

FAVORITE COMPOSITIONS.



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MAIDEN'S PRAYER (Concert Variations).....	75	URSULINE CONVENT BELLS (Tone Poem).....	60
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MORCEAU de SALON

JEAN PAUL
Julius Mueller.

Octaves marked thus * may be broken, pending the appearance of the sign * again, as given (note to lower, than



Moderato, M. M., ♩. 60.

Con molto espressione.
(With great expression.)

p

rit. *a tempo.*

f

2d. * *2d.* * *2d.* * *2d.* *

2d. * *2d.* * *2d.* * *2d.* *

2d. * *2d.* * *2d.* * *2d.* *

a tempo.

p

318. 2

2a. *

leggiere. (light.)

p *4* *1 x* *t.h.* *p* *t.h.*

f rit. *a tempo.*

2a. *

The piano is of 2a. should be played, mostly on the first and by the 2a. while the upper part is played.

p *4* *1 x*

2a. *

p *4* *1 x* *p* *4* *1 x* *p* *4* *1 x*

2a. *

marcato il canto. (The melody well marked.)

[illegible]

Con agilità. (With lightness.)

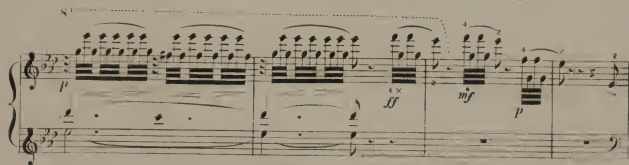
The musical score is written for piano and consists of four systems. Each system has a treble staff and a bass staff. The treble staff features intricate, rapid passages with many beamed sixteenth and thirty-second notes, often marked with 'x' and 'y' for fingerings. The bass staff provides a simpler, more rhythmic accompaniment with eighth and sixteenth notes. The first system has a '4' above the treble staff. The second system has a '4' above the treble staff. The third system has a '4' above the treble staff. The fourth system has a '4' above the treble staff. The piece ends with a double bar line and a repeat sign.



Con fuoco. (With vigor.)



Con tinto. (With coloring.)



Four systems of musical notation for a piano piece, marked *leggero.* The notation is in G major (one sharp) and 3/4 time. Each system consists of a grand staff with a treble and bass clef. The right hand features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes, often starting with a piano (*p*) dynamic. The left hand provides a simple harmonic accompaniment with sustained notes and occasional moving lines. The systems are separated by vertical bar lines. Below the first three systems, there are markings "2da." and "*" indicating a second ending or a specific measure. The fourth system also has these markings. The overall style is characteristic of 19th-century piano music.

The musical score is written for piano and consists of four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *pp*, *f*, and *Fine*. The score is written in a key signature of two flats and a 2/2 time signature. The first system has three measures, the second and third systems have four measures each, and the fourth system has three measures, ending with a double bar line and the word *Fine*.

Dynamic markings include *p* (piano), *pp* (pianissimo), *f* (forte), and *Fine*. The score also features various musical symbols such as notes, rests, and articulation marks.

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4

The figures preceding each place refer to the grade of difficulty: Fig. 1, denotes very easy music; Fig. 2, easy; Fig. 3, moderately easy; Fig. 4, moderately difficult; Fig. 5, rather difficult; Fig. 6, quite difficult; Fig. 7, very difficult.

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Melodious, and good recreative and teaching piece.

Coley, J. T.

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- 4 Marche des Adolphemmes 75
Stunningly dashing; captivates at once. Great favorite with students. Affords general practice. Excellent teaching piece.

Dinkgreff, Leon.

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A dashing, brilliant and effective galop; great favorite with pupils. Study in accents and light octave work.
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Melodious and cheerful. Interesting teaching piece.

Dreyer, Charles.

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Most captivating; very melodious and effective. Splendid study for the development of technique. Light staircase work, and elegance of style. Great favorite with pupils. Splendid by every ambitious pupil. Good teaching piece.

Sulte Nore, No. 1 [n. E.] 60

- 4 Sulte Nore, No. 2 [n. E.] 75
Two waltzes most original and suggestive thoughts. No student should be without these works. Great study for style. Great favorites with pupils.

Greene, W. H.

- 4 Dream—Mazurka 75
A dreamy, well written composition; very effective. Admiration teaching piece.

- 4 Longing—Reverie 75
Fine salon composition; very graceful and effective. Good teaching piece.

- 2 Mardi-Gras Quickstep 75
Charming quickstep; full of dash and life; well varied. Favorite with pupils. Good teaching piece.

Polka Militaire 35

- 3 Polka Militaire 35
Bright pleasing piece. Good for study and general technique. General favorite.

- 6 St. Louis National Guard—March 60
An unusually dandy and bright march. Very effective. Very splendid in style and octave practice. Will repay study. Universal favorite.

Schottische Militaire 60

- 3 Schottische Militaire 60
Very bright and melodious. Splendid practice for light staircase.

