

A Madame la Comtesse Antoinette de Bellevary.



Walse-Caprice

pour

PIANO

par

Vassilij Sapellnikoff.
OP. 5 N^o 1.

N^o 15276.

Preis M. 3.—

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Valse - Caprice

POUR PIANO

PAR

Wassilij Sapellnikoff,

Op. 5 N^o 1.

Ad libitum.

PIANO.

legatissimo

m. g.

Ped. *

Ped. *

m. g.

m. g.

p

rall.

Ped. *

Ped. *

vivo pp

m. g.

p

Ped. *

Allegro con grazia.

p *stretto*
Ped. *

a tempo *stretto*
Ped. *

cresc. *stretto*
Ped. *

m.g. *dolce* *m.g.* *m.g.*
Ped.

dim. rall. *a tempo* *stretto*
Ped. * Ped. *

stretto

più mosso
legg.

meno piano
m. g.
più cresc.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

più mosso
m. g.

Ped. * *Ped.* * *Ped.* * *Ped.* *

accel.

8

Un poco meno mosso.

First system of musical notation. The right hand features a melodic line with slurs and accents, marked *dolce*. The left hand plays a rhythmic accompaniment of chords, marked *f*. Pedal markings are present: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped. come sopra*.

Second system of musical notation. The right hand continues the melodic line with slurs and accents, marked *cresc. dolce*. The left hand accompaniment continues. Pedal markings are not explicitly shown in this system.

Third system of musical notation. The right hand features a melodic line with slurs and accents, marked *cresc.*. The left hand accompaniment continues. Pedal markings are not explicitly shown in this system.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand accompaniment continues. Pedal markings are not explicitly shown in this system.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, marked *espressivo molto*. The left hand accompaniment includes fingerings (1, 2, 3, 4) and is marked *p leggiero*. Pedal markings are present: *Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*

The musical score is written for piano and consists of five systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

- System 1:** Features a treble and bass clef. The right hand has a melodic line with slurs and ties, and a fermata. The left hand has a bass line with slurs and ties. Pedal markings are present: "Ped." followed by an asterisk, then "Ped." followed by an asterisk. The dynamic marking *p* is used. The tempo/mood marking *scherzando* is present.
- System 2:** Continues the melodic and bass lines. The dynamic marking *p* is used. The tempo/mood marking *scherzando* is present.
- System 3:** Features a treble and bass clef. The right hand has a melodic line with slurs and ties. The left hand has a bass line with slurs and ties. Pedal markings are present: "Ped." followed by an asterisk, then "Ped." followed by an asterisk. The dynamic markings *p* and *f* are used. The tempo/mood marking *scherzando* is present.
- System 4:** Continues the melodic and bass lines. The dynamic marking *p* is used. The tempo/mood marking *scherzando* is present.
- System 5:** Features a treble and bass clef. The right hand has a melodic line with slurs and ties. The left hand has a bass line with slurs and ties. Pedal markings are present: "Ped." followed by an asterisk, then "Ped." followed by an asterisk. The dynamic marking *p* is used. The tempo/mood marking *scherzando* is present. The tempo/mood marking *vivo* is present. The dynamic marking *cresc.* is present.

8.....
5 5

tranquillo

p

*ped. * ped. **

p

cresc. molto

leggero
p

*ped. quasi tr * ped. **

un poco più mosso 8.....

P *ten.*

Ped. * *Ped.* * *ten.*

brillante *m.g.* *m.g.*

ten.

m.g. *P leggiero*

Ped. *

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* *

First system of musical notation. The right hand features a complex melodic line with slurs and grace notes. The left hand provides harmonic support with chords and moving lines. Dynamics include *cresc.* and *molto*. A dotted line with the number 8 above it spans across the system.

Second system of musical notation. The right hand has a descending melodic line with slurs and accents. The left hand continues with chords and moving lines. Dynamics include *ff* and *Ped.*. A dotted line with the number 8 above it spans across the system.

