

ORIGINAL PIECES AND ARRANGEMENTS FOR PIANO FOUR HANDS

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| <p style="text-align: center;">G. BACHMANN</p> <p>Les Sylphes, Caprice-Valse, 1 00</p> <p style="text-align: center;">W. BARGIEL</p> <p>Op. 31. No. 3. Marcia Fantastica, 75</p> <p style="text-align: center;">HOMER N. BARTLETT</p> <p>Hector, Galop brillant, 85</p> <p style="text-align: center;">FRÇ. BEHR</p> <p>Op. 221. No. 2. Le Postillon d'Amour. Galop élégant, 50</p> <p>Commencement March (Primo Part on 5 Notes), 75</p> <p>Victoire. Polka élégante, 75</p> <p style="text-align: center;">FRÇ. BENDEL</p> <p>Op. 104. Invitation au Galop, arr. par S. Jackson, 1 00</p> <p>Op. 117. Sakontala. Valse brillante, 1 50</p> <p style="text-align: center;">GEORGES BIZET</p> <p>Two Menuets from the Suite "L'Artésienne:" No. 1, in C minor; No. 2, in E major, each, 50</p> <p style="text-align: center;">CARL BOHM</p> <p>Op. 84. Two Sonatas; No. 1, in D major, \$1.00; No. 2, in G major, 1 25</p> <p>Attaque des Ulans. Gr. Military Galop, 75</p> <p style="text-align: center;">F. BOSCOVITZ</p> <p>Op. 60. Fanfare des Dragons. Esquisse militaire, 1 25</p> <p>Les Grelots. (Sleigh-Bells.) Galop brillant, 1 00</p> <p style="text-align: center;">J. L. DELAHAYE</p> <p>Colombine. Menuet, arr. by A. R. Parsons, 75</p> <p style="text-align: center;">LÉO DELIBES</p> <p>Ballet Sylvia:</p> <p style="padding-left: 20px;">No. 1. Pizzicati, 50</p> <p style="padding-left: 20px;">No. 2. Valse lente, 85</p> <p>Pas des Fleurs. Waltz (Intermezzo) from "Naila," 60</p> <p style="text-align: center;">A. DIABELLI</p> <p>Op. 33. Sonata in D, 50</p> | <p style="text-align: center;">ED. DORN</p> <p>Op. 40. Rayon du Soleil (Sunbeam), 75</p> <p style="text-align: center;">C. ERFOLG</p> <p>Scène de Ballet, 60</p> <p style="text-align: center;">F. ERKEL</p> <p>March from the Hungarian Overture "Hunyady László," arr. by S. Jackson, 60</p> <p style="text-align: center;">C. FAUST</p> <p>Arion's Carnival. March, arr. by H. Maylath, 40</p> <p style="text-align: center;">W. GANZ</p> <p>Op. 12. Qui Vive! (Challenge.) Grand Galop de Concert (S. Jackson), 1 25</p> <p>Op. 13. La Ballerina. Mazurka élégant (S. Jackson), 1 00</p> <p>Op. 35. A Toute Vapeur. (High pressure.) Galop de Concert (S. Jackson), 1 50</p> <p style="text-align: center;">ERNEST GILLET</p> <p>Loïn du Bal. Intermezzo, 50</p> <p style="text-align: center;">BENJ. GODARD</p> <p>Canzonetta, in B, 75</p> <p style="text-align: center;">CH. GOUNOD</p> <p>La Colombe: Entr'acte, 60</p> <p>Dodelinette. (Lullaby.) Pièce facile, 50</p> <p>Faust. Ballet, arr. by L. Maas, net, 1 50</p> <p>Marche Funèbre d'Une Marionette, 75</p> <p>Reine de Saba. Ballet, arr. by H. C. Timm, net, 1 50</p> <p style="text-align: center;">DURAND de GRAU</p> <p>Op. 24. Il Corricolo. (The Race.) Galop brill., arr. par S. Jackson, 1 25</p> <p style="text-align: center;">EDV. GRIEG</p> <p>Norwegian Bridal Procession, arr. by A. R. Parsons, 75</p> <p style="text-align: center;">JOS. HAYDN</p> <p>Gipsy Rondo, in G, 75</p> |
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NEW YORK

G. SCHIRMER

PIZZICATI. SCHERZETTINO.

Revised and fingered by
Wm Scharfenberg.

SYLVIA BALLET.
by LEO DELIBES.

SECONDO .

Andante.

PIANO.

Allegretto ben moderato.

p leggiero.

PIZZICATI.

SCHERZETTINO.

Revised and fingered by
H^m Scharfenberg.

SYLVIA BALLET.
by LEO DELIBES.

Andante. PRIMO.

PIANO. *p*

Allegretto ben moderato.

p molto staccato e leggero.

5

5

f

SECONDO.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a series of notes with accents and dynamic markings. The lower staff includes the notes 'La.' and 'La.' with asterisks. Dynamic markings include *erese.*, *mf*, and *p*. A triplet of notes is present in the final measure of the system.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various note values and rests. The lower staff includes the notes 'La.' and 'La.' with asterisks.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various note values and rests. The lower staff includes the notes 'La.' and 'La.' with asterisks. A dynamic marking of *erese.* is present.

Ben cantabile.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various note values and rests. The lower staff includes the notes 'La.' and 'La.' with asterisks. A dynamic marking of *p* is present.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various note values and rests. The lower staff includes the notes 'La.' and 'La.' with asterisks.

8

8

crese. *mf* *p*

This system contains the first two measures of the piece. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The first measure is marked with a forte dynamic, followed by a crescendo leading to a mezzo-forte dynamic, and finally a piano dynamic in the second measure.

