PIECES
POUR
L'Introduction de la Virtuosité.

INTERMEZZO.	A. Jensen.30
Op.33,No.9.	
NOVELLETTE.	R. Schumann.30
Op.99,No.9.	
THE COURIERS.	T. Ritter.70
Les Courtiers. Op.40.	
VALSE CHROMATIQUE.	T. Leschetizky.50
SOLFEGGIETTO,	K. Ph. Em. Bach.20
SWEET DREAM,	Th. Leschetizky.30
Le Doux Rêve. Op.11, No.1.	
TRÄUMEREI,	Richard Strauss.20
Rêverie. Op.9, No.4.	
TOCCATELLA,	A. Dupont.50
Op.26.	
NOCTURNE,	L. Brassin.50
Op.17.	
PRELUDE,	S. V. Rachmaninoff.35
Op.3,No.2.	
TRILL STUDY	J. Schulhoff . 30
Op. 13	
GAVOTTE from "Iphigenia in Aulis"	Gluck - Brahms . 30
POLONAISE	Joh. Slunicko . 50
Op.16	

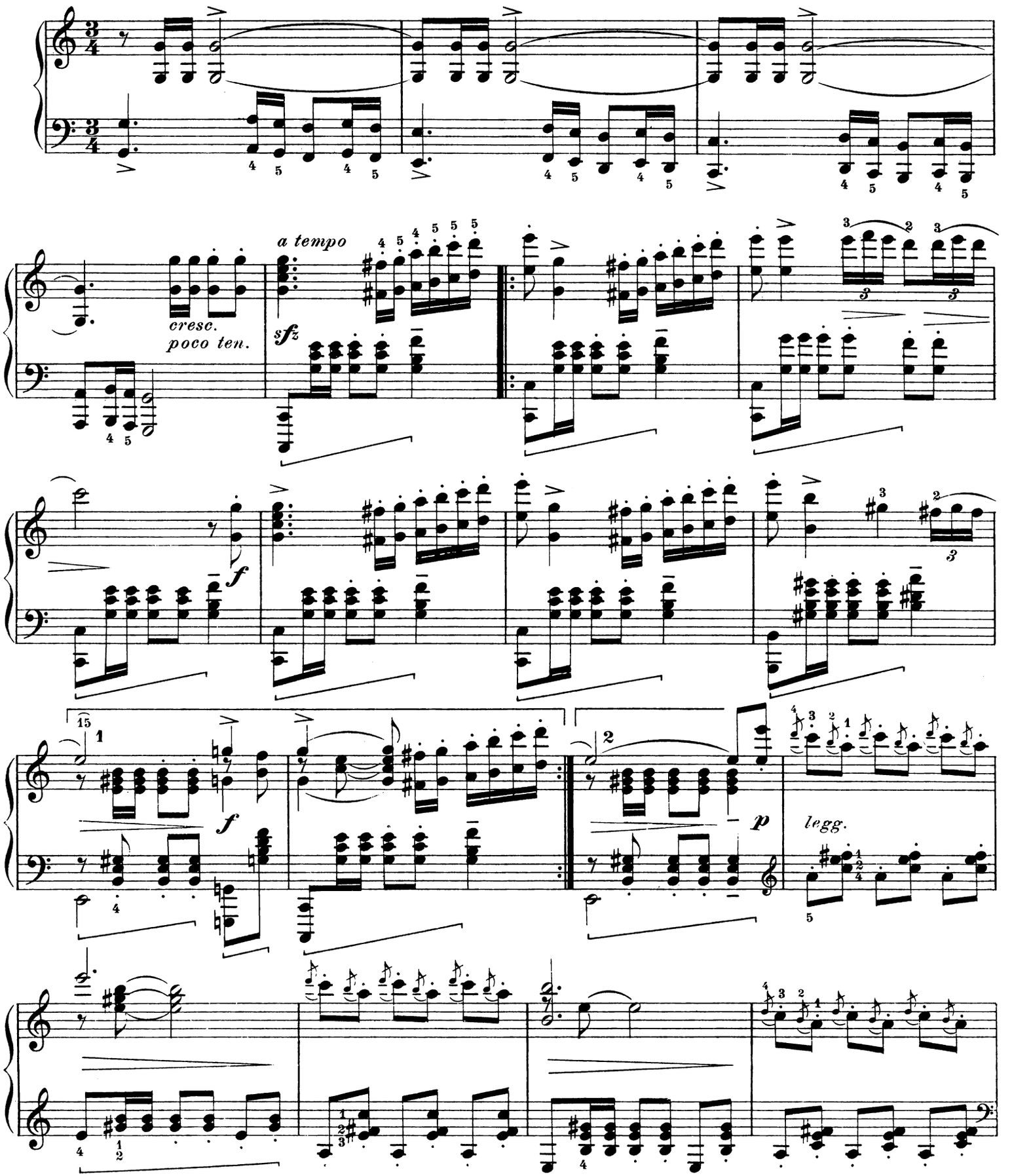
Philadelphia.
Theodore Presser.
1712 Chestnut Str.

