

1403

24

PRÄLUDIEN

...

•• FÜR KLAVIER VON ••
WALTER NIEMANN
 OP. 55.



HEFT I. M. 3. n.

HEFT II. M. 3. n.

C. F. KAHNT, LEIPZIG.

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= KLAVIER =

VON

WALTER NIEMANN

= OP. 55. =

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WALTER NIEMANN

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Zu frohem Beginn.

Moderato, ma con brio (M.M. ♩ = 76-80)
Mit Glanz und Wärme.

Walter Niemann, Op.55. N°1.

The musical score is written for piano and consists of five systems of staves. Each system contains a grand staff with a treble and bass clef. The notation includes chords, arpeggios, and melodic lines. Dynamics range from *mf* to *ff*. Performance instructions include *espr.*, *poco f*, *animandosi più e più*, *marcato*, *più rinf.*, *molto sost.*, *ff molto pesante largamente*, *Largamente.*, and *allarg. al Fine*. Pedal markings (*Ped.*) are present throughout. The first system includes the instruction *Red. mit jedem Viertel*. The score concludes with a *ff* dynamic and a *rit.* marking.

Abend in Sevilla.

(Spanisches Tanzlied)

Walter Niemann, Op. 55: No 2.

Andantino, molto tranquillo, con amore e sempre poco rubato (M.M. ♩ = 60).

Durchaus träumerisch und zart vorzutragen.

dolce

p

dolciss.

più p

poco più animandosi

poco sost.

espress.

espress.

cresc.

f

rallent.

in tempo dolce

dolciss.

p una corda

p tre corde

più p

poco più animandosi

espress.

poco sost.

espress.

First system of musical notation. Treble and bass staves. Dynamics include *eresc.* and *f*. Pedal markings *Ped.* are present under the bass staff.

Second system of musical notation. Treble and bass staves. Dynamics include *p*, *mf marc. espress.*, and *f*. Performance instructions include *p una corda* and *tre corde*. Pedal markings *Ped.* are present.

Third system of musical notation. Treble and bass staves. Dynamics include *p*. Performance instructions include *rubato* and *dolce*. Pedal markings *Ped.* and an asterisk *** are present.

Fourth system of musical notation. Treble and bass staves. Dynamics include *p* and *mf marc. espress.*. Performance instruction *più p* is present. Pedal markings *Ped.* are present.

Fifth system of musical notation. Treble and bass staves. Dynamics include *p*. Performance instruction *dolce rubato* is present. Pedal markings *Ped.* and an asterisk *** are present.

4 2
molto rallent. Tempo I.
più p
pp una corda
tre corde
dolciss.
più p
poco sost.
poco più animandosi
espress.
cresc.
espress.
rallent.
in tempo
f
p una corda
più p
tre corde
pp
L.H.
L.H.
L.H.
dolce
p
pp
pp
pp

Detailed description of the musical score: The score is written for piano and consists of five systems. Each system has a grand staff with a treble and bass clef. The first system begins with a 4/2 time signature and a tempo marking of 'Tempo I.' with a 'molto rallent.' instruction. Dynamics include 'più p', 'pp una corda', and 'tre corde'. The second system features 'dolciss.' and 'poco sost.' markings. The third system includes 'poco più animandosi', 'espress.', and 'cresc.' markings. The fourth system has 'rallent.' and 'in tempo' markings, along with 'f', 'p una corda', 'più p', and 'tre corde pp' dynamics. The fifth system starts with 'dolce' and ends with 'pp'. Various 'L.H.' (Left Hand) markings are present throughout the score.

Bach im Grünen.

Walter Niemann, Op. 55. N^o 3.

Vivo. (M.M. ♩ = 152-160).

*Heimlich, wie ein Waldbach dahinplätschernd.
legatissimo*

The first system of the piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a melodic line with eighth-note patterns, including triplets and sixteenth-note runs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with a steady eighth-note pulse. The instruction *sempre pp e dolce mormorando* is written above the bass staff. The system concludes with a fermata over the final notes.

The second system continues the piece with two staves. The upper staff maintains the melodic flow with various rhythmic patterns and slurs. The lower staff continues the accompaniment. The system ends with a fermata.

The third system features a large slur spanning across both staves. The upper staff has a melodic line with eighth-note patterns and slurs. The lower staff has a sparse accompaniment with occasional notes. The system ends with a fermata.

The fourth system continues with two staves. The upper staff has a melodic line with slurs and a fermata. The lower staff has a sparse accompaniment. The instruction *dolce espr.* is written above the upper staff. The system ends with a fermata.

