

# SCRAPS OF MENTORRY

FOR  
Young Pianists.

BY  
**WM. DRESSLER.**

Albany, C. S.

*BOOK 1.*

- No 1. MARY AVOURNEEN.
- .. 2. THE LOW BACK'D CAR.
- .. 3. HEAR ME NORMA.
- .. 4. THE BOLD SOLDIER BOY.
- .. 5. FAIREST MAIDEN I HAVE RICHES.
- .. 6. AIR & CHORUS (LUCREZIA BORGIA.)

*BOOK 2.*

- No 7. SPIRTO GENTIL (LA FAVORITA.)
- .. 8. WE MET BY CHANCE.
- .. 9. JENNY GRAY POLKA. VARIATIONS.
- .. 10. CHORUS (LA FAVORITA.)
- .. 11. TYROLIENNE (LA FILLE DU REGIMENT.)
- .. 12. CHORUS (LA SOMNAMBULA.)

*BOOK 3.*

- No 13. TENOR ARIA (ERNANI.)
- .. 14. THE MOUNTAIN DAISY.
- .. 15. THEN YOU'LL REMEMBER ME.
- .. 16. O WERT THOU BUT MY OWN LOVE.
- .. 17. TEMA (CUSTAVUS.)
- .. 18. TENOR ROMANZA. (GIOVANNA DI NAPOLI.)

*BOOK 4.*

- No 19. ✓ COQUETTE POLKA. VARIATIONS.—
- .. 20. TENOR ARIA (BELISARIO.)
- .. 21. FINALE (LUCIA DI LAMMERMOOR)
- .. 22. CAVATINA (BEATRICE DI TENDA.)
- .. 23. SARATOGA POLKA. VARIATIONS.
- .. 24. COMIN' THRO' THE RYE. DO.

—No. 23—

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Second time *gva.* and *p*

*Polka Varied.*

The musical score consists of five systems of piano and bass staves. The first system begins with a dynamic of *mf* and includes a *Ped.* marking with an asterisk. The second system features a dynamic of *f* and includes a *Ped.* marking with an asterisk, as well as an *8va...* marking. The third system includes a dynamic of *mf*. The fourth system includes a dynamic of *f*. The fifth system includes a dynamic of *p* and an *8va...* marking. The score is written in a key signature of one flat and a 2/4 time signature. It contains numerous musical notations such as slurs, ties, and fingerings (1, 2, 3, 4).

1452

Entered according to Act of Congress A.D. 1852 by W<sup>m</sup> Hall & Son in the Clerk's Office of the Dist. Court of the Southn. Dist. of N. Y.

Reed et al.  
19. April, 1852.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The music is characterized by dense textures, particularly in the right hand, with frequent use of accidentals and fingerings (1-4). Dynamics include *mf* (mezzo-forte) and *f* (forte). Pedal markings (*Ped.*) are used in the bass line. There are also markings for *8va* (octave) and *x* (possibly indicating a specific fingering or articulation). The score concludes with a double bar line.