

Seiner Frau Margarethe Reinecke geb. Schiffelin.

Jardin musical de l'enfance. Musical Kindergarten
Musikalischer Kindergarten
Музыкальный Детский Садъ
von
CARL REINECKE.

OP. 206.

BAND I. Die ersten Vorspielstückchen (im Umfange von 5 Tönen).. Моя первыя пьески (въ объемѣ 5 тоновъ).. The First little Pieces (compass of 5 tones).. *Les premiers petits morceaux étendue de 5 tons.*

BAND II. Lieblingsmelodieen (im Umfange von 5 Tönen).. Любимыя мелодіи (въ объемѣ 5 тоновъ).. Favorite Melodies (compass of 5 tones).. *Mélodies favorites étendue de 5 t.*

BAND III. Die Singstunde.. Урокъ пѣнія.. The Singing-lesson.. *La leçon de chant.*

BAND IV. Stimmen der Völker. I. Teil.. Народныя пѣни. I. Часть.. Voices of the Peoples. Part I.. *Voix des peuples. Part I.*

BAND V. Stimmen der Völker. II. Teil.. Народныя пѣни. II. Часть.. Voices of the Peoples. Part II.. *Voix des peuples. Part II.*

BAND VI. Märchen Erzählen.. Сказки.. Story-telling.. *Le diseur de contes.*

BAND VII. Was alles die Töne erzählen.. Что звуки намъ разсказываютъ.. All that the tones tell.. *Ce que les sons racontent.*

BAND VIII. Kinder-Maskenball. I. Teil.. Дѣтскій маскарадъ. I. Часть.. Children's Fancy Ball. Part I.. *Bal masqué d'enfants. Part I.*

BAND IX. Kinder-Maskenball. II. Teil.. Дѣтскій маскарадъ. II. Часть.. Children's Fancy Ball. Part II.. *Bal masqué d'enfants. P. II.*

Preis: Jeder Band 2händig à M. 2.- netto. Jeder Band 4händig à M. 3.- netto.

Band 1-3 in eleg Einbande	2händ. M. 6.-	4händ. M. 9.-n.
" 4-6 "	2 " 6.-	4 " 9.-n.
" 7-9 "	2 " 6.-	4 " 9.-n.

NEW YORK,
G. Schirmer
35. Union Square.

Verlag von
Jul. Heinr. Zimmermann.
LEIPZIG, ST PETERSBURG, MOSKAU.

Copyright 1890 by G.Schirmer, New York.

Kindermusikenball.

Leichtere Anzweisen

von

KARL REINECKE.

Teil I. II. Klavier 2 händig	Pr. M. 2.50 netto.
" " Klavier 4 händig	4.-
" " Violine u. Klavier 2 händig	2.50 "
" " Violine u. Klavier 4 händig	4.-
" " Violine allein	1.-

Verlag von
Jul. Heinr. Zimmermann
LEIPZIG.
Berlin W.56, Jägerstrasse 25.

Copyright 1890 by G. Schirmer of New York.

Alle Rechte vorbehalten.

VIII.

**Knechte aus der Ramsau
tanzen Schuhplattltanz.**

Мужички отплясываютъ
трапака.

Peasants from the Ramsau
dance the Clog-dance.

Valets de la Ramsau
dansant la sabotière.

SECONDUS.

Carl Reinecke, Op. 201, Band II.

Knechte.

Die Volksmelodie aus Jettenberg.

VIII.

Knechte aus der Ramsau
tanzen Schuhplattltanz.

Мужички отплясываютъ
трепака.

Peasants from the Ramsau
dance the Clog-dance.

Valets de la Ramsau
dansant la sabotière.

PRIMO.

Carl Reinecke, Op. 206. Band IX.

Vivace.

IX.

Winzer und Winzerinnen
tanzen Rheinländer.

Пляска жнецовъ и
жницъ.

Vintagers dance
the Rhinelander.

Vignerons et vigneronnes
dansant le rheinlander.

SECONDO.

Intrada.

IX.

**Winzer und Winzerinnen
tanzen Rheinländer.**

Пляска жнецовъ и
жницъ.

Vintagers dance
the Rhinelander.
Vignerons et vigneronnes
dansant le rheinlander.

PRIMO.

Intrada.

SECONDO.

