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## Caprice brillante.

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Milwaukee, WI: Rohlfing Sons Music Co., 1902

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4

# CAPRICE BRILLANTE

POUR

PIANO

PAR

# EDUARD HOLST

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Diese Composition aus dem Nachlasse von EDUARD HOLST, wurde mit mehreren anderen Manuscripten desselben Componisten, bei dem grossen Brande, der das Riesengebäude der Firma Rohlfing am 22<sup>ten</sup> März 1901 vollständig in Asche legte, durch einen glücklichen Zufall vor der Vernichtung unter den Ruinen bewahrt.

Folgendes ist die Liste der aus dem Feuer geretteten Manuscripte und können wir dem Publicum, speciell den Freunden von Eduard Holst's Compositionen, dieselben als einige seiner allerbesten Werke empfehlen. Zweifelsohne werden sich dieselben auch eine ebenso dauernde Beliebtheit erringen wie seine anderen weit und breit bekannten Werke.

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Die Verleger.

## Notice:—

*This Posthumous Composition of EDUARD HOLST was, through some unforeseen circumstance, luckily saved from out of the ruins of the great fire which totally destroyed and laid the gigantic structure of the Rohlfing firm in ashes, March 22<sup>nd</sup> 1901.*

*Following is a list of the Manuscripts which were found beneath the ruins and we feel very much gratified in being able to offer these Compositions to the Public; especially the friends of Eduard Holst's works will find them to be among the very best he has written, and their intrinsic merit will undoubtedly gain for them the same popularity which his world famed composition "Dance of the Demons" has attained and which is still selling by the thousands.*

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# Caprice Brillante. (Etude.)

Revised and Fingered  
by Albert F. Kramer.

Eduard Holst.

Allegro moderato.

PIANO.

*p una corda*

*pp*

*P tre corde cresc. e rit.*

Ped. \*

*p marcato il canto*

*a tempo*

Ped. \*

Ped. \*

Ped. \*



First system of musical notation. The right hand (treble clef) features a series of eighth-note triplets and pairs, with fingering numbers 1, 2, 3, and 4 indicated above the notes. The left hand (bass clef) plays a simple accompaniment of quarter notes. The system is divided into three measures. The first and third measures have a *ped.* (pedal) marking below the bass line, and the second measure has a *ped.* marking below the bass line. Asterisks are placed below the first and third measures.

Second system of musical notation. Similar to the first system, it features eighth-note patterns in the right hand and quarter notes in the left hand. The system is divided into three measures. The first and third measures have a *ped.* marking below the bass line, and the second measure has a *ped.* marking below the bass line. Asterisks are placed below the first and third measures.

Third system of musical notation. The right hand continues with eighth-note patterns. The left hand has a more active accompaniment. The system is divided into three measures. The first and third measures have a *ped.* marking below the bass line, and the second measure has a *ped.* marking below the bass line. Asterisks are placed below the first and third measures. The second measure contains the instruction *mf marcato il basso* and the third measure contains *f*.

Fourth system of musical notation. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. The system is divided into three measures. The first and third measures have a *ped.* marking below the bass line, and the second measure has a *ped.* marking below the bass line. Asterisks are placed below the first and third measures. The first measure is marked *mf*, the second *f*, and the third *mf*.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. The system is divided into three measures. The first and third measures have a *ped.* marking below the bass line, and the second measure has a *ped.* marking below the bass line. Asterisks are placed below the first and third measures. The first measure is marked *ff*, the second *mf*, and the third *mf*.



First system of musical notation. The piano part (left) features a series of chords and single notes with dynamic markings *f* and *mf*. The bass part (right) contains a melodic line with fingerings (5, 4, 5) and a *Ped.* marking. The system concludes with a *Ped.* marking and an asterisk.

Second system of musical notation. The piano part continues with chords and fingerings (5, 4, 5). The bass part features a melodic line with fingerings (4, 5, 4) and a *Ped.* marking. The system concludes with a *Ped.* marking and an asterisk.

Third system of musical notation. The piano part features a complex melodic line with fingerings (1, 3, 2, 1, 3, 1, 2, 1, 3, 1, 2). The bass part has a melodic line with fingerings (1, 3, 2) and a *Ped.* marking. Dynamic markings *p* and *rit.* are present. The system concludes with a *Ped.* marking and an asterisk.

Fourth system of musical notation. The piano part features a complex melodic line with fingerings (1, 3, 2, 1, 3, 1, 2, 1, 3, 1, 2). The bass part has a melodic line with fingerings (4, 5, 4) and a *Ped.* marking. Dynamic markings *p marcato il canto a tempo* are present. The system concludes with a *Ped.* marking and an asterisk.