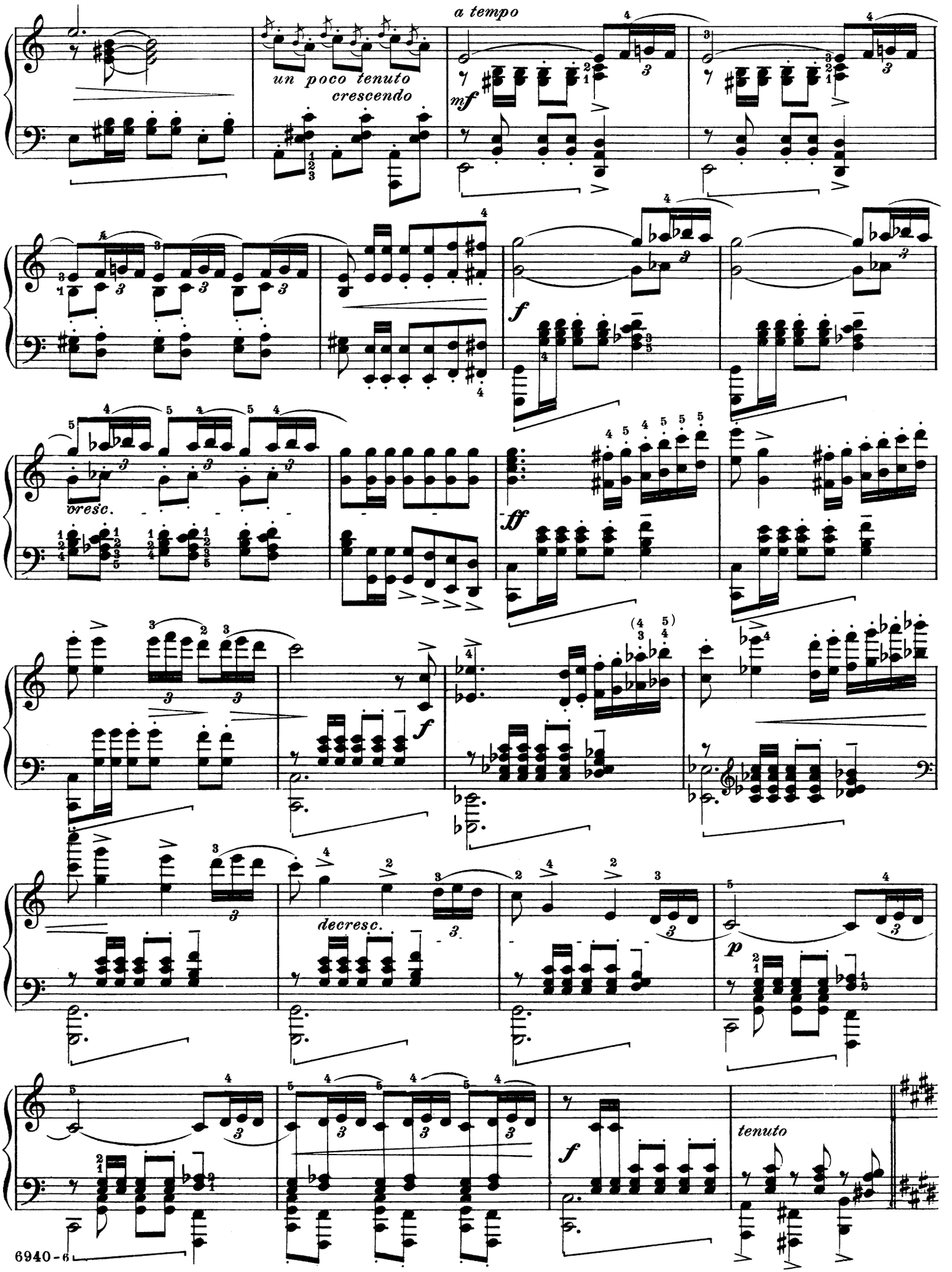
No. 6940

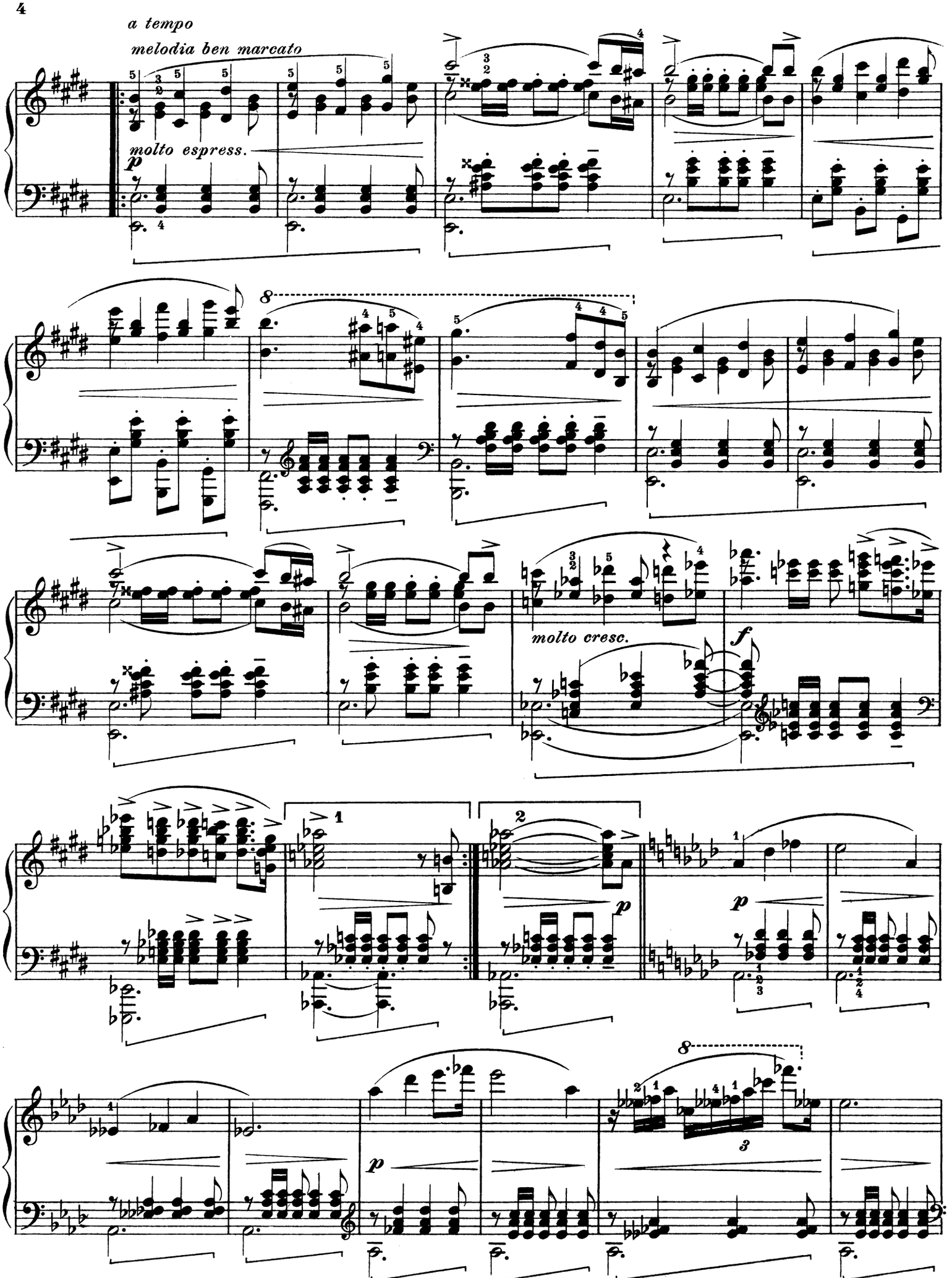
POLONAISE

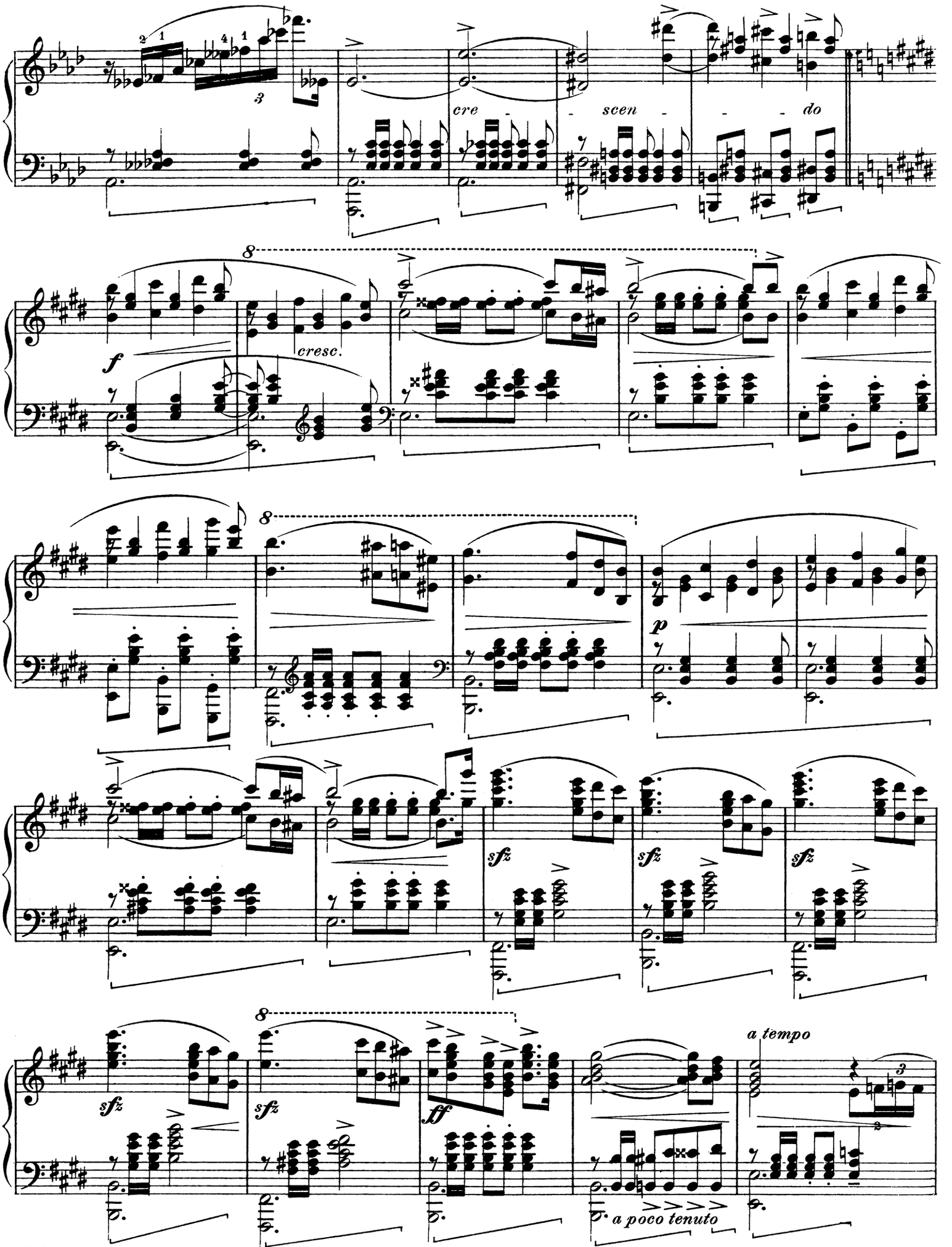
JOH. SLUNIČKO, Op. 16

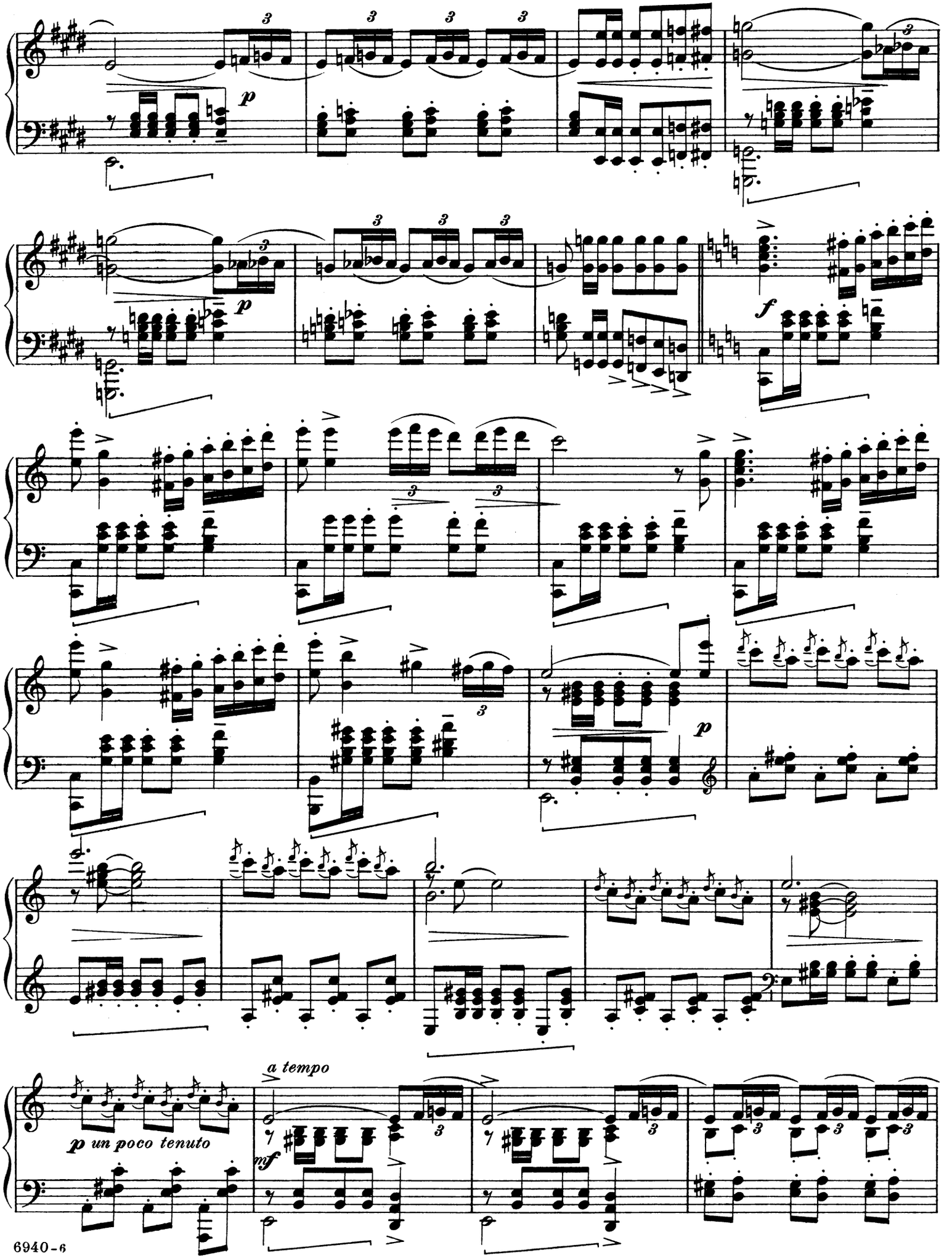
Con fuoco M.M. ♩= 108

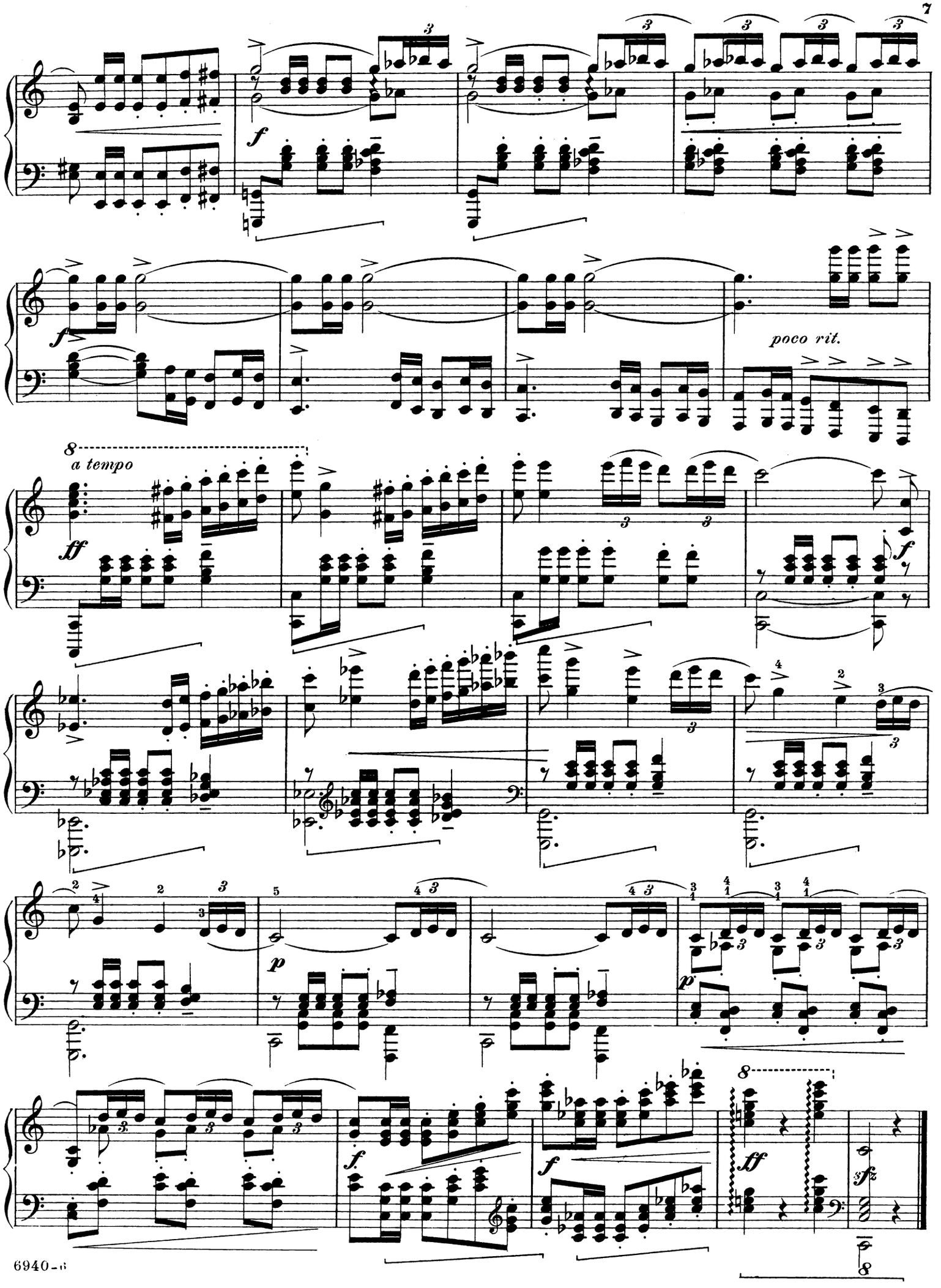



a tempo
un poco tenuto
crescendo
mf
f
cresc.
ff
f
decresc.
p
f
tenuto


a tempo
melodia ben marcato
molto espress.
p
molto cresc.
f
p
p
p


cre - scen - - - do
cresc.
sfz
sfz
sfz
sfz
ff
a tempo
a poco tenuto


p
p
f
p
a tempo
p un poco tenuto
mf


f
