



# SUITE MIGNONNE

pour

## PIANO

par

# Rudolf Friml

OP. 35.

Nº1. SOLITUDE . . .	Pr. $\frac{60 \text{ Pf.}}{30 \text{ Cts.}}$
Nº2. CHANSON MATINALE ( <i>Morning Song</i> )	Pr. $\frac{60 \text{ Pf.}}{30 \text{ Cts.}}$
Nº3. VALSE ROMANTIQUE . . .	Pr. $\frac{60 \text{ Pf.}}{30 \text{ Cts.}}$
Nº4. PETITE HISTOIRE ( <i>A Little Story</i> )	Pr. $\frac{60 \text{ Pf.}}{30 \text{ Cts.}}$
Nº5. DANSE BOHÉMIENNE	Pr. $\frac{60 \text{ Pf.}}{30 \text{ Cts.}}$
Nº6. UN MOMENT DE RÊVE ( <i>Contemplation</i> )	Pr. $\frac{80 \text{ Pf.}}{40 \text{ Cts.}}$

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BOSTON,  
120 Boylston St.

LEIPZIG

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# Danse Bohémienne.

Rudolf Friml, Op. 35 N° 5.

Tempo di Polka.

*p* *sf*

*sempre staccato*

*rit.*

*a tempo sf*

*più mosso*

*cresc.* *ff*

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A *cresc.* marking is present above the treble staff.

Second system of musical notation. The treble staff features a melodic line with a *ff* dynamic marking. The bass staff has a steady accompaniment. A *rit.* marking is placed above the treble staff, followed by a *p* dynamic marking. The system concludes with a *sf* dynamic marking.

Third system of musical notation. The treble staff continues the melodic line with a *p* dynamic marking. The bass staff maintains the accompaniment. The system ends with a fermata over the final note.

Fourth system of musical notation. The treble staff has a melodic line with a *rit.* marking. The bass staff has a consistent accompaniment. The system concludes with an *a tempo sf* marking.

Fifth system of musical notation. The treble staff begins with a *Vivo.* marking and a *cresc.* marking. The bass staff has a dynamic accompaniment. The system concludes with an *animato* marking.

# Melodious and Instructive

# Compositions for the Pianoforte

## in the Medium Grades

### **Cari Bohm.**

Op. 357. No. 4. Rosetta. Fantasie-Mazurka (3-c) . . . . .	.60
Op. 358. No. 5. Song of the Spinning Maiden (3-b) . . . . .	.30
Op. 360. No. 6. O Golden time of Youth (3-a) . . . . .	.40
Op. 373. No. 3. Summer Twilight. Nocturne (3-a) . . . . .	.40
No. 4. Greetings from afar. Valse noble (3-a) . . . . .	.40

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Op. 39. No. 1. Carmencita. Bolero (3-a) . . . . .	.60
No. 4. Song of the Waves (3-b) . . . . .	.40
Op. 40. No. 4. Flowers of the Forest (3-a) . . . . .	.60

### **Charles S. Burnham.**

Desire (3-b) . . . . .	.30
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### **J. Chwatal.**

Op. 30. Dance of the Will o' the Wisp (3-c) . . . . .	.65
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### **Edwin Decevéé.**

Op. 35. Polonaise Brilliante (3-c) . . . . .	.50
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### **Charles Dennée.**

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Op. 15. No. 5. Valse (3-a) . . . . .	.40
Op. 23. No. 4. Tarantelle (3-b) . . . . .	.75
Op. 26. No. 2. Le Papillon (4-a) . . . . .	.50
Op. 32. No. 1. Le Jongleur (3-b) . . . . .	.40

### **Georg Egging.**

Op. 100. Valse brillante de Concert (3-b) . . . . .	.65
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Op. 125. Menuetto Scherzando (3-a) . . . . .	.40
Op. 127. Theme and Variations (3-c) . . . . .	.60
Op. 137. The Indian Juggler (3-b) . . . . .	.50

### **W. Fink.**

Op. 355. Sounds from the Ebro. Bolero (3-c) . . . . .	.60
Op. 417. Dreams of Youth. Mazurka Gracieuse (3-a) . . . . .	.50
Op. 423. With Whip and Spur (3-b) . . . . .	.50

