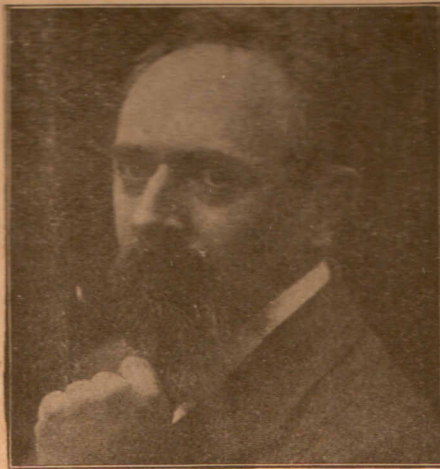


# PAUL

TONWERKE für KLAVIER,  
GESANG. — Musikalische  
SCHRIFTEN



# JUON

SCHLESINGERSche Buch-  
u. Musikhdlg., Rob. Lienau  
in Berlin. — Carl Haslinger in Wien.

## Klavier 2 händig

- Op. 1. Skizzen** (leicht) Mark
1. Elegie ..... 1.—
  2. Notturmo ..... 1.—
  3. Canzonetta ..... 1.—
  4. Duettino ..... 1.—
  5. Berceuse ..... -60
  6. Petite Valse ..... 1.—
- Op. 12. Konzertstücke** (schwer) n. 4.50
1. Capriccio ..... 1.50
  2. Canzona ..... 1.50
  3. Humoreske ..... 1.50
  4. Etude ..... 1.50
  5. Intermezzo ..... 1.50
  6. Ballade ..... 1.50
- Op. 18. Satyre und Nymphen**  
(mittelschwer) ..... n. 6.—
1. Etude „Najaden im Quell“ .... 1.50
  2. Idylle „Pan mit der Syrinx“ ... 1.50
  3. Réverie „Träumende Oreade“ .. 1.50
  4. Intermezzo „Pan philosophiert“ .. 1.—
  5. Valse lente „Dryadenreigen“ ... 1.50
  6. Elegie „Napaie in Betrübniß“ .. 1.—
  7. Humoreske „Pan kommt von Bacchus“ ..... 1.50
  8. Canzonetta „Liebeständelei“ ... 1.—
  9. Scherzo „Nymphe, flieh!“ ..... 1.50
- Op. 20. Kleine Suite:** I. Trotzig — zärtlich, II. Traurig, III. Geschwätzig, IV. Tänzchen (leicht, für Kinder) ... 2.—
- Op. 26. Praeludien und Capricen**  
(schwer) ..... n. 6.—
1. Praeludium (F moll) ..... 1.20
  2. Capriccietto (E) ..... 1.50
  3. Praeludium (Cis moll) ..... 1.50
  4. Intermezzo (D) ..... 1.50
  5. Praeludium (D moll) ..... 1.20
  6. Capriccio (F) ..... 1.50
  7. Praeludietto (C) ..... 1.—
  8. Praeludium (C moll) ..... 1.—
  9. Intermezzo (G) ..... 1.50
  10. Capriccio (H) ..... 2.—
- Op. 30. Intime Harmonien**  
Impromptus (mittelschwer) ..... n. 5.—
1. Wogen ..... 1.50
  2. Episode ..... -60
  3. Elfen ..... -60
  4. Romanisches Wiegenlied ..... -60
  5. Sonderbare Humoreske ..... -60
  6. Intermezzo ..... -60
  7. Es geht die Sage ..... -60
  8. Kleine Tarantelle ..... 1.50

- Op. 30. Intime Harmonien** (Fortsetzung) Mark
9. Sphinx ..... -60
  10. Narretei ..... -60
  11. Ruhige Liebe ..... -60
  12. Zu Grabe tragen ..... -60
- Op. 32. Psyche.** Tanzpoëm (Ballet):  
Liebesgang und Lilienwalzer, Intermezzo, Irrlichtertanz (mittelschwer) 2.—
- Op. 38. Den Kindern zum Lauschen.**  
Allerlei Kinderstücke, der Jugend zum Vorspielen (leicht u. mittelschwer) n. 3.—
1. Mutter erzählt Märchen ..... 1.—
  2. Rosemarie tanzt ..... -60
  3. Der Steinbalken (Fugen) ... 1.—
  4. Das Heimchen ..... -60
  5. Die trübselige Puppe } ..... -60
  6. Wiegenlied }
- Op. 46. 2 Schelmenweisen** (schwer) je 2.—
- Op. 47. Sonatine** (G) (mittelschwer) 2.—
- Op. 48. Miniaturen** (mittelschwer) n. 2.—
1. Intermezzo ..... 1.20
  2. Berceuse ..... -60
  3. Scherzo ..... 1.20
  4. Menuett ..... 1.20
- Op. 55. Esquisses** (schwer)
1. Canzonetta ..... 1.20
  2. Arlequin ..... 1.20
  3. Mélancolie ..... 1.20
  4. Oriental ..... 1.20
  5. Serenata ..... 1.20
  6. Villanella ..... 1.20
  7. Bizarrerie ..... 1.20
  8. Intermezzo ..... 1.20
  9. Danse grotesque ..... 1.20
  10. Ragotin (Variationen) ..... 1.20
- Op. 56. Moments lyriques** (schwer)
1. Menuett ..... 1.20
  2. Elegie ..... -60
  3. Intermezzo ..... -60
  4. Intimité ..... 1.20
  5. Bagatelle ..... -60
  6. Nostalgie (Valse lente) ..... 1.20
  7. Etude ..... 1.20
  8. Berceuse ..... 1.20
  9. Cortège ..... 1.20
  10. Chant russe (Variationen) .... 1.50
- Op. 58. 2 kleine Walzer** (leicht)
1. Farfalle ..... 1.20
  2. Rondinella ..... -80

