

MAJOR AND MINOR.

"Esclarmonde" is the name of a new four act opera by Massenet.

Sembrich received \$2,400 for two engagements at Copenhagen.

Pauline Lucca says that her coming to America will end her career on the stage.

Mr. and Mrs. Henschel will leave England in March for a long tour in the United States.

Mme. Sealchi will be heard during the winter months at the Imperial Opera house in St. Petersburg.

They are endeavoring to abolish the encore system in England. It would be a boon in many ways.

Adele Aus Der Ohe gave the sixty-eighth piano forte recital of the Ladies' Musical Society of Omaha.

Madame Patti sang at the Paris Grand Opéra, under the composer's baton, the part of Juliet in M. Gounod's opera.

At her Sixth Piano Recital, comprising works of American composers only, Mrs. THOMAS of N. Y., played E. R. Kroeger's "Elfen Reigen," and M. I. Epstein's "Polonaise."

Moritz Rosenthal, the Roumanian pianist, opened his engagement in this country in Boston. He has a wonderful technical skill and is meeting with the most pronounced success.

At the second symphonic concert of the Russian Musica Society, at St. Petersburg, Rubinstein's new symphonic poem "Don Quixote," was coldly received, though it is said to possess considerable merit.

One more has been added to the settings of Goethe's Faust, that of Max Zenger. The others are by Spohr, Voss, Bishop, Beaucourt, Blum, Bertin, Meyer, Kugler, de Pallaert, Gordigliani, Werstowsky, Zaltz, Gounod, Boito, Zöllner and Zenner.

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The Russian Opera Company came to a sad end in London. Fifty of the chorus were penniless and a subscription was started to send them home to Russia.

P. S. Gilmore was so fascinated with Charles Kunkel's "Alpine Storm" that he gave it a dozen times during his band engagement in St. Louis.—*Am. Art Journal*.

At the first Henschel symphony concerts, St. James' Hall, London, Grieg's new *suite*, op. 46, was given for the first time; this *suite* consists of four numbers taken from the music to Ibsen's poem "Peer Gynt"; of the four parts: "In the Morning," "The Death of Ase," "Anitra's Dance," and "In the Hall of the Mountain King." The third is considered the best.

Campanini and his company had a novel experience at Springfield, Mass. Through mistake, the trunks were not delivered and the opera presented its members in promenade costume. It was a treat to the house, however, but we would not vouch for their musical undertones.

M. Antoine de Choudens, the famous French music publisher, died November 16, aged sixty-eight. The chief source of his fortune was Gounod's "Faust," which he bought for 10,000 francs. (\$2,000!) and which has since paid its lucky owner at least a million francs.

The *New York Sun* says there are some remarkably good violins now for sale in that city at prices ranging from \$500 to

\$3,000. But few purchasers are found that care to go beyond the smaller sum, although one enthusiastic young amateur has offered \$10,000 for a famous instrument held abroad at the modest figure of \$14,000. The amateur in question is the son of one of the richest men in the land, but he is as poor in talent as he is wealthy in worldly possessions, and the violin that sang and sparkled under Paganini's fingers, were it removed from its crystal sarcophagus in Genoa, would squeak and grunt beneath the pressure of the millionaire's bow, as inharmoniously as a \$1.75 Stradivarius discovered in a Chatham street pawnshop. It is a melancholy fact that many of the people that own costly Ams and Stradivaris, here and abroad, are quite powerless to reveal their beauties.

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THE Publishers, with some pride, present the initial enlarged number of Volume 12, of the REVIEW. Its friends will notice at a glance that the REVIEW offers 48 pages of music instead of the 24 given heretofore. Every number will, henceforth, contain from 48 to 56 pages of music, embracing the choicest selections of piano solos, piano duets and songs known in musical literature. In view of this, will you kindly show your appreciation of the REVIEW by sending us at least one new subscriber? You certainly could not serve a friend of yours better than by enabling him to get at least \$75 worth of music for only \$2. Show the present number to your friends and learn that you can obtain for us easily, if you wish, half a dozen subscribers. The February REVIEW will contain the following eleven pieces, costing \$6.50 in regular sheet music:

PIANO SOLOS.

1. **LOESCHHORN, A.** Studies, Op. 84, Book II, 16 Studies. The continuation of Book I.
2. **GODARD, BENJAMIN.** Novellozza, Op. 47, in A Major.
3. **MOSZKOWSKI, MAURICE.** Momento gioioso, Op. 42, No. 3, in E flat major.
4. **ARDITI, LUIGI.** L'Ingenua, (Gavotte).
5. **JENSEN-SIDUS.** Marguerite, Rondo, Op. 200.
6. **KJERULF, H.** Cradle Song, Wiegenlied, in F sharp major.
7. **SIDUS, CARL.** Lilly of the Valley, Polka Caprice, Op. 201.

PIANO DUET.

8. **KUNKEL, JACOB.** Heather Bell Waltz.

SONGS.

9. **RUBINSTEIN, ANTON.** Thou art like unto a Flower. (Du bist wie eine Blume).
10. **MOLLOY, I. L.** Because I do. (Nun weil ichs thu).
11. **SCOTCH.** Within a Mile of Edinboro town. (Von Edinburg kaum eine meile weit).

The March number will contain the third Book of Loeschhorn Studies, Op. 84, which finishes this opus; it will further contain three Dances Characteristic for the piano, by E. R. Kroeger, which are acknowledged by all who have heard them, to be equal if not superior, to anything of the kind ever published.

REVIEW OF CONCERTS.

Kroeger's Choir Concert—The second concert given by Mr. Ernest R. Kroeger with the choir of the Church of the Messiah, Dec. 13th, was a great artistic success. The work chosen for the occasion was A. Dvorák's Stabat Mater. The composition one of the greatest of its kind, appeals essentially to the musician, but lacks the elements ever to make it popular with the mass like Rossini's Stabat Mater. The singers, Mrs. W. B. Smith, Miss Minnie Bruere, Mr. Chas. A. Metcalf and Mr. Arthur D. Weld, deserve special mention for the manner in which they acquitted themselves of their task. On Mr. Kroeger we can not bestow too much praise; his handling of the organ, giving all the variety of tone, color and shading that the orchestral score calls for, was simply superb, while the control that he wielded over his singers at all times notwithstanding that his back was turned to them, was a great feat. We recommend a lighter work for the next concert.

Mendelssohn Quartet Club—The first concert of this club took place Dec. 18th. The programme presented was unusually choice, embracing Raff's great piano quintet, op. 107, in A minor. The rendition of all the numbers by the club was very smooth and polished, and showed that its members are not resting on the laurels acquired but that they are studying zealously and with praiseworthy success. Mr. Ehling played the piano part in Raff's quintet with refinement, pathos and great dash. The triplets in the first movement showered and sparkled like clean cut diamonds. The pathos and depth of tone with which he played the Adagio was such as will not easily be forgotten. However, he seemed at his best in the last movement. The difficult octave passages were brought out with a *bravour* and dash that recalled to our mind, favorably, that giant of pianists, Anton Rubinstein. Mr. Carl Froehlich delighted the audience with a pretty cello solo, "Elegie," by Batta. The instrument was fairly human in his hands. After the conclusion he was deservedly applauded and had to respond to an encore which he granted by playing Schubert's "Praise of Tears." The accompaniment to his solo was entirely too soft. The next time we advise it be stronger or the cellist's great tone modified. Miss Alice Lathrop sang Rubinstein's "O Thou art like unto a Flower," and Schubert's "Thou art the rest," in a very enjoyable manner and was recalled after each number.

