



Till Redaktör P. Strandberg
Med vänst Häls
af

Lago
[Sonat, piano, op. 27, Ess-dur]

L.



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SONATE.

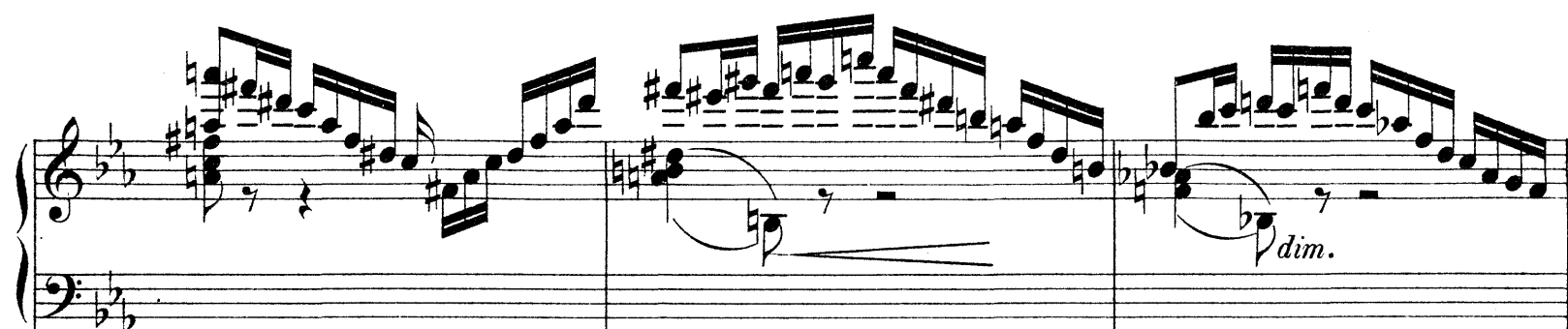
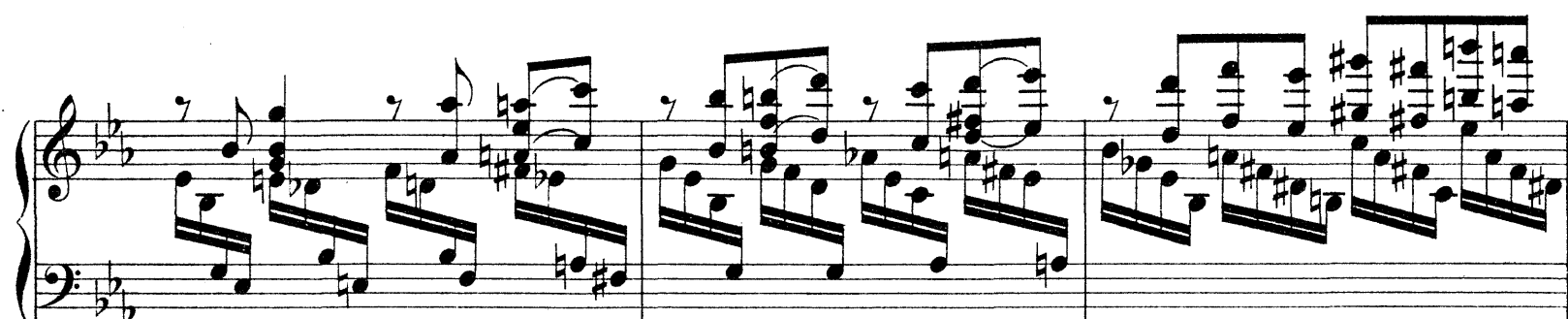
[Mozart, L., I]

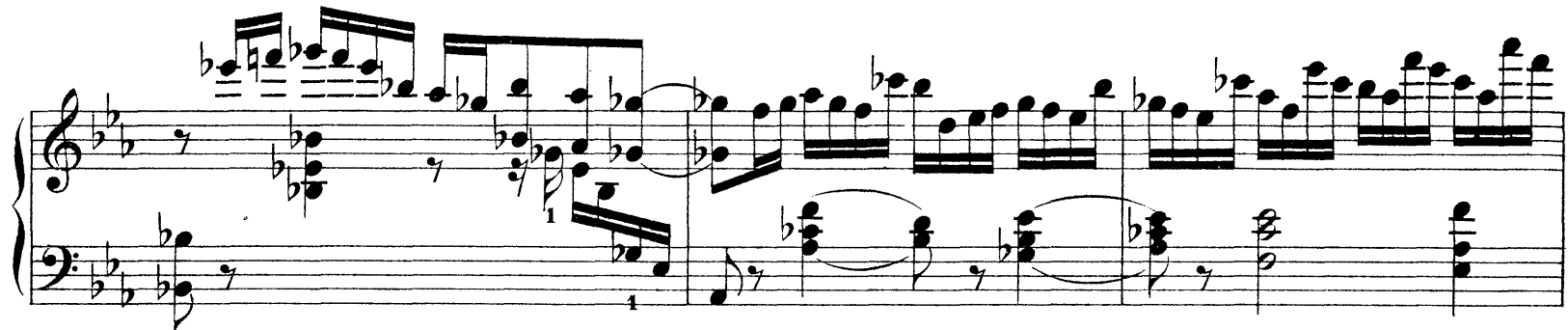
LAGO, OP. 27.

