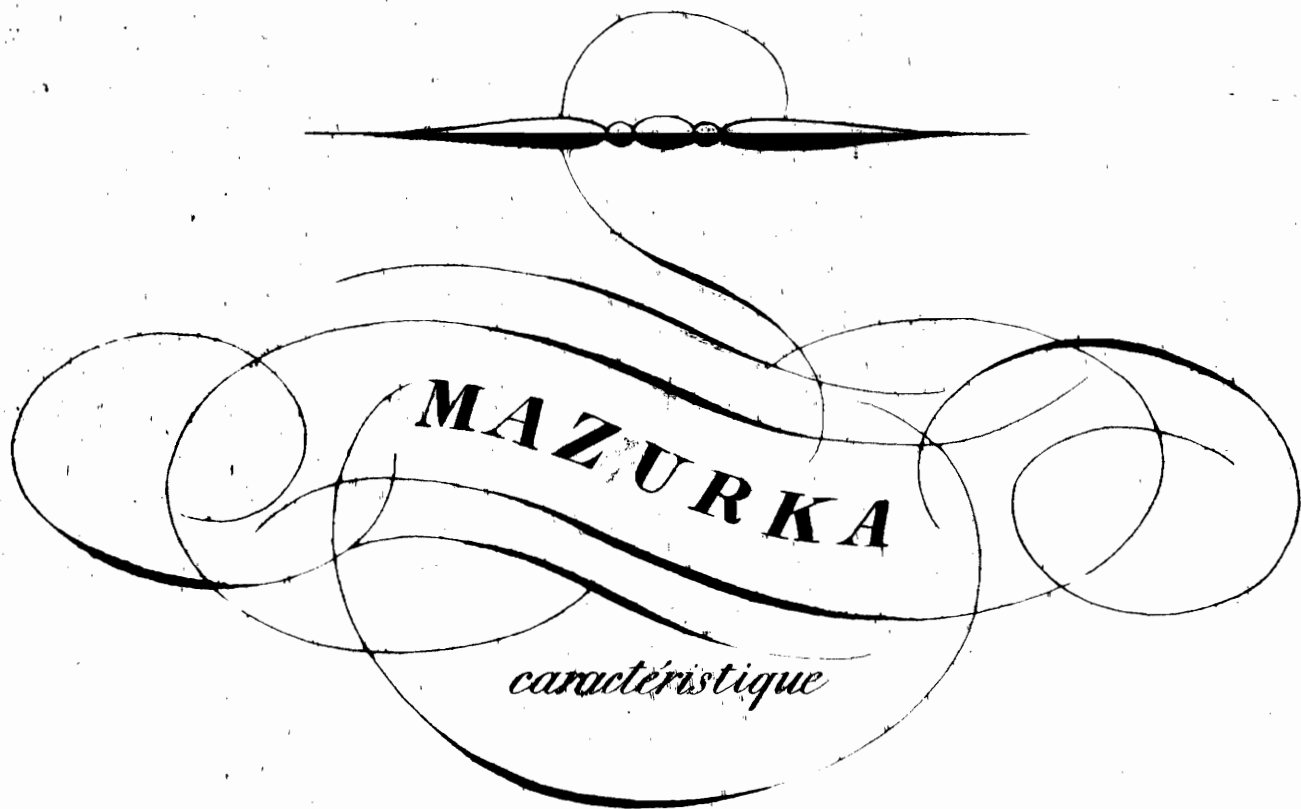


LA

Moissonneuse



L.M. GOTTSCHALK

OP: 8.

