

DEN MANEN

MOZART'S, BEETHOVEN'S und SCHUBERT'S.

Adagio's, Larghetto's und Andante's
aus deren gefeierten Werken,

für

HARMONIUM

mit Begleitung des Pianoforte

übertragen

von

C. GEORG LICKL.

N ^o	Fl.	M.	N ^o	Fl.	M.
1. Adagio aus Mozart's Quintett (in Es.).....	1,50	= 2,50	2. Larghetto aus Beethoven's 2 ^{ter} Sinfonie.....	1,--	= 2,--
3. Allegretto aus Beethoven's 1 ^{ter} Sinfonie.....	1,--	= 2,--	4. Drey Schubert'sche Gefänge.....	1,50	= 3,--
5. Drey Mozart'sche Gefänge.....	1,--	= 2,--	6. Marche funèbre aus Beethoven's 3 ^{ter} Sinfonie.....	1,--	= 2,--
7. Andante u. Arie v. Mozart.....	1,50	= 2,50	8. Allegretto u. Adagio v. Beethoven.....	1,50	= 2,50
9. Drey Schubert'sche Gefänge.....	1,--	= 2,--	10. Drey Schubert'sche Gefänge.....	1,--	= 2,--
11. Andante cantab. aus Beethoven Op.97.....	1,50	= 2,50	12. Drey Piecen von W.A. Mozart.....	1,--	= 2,--
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13. Arie aus Mozarts Titus.....	90	= 1,50			
14. Adagio a.d. Septuor Op. 20 v. Beethoven.....	1,20	= 2,--			
15. Forelle und Am Meer v. Schubert.....	90	= 1,50			
16. Agnus Dei v. Mozart. Largo v. Beethoven.....	1,20	= 2,--			
17. Psalm 25 u. Andante v. Schubert.....	1,20	= 2,--			
18. Zwei Andante a.d. Jupiter-Sinf. v. Mozart					
u. Pastoral-Sinf. v. Beethoven.....	2,--	= 3,50			

Wien, bei Carl Haslinger, q^{dm} Tobias,
k. k. Hof- u. priv. Kunst- u. Musikalienhändler.

Berlin, SCHLESINGER'sche Buch- u. Musikhandlung.

IHR BILD.

aus F. Schuberts Schwanengesang.

PHYSHARMONICA.

ADAGIO.

1

cresc.

p *pp*

pp

cresc.

IHR BILD

aus F. Schuberts Schwanengesang.
PIANOFORTE.

AD AGIO.

The first system of the piano score for 'Ihr Bild' consists of two staves. The right hand begins with a half note chord, followed by a series of eighth notes. The left hand provides a steady accompaniment with quarter notes. A piano dynamic marking (*p*) is placed below the first measure. The system concludes with a fermata over the final chord.

The second system continues the piece. The right hand features a melodic line with some grace notes. The left hand has a more active accompaniment with eighth notes. A crescendo marking (*cresc:*) is placed above the middle of the system. The system ends with a fermata.

The third system shows a change in texture. The right hand has a more complex, flowing melodic line. The left hand accompaniment is more rhythmic. A pianissimo dynamic marking (*pp*) is placed above the middle of the system. The system ends with a fermata.

The fourth system features a more active right hand with sixteenth notes. The left hand accompaniment is steady. The system concludes with a fermata.

The fifth system continues with a melodic right hand and a steady left hand. A pianissimo dynamic marking (*pp*) is placed above the first measure, and a crescendo marking (*cresc:*) is placed above the end of the system. The system ends with a fermata.

The sixth and final system of the page shows a more intense texture. The right hand has a melodic line with some grace notes. The left hand accompaniment is more rhythmic. A forte dynamic marking (*f*) is placed above the middle of the system. The system ends with a fermata.