

# PIECES

POUR

## L'Introduction de la Virtuosité.

INTERMEZZO.	A. Jensen.30
<i>Op.33, No.9.</i>	
NOVELLETTE.	R. Schumann.30
<i>Op.99, No.9.</i>	
THE COURIERS.	T. Ritter.70
<i>Les Courriers. Op.40.</i>	
VALSE CHROMATIQUE.	T. Leschetizky.50
SOLFEGGIETTO,	K. Ph. Em. Bach.20
SWEET DREAM,	Th. Leschetizky.30
<i>Le Doux Rêve. Op.11, No.1.</i>	
TRÄUMEREI,	Richard Strauss.20
<i>Rêverie. Op.9, No.4.</i>	
TOCCATELLA,	A. Dupont.50
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NOCTURNE,	L. Brassin.50
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PRELUDE,	S. V. Rachmaninoff.35
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TRILL STUDY	J. Schulhoff . 30
<i>Op.13</i>	
GAVOTTE from "Iphigenia in Aulis"	Gluck - Brahms . 30
<u>POLONAISE</u>	Joh. Slunicko . 50
<i>Op.16</i>	

Philadelphia.  
*Theodore Presser.*  
 1712 Chestnut Str.

# OLONAISE

JOH. SLUNIČKO, Op. 16

Con fuoco M.M. ♩ = 108

The musical score is written for piano and consists of five systems. The first system shows the beginning of the piece in 3/4 time, marked 'Con fuoco' and 'M.M. ♩ = 108'. The second system includes the instruction 'a tempo' and dynamic markings 'cresc. poco ten.' and 'sfz'. The third system continues the piece with various fingering numbers. The fourth system includes the instruction 'p' and 'legg.'. The fifth system concludes the piece with further fingering and dynamic markings. The score is a single-page layout with two staves per system.

*a tempo*

*un poco tenuto  
crescendo*

*mf*

The first system of music features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The treble staff begins with a whole note chord in the key of D major. The bass staff has a steady eighth-note pattern. Dynamics include *mf* and *crescendo*. Fingerings and articulation marks are present throughout.

The second system continues the piece with more complex rhythmic patterns, including triplets and sixteenth notes. The dynamics increase to *f*. The bass staff features a more active line with frequent chord changes.

The third system is marked *poco cresc.* and reaches a fortissimo (*ff*) dynamic. The treble staff has a melodic line with many slurs and ties. The bass staff has a dense accompaniment with many chords.

The fourth system continues with complex rhythmic patterns and dynamics. It includes triplets and sixteenth-note runs. The dynamics fluctuate between *f* and *ff*.

The fifth system is marked *decresc.* and begins with a piano (*p*) dynamic. The music becomes more melodic and less rhythmically dense. The treble staff has a more active line with many slurs.

The sixth system concludes the piece with a *tenuto* marking and a fortissimo (*f*) dynamic. The music is more melodic and sustained. The bass staff has a steady accompaniment.

*a tempo*  
*melodia ben marcato*

musical score system 1, first system. Treble and bass staves. Treble clef has notes with fingerings 5, 3, 5, 5, 5, 5, 5. Bass clef has notes with fingerings 5, 4. Dynamics include *molto espress.* and *p*. Includes a 4-measure rest in the treble staff.

musical score system 2, second system. Treble and bass staves. Treble clef has notes with fingerings 4, 5, 4, 4, 5. Bass clef has notes with fingerings 5, 4, 5. Includes a 4-measure rest in the treble staff.

musical score system 3, third system. Treble and bass staves. Treble clef has notes with fingerings 3, 5, 4, 4. Bass clef has notes with fingerings 5, 4, 5. Dynamics include *molto cresc.* and *f*. Includes a 4-measure rest in the treble staff.

musical score system 4, fourth system. Treble and bass staves. Treble clef has notes with fingerings 1, 2, 1. Bass clef has notes with fingerings 1, 2, 1. Dynamics include *p*. Includes a 4-measure rest in the treble staff.

musical score system 5, fifth system. Treble and bass staves. Treble clef has notes with fingerings 2, 1, 4, 1. Bass clef has notes with fingerings 1, 2, 1. Dynamics include *p*. Includes a 4-measure rest in the treble staff.

First system of musical notation. The upper staff is a vocal line with lyrics "cre - scen - do" and includes fingerings (2, 1, 4, 1) and accents. The lower staff is a piano accompaniment with chords and a melodic line. A first ending bracket is shown above the piano part.

