

63442, 11-21

COLLECTION LITOLFF.

# L'Harmonium concertant.

TRANSCRIPTIONS  
DES MORCEAUX CÉLÈBRES



## HARMONIUM ET PIANO



# RICHARD LANGE.

HARMONIUM.



Propriété pour tous Pays.

BRAUNSCHWEIG.  
HENRY LITOLFF'S VERLAG.

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DRUCK VON HENRY LITOLFF'S VERLAG IN BRAUNSCHWEIG.

## Vorbemerkung.

Alle diese Duos sind so gesetzt, dass dieselben auf all den verschiedenen Gattungen von Instrumenten mit einem bis zu vier und sechs Spielen ausgeführt werden können, wenn der Tastenumfang derselben wenigstens fünf Oktaven beträgt. Bei der angegebenen Registrierung (welche selbstverständlich nicht massgebend sein soll, da jedes Harmonium verschiedene Register aufzuweisen hat) ist ein Harmonium von 4—6 Spielen zu Grunde gelegt.

Die Register, auf ein oder zwei Klaviere verteilt, sind folgende:

### A. Register der linken Seite.

- ① = Cor anglais . . . 8-Fuss-Ton.
- ② = Bourdon . . . 16 » »
- ③ = Clairon . . . . . 4 » »
- ④ = Basson . . . . . 8 » »
- ⑤ = Voix humaine . 8 » »
- Ⓢ = Sordine (Dämpfung).
- Ⓞ = Fortezug.

### B. Register der Mitte.

- Ⓔ = Expression (Ausdruck).
- Ⓖ = Grand Jeu (Volles Werk).
- Ⓜ = Manualkoppel (Bei Instrumenten mit 2 Klavieren).

### C. Register der rechten Seite.

- ① = Flöte . . . . . 8-Fuss-Ton.
- ② = Clarinette . . . 16 » »
- ③ = Flageolet . . . . 4 » »
- ④ = Hautbois . . . . 8 » »
- ⑤ = Voix celeste . . 8 » »
- ⑥ = Dolce . . . . . 8 » »
- Ⓞ = Fortezug.

Die Register, welche erklingen sollen, stehen in einem Kreise, z. B. ① Ⓖ, diejenigen, welche ausser Wirksamkeit gesetzt werden sollen, sind „durchstrichen“ z. B. ~~②~~ ~~Ⓖ~~. Treten im Verlauf eines Stückes neue Register hinzu, so bleiben die vorher

## Introduction.

Tous ces Duos sont arrangés de telle façon qu'ils peuvent être exécutés sur tous les instruments depuis un jusqu'à quatre et six jeux, pourvu que leur étendue soit d'au moins cinq octaves. Avec l'emploi des jeux indiqués (qui n'a rien d'exclusif, puisque les combinaisons des harmoniums varient à l'infini) l'on a eu en vue des instruments de quatre à six jeux.

Ces jeux, répartis sur un ou deux claviers, sont les suivants:

### A. Jeu du côté gauche.

- ① = Cor anglais jeu de 8 pieds.
- ② = Bourdon . . . » » 16 »
- ③ = Clairon . . . » » 4 »
- ④ = Basson . . . » » 8 »
- ⑤ = Voix humaine » » 8 »
- Ⓢ = Sourdine.
- Ⓞ = Forte.

### B. Jeu du Milieu.

- Ⓔ = Expression.
- Ⓖ = Grand Jeu.
- Ⓜ = Accouplement (pour les instruments à 2 claviers).

### C. Jeu du côté droit.

- ① = Flûte . . . . . jeu de 8 pieds.
- ② = Clarinette . . . » » 16 »
- ③ = Flageolet . . . » » 4 »
- ④ = Hautbois . . . » » 8 »
- ⑤ = Voix Céleste » » 8 »
- ⑥ = Dolce . . . . . » » 8 »
- Ⓞ = Forte.

