

L. Viganedo

COLLECTION LITOLFF.

No. 2085.

FERD. BEYER

Melodienbuch

(100 Récréations pour la Jeunesse)

für Pianoforte.

Op. 101 Bis

(Franz Relling.)





COLLECTION LITOLFF.

Melodienbuch.
100

Erholungen für die Jugend
über beliebte Melodien

für das
PIANOFORTE

von
FERD. BEYER.

OP. 101 als

Neue revidirte Ausgabe von
Franz Relling.

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HENRY LITOLFF'S VERLAG.

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BOSTON:
ARTHUR P. SCHMIDT.

ST. PETERSBOURG:
J. JURGENSON.

MOSCAU:
P. JURGENSON.

Volkslied: Ich hab' den ganzen Vormittag. — Air Allemand.
Allegretto.

Wenzel Müller.

1. *mf*

legato sempre

Volkslied: So viel Stern' am Himmel stehen. — Air Allemand.
Andantino.

2. *p dolce*

legato

Volkslied: Fahret hin, fahret hin. — Air Allemand.
Allegro.

3. *mf*

f *mf*

Volkslied: In einem kühlen Grunde. — Air Allemand.
Andante.

Fr. Glück.

4.

p dolce
legato

Othello.
Allegro.

G. Rossini.

5.

p
cresc.
f
mf

Volkslied: Steh' ich in finst'rer Mitternacht. — Air Allemand.
Andante.

6.

p dolce
cresc.
dim.
f
dim.

Volkslied: Auf, Matrosen, die Anker gelichtet. — Air Allemand.
Moderato mosso.

A. Pohlenz.

7. *f* *legato* *dim.* *pdolce*

Lucia di Lammermoor.
Allegro vivace.

G. Donizetti.

8. *mf* *f* *dim.*

Liebestrank. — L'Elisire d'amore.
Allegretto.

G. Donizetti.

9. *p* *mf* *dim.* *f* *dim.* *legato*

Volkslied: Komm, lieber Mai. — Air Allemand.

W. A. Mozart.

10. *Allegretto.*
dolce
legato

Gemma di Vergi.
Moderato.

G. Donizetti.

11. *mf*

Volkslied: So leb' denn wohl. — Air Allemand.
Andante.

Wenzel Müller.

12. *dolce*

Russisches Volkslied. — Air Russe.
Andantino.

13. *mf* *legato*

Handwritten musical score for a Russian folk song. It is in 2/4 time and marked 'Andantino'. The piece is numbered 13. The notation is for piano, with a mezzo-forte (*mf*) dynamic. The tempo is 'Andantino'. The key signature has one sharp (F#). The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music features a mix of eighth and sixteenth notes, with some triplets. Fingerings are indicated by numbers 1-5. The word 'legato' is written below the first staff. There are some markings like '43' and '1 2' above the notes.

p *dim.* *p*

Continuation of the Russian folk song. It features a piano (*p*) dynamic and a 'dim.' (diminuendo) marking. The tempo remains 'Andantino'. The notation continues with eighth and sixteenth notes, and some triplets. Fingerings are indicated by numbers 1-5. The word 'p' is written below the second staff.

Italienisches Volkslied. — Air Italien.
Moderato.

M. Caraffa.

14. *mf* *f*

Handwritten musical score for an Italian folk song. It is in 2/4 time and marked 'Moderato'. The piece is numbered 14. The notation is for piano, with a mezzo-forte (*mf*) and forte (*f*) dynamic. The key signature has one sharp (F#). The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music features a mix of eighth and sixteenth notes, with some triplets. Fingerings are indicated by numbers 1-5. The word 'mf' is written below the first staff, and 'f' is written below the second staff.

dim. *f* *dim.*

Continuation of the Italian folk song. It features a 'dim.' (diminuendo) marking, a forte (*f*) dynamic, and another 'dim.' marking. The tempo remains 'Moderato'. The notation continues with eighth and sixteenth notes, and some triplets. Fingerings are indicated by numbers 1-5. The word 'dim.' is written below the first staff, 'f' below the second, and 'dim.' below the third.