The St. Louis Choral Society opened its Ninth Season Dec 4th., presenting Miss Emma Juch, soprano, Miss Hope Glen, alto, Mr. Leopold Lichtenberg, violinist and Madame Teresa Carreno, pianist. For this initial concert, the Society selected the first part of Mendelssohn's St. Paul, offering a double attraction in its own fine work, and the quartette of foreign artists. The public gracefully acknowledged a programme so rich and gave the largest audience that ever greeted the society. The soloists, Misses Juch and Glen, Madame Teresa Carreno and Mr. Lichtenberg were warmly received and applauded for their artistic work. Mme. Carreno's solos which were given on her favorite piano, a Weber Grand, were to many, a revelation as to what a woman can accomplish. The Choral work, taken all in all, was very good, but did not come up to some of its former achievements. At no time was the audience aroused to enthusiasm. Mr. Hein acquitted himself very creditably with the ungrateful part allotted to him. Mr. Porteous, our own city favorite—sang his aria "Oh God have mercy upon me" with true pathos and dramatic inspiration. We do not know that we ever heard him use his really beautiful voice to better advantage. Will some one explain why the advertised orchestral accompaniment to the Freischütz aria, sung by Miss Juch was omitted, and the meagre accompaniment of a piano substituted. Also, why the substituting of two pieces by Mme. Carreno, for Liszt's great Hungarian Fantasia? We know Mme. Carreno wished to play it. Many parties attended the concert solely to hear her play this piece, as advertised, and were disappointed. We raise the question, why? The members of the orchestra were certainly not at fault for this failure to carry out the programme which robbed it of one of its choicest numbers and substituted a meagre piano accompaniment to the song. The directors can not be too highly praised for the good work they are doing in offering these superior Choral concerts, and we hope that the public will show its appreciation by attending the two coming concerts as well as it did the first. We annex the Choral works to be given at these concerts.
Schumann's "Pilgrimage of the Rose," Massenet's "Eve," Thursday, Feb. 28. Berlioz' "Damnation of Faust" Thursday, May 9.

The Musical Union, rather Mr. August Waldauer, gave the first concert of the season 88-89, Thursday evening, Dec. 6th. The programme offered was of surpassing excellence, embracing Beethoven's immortal "Pastoral Symphony." The soloists for the evening were Miss Maude Powell, the renowned violinist, and Miss Geneva Johnston, soprano, from Chicago. Miss Powell is an old favorite here, and her appearance called forth a storm of applause. She no sooner laid the bow on the violin, than the audience were held spell-bound by her marvelous performance. The most intricate technical difficulties melted into child's play at her hand and proved her wonderful mastery of the violin. After her great rendition of Ernst's most difficult Otello Fantasia, she was deservedly recalled again and again. Miss Johnston proved herself a most acceptable artist. She is the possessor of a clear, sympathetic, well schooled soprano voice. Her numbers were sung with a conception which made them most enjoyable. Everything she did was done in true artistic style and feeling. We hope to hear her again. Mr. Waldauer never looked nor did better work. He stood before his chosen band, applauded to the echo by the vast audience, every person of which greeted him, not only as a great artist and conductor, but also as a dear personal friend. He bowed his acknowledgment as if to say: "Richard is himself again." The symphony was rendered with exceptional refinement. The most subtle

shadings and intention of Beethoven were clearly brought out, and to many who had often heard it before the performance was a revelation. It was a treat to see Mr. Waldauer handle the orchestra when the flute set in a measure too soon, or the horns were not in time, etc. At such times we learn the difference between the straw man who simply saws the air with a stick and the musician conductor; but under Mr. Waldauer's splendid handling mistakes appeared mere trifles. At the conclusion of the symphony Mr. Waldauer seemed well satisfied, and he had reasons to be, for the audience was not slow to show its appreciation of the superior work accomplished. Mr. Abraham Epstein's accompaniments, which were given on a "Knabe Grand" (the piano used exclusively at the Musical Union Concerts) were most artistic. He exemplified that a man can gain recognition as an artist by simply playing an accompaniment.

The second concert of the season takes place Jan. 16, Dress Rehearsal; Jan. 17, Concert

Oliver Ditson—In going to press, the sad tidings reached us of the death of Oliver Ditson, of Boston, the head of the music trade in America. We extend our heartfelt sympathy to his family in this dark hour of their bereavement.

CITY NOTES.

Smith—Mrs. Huntington Smith will give a select musical after the holidays.

The Alpi's Storm is gaining unprecedented popularity as an exhibition piece.

Galloway—Charles H. Galloway has been engaged as organist of St. George's Church.

Bernd—Mrs. A. Bernd, the alto, late of New York, has located permanently in this city.

Vollmar—Miss Julia Vollmar sings at the Church of the Holy Ghost, 8th and Walnut Sts.

Otten—Joseph Otten is doing noble work for St. Louis. Too much praise cannot be accorded him.

Archenbroedel Club—The annual election of officers for this club will take place the 2nd inst.

Hennagan—Miss Maggie Hennagan has returned to the city from Charleston, S. C., and resumed her classes.

Norsch—The Orpheus Saengerbund has shown gratifying results under the directorship of Fred. W. Norsch.

Sands—Miss Nettie Sands is drilling the young ladies of the Annunciation Church for a concert to be given on the 3rd inst.

The Grand Ave. Presbyterian Church has the youngest and best looking choir in the city. This is on the authority of the base.

McCreery—The choir of Christ Church Cathedral remains under the direction of Wm. McCreery, who is also the tenor soloist.

Song—"Life's Lights and Shadows," one of Alfred G. Robyn's songs, was really the gem at the recent Schaar Emith concert.

Walker—Harry Walker, contralto of the Hatton Quartette is suffering from inflammatory rheumatism, but bids fair to recover.

Epstein—Marcus and Abe Epstein are two of the most genial and polished gentlemen in the profession. They are general favorites.

Sauter—Sev. Rob. Sauter, the violinist, has had an experience extending over fifty years. His first pupil is living in Paducah, Ky.

Schnuck—Anthony A. Schnuck is one of the "old reliables" of St. Francis Xavier's choir, and a ready reference man in the music trade.

The Bethel M. E. church choir, under the direction of Miss Carrie Vollmar, is assisted by Mr. and Mrs. Jacoby, Mrs. Ascher and Miss Paul.

Vieh—George Vieh, who has spent the past seventeen years with Balmer & Weber has located himself with Schaar Brothers, 7th and Olive.

Mincke—Miss Josephine Mincke, a promising pupil of Victor Ehling, played Liszt's Tarentella (Kunkel's Royal Ed.) recently at the Germania.

Weld—Arthur D. Weld sang a baritone solo, "A Bandit's Life" in genuine bandit style, at an East St. Louis Concert and was heartily applauded.

