

# JEAN SIBELIUS

## KOMPOSITIONEN

### Op. 46. PELLEAS UND MELISANDE

Suite für kleines Orchester.

Aus der Musik zu dem gleichnamigen Drama des Maurice Maeterlinck.

Orchesterpartitur ..... M. 9. net.  
Orchesterstimmen ..... 9. „  
Jede Streichstimme einzeln ..... „ .60 „

Für Klavier 2 händig Heft I (№1-4) ..... 1. 50 „  
Heft II (№5-8) ..... 1. 50 „

— für Klavier 4 händig ..... 3. „  
Melisande, für Violine und Klavier ..... 1. 50 „

### Op. 47. KONZERT FÜR VIOLINE mit Orchester, D moll

Partitur ..... M. 18. net.  
Orchesterstimmen (ohne Solostimme) ..... 30. „  
Jede Streichstimme einzeln ..... 1. 20 „  
Solostimme ..... 1. 80 „  
Für Violine und Klavier ..... 7. 50 „

### LIEDER

1. Die drei blinden Schwestern

*De trenne blinda systar* ..... M. 1.20 net.

Revisionen & Bearbeitungen von PAUL JUON.

BERLIN: Schlesinger'sche Buch- und Musikhandlung (Rob. Lienau.)

WIEN: Carl Haslinger qdm. Tobias.

MOSKAU: P. Jürgenson.

HELSINGFORS: Nya Musikhandel, (K. G. Fazer.)

Aufführungsrecht vorbehalten.

Aus der Musik zu:  
**Pelleas und Melisande.**

Am Schlossthor.

Devant la porte du château. — At the castle-gate.

Vid slottsporten.

Jean Sibelius, Op. 46.

Grave e largamente.

Secondo.

The musical score is written for piano and consists of five systems. The first system begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic. The second system features a sixteenth-note triplet. The third system includes a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The score is written for piano with treble and bass clefs.

Aus der Musik zu:

# Pelleas und Melisande.

## Am Schlossthor.

Devant la porte du château. — At the castle-gate.

Vid slottsporten.

Jean Sibelius, Op. 46.

Primo.

Grave e largamente.

The musical score is written for piano and consists of five systems. The first system begins with a piano (p) dynamic and a forte (f) dynamic. The second system features a piano (p) dynamic. The third system includes both forte (f) and piano (p) dynamics. The fourth system is marked 'simile', indicating a similar texture to the previous system. The fifth system includes 'cresc.' (crescendo) and 'dim.' (diminuendo) markings. The score is in G major and 3/4 time, with a tempo marking of 'Grave e largamente'.

Secondo.

*simile*

*cresc.*

*f*

*dimin.*

*f*

*f*

*f*

*cresc.*

*ff*

# Melisande.

*Im Walde. Melisande sitzt am Rande eines Brunnens.*

*Une forêt. On découvre Mélisande  
au bord d'une fontaine.*

*In the forest. Melisande sitting  
at a fountain.*

*I skogen. Melisande vid randen af en källa.*

**Andantino con moto.**

*p*

Musical score for the first piece, 'Primo.' The score is written for piano and consists of four systems of staves. The first system includes dynamic markings *mf*, *cresc.*, *f*, and *dimin.*. The second system includes *f*. The third system includes *f*. The fourth system includes *cresc.* and *ff*. The music features various melodic lines and harmonic accompaniment.

# Melisande.

*Im Walde. Melisande sitzt am Rande eines Brunnens.*

*Une forêt. On découvre Mélisande  
au bord d'une fontaine.*

*In the forest. Melisande sitting  
at a fountain.*

*I skogen. Melisande vid randen af en källa.*

Andantino con moto.

Musical score for the second piece, 'Melisande.' The score is written for piano and consists of two systems of staves. The first system includes the tempo marking *Andantino con moto.* and the dynamic marking *dolce*. The music is in a 3/4 time signature and features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Secondo.

First system, measures 1-4. Chords are marked with *P* and *G.P.*. Dynamics include *mf*.

Second system, measures 5-8. Dynamics include *mp* and *dim.*

Third system, measures 9-12. Chords are marked with *G.P.*

Un pochissimo più moto.

Fourth system, measures 13-16. Dynamics include *mf*.