Böhmisches Volkslied. — Air Bohémien.
Andantino.

15. *dolce*

Handwritten musical score for a Bohemian folk song. It is in 3/8 time and marked 'Andantino'. The piece is numbered 15. The notation is for piano, with a dolce (*dolce*) dynamic. The key signature has one sharp (F#). The score consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music features a mix of eighth and sixteenth notes, with some triplets. Fingerings are indicated by numbers 1-5. The word 'dolce' is written below the first staff.

cresc. *dim.*

Continuation of the Bohemian folk song. It features a 'cresc.' (crescendo) marking and a 'dim.' (diminuendo) marking. The tempo remains 'Andantino'. The notation continues with eighth and sixteenth notes, and some triplets. Fingerings are indicated by numbers 1-5. The word 'cresc.' is written below the first staff, and 'dim.' below the second.

Die Schweizerfamilie. — La Famille Suisse.
Allegretto.

J. Weigl.

16.

Volkslied: Ich weiss nicht, was soll es bedeuten. — Air Allemand.
Andante.

Fr. Silcher.

17.

Polnisches Volkslied. — Air Polonais.
Allegretto grazioso.

18.

Englisches Volkslied: God save the King. — Air Anglais.
Maestoso.

H. Carey.

19.

Flandrisches Volkslied: Lebe wohl, mein flandrisch Mädchen. — Air Flamand.
Allegretto.

A. Lortzing.

20.

Volkslied: Da streiten sich die Leut' herum. — Air Allemand.
Allegretto moderato.

C. Kreutzer.

21.

Volkslied: Ça, ça, geschmauset. — Air Allemand.

Vivo.

22. *mf* *cresc.*

f *dim.*

Volkslied: Im Wald und auf der Heide. — Air Allemand.

Allegro moderato.

Gehricke.

23. *mf* *legato*

mf *cresc.*

dim. *p* *cresc.*

dim. *f*

Russisches Volkslied: Seht ihr drei Rosse. — Air Russe.

Moderato.

24. *p*

First system of the Russian folk song. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody begins with a quarter rest followed by a quarter note G4, then a half note A4-B4, and continues with eighth and quarter notes. The bass staff provides a simple harmonic accompaniment with chords. Fingerings are indicated by numbers 1-4 above notes. The piece is marked 'Moderato' and 'p' (piano).

Second system of the Russian folk song. It continues the melody from the first system. The treble staff features a first ending bracketed with a '1.' and a second ending bracketed with a '2.'. The bass staff continues with chords. Dynamics include 'f' (forte) and 'dim.' (diminuendo). The piece ends with a 'p' (piano) dynamic.

Spanisches Volkslied. — Air Espagnol.

Andantino.

25. *mf*

First system of the Spanish folk song. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/8 time signature. The melody is characterized by eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with chords. Fingerings are indicated by numbers 1-4 above notes. The piece is marked 'Andantino' and 'mf' (mezzo-forte).

Second system of the Spanish folk song. It continues the melody and accompaniment. The treble staff features various fingerings and slurs. The bass staff continues with chords. The piece ends with a repeat sign.

Third system of the Spanish folk song. It continues the melody and accompaniment. The treble staff features various fingerings and slurs. The bass staff continues with chords. The piece ends with a repeat sign.

Belisario.

Allegretto.

G. Donizetti.

26. *mf*

First system of the piece 'Belisario'. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is characterized by eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment with chords. Fingerings are indicated by numbers 1-4 above notes. The piece is marked 'Allegretto' and 'mf' (mezzo-forte).

Fine.

D. C. al Fine.

Schweizer Volkslied: Herz, mein Herz, warum so traurig. — Air Suisse.
Moderato.

Fr. Glück.

27. *espressivo*

dim. p

Schwäbisches Volkslied: Drunten im Unterland. — Air Souabe.
Un poco moderato.

28. *p dolce* *cresc.*

mf *p*

cresc.

Weber's Letzter Gedanke. — Dernière Pensée de Weber.
Andantino.

C.G. Reissiger.

