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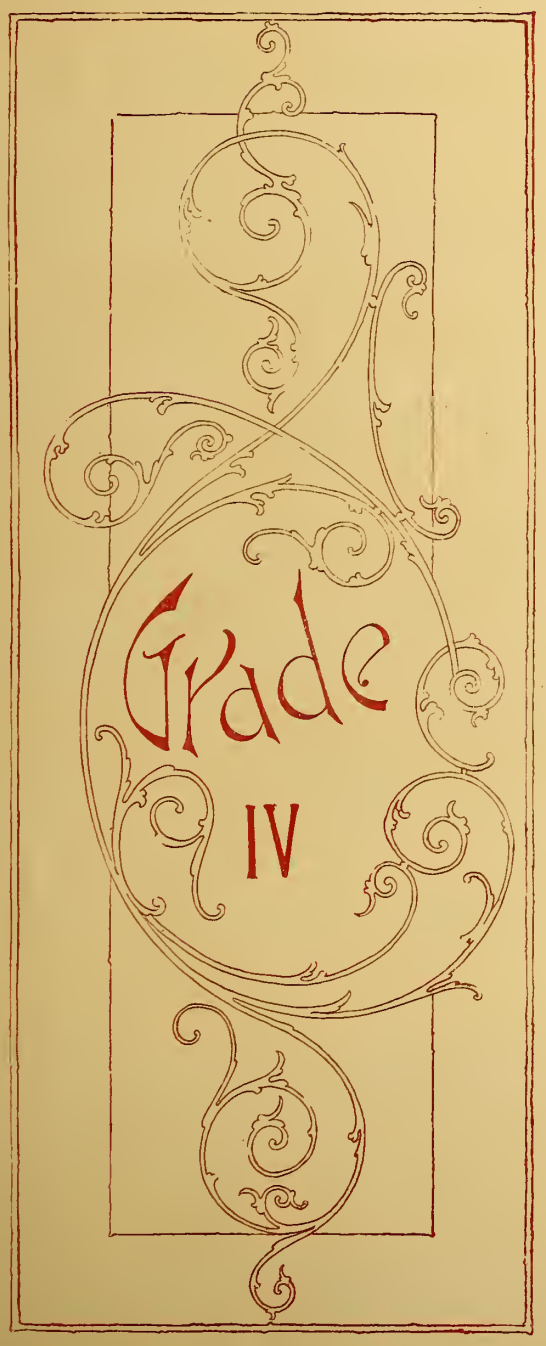
# Classic and Modern Pianoforte Solos.




| | | | |
|---|---|---|---|
| MASSENET, J. | | Aragonaise | 35 |
| GODARD, B. | Op. 83 | Au Matin | 40 |
| HASSELMANS, A. | Op. 2 | Berceuse | 50 |
| BOHM, C. | Op. 311 | Bird in the Wood | 50 |
| LACK, T. | Op. 27 | Bolero | 40 |
| LACK, T. | Op. 47 | Burlesca | 35 |
| BIEHL, A. | Op. 161 | By the Forest Stream | 30 |
| LEBIERRE, O. | Op. 20 | Caprice Bohémien | 50 |
| BEAUMONT, P | | Caprice Espagnol | 40 |
| BACHMANN, G. | | Carmen | 40 |
| CHAMINADE, C. | Op. 50 | Coaxer | 50 |
| GODARD, C. | Op. 66 | Dancing Stars—Valse | 50 |
| RAFF, J. | Op. 75, No. 3 | Echo | 35 |
| GILLET, E. | | Entr' Acte—Gavotte | 35 |
| BOROWSKI, F. | | First Mazurka | 35 |
| SCHUMANN, R. | Op. 12, No. 4 | Grillen | 30 |
| BENDEL, F. | | In the Gondola | 40 |
| DAQUIN, C. | | La Coucou—Rondo | 35 |
| DOLMETSCH, V. | | Mazurka Mélodique | 50 |
| BENDEL, F, | Op 139, No 3 | Moonlight | 75 |
| SCHUBERT-LISZT | | My Sweet Repose | 35 |
| SCHUMANN, R | Op. 21, No. 1 | Novellette | 35 |
| SCHUMANN, R. | Op. 3, No. 2 | Paganini Etude | 40 |
| CHAMINADE, C. | Op. 37, No. 1 | Pas des Amphores | 40 |
| GODARD, C. | Op. 67 | Prestissimo—Galop Caprice | 40 |
| GRIEG, E | Op. 40, No. 5 | Rigaudon | 30 |
| RUBINSTEIN, A | Op. 26, No. 1 | Romance | 30 |
| RUBINSTEIN, A. | Op. 44. No. 1 | Romance | 30 |
| SCHUMANN, R. | Op. 28, No. 2 | Romance | 20 |
| ECHEVERRIA, J. M. | Op. 13 | Second Mazurka | 30 |
| OESTEN, M. | Op. 75 | Swallows' Gossip | 50 |
| CHAMINADE, C. | Op. 39 | Toccata | 60 |
| LESCHETIZKY, T. | | Two Larks | 50 |
| LACK, T. | Op. 98 | Un Tour de Valse | 35 |
| MATTEI, T. | | Victoria—Gavotte | 40 |
| BERENS, H. | Op. 97, No. 3 | Winter Evening's Tale | 35 |
| BOHM, C. | Op. 153 | With Resounding Song | 60 |

