

Nach berühmten Mustern.

Kommt ein Vogel geflogen.

Parodistische Humoreske

im Style von

MOZART,
VERDI,
WEBER,
WAGNER etc.

als Einlage für Operetten und

Possen (Soloscene)

für eine Singstimme

und Piano

componirt von

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Nach berühmten Mustern.

VOLKSLIED.

Ernst Scherz.

Moderato.

PIANO. *mf*

cresc. *p*

I.

Joh. Seb. Bach.

Andante con moto.

mf

poco a poco cresc. *f*

sempre cresc.

ff pesante

Allegretto.

II.

Mozart.

mf

p mf

p f

p

mf

p mf

p f

III.

Militair - Marsch.





IV.

Sostenuto.

(Mendelssohn)

Trauermarsch.

(Beethoven)



mf

cresc.

ff

mf

f

diminuendo

p

dim.

pp

V.

Tempo di Valse.

Joh. Strauss.

ff

f

f



VI.
Verdi.

Tempo di bravura.

f

mf

tr

f

rit.

mf *concertante*

p

Cadenza



VII.

Allegretto.

Gavotte.

*il basso marcato*

VIII.

Weber.

Adagio.

quasi Corni
trem.

Moderato.

il basso marcato

Più

animato.

Con fuoco.

Musical score for piano, measures 1-16. The score is in 3/8 time, key of B-flat major. It features a complex, fast-moving melody in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *p*, *pp*, *f*, *mf*, and *cresc.* The word *sempre* appears at the end of the first system.

IX.

R. Wagner.

Moderato.

Musical score for piano, measures 17-24. The score is in 3/8 time, key of B-flat major. It features a more relaxed melody in the right hand and a steady accompaniment in the left hand. Dynamics include *ff* and *mf*.

First system of the musical score. The right hand features a melodic line with a trill (tr) and a fermata. The left hand provides a harmonic accompaniment. Dynamics include *più f* and *f deciso*.

Second system of the musical score. It begins with the tempo marking **Allegro.** and the dynamic *mf*. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment. The system concludes with the tempo marking **Andante (Sehr breit)** and the dynamic *mf*.

Third system of the musical score. It begins with the tempo marking **Più Allegro.** and the dynamic *ritard.*. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment. The system concludes with the tempo marking **Andante.** and the dynamic *ritard.*.

Fourth system of the musical score. It begins with the tempo marking **All? con fuoco.** and the dynamic *ff*. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment.

Fifth system of the musical score. The right hand features a melodic line with a fermata. The left hand has a rhythmic accompaniment.

Sixth system of the musical score. The right hand features a melodic line with a fermata. The left hand has a rhythmic accompaniment. The system concludes with the tempo marking **string.**

Andante maestoso.

musical score for piano, measures 1-18, in B-flat major, 3/4 time, Andante maestoso.

The score is written for piano (p) and includes the following markings and features:

- Tempo:** Andante maestoso.
- Key Signature:** B-flat major (two flats).
- Time Signature:** 3/4.
- Measure 1:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.
- Measure 2:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.
- Measure 3:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.
- Measure 4:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.
- Measure 5:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.
- Measure 6:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.
- Measure 7:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.
- Measure 8:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.
- Measure 9:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.
- Measure 10:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.
- Measure 11:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.
- Measure 12:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.
- Measure 13:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.
- Measure 14:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.
- Measure 15:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.
- Measure 16:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.
- Measure 17:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.
- Measure 18:** Treble clef has a half note G4, a half note A4, and a half note Bb4. Bass clef has a whole note chord of Bb2, D3, and F3.

Additional markings and features include:

- Measure 3:** *cresc* (crescendo).
- Measure 4:** *il tema ben marcato* (the theme well marked).
- Measure 10:** *sempre ff* (always fortissimo).
- Measure 18:** A fermata over the final chord.

Beliebte Clavier-Compositionen

VON

Ernst Scherz.

Ein Abend bei Bilse. Potpourri.

Für Piano zweihändig 3 Mk.

„ „ vierhändig netto 2 Mk.

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Nach berühmten Mustern. Humoreske über das Volkslied

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Wagner.

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Schumann, Chopin, Mendelssohn, Meyerbeer,
türkische Schaarwache, Gounod, Strauss und
Wagner 3 Mk.

Das „**Deutsche Montagsblatt**“ in Berlin schreibt in No. 17 (1880) Folgendes:

„Nach berühmten Mustern! Seit jene parodistisch-literarische Kritik zum ersten Male in diesen Blättern erschien, hat sie viele Nachahmer gefunden. Aber nicht nur die Literatur, auch die Musik hat sich der Idee bemächtigt, und der musikalische Kritiker bedient sich statt der Worte auch einmal der Töne selbst, um die eigenthümliche Manier der einzelnen Komponisten, bis zur Karrikatur durchgeführt, nachzubilden. Vor uns liegt ein kleines Notenheft, auf dessen Titelblatt eine schmucke Trasteverinerin die Laute schlägt und einladet, ihr zuzuhorchen. „Der Carneval von Venedig“ im Style Händel's, Haydn's, Chopin's, Mendelssohn's, Wagner's u. s. w. bis zur türkischen Schaarwache variirt ist der Titel des bei H. Erler in Berlin erschienenen Heftes. **Der unbekannte Herr Ernst Scherz, der sich als Verfasser der Parodie nennt, wird sich rühmen können, manchem griesgrämigen Klavierspieler ein paar frohe Stunden bereitet zu haben.**“

Sämmtliche obige Compositionen sind Repertoire-Nummern der **Bilse'schen** wie anderer renommirten Kapellen und finden stets grossen Beifall. Von der Humoreske „Kommt ein Vogel geflogen“ wurden bereits 10,000 Exemplare verkauft.