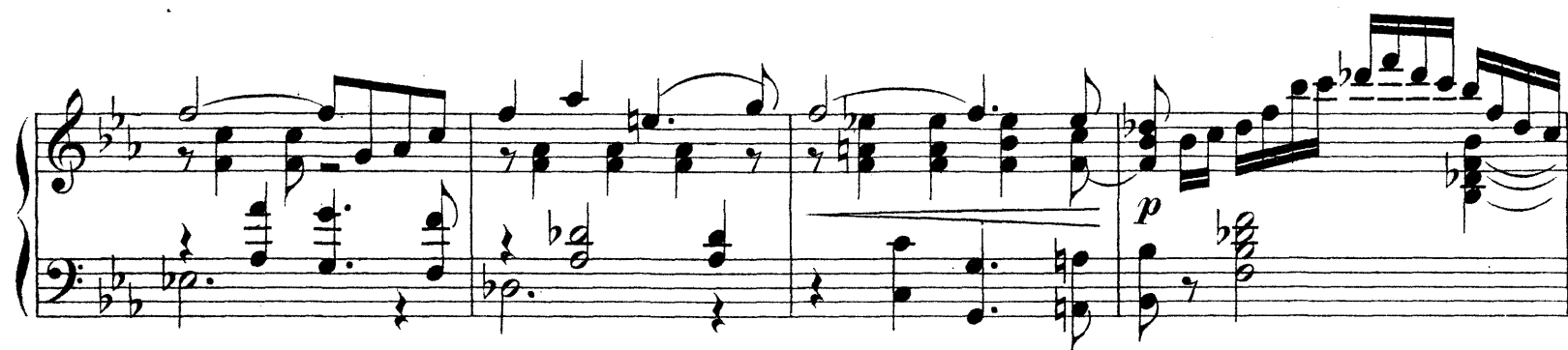
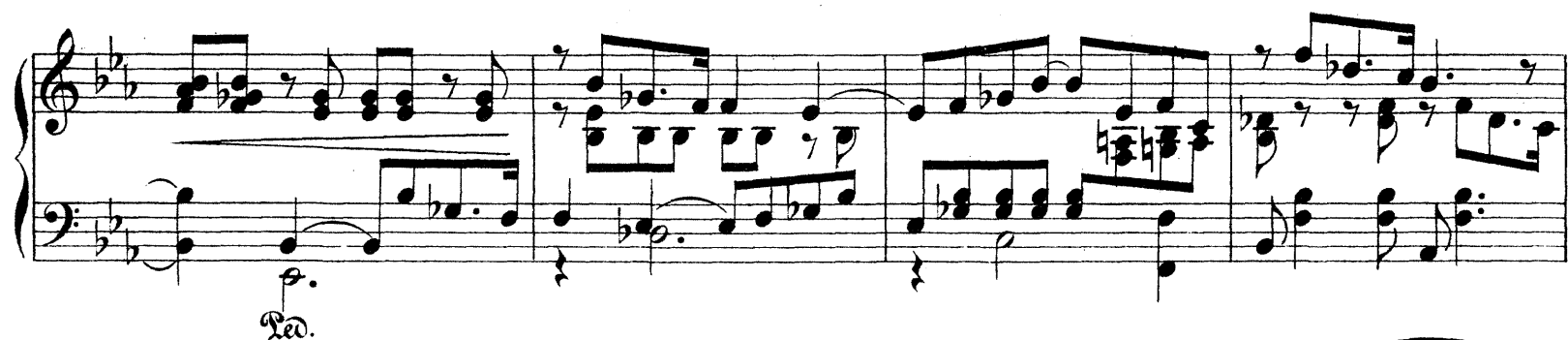
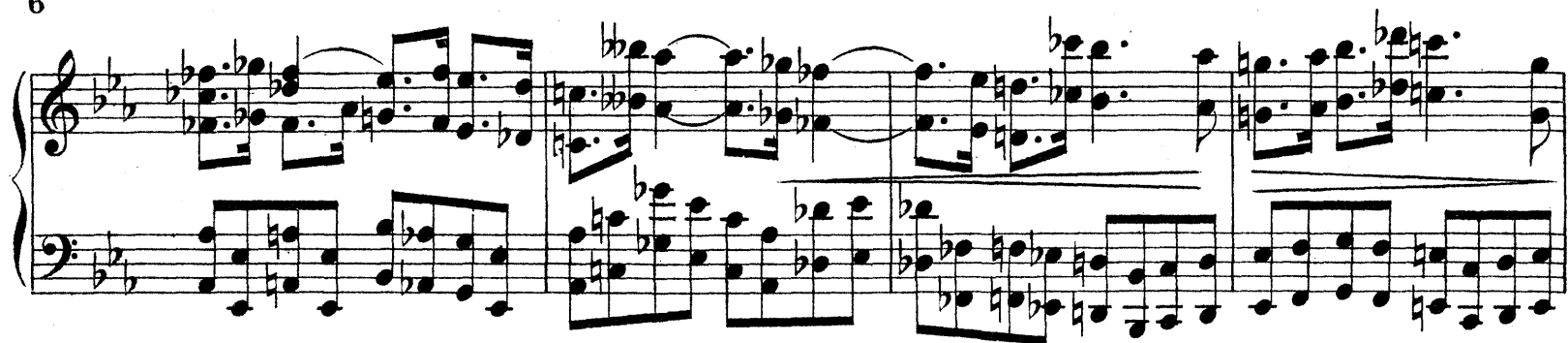
Allegro moderato.

