

Seinem Freunde Edward J. Connolly
gewidmet.

NOVEMBER
CLAVIERSTÜCKE

componirt
von

F. L. RITTER

OP. 5.

HEFT 1.

JN 2 HEFTEN.



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ACHT CLAVIERSTÜCKE.

1. CAPRICCIETTO.

F. L. RITTER Op: 5. Heft I.

Molto vivace.

PIANO.

pp

dolce assai.

The first system of the musical score consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Molto vivace'. The dynamic is 'pp' (pianissimo) with the instruction 'dolce assai.' (very sweetly). The key signature has one sharp (F#) and the time signature is 2/4. Pedal markings are present at the beginning and end of the system.

The second system continues the piece. It features similar melodic and harmonic textures. The dynamic remains 'pp'. A 'poco cresc.' (slight increase) marking is placed above the first measure of the system. Pedal markings are used throughout the system.

The third system concludes the piece. The melodic line continues with eighth and sixteenth notes. The dynamic is 'pp'. A 'cresc.' (crescendo) marking is placed above the first measure of the system. Pedal markings are used throughout the system.

First system of musical notation. It consists of two staves (treble and bass clef). The music is in a key with one sharp (F#) and a 3/4 time signature. The first staff begins with a piano (*p*) dynamic marking. The second staff contains several 'Ped.' (pedal) markings with diamond symbols, indicating where the sustain pedal should be used. The music features flowing sixteenth-note passages in the right hand and more rhythmic accompaniment in the left hand.

Second system of musical notation, continuing from the first. It also consists of two staves. This system contains several 'Ped.' markings with diamond symbols, indicating the use of the sustain pedal. The musical texture remains consistent with the first system, featuring intricate melodic lines and harmonic support.

Third system of musical notation. The first staff begins with a *cresc.* (crescendo) marking. The second staff features a circled section of notes with an '8' above it, indicating an octave shift. The music continues with dynamic growth and complex rhythmic patterns.

Fourth system of musical notation. The first staff begins with a *pp* (pianissimo) dynamic marking. The second staff features a *p* (piano) dynamic marking. The music is characterized by dense chordal textures and rhythmic complexity.

Fifth system of musical notation. The first staff begins with a *mf* (mezzo-forte) dynamic marking. The second staff features a *cresc.* (crescendo) marking. The system concludes with a final chordal structure.

First system of musical notation. It consists of two staves (treble and bass clefs) with a grand staff brace on the left. The music features a series of chords and melodic lines. Dynamics include *f* (forte) and *p* (piano). A *Ped.* (pedal) marking is present below the first measure. A circled cross symbol is located below the second measure. A large slur covers the right half of the system.

Second system of musical notation. It consists of two staves. Dynamics include *f*, *ritard.* (ritardando), and *p*. A *dim.* (diminuendo) marking is present above the right half of the system. Pedal markings (*Ped.*) are placed below the second, fourth, and sixth measures, each accompanied by a circled cross symbol.

Third system of musical notation. It consists of two staves. Dynamics include *pp* (pianissimo). Pedal markings (*Ped.*) are placed below the first and third measures, each accompanied by a circled cross symbol. Eighth-note patterns are indicated by a dashed line and the number '8' above the staff.

Fourth system of musical notation. It consists of two staves. Dynamics include *pp*. Eighth-note patterns are indicated by a dashed line and the number '8' above the staff. The system concludes with a *pp* dynamic marking and a final chord.

Fifth system of musical notation. It consists of two staves. The music is marked *sempre dim.* (sempre diminuendo). The system concludes with a final chord.

2.
IM FRÜHLING.
IN SPRING.

Allegretto.

PIANO.

The musical score is written for piano in 2/4 time. It consists of six systems of two staves each. The first system begins with a piano (*mf*) dynamic. The second system includes a piano (*p*) dynamic marking. The third system features a crescendo (*cresc.*) marking. The fourth system includes a mezzo-forte (*mf*) dynamic marking. The fifth system includes a ritardando (*ritard.*) marking. The score concludes with a double bar line at the end of the sixth system.

a Tempo.

