

SECHS

SONNBILDER

für das

PIANOFORTE

componirt von

HEINRICH LICHNER.

OP. 95.

Nº 1. Alpenveilchen. M. —,75.
Nº 2. Auf der Wiese. " —,75.
Nº 3. In fröhlicher Stunde. " —,75.

Nº 4. Erstes Grün. M. 1,—.
Nº 5. Maienlust. " 1,—.
Nº 6. Schöner Traum. " 1,—.

Eigenthum des Verlegers.

LEIPZIG,
C. F. W. SIEGEL'S Musikalien-Handlung.

R. LINNEMANN.

4266 - 4271.

Schöner Traum.

Heinrich Lichner Op. 95. N^o 6.

Andante con moto.

Piano.

p con espressione

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a piano dynamic and includes markings for *p con espressione*, *rit.*, and asterisks indicating specific performance points.

The second system continues the piece with two staves. It features a *ritard.* marking in the latter half of the system, indicating a gradual deceleration of the tempo.

The third system begins with the tempo marking *a tempo*. It consists of two staves and includes several *rit.* markings and asterisks throughout the system.

The fourth system is the final system on the page, consisting of two staves. It continues the melodic and harmonic development of the piece with *rit.* markings and asterisks.

First system of a piano score. The right hand features a continuous eighth-note pattern. The left hand plays chords and single notes. Dynamics include *Red.* and asterisks.

Second system of a piano score. The right hand continues with eighth-note patterns and includes some slurs. The left hand has chords and single notes. Dynamics include *Red.* and asterisks.

Third system of a piano score. The right hand has slurs and some notes with accents. The left hand has chords and single notes. Dynamics include *Red.*, *mf Red.*, and asterisks.

Fourth system of a piano score. The right hand has slurs and notes with accents. The left hand has chords and single notes. Dynamics include *Red.*, *f*, and asterisks.

Fifth system of a piano score. The right hand has slurs and notes with accents. The left hand has chords and single notes. Dynamics include *decresc. ritard.*, *a tempo*, *mf Red.*, and asterisks.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) provides harmonic accompaniment with chords and moving lines. Performance markings include *ped.* (pedal) and *ff* (fortissimo) in the left hand.

Second system of musical notation. The right hand continues the melodic development. The left hand has a more active role with eighth-note patterns. Performance markings include *ritard.* (ritardando) in the left hand, *a tempo* in the right hand, and *p espress.* (piano espressivo) in the left hand.

Third system of musical notation. The right hand has a more lyrical, flowing melody. The left hand accompaniment is more rhythmic. Performance markings include *ped.* and *pp ritard.* (pianissimo ritardando) in the left hand.

Fourth system of musical notation. The right hand melody is characterized by slurs and a steady rhythm. The left hand accompaniment is consistent. Performance markings include *a tempo* in the right hand and *mf* (mezzo-forte) in the left hand.

Fifth system of musical notation. The right hand melody concludes with a final flourish. The left hand accompaniment provides a solid harmonic base. Performance markings include *f* (forte) in the left hand.

First system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *p* *espressivo*. Performance markings: *ped.* and asterisks. The system contains four measures.

Second system of musical notation. Treble clef, bass clef. Key signature: three flats. Performance markings: *ped.* and asterisks. The system contains four measures.

Third system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *mf*. Performance markings: *ped.* and asterisks. The system contains four measures.

Fourth system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *pp*. Performance markings: *ped.* and asterisks. The system contains four measures.

Fifth system of musical notation. Treble clef, bass clef. Key signature: three flats. Dynamics: *p* *espress.*. Performance markings: *ped.* and asterisks. The system contains four measures.

First system of musical notation. The right hand features a melodic line with eighth-note patterns, some marked with an '8' and a dotted line. The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings ('Ped.') and asterisks are present throughout. The system concludes with a 'ritard.' marking and a final chord.

Second system of musical notation. The right hand has a more active melodic line with many sixteenth notes. The left hand continues with a steady accompaniment. The tempo is marked 'a tempo'. Pedal markings and asterisks are used to indicate phrasing and dynamics.

Third system of musical notation. The right hand features a melodic line with some slurs. The left hand has a more complex accompaniment with some chords marked 'ff'. Pedal markings and asterisks are present.

