

# FLEURS DE MEMOIRE

MEMORY-BLOSSOMS

<p>Angels Whisper (Reverie) . . . . . <i>Strother</i>, 50</p> <p>Annie of Tharau (Transcription) Op. 253. <i>Egghard</i>, 40</p> <p>Aria a la Scozesse, Variations. . . . . <i>Valentine</i>, 35</p> <p>Alexis Waltz (La Rose) Rondo Op. 609, No. 24, <i>Czerny</i>, 35</p> <p>Air Tyrolienne, Rondo Op. 63 . . . . . <i>Abt</i>, 35</p> <p>Air Suedois (in B) Rondino. . . . . <i>Czerny</i>, 35</p> <p>Air Suedois (in D) Rondino . . . . . <i>Czerny</i>, 35</p> <p>Air from Zauberfloete, Rondo Op. 609 . . . . . <i>Czerny</i>, 35</p> <p>Bergeronette (Sheppard's Waltz) (Valse Facile) <i>Mercier</i>, 35</p> <p>Bridal Song (Brautlied) Op. 177 . . . . . <i>Oesten</i>, 40</p> <p>Broken Ring (In einem kuehlen Grunde) Op. 253. <i>Egghard</i>, 35</p> <p>Beautiful Star (Reverie a la Tyrolienne) . . . <i>Hoffman</i>, 30</p> <p>Bohemian Melody, Rondo Op. 609 . . . . . <i>Czerny</i>, 35</p> <p>Blanche Alpen (Brilliant Variations) . . . . <i>Werner</i>, 35</p> <p>Bounding Billows (Variations) . . . . . <i>Valentine</i>, 35</p> <p>Blissful Repose (Pensee Romantique) . . . . <i>Kinkel</i>, 50</p> <p>Corradino Air (Rossini) Rondo Op. 609 . . . . . <i>Czerny</i>, 35</p> <p>Cahokia (Polka with Variations) . . . . . <i>LeGrand</i>, 35</p> <p>Duke of Reichstadt's waltz, Rondino Op. 609 . . <i>Czerny</i>, 35</p> <p>Dew Drops (Tremolo) Fantasie, . . . . . <i>Zeus</i>, 50</p> <p>Empire City Waltzes (Kaiserstadt Waltzer) Op. 416. <i>Abt</i>, 30</p> <p>Evening Shades (Polka Elegante) . . . . . <i>Koenigsberg</i>, 35</p> <p>Eisele and Beisele Polka (Hours of Leisure) Op. 92. <i>Beyer</i>, 40</p> <p>Elfin Waltzes (Hours of Leisure) Op. 92. . . . <i>Beyer</i>, 40</p> <p>German National March (Vivat Germania) . . . <i>Schuman</i>, 50</p> <p>Gretelein (de Kuecken) Easy Tran., Op. 253. <i>Egghard</i>, 35</p> <p>Greek Pirates' Grand March. . . . . <i>Nordman</i>, 50</p> <p>Hunting Rondo (Airs Populaires) Op. 609. . . <i>Czerny</i>, 35</p> <p>Harmonious Blacksmith . . . . . <i>Handel</i>, 50</p> <p>Invitation a la Mazurka (Florita) Op. 61. . . <i>DeCroze</i>, 50</p> <p>Katie Darling (Brilliant Variations) . . . . . <i>Balmer</i>, 35</p> <p>Long, long ago (Boutons de Roses) Op. 253. <i>Egghard</i>, 35</p> <p>Lorelei (Variations Op. 63 . . . . . <i>Franz Abt</i>, 35</p> <p>Les Huguenots Meyerbeer) Op. 63. . . . . <i>Franz Abt</i>, 35</p> <p>L'Amabilite (Rondo Gracieux et Brillante) . . <i>Eckardt</i>, 35</p> <p>La Cascade (Etude de Concert, Op. 8. . . . . <i>Herzberg</i>, 75</p> <p>La Cascade (Mazurka Elegant) Op. 21. . . . . <i>Eimer</i>, 35</p> <p>La Belle Julie (Valse Brillante) Op. 79. . . . <i>Batiste</i>, 35</p> <p>Le Desir (Valse Expressive) Op. 309. . . . . <i>Voss</i>, 35</p> <p>Magyar Toborzo (Hungarian National March <i>Derleth</i>, 30</p> <p>Maritana (Polka Mazurka) . . . . . <i>Meyer</i>, 30</p> <p>March from Moses in Egypt, Op. 609. . . . . <i>Czerny</i>, 35</p> <p>March from Norma, Easy . . . . . <i>Burgmueller</i>, 35</p> <p>Mon Ange (My Angel) Op. 279. . . . . <i>Egghard</i>, 40</p> <p>Madonna Santa (Meditation Priere) Op. 165. . <i>Bohm</i>, 50</p> <p>Melody in F. . . . . <i>Rubenstein</i>, 40</p> <p>National Guards March . . . . . 