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dupl

Marche des Phantoms

Grand March of the Phantoms

pour le

PIANO

par

Eduard Kollbe

Price \$1.25

Piano Solo.....	1.20
Piano 4 Hands.....	1.20
2 Pianos 8 Hands.....	2.50

MILWAUKEE, WIS.

LEIPZIG.

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Marche des Phantoms

pour le

PIANO

par

Eduard Kobel

Grand March of the Phantoms

Piano Solo... 1.20
Piano 4 Hands... 1.20
2 Pianos 8 Hands... 2.50

Price \$1.25

MILWAUKEE, WIS.

Rohlfing Sons Music Co.

LEIPZIG.

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Marche des Phantoms.

March of the Phantoms.

Grand March de Concert.

Eduard Holst.

Moderato.

Piano.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a dynamic marking of *fp* (fortissimo piano). The first measure features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The second measure shows a change in dynamics to *f* (fortissimo) with a more complex chordal texture. The third measure returns to *fp* with a melodic flourish in the upper staff.

The second system continues the piece with two staves. It starts with a dynamic marking of *f* (fortissimo). The music features a mix of melodic lines and chordal accompaniment. The second measure has a dynamic marking of *p* (piano), indicating a softer passage. The system concludes with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Tempo di marcia.

The third system of musical notation consists of two staves. The key signature remains one flat. The tempo is marked as 'Tempo di marcia'. The music begins with a dynamic marking of *p* (piano). The first measure shows a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The second measure has a dynamic marking of *p*. The third measure features a dynamic marking of *fp* and includes a triplet of chords in the upper staff.

The fourth system of musical notation consists of two staves. It continues the piece with a dynamic marking of *fp*. The music features a mix of melodic lines and chordal accompaniment. The second measure has a dynamic marking of *fp* and includes a triplet of chords in the upper staff. The system concludes with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *ff* and *f*.

Second system of musical notation, featuring a grand staff with treble and bass clefs. It includes a triplet of eighth notes in the treble clef.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *ff* and *p*, and a triplet of eighth notes in the bass clef.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a *cresc.* marking.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings *f*, *p*, and *p*, and first/second endings.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The system contains two measures. The first measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The dynamic marking *fp* is placed between the staves.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The system contains two measures. The first measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The dynamic marking *fp* is placed between the staves.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The system contains two measures. The first measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The dynamic marking *ff* is placed between the staves.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The system contains two measures. The first measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The dynamic marking *f* is placed between the staves.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The system contains two measures. The first measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The second measure features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The dynamic marking *ff* is placed between the staves.

Trio.

The first system of the Trio section consists of two staves. The upper staff features a series of chords, many of which are beamed together in groups of three, indicating triplets. The lower staff provides a bass line with chords and single notes. Dynamic markings include *mf* at the beginning and *fp* in the second, third, and fourth measures. Accents (*>*) are placed above several chords in the upper staff.

The second system continues the Trio section. The upper staff has triplet chords and some individual notes. The lower staff has a steady bass line. A *p* dynamic marking is present in the fourth measure of the upper staff.

The third system shows a variety of dynamics. The upper staff has triplet chords and accents. The lower staff has a bass line with some triplet chords. Dynamic markings include *f* in the second measure, *mf* in the third, and *fp* in the fourth.

The fourth system continues with triplet chords and accents in the upper staff. The lower staff has a bass line. Dynamic markings include *fp* in the second and third measures.

The fifth system concludes the Trio section. It features triplet chords and accents in the upper staff. The lower staff has a bass line. The system ends with two first endings, labeled '1.' and '2.', each with a repeat sign and a final chord.

ff
marcato il basso

1. 2.

mf *fp* *fp* *fp*

p *fp*

First system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one flat. The upper staff contains a melodic line with a triplet of eighth notes marked *fp*. The lower staff contains a bass line with chords and single notes.

Second system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff features a more active bass line with chords and eighth notes.

Third system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a bass line with chords and eighth notes.

Fourth system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a bass line with chords and eighth notes. Dynamics include *cresc.*, *ff*, and *rit.*

Fifth system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. The upper staff features a dense texture of triplets of eighth notes. The lower staff has a bass line with chords and eighth notes. Dynamics include *f a tempo*, *cresc.*, and *f*. The instruction *marcato il basso* is written below the lower staff.

Sixth system of musical notation. The upper staff is in bass clef and the lower staff is in bass clef. The upper staff features a dense texture of triplets of eighth notes. The lower staff has a bass line with chords and eighth notes. Dynamics include *dim.*, *rit.*, *p*, and *pp*.

"DREAMS OF YOUTH."

Jugend-Traum.