Catalogues des Ouvrages pour le Piano de

L. M. GOTTSCHALK.

Bamboula, Danse de Nègres. Op. 2.	2 75	Ojos Criollos (Les yeux créoles). Op. 37.	1 25	Ses Yeux, Polka. Op. 66.	2 25
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La Chasse du jeune Henri. Op. 10.	3 25	Suis-mois! Caprice. Op. 45.	1 50	Le Carnaval de Venise, Caprice et Variations. Op. 89. Oeuvre posthume.	4 —
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Fantôme de bonheur, Caprice. Op. 36.	1 75				

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4 Mazurkas. Op. 5. En 2 Suites, chaque	1 50	Seconde Valse brillante. Op. 20.	1 50	Morceau caractéristique sur des Mélodies bohémiennes-russes. Op. 46.	1 75
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3. En Ré-bémol majeur.	1 —	3 Idylles. Op. 23.	2 75	Souvenir de St. Petersb., Mazurka, Op. 50.	1 50
4. En Fa mineur.	1 —	Séparément:		Allegro. Op. 51.	2 —
Grande Valse brillante. Op. 6.	2 25	N ^o 1. Chant du berger.	— 75	Chanson Slave. Op. 52.	1 25
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2 Scherzi. Op. 7.	2 75	4. Danse rustique.	1 —	En 2 Suites:	
Séparément:		Souvenir de la Grande-Bretagne, grand Caprice. Op. 24.	3 25	Suite 1.	2 —
N ^o 1. En La-min.	1 25	Chansons des Paysans de Bohême. Op. 25.	1 25	Suite 2.	2 25
2. En Ré-bém.	1 75	Cantabile. Op. 26.	1 25	Séparément:	
3 Impromptus. Op. 8.	2 75	3 Idylles. Op. 27, 2 ^{me} Suite.	2 75	N ^o 1. Berceuse	— 50
Séparément:		Séparément:		2. Conte d'Enfant.	1 —
N ^o 1. Confiance.	— 50	N ^o 1. Près de la Fontaine.	1 25	3. Recueillement.	— 75
2. Chanson à boire.	1 —	2. Dans les bois.	1 —	4. Tendresse.	— 75
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Le Tournoi, Etude. Op. 12.	1 50	2. Etoile du soir.	1 —	Largo funèbre. Op. 57.	1 25
12 Etudes de concert. Op. 13.	6 25	3. Le Ruisseau.	1 —	3 Sérénades. Op. 58.	1 75
En 2 Suites, chaque	3 50	Sonate. Op. 37.	4 25	Ouverture du jeune Henri IV de Méhul, Morceau de concert.	3 25
Le Trille, Etude. Op. 13. N ^o 6.	1 —	Grande Marche. Op. 38.	3 25	Feuille d'Album.	— 50
2 Pensées fugitives. Op. 16.	1 50	Aubade (Morgenständchen). Op. 42.	1 75		
Galop di bravura. Op. 17.	2 —	Auprès du berceau. N ^o 1. Méditation			
Edition simplifiée.	1 75	N ^o 2. Chant de berceuse. Op. 43.	1 75		
2 Styriennes originales et 1 Mazurka. Op. 18. N ^o 1 à 3, chaque	1 25				

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Alfred Jaell.

LA

MOISSONNEUSE

Mazurka

caractéristique

POUR

Piano

PAR

L.M. GOTTSCHALK

Op. 8.

N^o 10768

B.M. 1. 25.

Propriété des Editeurs

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LA MOISSONNEUSE

MAZURKA.

à son ami ALFRED JAELL

Par L. M. GOTTSCHALK. Op: 8

de la Louisiane..

Tempo di mazurka.

PIANO. *mf* *p legg:*

The first system of the score is for piano. It features a treble and bass clef with a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The music begins with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The tempo is marked 'Tempo di mazurka'. The notation includes quarter notes, eighth notes, and sixteenth notes, with some chords and rests.

mf *p legg:*

The second system continues the piano part. It maintains the 3/4 time signature and key signature. The dynamics range from mezzo-forte (*mf*) to piano (*p*). The notation includes various rhythmic patterns and rests.

misurato. *p* *Ped.* *schierzando. bien rythmé.* *scintillante.* ** leggerissimo.*

The third system introduces more complex rhythmic elements. It includes markings for 'misurato.' (rhythmically free), 'schierzando. bien rythmé.' (playful and rhythmic), and 'scintillante.' (sparkling). Dynamics include piano (*p*) and 'leggerissimo.' (very light). Pedal points are indicated with 'Ped.' and asterisks (*). Fingerings are shown with numbers 1-5.

