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PIANOS

MAJOR AND MINOR.

Bethlehem means it allows to call a certain sonata of Beethoven's the "Major and Minor." "Major," he says, "calls for a musical expression of something dreamy, brooding, peaceful, melancholy, while the first movement of the C sharp minor sonata means that the (the major mode in itself indicates this)—means, therefore, a clouded sky and a gloomy atmosphere, and the second movement, the opposite of peaceful moonshine—only the short second movement would perhaps allow the thought of moonary music. The sonata is otherwise known as the "Moonlight Sonata."

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The graduating recital of Minnie Jessie B. Allen and Dell R. Smith at the Forest Park University was an interesting affair. The young ladies were assisted by Mr. Arthur D. Weid, the organist. Mendelssohn's "Midsummer Night's Dream" suite was the first number on the program. The C sharp minor sonata of Miss Powell's pupils occurred on the 26th of May, and was a veritable triumph for both teacher and pupils. As a composition teacher, Miss Powell is one of the best ever seen here.

Hans Von Bülow divides all operatic composers into two classes: (1) Those who increase the repertory of the barrel organ, and (2) Those who borrow from the repertory of the barrel organ.

M. Gounod is stated to be actively engaged upon the composition of a new opera, which is to be brought out next year at the Paris Grand Opera.

The Artists' Recital and President's Reception, which took place at the Forest Park University May 23d, was a notable event. The handsome grounds of the institution were covered with a carpet which was spread out for the convenience of the occasion. The artists who took part were Mrs. Mrs. W. H. Smith, the violinist; Mr. J. C. H. Smith, the pianist; Mrs. Worthington, the organist, and Professors Paul Mori, and E. R. Kroeger, the directors of the College of Music. The affair was a success, and the audience enjoyed one of many similar entertainments given at the University.

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MUSIC IN THE REVIEW.

Patrons will please remember that all pieces appearing in the Review are direct from the original sheet music plates, and are not to be sold elsewhere. They may be obtained at a nominal sum of any music dealer, or direct of the publishers, Kunkel Brothers, 612 Olive Street.

Vladimir de Pechmann., the noted pianist, has been engaged by the firm of Chickering & Sons for a short series of performances. He is a man of great ability and popularity, and public interest in good piano play is not enough to make M. de Pechmann's unisonous performances of Chopin's music a success.

For the first time in San Francisco a Chinese woman is appearing on the stage. She is Fong Kow, a seventeen-year-old girl, who has been trained in the Chinese Opera, and is a perfect temple of Celestial drama. She was born in Los Angeles, where she made several appearances in a small theatre.

Rubinstein, was a doer, and for Wagner or Brahms, The Boston Evening Transcript

The Boston Globe obtained the opinions of several prominent musicians on the necessity of going to Europe to obtain a thorough musical education. Among those consulted were Dr. Palmer, Mrs. MacDowell, Arthur Foote, George W. Chadwick, Arthur Nikisch and Bernard Hausemann. They were unanimous in their opinion that Rubinstein's method of study even suggested that it might be well to go abroad for some advanced study.

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CAPRICE de CONCERT.

NO II.

John W. Boone.

Vivo $\text{d} = 112$.

Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f CRES. decres. *a tempo.*

Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cres. *f*





6

8

5

1470 - 7

8.

f.

Ped. Ped. Ped. Ped. Ped. Ped.

8.

ff.

Ped. Ped. Ped. Ped. Ped. Ped.

8.

ff.

Ped. Ped. Ped. Ped. Ped. Ped.

ff.

Ped. Ped. Ped. Ped. Ped. Ped.

ff.

Ped. Ped. Ped. Ped. Ped. Ped.

cresc.

rit.

ff.

Ped. Ped. Ped. Ped. Ped. Ped.

