mir wie aus wei - ter Fer - nen, mir wie aus wei - ter Fer - nen, mit - ten im Tau - mel lau - ter

Lust leuch - te - te gleich den Ster - nen, leuch - te - te gleich den Ster - nen. Er, der an meiner Schwelle stand,

sorgenvoll für mein Le - ben: er, der mich fie - bernd be - ben jetzt machtauf's neu vor Lieb!

Lie - - be, ach Lie - - be, allmächt' - ges Got - tes - herz das die gan - - ze, die

*) Mit Genehmigung des Verlegers Friedrich Hofmeister, Leipzig.

ran - ze Weltbe-we - get, Lie - be, die mit Won - ne und sel'gem Schmerz

je - de Bruster-re - get, mit hoher Won - ne und sel'gem Schmerz.

leggiere

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

Ich steh' ver - las - sen und al - lein mitten im Wel - len - Le - ben,
(*A me fan - ci-ut-la un, can - di - do.*)

p *dolcissimo*

mit - ten im Wel - len - Le - ben; o könnt an sei - nes Bil - des Schein

ich wieder mich er - he - ben. ich wieder mich er - he - ben. ~ Ja seiner Schönheit Zan - ber hat

pp

mein ganzes Sein um - flos - sen, er hat mir auf - ge - schlos - sen das Pa - ra - dies der Lieb'.

cresc. *pp*

Lie - be, ach, Lie - be, all-mäch-tig - ges Got - tes-herz, das die

pp *3* *con espressione*

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

gan - ze, die gan - ze Welt be-we - get. Lie - be, die mit

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

Won - ne und sel'gem Schmerz, je - de Brust er-re - get, mit hoher Won - ne und sel'gem

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

leggiere

Schmerz, mit hoher Wonne und sel'gem Schmerz, ach! mit sel'gem Schmerz.

Allegro. (♩ = 120.)

Recit. O Thorheit, o Thorheit!
fol-li - e! fol - li - e!

Ach, des eit - len Wahnes,!
de-li-ri-o-vano è ques-to!

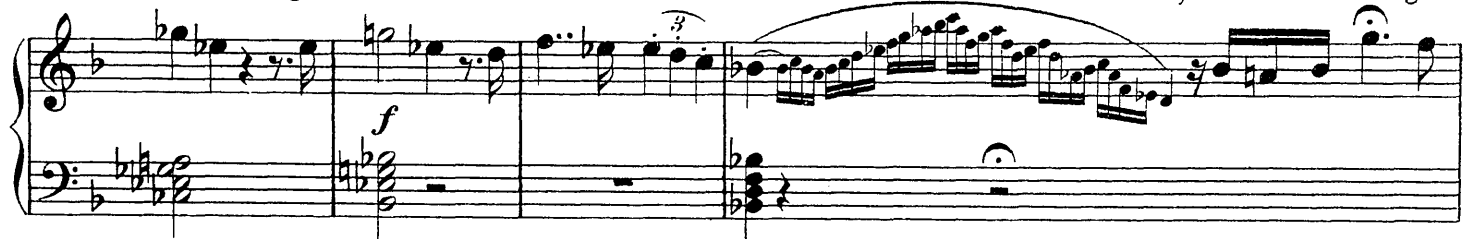
p

thörichtes Mäd-chen,

Was kann ich hoffen, was, ach, be -
(Che spe-ro or più? che far degg')



ginnen? Be - rauschen darf ich mich nur im Tau - - - - - mel von Lust und Fröhlich -
i - o?... gio - i - re! di vo - lut-tà ne' vor - - - - - ti-ci, di vo - lut-tà gio -



keit!
ir!)

dolce a piacere

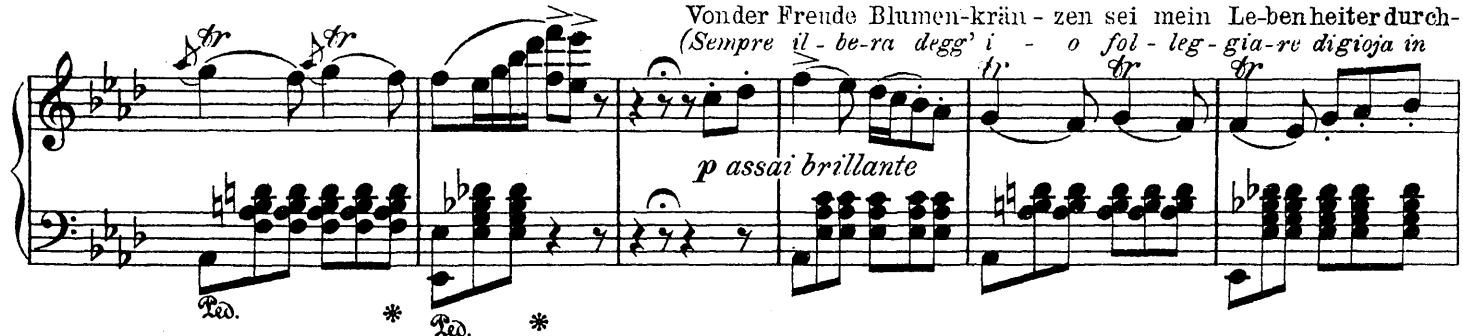
allarg.



Allegro brillante. (♩=84.)

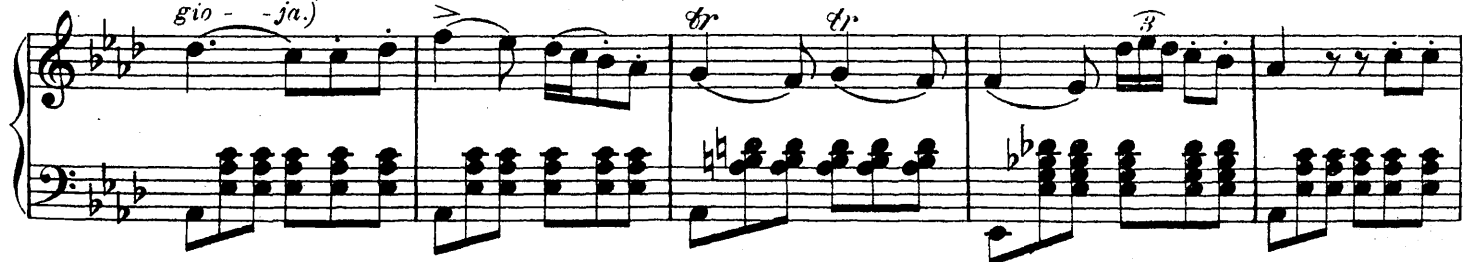


Vonder Freude Blumen-krän - zen sei mein Le-ben heiter durch -
(Sempre il - be-ra degg' i - o fol - leg - gia-re di gioja in



p assai brillante

zo - gen, auf des Ju - bels lust' - gen Wo - gen rau - schen schnell die Ta - ge da - hin. Je - der
gio - - ja.)



Morgensoll mir als Bo-te neue Fes-te fröhlich ver - kün - - den,

je - der A - bend soll mich fin - den, wo die Lust sich frei er-giesst, wo die

con effetto

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

Lust wo die Lust, wo die Lust sich frei er-giesst, wo die Lust, wo die

sempre con Red.

Lust, die Lust, die Lust, die Lust, die Lust sich frei er -

f

Andantino.

Alfred. Lie - be, ach Lie - be, allmächt'ges Got - tes - herz, das die gan ze, die gan - ze Welt be - we - get,
 Alfredo. (A - - mor, a - mor è pal - pi - to dell' u - ni - ver - so, dell' u - ni - ver - so in - te - ro,

p

Lie - be, die mit Wonn' und sel' - gem Schmerz je - de Brust er - re - get, mit hoher Wonn' und sel'gem
 mis - te - ri - o - so, mis - te - ri - o - so al - te - ro, cro - ce cro - ce de - liz - ia cro - ce de - liz - ia al

f *pp* *3* *3* *3*

Allegro. Violetta.

Schmerz. S ist Thorheit und Wahnsinn!
 cor. (Fol-li - e! fol - li - e!)

The first system of the musical score for 'Allegro. Violetta.' features a piano accompaniment in the left hand with a strong, rhythmic pattern of eighth notes, marked *ff*. The right hand has a melodic line with some grace notes and a trill. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

The second system continues the piano accompaniment. The right hand has a melodic line with a trill. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo marking *dolce a piacere* is present.

Tempo I.

Von der Freu-de Blu-men-krän - zen sei mein Le - ben heiter durch-zo - gen, auf des Ju-bels lust'-gen

The third system of the musical score for 'Tempo I.' features a piano accompaniment in the left hand with a strong, rhythmic pattern of eighth notes, marked *p assai brillante*. The right hand has a melodic line with a trill. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Wo - gen rau-schen schnell die Ta-ge da-hin. Jeder Morgen soll mir als Bo-te neue Feste fröhlich ver-

The fourth system of the musical score for 'Tempo I.' features a piano accompaniment in the left hand with a strong, rhythmic pattern of eighth notes. The right hand has a melodic line with a trill. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

kün - den, jeder Abend soll mich fin - den, wo die Lust mich taumelnd um-

The fifth system of the musical score for 'Tempo I.' features a piano accompaniment in the left hand with a strong, rhythmic pattern of eighth notes, marked *f*. The right hand has a melodic line with a trill. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo marking *con effetto* is present.

fasst, ach ja, wo die Lust, wo die Lust mich taumelnd umfasst, ach ja, wo die

The sixth system of the musical score for 'Tempo I.' features a piano accompaniment in the left hand with a strong, rhythmic pattern of eighth notes. The right hand has a melodic line with a trill. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo marking *sempre con Red.* is present.

Lust, ach, ————— ach ————— tau-melnd fasst.

f *p*

tr *f* *tr*

Richard Wagner.

Meistersinger. *)

Preisslied.

Sehr mässig. *Walther.* „Mor-genlich“

p *sehr lang* *cresc.* *dim.* *p* *dolce*

leuch-tend im ro - si-gen Schein, von Blüth'und Duft geschwellt die Luft, voll al-ler

cresc. *molto cresc.*

Ein wenig zurückhaltend. *(wie entrückt)*

Won - - - nen, nie er - sonnen, ein Gar-ten lud mich ein, dort un-ter einem Wunderbaum, von

f *dim.* *p sehr zart*

Früchten reich be - han - gen, zu schau'n im sel - gen Lie-bes-traum, was höch-stem Lust - ver -

p *cresc.*

Allmählich wieder in etwas bewegterem früheren Zeitmaass.

lan-gen Er-füllung kühn ver - hiess, dass schönste Weib. E - va im Pa-ra-

dim. *p* *cresc.* *f* *dim.* *p dolce*

Ad. *

Meistersinger. (leise flüsternd)

dies! Ja wohl, ich merk', 'sist ein an - der Ding, ob falsch man o - der

p dolcissimo *poco cresc.* *dim.*

Volk! (leise flüsternd) Das ist 'was An - - d'res, war hätt's ge - dacht! Was doch recht Wort und

rich - - tig

Sachs. Zeu - ge am Ort sing! fahret fort! Walther. A - bend - lich däm - mernd un -

pp *pp* *p*

Vor - trag nacht.

schloss mich die Nacht; auf stei - lem Pfad war ich ge - naht zu ei - ner Quel - le rei - ner

p cresc. *f*

Wel - - - le, die lockend mir ge - lacht: dort un - ter ei - nem

Zurückhaltend.

dim. *p dolcissimo*

Lor - beer - baum von Ster - nen hell durch - schie - - nen, ich

ausdrucksvoll

schaut' im wa - chen Dich - ter - traum von hei - lig hol - - den Mie - nen, mich

cresc. *dim.* *p*

net-zend mit dem edlen Nass. das hehr - ste Weib: die Mu -

cresc. *f* *p dolce*

6

- - se des Par-nass: Meistersinger. 'S ist kühn und selt - sam. das ist wahr; doch wohl ge - reimt und sin - ge -

f *p dolce* *p dolce*

Volk: So hold und traut, wie fern es

Sachs. bar. Zeu - ge wohl er-kies't! Fahret fort, und schliesst! Walther. (sehr feurig) Huld - reich - ster

p dolce *cresc.* *p*

schwebt, doch ist's als ob man's mit er - - lebt!

Tag; dem ich aus Dich-ter's Traum er - wacht! Dass ich er - träumt, das Pa-ra -

molto cresc. *f* *dim.* *p*

dies, in himmlisch neu - ver-klär-ter Pracht hell vor mir

cresc. *f* *dim.*

6

lag, da - - hin lach-end nunder Quell den Pfad mir wies; die,

ausdrucksvoll *dolce* *cresc.*

dort ge - - boren, mein Herz er - - ko - ren, der

p *sempre con Red.*

Er-de lieb - lich-stes Bild, als Mu-se mir ge - weiht so hei - - - - - lig ernst als

p dolce *cresc.* *p cresc.*

mild, ward kühn von mir ge - freit; am lich - - ten Tag der

p cresc. *f* *p dolce*

Volk. Ge - wiegt wie

Son - nen, durch San - - ges Sieg ge - won - nen, Par - - nass

p dolce *p molto cresc.*

in den schön - - sten Traum hör' ich es

und Pa-ra-dies!'

f poco riten. *p* *f a tempo* *più f* *p dolce* *Red. **

più p *pp rallent.* *Red. **

Richard Wagner.

Die Walküre.*)

Liebeslied.

Mässig bewegt.

pp dolce

ausdrucksvoll

cresc.

mf *dim.*

p

Siegmund.

Win-ter stür- me wichen dem Won-ne-mond, in

mil-den Lich - te leuchtet der Lenz; auf lin - den Lüf - - ten leicht und lieb - - lich,

Wun-der we-bend er sich wiegt; durch Wald und Au - - en weht sein A - - them.

weit ge-öff - net lacht sein Aug'; Aus sel'- ger Vög-lein San-ge süß er-tönt,

hol - de Duf - te haucht er aus: sei - nem war - men Blut ent - blü - hen won - ni - ge Blu - men,

Keim und Spross entspringt seiner Kraft.

Mit zar - ter Waf - fen Zier be - zwingt er die Welt:

Winter und Sturm wichen der star - ken Wehr: wohl muss - te den tapf - ren Streichen die strenge Thüre auch weichen die -

trotzig und starr uns trenn - te von ihm.

Zu sei - - - ner

Schwe - - - ster schwang

er sich

her; die Lie - - - - - be

p *f* *dim.*

lock - - - - te den Lenz: in uns' - - - - rem

zart. *p* *più p*

Bu - - - - sen barg - sie sich tief; nun

pp

lacht sie se - - - - - lig dem Licht.

cresc. *f* *più f*

Die bräut - li-che Schwes-ter be-frei-te der Bru - - der; zer -

ff *dim.* *p* *f*

träum-mert liegt, was je sie ge-trennt, jauch-zend grüsst sich das

p *f* *p weich*

jun - ge Paar: ver - eint

p *cresc.*

sind Lie - be und

f *mf* *f* *dim.*

Lenz.

Carl Maria von Weber.

Oberon.

Von Jugend auf im Kampfgefilde.

Allegro energico.

ff *ff*

mf *cresc. assai* *ff* *p* *ritard.*

Tempo.

Von Jugend auf in dem Kampfgeld, die Lan - - - ze hoch und vor den

Schild: stets da, wo sich der Mann er-probt, am wild'-sten Schlacht und Kampf-lust

tobt, am wild'-sten Schlacht und Kampf - - - lust tobt!

Führend des Va-ters Schwert, stolz, dass sein Na-me mich

ehrt', füh - rend des Vaters Schwert, stolz, dass sein Nam' mich ehrt', im Herzen noch die Lie-be

schwieg, mein einz'-ges Stre-ben: Sieg! Sieg! Sieg!

Tempo.

ff *p* *fp* *p*

Red. *

Andante con moto. Jetzt

dolce *p dolce*

giesst sich aus ein sanft' - - rer Glanz auf mei - nes Le - bens

pp

Wo - gen - tanz, der Schön - - heit Lächeln mil - - dert zart des

pp

Ruh - mes wil - - de Män - - - ner - art. Süß wie des A - - bends

pp dolce

Wehn, Stern in der Nacht so schön, nichts Reizen-der's dir ja ver - blieb, um mich zu-

pp

fesseln! Lieb! Lieb! Lie be!

Un poco più moto.

Ob

First system of the musical score. The piano part begins with a *dolce* marking, followed by *pp* and *p*. The vocal part has lyrics: fesseln! Lieb! Lieb! Lie be! The system concludes with a *rit.* (ritardando) marking and a *p* dynamic.

a - ber auch neu-es Ge-fühl mich durch-bebt, doch stets noch die frü-he - re

Second system of the musical score. The piano part includes *string.* and *cresc.* markings. The vocal part has lyrics: a - ber auch neu-es Ge-fühl mich durch-bebt, doch stets noch die frü-he - re. The system concludes with a *poco a poco* marking.

Tempo I.

Gluth mich be-lebt, doch stets noch die frü-he-re Gluth mich be-lebt, doch stets noch, wie

Third system of the musical score, marked **Tempo I.** The piano part features *f* and *ff* dynamics. The vocal part has lyrics: Gluth mich be-lebt, doch stets noch die frü-he-re Gluth mich be-lebt, doch stets noch, wie.

früher die Gluth mich be - lebt! Ob a - ber auch neu-es Ge - fühl mich durchbebt, doch

Fourth system of the musical score. The piano part features *fz* and *f* dynamics. The vocal part has lyrics: früher die Gluth mich be - lebt! Ob a - ber auch neu-es Ge - fühl mich durchbebt, doch.

stets noch, wie frü - - her die Gluth mich be - lebt, doch stets noch, wie

Fifth system of the musical score. The piano part features *fz* and *f* dynamics. The vocal part has lyrics: stets noch, wie frü - - her die Gluth mich be - lebt, doch stets noch, wie.

frü - her die Gluth mich be - lebt.

Sein oh - ne Lieb',

Sixth system of the musical score. The piano part features *fp* and *mf* dynamics. The vocal part has lyrics: frü - her die Gluth mich be - lebt. Sein oh - ne Lieb'. The system concludes with a *f* dynamic and a *Red.* (Reduction) marking.

welch düstrer Trau-er - flor! Doch Sein oh - ne Eh-re, Sein oh - ne Ehre: den Tod zög'ich

pp *cresc.* *ff*

Red. * Red. * Red. *

Più Allegro.

vor! Sein ohne Eh-re: den Tod zög'ich vor, den Tod zög'ich vor, Sein ohne Ehre, ohne

pp *ff* *ff*

Eh-re, Sein oh-ne Eh - re: den Tod zög'ich vor. Sein ohne Ehre, oh - ne Ehre,

f

Sein oh-ne Eh - re: den Tod zög'ich vor, den Tod zög'ich vor, den Tod zög'ich

ff Red. *

Tempo I.

vor.

ff

ff

OPERETTE UND TANZ

„Als ich ihn sah, ich wusst' es kaum.“*)

Aus der Operette: „Die Puppe.“

Allegretto.

PIANO. *mf* *rit.* *p*

Als ich ihn sah, ich wusst' es kaum, war's fern, war's nah, ach war's ein
 Traum? Sein Aug' blickt scheu, als wär' ihm neu, als wär' ihm fremd, was man ein Mädchen nennt! Erschien so
 jung, so voll Ge-müth, auf seiner Wang' die Jugend glüht, so duftig blüht die Jugend, ach ja, ich
poco animato
 lieb' ihn, ver-stehst du mich, o sprich! Wenn ich so of-fen al-les dir er-zähl, wenn keinen
a tempo
 Andern ich zum Gatten wähl, wenn ich mit ihm, mit ihm al-lein, wenn ich mit ihm kann glücklich, selig
accel. *rit.*
 sein! Hab' ich ver-letzt, o Mut-ter mei-ne Pflicht, verzeihe mir, ich lieb' ihn, doch er weiss es nicht.
a tempo *accel.* *f*

*) Mit Genehmigung des Verlegers Ed. Bote u. Bock, kgl. Hofmusikalienhändler, Berlin W.

Er sah mich nicht, was gäb' ich drum, hätt' er sich um-gekehrt nach mir! Kaum konnt' ich's

p a tempo

tra - gen, ihm nicht zu sa - gen, o Mutter, glaub, ich beichte Alles dir! Man nennt mich hübsch, man nennt mich

schön, ge-ra-de er wollt' mich nicht sehn, er liess von Sehnsucht seufzend mich bei Seite steh'n, ver -

poco animato
rit.

stehst du mich, o sprich! wenn ich so of-fen al-les dir er - zähl', wenn keinen An-dern ich zum Gatten

a tempo
mf

wähl', wenn ich mit ihm, mit ihm al - lein, wenn ich mit ihm kann glücklich, selig sein! Hab' ich ver -

accel.
rit.

letzt, o Mutter, meine Pflicht, verzeihe mir, ich lieb' ihn, doch er weiss es nicht!

cresc.
accel.
f

Frauen - Liebe und Leben.*)

Walzer.

Andante.

The musical score is written for piano and consists of five systems. The first system is marked 'Andante.' and includes dynamic markings 'p' and 'ff'. The subsequent systems continue the piece with various melodic and harmonic developments. The final system ends with a double bar line and a key signature change to F major.

Der Walzer ist durchweg langsam und zart zu spielen.

*) Mit Genehmigung des Verlegers Otto Wernthal, Berlin.

Tempo di Valse.

First system of musical notation for "Tempo di Valse". The music is in 3/4 time. The right hand (treble clef) begins with a piano (*p*) dynamic, playing a series of eighth notes with slurs. The left hand (bass clef) plays a steady eighth-note accompaniment. A crescendo (*cresc.*) marking appears in the right hand towards the end of the system.

Second system of musical notation. The right hand continues with chords and some eighth-note figures. The left hand maintains the eighth-note accompaniment. Dynamics include *f* (forte) in the right hand and *p* (piano) in the left hand. A first ending bracket labeled "1" spans the final measures of the system.

Third system of musical notation, starting with the section labeled "1. Walzer." in 3/4 time. The right hand begins with a fortissimo (*ff*) dynamic, playing chords. The left hand plays a simple bass line. The system includes markings for *p rit.* (piano, ritardando) and *pa tempo* (piano, alla tempo).

Fourth system of musical notation. The right hand features more complex melodic lines with slurs and ties. The left hand continues with a steady accompaniment of chords and eighth notes.

Fifth system of musical notation, featuring a first and second ending. The first ending is marked "1." and leads back to an earlier section. The second ending is marked "2." and concludes the system. Dynamics include *p rit.*, *ff*, and *p*.

Sixth system of musical notation. The right hand continues with melodic development, and the left hand provides a consistent harmonic and rhythmic foundation with chords and eighth notes.

First system of musical notation, measures 1-8. The key signature has one flat (B-flat). The first staff contains a melody with eighth and sixteenth notes, and the second staff contains a bass line with chords. A first ending bracket labeled '1.' spans measures 5-6, and a second ending bracket labeled '2.' spans measures 7-8.