Fifth system of musical notation. The piano part features a complex melodic line with fingerings (1, 3, 2, 1, 3, 1, 2, 1, 3, 1, 2). The bass part has a melodic line with fingerings (5, 4) and a *Ped.* marking. The system concludes with a *Ped.* marking and an asterisk.



The first system of music consists of three measures. The right hand (treble clef) features a continuous eighth-note triplet pattern, with fingerings 1-3, 1-2, 1-3, 1-2, 1-3, and 1-2 indicated above the notes. The left hand (bass clef) provides a steady accompaniment of quarter notes, with fingerings 5, 4, 5, 4, 5, and 4 marked below. The first and third measures are marked with *Ped.* and an asterisk (\*).

The second system continues the piece with three measures. The right hand maintains the eighth-note triplet pattern with the same fingerings as the first system. The left hand accompaniment remains consistent with quarter notes and fingerings 5, 4, 5, 4, 5, and 4. The first and third measures are marked with *Ped.* and an asterisk (\*).

The third system consists of three measures. The right hand continues with the eighth-note triplet pattern. The left hand accompaniment is consistent, but the second measure includes a dynamic marking of *f* above the notes. The first and third measures are marked with *Ped.* and an asterisk (\*).

The fourth system consists of three measures. The right hand continues with the eighth-note triplet pattern. The left hand accompaniment is consistent, but the second measure includes a dynamic marking of *f* above the notes. The first and third measures are marked with *Ped.* and an asterisk (\*).

Con spirito.

The fifth system consists of three measures. The right hand features a more complex eighth-note pattern with fingerings 1-3, 1-2, 1-3, 1-2, 1-3, and 1-2. The left hand accompaniment is consistent with quarter notes and fingerings 5, 4, 5, 4, 5, and 4. The first and third measures are marked with *Ped.* and an asterisk (\*). Dynamic markings include *mf* at the beginning, *p* in the middle, and *mf* at the end.



First system of musical notation, measures 1-3. Treble clef, bass clef. Dynamics: *p*, *f*. Pedal markings: Ped., Ped. with asterisk.

Second system of musical notation, measures 4-6. Treble clef, bass clef. Dynamics: *f*, *mf*. Pedal markings: Ped., Ped. with asterisk.

Third system of musical notation, measures 7-9. Treble clef, bass clef. Dynamics: *p*, *mf*, *p*. Pedal markings: Ped., Ped. with asterisk.

Fourth system of musical notation, measures 10-13. Treble clef, bass clef. Pedal markings: Ped., Ped. with asterisk.

Fifth system of musical notation, measures 14-16. Treble clef, bass clef. First and second endings. Pedal markings: Ped., Ped. with asterisk.



System 1: Treble clef contains a sequence of eighth-note chords with fingerings 2-1, 2-1, 3-1, 2-1. Bass clef contains a sequence of notes with fingerings 4, 5, 4. Dynamics include *p*, *f*, and *p*. Pedal markings include *Ped.* and asterisks.

System 2: Treble clef contains eighth-note chords with fingerings 2-1, 3-1, 2-1, 2-1, 2-1, 3-1. Bass clef contains notes with fingerings 4, 5, 5. Dynamics include *f*, *p*, and *f*. Pedal markings include *Ped.* and asterisks.

System 3: Treble clef contains eighth-note chords with fingerings 2-1, 2-1, 2-1, 2-1, 2-1, 2-1, 1-2-4, 1-2-4, 1-2-4. Bass clef contains notes with fingerings 5, 4, 5, 5. Dynamics include *p*, *f*, and *p una corda*. Pedal markings include *Ped.* and asterisks.

System 4: Treble clef contains sixteenth-note chords with fingerings 1-2-4, 1-2-4, 1-2-4, 1-2-4, 1-2-4, 1-2-4, 1-2-4, 1-2-4. Bass clef contains notes with fingerings 5, 4. Dynamics include *tre corde*. Pedal markings include *Ped.* and asterisks.

System 5: Treble clef contains chords with fingerings 2-1, 3-1, 2-1, 2-1, 1-2. Bass clef contains chords with fingerings 5, 5, 5, 5, 5, 5. Dynamics include *mf*, *ff*, and *p*. Pedal markings include *Ped.* and asterisks.