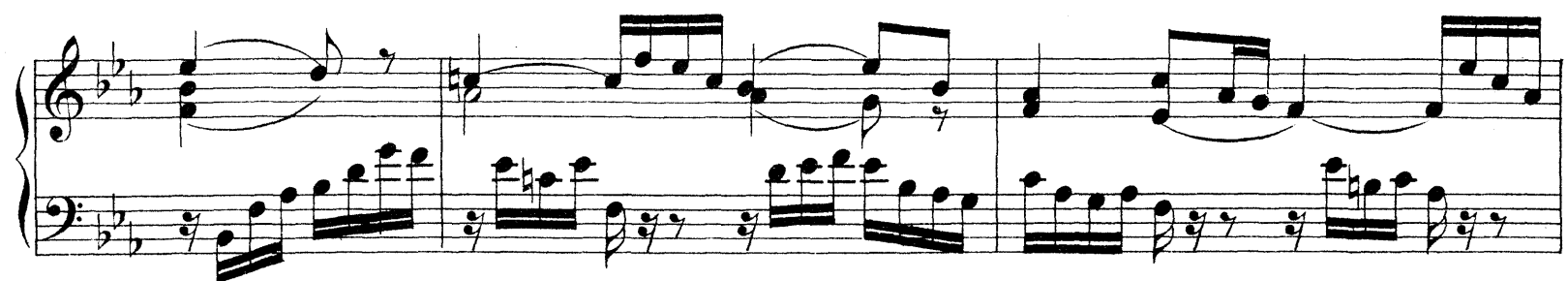
PIANO.

mf









The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a few notes and rests. The second system continues the melodic lines in both staves. The third system features a more complex texture with many beamed notes. The fourth system includes a fermata over a note in the treble staff. The fifth system starts with a *dim.* (diminuendo) marking. The sixth system concludes with a *cresc.* (crescendo) marking and a final *f* (forte) dynamic.

p

dim.

cresc.

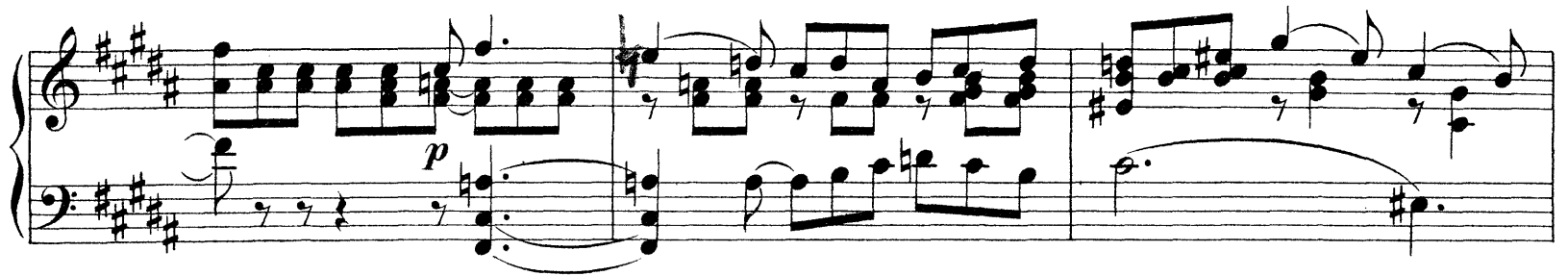
f

This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is B-flat major (two flats). The piece begins with a piano (*p*) dynamic and a tempo marking of *And.* (Andante). The first system includes a *cresc.* (crescendo) marking. The second system includes a *fz* (forzando) marking. The third system includes a *ff* (fortissimo) marking. The piece concludes with a final chord and a double bar line.

p
And.
cresc.
fz
ff

Lento.

The musical score is written for piano in a 3/8 time signature, marked "Lento." The key signature has four sharps (F#, C#, G#, D#). The score is organized into six systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system includes a *dim.* (diminuendo) marking. The third system features a *dim.* marking, a piano (*p*) dynamic, and a *cresc.* (crescendo) marking. The fourth system continues the melodic and harmonic development. The fifth system includes a piano (*p*) dynamic. The sixth system concludes the piece with a piano (*p*) dynamic. The notation includes various note values, rests, and phrasing slurs.



This page contains six systems of musical notation for a piano piece. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics and articulation markings are present throughout the piece:

- System 1:** Features a forte (*fz*) dynamic marking in the right hand.
- System 2:** Continues the melodic and harmonic development.
- System 3:** Includes a *dim.* (diminuendo) marking in the left hand.
- System 4:** Features a *p* (piano) dynamic marking in the left hand.
- System 5:** Includes a *cresc.* (crescendo) marking in the left hand and a *fz* dynamic marking in the right hand.
- System 6:** Concludes the page with dense chordal textures in both hands.

First system of musical notation. The key signature has three sharps (F#, C#, G#). The music is written for piano. The first measure is marked *poco cresc.*. The second measure is marked *poco rit.*. The third measure is marked *dim.*. The system ends with a double bar line.

Second system of musical notation. The key signature has three sharps (F#, C#, G#). The music is written for piano. The first measure is marked *p*. The system ends with a double bar line.

Third system of musical notation. The key signature has three sharps (F#, C#, G#). The music is written for piano. The first measure is marked *Leg.*. The second measure is marked *Leg.*. The third measure is marked *Leg.*. The system ends with a double bar line.

