

TO
MISS MILLIE FÜNKE.

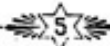
CAPRICCIO

FOR THE
PIANO FORTE

COMPOSED BY

Wm. BAETTENHAUSSEN.

Op. 2 p. 17



NEW YORK
S. T. GORDON & SON, 13 EAST 14TH ST.

Near 5th Ave.

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GARRIGLIO.

Allegro con brio.

WM. BAETTENHAUSEN.

PIANO

mf

The first system of musical notation for 'Garriglio'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (p) dynamic marking. The music is in 2/4 time and features a rhythmic pattern of eighth notes in the bass and chords in the treble.

The second system of musical notation, continuing the piece. It features similar rhythmic patterns and chordal structures as the first system.

dim.

The third system of musical notation, featuring a *dim.* (diminuendo) dynamic marking. The music continues with the established rhythmic and harmonic language.

The fourth system of musical notation, showing further development of the piece's themes.

The fifth and final system of musical notation on this page, concluding the piece.

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3

a tempo.

ritar

dan do.

ritar

a tempo.

dan do.

f

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time and features a series of chords and melodic lines.

Second system of musical notation, continuing the piece. It includes a piano dynamic marking (*p*) in the bass staff.

Third system of musical notation, featuring a *rall.* (ritardando) marking in the bass staff and an *a tempo.* marking in the treble staff. A *cres.* (crescendo) marking is also present in the bass staff.

Fourth system of musical notation, including the lyrics "cen" and "do." in the bass staff. A forte dynamic marking (*f*) is present in the bass staff.

Fifth system of musical notation, featuring a *rall.* marking in the bass staff and an *a tempo.* marking in the treble staff. The system concludes with several measures marked with a *v* (accents).

Sixth and final system of musical notation on the page, continuing the piece to its conclusion.

The image shows a page of musical notation for piano, consisting of six systems of staves. Each system has a grand staff with a treble and bass clef. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The first system begins with a piano (*p*) dynamic. The second system continues the piece. The third system features a fortissimo (*ff*) dynamic. The fourth system has a mezzo-forte (*mf*) dynamic. The fifth system includes a *Sua* marking above the treble staff. The sixth system concludes the page. The notation includes various chords, arpeggios, and melodic lines.

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a series of chords and dyads, while the bass staff provides a harmonic accompaniment with chords and dyads.

Second system of musical notation, continuing the piece with similar chordal textures in both hands.

Third system of musical notation, featuring a more active bass line with eighth notes in the right hand.

Fourth system of musical notation, showing a continuation of the rhythmic patterns in the bass line.

Fifth system of musical notation, with a mix of chordal and moving lines in both hands.

Sixth system of musical notation, concluding with a more energetic section. The treble staff has a melodic line with slurs, and the bass staff has a driving eighth-note accompaniment. Performance markings include *con fuoco.* above the treble staff and *ff energico* below the bass staff.

This musical score consists of six systems of staves, each with a grand staff (treble and bass clefs). The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Dynamics markings include *stts* (staccato), *f* (forte), *p* (piano), *ff* (fortissimo), and *fff* (fortississimo). A *Sua* marking is present above the final system. The piece concludes with a double bar line and a final chord.

MONTHLY BULLETIN
or
NEW MUSIC
NUMBER 45.

The music in this column is carefully classified, and the difficulty of each piece marked, to enable teachers and amateurs to order just what they want.

The figures indicate the degrees of difficulty: 1, Very Easy; 2, Easy; 3, Medium; 4, Moderately Difficult; 5, Harder; 6, Difficult; 7, Very Difficult.

S. T. GORDON,
796 Broadway, N.Y.

VOCAL.

Alce, Where art Thou? French and English words. J. Ascher. 35

(b) Romance. A beautiful French Ballad.

Could You? Words by George Cooper. Music by Chas. E. Frost. 30

We wandered in the twilight sun,
Along the pleasant lawn;
He took my hand upon the way,
And said his love again;
We fragrant by the garden gate,
While some birds in the air;
I wished to go, the hours were late,
I couldn't then I read you?
The melody is bewitching, and will be sure to please.

