



Till Redaktör P. Strandberg
Med vänst Häls
af

Lago
[Sonat, piano, op. 27, Ess-dur]

L.



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SONATE.

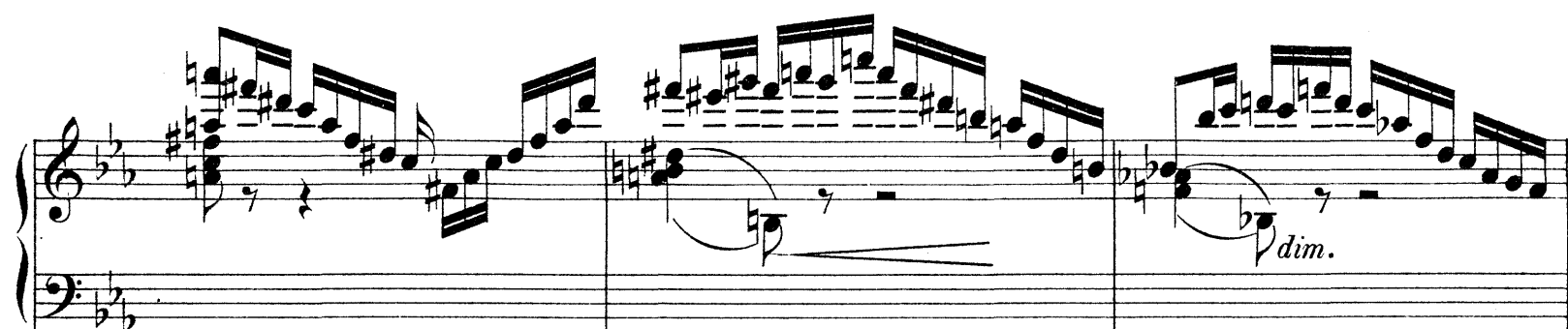
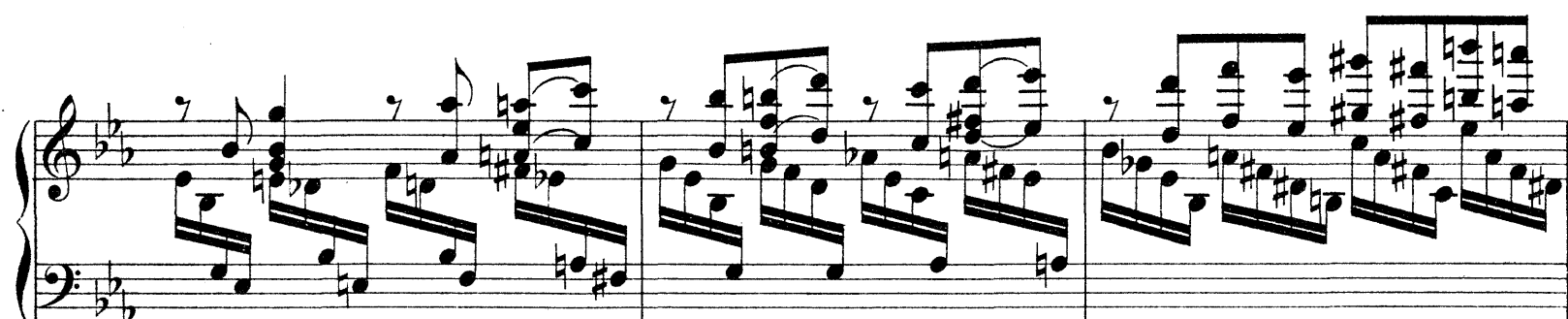
[Mozart, L., I]

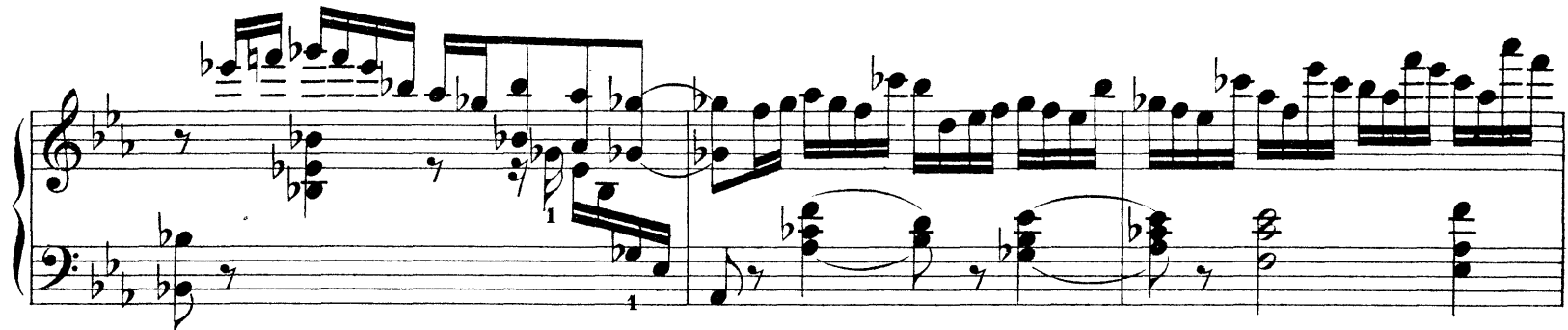
LAGO, OP. 27.

