

DREI
CHARACTERSTÜCKE

für
CLAVIER UND VIOLINE

von
ARTHUR FOOTE.
OP. 9.

Nº 1. MORGENGESANG.....	\$1. --
Nº 2. MENUETTO SERIOSO ..	0. 75.
Nº 3. ROMANZE	1. --

BOSTON:
ARTHUR P. SCHMIDT & Cº
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MORGEN - GESANG.

Arthur Foote, Op. 9. No. 1.

VIOLINO. *Andante.* *2^{da} volta pp*

PIANO. *Andante.* *2^{da} volta pp* *dim.*

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase marked *cresc.*, *f*, and *sf*, ending with a *rit.* marking. The piano accompaniment features chords and arpeggiated figures, with a *cresc.* marking and a *sf* dynamic. A *Red.* (Reduction) marking is present in the bass line, and an asterisk (*) is placed below the piano part.

Second system of the musical score. The vocal line continues with a melodic line marked *pp*. The piano accompaniment has a *p* dynamic in the right hand and *f* in the left hand. It includes a *pp* dynamic marking and a *cresc.* marking. A *Red.* marking is present in the bass line, and an asterisk (*) is placed below the piano part.

Third system of the musical score. The vocal line has a *cresc.* marking and a *poco rit. e dim.* marking. The piano accompaniment features a *mf* dynamic and a *cresc.* marking. It includes a *poco rit. e dim.* marking and a *p* dynamic. A *Red.* marking is present in the bass line, and an asterisk (*) is placed below the piano part.

Fourth system of the musical score. The vocal line has a *cresc.* marking and a *f* dynamic. The piano accompaniment has a *cresc.* marking and a *f* dynamic. It includes a *p* dynamic marking and a *Red.* marking. An asterisk (*) is placed below the piano part.

First system of musical notation. The right hand (treble clef) begins with a melodic line marked *mf*. The left hand (bass clef) features a steady eighth-note accompaniment. A dynamic marking of *pp* is present in the second measure. The system concludes with a *Re.* marking and an asterisk.

Second system of musical notation. The right hand continues the melodic line. The left hand features a more active accompaniment with some sixteenth-note passages. Dynamics include *cresc.*, *f*, and *p ma cresc.*. The system concludes with a *Re.* marking and an asterisk.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand has a complex accompaniment with triplets and sixteenth-note runs. Dynamics include *p*, *mf*, and *fp*. The system concludes with a *Re.* marking and an asterisk.

Fourth system of musical notation. The right hand has a melodic line. The left hand features a complex accompaniment with sixteenth-note passages. Dynamics include *cresc.*, *f*, *p*, and *cresc.*. The system concludes with a *Re.* marking and an asterisk.

The musical score consists of four systems of staves. Each system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system features a vocal line starting with a *mf* dynamic and a piano accompaniment with a *ped.* marking and a *p* dynamic. The second system includes *cresc.* markings and a *f* dynamic. The third system features *dim.* markings and a *p* dynamic. The fourth system includes an *animato* marking and a *p* dynamic. The score concludes with a final cadence in the piano accompaniment.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase and includes the instruction *cresc.*. The piano accompaniment features a rhythmic pattern of eighth notes and chords, starting with a dynamic marking of *p* and moving to *mf cresc.*. There are two asterisks (*) below the piano part, one in the first measure and one in the fourth measure, with the letter 'La.' written below each.

Second system of musical notation. The vocal line continues with a melodic phrase and includes the instruction *cresc. e rit. molto al largamente*. The piano accompaniment features a rhythmic pattern of eighth notes and chords, starting with a dynamic marking of *cresc. sempre* and moving to *cresc. e rit. molto*. There are two asterisks (*) below the piano part, one in the third measure and one in the fifth measure, with the letter 'La.' written below each.

Third system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes and chords, starting with a dynamic marking of *ff* and moving to *mf* and then *dim.*. There are six asterisks (*) below the piano part, one in each measure, with the letter 'La.' written below each.

