

GEMS OF PIANO MUSIC

G. Weber. <i>Schmetterlinge (Butterflies) Idyl, op. 7 No. 2</i>	35
G. Bizet. <i>Les Rêves (Dreams)</i>	35
L. Schytte. <i>Etude, op. 15 No. 12</i>	25
A. Korestchenko. <i>Air de Ballet, op. 33 No. 3</i>	35
C. Cui. <i>Intermezzo</i>	60
A. Jensen. <i>Reigen (Elfin Dance), op. 33 No. 5</i>	25
Th. Leschetizky. <i>Le doux Rêve (Sweet Dream), op. 11 No. 1</i>	35
— <i>Barcarolle napolitaine, op. 11 No. 4</i>	35
— <i>Mazurka, op. 24 No. 1 in E minor</i>	50
G. Karganoff. <i>Souvenir, op. 10 No. 1</i>	25
A. Kopylow. <i>Une goutte de pluie (A Raindrop), op. 13 No. 4</i>	25
Th. Dubois. <i>Chœur et Danse des Lutins (Chorus and Dance of the Elves), op. 7</i>	50
— <i>Scherzo et Choral, op. 18</i>	85
G. Mathias. <i>Tarentelle, op. 43</i>	60
E. Grieg. <i>Auf den Bergen (On the mountains), op. 19 No. 1</i>	50
— <i>Norwegian Dance, op. 35 No. 2</i>	35
Th. Dubois. <i>Chaconne moderne, op. 69</i>	50
Jos. Hofmann. <i>Valse Caprice, op. 53</i>	50
J. Raff. <i>Moto perpetuo. Etude</i>	50
Th. Lack. <i>Tarentelle, op. 20</i>	50
L. Schytte. <i>Etude mélodique in G, op. 34 No. 7</i>	50

NEW YORK, G. SCHIRMER

J

Valse Caprice.

Edited and fingered by
Louis Oesterle.

JOSEF HOFMANN. Op. 53.

Piano.

Moderato.
mf
rit.
a tempo
più animato

p
tranquillo
espress.
rit.

a tempo
vivo
(accel.)
f
rit.

Con moto. *stacc.*

mf *l.h.* *p* *mf*

Revised notation: *mf* * *Revised* * *Revised* * *Revised* * *Revised* *

Tempo I.

p *mf* *rit.*

Revised notation: *Revised* * *Revised* * *Revised* * *Revised* * *Revised* *

a tempo

più animato

p tranquillo

espress.

Revised notation: *Revised* * *Revised* * *Revised* * *Revised* * *Revised* *

a tempo

f *rit.*

pp.

(accel.)

f *vivo*

Revised notation: *Revised* * *Revised* * *Revised* * *Revised* * *Revised* *

p *rit.*

Revised notation: *Revised* * *Revised* * *Revised* *

4 *Largamente*

The musical score is written for piano and consists of seven systems of staves. The first system begins with a forte (*f*) dynamic and includes performance markings such as *Ad.* and *Rit.*. The second system features a *cresc.* (crescendo) marking, followed by *rit.* and another *f* dynamic, with the instruction *a tempo* appearing later. The third system includes a *p* (piano) dynamic and a *rit.* marking. The fourth system is marked *con anima* and *f*. The score is filled with complex piano techniques, including triplets, sixteenth-note runs, and various fingering numbers (1-5) and slurs. The key signature is B-flat major, and the time signature is 4/4. The piece concludes with a final chord in the seventh system.

più tranquillo

mf

Re. 5 * Re. 3 5 * Re.

Detailed description: This system contains the first two measures of the piece. The right hand features a melodic line with slurs and fingerings (2, 3, 2, 3, 2, 1, 2, 3). The left hand provides harmonic support with chords and moving lines, including fingerings (1, 4, 1, 3, 1) and (4, 3, 5). The tempo is marked 'più tranquillo' and the dynamic is 'mf'. The system ends with a fermata over the final note.

a tempo

rit. sf

343 343 343

Re. * Re. 4 Re. 4 5 Re. 3 5 *

Detailed description: This system contains measures 3 and 4. Measure 3 is marked 'rit.' and measure 4 is marked 'sf'. Both measures feature a triplet of eighth notes in the right hand, with measure numbers 343 indicated above. The left hand continues with harmonic accompaniment. The system ends with a fermata.

Re. Re. Re. * Re. 4

Detailed description: This system contains measures 5 and 6. It features various triplet patterns in the right hand and corresponding accompaniment in the left hand. The system ends with a fermata.

rit. *r.h.* *l.h.*

Re. Re. Re.

Detailed description: This system contains measures 7 and 8. Measure 7 is marked 'rit.'. The system concludes with a double bar line and the instruction 'r.h.' and 'l.h.' with a fermata over the final notes in both hands.

p Cadenza

Re.

Detailed description: This system contains measures 9 and 10, which form the beginning of a cadenza. The right hand has a series of slurred eighth-note patterns with fingerings (1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4). The left hand is mostly silent. The dynamic is 'p'. The system ends with a fermata.

rit.

Re. Re. *

Detailed description: This system contains measures 11 and 12. The right hand continues with slurred eighth-note patterns, marked 'rit.'. The left hand has a few notes. The system ends with a fermata.

Tempo I.

mf *rit.* *a tempo* *più animato* *tranquillo*

espress. *rit.* *a tempo*

vivo *(accel.)* *f*

Largamente *rit.* *f*

cresc. *rit.* *f* *a tempo* *f*

This system contains the first two measures of the piece. The piano part begins with a *cresc.* marking and a *rit.* marking. The bass line includes several chords with fingerings (e.g., 5, 4, 3, 2, 1) and a *f* dynamic. The piano part has a *f* dynamic and a *a tempo* marking. The system concludes with a *f* dynamic and a *7* fingering.

The second system continues the musical development. It features complex chordal textures in the piano part and a more active bass line. Dynamics include *f* and *rit.* markings. Fingerings are clearly indicated throughout.

ff *p*

The third system shows a significant dynamic contrast. The piano part reaches a fortissimo (*ff*) dynamic, while the bass part moves to a piano (*p*) dynamic. The piano part features a *rit.* marking and various articulations.

rit.

The fourth system is characterized by triplet patterns in the piano part. The system concludes with a *rit.* marking and a *2* fingering in the bass line.

fff *f* *f*

The fifth system features a fortissimo (*fff*) dynamic in the piano part, followed by fortissimo (*f*) dynamics. The piano part includes a *rit.* marking and various articulations. The system ends with a *f* dynamic.

CONCENTRATION AND KEYBOARD FACILITY

CONSTRUCTIVE PIANO TECHNIC
FOR MENTAL AND MUSCULAR TRAINING

By LOUIS STILLMAN

Price, \$1.50 *net*

IN this system for the development of facility in all the branches of piano technic, Mr. Stillman eliminates waste, both of time and method. Instead of aimless and endless practice expended in mastering technical problems in a manner perfunctory and purely mechanical, "concentration is fostered and developed because something tangible and mentally and emotionally interesting aids the mind in clinging to a thought sequence."

¶ The exercises for the strengthening of the weaker fingers in particular have been devised with much ingenuity, and their proper use will practically ensure independence and perfect freedom of action for these too often unreliable members of the pianist's hand.

¶ Throughout his book Mr. Stillman has borne in mind that technic is, after all, but a means to an end; and that a corresponding saving of time as regards the purely physical allows the student to give his attention to musical thought-groups instead of breaking them up into technical units. As a valuable contribution to the technical piano material now available it is commended to the notice of every teacher.

G. SCHIRMER : NEW YORK