

Königskinder

Ein Märchen in drei Akten von Ernst Rosmer

Musik von

Engelbert Humperdinck.

Für Klavier zu zwei Händen.

Klavierauszug (mit den wichtigsten Textstellen) n.	12.—
Vorspiel (Der Königssohn)	2.50
Einleitung zum 2. Akt (Hellafest. — Kinderreigen)	2.—
Einleitung zum 3. Akt („Verdorben — Gestorben“ — Spielmanns letzter Gesang)	2.—
Angereihte Stücke. Heft I, II, III	3.—
Rosenringel (leicht)	—80

Für Klavier zu vier Händen.

Vorspiel (Der Königssohn)	3.50
Einleitung zum 2. Akt (Hellafest. — Kinderreigen)	3.—
Einleitung zum 3. Akt („Verdorben — Gestorben“ — Spielmanns letzter Gesang)	3.—
Ausgewählte Stücke (in einem Heft)	6.—
Dieselben einzeln:	
Unter der Linde. I u. II	2.50
Einzug der Gänsemagd und Verjagung der Königskinder	2.50
„Im Winterschnee.“ I u. II	3.—
Rosenringel (sehr leicht)	—80

Für 2 Klaviere zu vier Händen.

Einleitung zum 3. Akt („Verdorben — Gestorben“ — Spielmanns letzter Gesang)	3.50
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Für Violine und Klavier.

Ausgewählte Stücke:	M.
Unter der Linde. I u. II	2.50
Springtanz	1.50
Rosenringel (Kinderreigen)	1.—
Zwei Spielmannslieder	2.—

Für Flöte und Klavier.

Einleitung und Spielmannslied	2.—
Rosenringel	1.—

Für Harmonium und Klavier.

Einleitung zum 3. Akt („Verdorben — Gestorben“ — Spielmanns letzter Gesang)	3.50
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Für eine Singstimme und Klavier.

Gesänge des Spielmanns	n. 3.—
Erstes Spielmannslied „Drei Narren zogen aus“	
Zweites Spielmannslied „Wohin bist du gegangen“	
Spielmanns letzter Gesang	
Szenen der Gänsemagd	n. 3.—
darin: Lied der Gänsemagd	
Rosenringel (Kinderlied)	—80

Für Deklamation u. Orchester od. Klavier.

Epilog des Spielmanns (zum Konzertvortrag eingerichtet). Klavierauszug	2.—
Orchester-Part. u. Stimmen (im Anschluss an die Einleitung zum 3. Akt)	n. 14.—

Für Orchester.

Vorspiel (Der Königssohn) für grosses Orchester. Partitur n. M. 10.—Stimmen	n. 12.—
Einleitung z. 2. Akt (Hellafest. — Kinderreigen.)	
Für grosses Orchester. Part. n. M. 7. Stimmen n.	9.—
Für kleines Orchester. Stim. (m. Direktionst.) n.	6.—
Für Militärmusik. Stimmen (m. Direktionst.) n.	6.—
Einleitung zum 3. Akt („Verdorben — Gestorben“ — Spielmanns letzter Gesang). Für grosses Orchester, Part. n. M. 6. Stimmen n.	8.—
Fantasie für kleines Orchester. Stimmen (mit Direktionstimme)	n. 10.—

LEIPZIG
MAX BROCKHAUS.



Königskinder.

Einleitung zum III. Akt.

(„Verdorben – Gestorben.“ – Spielmanns letzter Gesang.)

E. Humperdinck.

Bearb. von Richard Lange.

Langsam.

Harmonium.
(Pianoforte II.)

Pianoforte.

Langsam.

The first system of the musical score consists of two staves. The top staff is for the Harmonium (Pianoforte II.) and the bottom staff is for the Piano. Both staves are in 6/8 time and have a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Langsam.' (Ad libitum). The music begins with a series of chords and single notes, with dynamics ranging from *f* (forte) to *p* (piano). The piano part features a melodic line with a crescendo leading to a *più p* (pianissimo) section.

The second system of the musical score consists of two staves, both for the Piano. The music continues from the first system, with a melodic line in the right hand and a supporting bass line in the left hand. The dynamics include *p* (piano) and *più p* (pianissimo). The tempo remains 'Langsam.' (Ad libitum).

ausdrucksvoll

A

f

ohne Dämpfer

mf

p

f

p

pp

trem.

B*ausdrucksvoll*

First system of music, measures 1-8. The vocal line begins with a melodic phrase, and the piano accompaniment features a dense, rhythmic texture. The key signature has four flats, and the time signature is 3/4. The piano part includes a *p* (piano) dynamic marking.

Second system of music, measures 9-16. The vocal line continues with a melodic phrase, and the piano accompaniment maintains its dense, rhythmic texture. The key signature has four flats, and the time signature is 3/4.

Third system of music, measures 17-24. The vocal line continues with a melodic phrase, and the piano accompaniment maintains its dense, rhythmic texture. The key signature has four flats, and the time signature is 3/4. The piano part includes a *p* (piano) dynamic marking.

etwas zurückhaltend

più cresc.

etwas zurückhaltend

più cresc.

