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ORIGINAL COMPOSITIONS
AND ARRANGEMENTS
FOR
PIANO FOUR HANDS

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| 1. Frç. Behr, Op. 512. L'Alerte, Fanfare militaire | 75 |
| 2. — Reine de Mai. May-Queen, Gavotte | 60 |
| 3. Ch. Gounod, Danse des Bacchantes | 75 |
| 4. Louis Gregh, Les Bergers-Watteau, Air de Danse Louis XV | 60 |
| 5. M. Moszkowski, Op. 23 No. 5. From Foreign Parts: Italy | 1 00 |
| 6. — Valse brillante in A ^b major | 1 25 |
| 7. A. Vincent, Marche triomphale (Fr. Thomé) | 75 |
| 8. M. Moszkowski, Op. 23 No. 2. From Foreign Parts:
Germany | 50 |
| 9. Ernst Scherz, Nach berühmten Mustern (After celebrated
models) | 1 50 |
| 10. C. Chaminade, Op. 55 No. 6. Rigaudon | 50 |
| 11. L. Dessaux, Bucéphale, Galop | 75 |
| 12. B. Godard, Op. 46 No. 4. Au Village | 75 |
| 13. Chas. Gounod, Marche-Fanfare | 60 |
| 14. P. Lacombe, Aubade printanière (Spring Serenade) | 60 |
| 15. J. Raff, Op. 82 No. 12. Les Pêcheuses de Procida | 1 25 |
| 16. C. M. von Weber, Op. 65. (Invitation à la Valse) | 75 |
| 17. X. Scharwenka, Op. 3 No. 1. Polish Dance | 60 |

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By LOUIS STILLMAN

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¶ The exercises for the strengthening of the weaker fingers in particular have been devised with much ingenuity, and their proper use will practically ensure independence and perfect freedom of action for these too often unreliable members of the pianist's hand.

¶ Throughout his book Mr. Stillman has borne in mind that technic is, after all, but a means to an end; and that a corresponding saving of time as regards the purely physical allows the student to give his attention to musical thought-groups instead of breaking them up into technical units. As a valuable contribution to the technical piano material now available it is commended to the notice of every teacher.

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