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Ballet - Music : Tanzweise

Erik Meyer-Helmund

Composer

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Choice
Pianoforte Pieces
 For
Advanced Pianists

| | | | |
|--|----|---|----|
| ARENKY, A. Sketch, Op. 24, No. 3 | 65 | MOSZKOWSKI, M. Gr. Valse Brillante, A flat | 75 |
| BENDEL, F. Tyrolienne, Op. 90 | 50 | NEUSTEDT, CH. Gavotte Favorite de Marie Antoinette. | 35 |
| BIZET, G. Dreams, (Les Reves) | 40 | PADEREWSKI, I. J. Caprice, Op. 14 | 50 |
| BRAHMS, JOH. Hungarian Dance, No. 5 | 50 | PIECZONKA, A. Tarantella, Am. | 60 |
| Hungarian Dance, No. 6 | 50 | POLDINI, ED. Dancing Doll (Poupée Valsante) | 50 |
| DELIBES, LEO. Valse Lente, (from "Sylvia") | 60 | RACHMANINOFF, S. Prelude, Op. 3, No. 2 | 50 |
| DURAND, A. Second Valse, A flat, Op. 86 | 60 | RAFF, J. La Fileuse, Op. 157, No. 2 | 60 |
| GODARD, B. Second Mazurka, Op. 54 | 60 | RAVINA, H. Etude de Style, C | 35 |
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| GOTTSCHALK, L. M. The Last Hope, Op. 16 | 50 | RUBINSTEIN, A. Kammenoi Ostrow, Op. 10, No. 22 | 75 |
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| JENSEN, AD. Galatea, Op. 44, No. 3 | 35 | SINDING, CH. Rustle of Spring, (Frühlingsrauschen, Op. 32, No. 3 | 50 |
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Ballet - Music

3

(Tanzweise)

Edited and fingered by
PAOLO GALLICO

Erik Meyer-Helmund, Op. 28, No 2

INTRODUZIONE Andante

Musical score for the Introduction section, measures 1-4. The score is in 2/4 time and features a piano (p) dynamic. The right hand plays a melodic line with slurs and fingerings (4, 5, 2, 5, 1, 4, 5, 2, 5). The left hand provides harmonic support with chords and single notes. Dynamics include *f* and *pp*.

Musical score for the Introduction section, measures 5-8. The right hand continues the melodic line with slurs and fingerings (2, 4, 3, 4, 2, 5). The left hand plays chords and single notes. Dynamics include *mf* and *pp*.

Musical score for the Danza section, measures 1-4. The tempo is marked *♩ = 84*. The right hand plays a melodic line with slurs and fingerings (4, 2, 1, 4, 2). The left hand plays chords and single notes. Dynamics include *pp*. Performance instructions include *ten* and *con grazia*.

Musical score for the Danza section, measures 5-8. The right hand continues the melodic line with slurs and fingerings (1, 6, 2). The left hand plays chords and single notes. Dynamics include *p*. Performance instructions include *ten* and *con grazia*.

The musical score is written for piano and consists of five systems of staves. Each system contains a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, slurs, and ornaments. Dynamics include *ten.* (tension), *pp* (pianissimo), and *pp ritard* (pianissimo with a ritardando). Performance instructions include *ritard* and *molto*. Fingerings are indicated by numbers 1-5. There are also some markings like *248* and *8* with arrows. The score is marked with asterisks at the end of several systems.

a piacere

5 2 1 2 3 4 5 8 5 2 1 2 3 4 5 6 3 4

f *p*

Red. *

Tempo I.

poco riten. *f* *con grazia* *ten.*

Red. *

243 *ten.* *ten.* 4 1 6 1 2 5

1 3 5

8 *ten.* 243

1 3 5

ten. *ten.* 4 2 6 1 8

1 3 5

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a *pp* (pianissimo) dynamic and a *(una corda)* instruction. The right hand features a melodic line with slurs and fingerings (3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). The left hand provides a harmonic accompaniment with chords and some arpeggiated figures.

Second system of musical notation. Continuation of the first system. The right hand continues its melodic line with slurs and fingerings (3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). The left hand accompaniment includes chords and some arpeggiated figures.

Third system of musical notation. Continuation of the first system. The right hand continues its melodic line with slurs and fingerings (3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). The left hand accompaniment includes chords and some arpeggiated figures.

Fourth system of musical notation. Continuation of the first system. The right hand continues its melodic line with slurs and fingerings (3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). The left hand accompaniment includes chords and some arpeggiated figures. A *rit.* (ritardando) marking is present in the right hand.

Fifth system of musical notation. Continuation of the first system. The right hand continues its melodic line with slurs and fingerings (3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). The left hand accompaniment includes chords and some arpeggiated figures. A *rit.* (ritardando) marking is present in the right hand.

Sixth system of musical notation. Continuation of the first system. The right hand continues its melodic line with slurs and fingerings (3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). The left hand accompaniment includes chords and some arpeggiated figures. A *rit.* (ritardando) marking is present in the right hand.

This musical score consists of six systems of piano music, each with a grand staff (treble and bass clefs). The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Performance directions include *ritard*, *pp*, and *a tempo*. The score is marked with asterisks (*) at the end of several systems. The key signature is one sharp (F#) and the time signature is 4/4.

8

ten.

Contract

pp ritard.

a tempo

pp

ritard molto

pp ritard

a piacere

pp

ritard

243

a tempo **Tempo I.** *ten.* 243 9

con grazia *pp*

ten. *ten.* 1 4 6₁ 8 3 1

una corda

Un poco più lento. *ten.*

ten. *ten.* *ten.* *a tempo* *ten.* *ten.*


ten. 1 *ff* *ff* *ff*

Sua bassa


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