poco rit.
8
a tempo
ff
f
p
p
f
f
8
ff
sfz
8

NEW PUBLICATIONS FOR PIANO

6558 Gottschalk, L. M. The Dying Poet. Grade IV½..... .50

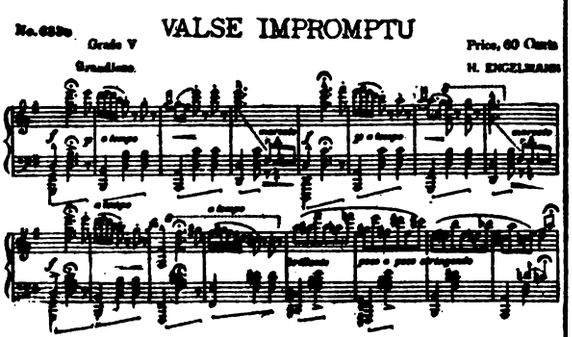
A splendid new edition of this celebrated piece, carefully revised, phrased and fingered. Of all the works of Gottschalk this is one of the best known and best liked; moreover it is of less difficulty than most of the others. This piece will be played for many years to come.

6393 Paderewski, J. Chant d'Amour. Grade IV½..... .20

One of the shorter pieces by this famous pianist; a virile love song, modern in treatment and worked up to a fine climax. It will repay careful study and should prove popular with more advanced pupils.

6770 Wachs, Paul. Madrilena. Fantaisie Espagnole. Grade IV½..... .50

Wachs' fund of melodic invention seems almost inexhaustible. In "Madrilena" he has utilized the characteristic Spanish dance rhythms as the basis for a brilliant drawing-room piece. This number affords excellent study in octave and *staccato* chord-playing.