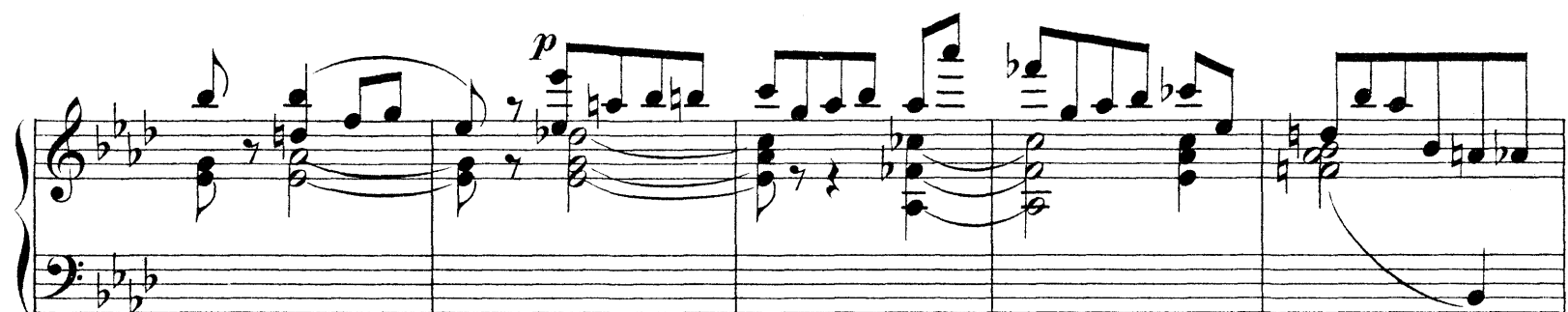
Fourth system of musical notation. The key signature has three sharps (F#, C#, G#). The music is written for piano. The first measure is marked *Leg.*. The system ends with a double bar line.

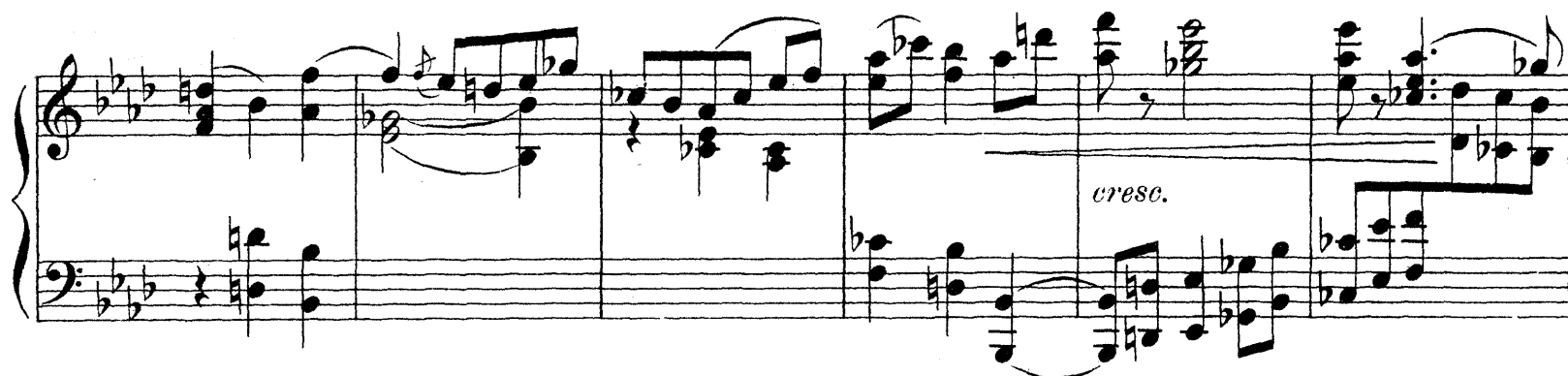
Fifth system of musical notation. The key signature has three sharps (F#, C#, G#). The music is written for piano. The system ends with a double bar line.

Sixth system of musical notation. The key signature has three sharps (F#, C#, G#). The music is written for piano. The first measure is marked *8*. The second measure is marked *fz*. The third measure is marked *dim.*. The fourth measure is marked *ff*. The system ends with a double bar line.

Tempo di Menuetto.

The musical score is for a Minuet in A major, BWV 354, by Johann Sebastian Bach. It is in 3/4 time and marked 'Tempo di Menuetto.' The key signature has three sharps (F#, C#, G#). The score is written for piano, indicated by the 'p' marking. The piece consists of 32 measures, arranged in five systems of two staves each. The first system begins with a piano (p) marking. The second system contains a repeat sign. The third system contains a repeat sign. The fourth system contains a repeat sign. The fifth system ends with a 'dim.' (diminuendo) marking. The piece concludes with a final cadence in the fifth measure of the fifth system.





