

August 2019

# Approche du Printemps, Op. 123, No. 1

Fritz Spindler (1817-1905)

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В. Маршалоу

# Fr. SPINDLER

## COMPOSITIONS

### Pour piano à deux mains.

Op. 27. Humoresque . . . . .	60
Op. 43. № 5. Lillie. ( <i>Jeune Virt. IV. № 89</i> ) . . . . .	25
Op. 66. № 1. Papillon. Es-dur. ( <i>Rec. V. № 31</i> ) . . . . .	30
Op. 66. № 2. Papillon. D-dur. ( <i>Rec. V. № 32</i> ) . . . . .	40
Op. 66. № 3. Papillon. F-dur. ( <i>Jeune Virt. IV. № 40</i> ) . . . . .	20
Op. 79. № 2. Fleurs d'automne. ( <i>Rec. V. № 113</i> ) . . . . .	25
Op. 100. № 3. Auf der Haide. Au désert. ( <i>Jeune Virt. IV. № 88</i> ) . . . . .	25
Op. 116. № 1. Jeu des clochettes. Glockenspiel. Игра колокольчиковъ. ( <i>Rec. V. № 51</i> ) . . . . .	30
Op. 116. № 2. Sylphide. ( <i>Rec. VI. № 72</i> ) . . . . .	40
Op. 123. № 1. Approche du printemps. Frühlingsboten. ( <i>Jeune Virt. IV. № 15</i> ) . . . . .	30
Op. 123. № 2. Parfum de violette. ( <i>Rec. V. № 52</i> ) . . . . .	20
Op. 140. № 3. Cavalcade. Husarenritt. ( <i>Rec. V. № 14</i> ) . . . . .	35
Op. 157. № 1. Sonatine mit Tarantelle. C-dur ( <i>Jeune Virt. III. № 25</i> ) . . . . .	25
Op. 157. № 2. Sonatine mit Trauermasch. A-moll ( <i>Jeune Virt. IV. № 41</i> ) . . . . .	25
Op. 157. № 3. Sonatine mit Schäferspiel. C-dur. ( <i>Jeune Virt. IV. № 42</i> ) . . . . .	25
Op. 157. № 4. Sonatine in alter Weise. C-dur. ( <i>Jeune Virt. IV. № 43</i> ) . . . . .	25
Op. 157. № 5. Sonatine mit Menuett. F-dur ( <i>Jeune Virt. IV. № 44</i> ) . . . . .	30
Op. 157. № 6. Sonatine mit Neckereien. C-dur ( <i>Jeune Virt. IV. № 45</i> ) . . . . .	30
Op. 157. № 7. Sonatine im gebundenen Styl. G-dur. ( <i>Jeune Virt. IV. № 46</i> ) . . . . .	30
Op. 157. № 8. Sonatine mit Abendlied. E-moll. ( <i>Jeune Virt. IV. № 47</i> ) . . . . .	45
Op. 157. № 9. Sonatine mit Capriccio. G-dur. ( <i>Jeune Virt. IV. № 48</i> ) . . . . .	40
Op. 157. № 10. Nordische Sonatine. C-dur. ( <i>Jeune Virt. IV. № 49</i> ) . . . . .	45
Op. 157. № 1—10 Sonatinen. Complet. ( <i>Vol. 7</i> ) . . . . . n. 1	—
Op. 164. La fileuse. Spinnrädchen. ( <i>Rec. VI. № 8</i> ) . . . . .	40
Op. 230. № 17. La fontaine. Am Springbrunnen. ( <i>Rec. VI. № 38</i> ) . . . . .	30
Op. 288. № 1. L'ange. (Der Engel) Air de Warlamoff ( <i>Rec. VII. № 35</i> ) . . . . .	30

### Pour piano à quatre mains.

Op. 216. 19 morceaux:	
Cah. I. Prière. Matin. Midi. Soir. Loisir. Travail. ( <i>Les virt. I. № 1</i> ) . . . . .	40
Cah. II. Loïn. Le désir. Allons. ( <i>Les virt. I. № 2</i> ) . . . . .	40
Cah. III. Adieu. Danse. Souhaits. Pas encore. ( <i>Les virt. I. № 3</i> ) . . . . .	30
Cah. IV. Sans repos. Elégie. Gaîté. ( <i>Les virt. I. № 4</i> ) . . . . .	40
Cah. V. L'écho. Au bord du ruisseau. Sur le lac. ( <i>Les virt. I. № 5</i> ) . . . . .	40

**KIEFF,**  
Kreschtschatik № 29.

**LÉON IDZIKOWSKI**

**VARSOVIE,**  
Marszałkowska № 119.

Commissionnaire de la Société IMPERIALE Musicale Russe.

Fournisseur de l'Institut Musical à Varsovie.

MOSCOU,  
A. Gutheil.  
IÉKATÉRINOSLAW,  
H. Krygier.

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# APPROCHE DU PRINTEMPS.

Fritz Spindler, Op. 123.

Allegro.

Piano.

