

Alfred Grünfeld

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G. BOCK
GEGRÜNDET 1838



TARANTELLA.

Napoli.

Théodore Leschetizky, Op. 39 N° 5.

Presto. M. M. $\text{♩} = 90.$

Piano.

ff

sempre f

f poco a poco dim.

p dim. II. Ped. pp

molto leggiero

p senza II. Ped.

Ped.

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4 5 4 3 4 3 2 4 3

mf *f* *f*

ped. *

Ossia:

f *f* *f*

ped. *

f *f* *dim.*

ped. *

p *p* *mf*

f *f* *f*

ped. *

Ossia:

First system of the piano score. It features a treble and bass clef with a key signature of one sharp (F#). The music is marked with *f* and *sf*. There are five 'Ped.' markings with asterisks below the bass line. A first ending bracket is present over the final two measures of the system.

Second system of the piano score. It continues with the same key signature. Dynamics include *f*, *cresc.*, *ff*, and *ff*. A 'Ped.' marking with an asterisk is at the beginning. A first ending bracket is present over the final two measures. Fingerings '3 2' are indicated in the bass line.

Third system of the piano score. The tempo/mood is marked *p scherzando*. It features a treble and bass clef with a key signature of two sharps (F# and C#). There are two 'Ped.' markings with asterisks below the bass line.

Fourth system of the piano score. Dynamics include *cresc.*, *sf*, and *pp*. A 'Ped.' marking with an asterisk is at the beginning. The word *leggiero* is written below the bass line. A first ending bracket is present over the final two measures.

Fifth system of the piano score. Dynamics include *cresc.*. A 'Ped.' marking with an asterisk is at the beginning. A first ending bracket is present over the final two measures.

Sixth system of the piano score. Dynamics include *cresc.* and *f*. There are five 'Ped.' markings with asterisks below the bass line. A first ending bracket is present over the final two measures.

CLEMENS SCHMALSTICH, Op.81, Drei Etüden
 Nr.1 Die Quelle, Nr.2 Der Bergbach, Nr.3 Der Strom
 Drei hervorragende Konzert-Etüden für den verwehnten Pianisten

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sempre f

f *dim.* *p*

mf *Ped.*

Tamburino. *ff quasi tremolo*

leggero *mf* *Ped.*

mf *ff* *Ped.*

ff mf
Ped.

ff pp
Ped. Ped. Ped.

f mp
Ped. Ped.

f mp

f mf
Ped.

decrease.

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Alfred Grünfeld. Zwei brillante Konzert-Transkriptionen über Walzermotive von Joh. Strauss.
 Soirée de Vienne (Op.56). Paraphrase über beliebte Melodien aus: Fledermaus u. a.
 Frühlingsstimmen-Walzer (Op.57). Konzert-Transkription. Für Klavier je M 2,-

f *sf* *f. leggiero*

f.

pscherzando

f.

cresc. *sf.* *p leggiero*

p *ped.* *B. & B.* 13426 *ped.*

First system of musical notation, consisting of a treble staff and a bass staff. The music features a series of eighth and sixteenth notes with various accidentals.

Second system of musical notation. The treble staff contains a melodic line with a *molto cresc.* instruction. The bass staff provides harmonic support. Dynamic markings include *ped.* and asterisks.

Third system of musical notation. The treble staff features a rhythmic pattern of eighth notes. The instruction *ff con brio* is present. The bass staff has a simple accompaniment. Dynamic markings include *ped.* and asterisks.

Fourth system of musical notation. The treble staff has a melodic line with a *poco a poco decresc.* instruction. The bass staff has a simple accompaniment. Dynamic markings include *ped.* and asterisks.

Fifth system of musical notation. The treble staff has a melodic line with a *a tempo* instruction. The bass staff has a simple accompaniment. Dynamic markings include *molto dim. e poco rall.*, *p*, and *ped.* with asterisks.

Sixth system of musical notation. The treble staff features a long, flowing melodic line. The bass staff has a simple accompaniment. Dynamic markings include *ped.* and asterisks.

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sf f sf f mf

cresc. f cresc. ff

Andante. M. M. ♩ = 72.

ff mf Campane dim. rall. p cantando

ve Ma ri dim. e molto rall. pp

Più vivo. M. M. ♩ = 108. molto espressivo e legato

p Coro religioso rall.

First system of the musical score. It consists of a grand staff with treble and bass clefs. The right hand has a melodic line with slurs and accents, while the left hand has a bass line with chords and slurs. Dynamics include *p*, *dim.*, *pp*, and *p*. There are markings for *in 8* and *Lento.* with asterisks.

Second system of the musical score. Similar to the first, it features a grand staff with treble and bass clefs. The right hand continues the melodic line, and the left hand has a bass line. Dynamics include *pp*. There are markings for *Lento.* with asterisks.

Third system of the musical score. It continues the grand staff notation. The right hand has a melodic line with slurs and accents, and the left hand has a bass line. Dynamics include *dim. e molto rall.* and *Lento.* with asterisks.

