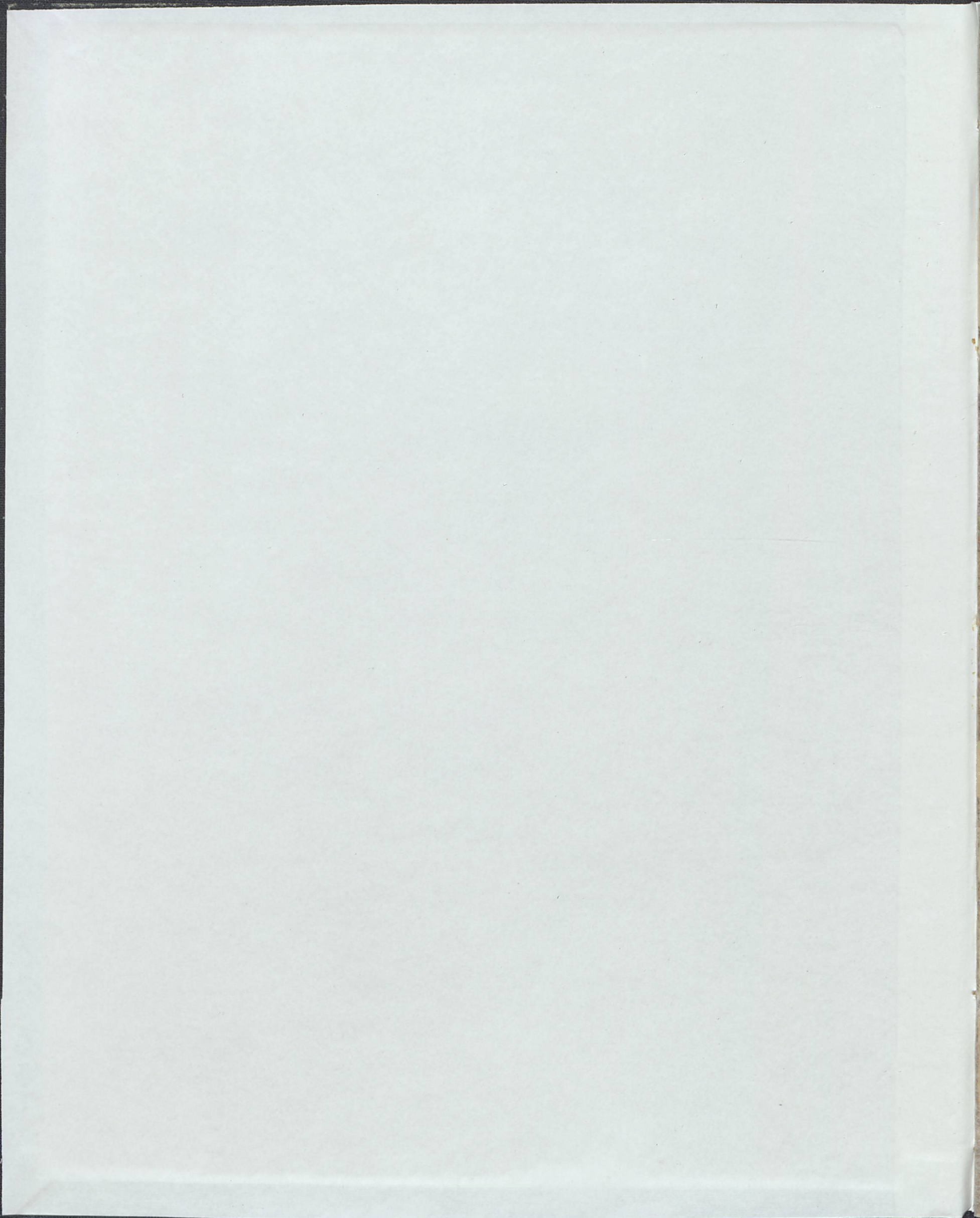


39799



SECRET D'AMOUR

Stille Liebe.



GAVOTTE

PAR

ce 1894

RICHARD EILENBERG.

OP. 218.

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1898

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Compositionen von Richard Eilenberg.

