

Sechs Klavierstücke

von

PAUL JUON.

Op. 12.

<u>1.</u> Capriccio	M 1.50
2. Canzona	.. 1.50
3. Humoreske	.. 1.50
4. Étude	.. 1.50
5. Intermezzo	.. 1.50
6. Ballade	.. 1.50

BERLIN,

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(ROB. LIENAU)

WIEN: CARL HÄSSLINGER

Nº 1. Capriccio.

Paul Juon, Op. 12 Nº 1.

Poco agitato.

mf

p *cresc.* *f* *ff* *dim.*

p *f*

f *p* *cresc.*

f *sf* *p* *f* *sf* *p*

p *poco rallent.*

Meno mosso.

dim. rit. *p ben cantabile*

pp poco rit. *mf a tempo* *f*

a tempo *pp*

mf *f* *poco rit.*

a tempo *p* *poco a poco* *cresc.*

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include *f* and *p*. A *poco a poco cresc.* instruction is present.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active bass line. Dynamics include *f* and *p cresc.*

Third system of musical notation. The right hand has a melodic line with slurs, and the left hand features a rhythmic pattern of eighth notes. Dynamics include *f*.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic pattern. Dynamics include *fff fibro*, *acceler.*, *poco a poco*, and *dimin.*. There are also markings for eighth notes.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic pattern. Dynamics include *più acceler.*

Sixth system of musical notation. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic pattern. Dynamics include *rit. e dim.* and *molto rall.*

Tempo I.

The first system of musical notation consists of two staves, treble and bass clef. The music is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The melody in the treble clef features a series of eighth and sixteenth notes, often beamed together, with some notes marked with accents. The bass clef provides a steady accompaniment with eighth notes.

The second system continues the piece. It includes dynamic markings: *p* (piano) in the middle of the system, *cresc.* (crescendo) in the second measure, and *f* (forte) in the third measure. The treble clef has more complex rhythmic patterns, including some triplets and slurs. The bass clef continues with a consistent eighth-note accompaniment.

The third system features a *poco a poco dim.* (poco a poco diminuendo) marking in the second measure. The treble clef has a more active melody with many slurs and ties. The bass clef accompaniment becomes more chordal, with some notes beamed together.

The fourth system shows a *p* (piano) marking in the first measure. The treble clef has a series of chords and moving lines. The bass clef continues with eighth-note accompaniment, with some notes beamed together.

The fifth system features a *f* (forte) marking in the second measure. The treble clef has a melody with many slurs and ties. The bass clef continues with eighth-note accompaniment, with some notes beamed together.

8

cresc. **ff** *sfz* *p*

This system contains the first two staves of music. The upper staff features a complex melodic line with many slurs and accents. The lower staff provides harmonic support with chords and moving lines. A dynamic marking of *cresc.* is placed above the lower staff. The system concludes with a **ff** dynamic and a *sfz p* marking.

ff *sfz* *p* *p*

This system continues the musical piece. The upper staff has a melodic line with slurs and accents. The lower staff has a more rhythmic accompaniment. Dynamics include **ff**, *sfz*, *p*, and *p*.

poco a poco dimin. e rall.

This system shows a transition in the lower staff, with a melodic line that gradually decays. The dynamic marking is *poco a poco dimin. e rall.*

morendo

This system continues the decaying melodic line in the lower staff. The dynamic marking is *morendo*.

Adagio molto.

mp *cresc. molto e rit.* **ff**

Ad.

This system marks the beginning of a new section with the tempo **Adagio molto.** The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamics include *mp*, *cresc. molto e rit.*, and **ff**. The system ends with a *Ad.* marking.

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- | | |
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Nº 2. Canzona.

Paul Juon, Op. 12 Nº 2.

Andante con moto.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Andante con moto'. The score includes various dynamic markings and performance instructions:

- System 1: *simple p* (piano), *cresc.* (crescendo)
- System 2: *dim.* (diminuendo)
- System 3: *poco rit.* (poco ritardando), *a tempo* (return to tempo)
- System 4: *poco a poco crescendo* (poco a poco crescendo)
- System 5: *f* (forte), *dim.* (diminuendo)

poco rit.