Shattinger—Dr. Charles Shattinger who was often heard with delight in musical circles, is now fast acquiring an enviable reputation in his chosen sphere.

Helmerichs—Mrs. Emilie Helmerichs has had an experience in this city of twenty-five years. She is one of the most untiring and successful teachers here.

Robyn—Alfred G. Robyn is one of the busiest and most gifted men in the profession. He is an easy and prolific composer. His published works are numerous and popular.

Kroeger—Ernest R. Kroeger is an incessant worker, and his great talents are fast contributing to the finest works of the musical world. He is prominent in ambitious church work, as his splendid choir concerts testify.

Hammerstein—Louis Hammerstein, organist of the Second Presbyterian Church, 17th and Lucas Ave., gave a magnificent programme Thanksgiving Eve. He was assisted by Mrs. A. D. Cunningham, Miss Dora Morbes, Mrs. O. L. Bollman, Messrs. Cunningham and Heerich, and the Hatton Quartette.

CITY NOTES.

Clarke—Madame Ysidora E. Clarke will visit Boston at an early day.

Monticello Seminary—Mrs. Georgia Lee Cunningham sang at Edwardsville, Ill., for the benefit of Monticello Seminary which was destroyed by fire.

Haynes—At the last Germania Entertainment Miss Nellie Haynes sang two light operettas by Alfred Kobyn and was highly complimented by the audience and press.

Hardy—Mrs. Mattie Hardy lends to the simplest song a charm that is irresistible; her interpretations are most artistic.

Kissel—Geo. A. Kissel, organist at the Immaculate Conception has two offers in hand for the coming year—but has not decided which to accept.

Ballman—At Max Ballman's music rooms, 104½ N. Broadway, any hour in the day—you will hear somebody's dulcet voice at practice. He has a great many pupils.

Pommer—A cantata expressly written for tenor by Wm. H. Pommer and dedicated to Wyman McCreery, was produced for

the first time at Balmer and Weber's. It was received with warm applause.

Bausemer—It is rumored that Mrs Franz Bausemer contemplates appearing more in public than heretofore. This is good news to all who are interested in fine artistic piano-playing.

Rosen—The new third Congregational Church will be dedicated in the early part of January. Mr August Rosen, the organist, will present a programme of special interest for the occasion. The choir is made up of Miss Hattie Webb, soprano; Miss Eva Blingham, alto, Mr. Collins, tenor, and Mr. Elan, bass.

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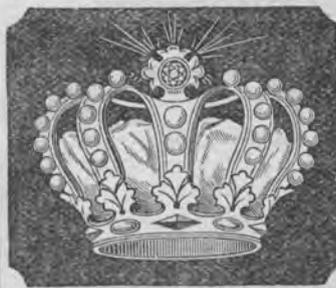
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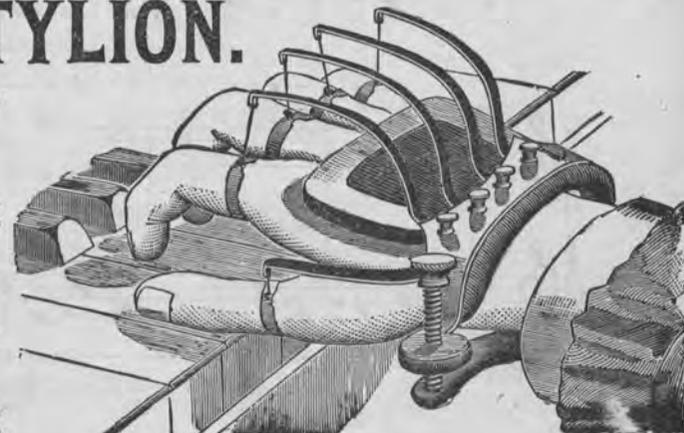
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Moderato. ♩ - 100 - ♩ - 132.

1.

Exercise 1: Treble clef, common time. Measures 1-4. Treble staff: 1. 3 5 3 2 4 3 2 1 3 5 3 2 3. 2. 1 4 3 2 1 3 2 1. Bass staff: 1. 5 3 2 1 5 3 1 3. 2. 2 1 3 1 4 1 5 3 2 1 3 1 2 1 3.

♩ - 100 - ♩ - 132.

2.

Exercise 2: Treble clef, common time. Measures 1-4. Treble staff: 1. 3 2 4 3 2 5 3 1 3 2 4 3 2 1. 2. 5 5 1 5 3 5 1 3 5 3 2 3 1. Bass staff: 1. 5 3 2 4 1 2 3 1 3 5 2 4 1 3. 2. 2 1 3 1 4 1 5 1 3 5 3 1 2 1 3.

♩ - 100 - ♩ - 132.

3.

Exercise 3: Treble clef, common time. Measures 1-4. Treble staff: 1. 2 3 1 3 2 5 3 1 2 3 4 2 1 2 3 1 2 3 5 3 1 2 1. Bass staff: 1. 5 3 2 3 4 2 1 2 3 1 5 3 2 3 4 2 3 5 2 3 4 2 1 2 3 1 5 3 2 1 3.

♩ - 100 - ♩ - 132.

4.

Exercise 4: Treble clef, common time. Measures 1-4. Treble staff: 1. 3 4 5 3 2 1 2 1 5 2 1 2 3 4 5 3 2 1 2 1 5 2 1 2 1. Bass staff: 1. 5 3 2 3 4 2 1 2 3 1 5 5 3 2 3 4 2 1 2 3 1 5 3 1 5.

♩ - 100 - ♩ - 132.

5.

Exercise 5: Treble clef, common time. Measures 1-4. Treble staff: 1. 2 4 3 2 1 2 3 4 1 3 2 5 4 3 2 1 3 1 2 5 4 1 2. Bass staff: 1. 5 3 4 5 5 4 3 5 4 5 2 1 3 1 4 3 1 2 1 3 1 4 5 5 5 5 4 1.

Exercise 6: Treble clef, common time. Measures 1-4. Treble staff: 1. 2 4 3 2 1 2 3 4 1 3 2 5 4 3 2 1 3 5 2 3 1. Bass staff: 1. 5 3 4 5 5 4 3 5 4 5 2 1 3 1 4 3 1 2 1 3 1 4 5 2 3 1 3 1 5.

6. $\bullet - 100 - \bullet - 132.$

7. *Allegretto.* $\bullet - 100 - \bullet - 132.$

Vivo. ♩ - 112 - ♩ - 80.

8. *mf*

Exercise 8 consists of eight measures. The treble staff features a melodic line with eighth-note patterns and slurs, with fingerings 1-5 and 5-1. The bass staff provides a rhythmic accompaniment with eighth-note chords and fingerings 1-5. The dynamic is marked *mf*.

Fine. *f* *p*

Measures 9-16 of exercise 8. Measures 9-12 continue the melodic and accompaniment patterns. Measure 13 is marked *Fine.* and *f*. Measures 14-16 are marked *p* and feature a descending melodic line in the treble staff and a corresponding accompaniment in the bass staff.

f *p*

Measures 17-24 of exercise 8. Measures 17-20 continue the melodic and accompaniment patterns. Measures 21-24 are marked *p* and feature a descending melodic line in the treble staff and a corresponding accompaniment in the bass staff.