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Op.	Titel	M.
50.	Das erste Herzklopfen. Salonstück	1.50
50.	Das erste Herzklopfen. Salonstück, erleichtert von L. Streabbog	1.30
51.	J'y pense. Gavotte	1.50
51.	J'y pense. Gavotte, erleichtert von L. Streabbog	1.50
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52.	Die Mühle im Schwarzwald. Idylle, erleichtert von L. Streabbog	1.50
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54.	Lachtäubchen. Salonstück, erleichtert von L. Streabbog	1.50
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60.	Liebesgötter. Salonstück	1.50
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63.	Forellen. Salon-Mazurka	1.30
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65.	Rothkämpchen (Le petit chaperon rouge). Tonstück	1.30
66.	Immer fesch. Marsch	1.30
67.	Graziosa. Bluette	1.30
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69.	Die Jagd nach dem Glück. Grosser Galopp	1.30
70.	Carmen Sylva (Waldesruh). Salonstück	1.30
71.	Nesthökchen. Salonstück	1.30
72.	Auf Capri. Barcarole	1.30
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162.	Im Feenhain. Salonstück	1.50
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172.	Herzblättchen. Charakterstück	1.50
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174.	Blümlein hab' mich lieb. Salonstück	1.50
176.	Nur Dir allein. Serenade	1.50
177.	Mein erster Ball. Intermezzo-Walzer	1.50
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179.	Sag's noch einmal. Walzer	1.80
180.	Die Post kommt. Charakterstück	1.50
181.	Sourire de bonheur. Morceau de Salon	1.80
182.	Die Hasenjagd. Galopp	1.50
183.	Am Spinnrad. Charakterstück	1.80
184.	Venetianer-Marsch	1.50
185.	Auf dem Schaukelpferd. Charakterstück	1.50
213.	Der Zaunkönig. Charakterstück	1.30
214.	Jetzt kommt das Militär. Marsch	1.30
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52.	1.80
53.	1.50
54.	1.50
55.	1.50
56.	1.50
57.	1.80
58.	1.30
59.	1.50
60.	1.80
61.	1.50
62.	1.80
63.	1.50
64.	2.30
65.	1.80
66.	1.50
67.	1.50
68.	2.50
69.	1.50
70.	1.80
71.	1.80
72.	1.50
161.	1.80
162.	1.80
163.	1.80
164.	2.30
165.	1.80
166.	1.80
167.	1.80
168.	1.80
169.	1.80
170.	1.80
171.	1.80
172.	1.80
173.	1.80
174.	1.80
176.	1.80
177.	2.30
178.	1.80
179.	2.30
180.	1.80
181.	2.—
182.	1.80
183.	2.—
184.	1.80
185.	1.80
213.	1.80
214.	2.—
215.	2.30
216.	2.—
217.	2.30
218.	1.80
219.	2.—
220.	2.—
221.	2.50
222.	1.80
223.	1.80
224.	1.80
225.	1.80
226.	2.50
227.	2.—
228.	2.—
229.	1.80
230.	1.80
253.	1.80
254.	2.—

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Op.	M.
51.	1.80
52.	1.80
53.	1.50
54.	1.80
55.	1.50
56.	1.50
57.	2.10
58.	1.30
59.	1.80
60.	2.—
61.	1.80
62.	1.80
63.	2.—
64.	2.30
65.	2.10
66.	2.10
67.	1.80
68.	2.30
69.	1.50
70.	1.80
71.	1.80
72.	1.50
161.	1.80
162.	1.80
163.	1.80
164.	2.50
165.	1.80
166.	1.80
167.	1.80
168.	1.80
169.	1.80
170.	1.80
171.	1.80
172.	1.80
173.	1.80
174.	1.80
176.	1.80
177.	1.80
178.	1.80
179.	2.30
180.	1.80
181.	1.80
182.	1.80
183.	1.80
184.	1.80
185.	1.80
213.	1.80
214.	1.80
215.	2.30
216.	2.—
217.	2.—
218.	1.80
219.	2.—
220.	2.—
221.	2.—
222.	2.—
223.	2.—
224.	2.—
225.	2.—
226.	2.—
227.	2.—
228.	2.—
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p

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Rich. Eilenberg . Le marteau de l'Orfèvre . Morceau de Salon . Op. 215 .

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p

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p

Musical score for Rich. Eilenberg's 'Sans peur et sans reproche' (Marche, Op. 166). It features a treble and bass clef with a 2/4 time signature. The piece is marked 'p' (piano). The notation includes various rhythmic patterns and articulation marks.

Rich. Eilenberg . Sur les chevaux de Bois . Morceau caractéristique . Op. 185 .

