

à N. R. ESPADERO
Souvenir d'affection

HERCULE

Grande Etude de Concert

pour
PIANO
PAR

L. M. GOTTSCHALK

OP. 88.

Oeuvres Posthumes Publiées sur Manuscrits originaux avec autorisation de sa famille

PAR
N. R. ESPADERO
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B. SCHOTT'S SOHNE, MAYENCE

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HERCULE.

GRANDE ÉTUDE DE CONCERT.

ŒUVRE POSTHUME.

L.M.GOTTSCHALK Op: 88.

Allegretto Marciale. M. M. 112 = ♩

ben cantato e legato.

marziale.

Piano.

p e staccato il accompagnamento e ben mesurato.

ten.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mf

2 3 5

3 4 5

First system of a piano score. It consists of two staves (treble and bass clef). The music features a melodic line in the treble clef and a supporting bass line. Fingerings are indicated with numbers 1-5. The word "ten." appears above the treble staff in the first and second measures. A slur covers the first two measures, and another slur covers the last two measures. There are some 'x' marks above notes in the first measure of both staves.

Second system of the piano score. It continues the melodic and bass lines. The word "ten." is present above the treble staff in the first measure. A slur covers the first three measures. The dynamic marking "m.d." (mezzo-dolce) is written below the treble staff in the fourth measure. Fingerings and articulation marks are visible throughout.

Third system of the piano score. The word "m.d." is written below the treble staff in the second measure. A section marked with a large "A" begins in the fourth measure. This section contains a triplet of eighth notes in the treble clef. Pedal markings "Ped." and "⊕ Ped." are located below the system.

Fourth system of the piano score. This system features a complex texture with many chords and rapid passages in both staves. Pedal markings "Ped." and "⊕ Ped." are placed below the system.

First system of musical notation, featuring a treble and bass clef with complex chordal and melodic lines. Fingerings and articulation marks are present throughout the system.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped.

Second system of musical notation, starting with a section marker 'II'. It continues the complex musical texture with various chordal structures and melodic fragments.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped.

Third system of musical notation, showing further development of the musical themes with intricate chordal patterns and melodic lines.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped.

Fourth system of musical notation, concluding with a dynamic marking 'f' (forte) and a fermata over the final notes. The system includes complex chordal textures and melodic passages.

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped.

A

f

Ped. Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains the first six measures of section A. The treble clef part features a melodic line with eighth and sixteenth notes, often beamed together. The bass clef part provides a rhythmic accompaniment with eighth notes and some chords. Pedal markings are placed below the bass line, indicating when the sustain pedal should be used. Fingerings are indicated by numbers 1-5.

Ped. Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains the next six measures of section A. The musical texture continues with similar melodic and rhythmic patterns. Pedal markings and fingerings are clearly visible throughout the system.

Ped. Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains the next six measures of section A. The notation includes some 'x' marks above notes, possibly indicating breath marks for a wind instrument or specific articulation. Pedal markings and fingerings are present.

B

Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains the first five measures of section B. The treble clef part has a more active melodic line with some slurs. The bass clef part continues with a steady accompaniment. Pedal markings and fingerings are included.

First system of musical notation. The treble clef staff contains chords and melodic fragments. The bass clef staff contains a rhythmic accompaniment with fingerings (1, 2, 3, 4, 5) and slurs. Pedal markings are present below the bass staff: "Ped." followed by a circled cross symbol.

Second system of musical notation. Similar to the first system, it features chords in the treble and a rhythmic accompaniment in the bass. Pedal markings include "Ped." and circled cross symbols.

Third system of musical notation. The bass clef staff shows more complex rhythmic patterns with fingerings. Pedal markings include "Ped." and circled cross symbols.

Fourth system of musical notation. The treble clef staff has a large slur over the final measures, with a circled number "8" above it. The bass clef staff includes a dynamic marking *f* and the tempo instruction *allarg. poco.* Pedal markings include "Ped." and circled cross symbols.

Grandioso.
A
ff

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

H

Ped. Ped. Ped.

System 1: Treble and bass staves with chords and triplets. Pedal markings are present below the bass staff.

System 2: Treble and bass staves with chords and triplets. Pedal markings are present below the bass staff.

System 3: Treble and bass staves with chords and triplets. Pedal markings are present below the bass staff.

System 4: Treble and bass staves with chords and triplets. Pedal markings are present below the bass staff.

The musical score is divided into four systems. The first system contains two staves with complex chordal textures and triplets. The second system continues with similar textures. The third system is marked "Meno mosso" and "ff", with "m.g." markings. The fourth system continues the piece with various chordal textures. Pedal markings are present throughout.

(*) L'auteur exécutait cette partie de l'étude avec les petites notes dans les accords de la main gauche qu'on peut supprimer à volonté. Si l'exécutant veut supprimer quelqu'une ou les trois dernières parties de cette étude il pourra le faire répétant en arrivant aux deux lignes || les 8 mesures de A à H dans chaque partie et terminant avec les mesures écrites à part, comme final du morceau.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with three sharps (F#, C#, G#) and a common time signature. The notation includes various chords, arpeggios, and single notes. Below the staff, there are several pedal markings: "Ped." followed by a circle containing a cross symbol. Some notes in the bass staff are marked with "1", "2", and "5".

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a grand staff and complex chordal textures. Pedal markings ("Ped." with a circle-cross symbol) are present below the staff. The music shows a continuation of the harmonic and melodic ideas.

Third system of musical notation. This system introduces eighth-note patterns in the upper staff, indicated by a dashed line and the number "8". The notation remains dense with chords and arpeggios. Pedal markings are used throughout the system.

