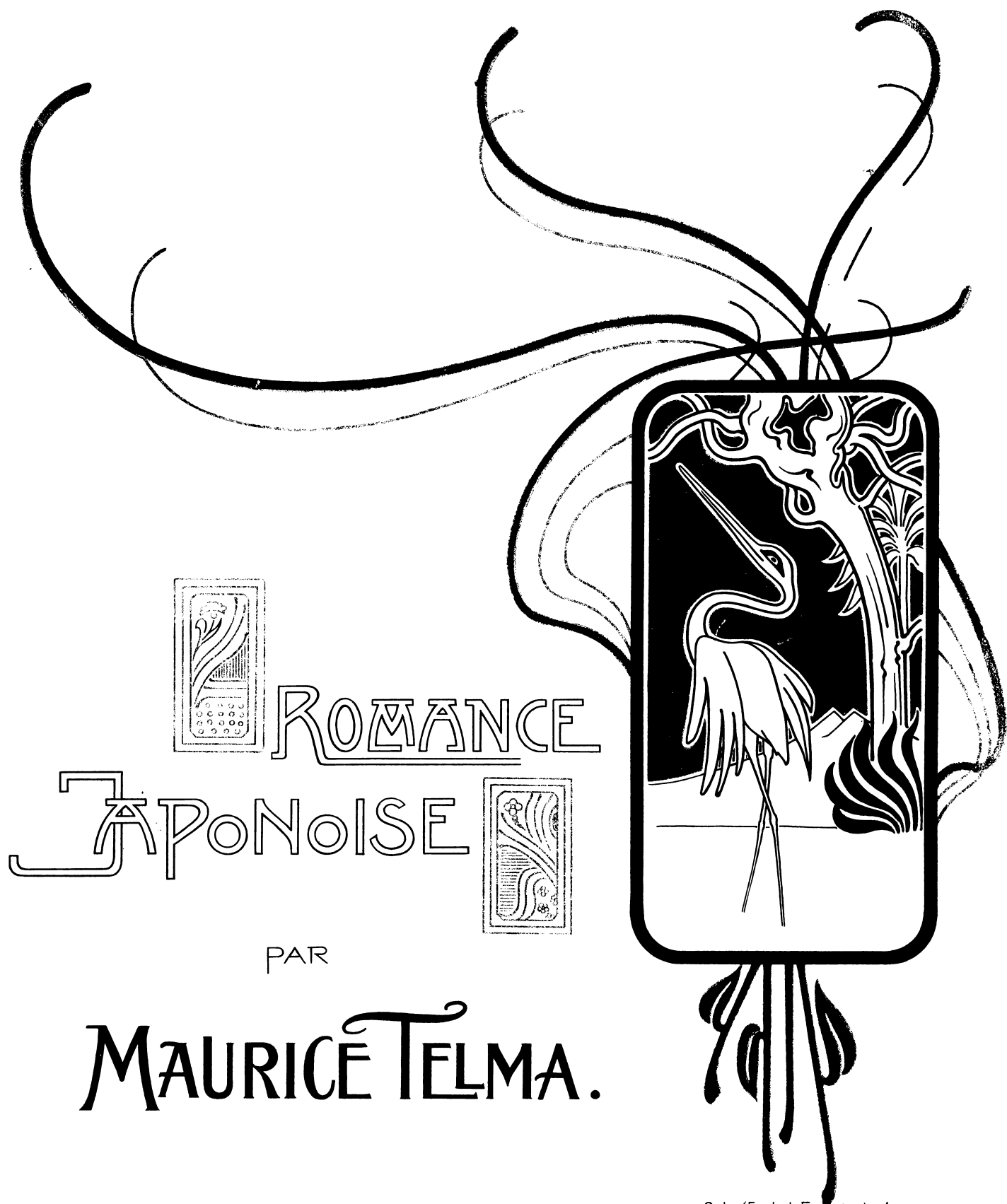




Solo (English Fingering) 4/-
 " (Continental Fingering) 4/-
 Duet (English Fingering) 4/-

J. H. LARWAY
 14 Wells Street, Oxford Street
 LONDON W.



Maurice Telma



Compositions for Piano.

