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1912
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B55

Standard Opera Album

for the Pianoforte.

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FOR THE

PIANOFORTE

Price 50 cents

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Standard Opera Album

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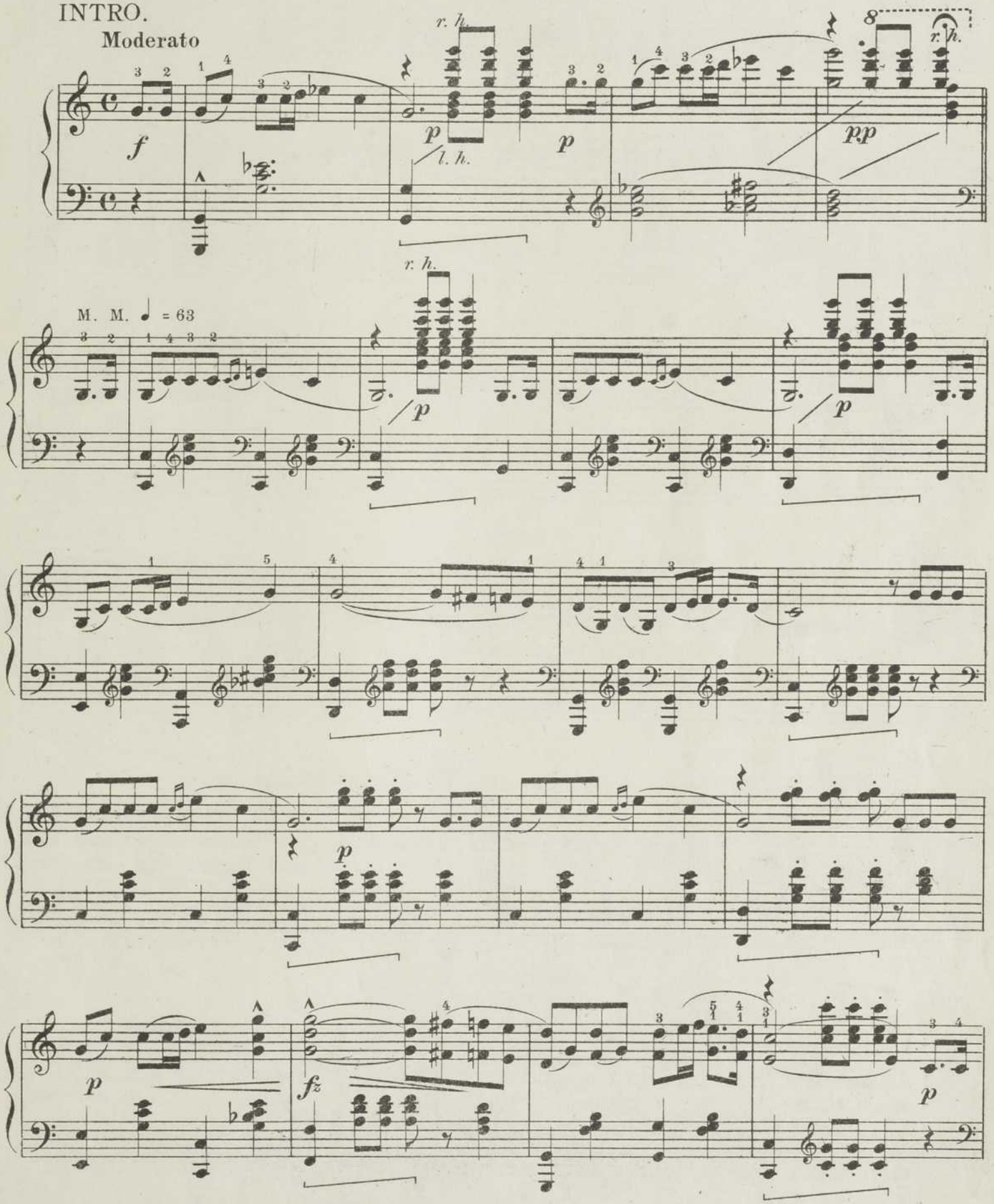
QUARTET FROM "RIGOLETTO"

VERDI

Transc. by H. ENGELMANN



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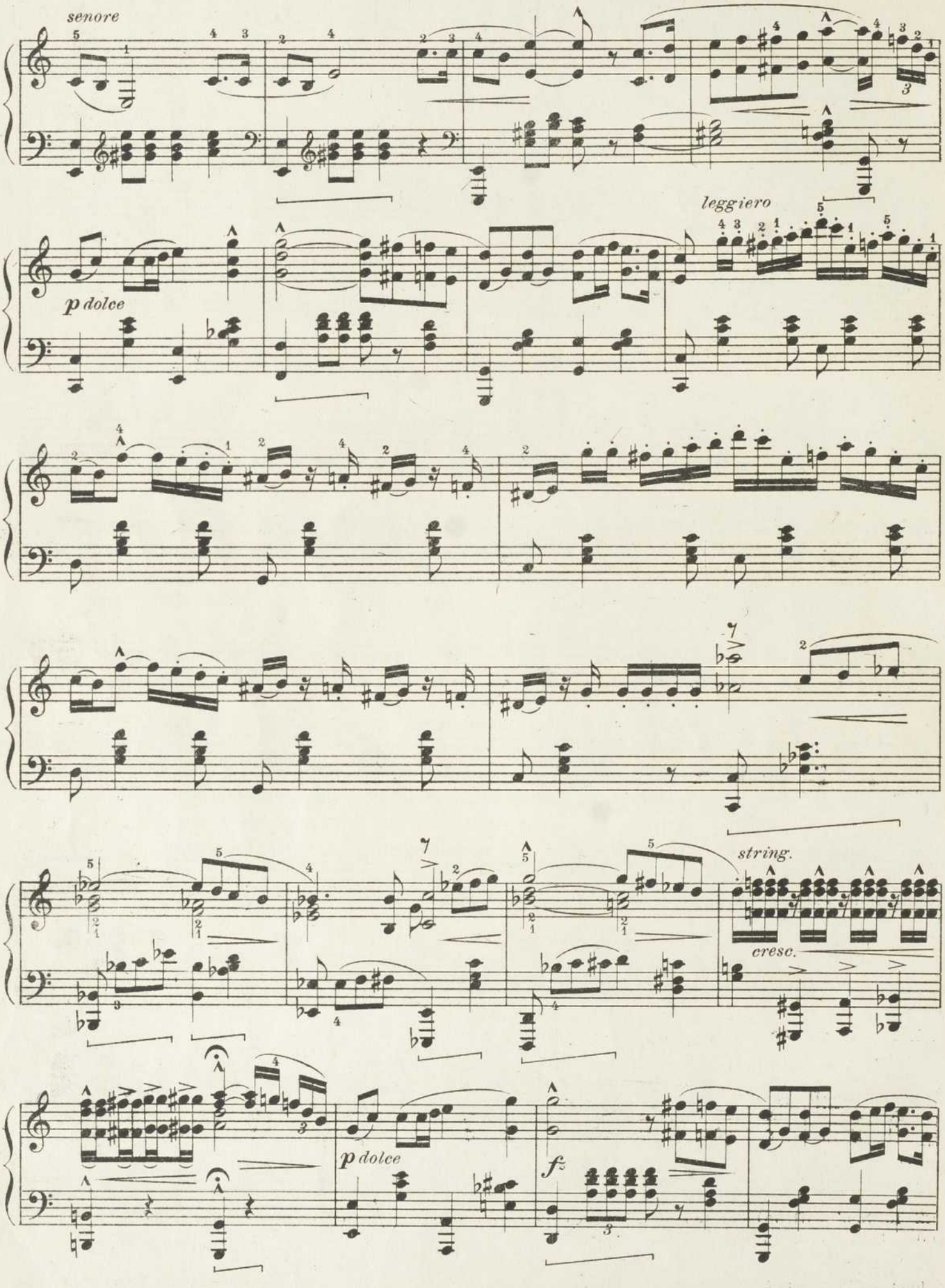
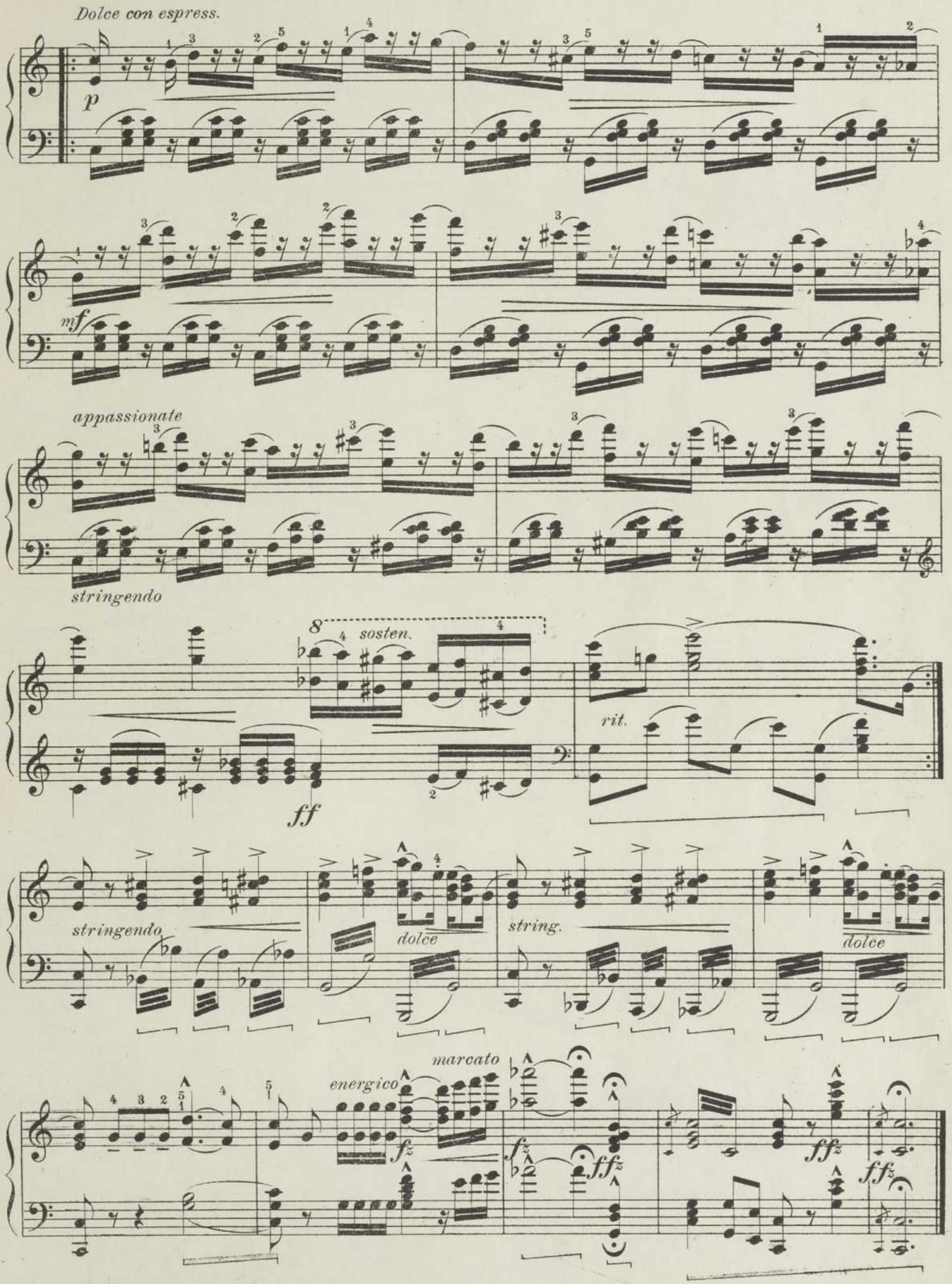

senore
leggiero
p dolce
string.
cresc.
p dolce
f

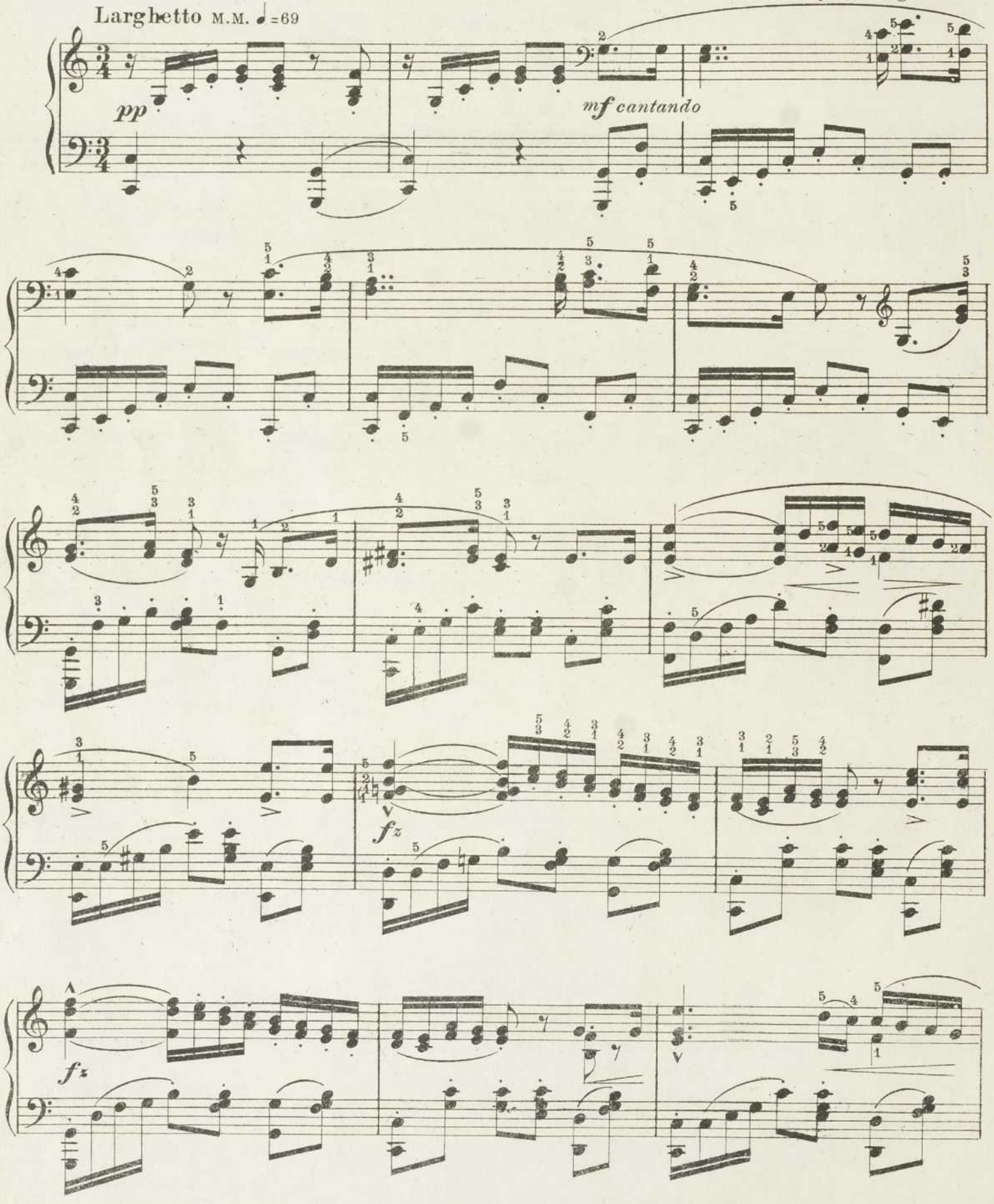

Dolce con espress.
p
mf
appassionate
stringendo
sosten.
ff
rit.
stringendo
dolce
string.
dolce
energico
marcato
fz
ffz

SEXTETTE

from "LUCIA DI LAMMERMOOR"

DONIZETTI

Transc. by H. Engelmann



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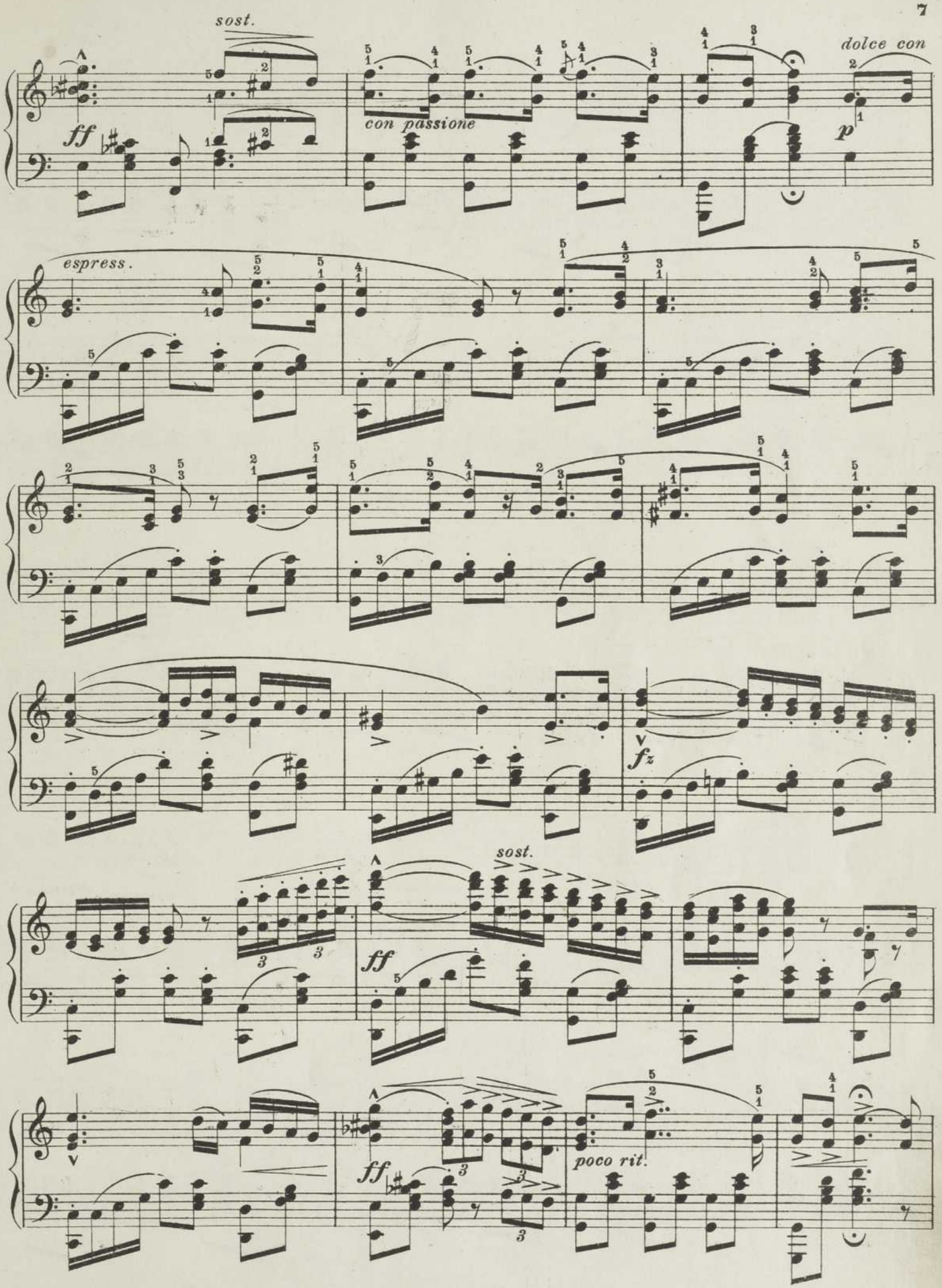
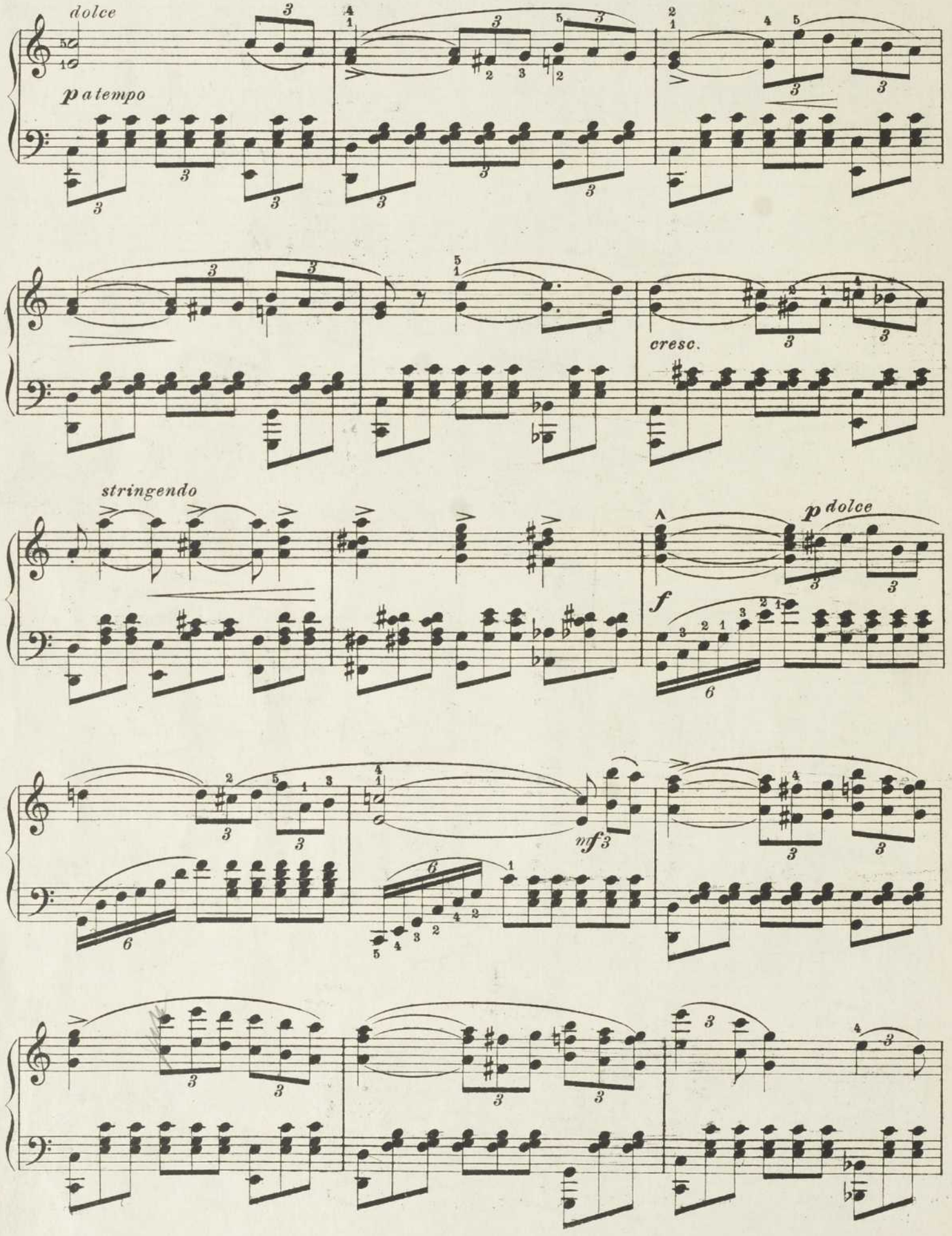
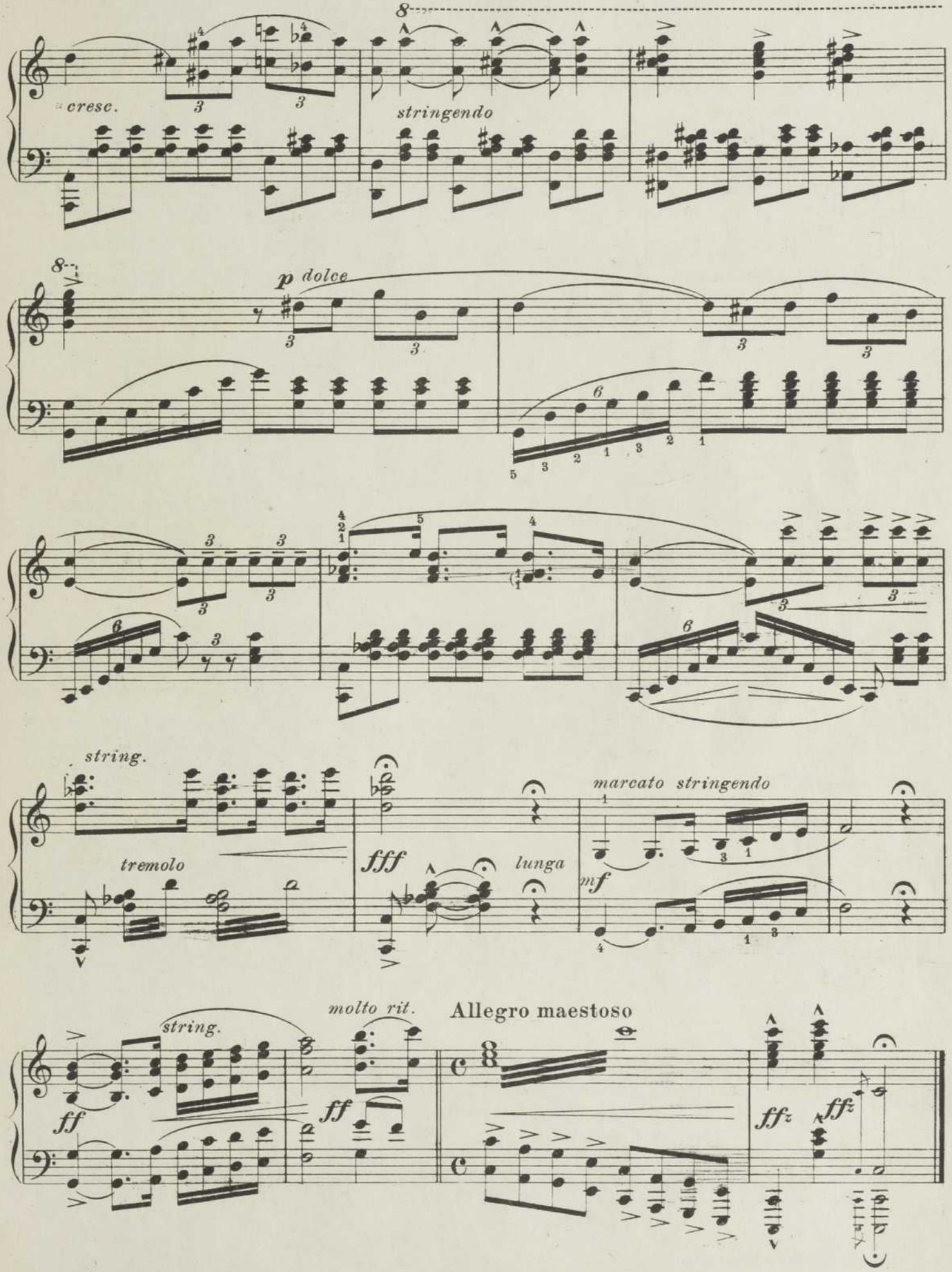

sost.
ff
con passione
dolce con
p
espress.
fz
sost.
ff
ff
poco rit.


dolce
p a tempo
cresc.
stringendo
p dolce
f
mf


cresc.
stringendo
p dolce
string.
tremolo
fff
lunga
marcato stringendo
mf
molto rit.
Allegro maestoso
ff
ffz

BARCAROLLE

from LES CONTES D'HOFFMANN

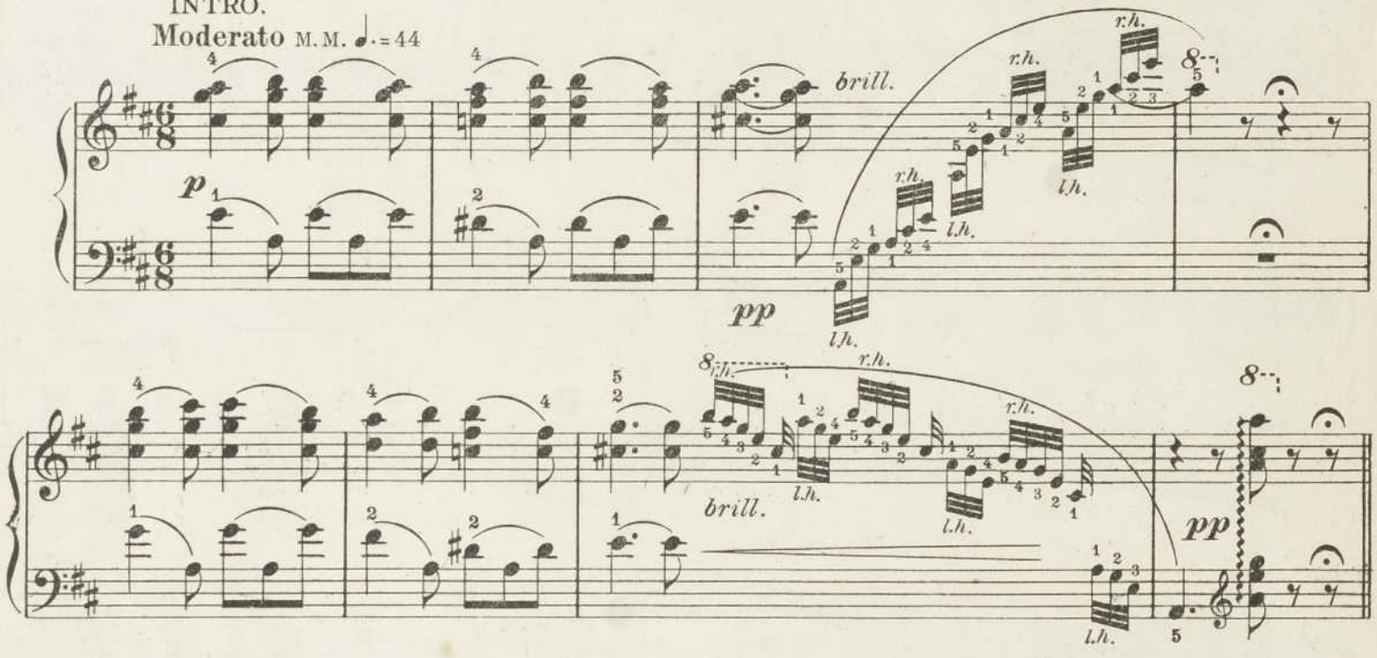
(Tales of Hoffmann)

Arranged by H. Engelmann

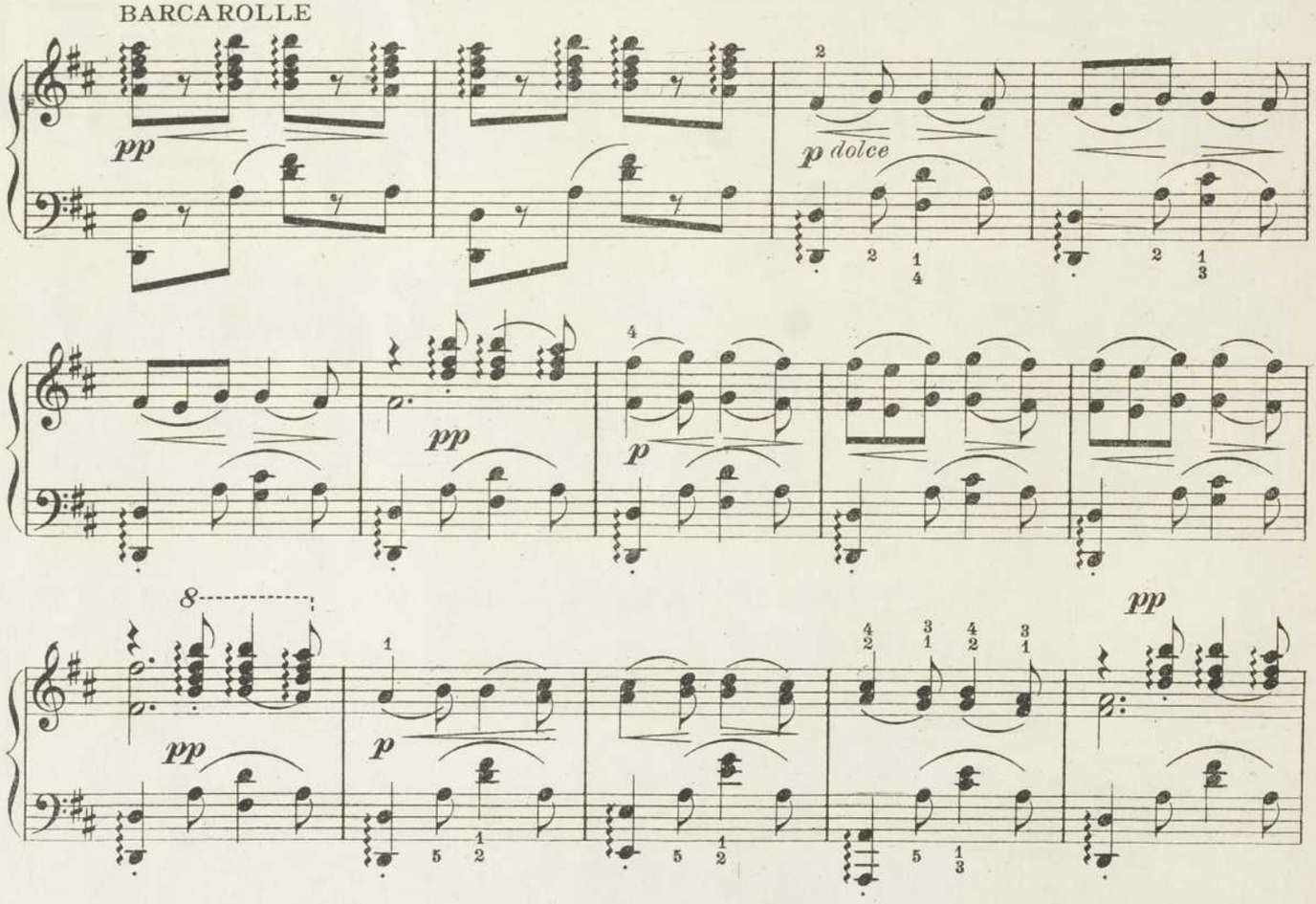
JACQUES OFFENBACH

INTRO.