Fourth system of musical notation. The vocal line continues with a melodic phrase and includes the instruction *p ritard.* and *ppp*. The piano accompaniment features a rhythmic pattern of eighth notes and chords, starting with a dynamic marking of *dim.* and moving to *p* and then *dim. sempre poco rit.*. There are five asterisks (*) below the piano part, one in each measure, with the letter 'La.' written below each.

poco f *a tempo*
pp *ritard.* *a tempo*
poco f
p *Red.* ***
cresc. *mf* *p*
p *cresc.* *mf* *p* *Red.* ***
tr. *p* *Red.* *** *Red.* *** *Red.* ***

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 is one sharp (F#). The first staff begins with a *p* dynamic and a slur over the first two measures. The grand staff begins with a *p* dynamic. The second measure of the grand staff has a *pp* dynamic. The system concludes with a *pp* dynamic.

Second system of musical notation. It consists of three staves. The first staff has dynamics *cresc. rit.*, *a tempo*, *poco f*, and *cresc.*. The grand staff has dynamics *cresc. rit.* and *mf*. The grand staff includes fingering numbers: 5, 2, 4, 2, 3, 1 in the right hand and 1, 3 in the left hand. The system concludes with *pp* dynamics and *Re. ** markings.

Third system of musical notation. It consists of three staves. The first staff has dynamics *f* and *p*. The grand staff has dynamics *f* and *p*. The grand staff includes fingering numbers: 2, 1, 5, 1, 4, 2 in the right hand. The system concludes with *pp* dynamics and *Re. ** markings.

Fourth system of musical notation. It consists of three staves. The first staff has a *p* dynamic. The grand staff has dynamics *p*, *pp*, and *pp*. The grand staff includes fingering numbers: 5, 2, 2, 4, 1, 3, 1, 1, 3, 4 in the right hand and 2 in the left hand. The system concludes with *pp* dynamics and *Re. Re. Re. ** markings. The instruction *una corda* is written below the grand staff.

ARTHUR P. SCHMIDT & CO. 13 and 15 West St. BOSTON.

Instrumental.

Pianoforte Solo.

Ackermann, C. M. Charms of Life. Waltz — 35
— La Galante. Polka Gracieuse — 30
— Happy Return March — 30
— Hill Side Waltz — 35

Bach, J. S. Gavotte in E. Transcribed by St. Saëns — 35
— Prelude in C min. — 20
— Prelude in G min. — 40
Bach-St. Saëns. Gavotte. B min. — 30
Bargiel, W. Fantasiestück — 50
— Piano Piece — 20
Beethoven. Scherzo. Op. 2 No. 3 — 30
— Sonatina in G — 20
Beriger, O. A Village Festival — 35
Brassin, L. Op. 17. Nocturne — 50
Bruch, M. Romanza — 30
— In Volkston — 25
Büchner, A. E. Scherzino — 25
Capen, C. L. Gavotte in F minor — 60
Chadwick, G. W. Op. 7. 6 Characteristic Pieces.
No. 1. Congratulation — 25
No. 2. Please Do — 25
No. 3. Scherzino — 60
No. 4. Reminiscence — 35
No. 5. Irish Melody — 25
No. 6. Etude — 25
Clementi. Op. 36 No. 1. Sonatina in C — 35
Dana, Arthur. Op. 29. Childrens Carnival. Six easy Dances f. young Pupils ea.
No. 1. Waltz. No. 2. Schottisch. No. 3. Galop. No. 4. Polka. No. 5. Polka-Mazurka. No. 6. March. — 40
Delibes, L. Chanson hongroise — 40
Donnée, Chs. F. Op. 6. Mazurka — 40
— Op. 7. No. 1. Je pense à toi (Song without Words) — 35
— Op. 7. No. 2. Slumber Song — 25
— Op. 9. No. 1. Danse moderne — 40
— Op. 9. No. 2. Deuxième Mazurka — 40
Doremy, E. The Pirates of Penzance. Potpourri from A. Sullivan's Opera — 1.
— Return Home March — 35
— Flowers of Youth. Collection of easy Compositions — ea. — 20
No. 1. La Fiorentina.
No. 2. Mignon Waltz.
No. 3. Crown Diamonds.
No. 4. Young Harvard Waltz.
No. 5. Rivals Polka Mazurka.
No. 6. Chimes of Westminster.
No. 7. Song of the Water Carrier.
No. 8. Czarina Waltz.
No. 9. Our Girls Waltz.
No. 10. Our Boys Waltz. — 50
Dupont, Aug. Sarabande — 35
Durand, A. Pastorale — 35
Dvorák, A. Valse Gracieuse — 30
— Silhouette — 50
Emery, S. A. Op. 4. 3 Albumblätter — 35
— Op. 5. Ganz allein (All alone). Maz. — 60
— Op. 6. Sarabande und Scherzo — 50
— Op. 7. The Dream of Home. Arranged as a Fantasia — 1.
— Op. 17. Deux Morceaux brillants.
No. 1. Polonaise — 40
No. 2. Menuet — 35
— Op. 18. Pianoforte Recreations for Equalizing the Execution of both Hands.
No. 1. Prelude in A minor — 35
No. 2. Fingertwist in C major — 30
No. 3. Intermezzo — 40
No. 4. Andante — 30
No. 5. Impromptu — 35
No. 6. Caprice — 40
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Field, J. Nocturne — 35
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Foote, Arthur. Trois Morceaux.
No. 1. Impromptu — 50
No. 2. Gavotte — 40
No. 3. Mazurka — 40
Gade, Nils W. Albumleaf — 35
Giese, Th. Little Ensign March — 30
Gotthard, J. P. Gavotte — 35
Grøndahl. Menuet arr. by John Orth — 35
Händel. Bourrée — 30
Mascall, Wilbur F. Polonaise — 75
Heimendahl, Eduard. Bagatelle — 30
— Canzonetta — 35
Heller, Stephen. Aubade — 30
— Impromptu — 30
— Mazurka — 30
— Valse Allemande — 30
Jensen, Ad. Cradle Song (Berceuse) — 30
— Serenade — 30
— Op. 42. Canzonetta — 35
Karganoff, G. Nocturne — 35
— Mazurka — 35

