



2 Etudes de Concert

for the
Pianoforte

— BY —

S. B. Mills.

Op. 15.

Nº 1. — 60

Nº 2. — 75



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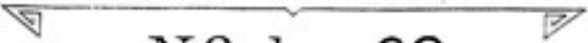
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To N. Bowditch Clapp.

ETUDE DE CONCERT No. 1.

S.B. Mills, Op. 15, No. 1.

Allegro.

p

Ped.

p

Ped.

p

Ped.

p

Ped.

p

Ped.

First system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand has a bass line with chords and a forte (*ff*) dynamic marking. A dotted line with the number 8 indicates a repeat or continuation. Below the staff, there are markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.

Second system of musical notation. The right hand continues the melodic line. The left hand has a bass line with chords and a piano (*p*) dynamic marking. Below the staff, there are markings: *Ped.*, ** Ped.*, *Ped.*, and ** Ped.*.

Third system of musical notation. The right hand continues the melodic line. The left hand has a bass line with chords and a forte (*f*) dynamic marking. A dotted line with the number 8 indicates a repeat or continuation. Below the staff, there are markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.

Fourth system of musical notation. The right hand features a melodic line with a *marcato* marking. The left hand has a bass line with chords and a forte (*f*) dynamic marking. A dotted line with the number 8 indicates a repeat or continuation. Below the staff, there are markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.

Fifth system of musical notation. The right hand continues the melodic line. The left hand has a bass line with chords and a piano (*p*) dynamic marking. A dotted line with the number 8 indicates a repeat or continuation. Below the staff, there are markings: ** Ped.*, ** Ped.*, ** Ped.*, and ** Ped.*.

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The musical score consists of five systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various fingerings (1-5), slurs, and dynamic markings such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *marcato*. The first system begins with a forte *f* dynamic and a piano *p* dynamic. The second system includes a crescendo *cresc.* marking. The third system features a marcato *marcato* marking. The notation is dense with sixteenth and thirty-second notes, often beamed together. There are also some asterisks (*) and 'Ped.' markings below the staves, likely indicating pedal points or specific performance techniques.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble staff starting on a whole note, followed by a series of eighth and sixteenth notes. The bass staff has a whole note chord. The second system continues the treble staff with eighth notes and the bass staff with a whole note chord. The third system features a treble staff with eighth notes and the bass staff with a whole note chord. The fourth system shows a treble staff with eighth notes and the bass staff with a whole note chord. The fifth system concludes with a treble staff of eighth notes and a bass staff with a whole note chord. The page is marked with 'Ped.' and asterisks (*) indicating pedal points. The page number '6' is in the top left corner.

8.....

f *ff* *p*

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

8.....

8.....

8.....

f *ff*

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

Ped. *

[illegible]

CATALOGUE OF NEW MUSIC PUBLISHED BY ARTHUR P. SCHMIDT.

Vocal.

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— Margery Daw. Ballad	36
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Studies.

Floria, F. 14 Vocal Studies. Arr. by Chas. B. Hayden
set 2. 50

Four Part Songs.

a) Male Voices.

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— Rejoice	36
— The Vickers last Voyage (Male Chorus, Baritone Solo and Orchestra) Piano Score	set 1. 25
Koch, Carl. Good Chorus	35
— The Lovers	35
Price, John. Ovidius Tyrannus of Sophocles (Male Chorus and Orchestra) Piano Score	1. 25

b) Female Voices.

Beretta. Jehovah's Power and Majesty (Trio)	30
Bell, Song of the Triton	30
Shaw, E. In Autumn	30
Shaw, Sparrows Twitter	30
Parrot. Thou art so like a flower	30
Willis, E. Greeting	30
Witt, S. F. In Maytime	30
Witt, S. F. A Wedding March	30
Witt, S. F. Ave Verum	30
Witt, S. F. Bird's Message	30
Witt, S. F. Sunshine follows the Rain	30
— Little blue eyed flower	30

c) Mixed Voices.

Cape, E. L. O. Wedding Guest. Hymn from the Ancient Mariner	40
Crozier, Harry. O salutaris hostia	30
Crozier, H. Hymn Music. 3 books	ea. 30
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— Fancies. Under the greenwood tree	30
Ford, Charles. Te Deum laudamus in B flat	30
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— La Galante. Polka Graziosa	30
— Happy Home March	30
— Hill Side Waltz	30
— No. 1. Gavotte in B. Transcribed by St. John	30
— Prelude in C min.	30
— No. 1. Fantasia	30
— No. 2. Scherzo. Op. 2 No. 1.	30
— Sonata in G	30
— No. 1. Romance	30
— In Folia	30
— No. 1. Gavotte in B. Transcribed by St. John	30
— No. 1. Gavotte in F minor	30
— Op. 36 No. 1. Sonatina in C	30
— No. 1. The Pirates of Penzance. Potpourri from A. Sullivan's Opera	1.
— Return Home March	30
— Flowers of Youth. Collections of easy Compositions	ea. 30
No. 1. La Fiorentina	30
No. 2. Mignon Waltz	30
No. 3. Crown Diamonds	30
No. 4. Young Harvard Waltz	30
No. 5. Rival Polka Mazurka	30
No. 6. Chorus of Westminster	30
No. 7. Song of the Water Carrier	30
No. 8. Carina Waltz	30
No. 9. Our Girls Waltz	30
No. 10. Our Boys Waltz	30
No. 11. Valse Graziosa	30
No. 12. Noddy	30
No. 13. Minuet arranged by John Orth	30
No. 14. Bourée	30
No. 15. Polka	30
No. 16. Scherzo	30
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No. 98. Scherzo	30
No. 99. Scherzo	30
No. 100. Scherzo	30

Myer, Louis. Longing in Absence	30
— The Highland Lassie	35
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No. 3. Meadow Lark's Song	30
No. 4. Mandolin Spanish Serenade	30
No. 5. By Moonlight (Barcarolle)	30
No. 6. Harvest Home Waltz	30
No. 7. Legend from the Rhine	30
No. 8. Ave Maria	30
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