Two staves of musical notation for bassoon. The top staff has a dynamic marking *p dolce*. The bottom staff consists of eighth-note patterns.

Two staves of musical notation. The top staff has a dynamic marking *f*. The bottom staff consists of eighth-note patterns.

Two staves of musical notation. The top staff has a dynamic marking *bewegter f*. The bottom staff consists of eighth-note patterns.

Two staves of musical notation. The top staff has a dynamic marking *ff*. The bottom staff has a dynamic marking *p*.

Two staves of musical notation. The top staff shows measure 1 ending with a fermata over the first note and measure 2 starting with a dynamic *p*. The bottom staff shows measure 1 ending with a fermata over the first note and measure 2 starting with a dynamic *p*. Measure 2 includes a tempo marking *ritard.*

PRIMO.

7

Musical score for two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef and has a key signature of one sharp. The tempo is indicated as *p dolce*. The music consists of six measures, ending with a fermata over the last measure.

Musical score for two staves. The top staff continues from the previous page. The bottom staff begins with a bass clef and a key signature of one sharp. The music consists of five measures.

Musical score for two staves. The top staff continues from the previous page. The bottom staff begins with a bass clef and a key signature of one sharp. The tempo is marked *bewegter f*. The music consists of four measures.

Musical score for two staves. The top staff continues from the previous page. The bottom staff begins with a bass clef and a key signature of one sharp. The dynamics are marked *ff*, *f*, *ff*, and *p*. The music consists of five measures.

Musical score for two staves. The top staff continues from the previous page. The bottom staff begins with a bass clef and a key signature of one sharp. The tempo is marked *ritard.*. The music consists of five measures.

SECONDO.

langsam

cresc. -

bewegter

p *f* *p*

rall. - - *mf*

PRIMO.

9

langsam

p con grazia

p

rall. -

langsam

Intermezzo.

10

Intermezzo.

„König Dichter“ erscheint, umgeben von seinem Gefolge,
„King Poet“ appears, surrounded by his train,
das einen Chor zu seinem Preise anstimmt.
who sing a chorus in his praise.

Chorus.

Chor.

Интермеццо.

„Царь-Поэт“ является окруженный своей свитою,
которая поет в честь его хоръ.

Хоръ.

Le „Roi Poète“ apparaît, entouré de sa suite, qui
entonne un chœur à sa louange.
Chœur.

Intermezzo.

SECONDO.

Andante.

Der Dich-ter steht mit dem Zau-ber-stab auf
Ho - -этъ на гор - ной вы - си сто-ить, на
The Po - et stands with his ma - gic wand On
As - sis sur son trô - ne nu - a - geux, De

1 2 3 4 5 6 7 8 9

mfp express.

Ad col 8

wol - - ki - gem Ber - ges - thro - ne,
мо - -ре и земь вен - ра - етъ
cloud - - wrapp'd mountain - throne,
sa ba - guet - teen - chan - té - e

und schaut auf Land und Meer hin-ab,
и въкажду - ю стра - ну глядитъ и
Whence roves his eye o'er sea and land, And
No - tre po - è - te tout heu-reux Gou -

10 11 12 13 14 15 16 17 18

mf

col 8

blickt in je - de Zo - ne. Für sei - ne Lie - der nah und fern sucht er den Schmuck, den
все вънней при - мѣ - ча - етъ. Для пѣс-ней луч-ше - е отъ всѣхъ без - дѣ онъ вы - - би -
roves thro' ev' - ry zone. From far and near he seeks the best Where with t'a - don his
ver - ne la con - tr  - e. Pour bien re-haus-ser sa chan - son, Qu'il veut m  - lo - di -

19 20 21 22 23 24 25 26 27

f *f*

col 8

be - sten, mit ih - ren Sch  - tzen die - nen gern der O - - sten und der We - sten. An
pa - етъ, и всѣ сок - ро - ви - ща сво - и о - хот - - но от - кры - - ва - етъ. Be -
measures, Full will - ing - ly both East and West Him ten - - der all their treasures. A -
eu - se, Il va vous pren-dre à l'ho - ri - zon Cou - leurs har - mo - ni - eu - ses. Il

28 29 30 31 32 33 34 35 36

p

col 8

SECONDO.

