



**HUMPTY DUMPTY'S**  
**Funeral March**  
for  
**Piano**  
by

**Frederick Brandeis.**

NEW YORK

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# FUNERAL MARCH of

## HUMPTY DUMPTY.

FRED. BRANDEIS, Op. 70.

**Allegro Moderato.**

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The first measure is marked *c'legg*. The melody in the treble staff features a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

The second system continues the musical piece. It maintains the same key signature and time signature. The piano (*p*) dynamic is indicated at the beginning of the system. The melodic line in the treble staff continues with similar rhythmic patterns, and the bass staff accompaniment remains consistent.

The third system of the piece. The dynamics shift to *f e marcato* (forte and marked), indicating a more forceful and accented playing style. The treble staff shows more complex chordal textures and rhythmic patterns, while the bass staff continues with a steady accompaniment.

The fourth system concludes the piece and includes two endings. The first ending (marked '1.') leads back to an earlier section of the music. The second ending (marked '2.') provides an alternative conclusion. The system ends with a piano (*p*) dynamic marking.

*p* *un poco cresc.*  
Ped \*

*p* *f*  
Ped \*

*p* *ff*  
Ped \*

*p* *e leggeriss.* *f* *p*  
Ped \*

*f* *p*  
Ped \*

Musical notation for the first system, featuring treble and bass staves. The bass staff includes piano markings (*p*) and pedal instructions (*Ped \**) with asterisks. The treble staff contains melodic lines with various note values and rests.

Musical notation for the second system, continuing the piece with piano markings (*p*) in both staves.

Musical notation for the third system, featuring piano markings (*p*) in both staves.

Musical notation for the fourth system, including dynamic markings like *f e cresc.* and *ten:* (tension).

**TRIO. Giocoso.**

Musical notation for the TRIO section, marked *legg:mf* and *Ped*. The notation includes triplets and a steady bass line.

*molto cresc.* *f* Ped \* Ped \*

*Scherzando.* *f* Ped \* Ped \*

Ped \* Ped \*

*ff* Ped \* Ped \*

*cresc.* *ff* Ped \* Ped \* Ped \*

*f*  
Ped

1.  
2.  
Ped \* Ped \*

2.  
*p*  
*e legg:*  
*p*

*p*

*f e marcato*

The musical score consists of five systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system includes first and second endings. The second system features a *f* dynamic, a *p* dynamic, and the instruction *un poco cresc:*. The third system includes a *f* dynamic and a *Ped \** marking. The fourth system includes a *ff* dynamic and a *Ped \** marking. The fifth system includes a *p* dynamic, the instruction *e leggeriss:*, and a *f* dynamic. *Ped \** markings are present at the end of the first, second, and fourth systems.

The musical score consists of five systems of staves. The first system features a *f* dynamic and includes 'Ped' and 'Ped \*' markings. The second system includes *p* dynamics and 'Ped \*' markings. The third system includes a *p* dynamic. The fourth system includes a *p* dynamic. The fifth system includes *e cresc.* and *ten:* markings, along with a 'xiii' marking in the bass staff.



*CODA ad libitum.* In playing the Coda the two last bars of preceding page must be *sempre pp* omitted.

The first system of the Coda consists of two staves. The upper staff (treble clef) contains a series of chords, starting with a whole note chord and followed by half notes. The lower staff (bass clef) features a rhythmic pattern of eighth notes, with some notes beamed together.

The second system continues the musical notation from the first system. The upper staff shows a continuation of the chordal texture, while the lower staff maintains the eighth-note rhythmic pattern.

The third system includes dynamic markings. The upper staff begins with a forte (*f*) dynamic, followed by a piano (*P*) dynamic. The lower staff continues with the eighth-note pattern, showing some melodic movement.

The fourth system concludes the Coda. It features a forte fortissimo (*ff*) dynamic. The lower staff includes pedal markings: "Ped \*" under the first and second measures, and "Ped" under the final measure. The system ends with a double bar line.

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100
  
 25 Union Square, **WM. A. POND & CO.'S** NEW YORK
   
 CAREFULLY SELECTED, GRADED AND CLASSIFIED BULLETIN
   
**MUSIC FOR PIANO-FORTE** (SOLO)
   
 Designed as an assistant to TEACHERS and PUPILS in deciding at a glance the style and appropriateness of the pieces required.
   
