

—Aufführungsrecht vorbehalten.—

Champagner-Märchen.

Ballet-Divertissement

in einem Akt

von

A. M. WILLNER.

Musik von

JOHANNES BRÜLL.

—OP. 54^A—

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X. 15.

Personen.

Der König (von Frankreich),
Dessen Leibarzt,
Der Kellermeister,
Der Obersthofmeister,
Ein Offizier der Schlosswache,
Eine alte Hexe,
Der Genius des Frohsinns,
Der Genius der Schwermuth,
Der Champagner,
Ein Greis (die Vergangenheit).

Hofleute, Professoren, Pagen, Landleute, Geister der Schwermuth, Geister des Frohsinns, Debardeure etc.

Ort: Schlosspark des Königs.

Champagner-Märchen.

1

Ballet-Divertissement
in einem Akt

von
A. M. Willner.

Musik

von

Ignaz Brüll. Op. 54 A.

Introduction.

Andante. M. M. $\text{♩} = 56$.

espressivo

Piano.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a time signature of 8/8. The tempo is marked 'Andante' with a metronome indication of 56 beats per minute. The mood is 'espressivo'. The first system includes a dynamic marking of *mf*. The second system includes a *cresc.* marking. The third system includes a *p* marking. The fourth system includes a *cresc.* marking and a *poco accel.* marking. The fifth system is marked 'Poco animato.' and includes a *f* marking and a *dim.* marking. The score is written in a standard musical notation style with various ornaments and phrasing slurs.

Clar. Ob.

p

Ve.

I. Scene. Es ist Nacht. Links im Vordergrunde ein grosser Baldachin mit Estrade. Ausblick in den Park, dessen Alleen im Mondenschein schimmern.

Lento. ♩ = 100.

(Vorhang auf.)

p

Der König in schwarzer Kleidung auf einer Lagerstatt halb liegend, in Melancholie versunken. Um ihn lagern die Geister der Schwermut. Der Genius der Melancholie unmittelbar hinter dem

König, seinen Schleier über das Haupt des Träumenden ausspannend. Etwas weiter unten ein

silberhaariger Greis (die Vergangenheit), der die Harfe schlägt. Blaues Licht beleuchtet das Bild.

Der Harfner spielt, still lauscht der König, denkt verschwundenen Glücks und blickt träumerisch in die Ferne.

Andante quasi Allegretto. $\text{♩} = 76$.

Dann erhebt er sich, von seiner Erinnerung übermannt und breitet sehnsvoll die Arme aus.

Die drei Parzen

werden sichtbar; zu den Füßen der dritten liegt ein schönes Mädchen im Todesschlaf, daneben ein

pp *tremolo* *mf* *pp*

Immortellenkranz mit Trauerschleifen.

mf *p*

8. Der König seufzt. Das

mf

Bild verschwindet.

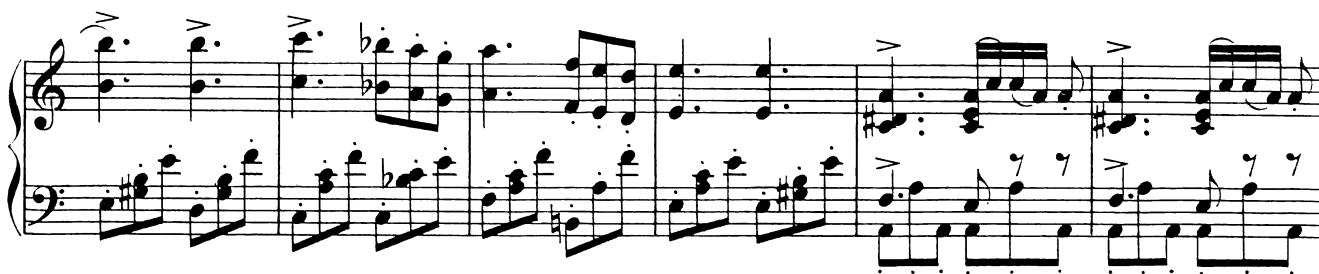
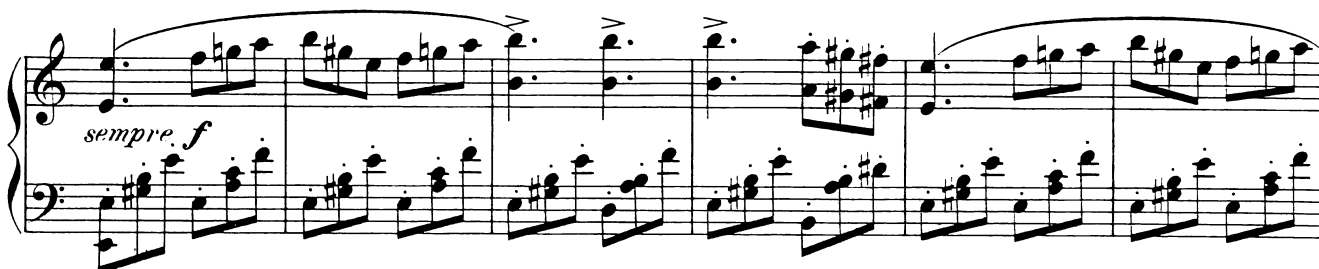
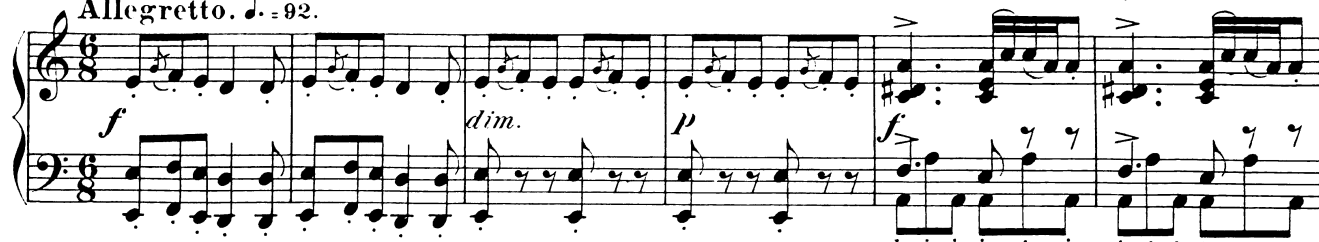
Tempo I.

dim. *p*



Introduction.
Allegretto. ♩ = 92.

Tanz der Geister.



Lichtere Gestalten.

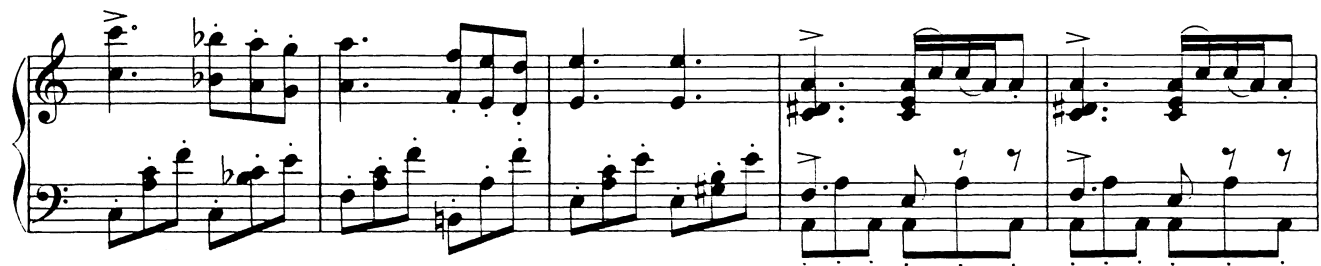
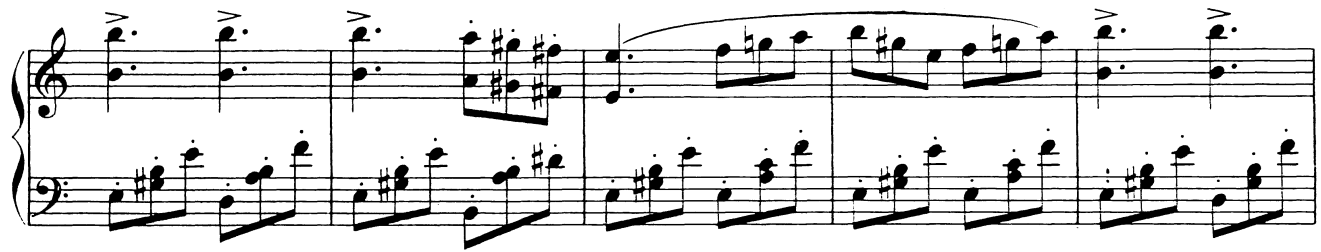
espress.
p

mf
p

sempre p

mf

dim.



