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La Czarine - Russisk Mazurka

Louis Ganne (1862-1923)

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9^{de} Oplag.

"La Caprine"



Russisk Mazurka

af

Pianoforte $\frac{2}{m}$.

Pianoforte $\frac{4}{m}$.

Orkesterstemmer.

Violin og Piano.

LOUIS GANNE.

Forlæggerens Eiendom for de skandinaviske Lande.

KJØBENHAVN.
Wilhelm Hansen, Musik-Forlag.

Kristiania.
Brødrene Hals Musikforlag

LA CZARINE.

RUSSISK MAZURKA.

LOUIS GANNE.

Maestoso. Trompet.

ff

pp Russisk Nationalsang.

f

ff

pp

f

pp

ff

sec. fff

sec.

sec.

Tambour.

ff

Ped.

Mazurka.

ben marcato

ben marcato

ff

f Trompet.

Ped.

simile

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes with accents, while the bass staff provides a harmonic accompaniment with chords and single notes.

TUTTI.

Second system of musical notation, marked "TUTTI." and "ff". The treble staff continues with eighth notes and accents, and the bass staff features a more active accompaniment with chords.

Third system of musical notation. The treble staff has a melodic line with accents. The bass staff has a steady accompaniment. A dynamic change to "mf" is indicated in the middle of the system.

allargando

a tempo

Fourth system of musical notation, featuring tempo markings "allargando" and "a tempo". The treble staff has a melodic line with various dynamics (f, ff, p) and accents. The bass staff has a simple accompaniment. A "Ped." marking is present at the beginning.

allargando

a tempo

Fifth system of musical notation, also featuring "allargando" and "a tempo" markings. The treble staff has a melodic line with accents and dynamics (f, ff). The bass staff has a simple accompaniment. A "Ped." marking is present at the end of the system.

Sixth system of musical notation, concluding the page. The treble staff has a melodic line with accents and dynamics (f, ff). The bass staff has a simple accompaniment. A "Ped." marking is present at the end of the system.

f
Ped. * Ped. * *simile*

TUTTI.
ff

Trio. (*l'accompagnement ad lib.*)

f
Ped. * Ped. * Ped. *

Ped. * Ped. *

sf
Ped. * Ped. * Ped. * Ped. *

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a double bar line. The first measure is marked *ff*. The right hand features a complex melodic line with many slurs and accents. The left hand plays a steady accompaniment of eighth notes. The system concludes with a *mf* dynamic marking and a fermata over the final notes.

Second system of musical notation. Continuation of the piece. The right hand continues with intricate melodic patterns. A *ff* dynamic marking is present in the middle of the system. The left hand accompaniment remains consistent. The system ends with a fermata.

Third system of musical notation. The right hand melody is marked *mf* and includes a *cresc.* (crescendo) marking. The left hand accompaniment is marked *f*. The system includes two first endings, labeled "1." and "2.", which lead to different conclusions for the phrase.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment features a *mf* dynamic marking. The system includes several *Ped.* (pedal) markings and asterisks indicating specific performance points.

Fifth system of musical notation. The right hand melody is sustained with a long slur. The left hand accompaniment consists of chords and single notes. The system includes multiple *Ped.* markings and asterisks.

Sixth system of musical notation. The right hand melody is marked *f*. The left hand accompaniment includes a *f* dynamic marking. The system concludes with a *Ped.* marking and the instruction *D. S. ad lib.* (Da Capo ad libitum).

Coda.

f
Ped. * Ped. * simile

ff

mf *f* *p*
allargando a tempo
Ped. *

mf *f*
allargando a tempo
Ped. *

1. *f* *mf*

This system contains the first two systems of music. The first system features a treble clef with a melody starting on a half note, followed by eighth notes, and a bass clef with a simple accompaniment. The second system continues the melody with a first ending bracket and a second ending with a repeat sign. Dynamics include *f* and *mf*.

con tutta forza

fff

Ped. *

This system is marked *con tutta forza* and *fff*. It features a treble clef with a melody of eighth notes and a bass clef with a dense accompaniment of chords. Pedal points are indicated with *Ped.* and an asterisk.

Ped. *

This system continues the *con tutta forza* section with similar rhythmic patterns and chordal accompaniment in both staves.

Animato.

f *ff* *f*

Ped. *

This system is marked *Animato.* and features a treble clef with a more active melody and a bass clef with a driving accompaniment. Dynamics include *f*, *ff*, and *f*. Pedal points are indicated with *Ped.* and an asterisk.

ff *sec.*

Ped. *

This system concludes the piece with a treble clef melody and a bass clef accompaniment. Dynamics include *ff* and *sec.* (second ending). Pedal points are indicated with *Ped.* and an asterisk.