First system of musical notation. The piece is in a key with four sharps (F#, C#, G#, D#) and a 3/4 time signature. The tempo is marked *poco rit.*. The first measure is marked *p* (piano) and the second measure is marked *mf* (mezzo-forte). The music consists of a melody in the right hand and a bass line in the left hand, with various articulations and slurs.

a tempo

Second system of musical notation. The tempo is marked *a tempo*. The music continues with the same melodic and bass lines as the first system, maintaining the 3/4 time signature and key signature.

dim.

Third system of musical notation. The tempo is marked *poco rit.*. The first measure is marked *dim.* (diminuendo). The second measure is marked *p* (piano). The system concludes with a first ending bracket labeled "1.".

Allegretto.

8

Fourth system of musical notation. It begins with a second ending bracket labeled "2.". The first measure is marked *pp* (pianissimo). The second measure is marked *giocososo* (playful). The system includes a triplet of eighth notes in the bass line.

Fifth system of musical notation. The first measure is marked *poco rit.*. The second measure is marked *a tempo*. The system concludes with a first ending bracket labeled "8".

8

cresc. *mf*

First system of a piano score in G major. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment. A dynamic marking of *cresc.* is placed above the first measure, and *mf* is placed above the third measure. A dotted line above the staff indicates a first ending bracket.

f *p* *ff*

Second system of the piano score. The right hand continues with chords and melodic fragments, and the left hand has a more active bass line. Dynamic markings *f*, *p*, and *ff* are placed above the first, second, and third measures respectively.

Third system of the piano score. The right hand has a melodic line with accents, and the left hand continues with a steady accompaniment.

poco rit. *a tempo* *f*

Fourth system of the piano score. The right hand features a melodic line with a *poco rit.* marking above the first measure, followed by an *a tempo* marking above the second measure. A dynamic marking of *f* is placed above the third measure.

cresc. *f* *molto rit.*

Fifth system of the piano score. The right hand has a melodic line with a *cresc.* marking above the first measure, followed by a *f* marking above the second measure. The system concludes with a *molto rit.* marking above the final measure.

mf poco meno mosso *a tempo*

This system contains two staves of music. The upper staff is in bass clef and features a series of chords with a melodic line. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The tempo marking *a tempo* is placed above the first measure of the upper staff.

molto rit. **Tempo I.** *pp sempre*

This system contains two staves of music. The upper staff is in bass clef and the lower staff is in bass clef. The tempo marking *molto rit.* is above the first measure, and **Tempo I.** is above the second measure. The dynamic marking *pp sempre* is above the third measure.

cresc.

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The dynamic marking *cresc.* is above the final measure.

a tempo *poco rit.*

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The tempo marking *a tempo* is above the first measure, and *poco rit.* is above the fifth measure.

sempre cresc.

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The dynamic marking *sempre cresc.* is above the first measure.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music includes a dynamic marking of *f* (forte) and various note values with slurs.

Second system of musical notation, featuring a treble and bass clef with a key signature of three sharps. It includes dynamic markings of *p* (piano) and *poco rit.* (poco ritardando), along with various note values and slurs.

Third system of musical notation, featuring a treble and bass clef with a key signature of three sharps. It includes the tempo marking *a tempo* and the dynamic marking *cresc.* (crescendo), along with various note values and slurs.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of three sharps. It includes the tempo marking *poco a poco ritard. e dim.* (poco a poco ritardando e diminuendo), along with various note values and slurs.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of three sharps. It includes the tempo marking *molto rit.* (molto ritardando) and the dynamic marking *pp* (pianissimo), along with various note values and slurs.