29. *p espressivo*

Schottisches Volkslied. — Air Ecossais.
Moderato.

30. *p dolce*

Barcarole aus Oberon. — Barcarolle d' Obéron.
Andantino.

C. M. von Weber.

31.

p
legato
mf
p
mf
cresc.
f
cresc.
p
mf

Volkslied: Bekränzt mit Laub. — Air Allemand.
Moderato.

J. P. Schulz.

32.

f
p
mf
p
cresc.
f
mf
p

Polonaise aus Puritaner. — Polonaise des Puritains.

Allegro moderato.

V. Bellini.

33.

Measures 33-38 of the Polonaise aus Puritaner. The score is in 3/4 time, key of B-flat major. It features a piano introduction with a bass line of chords and a treble line of eighth notes. Measures 33-38 show a variety of melodic and harmonic patterns, including triplets, sixteenth notes, and dynamic markings such as *p*, *f*, and *mf*.

Polnisches Volkslied. — Air Polonais.

Allegretto.

34.

Measures 34-39 of the Polnisches Volkslied. The score is in 2/4 time, key of D major. It features a piano introduction with a bass line of chords and a treble line of eighth notes. Measures 34-39 show a variety of melodic and harmonic patterns, including triplets, sixteenth notes, and dynamic markings such as *mf*, *f*, *p*, and *dim.*

Italienisches Volkslied. – Air Italien.
Andantino.

G. Paisiello.

35.



Französisches Volkslied. – Air Français.
Andantino.

36.



Volkslied. — Air Allemand.

Andantino.

37.

Polnisches Volkslied. — Air Polonais.

Quasi Andante.

38.

Volkslied: Es kann ja nicht immer so bleiben. — Air Allemand.

Allegretto comodo.

F. H. Himmel.

39.

Der Postillon von Lonjumeau. — Le Postillon de Lonjumeau.
Allegretto.

17

A. Adam.

40. *mf*

Fine.

D. C. al Fine.

Chor aus Freischütz: Wir winden dir. — Chœur de Freischütz.
Moderato.

C. M. von Weber.

41. *p*

Oesterreichisches Volkslied. — Air Autrichien.
Andante.

42. *mf*

Lucia di Lammermoor.
Moderato.

G. Donizetti.

43.

Musical score for Lucia di Lammermoor, Moderato, measures 43-47. The score is in G major, common time (C). It features a piano (p) dynamic at the start. The right hand has a melodic line with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. The left hand has a steady eighth-note accompaniment. Measures 44-45 show a crescendo (cresc.) and a decrescendo (dim.). Measure 46 has a forte (f) dynamic. Measure 47 ends with a decrescendo (dim.).

Der Karneval von Venedig. — Le Carnaval de Venise.
Allegretto.

44.

Musical score for Der Karneval von Venedig, Allegretto, measures 44-48. The score is in D major, 6/8 time. It features a piano (p) dynamic at the start. The right hand has a melodic line with fingerings 4, 3, 2, 1, 2, 3, 4, 5. The left hand has a steady eighth-note accompaniment. Measures 45-46 show a legato marking. Measures 47-48 show a mezzo-forte (mf) dynamic. Measure 49 ends with a piano (p) dynamic.

Volkslied: Helft, Leuten, mir vom Wagen doch. — Air Allemand.
Moderato.

C. Keller.

45.

Musical score for Volkslied: Helft, Leuten, mir vom Wagen doch, Air Allemand, measures 45-49. The score is in D major, 3/4 time. It features a piano (p) dolce dynamic at the start. The right hand has a melodic line with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. The left hand has a steady eighth-note accompaniment. Measures 46-47 show a legato marking. Measures 48-49 show a mezzo-forte (mf) dynamic. Measure 50 ends with a piano (p) dynamic.

Two systems of piano accompaniment. The first system features a treble and bass staff with various fingerings and dynamic markings: *cresc. f* and *p dim.*. The second system continues the piece with similar notation, including *cresc. f*, *dim.*, and *f*.

Die Nachtwandlerin. — La Somnambule.
Allegro moderato.

