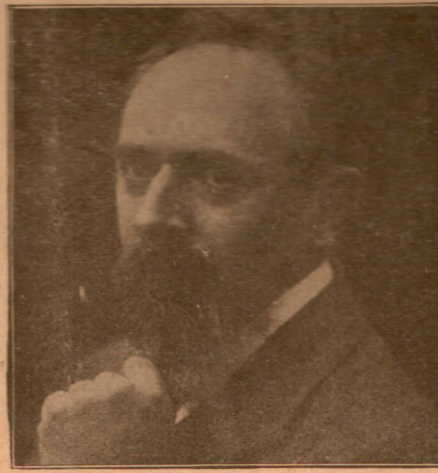


PAUL

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. Romanfisches 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 Steinbaukasten (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. Farfalla 1.20
 2. Rondinella —.80

Klavier 4 händig

- Tanzrhythmen** (mittelschwer u. schwer)
- 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
besonderes Verzeichnis erschienen.

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COMPRA Y VE
J. CANON
NUEVA DE ZURBA
BARCELONA

Nº 3. Humoreske.

Paul Juon, Op. 12 Nº 3.

Allegro non troppo.

p leggiero *sfz*

p *sfz* *p*

con grazia *p*

f

First system of musical notation. The treble clef staff contains a melodic line with accents and slurs. The bass clef staff contains a harmonic accompaniment. Dynamics include *sfz*, *p*, and *ff*.

Second system of musical notation. The treble clef staff features a complex melodic line with many slurs and accents. The bass clef staff has a steady accompaniment. Dynamics include *ff*, *sfz*, and *sffz*.

Third system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment. Dynamics include *f*, *p*, and *sfz*.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a rhythmic accompaniment. Dynamics include *pp* and *p*. The system concludes with a first and second ending. The instruction *poco rit.* is written below the bass staff.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff has a rhythmic accompaniment. Dynamics include *f risoluto* and *cresc.*

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 pattern as the first system.

p

The third system introduces a melodic line in the upper staff, starting with a *p* (piano) dynamic. 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). The upper staff begins with a *p* dynamic and gradually increases to *mf* (mezzo-forte) by the end of the system. The lower staff continues with the accompaniment.

molto cresc.

fff

m.g. fiero

m. dr.

The fifth system is marked *molto cresc.* (molto crescendo). The upper staff reaches a *fff* (fortissimo) dynamic. The music is marked *m.g. fiero* (mezzo-gioco fiero). The lower staff features a melodic line with accents and a *m. dr.* (mezzo-drillo) marking.

Tempo I.

pp leggiermente

sempre pp

molto cresc.
sfz

con grazia
p

f

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *sffz*, *f*, and *p*.

Second system of the piano score. The right hand has a more active melodic line with slurs and accents. Dynamics include *f*, *sffz*, and *p*.

Third system of the piano score. The right hand continues with a melodic line, and the left hand has a steady accompaniment. Dynamics include *sffz p* and *sffz*.

Fourth system of the piano score. The right hand has a melodic line with a slur and an accent. Dynamics include *pp*, *p*, *poco ritard.*, and *dim.*

Fifth system of the piano score. The right hand features a melodic line with a slur and an accent. Dynamics include *pp* and *p*. The tempo marking *a tempo* is present at the beginning of the system.