

# Kompositionen

von

# C. Adolf Lorenz.

(Stettin.)

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| —   |  |  |
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WIEN, Anton Goll.  
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Generalvertretung und Lager von Schiedmayer-Harmonium.  
 Auslieferungslager bei F. Volekmar in Leipzig.

*Closed Shelf*

# Pastorale.

(Abendfrieden\*).

C. Adolf Lorenz, Op.52 B/C.

Moderato.  $\text{♩} = 60.$

1. Violine. *p* *cresc.*

2. Violine. *p* *cresc.*

Violoncell. *p* *cresc.* *pizz.*

Harmonium. *Melodie etwas hervortretend*  
*p cantabile* *cresc.* *cresc.*

Klavier. *p* *cresc.*

*cresc.* *f*

*arco* *cresc.* *f*

*cresc.* *f*

*cresc.* *f*

\*) Dieses Pastorale ist als Duo für Harmonium und Klavier (ohne Streich-Instrumente) ausführbar.  
 Eigentum für alle Länder, Carl Simon, Musikverlag, Berlin SW.12. C. S. 2512. 2513.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal lines begin with a *p* (piano) dynamic and transition to *f* (forte) later in the system. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from *p* to *f*.

The second system continues the musical score. It includes performance instructions: *pizz.* (pizzicato) in the bass line, *arco* (arco) in the bass line, and *cantabile* (cantabile) written below the bass line. The dynamics include *p*, *mf*, and *f*. A five-fingered scale-like passage is marked with a '5' above it in the vocal line.

The third system features the instruction *Melodie hervortretend* (Melody prominent) above the vocal line. The dynamics are *p* and *mf*. The piano accompaniment has a more active bass line with some chords.

The fourth system concludes the page. It includes dynamics *p* and *mf*. The piano accompaniment features complex chordal textures and fingerings, with some notes marked with '7' for the seventh finger. The system ends with a *mf* dynamic.

First system of musical notation, including vocal lines and piano accompaniment. The system features a vocal line with a five-fingered scale-like passage marked with a '5' and a 'cresc.' dynamic. The piano accompaniment includes a treble clef line with a 'cresc.' dynamic and a bass clef line with a 'cresc.' dynamic. The key signature has two flats and the time signature is 4/4.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a treble clef line with a 'cresc.' dynamic and a bass clef line with a 'cresc.' dynamic. The key signature has two flats and the time signature is 4/4.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a treble clef line with a 'cresc.' dynamic and a bass clef line with a 'cresc.' dynamic. The key signature has two flats and the time signature is 4/4.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a treble clef line with a 'cresc.' dynamic and a bass clef line with a 'cresc.' dynamic. The key signature has two flats and the time signature is 4/4.

The musical score is arranged in four systems. The first system consists of three staves: two vocal staves and a piano accompaniment staff. The second system consists of two staves: a vocal staff and a piano accompaniment staff. The third system consists of two staves: a vocal staff and a piano accompaniment staff. The fourth system consists of two staves: a vocal staff and a piano accompaniment staff. The score includes dynamic markings such as *sempre cresc.* and *rit.*, and a piano dynamic marking *p*.

The musical score consists of several systems. The first system includes a vocal line starting with *a tempo* and *mf*, and a piano accompaniment. The second system continues the vocal line with *cresc.* and includes piano accompaniment. The third system features a piano accompaniment with *mf* and *cresc.* markings. The fourth system shows a vocal line with *a tempo* and *mf*, and piano accompaniment with *cresc.*. The fifth system continues the vocal line with *cresc.* and piano accompaniment. The sixth system shows piano accompaniment with *cresc.*. The seventh system continues the piano accompaniment with *cresc.*. The eighth system shows piano accompaniment with *cresc.*. The score concludes with a final measure in 6/8 time.

The image displays a musical score for piano and voice, organized into four systems. Each system consists of three staves: a vocal line (top), a piano accompaniment line (middle), and a piano solo line (bottom). The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes dynamic markings such as *cresc.* (crescendo) and *f* (forte). The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The piano solo line shows intricate sixteenth-note passages in both hands. The vocal line consists of a melodic line with some rests and slurs.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has four staves: two for the voice (treble clef) and two for the piano (treble and bass clef). The piano part features a strong bass line starting with a fortissimo (*f*) dynamic. The second system also has four staves, with the piano part continuing its complex texture. The third system has four staves, with the piano part concluding with a mezzo-forte (*mf*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings.



Musical score system 1, consisting of five staves. The top three staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is two sharps (F# and C#). The first vocal staff begins with a *mf* dynamic marking. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and chords in the left hand.

Musical score system 2, consisting of three staves. The top two staves are for vocal parts, and the bottom is for piano accompaniment. The key signature remains two sharps. All three staves begin with a *ff* dynamic marking. The vocal parts feature long, sustained notes with slurs, while the piano accompaniment provides harmonic support with chords and moving lines.

Musical score system 3, consisting of two staves for piano accompaniment. The key signature is two sharps. The system features a *ff* dynamic marking. The right hand plays chords and moving lines, while the left hand provides a steady harmonic foundation with chords.

Musical score system 4, consisting of two staves for piano accompaniment. The key signature is two sharps. The system features a *ff* dynamic marking. The right hand has a highly active, sixteenth-note melodic line, while the left hand plays a more rhythmic accompaniment with chords and moving lines.

This musical score is arranged in four systems, each containing two staves. The top two staves of each system are for a string ensemble (Violins and Violas), and the bottom two are for a piano. The key signature is D major (two sharps) and the time signature is 4/4. The first system features a *fff* dynamic marking. The second system features a *fff* dynamic marking. The third system features a *dim.* dynamic marking. The fourth system features a *dim.* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for Harmonium, page 11. The score is in G major (one sharp) and 3/4 time. It consists of four systems of staves. The first system has three staves: two vocal staves and a piano accompaniment. The second system has two staves: a vocal staff and a piano accompaniment. The third system has two staves: a vocal staff and a piano accompaniment. The fourth system has two staves: a vocal staff and a piano accompaniment. Dynamics include *p*, *mf*, *rit.*, and *pp*. There are also markings for "rit. 3" and "3".

Empfehlenswerte Handbücher für jeden Harmoniumspieler:

Wilhelm Riehm, *Das Harmonium, sein Bau und seine Behandlung*, mit Figurentafeln, gebd. M. 2,50, brosch. M. 2,00.

Max Allihn, *Wegweiser durch die Harmonium-Musik mit Vorwort: Harmoniumbau*, brosch. M. 1,80, durchschossen gebd. M. 3,00.

Carl Simon, *Harmonium-Musik-(Sortiments-)Katalog Bd. II*, M. 1,00 nebst Verlags-Verzeichnis Nr. 129.

Fussnote (C. S. 307.)

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für

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