

# LE MUSÉE

DES

# PIANISTES.

	R. K.		R. K.
<b>Wollenhaupt.</b> op. 7. Souvenir et Salut; Andante et Étude . . .	- 60	<b>Gottschalk.</b> op. 13. Une Pensée amère; Duo de l'opéra <b>JÉRUSALEM.</b>	- 60
<b>Hiller.</b> La Danse des Fantômes . . .	- 70	<b>Albert.</b> op. 50. 1. Larghetto de l'opéra <b>LES VÊPRES SICILIENNES.</b>	- 85
<b>Egghard.</b> op. 27. 1. Les Soirées de Paris; Impromptu . . .	- 40	<b>Schubert, F.</b> Souvenir d'un Songe; Impromptu . . .	- 40
<b>Spindler.</b> Près de la Source; Réverie.	1 -	<b>John, Ch.</b> op. 33. Chant des Sirènes.	- 60
<b>Lœschhorn.</b> op. 32. Transcription sur <b>IL TROVATORE</b> . . .	1 15	<b>Geiger, C.</b> Kennst du meine Leiden?	- 60
<b>Chopin.</b> op. 28. N° 17. Prélude . . .	- 50	<b>Löschhorn.</b> op. 27. Discours d'Amour; Nocturne . . .	- 85
<b>John, Ch.</b> op. 54. Souvenir de St. Pétersbourg; Mazurka . . .	1 -	<b>Krüger, W.</b> op. 45. O sommo Carlo; Final d' <b>ERNANI</b> . . .	1 -
<b>Langer, F.</b> Marche funèbre . . .	- 85	<b>Bergson.</b> op. 35. Impromptu-Mazurka.	- 70
<b>Beethoven.</b> Allegretto du Quatuor op. 59-	60	<b>Waldmüller.</b> op. 87. Une Fleur de Printemps; Nocturne . . .	- 60
<b>Gottschalk.</b> Le Banjo; Caprice . . .	- 70	<b>Tedesco.</b> Souvenance; 4me Nocturne.	- 60
<b>Lysberg.</b> op. 48. Valse de Concert . . .	1 -	<b>Heller.</b> op. 16. Feuillet d'Album . . .	- 30
<b>Schlesinger.</b> Pensée fugitive . . .	- 60	<b>Mendelssohn.</b> op. 35 N° 1. Prélude . . .	- 60
<b>Croze.</b> Florita; Moreceau de Salon . . .	- 60	<b>Ascher.</b> op. 60. Grand Caprice de Concert sur <b>LA TRAVIATA.</b> . . .	1 15
<b>Wollenhaupt.</b> Grande Marche militaire	- 70	<b>John, Ch.</b> Marche (Pas redoublé). . .	- 85
<b>Fumagalli.</b> Sérénade; Barcarolle . . .	- 60	<b>Hoffmann.</b> La Gazelle; Andante élégant.	- 60
<b>Spindler.</b> Immergrün; Pensée fugitive.	- 60	<b>Perrelli, Gennaro.</b> op. 7. Nocturne . . .	- 70
<b>Prudent.</b> op. 49. Chanson à boire . . .	- 70	<b>Blumenthal.</b> La Caressante; Caprice . . .	1 15
<b>Herz, H.</b> Andantino du 5me Concerto.	- 70	<b>Egghard.</b> La Rosée de Perles; Impr: . . .	- 40
<b>Spindler.</b> Waldvöglein; Impromptu . . .	- 60	<b>Döhler.</b> Romance sans paroles; op: posth: -	60
<b>Dreyschock.</b> Rastlose Liebe . . .	- 60		
<b>Osborne.</b> «Ah che la morte» et le célèbre Miserere d' <b>IL TROVATORE.</b>	- 70		

Saint-Pétersbourg,  
au Magasin **BRANDUS.**

# LA ROSÉE DE PERLES.

IMPROMPTU DE SALON

par

**JULES EGGHARD.**

Op: 34.

*Vivo.*

**PIANO.**

*p*

*a tempo.*

*ritard: - p*

8.....

*cres:* - - - *dim:*

This system contains five measures of music. The upper staff features a complex, multi-voice texture with many notes beamed together. The lower staff has a simpler accompaniment. The first measure is marked with a dynamic of *cres:* and the fifth measure with *dim:*.

8.....

*cres:* - - - *dim:*

*a tempo.*

This system contains five measures. The upper staff continues with the complex texture. The lower staff has a more active accompaniment. The first measure is marked *cres:* and the second measure *dim:*. The tempo marking *a tempo.* appears below the second measure.

*ritard:* - - - *p*

This system contains five measures. The upper staff continues with the complex texture. The lower staff has a more active accompaniment. The first measure is marked *ritard:* and the second measure *p*.

8.....

*cres:* - - -

This system contains five measures. The upper staff continues with the complex texture. The lower staff has a more active accompaniment. The fifth measure is marked with a dynamic of *cres:*.

8.....

*dim:* - - - *cres:* - - - *dim:*

This system contains five measures. The upper staff continues with the complex texture. The lower staff has a more active accompaniment. The second measure is marked *dim:*, the third *cres:*, and the fifth *dim:*.

*a tempo.*

8.....

*p*

*ritard:* - - *p*

This system contains the first five measures of the piece. The right hand features a continuous eighth-note scale starting on G4. The left hand plays chords and single notes. A dynamic marking of *p* is present in the first measure. A *ritard:* marking spans the third and fourth measures, followed by a *p* marking in the fifth measure.

*cres:* - -

This system contains measures 6 through 10. The right hand continues the eighth-note scale. The left hand accompaniment changes. A *cres:* marking is placed above the right hand staff, covering measures 7, 8, and 9.

*f* *fp* *cres:* - - *f* *b*

This system contains measures 11 through 15. The right hand scale continues. The left hand accompaniment becomes more complex with chords. Dynamic markings include *f* (measure 11), *fp* (measure 12), *cres:* (measure 13), *f* (measure 14), and *b* (measure 15).

8.....

*fp* *cres:* - - *f* *f* *bb*

This system contains measures 16 through 20. The right hand scale continues. The left hand accompaniment features chords with a *bb* (double flat) in the final measure. Dynamic markings include *fp* (measure 16), *cres:* (measure 17), *f* (measure 18), *f* (measure 19), and *bb* (measure 20).

8.....

*bb* *fz* *p* *p* *fz* *fz*

This system contains measures 21 through 25. The right hand scale continues. The left hand accompaniment includes chords with a *bb* in the first measure. Dynamic markings include *bb* (measure 21), *fz* (measure 22), *p* (measure 23), *p* (measure 24), *fz* (measure 25), and *fz* (measure 26).