

DREI
CHARACTERSTÜCKE

für
CLAVIER UND VIOLINE

von
ARTHUR FOOTE.
OP. 9.

Nº 1. MORGENGESANG.....	\$1. --
Nº 2. MENUETTO SERIOSO ..	0. 75.
Nº 3. ROMANZE	1. --

BOSTON:
ARTHUR P. SCHMIDT & Cº
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MORGEN - GESANG.

Arthur Foote, Op. 9. No. 1.

VIOLINO. *Andante.* *2^{da} volta pp*

PIANO. *Andante.* *2^{da} volta pp* *dim.*

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase marked *cresc.*, *f*, and *sf*, ending with a *rit.* marking. The piano accompaniment features chords and arpeggiated figures, with a *cresc.* marking and a *sf* dynamic. A *Red.* (Reduction) symbol is present in the bass line, and an asterisk (*) is placed below the piano part.

Second system of the musical score. The vocal line continues with a melodic line marked *pp*. The piano accompaniment has a *p* dynamic in the right hand and *f* in the left hand. It includes a *pp* dynamic marking and a *cresc.* marking. A *Red.* symbol and an asterisk (*) are also present.

Third system of the musical score. The vocal line is marked *cresc.* and *poco rit. e dim.*, with a *mf* dynamic. The piano accompaniment features a *p* dynamic and a *cresc.* marking. It includes a *poco rit. e dim.* marking and a *Red.* symbol.

Fourth system of the musical score. The vocal line is marked *cresc.*, *f*, and *p*. The piano accompaniment has a *cresc.* marking and a *f* dynamic. It includes a *Red.* symbol and an asterisk (*) below the piano part.

First system of musical notation. The top staff is a single melodic line in treble clef, marked *mf*. The bottom two staves are a grand staff in treble and bass clefs. The right hand has a *p* dynamic and a *cresc.* marking. The left hand has a *p* dynamic and includes fingering numbers 1, 2, 3, 4, 5. The system concludes with a fermata over the final notes.

Second system of musical notation. The top staff is marked *cresc.*. The bottom two staves feature a *Red.* (Reduction) section marked with an asterisk (*). The right hand has a *mf* dynamic and a *cresc.* marking. The left hand includes a *Red.* section with an asterisk and fingering numbers 1, 2, 3.

Third system of musical notation. The bottom two staves feature a *Red.* (Reduction) section marked with an asterisk (*). The right hand has a *p* dynamic. The left hand includes a *Red.* section with an asterisk and fingering numbers 1, 2, 3, 4, 5.

Fourth system of musical notation. The top staff is marked *cresc.*. The bottom two staves feature a *Red.* (Reduction) section marked with an asterisk (*). The right hand has a *mf* dynamic. The left hand includes a *Red.* section with an asterisk and fingering numbers 1, 2, 3.

First system of musical notation. The right hand (treble clef) features a melodic line with a dynamic marking of *mf*. The left hand (bass clef) has a rhythmic accompaniment with a dynamic marking of *pp*. A *Re.* marking is present in the bass line, and an asterisk is placed below the staff.

Second system of musical notation. The right hand continues the melodic line. The left hand features a more active accompaniment with a dynamic marking of *f*. A *cresc.* marking is shown with a hairpin. A *Re.* marking and an asterisk are in the bass line. The right hand has a dynamic marking of *p ma cresc.*

Third system of musical notation. The right hand has a dynamic marking of *p* and *mf*. The left hand has a dynamic marking of *fp*. A *Re.* marking and an asterisk are in the bass line.

Fourth system of musical notation. The right hand has a dynamic marking of *cresc.* and *f*. The left hand has a dynamic marking of *p* and *cresc.*. A *Re.* marking and an asterisk are in the bass line.

The musical score consists of four systems of staves. Each system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system features a vocal line starting with a *mf* dynamic and a piano accompaniment with a *ped.* marking and a *p* dynamic. The second system includes *cresc.* markings and a *f* dynamic. The third system features *dim.* markings and a *p* dynamic. The fourth system includes an *animato* marking and a *p* dynamic. The score concludes with a *f* dynamic marking.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase and includes the instruction *cresc.*. The piano accompaniment begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes. The system concludes with a *mf cresc.* instruction and a *Re.* marking.

Second system of the musical score. The vocal line continues with a melodic phrase and includes the instruction *cresc. e rit. molto al largamente*. The piano accompaniment features a *cresc. sempre* instruction and a *cresc. e rit. molto* instruction. The system concludes with a *Re.* marking.