First system of musical notation, piano (p) dynamics.

Second system of musical notation, crescendo (cresc.) dynamics.

Third system of musical notation, piano (p) and mezzo-forte (mf) dynamics, includes Ped. marking.

a Tempo.

Fourth system of musical notation, piano (p), rallentando (rall.), and mezzo-forte (mf) dynamics.

Fifth system of musical notation.

3.
HERBSTLIED.
AUTUMNE SONG.

Andantino.

PIANO.

The first system of musical notation features a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music begins with a piano (*p*) dynamic and a *legato* marking. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A pedal point is indicated at the end of the system with the notation "Ped. ⊕".

The second system continues the piece. It includes a *cresc.* (crescendo) marking in the right hand and a *p* dynamic marking. The musical texture remains consistent with the first system. A pedal point is indicated at the end of the system with the notation "Ped. ⊕".

The third system features a *p* dynamic marking at the beginning, followed by a *ritard.* (ritardando) marking. The right hand has a *mf* (mezzo-forte) dynamic. The music shows a gradual deceleration. Three pedal points are indicated at the end of the system with the notation "Ped. ⊕".

The fourth system includes a *cresc.* (crescendo) marking in the right hand and a *mf* dynamic marking. The musical texture continues with the same instrumental roles. A pedal point is indicated at the end of the system with the notation "Ped. ⊕".

The fifth and final system on this page includes a *dim.* (diminuendo) marking in the right hand, followed by a *p* dynamic and a *rall.* (rallentando) marking. The tempo is further reduced, as indicated by the *Piu lento.* instruction. The piece concludes with a *p* dynamic. A pedal point is indicated at the end of the system with the notation "Ped. ⊕".

ZUR WEINLESE. VINTAGE SONG.

Allegro con spirito.

Tempo.

PIANO.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. Pedal markings are present at the end of the system, with the word "Ped." and a circled cross symbol. A *poco rit.* marking is also visible in the lower right of the system.

The second system continues the piece. The upper staff shows a melodic line with some slurs and accents. The lower staff continues the accompaniment. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo). Pedal markings are placed throughout the system.

The third system features a more complex melodic line in the upper staff with many beamed notes. The lower staff continues with a steady accompaniment. Pedal markings are used to sustain the accompaniment.

Con molto espressione.

The fourth system is marked *Con molto espressione*. The upper staff has a melodic line with a *cresc.* marking. The lower staff has a rhythmic accompaniment. Multiple pedal markings are present.

The fifth system continues the expressive piece. The upper staff has a melodic line with a *cresc.* marking. The lower staff has a rhythmic accompaniment. Multiple pedal markings are present.

molto cresc.

Ped. \oplus Ped. \oplus

rall.

sfz

Ped. \oplus

Tempo I°

p

poco rit.

Tempo.

Ped. \oplus Ped. \oplus Ped. \oplus

mf

cresc.

