



Exotische Mollmusik

FÜR KLAVIER

VON

GEORG CAPELLEN

ERSTES HEFT

Indien

ZWEITES HEFT:

Egypten, Abessinien, Arabien,
Babylonien, Algier

Je 2 M.

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NOTIZ.

»Die Musik ist augenblicklich an der Grenze ihrer jetzigen Entwicklungsphase angelangt, die Tonalität, welche die moderne Harmonie erzeugt hat, ringt mit dem Tode. Um die Ausschließlichkeit der beiden Dur- und Mollgeschlechter ist es geschehen. Die alten Tonarten kehren auf den Schauplatz zurück und in ihrem Gefolge werden die Tonarten des Orients, deren Mannigfaltigkeit eine ungeheure ist, ihren Einzug in die Kunst halten. Alles das wird der erschöpften Melodie neue Elemente zuführen, sie wird in eine neue nicht wenig ergiebige Ära treten; auch die Harmonie wird sich danach richten, und der kaum ausgebeutete Rhythmus wird sich entwickeln.«

(Saint-Saëns nach Servières in dessen *La Musique française moderne*, Paris, G. Havard-Fils.)

NOTICE.

“Music has now reached the limits of its present phase of development, and the tonality which is the basis of modern harmony is in the throes of death. The exclusive use of the major and minor modes is at an end. The ancient **modes** are returning to the scene, and in their train the scales of the East, the variety of **which is** enormous, will make their entrance into art. All this will bring new elements to our exhausted melody. It will enter on a new and by no means unproductive era; harmony also will accommodate itself to the new circumstances, and rhythm, which we have turned to so little account, will proceed to new developments.”

(Saint-Saëns after Servières in his *La Musique française moderne*, Paris, G. Havard-Fils.)

Exotische Mollmusik II. | Exotic Minor Music II.

I. Egyptischer Marsch. | Egyptian March.

Melodie mitgeteilt von Villoteau.

Georg Capellen.

Pianoforte.

The first system of the piano score for the Egyptian March. It begins with a piano (f) dynamic and transitions to mezzo-forte (mf) later in the system. The music is written in a minor key with a 3/4 time signature.

The second system of the piano score, continuing the melodic and harmonic development of the march.

The third system of the piano score, showing further melodic movement and harmonic support.

The fourth system of the piano score, featuring first and second endings. The first ending is marked with a '1.' and the second with a '2.'. The dynamic is marked piano (p). There are also 'Red.' markings below the bass line.

The fifth and final system of the piano score, concluding the piece with a forte (sf) dynamic. It includes 'Red.' markings and an asterisk (*) at the end.

1. *mf* 2. *mf*

This system contains the first two measures of the piece. It features a treble and bass clef with a key signature of one flat. The first measure is marked *f* and the second *mf*. A first ending bracket spans the final two measures, with a second ending bracket below it. The piece concludes with a double bar line.

f *mf*

This system contains measures 3 through 6. It continues the melodic and harmonic development. Measure 3 is marked *f* and measure 4 is marked *mf*. The system ends with a double bar line.

f

This system contains measures 7 through 10. Measure 7 is marked *f*. The system concludes with a double bar line.

f

This system contains measures 11 through 14. Measure 11 is marked *f*. The system ends with a double bar line.

ff

Ped. *

This system contains measures 15 through 18. Measure 15 is marked *ff*. The system concludes with a double bar line. A *Ped.* (pedal) instruction is present in measure 17, followed by an asterisk.

II.

Liturgischer Gesang
aus Abessinien.*)

Liturgical Song
from Abyssinia.*)

Maestoso e misterioso.

Melodiemf

The musical score consists of five systems of piano accompaniment. The first system is marked *Maestoso e misterioso* and *Melodiemf*. The second system features a *p* dynamic. The third system includes dynamics *pp*, *p*, and *f*. The fourth system ends with *pp ritard.*. The fifth system is marked *risol.e vivace* and *, a tempo*, with dynamics *p*, *mf*, *ff*, *f*, *p*, and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

*)Fétis hält mit Villoteau dafür, daß die liturgischen Lieder, welche in Abessinien gesungen werden, noch immer das Gepräge der altägyptischen Tempelgesänge tragen dürften. (Svoboda).

*)Fétis thinks with Villoteau that the liturgical songs which are sung in Abyssinia may still bear the stamp of the old Egyptian temple songs. (Svoboda)

III.

Arabischer Muezzin-Gesangsruf
bei Sonnenaufgang.*)Arabian Muezzin Chant
at Sunrise.*)

Melodie aufgezeichnet von Félicien David.

Maestoso.

rit.

ritard. *a tempo* *rit.*

ad lib.

ritard.

*) Aus den Gesängen der Muezzins tönt es wie eine Wehklage über die Vergänglichkeit aller Lebensfreuden, wie ein demutsvolles Flehen zu Gott und wie eine Tröstung des Glaubens. (Svoboda).

*) In the songs of the Muezzins we hear a lament over the passing of all earthly pleasures, an humble prayer to God, and the consolation of faith. (Svoboda).

IV.

Altarabische Volksweise
(Liebesklage).*)

Old Arabian Folk Tune
(Love lament).*)

Andante.

The musical score is written for piano in G major (one sharp) and 6/8 time. It consists of five systems of music. The first system is marked 'Andante' and 'p'. The second system includes 'rit.' and 'pp'. The third system includes 'mf' and 'f'. The fourth system includes 'p' and 'mf'. The fifth system includes 'molto rit.', 'f', 'mf', and 'p'. Pedal points are indicated by 'Ped.' and asterisks at the end of the first, fourth, and fifth systems.