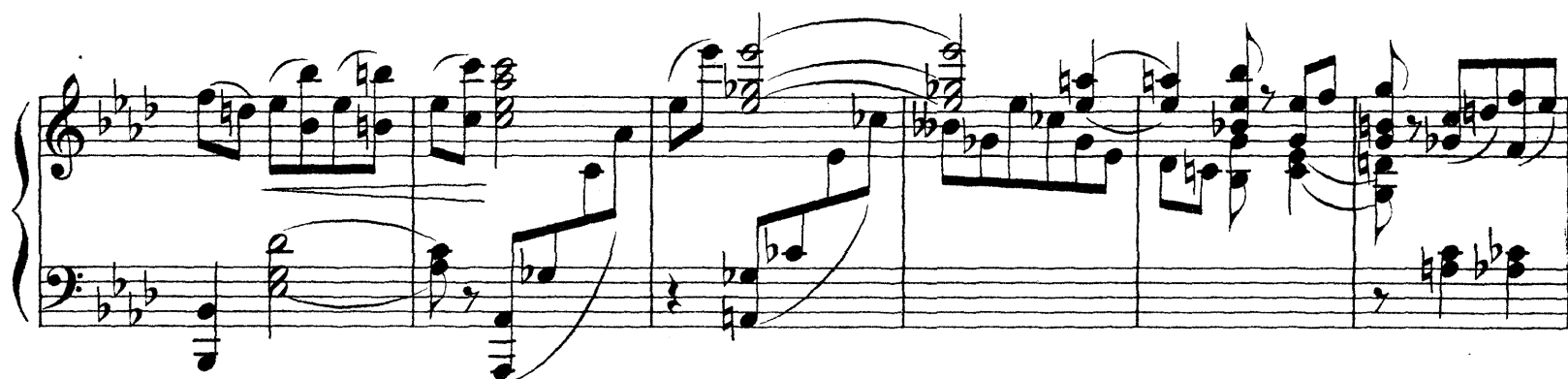
First system of musical notation, featuring a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The music includes various chords and melodic lines. A *cresc.* (crescendo) marking is present in the right hand.



Second system of musical notation. The right hand features a *dim.* (diminuendo) marking followed by a *p* (piano) dynamic. The left hand includes a *tr.* (trill) marking.



Third system of musical notation. The right hand features a *pp* (pianissimo) dynamic marking.



Fourth system of musical notation, continuing the piece with complex chordal textures and melodic lines in both hands.



Fifth system of musical notation. The right hand features a *dim.* (diminuendo) marking.

First system of musical notation, featuring a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The music includes a complex chordal texture in the right hand and a more active bass line. A *rit.* (ritardando) marking is present in the right hand.

Second system of musical notation, featuring a treble and bass staff. The key signature has three sharps (F-sharp, C-sharp, G-sharp). The music is marked *a tempo*. It includes a *ped.* (pedal) marking in the bass staff.

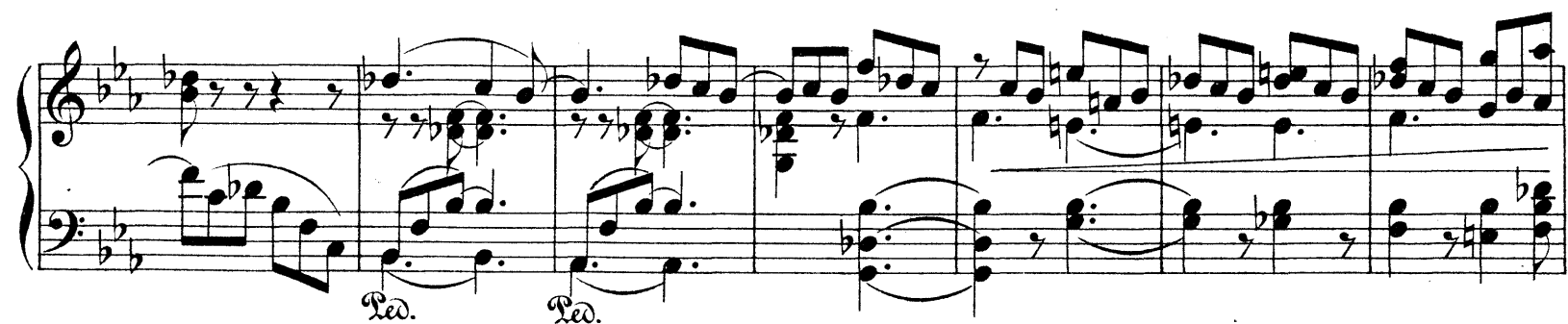
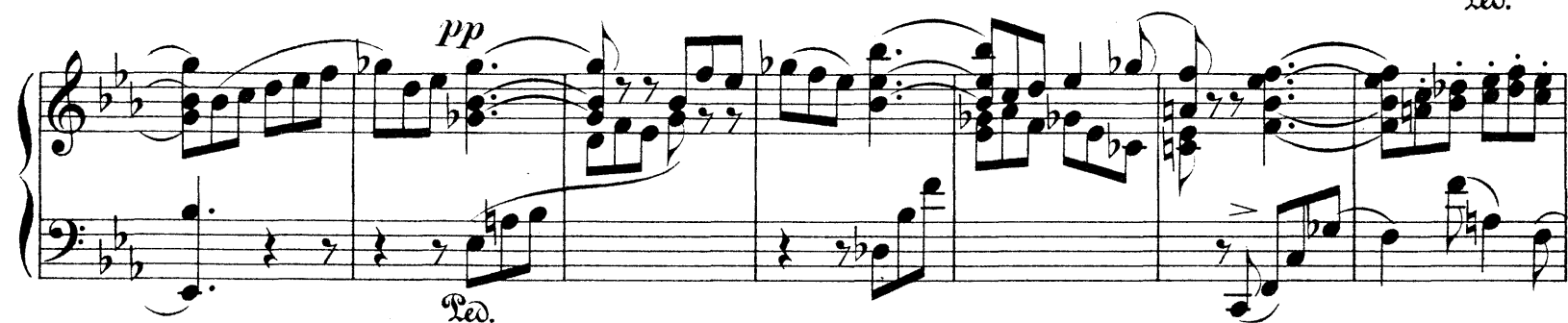
Third system of musical notation, featuring a treble and bass staff. The key signature has three sharps (F-sharp, C-sharp, G-sharp). The music continues with complex chordal textures and active bass lines.

