

SOUVENIR DE ROME.

LEICHTER

Clavier-Fantasie über „La Mandolinata“ von Paladilhe
componirt von

Alexander Dorn Op.24.

5' 3"



Mandolinata.

Allegretto vivo.

pp *sempre arpeggiato* *p*

ped. * ped. * ped. * ped. * ped.

* ped. * ped. *

dim. *p* *cresc.*

ped. * ped. * ped.

dim. *p*

* ped. * ped. * ped.

4

Handwritten numbers 2, 3, 4, 3 are written above the treble clef staff. The system contains two staves. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. A *cresc.* marking is present in the treble staff. A *rit.* marking with a star symbol is in the bass staff.

The system contains two staves. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. A *dimin.* marking is in the treble staff, and a *p* marking is in the bass staff. A *rit.* marking with a star symbol is in the bass staff.

The system contains two staves. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. A *p* marking is in the treble staff, and a *cresc.* marking is in the bass staff. A *rit.* marking with a star symbol is in the bass staff.

The system contains two staves. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. A *mf* marking is in the treble staff. A *rit.* marking with a star symbol is in the bass staff.

The system contains two staves. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. A *mf* marking is in the treble staff. A *rit.* marking with a star symbol is in the bass staff.

8

cresc.

8

♯*ad.* * *ad.*

This system shows the first two staves of music. The upper staff features a melodic line with eighth-note patterns and some slurs. The lower staff provides harmonic accompaniment with chords and eighth notes. A dynamic marking of *cresc.* is placed in the first measure. A bracket labeled '8' spans the first two measures of the upper staff. Below the lower staff, there are two measures with a treble clef, a sharp sign, and the notation *ad.*, with an asterisk under the first measure.

8

sempre cresc.

ff

* *ad.* * *ad.* *

This system continues the piece. The upper staff has more complex melodic figures with slurs and ties. The lower staff continues with accompaniment. A dynamic marking of *sempre cresc.* is in the first measure, and *ff* appears in the third measure. A bracket labeled '8' spans the first two measures of the upper staff. Below the lower staff, there are three measures with a treble clef, an asterisk, and the notation *ad.*.

dimin.

p

ad. * *ad.* * *ad.* * *ad.*

This system shows a change in dynamics. The upper staff has a melodic line with some slurs. The lower staff has accompaniment. A dynamic marking of *dimin.* is in the first measure, and *p* is in the second measure. Below the lower staff, there are four measures with a treble clef, an asterisk, and the notation *ad.*.

8

p

sempre

This system features a melodic line with many slurs and ties in the upper staff. The lower staff has accompaniment. A dynamic marking of *p* is in the second measure, and *sempre* is in the fourth measure. A bracket labeled '8' spans the first two measures of the upper staff.

dimin.

morendo

This system shows the final part of the piece. The upper staff has a melodic line with slurs. The lower staff has accompaniment. A dynamic marking of *dimin.* is in the first measure, and *morendo* is in the fourth measure.

8

p

8

cresc.

mf

f

mf

p

f

p

pp

dim. e rallent.

Ed.

* * *

This system features a treble and bass staff. The treble staff contains a melodic line with a large slur over the first two measures. The bass staff has a simple accompaniment. The tempo marking "dim. e rallent." is placed above the treble staff. A signature "Ed." is located below the bass staff, and a floral ornament is at the end of the system.

a tempo.

p *mf*

Ed.

* * *

This system continues the piece with a tempo change to "a tempo." The treble staff has a more active melodic line. Dynamic markings "p" and "mf" are present. A signature "Ed." is at the beginning, and a floral ornament is in the middle of the system.

simile

This system shows a continuation of the piece with the instruction "simile" in the treble staff. The bass staff continues with a steady accompaniment.

This system features a more complex melodic line in the treble staff, including triplets and slurs. The bass staff accompaniment remains consistent.

pp

Ed.

* * *

Ed.

This final system on the page includes the dynamic marking "pp" in the treble staff. It concludes with a signature "Ed." and a floral ornament.

First system of musical notation. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment of eighth notes. A *poco cresc.* marking is present in the right hand. A *ped.* marking with an asterisk is located below the left hand.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand accompaniment remains consistent. A *ped.* marking with an asterisk is placed below the left hand.

Third system of musical notation. The right hand has a more rhythmic, chordal texture with some slurs. The left hand accompaniment is active. Two *ped.* markings with asterisks are shown below the left hand.

