

OEUVRES CHOISIES.

COLLECTION

OF

FAVORITE PIECES FOR THE PIANO-FORTE.

Revised and Fingered by Eminent Masters.

SECOND SERIES.

No.		Price.	No.		Price
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154	Rheinberger, J., Ballade,	50			
155	Moszkowski, M., 3 Moments Musicaux, No 2, .	75			
156	Liszt, Frz., Du bist die Ruh (My sweet repose), Mél de Schubert,	50			
157	Bennett, W. St., Rondo Piacetole,	75			

For Numbers 1 to 103 see last page.

NEW YORK: G. SCHIRMER, 35 UNION SQUARE.

ETUDE MELODIQUE.

Nº1.

Revised and fingered by
W^m Scharfberg.

J. RAFF.

Maestoso. Andante, non troppo lento.

PIANO.

il canto marc. sempre.

The musical score is presented in four systems, each consisting of two staves (treble and bass clef). The first system includes the tempo marking "Maestoso. Andante, non troppo lento." and the instruction "il canto marc. sempre." The music is written in piano and features complex chordal textures and melodic lines in both hands. The score includes various fingerings and articulations throughout.

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed eighth and sixteenth notes, creating a dense, rhythmic feel. There are several dynamic markings, including accents and slurs, throughout the system.

The second system continues the musical piece. It maintains the same key signature and complex rhythmic patterns. A prominent feature is a long, sweeping slur in the treble staff that spans across the first two measures. The bass staff continues with intricate rhythmic accompaniment.

The third system shows further development of the musical themes. The treble staff has several measures with triplets of eighth notes. The bass staff features a mix of eighth and sixteenth notes, providing a steady accompaniment. Dynamic markings like *mf* and *f* are used to indicate volume changes.

The fourth system introduces a change in key signature, moving to three flats (B-flat, E-flat, and A-flat). The musical texture remains dense and rhythmic. There are several slurs and accents, particularly in the treble staff, which adds to the complexity of the piece.

The fifth system concludes the page with continued rhythmic intensity. The treble staff features a mix of eighth and sixteenth notes, often beamed together. The bass staff provides a solid foundation with similar rhythmic patterns. The system ends with a final chord in the treble staff.

First system of musical notation, consisting of two staves. The music is in a key with three sharps (F#, C#, G#) and a 7/8 time signature. It features a complex, rhythmic melody with many beamed eighth and sixteenth notes. A fermata is placed over a measure in the upper staff.

Second system of musical notation, consisting of two staves. The key signature changes to three flats (Bb, Eb, Ab) and the time signature changes to 4/4. The music continues with a similar rhythmic intensity. A dynamic marking of *m.g.* (mezzo-giochiato) is present in the lower staff.

Third system of musical notation, consisting of two staves. The key signature remains three flats and the time signature is 4/4. This system includes vocal lines with lyrics: "cre -", "- scen", and "do". The piano accompaniment continues with dense chords and moving lines.

Fourth system of musical notation, consisting of two staves. The key signature is three flats and the time signature is 4/4. The piano part features a prominent *ff* (fortissimo) dynamic marking. The texture is very dense with many notes per measure.

Fifth system of musical notation, consisting of two staves. The key signature is three flats and the time signature is 4/4. This system includes triplets and a dynamic marking of *ff sempre.* (fortissimo sempre). The piano part is highly rhythmic and complex.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of complex chords and melodic lines in both hands, with various ornaments and slurs.

Second system of musical notation, continuing the complex harmonic and melodic structure from the first system.

Third system of musical notation, including the lyrics: *cre - scu - do e strin - gen - do -*. The music features a mix of chords and melodic fragments.

Fourth system of musical notation, including the lyrics: *un poco -*. The system begins with a *ff* dynamic marking. The music continues with complex textures and melodic lines.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of three flats (B-flat, E-flat, A-flat). The music features a complex texture with many beamed notes and rests. A horizontal line is drawn across the upper staff in the first measure.