Moderato M.M. ♩. = 44



BARCAROLLE



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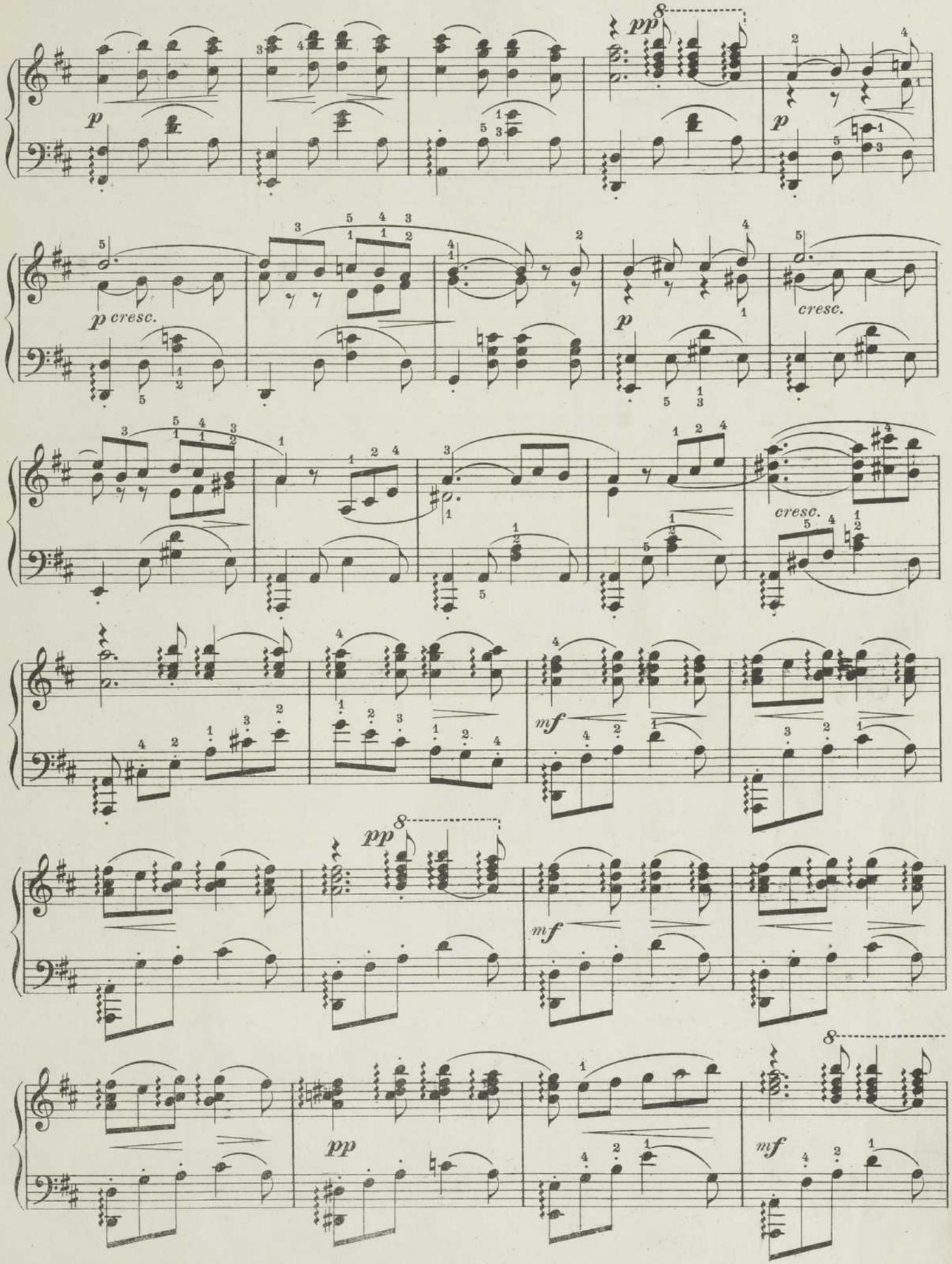
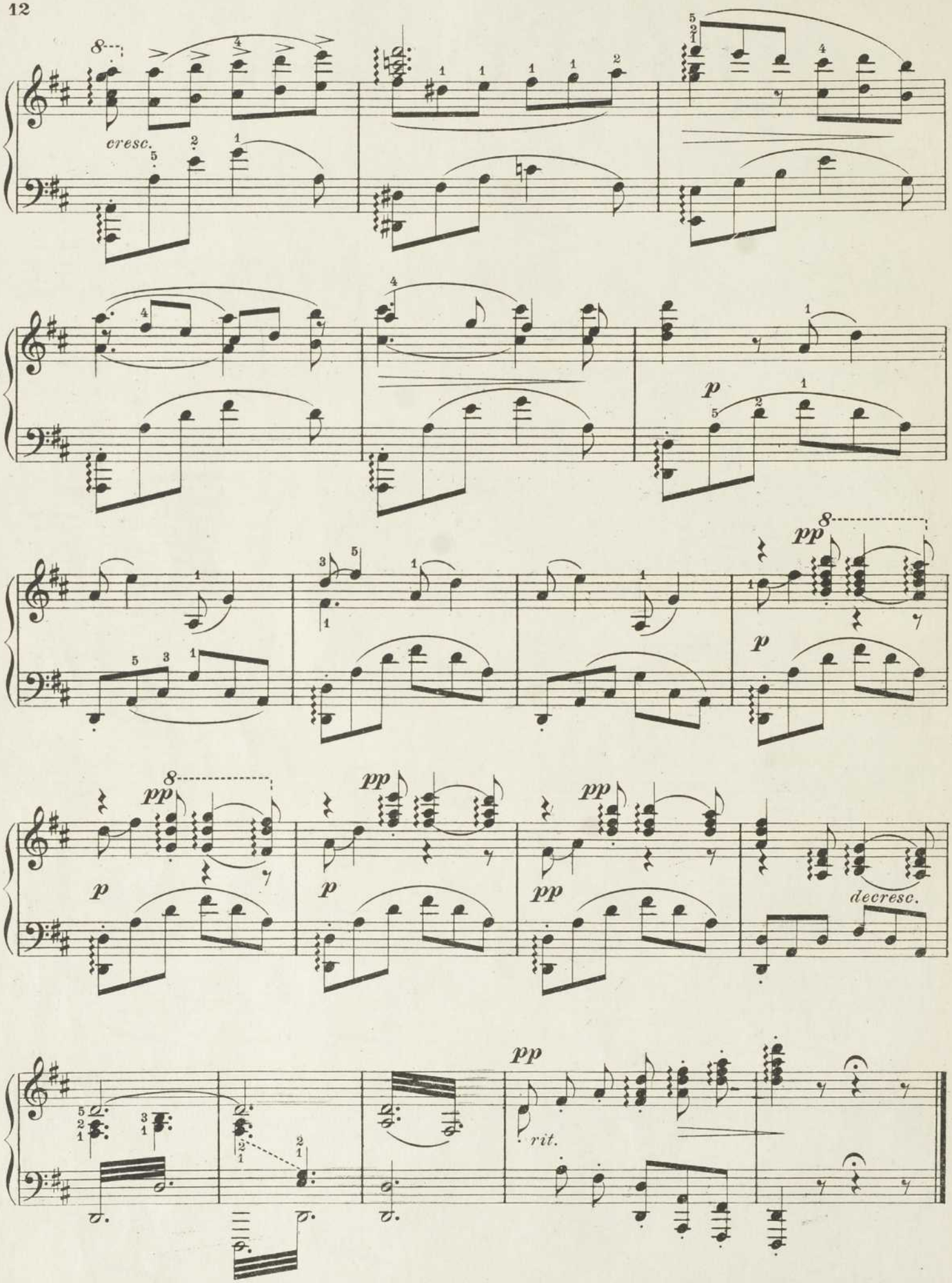

pp
p
p cresc.
cresc.
mf
pp
mf
pp
mf

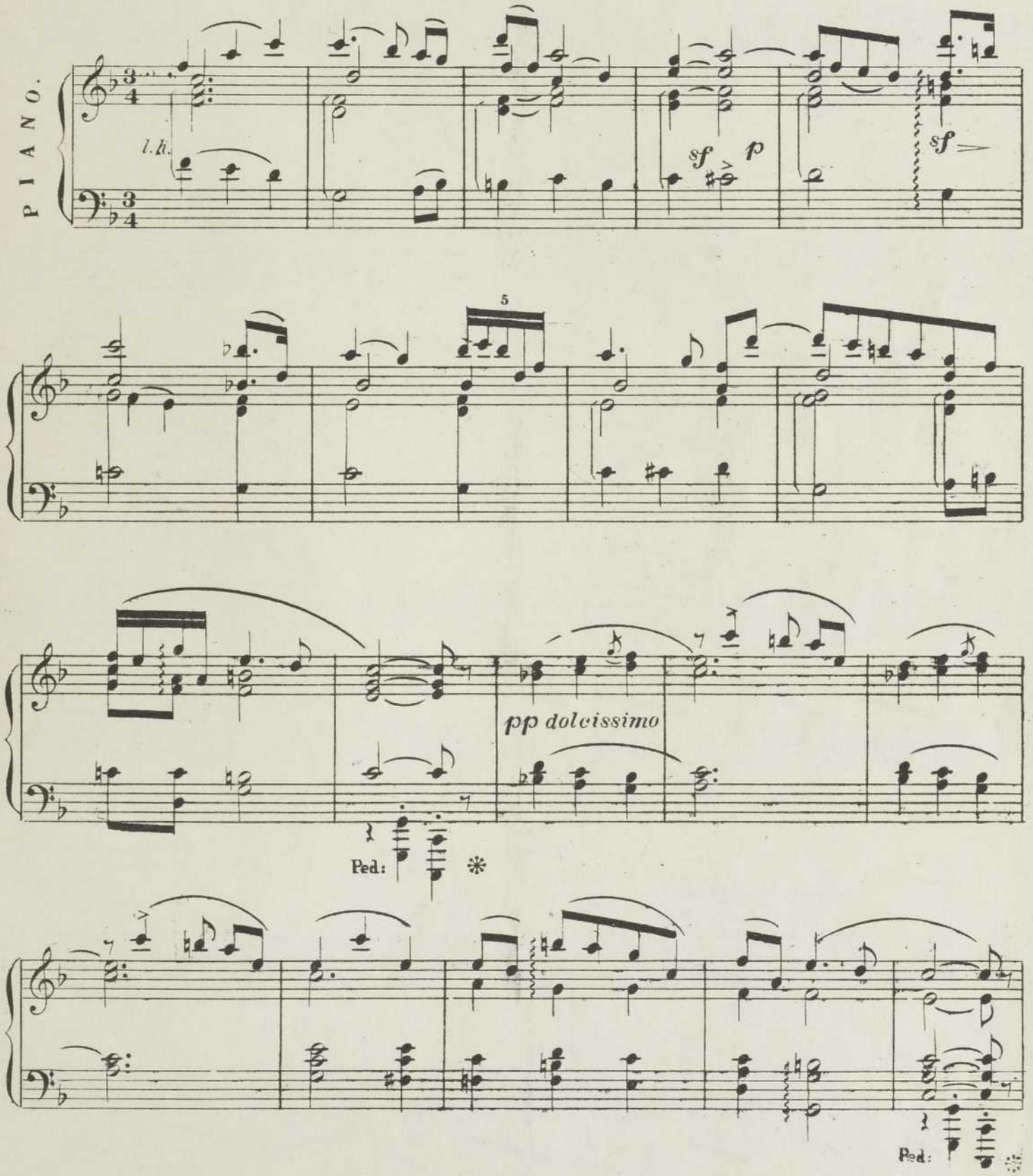

cresc.
p
pp
decresc.
rit.

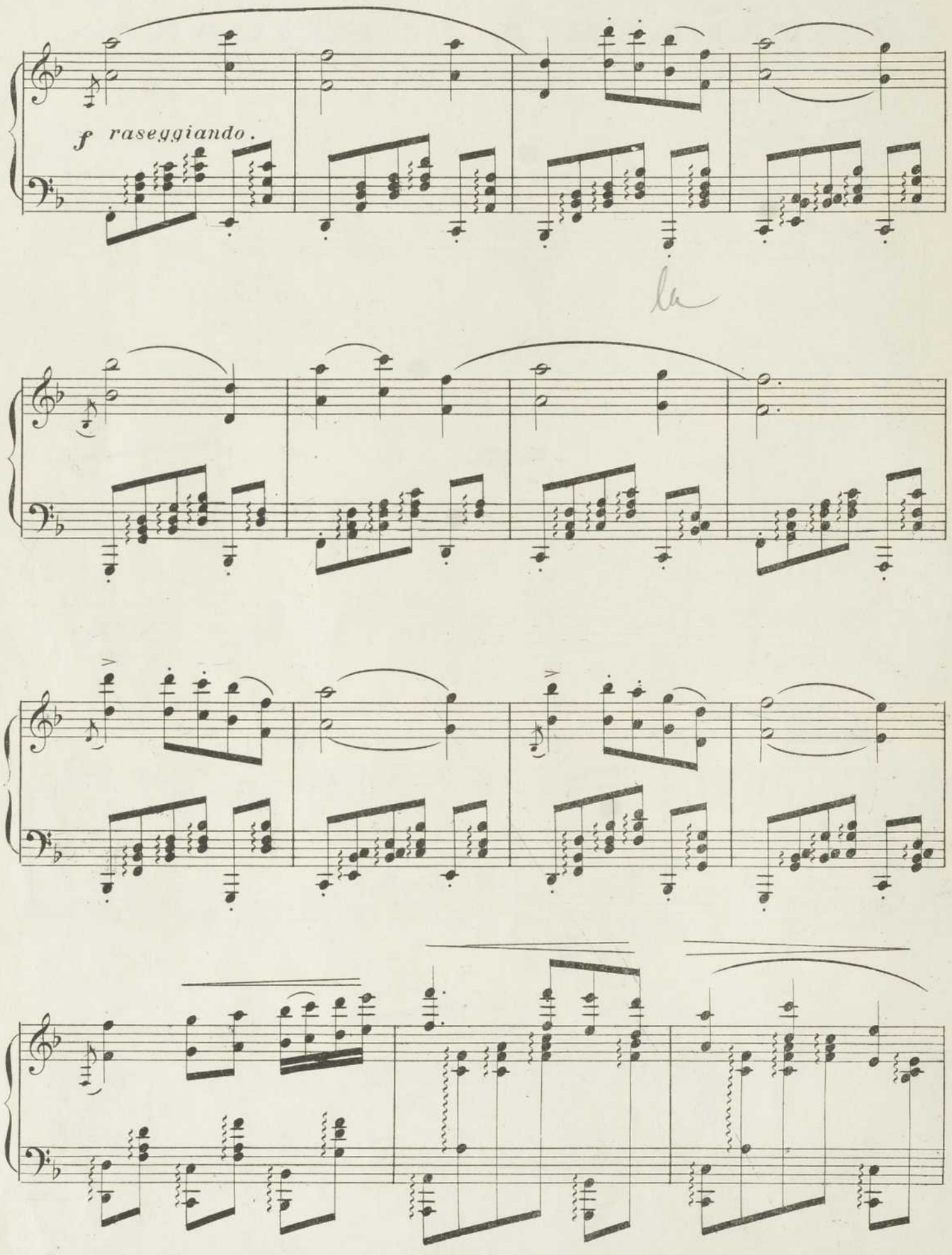
303

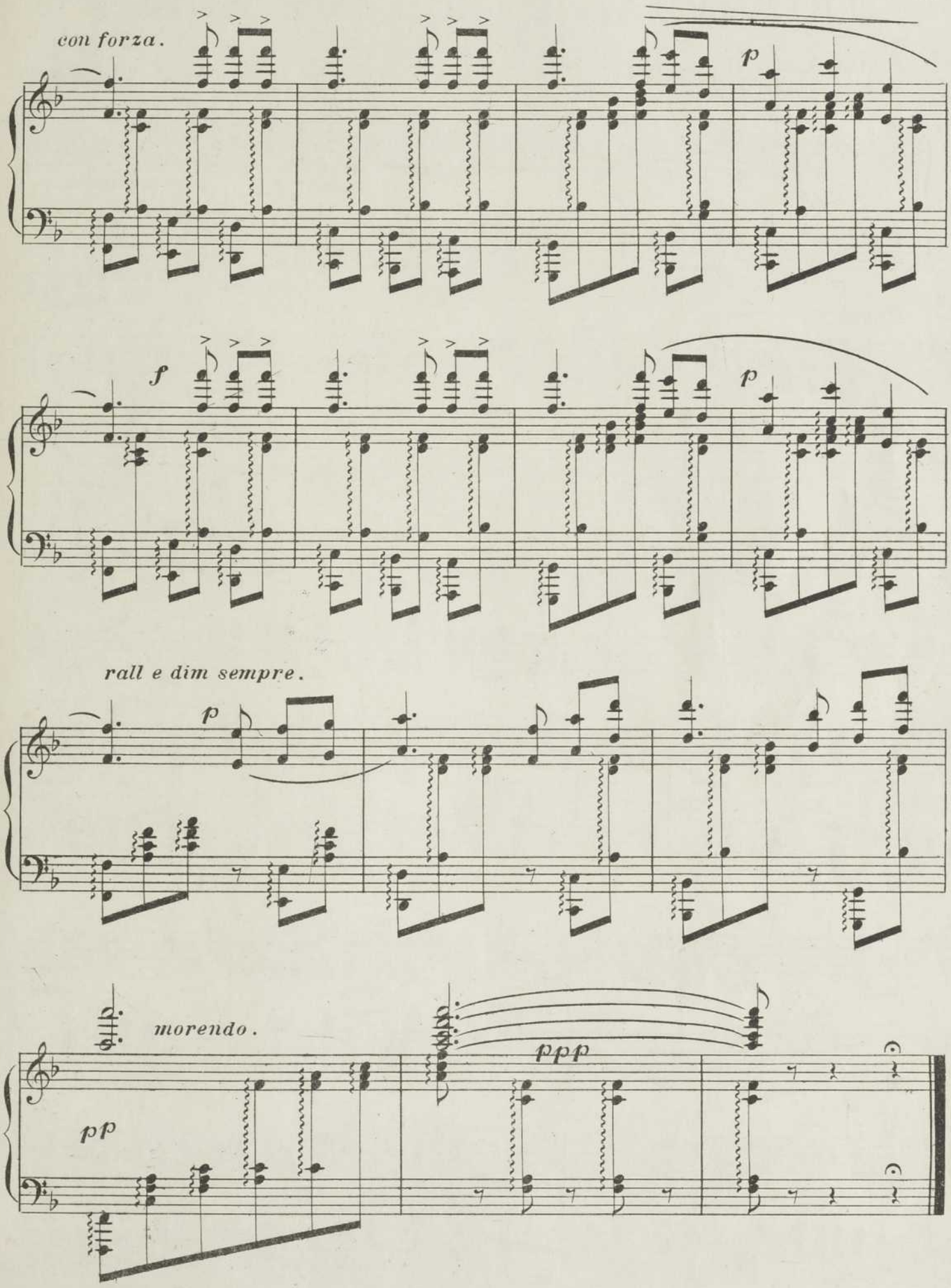
CAVALLERIA RUSTICANA.

INTERMEZZO.

Andante sostenuto. ♩= 56. P. MASCAGNI.




f raseggiando.


con forza.
p
f
p
rall e dim sempre.
p
morendo.
pp
ppp

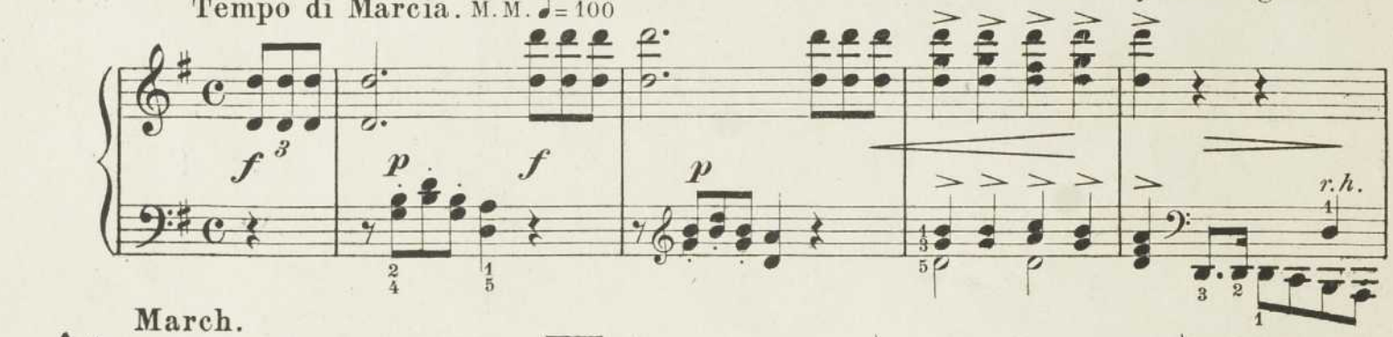
TRIUMPHAL MARCH from "AIDA".

VERDI.

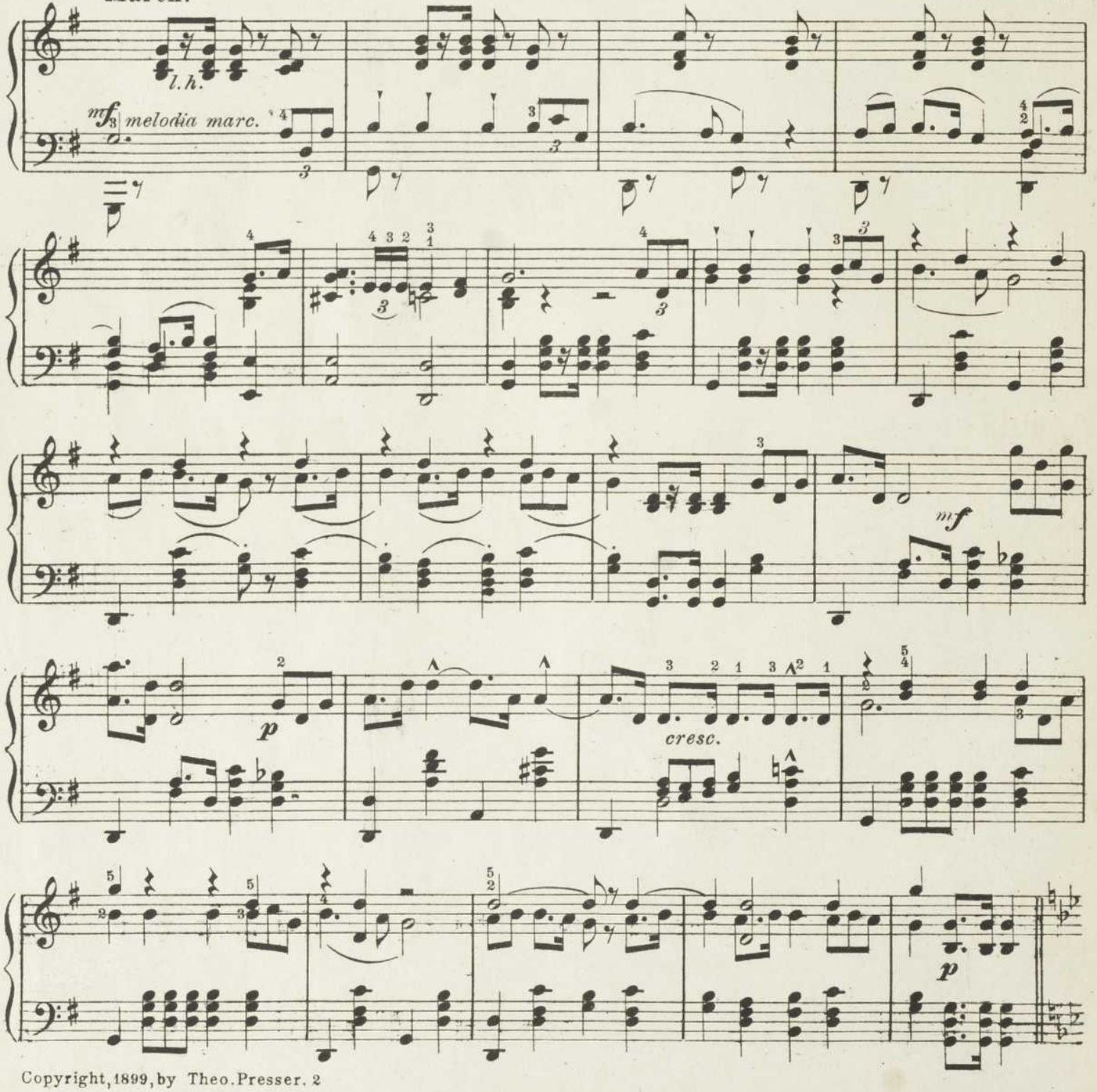
Intro.

Tempo di Marcia. M.M. ♩= 100

Arr. by H. Engelmann.



March.



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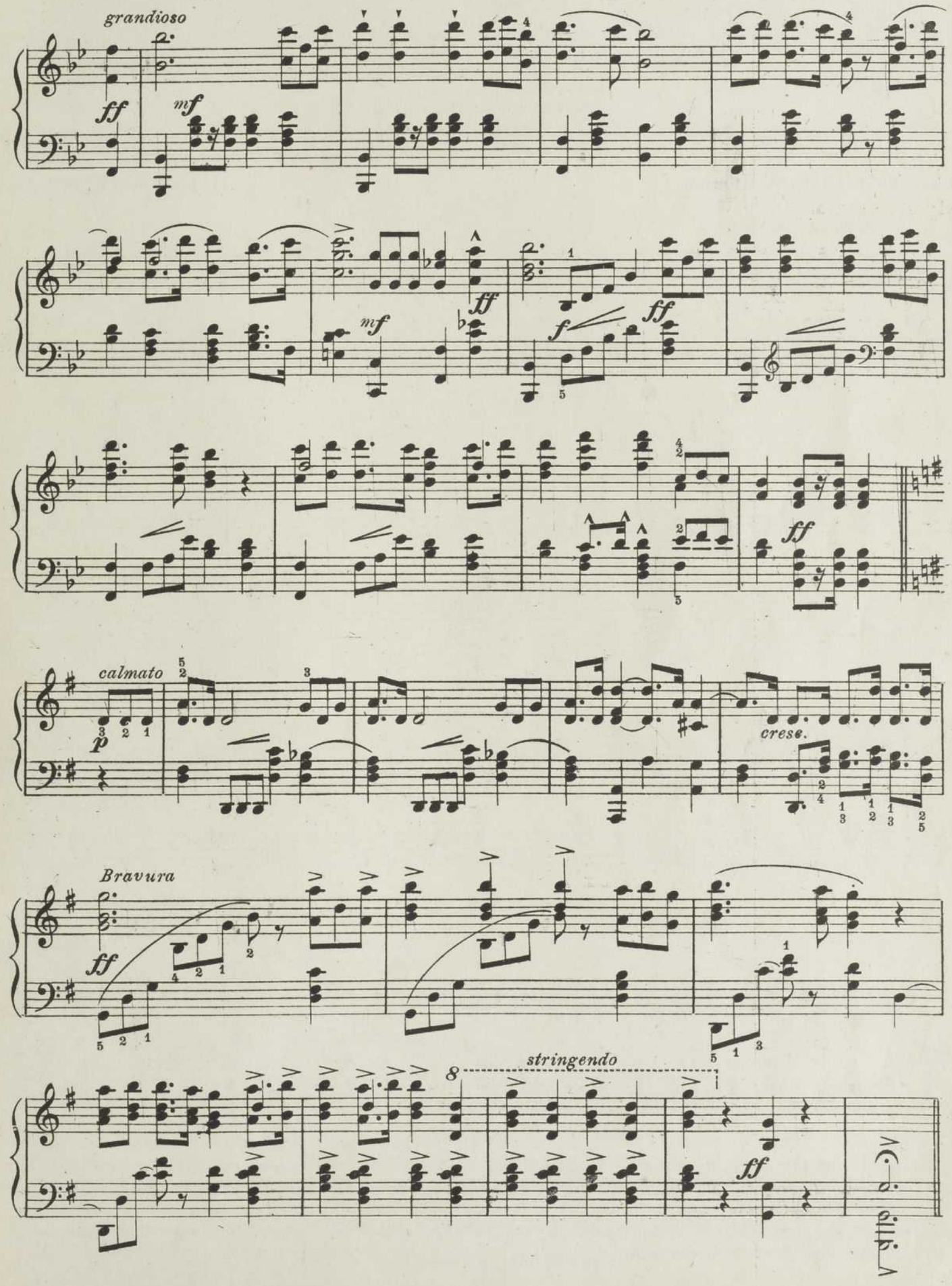
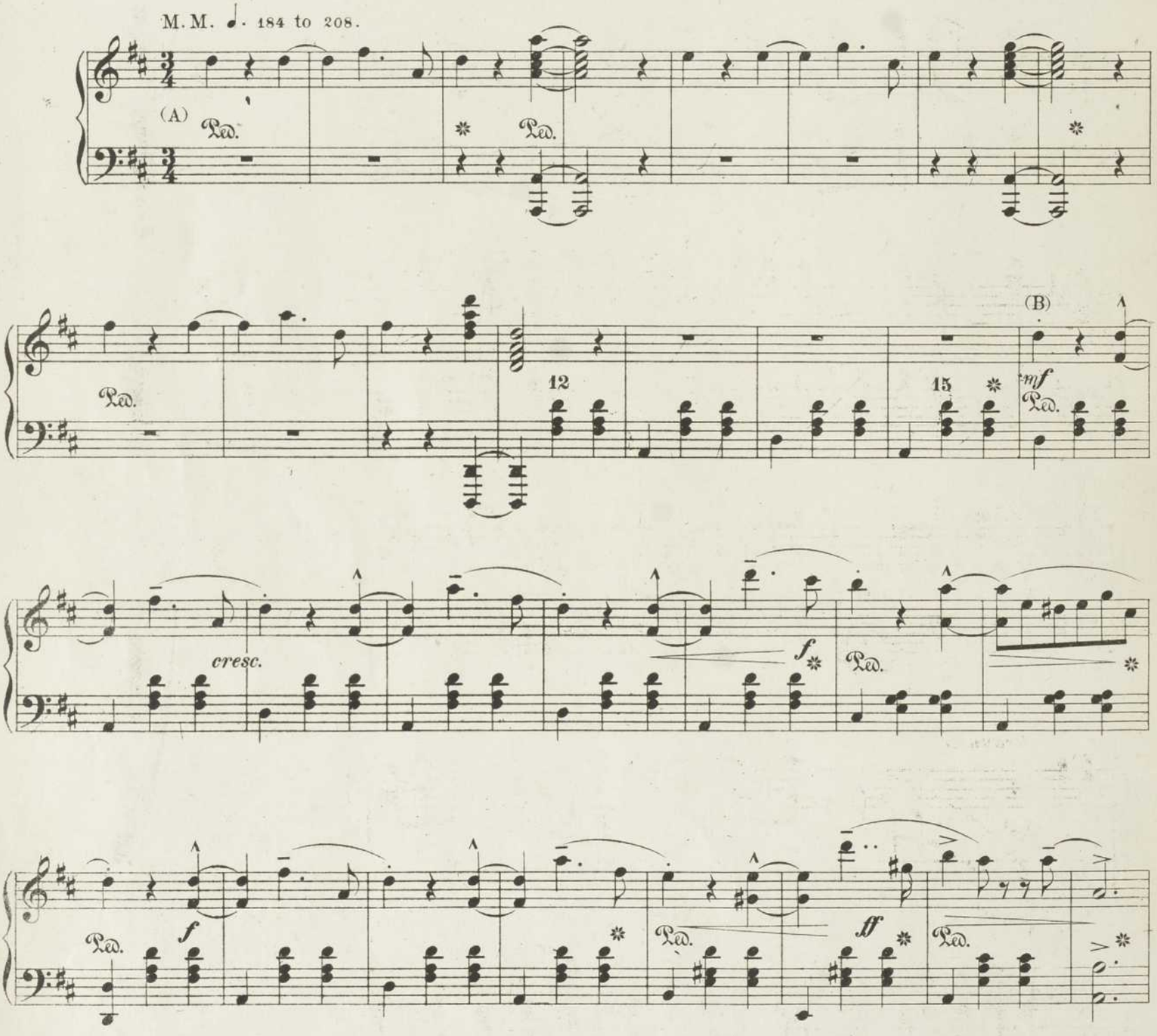

grandioso
ff
mf
ff
mf
ff
f
ff
ff
calmato
p
crese.
Bravura
ff
stringendo
ff

305

THE FAUST WALTZ.

Light as air in early morning,
Our feet fly over the ground,
To the music's merry sound;
For the flute and gayer viol
Are together in cheerful trial,
To make the dance go round.

Newly arr. by Charles W. Landon. G. Lange, Op. 196 No. 1.



A) The melody of the principal movement is syncopated. In such cases the accents on the first beat of the bars should be distinctly marked for the sake of indicating to the listener the true rhythms; hence the few measures of accompaniment, **12** to **15**.

B) These phrases are practically of eight measures each with the climax on the sixth and seventh measures. Phrases of this length are not common.