Les jeux qui doivent être mis en action sont indiqués par une lettre ou un chiffre entourés d'un cercle, comme par exemple ① Ⓖ; ceux qui ne doivent plus être employés sont désignés par le même signe „barré“, ~~②~~ ~~Ⓖ~~. Si, dans le cours d'un

## Preface.

All these duets are so arranged that they can be performed on all the various classes of instruments, having from one to four and six stops, as long as the key board has a compass of at least five octaves. The noted registers (which of course must not be considered determinative, as they vary in almost every harmonium) are those of an instrument having from four to six stops.

The stops, which are distributed over one or two manuals, are as follows:

### A. Left Hand Stops.

- ① = Cor Anglais . . . 8 ft. tone
- ② = Bourdon . . . . . 16 » »
- ③ = Clarion . . . . . 4 » »
- ④ = Bassoon . . . . . 8 » »
- ⑤ = Vox humana . . 8 » »
- Ⓢ = Sordina.
- Ⓞ = Forte.

### B. Middle Stops.

- Ⓔ = Expression.
- Ⓖ = Full Organ.
- Ⓜ = Manual coupler (in instruments with 2 keyboards).

### C. Right Hand Stops.

- ① = Flute . . . . . 8 ft. tone.
- ② = Clarinet . . . . . 16 » »
- ③ = Flageolet . . . . 4 » »
- ④ = Oboe . . . . . 8 » »
- ⑤ = Voix Celeste . . 8 » »
- ⑥ = Dolce . . . . . 8 » »
- Ⓞ = Forte.

The stops which are to be used are written in a circle, thus ① Ⓖ, and those to be shut off have a stroke through the circle, thus ~~②~~ ~~Ⓖ~~. If during a piece, other stops are to be added, those previously indicated must be kept working. In instru-

bezeichneten in Wirksamkeit. Bei Instrumenten mit 2 Klavieren (Manualen) sind die Register in der Regel so verteilt, dass auf dem unteren (Hauptmanual, I. Klavier) die Register ① ② ⑤, dagegen auf dem oberen (II. Klavier) die Register ③ ④ und ⑥ erklingen. Soll nun auf dem I. Manual eines dieser letzten Register mit erklingen, z. B.

① ④, so muss neben dem Anziehen dieser betreffenden Register stets noch das Register M (Manualkoppel) mit angezogen und dann wieder abgestossen werden, wenn nur solche Register klingen sollen, welche dem I. Manual angehören. Ebenso muss bei G stets die Manualkoppel hinzugezogen werden, weil durch Anziehen des ersteren nur sämtliche Register des einzelnen Manuales erklingen. (Die letztere Bemerkung bezieht sich nur auf 2 manualige Harmoniums.)

Möge nun die vorliegende Sammlung bei den Harmoniumfreunden die ihm gebührende Beachtung finden.

morceau, d'autres jeux sont employés, les jeux précédents restent en vigueur. Dans les instruments à 2 claviers (Manuels), les jeux sont généralement divisés comme suit: ① ② et ⑤ au clavier inférieur (clavier principal), les jeux ③ ④ et ⑥ au clavier supérieur. Si l'on veut donner aussi au premier clavier un des derniers jeux, par exemple ① ④, il faut, tout en tirant le bouton correspondant, actionner également le jeu M (Accouplement), et le pousser quand on ne voudra utiliser que les jeux du premier clavier. De même, quand on utilisera le G, il faudra accoupler les deux claviers, sans quoi les jeux d'un seul clavier fonctionneraient. (Ces observations ne s'appliquent, bien entendu, qu'aux instruments à deux claviers.)

Il ne nous reste plus qu'à souhaiter que les fervents de l'harmonium fassent bon accueil à cette nouvelle collection.

ments having two manuals the stops are generally so arranged that Nos. ① ② ⑤ affect the lower, or first manual, and Nos. ③ ④ ⑥ the upper, or second manual. If a stop working on the lower manual is to be used together with a stop working on the upper, f. i. ① ④, it is necessary when pulling out ④ to also open the coupler M, which must be shut off again when only such stops shall sound which work on the upper manual. M must also be opened whenever G is used, as otherwise G would only open the stops of one manual: (this last remark only applies to harmoniums with two manuals).

It is hoped that the collection now presented will receive due appreciation from all lovers of the Harmonium.