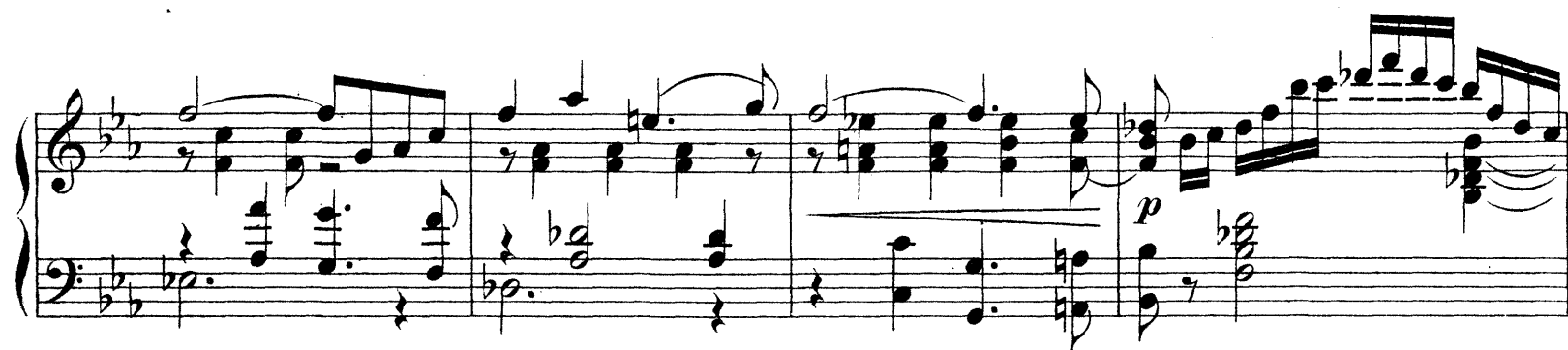
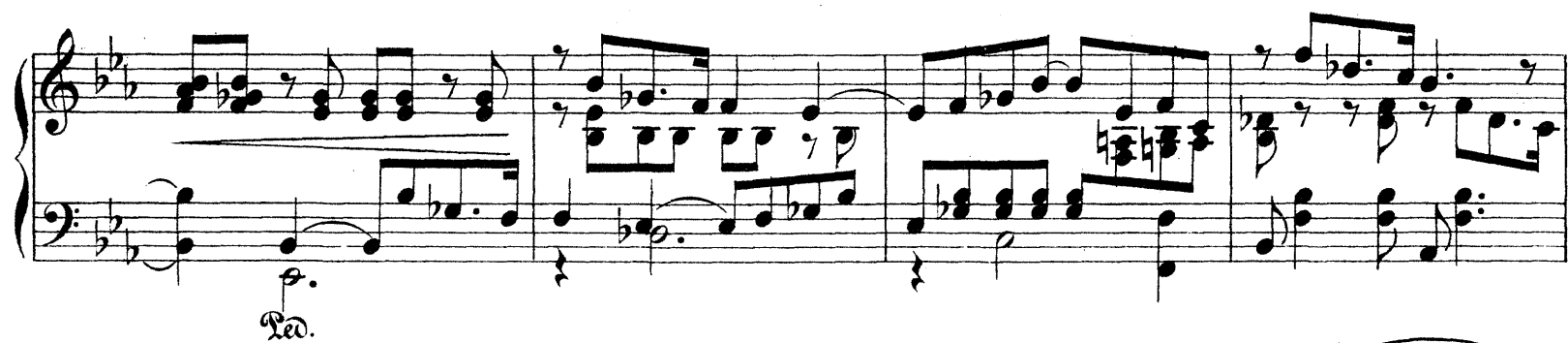
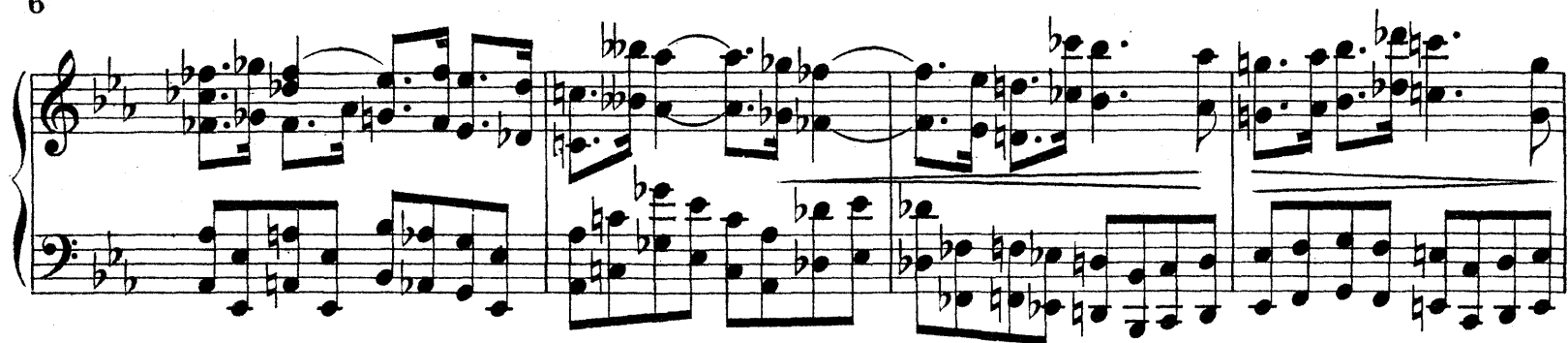
Allegro moderato.