6702 Lack, Theodore. Saltarelle-Caprice. Grade V..... .50

A showy concert or recital piece by a popular French composer. A piece that promotes fluent finger technic.

6618 Sapellnikoff, W. Op. 5, No. 2. Second Gavotte. Grade V..... .35

A fine concert or recital number by one of the best of the modern Russian composers. The distinguishing features are staccato chords and a movement of legato character with a broken chord accompaniment played staccato; has some octave work.

6762 Winge, Per. Novellette. Grade V... .40

A delightful number by one of the lesser known Scandinavian composers. This piece displays melodic invention and musicianship of a high order. It will be much appreciated by good players.

6575 Rachmaninoff, S. Op. 3, No. 5. Serenade. Grade V..... .35

An effective piece by the composer of the popular Prelude in C sharp minor. A piquant theme, melodious as well, accompanied by arpeggiated chords in simulation of guitar effects, and treated with unexpected and bizarre harmonies, making a piece of the type familiar to the players of works by the modern Russian composers. It lies well and easily under the hand, and will make a very attractive recital number because of its unusual qualities.

6759 Grieg, Edvard. Op. 41, No. 3. I Love Thee. (Ich Liebe Dich.) Transcription for Piano Solo. Grade VI... .35

The composer's own transcription of his most popular song. It has a fine passage in which the melody appears in the left hand, afterwards transferred to the right and accompanied by rapid arpeggios in the left, rising to bravura effects with big chords in both hands.