8 *a tempo.*

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

cres. f

Ped. * Ped. * Ped. * Ped. * Ped. *

f b¹ p f b¹ p f b¹ p f b¹ p f b¹ p

Ped. * Ped. * Ped. * Ped. * Ped. *

f b¹ p f b¹ p f b¹ p f b¹ p f b¹ p

Ped. * Ped. * Ped. * Ped. * Ped. *

f b¹ p f b¹ p f b¹ p f b¹ p f b¹ p

Ped. * Ped. * Ped. * Ped. * Ped. *

f b¹ p f b¹ p f b¹ p f b¹ p f b¹ p

Ped. * Ped. * Ped. * Ped. * Ped. *

f b¹ p f b¹ p f b¹ p f b¹ p f b¹ p

Ped. * Ped. * Ped. * Ped. * Ped. *

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 1420 through 1427. The key signature changes from B-flat major to A major at the beginning of the page. The notation includes various note heads, stems, and rests, with specific performance instructions like "Ped." (pedal) and "CRES." (crescendo). Measure 1420 starts with a forte dynamic. Measures 1421-1422 show eighth-note patterns. Measures 1423-1424 feature sixteenth-note patterns. Measures 1425-1426 continue with sixteenth-note patterns. Measure 1427 concludes with a final dynamic instruction.

25 MELODIOUS STUDIES.

FESTIVAL SOUNDS.

(FESTKLÄNGE.)

S. Heller. Op. 45.

Book II.

Poco maestoso. $\text{♩} = 100.$

15.

S.....

1464-26
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Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

decrees.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

I'LL FOLLOW THEE.

ICH FOLGE DIR.

Song without words.^f

Andantino con tenerezza. ♩ = 104.

16

p *u* accomp. regaliero.



a tempo.

Musical score page 5, measures 5-8. Treble and bass staves in 3/4 time, key signature one flat. The treble staff includes dynamics "ritenuto.", "p dolce.", and "Ped.". The bass staff shows eighth-note patterns.

Musical score page 5, measures 9-12. Treble and bass staves in 3/4 time, key signature one flat. The treble staff shows sixteenth-note patterns with "Ped." and asterisks. The bass staff shows eighth-note patterns.

Musical score page 5, measures 13-16. Treble and bass staves in 3/4 time, key signature one flat. The treble staff shows sixteenth-note patterns with "Ped." and asterisks. The bass staff shows eighth-note patterns. Measure 16 begins with "Ped." and an asterisk.

Musical score page 5, measures 17-20. Treble and bass staves in 3/4 time, key signature one flat. The treble staff shows sixteenth-note patterns with "Ped." and asterisks. The bass staff shows eighth-note patterns.

AT EVE.
DES ABENDS

Allegro. $\text{♩} = 132$.

17.

Musical score page 7, measures 1-4. Treble and bass staves. Measure 1: Treble staff has eighth-note pairs with pedaling. Bass staff has eighth notes. Measure 2: Treble staff has eighth-note pairs with pedaling. Bass staff has eighth notes. Measure 3: Treble staff has sixteenth-note patterns with pedaling. Bass staff has eighth notes. Measure 4: Treble staff has sixteenth-note patterns with pedaling. Bass staff has eighth notes.

Musical score page 7, measures 5-8. Treble and bass staves. Measure 5: Treble staff has eighth-note pairs with pedaling. Bass staff has eighth notes. Measure 6: Treble staff has eighth-note pairs with pedaling. Bass staff has eighth notes. Measure 7: Treble staff has sixteenth-note patterns with pedaling. Bass staff has eighth notes. Measure 8: Treble staff has sixteenth-note patterns with pedaling. Bass staff has eighth notes. Dynamic: dim.

Musical score page 7, measures 9-12. Treble and bass staves. Measure 9: Treble staff has eighth-note pairs with pedaling. Bass staff has eighth notes. Measure 10: Treble staff has eighth-note pairs with pedaling. Bass staff has eighth notes. Measure 11: Treble staff has sixteenth-note patterns with pedaling. Bass staff has eighth notes. Measure 12: Treble staff has sixteenth-note patterns with pedaling. Bass staff has eighth notes.