Fourth system of musical notation. The right hand has a melodic line with a 'ritard.' marking at the beginning. The left hand has a simple accompaniment. The tempo is marked 'a tempo'. Dynamics include 'p' and 'p leggiero'. Pedal markings and asterisks are used.

Fifth system of musical notation. The right hand has a melodic line with a 'p leggiero' marking. The left hand has a simple accompaniment. Dynamics include 'p' and 'pp'. Pedal markings and asterisks are used.

Pianoforte-Musik von Heinrich Lichner

aus dem Verlage von C. F. W. Siegel's Musikalienhandlung (R. Linnemann) in Leipzig.

Zu zwei Händen.

| | Mk. | Pf. |
|--|-----|-----|
| Op. 72. La Ballerina. Polka de Salon. | 1. | 25. |
| Op. 73. Klänge aus dem Riesengebirge | 1. | 50. |
| Op. 74. Trois Mazourkas. Nr. 1. D moll | 1. | — |
| - 2. B dur | 1. | — |
| - 3. F moll | 1. | — |
| Op. 75. Am Lieblingsplätzchen. Nocturno | 1. | 50. |
| Op. 76. Blümchen im Walde. Idylle | 1. | 50. |
| Op. 77. Bei der Eiche. Impromptu | 1. | 50. |
| Op. 92. Grande Valse de Salon | 1. | 75. |
| Op. 93. Etude — Mazourka | 1. | 50. |
| Op. 94. Polka de Salon | 1. | 25. |
| Op. 95. Sechs Tonbilder. | | |
| Nr. 1. Alpenveilchen | — | 75. |
| - 2. Auf der Wiese | — | 75. |
| - 3. In fröhlicher Stunde | — | 75. |
| - 4. Erstes Grün | 1. | — |
| - 5. Maienlust | 1. | — |
| - 6. Schöner Traum | 1. | — |
| Op. 103. Waldesrauschen. Salon-Etude | 1. | 50. |
| Op. 104. Wanderlieder. | | |
| Nr. 1. Morgenwanderung | — | 75. |
| - 2. Ach du klar-blauer Himmel! | — | 75. |
| - 3. O Sonnenschein, o Sonnenschein, wie scheinst du mir in's Herz hinein! | 1. | — |
| - 4. Das einsame Röslein im Thal | — | 75. |
| - 5. Auf Bergeshöhen | 1. | — |
| - 6. Fröhliche Heimkehr | 1. | — |
| Op. 109. Coeur-Dame. Salon-Polka | 1. | 50. |
| Op. 111. Bunte Blumen. Sechs leichte und melodische Übungsstücke. | | |
| Nr. 1. Tausendschön | — | 75. |
| - 2. Rose | — | 75. |
| - 3. Nelke | — | 75. |
| - 4. Tulpe | — | 75. |
| - 5. Stiefmütterchen | — | 75. |
| - 6. Winde | — | 75. |
| Op. 116. Traum und Wahrheit. Grosse Polonaise | 2. | — |
| Op. 117. Dämmerungsfalter. Salon-Walzer | 2. | — |
| Op. 118. Ulanen-Ritt Militair-Galopp | 1. | 75. |
| Op. 119. Stille Liebe. Salon-Polka | 1. | 50. |
| Op. 120. Frühlingsgruss. Mazurka | 1. | 50. |
| Op. 121. Alpenblume. Tyrolienne | 1. | 75. |
| Op. 122. In Ihr Stammbuch. Impromptu | 1. | 50. |
| Op. 123. Erinnerungen. Vier Klavierstücke. | | |
| Nr. 1. In schönster Stunde | 1. | — |
| - 2. Auf der Reise | 1. | — |
| - 3. Mit Lust und Liebe | 1. | — |
| - 4. Im kühlen Schatten | 1. | — |
| Op. 124. Vier Klavierstücke. | | |
| Nr. 1. Auf der Wasserfahrt | 1. | 50. |
| - 2. In heiterer Laune | 1. | 50. |
| - 3. In der Epheu-laube | 1. | 25. |
| - 4. Beim Spaziergang | 1. | 25. |
| Op. 125. Lockvöglein. Charakteristisches Klavierstück | 1. | 75. |
| Op. 127. Am Gmundner See. Erinnerungen | 2. | — |
| Op. 132. Drei Sonatinen, instructiv und fortschreitend. | | |
| Nr. 1. (C dur) | 1. | 40. |
| - 2. (G dur) | 1. | 40. |
| - 3. (F dur) | 1. | 40. |
| Op. 133. Am Königssee. Charakteristisches Tonstück | 2. | — |
| Op. 134. Aufmunterung zum Fleiss. Sechs leichte und melodische Übungsstücke mit besonderer Berücksichtigung der leichtesten Dur- und Moll-Tonarten zur Bildung des Vortrags und Geschmacks für angehende Klavierspieler. | | |