Es dümmert. Die Geister verschwinden allmählich.



II. Scene.

Allegro moderato. ♩ = 138.

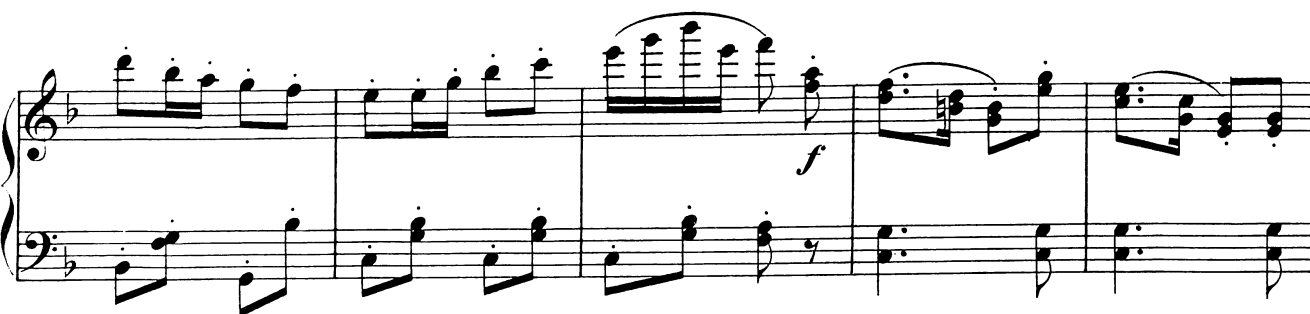
Es wird Morgen.

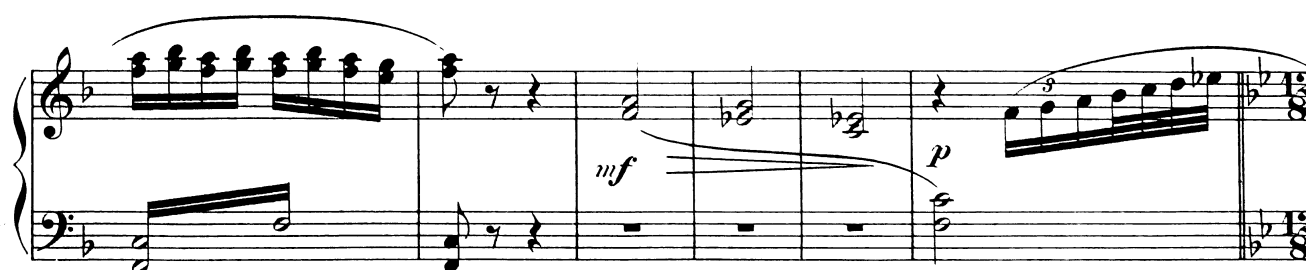
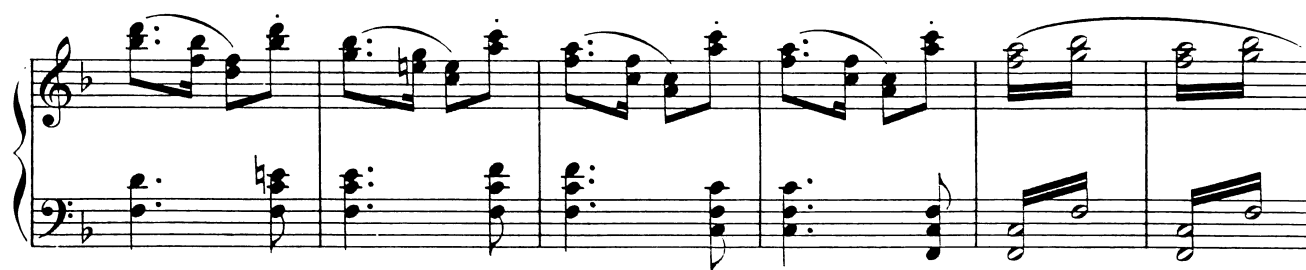
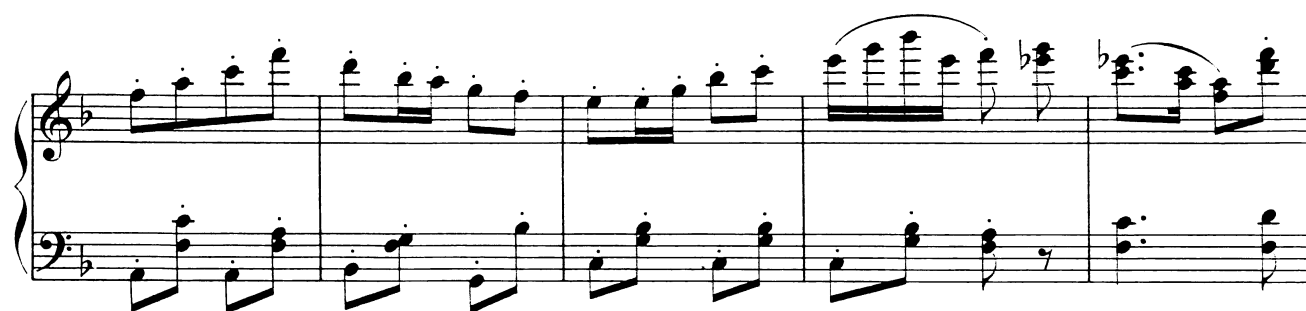
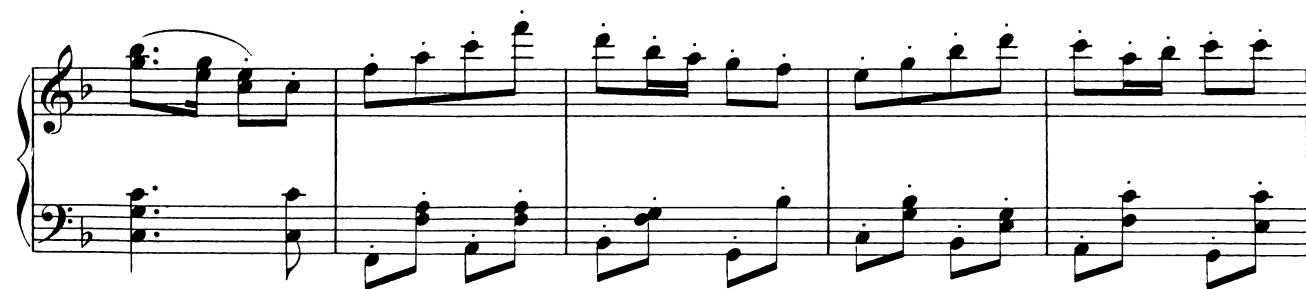


Im Parke zeigen sich Gärtnerburschen mit Arbeitszeug



und junge Mädchen mit Blumen. Sie blicken verstohlen nach dem König, wagen sich dann

weiter vor und beginnen zu tanzen.
(Tanz)



Allegro moderato. ♩ = 138.

Die Mädchen bieten dem Könige frische Blumen zum Morgengruss.

p

tr

col Ped.



Solo-Tanz.
Allegro. ♩ = 176.

The musical score is written for piano and treble clef. It consists of six systems of staves. The key signature has one flat (B-flat). The time signature is 3/4. The tempo is Allegro, with a quarter note equal to 176 beats per minute. The dynamics are marked as follows: *mf* (mezzo-forte) in the first system, *f* (forte) in the second system, *p* (piano) in the second system, *p* (piano) in the fifth system, *mf* (mezzo-forte) in the fifth system, and *cresc.* (crescendo) in the sixth system. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



Die Tänzerin bedeutet den Anderenbetrührt,
dass sie den König nicht aufzuheitern vermag.



Tempo I.

Abgang der Tanzenden.

Zugleich versammelt sich der Hofstaat.

