

ILLUSTRATIONEN
über
Deutsche Volksweisen
für das Pianoforte

von
F. W. MARKULL.
54. Werk.

- I. Gelübde. II. Volkslied aus Thüringen.
III. Sandwirth Hofer. IV. Waldvöglein.

*Pr. I: 10 Ngr.
II: 15 Ngr.*

————— Eigenthum des Verlegers. —————

*Pr. III: 10 Ngr.
IV: 10 Ngr.*

ERFURT und LEIPZIG,
G. Wilh. Körner's Verlag.

Hamburg, A. Cranz.

Mitau, Meyher.

London, G. Schenermann.

Ent. Sta. Hall.

Andante.

F. W. Marshall, Op. 53, No. 1.

hab' mich er - ge - ben mit Herz und mit Hand dir, Land voll Lieb' und Le - ben, mein
mit zartem Gesange

Ruhig
Ped. Ped. Ped. Ped. Ped. Ped.
Ped. Ped.

deutsches Va - ter - land! dir, Land voll Lieb' und Le - ben, mein deutsches Va - ter - land!

fp Ped. Ped. *cresc.* *f* *fp*
Ped. Ped. Ped. Ped. Ped. Ped.

dimin *pp* *tr.* *ten.* *etwas bewegter* *immer sehr gebunden*
Ped. Ped. Ped. Ped. Ped. Ped.

ten. *5* *2* *1* *3* *2* *1*
Ped. Ped. Ped. Ped. Ped.

sehr zart und die Melodie gehalten
Ped. Ped. Ped. Ped. Ped.



First system of musical notation. The upper staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The lower staff provides harmonic support with chords and some moving lines. Pedal markings include "Ped." and a circled cross symbol.



Second system of musical notation. The upper staff continues the melodic development. The lower staff features a more active line. Pedal markings include "Ped." and a circled cross symbol.



Third system of musical notation. The upper staff has a melodic line with some rests. The lower staff has a more active line. Pedal markings include "Ped." and a circled cross symbol. The lyrics "cre - seen - do" are written above the lower staff.

Andantino.



Fourth system of musical notation. The upper staff contains a melodic line. The lower staff has a more active line. Pedal markings include "Ped." and a circled cross symbol. The lyrics "p zögernd", "f p mit Ausdruck", and "leicht" are written above the lower staff.



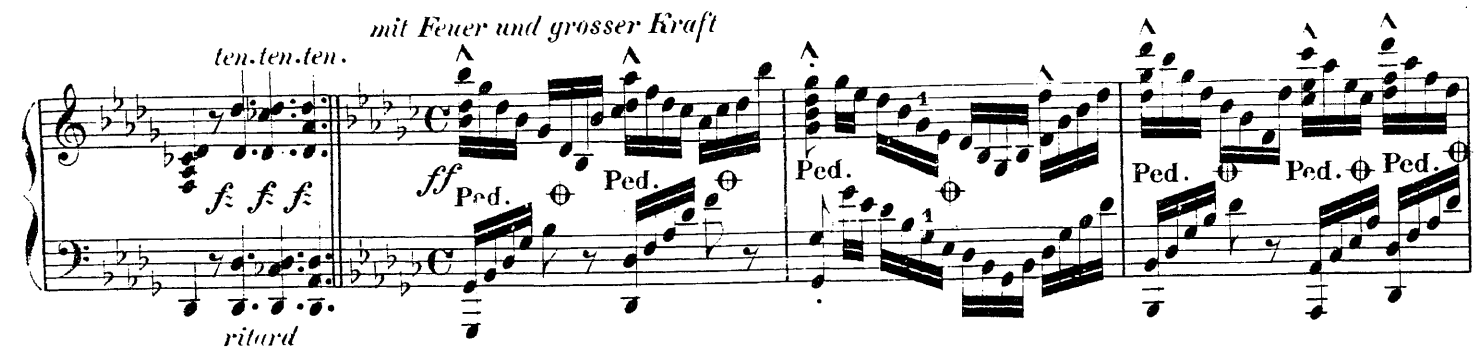
Fifth system of musical notation. The upper staff contains a melodic line. The lower staff has a more active line. Pedal markings include "Ped." and a circled cross symbol.