Fifth system, measures 17-20. Dynamics include *mp*, *1*, *pp*, and *allarg.*

Sixth system, measures 21-24. Dynamics include *a tempo*, *cresc. e un poco string.*, and *poco allarg. f*.

Un pochissimo con moto.

Seventh system, measures 25-28. Dynamics include *dim.*, *p*, and *f*.

*dim.* *G. P.* 8 *mp*

*dim.* *G. P.* *p*

*mf*

Un pochissimo

*più moto.*

*mp*

*pp* *allarg.*

*a tempo*

*cresc. e un poco string.* *poco allarg.* *f*

Un pochissimo con moto.

*dim.* *p* *f*

Tempo I.

Secondo.

This system of piano music features a bass clef and a key signature of two flats. The first staff contains a melodic line with a *p* dynamic marking, followed by a *ppp* section. The second staff provides harmonic accompaniment. The system concludes with a first finger (*1*) indication.

The second system continues the piece with a *a tempo* marking. The first staff shows a melodic line with a *allarg.* (allargando) marking, indicating a gradual slowing down. The second staff continues the accompaniment.

The third system features a *G. P.* (Grave Piano) marking. The first staff includes a *dim.* (diminuendo) marking and ends with a *pp* (pianissimo) dynamic. The second staff continues the accompaniment.

### Am Wunderborn im Park.

Une fontaine dans le parc. — A spring in the parc.

Vid en källa i parken.

Comodo.

This section of music is in 3/4 time and begins with a *p* dynamic. The first staff features a melodic line marked *dolce*. The second staff provides accompaniment. The system includes a *poco f* (poco fortissimo) marking and ends with a *p* dynamic.



Tempo I.

Primo.

Musical score for the first piece, 'Tempo I. Primo.' The score is in 3/4 time and consists of three systems of piano accompaniment. The first system includes a triplet of eighth notes in the right hand and a dynamic marking of *p*. The second system features a dynamic marking of *ppp* and a tempo change to *a tempo*. The third system includes a dynamic marking of *pp*, a *G. P.* (Grave) marking, and a *dim.* (diminuendo) marking.

### Am Wunderborn im Park.

Une fontaine dans le parc. — A spring in the parc.

Vid en källa i parken.

Comodo.

Musical score for the second piece, 'Comodo.' The score is in 3/4 time and consists of three systems of piano accompaniment. The first system includes a dynamic marking of *p* and an 8-measure rest. The second system includes a dynamic marking of *poco f* and a dynamic marking of *p*. The third system includes an 8-measure rest.

Secondo.

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

*cresc.* *p*

*cresc.* *p*

*string. e cresc.*

*ff* *a tempo*

*Poco stretto.* *allarg.*

*pp*

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

*cresc.* *p*

*cresc.* *p*

*string. e cresc.*

*ff* *a tempo*

Poco stretto.

*allarg.*

*pp*

# Pastorale.

„Welch ein schöner Tag! Welch herrlicher Tag für die Erntel!“

„Quelle belle journée! Quelle admirable  
journée pour la moisson!“

„Hvilken vacker dag, hvilket  
hårligt skördeväder!“

“What a splendid day for the harvest!”

Secondo.

Andantino pastorale.

The musical score is written for piano in F major (one flat) and 12/4 time. It consists of five systems of two staves each. The tempo and mood are indicated as 'Andantino pastorale'. The first system is marked 'p dolce'. The fourth system includes 'poco cresc.' and 'p dolce' markings. The music features a steady eighth-note melody in the right hand and a simple harmonic accompaniment in the left hand.

# Pastorale.

„Welch ein schöner Tag! Welch herrlicher Tag für die Ernte!“

„Quelle belle journée! Quelle admirable  
journée pour la moisson!“

„Hvilken vacker dag, hvilket  
härligt skördeväder!“

“What a splendid day for the harvest!”

Primo.

*Andantino pastorale.* *dolce*

1 *p*

*poco cresc.*

*p dolce*

8

The musical score is written for piano and violin. It begins with a 12/4 time signature and a key signature of three flats (B-flat major or D-flat minor). The piano part starts with a first finger (1) and a piano (*p*) dynamic. The violin part is marked *dolce*. The score consists of five systems of two staves each. The first system includes a first finger marking and a piano dynamic. The second system features accents (>) and a *poco cresc.* marking. The third system includes a *poco cresc.* marking. The fourth system features a *p dolce* marking and a first ending bracket (8). The fifth system features a first ending bracket (8).