Allegro. ♩ - 72 - ♩ - 88.

9. *p* *mf*

Exercise 9 consists of eight measures. The treble staff features a melodic line with eighth-note patterns and slurs, with fingerings 1-5 and 5-1. The bass staff provides a rhythmic accompaniment with eighth-note chords and fingerings 1-5. The dynamics are marked *p* and *mf*.

p *mf* *p*

Measures 9-16 of exercise 9. Measures 9-12 continue the melodic and accompaniment patterns. Measures 13-16 are marked *p* and feature a descending melodic line in the treble staff and a corresponding accompaniment in the bass staff.

Allegretto con moto. ♩ - 100 - ♩ - 120.

10. *mf* *p*

Exercise 10 consists of eight measures. The treble staff features a melodic line with eighth-note patterns and slurs, with fingerings 1-5 and 5-1. The bass staff provides a rhythmic accompaniment with eighth-note chords and fingerings 1-5. The dynamics are marked *mf* and *p*.

mf

Measures 9-16 of exercise 10. Measures 9-12 continue the melodic and accompaniment patterns. Measures 13-16 are marked *mf* and feature a descending melodic line in the treble staff and a corresponding accompaniment in the bass staff.

Allegro moderato. ♩ - 120 - ♩ - 144.

11. *mf* *f* *p* *f*

mf *mf*

f *p* *f*

mf

Allegro. ♩ - 120 - ♩ - 144.

12. *mf* *f*

mf *f*

mf *f*

Moderato. ♩ - 72 - ♩ - 100.

13.

f

mf

f

Moderato. ♩ - 100 - ♩ - 132.

14.

f

Moderato. ♩ - 100 - ♩ - 132.

15.

mf

f

cres.

f

Fine.

Repeat from the beginning to Fine.

20. *Andante.* ♩ - 88 - ♩ - 112.

1. 2.

p *mf* *mf*

21. *Allegro.* ♩ - 132 - ♩ - 100

1. 2.

mf *mf*

1. 2.

p *p*

22. *Allegretto.* ♩ - 72 - ♩ - 92.

1. 2.

p *p*

1. 2.

mf *f*

1. 2.

mf *f*

1. 2.

mf *p*

First system of musical notation, measures 1-8. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a steady accompaniment. Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *p*.

Second system of musical notation, measures 9-16. The right hand continues the melodic development with slurs and ornaments. The left hand accompaniment remains consistent. Dynamics include *p* and *mf*.

Andante cantabile. ♩ - 80 - ♩ - 92.

Third system of musical notation, measures 17-24. Measure 25 is marked at the beginning. The tempo is *Andante cantabile*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *p*.

Fourth system of musical notation, measures 25-32. It features two first endings, labeled 1 and 2. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *mf*.

Fifth system of musical notation, measures 33-40. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *p*.

Sixth system of musical notation, measures 41-48. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *p*.

Tempo di Valse. ♩ -120- ♩ -80.

26. *mf*

Allegretto vivo. ♩ -100- ♩ -132.

27. *p*

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous slurs and fingerings (1-5). The bass staff provides a harmonic accompaniment with slurs and fingerings. A dynamic marking of *mf* is present in the middle of the system.

Second system of musical notation, continuing the piece. It features a treble and bass staff with intricate melodic and harmonic lines, including slurs and fingerings.

Allegro. ♩ - 100 - ♩ - 126.

Third system of musical notation, starting with the measure number 28. It features a treble and bass staff with a dynamic marking of *f*. The treble staff has a complex melodic line with many slurs and fingerings, while the bass staff has a more rhythmic accompaniment.

Fourth system of musical notation, continuing the piece. It features a treble and bass staff with intricate melodic and harmonic lines, including slurs and fingerings.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous slurs and fingerings. The bass staff provides a harmonic accompaniment with slurs and fingerings. A dynamic marking of *mf* is present in the middle of the system.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous slurs and fingerings. The bass staff provides a harmonic accompaniment with slurs and fingerings. Dynamic markings of *fz* are present at the end of the system.

Il Provatore.

JEAN. PAUL.

PRIMO

Allegro. Lively. M.M. ♩ - 144.

The musical score is written for piano and violin. The piano part is in G major and 4/4 time, featuring complex rhythmic patterns and fingerings. The violin part is in G major and 4/4 time, featuring a melodic line with many trills and slurs. The score includes dynamic markings such as *f*, *p*, and accents. There are also performance instructions like "Red." and asterisks. The page number 144 is indicated in the tempo marking.

SECONDO.

First system of musical notation, featuring a grand staff with two bass clefs. The music includes various rhythmic patterns and fingerings (e.g., 4, 2, X, 4, 2, X, 4, 2, 1, 2, X, 4, 2, X, 1, 2, 3, 1, 4, 1, X, 4, 2, 4, 2, X, 4, 2, 1, 4, 2, X). A dynamic marking of *p* is present. The system concludes with a *Red.* marking and an asterisk.

Second system of musical notation, featuring a grand staff with two bass clefs. It includes dynamic markings of *f* and *ff*. The system concludes with a *Red.* marking and an asterisk.

Third system of musical notation, featuring a grand staff with two bass clefs. It includes dynamic markings of *f* and *ff*. The system concludes with a *Red.* marking and an asterisk.

Fourth system of musical notation, featuring a grand staff with two bass clefs. It includes dynamic markings of *ff* and *f*. The system concludes with a *Red.* marking and an asterisk.

Fifth system of musical notation, featuring a grand staff with two bass clefs. It includes a *Primo.* marking and a dynamic marking of *p*. The system concludes with a *Red.* marking and an asterisk.

Sixth system of musical notation, featuring a grand staff with two bass clefs. It includes dynamic markings of *p*, *pp*, and *ppp*. The system concludes with a *Red.* marking and an asterisk.

PRIMO.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with fingerings (1, 2, 3, 4) and accents. The lower staff is in bass clef and contains a similar rhythmic pattern. Dynamic markings include a forte 'f' and a piano 'p' with a hairpin. There are also 'Red.' and '*' markings below the staff.

The second system continues the musical piece. It features intricate fingering patterns, including triplets and sixteenth-note runs. Dynamic markings include 'f' and 'p'. 'Red.' and '*' markings are present below the staff.

The third system shows a change in dynamics, with a fortissimo 'ff' marking. The music continues with complex rhythmic patterns and fingerings. 'Red.' and '*' markings are used throughout.

The fourth system contains a variety of note values and rests. It includes dynamic markings such as 'f' and 'p'. 'Red.' and '*' markings are present below the staff.

The fifth system features a mix of treble and bass clefs. It includes complex rhythmic patterns and fingerings. 'Red.' and '*' markings are present below the staff.

The sixth system concludes the piece. It features a piano 'pp' and a pianissimo 'PPP' marking. The music ends with a final chord and a fermata. 'Red.' and '*' markings are present below the staff.

SECONDO.

Moderato. M.M. ♩. - 60.

First system of musical notation, measures 1-4. The piece is in G major and 12/8 time. The right hand features a complex rhythmic pattern of eighth notes with triplets and four-note chords, marked with fingerings (1, 3, 4) and 'X' symbols. The left hand provides a simple bass line with quarter notes and rests, marked with fingerings (1, 4) and 'X' symbols. A piano (*p*) dynamic marking is present.