Come, Holy Spirit. H. Millard. 40

Sacred Quartette, with Solos for S. T. and B. This beautiful melody is taken from Millard's Mass in G, and arranged and adapted for the use of Protestant Churches.

Daisy Bell. (4) Song and Chorus. Frank Howard. 30

This song was sung with great success by D. Wambold, Esq. The music is by the same author as Daisy Deane.

Guido me, Oh, Thou Great Jehovah. (6) Sacred Quartette, with S. T. and B. Solos. J. E. Gould. 60

I Never Can Forget. Alfred Miles. 30

Sung with great applause by Miss Moore in the popular drama "After Dark." We recommend this song for its melodious beauty.

Irish Emigrant's Farewell. (5) Ballad. Prof. Abtshausen. 30

A touching ballad.

Laughing Niggers. (4) Vln. Zouze. Gfensch. 30

Bonnie's song from the comic opera of Blue Beard. English translation by Dr. Wetmore.

Modi Husband. (5) English translation by Dr. Wetmore. From the popular opera La Belle Helene.

My Grandfather's Goblet. (5) Legend du Verre. From the Grand Duettes. Gfensch. 30

English translation by Dr. Wetmore.

My Heart I'll Keep for You. (4) Hailed for mezzo soprano. H. Millard. 40

Though others' friends may cluster round,
And claim the whole or part;
Though absence may my way ahead,
And I be loved and adored,
Whenever joys await for me,
Whatever life's pursuit,
In pain and care, on land or sea,
My heart I'll keep for you.

This is Mr. Millard's latest song. It has been received with great applause wherever it has been sung. The melody is strikingly beautiful.

On the Beach. (4) Hailed with Chorus. 40

Sung with great applause by W. H. Linford. "Twas on the beach at Rockway, one fine summer's day.

I met this handsome man, who stole my heart away,
Now I feel so happy, an eternal separate glide,
The day is quick's coming when I shall be his bride.
Our edition is illustrated with a beautiful picture in colors.

Oh God, Be Thou near Me. (3) Sacred Quartette. M. Keller. 35

Words also adapted to the above beautiful melody the words, "The Lord is my Shepherd."

O Come Back Again. (2) Ballad. Prof. Abtshausen. 30

The melody of the above is pleasing and full of sentiment.

O Where shall I be Found? (5) Sacred Quartette, with Duets and Solos. J. E. Gould. 50

Robert's Wife. (A) (4) Great on Russia. Gfensch. 30

The most popular song from the opera of Blue Beard. English translation by Dr. Wetmore.

Sweet Isabelle. (4) Song and Chorus. Geo. Leybourne. 30

Sung by Tony Pastor. A Comic Song adapted to a beautiful waltz melody.

Shen 'I be glad when Solly comes Home. (4) Song and Chorus. F. N. Sperion. 30

A tip-top Comic Song.

She was just the Belle. (4) Song and Chorus. Words by Geo. Cooper. Music by C. E. Frost. 30

I met her on a Sunday up in Central Park,
Her eyes were dark as night, and oh so very bright,
They stole my heart away.

Shepherd Swains. (4) T'a des Vergers. Gfensch. 30

Bonnet's song from Blue Beard. English translation by Dr. Wetmore.

PIANO MUSIC.

Blue Polka. (3) Op. 121. Furios. 30

A fine Polka by one of our best German authors.

Greenland Head Schottisch. (4) Charles Folia. 35

Illustrated with a design of the exact position necessary to be in the style.

Blue Beard Waltzes. (2) G. A. Dunsell. 40

These Waltzes contain the most popular airs from this opera, including the Kiss Waltz.

Catherine Galop. (4) Op. 122. Furios. 30

A fine Galop for dancing; it is very popular.

Fiddle Galop. (3) W. E. Kelly. 35

Grand Duchess Lancers. (4) Paul Stenbagen. 50

This is the most popular arrangement of the Lancers, from Gfensch's best work.