- 4 Silver Poplar—Waltz 75
Most charming, effective waltz. Splendid teaching piece. Very popular with pupils.

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CHOICE COMPOSITIONS OF LES AND JACOB KU

The figures preceding each piece refer to the grade of difficulty: Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately difficult. Fig. 5, rather difficult. Fig. 6, quite difficult. Fig. 7, very difficult.

PIANO SOLOS.

- [illegible]

-Moorish Dance 102

- | | | | |
|--|---|------|--|
| Very brilliant and racy; full of fascinate effects, and a most interesting and original composition. Good studies in imitation of the mandolin. A good study in the use of the mandolin. | An extremely interesting solo composition. Very original and full of life. The melody is very pleasing. Especially popular with pupils. Contains teaching points. | | |
| Celestial Harmonies—Intermezzo Sinfonia. | 4 | 4 | |
| Rusticana—Trio. Mascagni's Cavalleria. | 60 | 60 | |
| The first transcription of this popular Intermezzo. Perfect for mandolin. | 60 | 60 | |
| Don't Blush Polka. | 75 | 75 | |
| Excellent for mandolin. Splendid dance music. Excellent for the study of style. Good imitation piece. | 75 | 75 | |
| Ella's Eyes—Polka Brillante. | 1 00 | 1 00 | |
| Excellent polka. Splendid treatment and good teaching piece. | 1 00 | 1 00 | |
| German's Orfympanic March—Edition of the | 1 00 | 1 00 | |
| One of the most elegant, fascinating and melodious pieces written for mandolin. Excellent for study in style and expression. Magnificent teaching piece. | 1 00 | 1 00 | |
| Sparking Dance—Trio. | 1 00 | 1 00 | |
| One of Kunkel's Trio. A famous concert dance. Excellent for mandolin. Excellent for study in style and expression. Magnificent teaching piece. | 1 00 | 1 00 | |
| Violation Convent Bell. | 1 00 | 1 00 | |
| A lovely review. Will conform to the most depressed style. Excellent for mandolin. Excellent for study in style and expression. Magnificent teaching piece. | 1 00 | 1 00 | |
| Vive la Republicque—Grande Fantasia. | 1 28 | 1 28 | |
| One of the most elegant, fascinating and melodious pieces written for mandolin. Excellent for study in style and expression. Magnificent teaching piece. | 1 28 | 1 28 | |

it and effective; a great favorite of plain-
 popular march musicians. Annual

- | | | |
|--|--|--|
| <p>Germans—<i>Mittelpunkt</i>. Good teaching piece.</p> <p>Heather Bell's—Chorale—Edition de Salen
An effective arrangement of the above for less able performers. Good teaching piece.</p> <p>Heather Bell's—March
An elegant and refined march in fast time; bright and cheerful. Excellent for school bands.</p> <p>Heather Bell's—Polka
One of the finest social compositions known; immensely popular. Good for all ages.</p> <p>Heather Bell's—Waltz
A light, characterful waltz, interesting and successful running and strolling work; rapacious at once.</p> <p>Hummoresque—Danse de Nègres
A right character study; very effective; does not require great technique. Pupils delight in playing it.</p> <p>Intermezzo Sinfonico (see Celestial Harmonies), from Pietro Mascagni's <i>Cavalleria Rusticana</i>.</p> <p>Last Rose of Summer—Transcription—
A fine transcription, introducing effective tremolo</p> | <p>3 Violation Courtyards—
A great review. Splendid instruction for c.s. Good teaching piece. Very effective.</p> <p>6 Vive La République—Grand Fantasia, Edition de Concert
Treating the Marching and "Mounts pour la Patrie."
A wonderful concert piece. Replete with extraordinary piano effects. Popular with musicians and concert audiences. Magnificent.</p> <p>7 Vive La République—Grand Fantasia, Edition de Salen
Treating "La Marche" and "Mounts pour la Patrie."
This edition includes the grand effects of the concert edition, simplifies some passages as require execution. Many technical remarks are given for practice and teaching. Very popular with pupils.</p> <p>8 Waterlilies—Polka
Very characteristic. Softer and more beautiful for the teacher. Favorite of plants. Grand study for general machine and style. A most pleasing piano effect. Immensely popular with pupils.</p> <p>9 Zephyr and the Brook, The
A magnificent work, very effective. Great music for style. Offers splendid work in running passages. Popular with pianists.</p> | <p>Better April (Lieber Albin), E. and G.
A song of special merit, refined and artistic. A beautiful and expressive melody. An unusually good piano accompaniment.</p> <p>3 Cuckoo, Tick-Tack—Ballad, G. and E.
An excellent song. Singing with great success by Christian children. It is full of life and interest. Very effective. Unusually attractive and immensely popular. Good for all ages.</p> <p>3 Come Home, Sweet Home—Lieberchen, Comed. Hahn, E. and G.
A charming song; sure to gain favor and audience with an encore. Splendid solo or duet.</p> <p>3 Heart Tied and True, E. and G.
I Love Thee True ("Ich hab' Dich Lieh"), E. and G.
A very effective song. I love thee true.</p> <p>3 On the Heights ("Vogeln Trägen")—Grand Waltz, E. and G.
On the Ocean ("Auf dem Meer")—Bass Solo, E. and G.
Penitent's Prayer, The (Das Gebet des Bußenden), E. and G.</p> |
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SONGS.