Frs 175. M. 1. 50. -

Allegretto.
fp

Musical score for Rich. Eilenberg's 'Sur les chevaux de Bois' (Morceau caractéristique, Op. 185). It features a treble and bass clef with a 2/4 time signature. The piece is marked 'Allegretto' and 'fp' (fortissimo). The notation includes various rhythmic patterns and articulation marks.

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Stille Liebe. — Secret d'Amour.

Gavotte.

Richard Eilenberg, Op. 218.

Moderato.

Piano.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The melody in the upper staff starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line starts with a quarter note G2, followed by eighth notes A2, B2, and C3.

The second system of musical notation continues the piece. It features a mezzo-forte (*mf*) dynamic marking. The upper staff has a melodic line with some slurs, and the bass line provides harmonic support with chords and moving lines.

The third system of musical notation continues the piece. It features a piano (*p*) dynamic marking. The upper staff has a melodic line with some slurs, and the bass line provides harmonic support with chords and moving lines.

The fourth system of musical notation continues the piece. It features a mezzo-forte (*mf*) dynamic marking. The upper staff has a melodic line with some slurs, and the bass line provides harmonic support with chords and moving lines.

The fifth system of musical notation continues the piece. It features a mezzo-forte (*mf*) dynamic marking. The upper staff has a melodic line with some slurs, and the bass line provides harmonic support with chords and moving lines.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together, and rests. The bass staff begins with a bass clef and contains a series of eighth notes, some beamed together, and rests.

The second system of music continues with two staves. It includes performance markings: *ritard.* (ritardando) above the treble staff in the second measure, *a tempo* above the treble staff in the third measure, and *p dolce* (piano dolce) above the bass staff in the third measure. The notation includes various note values and rests.

The third system of music consists of two staves. The treble staff features a melodic line with eighth and sixteenth notes, some beamed together, and rests. The bass staff features a harmonic line with chords and eighth notes, some beamed together, and rests.

The fourth system of music consists of two staves. It includes a *p* (piano) marking above the bass staff in the third measure. The notation includes various note values and rests.

The fifth system of music consists of two staves. It includes a *mf* (mezzo-forte) marking above the bass staff in the third measure. The notation includes various note values and rests.

The sixth system of music consists of two staves. It includes *mf* (mezzo-forte) markings above the bass staff in the first and second measures, and a *p* (piano) marking above the bass staff in the fourth measure. The notation includes various note values and rests.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a series of chords and eighth-note patterns in both hands.

Second system of musical notation, continuing the piece. It includes a treble clef and a bass clef. The melody in the treble clef shows some chromatic movement, including a sharp sign (#) in the second measure.

Third system of musical notation, continuing the piece. It includes a treble clef and a bass clef. The music continues with similar chordal and rhythmic patterns.

Fourth system of musical notation, featuring a *risoluto* marking above the treble staff. The music becomes more active with sixteenth-note patterns. A dynamic marking of *f* (forte) is present in the final measure of the system.

Fifth system of musical notation, continuing the piece. It includes a treble clef and a bass clef. The music features a series of chords and eighth-note patterns.

Sixth system of musical notation, concluding the piece. It includes a treble clef and a bass clef. The system features a *ritard.* (ritardando) marking above the treble staff and dynamic markings of *mf* (mezzo-forte) and *p* (piano) in the lower staff.

a tempo

mf *p*

f

a tempo

mf *p* *mf*

ritard. *a tempo*

p *p*

The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes, followed by a half note. The bass staff provides a harmonic accompaniment with chords and eighth notes. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