No. 1. **Lied** (Die Himmel rühmen die Ehre Gottes) VON **Beethoven**.



Majestätisch und erhaben (Maestoso e solennemente).

No. 2. **Andante favori** von **Beethoven**.

Andantino grazioso.

First system of musical notation. Treble and bass clefs. Dynamics include *p dolce*. Fingerings 1 and 4 are indicated. A triplet of eighth notes is present in the right hand.

Second system of musical notation. Dynamics include *cresc.* and *mf*.

Third system of musical notation. Dynamics include *mf* and *cresc.*

Fourth system of musical notation. Dynamics include *f decresc.*, *p dim.*, and *pp*. A section marked 'A' begins.

Fifth system of musical notation. Dynamics include *f* and *p*. A triplet of eighth notes is present in the right hand.

Sixth system of musical notation. Dynamics include *p* and *cresc. sf*. A section marked 'B' begins. Fingerings 3 and 3 are indicated.

First system of musical notation, featuring a grand staff with two bass clefs. The music includes various rhythmic patterns and dynamics such as *mp*.

Second system of musical notation, featuring a grand staff with one bass and one treble clef. Dynamics include *più cresc.*, *sf*, and *mf*.

Third system of musical notation, featuring a grand staff with one bass and one treble clef. Dynamics include *p*, *cresc.*, and *f dim.*

Fourth system of musical notation, featuring a grand staff with one bass and one treble clef. It includes triplets and dynamics such as *p*, *sf*, and *sf*.

Fifth system of musical notation, featuring a grand staff with one bass and one treble clef. It begins with a *C* time signature and includes dynamics like *dolce* and *mp*.

Sixth system of musical notation, featuring a grand staff with one bass and one treble clef. It includes a circled *3* and dynamics such as *sf* and *mp*.

Seventh system of musical notation, featuring a grand staff with one bass and one treble clef. Dynamics include *cresc.*, *f decresc.*, and *p dim.*

**D**

*pp* *cresc.* *f* *mp*

*p*

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

**E**

1 2 3 4 5 6

*pp* *ppp*

*p* *decresc.* *mf* *p*

*f* *p* *mf* *p dim. pp*

# No. 3. Menuett von Boccherini.

① ④ Moderato.

① ④

*mf*

*tr*

**A**

*mf*

*p*

*tr*

**Trio.**

*Fine.*

*p dolce*

**②** **②** **B**

*mf*

**③**

*p*

*mf*

**③**

No. 4. **Lied** (Ich bete an die Macht der Liebe) VON **Bortniansky**.

Moderato.

① ② ③

*p*

① ②

A

B

*mf*

*cresc.*

*dim.*

*p*

*dim.*

*pp*

No. 5. **Trauermarsch** (Marche funèbre) VON **Chopin**.

Largo.

① ② ④

*p legato sempre*

① ② ④

*mp*

*mf*

*p*

*mf*

*p*

*p*

*poco f*

First system of musical notation. Treble clef: *sf*, *p*, *f*. Bass clef: *p*. Section marker **A**.

Second system of musical notation. Treble clef: *f*, *p*, *ff*. Bass clef: *p*. Section marker **G**.

Third system of musical notation. Treble clef: *f*. Bass clef: *f*. Section marker **G**.

Fourth system of musical notation. Treble clef: *p*, *pp*, *poco cresc.*. Bass clef: *p*. Section marker **B**. First and second endings marked with circled numbers 1 and 2. A circled letter **E** is present in the bass line.

Fifth system of musical notation. Treble clef: *mp*, *tr*. Bass clef: *mp*. Section marker **A**.

Sixth system of musical notation. Treble clef: *cresc.*, *dim.*, *p*. Bass clef: *p*. Section marker **C**.

Seventh system of musical notation. Treble clef: *poco cresc.*, *mp*, *p*. Bass clef: *p*. Section marker **A**. First and second endings marked with circled numbers 1, 2, and 4.

First system of the musical score. The left hand (bass clef) plays a steady accompaniment of eighth notes, marked *p legato sempre*. The right hand (treble clef) plays a melodic line with slurs and accents, marked *mp*.

