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The Musical Clock : Die Spieluhr

Carl Heins

Composer

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PIANO COMPOSITIONS BY CARL HEINS

No.	Gr.		
1312	- IV	- SONG OF THE BIRDS	<i>Gesang der Vöglein</i> . Op. 120 . 50
1318	- III	- ON LAKE CHIEM.	<i>Am Chiemsee</i> . . Op. 119 . 40
1421	- II	- THE DOLL'S CRADLE SONG	<i>Beim Mütterlein Daheim</i> . . 25
1423	- II	- DANCE OF THE BEARS	<i>Bärenanz</i> 25
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1873	- III	- FAREWELL TO THE SPREEWALD	<i>Abschied vom Spreewald</i> . Op. 150 . 60
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2226	- II	- ELFIN DANCE	<i>Elfsentanz</i> Op. 96, No. 2 . 30
2306	- II	- IN THE MOUNTAIN HUT	<i>In der Seenhütte</i> . . . Op. 15 . 40
2365	- III	- THE VILLAGE BLACKSMITH	<i>Die Dorfschmiede</i> . . Op. 241 . 50
2465	- II	- CADET DAYS	<i>Aus der Kadetenzeit</i> . . Op. 184 . 40
2474	- II	- THE DANCING GIRL	<i>Die Tänzerin</i> Op. 213 . 50
2475	- II	- LITTLE BIRD IN TREE-TOP	<i>Voglein auf dem Baume</i> . Op. 230 . 40
2478	- II	- THE BLACK FOREST CLOCK	<i>Die Schwarzwälder Uhr</i> . Op. 224 . 50
2483	- II	- THE CHARGE OF THE HUSSARS 40
2484	- II	- EVENING SONG	<i>Abendgesang</i> Op. 188 . 40
2529	- II	- DANCE OF THE SYLPHS	<i>Elfen-Reigen</i> Op. 194 . 30
2677	- III	- EVENING CHIMES	<i>Abendglöckchen</i> . . . Op. 201 . 50
2976	- II	- IN A GONDOLA	<i>Gondelfahrt</i> Op. 157, No. 10 . 30
3194	- III	- THE GOLDFISH	<i>Goldfischen</i> 40
3242	- II	- A CALL TO MERRY DANCE. Op. 117, No. 1 . 25
3408	- II	- A LAWN PARTY	<i>Tanz im Grünen</i> . . Op. 135, No. 2 . 40
3451	- II	- GITANA	<i>Mazurka Gitane</i> . . . Op. 156 . 50
3474	- II	- THE VIVANDIERE IN CAMP Op. 133, No. 3 . 30
4586	- IV	- THE SILVER NYMPH	<i>Die Silbernixe</i> Op. 164 . 40
4675	- III	- SILVER SPRING	<i>Silberquell</i> Op. 200 . 40
4906	- III $\frac{1}{2}$	- THE HUSSARS	<i>Die Husaren</i> Op. 243 . 40
5485	- III	- SWEET VIOLET Op. 169, No. 2 . 30
5503	- III	- WHAT THE SWALLOW SANG	<i>Was die Schwalbe sang</i> . . Op. 95 . 40
5513	- II	- ON A JOURNEY	<i>Hinaus in die Welt</i> . . Op. 190, No. 1 . 30
5799	- III	- ROSE FAY	<i>Rosenfee</i> Op. 185 . 40
6556	- III	- LAMENT OF THE ROSE	<i>Röslein's Sehnen</i> . . . Op. 82 . 30
6597	- III	- GRETCHEN SERENADE 40
6743	- III	- DREAM OF THE SHEPHERD Op. 171 . 30
6851	- III	- TOSSING KISSES	<i>Kusskinder</i> Op. 27 . 40
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HEINS

THE MUSICAL CLOCK.

DIE SPIELUHR.

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An excellent little Composition of its kind; especially useful for its scale practise. There are seven distinct harmonies in the piece, in the search for and naming of which the young pupil may find both interest and profit. Look for them in left hand part. Only a Bagatelle, - a tinkling voice, speaking nevertheless in the beautiful language of music.

Allegretto e grazioso.

CARL HEINS.

8 *sempre leggiero.*

I

p

pp

sempre una corda.

8

p

8

pp

8

p

8

pp

p

II

p

A With light-touch throughout. B Both pedals throughout. The term *una corda*, however, is applicable to Grand Piano only. C Observe staccato wherever marked.

8

Musical score for 'The Merry Widow' (No. 10). The score is written for piano and voice. The piano part is in 2/4 time, with a key signature of one sharp (F#). The melody is played in the right hand, and the accompaniment is in the left hand. The melody features a series of eighth and sixteenth notes, with some triplets and slurs. The piano part includes a bass line with some triplets and slurs. The score is marked with a 'C' for Credo and a 'T' for Tenor.

[illegible]

8

pp

Handwritten musical score for "The Rose Tree". The score is written on two staves, both in treble clef and key of D major (two sharps). The tempo is marked "8" (Allegretto). The melody is written on the upper staff, featuring a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above the notes. The lower staff provides a simple harmonic accompaniment with quarter and eighth notes. The piece concludes with a double bar line and the instruction "D. morendo." (Diminuendo).

Handwritten musical score for 'The Little Boat'. The score is written on two staves, both in G major (one sharp). The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of a series of eighth and sixteenth notes, with some slurs and fingerings indicated. The accompaniment is a simple bass line with some rests. The piece ends with a double bar line and a 'ppp' (pianissimo) marking.

D Here the *morendo* is essential, for the clock is running down.

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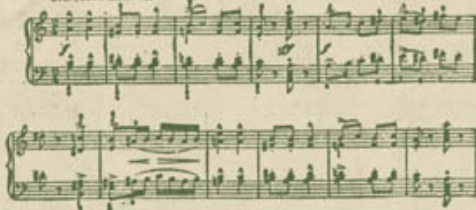
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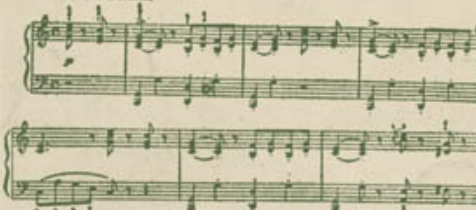
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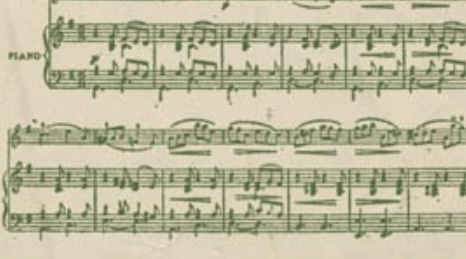
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