

Compositions

pour Piano

par

GÉNARI KARGANOFF.

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ALFRED LENGNICK
London, W. 58, Berners Street.

à M^{me} Nina Gambaroff.

SCHERZO.

Génari Karganoff Op. 3. N^o 1.

Allegro agitato.

PIANO.

ff con brio

leggero

pp sf pp sf pp sf pp sf

mf f p f f diminu-sf-en - mf do

sf poco a sf poco pp ff

brioso *Leggiero.*

ff sf f sf p

f p poco a poco cresc. fpoco rit.

a tempo

pp f p poco marcato cresc.

f mf ten.

Tempo I.

ten. dim. ten. pp ten. sf

31 Dec. 19, G. Schuman, 14.40

brioso

f *sf* *ff* *f* *ff*

This system contains two systems of piano music. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *f* and *sf*. The second system continues the piece with more complex textures, including *ff* and *f* dynamics. The word *brioso* is written above the first system.

TRIO.
Moderato con molto espressione.

p dolce *mf* *mf cresc* *f*

Leg.

This system is the first of the Trio section. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *p dolce*, *mf*, *mf cresc*, and *f*. The word *Leg.* is written below the first measure.

mf espress. *f*

Leg.

This system continues the Trio section. Dynamics include *mf espress.* and *f*. The word *Leg.* is written below the first measure.

f *mf rit p* *p espress.* *p*

Leg.

This system concludes the Trio section. Dynamics include *f*, *mf rit p*, *p espress.*, and *p*. The word *Leg.* is written below the first measure.

Con moto.

mf appassionato

f

p

Detailed description: This system contains the first four measures of the piece. The music is in G major and 4/4 time. The first measure starts with a piano dynamic of *mf appassionato*. The second measure features a crescendo leading to a forte dynamic of *f*. The third measure continues with *f*. The fourth measure features a decrescendo leading to a piano dynamic of *p*. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

p

f espress.

Ped.

Detailed description: This system contains measures 5 through 8. Measure 5 begins with a piano dynamic of *p*. Measure 6 continues with *p*. Measure 7 features a crescendo leading to a forte dynamic of *f espress.*. Measure 8 concludes with a piano dynamic of *p*. A *Ped.* (pedal) marking is present in measure 7. The right hand continues its melodic development, and the left hand maintains its accompaniment.

f

mf

cresc.

Ped.

Detailed description: This system contains measures 9 through 12. Measure 9 starts with a forte dynamic of *f*. Measure 10 continues with *f*. Measure 11 features a decrescendo leading to a mezzo-forte dynamic of *mf*. Measure 12 concludes with a crescendo (*cresc.*) leading to *mf*. A *Ped.* marking is present in measure 9. The right hand plays a melodic line with eighth notes, and the left hand provides a steady accompaniment.

ff

rit. p

a tempo

espress. pp

5

Detailed description: This system contains measures 13 through 16. Measure 13 begins with a fortissimo dynamic of *ff*. Measure 14 continues with *ff*. Measure 15 features a decrescendo leading to a piano dynamic of *p*, with a *rit.* (ritardando) marking. Measure 16 concludes with a piano dynamic of *pp*, marked *espress.* and *a tempo*. A fingering of *5* is indicated in measure 15. The right hand plays a melodic line with eighth notes, and the left hand provides a steady accompaniment.

p

mp cresc.

Detailed description: This system contains measures 17 through 20. Measure 17 begins with a piano dynamic of *p*. Measure 18 continues with *p*. Measure 19 features a crescendo leading to a mezzo-piano dynamic of *mp cresc.*. Measure 20 concludes with *mp cresc.*. The right hand plays a melodic line with eighth notes, and the left hand provides a steady accompaniment.

mf mf espress. p f

The first system contains measures 1 through 4. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music is in 7/8 time. Dynamics include mezzo-forte (mf), mezzo-forte with emphasis (mf espress.), piano (p), and forte (f). The notation includes various rhythmic patterns and slurs.

f cresc. f

The second system contains measures 5 through 8. The key signature changes to one sharp (F#) and the time signature to 6/8. Dynamics include forte (f) and crescendo (cresc.). The notation features complex chordal textures and melodic lines.

Tempo I.
f più cresc. ff pesante f sempre

The third system contains measures 9 through 12. The key signature changes to one flat (Bb) and the time signature to 3/4. The tempo is marked "Tempo I.". Dynamics include forte più (f più), crescendo (cresc.), fortissimo (ff), pesante, and forte sempre (f sempre). The notation includes triplets and accents.

con brio

The fourth system contains measures 13 through 16. The key signature remains one flat (Bb) and the time signature is 3/4. The tempo is "con brio". Dynamics include forte (f) and fortissimo (ff). The notation features a driving bass line and complex chordal structures.

f ff

The fifth system contains measures 17 through 20. The key signature remains one flat (Bb) and the time signature is 3/4. Dynamics include forte (f) and fortissimo (ff). The notation consists of dense chordal textures in both hands.

leggiere

p sf p sf p

sf f f f sf

mf sf mp sf p sf pp ff

ff f f

Lento.

sf pp espress. rit. Presto. fff ff ff

À Mademoiselle Olga Davidoff.

NOCTURNE.

Génari Karganoff Op.3.Nº2.

PIANO.

Andante non tanto. *mf Cantabile*

legato pp *pp*

pp *pp* *pp* *pp* *pp*

pp *mf* *p* *pp* *mf*

f *pp* *f poco agitato* *cresc.*

mp *pp* *f* *mf poco* *tr* *a*

trium *trium*

poco *cresc* *sf appassionato* *f* *ff*

Ped.

f *poco* *stringendo* *crescendo*

Ped.