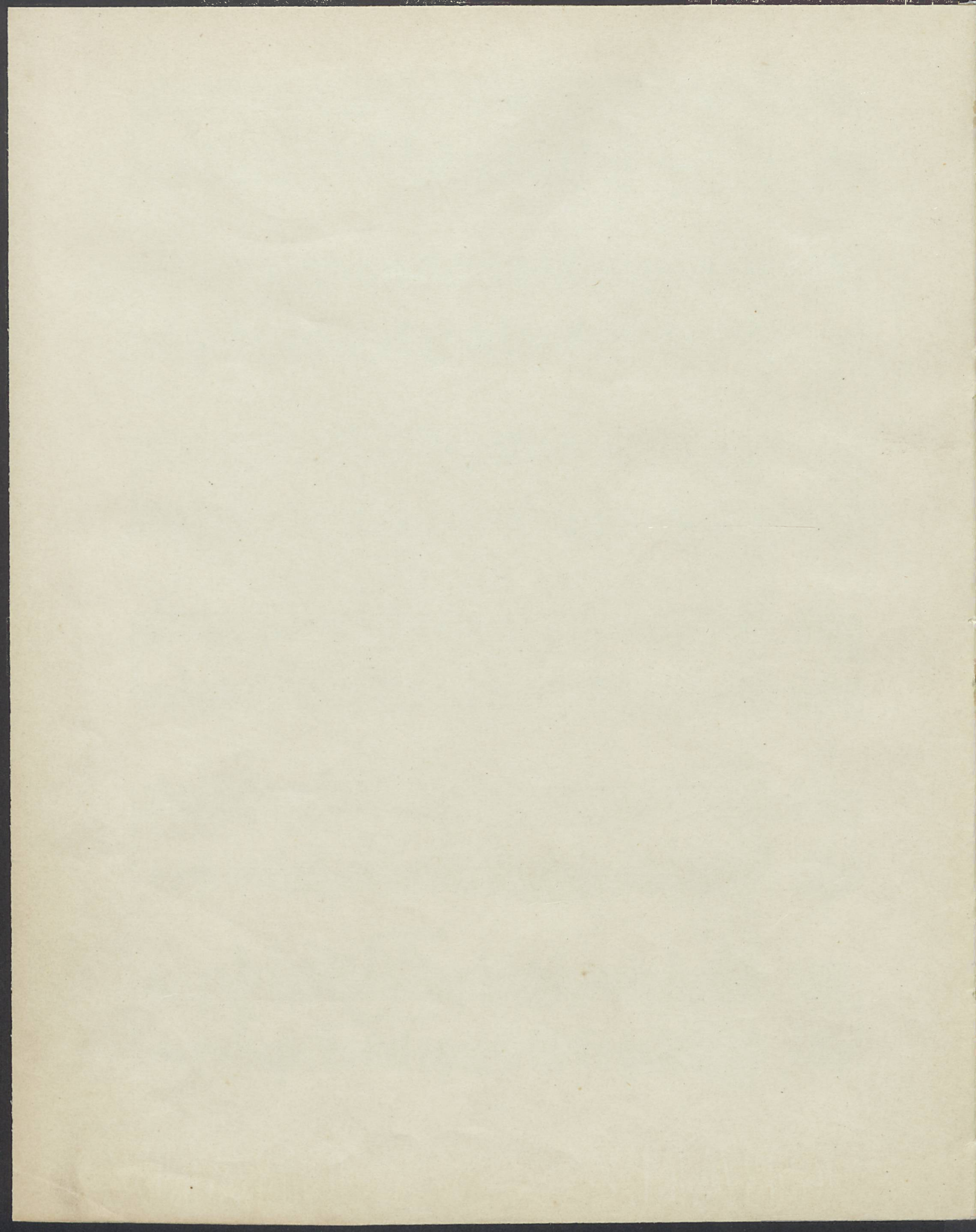
The second system continues the musical piece. The treble staff features a melodic line with some slurs, and the bass staff continues with a steady accompaniment. The dynamics remain consistent with the previous system.