Kölling, Adolph. Pensées fugitives No. 1 Op. 19 — 60
Kölling, Carl. Op. 301. Roman Pilgrims March — 60
— Op. 302. At the Fountain — 60
— Op. 303. The Tournament. Grand March — 60
— Op. 304. Remembrance of Lake Geneva. Valse brill. — 75
Krause, A. Op. 5. Etude. D min. — 30
Leslie, Ernest. Eyebright Waltz — 30
— After Vacation Waltz — 30
— Under the Willows Waltz — 30
Locke, Nellie, F. Avondale Waltz — 40
Löschhorn, A. Song without words. — 30
Lowthian, Caroline. Au Revoir. Waltzes — 60
Malling, Jørgen. Etude Melodique arr. by John Orth — 35
Mansfield, J. D. Op. 21. Feuilles d'Automne (Autumn leaves) — 50
Marston, G. W. Album for Children.
No. 1. Return of the Regiment } — 30
No. 2. Serenade to a Doll }
No. 3. Mazurka } — 20
No. 4. Little Gavotte }
No. 5. Little Waltz } — 20
No. 6. After the Ball }
No. 7. What the Negro Minstrel } sang — 20
No. 8. Styrienne } — 20
No. 9. In the Church }
No. 10. Funeral March of a Canary }
No. 11. March of the twenty Tim Soldiers — 20
No. 12. Minuet — 20
— Ariel's Dirge and Fairy Song (From Shakespeare's Tempest) — 50
— Gavotte in B. min. — 30
— March in D major — 30
— Romanzák — 20
— Souvenir de Bavière No. 1. 2. 3. ea. — 20
— Slumber Song — 20
Mayer, C. Humoresque — 35
— Spring Song — 30
Maylath, Henry. Op. 166. Les Marguerites (The Daisies). 6 Easy Dances each
No. 1. Waltz. No. 2. Galop. No. 3. March. No. 4. Redova. No. 5. Schottisch. No. 6. Polka. — 25
— Op. 167. The Young Artist. 9 Easy and instructive Compositions. each
No. 1. Gavotte. No. 2. Menuet. No. 3. Fandango. No. 4. Tarantella. No. 5. Nocturno. No. 6. Transcription. No. 7. Rondo. No. 8. Andante. No. 9. Sonatina. — 35
Mendelssohn. Prelude. E min. — 35
Merkel, Gust. Serenade — 30
— Song of Spring — 35
Meyer, Louis. Longing in Absence. — 50
— The Highland Lassic — 35
— At Home and Abroad. A Series of Characteristic Sketches.
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No. 2. Rustic Wedding — 30
No. 3. Meadow Lark's Song — 30
No. 4. Mandoline Spanish Serenade — 35
No. 5. By Moonlight (Barcarolle) — 30
No. 6. Harvest Home Waltz — 30
No. 7. Legend from the Rhine. — 30
No. 8. Ave Maria — 35
No. 9. A Wayside Flower — 30
No. 10. The Guards (Parade March) — 35
No. 11. Plantation Dance — 30
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No. 13. Sailor Song — 30
No. 14. Before the Wind — 30
No. 15. After the Storm — 30
No. 16. Dream on Mid Ocean — 30
No. 17. The Highland Piper — 30
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No. 19. The Gipsies — 30
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No. 2. — 75
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No. 4. Serenade — 40
No. 5. Saltarello — 35
No. 6. Cradle Song — 40
— Op. 22. In Dreamland. A Reverie — 60
Moszkowski, M. Impromptu — 35
— Valse Caractéristique — 25
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— Arabeske — 35
Mozart. Menuet G min. (From the Symphony in G min.) — 30
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No. 4. Bat and Ball March (Grade — 20
No. 5. Doll's Cradle Song }
No. 6. Hoop Mazurka } — 20
No. 7. Echo Galop } — 30
No. 8. Soldier Boy's March } — 30
No. 9. See Saw Rondino } 2d — 30
No. 10. Coasting } (Grade — 30
No. 11. Snowballs } — 30
No. 12. Santa Claus } — 30
— Op. 207. Fare thee well — 75