Second system of musical notation, measures 9-16. The key signature changes to two flats (B-flat and E-flat). Measure 9 is marked *f rit.* (forte, ritardando). Measure 10 has a dynamic marking of *p* (piano). Measure 11 is marked *a tempo*. The first staff features a melody with slurs and ties, while the second staff has a bass line with chords.

Third system of musical notation, measures 17-24. The key signature remains two flats. The first staff continues the melodic line with slurs and ties. The second staff has a bass line with chords. The system concludes with a *ff* (fortissimo) dynamic marking in measure 24.

Fourth system of musical notation, measures 25-32. The key signature is two flats. Measure 25 is marked *p rit.* (piano, ritardando). Measure 26 has a dynamic marking of *p* (piano). The first staff features a melody with slurs and ties, and the second staff has a bass line with chords. First and second ending brackets are present over measures 25-26 and 27-28 respectively.

Fifth system of musical notation, measures 33-38. The key signature is two flats. The first staff contains a melody with slurs and ties, and the second staff has a bass line with chords. The system concludes with a *ff* (fortissimo) dynamic marking in measure 38.

Sixth system of musical notation, measures 39-44. The key signature changes to three flats (B-flat, E-flat, and A-flat). The first staff contains a melody with slurs and ties, and the second staff has a bass line with chords. First and second ending brackets are present over measures 41-42 and 43-44 respectively.

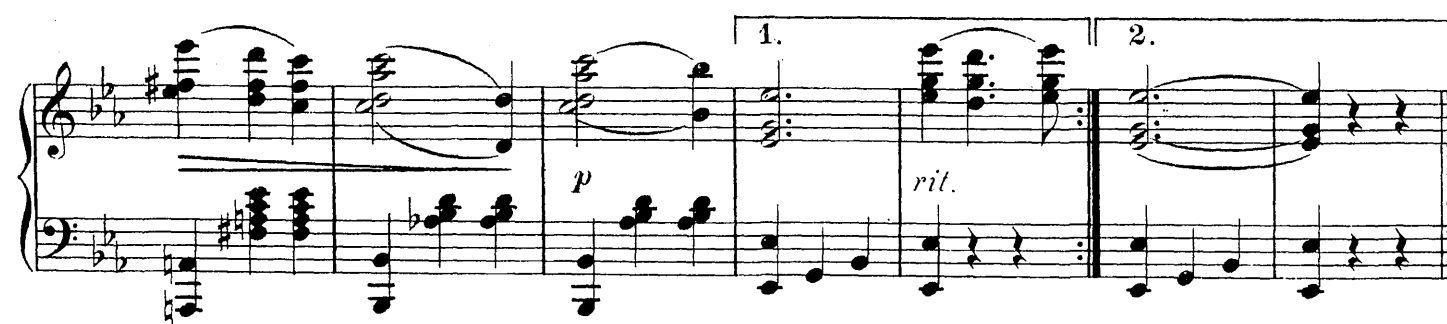
3.



First system of musical notation. Treble and bass staves. Key signature: two flats. Time signature: 3/4. Dynamics: *f* (forte) in the first measure, *p rit.* (piano, ritardando) in the second measure, and *a tempo* in the third measure. The music features complex chords and melodic lines.



Second system of musical notation. Treble and bass staves. Dynamics: *ff* (fortissimo) in the final measure. The music continues with complex chords and melodic lines.



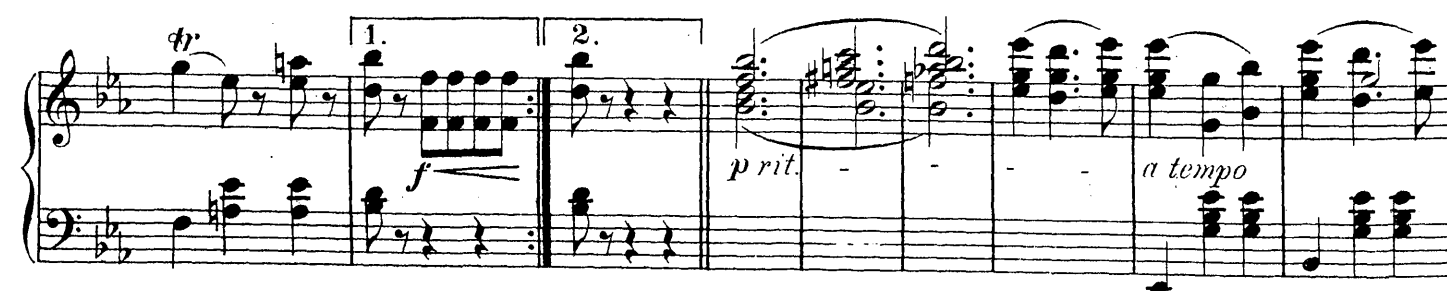
Third system of musical notation. Treble and bass staves. Dynamics: *p* (piano) in the third measure, and *rit.* (ritardando) in the fourth measure. The system includes first and second endings, marked "1." and "2." respectively.



Fourth system of musical notation. Treble and bass staves. Dynamics: *ff* (fortissimo) in the first measure. The music features complex chords and melodic lines.



Fifth system of musical notation. Treble and bass staves. Dynamics: *p* (piano) in the first measure. The music features complex chords and melodic lines.



Sixth system of musical notation. Treble and bass staves. Dynamics: *f* (forte) in the first measure, *p rit.* (piano, ritardando) in the second measure, and *a tempo* in the third measure. The system includes first and second endings, marked "1." and "2." respectively.







Più lento.



Lentissimo.



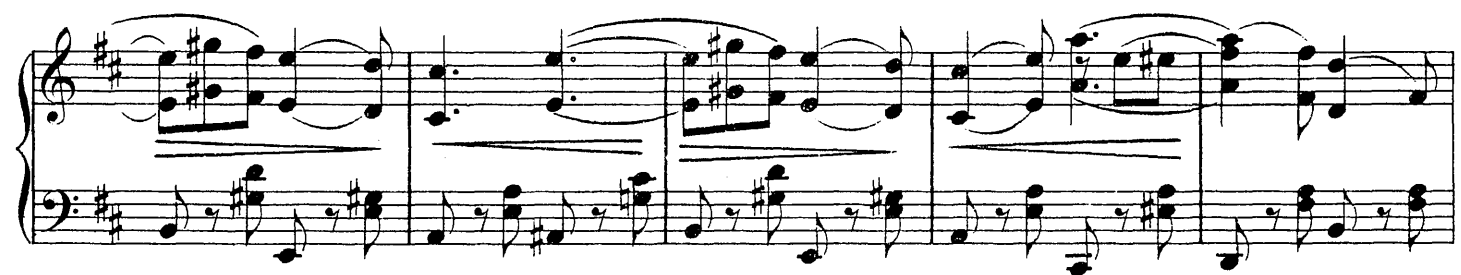
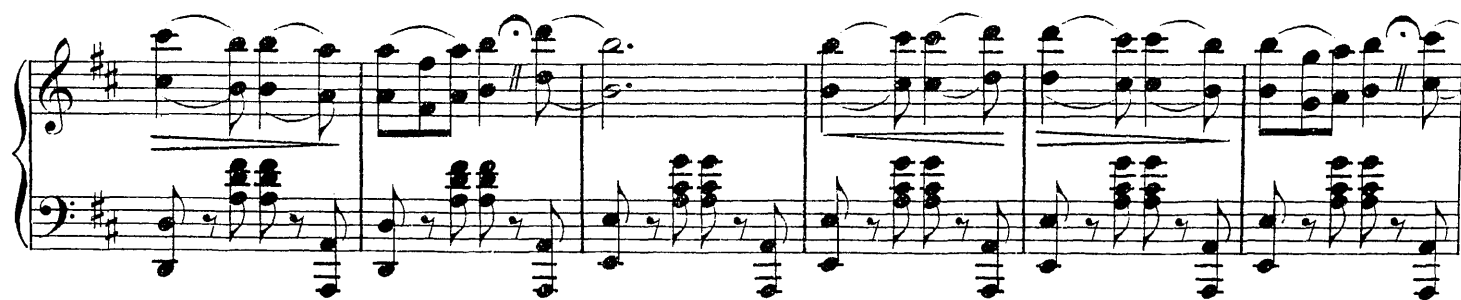
Franz von Blon.

Sizilietta.*)

Moderato quasi Andante.

The musical score for 'Sizilietta' is written for piano. It begins with a tempo marking of 'Moderato quasi Andante'. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into five systems. The first system features a right-hand melody with a 'p' (piano) dynamic and a 'r.H.' marking, and a left-hand accompaniment with a 'p' dynamic and a 'l.H.' marking. The second system continues the melody with a 'p' dynamic. The third and fourth systems show a more complex texture with multiple voices in both hands. The fifth system includes a 'f' (forte) dynamic, a 'rit.' (ritardando) marking, a return to 'a tempo', and a 'pp' (pianissimo) dynamic.

*) Mit Genehmigung des Verlegers Otto Wernthal, Berlin.



Tempo I.

This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble clef and a key signature of two sharps (F# and C#) in the upper staff, and a bass clef with the same key signature in the lower staff. The piece begins with a piano (*p*) dynamic marking. The first two systems consist of six measures each, featuring a steady eighth-note accompaniment in the bass and a melody of eighth and sixteenth notes in the treble. The third system introduces a forte (*f*) dynamic in the treble, followed by a *rit.* (ritardando) section and then a *a tempo* section with a *pp* (pianissimo) dynamic. The fourth and fifth systems continue the eighth-note accompaniment pattern. The sixth system concludes the piece with a *ppp* (pianississimo) dynamic in the bass and a *ff* (fortissimo) dynamic in the treble, ending with a double bar line.

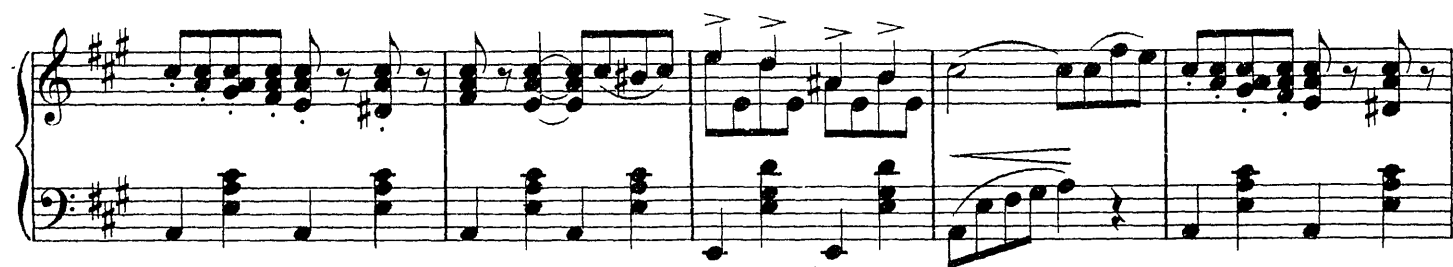
Frauenlist.

Gavotte aus der Operette: „Der Glücksritter.“*)

Allegretto grazioso.

The musical score is written for piano and violin. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 2/4. The tempo is marked 'Allegretto grazioso'. The score is divided into six systems. The piano part (bottom staff) includes dynamics such as *f*, *p*, *fs*, and *espress.*. The violin part (top staff) features melodic lines with slurs and accents. The score concludes with a final cadence in the piano part.

*) Mit Genehmigung des Verlegers Josef Weinberger, Leipzig-Wien.



Poco più animato.



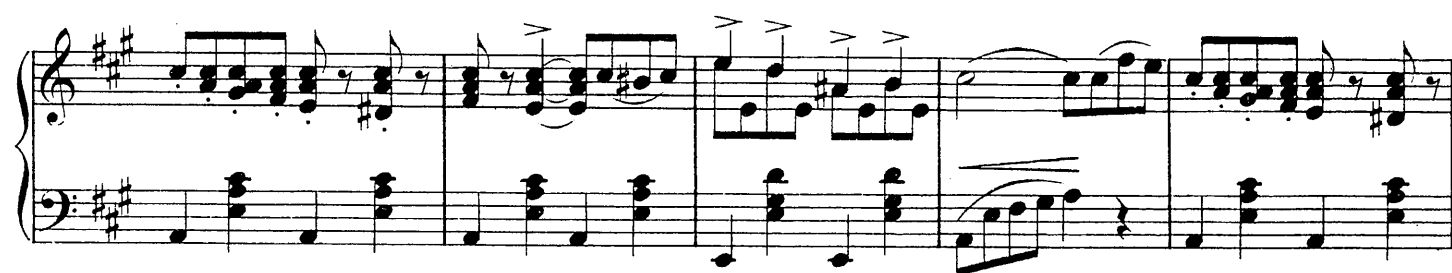
Tempo I.



First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and an *espress.* marking. The bass staff provides harmonic support with chords and moving lines.



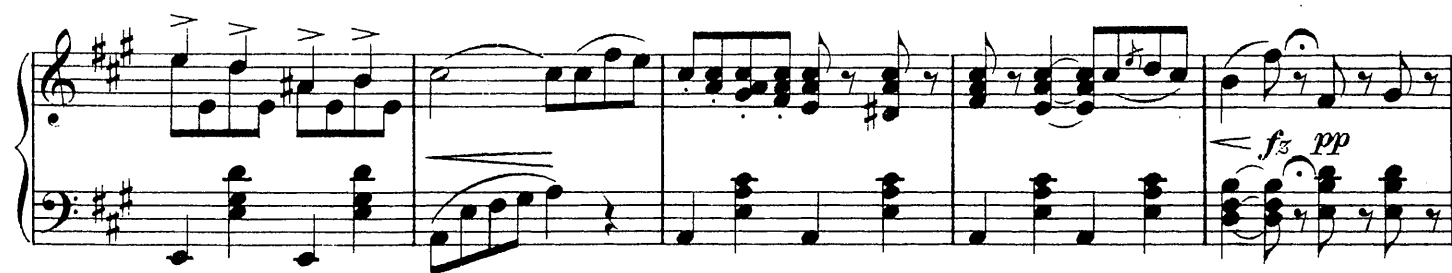
Second system of musical notation. Treble and bass staves. Treble staff features a piano (*p*) dynamic and a forte (*f*) dynamic. The bass staff continues with harmonic accompaniment.



Third system of musical notation. Treble and bass staves. Treble staff features a piano (*p*) dynamic. The bass staff continues with harmonic accompaniment.



Fourth system of musical notation. Treble and bass staves. Treble staff features a piano (*p*) dynamic. The bass staff continues with harmonic accompaniment.



Fifth system of musical notation. Treble and bass staves. Treble staff features a piano (*p*) dynamic. The bass staff continues with harmonic accompaniment.



Sixth system of musical notation. Treble and bass staves. Treble staff features a piano (*p*) dynamic. The bass staff continues with harmonic accompaniment.

Edm. Eysler.

Küssen ist keine Sünd'! *)

Aus der Operette: „Bruder Straubinger.“

Langsam.

Straubinger.

Bei der schö - nen Mei - ste - rin bracht' ich gern den A - bend

hin, o wie war das wun - der - bar, wenn der Mann im

Wirts - haus war; und wie man sich oft ver - gisst, hab' ich

ein - mal sie ge - küsst, mir war ob der Sün - de bang,

*) Mit Genehmigung des Verlegers Josef Weinberger, Leipzig - Wien.

sie a - her lu - stig sang: *rit.* Küs-sen ist kei - - ne Sünd'



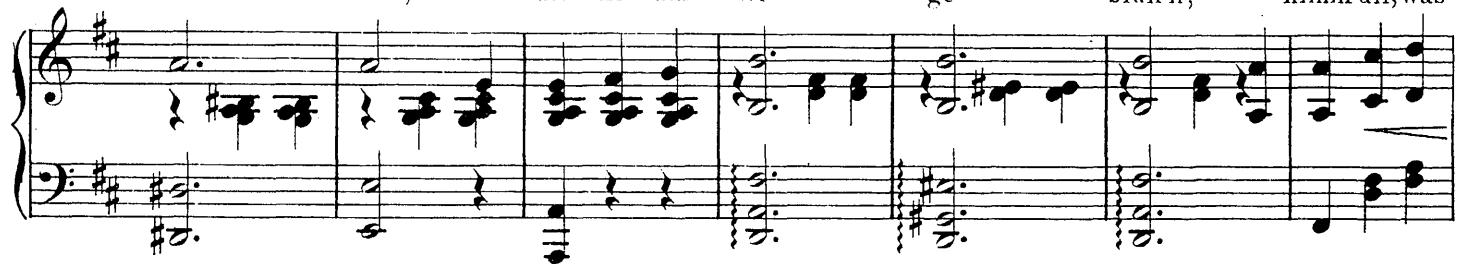
mit ei - nem schö - - nen Kind: lacht dir ein Ro - - sen - -



mund, küss' ihn zu je - - der Stund! Pflücke die Ro - -



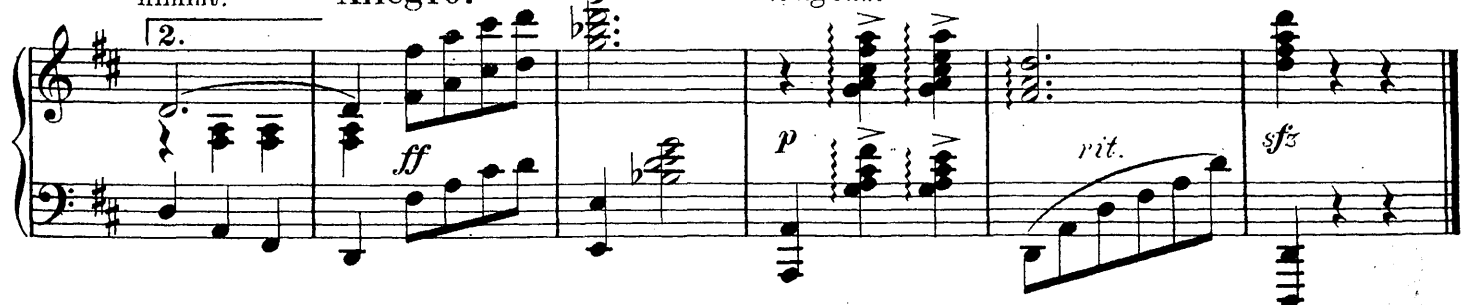
sen kühn, die dir am We - - ge blüh'n, nimm dir, was



dir be - - stimmt, weil's sonst ein And' - - rer nimmt



nimmt. **Allegro.** *langsam*



V. Holländer.

Neuestes! Allerneuestes! *)

Potpourri aus der gleichnamigen Ausstattungsposse.

Roland und Victoria. (*Berliner Text.*) resp. Donauweibchen und Eiserner Mann. (*Wiener Text.*) u. a.

1. Introduction im Himmel.

Moderato.



2. Hier oben ist es schöner.

Moderato.



*) Mit Genehmigung der Verlagsgesellschaft Harmonie, Berlin.W.

3. Ich bin eine niedliche Seele.

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Tempo di Valse.

bin oh-ne Schuld, oh-ne Feh - - - le dem Er-den-ge - tium-mel ent - flohn, —

— ich bin ei-ne nied-li-che See - - - le aus der vier - ten Di-men-

sion! —

etwas langsamer

4. Duett. Roland und Victoria resp. Donauweibchen und Eiserner Mann.

Wiener Text: Eiserner Mann. Auf dem Rat-haus ste-he ich, langweil mich dort

Berliner Text: Roland. Wenn ich auf mei-nem Sok-kel steh' und auf die Men-schen

Allegretto.

mp

fürch-ter-lich, was ich seh'n und hö-ren muss, das ist für - wahr kein Hoch-ge-nuss.
run-ter seh', dann seh' ich man-ches Ren-dez-vous und guck' mit trock'nem Mun-de zu.

Donauw. Mir da - für im Ge - gen - teil ward kein ruh' - ger Platz zu Teil;
 Victoria. Mein Loos ist ge - nau so schwer, denn ich seh' rund um mich her



ich muss im - mer küs - sen seh'n, das macht mir lan - ge Zäh'n!
 ü - ber - all Pous - sie - re - rei, nur ich bin nicht da - bei!



Donauw. Ei-ser-ner, Ei-ser-ner Rathausmann, ich bitt' dich schönstens, fan-ge mit mir doch ein Ver-
 Roland. Möchsten nicht, möchsten nicht mit mir jeh'n? Was will-ste denn, du Kleener? Roland. Wir pas-sen ja so
 Victoria.



hält'nis an! Auf dich spitz' ich schon lange!
 Beide. Sie: {Kom-me doch, kom-me doch, geh' mit mir!}
 Er: {Kom-me schon, kom-me schon, geh' mit dir!} Die
 wunder-schön, zwei ech-te Spree-a - thener! Mach'n wir's doch, mach'n wir's doch auch ein-mal, wie's
 Beide.



gan-ze Welt wird sa-gen: Do - nau - wei - berl, Ei-ser-ner Mann, schaut das fe-sche
 al - le an - dern machen! Je - der sagt ganz si - cher da: Ro - land und Vic -



Pär - chen an!
to - ri - a

Er von Ei - sen, Sie von Stein,
sind für - wahr ein Lie - bes - paar.

Su - per - fein!
wun - der - bar!

(Tanz.)



5. Das Glück im Himmel.

Seid doch ge - scheidt, ihr gu - ten Leut', nicht in den Fer - nen, nicht bei den Ster - nen,



sucht nicht das Glück im Him - mel - reich, es wohnt da un - ten, ja! un - ten bei



6. In Crefeld liegen Husaren.

Alla marcia.

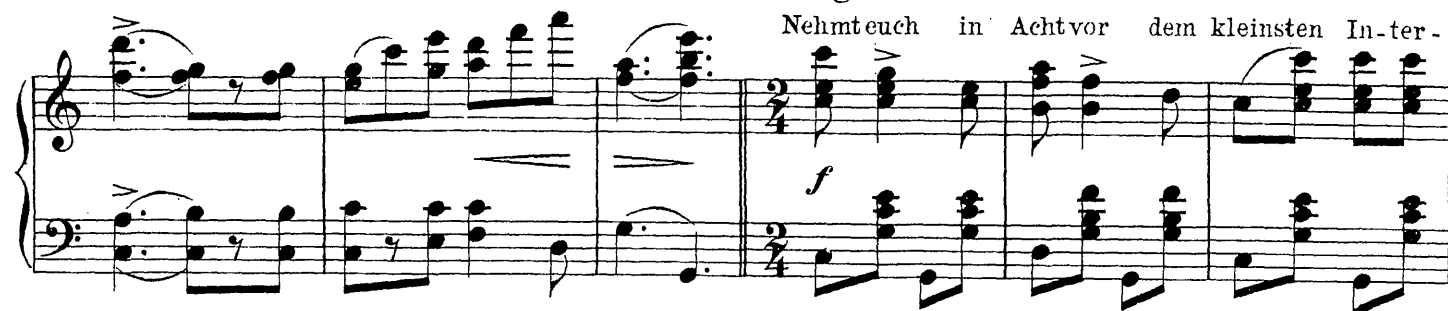
euch.