V. Bellini.

46. *dolce*
legato

System 46 of the piano accompaniment, marked *dolce* and *legato*. It consists of a treble and bass staff with a melodic line in the treble and a supporting bass line.

System 47 of the piano accompaniment, featuring a repeat sign and various fingerings. It continues the melodic and harmonic development of the piece.

System 48 of the piano accompaniment, marked *f* and *sf*. It features a more active bass line and a melodic line with various ornaments and fingerings.

Schwäbisches Volkslied. Wo e kleins Hüttle steht. — Air Souabe.
Moderato.

47. *p*

System 47 of the piano accompaniment for the second piece, marked *p*. It is in 3/8 time and features a simple, folk-like melody in the treble and a steady bass line.

System 48 of the piano accompaniment for the second piece, marked *cresc.* and *mf*. It continues the folk-like melody with a slight increase in dynamics and more complex fingerings.

Walzer aus Preciosa... Valse de Préciosa.

C. M. von Weber.

Allegro.

(x)

48.

Measures 48-53 of the Walzer aus Preciosa. The piece is in 6/8 time, key of D major. Measure 48 starts with a piano (*p*) dynamic. Measures 49-50 feature a forte (*f*) dynamic. The right hand has a melodic line with various fingerings (e.g., 5, 2, 2, 4, 2, #, 2, 5, 2, 2, 4, #, 2). The left hand has a steady eighth-note accompaniment.

Measures 54-59 of the Walzer aus Preciosa. Measure 54 starts with a piano (*p*) dynamic. Measures 55-56 feature a mezzo-forte (*mf*) dynamic. Measure 57 returns to piano (*p*). The right hand continues the melodic line with fingerings (e.g., 4, 3, #, 1, 3, 5, 5, 2, 3, 2, 4, 3, 2, 1, 3, 5, 2). The left hand has a steady eighth-note accompaniment.

Measures 60-65 of the Walzer aus Preciosa. Measure 60 starts with a forte (*f*) dynamic. Measures 61-62 feature a mezzo-forte (*mf*) dynamic. Measure 63 returns to forte (*f*). The right hand continues the melodic line with fingerings (e.g., 2, 4, #, 2, 5, 2, 2, 4, #, 4, 2). The left hand has a steady eighth-note accompaniment.

Schweizer Volkslied: Steh' nur auf, du lust'ger Schweizerbu. — Air Suisse.

Allegretto.

49.

Measures 49-54 of the Schweizer Volkslied. The piece is in 2/4 time, key of D major. Measure 49 starts with a piano (*p*) dynamic and a *dolce* marking. Measures 50-51 feature a *legato* marking. The right hand has a melodic line with fingerings (e.g., 1, 2, 3, 3, 2, 1, 3, 2, 1, 2, 1, 3, 1). The left hand has a steady eighth-note accompaniment.

Measures 55-60 of the Schweizer Volkslied. Measure 55 starts with a mezzo-forte (*mf*) dynamic. Measures 56-57 feature a *legato* marking. The right hand continues the melodic line with fingerings (e.g., 1, 3, 2, 1, 5, 2, 1, 2, 1). The left hand has a steady eighth-note accompaniment.

Measures 61-66 of the Schweizer Volkslied. Measure 61 starts with a mezzo-forte (*mf*) dynamic. Measures 62-63 feature a *legato* marking. The right hand continues the melodic line with fingerings (e.g., 5, 4, 3, 1, 2, 1, 2, 1, 2, 1). The left hand has a steady eighth-note accompaniment.

Französisches Volkslied. — Air Français.

Andante.

50.

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

p *cresc.* *f* *mf*

cresc. *dim.*

Volkslied: Freut euch des Lebens. — Air Allemand.

Moderato.

H. G. Naegeli.

51.

mf *p* *mf*

p *mf* *p* **Fine.**

cresc. *mf* *dim.*

D. C. al Fine.

Arie aus Lucrezia Borgia. — Air de Lucrezia Borgia.
Moderato.

G. Donizetti.

52.

mf

legato

p

cresc.

f

p

cresc.

f

p

cresc.

f

Marsch aus Norma. — Marche de Norma.
Marciale.