Third system of the musical score. The piano accompaniment is the primary focus, starting with a fortissimo (*ff*) dynamic and transitioning to a mezzo-forte (*mf*) dynamic. The system concludes with a *dim.* instruction and a *Re.* marking.

Fourth system of the musical score. The vocal line features a melodic phrase with a *dim.* instruction, followed by a *p ritard.* instruction and a *ppp* dynamic. The piano accompaniment includes a *dim. sempre poco rit.* instruction. The system concludes with a *Re.* marking.

poco f *a tempo*
pp *ritard.* *a tempo*
poco f
p
cresc. *mf* *p*
p *cresc.* *mf* *p*
p *tr* *Red.* *** *Red.* *** *Red.* ***

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The first staff begins with a *p* dynamic and a slur over the first two measures. The second measure of the first staff has a *pp* dynamic. The grand staff begins with a *p* dynamic. The second measure of the grand staff has a *pp* dynamic. The music features flowing sixteenth-note patterns in the upper staves and a more rhythmic bass line.

Second system of musical notation. It consists of three staves. The first staff has dynamics *cresc. rit.*, *a tempo*, *poco f*, and *cresc.*. The second staff has dynamics *cresc. rit.*, *a tempo*, and *mf*. The third staff has dynamics *poco f* and *Re. **. Fingerings are indicated with numbers 1-5. The music continues with similar patterns and includes some slurs and accents.

Third system of musical notation. It consists of three staves. The first staff has dynamics *f* and *p*. The second staff has dynamics *f* and *p*. The third staff has dynamics *Re. **. The music features more complex rhythmic patterns and slurs, with some notes marked with accents.

Fourth system of musical notation. It consists of three staves. The first staff has dynamics *p* and *pp*. The second staff has dynamics *p* and *pp*. The third staff has dynamics *pp* and *Re. Re. Re. **. The music concludes with a *una corda* instruction in the bass staff. Fingerings and slurs are used throughout the system.

ARTHUR P. SCHMIDT & CO. 13 and 15 West St. BOSTON.

Instrumental.

Pianoforte Solo.

