

SONGS WITHOUT WORDS

AN UNABRIDGED AND CORRECT EDITION.



Felix Mendelssohn Bartholdy

Abridged Edition "National School for the Piano-Forte." - Price, in half cloth, \$2.00.

BE SURE TO OBTAIN THE BEST.

WITHOUT A RIVAL.



See List of Endorsements.

The object of this work is to instruct, and not to mystify. From beginning to end the book is replete with information, and the various lessons are so admirably arranged and graded, that the pupil cannot fail to comprehend and profit by its study. The same system of instruction is here observed that has made the "National School for the Piano-Forte," the most popular piano book in the country.

"NATIONAL GUIDE TO REED ORGAN PLAYING" is divided into two parts, as follows:—

Part I leads the pupil *very gradually*, by means of easy, melodious and technical exercises, through *all the Keys*.

Part II introduces music of more decided Organ character; giving simple and comprehensive instructions in *Part Playing*, *Choir Accompaniment*, *Adaptation of Pipe Organ Registration*, *true meaning and present value* of Thorough-base, *Musical Form*, etc., and finally initiates the student into *Fugue* playing. Full explanation of the stops, together with valuable instruction for their use, is given; besides which the book contains a fine repertory of Organ music by standard authors, interspersed with music of light and popular character.

As the larger proportion of American music teachers are employed in giving instruction to both piano and organ pupils, it is almost superfluous to say that those who use either the "National School for Piano-Forte" or the "National Guide to Reed Organ Playing," will save much labor by adopting the *other also*. Pupils, too, who often begin with the Reed Organ, and later exchange for the Piano-Forte, are by this work much better prepared for the latter than by any other Organ method.

As a complete and practical method of instruction for the Reed Organ, it is without an equal. In regard to the mechanical work, it is claimed—and comparison will verify our assertion—to be superior to any book of the kind ever published in this country. Neither care nor expense has been spared in its preparation; and, knowing that with each year it must become more popular, it is presented to the public in a manner that cannot fail to attract instant attention. "National Guide" contains at least 50 more pages than the largest of the more popular Organ Instructors; this, in addition to the increased size of the pages, renders it more than 60 per cent. larger than books retailing at the same price.

In conclusion, we solicit from parents, teachers and pupils, a careful perusal of "National Guide," with full confidence that it offers the *correct, best and shortest road to proficiency*.

FOR SALE BY ALL MUSIC DEALERS.

Price, Handsomely Bound in Half Cloth, \$2.50.

Published and ready for sale, "National School for the Piano-Forte."—Foreign Fingering. Price, \$3.25.

[AN UNABRIDGED AND CORRECT EDITION.]

SONGS WITHOUT WORDS

—BY—

Felix Mendelssohn Bartholdy.

1. SWEET SOUVENIR.....	E Maj.	25. MAY BREEZES.....	G Maj.
2. REGRET	A Min.	26. THE DEPARTURE.....	B _b Maj.
3. HUNTING SONG.....	A Maj.	27. FUNERAL MARCH.....	E Min.
4. CONFIDENCE.....	A Maj.	28. MORNING SONG.....	G Maj.
5. RESTLESSNESS.....	F _# Min.	29. THIRD BARCAROLLE.....	A Min.
6. VENETIAN BARCAROLLE.....	G Min.	30. SPRING SONG.....	A Maj.
7. CONTEMPLATION.....	E _b Maj.	31. MEDITATION.....	E _b Maj.
8. WITHOUT REPOSE.....	B _b Min.	32. LOST ILLUSIONS.....	F _# Min.
9. CONSOLATION.....	E Maj.	33. SONG OF THE PILGRIM.....	B _b Maj.
10. THE ESTRAY.....	B Min.	34. THE SPINNING WHEEL.....	C Maj.
11. THE BROOK.....	D Maj.	35. THE SHEPHERD'S COMPLAINT.....	B Min.
12. SECOND BARCAROLLE	F _# Min.	36. SERENADE.....	E Maj.
13. THE EVENING STAR.....	E _b Maj.	37. REVERIE.....	F Maj.
14. LOST HAPPINESS.....	C Min.	38. THE ADIEU.....	A Min.
15. THE POET'S HARP.....	E Maj.	39. DELIRIUM.....	E _b Maj.
16. HOPE	A Maj.	40. ELEGIE.....	D Maj.
17. PASSION.....	A Min.	41. THE RETURN.....	A Maj.
18. DUETTO.....	A _b Maj.	42. SONG OF THE TRAVELER.....	B _b Maj.
19. ON THE SEASHORE.....	A _b Maj.	43. BELIEF.....	C Maj.
20. THE FLEECY CLOUD.....	E _b Maj.	44. FORSAKEN.....	E Min.
21. AGITATION.....	G Min.	45. LOOKING BACK.....	D Maj.
22. SADNESS OF SOUL	F Maj.	46. TARANTELLA	C Maj.
23. SONG OF TRIUMPH.....	A Min.	47. MOANING WIND.....	G Min.
24. THE FLIGHT.....	A Maj.	48. HAPPY PEASANT.....	A Maj.
49. GONDOLETTA.....	A Maj.		



2 1. *Andante con moto.*

Musical score example 1: Andante con moto. Treble clef, C major, 2/4 time. Dynamics: *p*. Measures show eighth-note patterns.

2. *Andante espressivo.*

Musical score example 2: Andante espressivo. Treble clef, C major, 3/8 time. Dynamics: *mf*. Measures show eighth-note patterns.

3. *Allegro molto e vivace.*

Musical score example 3: Allegro molto e vivace. Bass clef, F major, 6/8 time. Dynamics: *f*. Measures show sixteenth-note patterns.

4. *Moderato.*

Musical score example 4: Moderato. Treble clef, C major, 2/4 time. Dynamics: *p*. Measures show eighth-note patterns.

5. *Agitato.*

Musical score example 5: Agitato. Treble clef, C major, 6/8 time. Dynamics: *p*. Measures show eighth-note patterns.

6. *Andante sostenuto.*

Musical score example 6: Andante sostenuto. Bass clef, F major, 6/8 time. Dynamics: *p*. Measures show eighth-note patterns.

7. *Andante espressivo.*

Musical score example 7: Andante espressivo. Treble clef, C major, 2/4 time. Dynamics: *p*. Measures show eighth-note patterns.

8. *Allegro di molto.*

Musical score example 8: Allegro di molto. Treble clef, C major, 16/16 time. Dynamics: *p*. Measures show sixteenth-note patterns.

9. *Adagio non troppo.*

Musical score example 9: Adagio non troppo. Bass clef, F major, 2/4 time. Measures show sustained notes and rests.

10. *Agitato e con fuoco.*

Musical score example 10: Agitato e con fuoco. Treble clef, C major, 3/8 time. Dynamics: *p*. Measures show eighth-note patterns.

11. *Andante grazioso.*

Musical score example 11: Andante grazioso. Bass clef, F major, 2/4 time. Measures show eighth-note patterns.

12. *Allegretto tranqu.*

Musical score example 12: Allegretto tranqu. Bass clef, F major, 6/8 time. Dynamics: *p*. Measures show eighth-note patterns.

THEMATIC INDEX.

13. *Con moto.*

Musical score example 13: Con moto. Treble clef, C major, 12/8 time. Dynamics: *p*. Measures show eighth-note patterns.

14. *Allegro non troppo.*

Musical score example 14: Allegro non troppo. Treble clef, C major, 2/4 time. Dynamics: *mf*. Measures show eighth-note patterns.

15. *Presto e molto vivace.*

Musical score example 15: Presto e molto vivace. Treble clef, C major, 4/4 time. Dynamics: *p*. Measures show sixteenth-note patterns.

16. *Andante.*

Musical score example 16: Andante. Bass clef, F major, 2/4 time. Dynamics: *pp*. Measures show eighth-note patterns.

17. *Agitato.*

Musical score example 17: Agitato. Treble clef, C major, 12/8 time. Dynamics: *p*. Measures show eighth-note patterns.

18. *Andante con moto.*

Musical score example 18: Andante con moto. Bass clef, F major, 6/8 time. Dynamics: *p*. Measures show eighth-note patterns.

19. *Andante con moto.*

Musical score example 19: Andante con moto. Treble clef, C major, 12/8 time. Dynamics: *p*. Measures show eighth-note patterns.

20. *Allegro non troppo.*

Musical score example 20: Allegro non troppo. Treble clef, C major, 3/4 time. Dynamics: *f*. Measures show eighth-note patterns.

21. *Presto agitato.*

Musical score example 21: Presto agitato. Bass clef, F major, 6/8 time. Measures show sixteenth-note patterns.

22. *Adagio.*

Musical score example 22: Adagio. Bass clef, F major, 9/8 time. Dynamics: *mf*. Measures show eighth-note patterns.

23. *Allegro con fuoco.*

Musical score example 23: Allegro con fuoco. Treble clef, C major, 2/4 time. Dynamics: *p*. Measures show eighth-note patterns.

24. *Allegro molto vivace.*

Musical score example 24: Allegro molto vivace. Bass clef, F major, 6/8 time. Dynamics: *f*. Measures show eighth-note patterns.

49. *Allegretto non troppo.*

Musical score example 49: Allegretto non troppo. Treble clef, C major, 6/8 time. Measures show eighth-note patterns.

25. *Andante espressivo.*

Musical score example 25: Andante espressivo. Treble clef, C major, 2/4 time. Dynamics: *p*. Measures show eighth-note patterns.

26. *Allegro con fuoco.*

Musical score example 26: Allegro con fuoco. Bass clef, F major, 12/8 time. Measures show eighth-note patterns.

27. *Andante maestoso.*

Musical score example 27: Andante maestoso. Bass clef, F major, 4/4 time. Dynamics: *f*. Measures show eighth-note patterns.

28. *Allegro con anima.*

Musical score example 28: Allegro con anima. Treble clef, C major, 9/8 time. Dynamics: *mf*. Measures show eighth-note patterns.

37. *Andante espressivo.*

Musical score example 37: Andante espressivo. Treble clef, C major, 2/4 time. Measures show eighth-note patterns.

38. *Allegro agitato.*

Musical score example 38: Allegro agitato. Treble clef, C major, 2/4 time. Dynamics: *p*. Measures show eighth-note patterns.

39. *Presto.*

Musical score example 39: Presto. Treble clef, C major, 2/4 time. Dynamics: *sf*. Measures show eighth-note patterns.

40. *Andante sostenuto.*

Musical score example 40: Andante sostenuto. Treble clef, C major, 2/4 time. Measures show eighth-note patterns.

41. *Allegretto.*

Musical score example 41: Allegretto. Treble clef, C major, 2/4 time. Dynamics: *sf*. Measures show eighth-note patterns.

42. *Allegretto con moto.*

Musical score example 42: Allegretto con moto. Treble clef, C major, 2/4 time. Dynamics: *p*. Measures show eighth-note patterns.

43. *Andante.*

Musical score example 43: Andante. Treble clef, C major, 2/4 time. Dynamics: *p*. Measures show eighth-note patterns.

44. *Andante un poco agitato.*

Musical score example 44: Andante un poco agitato. Treble clef, C major, 2/4 time. Dynamics: *p*. Measures show eighth-note patterns.

45. *Andante.*

Musical score example 45: Andante. Treble clef, C major, 2/4 time. Dynamics: *mf*. Measures show eighth-note patterns.

46. *Presto.*

Musical score example 46: Presto. Treble clef, C major, 6/8 time. Dynamics: *p*. Measures show eighth-note patterns.

47. *Un poco agitato ma andante.*

Musical score example 47: Un poco agitato ma andante. Treble clef, C major, 2/4 time. Dynamics: *p*. Measures show eighth-note patterns.

48. *Allegro vivace.*

Musical score example 48: Allegro vivace. Treble clef, C major, 2/4 time. Dynamics: *mf*. Measures show eighth-note patterns.

M-1
22.
MELT

SONGS WITHOUT WORDS.

No. 1.

(SWEET SOUVENIR.)

MENDELSSOHN.



A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 11 starts with a forte dynamic (crescendo) followed by a decrescendo (cen). The melody consists of eighth-note patterns. Measure 12 continues with eighth-note patterns. Measure 13 begins with a forte dynamic (crescendo) followed by a decrescendo (cen). The melody continues with eighth-note patterns. The score includes various performance markings such as grace notes, dynamic changes, and fingerings.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 3 starts with a forte dynamic (ff) and includes fingerings 4, 3, and 2. Measure 4 begins with a dynamic of *dim.* and includes fingerings 3, 1, and 2. The score also features various slurs, grace notes, and a repeat sign.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of four sharps. Measure 11 begins with a sixteenth-note pattern in the right hand, followed by eighth-note pairs. Measure 12 continues this pattern, with measure 13 starting with a sixteenth-note pattern. Measure 14 concludes with a sustained note. Various performance markings are present, including dynamic changes like 'dim.' and 'Ped.', and fingerings such as '3' and '2'.

A musical score for piano, showing two staves. The top staff is treble clef and the bottom is bass clef. Measure 3 starts with a dynamic of *pp*. The right hand plays eighth-note chords (G major) with grace notes. The left hand provides harmonic support. Measure 4 begins with a dynamic of *p*. The right hand continues the eighth-note chords. Measure 5 starts with a dynamic of *p*. The right hand plays eighth-note chords. Measure 6 starts with a dynamic of *p*. The right hand plays eighth-note chords.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic of *cres.* followed by a measure of *f*. Measure 12 begins with a dynamic of *f*, indicated by a large *f* above the staff. The score consists of six measures of music, with measure 12 ending on a double bar line.

Musical score for piano, page 43, measures 3-4. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 3 starts with a dynamic *dim.* and a tempo marking of 3. The right hand plays eighth-note chords (3, 2, 3, 4) over a sustained bass note. The left hand provides harmonic support with eighth-note chords. Measure 4 begins with a dynamic *p* and a tempo marking of 4. The right hand continues the eighth-note chords, and the left hand provides harmonic support. Measure 5 starts with a dynamic *3* and a tempo marking of 3. The right hand plays eighth-note chords (3, 2, 4), and the left hand provides harmonic support. Measure 6 starts with a dynamic *23* and a tempo marking of 23. The right hand plays eighth-note chords (1 x), and the left hand provides harmonic support.

A musical score for piano, showing four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (three sharps). Measure 11 starts with a sixteenth-note pattern in the bass. Measures 12 and 13 continue this pattern with some eighth-note chords. Measure 14 begins with a forte dynamic (crescendo) and features eighth-note chords. Measure 15 concludes with a final forte dynamic.

Musical score for piano, page 13, measures 13-14. The score consists of two staves. The top staff is in treble clef, B-flat major (two sharps), and common time. It features eighth-note patterns and rests. The bottom staff is in bass clef, B-flat major (two sharps), and common time. It features eighth-note patterns and rests. Measure 13 ends with a fermata over the bass staff. Measure 14 begins with a dynamic instruction "dim." above the bass staff.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of three sharps. It features eighth-note patterns and a dynamic marking of *pp*₄. The bottom staff is in common time, bass clef, and has a key signature of one sharp. It features eighth-note patterns and a dynamic marking of *Ped.* Measure 11 ends with a fermata over the bass note. Measure 12 begins with a bass note followed by eighth-note patterns. Measure 13 starts with a bass note and continues the eighth-note patterns. Measure 14 concludes with a bass note and a fermata over the bass note.

SONGS WITHOUT WORDS.

NO. 2.
Andante espressivo.

(REGRET.)

MENDELSSOHN.

The image shows five staves of musical notation for piano, likely from a piece by Anton Rubinstein. The staves are arranged vertically, with the top two staves sharing a common brace. The first staff begins with a dynamic of *mf* and a tempo of $\frac{3}{8}$. The second staff starts with $\frac{3}{8}$ and a dynamic of *p*. The third staff begins with $\frac{2}{4}$ and a dynamic of *sf*. The fourth staff begins with $\frac{3}{4}$ and a dynamic of *p*. The fifth staff begins with $\frac{2}{4}$ and a dynamic of *p*. The music includes various performance markings such as fingerings (1, 2, 3, 4), slurs, and grace notes. The notation is dense, with many notes and rests per measure.

The image shows six staves of musical notation for piano, arranged in two columns of three staves each. The top two staves begin with a treble clef and a key signature of one sharp. The third staff starts with a bass clef and a key signature of one sharp. The bottom two staves begin with a treble clef and a key signature of one sharp. The last staff begins with a bass clef and a key signature of one sharp. The notation includes various note heads, stems, and rests. There are also several performance instructions and dynamics, such as 'p' (piano), 'cres.' (crescendo), 'sf' (sforzando), 'dim.' (diminuendo), 'mf' (mezzo-forte), and 'pp' (pianissimo). Fingerings are indicated by numbers above or below the notes. Measure numbers are present at the start of some staves.

SONGS WITHOUT WORDS.

No. 3.

(HUNTING SONG.)