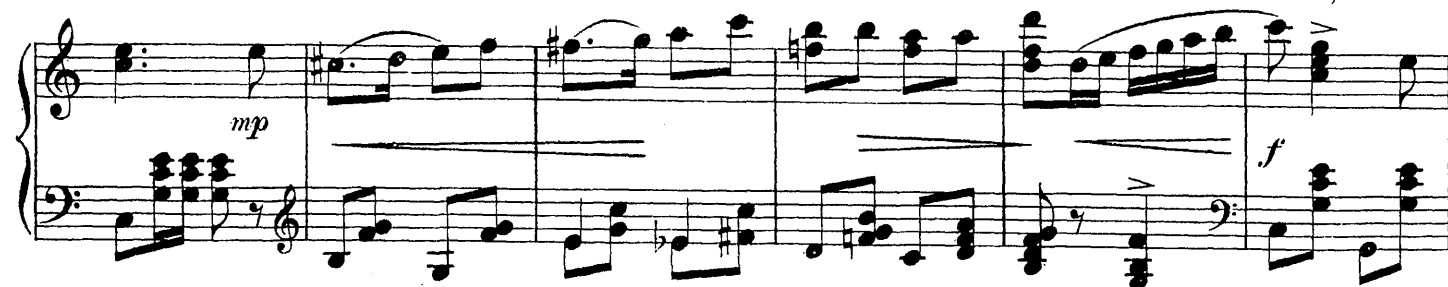
7. Die Kodack-Mädels.

Allegretto.

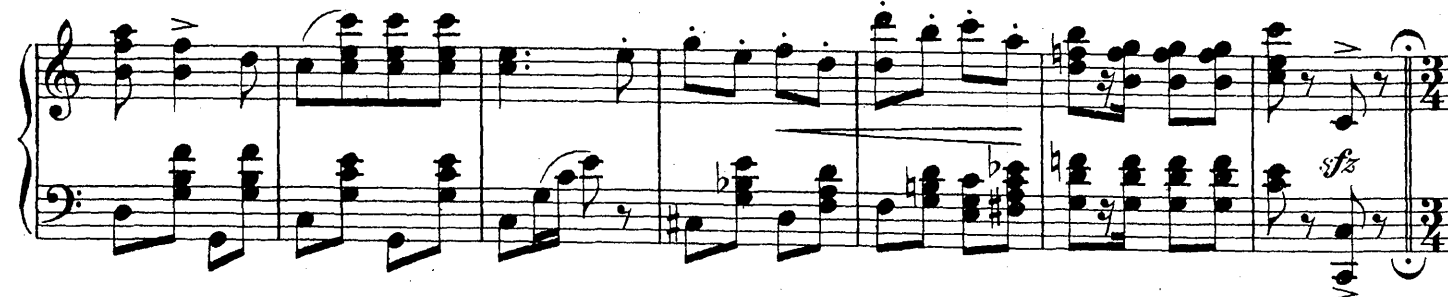
Nehmt euch in Acht vor dem kleinsten In-ter-



view, wenn ihr ein Wörtchen nur erzählt, wir dich-ten tau-send zu! Bit-te, recht



freundlich, wir fan-geneuch ge-schwind, weil wir die net-ten und koket-ten Ko-dacknä-del sind.



Lento.

8. Linden Lied.

Tempo di Valse.

Drum vom Thor, drauf die stol - ze Quadri - ga steht bis zum



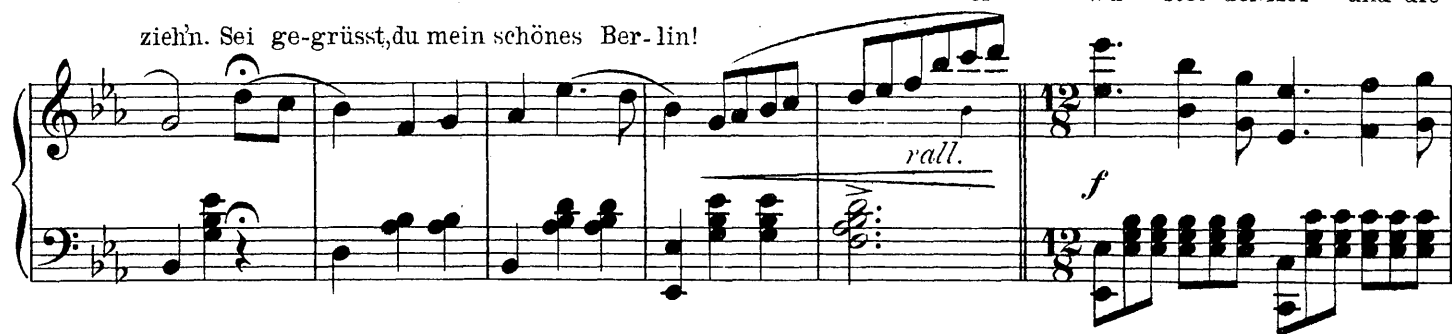
Schloss wo des Kai - sers Stan - dar - te weht, soll der ju - beln - de Ruf mei - ne Stra - sse durch -



9. Buren Lied.

Maestoso.

zieh'n. Sei ge - grüsst, du mein schönes Ber - lin!
Ver - wü - stet der Hof und die



blü - hen - de Farm, ver - nich - tet vom zeh - ren - den Bran - - - de, einst



wa - ren wir reich, doch jetzt sind wir arm, als Bett - ler durchzieh'n wir die



Allegro.

Lan - - - de.



V. Holländer.

Schön war's doch.*)

Walzer über die beliebtesten Melodien aus der gleichnamigen Ausstattungsposse

Nord-Express, Die süßen, kleinen Mägdelein u. a.

Einleitung.

Prinzessin Tausendschönchen.

In Trou-ville und in Ost - en - de bin

ich be-kannt als Star der Sai - son, wo-hin die, Schrit-te ich wen - de, be-

stim - me ich der Mo-den Fa - çon. Schneidig vom Kopf bis zur Soh -

le geb' ich dem Sport be - gei - stert mich hin, Chic, so heisst die Pa-

ro - le, bin auf dem Turf stets die Kö - ni - gin!

*) Mit Genehmigung der Verlagsgesellschaft Harmonie, Berlin. W.

Die süßen kleinen Mägdelein.

So tief ich auch ins bunte Le - ben blickte. ich hat-te

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is in the treble clef, starting with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a series of chords, starting with a triad of G2, B1, and D2, followed by a series of chords that support the melody.

ei - ne grosse Lei - den - schaft

die mich mit tau - send Banden stets um - strick - te

The second system of musical notation continues the melody and bass line. The melody features a series of eighth notes and quarter notes, with a prominent trill on the note G4. The bass line continues with chords, including a triad of G2, B1, and D2, and a series of chords that support the melody.

und mich ge - fes - selte hielt mit Zau - ber - kraft etc.

The third system of musical notation continues the melody and bass line. The melody features a series of eighth notes and quarter notes, with a prominent trill on the note G4. The bass line continues with chords, including a triad of G2, B1, and D2, and a series of chords that support the melody.

The fourth system of musical notation continues the melody and bass line. The melody features a series of eighth notes and quarter notes, with a prominent trill on the note G4. The bass line continues with chords, including a triad of G2, B1, and D2, and a series of chords that support the melody.

The fifth system of musical notation continues the melody and bass line. The melody features a series of eighth notes and quarter notes, with a prominent trill on the note G4. The bass line continues with chords, including a triad of G2, B1, and D2, and a series of chords that support the melody. The system concludes with the instruction *poco rall.*

a tempo

Ein blon - des Wu - schel - haar, zweihei - sse Feu - er - rä - - del

ein Lip - pen - paar zum Küs - sen schön

das soll ein and' - rer wie - der - stehn'.

Mich hat die schlau - e Schaar von Ju - gend auf am Fä - - del,

sie fin - gen gar zu leicht mich ein,

die lie - ben, klei - nen Mäg - - de - lein.

poco rall.
Allegro.**Nord Express.**

Am Bahn - hof Fried - rich - strasse war die Ge -

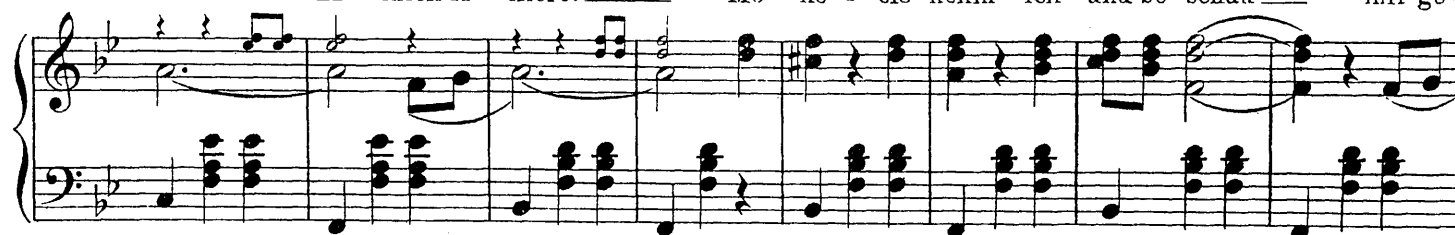
schicht

mir passiert

dort, dicht am Schal - ter, wunderbar,

hat ein

Weib — mich fi - xiert. — Mo - no - ele nehm' ich und be - schau — mir ge -



nau die-se Frau. Gott, war diesüssund nett, so zier - lich und ko - kett als sie



lö - ste sich ihr Bil - let. —



Ach. ach, das war ei-ne

Fahrt wun-der - bar, im Le - ben nie ver - gess ich den

Nord - - ex - - press! So lang ich at - men kann

denk ich dran, denk ich dran, denn ach, denn ach, das

war ei-ne Fahrt wun - der - bar.

1. 2.

Zauberlied.

Drum mit - ten in mit - tel-ster Mit - ter -

The first system of the musical score for 'Zauberlied.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a series of chords, followed by a melodic line starting with a half note G4, then a quarter note A4, and a half note B4. The lower staff is in bass clef and features a series of chords, with a melodic line starting with a half note G2, then a quarter note F2, and a half note E2. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). A crescendo hairpin is visible between the two staves.

nacht, um zwölf etc.

The second system of the musical score continues the composition. The upper staff features a melodic line with a half note G4, a quarter note A4, and a half note B4. The lower staff continues with chords and a melodic line starting with a half note G2, a quarter note F2, and a half note E2. A dynamic marking of *sfz* (sforzando) is present. A crescendo hairpin is also visible.

The third system of the musical score continues the composition. The upper staff features a melodic line with a half note G4, a quarter note A4, and a half note B4. The lower staff continues with chords and a melodic line starting with a half note G2, a quarter note F2, and a half note E2. A dynamic marking of *mf* (mezzo-forte) is present.

The fourth system of the musical score continues the composition. The upper staff features a melodic line with a half note G4, a quarter note A4, and a half note B4. The lower staff continues with chords and a melodic line starting with a half note G2, a quarter note F2, and a half note E2. Dynamic markings include *sfz* (sforzando) and *f* (forte). A crescendo hairpin is also visible.

The fifth system of the musical score concludes the piece. The upper staff features a melodic line with a half note G4, a quarter note A4, and a half note B4. The lower staff continues with chords and a melodic line starting with a half note G2, a quarter note F2, and a half note E2. A dynamic marking of *sfz* (sforzando) is present.

Alexander Krakauer.

Du guater Himmelvater.*)

Urwiener-Lied.

Langsames Walzertempo.

Piano introduction in 3/4 time, marked *f* and *Fine.* The music features a melody in the right hand and a bass line in the left hand, both in 3/4 time.

First vocal entry with piano accompaniment, marked *p*. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are:

Mein Her-zerl da drinn das pumpert für Wien, denn i bin a Ur-ur-ur-Wea - - ner, geh' Jahr
 O Gott! weint ein Mann, was fang ich jetzt an! Hab' ver-lo-ren mein her-zi-ges Wei - - ber! Jetzt is'

Second vocal entry with piano accompaniment. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are:

ein und Jahr aus net vor d'Li-na hin-aus, mi se-hen's gar niemals in Grea - - ner! Dass i
 im Pa-ra-dies, o, ich weiss das ge-wiss, denn sie war sonst ein seel'gu-tes Täu - - ber! nur hats

*) Mit Genehmigung des Verlegers Ludwig Doblinger (Bernhard Herzimansky), in Wien.

Sehr langsam.

rit. pp dolce

fort möcht von Wien kommt mir niemals in' Sinn! Du gua - ter Him - mel - vo - - der, i brauch
oft mich se - kiert, bis auf's Blut malträtiert! Du gua - ter Him - mel - vo - - der, i brauch

rit. pp dolce

rall. a tempo mp rall.

kein Pa - ra - dies, i bleib' viel lie - ber do - der weil mei' Wean für mich's Himmelreich
kein Pa - ra - dies, i bleib' jetzt lie - ber do - der weil mei' Al - te im Himmelreich

rall. a tempo mp rall.

a tempo mf cresc. mf rall. a tempo

is! Du gua - ter Him - mel - vo - - der, i brauch kein Pa - ra - dies,
is! Du gua - ter Him - mel - vo - - der, i brauch kein Pa - ra - dies,

a tempo mf cresc. mf rall. a tempo

espress.

i bleib' viel lie - ber do - - der weil mei' Wean für mich's Him - melreich is!
i bleib' jetzt lie - ber do - - der weil mei' Al - te im Him - melreich is!

espress.

D. C. al Fine.

Ch. Lecocq.

Rondo.*)

Aus der Operette: „Mamsell Angot.“

Moderato.

mf *p*

Pitou, Auf Ehrenwort, ich lieb' Clai - ret - te, — doch bin kein Narr, ich, dass ich nicht — ein Mit - tel

pp leggiero

mich zu trö - sten hät - - te, wenn sie ihr hei - lig Wort mir bricht. Dies Briefchen soll mir Trost be -

mf

rei - ten, ge - schrieben ist in ed - lem Styl, wie duftet es auf al - len Sei - ten nach Patschu -

rinf

li und nach Ge - fühl. Auf Ehrenwort, ich lieb' Clai - ret - te, und ich ver - liess sie si - cher

rall. *p* *pp* *p*

*) Mit Genehmigung von Ed. Bote und G. Bock Kgl. Hofmusikalienhändler, Berlin W.

nicht, wenn sie nicht mich ver-las-sen hät - te, jetzt a-ber ruft mich and'-re Pflicht! Mein Schütz-

ad lib. *rall.* *a tempo*

poco animato

geist ist gewiss sehr mächtig, kann ohne Schönheit Macht be - stehn? Was folgt daraus? Sie ist ganz

f *cresc.* *f*

Poco più lento.

prächtig, vor Sehnsucht brenn' ich sie zu seh'n! Auf Ehrenwort, ich lieb Clai - ret - te, doch da'nen

rall. *delicato*

Animato.

andern sie er-wählt, ein Thor, wenn ich noch Skrupel hät - te, da sie sich selbst da - mit nicht

f *cresc.*

Anime.

quält! Das Rät - sel - hafte, das Ge-heimniss lockt uns, be - zau-bert mei-nen Sinn. Drum ge-he

f

si-cher oh-ne Säumniss, ich morgen um Punkt vier Uhr hin, ich gehe hin, geh'sicher um Punkt vier Uhr

rf *cresc.* *rall.*

hin! Doch!

werd' ich mich an Clairet-te rä - chen, ich hoff', dass

Moderato.

mf *poco rall.* *p*

Più presto.

ich sie wie-der seh'!

Wir werden uns dann wei-ter

spre-chen ist sie nur - erst Frau Pom-pon -

poco rall. *sf*

net, wir

werden uns schon wei-ter

spre -

- chen, ist sie nur

erst Frau Pom - pon -

cresc. *sf*

net!

mf *f* *sf*

Ch. Lecocq.

Chor der Verschworenen.*)

Aus der Operette „Mamsell Angst“

Allegro.

Chor. Ihr Herrn Ver-schwor-nen, merkt's euch fein, wer will ein richt'ger Ver-schwö-rer sein, den er-

kennt an der blon-den Per-rück' und dann am schwarzen Kra-gen Je-der-mann. Ihr Herrn Ver-

*) Mit Genehmigung von Ed. Bote und G. Bock Kgl. Hofmusikalienhändler, Berlin W.

schwo - re - nen merkt's euch - fein, wer will ein richt' - ger Verschwö - rer sein, den er -



kennt ander blon - den Per - rü - ck' und dann am schwarzen Kra - gen Je - der mann, ja den er -



kennt an der blon - den Per - rü - ck' und dann am schwarzen Kra - gen Je - der - mann, die blon - de Per -



rü - cke und so - dann den schwar - zen Kra - gen kennt Je - der - mann!

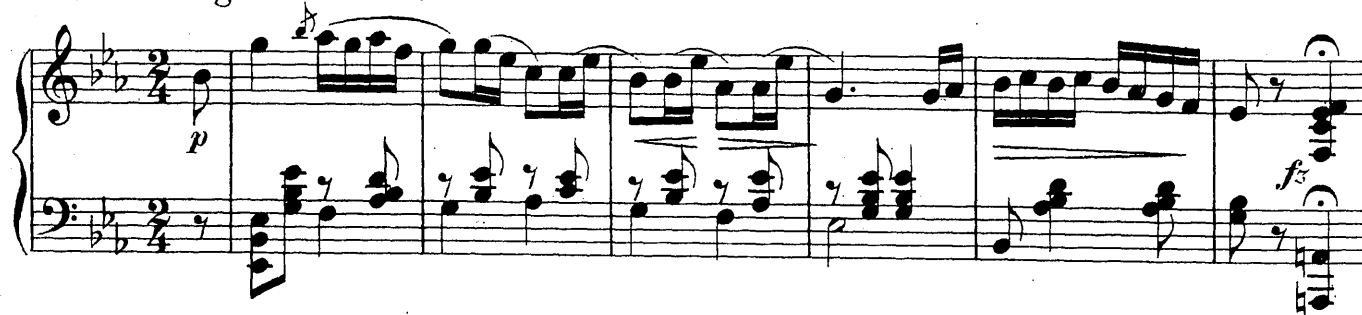


Franz Lehár.

Das is a einfache Rechnung.*)

Aus der Operette: „Der Rastelbinder.“

Allegro moderato.



Pfefferkorn. Pass' auf, mein Sohn, so spricht zu dir der Wolf Bär Pfeff -

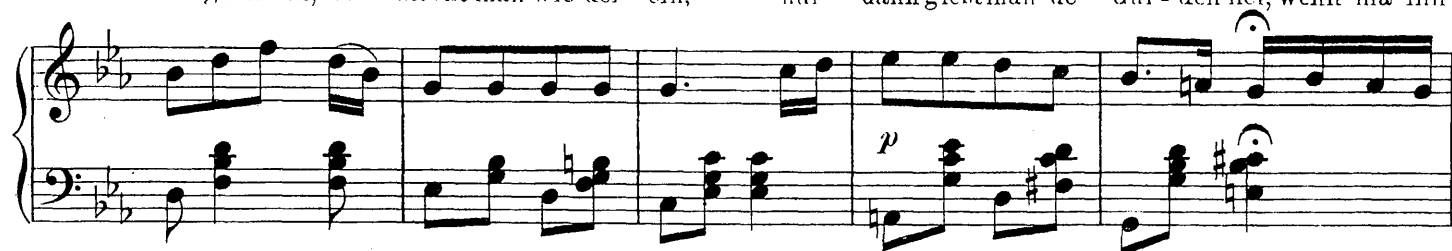


*) Mit Genehmigung des Verlegers Josef Weinberger, Leipzig und Wien.

korn! Ma' schaut sich erst den Gul-den an, von hin-ten und von vorn! und hat ma' sich ihn



an-geschaut, so steckt ma'n wie-der ein, nur dann giebt man de Gul-den her, wenn ma ihn



kann auf fünf Perzent ver - leih'n! Das is a ein - fa - che Rechnung, mei Kind, mei Kind, vergess' die



nit! Dann wirst du si-cher ma-chen a sehr a gu-ten Pro - fit! Das is a ein - fa - che



Rechnung, mei Kind, mei Kind, vergess' die nit, dann wirst du si-cher ma-chen a sehr a gu-ten Pro -



Franz Lehár.

Wenn zwei sich lieben.*)

Aus der Operette: „Der Rastelbinder.“

Allegretto.

Milosch. Suza (scheu).
Wir sind ja al-lein. Nun. Su-za, ge-schwind, ei-nen Kuss zum Gruss. Ach, Mi-lo-sch.

nein, nein! Milosch. Was hast du mein Kind? **Allegro moderato.**

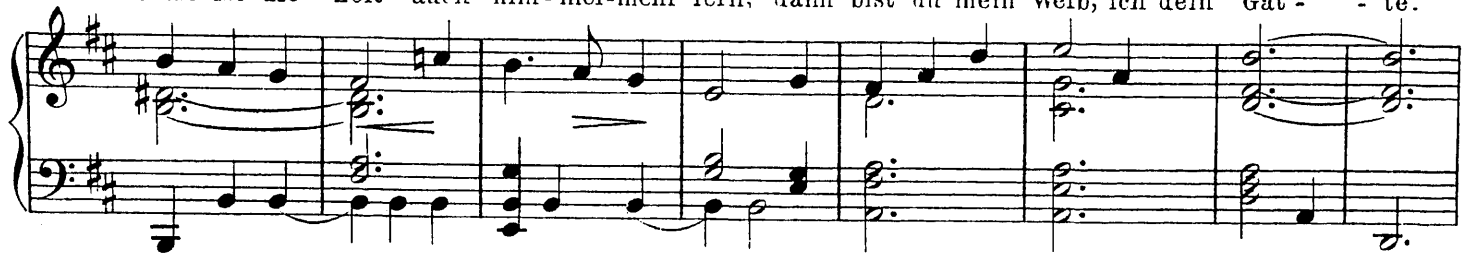
Milosch. Denk' ich zu-rück, drei Jah-re sind's grad, da muss-ten wir trau - rig

schei - den, du liebtest im Dorf, ich wur-de Sol-dat, nun sag: wie steht's mit uns bei -

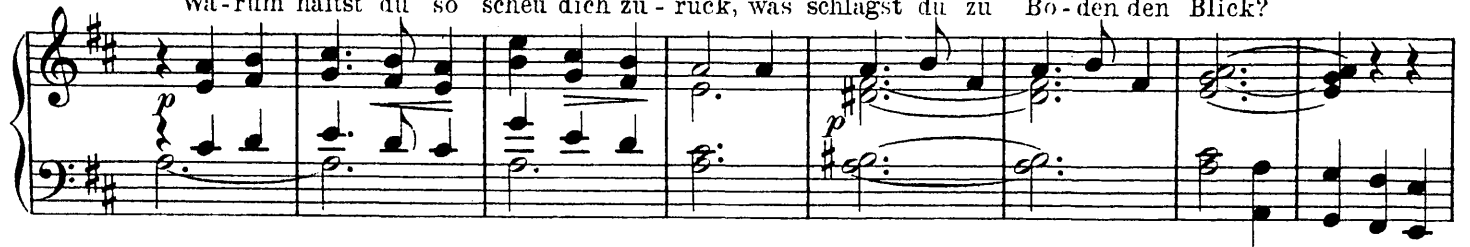
den? Ich blieb dir treu, ich hab' dich gern, noch lie-ber, als je ich dich hat - te!