Second system of the musical score. The left hand continues with eighth notes, marked *mf* and *p*. The right hand features a melodic line with slurs and accents, marked *mf*, *p*, and *poco f*.

Third system of the musical score. The left hand continues with eighth notes, marked *p*. The right hand features a melodic line with slurs and accents, marked *sf*, *p*, and *sf*. A chord symbol **D** is placed above the right hand.

Fourth system of the musical score. The left hand continues with eighth notes, marked *f*. The right hand features a melodic line with slurs and accents, marked *p* and *ff*. A chord symbol **G** is placed above the right hand.

Fifth system of the musical score. The left hand continues with eighth notes, marked *f*. The right hand features a melodic line with slurs and accents, marked *f*. A chord symbol **E** is placed above the right hand.

Sixth system of the musical score. The left hand continues with eighth notes, marked *p* and *mp*. The right hand features a melodic line with slurs and accents, marked *dim.*

Seventh system of the musical score. The left hand continues with eighth notes, marked *pp* and *ppp perdendosi*. The right hand features a melodic line with slurs and accents, marked *legato sempre* and *dim.*. There are circled numbers 4 and 1 below the system.

No. 6. **Arie** aus **Messias** (Wie lieblich ist der Boten Schritt) von **Händel**.

**Larghetto.**

① ③ ④

3 Piano. *mf*

① ③ ④

A

*p*

Ⓒ

*ff*

## No. 7. Lied (Litaney) von Schubert.

Andante religioso.

## No. 8. Nocturne (Op. 9 No. 2) von Chopin.

Andante.

*tr.* *p* *f* *p* *pp* *poco rit.*

*a tempo* *f* *poco rall.* *A a tempo* *sf* *p*

*p* *tr.*

*p* *poco rubato* *pp sempre* *dolcissimo*

*B* *p* *G* *ff* *stretto*

*ff senza tempo* *Piano.*

*a tempo* *pp* *dim.* *ppp*

No. 9. **Motette** (Ehre sei Gott in der Höhe) VON **Hauptmann.**

Andante.

①④⑤

*f* *cresc.* *f* *mf*

①④

A

*mf*

*cresc.* *f* *mf* *dim.* *mf* *cresc.* *f*

Ⓐ B

*p*

Ⓐ

*mf* *cresc.* *dim.* *cresc.* *mf* *f*

a tempo

④ C

*sf* *p poco rit.* *f* *sf* *mf* *f*

④ ③ ③

*accelerando* *rit.* **3** *a tempo* **4** *rit.*

*cresc.* *ff* *mf* *dim.* *p*

**D** *a tempo* *poco rit.* **4**

*dolce* *mf*

*animato* *cresc.* *f*

**E** *dim.* *dolce*

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

**F** **4** *dim.* *dolce* *p.*

**4** *p.* *dolce* *sf* *dim.* *mf* *dim. poco a poco* *rit.* **4** **5**

No. 10. **Gebet** (Prière — Prayer) aus: Das Nachtlager von **Kreutzer**.

**Allegro moderato.**

First system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). The piece begins with a circled '1' and a circled '5' above the treble staff. The bass staff starts with a circled '4' and an asterisk. Dynamics include *pp*, *f*, *f*, *Piano*, and *f*. There are slurs and phrasing marks throughout.

Second system of the musical score. It continues the grand staff notation. Dynamics include *f*, *cresc.*, *ff*, *pp*, and *mf*. There are slurs and phrasing marks throughout.

Third system of the musical score. It continues the grand staff notation. Dynamics include *calando*, *pp*, and *f*. The tempo marking **Lento religioso.** appears at the beginning of this system. There are circled numbers '4', '5', and '1' above the treble staff, and circled '4' and '5' below the bass staff. There are slurs and phrasing marks throughout.

Fourth system of the musical score. It continues the grand staff notation. Dynamics include *p*, *fp*, *dim.*, *fp*, and *cresc.*. There are slurs and phrasing marks throughout.

Fifth system of the musical score. It continues the grand staff notation. Dynamics include *f*, *f*, *p*, *f*, *p*, *pp*, and *cresc.*. There are slurs and phrasing marks throughout.