MENDELSSOHN.

Allegro molto e vivace.

The image shows a page of sheet music for piano, consisting of five staves. The top staff is in 6/8 time with a key signature of two sharps. It features dynamic markings like 'f' (fortissimo) and 'Ped.' (pedal). The second staff continues in 6/8 time with a key signature of one sharp. The third staff begins in 3/4 time with a key signature of one sharp, followed by a section in 2/4 time with a key signature of one sharp. The fourth staff starts in 3/4 time with a key signature of one sharp, then changes to 1/4 time with a key signature of one sharp. The fifth staff is in 3/4 time with a key signature of one sharp. The music includes various performance instructions such as 'Ped. p', 'cres.', 'cen', 'do.', and '8va'. The notation is dense with sixteenth-note patterns and rests.

The image shows six staves of sheet music for piano, arranged in two systems of three staves each. The top system starts with a dynamic of ff and includes measure 11 with a tempo marking of $\frac{3}{4} \times \frac{4}{4}$. Measures 12 and 13 follow, with measure 13 containing a bass note 'x'. The bottom system begins with measure 14, featuring a bass note '1' and a bass note 'x'. Measures 15 and 16 conclude the page. Various dynamics such as ff, sf, p, and Ped. are indicated throughout, along with performance instructions like 'ff Ped.' and 'dim.'. Measure 16 ends with a dynamic of dim. and a bass note '1'.

4

3 2 4

1 x 2

3

cres.

cen.

do.

f

cres.

ff

$\frac{4}{3} \frac{x}{3} \frac{1}{3}$

$\frac{2}{4}$

ff Ped.

ff Ped.

dim.

dim.

p

dim.

Ped.

pp

sf

SONGS WITHOUT WORDS.

11

NO. 4.

Moderato.

CONFIDENCE.

MENDELSSOHN.

Musical score for piano, No. 4, "Confidence," by Mendelssohn. The score consists of eight staves of music, each with a treble and bass clef, and a key signature of two sharps. The tempo is indicated as *Moderato*. The score includes dynamic markings such as *p*, *mf*, *f*, *ff*, *dim.*, *sf*, *fz*, *ritard.*, *a tempo.*, and *Ped.*. Measure numbers 1 through 48 are visible above the staves. The music features various rhythmic patterns, including sixteenth-note chords and eighth-note pairs, with some notes grouped by vertical lines and others by horizontal beams. The bass line provides harmonic support with sustained notes and rhythmic patterns.

SONGS WITHOUT WORDS.

No. 5.

(RESTLESSNESS.)

MENDELSSOHN.

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in 6/4 time and major key. The first staff begins with a dynamic of *p* and includes fingerings 4 and 2. The second staff starts with a dynamic of *sf* and includes fingerings 3, 1, 4, 1, 2, 3, 4, 1, 2, 3, 1. The third staff starts with a dynamic of *sf* and includes fingerings 3, 2, 4. The fourth staff starts with a dynamic of *p* and includes fingerings 1, 4, 2, 1, 4, 2. The fifth staff starts with a dynamic of *p* and includes fingerings 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2. The sixth staff starts with a dynamic of *cres.* and includes fingerings 4, 2, 3, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2. The music continues with various dynamics and fingerings throughout the page.

13

2/4 time, Key Signature: 3 sharps.

Musical Notation:

- Measure 1: Treble staff has sixteenth-note patterns with grace notes and slurs. Bass staff has eighth-note patterns with slurs.
- Measure 2: Treble staff has eighth-note patterns with slurs. Bass staff has eighth-note patterns with slurs.
- Measure 3: Treble staff has eighth-note patterns with slurs. Bass staff has eighth-note patterns with slurs.
- Measure 4: Treble staff has eighth-note patterns with slurs. Bass staff has eighth-note patterns with slurs.
- Measure 5: Treble staff has eighth-note patterns with slurs. Bass staff has eighth-note patterns with slurs.
- Measure 6: Treble staff has eighth-note patterns with slurs. Bass staff has eighth-note patterns with slurs.
- Measure 7: Treble staff has eighth-note patterns with slurs. Bass staff has eighth-note patterns with slurs.
- Measure 8: Treble staff has eighth-note patterns with slurs. Bass staff has eighth-note patterns with slurs.

Performance Instructions:

- Measure 1: $\times 1 \times$
- Measure 2: $4 \ 2 \ 1 \times \ 1 \times$
- Measure 3: $1 \ 1 \ 2 \ 3 \ 3 \ 4 \times 3$
- Measure 4: $1 \times 1 \ 1 \times$
- Measure 5: $cres.$ $\times 3$
- Measure 6: $4 \ 3 \ 1 \times 2$
- Measure 7: f $\times 2 \ 3 \ 1$
- Measure 8: sf
- Measure 9: $dim.$
- Measure 10: p
- Measure 11: p
- Measure 12: pp
- Measure 13: p
- Measure 14: $cres.$ 3
- Measure 15: sf
- Measure 16: pp
- Measure 17: pp
- Measure 18: sf
- Measure 19: $\times \ 1 \times$
- Measure 20: 3

This page contains six staves of musical notation for piano, spanning measures 11 through 16. The top two staves begin with a crescendo (cres.) and feature sixteenth-note patterns with grace marks. Measure 12 includes dynamic markings $\times 1$, $\times 3$, and $\times 1$. Measures 13 and 14 contain the instruction *agitato sempre cres.* with performance markings 1×1 , $2 \times$, and $cen - do.$. Measure 15 starts with f and *cres.*, followed by ff and $3:$. Measure 16 begins with ff , *p*, and $2.$, followed by *tranquillo.* with a sixteenth-note pattern marked $2 \times 1 \times 2 \times$ and $x 1 \times 2 1$. The final measure, measure 17, is marked *p cantabile.* and *dolce.*

Sheet music for piano, 6 staves.

Staff 1 (Treble Clef):

- Measure 1: 4 notes, 1st finger (1), 2nd finger (2), 3rd finger (3), 4th finger (4).
- Measure 2: 4 notes, 1st finger (1), 2nd finger (2), 3rd finger (3), 4th finger (4).
- Measure 3: 4 notes, 1st finger (1), 2nd finger (2), 3rd finger (3), 4th finger (4).
- Measure 4: Crescendo (cres.) with 1st finger (1) and 3rd finger (3).

Staff 2 (Bass Clef):

- Measure 1: 2 notes, 4th finger (4).
- Measure 2: 2 notes, 2nd finger (2).
- Measure 3: 2 notes, 1st finger (1).
- Measure 4: 2 notes, 3rd finger (3).

Staff 3 (Treble Clef):

- Measure 1: 4 notes, 4th finger (4), 3rd finger (3), 1st finger (1), 3rd finger (3).
- Measure 2: 4 notes, 4th finger (4), 3rd finger (3), 1st finger (1), 3rd finger (3).
- Measure 3: Crescendo (cres.) with 4th finger (4), 3rd finger (3), 1st finger (1), 3rd finger (3).
- Measure 4: Sforzando (sf) with 2nd finger (2).

Staff 4 (Bass Clef):

- Measure 1: 4 notes, 1st finger (1), 2nd finger (2), 3rd finger (3), 2nd finger (2).
- Measure 2: 4 notes, 3rd finger (3), 2nd finger (2), 4th finger (4), 1st finger (1).
- Measure 3: 4 notes, 4th finger (4), 3rd finger (3), 2nd finger (2), 1st finger (1).
- Measure 4: Diminuendo (dim.) with 4th finger (4), 3rd finger (3).

Staff 5 (Treble Clef):

- Measure 1: 2 notes, 1st finger (1), 2nd finger (2).
- Measure 2: 2 notes, 3rd finger (3), 2nd finger (2).
- Measure 3: 2 notes, 3rd finger (3), 2nd finger (2).
- Measure 4: 2 notes, 4th finger (4), 3rd finger (3).

Staff 6 (Bass Clef):

- Measure 1: 2 notes, 1st finger (1), 2nd finger (2).
- Measure 2: 2 notes, 3rd finger (3), 2nd finger (2).
- Measure 3: 2 notes, 3rd finger (3), 2nd finger (2).
- Measure 4: Diminuendo (dim.) with 2nd finger (2), 1st finger (1), 3rd finger (3), 2nd finger (2).

Staff 7 (Treble Clef):

- Measure 1: 4 notes, 4th finger (4), 3rd finger (3), 2nd finger (2), 1st finger (1).
- Measure 2: 4 notes, 4th finger (4), 3rd finger (3), 2nd finger (2), 1st finger (1).
- Measure 3: 4 notes, 4th finger (4), 3rd finger (3), 2nd finger (2), 1st finger (1).
- Measure 4: 4 notes, 4th finger (4), 3rd finger (3), 2nd finger (2), 1st finger (1).

Staff 8 (Bass Clef):

- Measure 1: 2 notes, 4th finger (4), 3rd finger (3).
- Measure 2: 2 notes, 2nd finger (2), 1st finger (1).
- Measure 3: Pedal (Ped.) with 1st finger (1), 2nd finger (2), 3rd finger (3), 4th finger (4).
- Measure 4: 2 notes, 4th finger (4), 3rd finger (3).

SONGS WITHOUT WORDS.

NO. 6.

(VENETIAN BARCAROLE.)

MENDELSSOHN.

Andante sostenuto.

cantabile.

p $\frac{4}{3}$ $\frac{4}{2}$ $\frac{3}{2}$ $\frac{4}{3}$ $\frac{4}{1}$ \times $\frac{2}{1}$ \times $\frac{3}{2}$ $\frac{2}{1}$ $\frac{4}{3}$ $\frac{3}{2}$ $\frac{1}{1}$

sf *dim.*

$\frac{1}{2} \times \frac{3}{2} \times \frac{4}{2} \times \frac{3}{2} \times$ $\frac{4}{3} \times \frac{3}{2}$

p

pp

Ped.

p

sf

dim.

p

Ped.

mf

sempre dim. Ped.

pp

*pp**

34

SONGS WITHOUT WORDS.

NO. 7.

(CONTEMPLATION.)

MENDELSSOHN.

Andante espressivo.

The musical score is divided into six systems. System 1 starts with a treble clef, a key signature of one flat, and common time. It features a basso continuo line with sustained notes and a treble line with eighth-note patterns. Articulations include 'Ped.' and 'sf'. Measures 4 and 5 show 'Ped.' markings with '2' and '3' above the staff. Measure 6 has a 'x' above the staff. System 2 begins with a basso continuo line and a treble line with eighth-note patterns. Articulations include 'Ped.', 'dim.', and 'sf'. Measures 4 and 5 show 'Ped.' markings with '4' above the staff. Measure 6 has a 'x' above the staff. System 3 continues with a basso continuo line and a treble line with eighth-note patterns. Articulations include 'Ped.', 'dim.', and 'sf'. Measures 4 and 5 show 'Ped.' markings with '4' above the staff. Measure 6 has a 'x' above the staff. System 4 begins with a basso continuo line and a treble line with eighth-note patterns. Articulations include 'dim.' and 'mf'. Measures 4 and 5 show 'Ped.' markings with '4' above the staff. Measure 6 has a 'x' above the staff. System 5 begins with a basso continuo line and a treble line with eighth-note patterns. Articulations include 'sf' and 'p'. Measures 4 and 5 show 'Ped.' markings with '2', '3', and '4' above the staff. Measure 6 has a 'x' above the staff. System 6 begins with a basso continuo line and a treble line with eighth-note patterns. Articulations include 'sf' and 'p'. Measures 4 and 5 show 'Ped.' markings with '2', '3', and '4' above the staff. Measure 6 has a 'x' above the staff.

This page of musical notation for piano consists of five staves of music, each with two systems. The music is in common time, primarily in E-flat major (indicated by a key signature of three flats). The notation includes various dynamics such as *sf*, *cres.*, *dim.*, *espressivo.*, *espress.*, *f*, *p*, and *mf*. Articulations include *Ped.* (pedal), ***, and *x*. Performance instructions like *cres.*, *dim.*, *espressivo.*, and *espress.* are placed above the staves. Fingerings like 1, 2, 3, 4, and 123 are shown above certain notes. Measure numbers 1 through 24 are indicated above the staves. The music features complex rhythmic patterns, including sixteenth-note figures and sustained notes. The bass staff uses a bass clef, while the treble staff uses a soprano clef. The notation is highly detailed, reflecting the complexity of the piece.

SONGS WITHOUT WORDS.

NO. 8.

(WITHOUT REPOSE.)

MENDELSSOHN.

Allegro di molto.

3 4 *a tempo.*

p *x x* *cres.*

dim.

f *sf* *p* *sf* *sf*

2

f *sf* *dim.* R.H. *p*

cres *sf* *cen* *do* *sf* *al.* *f*

ritard.
dim.

a tempo.

A musical score page featuring five staves of piano music. The top staff uses a treble clef and has a key signature of four flats. The second staff uses a bass clef and has a key signature of one flat. The third staff uses a treble clef and has a key signature of one flat. The fourth staff uses a bass clef and has a key signature of one flat. The fifth staff uses a treble clef and has a key signature of one flat. The music includes various dynamics such as *sf*, *cres.*, *dim.*, *p*, *f*, *ff*, *a tempo.*, *cres.*, *molto.*, *cres.*, *f*, *sf*, *con fuoco.*, *Ped.*, and *sf*. The score also features several measures of sixteenth-note patterns and some eighth-note chords.

SONGS WITHOUT WORDS.

NO. 9.

(CONSOLATION.)

MENDELSSOHN.

Adagio non troppo.

Adagio non troppo.

Ped.

L.H.

cres

cen

do.

sf

sf

f sf

p tranquillo.

Ped.

SONGS WITHOUT WORDS.

NO. 10.

(THE ESTRAY.)

MENDELSSOHN.

Agitato e con fuoco.

1 2 1 2 3 3
sf

3/4 4 4 3
4 2 1 × 3

sf

cres - cen do - al ff Ped.

con forza.
2 × 4 1 3 x 4 sf 3 dim.

3 2 *p*

1 3 : 2 *p*

2 4 3 *cres.* 3 *sf* 3 2 *p*

3 4 3 2 3 4 3 2 3 2

f *x* 3 4 *cres.* *sf* *x* 3 4 *x* 3

sf 3 *cres.* *sf* 3 *sf* 3 *sf* 4 *sf* 4

2 3 4 4 3 3 2 4 3

4 4 *dim.* *p* 4 *sf*

The image shows a page of sheet music for piano, consisting of six staves of musical notation. The music is in common time and uses a key signature of two sharps. The first staff (treble clef) starts with a dynamic of *sf* and includes fingerings such as 1, 2, \times , 2, 3; 4, 1, 2, \times , 2, 3; 4, 1, 2, \times ; 2, 3; 1, 2. The second staff (bass clef) has a dynamic of *p*. The third staff (treble clef) has a dynamic of *cres.* and includes fingerings like 1, \times , 2, 1, \times , 4; 2, 1, \times , 1, \times ; \times , 1; 2. The fourth staff (bass clef) has a dynamic of *dim.* and includes fingerings like 1, \times , 3, 2, 3; 4, 3, 1, 2, 3, 3; 2, 1, \times , 1, 2. The fifth staff (treble clef) has a dynamic of *cres.* and includes fingerings like 4, 1, 2, 3, 3; 2, 1, \times , 1, 2; 3, 4; 3, 1. The sixth staff (bass clef) has a dynamic of *piu.* and includes fingerings like 3, 1, 2, 3, 4, 3; 3, 4; 2, 3, 4; 3, 4, 3. The seventh staff (treble clef) has a dynamic of *f* and includes fingerings like 3, 4; 1, 2, 3, 4, 3; 3, 4; 2, 3, 4; 3, 4, 3. The eighth staff (bass clef) has a dynamic of *sf* and includes fingerings like 3, 4, 3; 3, 4, 3; 3, 4, 3; 3, 4, 3. The ninth staff (treble clef) has a dynamic of *sf* and includes fingerings like 3, 4, 3; 3, 4, 3; 3, 4, 3; 3, 4, 3. The tenth staff (bass clef) has a dynamic of *al* and includes fingerings like 3, 4, 3; 3, 4, 3; 3, 4, 3; 3, 4, 3. The eleventh staff (treble clef) has a dynamic of *ff* and includes fingerings like 3, 4, 3; 3, 4, 3; 3, 4, 3; 3, 4, 3. The twelfth staff (bass clef) has a dynamic of *Ped.* and includes fingerings like 3, 4, 3; 3, 4, 3; 3, 4, 3; 3, 4, 3. The thirteenth staff (treble clef) has a dynamic of *dim.* and includes fingerings like 3, 4, 3; 3, 4, 3; 3, 4, 3; 3, 4, 3. The fourteenth staff (bass clef) has a dynamic of *p* and includes fingerings like 3, 4, 3; 3, 4, 3; 3, 4, 3; 3, 4, 3. The fifteenth staff (treble clef) has a dynamic of *p* and includes fingerings like 3, 4, 3; 3, 4, 3; 3, 4, 3; 3, 4, 3. The sixteenth staff (bass clef) has a dynamic of *p* and includes fingerings like 3, 4, 3; 3, 4, 3; 3, 4, 3; 3, 4, 3.