*) Mit Genehmigung des Verlegers Josef Weinberger, Leipzig und Wien.

Jetzt ist die Zeit auch nim-mer-mehr fern, dann bist du mein Weib, ich dein Gat - - te.

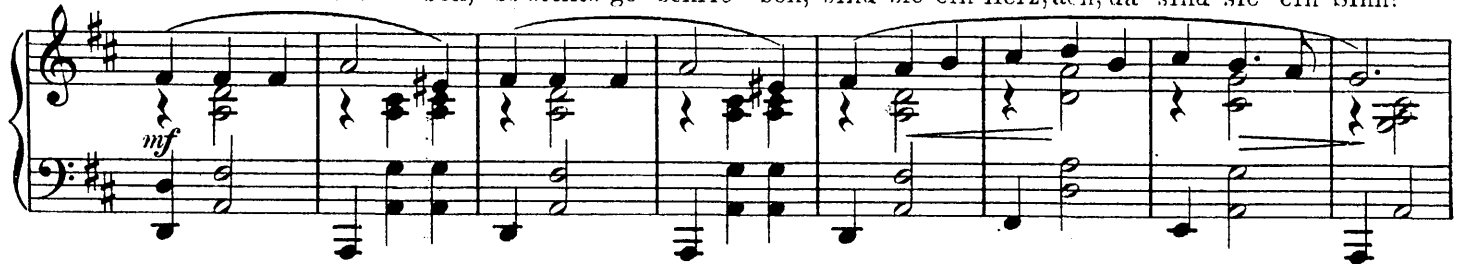


Wa-rum hältst du so scheu dich zu - rück, was schlägst du zu Bo-den den Blick?



Langsam.

Wenn zwei sich lie - ben, so steht's ge-schrie - ben, sind sie ein Herz, ach, da sind sie ein Sinn!



Wenn zwei sich lie - ben, so steht's ge schrie-ben, ge-ben ein - an - der al-les sie hin.



Ich bin dein Ei - gen, bleib's e - wig-lich!

Kannst du da schwei-gen? O, Lieb-ste, sprich!



Beide:

Nein! Lieb-ste, schwei-ge, die Lip-pen nei - ge, küs-se, küs-se mich. —



Allegro.

Milosch.

Su - za, ich kann dich nicht ver - stehn! Wa - rum soll das jetzt nicht mehr geh'n?

Suza.

Mi - losch, ich kann dir's doch nicht sa - gen!

Milosch.

Mi - losch, ich bitt' dich, thu nicht fra - gen! Bist wohl di.

Ärm - ste im Dorf ge - we - sen, und hab' dich doch zur Lieb - ste - ner - le - sen! Und war dir treu die lan - ge Zeit, und

Moderato.

Suza. Hab' mich ge - sehnt die Jahr', die lan - gen, dass ich dich

jetzt... jetzt hätt' ich dich ge - freit!

köunt' nur ein - mal um - fan - gen, ha - be ge - lechzt nach dei - nem Kuss, ich ha - be ge -

lechzt nach dei - - - nem

Kuss, und jetzt - Milosch.

Jetzt dich ha - ben muss!

Beide.

Wie die - ser

Tempo I.

Wennzweisich

Kuss mich se - lig be - rauscht.mitkeinem Kö - nig hätt'ichge - tauscht.

lie - ben, so steht's ge - schrie - ben, sind sie ein Herz, ach, da sind sie ein Sinn! Wennzweisich lie - ben,

so steht's ge - schrie - ben, ge - hen ein-an - der Al - les sie hin. Ich bin dein Ei - gen, bleib's e - wig -

lich! Kannst du da schwei - gen, o, Lieb - ste sprich! O Lieb - ste, schwei - ge, den Mund nur

nei - ge, küs - se, küs - se mich!

Franz Lehár.
Wiener Mädel.*)
Marsch.

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of six systems of music, each with a grand staff (treble and bass clef). The score includes various dynamic markings: *f* (forte), *ff* (fortissimo), and *p* (piano). There are also accents (>) and slurs. The piece includes first and second endings, marked with '1.' and '2.' above the staff. The notation includes eighth and sixteenth notes, as well as chords and rests.

*) Mit Genehmigung des Original-Verlegers Josef Weinberger, Leipzig und Wien.

Trio.

This musical score is for a Trio section, spanning measures 1 to 24. It is written for piano in a key of three flats (B-flat major or D-flat minor) and a 2/4 time signature. The notation consists of a grand staff with a treble and bass clef. The piece begins with a piano (*p*) dynamic. Measures 1-4 show a steady accompaniment in the bass with chords in the treble. Measures 5-8 introduce a more active treble melody. Measures 9-12 continue this pattern. Measures 13-16 show a crescendo leading to a forte (*f*) dynamic. Measures 17-20 feature a very forte (*ff*) section with dense chords. Measures 21-24 conclude the section with a piano (*p*) dynamic and a final chord.

Measures 1-24 are shown, including dynamics such as *p*, *f*, *ff*, and *ffz*.

Finale.

The musical score is written for piano in B-flat major (two flats) and 2/4 time. It consists of six systems of two staves each. The notation includes various dynamics such as *f* (forte), *ff* (fortissimo), and *p* (piano). Accents (>) are placed over many notes. Slurs are used to group notes in several places. The piece ends with a double bar line at the end of the sixth system.

Carl Millöcker.

Natalitza-Walzer. *)

Aus der Operette: „Apajune der Wassermann“

1.

p

rall.

a tempo

mf

f

*) Mit Genehmigung des Verlegers Josef Weinberger, Leipzig und Wien.



First system of musical notation. The treble clef staff begins with a *pritar.* (ritardando) marking. It features a melodic line with a *p* (piano) dynamic and a *a tempo* marking. The bass clef staff provides a harmonic accompaniment with chords and single notes.



Second system of musical notation. The treble clef staff continues the melodic line with various articulations and slurs. The bass clef staff continues the harmonic accompaniment.



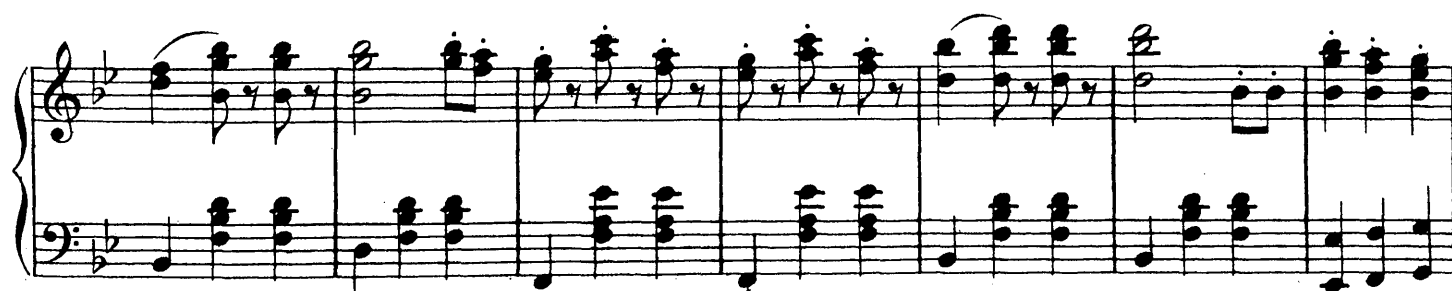
Third system of musical notation. The treble clef staff includes a first ending (1.) and a second ending (2.). Dynamics include *f* (forte) and *mf* (mezzo-forte). The bass clef staff continues the harmonic accompaniment.



Fourth system of musical notation, marked with a large '2.' at the beginning. The treble clef staff features a melodic line with a *mf* dynamic. The bass clef staff continues the harmonic accompaniment.



Fifth system of musical notation. The treble clef staff continues the melodic line with various articulations and slurs. The bass clef staff continues the harmonic accompaniment.

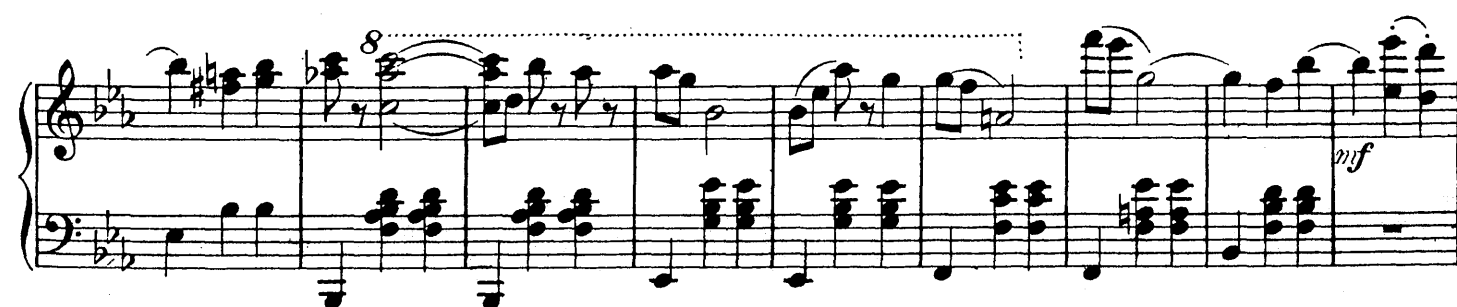
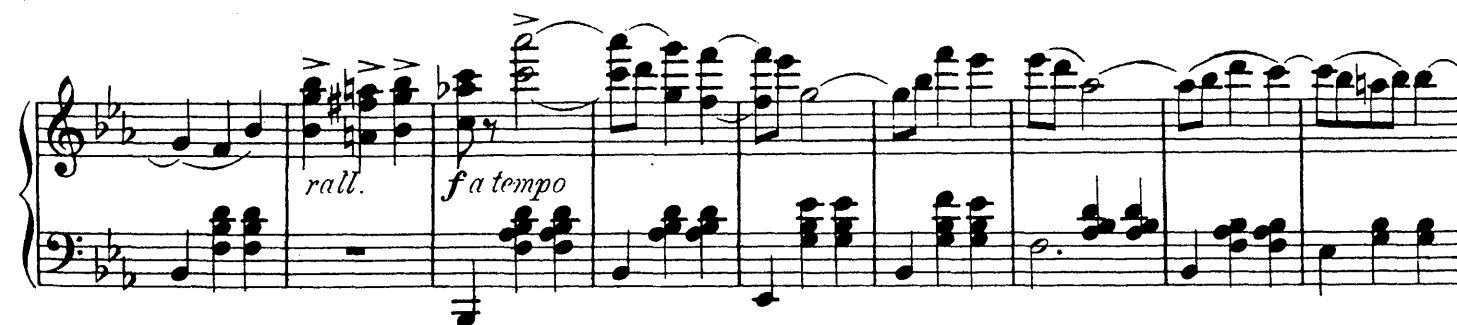
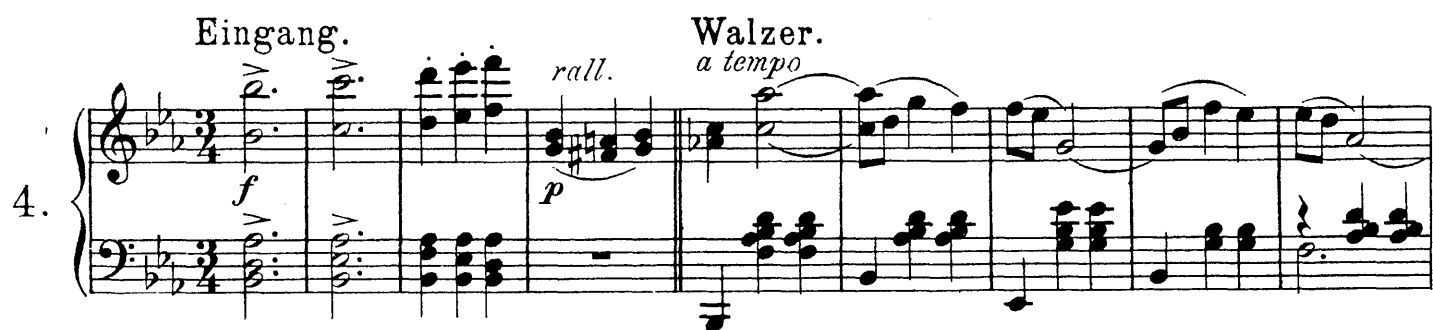


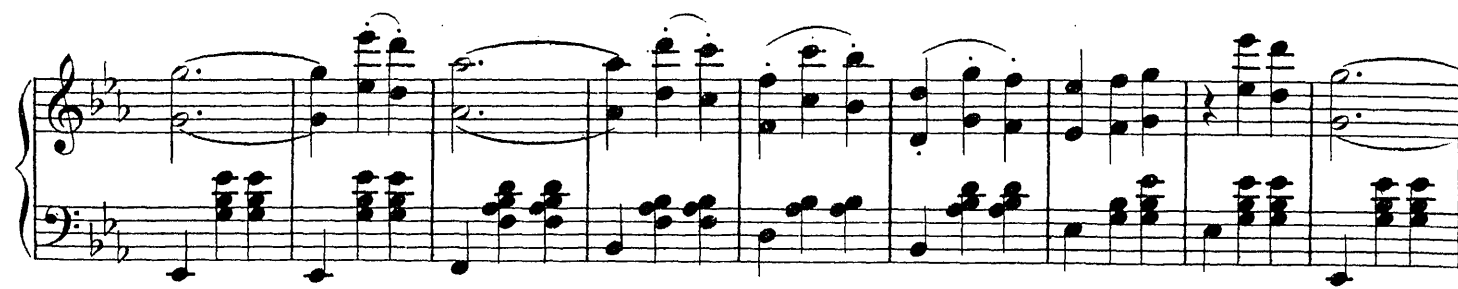
Eingang.

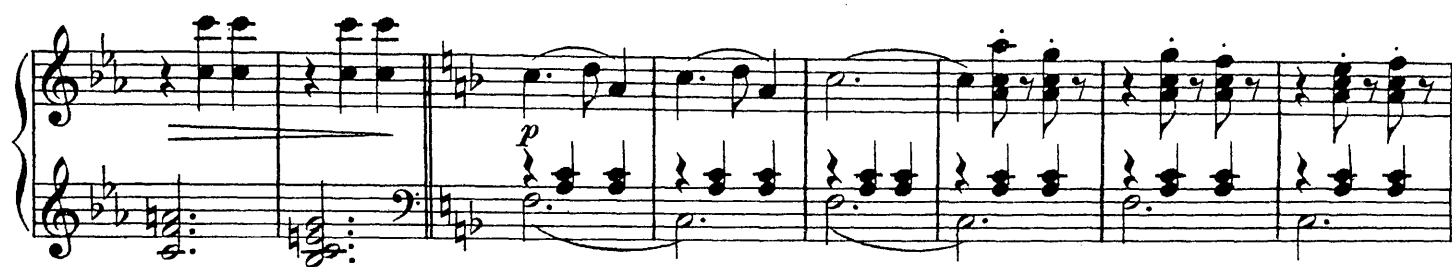
Walzer.

3.

This musical score is for a piano piece, likely a waltz, in 3/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The first system is marked 'Eingang.' and 'Walzer.' with a 'p' dynamic. The second system is marked 'p'. The third system is marked 'p'. The fourth system is marked 'p'. The fifth system is marked 'ff'. The sixth system is marked 'ff'. The score includes various musical notations such as notes, rests, and dynamic markings.







Carl Millöcker.

Uns von der Cavall'rie geniert so etwas nie.*)

Aus der Operette: „Die Jungfrau von Belleville.“

Marschtempo.

1. Wenn im Ge-wühl der
2. Im Dorf und in der
3. Wenn wo ein gro-s-ses



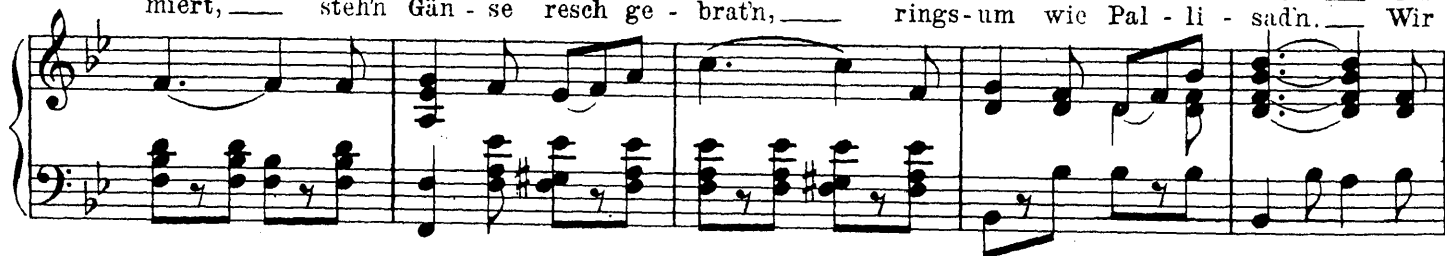
Schlacht — der Feind hübsch warm uns macht, uns kräf-tig op - po - niert — und
Stadt — die Fen - ster - prom-me - nad' zu Fuss und auch zu Pferd — ist
Fest, — für mi - li - tär'sche Gäst, da zeigt sich deut-lich dann, — was



ein Kar-ré for - miert, da gibt Trom-pe - ten - schall — zum An - griff das Sig-
von uns sehr be - gehrt. Mo - no - cle ein - ge - klemmt, — nichts uns' - re Schrit-te
unsr-eins lei - sten kann. Ist das Ter-ain con - piert, — mit Fla-schen reich ar-



nal. — Im Sturm da - her ge - saust, — den Pal - lasch in der Faust, — lacht
hemmt, — be - mer - ken bald ge - nan. — die al - ler - schön - ste Frau. — Erst
miert, — stehn Gän - se resch ge - brath, — rings - um wie Pal - li - sad'n. — Wir



un - se-re Schwa - dron. — den Ba - jo-net - ten Hohn. — Da hilft kein Ach und
zärt - lich ma - nö - viert, — mit Sturm dann at - ta - quiert, — die Fe - stung wird be -
sind des Sieg's ge - wiss, — das kann kein Hin - der - niss — für Kü - ras - sie - re



*) Mit Genehmigung des Verlegers Josef Weinberger, Leipzig und Wien.

Weh, — ge - sprengt wird das Kar - re — und Al - les, was zu Fuss, dann
siegt, — den schön - sten Lohn man kriegt. Und merkt's der Herr Ge - mahl, und
sein, — wir hau - en tap - fer ein! — Wir stür - men oh - ne Müh die



Listesso tempo.

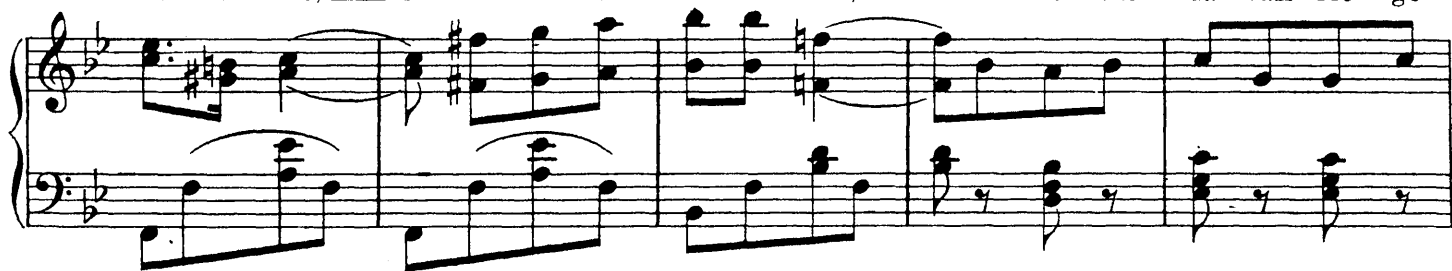
Ret - tung su - chen muss. Wie Spreu zer - stie - ben sie, — die von der
macht er auch Skan - dal, da wür - den ren - nen sie, — die von der
Fla - schen - bat - te - rie' Tag's drauf sind krank nur sie, — die von der



In - fant' - rie, — uns von der Ka - vall' - rie — ge - niert so et - was nie! — Wie Spreu zer -
In - fant' - rie — uns von der Ka - vall' - rie — ge - niert so et - was nie! — Da wür - den
In - fant' - rie — uns von der Ka - vall' - rie — ge - niert so et - was nie! — Tag's drauf sind



stie - ben sie, — die von der In - fant' - rie, — uns von der Ka - vall' - rie ge -
ren - nen sie, — die von der In - fant' - rie, — uns von der Ka - vall' - rie ge -
krank nur sie, — die von der In - fant' - rie, — uns von der Ka - vall' - rie ge -



niert so et - was nie!
niert so et - was nie!
niert so et - was nie!



Carl Millöcker.