Second system of musical notation, measures 5-8. The right hand continues with similar rhythmic patterns, including triplets and four-note chords, with fingerings (2, 3, 4) and 'X' symbols. The left hand has a steady quarter-note bass line with fingerings (1, 4, 2, 1, 2). A piano (*p*) dynamic marking is present.

Third system of musical notation, measures 9-12. The right hand features a melodic line with triplets and slurs, marked with fingerings (3, 1, 4, 3, 3) and 'X' symbols. The left hand has a bass line with slurs and fingerings (2, 2, 2, 3). Dynamics include *pp* and *sf*. A 'Red.' marking with an asterisk is present below the bass line.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with slurs and fingerings (2, 3, 2, 3, 2). The left hand has a bass line with slurs and fingerings (1, 4). A 'Red.' marking with an asterisk is present below the bass line.

Fifth system of musical notation, measures 17-20. The right hand features rhythmic patterns with triplets and four-note chords, marked with fingerings (4, 3, 4) and 'X' symbols. The left hand has a bass line with slurs and fingerings (1, 4). Dynamics include *Red.* and asterisks.

Sixth system of musical notation, measures 21-24. The right hand features rhythmic patterns with triplets and four-note chords, marked with fingerings (2, 4, 4, 3, 4) and 'X' symbols. The left hand has a bass line with slurs and fingerings (1, 2, 3, 4). Dynamics include *Red.* and asterisks.

PRIMO.

Moderato. M.M. ♩. = 60.

Musical notation for the first system. The treble clef part is in 12/8 time and includes various fingerings and slurs. The piano part is labeled "Cantabile. (Singing)" and consists of whole notes.

Musical notation for the second system. The treble clef part continues with complex fingerings. The piano part includes dynamic markings *f* and *pp*, and is marked "Red. *".

Musical notation for the third system. The treble clef part features intricate fingerings and slurs. The piano part continues with simple accompaniment.

Musical notation for the fourth system. The treble clef part features a series of triplets. The piano part includes dynamic markings *p* and *pp*, and is marked "Red. *".

Musical notation for the fifth system. The treble clef part continues with triplet patterns. The piano part includes dynamic markings *p* and *pp*, and is marked "Red. *".

Musical notation for the sixth system. The treble clef part concludes with various fingerings. The piano part includes dynamic markings *p* and *pp*, and is marked "Red. *".

SECONDO.

rit: a tempo.

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

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

f

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

ff ff

Red. *

PRIMO.

This musical score is for the PRIMO part of a piece. It consists of seven systems of music, each with a piano (p) part on the left and a violin part on the right. The piano part is written in treble clef with a key signature of two sharps (F# and C#). The violin part is written in treble clef with a key signature of one sharp (F#). The score includes various musical markings and performance instructions:

- Tempo and Dynamics:** The piece begins with a *rit.* (ritardando) marking, followed by *a tempo.* (return to tempo). The final system is marked *ff* (fortissimo) and *risoluto.* (resolute).
- Performance Techniques:** The piano part features numerous triplets, slurs, and accents. The violin part includes many slurs, accents, and dynamic markings such as *f* (forte) and *ff*.
- Rehearsal Marks:** Asterisks (*) are placed below the piano part in several measures, indicating rehearsal points.
- Technical Markings:** Fingerings (1-4) and bowings (X) are indicated throughout both parts. Some measures in the piano part have a *Red.* (Reduction) marking.

FINALE.

SECONDO.

Allegro. (Lively.) M. M. ♩ = 84.

First system of musical notation, measures 1-4. The upper staff is in bass clef with a 4/4 time signature. It features a melodic line with slurs and fingerings (2, 3, 1). The lower staff is in bass clef with a 4/4 time signature, starting with a piano (*p*) dynamic. It contains a simple accompaniment pattern.

Second system of musical notation, measures 5-8. The upper staff continues the melodic line with slurs and fingerings (2, 3, 1). The lower staff continues the accompaniment. A *cresc.* (crescendo) marking is present in measure 7, and a first ending bracket labeled '1' spans the final measure.

Third system of musical notation, measures 9-12. The upper staff features a dense texture of chords with slurs and fingerings (2, 3, 1). The lower staff continues the accompaniment. A mezzo-forte (*mf*) dynamic marking is present in measure 9.

Fourth system of musical notation, measures 13-16. The upper staff continues the dense chordal texture with slurs and fingerings (2, 1, 2, 1). The lower staff continues the accompaniment. A forte (*f*) dynamic marking is present in measure 14. Pedal points are indicated with 'Ped.' and asterisks in measures 15 and 16.

Fifth system of musical notation, measures 17-20. The upper staff features a melodic line with slurs and fingerings (1, 1, 2, 1, 3, 1). The lower staff continues the accompaniment. A piano (*p*) dynamic marking is present in measure 17. Pedal points are indicated with 'Ped.' and asterisks in measures 18 and 19.

FINALE

PRIMO.

Allegro (Lively) M.M. $\text{♩} = 84$.

SECONDO.

4 2 X
4 1 X
4 2 X

cres - cen - do.

1 3 4 2 1

3 3 3 2 3 3 3 2 X 4 2 2 3

con fuoco (with animation)

f f f f f

Red. *

sf sf

ff sf sf

Red. *

PRIMO.

S
or

1 x 4 3

cres - - - cen - - - do.

f

con fuoco. (with animation.)

ff

ff

ff

Red.

THE MILL.

DIE MÜHLE.

Leisurely but not dragging.
Gemächlich, nicht schleppend. ♩ = 100

Adolf Jensen Op. 17 No. 3.

The musical score is presented in four systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system features a *cres.* (crescendo) marking and a *Red.* (Reduction) marking. The third system includes a *f* (forte) dynamic and another *Red.* marking. The fourth system also includes a *f* dynamic and a *Red.* marking. The score concludes with a final bass staff line. The piece is in 2/4 time and has a tempo of ♩ = 100. The title is 'THE MILL.' and 'DIE MÜHLE.' by Adolf Jensen, Op. 17 No. 3.

or thus.

First system of musical notation. It features a grand staff with treble and bass clefs. The right hand contains a melodic line with various ornaments and fingerings (e.g., 4 3 2 3 4, 3 2 3 4, 4 3 2 3 4, 3 2 3 4, 4 3 2, 1 4 3 4 2 4 1 4). The left hand provides a rhythmic accompaniment with fingerings (e.g., 5 3, 1 2 4, 1 2 4, 1 5, 2 3). The system includes dynamic markings such as *mf* and *Red.* with asterisks.

Second system of musical notation. The right hand continues with intricate melodic patterns and fingerings (e.g., 1 4 2 4 3 2 1 4, 1 4 3 2 1, 4 3 2 4 3 2, 1 4 3 2 1, 1 4 2 4 3 2 1 3, 2 5 4 5 3 5 2 5, 1 4 3 2 4 3 2). The left hand accompaniment includes fingerings (e.g., 3 2 1 2, 1 2 2, 3 2, 1 2 2, 3 2 1 2, 1 2 2, 3 1 2). Dynamic markings include *Red.* and asterisks.

