

Amorosa

Egghard

B55

PERLES MUSICALES

A COLLECTION OF GEMS

FOR THE

PIANO-FORTE.

| | | | |
|---|-----|--|-----|
| BENDEL. Souvenir D'Ischl (Tyrolienne) Op. 105..... | 4 | KRUG. An Alexis. Op. 78..... | 3½ |
| BENDEL. The Little Ensign. Op. 107..... | 4 | LICHNER. Fleur et Fleurette. Op. 79.. | 3½ |
| BENDEL. Polka de la Cour. Op. 108..... | 6 | LICHNER. Moonlight in the Pines. Op. 41..... | 4 |
| BEYER. Trab Trab (Kücken). Op. 109, No. 3..... | 5 | LICHNER. In Sweet Dream. Op. 44..... | 4 |
| BILLEMA. Twittering of birds. Op. 48..... | 6x | LICHNER. Au Revoir. Op. 78..... | 4 |
| BOSCOVITZ. Souvenir de Vienne. Galop de Concert. Op. 25. | 5 | LIEBICH. The Musical-Box Caprice. Op. 19..... | 4x |
| BROCCA. Air à la Bourrée..... | 3½ | LISZT. Mendelssohn's Wedding March..... | 17½ |
| CRAMER. Souvenir du Rhin. Op. 19..... | 4 | LISZT. Rigoletto de Verdi. Paraphrase du Concert..... | 8½ |
| CRAMER. Il Desiderio. Op. 14..... | 3x | LISZT. Campanella..... | 10 |
| CROISEZ. Prayer to the Guardian Angel..... | 6x | LISZT. Ave Maria d'Arcadelt..... | 4 |
| DE MEYER. Marche Triomphale d'Isly. Op. 30..... | 6½ | LISZT. Seconde Rhapsodie Hongroise..... | 12½ |
| DE GRAU. Les Clochettes Galop. Op. 18..... | 5 | LISZT. March from Tannhäuser..... | 10 |
| DORN. Martha, Fantasie Facile. Op. 39, No. 1..... | 6x | LISZT. La Charité..... | 7½ |
| DORN. Fille du Regiment. Op. 39, No. 4..... | 6½x | LYSBERG. Martha, Fantasie. Op. 100..... | 10 |
| DORN. Il Trovatore. Fantasie. Op. 39, No. 3..... | 5x | MATTEI. Fenella—Valse de Salon. Op. 38..... | 6x |
| DUSSEK. Morning Rondo..... | 4x | MENDELSSOHN. Capriccio brillant. Op. 22..... | 10 |
| EGGHARD. Amorosa (Romance Italienne). Op. 187..... | 5x | MENDELSSOHN. Wedding March. Op. 61..... | 3x |
| EGGHARD. Les Chasseurs. Op. 194..... | 6x | OESTEN. Natalien, Waltz. Op. 83, No. 12..... | 3 |
| EGGHARD. La Blondine Melodie. Op. 207..... | 3 | OESTEN. Roses dream of Spring (Polka Mazurka). Op. 163.... | 5 |
| EGGHARD. Chevre feuille (Honeysuckle). Op. 242..... | 3½ | OESTEN. Alpine Bells (Alpenglöckchen). Op. 175.. | 3½x |
| FAVARGER. L'Adieu, Nocturne. Op. 18..... | 4 | OESTEN. Oberon (Weber). Op. 43, No. 1..... | 3 |
| FIELD, JOHN. Fifth Nocturne..... | 3 | PACHER. Tendresse. Op. 53..... | 4 |
| GADE. Spring Flower..... | 3x | PACHER. Der Freischütz. Op. 40, No. 3..... | 4 |
| GRAU. Pluie de Corail. Op. 38..... | 7½ | PARKER. Ring on, sweet Angelus (Gounod)..... | 6 |
| HARMSTON. Le Zephyr, morceau elegant. Op. 41..... | 4 | RAFF. Cachucha Caprice. Op. 79..... | 10x |
| HELLER. Il Penseroso.. For. Fing. Am. Fing. | 3 | RAFF. La Polka de la Reine. Op. 95..... | 10 |
| HERZ. L'Ecume de Mer. Op. 168..... | 7½ | ROSELLEN. Polonaise de Mignon. Op. 188..... | 6 |
| HESS. Whither goest thou (où vas-tu, petit oiseau)? Op. 17..... | 6 | SCHLOESSER. Puck. Galop brillant. Op. 120..... | 5 |
| H. LANGE. Fairy Favors Waltz. Op. 60..... | 5 | SCHUBERT, F. Andante from Symphonie in C..... | 4x |
| JUNGMANN. Night Song (Nachtgesang). Op. 270..... | 3 | SCHULHOFF. Souvenir de Kieff, Mazurka. Op. 39..... | 5x |
| JUNGMANN. Amaranthe (Three Flower Melodies.) Op. 196, No. 2 | 3½x | VON WEBER. Movement Perpetuel. (From Op. 24)..... | 7½ |
| KAFKA. Souvenir de Steinbach. Op. 32..... | 4 | WYMAN. Merry Christmas..... | 6 |
| KAFKA. My Star (Mein Stern). Op. 134..... | 4x | HELLER. In the Forest. Op. 86, No. 3..... | 3x |
| KRUG. When the Swallows. Op. 37..... | 6 | OLIVER. Evening Twilight (Reverie)..... | 4 |
| KRUG. Ye Merry Birds. Op. 196..... | 4 | NESVADBA. Loreley. (Paraphrase.) Op. 17..... | 4x |
| KUHE. Bachanale. Op. 83..... | 7½ | TSCHAIKOWSKY. Chant sans Paroles. Op. 2, No. 3..... | 3 |
| KUHE. Come back to Erin..... | 6x | TSCHAIKOWSKY. Humoreske. Op. 10..... | 3½ |
| KUHE. Grande Fantasie brillante (Il Trovatore). Op. 54..... | 10 | NESVADBA. How fair art thou. Op. 32..... | 5 |
| LISZT. Grand Galop Chromatique. Op. 12..... | 7½ | | |

