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Aus der Musikstadt

K. u. k. Hof-Musikalienhandlung GUSTAV LEWY, Wien.

1892

Aus der Capriciosa

Zehn
Compositionen
für
Pianoforte
zu zwei Händen

JOSEF BAYER,
ALFONS CZIBULKA,
HANS FUCHS, ROBERT FÜCHS,
JOS. HELLMESBERGER JUN., KARL KOMZAK,
KARL MILLOECKER, ADOLF MÜLLER JUN.,
JOHANN STRAUSS,
FR. v. SUPPÉ.

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mon 206



Aus der Musikstadt!

10 Compositionen für Pianoforte
zu zwei Händen.

INHALT:

Josef Bayer. Javanesischer Tanz.

Alfons Czibulka. In der Sennhütt'n.

Hans Fuchs. Menuett.

Robert Fuchs. Canonisches Stücklein.

Jos. Hellmesberger jr. Gavotte d'enfants.

Karl Komzák. Romanze.

Carl Millöcker. Der Sultan kommt!

Adolf Müller jun. Mit auf den Weg.

Johann Strauss. Problem.

Franz v. Suppé. Der verlassene Spatz.



Allegretto.

Piano.

Verlag und Eigenthum der k. u. k. Hof-Musikalienhandlung Gustav Lewy, Wien.
G. L. II. 600^a

First system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff provides harmonic accompaniment. Dynamics include *mf* and *p*. There are trills and slurs over groups of notes.

Second system of musical notation. It features a key signature change to one sharp (F#) and a time signature change to 2/4. Dynamics include *mf* and *p*. The bass staff has some notes marked with 'y'.

Third system of musical notation. It continues in the 2/4 time signature with a consistent rhythmic pattern of eighth notes in the treble and chords in the bass. Dynamics include *mf*.

Fourth system of musical notation. It includes markings for *ritar.* (ritardando), *dando* (ritardando), and *mf a tempo*. The treble staff has a melodic line with slurs.

Fifth system of musical notation. It ends with a repeat sign. Dynamics include *pp rit.* and *p*. The treble staff has a melodic line with slurs.

Da capo bis \diamond dann Schluss.

Schluss. Musical notation for the final system. It begins with the word "Schluss." and includes dynamics *p* and *fff*. The treble staff has a melodic line with slurs.



In der Sennhüll'n.

Alfons Csibulka.

Ziemlich langsam und gemüthlich.

p

p *mf* *espress.*

piu f *rit.* *dim.* *p* *mf* *a tempo* *espress*

rit. *p*

Ziemlich bewegt.

p

mf rit.

rit.

p

p

p

morendo

pp

Fine.

Tempo I.



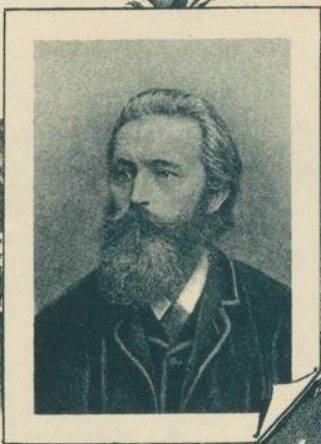
Menuet

J. N. FUCHS.

Moderato.

The musical score is written for piano in G major, 3/4 time, and is marked 'Moderato'. It consists of four systems of music, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff. The second system continues with the same dynamics. The third system features a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff. The fourth system concludes with a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

The musical score consists of six systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The first system starts with a forte (*f*) dynamic in the bass and piano (*p*) in the treble. The second system features a forte (*f*) dynamic in the bass and *fp* (fortissimo piano) in the treble, with a *cresc.* (crescendo) marking. The third system includes a *Fine.* marking in the bass and a *p* dynamic in the treble. The fourth system continues with a *p* dynamic in the treble. The fifth system features a *p* dynamic in the treble. The sixth system concludes with a *p* dynamic in the treble.



Canonisches Stücklein.

Rob. Fuchs.