Ped. \oplus Ped. \oplus Ped. \oplus

Ped. \oplus Ped. \oplus Ped. \oplus

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" 17. Les Gouttes d'eau, Caprice-Etude.	— 54	" 71. L'Eclair d'Halévy Nocturne.	— 54	" 128. L'Amour du passé, Idylle.	1 —	" 22. La Cascade de Rubis, Morceau élégant.	— 54
" 18. Valse di bravoura.	1 12	" 72. Marche des Mousquetaires de la Reine.	1 —	Les Trompettes du Régiment, Polka militaire.	— 45	" 23. Fête champêtre, Scène de Ballet, Morceau brillant.	— 54
" 19. Morceau de concert sur un motif de l'opéra Lucrezia Borgia.	1 12	" 73. La Zingara, Caprice élégant.	1 —	Victoria, 2 ^m Galop militaire.	— 54	" 24. Gaîté de coeur, Valse brillante.	— 54
" 20. Séguidille sur un motif de l'opéra Mosquita la Sorcière.	1 12	" 74. La Favorite, Morceau de concert.	1 12	Virginska, Mazurka élégante.	— 54	" 25. Mazurka des Ulanes.	— 54
" 21. L'Orgie, Bacchanale.	1 12	" 75. Le Pré aux Ceres, Fantaisie.	1 —	La Montagnarde, Mazurka de salon.	— 54	" 26. Songes du forêt (Dreams of the forest), Chanson sans paroles.	— 54
" 22. Festa napolitana, Capriccio.	1 12	" 76. Une Etincelle de Donizetti.	1 —	Un Moment de tristesse, Méditation.	— 54	" 27. Une Perle de Varsovie, Polonaise brillante.	— 54
" 23. Dozia, Mazurka-Mélodie.	— 54	" 77. Illustration de l'opéra Martha.	1 12	Mazurka des Traineaux.	1 —	" 28. Fen de joie, Morceau de salon.	— 54
Edition simplifiée.	— 45	" 78. Chant des fleurs, Réverie poét.	1 12	Edition simplifiée.	— 54	" 29. L'Oiseau de Paradis, Morceau brill.	— 54
" 24. Danse espagnole, Fragn. de salon.	1 —	" 79. Fantaisie de concert sur Quentin Durward.	1 12	La Perle du Nord, Mazurka élégante.	— 45	" 30. Fantaisie brillante sur l'op. Martha.	1 12
Edition simplifiée.	— 54	" 80. La Cascade de roses, Morceau de genre.	— 54	Feuille d'Album, Mazurka élégant.	— 54	" 31. Chanson russe, Romance.	— 41
" 25. Marche bohème.	1 12	Edition simplifiée.	— 54	Marie, Polka-Mazurka.	— 45	" 32. La Muette de Portici, Fantaisie.	— 41
" 26. Une Fleur de salon, Impromptu-Valse.	— 54	" 81. Les Commères, Impromptu-Scherzo.	— 54	Vaillance, Polka militaire.	— 27	" 33. Danse napolit., Morceau de concert.	— 41
" 27. Andante de salon sur le Final de l'opéra Lucie de Lammermoor.	1 —	" 82. Souvenirs styriens, Impromptu.	— 54	Edition simplifiée.	— 27	" 34. Pandango, Morceau caractéristique.	— 41
" 28. Chanson styrienne sur un thème de l'opéra Les Noces de Jeannette.	1 —	" 83. Sans souci, Galop de bravoure.	1 —	Polka villageoise.	— 27	" 35. Pas redoublé, Morceau brillant.	— 41
" 29. Rêve de bonheur, Idylle.	1 —	" 84. Robert le Diable, Illustration.	1 —	Fiammina, Mazurka élégante.	— 45	" 36. Une nuit étoilée, Sérénade.	— 41
" 30. Danse andalouse, Caprice de concert.	1 12	" 85. Dinorah, ou Le Pardon de Pietermel, Illustration.	1 21	Polka brill. sur des motifs de l'opéra Psyché.	— 45	" 37. Rêve angélique, Berceuse.	— 41
" 31. Galop-Scherzo sur un thème de l'opéra La Tenelli.	1 12	" 86. Les Vêpres siciliennes, Choeur, Transcription.	— 54	Polka-Mazurka sur des motifs de l'op. Psyché.	— 54	" 38. Les Clochettes d'or, Caprice de Concert.	— 41