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786.2
HDS8a
1880
MUS-ETR

AMOROSA.

ROMANCE ITALIENNE.

JULES EGGHARD. Op. 187.

Andantino.

*con espressione.
dolce.*

rit. a tempo. p

pp

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a harmonic accompaniment of chords. A dynamic marking of *mf* is present in the second measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A dynamic marking of *f* is present in the second measure.

Third system of musical notation. The treble clef staff features a melodic line with a *rall.* marking in the second measure and an *a tempo. p* marking in the third measure. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A dynamic marking of *delicatamente.* is present in the third measure.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.

604615

Più animato.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and a fermata over the first measure. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes with triplets. Dynamic markings include *rfz* and *p*.

Second system of musical notation. The right hand continues the melodic line with slurs and a fermata. The left hand maintains the eighth-note accompaniment with triplets. Dynamic markings include *rfz* and *p*.

Third system of musical notation. The right hand features a melodic line with slurs and a fermata. The left hand continues the eighth-note accompaniment with triplets. A *cres.* marking is present in the right hand.

Fourth system of musical notation. The right hand features a melodic line with slurs and a fermata. The left hand continues the eighth-note accompaniment with triplets.

musical notation system 1, featuring treble and bass staves with various notes and rests. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. The system concludes with the instruction *molto rit.*

musical notation system 2, featuring treble and bass staves with chords and melodic lines. The right hand has a series of chords with accents. The left hand has a rhythmic accompaniment. Dynamics include *fz* and *f*.

musical notation system 3, featuring treble and bass staves. The right hand has a melodic line with accents and dynamics *fz*, *f*, and *ffz*. The left hand has a rhythmic accompaniment. The system is marked *gva.* and includes labels *L.H.* and *R.H.*

musical notation system 4, featuring treble and bass staves. The right hand has a melodic line with dynamics *dim.* and *rit.*. The left hand has a rhythmic accompaniment.

Marquez les grosses notes.

The musical score consists of six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system begins with the instruction *pa tempo.* and features a treble staff with a long slur over a series of notes, with *8va.* written above it. The bass staff contains chords and a melodic line. The second and third systems continue this pattern. The fourth system includes the instruction *dim e rit* (diminuendo e ritardando) in the bass staff, followed by *a tempo.* The fifth system starts with a dynamic marking of *p* (piano) in the bass staff. The sixth system concludes the piece. The number 25985 is printed in the bottom right corner.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur and a *gva.* (ritardando) marking above it. The left hand (bass clef) provides harmonic support. Dynamics include *p* (piano) and *cres* (crescendo).

Second system of musical notation. The right hand continues the melodic line with a slur and *gva.* marking. The left hand has a *f* (forte) dynamic marking. The lyrics "cen do." are written below the right hand.

Third system of musical notation. The right hand has a *dim. e rit.* (diminuendo e ritardando) marking. The left hand has a *pa tempo.* (poco tempo) marking. The right hand continues with a slur and *gva.* marking.

Fourth system of musical notation. The right hand has a *p* (piano) dynamic marking and the word "sempre" (always) written below it. The left hand continues with a slur and *gva.* marking.

Fifth system of musical notation. The right hand has a *diminuendo.* (diminuendo) marking. The left hand has *pp* (pianissimo) and *p* (piano) dynamic markings. The right hand continues with a slur and *gva.* marking.

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