

*Handwritten signature: P. Veneroni*

Dono del Sig. Prof. PAOLO VENERONI



MISS

MARIA HALLE

zugeeignet.

**Herbstblätter**

für das

**PIANOFORTE**

VON

**Stephen Heller.**

OP. 109.



N° 17613.

Pf

Eigenthum der Verleger. Eingetragen in das Archiv der Union.

**B. SCHOTT'S SÖHNE, MAINZ**

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# HERBSTBLÄTTER.

STEPHEN HELLER Op. 100.



Allegro assai.

I.

8

*cresc.*

*sf sf sf*

*sf*

This system shows the first two staves of music. The upper staff begins with a *cresc.* marking and features a melodic line with slurs. The lower staff provides harmonic support with chords and moving lines. The system concludes with three measures of *sf* chords.

8

*sf sf sf*

*f*

*p riten.*

*f*

*a tempo.*

This system continues the musical piece. It features a *sf sf sf* sequence, followed by a *f* dynamic. A *p riten.* marking indicates a change in texture and tempo. The system ends with a *f* dynamic and the instruction *a tempo.*

*dolente.*

*vivamente.*

*p*

*f*

*p*

*p >*

This system is characterized by dynamic contrasts. It starts with a *dolente.* marking and a *p* dynamic, then shifts to *vivamente.* with a *f* dynamic. The system concludes with a *p* dynamic and a *p >* marking.

*stringendo ed agitato*

*ritard.*

*sf sf*

*sf sf*

This system features a *stringendo ed agitato* marking. It includes a *ritard.* instruction and concludes with two measures of *sf sf* chords.

*a tempo.*

*sf sf sf*

*più f*

*dimin.*

*poco ritenuto*

*Pod*

*\**

This system begins with *a tempo.* and features a *sf sf sf* sequence. It includes a *più f* dynamic, a *dimin.* marking, and a *poco ritenuto* instruction. The system ends with a *Pod* marking and an asterisk *\**.

*lento.* *a tempo.* *leggiere.*

The musical score consists of five systems of two staves each (treble and bass clef). The first system is marked *lento.* and features a dynamic marking of *p*. The second system is marked *a tempo.* and includes a dynamic marking of *p*. The third system features a dynamic marking of *s*. The fourth system features a dynamic marking of *mf*. The fifth system features a dynamic marking of *mf*. Performance instructions include 'Ped' (pedal) and 'A' (accents). There are also asterisks (\*) marking specific notes in several measures.



*eres - cen - do.*

8

*riten. smorzando.*

*a tempo.*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Third system of musical notation, including dynamic markings *rinforz.*, *fz*, and *ff*. A first ending bracket labeled '8' spans the final two measures.

Fourth system of musical notation, featuring dynamic markings *fz*, *dim.*, *ritard.*, and *espressivo*. A second ending bracket labeled '8' spans the final two measures.

Fifth system of musical notation, starting with the tempo marking *a tempo* and dynamic markings *p* and *mf*.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many chords and moving lines. Dynamic markings include *sf* (sforzando) and *fz* (forzando). There are also some articulation marks like accents and slurs.

Second system of musical notation. It continues the piece with similar complexity. Dynamic markings include *sf*, *ff* (fortissimo), *dimin.* (diminuendo), and *fp* (forzando piano). The word "quasi Andante" is written above the staff. Pedal markings "Ped" are present below the bass staff.

Third system of musical notation. It features a prominent triplet in the bass staff. Dynamic markings include *fz*, *ff*, *dimin.*, *fp*, and *pp* (pianissimo). Pedal markings "Ped" are used throughout the system.

Fourth system of musical notation. It continues with a similar texture. Dynamic markings include *sf*, *pp*, and *fp*. Pedal markings "Ped" are present. There are also some articulation marks like accents and slurs.

Fifth system of musical notation. It features a triplet in the bass staff. Dynamic markings include *sf*, *ritard.* (ritardando), *allentando.* (allentando), and *f*. The tempo markings "un poco rubato.", "a tempo.", and "a tempo." are present. Pedal markings "Ped" are used.

*sf slentando*  
*f*  
*ff ritenuto*  
*espressivo*

*molto ritenuto* *a tempo*  
*dolciss*  
Ped \* Ped \* Ped \*

*p*  
Ped \*

*p*

*mf* *riten.* *a tempo*  
*f*





dimin.  
espressivo. smorzando.

*p* *cres.* *cen* *do.*

*f* *ff* *riten.*

*sostenuto.* *ritenuto.* *f* *sf* *p*

*lento.* *a tempo.*



Andante tenero.

II.

*p* *pp*

*mf* *p*

*fz* *p*

*fz*

*rinforz espressivo* *fz*

Ped \* Ped \* Ped \* Ped \*

*a tempo.*

The musical score is written for piano and consists of five systems of staves. The first system begins with the tempo marking *a tempo.* and features a piano (*p*) dynamic. The second system includes a piano (*p*) dynamic, a fortissimo (*pp*) dynamic, and a piano (*p*) dynamic, with a *Ped* (pedal) marking and an asterisk (\*) indicating a specific performance instruction. The third system features a mezzo-forte (*mf*) dynamic and includes *Ped* markings and asterisks. The fourth system includes a *rinforzando* marking and *Ped* markings with asterisks. The fifth system begins with a *riten.* (ritardando) marking and features a variety of dynamics including fortissimo (*sf*), piano (*p*), mezzo-forte (*mf*), and fortissimo (*sfz*), along with *Ped* markings and asterisks.