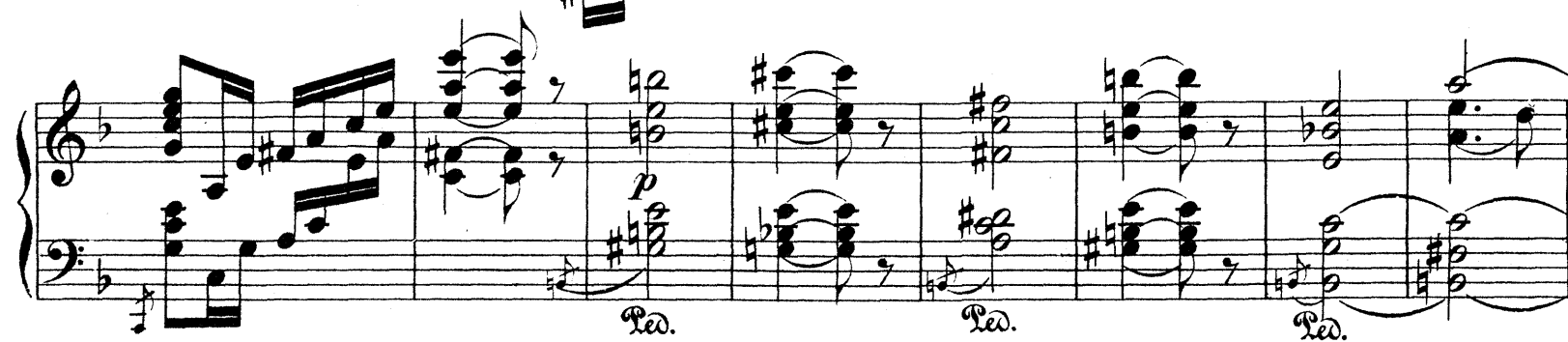
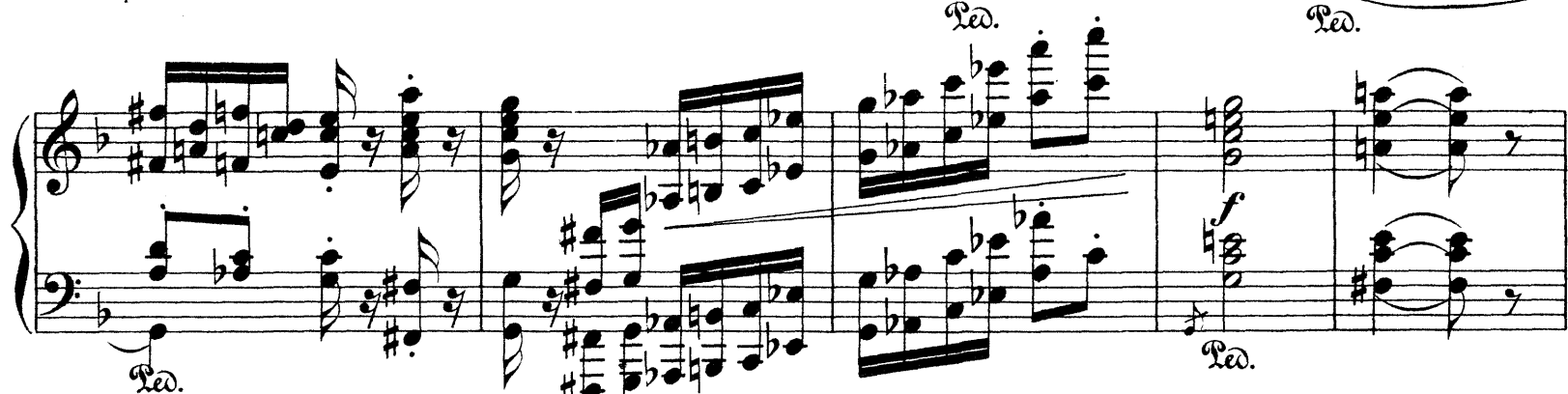
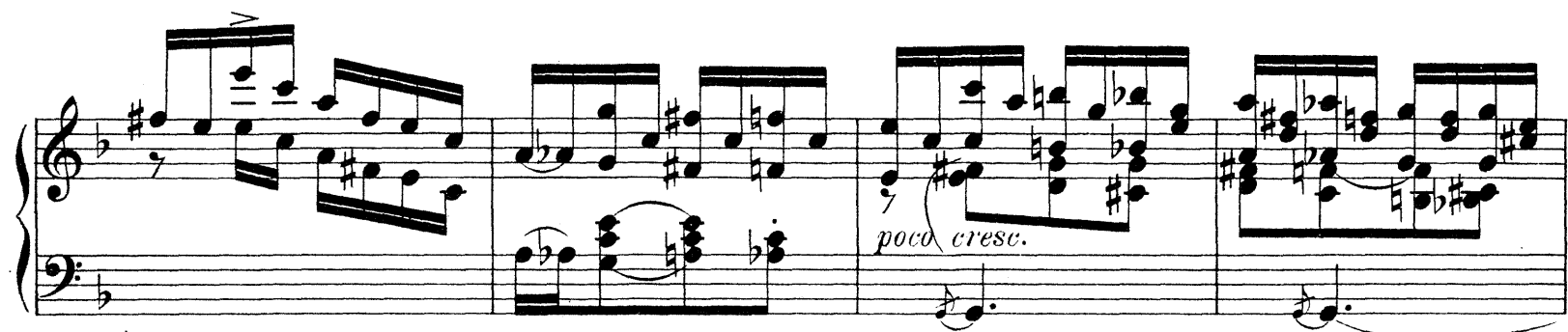
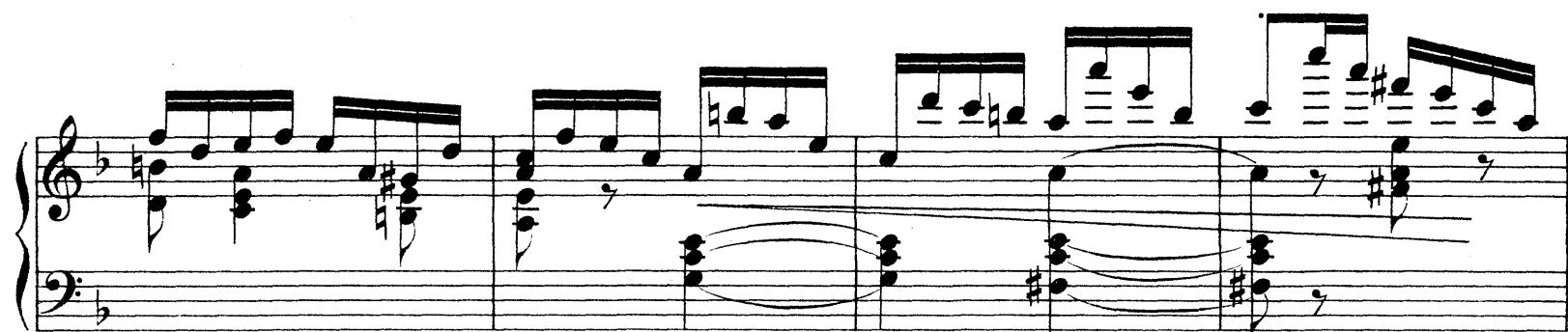
Fourth system of musical notation, featuring a treble and bass staff. The key signature has three sharps (F-sharp, C-sharp, G-sharp). The music includes a *ped.* (pedal) marking in the bass staff.