gold - nen Quel - len lässt er kühn A - - ra - biens Pal - - men rau - schen,
 лить онъ и възла - той ру - чей гля - - дят - ся гор - - до паль - мы, lässt
 ra - bia's palms he bold - ly now Bids wave o'er gol - - den foun - tains,
 fait brui-re le vert palmier Aux cò - tes d'A - - ra - bi - - e, Bids II

un - - ter duf - ti - gem Lin - den - grün die deut - - schen Veil - chen lau - - schen. Er
 екром - - ноподъли - по - ю мла - дой фи - - ал - - - ки та - ят - - ся. Be -
 Ger - - manvio - - lets hid - den blow On lin - - - den shad - ed moun - - tains. He
 fait e - clo - re, près du sen - tier, La vi - - olet - te ché - ri - - e. Il

winkt, da öff - net die Ros' in Gluth des Kel - - ches Heil - - thu - me, und
 лить becks, и ро - за състы - домъ е - му всѣ тай - - - ны от - крываютъ, и
 dit... the glow - ing rose un - folds Her heart's most se - cret bow - er, And
 la ro - se s'e - pa - nou - it; El - leou - - vre son ca - li - ce, Et

schim - - mernd grüßt aus blau - er Fluth der Mond die Lo - tos - blu - me. Er
 ло - - тось ибж - ный съвы - ши - ны мѣ - сяцъ жар - ко лоб - за - етъ. Онъ
 on blue-shimm'ring flood be - holds The moon the lo - tus - flow - er. In -
 la lu - ne, qui bril - - le et luit, E - veil - - le son са - - pri - ce. Puis

gold - nen Quel - len lässt er kühn A - - ra - biens Pal - men rau - schen, lässt
 лить онъ и възла - той ру - чей гля - - дят - ся гор - до паль - мы, и
 ra - bia's palms he bold - ly now Bids wave o'er gol - den foun - tains, Bids
 fait brui - re le vert pal - mier Aux cò - tes d'A - ra - bi - e, II

The musical score consists of two staves. The top staff uses a treble clef and has a dynamic marking of *cresc.* followed by a forte dynamic *f*. The bottom staff uses a bass clef and has a dynamic marking of *p*. The music is in common time.

un - ter duf - ti - gem Lin - den-grün die deut - - schen Veil - chen lau - schen. Er
 скром - но подъ ли - по - ю мла - дой фи - ал - - - - ки та - ят - ся. Be -
 Ger - man vio - - lets hid - den blow On lin - - - den - shad - ed moun - tains. He
 fait é - clo - re, près du sen - tier, La vi - - o - let - te ché - ri - e. Il

The musical score continues with two staves. The top staff has a dynamic marking of *p dolce*. The bottom staff has a dynamic marking of *p* and includes a bassoon-like sound effect marked *Ped.* with an asterisk.

winkt, da öff - net die Ros' in Gluth des Kel - ches Hei - - lig - - thu - me, und
 лить и ро - за състы - домъ е - му всѣ тай - ны от - - кры - - ба - еть, и
 becks, the glow - - ing rose un - folds Her heart's most se - - cret bow - er, And
 dit... la ro - se sé - - pa - nou - it; El - leou - vre son ca - - li - ce, Et

The musical score continues with two staves. The top staff has a dynamic marking of *cresc.* followed by a forte dynamic *f*. The bottom staff has a dynamic marking of *p*.

schim - mernd grüsst aus blau - er Fluth der Mond die Lo - tos - - blu - me. Er
 ло - тось иж - ный съ вы - ши - ны мѣ - сяцъ жар - ко лоб - - за - еть. Онъ
 on blue - shimm' - ring flood be - holds The moon the lo - tus - - flow - er. In -
 la lu - ne, qui bril - le et luit, E - - veil - - le son ca - - pri - ce. Puis

The musical score continues with two staves. The top staff has a dynamic marking of *dolce*. The bottom staff has a dynamic marking of *p* and includes a bassoon-like sound effect marked *Ped.* with an asterisk.

