

MAY 7 - 1900

NEW AND FASHIONABLE

Dance Music

ARRANGED FOR ONE AND TWO PERFORMERS.

	Piano Solo.	Piano Duet.
Attack Galop.	Zikoff. 3.	Pasher. 3½
Jucus Polka.	Strauss. 3.	Pasher. 3½
Loves Chase Galop.	Budick. 3.	Pasher. 3½
Pizzicato Polka.	Strauss. 3.	Pasher. 3½
Praise of Woman Polka Mazurka.	Strauss. 3½.	Pasher. 5
Prince Imperial Galop.	Cooté. 3.	Pasher. 3½
Jolly Brothers Galop.	Budik. 3.	Pasher. 3½
Wild Hunter Galop.	Budik. 3.	Pasher. 5
Thunder & Lightning. Fast Polka.	Strauss. 4.	Pasher. 5
Springinsfeld Galop.	Budik. 3.	Pasher. 5
Clear the Track Galop.	Strauss. 3	Pasher. 3½

NEW YORK.

PUBLISHED BY J.L.PETERS.

Cinn. Dabmeyer & Cady.
Hartford, John Farris.

San Francisco, M. Gray.

Galveston, T. Goggan & Bro.
St. Louis, T. A. Boyle.

ATTACK GALOP.

SECONDO.

Composed by F. ZIKOFF, Op. 37.

Arr. for four hands by W. D. PASHER.

The musical score is written for four hands on two staves. It begins in 2/4 time with a forte (*f*) dynamic. The first system includes accents and a dynamic shift to *fz*. The second system features a crescendo (*cres.*), a piano (*p*) dynamic, and a pedaling instruction (*ped.*). The third system includes a first ending (*1st.*) and a second ending (*2d.*), with dynamics *fz*, *ff*, and *ff con forza.*. The fourth system includes a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a forte (*f*) dynamic. The fifth system includes a piano (*p*) dynamic, a first ending (*1st.*), and a second ending (*2d.*), with dynamics *fz* and *fz*. The score concludes with a Coda section marked "last time to Coda." and "8va.".

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ATTACK GALOP.

PRIMO.

Composed by F. ZIKOFF, Op. 37.

Arr. for four hands by W. D. PASHER.

The first system of musical notation consists of two staves in 2/4 time. The upper staff begins with a dynamic marking of *f* and contains several measures with accents and slurs. The lower staff contains a bass line with some triplets and rests. The system concludes with a dynamic marking of *p*.

The second system continues the piece with two staves. It features a *cres.* (crescendo) marking in the upper staff and a *ped.* (pedal) marking in the lower staff. The system ends with a *cres.* marking and a double asterisk symbol.

The third system includes first and second endings. It starts with a *ped.* marking and a *cres. ped.* marking. The first ending is marked *1st.* and the second ending is marked *2d. col 8vi ad lib.* The system concludes with a *fz* (forzando) dynamic marking.

The fourth system continues with two staves, featuring a *fz ped.* marking and a *ped.* marking. It includes a *col 8vi ad lib.* marking and ends with a *ff* (fortissimo) dynamic marking.

The fifth system is the final one, marked *last time to Coda.* It features a *ped.* marking and a *col 8vi ad lib.* marking. The system concludes with first and second endings, marked *1st.* and *2d.* respectively.

Entered according to Act of Congress, A.D. 1912, by J. L. PETERS, in the Office of the Librarian of Congress at Washington.

SECONDO.

Right hand across left of Primo.

Across left of Primo.

1st. *2d.*

arcs. *f*

1. 1st. *2. 2d.* *D.C.*

0 *CODA.*

PRIMO.

p dolce.
Left hand across right of Secondo.

Across right of Secondo.
f3
ped.

p
1st.
2d.

cres.
f

1st.
2d.
D.C.

0 CODA.
f

FOUR-HAND PIECES.

FOR TWO PERFORMERS ON ONE PIANO.

FIRST CLASS.—Embracing Music of the most simple character.

These are intended for scholars who have had from one to three months' practice. They are all written for small hands, and will be found useful to both teacher and pupil.

