



ALFRED GRÜNFIELD

KOMPOSITIONEN UND
TRANSKRIPTIONEN
FÜR KLAVIER.



	MARK
OP. 61 BARCAROLE	2.-
OP. 62 STRAUSS, KAISER-WALZER	2.-
OP. 63 STRAUSS, DELIRIEN-WALZER.	2.-
OP. 64 UNGARISCHE TÄNZE	2.-
OP. 65 FANTASIE ÜBER ZWEI LIEDER VON SCHUBERT, „GUTE NACHT“ U. „STÄNDCHEN“	2.-

LUDWIG DOBLINGER (BERNHARD HERZMANSKY.)
WIEN — LEIPZIG

Barcarole

Aufführungsrecht
vorbehalten

Alfred Grünfeld Op.61.

Andante con moto e molto cantabile

Piano

The musical score is written for piano and consists of five systems of music. The first system begins with a piano (*p*) dynamic and includes a trill (*tr*) and several triplet markings. The second system continues with triplet patterns. The third system introduces a *poco rit.* (slightly ritardando) marking, followed by a return to *a tempo* (original tempo), and includes trills and a *poco cresc.* (slightly crescendo) marking. The fourth system features a *tranquillo* (calm) marking and a *p* dynamic. The fifth and final system concludes with a *poco rit.* marking and a *dim.* (diminuendo) marking.

Verlag von Ludwig Doblinger (Bernhard Herzmannsky), Leipzig, Karlstraße 10. Wien I., Dorotheergasse 10.

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D. 6483

a tempo
tr
cresc.
p
cresc.

f
dim.
p
rit.

Tempo I.
p dolce
tr
f
dolce

p
tr

tr
mf

dim.
pp

Cantabile

The first system of the piece consists of two staves. The treble clef staff begins with a piano (*p*) dynamic marking. The music features a mix of eighth and sixteenth notes, with some beamed eighth notes and a few rests. The bass clef staff provides a steady accompaniment with eighth notes and some longer note values.

The second system continues the piece. It features a triplet of eighth notes in the treble clef staff. The dynamics remain piano (*p*). The bass clef staff continues with a consistent rhythmic pattern.

The third system includes a first ending bracket labeled "1." at the end. Dynamic markings include piano (*p*) and forte (*f*). There are triplet markings in both staves. The piece concludes this system with a repeat sign.

The fourth system features a second ending bracket labeled "2." at the beginning. It includes a mezzo-forte (*mf*) dynamic marking and triplet markings in both staves. The music continues with a similar melodic and harmonic language.

The fifth system continues the piece with a triplet in the treble clef staff. The dynamics are not explicitly marked in this system, but the overall texture remains consistent with the previous systems.

The sixth and final system on the page includes dynamic markings for crescendo (*cresc.*), forte (*f*), and ritardando (*ritard.*). The music concludes with a series of chords in the treble clef staff, marked with accents (^).

First system of musical notation. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a bass line with a triplet of eighth notes. Dynamics include *p* and *mf*.

Second system of musical notation. The treble clef features a melodic line with a triplet. The bass clef has a bass line. Dynamics include *p*. A *rit.* marking is present at the end of the system.

Third system of musical notation, marked **Tempo I.** The treble clef has a melodic line with a trill (*tr*) and triplets. The bass clef has a bass line with triplets. Dynamics include *p*, *f*, and *pp*.

Fourth system of musical notation. The treble clef has a melodic line with triplets and a trill. The bass clef has a bass line with triplets. Dynamics include *p* and *poco cresc.*

Fifth system of musical notation. The treble clef has a melodic line with triplets and a trill. The bass clef has a bass line with triplets. Dynamics include *f* and *dim.*

Sixth system of musical notation. The treble clef has a melodic line with triplets and a trill. The bass clef has a bass line with triplets. Dynamics include *p tranquillo*, *pp*, and *Fine.* A *rall.* marking is also present.

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