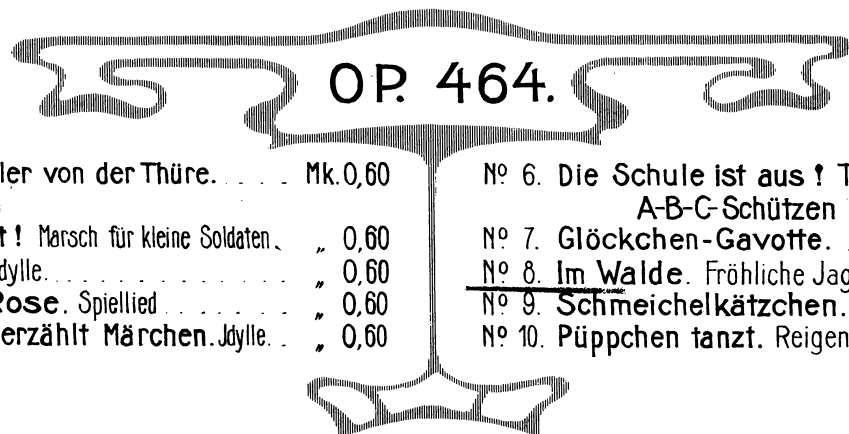


Zehn leichte Salonstücke für die Jugend.

(Ohne Octavenspannung mit Fingersatz.)



Ernst Simon.



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Im Walde. Fröhliche Jagd.

Ernst Simon, Op. 464, N^o 8.**Moderato.****PIANO.**

The first system of the piano score. The right hand (treble clef) begins with a melody in 5/8 time, marked *f* (Hörnerruf.) with fingerings 2, 1, 2, 1. It then changes to 4/2 time with fingerings 1, 2, 3, 1, 2. The left hand (bass clef) provides a harmonic accompaniment. The system concludes with a *ritard.* marking and a final *f* dynamic.

The second system of the piano score. The right hand continues the melody with triplets and fingerings 3, 2, 3, 1, 2, 3. The left hand accompaniment consists of chords and single notes.

The third system of the piano score. The right hand melody features triplets and fingerings 3, 2, 3, 1, 2. The left hand accompaniment includes chords and a *mf* dynamic marking.

The fourth system of the piano score. The right hand melody has fingerings 1, 4, 2, 1, 3, 2. The left hand accompaniment includes chords and a *mf* dynamic marking. The system ends with a key signature change to D major.

The fifth system of the piano score. The right hand melody has fingerings 4, 3, 2, 1, 2, 1. The left hand accompaniment includes chords and a *p* dynamic marking. The system concludes with an *(Echo)* section marked *mf*.

First system of musical notation. Treble and bass staves. Fingerings: 5, 1, 3, 2, 4. The bass line features a sequence of chords with a sharp sign in the third measure.

Second system of musical notation. Treble and bass staves. Fingerings: 3, 4, 3, 3, 3. Dynamics: *f* (forte) in the second measure, *p* (piano) with "(Echo)" in the sixth measure. The bass line has a whole rest in the second measure.

Third system of musical notation. Treble and bass staves. Fingerings: 3, 3, 3, 1, 2, 3. Dynamics: *f* (forte) in the second measure. A key signature change to one flat occurs between the second and third measures. The word "Frisch." is written above the treble staff in the third measure.

Fourth system of musical notation. Treble and bass staves. Fingerings: 2, 3, 4, 1, 2, 3, 2, 4, 1. Dynamics: *f* (forte) in the sixth measure. The word "Etwas" is written above the treble staff in the sixth measure.

Fifth system of musical notation. Treble and bass staves. Fingerings: 3, 5, 2, 4, 5, 2, 4. Dynamics: *p* (piano) with "(Echo)" in the second measure, *f* (forte) in the fourth measure, *p* (piano) in the fifth measure, and *pp* (pianissimo) in the sixth measure. The word "lebhafter." is written above the treble staff in the first measure.

Musikproben gefälliger Klavierstücke.

Carl Heins, Op.154.

„In der Sommernacht“ Idylle.

Pr. 1, 30.

Andante.

Carl Heins, Op.155.

„Schatzerl auf der Alm“ Vortragsstück.

Pr. 1, 20.

Moderato e grazioso.

Carl Heins, Op.156.

„Gitana“ Mazurka brillante.

Pr. 1, 30.

Con grazia.

Carl Heins, Op.157, № 1.

„Unter Blütenbäumen“ Leichtes Tonstück.

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Carl Heins, Op.157, № 2.

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H. Karoly, Op. 24.

„Das Christglöckchen“ Fantasie über „O du fröhliche“ und „Stille Nacht, heilige Nacht“

Pr. 1, —.

Andantino.

H. Karoly, Op. 25.

„Abendruh am Strande“ Nocturne.

Pr. 1, —.

Andantino.

H. Karoly, Op. 26.

„Flotte Geister“ Marsch.

Für Pianoforte und Gesang Pr. 1, —
Für Pianoforte Pr. 80 Pfg.

Frisch bewegt.

Carl Heins, Op.158.

„Goldfischchen“ Salon-Mazurka.

Pr. 1, 30.

Tempo di Mazurka.

Carl Heins, Op. 160.

„Unter dem Weihnachtsstern“ Salonstück.

Pr. 1, 20.

Andante.