

ORIGINAL PIECES AND ARRANGEMENTS FOR PIANO FOUR HANDS

<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 treble staff contains a melodic line with accents and a triplet. The bass staff contains a bass line with notes marked 'La.' and asterisks. Dynamic markings include *cresc.*, *mf*, and *p*.

Second system of musical notation. The treble staff continues the melodic line. The bass staff contains notes marked 'La.' and asterisks.

Third system of musical notation. The treble staff continues the melodic line with accents. The bass staff contains notes marked 'La.' and asterisks. A *cresc.* marking is present.

Ben cantabile.

Fourth system of musical notation. The treble staff contains chords and rests. The bass staff contains notes marked 'La.' and asterisks. A *p* marking is present.

Fifth system of musical notation. The treble staff contains chords and rests. The bass staff contains notes marked 'La.' and 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 both hands. The right hand has a melodic line with some grace notes. The left hand provides harmonic support with chords and single notes. Dynamics include *crese.* (crescendo), *mf* (mezzo-forte), and *p* (piano).

8

8

sf *p*

This system contains measures 3 and 4. The piano accompaniment continues with the eighth-note pattern. The right hand has more complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *sf* (sforzando) and *p* (piano).

8

8

crese.

This system contains measures 5 and 6. The piano accompaniment remains consistent. The right hand features a melodic line with some grace notes. Dynamics include *crese.* (crescendo).

8

Ben cantabile.

mf *p*

This system contains measures 7 and 8. The piano accompaniment is mostly silent, with only a few notes in the left hand. The right hand has a melodic line with a slur. Dynamics include *mf* (mezzo-forte) and *p* (piano). The tempo/mood is marked *Ben cantabile.*

This system contains measures 9 and 10. The piano accompaniment is mostly silent. The right hand has a melodic line with a slur and some grace notes. Dynamics include *mf* (mezzo-forte) and *p* (piano).

SECONDO.

ben cantabile.

Musical score for the first system, featuring a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The right hand has a four-measure phrase with a fermata and a four-measure phrase with a fermata. The left hand has a steady eighth-note accompaniment. The tempo is marked "ben cantabile".

Musical score for the second system, continuing the piano accompaniment. The right hand has a four-measure phrase with a fermata and a four-measure phrase with a fermata. The left hand has a steady eighth-note accompaniment. The tempo is marked "un poco più mosso".

Musical score for the third system, featuring a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The right hand has a four-measure phrase with a fermata and a four-measure phrase with a fermata. The left hand has a steady eighth-note accompaniment.

Musical score for the fourth system, featuring a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The right hand has a four-measure phrase with a fermata and a four-measure phrase with a fermata. The left hand has a steady eighth-note accompaniment.

più mosso.

Musical score for the fifth system, featuring a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The right hand has a four-measure phrase with a fermata and a four-measure phrase with a fermata. The left hand has a steady eighth-note accompaniment. The tempo is marked "più mosso" and "cresc.". The system ends with a double bar line and a fortissimo (ff) dynamic marking.

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, 3, 2, 3). The left hand accompaniment continues. A piano (*p*) dynamic marking 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 slurs and fingerings (4, 2). The left hand accompaniment continues. A piano (*p*) dynamic marking 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 very active. Dynamics include *cresc.* and *ff*.

AND ARRANGE- FOUR HANDS

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C

A. de KONTSKI
318. La Sultana. Valse bril-
lante, 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. Jack-
son), 1 25

G. LANGE
les et Diamants. Valse bril-
lante (S. Jackson), 1 25

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 "Mu-
sic 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. Jack-
son), 1 00

Op. 218. Gr. Galop Brillant (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 "Lo-
cui," 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

NEW YORK

G. SCHIRMER