## Secondo.

pp

The first system of the piano accompaniment consists of two staves. The upper staff is in bass clef and contains a continuous eighth-note accompaniment pattern. The lower staff is also in bass clef and features a simple harmonic line with half notes and whole notes, some of which are beamed together.

The second system continues the piano accompaniment with the same eighth-note pattern in the upper staff and the harmonic line in the lower staff.

The third system continues the piano accompaniment with the same eighth-note pattern in the upper staff and the harmonic line in the lower staff.

*sempre p e dolce*

The fourth system continues the piano accompaniment. The upper staff now includes some chords with fermatas. The lower staff continues with the harmonic line.

The fifth system continues the piano accompaniment, featuring the eighth-note pattern in the upper staff and the harmonic line in the lower staff.

*dim.* *allarg.*

The sixth system concludes the piano accompaniment. The upper staff continues with the eighth-note pattern. The lower staff features a series of chords, some with fermatas, and ends with a final chord. The markings *dim.* and *allarg.* are placed above the lower staff.

*pp*

*sempre p e dolce*

*Spirito*

*8va*

*dim.*

*allarg.*

51101

## Zwischenaktsmusik.

Entr' acte. — Mellanakts musik.

Entr' acte.

Secondo.

Allegro.

The musical score is written for piano in D major (two sharps) and 2/4 time. It consists of six systems of staves. The first system begins with the tempo marking "Allegro." and includes dynamic markings *p* and *f*. The second system continues the piece. The third system features a *ff* dynamic marking. The fourth system includes *ff* and *dim.* markings. The fifth system includes *p* and *rfz* markings. The score concludes with a repeat sign and a final chord.



## Zwischenaktsmusik.

Entr' acte. — Mellanakts musik.

Entr' acte.

Primo.

Allegro.

2

*f*

*ff*

*ff*

*dim.*

*p*

Secondo.

The first system of the piano accompaniment consists of two staves. The upper staff features a melodic line with eighth-note patterns and slurs, while the lower staff provides a rhythmic accompaniment with eighth notes and rests.

The second system continues the piano accompaniment with similar melodic and rhythmic patterns in both staves.

The third system of the piano accompaniment maintains the established melodic and rhythmic motifs.

The fourth system of the piano accompaniment includes a dynamic marking of *mf* and features a melodic line with slurs and accents.

The fifth system of the piano accompaniment includes dynamic markings of *poco*, *a*, *poco*, and *cresc.* across the system.

The sixth system of the piano accompaniment includes first and second endings, marked with *1.* and *2.*, and a dynamic marking of *f*.

The seventh system of the piano accompaniment includes dynamic markings of *ff* and *ff* and concludes with a double bar line.

First system of musical notation, featuring treble and bass staves with a key signature of two sharps (F# and C#). The music includes various note values and rests, with a dynamic marking of *p* (piano) in the second measure.

Second system of musical notation, continuing the piece with treble and bass staves. It features a mix of eighth and sixteenth notes, with some measures containing rests.

Third system of musical notation, showing further development of the melodic and harmonic lines in the treble and bass staves.

Fourth system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte) in the first measure. The notation includes complex rhythmic patterns and articulation marks.

Fifth system of musical notation, characterized by a series of chords in the treble staff. The bass staff provides a steady accompaniment. Dynamic markings include *poco*, *a poco*, and *cresc.* (crescendo).

Sixth system of musical notation, featuring a first ending (1.) and a second ending (2.). The second ending leads to a section marked *f* (forte). The notation includes various note values and rests.

Seventh system of musical notation, concluding the piece with a dynamic marking of *ff* (fortissimo). The notation includes complex rhythmic patterns and articulation marks.

# Ausgewählte klassische und moderne Kompositionen für Klavier zu vier Händen

Classical and modern Piano Duets

l = leicht (easy). \* = mittelschwer (medium difficult). s = schwer (difficult).

aus dem Verlage der \* \* \* \* \*

Schlesingerschen  
Buch- u. Musikhandlung  
(Rob. Lienau)  
Berlin W., Französische Str. 23.