*p*

*mf*

*p*

*p*

*simile*

*simile*

*simile*

cre - scen - do

*simile*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 4/4 time. The upper staff begins with a piano (*p*) dynamic and features a melodic line with slurs and fingerings (1, 4, 1, 4, 5, 4, 3, 1). The lower staff provides harmonic accompaniment with chords and single notes, including a triplet of eighth notes. A second measure in the upper staff is also marked *p*.

Second system of musical notation. The upper staff continues the melodic line with slurs and fingerings (1, 1, 1, 4, 5, 4, 1, 4). The lower staff features a melodic line with slurs and fingerings (3, 4, 2, 4, 2, 4, 5, 4, 5) and a piano (*p*) dynamic. A mezzo-forte (*mf*) dynamic is indicated in the lower staff with an accent (>) over a note.

Third system of musical notation. The upper staff continues the melodic line with slurs and fingerings (4, 4, 2, 4, 3, 2, 1, 2, 4, 1, 4, 4, 4, 4, 4). The lower staff features a melodic line with slurs and fingerings (4, 5, 3, 5, 2, 5, 2, 5, 1, 1) and a piano (*p*) dynamic. An accent (>) is placed over a note in the lower staff.

Fourth system of musical notation. The upper staff continues the melodic line with slurs and fingerings (2, 3, 5, 2, 4, 1, 4, 4, 4, 4). The lower staff features a melodic line with slurs and fingerings (1, 2, 4, 1, 4, 4, 4, 4) and a piano (*p*) dynamic. The word "simile" is written below the lower staff. The system concludes with the words "cre -" and "- scen -" written above the notes.

Fifth system of musical notation. The upper staff continues the melodic line with slurs and fingerings (1, 4, 1, 4, 5, 4, 3, 1). The lower staff features a melodic line with slurs and fingerings (1, 2, 1, 3, 2, 1, 5, 5) and a piano (*p*) dynamic. The word "do" is written above the notes. The system concludes with a fermata over a note in the upper staff and a final chord in the lower staff.



# M. MOSZKOWSKI

## COMPOSITIONS

**POUR PIANO.**

Op. 7. № 2. Moment musical. ( <i>Pouchalsky. Choix. № 34</i> ). —	60
Op. 11. № 1. Polonaise. Es-dur. ( <i>Rec. VIII. № 24</i> ) . . . —	50
Op. 15. № 1. Sérénade. ( <i>Rec. VI. № 5</i> ) . . . . . —	20
Op. 17. № 3. Valse. La majeur. ( <i>Rép. d'Art. III № 3</i> ) . . . —	70
Op. 21. № 3. Danse espagnole. Transcrite par G. Chodorowski . . . . . —	45
Op. 21. № 3. Caprice espagnol. ( <i>Pouchalsky. Choix. № 35</i> ) —	30
Op. 34. № 1. Valse. E-dur. ( <i>Bobinski</i> ) . . . . . —	75
Op. 36. № 4. En automne. ( <i>Bobinski</i> ) . . . . . —	30
Op. 36. № 6. Etincelles. ( <i>Rép. d'Art. I. № 24</i> ). . . . . —	60
Op. 37. Caprice espagnol. ( <i>Rép. d'Art. II. № 16</i> ) . . . . . —	80
Op. 38. № 3. Mazourka. ( <i>Pouchalsky. Choix. № 36</i> ) . . . —	30
Op. 41. Gondoliera. ( <i>Pouchalsky. Choix. № 37</i> ). . . . . —	60
Op. 45. № 2. Guitare. ( <i>Pouchalsky. Choix. № 38</i> ). . . . . —	50
Op. 53. № 3. Danse des fées des roses du ballet <i>Laurin</i> ( <i>Chodorowski. Rép. № 34</i> ) . . . . . —	40
Op. 53. № 7. Valse coquette du ballet <i>Laurin</i> ( <i>Chodorowski. Rép. № 35</i> ) . . . . . —	40
Op. 54. № 1. Danse fantastique. ( <i>Rép. d'Art. I. № 25</i> ) . . . —	40
Op. 56. № 4. Intermezzo. ( <i>Chodorowski. Rép. № 36</i> ). . . —	30
Op. 58. № 3. Près du berceau. ( <i>Bobinski</i> ) . . . . . —	25
Op. 68. № 1. Nocturne. ( <i>Rép. d'Art. II. № 5</i> ) . . . . . —	40
Op. 68. № 2. Minuetto. ( <i>Rép. d'Art. II. № 12</i> ). . . . . —	40
Op. 70. Caprice-Étude. ( <i>Rép. d'Art. II. № 21</i> ). . . . . —	30
Op. 73. № 1. Esquisse Vénitienne. ( <i>Rép. d'Art. II. № 9</i> ) —	40
Op. 75. № 2. L'agilité. Étude. ( <i>Rép. d'Art. II. № 29</i> ) . . . —	50
Op. 81. № 6. Melodia appassionata. ( <i>Chodorowski. Rép. 69</i> ) —	40
Barcarolle de l'op. <i>Les contes d'Hoffmann</i> de J. Offenbach ( <i>Chodorowski Rép. № 74</i> ) . . . . . —	40
Valse brillante. Es-dur. ( <i>Bobinski</i> ) . . . . . —	45



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