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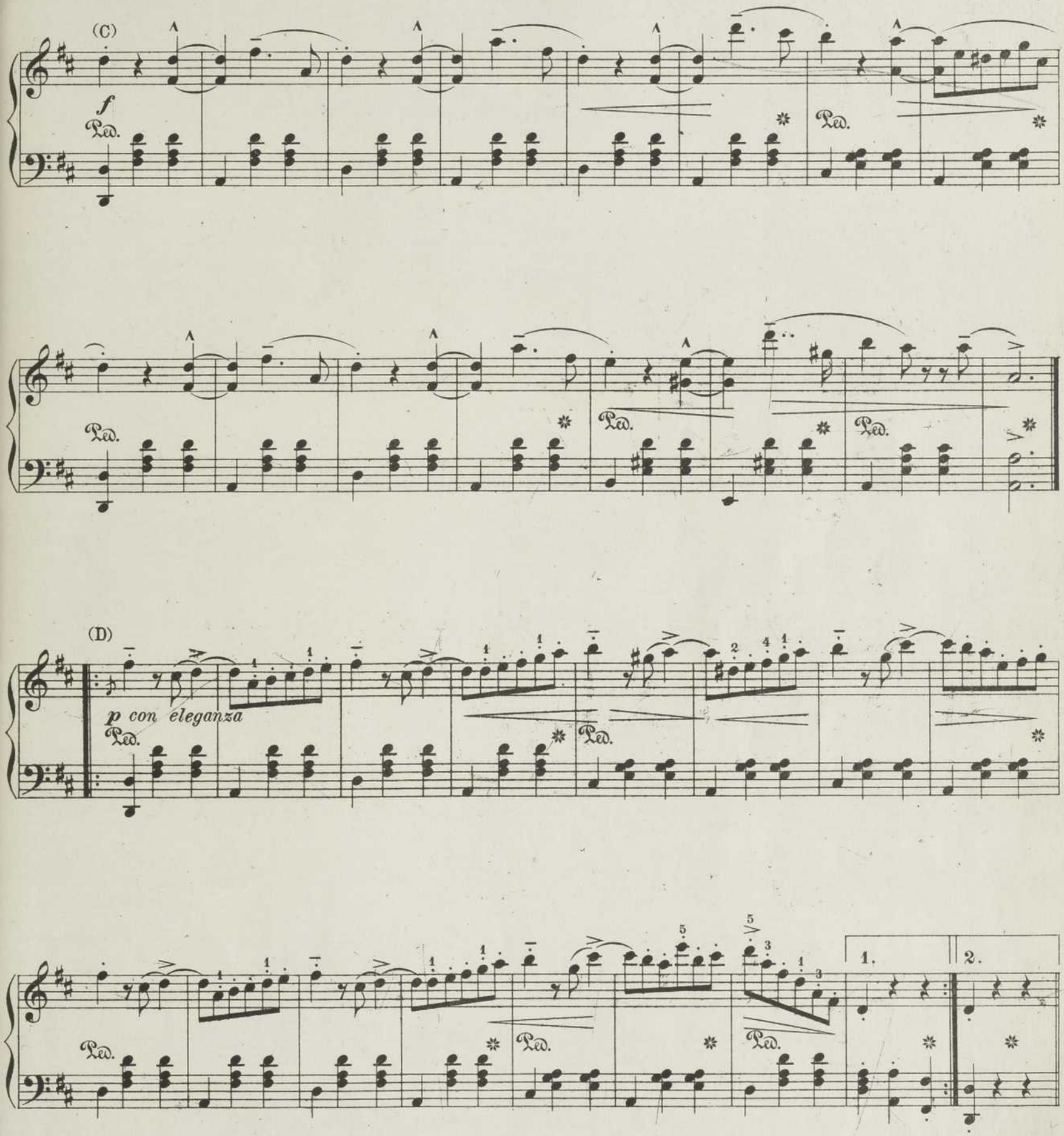
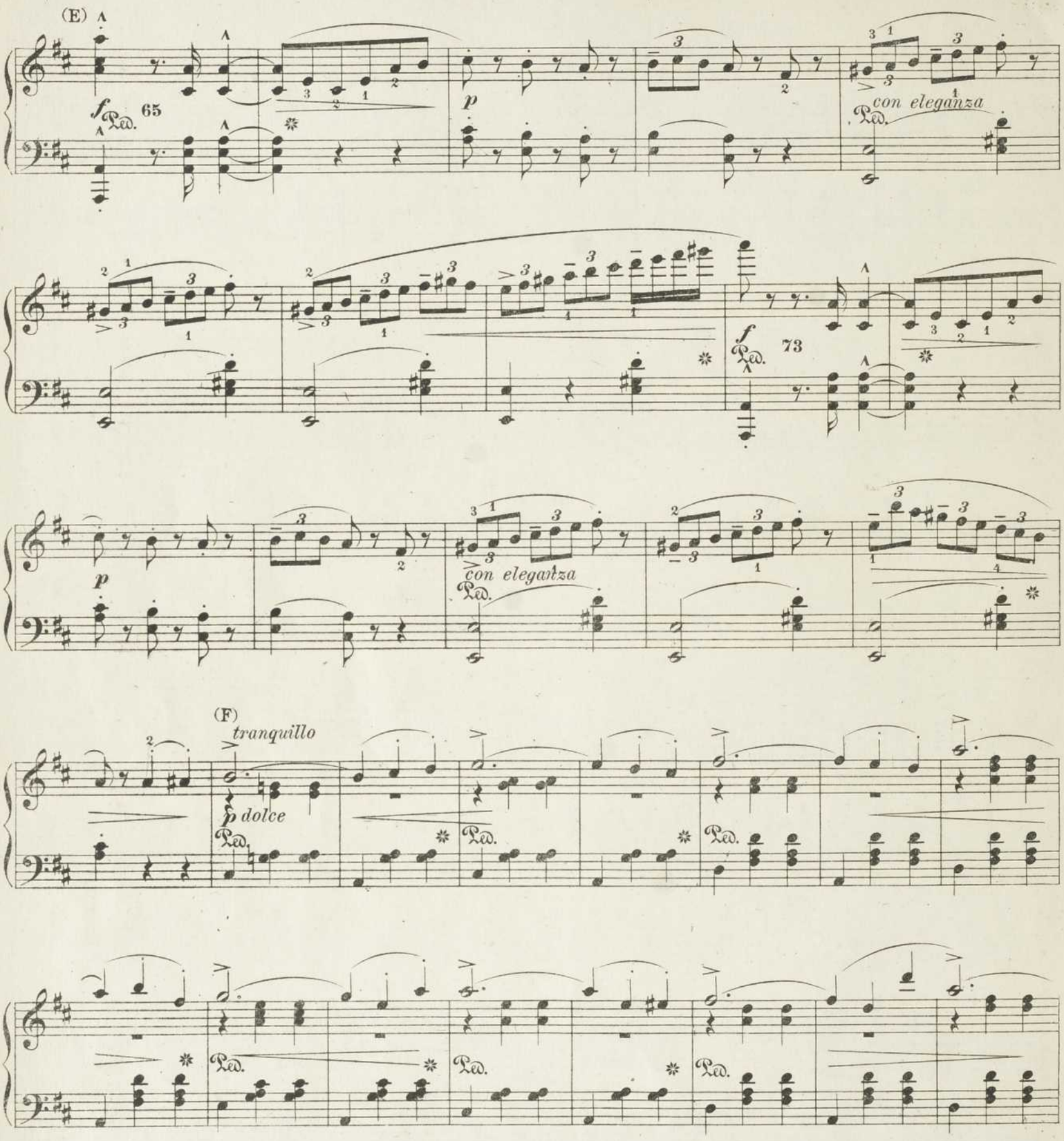


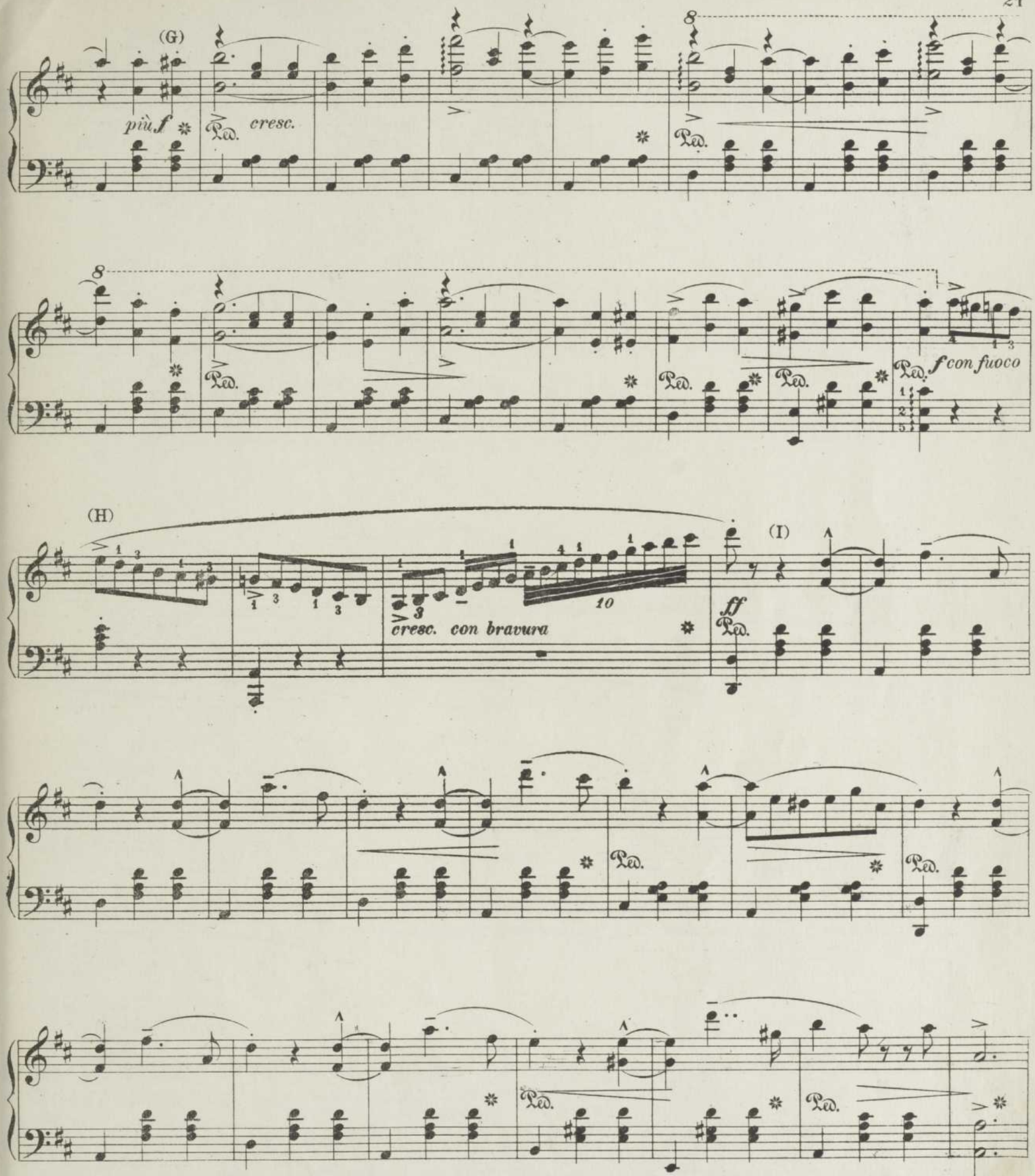
C) Repetitions demand contrast, and generally more intensity of expression, hence the *"f"* instead of *"mf."*
N.B. Observe the half accent marks as follows _ , throughout the piece.

D) Pull the finger strongly and quickly inward to produce the best tone for the accents. The demi-staccato should be delicately and clearly done. One good way is to allow the slightest movement at the wrist with fingers rebounding inward a little on the instant of key contact. Whatever method of staccato touch is employed caution is needed in securing a flexibly loose wrist.



E) Arm force with a yielding or giving away – sinking – at the wrist will give the desired power yet without harshness. If the left hand gives its full quota of power on the second and third beats of measures **65** & **73**, but not overpowering the tone from the right hand, the desired grandeur of effect will be brought out. Triplets demand an accent, enough to show where each count begins.

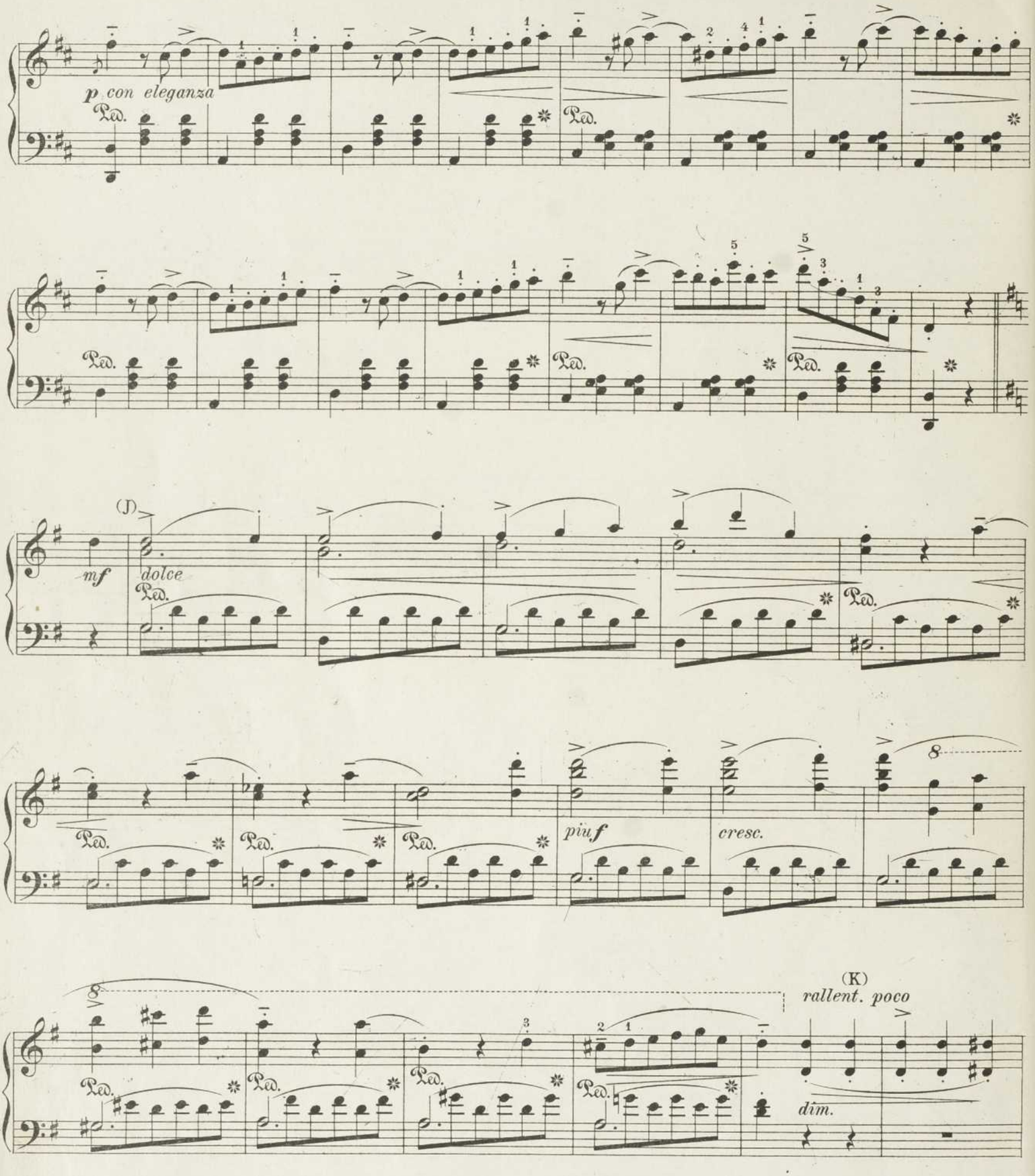
F) The *"p dolce"* is a general direction, but the longer the note the greater the force of touch demanded; hence, on the dotted half notes tied to a quarter, pull the key down vigorously, but do not strike from a height. Hold the key down with a clinging pressure.



G) The octaves demanding from two to four counts should be taken with clinging pull touch that comes from a depressing wrist; that is, the wrist to be high at instant of contact but drop loosely and suddenly because the resistance and tension has been relaxed. This touch will make these long tones sing through their length, yet without mechanical or noisy impurities of tone.

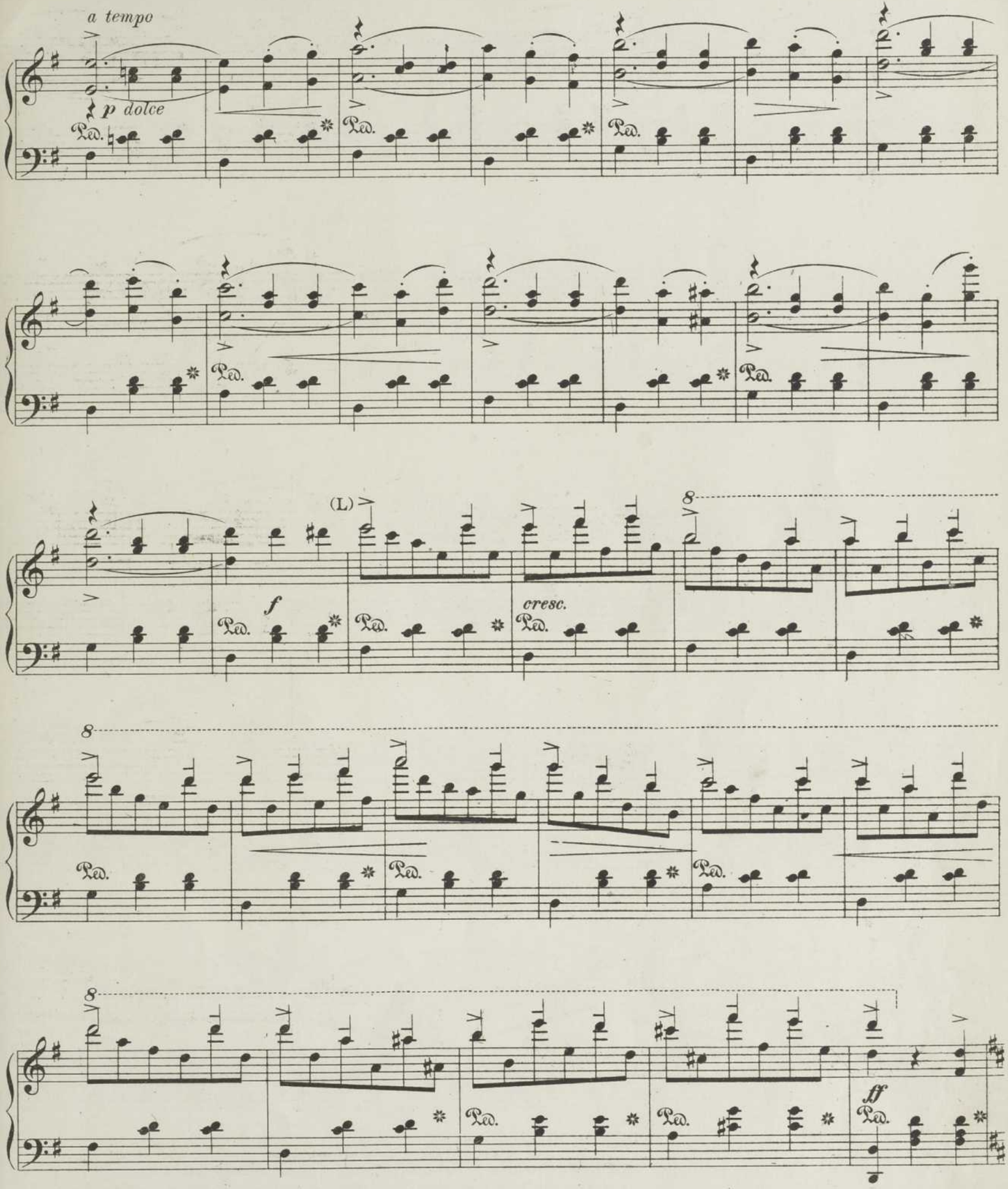
H) Keep the time of this run strictly accurate. Preliminary practice may be necessary.

I) To be more brilliantly played than at its first appearance.

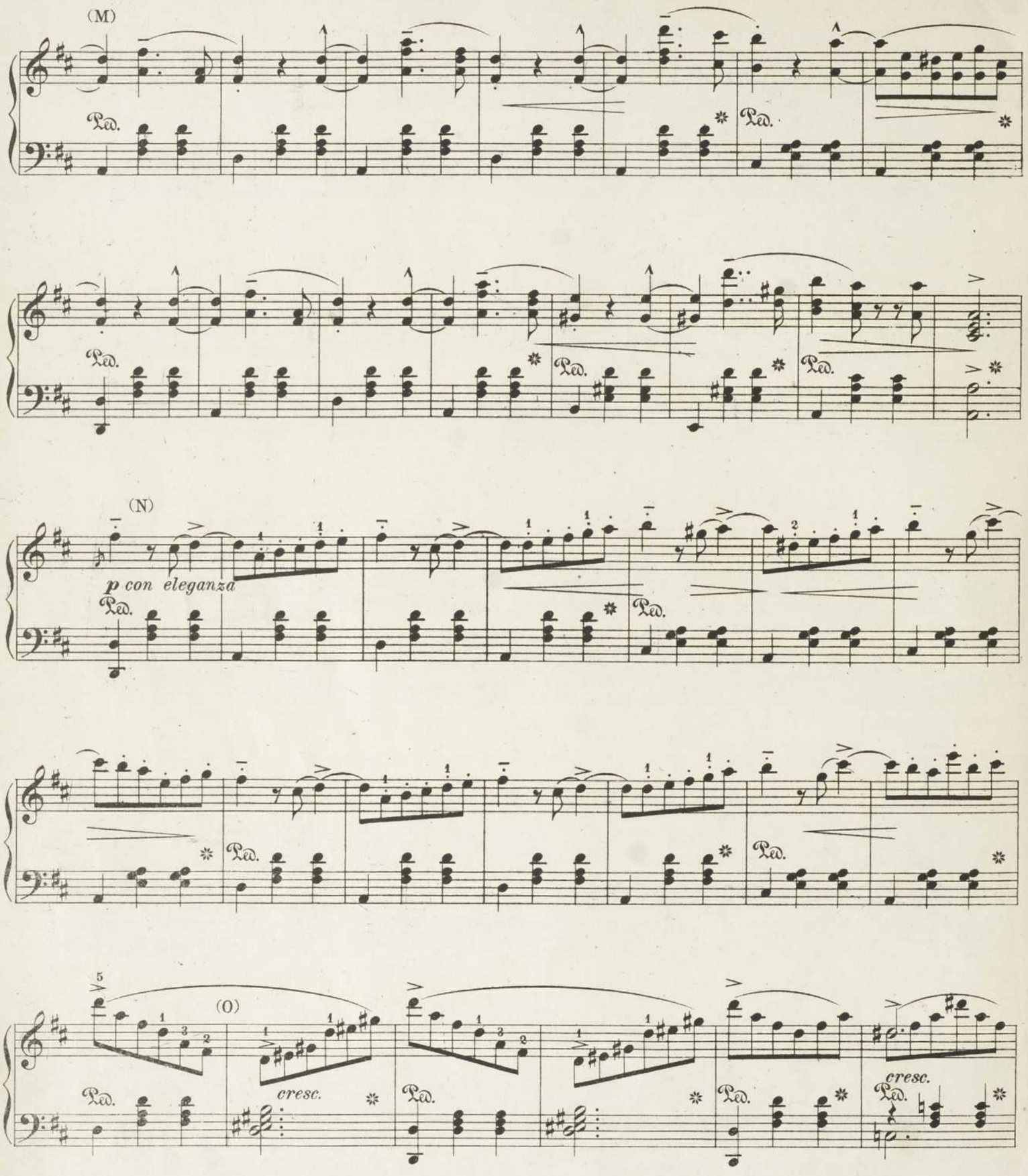


J) The pedal will help out the desired legato, and thus free the hands for a more facile touch. The octaves and chords of this passage demand a loose wrist, the climaxes of this period should be brilliantly effective.

K) More delicacy is now required in the general effect, but the long notes demand proportionate power.



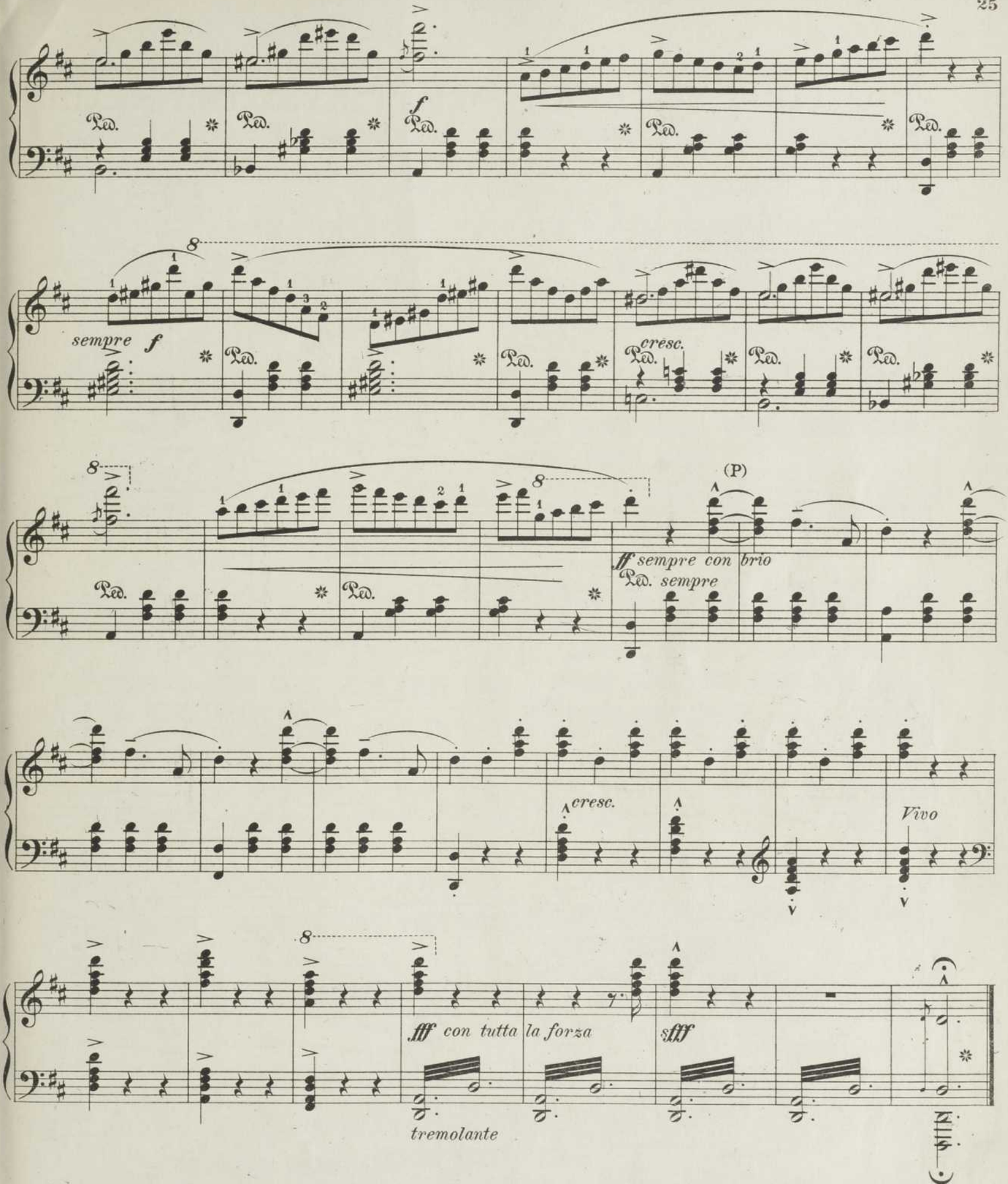
L) The notes with two stems are to be strongly accented with the sweeping or snap finger touch. In the climaxes the full power of the high tones of the piano is desired, but let the power of touch be guaged by the quality of the instrument as to power. The tone here must not degenerate into mere noise.



M) In the effort for effective brilliancy, avoid mere noise. This is controlled by a loosely yielding wrist, and by pulling notes down rather than by high strokes. The fore arm may help out the power here, provided the wrist is sufficiently loose.

N) Be sure of a marked contrast by making this movement particularly elegant and delicate.

O) A careful touch is especially needed here that anything at all like mere noise may be surely avoided.



P) Bring up your speed and power to a high degree, but always let the feeling of reserve force and capabilities be evident to your listeners. Let your left hand do its full share towards producing the desired power, because the middle of the instrument will give out more tone than the upper part. Do not lose the feeling of a loose wrist while making this Finale brilliant.

N. B. Make a special study of the expression after the piece has no further technical difficulties.

"O THOU SUBLIME SWEET EVENING STAR!"