Schwarz ist meine Lieblingscouleur.*)

Lied aus der Operette: „Die Jungfrau von Belleville.“



1. Ich lie - be die Frau - en, die blon - den, die brau - nen, sie wür - zen das
 2. Ver - giss - mein - nicht - au - gen, sie blik - ken so in - nig, sie schmachten so
 3. Es blit - zen die tief - dunk - len Au - gen so präch - tig, es kni - stert e -



Le - ben, ich schät - ze sie hoch! Wohl ha - ben sie al - le Ca - pri - cen und
 lieb - lich und blik - ken so hold, um - rahmt ist das rei - zen - de Köpf - chen so
 lek - trisch das nachtschwar - ze Haar, des Trotzköpf - chens Zau - ber, er wir - ket so



Lau - nen, das hat nichts zu sa - gen, ich lie - be sie doch. Ein Gold - köpf - chen
 min - nig von sei - de - nen Lok - ken hell - schimmern - dem Gold. O se - li - ges
 mäch - tig, man stürzt ihm zu lieb sich in je - de Ge - fahr! Ach tief - dun - kle

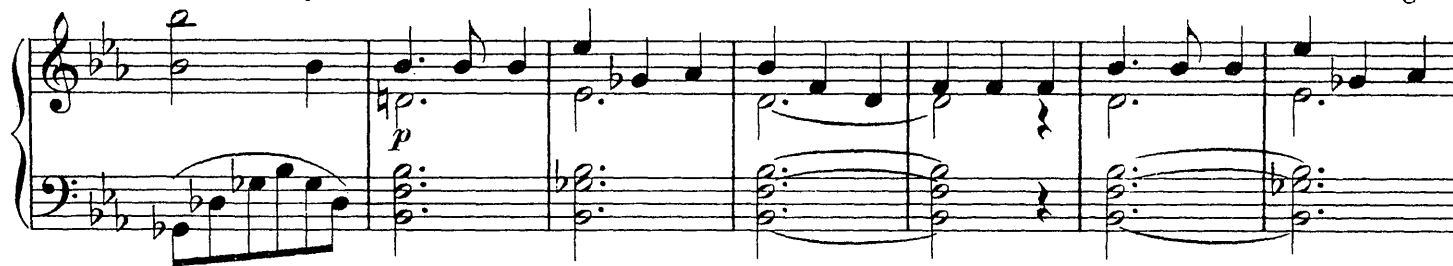


maht an die Strah - len der Son - ne im Früh - ling des Le - bens, ich lieb' es so
 Glück, mit Blon - di - nen zu schwärmen, ich lie - be die rei - zen - den Kin - der so
 Lok - ken, ihr seid A - mors Net - ze, das Herz, das ihr fangt, es ent - rinnt euch nicht



* Mit Genehmigung des Verlegers Josef Weinberger, Leipzig und Wien.

sehr, ich wüh-le in gol-de-nen Lok-ken voll Won-ne und tren-ne von ih-nen mich
 sehr, sie wis-sen so in-nig das Herz zu er-wär-men, be-glück-ken den Manntäg-lich
 mehr! ja wohl, euch Blon-di-nen ich lie-be und schät-ze, er-kenn eu-ren Zau-ber gar



schwer. —
 mehr! — 1-3. A - ber
 sehr! —

Allegro moderato.

Schwarz! ha! a - ber Schwarz! ha! a - ber



Schwarz bleibt doch stets mei-ne Lieb-lings-cou-leur, a - ber Schwarz! ha! a - ber



Schwarz! ha! a - ber Schwarz bleibt doch stets mei-ne Lieb-lings-cou-leur!



Allegro.



J. Offenbach.

Um einst Alkmenen zu bethören.*)

aus der Operette: „Orpheus in der Unterwelt.“

Allegretto.

Minerva. 1. Umeinst Alk-me-nen zu be - thö-ren, bist du
2. Wa-rum so viel Me - ta - mor - pho - sen, so oft es

ihr als ihr Mann genaht, bei mancher Frau ich wollt's be - schwören. ward die - ses Mit - tel nicht pro - bat.
zu ver - füh - ren galt? Weildich kein Weib je wird lieb - ko - sen. in dei - ner wirk - li - chen Ge - stalt

Alle. Ha, ha, ha! Ha, ha, ha! Schau - e nicht so fromm da rein wir ken - nen dich Ju - pi - ter - lein. Ha, ha, ha! Ha, ha, ha!

Schau - e nicht so fromm da - rein.

1.

Ha, ha, ha! Ha, ha, ha! Schau - e nicht so fromm da - rein wir

ken - nen dich Ju - pi - ter - lein. Ha, ha, ha Ha, ha, ha Schau - e nicht so fromm da - rein, wir kennendich Jupiterlein.

*) Mit Genehmigung von Ed. Bote u. G. Bock. Kgl. Hofmusikalienhändler. Berlin W.

Più mosso.

2.

p *cresc.* *f*

ff

The piano introduction consists of two systems of music. The first system has six measures, with dynamics *p*, *cresc.*, and *f*. The second system has six measures, with a *ff* dynamic marking. The music is in 3/4 time, key of D major, and features a melody in the right hand and a bass line in the left hand.

J. Offenbach.

„Als ich einst Prinz war von Arkadien.“^{*)}

aus der Operette: „Orpheus in der Unterwelt.“

Allegretto.

H. Styx. Als ich einst Prinz war von Ar - ka - di - en lebt ich
il canto poco marc.

pp

The first system of the vocal melody is in 3/4 time, key of D major. It begins with a piano (*pp*) dynamic. The melody is in the right hand, and the piano accompaniment is in the left hand.

in Reich - thum, Glanz und Pracht.

Doch Al - les musste mir ver - lo -

The second system of the vocal melody continues the melody from the first system. It is in 3/4 time, key of D major. The melody is in the right hand, and the piano accompaniment is in the left hand.

ren ge - hen als der Tod mich hat umge - bracht.

Doch wä - re

The third system of the vocal melody continues the melody from the second system. It is in 3/4 time, key of D major. The melody is in the right hand, and the piano accompaniment is in the left hand.

*) Mit Genehmigung von Ed. Bote u. G. Bock, Kgl. Hofmusikalienhändler, Berlin W.

dies leicht zu ver- schmer- zen, nur Ei- nes geht mir gar zu nah,

mf *cresc.* *dim.* *p*

Ped. *

dass ich in je - nen Lebens - stadien, dass ich dich Halde niemals

mf

Ped. *

sah, als ich noch Prinz war von Ar - ka - dien, als ich noch

pp

Ped. *

Prinz war von Ar - ka -

p *cresc.* *dim.* *dolce*

Ped. *

- dien.

pp *f*

Ped. *

J. Offenbach.

„Ja, ich hör' die Vesper läuten.“ *)

aus der Operette: „Die Verlobung bei der Laterne.“

Andante moderato.

Ja, ich hör' die

Ves - per läu - ten, der Tag vollbracht, es kam die Nacht. Ja, ich hör' die Ves - per läu - ten,

der Tag vollbracht, es kam die Nacht. Niemand hier, — was soll's be - deu - ten? doch sei's und sacht

geb' ich hier Acht, ja leis' und sacht geb' ich hier Acht,

*) Mit Genehmigung von Ed. Bote u. G. Bock, Kgl. Hofmusikalienhändler, Berlin W.

Al-les schläft. Da-rum will ich schrei - - - ten

ganz leis' und sacht bis es voll-bracht, bis es voll-bracht:

Ja, ich hör' die Ves - per läu - ten, der Tag vollbracht, es kam die Nacht, lei - se, lei - se

p

will ich schrei - ten und mit Bedacht, bis es voll-bracht! Ah! _____ bis es voll -

rit. *mp*

bracht, ah! _____ bis es voll-bracht.

pp

Bei dir wird der Mann er - schei - nen, den

heiss dein Herz sich er - sehnt, wenn erst die A-bend glo - cke er - tönt, die A-bend - glo - cke.

Ja, ich hör' die Ves - per läu - ten. Der Tag vollbracht, es kam die Nacht, ja, ich hör' die

Ves - per läu - ten, der Tag vollbracht, es kam die Nacht, ah! _____ es kam die

Nacht, ah! _____ es kam die Nacht.

H. Reinhardt.

„Das Lied vom süßen Mäd'l.“^(*)

aus der Operette: „Das süsse Mäd'l.“

Text von Alexander Landesberg und Leo Stein.

Langsam.

1. So g'wachsen wie a Ba-merl im
2. Doch auch im Ernst des Le-bens ver -

schö-nen Wie-ner-wald, auf win-zig klei-nen Fus-serln die rei-zend-ste Ge-stalt. Zwei
liert's nicht den Hu-mor, was in-mer auch mag kom-men, fi-del bleibt's nach wie vor! Die

Au-gen wie die Ster-ne so fun-ke-lnd, hell und rein, und küs-sen thut so ger-ne das
Kin-des-lieb' in Eh-ren ihr Le-ben lang sie hält, be-son-ders ist das Mut-terl ihr

Go-scherl gar so klein. Sie nimmt' was ihr be-schieden, stets oh-ne Zie-re-rei, mit
Lieb-stes auf der Welt. „Geh' Mut-terl. mit ver-zweifeln, nur mit den Muth ver-liern! Wir

We-ni-gem zu-frie-den, wenn's Herz nur ist da-bei. Ihr Höchstes is a Wal-zer, der
las-sen, geh's wie im-mer, ka Trau-rig-keit net spür'n. Hörst Mut-terl, hörst, 'n Wal-zer, der

^(*) Mit Genehmigung des Verlegers Ludwig Doblinger (Bernhard Herzmannsky) in Wien.

geht ihr in's Ge - müth; a Jod - ler und a Schnal - zer und's ech - te Wea - na
mischt fein auf das Blut! A Jod - ler und a Schnal - zer macht al - les wie - der

Langsames Walzertempo. (Mit schwärmerischer Innigkeit.)

Lied:
gut.

1-2. Das ist das süs - se Mä - del, das just so ac - cu -

rat in sei - ner bes - ten Lau - ne der Herr - gott g'schaf - fen

hat. Das ist das süs - se Mä - del, das just so ac - cu -

rat in sei - ner bes - ten Lau - ne der Herr - gott g'schaf - fen

hat. **Bewegt.**

Juventino Rosas.

Ueber den Wellen.

Walzer.

Introduction.

Larghetto.



Introduction. Larghetto. The introduction is in 2/4 time, key of D major. It begins with a piano (*pp*) melody in the right hand and a bass line in the left hand. The melody is marked with a *ff* (fortissimo) dynamic and a *trem.* (tremolo) marking. The piece concludes with a final chord.

Tempo di Valse.



Tempo di Valse. The tempo di Valse section is in 3/4 time, key of D major. It begins with a *mf* (mezzo-forte) dynamic. The melody is marked with a *mf* dynamic. The piece concludes with a final chord.



This section continues the tempo di Valse. It features a *pp* (pianissimo) dynamic, a *rall.* (rallentando) marking, and a *poco* (poco) marking. The melody is marked with a *pp* dynamic. The piece concludes with a final chord.



1. This section is marked with a *legato* marking and a *pp* (pianissimo) dynamic. It features a melody in the right hand and a bass line in the left hand. The piece concludes with a final chord.

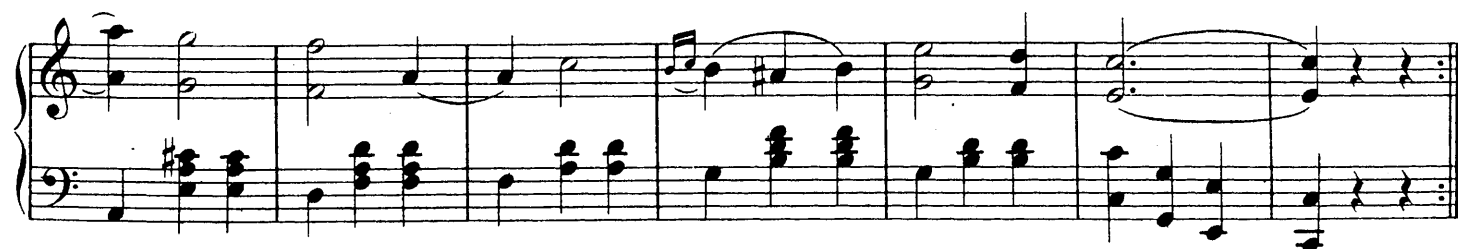


This section continues the tempo di Valse. It features a melody in the right hand and a bass line in the left hand. The piece concludes with a final chord.



2. *ff* *mf*

This musical score consists of seven systems of piano notation, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The first system begins with a measure rest marked '2.' and dynamic markings *ff* and *mf*. The subsequent systems contain various musical notations including chords, arpeggios, and melodic lines. The sixth system includes first and second endings, marked '1.' and '2.' respectively. The final system begins with a *pp* dynamic marking. The score concludes with a double bar line.



Coda.



energico

ff

p

cre - scen - do

poco e rall.

rit.

f a tempo

ff

Oscar Straus.

Die Musik kommt.*)

Text von Detlev Freiherr von Liliencron.

Im Marschtempo.

Kling, kling, bumbum und tchingda - da,

The first system of musical notation is in 2/4 time, key of D major. It features a piano introduction with a forte (*ff*) dynamic in the bass and a *dimin.* (diminuendo) marking in the treble. The melody includes a triplet of eighth notes.

zieht im Tri-umph der Per - ser - schah? Und um die E - cke brau - send bricht's, wie

The second system continues the piano accompaniment with a steady eighth-note pattern in the bass and chords in the treble.

Tu - ba - ton des Welt - ge - richts,

vor - an der Schel - len -

The third system shows a change in dynamics, with a forte (*ff*) section in the bass and a piano (*p*) section in the treble.

trä - ger,

vor - an der Schel - len - trä - ger,

The fourth system features a piano (*pp*) dynamic in the bass and a melodic line in the treble.

der Schel - len - trä - ger.

Brun - brum, das gro - sse

The fifth system concludes with a mezzo-forte (*mf*) dynamic in the bass and a melodic line in the treble.

Bom-bar-don, der Be-cken-schlag das He-li-kon, die Pic-co-lo, der Zin-ke-nist, die

Tür-ken-trom-mel, der Flö-tist,

und dann der Her-re

gravitatisch

Haupt-mann,

und dann der Her-re Haupt-mann,

der Her-re Haupt-mann.

Der Haupt-mann naht mit

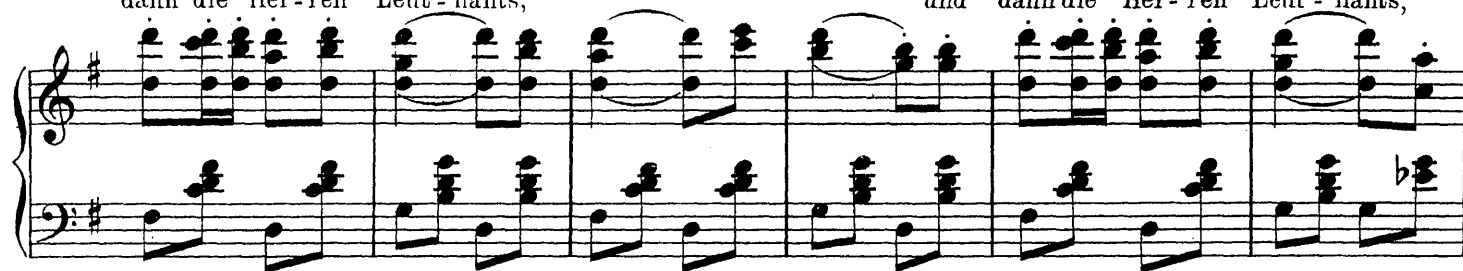
stol-zem Sinn, die Schup-pen-ket-ten un-ter'm Kinn, die Schär-pe schnürt den

schlan-ken Leib, beim Zeus! das ist kein Zeit-ver-treib.

Und

dann die Her-ren Leut-nants,

und dann die Her-ren Leut-nants,

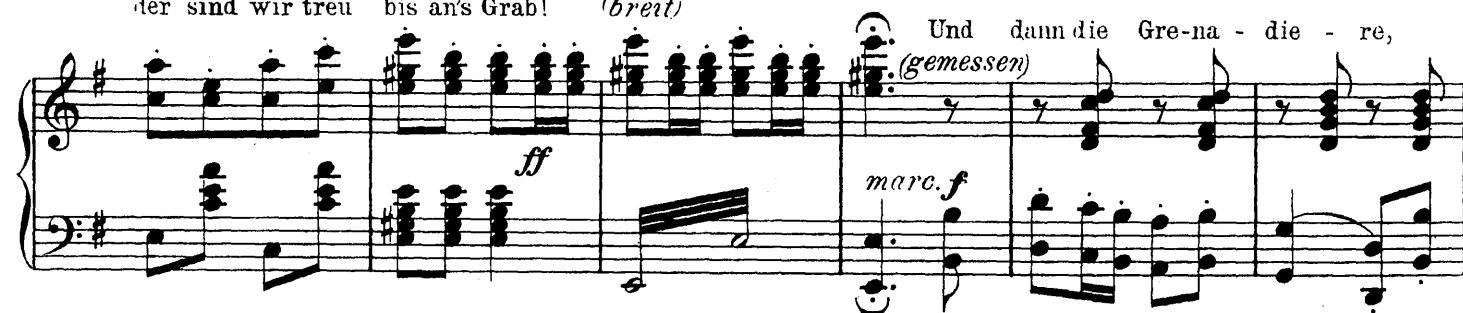


die Her-ren Leut-nants.

Zwei Leutnants ro-sen.



roth und braun, die Fah-ne schüt-zen sie als Zaun, die Fah-ne kommt, den Hut nimm ab,

der sind wir treu bis an's Grab! (*breit*)Und dann die Gre-na-die-re,
(*gemessen*)

und dann die Gre-na-die-re,

die Gre-na-die-



- re!

Etwas langsamer.

Der Gre-na-dier im stram-men Tritt, in Schritt und Tritt, und



Tritt und Schritt, das stampft und dröhnt und klappt und flirrt, La - ter - nen - glas und Fensterklirrt.

Musical score for the first system, featuring piano and forte dynamics.

Tempo I.

Und dann die klei-nen Mäd - chen, und

Musical score for the second system, featuring piano and meekish dynamics.

dann die klei-nen Mäd - chen.

die klei-nen Mäd - chen

Die

Musical score for the third system, featuring piano and piano-piano dynamics.

Mäd - chen al - le, Kopf an Kopf, das Au - ge blau und blond der Zopf, aus Thür und Thor und

Musical score for the fourth system, featuring piano and piano-piano dynamics.

Hof und Haus schaut Mi-ne, Tri-ne, Sti-ne aus.

Vor - bei ist die Mu -

Musical score for the fifth system, featuring piano and piano-piano dynamics.

si - ke.

(verklingend bis zum Schluss)

Musical score for the sixth system, featuring piano and piano-piano dynamics.

kling kling, tching tching und Pau - ken - krach,

noch aus der Fer - ne tönt es schwach, ganz lei - se bumbum - bumbum tching.

Zog da ein bun - ter Schmetterling, tching

tching, bum, um die E - eke?

Johann Strauss.

Hochzeitsreigen.*)

Walzer.

Tempo di Valse.

*.) Mit Genehmigung des Verlegers Josef Weinberger, Leipzig u. Wien.

First system of musical notation, piano. Treble and bass staves. Treble staff has a series of eighth notes and chords. Bass staff has a series of eighth notes and chords. Dynamics: *f*, *fz*.

Second system of musical notation, piano. Treble and bass staves. Treble staff has a series of eighth notes and chords. Bass staff has a series of eighth notes and chords. Dynamics: *p*. Marking: *Walzer.*

Third system of musical notation, piano. Treble and bass staves. Treble staff has a series of eighth notes and chords. Bass staff has a series of eighth notes and chords. Dynamics: *f*, *p*.

Fourth system of musical notation, piano. Treble and bass staves. Treble staff has a series of eighth notes and chords. Bass staff has a series of eighth notes and chords. Dynamics: *f*.

Fifth system of musical notation, piano. Treble and bass staves. Treble staff has a series of eighth notes and chords. Bass staff has a series of eighth notes and chords. Dynamics: *p*, *f*. Marking: *Schluss.*

Sixth system of musical notation, piano. Treble and bass staves. Treble staff has a series of eighth notes and chords. Bass staff has a series of eighth notes and chords. Dynamics: *mf*.

Seventh system of musical notation, piano. Treble and bass staves. Treble staff has a series of eighth notes and chords. Bass staff has a series of eighth notes and chords. Dynamics: *f*, *p*, *mf*, *p*. Marking: *D.S. al Schluss.*

D.S. al Schluss.

This page contains seven systems of musical notation for a piano piece. The notation is written for two staves (treble and bass clef) and includes various dynamics and articulations.

System 1: The first system is marked with a large '2.' in the left margin. It begins with a treble staff containing a series of chords and a bass staff with a melodic line. Dynamics include *f* (forte) and *p* (piano). The system concludes with a double bar line and a repeat sign.

System 2: The second system continues the piece, featuring a treble staff with a melodic line and a bass staff with a melodic line. Dynamics include *pp* (pianissimo), *p*, and *ff* (fortissimo). The system concludes with a double bar line and a repeat sign.

System 3: The third system begins with a treble staff containing a series of chords and a bass staff with a melodic line. Dynamics include *f* and *mf* (mezzo-forte). The system concludes with a double bar line and a repeat sign.

System 4: The fourth system continues the piece, featuring a treble staff with a melodic line and a bass staff with a melodic line. Dynamics include *f* and *mf*. The system concludes with a double bar line and a repeat sign.

System 5: The fifth system begins with a treble staff containing a series of chords and a bass staff with a melodic line. Dynamics include *f* and *mf*. The system concludes with a double bar line and a repeat sign.

System 6: The sixth system continues the piece, featuring a treble staff with a melodic line and a bass staff with a melodic line. Dynamics include *ff* and *pp*. The system concludes with a double bar line and a repeat sign.

System 7: The seventh system begins with a treble staff containing a series of chords and a bass staff with a melodic line. Dynamics include *ff* and *f*. The system concludes with a double bar line and a repeat sign.

[illegible]

4.

The musical score is written for piano in 3/4 time with a key signature of two flats. It consists of six systems of staves. The first system is marked with a '4.' and includes dynamics *f* and *p*. The second system has no dynamics. The third system has *f* and *p*. The fourth system has no dynamics. The fifth system has *f* and *fz*. The sixth system has *ff* and *fz*. The notation includes various articulations such as accents, slurs, and a repeat sign. The first system also includes a measure with a whole rest in the bass staff.

Josef Strauss - Ernst Reiterer.

Pfeif-Lied.*)

„Komm', mein Schatz, und tanz' mit mir.“

Aus der Operette: „Frühlingsluft“

Text von C. Lindau und J. Wilhelm.

Moderato.

Mor-gen wol-len wir hin-aus in's Frei-e zieh'n, wo Flur und Hain im Früh-ling's-
'Sis für mich das Höch-ste, bin re-bel-lisch ganz, hör' ich die Mu-sik auf-spiel'n

glan-ze blüh'n, wo herr-lich duf-ten Flie-der und Jas-min, dem grau-en All-tags-ei-ner-
wo zum Tanz, denn ich bin wirk-lich, oh-ne Ar-ro-ganz, a Tän-ze-rin von höch-ster
(Tän-zer auch)

lei ent-flieh'n! Dort bei fro-hem Schmaus und un-ver-fälsch-tem Trank er-tö-ne froh-gestimm-ter
E-le-ganz! Wenn ich mich so gra-zi-ös im Krei-se dreh', voll No-bli-tät vom Schei-tel

Keh-len Sang! Dort wol-len wir bei Son-nen-un-ter-gang, uns dreh'n im Tanz bei Gei-gen-
bis zur Zeh! Wie ich den Män-nern da die Köp-f ver-dreh', da hat ja nie-mand a I-
(Wei-bern)

*) Mit Genehmigung des Verlegers Ludwig Doblinger (Bernhard Herzmannsky) in Wien.

Allegretto moderato.

klang! dee! 1. u. 2. Komm'doch, komm'doch her zu mir, komm, mein Schatz, tanz' mit mir!

