

Breitkopf & Härtel's Klavier-Bibliothek

Editions Breitkopf & Härtel
La Bibliothèque du Pianiste.

Breitkopf & Härtel's Editions
The Pianist's Library.

Graham P. Moore

Neun Klavier-Gedichte
in Etüden-Form

Op. 35

- | | |
|-------------------------|----------------------------|
| Nr. | Nr. |
| 1. Der sterbende Schwan | 5. An den Herbst |
| 2. Die Lotos-Esser | 6. Ein Sommerabend |
| 3. Lilian | 7. An den Frühling. Sonett |
| 4. <u>Claribel</u> | 8. Die Zeit |
| | 9. Die Schellen |

Je 1 Mark

Breitkopf & Härtel
Leipzig
Berlin-Brüssel-London-NewYork.

Kaesberg & Oertel

F. J. Wanderer

Kompositionen

von

Graham P. Moore

Für Pianoforte zu 2 Händen.

- Op. 12. **Hochzeit im Dorfe — Une Noce Villageoise — A Country Wedding.** 6 Charakterstücke.
 1. Eintreffen der Gäste — Arrivée des Convives — Arrival of Wedding Guests. — 2. Abschied der Braut vom Elternhaus — Départ de la maison paternelle — Departure of the Bride. — 3. Gang zur Kirche — Cortège nuptial — The Bridal Train. — 4. Brautlied — Chant nuptial — Bridal Song. — 5. Ländlicher Tanz — Danse rustique — Rustic Dance. — 6. Heimkehr der Gäste — Retour à la maison — The Return Homewards.
 Heft I (Nr. 1—3), Heft II (Nr. 4—6) je 2 —
 Daraus einzeln: Nr. 1. Eintreffen der Gäste — Arrivée des Convives — Arrival of Wedding Guests. 1 —
- Op. 15. **Liebesflehen — Pleading** 1 —
- Op. 16. **Valse Capricieuse, Fdur — Famajeur — Fmajor** 2 —
- Op. 22. **5 Klavierstücke für den Konzert-Vortrag — 5 Morceaux de Concert — 5 Concert Pieces** 3 —
 Nr. 1. Poetischer Walzer — Valse Poétique — Poetical Waltz. 1 —
 » 2. Romanze, Adur — Romance, Lamajeur — Romance, Amajor 1 —
 » 3. Tarantelle, Ddur — Rémajor — Dmajor 2 —
 » 4. Sonett, Ddur — Rémajor — Dmajor 1 —
 » 5. Ballade, Cmoll — Utmineur — Cminor 2 —
- Op. 24. **Chromatische Etüden — Etudes chromatiques — Chromatic Studies.**
 Heft I (Nr. 1—3) 2 —
 1. In der Spinnstube — Les fileuses — In the Spinning Room. — 2. Toccatina, Gmoll — Solmineur — Gminor. — 3. Etude pathétique, Cmoll — Utmineur — Cminor.
 Heft II (Nr. 4—6) 2 —
 4. Intermezzo giocosa — 5. Gigue in Sexten, Fmoll — Famineur — Fminor. — 6. Etude chromatique, Fismoll — Fa[#]mineur — F[#]minor.
 Heft III (Nr. 7—10) 2 —
 7. Arabeske, Asdur — La^bmajeur — A^bmajor. — 8. Scherzo in Oktaven, Dmoll — Rémineur — Dminor. — 9. Etude scintillante, Cmoll — Utmineur — Cminor. — 10. Pastorale, Edur — Mimateur — Emajor.
 Heft IV (Nr. 11—14) 2 —
 11. Sonnet, Bdur — Si^bmajeur — B^bmajor. — 12. Prelude, Cismoll — Ut[#]mineur — C[#]minor. — 13. Humoreske, Hmoll — Simineur — Bminor. — 14. Etude Valsante, Gdur — Solmajeur — Gmajor.
 Daraus einzeln:
 Nr. 1. In der Spinnstube — Les fileuses — In the Spinning Room 2 —
 » 3. Etude pathétique, Cmoll — Utmineur — Cminor 1 —
- Op. 25. **Lyrische Tonbilder für kleine Hände — Morceaux lyriques pour petites mains — Lyric Tone Pictures for small Hands** 3 —
 Heft I 2 —
 1. Gavotte, Ddur — Rémajor — Dmajor. — 2. Intermezzo, Ddur — Rémajor — Dmajor. — 3. Polnischer Tanz — Danse Polonaise — Polish Dance. — 4. Kleiner Walzer — Valsette — Little Waltz. — 5. Melodie — Mélodie — Melody.
 Heft II 2 —
 6. Pastorale, Fdur — Famajeur — Fmajor. — 7. Menuet, Cmoll — Utmineur — Cminor. — 8. Scherzino, Esdur. — Mi^bmajeur — E^bmajor. — 9. Volkslied — Chanson populaire — Popular Song. — 10. Humoreske — Humouresque — Humoreske.
- Op. 28 Nr. 1. **Slavische Legende — Légende slave** 1 —
 Nr. 2. **Polonaise brillante, Hdur — Simajeur — Bmajor** 2 —