V. Bellini.

53.

f

p

Englisches Volkslied. — Air Anglais.
Moderato.

54. *dolce*

Volkslied: Kommt a Vogerl geflogen. — Air Allemand.

Allegretto.

55.



Spanisches Volkslied. — Air Espagnol.

Allegretto.

I. M. Gomis.

56.



La Pazza per Amore.

Allegretto.

P. A. Coppola.

57.



43

f *dim.* *p* *pp*

Die Nachtwandlerin. - La Somnambule.
Allegro moderato.

V. Bellini.

58.

mf *legato sempre*

f *p* *legato sempre*

mf *p*

Irändisches Volkslied: Letzte Rose. - Air Irlandais.
Melancolico.

59.

p dolce *legato*

f

dim. *dolce*

Belisario.
Allegretto.

G. Donizetti.

60.

60. *mf*

1. *f* *dim.* *f* *f* *legato*

Fine.

D. C. al Fine senza replica.

Italienisches Volkslied. — Air Italien.
Allegro moderato.

61.

espress.

f *dim.* *p*

1. *dim.* 2. *p*

Die Entführung aus dem Serail. — L' Enlèvement au Sérail.

W. A. Mozart.

Allegro.

62.

62. *mf*

f

p

Tiroler Lied. — Air Tyrolien.

Moderato.

63.

p dolce

ff

Duett aus Norma. — Duo de Norma.
Moderato.

V. Bellini.

64. *espressivo*

p *mf*

dim. *p*

f *p*

Russisches Volkslied. — Air Russe.
Allegretto.

65. *f* *dim.*

p *pp*

Venetianisches Volkslied. — Air Venitien.
Andantino espressivo.

66. *p* *sf* *legato*

Two systems of musical notation for a piano piece. The first system shows a treble staff with a melody and a bass staff with accompaniment. The second system continues the piece with more complex fingering and dynamics like *cresc.* and *dim.*

Tiroler Lied. — Air Tyrolien.
Moderato grazioso.

67. *p dolce*

A single system of musical notation for a piano piece in 3/4 time. The melody is in the treble staff, and the bass staff has a simple accompaniment. Dynamics include *p dolce*.

A single system of musical notation for a piano piece in 3/4 time. The melody is in the treble staff, and the bass staff has a simple accompaniment. Dynamics include *f* and *dolce*.

Glockenchor aus: Die Zauberflöte. — Chœur de Clochettes de la Flûte enchantée. W. A. Mozart.
Andantino.

68. *scherzando p*

A single system of musical notation for a piano piece in common time. The melody is in the treble staff, and the bass staff has a simple accompaniment. Dynamics include *p* and *f*.

A single system of musical notation for a piano piece in common time. The melody is in the treble staff, and the bass staff has a simple accompaniment. Dynamics include *f* and *p*.

A single system of musical notation for a piano piece in common time. The melody is in the treble staff, and the bass staff has a simple accompaniment. Dynamics include *f*.

Baierisches Volkslied: Hab oft die ganze Nacht. — Air Bavaois.
Andantino.

69. *p*
legato

dolce

mf *dim.*

Die Puritaner. — Les Puritains.
Allegro maestoso.

V. Bellini.

70. *f*

p
Fine. *D. C. al Fine.*

Tyrolienne aus: Die Regimentstochter. — Tyrolienne de la Fille du Régiment.
Andantino.

G. Donizetti.

71. *p lusingando* *sf*
Fine.

mp *poco rit.*

D. C. al Fine.

Schweizer Lied.— Air Suisse.

Allegretto.

72. *p dolce*

Saffo.

Allegro moderato.

G. Pacini.

73. *f*

p dolce *f* *legato*

cresc. *dim.* *f*

Tiroler Lied: Du wirst mir's ja nit übel nehma. — Air Tyrolien.
Allegretto.

74.

74. *mf*

This musical score is for a piece in 3/4 time, marked 'Allegretto' and 'mf'. It consists of three systems of piano accompaniment. The first system has five measures, the second has four measures, and the third has four measures. The right hand features a melody with many slurs and fingerings (1-5), while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat).

