

# Zwei Schelmenweisen.

3

## II.

Paul Juon, Op. 46. N<sup>o</sup> 2.

Ungestüm, frech und schneidend.

*ff* *m.s.* *dimin.* *dimin.* *p*

ff *m. s.*

First system of a piano score. It consists of two staves. The upper staff begins with a fortissimo (*ff*) dynamic marking. A first ending bracket labeled 's' spans the first two measures. The lower staff features a complex rhythmic accompaniment with many beamed notes.

*poco dimin.*

Second system of the piano score. The upper staff has a first ending bracket labeled 's' over the first two measures. The dynamic marking *poco dimin.* (poco diminuendo) is placed between the staves.

*meno f*

Third system of the piano score. The dynamic marking *meno f* (meno forte) is placed between the staves.

*p*

Fourth system of the piano score. The dynamic marking *p* (piano) is placed between the staves. The upper staff has a first ending bracket labeled 's' over the first two measures.

*p* *poco a poco cresc.*

Fifth system of the piano score. The dynamic marking *p* (piano) is placed between the staves. The upper staff has a first ending bracket labeled 's' over the first two measures. The dynamic marking *poco a poco cresc.* (poco a poco crescendo) is placed between the staves.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system has a forte (*f*) dynamic. The second system has a mezzo-forte (*mf*) dynamic. The third system has a mezzo-forte (*mf*) dynamic. The fourth system has a mezzo-forte (*mf*) dynamic. The fifth system has a piano (*p*) dynamic. The sixth system has a piano (*p*) dynamic. The score also includes performance instructions such as "poco a poco cresc." and "p ma molto cresc.".

41

*m. s.*

*5*

*6*

*7*

*8*

*poco a*

*poco dimin.*

*rall.*

Langsam (quasi marcia)

pp ma poco a poco cresc.

This system shows the beginning of the piece in 3/4 time with a key signature of three flats. The piano part features a steady eighth-note accompaniment, while the right hand has a melodic line with some rests.

mf poco a poco cresc.

The piano part continues with the eighth-note accompaniment, and the right hand melody progresses.

f cresc.

The dynamics increase to forte, and the piano part has a brief melodic flourish.

ff poco dimin.

The music reaches fortissimo and begins to soften.

sempre dimin. ppp

The music continues to soften, reaching pianissimo, with the piano part playing sustained chords.

cresc. e accel. col 8<sup>va</sup>

The music begins to gain volume and tempo, with the piano part moving to an octave higher.

First system of musical notation, featuring treble and bass staves. The music is in a minor key and includes dynamic markings *ff* and *m.s.*. A fermata is placed over the first measure of the treble staff.

Second system of musical notation, featuring treble and bass staves. The music includes dynamic markings *poco dimia.* and *m.s.*. A fermata is placed over the first measure of the treble staff.

Third system of musical notation, featuring treble and bass staves. The music includes dynamic markings *meno f*.

Fourth system of musical notation, featuring treble and bass staves. The music includes dynamic markings *p* and *m.s.*. A fermata is placed over the first measure of the treble staff.

Fifth system of musical notation, featuring treble and bass staves. The music includes dynamic markings *p* and *poco a poco cresc.*. A fermata is placed over the first measure of the treble staff.

9

*sf*  
*mf*  
*p*  
*sf*  
*poco a poco cresc.*  
*p ma molto cresc.*  
*sf*

10

*m. s.*

*poco a*

*poco dimin.*

*rall.*



Langsam. Schnell.

*pp* *molto rall.* *p cresc.*

Detailed description: This system contains the first two measures of the piece. The top staff is in bass clef with a key signature of two flats and a 6/8 time signature. It begins with a *pp* dynamic and a tempo marking of *Langsam.* The music consists of chords and some moving lines. The second measure has a *molto rall.* marking. The third measure is marked *Schnell.* and begins with a *p cresc.* dynamic. The bottom staff is also in bass clef and provides a harmonic accompaniment with chords and some melodic fragments.

*molto*

Detailed description: This system contains measures 3 and 4. The top staff continues the melodic line from the previous system, marked *molto*. The bottom staff continues the accompaniment with a steady rhythmic pattern.