Sixth system of the musical score. It continues the grand staff notation. Dynamics include *f*, *p*, *f*, *p*, *f*, *p*, and *pp*. There are slurs and phrasing marks throughout.

\*) Das Fortklingen des Orgelpunktes „D“ wird erzielt durch Einschieben eines Federhalters oder Bleistiftes unter die Leiste am Fusse der Taste.

\*) La prolongation du son du „Ré“ point d'Orgue s'obtient en glissant un porteplume ou un crayon entre le haut de la touche et le bois du piano.

\*) The prolongation of the Organ Point „D“ is obtained by inserting a penholder or a pencil between the top of the key and the frame of the piano.

② *cresc.* *f* *ff* *mf* ②

B ② *f* *cresc.* ②

*cresc.* *ff* *p* *più mosso* ② ②

C ① *cresc.* *ff* *p* ①

*cresc.* *mf* ① *ff* *dim.* ①

① *cresc.* *ff* *p* ①

① 1 2 3 4 5 6 7 8 9 *pp* *ff* ①

No. 11. **Waisenlied** aus: Das Leben für den Czar von **Glinka**.

**Allegro moderato.**

*semplice con anima*

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of two staves each (treble and bass clef). The first system includes a key signature change to G major and a dynamic marking of *pp*. Above the first staff, there are circled numbers 1 and 5. A circled number 4 is placed below the first staff. The tempo is marked **Allegro moderato.** and the performance instruction *semplice con anima* is written above the first staff. The score features various musical notations including slurs, accents, and dynamic markings. Section markers 'A' and 'B' are placed above the staves. The final system ends with the word **Piano** and a dynamic marking of *p*.

C

*con anima*

D

E

## No. 12. Largo von G. F. Händel.

Moderato.

① ④ ⑤ *La melodia ben tenuta.*

④ ④

*mf*

*p* *f* *dim.* *p*

④ ③

② ③ *A*

*p* *pp* *p*

② ③

*mf* *dim.* *cresc.* *dim.*

*f* *dim.* *pp* *dolce*

③ ③ *B*

*f* *p* *poco rit.* *p* *a*

③ ③

*tempo*

*f* *dim.*

**C**

*p dolce* *p*

*dim.* *pp* *cresc.* *f* **D**

*tr* *dim.* *p* *dolce*

*mf* *rit.* *mf* **a tempo**

*f* *cresc.* *fff allargando* **G**

## No. 13. Arie und Schwanengesang aus: Undine von Lortzing.

**Maestoso.**

① ③ ④

*f ben marcato* *pp*

① ③ ④

③ **Andante affanato.**

*poco rit.* *mp*

③

*rit.* **A**  
*a tempo*

*dolce*

*sf* *sf* *pp*

*cresc.* *mf* *dim.* *p* *cresc.*

B

mf *dim.* p

*sf* *mf*

C

p *sf* *sf* *pp*

*cresc.*

*mf* *dim.* p *cresc.* *mf* *dim.*

D

*pp* *sfp* *sfp*

*dim. poco a poco* *pp* *rit.*

②

# No. 14. Marsch aus: Der Waffenschmied von Lortzing.

Marciale.

First system of musical notation. Treble clef, common time. Bass clef. Dynamics: *p*. Markings:  $\textcircled{G}1$ , *cresc. poco a poco*.

Second system of musical notation. Treble clef, common time. Bass clef. Dynamics: *ff*, *sf*,  $\textcircled{G}p$ , *mf*. Markings: *tr*, *3*.

Section A. Third system of musical notation. Treble clef, common time. Bass clef. Markings: *3*.

Fourth system of musical notation. Treble clef, common time. Bass clef. Dynamics: *sf*, *f*, *ff*, *sf*. Markings:  $\textcircled{G}$ , *1.*, *2.*

Fifth system of musical notation. Treble clef, common time. Bass clef. Dynamics: *sf*, *p*. Markings: *tr*, *3*.

Section B. Sixth system of musical notation. Treble clef, common time. Bass clef. Dynamics: *sf*, *p*, *cresc.*,  $\textcircled{G}ff$ , *sf*,  $\textcircled{G}p$ . Markings: *tr*.

