

Compositions

pour Piano

par

GÉNARI KARGANOFF

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À mon ami Constantin Alichearoff.

TARANTELLE.

Génari Karganoff Op. 4.

Presto con fuoco.

The first system of musical notation is for the piece 'Tarantelle' by Génari Karganoff, Op. 4. It is marked 'Presto con fuoco'. The music is written for piano in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The system consists of two staves, treble and bass. The right hand features a complex, rhythmic melody with many beamed notes and dynamic markings including *f*, *ff*, and *ff*. The left hand provides a steady accompaniment with eighth notes. A first ending bracket with an '8' is shown above the right hand staff.

Allegro vivace.

The second system of musical notation is marked 'Allegro vivace'. It continues the piece with two staves. The right hand has a more melodic line with slurs and dynamic markings of *fp* and *f*. The left hand continues with a rhythmic accompaniment of eighth notes.

The third system of musical notation features dynamic markings of *f*, *ff*, *ff con brio*, *f*, *ff*, *f*, *ff*, *f*, and *ff*. The right hand has a more complex texture with many beamed notes and slurs. A first ending bracket with an '8' is shown above the right hand staff.

The fourth system of musical notation includes dynamic markings of *ff*, *ff*, *f poco a poco cresc.*, and *ff*. The right hand has a complex texture with many beamed notes and slurs. The left hand continues with a rhythmic accompaniment. A first ending bracket with an '8' is shown above the right hand staff.

8

ff brillante

ff dim.

This system features a treble clef staff with a series of eighth-note chords, some of which are beamed together. The bass clef staff contains a single half note. Dynamics include *ff* brillante and *ff* dim.

a tempo

poco rit. *p*

f

This system continues with eighth-note chords in the treble and a bass line in the bass. Dynamics include *poco rit.*, *p*, and *f*.

con fuoco

fp *ff* *ff* brioso

This system features eighth-note chords in the treble and a bass line. Dynamics include *fp*, *ff*, and *ff* brioso. The tempo marking *con fuoco* is present.

1. 8

fff *ff* *fff*

This system features a treble clef staff with eighth-note chords and a bass clef staff with chords. Dynamics include *fff*, *ff*, and *fff*. A first ending bracket labeled '1.' and '8' is shown at the end.

2. 8

fff *mf* *f* *ff* *mf*

This system features a treble clef staff with eighth-note chords and a bass clef staff with chords. Dynamics include *fff*, *mf*, *f*, *ff*, and *mf*. A second ending bracket labeled '2.' and '8' is shown at the end.

The musical score is written for piano and consists of five systems of staves. Each system contains a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from piano (p) to fortissimo (fff), with specific markings like "ff con fuoco" and "mp". There are also first and second endings marked with "1." and "2." and repeat signs.

pp con sordino *mp* *p poco a poco cresc.*
accel.

f
brillante

ff *mf* *p* **Tempo I.**
martellato dim.

f *f* *mf*

f *f* *ff con brio* *ff*

ff f ff ff marcato

pial ff ff cresc. molto

ff brillante

ff dim. poco rit. fp Tempo I.

f fp ff

pp leggiero
p
mp
mf

ffz cresc.
pp

mf
p
sf
pp
Poco meno mosso.

f
pp
f
f
Presto.

f
ff
sf
ff
ff
ff
fff

Animato.

The first system of music is in a grand staff with two staves. The key signature has two flats (B-flat and E-flat). The music is marked *mf cresc.* and features a melodic line in the right hand with eighth-note patterns and a rhythmic accompaniment in the left hand. A fermata is placed over the final measure of the system.

più animato

The second system continues the piece, marked *più animato*. It features a more active right-hand melody with slurs and accents, and a left-hand accompaniment with eighth-note patterns. The dynamic marking *ff* is used. An 8-measure repeat sign is present at the end of the system.

The third system shows further development of the piece, marked *fff* and *ff*. The right-hand melody continues with slurs and accents, while the left hand maintains its rhythmic accompaniment. An 8-measure repeat sign is also present.

Presto.

The fourth system is marked **Presto.** and features a more rapid right-hand melody. The dynamic marking *ff* is used, and the phrase *ff con brio* appears at the end of the system. An 8-measure repeat sign is present.

The fifth system concludes the piece, marked *fff* and *ff*. The right-hand melody is highly active, and the left hand provides a strong rhythmic foundation. An 8-measure repeat sign is present.

Zeitgenössische Klaviermusik für Konzert und Salon.

(s. = schwer, m. = mittelschwer, l. = leicht.)

<p>Feruccio Busoni Op. 80a No. 1. Kontrapunktisches Tanzstück $\text{N} 1.-$ — No. 2. Kleine Ballettszene III $\text{N} 1.-$ Praeludium und Fuge Esdur v. J. S. Bach für Pianoforte, z. Konzertgebr. frei bearb. $\text{N} 3.-$</p>	<p>Hugo Kaun Op. 34 No. 1. Menuett-Phantasie $\text{N} 1.80$ No. 2. Walzer $\text{N} 2.-$ No. 3. Melodie-Etude $\text{N} 1.20$ No. 4. Oktaven-Etude $\text{N} 1.20$</p>	<p>Karl Nawratil s. Op. 14. 3 Balladen . . . je $\text{N} 1.-$ ss. Op. 15. Variationen überein eigenes Thema . . . $\text{N} 3.-$</p>	<p>Felix Woysch m. Op. 44. Improvisationen. 2 Hefte. Komplet $\text{N} 2.-$ In ein Album . . . $\text{N} 1.-$ Erinnerung . . . $\text{N} 1.-$ Nächtlicher Ritt . . . $\text{N} 1.20$ Frühlingsgesang . . . $\text{N} .60$ Notturmo $\text{N} 1.-$; Canzonetta $\text{N} .60$ Traumgesicht $\text{N} 1.-$; Epilog $\text{N} 1.-$</p>	
<p>Alfred Grünfeld Op. 31. Menuetto $\text{N} 2.-$ Op. 35. Humoreske $\text{N} 2.50$ Op. 36. Mazurka $\text{N} 2.-$ Op. 37. Spanisches Ständchen $\text{N} 2.-$ Op. 38. Barkarole $\text{N} 2.50$ Op. 39. Impromptu $\text{N} 2.-$ Op. 40. Etude $\text{N} 2.50$</p>	<p>Eduard Nápravník Op. 61. Six Morceaux. m. Barcarolle $\text{N} 1.20$. A la russe $\text{N} 1.80$ Elegie $\text{N} 1.20$. Mazurka $\text{N} 1.50$ Valse $\text{N} 1.50$. Etude $\text{N} 1.50$</p>	<p>Albert Gortler Op. 17. Stimmungsbilder. Kplt. $\text{N} 3.-$ m. Widmung $\text{N} .80$; Unruhe $\text{N} 1.20$ m. Heller Morgen $\text{N} .80$ m. Träumerei $\text{N} .80$ s. Uebermut $\text{N} 1.50$ s. Mondnacht $\text{N} 1.-$ s. Karneval $\text{N} 1.80$ s. Abschied u. Erinnerung $\text{N} 1.50$</p>	<p>Max Saurischkus Op. 17. Skizzen. Komplet $\text{N} 2.50$ m. Gruss $\text{N} .60$; Klage $\text{N} .60$ m. Schäferin und Schäfer $\text{N} .60$ m. Der Waldsee $\text{N} 1.-$ m. Wiegenlied $\text{N} .60$ m. Muntres Bächlein $\text{N} .80$ m. Entsagung $\text{N} .50$</p>	
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