Die Puritaner. — Les Puritains.
Adagio un poco.

V. Bellini.

75.

75. *espress. p*

This musical score is for a piece in common time (C), marked 'Adagio un poco' and 'espress. p'. It consists of five systems of piano accompaniment. The first system has five measures, the second has four measures, the third has four measures, the fourth has four measures, and the fifth has four measures. The right hand features a melody with many slurs and fingerings (1-5), while the left hand provides a harmonic accompaniment with chords and single notes. The key signature has two sharps (F# and C#). The score includes dynamic markings such as *mf*, *dim.*, *p*, and *f*, and the instruction *marcato* appears at the end of the piece.

Oesterreichisches Volkslied. — Air Autrichien.
Andante.

76.

p *plusingando*

mf

p dolce

f *p* *cresc.* *f*

Lied aus: Die lustigen Weiber. — Lied de: Les joyeuses Commères de Windsor.
Andantino.

O. Nicolai.

77.

p

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

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

Schottisches Volkslied. — Air Ecosais.

Andantino.

78. *espressivo*

Volkslied. — Air Allemand.

Allegretto.

79. *p dolce*

legato sempre

legato sempre

Der Brauer von Preston.— Le Brasseur de Preston.

Allegretto.

A. Adam.

80.

Allegretto. A. Adam.

80. *p*

mf

f

Chor aus: Die Regimentstochter. — Chœur de la Fille du Régiment.

Allegretto.

G. Donizetti.

81.

Allegretto. G. Donizetti.

81.

f

p dolce

dim.

f

p dolce

dim.

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Die Zauberflöte: Ein Vogelfänger bin ich ja. — La Flûte enchantée.
Andante.

W. A. Mozart.

82.

p scherzando *sf* *f* *p* *mf* *p* *mf* *f* *p dolce*

Irishes Volkslied: Robin Adair. — Air Irlandais.
Andante.

83.

dolce *p* *f* *dolce*

First system of musical notation. The upper staff contains a melody with various ornaments and slurs. The lower staff provides a harmonic accompaniment. Dynamics include *f* (forte) and *p* (piano).

Volkslied. — Air Allemand.
Allegro comodo.

84. *mf* *cresc.* *marcato*

Second system of musical notation, beginning at measure 84. The tempo is marked *Allegro comodo*. Dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), and *marcato*.

Third system of musical notation. Dynamics include *f* (forte), *dim.* (diminuendo), *p* (piano), and *mf* (mezzo-forte).

Fourth system of musical notation. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano).

Fifth system of musical notation. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).

Duett aus Norma. — Duo de Norma.

Allegro.

V. Bellini.

85.

Musical score for Duo de Norma, measures 85-90. The score is in 2/4 time, key of B-flat major. It features a piano introduction with a treble and bass staff. The piano part is marked *p* (piano) and *f* (forte). The melody is marked *legato*. Fingerings and articulations are indicated throughout.

Volkslied: Wohlauf, noch getrunken. — Air Allemand.

Con amore.

86.

Musical score for Volkslied: Wohlauf, noch getrunken, measures 86-91. The score is in 3/4 time, key of B-flat major. It features a piano introduction with a treble and bass staff. The piano part is marked *p dolce* (piano dolce) and *mf* (mezzo-forte). The melody is marked *Con amore*. Fingerings and articulations are indicated throughout.

First system of the piano accompaniment. The right hand features a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The left hand provides a harmonic foundation with chords and single notes. Dynamics include *p* (piano) and *f* (forte).

Second system of the piano accompaniment. It includes a first ending marked '1.' and a second ending marked '2.'. The right hand has a complex melodic passage with many ornaments. The left hand continues with harmonic support. Dynamics include *f*, *p*, and *sf* (sforzando).

Third system of the piano accompaniment. The right hand has a melodic line with ornaments and fingerings. The left hand features a more active bass line. Dynamics include *p*.

Die Regimentstochter. — La Fille du Régiment.

Allegro.