First system of musical notation. The right hand features a melodic line with a first ending bracket and a fermata. The left hand plays a rhythmic accompaniment. Pedal points are indicated by 'Ped.' and 'Ped. p' with a circled cross symbol. Dynamics include *f*, *f*, and *f*.



Second system of musical notation. The right hand continues the melodic line, ending with a *dimin* (diminuendo) marking. The left hand maintains the accompaniment. Pedal points are marked with 'Ped. p' and the circled cross symbol. Dynamics include *f*, *f*, and *p*.



Third system of musical notation. The right hand has a melodic line with a first ending bracket. The left hand features a *ritard* (ritardando) marking. Above the system, the text *mit Feuer und grosser Kraft* is written. Pedal points are marked with 'Ped.' and the circled cross symbol. Dynamics include *f*, *f*, *f*, and *ff*.



Fourth system of musical notation. The right hand continues the melodic line. The left hand features a *ff* (fortissimo) dynamic. Pedal points are marked with 'Ped.' and the circled cross symbol.



Fifth system of musical notation. The right hand continues the melodic line. The left hand features a *ff* (fortissimo) dynamic. Pedal points are marked with 'Ped.' and the circled cross symbol.

Ped. *ff* zurückgehalten *ff* a tempo *ff*

Ped. Ped. Ped.

ff *ff* *ff* *ff* trem. *mf* *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

dimin *p*

dimin *pp* *f* *p* *fp*

Ped. Ped.

Ped. cre - scen - do *f* cre - scen - do *ff* *riten.*

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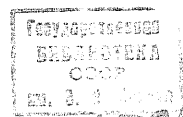
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Hamburg, A. Cranz.

Mitau, Meyler.

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2.

Volkslied aus Thüringen.

Andante.

Ach, wie ist's mög - lich, dass ich dich las - sen kann, hab' dich von Herzen lieb, das glau - be mir:
mit Zartheit. *dolce*

du hast die Seele mein so ganz genommen ein, dass ich kein' And're lieb, als dich al -

lein! Blau ist das Blüm - lein, dass heisst Ver - giss - mein - nicht

das Blüm - lein leg' ans Herz, und denk' an mich *loco*

stirbt Blum und Hoff - nung gleich, wir sind an Lie - be reich,

p Ped. $\oplus$ Ped. $\oplus$ *poco cresc.* Ped. $\oplus$ *fp*

denn die stirbt nie in mir, das glau - be mir!

cresc. Ped. $\oplus$ *fp* *pp* *sehr langsam* *tempo* Ped. $\oplus$ Ped. $\oplus$

Wär' ich ein Vög - lein, wollt' ich bald bei dir sein, scheut' Falk und

p sehr zart und grazios. Ped. $\oplus$ *immer gebunden.*

Ha - bicht nicht, flög' schnell zu dir. Schüss' mich ein

dolce Ped. $\oplus$ Ped. $\oplus$

Jä - ger todt, flög' ich in dei - nen Schooss,

f *p* Ped. $\oplus$ *f* *p* *p*

— 3 —
Adagio.

sähst du mich traurig an, gern stürb' ich dann!

dolce *zurückhaltend.* *pp* *lebhaft* *und leicht.* Ped. $\oplus$

Ped. $\oplus$ Ped. $\oplus$ Ped. $\oplus$ Ped. $\oplus$

pp Ped. $\oplus$ *pp* Ped. $\oplus$ *cre - scen* Ped. $\oplus$

do. *fp riten.* *p langsamer.* Ped. $\oplus$ Ped. $\oplus$

dimin. *zurückgehalten.* *pp sehr langsam.* *pp ruhig.* Ped. $\oplus$ Ped. $\oplus$ Ped. $\oplus$ *ten.* *8*

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- I. Gelübde. II. Volkslied aus Thüringen.
III. Sandwirth Hofer. IV. Waldvöglein.