	s.	d.		s.	d.
Remembrance. In E (Original key)	4	0	Entrancement (Ballade)	4	0
Transposed Edition in D	4	0	Violin and piano	4	0
Song, arranged, with Violin obb., in A $\flat$, B $\flat$, C, (E $\flat$ to E $\natural$), and D	4	0	'Cello and piano	4	0
Violin and piano	4	0	Septet, 1/- net, Full orchestra, 1/6 net.		
'Cello and piano	4	0	Japanese Bridal Dance	4	0
Mandolines, (1 st and 2 nd), guitar and piano	4	0	Murmures de la Forêt (Forest Murmurs)		
Septet, 1/- net, Full orchestra, 1/6 net.				net	2 0
Souvenir de Russie (Mazurka). Solo	3	0	Avril (Chansonnette)	3	0
Duet	4	0	Violin and Piano	3	0
Septet, 1/- net, Full orchestra, 1/6 net.			Etude Solennelle	3	0
Italian Flower Dance. Solo	3	0	Septet, 1/- net, Full orchestra, 1/6 net.		
Duet	4	0	L'Angelus	3	0
Violin and piano	3	0	Violin and piano	3	0
Valse Joyeuse	4	0	Septet, 1/- net, Full orchestra, 1/6 net.		
Septet, 1/- net, Full orchestra, 1/6 net.			Solitude	3	0
Burlesca	3	0	Chant du Matin	3	0
Septet, 1/- net, Full orchestra, 1/6 net.			Melodie Norvege	3	0
Romanza in E$\flat$	3	0	Valse Elegante. Solo	3	0
Violin and piano	3	0	Duet	4	0
Mandolines, (1 st and 2 nd), guitar and piano	4	0	Septett, 1/- net, Full orchestra, 1/6 net.		
Septet, 1/- net Full orchestra, 1/6 net.			Nocturne	3	0
Danse Orientale	3	0	Deux Chansonnettes	3	0
Septet, 1/- net, Full orchestra, 1/6 net.			Hilarité	3	0
Happy Butterflies	3	0	Sahara (Romance du Desert).	3	0
Air de Ballet	3	0	Titania's Flight (Etude Fantastique)	3	0
Septet, 1/- net, Full orchestra, 1/6 net.			Contemplation	3	0
Silver Wedding Bells. Solo	3	0	Chanson Pastorale	3	0
Duet	4	0			
Septet, 1/- net, Full orchestra, 1/6 net.					
Arabesque	3	0			
Septet, 1/- net, Full orchestra, 1/6 net.					
Declaration d'Amour	3	0			
Septet, 1/- net, Full orchestra, 1/6 net.					
Old English Revels. Solo and Duet each	4	0			
Septet, 1/- net, Full orchestra. 1/6 net.					
Romance Japonoise. Solo and Duet each	4	0			
Septet, 1/- net, Full orchestra, 1/6 net.					
Serenata Moresque	4	0			
La Scandinavienne. Solo and Duet each	4	0			
Septet, 1/- net, Full orchestra, 1/6 net.					
Adoration (Morceau de Salon)	4	0			
Violin and piano	4	0			
'Cello and piano	4	0			
Arranged as a Song with Violin obb., in G, A, B $\flat$ and C	4	0			

J. H. LARWAY, London,

14, WELLS STREET,
OXFORD STREET, W.

Allegretto moderato.

Moderato.

PIANO.

pp

p

$$mf$$

Allegretto moderato.

2d.

$$+ \frac{1}{2}$$


cresc.



