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# Skizzen

FÜR  
PIANOFORTE

VON



# MAX LAURISCHKUS.

OP. 17.

Compl. Pr. M. 2,50

Einzel:

- Nº 1. Gruss ..... Pr. M. \_\_\_60
- Nº 2. Klage ..... Pr. M. \_\_\_60
- Nº 3. Schäferin und Schäfer Pr. M. \_\_\_60
- Nº 4. Der Waldsee ..... Pr. M. 1,\_\_\_
- Nº 5. Wiegenlied ..... Pr. M. \_\_\_60
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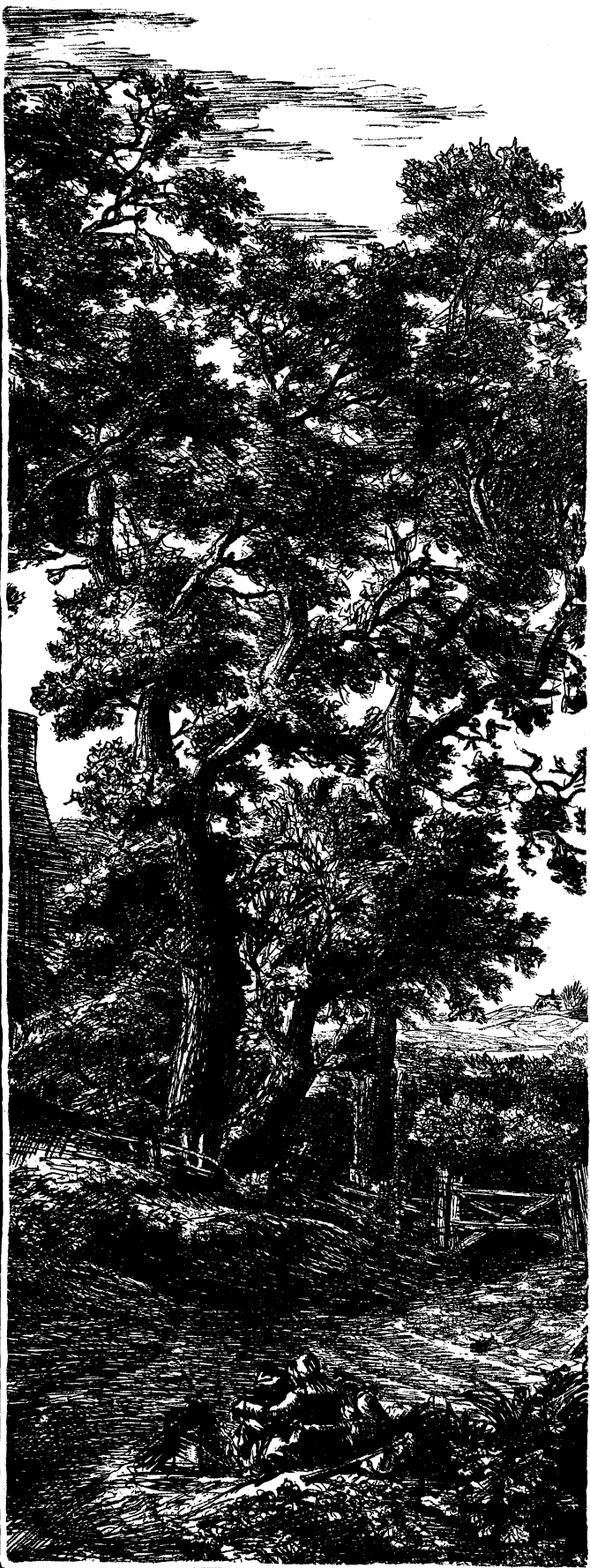
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**D. RAHTER**  
Hamburg und Leipzig



Lith. Anst. v. C. G. Richter, Leipzig

22. Juni 1901.



# Gruss.

Max Laurischkus, Op.17. N° 1.

Con anima. ♩ = 100.

Klavier.

The musical score is written for piano and consists of six systems of music. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Con anima' with a quarter note equal to 100 beats per minute. The first system begins with a forte (*f*) dynamic and features a melodic line in the right hand with fingerings 5, 4, 5, 5, 5, 3, 5, 3 5 and a bass line with accents (*acc.*). The second system includes a *poco rit.* marking. The third system is marked *animato pp* and *mf*, with *pp il accompagnamento* written below. The fourth system is marked *p* and *mf*, with *rubato* written below. The fifth system includes *p* and *f* dynamics. The sixth system ends with fingerings 5, 1, 4.

