

253181

L'ENSEMBLE

MORCEAUX FAVORIS

ARRANGÉS POUR

2 PIANOS À 8 MAINS

PAR

EDMUND PARLOW



N°1. **Corn. Gurlitt**, Op. 178 N°10.

Wiener Walzer (Vienna Waltz).

N°2. **L. E. Orth**, Op. 29 N°5.

In Uniform.

N°3. **A. Sartorio**, Op. 174 N°5.

Siegeszug. Marsch (The Victor's Return).

N°4. **C. Bohm**, Op. 357 N°4.

Rosetta. Fantasie - Mazurka.

N°5. **W. Fink**, Op. 355.

Klänge vom Ebro-Strand (Sounds from the Ebro). Bolero.

Pr. à M. 3.-

Price \$ 1,25 each.

ARTHUR P. SCHMIDT

BOSTON
120 Boylston St.

LEIPZIG

NEW YORK
136 Fifth Ave.

Wiener Walzer.

Viennese Waltz.

PIANO II.

Tempo di Valse.

C. Gurliitt Op. 178 N^o 19.

Secondo.

The musical score for Piano II is written in 3/4 time. It consists of five systems of two staves each. The first system begins with a 'P.I.' marking and a 'p' dynamic. The second system also has a 'p' dynamic. The third system features a 'f' dynamic and a first ending marked 'A'. The fourth system has a first ending marked 'B'. The fifth system ends with a '1' marking. The score includes various musical notations such as chords, single notes, and rests.

Wiener Walzer.

Viennese Waltz.

PIANO II.

Tempo di Valse.

C. Gurlitt Op. 178 N^o 19.

Primo.

PIANO II.

First system of musical notation for Piano II. The upper staff contains a series of chords and a triplet of eighth notes. The lower staff contains a bass line with quarter notes and rests. The dynamic marking *p* is present in both staves.

Second system of musical notation for Piano II. The upper staff continues with chords and a C-clef. The lower staff continues with the bass line. The dynamic marking *f* is present in the lower staff.

Third system of musical notation for Piano II. The upper staff features a melodic line with slurs. The lower staff continues with the bass line. The dynamic marking *p* is present. Pedal markings (*Ped.*) and asterisks are used below the lower staff.

Fourth system of musical notation for Piano II. The upper staff continues with the melodic line. The lower staff continues with the bass line. The dynamic marking *p* is present. Pedal markings (*Ped.*) and asterisks are used below the lower staff.

Fifth system of musical notation for Piano II. The upper staff features a melodic line with slurs and a D-clef. The lower staff continues with the bass line. The dynamic marking *mf* is present. Pedal markings (*Ped.*) and asterisks are used below the lower staff.

8

2 4 1 1 2

8 2 5 5 8

p

8

1 2 1 3 3 4

8 5 1 3 4

f

C P.I.

p

1

p

mf

8 4 8 2 1 4

PIANO II.

2 1

And. * *And.* * *And.* * *And.* *

2 1

And. * *And.* * *And.* * *And.* * *And.* * *And.* *

mf

And. * *And.* * *And.* * *And.* * *And.* *

cresc.

And. * *And.* * *And.* * *And.* * *And.* * *And.* *

f

And. * *And.* *

PIANO II.

First system of musical notation for Piano II, measures 1-4. The music is in a key with one flat (B-flat) and a common time signature. The right hand features a melodic line with a slur over measures 1-3 and a triplet of eighth notes in measure 4. The left hand provides a rhythmic accompaniment with eighth notes. Fingerings are indicated by numbers 1-5. A circled '1' is present in the left hand of measure 4.

Second system of musical notation for Piano II, measures 5-8. The right hand has a melodic line with a slur over measures 5-6 and a triplet of eighth notes in measure 7. The left hand continues the accompaniment. Fingerings are indicated by numbers 1-5. A circled '1' is present in the left hand of measure 6.