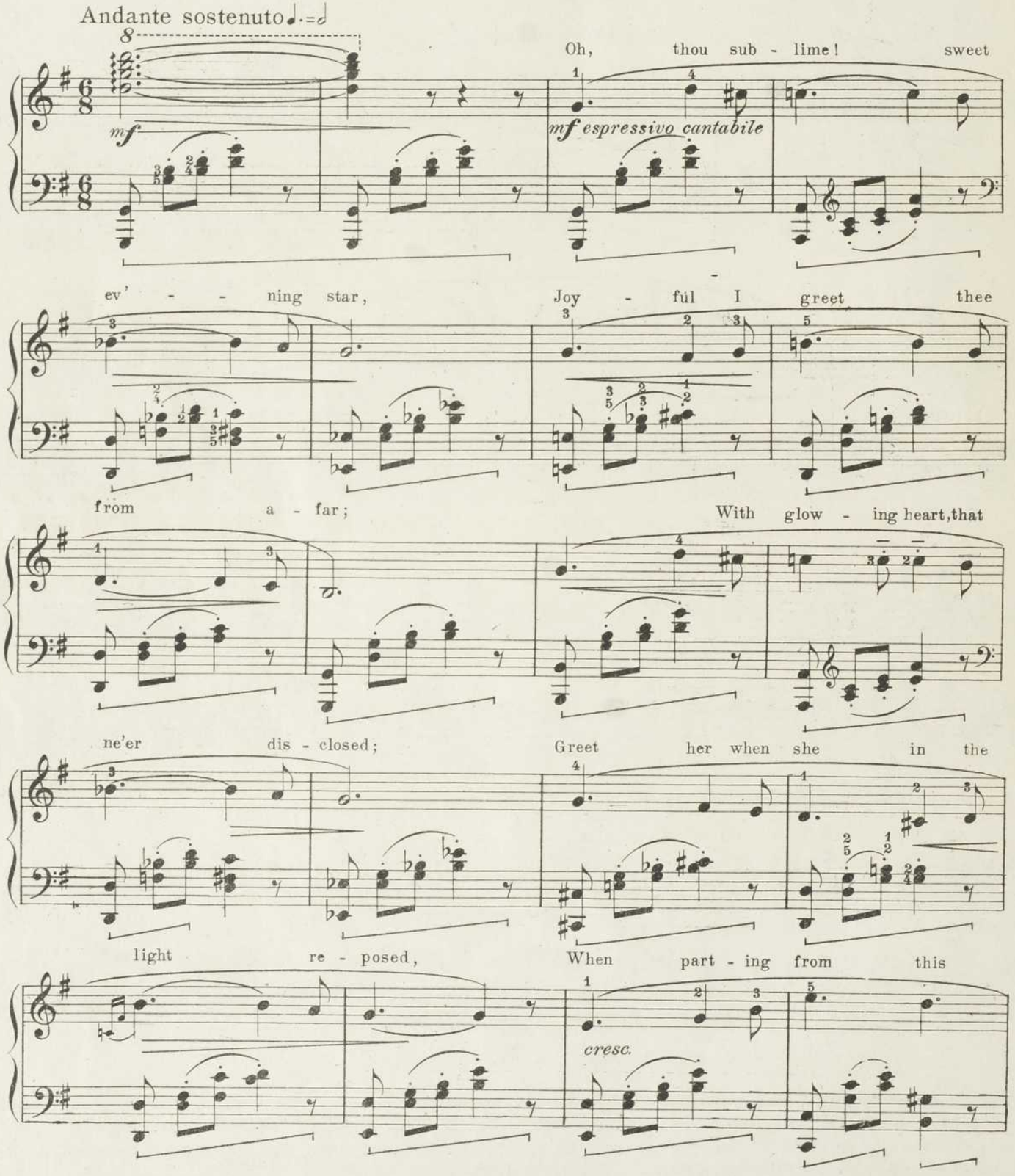
LIED AN DEN ABENDSTERN

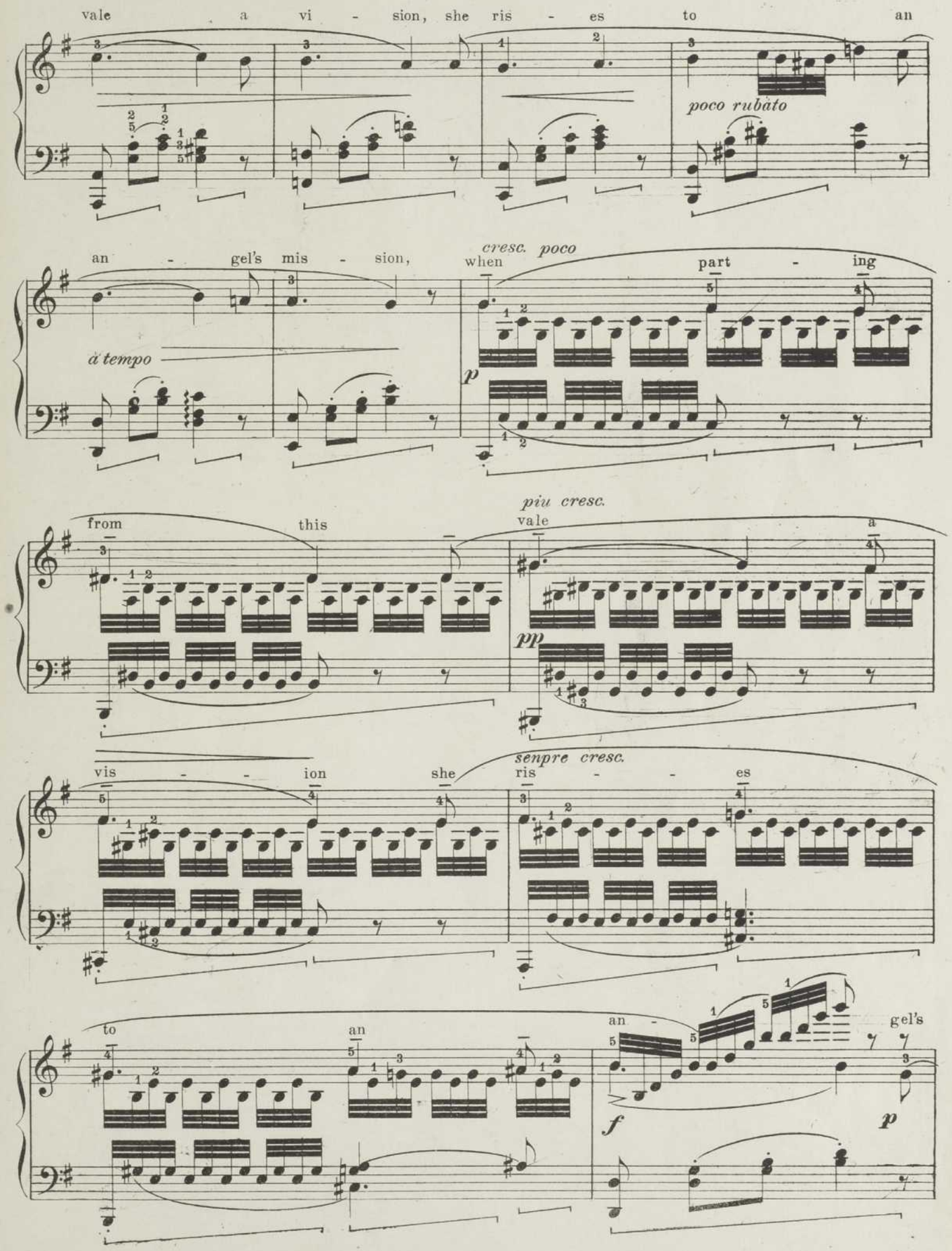
TANNHÄUSER

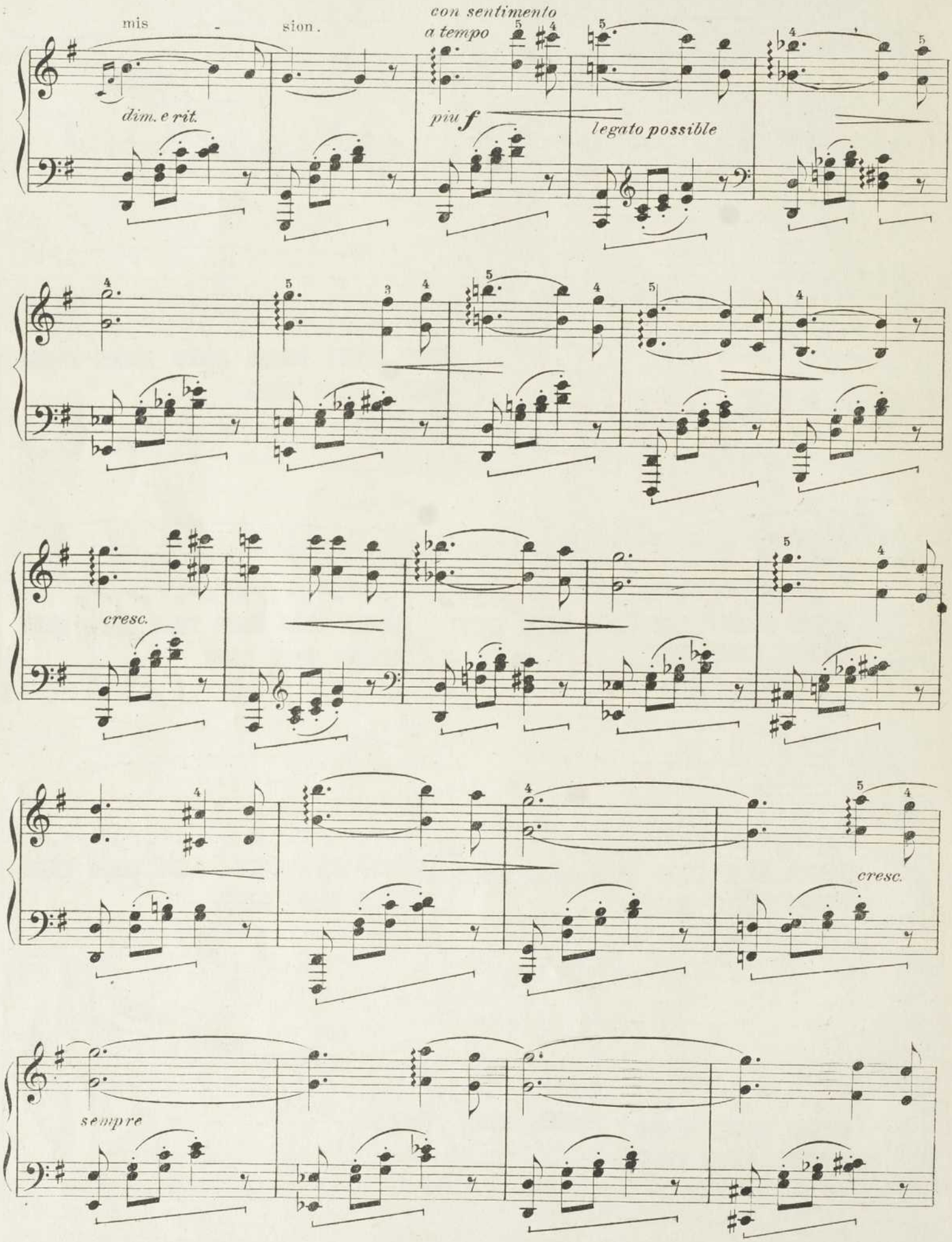
Edited by S.L. Herrmann

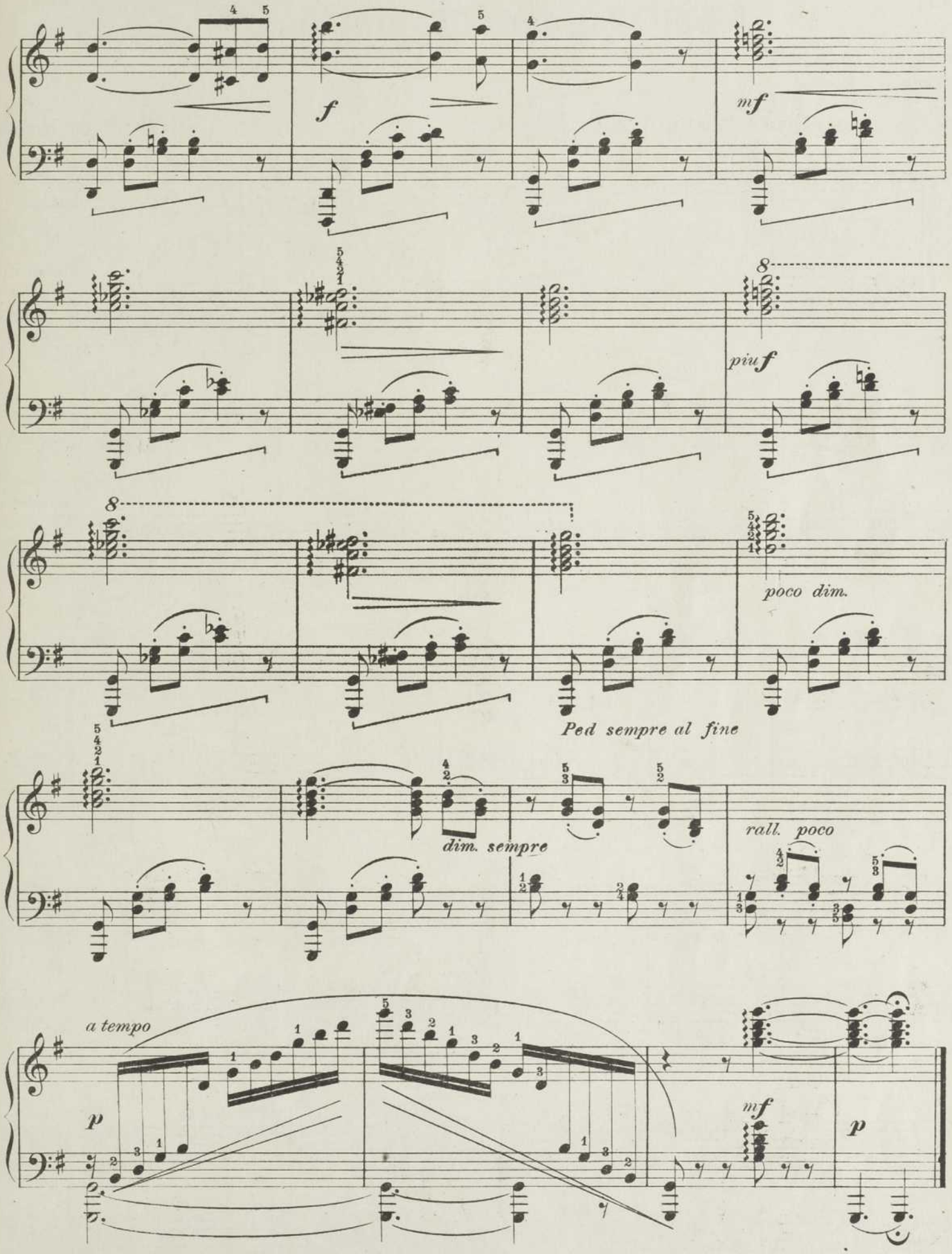
RICHARD WAGNER

GUSTAV LANGE




vale a vi - sion, she ris - es to an
poco rubato
an - gel's mis - sion,
cresc. poco
when part - ing
à tempo
p
piu cresc.
from this
vale a
pp
vis - - ion she
senpre cresc.
ris - - es
to an
an -
gel's
f
p

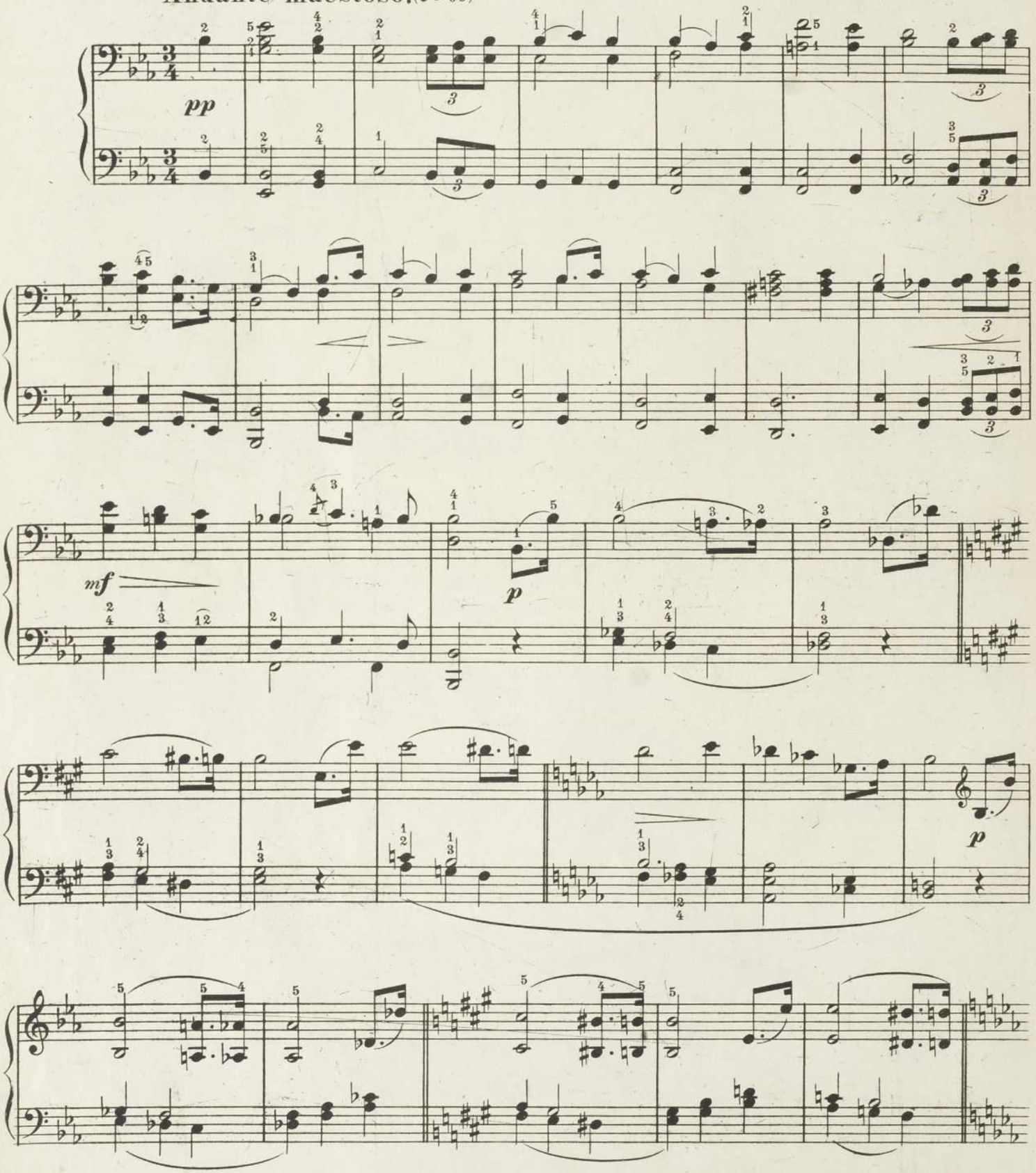

mis - sion.
dim. e rit.
con sentimento
a tempo
più f
legato possible
cresc.
cresc.
sempre


f
mf
piu f
poco dim.
Ped sempre al fine
dim. sempre
rall. poco
a tempo
p
mf
p

Pilgrims' Chorus
from Wagner's "Tannhäuser."

Revised and fingered by
Frank L. Eyer.

Andante maestoso. (♩ = 50) FRITZ SPINDLER.



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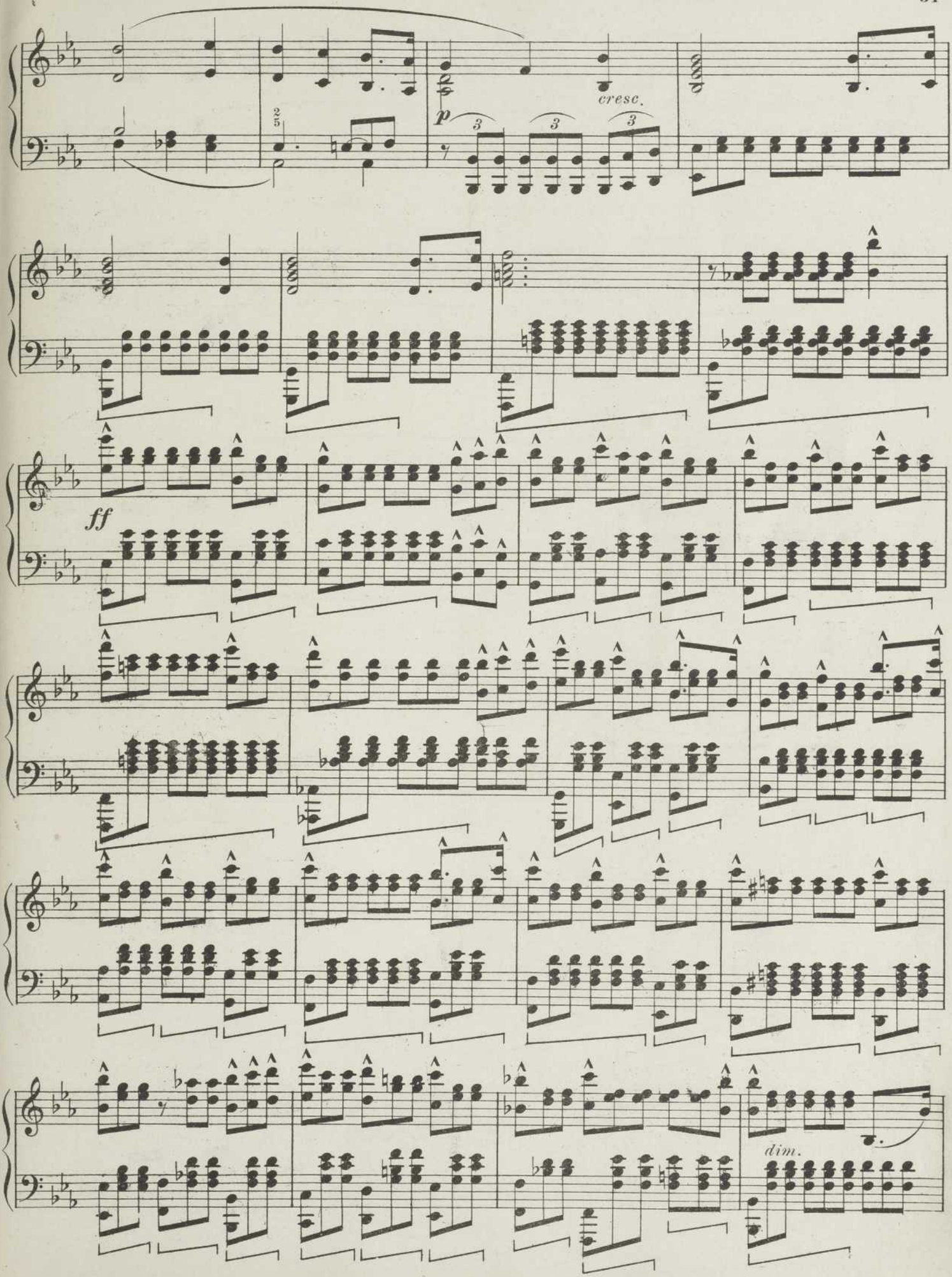
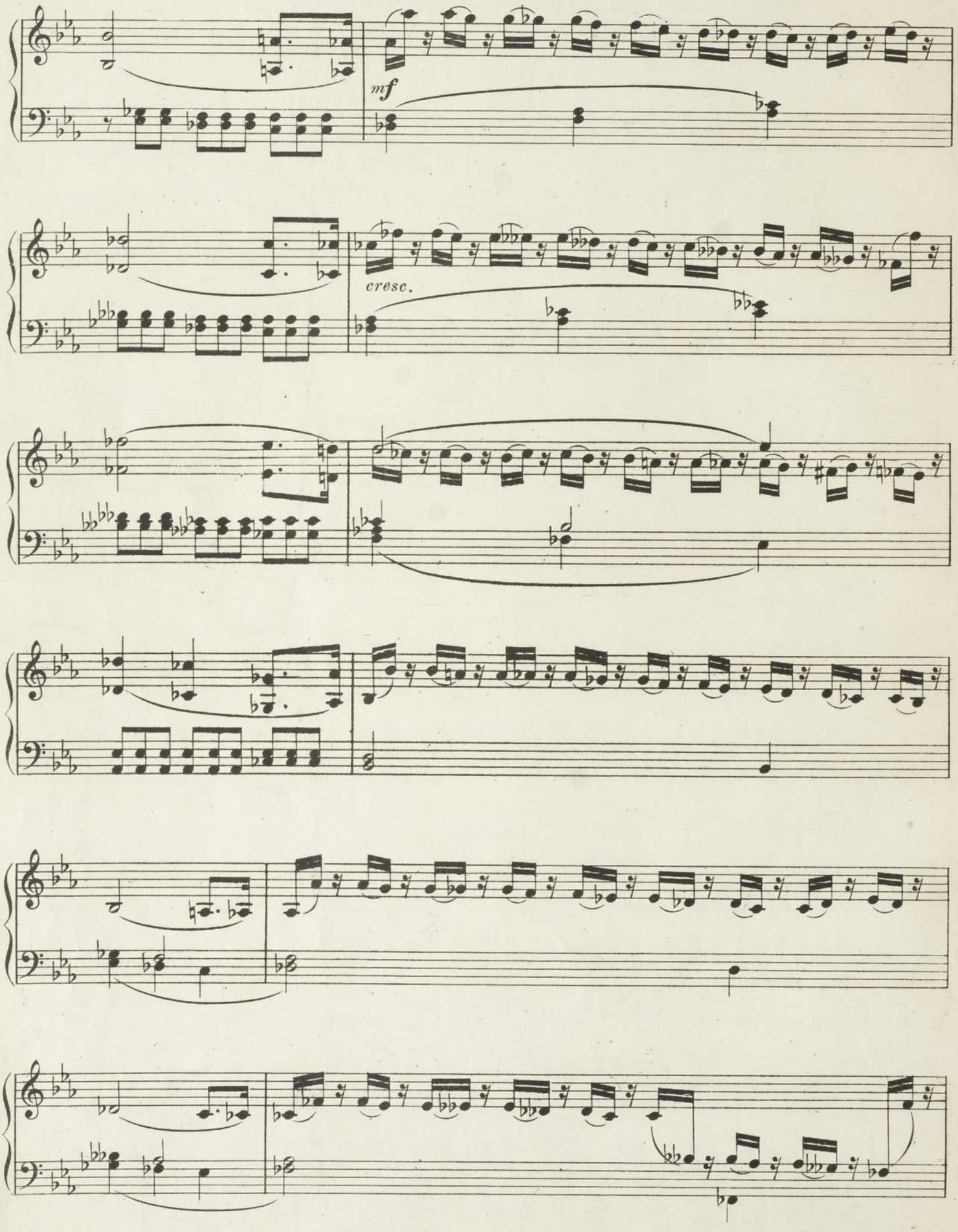
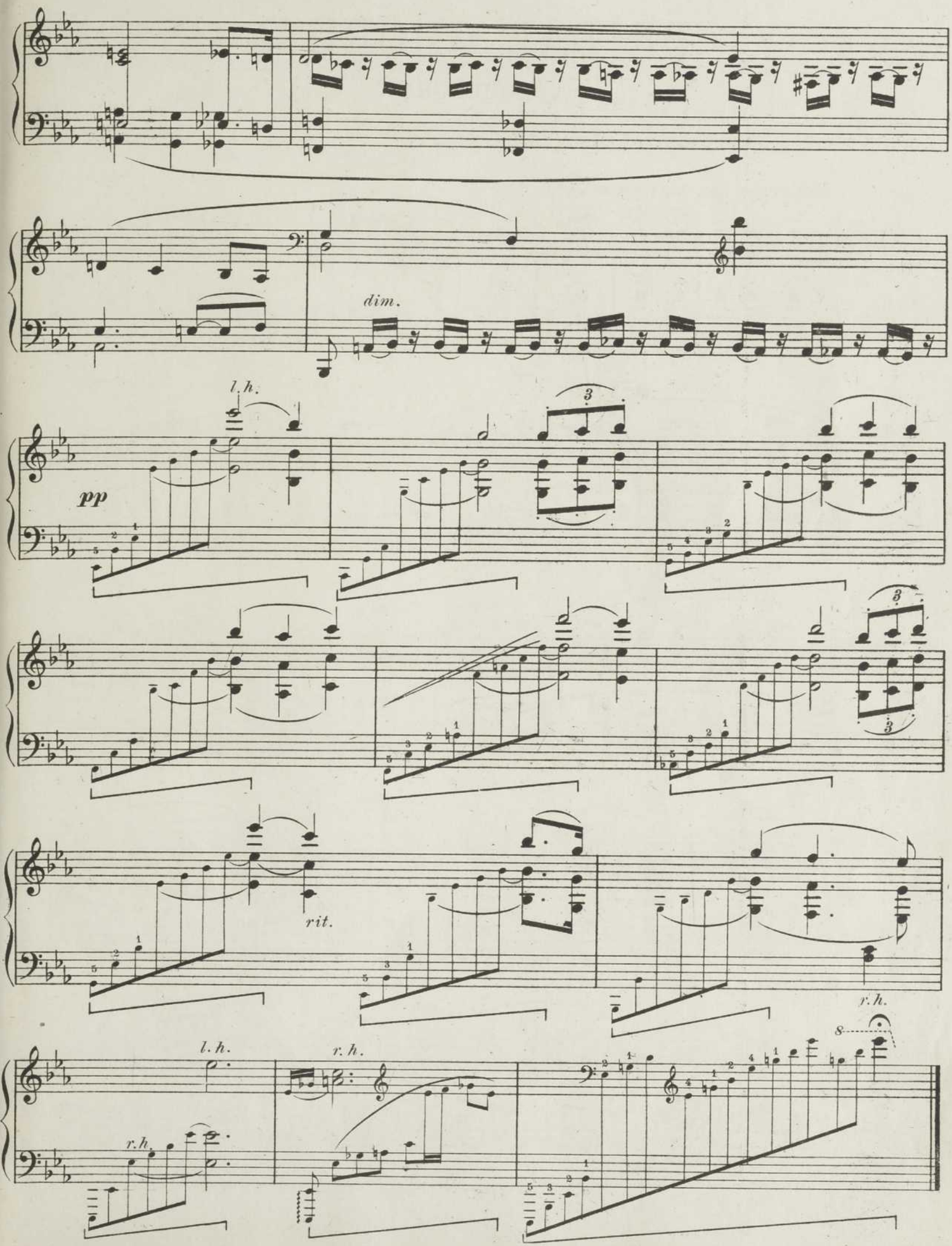

cresc.
p
ff
dim.


mf
cresc.


dim.
l. h.
pp
rit.
r. h.
l. h.
r. h.
r. h.
8

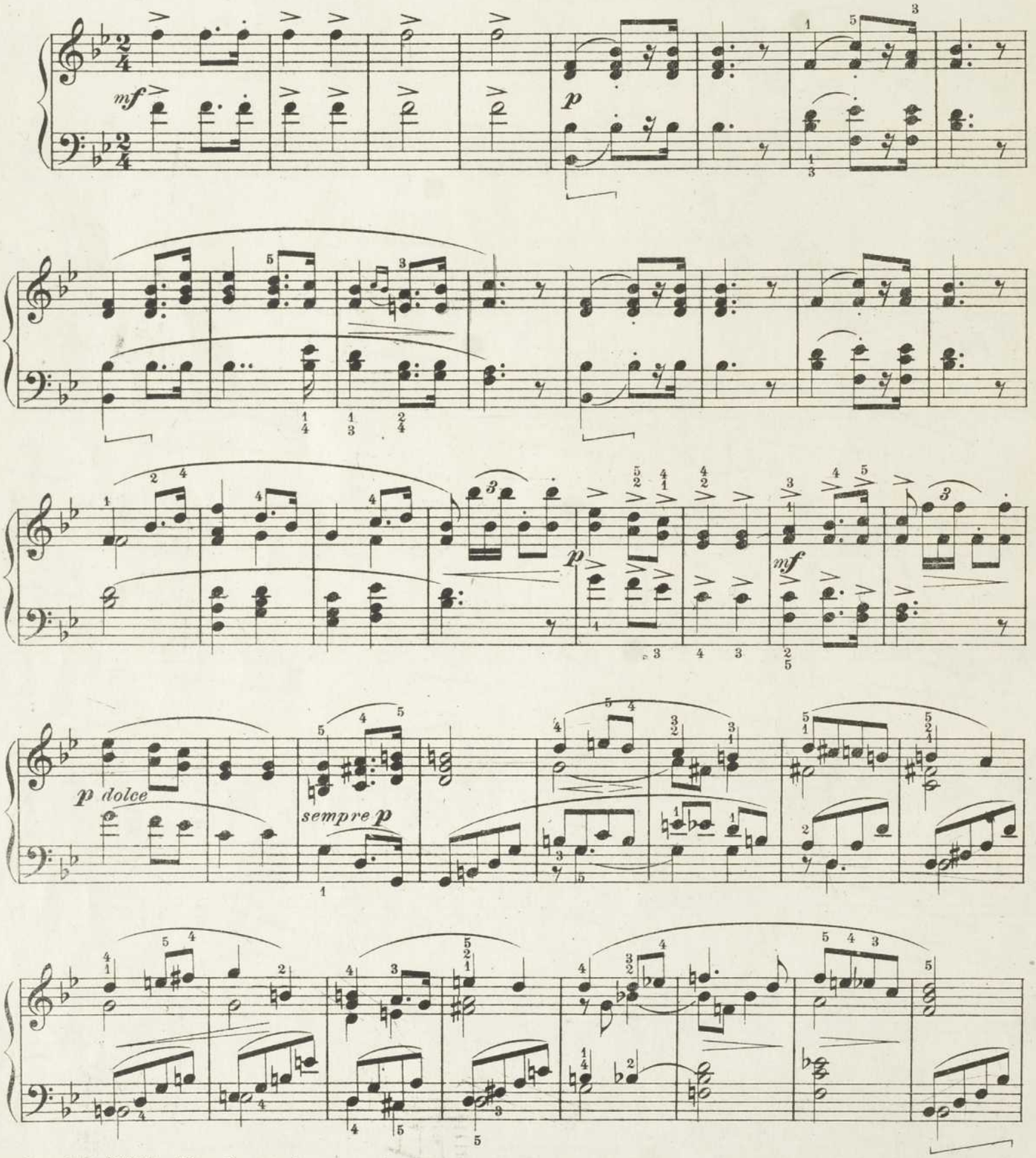
BRIDAL CHORUS

from "LOHENGRIN"

Arr. by PRESTON WARE OREM

R. WAGNER

Moderato con moto M.M. ♩= 76



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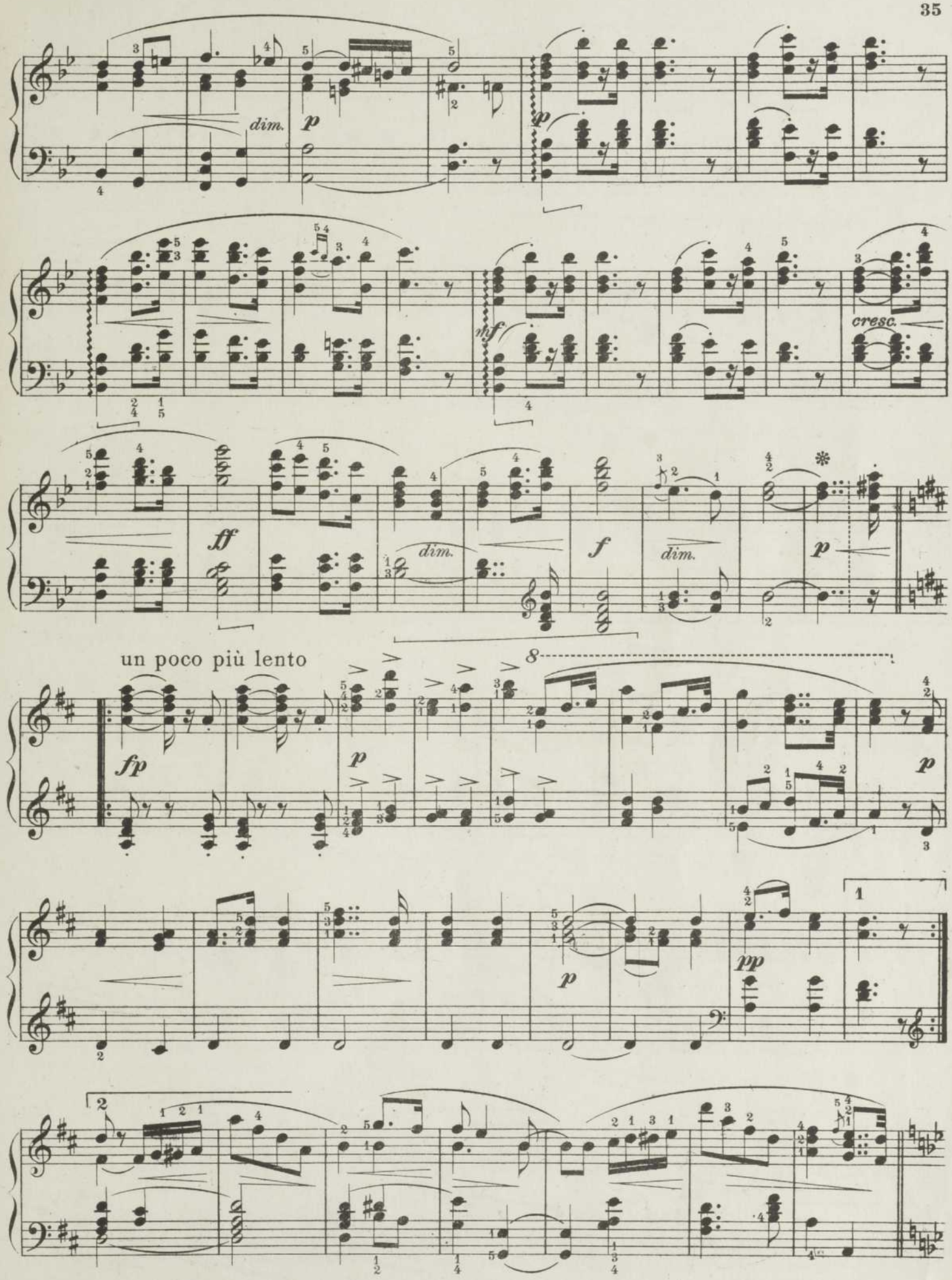
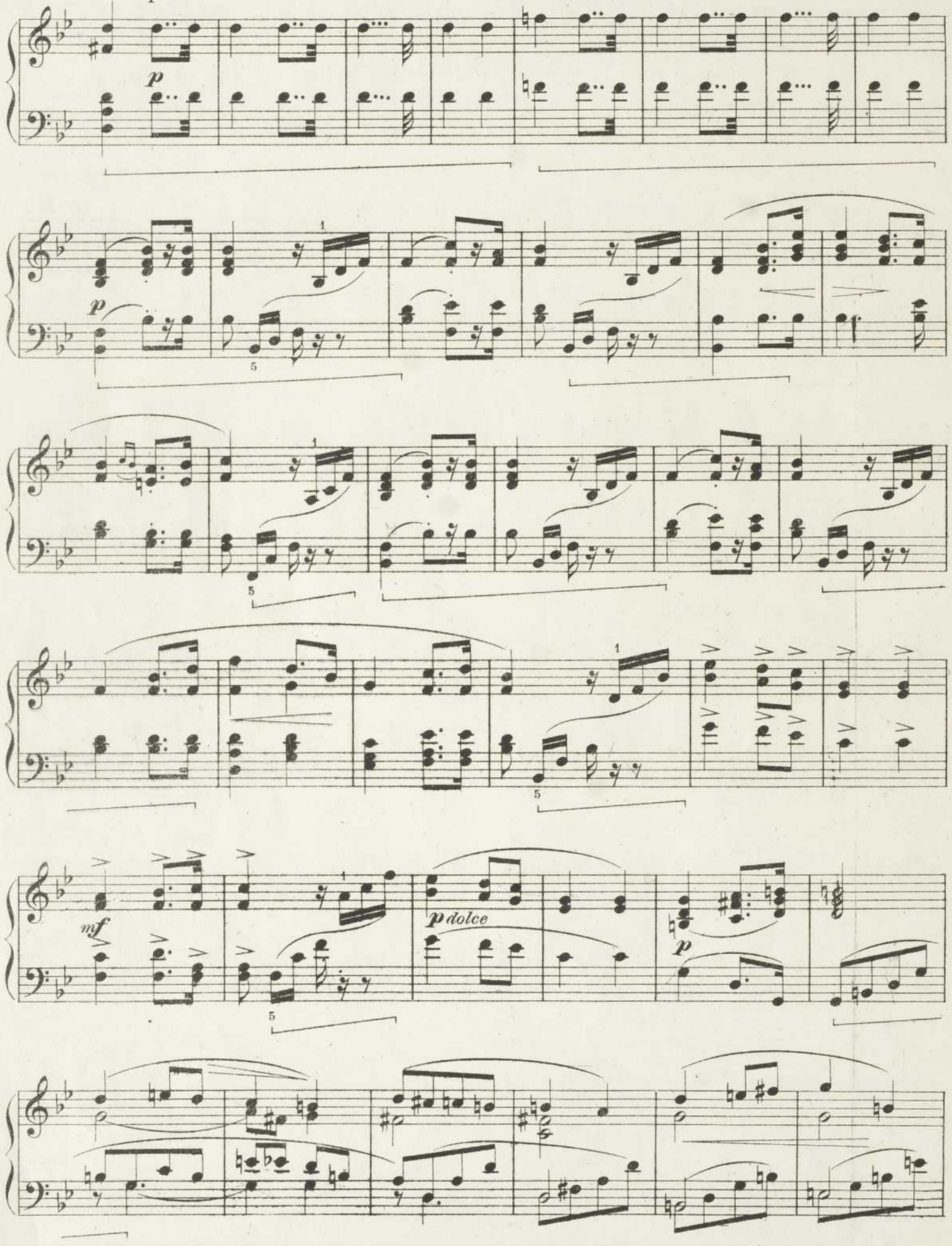
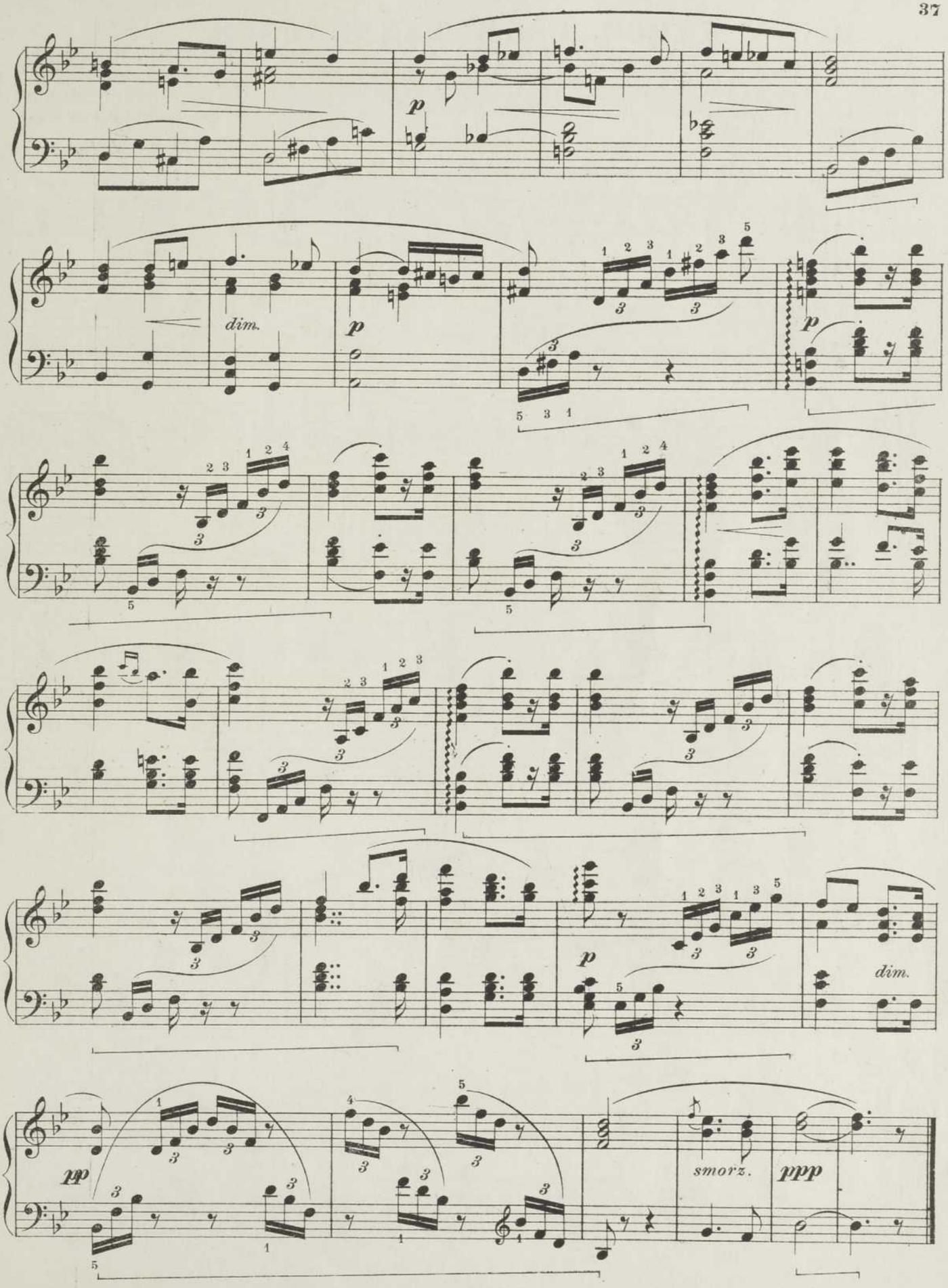


✻ For use at weddings or other purposes, this piece may be shortend by stopping at this point.