The fifth system is the final system of the piece, consisting of two staves. The upper staff has a melodic line with slurs and a fermata. The lower staff has a sparse accompaniment. The instruction *poco rubato dolce espress.* is written above the upper staff. The system ends with a fermata.

poco sostenuto

First system of a piano score. The right hand features a melodic line with slurs and ornaments, marked *dolce ten.* and *rall.*. The left hand provides a rhythmic accompaniment of eighth notes. The system concludes with a fermata over the final notes. The word *rit.* is written below the staff.

in tempo

Second system of the piano score. The right hand has a more active melodic line with slurs and ornaments, marked *pp*. The left hand continues with eighth-note accompaniment. The system ends with a fermata. The word *rit.* is written below the staff.

Third system of the piano score. The right hand features a melodic line with slurs and ornaments. The left hand has a steady eighth-note accompaniment. The system concludes with a fermata. The word *rit.* is written below the staff.

Fourth system of the piano score. The right hand has a melodic line with slurs and ornaments, marked *poco espr.*. The left hand has an eighth-note accompaniment. The system ends with a fermata. The word *rit.* is written below the staff.

Fifth system of the piano score. The right hand features a melodic line with slurs and ornaments, marked *poco espr.*. The left hand has an eighth-note accompaniment. The system concludes with a fermata. The word *rit.* is written below the staff.

System 1: Treble and bass clefs. Treble clef contains a melodic line with a slur and an 8-measure rest. Bass clef contains a rhythmic accompaniment. Dynamics include *dolce espr.* and *pp*. Fingerings are indicated as 5, 4, 3, 2, 1.

System 2: Treble and bass clefs. Treble clef contains a melodic line with a slur and an 8-measure rest. Bass clef contains a rhythmic accompaniment. Dynamics include *poco rubato*, *dolce espress.*, and *poco*. Fingerings are indicated as 5, 4, 3, 2, 1.

System 3: Treble and bass clefs. Treble clef contains a melodic line with a slur and an 8-measure rest. Bass clef contains a rhythmic accompaniment. Dynamics include *sostenuto e rall.*, *dolce ten.*, *pp*, *poco espr.*, and *poco espr.*. Fingerings are indicated as 5, 4, 3, 2, 1.

System 4: Treble and bass clefs. Treble clef contains a melodic line with a slur and an 8-measure rest. Bass clef contains a rhythmic accompaniment. Dynamics include *pp*. Fingerings are indicated as 5, 4, 3, 2, 1.

System 5: Treble and bass clefs. Treble clef contains a melodic line with a slur and an 8-measure rest. Bass clef contains a rhythmic accompaniment. Dynamics include *pp*, *pp tropfend*, and *pp*. Fingerings are indicated as 5, 4, 3, 2, 1.

Aufführungsrecht
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Nebelgestalten.

Walter Niemann, Op. 55. N^o 4.

Misterioso, in tempo moderato (M.M. ♩ = 112-116).

Wie graue und ineinanderfließende Nebelphantome dahinkriechend.

sempre *pp* sotto voce ed una corda

poco espr.

poco espr.

pochiss. rit. *in tempo*

poco espr. *poco cresc.*

poco espr. *mp*

poco espr.

Two staves of piano music. The upper staff has a treble clef and the lower staff has a bass clef. Both are in the key of D major. The music consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. Dynamics include *ped.* and ** ped.*

Two staves of piano music. The upper staff has a treble clef and the lower staff has a bass clef. Both are in the key of D major. The music consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. Dynamics include *più p* and *ped.*. A *rall.* marking is present above the upper staff.

Two staves of piano music. The upper staff has a treble clef and the lower staff has a bass clef. Both are in the key of D major. The music consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. Dynamics include *pp* and *poco cresc.*. The marking *in tempo* is written above the first staff.

Two staves of piano music. The upper staff has a treble clef and the lower staff has a bass clef. Both are in the key of D major. The music consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. Dynamics include *pp*. Markings include *rall.* and *in tempo*.

Two staves of piano music. The upper staff has a treble clef and the lower staff has a bass clef. Both are in the key of D major. The music consists of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5. Dynamics include *ppp*, *p*, and *ppp*. The marking *Largo.* is written above the first staff. The text *schemenhaft sich verflücht-* is written across the staves.

Aufführungsrecht
vorbehalten.

Ein Traum.

Walter Niemann, Op. 55. No 5.