- Flova Waltz. 1. C. Bellak. 20
- Flova's Waltz. 1. C. Berger. 20
- Galopade Quadrille. 1. G. Beriot. 20
- Hours there were. 1. C. Berger. 20
- Java March. 1. C. Beriot. 20
- Nymph Waltz. 1. C. Bellak. 20
- Prima Donna Waltz. 1. C. Berger. 20
- Rocky Mountains. 1. D. Beriot. 20
- Spanish Dance, No. 1. 1. G. Beriot. 20
- Spanish Dance, No. 2. 1. C. Berger. 20
- Sparkling Flower Polka. 1. C. Bellak. 20
- Stoma Galop. 1. G. Beriot. 20
- Sweet Alice Waltz. 1. C. Berger. 20
- Twilight Dew. 1. G. Beriot. 20
- Tyrolise Galop. 1. G. Berger. 20
- Vacation Rondo. 1. C. Bellak. 20
- Violet Waltz. 1. G. Beriot. 20
- Washington's March. 1. G. Berger. 20
- Woodland Mazurka. 1. C. Bellak. 20
- Yankee Doodle. 1. C. Beriot. 20

SECOND CLASS.—Intended for Pupils who have had from four to eight months' practice.

- Arkansas Traveler. 2. D. Primo. Beriot. 20
- Anona Waltz. 2. C. Small hands. Berger. 20
- Brigid Polka. 2. C. Small hands. Berger. 20
- Bruer's March. 2. D. Small hands. Berger. 20
- Burns' Quickstep. 2. C. Small hands. Bellak. 20
- Camille Schottisch. 2. C. Small hands. Bellak. 20
- Carnival of Venice. 2. C. Small hands. Berger. 20
- Crown Diamonds. 2. C. Small hands. Berger. 20
- Evening Trio Quickstep. 2. Small hands. Bellak. 20
- Fallen Leaf Redowa. 2. C. Small hands. Bellak. 20
- Fanny Grey Schottische. 2. C. Berger. 20
- Faust March. 2. C. Dresher. 20
- Few Days. 2. C. Small hands. Berger. 20
- Forest Waltz. 2. C. Small hands. Bellak. 20
- Gallenberg's Waltz. 2. C. Small hands. Berger. 20
- German Shepherd's Song. Var. 2. G. Bellak. 20
- Happy Home Waltz. 2. G. Small hands. Beriot. 20
- Home as a Waltz. 2. C. Small hands. Berger. 20
- Home, (Sweet Home). 2. G. Small hands. Bellak. 20
- Ida March. 2. C. Small hands. Bellak. 20
- Indiana Polka. 2. C. Small hands. Berger. 20
- Jordan Polka. 2. C. Small hands. Berger. 20
- Julia's First Waltz. 2. C. Small hands. Berger. 20
- Kathleen Polka. 2. C. Small hands. Bellak. 20
- Little Hero's Quickstep. 2. G. Bellak. 20
- Long, Long Ago. 2. C. Small hands. Berger. 20
- Loretta Waltz. 2. F. Small hands. Berger. 20
- Melodious Fountain Polka. 2. G. Berger. 20
- Merry Polka. 2. C. Small hands. Bellak. 20
- My Darling's Schottisch. 2. C. Berger. 20
- Nellie's Favorite Galop. 2. G. Berger. 20
- Ocean Tide Waltz. 2. C. Small hands. Bellak. 20
- Ottomian Mazurka. 2. C. Small hands. Berger. 20
- Paganini's last Waltz. 2. G. Berger. 20
- Pop Goes the Weasel. 2. G. Berger. 20
- Popping-in Polka. 2. C. Small hands. Bellak. 20
- Rackinac Waltz. 2. F. Small hands. Berger. 20
- Rataplan Quickstep. 2. C. Small hands. Berger. 20
- Rose Polka. 2. G. Small hands. Beriot. 20
- Rose-Queen Polka. 2. C. Primo for small hands. Pretty and very useful. Kinkel. 35
- Sailor's Waltz. 2. C. Small hands. Bellak. 20
- Silver Lake Waltz. 2. C. Small hands. Berger. 20
- Schubert Schottisch. 2. C. Small hands. Bellak. 20
- Sand the Pleasure. 2. C. Small hands. Beriot. 20
- Terrain Polka. 2. G. Small hands. Berger. 20
- Wedding Bells Polka. 2. G. Primo without octaves. A beautiful piece. Kinkel. 25

THIRD CLASS.—Moderately Easy. Intended for Pupils who have had from eight to twelve months' practice.