Fourth system of musical notation. It begins with eighth-note patterns in the upper staff. A dynamic marking of *ff* (fortissimo) is placed in the middle of the system. The piece concludes with several chords and arpeggios. Pedal markings are present at the end of the system.

Ped. 8 Ped. 8 Ped. 8 Ped. 8

Ped. Ped. Ped. Ped.

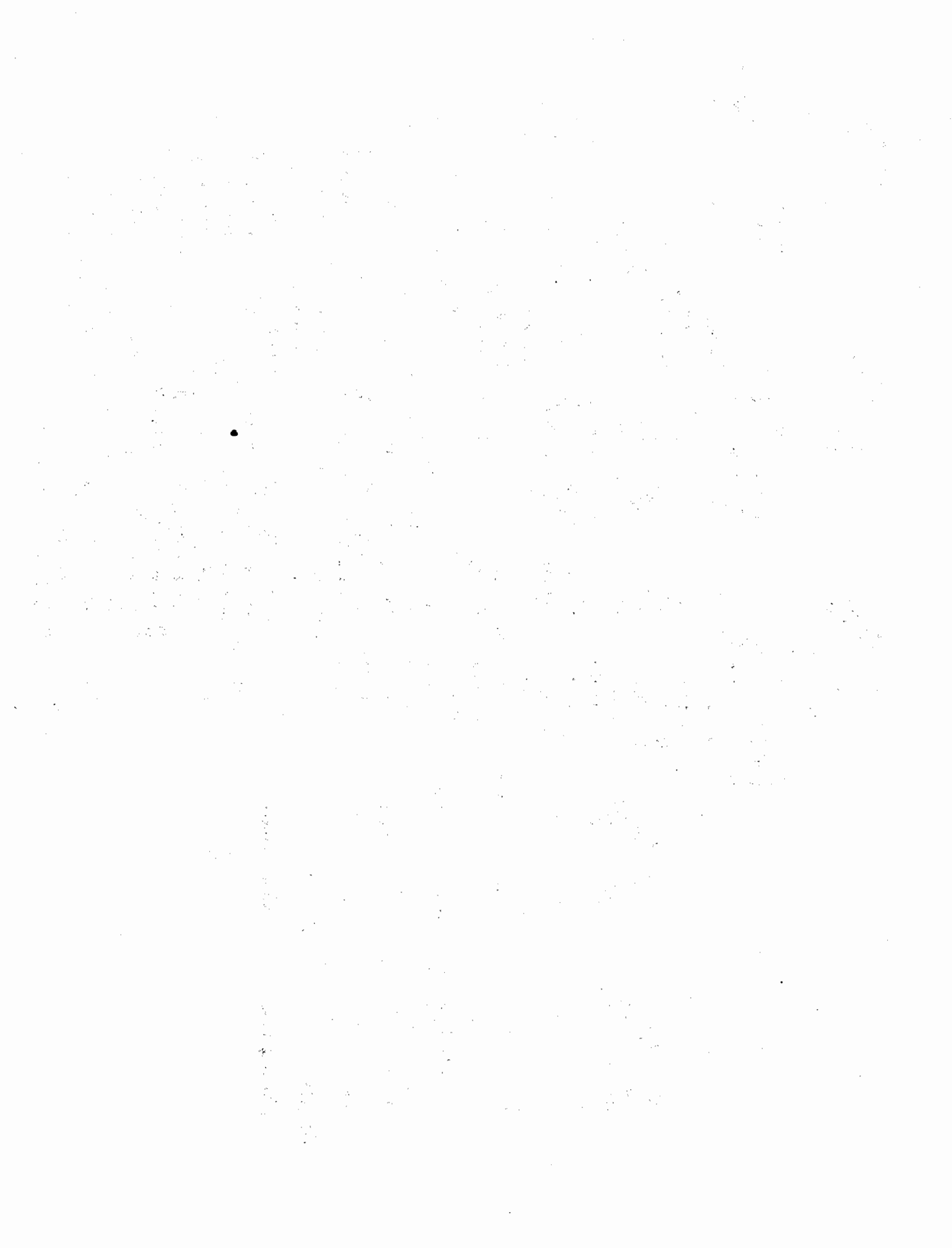
fff Ped. Ped. Ped.

fff

FINE.

Pour finir.

ff



BACHMANN, LES SYLPHES, Valse, (leicht.) M. 1.75.

Allegro. ten. ten. *p* *legg.*

Tempo di Gavotte. BEAUMONT, COLINETTE (leicht) M. 1.50. ten. ten. *p stacc. e legg.*

CONRÄDER, SCHLARAFFEN QUADRILLE (leicht) M. 1.50.

8 COSTA, LA PECADORA, Habanera (mittelschwer) M. 1.75. *con molto grazia.*

Allegro. GOBBAERTS, FARANDOLE (leicht) M. 1.50.

BEHR, PARMY LES ROSES, Mazurka de Salon (leicht) M. 1.50. Allegretto. *p grazioso e legg.* riten. un poco a tempo. riten. un poco a tempo.

d'ORSO, HABANERA (leicht) M. 1.50. Moderato con molto di moto. *gioviale*

RENAUD, PIERRETTE, Air de Ballet (mittelschwer) M. 1.25. Moderato. *p leggiere e grazioso*

HARTOG, UN PETIT RIEN (leicht) M. 1.50. Andante. *pp dolce*

SMITH, TYROLIENNE (mittelschwer) M. 2.00.

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MAYENCE. B. SCHOTT'S SÖHNE

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