*stringendo*

Musical score for the first system, featuring a treble and bass clef with various notes and rests. A '1' is written in a box on the right side.

*Tempo I.*

*dolce*  
*p*

Musical score for the second system, featuring a treble and bass clef with various notes and rests. A '3' is written above a note in the treble clef.

*cresc.*

Musical score for the third system, featuring a treble and bass clef with various notes and rests. A '3' is written above a note in the treble clef.

*ad lib.*

*f*

*p*

*ritard.*

Musical score for the fourth system, featuring a treble and bass clef with various notes and rests. A '7' is written above a note in the bass clef.

*in tempo*

*p*

*rall.*

*pp*

Musical score for the fifth system, featuring a treble and bass clef with various notes and rests. A '7' is written above a note in the bass clef.

# Klage.

Max Laurischkus, Op. 17. N<sup>o</sup> 2.

Andantino. ♩ = 63.

Klavier.

*p cantabile*

*mf* *pp*

*p*

*poco animato* *poco f* *espress.*

4 4 5 2 1 3 2 4 *cresc.*

*f*

This system contains five measures of music. The first measure has a '4' above the staff. The second measure has '4', '5 2 1' above it. The third measure has '3', '2' above it. The fourth measure has '4' above it and a 'cresc.' marking. The fifth measure has '4' above it. The dynamic marking *f* is placed below the fourth measure.

*Tempo I.*  
*pp*

*dim.* *poco rit.* *p*

This system contains five measures. The first measure has a '5' above it and a *dim.* marking. The second measure has a '4' above it and a *poco rit.* marking. The third measure has a '7' above it and a *p* marking. The fourth measure has a '7' above it. The fifth measure has a '7' above it. The tempo marking *Tempo I.* and dynamic *pp* are at the start.

*mf*

This system contains five measures. The first measure has a '1' above it. The second measure has a '1' above it. The third measure has a '1' above it. The fourth measure has a '2' above it. The fifth measure has a '3' above it and a *mf* marking.

*sf* *pp* *p*

This system contains five measures. The first measure has a '7' above it and a *sf* marking. The second measure has a '1' above it and a *pp* marking. The third measure has a '7' above it. The fourth measure has a '3' above it and a *p* marking. The fifth measure has a '1' above it.

*espress.* *rit. e dim.* *pp*

This system contains five measures. The first measure has a '1' above it. The second measure has a '2' above it and an *espress.* marking. The third measure has a '1' above it and a *rit. e dim.* marking. The fourth measure has a '2' above it. The fifth measure has a *pp* marking.

# Schäferin und Schäfer.

Max Laurischkus, Op. 17. N° 3.

Allegro teneramente e grazioso.  $\text{♩} = 58$ .

Klavier.

5 3 5 3 4 2 4 1 5 2 5 5

*p dolce* *pp*

4 4 2 4

*rit.* *p in tempo*

*rit.* \*

4 1 2 3 5 3

*mf*

*poco a poco ritard.* *dim.* *pp*

*m. s.*

*rit.* \*



# Der Waldsee.

Max Laurischkus, Op. 17. N° 4.

Tranquillo. ♩ = 69.

*cantabile*

Klavier.

*pp*

*legato*

*ped.*

*pp*

*ped.*

*ped.*

*dim.*

*poco rit.*

*ben marcato il canto*

*pp*



pp una corda  
mf tre corde

3 1 3

2 2

Red. \*

This system contains the first two measures of the piece. The right hand features a melodic line with a triplet of eighth notes (fingerings 3, 1, 3) and a quarter note. The left hand has a bass line with a quarter note and a half note. Dynamics include *pp una corda* and *mf tre corde*. Performance markings include *Red.* and an asterisk.

pp una corda  
tre corde  
p

3 7

2 2 4

Red. \* Red.

This system contains measures 3 and 4. The right hand has a triplet of eighth notes (fingerings 3, 7) and a quarter note. The left hand has a bass line with a quarter note and a half note. Dynamics include *pp una corda*, *tre corde*, and *p*. Performance markings include *Red.* and an asterisk.

f  
dim.  
poco rit.

sf

Red. \*

This system contains measures 5 and 6. The right hand has a half note and a quarter note. The left hand has a bass line with a quarter note and a half note. Dynamics include *f*, *dim.*, *poco rit.*, and *sf*. Performance markings include *Red.* and an asterisk.

in tempo  
p

This system contains measures 7 and 8. The right hand has a half note and a quarter note. The left hand has a bass line with a quarter note and a half note. Dynamics include *in tempo* and *p*.

dim.