- Beautiful Spring Polka. 3. G. Primo without octaves. From "Becht's" beautiful polka. Kinkel. 35
- Bella's Delight Waltz. 3. F. Primo; small hands. A sweet, pretty piece. Kinkel. 35
- Belle Fena Mazurka. 3. D. Primo. Small hands. Kinkel. 35
- Belle Marie Mazurka. 3. G. Primo for small hands. Pleasing and very useful. Kinkel. 35
- Two companion pieces—both greatly admired.
- Belle of the Season Waltz. 3. G. Primo for small hands. An immense favorite. Kinkel. 35
- Birthday Waltz. 3. A. Primo without octaves. A great beauty. Easy and pretty. Kinkel. 35
- Blue Bird Schottisch. 3. D. Primo for small hands. One of "Becht's" favorite series. Kinkel. 35
- Bobolink Schottisch. 3. F. Primo without octaves. Another of "Becht's" pieces. Kinkel. 35
- Bridal Eve Mazurka. 3. F. Primo for small hands. A great favorite. Kinkel. 35
- Bullfinch Waltz. 3. G. Primo without octaves. Kinkel. 35
- Cannery Schottisch. 3. G. Primo without octaves. Kinkel. 35
- Cry Baby's Waltz. 3. B. Primo for small hands. Kinkel. 35

All fine teaching pieces; melodious and instructive.

\$50 worth of Music for \$3.

PETERS' MUSICAL MONTHLY.

FOURTH CLASS.—Moderately Difficult.

- Rannymede Schottisch. 3. G. Primo without octaves. A companion to Mountain Belle. Kinkel. 35
- School-Girl's Waltz. 3. G. Primo without octaves. Quite charming and very popular. Kinkel. 35
- Sleigh-ride Galop. 3. B. Very fine. Kinkel. 35
- Solrice Polka. 3. C. Very fine. Kinkel. 35
- Standard March. 3. C. Primo for small hands. Kinkel. 35
- A fine march, in excellent time.
- Sunrise Schottisch. 3. D. Williams. 35
- This makes a nice diet. It lends new charms to one of the most popular piano pieces of the day.
- Sunshine of Love Waltz. 3. G. Primo for small hands. Useful and very pretty. Kinkel. 35
- United States Marine March. 3. C. Primo without octaves. An old favorite. Cumming. 35
- Wave Waltz. 3. A. 50th Edition. Peters. 35
- White Rose Polka. 3. C. Piano without octaves. A sweet, taking piece. Kinkel. 35
- It is with pleasure we refer to the above pieces. They are mostly selected from Mr. Becht's beautiful and well-known series of teaching pieces, and are recommended, without exception, as being equal to any thing in the market.
- Players who have practiced diligently from twelve to eighteen months should be able to use these pieces.
- Among the number will be found a selected beautiful operatic piece that we desire to call attention to. They are written especially for instruction, and can not fail to improve the taste of those who use them.
- Africaine. 4. C. Primo for small hands. Mack. 60
- Robert le Diable. 4. C. Primo without octaves. Mack. 60

- Bellario. 4. F. Berger. 60
- Three fine duets, introducing the genre of these operas.
- Ben Bolt. 4. D. 100th Edition. Waller. 85
- Who has not heard "Ben Bolt," and, having heard it, does not like it?
- Bohemian Girl. 4. C. Primo without octaves. Berger. 60

Lovers of this beautiful opera will be pleased with this.