Tempo I



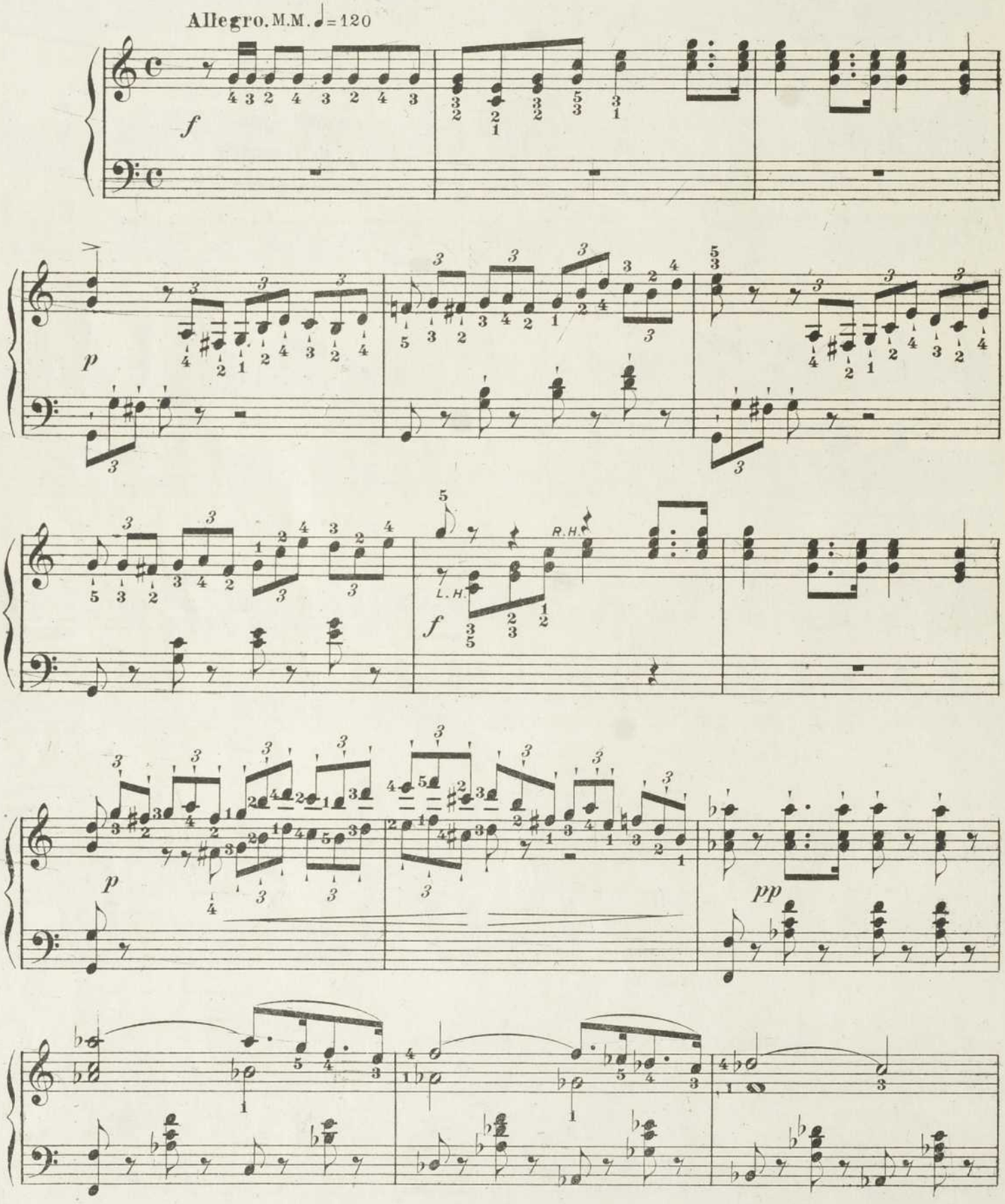

p
dim.
p
p
pp
smorz.
ppp

MARCH FROM TANNHÄUSER.

Transcribed for Piano by
F. SPINDLER.
Revised and Fingered by
ALBERT D. HUBBARD.

RICHARD WAGNER.
(Born 1813, Died 1883.)

Allegro. M.M. ♩=120



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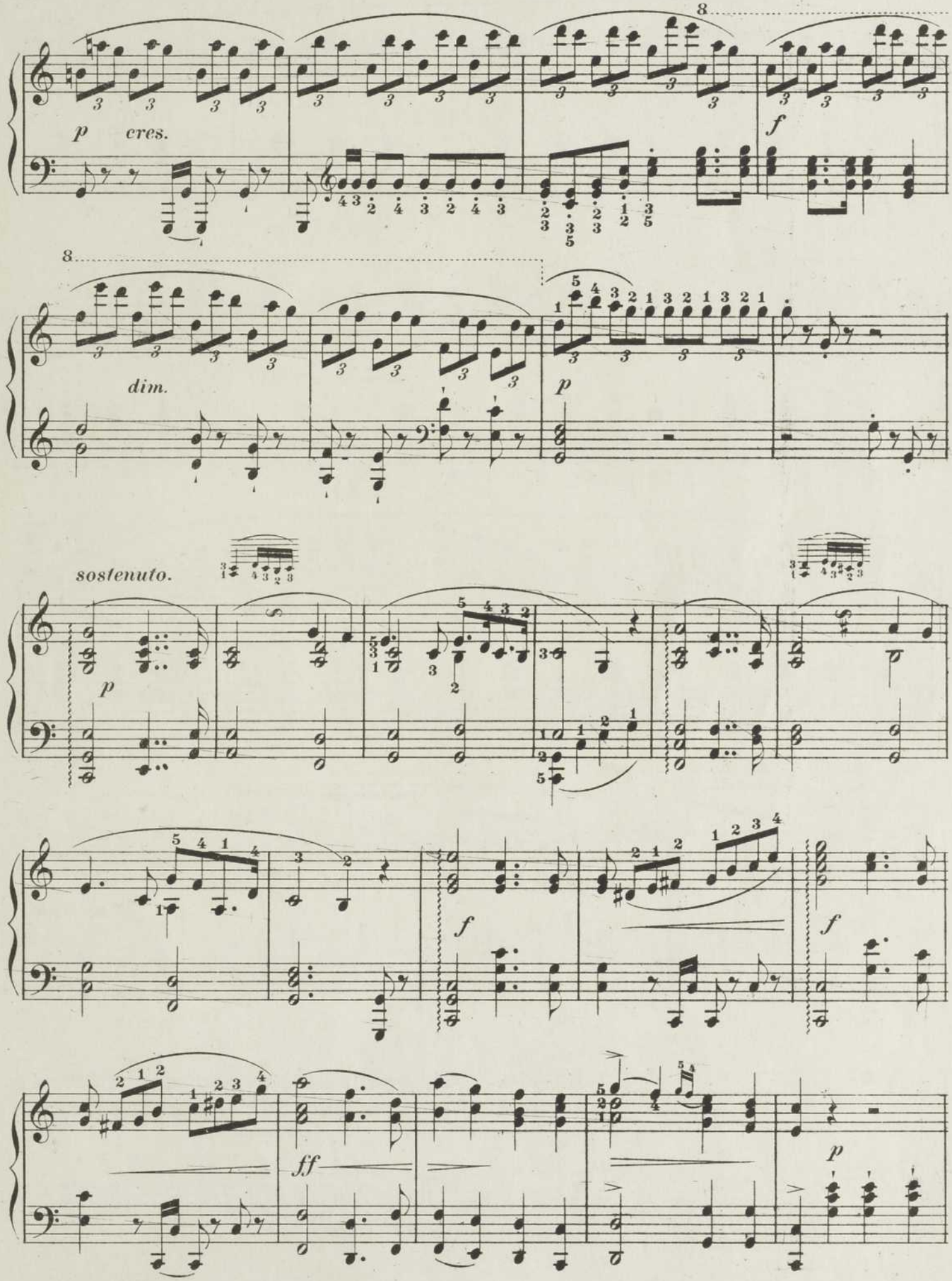
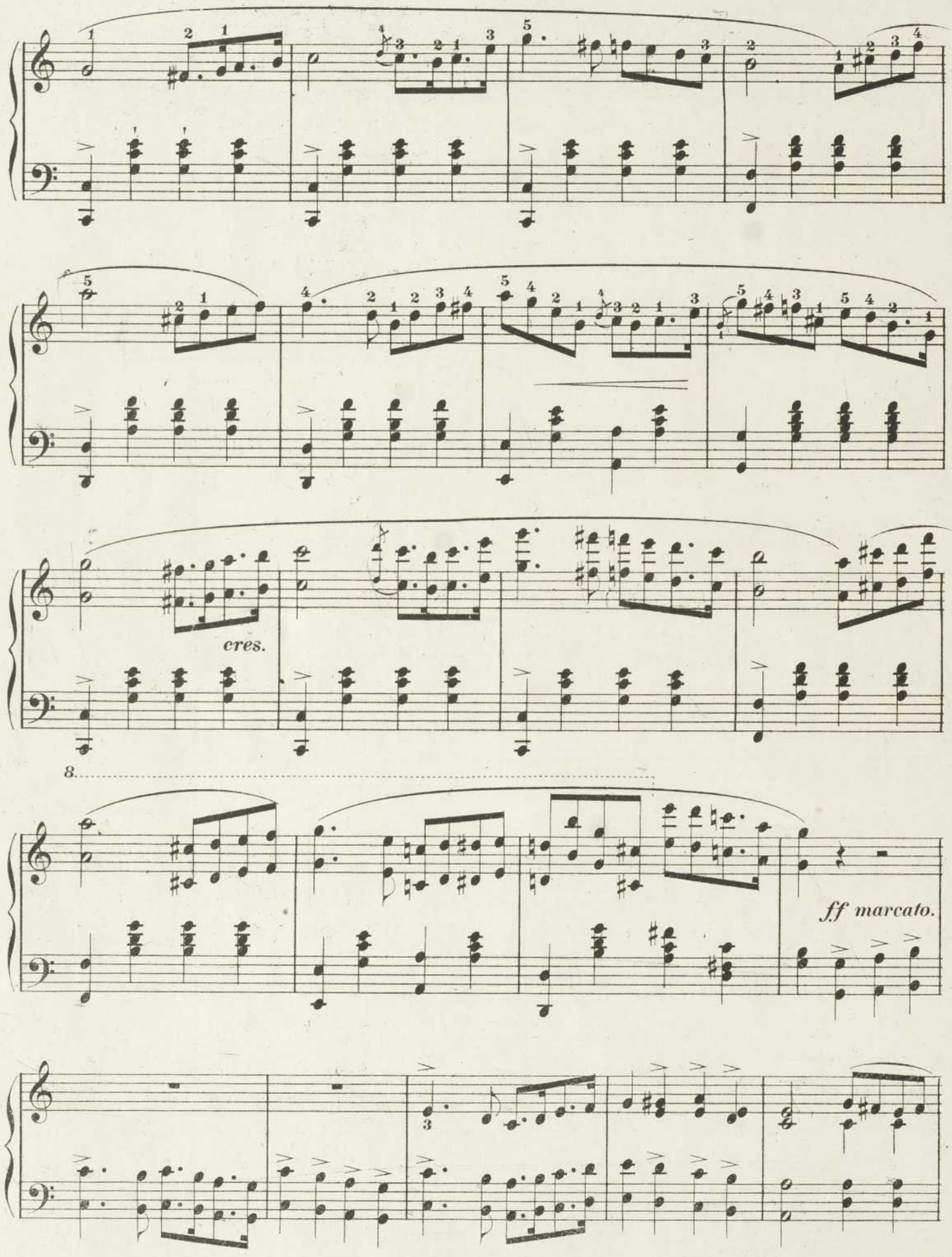
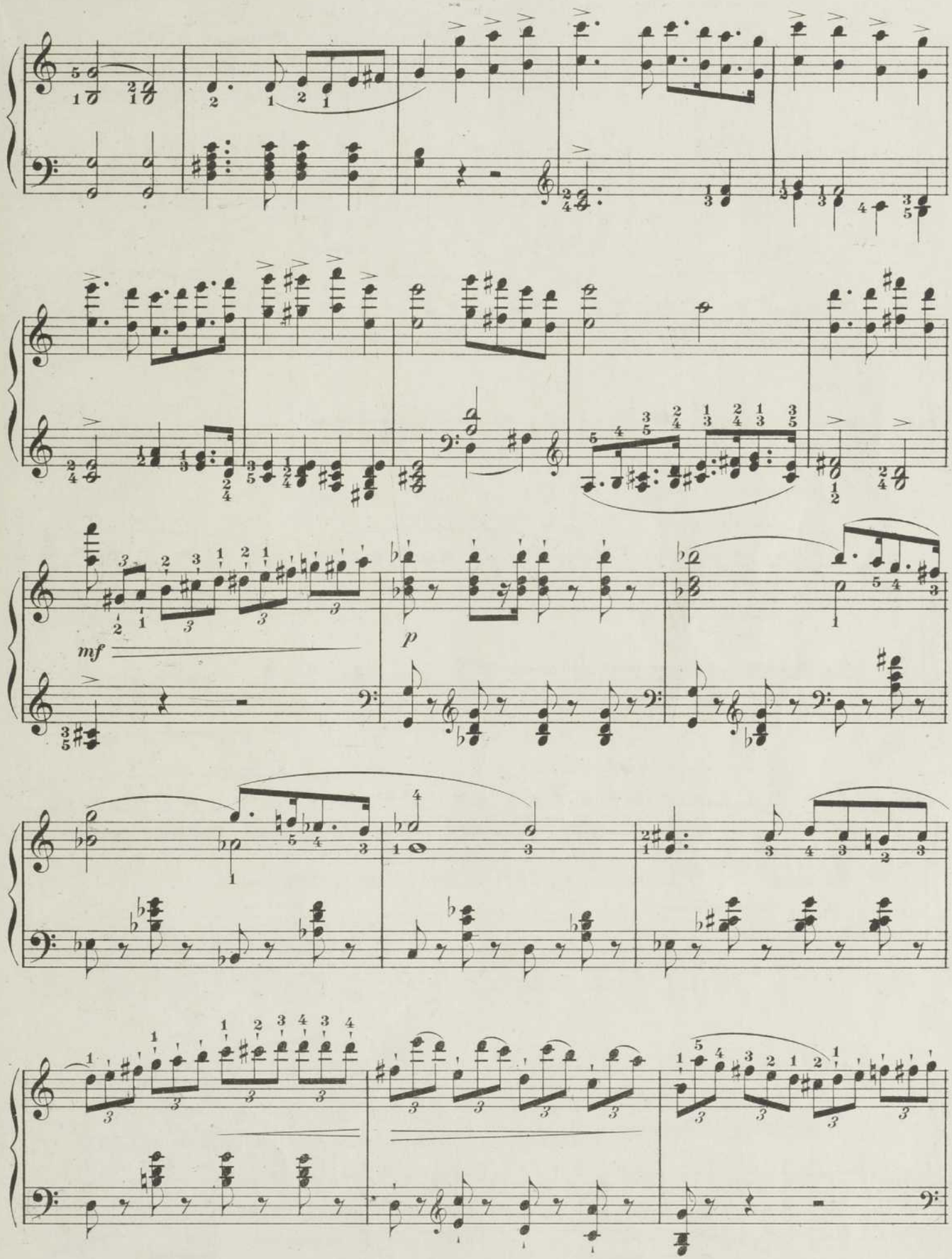
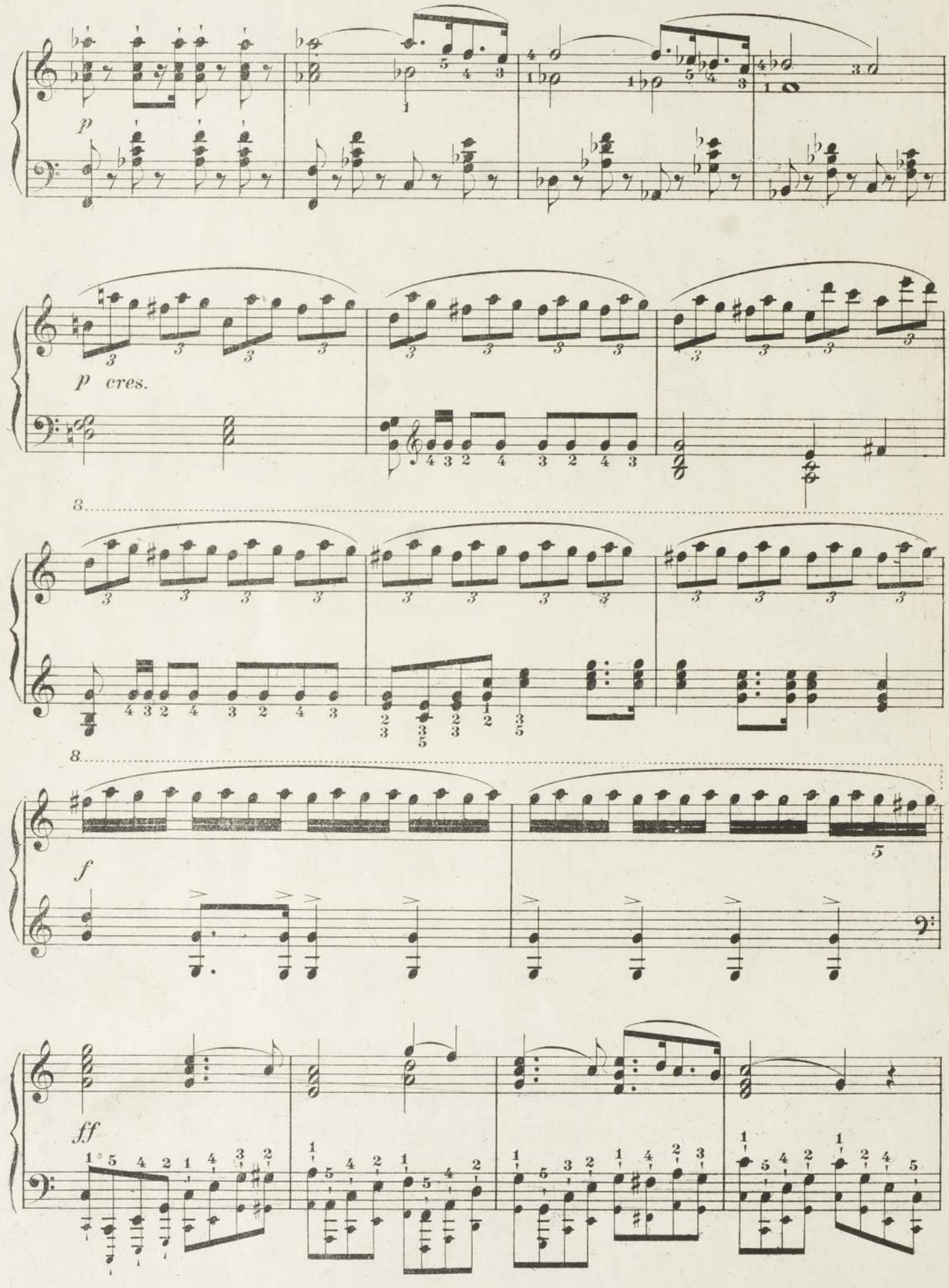
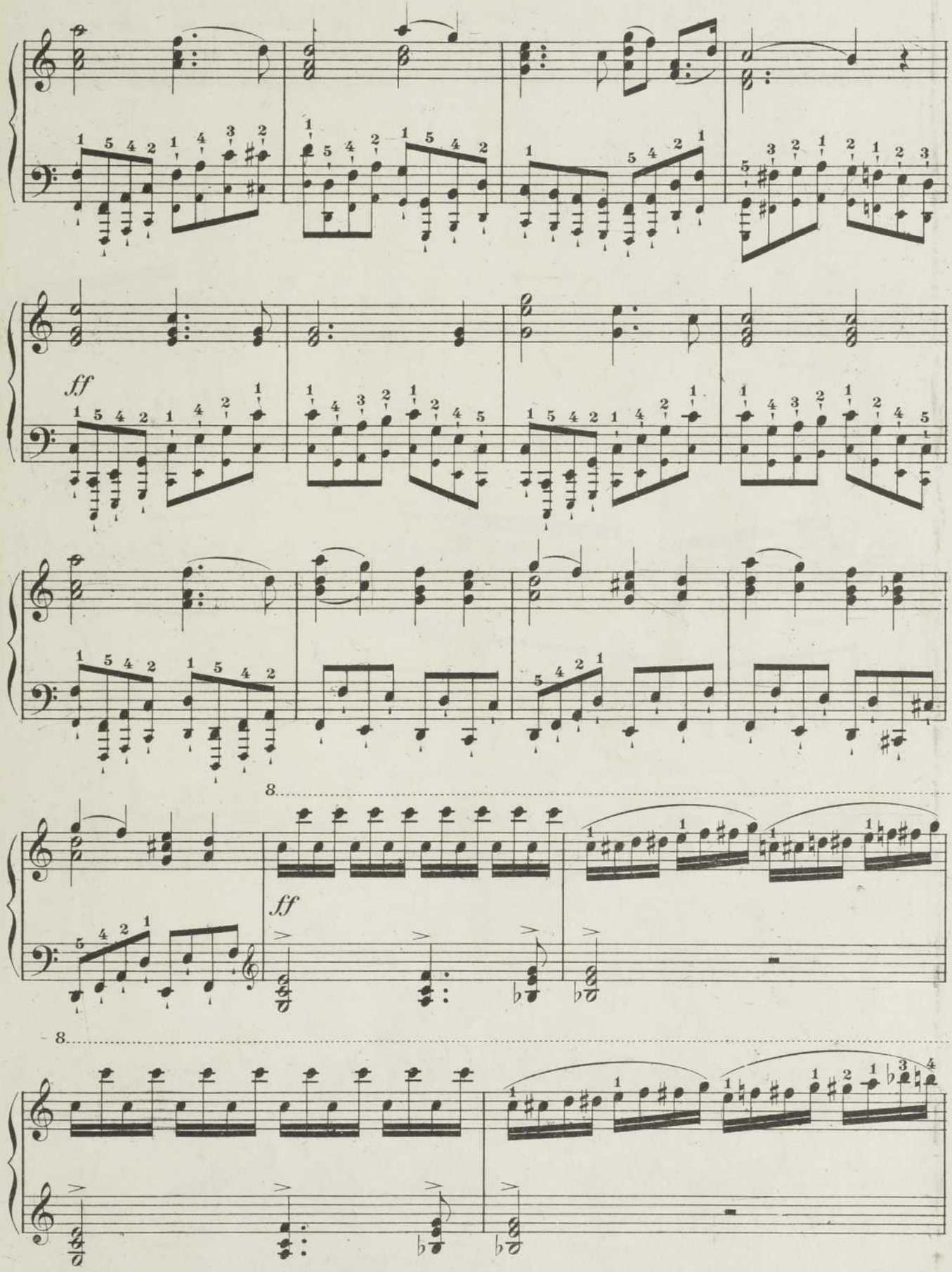
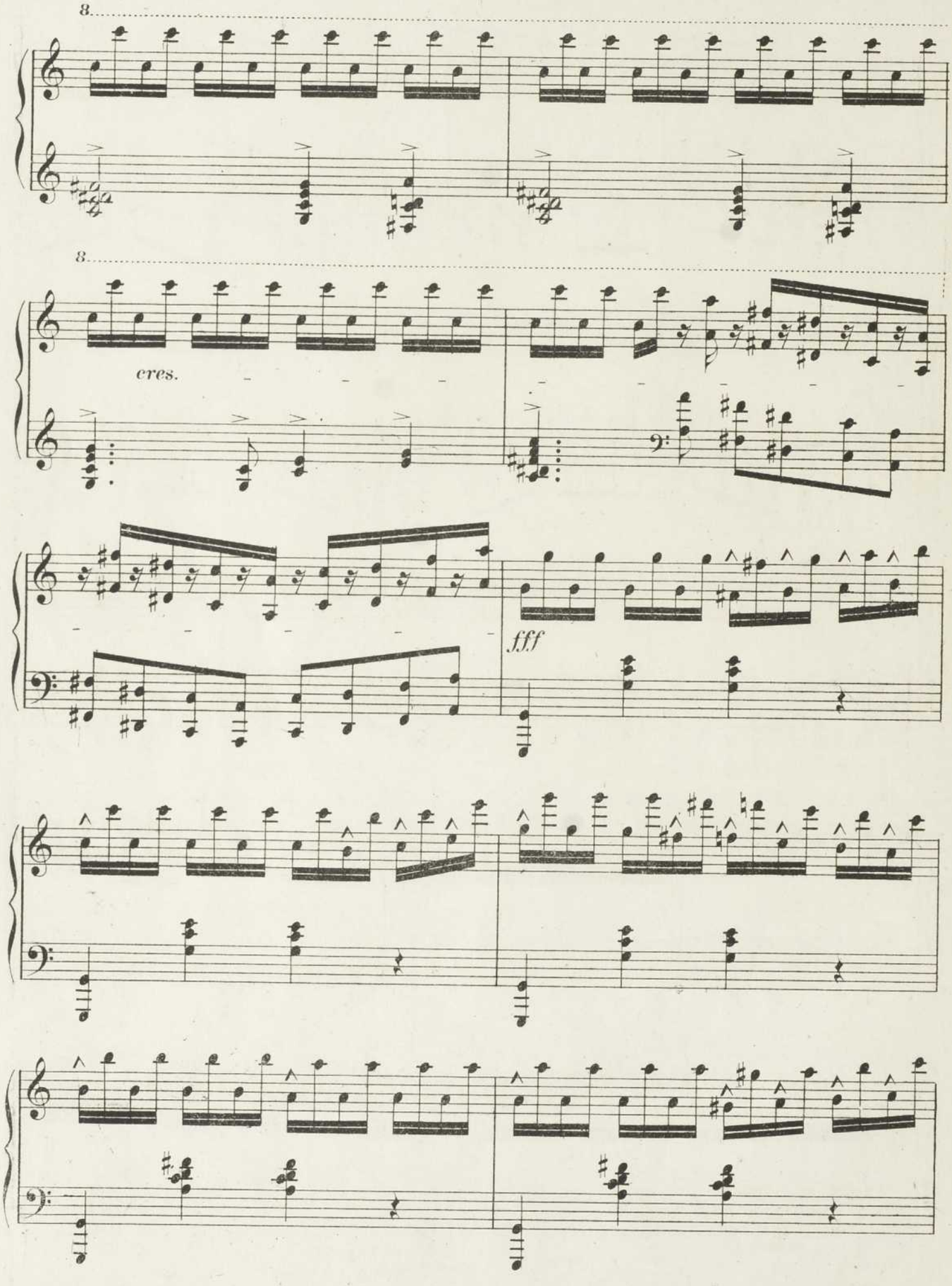

8
p cres.
f
8
dim.
p
sostenuto.
p
f
f
ff
p

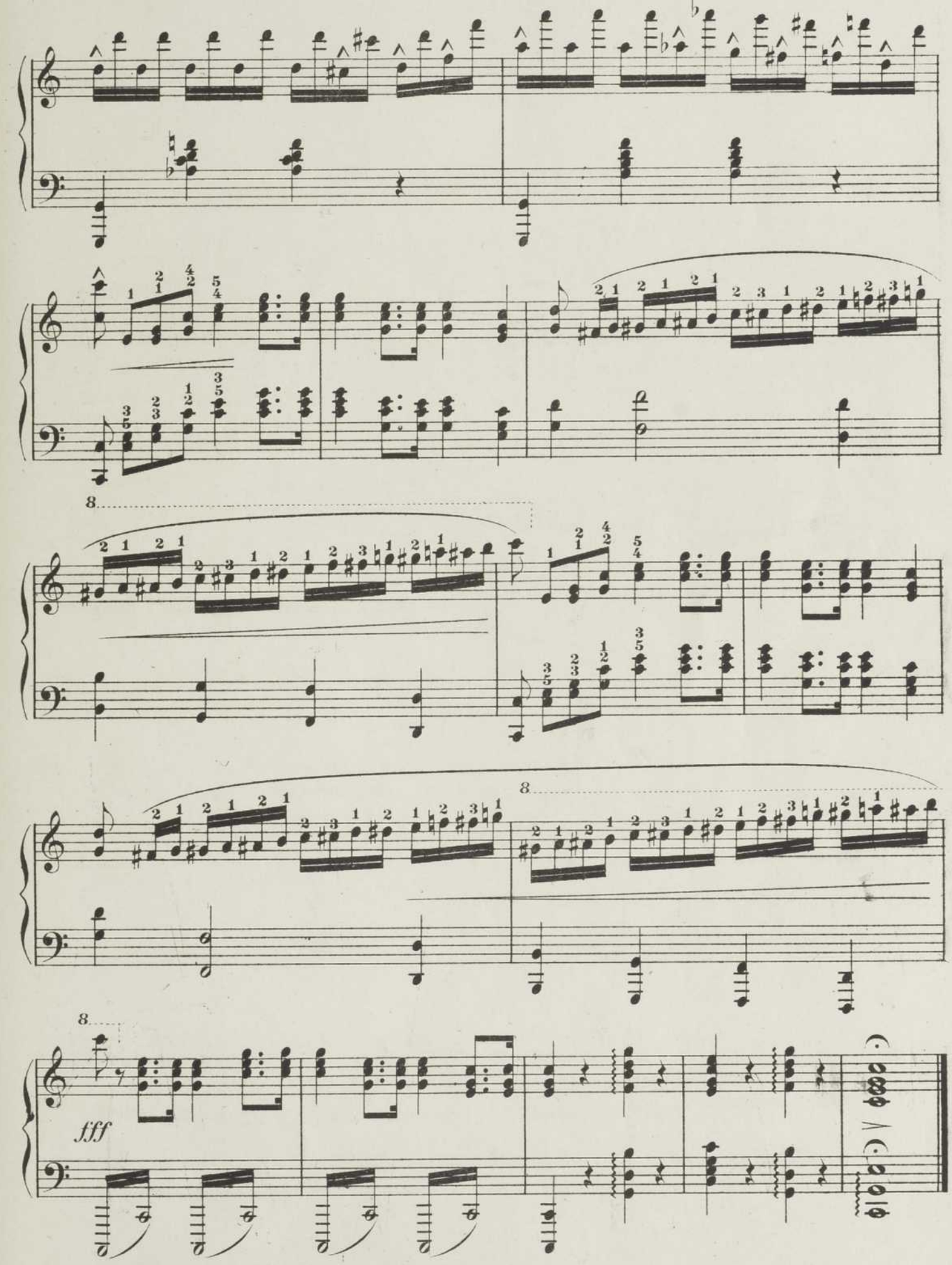

cres.
8
ff marcato.


mf
p


p
p cres.
8
8
f
ff


ff
8
ff
8


8
8
cres.
fff


8
8
8
fff

HABAÑERA

from

"CARMEN"

G. BIZET.

TRANSCRIPTION
for Piano by
GUSTAV LANGE.