Müller, Jul. E. Op. 208. Transcriptions of favorite Melodies — ea. — 60
No. 1. How can I leave thee. No. 2. How fair art thou. No. 3. An Alexis. No. 4. Mill in the Valley. No. 5. Last Rose of Summer. No. 6. Loreley. — 60
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Nathan, Ad. Nocturno arr. by John Orth — 25
Normann. Humoreske arr. by John Orth — 35
Oesten, Th. Op. 202. No. 4. Doll's Dream — 35
— File du Régiment — 30
— Alpine Festival — 30
Orth, John. Cradle Song — 30
— Scherzo — 30
Pacher, J. A. Prayer from Moses — 40
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No. 1. Spring Idyl — 50
No. 2. Birthday Impromptu — 25
No. 3. Fuga Giocosa — 40
Paradies, P. D. Toccata — 25
Perabeau, Dr. H. Bismarck. March Militaire — 50
Perry, E. B. Op. 9 No. 1. Why — 25
Phillip, George. In the Twilight — 60
— Snowflake — 50
— Little Albumleaves.
No. 1. Tempo di Menuetto — 20
No. 2. Gavotte — 20
No. 3. Air Styrienne — 20
No. 4. The Mill-wheel — 30
No. 5. Aunts Nursery Tale — 20
No. 6. Impromptu — 20
No. 7. Gaiety — 20
No. 8. The merry Huntsman — 20
— Salon-Klänge. Six easy Pieces ea.
No. 1. Valse No. 4. Mazurka — 20
No. 2. Polka No. 5. Galop — 20
No. 3. Romanza No. 6. Rondino. — 20
— Six Recreations for young Pupils.
No. 1. Alla Zingara — 40
No. 2. Adieu — 25
No. 3. Morning Wanderer — 25
No. 4. Pas Redouble — 35
No. 5. Flora Mazurka — 25
No. 6. Vivacity — 40
— May blossoms. 6 melodious and instructive Compositions.
No. 1. Dolce far niente (Sweet Indolence) — 35
No. 2. Cradle Song — 25
No. 3. The Olden Time (Minuet) — 25
No. 4. Song of Summer Birds — 40
No. 5. In the old Moorish Castle — 25
No. 6. May Sunshine — 35
Radecki, Olga v. In Springtime (Im Frühling). Six Pieces. — 30
No. 1. Early Leaves (Frisches Grün) — 30
No. 2. Wanderer's Song (Wanderlust) — 20
No. 3. A Protest (Protest) — 30
No. 4. Birds in the Boughs (Vögel in den Zweigen) — 20
No. 5. Faded Flowers (Welke Blüten) — 20
No. 6. New Life (Neues Leben) — 35
Raff, J. Dedication — 25
— Vesper Hymn — 25
Ravina, H. Arabeske — 20
— Reverie — 30
Reinecke, Carl. Ländler — 30
— Valse — 35
— Extract from King Manfred — 25
Rheinberger, J. Gondoliers — 30
— Romance Italienne — 30
Ritter, G. P. Spring Blossoms. Easy Fantasias on Favorite Melodies.
No. 1. Comin through the Rye. — 20
Waltz — 20
No. 2. Blue Bells of Scotland. Waltz — 20
No. 3. Home Sweet Home — 20
No. 4. Bonnie Doon — 20
No. 5. Robin Adair — 20
No. 6. Annie Laurie — 20
No. 7. Mill in the Valley — 20
No. 8. Russian National Hymn — 20
No. 9. An Alexis — 20
No. 10. How can I leave thee — 20
No. 11. Harp that once thro' Taros' Halls — 20
No. 12. Believe me if all those en-dearing — 20
No. 13. Bridal Chorus (Lohengrin) — 20
No. 14. How so fair (Martha) — 20
No. 15. Forsaken (Koschat) — 20
— Op. 66. Aquarelles. Melodious Pieces for young Pupils.
No. 1. Austrian Melody } — 25
No. 2. Tyrolienne }
No. 3. The Curfew chimes } — 25
No. 4. In the rosy Morn }
No. 5. Valentine } — 25
No. 6. Mazurka }
No. 7. Little Song } — 25
No. 8. Puzzler is my Name }
No. 9. On the Rocking Horse } — 25
No. 10. Invitation to the Dance } — 25
No. 11. Song without Words } — 25
No. 12. Ora pro nobis }
No. 13. Pastorale — 25
No. 14. Rondino — 25
No. 15. Quickstep-March — 25
No. 16. The first Dancing Lesson — 25
No. 17. Hares and Hounds — 25
No. 18. In Memoriam — 25
No. 19. Polish Dance — 25
No. 20. Ländler — 25
No. 21. Return of Spring — 25