Lebhaft.

p

cresc.

f dim.

mf

The musical score consists of five systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The first system begins with a forte (*f*) dynamic and includes accents (*v*) and a piano (*p*) dynamic. The second system continues with various chordal textures. The third system features a crescendo (*cresc.*) and a fortissimo piano (*fp*) dynamic. The fourth system includes another crescendo (*cresc.*) and a forte (*f*) dynamic. The fifth system concludes with a decrescendo (*dim.*) and a piano (*p*) dynamic, ending with a first and second ending bracket.



Gavotte d'enfants

Josef Hellmesberger jun.

Tempo di Gavotte.

The musical score is written for piano and grand. It consists of four systems of music. The first system shows the beginning of the piece with a piano (*pp*) dynamic. The second system continues the melody and accompaniment. The third system features a piano (*p*) dynamic. The fourth system concludes with a piano (*pp*) dynamic. The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), a 2/4 time signature, and dynamic markings.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A slur is placed over the first two measures of the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains D major. The music continues with intricate rhythmic patterns. A *pp* dynamic marking is present in the lower staff of the third measure.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains D major. The music continues with intricate rhythmic patterns. A *f* dynamic marking is present in the lower staff of the second measure.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains D major. The music continues with intricate rhythmic patterns. A *p* dynamic marking is present in the upper staff of the second measure, and another *p* marking is in the lower staff of the third measure.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains D major. The music continues with intricate rhythmic patterns. A *pp* dynamic marking is present in the lower staff of the second measure, and a *f* dynamic marking is in the upper staff of the third measure.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with slurs and a dynamic marking of *pp* at the end. The bass clef part provides harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef part has a melodic line with slurs and a dynamic marking of *pp* at the beginning. The bass clef part continues the accompaniment.

Third system of musical notation. The treble clef part shows a melodic line with a dynamic marking of *cresc.* and *f*. The bass clef part has a dynamic marking of *f* and features a complex chordal texture.

Fourth system of musical notation. The treble clef part has a dynamic marking of *ff* and *pp*. The bass clef part has a dynamic marking of *pp* and features a melodic line with slurs.

Fifth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part has a melodic line with slurs.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with slurs and a *pp* dynamic marking. The bass staff provides a harmonic accompaniment.

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines.

Third system of musical notation, featuring a *pp* dynamic marking in the bass staff.

Fourth system of musical notation, with a *pp sempre pp* dynamic marking in the bass staff.

Fifth system of musical notation, concluding the page with a *pp* dynamic marking in the treble staff and a *ppp* dynamic marking in the bass staff.



Bewegt. Melodie hervortreten.

Musical score for piano, consisting of four systems of staves. The first system begins with a piano (*p*) dynamic marking and includes two 'Ped.' (pedal) markings. The second system continues the piece. The third system includes a 'Ped.' marking. The fourth system begins with the tempo marking 'eilend' (rushing) and a forte (*f*) dynamic marking, and also includes a 'Ped.' marking.

The musical score is arranged in six systems, each with a treble and bass staff. The notation includes various musical symbols and dynamic markings:

- System 1:** Treble staff starts with a fermata. Bass staff has a *rit.* marking. Treble staff has an *f* marking. Bass staff has a *rit.* marking.
- System 2:** Treble staff has a *p* marking. Bass staff has a *p* marking.
- System 3:** Treble staff has an *a tempo* marking. Bass staff has a *p* marking.
- System 4:** Treble staff has a *p* marking. Bass staff has a *p* marking.
- System 5:** Treble staff has a *mf* marking. Bass staff has a *mf* marking. Both staves have a *Ped.* marking.
- System 6:** Treble staff has a *rit.* marking. Bass staff has a *pp* marking. Treble staff has a *lento* marking. Bass staff has a *ppp* marking. Both staves have a *Ped.* marking. The system ends with a *ppp* marking in the treble staff.



Marschtempo.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *p* (piano) and *f* (forte) in both staves.

Third system of musical notation, featuring a complex texture with many beamed notes in the treble staff and a more active bass line.

Fourth system of musical notation, showing a change in dynamics with *f* in the bass and *p* in the treble.

Fifth system of musical notation, concluding the page with a *p* (piano) dynamic marking in the bass staff.

