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Leichtes Spiel : Merry Play

Oskar Ludwig Bernhard Wolff
Composer

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FAVORITE COMPOSITIONS FOR THE PIANO

SER. IV.

Japanesa. <i>Characteristic.</i>	<i>Yama Sen.</i> 50.
Kathleen Mavourneen. <i>Transcript.</i>	<i>Freeman.</i> 60.
King's Gavotte. (<i>Morley</i>)	<i>Burgmuller.</i> 25.
La Gazelle.	<i>Wollenhaupt.</i> 60.
Leichtes Spiel - Merry Play.	<i>Wolff.</i> 40.
Little Dancer.	<i>Blanspiel.</i> 15.
Little Mischievous.	<i>Drayton.</i> 30.
Little Waltz.	<i>Pfefferkorn.</i> 40.
Lohengrin.	<i>Leybach.</i> 75.
Longing and Spirit Waltz.	<i>Beethoven.</i> 25.
Lotus Mazurka.	<i>Spindler.</i> 35.
Love Song.	<i>Henselt.</i> 40.
La Prima Donna. <i>Schottische.</i>	<i>King.</i> 50.
Massa's in the Cold Ground. <i>Transcript.</i>	<i>Freeman.</i> 60.
Melodie.	<i>Heller.</i> 25.
Melodie. Op. 18. N ^o 1.	<i>Moszkowski.</i> 35.
Melodie. Op. 18. N ^o 9.	<i>Von Holten.</i> 35.
Menuetto.	<i>Boccherini.</i> 35.
Menuetto.	<i>Scharwenka.</i> 25.
Merry Hearts. <i>Polka.</i>	<i>Behr.</i> 60.
Mill in the Black Forest.	<i>Eilenberg.</i> 50.
Mountain Belle. <i>Schottische.</i>	<i>C. Kinkel.</i> 40.
Second Valse Lente.	<i>Dolmetsch.</i> 60.
Mountain Belle <i>Schottische.</i>	



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LEICHTES SPIEL.

(Merry Play.)

BERNHARD WOLFF, Op. 48, N^o 3.

Con moto, agitato.

The musical score is presented in four systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic marking. The piece is in 2/4 time and features a mix of eighth and sixteenth notes, often beamed together. The key signature is one sharp (F#), and the tempo is marked 'Con moto, agitato'.

Edited Edition.

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First system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a rhythmic accompaniment with eighth-note chords. A first ending bracket labeled '8.' spans the final two measures of the system.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with eighth-note patterns and slurs. The lower staff continues the rhythmic accompaniment. A first ending bracket labeled '8.' spans the final two measures of the system.

Third system of musical notation, consisting of two staves. The upper staff continues the melodic line with eighth-note patterns and slurs. The lower staff continues the rhythmic accompaniment. The system concludes with a double bar line.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with eighth-note patterns and slurs, ending with a long, sweeping slur that extends across the system. The lower staff provides a rhythmic accompaniment. A first ending bracket labeled '8.' spans the first two measures of the system. A dynamic marking 'f' (forte) is present in the lower staff. The system concludes with a double bar line.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a rhythmic pattern of eighth and sixteenth notes with slurs and accents.

Second system of musical notation, continuing the piece. It includes a first ending bracket labeled '8.' above the treble staff, indicating a repeat of the preceding four measures.

Third system of musical notation, continuing the piece. It includes a first ending bracket labeled '8.' above the treble staff, indicating a repeat of the preceding four measures.

Fourth system of musical notation, continuing the piece. It includes a first ending bracket labeled '8.' above the treble staff, indicating a repeat of the preceding four measures.

Fifth system of musical notation, continuing the piece. It includes a first ending bracket labeled '8.' above the treble staff, indicating a repeat of the preceding four measures.

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. Both staves are in the key of D major (two sharps). The music features a complex, rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The bass line is particularly active, with frequent sixteenth-note runs.

The second system of musical notation continues the piece. It maintains the same key signature and rhythmic complexity as the first system. The bass line shows a clear melodic contour, while the treble staff provides a dense accompaniment.

The third system of musical notation shows the continuation of the intricate musical texture. The piece remains in D major, and the rhythmic patterns are consistent with the previous systems.

The fourth system of musical notation includes the instruction *eres.* (crescendo) in the right-hand staff. The music continues with its characteristic rhythmic intensity.

The fifth system of musical notation concludes the piece. It features a final, dense passage of sixteenth-note runs in both staves, leading to a final chord. The piece ends with a double bar line.

NEW PIANO MUSIC

carefully phrased and fingered.

THE FISHERMAN'S DAUGHTER.

Mazurka.

SISTER OF ST. JOSEPH

Tempo di Mazurka

BRIGHT EYES.

Schottische.

SISTER OF ST. JOSEPH.

Tempo di Schottische.

HAPPY MOMENTS.

Waltz.

SISTER OF ST. JOSEPH.

Tempo di Valse.

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