*ff* *m.s.*

Detailed description: This system contains measures 5 and 6. The top staff is in treble clef and features a *ff* dynamic. It includes a *8va* instruction for the final measure and an accent (*>*) on a note. The bottom staff continues the accompaniment. The system concludes with a double bar line.



# KOMPOSITIONEN VON PAUL JUON

Verlag der  
CHLESINGER'schen Buch- & Musikhandlung (ROB. LIENAU) in BERLIN. WIEN, C. HASLINGER, edn. Tobias.

	M.		M.
<b>1. 6 Skizzen für Klavier:</b>		<b>Op. 24. Neue Tanzrytmen</b> , für Klavier 4 hdg. Hft. I, II, III je	2 —
o. 1. Elegie	1 50	<b>Op. 26. Präludien und Capricen</b> für Klavier	6 — n
o. 2. Notturmo	1 50	1. Præludium (F moll)	1 20
o. 3. Canzonetta	1 50	2. Capriccietto (E dur)	1 50
o. 4. Duettino	1 50	3. Præludium (Cismoll)	1 50
o. 5. Berceuse	1 —	4. Intermezzo (D dur)	1 50
o. 6. Petite Valse	1 —	5. Præludium (D moll)	1 20
<b>5. Quartett No. 1</b> f. 2 Violin, Bratsche u. Vcllo. (D dur)	12 —	6. Capriccio (F dur)	1 50
<b>6. Mörchelweib's Tochter</b> . Ballade für mittlere Sing-		7. Præludietto (C dur)	1 —
stimme mit Klavier	1 20	8. Præludium (C moll)	1 —
<b>7. Sonate für Violine und Klavier</b> (A dur)	8 —	9. Intermezzo (G dur)	1 50
Daraus einzeln: Variationen für Violine u. Klavier, Op. 7a	3 —	10. Capriccio (H dur)	2 —
Romanze für Violine oder Bratsche oder		<b>Op. 27. Oktett</b> für Violine, Bratsche, Violoncello, Oboe,	
Violoncello und Klavier	1 —	Klarinette, Horn, Fagott und Klavier	18 — n
<b>8. Märchen</b> für Violoncello und Klavier	2 —	<b>Op. 27a. Septett</b> nach dem Oktett f. 2 Violinen, 2 Bratschen,	
<b>9. 6 Silhouetten</b> für 2 Violinen und Klavier	3 —	2 Violoncelle und Klavier	18 — n
left I: Idylle, Douleur, Bizarrerie	3 —	<b>Op. 28. Vier Stücke</b> für Violine und Klavier:	
left II: Conte mystérieux, Musette, Obstination	3 —	No. 1. Ballade	3 —
<b>12. 6 Konzertstücke</b> für Klavier:		No. 2. Arioso	1 50
o. 1. Capriccio	1 50	No. 3. Berceuse	1 50
o. 2. Canzona	1 50	Dieselbe für Violine mit kleinem Orchester	2 — n
o. 3. Humoreske	1 50	No. 4. Rondo	3 —
o. 4. Etude	1 50	<b>Op. 29. Quartett No. 2</b> für 2 Violinen, Bratsche und	
o. 5. Intermezzo	1 50	Violoncello (A moll).	
o. 6. Ballade	1 50	Kleine Partitur	1 — n
<b>13. 5 Lieder</b> für eine Singstimme mit Klavier	4 50	Stimmen	10 —
o. 1. Klage der Gattin (Dehmel)	1 20	<b>Op. 30. Intime Harmonieen</b> . 12 Impromptus für Klavier	5 — n
o. 2. Erinnerung (Rilke)	1 —	Einzeln: No. 1. Wogen	1 50
o. 3. Jugend (Evers)	1 20	No. 4. Romantisches Wiegenlied	— 60
o. 4. Wiegenlied (Dehmel)	1 —	No. 7. Es geht die Sage	— 60
o. 5. Phantasus (Holz)	1 20	No. 8. Kleine Tarantelle	1 50
