

Pianiste du Jour

CHOIX DE COMPOSITIONS MODERNES ET BRILLANTES.

1. CHOPIN. <i>Nocturne N° 1. Op. 9.</i>	40.	2. CHOPIN. <i>Nocturne N° 2. Op. 9.</i>	50.
3. ———. <i>Nocturne N° 2. Op. 15.</i>	40.	4. DÖHLER. <i>Nocturne favori Op. 24.</i>	60.
5. MENDELSSOHN-BARTHOLDY. <i>Rondo capriccioso Op. 14.</i>	85.	6. CHOPIN. <i>Nocturne N° 5. Op. 15.</i>	40.
7. CHOPIN. <i>Grand Valse Op. 18.</i>	85.	8. RAFF. <i>Impromptu-Valse Op. 24.</i>	85.
9. FIELD. <i>Rondeau tiré du 5^{me} Concerto</i>	1	10. CHOPIN. <i>Fantaisie-Impromptu Op. 66.</i>	85.
11. CHOPIN. <i>4. Mazurkas Op. 68.</i>	85.	12. ———. <i>5 Valses Op. 70.</i>	85.
13. ———. <i>5 Polonaises N° 3 Op. 71.</i>	85.	14. WOLLENHAUPT. <i>Nocturne Op. 15.</i>	60.
15. DÖHLER. <i>Tarantelle Op. 52.</i>	75.	16. CHOPIN. <i>Etudes Liv. I. Op. 25.</i>	2
17. CHOPIN. <i>Etudes Liv. I. Op. 10.</i>	2	18. HELLER. <i>Fantaisie „Charles VI” Op. 37.</i>	1 15.
19. KULLAK. <i>Pertes d'écume Fantaisie Etude Op. 37.</i>	1	20. CHOPIN. <i>Marche Funèbre Op. 55.</i>	60.
21. ROSSINI. <i>Ouv. Guillaume Tell</i>	75.	22. ———. <i>Grande Valse Brillante. Op. 54. N° 1.</i>	85.
25. CHOPIN. <i>Impromptu Op. 29.</i>	60.	24. KETTERER. <i>Caprice hongrois Etude de concert</i>	75.
25. WOLLENHAUPT. <i>Valse Styrienne. Op. 27. N° 2.</i>	75.	26. RAVINA. <i>Nocturne. Op. 15.</i>	60.
27. ———. <i>Lettre d'amour Schottisch. Op. 44.</i>	60.	28. KUHE. <i>Rose d'hiver Nocturne Op. 56.</i>	50.
29. ———. <i>Marche hongroise. Op. 66.</i>	60.	30. MENDELSSOHN-BARTHOLDY. <i>Frühlingstied.</i>	40.
31. PACHER. <i>La Tendresse Morceau mélodieux. Op. 55.</i>	60.	32. CHOPIN. <i>Valse mélancolique. Op. 34. N° 2.</i>	60.
33. SCHUMANN. R. <i>Warum? Klavierstück.</i>	30.	34. BENDEL. <i>Andante de Mozart.</i>	60.
35. ASCHER. <i>La Perle du Nord. Mazurka élégante</i>	75.	36. SPINDLER. <i>Polka Brillante. Op. 55.</i>	75.
37. ———. <i>Fantase militaire. Op. 40.</i>	85.	38. GUTMANN. <i>La Sympathie. Rondo-Valse.</i>	75.
39. CHOPIN. <i>5 Valses. Op. 64. N° 1. 2.</i>	50.	40. PACHER. <i>Grâce et Coquetterie. Op. 18.</i>	60.
41. ———. <i>2 Valses. Op. 69.</i>	85.	42. WOLLENHAUPT. <i>Chant des Sirènes. Gr. Valse. Op. 54.</i>	85.
45. SCHUMANN. <i>Schlummerlied. (Berceuse) Op. 124.</i>	50.	44. KETTERER. <i>Gaëtana Mazurka. Op. 101.</i>	75.
45. CHOPIN. <i>Mazurka Op. 6. 7.</i>	50.	46. RAVINA. <i>Villanelle. Op. 55.</i>	75.
47. ———. <i>Nocturne. Op. 52. N° 2.</i>	40.	48. ASCHER. <i>Un doux Souvenir. Nocturne. Op. 125.</i>	75.
49. KETTERER. <i>Chanson à boire. Op. 85.</i>	85.	50. ———. <i>Ballade russe.</i>	60.
51. SCHUMANN. <i>Des Abends. Klavierstück. Op. 12. N° 1.</i>	50.	52. WOLLENHAUPT. <i>Impromptu-Polka. Op. 65.</i>	75.
55. ———. <i>Trattmeswirren. Op. 12. N° 7.</i>	60.	54. ———. <i>Lucrezia Borgia. Illustration. Op. 50.</i>	85.
55. BAUMFELDER. <i>Brautlied. Op. 105.</i>	60.	56. JAELL. <i>La Sylphide. Morceau de salon. Op. 116.</i>	75.
57. JUNG MANN. <i>Sérénade espagnole. Op. 45.</i>	60.	58. JUNG MANN. <i>Zu dir zieht es mich hin. Op. 177.</i>	60.
59. ———. <i>Zither-Ständchen. Op. 176.</i>	60.	70. GODEFROID. <i>Un Orage à Venise. Barcarolle. Op. 58.</i>	85.

