

1884  
25302

DELIVERED TO THE  
JUN 18 1900  
Music Department

SECOND SERIES.



# ALON TREASURES

FOR PIANO BY

Bendel, Goldner, Leduc, Loeschhorn, Scharwenka, Schulhoff,

AND OTHER

## IMMEDIATELY AVAILABLE

### REVISED EDITIONS.

Behr Francois..... op. 167	L'ELEGANTE	Fantaisie - Schottische.....	40c
Bendel Franz..... op. 140	{ THORN-ROSES Dornroeschen	Reverie.....	75c
" "..... op. 103	{ ON THE BARGE Auf der Barke	Morceau de Salon.....	60c
Cazaneuve Edouard..... op. 42	{ HARLEQUIN Arlequinade	Morceau Characteristique.....	40c
Gobbaerts L..... op. 143	{ GOLDEN FLOWERS Fleurs Dorées	Caprice Elegante.....	40c
Goldner Wm..... op. 43	DANSE RUSSE	Morceau Characteristique.....	75c
" "..... op. 38	GAVOTTE MIGNONNE		50c
Lange Gustave..... op. 270	DREAMING FLOWERS	Morceau de Salon.....	60c
Leduc Alphonse..... op. 25	SOME DAY - (Wellings)	Transcription Brilliante.....	60c
" "..... op. 26	RIGOLETTO - (Quatuor de Verdi)	Transcription de Concert.....	60c
" "..... op. 27	{ OUR LOVE Con Amore	Melodie Gracieuse.....	60c
" "..... op. 28	LUCIA DI LAMMERMOOR - (Sextuor)	Transcription Brilliante.....	60c
" "..... op. 29	ONCE MORE WE MEET - (Wellings)	Transcription Brilliante.....	60c
Loeschhorn A..... op. 166	{ BLUE EYES Les Yeux Bleus	Melodie Gracieuse.....	60c
Scharwenka Xavier..... op. 135	L'ELITE	Valse Facile.....	50c
Schulhoff Jules..... op. 53	UNE VALSE	Morceau Romantique.....	65c
Vogel Karl..... op. 60	{ MORNING SONG Morgen Lied	Reverie.....	50c

Saint Louis: BALMER & WEBER, Publishers.

Copyright 1884, by BALMER & WEBER.

DEDIÉE À MONSIEUR CLIFFORD M. DOLPH.

# ARLEQUINADE.

(HARLEQUIN.)

MORCEAUX CHARACTERISTIQUE.

Composée par..... Ed. CAZANEUX.

Allegretto. (♩ = 126)

PIANO. *dal:* *con espressione.*

The first system of musical notation is for a piano piece. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegretto' with a quarter note equal to 126 beats per minute. The piece begins with a piano dynamic. The first measure has a fermata over the treble staff. The music features a mix of eighth and sixteenth notes, with some chords and slurs. The first system ends with a double bar line.

*legg.*

*più f* *dim.* *dal:*

The second system of musical notation continues the piece. It features a 'legg.' (leggiero) marking above the treble staff. The dynamics include 'più f' (piano fortissimo), 'dim.' (diminuendo), and 'dal:' (ritardando). The notation includes various rhythmic patterns and slurs, with some notes marked with accents. The system concludes with a double bar line.

The third system of musical notation continues the piece. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and some chords. The notation includes slurs and accents. The system concludes with a double bar line.

*mf*

The fourth system of musical notation continues the piece. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and some chords. The notation includes slurs and accents. The system concludes with a double bar line.

4

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. A dynamic marking of *f legg.* is present in the right hand.

Second system of the piano score. It includes dynamic markings: *dim.* in the left hand, *dol:* in the right hand, *con oppressione.* in the right hand, and *più f* in the right hand. A *legg.* marking is also present in the right hand.

Third system of the piano score. It features dynamic markings: *dol:* in the right hand and *f* in the right hand.

Fourth system of the piano score. It includes dynamic markings: *f* in the left hand, *p* in the left hand, *mf* in the right hand, and *cres:* in the right hand.

Fifth system of the piano score. It includes dynamic markings: *p* in the right hand and *poco cresc.* in the right hand.

First system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines. Dynamics include *f* and *ff*.

Second system of musical notation. Dynamics include *ff*, *pp*, *dol.*, *con appressione.*, and *più f*.

Third system of musical notation. Dynamics include *dol.* and *f*.

Fourth system of musical notation. Dynamics include *p* and *sempre p*.

Fifth system of musical notation. Dynamics include *pp*, *poco rall.*, *estinto. pp*, *pp*, and *ppp*.

FIRST SERIES.

# SALON TREASURES

FOR PIANO BY

BEHR, BOHM, JUNGMAN, LANGE, RAFF, WAGNER,

AND OTHER

## DOMINANT AUTHORS

Behr Fr. .... op. 263.....	{ HEART-BURNING.. } { HERZWEH..... }	Alpen Melodie.....	30c
op. 281.....	{ ECHO ON THE TRAUEN SEA.... } { ECHO AM TRAUENSEE.... }	Alpen Melodie.....	40c
op. 318 .....	{ SWEET THOUGHTS.. } { DOUCE PENSÉE.. }	Nocturne.....	40c
op. 332.....	{ HEART DESIRES..... } { HERZENS WÜNSCHE.. }	Morceau de Salon.....	40c
Bohm Carl..... op. 139.....	HUSSAR .....	Galop di Bravura.....	50c
op. 241.....	LA CAMPANELLA.....	Morceau de Salon.....	50c
op. 243.....	{ WILD ROSE ON THE HEATH } { HAIDENROESCHEN..... }	Salon Stueck.....	40c
Brinkmann Wm. .... op. 25.....	{ CHIMES OF HOME..... } { HEIMATHS GLOCKEN. }	Salon Caprice.....	40c
Chwatal F. X. .... op. 193.....	{ A MERRY SLEIGH-RIDE..... } { EIN HEITERE SCHLITTEN PARTIE.... }	{ A Musical Frolic..... } { Musikalischer Scherz..... }	75c
Concone J. .... op. 44.....	PAOLA.....	Nocturne Expressive.....	40c
Faust Carl..... op. 293.....	LA FANFARE.....	Galop Brillante de Concert.....	35c
Jungman A. .... op. 340.....	{ AT THE WINDOW.... } { BEIM FENSTERLN. }	Sérénade Montagnarde.....	40c
Krug D. .... op. 196.....	{ BRIDAL CHORUS.. } { BRAUT LIED.... }	Transcription from Lohengrin.....	40c
Lange Chas. .... op. 98.....	{ ALWAYS GRACEFUL.... } { TOUJOURS GRACIEUX }	Morceau de Salon.....	40c
Ludovico G. .... op. 39 .....	{ ON THE LAKE.... } { AU BORD DU LAC }	Morceau Expressive.....	50c
Raff J. .... op. 79.....	CACHOUCHA-CAPRICE.....		\$1.00
op. 95.....	LA POLKA DE LA REINE.....		1.00
Resch J. .... op. 100.....	{ SECRET LOVE..... } { HEIMLICHE LIEBE. }	Gavotte.....	50c
Wagner R. .... op. — .....	TANNHAEUSER.....	Grand March—Original Copy.....	35c

SAINT LOUIS:

BALMER & WEBER, PUBLISHERS.

Copyright 1880, by Balmer & Weber.