35</p>	<p>March Violets (Maerz-veilchen) . . . . . <i>Faust</i>, 30</p> <p>Meditation (Reverie Mazurka) . . . . . <i>Kinkel</i>, 50</p> <p>Nearer my God to Thee (Elegant Varia., . . . <i>Rider</i>, 75</p> <p>Near Thee I long to be (Das Schwabenmaedle) <i>Egghard</i>, 35</p> <p>Nocturn Papilio (Polka Mazurka) . . . . . <i>Meyer</i>, 30</p> <p>Nathallen Waltzes (Hours of Leisure) Op. 92. . <i>Beyer</i>, 40</p> <p>Oh, Que je Taime (Oh how I love thee) . . . <i>Egghard</i>, 45</p> <p>Oriental Waltzes (Hours of Leisure) Op. 92. . <i>Beyer</i>, 40</p> <p>Oh, I should like to Marry (Variations) . . . <i>Balmer</i>, 35</p> <p>Pearl Waltzes (Hours of Leisure) Op. 92. . . . <i>Beyer</i>, 40</p> <p>Paddy Carey, Rondo Op. 609 . . . . . <i>Czerny</i>, 35</p> <p>Paddy O'Carroll, Rondo Op. 609 . . . . . <i>Czerny</i>, 35</p> <p>Petite Rondeau Facile Op. 14 . . . . . <i>Schultze</i>, 35</p> <p>Prisoner and the Swallow, Fantasie . . . . . <i>Croisez</i>, 50</p> <p>Pepita (Polka Brillante) Op. 13. . . . . <i>Ascher</i>, 35</p> <p>Reverie d'une Vierge (Maidens Reverie) . . . <i>Bowers</i>, 40</p> <p>Remembrance of the Past (Mazurka) . . . . . <i>Nye</i>, 35</p> <p>Remember Me (Fantasie Elegante) . . . . . <i>Held</i>, 30</p> <p>Swiss Air, Rondo, (Popular Airs Op. 609) . . <i>Czerny</i>, 35</p> <p>Swiss Waltz, Variations. . . . . <i>Moran</i>, 35</p> <p>Swiss Boy, Variations . . . . . <i>Schroeder</i>, 30</p> <p>Swiss Herdsman, Variations. . . . . <i>Nebauer</i>, 40</p> <p>Sweetheart (Herzliebchen) Op. 151 . . . . . <i>Oesten</i>, 40</p> <p>Stradella (Rondino de Flotow) Op. 63. . . . . <i>Franz Abt</i>, 35</p> <p>Silver Star (Rondo) Op. 13 . . . . . <i>Keller</i>, 30</p> <p>Singers Joy March (Sangers Lust) Op. 14. . . <i>Herman</i>, 30</p> <p>Shepherd Maiden (Fantasie Pastorale) . . . . <i>Lange</i>, 60</p> <p>Suavita (Sweetest) (Mazurka de Salon) . . . . <i>Roubier</i>, 35</p> <p>Soupirs de Fleurs (Polka Brillante) . . . . . <i>Buechel</i>, 35</p> <p>Souvenir de Marie (Mazurka de Salon) . . . . <i>Batiste</i>, 30</p> <p>Sociable Circle (Tyrolienne) . . . . . <i>Hoffman</i>, 30</p> <p>St. Patrick's Day (with Variations) . . . . . <i>Hertel</i>, 30</p> <p>Theme de l' enfant du Regiment, Rondo. . . . <i>Czerny</i>, 35</p> <p>Theme de Lucrezia Borgia, Rondo. . . . . <i>Czerny</i>, 35</p> <p>Theme de Beatrice di Tenda, Rondo. . . . . <i>Czerny</i>, 35</p> <p>Theme de Gazza Ladra, Rondo. . . . . <i>Czerny</i>, 35</p> <p>The Legacy (Rondo Elegante) Op. 609. . . . <i>Czerny</i>, 35</p> <p>Tyrolian Air (Pop. Airs) Rondo Op. 609. . . <i>Czerny</i>, 35</p> <p>Trab Trab (de Kuecken) Easy Trans. Op. 253. <i>Egghard</i>, 35</p> <p>Thou art so near and yet so far (Trans.) Op. 286. <i>Oesten</i>, 50</p> <p>Thou art gone from my gaze (Var.) . . . . . <i>Werner</i>, 35</p> <p>Warbling Birds . . . . . <i>Hoffman</i>, 40</p> <p>Webers last Waltz (Variations) Op. 74. . . . <i>Cramer</i>, 75</p> <p>Winter Evening Waltz (Variations) . . . . . <i>LeGrand</i>, 35</p> <p>Wiener Kreutzer Polka (Strauss) Op. 92. . . . <i>Beyer</i>, 40</p> <p>Wandering Jew Waltzes . . . . . 60</p>
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L.H. L.H.