Intro.

Allegretto. M.M. ♩ = 104

f deciso

cresc

rit *poco*

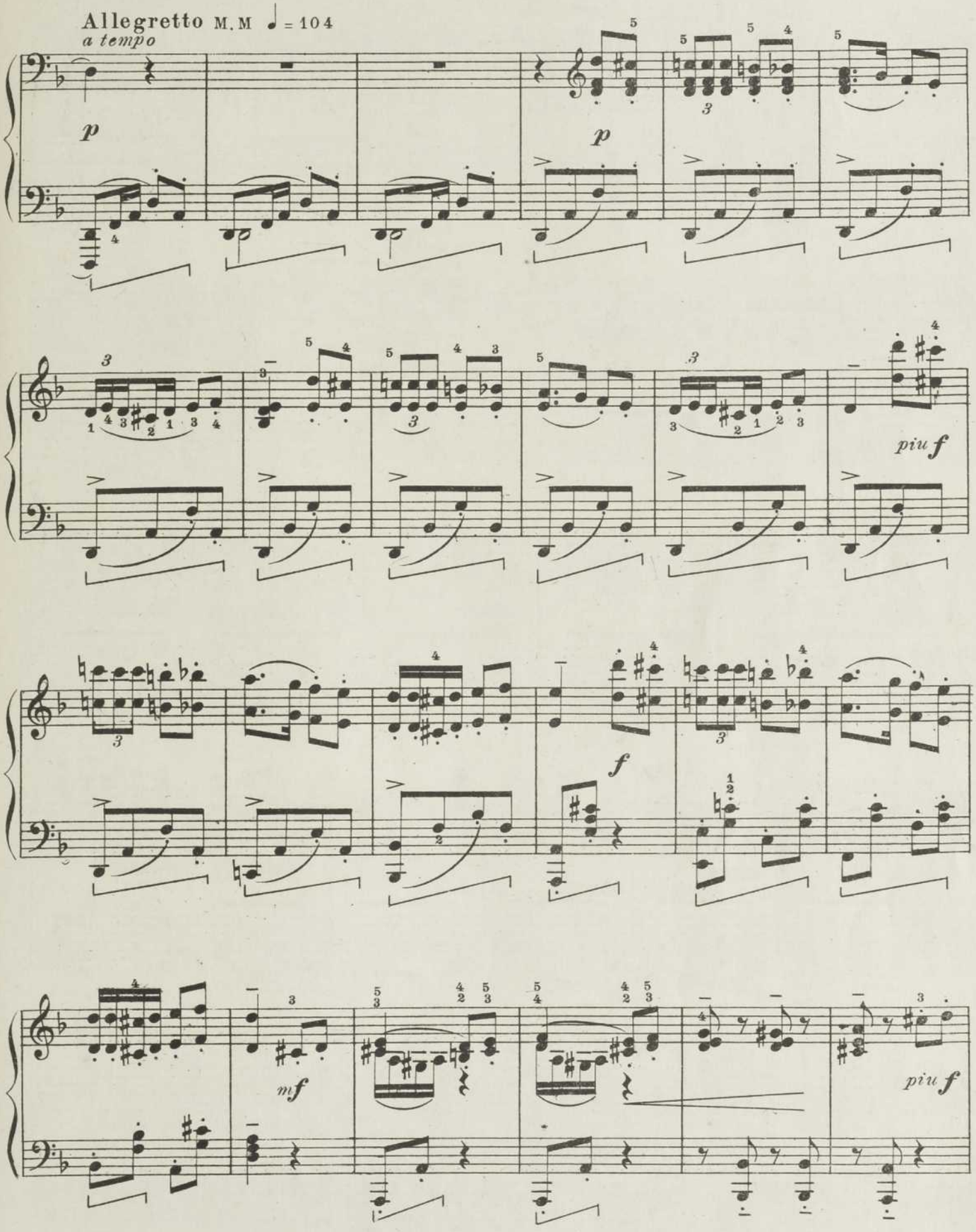
a tempo

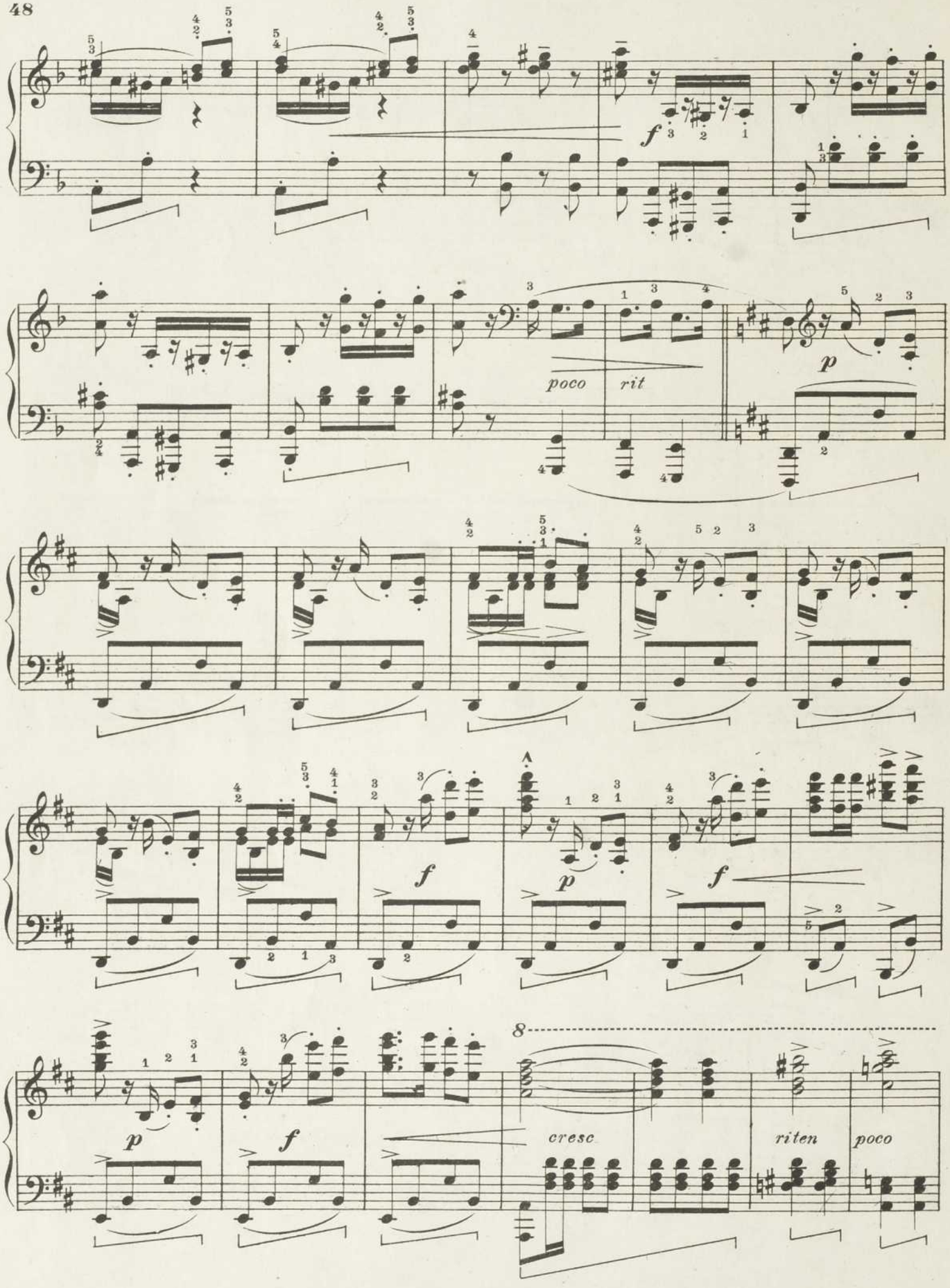
mf

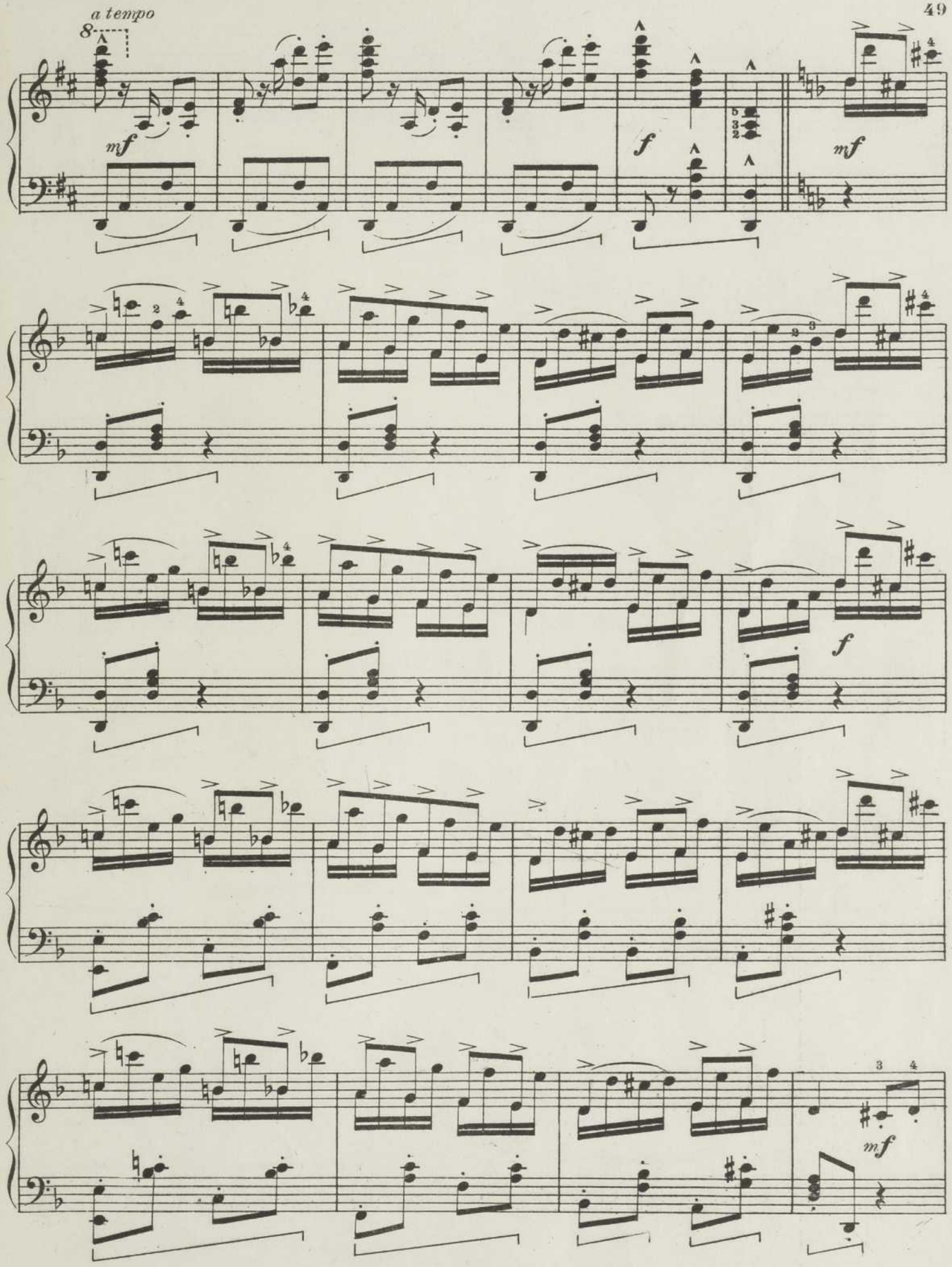
piu f

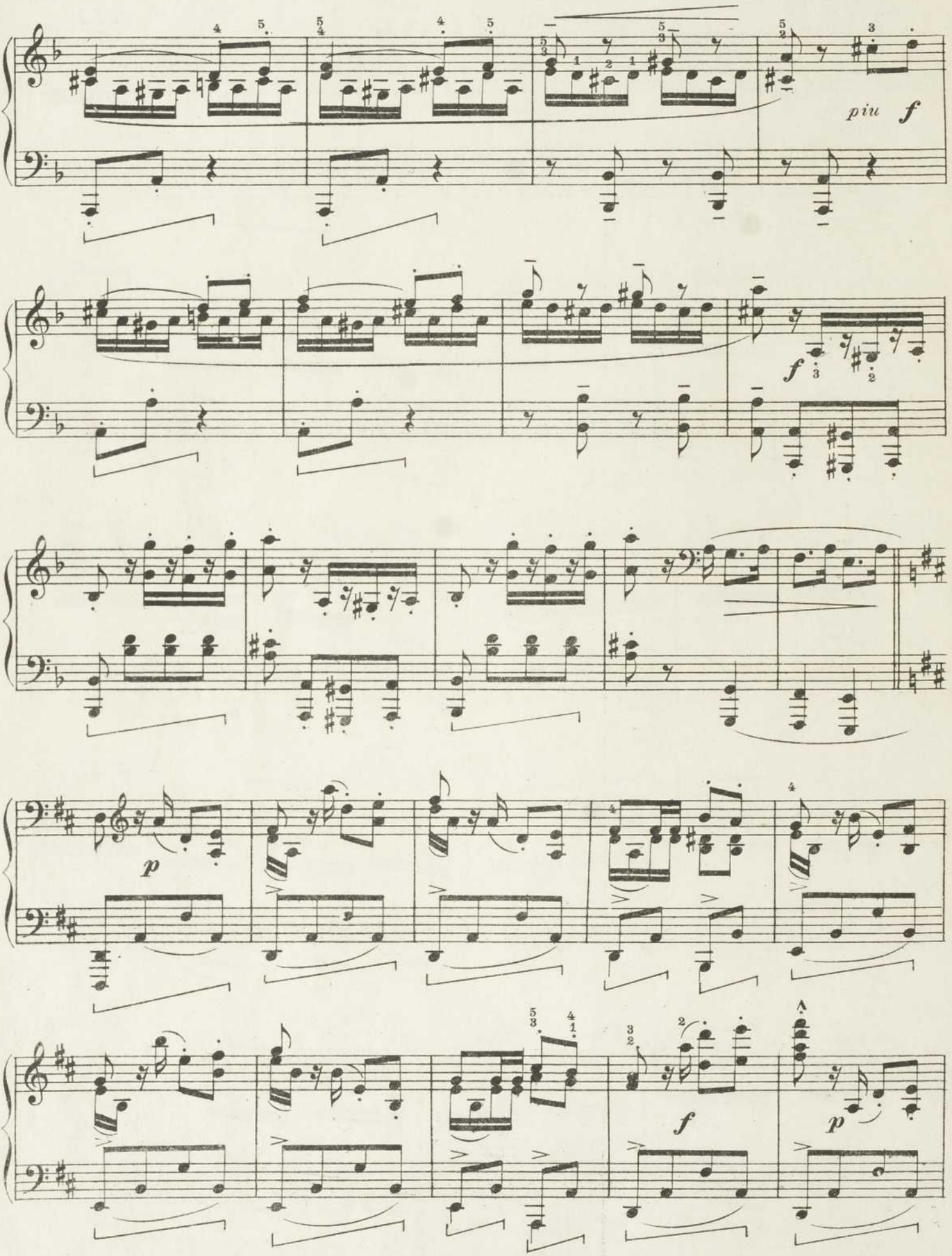
f

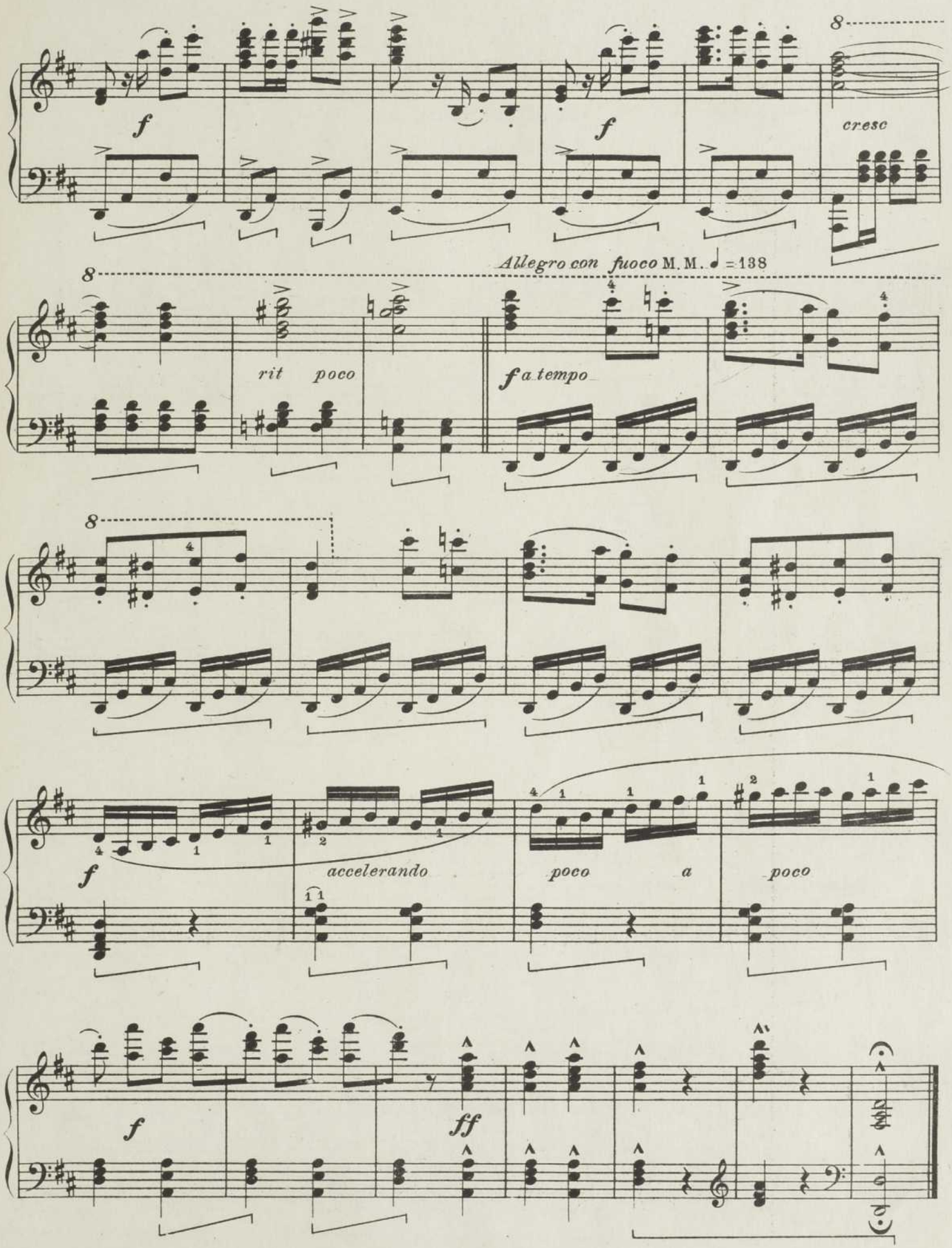
poco *riten*


Allegretto M.M ♩ = 104
a tempo
p
p
piu f
f
mf
piu f


f
poco
rit
p
f
p
f
p
f
8
cresc
riten
poco


a tempo
8
mf
f
mf
f
mf


piu f
f
p
f
p

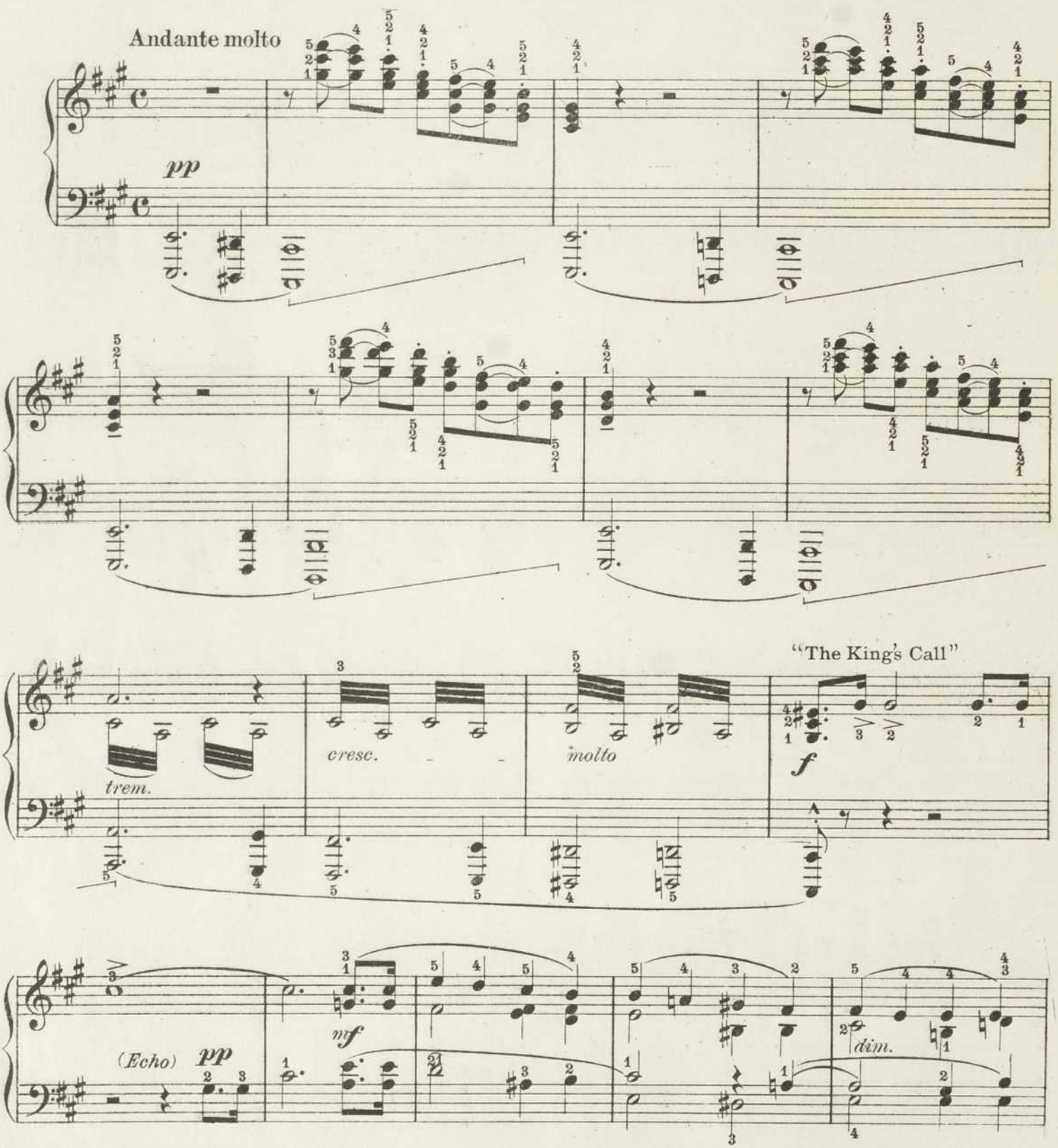

f
f
8
cresc
Allegro con fuoco M. M. ♩ = 138
8
rit poco
f a tempo
8
f
accelerando
poco a poco
f
ff

SWAN SONG

from "Lohengrin"

R. WAGNER

Arr. by D. KRUG



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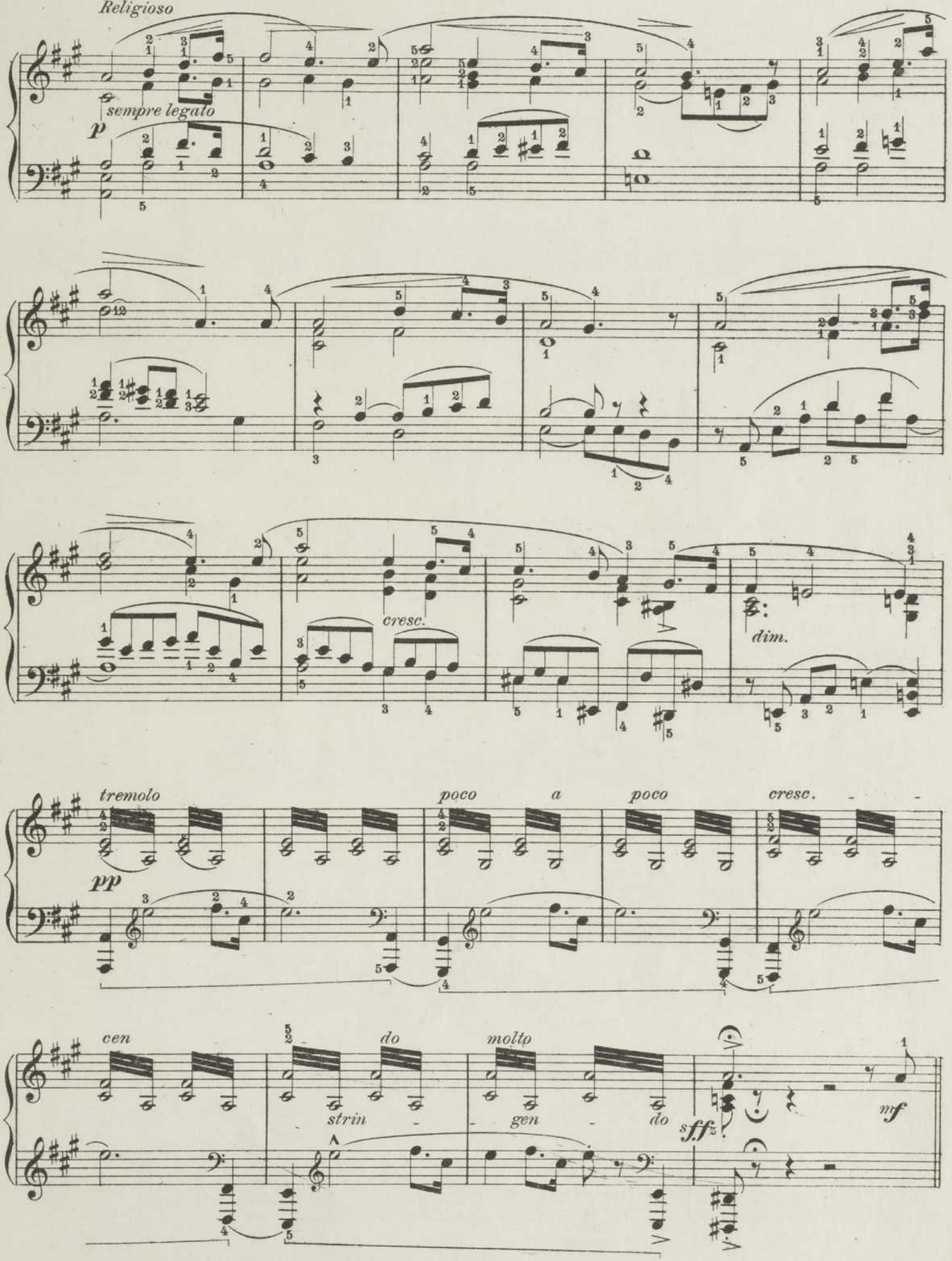
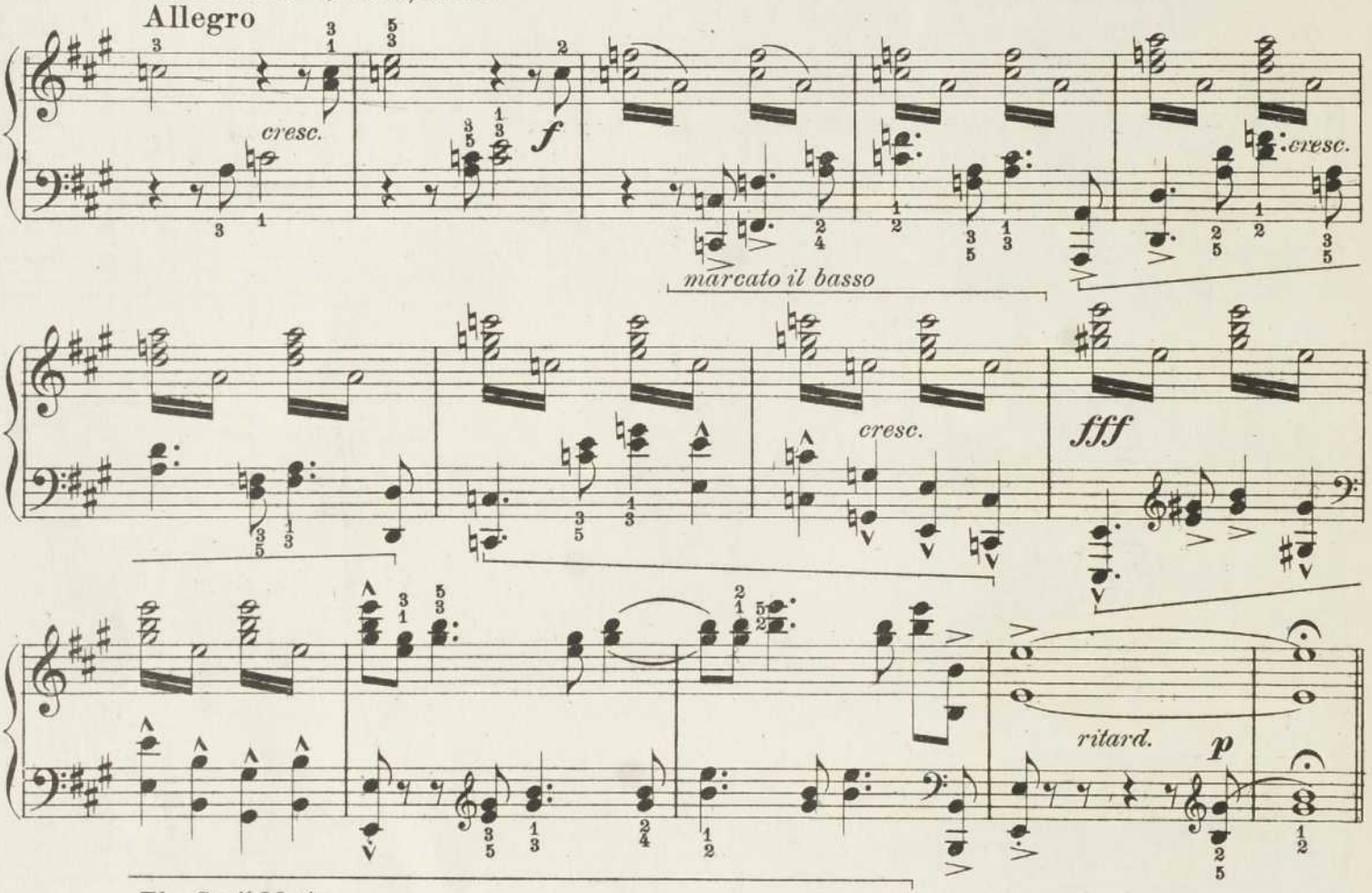
Entering the Cathedral

Religioso



Chorus: A swan, a swan, a swan!