Third system of musical notation. The right hand features a descending melodic line with slurs and accents. The left hand continues with chords and moving lines. Dynamics include *Ped.*. A dotted line with the number 8 above it spans across the system.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues with chords and moving lines. Dynamics include *p*, *cresc.*, *mf*, and *cresc.*. Pedal points are marked with *Ped.* and asterisks.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand continues with chords and moving lines. Dynamics include *acceler.* and *f*. A dotted line with the number 8 above it spans across the system.

8
ff brillante
Ped.

f legg.
p
a tempo

Ped. *

Ped. *

Ped. *

m. g. *dolce* *m. g.* *m. g.* *m. g.*

m. g. *m. g.* *a tempo* *poco rit.*

string. *m.d.* *m.d.* *Ped.* *

m.d. *f* *ff* *con fuoco* *Ped.* * *Ped.* * *come sopra* *Ped.* *

8^{.....}

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

This system contains the first two staves of music. The upper staff features a complex melodic line with many beamed notes and slurs. The lower staff provides harmonic support with chords and moving lines. Pedal markings are placed below the lower staff.

8^{.....}

Ped. * Ped. come sopra

This system continues the musical piece. It includes fingering numbers (1-5) above certain notes in the upper staff. The lower staff has a 'Ped. come sopra' marking.

8^{.....}

ff

This system features a dynamic marking of *ff* (fortissimo) in the lower staff. The music continues with intricate textures in both staves.

8^{.....}

cresc.

This system includes a *cresc.* (crescendo) marking in the lower staff. The upper staff has a '3' above a note, and the lower staff has a '3' above a note.

8^{.....}

ancora più mosso

This system concludes the page with the instruction *ancora più mosso* (even more motion) in the lower staff. It includes various fingering and articulation markings.

8.....

sempre accel. e cresc.

ff
meno forte

8.....

Prestissimo.

ff
Ped.

Ped. *
Ped. *
accel. crescendo *secco* **fff**
Ped. *

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Second Gavotte

Edited and fingered by
August Fraemcke

Wassilij Sapellnikoff. Op. 5, No. 2

Tempo di Gavotta

Piano

The musical score is written for piano and consists of six systems. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Tempo di Gavotta'. The dynamics range from mezzo-forte (mf) to piano-piano (pp). The score includes various musical notations such as triplets, slurs, and fingerings. There are several 'Ped.*' markings indicating pedal use. The piece concludes with a 'dim.' (diminuendo) marking.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features complex rhythmic patterns with triplets and sixteenth notes. Fingerings are indicated by numbers 1, 2, 3, and 4. There are several dynamic markings, including a forte *f* at the beginning and several *ped.* (pedal) markings with asterisks. A circled '8' is present above the first measure of the treble staff.

Second system of musical notation. It continues the piece with similar rhythmic complexity. A forte *f* dynamic marking is present in the final measure of the system. *ped.* markings with asterisks are used throughout. The notation includes various note values and rests.

Third system of musical notation. This system is marked with a piano *p* dynamic. It features intricate fingerings, including a sequence of notes numbered 3, 2, 4, 5. *ped.* markings with asterisks are present. The notation includes slurs and accents.

Fourth system of musical notation. It begins with a piano *p* dynamic and includes a *cresc.* (crescendo) marking. The music features a mix of note values and rests. *ped.* markings with asterisks are used. Fingerings are indicated by numbers 1, 2, 3, 4, and 5.

Fifth system of musical notation. This system includes markings for *1 m. s.* and *m. s.* (musical score). It features complex rhythmic patterns with many sixteenth notes and triplets. *ped.* markings with asterisks are present. The notation includes various fingerings and dynamic markings.

First system of musical notation. The upper staff contains a melodic line with various ornaments and fingerings (5, 4, 3, 5, 5, 5, 4, 3, 2, 5, 1, 4, 2). The lower staff provides harmonic accompaniment. Performance markings include *p dolce* and *come sopra*. Fingerings are indicated by numbers 1-5. The system concludes with a double bar line.

Second system of musical notation. The upper staff continues the melodic line with ornaments and fingerings (5, 5, 4, 3, 5, 1, 4, 2, 2, 3, 4, 5, 4, 2, 5, 5, 2, 5, 4, 5, 2, 5, 4). The lower staff continues the accompaniment. Performance markings include *dolce* and *cresc.*. The system concludes with a double bar line.