First system of musical notation. Treble clef, bass clef. Dynamics include *gr* (fortissimo), *mf* (mezzo-forte), and *f* (forte). Features triplets and slurs.

Second system of musical notation. Treble clef, bass clef. Dynamics include *f* (forte). Features triplets and slurs.

Third system of musical notation, labeled "Trio." Treble clef, bass clef. Dynamics include *f* (forte) and *p* (piano). Features slurs and accents.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *p* (piano) and *f* (forte). Features first and second endings.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *sf* (sforzando). Features slurs and accents.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *sf* (sforzando) and *f* (forte). Features first and second endings.

This musical score is for a piano piece, likely in a minor key, featuring several sections labeled C, D, E, and F. The notation is in grand staff (treble and bass clefs). Section C begins with a forte (*f*) dynamic and includes piano (*p*) passages. Section D features a mezzo-forte (*mf*) dynamic and includes trills (*tr*) and octaves (*8*). Section E includes a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. Section F starts with a piano (*p*) dynamic and includes a forte (*f*) dynamic. The score is filled with complex rhythmic patterns, including triplets and sixteenth-note runs, and various articulations like slurs and accents.

No. 15. Ave verum von Mozart.

Adagio.

① ④  
E 2  
p  
④ ①  
cresc. f  
A  
3 p  
④  
② ④  
cresc. poco a poco  
② ④  
③ B  
p f  
③  
dim. p dim.  
tr  
② ③

No. 16. Schlusschor aus: Joseph von Méhul.

Andante.

① ④

③ *mf*

① ④

②

②

②

②

②

*rall.* Allegro. ②

③

① *mf*

②

Tempo di Marcia.

Musical notation for the first system, featuring treble and bass staves with a key signature of two sharps and a common time signature. It includes a circled '2' and the word 'Piano'.

Musical notation for the second system, including dynamic markings 'p' and 'Piano', and rehearsal marks '2 3 B' and '2 3'.

Musical notation for the third system, including a first ending bracket labeled '1.'.

Musical notation for the fourth system, including a second ending bracket labeled '2.' and a 'C' time signature change.

Musical notation for the fifth system, continuing the piano accompaniment.

Musical notation for the sixth system, starting with the tempo change 'più Allegro.' and dynamic markings 'f' and '1'.

Musical notation for the seventh system, including dynamic markings 'f', 'ff', and a circled 'G'.

No. 17. **Duett** aus Lobgesang (Ich harrete des Herrn) VON **Mendelssohn**.

Andante.

① ④ ⑤

⑤ ②

⑤ ②

② ① ③ ④ ⑤

② ① ③ ④

3

Piano *sf* *mf*

*mf* *espressivo*

*p* *mf* *sf*

*p* *sf*

A

B

C

3

**D**

**E**

*cresc.*

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

*cresc.* *f* *cresc.* *ff*

**F**

*sf* *dolce*

*p* *p*

③ ④ ⑤

⑤ 2 *pp*

① ③

No. 18. **Arie** aus Zauberflöte (In diesen heil'gen Hallen) von **Mozart**.

Larghetto.

① ④

ⓔ 1

A

1

No. 19. **Weihnachtsgesang** (Es ist ein' Ros' entsprungen) VON **M. Praetorius.**

Moderato.

Animato.

① ④\*)

① ④\*)

*mf*

*p*

*lento*

*p*

*dim.*

*pp*

*smorz.*

*ppp*

No. 20. **Ave Maria** von **Schubert.**

Adagio.

① ④

*pp molto espress.*

④ ①

*cresc.*

*p dolce*

**A**

*f*

*p*

*a tempo*

*radolcendo poco riv.*

*p*

②

*dim. perdendosi.*

\*) Ossia: ③ ancora: ② ma ottava alta.  
③ ②

No. 21. Lied (Du bist die Ruh') VON Schubert.

Adagio.

①

E5

Piano.

*p*

①

The first system of the piano accompaniment for Schubert's 'Lied (Du bist die Ruh')'. It features a treble and bass clef with a key signature of two flats and a 3/8 time signature. The music begins with a circled '1' above the treble staff. The bass staff starts with a circled '1' below it. The piece is marked 'Piano.' and 'p'.

