

Immortellen

aus den Werken klassischer und neuerer Meister

für

Harmonium und Klavier

von

August Reinhard.

Op. 15.



- | | |
|---|------|
| 1. Schubert, <i>Adagio</i> aus der Klaviersonate in C moll | 2,— |
| 2. Mozart, <i>Agnus Dei</i> und <i>Tuba mirum</i> aus dem Requiem | 2,— |
| 3. Beethoven, <i>Marcia funebre</i> aus der Sinfonia eroica | 3,— |
| 4. Hummel, <i>La Contemplazione</i> aus den Bagatellen | 2,50 |
| 5. — <i>Tema con Variazioni</i> aus den Bagatellen | 2,— |
| 6. Beethoven, <i>Allegretto</i> aus der Symphonie in A dur | 2,— |
| 7. Mendelssohn, <i>Chor</i> aus dem 42. Psalm: „Wie der Hirsch schreit“ | 1,50 |
| 8. — <i>Drei Lieder ohne Worte</i> (Op. 53. 2., Op. 85. 1. 4.) | 2,50 |
| 9. — <i>Chor</i> aus Paulus: „Siehe, wir preisen selig“ | 2,— |
| 10. Mozart, <i>Adagio</i> aus dem Klarinettenkonzert | 2,— |
| 11. Marschner, <i>Romanze</i> aus dem Trio in G moll | 2,50 |
| 12. Mendelssohn, <i>Andante</i> aus dem Violinkonzert | 2,— |
| 13. Beethoven, <i>Adagio</i> aus dem Septett | 2,— |
| 14. Haydn, <i>Chor</i> aus der Schöpfung: „Die Himmel erzählen“ | 2,— |
| 15. Bach, <i>Präludium, Sarabande und Gavotte</i> aus der Violoncellsuite in Es | 2,50 |
| 16. — <i>Präludium</i> aus der Violoncellsuite in C moll | 2,— |

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Eigentum des Verlegers für alle Länder. — Eingetragen in das Vereinsarchiv.

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bei Anton Goll.

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Aufführungsrecht in diesen Arrangements vorbehalten.

AUGUST REINHARD

ARRANGEMENTS:

Für Harmonium Solo

Scenen aus R. Wagner's Musikdramen frei übertragen.

Heft I.	{	No. 1. Einleitung zum III. Act der Meistersinger	M. 2 —
		„ 2. Walther's Preislied (Meistersinger) . . .	
		„ 3. Trauermarsch (Götterdämmerung) . . .	
Heft II.	{	No. 4. Vorspiel zu Parsifal	„ 2 —
		„ 5. Parsifal und die Blumenmädchen	
		„ 6. Charfreitagszauber (Parsifal)	

Für Harmonium und Klavier.

Duos über Themata aus Werken v. Richard Wagner.

<i>Die Meistersinger von Nürnberg.</i>	Vorspiel	3 50
„ „ „ „	Einleitung zum III. Act	1 75
„ „ „ „	Walther's Preislied	2 —
<i>Die Walküre.</i>	Siegmund's Liebeslied	2 —
<i>Götterdämmerung.</i>	Trauermarsch beim Tode Siegfried's	2 —
<i>Parsifal.</i>	Vorspiel	2 50
„	Charfreitagszauber	2 25
<i>Das Rheingold.</i>	Einzug der Götter in Walhall	2 50
<i>Parsifal.</i>	Parsifal und die Blumenmädchen	3 —
	Siegfried-Idyll	4 —
	Träume (aus den 5 Gedichten)	1 50

Humperdinck, E.	Vorspiel zu Hänsel und Gretel	3 —
„	„ Waldscene aus Hänsel und Gretel	2 50
„	„ Die Harmonie-Stimmen der Oper Hänsel und Gretel für Harmonium allein eingerichtet	9 —
Volkman, R.	Andante und Scherzo aus der Symphonie in D-moll	3 50

Für 2 Klaviere.

Schumann, R.	Op. 47. Klavier-Quartett zu 4 Händen	n. 2 —
„	„ Op. 54. Klavier-Concert (A-moll). I. Satz zu 8 Händen	n. 2 —

Aufführungsrecht vorbehalten.
Eigenthum der Verleger.



Immortellen.

Nr. 7. Chor aus dem 42. Psalm von Mendelssohn.



A. Reinhard, Op.15.Nr.7.

Lento e sostenuto.

Harmonium.

Klavier.

The musical score is written for Harmonium and Klavier. It consists of three systems of music. The top system is for Harmonium and Klavier. The middle system is for Klavier. The bottom system is for Klavier. The music is in 6/4 time and is marked 'Lento e sostenuto'. Dynamics include *p*, *cresc.*, and *f*. The score features a variety of musical textures, including chords, arpeggios, and melodic lines.

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f *p* *cresc.*

f *p* *cresc.*

f *sf*

sf *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

First system of musical notation, consisting of two staves (treble and bass clef). The music features a melodic line in the treble clef and a more rhythmic accompaniment in the bass clef. The key signature has one flat and one sharp.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental lines as the first system.

Third system of musical notation. The treble clef staff includes the instruction *sempre cresc.* in the second measure. The bass clef staff also includes *sempre cresc.* in the second measure. The music continues with melodic and accompanimental parts.

Fourth system of musical notation. The treble clef staff includes the instruction *ff* in the second measure. The bass clef staff includes *f* in the second measure and *ff* in the third measure. The music concludes with a final melodic flourish in the treble clef.

First system of musical notation, measures 1-3. It features a grand staff with treble and bass clefs. The music is in a minor key with a key signature of one flat. The first measure contains a *ff* dynamic marking. The notation includes chords and melodic lines with slurs.

Second system of musical notation, measures 4-6. It continues the grand staff notation. The second measure contains a *ff* dynamic marking. The music features complex chordal textures and melodic passages.

Third system of musical notation, measures 7-9. It continues the grand staff notation. The seventh measure contains a *f* dynamic marking. The notation includes various rhythmic patterns and chordal structures.

Fourth system of musical notation, measures 10-12. It continues the grand staff notation. The tenth measure contains a *f* dynamic marking. The system concludes with a fermata over the final notes.

System 1: Treble and bass clefs. Treble clef contains a melodic line with a *p* dynamic marking. Bass clef contains a bass line with a *p* dynamic marking. The system concludes with a double bar line.

System 2: Treble and bass clefs. Treble clef features a melodic line with dynamics *p*, *f*, and *sf*. Bass clef features a bass line with dynamics *p*, *f*, and *sf*. The system concludes with a double bar line.

System 3: Treble and bass clefs. Treble clef features a melodic line with dynamics *p* and *f*. Bass clef features a bass line with dynamics *p* and *f*. The system concludes with a double bar line.

System 4: Treble and bass clefs. Treble clef features a melodic line with dynamics *f* and *p*. Bass clef features a bass line with dynamics *f* and *p*. The system concludes with a double bar line.