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IMPRESSION

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FÜR

KLAVIER

VON

JOSE BERR

OP. 81

M.2.



EIGENTUM DES VERLEGERES FÜR ALLE LÄNDER
ALLE RECHTE, AUCH AUFFÜHRUNGSRECHT, VORBEHALTEN
C. F. KAHNT, LEIPZIG

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Impression.

José Berr, Op. 81.

Tempo rubato (Lento).
Quasi Pastorale. espressivo

The musical score is written for piano and treble clef. It begins with a tempo marking of *Tempo rubato (Lento)* and a character of *Quasi Pastorale. espressivo*. The first system features a treble clef staff with a melodic line and a bass clef staff with a dense harmonic accompaniment. Dynamics include *ppp* and *pp*. A fingering '1' is indicated. The second system continues the melodic and harmonic development, with dynamics *mf* and *pp*. The third system shows further melodic movement, with a dynamic of *mf*. The fourth system is marked *tranquillo* and begins with a dynamic of *p*. It includes markings for *m.g.* (mezzo-giusto), *a tempo, delicato*, and *morendo*. The piece concludes with a *pp gliss.* (pianissimo glissando) in the bass clef.

Un poco animato.

p espress. *mf* *poco*

a poco accel. *più animato*

a tempo *f* *trem.*

mf 41

p tranquillo *m.g.* *lento morendo* *a tempo pp gliss.*

appassionato

f

pesante

ff

longa *sostenuto* *pesante*

sf *senza Ped.* *sf* *p* *tranquillo* *pp*

*Ped. ** *Ped. **

dolce tranquillo *(quasi Pastorale)*

sf *pesante* *p* *rubato sempre sordino* *pp*

senza Ped.

pesante *mf* *riten.*

Choral: „Bist du bei mir.“ J. S. Bach.
Andante con moto.
cantus firmus con espressione
sempre pp

First system of a piano score. It consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and dynamic markings *p*, *mf*, *m.g.*, and *m.d.*. The lower staff is in bass clef and contains a bass line with slurs and dynamic markings *p* and *mf*. Fingerings are indicated with numbers 1-5. A double bar line is present in the middle of the system.

Second system of a piano score. It consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs, triplets, and dynamic markings *p* and *mf*. The lower staff is in bass clef and contains a bass line with slurs and dynamic markings *p* and *mf*. Fingerings and triplet markings are present.

Third system of a piano score. It consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs, dynamic markings *f* and *p*, and a *m.d.* marking. The lower staff is in bass clef and contains a bass line with slurs and dynamic markings *f* and *p*. Fingerings are indicated.

Fourth system of a piano score. It consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs, triplets, and dynamic markings *f* and *v*. The lower staff is in bass clef and contains a bass line with slurs and dynamic markings *f* and *v*. Fingerings and triplet markings are present.

Fifth system of a piano score. It consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs, dynamic markings *f* and *p*, and a *m.g.* marking. The lower staff is in bass clef and contains a bass line with slurs and dynamic markings *f* and *p*. Fingerings are indicated.

8

mf

mf

This system contains the first five measures of the piece. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various rhythmic values such as eighth and sixteenth notes, and rests. A measure rest is indicated by a '7' over a bar line. Dynamics range from *mf* (mezzo-forte) to *mf*.

poco a poco calando

sost.

p

This system contains measures 6 through 10. The tempo and mood are indicated as *poco a poco calando* (gradually slowing down). The dynamics include *sost.* (sostenuto) and *p* (piano). The music continues with similar rhythmic patterns and includes a measure rest with a '7' over the bar line.

tranquillo

mf

p

pp

morendo

This system contains measures 11 through 15. The tempo is marked *tranquillo*. Dynamics include *mf*, *p*, and *pp* (pianissimo). The music concludes with a *morendo* (diminuendo) marking. A measure rest with a '3' is present in the bass line.

a tempo

tranquillo

mf (quasi l'orno degli Alpi)

p

pp (quasi Eco)

p

m. d.

This system contains measures 16 through 20. The tempo returns to *a tempo* and the mood is *tranquillo*. The music is characterized by specific textures: *mf (quasi l'orno degli Alpi)*, *p*, *pp (quasi Eco)*, and *p*. A *m. d.* (maestriano) marking is present in the bass line.

rall.

Lento assai.

espressione

p

pp

ppp

This system contains the final measures of the piece. The tempo is marked *rall.* (rallentando) and *Lento assai.* (very slow). The music is performed with *espressione* (expression). Dynamics include *p*, *pp*, and *ppp* (pianississimo).