SECOND.

steigt hin-ab in den schwarzen Schacht, taucht in des O - ce-ans. Wel-len, und
 схо - дить въ шахты глуби - ту, ны - ря - етъ въ моря вол - ны, и
 to the deep sea-wave he dives, The mine he fath - oms dark-ling,
 il s'è - lè - ve dans le loin-tain, Plon - ge dans l'on-de e-su - meu - se, To
 Et

sucht der ro - then Ru - bi - nen Pracht, und bringt die Per - len, die hel - len. Er
 зритъ тамъ зам - ки и лѣ - са чу - десь вол - шеб - ныхъ пол - ны. Be -
 win the glist'ning pearl he strives, La per - le si lai - -teu - se. Il
 va cher - cher au loin, bien loin,

giebt dem Schwa-ne Wort und Klang, er heisst die Nach - ti - gall flö - ten, und
 лить и лѣсь весь о - жи - веть, и го - ворятъ сънимъ пти - цы, и
 pon the swan he voice be - stows, He tunes the night - in - gale's gushes, And
 don - neau ey - gne son doux chant; Au ros - si - gnol mé - lan-co - li - que, Il

präch-tig we - ben in sei - nen Ge-sang sich Mor - gen - und A - bend - rö - then. Er
 пѣнь - ю онъ сво - е - му да - етъ ci - - я - - ни - е зар - - ни - цы. Be -
 bright the weft of his song en-dows, With morn - ing and e - ven - blushes. The
 lui prê - te son air tris - te et tou-chant, Et cha - que jour son can - ti - que. Il

PRIMO.

15

steigt hin-ab in den schwarzen Schacht, taucht in des O-ce-ans Wel-len, und
 схो- -дитъ въ шах-ты глуби - ну, ны- ря - - еть въ моря вол-ны,
 to the deep sea-wave he dives, The mine he fath- - ooms dark-ling,
 il s'é - lè - ve dans le loin - tain, Plon- ge dans l'on-de é - cu - meu - se, Et

sucht der rothen Ru - bi - -nen Pracht, und bringt die Perlen, die hel - len.
 эрить тамъ зам - -ки и лѣ - -са чу - десь волшеб - ныхъ пол - ны.
 win the glistning pearl he strives, And ru - - by red-ly spark-ling.
 va cher-cher au loin, bien loin, La per - le si lai - teu - se.

Er
Be -
U -
Il

giebt dem Schwa-ne Wort und Klang, er heisst die Nach - ti - gall flö - -ten, und
 лить и лѣсь весь о - жи - веть, и го - во - рятъ сънимъ пти - цы, и
 pon the swan he voice be - stows, He tunes the night - in - gale's gushes,
 don-neau cy - gne son doux chant; Au ros - si - gnol мѣланко - li - que, And
 Il

präch-tig we - ben in sei - nen Ge - sang sich Mor-gen=und A - bend - rö - then. Er
 пѣнь-ю онъ сво - е - -му да - етъ сі - - я - - ни - е зар - ни - цы. Be -
 brightthe west of his song en-dows, With morn-ing and e - ven - blushes. The
 lui pr  - te son air tris-teet tou-chant, Et cha - que jour son can, - ti - que. Il

SECONDO.

lässt das wei - - te, un - end - li - che Meer
литъ и въпѣнь е - го шум - ность грозой
broad, th'unend - ing o - - cean-tide
chan - te la vas - te mer in - fi - nie

in sei - ne Lie - - der wo - - gen, ja,
по - токъ морской вте - ка - - етъ, и
Thro' all his song is swell - ing, Aye,
Et les as-tres ra - di - - eux, II

Son - - ne, Mond und Ster-nen-heer ruft er vom Himmels - bo - - gen. Und
солн - - це, звѣз - ды и лу - ну онъ съне - - ба при - зы - ва - - етъ. И
sun, and moon, and stars be-side He calls from their lof - ty dwell- - ing. Each
chan - - teaus-si la lu - ne a-mie Et l'arc qui sé - ле - veaux cieux. Tout

Al - - - les fügt sich ihm so-gleich, will ihn als Kö-nig grü - ssen,
все по - кор - но тамъ е - му, па - ремъ сво-имъвѣн - ча - етъ,
thing to him doth homage pay, As to a king in dut - y,
se sou - met gaî - ment à lui, Com - me à son maître su - prê - me;

er a - ber legt sein gan - zes Reich dem schön-sten Kind zu Fü - ssen.
но онъ всю власть и мощь сво - ю у ми - лой ногъ сла - - га - етъ.
He then his king-doms all doth lay Be - fore the feet of beaut - y.
Mais lui re - cher - che son ap - pui Près de l'en - fant qu'il ai - me.