Andante cantabile e tranquillo, con intimissimo sentimento (M.M. ♩ = 69 - 72).

dolce

p

legatissimo poco rubato

espress.

R

espress.

p

espr.

poco più rinforzando

mf

più a più rallent. - Più lento.

First system of the musical score. It features a grand staff with treble and bass clefs. The bass line is marked with *p una corda*, *pp*, and *ppp*. The treble line is marked with *misterioso*. Fingerings are indicated with numbers 1, 2, 3, 4, and 5. Pedal markings include *Rad.*, *Rad. ten.*, and *Rad.*.

Second system of the musical score. The treble line includes the instruction *dolce espr.* and *smorz. rallent.*. Fingerings 1, 2, 3, 4, and 5 are shown. Pedal markings include *Rad.* and an asterisk ***.

Third system of the musical score, starting with the tempo marking *Tempo I.* and dynamic marking *p*. The bass line has several *Rad.* markings. The system concludes with *espress.* and *Rad. Rad.*.

Fourth system of the musical score, marked with *rallent.* and *Più lento, molto tranquillo e con in ten.*. The bass line includes *pp* and *Rad.* markings, along with an asterisk *** and a circled *(Rad.)*.

Fifth system of the musical score, marked with *timissimo sentimento.* and *ten.*. The bass line features *Rad.*, *(Rad.)*, and *Rad.* markings, with fingerings 3, 5, 2, 1, and 5.

Sixth system of the musical score, marked with *ten.*, *una corda*, *pp tre corde*, *R.H. dim. rall.*, and *ppp*. The bass line includes *pp* and *ppp* markings, along with *Rad.* and *Rad.* markings, and fingerings 3, 2, and 5.

Grübeln und Sinnen.

Adagio misterioso e dolente (M. M. $\text{♩} = 40$).
Mit müdem und grüblerischem Ausdruck.

Walter Niemann, Op. 55. N. 96.

pp una corda

espress.

tre corde un poco rinforzando

molto rit. dolce smorz. - in tempo

più rinforzando

una corda pp

legatissimo

pp

Stilles Glück.

Sostenuto ed amabile (M. M. ♩ = 58).

Walter Niemann, Op. 55. N97.

Sanft und innig.

dolce

p

espress. *poco rit. - dolce*

espr. *poco rit.*

in tempo

p *espr.* *espr.*

Pa. (Pa.) Pa. Pa. Pa. Pa. Pa. (Pa.) Pa. Pa. Pa. Pa.

più tenuto

più p

Pa. Pa. Pa.

rall.

dolciss.

in tempo

più p *pp*

Pa. Pa. Pa. Pa. Pa. Pa. Pa.

cant. espr.

Pa. Pa. Pa. Pa.

rall. smorz.

dolce

pp

Pa. Pa. Pa. Pa. Pa. Pa. Pa.

Die drei Hirten.

Walter Niemann, Op. 55. N° 8.

In modo pastorale ed elegiaco (M. M. ♩ = ca. 100).

Schalmei

dolce mp *rallent.* *ten.* *una corda* *mp tre corde* *una corda* *dolce* *L.H. dolce* *tre corde* *poco più rinforzando*

smorz. rit. *molto pp una corda*

Più lento. *smorz. riten.* *L.H. In tempo.* *ten.* *dolce rallent.* *rallent.* *una corda* *mp tre corde* *pp una corda* *mp tre corde* *pp*

Molto più lento. *espr.* *dolce smorz. rall.* *p tre corde* *ppp* *pp una corda*

Aufführungsrecht vorbehalten.

Plaudernder Wiesenquell.

Vivo ed amabile mormorando (M. M. ♩ = 152 - 160).
Hell und frisch.

Walter Niemann, Op. 55. No 9.

The musical score consists of six systems of piano accompaniment. Each system includes a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The piece is marked 'Vivo ed amabile mormorando' with a tempo of 152-160 beats per minute. The first system is marked 'p ed egualmente'. The second system has a '3' above the first measure. The third system has a '4' above the first measure. The fourth system has a '3' above the first measure and 'dolce espr.' below the first measure. The fifth system has a 'poco rallent.' above the first measure and 'dimin.' below the first measure. The sixth system is marked 'in tempo' and 'stacc. glitzernd' with 'pp pp' dynamics. The score includes various articulations such as slurs, accents, and fingerings (1-5). The piece concludes with a final chord marked 'pp'.

Am Grabe Robert Schumanns.

Larghetto con dolore (M.M. = höchstens 40).

Im Schumannschen Ton.
dolce espress.