Third system of musical notation. The upper staff continues the melodic line with ornaments and fingerings (5, 4, 2, 1, 3, 5, 5, 4, 5, 5, 2, 5, 1). The lower staff continues the accompaniment. Performance markings include *p*. The system concludes with a double bar line.

Fourth system of musical notation. The upper staff continues the melodic line with ornaments and fingerings (5, 5, 2, 1, 5, 2, 1, 5, 2). The lower staff continues the accompaniment. Performance markings include *cresc.*. The system concludes with a double bar line.

Fifth system of musical notation. The upper staff continues the melodic line with ornaments and fingerings (5, 2, 5, 5, 8). The lower staff continues the accompaniment. Performance markings include *cresc.* and *poco rit.*. The system concludes with a double bar line.

8 5 4 5 4 5 2 1 5 3 2 4 3 1 2 1

dolce a tempo

Ped. *

4 4 3 4 5 3 1 4 3 4 4

cresc. f cresc. dim. p

Ped. * Ped. * Ped. * Ped. * senza Ped.

2 1 3 1

Ped. * Ped. *

5 3 1 3 4 3

cresc. dim.

Ped. * Ped. *

2 1 5 3 2 1 2 1 2 1 2

mf dim.

Ped. * Ped. * Ped. *

System 1: Treble and bass clefs. Treble clef starts with a piano (*p*) dynamic. Bass clef starts with a pianissimo (*pp*) dynamic. The system includes fingerings (2, 1, 2, 3, 4, 3, 4) and accents (*acc.*) with asterisks. A crescendo (*cresc.*) marking is present in the right hand.

System 2: Treble and bass clefs. Treble clef starts with a forte (*f*) dynamic. Bass clef starts with a forte (*f*) dynamic. The system includes fingerings (3, 1, 2, 1, 1, 3, 1) and accents (*acc.*) with asterisks. A crescendo (*cresc.*) marking is present in the right hand.

System 3: Treble and bass clefs. Treble clef starts with a mezzo-forte (*mf*) dynamic. Bass clef starts with a mezzo-forte (*mf*) dynamic. The system includes fingerings (2, 2, 4, 3, 4, 3, 2, 1, 4, 2, 1, 3, 2, 1, 4, 2, 1) and accents (*acc.*) with asterisks. A fortissimo (*ff*) dynamic is marked in the right hand.

System 4: Treble and bass clefs. Treble clef starts with a piano (*p*) dynamic. Bass clef starts with a piano (*p*) dynamic. The system includes fingerings (3, 5, 3) and accents (*acc.*) with asterisks. A *sempre dimin.* (always diminishing) marking is in the right hand, and a *dim.* (diminuendo) marking is in the left hand. The system ends with a pianissimo (*pp*) dynamic.

System 5: Treble and bass clefs. Treble clef starts with a pianissimo (*ppp*) dynamic. Bass clef starts with a pianissimo (*pp*) dynamic. The system includes a fingering (8) and accents (*acc.*) with asterisks.

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Wassilij Sapellnikoff,

Op. 5 No 3.

Allegro moderato.

PIANO.

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * dim.

Ped. *

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ANDRÉ 15278

espressivo molto
più forte
cresc.
f

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The music is marked 'espressivo molto' and 'più forte'. It features a series of chords and melodic lines with dynamic markings 'cresc.' and 'f'. There are also some '7' markings below the notes.

marcato

This system contains the next two staves. The music continues with a 'marcato' marking. It includes various chordal textures and melodic fragments. A dynamic marking 'f' is present. There are also some '7' markings below the notes.

dim.
ca - lan

This system contains the third and fourth staves. The music is marked 'dim.'. The vocal line in the upper staff has the lyrics 'ca - lan'. The piano accompaniment continues with chords and some melodic lines.

a tempo
accel.

This system contains the fifth and sixth staves. The music is marked 'a tempo' and 'accel.'. It features a mix of chords and melodic lines. There are also some '7' markings below the notes.

meno mosso.
a tempo
rall.

