

COMPOSITIONS

MODERNES ET BRILLANTES

POUR LE PIANO

2^{me} Suite

N ^o	R. C.	N ^o	R. C.
51. LISZT. VI Chant polonais de Fr. Chopin.	1 -	52. WEBER. Op. 24 Perpetuum mobile.	45
53. KRUG. Op. 331 N ^o 1. La Vie pour le Czaar.	30	54. KRUG. Op. 331 N ^o 4. La Tombe d'Ascold.	30
55. PACHER. Op. 40 N ^o 3. „Der Freischütz”.	30	56. РЕЙНБОЛЬДЪ. Воспоминание о М. И. Глинке.	75
57. BURGMÜLLER. Le Pardon de Ploërmel. Valse.	40	58. KETTERER. Op. 254. Succès - Polka.	30
59. ROSELLEN. Op. 30 N ^o 2. Fantaisie sur la Romance „Le Rêve de Marie”.	45	60. LEFEBURE-WELY. Op. 54 N ^o 2. L'heure de la prière. Nocturne.	30
61. FILTSCH. Op. 5 N ^o 2. L'Hirondelle. Etude de Salon.	25	62. SCHULHOFF. Op. 29. Sérénade Espagnole.	45
63. PRUDENT. Op. 8. Lucia di Lammermoor. Fantaisie.	90	64. MENDELSSOHN. Op. 61. Hochzeitmarsch.	30
65. ASCHER. Op. 75. Le pré aux clercs. Fantaisie.	45	66. KULLAK. Op. 22. La Gazelle.	45
67. DÖHLER. Op. 47. Deuxième Grande Valse brillante. 60		68. GOTTSCHALK. Op. 14. La jota Aragonesa. Caprice Espagnole.	40
69. ПАСКУА. Съверное увеселение. Попурри изъ оперы: „Аскольдова могила”. 60		70. ЛАНГЕ. Op. 145. Мазурка изъ оп. „Жизнь за Царя”. 40	
71. LISZT. Соловей. Transcription.	30	72. GOTTSCHALK. Op. 5. Le Bananier.	30
73. THALBERG. Op. 70 N ^o 1. Célèbre Quatour de l'Opéra: „I Puritani” de Bellini. 30		74. SCHULHOFF. Op. 30. Souvenir de Varsovie. Mazurka 30	
75. RAVINA. Op. 35. Simple Histoire.	30	76. MENDELSSOHN. Andante cantabile e Presto agitato. 60	
77. SPINDLER. Op. 123 N ^o 2. La Violette.	20	78. BADARZEWSKA. Douce Rêverie.	25
79. WEBER. Op. 81. Les Adieux.	50	80. HUMMEL. Op. 120. La Galante. Rondeau.	45
81. MENDELSSOHN. Scherzo à Capriccio. (Fis-moll) 45		82. RICHARDS. Op. 69. Une matinée d'été.	30
83. JUNGSMANN. Op. 126. Sérénade mauresque.	20	84. LYSBERG. Op. 34. La Fontaine.	30
85. WEBER. Op. 72. Polonaise brillant.	40	86. BLUMENTHAL. Op. 2 N ^o 1 Le Rêve. Caprice.	25
87. HUMMEL. Op. 55. La bella Capricciosa.	75	88. JUNGSMANN. Op. 153. Loin d'elle. Romance.	25
89. KALKBRENNER. Op. 113. Le Rêve. Fantaisie.	60	90. HUMMEL. Op. 116. L'orage sur mer.	30
91. WEBER. Dernière pensée musical.	15	92. KALKBRENNER. Op. 61. Adagio et rondo du concert. 70	
93. LYSBERG. Op. 86. La Rêveuse.	30	94. RAVINA. Op. 31 Dernier Souvenir.	20
95. JUNGSMANN. Op. 157 N ^o 1. L'attente. Morceau melod. 20		96. ФЛИГЕ. Жизнь за Царя. Попурри.	1 25
97. ФЛИГЕ. Русланъ и Людмила. Попурри.	1 -	98. MENDELSSOHN. Op. 16. Trois Fantaisies.	45
99. KRATZER. Romance polonaise.	30	100. ФЛИГЕ. Русалка. Попурри.	1 -

MOSCOU chez



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St Petersburg, chez A. Johansen,

KIEFF chez L. IDZIKOWSKI.

SERENADE ESPAGNOLE

par

JULES SCHULHOFF

Op. 29.

LIBRARY
MUSICAL
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TORONTO
15632-53

Allegretto.

PIANO.

Recitativo ad libitum.

mf

p

mf

p

Red.

Red.

Allegretto.

Recit.

mf

p

mf

p

Red.

Red.

agitato

ritard.

Ped. sempre

p.

dim.

pp

ten.

3

6

cres:

6

ten.

f

dim.