- Op. 35. **9 Klaviergedichte in Etüdenform — 9 Poèmes pour Piano en forme d'études — 9 Poems for Piano-forte** 6 —
 Nr. 1. Der sterbende Schwan — Le Cygne mourant — The Dying Swan 1 —
 » 2. Die Lotos-Esser — Les Mangeurs de Lotos — The Lotos Eaters 1 —
 » 3. Lilian, Esdur — Mi^bmajeur — E^bmajor 1 —
 » 4. Claribel, Esmoll — Mi^bmineur — E^bminor 1 —
 » 5. An den Herbst — A l'Automne — To Autumn 1 —
 » 6. Ein Sommerabend — Un Soir d'été — A Summer's Eve 1 —
 » 7. Sonett. An den Frühling — Au Printemps — To Spring 1 —
 » 8. Die Zeit — Le Temps — Time 1 —
 » 9. Schellen — Les Sonnettes — The Bells 1 —
- Op. 39. **Weihnachtsgabe — Cadeau de Noël — Christmas Cards.** 9 kurze Klavierstücke. Heft I, II. . . je 2 —
 Nr. 1. Wandernde Zigeuner — Tziganes en marche — Wandering Gipsies 1 —
 » 2. Verblasste Blumen — Fleurs fanées — Faded flowers. 1 —
 » 3. Am Spinnrädchen — Au Rouet — Spinning 1 —
 » 4. Jagdstück — Morceau de Chasse — Hunting Piece . 1 —
 » 5. Einsamer Schäfer — Le Berger solitaire — The lonely Shepherd 1 —
 » 6. Am Lindenbaum — Le vieux Tilleul — The old Linden Tree 1 —
 » 7. Petite Parisienne 1 —
 » 8. Minnelied — Chanson d'amour — A Love Song . . 1 —
 » 9. Im Blumengarten — Au Jardin de Fleurs — In the Flower garden 1 —
- Op. 41. **Rhapsodie-Polonaise** 2 —
Konzertstück nach dem Gedicht Seaweed (Meergras) von Longfellow 3 —
 Daraus einzeln:
 Arioso, Desdur — Ré^bmajeur — D^bmajor 1 —
 Scherzo, Adur — Lamajeur — Amajor 1 —
- 3 Nachtscenen — 3 Scènes de Nuit — 3 Night Scenes.**
 Nr. 1. Ein Nachtbild in Sevilla — Une Scène de Nuit à Seville — A Night Scene in Seville 1 —
 » 2. Maurischer Tanz. Erinnerung an das Kaffeehaus in Tanger — Danse mauresque. Souvenir du Café de Tanger — Moorish Dance. Reminiscence of the Café at Tangiers 1 —
 » 3. Eine Südsee Rhapsodie. Erinnerung an einen Tanz der Eingeborenen — Une Rhapsodie de l'Océan Pacifique. Souvenir d'une Danse des natifs — A South Sea Rhapsodie. Reminiscence of a Native Dance 2 —
- Ausgewählte Pianofortewerke 6 —

Für Violine und Pianoforte.