Third system of musical notation. The right hand features complex melodic lines with fingerings (e.g., 1 4 3 4 2 4 1 4, 1 4 3 2 4 3 2, 1 4 3 4 2 4 1 4, 1 3 2 1 2 1, 5 4 5 4 3 2 1, 4 4 3 2 1, 5 4 5 4 3 2 1). The left hand accompaniment includes fingerings (e.g., 1 2 2, 3 2, 1 2 2, 3 5, 3, 4 1 5, 2 4 5, 1 3, 4 1 2 4 1 5). Dynamic markings include *Red.* and asterisks.

Fourth system of musical notation. The right hand contains melodic lines with fingerings (e.g., 4 1 3 2, 1 4 3 2, 4 3 2 1 3, 4 1 5 4 3 1, 5 4 3 2 1, 3 1 4 4 3 1, 4 3 2 1 3). The left hand accompaniment includes fingerings (e.g., 3, 2, 2, 2, 2, 3). Dynamic markings include *Red.* and asterisks.

Fifth system of musical notation. The right hand features melodic lines with fingerings (e.g., 4 1 5 3 1 2, 4 3 4 3 4 3 4, 5 3 4 2 3 4, 4 3 4 1 1 1 4 5, 4 3 4 2 1, 4 3 4 3 4). The left hand accompaniment includes fingerings (e.g., 2, 2 4 2 1, 2, 2, 2, 5). Dynamic markings include *Red.* and asterisks, as well as *cres.*

VALSE STYRIENNE.

H. A. Wollenhaupt. Op. 27.

Moderato $\text{♩} = 54$.

The first system of the musical score is in 3/4 time, marked Moderato with a tempo of 54 beats per minute. It features a treble and bass clef. The right hand (rh.) begins with a melody in the treble clef, marked *f* and *rh.*. The left hand (lh.) provides accompaniment in the bass clef. The system includes a first ending bracket with a double bar line and a repeat sign, and a second ending bracket. Fingerings are indicated by numbers 1-5 above notes. The system concludes with a *Red.* (Reduction) marking and an asterisk.

Tempo rubato.

The second system continues the piece, marked *Tempo rubato*. It features a treble and bass clef. The right hand (rh.) has a melody in the treble clef, marked *hr* and *3423*. The left hand (lh.) provides accompaniment in the bass clef, marked *p*. The system includes a first ending bracket with a double bar line and a repeat sign, and a second ending bracket. Fingerings are indicated by numbers 1-5 above notes. The system concludes with a *Red.* (Reduction) marking and an asterisk.

The third system continues the piece, marked *ritard ad lib.* and *a tempo.*. It features a treble and bass clef. The right hand (rh.) has a melody in the treble clef, marked *hr* and *3423*. The left hand (lh.) provides accompaniment in the bass clef. The system includes a first ending bracket with a double bar line and a repeat sign, and a second ending bracket. Fingerings are indicated by numbers 1-5 above notes. The system concludes with a *Red.* (Reduction) marking and an asterisk.

The fourth system concludes the piece, marked *f*. It features a treble and bass clef. The right hand (rh.) has a melody in the treble clef, marked *hr* and *23*. The left hand (lh.) provides accompaniment in the bass clef. The system includes a first ending bracket with a double bar line and a repeat sign, and a second ending bracket. Fingerings are indicated by numbers 1-5 above notes. The system concludes with a *Red.* (Reduction) marking and an asterisk.

Con espressione.

First system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments, including slurs, ties, and fingerings (1-5). The bass staff contains a harmonic accompaniment with chords and single notes. Below the bass staff, there are six instances of the word "Red." followed by an asterisk (*).

Second system of musical notation. It consists of two staves. The treble staff has two first endings, labeled "1." and "2.", with a repeat sign. The bass staff continues the accompaniment. The dynamic marking *mf* and the instruction *con delicatezza.* are present. Below the bass staff, there are six instances of "Red." followed by an asterisk (*).

Third system of musical notation. It consists of two staves. The treble staff features a complex melodic line with many slurs and ties. The bass staff continues the accompaniment. A dynamic marking *f* is present. Below the bass staff, there are six instances of "Red." followed by an asterisk (*).

Con espressione.

Fourth system of musical notation. It consists of two staves. The treble staff contains a melodic line with slurs and ties. The bass staff contains a harmonic accompaniment. Below the bass staff, there are six instances of "Red." followed by an asterisk (*).

Con moto ♩ - 88.

Con tenerezza.

Fifth system of musical notation. It consists of two staves. The treble staff has a melodic line with many slurs and ties. The bass staff continues the accompaniment. The dynamic marking *pp* is present. Below the bass staff, there are six instances of "Red." followed by an asterisk (*).

Musical score system 1, featuring a treble and bass clef. The treble clef contains a complex melodic line with numerous fingerings (1-5) and slurs. The bass clef provides a harmonic accompaniment. The system includes two first endings, labeled '1.' and '2.', which lead to different subsequent sections. Performance markings include 'Red.' and an asterisk (*) under the bass line.

Agitato.

Musical score system 2, marked *Agitato.* The treble clef features a rapid, repetitive melodic pattern with fingerings such as 3 1 3 4 3 1, 3 1 3 1 3 1, and 3 1 3 1 3 1. The bass clef has a steady accompaniment. Dynamics include *cres.* and *f*. Performance markings include 'Red.' and an asterisk (*) under the bass line.

Musical score system 3, continuing the rapid melodic pattern from the previous system. The treble clef has fingerings like 3 1 3 1 3 1 2 3 2 1 3 1 and 3 1 3 2 1 3 1 3 2 1 3 1. The bass clef accompaniment remains consistent. Dynamics include *ritard.* Performance markings include 'Red.' and an asterisk (*) under the bass line.

a tempo.

Musical score system 4, marked *a tempo.* The treble clef returns to a more melodic line with fingerings like 5 1 2 4, 1 4 5 3 2, and 1 2 3 4. The bass clef accompaniment is similar to the previous systems. Dynamics include *pp*. Performance markings include 'Red.' and an asterisk (*) under the bass line.

Musical score system 5, featuring a treble and bass clef. The treble clef contains a complex melodic line with numerous fingerings (1-5) and slurs. The bass clef provides a harmonic accompaniment. The system includes two first endings, labeled '1.' and '2.', which lead to different subsequent sections. Performance markings include 'Red.' and an asterisk (*) under the bass line.

POND LILIES.

Polka time ♩ 126.

Carl Sidus Op.110.

8

p

Ped. *

mf

f

mf

f

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8

p

Ped. *

p

p

Ped. *

TRIO.

sweetly

p

p

schierzando.

This system contains the first two measures of the piece. The treble staff features a series of eighth-note patterns with fingerings such as 2-1-2-3-1-3 and 4-3-2. The bass staff provides a harmonic accompaniment with chords and single notes, including fingerings like 1-3-5 and 1-2. Dynamics include *mf* and *p*.

This system contains measures 3 through 6. It features first and second endings in the treble staff. The bass staff includes a section marked "Ped." with an asterisk, indicating a sustained pedal point. Fingerings are clearly marked throughout, such as 3-1-5-3 and 5-3-1-4.

