

Erdlen:
Das Mandolinen-Konzert.
Heft II.

1. Ouverture zur Oper: „Die Schweizerfamilie.“

Joseph Weigl.

Andantino.

The image shows a musical score for a piece with two distinct tempo sections. The first section, labeled 'Andantino.', consists of six staves of music. It begins with a treble clef, a common time signature (C), and a mezzo-piano (*mp*) dynamic. The melody is characterized by long, flowing lines with many ties. The first staff includes a 'get.' (grace note) marking. The second staff features a series of rapid sixteenth-note chords. The third staff contains two triplet markings (2 and 3) and a sforzando (*sfz*) dynamic. The fourth staff continues with a piano (*p*) dynamic. The fifth and sixth staves show a variety of dynamics including *f*, *fz*, and *p*. The second section, labeled 'Allegro.', begins on the seventh staff with a treble clef, a common time signature, and a forte (*f*) dynamic. It features a more rhythmic and energetic melody with many eighth and sixteenth notes. The dynamics in this section include *f*, *fz*, and *p*.

Mandola.

3

3 A

fz fz

p con delicatezza

ff

p cresc. f

fz fz fz fz

p delicato

p

Mandola.

C Allegro.

f **p** **f** **fz** **f** **fz** **f** **fz** **p** **f** **f** **fz** **f** **fz**

D **f**

f **p**

E **f** **ff**

ff **ff**

2. Apfelblüte.

Intermezzo.

Ludwig Siede, Op. 127.

Allegretto.

f *p* *rit.* *mf* *mp* *mf* *mp* *fz*

Trio. *p dolce* *mf* *p* *f* *mf*

D. C. al ♪ dann Coda.

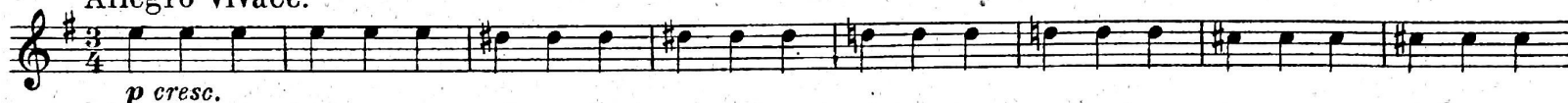
Coda. *mf* *p* *pp* *sf*

3. Tirol in Lied und Tanz.

Divertissement.

Oscar Fetrás, Op. 139.

Allegro vivace.



Allegro moderato.



Andante sostenuto molto.

Mein Lieb ist eine Alpnerin.



Mandola.

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Allegretto.

Schuhplattler.



Andante ben sostenuto.

Die Sennerin.



Allegretto risoluto.

Ländler.

Lento.





Mandola.

Adagio.

„Schaut der Jäger in das Tal.“

ritardando Solo *p*

pp *mf* *f* *pp* *f*

ritardando a tempo

Allegretto.

p *f* *p* *f*

Tempo di Marcia.

„Steinriegler.“*)

sfz *p* *f*

p *mf* *f* *p* *mf*

*) Steinriegler-Marsch mit Erlaubnis des Originalverlegers Adolf Robitschek, Wien.
A. J. B. 7010

Mandola.

9



Andante ben sostenuto.

„a Bleam'l und a Herz.“



2. Marcia.

„Steinriegler.“



Allegro vivace.



Aufführungsrecht
vorbehalten.

4. Kleine Fantasie.

über Flotow's Oper:

„Martha.“

Nach Fr. Eberle, Op. 84

von Hermann Erdlen.

Allegro non troppo.

(Chor der Landleute: Mädchen brav und treu herbei!)

First section of the musical score, starting with a treble clef, key signature of one sharp (F#), and 2/4 time signature. The music begins with a forte (ff) dynamic. It features a series of eighth and sixteenth notes, with a crescendo leading to a section marked 'A' with a forte (f) dynamic. The section concludes with a piano (p) dynamic and a double bar line.

Allegretto.

(Chor der Mägde: Wohlgemut, junges Blut.)