Ackermann, C. M. Charms of Life. Waltz — 35
 — La Galante. Polka Gracieuse — 30
 — Happy Return March — 30
 — Hill Side Waltz — 35
Bach, J. S. Gavotte in E. Transcribed by St. Saëns — 35
 — Prelude in C min. — 20
 — Prelude in G min. — 40
Bach-St. Saëns. Gavotte. B min. — 30
Bargiel, W. Fantasiestück — 50
 — Piano Piece — 20
Beethoven. Scherzo. Op. 2 No. 3 — 30
 — Sonatina in G — 20
Berger, O. A Village Festival — 35
Brassin, L. Op. 17. Nocturne — 50
Bruch, M. Romanza — 30
 — In Volkston — 25
Büchner, A. E. Scherzino — 25
Capen, C. L. Gavotte in F minor — 60
Chadwick, G. W. Op. 7. 6 Characteristic Pieces.
 No. 1. Congratulation — 25
 No. 2. Please Do — 25
 No. 3. Scherzino — 60
 No. 4. Reminiscence — 35
 No. 5. Irish Melody — 25
 No. 6. Etude — 35
Clementi. Op. 36 No. 1. Sonatina in C — 25
Dana, Arthur. Op. 29. Childrens Carnival. Six easy Dances for young Pupils ea.
 No. 1. Waltz. No. 2. Schottisch. No. 3. Galop. No. 4. Polka. No. 5. Polka-Mazurka. No. 6. March. — 40
Delibes, L. Chanson hongroise — 40
Donnée, Chs. F. Op. 6. Mazurka — 40
 — Op. 7. No. 1. Je pense à toi (Song without Words) — 35
 — Op. 7. No. 2. Slumber Song — 25
 — Op. 9. No. 1. Danse moderne — 40
 — Op. 9. No. 2. Deuxième Mazurka — 40
Doremy, E. The Pirates of Penzance. Potpourri from A. Sullivan's Opera — 1.
 — Return Home March — 35
 — Flowers of Youth. Collection of easy Compositions — ea. — 20
 No. 1. La Fiorentina.
 No. 2. Mignon Waltz.
 No. 3. Crown Diamonds.
 No. 4. Young Harvard Waltz.
 No. 5. Rivals Polka Mazurka.
 No. 6. Chimes of Westminster.
 No. 7. Song of the Water Carrier.
 No. 8. Czarina Waltz.
 No. 9. Our Girls Waltz.
 No. 10. Our Boys Waltz. — 50
Dupont, Aug. Sarabande — 35
Durand, A. Pastorale — 35
Dvorák, A. Valse Gracieuse — 30
 — Silhouette — 50
Emery, S. A. Op. 4. 3 Albumblätter — 35
 — Op. 5. Ganz allein (All alone) Maz. — 60
 — Op. 6. Sarabande und Scherzo — 50
 — Op. 7. The Dream of Home. Arranged as a Fantasia 1.
 — Op. 17. Deux Morceaux brillants.
 No. 1. Polonaise — 40
 No. 2. Menuett — 35
 — Op. 18. Pianoforte Recreations for Equalizing the Execution of both Hands.
 No. 1. Prelude in A minor — 35
 No. 2. Fingertwist in C major — 30
 No. 3. Intermezzo — 40
 No. 4. Andante — 30
 No. 5. Impromptu — 35
 No. 6. Caprice — 40
 — Op. 29. Two Sonatinas. No. 1. 2. ea. — 75
 — Op. 32. 12 Tone Paintings (one in each major key) — ea. — 30
 No. 1. In the Boat. No. 2. The merry Party. No. 3. The Spring Morning. No. 4. The Minstrels. No. 5. Grasshopper's Song. No. 6. The Fortune-teller. No. 7. A Summer Song. No. 8. In the Hammock. No. 9. The Organist's Story. No. 10. The Canary Bird. No. 11. Gipsy Dance. No. 12. Sun and Shade.
Field, J. Nocturne — 35
Fleissner, Otto. 2 Compositions. each — 75
 No. 1. The Brooklet. No. 2. Polonaise brillante.
Foote, Arthur. Trois Morceaux.
 No. 1. Impromptu — 50
 No. 2. Gavotte — 40
 No. 3. Mazurka — 40
Gade, Nils W. Albumleaf — 35
Giese, Th. Little Ensign March — 30
Gotthard, J. P. Gavotte — 35
Grøndahl. Menuet arr. by John Orth — 35
Händel. Bourrée — 30
Mascall, Wilbur F. Polonaise — 75
Heimendahl, Eduard. Bagatelle — 30
 — Canzonetta — 35
Heller, Stephen. Aubade — 30
 — Impromptu — 30
 — Mazurka — 30
 — Valse Allemande — 30
Jensen, Ad. Cradle Song (Berceuse) — 30
 — Serenade — 30
 — Op. 42. Canzonetta — 35
Karganoff, G. Nocturne — 35
 — Mazurka — 35