PIANO.

mf









This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is B-flat major (two flats). The time signature is 4/4. The piece features a variety of musical textures, including arpeggiated figures, block chords, and melodic lines. Dynamic markings include *p* (piano), *dim.* (diminuendo), and *cresc.* (crescendo). The notation includes many accidentals, particularly sharps and naturals, which are common in this key signature. The piece concludes with a final chord marked with a forte *f* dynamic.

p

dim.

cresc.

f

This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is B-flat major (two flats). The piece begins with a piano (*p*) dynamic and includes several measures of sustained chords marked *Leg.* (legato). A crescendo (*cresc.*) is indicated in the second system. The third system features a *fz* (forzando) marking. The fourth system includes a *ff* (fortissimo) marking. The piece concludes with a final chord in the sixth system.

Lento.

p

dim.

dim.

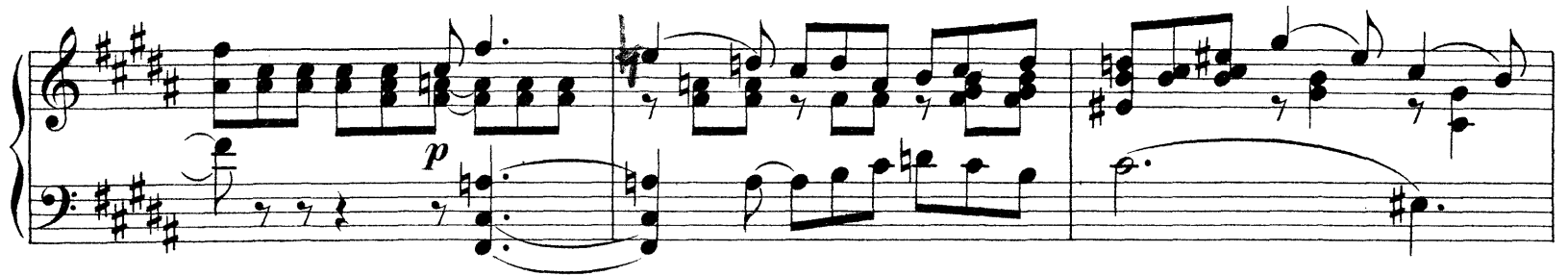
p

cres.

cres.

p

p



This page contains six systems of musical notation for a piano piece. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a treble staff with a melodic line and a bass staff with a supporting line. A forte (*fz*) dynamic marking is present in the final measure.
- System 2:** Continues the melodic and supporting lines with various articulations.
- System 3:** Includes a *dim.* (diminuendo) marking in the bass staff.
- System 4:** Features a *p* (piano) marking in the treble staff.
- System 5:** Includes a *cresc.* (crescendo) marking in the bass staff and a *fz* marking in the final measure.
- System 6:** Continues the melodic and supporting lines with various articulations.

First system of musical notation. The key signature has three sharps (F#, C#, G#). The music is written for piano. The first measure is marked *poco cresc.*. The second measure is marked *poco rit.*. The third measure is marked *dim.*. The system ends with a double bar line.

Second system of musical notation. The key signature has three sharps (F#, C#, G#). The music is written for piano. The first measure is marked *p*. The system ends with a double bar line.

Third system of musical notation. The key signature has three sharps (F#, C#, G#). The music is written for piano. The first measure is marked *Rev.*. The second measure is marked *Rev.*. The third measure is marked *Rev.*. The system ends with a double bar line.

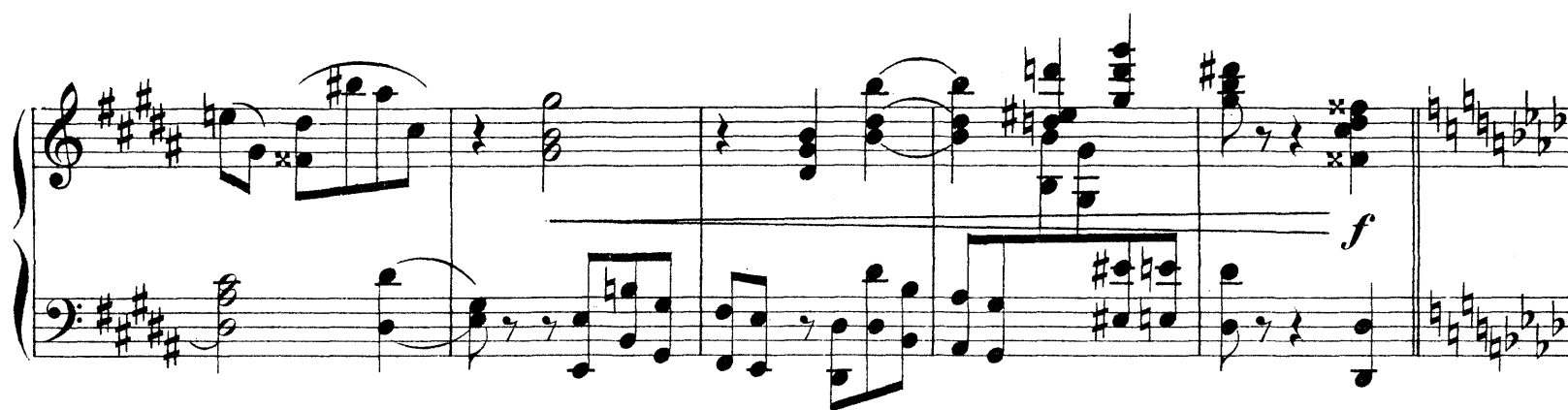
Fourth system of musical notation. The key signature has three sharps (F#, C#, G#). The music is written for piano. The first measure is marked *Rev.*. The system ends with a double bar line.