Third system of musical notation for Piano II, measures 9-12. The right hand has a melodic line with a slur over measures 9-10 and a triplet of eighth notes in measure 11. The left hand continues the accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in measure 11. A circled '1' is present in the left hand of measure 12.

Fourth system of musical notation for Piano II, measures 13-16. The right hand has a melodic line with a slur over measures 13-14 and a triplet of eighth notes in measure 15. The left hand continues the accompaniment. A circled '1' is present in the left hand of measure 16.

Fifth system of musical notation for Piano II, measures 17-20. The right hand has a melodic line with a slur over measures 17-18 and a triplet of eighth notes in measure 19. The left hand continues the accompaniment. A dynamic marking of *cresc.* (crescendo) is present in measure 17, and a dynamic marking of *f* (forte) is present in measure 19. A circled '1' is present in the left hand of measure 20.

PIANO II.

P.I.

p

p

f

F 2 1

f

p

G

p

p

f

P.I.

The first system of musical notation for Piano II. It consists of a treble staff and a bass staff. The treble staff begins with a melodic line marked with a piano (*p*) dynamic. The bass staff provides a harmonic accompaniment. The system concludes with a double bar line.

The second system of musical notation for Piano II. It continues the melodic line in the treble staff and the accompaniment in the bass staff. The piano (*p*) dynamic is maintained. The system concludes with a double bar line.

The third system of musical notation for Piano II. It features a forte (*f*) dynamic marking. A repeat sign is present in the treble staff. The system concludes with a double bar line.

The fourth system of musical notation for Piano II. It features a piano (*p*) dynamic marking. The system concludes with a double bar line.

The fifth system of musical notation for Piano II. It features a piano (*p*) dynamic marking and a key signature change to G major. The system concludes with a double bar line.

The sixth system of musical notation for Piano II. It features a piano (*p*) dynamic marking that changes to forte (*f*) at the end of the system. The system concludes with a double bar line.

253181

Clavier-Compositionen

und -Unterrichtswerke

im Verlage von

Arthur P. Schmidt in Boston, New York & Leipzig.

Zu zwei Händen.

Ludvig Schytté.

	fl.	sch.
Op. 66. 30 Etudes faciles et progressives.		
Cahier I.	4,—	2,—
Einzeln:		
No. 1. Ringeltanz (Joyeux carnaval — Round Dance)	—,80	—,35
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No. 4. Kinderspiele (Jeux d'enfants — Sports of Childhood)	—,50	—,25
No. 5. Die kleine Tänzerin (La petite danseuse — The little Dancer)	—,50	—,25
No. 6. Haschemann (Jeu à la courate — Hide and Seek)	—,50	—,25
No. 7. Lustig vorwärts (En avant — The merry Procession)	—,80	—,35
No. 8. Novелlette	—,80	—,35
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No. 20. Dornröschens Klage (La plainte de Rosette — Sleeping Beauty)	—,80	—,35
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Einzeln:		
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No. 22. Impromptu	—,80	—,35
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No. 24. Hexensprünge (Danse des sorcières — Witches' Revels)	—,80	—,35
No. 25. Die Sylphiden (Les sylphes — Sylphs)	—,50	—,25
No. 26. Die Sibylle (La sibylle — The Sibyl)	—,50	—,25
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Zu zwei Händen.

Ludvig Schytté.

	fl.	sch.
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Templeton Strong.		
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No. 3. Liebeserklärung (A Declaration)	—,50	—,25
No. 4. Alte Erinnerung (Long ago)	—,80	—,40
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No. 2. Vorwurf (Reproach)	—,50	—,25
No. 3. Spielerei (A Trifle)	—,50	—,25
No. 4. In den Bergen (Among the Mountains)	—,80	—,40
No. 5. Ein Traum (A Dream)	—,80	—,40

Zu vier Händen.

Arthur Foote.

