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1892

The Doll's Ball : Galop

Heinrich Lichner
Composer

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M E W

THE DOLL'S BALL

FOR THE
Piano-Forte


BY
H. LICHNER.

Nº 1. POLONAISE	20
Nº 2. POLKA	20
Nº 3. WALTZ	20
Nº 4. GALOP	20
Nº 5. TYROLIENNE	35

Op. 57.

Philadelphia
Theodore Presser:
1708 Chestnut Str.

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The Doll's Ball.

Galop.

Revised by FRED. C. HAHR.

H. LICHNER, Op. 57. Nº 4.

Piano.

p *leggiero.* *ten.* *marcato.*

a) Ca. *



ten.

Ca. *

cresc. *f* *f*

Ca. * Ca. * Ca. *

Ca. * Ca. * Ca. *

a) To vary the monotony of the accompaniment the following change is recommended, viz:  for bars 1-4 and 7-10, and  for bars 5 and 6; a similar change will be found effective also in the bars marked (1) to (8), according to harmonies.

(8) *p* *grazioso.*

This system contains six measures of music. The right hand features a melodic line with various ornaments and fingerings (5, 3, 4, 2, 3, 1). The left hand provides a steady accompaniment. The system concludes with a repeat sign and a fermata over the final note.

crese.

This system contains six measures of music. The right hand continues the melodic development with a crescendo. The left hand accompaniment remains consistent. The system ends with a repeat sign and a fermata.

p *dolce.*

Fine.

This system contains six measures of music. The right hand melody becomes softer and more lyrical. The left hand accompaniment is also softer. The system concludes with a double bar line and the word 'Fine'.

poco

This system contains six measures of music. The right hand melody is more active, with a 'poco' marking. The left hand accompaniment is also more rhythmic. The system ends with a repeat sign and a fermata.

piu f

D. C. sin' al Fine.

This system contains six measures of music. The right hand melody is the most dynamic and technically demanding, marked 'piu f'. The left hand accompaniment is also more active. The system concludes with a double bar line and the instruction 'D. C. sin' al Fine'.

The Doll's Ball. (Galop.) - 2.

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DOLL