3 4 4 3 sf 4 3 4

agitato.

3 2 3 3 sf 3 2 3 2 3

ff ff ff sf ff p

3 4 f 3 2 3 2 3

p dim.

4 3 4 3 f dim. 3 2 3

1 x x 3 cres. dim. 2 1

SONGS WITHOUT WORDS.

NO. 11.

(THE BROOK.)

MENDELSSOHN.

Andante grazioso.

*Il basso sempre p
e leggierissimo*

A musical score page featuring five staves of piano music. The top staff uses treble and bass clefs with a key signature of two sharps. The second staff uses treble and bass clefs with a key signature of one sharp. The third staff uses treble and bass clefs with a key signature of one sharp. The fourth staff uses treble and bass clefs with a key signature of one sharp. The fifth staff uses treble and bass clefs with a key signature of one sharp. Various dynamics and performance instructions are included, such as *mf*, *cres.*, *f*, *sf*, *p*, *dimin.*, and fingerings (1, 2, 3, 4). Measure numbers are present above some notes in the first and second staves.

This page contains five staves of musical notation for piano, arranged vertically. The music is in common time and consists of measures from measure 30 to measure 35.

Staff 1: Measures 30-31. Fingerings: 2-4, 3-1; 2, 3-2, 3-1; 2, 3-2, 3-1. Dynamics: *cres.*

Staff 2: Measures 32-33. Fingerings: 4x, 3-2, 3-1; 4, 3-1; 1x. Dynamics: *sf*, *cres.*

Staff 3: Measures 34-35. Fingerings: 1-2, 3-2, 3-1; 2, 3-2, 3-1. Dynamics: *dolce.*, *M.D.*

Staff 4: Measures 36-37. Fingerings: 1-2, 3-2, 3-1; 4. Dynamics: *M.D.*

Staff 5: Measures 38-39. Fingerings: 1-2, 3-2, 3-1; 4. Dynamics: *pp*, *dimin.*

SONGS WITHOUT WORDS.

NO. 12.

(SECOND BARCAROLLE.)

MENDELSSOHN.

Allegretto tranquillo.

522821

ff *Ped.*

sf

dim.

pp Ped.

tr

sf *Ped.*

dim.

p Ped.

Ped.

Ped.

3

2 1

2 x 4 1

Ped.

Ped.

cres.

f *Ped.*

dim.

** Ped.*

cres.

f

tr

sf *dim.*

** sf Ped.*

dim.

pp

SONGS WITHOUT WORDS.

NO. 13.

(THE EVENING STAR.)

MENDELSSOHN.

Con moto.

Cantabile.

The musical score consists of five staves of piano music. The first staff begins with a dynamic 'p' and a tempo marking 'Con moto'. The second staff starts with 'Cantabile.'. The third staff continues the melodic line. The fourth staff features a dynamic 'sf' and a tempo marking '3/4'. The fifth staff concludes with a dynamic 'p'.

Musical score for piano, page 34, featuring five staves of music. The score includes dynamic markings such as *cres.*, *sf*, *f*, *p*, *dim.*, and *cen-do.* Fingerings are indicated above the notes, and performance instructions like *sempre.* and *dolce.* are present. The music consists of eighth and sixteenth note patterns, primarily in common time.

Staff 1: Measures 1-5. Dynamics: *cres.* Measure 5. Fingerings: 3, 4, 3, 3, 2, 2; 1, 3, 4; 3, 4, 2, 3; 1, 3, 1.

Staff 2: Measures 6-10. Dynamics: *cres.* Measure 10. Fingerings: 3, 4, 3, 2, 2; 1, 3, 4; 3, 4, 2, 3; 1, 3, 1.

Staff 3: Measures 11-15. Dynamics: *sf*, *f*, *dim.* Measure 15. Fingerings: 4, 3, 2, 3; 1, 3, 2, 1; 3, 4, 3; 1, 3, 1.

Staff 4: Measures 16-20. Dynamics: *cres.* Measure 20. Fingerings: 3, 4, 3, 2, 3; 1, 3, 2, 1; 3, 4, 3; 1, 3, 1.

Staff 5: Measures 21-25. Dynamics: *sf*. Fingerings: 3, 4, 3, 2, 3; 1, 3, 2, 1; 3, 4, 3; 1, 3, 1.

Musical score for piano, page 35, featuring five staves of music. The score consists of two systems of measures.

Staff 1 (Top):

- Measures 1-4: Fingerings 1, 3, 2, 4; 3, 2, 4, 3, 4, 2; 4; 4.
- Measure 5: Crescendo (cres.)
- Measure 6: Fingerings 3, 4, f.

Staff 2 (Second from Top):

- Measures 1-4: Fingerings 4, 3, 2; 3, 1, 4; 3.
- Measure 5: Dynamics sf (fortissimo) and p (pianissimo).
- Measure 6: Fingerings 4, 3, 2; 2, 3.

Staff 3 (Third from Top):

- Measures 1-4: Fingerings 1, 3, 3; 2.
- Measure 5: Dynamics sf (fortissimo) and p (pianissimo).
- Measure 6: Fingerings 3, 2, f.
- Measure 7: Fingerings 3, 4.

Staff 4 (Fourth from Top):

- Measures 1-4: Fingerings 1, 3, 3; 2.
- Measure 5: Dynamics dim.
- Measure 6: Fingerings 2, 1, 3.

Staff 5 (Bottom):

- Measures 1-4: Fingerings 1, 4, 2; 2, 4.
- Measure 5: Dynamics dim.
- Measure 6: Fingerings 3, 4, 2, 1, 3.
- Measure 7: Fingerings 1, 2, 3.

SONGS WITHOUT WORDS.

NO. 14.

(LOST HAPPINESS.)

MENDELSSOHN.

Allegro non troppo.

cres.

1 3 1 4 3
3 4 3 4 3
1 4 3 4 3
f

4 2 2 3 4 21 4 3
x 1 2 3 4 3 4 3 4
2 3 4 3 4 3 4 4

4 3 3 f 4 3
x 1 2 3 4 3 4 3
3 4 3 4 3 4 3

2 3 4 3 2 1 2 4 3 2 1
p 3 4 3 2 1 2 4 3 2 1
x 1 2 3 4 3 2 1 2 3 2 1

4 3 2 3 4 2 3 4 3 3 2 3
x 1 2 3 4 3 2 3 4 3 3 2 3
2 3 4 3 3 2 3 4 3 3 2 3
cres.

Musical score page 38, measures 1-5. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time with a key signature of one flat. Measure 1: Treble staff has eighth-note pairs with fingerings 1-4, 3-2; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs with fingerings 1-4, 3; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs with fingerings 1-4, 3-2; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs with fingerings 1-4, 3-2; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs with fingerings 3-2; Bass staff has eighth-note pairs.

Musical score page 38, measures 6-10. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time with a key signature of one flat. Measure 6: Treble staff has eighth-note pairs with fingerings 1-4, 3-2; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs with fingerings 3-2; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs with fingerings 1-2, 3-4; Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs with fingerings 3-2, 4-1; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs with fingerings 1-2, 3-4; Bass staff has eighth-note pairs.

Musical score page 38, measures 11-15. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time with a key signature of one flat. Measure 11: Treble staff has eighth-note pairs with fingerings 1-4, 3-2; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs with fingerings 2-3, 4; Bass staff has eighth-note pairs. Measure 13: Treble staff has eighth-note pairs with fingerings 3-2, 4-1; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs with fingerings 1-2, 3-4; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs with fingerings 2-3, 4; Bass staff has eighth-note pairs.

Musical score page 38, measures 16-20. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time with a key signature of one flat. Measure 16: Treble staff has eighth-note pairs with fingerings 1-4, 3-2; Bass staff has eighth-note pairs. Measure 17: Treble staff has eighth-note pairs with fingerings 1-4, 3-2; Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs with fingerings 4-3, 2; Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs with fingerings 1-4, 3-2; Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs with fingerings 4-3, 2; Bass staff has eighth-note pairs.

Musical score page 38, measures 21-25. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time with a key signature of one flat. Measure 21: Treble staff has eighth-note pairs with fingerings 2-3, 4; Bass staff has eighth-note pairs. Measure 22: Treble staff has eighth-note pairs with fingerings 2-3, 4; Bass staff has eighth-note pairs. Measure 23: Treble staff has eighth-note pairs with fingerings 3-2, 4; Bass staff has eighth-note pairs. Measure 24: Treble staff has eighth-note pairs with fingerings 4-3, 2; Bass staff has eighth-note pairs. Measure 25: Treble staff has eighth-note pairs with fingerings 2-3, 4; Bass staff has eighth-note pairs.

SONGS WITHOUT WORDS.

NO. 15.

(THE POET'S HARP.)

MENDELSSOHN.

Presto e molto vivace.

p *x* *cres* *x* *cen* *

Ped.

do. *ff* *Ped.* *x* *1* *2* *

p *cantabile.* *x* *3* *4* *1* *

Ped.

sf *sf* *1* *3* *2* *4* *sf*

p *sf* *2* *1* *3* *3* *1* *3* *sf*

Ped.

Musical score page 40, featuring six staves of piano music. The key signature is A major (three sharps). The time signature varies between common time and 3/4.

Staff 1: Measures 1-4. Dynamics: *sforzando* (sf), *f*, *p*. Articulations: 1, 2, 3, 4. Measure 4 ends with a repeat sign.

Staff 2: Measures 1-4. Articulations: 4, 3, X. Measure 4 ends with a repeat sign.

Staff 3: Measures 1-4. Articulations: 1, 2, 3.

Staff 4: Measures 1-4. Articulations: 4, 3, X.

Staff 5: Measures 1-4. Articulations: 3, sf, f, sf, 3.

Staff 6: Measures 1-4. Articulations: 4, 3, sf, 3.

Staff 7: Measures 1-4. Articulations: *piu. f*, *cres.*, *al*, *ff*, *Ped.*

Staff 8: Measures 1-4. Articulations: *x*, *1*, *3*, *p*, *Ped.*

cresc.
 1 2 3 4
 1 2 3 4
 cresc.
 1 2 3 4
 Ped.
 cresc. al ff
 Ped.
 1 2 3 4
 * Ped.
 1 2 3 4
 * Ped.
 ritar dan do.
 1 2 3 4

a tempo.

Ped.

sf

cres.

f sf

Ped.

cres

cen

do.

f

x

cres

Ped.

cen

do

al

ff

1x1

ff

x

42

SONGS WITHOUT WORDS.

NO. 16.

(HOPE.)

MENDELSSOHN.

Andante.

Ped.

** Ped.*

** Ped.*

dim.

f

dim.

sf

p

f

dim.

sf

Musical score page 44, measures 1-4. Treble and bass staves. Key signature: A major (three sharps). Measure 1: Treble starts with eighth-note pairs, bass has eighth-note pairs. Measure 2: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 3: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 4: Treble has eighth-note pairs, bass has eighth-note pairs.

Musical score page 44, measures 5-8. Treble and bass staves. Key signature: A major (three sharps). Measure 5: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 6: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 7: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 8: Treble has eighth-note pairs, bass has eighth-note pairs.

Musical score page 44, measures 9-12. Treble and bass staves. Key signature: A major (three sharps). Measure 9: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 10: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 11: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 12: Treble has eighth-note pairs, bass has eighth-note pairs.

Musical score page 44, measures 13-16. Treble and bass staves. Key signature: A major (three sharps). Measure 13: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 14: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 15: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 16: Treble has eighth-note pairs, bass has eighth-note pairs.

Musical score page 44, measures 17-20. Treble and bass staves. Key signature: A major (three sharps). Measure 17: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 18: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 19: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 20: Treble has eighth-note pairs, bass has eighth-note pairs.

SONGS WITHOUT WORDS.

45

NO. 17.

(PASSION.)

MENDELSSOHN.

Agitato.

Agitato.

1 2 3 4 5

sempre staccato.

cres.

dim - in - u - en - do.

1
fp
fp *f* *p* *fp*
fp dim.
p *staccato.*
sf *p* *2*
x 1 x *2 1* *1* *x* *2*
sf *f* *sf* *2*
1 x 3 *4* *x 1 2 3* *2*
sf *piu.* *f* *sf*
3 4 *x 1 2 3* *2* *3 4 x 2*
f x *2* *x 3 1* *3 x 2* *3 1* *3 x 2*

cres.

¹ ² ³ ⁴

ff

sf> sf> sf> sf>

leggiero.

do.

p dim.

pp

1 X

2 I I

3 3 cres.

4

cres.

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The music is in common time and consists primarily of eighth-note patterns. Measure 1 (top staff) starts with a forte dynamic (f). Measure 2 (top staff) begins with a crescendo (cres.). Measure 3 (middle staff) starts with a dynamic ff. Measures 4 and 5 (middle staff) show a transition with dynamics fp, f, and sf. Measure 6 (middle staff) ends with a crescendo (cres.). Measure 7 (bottom staff) starts with a dynamic sf. Measure 8 (bottom staff) starts with a dynamic f R.H. (right hand). Measures 9 and 10 (bottom staff) show a transition with dynamics sf, p, and sf. Measure 11 (bottom staff) ends with a crescendo (cres.). Measure 12 (bottom staff) starts with a dynamic f. Measure 13 (bottom staff) starts with a dynamic sf. Measure 14 (bottom staff) starts with a dynamic dim.

SONGS WITHOUT WORDS.

NO. 18.

(DUETTO.)*

MENDELSSOHN.

Andante con moto.

p 2 4 24 *mf cantabile.* *sf* cres. *mf*

* Both strains should be distinctly marked.

Sheet music for piano, 4 staves.

Staff 1 (Treble):

- Measure 1: sf , \times 2 1, 3
- Measure 2: \times 4 2, \times 3 2 1 3 4 \times 2 4
- Measure 3: \times 1, \times 3 2

Staff 2 (Bass):

- Measure 1: sf , \times 2 1, 3
- Measure 2: \times 1, \times 3 2

Staff 3 (Treble):

- Measure 1: \times 1, \times 2 1, 3
- Measure 2: p , \times 2 1, 3
- Measure 3: cres. , sf , \times 1, \times 2

Staff 4 (Bass):

- Measure 1: \times 1, \times 2 1, 3
- Measure 2: \times 1, \times 2 1, 3
- Measure 3: mf

Staff 5 (Treble):

- Measure 1: p , \times 1, 2, 3
- Measure 2: sf , \times 1, 2, 3
- Measure 3: f , \times 1, 2, 3

Staff 6 (Bass):

- Measure 1: \times 1, \times 2 1, 3
- Measure 2: \times 1, \times 2 1, 3
- Measure 3: mf

Staff 7 (Treble):

- Measure 1: sf , \times 1, 2 3, sf
- Measure 2: \times 1, \times 2 1, 3
- Measure 3: sf , \times 1, 2 3, mf

Staff 8 (Bass):

- Measure 1: sf , \times 1, 2 3
- Measure 2: \times 1, \times 2 1, 3
- Measure 3: sf , \times 1, 2 3

Musical score for piano, page 51, featuring five staves of music. The score includes dynamic markings such as *molto*, *cres*, *cen*, *do.*, *sf*, *ff*, *al*, *sf*, *dim.*, and *p*. The music consists of complex rhythmic patterns and harmonic changes, typical of early 20th-century composition.

The score is divided into sections by measure numbers (4, 5, 6, 7, 8) and includes performance instructions like *sf*, *ff*, *al*, *cres*, *cen*, *do.*, *molto*, *dim.*, and *p*.

52

Measures 1-4:

- Measure 1: Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs.
- Measure 2: Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs.
- Measure 3: Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs.
- Measure 4: Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs.

cres - cen - do. $\times 1 \frac{2}{4} 3$ f

p $\frac{3}{1}$

Musical score for piano, measures 11-12. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a dynamic marking *f* at the beginning of measure 11. The melody is primarily in the right hand, with eighth-note patterns. The left hand provides harmonic support. Measure 11 ends with a fermata over the eighth note of the first measure. Measure 12 begins with a dynamic *f*, followed by a sixteenth-note pattern. The right hand continues the eighth-note melody. Measure 13 starts with a dynamic *sf*, featuring a sixteenth-note pattern. The right hand then shifts to a eighth-note pattern. The left hand provides harmonic support throughout. Measures 14-15 show a continuation of the eighth-note patterns in both hands.

dim *in* *u* *en*

do.

ff

A musical score for piano. The top staff is treble clef, B-flat key signature, and common time. It features a melodic line with fingerings: 1, 2, 3, x, 2, 1, x, 1, 2, 3, x, followed by a series of eighth notes. The bottom staff is bass clef, B-flat key signature, and common time. It shows a harmonic bass line with notes 4, 2, 1, and x. The right side of the page contains a measure of sixteenth-note patterns above a bass line with notes 3, 1, x, and 1, followed by a dynamic marking 'pp' and a measure of eighth-note patterns.