*Λω. * Λω. **

*Im Zeitmafs.**ausdrucksvoll**drängend*

ff

l.H.

*Im Zeitmafs.**ausdrucksvoll**drängend**espress.*

ff

ten.

*Λω. * Λω. **

wieder zurückhaltend

f

mf

fr

r.H. l.H.

wieder zurückhaltend

*Λω. **

dimin. - - -

p - - - *dimin.* - - - *pp*

pp *trem.*

E „Spielmanns letzter Gesang“
Ein wenig bewegter.

mit Ausdruck

pp

ppp *p* *pp* *r. H.* *l. H.*

trem.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat, E-flat). The middle staff is in bass clef. The bottom staff is a grand staff (treble and bass clefs). The music features various notes, rests, and dynamic markings. A *pp* (pianissimo) marking is present in the middle staff. A *p* (piano) marking is present in the top staff. A *trem.* (tremolo) marking is present in the bottom staff. A *Red.* (Reduction) marking is present in the bottom staff. A *l. H.* (left hand) marking is present in the middle staff. A *r. H.* (right hand) marking is present in the top staff.

Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats. The middle staff is in bass clef. The bottom staff is a grand staff. The music features various notes, rests, and dynamic markings. A *p* (piano) marking is present in the top staff. A *f* (forte) marking is present in the bottom staff. A *Red.* (Reduction) marking is present in the bottom staff. A *dimin.* (diminuendo) marking is present in the bottom staff.

Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats. The middle staff is in bass clef. The bottom staff is a grand staff. The music features various notes, rests, and dynamic markings. A *p* (piano) marking is present in the top staff. A *dimin.* (diminuendo) marking is present in the bottom staff. A *dimin.* (diminuendo) marking is present in the bottom staff. A *** (asterisk) marking is present in the bottom staff.

Musical score for "Die Nachtigall" by Franz Schubert, Op. 147, No. 1. The score is in F major, 3/4 time, and consists of 16 measures. It features a piano accompaniment and a vocal line for the Tenor. The piano part includes chords and arpeggiated figures, while the vocal line has a melodic contour with some grace notes. Performance markings include "p" (piano), "f" (forte), "etwas gedehnt" (slightly stretched), and "ritard." (ritardando).

a tempo

f

a tempo

f

Red. * *Red.* *

ausdrucksvoll

p

f

8 *ausdrucksvoll*

dimin.

f

Red. * *Red.* * *Red.* * *Red.* *

dimin.

8

p *r. H.*

l. H.

dimin.

p

* *Red.*

poco riten.

pp poco riten.

H

f *p*

r. H. *l. H. p*

f *p*

f *p* *l. H. p*

f *p* *l. H. p*

etwas zurückhaltend

f

p subito

etwas zurückhaltend *l. H.*

f

p subito

1 2 3 *

ten.

p

p dimin.

f

trem.

più p

pp

cresc.

r. H.

più p

pp

cresc.

8

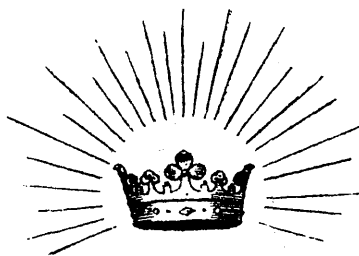
* *Ad.* *Ad.* *Ad.* *Ad.* *Ad.*

First system of musical notation. It consists of two staves (treble and bass clef) and two grand staves (treble and bass clef). The key signature has two flats (B-flat and E-flat). The first system includes piano (*p*) and forte (*f*) dynamics. There are eighth-note patterns in the grand staves, with a bracket labeled '8' indicating a group of eight notes. The system ends with two asterisks (*).

sanfte 4 füssige Stimmen dazu

Second system of musical notation. It consists of two staves (treble and bass clef) and two grand staves (treble and bass clef). The key signature has two flats. The second system includes piano (*p*) and diminuendo (*dimin.*) dynamics. There are eighth-note patterns in the grand staves, with a bracket labeled '8' indicating a group of eight notes. The system ends with two asterisks (*).

Third system of musical notation. It consists of two staves (treble and bass clef) and two grand staves (treble and bass clef). The key signature has two flats. The third system includes piano (*pp*) and poco ritenuto (*poco riten.*) dynamics. There are eighth-note patterns in the grand staves, with a bracket labeled '8' indicating a group of eight notes. The system ends with two asterisks (*).



Königskinder

von
Ernst Rosmer



Engelbert Humperdinck.

Angereihte Stücke

für

Klavier zu zwei Händen

Aus dem 1. u. 2. Akt: Heft I
Aus dem 3. Akt: Heft II } à 3 Mark
Aus dem 1. 2. u. 3. Akt (Neue Folge): Heft III

Alle Eigenthums - Aufführungs - Vervielfältigungs - Arrangements - u. Uebersetzungsrechte vorbehalten

LEIPZIG,
Max Brockhaus.