*Pr. I: 10 Sgr.
II: 7 1/2 Sgr.*

————— Eigenthum des Verlegers. —————

*Pr. III: 10 S.
IV: 10 S.*

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3.

Sandwirth Hofer.

Allegro moderato.

Ernst, düster
pp *p*

In Man-tu-a in Banden der
weich klagend
molto cre - scen - do *f f* *p* *Ruhig*

tren - e Ho - fer war, *in Man - tu - a zum To - de führt ihn der Feinde*

Schaar; *es blu - te - te der Brüder Herz, ganz Deutschland, ach! in Schmach und Schmerz,* *mit*

dimin *pp* *Ped.* *Ped.* *Ped.* *f* *f* *p* *schw*
mf

ihm das Land Ty - rol.

mit ihm das Land Ty - rol!

mit ihm das Land Ty -

First system of the piano score. The right hand features a melody with a 'zart' (soft) marking. The left hand provides harmonic support with chords and moving lines. Pedal points are indicated by 'Ped.' with a circle symbol. The system concludes with a 'cresc.' (crescendo) and 'fp' (fortissimo) marking.

rol, mit ihm das Land Ty - rol!

Second system of the piano score. It begins with a 'cresc.' marking, followed by a 'f' (forte) dynamic. The right hand has a 'dimin' (diminuendo) marking. The left hand continues with harmonic accompaniment. Pedal points are marked throughout the system.

mit Kraft und Energie

Third system of the piano score. It starts with a 'pp' (pianissimo) marking. The right hand features a 'Lebhaft' (lively) marking and a 'f' (forte) dynamic. The left hand has a 'Ped.' marking. The system ends with a 'f' (forte) dynamic.

Fourth system of the piano score. The right hand has a 'f' (forte) dynamic. The left hand has a 'ff' (fortissimo) dynamic. The system concludes with a 'ff' (fortissimo) dynamic.

scharf markirt

Fifth system of the piano score. The right hand has a 'f' (forte) dynamic. The left hand has a 'f' (forte) dynamic. The system concludes with a 'f' (forte) dynamic.

f *ff* *ff* *ff* *mit Feuer*

ff *pp* *sehr ruhig* *pp* *gehulten*

p *Ped.* *Ped.* *Ped.*

fp *Ped.* *Ped.* *fp* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *pp* *poco riten.* *p*

pp *sehr gebunden*
tempo
gesangvoll

First system of a piano score. The right hand features a rapid, ascending and descending scale-like passage. The left hand plays a simple harmonic accompaniment. The tempo is marked *tempo*.

Ped. $\oplus$ Ped. $\oplus$ Ped. $\oplus$ Ped. $\oplus$

Second system. The right hand continues with rapid passages, including some with fingerings (1, 2, 3). The left hand has a more active role with eighth notes. Pedal points are indicated below the bass staff.

pp *ten. cresc. ten.* *cresc.* *f mit Feuer* *sehr stark* *p*

Third system. The right hand has a more melodic line with some grace notes. The left hand features a series of chords and moving lines. Dynamics range from *pp* to *f* and *p*. Pedal points are indicated.

cresc. *f cresc.* *ff* Ped. $\oplus$ Ped. $\oplus$ *f cresc.*

Fourth system. The right hand plays dense, rapid chords. The left hand also has dense chords. Dynamics include *cresc.*, *f*, and *ff*. Pedal points are indicated.

ff *p cresc.* *f cresc.* *ff* Ped. $\oplus$ Ped. $\oplus$

Fifth system. The right hand continues with dense chords. The left hand has a more active line. Dynamics include *ff*, *p*, and *f*. Pedal points are indicated.