Ritter, G. P. Op. 66. Aquarelles. Melodious Pieces for young Pupils. — 25
No. 22. Pas de Matelots — 25
No. 23. Gavotte — 25
No. 24. Romanza — 25
— Our Favorites. Easy Arrangements. Selected from the Works of the Great Masters.
No. 1. Menuet by F. Schubert — 20
Rogers, Clara, K. Op. 15. Scherzo in A maj. — 60
St. Saëns, C. Romance sans Paroles — 35
Scharwenka, X. Polish Dance — 35
— Impromptu — 35
Schehlmann, L. Resignation — 25
Smith, W. G. Op. 18. 5 Characteristic Pieces.
No. 1. Arietta — 20
No. 2. Capricciotto — 25
No. 3. Romance — 25
No. 4. Humoresque — 25
No. 5. Mazurka — 25
— Three Compositions — ea. — 25
No. 1. Serenade. Nr. 2. Les Papillons. Caprice Galop. No. 3. Badinage. — 50
Strachauer, H. Gavotte Favori — 30
Strauss, Henry. Chant du Savoyard (Savoyard's Song) — 50
— La Favorite. Pensée Fugitive — 30
— La Fleur de Mai. Réverie — 30
— O Paradise. Paraphrase — 60
— Spirit of the Night. Morceau Caractéristique — 50
— Transcriptions.
No. 1. Ave Maria by Gounod — 35
No. 2. Bridal Chorus (Lohengrin) by Wagner — 50
No. 3. Brook by Dolores — 60
No. 4. Les Rameaux (Palm Branches) by Faure — 35
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No. 8. O thou art like a Flower by Rubinstein — 50
Stuckenholz, W. Op. 22. Disappointment. Waltz — 75
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Tschaikowski. Barcarolle — 50
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Wilm, H. de. Alla Marcia — 50
— Capricciotto — 30
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Wolf, B. E. Pounce and Co. Potpourri arr. by L. Leslie — 1.

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DREI
CHARACTERSTÜCKE

für

CLAVIER UND VIOLINE

von

ARTHUR FOOTE.

OP. 9.

Nº 1. MORGENGESANG \$1. --

Nº 2. MENUETTO SERIOSO ... 0. 75.

Nº 3. ROMANZE 1. --

BOSTON:
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13 and 15 West Street.

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Herrn Franz Kneisel.

MENUETTO SERIOSO.

Arthur Foote, Op. 9. No. 2.

Quasi Recitativo.

VIOLINO.

PIANO.

Moderato grazioso.