- | | | | |
|---|------|--|--|
| Proenza - March (Raff) | 1 00 | | |
| An admirable imitation of this great march; effective concert number. Fine piano passage. | | | |
| Love at Night - Polka | 50 | | |
| Cheerful, catchy polka. General favorite. | | | |
| March to the Pennant | 50 | | |
| A good, effective march; suitable for cathedrals. Favorite with pupils. | | | |
| Nonpareil - Brillant | 75 | | |
| Bright, effective piece, very stylish and taking. Great favorite with pupils. | | | |
| On the Beautiful Blue Danube - Waltz (Strauss), Grande Paraphrase de Concert | 1 50 | | |
| A great work. A composition that jumps right into the ears and stays there. One of the best made. Immensely effective. Magnificent concert number. | | | |
| PIANO DUETS. | | | |
| 4 Alpine Storm, op. 105 | 1 25 | | |
| Sea-fog, thrilling and effective. Especially effective. Younger popular with pupils. Solo for full duet. | | | |
| 3 Abtangs, Moorish Dance | 50 | | |
| Very brilliant and captivating. Admirable practice piece. See solo for description. | | | |
| 4 Don't Blash - Polka | 50 | | |
| A brisk and brilliant polka. Very effective. Good for full duet. | | | |
| 4 Kila's Eyes - Polka | 50 | | |
| A brisk, effective and sparkling polka. Splendid practice for any age. | | | |
| 4 German's Triumphal March | 1 25 | | |
| A very effective duet. See solo for the march. See solo for full description of this popular concert number. | | | |
| Bussfertigen - Sacred Solo. E. and G. | 50 | | |
| 2 Rainy Day, The (Der Regenzeit). E. and G. | 50 | | |
| 3 Sleep, Baby, Sleep (Mein Liebling, Schlaf). E. and G. | 50 | | |
| 2 Singing Still (Nicht verstimmt). E. and G. | 35 | | |
| 3 Three Fishers - Ballad. E. and G. | 50 | | |
| Every school or baritone should have a copy. | | | |
| 2 Too Young for Love (Zu Jung zur Liebe). E. and G. | 75 | | |
| A dainty and captivating song, full of charming melody. Solo for full duet. See solo for full description. | | | |
| 4 Year or So, or the Rose of Fate (Liebeszauber). E. and G. | 1 00 | | |
| One of the best vocal songs ever written. Pervading song of the day. See solo for full description. This song must be sung. Considered a "song" and not a "duet" and is not made for the piano. | | | |

PIANO DUETS.

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ALPINE STORM

A SUMMER IDYL.

This composition may be called a tone picture of pastoral summer life. All is peace in the Alpine valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of the care of his flock to his faithful and well-trained dog, for his mind is now upon the lamb of another flock, Lisette, whose mother's cottage he can see in the distance. He thinks that even now he spots her in the meadow caressing her pet lamb, and he takes up his oboe in the hope that some faint echo of her favorite love song may reach her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant thunder of an approaching summer shower is heard, but too much absorbed in his music or the thought of her who is his inspiration, he hears it not and continues to play. A louder rumble, however, recalls him to the present realities of life and the necessities of his flock; he changes, and changing his tune, he gives his dogs the signal to drive the flock under shelter. Hardly is this done when the rain begins to fall and the storm's precursor, the wind, to hiss through the mountain pines. Soon the storm breaks in all its fury, the mountain torrents leap from rock to rock, the trees twist their arms as if in agony and bend before the Storm King as if asking mercy at his hands. Their prayer is heard. The Storm King departs; the sun breaks through the clouds; a million rain-drops sparkle like diamonds on each tree the birds twitter to their mates in the branches; the young shepherd signals his flock to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the farnes.

The young shepherd plays a love song upon his oboe.
Moderato. ♩=114.

Charles Kunkel Op. 105.

una corda. (soft Pedal.)

use the Pedal carefully as indicated

The thunder of a distant storm mingles with the pastoral melody.

tre corde (without soft Pedal.)
The thunder becomes more distinct.

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The shepherd gives a signal to his dogs to bring the flock under shelter.

una corda. tre corde. una corda. tre corde.

The rain begins to fall.

Etc.

NOTE.—At A a terrific thunder crash is to be heard. This is effected by striking with the palm of the left hand, in the lowest bass, *ff* all the keys possible; after which the roll of the thunder continues as written. This crash, well executed, produces an immense effect.