

# Composizioni

für

## PIANO FORTE

VON

# HENRY LITOLFF.

	M. Pf.		M. Pf.
Op. 40. <b>Souvenirs de la Pologne.</b> Trois Mazurkas . . . . .	2. 25	Op. 72. <b>La Harpe d'Eole.</b> Morceau de Salon . . . . .	2. 25
Op. 41. <b>Rêve d'un Captif.</b> Scène dramatique . . . . .	2. 25	Op. 77. <b>Une Fleur du Bal.</b> Valse brillante . . . . .	2. —
Op. 43. <b>Souvenirs d'Harzburg.</b> Méditations musicales.		Op. 78. <b>Chant d'Amour.</b> Etude de Salon . . . . .	2. —
Cah. 1. <b>Harzburg.</b> — <b>Okerthal</b> . . . . .	2. 25	Op. 80. <b>Ouverture: Die Girondisten</b> . . . . .	2. 25
Cah. 2. <b>Elfenstein.</b> — <b>Molkenhaus</b> . . . . .	2. 25	Op. 81. <b>Erstes Spinnlied.</b> (As dur) . . . . .	2. —
Cah. 3. <b>Brocken</b> (Walpurgisnacht) . . . . .	3. —	Op. 90. <b>Romance</b> . . . . .	1. 75
Op. 44. <b>Promenade du soir au bord du Rhin.</b> Fantaisie . . . . .	2. 50	Op. 95. <b>Perles harmoniques.</b> . . . . .	2. —
Op. 45. <b>Concerto symphonique No. 3 in Es dur.</b>		Op. 102. <b>Concerto symphonique No. 4 in D moll</b> . . . . .	11. —
(National Hollandais) . . . . .	6. —	<b>Scherzo</b> daraus . . . . .	1. 50
Op. 50. <b>Feuille d'Album.</b> Impromptu en forme de valse . . . . .	2. —	Op. 104. <b>Zweites Spinnlied.</b> (Des dur) . . . . .	2. —
Op. 51. <b>Drei Lieder ohne Worte.</b> Heft 1. <b>Am Bache.</b> . . . . .	2. 25	Op. 105. <b>Maithau.</b> Lied ohne Worte . . . . .	2. —
Heft 2. <b>Liebesklänge.</b> . . . . .	2. 25	Op. 106. <b>Les Octaves.</b> Morceau de Concert . . . . .	2. —
Op. 54. <b>Trois Morceaux caractéristiques.</b>		Op. 107. <b>Valse élégante</b> . . . . .	2. —
No. 1. <b>Les Arpèges</b> . . . . .	2. 25	Op. 108. <b>Polka caractéristique</b> . . . . .	1. 50
No. 2. <b>Le Repos</b> . . . . .	1. 75	Op. 109. <b>La Mazurka.</b> Impromptu . . . . .	2. —
No. 3. <b>La Santerelle</b> . . . . .	2. 25	Op. 110. <b>Andante</b> . . . . .	1. 75
Op. 55. <b>Ouverture: Maximilian Robespierre</b> . . . . .	2. —	Op. 111. <b>La Chasse.</b> Etude de Concert . . . . .	2. —
Op. 57. <b>Terpsichore.</b> Etude de Bravoure . . . . .	2. 50	Op. 112. <b>Le Carnaval de Paris.</b> Galop . . . . .	2. —
Op. 59. <b>Souvenir d'Enfance.</b> Pensée musicale . . . . .	2. 25	Op. 113. <b>Mélodie</b> . . . . .	2. —
Op. 61. <b>Sérénade</b> . . . . .	1. 75	Op. 114. <b>Souvenir de Vienne.</b> Caprice . . . . .	2. —
Op. 62. <b>Nocturne</b> . . . . .	1. 75	Op. 115. <b>Scherzo</b> . . . . .	2. —
Op. 63. <b>Le Retour.</b> Pièce de Concert . . . . .	2. 25	Op. 116. <b>A la Mémoire de Meyerbeer.</b> Marche funèbre . . . . .	1. 50
Op. 64. <b>Elégie.</b> . . . . .	1. 50	Op. 123. <b>Concerto symphonique No. 5 in C moll</b> . . . . .	7. 50
Op. 65. <b>Arabesken.</b> 6 Charakterstücke.		Op. 124. <b>Neckende Geister</b> . . . . .	1. 50
No. 1. <b>Heimgedanken.</b> . . . . .	— 75	Op. 125. <b>Dernière Aurore.</b> Lied ohne Worte . . . . .	1. —
No. 2. <b>Polen</b> . . . . .	— 75	Op. 126. <b>Frascati-Walzer.</b> . . . . .	1. 50
No. 3. <b>Sehnsucht</b> . . . . .	1. —	<b>Frascati-Walzer.</b> Erleichterte Ausgabe . . . . .	1. 50
No. 4. <b>Der Gondolier</b> . . . . .	1. —	Op. 127. <b>Der Abendstern.</b> Walzer . . . . .	1. 75
No. 5. <b>Erwartung</b> . . . . .	— 75	<b>Au Pays des Souvenirs.</b> 3 Charakterstücke . . . . .	1. 50
No. 6. <b>Frohes Wiedersehen.</b> . . . . .	1. —	<b>Ballet-Musik</b> aus: Die Tempelherren . . . . .	1. 50
Op. 66. <b>Valse de Bravoure.</b> . . . . .	2. 25	<b>Potpourri: Die Tempelherren</b> . . . . .	2. —