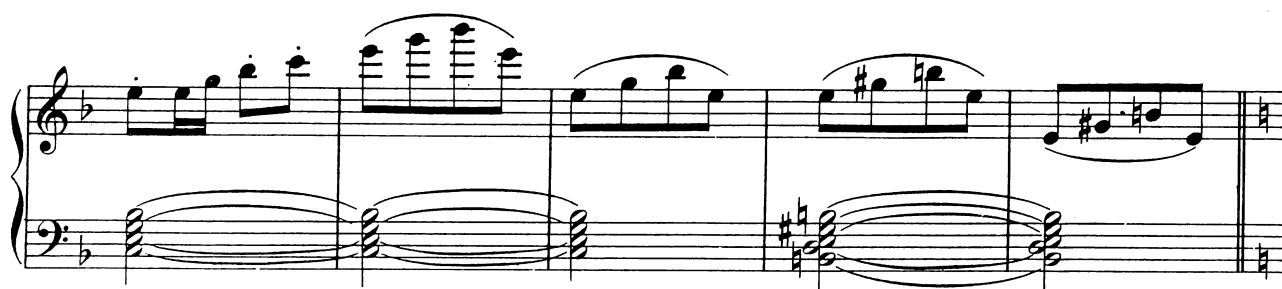
Die



Hofherren schäkern mit den abtanzenden Gärtnerinnen.



Flöte.



3. Scene.

Allegro moderato. (♩ = 120.)

Der Leibarzt des Königs tritt auf, gefolgt von den Professoren der medizinischen Facultät und



erkundigt sich weitschweifig nach dem Befinden seines Gebieters.



Auch die anderen Ärzte befragen den König ü-



ber sein Befinden; dieser antwortet kaum und weist eine grosse Medicinflasche unwillig zurück.



tr Die Doctoren berathen sich unter einander,
p

disputiren,

sie streiten
cresc.

immer heftiger.

Der Leibarzt sagt, dass die Wissenschaft kein Mittel habe,
f

die Anderen stimmen bei.
tr
mf

Allegro. ♩ = 144.

Der Hofmarschall meint, man solle versuchen, den König durch Wein zu erheitern.

sf mf Vell.

Der Kellermeister eilt
pizzicato *p*

herbei. Der Hofmarschall ge-
f

bietet ihm, die köstlichsten Weine zu credenzen. Der Kellermeister ab.

mf

Der Obersthofmeister
gibt ein Zeichen.
pp f *dim.*

4. Scene.

La revue des vins.

Zu jedem Weine erscheint ein lebendes Bild. Die Figuren beleben sich und führen die Tänze aus.
So oft ein Tanz endigt, credenzt ein Page dem Königen Pocal. Dieser winkt ab oder nippt kaum.

Die deutschen Weine.

Einleitung.

Allegro moderato. (♩ = 138.)

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of five systems of staves. The first system is the introduction, marked 'Allegro moderato. (♩ = 138.)' and begins with a piano (*p*) dynamic. The second system continues the introduction. The third system begins the first dance, marked 'Tanz. sempre molto tranquillo' and also starts with a piano (*p*) dynamic. This dance section includes a trill (*tr*) in the right hand. The fourth and fifth systems continue the dance. The score features various musical notations including chords, arpeggios, and melodic lines in both hands.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and features a trill (*tr*) on a note. The bass clef staff has a *legato* marking. The system concludes with a mezzo-forte (*mf*) dynamic.

Second system of musical notation. The treble clef staff includes a trill (*tr*) and a forte (*f*) dynamic. The bass clef staff features a fortissimo (*sf*) dynamic. Both staves contain complex rhythmic patterns with slurs and ties.

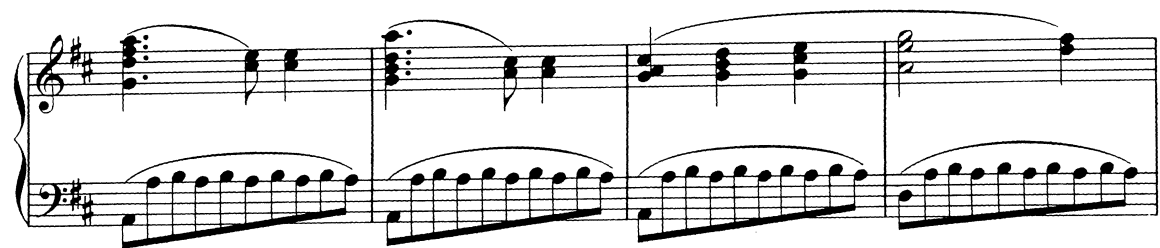
Third system of musical notation. The treble clef staff shows a mezzo-forte (*mf*) dynamic. The system is characterized by dense, rapid sixteenth-note passages in both the treble and bass staves.

Poco più animato.

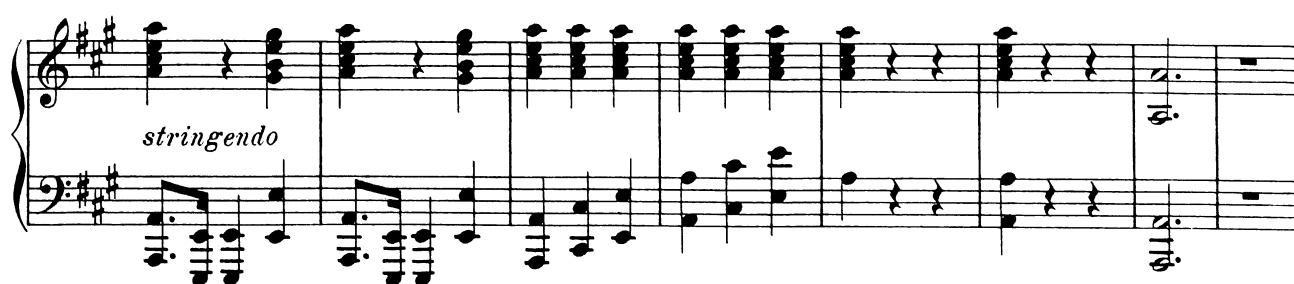
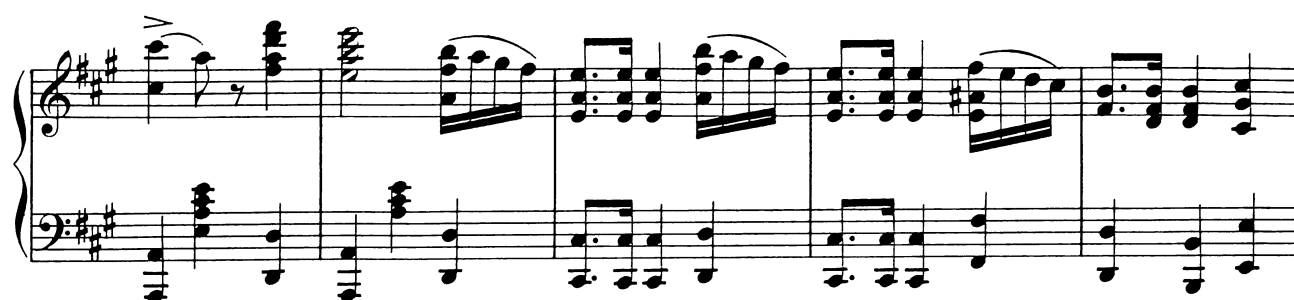
Fourth system of musical notation, following the tempo change. It features a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

Fifth system of musical notation, continuing the eighth-note accompaniment in the bass and chordal texture in the treble.

Sixth system of musical notation. The treble clef staff includes a trill (*tr*) and a descending scale in the bass clef staff, marked with the fingering 5 3 2.



Tranquillo, Tempo I.



Die italienischen Weine.

Introduction.
Andante. (♩. = 88)

Clar.

The musical score is written for piano and clarinet. It begins with a piano introduction in 6/8 time, marked 'Andante. (♩. = 88)'. The piano part is marked 'p' and 'mf'. The clarinet part is marked 'Clar.'. The score consists of five systems of music. The first system shows the piano part with a 'p' dynamic and the clarinet part with a 'Clar.' marking. The second system continues the piano part with a 'p' dynamic and the clarinet part. The third system shows the piano part with a 'mf' dynamic and the clarinet part. The fourth system continues the piano part with a 'mf' dynamic and the clarinet part. The fifth system shows the piano part with a 'mf' dynamic and the clarinet part. The score ends with a double bar line.