This system contains the seventh and eighth staves. The music is marked 'meno mosso.', 'a tempo', and 'rall.'. It includes various chordal textures and melodic lines. There are also some '7' markings below the notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The music consists of flowing sixteenth-note passages in both hands, with some notes beamed together. The system concludes with a fermata over the final notes.

Second system of musical notation, continuing the piece. It features similar sixteenth-note patterns and chordal textures. The system ends with a fermata.

Third system of musical notation. The piece begins to build in intensity, marked with *cresc.* (crescendo). The bass line features a prominent, sustained chordal texture. The system ends with a fermata.

Fourth system of musical notation. The music becomes more delicate, marked with *dim.* (diminuendo). The bass line has a more active, rhythmic pattern. The system concludes with a fermata and the instruction *Ped.* (pedal) followed by an asterisk.

Fifth system of musical notation. The piece returns to a more moderate tempo, marked *a tempo*. The music features a mix of sixteenth-note runs and sustained chords. The system ends with a fermata and the instruction *rit.* (ritardando) followed by *a tempo*. The system concludes with a fermata and the instruction *Ped.* followed by an asterisk.

Zur
gefäll. Beachtung.

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über die in meinem Verlage erschienenen

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 - b) Etüden, Fingerübungen und instructive Stücke.
3. Werke für die linke Hand allein.
4. Aufzählung und Gruppierung der sub 1 enthaltenen Werke nach Form und Inhalt (Genre), wie Klavierstücke ruhigen Charakters, — Klavierstücke lebhaften Charakters, — Tanzstücke und Tänze für Konzert, Salon und Tanz (diese wieder besonders gegliedert als Walzer, Polkas, Märsche u. s. w.), Historische Tänze, Tänze fremder Nationen, Gavotten, Nachahmungen von Spieldosen, Sportmusik für Fechter, Ruderer, Radfahrer, Schützen und Turner.
5. Uebersicht der Opernmusik für Klavier, als Potpourris, Ouverturen, Fantasien, Transscriptionen u. s. w.
6. Lieder-Uebertragungen in Form von Fantasien, Transscriptionen, Arrangements u. s. w., geordnet nach den Namen der Lieder-Komponisten.
7. Volkslieder-Uebertragungen in Form von Fantasien, Transscriptionen u. s. w., geordnet in alphabetischer Folge nach den Text-Anfängen.

*) Dieser Sonder-Katalog Nr. 8 ist sowohl von mir, sowie auch durch jede *Musikalien-, Buch-, Kunst- und Instrumenten-Handlung kostenlos und portofrei* zu beziehen. Ebenso stehen Interessenten meine sämtlichen anderen *Sonder-Kataloge* (im ganzen 20) kostenlos und postfrei zur Verfügung. Zur vorherigen Orientirung liefere ich auf Wunsch zunächst *Gesammt-Verzeichniss meiner Sonder-Kataloge*.

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Johann André, Offenbach am Main

gegründet 1774.

Zur
gefäll. Beachtung.

Eine General-Uebersicht

über die in meinem Verlage erschienenen

Werke für Klavier zu 2 Händen

bietet mein

Sonder-Katalog Nr. 8*) folgenden Inhalts:

1. Nach den Namen der Komponisten alphabetisch geordnetes Verzeichniss aller Klavier-Kompositionen jeden Genres und jeder Form und Art.
2. Systematisch angeordnete Uebersicht der Unterrichtswerke für Klavier, als
 - a) Klavierschulen,
 - b) Etüden, Fingerübungen und instructive Stücke.
3. Werke für die linke Hand allein.
4. Aufzählung und Gruppierung der sub 1 enthaltenen Werke nach Form und Inhalt (Genre), wie Klavierstücke ruhigen Charakters, — Klavierstücke lebhaften Charakters, — Tanzstücke und Tänze für Konzert, Salon und Tanz (diese wieder besonders gegliedert als Walzer, Polkas, Märsche u. s. w.), Historische Tänze, Tänze fremder Nationen, Gavotten, Nachahmungen von Spieldosen, Sportmusik für Fechter, Ruderer, Radfahrer, Schützen und Turner.
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