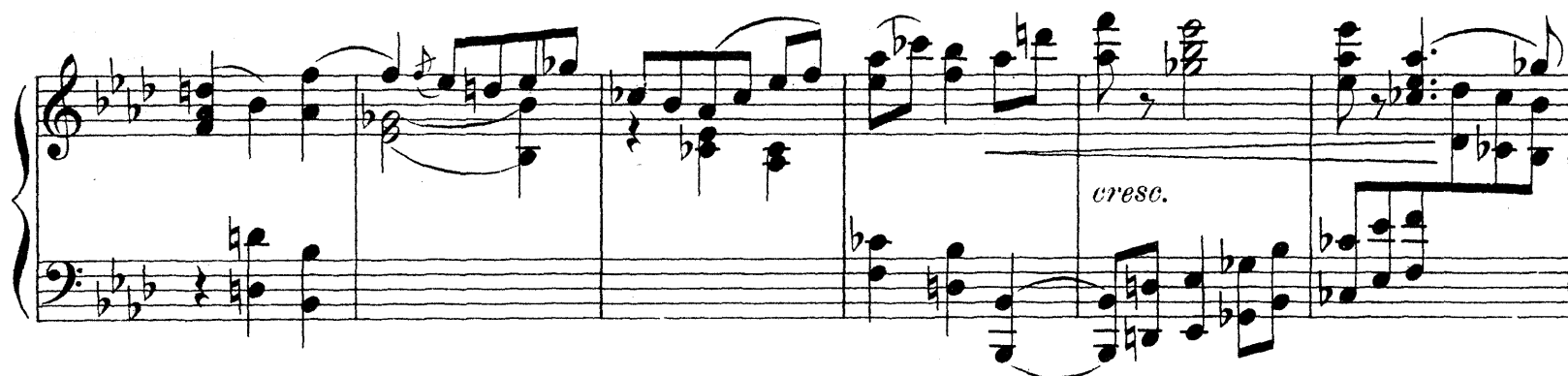
Fifth system of musical notation. The key signature has three sharps (F#, C#, G#). The music is written for piano. The system ends with a double bar line.

Sixth system of musical notation. The key signature has three sharps (F#, C#, G#). The music is written for piano. The first measure is marked *8*. The second measure is marked *fz*. The third measure is marked *dim.*. The fourth measure is marked *ff*. The system ends with a double bar line.

Tempo di Menuetto.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is A major (three sharps: F#, C#, G#). The time signature is 3/4. The piece begins with a piano (*p*) dynamic marking. The notation includes various musical symbols such as notes, rests, beams, and slurs. The piece concludes with a diminuendo (*dim.*) marking.





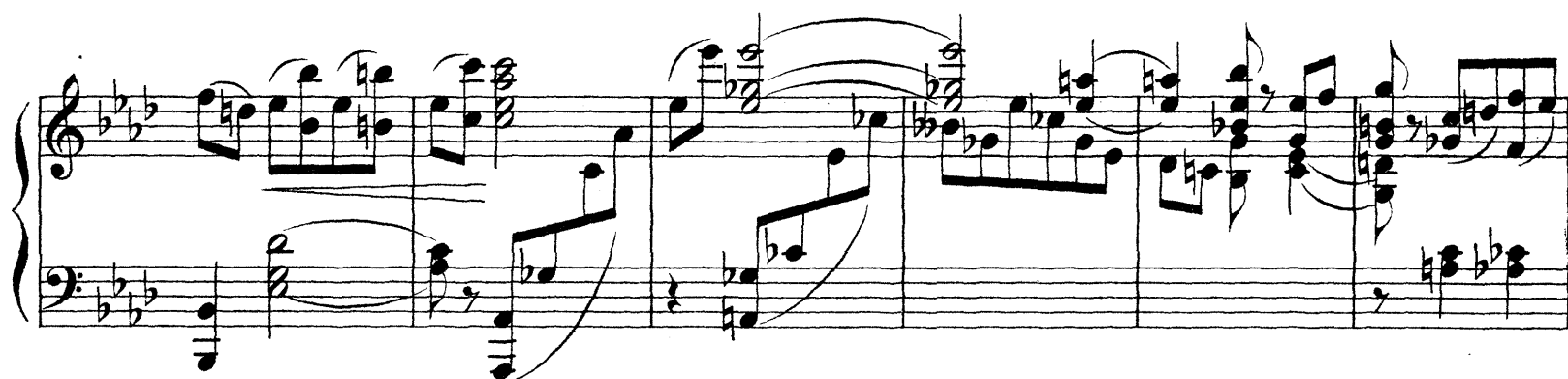
First system of musical notation, featuring a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The music includes various chords and melodic lines. A *cresc.* (crescendo) marking is present in the right hand.