Moderato grazioso. (♩ - 100.)

cresc. *f* *dim.* *p*

cresc. *f* *dim.*

Ped. *

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The first system features a vocal line with a *cresc.* marking and a piano accompaniment with *poco f* and *cresc.* markings. The second system includes *f*, *dim.*, *rit.*, and *a tempo* markings. The third system has *mf*, *poco f*, and *cresc.* markings. The fourth system concludes with *f*, *dim. e rit.*, and *p* markings. The piano accompaniment includes various rhythmic patterns, including triplets and sixteenth-note runs, and is marked with *Red.* and asterisks. The score is published by A. P. S. & Co. 909.

a tempo
pp *poco f*
a tempo
pp *p*

Red. *

cresc.
f
cresc.
f

Red. *

p *cresc. poco a poco* *f*
p *cresc. poco a poco* *f*

Red. * Red. * Red. * Red. * Red. * Red. *

cresc. *ff* *Fine.*
ff *Fine.*

Red. Red. Red. Red. Red. *

Molto più Allegro.

mf

Molto più Allegro. $\text{♩} = 84$.

p

f

This system contains the first two staves of music. The upper staff is a single melodic line with a dynamic marking of *mf* at the beginning and *f* towards the end. The lower staff is a piano accompaniment consisting of chords and single notes, with a dynamic marking of *p* at the beginning.

dim.

dim.

p

This system contains the next two staves. The upper staff features a melodic line with a *dim.* marking and ends with a *p* dynamic. The lower staff continues the piano accompaniment with a *dim.* marking.

cresc.

mf

p

cresc.

mf

This system contains the third and fourth staves. The upper staff has a *cresc.* marking and a *mf* dynamic. The lower staff has a *p* dynamic, a *cresc.* marking, and a *mf* dynamic.

dim.

ppp

dim.

ppp

p

This system contains the final two staves. The upper staff has a *dim.* marking and a *ppp* dynamic. The lower staff has a *dim.* marking, a *ppp* dynamic, and a *p* dynamic.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a measure of rest, followed by notes with dynamics *mf* and *p*. The piano accompaniment features a right hand with chords and a left hand with a bass line. Dynamics include *f*, *mf*, and *p*. A finger number '5' is written above the first note of the right hand.

Second system of musical notation. The vocal line continues with dynamics *p*, *pp*, and *mf*, ending with the instruction *rit. e dim. molto*. The piano accompaniment includes dynamics *f*, *p*, and *pp*, and concludes with *rit. e dim.*. Fingerings '2' and '1' are indicated in the left hand.

Third system of musical notation. The vocal line is marked *a tempo* and *pp*, with a *cresc.* instruction. The piano accompaniment also starts *a tempo* and *pp*, with a *cresc.* instruction. The right hand plays chords, while the left hand has a steady bass line.

Fourth system of musical notation. The vocal line is marked *rit. e dim. sempre* and ends with *D. C. al Fine.*. The piano accompaniment is also marked *rit. e dim. sempre* and includes the instruction *una corda*. The system concludes with *D. C. al Fine.*

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pp *cresc. poco a poco* *f appassionato*

pp *cresc. poco a poco* *f*

Re. * Re. * Re. * Re. * Re. * Re. *

ff *dim. molto* *rit. p* *pp*

ff *dim.* *rit.* *p*

Re. * Re. * Re. * Re. * Re. * Re. *

a tempo

a tempo *pp*

Re. * Re. * Re. * Re. * Re. * Re. *

f *pp dolce* *cresc. rit.* *a tempo* *poco f* *mf* *f*

f *p* *pp* *rit.* *f*

Re. * Re. * Re. * Re. *

The first system of music consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle and bottom staves are a grand staff (treble and bass clefs). The middle staff has a treble clef and contains chords and some melodic fragments. The bottom staff has a bass clef and contains a bass line with eighth notes. Dynamic markings include *mf* (mezzo-forte) and *sf* (sforzando).

Animato.

The second system continues with three staves. The top staff has a treble clef and contains a melodic line with a slur. The middle and bottom staves are a grand staff. The middle staff has a bass clef and contains a rhythmic pattern of eighth notes with accents. The bottom staff has a bass clef and contains a bass line with a few notes. Dynamic markings include *f* (forte), *Animato. (♩-88.)*, and *fp marcato*. There are also some performance markings like *Red.* and asterisks.

The third system consists of three staves. The top staff has a treble clef and contains a melodic line with a slur. The middle and bottom staves are a grand staff. The middle staff has a bass clef and contains a rhythmic pattern of eighth notes with accents. The bottom staff has a bass clef and contains a bass line with a few notes. Dynamic markings include *fp* (fortissimo) and *cresc.* (crescendo). There are also some performance markings like *Red.* and asterisks.