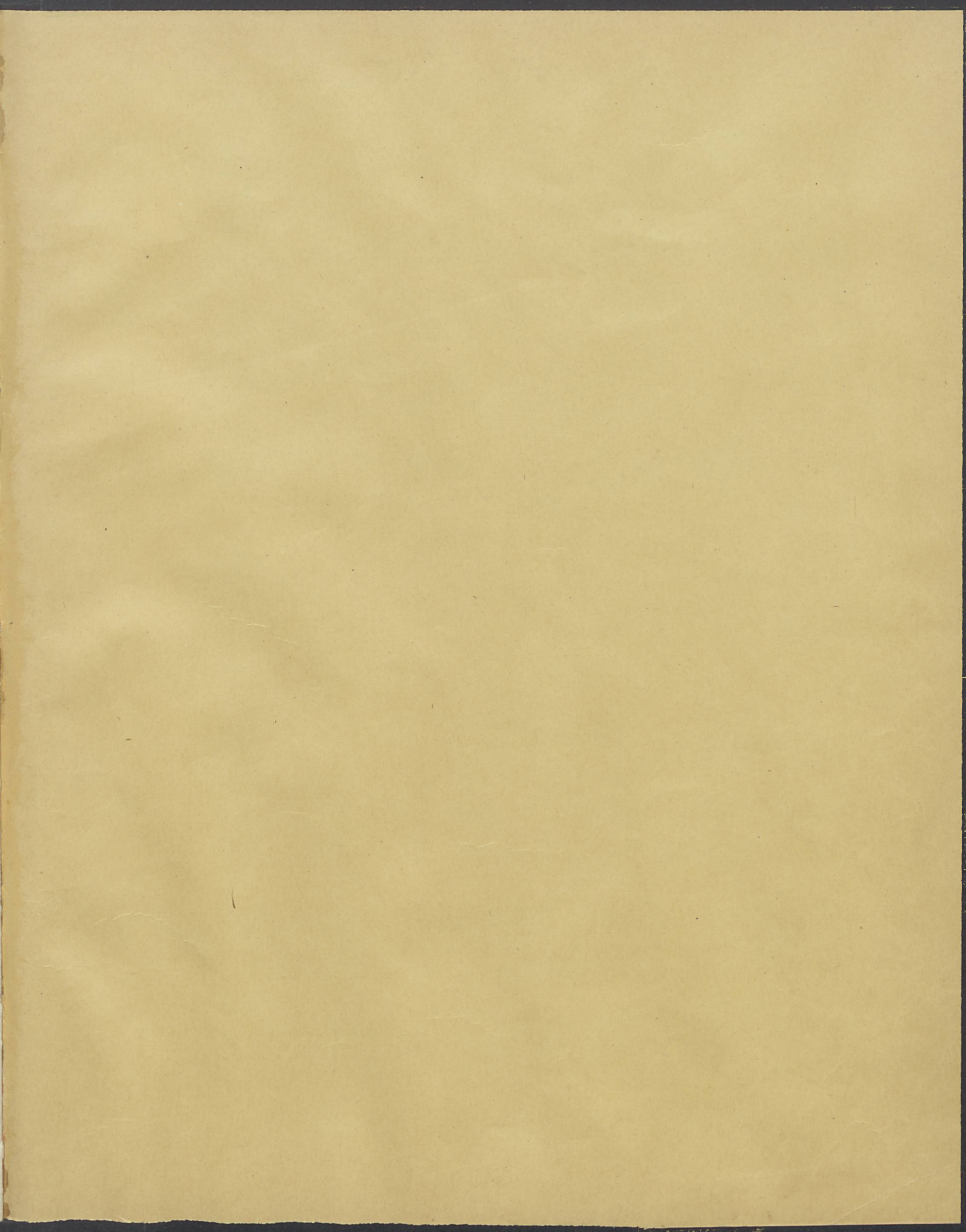
The third system introduces the dynamic marking *dolce* (dolce) in the treble staff, indicating a softer, sweeter tone. Other markings include *mf* and *p*. The melodic line in the treble staff becomes more expressive with slurs.

The fourth system shows a continuation of the melodic and harmonic development. The treble staff has a more active melodic line, while the bass staff maintains a solid harmonic foundation.

The fifth system includes a dynamic marking of *mf*. The bass staff features a triplet of eighth notes, marked with a '3' below it. The treble staff continues with a melodic line.

The sixth system is marked *Allegro* and *ff* (fortissimo). It begins with an *accel.* (accelerando) marking above the treble staff. The music becomes more rhythmic and energetic, with a final cadence in the treble staff.





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Carman, Marius. Op. 513. Pour le petit Jesus. Morceau de genre.
Andantino.

Musical score for 'Pour le petit Jesus' by Carman, Marius. It consists of two systems of piano accompaniment. The first system includes a 'dolce' marking. The music is in a simple, lyrical style with a steady accompaniment in the bass.

Prix
Pour Piano
M. 1.30.

Eilenberg, Rich. Op. 185. Sur les chevaux de bois. Auf dem Schaukelpferd. Morceau
Allegretto caractéristique.

Musical score for 'Sur les chevaux de bois' by Eilenberg, Rich. It consists of two systems of piano accompaniment. The music is characterized by rhythmic patterns and triplets, with 'fp' (fortissimo piano) markings. The second system ends with a 'p' (piano) marking.

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Graziani Walter, C. Op. 270. N° 2. Vieille histoire. Chaconne.
Allegro moderato.

Musical score for 'Vieille histoire' by Graziani, Walter. It consists of two systems of piano accompaniment. The first system includes a 'p' (piano) marking and various fingering numbers (1-5). The second system includes a 'rall.' (rallentando) marking and 'Red.' (reduction) symbols with asterisks.