Second system of musical notation. The right hand features a *dim.* (diminuendo) marking followed by a *p* (piano) dynamic. The left hand includes a *tr.* (trill) marking.



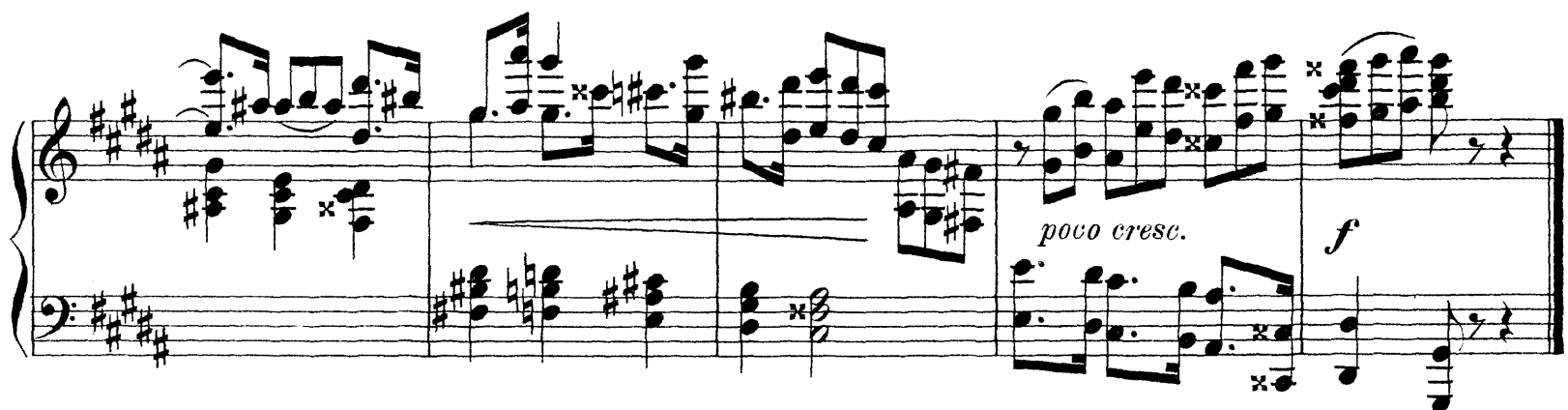
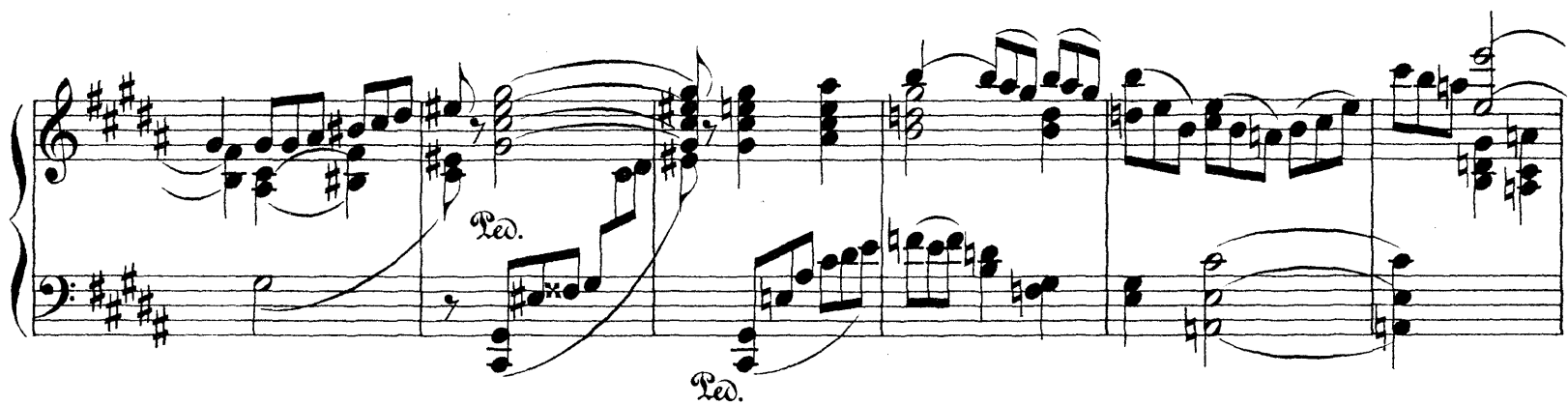
Third system of musical notation. The right hand features a *pp* (pianissimo) dynamic marking.



