

All' Illustrre Professore *CANDIDO MAMINI*



# WALZER BRILLANTE

(in Re bemolle)

PER

## PIANOFORTE

DI

# S. GOLINELLI

20729

Proprietà per tutti i paesi

Fr. 3. —

MILANO, Stabilimento Musicale di F. LUCCA

Firenze, Dacci

Torino, Bianchi

R. GABINETTO MUSICALE  
BRANCA  
SOTTO IL PORTICO DELLA BANDA

# VALZER BRILLANTE

S. GOLINELLI.

Molto vivace.

8

F M.S.

Ped.

Detailed description: This system contains the first five measures of the piece. The music is in 3/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *F* (forte) is present at the end of the system, along with the instruction 'M.S.' (Musica Scritta). A 'Ped.' (pedal) marking is located below the bass staff.

8

1 3 2 5 2 3

dim:

Detailed description: This system contains measures 6 through 10. The right hand continues with intricate eighth-note passages, including a triplet of eighth notes (1 3 2) and another triplet (5 2 3). The left hand remains mostly silent, with a few chords. A *dim:* (diminuendo) marking is placed above the right-hand staff.

8

*p*

cres:

Detailed description: This system contains measures 11 through 15. The right hand has a melodic line with slurs, and the left hand plays chords. A *p* (piano) dynamic marking is in the right hand, and a *cres:* (crescendo) marking is in the left hand.

8

*p*

Detailed description: This system contains measures 16 through 20. The right hand features a melodic line with slurs and fingerings (1, 3, 2, 5). The left hand plays chords. A *p* (piano) dynamic marking is in the right hand.

8

*f*

dim:

*p*

Ped.

Detailed description: This system contains measures 21 through 25. The right hand has a melodic line with slurs and fingerings (1, 4, 1, 4). The left hand plays chords. Dynamic markings include *f* (forte) in the right hand, *dim:* (diminuendo) in the left hand, and *p* (piano) in the right hand. A 'Ped.' (pedal) marking is at the bottom.

First system of musical notation. Treble clef, bass clef, key signature of three flats (B-flat, E-flat, A-flat). The system contains five measures. A dashed line with the number '8' spans the first two measures. A 'cres.' (crescendo) marking is present in the third measure. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation. Treble clef, bass clef, key signature of three flats. The system contains five measures. A dashed line with the number '8' spans the first two measures. A 'p' (piano) marking is present in the third measure. The music continues with melodic and harmonic development.

Third system of musical notation. Treble clef, bass clef, key signature of three flats. The system contains five measures. A dashed line with the number '8' spans the first two measures. A 'F' (forte) marking is present in the second measure. A 'Ped.' (pedal) marking is present in the first measure. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

Fourth system of musical notation. Treble clef, bass clef, key signature of three flats. The system contains five measures. A dashed line with the number '8' spans the first two measures. A 'p' (piano) marking is present in the first measure. A 'F' (forte) marking is present in the fourth measure. A 'Ped.' (pedal) marking is present in the fourth measure. The music continues with melodic and harmonic development.

Fifth system of musical notation. Treble clef, bass clef, key signature of three flats. The system contains five measures. A dashed line with the number '8' spans the first two measures. A 'F' (forte) marking is present in the third measure. A 'p' (piano) marking is present in the fourth measure. The music continues with melodic and harmonic development.

8

*F* *cres:*

Ped.

This system features a grand staff with treble and bass clefs. The treble clef part begins with a series of chords and a melodic line. A dynamic marking of *F* (forte) is placed above the first measure, followed by a crescendo hairpin. The word *cres:* is written above the second measure. A pedal point is indicated by 'Ped.' below the bass line. A circled cross symbol is located below the second measure.

8

*p*

This system continues the piece with a grand staff. The treble clef part has a melodic line with some slurs. A dynamic marking of *p* (piano) is placed above the first measure. The bass line consists of chords and some single notes.

