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Caprice brillante.

Holst, Eduard, 1843-1899

Milwaukee: Rohlfing Sons Music Co., 1902

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CAPRICE BRILLANTE

POUR

PIANO

PAR

EDUARD HOLST

Pr. ~~70cts.~~
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MILWAUKEE.

FRITZ SCHUBERTH JR.
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Diese Composition aus dem Nachlasse von EDUARD HOLST, wurde mit mehreren anderen Manuscripten desselben Componisten, bei dem grossen Brande, der das Riesengebäude der Firma Rohlfing am 22^{ten} März 1901 vollständig in Asche legte, durch einen glücklichen Zufall vor der Vernichtung unter den Ruinen bewahrt.

Folgendes ist die Liste der aus dem Feuer geretteten Manuscripte und können wir dem Publicum, speciell den Freunden von Eduard Holst's Compositionen, dieselben als einige seiner allerbesten Werke empfehlen. Zweifelsohne werden sich dieselben auch eine ebenso dauernde Beliebtheit erringen wie seine anderen weit und breit bekannten Werke.

Hochachtungsvoll
Die Verleger.

Notice:—

This Posthumous Composition of EDUARD HOLST was, through some unforeseen circumstance, luckily saved from out of the ruins of the great fire which totally destroyed and laid the gigantic structure of the Rohlfing firm in ashes, March 22nd 1901.

Following is a list of the Manuscripts which were found beneath the ruins and we feel very much gratified in being able to offer these Compositions to the Public; especially the friends of Eduard Holst's works will find them to be among the very best he has written, and their intrinsic merit will undoubtedly gain for them the same popularity which his world famed composition "Dance of the Demons" has attained and which is still selling by the thousands.

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Caprice Brillante. (Etude.)

Revised and Fingered
by Albert F. Kramer.

Eduard Holst.

Allegro moderato.

PIANO.

p una corda

pp

P tre corde cresc. e rit.

8

1 3 1 3 1 2 1 3 1 3 1 2 1 3 1 3 1 2

3 2

5 5

ped. *

*p marcato il canto
a tempo*

4 5 4 5

ped. *

ped. *

ped. *

First system of musical notation. The right hand (treble clef) features a series of eighth-note triplets and pairs, with fingering numbers 1, 2, 3, and 4 indicated above the notes. The left hand (bass clef) plays a simple accompaniment of quarter notes. The system is divided into three measures. The first measure has a *Ped.* marking below the bass line. The second measure has a *Ped.* marking and a flower symbol below the bass line. The third measure has a *Ped.* marking and a flower symbol below the bass line.

Second system of musical notation. Similar to the first system, it features eighth-note patterns in the right hand and quarter notes in the left hand. The system is divided into three measures. The first measure has a *Ped.* marking below the bass line. The second measure has a *Ped.* marking and a flower symbol below the bass line. The third measure has a *Ped.* marking and a flower symbol below the bass line.

Third system of musical notation. The right hand continues with eighth-note patterns. The left hand has a more active accompaniment. The system is divided into three measures. The first measure has a *Ped.* marking below the bass line. The second measure has a *Ped.* marking and a flower symbol below the bass line. The third measure has a *Ped.* marking and a flower symbol below the bass line. Dynamic markings *mf* and *f* are present in the right hand.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. The system is divided into three measures. The first measure has a *mf* marking below the bass line. The second measure has a *f* marking below the bass line. The third measure has a *mf* marking below the bass line. Flower symbols are present below the bass line.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. The system is divided into three measures. The first measure has a *ff* marking below the bass line. The second measure has a *mf* marking below the bass line. The third measure has a *mf* marking below the bass line. Flower symbols are present below the bass line.

First system of musical notation. The right hand (treble clef) features a series of chords and triplets, with dynamics *f* and *mf*. The left hand (bass clef) has a rhythmic accompaniment with fingerings 5, 4, 5 and *Ped.* markings.

Second system of musical notation. The right hand continues with triplets and chords. The left hand has a steady accompaniment with *Ped.* markings.

Third system of musical notation. The right hand features complex triplet patterns. The left hand has a sparse accompaniment with *p* and *rit.* markings.