## Klavier 4 händig

- Tanzrhythmen** (mittelschwer u. schwer) Mark
- Op. 14.** Heft I, II je ..... 3.—
- Op. 24.** Heft III, IV, V je ..... 2.—
- Op. 41.** Heft VI, VII je ..... 3.—
- Op. 39. Trio-Caprice** nach „Goesta Berling“. Bearbeitung ..... n. 6.—

## 2 Klaviere 4 händig

- Op. 22 a. Sonate** nach dem Sextett 10.—  
(Zur Aufführung sind 2 Exempl. nötig)

## Harmonium

Bearbeitungen von S. Karg-Elert

- Harmonium:** Réverie, Op. 18 N. 3 n. 1.20  
Elegie, Op. 18 N. 6 ..... n. 1.20
- Harmonium und Klavier:**  
Musette, Op. 9 N. 5 ..... n. 2.—  
Berceuse, Op. 28 N. 3 ..... n. 1.50

## Lieder

- Op. 6. Mörtelweibs Tochter**  
Ballade m. .... 1.20
- Op. 13. 5 Lieder** h. .... 4.50
1. Klage der Gattin (Dehmel) .... 1.20
  2. Erinnerung (Rilke) ..... 1.—
  3. Jugend (Evers) ..... 1.20
  4. Wiegenlied (Dehmel) ..... 1.—
  5. Phantasia (Holz) ..... 1.20
- Op. 21. 3 Lieder** (Schlaf) m. .... 2.—
1. Regen ..... 1.—
  2. Märchen ..... 1.—
  3. Der einsame Pfeifer ..... 1.—
- Op. 63. Österreichisches Reiterlied**  
„Drüben am Waldesrand“ (H. Zuckermann) m. .... -50

## Bücher

- Harmonielehre.** Teil I: Lehrbuch n. 2.—  
Teil II: Aufgabenbuch ..... n. 2.—
- Aufgaben** zum einfachen Kontrapunkt ..... n. 2.—
- Musikführer:** Trio Caprice (Gräner) .—25  
Violinkonzert N. 1 (Gräner) ..... -25

Für Violin-Musik  
Kammer-Musik  
Orchester-Musik ist ein  
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# Nº 3. Humoreske.

Paul Juon, Op. 12 Nº 3.

Allegro non troppo.

*p leggiero* *sfz*

*p* *sfz* *p* *con grazia* *p*

*f*

1. 2.

*ad.* \*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). It begins with a *sfz* dynamic, followed by a *p* dynamic. The right hand plays a melodic line with accents, while the left hand provides a rhythmic accompaniment. The system concludes with a *ff* dynamic.

Second system of musical notation. The right hand features a complex, rapid melodic passage with many slurs and accents. The left hand continues with a steady accompaniment. Dynamics include *ff* and *p*. The system ends with a *sfz* dynamic.

Third system of musical notation. The right hand has a melodic line with a *f* dynamic, while the left hand has a *p* dynamic. The system concludes with a *sfz* dynamic.

Fourth system of musical notation. It starts with a *pp* dynamic in the right hand and a *p* dynamic in the left hand. The right hand has a melodic line with a *poco rit.* marking. The system ends with a first and second ending bracket.

Fifth system of musical notation. The right hand has a *f* dynamic and is marked *risoluto*. The left hand has a *cresc.* marking. The system concludes with a *cresc.* marking.

*leggermente*

*dim.*

*sempre pp*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music begins with a *dim.* (diminuendo) marking. The tempo is marked *leggermente*. The lower staff is marked *sempre pp* (pianissimo) and features a steady accompaniment of chords.

*poco cresc.*

The second system continues the piece. The upper staff has a *poco cresc.* (poco crescendo) marking. The music maintains the same accompaniment style as the first system.

*p*

The third system introduces a *p* (piano) dynamic. The upper staff features a more active melodic line with slurs and ties, while the lower staff continues with the accompaniment.

*poco a poco accel. e cresc.*

*p*

*mf*

The fourth system is marked *poco a poco accel. e cresc.* (poco a poco accelerando e crescendo). It starts with a *p* dynamic and gradually increases to *mf* (mezzo-forte) by the end of the system.

*molto cresc.*

*fff*

*m.g. fiero*

*m. dr.*

The fifth system is marked *molto cresc.* (molto crescendo) and reaches a *fff* (fortissimo) dynamic. It includes the marking *m.g. fiero* (mezzo-gioco fiero) and *m. dr.* (mezzo-dolce). The music features a melodic line with accents and slurs.

Tempo I.

*pp leggiermente*

*sempre pp*

*molto cresc.*  
*sfz*

*con grazia*  
*p*

*f*

First system of musical notation. Treble clef, bass clef. Dynamics: *sffz*, *f*, *p*. Includes various notes, rests, and slurs.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*, *sffz*, *p*. Includes various notes, rests, and slurs.

Third system of musical notation. Treble clef, bass clef. Dynamics: *sffz p*, *sffz*. Includes various notes, rests, and slurs.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *pp*, *p*, *poco ritard.*, *dim.*. Includes various notes, rests, and slurs.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *a tempo*, *pp*, *p*. Includes various notes, rests, and slurs.