6736 Gluck-Brahms. Gavotte from "Iphigenia in Aulis." Grade VI..... .30

This splendid transcription of Gluck's classic gavotte was made by Brahms for Clara Schumann. It is an interesting example of the application of modern technical treatment to comparatively simple thematic material. It is a favorite concert number and should be known by all advanced players. Our edition has been carefully prepared.

6526 Bolzoni, arr. for the Piano by Wm. H. Sherwood. Minuet from String Quintette. Grade VII..... .50

This effective transcription has been used by Mr. Sherwood in his recitals with great success. It is a dainty and piquant dance in the old style, originally for stringed instruments; but, as arranged by Mr. Sherwood, it makes a most taking recital number, full of color and contrast.

6611 Liszt, Franz. Op. 1, No. 9. Ricordanza, Remembrance. Grade VI... .40

This is the original of the most popular number from the celebrated "Etudes d'Execution Transcendente." These etudes were worked over from Liszt's Op. 1, by the composer, twenty years after the publication of the original set of studies. "Ricordanza" is an exceedingly graceful, beautifully harmonized, drawing-room piece.

6669 Mills, S. B. Op. 13. 1st Tarantelle (in A flat). Grade VII..... .75

A new edition of this favorite piece by one of the best known of the older school of American concert pianists. It is an extremely well-made Tarantelle—brilliant, melodious, requiring digital fluency and delicacy.

6458 Saint-Saëns, C. Op. 52, No. 3. Etude. Grade VIII..... .20

A splendid study for advanced players in the use of the light, bounding wrist stroke. The technical idea is the rapid reiteration of chords in triplets, each hand alternately, crossing and recrossing.

6504 Gottschalk, L. M. "Miserere du Trovatore." Paraphrase du Concert. Grade IX..... .75

A splendid concert transcription of the celebrated scene from "Trovatore." This is one of Gottschalk's most brilliant efforts. The effects are rich and sonorous throughout. There is much work in octaves, chords, interlocking and alternating passages. One of the finest exhibition pieces we know.

6651 Mason, Wm. Op. 6. Silver Spring. Grade IX..... .75

A special new edition of this celebrated piece, revised and fingered, with annotations by Robert Goldbeck. This is one of the most famous drawing-room pieces of more pretentious character by any American composer. It should be in the repertoire of all pianists, not only for its educational and historical interest, but also through the merit of the piece itself.

6510 Czerny, C. Op. 92. Toccata. Grade X .40

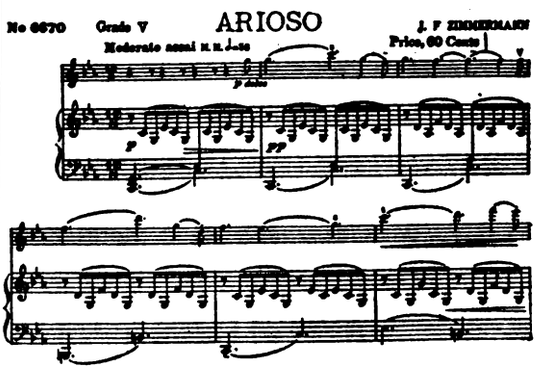
A carefully revised and fingered edition of this favorite work for the concert repertoire. It is indispensable in developing and strengthening the technic for advanced piano playing. Double note chords in various combinations, such as thirds, fourths, fifths, sixths and octaves, are the special technical material. The musical value depends largely upon the speed at which the piece is played.

6366 Rubinstein, A. Etude on False Notes. Grade X..... .60

A celebrated concert piece by one of the masters of piano playing. The scheme of the piece is the prominence given to a changing instead of an essential note: for example, D sharp instead of E, in connection with a C major arpeggio, or D sharp in a dominant seventh arpeggio, key of C. It might almost be taken as a satire on the accusation which critics used to make against Rubinstein, that when he grew excited and heated over his playing he struck many "false notes."

PIANO DUET (FOUR HANDS)

6750 Schumann, Robert. Op. 13. Finale from "Etude Symphonique." (Four Hands.) Grade V..... .40

A masterly arrangement of one of Schumann's best piano solos. Each part has interesting work, making the piece specially suitable for the ensemble class.

VIOLIN AND PIANO