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Die Muhle im Schwarzwald : Idylle

Richard Eilenberg

Composer

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Compositionen von Richard Eilenberg.

Für Pianoforte.

Op. 50.	Das erste Herzklopfen. Salonstück	M. 1.50
" 50.	Das erste Herzklopfen. Salonstück, erleichtert von L. Streabbog	" 1.30
" 51.	J'y pense. Gavotte	" 1.30
" 51.	J'y pense. Gavotte, erleichtert von L. Streabbog	" 1.30
" 52.	Die Mühle im Schwarzwald. Idylle	" 1.50
" 52.	Die Mühle im Schwarzwald. Idylle, erleichtert von L. Streabbog	" 1.50
" 53.	Zierlich und fein. Polka	" 1.30
" 54.	Lachtäubchen. Salonstück	" 1.30
" 54.	Lachtäubchen. Salonstück, erleichtert von L. Streabbog	" 1.50
" 55.	Klein Kobold. Charakteristische Skizze	" 1.30
" 56.	Trotzköpfehen. Charakteristisches Tonstück	" 1.30
" 57.	Petersburger Schlittenfahrt. Galopp	" 1.30
" 58.	Matenglöckchen. Idyllisches Tonstück	" 1.30
" 59.	Sans gêne. Polka de Salon	" 1.30
" 60.	Liebesgötter. Salonstück	" 1.50
" 61.	Silber-Myrthe. Gavotte	" 1.30
" 62.	Von Wien bis Berlin. Polka	" 1.30
" 63.	Forellen. Salon-Mazurka	" 1.30
" 64.	Unter Palmen. Walzer	" 1.80
" 65.	Rothkäppchen (Le petit chaperon rouge). Tonstück	" 1.30
" 66.	Immer fesch. Marsch	" 1.30
" 67.	Graziosa. Blüette	" 1.30
" 68.	Ein süsser Traum. Walzer	" 1.80
" 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
" 161.	Mein Compliment. Salonstück	" 1.50
" 162.	Im Feenhain. Salonstück	" 1.50
" 163.	Maurisches Ständchen	" 1.50
" 164.	An der Nawa. Walzer. Copyright 1893 by A. Cranz, Brussels	" 2.—
" 165.	Türkischer Marsch. Copyright 1894 by A. Cranz, Brussels	" 1.50
" 166.	Ohne Furcht und Tadel. Charakteristischer Marsch	" 1.50
" 167.	In der Waldschmiede. Characterstück	" 1.50
" 168.	Mit vollen Segeln (A toutes Voiles). Galopp	" 1.50
" 169.	Josephine. Gavotte	" 1.50
" 170.	Chinesentanz	" 1.50
" 171.	Mephistopheles-Polka	" 1.50
" 172.	Herzblättchen. Characterstück	" 1.50
" 173.	Guten Morgen Viellebchen. Serenade	" 1.50
" 174.	Blümlein hab' mich lieb. Salonstück	" 1.50
" 176.	Nur Dir allein. Serenade	" 1.50
" 177.	Mein erster Ball. Intermezzo-Walzer	" 1.50
" 178.	Kakadu-Gavotte	" 1.50
" 179.	Sag's noch einmal. Walzer	" 1.80
" 180.	Die Post kommt. Characterstück	" 1.80

Für Pianoforte vierhändig.

Op. 50.	M. 1.50
" 51.	" 1.30
" 52.	" 1.50
" 53.	" 1.50
" 54.	" 1.50
" 55.	" 1.50
" 56.	" 1.50
" 57.	" 1.50
" 58.	" 1.30
" 59.	" 1.50
" 60.	" 1.80
" 61.	" 1.50
" 62.	" 1.80
" 63.	" 1.50
" 64.	" 2.30
" 65.	" 1.50
" 66.	" 1.50
" 67.	" 1.50
" 68.	" 2.50
" 69.	" 1.50
" 70.	" 1.80
" 71.	" 1.80
" 72.	" 1.50
" 161.	" 1.30
" 162.	" 1.30
" 163.	" 1.80
" 164.	" 1.30
" 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.	" 1.80
" 178.	" 1.80
" 179.	" 2.30
" 180.	" 2.—

Für Violine und Pianoforte.