Tempo I.

ff *dim. e rit.* *p ritenuto* *p*

mf *f* *p* *pp*

ten. *ten.* *ten.* *ten.*

p *p diminuendo* *p* *pp* *pp*

è ritardando

Ped. *Ped.* *Ped.* *

Poco più Lento.

espressivo
 marc. la melodi.
 f

Red. *

Tempo I.

mf cantabile
 poco rit.
 pp

f
 ten.
 mf

Red. Red.

poco rit.
 pp
 pp

Red. Red. Red.

a tempo
 pp
 espress.
 f

Red. Red. Red.

f *poco rit.* *espress.* *mp* *mf*

f *p* *mf* *cresc.*

f *f* *f pp*

Lento *mf* *p* *Tempo I.*

pp *dolciss.* *mp*

ten *mf* *p* *m.d.* *m.d.* *m.d.* *m.g.* *m.g.* *Adagio.* *m.g.* *m.g.* *ppp*

dim. e molto rit. *pp*

à ma soeur Hélène Karganoff.

MAZURKA.

Allegretto grazioso.

Génari Karganoff Op.3.Nº3.

PIANO.

pp Legato il basso

mf legato

con fuoco

p pp f f

mf p pp

a Tempo

dolce

rit. pp

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the second measure of the treble staff.

Second system of musical notation, continuing the piece. It features a treble staff with a melodic line and a bass staff with accompaniment. Dynamic markings include *f rit.* (forte, ritardando) and *f* (forte) in the treble staff.

TRIO. Lo stesso tempo.

Start of the Trio section, marked "TRIO. Lo stesso tempo." The notation consists of a treble staff and a bass staff. The treble staff has a melodic line with triplets and dynamic markings of *pp*, *p*, *mf*, and *pp*. The bass staff has a steady accompaniment with triplets and dynamic markings of *pp*, *p*, *mf*, and *pp*. The word "Ped." (pedal) is written below the bass staff in the first three measures.

Middle section of the Trio. The treble staff features melodic lines with triplets and dynamic markings of *p*, *pp*, and *f*. The bass staff has accompaniment with triplets and dynamic markings of *p*, *pp*, and *f*. The instruction "m.g." (mezzo-gioco) appears above the treble staff. The instruction "pp leggiero una corda" is written in the bass staff.

Lower part of the Trio section. The treble staff has melodic lines with triplets and dynamic markings of *pp*, *p*, *p*, and *f*. The bass staff has accompaniment with triplets and dynamic markings of *pp*, *p*, *p*, and *f*.

End of the Trio section. The treble staff has melodic lines with triplets and dynamic markings of *f*, *mf*, and *p*. The bass staff has accompaniment with triplets and dynamic markings of *f*, *mf*, and *p*.

mf *cresc.* *f* *poco rit.* *mf*

3 3 3

This system features a piano introduction in a key with two flats. The right hand has a melodic line with triplets and a long slur. The left hand provides a harmonic accompaniment. Dynamics range from mezzo-forte to forte, with a slight ritardando.

tr *sf* *p* *f* *dim.* *p* *pp* **Tempo I.**

Velocissimo

23

This system begins with a trill and a fortissimo chord. The right hand has a rapid, ascending scale-like passage marked *Velocissimo*. The left hand has a steady accompaniment. Dynamics include fortissimo, piano, forte, and piano, ending with a pianissimo chord. The tempo is marked **Tempo I.**

pp *p* *mf* *p* *dim. e rit.* *pp*

3

This system continues the piece with a piano accompaniment. The right hand has a melodic line with a triplet. The left hand has a steady accompaniment. Dynamics range from pianissimo to mezzo-forte, ending with a piano and a ritardando.

Tempo I. *ppp* *mf*

This system starts with a **Tempo I.** marking. The right hand has a melodic line with a slur. The left hand has a steady accompaniment. Dynamics range from pianissimo to mezzo-forte.

pp

This system continues the piano accompaniment with a piano dynamic. The right hand has a melodic line with a slur. The left hand has a steady accompaniment.

con fuoco

p *p* *pp* *pp* *f*

f *f* *f* *f* *f* *mf*

p *pp* *pp* *dolce rit.*

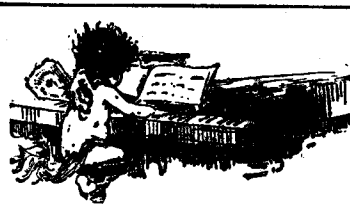
a Tempo

pp *mf*

p *p* *pp*

p *pp* *ppp* *p* *p* *pp*

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Heft II. Complet	2,50
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No. 5. Scherzo	—,80
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Alfred Toft.	
Op. 25. 3 Phantasiestücke für Pianoforte	1,80
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Op. 27. Kinderstücke für Pianoforte	1,50
No. 1. Der kleine Reitersmann.	
No. 2. Grossmutter erzählt.	
No. 3. Molly soll tanzen.	
No. 4. Molly todt!	
No. 5. Molly's Begräbniss.	
No. 6. Trost.	
No. 7. Wieder vergnügt.	
Felix Woyses.	
Op. 17. Thema mit Variationen. (<i>C dur</i>)	1,80
Op. 48. Metamorphosen.	
Heft I. No. 1. (<i>Es dur—Esmoll</i>)	2,50
No. 2. (<i>G moll—alla Tarantella</i>)	2,50
Heft II. No. 3. (<i>F moll—F dur</i>)	2,—
No. 4. (<i>As dur—F moll</i>)	2,—
Paul Zilcher.	
Op. 23. Spinnlied	1,20
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Einzeln:	
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No. 6. Humoreske	—,60