Fourth system of musical notation. The right hand has a continuous triplet pattern. The left hand has a sparse accompaniment with *p marcato il canto a tempo* and *Ped.* markings.

Fifth system of musical notation. The right hand continues with the triplet pattern. The left hand has a sparse accompaniment with *Ped.* markings.

1 3 1 2 1 3 1 2 1 3 1 2

Ped. *

1 3 1 2 1 3 1 2 1 3 1 2

Ped. *

1 3 1 2 1 3 1 2 1 3 1 2

Ped. *

1 3 1 2 1 3 1 2 1 3 1 2

Ped. *

Con spirito.

mf *p* *mf*

Ped. *

First system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano) in the first measure, *f* (forte) in the third measure. Pedal markings: *Ped.* with asterisks at the end of the first and third measures. Fingerings: 1, 2, 3, 4 in the treble staff.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte) in the second measure, *mf* (mezzo-forte) in the third measure. Pedal markings: *Ped.* with asterisks at the end of the second and third measures. Fingerings: 1, 2, 3, 4 in the treble staff.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano) in the first measure, *mf* (mezzo-forte) in the second measure, *p* (piano) in the third measure. Pedal markings: *Ped.* with asterisks at the end of the first and third measures. Fingerings: 1, 2, 3, 4 in the treble staff.

Fourth system of musical notation. Treble clef, bass clef. Treble staff contains complex chordal patterns with fingerings 3, 4, 3, 4, 3, 1, 2, 5, 3, 1, b3, 2, 1. Pedal markings: *Ped.* with asterisks at the end of the first, second, and third measures.

Fifth system of musical notation. Treble clef, bass clef. First measure has fingerings 3, 1, 3, 1, 5, 4. Second measure has first ending (1.) and second ending (2.) markings. Pedal markings: *Ped.* with asterisks at the end of the first, second, and third measures.

First system of musical notation, measures 1-3. The right hand features a melodic line with slurs and fingerings (1, 2). The left hand has a bass line with slurs and fingerings (4, 5). Dynamics include *p* and *f*. Pedal markings and asterisks are present below the bass line.

Second system of musical notation, measures 4-6. The right hand continues the melodic line with slurs and fingerings (1, 2, 3). The left hand has a bass line with slurs and fingerings (4, 5). Dynamics include *f* and *p*. Pedal markings and asterisks are present below the bass line.

Third system of musical notation, measures 7-9. The right hand features a melodic line with slurs and fingerings (1, 2, 4). The left hand has a bass line with slurs and fingerings (4, 5). Dynamics include *p* and *f*. The instruction *p una corda* is written above the right hand in measure 9. Pedal markings and asterisks are present below the bass line.

Fourth system of musical notation, measures 10-12. The right hand features a melodic line with slurs and fingerings (1, 2, 4). The left hand has a bass line with slurs and fingerings (5, 4). Dynamics include *una corda* and *tre corde*. Pedal markings and asterisks are present below the bass line.

Fifth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and fingerings (1, 2, 3). The left hand has a bass line with slurs and fingerings (5, 3, 5). Dynamics include *mf*, *ff*, and *p*. Pedal markings and asterisks are present below the bass line.