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MARCHE HONGROISE.

Introduction.

H. A. Wollenhaupt. Op. 66.

PIANO.

mf *cres.* *f*

sf *f* *sf martellato.* *ritard.*

Tempo di Marcia.

mf *ben marcata la melodia e con molta espressione*

sf *f*

p *amoroso* *ritard.*

1 2

3 3 3 3

This system contains the first two staves of music. The upper staff features a melodic line with a series of triplets, while the lower staff provides harmonic accompaniment. The tempo is marked *p* *amoroso* and concludes with a *ritard.* (ritardando) marking.

a tempo
mf

This system continues the piece with a change in tempo to *a tempo* and a dynamic marking of *mf* (mezzo-forte). The upper staff has a more rhythmic, eighth-note pattern, and the lower staff continues with accompaniment.

sf *f*

This system shows a dynamic increase to *sf* (sforzando) and *f* (forte). The upper staff features a melodic line with some grace notes, and the lower staff has a more active accompaniment.

Grandioso largamente, con brio.
ff sempre

This system is marked *Grandioso largamente, con brio.* and *ff sempre* (fortissimo sempre). The music consists of heavy, block-like chords in both staves, creating a grand and powerful texture.

poco ritard. *a tempo*

A.G. N° 488.

This final system on the page includes a *poco ritard.* (poco ritardando) marking followed by a return to *a tempo*. The music continues with heavy chords. The page number *A.G. N° 488.* is printed at the bottom.

delinamente

p *sempre p*

poco riten. *a tempo*

p

Detailed description: This system contains the first four measures of the piece. The right hand has a melodic line with a slur over the first two measures and a fermata over the last two. The left hand provides a harmonic accompaniment. Dynamic markings include *p* (piano) and *sempre p* (always piano). Tempo markings include *poco riten.* (slightly ritardando) and *a tempo* (return to original tempo).

Detailed description: This system contains measures 5 through 8. The melodic line continues with eighth-note patterns. The left hand accompaniment remains consistent with the first system.

cres.

f

Detailed description: This system contains measures 9 through 12. A *cres.* (crescendo) marking is present in the first measure. The dynamic reaches *f* (fortissimo) by the end of the system. A slur covers the entire melodic line.

f *molto cres.* *e riten.*

Detailed description: This system contains measures 13 through 16. It begins with a *f* (fortissimo) dynamic and a *molto cres.* (very much crescendo) marking. The system concludes with an *e riten.* (and ritardando) marking. A slur covers the melodic line.

a tempo

ff

poco ritard. *a tempo*

rit. e ff

Un poco agitato.

con grazia
mf

accelerando. *poco ritard.*

a tempo.

f *più*

sf *sf* *ff martellato* *ritard.*

mf

sf *f*

amoroso *p*

ritard. a tempo
mf

sf

poco a poco accelerando
ff mf

sempre f sf sf sf sf sf

Presto.
ff. firamente ff fff
8
Fine.