| | Mk. | Pf. |
|---|-----|-----|
| Nr. 1. Am Morgen | — | 80. |
| - 2. Abschied | — | 80. |
| - 3. Wanderlied | 1. | — |
| - 4. Tändeln und Scherzen | — | 80. |
| - 5. Traumbild | — | 80. |
| - 6. Zu Hause | 1. | — |
| Op. 135. Ball-Scenen. Leichte und melodische Tanzweisen. | | |
| Nr. 1. Polonaise | — | 80. |
| - 2. Polka | — | 80. |
| - 3. Walzer | — | 80. |
| - 4. Galopp | — | 80. |
| - 5. Tyrolienne | — | 80. |
| - 6. Mazurka | — | 80. |
| Op. 136. Frühlings-Ahnung. Lied ohne Worte | 1. | 50. |
| Op. 137. Unter blühenden Bäumen. Impromptu | 1. | 60. |
| Op. 138. Schön Ellen. Salon-Polka | 1. | 80. |
| Op. 139. Vielliebchen. Nocturno | 1. | 60. |
| Op. 140. Liebeskummer. Fantasiestück | 1. | 50. |
| Op. 141. Frühlingsboten. Zwei Idyllen. | | |
| Nr. 1. (C dur) | 1. | 80. |
| - 2. (G dur) | 1. | 80. |
| Op. 142. Waldblumen. Zwei Bluetten. | | |
| Nr. 1. (G dur) | 1. | 50. |
| - 2. (F dur) | 1. | 50. |
| Op. 143. Musikalische Genrebilder. Sechs Klavierstücke. | | |
| Nr. 1. Humor | 1. | — |
| - 2. Sehnsucht nach den Bergen | 1. | — |
| - 3. Der Freimüthige | 1. | — |
| - 4. Tanzlust | 1. | — |
| - 5. Herzliche Freundschaft | 1. | — |
| - 6. Die Sentimentale | 1. | — |
| Op. 144. Kinderleben. Zwölf kleine und instructive Tonbilder, in den leichtesten Dur- und Moll-Tonarten fortschreitend. | | |
| Heft 1. Daheim. Vier Märchen. | | |
| Nr. 1. Schneewittchen | 1. | — |
| - 2. Schlaraffenland | 1. | — |
| - 3. Dornröschen | 1. | 30. |
| - 4. Haulemännchen | 1. | 30. |
| Heft 2. Fröhliche Spiele. | | |
| Nr. 5. Ringelreihe | 1. | — |
| - 6. Ballspiel | 1. | — |
| - 7. Tänzchen | 1. | — |
| - 8. Schwarzer Mann | 1. | — |
| Heft 3. Während der Ferien. | | |
| Nr. 9. Morgens in der Früh' | 1. | — |
| - 10. Ueber Stock und Stein | 1. | 30. |
| - 11. Bei heiter'm Himmel | 1. | — |
| - 12. Abendruhe | 1. | — |
| Op. 145. Blonde Locken. (Fair ringlets.) Salon-Polka | 1. | 60. |
| Op. 146. Drei Nocturnos. | | |
| Nr. 1. Sonntagfrühe. (Sunday-morning.) | 1. | 60. |
| - 2. Lebewohl. (Farewell.) | 1. | 60. |
| - 3. Geklagtes Leid. (Lamentations.) | 1. | 60. |
| Op. 147. Zwei Klavierstücke in Tanzform. | | |
| Nr. 1. (F dur) | 1. | — |
| - 2. (C dur) | 1. | — |
| Op. 148. L'Etoile. Valse de Salon | 2. | — |
| Op. 149. Sechs Sonatinen in den leichtesten Dur- und Moll-Tonarten, instructiv und fortschreitend, sowie abschliessend an sein Op. 132. | | |
| Nr. 1. (C dur) | 1. | 30. |
| - 2. (A moll) | 1. | 30. |
| - 3. (G dur) | 1. | 50. |