Pa. * Pa.

lässt das wei - te, un - end - li - che Meer in sei - ne Lie - der wo - gen, ja,
литъ и вѣлѣнье е - го шум-но съгрозой по - токъ мор-ской вте - ка - етъ, и
broad, th'unend - ing o - - cean-tide Thro' all his song is swell - ing, Aye,
chan - te la vas - te mer in - fi - nie Et les as - tres ra - di - eux, II

Son - ne, Mond und Ster-nen-heer ruft er vom Him-mels - bo - gen. Und
солн - це, звѣз - ды и лу - ну онъ съне - - ба при - зы - ва - етъ. И
sun, and moon, and stars be - side He calls from their lof - ty dwell-ing. Each
chan - teaus - si la lu - nea - mie Et l'arc qui s'e - l'e - veaux cieux. Tout

Al - - les fügt sich ihm so - gleich, will ihn als Kö - - nig grü - ssen,
все по - кор - но тамъ е - му, па - ремъ сво - имъ вѣн - ча - етъ,
thing to him doth ho - mage pay, As to a king in dut - y,
se sou - met gaï - ment à lui, Com - me à son mai - tre su - prè - me;

er a - ber legt sein gan - zes Reich dem schönsten Kind zu Fü - ssen.
но онъ всю власть и моць сво - ю у ми - лой ногъ сла - га - етъ.
He then his king-doms all doth lay Be - fore the feet of beaut - y.
Mais lui re - cher - che son ap - pui Près de l'en - fant qu'il ai - me.

XI.

Wiener Madln tanzen Walzer.

Вѣнскія дѣвушки танцуютъ вальсъ.

Vienna maidens dance a waltz.

Jeunes Viennoises dansant la valse.

SECONDO.

Allegro.

The musical score is composed of five systems of music, each consisting of two staves: Treble and Bass. The key signature changes frequently, indicating modulations between major and minor keys. The dynamics are marked with *f*, *p*, *mf*, *decresc.*, and *sforz.*. The first system starts with a forte dynamic (*f*) in the Treble staff, followed by a decrescendo. The second system begins with a mezzo-forte dynamic (*mf*). The third system features a series of eighth-note chords in the Treble staff. The fourth system includes a dynamic marking *p* in the Bass staff. The fifth system concludes with a dynamic marking *p* in the Bass staff.

XI.

Wiener Madln tanzen Walzer.

Вѣнскія дѣвушки танцуютъ вальсъ.

Vienna maidens dance a waltz.

Jeunes Viennoises dansant la valse.

PRIMO.

Allegro.

SECONDO.

The musical score consists of six staves of music for two instruments: Bassoon (Bassoon part) and Piano (Piano part). The score is divided into six measures, each starting with a bassoon entry followed by a piano response.

- Measure 1:** Bassoon starts with a dynamic *f*. The piano part has eighth-note patterns. The bassoon ends with a decrescendo.
- Measure 2:** Bassoon continues with eighth-note patterns. The piano part has eighth-note patterns. The bassoon ends with a decrescendo.
- Measure 3:** Bassoon starts with eighth-note patterns. The piano part has eighth-note patterns. The bassoon ends with a decrescendo.
- Measure 4:** Bassoon starts with eighth-note patterns. The piano part has eighth-note patterns. The bassoon ends with a decrescendo.
- Measure 5:** Bassoon starts with eighth-note patterns. The piano part has eighth-note patterns. The bassoon ends with a decrescendo.
- Measure 6:** Bassoon starts with eighth-note patterns. The piano part has eighth-note patterns. The bassoon ends with a decrescendo.

Dynamics and performance instructions include *f*, *mf*, *p*, *p espri.*, and *decresc.*

PRIMO.

21

The sheet music for the Primo part, page 21, features eight staves of musical notation for piano. The music begins with a dynamic of *f* and includes several measures of chords and melodic lines. Articulations like *decresc.* and *mf* are indicated. Fingerings such as 4, 5, 3, 2, 1, and 2 are shown above the keys. The key signature changes from one flat to one sharp. The music concludes with a dynamic of *mf*.

SECONDO.

22

SECONDO.

p

f

p

f

p

f

p

decresc. - -

mf

p

PRIMO.

23

PRIMO.

23

XII.