The image shows a page of musical notation for piano, consisting of six systems of staves. Each system has a treble and bass clef staff. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, dynamic markings, and articulation symbols.

System 1: Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamic marking: *f*.

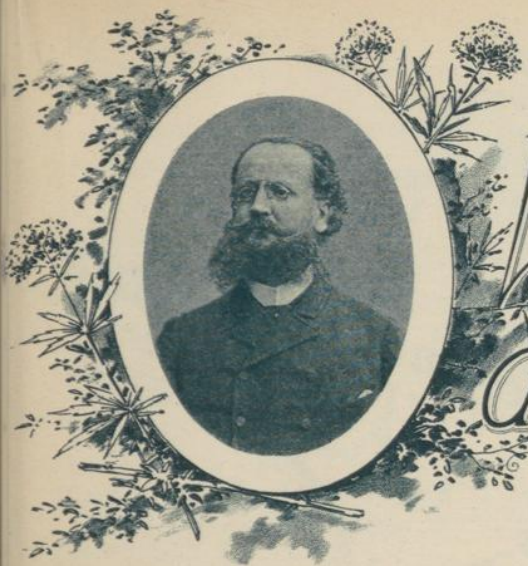
System 2: Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamic markings: *f*, *p*, *f*, *p*.

System 3: Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamic markings: *f*, *f*.

System 4: Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamic markings: *mf*, *p*.

System 5: Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamic markings: *p*, *pp*. A fermata is placed over the final note of the treble staff. A second ending bracket is shown in the bass staff, with a '2' below it.

System 6: Treble clef has a melodic line with slurs and accents. Bass clef has a rhythmic accompaniment. Dynamic marking: *ppp*. The instruction "Mit Verschiebung." is written below the treble staff.



Mit auf den Weg!

Adolf Müller jun.

Op: 40

Nicht schnell.
Imig.

p

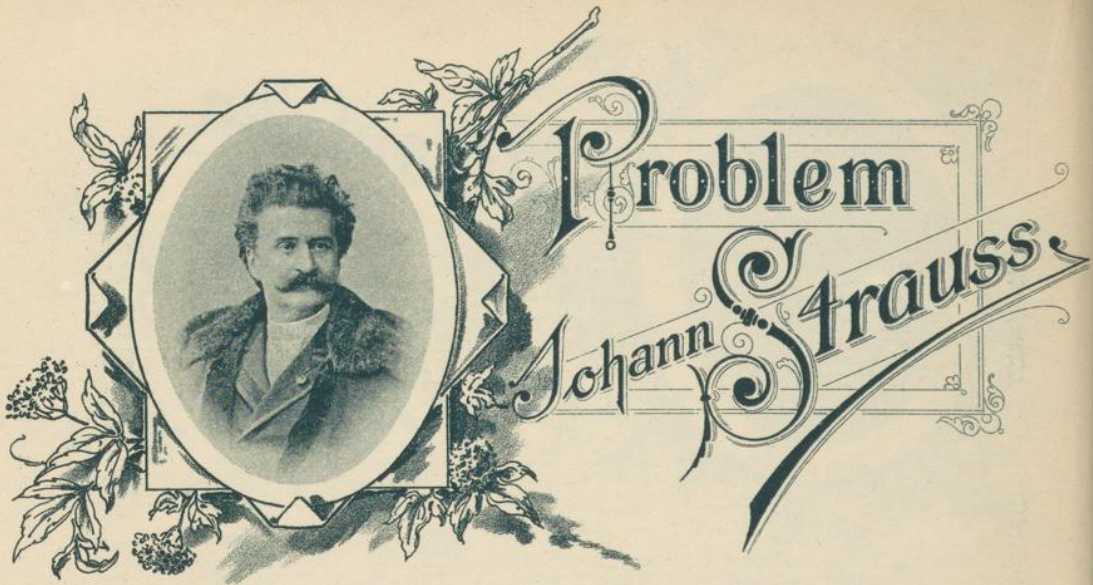
poco rit. *pp* *a tempo* *mf* *dim.*

rit. *pp* *rall.* *a tempo*

f *p* *dim.* *pp*

G. L. II. 600^b

1892



First system of musical notation, featuring a treble and bass clef, a 3/4 time signature, and dynamic markings *f* and *sf*.