SONGS WITHOUT WORDS.

NO. 19.

(ON THE SEA SHORE.)

MENDELSSOHN.

Andante con moto.

p sempre tenuto e legato.

43

2

3

f

p cres.

Ped.

sf

f

24

31

32

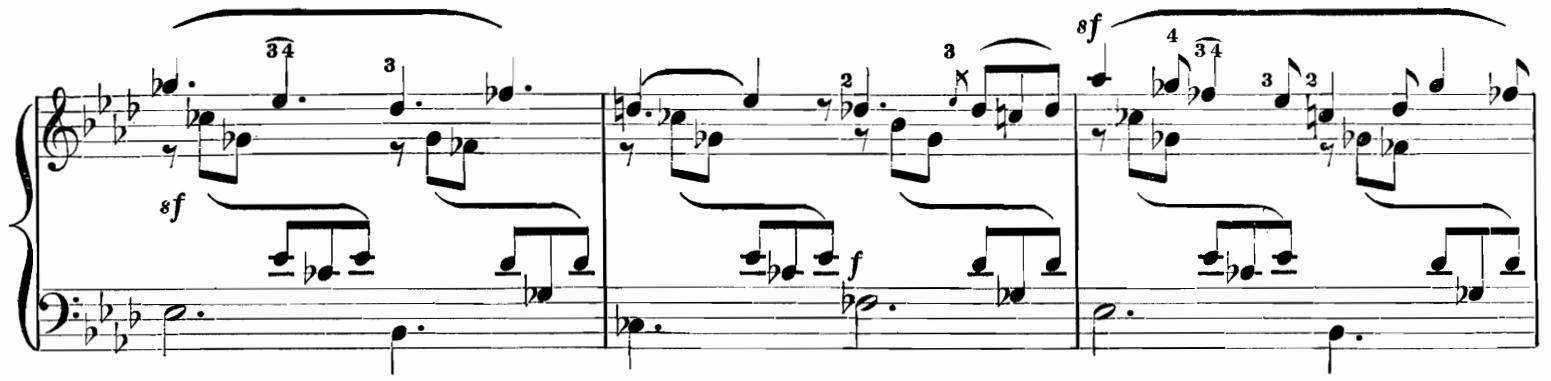
33

piu

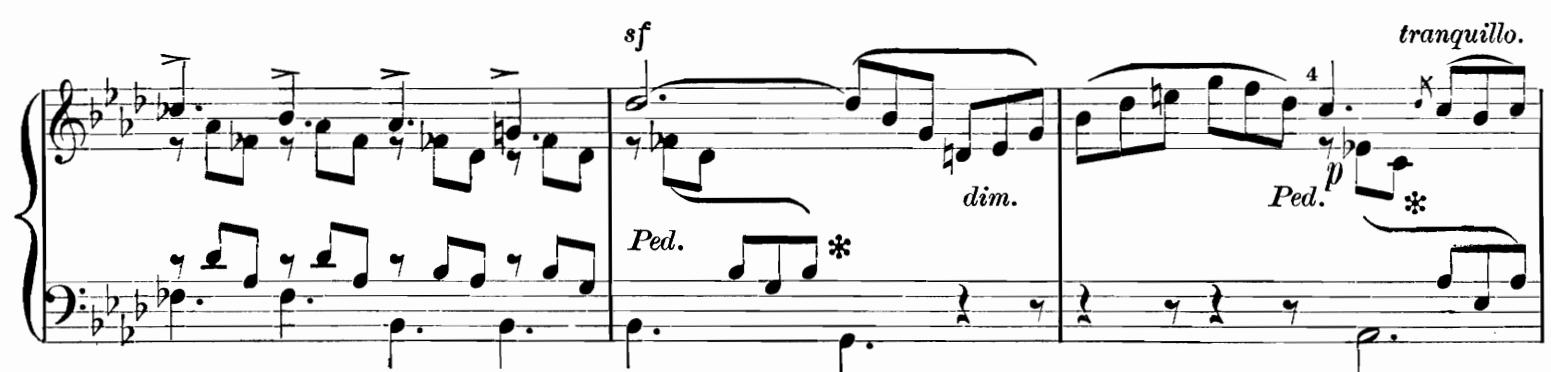
cres

- cen

- do.

8f 









A musical score for piano, page 55, consisting of five systems of music. The score is in common time and uses a treble and bass clef. The key signature is three flats.

System 1: Dynamics include *sf*, *piu - cres*, *- cen*, *-*, *-*, *- do*, *al f*. Measure 1 ends with a double bar line and a repeat sign. Measures 2-3 show a bass line with sustained notes and eighth-note patterns.

System 2: Measures 4-5 show eighth-note patterns in the bass line. Measure 6 begins with *sf*.

System 3: Measures 7-8 show eighth-note patterns in the bass line. Measure 9 begins with *cres.*

System 4: Measures 10-11 show eighth-note patterns in the bass line. Measure 12 begins with *cres.*, followed by *f*, *Ped.*, and *dim.*

System 5: Measures 13-14 show eighth-note patterns in the bass line. Measure 15 begins with *al*, *p*, and *tranquillo.* Measures 16-17 show eighth-note patterns in the bass line. Measure 18 begins with *cres.*

12

dimin.

f

dimin.

cres.

pp

Ped. *

mf

cres.

pp

sf

mf *cres.*

Ped. *

sempre.

cres.

dimin.

sf

Ped. *

Ped. * *Ped.* *

ritard.

dimin.

2.

SONGS WITHOUT WORDS.

NO. 20.

(THE FLEECY CLOUD.)

MENDELSSOHN.

Allegro non troppo. With deep feeling.

Ped. 3 *
sf Ped. *

p cresc.
cres.

f sf
sf Ped. *

p

f sf
sf

cres.

Musical score page 58, measures 1-5. The score consists of two staves. The top staff uses a treble clef and has a key signature of four flats. The bottom staff uses a bass clef. Measure 1 starts with a dynamic *sf*. Measures 2 and 3 show eighth-note patterns with grace notes. Measures 4 and 5 feature descending eighth-note patterns with fingerings (4, 3, 2, 1) and dynamics *dim.*

Musical score page 58, measures 6-10. The top staff continues with eighth-note patterns. Measure 7 includes a dynamic *marcato.*. Measures 8-10 show eighth-note chords and patterns.

Musical score page 58, measures 11-15. The top staff shows eighth-note patterns with dynamics *sf*, *p*, and *sf*. Measures 12-14 feature sixteenth-note patterns. Measure 15 concludes with a dynamic *sf*.

Musical score page 58, measures 16-20. The top staff shows eighth-note chords. Measures 17-19 feature sixteenth-note patterns with dynamics *f* and *sf*. Measure 20 concludes with a dynamic *sf*.

Musical score page 58, measures 21-25. The top staff shows eighth-note chords. Measures 22-24 feature sixteenth-note patterns with dynamics *piu f* and *sf*. Measure 25 concludes with a dynamic *sf*.

A page of sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of measures 1 through 12. The key signature is one flat. The notation includes various dynamics such as *dolce.*, *Ped.*, *sf.*, *f*, *dim.*, and *p*. The first staff uses a treble clef, while the others use a bass clef. Measures 1-2 show a rhythmic pattern with grace notes and slurs. Measures 3-4 feature a bass line with sustained notes and chords. Measures 5-6 continue the bass line with more complex harmonic patterns. Measures 7-8 show a return to a more rhythmic and melodic style. Measures 9-10 focus on the bass line again. Measures 11-12 conclude the section with a final dynamic marking of *Ped.*

SONGS WITHOUT WORDS.

NO. 21.

(AGITATION.)

MENDELSSOHN.

Presto agitato.

sempre simili.

A musical score for piano, consisting of five systems of music. The score is in common time and uses a treble and bass clef. The key signature changes throughout the piece, including sections in G major, F major, E major, D major, and C major. The music features various dynamics such as *ff*, *p*, *cres.*, *ritard.*, *sempre cres.*, *dimin.*, and *a tempo.*. The score includes instruction for the pedal (*Ped.*) and markings for *simili.* and *3* and *4* measures. The piano keys are indicated by vertical lines with arrows pointing up or down, indicating the direction of the notes.

Musical score page 63, measures 1-5. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one flat. Measure 1: Both staves play eighth-note patterns. Measure 2: Both staves play eighth-note patterns. Measure 3: The top staff starts with a dynamic *sforzando* (*sf*). Measure 4: The top staff starts with a dynamic *crescendo* (*cres*) followed by *bend* markings. Measure 5: The top staff starts with a dynamic *do.* followed by *bend* markings. The bottom staff provides harmonic support throughout.

Musical score page 63, measures 6-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one flat. Measure 6: Both staves play eighth-note patterns. Measure 7: Both staves play eighth-note patterns. Measure 8: The top staff starts with a dynamic *pianissimo* (*pianiss.*) followed by *ff*. Measure 9: Both staves play eighth-note patterns. Measure 10: Both staves play eighth-note patterns.

Musical score page 63, measures 11-15. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one flat. Measure 11: Both staves play eighth-note patterns. Measure 12: Both staves play eighth-note patterns. Measure 13: Both staves play eighth-note patterns. Measure 14: The top staff starts with a dynamic *pianiss.* followed by *ff*. Measure 15: Both staves play eighth-note patterns.

Musical score page 63, measures 16-20. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one flat. Measure 16: Both staves play eighth-note patterns. Measure 17: Both staves play eighth-note patterns. Measure 18: Both staves play eighth-note patterns. Measure 19: Both staves play eighth-note patterns. Measure 20: Both staves play eighth-note patterns.

Musical score page 63, measures 21-25. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one flat. Measure 21: Both staves play eighth-note patterns. Measure 22: Both staves play eighth-note patterns. Measure 23: Both staves play eighth-note patterns. Measure 24: The top staff starts with a dynamic *crescendo* (*cres*) followed by *bend* markings. Measure 25: The top staff starts with a dynamic *do.* followed by *bend* markings. The bottom staff provides harmonic support throughout.

dimin.

p

cres

cen

do.

dim.

p

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

leggiero.

sempre.

Ped.

8-----
4

SONGS WITHOUT WORDS.

NO. 22.

(SADNESS OF SOUL.)

MENDELSSOHN.

Adagio.

mf cantabile.

Ped.

** dim.*

cres.

sf con forza.

Ped.

sf

dim.

f

sf

dim.

dim.

Musical score for piano, measures 1-3. Treble and bass staves. Key signature changes from B-flat major to A major. Measure 1: Treble staff, *sf*, eighth-note pairs. Bass staff, *sf*, eighth-note pairs. Measure 2: Treble staff, *p*, eighth-note pairs. Bass staff, *p*, eighth-note pairs. Measure 3: Treble staff, *cres.*, eighth-note pairs. Bass staff, eighth-note pairs.

Musical score for piano, measures 4-6. Treble and bass staves. Measure 4: Treble staff, eighth-note pairs. Bass staff, eighth-note pairs. Measure 5: Treble staff, *sf*, eighth-note pairs. Bass staff, eighth-note pairs. Measure 6: Treble staff, eighth-note pairs. Bass staff, eighth-note pairs.

Musical score for piano, measures 7-9. Treble and bass staves. Measure 7: Treble staff, eighth-note pairs. Bass staff, eighth-note pairs. Measure 8: Treble staff, *cres.*, eighth-note pairs. Bass staff, eighth-note pairs. Measure 9: Treble staff, *sf*, eighth-note pairs. Bass staff, eighth-note pairs.

Musical score for piano, measures 10-12. Treble and bass staves. Measure 10: Treble staff, eighth-note pairs. Bass staff, eighth-note pairs. Measure 11: Treble staff, *pp*, eighth-note pairs. Bass staff, eighth-note pairs. Measure 12: Treble staff, *f*, eighth-note pairs. Bass staff, eighth-note pairs.

Musical score for piano, measures 13-15. Treble and bass staves. Measure 13: Treble staff, eighth-note pairs. Bass staff, eighth-note pairs. Measure 14: Treble staff, *pp*, eighth-note pairs. Bass staff, eighth-note pairs. Measure 15: Treble staff, eighth-note pairs. Bass staff, eighth-note pairs.

SONGS WITHOUT WORDS.

NO. 23.

(SONG OF TRIUMPH.)

MENDELSSOHN.

Allegro con fuoco.

Allegro con fuoco.

Staff 1: Treble clef, common time. Dynamics: *p*, *cres*, *cen*.

Staff 2: Bass clef, common time. Dynamics: *do*, *cres*, *cen*, *do*, *al*, *f*.

Staff 3: Treble clef, common time. Dynamics: *sf*, *sf con forza.*, *sf*.

Staff 4: Bass clef, common time. Dynamics: *assai.*, *f*, *p*.

Staff 5: Treble clef, common time. Dynamics: *cres*, *cen*, *do*, *al*, *f*.

1

sf sempre con forza.

f

sf

sf *sf*

f

f

sf

p

4

cres - - cen

do. f sf piu f poco a poco.

sempre piu f

sf Ped. * *sf* Ped. * sino al ff

sf *sf*

sf

b

mf

poco a poco

cres.

f

cres.

ff ritenuto.

a tempo.

sf

dim.

dim.

Ped.

ritardando. p

*

This musical score for piano consists of five staves of music. The top staff shows a treble clef and bass clef, with dynamic markings 'sf' (fortissimo), 'mf' (mezzo-forte), and 'poco a poco'. The second staff shows a treble clef and bass clef, with dynamic markings 'cres.' (crescendo), '*f*' (forte), 'cres.', and '*ff ritenuto.*' (fortississimo with a ritardando). The third staff shows a treble clef and bass clef, with dynamic markings '*a tempo.*', '*sf*', and '*dim.*'. The fourth staff shows a treble clef and bass clef, with dynamic markings '*dim.*'. The bottom staff shows a treble clef and bass clef, with dynamic markings '*dim.*', '*Ped.*', '*ritardando. p*', and an asterisk (*) at the end.

SONGS WITHOUT WORDS.

71

NO. 24.

Allegro molto vivace.

(THE FLIGHT.)

MENDELSSOHN.

The musical score for No. 24, "The Flight," by Mendelssohn, is presented in eight staves of piano music. The piece is in G major (two sharps) and 6/8 time. The dynamics and performance instructions include:

- Staff 1: f (fortissimo)
- Staff 2: f (fortissimo)
- Staff 3: sf (sforzando)
- Staff 4: fp (forte piano)
- Staff 5: fp (forte piano)
- Staff 6: p (pianissimo)
- Staff 7: sf (sforzando)
- Staff 8: f (fortissimo)

Textual markings in the score include "cres" (crescendo), "cen" (cendo), "do.", and "f" (fortissimo).

Musical score for piano, page 72, featuring six staves of music. The score consists of two systems of three staves each. The key signature is A major (three sharps). The tempo is indicated by a metronome mark of 120.

Staff 1 (Top): Treble clef. Dynamics: *f*, *ff*, *p*. Articulation marks: accents, slurs.

Staff 2: Treble clef. Dynamics: *sf*.

Staff 3 (Second System): Treble clef. Dynamics: *sf*.

Staff 4: Bass clef. Dynamics: *sf*, *f*, *p*.

Staff 5: Treble clef. Dynamics: *sf*.

Staff 6 (Bottom): Bass clef. Dynamics: *cres*, *cen*, *do.*, *f*.

f > > sf sempre f sf
 3 3 3 3
 1 2 3 3
 f fp
 sf
 p tranquillo.
 3 x 3 3 4 3 4 3 p₄
 cres cen do. f
 poco a poco cres cen 4 do.

sempre piu f

sf *f* *sf* *sf* *sf* *piu f*

al *ff* *sf* *ff*

dim. *poco* *a* *poco* *al*

p *<-->* *sempre dim.*

pp leggiero. *dim.* *tr*

cres *cen* *do* *poco* *ri* *tar* *dan* *do*. *Ped.* *

dim - - in - - uen - do.

SONGS WITHOUT WORDS.

NO. 25.

(MAY BREEZES.)

MENDELSSÖHN.

Andante espressivo.

Andante espressivo.

p Ped.

cres.

sf

3 2 2 2

4 2 3 3

p

cres.

3 4 3 4 3 4

3 2

3 4

dim.

2 3 4

3

4 3 3 2 3 4

cres

cen

do.

3 4

2 3 4 3

semper.

4 3 2 3 4

cres cen

do.

sf f

4 3 4 2 3 4

dim.

1
p *dim.* *in*
u *en* *do.*

pp *cres.* *sf*
cres. *do.* *f* *sf* *p*

cres. *do.* *f* *sf*
cres. *do.* *f* *dim.*

p *cres.* *dim.*
Ped. *Ped.*

SONGS WITHOUT WORDS.