C. Haslinger, qdm. Tobias  
Wien, Tuchlauben 11

m	Adam, A. Overture „Si j'étais roi“	1.—	l	Schmidt, O. 6 leichte Stücke: Marsch, Ländler, Mazurka, Ungarisch, Polonaise, Tarantella Op. 7	h	—80
l-m	Armeemärsche, Deutsche. 2 Bände (nach Wiprecht)	1.50	m	— Walzer Op. 14	h	4.—
m	Ascher, J. Fanfare militaire Op. 40	1.50	m	— 3 Klavierstücke Op. 19: No. 1 Marcia alla turca (M. 1.50), No. 2 Ländler (M. 1.—), No. 3 Gavotte (M. 1.—)	h	—
m	Bargiel, W. Gigue	1.50	m	Schubert, Fr. Overture Rosamunde	h	—80
l-m	Bayer, J. Fantasie über „Die Braut von Korea“	3.—	m	Schumann, R. Zigeunerleben, Op. 29	h	1.—
m	Beethoven, L. van. Deutsche Tänze, bearbeitet von J. Seiss	4.—	m	— Bilder aus dem Osten Op. 68	h	netto 1.—
m-s	Berlioz, H. Marche du supplice (Liszt)	1.—	m	— Grosser Marsch Op. 76 No. 4	h	netto 1.50
s	— Overture „Le Carnaval Romain“ (Wrede)	4.—	l-m	— Album für die Jugend Op. 85	h	netto 1.50
s	— Overture „Benvenuto Cellini“ (Bülow)	3.50	m	— Ballscenen Op. 109	h	netto 1.50
l	Boccherini, L. Berühmte Menuett	—80	l-m	— Kinderball Op. 130	h	netto 1.—
s	Bruckner, A. Sinfonie No. 8 (C-moll)	10.—	m	Schytte, L. Spanische Nächte Op. 114: Heft I: Sous le balcon. Le Rendez-vous. Cachoucha	h	8.50
s	Bülow, H. von. Des Sängers Fluch, Ballade Op. 16	4.30	h	Heft II: Nocturne mauresque. Madrilena	h	2.50
m	— Humoristische Quadrille	2.—	m-s	Seiss, J. Polonaise, Canzonetta, Intermezzo, Marsch Op. 6	h	2.—
m	Chopin, F. 7 beliebte Walzer (Al. Hollaender) netto	1.—	m-s	— Feierliche Scene und Marsch Op. 17	h	8.—
m-s	Dvořák, A. Klaviertrio (B-dur) Op. 21 (Wrede)	—	m	Stiebitz, R. Variationen Op. 9	h	2.—
m-s	— Klavierquartett (D-dur) Op. 23 (Wrede)	—	m	Strauss, Joh. Sohn. Perpetuum mobile Op. 257	h	1.50
m-s	— Streichquartett (D-moll) Op. 34	7.—	m	— Wiener Walzer, frei bearbeitet von F. Wrede. Heft I, II, III, IV	h	2.—
m-s	— Suite (für Orchester, D-dur): Pastorale, Polka, Menuett, Romanze, Furiant, Op. 39	7.—	l-m	Strauss-Album. 24 beliebte Tänze. 2 Bände h netto	h	1.80
m	— Polka aus der Suite Op. 39 No. 2	1.50	m	Suppé, F. von. Overture „Das Mädchen vom Lande“	h	3.—
m	Eichberg, O. Charakterstücke Op. 7	5.50	m-s	Vierling, G. Tragische Overture Op. 61	h	2.—
m	Glinka, M. Komarinskaja. Scherzo	2.50	m	Visetti, A. Diva. Grande Valse brillante	h	2.—
l-m	Gounod, Ch. Walzer, Blümlein traut, Soldatenchor aus „Faust“	—80	m	Vogt, J. Tscherkessenlied. Charakterstück Op. 152	h	2.—
l-m	Graben-Hoffmann. 500,000 Teufel-Polonaise Op. 32	1.50	m	— Ungarischer Tanz Op. 157	h	1.50
m	Günther, C. Walzersuite	2.—	l-m	Wagner, E. D. 25 Potpourris über beliebte Opern	h	2.—
