

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.

Allegretto ben moderato.

p molto staccato e leggero.

5

5

f

SECONDO.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a series of notes with accents and dynamic markings. The lower staff includes the notes 'La.' and 'La.' with asterisks. Dynamic markings include *erese.*, *mf*, and *p*. A triplet of notes is present in the final measure of the system.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various note values and rests. The lower staff includes the notes 'La.' and 'La.' with asterisks.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various note values and rests. The lower staff includes the notes 'La.' and 'La.' with asterisks. A dynamic marking of *erese.* is present.

Ben cantabile.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various note values and rests. The lower staff includes the notes 'La.' and 'La.' with asterisks. A dynamic marking of *p* is present.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various note values and rests. The lower staff includes the notes 'La.' and 'La.' with 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 various ornaments and slurs. Dynamic markings include *crese.* (crescendo), *mf* (mezzo-forte), and *p* (piano).

8

8

sf *p*

This system contains measures 3 through 6. The piano accompaniment continues with the eighth-note pattern. The right hand features more complex rhythmic patterns and slurs. Dynamic markings include *sf* (sforzando) and *p* (piano).

8

8

crese.

This system contains measures 7 through 10. The piano accompaniment remains consistent. The right hand has a melodic line with slurs and ornaments. A *crese.* (crescendo) marking is present.

8

Ben cantabile.

mf *p*

This system contains measures 11 through 14. The tempo and mood change to *Ben cantabile*. The piano accompaniment becomes more sparse, with longer note values. The right hand features a melodic line with slurs and ornaments. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

This system contains measures 15 through 18. The piano accompaniment continues with sparse notes. The right hand has a melodic line with slurs and ornaments.

SECONDO.

ben cantabile.

Musical score for the first system, measures 1-5. The right hand features a melodic line with slurs and accents, including a four-measure phrase. The left hand has a rhythmic accompaniment with slurs and accents. The tempo is marked "ben cantabile".

un poco più mosso.

Musical score for the second system, measures 6-10. The right hand continues the melodic line with slurs and accents, including a four-measure phrase. The left hand continues the rhythmic accompaniment. The tempo is marked "un poco più mosso".

Musical score for the third system, measures 11-15. The right hand features a melodic line with slurs and accents. The left hand continues the rhythmic accompaniment with slurs and accents.

Musical score for the fourth system, measures 16-20. The right hand features a melodic line with slurs and accents. The left hand continues the rhythmic accompaniment with slurs and accents.

più mosso.

crese.

ff

Musical score for the fifth system, measures 21-25. The right hand features a melodic line with slurs and accents. The left hand continues the rhythmic accompaniment with slurs and accents. The tempo is marked "più mosso" and the dynamics include "crese." and "ff".

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, 4, 5). 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 complex melodic lines and slurs. The left hand accompaniment is active. 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 active. Dynamics include *cresc.* and *ff*.

AND ARRANGE- FOUR HANDS

3182 190

	A. de KONTSKI	
	318. La Sultana. Valse brillante,	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. Jackson),	1 25
	G. LANGE	
	les et Diamants. Valse brillante (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 "L'Opéra,"	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
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 "Music 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. Jackson),	1 00	
Op. 218. Gr. Galop Brillant (S. Jackson),	1 25	

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