Ped. *** *sempre p*

The fourth system continues with intricate piano textures. It features 'sempre p' (always piano) and 'Ped.' markings. The notation includes sixteenth-note runs and chords.

legg. *Ped.* *** *Ped.* *** *Ped.* ***

The fifth system concludes the piece with delicate piano passages. It includes 'legg.' (leggiero) and multiple 'Ped.' markings with asterisks (*). The notation features light, flowing lines.

bien rythmé

ff p- ff mf ff

con energia.

Detailed description: This system contains the first four measures of the piece. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment. Dynamic markings include fortissimo (ff), piano (p), and mezzo-forte (mf). The instruction 'con energia.' is placed below the first measure.

bien rythmé.

p elegante. ff p

con energia.

Detailed description: This system contains measures 5 through 8. The right hand continues with melodic patterns, including a triplet in measure 8. The left hand has a steady accompaniment. Dynamic markings include piano (p) and fortissimo (ff). The instruction 'con energia.' is placed below the sixth measure.

ff mf p ff p elegante.

Detailed description: This system contains measures 9 through 12. The right hand features a melodic line with slurs and triplets. The left hand has a consistent accompaniment. Dynamic markings include fortissimo (ff), mezzo-forte (mf), and piano (p). The instruction 'p elegante.' is placed below the twelfth measure.

mf brillante. scintillante 2 Ped. *

2 Ped. * 2 Ped. *

Detailed description: This system contains measures 13 through 16. The right hand has a more active melodic line with slurs and triplets. The left hand has a simple accompaniment. Dynamic markings include mezzo-forte (mf). The instruction 'brillante.' is placed below the thirteenth measure, and 'scintillante' is placed below the fourteenth measure. Pedal markings '2 Ped.' and asterisks are used throughout.

Ped. * Ped. * Ped. *

Detailed description: This system contains measures 17 through 20. The right hand continues with melodic patterns, including a triplet in measure 18. The left hand has a simple accompaniment. Pedal markings 'Ped.' and asterisks are used throughout.

bien rythmé.
un poco rit. *
p a Tempo.
 Ped.

legg: *
 Ped. *
 Ped. *
 Ped. *

legg: *
 8^a

legg: *
 Ped. *

m.g. m.d. *
m.g. m.d. *
m.g. m.d. *
m.g. m.d. *
p *scintillante.* *
senza rall. *

a Tempo.
^ scherzando

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The right hand features a series of eighth-note patterns, while the left hand plays a simple accompaniment. Pedal markings are present: "Ped." with an asterisk in the first and fourth measures.

Second system of the musical score, continuing the piece. The notation and dynamics remain consistent with the first system. Pedal markings are present in the second and fifth measures.

Third system of the musical score. The right hand continues with eighth-note patterns. A marking "senza rall." is placed in the middle of the system. Pedal markings are present in the second, fourth, and sixth measures.

Fourth system of the musical score. The key signature changes to three sharps (F#, C#, G#). The dynamic is marked *mf*. The right hand features more complex eighth-note patterns with slurs and fingerings. The left hand has a more active accompaniment. Pedal markings are present in the first, third, and fifth measures. The system concludes with a double bar line and an asterisk.

Fifth system of the musical score. The key signature remains three sharps. The dynamic is marked *pp*. The right hand continues with eighth-note patterns. The left hand has a simple accompaniment. Pedal markings are present in the first, third, and fifth measures. The system concludes with a double bar line and an asterisk.

a Tempo

un poco rall.

bien rythmé.

The first system of music features a treble staff with a melodic line and a bass staff with a supporting accompaniment. The key signature has three sharps (F#, C#, G#). The tempo marking is 'a Tempo'. The first two measures are marked 'un poco rall.' and the following four measures are marked 'bien rythmé.'. There are asterisks in the bass staff at the end of the second and fourth measures, and a 'Ped.' marking below the fourth measure.