Pour Piano
M. 1.30.

Lebierre, Olivier. Op. 31. Les Dentellières de Bruges. Bluette.
Allegro

Musical score for 'Les Dentellières de Bruges' by Lebierre, Olivier. It consists of two systems of piano accompaniment. The first system includes a 'p stacc.' (piano staccato) marking. The music features a rhythmic, dance-like quality with 'Red.' (reduction) symbols and asterisks at the end of the second system.

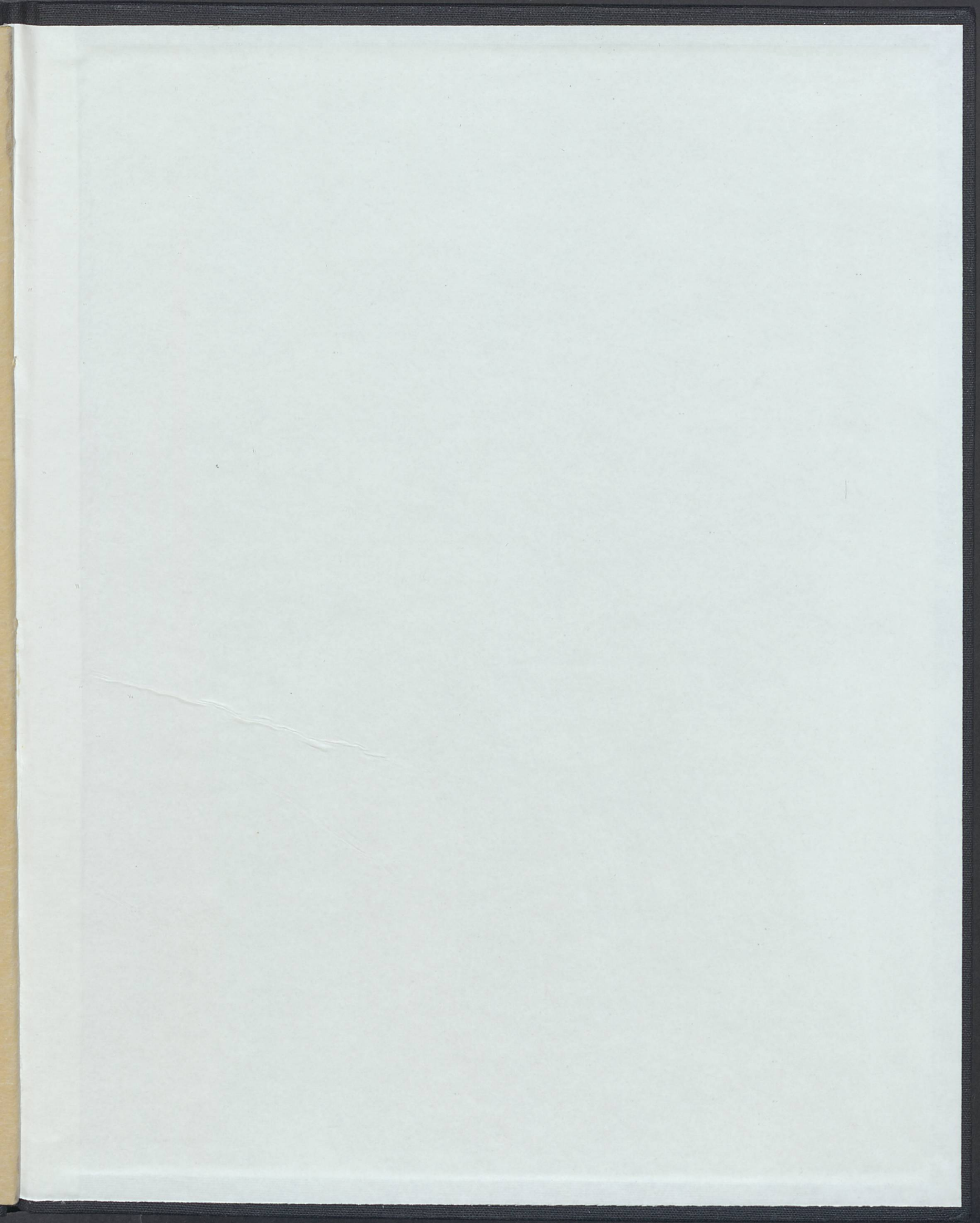
Pour Piano
M. 1.30.

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