

Der Raub der Sabinerinnen.

Tanz der alten Dacier.
Für
Flöte und Klavier

von

A. TERSCHAK.

Op. 186.

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Der Raub der Sabinerinnen.

Tanz der alten Dacier.

A. Terschak, Op. 186.

Moderato.

Flöte.

PIANO.

pp

pp

The musical score is arranged in four systems. Each system contains a Flöte (flute) staff at the top and a PIANO section below. The piano section is divided into two staves: the upper staff for the right hand and the lower staff for the left hand. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Moderato'. The score includes various dynamics such as *pp* (pianissimo) and *sf* (sforzando), and features complex rhythmic patterns with many sixteenth notes. The piano part has a consistent accompaniment of eighth notes in the left hand and more melodic lines in the right hand. The flute part is mostly silent in the first system but begins to play in the second system.

First system of musical notation. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#). The bass staff features a continuous eighth-note accompaniment. The treble staff has a melodic line with dynamic markings *sf* and *cresc. sf*. The system concludes with a fermata over the final notes.

Second system of musical notation. It consists of two staves. The bass staff continues with eighth-note accompaniment. The treble staff features a melodic line with dynamic markings *f* and *sf*. The system concludes with a fermata over the final notes.

Third system of musical notation. It consists of two staves. The bass staff continues with eighth-note accompaniment. The treble staff features a melodic line with dynamic markings *f* and *sf*. The system concludes with a fermata over the final notes.

Fourth system of musical notation. It consists of two staves. The bass staff continues with eighth-note accompaniment. The treble staff features a melodic line with dynamic markings *f* and *sf*. The system concludes with a fermata over the final notes.

Fifth system of musical notation. It consists of two staves. The bass staff continues with eighth-note accompaniment. The treble staff features a melodic line with dynamic markings *f* and *sf*. The system concludes with a fermata over the final notes.

This musical score is for a piano piece, consisting of six systems of staves. Each system contains a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a style characteristic of the late 19th or early 20th century, featuring a variety of rhythmic patterns and dynamic markings. The first system begins with a treble staff containing a melodic line with slurs and accents, and a bass staff with a steady eighth-note accompaniment. The second system continues this pattern, with the treble staff showing more complex phrasing and the bass staff providing harmonic support. The third system introduces a more active treble staff with sixteenth-note runs, while the bass staff maintains a consistent accompaniment. The fourth system features a similar texture to the third, with intricate melodic lines in the treble and a solid bass accompaniment. The fifth system shows a continuation of the melodic development in the treble, with the bass staff providing a steady foundation. The sixth system concludes the piece with a final melodic flourish in the treble and a concluding accompaniment in the bass. Dynamic markings such as *f* (forte) are used throughout to indicate changes in volume. The overall structure is a single melodic line supported by a consistent piano accompaniment.

First system of musical notation. The right hand (treble clef) features a melodic line with trills (tr) and a dynamic marking of *p*. The left hand (bass clef) has a steady accompaniment with a dynamic marking of *pp*. The key signature is one sharp (F#).

Second system of musical notation. The right hand continues with trills and a dynamic marking of *f*. The left hand has a dynamic marking of *pp dim.*. The key signature is one sharp (F#).

Third system of musical notation. The right hand has a melodic line with a trill (tr) and a dynamic marking of *f*. The left hand has a dynamic marking of *pp dim.*. The key signature is one sharp (F#).

Fourth system of musical notation. The right hand has a melodic line with a dynamic marking of *dim.*. The left hand has a dynamic marking of *pp dim.*. The key signature is one sharp (F#).

Fifth system of musical notation. The right hand has a melodic line with a trill (tr) and a dynamic marking of *pp*. The left hand has a dynamic marking of *pp*. The key signature is one sharp (F#).

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is one sharp (F#). The top staff begins with a *pp* dynamic marking. The grand staff features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic accompaniment in the left hand.

Second system of musical notation, continuing the piece. It maintains the same three-staff structure and key signature. The melodic lines in the right hand of the grand staff continue with intricate sixteenth-note figures.

Third system of musical notation. The notation remains consistent with the previous systems, showing the continuation of the melodic and harmonic material.

Fourth system of musical notation. This system introduces a *p* dynamic marking in the bass line of the grand staff, indicating a change in volume.

Fifth system of musical notation, the final system on the page. It concludes the musical passage with the same complex textures and dynamics as the preceding systems.

First system of musical notation, consisting of three staves. The top staff is a single melodic line with eighth and sixteenth notes. The middle and bottom staves are a grand staff with a treble and bass clef, featuring a dense texture of sixteenth-note chords and a simple bass line.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures as the first system.

Third system of musical notation, featuring some rests in the upper melodic line and dynamic markings like *p* in the bass line.

Fourth system of musical notation, marked with *accelerando* in both the upper and lower staves, indicating an increase in tempo.

Fifth system of musical notation, continuing the accelerated section with complex chordal textures.

This musical score is for a piano piece, consisting of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). The first system includes a melodic line in the treble and a more rhythmic accompaniment in the bass. The second system shows a more complex texture with rapid sixteenth-note passages in the treble and sustained chords in the bass. The third system continues with similar rhythmic patterns, featuring a prominent bass line. The fourth system introduces a more melodic treble part with frequent accidentals. The fifth system maintains the intricate sixteenth-note texture. The sixth system concludes with a final melodic flourish in the treble and a sustained bass line. The overall style is characteristic of late 19th or early 20th-century piano music.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. A dynamic marking of *f* (forte) is present in the grand staff.

Second system of musical notation, continuing from the first. It includes a treble clef staff and a grand staff. The word *string.* is written in the grand staff, indicating a string section accompaniment. The music continues with similar melodic and rhythmic patterns.

Presto.

Third system of musical notation, starting with the tempo marking **Presto.** It features a treble clef staff and a grand staff. The music is more rhythmic and driving. A dynamic marking of *cresc.* (crescendo) is written in the grand staff.

Fourth system of musical notation. It consists of a treble clef staff and a grand staff. The music continues with a consistent rhythmic pattern. A fermata is placed over the eighth measure of the treble staff.

Fifth system of musical notation. It consists of a treble clef staff and a grand staff. The music continues with a consistent rhythmic pattern. A fermata is placed over the eighth measure of the treble staff.

First system of a musical score. It features a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has one sharp (F#). The music consists of a continuous eighth-note pattern in the right hand, with a dynamic marking of *ff* in the bass staff. A fermata is placed over the first measure of the right hand.

Second system of the musical score, continuing the eighth-note pattern in the right hand. A fermata is placed over the first measure of the right hand.

Third system of the musical score. The right hand continues with eighth notes, while the left hand has a few notes. A dynamic marking of *ff* is present in the bass staff. The system concludes with a melodic flourish in the right hand.

Fourth system of the musical score. The right hand features a melodic line with a dynamic marking of *f*. The left hand has a rhythmic accompaniment. The instruction *Nach und nach schneller.* is written above the right hand. A dynamic marking of *f* is also present in the bass staff.

Fifth system of the musical score. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment. The instruction *Nach und nach schneller.* is written above the right hand. A dynamic marking of *f* is present in the bass staff.

This musical score page contains measures 11 through 18. It is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is organized into three systems, each with a vocal line and a piano accompaniment. The piano part features a complex texture with many chords and arpeggiated figures. Dynamics include piano (p), forte (f), and fortissimo (ff). The piece concludes with a double bar line and a final fortissimo (ff) dynamic marking.

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