8

8

sf *p*

This system contains measures 3 and 4. The piano accompaniment continues with similar rhythmic patterns. The first measure is marked with a fortissimo dynamic, followed by a piano dynamic in the second measure.

8

8

crese.

This system contains measures 5 and 6. The piano accompaniment continues with similar rhythmic patterns. The first measure is marked with a crescendo, leading to a piano dynamic in the second measure.

8

Ben cantabile.

mf *p*

This system contains measures 7 and 8. The piano accompaniment continues with similar rhythmic patterns. The first measure is marked with a mezzo-forte dynamic, followed by a piano dynamic in the second measure. The tempo marking "Ben cantabile." is placed above the first measure.

This system contains measures 9 and 10. The piano accompaniment continues with similar rhythmic patterns. The first measure is marked with a piano dynamic, followed by a mezzo-forte dynamic in the second measure.

SECONDO.

ben cantabile.

Musical score for the first system, measures 1-5. The right hand features a melodic line with slurs and accents, including a four-measure phrase. The left hand has a rhythmic accompaniment with slurs and accents. The tempo is marked "ben cantabile".

un poco più mosso.

Musical score for the second system, measures 6-10. The right hand continues the melodic line with slurs and accents, including a four-measure phrase. The left hand has a rhythmic accompaniment with slurs and accents. The tempo is marked "un poco più mosso".

Musical score for the third system, measures 11-15. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents.

Musical score for the fourth system, measures 16-20. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents.

più mosso.

crese.

ff

Musical score for the fifth system, measures 21-25. The right hand features a melodic line with slurs and accents, including a four-measure phrase. The left hand has a rhythmic accompaniment with slurs and accents. The tempo is marked "più mosso" and the dynamics include "crese." and "ff".

PRIMO.

ben cantabile.

Musical notation for the first system, measures 1-5. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand has a simple accompaniment pattern.

un poco più mosso.

Musical notation for the second system, measures 6-10. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand accompaniment continues. A dynamic marking 'p' is present.

Musical notation for the third system, measures 11-15. The right hand features a more complex melodic line with slurs and fingerings. The left hand accompaniment is more active.

Musical notation for the fourth system, measures 16-20. The right hand continues with complex melodic lines and slurs. The left hand accompaniment is active. A dynamic marking 'p' is present.

più mosso.

cresc.

ff

Musical notation for the fifth system, measures 21-25. The right hand features a complex melodic line with slurs and fingerings. The left hand accompaniment is active. Dynamic markings 'cresc.' and 'ff' are present.

AND ARRANGE- FOUR HANDS

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| | A. de KONTSKI | |
| | 318. La Sultana. Valse brillante, | 1 00 |
| | H. KOWALSKI | |
| | es de Bohême. Valse brillante, | 1 00 |
| | t à Pesth. Marche hongroise de Concert (S. Jackson), | 1 25 |
| | tre à Terre. (At Full Speed.) Galop de Bravoure (S. Jackson), | 1 25 |
| | G. LANGE | |
| | les et Diamants. Valse brillante (S. Jackson), | 1 25 |
| | LEFÉBURE-WÉLY | |
| | Etoiles Brillantes. (Twinkling Stars.) Valse de Concert (S. Jackson), | 1 50 |
| | J. LEYBACH | |
| | Fête Militaire. Marche brillante (S. Jackson), | 1 25 |
| | Rose Pompon. Valse brillante (S. Jackson), | 1 00 |
| | H. LICHNER | |
| | Op. 23. Aux Armes! (To Arms!) Military Galop, | 85 |
| | Valse Sentimentale (S. Jackson), | 1 00 |
| | J. MASSENET | |
| | Aragonaise, from the Ballet "L'Opéra," | 50 |
| | H. MAURER | |
| | Charge of the Ulans. Caprice Militaire, | 1 00 |
| | C. MAYER | |
| | La Perle. Valse, | 1 50 |
| | H. MAYLATH | |
| | Jolly Little Players. Waltz, | 50 |
| | TH. MICHAELIS | |
| | The Turkish Reveille, | 50 |
| | M. MOSZKOWSKI | |
| | Op. 12. Spanish Dances. Books I, II, each, | 1 00 |
| | Singly: No. 1, in Cmajor, | 35 |
| | No. 5 (Bolero), in Dmajor, | 60 |
| Geneviève de Brabant. Potpourri, | 1 50 | |
| Prayer from "Lohengrin," transcr., | 50 | |
| J. A. JEFFERY | | |
| Op. 17. Marche Joyeuse, | 60 | |
| EDSON KEITH, Jr. | | |
| A Spanish Suite, | 1 50 | |
| E. S. KELLEY | | |
| Royal Gaelic March (introd. to the Banquet Scene) from the "Music to Macbeth," | 75 | |
| B. CECIL KLEIN | | |
| The Hungarian Band, | 75 | |
| Venetian Serenade, | 85 | |
| Six Melodious Duets: | | |
| No. 1. First Meeting, in G, | 50 | |
| No. 2. Valse lente, in F, | 50 | |
| No. 3. Polka Rondo, in C, | 50 | |
| No. 4. Flower Song, in G, | 50 | |
| No. 5. Spanish Serenade, in Dm., | 50 | |
| No. 6. Parting, in Gm., | 50 | |
| BRUNO OSCAR KLEIN | | |
| Op. 32. No. 1. Le Secret d'Amour. Dialogue, | 40 | |
| CH. KÖLLING | | |
| Op. 23. La Chasse Infernale. Gr. Galop brillant (S. Jackson), | 1 25 | |
| Op. 217. Polka Brillante (S. Jackson), | 1 00 | |
| Op. 218. Gr. Galop Brillant (S. Jackson), | 1 25 | |

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