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TO  
MISS HERTHA GOEBELER.

# NIGHT AND MORNING

TWO SKETCHES

FOR

PIANO FORTE

COMPOSED BY

## CHARLES FRADEL.

*Pianist to H.H. Gustave, Duke of Saxe-Weimar-Eisenach.*

**Nº1. NIGHT.**  
(BERCEUSE.)

*50 cents each.*

**Nº2. MORNING.**  
(BLUETTE.)

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*C. F. Fretton*

## NIGHT.

## BERCEUSE.

CHARLES FRADEL.

Moderato ma non troppo Lento.

*p*

*pp*

*poco crescendo.*

*f*

*pp*

*mf*

*mf*

T. N.º 2.

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First system of musical notation for piano. The right hand (treble clef) begins with a forte (*f*) dynamic, playing a series of chords. The left hand (bass clef) plays a continuous eighth-note accompaniment. A crescendo hairpin spans the first two measures. The system concludes with a piano (*p*) dynamic marking.

Second system of musical notation for piano. The right hand features a vocal line with lyrics: *poco a poco crescendo.* The left hand continues the eighth-note accompaniment. The system begins with a piano (*p*) dynamic and includes a crescendo hairpin.

Third system of musical notation for piano. The right hand has lyrics: *sempre piu forte.* The left hand continues the eighth-note accompaniment. The system begins with a piano (*p*) dynamic and includes a crescendo hairpin, ending with a forte (*f*) dynamic marking.

Fourth system of musical notation for piano. The right hand has lyrics: *con dolore.* The left hand continues the eighth-note accompaniment. The system begins with a piano (*p*) dynamic and includes a crescendo hairpin, ending with a mezzo-forte (*mf*) dynamic marking.

First system of musical notation. The treble staff contains a series of chords and arpeggiated figures. The bass staff features a continuous eighth-note accompaniment. Pedal markings are present at the beginning, after the first measure, and at the end. The dynamic *mf* is indicated in the second measure.

Second system of musical notation. The treble staff continues with arpeggiated patterns. The bass staff maintains the eighth-note accompaniment. Pedal markings are placed at the start, after the first measure, and at the end. The dynamic *mf* is in the second measure, and *f* appears in the final measure.

Third system of musical notation. The treble staff shows a continuation of the arpeggiated texture. The bass staff has a more active line with eighth-note runs. Pedal markings are used throughout the system.

Fourth system of musical notation. The treble staff features a melodic line with some grace notes. The bass staff continues with the eighth-note accompaniment. Pedal markings are present. The dynamics *mf* and *p* are indicated.

T.Nº 2.

First system of musical notation. The treble clef staff contains a melodic line with a *mf* dynamic marking. The bass clef staff contains a bass line with a *p* dynamic marking. Pedal points are indicated by 'Ped' and asterisks below the staff.

Second system of musical notation. The treble clef staff contains a melodic line with a *piu cresc.* dynamic marking. The bass clef staff contains a bass line. Pedal points are indicated by 'Ped' and asterisks below the staff.

Third system of musical notation. The treble clef staff contains a melodic line with a *decrecendo.* dynamic marking. The bass clef staff contains a bass line. Pedal points are indicated by 'Ped' and asterisks below the staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with a *pp* dynamic marking. The bass clef staff contains a bass line. Pedal points are indicated by 'Ped' and asterisks below the staff.

T. N.º 2.

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