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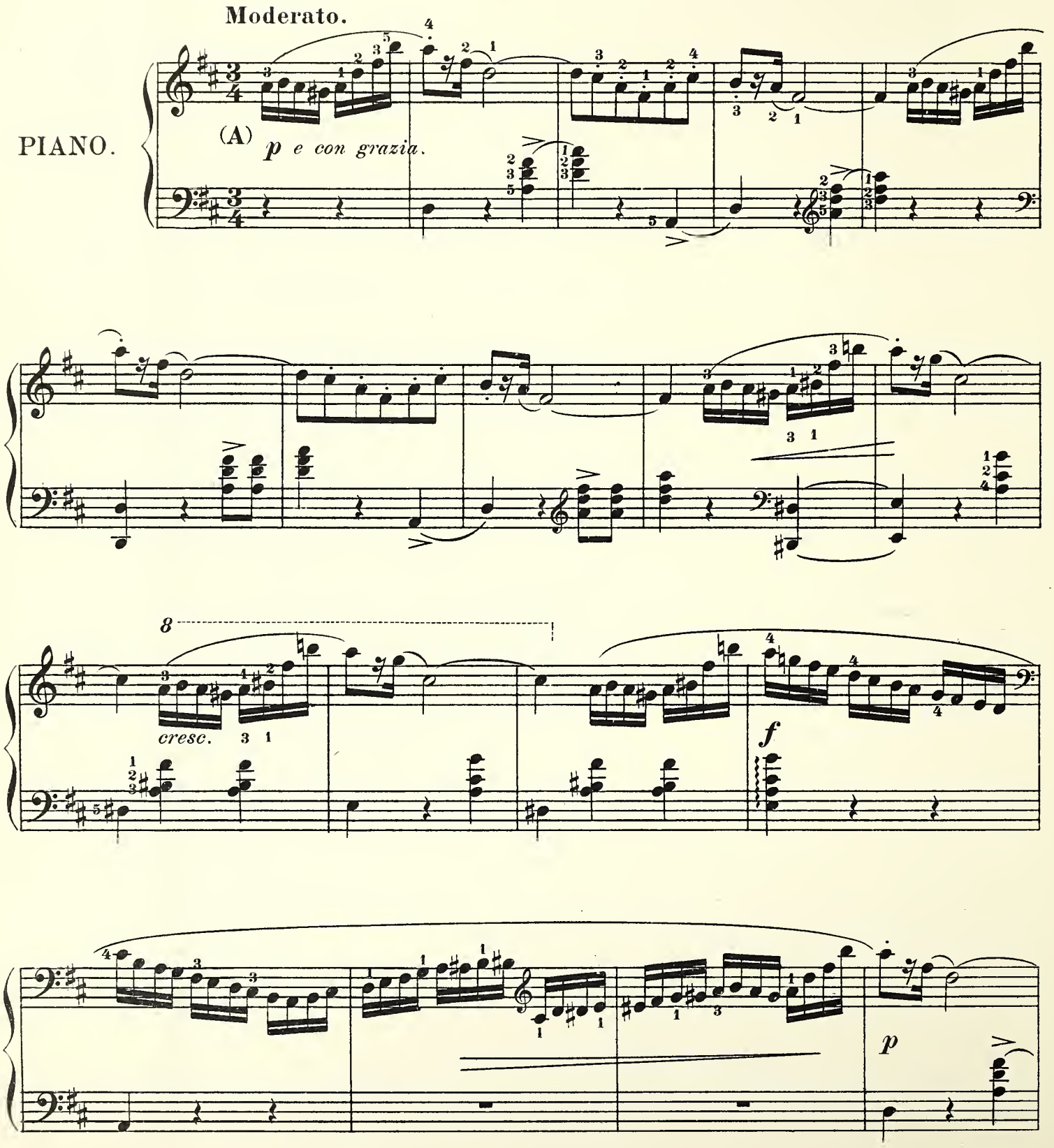
# MAZURKA MELODIQUE.