Fourth system of the musical score. It features a grand staff with treble and bass clefs. The right hand has a melodic line with slurs and accents, and the left hand has a bass line. Dynamics include *p*, *dim. e molto rit. pp*, *pp*, and *p*. There are markings for *Lento.*, *Tempo I.*, and *leggiero* with asterisks.

Fifth system of the musical score. It features a grand staff with treble and bass clefs. The right hand has a melodic line with slurs and accents, and the left hand has a bass line. Dynamics include *p*. There are markings for *Lento.* and *B. & B. 13426* with asterisks.

poco a poco cresc. *f*

Red. *

f *cresc.*

Red. *

mf dimin. *p* *p*

Red. *

First system of the musical score. It consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with a triplet of eighth notes. Performance markings include *cresc.*, *f con brio*, *cresc.*, and *accel.*. A *ped.* marking is present under the lower staff.

Second system of the musical score. The upper staff continues the melodic line with slurs and ornaments. The lower staff continues the bass line. Performance markings include *cresc.* and *ff*. Multiple *ped.* markings are present under the lower staff.

Third system of the musical score. The upper staff features a melodic line with slurs and ornaments. The lower staff contains a bass line with fingerings (1 2 1 2, 1 2 1 2 1 3) and a dynamic marking of *f > p*. Performance markings include *più vivo non legato* and *ped.*.

Fourth system of the musical score. The upper staff continues the melodic line with slurs and ornaments. The lower staff contains a bass line with a dynamic marking of *f > p*. Performance markings include *cresc.*, *f*, and *f > p*. A *ped.* marking is present under the lower staff.

Fifth system of the musical score. The upper staff continues the melodic line with slurs and ornaments. The lower staff contains a bass line with a dynamic marking of *f > p*. Performance markings include *f > p* and *m.d. m.g.*. Multiple *ped.* markings are present under the lower staff.

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Musical notation for the first system, measures 1-6. The right hand features a complex melodic line with many accidentals and slurs. The left hand has a steady eighth-note accompaniment. Dynamics include *dim.* (measures 2-3), *f* (measure 4), and *poco* (measure 6). A *ped.* marking is present under measure 4. Asterisks are placed below measures 2 and 5.

Musical notation for the second system, measures 7-11. The right hand continues with a melodic line. The left hand accompaniment is consistent. Dynamics include *dim.* (measure 7) and *p* (measure 8). *ped.* markings are present under measures 8, 10, and 11. Asterisks are placed below measures 8, 10, and 11.

Musical notation for the third system, measures 12-16. The right hand has a more active melodic line. The left hand accompaniment features chords. Dynamics include *f* (measures 12 and 14), *cresc.* (measure 13), and *p* (measure 15). *ped.* markings are present under measures 14 and 16. Asterisks are placed below measures 14 and 16.

Musical notation for the fourth system, measures 17-21. The right hand has a melodic line with slurs. The left hand accompaniment is steady. Dynamics include *p* (measure 17) and *cresc.* (measure 20). *ped.* markings are present under measures 17, 19, and 21. Asterisks are placed below measures 17 and 21.

Musical notation for the fifth system, measures 22-26. The right hand has a melodic line with a large slur. The left hand accompaniment features chords. Dynamics include *cresc.* (measure 22), *f* (measure 24), and *ff* (measure 26). *ped.* markings are present under measures 22, 24, and 26. Asterisks are placed below measures 22, 24, and 26.

The musical score consists of four systems of music. Each system is primarily written for the grand staff (treble and bass clefs).
 - System 1: Features a grand staff with a treble clef and a bass clef. Dynamics include *ff* and *mf*. Fingerings are indicated with numbers 1-4. Pedal marks (*Ped.*) are present.
 - System 2: Features a grand staff with a treble clef and a bass clef. Dynamics include *f*. Pedal marks (*Ped.*) are present.
 - System 3: Features a grand staff with a treble clef and a bass clef. Dynamics include *cresc.*, *e*, and *accel.*. Pedal marks (*Ped.*) are present.
 - System 4: Features a grand staff with a treble clef and a bass clef. Dynamics include *ff*, *cresc.*, *ff con molto brio*, and *accel.*. Pedal marks (*Ped.*) are present.
 - A fifth system below the grand staff shows a left-hand part with a treble clef, marked *quasi tremolo* and *Ossia ff*. Pedal marks (*Ped.*) are present.
 - A sixth system at the bottom shows a grand staff with a treble clef and a bass clef. Dynamics include *fff*. Pedal marks (*Ped.*) are present.

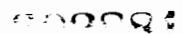
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Musik des Barock und Rokoko:

- Nr.1. J.S.BACH: Overture zur Ratswahlkantate. Nr.2. J.S.BACH: Largo aus dem Klavierkonzert F moll.
- Nr.3. J.S.BACH: Siciliano aus der 2.Flötensonate. Nr.4. MOZART: Pastorale variée

Vier hervorragende Konzert-Bearbeitungen des bekannten Pianisten Professor Wilhelm Kempff.



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