Tarantella. Tanz.

Presto. (♩: 160)



This musical score consists of six systems of piano notation, each with a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. The notation includes various chords, arpeggios, and melodic lines. Dynamics such as *mf* (mezzo-forte), *f* (forte), and *Tr. f* (trill forte) are indicated. The score shows a progression of chords and melodic fragments across the systems.

System 1: Treble staff has a series of chords and arpeggios. Bass staff has a simple harmonic accompaniment.

System 2: Treble staff continues with chords and arpeggios. Bass staff has a simple harmonic accompaniment.

System 3: Treble staff has a melodic line with a trill. Bass staff has a simple harmonic accompaniment. Dynamics *mf* and *f* are indicated.

System 4: Treble staff has a melodic line with a trill. Bass staff has a simple harmonic accompaniment. Dynamics *mf* and *f* are indicated.

System 5: Treble staff has a melodic line with a trill. Bass staff has a simple harmonic accompaniment. Dynamics *f* and *mf* are indicated.

System 6: Treble staff has a melodic line with a trill. Bass staff has a simple harmonic accompaniment. Dynamics *f* and *mf* are indicated.



Più mosso.



Die österreichischen Weine.

Introduction.
Allegro. (♩ = 152)



Ländler.





Poco più mosso.



Die spanischen Weine.

Andante. (♩ = 104)

p

Oboe

Flöte

Violino

Flöte

Oboe

Flöte

Viol. *trium*

The musical score is for a piece titled 'Die spanischen Weine.' It is in 3/8 time and marked 'Andante' with a tempo of 104 beats per minute. The score is written for piano (p), oboe, flute, violin, and violin/trumpet. The piano part features a complex, rhythmic accompaniment with many chords and single notes. The oboe and flute parts have melodic lines with some trills and grace notes. The violin part has a melodic line with some trills and grace notes. The violin/trumpet part has a melodic line with some trills and grace notes. The score is divided into five systems, each with a grand staff (piano) and individual staves for the other instruments.

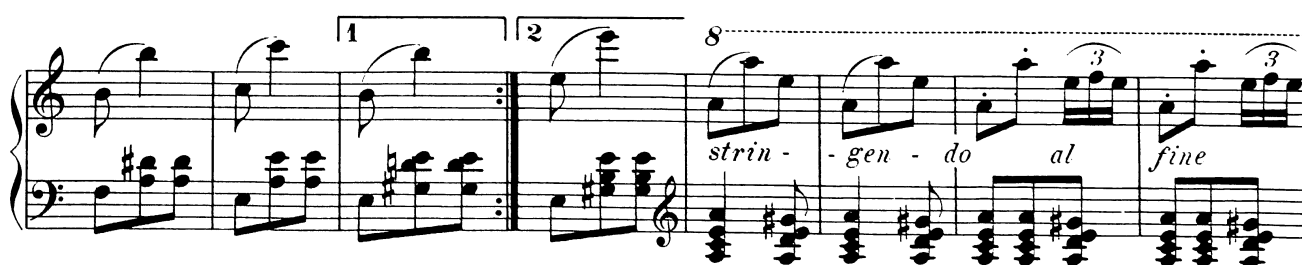
Allegro moderato. (♩. = 76)

The musical score is written for piano and consists of six systems, each with a grand staff (treble and bass clefs). The tempo is marked "Allegro moderato. (♩. = 76)". The first system begins with the instruction "sempre p". The second system includes a dynamic marking of "mf" with a crescendo hairpin. The third system features a dynamic marking of "f" with a crescendo hairpin. The fourth system also features a dynamic marking of "f" with a crescendo hairpin. The fifth and sixth systems continue the musical development without specific dynamic markings. The score includes various musical notations such as eighth notes, sixteenth notes, and chords, with some notes beamed together.

Measures 1-12 of a piano piece. The score is written for piano (p) and features a complex harmonic structure with many accidentals. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#). The tempo is marked *p* (piano). The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The piece ends with a final chord in measure 12.

Poco meno mosso.

Measures 13-18 of a piano piece. The score is written for piano (p) and features a complex harmonic structure with many accidentals. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#). The tempo is marked *poco meno mosso*. The first system contains measures 13-16, and the second system contains measures 17-18. The piece ends with a final chord in measure 18.



Griechische Weine.

Introduction.

Adagio.

The Introduction is in 2/4 time, marked Adagio. It begins with a mezzo-forte (mf) dynamic. The melody is played in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a decrescendo (dim.) and a ritardando (rit.) leading to a final whole note chord.

Larghetto. Tanz.

(♩ = 112)

Violinen und Celli.

The Tanz section is in 2/4 time, marked Larghetto. It is intended for Violins and Cellos. The piece starts with a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes. The section ends with a decrescendo (dim.) and a ritardando (rit.) leading to a final whole note chord.

Moderato. (♩ = 80)

The Moderato section is in 2/4 time, marked Moderato. It begins with a piano (p) dynamic. The melody is played in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a decrescendo (dim.) and a ritardando (rit.) leading to a final whole note chord.

First system of musical notation, featuring a piano introduction with a treble and bass staff. The treble staff contains a complex, rapid arpeggiated figure, while the bass staff provides a steady eighth-note accompaniment. Dynamics include *f*, *p*, and *pp*.

Second system of musical notation, marked **Presto.** (♩ = ♩). The tempo increases significantly. The treble staff continues with the arpeggiated figure, and the bass staff maintains the eighth-note accompaniment.

Third system of musical notation, continuing the **Presto.** section. The treble staff features a melodic line with some grace notes, and the bass staff continues the accompaniment. A *cresc.* marking is present at the end of the system.

Fourth system of musical notation, marked *f poco stringendo*. The treble staff shows a more complex arpeggiated pattern, and the bass staff continues the accompaniment.

Fifth system of musical notation, continuing the *f poco stringendo* section. The treble staff features a melodic line with some grace notes, and the bass staff continues the accompaniment.

Sixth system of musical notation, marked *1. dimin. rit. p*. The treble staff features a melodic line with some grace notes, and the bass staff continues the accompaniment. The system ends with a first ending bracket.

Seventh system of musical notation, marked *2. accel. e cresc. tr. ff*. The treble staff features a melodic line with some grace notes, and the bass staff continues the accompaniment. The system ends with a second ending bracket.

Die ungarischen Weine.

Einleitung.
Larghetto. (♩ = 132)

Flöte.
Violine Solo

Mit freiem Vortrag.

p Clar. *f* *p*

p *f*

7 *8*

7 *8*

Tutti *ff* *Tanz.*

This musical score is for a piano and violin solo. It consists of six systems of music, each with a piano part on the left and a violin part on the right. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a variety of textures, including chords, arpeggios, and melodic lines. The violin part includes a solo section marked "Viol. Solo" and "p" (piano). The score includes several measures with fingerings (1, 2) and breath marks (trills). The final system ends with a double bar line and a repeat sign.

Viol. Solo

14

14

trill

2

12

12

8

Allegro moderato. (♩ = 112)