Fourth system of musical notation, continuing the piece with complex chordal textures and melodic lines in both hands.

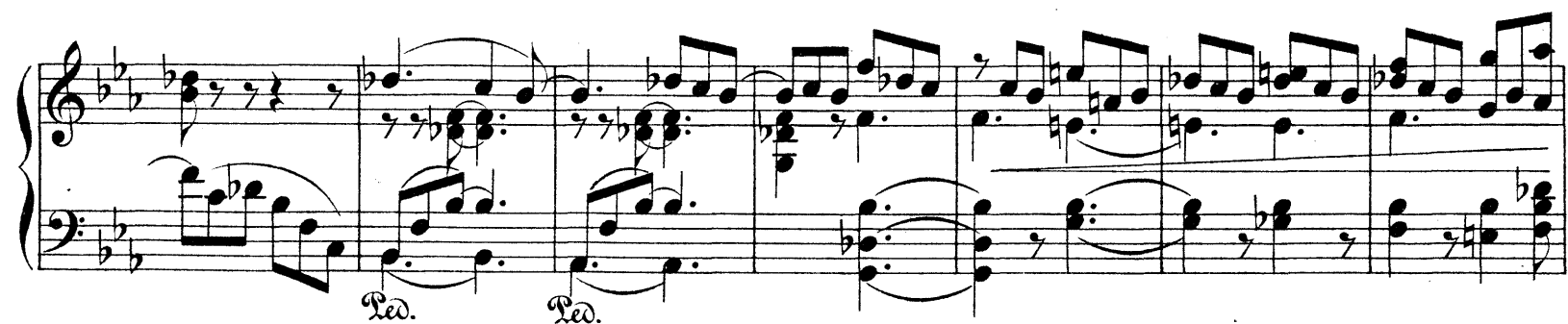
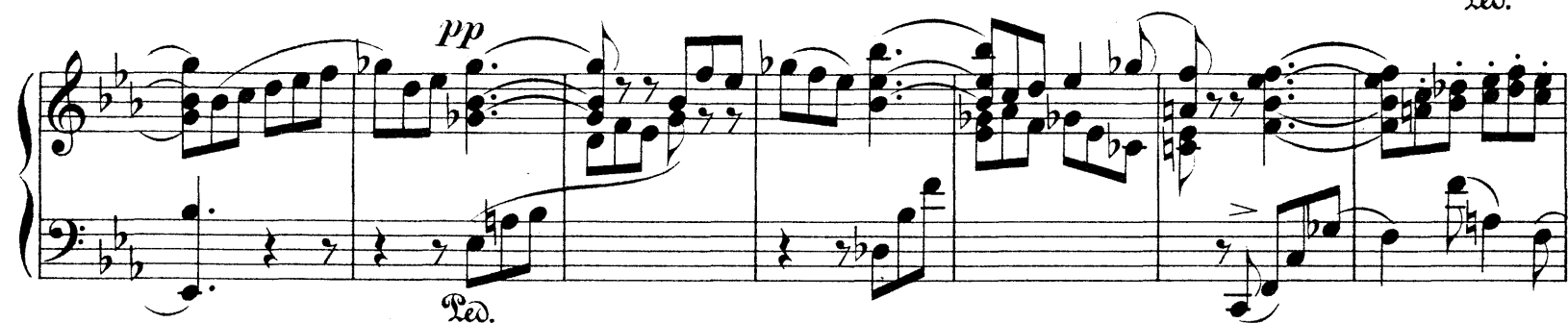