Kompositionen für Klavier zu 2 Händen

(Mittelschwer)

| | | | | | |
|--|-------|---|-------|--|-------|
| Aggházy, C. | Netto | Krug, Arnold. | Netto | Rubinstein, Anton. | Netto |
| — Op. 11. Ungarische Tänze. | | — Op. 123. Rusticana. Ländliche Bilder | | — Op. 50. Nr. 3. Barcarolle. Neue, revidierte Ausgabe von R. Teichmüller . . . | 1.50 |
| Nr. 1. Palotás | 1.50 | Heft II, Nr. 5. Beim Blumenpflücken. | | Samara, Spiro. | |
| „ 2. Toborzó | 2.— | Nr. 6. Fremde Gäste. Nr. 7. Auf dem | | Nr. 1. Sérénade Française | 1.— |
| „ 3. Munkácsy nóta | 1.50 | Jahrmarkt. Nr. 8. Heimkehr der Kühe. | | „ 2. Sérénade Havanaise | 1.— |
| Baeker, Ernst. | | Nr. 9. Abend | 2.— | „ 4. Sérénade Napolitaine | 1.— |
| — Op. 25. | | Krug, D. | | „ 6. Sérénade d'Arlequin | 1.— |
| Nr. 1. In den taufrischen Morgen . . . | 1.— | — Op. 14. Ungarische Walzer-Caprice . . . | 1.50 | — Danse espagnole | 1.20 |
| „ 2. Regenrauschen | 1.— | Mac Dowell, Edward. | | — Valse lente | 1.20 |
| „ 3. Requiem | 1.— | — Op. 19. Wald-Idyllen. Vier Stücke kompl. | 2.50 | — Danse monotone | 1.20 |
| „ 4. Sturmnacht | 1.— | Neue, revidierte Ausgabe von Robert | | — La Veneziana | 1.20 |
| Beilschmidt, Curt. | | Teichmüller. | | Szántó, Th. | |
| — Op. 15. Fünf instruktive Stücke. kompl. | 1.80 | Nr. 1. Waldesstille | 1.— | — Op. 4. Lamentation Nr. 1 | 1.20 |
| Nr. 1. Polonaise | — .80 | „ 2. Spiel der Nymphen | 1.50 | „ 2 | 1.80 |
| „ 2. Serenade | — .80 | „ 3. Träumerei | 1.— | Taubert, Ernst Eduard. | |
| „ 3. Walzer | 1.— | „ 4. Dryadentanz | 1.50 | — Op. 15. Caprice. cis moll | 1.30 |
| „ 4. Canzonetta | 1.— | Mikorey, Fr. | | — Op. 66. 3 Klavierstücke. | |
| „ 5. Marsch | 1.— | — Fünf kleine Klavierstücke. | | Nr. 1. Walzer. Es dur | 1.50 |
| Berlioz, H. | | Nr. 1. Elegischer Walzer | 1.20 | „ 2. Walzer. g moll | 1.50 |
| — Tanz der Irrlichter aus „Fausts Verdammung“, bearbeitet von Aug. Stradal . . . | 1.50 | „ 2. Humoreske | 1.— | „ 3. Scherzo. Es dur | 1.50 |
| — Chor der Sylphen und Gnomen und Sylphentanz aus „Fausts Verdammung“, bearbeitet von Aug. Stradal . . . | 1.50 | „ 3. Morgengruß an die Berge | 1.50 | Thuille, Ludwig. | |
| — Die Höllenfahrt aus „Fausts Verdammung“, bearbeitet von Aug. Stradal . . . | 1.50 | „ 4. Holpriger Weg | 1.— | — Op. 33. Drei Klavierstücke. | |
| Busoni, Ferruccio, B. | | „ 5. Heldentotenklage | 1.20 | Nr. 1. Vorfrühling | 1.— |
| — Fantasie über Motive aus „Der Barbier von Bagdad“. Komische Oper von P. Cornelius | 1.50 | Niemann, Walter. | | „ 2. Reigen | 1.— |
| Fielitz, Alexander von. | | — Op. 21. Schwarzwald-Idyllen, kompl. no. | 3.— | „ 3. Capriccio | 1.20 |
| — Op. 79. Mazurka-Impromptu | 1.50 | Nr. 1. Winden und Cyanen | 1.— | Wagner, Richard. | |
| Gade, Niels, W. | | „ 2. Schmetterling | 1.— | — Fantasia fis moll (Nachgelassenes Werk). | |
| — Drei Albumblätter. Original-Ausgabe . . . | 1.50 | „ 3. Auf ein Gedicht Hebels | 1.— | II. Auflage | 3.— |
| — Bearbeitet von Heinr. Germer | 1.50 | „ 4. Das Büble | 1.— | Daraus einzeln: Adagio | 1.— |