Walter Niemann, Op. 55. N^o 10.

First system of the musical score. It features a grand staff with treble and bass clefs. The music is in G major (one sharp) and 3/4 time. Dynamics include *p* and *rfp*. Fingerings are indicated with numbers 1-5. Below the staff, there are rhythmic markings: *Red. Red. Red. (Red.)** followed by a 2-measure rest, then *Red. Red. Red. Red. Red. Red.**, and finally *Red. Red. Red. (Red.)** with a 2-measure rest.

Second system of the musical score. It continues the grand staff notation. Dynamics include *p* and *rfp*. Below the staff, there are rhythmic markings: *Red. Red. Red. (Red.)** followed by *Red. Red. Red. Red. Red. Red.**, and finally *Red. Red. Red. (Red.)**.

Third system of the musical score. It continues the grand staff notation. Dynamics include *p* and *poco espr.*. Below the staff, there are rhythmic markings: *Red. (Red.)** followed by *Red. Red. Red. Red. Red. Red.**, and finally *Red. Red. Red. (Red.)**.

Fourth system of the musical score. It continues the grand staff notation. Dynamics include *poco espr.* and *espress. sonora*. Below the staff, there are rhythmic markings: *Red. Red. Red. Red. Red. Red.** followed by *Red. Red. Red. Red. Red. Red.**.

Fifth system of the musical score. It continues the grand staff notation. Dynamics include *molto*, *pp*, and *rfp*. Below the staff, there are rhythmic markings: *Red.* Red. Red. Red. (Red.)** followed by *Red. mit jedem Achtel*.

Sixth system of the musical score. It continues the grand staff notation. Dynamics include *ppp*, *pp*, and *dolce espress.*. Below the staff, there are rhythmic markings: *Red. Red. Red. Red. Red. Red.** followed by *Red. Red. Red. Red. Red. Red.**.

Widmung.

Andantino con moto (M. M. ♩ = 69).

Walter Niemann, Op. 55. N^o 11.

Innig und schwärmerisch.

dolce cant.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a piano (*p*) dynamic and features a melodic line with several slurs and fingerings (5, 5, 5, 5, 5). The lower staff is in bass clef with the same key signature and time signature, providing harmonic support with chords and single notes. Below the bass staff, there are vocal-like markings: "La", "La", "La", and "La *".

The second system continues the piece. The upper staff has a measure number "35" above the first measure. It includes performance directions: *poco rit.* (ritardando) and *in tempo*. The melodic line continues with slurs and fingerings. The lower staff provides accompaniment. Below the bass staff, there are vocal-like markings: "La", "La", "La", "La", "*", "La*", "La", and "La".

The third system continues the piece. The upper staff features a *dolce* marking above the final measure. The melodic line is marked with a piano (*p*) dynamic. The lower staff continues the accompaniment. Below the bass staff, there are vocal-like markings: "La", "La *", "La", "La", "La", "La", and "La".

The fourth system concludes the piece. The upper staff has a *cant.* marking above the first measure and a measure number "45" above the final measure. It includes an *espr.* (espressivo) marking. The melodic line features slurs and fingerings. The lower staff provides accompaniment. Below the bass staff, there are vocal-like markings: "La", "La", "La", "La", "La", "La", and "La".

espr.
p
cresc.
espr.
piu a piu
espr.
 poco più largamente -

Musical notation for the first system, featuring piano and bass staves with various dynamics and performance instructions.

in tempo
f
 Musical notation for the second system, continuing the piece with a forte dynamic and a tempo marking.

poco rit. - - *in tempo, tranquillo*
espr.
p
 Musical notation for the third system, including a piano dynamic and a tempo change to in tempo, tranquillo.

rallent. molto - - *in tempo, molto tranquillo*
p
pp
 Musical notation for the fourth system, featuring piano and pianissimo dynamics and a tempo change to in tempo, molto tranquillo.

Lento. *dolce ten.*
L.H.
pp *dolciss.*
dolciss.
rall. molto
dolce ten.
L.H.
dolce ten.
 Musical notation for the fifth system, concluding with a piano dynamic and a tempo marking of Lento.

Herbstgedanken.

Andante (M. M. ♩ = 66-69).
Mit fahler Klangfarbe.

