

OEUVRES CHOISIES.

COLLECTION

OF

FAVORITE PIECES FOR THE PIANO-FORTE.

Revised and Fingered by Eminent Masters.

SECOND SERIES.

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138.	Schumann, R., Nachtst̃cke (Nocturnes), No. 4, . . .	25

For Numbers 1 to 106 see last page.

NEW YORK: G. SCHIRMER, 35 UNION SQUARE.

SPRING FLOWERS.

III.

Revised and fingered by
H^m Scharfenberg.

NIELS W. GADE.

*Allegretto.
cantabile.*

The musical score is written for piano and right-hand accompaniment. It begins with a piano (*p*) dynamic and a tempo/mood marking of *Allegretto cantabile*. The first system includes a right-hand part with a 53-measure slur and a piano part with a 2-measure slur. The second system continues the right-hand part with a 45-measure slur and the piano part with a 3-measure slur. The third system features a *mf* dynamic and a *dolce.* marking in the right-hand part. The fourth system includes a *cresc.* marking and a *ritenuto.* marking in the piano part. The fifth system concludes with a piano (*p*) dynamic and a 53-measure slur in the right-hand part. The score is marked with various fingerings (1-5) and articulation marks (accents, slurs, repeat signs).

This page contains five systems of musical notation for a piano piece, likely in D major (two sharps). The notation is complex, featuring many slurs, ties, and specific fingering instructions (numbers 1-5) above or below notes. The systems are as follows:

- System 1:** The right hand has a series of chords and moving lines with slurs. The left hand has a simple bass line with notes like 5, 1, 5, 3, 5, 2, 5. Dynamics include *mf* and *dim.*.
- System 2:** Continues the melodic and harmonic development. The left hand has notes like 5, 1, 5, 3, 5, 2, 5. Dynamics include *mf* and *dim.*.
- System 3:** Features more complex fingerings and slurs. The left hand has notes like 5, 1, 5, 3, 5, 2, 5. Dynamics include *mf* and *dim.*.
- System 4:** Continues the piece with various articulations. The left hand has notes like 5, 1, 5, 3, 5, 2, 5. Dynamics include *mf* and *dim.*.
- System 5:** The final system on the page, ending with a *fz* (forzando) dynamic. The left hand has notes like 5, 1, 5, 3, 5, 2, 5. Dynamics include *fz* and *dolce*.

Throughout the piece, there are many slurs and ties indicating phrasing. The left hand often plays a simple bass line, while the right hand carries the main melody with complex fingerings. The dynamics range from *mf* (mezzo-forte) to *fz* (forzando) and *dolce* (softly).

First system of musical notation. The treble clef staff contains a series of chords and arpeggios, with fingerings 3, 4, 8, 5, 4, 3, 2, 1, 3, 2, 5, 4, 5, 3, 2, 1, 4, 5. The bass clef staff contains a single note, 51, with a 'Ped.' marking. Dynamics include *cresc. f* and *dim.* with a *p* marking. A 'Ped.' marking is also present in the bass staff.

Second system of musical notation. The treble clef staff contains a series of chords and arpeggios, with fingerings 4, 3, 4, 5, 3, 5, 4, 5, 3, 2, 1, 4, 5, 3, 2, 1, 4, 5. The bass clef staff contains a single note, 51, with a 'Ped.' marking. Dynamics include *dim.* and *p*. A 'Ped.' marking is also present in the bass staff.

Third system of musical notation. The treble clef staff contains a series of chords and arpeggios, with fingerings 4, 3, 4, 5, 3, 5, 4, 5, 3, 2, 1, 4, 5, 3, 2, 1, 4, 5. The bass clef staff contains a single note, 51, with a 'Ped.' marking. Dynamics include *mf* and *p*. A 'Ped.' marking is also present in the bass staff.

Fourth system of musical notation. The treble clef staff contains a series of chords and arpeggios, with fingerings 4, 3, 4, 5, 3, 5, 4, 5, 3, 2, 1, 4, 5, 3, 2, 1, 4, 5. The bass clef staff contains a single note, 51, with a 'Ped.' marking. Dynamics include *p* and *ritenuto*. A 'Ped.' marking is also present in the bass staff.

Fifth system of musical notation. The treble clef staff contains a series of chords and arpeggios, with fingerings 4, 3, 4, 5, 3, 5, 4, 5, 3, 2, 1, 4, 5, 3, 2, 1, 4, 5. The bass clef staff contains a single note, 51, with a 'Ped.' marking. Dynamics include *p*, *dim.*, *p*, and *pp*. A 'Ped.' marking is also present in the bass staff.

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No.		Price.	No.		Price.
1.	Bach, J. S., Loure from 3d Cello Suite, arr. par Heinze,	\$0 35	54.	Rubinstein, A., 5me Barcarolle, A min.,	\$0 75
2.	Bargiel, W., Pénée Fugitive,	35	55.	— — — — — Mélodie, F maj.,	40
3.	— — — — — Idylle,	25	56.	— — — — — Nouvelle Mélodie, F# min.,	60
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25.	Henselt, Ad., Liebeslied (Love Song), Op. 5, No. 11, B♭,	35	78.	— — — — — Schlummerlied (Slumber Song),	35
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36.	Loewe, C., Indisches Märchen (Indian Tale), Op. 107, No. 2,	35	89.	— — — — — Nachtgesang (Night-Song),	25
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45.	Mozart, W., Minuet from Quartet, in D, arr. by Schulhoff,	50	98.	— — — — — " " " 4, Allegretto in A,	35
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48.	Rheinberger, J., Die Jagd (The Chase),	40	101.	Heller, St., Blüette,	35
49.	— — — — — Toccata,	40	102.	Henselt, Ad., Wiegenlied (Cradle Song),	35
50.	— — — — — Fugue,	50	103.	Beethoven, L. v., Für Elise (Albumleaf),	35
51.	Rubinstein, A., 1re Barcarolle, F min., Op. 30, No. 1,	50	104.	Moscheles, Ig., Rondo Expressif, Op. 71,	75
52.	— — — — — 3me Barcarolle, G min., Op. 50 ^{me} ,	35	105.	Kirchner, Th., Albumblatt (Albumleaf),	25
53.	— — — — — 4me " G maj.,	75	106.	Jensen, Ad., Fröhlicher Wanderer (Happy Wanderer),	35

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