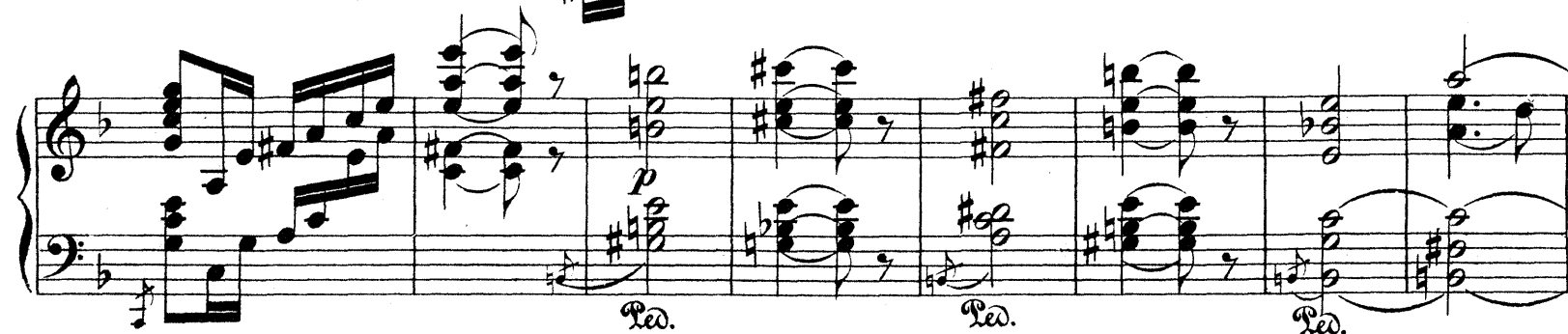
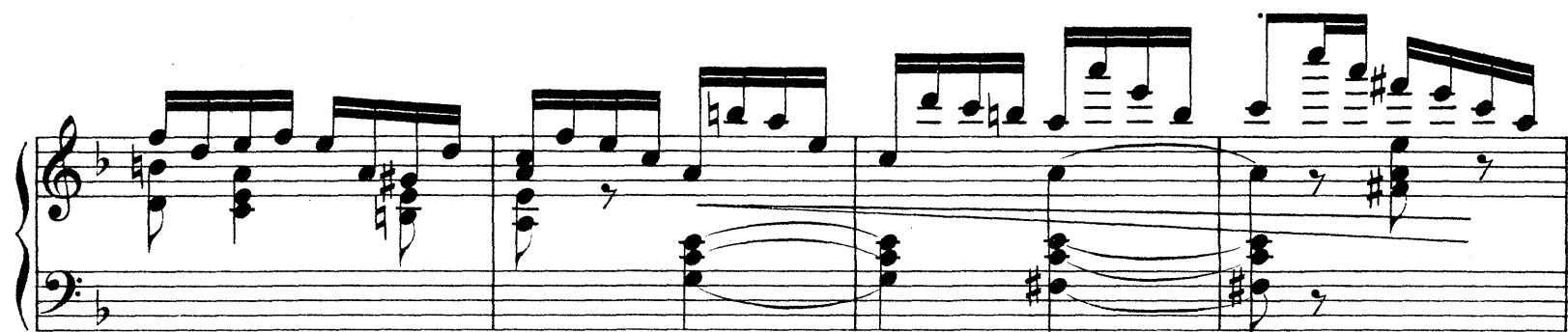
Fifth system of musical notation. The right hand features a *dim.* (diminuendo) marking.



Allegro non troppo.

The musical score is written for piano in 6/8 time, B-flat major. It consists of six systems of staves. The first system begins with the tempo marking "Allegro non troppo." The second and third systems feature a "dim." (diminuendo) marking. The fourth system includes "dim." and "p" (piano) markings. The fifth system includes a "cresc." (crescendo) marking. The sixth system concludes the piece.





This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with one flat (B-flat) and a 6/8 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a piano (*p*) dynamic. The fourth system features a mezzo-forte (*mf*) dynamic. The fifth system includes a piano (*p*) dynamic. The sixth system begins with a forte (*f*) dynamic and ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

System 1: Treble staff has a series of chords and eighth notes. Bass staff has a series of chords and eighth notes. Dynamic: *f*.

System 2: Treble staff has a series of chords and eighth notes. Bass staff has a series of chords and eighth notes. Dynamic: *mf*.

System 3: Treble staff has a series of chords and eighth notes. Bass staff has a series of chords and eighth notes. Dynamic: *p*.

System 4: Treble staff has a series of chords and eighth notes. Bass staff has a series of chords and eighth notes. Dynamic: *mf*.

System 5: Treble staff has a series of chords and eighth notes. Bass staff has a series of chords and eighth notes. Dynamic: *p*.

System 6: Treble staff has a series of chords and eighth notes. Bass staff has a series of chords and eighth notes. Dynamic: *f*. The system ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

dim.

f

più lento

mf

dim.

J. 3543 H.

First system of musical notation, featuring a treble and bass staff. The key signature has two flats. The music includes a melodic line in the treble and a more rhythmic line in the bass. A *poco cresc.* marking is present in the treble staff.

Second system of musical notation. It continues the piece with similar melodic and rhythmic patterns. A *f* (forte) marking is visible in the treble staff, followed by a *dim.* (diminuendo) marking.

Third system of musical notation. The music features a *cresc.* (crescendo) marking in the treble staff, indicating a gradual increase in volume.

Fourth system of musical notation. This system continues the melodic development in the treble staff, with the bass staff providing harmonic support.

Fifth system of musical notation. The tempo changes to **Maestoso.** (Majestic). The system includes a *rit.* (ritardando) marking, followed by a *f* (forte) marking. A *Tr.* (Trill) marking is also present.

Sixth system of musical notation. The music concludes with a *ff* (fortissimo) marking in the treble staff. A *Tr.* (Trill) marking is also present.