Mazurka:

Pole und Polin.

Панъ и панна танцуютъ
мазурку.**Mazurka:**

by a Polish couple.

Mazurka

exécutée par un couple polonais.

SECONDO.

Moderato.

mf

p

più f

f

1.

2.

mf

f

mf

p

col 8.

XII.

Mazurka:

Pole und Polin.

Пань и панна танцуютъ
мазурку.

Mazurka:

by a Polish couple.

Mazurka

exécutée par un couple polonais.

Moderato.

PRIMO.

Musical score for Mazurka, Part I, in 3/4 time, major key. The score is divided into six systems of four measures each. The top staff (melody) starts with a dynamic 'mf' and includes markings 'con grazia' and '3'. The bottom staff (harmony) includes markings 'più f' and 'f'. The score concludes with a dynamic 'decresc.' and a final measure ending on a half note.

SECONDO.

Musical score for piano, Secondo movement, Mazurka da Capo colla repetizione. The score consists of five staves of music, each with a bass staff and a treble staff. The key signature changes throughout the piece, indicated by various sharps and flats. The dynamics include crescendo (cresc.), forte (f), very forte (ff), piano (p), and sforzando (sf). The score features several measures of music, with some sections labeled with numbers (4, 5, 5, 2, 1) above the notes. The piece concludes with a final dynamic of sf followed by the word "Fine".

Mazurka da Capo colla repetizione.

PRIMO.

27

The musical score is divided into five staves. Staff 1 (top) starts with a dynamic of ***ff***. Staff 2 (second from top) starts with ***ff***. Staff 3 (middle) starts with ***p***. Staff 4 (fourth from top) starts with ***ff***. Staff 5 (bottom) starts with ***ff***. The score includes various dynamics such as ***cresc.***, ***f***, and ***Fine.*** Fingerings are indicated above the notes in some measures. The music is in common time and uses standard musical notation with treble and bass clefs.

Mazurka da Capo colla repetuzione.

XIII.

Intermezzo:

Harun al Raschid und Scheherazade.

Интермеццо:

Гарунъ-аль-Рашидъ и Шехеразада.

Intermezzo:

Harun al Rashid and Sheherazade.

Intermezzo:

Haroun-al-Raschid et Schéhérazade.

Un poco maestoso.

SECONDO.

ff
f
più f
p
cresc.
f
p
2

1 2 3 4 5 6 7 8 9 10

Un pochettino più allegro.

f ma dolce
p
mf
p
pp
f

1 2 3 4 5 6 7 8 9 10

XIII.

Intermezzo:

Harun al Raschid und Scheherazade.

Интермеццо:

Гарунъ-аль-Рашидъ и Шехеразада.

Intermezzo:

Harun al Rashid and Sheherazade.

Intermezzo:

Haroun-al-Raschid et Schéhérazade.

Un poco maestoso.

PRIMO.

15 *mf*

cresc.

f

Un pochettino più allegro.

p

pp

cresc. -

mf

SECONDO.

30

SECONDO.

p

mf

pp

mf

f

p

f

pp

p

f

pp

p

f

pp

PRIMO.

31

A musical score for a piano piece, labeled "PRIMO." at the top center. The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The music is in common time. The first staff begins with a dynamic of *p*. Measure 8 starts with a dynamic of *p*, followed by a dynamic of *f*. Measure 2 starts with a dynamic of *p*, followed by a dynamic of *pp*. Measure 34 starts with a dynamic of *p*, followed by a dynamic of *tr*. Measure 5 starts with a dynamic of *f*. Measure 3 starts with a dynamic of *mf*. Measure 1 starts with a dynamic of *p*. Measure 2 starts with a dynamic of *p*. Measure 3 starts with a dynamic of *p*. Measure 4 starts with a dynamic of *p*. Measure 5 starts with a dynamic of *f*. Measure 6 starts with a dynamic of *pp*.

XIV.

Hahnen-Ballet.
QUADRILLE FRANÇAIS.*
Пѣтушиный балетъ:
Французская кадриль.

Cock - Ballet:
QUADRILLE FRANÇAIS.
Ballet de cocqs:
QUADRILLE FRANÇAIS.

SECONDO.

№ 1.

Dal Segno.

*) Nach französischen Volksliedern.

XIV.