- Op. 28 Nr. 1. **Slavische Legende — Légende slave** 1 30

Für Violoncell und Pianoforte.

- Andante spirituelle** 1 30

Für eine Singstimme mit Pianofortebegleitung.

- Op. 29. **Wiegenlied.** »Schlafe, schlafe, holder süßer Knabe.«
 — Cradle Land. »Slumber soft« 1 —

Eigentum der Verleger für alle Länder

BREITKOPF & HÄRTEL
LEIPZIG

Printed in Germany

Claribel.

A melody.

I.

Where Claribel low-lieth
 The breezes pause and die,
 Letting the rose-leaves fall:
 But the solemn oak-tree sigheth,
 Thick-leaved, ambrosial,
 With an ancient melody
 Of an inward agony,
 Where Claribel low-lieth.

II.

At eve the beetle boometh
 Athwart the thicket lone:
 At noon the wild bee hummeth
 About the moss'd headstone:
 At midnight the moon cometh,
 And looketh down alone.
 Her song the lintwhite swelleth,
 The clear-voiced mavis dwelleth,
 The callow throstle lispeth,
 The slumbrous wave outwelleth,
 The babbling runnel crispeth,
 The hollow grot replieth
 Where Claribel low-lieth.

A Tennyson.
 With kind permission
 of Messrs. Macmillan and Co.

Claribel.

Eine Melodie.

I.

Wo Claribel gestorben,
 Da rauschen Winde nie,
 Die Blätter flüstern kaum;
 Doch wie klagende Theorben
 Seufzt dort der Eichenbaum
 Eine alte Melodie
 —Voll von tiefstem Weh ist sie,—
 Wo Claribel gestorben.

II.

Der Käfer abends brummet
 Im dichtbelaubten Hain;
 Die Biene tags umsummet
 Den moosbewachsenen Stein;
 Wenn nachts die Welt verstummet,
 Blinkt hier der Mondenschein.
 Der Sprosser schlägt im Baume,
 Es pfeift mit jungem Flaume
 Der Hänfling seine Lieder;
 Der Bach rauscht wie im Traume—
 Die Waldschlucht hallt es wider,
 Wie klagende Theorben,
 Wo Claribel gestorben.

Ausgewählte Dichtungen von A. Tennyson.
 Übersetzt von Adolf Strodtmann.
 Leipzig, Bibliographisches Institut.

Claribel.

Allegretto.

Graham P. Moore, Op. 35. Nr. 4.

The first system of musical notation for 'Claribel' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/8. The music begins with a piano (*pp*) dynamic. The right hand plays a series of arpeggiated chords, while the left hand plays a simple bass line. The system concludes with a *Ped.* (pedal) marking and a star symbol.

The second system continues the piece. It features similar arpeggiated figures in the right hand and a bass line in the left hand. A *sopra* (soprano) marking is present in the left hand. The system ends with a *Ped.* marking and a star symbol.

The third system continues the piece with the same arpeggiated texture. It concludes with a *Ped.* marking and a star symbol.

The fourth system concludes the piece. It includes markings for the right hand (*R. H.*) and left hand (*L. H.*). The system ends with a *Ped.* marking and a star symbol.

PPP
segue Ped.

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of three flats (B-flat, E-flat, A-flat). The music features a series of arpeggiated chords, each with a slur and a fingering number (7 or 5) above it. The first measure has a '7' above the first chord and a '5' above the second. The second measure has '5' above both chords. The third measure has '7' above the first and '5' above the second. The fourth measure has '7' above the first and '5' above the second. The first measure is marked 'PPP' and 'segue Ped.'.