Musical score page 7, measures 13-16. Treble and bass staves. Measure 13: Treble staff has eighth-note pairs with pedaling. Bass staff has eighth notes. Measure 14: Treble staff has eighth-note pairs with pedaling. Bass staff has eighth notes. Measure 15: Treble staff has sixteenth-note patterns with pedaling. Bass staff has eighth notes. Measure 16: Treble staff has sixteenth-note patterns with pedaling. Bass staff has eighth notes. Dynamic: f.

Musical score page 7, measures 17-20. Treble and bass staves. Measure 17: Treble staff has eighth-note pairs with pedaling. Bass staff has eighth notes. Measure 18: Treble staff has eighth-note pairs with pedaling. Bass staff has eighth notes. Measure 19: Treble staff has sixteenth-note patterns with pedaling. Bass staff has eighth notes. Measure 20: Treble staff has sixteenth-note patterns with pedaling. Bass staff has eighth notes.

Musical score page 7, measures 21-24. Treble and bass staves. Measure 21: Treble staff has eighth-note pairs with pedaling. Bass staff has eighth notes. Measure 22: Treble staff has eighth-note pairs with pedaling. Bass staff has eighth notes. Measure 23: Treble staff has sixteenth-note patterns with pedaling. Bass staff has eighth notes. Measure 24: Treble staff has sixteenth-note patterns with pedaling. Bass staff has eighth notes.

MURMURING BROOKLET.

MURMELNDES BÄCHLEIN.

Allegretto grazioso. $\text{♩} = 72$.

18.

HUNTERS JOY.
JÄGERSLUST

Allegro vivace. $\text{♩} = 120.$

IN THE COUNTRY.

11

AUF DEM LANDE.

Allegro vivo $\text{d} = 126.$

20

1464 - 26

a tempo.

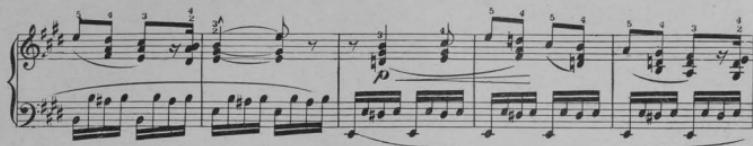
Musical score page 12, measures 1-4. The score is for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). Measure 1 starts with a dynamic of p . Measures 2 and 3 show sixteenth-note patterns with grace marks. Measure 4 ends with a forte dynamic of f .

Musical score page 12, measures 5-8. The dynamics remain consistent with the previous measures. Measure 5 features a sustained note. Measures 6 and 7 continue the sixteenth-note patterns. Measure 8 concludes with another forte dynamic of f .

Musical score page 12, measures 9-12. The patterns continue with measure 9 showing a sustained note. Measures 10-12 consist of sixteenth-note chords.

Musical score page 12, measures 13-16. Measures 13-14 show sustained notes. Measures 15-16 continue the sixteenth-note patterns, ending with a dynamic of f .

Musical score page 12, measures 17-20. Measures 17-18 show sustained notes. Measures 19-20 conclude the piece with sixteenth-note patterns.



Ped. *

Ped. *

Ped. *

Ped. *

Ped.

*

sempre leggiero.

GONDELLIED.

Allegro vivace. ♩ = 72.

21. *leggierissimo.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

sempre leggierissimo.

dolcissimo.

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

dolce

execution

rit. *a tempo.*

* Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Ped. * Ped. * Ped. * Ped. * Ped. dolcissimo.

○ Ped. ○ Ped.

* Ped. ○ Ped. Ped.

* Ped. ○ Ped. Ped. ○ Ped. ○ Ped. ○ Ped. ○ Ped. ○ Ped. ○ Ped.

p rit. p o a tempo sempre p o - y y - p
○ Ped. ○ Ped.

LOVE SONG.

17

LIEBESLIED.

Allegretto con moto. $\text{♩} = 76.$

22.

a tempo. Il canto ben pronunziato.

il accomp. leggiero.

$\text{♩} = 76.$

1464-26

espress.

a tempo il canto

ben pronunziato.

cres.

19

espress.

P

eres.