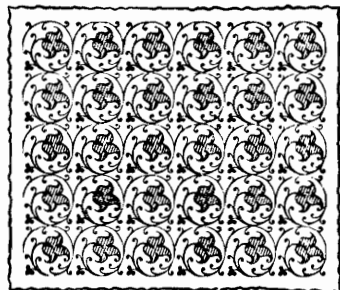
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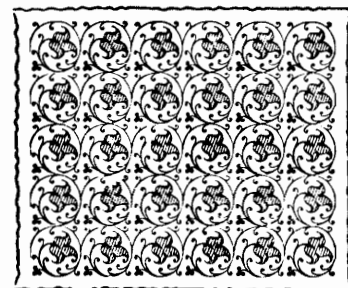
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WIEN, CARL HASLINGER

№ 3. Humoreske.

Paul Juon, Op. 12 № 3.

Allegro non troppo.

p leggiero *sfz*

p *sfz* *p*

1. 2. *con grazia* *p*

f *sfz*

First system of a piano score. The right hand features a melodic line with accents and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *ffz*, *p*, *ff*, and *p*.

Second system of a piano score. The right hand has a dense, flowing texture with many slurs and accents. The left hand continues with a steady accompaniment. Dynamics include *ff*, *ffz*, and *p*.

Third system of a piano score. The right hand features a series of chords and melodic fragments. The left hand has a consistent accompaniment. Dynamics include *f. p* and *ffz*.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *pp* and *p*. The system concludes with a *poco rit.* marking and two first endings.

Fifth system of a piano score. The right hand features a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *f risoluto* and *cresc.*

leggiemente

dim.

sempre pp

This system contains the first two staves of music. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'leggiemente' and the dynamics include 'dim.' and 'sempre pp'.

poco cresc.

This system continues the musical piece. The upper staff has a more active melodic line with slurs. The lower staff continues with a steady accompaniment. The dynamic marking 'poco cresc.' is present.

p

This system shows a continuation of the musical texture. The upper staff has a melodic line with some grace notes. The lower staff has a consistent accompaniment. The dynamic marking 'p' is used.

poco a poco accel. e cresc.

p

mf

This system features a more complex melodic line in the upper staff with many slurs and ties. The lower staff accompaniment is also more active. The dynamic markings 'p' and 'mf' are present, along with the instruction 'poco a poco accel. e cresc.'.

molto cresc.

fff

m.g. fiero

m.dr.

This system concludes the piece with a powerful and dramatic ending. The upper staff has a very active melodic line with many slurs and ties. The lower staff accompaniment is also very active. The dynamic markings 'molto cresc.', 'fff', 'm.g. fiero', and 'm.dr.' are present.

Tempo I.

pp leggiermente

sempre pp

molto cresc.
sfz

p
con grazia
p

f

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many beamed notes. Dynamic markings include *ffz*, *f*, and *p*. The key signature has one flat.

Second system of musical notation, continuing the piece. It features a prominent melodic line in the treble clef with many beamed notes. Dynamic markings include *f*, *ffz*, and *p*. The key signature has one flat.

Third system of musical notation, continuing the piece. It features a complex rhythmic pattern with many beamed notes. Dynamic markings include *ffz p* and *ffz*. The key signature has one flat.

Fourth system of musical notation, continuing the piece. It features a complex rhythmic pattern with many beamed notes. Dynamic markings include *pp*, *p*, *poco ritard.*, and *dim.*. The key signature has one flat.

Fifth system of musical notation, concluding the piece. It features a complex rhythmic pattern with many beamed notes. Dynamic markings include *pp* and *p*. The key signature has one flat. The system ends with a double bar line.



KOMPOSITIONEN VON PAUL JUON

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WIEN, CARL HASLINGER.

No 4. Etude.

Paul Juon, Op. 12 No 4.

Vivace assai.

f

dim.

p

cresc.

molto cresc.

ff

dim.

The first system of music consists of two staves. The upper staff contains a melodic line with slurs and ties, starting with a piano (*p*) dynamic. The lower staff provides harmonic support with chords and single notes. A crescendo (*cresc.*) marking is placed between the two staves, leading to a forte (*f*) dynamic in the final measure of the system.

