



5
COMPOSITIONS
FOR THE
PIANOFORTE

BY
Rudolf Friml.
OP. 85.

	Net
No.1. <i>Repose</i>	40
No.2. <i>Butterfly Waltz</i>	45
<i>(Valse Papillonne)</i>	
No.3. <i>Invocation</i>	40
No.4. <i>A Memory</i>	40
<i>(Chanson tendre)</i>	
No.5. <i>From Long Ago</i>	40
<i>(Bohemian Melody)</i>	

The ARTHUR P. SCHMIDT Co.,
BOSTON, NEW YORK,
120 Boylston St. 8 West 40th St.
Copyright 1913 by Arthur P. Schmidt

A MEMORY.

CHANSON TENDRE.

Rudolf Friml Op. 85, No 4.

Andante.

PIANO.

The first system of music is in G major, 4/4 time, marked 'Andante'. It consists of a grand staff with a treble and bass clef. The right hand features a melodic line with a slur over the first four measures, containing a triplet of eighth notes (3), a quarter note (5), a quarter note (4), and a dotted quarter note (5). The left hand provides harmonic support with chords and a bass line. Fingerings are indicated with numbers 1-5.

The second system continues the piece. The right hand has a slur over the first two measures, followed by a quarter note (4). The left hand continues with harmonic accompaniment. The system concludes with a cadence in the right hand.

The third system continues the piece. The right hand has a slur over the first three measures, followed by a quarter note (4). The left hand continues with harmonic accompaniment. The system concludes with a cadence in the right hand.

The fourth system concludes the piece. The right hand has a slur over the first two measures, followed by a quarter note (5). The left hand continues with harmonic accompaniment. The system concludes with a cadence in the right hand. The label 'R.H.' is placed above the final notes of the right hand.

Più molto.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, including a trill. The bass staff features a rhythmic accompaniment with eighth notes and chords, marked with a dynamic of *mf*. Fingerings are indicated with numbers 1-5.

The second system continues the piece. The treble staff has a melodic line with some slurs. The bass staff has a more active accompaniment with eighth notes and chords, marked with a dynamic of *marcato*. Fingerings are indicated with numbers 1-2.

The third system shows a change in dynamics. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with eighth notes and chords, marked with a dynamic of *cresc.* and *f*. Fingerings are indicated with numbers 1-5.

The fourth system features a melodic line in the treble staff with slurs and a dynamic of *p*. The bass staff has a rhythmic accompaniment with eighth notes and chords, marked with a dynamic of *p*. Fingerings are indicated with numbers 1-4.

The fifth system continues the piece with a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. Fingerings are indicated with numbers 1-3.

First system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with eighth notes and rests. The dynamic marking *mf* is present. Fingerings are indicated with numbers 1, 2, 4, and 5.

Second system of musical notation. The treble clef staff features a melodic line with some slurs. The bass clef staff has a bass line with eighth notes. The dynamic marking *marcato* is present. Fingerings are indicated with numbers 1, 2, and 5.

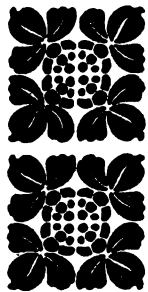
Third system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a bass line with eighth notes. The dynamic marking *f* is present. Fingerings are indicated with numbers 1, 2, 3, 4, and 5.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a bass line with chords and slurs. The dynamic marking *p* is present. Fingerings are indicated with numbers 3 and 4.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a bass line with eighth notes and slurs. Fingerings are indicated with numbers 1, 2, 3, and 5.