The second system of musical notation consists of two staves. The upper staff is in bass clef and the lower staff is in treble clef. Both are in a key signature of three flats. The music continues with intricate rhythmic patterns and many beamed notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of three flats. The music features a complex texture with many beamed notes and rests. There are some markings like *ff* and *mf* in the first measure.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of three flats. The music features a complex texture with many beamed notes and rests. A large, thick black line is drawn across the upper staff in the second measure, possibly indicating a correction or a specific performance instruction. A small asterisk is present in the bottom right corner of the system.

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No		Price	No		Price
1.	Bach, J. S., Loure from 3d Cello Suite, arr par Heinze,	\$0 35	54.	Rubinstein, A., 5me Barcarolle, A min.,	\$0 75
2.	Bargiel, W., Pensée Fugitive,	35	55.	— — — — — Mélodie, F maj.,	40
3.	— — — — — Idylle,	25	56.	— — — — — Nouvelle Mélodie, F \sharp min.,	60
4.	— — — — — Tempo di Menuetto,	35	57.	— — — — — Nocturne, Op. 75, No. 8,	50
5.	Beethoven, L. v., Marche à la Turque Transcrite par A. Rubinstein,	35	58.	— — — — — Romance, E \flat , Op 44, No 1,	35
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7.	— — — — — Fantaisie Impromptu, C \sharp , min. Op 66,	75	60.	— — — — — Miniatures, 12 Morceaux, complete,	3 00
8.	— — — — — Tarantelle, A \flat , Op. 43,	75	61.	— — — — — " No 1. Près du Ruisseau (By the Brookside),	50
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10.	— — — — — Nocturne, Op 37, No 1, G min.,	40	63.	— — — — — " 3 Berceuse (Lullaby),	35
11.	— — — — — " Op 37, No 2, G maj.,	40	64.	— — — — — " 4. Hallali (Flourish of Trumpets-),	35
12.	— — — — — Polonaise, A maj., Op 40, No 1.	50	65.	— — — — — " 5. Sérénade,	50
13.	— — — — — Valse, D \flat , Op 64, No. 1,	35	66.	— — — — — " 6. L'Hermitte (The Hermit),	35
14.	Dohler, Th., Nocturne, D \flat , Op 24,	50	67.	— — — — — " 7. El Dächteran (Marche Orientale),	50
15.	Gade, N. W., Im Walde (In the Woods),	50	68.	— — — — — " 8. Valse, F maj.,	50
16.	— — — — — Sylphiden (Albumleaves, No 2),	25	69.	— — — — — " 9. Chevalier et Payse (Chevalier and Maiden),	50
17.	Grieg, Ed., Albumblatt (Album Leaf),	25	70.	— — — — — " 10. A la fenêtre (At the Window),	35
18.	Heller, St., Il Penseroso,	25	71.	— — — — — " 11. Revoir (To meet again),	50
19.	— — — — — Petite Tarantelle,	25	72.	— — — — — " 12 Cortège (The Procession),	50
20.	— — — — — Schlummerlied (Slumber Song),	25	73.	Schumann, R., Abendlied (Evening Song),	25
21.	— — — — — Napoli, 2me Petite Tarantelle,	35	74.	Warum (Why?),	
22.	— — — — — Tarantelle, A \flat , Op. 85, No 2,	50	75.	— — — — — Fröhlicher Landmann (Happy Farmer),	25