3

poco rit.

6

a tempo

Red.

3

Red.

Red.

Red.

3

ten.

ten.

ten.

cres:

The musical score is written for piano and consists of six systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical elements such as dynamics, tempo markings, and articulations.

System 1: The first system begins with a forte (*f*) dynamic. The right hand features a melodic line with a trill and a tenuto mark (*ten.*). The left hand plays a steady eighth-note accompaniment. The system concludes with a piano (*pp*) dynamic and a *poco ritard.* marking.

System 2: The second system starts with a piano (*p*) dynamic. It includes a *Red.* (Reduction) marking and a trill. The right hand has a triplet of eighth notes. The system ends with a *** marking.

System 3: The third system continues with the piano (*p*) dynamic. It features a triplet of eighth notes in the right hand and a crescendo (*cres:*) marking. The system concludes with a tenuto mark (*ten.*).

System 4: The fourth system begins with a triplet of eighth notes in the right hand. It includes a tenuto mark (*ten.*) and a forte (*f*) dynamic. The system ends with a trill.

System 5: The fifth system starts with a triplet of eighth notes in the right hand. It includes a *dim.* (diminuendo) marking and a *poco ritard.* marking. The system concludes with a trill.

The image displays a musical score for the song "L'Espresso" by Claude Debussy. The score is written for piano and voice. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "a tempo". The score includes various musical notations such as notes, rests, and dynamic markings like "p", "legg.", "ten.", "pp", and "cantando". There are also asterisks (*) indicating specific musical features or performance instructions. The score is divided into measures by vertical bar lines, and the piano part is grouped by a brace on the left.

This musical score page contains five systems of piano music. The notation is as follows:

- System 1:** Treble and bass staves. Treble staff has a whole rest. Bass staff has a melodic line with slurs and accents. Dynamics: *Red.* (twice), **.* (twice).
- System 2:** Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a melodic line with slurs and accents. Dynamics: *pp*, *Red.*, **.*. A fermata is present over a measure in the treble staff.
- System 3:** Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a melodic line with slurs and accents. Dynamics: *pp*, *Red.*, **.*, *Red.*. *ten.* (twice) is written above the treble staff. Fingerings: *6* (twice) is written above the bass staff.
- System 4:** Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a melodic line with slurs and accents. Dynamics: *ten.* (twice) is written above the treble staff.
- System 5:** Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a melodic line with slurs and accents. Dynamics: *sempre p*, *Red.*, **.*. *ten.* is written above the treble staff.

len.

cres:

Red. f

Red.

Red.

cres:

ff

Red.

dim.

tenuto il basso

p

The musical score is written for piano and consists of five systems of staves. The notation includes various musical elements such as triplets, dynamics, and tempo markings.

System 1: The first system features a treble and bass staff. The bass staff has a *Red.* marking and a triplet of eighth notes. The treble staff has a triplet of eighth notes and a *ten.* marking.

System 2: The second system continues the musical theme. The bass staff has a *Red.* marking and a triplet of eighth notes. The treble staff has a triplet of eighth notes and a *ten.* marking.

System 3: The third system includes a *f* (forte) dynamic marking in the bass staff and a *pp poco rit.* (pianissimo, a little ritardando) marking in the treble staff. The bass staff also has a *Red.* marking and a triplet of eighth notes. The treble staff has a triplet of eighth notes and a *ten.* marking.

System 4: The fourth system features a *f* (forte) dynamic marking in the bass staff and a *pp poco rit.* (pianissimo, a little ritardando) marking in the treble staff. The bass staff also has a *Red.* marking and a triplet of eighth notes. The treble staff has a triplet of eighth notes and a *ten.* marking.

System 5: The fifth system includes a *f* (forte) dynamic marking in the bass staff and a *pp poco rit.* (pianissimo, a little ritardando) marking in the treble staff. The bass staff also has a *Red.* marking and a triplet of eighth notes. The treble staff has a triplet of eighth notes and a *ten.* marking.

The musical score consists of five systems of staves. The first system includes the instruction *Red.* and features triplet markings (*3*) and a *dim.* (diminuendo) marking. The second system is marked *a tempo* and *P* (piano). The third system includes *leg. j.* (leggero) and *PP* (pianissimo), with a *Red. sempre* instruction. The fourth system includes *Recit. ad lib.* and *a tempo*. The fifth system includes *rf* (rassordito), *p* (piano), and *pp perdendosi* (pianissimo fading away), with a *Red. sempre* instruction.

Dynamics and performance markings include: *Red.*, *dim.*, *poco rit.*, *a tempo*, *P*, *Red.*, *leg. j.*, *PP*, *Red. sempre*, *Recit. ad lib.*, *a tempo*, *rf*, *p*, *pp perdendosi*, and *Red. sempre*.