2. 8 9

p

Ped. *

p

Ped. *

Ped. *

Ped. *

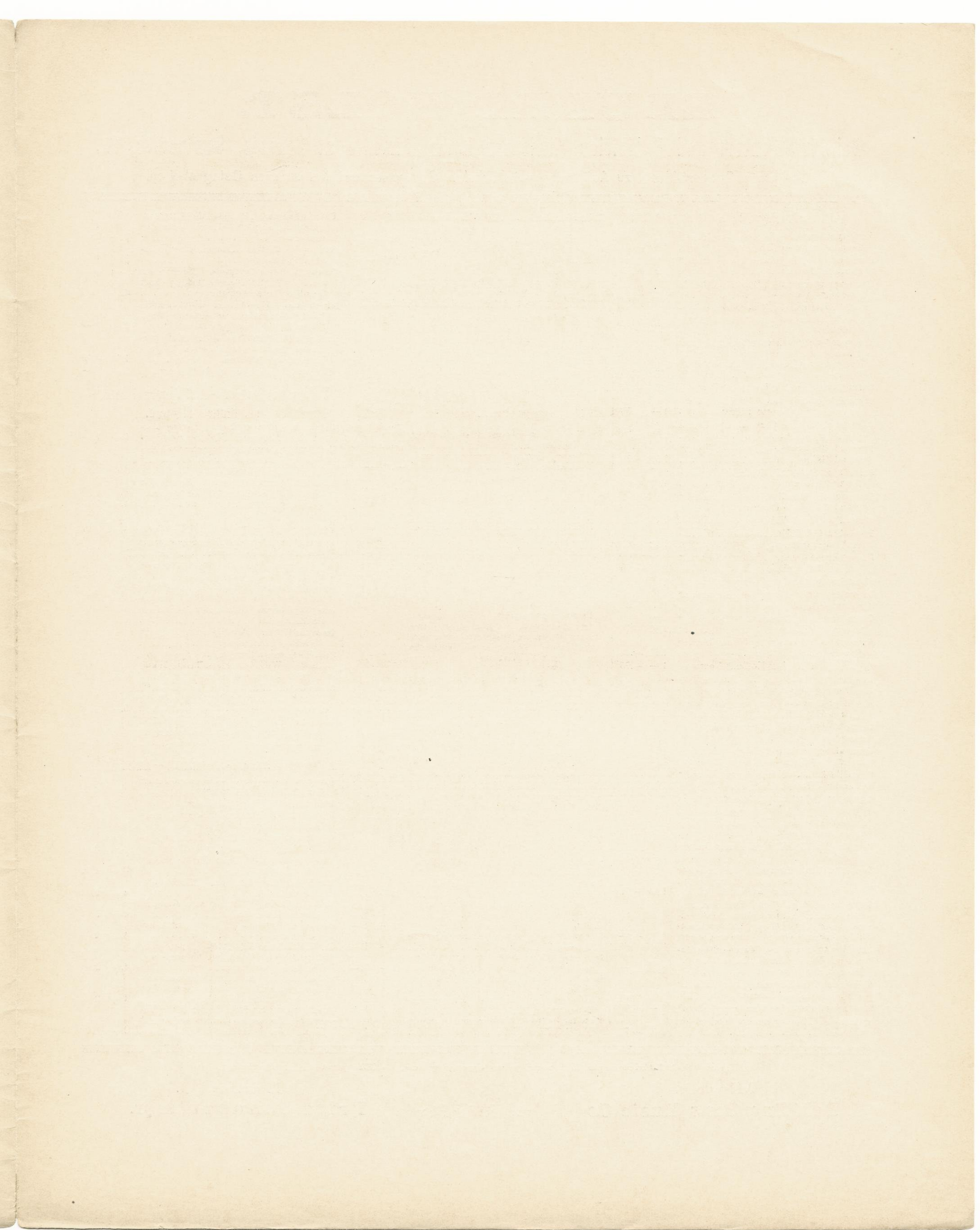
Ped. *

Musical notation for the first system. The treble clef contains a sequence of arpeggiated chords, each with a slur and a fingering number (1, 2, or 3). The bass clef contains a simple accompaniment of quarter notes. Pedal marks (Ped.) and asterisks (*) are placed below the bass line.

Musical notation for the second system. The treble clef continues with arpeggiated chords and slurs. The bass clef continues with the accompaniment. Pedal marks (Ped.) and asterisks (*) are present.

Musical notation for the third system. The treble clef has a first ending bracket over the last two measures. The bass clef has dynamic markings: *pp*, *rall.*, and *una corda*. Pedal marks (Ped.) and asterisks (*) are present.

Musical notation for the fourth system. It begins with the tempo marking **Presto.** and the dynamic marking **ff**. The treble clef has a complex texture with many notes. The bass clef has a simple accompaniment. The system ends with a double bar line and a final **ff** dynamic marking. A final pedal mark (Ped.) and asterisk (*) are at the bottom right.



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| | | |
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Piano 6 hands. — à 6 mains. — Zu 6 Händen.

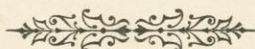
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2 Pianos 8 hands. — à 8 mains. — Zu 8 Händen.

| | | |
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