Komm'doch, komm'doch sei nicht fad! 'Sist um je - den Hu-pfer schad! Komm'doch, dreh dich

recht mit Schwung, sind ja nur ein-mal jung! Komm'doch, fesch sein is ka Schand,

Leut' ver-kauf'ts mei G'wand! (gepiffen, gesummt oder gejodelt.)

Allegretto. Pfeifen, summen oder jodeln.

molto rit. *a tempo*

8

p

molto rit. *a tempo*

8

1. 2.

ff

Josef Strauss.
 Dorfschwalben aus Österreich.
 Walzer.

Introduction.
 Allegretto.

p

p più lento *sf*

Walzer.

1. *p*

cresc.

f

1. 2. *p*

1. 2. *p* *Schluss.*

2. *p*

cresc.

First system of musical notation, measures 1-4. The key signature is two flats (B-flat and E-flat). The first staff has a treble clef and the second has a bass clef. Measure 1 contains a half note G4 and a half note F4 in the treble, and a half note G3 and a half note F3 in the bass. Measure 2 contains a half note E4 and a half note D4 in the treble, and a half note E3 and a half note D3 in the bass. Measure 3 contains a half note C4 and a half note B3 in the treble, and a half note C3 and a half note B2 in the bass. Measure 4 contains a half note A3 and a half note G3 in the treble, and a half note A2 and a half note G2 in the bass. Dynamics include *p* (piano) in measures 3 and 4.

Second system of musical notation, measures 5-8. The first staff continues the melody from the previous system. Measure 5 contains a half note F4 and a half note E4 in the treble, and a half note F3 and a half note E3 in the bass. Measure 6 contains a half note D4 and a half note C4 in the treble, and a half note D3 and a half note C3 in the bass. Measure 7 contains a half note C4 and a half note B3 in the treble, and a half note C3 and a half note B2 in the bass. Measure 8 contains a half note B3 and a half note A3 in the treble, and a half note B2 and a half note A2 in the bass. Dynamics include *p* (piano) in measures 5, 6, 7, and 8.

Third system of musical notation, measures 9-12. The first staff continues the melody. Measure 9 contains a half note A3 and a half note G3 in the treble, and a half note A2 and a half note G2 in the bass. Measure 10 contains a half note F4 and a half note E4 in the treble, and a half note F3 and a half note E3 in the bass. Measure 11 contains a half note D4 and a half note C4 in the treble, and a half note D3 and a half note C3 in the bass. Measure 12 contains a half note C4 and a half note B3 in the treble, and a half note C3 and a half note B2 in the bass. Dynamics include *f* (forte) in measure 9, *dim.* (diminuendo) in measure 10, *pp* (pianissimo) in measure 11, and *p* (piano) in measure 12. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation, measures 13-16. The first staff continues the melody. Measure 13 contains a half note B3 and a half note A3 in the treble, and a half note B2 and a half note A2 in the bass. Measure 14 contains a half note G4 and a half note F4 in the treble, and a half note G3 and a half note F3 in the bass. Measure 15 contains a half note E4 and a half note D4 in the treble, and a half note E3 and a half note D3 in the bass. Measure 16 contains a half note C4 and a half note B3 in the treble, and a half note C3 and a half note B2 in the bass. Dynamics include *f* (forte) in measures 13, 14, and 15. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation, measures 17-20. The first staff continues the melody. Measure 17 contains a half note B3 and a half note A3 in the treble, and a half note B2 and a half note A2 in the bass. Measure 18 contains a half note G4 and a half note F4 in the treble, and a half note G3 and a half note F3 in the bass. Measure 19 contains a half note E4 and a half note D4 in the treble, and a half note E3 and a half note D3 in the bass. Measure 20 contains a half note C4 and a half note B3 in the treble, and a half note C3 and a half note B2 in the bass. Dynamics include *f* (forte) in measures 17, 18, and 19. The system ends with a double bar line and a repeat sign.

Sixth system of musical notation, measures 21-24. The first staff continues the melody. Measure 21 contains a half note B3 and a half note A3 in the treble, and a half note B2 and a half note A2 in the bass. Measure 22 contains a half note G4 and a half note F4 in the treble, and a half note G3 and a half note F3 in the bass. Measure 23 contains a half note E4 and a half note D4 in the treble, and a half note E3 and a half note D3 in the bass. Measure 24 contains a half note C4 and a half note B3 in the treble, and a half note C3 and a half note B2 in the bass. Dynamics include *f* (forte) in measures 21, 22, and 23. The system ends with a double bar line and a repeat sign.

Seventh system of musical notation, measures 25-28. The first staff continues the melody. Measure 25 contains a half note B3 and a half note A3 in the treble, and a half note B2 and a half note A2 in the bass. Measure 26 contains a half note G4 and a half note F4 in the treble, and a half note G3 and a half note F3 in the bass. Measure 27 contains a half note E4 and a half note D4 in the treble, and a half note E3 and a half note D3 in the bass. Measure 28 contains a half note C4 and a half note B3 in the treble, and a half note C3 and a half note B2 in the bass. Dynamics include *f* (forte) in measures 25, 26, and 27. The system ends with a double bar line and a repeat sign.

D. S. al Fine. §

4. *mf*

f *mf*

f *p* *f*

1. 2. *mf*

1. 2. *f* *mf* *Schluss.*

5. *p* *pp*





Franz von Suppé.

Giri biri Cocolo.*)

Canzonetta

aus der Operette: „Das Modell.“

Moderato.

Er hiess nur Co-co. doch stets

The first system of musical notation is in 3/8 time. It features a piano introduction with a treble and bass staff. The melody is in the treble staff, starting with a forte (f) dynamic. The bass staff provides a simple harmonic accompaniment. The key signature has one sharp (F#).

Co-co-lo nann-te ihm sein Schät-ze-lein. O. sie lieb-ten sich

The second system continues the melody and accompaniment. It includes a triplet of eighth notes in the treble staff. The dynamics remain consistent with the first system.

gar so in-nig-lich und ein E-he-paar woll-ten sie sein!

The third system continues the melody and accompaniment. It includes a triplet of eighth notes in the treble staff. The dynamics remain consistent with the first system.

Ah Doch bet-tel-arm war er,

The fourth system continues the melody and accompaniment. It includes a triplet of eighth notes in the treble staff. The dynamics remain consistent with the first system.

sie noch mehr, das be-drück-te die Bei-den schwer. Sie sprach:

The fifth system concludes the piece. It includes a triplet of eighth notes in the treble staff. The dynamics remain consistent with the first system. The piece ends with a piano (pp) and molto rit. marking.

*) Mit Genehmigung des Verlegers Josef Weinberger, Leipzig u. Wien.

Allegretto non troppo presto.

Gi-ri bi-ri bi-ri gi-ri bi-ri bi-ri Co-co - - lo-lo Gi-ri bi-ri bi-ri gi-ri bi-ri bi-ri

Co-co - - lo-lo, ha-be Ge-duld noch ein Jähr- - chen. wir sind

dann ein Pär - chen! O mein Gi-ri bi-ri bi-ri gi-ri bi-ri bi-ri Co-co - -

lo-lo. Gi-ri bi-ri bi-ri gi-ri bi-ri bi-ri Co-co - - lo-lo, dann küsst' sein

Schätz-lein er heiss_____ und er seufz - te: „Wer weiss?“

So ver - ging die Zeit Jahr auf Jahr bis heut

und im - mer hoff - - ten sie, dass das Glück erscheint, das sie

ganz vereint; doch diess sü - sse Glück kam nie! Ach

So wur - de sie schnee - weiss, er ein

Greis und sie lieb - ten sich noch gar heiss! Sie sprach

pp molto rit.

Gi - ri bi ri bi - ri gi - ri bi - ri bi - ri Co - co - - lo - lo, Gi - ri bi - ri bi - ri

etwas langsamer

gi - ri bi - ri bi - ri Co - co - - lo - lo! Ha - be Ge - duld ein Jähr - - chen,

p

wir sind dann ein Pär - chen! O mein Gi-ri bi-ri bi-ri gi-ri bi-ri bi-ri Co-co- -lo-lo,



Gi-ri bi-ri bi-ri gi-ri bi-ri bi-ri Co-co- -lo-lo trüb blickt er ihr in's Ge - sicht



und er seufz-te: „Glaub' nicht!“



Carl Zeller. Kometen Walzer*)

aus der Operette: „Der Kellermeister“

Tempo di Valse.



*) Mit Genehmigung des Verlegers Josef Weinberger, Leipzig u. Wien.

1. *mf*

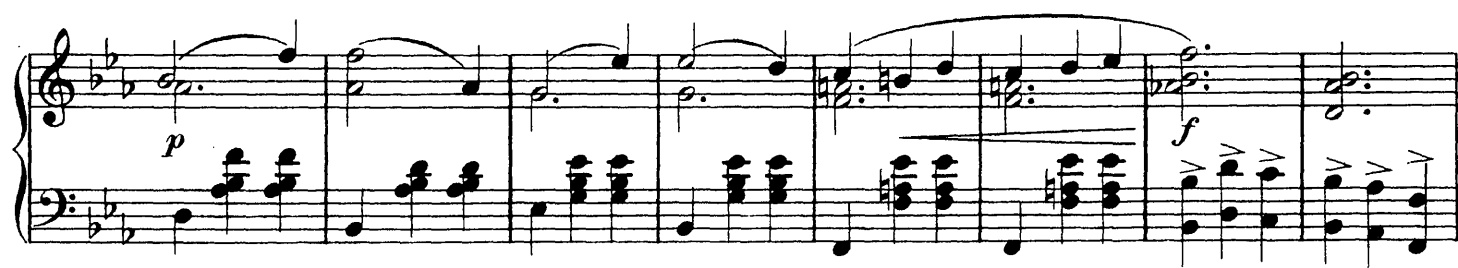
p *mf*

f *mf*

f *ff* *mf*

2.





3.

f *f* *fz* *fz*

f *fz* *fz*

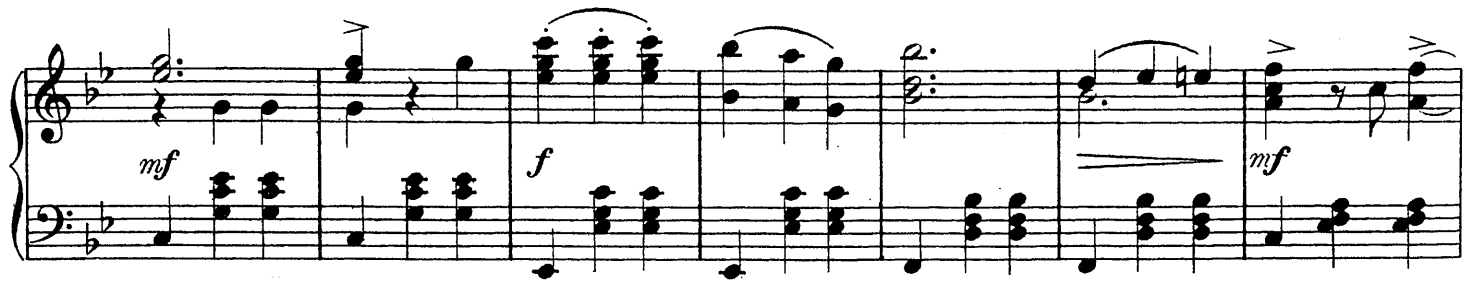
p *f* *fz* *fz*

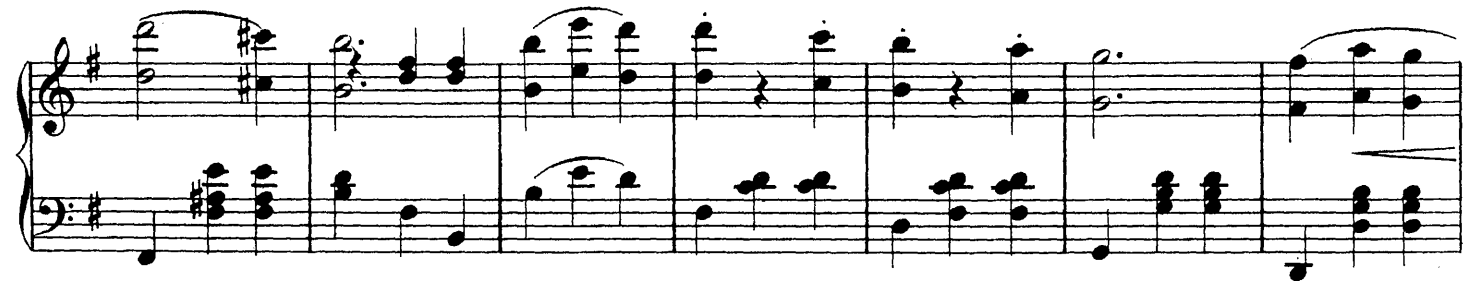
p *f*

ff *f*

1. 2.

fz





Carl Zeller.

Lass dir Zeit. *)

Lied aus der Operette: „Der Kellermeister.“

Moderato assai. (Liedmässig.)

1. Als ich

trank den er - sten Wein, war die Wir - thin lieb und fein! Ach wie war ihr Wein so
Most ward schon zum Wein, seit die Wir - thin schenk - te ein! Man - che Maid hab ich ge -

gut und so jung, so jung mein Blut! Und an ih - rem er - sten Kuss lernt' ich
herzt, man - ches Leid hab ich ver - scherzt! Lieb' und Wein gab's im - mer doch, nur auf's

wie man küs - sen muss! Als ich Ur - laub nahm von ihr, schrieb sie in das Stammbuch mir:
Glück, da wart ich noch, stets noch klingt mir wie zu - vor, je - nes al - te Lied in's Ohr:

*) Mit Genehmigung des Verlegers Josef Weinberger, Leipzig u. Wien.

Poco meno.

Lass' dir Zeit, wenn du den Mäd - chen winkst, lass' dir

Zeit, wenn du dein Gläs - chen trinkst, lass' dir Zeit, wenn

du ein Glück dir träumst, nur gib Acht, dass du es nicht ver -

saumst. Lass' dir Zeit, wenn du den Mäd - chen

winkst, lass' dir Zeit, wenn du dein Gläs - chen trinkst,

lass' dir Zeit, wenn du ein Glück dir träumst, nur gib

Acht, dass du es nicht ver-säumst.

1. 2. Und der

rall. *a tempo* *p*

C. M. Ziehrer.

O Wien, mein liebes Wien*)

Walzerlied.

aus der Operette: „Der Fremdenführer.“

Moderato mosso.

p *pp*

Red. * Red. * Red. *

Moderato.

1. Wenn in trü-ben Win-ter-ta-gen mich die Lan-ge -
2. War im O-sten, wie im We-sten dir die gan-ze

rit. *p* *rit.*

wei - le drückt, wenn mich bö - se Mücken pla - gen und Ver-druss und Är-ger zwick, denk' ich
Welt schon mies, bist ge - we - sen du in Dres-den, in Ne - a - pel und Pa - ris; warst im

a tempo *poco a poco rit.* *a tempo*

*) Mit Genehmigung des Verlegers Ludwig Doblinger (Bernhard Herzimansky) Wien.

an - der - wärts ist's schö - ner, Frack und Claque her - aus mit Euch! schnei - de ab mir die Cou -
Land der Sa - da Yac - co, sahst in Spa - nien du den Stier, nahm dein Geld man in Mo -



pö - ner, fah - re lus - tig hin so gleich: Wo die gold' - ne Trau - be spriesst, wo die
na - co, dann fahr' hin, das rath ich dir:



L'istesso tempo.

blau - e Do - nau fließt, wo der al - te Thurm mich grüsst.



Valse moderato.

O Wien, — mein lie - - bes



Wien, — es zieht zu dir mich hin! — Du



Stadt — im grü - - nen Zau - ber - kleid, voll Leicht - sinn und voll

cresc.

Fröh - lich - keit, wo hol - - de schö - - ne Frau'n — aus

mf *p*

al - - len Fen - - stern schau'n, — dir schlägt mein Herz zu je - der

cresc. *f*

Zeit, dir sei mein Glas ge - weiht! — **Vivace.**

rit. *ff* *a tempo*

Tempo I. — weiht!

rit. *pp* *a tempo*

C. M. Ziehrer.

Sei gepriesen, du lauschige Nacht.*)

Walzerlied.

aus der Operette: „Die Landstreicher“

Text von L. Krenn und K. Lindau.

Tempo di Valse.



Langsames Walzertempo.

Wenn im Lenz die jun - gen Ro - sen mit den A - bend-luf - ten
fünf-und-zwan - zig Jah - re und der Lenz grüsst am Al -



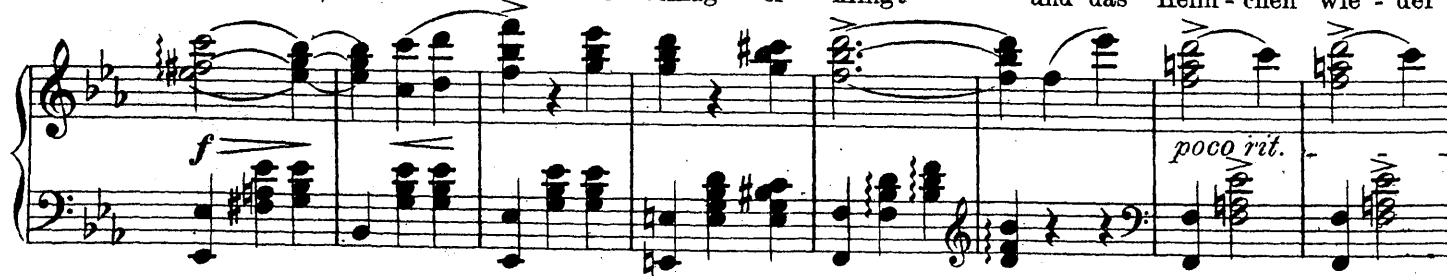
ko - sen — zaubert Euch der Blü - ten Flor, — Eu - ren Lie - bes - früh - ling
ta - re — a - ber - mals das treu - e Paar, — a - ber jetzt im Sil - ber



vor. — Wie im Traum drückt Lieb - chens Arm — Dich an's Herz, das lie - bes -
Haar. — Statt der Myr - the schmückt die Hol - de jetzt ein Kranz aus star - rem



warm; ferner Wach - tel - schlag er - klingt und das klei - ne Heim - chen
Gol - de; — ferner Wach - tel - schlag er - klingt und das Heim - chen wie - der



*) Mit Genehmigung des Verlegers Ludwig Doblinger (Bernhard Herzmannsky) Wien.

singt —
singt —

più lento

sanft und leis' zieb, zieb, zieb, zieb, hab' dich lieb so in - nig lieb!
sanft und leis' zieb, zieb, zieb, zieb. hab' dich im - mer noch so lieb!

ritard.

Valse lento.

Sei ge - priesen du lauschi - ge Nacht! — hast zwei Herzen so glücklich ge -
Sei ge - priesen du lauschi - ge Nacht! — die zwei Herzen einst glücklich ge -

pp

*

macht — und die Ro - sen im föl - gen - den Jahr — sah'n ein Paar —
macht — und die Ju - gend in prangen - der Schaar — bringt dem Paar —

mf

— am Al - tar — auch der Klapperstorch blieb nicht lang' aus — brach - te
— Ro - sen dar — und der Klapperstorch klappert da - zu — „Euch, ihr

f

klappernd den Se - gen in's Haus; — und ent - schwand auch der lieb - li - che
Al - ten, Euch lass' ich in Ruh! — Euch ent - schwand zwar der lieb - li - che

Mai — in der Ju - gend er - blüht er neu.
Mai — doch der Ju - gend er - blüht er

Rasches Tempo

Two staves of piano music. The first staff has a treble clef and a key signature of two flats (B-flat and E-flat). The second staff has a bass clef and the same key signature. The music is marked with a forte *f* dynamic. The first staff ends with a repeat sign and the instruction 'Zwei mal' (Two times). The second staff ends with a repeat sign and the instruction 'p rit.' (piano, ritardando).

C. M. Ziehrer.

So lügen die Männer auf Rosapapier.*)

aus der Operette: „Die drei Wünsche“

Allegretto.

1. Ge - lieb - ter Schatz, du Mäd - chen mei - ner Wahl, mein
 2. Schliess' ich des A - bends mei - ne Au - gen zu, denk'

Himmels - licht, mein hol - des I - de - al! Seit je - ner Stun - de, da ich dich ge - seh'n, ist
 ich an Dich noch, Heiss - ge - lieb - te, Du! Dein Bild er - scheint im Trau - me mir so süß, dass

es um mich für im - mer - dar gescheh'n. Dein sü - sses Lä - cheln und dein hol - der Blick, sie
 ich mich wäh - ne schon im Pa - ra - dies; und morgens noch, wenn mich die Son - ne weckt, ein

The vocal melody is written on a single staff with a treble clef and a key signature of two flats. It is marked with a forte *f* dynamic. The melody is in 2/4 time and consists of several measures of music, including a repeat sign and a final measure with a repeat sign.

*) Mit Genehmigung des Verlegers Ludwig Doblinger (Bernhard Herzmannsky) Wien.

sind für mich ein na-men-lo-ses Glück! Der Ro-se gleichst du, die so herrlich blüht und mich mag-
 hol-des Gaukelspiel mein Au-ge neckt, mir ist als sei mein rei-zend Lie-be-chen da, ihr sü-s-ses



ne-tisch an sich zieht. O dass die Wor-te ich doch fän-de, zu sa-gen Dir, Ge-lieb-te
 Ant-litz mir ganz nah! Mit Dir ver-eint will ich em-pfan-gen so fro-he Lust, wie her-bes



mein, — wie ich dich lie-be oh-ne En-de, mein sü-s-ser Schatz, Dich ganz al-
 Leid, — an Dir will ich voll Treu-e han-gen, das schwö-re ich mit heil-gem



Tempo di Valse moderato.

lein! — 1-2. So schreiben die Män-ner, so schwören sie Treu' und e-wi-ge Lie-be und sonst mancher-
 Eid! —



Meno.

lei! Mein Herz, meine See-le ge-hö-ren nur Dir! So lü-gendie Männer auf Ro-sa-pa-pier!



Più mosso.



D.S.

C. M. Ziehrer.

Wiener Bürger.*)

Walzer.

Tempo di Valse. Walzer.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

*) Mit Genehmigung des Verlegers Josef Weinberger in Leipzig und Wien.

First system of the musical score. The right hand (treble clef) begins with a whole note chord marked with a fermata and a *p* (piano) dynamic. The left hand (bass clef) plays a steady eighth-note accompaniment. The system concludes with a first ending (marked 1.) and a second ending (marked 2.), both leading to a final double bar line. A *ff* (fortissimo) dynamic is indicated at the start of the first ending.

Second system of the musical score. The right hand features a melodic line with eighth-note patterns and rests, marked with a *p* dynamic. The left hand continues with a consistent eighth-note accompaniment. The system ends with a *f* (forte) dynamic marking.