Fifth system of musical notation, featuring a treble and bass staff. The key signature has three sharps (F-sharp, C-sharp, G-sharp). The music includes a *poco cresc.* (poco crescendo) marking and a *f* (forte) dynamic marking in the right hand.

Allegro non troppo.

The musical score is written for piano in 6/8 time, key of B-flat major. It consists of six systems of two staves each. The first system begins with a treble clef and a key signature of two flats. The tempo is marked 'Allegro non troppo.' The second system features a 'dim.' (diminuendo) marking. The third system also includes a 'dim.' marking. The fourth system contains both 'dim.' and 'p' (piano) markings. The fifth system is marked with 'cresc.' (crescendo). The sixth system continues the piece without additional markings.





This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key signature of one flat (B-flat) and a 6/8 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic marking. The second system features a mezzo-forte (*mf*) dynamic marking. The third system includes a piano (*p*) dynamic marking. The fourth system features a mezzo-forte (*mf*) dynamic marking. The fifth system includes a piano (*p*) dynamic marking. The sixth system begins with a forte (*f*) dynamic marking and ends with a double bar line and a 6/8 time signature. The notation is complex, with many notes and rests, and includes various musical notations such as slurs, ties, and accidentals.

dim.

f

più lento

mf

dim.

J. 3543 H.

First system of musical notation, featuring a treble and bass staff. The key signature has two flats. The music includes a melodic line in the treble and a more active line in the bass. A *poco cresc.* marking is present in the treble staff.

Second system of musical notation. It continues the piece with similar melodic and harmonic textures. A *f* (forte) dynamic marking is visible in the treble staff, followed by a *dim.* (diminuendo) marking.

Third system of musical notation. The music features a *cresc.* (crescendo) marking in the treble staff, indicating a gradual increase in volume.

Fourth system of musical notation. This system continues the melodic development with various ornaments and dynamic changes.

Fifth system of musical notation. It begins with a *Maestoso.* tempo marking. The system includes a *rit.* (ritardando) marking in the bass staff, followed by a *f* (forte) dynamic marking. A *Tr.* (trill) marking is also present.

Sixth system of musical notation. The piece concludes with a *ff* (fortissimo) dynamic marking in the treble staff. A *Tr.* (trill) marking is also present in the bass staff.