2. 8 9

*p*

*p*



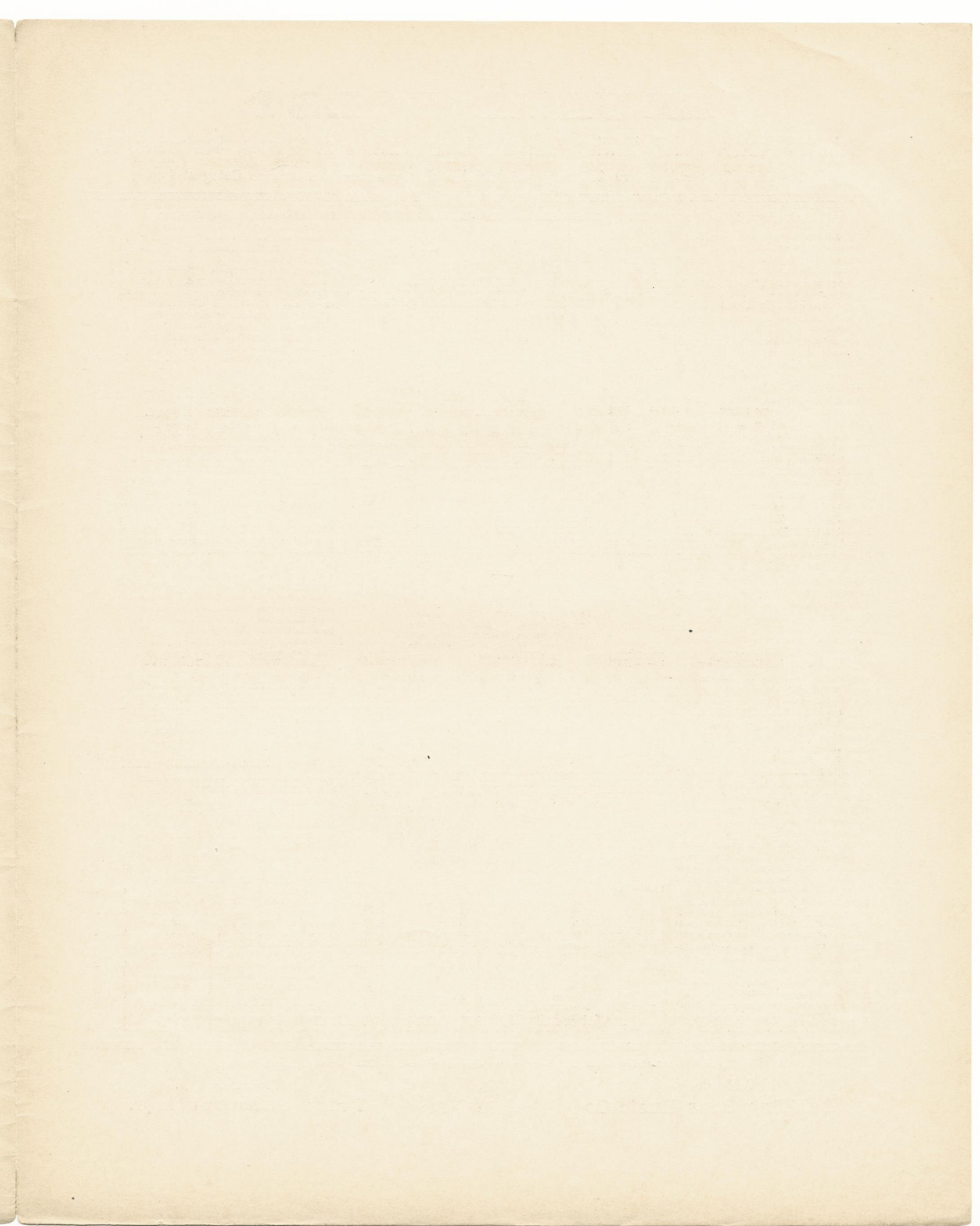
Musical notation for the first system. The treble clef contains a series of arpeggiated chords, each marked with a fingering number (1, 2, or 3). The bass clef contains a simple accompaniment with notes and rests. Pedal markings (Ped.) and asterisks (\*) are placed below the bass line.

Musical notation for the second system. The treble clef continues the arpeggiated pattern with various fingering numbers. The bass clef accompaniment remains simple. Pedal markings (Ped.) and asterisks (\*) are present.

Musical notation for the third system. The treble clef continues the arpeggiated pattern. The bass clef accompaniment includes a section marked *pp rall. - una corda*. Pedal markings (Ped.) and asterisks (\*) are present.

Musical notation for the fourth system. It begins with the tempo marking **Presto.** and the dynamic **ff**. The notation includes a final cadence with a double bar line and a **ff** dynamic. A **Fine** marking is present at the end of the system. Pedal markings and asterisks (\*) are present.







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