

Aufsess, Hans von

Schleswig-Holstein'sche Kriegsmaersche für Piano-Forte ; op. 10

München

2 Mus.pr. 1637#Beibd.1

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# SCHLESWIG - HOLSTEIN'SCHE

## KRIEGSMÄRSCHCHE

FÜR

### PIANO - FORTE

COMPONIRT UND DEN

## SIEGERN VON ECKERNFORDERDE UND

### DÜPPEL

GEWIDMET VON

## HANS VON AUFSCH.

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OP. 10.

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# Angriffsmarsch.

**Pianoforte**

*p* *cresc.* *f*

*fp* *p* *ff*

*ff* *Trio* *p* *cresc.*

*ff* *p* *8va*

*ff* *p* *ff*

*ff* *D.C.*

# Triumphmarsch.

Pianoforte.

The musical score is written for piano and consists of six systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various dynamic markings such as *f*, *ff*, *p*, *fp*, *decresc.*, and *cresc.*. It features several triplet markings (indicated by a '3' in a circle) and trills (indicated by 'tr'). The first system begins with a *f* dynamic and a triplet in the right hand. The second system shows a *p* dynamic followed by *ff* and *p* dynamics. The third system contains first and second endings, marked '1mo' and '2do', with a *f* dynamic. The fourth system includes *fp* dynamics and a *decresc.* marking. The fifth system starts with a *cresc.* marking and includes *ff* and *f* dynamics. The sixth system concludes with a *f* dynamic and a trill.

The first system of music consists of two staves. The upper staff (treble clef) contains several measures with eighth and sixteenth notes, some grouped in triplets. The lower staff (bass clef) provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present in the latter part of the system.

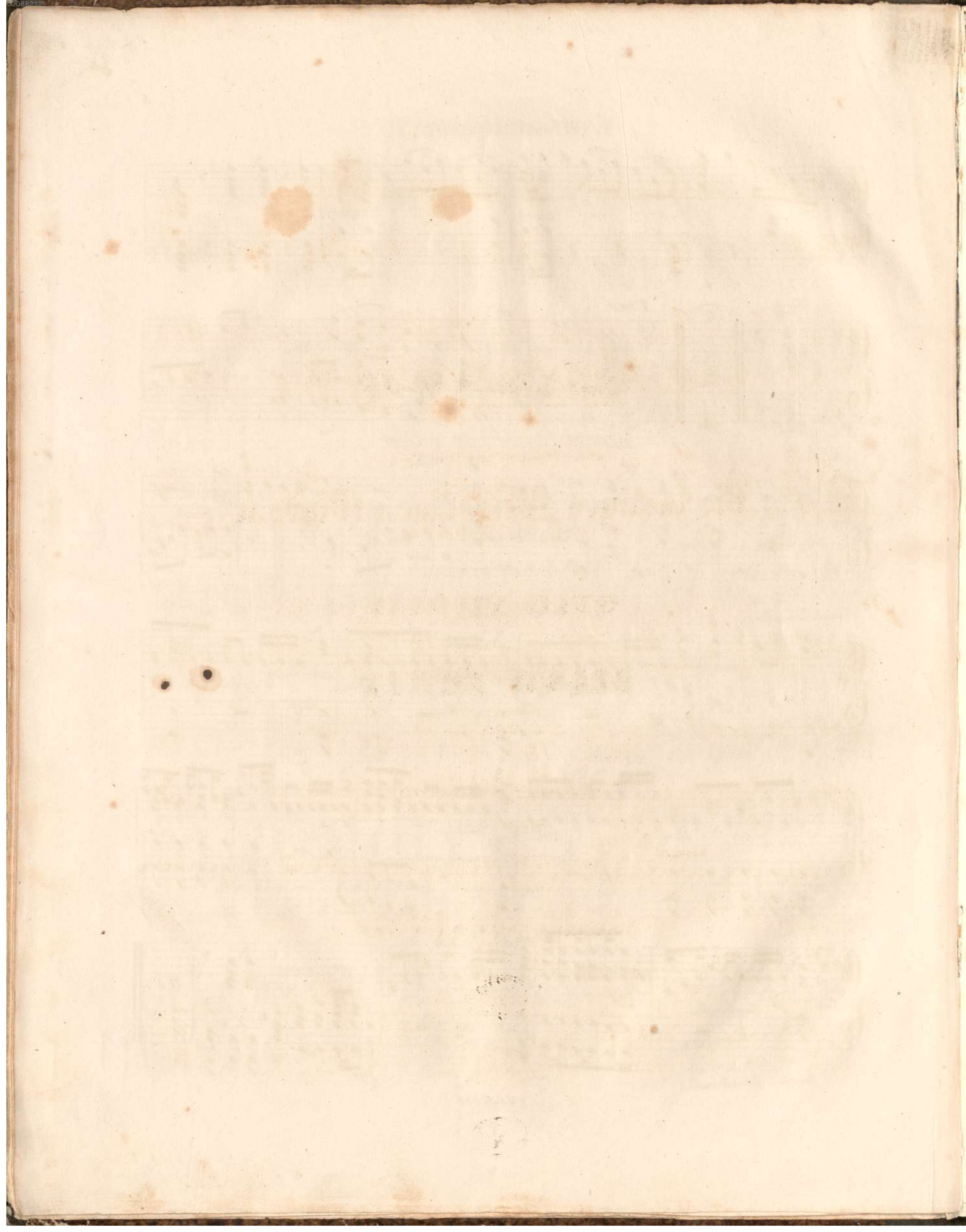
The second system begins with two endings: *1mo* and *2do*. The *2do* ending concludes with the word *Fine*. This is followed by a section labeled *Trio*, which starts with a piano (*p*) dynamic. The notation includes chords and melodic lines in both staves.

The third system continues the piano accompaniment. It features a series of chords in the right hand and a more active bass line in the left hand. Two *cresc.* (crescendo) markings are placed over the right-hand part, indicating a gradual increase in volume.

The fourth system shows a variety of dynamics. It starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic and a *decrease.* marking. The system then moves to a pianissimo (*pp*) dynamic before ending with a *cresc.* marking. Triplet markings are used in the right-hand part.

The fifth system continues with piano accompaniment. It features a *cresc.* marking at the beginning, followed by a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. The right hand has a busy melodic line with triplets, while the left hand provides a steady accompaniment.

The sixth and final system on the page concludes the piece. It features a piano (*p*) dynamic, followed by fortissimo (*ff*) dynamics. The system ends with a *D.C.* (Da Capo) marking, indicating that the first ending should be repeated. The notation includes complex rhythmic patterns and chords in both staves.



First system of musical notation, featuring a treble and bass clef. The music includes triplet markings (3) and a fortissimo (*ff*) dynamic marking.

Second system of musical notation, including a *Trio* section. It features first and second endings (*1<sup>mo</sup>*, *2<sup>do</sup>*), a *Fine* marking, and a piano (*p*) dynamic marking.

A central overlay containing a color calibration chart with various color patches and a ruler with markings from 0 to 50mm. The ruler includes millimeter and centimeter scales. The chart includes a grayscale ramp and four resolution test patterns.

Third system of musical notation, featuring a *cresc.* (crescendo) marking, a forte (*f*) dynamic marking, and a fortissimo (*ff*) dynamic marking.

Fourth system of musical notation, including piano (*p*) and fortissimo (*ff*) dynamic markings, and ending with a *D.C.* (Da Capo) instruction.