8

This system contains measures 7 through 10. It begins with a measure rest in the treble staff, indicated by a dashed line and the number 8. The bass staff continues with accompaniment, including a section marked "Ped." with an asterisk. Fingerings like 1-3-5 and 1-2 are used.

2nd time *f*

This system contains measures 11 through 14. It includes a section marked "2nd time *f*". The treble staff has first and second endings. The bass staff provides accompaniment with fingerings such as 4-1-2-5-1-3 and 5-1-3-5-1-2.

This system contains measures 15 through 18. It features a series of eighth-note patterns in the treble staff with fingerings like 3-2-1 and 3-2-1. The bass staff includes a section marked "ff" (fortissimo). Fingerings like 1-2-5 and 1-3 are shown.

LIEBESLIED.

(LOVE SONG.)

Allegretto sostenuto e amoroso. ♩ = 112.

A. Henselt. Op. 5. N^o 11.

molto cantabile.

p sempre r.h. *fz* *molto portando la melodia.* *Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

cres. *fz* *p* *r.h.* *l.h.* ** Ped.* ** Ped.*

con espress. rit. *l.h.* *con anima e cres.* ** Ped.* *Ped.* *Ped.* ** Ped.* ** Ped.*

cres. assai. *f* *dim. e riten.* *f* *l.h.* ** Ped.* ** Ped.*

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N.B. The Ped. must be scrupulously used as marked its function is to enable the performer to play the melody perfectly *legato* and not to sustain and give sonority to the accompaniment.

First system of musical notation. Treble and bass staves with fingerings and pedaling instructions. Pedaling: *Ped. *Ped.*Ped.*Ped. *Ped. *Ped.*Ped.*Ped. *Ped. *Ped. *Ped.*Ped.*Ped.*Ped.

Second system of musical notation. Treble and bass staves with fingerings and pedaling instructions. Dynamics: *cres.*, *f*. Pedaling: *Ped.*Ped.*Ped. *Ped. Ped. *Ped.*Ped.*Ped.*Ped.*Ped.*Ped.*Ped. *Ped. *Ped.

Third system of musical notation. Treble and bass staves with fingerings and pedaling instructions. Dynamics: *rall.*, *a tempo.*. Pedaling: *Ped. *Ped.*Ped.*Ped.*Ped.*Ped. *Ped.*Ped.*Ped.*Ped.*Ped.*Ped. *Ped. *Ped. *Ped.*Ped.*Ped.

Fourth system of musical notation. Treble and bass staves with fingerings and pedaling instructions. Dynamics: *cres.*, *f dim.*. Pedaling: *Ped. *Ped.*Ped.*Ped. *Ped. Ped. *Ped.*Ped.*Ped. *Ped. Ped. *Ped.*Ped.*Ped. *Ped. Ped. *Ped.*Ped.*Ped.

Fifth system of musical notation. Treble and bass staves with fingerings and pedaling instructions. Dynamics: *cres.*, *con espress.*. Pedaling: *Ped.*Ped.*Ped.*Ped. *Ped.*Ped.*Ped.*Ped.*Ped.*Ped.*Ped. *Ped.*Ped.*Ped.*Ped.*Ped.*Ped.*Ped. *Ped.*Ped.*Ped.*Ped.*Ped.

Sixth system of musical notation. Treble and bass staves with fingerings and pedaling instructions. Dynamics: *p*, *riten.*, *fz smorz.*. Pedaling: *Ped. *Ped.*Ped.*Ped.*Ped.*Ped.*Ped.*Ped. Ped. *Ped.*Ped.*Ped.*Ped.*Ped. *Ped. Ped. *Ped.

SPRING SONG.

FRÜHLINGSLIED.

Song without words.

Felix Mendelssohn Op. 62. N^o 6.

Allegretto grazioso. ♩ - 88.

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A. The notation here given allotting most of the accompaniment to the left hand enables the performer to play the melody with greater freedom and expression.

The musical score consists of five systems of piano notation, each with a treble and bass clef staff. The first system includes dynamics such as *cres.*, *f*, and *dim.*, along with performance instructions like *Ped.* and *In octaves ad lib.*. The second system is marked *B.* and includes *f*, *sf*, and *dim.*. The third system is marked *dolce.* and includes *cres.* and *do*. The fourth system is marked *al.* and includes *f*, *dimin.*, and *pp*. The fifth system includes *dimin.* and *grazioso.*. Fingerings and pedaling instructions are provided throughout the score.

B. Liszt's Version. Played also by von Bülow, Rubinstein, Henselt and others.

C. The doubling of the melody here indicated gives more coloring to the phrase. See Schumann's Concerto in A. minor, Op. 54. which contains in the intermezzo, an analogous passage.

LUCREZIA BORGIA.

(Donizetti)

Carl Sidus Op.134.

Allegretto ♩ - 80.

The musical score is written for piano and consists of five systems. The first system is marked *Allegretto* with a tempo of 80 beats per minute. The second system continues the piece. The third system features a change in tempo to *lento* and dynamics of *ff* and *mf*. The fourth system is marked *rit.* and *a tempo*. The fifth system concludes the piece. The score includes various musical notations such as notes, rests, and fingerings.

First system of a piano score. It consists of two staves, treble and bass. The music is in a key with one sharp (F#) and a 3/4 time signature. The first staff has a treble clef and the second has a bass clef. The music features complex chordal textures and arpeggiated patterns. Pedal markings 'Ped.' are placed below the bass staff at the beginning of several measures, with asterisks indicating the end of the pedal effect. A dynamic marking 'ff' (fortissimo) is present in the second staff. Fingering numbers (1-5) are written above the notes in the first staff.

Second system of the piano score. It continues the two-staff format. The music includes various rhythmic patterns and chordal structures. Pedal markings 'Ped.' are used throughout. A dynamic marking 'p' (piano) is visible in the second staff. Fingering numbers are present above the notes.

Larghetto ♩ - 126.

Third system of the piano score, starting with the tempo marking 'Larghetto'. It features a 6/8 time signature. The music is characterized by flowing, arpeggiated lines in the right hand and steady accompaniment in the left. Pedal markings 'Ped.' are used. A dynamic marking 'p' is present. Fingering numbers are written above the notes.

Fourth system of the piano score. The music continues with similar arpeggiated textures. Pedal markings 'Ped.' are used. Fingering numbers are present above the notes.

Fifth system of the piano score. The music features more complex rhythmic patterns and chordal textures. Pedal markings 'Ped.' are used. Fingering numbers are present above the notes.

Sixth system of the piano score. The music concludes with a series of arpeggiated chords. Pedal markings 'Ped.' are used. A dynamic marking '8' is visible above the final measure. Fingering numbers are present above the notes.

Waltz ♩ - 88.

The first system of the waltz consists of two staves. The treble staff begins with a piano (*p*) dynamic marking. The music features a series of eighth-note patterns with fingerings indicated above the notes. The bass staff provides a steady accompaniment with eighth-note chords.

The second system continues the waltz with similar eighth-note patterns in both staves. The treble staff includes various fingerings and slurs, while the bass staff maintains the rhythmic accompaniment.

