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L'ENSEMBLE

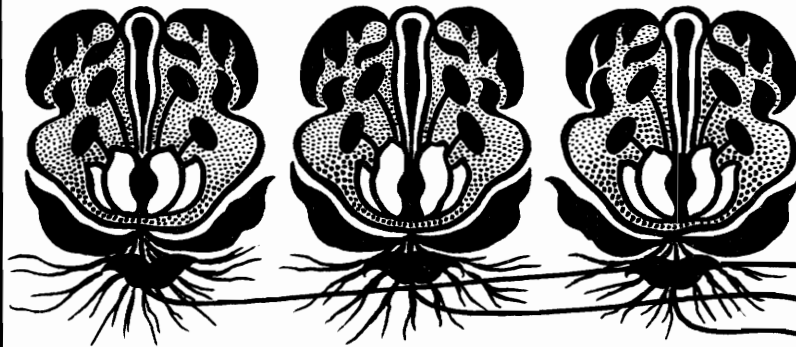
MORCEAUX FAVORIS

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. Sartario, 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.

Klänge vom Ebro-Strand.

Sounds from the Ebro.

Bolero.

PIANO II.

Wilhelm Fink Op. 355.

Moderato.

Secondo.

p

The first system of the piano part consists of two staves. The upper staff contains a series of chords, primarily triads and dyads, with some eighth-note patterns. The lower staff features a simple melodic line with quarter and eighth notes. The dynamic marking *p* is placed below the first measure.

The second system continues the musical material from the first system, maintaining the same rhythmic and harmonic patterns.

The third system introduces dynamic and tempo changes. It begins with a *f* (forte) dynamic marking. A *rallen.* (rallentando) marking is placed above the staff. The system concludes with an *a tempo* marking and a *p* (piano) dynamic marking. The lower staff includes a triplet of eighth notes with fingerings 2, 3, 2.

The fourth system continues the musical material, featuring the same chordal and melodic structures.

The fifth system concludes the piece. It features a *mf* (mezzo-forte) dynamic marking in the first measure and a *p* (piano) dynamic marking in the fourth measure.

Klänge vom Ebro-Strand.

Sounds from the Ebro.

Bolero.

PIANO II.

Wilhelm Fink Op. 355.

Moderato.

Primo. *p*



rallen. *a tempo*

f *f* *p*



mf *p*



A₂

f *mf* *f* *mf*

f *mf* *f* *ff*

B

p *p*

p

rallen. *a tempo*

f *p*

2 3 2

A

f *mf* *f* *mf*

f *mf*

f *ff* 2 *p*

rallen. *a tempo* *f* *p*

mf

p *f* *p*

f *mf* *p* *f*

rallen. *a tempo*

mf *p* *f*

p *f* *p* *rallen.* *a tempo*

Musical notation for the first system of Piano II. The treble staff contains a series of eighth notes with stems pointing up, followed by a half note. The bass staff contains a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* is present in the second measure of the bass staff.

Musical notation for the second system of Piano II. It begins with a dynamic marking of *p*. A first ending bracket labeled '8.' spans the first two measures. The third measure is marked *f* and contains complex fingerings: 2 3 1 4, 2 3 1 4, 2 3 1 4, 2 3 1 4, 2 3 1 4, 2 3 1 4, 2 3 1 4, 2 3 1 4. The fourth measure is marked *p*. The system ends with another first ending bracket labeled '8.' and fingerings 3 2 1 4.

Musical notation for the third system of Piano II. It starts with a first ending bracket labeled '8.' and a dynamic marking of *f*. The second measure is marked *mf*. The third measure is marked *p rallen.*. The fourth measure is marked *f a tempo*. Fingerings 2 3 1 2 are shown in the first measure.

Musical notation for the fourth system of Piano II. It begins with a first ending bracket labeled '8.' and a dynamic marking of *mf*. The second measure is marked *p*. The third measure is marked *f* and contains fingerings 2 3 1 2, 3 2 1 4, 3, 1, 3. The system ends with fingerings 1, 3.

Musical notation for the fifth system of Piano II. It starts with a first ending bracket labeled '8.' and a dynamic marking of *p*. The second measure is marked *f*. The third measure is marked *p*. The fourth measure is marked *rallen.*. The fifth measure is marked *a tempo*. A section marker 'D' is placed above the third measure.

PIANO II.

The first system consists of two staves. The right hand (treble clef) plays a series of chords, primarily triads and dyads, with a rhythmic pattern of eighth notes. The left hand (bass clef) plays a simple melodic line of eighth notes.

The second system continues the piece. It features a *rallen.* (ritardando) section followed by a return to *a tempo*. Dynamic markings include *f* (forte) and *p* (piano). A triplet of eighth notes is marked with the numbers 2, 3, 2. The right hand continues with chordal textures, while the left hand has a melodic line.

The third system shows a *mf* (mezzo-forte) dynamic marking. The right hand continues with complex chordal textures, and the left hand plays a melodic line.

The fourth system features a *p* (piano) dynamic marking. The right hand continues with chordal textures, and the left hand plays a melodic line.

The fifth system features a *pp* (pianissimo) dynamic marking at the beginning and a *ff* (fortissimo) dynamic marking at the end. The right hand continues with chordal textures, and the left hand plays a melodic line.

The first system consists of two staves. The upper staff (treble clef) contains a series of quarter notes with stems pointing up, starting from a whole rest. The lower staff (bass clef) contains a rhythmic pattern of eighth notes, starting with a quarter rest followed by eighth notes in pairs.

The second system continues the two-staff notation. It includes dynamic markings: *rallen.* (ritardando) above the treble staff and *f* (forte) below the bass staff. A tempo change to *a tempo* is indicated above the treble staff. The system concludes with a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff, with a '4' below the bass staff indicating a four-measure phrase.

The third system continues the two-staff notation. It includes dynamic markings: *p* (piano) below the bass staff at the beginning and *mf* (mezzo-forte) below the bass staff towards the end.

The fourth system continues the two-staff notation. It includes dynamic markings: *p* (piano) below the bass staff in two places. The system features various articulations, including slurs and fingerings (e.g., 2, 3, 4, 1, 3, 2) for both hands.

The fifth system continues the two-staff notation. It includes dynamic markings: *pp* (pianissimo) below the bass staff and *ff* (fortissimo) below the bass staff. A repeat sign is present at the end of the system, with a dotted line above it and the number '8' indicating the number of measures to be repeated.

253199

Clavier-Compositionen

und -Unterrichtswerke

im Verlage von

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

Zu zwei Händen.

Ludvig Schytté.

	fl.	sch.
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Zu zwei Händen.

Ludvig Schytté.

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Zu vier Händen.

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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

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S. Jadassohn.

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Zu vier Händen.

Cornelius Gurlitt.

	fl.	sch.
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{ 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
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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
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No. 20. Lebewohl (The Fare-well)	1,—	—,50

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Templeton Strong.

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