Edited and fingered by
THOS. a'BECKET.

V. DOLMETSCH, Op. 55.




(A) With one graceful sweep of the hand, bounding lightly off at the eighth note (a). Connect well the two following notes, and play the succeeding *staccato* passage with light, crisp wrist touch.

413-6.

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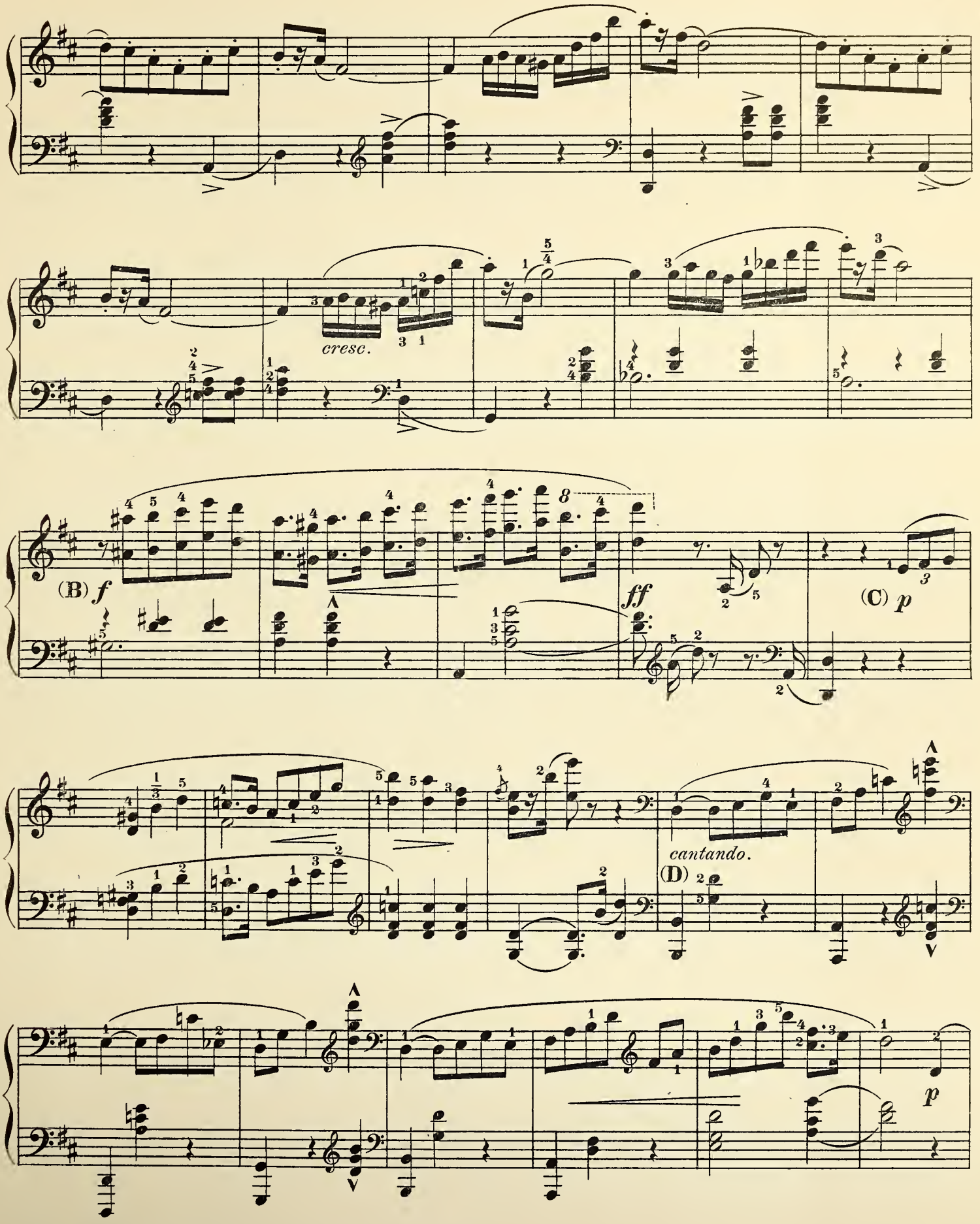