The second system continues the musical piece. The upper staff features a melodic line with slurs and ties, marked with a fortissimo (*ff*) dynamic. The lower staff continues with harmonic accompaniment. A dynamic hairpin is visible in the lower staff, indicating a change in volume.

The third system shows a melodic line in the upper staff with slurs and ties, marked with *poco a poco dim.* (gradually decreasing). The lower staff continues with harmonic accompaniment, including some notes with accents.

The fourth system features a melodic line in the upper staff with slurs and ties, marked with a piano (*p*) dynamic. The lower staff continues with harmonic accompaniment, including notes with accents.

The fifth system features a melodic line in the upper staff with slurs and ties, marked with a piano (*p*) dynamic. The lower staff continues with harmonic accompaniment, including notes with accents and sfz (sforzando) markings.

First system of musical notation. The treble clef staff begins with a dynamic marking of *mf*. The bass clef staff begins with a dynamic marking of *p*. Both staves feature a series of chords and melodic lines with slurs and ties.

Second system of musical notation. The bass clef staff begins with a dynamic marking of *p*. The system continues with chords and melodic lines in both staves.

Third system of musical notation. The treble clef staff begins with a dynamic marking of *cresc.*. The system continues with chords and melodic lines in both staves.

Fourth system of musical notation. The treble clef staff begins with a dynamic marking of *f*. The system continues with chords and melodic lines in both staves.

Fifth system of musical notation. The treble clef staff begins with a dynamic marking of *f* and *cresc.*. The system continues with chords and melodic lines in both staves.

The first system of music consists of two staves. The upper staff (treble clef) features a series of chords and melodic fragments, with some notes beamed together. The lower staff (bass clef) contains a more active melodic line with eighth and sixteenth notes, often beamed in groups. The key signature has two sharps (F# and C#).

The second system continues the musical piece. It includes performance instructions: *poco a poco accel.* (poco a poco accel.) in the first measure and *dim.* (dim.) in the fourth measure. The notation shows a transition in the bass line, with some notes marked with accents (>).

The third system features performance instructions: *a tempo* (a tempo) above the staff in the fourth measure, *rallent.* (rallent.) above the staff in the fifth measure, and *p* (piano) in the sixth measure. The bass line has a *sfz* (sforzando) marking in the fifth measure. The upper staff has a *p* marking in the sixth measure.

The fourth system includes the instruction *dimin.* (dimin.) above the staff in the second measure. The notation shows a continuation of the melodic and harmonic material from the previous systems.

The fifth system includes performance instructions: *p* (piano) in the first measure, *cresc.* (crescendo) in the second measure, *acceler.* (accelerando) above the staff in the third measure, and *molto cresc.* (molto crescendo) in the sixth measure. The notation shows a final melodic flourish in the upper staff and a concluding bass line.

a tempo I

8

sf *ff*

This system contains the first two staves of music. The upper staff features a melodic line with a slur and an '8' above it. The lower staff has a bass line with a slur and dynamic markings *sf* and *ff*.

sempre f *p*

This system contains the next two staves. The lower staff has dynamic markings *sempre f* and *p*.

cresc.

This system contains the third and fourth staves. The lower staff has a *cresc.* marking.

8

ff

This system contains the fifth and sixth staves. The upper staff has a slur and an '8' above it. The lower staff has a *ff* marking.

8

dim. *p*

This system contains the seventh and eighth staves. The upper staff has a slur and an '8' above it. The lower staff has *dim.* and *p* markings.

First system of musical notation. The upper staff (treble clef) features a melodic line with slurs and accents, marked with an 8-measure breath mark. The lower staff (bass clef) provides harmonic accompaniment. Dynamics include *cresc. molto* and *ff*.

