

The Boston Music Company Edition of Pianoforte Compositions

ASSEMBLED FROM VARIOUS EUROPEAN SCHOOLS
CAREFULLY EDITED AND REVISED, AND PROVIDED WITH FINGERING

SERIES IV

PAUL BLUMENTHAL. Waltz, in A . . . . .	.50
VICTOR STAUB. Sérénade française . . . . .	.60
FELIX BLUMENFELD. Prelude, in G . . . . .	.30
FELIX BLUMENFELD. Prelude, in E minor . . . . .	.50
FELIX BLUMENFELD. Prelude, in B minor . . . . .	.40
ITALIAN COMPOSERS. First Album of 10 Pieces (B. M. Co. Ed. 327a) comp. n.	.60
Buzzi-Peccia—Twilight; Catalani—Melody, in A \flat ; Cilea—Scherzino; Crescentini—A Letter; Florida—April Breezes; Giordano—Minuet; Martucci—Romance; Mineo—Saltarello; de Nardis—Serenata Bar- carola; d'Orso—The Angel's Dream.	
ITALIAN COMPOSERS. Second Album of 10 Pieces (B. M. Co. Ed. 327b) comp. n.	.60
Busoni—Dance; Cilea—Romance; Crescentini—On the Tranquil Sea; Florida—Evening Prayer; Luzzatti—Venetian Serenade; Martucci— Scherzo; Pirani—Canzonetta; Puccini—Minuet; Sgambati—Ländler; del Valle de Paz—Tarantella.	
SELIM PALMGREN. May-night . . . . .	.50
V. DOLMETSCH. Valse lente, in D\flat . . . . .	.75
J. L. NICODÉ. Six Aphorisms (B. M. Co. Ed. 334) comp. n.	.60
ÉMILE PESSARD. Mazurka de Concert . . . . .	.70
I. ALBENIZ. Nochecita (Twilight) . . . . .	.60
CÉSAR FRANCK. Prélude, Aria & Finale (Rev. & ed. by Har- old Bauer) n.	.75
R. GLIÈRE. Romance, Op. 16, No. 2 . . . . .	.60
S. RACHMANINOFF. Prelude, Op. 32, No. 5 . . . . .	.50
C. SAINT-SAËNS. Étude en forme de valse Op. 52, No. 6 n.	.60
RUSSIAN COMPOSERS. Third Album [10 Pieces] (B. M. Co. Ed. 38c) comp. n.	.60
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GERMAN COMPOSERS. Album of 12 Pieces (B. M. Co. Ed. 344) comp. n.	.60
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PAUL JUON. Slumbersong, Op. 65, No. 240
PAUL JUON. Exotic Intermezzo, Op. 65, No. 350
PAUL JUON. Dance, Op. 65, No. 4 . . . . .	.50
J. P. RAMEAU. Tambourin (Arr. by L. Godowsky) . . . . .	.60
I. PHILIPP. The Elf . . . . .	.50
HANS EBELL. Polka . . . . .	.75
HANS EBELL. Tarantelle	1.00
HANS EBELL. Valse90

G. SCHIRMER **The Boston Music Company** BOSTON, MASS.
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GROUP 6

ITALIAN COMPOSERS, Vol. I, Ten Pieces (*B. M. Co. Ed. No. 327a*) comp. .60

1. Buzzi-Peccia: Twilight; 2. Catalani: Melody, in A♭; 3. Cilea: Scherzino; 4. Crescentini: A Letter; 5. Florida: April Breezes; 6. Giordano: Minuet; 7. Martucci: Romance; 8. Mineo: Saltarello; 9. de Nardis: Serenata Barcarola; 10. d'Orso: The Angel's Dream.