Third system of the musical score. The right hand continues the melodic development with eighth-note figures and rests, marked with a *p* dynamic. The left hand maintains the eighth-note accompaniment. The system concludes with a *f* dynamic marking.

Fourth system of the musical score. The right hand begins with a first ending (marked 1.) and a second ending (marked 2.), both leading to a final double bar line. The left hand continues with the eighth-note accompaniment. A *p* dynamic is indicated at the start of the first ending.

Fifth system of the musical score. The right hand features a melodic line with eighth-note patterns and rests, marked with a *f* dynamic. The left hand continues with the eighth-note accompaniment. The system ends with a *f* dynamic marking.

Sixth system of the musical score. The right hand continues the melodic development with eighth-note figures and rests, marked with a *f* dynamic. The left hand maintains the eighth-note accompaniment. The system concludes with a *f* dynamic marking.

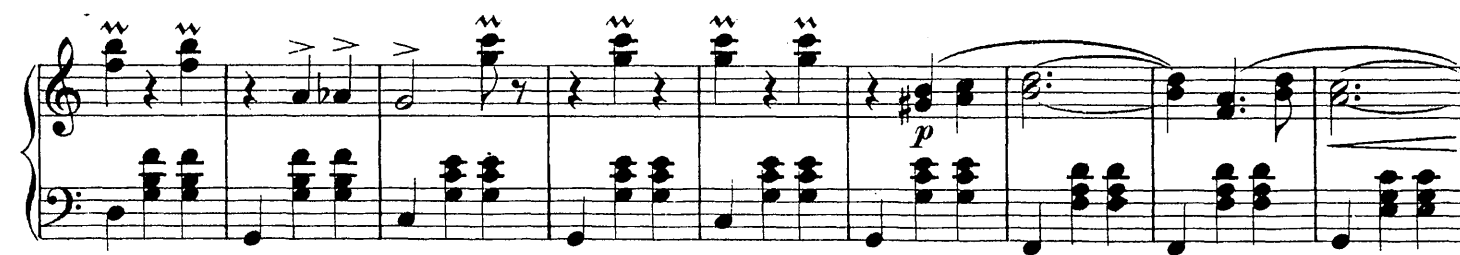
Seventh system of the musical score. The right hand features a melodic line with eighth-note patterns and rests, marked with a *f* dynamic. The left hand continues with the eighth-note accompaniment. The system ends with a *f* dynamic marking.

3.

This musical score is for a piano piece in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The score is divided into six systems, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic. The melody in the treble staff is characterized by eighth-note patterns and slurs, while the bass staff provides a steady accompaniment of chords. The second system includes first and second endings. The third and fourth systems show a crescendo leading to a fortissimo (*ff*) section with rapid sixteenth-note passages in both hands. The fifth system continues this intense texture. The sixth system concludes with a piano (*p*) section, marked with a first and second ending. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Coda.

This musical score is for a Coda section, spanning measures 318 to 323. It is written for piano in 3/4 time, with a key signature of two flats (B-flat and E-flat). The score is organized into six systems, each with a treble and bass staff. The first system (measures 318-319) begins with a forte (*f*) dynamic and features a melodic line in the treble with accents and a steady bass accompaniment. The second system (measures 320-321) continues the melodic development with slurs and accents. The third system (measures 322-323) introduces dynamic contrasts, with forte (*f*) and piano (*p*) markings. The fourth system (measures 324-325) further explores these dynamics, including a crescendo. The fifth system (measures 326-327) features a melodic line with slurs and accents, and a bass line with chords. The final system (measures 328-329) concludes the section with a melodic line and a final chord in the bass. The score is marked with various musical notations, including accents, slurs, and dynamic markings.



DAS LIED

L.v. Beethoven.

Ich liebe dich.

Andante.

Singstimme.

Ich lie - bedich, so wie du mich am A - bend und am Mor - gen, noch

PIANO.

p

war kein Tag, wo du und ich nicht teil - ten un - sre Sor - gen.

Auch

*mf**p*

wa-ren sie für mich und dich ge - teilt leicht zu er - tra - gen, du trö - ste-test im

Kum-mer mich, ich weint in dei - ne Kla-gen, in dei - ne Kla-gen. Drum

*f**p dolce**f*

Got - tes Se - gen ü - ber dir, du mei - nes Le - bens Freu - de, Gott

cresc.

p *cresc.*

schüt-ze dich, er - halt' dich mir. schütz' und er - halt' uns - bei - de, Gott schüt - ze dich, er -

f *dim.* *p* *f*

f *dim.* *p* *f*

Johannes Brahms.

Von ewiger Liebe.*)

Mässig. *Moderato*.

Dun - kel, wie

dun - kel in Wald und in Feld! A - bend schon ist es, nun

schwei - get die Welt. Nir - gend noch Licht und

nir - gend noch Rauch, ja und die Ler - che, sie schweiget nun

auch. Kommt aus dem Dor-fe der

Bursche her - aus, giebt das Ge - leit der Ge - lieb - ten nach Haus.

führt sie am Wei - den-ge - bü - sche vor - bei, re-det so

viel und so man - - cher-lei:

„Lei - dest du Schmach und be - trü - best du dich,

The first system of the musical score. The vocal line is in D major (two sharps) and 4/4 time. It begins with a half note 'Lei', followed by a quarter note 'dest', a half note 'du', a quarter note 'Schmach', a half rest, a quarter note 'und', an eighth note 'be', an eighth note 'trü', a quarter note 'best', a half note 'du', a quarter note 'dich', and a half rest. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line.

lei - dest du Schmach von An - dern um mich,

The second system of the musical score. The vocal line continues with a half note 'lei', a quarter note 'dest', a half note 'du', a quarter note 'Schmach', a half note 'von', an eighth note 'An', an eighth note 'dern', a quarter note 'um', a half note 'mich', and a half rest. The piano accompaniment continues with similar eighth-note chords in the right hand and a bass line in the left hand.

wer - de die Lie - - - be ge - trennt so ge - schwind,

poco più f

The third system of the musical score. The vocal line has a half note 'wer', a quarter note 'de', a half note 'die', a quarter note 'Lie', a half rest, a quarter note 'be', a half note 'ge', a quarter note 'trennt', a half note 'so', a quarter note 'ge', a half note 'schwind', and a half rest. The piano accompaniment continues with eighth-note chords. The dynamic marking '*poco più f*' is written below the piano part.

schnell wie wir frü - - her ver - - ei - ni - get sind.

The fourth system of the musical score. The vocal line has a half note 'schnell', a quarter note 'wie', a half note 'wir', a quarter note 'frü', a half rest, a quarter note 'her', a half rest, a quarter note 'ver', a half rest, a quarter note 'ei', a half rest, a quarter note 'ni', a half note 'get', a half note 'sind', and a half rest. The piano accompaniment continues with eighth-note chords.

Schei - de mit Re - - gen und schei - de mit Wind.

sempre più f *e poco string*

schnell wie wir frü - her ver - ei - ni - get sind."

f *f*

dimin. e ritard po-

co a poco

Ziemlich langsam.

Spricht das Mäg-de-lein. Mäg-de-lein spricht: „Un-se-re

pp dolce

Lie-be, sie tren-net sich nicht! Fest ist der Stahl und das

un poco animato e

Ei-sen gar sehr, un-se-re Lie-be ist fe-ster noch

cresc *mf*

mehr.

dim. *un poco ritard.*

Ei - sen und Stahl, man schmie - det sie um, un - se - re Lie - be, wer

p dolce

wan - delt sie um? Ei - sen und Stahl, sie kön - nen zer -

un poco animato

p

un poco animato e cresc.

gehn, un - se - re Lie - be, un - se - re Lie - be muss

f

e - wig, e - - - wig be - stehn!"

f

ritard.

molto

p

Carl Eckert.

Ja, überselig hast du mich gemacht!*)

Langsam, sehr breit und mit grosser Empfindung.

mf

mit voller Stimme

Ja, ü - ber - se - lig hast du mich gemacht! ja, ü - ber - se - lig hast du

mich gemacht! Der al - ler - läng - ste Tag, er reicht nicht hin, und

viel zu kurz ist je - der Traum der Nacht, zu

*) Mit Genehmigung des Verlegers Ed. Bote u. Bock, Hofmusikalienhändler Berlin W.

den - ken, wie ich ü - ber - se - - - - - lig bin: ich

p

dim.

Red.

fühl's, ich fühl's, um die-ser Won - - ne ganz zu

p

Red.

mit voller Stimme

le - ben, muss Gott mir noch ein zwei - tes Le - ben, ein zwei-tes

cresc. *f*

Red.

Le - ben ge - - - ben.

Red.

Robert Franz.

Er ist gekommen.*)

Allegro agitato.

mf Er ist ge - kom - - men in Sturm und Re - - gen,

cresc.

mf ihm schlug be - klom - - men mein Herz ent - ge - - gen.

f

mf

cresc.

mf Wie könnt ich ah - - nen, dass sei - ne Bah - - nen sich

cresc.

f ei - - nen soll - - - ten mei - - nen We - - -

f

con Pedale

gen?
Melodia ben marcato.

mf Er ist ge-kom-men in Sturm und Re gen,
cresc.

er hat ge-nom-men mein Herz ver-we-gen. Nahm er das
f *mf* *mf*

mei-ne? nahm ich das sei-ne? die bei-den ka-men
cresc. *f*

mf sich ent-ge-gen.
Melodia ben marcato. *cresc.*

mf *cresc.*
Er ist ge-kom - men in Sturm und

f *mf*
Re - gen. Nun ist ent - glom - men des Früh - lings Se - gen. Der

p *mf* *f*
Lieb - ste zieht wei - ter, ich seh' es hei - ter, denn mein bleibt

er auf al - len, al - len We - gen. *Melodia ben marcato* *cresc.*

ff *f*

Robert Franz.

Widmung.*)

Andante con moto.

Innig.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The tempo is 'Andante con moto' and the mood is 'Innig'. Dynamics include *mf* (mezzo-forte), *p* (piano), and *Red.* (ritardando). The lyrics are in German and are written below the vocal line.

mf
O dan-ke nicht für die-se Lie-der, mir ziemt es, dank-bar dir zu
mf
sein; du gabst sie mir,— ich ge-be wie-der, was jetzt und einst und
mf *p* *mf*
e-wig dein. Dein sind sie al-le ja ge-we-sen, aus
mf
dei-ner lie-ben Au-gen Licht hab' ich sie treu-lich

*) Mit Genehmigung des Verlegers Fr. Kistner, Leipzig.

ab - - ge - le - sen, kennst du die eig - nen Lie - der

nicht? kennst du die eig - - nen Lie - der nicht?

Ed. *

Edvard Grieg.

Ich liebe dich.*)

Andante.

1. Du mein Ge -

dan - ke, du mein Sein und Wer - den! Du mei - nes Her - zens er - ste

pp

f Se - ligkeit! *p* Ich lie - be dich wie nichts auf die - ser

Ped. *Ped.* *Ped.*

Er - den, ich lie - be dich, ich lie - be dich, *cresc. sempre* ich lie - be dich in Zeit und

cresc. sempre *Ped.*

ff *ritard.* E - wigkeit! Ich lie - be dich in Zeit und E - wigkeit!

ff *ritard.* *mp* *Ped.* *Ped.* *Ped.*

p 2. Ich den - ke dein, kann stets nur dei - ner den - ken,

dim. *Ped.*

pp nur dei-nem Glück ist die - ses Herz geweiht; *f*

p wie Gott auch mag des Lebens Schicksal len - ken, ich lie - be dich, ich

cresc. sempre lie - be dich, ich lie - be dich in Zeit und E - wig - keit! *ff* Ich

ritard. lie - be dich in Zeit und E - wigkeit!

Adolf Jensen.

Murmeldes Lüftchen.*)

Leise bewegt, so zart als möglich.

p

pp Verschiebung bis zum Schluss.

Mur -

- meln-des Lüft - chen, Bli - then - wind, der die

schö - ne Welt durch - wan - delt,

— sing' * ein Lied mit den Blät - tern der

*) Mit Genehmigung des Verlegers Fritz Schubert jr. Leipzig.

Ul - - me, sing' ein Lied mit den

mf

Red. *

Blät - - tern der Ul - - me, denn es schläft

p *pp*

abnehmend *pp*

Red. *Red.* *

mein sü - sses Kind, denn es schläft mein sü - sses

mf

Red. *

Kind.

Red. *

Heu - - te sollst du, sanf - - ter West,

p

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

p
Schlum - mer ü - - ber die er - - gie - - ssen,
p
die mich Frie - den nicht ge - nie - - ssen,
die mein Leid nicht schla - fen lässt.
p *pp* *p* *pp*
Wie - - ge sie mir ein ge - lind, Lüft - chen,
p *pp* *p* *pp*

Red. * Red. * Red. * Red.

Red. Red. Red. Red.

Red. Red. Red. Red.

Red. * Red. * Red. * Red.

Red. Red. Red. Red.

das die Welt durch - wan - delt,

Ad. *Ad.* *Ad.* *Ad.* *Ad.*

sing' ein Lied mit den Blät - tern der

Ad. *Ad.* *Ad.*

Ul - me, sing' ein Lied mit den

mf *mf*

Blät - tern der Ul - me, denn es schläft

pp *pp* *pp* *pp* *pp*

abnehmend

mein sü - sses Kind, denn es schläft mein sü - sses

mf *mf* *mf* *mf* *mf*

Kind.

pp

p

Schwei - fest zwi - schen grü - nen Zwei - gen, lu - stig mur - melnd von den Won - nen,

p

die mir al - le nun zer - ron - nen, von dem Leid, das

très accentué

sehr zunehmend

heut' mein ei - gen. Küh - ler, sanf - ter, plau - dernder Wind,

der die schö - ne Welt durch -

Red. *Red.* *Red.*

wan - - delt, *p* sing' ein Lied mit den

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

Blät - - tern der Ul - - me, *mf* sing' ein Lied mit den

Red. *Red.* *Red.* *

Blät - - tern der Ul - - me, *pp* denn es schläft.

abnehmend *pp* *Red.* *

8: mein sü - sses Kind, 8: denn es schläft mein sü - sses

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

Kind. *pp*

Red. *

R. Leoncavallo.

Geständniss. *)

Andantino sostenuto.

cantabile *cantando*

dolce ma sonore

p Welch' Zauber, hol - de-ste der

rit. *a tempo* *p* *p*

rit. *p* *cresc.* *3* Frau - en, geht von euch aus so sel't - ner Art, — dass ein-zig nur euch stets zu

rit. *p* *cresc.* *con anima*

3 *poco rit.* *dim.* *a tempo* *rit.* schau - en die See-le den Wunsch noch be - wahrt? — Welch' Feu - er

col canto *a tempo* *rit.*

*) Mit Genehmigung des Verlegers Ed. Bote u. Bock, Hofmusikalienhändler, Berlin W.

animando molto

wohnt in eu - rem Blick - ke himm - lich hell, ob auch him - mel -

animando molto

fern, dass mei - nem näch - - ti - gen Ge - schik - - ke wie - der

pp *rall. con affetto*

poco rit. *cresc.*

schim - mert ein Hoffnungs - stern? Welch' Ju - gendhauch um - weht euch lin - de, dass mein

col canto *poco rit. animando* *cresc.*

sempre *con anima* *rit.* *f* *rit.*

Herz auf's neu' jung sich dehnt, — und ich träu - mend mich wie - der - fin - de, was

sempre *rit.* *col canto* *rit.*

rit. *p.*

aus - geträumt ich längst ge - wähnt, was aus - geträumt ich längst ge - wähnt!

col canto *p*

Carl Loewe.
Heinrich der Vogler.

Andante comodo.

Herr Hein-rich sitzt am Vo-gel-herd recht froh und wohl-ge - mut; aus
tau - send Per - len blinkt und blitzt der Mor-gen - rö - te Glut. In
Wies' und Feld, in Wald und Au', horch. welch ein sü - sser Schall! Der
Ler - che Sang, der Wach - tel Schlag, die sü - sse Nach - ti - gall!

Herr Heinrich schaut so

fröh-lich drein: „Wie schön ist heut' die Welt! Was gilt's? Heut gibt's 'nen

Allegro.
gu-ten Fang.“ Er lugt zum Him-mels-zelt. Er lauscht, er lauscht und

streicht sich von der Stirn das blond-ge-lock-te Haar. „Ei doch! ei

doch! Was sprengt denn dort her-auf für ei-ne Rei-terschaar?“ Der

Staub wallt auf. der Hufschlag dröhnt, es naht der Waf - fen Klang. „Dass

p

f *f* *p*

Ad. *Ad.* *Ad.* *Ad.*

Gott! die Herrn ver - der - ben mir den gan - zen Vo - gel - fang! Ei

f

nun! was gibts?“ Es hält der Tross vor'm Her - zog plötz - lich an; Herr

p *f* *p*

Hein - rich tritt her - vor und spricht: „Wen sucht ihr Herrn? Sagt an!“ Da

cresc. *f*

cresc. *f*

schwenken sie die Fahn - lein bunt und jauch - zen: „Un - sern Herrn! Hoch

Ad. *Ad.* *Ad.* *Ad.*

cresc. *p*

le - be Kai - ser Hein - rich, hoch des Sach - sen - lan - des Stern! " Sieh

cresc. *p*

nei - gend, knien sie vor ihn hin und hul - di - gen ihm still und

Red. *

cresc. *f* *p*

ru - fen, als er stau - nend fragt: „s ist deutschen Rei - ches Will! " Da

cresc. *f* *p*

Tempo I, con espressione.

blickt Herr Hein - rich tief be - wegt hin - auf zum Him - mels - zelt: „Du

cresc. *ritenuto*

gabst mir ei - nen gu - ten Fang! Herr Gott, wie dir's ge - fällt! "

cresc. *ritenuto* *pp*

Carl Loewe.

Die Uhr.

Andantino serioso.

Ich tra-ge, wo ich

ge - he, stets ei - ne Uhr bei mir; wie - viel es ge-schla - gen ha - be, ge -

nau seh' ich an ihr. Es ist ein gro-sser

Mei - ster, der künst-lich ihr Werk ge - fügt, wenn-gleich ihr Gang nicht im - mer dem

p stacc. *legato* *cresc.* *p* *cresc.* *cresc.* *dim.* *cresc.* *dim.* *dim.* *cresc.*

f a vivendo

thö-richten Wun-sche ge-nügt. Ich woll-te, sie wä-re

dim. p *dim.* *poco f*

dim. a languendo

rascher ge-gangen an man-chem Tag; ich woll-te, sie hät-te manchmal ver-

dim.

f espress.

zö-gert den ra-schen Schlag. In mei-nen Lei-den und Freuden, in Sturm und in der

f *Red.* *

p

Ruh', was im-mer geschah im Le-ben, sie poch-te den Takt da-zu.

p *p*

cresc.

Sie schlug am Sar-ge des Va-ters, sie schlug an des Freundes Bahr', sie

cresc.

schlug am Mor-gen der Lie-be, sie schlug am Trau-al-tar. Sie schlug an der Wie-ge des

Kin-des, sie schlägt, will's Gott, noch oft, wenn bes-se-re Ta-ge kom-men, wie

mei-ne Seel' es hofft. Und ward sie auch manchmal trä-ger, und

droh-te zu stok-ken ihr Lauf, so zog der Mei-ster im-mer gross-mü-tig sie wie-der

auf. Doch stän-de sie einmal stil-le, dann wär's um sie ge-

p *cresc.*

scheh'n, kein Andrer, als der sie füg-te, bringt die zerstör-te zum Geh'n.

sf

p *cresc.*

Dann müsst' ich zum Mei - ster wandern, der wohnt am En-de wohl weit, wohl

p *cresc.*

drau-ssen, jen-seits der Er-de, wohl dort, in der E-wig-keit!

p

pf

Dann gäb ich sie ihm zu - rück - ke mit dank-bar kind-li-chem Fleh'n: Sieh'

mf

Herr, ich hab' nichts ver - dor - ben, sie blieb von sel-ber steh'n.

dim. *p*

Felix Mendelssohn-Bartholdy.

Auf Flügeln des Gesanges.

Andante tranquillo.

1. Auf Flü - geln des Ge - san - - ges, Herz -

lieb - chen, trag' ich dich fort, fort nach den Flu - ren des

Gan - - - ges, dort weiss ich den schön - sten Ort; da

liegt ein rot - blü - hen - der Gar - - - ten im stil - - len Mon - den -

pp *sempre piano e legato* *p* *sf* *p*

Ed. * *Ed.* *

Musical score for "Die Lotosblumen" (The Lotus Flowers) by Franz Schubert. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. It features a vocal line (Soprano) and a piano accompaniment. The vocal line begins with the lyrics "schein, die Lo - tos - blu - men er - war - ten ihr trau - tes Schwe - ster -". The piano accompaniment features a prominent arpeggiated figure in the right hand and a more active bass line in the left hand. Dynamics include "cresc." and "dim." markings.

lein, die Lo - tos-blumen er - war - ten ihr

trau-tes Schwester- lein.

cresc.

f

dim.

2. Dort wol-len wir nie - der - sin - - ken un-ter den Pal - men -

cresc.

cresc.

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

baum, und Lieb' und Ru - he trin - - - ken, und

cresc.

cresc. *al* *f*

träu - men se - li - gen Traum, und

cresc. *al* *f* *cresc.*

dim.

träu - men se - - li - gen Traum,

dim. *p*

dim. *p*

dim.

sel' - - - - - gen Traum.

dim. *pp*

dim. *pp*

W. A. Mozart.

Wiegenlied.

Andante.

1. Schla - fe, mein Prinzchen, es ruh'n Schäf - chen und Vö - gel - chen nun,
 2. Al - les im Schlos - se schon liegt, al - les in Schlummer ge - wiegt;
 3. Wer ist be - glück - ter als du? Nichts als Ver - gnü - gen und .Ruh,

p

Gar - ten und Wie - se ver - stummt, auch nicht ein Bien - chen mehr summt,
 re - get kein Mäus - chen sich mehr, Kel - ler und Kü - che sind leer,
 Spiel - werk und Zuk - ker voll - auf, und noch Ka - ros - sen im Lauf,

Lu - na mit sil - ber - nem Schein guk - ket zum Fen - ster her - ein.
 nur in der Zo - fe Ge - mach tö - net ein schmachten - des Ach.
 al - les be - sorgt und be - reit, dass nur mein Prinz - chen nicht schreit.

Schla - fe beim sil - ber - nen Schein, schla - fe, mein Prinzchen, schlaf' ein, schlaf'
 Was für ein Ach mag dies sein? Schla - fe, mein Prinzchen, schlaf' ein, schlaf'
 Was wird da künf - tig erst sein? Schla - fe, mein Prinzchen, schlaf' ein, schlaf'

ein, schlaf' ein!
 ein, schlaf' ein!
 ein, schlaf' ein!