| | Mk. | Pf. |
|--|-----|-----|
| Nr. 4. (E moll) | 1. | 30. |
| - 5. (F dur) | 1. | 30. |
| - 6. (D moll) | 1. | 30. |
| Op. 150. Frohsinn und Heiterkeit. (Cheerfulness and Hilarity.) Zwei Rondos in Tanzform. | | |
| Nr. 1. Frohsinn | 1. | — |
| - 2. Heiterkeit | 1. | — |
| Op. 151. Herzblättchen. (My Darling.) Mazurka | 1. | 50. |
| Op. 152. Six Vales. | | |
| Nr. 1. Valse sentimentale | 1. | 60. |
| - 2. Valse de Salon | 2. | — |
| - 3. Valse mélancolique | 1. | 60. |
| - 4. Valse mélodique | 1. | 40. |
| - 5. Valse caractéristique | 1. | 60. |
| - 6. Valse brillante | 1. | 60. |
| Op. 154. Der kleine Postillon. Galopp di bravoura | 1. | 60. |
| Op. 155. Am Wasserfall. (Murmuring Cascade.) Salon-Etude | 1. | 60. |
| Op. 156. Aus dem Reiche der Töne. 8 kleine und instructive Tonbilder in den schwereren Dur- und Moll-Tonarten, fortschreitend und sich an Op. 144 anschliessend. | | |
| Nr. 1. Morgenstille. (Early dawn.) | 1. | — |
| - 2. Immer fidel. (Always happy.) | 1. | — |
| - 3. Im Tannengrün. (In forest green.) | 1. | — |
| - 4. Tändelei. (Playfulness.) | 1. | — |
| - 5. Hinaus in's Freie! (Out in the fields.) | 1. | — |
| - 6. Kleiner Schelm. (Little rogue.) | 1. | — |
| - 7. Elegie | 1. | — |
| - 8. Im kühlen Schatten. (In shades of green.) | 1. | — |

Zu vier Händen.

| | | |
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| Op. 114. Klänge aus Schlesiens Bergen. Leichte Walzer | 2. | 50. |
| Op. 126. Jugend-Träume. Zwölf leichte und instructive Tonstücke in geordneter Stufenfolge, zur Bildung des Vortrages und des Taktgefühls, sowie zur Übung im Primavista-Spielen für Pianoforte zu vier Händen. | | |
| Nr. 1. Sehnsucht | 1. | 40. |
| - 2. Am Bache | 1. | 40. |
| - 3. Neues Leben | 1. | 40. |
| - 4. Frohe Botschaft | 1. | — |
| - 5. Bei Spiel und Tanz | 1. | 40. |
| - 6. Auf der Wanderschaft | 1. | 40. |
| - 7. In fröhlicher Gesellschaft | 1. | 40. |
| - 8. Liebeszeichen | 1. | 40. |
| - 9. Auf Flügeln des Tanzes (Walzer) | 1. | 40. |
| - 10. Durch Wald und Flur (Polonaise) | 1. | 40. |
| - 11. Auf Bergeshöhen | 1. | 80. |
| - 12. Abend-Andacht | 1. | 40. |
| Op. 153. Sechs Sonaten im leichten Styl und in den gebräuchlichsten Dur- und Moll-Tonarten, für angehende Primavista-Spieler und zur Bildung des Tons, des Vortrages und des Taktgefühls. | | |
| Nr. 1. (C dur) | 2. | — |
| - 2. (A moll) | 2. | 30. |
| - 3. (F dur) | 2. | 50. |
| - 4. (D moll) | 2. | — |
| - 5. (G dur) | 2. | — |
| - 6. (E moll) | 2. | — |