 The Figure 3, 4, 5 or 6 after the name of a piece denotes its degree of difficulty; figure 3 representing a moderately easy one, and figure 6 a difficult one.

**SENTIMENTAL, EXPRESSIVE and POETICAL IN CHARACTER.**

Consisting of Reveries, Idyls, Lullabies, Meditations, Tyrolaises, etc., etc., from Grades 3 to 6. Special attention is called to Nos. 27, 33, 41, 42, 44, 49 and 51.

26. <i>Alleg. Ronde.</i> (Verlaine).....4.....Coper. 60
27. <i>My happy home.</i> .....4.....Coper. 60
28. <i>Autumn Leaves.</i> (Borovoi).....4.....Stash. 50
29. <i>Bercesse.</i> (Liszt).....4.....Stash. 40
30. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
31. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
32. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
33. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
34. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
35. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
36. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
37. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
38. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
39. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
40. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
41. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
42. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
43. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
44. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
45. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
46. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
47. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
48. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
49. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
50. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
51. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
52. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
53. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
54. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
55. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
56. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
57. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
58. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
59. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50
60. <i>Chant de la Bergère.</i> (Liszt).....3.....Adams. 50

**TREMOLO, ARPEGGIO AND ORNAMENTAL PLAYING ILLUSTRATED.**

Consisting of Nocturnes, Melodies, Pastorales, Characteristic Pieces, Romances, etc., etc., for Salon or Parlor. Grades 3 to 6. Special attention is called to Nos. 100, 104, 106, 113, 126, 136, 138 and 139.

100. <i>Adoration.</i> (Liszt).....4.....Meyer. 40
101. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
102. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
103. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
104. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
105. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
106. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
107. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
108. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
109. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
110. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
111. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
112. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
113. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
114. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
115. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
116. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
117. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
118. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
119. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00
120. <i>Age des Fleurs.</i> (Liszt).....5.....Raffmes. 1.00

**ORDER ANY PIECE EITHER BY ITS TITLE OR NUMBER, AS MAY BE CONVENIENT.**

106. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
107. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
108. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
109. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
110. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
111. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
112. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
113. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
114. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
115. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
116. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
117. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
118. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
119. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
120. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
121. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
122. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
123. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
124. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
125. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
126. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
127. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
128. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
129. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
130. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
131. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
132. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
133. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
134. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
135. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
136. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
137. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
138. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
139. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40
140. <i>Ever this Day.</i> (Liszt).....4.....Waltz. 40

**FOR PRACTICE OF OCTAVES, THIRDS AND SIXTHS.**

including pieces of Peculiar Rhythm, of various Grades, in the form of Gavottes, Minstrels, Melodies, Themes, Variés, etc., etc., for Salon or Parlor. Special attention is called to Nos. 154, 156, 157, 160, 164, 165, 166, 170 and 174.

154. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
155. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
156. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
157. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
158. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
159. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
160. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
161. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
162. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
163. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
164. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
165. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
166. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
167. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
168. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
169. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
170. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
171. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
172. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
173. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
174. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
175. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
176. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
177. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
178. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
179. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
180. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40

**BRILLIANT AND STYLISH PIECES,**

consisting of Barcarolles, Mazurkas, Polonaises, Reveries, Scherzos, etc., etc., of various Grades, for Salon or Parlor. Special attention is called to this entire selection.

201. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
202. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
203. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
204. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
205. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
206. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
207. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
208. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
209. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
210. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
211. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
212. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
213. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
214. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
215. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
216. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
217. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
218. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
219. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
220. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
221. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
222. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
223. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
224. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
225. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
226. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
227. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
228. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
229. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75
230. <i>Barcarolle.</i> (Liszt).....6.....Mozz. 75

**VELOCITY AND PRESTO MOVEMENTS ILLUSTRATED.**

being a collection of Capricios, Impromptus, Tarantelles, etc., etc., of various Grades, for Salon or Parlor. Special attention is called to this entire selection.

231. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
232. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
233. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
234. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
235. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
236. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
237. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
238. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
239. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
240. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
241. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
242. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
243. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
244. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
245. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
246. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
247. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
248. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
249. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40
250. <i>Alleg. Ronde.</i> (Liszt).....4.....Waltz. 40