1

21

 V_{+}

	1	

p

✓

$$1 +$$

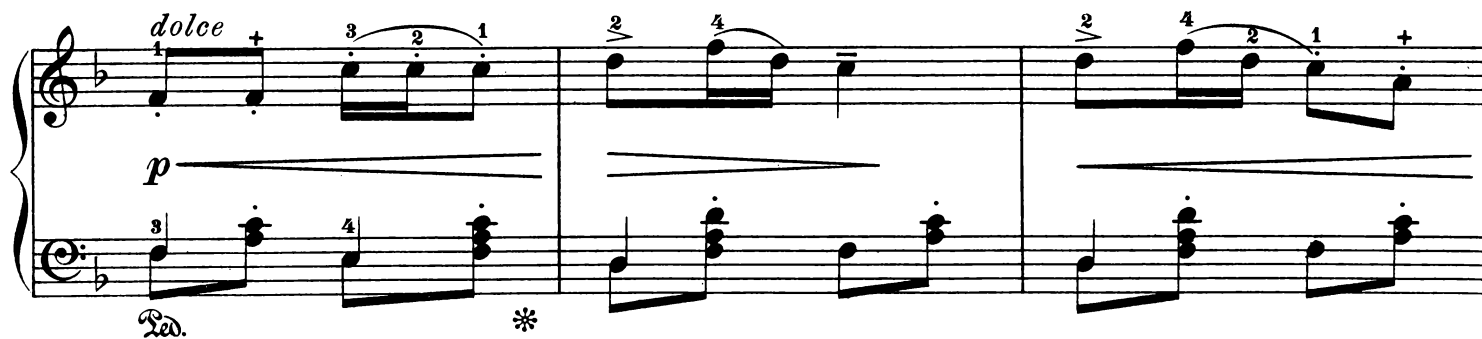
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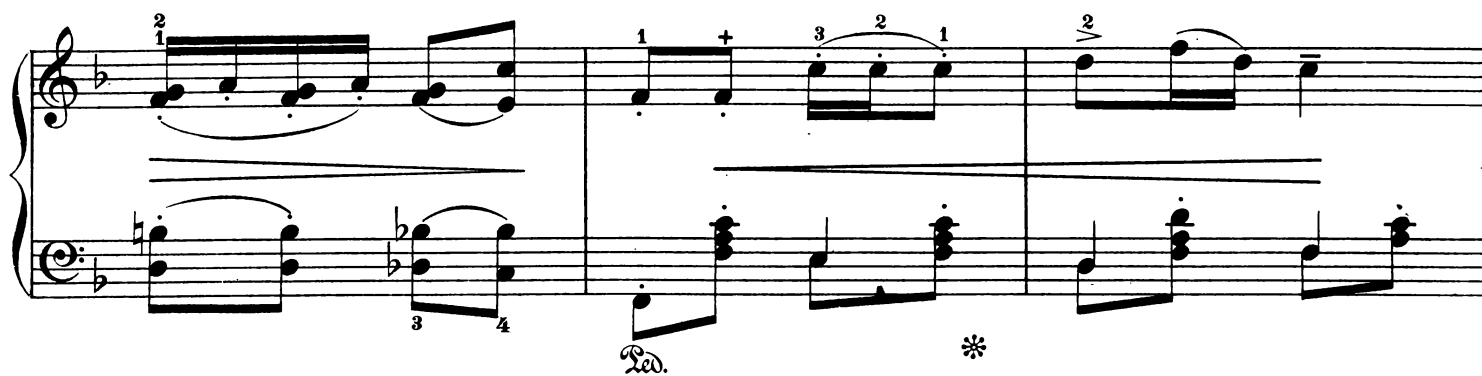
This page contains five systems of musical notation, each consisting of a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). The notation includes various musical elements:

- System 1:** Features a piano (*p*) dynamic in the second measure, followed by a forte (*f*) dynamic in the fourth measure. It includes fingerings such as 2, 1, and 3, and articulation marks like accents and slurs.
- System 2:** Includes a mezzo-forte (*mf*) dynamic in the third measure and a forte (*f*) dynamic in the fourth measure. It features fingerings like 2, 1, 3, 4, and 8, along with slurs and accents.
- System 3:** Shows a crescendo (*cresc.*) in the second measure, a fortissimo (*ff*) dynamic in the third measure, and a mezzo-forte (*mf*) dynamic in the fourth measure. It includes fingerings like 4, 1, 2, 3, and 4, and slurs.
- System 4:** Features a crescendo (*cresc.*) in the fourth measure. It includes fingerings like 4, 2, 3, 1, and 4, and slurs.
- System 5:** Includes a forte (*f*) dynamic in the first measure, a crescendo (*cresc.*) in the second measure, and a fortissimo (*ff*) dynamic in the fourth measure. It features fingerings like 4, 1, 2, 3, and 4, and slurs.

Throughout the piece, there are various musical markings including slurs, accents, and dynamic markings (*p*, *f*, *mf*, *ff*, *cresc.*). The notation is complex, with many beamed notes and slurs indicating rapid passages and phrasing.



First system of musical notation. The treble clef staff begins with the tempo marking *dolce*. The first measure contains a triplet of eighth notes (1, 2, 3) and a quarter note (1). The second measure contains a quarter note (2) and a half note (4). The third measure contains a quarter note (2), a half note (4), and a quarter note (1). The fourth measure contains a quarter note (2), a half note (4), and a quarter note (1). The bass clef staff begins with the dynamic marking *p*. The first measure contains a triplet of eighth notes (3, 4, 5) and a quarter note (1). The second measure contains a quarter note (3) and a half note (4). The third measure contains a quarter note (3) and a half note (4). The fourth measure contains a quarter note (3) and a half note (4). The system concludes with a *Red.* (Reduction) marking and an asterisk.



