

BNQ

ŒUVRES CHOISIES

POUR PIANO

| | | |
|------------------|--|-----|
| BACH, PH.-EM. | Solfeggietto en Ut mineur | .35 |
| BALAKIREW, M. | L'Alouette | .50 |
| BECKER, RENÉ-L. | Toccatella | .60 |
| BEHR, FRANZ | La première Violette | .50 |
| CROISEZ, A. | L'Hirondelle et le Prisonnier | .60 |
| DUSSEK, J.-L. | La Matinée | .40 |
| GLAZOUNOW, A. | La Nuit, Étude | .50 |
| GOUNOD, CH. | Fantaisie élégante | .90 |
| HANDEL, G.-F. | Gavotte en Sib (J. de Sivrai) | .50 |
| JUNGMANN, A. | Feu Follet | .50 |
| KLEIN, B.-CECIL | Sans Souci | .35 |
| KULLAK, TH. | Le Rossignol | .35 |
| LIADOW, A. | Une Tabatière à Musique Valse-Badinage | .40 |
| LISZT, FRANCOIS | Alabieff. Le Rossignol | .50 |
| LISZT, FRANÇOIS | Étude en Ré♭ | .90 |
| LISZT, FRANÇOIS | Nocturne : N ^o 3 en La♭ | .50 |
| MAYER, C. | Tarentelle | .50 |
| MOZART, W.-A. | Pastorale varié (Parsons) | .65 |
| REINHOLD, H. | Près de la Fontaine | .50 |
| REYNALD, G. | La Fontaine | .50 |
| ROGERS, JAMES-H. | Les Grelots | .35 |
| ROHDE, EDUARD | Chant du Ménestrel | .40 |
| ROHDE, EDUARD | Ondes joyeuses | .40 |
| SILAS, E. | Gigue en La mineur | .50 |
| - WOLFF, B. | Allegretto scherzando | .60 |

ED. ARCHAMBAULT, ENRG.

312-316 EST. RUE STE. CATHERINE, MONTREAL

Allegretto Scherzando.

Revised and fingered by
Wm Scharfenberg.

BERNHARD WOLFF.

Allegretto.

Piano.

p sempre staccato.

p

f

dim.

p

crese.

espressivo.

p

Ped. *Ped.* *Ped.* *Ped.*

dim.

Ped. *Ped.* *Ped.* *

p

Ped. *simile.* *Ped.* *Ped.*

dim.

Ped. *

Aug

pp

Ped. *Ped.*

System 1: Treble clef with a slur over four measures. Fingerings 4, 5, 3, 4, 3 are indicated. Bass clef with a slur over four measures. Dynamics include *dim.* and *And.* with an asterisk.

System 2: Treble clef with a slur over four measures. Fingerings 5, 3, 5 are indicated. Bass clef with a slur over four measures. Dynamics include *p*.

System 3: Treble clef with a slur over four measures. Fingerings 3, 3, 7, 2, 3 are indicated. Bass clef with a slur over four measures. Dynamics include *dim.* and *And.* with an asterisk.

System 4: Treble clef with a slur over four measures. Fingerings 4, 3, 3, 4, 3 are indicated. Bass clef with a slur over four measures. Dynamics include *mf*, *And.*, *And.*, *And. simile.*, and *crese.*

System 5: Treble clef with a slur over four measures. Fingerings 5, 4, 3, 4, 3 are indicated. Bass clef with a slur over four measures. Dynamics include *dim.* and *And.* with an asterisk.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur over the first four measures. The left hand (bass clef) provides a steady accompaniment. Dynamics include *mf* and *cresc.*. A handwritten number '3' is written above the final measure of the right hand.

Second system of musical notation. The right hand contains a complex passage with slurs and fingerings (3, 4, 3, 5, 4, 3, 4, 3, 4). The left hand continues its accompaniment. Dynamics include *mf* and *cresc.*. A handwritten number '3' is written above the final measure of the right hand. Performance markings 'Ped.' and '*' are present below the system.

Third system of musical notation. The right hand features a melodic line with a slur and a dynamic marking of *p*. The left hand continues its accompaniment. A handwritten number '5' is written above the first measure of the right hand.

Fourth system of musical notation. The right hand features a melodic line with a slur and a dynamic marking of *dim.*. The left hand continues its accompaniment. Performance markings 'Ped.' and '*' are present below the system.

Fifth system of musical notation. The right hand features a melodic line with a slur and a dynamic marking of *mf*. The left hand continues its accompaniment. Handwritten numbers '3' and '3' are written above the second and third measures of the right hand.