Fourth system of musical notation. The right hand features a series of chords and arpeggiated figures. The left hand accompaniment is more sparse. A *dim.* marking is located below the left hand. A *sp* marking is in the right hand. A first ending bracket with a fermata is above the right hand.

Fifth system of musical notation. The right hand continues with chordal textures. The left hand accompaniment is active. *sp* markings are present in both hands. A first ending bracket with a fermata is above the right hand.

First system of musical notation. Treble clef, bass clef. Dynamics: *fp* (first measure), *pp* (third measure). Includes slurs and accents.

Second system of musical notation. Treble clef, bass clef. Dynamics: *pp* (first measure), *p* (second measure), *mf* (third measure), *f* (fourth measure). Includes slurs and accents.

Third system of musical notation. Treble clef, bass clef. Dynamics: *sempre f* (first measure), *simile* (second measure). Includes slurs and accents.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *f* (first measure), *mf* (third measure). Includes slurs and accents. *sempre staccato* is written below the staff.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f* (first measure), *mf* (second measure). Includes slurs and accents.

First system of musical notation. The right hand (treble clef) features a complex melodic line with a five-fingered chord (marked '5') and dynamic markings of *f* and *p*. The left hand (bass clef) plays a steady eighth-note accompaniment. The system concludes with a *f* dynamic marking.

Second system of musical notation. The right hand continues with melodic passages, including a five-fingered chord (marked '5') and dynamic markings of *f* and *sp*. The left hand maintains its eighth-note accompaniment. The system ends with a *f* dynamic marking.

Third system of musical notation. The right hand features a melodic line with a five-fingered chord (marked '5') and dynamic markings of *sp*, *f*, and *cresc.*. The left hand has a *cresc.* marking. The system concludes with a *f* dynamic marking.

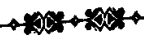
Fourth system of musical notation. The right hand features a melodic line with a five-fingered chord (marked '5') and dynamic markings of *ff*, *f*, and *p e rallentando*. The left hand has a *molto dim.* marking. The system concludes with a *p e rallentando* marking.

Fifth system of musical notation. The right hand features a melodic line with a five-fingered chord (marked '5') and dynamic markings of *pp*, *f*, and *f*. The left hand has a *morendo* marking. The system concludes with an *a tempo* marking.