The third system introduces dynamic contrast. It starts with a forte (*f*) dynamic, followed by a piano (*p*) section, and then a mezzo-forte (*mf*) section. The treble staff features more complex chordal textures and fingerings, while the bass staff continues with eighth-note accompaniment.

The fourth system features dynamic markings for crescendo (*cres.*) and decrescendo (*dec.*). The treble staff has a melodic line with slurs and accents, while the bass staff has a steady accompaniment. The system concludes with a piano (*p*) dynamic marking.

The fifth system is characterized by a fortissimo (*ff*) dynamic marking. The treble staff has a more active melodic line with slurs, and the bass staff has a strong accompaniment with eighth-note chords.

The sixth and final system of the waltz includes a pedaling (*Ped.*) instruction. It features a fortissimo (*ff*) dynamic marking and concludes with a final chord. The treble staff has a melodic line with slurs and fingerings, while the bass staff has a strong accompaniment.

LOOK OUT UPON THE STARS, MY LOVE.

Words by Shelley

E. R. Kroeger.

Andante con Tenerezza. ♩ = 80.

p *lusingando*
Look out up-on the
stars, my love, And shameth with thine eyes,..... On which than on the heights a - bove There
hang more des - ti - nies Night's beau - ty is the har - mo - ny Of blend - ing shades and
lights;..... Then la - dy, up look out, and be A sis - ter to the night!.....
a tempo

p *dim.* *mp* *rit.* *rit.* *dim.* *dim.* *a tempo*

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

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady accompaniment of chords in the right hand and single notes in the left hand. Pedal points are indicated by 'Ped.' at the bottom of the piano staves. The score includes various musical markings such as dynamics (*p*, *mp*, *dim.*), articulation (*rit.*, *a tempo*), and phrasing (*lusingando*). The lyrics are written below the vocal line.

Sleep not: thy image wakes for aye Within my watching

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics "Sleep not: thy image wakes for aye Within my watching". The piano accompaniment consists of dense chordal textures with frequent sixteenth-note patterns. Pedal markings are present at the beginning and end of the system.

breast Sleep not from her soft sleep should fly Whorobs all hearts of rest Nay, la - dy, from thy

The second system continues the vocal line and piano accompaniment. The lyrics are "breast Sleep not from her soft sleep should fly Whorobs all hearts of rest Nay, la - dy, from thy". The piano accompaniment maintains its dense, rhythmic texture. Pedal markings are used throughout the system.

slumbers break, And make this darkness gay With looks, whose brightness well might make Of

The third system includes dynamic markings: *mp* and *rit.* above the vocal line, and *dim.* above the piano accompaniment. The lyrics are "slumbers break, And make this darkness gay With looks, whose brightness well might make Of". The piano accompaniment features a *dim.* marking. Pedal markings are present at the beginning and end of the system.

darker night a day a tempo.

The fourth system begins with a *dim.* marking above the vocal line. The lyrics are "darker night a day a tempo.". The piano accompaniment features a *a tempo.* marking. The system concludes with a double bar line and a small asterisk (*). Pedal markings are present throughout the system.

TWICKENHAM FERRY.

Theo. Marzials.

Not to quick. ♩. 80.

Piano introduction in 6/8 time, featuring a treble and bass staff with various fingerings and dynamics.

1. O - hoi - ye - ho, Ho - ye - ho, Who's for the fer - ry (The bri - ar's in bud, the
 2. O - hoi - ye - ho, Ho - ye - ho, "I'm for the fer - ry" (The bri - ar's in bud, the
 3. O - hoi - ye - ho, Ho! you're too late for the fer - ry (The bri ar's in bud, the

1. sun's go - ing down,) And I'll row ye so quick and I'll row ye so stead - y, And
 2. sun's go - ing down,) And it's late as it is, and I haven't a pen - ny, And
 3. sun's go - ing down,) And he's not row - ing quick and he's not row ing stead - y, You'd

1. 'tis but a pen - ny to Twick - en - ham Town. The fer - ry - man's slim and the
 2. how shall I get me to Twick - en - ham Town! She'd a rose in her bon - net, and
 3. think 'twas a jour - ney to Twick - en - ham Town. "O hoi and O ho," you may

1. fer - ry-man's young, And he's just a soft twang, in the turn of his tongue, And he's
 2. Oh! she look'd sweet, As the lit - tle pink flow - er that grows in the wheat; With her
 3. call as you will The moon is a - ris - ing on Pe - ters - ham Hill, And with

1. fresh as a pip - pin and brown as a ber - ry, And 'tis but a pen - ny to
 2. cheeks like a rose and her lips like a cher - ry, "And sure and you're wel - come to
 3. Love like a rose in the stern of the wher - ry There's dan - ger in cross - ing to

1. Twick - en - ham town. 0
 2. Twick - en - ham town.
 3. Twick - en - ham town.

hoi - ye - ho, Ho - ye - ho, Ho - ye - ho Ho!

MY HEART'S DELIGHT.

Moderato. ♩ = 60.

Harry Pepper.

The piano introduction consists of two staves. The right hand features a melodic line with a long slur over the first four measures, containing various fingerings (3, 2, 1, 4, 3, 2, 1) and a trill in the fifth measure. The left hand provides a rhythmic accompaniment with eighth notes and chords. A 'Ped.' (pedal) marking is present in the fifth measure, and a '*' symbol is in the sixth measure.

1. This world would be a gloom-y world, With-out one ray of bliss, If
 2. My home would just a shel-ter be, A dull and dis-mal place, But

The first system of the vocal and piano accompaniment. The vocal line is on a single staff with two parts. The piano accompaniment is on two staves. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

1. from the old fa-mil-iar scenes One face I chanced to miss; 'Tis
 2. for the sound of her sweet voice, The sun-shine of her face; She

The second system of the vocal and piano accompaniment. The vocal line continues with two parts. The piano accompaniment maintains the eighth-note accompaniment in the right hand and the bass line in the left hand.

1. she who drives the clouds a-way, And makes each day seem bright; And
 2. com-fort me when I am sad, And puts Dull Care to flight, And

The third system of the vocal and piano accompaniment. The vocal line concludes with two parts. The piano accompaniment continues with the eighth-note accompaniment in the right hand and the bass line in the left hand.

rit. *a tempo.*

1. sad and lone - ly would I be With - out my heart's de - light. All
 2. Peace and Joy sit down be - side Me and my heart's de - light. Thus

1. oth - er maid - ens she out - shines In beau - ty and in worth; Her
 2. smooth - ly, sweet - ly, glide the years, And I, in - deed, am blest In

1. count - er - part you will not find Else - where up - on the earth; What -
 2. hav - ing such a charming bird With - in the dear home nest; But

1. e'er she says, what - e'er she does, Ap - pears ex - act - ly right; And
 2. if her lov - ing qual - i - ties Thus bold - ly I re - cite, Some

1

1. 'tis not strange at all that she Should be my heart's de - light. And
 2. en - vious swain will sure - ly steal From me my heart's de

1. 'tis not strange at all that she Should be my hearts de - light.

2. light. Some en - vious swain will sure - ly steal From me my heart's de - light

ad lib.

cres. *f* *ff*

Play small notes if the lower version is sung *ff*

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