Second system of musical notation. The treble clef staff begins with a triplet of eighth notes (1, 2, 3) and a quarter note (1). The second measure contains a quarter note (1) and a half note (3). The third measure contains a quarter note (2) and a half note (1). The fourth measure contains a quarter note (2) and a half note (1). The bass clef staff begins with a triplet of eighth notes (3, 4, 5) and a quarter note (1). The second measure contains a quarter note (3) and a half note (4). The third measure contains a quarter note (3) and a half note (4). The fourth measure contains a quarter note (3) and a half note (4). The system concludes with a *Red.* (Reduction) marking and an asterisk.



Third system of musical notation. The treble clef staff begins with a triplet of eighth notes (1, 2, 3) and a quarter note (1). The second measure contains a quarter note (1) and a half note (3). The third measure contains a quarter note (2) and a half note (1). The fourth measure contains a quarter note (2) and a half note (1). The bass clef staff begins with the dynamic marking *cresc.*. The first measure contains a triplet of eighth notes (3, 4, 5) and a quarter note (1). The second measure contains a quarter note (3) and a half note (4). The third measure contains a quarter note (3) and a half note (4). The fourth measure contains a quarter note (3) and a half note (4). The system concludes with a *mf* (mezzo-forte) marking and an asterisk.



Fourth system of musical notation. The treble clef staff begins with a triplet of eighth notes (1, 2, 3) and a quarter note (1). The second measure contains a quarter note (1) and a half note (3). The third measure contains a quarter note (2) and a half note (1). The fourth measure contains a quarter note (2) and a half note (1). The bass clef staff begins with the dynamic marking *p*. The first measure contains a triplet of eighth notes (3, 4, 5) and a quarter note (1). The second measure contains a quarter note (3) and a half note (4). The third measure contains a quarter note (3) and a half note (4). The fourth measure contains a quarter note (3) and a half note (4). The system concludes with a *mf* (mezzo-forte) marking and an asterisk.

First system of musical notation. The treble clef staff contains a melodic line with fingerings 1, 3, 1, and a trill marked with a '1' and a 'tr'. The bass clef staff provides harmonic support. Dynamics include *cresc.*, *f*, *poco rall.*, and *mf a tempo*. A *Red.* (Reduction) symbol and an asterisk are at the end of the system.

Second system of musical notation. The treble clef staff features complex fingerings (3, 4, 3, 2, 1, 2, 1) and a trill. The bass clef staff continues the harmonic accompaniment. Dynamics include *cresc.* and *mf cresc.*. A *Red.* (Reduction) symbol and an asterisk are at the end of the system.

Third system of musical notation. The treble clef staff includes fingerings (3, 4, 3, 2, 1, 2, 1) and a trill. The bass clef staff continues the harmonic accompaniment. Dynamics include *molto cresc.*, *f*, and *p*. A *Red.* (Reduction) symbol and an asterisk are at the end of the system.

Fourth system of musical notation. The treble clef staff includes fingerings (4, 3, 4, 2, 1, 2, 1, 2, 1, 2, 1, 3, 4). The bass clef staff continues the harmonic accompaniment. Dynamics include *pp*, *p cresc.*, and *poco rall.*. The system concludes with a double bar line and a key signature change to three flats.

L. 591

This page contains five systems of musical notation for a piano piece, likely in a minor key (three flats in the key signature). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

System 1: Features a series of chords and single notes. Dynamics include *mf* and *f*. There are markings for *Red.* and asterisks (*).

System 2: Includes a *cresc.* (crescendo) marking. Dynamics range from *mf* to *ff*. There are markings for *Red.* and asterisks (*).

System 3: Continues the musical progression with various articulations. Dynamics include *cresc.* and *f*. There are markings for *Red.* and asterisks (*).

System 4: Features a *cresc.* marking. Dynamics include *f* and *ff*. There are markings for *Red.* and asterisks (*).

System 5: Labeled **Allegro.** at the beginning. It features a series of chords and single notes. Dynamics include *ff*, *sf*, and *fff*. There are markings for *Red.* and asterisks (*).

MAURICE TELMA.

COMPOSITIONS FOR PIANO.

