

Emma C. Basham

ARRANGEMENTS *and*
TRANSCRIPTIONS
for the Piano, from the
Works of the GREAT MASTERS

F. Mendelssohn

Scherzo (T. Leschetizky)

L. van Beethoven

Deutsche Tänze (I. Seiss)

Edvard Grieg

Wounds of the Heart (E. Neupert) }

Spring (E. Neupert) }

Henri Wieniawski

Romance, from the D Minor Violin
Concerto (John Thompson)

Théodore Salomé

Cantilène (Wilhelm Meister)

Charles-Marie Widor

Meditation, Op. 21, No. 1 (Ben Merrill)

Richard Wagner

Meditation, from the opera, "Die Meister-
singer" (Carl Tausig—Clarence Adler)

Benjamin Godard

Adagio Pathétique (Carl Deis)

Rimsky-Korsakow, Nicolai

Song of India from the Legend "Sadko"
(Carl Deis)

Antonin Dvořák

■ Largo, from the "New World Symphony"
(Oscar C. Posa)

M. Ippolitow-Iwanow

Cortège du Sardar, from Caucasian
Sketches, Op. 10

New York  G. Schirmer  . . .

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This composition, Price, 40 cents, in U. S. A.

Largo

From the "New World Symphony"
by
Antonin Dvořák

M
354
D 98589
no. 9b
op. 95

Transcribed by
Oscar C. Posa

Largo ♩ = 52

Piano

mp *f* *pp*

ped. *ped.* *ped.* *ped.* *ped.* *ped.* * *ped. fp* * *una corda*

p *pp*

tre corde
Pedale sempre

pp

p *f* *p* *pp*

ped.

p *cresc.* *sf* *ff* *fff* *pp*

ped. *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* * *una corda*

cresc.

dim. - *-p* *pp sempre legato*
Pedale

f *fz*

pp *p* *dim.* *pp*
una corda *tre corde* *Pedale*

Un poco più mosso

p *cresc.* *f* *p*
sempre Pedale

poco ritard. *cresc.* *f* *dim.*

Poco meno mosso

pp
Ped. Ped. Ped. Ped. simile

pp

Poco più mosso

Ped. Ped. Ped. Ped.

cresc. *f* *dim.* *p*
simile

cresc.

cresc. *f* *ff* *mf* *dim.*

Ped. *

sfz *dim.* *pp* *ppp*
senza Pedale *ped.* *ped.*

Meno

pp leggero
senza Pedale

senza Pedale

cresc.

mf *dim.*

pp

3 3

p

1/2 Pedale

(tr) 5 (tr) 4 (w) 3 (tr) 4

1 2 1 3 4 5 4 3 2 3 4 5 4 3 2 3 1 2 3 4 3 5

cresc.

3 4 5 4 3 1 4 3 1 2 2 1 3 4 1 4 1 3 2 1

(tr) (tr) (w) (tr)

3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4

1 2 1 1 1 1 1 2 1 1 1

cresc.

(tr) (tr) (w) (tr)

f cresc.

5 1 5 2 1 5 2 1 5 2 1 5 2 1 5 2 1

ff cresc.

4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1

fff

dim.

Ped. Ped. Ped.

First system of the musical score. The right hand features a complex melodic line with triplets and sixteenth-note patterns. The left hand provides a steady accompaniment of eighth notes. Pedal markings 'Ped.' are placed below the bass line. A dynamic marking of *mp* is present.

Tempo I^o (Largo ♩ = 52)

Second system of the musical score. The right hand continues with melodic development, including a triplet of sixteenth notes. The left hand accompaniment remains consistent. Pedal markings 'Ped.' are present. Dynamics include *p*, *dim.*, and *pp*.

Third system of the musical score. The right hand features a more active melodic line. The left hand accompaniment is simpler. Pedal markings 'Ped.' are present. A dynamic marking of *ppp* is used. The instruction *una corda senza Pedale* is written at the end of the system.

Fourth system of the musical score. The right hand has a melodic line with some slurs. The left hand accompaniment is steady. Pedal markings 'Ped.' are present. Dynamics include *p molto cresc.*, *f*, and *p*. The instruction *tre corde con Pedale* is written below the system.

Fifth system of the musical score. The right hand continues with melodic lines. The left hand accompaniment is steady. Pedal markings 'Ped.' are present. Dynamics include *dim.*, *pp*, *dim.*, and *ppp rit.*.

Sixth system of the musical score. The right hand features a melodic line with a triplet of eighth notes. The left hand accompaniment is steady. Pedal markings 'Ped.' are present. Dynamics include *mp*, *fmp*, and *pp*. The instruction *in tempo* is at the beginning, and *Molto Adagio* is at the end. The instruction *una corda* is written at the bottom right.