Op. 21. 3 Clavierstücke zu 4 Händen. (Aus seinen Suiten für Streichorchester vom Componisten übertragen.)		
No. 1. Air	—,80	—,40
No. 2. Intermezzo	1,—	—,50
No. 3. Gavotte	1,—	—,50
12 kleine Stücke im Umfange von 5 Tönen bei stillstehender Hand (12 Duets on 5 Notes)	2,50	1,25

François Grimaldi.

Op. 53. Petits Cadeaux. 3 Morceaux pour Piano à 4 mains.		
No. 1. Valse gaie	1,—	—,50
No. 2. Mazurka amusante	—,80	—,40
No. 3. En avant! Marche	—,80	—,40

S. Jadassohn.

Op. 104b. Suite de Pièces.		
No. 1. Marcia	1,50	—,75
No. 2. Notturmo	1,50	—,75
No. 3. Polonaise	1,50	—,75
No. 4. Canzona	1,—	—,50
No. 5. Scherzo (Canon)	1,50	—,75
No. 6. Boléro	1,50	—,75

Zu vier Händen.

Cornelius Gurliitt.

	fl.	sch.
Op. 178. Kleine Blumenstücke (Tender Blossoms). 20 leichte melodische Tonstücke (20 Easy Melodious Duets for the Pianoforte).		
{ No. 1. Ein Wiegenliedlein (A little Cradle Song)	—,50	—,25
{ No. 2. Schlummerlied (Slumber Song)		
{ No. 3. Morgengruss (Morning greeting)	—,50	—,25
{ No. 4. Fröhlich und heiter (Joyous and mirthful)		
No. 5. Barcarole	—,50	—,25
No. 6. Auf der Wiese (In the Meadow)	—,50	—,25
No. 7. Küstenfahrt (Coasting)	—,50	—,25
No. 8. Herbstlied (Autumn Song)	—,50	—,25
No. 9. Auf der Wacht (Looking out)	—,50	—,25
No. 10. Das Morgenlicht (The Morning Light)	—,50	—,25
No. 11. Auf dem See (On the Lake)	—,50	—,25
No. 12. Nach dem Tanze (After the Ball)	—,50	—,25
No. 13. Abendgebet (Evening Hymn)	—,50	—,25
No. 14. Beim Spiel (Playfulness)	—,80	—,40
No. 15. Coquette (The Coquette)	—,50	—,25
No. 16. Versteckens (Hide and Seek)	—,80	—,40
No. 17. Die Jäger (The Hunters)	—,80	—,40
No. 18. Die Rückkehr vom Manöver (The Return from Camp)	—,50	—,25
No. 19. Wiener Walzer (Viennese Waltz)	—,80	—,40
No. 20. Lebewohl (The Fare-well)	1,—	—,50

Josef Löw.

Op. 561. Heiteres Tänzchen (A Merry Dance). Walzer	1,50	—,75
Op. 562. Sei ruhig, mein Gemüth! (In sweet Repose). Tonstück	1,20	—,60
Op. 563. 3 instructive charakteristische Tonstücke. (Die Partie des ersten Spielers bei stillstehender Hand, im Umfange von 5 Tönen.)		
No. 1. Emils Wiegenliedchen (Emil's Cradle Song)	1,20	—,60
No. 2. Auf bewegter See (On the restless Sea). Barcarole	1,50	—,65
No. 3. Zigeuner-Tanz (Gipsy Dance)	1,50	—,65
Op. 570. 4 National-Tänze.		
No. 1. Deutscher Walzer (German Waltz)	1,50	—,65
No. 2. Französische Gavotte (French Gavotte)	1,50	—,65
No. 3. Russischer Kosaken-Tanz (Russian Cossack Dance)	1,50	—,75
No. 4. Spanische Madrilena (Spanish Madrilena)	1,50	—,75

Templeton Strong.

Op. 39. 2 Marches pour Piano à 4 mains.		
No. 1. Marche militaire	1,30	—,65
No. 2. Cortège oriental	1,30	—,65

