

GROSSE ERFOLGE

EIN KLAVIER ALBUM

DER MUSIKLITERATUR



DAS
KLINGENDE
BUCH

I

EDITION SCHOTT 2400



DAS KLINGENDE BUCH

Eine Sammlung
beliebter und berühmter Stücke
einzeln und in Potpourriform
aus dem Gebiete der Volks- und
Unterhaltungsmusik
für Klavier

I

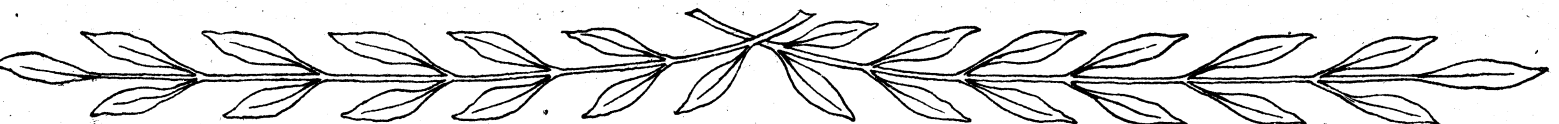
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Frohinn auf den Bergen

Oberländler

mit Benutzung altbayerischer Themen

Oscar Petráš, Op. 150

No. 1

Allegretto

The first system of musical notation is for the piano accompaniment. It consists of two staves, treble and bass clef, in the key of D major and 3/4 time. The piece begins with a forte (*f*) dynamic. The right hand features a series of chords and a melodic line with a grace note. The left hand provides a steady accompaniment with chords and single notes. The system concludes with a piano (*p*) dynamic marking.

The second system of musical notation is marked with a section symbol (§) and the text "(Für's Modei)". It continues the piano accompaniment with a piano (*p*) dynamic. The right hand has a more active melodic line with eighth notes and chords, while the left hand maintains a rhythmic accompaniment of chords.

The third system of musical notation continues the piano accompaniment. The right hand features a melodic line with eighth notes and chords, and the left hand provides a steady accompaniment of chords.

The fourth system of musical notation includes first and second endings. The first ending is marked with "1." and the second with "2.". The piece reaches a forte (*f*) dynamic. The right hand has a melodic line with eighth notes and chords, and the left hand provides a steady accompaniment of chords. The system concludes with the word "Fine".

The fifth system of musical notation continues the piano accompaniment. It features a forte (*ff*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The right hand has a melodic line with eighth notes and chords, and the left hand provides a steady accompaniment of chords. The system concludes with a section symbol (§) and the instruction "D. S. al Fine".

Der geringste Mißgriff in der Temponahme beeinträchtigt die Wirkung des Vortrages dieser Ländler, das richtige Tempo bewegt sich zwischen dem Tanztempo eines Walzers und einer Polka- Mazur, es ist ein sehr gleichmäßiges, weshalb der Spielende sich besonders vor dem Eilen in Acht zu nehmen hat.

No. 2

Juch ha ha ha

The first system of music features a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and contains a melodic line with eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a piano (*p*) dynamic.

§ (Die Berdtesgadener)

The second system continues the piece with a piano (*p*) dynamic. The treble staff features a melodic line with eighth notes and slurs. The bass staff provides a steady accompaniment with chords.

The third system continues the melodic and harmonic development. The treble staff has a melodic line with eighth notes and slurs. The bass staff continues with a consistent accompaniment.

The fourth system includes a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads to a section with a forte (*f*) dynamic, while the second ending leads to a piano (*p*) section. The system ends with the word *Fine*.

The fifth system continues with alternating dynamics of forte (*f*) and piano (*p*). The treble staff has a melodic line with eighth notes and slurs. The bass staff provides accompaniment with chords and moving lines.

The sixth system concludes the piece with dynamics of piano (*p*) and fortissimo (*ff*). The treble staff has a melodic line with eighth notes and slurs. The system ends with the instruction *D. S. al Fine*.

No. 3

Juch ha ha ha

Musical notation for the first system, featuring a treble and bass clef. The piece begins with a piano (*f*) dynamic and concludes with a piano (*p*) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef.

§ (Die Tegernfeer)

Musical notation for the second system, continuing the piece with a treble and bass clef.

Musical notation for the third system, featuring a mezzo-forte (*mf*) dynamic. The melody continues in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the fourth system, including first and second endings. The piece features piano (*p*) and forte (*f*) dynamics. The word "Fine" is written below the first ending.

Musical notation for the fifth system, continuing the piece with a treble and bass clef.

Musical notation for the sixth system, concluding the piece with a piano (*p*) dynamic. A section symbol (§) is present at the end of the system.

D. S. al Fine

No. 4

Juch ha ha ha *ritard.*

The first system of music is in 3/4 time. The right hand starts with a forte (*f*) dynamic, playing a series of chords and eighth notes. The left hand provides a steady accompaniment. The system concludes with a piano (*p*) dynamic and a *ritard.* (ritardando) marking.

Langsamer

The second system is marked *Langsamer* (slower) and begins with a piano (*p*) dynamic. It features a more complex texture with many chords and moving lines in both hands.

The third system continues the *Langsamer* section, showing further development of the musical themes with intricate chordal structures.

The fourth system includes two endings. The first ending is marked *p* and leads to a repeat. The second ending is marked *mf* and leads to the *Im Tempo* section. The *Im Tempo* section begins with a mezzo-forte (*mf*) dynamic.

The fifth system continues the *Im Tempo* section, featuring a wavy hairpin (*mf*) that indicates a gradual increase in volume.

The sixth system concludes the piece, maintaining the *Im Tempo* character with a wavy hairpin and various chordal textures.

rit. **Langsamer**

f *p* *p*

This system begins with a piano (*p*) dynamic and a ritardando (*rit.*) marking. The tempo is indicated as **Langsamer** (slower). The music features a series of chords in the right hand and a simple bass line in the left hand. The first measure has a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The system concludes with a series of chords in the right hand and a simple bass line in the left hand.

This system continues the musical piece with piano (*p*) and forte (*f*) dynamics. The right hand features a series of chords and a melodic line, while the left hand provides a simple bass line. The tempo remains **Langsamer**.

Im Tempo

f

The tempo changes to **Im Tempo** (normal tempo). The music features a series of chords in the right hand and a simple bass line in the left hand. A forte (*f*) dynamic is used in the middle of the system. The system concludes with a series of chords in the right hand and a simple bass line in the left hand.

CODA

Im Tempo

mf *p* *p*

The CODA section begins with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The tempo is indicated as **Im Tempo**. The music features a series of chords in the right hand and a simple bass line in the left hand. The system concludes with a series of chords in the right hand and a simple bass line in the left hand.

This system continues the musical piece with piano (*p*) and forte (*f*) dynamics. The right hand features a series of chords and a melodic line, while the left hand provides a simple bass line. The tempo remains **Im Tempo**.

etwas schneller

f

The tempo changes to *etwas schneller* (a little faster). The music features a series of chords in the right hand and a simple bass line in the left hand. A forte (*f*) dynamic is used in the middle of the system. The system concludes with a series of chords in the right hand and a simple bass line in the left hand.