④

The second system of the piano accompaniment. It continues the melodic and harmonic development. A circled '4' is placed below the bass staff at the end of the system.

A

④

*pp*

1

*p*

The third system of the piano accompaniment, marked 'A'. It begins with a circled '4' above the treble staff. The dynamics are marked 'pp' and 'p'. A circled '1' is placed below the bass staff.

*p*

The fourth system of the piano accompaniment. It continues the piece with a circled 'p' dynamic marking.

④ ③ B

*pp*

1

*p*

*cresc.*

*f*

③

The fifth system of the piano accompaniment, marked 'B'. It features a circled '4' and '3' above the treble staff. Dynamics include 'pp', 'p', 'cresc.', and 'f'. A circled '3' is placed below the bass staff.

④ ③ G.P.

1

*p*

*pp*

2

*p*

*cresc.*

③

The sixth system of the piano accompaniment. It begins with a circled '4' and '3' above the treble staff, followed by 'G.P.'. Dynamics include 'p', 'pp', and 'cresc.'. A circled '3' is placed below the bass staff.

4 G. P.  
 f  
 C 1  
 pp  
 ppp  
 perdendosi pp  
 4

### No. 22. Träumerei (Rêverie — Dreaming) von Schumann.

Ziemlich langsam (Andante moderato).

1 4 5  
 E

1 4  
 A  
 a tempo  
 rit. p

B  
 a tempo  
 rit. p

a tempo  
 rit. rit. p

No. 23. **Schlummerlied** (Berceuse — Lullaby) von **Schumann**.

Allegretto.

① ④

E *mf*

①

③ 1.

③

2.

*rit.*

*p*

*pp*

*mf*

*pp*

A <sup>3</sup>

*mf*

<sup>3</sup> B

<sup>3</sup> *rit.* *a tempo* *mf*

C

<sup>4</sup> *pp* *pp*

No. 24. **Abendlied** (Chant du Soir — Evening Song) von **Schumann**.**Molto sostenuto.**

No. 25. **Fröhlicher Landmann** (Le gai Laboureur — The Merry Peasant) VON **Schumann.**

Frish und munter (Gajamente).

① ④

*f*

① ④

A

③

③

No. 26. **Russische Hymne** (Hymne National Russe) VON **A. von Lvoff.**

Maestoso.

⑥ *ff*

*f*

*ff*

*dim.*

# No. 27. **Novellette** (Op. 21 No. 1) von **Schumann**.

**Markirt und kräftig** (Marcato con forza).

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score includes various musical notations such as chords, triplets, and dynamic markings. Fingerings are indicated by circled numbers 1, 2, 4, and 5. The piece is marked 'Marcato con forza'.

**System 1:** Treble clef starts with a G chord (circled G) and a forte (*f*) dynamic. Bass clef has a triplet of eighth notes. Fingerings 1, 2, 4, 5 are shown above the treble staff.

**System 2:** Treble clef features a triplet of eighth notes and a forte (*f*) dynamic. Bass clef has a triplet of eighth notes. Dynamics include *sf* and *f*.

**System 3:** Treble clef has a forte (*f*) dynamic. Bass clef has a triplet of eighth notes. Dynamics include *f* and *sf*. A section marker 'A' is placed above the treble staff.

**System 4:** Treble clef has a forte (*f*) dynamic. Bass clef has a triplet of eighth notes. Dynamics include *sf* and *f*.

**System 5:** Treble clef has a forte (*f*) dynamic. Bass clef has a triplet of eighth notes. Dynamics include *sf* and *f*. A section marker 'B' is placed above the treble staff.

**System 6:** Treble clef has a piano (*p*) dynamic. Bass clef has a piano (*p*) dynamic.

1. *a tempo*

*rit.* *pp rit.*

2. *pp* *f* C. G.

*pp* *f* C. G.

*f f sf sf f*

*f f sf sf f*

*ff* G.

*ff* G.