First system of musical notation, measures 1-3. The music is in a key with three flats (B-flat, E-flat, A-flat) and 3/4 time. It features dense, rapid sixteenth-note chords in both hands. Pedal points are indicated by a circle with a cross (⊕) under the bass line. Dynamics include *ff* and *ffz*.

ff *ffz* *ff*

Ped. Ped. Ped.

Second system of musical notation, measures 4-6. Measures 4 and 5 continue the dense chordal texture with *ff* and *ff* dynamics and pedal points. Measure 6 features a *dimin.* (diminuendo) marking over a series of chords, followed by a *ff* dynamic. The system concludes with a *p* (piano) dynamic and a melodic line in the right hand.

ff Ped. *ff* Ped. *ff* Ped. *dimin.* *ff* *p*

Third system of musical notation, measures 7-9. Measures 7 and 8 feature triplets of chords, marked *sehr zart* (very soft). Measure 9 continues the triplet pattern. The system ends with a melodic flourish in the right hand.

sehr zart

Fourth system of musical notation, measures 10-12. Measures 10 and 11 feature triplets of chords, marked *ten. dimin.* (tension, diminuendo). Measure 12 features a *pp poco ritenuto* (pianissimo, slightly slowed) marking. The system concludes with a *Tempo I* marking and a *düster* (dark) mood instruction.

ten. dimin. *pp poco ritenuto* *Tempo I* *düster*

Fifth system of musical notation, measures 13-15. Measures 13 and 14 feature a melodic line in the right hand and a bass line with a *Ped.* marking. Measure 15 features a *molto crescen - do.* (much crescendo) marking, leading to a final *ff* (fortissimo) dynamic.

Ped. *molto crescen - do.* *ff*

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4.

arr. 1888

Waldvögelein.

8

p Lebendig und scherzend

8

tr *fp* Ped. $\oplus$ Ped. $\oplus$

geh' durch einen gras - grü - nen Wald und hö - re die Vö - ge - lein sin - - gen;

Ruhiger *ten.* Ped. $\oplus$

dolce Ped. $\oplus$ Ped. $\oplus$ *sie*

singen so jung sie singen so alt, die klei - nen Vö - ge - lein in dem Wald die hör' ich so ger - ne wohl!

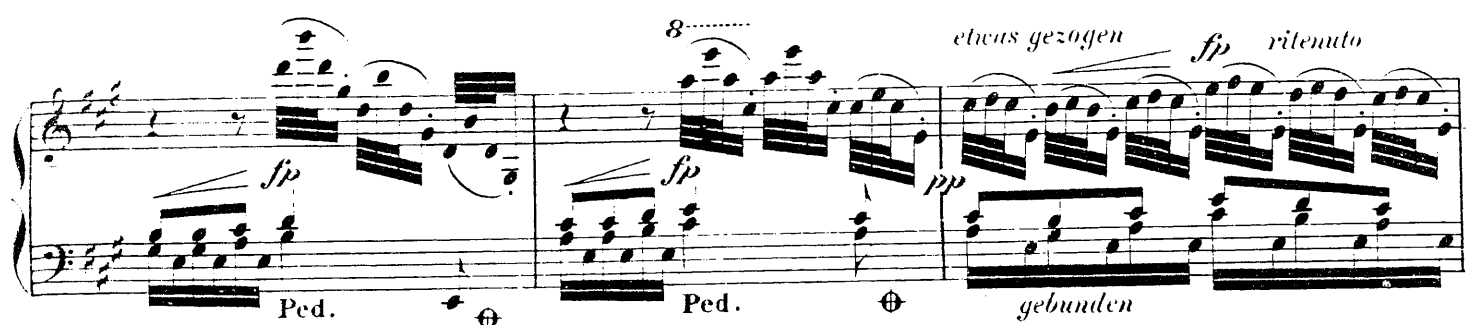
First system of piano accompaniment. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady bass line. Pedal markings (Ped. ⊕) are present under the first four measures. A fortissimo (fp) dynamic marking appears in the fifth measure.