Sammlung beliebter Compositionen

für Klavier zu 2 Händen

erschienen bei **Pet. Jos. Tonger, Coeln.**



	Thlr.	Sgr.		Thlr.	Sgr.
Arditi, L. Il Bacio. Walzer	-	10	Richardson, B. Op. 17. The cruiseen lawn. Lied und Chor a. d. Oper „Die Lilien von Killarney“ von Balfe.	-	12 1/2
Ascher, J. Op. 3. L'Espérance. Nocturne.	-	12 1/2	- - Op. 18. Soldatenchor. a. d. Oper „Faust“ von Gounod.	-	12 1/2
- - Op. 4. La fleur du bal. Valse.	-	12 1/2	- - Op. 19. Sancta Maria. Chor der Wallfahrer aus „Dinorah“ von Meyerbeer.	-	12 1/2
Badarzewska, Th. Oeuvres N° 1-4.	-	10	- - Op. 20. Fanciulle che il core. aus „Dinorah“ v. Meyerbeer.	-	12 1/2
- - N° 1. La prière d'une vierge.	-	7 1/2	- - Op. 21. Ihres Auges himmlisch Strahlen. aus dem „Troubadour“ von Verdi.	-	12 1/2
- - N° 2. Mazurka.	-	7 1/2	- - Op. 22. Merce, dilette amiche. Bolero aus d. sizilianischen Vesper“ von Verdi.	-	12 1/2
- - N° 3. Douce rêverie.	-	10	- - Op. 23. Wenn die Elfen in der Dämmerung ziehen. a. d. „Bernsteinhexe“ von Wallace.	-	12 1/2
- - N° 4. Prière exaucée.	-	10	- - Op. 24. Piccolola ou le Chant du Captif. Romanze.	-	12 1/2
Blied, J. Op. 14. 50 Übungsstücke für den ersten Anfang, als Vorschule zu den Erholungsstunden.	-	20	- - Op. 25. Sibylle. Romanze.	-	12 1/2
- - Op. 14. 12 Volksklänge. 2 Hefte.	-	7 1/2	- - Op. 26. Victoria. Nocturne.	-	12 1/2
- - Jede Nummer.	-	7 1/2	- - Op. 27. Die Klosterkirche. Salonstück.	-	12 1/2
Dorn, A. Neue Improvisationen:	-	12 1/2	- - Op. 28. Ethel. Romanze.	-	12 1/2
- - Op. 67. N° 10. Muss ich denn zum Städtel hinaus.	-	12 1/2	- - Op. 29. Träumerei. Romanze.	-	12 1/2
- - Op. 74. N° 11. Mein Schatz hat mich verlassen.	-	15	- - Op. 30. Vor alten Zeiten. Souvenir de Marie Stuart. Réverie.	-	15
- - Op. 79. N° 12. 's Mailüfterl.	-	20	- - Op. 31. Des Wanderers Traum. Romanze.	-	10
- - Op. 81. Leichte Tanzweisen. 2. Heft.	-	20	- - Op. 32. Marie. Nocturne.	-	12 1/2
- - Op. 96. Weihnachtsgabe. 23 leichte Charakterstücke.	-	1	- - Op. 33. N° 1. En absence. Romanze.	-	12 1/2
Dupont, A. Op. 2. Plate de Mail. Etude de trilles.	-	12 1/2	- - Op. 34. Der Vöglein Abendlied. Romanze.	-	10
Favarger, R. Op. 4. Fantaisie de l'Opéra Oberon.	-	12 1/2	- - Op. 35. N° 1. Melodie symphonique. a. d. Oper „Die Afrikanerin“ von Meyerbeer.	-	12 1/2
- - Op. 18. L'Adieu. Nocturne.	-	10	- - Op. 36. N° 2. Marche indienne. a. d. Oper „Die Afrikanerin“ von Meyerbeer.	-	15
Goria, A. Op. 1. Le Papillon. Bluette.	-	12 1/2	Staudke, O. Op. 26. N° 1. Das Alpenhorn. ganz leicht m. Fingersatz.	-	7 1/2
- - Op. 3. Olga. Mazurka.	-	12 1/2	- - Op. 26. N° 2. Gute Nacht da mein herziges Kind.	-	7 1/2
- - Op. 6. Caprice. Nocturne.	-	12 1/2	- - Op. 26. N° 3. Sweet home, sweet home.	-	7 1/2
- - Op. 7. Etude de Concert en Mi b.	-	15	- - Op. 26. N° 4. Das zerbrochene Ringlein.	-	7 1/2
- - Op. 8. Etude de Concert en Mi b.	-	15	Talex, A. Musidora. Polka Mazurka.	-	7 1/2
- - Op. 9. Sérénade pour la main gauche.	-	12 1/2	- - Orphée aux enfers. Polka Mazurka.	-	7 1/2
- - Op. 10. L'Attente. Nocturne caractéristique.	-	12 1/2	Wallace, V. Op. 13. Petite Polka de Concert.	-	12 1/2
- - Op. 11. Le Calme. Nocturne caractéristique.	-	12 1/2	- - Op. 14. La Gondola. Souvenir de Venise.	-	5
- - Op. 12. Alice. Valse brillante.	-	12 1/2	Walzer, die letzten eines Wahnsinnigen.	-	5
- - Op. 13. Andante de Salon.	-	15	Weber, C. M. V. Letzter Gedanke.	-	5
- - Op. 14. Mazurka brillante.	-	15	Tonleiter, sämtliche.	-	5