23.	— — — — — La Truite (Die Forelle) Mélodie de Schubert,	75	76.	Jagdlied (Hunting Song),	
24.	— — — — — Wiegenlied (Cradle Song),	25	77.	— — — — — Arabesque,	75
25.	Henselt, Ad., Liebeslied (Love Song), Op 5, No 11, B \flat	35	78.	— — — — — Schlummerlied (Slumber Song),	35
26.	— — — — — La Gondola,	50	79.	— — — — — Wiegenlied (Cradle Song),	25
27.	— — — — — Frühlingslied (Spring Song),	65	80.	Tours, B., Allegretto Grazioso, arr par Dayas,	35
28.	Jadassohn, S., Widmung (Dedication),	35	81.	Weber, C. M. de, Mouvement perpétuel,	75
29.	— — — — — La Sylphide, Air de Ballet,	35	82.	Wollenhaupt, H., Morceau en forme d'Etude, Op 22, No 1,	35
30.	Jensen, Ad., Die Mühle (The Mill),	35	83.	Raff, J., La Fileuse, Op 157, No 2,	75
31.	Liszt, Frz., Ave Maria d'Arcadelt,	40	84.	Bach, J. S., Gavotte in D (3d Sonata for Cello), by W Mason,	50
32.	— — — — — Erlkönig (Erlking),	50	85.	Grieg, Ed., Allegretto in C,	25
33.	— — — — — Lob der Thränen (Eulogy of Tears),	35	86.	Paradies, P. D., Toccata,	25
34.	— — — — — Am Meer (By the Sea),	35	87.	Liszt, Frz., Maiden's Wish Cht. Polonais de Chopin Transc,	50
35.	— — — — — Sérénade de Schubert Transcription,	50	88.	Vogt, J., Wiegenlied (Lullaby),	25
36.	Loewe, C., Indisches Märchen (Indian Tale), Op 107, No 2,	35	89.	— — — — — Nachtgesang (Night-Song),	25
37.	Mayer, C., Fleur de Salon. Nocturne, D \flat ,	75	90.	Heller, St., Improvisata, Op. 18,	35
38.	— — — — — Marche de Noce (Wedding March),	35	91.	— — — — — Flowers, Fruits, and Thorns, Op 82, No 9,	35
39.	Mendelssohn, F., Confidence. Songs without Words No 4,	25	92.	Lully, J. B., Gavotte,	25
40.	— — — — — Consolation Songs without Words No 9,	25	93.	Mozart, W., Pastorale Variée,	65
41.	— — — — — Frühlingslied (Spring Song),	35	94.	Delahaye, L. L., Colombine Menuet,	50
42.	— — — — — Jagdlied (Hunting Song),	35	95.	Rheinberger, J., Four Pieces, No 1, Scherzo in F min.,	50
43.	— — — — — Rondo Capriccioso, Op 14,	75	96.	— — — — — " " " 2, Menuetto in D,	25
44.	Mendelssohn, F., Spinnlied (Spinning Song),	35	97.	— — — — — " " " 3, Menuetto in D,	25
45.	Mozart, W., Minuet from Quartet, in D, arr by Schullhoff	50	98.	— — — — — " " " 4, Allegretto in A,	35
46.	— — — — — Minuet from Symphony, in E \flat ,	60	99.	Hofman, H., Aus schoener Zeit (Poeme du Souvenir),	25
47.	Raff, J., Tannhaeuser (R Wagner), Fantaisie de Concert,	1 25	100.	Richter, E. F., Gondellied,	35
48.	Rheinberger, J., Die Jagd (The Chase),	40	101.	Heller, St., Blucette,	35
49.	— — — — — Toccata,	40	102.	Henselt, Ad., Wiegenlied (Cradle Song),	35
50.	— — — — — Fugue,	50	103.	Beethoven, L. v., Für Elise (Albumleaf),	35
51.	Rubinstein, A., 1re Barcarolle, F min., Op 30, No 1,	50	104.	Moscheles, Ig., Rondo Expressif, Op 71,	75
52.	— — — — — 3me Barcarolle, G min., Op 50 ^{bis} ,	35	105.	Kirchner, Th., Albumblatt (Albumleaf),	25
53.	— — — — — 4me " G maj.,	75	106.	Jensen, Ad., Fröhlicher Wanderer (Happy Wanderer),	35

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