Second system of musical notation, featuring a treble and bass clef, a 3/4 time signature, and dynamic markings *sf*, *p*, and *p*.

Third system of musical notation, featuring a treble and bass clef, a 3/4 time signature, and dynamic markings *p*.

Fourth system of musical notation, featuring a treble and bass clef, a 3/4 time signature, and dynamic markings *f* and *p*.

tr
f
Fine.

p

p

cresc.

f
p

Dal segno al fine.

Der Verlassene
Spatz
Franz von Suppé.

Andantino con moto.

mf

Fine. Am *p* A - sterl droßn sitzt er und schaut in die Fern' und
seufzt um sein Wei-berl denn er hats so gern. Es g'freut ihn die

Sonn' net, net s'Laub und der G'sang: denn ihm is um's Herzerl so

trüb und so bang. Er zwi - tshert vor

sich nur a Lie - derl a stads:

Vom ar - men ver - las - se - nen ein - sa - men Spatz, vom

ar - men ver - la - se - nen ein - sa - men Spatz!

*Dal segno al fine. **

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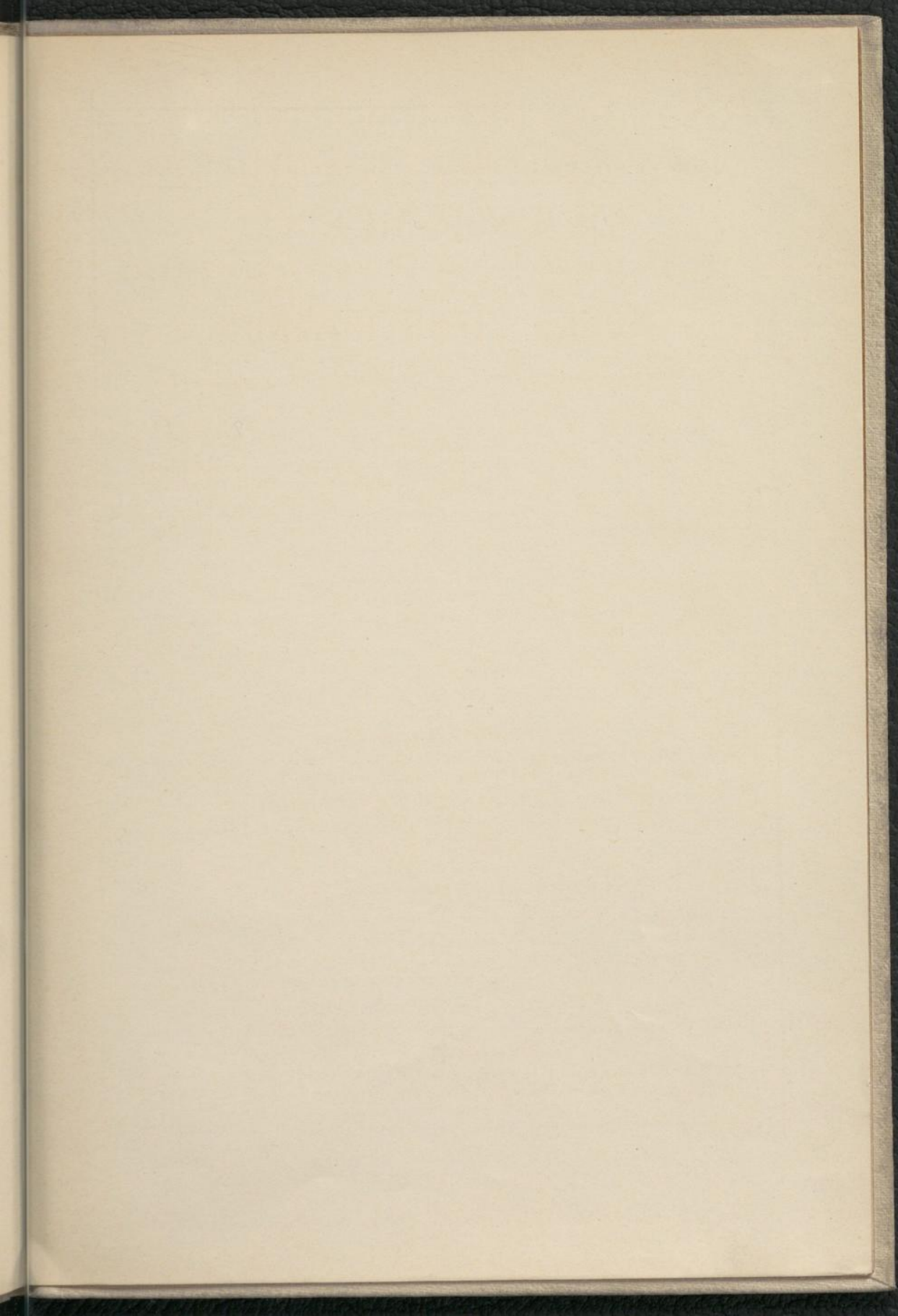
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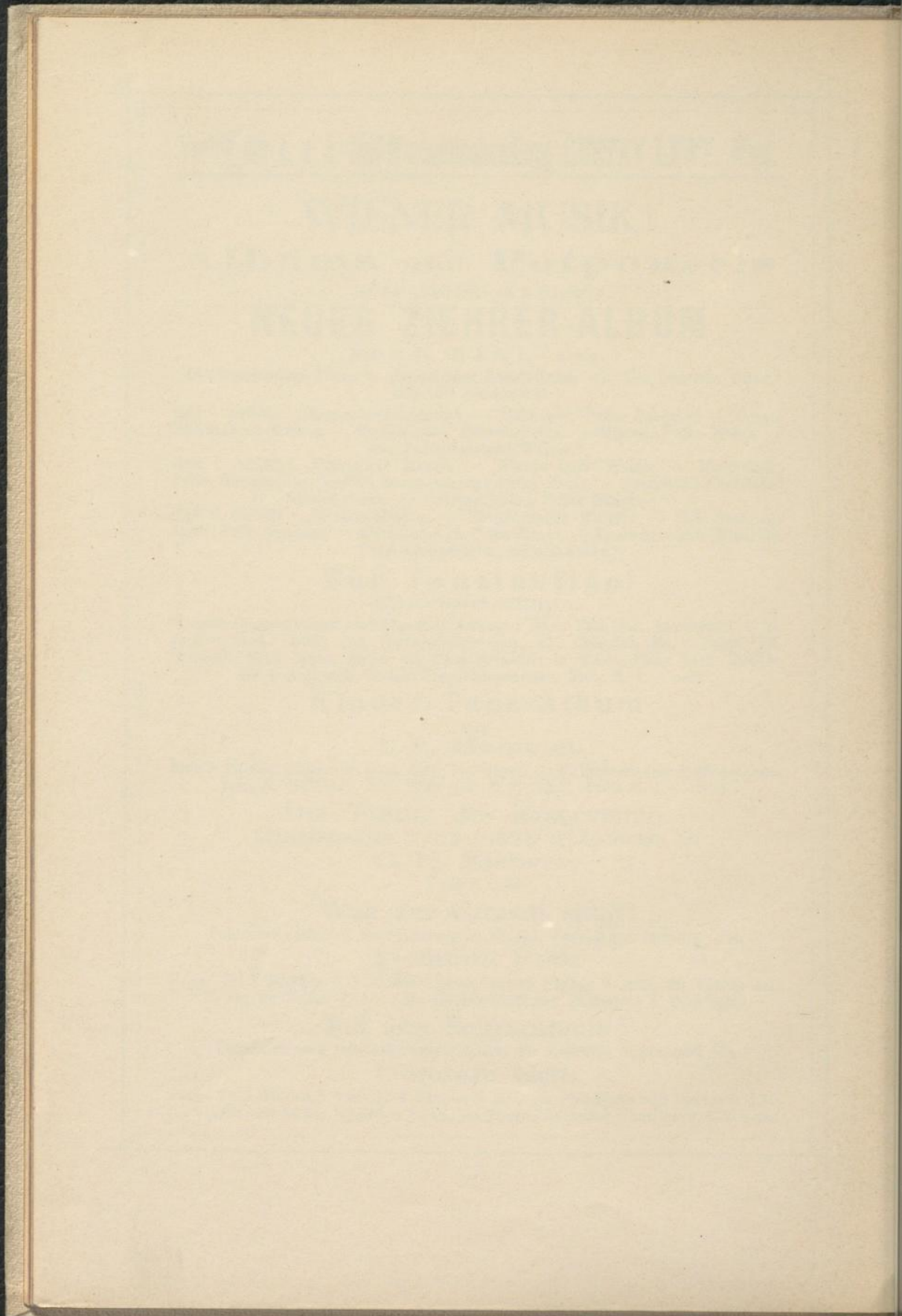
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