p *f* *p* *mf* *espressivo* *p* *f* *p* *f* *p* *poco rit.*

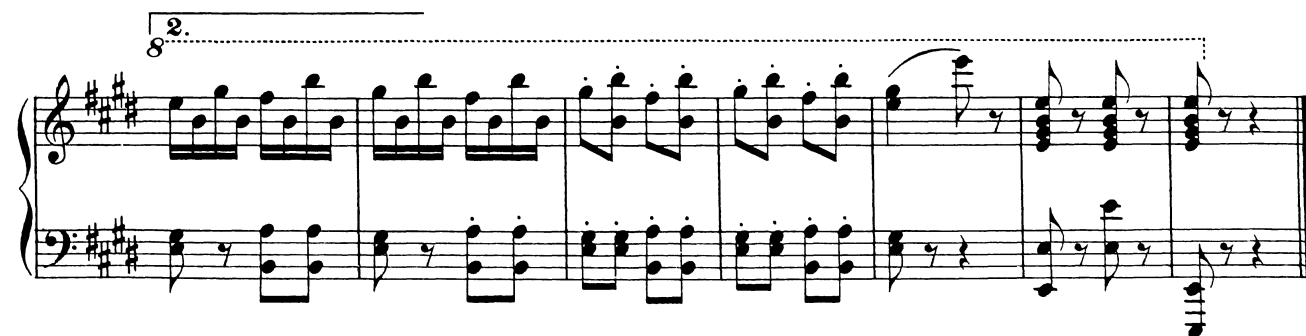
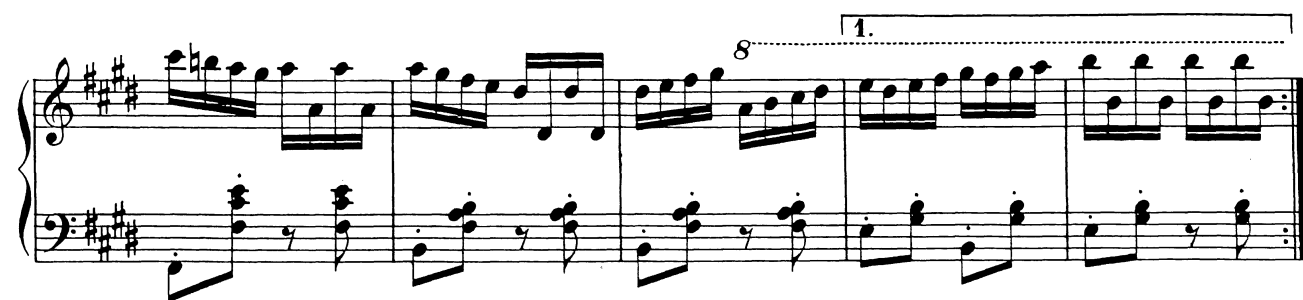
Presto.

The musical score is written for piano in E major (three sharps) and 2/4 time. It consists of five systems of music.

- System 1:** The right hand features a rapid sixteenth-note scale starting on E5. The left hand provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic marking is present.
- System 2:** The right hand continues with a melodic line. A first ending (marked '1.') leads to a second ending (marked '2.').
- System 3:** The right hand has a more complex melodic pattern with some notes marked with an 'x'. The left hand continues with a steady accompaniment. A fortissimo (*ff*) dynamic marking is present.
- System 4:** The right hand features a melodic line with some notes marked with an 'x'. The left hand continues with a steady accompaniment.
- System 5:** The right hand features a melodic line with some notes marked with an 'x'. The left hand continues with a steady accompaniment.



Prestissimo.



5. Scene. Der König bleibt in Schwermuth versunken, Alle sind rathlos.
Allegro moderato.

Da bringt die Wache eine alte Hexe herein. (Der Wachoffizier erzählt, die Alte hätte sich in den Palast geschli-

Allegro moderato. (♩ = 108)

-chen und wolle den König hei-len.

Man verhöhnt die Hexe.

Die Ärzte sagen, man

solle sie verbrennen.

Der Hofmarschall will sie abführen lassen.

Sie sträubt sich, als man sie binden will, scheint endlich zu unterliegen.

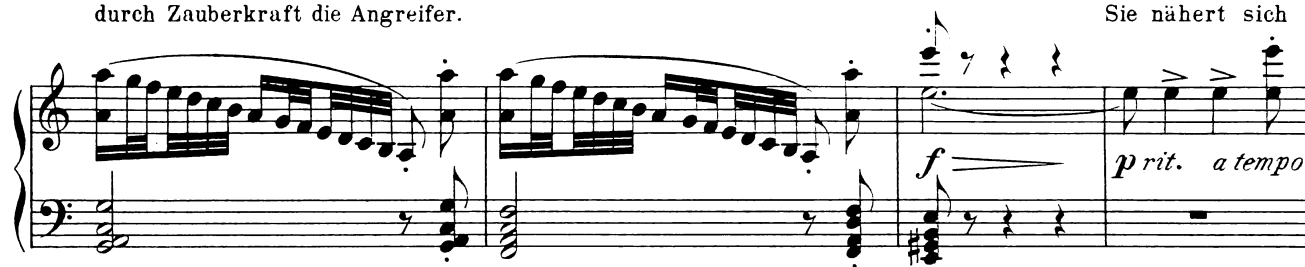


Sie macht sich plötzlich frei und bannt

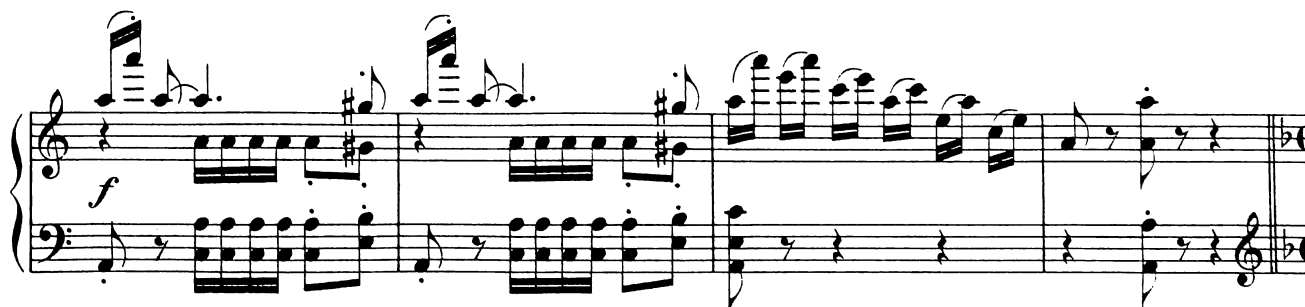
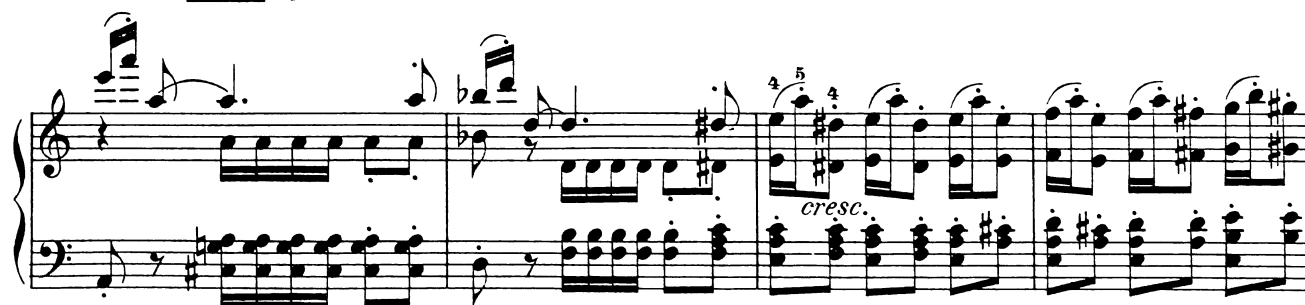


durch Zauberkraft die Angreifer.

Sie nähert sich



langsam dem Könige, während die Anderen scheu zurückweichen.

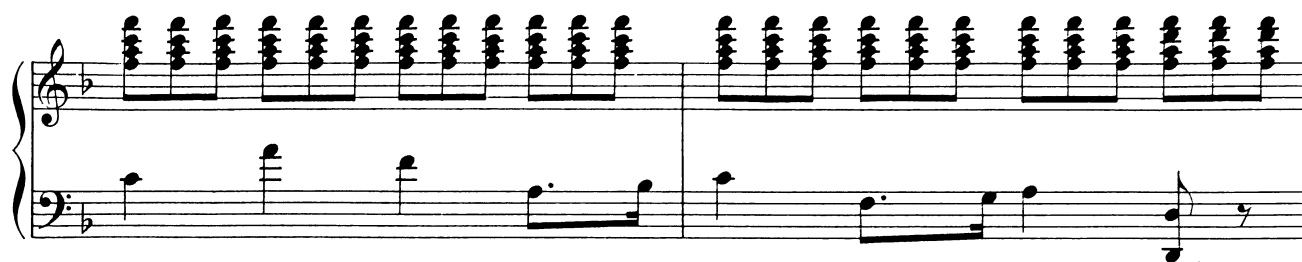


6. Scene. König und Hexe allein. Die Hexe zieht einen Zauberkreis. Rosige Wolken senken sich herab.
Allegro molto moderato. (♩ = 100)

p
col Ped.
marcato e legato

„Wer bist du?“ fragt der König.