Hahnen-Ballet:

QUADRILLE FRANÇAIS.*)

Пѣтушиный балетъ:
Французская кадриль.**Cock-Ballet:**

QUADRILLE FRANÇAIS.

Ballet de cocqs:
QUADRILLE FRANÇAIS.

PRIMO.

№ 1.

8 tr
15
ff
mf
8
15
24
32
40
48

Dal Segno.

*) Nach französischen Volksliedern.

SECONDO.

Nº 2.



f

fp

f

p

f

fp

f

sf

mf

f

sf

PRIMO.

35

N^o 2. *mf*

The musical score consists of five systems of music for two staves. The top staff (treble clef) and bottom staff (bass clef) are connected by a brace. The music is in 2/4 time. Dynamics include *mf*, *sf*, *fp*, *f*, *p*, *sf*, *fp*, *f*, *p*, *f*, *sf*, *mf*, *f*, and *sf*. The notation includes various note heads with numbers (e.g., 4, 3, 2, 1, 4; 5, 1, 2, 4; 4, 3, 2, 1, 3; 4), grace notes, and slurs.

SECONDO.

№ 3.

p

più f

(.)

f

sf Fine. f

dolce

PRIMO.

37

N^o 3.

p

più f

p

sf *Fine.* *f* *dolce*

Da Capo.

SECONDO.

Nº 4.

pp

Fine. *f*

p *f*

p *f* *p*

f

Dal Segno.

PRIMO.

39

N^o 4.

Dal Segno.

SECONDO.

N^o 5.

ff

ff

ff

ff

ff

ff

ff

ff

Fine.

p

mf

f

sf

Da Capo.

PRIMO.

41

Nº 5.

2

f

sf Fine. *p*

mf

mf

sf

Da Capo.

SECONDO.

N^o 6.

espressivo

Fine.

Dal Segno.

PRIMO.

43

N^o 6.

Fine. *mf*

Dal Seg. o.

44 Kavaliere und Hofdamen
tanzen Menuett.

Кавалеры и Фрейлины
танцуютъ менуэтъ.

XV. Cavaliers and Court Ladies
dance a Minuet.

Cavaliers et dames de la cour
dansent un menuet.

Moderato.

SECONDO.

TRIO.

Kavaliere und Hofdamen
tanzen Menuett.

Кавалеры и фрейлины
танцуютъ менуэтъ.

XV.

Cavaliers and Court Ladies 45
dance a Minuet.

Cavaliers et dames de la cour
dansent un menuet.

Moderato.

PRIMO.

Musical score for the first section of the minuet, labeled PRIMO. The score consists of two staves. The top staff is in common time (indicated by a '3') and the bottom staff is in common time (indicated by a '2'). The key signature is one sharp. The tempo is marked 'Moderato'. Dynamics include 'f' (forte) and 'p dolce' (pianissimo). Measures show various note values including eighth and sixteenth notes.

Continuation of the musical score for the first section of the minuet. The staves remain the same: common time (3), common time (2), one sharp key signature. The tempo is 'Moderato'. Dynamics include 'f' (forte) and 'mf' (mezzo-forte). Measures continue with eighth and sixteenth note patterns.

Continuation of the musical score for the first section of the minuet. The staves remain the same: common time (3), common time (2), one sharp key signature. The tempo is 'Moderato'. Dynamics include 'mf' (mezzo-forte) and 'p' (pianissimo). Measures continue with eighth and sixteenth note patterns.

TRIO.

Musical score for the trio section of the minuet. The staves remain the same: common time (3), common time (2), one sharp key signature. The tempo is 'Moderato'. Dynamics include 'p' (pianissimo) and 'p dolce' (pianissimo). Measures show eighth and sixteenth note patterns.

Continuation of the musical score for the trio section of the minuet. The staves remain the same: common time (3), common time (2), one sharp key signature. The tempo is 'Moderato'. Measures show eighth and sixteenth note patterns.

Continuation of the musical score for the trio section of the minuet. The staves remain the same: common time (3), common time (2), one sharp key signature. The tempo is 'Moderato'. Measures show eighth and sixteenth note patterns.

Menuetto da Capo.

46 Alles tanzt den Kehraus. XVI. All dance the Kehraus.
 GALOPP. GALOP.
 Всѣ танцуютъ
 галопъ.

Tous dansent le dernier tour.
 GALOP.