P

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

perdendosi.

dim.

Ped.

WILL O THE WISP.
IRRЛИCHT.

Allegro di molto. $\frac{1}{152}$.

23.

The score contains five systems of music. System 1 (measures 1-4) shows the right hand playing eighth-note chords in common time, while the left hand provides harmonic support. System 2 (measures 5-8) introduces a more complex rhythmic pattern with sixteenth-note chords in common time. System 3 (measures 9-12) shifts to 2/4 time, with the right hand playing eighth-note chords and the left hand providing harmonic support. System 4 (measures 13-16) returns to common time, with the right hand playing eighth-note chords and the left hand providing harmonic support. System 5 (measures 17-20) concludes the section with eighth-note chords in common time.



Piano part (measures 6-10):
 - Bass line: eighth-note patterns (e.g., 2 3 4, 3 4).
 - Treble line: sixteenth-note patterns.
 - Dynamics: *p*, *cres.*

Piano part (measures 11-15):
 - Bass line: eighth-note patterns (e.g., 4, 4 3 2 1, 4 3 2 1).
 - Treble line: sixteenth-note patterns.
 - Dynamics: *f*, *dim.*

Piano part (measures 16-20):
 - Bass line: eighth-note patterns (e.g., 2 3, 2 3).
 - Treble line: sixteenth-note patterns.
 - Dynamics: *fz*.

Piano part (measures 21-25):
 - Bass line: eighth-note patterns (e.g., 5, 5 4 3 2 1, 5 4 3 2 1).
 - Treble line: sixteenth-note patterns.
 - Dynamics: *f*, *fz*, *fz*, *fz*.
 - Pedal markings: Ped., #Ped.

WHISPERING ZEPHYRS.

FLÜSSTERNDE ZEPHYRE

Allegro veloce. $\text{♩} = 108.$

24.

The music is in common time, key signature of one flat. The first staff starts with a dynamic p . Fingerings above the notes indicate various patterns such as 5-2-1, 4-1-2-1, 6-3, 2-3-5-4-2, 5-2, 4-4-2, 5-3-1, 2-3-4, and 5-3-1. The second staff begins with a dynamic p , followed by mf and p . The third staff starts with p . The fourth staff starts with p and includes the lyrics "p cres cen - do.". The fifth staff ends with a dynamic p .



cres - - een - -

- do.

cres - - een - - do.

f.

FINALE.

Allegro con brio. $\text{♩} = 138.$

Faccia forte.

sempre.

Ped. & Ped. Ped. & Ped.

f

Ped. & Ped. Ped. & Ped. Ped. & Ped. Ped. & Ped. Ped. & Ped.

ff

ff

ff

ff

ff

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measures 10 and 11 are shown, each consisting of four measures. Measure 10 starts with a forte dynamic (f) and ends with a piano dynamic (p). Measure 11 starts with a piano dynamic (p) and ends with a forte dynamic (f). The music features various chords and eighth-note patterns.



N.

Allegretto. $\text{d} = 138.$

Musical score for piano, two staves. Treble staff: Measures 1-3 show sixteenth-note patterns with fingerings (e.g., 5-4-3-2-1). Measure 4 begins with a sixteenth-note pattern, followed by a eighth-note group with a dynamic *f*, and concludes with another sixteenth-note pattern. Bass staff: Measures 1-3 show eighth-note chords. Measure 4 shows eighth-note chords with a dynamic *cres.*. Pedal points are marked with 'Ped.' and stars. Fingerings: 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1.

Musical score for piano, two staves. Treble staff: Measures 5-7 show sixteenth-note patterns. Measure 8 begins with a sixteenth-note pattern, followed by a eighth-note group with a dynamic *ff*, and concludes with another sixteenth-note pattern. Bass staff: Measures 5-7 show eighth-note chords. Measure 8 shows eighth-note chords. Pedal points are marked with 'Ped.' and stars. Fingerings: 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1.

