

EDITION
K. TREPTE

ALBUM LYRIQUE

Compositions de Salon

pour PIANO

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| 1. Ganschals C. op. 187 Temps heureux (Gavote) 30 kop. | 15. Behr F. Loreley 30 kop. |
| 2. „ op. 188 Printemps d'amour . 30 „ | 16. „ O Sanctissima 30 „ |
| 3. „ op. 221 Carillon 30 „ | 17. „ Santa Lucia 30 „ |
| 4. „ op. 227 la Gondole 30 „ | 18. „ Stille Nacht 30 „ |
| 5. „ op. 229 Au lac de la forêt . 30 „ | 19. Biehl A. Gavotte nuptiale 40 „ |
| 6. Wachs P. Baliverne 40 „ | 20. Godard Ch. op. 104 Bal au château . . . 40 „ |
| 7. Schytte L. op. 26 № 7 Berceuse. . . . 20 „ | 21. „ op. 114 Fin de bal 40 „ |
| 8. Meyer-Helmund E. Maschka deuxieme Mazurka 40 „ | 22. Meyer-Helmund E. Petit chanson d'amour . 20 „ |
| 9. Bachmann G. Succès-Mazurka 30 „ | 23. „ „ „ Histoire mélancolique . 40 „ |
| 10. Ganschals C. op. 295 Fleur d'Automne. . 30 „ | 24. Sartorio A. Mélodie hongroise 30 „ |
| 11. „ op. 297 Au clair de lune . . 30 „ | 25. „ Prządź, prządź! 30 „ |
| 12. „ op. 299 le Nénuphars . . 30 „ | 26. Spindler F. op. 336 Une boîte à musique . 40 „ |
| 13. Behr F. Carnaval de Venise 30 „ | 27. Translateur S. op. 71 le Rendez-vous . . 50 „ |
| 14. „ Vol d'oiseau 30 „ | 28. Wilm. N. op. 142 № 5 Humoreski . . . 40 „ |

VARSOVIE

chez Konstanty Trepte

rue Marszałkowska 149.

Vilno W. Makowski, J. Zawadzki; Kieff L. Idzikowski; Ekaterinoslav H. Krygier; Łódź R. Schatke; Odessa E. Ostrowski.

Carneval de Venise.

F. Behr.

Moderato con moto.

First system of musical notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, 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D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-298, D-298, C-298, B-299,



First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with fingerings 5, 1, 2, 1, 3, 4, 5. The left hand provides a steady accompaniment with fingerings 4 and 4.



Second system of musical notation. The right hand continues the melodic line with fingerings 5, 1, 2, 1, 2. The left hand accompaniment includes fingerings 4 and 4.



Third system of musical notation. The right hand features a more complex melodic line with fingerings 3, 5, 1, 2, 4, 1, 3, 5, 2, 4, 2, 4, 1, 4. The left hand accompaniment includes fingerings 4 and 4. The dynamic changes to piano (*p*) and the tempo/mood is marked *dolce*.



Fourth system of musical notation. The right hand continues with fingerings 3, 1, 2, 3, 5, 2, 4, 4, 1, 3, 3, 4, 1, 2. The left hand accompaniment includes fingerings 4 and 4.



Fifth system of musical notation. The right hand continues with fingerings 3, 2, 4, 3, 4, 1, 2, 3, 5, 2, 4, 3, 3, 5, 4, 1, 2. The left hand accompaniment includes fingerings 4 and 4.

First system of musical notation, measures 1-3. The key signature is one sharp (F#). The tempo/mood is marked *mf*. The right hand features a melodic line with slurs and fingerings (4, 3, 1, 3, 2, 1, 2, 3, 5, 4, 2, 3). The left hand provides a harmonic accompaniment with slurs and fingerings (5, 3, 2, 1, 2, 3, 5, 3, 2, 1, 2, 3, 5, 3, 2, 1, 2, 3).

Second system of musical notation, measures 4-6. The right hand continues the melodic line with slurs and fingerings (2, 1, 5, 3, 2, 1, 3). The left hand continues the harmonic accompaniment with slurs and fingerings (5, 3, 2, 1, 2, 3, 5, 4, 2, 1, 2, 4, 5, 4, 2, 1, 2, 4).

Third system of musical notation, measures 7-9. The right hand continues the melodic line with slurs and fingerings (4, 1, 2, 5, 4, 3, 2, 3, 2). The left hand continues the harmonic accompaniment with slurs and fingerings (5, 4, 2, 1, 2, 4, 5, 3, 2, 1, 2, 3, 5, 3, 2, 1, 2, 3). The tempo/mood is marked *mf*.

Fourth system of musical notation, measures 10-12. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 5, 4, 3, 3, 2, 1). The left hand continues the harmonic accompaniment with slurs and fingerings (5, 3, 2, 5, 3, 3, 3).

Fifth system of musical notation, measures 13-15. The right hand continues the melodic line with slurs and fingerings (5, 1, 3, 2, 1, 3, 5, 4, 1, 5, 4, 1, 3, 1, 3, 1). The left hand continues the harmonic accompaniment with slurs and fingerings (5, 4, 2, 1, 2, 4, 5, 4, 2, 1, 2, 4, 5, 2, 5, 3, 4, 2, 1). The system concludes with a final flourish in the right hand.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1 through 5. The piece begins with a *mf* (mezzo-forte) dynamic. The first system shows a melodic line in the treble staff and a supporting bass line. The second system introduces a *cresc.* (crescendo) marking. The third system returns to *mf*. The fourth system again features a *cresc.* marking. The fifth system is marked *f* (forte). The sixth system concludes with a *ff* (fortissimo) marking and a final chord. The notation is clear and professional, typical of a published musical score.

mf

cresc.

mf

cresc.

f

ff

ff