Second system of piano accompaniment. It begins with a piano (p) dynamic and the instruction "Lebendig". The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A pedal marking (Ped. ⊕) is under the first measure. An 8-measure rest is indicated above the staff.

Third system of piano accompaniment. The right hand features triplet figures. The left hand has a bass line. Pedal markings (Ped. ⊕) are under the first and last measures. Instructions include "scherzend", "p", "Ruhig mit Ausdruck", and "spielend".

Fourth system of piano accompaniment. The right hand features triplet figures. The left hand has a bass line. Pedal markings (Ped. ⊕) are under the first and second measures. Dynamics include fp, pp, and f. Instructions include "etwas gezogen", "ritenuto", and "gebunden".

Fifth system of piano accompaniment. The right hand features triplet figures. The left hand has a bass line. Pedal markings (Ped. ⊕) are under the first, third, and fifth measures. Dynamics include pp, fp, and f. An 8-measure rest is indicated above the staff.



First system of musical notation. The right hand features a rapid eighth-note scale with a slur and an accent. The left hand plays a steady eighth-note accompaniment. Pedal points are indicated by a circle with a cross. Dynamics include *fp* (fortissimo piano) and *pp* (pianissimo). Performance instructions include *etwas gezogen* (slightly pulled) and *ritenuto* (rhythmically slowed).

fp *pp* *etwas gezogen* *ritenuto*

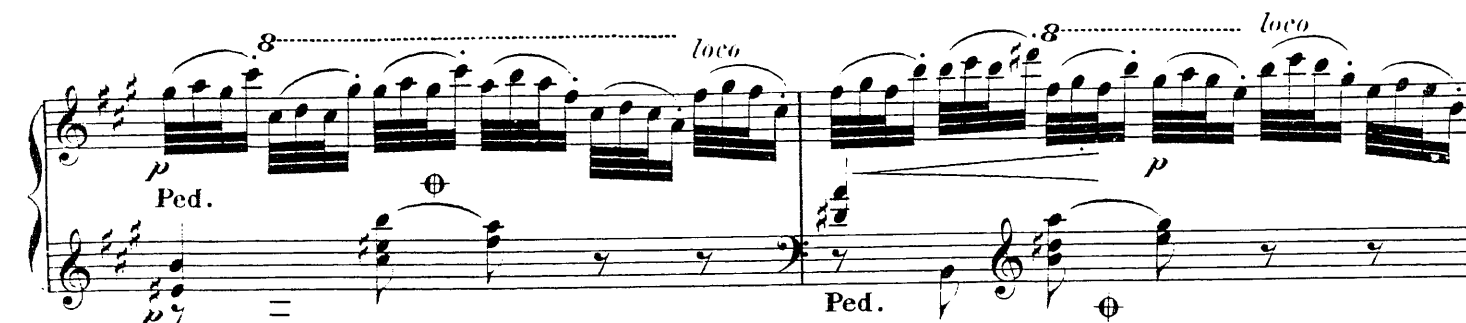
Ped. $\oplus$ $\oplus$ *gebunden*



Second system of musical notation. The right hand continues the eighth-note scale. The left hand has a more complex accompaniment with some rests. Pedal points are indicated. Dynamics include *pp* (pianissimo) and *f* (forte). Performance instructions include *tempo* and *crese.* (crescendo).