Musical score for piano, two staves. Treble staff: Measures 9-11 show sixteenth-note patterns. Measure 12 begins with a sixteenth-note pattern, followed by a eighth-note group, and concludes with another sixteenth-note pattern. Bass staff: Measures 9-11 show eighth-note chords. Measure 12 shows eighth-note chords. Pedal points are marked with 'Ped.' and stars. Fingerings: 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1.

Musical score for piano, two staves. Treble staff: Measures 13-15 show sixteenth-note patterns. Measure 16 begins with a sixteenth-note pattern, followed by a eighth-note group, and concludes with another sixteenth-note pattern. Bass staff: Measures 13-15 show eighth-note chords. Measure 16 shows eighth-note chords. Pedal points are marked with 'Ped.' and stars. Fingerings: 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1.

Musical score for piano, two staves. Treble staff: Measures 17-19 show sixteenth-note patterns. Measure 20 begins with a sixteenth-note pattern, followed by a eighth-note group with a dynamic *trem.*, and concludes with another sixteenth-note pattern. Bass staff: Measures 17-19 show eighth-note chords. Measure 20 shows eighth-note chords. Pedal points are marked with 'Ped.' and stars. Fingerings: 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1, 5-4-3-2-1.

IL TROVATORE

(Verdi.)

Carl Sidus Op. 125.

Andante ♩ = 72.

Secondo.

The musical score consists of two staves for piano four-hands. The top staff is for the right hand and the bottom staff is for the left hand. The music is in common time, key signature of one sharp (F# major). The tempo is indicated as Andante with a value of ♩ = 72. The piece begins with a section of eighth-note chords in the right hand, supported by sustained notes in the left hand. This is followed by a section where the right hand plays eighth-note patterns over sustained bass notes from the left hand. The score includes numerous dynamic markings such as *p* (piano), *f* (forte), and *ff* (double forte). Pedal points are marked with a star symbol (*). The score is divided into sections labeled 1. and 2. The piece concludes with a final section of eighth-note chords.

IL TROVATORE

(Verdi.)

Carl Sidus Op. 125.

Andante ♩ = 72.

Primo.

The sheet music is a piano duet arrangement of a piece from Verdi's opera "Il Trovatore". The music is set in 3/4 time and G major. It features five staves of musical notation, each with a treble clef and a bass clef. The notation includes various note heads, stems, and rests, with fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings (e.g., Ped., f, ff). The piano part includes pedal markings (Ped. *) at the bottom of each staff.

4 *Vivace.**Allegro* — 138.*Secondo.*

Musical score page 4, Vivace section. The page contains four staves of music for two pianos. The first staff has a bass clef, the second has a treble clef. Measure 1 starts with a dynamic *f*. Measures 2 and 3 also have *f* dynamics. Measure 4 begins with *Allegro* at 138 BPM. Measures 5 and 6 show a transition with eighth-note patterns. Measures 7 through 10 return to the *Vivace* tempo. Pedal markings (Ped. *) are placed under the bass notes of measures 1, 2, 3, 5, 6, 7, 8, 9, and 10.

Musical score page 4, Allegro section. Measures 11 through 14 continue the eighth-note patterns established in the previous measures. Measures 15 and 16 show a return to the *Vivace* tempo. Measures 17 through 20 conclude the section. Pedal markings (Ped. *) are placed under the bass notes of measures 11, 12, 13, 15, 16, 17, 18, 19, and 20.

Musical score page 4, Secondo section. Measures 21 through 24 begin with a dynamic *f*. Measures 25 and 26 show a return to the *Vivace* tempo. Measures 27 through 30 conclude the section. Pedal markings (Ped. *) are placed under the bass notes of measures 21, 22, 23, 25, 26, 27, 28, 29, and 30.

Musical score page 4, concluding section. Measures 31 through 34 begin with a dynamic *f*. Measures 35 and 36 show a return to the *Vivace* tempo. Measures 37 through 40 conclude the section. Pedal markings (Ped. *) are placed under the bass notes of measures 31, 32, 33, 35, 36, 37, 38, 39, and 40.