NO. 26.

(THE DEPARTURE.)

MENDELSSOHN.

Allegro con fuoco.

12
cres.

cen do... ff

sf

cres.

12

p

cresc.

f

3 4

cres - cen - do.

f

Musical score for piano, page 78, featuring five staves of music with various dynamics and performance instructions:

- Staff 1:** Dynamics include *sf*, *sf*, *sempre f*, and *f*. Measure 1 consists of eighth-note chords. Measures 2-3 show sixteenth-note patterns.
- Staff 2:** Dynamics include *poco a poco.*, *cres*, and *cen*. Measures 1-2 show eighth-note chords. Measures 3-4 show sixteenth-note patterns.
- Staff 3:** Dynamics include *do.*, *sempre*, *al*, *ff*, and *p*. Measures 1-2 show eighth-note chords. Measures 3-4 show sixteenth-note patterns.
- Staff 4:** Dynamics include *cres*, *cen*, *do.f*, and *piu. f*. Measures 1-2 show eighth-note chords. Measures 3-4 show sixteenth-note patterns.
- Staff 5:** Dynamics include *tr con fuoco.*, *p*, and *cres*. Measures 1-2 show eighth-note chords. Measures 3-4 show sixteenth-note patterns.

Sheet music for piano, page 79, featuring five staves of musical notation.

Staff 1: Treble clef, B-flat key signature. Measures 1-4. Dynamics: *cen*, *sf*, *do.*, *ff*, *sf*, *sf*, *sf*. Fingerings: 2, 1, 2, 1, 4; 2, 1, 2, 1, 4; 2, 1, 2, 1, 4; 2, 1, 2, 1, 4. Articulations: *p con fuoco.* Measure 4 ends with a fermata over the bass staff.

Staff 2: Treble clef, B-flat key signature. Measures 5-8. Dynamics: *cres*, *af*, *cen*, *do*, *al*, *ff*, *p*. Fingerings: 2, 1, 2, 1, 4; 3, 1, 4, 2, 1, 4; 2, 1, 2, 1, 4; 3, 1, 2, 1, 4. Articulations: *cres*.

Staff 3: Treble clef, B-flat key signature. Measures 9-12. Dynamics: *sf*, *f*, *p*, *cres.*, *f*. Fingerings: 2, 1, 2, 1, 4; 3, 1, 4, 2, 1, 4; 2, 1, 2, 1, 4; 3, 1, 2, 1, 4.

Staff 4: Treble clef, B-flat key signature. Measures 13-16. Dynamics: *cres.*, *sf*, *Ped.*, *sf*. Fingerings: 2, 1, 2, 1, 4; 3, 1, 4, 2, 1, 4; 2, 1, 2, 1, 4; 3, 1, 2, 1, 4.

Staff 5: Treble clef, B-flat key signature. Measures 17-20. Dynamics: *sf*, *ff*, *sf*, ***. Fingerings: 2, 1, 2, 1, 4; 3, 1, 4, 2, 1, 4; 2, 1, 2, 1, 4; 3, 1, 2, 1, 4.

SONGS WITHOUT WORDS.

NO. 27.

(FUNERAL MARCH.)

MENDELSSOHN.

Andante maestoso.

43

tranquillo e legato.

sf

p

2 x 1 2 3

dim.

mf

f

cres

cen

do.

cres

cen

do. al ff ff ff ff

sf ff sf ff con forza.

sf dim u en do.

sempre dim. p dim.

Pedale sempre. pp p dim. pp Ped. pp

SONGS WITHOUT WORDS.

NO. 28.

(MORNING SONG.)

MENDELSSOHN.

Allegro con anima.

mf² Ped.

cres.

f

*

con espressione.

mf

p

cres.

sf

f

p

*cres.**dim.*

p

Musical score page 83, measures 1-4. Treble and bass staves. Key signature: A major (two sharps). Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Dynamics: *dim.* (diminuendo) in measure 3, *mf* (mezzo-forte) in measure 4.

Musical score page 83, measures 5-8. Treble and bass staves. Key signature: A major (two sharps). Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Dynamics: *cres.* (crescendo) in measure 5, *sf* (sforzando) in measure 6, *p* (piano) in measure 7.

Musical score page 83, measures 9-12. Treble and bass staves. Key signature: A major (two sharps). Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Dynamics: *sf* (sforzando) in measure 9, *p* (piano) in measure 10, *cres.* (crescendo) in measure 11.

Musical score page 83, measures 13-16. Treble and bass staves. Key signature: A major (two sharps). Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Dynamics: *f sf* (fortissimo sforzando) in measure 13, *f espressivo.* (forte espressivo) in measure 14, *dim.* (diminuendo) in measure 15, *p* (piano) in measure 16.

Musical score page 83, measures 17-20. Treble and bass staves. Key signature: A major (two sharps). Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Dynamics: *f Ped.* (forte with pedal) in measure 17, *cres.* (crescendo) in measure 18, *sf* (sforzando) in measure 19, **p* (piano) in measure 20.

SONGS WITHOUT WORDS.

No. 29.

(THIRD BARCAROLLE.)

MENDELSSOHN

Andante con moto.

ff
Ped.
sempre
pp
il basso.
sempre. Ped.
dimin.

cres - cen - do al
Ped.

85

ff

pp

** Ped.*

cres — — *sf* *cen* — *sf* — — *sf* *do* — *sf* *al* — *ff* — *ff*

f

tranquillo.

dimin.

sempre con Ped.

dimin.

Ped. sempre.

pp

sempre.

pp

dimin.

sempre. Ped.

f

sempre.

p

SONGS WITHOUT WORDS.

No. 30.

(SPRING SONG.)

MENDELSSOHN.

Allegretto grazioso.

Allegretto grazioso.

2/4

p

sf

mf

cres.

dim.

Musical score page 87, measures 1-5. The key signature is A major (three sharps). The music consists of two staves. The top staff features eighth-note chords in the treble clef, with dynamics including *cres.*, *p*, *cres.*, and *f*. The bottom staff features eighth-note chords in the bass clef. Measure 5 ends with a fermata over the bass note.

Musical score page 87, measures 6-10. The key signature remains A major. The top staff shows eighth-note chords with dynamics *sf*, *dim.*, *f*, and *sf*. The bottom staff shows eighth-note chords. Measure 10 ends with a fermata over the bass note.

Musical score page 87, measures 11-15. The key signature changes to G major (one sharp). The top staff includes eighth-note chords with dynamics *dim.*, *p*, *cres.*, *cen*, *do.*, and *p*. The bottom staff shows eighth-note chords. Measure 15 ends with a fermata over the bass note.

Musical score page 87, measures 16-20. The key signature changes to F# major (two sharps). The top staff includes eighth-note chords with dynamics *cres.*, *cen*, *42*, *do*, *al*, and *f*. The bottom staff shows eighth-note chords. Measure 20 ends with a fermata over the bass note.

Musical score page 87, measures 21-25. The key signature changes to D major (one sharp). The top staff includes eighth-note chords with dynamics *dim*, *in*, *uen*, *do.*, *dim.*, and *grazioso.*. The bottom staff shows eighth-note chords. Measure 25 ends with a fermata over the bass note.

A musical score page featuring five staves of piano music. The top staff uses a treble clef and has a dynamic marking of *Ped. p*. The second staff uses a bass clef. The third staff uses a treble clef and includes the instruction *sempre simili. Ped.*. The fourth staff uses a bass clef. The fifth staff uses a treble clef and includes dynamic markings *cres*, *cen*, *do*, *al*, *f*, *sf*, and *dim.*. The music consists of measures separated by vertical bar lines, with some measures grouped by brackets above the notes.

A musical score for piano, page 89, featuring five staves of music. The score consists of two systems of measures. The first system starts with a dynamic of *p*, followed by *cres.* (measures 1-2). The second system begins with *p dolce.* (measure 3), followed by *cres.* (measure 4), then *dolce.*, *grazioso.*, and *dim.* (measures 5-7). The final system concludes with *leggiero.* (measure 8) and ends with the word *FINE.* (measure 9).

SONGS WITHOUT WORDS.

NO. 31.

(MEDITATION.)

MENDELSSOHN.

Andante.

Ped.

cres.

sf

dim.

in

do.

cenc.

sf

p

cres.

Ped.

piu.

f

Ped.

espress.

dimin.

Ped.

sempre col Pedale.

91

Ped. *p* * Ped. *cres.* *cen* Ped. *sf do.* Ped.

ff Ped. *x 1* Ped. *p* Ped. *x* Ped. *x*

Ped. *cres.* *sf* *piu cres.* *f Ped.*

dim. *pp* *sempre pp*

3 1 2 x Ped. *x 3 1 x* Ped. *x* Ped. *x*

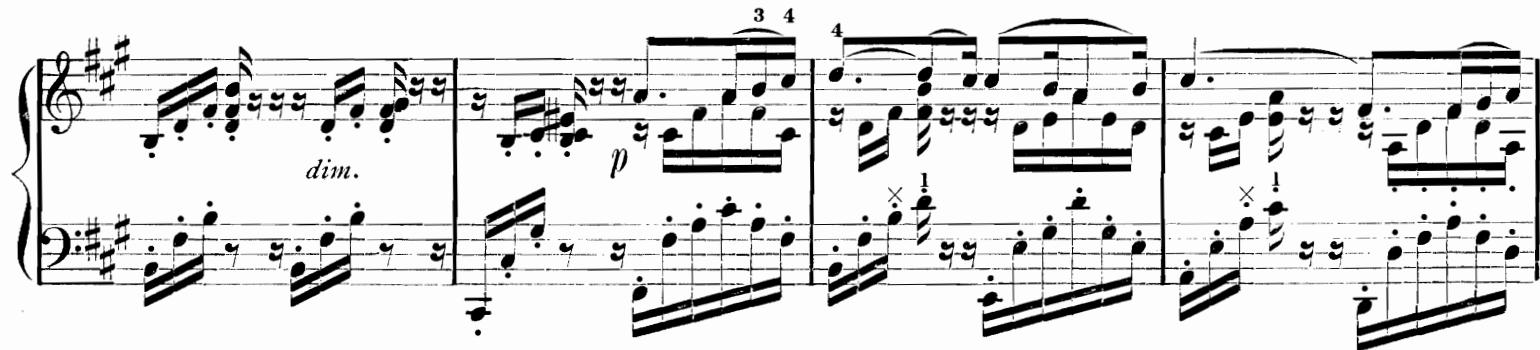
Ped. *dim.* *pp sempre Ped.* *x 3 x 4*

SONGS WITHOUT WORDS.

NO. 32.

(LOST ILLUSIONS.)

MENDELSSOHN.

Allegro leggiero.*dim.**cresc.*

Musical score page 93, featuring five systems of piano music. The score consists of two staves: treble clef (top) and bass clef (bottom). The key signature is A major (three sharps). The time signature varies between common time and 2/4.

System 1: Dynamics: *f*, *p*. Fingerings: 1, 2, 3. Articulations: *Sf*, *cres.*

System 2: Dynamics: *p*. Fingerings: 2, 3, 1. Articulations: *cres.*

System 3: Dynamics: *f*, *p*. Fingerings: 3. Articulations: *Sf*, *p*, *cres.*

System 4: Dynamics: *sf*, *piu.*, *f*. Fingerings: 2, 4, 3, 2, 4, 3, 4.

System 5: Dynamics: *f*. Fingerings: 3, 2, 4, 1. Articulations: *Sf*. Dynamics: *dim.* Fingerings: 4, 2, 1, *x*.

espress. p

cresc.

f

dim.

cresc.

f

dim.

p

cresc.

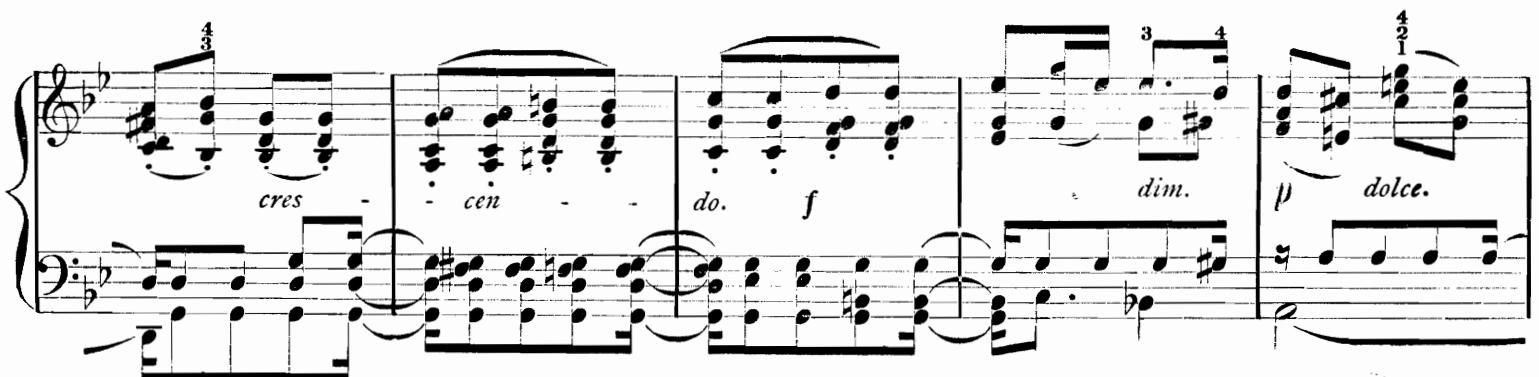
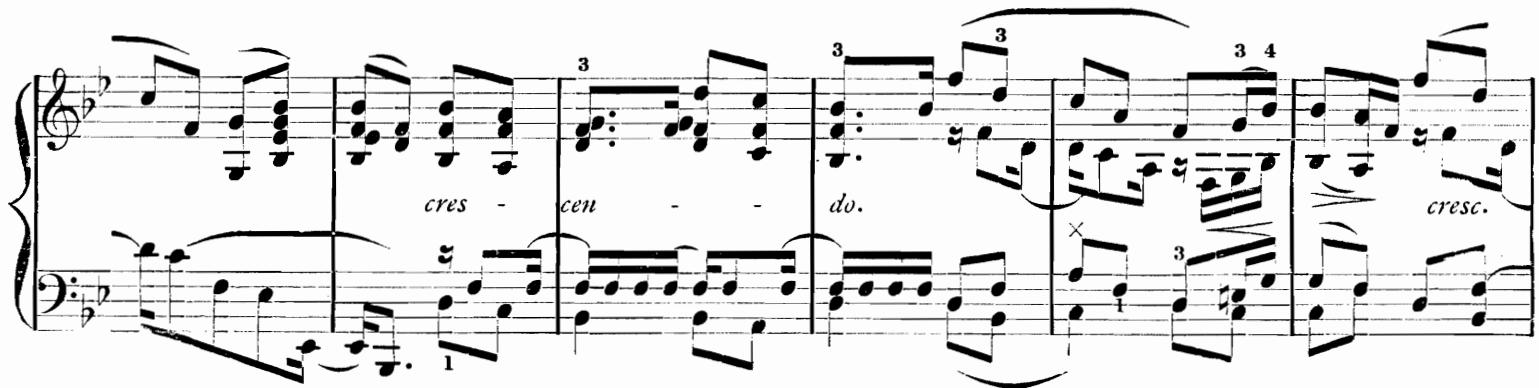
Musical score page 95, featuring five staves of piano music. The key signature is A major (three sharps). The tempo markings include *f*, *sf*, *piu. f*, *sf*, *ff Ped*, *con forza.*, *leggiero..*, *sf*, *p*, *Sf*, *dim.*, *ped*, and *dim.*. The dynamics range from *f* to *p*, with various performance instructions like *sf*, *ff Ped*, and *leggiero..*. The score includes measures with complex rhythms, such as sixteenth-note patterns and grace notes. Measure 1 consists of two staves: treble and bass. Measures 2 through 5 are grouped by a brace. Measures 6 through 9 are also grouped by a brace. Measure 10 is a single staff.

SONGS WITHOUT WORDS.

NO. 33.

(SONG OF THE PILGRIM.)

MENDELSSOHN.

Andante tranquillo.

Musical score page 97, measures 1-5. Treble and bass staves. Dynamics: *Sf*, *dim.*, *pp*.

Musical score page 97, measures 6-10. Treble and bass staves. Dynamics: *triquillo.*, *Ped*, *cres* - *cen* - *do.*

Musical score page 97, measures 11-15. Treble and bass staves. Dynamics: *sf* - *f*, *p* - *x*, *cresc.*, *Sf cresc.*, *f Ped*.

Musical score page 97, measures 16-20. Treble and bass staves. Dynamics: *dim.*, *sf* = *, *p*, *cresc.*, *dim.*, *rit.*, *p*.

Musical score page 97, measures 21-25. Treble and bass staves. Dynamics: *x*, *Sf*, *p*, *p Ped rit.*

SONGS WITHOUT WORDS.

