



MISS  
MARIA HALLE  
zugeeignet.

# Herbstblätter

für das

PIANOFORTE

VON

# Stephen Heller.

OP. 109.

N° 17613.

Pf

Eigenthum der Verleger. Eingetragen in das Archiv der Union.

**B. SCHOTT'S SÖHNE, MAINZ**

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# HERBSTBLÄTTER.

STEPHEN HELLER Op. 100.

*Allegro assai.*

I.

*p* *P* *Ped* \*

*Ped* \*

*fz* *p*

8

*cresc.*

*sf sf sf*

*sf*

This system shows the first two staves of music. The upper staff begins with a *cresc.* marking and features a melodic line with slurs. The lower staff provides harmonic support with chords and moving lines. The system concludes with three measures marked *sf*.

8

*sf sf sf*

*f*

*p riten.*

*f*

*a tempo.*

This system continues the piece. It includes dynamic markings *sf*, *f*, *p riten.*, and *f*. The tempo marking *a tempo.* appears at the end of the system.

*dolente.*

*vivamente.*

*p*

*f*

*p*

*p >*

This system features expressive markings *dolente.* and *vivamente.* with accents (>) over notes. Dynamics include *p*, *f*, *p*, and *p >*.

*stringendo ed agitato*

*ritard.*

*sf sf*

*sf sf*

This system is marked *stringendo ed agitato*. It includes a *ritard.* marking and ends with two measures of *sf*.

*a tempo.*

*sf sf sf*

*più f*

*dimin.*

*poco ritenuto*

*Pod*

*\**

This system begins with *a tempo.* and contains dynamic markings *sf sf sf*, *più f*, *dimin.*, and *poco ritenuto*. It also includes the markings *Pod* and *\**.

*lento.* *a tempo.* *leggiere.*

The musical score is written for piano and consists of five systems of two staves each. The first system is marked *lento.* and *a tempo.* with a *leggiero.* instruction. The second system has a *p* dynamic marking. The third system has an *s* dynamic marking. The fourth system has an *mf* dynamic marking. The fifth system has an *s* dynamic marking. Pedal markings "Ped" and asterisks "\*" are present throughout the score.

*eres - oen - do.*

8

*riten. smorzando.*

*a tempo.*

*p*

*Ped* \*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Third system of musical notation, including dynamic markings *rinforz.*, *fz*, and *ff*. A first ending bracket labeled '8' spans the final two measures.

Fourth system of musical notation, featuring dynamic markings *fz*, *dim.*, *ritard.*, and *espressivo*. A second ending bracket labeled '8' spans the final two measures.

Fifth system of musical notation, starting with the tempo marking *a tempo*. It includes dynamic markings *p*, *mf*, and *f*.

First system of musical notation, featuring piano and bass staves with various dynamics including *sf* and *fz*.

Second system of musical notation, including dynamics *fz*, *sf*, *dimin.*, and *fp*. It also contains performance instructions like "Ped" and "quasi Andante".

Third system of musical notation, featuring dynamics *fz*, *sf*, and *fp*, along with performance instructions like "Ped" and asterisks.

Fourth system of musical notation, including dynamics *sf* and *pp*, and performance instructions like "Ped" and asterisks.

Fifth system of musical notation, including dynamics *sf* and *f*, and performance instructions like "un poco rubato.", "a tempo.", "ritard.", "slentando.", and "Ped".

8

*fz* *slentando* *f* *ff* *ritenuto.* *espressivo.*

This system contains the first five measures of the piece. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. The dynamics range from *fz* to *ff*, and the tempo markings include *slentando*, *ritenuto.*, and *espressivo.*

*molto ritenuto* *a tempo.* *dolciss.*

*Ped* \* *Ped* \* *Ped* \*

This system contains measures 6 through 10. It begins with a *molto ritenuto* marking and a fermata over the first measure, followed by a return to *a tempo.* The right hand has a more active melodic line, and the left hand continues with chords and moving lines. The dynamic *dolciss.* is used in measure 8. Pedal points are indicated with *Ped* and asterisks in measures 7, 9, and 10.

*p*

*Ped* \*

This system contains measures 11 through 14. The right hand continues with a melodic line, and the left hand has a steady accompaniment. The dynamic *p* is marked in measure 12. A pedal point is indicated with *Ped* and an asterisk in measure 13.

*p*

This system contains measures 15 through 18. The right hand has a melodic line with some rests, and the left hand continues with a consistent accompaniment. The dynamic *p* is marked in measure 15.

*mf* *riten.* *a tempo.* *f*

This system contains measures 19 through 22. It begins with a *mf* dynamic and a *riten.* marking, followed by a return to *a tempo.* The right hand has a melodic line, and the left hand continues with a steady accompaniment. The dynamic *f* is marked in measure 22.



dimin.  
*espressivo.* *smorzando.*  
*sf sf sf* Ped *p*

*p* *cres.* *cen.* *do.*  
 \* Ped \* Ped \* Ped \*

*f* *f* *ff* *riten.*  
 Ped \* Ped \* Ped \*

*sostenuto.* *ritenuto.* *f* *sf* *p*  
*p* *p* *f*

*lento.* *a tempo.*  
*p* *p* *pp*  
 Ped \* Ped \*

Andante tenero.

II.