| Nr. 1. Canzonetta. Nr. 2. Capriccio. | | „ 5. Auf sonnigem Hang | 1.— | Weihnachtsmusik, klassische. | |
| Nr. 3. Scherzo. | | „ 6. Grillen | 1.20 | Bearbeitet von Walter Niemann | |
| Gounod, Charles. | | „ 7. Ein Thoma-Bild | 1.— | Nr. 1. Bach, Joh. Seb. Hirten-Symphonie. Aus dem Weihnachtsoratorium . . . | 1.50 |
| — Frühlingslied, bearbeitet von G. Leitert . . . | 1.80 | „ 8. Barfüßle | 1.— | Nr. 2. Händel, G. F. Pastorale der Pifferari. Aus dem Oratorium „Messias“ | 1.50 |
| Hendriks, Francis. | | „ 9. Dunkle Stunde | 1.— | Nr. 3. Manfredini, Fr. Weihnachtssymphonie | 1.50 |
| — Op. 1. Vier Preludes. | | „ 10. Der Waldbach | 1.— | Nr. 4. Corelli, A. Pastorale. Aus dem Concerto grosso Nr. 8 | 1.50 |
| Nr. 1. Rêverie | 1.20 | — Op. 23. Suite nach Worten Hebbels. | | Weiss, Josef. | |
| „ 2. Es war einmal | 1.— | Komplett no. | 3.— | — Op. 23. 6 kleinere Klavierstücke. | 2.— |
| „ 3. Gedenke mein | 1.— | Nr. 1. Präludium: Durch Sturm und Regen | 1.20 | 1. Arietta. 2. Mazurka triste. 3. Chant français. 4. Sérénade. 5. Air anglais. 6. Valse stupide. | |
| „ 4. Neckerei | 1.20 | „ 2. Idylle: Geneveva an der Quelle . . . | 1.20 | — Op. 26. Zwei Intermezzi. | |
| Henselt, Adolf. | | „ 3. Ballade: Die Heide | 1.— | Nr. 1. I. Intermezzo (Marien-Kapelle) . . . | 1.— |
| — Morgenlied für Klavier zu 2 Händen . . . | 1.— | „ 4. Romanze: Im Frühling | 1.20 | „ 2. II. Intermezzo | 1.— |
| Heuser, Ernst. | | „ 5. Notturmo: Abendgefühl | 1.— | — Op. 59. Blätter und Blüten. | |
| — Op. 17. Valse brillante | 1.50 | Noskowski, Siegmund. | | Nr. 1. Albumblatt | 1.— |
| Horn, Kamillo. | | — Op. 2. Cracoviennes. Polnische Lieder und Tänze. Heft I—II à | 2.50 | „ 2. Intermezzo (Ungarisch) | 1.— |
| — Op. 37. Bilder der Nacht. | | Parlow, Edmund. | | „ 3. Sérénade triste | 1.— |
| Nr. 1. Auf irrem Pfad | 1.20 | — Op. 99. Zwei Stücke. | | „ 4. Kinderlied | — .80 |
| „ 2. In der Herberge | 1.— | Nr. 1. Menuett | 1.— | „ 5. Intermezzo (Russisch) | 1.— |
| „ 3. An der Wiege | — .60 | „ 2. Intermezzo | 1.— | „ 6. Italienisches Menuett | 1.20 |
| „ 4. Im Fieberwahn | 1.20 | — Op. 103. Zwei Stücke. | | „ 7. Nordische Romanze | — .80 |
| „ 5. Auf der Runde | 1.— | Nr. 1. Melodie | — .80 | „ 8. Wiener Walzer | 1.20 |
| „ 6. Beim Tanz | 1.— | „ 2. Abendfrieden | — .80 | Wieniawski, Joseph. | |
| „ 7. Im Traume | 1.20 | Reger, Max. | | — Op. 18. Souvenir d'une Valse | 2.— |
| Krug, Arnold. | | — Scherzo | 1.50 | — Op. 27. Troisième Polonaise | 2.— |
| — Op. 123. Rusticana. Ländliche Bilder | | — Perpetuum mobile | 1.50 | | |
| Heft I, Nr. 1. Früh Morgens, wenn die Hähne krähen. Nr. 2. Sonnige Landschaft. | | Rubinstein, Anton. | | | |
| Nr. 3. Am Wiesenbach. Nr. 4. Bauernhochzeit | 2.— | — Op. 3. Deux Mélodies. Neue, revidierte Ausgabe von R. Teichmüller | — .50 | | |
| | | — Op. 44. Sechs Stücke. Neue, revidierte Ausgabe von R. Teichmüller. | | | |
| | | Heft I, Nr. 1. Romanze. Nr. 2. Scherzo | — .60 | | |
| | | Daraus einzeln: Romanze Es dur | — .30 | | |
| | | Heft II, Nr. 3. Pregarie. Nr. 4. Impromptu | — .60 | | |
| | | Heft III, Nr. 5. Nocturne. Nr. 6. Appassionata | 1.— | | |