NO. 34.

(SONG OF THE SPINNING WHEEL.)

MENDELSSOHN.

Presto.

p

Sf

cresc.

x

2 x 1

Sf

p

sf cresc.

cres - cen - do. f

p

sf

p

Musical score for piano, page 99, featuring six staves of music:

- Staff 1 (Treble and Bass):** Dynamics: *f*, *pp*. Performance instruction: *cresc.*
- Staff 2 (Treble and Bass):** Dynamics: *cresc.*
- Staff 3 (Treble and Bass):** Dynamics: *sforzando* (*sf*), *cresc.*, *cresc.*
- Staff 4 (Treble and Bass):** Dynamics: *sf*, *f cresc.*, *ff*, *p*.
- Staff 5 (Treble and Bass):** Dynamics: *sf*, *p*.
- Staff 6 (Treble and Bass):** Dynamics: *sf cresc.*, *p*.

Musical score page 100, measures 1-4. Treble and bass staves. Measure 1: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs with slurs, dynamic *cresc.*. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs with slurs, dynamic *p*. Bass staff has eighth-note pairs.

Musical score page 100, measures 5-8. Treble and bass staves. Measure 5: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs, dynamic *p*. Measure 6: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs with slurs, dynamic *f*. Bass staff has eighth-note pairs.

Musical score page 100, measures 9-12. Treble and bass staves. Measure 9: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs with slurs, dynamic *pp*. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs with slurs, dynamic *f*. Bass staff has eighth-note pairs.

Musical score page 100, measures 13-16. Treble and bass staves. Measure 13: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs with slurs, dynamic *dim.*. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs.

Musical score page 100, measures 17-20. Treble and bass staves. Measure 17: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs.

Musical score page 100, measures 21-24. Treble and bass staves. Measure 21: Treble staff has eighth-note pairs with slurs, dynamic *cresc.*. Bass staff has eighth-note pairs. Measure 22: Treble staff has eighth-note pairs with slurs, dynamic *Sf*. Bass staff has eighth-note pairs. Measure 23: Treble staff has eighth-note pairs with slurs, dynamic *cresc.*. Bass staff has eighth-note pairs. Measure 24: Treble staff has eighth-note pairs with slurs, dynamic *Sf*. Bass staff has eighth-note pairs.

A musical score for piano, page 101, featuring five staves of music. The score consists of two systems of four measures each, with a repeat sign and endings.

Measure 1 (Top Staff): Dynamics: *f cresc.*, *ff*, *p*. Fingerings: 1, 2, 3, 4. Articulations: accents on eighth notes.

Measure 2 (Top Staff): Dynamics: *f cresc.*, *ff*. Fingerings: 1, 2, 3, 4. Articulations: accents on eighth notes.

Measure 3 (Top Staff): Dynamics: *p*. Fingerings: 1, 2, 3, 4. Articulations: accents on eighth notes.

Measure 4 (Top Staff): Dynamics: *p*. Fingerings: 1, 2, 3, 4. Articulations: accents on eighth notes.

Measure 5 (Bottom Staff): Dynamics: *cresc.*, *f*, *p*. Fingerings: 1, 2, 3, 4. Articulations: accents on eighth notes.

Measure 6 (Bottom Staff): Dynamics: *cresc.*, *f*. Fingerings: 1, 2, 3, 4. Articulations: accents on eighth notes.

Measure 7 (Bottom Staff): Dynamics: *dim.* Fingerings: 1, 2, 3, 4. Articulations: accents on eighth notes.

Measure 8 (Bottom Staff): Dynamics: *dim.* Fingerings: 1, 2, 3, 4. Articulations: accents on eighth notes.

Measure 9 (Bottom Staff): Dynamics: *sf*. Fingerings: 1, 2, 3, 4. Articulations: accents on eighth notes.

Measure 10 (Bottom Staff): Dynamics: *p*. Fingerings: 1, 2, 3, 4. Articulations: accents on eighth notes.

Measure 11 (Bottom Staff): Dynamics: *p*. Fingerings: 1, 2, 3, 4. Articulations: accents on eighth notes.

Measure 12 (Bottom Staff): Dynamics: *p*. Fingerings: 1, 2, 3, 4. Articulations: accents on eighth notes.

Measure 13 (Bottom Staff): Dynamics: *p*. Fingerings: 1, 2, 3, 4. Articulations: accents on eighth notes.

Measure 14 (Bottom Staff): Dynamics: *p*. Fingerings: 1, 2, 3, 4. Articulations: accents on eighth notes.

Measure 15 (Bottom Staff): Dynamics: *p*. Fingerings: 1, 2, 3, 4. Articulations: accents on eighth notes.

SONGS WITHOUT WORDS.

NO. 35.

(THE SHEPHERD'S COMPLAINT.)

MENDELSSOHN.

Moderato.

The sheet music consists of five staves of musical notation for piano, arranged vertically. The key signature is A major (three sharps). The time signature varies throughout the piece. The first staff begins with a forte dynamic (f) and includes lyrics: "dim in u en do.". The second staff starts with a piano dynamic (p), followed by "ritard.", "a tempo.", "x", "cres.", "sf", and "dim.". The third staff includes dynamics "cres.", "f", "sf", "dim.", and "p". The fourth staff includes dynamics "cres.", "f sf", "dim.", "p", and "ritard." followed by a measure with a $\frac{1}{2}$ time signature. The fifth staff concludes with "a tempo.", "dim.", "p", and "Ped." (pedal). The music features various note heads, stems, and bar lines, with some notes having dots or dashes indicating specific attack or decay techniques.

SONGS WITHOUT WORDS.

NO. 36.

(SERENADE.)

MENDELSSOHN.

Allegretto non troppo.

105

p cresc.

cres.

1 3 4 1 3 2

dimin. cresc. sf sf sf

sf 2 4 2 sf 2 p

f piu f p p dimin.

Musical score for piano, page 106, featuring five staves of music:

- Staff 1:** Treble clef, 2 measures. The first measure shows eighth-note pairs. The second measure starts with a dynamic *pp*.
- Staff 2:** Bass clef, 2 measures. The bass line consists of eighth-note pairs.
- Staff 3:** Treble clef, 5 measures. The dynamics *cres.* (crescendo) appear in the fourth and fifth measures.
- Staff 4:** Bass clef, 6 measures. The dynamics *f* (forte) and *dim.* (diminuendo) are indicated.
- Staff 5:** Treble clef, 6 measures. The dynamics *cres.*, *cen.* (center), *do.* (do), and *f* are used.
- Staff 6:** Bass clef, 6 measures. The dynamics *cres.*, *sf* (sforzando), *piu f* (more forte), and *f* are used.

A page of musical notation for piano, featuring five staves of music. The notation includes vocal parts with lyrics and piano accompaniment. The vocal parts are in soprano and bass clef, with lyrics in German: "dim - in - u - - en - do." The piano accompaniment uses treble and bass staves. Various dynamics are indicated, including *dim.*, *p*, and *Ped.*. Articulations like dots, dashes, and crosses are used. Fingerings (1, 2, 3, 4) and踏板 (Ped.) markings are also present. The music consists of measures 1 through 10, with measure 10 ending with a repeat sign and a double bar line.

dim - in - u - - en - do.

p

Ped. *

Ped. *

Ped. *

Ped. *

p *Ped.* *

SONGS WITHOUT WORDS.

No. 37.

(REVERIE.)

MENDELSSOHN.

Musical score for piano, page 109, containing five systems of music:

- System 1:** Measures 24-27. Dynamics: Ped., *Ped., *Ped., *Ped., *Ped. Measure 27 ends with *dim.*
- System 2:** Measures 28-31. Dynamics: Ped., *Ped., *Ped., *Ped., *Ped. Measure 31 ends with *cres.* 23
- System 3:** Measures 32-35. Dynamics: Ped., *Ped., *Ped., *Ped., *Ped. Measure 35 ends with *cen.* *do.*
- System 4:** Measures 36-39. Dynamics: Ped., *Ped., *Ped., *Ped., *Ped. Measure 39 ends with *dimin.*
- System 5:** Measures 40-43. Dynamics: Ped., *Ped., *Ped., *Ped., *Ped. Measure 43 ends with *p*.
- System 6:** Measures 44-47. Dynamics: Ped., *Ped., *Ped., *Ped., *Ped. Measure 47 ends with *pp*.

SONGS WITHOUT WORDS.

NO. 38.

(THE ADIEU.)

MENDELSSOHN.

Allegro agitato.

Musical score page 111, measures 1-5. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one sharp. The bottom staff is in common time, bass clef, and has a key signature of one sharp. Measure 1 starts with a dynamic *f*. Measure 2 begins with *sf* and a grace note. Measure 3 starts with *p*. Measure 4 ends with a fermata. Measure 5 ends with *cres.*

Musical score page 111, measures 6-10. The top staff continues with eighth-note patterns. Measure 6 contains the lyrics "cen" and "do.". Measure 7 contains "do.". Measure 8 contains "sempr. cres.". Measure 9 contains "f". The bottom staff provides harmonic support with sustained notes and chords.

Musical score page 111, measures 11-15. The top staff features sixteenth-note patterns. Measure 11 starts with *cres.*. Measures 12-13 show a transition with *ff*, *s.f.*, and grace notes. Measure 14 starts with *s.f.* and *f*. Measure 15 concludes with a forte dynamic.

Musical score page 111, measures 16-20. The top staff includes sixteenth-note patterns with grace notes and dynamic markings *sf* and *ff*. Measures 17-18 feature grace notes and sixteenth-note patterns. Measures 19-20 show sixteenth-note patterns with grace notes and dynamic markings *sf* and *ff*.

Musical score page 111, measures 21-25. The top staff continues with sixteenth-note patterns. Measures 21-22 start with *f*. Measures 23-24 begin with *dim.* and *riten.*. Measure 25 ends with *pp*.

SONGS WITHOUT WORDS.

No. 39.

(DELIRIUM.)

MENDELSSOHN.

Presto. *Sf*

Musical score for piano, page 113, featuring five staves of music:

- Staff 1:** Treble clef, 2/4 time, key signature of two flats. Dynamics: *f*, *cres.*, *Sf*. Articulation: 4, 3, 2, 3, 4.
- Staff 2:** Treble clef, 2/4 time, key signature of one flat. Dynamics: *v*, *Sf*.
- Staff 3:** Bass clef, 3/4 time, key signature of one flat. Dynamics: *cres.*, 3, 4.
- Staff 4:** Treble clef, 1/4 time, key signature of one flat. Dynamics: *Sf*.
- Staff 5:** Bass clef, 1/4 time, key signature of one flat. Dynamics: *pianissimo*, *piu. f*, *Sf*.
- Staff 6:** Treble clef, 2/4 time, key signature of one flat. Dynamics: *Sf*, *pp*, *Sf*.
- Staff 7:** Treble clef, 3/4 time, key signature of one flat. Dynamics: *Sf*.
- Staff 8:** Treble clef, 4/4 time, key signature of one flat. Dynamics: *Sf*.
- Staff 9:** Bass clef, 3/4 time, key signature of one flat. Dynamics: *f*, 4, 3, 2.
- Staff 10:** Bass clef, 2/4 time, key signature of one flat. Dynamics: *Sf*.

Musical score for piano, page 114, featuring six staves of music:

- Staff 1 (Treble):** Measures 1-3. Dynamics: *sf*, *sf*, *sf*.
- Staff 2 (Treble):** Measures 4-6. Dynamics: *sf*, *sf*, *sf*.
- Staff 3 (Bass):** Measures 1-3. Dynamics: *sf*, *sf*, *sf*.
- Staff 4 (Treble):** Measures 4-6. Dynamics: *sf*, *sf*, *sf*.
- Staff 5 (Bass):** Measures 1-3. Dynamics: *sf*, *sf*, *sf*.
- Staff 6 (Bass):** Measures 4-6. Dynamics: *ff*, *sempre. ff*.

SONGS WITHOUT WORDS.

NO. 40.

(ELEGIE.)

MENDELSSOHN.

Andante sostenuto.

Piano sheet music for page 116, measures 1-3. The key signature is A major (no sharps or flats). The music consists of two staves: treble and bass. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Measure 3 ends with a crescendo dynamic.

Piano sheet music for page 116, measures 4-6. The key signature changes to E major (one sharp). Measure 4 starts with a forte dynamic. Measure 5 begins with a piano dynamic. Measure 6 ends with a forte dynamic.

Piano sheet music for page 116, measures 7-9. The key signature changes to A major (no sharps or flats). Measure 7 starts with a piano dynamic. Measure 8 begins with a forte dynamic. Measure 9 ends with a forte dynamic.

Piano sheet music for page 116, measures 10-12. The key signature changes to E major (one sharp). Measure 10 starts with a piano dynamic. Measure 11 begins with a forte dynamic. Measure 12 ends with a forte dynamic.

Musical score page 117, measures 1-3. The key signature is A major (two sharps). The first measure starts with a forte dynamic. The second measure begins with a piano dynamic. The third measure ends with a piano dynamic.

Musical score page 117, measures 4-6. The key signature changes to G major (one sharp). The first measure starts with a piano dynamic. The second measure begins with a forte dynamic. The third measure ends with a piano dynamic.

Musical score page 117, measures 7-9. The key signature changes to F# major (one sharp). The first measure starts with a piano dynamic. The second measure begins with a forte dynamic. The third measure ends with a piano dynamic.

Musical score page 117, measures 10-12. The key signature changes to D major (no sharps or flats). The first measure starts with a piano dynamic. The second measure begins with a forte dynamic. The third measure ends with a piano dynamic.

SONGS WITHOUT WORDS.

NO. 41.

(THE RETURN.)

MENDELSSOHN.

Allegretto.

The musical score consists of five staves of piano music. The first staff shows two hands playing eighth-note chords in common time, with dynamic markings *sf*, *sf*, *sf*, *L.H. X*, *sf*, *ff*, and *sf*. The second staff begins with *sf dimin.* and *p*, followed by *mf*, *4*, *2*, *3*, and *sf*. The third staff starts with *p*, *2*, *3*, *1*, *1*, *2*, *3*, and *4*. The fourth staff features *p*, *1 X 1*, *p*, *4 3 1*, *3 2*, *cres.*, and *4*. The fifth staff concludes with *sf*, *f*, *p*, *4*, *3*, *2*, *3*, *4*, and *2 1*.

Musical score for piano, page 119, featuring five staves of music:

- Staff 1 (Treble Clef):** Dynamics include *sf*, *p*, *cres.*, and *sf*.
- Staff 2 (Bass Clef):** Includes a measure with a bass clef and a treble clef, and a dynamic *x4*.
- Staff 3 (Treble Clef):** Dynamics include *p* and *p*.
- Staff 4 (Bass Clef):** Dynamics include *sf*, *p*, *f*, and *dimin.*
- Staff 5 (Treble Clef):** Dynamics include *p*, *sf*, *f*, *sf*, and *sf*.
- Staff 6 (Bass Clef):** Dynamics include *ff Ped.*, *p*, and *p*.

SONGS WITHOUT WORDS.

NO. 42.

(SONG OF THE TRAVELLER.)

MENDELSSOHN.

sempre cantabile.

Allegretto con moto.

p sempre staccato.

cres. *sf*

legg. *p*

Musical score for piano, page 121, featuring five staves of music. The score consists of two systems of measures, each starting with a treble clef and a key signature of one flat (B-flat). Measure 1 starts with a forte dynamic, followed by six measures of eighth-note patterns. Measure 7 begins with a dynamic of *cres.* Measure 8 starts with a dynamic of *sf*. Measure 9 begins with a dynamic of *f*, followed by a dynamic of *dimin.* Measure 10 begins with a dynamic of *p*. Measure 11 starts with a dynamic of *sf*. Measure 12 begins with a dynamic of *dimin.* Measure 13 starts with a dynamic of *cres.* Measure 14 begins with a dynamic of *cres.* Measure 15 starts with a dynamic of *sf*.

legg. *p* *cres.* *f* *p* *cres.*

f *x* *x* *1* *x* *Ped.* **p*

dimin. *cres.* *p*

dimin.

i *x* *i* *pp* *stacc.* *x* *1*

SONGS WITHOUT WORDS.

123

NO. 43.

(BELIEF.)

MENDELSSOHN.

Andante. 21

mf cresc.

sf

f

p cresc.

sf

cres.

Ped.

SONGS WITHOUT WORDS.

NO. 44.

(FORSAKEN.)

MENDELSSOHN.

Andante un poco agitato.

Ped. *p*

cres.

f

p

sf

s

A musical score for piano, consisting of five staves of music. The music is in common time and major key signature.

Staff 1: Treble clef. Measures 1-10. Fingerings: 2, 3, 4, 3, 2, 3, 4, 3, 2, 3. Measure 10 ends with a fermata over the treble clef note.