Edited and Fingered by
S. G. CALMERTON.

Andante non troppo.

Franz Wohlfahrt, Op. 80. N.º 2

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"AURICOMA."

(Golden Hair.)
Waltzes.

Gold'ne Locken.
Walzer.

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The Wanderer's Dream.

Des Wanderers Traum.

EDUARD HOLST.

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(Letzter Tanz.)

Morceau Caractéristique.

B. H. Janssen, Op. 197.

The entire composition to be played ppp.
Die Composition ist durchweg ppp zu spielen.

Piano Solo Pr. 50 cts.

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- Op. 128. Carnaval Hongrois. 60
- Op. 129. Dragon Guards (Galop des Dragons), Grand Galop Militaire 60
- Op. 130. Gavotte Imperiale. 60
- Op. 143. Chanson Provençale, Serenata 60

- BRAGA, G.** (Rummel), Angels' Serenade Transcription (La Serenata) 65
- BRAHAM, ED.** Cannon March (Unter Kanonendonner) 50
- Fleurette, Dance 50
- Piccolo, Fantasy 75
- BRUESCHWEILER, F.** Op. 3. Three pieces.
- No. 1. Serenade Impromptu. 50
- No. 2. Albumleaf (Albumbblatt). 30
- No. 3. Mazurka 50
- BURMEISTER, RICH.** Op. 3. Cadenza to the first movement of "Chopin's F min. Concerto", Op. 21 (Cadenz zum ersten Satz von Chopin's F moll Concert, op. 21) 50
- Op. 4b. Wanderer's Night Song, Transcription 50
- Op. 5. Capriccio 50
- Op. 6, No. 1. Persian Song, Transcription 50
- BUSCH, CARL.** Op. 16. From the Sketchbook (Aus dem Skizzenbuch):
- No. 1. Solitude 50
- No. 2. Valse Caprice. 65
- No. 3. Nocturne 50
- No. 4. Humoresque 65
- CAPEK, J. H.** Batchelor's Button, Gavotte 30
- CARRENO, TERESA.** Mi Teresita, Petite Valse 50
- CATENHUSEN, E.** Op. 30. Two pieces in the old style (Zwei Stücke in alter Form):
- No. 1. Minuetto 40
- No. 2. Rondoletto 40
- CHAMINADE, C.** Scarf Dance (Pas des écharpés), 3me Air de Ballet 30
- CHOPIN, F.** Cadenza to the first movement of the F min. Concerto, op. 1, composed by R. Burmeister (Cadenz zum ersten Satz des Concert in F moll op. 21, von R. Burmeister componirt) 50
- CLAUDER, JOS.** G. A. R. Encampment March 40
- The Henrietta Galop 40
- CONANT, FRANK W.** Gavotte de Ballet 40
- CRUGOM, J.** Op. 40. Flowers' Confession (Durch die Blume), Valse Gracieuse 50
- Autumnal Memories (Herbst Erinnerungen), Idylle 50
- Charming Blushes (Süßes Lächeln), Polka brillante. 50
- Childish Joy (Jugendlust und Leben):
- No. 1—March. No. 2—Schottische. No. 3—Galop. No. 4—Polka. No. 5—Waltz. No. 6—Valse élégante, each. 40
- Electric Light, Polka brillante. 50
- Enchanted Nights, March. 50
- Fairy Gold (Feen-Gold) 50
- Glittering Leaves (Glitzernde Blätter), Valse élégante. 60
- CRUGOM, J.** A Mysterious Delight, Military March 50
- Rustling Pines (Unter rauschenden Tannen), Nocturne. 65
- Scattering of Roses (Rosen-Regen), Valse brillante. 50
- DEINZER, J. J.** Op. 5. Flower Fancies (Blumen Fantasie) 50
- DELACOUR, V.** Bergerette, Danse Gracieuse 75
- May breezes (Zéphyr de Mai) 50
- DOLMETSCH, V.** Op. 23. 2me. Valse Lente 65
- DREYSCHOCK, FELIX.** Op. 27. Badinage 50
- EILLENBERG, RICH.** Op. 40. Fair-haired Beauty (Goldblondchen) 60
- Op. 77. Two Eyes so Brown (Zwei Auglein braun), Gavotte 65
- Op. 78. German Patrol (Die Wachtparade kommt) 50
- The Little Flatterer (Schmeichelhätzchen) 50
- ELLMENREICH, A.** Op. 14, No. 4. Spinning Song 25
- ESIPOFF, STEPAN.** Op. 15. Six Sketches. Grade 2.
- No. 1. The Story Teller (Erzählung) 30
- No. 2. Waltz (Walzer) 30
- No. 3. Spring Song (Frühlingsliedchen) 30