Second system of musical notation. The upper staff continues the vocal line with a *cresc.* marking. The lower staff continues the piano accompaniment with a *f* dynamic marking and a *cresc.* marking.

Third system of musical notation. The upper staff continues the vocal line. The lower staff continues the piano accompaniment with a *p* dynamic marking.

Fourth system of musical notation. The upper staff continues the vocal line. The lower staff continues the piano accompaniment with *sfz* dynamic markings and accents.

Fifth system of musical notation. The upper staff continues the vocal line. The lower staff continues the piano accompaniment with *sfz* and *ff* dynamic markings, and a *a poco tenuto* marking. The system concludes with a *a tempo* marking and a final chord.

First system of musical notation. The right hand features a melodic line with four groups of triplets, each marked with a '3' above the notes. The left hand provides a rhythmic accompaniment with chords and eighth notes. Dynamics include *p* (piano) and *sfz* (sforzando). A *rit.* (ritardando) marking is present at the end of the system.

Second system of musical notation. The right hand continues with triplets and melodic development. The left hand features a dense chordal texture. Dynamics include *p* and *f* (forte). A *rit.* marking is present at the beginning of the system.

Third system of musical notation. The right hand has a more active melodic line with slurs and accents. The left hand continues with a steady accompaniment. Dynamics include *f* and *p*. A *rit.* marking is present at the end of the system.

Fourth system of musical notation. The right hand features a melodic line with a triplet. The left hand has a rhythmic accompaniment. Dynamics include *p* and *sfz*. A *rit.* marking is present at the end of the system.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues with a steady accompaniment. Dynamics include *f* and *p*. A *rit.* marking is present at the end of the system.

Sixth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *p un poco tenuto* and *mf*. A *a tempo* marking is present at the beginning of the system.

First system of musical notation. The right hand features a melodic line with eighth notes and triplets. The left hand provides a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *f* (forte) is present. A fermata is placed over a measure in the right hand.

Second system of musical notation. The right hand continues with eighth notes and triplets. The left hand has a steady accompaniment. A dynamic marking of *f* is present. A *poco rit.* (poco ritardando) instruction is written above the right hand.

Third system of musical notation. The right hand features a melodic line with eighth notes and triplets. The left hand has a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present. A *a tempo* instruction is written above the right hand.

Fourth system of musical notation. The right hand features a melodic line with eighth notes and triplets. The left hand has a rhythmic accompaniment. A dynamic marking of *f* is present. A *sil.* (silenzio) instruction is written below the left hand.

Fifth system of musical notation. The right hand features a melodic line with eighth notes and triplets. The left hand has a rhythmic accompaniment. A dynamic marking of *p* (piano) is present. A *sil.* (silenzio) instruction is written below the left hand.

Sixth system of musical notation. The right hand features a melodic line with eighth notes and triplets. The left hand has a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present. A *sil.* (silenzio) instruction is written below the left hand.

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A splendid new edition of this celebrated piece, carefully revised, phrased and fingered. Of all the works of Gottschalk this is one of the best known and best liked; moreover it is of less difficulty than most of the others. This piece will be played for many years to come.

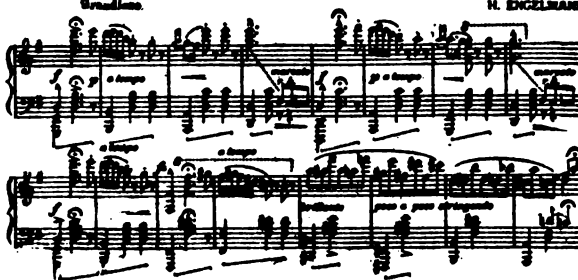
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A carefully revised and fingered edition of this favorite work for the concert repertoire. It is indispensable in developing and strengthening the technic for advanced piano playing. Double note chords in various combinations, such as thirds, fourths, fifths, sixths and octaves, are the special technical material. The musical value depends largely upon the speed at which the piece is played.

**6366 Rubinstein, A. Etude on False Notes.**  
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A celebrated concert piece by one of the masters of piano playing. The scheme of the piece is the prominence given to a changing instead of an essential note: for example, D sharp instead of E, in connection with a C major arpeggio, or D sharp in a dominant seventh arpeggio, key of C. It might almost be taken as a satire on the accusation which critics used to make against Rubinstein, that when he grew excited and heated over his playing he struck many "false notes."

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