- Camp of Glory. 4. C. Very popular. Peters. 35
- Its bold, dashing style will always recommend it.
- Crispino e la Comaro. 4. C. Primo without octaves. Introducing the genre of the Opera. Mack. 60
- Faust de Gounod. 4. D. Primo without octaves. A beautiful arrangement. Mack. 60
- Fidelio. 4. C. Primo without octaves. Mack. 50
- Fille du Regiment. 4. C. Primo without octaves. A great favorite with Opera-goers. Berger. 50
- Forma del Destino. 4. Different keys. Primo without octaves. A favorite Opera. Mack. 60
- Fra Diavolo. 4. C. Primo without octaves. Berger. 50
- A bright, sparkling duet.
- Heavenward March Celeste. 4. F. Kinkel. 35
- A beautiful march, well arranged. It makes an effective duet.
- Huguenots. 4. C and F. Primo without octaves. Mack. 60
- Recommended to all lovers of good music.
- Love's Response Polka. 4. B. Kinkel. 50
- Mr. Kinkel loses nothing of his reputation through this piece. It is an answer to his famous "Whisperings of Love" Waltz.
- Lucia di Lammermoor. 4. C. Fine. Berger. 50
- Martha. 4. C. Very fine. Berger. 50
- Martha. 4. C. Primo without octaves. Berger. 50
- Military Parade March. 4. B. Barker. 35
- Montechi e Capuletto. 4. A. Primo without octaves. A great favorite. Mack. 60
- Norma. 4. C. Very fine. Berger. 50
- Prophecy. 4. B. Primo without octaves. Mack. 60
- Puritan. 4. C. Primo without octaves. Mack. 60
- Rigoletto. 4. F. Primo without octaves. Mack. 60
- Robert le Diable. 4. C. Primo without octaves. Mack. 60

All beautiful. No collection is complete without them.

- Rosalin Waltz. 4. E. Barker. 35
- Arranged from Kibler's beautiful waltz.
- Sammabula. 4. C. Well known. Berger. 50
- Star-Spangled Banner. 4. C. Dresher. 35
- Sweet Sixteen Polka. 4. D. Waller. 35
- As a piano solo, this has been long and favorably known.
- Trovatore. 4. Different keys. Berger. 50
- This is undoubtedly one of the most popular duets out.
- Travlers. 4. B. Primo without octaves. Mack. 60
- They should be on every piano.
- Twilight Mazurka. 4. E. Kinkel. 35
- A pleasing arrangement of Mendel's charming piece.
- Vespere Siciliennes. 4. F. Primo without octaves. A favorite with Opera-goers. Mack. 60
- Whisperings of Love Waltz. 4. A. Kinkel. 60
- This beautiful gem is enough to make the reputation of any other. It is one of the most popular of Kinkel's numerous jewels.

FIFTH AND SIXTH CLASSES.—Containing pieces of medium difficulty, suitable for Exhibitions and Concerts.

- Ernani. 5. F. Very fine. Berger. 50
- Favorite. 5. C. Very fine. Berger. 50
- Two splendid duets, in general style, as in a Faust March, (Soldier's March.) 5. D. Kinkel. 50
- A splendid arrangement.
- Flora of the Gardens. 6. E. Kinkel. 80
- Brilliant and effective. Also known as "Second Vallance Polka." It is a bold, dashing piece, and is always well received.
- Grand Operatic Medley. 5. Different keys. Bellak. \$1 00
- Introducing melodies from several of the most popular operas.
- As an exhibition piece, it is particularly recommended.
- Il Barco; or, The Kiss. 5. F. Very fine. Oesten. 60
- Il Barco; or, The Kiss. 5. D. Kinkel. 75
- A decided hit. Mr. Kinkel treats Verdi's charming melody in a masterly manner. It is a fine exhibition piece.
- Impromptu Polka. 6. A. Eckel. 90
- Admirers of Schubert's splendid polka will be pleased with this elegant arrangement.
- Masaniello. 5. C. Berger. 50
- Overflowing with melody. A delightful duet.
- Pardon de Ploumel. 5. D. Primo without octaves. Another operatic gem. Mack. 60
- Podolin Mazurka. 5. E. Kinkel. 80
- A great favorite. It is arranged in this author's usual fine style. As an exhibition piece, it will be found very effective.
- Soldier's March from Faust. 5. D. Kinkel. 50
- Gounod's celebrated march loses nothing by Mr. Kinkel's skilful handling. It will recommend itself.
- Souvenir de Scotland. 6. A. Hyman. 60
- A concert duet, introducing "Annie Laurie" and "My ain kind Davie O." It has been well received.
- Stooped-chase Galop. 5. C. Corback. 90
- A great favorite. Dashing and brilliant.
- Vallance Polka. 5. A. Kinkel. 60
- This bold and stirring composition is eminently characteristic. It makes a capital duet for concert or exhibition.
- William Tell. 5. C. Brilliant. Berger. 60
- A great favorite, being the finale from the overture.