Second system of musical notation. The upper staff continues the melodic line with slurs and accents, marked with an 8-measure breath mark. The lower staff continues the accompaniment. Dynamics include *poco a poco dim.*

Third system of musical notation. The upper staff continues the melodic line with slurs and accents, marked with an 8-measure breath mark. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff continues the melodic line with slurs and accents, marked with an 8-measure breath mark. The lower staff continues the accompaniment. Dynamics include *p*, *cresc.*, and *f*. *sfz* markings are present below the lower staff.

Fifth system of musical notation. The upper staff continues the melodic line with slurs and accents, marked with an 8-measure breath mark. The lower staff continues the accompaniment. Dynamics include *ff*.

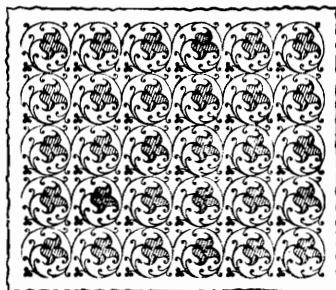
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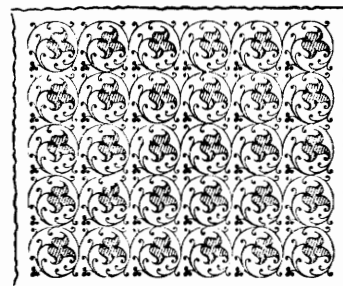
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WIEN, CARL HASLINGER.

Nº 5. Intermezzo.

Paul Juon, Op. 12 Nº 5.

Andantino.

pp

poco rit.

Poco più mosso.

mf

p poco rit.

Quasi Allegretto.

First system of musical notation for 'Quasi Allegretto'. It consists of two staves (treble and bass clef). The music features a rhythmic pattern of eighth notes with slurs and accents. The dynamic marking *poco più f* is written in the bass staff.

Second system of musical notation for 'Quasi Allegretto'. It consists of two staves. The music continues with the same rhythmic pattern. The dynamic marking *cresc.* is written in the bass staff.

Third system of musical notation for 'Quasi Allegretto'. It consists of two staves. The music continues with the same rhythmic pattern.

Fourth system of musical notation for 'Quasi Allegretto'. It consists of two staves. The music concludes with a double bar line. The dynamic marking *dim.* is written in the bass staff, and *poco rit.* is written in the treble staff.

Poco meno mosso.

First system of musical notation for 'Poco meno mosso'. It consists of two staves. The music features a slower, more legato style with slurs and accents. The dynamic marking *p ben legato* is written in the bass staff, and *con Ped.* is written below the bass staff.

The image displays a musical score for piano, consisting of six systems of staves. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Dynamic markings are placed throughout the score: *poco cresc.* in the first system, *mf* in the second, *poco dim.* in the third, *f* in the fourth, and *sfz molto rit. e dim.* in the fifth. The score concludes with a double bar line and repeat dots at the end of the sixth system.

Tempo I.
molto cantabile

pp *poco a poco cresc.*

The first system of music consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The dynamic starts at *pp* and gradually increases as indicated by the *poco a poco cresc.* marking.

mf *dim.*

The second system contains four measures. The melodic line continues with similar rhythmic patterns. The dynamic is marked *mf* and then *dim.* (diminuendo) towards the end of the system.

poco rit.

The third system consists of four measures. The tempo is marked *poco rit.* (poco ritardando), indicating a slight slowing down of the music.

mf *poco a poco dim. e ritard.*

The fourth system contains four measures. The dynamic is *mf*, and the tempo is marked *poco a poco dim. e ritard.* (poco a poco diminuendo e ritardando), indicating a gradual decrease in volume and tempo.

molto rit. *dim.*

The fifth system consists of four measures, ending with a double bar line. The tempo is marked *molto rit.* (molto ritardando), and the dynamic is *dim.* (diminuendo).