Kölling, Adolph. Pensées fugitives No. 1 Op. 19 — 60
Kölling, Carl. Op. 301. Roman Pilgrims March — 60
 — Op. 302. At the Fountain — 60
 — Op. 303. The Tournament. Grand March — 60
 — Op. 304. Remembrance of Lake Geneva. Valse brill. — 75
Krause, A. Op. 5. Etude. D min. — 30
Leslie, Ernest. Eyebright Waltz — 30
 — After Vacation Waltz — 30
 — Under the Willows Waltz — 30
Locke, Nellie, F. Avondale Waltz — 40
Löschhorn, A. Song without words. — 30
Lowthian, Caroline. Au Revoir. Waltzes — 60
Malling, Jørgen. Etude Melodique arr. by John Orth — 35
Mansfield, J. D. Op. 21. Feuilles d'Automne (Autumn leaves) — 50
Marston, G. W. Album for Children.
 No. 1. Return of the Regiment } — 30
 No. 2. Serenade to a Doll }
 No. 3. Mazurka } — 20
 No. 4. Little Gavotte }
 No. 5. Little Waltz } — 20
 No. 6. After the Ball }
 No. 7. What the Negro Minstrel }
 sang } — 20
 No. 8. Styrienne }
 No. 9. In the Church } — 20
 No. 10. Funeral March of a Canary }
 No. 11. March of the twenty Tim }
 Soldiers } — 20
 No. 12. Minuet }
 — Ariel's Dirge and Fairy Song }
 (From Shakespeare's Tempest). } — 50
 — Gavotte in B. min. } — 30
 — March in D major } — 30
 — Romanzák } — 20
 — Souvenir de Bavière No. 1. 2. 3. ea. } — 20
 — Slumber Song } — 20
Mayer, C. Humoresque — 35
 — Spring Song — 30
Maylath, Henry. Op. 166. Les Marguerites (The Daisies). 6 Easy Dances each
 No. 1. Waltz. No. 2. Galop. No. 3. March. No. 4. Redova. No. 5. Schottisch. No. 6. Polka. — 25
 — Op. 167. The Young Artist. 9 Easy and instructive Compositions. each
 No. 1. Gavotte. No. 2. Menuet. No. 3. Fandango. No. 4. Tarantella. No. 5. Nocturno. No. 6. Transcription. No. 7. Rondo. No. 8. Andante. No. 9. Sonatina. — 35
Mendelssohn. Prelude. E min. — 35
Merkel, Gust. Serenade — 30
 — Song of Spring — 35
Meyer, Louis. Longing in Absence. — 50
 — The Highland Lassic — 35
 — At Home and Abroad. A Series of Characteristic Sketches.
 No. 1. Eisa's Lullaby — 25
 No. 2. Rustic Wedding — 30
 No. 3. Meadow Lark's Song — 30
 No. 4. Mandoline Spanish Serenade — 35
 No. 5. By Moonlight (Barcarolle) — 30
 No. 6. Harvest Home Waltz — 30
 No. 7. Legend from the Rhine. — 30
 No. 8. Ave Maria — 35
 No. 9. A Wayside Flower — 30
 No. 10. The Guards (Parade March) — 35
 No. 11. Plantation Dance — 30
 No. 12. The Indian Trail (March) — 30
 No. 13. Sailor Song — 30
 No. 14. Before the Wind — 30
 No. 15. After the Storm — 30
 No. 16. Dream on Mid Ocean — 30
 No. 17. The Highland Piper — 30
 No. 18. Tyrolian Melody — 30
 No. 19. The Gipsies — 30
 No. 20. At Lake Como (Italian Canzonetta) — 30
Mills, S. B. 2 Etudes de Concert.
 No. 1. — 60
 No. 2. — 75
Morey, Fred. L. Op. 12. Six Characteristic Pieces.
 No. 1. Gavotte imperiale — 40
 No. 2. Album Leaf — 40
 No. 3. Tarantella — 40
 No. 4. Serenade — 40
 No. 5. Saltarello — 35
 No. 6. Cradle Song — 40
 — Op. 22. In Dreamland. A Reverie — 60
Moszkowski, M. Impromptu — 35
 — Valse Caractéristique — 25
 — Minuetto — 35
 — Arabeske — 35
Mozart. Menuet G min. (From the Symphony in G min.) — 30
Müller, Jul. E. Another Racquette — 50
 — Children's Pleasures. Easy Compos.
 No. 1. Dolly's Grand March — 20
 No. 2. Pussy Waltz — 20
 No. 3. Little Round Dance 1ste — 20
 No. 4. Bat and Ball March (Grade — 20
 No. 5. Doll's Cradle Song }
 No. 6. Hoop Mazurka } — 20
 No. 7. Echo Galop } — 30
 No. 8. Soldier Boy's March } — 30
 No. 9. See Saw Rondino } 2d — 30
 No. 10. Coasting } (Grade — 30
 No. 11. Snowballs } — 30
 No. 12. Santa Claus } — 30
 — Op. 207. Fare thee well — 75

