

JULES EGGHARD'S

Piano-Forte Compositions.

- | | | | |
|---|------|---|------|
| Op. 38. Bercense (Cradle Song)..... | 3½ | Op. 222. Petit Ange (Nocturne)..... | 50 × |
| " 40. Espiègeries (Caprice) | 4 | " 237. No. 1. Home, Sweet Home..... | 5 |
| " 68. Perce Neige (Snow Drop)..... | 3½ × | " 238. La Fille des Alps (Idylle)..... | 4 |
| " 76. Jet d'eau (Drops of Water)..... | 4 | " 242. Feuilles d'Or (Golden Leaves)..... | 6 |
| " 90. Polka des Glaneuses (Gleaner's Polka) | 4 | " 251. He loves me dearly | 5 × |
| " 119. Cousin et Cousine Schottisch..... | 4 | " 253. Bontons de Roses, 6 numbers, each. | 4 + |
| " 139. Golden Fountain..... | 6 | No. 1. Rosalie. | |
| " 159. Belle Styrienne..... | 4 × | " 2. Annie of Tharau. | |
| " 165. Fleur des Alpes (Tyrolienne)..... | 4 × | " 3. Swabian Maid. | |
| " 176. Rosalie (Tyrolienne) | 4 | " 4. Long, Long Ago. | |
| " 177. Russian National Hymn..... | 4 | " 5. Trab Trab. | |
| " 187. Amorosa (Romance Italienne)..... | 5 × | " 6. Broken Ring. | |
| " 194. Les Chasseurs (Hunter's Chorus).... | 6 × | " 254. La Styrienne Mazurka..... | 4 |
| " 196. La Plus Belle (Impromptu Mazurka). | 7½ | " 257. Joli Cœur Mazurka | 5 |
| " 207. No. 1. Blondine (Melodie)..... | 4 | " 261. Ecoutez Moi (Morceau) | 4 |
| " 218. Ame Chère (Beloved Spirit)..... | 4 × | " 262. Chevre Feuille (Honeysuckle) | 3½ × |
| " 219. My Country | 4 × | " 269. Polka des Montagnards..... | 6 |
| " 279. My Angel (Bluette)..... | 4 × | — — Clairon des Zouaves Polka | 5 |
| " 230. Evening Harmonies | 5 | — — Annie of Tharau..... | 4 |

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MSS-ETR

CHÈVRE-FEUILLE.

(HONEY SUCKLE.)

Allegretto.
con molto espressione.

JULES EGGHARD, Op. 262.

PIANO

p

cres.

dim.

p

mf

dim.

p

ten. *ten.* *a tempo*

dim. e poco rit. dolce

p

p

mf *dim.*

p

604612

This musical score consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 4/4 time signature. The right hand of each system features a complex, rhythmic pattern of sixteenth notes, often beamed in groups. The left hand provides a harmonic accompaniment with chords and occasional melodic lines. The score includes dynamic markings: *dim.* (diminuendo) in the first system, *p* (piano) in the second and fourth systems, *cres.* (crescendo) in the second and third systems, and *f* (forte) in the third system. The notation is clear and professional, typical of a printed musical score.

First system of musical notation. The right hand (treble clef) plays a dense, rapid sixteenth-note pattern. The left hand (bass clef) plays a simple accompaniment of quarter notes. Dynamics include *p*, *cres.*, and *f*.

Second system of musical notation. The right hand continues with the sixteenth-note pattern. The left hand accompaniment remains. Dynamics include *cres.* and *ff*. A *gva.* marking is present above the right hand staff.

Third system of musical notation. The right hand continues with the sixteenth-note pattern. The left hand accompaniment remains. Dynamics include *p*.

Fourth system of musical notation. The right hand continues with the sixteenth-note pattern. The left hand accompaniment remains. Dynamics include *gva.*

Fifth system of musical notation. The right hand continues with the sixteenth-note pattern. The left hand accompaniment remains. Dynamics include *sempre dim.* and *pp*. A *gva.* marking is present above the right hand staff.

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