Op. 50.	M. 1.80
" 51.	" 1.50
" 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.	" 1.80
" 61.	" 1.50
" 62.	" 1.80
" 63.	" 1.80
" 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.	" 1.30
" 162.	" 1.30
" 163.	" 1.80
" 164.	" 1.30
" 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.	" 1.80
" 178.	" 1.80
" 179.	" 2.30
" 180.	" 1.80

Für Flöte und Pianoforte:

Op. 51.	J'y pense. Gavotte	M. 1.80	Op. 172.	Herzblättchen. Characterstück	Mk. 1.80
" 52.	Die Mühle im Schwarzwald. Idylle	" 1.80	" 173.	Guten Morgen, Viellebchen. Serenade	" 1.80
" 167.	In der Waldschmiede. Characterstück	" 1.80	" 174.	Blümlein, hab' mich lieb. Salonstück	" 1.80
" 171.	Mephistopheles-Polka	" 1.80	" 176.	Nur Dir allein. Serenade	" 1.80

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Arrangements für die Zither:

von A. Gutmann im Violinschlüssel:			von Fr. Wagner im Bassschlüssel:		
Op. 50.	Das erste Herzklopfen. Salonstück	M. 1.—	Op. 50.	Das erste Herzklopfen. Salonstück	M. 1.—
" 51.	J'y pense. Gavotte	" 1.—	" 51.	J'y pense. Gavotte	" 1.—
" 52.	Die Mühle im Schwarzwald. Idylle	" 1.—	" 52.	Die Mühle im Schwarzwald. Idylle	" 1.—
" 57.	Petersburger Schlittenfahrt. Galopp	" 1.—	" 57.	Petersburger Schlittenfahrt. Galopp	" 2.—
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" 167.	In der Waldschmiede. Characterstück	" 1.—			
" 177.	Mein erster Ball. Intermezzo-Walzer	" 1.—			
" 178.	Kakadu-Gavotte	" 1.—			

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„The Mill in the Black-Forest.“
Die Mühle im Schwarzwald.

3

Le Moulin de la forêt noire.

Ein Idyll.

Revised and fingered by
Mit Fingersatz versehen von } D. F. Stillmann.

Idylle.

a) Am Bache. By the Brook.

Rich. Eilenberg, Op. 52.

Andantino.

Piano. *p*

5 2 1

5 2

5 4 3 2 1 3

3 2 1 2 1 1 2 4

1 5 4 3 2 1 3 2 1 3

3 2 1 2 1 1 2 4

1 5 4 3 2 1 3 2 1 3

3 2 1 2 1 1 2 4

b) Die Mühle. The Mill.
Allegretto.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a supporting line with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line with slurs and fingerings. The bass staff includes a dynamic marking *f* (forte) and continues with chords and notes.

Third system of musical notation. The treble staff features more complex melodic patterns with slurs and fingerings. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff has dense melodic passages with many slurs and fingerings. The bass staff provides harmonic support with chords and moving lines.

Fifth system of musical notation. The treble staff concludes with intricate melodic figures and slurs. The bass staff ends with a final chord and a rest. A checkmark is visible to the right of the system.

Handwritten fingerings: 5 3, 3 2, 1 2, 3

Handwritten fingerings: 3, 3

Handwritten fingerings: 4, 1 2, 2

Handwritten fingerings: 2, 3, 4, 1, 2, p, 4, 3, 2, 1, 4

Handwritten fingerings: 4, 3, 3, 4, 4, 3, 4, 4

Handwritten: 4 3 2 1

The first system of music consists of two staves. The treble staff contains a series of chords and a melodic line starting with a quarter note. The bass staff contains a rhythmic accompaniment of eighth notes. Handwritten numbers 4, 3, 2, and 1 are written above the first four measures.

The second system continues the piece. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the final measure of the system.

The third system shows more complex fingering. The treble staff has a melodic line with many slurs and accents. The bass staff has a rhythmic accompaniment. Numerous handwritten fingering numbers (1-5) are scattered throughout the system.

The fourth system features a change in dynamics. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. A dynamic marking of *p* (piano) is present in the middle of the system.

The fifth system concludes the piece. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. A dynamic marking of *ritard.* (ritardando) is present in the middle of the system.

4/4 tempo
f

p

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains five measures of music, including a triplet of eighth notes in the third measure. The lower staff is in bass clef with the same key signature and time signature, containing five measures of music, primarily consisting of chords and eighth-note accompaniment.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, featuring a triplet of eighth notes in the third measure and a sixteenth-note triplet in the fourth measure. The lower staff continues the accompaniment, with a handwritten '4' above the first measure of the second system.

The third system of musical notation consists of two staves. The upper staff has a handwritten '5' above the first measure. The lower staff features a continuous eighth-note accompaniment. Handwritten annotations include 'poco a poco ritard.' in the second measure and '2da' and 'rid' in the third measure. A handwritten '2' is placed above the fourth measure.

The fourth system of musical notation consists of two staves. The upper staff includes the instruction 'più mosso' above the fourth measure and 'f' (forte) below the fifth measure. The lower staff continues the accompaniment with various fingerings indicated by numbers 1-5.

The fifth system of musical notation consists of two staves. The upper staff features a series of sixteenth-note runs with fingerings 4-3-2-1 and 4-3-2-1-4-3-2-1. The lower staff continues the accompaniment with fingerings 2-1 and 5.

