

Album

CINQ MORCEAUX

N^o 1 Novellette. N^o 2 Romance. N^o 3 Humoreske. N^o 4 Melodie.
N^o 5 Capricietto.

pour le Piano

par

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Op. 25.

Eigenthum des Verlegers für alle Länder.

Leipzig, Breitkopf & Härtel.

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Guthmann, Kall

1337.

A Mademoiselle la Baronesse
 Auguste de Sopningen-Suene.
 N^o 1. Novellette.

A. Junkelmann, Op. 25.

Con moto.

mf

in tempo

f crescendo ed accelerando

meno mosso e molto espressivo

p

pp dolce

poco cresc.

dim. e rit.

pp

mf

Tempo I.

f crescendo ed accel.

in tempo *meno mosso*

p

*Qw. *Qw. *Qw. *Qw. **

pp *poco cresc.*

*Qw. *Qw. *Qw. *Qw. *Qw. *Qw. *Qw. *Qw. *Qw. *Qw. **

dim. e rit. *pp* *Tempo I.* *mf*

*Qw. *Qw. *Qw. *Qw. *Qw. **

f *cresc. ed accel.*

in tempo *lento*

dim. e rallent. *marcato* *pp*

A Mademoiselle
Anne Clementieff.
N^o 2. Romance.

Andante quasi Allegretto cantabile.

p e dolce

molto cresc.

a tempo

poco rit.

p

cresc.

agitato

mf

poco a poco crescendo

dim. e rall.

p

mf

poco a poco crescendo

dim. e rall.

in tempo
p
crescendo
ff
rit.

Tempo I.
p
molto cresc.
♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩.

a tempo
dim.
poco rit.
p
♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩.

pp
♩. * ♩. * ♩. *

A Mademoiselle
 Sophie Geitzig.
 N^o 3. Humoreske.

Allegro.

ff *mf* *ff*

mf *f* *mf*

cresc.

un poco meno mosso

f *p*

accel. *e cresc.* *dim.*

Ad. * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

Tempo I.

First system of musical notation. The treble staff begins with a melodic line marked *e rall.* and *pp*. The bass staff features a rhythmic accompaniment with a crescendo leading to *ff*, followed by a decrescendo to *mf*. A fermata is placed over the final measure of the bass staff. Below the staff, the notation $\text{♩} \cdot \text{♩} \cdot \text{♩} \cdot \text{♩} \cdot$ is written.

Second system of musical notation. The treble staff continues with chords and melodic fragments, marked *ff* and *mf*. The bass staff has a melodic line with a crescendo to *f* and a decrescendo to *mf*. A fermata is placed over the final measure of the bass staff. Below the staff, the notation $\text{♩} \cdot \text{♩} \cdot \text{♩} \cdot \text{♩} \cdot$ is written.

Third system of musical notation. The treble staff features a complex, rapid melodic passage. The bass staff has a melodic line with a crescendo marked *cresc.*

Fourth system of musical notation. The treble staff has a melodic line with a crescendo marked *f* and *molto accel. e cresc.*. The bass staff has a melodic line with a crescendo marked *f* and *molto accel. e cresc.*.

Fifth system of musical notation. The treble staff begins with a melodic line marked *a tempo* and *ff*. The bass staff has a melodic line with a crescendo marked *ff*. The system concludes with a double bar line and a repeat sign.

A Mademoiselle
Benaïde de Kovalefsky.
Nº 4. Melodie.

Andante con moto.
cantando e legato

The musical score is written for piano and features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into five systems, each containing two staves. The tempo and style markings are 'Andante con moto.' and 'cantando e legato'. The dynamics include *p* (piano), *pp* (pianissimo), and *crêsc.* (crescendo). The left hand accompaniment consists of a steady eighth-note pattern, often with a melodic line in the bass. The right hand melody is characterized by flowing eighth and sixteenth notes, with some measures featuring triplets. The score concludes with a final cadence in the right hand.

a tempo

poco rit.

p

cresc.

un poco più animato

mf ben marcato

mf

mf

dimin. e poco a poco rallent.

p

pp

m.g.

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Nº5. Capriccietto.

Vivace.

m.d.
m.g.
f
mf
f
m.g.
Q. ed. *

mf
f
m.g.
mf
p
e poco rit.
Q. ed. * *Q. ed.* *

in tempo

1.
mf
2.
mf
f
Q. ed. *

mf
p
cresc. ed accel.

in tempo

mf
f
ff
mf

First system of musical notation. The key signature is three sharps (F#, C#, G#). The music is written for piano. The first staff (treble clef) contains a melodic line with slurs and dynamic markings *f*, *m.g.*, *mf*, *f*, and *m.g.*. The second staff (bass clef) contains a bass line with slurs and dynamic markings *f*, *mf*, *f*, and *mf*. There are asterisks (*) at the end of the first and second staves.

Second system of musical notation. The key signature is three sharps (F#, C#, G#). The music is written for piano. The first staff (treble clef) contains a melodic line with slurs and dynamic markings *mf*, *f*, *m.g.*, *mf*, and *ff*. The second staff (bass clef) contains a bass line with slurs and dynamic markings *mf*, *f*, *mf*, and *ff*. There are asterisks (*) at the end of the first and second staves.

Third system of musical notation. The key signature is three sharps (F#, C#, G#). The music is written for piano. The first staff (treble clef) contains a melodic line with slurs and dynamic markings *mf* and *p*. The second staff (bass clef) contains a bass line with slurs and dynamic markings *mf* and *pp*. There are asterisks (*) at the end of the first and second staves.

Fourth system of musical notation. The key signature is three sharps (F#, C#, G#). The music is written for piano. The first staff (treble clef) contains a melodic line with slurs and dynamic markings *p* and *f*. The second staff (bass clef) contains a bass line with slurs and dynamic markings *pp* and *f*. There are asterisks (*) at the end of the first and second staves.

Fifth system of musical notation. The key signature is three sharps (F#, C#, G#). The music is written for piano. The first staff (treble clef) contains a melodic line with slurs and dynamic markings *p*, *f*, *p*, *mf*, and *cresc.*. The second staff (bass clef) contains a bass line with slurs and dynamic markings *p*, *f*, *p*, *mf*, and *cresc.*. There are asterisks (*) at the end of the first and second staves.