*a tempo*

*p* *p* *p* *ff* *ff*

*fp* *p* *pp* *Ped* *p* *Ped*

*mf* *p* *dimin. p* *Ped*

*pp* *p dol. slentando.* *p ritenuto.* *pp* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Ped* \*

*ritard.* *a tempo.*

*p* *pp* *Ped* \* *Ped* \* *Ped* \* *Ped* \* *Fine.*

Catalogue des Ouvrages pour le Piano de

**F. Gernsheim.**

Suite in 4 Sätzen (N° 1. Präludium. N° 2. Andante. N° 3. Scherzo. N° 4. Introduction und Courante). Op. 8.	4 25	Romanze. Op. 15.	1 75	2 <sup>te</sup> Romanze. Op. 23.	1 25
		Variationen. Op. 18.	2 25	Fantasie. Op. 27.	3 50
		Variationen in C-moll. Op. 22.	2 —		

**Stephen Heller.**

3 Morceaux brillants. Op. 10.		Impromptus sur Hai Luli, Mélodie de H. Reber. Op. 20.	1 50	2 Cahiers contenant: Prélude, Scènes d'Enfants, Presto scherzoso. Op. 114.	
N° 1. Divertissement sur deux thèmes de l'opéra L'Elisire d'amore.	2 —	2 Impromptus sur Bergeronnette, Mélodie de H. Reber. Op. 21.	1 50	Cah. 1. Prélude, Scènes d'Enfants.	2 —
2. Rondeletto sur un motif de l'opéra Norma.	2 —	4 Fantasia-Stücke. Op. 95. In 3 Hef-ten, jedes	2 25	2. Presto scherzoso.	1 75
3. Rondeletto sur la Barcarolle de l'opéra L'Elisire d'amore.	2 —	3 Bergeries. Op. 106.	2 25	Trois Ballades. Op. 115.	3 25
Rondeau brillant. Op. 11.	2 —	4 Ländler. Op. 107.	3 25	Séparément:	
6 Caprices sur la Romance de l'opéra La Shérif. Op. 17.	2 75	4 <sup>me</sup> Scherzo. Op. 108.	2 —	N° 1. En Ré-majeur (D-dur).	1 —
Improvisata sur la Chanson du Pays, Mélodie de H. Reber. Op. 18.	2 25	Feuilles d'automne (Herbstblätter). Op. 109.	2 —	2. En Si-mineur (H-moll).	1 25
2 Caprices sur La Captive, Mélodie de H. Reber. Op. 19.	2 —	Morceaux de Ballet (Balletstücke). Op. 111.	3 25	3. En Ré-mineur (D-moll).	1 —
		Caprice humoristique (Humoreske). Op. 112.	2 75	2 Etudes. Op. 116.	2 —
		Fantaisie-Caprice. Op. 113.	3 25	3 Préludes. Op. 117.	3 25
				Variétés. Bontade, Feuillet d'Album et Air de Ballet. Op. 118.	3 25
				Bagatelle sur une Romance de l'opéra La chaste Suzanne.	1 25
				Eglogue.	1 —

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2 <sup>de</sup> Sonate. Op. 59.	2 75	Heft 1. N° 1. Alla Marcia. N° 2. Ghazel. N° 3. Geistliches Lied. N° 4. Gigue.	2 25	5. in Es-dur.	1 75
8 vermischte Clavierstücke. Op. 66.		Einzeln: N° 1. Alla Marcia.	1 —	6. in A-dur.	1 75
Heft 1. N° 1. Capricciotto. N° 2. Schlummerlied. N° 3. Agitato. N° 4. Ballade.	2 —	2. Ghazel.	— 50	Variationen. Op. 98.	2 —
Daraus einzeln: N° 2. Schlummerlied.	— 50	3. Geistliches Lied.	— 50	Aus dem Soldatenleben, Fantasie-stücke. Op. 146.	4 25
Heft 2. N° 5. Duettino. N° 6. Lied. N° 7. Etude. N° 8. Präludium, Allegro.	2 —	4. Gigue.	1 —	Einzeln:	
8 leichte Clavierstücke. Op. 79.		Heft 2. N° 5. Canon. N° 6. Rhyth-mische Studie. N° 7. Menuet. N° 8. Capricciotto.	2 25	N° 1. Recruten.	— 75
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Heft 2. N° 5. Rondino. N° 6. Scherzo. N° 7. Ballade. N° 8. Choral.	2 25	N° 2. in D-moll.	1 75	Ronde de Nuit.	1 25
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				4. Auf Patrouille.	— 75
				5. Bestattung.	1 —
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5. Chanson suisse.	1 50				
6. Gigue.	1 25				

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Séparément:		2. Menuet.	1 —	Point d'Orgue pour le 1 <sup>er</sup> morceau du 3 <sup>me</sup> Concerto, Op. 37, (en Ut-min.) de Beethoven.	1 75
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12 et 14,	chaque	4. Sarabande.	— 50	Points d'Orgue pour le Concerto en Ré-mineur de Mozart.	2 —
10, 11, 15, 17, 21, 22 et 24, chaque	1 50	5. Gavotte.	1 25		
3, 4, 9, 18 et 20, chaque	1 75	6. Passacaille.	— 75		
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		10. Bourrée.	1 —		

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