" 32. Le Papillon, Caprice-Etude.	1 —	" 87. Grande Fantaisie dramatique sur des motifs de l'op. Sealraak.	1 30	Les Grelots, Mazurka russe.	— 54	" 39. La Fileuse (Spinnlied), Morceau élégant.	— 41
" 33. Chanson à boire de l'op. La Première.	1 —	" 88. Mon enfant dort! Berceuse.	— 45	Perle d'Allemagne, Bluetto à la Mazurka.	— 45	" 40. Marche des Tambours, Morceau militaire.	— 54
" 34. Cantique de Noël, transcrit.	1 —	" 89. Rêve d'autrefois, Méditation.	— 45	Polka sur l'op. Le Carnaval de Venise.	— 45	" 41. Prière des Pélerins, Tableau musical.	— 41
" 35. Styrienne originale.	1 —	" 90. Les Cloches du Village, Fantaisie.	1 —	Souvenirs de Riga, Mazurka.	— 54	" 42. La Reine des Fées, Galop de Concert.	— 41
" 36. Caprice de concert sur des thèmes de l'op. La Fille du Régiment.	1 12	" 91. Les Fifes de la Gardu, 2 ^m Polka militaire.	— 45	Chant d'Adieu, Mélodie.	— 45	" 43. Fête hongroise, Mazurka élégante.	— 41
" 37. Minuetto de l'opéra Rigoletto.	1 —	" 92. Sérénade vénétienne.	— 54	La Rieuse, Bluetto.	— 45	" 44. Les Huguenots, grande Fantaisie.	— 41
" 38. Souvenir d'enfance, Fragment en forme d'Etude.	— 54	" 93. Le Phalène (Papillon de Nuit), Caprice de genre.	— 54	Edition simplifiée.	— 45	" 45. 1 ^{er} Mai! Danse rustique en forme d'Equisse.	— 41
" 39. Un mot du coeur, Idylle.	— 54	" 94. Le Châti, Illustration.	1 —	La Moscovite, Danse nationale.	— 54	" 46. Valse de Fascination.	— 41
" 40. Fanfare militaire.	1 —	" 95. Chant lithuanien.	— 54	Un Baile in Macchera, Nocturne-Cantabile.	— 54	" 47. Consolation, Elégie.	— 41
Edition simplifiée.	— 54	" 96. Toujours gai, Galop brillant.	1 —	Belle de Nuit, Mélodie allemande variée.	1 —	" 48. Grande Fantaisie sur Des Jours.	— 41
" 41. L'Eclair, Mazurka originale.	— 54	" 97. Gardu cette fleur, Morceau de genre.	— 54	La Fringante, Mazurka de salon.	1 —	" 49. Chant des oiseaux, Morceau de genre.	— 41
" 42. Prière.	— 45	" 98. Une Nuit à Varsovie, Mazurka de salon.	— 54	Ballade russe.	— 45	" 50. Pas de Sabots, Morceau caract.	— 41
" 43. Le Retour du soldat, grande Marche militaire.	1 12	" 99. Un Tour de Valse, Impromptu.	— 54	Chant des Sirènes, Impromptu-Etude.	— 54	" 51. Fantaisie brillante sur l'Hymne autrichienne.	— 41
" 44. Boléro sur un thème de l'op. Le Muletier de Tolède.	1 —	" 100. Entrainante, Valse de concert.	1 12	Yelva, Mazurka de salon.	— 54	" 52. Sous la Fenêtre, 2 ^m Sérénade.	— 41
" 45. Mazurk-Mélodie de salon sur des motifs de l'opéra Les Sabots de la Marquise.	1 —	" 101. Dernière Pensée de Weber, Paraphrase.	1 —	Marche nationale des Chasseurs anglais.	— 54	" 53. L'Orage, Tableau musical.	— 41
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" 48. Les Clochettes, Caprice-Etude.	1 —	" 104. La Ronde des Elfes, Féerie.	1 12	La Plainte indienne, Episode.	— 36	" 56. Fantaisie brill. sur l'Opéra de Weber.	— 41
" 49. Galop bachique.	1 —	" 105. Douce Illusion, Impromptu.	— 54	Emeraude, Mazurka élégante.	— 45	" 57. L'Ange du Foyer, Mélodie variée.	— 41