AIR DE BALLET.

Maurice Telma.

3/- Moderato.

p rall. *mf a tempo cresc.* *p* *rall.* *mf a tempo cresc.* *f*

SOUVENIR DE RUSSIE.

Maurice Telma.

3/- Tempo di Mazurka.

mf leggiero *f mp* *mf cresc. poco a poco*

ITALIAN FLOWER DANCE.

Maurice Telma.

3/- Vivace.
spiritoso

f mf *cresc.* *f mf*

ROMANZA in E $\flat$

Maurice Telma

3/- Andantino.
con molto espressione

p sempre legato

VALSE JOYEUSE.

Maurice Telma.

4/- *galemente*

mf *f* *mf*

DANSE ORIENTALE.

Oriental Dance.

Maurice Telma.

3/- *Con spirito.*

mf

MAURICE TELMA.

COMPOSITIONS FOR PIANO.

Solo 4/- Duet 4/-

Allegro ma non troppo.
Scherzando

OLD ENGLISH REVELS.

Maurice Telma.

Musical score for 'OLD ENGLISH REVELS.' in 4/4 time. The score is for piano and features a lively, scherzando character. It includes various dynamic markings such as *f*, *p*, *cresc.*, *mf*, and *dim.*. The piece is marked with fingerings and includes repeat signs with first and second endings. The key signature has one sharp (F#).

ROMANCE JAPONOISE.

Solo 4/- Duet 4/-
Moderato.

Allegretto moderato.

Maurice Telma.

Musical score for 'ROMANCE JAPONOISE.' in 4/4 time. The score is for piano and features a moderate tempo. It includes dynamic markings such as *pp*, *p*, and *mf*. The piece is marked with fingerings and includes repeat signs with first and second endings. The key signature has two flats (Bb, Eb).

4/-
Andante.
con espress.

SERENATA MORESQUE.

Maurice Telma.

Musical score for 'SERENATA MORESQUE.' in 4/4 time. The score is for piano and features an andante tempo with expressive phrasing. It includes dynamic markings such as *p legato*, *poco cresc.*, and *dim.*. The piece is marked with fingerings and includes repeat signs with first and second endings. The key signature has one sharp (F#).

Solo 4/- Duet 4/-
Tempo di Mazurka.

LA SCANDINAVIENNE.

Maurice Telma.

Musical score for 'LA SCANDINAVIENNE.' in 3/4 time. The score is for piano and features a tempo di mazurka. It includes dynamic markings such as *mf* and *cresc.*. The piece is marked with fingerings and includes repeat signs with first and second endings. The key signature has one sharp (F#).

4/-
Andante con molto espress.

ADORATION.

Morceau de Salon.

Maurice Telma.

Musical score for 'ADORATION.' in 4/4 time. The score is for piano and features an andante tempo with very expressive phrasing. It includes dynamic markings such as *p dolce*. The piece is marked with fingerings and includes repeat signs with first and second endings. The key signature has one sharp (F#).

4/-
Andante.
Molto legato e tranquillamente.

ENTRANCEMENT.

Ballade.

Maurice Telma.

Musical score for 'ENTRANCEMENT.' in 4/4 time. The score is for piano and features an andante tempo, marked as 'Molto legato e tranquillamente'. It includes dynamic markings such as *p*. The piece is marked with fingerings and includes repeat signs with first and second endings. The key signature has two flats (Bb, Eb).

Violin & Piano 4/-
Cello & Piano 4/-
Arranged as a Song
in G, A, Bb & C 4/-

Violin & Piano 4/-
Cello & Piano 4/-

MAURICE TELMA.

COMPOSITIONS FOR PIANO.

SILVER WEDDING BELLS.

Moderato. Maurice Telma.

pp delicato *p* *Moderato.*

BURLESCA.

Allegretto scherzando. Maurice Telma.

mf *cresc.* *mf*

HAPPY BUTTERFLIES.

Allegretto. Maurice Telma.

p legg. *pp* *poco cresc. rall.* *p*

ARABESQUE.

Tempo di Bolero. Maurice Telma.

f marcato *ff* *f* *ff* *f cresc. poco rall.* *ff mf* *f*

REMEMBRANCE.

Andantino con molto espressione. Maurice Telma.

p tranquillo *cresc.* *poco animato*

DECLARATION D'AMOUR.

Andante moderato. Maurice Telma.

con espress. *p* *poco cresc.*