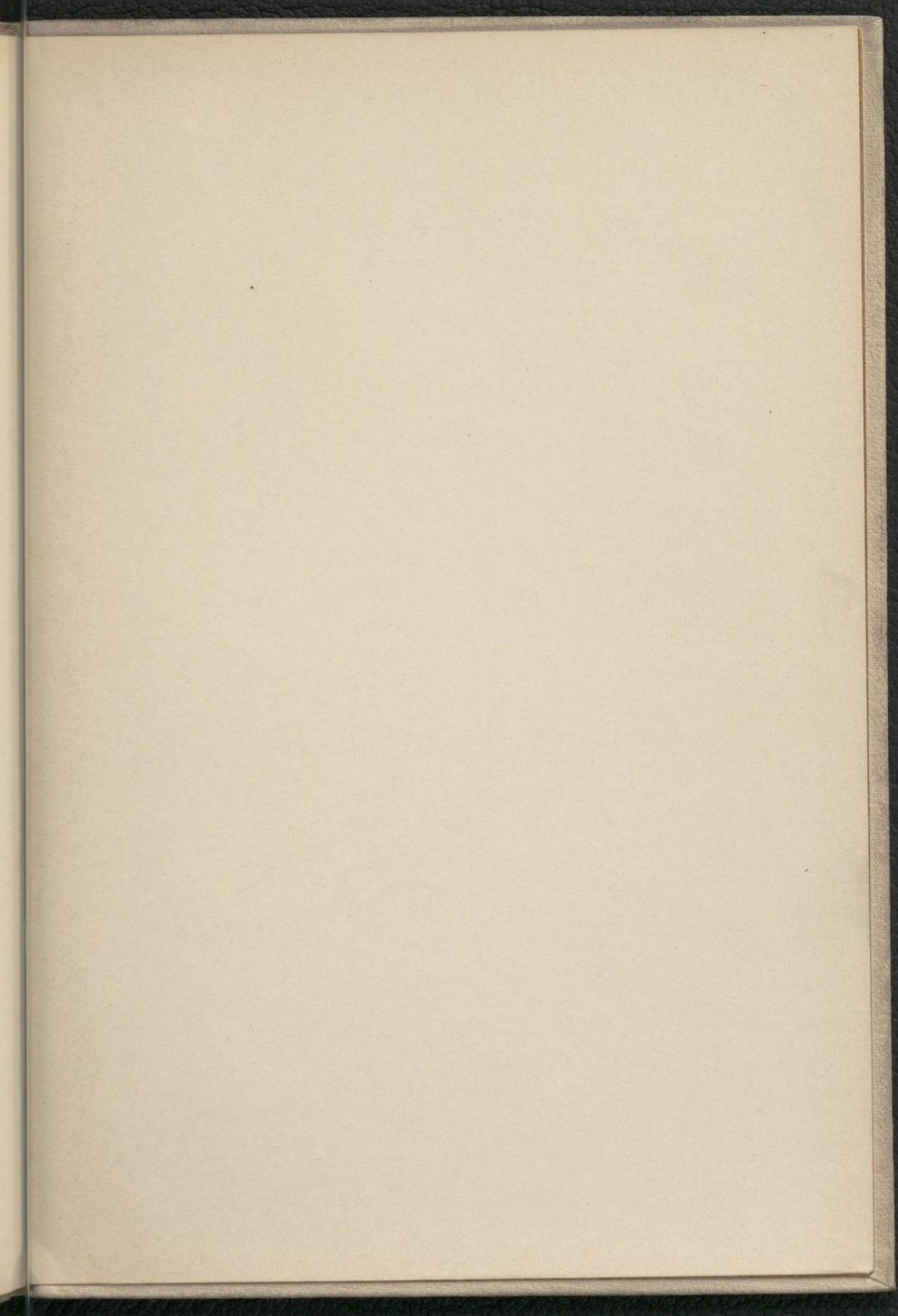
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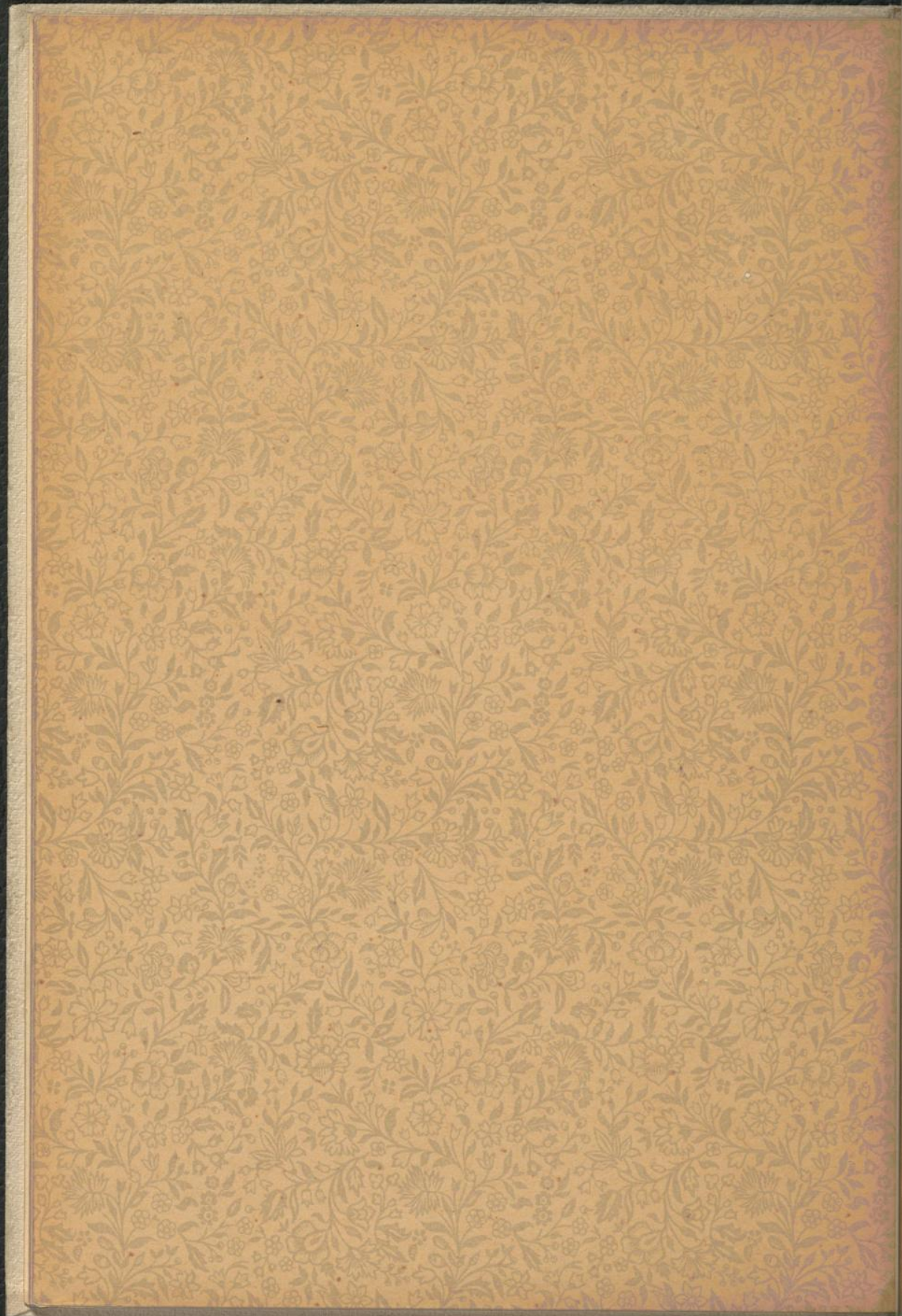
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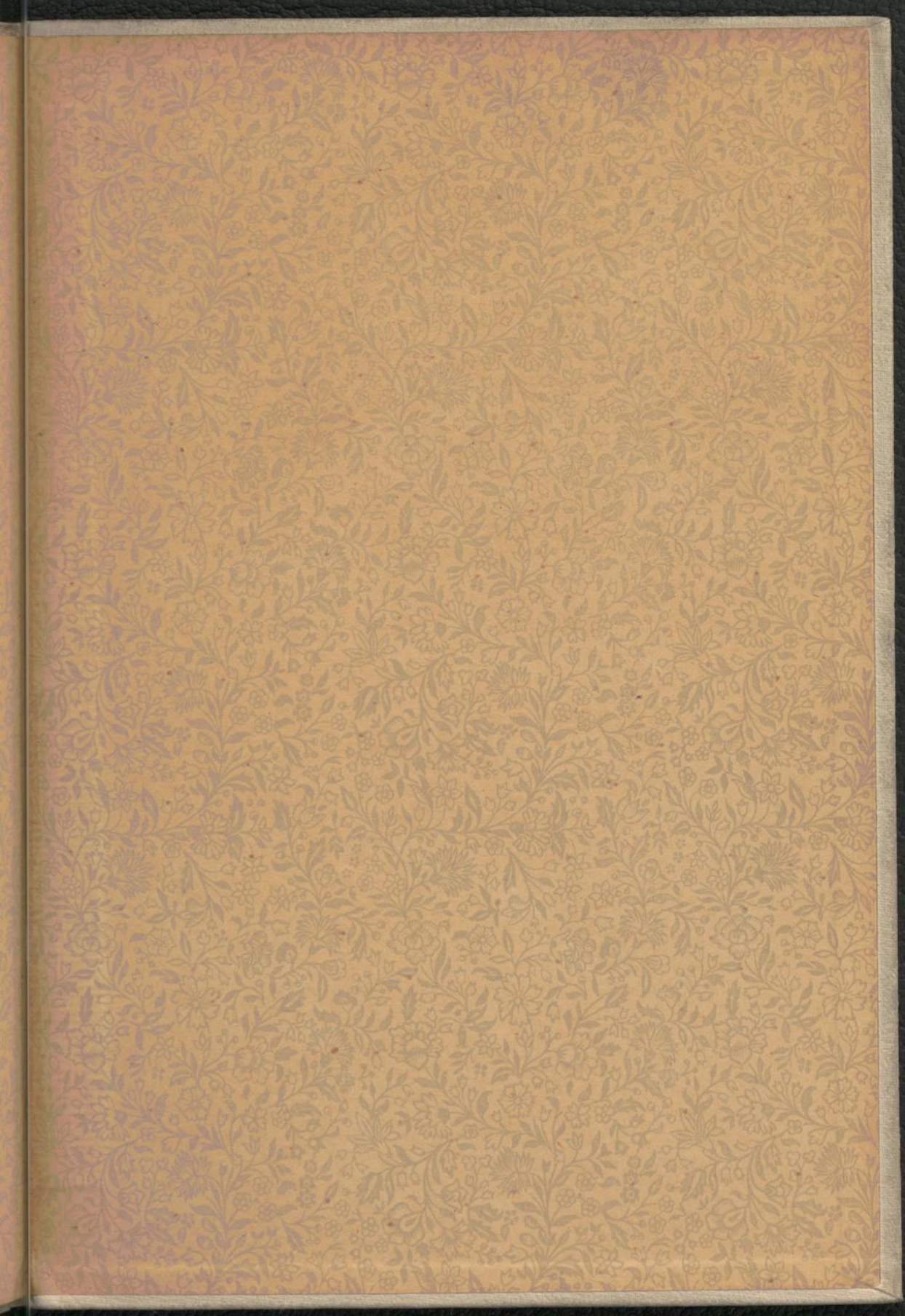
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