ŒUVRES DE PIANO DE FRITZ SPINDLER

- | | | |
|--|--|---|
| 5. Retour du Printemps, idylle. 6 » | 124. La Jardinière (Suite): | 255. Clair de lune, pièce. 6 » |
| 34. Six Récréations. 6 » | Nos 5. Le Réséda 2 50 | 264. Quatre Valses brillantes: |
| 66. Le Papillon, pièce 5 » | 6. Le Lis 2 50 | Nos 1. Lina 6 » |
| 74. La Source argentine, idylle. 6 » | 7. La Pensée. 2 50 | 2. Selma 6 » |
| 75. Souvenirs de Pierrefonds, 2 idylles: | 8. La Marguerite 2 50 | 3. Thécla 5 » |
| Nos 1. L'Oiseau chante 5 » | 9. Le Camélia 4 » | 4. Laura 6 » |
| 2. La Source. 5 » | 10. Le Myosotis 2 50 | |
| 84. Les Naiades, morceau de genre. 5 » | Les dix numéros en un recueil net 6 » | 271. Deux Idylles: |
| 87. Les plus beaux yeux, mélodie de | 127. Les trois Grâces, 3 morceaux de salon: | Nos 1. Aurore 5 » |
| STIGELLI, variée 6 » | Nos 1. Le Galop, en <i>mi b</i> majeur. 6 » | 2. Étoile du soir. 5 » |
| 96. La Violette des Alpes, rêverie 6 » | 2. La Valse, en <i>mi b</i> majeur. 6 » | 279. Valse gracieuse 5 » |
| 99. Écrin musical, six morceaux faciles: | 3. La Mazurka, en <i>si b</i> maj. 6 » | 289. May-Flowers, valse brillante 5 » |
| Nos 1. Le Diamant 2 50 | 127 bis. Tyrolienne 5 » | 294. Libellules, six airs de danse: |
| 2. Le Rubis 2 50 | 133. Contes d'autrefois, 2 morceaux ca- | Nos 1. Polonaise. 4 » |
| 3. L'Émeraude 2 50 | ractéristiques, chaque. 5 » | 2. Polka 4 » |
| 4. La Turquoise 2 50 | 137. La Danse des Fées. 7 50 | 3. Valse 4 » |
| 5. L'Opale. 2 50 | 140. Le Trot du cavalier, morceau carac- | 4. Galop 4 » |
| 6. Le Saphir. 2 50 | téristique 6 » | 5. Mazurka 4 » |
| Les six numéros en un recueil . net 4 » | Le même: Piano, édit. facilitée, 2 pia- | 6. Schottisch 4 » |
| 100. Pérégrinations, huit morceaux: | nos (8 mains), piano et violon, etc. | |
| Nos 1. L'Adieu 5 » | 148. Valse de salon, en <i>la b</i> majeur 5 » | 295. La Chasse, morceau caractéristique 6 » |
| 2. La Vallée 5 » | 157. Trois Sonatines: | 300. Chants de la Forêt, six pièces: |
| 3. Les Landes 3 » | Nos 1. En <i>sol</i> 6 » | Nos 1. Joie du Chasseur 5 » |
| 4. Sur la montagne 5 » | 2. En <i>mi</i> mineur. 6 » | 2. Fleur bleue. 5 » |
| 5. Halte du voyageur 3 » | 3. En <i>ut</i> majeur. 7 50 | 3. Joyeuse réunion. 5 » |
| 6. Le Chalumeau 5 » | | 4. Près du lac. 5 » |
| 7. Au bord de la mer. 6 » | 163. Les Sirènes, deux valse: | 5. Sylvains 5 » |
| 8. Le Crépuscule 5 » | Nos 1. En <i>ut</i> majeur. 5 » | 6. Bruissement des feuilles 5 » |
| 110. Les Cloches de l'Abbaye, nocturne. 5 » | 2. En <i>fa</i> majeur. 5 » | 301. Les Chanteurs des bois 6 » |
| 111. Polka en <i>mi b</i> 6 » | 164. Le Chant de la fileuse. 6 » | 311. Scènes pittoresques, six morceaux |
| 113. Murmure du ruisseau. 5 » | 177. Les premières Feuilles, deux mor- | de genre: |
| 116. Deux morceaux de salon: | ceaux, chaque. 6 » | Nos 1. Au bord du Rhin 5 » |
| Nos 1. Clochette 6 » | 186. Gondoline, romance 4 » | 2. L'Étendard 5 » |
| 2. Sylphide 6 » | 190. Trois morceaux: | 3. A la Fontaine. 4 » |
| 118. Deux Idylles suisses: | Nos 1. Le Départ 5 » | 4. Les Clochettes de la vallée 4 » |
| Nos 1. Dans les montagnes 5 » | 2. La Nostalgie 6 » | 5. Te souviens-tu? 4 » |
| 2. Les Échos. 5 » | 3. Le Retour 6 » | 6. L'Oiseau s'envole 4 » |
| 120. L'Églantine, morceau de salon. 6 » | 193. L'Étoile, chanson moldave 6 » | 320. Ma petite Barque, pièce. 5 » |
| 124. La Jardinière, 10 mélodies faciles: | 198. Mosaïques, cinq morceaux: | 322. Fleurs printanières, six pièces: |
| Nos 1. La Pervenche 2 50 | Nos 1. Diane 5 » | Nos 1. Réveil des fleurs 5 » |
| 2. Le Lilas 2 50 | 2. Guirlande de fleurs 5 » | 2. Gai Ruisseau 5 » |
| 3. La Sensitive. 2 50 | 3. La Bayadère 5 » | 3. Nuit d'étoiles 5 » |
| 4. Le Dahlia. 3 » | 4. La Colombe 5 » | 4. Plaisirs de Mai 5 » |
| | 5. Grazioso 5 » | 5. Parfums de printemps 5 » |
| | | 6. Nuages rapides 5 » |
| | | 323. Cascade, pièce. 6 » |

ŒUVRES POUR PIANO A QUATRE MAINS

- | | | |
|--|---|---|
| 90. Les Immortelles, huit pièces faciles | 136. Six Sonatines, chaque. 6 » | 246. Scènes de bal, 6 morceaux en 4 liv.: |
| en deux livres, chaque. 6 » | 140 bis. Le Trot du cavalier, morceau ca- | 1 ^{er} livre. Entrée, la Rencontre 6 » |
| 130. Fleurs de Printemps, dix morceaux | ractéristique, arrangé. 7 50 | 2 ^e — Eveline-valse, Maria-polka 6 » |
| faciles en trois livres, chaque 7 50 | 148 bis. Valse de salon, arrangée 6 » | 3 ^e — Chanson. 6 » |
| | | 4 ^e — Après le bal. 6 » |

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