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# POLEN.

Sieh' einsam am blauen See  
 Das weisse Bauernhaus,  
 Es klingt mit düsterm Weh  
 Ein polnisch Lied heraus.

Mein Vaterland ade!  
 Verloren wie Sang im Winde,  
 Nur sein Sang und sein Tanz und sein Weh  
 Blieb zum Troste noch Polens Kinde.

Andantino abbattuto.

H. Litolff, Op. 65.

N:2.

*p con molto espressione.*

*poco agitato.*

*pp*

*a Tempo.*

*poco rit.*

*Ped.* \* *Ped.* \* *Ped.* \*

*ten.* *ten.*

*mf* *p* *dim.* *ritard.* *sf*

*Tempo di Mazurka.*

*mf ben marcato. svegliato.*

*cresc.* *ten.* *sf*

*p lusingando.* *poco animato* *cresc.* *sf*

This system contains the first six measures of the piece. The right hand features a melodic line with grace notes and slurs, while the left hand provides harmonic support with chords and moving lines. The dynamics range from piano (*p*) to fortissimo (*sf*).

*p* *riten.* *a Tempo.*

This system contains measures 7 through 12. It begins with a piano (*p*) dynamic and a *riten.* (ritardando) marking. The tempo then returns to the original *a Tempo.* The right hand continues with intricate melodic patterns, and the left hand features a steady bass line.

*p* *ten.*

This system contains measures 13 through 18. The dynamics are marked piano (*p*) and tenuto (*ten.*). The right hand has a more active melodic line, and the left hand continues with harmonic accompaniment.

*delicatissimo.* *ppp* *ritard.* *ten.* *a Tempo.*

This system contains measures 19 through 24. It starts with *delicatissimo.* and *ppp* dynamics, followed by a *ritard.* (ritardando) marking. The tempo then returns to *a Tempo.* and includes a *ten.* (tenuto) marking. The right hand has a very delicate and intricate melodic line.

*p* *ten.*

This system contains measures 25 through 30. The dynamics are marked piano (*p*) and tenuto (*ten.*). The right hand continues with a delicate melodic line, and the left hand provides a steady accompaniment.

ten. *a Tempo.*  
PPP ritard. *f pesante.* pp

This system contains the first two staves of music. The upper staff begins with a piano introduction marked *PPP*. The lower staff features a steady accompaniment. The system concludes with a *ten.* (tension) marking and a tempo change to *a Tempo.* The dynamic *pp* is indicated at the end of the system.

*cresc.* *sf* *p lusingando.*

This system continues the musical piece. The upper staff shows a melodic line with various ornaments and slurs. The lower staff provides harmonic support. Dynamics include *cresc.* (crescendo), *sf* (sforzando), and *p lusingando.* (piano, lusingando).

*poco animato cresc.* *f* *p* ritard.-

This system features a more active upper staff. The lower staff has a consistent accompaniment. Dynamics include *poco animato cresc.*, *f* (forte), *p* (piano), and *ritard.-* (ritardando).

Andantino.

*p* Ped. \* Ped. \* Ped.

This system is marked *Andantino.* The upper staff is mostly silent, with rests. The lower staff contains the main accompaniment. It includes a piano (*p*) dynamic and several *Ped.* (pedal) markings with asterisks.

*mf poco agitato.*

This system continues the *Andantino* section. The upper staff becomes more active with melodic lines. The lower staff accompaniment remains. Dynamics include *mf poco agitato.* (mezzo-forte, poco agitato) and *Ped.* markings.

Tempo di Mazurka.

pp smorzando. mf ben marcato.

cresc. sf p lusingando. poco animato.

cresc. sf p ritard. a Tempo.

p

ten. ppp delicatissimo. ritard. ten.

f pesante. p ritard. Andante. pp smorzando. ppp