*p* *p* *pp*

*mf* *p*

*fz* *p*

*fz* *p*

*fz* *fz*

*rinforz espressivo.* *fz*

Ped \* Ped \* Ped \* Ped \*

*a tempo.*

*p* *p* *p*

Ped

*p* *p* *pp* \* *pp* \* *pp* \*

Ped \* Ped \* Ped \*

*mf*

*fz* *Ped* \* *Ped* \* *Ped* \*

*rinforzando.*

*Ped* \* *Ped* \*

*riten.*

*fz* *fz* *p* *fz* *fz* *mf* *p* *ffz*

*fz* *fz* *p* *fz* *fz* *ffz*

*a tempo*

First system of musical notation. Treble and bass staves. Dynamics: *p*, *p*, *p*, *sp*, *sp*. Pedal markings: *fz*, *fz*.

Second system of musical notation. Treble and bass staves. Dynamics: *sp*, *p*, *pp*, *pp*, *p*. Pedal markings: *mp* Ped, *pp* Ped.

Third system of musical notation. Treble and bass staves. Dynamics: *mf*, *f*, *dimin. p*. Pedal markings: Ped.

Fourth system of musical notation. Treble and bass staves. Dynamics: *pp*, *p dol. slentando.*, *p ritenuto.*. Pedal markings: *pp* Ped, \* Ped, \* Ped, \* Ped, \* Ped, \* Ped, \*

*ritard.* *a tempo.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *pp*. Pedal markings: Ped, \* Ped, \* Ped, Ped, *Fine.*

Catalogue des Ouvrages pour le Piano de

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Suite in 4 Sätzen (N° 1. Präludium. N° 2. Andante. N° 3. Scherzo. N° 4. Introduction und Courante). Op. 8.	4 25	Romanze. Op. 15.	1 75	2 <sup>te</sup> Romanza. Op. 23.	1 25
		Variationen. Op. 18.	2 25	Fantasie. Op. 27.	3 50
		Variationen in C-moll. Op. 22.	2 —		

**Stephen Heller.**

3 Morceaux brillants. Op. 10.		Impromptus sur Hai Luli, Mélodie de H. Reber. Op. 20.	1 50	2 Cahiers contenant: Prélude, Scènes d'Enfants, Presto scherzoso. Op. 114.	
N° 1. Divertissement sur deux thèmes de l'opéra L'Elisire d'amore.	2 —	2 Impromptus sur Bergeronnette, Mélodie de H. Reber. Op. 21.	1 50	Cah. 1. Prélude, Scènes d'Enfants.	2 —
2. Rondeletto sur un motif de l'opéra Norma.	2 —	4 Fantasia-Stücke. Op. 95. In 3 Hefen, jedes	2 25	2. Presto scherzoso.	1 75
3. Rondeletto sur la Barcarolle de l'opéra L'Elisire d'amore.	2 —	3 Bergeries. Op. 106.	2 25	Trois Ballades. Op. 115.	3 25
Rondeau brillant. Op. 11.	2 —	4 Ländler. Op. 107.	3 25	Séparément:	
6 Caprices sur la Romance de l'opéra La Shérif. Op. 17.	2 75	4 <sup>me</sup> Scherzo. Op. 108.	2 —	N° 1. En Ré-majeur (D-dur).	1 —
Improvisata sur la Chanson du Pays, Mélodie de H. Reber. Op. 18.	2 25	Feuilles d'automne (Herbstblätter). Op. 109.	2 —	2. En Si-mineur (H-moll).	1 25
2 Caprices sur La Captive, Mélodie de H. Reber. Op. 19.	2 —	Morceaux de Ballet (Balletstücke). Op. 111.	3 25	3. En Ré-mineur (D-moll).	1 —
		Caprice humoristique (Humoreske). Op. 112.	2 75	2 Etudes. Op. 116.	2 —
		Fantaisie-Caprice. Op. 113.	3 25	3 Préludes. Op. 117.	3 25
				Variétés. Bontade, Feuillet d'Album et Air de Ballet. Op. 118.	3 25
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2 <sup>de</sup> Sonate. Op. 59.	2 75	Heft 1. N° 1. Alla Marcia. N° 2. Ghazel. N° 3. Geistliches Lied. N° 4. Gigue.	2 25	5. in Es-dur.	1 75
8 vermischte Clavierstücke. Op. 66.		Einzeln: N° 1. Alla Marcia.	1 —	6. in A-dur.	1 75
Heft 1. N° 1. Capricciotto. N° 2. Schlummerlied. N° 3. Agitato. N° 4. Ballade.	2 —	2. Ghazel.	— 50	Variationen. Op. 98.	2 —
Daraus einzeln: N° 2. Schlummerlied.	— 50	3. Geistliches Lied.	— 50	Aus dem Soldatenleben, Fantasiestücke. Op. 146.	4 25
Heft 2. N° 5. Duettino. N° 6. Lied. N° 7. Etude. N° 8. Präludium, Allegro.	2 —	4. Gigue.	1 —	Einzeln:	
8 leichte Clavierstücke. Op. 79.		Heft 2. N° 5. Canon. N° 6. Rhythmische Studie. N° 7. Menuet. N° 8. Capricciotto.	2 25	N° 1. Recruten.	— 75
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5. Chanson suisse.	1 50				
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