The fourth system consists of three staves. The top staff has a treble clef and contains a melodic line with a slur. The middle and bottom staves are a grand staff. The middle staff has a bass clef and contains a rhythmic pattern of eighth notes with accents. The bottom staff has a bass clef and contains a bass line with a few notes. Dynamic markings include *Red.* (ritardando). There are also some performance markings like asterisks and fingering numbers (3, 2, 3, 1).

First system of musical notation. The top staff is a single treble clef line. The bottom two staves are a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The first measure of the grand staff is marked with *Rit.*. The second measure of the grand staff is marked with ** Rit.*. The third measure of the grand staff is marked with ***.

Second system of musical notation. The top staff is a single treble clef line. The bottom two staves are a grand staff. The first measure of the grand staff is marked with *Rit.*. The second measure of the grand staff is marked with ** Rit.*. The third measure of the grand staff is marked with ** Rit.*. The fourth measure of the grand staff is marked with ***. There are triplets in the bass line of the second and third measures.

Third system of musical notation. The top staff is a single treble clef line. The bottom two staves are a grand staff. The first measure of the grand staff is marked with *fp*. The second measure of the grand staff is marked with *fp*. The first measure of the grand staff is marked with *Rit.*. The second measure of the grand staff is marked with ** Rit.*. The third measure of the grand staff is marked with ***.

Fourth system of musical notation. The top staff is a single treble clef line. The bottom two staves are a grand staff. The first measure of the grand staff is marked with *f*. The second measure of the grand staff is marked with *molto ritard.* and *cresc.*. The third measure of the grand staff is marked with *molto ritard.* and *cresc.*. The first measure of the grand staff is marked with *Rit.*. The second measure of the grand staff is marked with ** Rit.*. The third measure of the grand staff is marked with ***.

ff largamente *mf*

ff *dim.*

Red. * Red. * Red. * Red. * Red. * Red. *

agitato *p* *cresc.*

Red. * Red. *

cresc. e string. *p* *cresc.* *p* *cresc. e string.*

Red. * Red. *

a tempo *f a tempo* *fp* *fp*

Red. * Red. *

First system of the musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). The first measure of the grand staff is marked *fp*. The first measure of the treble staff is marked *cresc.*. The bass line features several measures with a *Rit.* marking and asterisks.

Second system of the musical score. It consists of three staves. The first measure of the grand staff is marked *f*. The first measure of the treble staff is marked *cresc. e ritard.*. The bass line features several measures with a *Rit.* marking and asterisks.

Third system of the musical score. It consists of three staves. The first measure of the grand staff is marked *ff* and *a tempo*. The first measure of the treble staff is marked *dim. molto*. The first measure of the bass line is marked *rit.*. The first measure of the grand staff is marked *p*. The bass line features several measures with a *Rit.* marking and asterisks.

Fourth system of the musical score. It consists of three staves. The first measure of the grand staff is marked *pp* and *a tempo*. The first measure of the treble staff is marked *a tempo*. The first measure of the bass line is marked *pp*. The bass line features several measures with a *Rit.* marking and asterisks.

cresc. poco a poco *f cresc.*

p cresc. poco a poco *f cresc.*

rit. *ff largamente* *dim.*

rit. *ff* *dim.*

a tempo *poco f*

a tempo *mf*

rit. *pp*

una corda *pp*

rit. *ff largamente* *dim.*

rit. *ff* *dim.*

a tempo *poco f*

a tempo *mf*

rit. *pp*

una corda *pp*

rit. *pp*

una corda *pp*

rit. *pp*

una corda *pp*

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Instrumental.

Pianoforte Solo.