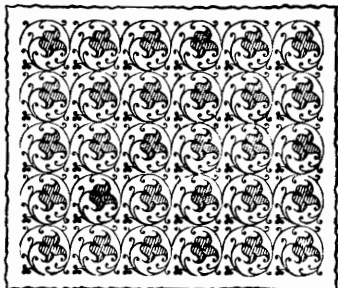
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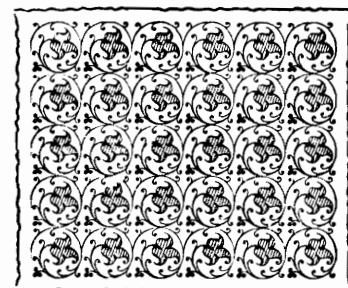
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PAUL JUON.

Op. 12.

1. Capriccio	M 1.50
2. Canzona	„ 1.50
3. Humoreske	„ 1.50
4. Étude	„ 1.50
5. Intermezzo	„ 1.50
<u>6. Ballade</u>	„ 1.50

BERLIN,
Verlag der Schlesinger'schen Buch- & Musikhandlung
(ROB. LIENAU)

WIEN, CARL HASLINGER.

Nº 6. Ballade.

Paul Juon, Op. 12 Nº 6.

Moderato, ma non troppo.

ben marcato
ff
m.d.
m.g.

Poco più animato.

ff
p
pp

cresc. *sfz* *sfz dim.*

f molto cresc. *ff* *m.g.*

p

sempre f *poco rit.* *a tempo*

First system of a piano score. The right hand features a complex, rhythmic texture with many beamed notes and chords. The left hand has a more melodic line. Dynamics include *p* and *pp*. A *poco rit.* marking is present at the end of the system.

L'istesso tempo.

Second system of the piano score. The tempo is marked *L'istesso tempo.* The music is characterized by flowing, melodic lines in both hands. The dynamic is *mf molto cantabile*.

Third system of the piano score. The melodic lines continue with grace notes and slurs. A *cresc.* marking is visible in the right hand.

Fourth system of the piano score. The texture remains fluid. Dynamics include *dim.* and *cresc.*

Fifth system of the piano score. The music becomes more rhythmic and driving. The dynamic is *mf molto espress.*

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system includes dynamic markings *cresc.* and *mf*, and tempo markings *poco rit.* and *a tempo*. The music features complex chordal textures with many accidentals.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The system includes a *poco rit.* tempo marking. The music continues with dense chordal patterns.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The system includes dynamic markings *f*, *cresc.*, *f*, and *dim.*, and tempo markings *poco accel.* and *poco rit.*. A first ending bracket with the number 8 is present in the upper staff.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The system includes dynamic markings *f* and *p*, and a tempo marking *a tempo*. The music features a rhythmic pattern of eighth notes in the bass staff.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The system includes dynamic markings *molto cresc.* and *ff*, and a tempo marking *accel.*. A first ending bracket with the number 8 is present in the upper staff.

a tempo

p.

pp *cresc.*

sfz *dim.*

fmolto cresc. *ff* *m.g.*

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings such as *pp*.

Second system of musical notation, continuing the piece with dynamic markings such as *pp*.

Third system of musical notation, including tempo markings like *a tempo* and *poco rit.*, and dynamic markings such as *ff*, *pp*, and *f*.

Fourth system of musical notation, featuring tempo markings like *a tempo* and dynamic markings such as *ff*, *m.d.*, and *cresc.*.

Fifth system of musical notation, including tempo markings like *molto rit.* and dynamic markings such as *fff*.

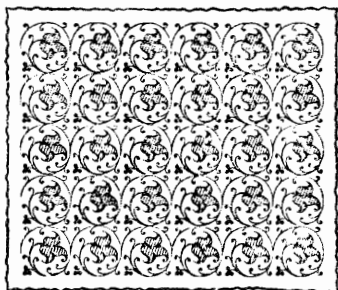
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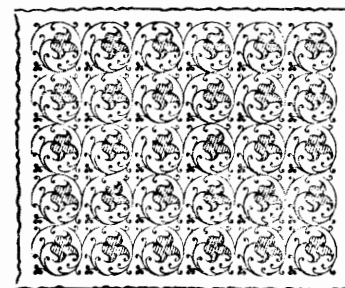
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