

CHARLES VALENTIN ALKAN (MORHANGE)

ALLELUIA OPUS 25

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| Bach/Alkan      | Siciliana from Flute Sonata  |
| Blind Tom       | The Battle of Manassas & The Downfall of Paris   |
| Czeray, Carl    | Var. uber den Beliechten Wiener Trauer Walzer von Schubert<br>Toccata, Op. 92 (trans. & arr. by Arias)<br>Nocturne in Bb, Op. 358, No. 8<br>Var. on "La ci darem" (Mozart), fr. Don Giovanni   |
| Ehlert, Louis   | Traumgebilde in E Major  |
| Fay, Amy/Deppe  | "The Deppe Finger Exercises for rapidly developing an Artistic Touch (1890) (Pub. with Moscheles<br>"Canon a la Septieme"  |
| Gabrilowitsch   | Caprice Burlesque, Op. 3   |
| Glinka, M.J.    | Nocturne in F minor "La Separation"<br>Variations on The "Last Rose of Summer"<br>Variations on a Russian Folk Song  |
| Godawsky, L.    | Toccata in Gb Major "Nota Perpetua" Op. 13<br>Melodie Meditative in Eb Major, Op. 15, No. 1  |
| Henselt, A. von | Preambules dans tous les tons<br>Toccatina   |
| Herz, Henri     | The Flower of the Prairie waltz<br>Var. Brilliantes on "The Last Rose of Summer"   |
| Hornstein, R.   | Rinnelied in Bb Major  |
| Hummel, J.N.    | Preambules dans tous les tons, Op. 57  |
| Kacwara, F.     | The celebrated "Battle of Prague"  |
| Liszt, Franz    | Hungarian Rhapsody #19 (Julia Rive-King's MS- in J. R-K's script) - (First woman concert artist of the U.S.)<br>Romance Oubliee (complete version - pft. solo)<br>Var. on Theme of Diabelli (earliest surviving work of Liszt- with Theme) |
| Moscheles, J.   | Canon a la Septieme (pub. with Fay (above)   |
| Moszkowski, M.  | Polonaise in D Major (Op. 17, No. 1)<br>Chanson Boheme de Bizet's CARMEN   |
| Mozart, W. A.   | Alkan arr. of Minuet from G minor Symphony   |
| Paderewski, J.  | Caprice a la Scarlatti, in G   |
| Rosenthal, M.   | Papillons  |
| Satie, Erik     | Vexations, (a 1-Page Work to be played 840 times   |
| Sherwood, Will. | "Touch and Technique" (booklet)  |
| Tausig, Carl    | Das Geisterschiff, Ballade in A minor, Op. 1<br>Reminiscences de HACKA of Maniuszka, Op. 2<br>Ungarische Zigeunerweisen (Hungarian Rhapsody)<br>Capriccio - Scarlatti- (arr. Tausig)   |
| Thalberg, S.    | Graxiosa (Romance sans Paroles)<br>Fantasie on "The Huguenots" of Meyerbeer<br>Sonata, Op. 56  |
| Wagner, R.      | Albumblatt "In das Album der Fursten Metternich"<br>Albumsonate fur Mathilde Wesendonck in Ab Maj.<br>Ankunft bei den schwarzen Schwanen<br>Drei Kleine Stucke : Polka, Zurichher Vielliebchen<br>Walzer, Parazi Thema                     |
| Weber/Alkan     | Chneur Barcaralle d'Oberon   |

# ALLELUIA.

C. V. ALKAN.

OP: 25.

Largement.

PIANO.

*ff et très soutenu.*  
Ped: Ped: Ped: \*

Ped: Ped: Ped: \*

Ped: \*

Ped: \*

This musical score is arranged in four systems, each consisting of two staves. The notation includes complex chordal textures in the upper staves and more melodic lines in the lower staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes several dynamic markings: *Ped.* (Pedal) is used in the first system; *en dim:* (diminuendo) is used in the second system; *en augm:* (crescendo) is used in the third system; and *Ped:* (Pedal) is used in the fourth system. A fermata is placed over the final measure of the fourth system, marked with an asterisk (\*).

*fff*

Ped: Ped: Ped: \*

*avec élan*

\* Ped: \* *moins fort.*

This musical score consists of five systems of staves. The first system has two staves (treble and bass clef) with a *fff* dynamic marking and three 'Ped:' markings. The second system has two staves with various musical notations including slurs and accents. The third system has two staves with similar notation. The fourth system has two staves with a *avec élan* marking. The fifth system has two staves with a *moins fort.* marking and three '\*' markings. The score is written in a complex, dense style with many notes and ornaments.

First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a series of chords, mostly triads and dyads, with some accidentals. The bass staff contains a rhythmic accompaniment of eighth notes. There are two 'Ped:' markings in the first measure of the bass staff.

Second system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a series of chords, mostly triads and dyads, with some accidentals. The bass staff contains a rhythmic accompaniment of eighth notes. The text 'en diminuant' is written at the end of the system.

Third system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a series of chords, mostly triads and dyads, with some accidentals. The bass staff contains a rhythmic accompaniment of eighth notes. The text 'toujours.' and 'Ped.' are written in the first measure of the bass staff.

Fourth system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a series of chords, mostly triads and dyads, with some accidentals. The bass staff contains a rhythmic accompaniment of eighth notes. The text 'en augmentant autant que possible.' and 'Ped' are written in the first measure of the bass staff. The text '\* fff' is written in the final measure of the system.