a tempo

molto rit. *pp* *ppp*



COMPOSITIONS

BY

RUDOLF FRIML



Piano Solos

- | | | |
|---------|--|-----|
| Op. 32. | Réveil du Printemps | —50 |
| Op. 33. | Chant Poétique | —40 |
| Op. 34. | Romance Sentimentale | —40 |
| Op. 35. | Suite mignonne Complete | —75 |
| | No. 1. Solitude | —30 |
| | No. 2. Chanson matinale (Morning Song) | —30 |
| | No. 3. Valse romantique | —30 |
| | No. 4. Petite Histoire (A little story) | —30 |
| | No. 5. Danse Bohémienne | —30 |
| | No. 6. Un Moment de Rêve (Contemplation) | —40 |
| Op. 36. | No. 1. L'Aurore (At dawn) | —40 |
| | No. 2. Crépuscule (Twilight) | —40 |
| | No. 3. Mélodie Sentimentale | —40 |
| Op. 55. | Trois Pièces de Concert | |
| | No. 1. Polonaise triomphale | —65 |
| | No. 2. Valse de Concert | —75 |
| | No. 3. Oberek. Danse Polonaise | —65 |
| Op. 56. | No. 1. La Sevillana. Bolero | —60 |
| | No. 2. Venétienne. Gondoliera | —60 |
| Op. 57. | California. Suite Complete | 1.— |
| | No. 1. An old Monastery | —40 |
| | No. 2. Mountain Cascade | —50 |
| | No. 3. Orange blossoms | —40 |
| | No. 4. Festival of Roses | —40 |
| | No. 5. Rubideaux Vista | —40 |
| | No. 6. From Spanish Days | —50 |
| Op. 61. | Etude fantastique | —60 |
| Op. 62. | No. 1. Pensée fugitive | —50 |
| | No. 2. Marche grotesque | —50 |
| | No. 3. Rêverie passionnée | —60 |
| Op. 74. | Aquarelles | |
| | No. 1. Cheerfulness. Rondo | —40 |
| | No. 2. Inquietude. Etude | —40 |
| | No. 3. Gracefulness. Waltz | —40 |
| | No. 4. A Question | —30 |
| | No. 5. Fascination. Gavotte | —40 |
| | No. 6. Tender Message. Melodie | —40 |
| Op. 76. | Herald of Spring | —75 |
| Op. 85. | No. 1. Repose | —50 |
| | No. 2. Butterfly Waltz | —60 |

Piano Solos

- | | | |
|---------|--|-----|
| Op. 85. | No. 3. Invocation | —40 |
| | No. 4. A Memory | —50 |
| | No. 5. From Long Ago (Bohemian Melody) | —40 |
| Op. 86. | Echoes from Trianon | |
| | No. 1. Festival Polonaise | —50 |
| | No. 2. Greeting | —40 |
| | No. 3. Squires and Dames. Minuet | —50 |
| | No. 4. Entreaty | —40 |
| | No. 5. Ninon. Canzonetta | —50 |
| | Hymne céleste | —50 |

Pianoforte Studies

- | | | |
|---------|--|-----|
| Op. 75. | Etudes Poétiques. 2 Books. Each | —75 |
| | (Schmidt's Educational Series No. 68a-b) | |

Violin & Piano

- | | | |
|---------|---|-----|
| Op. 35. | No. 4. Petite Histoire (A little story) | —40 |
| | No. 5. Danse Bohémienne | —40 |
| Op. 36. | No. 2. Crépuscule (Twilight) | —60 |

Violoncello & Piano

- | | | |
|---------|--|-----|
| Op. 36. | No. 2. Crépuscule (Twilight) | —60 |
| Op. 57. | No. 3. Orange Blossoms | —50 |

Organ

- | | | |
|---------|--|-----|
| Op. 35. | No. 4. Romanze in G (arr. by Wm. Faulkes) | —40 |
| | No. 6. Contemplation | —40 |
| Op. 36. | No. 2. Twilight (arr. by Wm. Faulkes) | —50 |
| | No. 3. Mélodie | —40 |
| Op. 57. | No. 3. Nuptial Song (Orange Blossoms, arr. by Wm. Faulkes) | —50 |
| Op. 61. | No. 4. Hymne céleste | —40 |

Songs

- | | | |
|--------------|--------------------|-----|
| At Twilight. | (2 Keys) | —50 |
|--------------|--------------------|-----|



THE ARTHUR P. SCHMIDT CO.

BOSTON
120 BOYLSTON ST.

NEW YORK
8 WEST 40th ST.