Der jetzt weltberühmte Tanzkomponist Ph. Fahrbach jun. befestigt immer mehr seinen grossen Ruf und erwirbt sich immer neue Anerkennung und Huldigung. So schreibt z. B. »Internationales Musik-Journal« in Wien über ihn: »Zeichnen sich doch seine Werke durch jenes eigenthümliche, ureigene Reizvolle aus, sind sie doch so spezifisch „Fahrbach“, dass sie mit Recht ein ganz eigenes Genre für sich bilden.“ Und von Madrid aus, wo der Komponist vor Kurzem durch seine Anwesenheit stürmische Begeisterung hervorrief, lautet es in »Globo« vom 26^{ten} Juli 1890: »Man braucht um sich davon zu überzeugen nur jedes beliebige seiner zahlreichen Werke zu hören. Jeder Dilettant in der Musik wird darin, neben den reizenden Melodien, die seinen Walzern, Märschen und Mazurkas Leben geben, originale Motive finden, die die Zuhörer entzücken, gründliche Kenntniss der musikalischen Wissenschaft, der Harmonie, der Instrumentirung, und eine unbeschränkte Herrschaft über jedes besondere Instrument so wie über alle Bestandtheile des Orchesters, die unter seinem Zauberstab schwingen und zusammenschmelzen zu einem bewunderungswürdigen Ganzen. Seine Introduktionen sind wahre Meisterstücke, seine Kodas original und nicht früher gehört; man darf sagen, dass jedes seiner Werke ein künstlerisches Gedicht ist.«

Neueste Tänze und Märsche von Ph. Fahrbach, jun.

Pianoforte zu 2 Händen.

- Nr. 1. Tivoli-Marsch. Op. 235. (3. Aufl.)
 - 2. Oliva, Polka-Mazurka. Op. 245. (3. Aufl.)
 - 3. Tanz-Jubilanten, Walzer. Op. 248.
 - 4. Kneip-Polka. Op. 249. (4. Aufl.)
 - 5. Landsturm-Galopp. Op. 250. (3. Aufl.)
 - 6. Herzensblümchen, Walzer-Rondo. Op. 251.
 - 7. Ein flotter Studio, Marsch-Polka. Op. 252.
 (27. Aufl.)
 - 8. Nur nicht spröde, Polka. Op. 254.
 - 9. Hallali, Quadrille. Op. 255.
 - 10. Meerleuchten, Polka-Mazurka. Op. 256.
 - 11. Silberglöckchen, Polka. Op. 257. (2. Aufl.)
 - 12. Gruss an Breslau, Polka. Op. 259.
 - 13. Im Mondenlicht, Walzer. Op. 260. (3. Aufl.)
 - 14. Waldschnepfen, Polka. Op. 262. (3. Aufl.)
 - 15. Ausstellungs-Marsch. Op. 263. (6. Aufl.)
 - 16. Unter schattigen Kastanien, Mazurka.
 Op. 264. (4. Aufl.)
 - 17. Herzenskrisen, Walzer. Op. 266.
 - 18. Deutsche Frauen, Walzer. Op. 267. (2. Aufl.)
 - 19. Gruss an Riga, Polka. Op. 268.
 - 20. Hoch im Norden, Polka. Op. 269. (2. Aufl.)
 - 21. Eiffel-Marsch. Op. 280. (6. Aufl.)
 - 22. Blumengrüsse, Walzer. Op. 270. (2. Aufl.)
 - 23. Siebenmeilenstiefel-Galopp. Op. 271.
 - 24. Hippodrome-Quadrille. Op. 272.
 - 25. Alwine, Polka-Mazurka. Op. 273.
 - 26. All Heil! Polka. Op. 274.
 - 27. Eden-Walzer. Op. 275.
 - 28. Auf zur Jagd! Polka. Op. 276.
 - 29. Königs-Marsch. Op. 277. (2. Aufl.)
 - 30. Wiener Schwalben, Polka. Op. 278.

- Nr. 31. Valse des Séraphins. Op. 279.
 - 32. Valse aux flambeaux. Op. 281.
 - 33. Du meine Welt, Mazurka. Op. 283.
 - 34. La Danse des Écus, Polka. Op. 284.
 - 35. Christine-Walzer. Op. 285.
 - 36. Lob den Wienerinnen, Walzer. Op. 286.
 - 37. English spoken, Polka. 287.
 - 38. Schach-Quadrille. Op. 288.

Pianoforte zu 4 Händen.

- Nr. 1. Tivoli-Marsch. Op. 235.
 - 2. Landsturm-Galopp. Op. 250.
 - 3. Ein flotter Studio, Marsch. Op. 252.
 - 4. Im Mondenlicht, Walzer. Op. 260.
 - 5. Waldschnepfen, Polka. Op. 262.
 - 6. Unter schattigen Kastanien, Mazurka.
 Op. 264.
 - 7. Ausstellungs-Marsch. Op. 263.
 - 8. Alwine, Polka-Mazurka. Op. 273.
 - 9. Eiffel-Marsch. Op. 280.

Pianoforte und Violine.

- Nr. 1. Landsturm-Galopp. Op. 250.
 - 2. Herzensblümchen, Walzer-Rondo. Op. 251.
 - 3. Ein flotter Studio, Marsch. Op. 252.
 - 4. Nur nicht spröde, Polka. Op. 254.
 - 5. Hallali, Quadrille. Op. 255.
 - 6. Meerleuchten, Polka-Mazurka. Op. 256.
 - 7. Im Mondenlicht, Walzer. Op. 260.
 - 8. Waldschnepfen, Polka. Op. 262.
 - 9. Ausstellungs-Marsch. Op. 263.
 - 10. Eiffel-Marsch. Op. 280.

KOPENHAGEN & LEIPZIG.

WILHELM HANSEN, MUSIK-VERLAG.

Sämmtliche Tänze und Märsche sind auch in Ausgaben für Orchester (grosses oder kleines) erschienen.