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 Department

Classical and Modern Standard Compositions

FOR

PIANO

HENELT, AD. <i>Petite Valse in F.</i> Revised & fingered by Max Pinner.	40.	SATTER, G. <i>Elfentraum.</i> Op. 126.	75.
SATTER, G. <i>Saltarello.</i> Op. 147.	75.	SEELIGSOHN, E. <i>Gavotte.</i>	50.
HOFFMAN, R. <i>La Gazelle.</i> New Edition.	50.	SCHARWENKA, X. <i>Polish National Dance.</i> Op. 3. N ^o 1.	40.
GODARD, B. <i>Fragment Poétique.</i>	40.	WOLLENHAUPT, H. <i>Feu follet.</i>	40.
HABERBIER, E. <i>A flower of spring.</i>	25.	RUBINSTEIN, A. <i>Melody in F.</i>	40.
RUBINSTEIN, A. <i>Barcarole in F minor.</i>	50.	" " <i>Barcarole in G major.</i>	50.
" " <i>Valse Caprice.</i>	75.	" " <i>Romance in E flat.</i>	25.
" " <i>Trot de Cavalerie.</i> simplified.	75.	" " <i>"Thou art like unto a flower."</i> Trans. by R. Hoffmann.	40.
MOSZKOWSKI, M. <i>Serenata.</i> Op. 15. N ^o 1.	25.	BIZET, G. <i>Menuet de l'Artesienne.</i>	50.
SILAS, E. <i>Rigaudon.</i>	50.	KLEFFEL, A. <i>Allegretto Grazioso.</i>	25.
HOLLAENDER, V. <i>Canzonnetto.</i>	25.	PETERSENN, G. von. <i>Romanz.</i>	25.
CRAMER, H. <i>Lu Paloma.</i> Trsept.	50.	SILAS, E. <i>Gavotte.</i>	40.
LESCHETIZKY, THEO. <i>"Les deux Alouettes"</i> (The two Skylarks)	60.	LESCHETIZKY, THEO. <i>L'aveu.</i> (Confession.) <i>Improvisation.</i>	50.
" " <i>Sous. d'Ischl. Valse.</i>	60.	" " <i>Chant des pecheurs.</i>	50.
" " <i>Mazurka.</i>	75.	" " <i>Nocturne.</i>	50.
FIELD, J. <i>Nocturne B flat.</i>	25.	MOZART, W. A. <i>Menuet E flat.</i>	40.
GLUCK, C. W. <i>Gavotte.</i>	50.	BÜLOW, H. von <i>Intermezzo.</i>	40.
RAMEAU, J. PH. <i>Gavotte & Variations.</i>	50.	HILLER, E. <i>Zur Guitarre.</i>	40.
CHOPIN, F. <i>Etude,</i> Op. 10. N ^o 5. (on the black keys)	40.	HITZ, FR. <i>Pastorale.</i> Op. 171.	40.
SCHARWENKA, PH. <i>Menuetto.</i>	25.	TSCHAIKOWSKY, P. <i>Snow - drop.</i>	40.

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PASTORALE.

Fingered by A. JUL. BIEDERMANN.

FRANZ HITZ.

Allegretto.

PIANO.

The musical score is written for piano in 6/8 time. It consists of four systems of music. The first system begins with a piano (p) dynamic and a 'Cresc.' marking. The second system features a 'dim.' marking. The third system starts with a piano (p) dynamic. The fourth system includes a fortissimo (ff) dynamic followed by a piano (p) dynamic. The score is heavily annotated with fingerings (numbers 1-5) and slurs. There are also several 'Cresc.' and 'dim.' markings throughout the piece.

4

4

p

p

4

p

ped. *

ped. *

ped. *

ped. *

ff

p

ped. *



21

rit.

a tempo.

p

rit. * *rit.* *

rit. * *rit.* *

f

p

pp