*mf rit.*

*mf rit.*

D *rit.*

D *rit.*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The tempo marking *a tempo* is centered above the staff. There are two *rit.* markings, one above the treble staff and one above the bass staff, indicating a ritardando. The music features flowing sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left hand.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature. The tempo marking *a tempo* is present at the beginning of the system. The musical texture continues with intricate right-hand figures and a consistent left-hand accompaniment.

Third system of musical notation. The key signature changes to two flats (B-flat, E-flat). A dynamic marking of *f* (forte) is placed above the treble staff. A circled 'G' chord symbol is written above the treble staff. An 8-measure rest is indicated above the treble staff. The music continues with complex rhythmic patterns.

Fourth system of musical notation. The key signature changes to one flat (B-flat). A circled 'E' chord symbol is written above the treble staff. A dynamic marking of *mf* (mezzo-forte) is placed above the treble staff. An 8-measure rest is indicated above the treble staff. The system concludes with a double bar line.

Fifth system of musical notation. The key signature changes to one sharp (F-sharp). A first ending bracket labeled '1.' spans the final two measures, which are marked with *rit.* (ritardando). The music features sustained chords in the right hand and a rhythmic accompaniment in the left hand.

Sixth system of musical notation. It begins with a *rit.* marking and a *pp* (pianissimo) dynamic marking. The tempo then returns to *a tempo*. A second ending bracket labeled '2.' spans the final two measures, which are also marked with *pp*. The system ends with a double bar line.

First system of musical notation. The treble clef staff begins with a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with a fermata over the first measure and a dynamic marking of *f*. The bass clef staff contains a bass line with a circled 'G' above the first measure and a dynamic marking of *f*. The system concludes with a dynamic marking of *ff*.

Second system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *sf* and a triplet of eighth notes. The bass clef staff contains a bass line with a dynamic marking of *f* and a triplet of eighth notes.

Third system of musical notation. The treble clef staff begins with a dynamic marking of *f ben marc.* and contains a melodic line with a fermata. The bass clef staff contains a bass line with a dynamic marking of *f* and a triplet of eighth notes.

Fourth system of musical notation. The treble clef staff begins with a circled 'G' above the first measure and contains a melodic line with a dynamic marking of *f*. The bass clef staff contains a bass line with a dynamic marking of *f* and a triplet of eighth notes.

Fifth system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *f*. The bass clef staff contains a bass line with a dynamic marking of *f* and a triplet of eighth notes.

Sixth system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *ff*. The bass clef staff contains a bass line with a dynamic marking of *ff* and a triplet of eighth notes.

## No. 28. Kirchen-Arie (Air d'Eglise) von Stradella.

Andantino.

① ④

pp mf

④ ①

pp p dim. pp per

⑤ A

dendosi p pp

a tempo

poco riten. mf

②

cresc. f pp

③ B a tempo

p rit. pp mf

*cresc. e accel.* *f rit.* *p* *tr* *a tempo* (2)

*cresc.* *f rit.* *f* *tr*

*a tempo*  *Dolce* *tr* *Fine.* *p*

*tr* *cresc.*

*dim.* *p* *f* (4)

*cresc.* *f* *p* 4

*D. S. al Fine*

No. 29. **Barcarole** aus Oberon (O, wie wogt es sich schön) von **Weber**.

Andante con moto.

① ④  
E  
① ④

*p*

A

Musical score for the first system, featuring treble and bass staves with various notes and rests. A 'B' section marker and circled numbers '1' and '4' are present.

Musical score for the second system, including dynamic markings like 'pp', 'dim.', and 'ppp', and a 'poco rit.' instruction. Circled numbers '5' are also visible.

### No. 30. Präludium von Chopin.

Musical score for the third system, starting with the tempo marking 'Largo.' and dynamic markings 'ff' and 'G'.

Musical score for the fourth system, featuring dynamic markings 'p' and 'rit.'.

Musical score for the fifth system, including dynamic markings 'pp', 'cresc.', and 'ff'.

## No. 31. Chor (Das ist der Tag des Herrn) VON Kreutzer.

**Maestoso.**

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

**mf** **p**

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

**rall.** **B** **più mosso** **cresc.**

**Adagio.** **Tempo I.** **f** **ff** **f** **ff**