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1905

Arabian Night : Romance for Piano

Albert Mildenberg
Composer

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Albert Mildenberg



ARABIAN NIGHT

Romance for Piano

Price, 50 cents
(In U. S. A.)

G. Schirmer, Inc., New York

Kas. 1485
001317
Milden

Bagaduce Music
Lending Library
Blue Hill, Maine
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Arabian Night. Romance for Piano.

Albert Milddenberg.



In poco sostenuto.

Piano.

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 18139 C Printed in the U. S. A.

Plaintively, and a trifle fuster

First system of musical notation. The treble clef part begins with a series of chords and a melodic line. The bass clef part features a steady eighth-note accompaniment. A dynamic marking of *mf* is present in the bass line.

Second system of musical notation. The treble clef part continues with chords and a melodic line. The bass clef part maintains the eighth-note accompaniment. A dynamic marking of *mf* is present in the treble line, and the instruction *marcato il basso* is written below the bass line.

Third system of musical notation. The treble clef part continues with chords and a melodic line. The bass clef part maintains the eighth-note accompaniment. A dynamic marking of *f* is present in the bass line. A first ending bracket is shown above the treble clef part, spanning the final two measures of the system.

Fourth system of musical notation. The treble clef part features a first ending with two endings, marked with '1' and '2'. The bass clef part features a melodic line with triplets. A dynamic marking of *dim.* is present in the treble line, and a dynamic marking of *mf* is present in the bass line.

Fifth system of musical notation. The treble clef part features a melodic line with a fermata. The bass clef part features a melodic line with triplets. A dynamic marking of *dim.* is present in the treble line.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The first staff contains a melodic line with a triplet of eighth notes. The grand staff provides harmonic accompaniment. Dynamics include *mf* and *p*. A fermata is placed over the final note of the first staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line continues with triplet figures. The grand staff accompaniment includes chords and moving lines. A *rit.* (ritardando) marking is present in the second staff. A fermata is placed over the final note of the first staff.

Third system of musical notation. The first staff begins with the tempo marking *a tempo*. The melodic line features a triplet of eighth notes. The grand staff accompaniment includes chords and moving lines. Dynamics include *f*, *mf*, and *sf*. An *accel.* (accelerando) marking is present in the second staff. A fermata is placed over the final note of the first staff.

Fourth system of musical notation, concluding the piece. The first staff continues the melodic line. The grand staff accompaniment includes chords and moving lines. Dynamics include *f*. An *allargando* marking is present in the second staff, with *l. h.* (left hand) and *r. h.* (right hand) sub-markings. A fermata is placed over the final note of the first staff.