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

*8va*

Ped. \* *ff* Ped. \* Brilliant. \*

*8va*

Ped. \* *f* 1. loco 2.

L.H. L.H. L.H.

*un poco. pp* both pedals Ped. \* Ped. \* Ped. \* Ped. \*

*8va*

L.H. L.H. R.H. L.H.

Ped. \* Ped. \* *p* \* *cres Brilliant* *cen* *do* Ped. \*

Ped. 17 50 = 7 \*

8va

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

8va

Ped. *f* *mf* \* Ped. \*

8va

Ped. \* *ff* \* Ped. \* Ped. *mf* dim. \*

8va

*p* *ff*

*mf* *p*

Ped. 1750 7 \*



First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many beamed notes and slurs. The lower staff provides a harmonic accompaniment with chords and single notes. The dynamic marking *ff* (fortissimo) is present in both staves.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures as the first system, with *ff* dynamics.

Third system of musical notation. The upper staff has a melodic line with a dashed line and the marking *8<sup>va</sup>* above it, indicating an octave transposition. The lower staff includes a *Ped. mf* marking and a *p* (piano) dynamic marking. A *ff* dynamic marking appears later in the system.

Fourth system of musical notation. The upper staff continues with melodic lines, and the lower staff features dense chordal textures. Dynamics include *p* and *pp* (pianissimo).

Fifth system of musical notation. The upper staff has a melodic line with *8<sup>va</sup>* markings. The lower staff features dense chordal textures with a *ff* dynamic marking.

First system of musical notation. Treble clef, bass clef. Dynamics include *f* and *Ped.*. The system contains several measures of music with various note values and rests.

BRILLIANT.

Second system of musical notation. Treble clef, bass clef. Dynamics include *ff*, *f*, and *ff*. The system contains several measures of music with various note values and rests.

Third system of musical notation. Treble clef, bass clef. Dynamics include *f* and *Ped. mf*. The system contains several measures of music with various note values and rests.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *ff*, *Ped.*, and *Ped. brilliant*. The system contains several measures of music with various note values and rests.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *Ped.*. The system contains several measures of music with various note values and rests.



The first system of music consists of two staves. The upper staff begins with a piano (Ped.) marking and a mezzo-forte (mf) dynamic. It features a series of triplet eighth notes. The lower staff provides harmonic support with chords and single notes. Dynamics progress from mf to forte (f) and finally fortissimo (ff), with an asterisk marking the end of the system.

The second system continues the musical piece. The upper staff has a forte (f) dynamic and includes a piano (Ped.) marking. The lower staff features chords and single notes. The system concludes with a forte (f) dynamic and a piano (Ped.) marking, with an asterisk indicating the end.

The third system shows the upper staff with a forte (f) dynamic and a piano (Ped.) marking. The lower staff contains chords and single notes. The system ends with a forte (f) dynamic and a piano (Ped.) marking, marked with an asterisk.

The fourth system features the upper staff with a fortissimo (ff) dynamic and a piano (Ped.) marking. The lower staff contains chords and single notes. The system concludes with a fortissimo (ff) dynamic and a piano (Ped.) marking, marked with an asterisk.

The fifth system includes the upper staff with a piano (L.H.) marking and a piano (Ped.) marking. The lower staff features chords and single notes. The system concludes with a brilliant (bril.) dynamic and a piano (Ped.) marking, marked with an asterisk.

8<sup>va</sup> *loco* 8<sup>va</sup>

Ped. \*

8<sup>va</sup> *un poco moderato.* L H

dim. *pp* rit. both pedals. Ped. \*

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

8<sup>va</sup> L H

rit. *p* *f p* *p* Ped. \*

8<sup>va</sup> *cres:* *ff*

*cres:* Ped. *ff* \*



# Fragrant Flowers

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