ŒUVRES DE PIANO DE FRITZ SPINDLER

5. Retour du Printemps, idylle. 6 »	124. La Jardinière (Suite):	255. Clair de lune, pièce. 6 »
34. Six Récréations. 6 »	Nos 5. Le Réséda 2 50	264. Quatre Valses brillantes:
66. Le Papillon, pièce 5 »	6. Le Lis 2 50	Nos 1. Lina 6 »
74. La Source argentine, idylle. . . . 6 »	7. La Pensée. 2 50	2. Selma 6 »
75. Souvenirs de Pierrefonds, 2 idylles:	8. La Marguerite 2 50	3. Thécla 5 »
Nos 1. L'Oiseau chante 5 »	9. Le Camélia 4 »	4. Laura 6 »
2. La Source. 5 »	10. Le Myosotis 2 50	
84. Les Naiades, morceau de genre. . . 5 »	Les dix numéros en un recueil net 6 »	271. Deux Idylles:
87. Les plus beaux yeux, mélodie de	127. Les trois Grâces, 3 morceaux de salon:	Nos 1. Aurore 5 »
STIGELLI, variée 6 »	Nos 1. Le Galop, en <i>mi b</i> majeur. 6 »	2. Étoile du soir. 5 »
96. La Violette des Alpes, rêverie . . 6 »	2. La Valse, en <i>mi b</i> majeur. 6 »	279. Valse gracieuse 5 »
99. Écrin musical, six morceaux faciles:	3. La Mazurka, en <i>si b</i> maj. 6 »	289. May-Flowers, valse brillante . . . 5 »
Nos 1. Le Diamant 2 50	127 bis. Tyrolienne 5 »	294. Libellules, six airs de danse:
2. Le Rubis 2 50	133. Contes d'autrefois, 2 morceaux ca-	Nos 1. Polonaise. 4 »
3. L'Émeraude 2 50	ractéristiques, chaque. 5 »	2. Polka 4 »
4. La Turquoise 2 50	137. La Danse des Fées. 7 50	3. Valse 4 »
5. L'Opale. 2 50	140. Le Trot du cavalier, morceau carac-	4. Galop 4 »
6. Le Saphir. 2 50	téristique 6 »	5. Mazurka 4 »
Les six numéros en un recueil . net 4 »	Le même: Piano, édit. facilitée, 2 pia-	6. Schottisch 4 »
100. Pérégrinations, huit morceaux:	nos (8 mains), piano et violon, etc.	
Nos 1. L'Adieu 5 »	148. Valse de salon, en <i>la b</i> majeur . . 5 »	295. La Chasse, morceau caractéristique 6 »
2. La Vallée 5 »	157. Trois Sonatines:	300. Chants de la Forêt, six pièces:
3. Les Landes 3 »	Nos 1. En <i>sol</i> 6 »	Nos 1. Joie du Chasseur 5 »
4. Sur la montagne 5 »	2. En <i>mi</i> mineur. 6 »	2. Fleur bleue. 5 »
5. Halte du voyageur 3 »	3. En <i>ut</i> majeur. 7 50	3. Joyeuse réunion. 5 »
6. Le Chalumeau 5 »		4. Près du lac. 5 »
7. Au bord de la mer. 6 »	163. Les Sirènes, deux valse:	5. Sylvains 5 »
8. Le Crépuscule 5 »	Nos 1. En <i>ut</i> majeur. 5 »	6. Bruissement des feuilles . 5 »
110. Les Cloches de l'Abbaye, nocturne. 5 »	2. En <i>fa</i> majeur. 5 »	301. Les Chanteurs des bois 6 »
111. Polka en <i>mi b</i> 6 »	164. Le Chant de la fileuse. 6 »	311. Scènes pittoresques, six morceaux
113. Murmure du ruisseau. 5 »	177. Les premières Feuilles, deux mor-	de genre:
116. Deux morceaux de salon:	ceaux, chaque. 6 »	Nos 1. Au bord du Rhin 5 »
Nos 1. Clochette 6 »	186. Gondoline, romance 4 »	2. L'Étendard 5 »
2. Sylphide 6 »	190. Trois morceaux:	3. A la Fontaine. 4 »
118. Deux Idylles suisses:	Nos 1. Le Départ 5 »	4. Les Clochettes de la vallée 4 »
Nos 1. Dans les montagnes 5 »	2. La Nostalgie 6 »	5. Te souviens-tu? 4 »
2. Les Échos. 5 »	3. Le Retour 6 »	6. L'Oiseau s'envole 4 »
120. L'Églantine, morceau de salon. . . 6 »	193. L'Étoile, chanson moldave 6 »	320. Ma petite Barque, pièce. 5 »
124. La Jardinière, 10 mélodies faciles:	198. Mosaïques, cinq morceaux:	322. Fleurs printanières, six pièces:
Nos 1. La Pervenche 2 50	Nos 1. Diane 5 »	Nos 1. Réveil des fleurs 5 »
2. Le Lilas 2 50	2. Guirlande de fleurs 5 »	2. Gai Ruisseau 5 »
3. La Sensitive. 2 50	3. La Bayadère 5 »	3. Nuit d'étoiles 5 »
4. Le Dahlia. 3 »	4. La Colombe 5 »	4. Plaisirs de Mai 5 »
	5. Grazioso 5 »	5. Parfums de printemps . . 5 »
		6. Nuages rapides 5 »
		323. Cascade, pièce. 6 »

ŒUVRES POUR PIANO A QUATRE MAINS

90. Les Immortelles, huit pièces faciles	136. Six Sonatines, chaque. 6 »	246. Scènes de bal, 6 morceaux en 4 liv.:
en deux livres, chaque. 6 »	140 bis. Le Trot du cavalier, morceau ca-	1 ^{er} livre. Entrée, la Rencontre . . 6 »
130. Fleurs de Printemps, dix morceaux	ractéristique, arrangé. 7 50	2 ^e — Eveline-valse, Maria-polka 6 »
faciles en trois livres, chaque . . 7 50	148 bis. Valse de salon, arrangée . . . 6 »	3 ^e — Chanson. 6 »
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