<b>14. Tanzrytmen</b> . 7 Stücke für Klavier 4 hdg. Hft. I, II je	3 —	No. 9. Sphinx	— 60
<b>15. Sonate</b> für Bratsche und Klavier (D dur)	6 —	No. 11. Ruhige Liebe	— 60
<b>16. 5 Stücke</b> für Streichorchester: Kleine Ballade,		<b>Op. 31. Vaegterwise</b> . Sinfonische Fantasie über dänische	
Elegie, Terzen-Intermezzo, Schummerlied, Tanz. Partitur	5 — n	Volkslieder für Orchester.	
Stimmen	8 —	Partitur	10 — n
<b>17. Trio</b> für Violine, Violoncello und Klavier (A moll)	8 —	Orchesterstimmen	15 —
<b>18. Satyre und Nymphen</b> . 9 Miniaturen für Klavier	6 — n	<b>Op. 32. Psyche</b> . Tanzpoem. Daraus für Klavier allein:	
o. 1. Etude «Najaden im Quell»	1 50	No. 1. Liebesgang und Lilienwalzer. No. 2. Intermezzo.	
o. 2. Idylle «Pan mit der Syrinx»	1 50	No. 3. Irrlichtertanz	2 —
o. 3. Réverie «Träumende Oreaden»	1 50	<b>Op. 33. Quintett</b> für Violine, 2 Bratschen, Violoncello	
o. 4. Intermezzo grotesque «Pan philosophiert»	1 —	und Klavier (D moll)	15 — n
o. 5. Valse lente «Dryadenreigen im Mondenschein»	1 50	<b>Op. 34. Divertimento</b> für Klarinette (B) und zwei Bratschen.	
o. 6. Elegie «Napaie in tiefer Betrübniß»	1 —	1. Variationen. 2. Nachtstück. 3. Exotisches Intermezzo.	
o. 7. Humoreske «Pan von Bacchus kommend»	1 50	4. Ländler. Partitur	1 — n
o. 8. Canzonetta «Liebeständelei»	1 —	<b>Op. 35. Aus einem Tagebuche</b> . Suite für gr. Orchester	
o. 9. Scherzo «Nymphenlied! Schnell! Satyr hascht dich!»	1 50	<b>Op. 36. Bagatellen</b> . Leichte Stücke f. Viol. u. Klav. (I.—III. Lg.)	
<b>19. 3 Bagatellen</b> für Violine und Klavier (ganz leicht):		No. 1. Melodie	1 50
Marsch, Barcarole, ABC-Walzer	1 50	No. 2. Karnevalsarsch	1 20
<b>20. Kleine Suite</b> für Klavier: I. Trotzig — Zärtlich.		No. 3. Wiegenlied	1 20
I. Traurig. III. Geschwätzig. IV. Tänzchen	2 —	No. 4. Canzonetta	1 50
<b>21. Drei Lieder</b> für mittlere Singstimme mit Klavier		No. 5. Walzer	1 50
o. 1. Regen (Schlaf)	1 —	No. 6. Nordisch	1 20
o. 2. Märchen (Schlaf)	1 —	No. 7. Etude	1 50
o. 3. Der einsame Pfeifer (Schlaf)	1 —	No. 8. Schwedische Tanzklänge	1 50
<b>22. Sextett</b> für 2 Violinen, Bratsche, 2 Violoncelle		<b>Op. 37. Rhapsodie</b> f. Violine, Bratsche, Violoncello u. Klavier	10 — n
und Klavier (C moll)	15 — n	<b>Op. 38. Den Kindern zum Lauschen</b> . Allerlei Klavier-	
<b>22a. Sonate</b> f. 2 Klaviere, nach dem Sextett Op. 22	10 —	stücke, der Jugend zum Vorspielen.	3 —
(Zur Aufführung sind 2 Exemplare nötig.)		<b>Op. 39. Trio-Caprice</b> für Violine, Violoncello und Klavier	10 — n
<b>23. Sinfonie</b> (A dur). Partitur und Orchesterstimmen		<b>Op. 40. Serenade</b> für großes Orchester	
		<b>Op. 41. Tanzrytmen</b> (Neue Folge) für Klavier 4 hdg.	
		Hft. I, II je	3 —