This system contains the next two staves of music. The notation continues with arpeggiated chords and slurs. The lower staff has an '8' with a dotted line below it in the second measure of this system.

This system contains the next two staves of music, continuing the arpeggiated chord pattern.

R.H. L.H.

This system contains the next two staves of music. The upper staff is labeled 'R.H.' and the lower staff is labeled 'L.H.'. The notation continues with arpeggiated chords.

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The notation continues with arpeggiated chords.

This system contains the final two staves of music on the page. The notation continues with arpeggiated chords.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of arpeggiated chords with fingerings 7 and 5 indicated above the notes.

Second system of musical notation, continuing the arpeggiated pattern from the first system.

Third system of musical notation, continuing the arpeggiated pattern.

Fourth system of musical notation, featuring a grand staff. The music consists of arpeggiated chords with fingerings 5 and 7 indicated above the notes. The word *cresc.* is written above the staff.

Fifth system of musical notation, featuring a grand staff. The music consists of arpeggiated chords with fingerings 7 and 5 indicated above the notes. The dynamic marking *f* is present. The word *Ped.* is written below the staff, with asterisks marking the pedal points.

Sixth system of musical notation, featuring a grand staff. The music consists of arpeggiated chords with fingerings 7 and 5 indicated above the notes. The dynamic marking *dim.* is present.

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 four flats (B-flat, E-flat, A-flat, D-flat). The music features a series of arpeggiated chords in the right hand, with fingerings 7 and 5 indicated. The left hand provides a simple accompaniment. A dynamic marking of *p* (piano) is present.

Second system of musical notation. It continues the piece with similar arpeggiated figures. A dynamic marking of *dim.* (diminuendo) is placed above the staff. The system concludes with a fermata over the final note, with "R.H." and "L.H." labels above the treble and bass staves respectively.

Third system of musical notation. The right hand continues with arpeggiated chords, with fingerings 7 and 5. The left hand accompaniment remains consistent. A dynamic marking of *pp* (pianissimo) is present.

Fourth system of musical notation. The right hand continues with arpeggiated chords, with fingerings 7 and 5. The left hand accompaniment includes a fermata over the final note, with "8.... sopra" written below the staff.

Fifth system of musical notation. The right hand continues with arpeggiated chords, with fingerings 7 and 5. The left hand accompaniment continues with a simple rhythmic pattern.

Sixth system of musical notation. The right hand continues with arpeggiated chords, with fingerings 7 and 5. The left hand accompaniment concludes with a fermata over the final note, with "R.H." and "L.H." labels above the treble and bass staves respectively.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note chords with a '7' marking above the treble staff.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note chords.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note chords.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note chords.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note chords with an '8' marking above the treble staff.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note chords. The word *sonore* is written below the bass staff.

First system of musical notation. The left hand (bass clef) plays a descending eighth-note scale in the lower register. The right hand (treble clef) plays an ascending eighth-note scale in the upper register. The key signature has four flats (B-flat, E-flat, A-flat, D-flat).

Second system of musical notation. The left hand continues the descending eighth-note scale. The right hand continues the ascending eighth-note scale. The key signature remains four flats.

Third system of musical notation. The left hand continues the descending eighth-note scale. The right hand continues the ascending eighth-note scale. A *pp* (pianissimo) dynamic marking is present in the right hand. The key signature remains four flats.

Fourth system of musical notation. The left hand continues the descending eighth-note scale. The right hand continues the ascending eighth-note scale. The key signature remains four flats.

Fifth system of musical notation. The left hand continues the descending eighth-note scale. The right hand continues the ascending eighth-note scale. The key signature remains four flats.

8

pp

8

8

8

L.H. R.H.

Ped. * pp Ped. *

ten. L.H.

ten. L.H.

p

pp Ped. * pp Ped. * Ped. L.H. R.H. ten. *

