

The University of Maine

DigitalCommons@UMaine

Parlor Salon Sheet Music Collection

Public domain (may be downloaded in full)

1904

Alpine Horn

Heinrich Proch

Composer

Edward Edwards

Illustrator


Follow this and additional works at: <https://digitalcommons.library.umaine.edu/mmb-ps>

Recommended Citation

Proch, Heinrich and Edwards, Edward, "Alpine Horn" (1904). *Parlor Salon Sheet Music Collection*. Score 1645.

<https://digitalcommons.library.umaine.edu/mmb-ps/1645>

This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Parlor Salon Sheet Music Collection by an authorized administrator of DigitalCommons@UMaine. For more information, please contact um.library.technical.services@maine.edu.



POPULAR
SALON MUSIC
FOR THE PIANO

SECOND SERIES

HERMANN SCHIRMER

Alpine Horn (Melody by Proch) 40

FRITZ SPINDLER

Op. 207 No. 4. Quartet from Rigo-
letto (Verdi) 50



NEW YORK
G. SCHIRMER

DESIGN COPYRIGHT 1900 BY G. SCHIRMER.

EDWARD B. EDWARDS DES. PARIS 1899

Kas
008668
SCHI

Alpine Horn.

Melody by

Heinrich Proch.

Edited and fingered by
Louis OesterleTranscription by
HERMANN SCHIRMER.Introduction.
Allegretto.

Piano.

p

f

dim.

ff

p

pp ritard.

Theme.
Andante sostenuto.

p con espressione

f

cresc.

p

16803

con delicatezza

R.H.

L.H.

ben marcato il canto.

The first system of music consists of two staves. The treble staff contains a series of chords and single notes, with some notes beamed together. The bass staff features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed in groups. A forte (*f*) dynamic marking is placed above the first measure of the bass staff. Below the bass staff, the letter 'Ra.' is written under four distinct groups of notes.

The second system continues the musical piece. The treble staff shows a progression of chords and melodic lines. The bass staff maintains its intricate rhythmic texture. Fingerings are indicated by numbers 1 through 4. The letter 'Ra.' appears below the bass staff at three points.

The third system introduces a crescendo (*cresc.*) marking in the treble staff. A triplet of notes is marked with a '3' above it. The bass staff continues with its rhythmic complexity. The letter 'Ra.' is written below the bass staff at four points.

The fourth system concludes the page. It features a triplet in the treble staff and a fermata over a note in the bass staff. The letter 'Ra.' is written below the bass staff at three points.

First system of a piano score. The right hand features a complex, rapid sixteenth-note passage with a slur and a '6' above it. The left hand has a simple bass line with a 'Ped.' marking. The dynamic marking *p* is present.

Second system of the piano score, continuing the sixteenth-note passage in the right hand and the bass line in the left hand. The 'Ped.' marking is repeated.

Third system of the piano score, continuing the sixteenth-note passage in the right hand and the bass line in the left hand. The 'Ped.' marking is repeated.

Fourth system of the piano score, concluding the sixteenth-note passage in the right hand and the bass line in the left hand. The 'Ped.' marking is repeated.

First system of musical notation. The treble clef staff features a complex melodic line with slurs and fingerings (7, 8, 4, 3, 1). The bass clef staff provides a simple accompaniment with notes marked 'Re'.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings (7, 8, 3, 2). The bass clef staff accompaniment includes notes marked 'Re'.

Third system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings (7, 8, 2). The bass clef staff accompaniment includes notes marked 'Re'.

Fourth system of musical notation. The treble clef staff begins with the instruction *brillante.* and features a rapid melodic passage with slurs and fingerings (7, 8, 3, 3, 3, 3). The bass clef staff includes the instruction *cresc.* and notes marked *p*. The system concludes with a double bar line and notes marked *ff*.

NEW MUSIC FOR THE PIANO, SELECTED FROM THE CATALOGUE OF G. SCHIRMER, NEW YORK

ALBUM OF RUSSIAN PIANO MUSIC, 68 Pieces, selected, edited and fingered by Louis Oesterle. 2 Vols.
Paper, each net 1 00
Cloth, each net 2 00

ALBUM OF SCANDINAVIAN PIANO MUSIC, 42 Pieces by Danish, Norwegian and Swedish Composers, selected, edited and fingered by Louis Oesterle.
Paper net 1 00
Cloth net 2 00

AUS DER OHE, ADELE, Op. 10, No. 1. *Melodie* (No. 2), in G 50

— Op. 10, No. 2. *Berceuse*, in E₇ 60

— Op. 11. *Mazurka*, in D₇ 75

BINET, FRÉDÉRIC, Op. 46. *Nuit d'Été*. (Summer Night) 75

— Op. 47. *Berceuse*. (Lullaby) 50

CAJANI, ALBERTO, Trois *Morceaux*:

Barcarola 60

Serenata 50

Valzer 75

The same, complete in one Book 1 50

ENGEL, S. CAMILLO, *Carnaval Viennois*. Op. 18 1 00

— *Novelette*. Op. 24, No. 1 1 00

— *Ballade*. Op. 24, No. 2 75

— *Fantaisie* 1 00

HACKH, OTTO, *Sarabande*, in Am. 60

HILL, EDWARD BURLIN-GAME, Op. 10. *Country Idyls*. Six Pieces net 1 25

HUSS, HENRY HOLDEN, Op. 17. *Quatre Préludes en forme d'Études*:

No. 1, in D₇ 75

“ 2, in D 60

“ 3, in E 60

“ 4, in A₇ 75

— Op. 18. *Menuet* 75

— “ *Gavotte Capricieuse* 60

NEIDLINGER, W. H., *Nocturne*, in Cm. 60

— *Twilight and Dawn* 75

ORTH, JOHN, Op. 12, No. 1. *Fantaisie Impromptu* 75

— Op. 12, No. 2. *Caprice Oriental* 75

ORTH, L. E., Op. 21. Ten *Little Fingers*:

No. 1. *Sunny Morning* 35

“ 2. *Little Maiden* 25

“ 3. *Mary's Lamb* 35

“ 4. *On the Mossy Bank* 35

“ 5. *Over the Hill* 50

“ 6. *Honey Bee* 35

“ 7. *Merry Blue Eyes* 50

“ 8. *Jack-a-Dandy* 35

“ 9. *Roll Call* 35

“ 10. *Melody Waltz* 50

— Op. 22. *12 Étude Pieces*:

No. 1. *Little Waves* 35

“ 2. *At the Farm* 35

“ 3. *Little Joker* 35

“ 4. *Hand over Hand* 35

“ 5. *Finger-tips* 35

“ 6. *Hey-day* 35

“ 7. *Sweetly singing* 60

“ 8. *To and Fro* 35

“ 9. *Whirligig* 50

“ 10. *Finger-chase* 35

“ 11. *The Haymakers* 60

“ 12. *Brilliant* 60

ROGERS, JAMES H., *Autrefois*. *Petite Suite dans le style ancien*:

No. 1. *Allemande* 35

“ 2. *Courante* 35

“ 3. *Air varié* 35

“ 4. *Menuet* 35

“ 5. *Gigue* 35

The same, complete 1 25

SMITH, HANNAH, Op. 7. *Little Tunes for little Hands*. 12 Pieces without Octaves:

The Ballet Dancer 25

A Cloudy Morning 25

Evening 25

Gypsy Dance 35

In the Woods 35

Morning Hymn 25

Peasant Dance 35

Playtime 25

Sailor's Song 35

Spanish Dance 35

Tin Soldiers' Parade 35

Tyrolean 25

SMITH, HANNAH, Op. 8. *Twelve little Melodies within the Compass of five Consecutive Notes in Either Hand*. Each 25

No. 1. *Cradle Song*

“ 2. *The Brook*

“ 3. *Hunting Song*

“ 4. *The Merry-go-round*

“ 5. *Columbine Waltz*

“ 6. *Melody*

“ 7. *Cadet's March*

“ 8. *Slumber Song*

“ 9. *A Frolic*

“ 10. *Pansy Gavotte*

“ 11. *Sunday Morning*

“ 12. *Catch Me*

SMITH, WILSON G., Op. 88, No. 1. *Slumber Song* 60

— Op. 88, No. 2. *Valse pittoresque* 60

SWIFT, NEWTON E., Op. 10. *Six Characteristic Little Pieces*. Each 25

No. 1. *The Brook that ran into the Sea*

“ 2. *The Donkey Ride*

“ 3. *The Minuet*

“ 4. *Teakettle Song*

“ 5. *The little Shadow Folk*

“ 6. *The Land of Nod*

VAN GAEL, HENRI, *Six Easy Pieces*. Each 50

Op. 86. *In Venice*

“ 87. *Rope-dance*

“ 88. *At the Fountain*

“ 89. *Waltz-Lullaby*

“ 90. *The little Trumpeter*

“ 91. *Minuet*

WATSON, MABEL MADISON, *Little Two-voice Songs and Dances for Young Pianists* net 75

WHITING, ARTHUR, Op. 15. *Prelude from Suite Moderne for Pianoforte* 60

ZELDENRUST, EDUARD, *Old French Gavotte* (Composer unknown). Revised and edited for Concert use 50