

MOLIA

A Silhouette for the Piano

By

Felix Arndt

★ *Original Edition*
Piano Duet (Four Hands)
Fox Trot Edition
Simplified Edition
Song Edition

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"MARIONETTE"

Another Piano Novelty

By FELIX ARNDT

Composer of the Popular Success "NOLA"

No other original novelty number has attained the popularity of that famous success—"NOLA"—and another number by the same composer, written in his characteristic carefree style and abounding in melody, will strike a responsive chord in the heart of every music lover. Below is a snatch from one strain of "MARIONETTE"—try it over!

ASK FOR THE NEW FOX TROT VERSION

Marionette

FOX TROT

Revised Edition by
J. S. ZAMECNIK
As Introduced by
VINCENT LOPEZ

FELIX ARNDT
Composer of "Nola" etc.

TRIO

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NOLA

FELIX ARNDT

Lightly

PIANO *p*

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First system of musical notation. Treble clef, key signature of one flat (B-flat). The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a complex melodic line with numerous triplets and slurs, including fingerings such as 2, 1, 1, 2, 1, 4, 3, 2, and 2. The left hand provides a steady accompaniment of chords. The system concludes with the instruction "L. H." in the right hand.

Second system of musical notation. Continues the piece in the same key signature. The right hand continues with intricate triplet patterns and slurs, with fingerings 3, 5, 4, 3, 2, 1, and 3. The left hand accompaniment remains consistent.

Third system of musical notation. The key signature changes to two sharps (D major). The dynamic is marked piano (*p*). The right hand continues with triplet-based melodic lines, featuring fingerings 3, 5, 3, 2, 1, 2, and 1. The left hand accompaniment consists of simple chords.

Fourth system of musical notation. Continues in D major. The right hand has a long slur over a series of triplets, with fingerings 1, 2, 5, 1, 2, 4, 2, 1, 3. The left hand accompaniment is simple. The system ends with a fermata over the final notes.

Fifth system of musical notation. Continues in D major. The right hand features a final melodic phrase with triplets and slurs. The left hand accompaniment is simple.

First system of musical notation. The right hand (R.H.) features a complex melodic line with triplets and a descending scale (5 4 3 2 1). The left hand (L.H.) provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand (R.H.) continues the melodic development with various fingerings (1 2 1 2 1, 2 1, 4 5, 3, 5 4 2 4 3 2). The left hand (L.H.) maintains the accompaniment, starting with a *p* dynamic marking.

Third system of musical notation. The right hand (R.H.) features intricate melodic patterns with fingerings (3 1, 2 4, 1 3 1 2, 5 4, 3 2 1, 3 5 4, 2 1 2). The left hand (L.H.) is labeled *L.H.* and includes a descending scale (5 4 3 2 1).

Fourth system of musical notation. The right hand (R.H.) continues with melodic lines and fingerings (4 3, 3, 5 4 2 4 3 2). The left hand (L.H.) provides accompaniment with fingerings (1, 2, 5).

Fifth system of musical notation. The right hand (R.H.) features melodic lines with accents and fingerings (2, 3). The left hand (L.H.) provides accompaniment with fingerings (1, 2, 5).

System 1: Treble clef, key signature of one sharp (F#), time signature 3/4. The piece begins with a *mf* dynamic. The right hand features a melodic line with a triplet of eighth notes (5, 3, 1) and a triplet of quarter notes (1, 3, 1). The left hand provides a harmonic accompaniment with chords and single notes. A bracket labeled "L.H." spans the first two measures of the right hand.

System 2: Continuation of the previous system. The right hand continues with a melodic line featuring a triplet of eighth notes (3, 3, 3) and a triplet of quarter notes (2, 4). The left hand accompaniment remains consistent. A bracket labeled "L.H." spans the first two measures of the right hand.

System 3: Treble clef, key signature of one sharp. This system is characterized by a complex, rapid melodic line in the right hand, primarily consisting of eighth and sixteenth notes. The left hand accompaniment includes chords and single notes. A bracket labeled "L.H." spans the first two measures of the right hand.

System 4: Treble clef, key signature of one sharp. The right hand features a melodic line with a triplet of eighth notes (4, 5, 5) and a triplet of quarter notes (4, 3, 2). The left hand accompaniment includes chords and single notes. A bracket labeled "L.H." spans the first two measures of the right hand.

