

# ŒUVRES CHOISIES

A Collection of Favorite Compositions for the Pianoforte

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G. SCHIRMER

# Albumblatt.

Edited and fingered by  
Louis Oesterle.

FR. GRÜTZMACHER. Op. 66.

**Piano.** *Andantino espressivo.*

*p e legato*  
(2d time *pp*)

*l. h.*  
2

*r. h.*

*5* *5* *5* *5*

\* *l. h.* \* \* *l. h.* \*

*l. h.* *l. h.*

*l. h.* \*

*mf* *dimin.*

*l. h.* \* *l. h.* \* *l. h.* \* *l. h.* \* *l. h.* \* *l. h.* \*

1. *p* *sf*

2. *p*

*l. h.* \* *l. h.* \*

First system of musical notation. Treble clef, bass clef. Dynamics: *cresc.* and *fz*. Includes fingerings (5, 4, 3, 2, 1) and a circled '8'. Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*

Second system of musical notation. Treble clef, bass clef. Dynamics: *pp*. Includes fingerings (4, 5, 1, 3, 2, 3, 3). Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*

Third system of musical notation. Treble clef, bass clef. Dynamics: *mfz*. Includes fingerings (5, 4, 5, 4). Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *dimin.*. Includes fingerings (4, 4, 4, 4, 4). Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes fingerings (5, 4, 5, 4, 2, 1, 2). Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*

5 4 45

*cresc.*

*Red.* \* *Red.* \* *Red.* \*

*f* *dimin.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*e poco rallent.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

*a tempo* *p* *l. h.* *r. h.*

*Red.* \*

*Red.* \* *Red.* \* *Red.* \*

*cresc.* *f*

*Red.* \* *Red.* \* *Red.* \*

System 1: Treble clef, key signature of one flat, 4/4 time. The right hand features a melodic line with slurs and accents, marked with a '4' and a '5'. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* and *dimin.*. Fingerings are indicated with numbers 1-5. A '5' is written above the first measure. Below the staff, there are five measures of 'La' with asterisks: \* La. \* La. \* La. \* La. \*

System 2: Continuation of the previous system. The right hand has a slur over the first two measures, marked with a '4'. The left hand continues with eighth notes. Dynamics include *f*. Below the staff, there are four measures of 'La' with asterisks: \* La. \* La. \* La. \*

System 3: The right hand starts with a slur and a '2', then a '5'. The left hand has a '2' under the first measure. Dynamics include *p* and *f*. Below the staff, there are five measures of 'La' with asterisks: \* La. \* La. \* La. \* La. \*

System 4: The right hand has a slur and a '5'. The left hand has a '3' under the first measure. Dynamics include *pp*. Below the staff, there are five measures of 'La' with asterisks: \* La. \* La. \* La. \* La. \*

System 5: The right hand has a slur and a '5'. The left hand has a '4' under the first measure. Dynamics include *eresc.*. Below the staff, there are four measures of 'La' with asterisks: \* La. \* La. \* La. \*

System 6: The right hand has a slur and a '5', then a '8'. The left hand has a '2' under the first measure. Dynamics include *f*, *dimin.*, and *e poco rallent.*. The system ends with a double bar line and a *pp* dynamic. Below the staff, there are five measures of 'La' with asterisks: \* La. \* La. \* La. \* La. \*