

CHARLES VALENTIN ALKAN (MORHANGE)

ALLELUIA OPUS 25

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| Bach/Alkan | Siciliana from Flute Sonata |
| Blind Tom | The Battle of Manassas & The Downfall of Paris |
| Czeray, Carl | Var. uber den Beliechten Wiener Trauer Walzer von Schubert
Toccata, Op. 92 (trans. & arr. by Arias)
Nocturne in Bb, Op. 358, No. 8
Var. on "La ci darem" (Mozart), fr. Don Giovanni |
| Ehlert, Louis | Traumgebilde in E Major |
| Fay, Amy/Deppe | "The Deppe Finger Exercises for rapidly developing an Artistic Touch (1890) (Pub. with Moscheles
"Canon a la Septieme" |
| Gabrilowitsch | Caprice Burlesque, Op. 3 |
| Glinka, M.J. | Nocturne in F minor "La Separation"
Variations on The "Last Rose of Summer"
Variations on a Russian Folk Song |
| Godawsky, L. | Toccata in Gb Major "Nota Perpetua" Op. 13
Melodie Meditative in Eb Major, Op. 15, No. 1 |
| Henselt, A. von | Preambules dans tous les tons
Toccatina |
| Herz, Henri | The Flower of the Prairie waltz
Var. Brilliantes on "The Last Rose of Summer" |
| Hornstein, R. | Sinnelied in Bb Major |
| Hummel, J.N. | Preambules dans tous les tons, Op. 67 |
| Kacurara, F. | The celebrated "Battle of Prague" |
| Liszt, Franz | Hungarian Rhapsody #19 (Julia Rive-King's MS- in J. R-K's script) - (First woman concert artist of the U.S.)
Romance Oubliee (complete version - pft. solo)
Var. on Theme of Diabelli (earliest surviving work of Liszt- with Theme) |
| Moscheles, J. | Canon a la Septieme (pub. with Fay (above) |
| Moszkowski, M. | Polonaise in D Major (Op. 17, No. 1)
Chanson Boheme de Bizet's CARMEN |
| Mozart, W. A. | Alkan arr. of Minuet from G minor Symphony |
| Paderewski, J. | Caprice a la Scarlatti, in G |
| Rosenthal, M. | Papillons |
| Satie, Erik | Vexations, (a 1-Page Work to be played 840 times |
| Sherwood, Will. | "Touch and Technique" (booklet) |
| Tausig, Carl | Das Geisterschiff, Ballade in A minor, Op. 1
Reminiscences de HACKA of Maniuszka, Op. 2
Ungarische Zigeunerweisen (Hungarian Rhapsody)
Capriccio - Scarlatti- (arr. Tausig) |
| Thalberg, S. | Graxiosa (Romance sans Paroles)
Fantasie on "The Huguenots" of Meyerbeer
Sonata, Op. 56 |
| Wagner, R. | Albumblatt "In das Album der Fursten Metternich"
Albumsonate fur Mathilde Wesendonck in Ab Maj.
Ankunft bei den schwarzen Schwanen
Drei Kleine Stucke : Polka, Zurichher Vielliebchen
Walzer, Parazi Thema |
| Weber/Alkan | Chneur Barcaralle d'Oberon |

ALLELUIA.

C. V. ALKAN.

OP: 25.

Largement.

PIANO.

ff et très soutenu.
Ped: Ped: Ped: *

Ped: Ped: Ped: *

This musical score is arranged in four systems, each consisting of two staves. The notation includes complex chords and melodic lines. The first system features three 'Ped.' markings. The second system includes the instruction 'en dim:'. The third system includes 'en augm:'. The fourth system features a 'Ped:' marking and a long horizontal line with a star at the end, likely indicating a pedal point or a specific performance instruction.

fff

Ped: Ped: Ped: *

avec élan

* Ped: * *moins fort.*

This musical score consists of five systems of staves. The first system has two staves (treble and bass clef) with a *fff* dynamic marking and three 'Ped:' markings. The second system has two staves with various musical notations including slurs and accents. The third system has two staves with similar notation. The fourth system has two staves with a *avec élan* marking. The fifth system has two staves with a *moins fort.* marking and three '*' markings. The score is written in a style typical of 19th-century piano music, featuring complex textures and dynamic contrasts.

First system of a piano score. The right hand (treble clef) plays a series of chords, while the left hand (bass clef) plays a rhythmic accompaniment. The word "Ped:" is written above the left hand staff in two locations.

Second system of the piano score. The right hand continues with chords, and the left hand has a more active line. The instruction "en diminuant" is written at the end of the system.

Third system of the piano score. The right hand plays chords, and the left hand has a rhythmic accompaniment. The instruction "toujours." is written above the left hand staff, and "Ped." is written below it.

Fourth system of the piano score. The right hand plays chords, and the left hand has a rhythmic accompaniment. The instruction "en augmentant autant que possible." is written above the left hand staff, and "Ped" is written below it. The system ends with a dynamic marking of "fff" (fortissimo) and an asterisk.