



# FOUR GEMS

FOR THE  
PIANO FORTE.



801	Forget Me Not,---Gavotte	. . . . .	Giese	35
802	La Paloma (The Dove)	. . . . .	Cramer	50
804	Always Gallant Polka	. . . . .	Fahrbach	35
381	Flower Song,	. . . . .	Lange	40

Arranged for Violin and Piano

BY

**F. TER LINDEN.**

807	Flower Song, Blumenlied	. . . . .	Lange	35
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Also Arranged for Violin Solos.

813	Flower Song	. . . . .	Lange	20
814	Forget Me Not	. . . . .	Giese	20

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# FORGET ME NOT.

## GAVOTTE.

THEODOR GIESE. Op. 270.

*Moderato.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes in the upper staff and chords and eighth notes in the lower staff.

The second system continues the piece with two staves. The upper staff features a melodic line with some slurs and ties. The lower staff provides harmonic support with chords and rhythmic patterns.

The third system shows a dynamic progression. It starts with a forte (*f*) dynamic, moves to fortissimo (*ff*), and then gradually decreases to a diminuendo (*dim*) dynamic. The upper staff has a melodic line with a slur, while the lower staff has chords.

The fourth system concludes the piece. It begins with a crescendo (*cres*) leading to a forte (*f*) dynamic. The upper staff features a complex melodic line with many sixteenth notes and slurs, and includes first and second endings. The lower staff has chords and a final cadence.

3

First system of musical notation, measures 1-4. The piece is in G major (one sharp). The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present at the beginning.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs. The left hand accompaniment includes chords and moving lines. A forte (*f*) dynamic marking is introduced in measure 7.

Third system of musical notation, measures 9-12. A second ending bracket labeled '2' spans measures 9 and 10. The right hand has a melodic line with slurs. The left hand accompaniment consists of chords and moving lines.

Fourth system of musical notation, measures 13-16. The right hand accompaniment is primarily chordal. The left hand features a rhythmic pattern of eighth notes.

Fifth system of musical notation, measures 17-20. The right hand accompaniment is primarily chordal. The left hand features a rhythmic pattern of eighth notes. A *dim* (diminuendo) marking is present in measure 17.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a forte (*f*) dynamic marking. The music consists of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece with similar chordal and melodic textures in both hands.

Third system of musical notation, marked with a mezzo-forte (*mf*) dynamic. The texture remains consistent with the previous systems.

Fourth system of musical notation, marked with a piano (*p*) dynamic. The music features more complex chordal structures and melodic movement.

Fifth system of musical notation, featuring a crescendo (*cres*) and a fortissimo (*ff*) dynamic marking. The system concludes with a double bar line.

CODA.

The first system of the coda is written in treble clef with a common time signature. It begins with a piano (*p*) dynamic marking. The melody consists of quarter and eighth notes, with some chords. The bass line provides harmonic support with chords and single notes.

The second system continues the musical piece, maintaining the same key signature and time signature. It features a mix of chords and melodic lines in both the treble and bass staves.

The third system introduces a forte (*f*) dynamic marking. The treble staff shows a more active melodic line with some triplets, while the bass staff continues with chordal accompaniment.

The fourth system features a crescendo (*cres*) marking in the bass staff, leading to a fortissimo (*ff*) dynamic. The music becomes more intense with dense chordal textures in both staves.

The final system of the coda reaches its peak with fortissimo (*fff*) and fortissimo (*fz*) dynamics. It concludes with a tremolo (*trem.*) marking on a final chord in the bass staff.

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