G. Donizetti.

Fourth system of the piano accompaniment, starting with measure 87. The right hand has a melodic line with ornaments and fingerings. The left hand provides a steady harmonic accompaniment. Dynamics include *f*.

Fifth system of the piano accompaniment. It includes a first ending marked '1.' and a second ending marked '2.'. The right hand has a melodic line with ornaments and fingerings. The left hand provides a steady harmonic accompaniment. Dynamics include *dim.* (diminuendo) and *mf* (mezzo-forte).

Sixth system of the piano accompaniment. The right hand has a melodic line with ornaments and fingerings. The left hand provides a steady harmonic accompaniment. Dynamics include *f*.

Seventh system of the piano accompaniment. The right hand has a melodic line with ornaments and fingerings. The left hand provides a steady harmonic accompaniment. Dynamics include *dim.*.

cresc.

Die diebische Elster. — La Gazza Ladra.
Allegro vivace.

G. Rossini.

90.

mf

f

f

f

Zampa.
Allegretto.

L. J. F. Hérold.

91.

Cachucha. Spanischer Tanz. — Danse Espagnole.
Allegretto.

92.

First system of the piano score. The right hand features a melodic line with trills and slurs, while the left hand provides a steady accompaniment. Dynamics include *cresc.* and *dim.*

Second system of the piano score. The right hand continues the melodic development. Dynamics include *p* (piano) and *sf* (sforzando).

Third system of the piano score. The right hand has more complex figures. Dynamics include *f* (forte).

Lucia di Lammermoor.
Marciale.

G. Donizetti.

Fourth system, beginning with the vocal entry marked '93.'. The right hand has a melodic line with many fingerings indicated. Dynamics include *f* and *mf*.

Fifth system of the piano score. The right hand continues with complex figures and fingerings. Dynamics include *f* and *mf*.

Sixth system of the piano score. The right hand features a melodic line with slurs and fingerings. Dynamics include *f* and *mf*.

Seventh system of the piano score. The right hand has a melodic line with trills and slurs. Dynamics include *mf* and *f*.

Czar und Zimmermann.

Allegro con moto.

A. Lortzing.

94.

94. *p*

5 4 3 4 3 2 4 3 2 4 3 2

mf

1. 2. *p*

f

Allegro.

p

cresc. *mf*

Detailed description: This is a musical score for a piano piece, measures 94 through 100. The music is in 6/8 time, with a key signature of one sharp (F#). The score is written for a grand piano, with a treble and bass staff. Measure 94 begins with a piano (*p*) dynamic. The right hand features a melodic line with various ornaments and fingerings (e.g., 1, 3, 5, 4, 3, 2, 4, 3, 2, 4, 3, 2). The left hand provides a steady accompaniment of eighth notes. The piece progresses through several measures, including a first and second ending (1. and 2.) in measure 98. Dynamics vary from piano (*p*) to mezzo-forte (*mf*) and forte (*f*). The tempo is marked 'Allegro con moto' and 'Allegro.' The score concludes with a crescendo (*cresc.*) and mezzo-forte (*mf*) markings in the final measures.

Romanze aus: Das Nachtlager. — Romance de: Une Nuit à Grenade.

Andante con moto.

C. Kreutzer.

95.

The musical score is written for guitar and consists of seven systems. Each system contains a treble staff and a bass staff. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Andante con moto'. The piece includes various musical notations such as slurs, fingerings (e.g., 1, 2, 3, 4, 5), and dynamic markings. The dynamics used are *mf* (mezzo-forte), *f* (forte), *p* (piano), *dolce* (softly), *cresc.* (crescendo), *dim.* (diminuendo), *marcato* (marked), and *un poco rit.* (a little slower). The score ends with a final cadence in the bass staff.

Das unterbrochene Opferfest. — Le Sacrifice interrompu.

Andantino.

P. Winter.

96.

dolce

The musical score is written for piano and consists of seven systems of music. Each system contains a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andantino.' and the mood is 'dolce'. The score includes various musical notations such as triplets, slurs, and dynamic markings including *p* (piano), *f* (forte), *dim.* (diminuendo), and *cresc.* (crescendo). The piece is numbered 96 in the top left corner.