### **Otto Fleissner.**

Polonaise brillante (4-b) . . . . .	.75
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### **Arthur Foote.**

Op. 6. No. 4. Petite Valse for the left hand alone (3-b) . . . . .	.30
Op. 34. No. 1. Pierrot (3-a) . . . . .	.40
Op. 45. No. 4. Toccatina in F (3-a) . . . . .	.40
Op. 60. No. 1. Revery (3-c) . . . . .	.40
Op. 61. A May Song (4-b) . . . . .	.60

### **Rudolph Friml.**

Op. 32. Réveil du Printemps (4a) . . . . .	.50
Op. 33. Chant Poétique (3-c) . . . . .	.40
Op. 34. Romance sentimentale (3-c) . . . . .	.40

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### **G. F. Hamer.**

Op. 25. No. 2. Forest Nymph. Impromptu Valse (3-b) . . . . .	.50
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### **Gust. Johnson.**

Op. 8. Second Tarantelle (3-b) . . . . .	.50
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### **Theodore Lack.**

Op. 190. Caprice Tarantelle (3-c) . . . . .	.50
Op. 216. No. 1. Printannia. Valse blonde (3-b) . . . . .	.50
Op. 230. Waltz at Twilight (3-b) . . . . .	.40
Op. 240. Cantatilla (3-b) . . . . .	.40

### **C. Lavallée.**

Le Papillon. Etude de Concert (4-b) . . . . .	.75
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Mazurka in Eb (3-b) . . . . .	.40

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No. 8. Shadow Dance (4-b) . . . . .	.40

### **Chas. Morley.**

Op. 81. Violette des Bois (3-a) . . . . .	.50
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### **W. A. Mozart-Seifert.**

No. 1. Romance poetique (3-c) . . . . .	.50
No. 2. Menuetto gioioso (3-b) . . . . .	.40

### **Leo Oehmler.**

Op. 77. On the Village Green (3-a) . . . . .	.40
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### **G. de Cairos Rego.**

Iris. Impromptu Mazurka (3-c) . . . . .	.60
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### **James H. Rogers.**

Op. 22. No. 3. Village Festival (3-b) . . . . .	.40
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### **Ludvig Schytté.**

Op. 139. No. 2. In the Ball Room (3-a) . . . . .	.50
Op. 143. No. 1. In the Gipsy Camp (3-a) . . . . .	.40
No. 5. At the race (3-b) . . . . .	.40
Op. 143. No. 4. Moonlight Barcarolle (3-a) . . . . .	.40

### **A. Seybold.**

Op. 131. The Swallow's Message (3-b) . . . . .	.50
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### **Gerrit Smith.**

Valse for the left hand alone (4-a) . . . . .	.50
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### **Seymour Smith.**

The Wayside Brook. Idyl (3-b) . . . . .	.50
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### **Anton Strelezki.**

Cavalry Ride. Octave Etude (4-b) . . . . .	.40
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### **Templeton Strong.**

Op. 41. No. 1. Vintner's Festival (3-a) . . . . .	.25
Cortége rustique (3-c) . . . . .	.60

### **A. D. Turner.**

Op. 35. No. 2. Valse Lente (3-a) . . . . .	.40
No. 5. Serenata (3-a) . . . . .	.30
Op. 36. No. 6. Dance of the Elves (3-a) . . . . .	.40

### **F. Voss.**

Scherzino (3-a) . . . . .	.40
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### **Nicolai von Wilm.**

Op. 155. No. 3. Scherzando (3-a) . . . . .	.50
Op. 225. No. 3. Restless Days (3-a) . . . . .	.40
Op. 230. No. 4. Rustic Dance (3-a) . . . . .	.40
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### **Bernhard Wolff.**

Op. 247. Festival Polonaise (3-c) . . . . .	.60
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Op. 255. The Chimes (3-b) . . . . .	.40

### **J. Ziegler.**

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No. 3. Spinning Song (3-b) . . . . .	.40
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### **R. E. Zingel.**

Op. 12. No. 2. Bagatelle (3-a) . . . . .	.50
Op. 41. The Message of Spring. Etude (3-b) . . . . .	.50

The grading is from 1A easiest to 6C most difficult, with subdivisions of the grades as follows 1A, 1B, 2A, 2B, 3A, B, C, etc.

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