„Folge mir in mein Reich“ spricht die Hexe, „und trinke von meinem Wein! Ich bin der Frohsinn!“



Gewand fallen und zeigt sich in glänzend buntem Kleid mit Schellenstab und Narrenkappe. Die Wolken heben sich.



Der Frohsinn geleitet den König zur Estrade. Die Geister der Schwermuth sind entwichen und an ihrer Stelle erblickt man die lichten Genien des Frohsinns.



Lo stesso tempo. (La vendange.) Winzertanz.

Flöte.

Genien als Winzer mit goldenen Körben, Rebenstöcken etc.

Im Hintergrunde eine grosse, von Figuren getragene Schale, in welche (beim Allegro vivace) die Genien

die gesammelten Reben auspressen.

Allegro vivace. (♩ = 138) (Pflücken und Keltern der Trauben)

p

cresc.

f

p

cresc.

f

cresc.

f

dim.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, *crescendo*, *sfz*, and *p*. The key signature changes from D major to D minor across the systems.

System 1: Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *crescendo* marking. The key signature is D major (two sharps).

System 2: Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *p* dynamic marking. The key signature is D major (two sharps).

System 3: Treble and bass staves. Treble staff has a *sfz* dynamic marking. Bass staff has a *p* dynamic marking. The key signature is D major (two sharps).

System 4: Treble and bass staves. Treble staff has a *sfz* dynamic marking. Bass staff has a *p* dynamic marking. The key signature is D major (two sharps).

System 5: Treble and bass staves. Treble staff has a *sfz* dynamic marking. Bass staff has a *p* dynamic marking. The key signature is D major (two sharps).

System 6: Treble and bass staves. Treble staff has a *sf* dynamic marking. Bass staff has a *p* dynamic marking. The key signature is D major (two sharps).

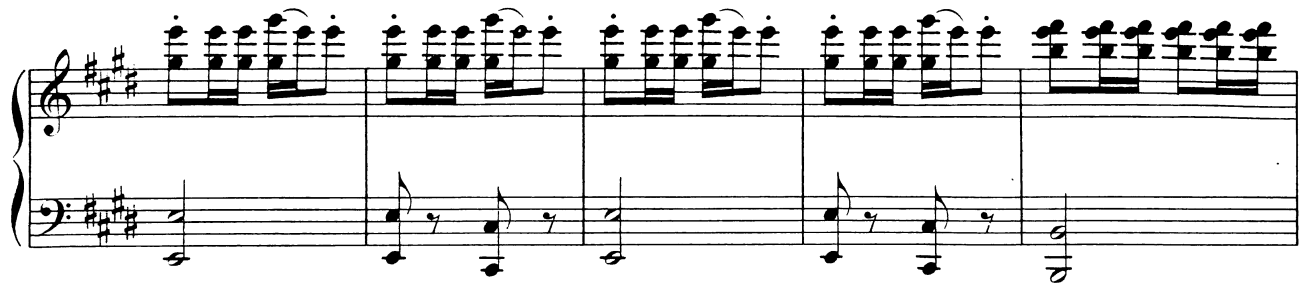
sf p cresc. sf p

cresc. poco a poco

Der Trank braust auf. Goldige Strahlen schiessen empor. Der Frohsinn schwingt seinen Stab.

Der Schale entsteigt (beim *ff*) der neu geborene Wein, der Champagner, in Gestalt einer Tänzerin, die einen Pokal hält.

ff



Andante. (♩. = 84.)

Sie nähert sich dem Könige

Violone.



und reicht ihm den Becher.



rit. *a tempo*

Più animato.
Der König kostet.

Flöte
p

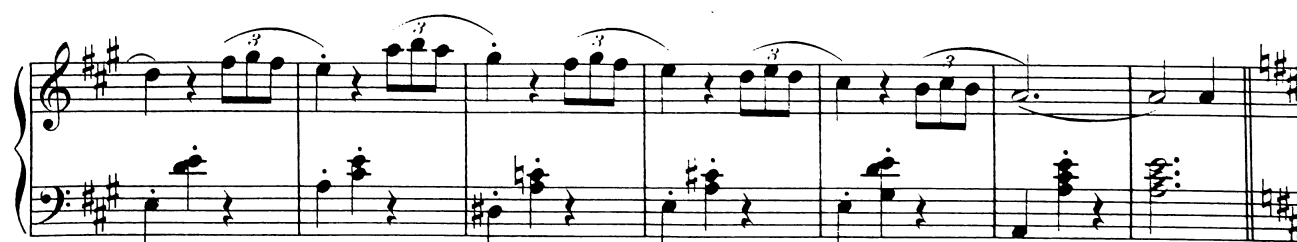
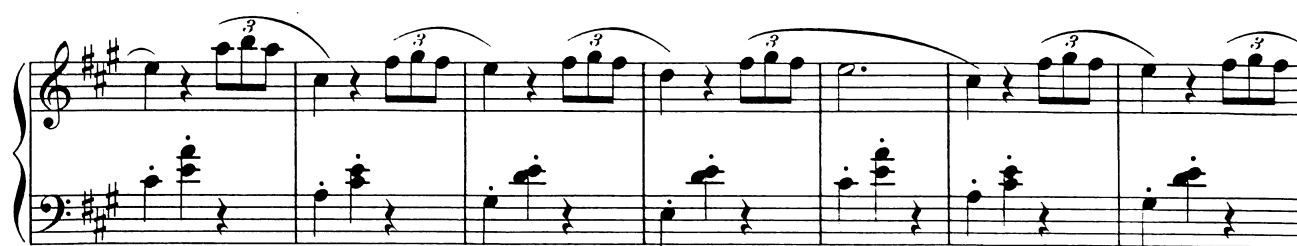
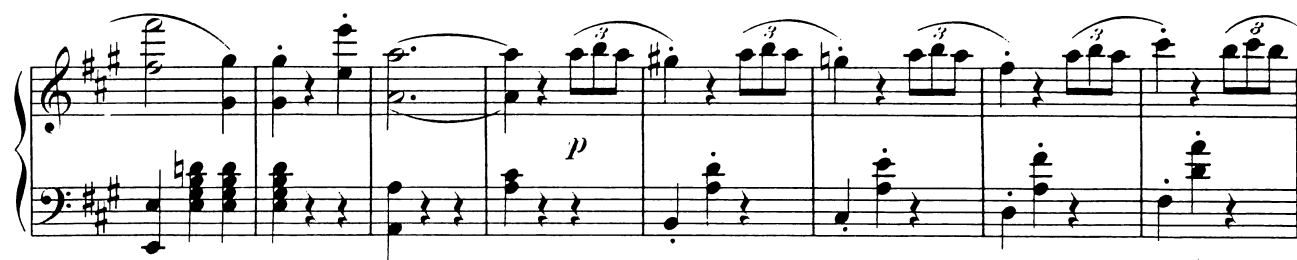
Più mosso.
Der König trinkt. Lebensmuth und Heiterkeit ziehen in sein Herz.

Viol.
f

ff

Grande Valse.
Allegro molto vivace.

This musical score is for the 'Grande Valse' by Frédéric Chopin, measures 50 through 55. The piece is in 3/4 time, key of A major (three sharps), and is marked 'Allegro molto vivace'. The notation is for piano, with a forte (f) dynamic at the beginning. The score consists of six systems, each with a grand staff (treble and bass clefs). The music features a mix of eighth and sixteenth notes, often beamed together, and various rests. There are several slurs and phrasing marks throughout. The key signature remains A major throughout this section. The piece concludes with a final cadence in measure 55.



Poco meno mosso.

First system of musical notation for 'Poco meno mosso.' The key signature is two sharps (F# and C#). The tempo marking 'Poco meno mosso.' is above the staff. The first measure has a 'dolce' marking. The music is in 3/4 time, featuring a melody in the right hand and a bass line in the left hand.