This system contains measures 9 and 10. The right hand has a half note and a quarter note. The left hand has a bass line with a quarter note and a half note. Dynamics include *dim.*

First system of musical notation. The right hand features a melodic line with a slur over the first two measures, a triplet of eighth notes in the third measure, and a *pp* dynamic marking in the fourth measure. The left hand has a steady eighth-note accompaniment. The tempo marking *poco rit.* is placed between the second and third measures.

Second system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand maintains the eighth-note accompaniment with accents on the notes.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues the eighth-note accompaniment.

Fourth system of musical notation. The right hand has a melodic line with a slur and a *pp* dynamic marking. The left hand has a melodic line with a slur and a *Red.* marking. The system concludes with a *Red.* marking in the right hand.

Fifth system of musical notation. The right hand has a melodic line with a slur. The left hand has a melodic line with a slur. The system concludes with a *Red.* marking in the right hand and asterisks in the left hand.

# Wiegenlied.

Max Laurischkus, Op.17. N° 5.

Moderato semplice. ♩ = 69

Klavier.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Moderato semplice' with a quarter note equal to 69 beats per minute. The score includes various dynamics such as piano (p), poco più f, mf, pp, and cresc. e stringendo. There are also performance markings like 'Ped.' and 'espr.'.

*f* *rubato* *dim. e rit.* *p*

1 1 5 5

*poco animato* *f*

*poco rit.* *f*

*in tempo* *dim.* *pp*

*rall.* *pp*

# Munteres Bächlein.

Vivace e leggero. ♩ = 88

Max Laurischkus, Op.17. No 6.

Klavier.

*p* *m.s.*

*crescendo*

First system of musical notation. Treble clef contains a series of eighth notes with various accidentals. Bass clef contains rests followed by quarter notes. Dynamics include *f* and *Red.*

Second system of musical notation. Treble clef continues with eighth notes. Bass clef has quarter notes and a half note with a circled asterisk. Dynamics include *Red.*, *sf*, and *pp*.

Third system of musical notation. Treble clef features a melodic line of eighth notes. Bass clef contains quarter notes. Dynamics include *Red.*

Fourth system of musical notation. Treble clef has eighth notes. Bass clef contains quarter notes. Dynamics include *p cresc.* and *Red.*

Fifth system of musical notation. Treble clef features eighth notes. Bass clef contains quarter notes. Dynamics include *f* and *Red.*

Sixth system of musical notation. Treble clef features eighth notes. Bass clef contains quarter notes. Dynamics include *rit. e dim.* and *Red.*



*in tempo (die rechte Hand über der linken)*

The musical score is written for piano and consists of seven systems of staves. The first system begins with a piano (*p*) dynamic marking. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Performance markings such as *ped.* (pedal) and *\*ped.* are used throughout. The score features several slurs and accents, and includes fingerings (e.g., 2, 4) and breath marks (e.g., 2, 4). The final system concludes with a *pp* (pianissimo) dynamic marking and a fermata over the final chord.

# Entsagung.

Max Laurischkus, Op.17, No 7.

Con tristezza. ♩ = 54

Klavier.

The first system of the piano score. The right hand plays a series of chords and moving lines, while the left hand provides a bass line with some chords. Dynamics include *p* and *mf*. The tempo is marked *Con tristezza* with a quarter note equal to 54 beats per minute. The key signature has two sharps (F# and C#) and the time signature is 3/4.

*cantabile*

The second system of the piano score. The right hand continues with chords and melodic fragments, while the left hand has a more active bass line. Dynamics include *p*. The tempo remains *Con tristezza*.

*animando e cresc.*

The third system of the piano score. The right hand features more melodic movement with some grace notes. Dynamics include *f* and *p*. The tempo is now *animando e cresc.*. The left hand has a steady bass line with some chords. Pedal markings are present.

The fourth system of the piano score. The right hand has a more active melodic line. Dynamics include *f* and *ff*. The tempo remains *animando e cresc.*. The left hand has a steady bass line with some chords. Pedal markings are present.

Tempo I.

The fifth system of the piano score. The right hand plays a series of chords, while the left hand has a steady bass line. Dynamics include *pp rit.* and *espr.*. The tempo is now *Tempo I.*

The sixth system of the piano score. The right hand plays a series of chords, while the left hand has a steady bass line. Dynamics include *rall.* and *pp*. The tempo is *rall.*. The piece ends with a final chord and a *pp* marking.

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