Ackermann, C. M. Charms of Life. Waltz . . . 35
 — La Galante. Polka Gracieuse . . . 30
 — Happy Return March . . . 30
 — Hill Side Waltz . . . 35
Bach, J. S. Gavotte in E. Transcribed by St. Saëns . . . 35
 — Prelude in G min. . . 30
 — Prelude in G min. . . 40
Bach-St. Saëns. Gavotte. B min. . . 40
Bargiel, W. Fantasiestück . . . 50
 — Piano Piece . . . 20
Beethoven. Scherzo. Op. 2 No. 3 . . . 30
 — Sonata in G . . . 20
Beringer, O. A Village Festival . . . 35
Brassin, L. Op. 17. Nocturne . . . 50
Bruch, M. Romanza . . . 30
 — Im Volkston . . . 25
Büchner, A. E. Scherzino . . . 25
Capen, C. L. Gavotte in F minor . . . 60
Chadwick, G. W. Op. 7. 6 Character. Pieces.
 No. 1. Congratulation . . . 25
 No. 2. Please Do . . . 25
 No. 3. Scherzino . . . 60
 No. 4. Reminiscence . . . 35
 No. 5. Irish Melody . . . 25
 No. 6. Etude . . . 35
Clementi. Op. 36 No. 1. Sonata in C
Dana, Arthur. Op. 29. Childrens Carnival.
 Six easy Dances f. young Pupils ea.
 No. 1. Waltz. No. 2. Schottisch. No. 3.
 Galop. No. 4. Polka. No. 5. Polka-
 Mazurka. No. 6. March. . . . 40
Delibes, L. Chanson hongroise . . . 40
Dennee, Chs. F. Op. 6. Mazurka . . . 40
 — Op. 7. No. 1. Je pense à toi (Song
 without Words) . . . 35
 — Op. 7. No. 2. Slumber Song . . . 25
 — Op. 9. No. 1. Danse moderne . . . 40
 — Op. 9. No. 2. Deuxième Mazurka . . . 40
Doremy, E. The Pirates of Penzance.
 Potpourri from A. Sullivan's Opera . . . 1.
 — Return Home March . . . 35
 — Flowers of Youth. Collection of
 easy Compositions . . . ea. 20
 No. 1. La Fiorentina. . . . 35
 No. 2. Mignon Waltz. . . . 30
 No. 3. Crown Diamonds. . . . 30
 No. 4. Young Harvard Waltz. . . . 60
 No. 5. Rivals Polka Mazurka. . . . 50
 No. 6. Chimes of Westminster. . . . 30
 No. 7. Song of the Water Carrier. . . . 30
 No. 8. Czarina Waltz. . . . 30
 No. 9. Our Girls Waltz. . . . 35
 No. 10. Our Boys Waltz. . . . 50
Dupont, Aug. Sarabande . . . 50
Durand, A. Pastorale . . . 35
Dvorák, A. Valse Gracieuse . . . 30
 — Silhouette . . . 50
Emery, S. A. Op. 4. 3 Albumblätter . . . 35
 — Op. 5. Ganz allein (All alone). Maz. . . . 60
 — Op. 6. Sarabande und Scherzo . . . 50
 — Op. 7. The Dream of Home. Ar-
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 teller. No. 7. A Summer Song. No. 8.
 In the Hammock. No. 9. The Organ-
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 Bird. No. 11. Gipsy Dance. No. 12.
 Sun and Shade.
Field, J. Nocturne . . . 35
Fleissner, Otto. 2 Compositions. each . . . 75
 No. 1. The Brooklet. No. 2. Polonaise
 brillante.
Foote, Arthur. Trois Morceaux.
 No. 1. Impromptu . . . 50
 No. 2. Gavotte . . . 40
 No. 3. Mazurka . . . 40
Gade, Nils W. Albumleaf . . . 35
Giese, Th. Little Ensign March . . . 30
Gottard, J. P. Gavotte . . . 35
Gröndahl. Menuet arr. by John Orth . . . 30
Händel. Bourrée . . . 35
Mascall, Wilbur F. Polonaise . . . 75
Heimendahl, Edward. Bagatelle . . . 30
 — Canzonetta . . . 35
Heller, Stephen. Aubade . . . 30
 — Impromptu . . . 30
 — Mazurka . . . 30
 — Valse Allemande . . . 30
Jensen, Ad. Cradle Song (Berceuse) . . . 30
 — Serenade . . . 30
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Karganoff, G. Nocturne . . . 35
 — Mazurka . . . 35

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 — Op. 303. The Tournament. Grand
 March . . . 60
 — Op. 304. Remembrance of Lake Ge-
 neva. Valse brill. . . . 75
Krause, A. Op. 5. Etude. D min. . . . 30
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 — After Vacation Waltz . . . 30
 — Under the Willows Waltz . . . 30
Locke, Nellie, F. Avondale Waltz . . . 40
Lüschhorn, A. Song without words . . . 30
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 No. 5. Little Waltz } . . . 20
 No. 6. After the Ball }
 No. 7. What the Negro Minstrel }
 sang } . . . 20
 No. 8. Styrienne } . . . 20
 No. 9. In the Church }
 No. 10. Funeral March of a Canary }
 No. 11. March of the twenty Tin }
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