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Schlummerlied

Hummel, Johann Evangelist

Wien, [1875]

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COMPOSITIONEN

VON

JOHANN E. HUMMEL.

Für Klavier und Kinderinstrumente.

	n.	kr.	Mk.	Pf.
Op. 120. Kinder-Jux-Polka, zu vier Händen, 2 Trompeten, Trommel und Triangel	1	—	1	75
Op. 120. Kinder-Jux-Polka, zu zwei Händen, 2 Trompeten, Trommel und Triangel	—	80	1	50

Für Klavier zu vier Händen.

Op. 6. Märzveilchen. Salonstück	—	54	1	—
Op. 12. Das Kapellen-Glückchen. Nocturne	—	60	1	20
Op. 18. Kinder-Galopp (leicht)	—	54	1	—
Op. 19. Defilir-Marsch (leicht)	—	45	—	80
Op. 25. Frohsinn-Quadrille	—	80	1	50
Op. 55. Flora-Galopp	—	54	1	—
Op. 79. Reigen im Grünen. Leichtes Tonstück	—	54	1	—
Op. 85. D'Flinserln. Tonstück im Ländlerstyle (leicht)	—	54	1	—
Op. 86. Aus tiefster Seele. Lied ohne Worte	—	60	1	—
Op. 98. Geburtstags-Marsch (leicht)	—	54	1	—
Op. 99. Freudenklänge. Walzer (leicht)	—	63	1	25
Op. 100. Immergrün. Melodie (leicht)	—	54	1	—
Op. 115. Auf rosigen Fluren. Melodie (leicht)	—	45	—	80
Op. 120. Kinder-Jux-Polka	—	60	1	—
Op. 136. Schlummerlied	—	45	—	80
Op. 140. Kinderfest-Quadrille	—	—	—	—
Op. 142. Der kleine Turner. Marsch	—	—	—	—

Für Klavier zu zwei Händen.

Op. 6. Märzveilchen. Salonstück	—	54	1	—
Op. 7. Frühlings-Traum. Tonstück	—	60	1	20
Op. 8. Abschied von den Bergen. Melodie	—	54	1	—
Op. 9. Fröhliches Wiedersehen. Melodie	—	54	1	—
Op. 10. Vergissmeinnicht. Salonstück	—	60	1	20
Op. 11. Die Sehnsucht. Melodie	—	54	1	—
Op. 12. Das Kapellen-Glückchen. Nocturne	—	60	1	20
Op. 13. Frohe Botschaft. Tonstück	—	54	1	—
Op. 14. Abendgruss. Ständchen	—	60	1	20
Op. 15. Wanderers Abschied. Tonstück	—	54	1	—
Op. 16. Träumerei. Tonstück	—	54	1	—
Op. 17. Die Fröhlichkeit. Tonstück	—	54	1	—
Op. 20. Sängers Trost. Lied ohne Worte	—	60	1	20

Für Klavier zu zwei Händen.

Op. 21. Der Tiroler u. sein Kind. Gebirgsweise	—	60	1	20
Op. 22. Die Kapler Alm. Gebirgsweise	—	54	1	—
Op. 23. Vor ihr Hütt'n. Gebirgsweise	—	54	1	—
Op. 26. Die Kokette. Salon-Polka	—	60	1	20
Op. 27. Vöglein im Walde. Tonstück	—	60	1	20
Op. 35. Liebesklage. Salonstück	—	54	1	—
Op. 36. Tanz der Sylphiden. Salonstück	—	60	1	20
Op. 70. Die Waldnymphe. Salon-Polka-Maz.	—	54	1	—
Op. 73. Abendgesang. Salonstück	—	54	1	—
Op. 74. Gedenke mein! Salonstück	—	63	1	25
Op. 77. Die schöne Schäferin. Salon-Polka	—	63	1	25
Op. 78. Die drei Grazien. Salon-Polka-Maz.	—	54	1	—
Op. 79. Reigen im Grünen. Leichtes Tonstück ohne Octaven	—	54	1	—
Op. 80. Klänge aus der Kinderwelt. Leichtes Tonstück ohne Octaven	—	54	1	—
Op. 81. Treue Liebe. Melodie	—	63	1	25
Op. 82. Am Bächlein. Lied ohne Worte	—	54	1	—
Op. 83. Inniges Verlangen. Lied ohne Worte (leicht)	—	54	1	—
Op. 84. Letzter Gruss. Lied ohne Worte	—	54	1	—
Op. 85. D'Flinserln. Tonstück im Ländlerstyle (leicht)	—	54	1	—
Op. 86. Aus tiefster Seele. Lied ohne Worte	—	60	1	—
Op. 89. Die schöne Wienerin. Salon-Polka	—	63	1	25
Op. 97. Mein Liebchen. Romanze	—	54	1	—
Op. 108. Morgenwanderung. Melodie	—	54	1	—
Op. 109. Träumen und Erwachen. Tonstück	—	90	1	75
Op. 110. Jägerlust. Salon-Polka	—	63	1	25
Op. 111. „Wenn's Wiesel grün dasteht“. Tiroler Lied	—	45	—	75
Op. 112. „In der Hoamat ist's lustig“. Tiroler Lied	—	45	—	75
Op. 113. „Juhe! Tirolerbua“. Tiroler Lied	—	60	1	—
Op. 115. Auf rosigen Fluren. Melodie im leichten Style, ohne Octaven	—	30	—	50
Op. 120. Kinder-Jux-Polka	—	45	—	75
Op. 130. Grosspapa's Tänzchen. Leichtes Tonstück im Ländlerstyle	—	54	1	—
Op. 133. Abendläuten. Tonstück	—	54	1	—
Op. 140. Kinderfest-Quadrille (leicht)	—	63	1	25
Op. 142. Der kleine Turner. Marsch (leicht)	—	54	1	—