Müller, Jul. E. Op. 208. Transcriptions of favorite Melodies — ea. — 60
 No. 1. How can I leave thee. No. 2. How fair art thou. No. 3. An Alexis. No. 4. Mill in the Valley. No. 5. Last Rose of Summer. No. 6. Loreley.
Murphy, Th. P. Op. 92. Enchantment. Waltz — 60
Nathan, Ad. Nocturno arr. by John Orth — 25
Normann. Humoreske arr. by John Orth — 35
Oesten, Th. Op. 202. No. 4. Doll's Dream — 35
 — File du Régiment — 30
 — Alpine Festival — 30
Orth, John. Cradle Song — 30
 — Scherzo — 30
Pacher, J. A. Prayer from Moses — 40
Paine, J. K. Op. 41. Three Piano Pieces.
 No. 1. Spring Idyl — 50
 No. 2. Birthday Impromptu — 25
 No. 3. Fuga Giocosa — 40
Paradies, P. D. Toccata — 25
Perabeau, Dr. H. Bismarck. March Militaire — 50
Perry, E. B. Op. 9 No. 1. Why — 25
Phillip, George. In the Twilight — 60
 — Snowflake — 50
 — Little Albumleaves.
 No. 1. Tempo di Menuetto — 20
 No. 2. Gavotte — 20
 No. 3. Air Styrienne — 20
 No. 4. The Mill-wheel — 30
 No. 5. Aunts Nursery Tale — 20
 No. 6. Impromptu — 20
 No. 7. Gaiety — 20
 No. 8. The merry Huntsman — 20
 — Salon-Klänge. Six easy Pieces ea.
 No. 1. Valse No. 4. Mazurka — 20
 No. 2. Polka No. 5. Galop — 20
 No. 3. Romanza No. 6. Rondino. — 20
 — Six Recreations for young Pupils.
 No. 1. Alla Zingara — 40
 No. 2. Adieu — 25
 No. 3. Morning Wanderer — 25
 No. 4. Pas Redouble — 55
 No. 5. Flora Mazurka — 25
 No. 6. Vivacity — 40
 — May blossoms. 6 melodious and instructive Compositions.
 No. 1. Dolce far niente (Sweet Indolence) — 35
 No. 2. Cradle Song — 25
 No. 3. The Olden Time (Minuet) — 25
 No. 4. Song of Summer Birds — 40
 No. 5. In the old Moorish Castle — 25
 No. 6. May Sunshine — 35
Radecki, Olga v. In Springtime (Im Frühling). Six Pieces. — 30
 No. 1. Early Leaves (Frisches Grün) — 30
 No. 2. Wanderer's Song (Wanderlust) — 20
 No. 3. A Protest (Protest). — 30
 No. 4. Birds in the Boughs (Vögel in den Zweigen) — 20
 No. 5. Faded Flowers (Welke Blüten) — 20
 No. 6. New Life (Neues Leben) — 35
Raff, J. Dedication — 25
 — Vesper Hymn — 25
Ravina, H. Arabeske — 20
 — Reverie — 30
Reinecke, Carl. Ländler — 30
 — Valse — 35
 — Extract from King Manfred — 25
Rheinberger, J. Gondoliers — 30
 — Romance Italienne — 30
Ritter, G. P. Spring Blossoms. Easy Fantasias on Favorite Melodies.
 No. 1. Comin through the Rye. Waltz — 20
 No. 2. Blue Bells of Scotland. Waltz — 20
 No. 3. Home Sweet Home — 20
 No. 4. Bonnie Doon — 20
 No. 5. Robin Adair — 20
 No. 6. Annie Laurie — 20
 No. 7. Mill in the Valley — 20
 No. 8. Russian National Hymn — 20
 No. 9. An Alexis — 20
 No. 10. How can I leave thee — 20
 No. 11. Harp that once thro' Taros' Halls — 20
 No. 12. Believe me if all those en-dearing — 20
 No. 13. Bridal Chorus (Lohengrin) — 20
 No. 14. How so fair (Martha) — 20
 No. 15. Forsaken (Koschat) — 20
 — Op. 66. Aquarelles. Melodious Pieces for young Pupils.
 No. 1. Austrian Melody } — 25
 No. 2. Tyrolienne }
 No. 3. The Curfew chimes } — 25
 No. 4. In the rosy Morn }
 No. 5. Valentine } — 25
 No. 6. Mazurka }
 No. 7. Little Song } — 25
 No. 8. Puzzler is my Name }
 No. 9. On the Rocking Horse } — 25
 No. 10. Invitation to the Dance } — 25
 No. 11. Song without Words } — 25
 No. 12. Ora pro nobis }
 No. 13. Pastorale — 25
 No. 14. Rondino — 25
 No. 15. Quickstep-March — 25
 No. 16. The first Dancing Lesson — 25
 No. 17. Hares and Hounds — 25
 No. 18. In Memoriam — 25
 No. 19. Polish Dance — 25
 No. 20. Ländler — 25
 No. 21. Return of Spring — 25