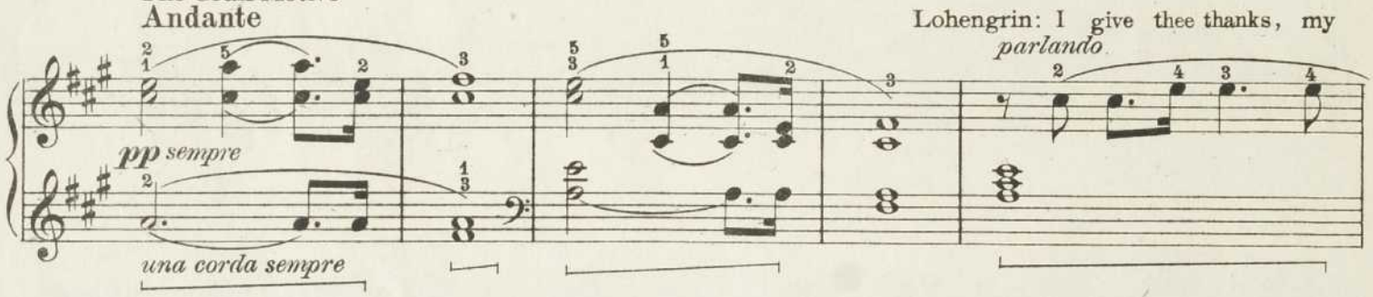
Allegro



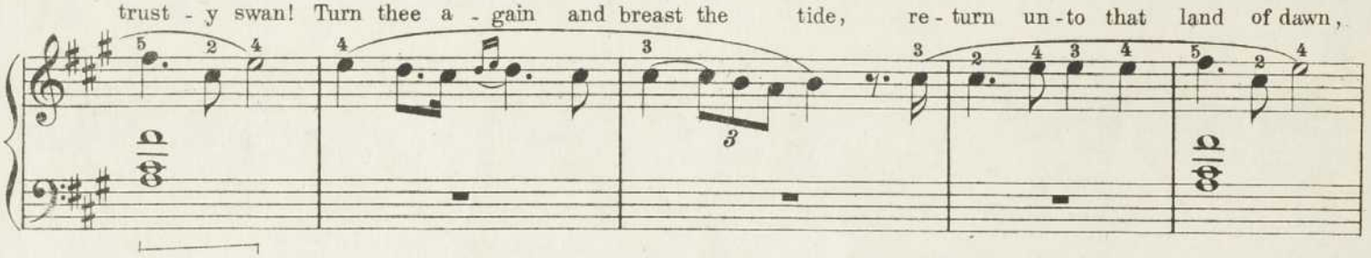
The Grail Motive

Andante

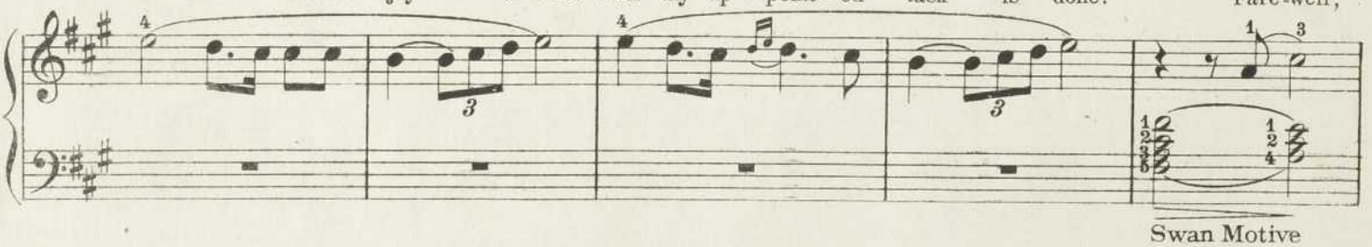
Lohengrin: I give thee thanks, my



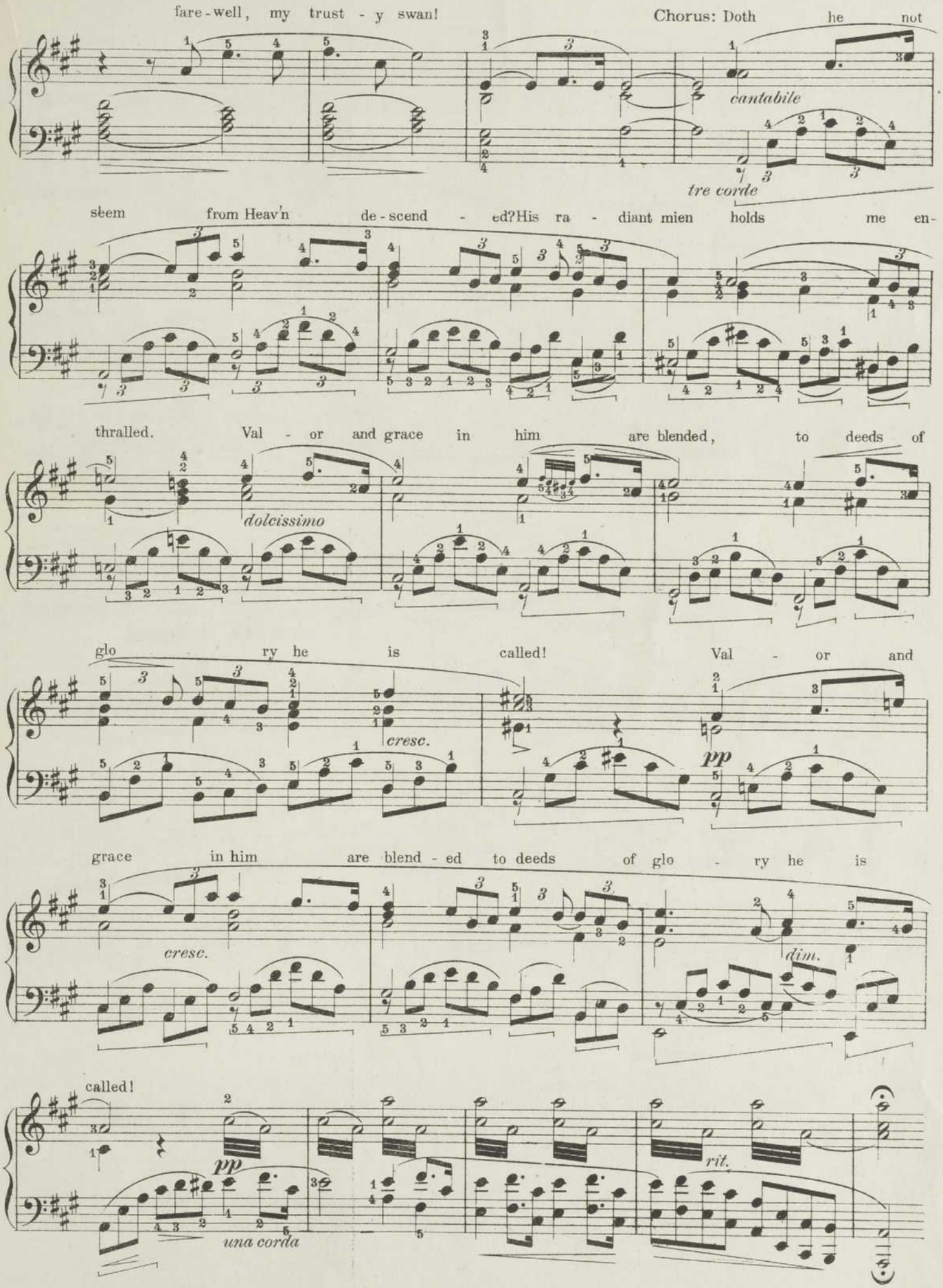
trust - y swan! Turn thee a - gain and breast the tide, re - turn un - to that land of dawn,



where late we did in joy a - bide! Well thy ap - point - ed task is done! Fare - well,



Swan Motive


fare-well, my trust - y swan!
Chorus: Doth he not
cantabile
tre corde
seem from Heav'n de-scend - ed? His ra - diant mien holds me en-
thralled. Val - or and grace in him are blended, to deeds of
dolcissimo
glo - ry he is called! Val - or and
cresc.
pp
grace in him are blend - ed to deeds of glo - ry he is
cresc.
dim.
called!
pp
una corda
rit.

p *a tempo*

tre corde

dolce

cresc.

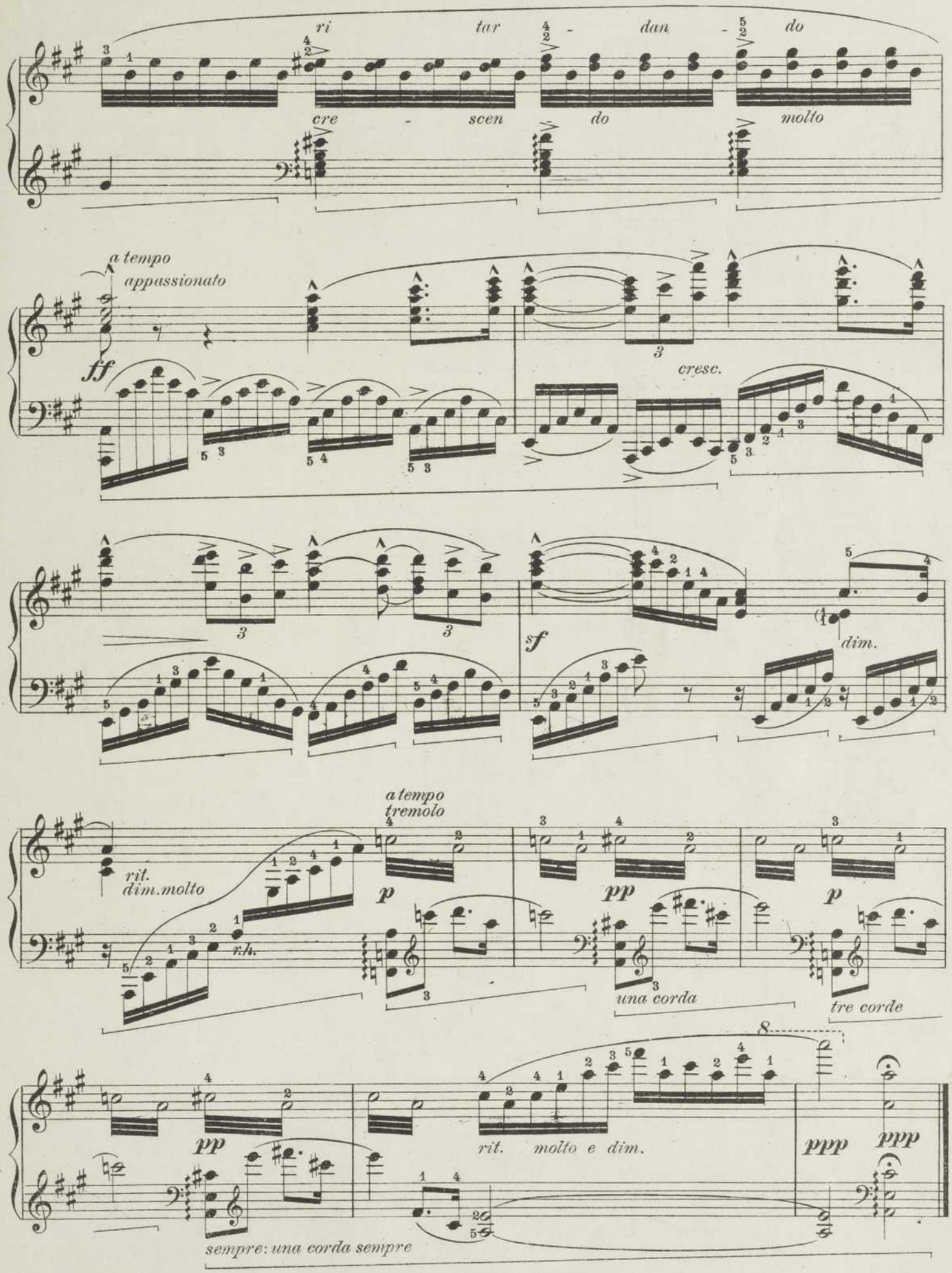
l.h.

f *r.h.*

l.h.

tremolo

pp


ri tar - dan - do
cre - scen do molto
a tempo
appassionato
ff
cresc.
sf
dim.
a tempo
tremolo
rit.
dim. molto
p
r.h.
pp
una corda
p
tre corde
pp
rit. molto e dim.
ppp
ppp
sempre: una corda sempre

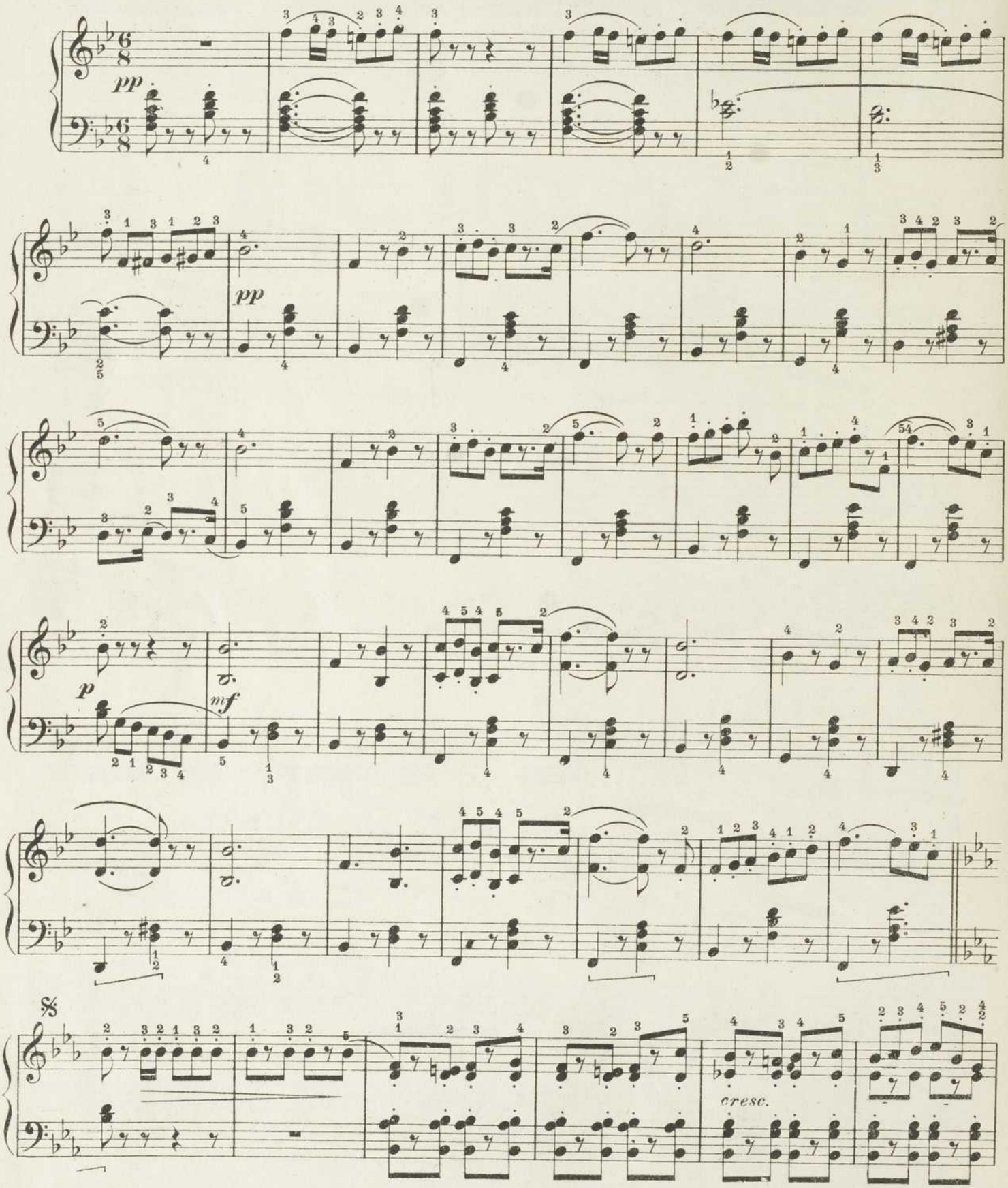
MARCH AND SOLDIERS' CHORUS

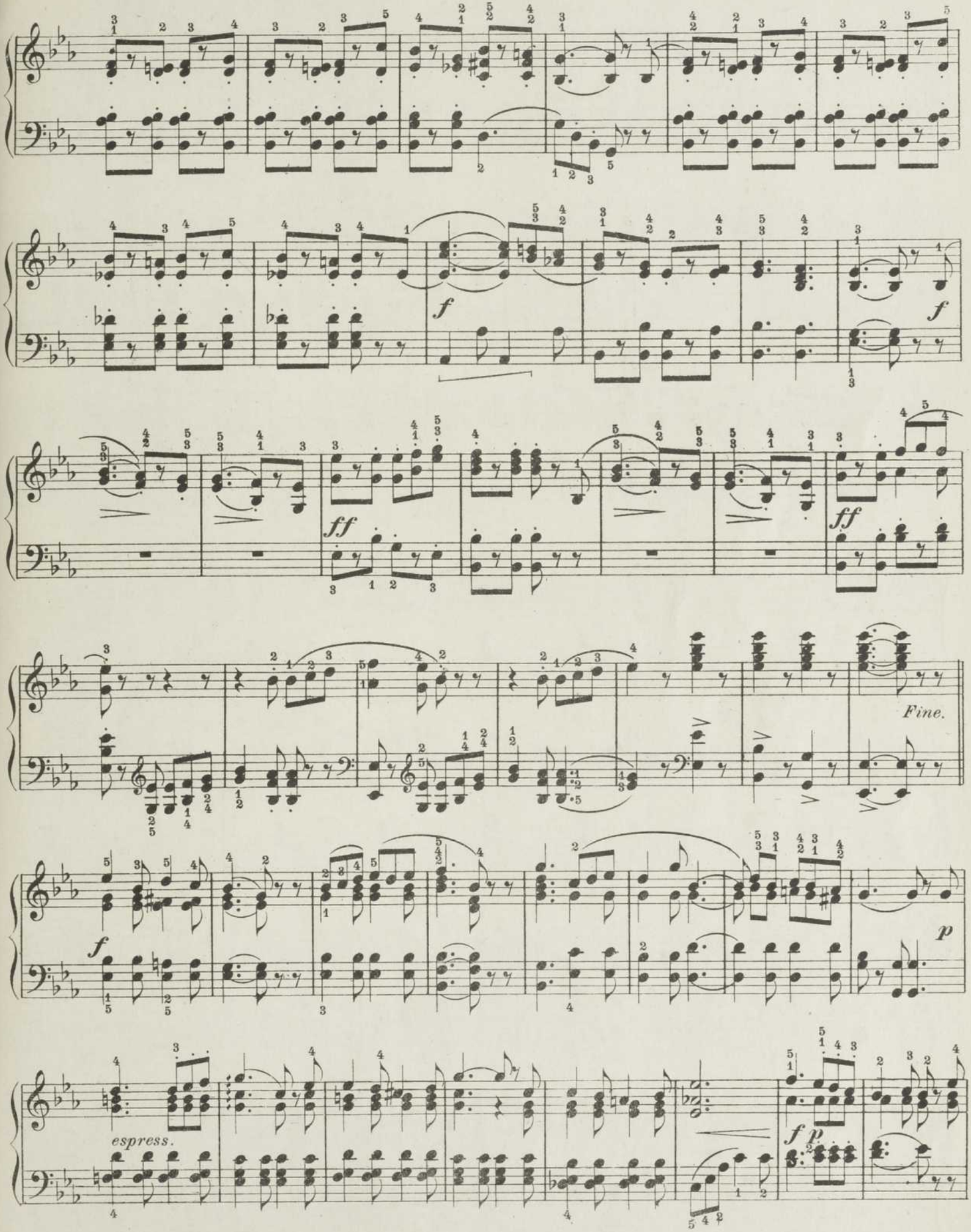
from "FAUST"

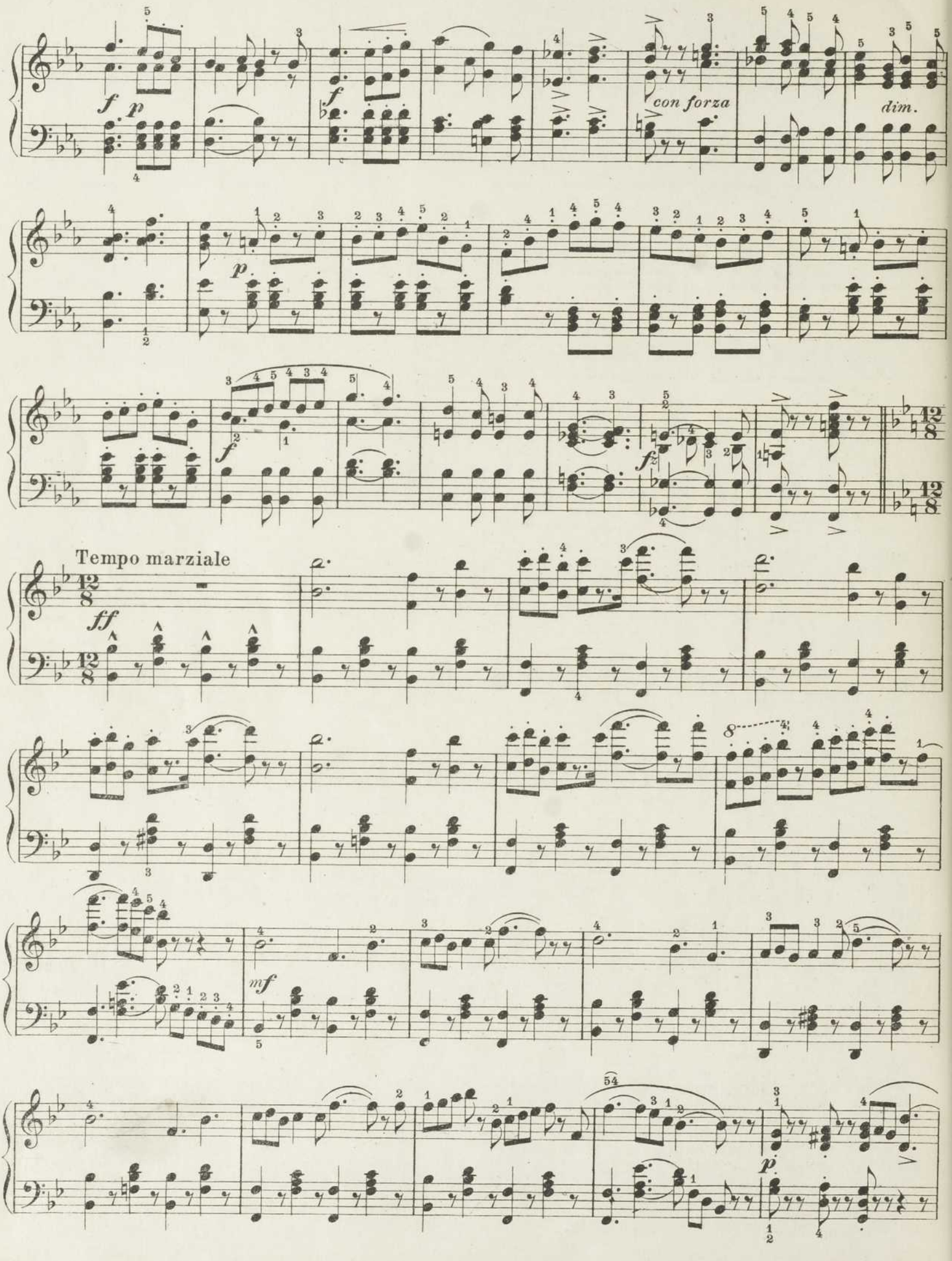
Edited and fingered by S.L.Herrmann

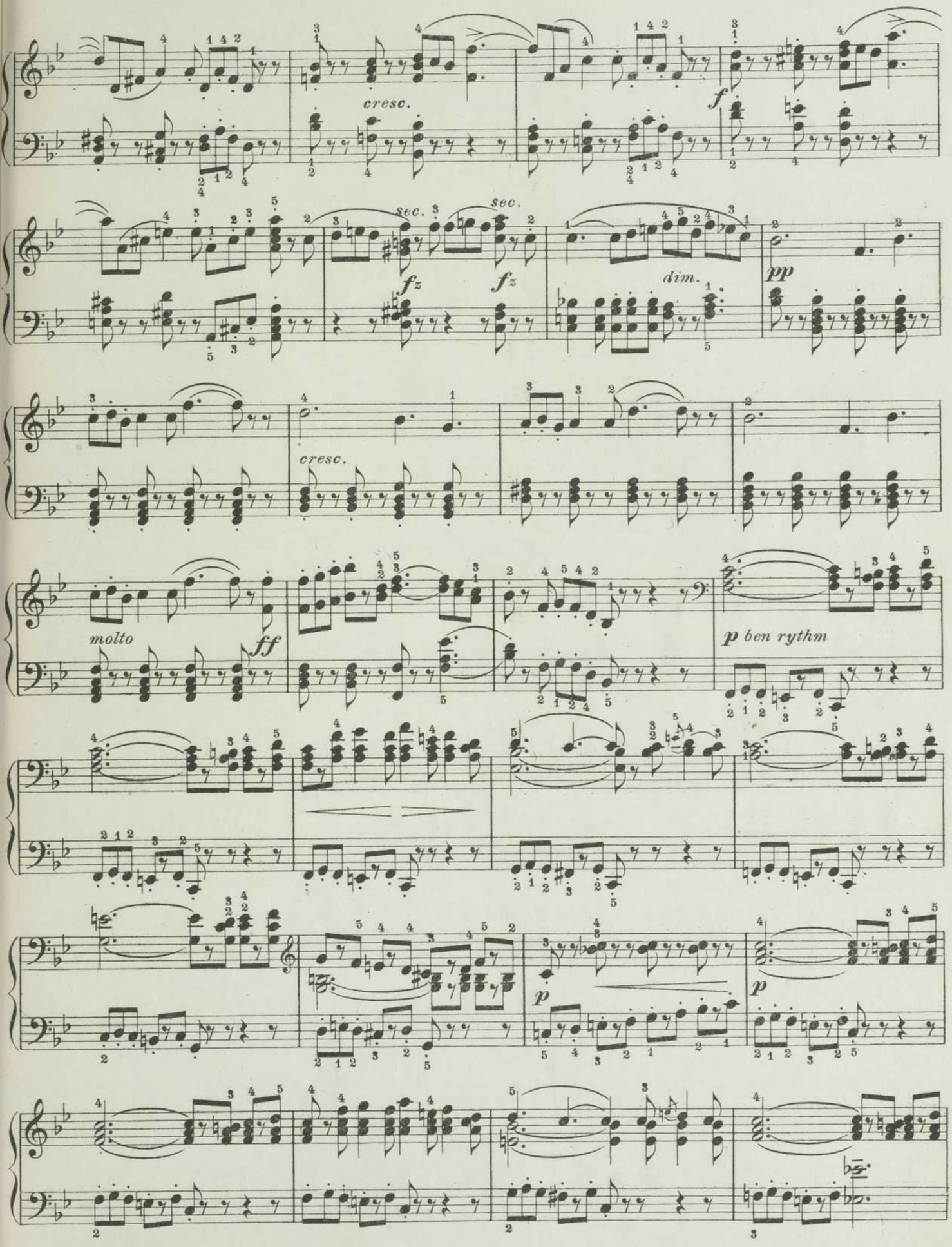
CH. GOUNOD

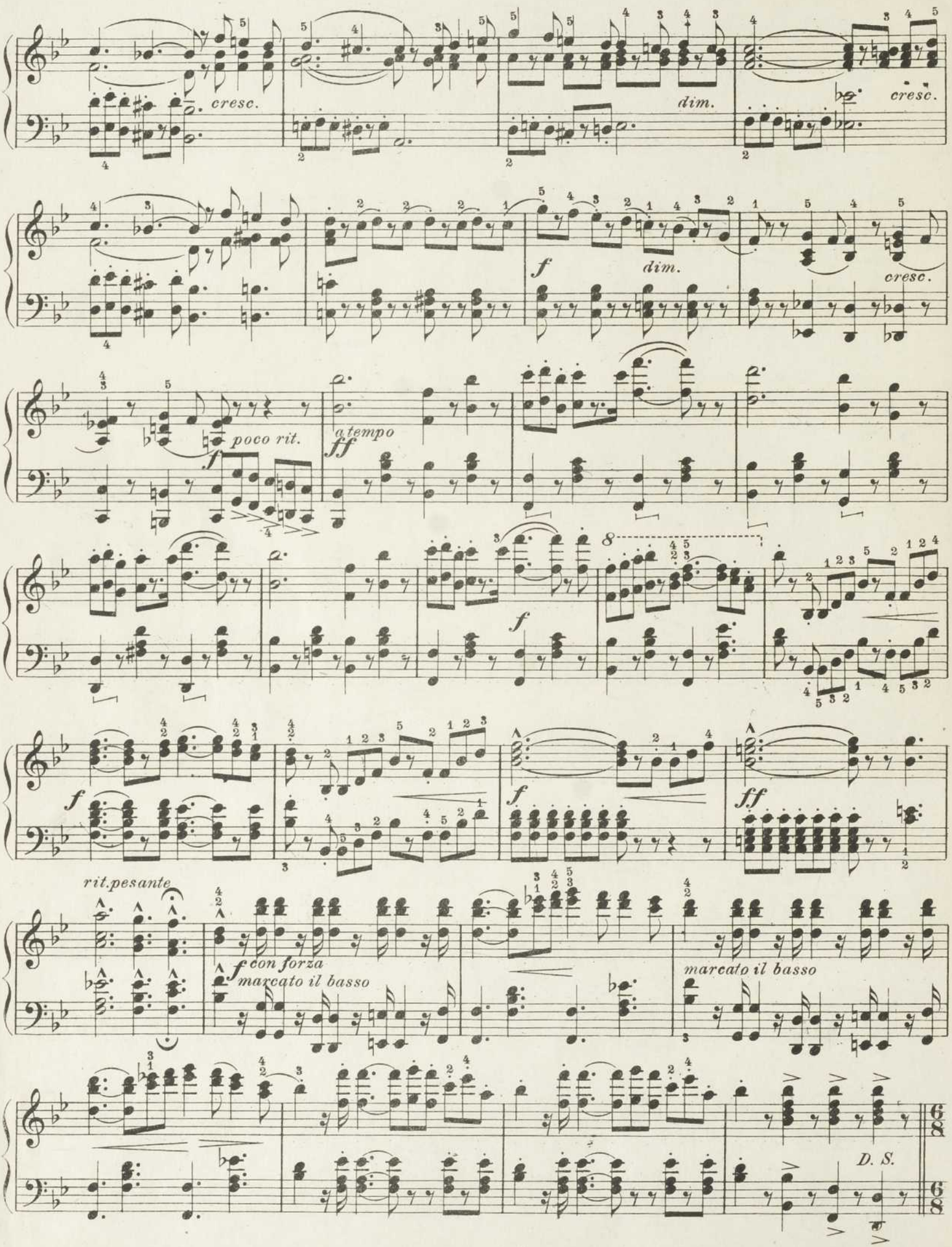
Tempo di Marcia M.M. ♩.=108




f
f
ff
ff
Fine.
f
p
espress.
f
p


f
p
f
con forza
dim.
p
f
f
Tempo marziale
ff
8
mf
p

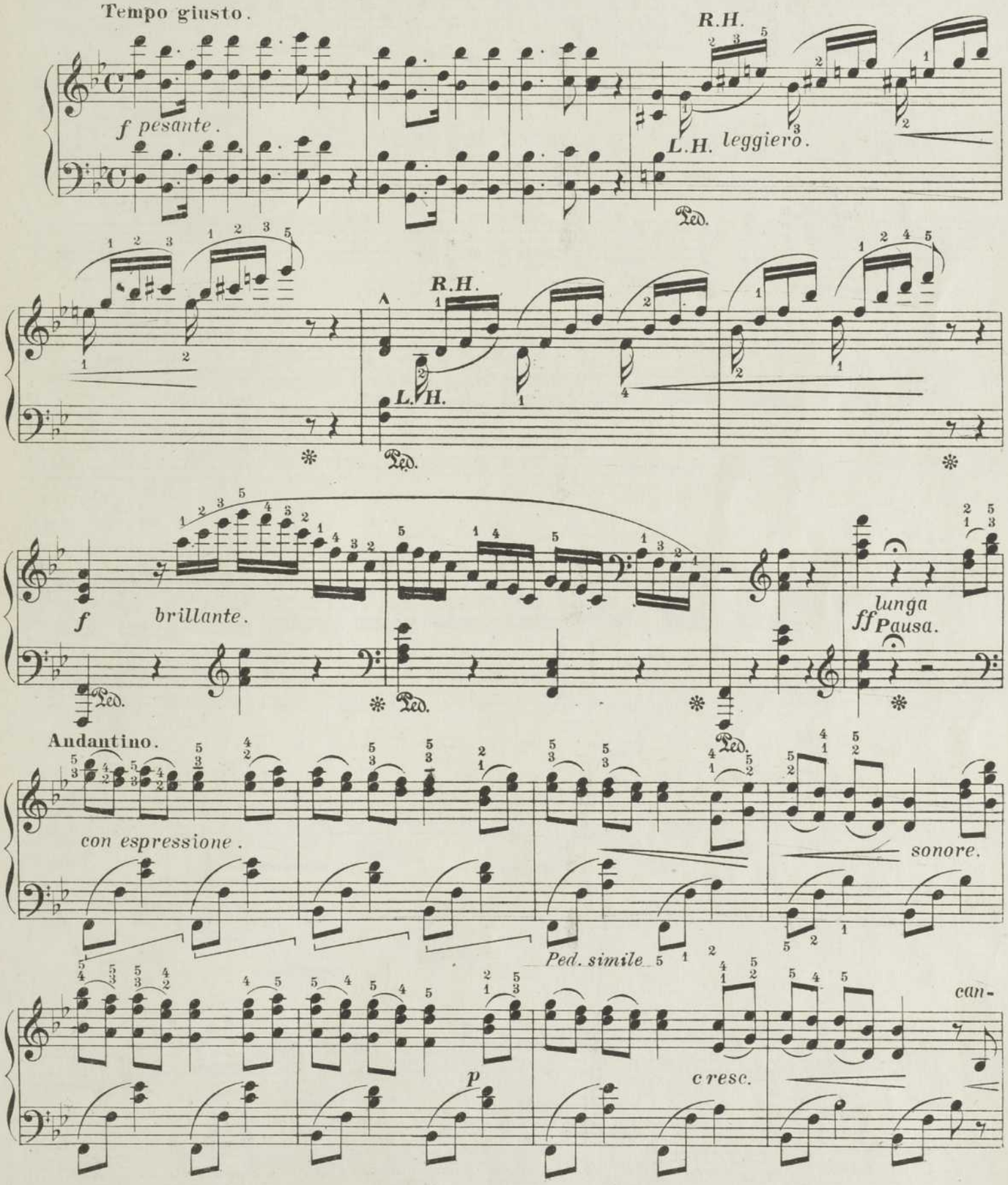

cresc.
f
sec.
sec.
fz
fz
dim.
pp
cresc.
molto
ff
p ben rythm
p
p

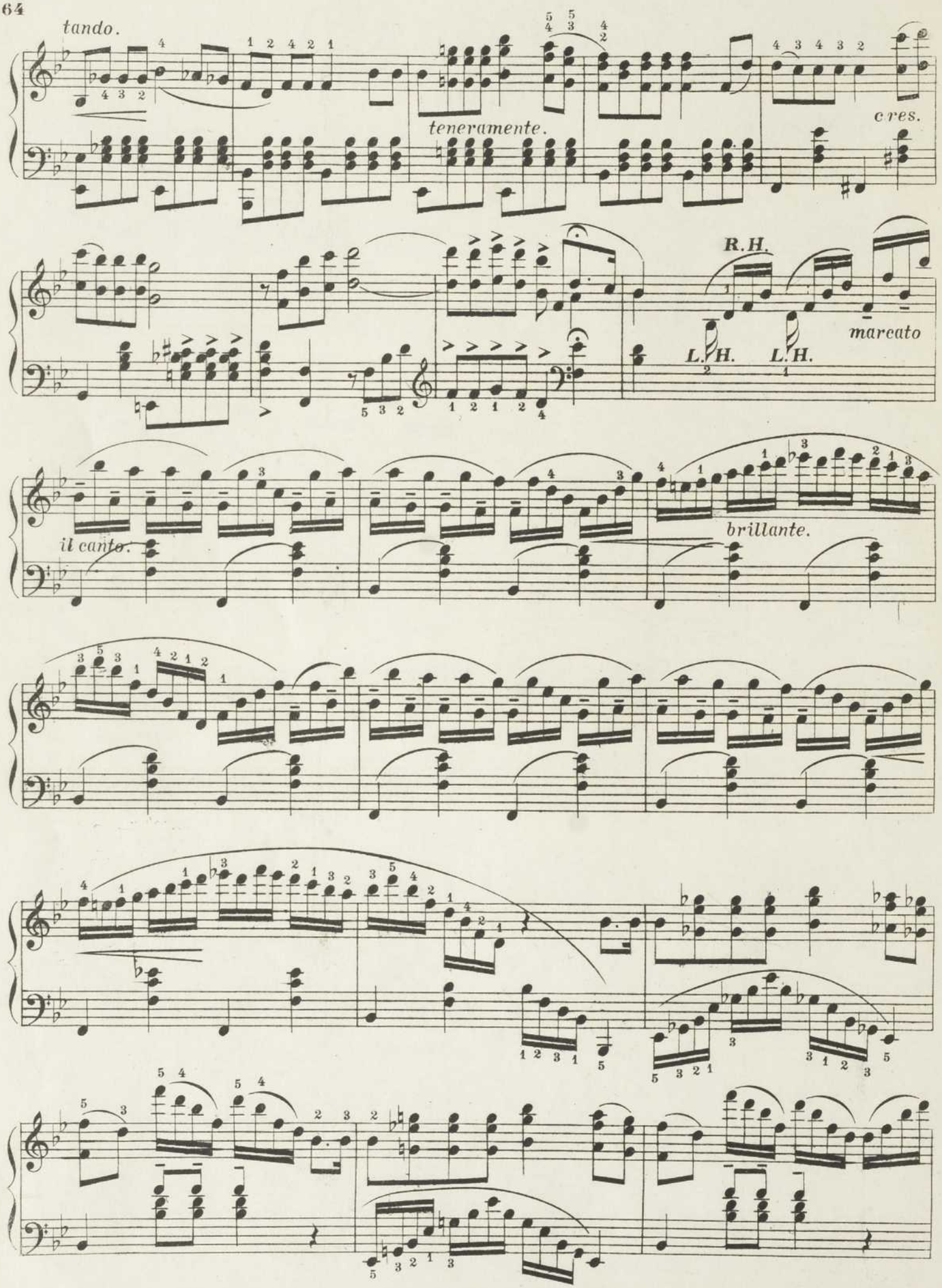

cresc.
dim.
cresc.
f
dim.
cresc.
poco rit.
f
a tempo
ff
f
f
f
ff
rit. pesante
f con forza
marcato il basso
marcato il basso
D. S.