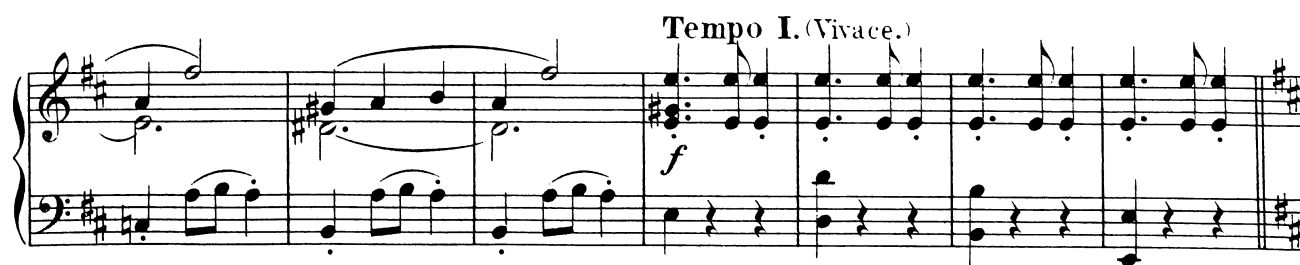
Second system of musical notation for 'Poco meno mosso.' The melody continues in the right hand, and the bass line provides harmonic support.

Third system of musical notation for 'Poco meno mosso.' The tempo marking 'Tempo I.' is above the staff. The first measure has a 'mf' marking. The music continues with a 'cresc.' marking in the right hand.

Fourth system of musical notation for 'Poco meno mosso.' The first measure has a 'f' marking. The system ends with a first ending bracket labeled '1.'.

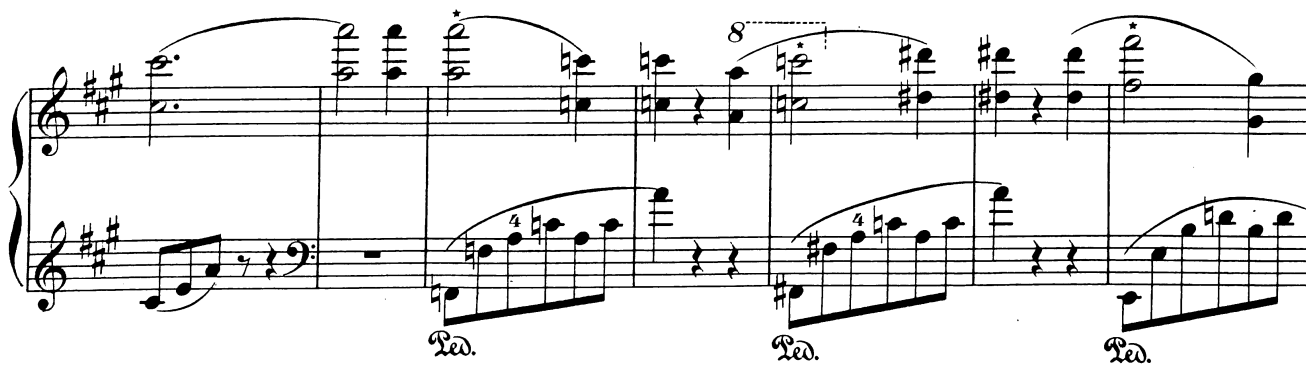
Fifth system of musical notation for 'Poco meno mosso.' The first measure has a 'dim.' marking. The system ends with a second ending bracket labeled '2.'.

Sixth system of musical notation for 'Poco meno mosso.' The first measure has a 'p' marking. The system ends with a 'p espressivo' marking.

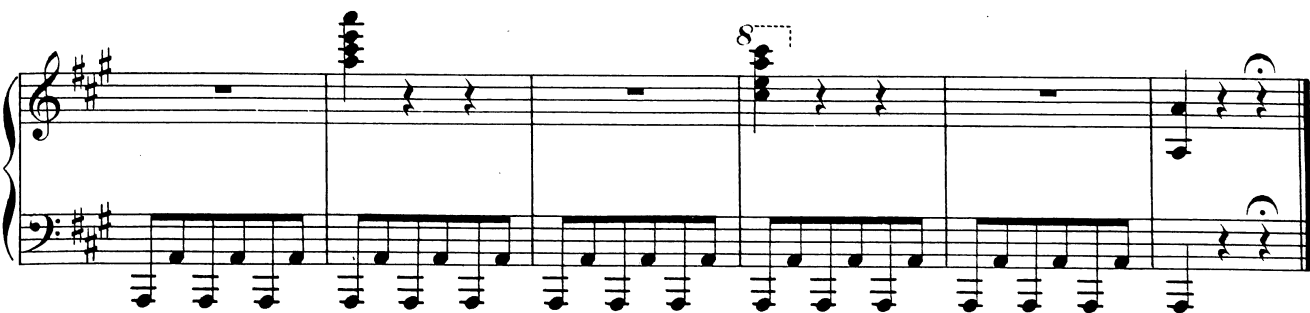
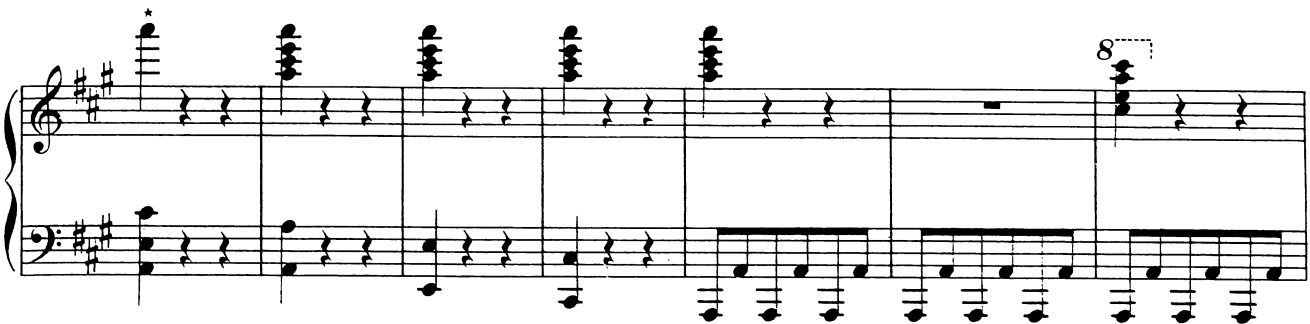
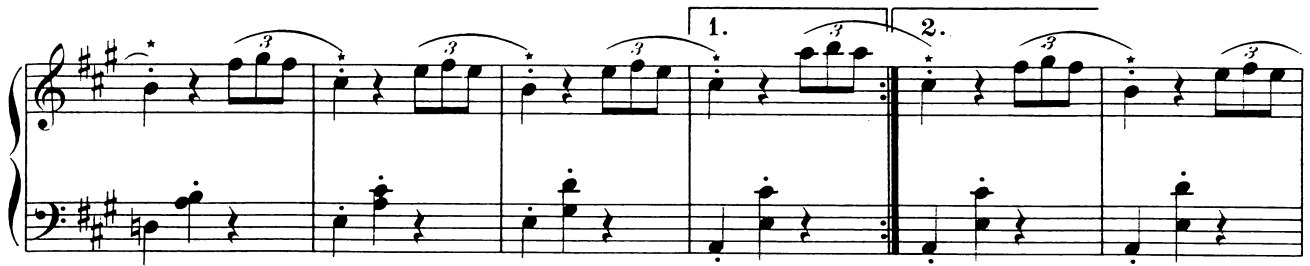
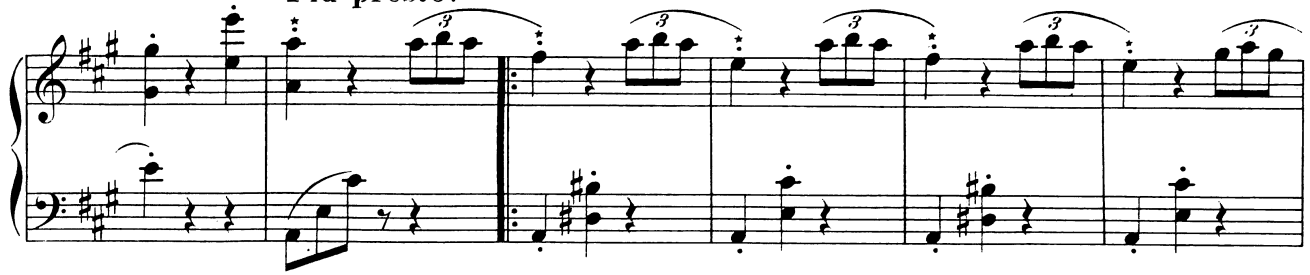


Tempo I.

(Bei den Zeichen * stossen verschiedene Paare mit den Champagnergläsern an.)