8

*cres:* *p*

This system continues with a grand staff. The treble clef part has a melodic line with slurs. A dynamic marking of *cres:* is placed above the first measure, followed by a crescendo hairpin. The word *p* is placed above the fourth measure. The bass line consists of chords.

8

*cres: bb* *bb*

Ped.

This system continues with a grand staff. The treble clef part has a melodic line with slurs and some accidentals. A dynamic marking of *cres: bb* is placed above the first measure, followed by a crescendo hairpin. The word *bb* is placed above the second measure. A pedal point is indicated by 'Ped.' below the bass line. A circled cross symbol is located below the second measure.

8

*F* *espress:* *m.s.* *p*

Ped.

This system continues with a grand staff. The treble clef part has a melodic line with slurs. A dynamic marking of *F* is placed above the first measure. The word *espress:* is written above the second measure. The word *m.s.* is written above the third measure. A dynamic marking of *p* is placed above the fourth measure. A pedal point is indicated by 'Ped.' below the bass line. A circled cross symbol is located below the second measure.

System 1: Treble and Bass staves. Treble staff features a melodic line with slurs and eighth-note patterns. Bass staff features a rhythmic accompaniment with slurs and eighth notes. Pedal markings are present below the bass staff.

System 2: Treble and Bass staves. Treble staff continues the melodic line with slurs. Bass staff features a rhythmic accompaniment with slurs and eighth notes. Pedal markings are present below the bass staff.

System 3: Treble and Bass staves. Treble staff features a melodic line with slurs and eighth-note patterns. Bass staff features a rhythmic accompaniment with slurs and eighth notes. Pedal markings are present below the bass staff. Performance markings include *espress.*, *M.S.*, and *M.D.*.

System 4: Treble and Bass staves. Treble staff features a melodic line with slurs and eighth-note patterns. Bass staff features a rhythmic accompaniment with slurs and eighth notes. Pedal markings are present below the bass staff.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). Dynamics include *p* and *cres:*. Performance markings include *V* (accents) and *8* (octave sign). The bass line consists of chords and single notes.

Second system of musical notation. Treble clef, key signature of three sharps. Dynamics include *p*. Performance markings include *8*, *1*, *2*, and *>* (accents). Pedal markings include *Ped.* and  $\oplus$  Ped. The bass line includes a treble clef staff with notes and a bass clef staff with notes.

Third system of musical notation. Treble clef, key signature of three sharps. Dynamics include *F*. Performance markings include *>* (accents). Pedal markings include *Ped.* and  $\oplus$ . The bass line includes a treble clef staff with notes and a bass clef staff with notes.

Fourth system of musical notation. Bass clef, key signature of three sharps. Dynamics include *F*. Performance markings include *8* and *>* (accents). Pedal markings include *Ped.* and  $\oplus$ . The bass line includes a treble clef staff with notes and a bass clef staff with notes.

Fifth system of musical notation. Treble clef, key signature of three flats (Bb, Eb, Ab). Dynamics include *F*. Performance markings include *8* and *>* (accents). Pedal markings include *Ped.* and  $\oplus$ . The bass line includes a treble clef staff with notes and a bass clef staff with notes.

8

*f*

Ped. ⊕ Ped. ⊕

This system contains the first four measures of a musical piece. The key signature has three flats (B-flat, E-flat, A-flat). The first measure is marked with a forte *f* dynamic. Pedal markings are present at the beginning and end of the system, with a circled plus sign (⊕) in the middle.

8

Ped. ⊕ Ped. ⊕

This system contains the next four measures. It continues the musical texture with similar chordal structures. Pedal markings are present at the beginning and end, with a circled plus sign (⊕) in the middle.

8

*p* *cres:*

7

This system contains five measures. The first measure is marked with a piano *p* dynamic and a crescendo *cres:* marking. The number 7 is written below the first measure. Pedal markings are present at the beginning and end.