Musical score page 4, final section. Measures 41 through 44 begin with a dynamic *f*. Measures 45 and 46 show a return to the *Vivace* tempo. Measures 47 through 50 conclude the section. Pedal markings (Ped. *) are placed under the bass notes of measures 41, 42, 43, 45, 46, 47, 48, 49, and 50.

Vivace.

Primo.

Allegro $\text{d} = 138$.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

8.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

6 *Moderato* $\text{d.} = 60$ *Secondo.*

Ped. * Ped. * Ped. * Ped. * Ped.

Allegro $\text{d.} = 96$.

ff Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

ff Ped. * Ped. * Ped. * Ped.

ff Ped. * Ped. * Ped.

ff Ped. * Ped. * Ped.

Cresc.

ff Ped. * Ped. * Ped. * Ped.

$656 - 6$ Ped. Ped. Ped. Ped.

Moderato $\text{d} = 60$

p cantabile.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Primo

ff

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Allegro

ff

Ped. * Ped. * Ped.

ff

Ped. * Ped. *

ff

ff

Ped. *

ff

ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

YOU CAN'T GO TO GLORIA.

3

John W. Boone.

Moderato. $\text{♩} = 126$.

1. I once knowd a brudder Who was
 2. You ought to come to class When this
 3. This brudder am a known As a

1. dea-con in a church, But you can't go to Glo-ria that a-way. He was
 2. brudder's on the floor, But you can't go to Glo-ria that a-way. He will
 3. lo-cal preacher to, But you can't go to Glo-ria that a-way. You must

1479 - 3

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4

1. all time a think - in' Of some chick - en house to search, But you
2. make them all hap - py. That they tell him preach it more. But you
3. quit your wor - ly ways And stop your stea lin to, Cause you

1. can't go to Glo - ria that a - way. He sing them good re -
2. can't go to Glo - ria that a - way. And when de meet - ins ov - ei And its
3. can't go to Glo - ria that a - way. And prac - tise that you

1. li - gi - ous hymns And loud he'd shout and pray, Then
2. wa - ter me - lon time This brudder gwine to stop on the way, At the
3. preach so loud And from mee - tin go home and stay, And

1. strait from de meetin To his neighbor's chicken coup, But you can't go to Glo - ria that a - way.
2. first mel - on patch, Pick the best from the vine, But you can't go to Glo - ria that a - way.
3. let you neighbor's melon patch And chicken coup a - lone, Cause you can't go to Glo - ria that a - way.

Chorus.

I tell you my brud - der You bet - ter stop sin - nin, Make

rea - dy for judgement day 'Cause you got to meet your fate, Saint

Pe - ters at the gate And you can't go to Glo - ria that a - way.

sf sf

Come to the Dance.

KOMME ZUM TANZ.

LA MANOLA.

Music by P. Henrion.

Allegretto Moderato ♩ = 80.

1. De l'A - ra - gon, de la Cas - til - le, Toi que l'on dit la plus gen - ti - le.

2. Lass nicht die Zeit Nutz - los ent - flie - hen; Pfück Ro - sen stets Eh sie ver - blü - hen!

1. Kom - me zum Tanz! Hoch schlagen Herzen, Sai - tenspiel bringt Tanzen und Scherzen.

1. Come to the dance, Gay hearts are bounding, Lutes, cas - ta - nets, Sweet - ly are sounding;

2. Lose not the hour, Time trav - els fleet - ly; Cull pleasure's flow'r's While they bloom sweetly;

1. Accours vers nous sous ta man - til - le, Pour quoi tar - der O Jua - net - ta!

2. Mit Ad - le - r - flug Schwingt sich das Glück Auf und ent - eilt, Kehrt nicht zu - rück,

1. Al - le ge - steh'n Dir den Preis zu; Sind sie auch schön, Schö - ner bist du!

1. Ah! to thy charms All...there must bow; Fair tho' they be, Fair er art thou.

2. On ea - gle's wing, Joy...takes his flight, Let us be gay, Gay, then, to - night.

4 N'entends tu pas les fa - ran do, les! Les vi - ves dan - ses Es - pa - gno - les
Komme zum Tanz! Kein Herzschlägthier, Das sich nicht dir, Süsse, zu nei - gend,
Ru - ben - ge - lock, Schimmernd schwarz Haar, Au - gen voll Glanz, Herzen be - sie - gend!