**Presto.**

Più presto.



Introduction.
Allegro.

First system of the Introduction, Allegro. The music is in G major (one sharp) and common time (C). The right hand starts with a forte (f) dynamic, playing a series of eighth notes. The left hand enters in the second measure with a bass line of eighth notes.

Second system of the Introduction, Allegro. The right hand plays chords and eighth notes. The left hand continues with a steady eighth-note pattern. The system ends with a repeat sign and a final cadence in 2/4 time.

Galopp.
Vivace.

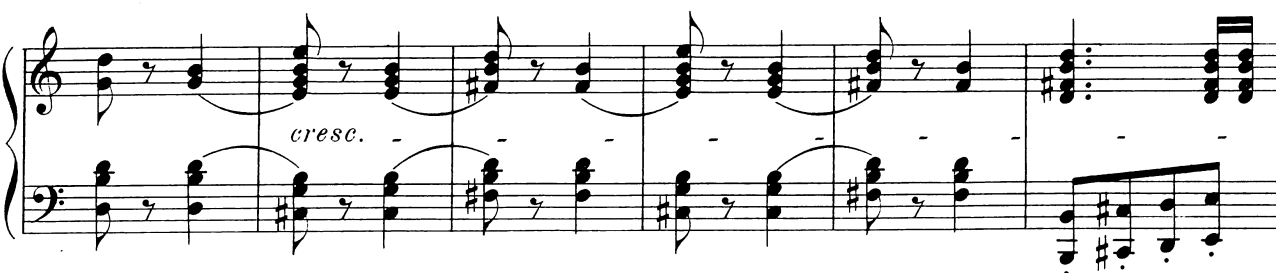
Third system of the Galopp, Vivace. The music is in G major and 2/4 time. The right hand features a melody with eighth and sixteenth notes. The left hand plays a rhythmic accompaniment of eighth notes, starting with a forte (f) dynamic.

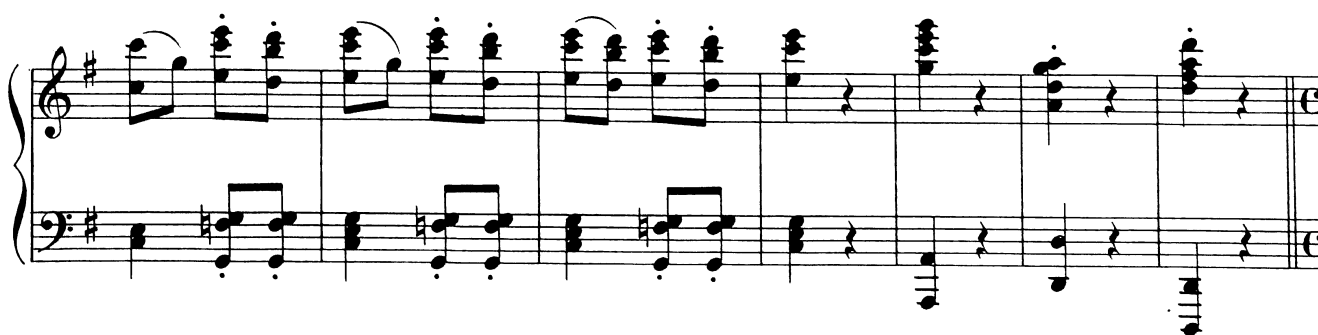
Fourth system of the Galopp, Vivace. The right hand continues the melodic line with various intervals and accidentals. The left hand maintains the eighth-note accompaniment.

Fifth system of the Galopp, Vivace. This system includes a first ending bracket marked with an '8' over a measure. The right hand has a melodic flourish. The left hand continues the accompaniment.

Sixth system of the Galopp, Vivace. The system concludes with a first ending bracket marked with a '1.' over the final measures. The right hand plays a descending melodic line, and the left hand provides a final accompaniment.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as chords, single notes, slurs, and dynamics. The first system begins with a '2.' marking above the treble staff. The second system continues the melodic and harmonic development. The third system features a '2.' marking above the treble staff and a 'ff' (fortissimo) dynamic in the bass staff. The fourth system shows a '2.' marking above the treble staff. The fifth system includes a 'ff' (fortissimo) dynamic in the bass staff. The sixth system concludes the page with a '2.' marking above the treble staff. The overall structure is a continuous piece of music, likely a piano solo or a part of a larger work.





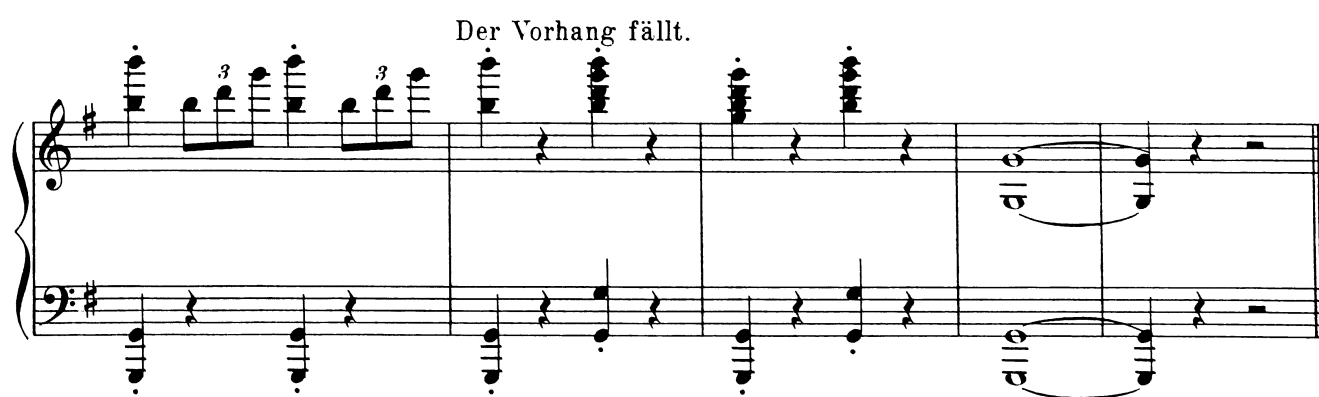
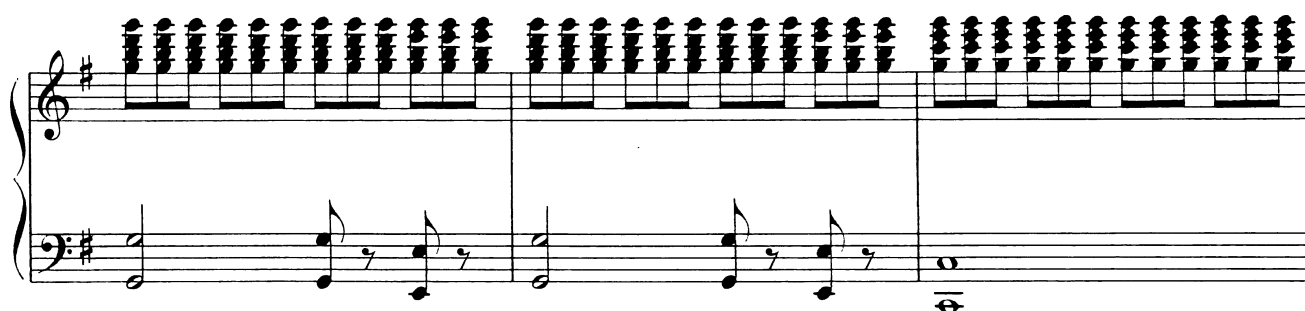
Apotheose. Champagnerflaschen, von Eismännern getragen etc.
Allegro moderato.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a continuous sequence of triplets of eighth notes, marked with a '3' above each group. The bass staff begins with a forte (*ff*) dynamic and a *legato* marking. It features a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes.

The second system continues the musical piece. The treble staff maintains the triplet eighth-note pattern. The bass staff continues its melodic development with various note values and rests.

The third system of musical notation shows the progression of the piece. The treble staff's triplet pattern is consistent. The bass staff features more complex rhythmic patterns, including some beamed sixteenth notes and rests.

The fourth system concludes the musical piece on this page. The treble staff continues with the triplet eighth-note pattern. The bass staff ends with a final melodic phrase and a whole note chord.



Der Vorhang fällt.