ATTRACTIVE PIANO PIECES

By RUDOLF FRIML

Amour coquet.....	C	.50	Garden twilight.....	C	.50	PASTORAL SCENES. Op. 80:	
Aubade. Op. 25.....	C	.50	Gavotte of the masquerade.....	B	.35	1. <i>In the field</i>	B .30
Au soir. Revêrie.....	C	.50	GLORIANNA, Selection.....		1.00	2. <i>Recreation</i>	B .30
Bohemian dance. Polka. Op. 29.....		.50	Grand concert-mazurka. Op. 40.....		.75	3. <i>Shepherd's song</i>	B .30
BOHEMIAN SUITE. Op. 60:			HIGH JINKS:			4. <i>Crossing the bridge</i>	B .30
1. <i>Prelude</i>	C	.35	<i>High Jinks one-step</i>	C	.60	5. <i>The chase</i>	B .35
2. <i>Little butterfly</i>	C	.50	<i>High Jinks waltzes</i>	C	.75	Penseroso. Op. 79, No. 2.....	C .35
3. <i>Evening song</i>	C	.40	<i>Something seems tingle-ingleing. One-step</i>.....		.60	Persian patrol.....	.50
4. <i>Scherzo</i>	C	.60	<i>Selections</i>.....		.75	Pony race. Op. 70.....	C .75
5. <i>Waltz</i>	C	.50	Humoresque. Op. 45.....	C	.50	Reminiscence. Op. 84, No. 1.....	C .50
Chanson.....	C	.50	Idyl.....	C	.40	Rêverie. Op. 46.....	C .50
Chanson romantique.....	C	.50	Impetuoso. Concert study.....		.50	Russian romance. Op. 30.....	C .40
Chant sans paroles. Op. 49.....	C	.40	Intermezzo.....	C	.50	RUSSIAN SUITE. Op. 83:	
Concert waltz. Op. 12.....	1.00		KATINKA:			1. <i>Church processional</i>	C .50
Contentment. Mood picture.....	C	.35	<i>Allah's holiday. Fox-trot</i>	C	.50	2. <i>Russian melody</i>	C .50
Courtesies. Moment musical.....	C	.50	<i>Circassian dance</i>	C	.50	3. <i>The breeze. Étude</i>	C .75
Cradle-song. Op. 72, No. 1.....		.35	<i>Russian dance</i>	C	.50	4. <i>Russian dance</i>	C .75
Daisy field. Op. 81, No. 5.....	B	.30	<i>Selection</i>.....		.75	Shepherd's lullaby. Op. 84, No. 4.....	C .50
Dance in the moonlight.....	B	.35	La bouderie. Op. 43.....	C	.45	Sigh, A.....	B .45
Dancing lesson, The.....	B	.30	La cachucha. Spanish dance. Op. 66, No. 4.....		.40	Skip dance.....	C .50
Danse des demoiselles. Op. 48.....	C	.50	La danse des demoiselles. Op. 48.....	C	.50	Slavonic melody.....	B .40
DAY IN MAY. Op. 78:			La gondola.....	C	.60	SOMETIME:	
1. <i>Dawn</i>	C	.50	Lagoon. Op. 43.....	C	.50	<i>Sometime. Waltz</i>	C .50
2. <i>Barcarole</i>	C	.50	Larghetto. A pedal study. Op. 42.....	C	.40	<i>Selection</i>	1.00
3. <i>Noontide</i>	C	.40	Légende. Op. 66.....	C	.50	Song without words.....	B .30
4. <i>Evening prayer</i>	B	.40	Little minuet. Op. 81, No. 2.....	B	.30	Souvenir.....	C .50
5. <i>Fireflies</i>	B	.50	LOVE MESSAGES:			Spirit of the woods.....	.90
Drifting. Op. 67.....	C	.90	<i>Affectionately; Do you remember; Fascinated; Hoping; Overjoyed</i> each	C	.50	Spring study.....	C .40
Echoes of spring.....		.50	Love-song. Op. 85bis, No. 3.....	C	.50	Spring song.....	.50
Ecstasy of love.....		.50	Marche carnavalesque.....	C	.50	Staccato caprice. Op. 39.....	.50
Egyptian dance. Op. 41.....		.50	Mazurka. Op. 68.....	C	.75	Staccato étude. Op. 37.....	.50
Étude (from 4 easy pieces).....	B	.35	Meditation. A melody.....	C	.40	Swan-song. Op. 72, No. 2.....	C .30
Étude, F. Op. 44.....	C	.50	Mélodie. Op. 27.....	C	.50	Tantalus. Op. 81, No. 6.....	B .40
Étude. A glee. Op. 85 bis, No. 5.....	C	.50	MELODIOUS STUDIES: <i>Morning study; Right-hand study; Spring study</i> each		.40	Tarantella. Concert study.....	C .50
Fancy, A.....	B	.30	Mignonnette. Op. 26.....		.50	Tarantelle mignonne. Op. 38.....	C .50
FIREFLY, THE:			Minuetto. Op. 28.....		.50	TUMBLE IN: Selection.....	1.00
<i>The Firefly waltzes</i>	C	1.00	Minuetto. Op. 72, No. 3.....	C	.35	Vagaries. Op. 84, No. 3.....	C .50
<i>The Firefly march and two-step</i>	C	.50	Moment religieux. Op. 47.....	C	.40	Valse blanche.....	C .50
<i>Sympathy. Waltz</i>.....		.50	Moonlight on the lagoon.....	C	.50	Valse chérie.....	C .50
<i>Selections</i>		1.00	Music-box. Op. 69.....	C	.50	Valse Lucille. Op. 85bis, No. 1.....	C .50
FIVE-NOTE MELODIES <i>Now's the time to play; I am weary, I am lonely; What a jolly world; We are strolling along</i> each	B	.30	Night in Spain.....	C	.50	Valse parisienne.....	C .50
Frolic.....	C	.50	Nocturne amoureux.....	C	.50	Valse poétique. Op. 13.....	.75
FROM MY GARDEN: <i>Muriel; Memories; Lotus-blossoms; Fireflies; Solitude</i> complete	C	1.25	O MITAKE SAN (Japanese ballet), 3 dances from: <i>Butterfly dance</i>.....		.60	Valse triste. Op. 79, No. 4.....	C .40
			<i>Veil dance</i>	C	.50	Vision d'amour.....	.50
			<i>Valse coquette</i>.....		.75	Why?.....	B .30
			Oriental. Op. 85bis, No. 4.....	C	.50	YOU'RE IN LOVE: Selection.....	.75
			Oriental melody. Op. 81, No. 4.....	B	.30		

DUETS

4 Easy pieces, with the primo part on five notes within the compass of a fifth: Hunting-song; Polonaise; Romance; Waltz..... complete. B 1.25

Grade of Difficulty indicated by Symbol B (Easy) and C (Intermediate)