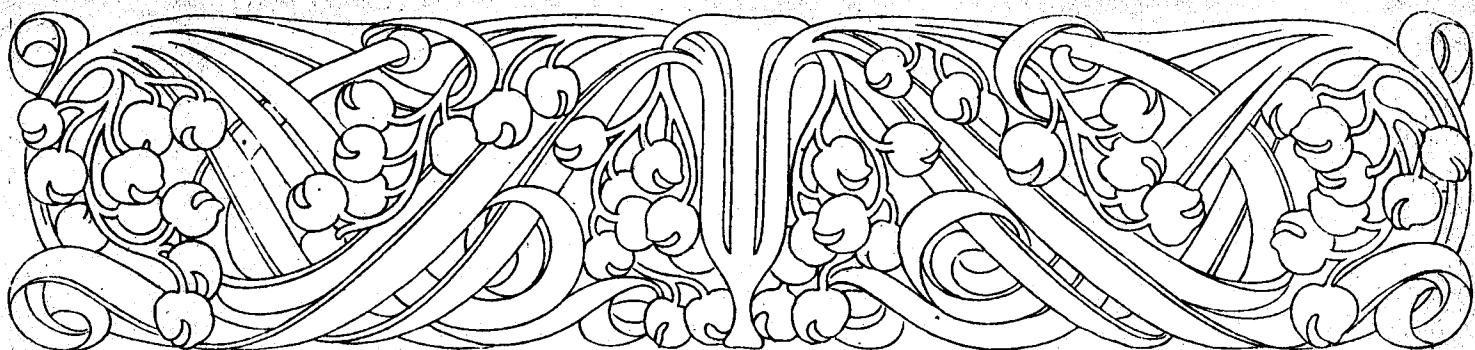


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# ADOLF HENSELT

## ALBUM

AUSGEWÄHLTER STÜCKE

MORCEAUX CHOISIS

SELECTED PIECES

FÜR PIANOFORTE ZU ZWEI HÄNDEN

AUSGABE VON C. KNAYER



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22  
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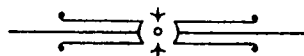
2

# Adolf Henselt

## Album ausgewählter Stücke

Morceaux choisis

Selected Pieces



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Rm.  
2/17/35 Hug - 1.12

# Liebeslied.

## Chant d'amour. | Love Song.

Der Königin Marie von Sachsen gewidmet.

**Allegretto sostenuto ed amoroso.**  
*molto cantabile*

Op. 5 N<sup>o</sup> 11.

3..

*p sempre*

*molto parlando la melodia*  
mit Pedal — avec pédale — with pedal

*cresc.*

*p*

*con espress. rit.*

*con*

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed eighth notes and sixteenth notes. The left hand provides a simple harmonic accompaniment with quarter notes. Fingerings are indicated with numbers 1-5. The instruction *anima e cresc.* is written below the first measure, and a dynamic marking *f* appears in the second measure.

Second system of the piano score. The right hand continues with intricate rhythmic patterns. The left hand accompaniment remains simple. The instruction *cresc. assai f* is written below the first measure. The system concludes with the instruction *sf dim. e riten.* and a fermata over the final note.

Third system of the piano score. The right hand melody continues with complex rhythmic figures. The left hand accompaniment includes some longer note values. The system ends with a fermata over the final note.

Fourth system of the piano score. The right hand melody continues with complex rhythmic figures. The left hand accompaniment includes some longer note values. The system ends with a fermata over the final note.

The first system of music consists of two staves. The treble staff contains a complex melodic line with many sixteenth notes and slurs. Fingerings 1, 2, and 1 are indicated. A dynamic marking of *cresc.* appears at the beginning, and *f* appears later. The bass staff provides a simple harmonic accompaniment with fingerings 1 and 2. A finger number 15 is written below the bass staff.

The second system continues the piece. The treble staff has fingerings 2, 1, 2, and 2. The bass staff has fingerings 1 and 3. A dynamic marking of *p.* is present in the bass staff.

The third system shows the treble staff with fingerings 2, 1, 1, 1, and 1. The bass staff has fingerings 1 and 1. A dynamic marking of *pp* is written in the treble staff.

The fourth system features the treble staff with fingerings 1 2 1 2, 1, 1, 1, 1, 1 2 1 2, 2 1, and 1. The bass staff has fingerings 1, 1, 1, 1, 1, and 1. A dynamic marking of *cresc. assai* is written in the treble staff.

First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *dim.*, *p*. Performance instruction: *con espress.*. Includes fingering numbers (1, 2, 3, 4, 5) and a measure number 31.

Second system of musical notation. Treble clef, bass clef. Dynamics: *fz*. Includes fingering numbers (1, 2, 3, 4, 5) and a measure number 31.

Third system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *f*, *p*. Includes fingering numbers (1, 2, 3, 4, 5) and a measure number 31.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *pp*, *p*, *fz smorz.*, *p*. Performance instruction: *ritenuto*. Includes fingering numbers (1, 2, 3, 4) and measure numbers 31 and 25.