Ritter, G. P. Op. 66. Aquarelles. Melodious Pieces for young Pupils.
 No. 22. Pas de Matelots — 25
 No. 23. Gavotte — 25
 No. 24. Romanza — 25
 — Our Favorites. Easy Arrangements. Selected from the Works of the Great Masters.
 No. 1. Menuet by F. Schubert — 20
Rogers, Clara, K. Op. 15. Scherzo in A maj. — 60
St. Saëns, C. Romance sans Paroles — 35
Scharwenka, X. Polish Dance — 35
 — Impromptu — 35
Schehlmann, L. Resignation — 25
Smith, W. G. Op. 18. 5 Characteristic Pieces.
 No. 1. Arietta — 20
 No. 2. Capricciotto — 25
 No. 3. Romance — 25
 No. 4. Humoresque — 25
 No. 5. Mazurka — 25
 — Three Compositions — ea. — 25
 No. 1. Serenade. Nr. 2. Les Papillons. Caprice Galop. No. 3. Badinage.
Strachauer, H. Gavotte Favori — 30
Strauss, Henry. Chant du Savoyard (Savoyard's Song) — 50
 — La Favorite. Pensée Fugitive — 30
 — La Fleur de Mai. Réverie — 30
 — O Paradise. Paraphrase — 60
 — Spirit of the Night. Morceau Caractéristique — 50
 — Transcriptions.
 No. 1. Ave Maria by Gounod — 35
 No. 2. Bridal Chorus (Lohengrin) by Wagner — 50
 No. 3. Brook by Dolores — 60
 No. 4. Les Rameaux (Palm Branches) by Faure — 35
 No. 5. Lost Chord by Sullivan — 50
 No. 6. Forsaken by Koschat — 50
 No. 7. Song of the Torreador (Car-men) by Bizet — 35
 No. 8. O thou art like a Flower by Rubinstein — 50
Stuckenholz, W. Op. 22. Disappointment. Waltz — 75
Thalberg, S. Berceuse — 35
Tschakowski, Barcarolle — 50
Warren, A. E. Arlington Waltzes — 75
 — Au Revoir March — 40
 — La Gazella. Mazurka Caprice — 50
Weil, Oscar. Scherzino — 35
 — Op. 15. Miniatures. Vortragsstudien. 24 leichte Clavierstücke für kleine Hände.
 Heft 1. — 90
 Heft 2. — 1.
 — Op. 16. Valses — 1.
 — Op. 17. Ballade — 1.
Whitney, S. B. Processional March — 75
Widor, Ch. M. Morceau de Bal — 50
Wilm, H. de. Alla Marcia — 50
 — Capricciotto — 30
Wister, O. Assembly Redowa — 30
Wolf, B. Rondino — 35
Wolf, B. E. Pounce and Co. Potpourri arr. by L. Leslie 1.

Studies for Pianoforte.

Crawford, J. W. Technical Manual for the Pianoforte — 3.
Emery, S. A. Op. 35. Foundation Studies. — 1.50
 — Head and Hand — 1.60
Howard, G. H. and Howe, J. H. A Music Chart — 30
Maylath, H. Op. 163. 30 Easy and melodious Studies. Bk. 1. 2. — ea. 1.25
Neupert, E. Op. 57. 100 Original daily Exercises — 75
 — 12 New Studies for Expression and Technick. Bk. 1. 2. — ea. 1.
 — 12 New Octav Studies.
 Bk. 1. — 1.
 Bk. 2. — 1.25
Turner, A. D. Op. 14. 6 Studies in Double Thirds — 1.25
 — Op. 20. 13 Easy Octav Studies (in the major Keys) — 90
 — Op. 24. 2 Syncopation Studies.
 Bk. 1. — 75
 Bk. 2. — 60
 — Op. 25. 2 New Etudes.
 Bk. 1. — 60
 Bk. 2. — 40
 — Op. 26. 6 Brilliant Arpeggio Studies — 75
 — Op. 29. 4 Melodious Studies for the left Hand — 75
Weil, Oscar. Op. 13. Twelve Short Studies of Medium Difficulty. 2 books ea. — 1.
Scales and Chords — 35

Pianoforte 4 Hands.

Biermann, H. Op. 20. Triumphant March 1.
Emery, S. A. Op. 14. Apfelblüthen-Walzer (Apple Blossoms) 1.25
Menschel, Georg. Santa Claus March (Teacher and Pupil) — 40
Kölling, C. Op. 301. Roman Pilgrims March 1.

Pianoforte and Violoncello.

Foote, Arthur. 3 Stücke. (Three Pieces) 1.75

Theoretical Works.

Emery, Stephen A. Elements of Harmony 1.25

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CHARACTERSTÜCKE

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von

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OP. 9.

Nº 1. MORGENGESANG \$1. --

Nº 2. MENUETTO SERIOSO ... 0. 75.

Nº 3. ROMANZE 1. --

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13 and 15 West Street.

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Herrn Franz Kneisel.

MENUETTO SERIOSO.

Arthur Foote, Op. 9. No. 2.

Quasi Recitativo.

VIOLINO.

PIANO.

Moderato grazioso.

Moderato grazioso. (♩ - 100.)