Staff 2: Bass clef. Measures 1-10. Fingerings: 2, 3, 4, 3, 2, 3, 4, 3, 2, 3. Measure 10 ends with a fermata over the bass clef note.

Staff 3: Treble clef. Measures 11-15. Fingerings: 3, 2, 3, 2, 3. Dynamics: *p*, *cres.*

Staff 4: Bass clef. Measures 11-15. Fingerings: 3, 2, 3, 2, 3. Dynamics: *f*, *cres.*

Staff 5: Treble clef. Measures 16-20. Fingerings: 3, 4, 2, 3, 2, 3. Dynamics: *f*, *p*, *sf*.

Staff 6: Bass clef. Measures 16-20. Fingerings: 3, 4, 2, 3, 2, 3. Dynamics: *p*, *sf*.

Musical score for piano, five systems:

- System 1:** Treble and bass staves. Measures 1-4. Dynamics: *p cres.*, *f*.
- System 2:** Treble and bass staves. Measures 2-4. Dynamics: *dim.*
- System 3:** Treble and bass staves. Measures 1-4. Dynamics: *p*.
- System 4:** Treble and bass staves. Measures 1-4. Dynamics: *Ped.*, *dimin.*
- System 5:** Treble and bass staves. Measures 1-4. Dynamics: *semper Ped.*

SONGS WITHOUT WORDS.

NO. 45.

(LOOKING BACK.)

MENDELSSOHN.

Andante.

Musical score page 128, measures 1-4. Treble and bass staves. Measure 1: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 2: Treble staff has sixteenth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs.

cres.

Musical score page 128, measures 5-8. Treble and bass staves. Measure 5: Treble staff has sixteenth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 6: Treble staff has sixteenth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs.

dim.

p cres.

p

Musical score page 128, measures 9-12. Treble and bass staves. Measure 9: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs.

cres.

Musical score page 128, measures 13-16. Treble and bass staves. Measure 13: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note pairs.

f dim.

SONGS WITHOUT WORDS.

NO. 46.

(TARANTELLA.)

MENDELSSOHN.

Presto.

Piano sheet music for measures 1 through 6. The treble clef is on the top staff, and the bass clef is on the bottom staff. Measure 1 starts with a forte dynamic. Measures 2 and 3 show eighth-note patterns. Measure 4 features sixteenth-note patterns. Measures 5 and 6 conclude the section.

Piano sheet music for measures 7 through 12. The treble clef is on the top staff, and the bass clef is on the bottom staff. Measures 7 and 8 show eighth-note patterns. Measures 9 and 10 feature sixteenth-note patterns. Measures 11 and 12 conclude the section.

Piano sheet music for measures 13 through 18. The treble clef is on the top staff, and the bass clef is on the bottom staff. Measures 13 and 14 show eighth-note patterns. Measures 15 and 16 feature sixteenth-note patterns. Measures 17 and 18 conclude the section.

Piano sheet music for measures 19 through 24. The treble clef is on the top staff, and the bass clef is on the bottom staff. Measures 19 and 20 show eighth-note patterns. Measures 21 and 22 feature sixteenth-note patterns. Measures 23 and 24 conclude the section.

Piano sheet music for measures 25 through 30. The treble clef is on the top staff, and the bass clef is on the bottom staff. Measures 25 and 26 show eighth-note patterns. Measures 27 and 28 feature sixteenth-note patterns. Measure 29 concludes with a dynamic marking of *dimin.* Measures 30 and 31 conclude the section.

Piano sheet music for measures 32 through 37. The treble clef is on the top staff, and the bass clef is on the bottom staff. Measures 32 and 33 show eighth-note patterns. Measures 34 and 35 feature sixteenth-note patterns. Measures 36 and 37 conclude the section.

SONGS WITHOUT WORDS.

NO. 47.

(THE MOANING WIND.)

MENDELSSOHN.

Un poco agitato, ma Andante.

The musical score for 'The Moaning Wind' (No. 47) is presented in six staves of piano music. The key signature is one flat, and the time signature is common time. The dynamics include *p*, *sf*, *cres.*, and *f*. Performance instructions like 'simili.' and 'dim.' are also present. Fingerings are marked above the notes. The score is divided into two systems by a vertical bar line.

8

ff *dim.* *in - u - en - do.* *p*

cres.

dim. *p* *sf* *dim.*

sf *dim.*

sf *Ped.* *pp* *

SONGS WITHOUT WORDS.

133

NO. 48.
Allegro vivace.

(THE HAPPY PEASANT.)

MENDELSSOHN.

The musical score for 'The Happy Peasant' (Op. 48, No. 48) is presented in eight staves of piano music. The key signature is A major (two sharps). The tempo is indicated as 'Allegro vivace.' The score features a rhythmic pattern of eighth and sixteenth notes, often grouped by vertical lines and grace marks (e.g., 3, 1, ., ?). The dynamics include 'mf', 'f', 'ff', and 'x'. The bass staff provides harmonic support with sustained notes and bassoon entries. The score concludes with a dynamic marking 'cres.' followed by a final cadence.

dim.

cres.

sf

SONGS WITHOUT WORDS.

NO. 49.

(GONDOLETTA.)

MENDELSSOHN.

Allegretto non troppo.

The musical score consists of five staves of piano music. The top staff uses a treble clef and a key signature of two sharps. The second staff uses a bass clef and a key signature of one sharp. The third staff uses a treble clef and a key signature of one sharp. The fourth staff uses a bass clef and a key signature of one sharp. The fifth staff uses a treble clef and a key signature of one sharp. The music is in common time. Various dynamics and performance instructions are included, such as 'Ped.' (pedal), 'dim.', 'sf' (fortissimo), 'cres.', and 'sempre col Ped.'. Measure numbers 1 through 43 are indicated above the staves. The notation includes eighth and sixteenth note patterns, as well as sustained notes and rests.

F. A. WHITING, Springfield, Mass.

I have examined "National School" and think it a fine work, and shall take pleasure in recommending it to our teachers.

WARREN K. DAY, Concord, N. H.

With the hasty examination that I have been able to give "National School," I should pronounce it *very fine*.

Boston Evening Transcript.

"The National School for the Piano-forte" (W. F. Suds) is a volume of several hundred pages from which teachers and pupils may draw much of profit and recreation. In the compilation of the volume, Mr. Suds has supplemented his own suggestions and instructions with studies from the best sources; and the selections set before the pupil are of a high order of merit, comprising excerpts from Schumann, Schubert, Mozart, Bach, Beethoven, Chopin and Rubinstein. The author gives special and valuable instruction as to the proper use of the sustaining pedal, a subject to which but scant attention is paid by many teachers, and the chapters on thorough-base and harmony will be found of value to all intelligent amateurs. Throughout the work a musicianly spirit prevails in the treatment of the instrument, which is in refreshing contrast with the narrow basis on which many text-books are written. A very interesting dictionary of musical terms is appended, including brief biographies of the masters, ancient and modern.

F. A. FOWLER, New Haven, Conn.

I consider that "National School" has no rival among American publications.

The Pilot, Boston, Mass.

An exhaustive and valuable book.

The Musical Record, Boston, Mass., pays the following just tribute to W. F. Suds, author of the "National School for the Piano-forte."

It says:—"The compositions of this truly American composer, need no words of commendation or introduction. They speak for themselves, and the name of the talented author is everywhere familiar as that of one to whom success has come in a remarkable degree, and who can safely be classed as one of the most brilliant and popular American composers of the day."

Portland (Me.) Daily Press.

"National School" is a large volume, containing well-graded piano-forte studies, instructions in form, composition, thorough-base, use of the pedals, etc. The dictionary and biographical sketches will prove useful.

Mrs. E. B. CURRIS, Skowhegan, Me.

Allow me to congratulate you on the success already achieved by your "National School for the Piano-forte." I have derived much pleasure and profit from a careful study of its pages, and I do not hesitate to pronounce it the most complete work of its kind (as it also is by far the largest), I have ever seen. Every point is so clearly made the student cannot fail to grasp it at once. Your method of harmony is perfection itself, while the art of embellishment so greatly neglected by most authors, is in your work exceedingly interesting and instructive, and, to my mind, adds largely to its value. Your Dictionary of Musical Terms, contained therein, is all that could be desired; and finally, the large number of musical gems introduced, will fully repay any one for the cost of the work.

H. L. YERRINGTON, Norwich, Conn.

After a careful examination, I pronounce "National School" the most thorough and comprehensive course of instruction I have ever seen in one volume. It is truly a "National" school. I take pleasure in recommending it to teachers and students and think it will supply a want long felt.

CHAS. W. BENNETT, Calais, Me.

I am highly pleased with your "National School," as a whole, and particularly so with the pronouncing dictionary, many explanations being much more satisfactory to me than I have found them to be in some of the large musical dictionaries. The subject of embellishments is thoroughly explained and exhaustively illustrated. Very few scholars have had the subject so clearly presented to them.

R. H. PHIPPEN, Biddeford, Me.

I think "National School" is excellent.

GEORGE A. MARSHALL, Brunswick, Me.

I find "National School" an excellent book, containing many features to recommend it above other works of a similar character. It cannot fail to command a large sale.

What the Middle States say:

L. P. MELMOTH, Jersey City Heights, N. J.

Your examples and notes on the use of the pedals (that is, the sustaining one) are invaluable. Harmony, Musical Form, Embellishments, Accompanying, etc., make the book one to be much desired.

GERMAN SWEET, Perry, N. Y.

"National School" has come to hand. From a hurried perusal, I like it very much. New plans and good ones appear in it.

Rochester (N. Y.) Morning Herald.

"National School" teaches the first principles of music by means of musical writing lessons to be filled out by the pupil. The exercises are carefully graded; the art of fingering, touch, accent, etc., is more fully treated than in average works. It contains full and complete instructions in harmony—scarcely hinted at in similar books.

Popular Arrangements of the Most Popular Pages. [192 Pages.]

—PRICE, **FAVORITE FOUR-HAND ARRANGEMENTS { MUSIC, PRINTED FROM ENGRAVED PLATES.**

PRICE, HALF CLOTH, \$2.00.

Wilmington (Del.) Morning News.

A well-made book of instruction, containing features not common in works of this character.

ROBERT F. ROGERS, Riverhead, N. Y.

I have examined "National School" and think it a good book of instruction for the Piano-forte. Mr. Woodhull and myself will do our best to make it a standard in this country.

F. F. VELING, Pottsville, Pa.

It is undoubtedly a very valuable work, and will have a large sale. The rudimental parts are treated extensively and lucidly; the same may be said of the Scales, Arpeggios, Embellishments, Scales in Thirds, Sixths, and in Octaves. The pieces are well graded. The introduction of the Continental fingering, the Harmony Primer and the Dictionary, are also new and excellent features.

G. D. MAILLOUX, Oswego, N. Y.

I am happy to say, after a careful survey of your work, that of all instruction books I ever used, I never saw one which was so complete in all that is required for a thorough musical education. Your classification of studies is very wise, as well as easy and progressive. I wish I could have had your National Instructor thirty years ago; it would have saved me a great deal of trouble that I have been subjected to by other works. I am pleased to recommend your valuable book to all my younger brother professors of music, as it is in my estimation the best that I know of.

MORGAN & HANFORD, Middletown, N. Y.

Our teachers are well pleased with "National School."

JAMES H. THOMAS, Catskill, N. Y.

Your Piano Instructor duly to hand, and was turned over to my piano teacher, who pronounces it superior to anything in the market. I give the book an extended notice in our May number of Journal.

Phila. (Pa.) Chronicle-Herald.

An admirable and exhaustive work.

Harrisburg (Pa.) Independent.

Contains more than double the amount of musical information found in any other book of the kind.

DUDLEY BUCK, Brooklyn, N. Y.

I have examined "National School" and am glad to say that I think you have compiled a good work, covering all essential points of piano playing, and which, properly made use of, cannot fail to produce good players. I trust that you will be rewarded for the labor and pains you have evidently taken.

FRANK P. ANDERSON, Brooklyn, N. Y.

We will probably sell a great many of the "National School," as a number of our teachers who have seen the book are very much pleased with it.

Brooklyn (N. Y.) Union-Argus.

A book of instruction and reference for those who wish to become accomplished amateurs, as well as for those who desire to become professional players.

Geo. F. BISHOP, Philadelphia, Pa.

I find "National School" an excellent work. As a book for teachers of the piano-forte, I can strongly recommend it.

Buffalo (N. Y.) Express.

One of the most voluminous and comprehensive books of instruction now in the market, and has many new and distinctive features.

THOS. SPENCER LLOYD, Albany, N. Y.

"National School" is more than an instruction book, because it contains about everything that a piano-forte student should know in order to become an intelligent musician. It contains not only all that has been accepted as good by the best authorities, but much more. In fact, it might truthfully be called a history of the piano-forte, including the best known methods for making accomplished players. It is the best and most complete work of the kind ever published in America, and you are to be congratulated upon it. I hope it will have the reward it so richly deserves.

WM. K. GRABER, Bethlehem, Pa.

A work of such excellent material, covering the whole field of piano instruction and arranged so masterly a style, deserves to, and will, take its place among the very best of instructors.

Albany (N. Y.) Argus.

A most elaborate work in scope and detail.

CLARENCE D. ROSE, Albion, N. Y.

"National School" is sure to be the most popular instruction book published, as the studies are finely arranged and full of melody. This will instruct the pupil and create a true love for classic music.

HENRY ROEHRER, Easton, Pa.

I have been very partial to Richardson's justly popular method, but hoped some time to see a method more complete in some respects and with clearer explanations to scholars of many puzzling details. I find that "National School" has all the merits of Richardson's, with the following additional on's, viz.: Entertaining and instructive duets; remarks upon the proper use of the pedals; clear explanation of the various embellishments; latest studies of modern masters, Heller, Kohler, Liszt, and others; the exercises upon accent and remarks upon vocal accompaniment; the excellent musical and biographical dictionary and, by no means the least important, the fine treatise on Harmony with its numerous examples.

ANTHEM GEMS { Collections of Anthems in the Market.

—PRICE, **ANTHEM GEMS { COLLECTIONS OF ANTHEMS IN THE MARKET.**

PRICE, HALF CLOTH, \$1.00.

JNO. R. SWENY, Chester, Pa.

I think "National School" a grand success in every way.

CHAS. W. PETTE, Trenton, N. J.

I have examined your "National School," and find it first-class in every respect. The selections of instructive pieces and of technical exercises are very good. It should have a large sale.

CHAS. F. ESCHER, Jr., Philadelphia.

Your "National School" is splendidly compiled—apart from its practical qualities, it is replete with general musical information interesting to all students, and breaks away from the conventional Piano Schools of the day. I wish you success in your worthy enterprise.

JAS. N. BECK, Philadelphia, Pa.

The "National School" has been examined at length. It gives me pleasure to endorse its completeness and the clearness wherewith all the rudimentary points have been therein set forth, as well as the judgment displayed in the retention of the various studies, etc. I have nothing but praise, furthermore, for the writing lessons, the several dictionaries, and the short but satisfying treatise on harmony.

A. H. ETTINGER, Allentown, Pa.

"National School" is a very thorough and minute work. It certainly contains everything that can be desired by teacher or pupil.

EMILY W. TILLINGHAST, Petrolia, Pa.

I have been a teacher of music for twenty years, and have used nearly every popular instructor, and I feel no hesitation in pronouncing "National School" the most complete book of the kind I have ever seen. The prominent place you give Harmony should entitle you to the thanks of all teachers. I anticipate much pleasure in using your work, and shall recommend it to others.

S. A. WARD, Newark, N. J.

I congratulate you on (as I consider) the compilation of so thorough and complete a work, in all parts. The above opinion is also the expression of all who have examined "National School," and it certainly is the best book of its kind yet published.

ADAM GEIBEL, Philadelphia, Pa.

In every way I find "National School" the most practical work for that king of instruments—the piano—that has ever been brought to my notice; and I feel that I can say confidently, and without presumption, that it is not only a thorough instructor, but also an encyclopaedia, which I can recommend most heartily to the profession.

J. HIGH STAUFFER, Boyertown, Pa.

"National School" is the book of all books.

MR. F. ZELLER, Lancaster, Pa.

I have carefully examined "National School," and can heartily recommend its use. The following articles (1), Writing Lesson, (2), Harmony, (3), Complete Encyclopaedia, (4), Notes on Accompanying, etc., are treated in a masterly manner. I think it will have, and certainly deserves, great success.

HENRY MAYER, New York City.

I can only congratulate you on the production of such a work as "National School." I can appreciate it all the more as I have myself a manuscript method buried somewhere among my old music, and remember well the difficulties I met when I had to put my ideas in a logical shape. I am very much pleased with what you say about thorough-base, and your explanation of the "loud pedal." Henceforth I shall make use of your term, "sustaining pedal."

Philadelphia (Pa.) Evening Bulletin.