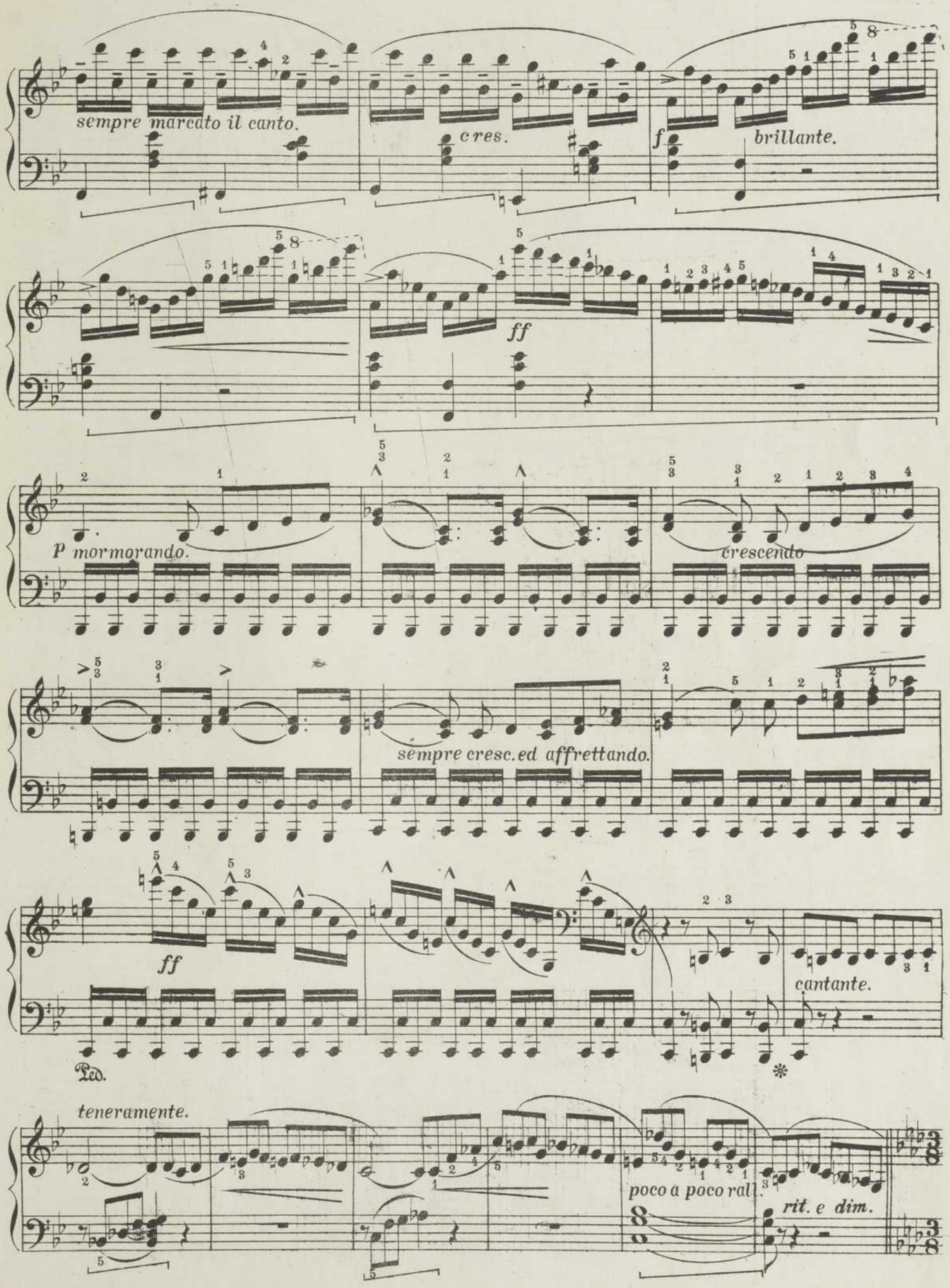
LA TRAVIATA.

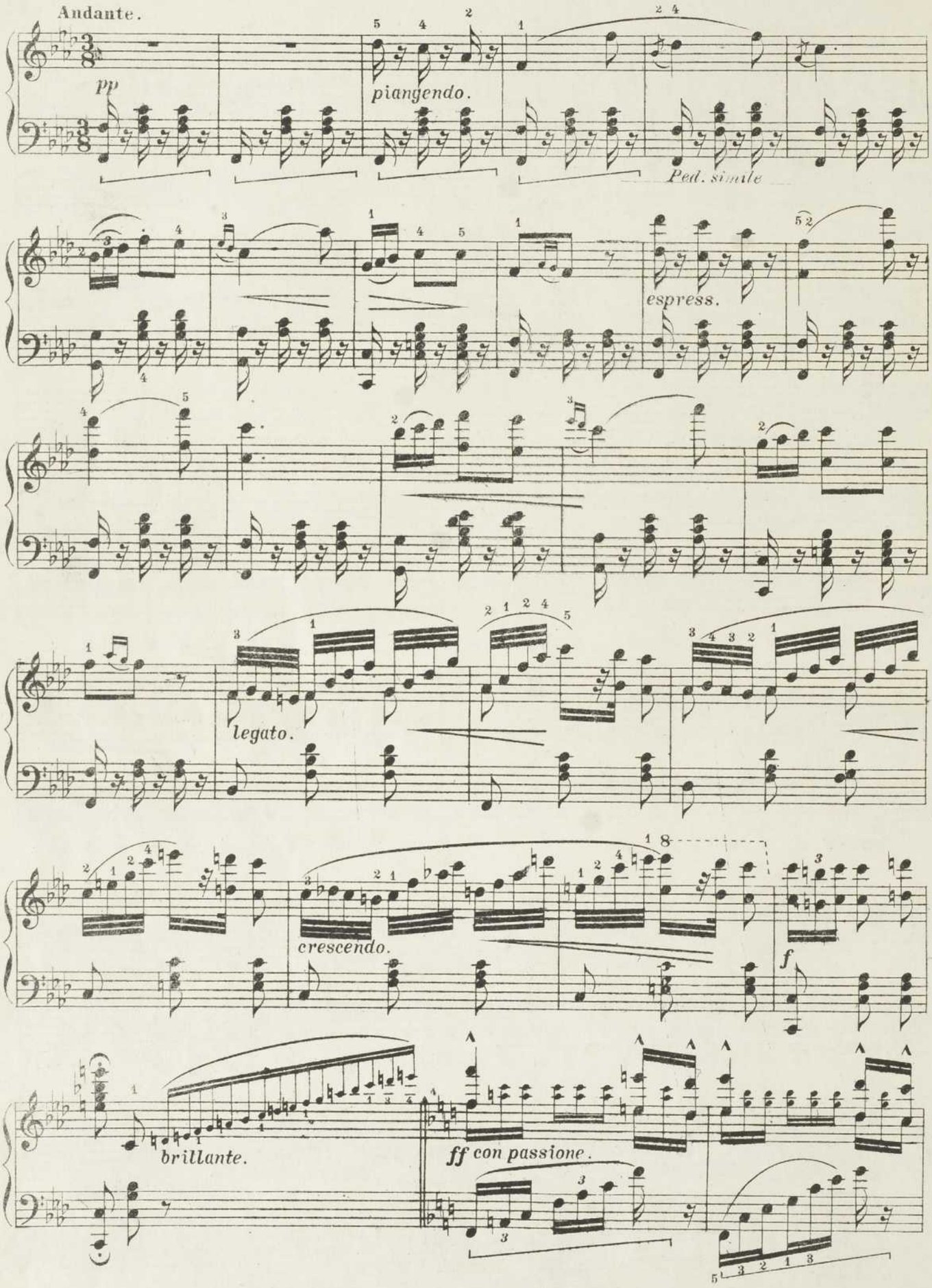
(G. VERDI)

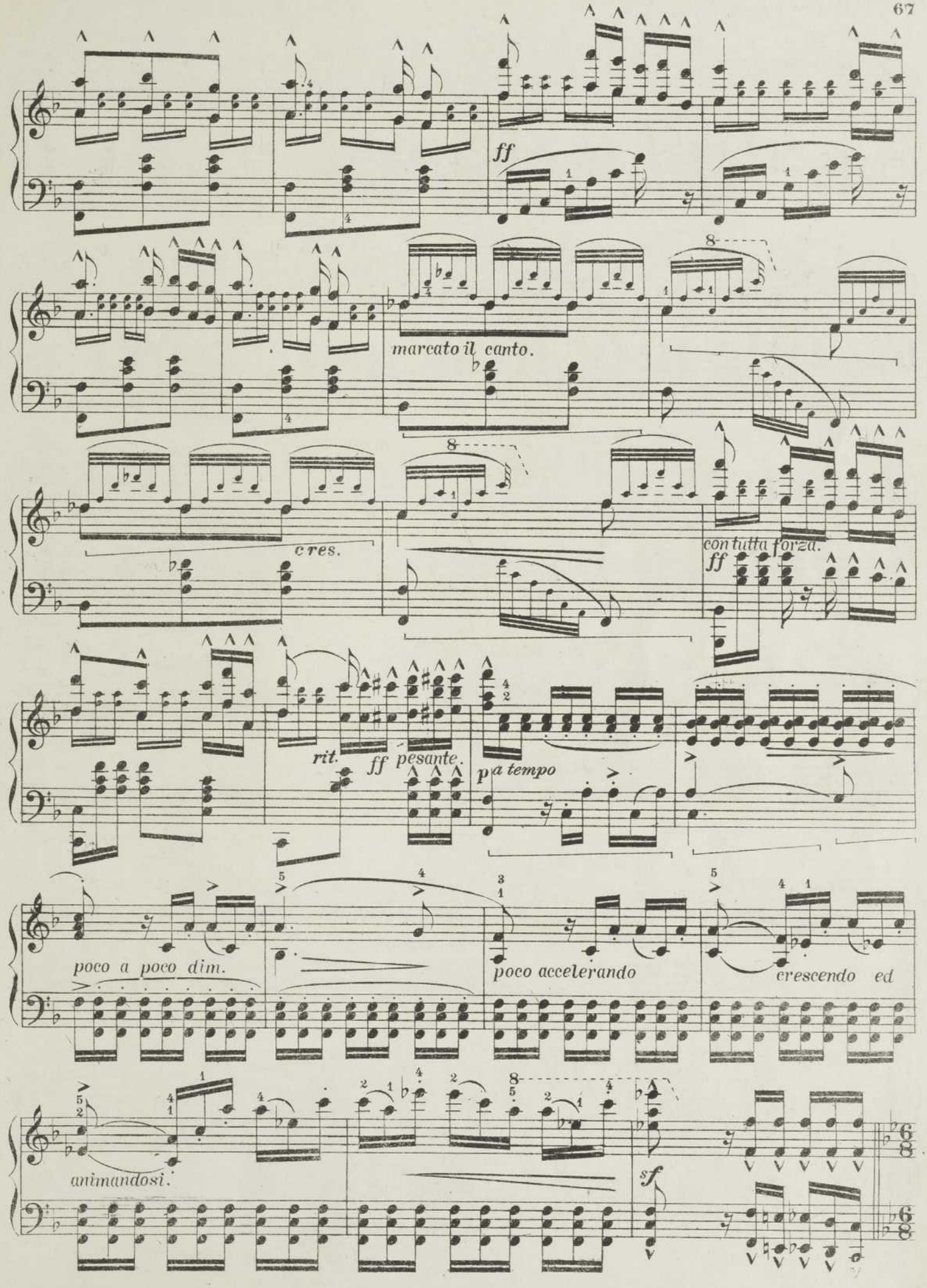
Revised and fingered by S.L.Herrman. E, DORN. Op. 39.



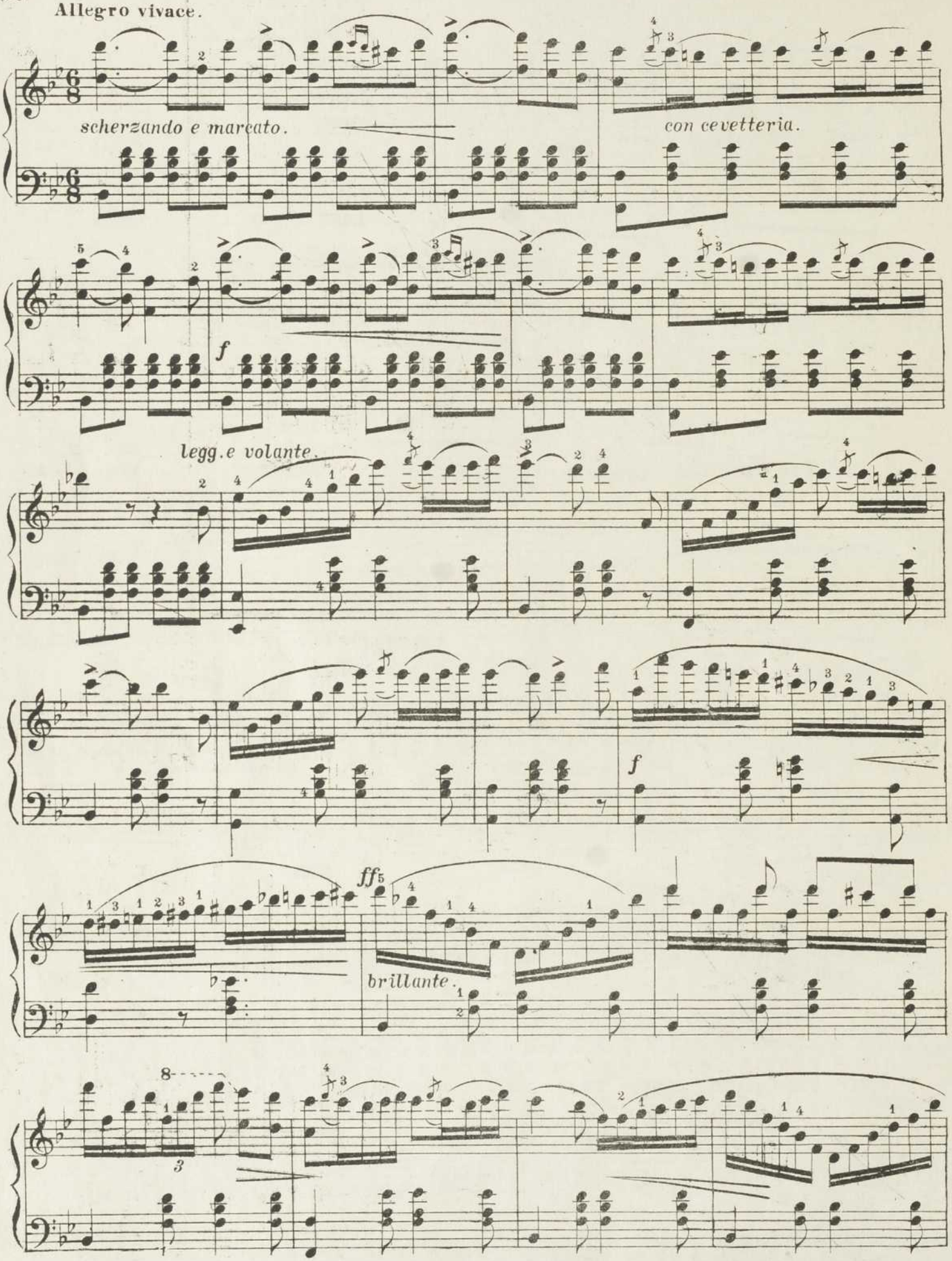

tando.
teneramente.
cres.
R.H.
L.H.
L.H.
marcato
il canto.
brillante.

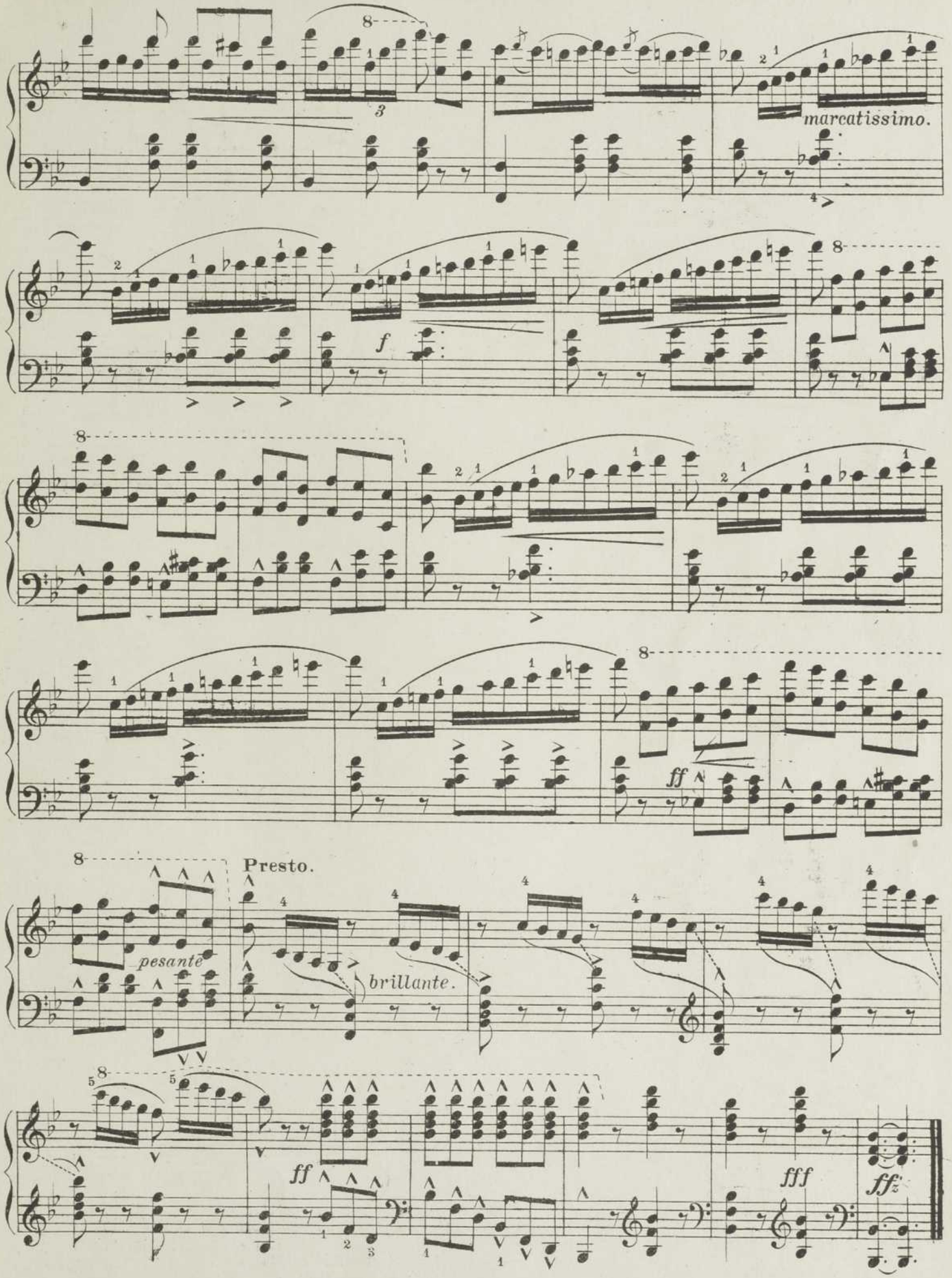

sempre marcato il canto.
cres.
f
brillante.
ff
P mormorando.
crescendo
sempre cresc. ed affrettando.
ff
cantante.
Ped.
teneramente.
poco a poco rall.
rit. e dim.


Andante.
pp
piangendo.
Ped. simile
espress.
legato.
crescendo.
f
brillante.
ff con passione.


ff
marcato il canto.
cres.
con tutta forza.
ff
rit.
ff pesante.
p a tempo
poco a poco dim.
poco accelerando
crescendo ed
animandosi.
sf

Allegro vivace.




marcatissimo.
f
ff
Presto.
pesante
brillante.
ff
fff
ffz

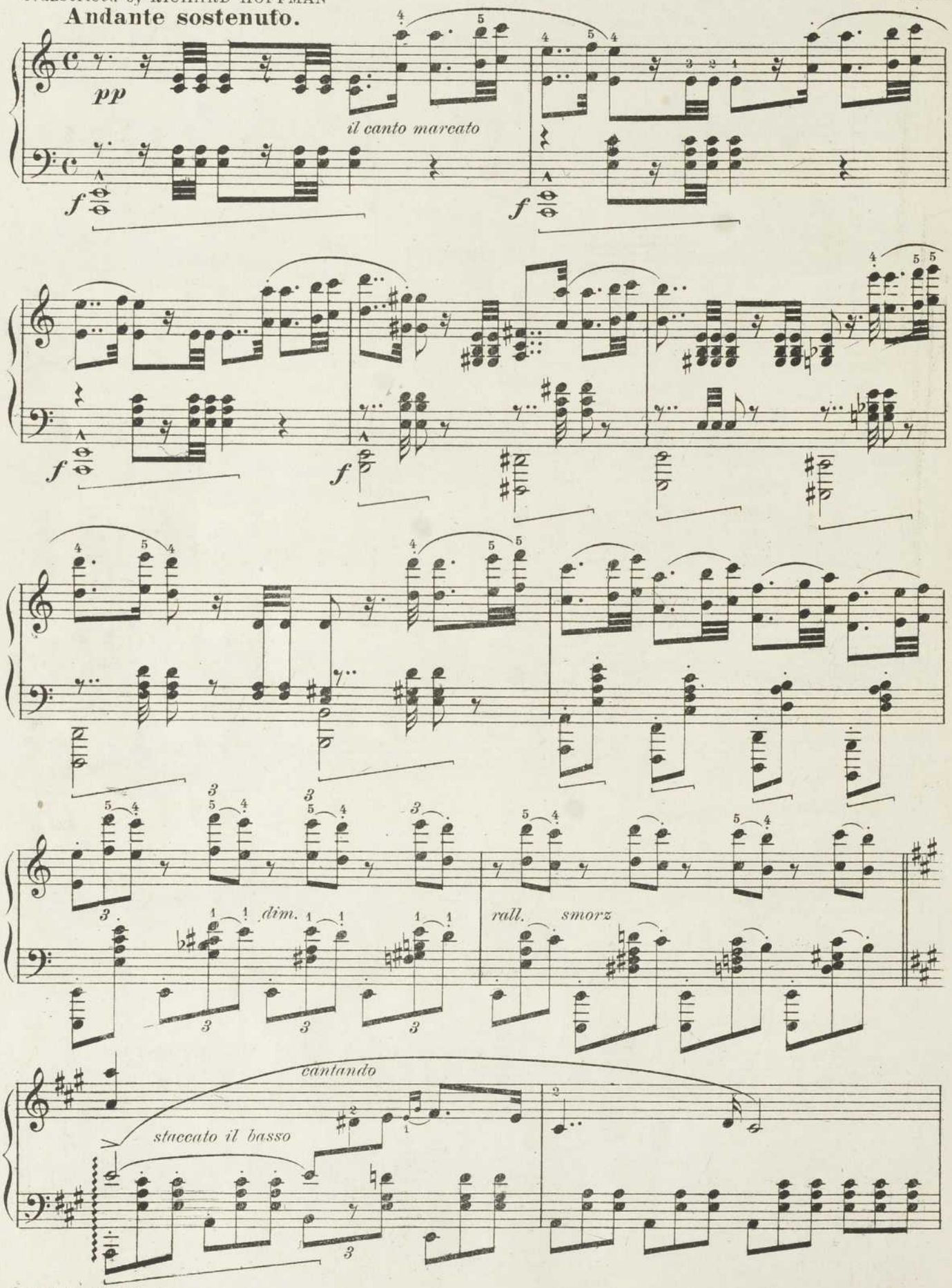
MISERERE

from "IL TROVATORE"

Transcribed by RICHARD HOFFMAN

G. VERDI

Andante sostenuto.



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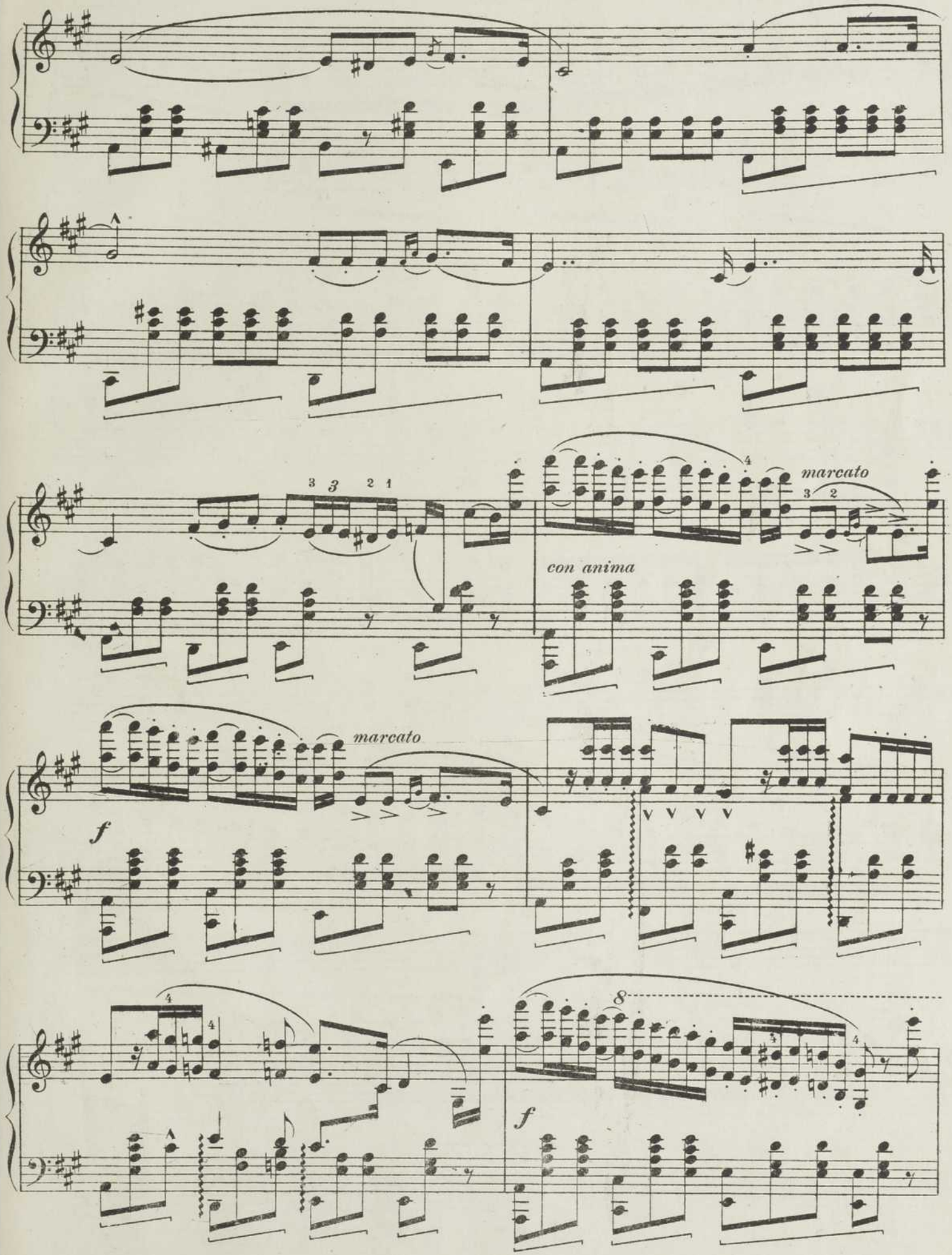
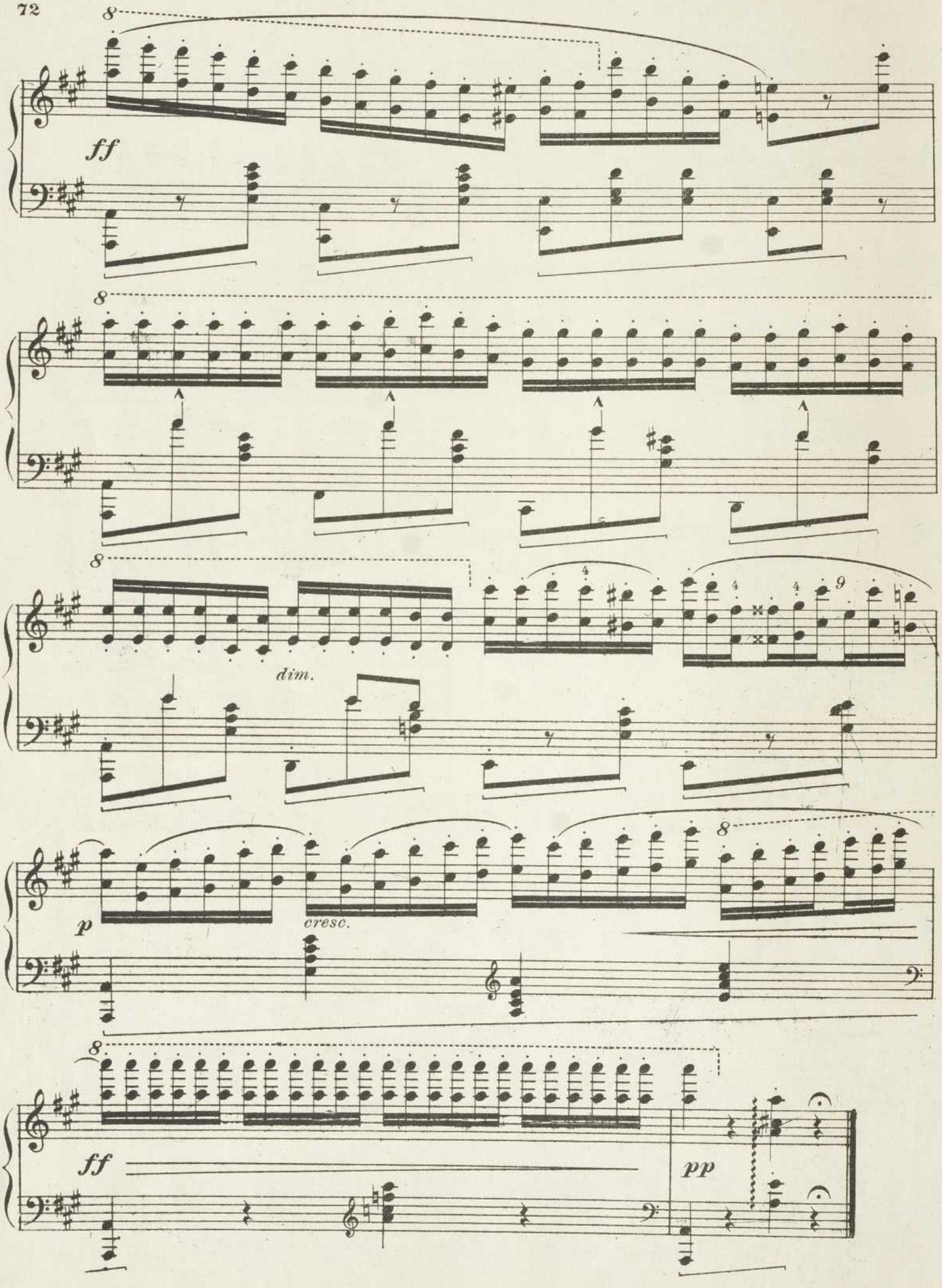

marcato
con anima
marcato
f
8
f


8
ff
8
8
dim.
p
cresc.
8
8
ff
pp

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