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The first system features a vocal line with a *cresc.* marking and a piano accompaniment with *poco f* and *cresc.* markings. The second system includes *f*, *dim.*, *rit.*, and *a tempo* markings. The third system has *mf*, *poco f*, and *cresc.* markings. The fourth system concludes with *f*, *dim. e rit.*, and *p* markings. The piano accompaniment includes various rhythmic patterns, including triplets and sixteenth-note runs, and is marked with *Red.* and asterisks. The score is published by A. P. S. & Co. 909.

a tempo
pp *poco f*
a tempo
pp *p*

Red. *

cresc.
f
cresc.
f

Red. *

p *cresc. poco a poco* *f*
p *cresc. poco a poco* *f*

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

cresc. *ff* *Fine.*
ff *Fine.*

Red. Red. Red. Red. Red. *

Molto più Allegro.

mf

Molto più Allegro. $\text{♩} = 84$.

p

This system contains the first two staves of music. The top staff is a vocal line starting with a mezzo-forte (*mf*) dynamic. The bottom staff is a piano accompaniment starting with a piano (*p*) dynamic. The tempo is marked 'Molto più Allegro' with a quarter note equal to 84 beats per minute.

dim.

dim.

p

This system contains the third and fourth staves. The vocal line features a *dim.* (diminuendo) marking. The piano accompaniment also has a *dim.* marking. The piano part ends with a piano (*p*) dynamic.

cresc.

mf

p

cresc.

mf

This system contains the fifth and sixth staves. The vocal line has a *cresc.* (crescendo) marking followed by a mezzo-forte (*mf*) dynamic. The piano accompaniment has a *p* dynamic, followed by a *cresc.* marking and a mezzo-forte (*mf*) dynamic.

dim.

ppp

dim.

ppp

p

This system contains the seventh and eighth staves. The vocal line starts with a *dim.* marking and ends with a pianissimo (*ppp*) dynamic. The piano accompaniment also starts with a *dim.* marking and features a *ppp* dynamic, followed by a piano (*p*) dynamic.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *mf* dynamic and ends with a *p* dynamic. The piano accompaniment features a *f* dynamic in the right hand and *mf* in the left hand, with a *p* dynamic marking in the right hand later in the system. The key signature has two flats and the time signature is 4/4.

Second system of musical notation. The vocal line begins with a *p* dynamic, followed by a *pp* dynamic, and then a *mf* dynamic. It concludes with the instruction *rit. e dim. molto*. The piano accompaniment starts with a *f* dynamic, then *p*, and finally *pp*. The right hand of the piano accompaniment includes the instruction *rit. e dim.* at the end of the system. The key signature has two flats and the time signature is 4/4.

Third system of musical notation. The vocal line is marked *a tempo* and begins with a *pp* dynamic, followed by a *cresc.* instruction. The piano accompaniment also starts with a *pp* dynamic and includes a *cresc.* instruction. The key signature has two flats and the time signature is 4/4.

Fourth system of musical notation. Both the vocal and piano lines are marked *rit. e dim. sempre*. The piano accompaniment includes the instruction *una corda*. The system concludes with the instruction *D. C. al Fine.* in both parts. The key signature has two flats and the time signature is 4/4.

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ROMANZE.

Arthur Foote, Op. 9. No. 3.

VIOLINO. Adagio non troppo.

PIANO. Adagio non troppo. (♩-69.)

pp p poco f

dim. p teneramente poco cresc.

dim. pp cresc.

f dim. p

f p

pp *cresc. poco a poco* *f appassionato*

pp *cresc. poco a poco* *f*

Re. * Re. * Re. * Re. * Re. * Re. *

ff *dim. molto* *rit. p* *pp*

ff *dim.* *rit.* *p*

Re. * Re. * Re. * Re. * Re. * Re. *

a tempo

a tempo *pp*

Re. * Re. * Re. * Re. * Re. * Re. *

f *pp dolce* *cresc. rit.* *a tempo* *poco f* *mf* *f*

f *p* *pp* *rit.* *f*

Re. * Re. * Re. * Re. *

The first system of music consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle and bottom staves are grand staff notation (treble and bass clefs). The middle staff has a dynamic marking of *mf* and the bottom staff has a dynamic marking of *f*. There are also *sf* markings in the middle staff. The music features various articulations and phrasing marks.

Animato.

The second system begins with the tempo marking *Animato.* and a dynamic marking of *f*. The top staff continues the melodic line. The middle and bottom staves are grand staff notation. The middle staff has a dynamic marking of *fp* and the tempo marking *Animato. (♩-88.)*. The bottom staff has a dynamic marking of *fp* and the marking *marcato*. There are sixteenth-note patterns in the middle staff and a bass line in the bottom staff. A *ped.* marking is present in the bottom staff. The system ends with an asterisk.

