

BOGUMIL ZEPLER

Ländliche Skizzen

für Harmonium
Rural sketches for harmonium

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BNOTE
MUSIKVERLAG

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1858–1918

Ländliche Skizzen

für Harmonium
Rural sketches for harmonium

Bogumil Zepler wurde 1858 in Breslau geboren. Zunächst studierte er Medizin und wurde hierin auch promoviert, er wandte sich aber schnell der Musik zu. Er zog nach Berlin und wurde Privatstudent für Komposition bei Heinrich Urban.

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Zepler komponierte mehrere heitere und lyrische Opern. Ferner hinterließ er Ballette und weitere Orchesterstücke, Lieder sowie Klavier- und Harmoniumwerke. In seinen letzten Lebensjahren widmete Zepler sich religiös-jüdischen Werken.

SONNTAG MORGEN (SUNDAY MORNING)

www.bnote.de Im Walde / In the forest 2
An der Kapelle / Near the chapel 4

Die Schützen kommen / The shooters arrive 6
Im Schlossgarten / In the castle's garden 10
Tanzreigen / Round dance 13

Registertabelle / Registration table 16

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Seiner geliebten Mutter
Ländliche Skizzen.

1. Sonntag Morgen.
(Introduction.)

Tranquillo.

a.) Im Walde.

Bogumil Zepler.

Harmonium.

M.D.

E.H. *p*

mf.

(Pirol.)

The first system of the introduction consists of two staves. The treble staff begins with a whole rest, followed by a series of eighth-note triplets. The bass staff starts with a half note, followed by a series of eighth notes. Dynamics include *p* (piano) and *mf.* (mezzo-forte). The piece is in a key with two flats and common time.

p

mf

The second system continues the melodic lines from the first system. It features more triplet figures in the treble and sustained chords in the bass. Dynamics range from *p* to *mf*.

p

(Kuckuck.)

The third system introduces a cuckoo call motif, labeled "(Kuckuck.)", in the treble staff. The bass staff provides a harmonic accompaniment. Dynamics include *p*.

mf

p

mf

The fourth system continues with intricate rhythmic patterns, including triplets and sixteenth notes. Dynamics fluctuate between *mf* and *p*.

p

The fifth system concludes the introduction with sustained chords in the bass and melodic fragments in the treble. Dynamics include *p*.

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b.) An der Kapelle.

F. (M.D.) Moderato.

The musical score consists of six systems of piano accompaniment. The first system is in bass clef and includes performance markings: (V.H.) *pp* and (E.H.) (D.D.) (V.D.). The second system continues in bass clef. The third system includes the marking *poco rit.* and a watermark www.bnote.de. The fourth system is in treble clef. The fifth system is in treble clef and begins with the dynamic marking *f*. The sixth system is in bass clef. The score features various musical notations including slurs, ties, and dynamic markings.

2. „Die Schützen kommen.“ (Marsch.)

(F. M.) *Alla Marcia.*

The musical score is written for piano in 2/4 time and B-flat major. It consists of five systems of staves. The first system includes a treble clef staff with a melody and a bass clef staff with a bass line. The tempo is marked *Alla Marcia.* and the dynamics are *pp* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings. A watermark www.bnote.de is overlaid on the middle of the score. The piece concludes with a final cadence in the fifth system.

3. Im Schlossgarten. (Melodie.)

Molto espressivo.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The first system includes a circled 'M.' above the treble staff and a circled 'E.H.' below the bass staff. The first measure of the first system features a circled '6' and a circled '7' above the treble staff, indicating fingerings for a sixteenth-note chordal pattern. The dynamics are marked with a piano 'p' in the first system. The score contains various musical notations including slurs, ties, and articulation marks. A watermark 'www.bnote.de' is visible in the middle of the page.

4. Tanzreigen. (Musette.)

(F.) (S.) Allegretto.

Musical notation for the first system, featuring piano (*p*) dynamics and a treble clef staff.

(V.) (D.D.) (E.H.)

Musical notation for the second system, featuring mezzo-forte (*mf*), forte (*f*), and piano molto legato (*p molto legato*) dynamics.

Musical notation for the third system, featuring forte (*f*) dynamics.

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Musical notation for the fourth system.

Musical notation for the fifth system, featuring piano (*p*) and forte (*f*) dynamics.

Musical notation for the sixth system, featuring forte (*f*), piano (*p*), and fortissimo (*ff*) dynamics, ending with *poco rit.*

○ **Registersignen für das Saugluftsystem (erweitertes Normalharmonium).**
Signs indicating the registering on instruments built on the suction-system
(enlarged Normal Harmonium).

F	Baßhälfte Bass-keys	Diskanthälfte Treble-keys f _a
		h b (Teilung) (Division)		
○ 1	Diapason etc., ruhiger, mildvoller 8'			Melodia ○ 1
	Diapason etc., soft, mellow 8'			
○ 1 _p	Diapason dolce etc., sehr still, mild-rund 8'			8' Melodia dolce ○ 1 _p
	Diapason dolce etc., very quiet, mellow-round 8'			
—				dunkel streichend 16' Clarinette resembling the sombre tone of strings 16' Clarionet ○ 2
○ 3	Viola (od. Prinzipal) kräftig Viola (or Principal) powerful			etwas spitz, hell 4' Flöte somewhat shrill, clear 4' Flute ○ 3
○ 3 _p	Viola dolce, sehr dezentes Begleitregister Viola dolce, very discreet obligato stop			—
—				mild-sonor, streichend 8' Oboe ○ 4
—				mellow-sonorous, resembling strings 8' Seraphone
—				sehr scharf prononziert 8' Schalmei very sharply pronounced 8' Musette ○ 4 _f
—				Summationsstim. v. ○ 4 + ○ 1 füllig, schwebend 8' Vox jubilans ○ 5
				Summation-stop of full, tremulant 8' Vox celeste
○ 6	Aolsharfe, ätherisch-schwebender 2' Eolianharpe, ethereal tremulant 2'			
○ 7	Subbaß 16', fundamental C—H (12 Töne) Subbass 16', fundamental C—B (12 tones)			
				○ Vh Vox humana — Vibrato
				○ OK Oktav-Koppel, durchgehend von unten nach oben Octave-Coupler, having ascending effect throughout

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