The second system continues the musical piece with similar notation. It features a treble staff with a melodic line and a bass staff with a supporting accompaniment. The key signature has three flats (Bb, Eb, Ab). There are 'x' markings in the treble staff at the end of the second and fourth measures.

The third system continues the musical piece with similar notation. It features a treble staff with a melodic line and a bass staff with a supporting accompaniment. The key signature has three flats (Bb, Eb, Ab). There are 'x' markings in the treble staff at the end of the second and fourth measures.

The fourth system continues the musical piece with similar notation. It features a treble staff with a melodic line and a bass staff with a supporting accompaniment. The key signature has three flats (Bb, Eb, Ab). There is an '8a' marking above the treble staff in the fourth measure. The text 'brillante.' and 'p' are written below the treble staff in the fourth measure. There is a '2 Ped.' marking below the bass staff in the fourth measure and an asterisk in the fifth measure.

The fifth system concludes the musical piece. It features a treble staff with a melodic line and a bass staff with a supporting accompaniment. The key signature has three flats (Bb, Eb, Ab). There are '2' and '4' markings above the treble staff in the second and third measures. The text 'brillante.' is written below the treble staff in the fourth measure. There is a '2 Ped.' marking below the bass staff in the second measure and an asterisk in the third measure. The text 'Ped. f' is written below the bass staff in the fifth measure, with a crescendo hairpin leading to it. The system ends with a double bar line and a 'FINE' marking.

COMPOSITIONS POUR PIANO

PAR

D. KRUG

	<i>M</i>	<i>S</i>		<i>M</i>	<i>S</i>
Op. 188. Un Soir au bord de la mer, Tableau romantique en forme de romance	1	—	Op. 264. Philomelen's Schlummerlied, Poetisches Tonbild	1	—
„ 189. Ronde des Elfes, Morceau romantique en forme de Valse	1	50	„ 293. In mondbeglänzter Sommernacht, Romant.-Lyrisches Tongemälde	1	75
„ 194. Souvenirs, Collection d'Airs favoris, transcrits.			„ 294. Maienfest, Fantasie in Ländlerform	1	50
N ^o 1. <i>Arditi</i> . La Stella	1	25	„ 295. Vom fernen Gestade, Romance	1	25
2. <i>David</i> . Hymne à la nuit du <i>Désert</i>	1	25	„ 326. Danse des Baschkirs, Fragment de Salon	1	25
3. <i>Yradier</i> . Ay Chiquita	1	25	„ 327. Salut à Buenos-Ayres, Pensée musicale	1	25
4. <i>Arditi</i> . La Tradita	1	25	„ 328. Der Rose Klage, Poetischer Gedanke	1	25
5. — L'Ardita	1	25	„ 336. Sens vivant, Caprice en forme d'un Galop	1	75
6. — „Leggero invisibile“ Boléro	1	25	„ 337. Toujours gai, Grande Etude de salon	2	—
7. <i>Rossini</i> . A Grenade	1	25	„ 338. Fleur de la prairie, Fragment de salon	1	75
„ 202. Vive la Patrie, Fantaisies brillantes sur des airs nationaux et populaires.			„ 348. Die schöne Melusine, Märchen-Fantasie nach Bechstein's Sage über Originalthema's	2	50
N ^o 1. Hymne populaire autrichien	1	50	„ 351. 3 Pièces caractéristiques.		
2. Rule Britannia	1	50	N ^o 1. Un rêve du printemps	1	25
3. <i>Reichardt</i> . Was ist des Deutschen Vaterland	1	50	2. Chant du matin	1	25
4. Hymne national russe	1	50	3. Le Départ	1	25
5. Partant pour la Syrie	1	50	„ 352. La Galante, Valse de Salon	2	—
6. La Brabançonne	1	50			
„ 263. Loreley's Zaubergesang, Fantasiestück	1	50			

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