Capt. Jinks Quadrilles. (4) (4) Nathorn. 40

Containing all the popular melodies of the day—"Capt. Jinks," "Champagne Charlie," "Flying Troupe," "On the Beach," "Not for Joe," "Blue Beard," illustrated with a cut of the Captain. This arrangement is very popular, easy and attractive.

Sylph Waltz. (4) Miss Moore. 35

A pretty and pleasing little Waltz for the young folks.

Blue Beard Quadrilles. (4) P. Stenbagen. 50

This Quadrille contains all the popular melodies from Gfensch's best opera. It is arranged with great taste, and makes an excellent quadrille for dancing.

Spry's Frolic Polka. (3) Nathorn. 35

A pleasing Polka; it is well adapted for teaching.

Dances on the Lawn. (3) Nathorn. 35

A beautiful little Bando.

Merry Comique. (4) E. Mack. 40

A fine arrangement of the following popular melodies:

Champagne Charlie, Capt. Jinks, Not for Joe, On the Beach, Walking in the Zoo—sometimes called Walking down Broadway.

Helena. Trois Temps, or Polka Redowa. M. Schleg. 35

A beautiful Polka Redowa. The movement is very graceful.

Broadway Waltz. W. F. Hülsem, Jr. 35

Introducing the popular song by Linford, "Walking in the Zoo," also called Walking down Broadway.

Sounds from the Main. (Main Klänge) (2) Waltzes. Op. 120. Albert Parlow. 60

This set of Waltzes is one of the best that Parlow has ever written.

Gene of the Day. By Geo. A. Russell. A collection of new and popular music, arranged easily for beginners.

1. Dream of the Ball Waltz. (2) 20

2. Belle Helene Galop. (2) 20

3. Blue Beard Galop. (2) 20

4. Blue Beard Mazurka. (2) 20

5. Grand Duchess Polka. (2) 20

6. Grand Duchess March. (3) 20

7. Orpheus Galop. (2) 20

A selection of the best melodies from this new opera by Gfensch.

EASY MUSIC.

Delicous Polka. (2) Spindler. 10

1 page, key of C. Lechr. 10

Wessel Waltz. (1) 1 page, key of G. Spindler. 10

Swiss Polka. (1) 1 page, key of C. Spindler. 10

Pineapple Polka. (2) 1 page, key of C. Spindler. 10

Shipping Redowa. (1) E. Mack. 10

Vallance Polka. (2) Spindler. 10

1 page, key of C. J. Bell. 10

Luddy Polka. (2) J. Bell. 10

1 page, key of C. J. Bell. 10

Ivy Leaf Polka. (2) J. Bell. 10

1 page, key of C. J. Bell. 10

Beer of Three Waltz. (2) J. Bell. 10

1 page, key of C.

The above collection of Easy Pieces has been selected by the publisher for their 1-year melodies to meet the demand for easy music for beginners. They are mostly taken from the Golden Melodies by Spindler, and the String of Pearls by J. Bell, which have met with a large sale.

NEW PRACTICAL PIANO METHOD.

By G. W. Gnoschke. 2.00

Compiled and arranged from the best European works, especially for the use of the Brooklyn Conservatory of Music. The exercises arranged according to a system to guide the pupil progressively, step by step, from the first rudiments of piano playing to the principles of an accomplished pianist. The pieces following the technical exercises are kept in strict analogy with the latter; they are all intended to cultivate and prepare the taste for good music, excluding all purposes of light or trivial amusement. It is composed of technical exercises to develop the flexibility, power and independence of the fingers and the wrist, containing also a great many instructive pieces, of which only a few are known. An experience of thirty years teaching, during which the author has had the management of large schools, has impressed him with the great need of such a work. He has endeavored to render it as practical as possible. It has been examined by a large number of our best musicians, many of whom have spoken in the highest terms of its great merit; among the number are the following: H. B. Mills, Theo. Thomas, Charles Pradel, Max Brown, A. H. Wood, Carl Anschutz.

S. T. GORDON,
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