The third system continues the piece. The top staff has a melodic line with slurs. The middle and bottom staves are grand staff notation. The middle staff has a dynamic marking of *fp* and the marking *cresc.*. The bottom staff has a dynamic marking of *fp* and a *ped.* marking. There are asterisks in the bottom staff. The music features a mix of melodic and rhythmic patterns.

The fourth system continues the piece. The top staff has a melodic line. The middle and bottom staves are grand staff notation. The middle staff has a *ped.* marking. The bottom staff has a *ped.* marking and fingering numbers: 3, 2, 3, 1. There are asterisks in the bottom staff. The system concludes with a final melodic flourish in the top staff.

First system of musical notation. The top staff is a single treble clef line with a melodic line. The bottom two staves are a grand staff (treble and bass clefs) with a bass line. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. Dynamic markings include *Rit.* and asterisks (*).

Second system of musical notation. Similar to the first system, it features a treble clef staff and a grand staff. The bass line includes triplet markings (3) and fingering numbers (1, 3). Dynamic markings include *Rit.* and asterisks (*).

Third system of musical notation. The top staff has a treble clef with a melodic line. The bottom two staves are a grand staff. The key signature changes to two sharps (F#, C#). Dynamic markings include *fp* and asterisks (*).

Fourth system of musical notation. The top staff has a treble clef with a melodic line. The bottom two staves are a grand staff. The key signature changes to one sharp (F#). Dynamic markings include *f*, *molto ritard.*, and *cresc.*

ff largamente *mf*

ff *dim.*

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

agitato

p *cresc.*

Red. * Red. *

cresc. e string.

p *cresc.*

p *cresc. e string.*

Red. * Red. *

a tempo

f a tempo

fp *fp*

Red. * Red. *

First system of the musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). The first measure of the grand staff is marked *fp*. The second measure is marked *cresc.*. The bass line features several measures with a *Rit.* marking and asterisks. The treble staff contains a melodic line with slurs and ties.

Second system of the musical score. It consists of three staves. The grand staff begins with a *f* dynamic. The second measure of the grand staff is marked *cresc. e ritard.*. The bass line has *Rit.* markings and asterisks. The treble staff continues the melodic line with slurs and ties.

Third system of the musical score. It consists of three staves. The grand staff begins with *ff* and *a tempo*. The second measure is marked *dim. molto*. The third measure is marked *ritard.* and *p*. The bass line has *rit.* markings and asterisks. The treble staff has a *7* marking above a measure.

Fourth system of the musical score. It consists of three staves. The grand staff begins with *pp* and *a tempo*. The second measure is marked *pp*. The bass line has *Rit.* markings and asterisks. The treble staff has a *3* marking above a measure.

cresc. poco a poco *f cresc.*

p cresc. poco a poco *f cresc.*

rit. *ff largamente* *dim.*

This system contains the first system of music. The vocal line starts with a *cresc. poco a poco* marking and reaches a *f cresc.* dynamic. The piano accompaniment begins with a *p cresc. poco a poco* marking and reaches a *f cresc.* dynamic. The piano part includes fingerings (1, 3, 1, 3, 1, 3, 1, 3) and a *rit.* marking. There are four asterisks (*) below the piano part, each preceded by a *rit.* marking.

rit. *ff largamente* *dim.*

rit. *ff* *dim.*

This system continues the first system. The vocal line has a *rit.* marking and a *ff largamente* dynamic. The piano accompaniment has a *rit.* marking and a *ff* dynamic. There are two asterisks (*) below the piano part, each preceded by a *rit.* marking.

a tempo *p rit.* *poco f*

a tempo *p rit.* *mf*

This system features a change in tempo to *a tempo*. The vocal line starts with a *p rit.* marking and a *poco f* dynamic. The piano accompaniment starts with a *p rit.* marking and a *mf* dynamic. There are four asterisks (*) below the piano part, each preceded by a *rit.* marking.

rit. *p* *pp*

una corda *pp*

This system concludes the piece. The vocal line has a *rit.* marking and a *pp* dynamic. The piano accompaniment has a *una corda* instruction and a *pp* dynamic. There are seven asterisks (*) below the piano part, each preceded by a *rit.* marking.

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 — Happy Return March . . . 30
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 — Prelude in G min. . . 40

Bach-St. Saëns. Gavotte. B min. . . 40

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