System 5: Treble clef, key signature of one sharp. The right hand features a melodic line with a triplet of eighth notes (5, 4, 3) and a triplet of quarter notes (3, 5, 4). The left hand accompaniment includes chords and single notes.

System 6: Treble clef, key signature of one sharp. The right hand features a melodic line with a triplet of eighth notes (5, 4, 2) and a triplet of quarter notes (4, 3, 2). The left hand accompaniment includes chords and single notes.

The first system of music consists of two staves. The treble staff begins with a piano (*p*) dynamic and contains several triplet markings. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The treble staff features a long melodic line with various triplet and slur markings. The bass staff has a marking "L.H." indicating a specific technique or section.

The third system shows a continuation of the musical themes. The treble staff maintains its melodic focus with triplet patterns, while the bass staff continues with its accompaniment.

The fourth system includes a marking "R.H." in the bass staff, possibly indicating a right-hand technique or a specific rhythmic pattern. The treble staff continues with its melodic development.

The fifth system is characterized by detailed fingering numbers (1-5) in the treble staff, indicating specific fingerings for the melodic line. The bass staff continues with its accompaniment.

The sixth system features a large slur over the treble staff, indicating a long melodic phrase. The bass staff has a marking "L.H." and continues with its accompaniment.

ROY BARGY SYNCOPATIONS

SNATCHES FROM FOUR ORIGINAL PIANOLOGUES

Knice and Knifty

ROY BARGY
in collaboration with
CHARLEY STRAIN

Allegro

Musical score for 'Knice and Knifty' in 2/4 time, marked Allegro. It consists of five systems of piano accompaniment, each with a treble and bass staff. The piece features a lively, syncopated melody in the right hand and a rhythmic accompaniment in the left hand.

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Rufenreddy

ROY BARGY
in collaboration with
CHARLEY STRAIN

Moderato

Musical score for 'Rufenreddy' in 2/4 time, marked Moderato. It consists of five systems of piano accompaniment, each with a treble and bass staff. The piece features a moderate tempo with a syncopated melody in the right hand and a steady accompaniment in the left hand.

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Sunshine Capers

ROY BARGY

Allegro

Musical score for 'Sunshine Capers' in 2/4 time, marked Allegro. It consists of four systems of piano accompaniment, each with a treble and bass staff. The piece features a lively, syncopated melody in the right hand and a rhythmic accompaniment in the left hand.

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Slipova

ROY BARGY

Allegro

Musical score for 'Slipova' in 2/4 time, marked Allegro. It consists of four systems of piano accompaniment, each with a treble and bass staff. The piece features a lively, syncopated melody in the right hand and a rhythmic accompaniment in the left hand.

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ANIMATE
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Polly

SPARKLING
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PIANO
NOVELTY

"POLLY"

A JOYOUS
CAPERING
PIANO PIECE
WRITTEN IN
THE SAME STYLE
AS THE
WORLD FAMOUS
"NOLA"
ALL ADMIRERS
OF "NOLA"
WILL FIND
"POLLY"
JUST AS CATCHY
AND PLEASING

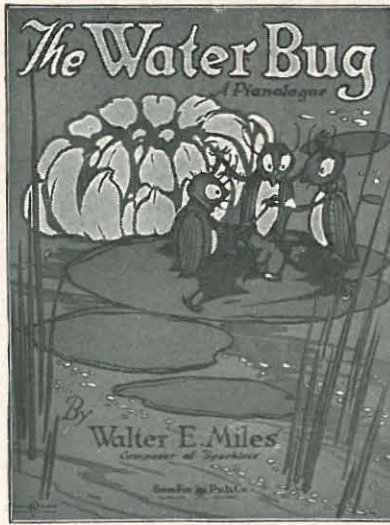
Brightly

J. S. ZAMECNIK

Musical score for "Polly" by J. S. Zamecnik. The score is written for piano and consists of five systems of music. Each system includes a treble and bass clef staff. The first system is marked "Brightly" and "p". The second system has a "3" above the first measure. The third system has "L.H." above the first measure and "p" below the second measure. The fourth system has a "3" above the first measure. The fifth system has a "3" above the first measure. The score is framed by a decorative border of wavy lines.

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A rolling, rollicking musical tale of the happy-go-lucky water bug, always in merry mood and wiling away happy hours in jolly dance. There is a distinctive appeal in its contagious rhythm and melody that will find favor with pianists interested in music of this kind.

THE WATER BUG

A PIANOLOGUE

WALTER E. MILES
Composer of "Sparklets,"
"Valse Danseuse," etc.

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