What can com - pare With thy dark hair! Eyes that, like stars, Shine forth so bright - ly;
 Come to the dance, All hearts en - trance; There thy warm glance All will be fir - ing,
a tempo.

Des Ma - no - las jeu - nes et fol - les Au loin chant. ant, dan - sant dé - ja!
Hul - di - gend naht. In - nig an dich Stets schließ' ich mich! Dir nur mich beugend,
Füßchen so zart, Nach Syl - phen art, Zier - lich im Tanz Leicht du hin fliegend

Sylph-like and fleet,... Those tap'ring feet,... In the glad dance, Mov-ing so light - ly!
 While on thy charms Fond - ly I gaze,... All speak thy praise, All are ad - mir - ing.

Al - lons ma bel - le, al - lons ma rei - ne! Vite au Pra - do! cha - cun est là - - -
Hörst du, Ma - no - la, Mu - sik um - schwebt uns! Komme du Lieb - ste, Frohsinn be - lebt uns.

Animala.
 Hark, my Man - o - la, Mu - sic is sound - ing, In the brisk Jo - ta, Gay hearts are bound - ing.

Prêt à fê - ter..... la souve - rai - ne De la Jo - ta A - ra-go - ne - sa.
Komm, wir ver - lan - gen Dich zu em - pfan - gen, In un - sern Reih'n Königin zu sein.

Thy smile en - chant - ing On - ly is want - ing. O'er yon glad scene Thou shalt reign queen.

Pret à fe - ter la sou - ve - rai - ne
Komme du Lieb - ste Frohsinn be - lebt uns

Tra, la, la la, la, la, la, Tra, la, la la, la, la, In the brisk Jo - ta, Gay hearts are bound.ing,
Komme zun/Tanzt zum/Tanz

2d ver. Tra.....la la la la la de la Jo - ta Ara -
Komme zun/Tanzt zum/Tanz

Tra, la, la la la la la la Tra, la, la la la la la la Come to the dance, love,
Komme zum Tanz!

go - - ne - sa!

Komme zum Tanz!

Thou shalt reign queen.

2.
 Ne sais tu pas que la Murcie,
 Que Grenade et l'Andalousie
 Ont enjoyer la plus jolie
 Des Manolas pour la Jota!
 Allons, enfant, la nuit nous gagne,
 Déjà Madrid est en campagne,
 Pour voir danser la fleur d'Espagne
 Qui ne vaut pas ma Juanetta!

3.
 Mais tout se tait dans ta demeure,
 La brise seule arrive et pleure
 Dans les grands arbres quelle effleure;
 Tout est silence et je suis là!
 Quand une voix douce et gentille
 Sortit du fond de la charmille
 Soudain parut la jeune fille
 Qui repondit oui, me voilà!

THE MERRY GO ROUND.

3

Notes and Chords marked with an arrow, \searrow must be struck with the wrist.

Vivace. $\text{♩} = 112$.

Carl Sidus Op. 202.

The sheet music features ten staves of musical notation for two hands. The notation is unique, using note heads with internal stroke patterns and arrows pointing downwards (\searrow) to indicate specific striking or plucking techniques with the wrist. The tempo is marked as Vivace with $\text{♩} = 112$. The piece is numbered 1105-3 at the bottom. The publisher is Kunkel Brothers, and the copyright year is 1889.

4

TRIO.

mp

mf

1105 - 3

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is written in a complex style with many grace notes and slurs. Fingerings are indicated above the notes, such as '1 2 3 4 2' and '3 2 1 2 3'. Dynamics like 'f' (fortissimo), 'p' (pianissimo), and 'mf' (mezzo-forte) are used throughout. The page number '1105-3' is located at the bottom center.



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