*)In altarabischen Volksweisen gibt sich öfter die Gedrücktheit des Gemütes als das Aufjubeln desselben kund, und selbst aus Tanzweisen klingt es zuweilen wie unterdrücktes Schluchzen heraus. (Svoboda).

*)In old Arabian folk tunes there is more often found a feeling of sadness than one of joy, and even in dance music there is sometimes heard the sound of suppressed sobs. (Svoboda).

V.

Priestergesang der Djézidis.*)

Song of the Yezidean Priests.*)

Adagio.

The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of music. The first system begins with a forte (ff) dynamic and includes piano (Ped.) and sostenuto (Sost.) markings. The second system features a piano (p) dynamic and a 'cresc. e string.' instruction. The third system includes a fortissimo (ff) dynamic and a 'r.H.' (right hand) marking. The fourth system starts with a mezzo-forte (mf) dynamic and a 'ritard.' (ritardando) instruction, followed by a 'risol. e più vivace' instruction and a forte (f) dynamic. The fifth system is marked 'a tempo' and includes piano (p) and mezzo-forte (mf) dynamics. The score is annotated with various performance instructions such as 'Ped.', 'Sost.', 'cresc. e string.', 'r.H.', 'ritard.', and 'risol. e più vivace', along with dynamic markings (ff, mf, p, f) and articulation marks like accents and slurs.

*Nicht nur A. H. Layard und Fétis, auch Felix Clement erklärt, daß die Priestergesänge, welche bei den Djézidis, den Enkeln der Babylonier, gehört werden, mit den religiösen Liedern der alten Bewohner des Tieflandes am Euphrat nahe verwandt sein dürften. (Svoboda).

*Not only A. H. Layard and Fétis, but also Felix Clement thinks that the songs of the priests which are heard among the Yezidis, the descendants of the Babylonians, may be nearly related to the religious songs of the old dwellers in the valley of the Euphrates. (Svoboda).

VI.

Priestergesang der Djézidis. | Song of the Yezidean Priests.

Andante.

mf p

Ped. Ped. * Ped. Ped. *

p mf f

rit.

Ped. * Ped. *

p f

cresc. e string. *frit.*

Ped. * Ped. * Ped. *

p f

tr *risoluto e vivace*

Ped. *

a tempo *mf* *più vivace* *f* *a tempo* *mf*

This system contains the first four measures of the piece. The first measure is marked *a tempo* and *mf*. The second measure is marked *più vivace* and *f*. The third and fourth measures are marked *a tempo* and *mf*. The key signature has three sharps (F#, C#, G#). There are triplets in the second and third measures.

p *p*

This system contains measures 5 through 8. Measures 5 and 6 are marked *p*. Measures 7 and 8 are also marked *p*. Pedal markings (*Ped.*) are present under measures 5, 6, 7, and 8. Measure 6 has an asterisk (*) under the pedal marking.

rit. *mf* *f*

This system contains measures 9 through 12. Measure 9 is marked *rit.* and *mf*. Measure 10 is marked *f*. Measures 11 and 12 are marked *f*. Pedal markings (*Ped.*) are present under measures 10, 11, and 12. Measure 11 has an asterisk (*) under the pedal marking.

p *cresc. e string.* *f rit.*

This system contains measures 13 through 16. Measure 13 is marked *p*. Measure 14 is marked *cresc. e string.*. Measure 15 is marked *f rit.*. Measure 16 is marked *f rit.*. Pedal markings (*Ped.*) are present under measures 13 and 15. Measure 15 has an asterisk (*) under the pedal marking.

tr *p* *lento* *pp*

This system contains measures 17 through 20. Measure 17 has a trill (*tr*) and is marked *p*. Measure 18 is marked *lento*. Measure 19 is marked *pp*. Measure 20 is marked *pp*. Pedal markings (*Ped.*) are present under measures 18, 19, and 20. Measure 19 has an asterisk (*) under the pedal marking.

VII.

Liebeslied aus Algier.*)

Love Song from Algiers.*)

Adagio.

VIII.

Arabischer Muezzin-Gesangsruf.

Arabian Muezzin Chant.

Andante.

*)Maltzan rühmt den Reiz dieser melancholischen Frauenmusik; sie klinge wie ein Gesang, der über den See hertönt und den man auf dem entgegengesetzten Ufer vernehme. (Svoboda).

*)Maltzan praises the charm of this melancholy female music: it sounds like a song that comes over the waters and that one hears on the opposite shore. (Svoboda).

First system of musical notation. Treble clef, bass clef. Includes markings: *tr*, *mf*, *p*, *Red.*, and asterisks.

Second system of musical notation. Treble clef, bass clef. Includes markings: *rit.*, *risol.*, *mf*, *p*, *r.H.*, *Red.*, and asterisks.

Third system of musical notation. Treble clef, bass clef. Includes markings: *Lento.*, *f*, *Red.*, and asterisks.

IX.

Gesang der Derwische. | Song of the Dervishes.

Melodie mitgeteilt von W. Lane.

Fourth system of musical notation. Treble clef, bass clef. Includes markings: *Andante.*, *mf*, *p*, and asterisks.

Fifth system of musical notation. Treble clef, bass clef. Includes markings: *rit.*, *a tempo*, *p*, *Red.*, and asterisks.

Sixth system of musical notation. Treble clef, bass clef. Includes markings: *Più lento.*, *pp*, *Red.*, and asterisks.

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