tempo *pp* *crese.* *f*

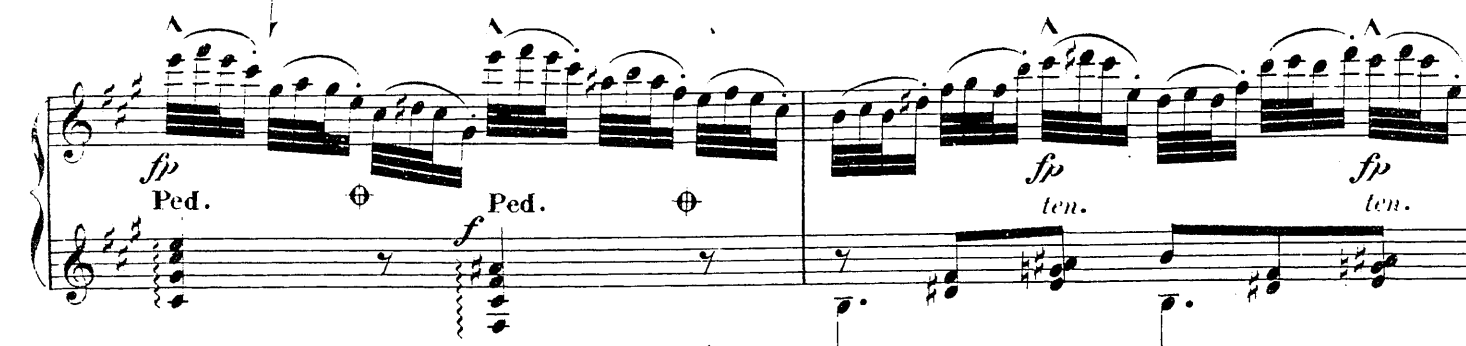
Ped. $\oplus$



Third system of musical notation. The right hand continues the eighth-note scale. The left hand has a more complex accompaniment with some rests. Pedal points are indicated. Dynamics include *p* (piano) and *loco* (loco). Performance instructions include *loco*.

p *loco* *loco*

Ped. $\oplus$ $\oplus$



Fourth system of musical notation. The right hand continues the eighth-note scale. The left hand has a more complex accompaniment with some rests. Pedal points are indicated. Dynamics include *fp* (fortissimo piano) and *ten.* (tension).

fp *ten.* *fp* *ten.*

Ped. $\oplus$ $\oplus$



Fifth system of musical notation. The right hand continues the eighth-note scale. The left hand has a more complex accompaniment with some rests. Pedal points are indicated. Dynamics include *fp* (fortissimo piano).

fp *fp* *fp* *fp*

p.

Allegretto.

First system of musical notation. The left hand (bass clef) plays a series of chords and single notes, marked with a piano (*p*) dynamic. The right hand (treble clef) plays a series of eighth notes, marked with a piano (*p*) dynamic. The tempo is marked *Allegretto*. The system includes a *poco riten. dimin.* (slightly slower, diminishing) marking.

Second system of musical notation. The left hand (bass clef) plays a series of chords and single notes, marked with a piano (*p*) dynamic. The right hand (treble clef) plays a series of eighth notes, marked with a piano (*p*) dynamic. The system includes a *grazios* (graceful) marking and a *Ped.* (pedal) marking.

Third system of musical notation. The left hand (bass clef) plays a series of chords and single notes, marked with a piano (*p*) dynamic. The right hand (treble clef) plays a series of eighth notes, marked with a piano (*p*) dynamic. The system includes a *sehr zart gezogen* (very gently drawn) marking and a *Ped.* (pedal) marking.

Fourth system of musical notation. The left hand (bass clef) plays a series of chords and single notes, marked with a piano (*p*) dynamic. The right hand (treble clef) plays a series of eighth notes, marked with a piano (*p*) dynamic. The system includes a *lebhaft* (lively) marking and a *cresc.* (crescendo) marking.

Fifth system of musical notation. The left hand (bass clef) plays a series of chords and single notes, marked with a piano (*p*) dynamic. The right hand (treble clef) plays a series of eighth notes, marked with a piano (*p*) dynamic. The system includes a *sehr leicht* (very light) marking and a *Ped.* (pedal) marking.

First system of a piano score. The right hand features a complex, rapid arpeggiated texture. The left hand plays a series of chords and moving lines. Pedal markings (Ped. with a circle and cross) are present above the first and second measures. A dynamic marking of *fp* (fortissimo piano) is placed above the third measure.

Second system of the piano score. The right hand continues with the arpeggiated texture. The left hand has a more active role with moving lines. Pedal markings are present above the second and fourth measures. A *cresc.* (crescendo) marking is placed above the fourth measure.