3
dim.
Ped.

p sempre staccato.
1 2 1

1 3
3 3

p

2 4 3
2 1 4 3
dim.
4 2 3 1

First system of musical notation. Treble clef, bass clef, key signature of three flats. Treble clef contains a sustained chord with a *p* dynamic marking. Bass clef contains a descending eighth-note scale with a triplet of three notes (fingerings 3, 4, 2) and a final note with a 4th fingering. A *cresc.* marking is present in the treble clef.

Second system of musical notation. Treble clef contains a sustained chord with a 4th fingering. Bass clef contains a descending eighth-note scale with a triplet of four notes (fingerings 4, 2, 1) and a final note with a 3rd fingering. A *dim.* marking is present in the treble clef.

Third system of musical notation. Treble clef contains a sustained chord with a *p* dynamic marking. Bass clef contains a descending eighth-note scale with a triplet of three notes (fingerings 2, 1, 3) and a final note with a 4th fingering. A *cresc.* marking is present in the treble clef.

Fourth system of musical notation. Treble clef contains a sustained chord with a *dim.* marking. Bass clef contains a descending eighth-note scale with a triplet of four notes (fingerings 4, 2, 1) and a final note with a 1st fingering.

Fifth system of musical notation. Treble clef contains a descending eighth-note scale with a *p* dynamic marking. Bass clef contains a descending eighth-note scale with a triplet of three notes (fingerings 2, 1, 3) and a final note with a 4th fingering.

First system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains four measures. The first measure has a dynamic marking *mf*. The second measure has a fingering '1 3' above the treble staff. The third measure has a dynamic marking *f*. The fourth measure has a dynamic marking *mf*. There are slurs and accents throughout the system.

Second system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains four measures. The first measure has a dynamic marking *p*. The second measure has a dynamic marking *f*. The third measure has a dynamic marking *f*. The fourth measure has a dynamic marking *f*. There are slurs and accents throughout the system.

Third system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains four measures. The first measure has a dynamic marking *f*. The second measure has a dynamic marking *f*. The third measure has a dynamic marking *f*. The fourth measure has a dynamic marking *dim.*. There are slurs and accents throughout the system.

Fourth system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains four measures. The first measure has a dynamic marking *p*. The second measure has a dynamic marking *f*. The third measure has a dynamic marking *f*. The fourth measure has a dynamic marking *f*. There are slurs and accents throughout the system.

Fifth system of musical notation. Treble clef, bass clef. Key signature: three flats. The system contains four measures. The first measure has a dynamic marking *mf*. The second measure has a dynamic marking *cresc.*. The third measure has a dynamic marking *f*. The fourth measure has a dynamic marking *f*. There are slurs and accents throughout the system.