- - Op. 15. L'Élégance. Etude de Salon.	-	15	Blied, J. Op. 13. Theoretisch-practische Clavier-Schule f. Kinder. Heft 1.	-	-
- - Op. 16. Improvisation. Etude de Salon.	-	20	- - Heft 2.	-	-
- - Op. 17. Barcarolle. Etude de Salon.	-	12 1/2	- - Heft 3.	-	-
- - Op. 18. L'Espérance. 32 ^{te} Mazurka.	-	12 1/2	- - Heft 4.	-	-
Gounod, Ch. Walzer aus Faust.	-	10	- - Op. 9. Musikalische Erholungsstunden. 150 leichte Übungsstücke (Kinderlieder, Volkslieder u. Tänze in progressiver Folge f. d. Fve.) in 9 Heften. H. 1, 2, 3, 5, 7, 8. à 12 1/2 Sgr. H. 3, 6, 9. à 10 Sgr.	-	7 1/2
Grennebach, Op. 4. Sehnsucht nach der Heimath.	-	5	- - Von vielen Lehrern als Schule gebraucht, wird es den 100 Erholungen vielfach und stets günstig beurtheilt.	-	-
Hünter, Fr. 28. Variation. Au Alexis send' ich dich.	-	15	- - Op. 9. Musikalische Erholungsstunden. 150 leichte, vom ersten Anfang etc. in 1 Bande. 1 Thlr. 15 Sgr. netto	-	7 1/2
- - Op. 29. Quatre Rondeaux. (Ricciardo et Zoraide. Le petit tambour. Cenerentola. Siège de Corinth.)	-	20	- - Neben einem Liederbuch, die sämtlichen Texte der in Op. 9. enthaltenen Melodien. 2 1/2 Sgr. netto	-	7 1/2
- - Souvenir de la Suisse et du Tyrol. 12 Mélodies nationales arrang. très facilement et doigtées.	-	12 1/2	Blied, J. Op. 14. N° 1. Muss ich denn, muss ich denn.	-	7 1/2
Jourdan, Ph. Op. 10. La Tulipe orange. Polka Mazurka.	-	7 1/2	- - 2. O Tannenbaum.	-	7 1/2
Jullien. La Prima Donna Walzer.	-	10	- - 3. Guter Mond, du gehst so still.	-	7 1/2
Ketterer, E. Op. 21. L'Argentine. Fantaisie Mazurka.	-	15	- - 4. Schier dreissig Jahre bist du alt.	-	7 1/2
Koutsky, Ant. Op. 115. Le Reveil du Lion. Edition simple.	-	20	- - 5. Von meiner Heimath muss ich scheiden.	-	7 1/2
Léfebure-Wély. Op. 54. Les Cloches du Monastère. Nocturne.	-	12 1/2	- - 6. Drunten im Uterland, da ist's halt fein.	-	7 1/2
Leibach, L. Op. 3. Premier Nocturne.	-	15	- - 7. Wenn's Mailüfterl weht.	-	7 1/2
- - Op. 4. Second Nocturne.	-	15	- - 8. Hoch vom Dachstein an.	-	7 1/2
- - Op. 5. Fantaisie sur un thème allemand.	-	17 1/2	- - 9. Jetzt gang i an's Brünnele.	-	7 1/2
- - Op. 17. Pensée de jeune fille. Mazurka brillante.	-	15	- - 10. Mein Hers ist im Hochland.	-	7 1/2
- - Op. 26. Fantaisie Gounod's Faust.	-	17 1/2	- - 11. Wohlauf, noch getrunken.	-	7 1/2
Marcaillou, G. Op. 16. Indiana Valse.	-	10	- - 12. Lang, lang ist's her.	-	7 1/2
- - Le Torrent Valse.	-	10			
Mikel. Les Lanciers. Quadrille.	-	10			
Musard, A. Les Baisers. Polka.	-	7 1/2			
Neckel, H. Op. 2. Goldne Perlen.	-	7 1/2			
- - Op. 3. Ein Herz und ein Sinn.	-	7 1/2			
- - Op. 4. Heldengruss.	-	5			
- - Op. 5. Emma. Walzer.	-	10			
- - Op. 6. Kölner Promenaden. Galopp.	-	7 1/2			
- - Op. 7. Tanz-Album.	-	22 1/2			
- - Op. 8. An den Ufern des Rheines. Walzer.	-	15			
Offenbach, J. Orphée. Galopp.	-	5			
Oginsky. Zwei Polonaisen.	-	5			
Richardson, B. Op. 3. Nelly Gray. Ballade von Balfe.	-	12 1/2			
- - Op. 2. Romm in den Garten. Melodie von Balfe.	-	12 1/2			
- - Op. 6. Herz mein Herz, warum so traurig. Salonstück.	-	12 1/2			
- - Op. 5. C'est une fille charmante, que j'aime. Romanze.	-	12 1/2			
- - Op. 6. Come nel ciel d'adora. Berühmte Ital. Romanze.	-	12 1/2			
- - Op. 11. Im Mondenschein. Serenade.	-	12 1/2			
- - Op. 14. Estelle. Grosser Walzer.	-	20			
- - Op. 16. Billy Mayornen. Ballade a. d. Oper „Die Lilien von Killarney“ von Balfe.	-	15			