Second section of the musical score, continuing with the same key signature and time signature. It begins with a piano (p) dynamic and features a series of eighth notes. A section marked 'B' starts with a forte (f) dynamic, followed by a piano (p) dolce section, and then returns to forte (f). The section ends with a double bar line.

Allegretto.

(Ich kann nähen)

Third section of the musical score, continuing with the same key signature and time signature. It begins with a piano (p) dynamic and features a series of eighth notes. A crescendo (cresc.) leads to a forte (f) dynamic. The section concludes with a section marked 'C' with a mezzo-forte (mf) dynamic and a double bar line.

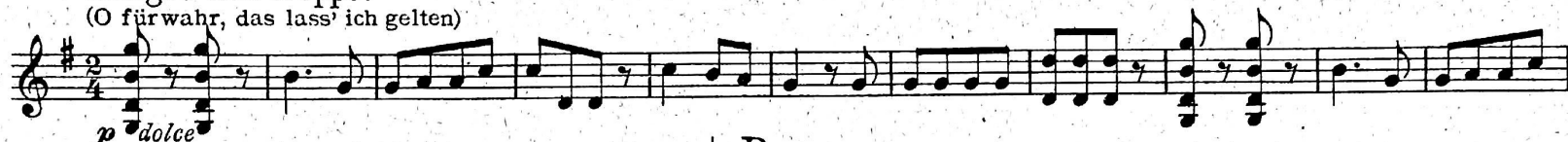
Mandola.

11

Allegretto.
(Vorwärts Bub!)



Allegro non troppo.
(O fürwahr, das lass' ich gelten)



Larghetto.
(Letzte Rose.)



Allegro moderato.

(Ach so fromm.) 1



Mandola.

cresc. calando
G più animato
mf p
cresc. mf
f
Andante.
f p poco a poco cresc. mf
Larghetto.
(Mag der Himmel Euch vergeben.)
p
p
molto cresc. ff
poco rit. e marcato
Andante.
fff
sffz

5. Über den Wellen.

Walzer.

Juventino Rosas.

Introduction.

Larghetto.

The Introduction is written for Mandola in G major (one sharp) and common time. It consists of two staves. The first staff begins with a piano (*pp*) dynamic, followed by a forte (*ff*) section, then a piano (*p*) section. The second staff continues with a mezzo-forte (*mf*) section, followed by a piano (*pp*) section, and ends with a *rall. poco a poco* (rallentando poco a poco) and *morendo* (diminuendo) marking.

Walzertempo

§ Walzer.
Legato.

The first section of the Walzer is in 3/4 time. It begins with a piano (*p*) dynamic and is marked *Legato*. The melody is written on a single staff. The dynamics progress from *p* to *mf* (mezzo-forte) and finally to *ff* (fortissimo). The section concludes with a *Fine* marking.

Energico.

The second section of the Walzer is marked *Energico* (energetic). It begins with a fortissimo (*ff*) dynamic. The melody is written on a single staff. The dynamics progress from *ff* to *p* (piano) and then to *sentimental* (sentimental).

Energico.

The third section of the Walzer is marked *Energico*. It begins with a fortissimo (*ff*) dynamic. The melody is written on a single staff. The dynamics progress from *ff* to *p* (piano). The section concludes with a first ending (marked 1) and a second ending (marked 2), both leading to a *Fine* marking.

D. S. al Fine.

Mandola.

2. *ff* *mf* *ff* *pp* *ff* *pp* *ff*

3.

Legato.

Coda. *p*

mf

ff

Energico. *ff*

Languido *p*

Energico. *ff*

p

cresc. - - - - - *poco e rall.*

rit.

a tempo *f*

ff

6. San Lorenzo Marsch.

C. A. Silva.

Musical score for "The Merry Widow" by Franz Lehár, Act II, "The Dance of the Cuckoo." The score is in 2/4 time, key of D major (two sharps), and consists of eight staves. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *f*, *ff*, *p*, and *pp*. The score includes a repeat sign with first and second endings in the sixth staff.

1. 2. *pp* *f* *Fine.*

Trio. *f* *ff* *p dolce espressivo* 1.

ff *f* 1. 2. *p dolce espressivo* *ff* *D. C. al Fine.*