m-s	Hanny Bela. Danses hongroises. Heft I, II, III	2.50	m	Wehle, Ch. Kosakenmarsch Op. 37	h	1.50
l	Haydn, J. All' Ongarese. Rondo (Wrede)	1.50	m	Werner, Ed. Der deutsche Mann. 8 deutsche Märsche Op. 35:	h	—
m	Hiller, F. 3 marches militaires Op. 55	3.—	h	No. 1. Stark und treu	h	1.50
l	Hirsch, Th. Les deux Gracieuses. Rondo Op. 25	1.50	h	No. 2. Mit Helm und Schwert	h	1.50
l	— Zur Erholung. Mazurka-Rondo Op. 54	1.50	h	No. 3. Für Fried' und Ehr'	h	1.50
m	Hofmann, C. Danses parisiennes Heft I, II, III	3.—	m	Wrede, F. Deutsche Walzer: Heft I Op. 23, Heft II Op. 48, Heft III Op. 59	h	2.50
l	— Rosenkranz. Salonstück	1.—	m	— Ballscenen Op. 30: No. 1 Polonaise (M. 1.—), No. 2 Walzer (M. 1.50), No. 3 Intermezzo (M. 1.—), No. 4 Mazurka (M. 1.—)	h	4.50
m	Hollaender, Al. Deutsche Tänze Op. 54	8.50	m-s	— Variationen Op. 88	h	2.50
l	Hummel, J. E. Dornröschen Op. 124	1.50	m	— Deutscher Sekt. Humoreske Op. 89	h	1.50
m	Jähns, F. W. Sinfonisches Adagio Op. 59	2.—	m	— Marsch der Amazonen Op. 51	h	3.—
m	Kässmayer, M. Volkslieder, humoristisch und kontrapunktisch bearbeitet. 6 Hefte	2.50	m	— Tarantelle Op. 53	h	2.—
m	— Ungarische Tänze Op. 26. Heft I, II	4.—	m	— Serenade Op. 62: No. 1 Intrada (M. 1.50), No. 2 Gavotte (M. 1.50), No. 3 Scherzino (M. 2.—), No. 4 Graziella (M. 1.50)	h	5.50
l-m	Kaulich, J. Aus dem Hochwald. Walzer im Ländlerstyl Op. 86	2.—	l-m	Felix, H. Madame Sherry-Walzer	h	netto 2.—
m	Klein, R. 2 Walzer Op. 14 No. 1, 2	2.—	s	Juon, P. 7 Tanzrhythmen Op. 14, Heft I, II	h	3.—
m	Kontski, A. de. Le Réveil du Lion Op. 115	1.50	m	Roubier, H. Marche des Troubadours Op. 32	h	2.—
m	Lazarus, G. Reigen Op. 10	4.—				
s	Liszt, Fr. Rhapsodies hongroises: No. 8 (M. 1.50), No. 4 (M. 2.—), No. 5 (M. 2.—), No. 6 (M. 2.50), No. 7 (M. 2.50), No. 11 (M. 2.50), No. 12 (M. 3.—), No. 13 (M. 3.50), No. 14 (M. 4.50), No. 15 (M. 3.—)	4.—				
s	— Ungarischer Sturm marsch	4.—				
m	— Nocturne	1.50				
l	Löw, J. 3 Salonstücke: Frohes Wiedersehen Op. 215, Festklänge Op. 216, Au bord de la mer Op. 217	1.50				
m	Mayer, Ch. Galop militaire Op. 117	1.—				
m	Meyerbeer, G. Fackeltanz (B-dur)	1.—				
l-m	— Krönungsmarsch (Prophet)	1.—				
m	— Krönungsmarsch (Wilhelm I.)	8.50				
m	— Overture „Der Nordstern“	3.—				
m	— — „Robert der Teufel“	2.—				
m	— — „Struensee“	3.—				
m	— Polonaise aus „Struensee“	1.50				
m	— Schillermarsch	3.—				
m	Pirani, E. Danse caractéristique: Polonaise, Valse Op. 17	4.—				
m	Rossini, G. Overture „Wilhelm Tell“	1.—				
m-s	Rubinstein, A. 3 morceaux caractéristiques Op. 9: Chanson russe. Nocturne sur l'eau. Le cataract.	8.50				