GROUP 7

ITALIAN COMPOSERS, Vol. II, Ten Pieces (*B. M. Co. Ed. No. 327b*) comp. .60

1. Busoni: Dance; 2. Cilea: Romance; 3. Crescentini: On the Tranquil Sea; 4. Florida: Evening Prayer; 5. Luzzatti: Venetian Serenade; 6. Martucci: Scherzo; 7. Pirani: Canzonetta; 8. Puccini: Minuet; 9. Sgambati: Ländler; 10. del Valle de Paz: Tarantella.

GROUP 8

ALBENIZ, Album of Eight Pieces (*B. M. Co. Ed. No. 315*) comp. .60

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THE BOSTON MUSIC COMPANY ; : : : Boston, Massachusetts

Bear-dance

Bärentanz

Edited by Henry Clough-Leighton

BÉLA BARTÓK

Allegro vivace
(♩=104-120)

Piano

f 4 3 2 1 4 3 2 1 *simile sempre* *molto marcato*

mf

un poco dim. *mp*

simile sempre

p *mf*

simile sempre

p *poco cresc.* *mf*

cresc. *pesante* *f* *mf cresc.* *simile sempre*

molto marcato *mf*

Red.

*

5 3 1 4 2 1 4 2 1 5 3 1 4 2 1 4 2 1 5 3 1

4 2 1 5 3 1 4 2 1 4 3 2 1 4 3 2 1 *un poco dim.* *simile sempre*

p *mf*

p

mf cresc. *f* *simile sempre* *f*

First system of musical notation. The right hand plays a continuous eighth-note pattern. The left hand plays chords with fingerings: 1 3 5, 1 2 4, 1 2 5, 1 2 5, 1 2 5, 1 2 5, 1 3 5, 1 2 4.

Second system of musical notation. The right hand continues the eighth-note pattern. The left hand plays chords with fingerings: 1 2 5, 1 2 5, 1 3 5, 1 2 5, 1 3 5. Includes a fermata and a circled '2' marking.

Third system of musical notation. The right hand continues the eighth-note pattern. The left hand plays chords with fingerings: 1 2 3, 2 4 5, 1 2 3, 1 2 4, 1 3 5, 1 2 4, 1 3 5. Includes the instruction *cresc. poco a poco*.

Fourth system of musical notation. The right hand continues the eighth-note pattern. The left hand plays chords with fingerings: 1 3 5, 1 2 4, 1 2 4, 1 3 5, 1 3 5. Includes the instruction *f pesante sfz*.

Fifth system of musical notation. The right hand continues the eighth-note pattern. The left hand plays chords with fingerings: 4 3 2 1 4 3 2 1. Includes the instruction *mf simile sempre* and *poco marcato dim. poco a poco*.

First system of musical notation. The bass clef staff contains a series of eighth notes. The treble clef staff features a melodic line with a crescendo hairpin and a dynamic marking of *p*. Fingering numbers 5 3 1 and 4 2 1 are indicated above the notes. A *V* (accents) marking is present above the final note of the system.

Second system of musical notation. The treble clef staff continues the melodic line with a *V* marking. The bass clef staff continues with eighth notes. A dynamic marking of *p sempre* is placed below the bass staff.

Third system of musical notation. The treble clef staff continues with chords and a *V* marking. The bass clef staff continues with eighth notes.

Fourth system of musical notation. The treble clef staff features a melodic line with a *dim.* (diminuendo) hairpin and a dynamic marking of *p*. Fingering numbers 4 2 1, 5 3 1, 5 3 1, 4 2 1, 5 3 1, 4 2 1, 4 2 1, 5 3 1, 4 2 1, and 5 3 1 are indicated. A *V* marking and a dynamic marking of *sfz* (sforzando) are present at the end of the system.

Fifth system of musical notation. The treble clef staff contains a long melodic line with a *poco rall.* (poco rallentando) marking. The bass clef staff contains a series of notes with a *pp* (pianissimo) dynamic marking. Fingering numbers 5, 1, 4, and 3 are indicated.

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A. GRÜNFELD. Romance. Op. 45, No. 1 (Orig. F \sharp)75
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