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" 51. La Sevillana, Fête espagnole (sur des motifs de Geoart).	1 12	" 107. Podolia, Mazurek.	— 45	— Transcription de salon.	— 54	" 59. Etude de concert.	— 41
" 52. La Fanchonnette, Morceau de salon (sur des motifs de Clapissou).	1 —	" 108. Valse des Fleurs, 2 ^m Féerie.	— 54	Illustration poétique sur Bellario de Donizetti.	1 —	" 60. Souvenir d'enfance, Romance.	— 54
" 53. Tais-toi mon coeur, Romance de l'op. La Fanchonnette de Clapissou.	— 54	" 109. Danse Nègre, Caprice caractéristique.	1 —	Le Chant des Naiades, Paraphrase sur une Mélodie de Wallace.	1 30	" 61. Guillaume Tell, Grande Fantaisie.	— 41
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" 56. Souvenirs de Boieldieu, Polonaise brillante.	— 54	" 115. Concordia, grande Paraphrase sur l'air national Danois et Rule Britannia.	1 12	" 67. Fra Diavolo, Fantaisie brillante.	— 41	" 68. Moments joyeux, Caprice.	— 41
" 57. La Sylphide, Impromptu-Valse.	— 54	" 116. Guillaume Tell, Grande Fantaisie.	1 48	" 69. Lucrezia Borgia, Fant. de Concert.	— 41	" 70. rènes dans la Forêt, Morceau caractéristique.	— 41
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" 60. Grand Caprice de concert sur La Traviata.	1 30	" 118. Pensée dramatique sur Faust de Goend.	1 30	" 74. L'heure du soir, Berceuse.	— 54	" 74. L'heure du soir, Berceuse.	— 54
" 61. Danse féérique.	1 —	" 119. Les Sylphes des Bois, Caprice Féérique.	1 30	" 75. Le Monastère, Méditation.	— 54	" 75. Le Monastère, Méditation.	— 54
" 62. Marche de la Reine.	— 54	" 120. Vision, Caprice fantastique.	1 21	" 76. Un Songe d'une nuit d'été de Mendelssohn, Paraphrase de Concert.	— 41	" 76. Un Songe d'une nuit d'été de Mendelssohn, Paraphrase de Concert.	— 41
" 63. Caprice de genre sur des motifs de l'opéra La Reine Topaze.	1 —	" 121. Vollynia, Mazurka de concert.	1 —	" 77. Moments joyeux, Morceau de Salon.	— 41	" 77. Moments joyeux, Morceau de Salon.	— 41
" 64. Souvenir des Alpes, Chant des Montagnards.	— 54	" 122. Souvenir Théâtral, Fantaisie sur des motifs de l'op. Lara.	1 12	" 79. Le Crepuscule, Andante.	— 45	" 79. Le Crepuscule, Andante.	— 45
Edition simplifiée.	— 54	" 123. Invocation, Poésie.	— 54	" 80. Fête Champêtre, Morceau brillant.	— 41	" 80. Fête Champêtre, Morceau brillant.	— 41
" 65. Dolce far niente, Impromptu.	— 54			" 81. Mendelssohn's Lobgesang, Paraphrase.	— 41	" 81. Mendelssohn's Lobgesang, Paraphrase.	— 41
" 66. Ave Maria, Méditation religieuse.	— 54			" 90. Orphée aux Enfers d'Offenbach, 2 ^m Fantaisie.	— 41	" 90. Orphée aux Enfers d'Offenbach, 2 ^m Fantaisie.	— 41
				Le Chant des Vagues, Morceau caractéristique.	— 41	Le Chant des Vagues, Morceau caractéristique.	— 41
				Com é gentil, Fantaisie-Etude d'après la mélodie de Donizetti, pour la main gauche seule.	— 45	Com é gentil, Fantaisie-Etude d'après la mélodie de Donizetti, pour la main gauche seule.	— 45
				" 16. Rebla des Bois (Ber Freischütz), grande Fantaisie de concert.	1 21	" 16. Rebla des Bois (Ber Freischütz), grande Fantaisie de concert.	1 21