Molto vivace.

SECONDO.

The musical score is composed of two staves of piano music. The top staff is labeled "SECONDO." and "Molto vivace." The bottom staff has a dynamic marking of "ff". The music is in 2/4 time and consists of eight measures. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like "f", "ff", and "mf". The piano keys are indicated by vertical lines with dots or dashes.

Alles tanzt den Kehraus.

GALOPP.

Всѣ танцуютъ
галоппъ.

XVI.

All dance the Kehraus.

GALOP.

Tous dansent le dernier tour.

GALOP.

Molto vivace.

8

PRIMO.

4

The musical score consists of ten staves of music. The top staff is labeled "PRIMO." and the bottom staff is labeled "Molto vivace." Both staves are in common time (indicated by "2"). The music is divided into measures by vertical bar lines. Measure numbers 1 through 8 are indicated above the staves. Measure 1 starts with a forte dynamic (f) in the first staff. Measures 2-4 show eighth-note patterns. Measures 5-8 show sixteenth-note patterns. Measure 9 starts with a piano dynamic (p) in the second staff. Measure 10 concludes the piece.

SECONDO.

The musical score consists of six staves of music for two voices (Soprano and Bass) and piano. The music is in common time, with various key signatures (B-flat major, F major, G major, C major, A major, D major). The piano part is primarily harmonic, providing a foundation for the vocal parts. The vocal parts are mostly melodic, with some rhythmic complexity. The score includes dynamic markings such as *p*, *f*, *pp*, *ff*, and *sforzando* (sf). The tempo changes include *Noch schneller* and *col 8*.

p *f* *p*

f *pp* *f*

pp *f* *f*

Noch schneller.

ff

sf *sf*

col 8

PRIMO.

49



Musical score for Primo, page 49, measures 5-8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 5: Both staves play eighth-note patterns. Measure 6: The top staff has a sixteenth-note pattern with a grace note, and the bottom staff plays eighth-note patterns. Measure 7: Both staves play eighth-note patterns. Measure 8: Both staves play eighth-note patterns.

Musical score for Primo, page 49, measures 9-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 9: Both staves play eighth-note patterns. Measure 10: Both staves play eighth-note patterns. Measure 11: The top staff has a sixteenth-note pattern with a grace note, and the bottom staff plays eighth-note patterns. Measure 12: Both staves play eighth-note patterns.

Noch schneller.

Musical score for Primo, page 49, measures 13-16. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 13: Both staves play eighth-note patterns. Measure 14: Both staves play eighth-note patterns. Measure 15: Both staves play eighth-note patterns. Measure 16: Both staves play eighth-note patterns.

Musical score for Primo, page 49, measures 17-20. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 17: Both staves play eighth-note patterns. Measure 18: Both staves play eighth-note patterns. Measure 19: Both staves play eighth-note patterns. Measure 20: Both staves play eighth-note patterns.

Musical score for Primo, page 49, measures 21-24. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 21: Both staves play eighth-note patterns. Measure 22: Both staves play eighth-note patterns. Measure 23: Both staves play eighth-note patterns. Measure 24: Both staves play eighth-note patterns.

XVII.

Heimkehr der kleinen Gäste.

Nächtlicher Marsch.

Возвращение маленьких гостей.

Ночной маршъ.

The little dancers go home.

Night March.

Rentrée des petits invités.

Marche nocturne.

Moderato.

SECONDO.

Musical score for 'Heimkehr der kleinen Gäste' (Moderato) and 'Rentrée des petits invités' (SECONDO). The score consists of six systems of music for two staves (treble and bass). The key signature changes frequently, including C major, A major, E major, B-flat major, F major, and G major. Various dynamics and performance instructions are included, such as 'p', 'a tempo', 'un poco calando', 'pp', 'dolce', 'cresc.', 'f', and 'p'. Measure numbers 1 through 31 are indicated above the staff.

XVII.

Heimkehr der kleinen Gäste.

Nächtlicher Marsch.

Возвращение маленькихъ гостей.

Ночной маршъ.

The little dancers go home.

Night March.

Rentrée des petits invités.

Marche nocturne.

PRIMO.

Nachtwächterhorn.

Рожокъ сторожа.

Watchmann's Horn.

Cor de guet.

Moderato.