EIGENTHUM DER VERLEGER.

WIEN,

LUDEWIG & SCHMIDT.

JOHANNESGASSE No. 1.

Kunst- und Buchdruckerei „Beyersdorff“ Wien.

EM. WETZLERS
MUSIKALIENHANDLUNG
PRAG

SCHLUMMERLIED

von
JOH. E. HUMMEL.

Op. 136.

Secondo.

Andante. Zart und innig.

PIANO.

Druck von F. Ofner in Wien.

L. & S. 323.

SCHLUMMERLIED

von

JOH. E. HUMMEL.

Op. 136.

Primo.

Andante. Zart und innig.

PIANO.

The first system of music is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of two staves: a treble clef staff and a bass clef staff. The music begins with a piano (*p*) dynamic. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment of eighth notes. The system concludes with a fermata over the final notes.

The second system continues the piece. It features a first ending bracket over the final two measures of the system, marked with an '8' and a dotted line. The piano (*p*) dynamic is maintained throughout. The notation includes various articulations and slurs.

The third system continues the piece with a first ending bracket marked with an '8'. The piano (*p*) dynamic is maintained. The right hand features a more active melodic line with slurs and ties.

The fourth system continues the piece with a first ending bracket marked with an '8'. The piano (*p*) dynamic is maintained. The music shows a continuation of the melodic and harmonic themes.

The fifth and final system on this page concludes the piece. It features a first ending bracket marked with an '8'. A *rit.* (ritardando) marking is placed above the music in the second measure of the system. The piano (*p*) dynamic is maintained.

L. & S. 323.

Secondo.

The musical score is arranged in six systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The first system begins with a forte (*f*) dynamic in the bass staff. The second system features a fortissimo (*ff*) dynamic in the bass staff. The third system includes a pianissimo (*pp*) dynamic in the bass staff. The fourth system has a piano (*p*) dynamic in the bass staff. The fifth system contains a ritardando (*rit.*) marking in the bass staff. The sixth system concludes with a fortissimo (*ff*) dynamic in the bass staff. The notation includes various note values, rests, and slurs.

L. & S. 323.

Primo.

The first system of music consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It starts with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The lower staff begins with a bass clef and a key signature of two flats. It also starts with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. Dynamics markings 'p' (piano) are placed below the lower staff in measures 2, 3, and 4.

The second system of music consists of two staves. The upper staff continues with eighth and sixteenth notes. The lower staff continues with eighth and sixteenth notes. A dynamic marking 'p' is placed below the lower staff in measure 5. A fermata is placed over the final note of the lower staff in measure 8, with the number '8' written above it.

The third system of music consists of two staves. The upper staff features a series of eighth notes with slurs. The lower staff features a series of eighth notes with slurs. A dynamic marking 'p' is placed below the lower staff in measure 9. A fermata is placed over the final note of the lower staff in measure 12, with the number '8' written above it.

The fourth system of music consists of two staves. The upper staff features a series of eighth notes with slurs. The lower staff features a series of eighth notes with slurs. A dynamic marking 'p' is placed below the lower staff in measure 13. A fermata is placed over the final note of the lower staff in measure 16, with the number '8' written above it.

The fifth system of music consists of two staves. The upper staff features a series of eighth notes with slurs. The lower staff features a series of eighth notes with slurs. A dynamic marking 'rit.' (ritardando) is placed below the lower staff in measure 17. A fermata is placed over the final note of the lower staff in measure 20, with the number '3' written above it.

