

PIANO-FORTE

ALBUM.

A SELECTION OF BRILLIANT AND FASCINATING GEMS,

BY EMINENT COMPOSERS.

AN EVENING ON THE WATER, John Pychowski. 7
 ANDANTE (from Beethoven's Fifth Symphony), Hummel. 6
 ANGEL OF NIGHT (Etude de Genre), F. Burgmuller. 5
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 BEETHOVEN'S ADELAIDE, Rud. Willmers. 5
 BERCEUSE (Cradle Song), A. Gutmann. 5
 BLUE BELLS OF SCOTLAND, F. Beyer. 5
 CHANT DU BERGER, M. de Colas. 2½
 COLLIER DES PERLES, Ch. Voss. 5
 ECOUTEZ MOI (Listen to me), Funke. 2½
 FIGARO GALOP, Rud. Willmers. 3½
 GALOP MILITAIRE, Ch. Mayer. 4
 GOUTTES D'EAU (Drops of Water), J. Ascher. 5
 GRAND GALOP DE CONCERT, Eugene Ketterer. 6
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 JE T'ECOUTE (Romance sans paroles), J. Lafleur. 2½
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 LA CARESSANTE (Caprice), Blumenthal. 6
 LA CASCADE, E. Pauer. 8
 LA CONSOLATION (Andante), J. L. Dussek. 4
 LA CHATELAINE (Fantaisie), A. LeDuc. 4
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 LA HARPE EOLIEENNE, G. Kruger. 5
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 LA NAPOLITANA (Etude Legerete), Ch. B. Lysberg. 3½
 LA TENDRESSE, H. Cramer. 3½
 LA PENSEE, J. Blumenthal. 2½
 LAST IDEA OF VON WEBER, H. Cramer. 6
 L'ECLAIR (Mazurka Originale), J. Ascher. 4½
 LE CREPUSCULE (Reverie), Moniot. 3½
 LE CREPUSCULE (Reverie), R. Hoffmann. 3½
 LE FRANCAISE, Leduc. 5
 L' ABSENCE (Romance sans paroles), C. Van Tal. 2½
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LE PAPILLON ROSE (Polka Mazurka), Burgmuller. 3½
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 WILD ROSE, Jungmann. 3½
 GOLDEN SHOWER (Tremolo), C. Van Tal. 2½
 TRUE LOVE CAN NEER FORGET, F. Langguth. 5



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2 MUS-STR

LA HARPE ÉOLIENNE.

RÊVERIE.

PIANIST'S ALBUM.

W. KRÜGER, Oeuv. 25.

Andante con moto.

mf

f Ped. * dim. e rall. Ped. * mf a tempo.

a tempo. semplice. Ped. p *

Ped.

f graziosamente.

The first system of musical notation features a grand staff with a treble and bass clef. The treble staff contains a series of ascending sixteenth-note runs, with a bracket above indicating a range from 15^{va} to 12, and a 'loco.' marking. The bass staff provides harmonic support with chords and single notes. Dynamics include *f* Ped. (forte, pedal), *dim.* (diminuendo), and *p* (piano). A star symbol is placed below the treble staff.

The second system continues the musical piece with similar notation. The treble staff shows more complex melodic lines with slurs and accents. The bass staff continues with harmonic accompaniment.

The third system includes a *cres.* (crescendo) marking in the bass staff. The treble staff features a *loco.* section with rapid sixteenth-note passages. Dynamics include *f* (forte).

The fourth system concludes the page with dynamic markings of *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The notation includes various musical symbols such as slurs, accents, and articulation marks.

Poco piu mosso.



Tempo I.





First system of musical notation, piano part. The right hand features a rapid ascending scale with triplets, marked *graz.* and *loco.*, and *velocissimo.* The left hand provides a simple harmonic accompaniment. The dynamic *ff* is indicated.

Second system of musical notation, piano part. The right hand continues the rapid ascending scale with triplets, marked *graz.* and *loco.*. The left hand accompaniment is more active. The dynamic *pp* is indicated. The tempo marking *Tempo I.* is present.

Third system of musical notation, piano part. The right hand features a rapid ascending scale with triplets, marked *graz.* and *loco.*. The left hand accompaniment is more active. The dynamic *pp* is indicated.

Fourth system of musical notation, piano part. The right hand features a rapid ascending scale with triplets, marked *graz.* and *loco.*. The left hand accompaniment is more active. The dynamic *pp* is indicated.

Fifth system of musical notation, piano part. The right hand features a rapid ascending scale with triplets, marked *graz.* and *loco.*. The left hand accompaniment is more active. The dynamic *p* is indicated. The tempo marking *Tempo I.* is present.

This page of musical notation is for a piano piece, consisting of five systems of staves. The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** The first system begins with a forte (*f*) dynamic. The right hand features a rapid ascending scale marked *8va.* and *15*, followed by a descending scale marked *12* and *loco.*. The left hand provides a simple harmonic accompaniment. The system concludes with a *dim.* (diminuendo) marking.
- System 2:** The second system starts with a pianissimo (*pp*) dynamic. Both hands play rapid, slurred passages marked *8va.* and *loco.* with triplet fingerings (*3*).
- System 3:** The third system continues the rapid, slurred passages in both hands, marked *8va.* and *loco.*. The right hand includes a *12* fingering. The left hand has a *velocissimo.* marking.
- System 4:** The fourth system features rapid, slurred passages in both hands, marked *loco.* and *12*. The right hand includes a *8va.* marking.
- System 5:** The fifth system begins with a fortissimo (*ff*) dynamic. The right hand plays a rapid, slurred passage marked *8va.* and *loco.*. The left hand provides a simple harmonic accompaniment. The system concludes with a forte (*f*) dynamic.

Piu mosso.

8va. *loco.*

dim. e rall. *p* *a tempo.* *cres.*

accelerando. *f* *ff* *8va.*

loco. *ritenuto.* *ff* *quasi Cadence.* *dim. e rall.*

The musical score is written for piano and consists of four systems of music. The first system begins with the tempo marking 'Piu mosso.' and shows a right-hand melody with eighth notes and a left-hand accompaniment of sixteenth-note triplets. The second system includes a 'loco.' marking and a 'dim. e rall.' instruction. The third system features 'accelerando.' and 'ff' dynamics, with a '8va.' marking above the right-hand part. The fourth system concludes with a 'quasi Cadence' and a final 'dim. e rall.' instruction.

a tempo.

5

loco. *9* *8va.* *loco.* *9* *8va.* *loco.* *9* *8va.*

mf

loco. *9* *8va.* *loco.* *9* *8va.* *loco.* *9* *8va.* *loco.* *9* *8va.*

ppp

Piano a 7 Octaves.

8va. *loco.*

9 *9* *18* *8va.* *loco.*

morendo.

ppp

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What is home without a brother.	" 25
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