(B) Increasing in boldness during these four measures.
(C) This episode of four measures, softly and well connected.
(D)- Let the melody *sing*: use firm, but quiet, pressure touch. Observe the accented chords: they are not very loud.
413-6.

M 6876

(E) *con espress.*

*dim.*

*p*

*cresc.*

*f*

(F) *pp*

*pp*

(E) Very *legato* in treble: give attention to phrasing of bass.

(F) Let the change of key bring a change of tone color: more subdued in character, but without loss of distinctness.

*a tempo.*

*rall.*

(G) *f*

*cantando.*

*f*

(H)

*cresc.*

*ff*

*dim. e rall.*

(G) As at D with a trifle more of brightness.

(H) This change of key should be marked by increasing brilliancy until the *diminuendo*.

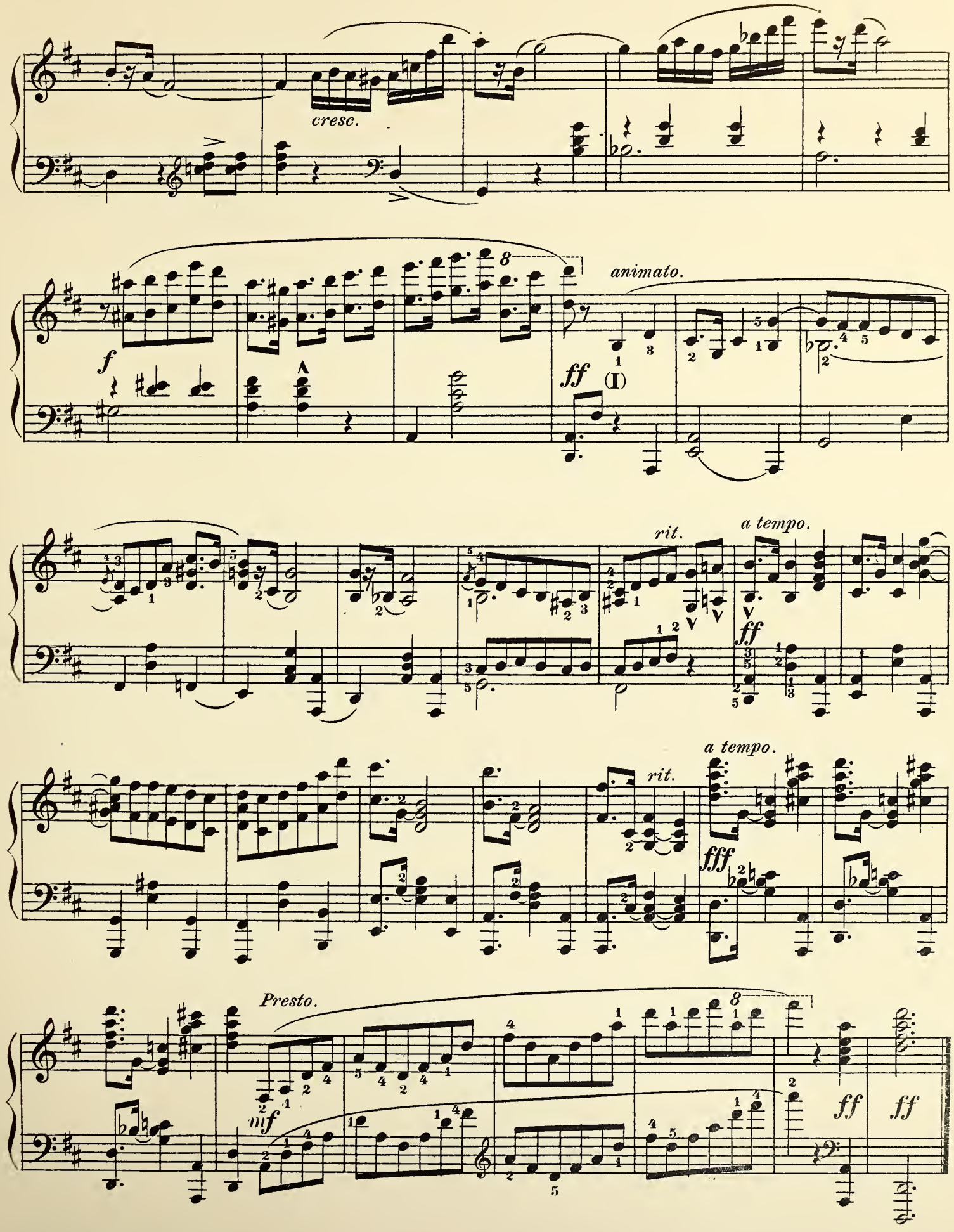
*p* *a tempo.*

8

*cresc.*

*f*

*p*




(I) Bold and animated until *Presto* is reached; then let the *arpeggios* be very scintillating: finish with firm touch of hand and arm combined.

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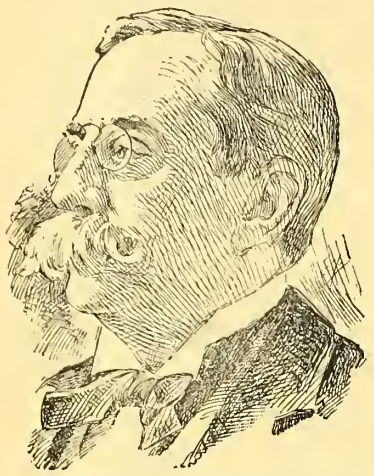

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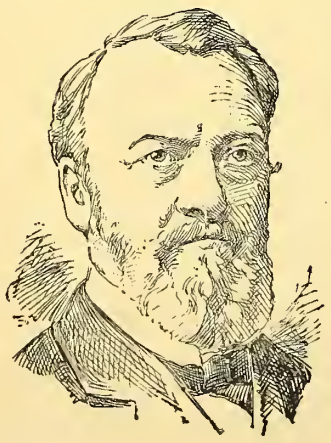

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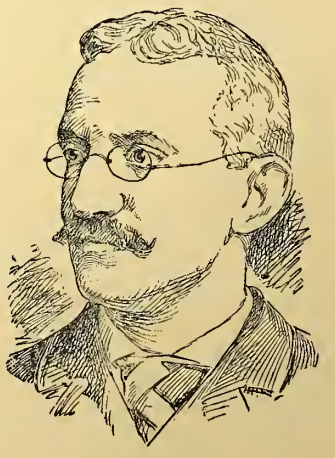

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