SCHIRMER'S LIBRARY OF MUSICAL CLASSICS

RECENT ADDITIONS

| <u>Songs</u> | | <u>Violin Solo</u> | |
|------------------------------|--|---|------|
| 1364 | ALBUM OF 25 FAVORITE ENCORE SONGS | 1 25 | |
| 1365 | ALBUM OF 25 FAVORITE ENGLISH BALLADS | 1 00 | |
| 1363 | ALBUM OF 25 FAVORITE SONGS | 1 00 | |
| <u>Piano Solo</u> | | <u>Two Violins</u> | |
| | BRAHMS, JOHANNES | | |
| 1368 | 3 Sonatas (Whiting) | complete | 2 50 |
| 1360 | The same. Op. 1, C | | 1 25 |
| 1361 | The same. Op. 2, F# m. | | 1 25 |
| 1362 | The same. Op. 5, F m. | | 1 25 |
| | BEETHOVEN, L. VAN | | |
| 1234 | Twelve selected sonatas (Bülow-Lebert) | | 2 50 |
| | BERTINI, HENRY | | |
| 1393 | Fifty selected studies from Op. 29, 32, 100, 134 (English-Spanish) (Buonamicornelli) | | 1 50 |
| | CONCONE, G. | | |
| 1374 | 15 Études in style. Op. 31 | | 75 |
| | GRIEG, E. | | |
| 1420 | Second Peer Gynt Suite. Op. 31 | | 75 |
| | KESSLER, J. C. | | |
| 1416 | 15 Selected studies. Op. 20 (Carl Deis) (In preparation) | | |
| 1415 | LESCHETIZKY-ALBUM (Edwin Hughes) (In preparation) | | |
| | MENOZZI, JUAN | | |
| 843 | Método teórico-practico de lectura musical (Carrillo). Spanish edition | | 1 50 |
| | MOZART, W. A. | | |
| 1304 | 19 Sonatas (Epstein) | complete | 3 00 |
| 1305/06 | The same. Vol. I and Vol. II | each | 1 75 |
| | PONCHIELLI, AMILCARE | | |
| 1396 | Dance of the hours. Ballet from the opera <i>La Gioconda</i> | | 75 |
| | SCHUBERT, FRANZ | | |
| 1367 | Sonata in B \flat (Bauer) | | 75 |
| 1408 | Symphony in B m. (Carl Deis) | | 60 |
| | TAUSIG, CARL | | |
| 1353 | Daily studies (Ehrlich) | complete | 1 50 |
| 1354/55 | The same. 2 Vols. | each | 1 00 |
| <u>Two Pianos Four Hands</u> | | <u>Violin and Piano</u> | |
| | CHOPIN, F. | | |
| 1350 | Concerto No. 1 in E m. (Joseffy) | | |
| | Second piano in score. Op. 11 | | 1 25 |
| 1351 | Concerto No. 2 in F m. (Joseffy) | | |
| | Second piano in score. Op. 21 | | 1 25 |
| 1352 | Four concert pieces (Joseffy). Orchestral accompaniment arranged as second piano | | 1 00 |
| | GRIEG, E. | | |
| 1399 | Concerto for piano. Op. 16. With orchestral accompaniment arranged for a second piano. Edited, fingered pedalled, revised and with explanatory remarks by Percy Grainger | | 2 50 |
| | SAINT-SAËNS, C. | | |
| 1405 | Second Concerto in C minor. Second piano in score. Op. 22 (Edwin Hughes) | | 2 50 |
| | SCHUMANN, R. | | |
| 1358 | Concerto (Hughes). Op. 54. Second piano in score | | 1 50 |
| | | | |
| 1397 | | SCHRADIECK, H. | |
| | | Chord studies (Louis Svecenski) | 50 |
| | | <u>Violin and Piano</u> | |
| | | | |
| | | SPOHR, LOUIS | |
| 1394 | | Duos for two violins. Op. 3 (Louis Svecenski) | 1 00 |
| | | | |
| | | ALARD, D. | |
| 1389 | | 24 Caprices. Op. 41 (Leopold Lichtenberg) (In preparation) | |
| | | BACH, J. S. | |
| 1401 | | Concerto in A minor (Eduard Herrmann) | 75 |
| | | BEETHOVEN, L. VAN | |
| 468 | | Sonata. Op. 24 (Brodsky) | 75 |
| 467 | | Sonata. Op. 30, No. 2 (Brodsky) | 75 |
| | | BRAHMS, J. | |
| 1395 | | Concerto (Zimbalist) (In preparation) | |
| | | BRUCH, MAX | |
| 1398 | | Scotch phantasy. Op. 46 (Zimbalist) | 1 50 |
| | | DANCLA, CHARLES | |
| 1400 | | Three concert solos. Op. 99 (Louis Svecenski) (English-Spanish) | 1 00 |
| | | GRUNWALD, ADOLF | |
| 1390 | | First exercises (Louis Svecenski) (English-Spanish) (In preparation) | |
| 1299 | | TWENTY FAVORITE RECITAL PIECES | 2 00 |
| | | WICHTL, GEORG | |
| 1392 | | The young violinist. Op. 10 (Lorenz Smith) (English-Spanish) (In preparation) | |
| | | WOHLFAHRT, FRANZ | |
| 1404 | | Easiest elementary method. Op. 38 (Lorenz Smith) (English-Spanish) | 1 00 |
| | | <u>Violoncello and Piano</u> | |
| | | | |
| | | GOLTERMAN, G. | |
| 1412 | | Fourth Concerto in G. Op. 65 (Van Vliet) | 1 50 |
| | | <u>Piano, Violin and Violoncello</u> | |
| | | | |
| | | BEETHOVEN, L. VAN | |
| 1421/27 | | Trios, Nos. I to VII (Joseph Adamowski) (In preparation) | |
| | | MOZART, W. A. | |
| 1402 | | Trios (Joseph Adamowski) | 5 00 |
| | | <u>Piano, Violin (or Clarinet) and Viola</u> | |
| | | | |
| | | MOZART, W. A. | |
| 1403 | | Trio No. VII, in E \flat major (Joseph Adamowski) (Piano, violin [or clarinet] viola and violoncello parts also published separately) | 1 50 |

A Complete Catalog of Schirmer's Library of Musical Classics will be mailed if desired.

Published by

G. SCHIRMER

New York