Third system of the piano score. The right hand has a more melodic line with some arpeggios. The left hand plays chords and moving lines. A dynamic marking of *f* (forte) is at the beginning. A *de - cre - scen - do* (decrescendo) marking is placed above the third measure. Pedal markings are present above the second and fourth measures. A *p* (piano) marking is placed above the fourth measure.

Fourth system of the piano score. The right hand has a more melodic line. The left hand plays chords and moving lines. A dynamic marking of *fp* (fortissimo piano) is at the beginning. A *leicht und spielend* (light and playful) marking is placed above the first measure. A *zart* (delicate) marking is placed above the second measure. Pedal markings are present above the first, second, and third measures.

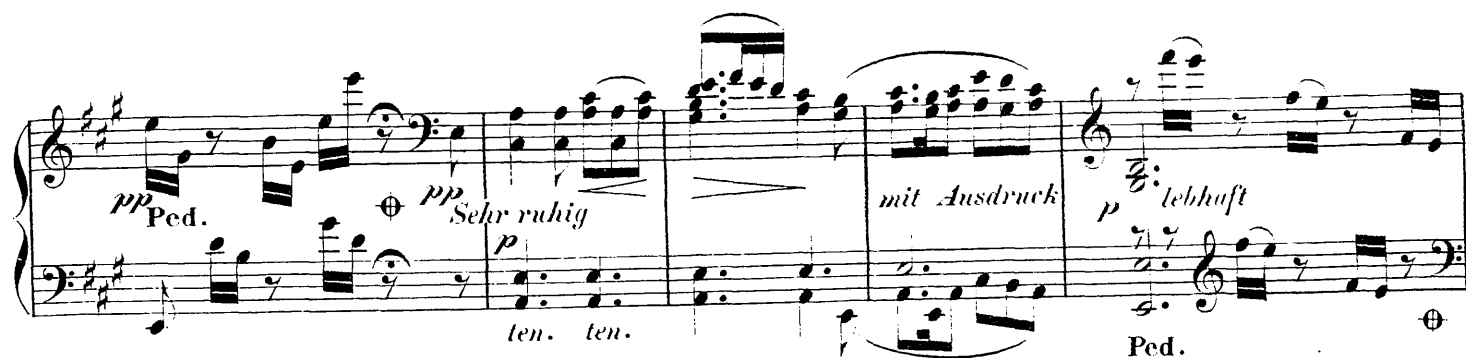
Fifth system of the piano score. The right hand has a more melodic line. The left hand plays chords and moving lines. A dynamic marking of *fp* (fortissimo piano) is at the beginning. A *pp* (pianissimo) marking is placed above the second measure. Pedal markings are present above the second, third, fourth, and fifth measures.



First system of musical notation. Treble and bass staves. Dynamics: *fp*. Pedal markings: *Ped.* with a circle containing a cross.



Second system of musical notation. Treble and bass staves. Dynamics: *fp*. Pedal markings: *Ped.* with a circle containing a cross. Includes the instruction *dimin.*



Third system of musical notation. Treble and bass staves. Dynamics: *pp*, *pp*, *p*, *p*. Pedal markings: *Ped.* with a circle containing a cross. Includes the instruction *Sehr ruhig*. A crescendo hairpin is present. Includes the instruction *mit Ausdruck*. Includes the instruction *lebhaft*. Includes the instruction *ten. ten.*



Fourth system of musical notation. Treble and bass staves. Pedal markings: *Ped.* with a circle containing a cross. Includes the instruction *8* with a dotted line.



Fifth system of musical notation. Treble and bass staves. Dynamics: *dimin.*, *pp*, *p*, *p*. Pedal markings: *Ped.* with a circle containing a cross. Includes the instruction *loco*. Includes the instruction *zurückgehalten*. Includes the instruction *dimin.*. Includes the instruction *8* with a dotted line.