8

*ff*

Ped. ⊕

This system contains five measures. The second measure is marked with a fortissimo *ff* dynamic. Pedal markings are present at the beginning and end, with a circled plus sign (⊕) in the middle.

*dim:* *p*

This system contains four measures. The first measure is marked with a decrescendo *dim:* dynamic, and the second measure is marked with a piano *p* dynamic. Pedal markings are present at the beginning and end.

First system of musical notation. Treble staff contains a melodic line with eighth notes and quarter notes. Bass staff contains a bass line with quarter notes and rests. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 7/8.

Second system of musical notation. Treble staff continues the melodic line. Bass staff has rests for the first three measures, followed by chords. The instruction *non rall:* is written in the second measure of the bass staff.

Third system of musical notation. Treble staff features a first ending bracket labeled '8' over the first two measures. Bass staff contains chords. The instruction *cres:* is written in the third measure of the bass staff.

Fourth system of musical notation. Treble staff features a first ending bracket labeled '8' over the first two measures. Bass staff contains chords. The key signature remains three flats.

Fifth system of musical notation. Treble staff features a first ending bracket labeled '8' over the first two measures. Bass staff contains chords. The instruction *dim:* is written in the second measure of the bass staff. The instruction *Ped.* is written below the first measure of the bass staff. A fermata symbol is placed over the first measure of the bass staff.



8

First system of musical notation, measures 1-5. Treble and bass staves with various notes and rests.

8

Second system of musical notation, measures 6-10. Treble and bass staves with various notes and rests.

8

Third system of musical notation, measures 11-15. Treble and bass staves with various notes and rests. Includes markings: *cres:*, *Ped.*,  $\oplus$  *Ped.*,  $\oplus$  *Ped.*

8

Fourth system of musical notation, measures 16-20. Treble and bass staves with various notes and rests. Includes marking: *sf*.

8

Fifth system of musical notation, measures 21-25. Treble and bass staves with various notes and rests. Includes markings: *F*, *sf*, *Ped.*,  $\oplus$ .

8

*F* *sf*

Ped. ⊕

8

*cres.*

Ped. ⊕

8

*FF*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

8

*8*

Ped.

8

*8*

Ped. ⊕

# ELENCO DELLE OPERE PER PIANO-FORTE

COMPOSTE DAI MAESTRI

**CORTICELLI, A. FUMAGALLI, GAMBINI, GOLINELLI E SENNA**

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10271	<i>Les Débardeurs</i> . Walzer. Op. 30 . . . . .	3 —
11582	<i>Capriccio</i> di concerto sopra due temi del <i>Rigoletto</i> . Op. 30 bis . . . . .	3 50
11583	<i>Fantasia</i> sopra motivi della <i>Jone</i> . Op. 31 . . . . .	3 25
10423	Temi dell'opera <i>L'Assedio di Leida</i> di PETRELLA, trascritti. Op. 33 . . . . .	3 —
11588	<i>Oh! di qual sei tu vittima</i> , terzetto finale della <i>Norma</i> , variato. Op. 34 . . . . .	3 50
11604	<i>Poesies d'amour</i> . Nocturne caractéristique. Op. 35 . . . . .	2 50
12625	Coro d'Introduz.: <i>È l'Assiria una regina</i> , per 3 Pianoforti a 4 mani cad. Op. 45 . . . . .	8 —
9588	<i>Un moto del cuore</i> . Gran Walzer. Cantabile sentimentale. Op. 44 . . . . .	3 —
13144	<i>Vaghe rimembranze</i> . Andante cantabile. Op. 50 . . . . .	2 50
13693	<i>Giuditta</i> . Opera di A. Peri. Trascrizione. Op. 51 . . . . .	3 50
15690	<i>Gran Marcia trionfale</i> . Op. 54 . . . . .	3 —
14489	Canzoni popolari napolitane var. Op. 55 . . . . .	2 25