

THE

Flora Mazurka

Composed &

RESPECTFULLY DEDICATED TO

HENRY KLEBER ESQ.

by his Pupil

CHRISTIANE MANN'S.

25c. net.

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FLORA MAZURKA

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CHRISTIANE MANNS.

The musical score is written for piano and consists of four systems. Each system has a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic marking. The second system ends with a double bar line. The third system begins with a *more.* (crescendo) marking. The fourth system concludes the piece with a final cadence.

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First system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes and a slur over a quarter note. The bass staff provides harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present in the bass staff.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic elements as the first system.

TRIO.

Third system of musical notation, marked "TRIO." and "dolce." (softly). The treble staff has a melodic line with a triplet. The bass staff has a piano (*p*) dynamic marking and a star symbol (*) above a chord.

Fourth system of musical notation, continuing the Trio section. It features melodic and harmonic development.

Fifth system of musical notation, marked with a forte (*f*) dynamic. It features a melodic line with a slur and a triplet, and a bass staff with chords and single notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music consists of chords in the right hand and single notes in the left hand.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and some melodic movement, while the left hand remains primarily chordal.

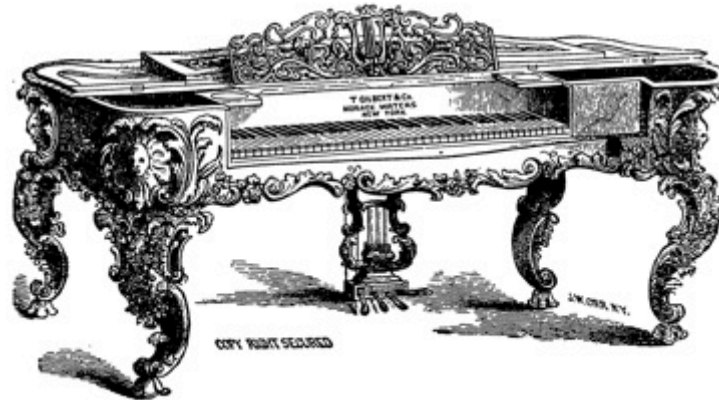
Third system of musical notation, showing further development of the harmonic and melodic ideas. The piece concludes this system with a double bar line.

Fourth system of musical notation, beginning with a piano (*p*) dynamic marking. The right hand has a more active melodic line with some grace notes, and the left hand provides harmonic support.

Fifth system of musical notation, the final system on the page. It concludes with a double bar line and a final chord.

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To Correspondents.

A. TUNER, *Poultney, Vt.*—"In an article in the February number of the *Review*, answering some inquiries in regard to temperament, by Wm. W., Jr., Brookfield, Vt., I noticed a statement that 'Prince's melodeons are tuned to the equal temperament.' Since that time I have examined a number of Prince & Co.'s Melodeons, with special reference to the temperament, and have not found one tuned in equal temperament. The temperament in the melodeons of Prince & Co.'s manufacture that I have examined, approaches nearer the equal, than in those of Carhart & Needham; but it is still far from equal, as any one 'troubled with a nice ear,' I think, will decide, if they will try the chords of F and F sharp in succession."—We are very happy to stand corrected on this point. We made the statement alluded to above on the authority of a professor of music in this city, without having observed in reference to it ourselves, a thing we very seldom do. We have since examined Prince & Co.'s melodeons, and find "A Tuner" right. Though nearer the "equal temperament" than Carhart's it is still "unequal." We do know, however, that S. D. & H. W. Smith's melodeon, sold by Horace Waters, 333 Broadway, is tuned to the equal temperament.

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