Der Freischütz. — Le Freischütz.

Allegretto.
Introduzione.C. M. von Weber.
Tema.

97.

Musical score for the introduction and variations of "Der Freischütz" by C. M. von Weber. The score is written for piano (p) and includes dynamic markings such as *p*, *cresc.*, *f*, *dim.*, *leggiere*, and *ff*. The tempo is marked Allegretto. The score is divided into sections: Introduzione, Tema, and Variazione. The key signature is one flat (B-flat). The time signature is 6/8. The score includes various musical notations such as notes, rests, and fingerings.

The score is organized into systems, each consisting of a treble and bass staff. The first system (97.) shows the beginning of the introduction. The second system continues the introduction. The third system shows the beginning of the first variation. The fourth system continues the first variation. The fifth system shows the beginning of the second variation. The sixth system continues the second variation. The seventh system shows the beginning of the third variation. The eighth system continues the third variation. The ninth system shows the beginning of the Coda. The tenth system continues the Coda.

Der Postillon von Lonjumeau. — Le Postillon de Lonjumeau.

Allegro non troppo.

A. Adam.

98.

First system of musical notation, measures 1-4. Treble and bass staves in G major, 6/8 time. The piece begins with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5 above notes. The bass line features a steady eighth-note accompaniment.

Second system of musical notation, measures 5-8. The melody continues with various ornaments and slurs. The bass line maintains its rhythmic pattern.

Third system of musical notation, measures 9-12. The tempo marking *Allegro.* appears above the staff. The piece transitions to a 3/8 time signature. Dynamics include piano (*p*) and piano (*p*) in the bass.

Fourth system of musical notation, measures 13-16. The melody features slurs and accents. Dynamics include forte (*f*) and pianissimo (*pp*).

Fifth system of musical notation, measures 17-20. The melody includes triplets and slurs. The dynamic is piano (*p*).

Sixth system of musical notation, measures 21-24. The melody continues with slurs and accents. The dynamic is *cresc.* (crescendo).

Seventh system of musical notation, measures 25-28. The piece concludes with a series of chords. Dynamics include mezzo-forte (*mf*), forte (*f*), and fortissimo (*ff*).

Don Juan.
Andante cantabile.

W. A. Mozart.

99.

The musical score is for the piano accompaniment of the 'Don Juan' minuet by Wolfgang Amadeus Mozart. It is in G major, 3/4 time, and consists of 99 measures. The tempo is 'Andante cantabile'. The score is written for piano (p) and includes various dynamics and articulations. The first system (measures 1-4) starts with a treble clef and a bass clef, with a key signature of one sharp (F#). The tempo is 'Andante cantabile'. The first measure is marked 'espressivo'. The second system (measures 5-8) includes a piano (p) dynamic. The third system (measures 9-12) includes a forte (f) dynamic and a decrescendo (dim.) marking. The fourth system (measures 13-16) includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The fifth system (measures 17-20) includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The sixth system (measures 21-24) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The seventh system (measures 25-28) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The eighth system (measures 29-32) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The ninth system (measures 33-36) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The tenth system (measures 37-40) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The eleventh system (measures 41-44) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The twelfth system (measures 45-48) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The thirteenth system (measures 49-52) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The fourteenth system (measures 53-56) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The fifteenth system (measures 57-60) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The sixteenth system (measures 61-64) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The seventeenth system (measures 65-68) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The eighteenth system (measures 69-72) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The nineteenth system (measures 73-76) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The twentieth system (measures 77-80) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The twenty-first system (measures 81-84) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The twenty-second system (measures 85-88) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The twenty-third system (measures 89-92) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The twenty-fourth system (measures 93-96) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic. The twenty-fifth system (measures 97-99) includes a piano (p) dynamic and a mezzo-forte (mf) dynamic.

Die Jüdin. — La Juive.
Allegro brillante.

F. Halevy.

100. *ff*

mf *ff*

Marziale. *p*

mf *p* *legato*

p 1.

mf *ff*

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