Walter Niemann, Op. 55. No 12.

p sotto voce

poco sosten. in tempo

poco più animandosi e rinforzando

fantastico

L. H.

tranquillo

dolce

mp *piu dolce*
Rit. Rit. Rit. Rit. Rit. Rit.

dimin. *ten.* *ten.*
Rit. Rit. Rit.

in tempo *pp sotto voce* *ten.*
Rit. Rit. Rit. Rit. Rit.

rit. *Poco più largamente.* *ten.* *molto rall. ten.*
Rit. Rit. Rit. Rit. Rit.

in tempo *smorz. rit.* *ppp*
Rit. Rit. Rit. Rit. Rit.

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Valse melancholique v. Fritz Spindler, Op. 29. Preis M. 6. —

Musical score for Valse melancholique by Fritz Spindler, Op. 29. The score is in 3/4 time, marked *mf* and *Andante sostenuto*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

Jägerlied mit Echo v. Fritz Spindler, Op. 26. Preis M. 6. —

Musical score for Jägerlied mit Echo by Fritz Spindler, Op. 26. The score is in 3/4 time, marked *mf* and *Frisch und feurig*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

Waldvöglein v. Fritz Kirchner, Op. 244. Preis M. 4. —

Musical score for Waldvöglein by Fritz Kirchner, Op. 244. The score is in 3/4 time, marked *Allegretto* and *p dolce*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

Morgenlied v. A. Henselt. Preis M. 4. —

Musical score for Morgenlied by A. Henselt. The score is in 3/4 time, marked *a tempo primo*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

Edelweiß und Alpenrose v. Franz Behr, Op. 336. Preis M. 6. —

Musical score for Edelweiß und Alpenrose by Franz Behr, Op. 336. The score is in 3/4 time, marked *Molto* and *p espr.*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

Albumblatt v. E. Caudella. Preis M. 3.20

Musical score for Albumblatt by E. Caudella. The score is in 3/4 time, marked *Andante sostenuto* and *mf*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

Tanzliedchen v. Oscar Straus, Op. 127. Preis M. 4. —

Musical score for Tanzliedchen by Oscar Straus, Op. 127. The score is in 3/4 time, marked *Allegretto*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

Arietta v. Josef Weiss, Op. 23. Sechs kleine Stücke kompl. M. 8. —

Musical score for Arietta by Josef Weiss, Op. 23. The score is in 3/4 time, marked *Andantino con moto* and *con simplicità*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

Kirchweih v. Victor Hollaender. Preis M. 4. —

Musical score for Kirchweih by Victor Hollaender. The score is in 3/4 time, marked *Wiegend.*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

Tic e tic e toc. Ital. Serenade v. Edm. Parlow, Op. 96. Preis M. 4.80

Musical score for Tic e tic e toc by Edm. Parlow, Op. 96. The score is in 3/4 time, marked *Allegretto grazioso* and *mf*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

Gloire de Dijon v. Emil Ohlson, Op. 124. Preis M. 4.80

Musical score for Gloire de Dijon by Emil Ohlson, Op. 124. The score is in 3/4 time, marked *Andante con moto* and *p espr.*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

Intermezzo v. Edm. Parlow, Op. 97. Sechs Klavierstücke kompl. M. 8. —

Musical score for Intermezzo by Edm. Parlow, Op. 97. The score is in 3/4 time, marked *Allegro, ma non troppo* and *mf*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

Sérénade Française v. Spiro Samara. Preis M. 4. —

Musical score for Sérénade Française by Spiro Samara. The score is in 3/4 time, marked *Allegretto moderato* and *pp*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

Die Spieldose v. Carl Werner, Op. 10. Preis M. 3.20

Musical score for Die Spieldose by Carl Werner, Op. 10. The score is in 3/4 time, marked *No. 1. Polka* and *pp sempre una corda*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

Alpenklänge v. Carl Werner, Op. 12. Preis M. 3.20

Musical score for Alpenklänge by Carl Werner, Op. 12. The score is in 3/4 time, marked *Moderato* and *con espr.*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

Sehnsucht v. M. Hanisch, Op. 52. No. 1. Preis M. 4. —

Musical score for Sehnsucht by M. Hanisch, Op. 52. The score is in 3/4 time, marked *a tempo*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

Albumblatt. Träumerei v. Jul. Achenbach, Op. 31. Preis M. 3.20

Musical score for Albumblatt. Träumerei by Jul. Achenbach, Op. 31. The score is in 3/4 time, marked *Moderato* and *a tempo*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

Säuselnde Lüftchen v. M. Hanisch, Op. 125. Preis M. 4. —

Musical score for Säuselnde Lüftchen by M. Hanisch, Op. 125. The score is in 3/4 time, marked *Allegro assai* and *p*. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A *Ped.* (pedal) marking is present.

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