

*May 16 1911*

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# Allegretto grazioso.

BERTHOLD TOURS.

(M. M. ♩ = 96.)  
Ch. Dulciana, 8?

Sw. Oboe, 8?

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a piano (*p*) dynamic marking. The middle staff is in bass clef, and the bottom staff is also in bass clef. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and slurs. The bottom staff includes a dynamic marking of *p* and the text "Bourdon, 16?" below it.

The second system of musical notation continues the piece with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. A piano (*p*) dynamic marking is present in the top staff. The notation includes various rhythmic patterns and melodic lines across all staves.

The third system of musical notation concludes the piece with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The notation continues with similar rhythmic and melodic motifs as the previous systems.

First system of musical notation. It consists of three staves: a vocal line at the top and two piano accompaniment staves below. The vocal line contains the lyrics "poco a poco cre-scen-do" with a fermata over the word "do". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

Second system of musical notation. It consists of three staves. The vocal line continues with a melodic line. The piano accompaniment includes dynamic markings "mf" and "dimin." followed by "p". The right hand of the piano part has a complex rhythmic texture with many beamed notes.

Third system of musical notation. It consists of three staves. The piano accompaniment has a dynamic marking of "pp dolce". Above the piano part, there is a marking "Sw. 8? without reed." with a bracket indicating a specific passage. The piano part features several triplet markings over groups of notes.

Fourth system of musical notation. It consists of three staves. The piano accompaniment continues with triplet markings and a melodic line in the right hand. The left hand provides harmonic support with chords and moving lines.

*poco ri-tar-dan-do* *a tempo*  
Sw. Reed.

*dimin.* *p* Ch.

*p*

*poco a*

*poco ri-tar-dan-do* *a tempo*

*p* *morendo* *pp*

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Postlude, in G. G. B. Gilbert.
- PART LX.—5s.**  
Fantasia in Three Movements. Dr. Spark.  
Impromptu. W. Henry Maxfield.  
Fantasia on Mozart's celebrated Duet from "Il Flauto Magico." George Hepworth.  
Fantasia. Julius Katterfeldt.  
Postlude. Fred. J. Read.
- PART LXI.—5s.**  
Andante Espressivo. Dr. Spark.  
Introductory Voluntary on the Russian Hymn. Dr. James T. Pye.  
Andante. J. H. Wallis.  
Fugue. Four voices. Dr. J. C. Tiley.  
Concert-Aria. Edwin Evans.
- PART LXII.—5s.**  
Improvisata en Forme d'Ouverture. E. Townshend Driffield.  
Postlude, in D. W. Conradi.  
Andante Espressivo. George Gardner.  
Sonata da Chiesa. Edwin Edwards.  
Præludium et Fuga. William Hepworth.
- PART LXIII.—5s.**  
Finale to Fantasia, in F. Dr. Spark.  
Allegretto con Moto, in G. F. H. Abernethy.  
Fugue, 4-Voice (Moto Continuo). J. C. Tiley.  
March, in C Major. C. J. Frost.
- PART LXIV.—5s.**  
Adagio, D major, Op. 13, No. 1. Otto Dienel.  
Postlude, in G (fugue on a hymn-tune phrase). W. N. Watson.  
Gavotte, in B flat. E. Walker.  
Introductory Voluntary, in G. B. M. Gilholy.  
Andante, A major. H. Maxfield.  
Fantasia on "In dulci jubilo." J. Matthews.

## VOLUME IX.

- PART LXV.—5s.**  
Andante for Two Manuals and Pedal. Otto Dienel.  
Pastorella. Charles W. Pearce, Mus. Doc.  
Pastorella. Paul R. Barclay.  
Andante con moto. Stephen Kemp.  
Sonata, in D minor. Julius Katterfeldt.

(To be continued.)