



DEDICATED  
TO  
THE LADY WODEHOUSE.

DEUX  
IMPROMPTUS

POUR PIANO  
PAR

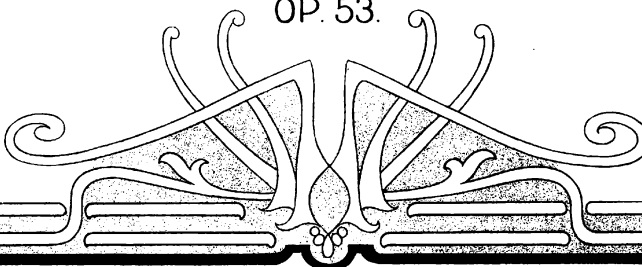
GEORG LIEBLING.

Nº1 in C.  
Nº2 in G.

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OP. 53.



ALBERT STAHL  
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# DEUX IMPROMPTUS.

## NO I.

GEORG LIEBLING, OP. 53. NO 1.

PIANO. *Allegretto.* *p* *volante*

*simile, sempre legato*

*a tempo* *poco rall.* *dolce*



*simile, sempre legato*

*mf*

This system contains the first two measures of the piece. The treble clef part begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass clef part starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. Fingerings are indicated by numbers 1-5 above or below notes. The dynamic marking *mf* is placed in the first measure.

This system contains the next two measures. The treble clef part continues with quarter notes C5, D5, E5, and F5. The bass clef part continues with quarter notes C3, D3, E3, and F3. The piece concludes this system with a double bar line and repeat signs.

*> dimin.*

*5*

This system contains the next two measures. The treble clef part features a decrescendo hairpin and complex fingerings, including a 5-fingered chord. The bass clef part continues with quarter notes G2, A2, B2, and C3. The dynamic marking *> dimin.* is placed in the first measure.

*p volante*

*pp*

This system contains the final two measures. The treble clef part is marked *p volante* and features rapid sixteenth-note passages. The bass clef part continues with quarter notes D3, E3, F3, and G3. The piece concludes with a double bar line and a *pp* dynamic marking.

*meno mosso*

*mf* *espress.*

Fingerings: 4, 2, 1, 2, 3, 4, 5, 1, 2, 3; 5, 1, 3, 5, 1, 3, 2, 1, 4, 2, 7

*f*

*p* *rall.* *cresc.*

*Ad.* \*

*mf* *legato*

Fingerings: 4, 5, 4, 5, 5, 4, 5, 4, 1, 4, 4, 3, 3, 4, 3, 4, 3, 4, 3, 4; 2, 3, 4, 5, 3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1, 5, 2, 1, 4, 3, 2, 1, 5



*simile, sempre legato*

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

*a tempo*

*poco rall.*

*dolce*

The second system continues the piece. It includes fingerings such as 1, 2, 5, and 4. The tempo marking *a tempo* is at the end of the system, while *poco rall.* and *dolce* are placed above the bass staff. The music features a mix of eighth and sixteenth notes.

*ed espress.*

*cresc.*

The third system introduces a slur over the treble staff. The dynamic marking *ed espress.* is placed above the treble staff, and *cresc.* is placed above the bass staff. The notation includes various note values and rests.

*p*

*mf*

The fourth system features a slur over the treble staff. The dynamic marking *p* is placed above the treble staff, and *mf* is placed above the bass staff. The notation includes various note values and rests.

The fifth system continues with a slur over the treble staff. The notation includes various note values and rests, maintaining the piece's melodic and harmonic structure.



First system of musical notation. Treble clef, bass clef. Includes fingerings (2, 3, 4, 5) and the instruction *poco rall.*

Second system of musical notation. Treble clef, bass clef. Includes fingerings (2, 4, 5, 3) and the instruction *mf*.

Third system of musical notation. Treble clef, bass clef. Includes fingerings (5, 4, 3, 2, 1) and dynamic markings.

Fourth system of musical notation. Treble clef, bass clef. Includes fingerings (1, 2, 3, 4, 5) and the instruction *dimin.*

Fifth system of musical notation. Treble clef, bass clef. Includes fingerings (3, 2, 4, 5, 3, 4, 5, 3, 5, 3, 5) and the instruction *pp volante*. Ends with a double bar line and a fermata.

# Georg Liebling's Compositions.

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