Anton Rubinstein.

Es blinkt der Thau.*)

Moderato assai = 

Es blinkt der Thau in den Gräsernder Nacht, der Mond zieht vorü - ber in

stil - ler Pracht, die Nachtigall singt in den Bü - schen, es

schwebt ü - ber Wie - sen im Dämmer - schein, der gan - ze Früh - ling duf - tet hinein,

wir bei - de wan - deln da - zwi - schen. 0



*) Mit Genehmigung des Verlegers Bartholf Senff, Leipzig.

Lenz, — wie bist du so wun-der-schön, wie bist du so wun - der-schön! Indem

blühenden Rausch da-hin zu gehn, am Arm sei-ne zitternde Lie - be, mit dem

ersten Kuss in dem Himmels-raum und fest zu glauben im thörichtem Traum, dass es

e - wig, e - wig so blie - be, dass es e - wig, e - wig so blie -

be, dass es e - wig so blie - be!

Anton Rubinstein.

Sehnsucht. *)

Allegro moderato.

Appassionato.

1. Lasst mich Ta - ges - hel - le grü - ssen nach des Ker - kers lan - ger
morsch - ten Bret - tern gebt mir nur ein schwa - ches, schwankes

Nacht, gebt ein Ross mit schnellen Fü - ssen, ei - ne Maid, die Lieb ent - facht: Lasst mich
Boot, des - sen Se - gel von den Wet - tern dem Zer - rei - ssen sind be - droht: In die

ein - mal durch die Au - en säusend spren - gen auf dem Ross, lasst mich ein - mal durch die
Wo - gen will ich springen un - verzagt und oh - ne Leid, in die Wo - gen will ich

Au - en säu - send spren - - gen auf dem Ross, lasst mich ein - mal auf den
sprin - gen un - verzagt und oh - ne Leid, in die Wo - gen will ich

*) Mit Genehmigung des Verlegers Bartholf Senff, Leipzig.

a tempo

Au - en Le - ben, ach! und Frei - heit schau - en, die ich sel - ten nur ge -
sprin - gen, mit dem Mee - re mann - haft rin - gen und mit dir, Un - end - lich -

a tempo

noss, keit, lässt mich sprengen auf dem Ross!
un - ver - zagt und oh - ne Leid.

2. Mit ver-
3. Gebt ein

Schloss mir hoch mit Zin - nen, wo in Gär - ten blüht die Reb, wo im Marmorsaale

mf

drin - nen fried - lich räuscht und spielt der Quell. Lässt ihn rau - schen, lässt ihn spie - len,

p

bis der Schlummer kommt ge - mach, lässt ihn rau - schen, lässt ihn spie - len,

bis der Schlummer kommt ge - mach, lässt ihn rau - schen, lässt ihn spie - len, lässt die Schlä - fe ihn mir

meno mosso

mf meno mosso

küh - len, dass ich träum' und sanft er - wach, dass ich träum'

ritard.

p

ritard.

pp

und sanft er - wach!

a tempo

p a tempo

pp

f string.

8.....

Wohin.

Mässig.

Ich hört' ein Bäch-lein rau - schen wohl

aus dem Fel - sen - quell, hin - ab zum Tha - le rau - schen, so

frisch und wun - der - hell. Ich weiss nicht, wie mir wur - de, nicht

wer den Rath mir gab, ich muss - te gleich hin - un - ter mit

mei - nem Wan - der - stab, ich muss - te gleich hin - un - ter mit

mei - nem Wan - der - stab. Hin - un - ter und im - mer wei - ter und
 im - mer dem Ba - che nach, und im - mer fri - scher rausch - te und
 im - mer hel - ler der Bach, und im - mer fri - scher rausch - te und
 im - mer hel - ler der Bach. Ist das denn mei - ne
 Stra - sse? O Bäch - lein, sprich, wo - hin? wo - hin? sprich, wo -

cresc.

pp

hin? du hast mit dei - nem Rau - schen mir ganz be-rauscht den

Sinn, du hast mit dei - nem Rau - schen mir ganz berauscht den

Sinn. Was sag' ich denn vom Rau-schen? das kann kein Rau-schen

sein. Es sin - gen wohl die Ni - xen dort un - ten ih - ren

Reihn, es sin - gen wohl die Ni - xen dort un - ten ih - ren

pp

Reihn. Lass sin - gen Ge - sell, lass rau - sehen und wand - re fröh - lich

nach, es geh'n ja Müh - len - rä - - der in je - dem kla - ren

p

Bach, es geh'n ja Müh - len - rä - - der in je - dem kla - ren

Bach. Lass sin - gen Ge - sell, lass rau - sehen und wand - re fröh - lich

dim.

nach, fröh - lich nach, fröh - lich nach. _____

Franz Schubert.

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Der Neugierige.

Langsam.

Ich fra - ge kei - ne Blu - me, ich

fra - ge kei - nen Stern, sie kön - nen mir al - le nicht sa - gen, was ich er - fähr' so

gern. Ich bin ja auch kein Gärtner die Ster - ne stehn zu hoch, mein Bächlein will ich

fragen, ob mich mein Herz be - log. 0

Sehr langsam.

Bäch - lein meiner Lie - be, wie bist du heut' so stumm, will

pp

ja nur ei - nes wis - sen, ein Wört - chen um und um, ein

Wört - chen um und um. Ja, heisst das ei - ne Wörtchen, das andre heisset

Nein, die beiden Wörtchen schliessen die gan - ze Welt mir ein, die

cresc. *p*

beiden Wörtchen schliessen die ganze Welt mir ein. 0

crusc. *pp*

Bäch - lein meiner Lie - be, was bist du wun - der - lich! Will's

ja nicht weiter sa - gen, sag' Bächlein, liebt — sie mich, sag'

Bächlein, liebt — sie mich?

Franz Schubert.

Du bist die Ruh.

Langsam.

The piano introduction is in 3/4 time, marked 'Langsam.' (Ad libitum). It features a melody in the right hand and a bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The bass line consists of half notes G3 and F3. The introduction concludes with a final chord of G4-B4-D5.

The first system of the vocal and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The bass line consists of half notes G3 and F3. The system concludes with a final chord of G4-B4-D5.

1. Du bist die Ruh, der Frie - de mild,
2. Kehr' ein bei mir und schlie - sse du

The second system of the vocal and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The bass line consists of half notes G3 and F3. The system concludes with a final chord of G4-B4-D5.

die Sehn - sucht du und was sie stillt; ich wei - he
still hin - ter dir die Pfor - ten zu, treib' an - dern

The third system of the vocal and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The bass line consists of half notes G3 and F3. The system concludes with a final chord of G4-B4-D5.

dir — voll Lust und Schmerz zur Woh - nung hier —
Schmerz — aus die - ser — Brust, voll sei dies Herz —

mein Aug' und Herz, mein Aug' und Herz,
von dei - ner Lust, von dei - ner Lust.

pp

3. Dies Au - gen - zelt, von

dei - nem Glanz al - lein er - hellt. o - füll' es - ganz,

cresc. *f* *pp*

o - füll' es - ganz! o - füll' es -

pp

ganz, o - füll' es - ganz!

pp

Robert Schumann.

Frühlingsnacht.

Ziemlich rasch. *Leidenschaftlich.*

Ü - berm Gar - - ten durch die

Lüf - te hört' ich Wan - der - vö - gel

zieh'n, das be - deu - tet Früh - - lings -

düf - te, un - - ten fängt's schon an zu

ritard.

ritard.

blüh'n. *p* Jauch - - zen möcht' ich, möch - te

Im Tempo.

p

Red. *

wei - nen, ist mir's doch, als könnt's — nicht

Red. *

Red.

sein! Al - te Wun - der wie - - der

Red. *

schei - nen mit dem Mon - - - des-glanz her -

ritard.

f *ritard.*

ein. *Im Tempo.* Und der

Mond, die Ster - - ne sa - gen's, und im Trau - - me rauscht's der

Hain, und die Nach - ti - gal - len schla - gen's: „Sie ist

Dein, ja sie ist Dein!“

ritard. *p*

Robert Schumann.

Widmung.

Innig, lebhaft.

mf

Du mei-ne See - le, du mein Herz. du meine

mf

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

Wonn', o du mein Schmerz, du mei-ne Welt, in der ich

Red. * *Red.* *

le - be, mein Him - mel du, da-rein ich schwe - be, o du mein Grab, in das hin -

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

ab ich e - wig mei - nen Kum - mer gab. *ritard.*

Musical score for "Du bist die Ruh" by Franz Schubert. The score is in G major (one sharp) and 3/4 time. It features a vocal line (Soprano) and a piano accompaniment (Piano). The vocal line begins with a piano (*p*) dynamic and the lyrics "Du bist die Ruh, du bist der". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The score is divided into three measures.

Frie - den, du bist vom Him - - - mel

musical score for the song "Ich liebe dich" by Franz Schubert. The score is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "mir be - schie - den. Dass du mich lieb - st, macht mich mir".

werth, dein Blick hat mich vor mir ver - klärt, du hebst mich

ritard.

lie - bend ü - ber mich, mein gu - ter Geist, mein bess - res

ritard.

p

ritard.

ped. *

ped. *

ped. *

ped. *

fa tempo
Ich. Du meine See - le, du mein Herz, du mei-ne
a tempo

Wonn', o du mein Schmerz. du mei-ne Welt, in der ich

steigend *und* *eilend* *ritard.*
le - be, mein Him - mel du, da - rein ich schwe - be, mein gu-ter
steigend *und* *eilend* *ritard.*

Geist, mein bess'-res Ich. *ritard.*

ritard.

Rob. Schumann.

Du bist wie eine Blume.

Text von Heinrich Heine.

Langsam.

p Du bist wie ei - ne Blu - me, so schön, so rein und hold; ich schau dich an, und Weh - muth

p schleicht mir in's Herz hin - ein. Mir ist als ob ich die Hän - de auf's Haupt dir le - gen sollt, be - tend, dass Gott dich er - hal - te,

rit. so schön, so rein und hold. *rit.* *p*

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



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Eine Sammlung der schönsten Kinderlieder

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Kuchenbacken.

Im Sprechton.

p Bak-ke, bak-ke Ku - chen, der Bäk-ker hat ge - ru - fen. *f* Wer will gu - ten

Kü - chen bak-ken, der muß ha - ben sie - ben Sa - chen: Ei - er und Salz, Zuk-ker und Schmalz,

Milch und Mehl, Saf - ran macht den Ku - chen geht. Schieb, schieb in Ö - fen 'nein!

Von den Watschelgänschen.

Niedersächsische Volksweise.

Leicht.

Ei - o, po - pei - o, was rasselt im Stroh? Die Gänslein gehn bar - fuß und ha - ben kein Schuh. Der

Schuster hat's Le - der, kein' Leisten da - zu, d'rum kann er den Gänslein auch machen kein' Schuh!

2. Eio, popeio, schlag's Küchelchen tot,
Es legt mir keine Eier und frißt mir mein Brot,
Rupfen wir ihm dann die Federchen aus
Und machen dem Kindlein ein Bettchen daraus.

3. Eio, popeio, das ist eine Not!
Wer schenkt mir einen Heller zu Zucker und Brot?
Verkauf ich mein Bettlein und leg mich aufs Stroh,
So sticht mich keine Feder und beißt mich kein Floh



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Band I

97 Klavierstücke und Lieder.

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Klassische und Salonmusik.

Beethoven, Hymne „An die Freude“.
— Op. 90. Sonate, E moll.
— Türkischer Marsch a. d. Ruinen von Athen.
Chopin, Walzer, E moll.
Dvořák, Furiant, D dur.
Crieg, Antras Tanz a. Peer Gynt.
Liszt, Aus der XII. ung. Rhapsodie.
Mendelssohn, Aus d. Ouvert. „Sommer-
nachts Traum“.

Mendelssohn, Hochzeitsmarsch.
Meyerbeer, Fackeltanz N. 1 B dur.
Moszkowski, Serenata.
Rubinstein, Melodie, F dur.
Schumann, Bilder a. Osten. No. 1
und 4.
Tschaiowsky, Chant sans paroles.
Weber, Jubel-Ouverture.
— Aufforderung zum Tanz.

Die Oper. * Mit überlegtem Text.

*Adam, Postillon von Lonjumeau: Freunde, vernehmet die Geschichte.
Berlioz, Aus d. Ouvert. zu Benvenuto Cellini.
*Bizet, Carmen: Auf in den Kampf, Torero.
— Carmen: Draussen am Wall von Sevilla.
*Boieldieu, Weisses Dame: Komm, o holde Dame.
Brüll, Das goldene Kreuz: Bom trara. Bariton.
*Donizetti, Regimentstochter: Weiss nicht die Welt.
Flotow, Stradella: Trinklied „Raus mit dem Nass aus dem Fass“.
Gounod, Faust (Margar.): Blümlein traust.
— Faust (Margarethe): Soldatenchor.
*Halévy, Die Jüdin: Recha, als Gott dich einst.
*Kienzl, Evangelimann: Selig sind.
Leoncavallo, Medici: Vorspiel zum III. Akt.
Lortzing, Zar und Zimmermann: Sonst spielt. Bariton.

*Maillart, Glückchen des Eremiten: Romanze des Sylvin.
Marschner, Vampyr: Im Herbst, da muss man trinken. Tenor.
*Mascagni, Cavalleria rusticana: Trinklied „Die Becher füllt mit Wein“.
Meyerbeer, Dinorah: Schattentanz.
— Prophet: Krönungsmarsch.
Nicolai, Aus d. Ouv. „Lustige Weiber“.
*Puccini, Bohème: Walzer der Musette.
*Reyer, Salammbô: Gebet.
Rossini, Aus d. Ouvert. „Wilhelm Tell“.
— Barbier von Sevilla: Serenade.
Smetana, Die verk. Braut: Entrée und Chor.
— Die verkaufte Braut: Ich kenn' ein Mädchen.
Verdi, Aida: Triumphmarsch.
— Falstaff: Als ich noch ein Page war.
— Othello: Ave Maria.
— Troubadour: Zigeuner-Chor.
Wagner, Lohengrin: Vorspiel III. Akt.
— Tristan u. Isolde: Isoldens Liebestod.
Weber, Aus d. Ouvert. „Euryanthe“.
— Freischütz: Schau d. Herr mich an als König.
— — Und ob die Wolke.

Operette und Tanz. * Mit überlegtem Text.

Audran, Miss Hellyett: Duo du portrait.
Bayer, Puppenfee: Tyrolienne.
*Czibulka, Pfingsten in Florenz: Walzer.
*Grellinger, Don Cesar: Komm herab, o Madonna Teresa.
Genée, Nanon: Annen-Walzer.
Lanner, Die Werber. Walzer.
*Lecocq, Min. Angot: Mit Fischen in der Halle.
Millöcker, Arme Jonathan: Walzer „Ich bin der arme Jonathan“.
* — Bettelstudent: Ach ich hab' sie ja nur.
* — Die schöne Polin: „Ich knüpfte“.
* — Gasparone: Tarantella „Anzoletta sang“.
— Sonntagskind: Mein liebes Echo, sei
— Vizeadmiral: Geh'n wir in d. Garten.

Offenbach, Pariser Leben: Galopp.
* — Zaubergeige: Heidi heida.
Strauss, Das Leben ein Tanz. Walzer.
— An der schönen blauen Donau. Walzer.
* — Eine Nacht in Venedig: Lagunen-Walzer.
* — — Serenade „Komm in die Gondel“.
— Fledermaus: Du und Du. Walzer.
— Lustige Krieg: Polka.
* — Zigeunerbaron: Wer uns getraut.
Suppé, Boccaccio: Walzer.
— Fatinitza: Marsch.
*Zeller, Obersteiger: Sei nicht böse.
* — Vogelhändler: Ich bin die Christel.
— — Grüss Euch Gott.
Ziehler, Weaner Madl'n. Walzer.

Das Lied. (Für Singstimme mit Klavierbegleitung.)

Abt, Gib mir dein Herz.
Beethoven, Mignon (Kennst du das Land?).
Brückler, Gebet.
Bungert, So wünsch' ich ihr ein' gute Nacht.
Fischhof, Nachtigall auf dem Hollundertrieb.
Godard, Berceuse a. Jocelyn.
Gounod, Frühlingslied.
Jensen, An der Linden.

Löwe, Meeresleuchten.
Mendelssohn, Venetianisch. Gondellied.
Meyer-Helmund, Ballgeflüster.
Rubinstein, Der Asra.
Schubert, Ständchen (Horch, horch die Lerch).
Schumann, Er ist's.
— — Er, der Herrlichste von allen.
Tosti, La Serenata.
— — Vorrei morire.
Wolf, Hugo. Unfall: Ich ging bei Nacht.

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Klassische und Salonmusik.

Bach, E., „Frühlings Erwachen“.
Beethoven, „Bagatellen“, op. 33, Nr. 1.
Bizet, Menuett aus „L'Arlesienne“.
Brahms, „Ungarische Tänze“, Nr. 6.
Chopin, „Nocturne“, H-dur, op. 32, Nr. 1.
Czibulka, „Stephanie-Gavotte“.
Dvorák, „Slavische Tänze“, Nr. 3.
Godard, Benj., 2eme Mazurka.
Grünfeld, Alf., „Mazurka III“.
Händel, „Largo“.
Jensen, Brautgesang aus „Hochzeitsmusik“.

Káler Béla, „Lustspiel-Ouverture“, op. 73.
Liszt, „Soirées de Vienne“, Nr. 6.
Lumbye, „Traumbilder“, Fantasie.
Mendelssohn, „Venetian. Gondellied“.
Moszkowski, „Menuett“, op. 17, Nr. 2.
Padewski, „Menuett“, op. 14, Nr. 1.
Raff, „Rigaudon“.
Rubinstein, Toréador et Andalouse.
Rubinstein, „Trot de Cavalerie“.
Schubert, „Menuett“, op. 78, Nr. 3.
Schumann, „Schlummerlied“.
Tschaiowsky, „Chanson triste“.

Die Oper. * = mit überlegtem Text.

*Boieldieu, „O welche Lust, Soldat zu sein“ aus „Die weiße Dame“.
Delibes, Valse lente aus „Coppélia“.
Gounod, Valse célèbre aus „Faust“.
Großmann, Czárdás aus „Der Geist des Woiwoden“.
*Kreutzer, „Ein Schütz bin ich“ aus „Das Nachtlager“.
*Leoncavallo, Prolog aus „Der Bajazzo“.
*Leoncavallo, Serenata: „Der Bajazzo“.
*Lortzing, „Auch ich war ein Jüngling“ aus „Der Waffenschmied“.
Mascagni, Intermezzo sinfonico aus „Cavalleria rusticana“.
*Massenet, Des Grieux' Traum aus „Manon“.
*Meyerbeer, Die Bettlerin: aus „Der Prophet“.
*Mozart, „O Isis und Osiris“ aus „Die Zauberflöte“.

*Mozart, „Endlich naht sich“ aus „Figaro“.
*Nicolai, „Als Büblein klein“ a. „Lustige Weiber“.
Offenbach, Intermezzo und Barcarole aus „Hoffmanns Erzählungen“.
Saint-Saëns, Valse aus „Le Timbre d'Argent“.
*Wagner, Einzug der Gäste auf der Wartburg (Marsch und Chor) aus „Tannhäuser“.
*Wagner, „Abendstern“ aus „Tannhäuser“.
*Wagner, Spinnerlied: „Brumm und summ“ aus „Der fliegende Holländer“.
*Weber, „Einsam bin ich, nicht alleine“ aus „Preciosa“.
*Wolf-Ferrari, Barcarole: „La biondina“ aus „Die neugierigen Frauen“.

Operette und Tanz. * = mit überlegtem Text.

*Audran, Duett: aus „Mascotte“.
Audran, Alesia-Walzer aus „Die Puppe“.
Bayer, Puppen-Walzer aus „Puppenfee“.
*Einödhofer, Frauen-Walzer mit dem Sekt-Lied aus „Eine tolle Nacht“.
*Eysler, Mutter-Lied aus „Schützen-Hesl“.
*Eysler, „Du süße, süße!“ aus „Schützen-Hesl“.
*Eysler, Kirchenlied aus „Pufferl“.
Fetras, „Veilchen am Wege“, Walzer.
Ganne, „Lothringer Marsch“.
Ganne, „La Czarine“, Mazurka Russe.
Herblay, Marsch aus „Musette“.
Hollaender, V., „Auf ins Metropol!“ — Auf ins Orpheum! Potpourri, enthaltend u. a. die Lieder: „Schaufel-Lied“ und „Der Vorschuß auf die Seligkeit“.
*Jones, Sidney, „Der verliebte Goldfisch“ aus „Die Geisha“.

*Jones, Sidney, „O tanz, du kleine Geisha“ aus „Die Geisha“.
*Jones Sidney, „Wir waren ein seliges Pärchen“ aus „Geisha“.
Kral, „Hoch Habsburg!“ Marsch.
Lanner, „Pesther-Walzer“.
*Lehár, „Er und Sie“ aus „Juxheirat“.
*Lehár, „Das Lied vom dummen Reiter“ aus „Die lustige Witwe“.
Lehár, „Walzer-Intermezzo“ aus „Die lustige Witwe“.
Lehnhardt, „Schneidige Truppe“ Marsch.
Planquette, (Métré) Walzer aus „Die Glocken von Corneville“.
*Reinhardt, „Launische Dame“ aus „Das süße Mädel“.
Strauß, Joh., „Wiener Blut“; Walzer.
Strauß, Jos., Reiterer, „Frühlingsluft“; Walzerlied aus „Frühlingsluft“.
Suppé, „Leichte Cavallerie“. Ouverture.
Waldeufel, „Mein Traum“. Walzer.

Das Lied. (Für Singstimme mit Klavierbegleitung.)

D'Albert, „Das Mädchen und der Schmetterling“.
Altniederländisches Dankgebet.
Bach, J. S., „Willst du dein Herz“.
Bendel, „Wie berührt mich wundersam“.
Brahms, „Wiegenlied“.
Cornelius, „Komm, wir wandeln“.
Eckart, „Spanisches Lied“.
Franz, „Im Herbst“.
Gastaldon, „Musica proibita“.
Gumbert, „Mein Lied“.
Gustav v. Schweden, „Im Rosenduft“.
Hollaender, V., „Unt. Machandelbaum“.

Leßmann, O., „Du rote Rose auf grüner Heide“.
Loewe, „Niemand hat's gesehen“.
Mendelssohn, „Frühlingslied“.
Mozart, „Warnung“.
Pressel, „An der Weser“.
Rubinstein, „Die Träne“.
Schäffer, H., „Das Heidekind“.
Schubert, „An die Musik“.
Schumann, „Ich grolle nicht“.
Strauß, Rich., „Ständchen“.
Taubert, W., „In der Märznacht“.
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