

CHARLES VALENTIN ALKAN (MORHANGE)

ALLELUIA OPUS 25

- *****
- | | |
|-----------------|--|
| 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
Toccata, Op. 92 (trans. & arr. by Arias)
Nocturne in Bb, Op. 358, No. 8
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
"Canon a la Septieme" |
| Gabrilowitsch | Caprice Burlesque, Op. 3 |
| Glinka, M.J. | Nocturne in F minor "La Separation"
Variations on The "Last Rose of Summer"
Variations on a Russian Folk Song |
| Godawsky, L. | Toccata in Gb Major "Nota Perpetua" Op. 13
Melodie Meditative in Eb Major, Op. 15, No. 1 |
| Henselt, A. von | Preambules dans tous les tons
Toccatina |
| Herz, Henri | The Flower of the Prairie waltz
Var. Brilliantes on "The Last Rose of Summer" |
| Hornstein, R. | Sinnelied in Bb Major |
| Hummel, J.N. | Preambules dans tous les tons, Op. 67 |
| Kacurara, 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.)
Romance Oubliee (complete version - pft. solo)
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)
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
Reminiscences de HACKA of Maniuszka, Op. 2
Ungarische Zigeunerweisen (Hungarian Rhapsody)
Capriccio - Scarlatti- (arr. Tausig) |
| Thalberg, S. | Graxiosa (Romance sans Paroles)
Fantasie on "The Huguenots" of Meyerbeer
Sonata, Op. 56 |
| Wagner, R. | Albumblatt "In das Album der Fursten Metternich"
Albumsonate fur Mathilde Wesendonck in Ab Maj.
Ankunft bei den schwarzen Schwanen
Drei Kleine Stucke : Polka, Zurichher Vielliebchen
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: *

* *

This musical score is arranged in four systems, each consisting of two staves. The notation includes complex chords and melodic lines. The first system features three 'Ped.' markings. The second system includes the dynamic marking 'en dim:'. The third system includes 'en augm:'. The fourth system includes a 'Ped:' marking and a long horizontal line with a star at the end, likely indicating a pedal point or a specific performance instruction.

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 style typical of 19th-century piano music, with dense chordal textures and frequent use of the sustain pedal.

Musical score system 1, consisting of two staves. The upper staff is a grand staff with treble and bass clefs, containing dense chordal textures. The lower staff is a bass line with a bass clef. Pedal markings "Ped:" are placed above the first and second measures of the lower staff.

Musical score system 2, consisting of two staves. The upper staff is a grand staff with treble and bass clefs. The lower staff is a bass line with a bass clef. The instruction "en diminuant" is written in the right-hand portion of the lower staff.

Musical score system 3, consisting of two staves. The upper staff is a grand staff with treble and bass clefs. The lower staff is a bass line with a bass clef. Pedal markings "Ped." are placed above the first and second measures of the lower staff. The instruction "toujours." is written above the first measure of the lower staff.

Musical score system 4, consisting of two staves. The upper staff is a grand staff with treble and bass clefs. The lower staff is a bass line with a bass clef. Pedal markings "Ped" are placed above the first and second measures of the lower staff. The instruction "en augmentant autant que possible." is written above the first measure of the lower staff. A dynamic marking "fff" with an asterisk is placed above the right-hand portion of the lower staff.