"The National School for the Piano-Forte," by W. F. Suds, is a large quarto volume of between three and four hundred pages, which is worthy of the attention of teachers and students of the piano-forte. Besides giving an intelligible short treatise on the science of music, it teaches how to play, gives a series of well-chosen progressive exercises, instructs in harmony and thorough-base, and concludes with a copious and excellent dictionary of musical terms and short biographies of musicians, composers, singers, extending down to the present time, many living Americans being included in the list. For reference, as well as for instruction, the work is valuable.

A. H. ROSEGIG, Philadelphia, Pa.

I have thoroughly examined the "National School," and have no hesitation in pronouncing it one of the best and most thorough instructors I have seen. Mr. Suds embodies many new and original ideas in his work, which cannot fail to prove of great value.

W. B. JOHN, Wilkes-Barre, Pa.

I consider "National School" decidedly more complete and comprehensive than any I have ever met with. It will give me great pleasure to recommend it, and I wish it the success it deserves.

Albany (N. Y.) Morning Express.

Destined to have a large sale.

F. O. JONES, Canaseraga, N. Y.

I am, to say the least, much pleased with "National School." The arrangement of the scales, studies and recreations is logically progressive, and with everything seems unusually clear and plain. But I am particularly pleased with the thorough-base and harmony feature. After the student has made sufficient progress, he is introduced into the inner sanctuary of music, and henceforth head and hands go together, as they properly should. The result is something more than a player. When once known, it can hardly fail of having a large sale and doing much good.

E. H. N. PALMER says:—
I am very much pleased with } **ANTHEM GEMS** { And think it one of the most desirable }

J. JOSEPH STUEHLER, ALFRED D. FOHS, WILLIAM HERBERT, JOHN ZATT, HARRY DUNNELL, OSCAR R. BLUM, Professors, Stuehler's Musical Institute, Brooklyn, N. Y.

We have examined "National School" and it gives us great pleasure to testify to its thoroughness, and also to pronounce it the most exhaustive work of its kind we have ever seen.

GEO. H. HOHMAN & BRO., Johnstown, Pa.

We deem "National School" one of the most comprehensive works we have ever seen. We are sure that it will command the attention and be appreciated by all pupils and teachers who may have the good fortune to see it.

MRS. GEORGIA OVERHOLT, Johnstown, Pa.

I consider "National School" the most comprehensive work for teaching purposes that I have ever used.

D. ROCKAPELLE, New York City.

"National School" is far in advance of former works of the same kind, and I sincerely hope it may be crowned with success.

FIELDING & MOSCOW, Newburgh, N. Y.

The opinion of the best teachers in this section to whom we have shown "National School," is that it is the best in every respect.

JNO. P. DOUGHERTY, Chester, Pa.

"National School" is certainly the best piano instructor ever published in this country.

CYRUS MAXSON, Bath, N. Y.

I like "National School" very much. I am now using it with a beginner and with decided success. I can recommend it as a superior instructor for the piano-forte.

CHAS. W. LANDON, Penn Yan, N. Y.

"National School" is the best instruction book I have seen. It meets a long-felt want in our teaching. Our best teachers are using it with unusual success.

G. W. SHEPPFIELD, Akron, N. Y.

I consider "National School" worth double that of any piano school I have ever seen.

HORACE HILLS, JR., Williamsport, Pa.

I have examined "National School," and like it very much. It is thorough, complete, and well adapted for a teacher's use. I am particularly pleased with the various selections for study and recreation. They are mostly new—all are good and well arranged.

PHIL. P. KEIL, McKeesport, Pa.

I find "National School" up to the times in all its different grades, while none of the good lessons of the old masters are found wanting. The pronouncing dictionary and the dictionary of musical terms add greatly to its value. I think it complete in every respect and heartily recommend it. I hope but few years may elapse to place it the "National School" for the piano-forte, indeed.

C. A. WINGERT, Ashland, Pa.

I take great pleasure in stating that "National School" is the best study I have yet seen. The very careful and minute explanations of every subject treated, insure it the favor of all.

W. ADRIAN SMITH, New York City.

My desire to thoroughly examine your "National School" has delayed my criticism. My opinion, in as few words as possible, is that it combines the excellence of many methods in one. I am especially pleased with those portions that treat of the scales, accent, embellishments and thorough-base. The Dictionary of Music is exceptionally valuable and interesting. Taking the work in its entirety, it is my ideal of what a perfect guide for the piano-forte should be.

GERMAN SWEET, Perry, N. Y.

I have submitted "National School" to four teachers in this section, all of whom speak highly of it, and praise it enthusiastically for its new features, viz., form, embellishments, touch, accent, harmony, phrasing, and fine selections for two and for four hands.

ERNEST HELD, Syracuse, N. Y.

I am greatly pleased with the arrangement and completeness of "National School." We are using your Anthem Gems, vol. 1, in our choir. When will vol. 2 be out? Would like it as soon as possible.

A. MAHAN, Cortland, N. Y.

"National School" is very generally liked by our teachers.

Philadelphia (Pa.) Evening Telegraph.

Mr. Suds' book aims to teach the first principles of music, partly by the aid of musical writing lessons to be filled out by the pupil; by graded exercises; by instruction in the art of fingering, touch, and accent; by instructions in harmony and thorough-base, and so forth. An important and valuable feature is a Dictionary of Music, with proper pronunciation of names and musical terms, and biographies of prominent musicians.

J. ECKER, Erie, Pa.

After carefully examining the "National School," I have come to the conclusion that through all my years of teaching, I have not come across an instructor that in the least can compare with it. I consider the "writing lessons" the best method of imparting knowledge of all characters used in music. I have been using the same idea for years. "National School" is perfect in all the necessary rules, and at the same time so concise as to avoid tiring the pupil. I consider that the selection of standard music from the best authors the best compilation of the kind I have ever seen. They are arranged for advancement by degrees, from the first to the more difficult grades. I sign myself one of its most ardent admirers.

MACK'S NEW AND IMPROVED SCHOOL FOR THE PARLOR ORGAN { Continues to be the most popular Instructor. [Image] Please examine it.

Mrs. S. E. HILLIER, West Middlesex, Pa.

I consider "National School" the most interesting, complete and comprehensive instructor ever brought to my notice. The dictionary and encyclopedias are admirable, and I hope your book may soon become a favorite with all teachers. I think it superior in many respects to all works of a similar character.

Music and Drama, New York.

"National School" will prove an exceedingly useful work, containing, as it does, a vast amount of information in a condensed form; and most of the studies and pieces are such as will prove useful to the student in forming the hand and acquiring "touch."

HENRY J. KEEL, Philadelphia, Pa.

I find "National School" the most comprehensive work of the kind I have ever seen, containing within its pages everything necessary for developing the student in theory, practice and musical taste. I heartily recommend it.

Music and Drama, N. Y.

The idea is a good one—his task has been executed with a fair amount of success.

B. FRANK WALTERS, Philadelphia, Pa.

Having carefully examined from "preface" to "finis" "National School," I must say I find therein more excellent material than in any work I have ever used; and while a conscientious and able teacher can utilize almost any of the so-called instruction books extant, the use of this school will materially lighten his labors and anxiety in developing any real student. Every department seems to me to be thoroughly treated. The writing exercises, pronouncing dictionary, hints and exercises in accentuation, are deserving of special mention. I shall cheerfully use and recommend the book.

W. W. GILCHRIST, Philadelphia, Pa.

"National School" is a most excellent and progressive work for the piano student, and I am pleased to have the opportunity of expressing my approval of its many good points.

THOS. A'BECKETT, JR., Philadelphia, Pa.

After a searching examination of the "National School," I am happy to state that it is, in my opinion, one of the best books for the study of the piano I have ever seen during my twenty years' experience in teaching. The true, and only plan, pursued of teaching the mind as well as the fingers, and thus educating musicians, and not merely dexterous manipulators on the keyboard. The pupil learns the method of the history of his instrument, and of those who have brought it to its present high standpoint, and is also made acquainted with the style and character of the masters through the various selections from their works. The treatise on Harmony—a subject necessary to the proper cultivation of the musician—needs no commendation from me, its merits are too apparent, but a matter that gives me much pleasure is the many hints and allusions scattered throughout the work, which will prove of great assistance to the student, and, perhaps, to the instructor. If it is examined thoroughly by teachers, I think its superiority over most of the so-called "methods" now in use will be easily demonstrated. It is, moreover, modern, and meets the musical wants of to-day. I wish it every success.

Gouverneur (N. Y.) Free Press.

"National School" is attracting considerable attention in the musical world. It is worthy the attention of teachers and students.

Gouverneur (N. Y.) Herald.

"National School" is the finest work of the kind that it has been our privilege to examine. It is complete and exhaustive in every particular, and must prove invaluable both to teachers and pupils. Typographically, the book is a work of art, making a handsome as well as a valuable book, and we are pleased to know that it is receiving the warmest commendations from all the best musicians, musical papers and the press throughout the country.

IRVIN J. HEFFLEY, Somerset, Pa.

I have never yet seen a book equal to "National School." The Dictionary is worth ten times its price to any one. It is the largest book ever given for the price. Truly no learner can afford to be without it. It contains more than all others combined.

MASSAH M. WARNER, Philadelphia, Pa.

"National School" is an admirable work, having the different grades of study well systematized and sufficiently varied, without being too voluminous.

JOS. KOWLER, Bordentown, N. J.

"National School" is all that any good teacher could desire.

LOUIS BERGE, New York.

I have carefully examined "National School," and find it a very thorough work, superior to any method published.

ANNA BELLE FORD, Blairsville, Pa.

"National School" is an admirable work. It will give me pleasure to recommend it.

SAMUEL ADAMS, Watertown, N. Y.

I consider "National School" not only the most valuable work of the kind published, but a very pleasant and interesting course of study. It is a thoroughly comprehensive and commonsense work, which will doubtless be universally adopted.

L. A. DRUMHELLER, Schuylkill Haven, Pa.

"National School" surpasses all books of the kind I have seen. It is a thorough school for the piano.

EVENING PASTIME { This well-known and Favorite Collection of Violin (or Flute) and Piano Duets, is the most popular and salable work of its kind. Ask your Dealer.

What the Southern States say:

The State, Richmond, Va.

A careful examination warrants the assertion that "National School" is one of the most complete piano-music instruction books published. It is similar in form to RICHARDSON's, but much larger. It is a valuable work.

MRS. H. S. PERKINS, Selma, Ala.

I have examined "National School" and am very much pleased with it. I shall take pleasure in introducing it among my pupils and in recommending it to others.

WM. H. SHELB, Wheeling, W. Va.

I consider "National School" the best and most comprehensive I have ever had for sale.

Wheeling (W. Va.) Register.

A valuable book of instruction and reference.

Galveston (Texas) Daily News.

The latest work of instruction and reference; being a comprehensive method of imparting the elementary, as well as progressive, principles of music, in an apparently much clearer and comprehensive way than has heretofore been presented.

Daily Dispatch, Richmond, Va.

While very comprehensive, the steps are gradual and uniform from the first rudiments to the most difficult studies. Then, too, the author has displayed good common sense in the clear and natural manner in which he presents his lessons. He seems to have avoided the common fault of ignoring the imparting in the effort to show off one's own knowledge. He evidently writes to be understood, and to impart knowledge without becoming tiresome. A valuable book of musical instruction.

Louis Vaas, Wheeling, W. Va.

I take pleasure in tendering you my congratulations upon your successful compilation and writing of certainly the best and most comprehensive piano method ever undertaken by an American author. I trust it will meet with the great success it certainly deserves.

Baltimore American, Baltimore, Md.

For those who are compelled to become self-taught players, "National School" will be found the most valuable aid ever published.

The News and Courier, Charleston, S. C.

In "National School," the student will find abundant material, as well as valuable assistance given in a manner to suit self-taught players and other pupils.

EUGENE L. MERRIAM, Montgomery, Ala.

After a careful and thorough examination, I can say that, in my opinion, "National School" is the best. An experience of fifteen years' teaching has made me tolerably familiar with all the existing "methods," and none come so fully up to my idea as your work. Its chapters on harmony are alone decidedly comprehensive and cover an omission that exists too greatly in most other works of the kind.

H. A. BLAKE, New Orleans, La.

"National School" is the best I have ever met with. Teachers should be very thankful to Mr. Suds for giving them the means of teaching by such an easy and interesting method. I shall be only too glad to recommend it to my pupils, both advanced and beginners.

S. S. DOYLE, Washington, D. C.

I think "National School" a very complete work. It contains all the great requisites of an instructor—thoroughness, progression, comprehensiveness—in a word, completeness; leaving the pupil with nothing to be desired.

What the Western States say:

C. A. FOSTER, Decatur, Ill.

Permit me to say that "National School" is all you claim for it. It contains a fund of valuable information not found in any similar work. As a whole it is desirable and very ably edited, and should, as it no doubt will, come into general use.

C. F. HOFFMANN, La Crosse, Wis.

"National School" is the most valuable publication of its kind ever issued in this country. The lessons are progressive and nothing is omitted. The occasional recreations are well adapted to create and develop a healthy and refined taste. This is a work that should be in the hands of every student of the piano—and have well-deserved success.

Memphis (Tenn.) Daily Avalanche.

Aside from more than the usual amount of so-called technical matter, there is interspersed a valuable repertoire of piano music selected from the works of Schubert, Mendelssohn, Mozart, Bach, Beethoven, Rubinstein and others, with explanatory notes concerning the peculiarities and proper performance of each.

Detroit Evening News.

"National School" is a large volume of over 300 quarto pages. Among its special merits, we mention the musical writing lessons, full and complete instructions in harmony and thorough-base. It instructs in vocal accompaniment, treats of the "loud pedal," etc.

J. B. CAMERON, Indianapolis, Ind.

I think "National School" supplies a long-felt want. All teachers pronounce it first class.

MRS. A. V. SCALES, Carthage, Mo.

I have thoroughly examined the "National School," and think it far superior to any instructor that has been published.

Mrs. W. W. BUCKINGHAM, Carthage, Mo.

Having carefully examined "National School," I do not hesitate to pronounce it the best book of the kind I have ever seen. It meets a long-felt want with teachers, viz.: a graded book suitable alike for beginners and advanced pupils.

Daily Arkansas Democrat, Little Rock, Ark.

A valuable book of instruction and reference, which opens the shortest and best possible road to proficiency.

I. G. LOOMIS, La Crosse, Wis.

"National School" is certainly a very fine work, and pronounced so by all who have seen it.

DETROIT MUSIC CO., Detroit, Mich.

All our teachers think that "National School" is a superior book, and will no doubt meet with success.

JESSIE STUTSMAN, Ligonier, Ind.

I am greatly pleased with "National School." It is of the most comprehensive character, and contains a thorough course of progressive lessons, exemplified and graded in such a manner as to make the study of music easy and attractive.

HERBERT SAGE, Lapeer, Mich.

The use of "National School" should be international, for it has more features of merit than any other similar work. Its illustrations and explanations are a great assistance to the teacher and its many other good things are all appreciated. *It is the best.*

CHAS. JACKSON, Corunna, Mich.

After an experience of nearly thirty years as teacher and leader, I have no hesitation in saying that I have never seen a Piano Method that so completely "fills the bill" and pleased me as well as the "National School." In fact, I think it the very best and most complete work of the kind I have ever seen.

Chicago (Ill.) Inter-Ocean.

A valuable book of instruction and reference.

F. A. APEL, Detroit, Mich.

Your "National School" has made a decided impression upon me. It is a very able work, thorough, systematic and complete. It surpasses all other piano Schools published in this country and deserves a wide circulation.

ERNST SHIEMER, Cleveland, O.

I have to congratulate you on the success of your work. I have lately used many exercises and studies, as the old piano schools did not give me satisfaction, but now I will introduce your book as much as possible, and believe other teachers will do the same.

G. W. WARREN, Evansville, Ind.

"National School" is, without doubt, one of the most common-sense instructors. I wish you the success the merits of the book deserve.

H. W. FAIRBANK, Flint, Mich.

The Technique department is especially invaluable, and the chapter on Harmony will be appreciated by scores of teachers. I wish you success.

WILL L. THOMPSON, the popular song writer, East Liverpool, Ohio.

I am very much pleased with "National School." It shows careful work of a thorough musician. I believe it will become a standard.

ED. HAYDEN, Ottumwa, Iowa.

After a careful perusal of "National School," I can pronounce it the most complete work of the kind in existence.

J. H. LESLIE, Fayette, Ohio.

"National School" is the best book of its class I have ever examined—best for beginners, best for intermediate, best for advanced pupils. It is an instruction book, an encyclopaedia, a history and biography combined in one. It has no superior and is the work of a masterly musician. Our pianist, Mrs. Perry, agrees with me.

The Evening, Milwaukee, Wis.

Its exercises are graded with rare discretion; the Art of Fingering, Touch and Accent is fully and admirably treated; the subject of Musical Form, Phrasing, etc., is made plain; and included in the volume are likely to be but incidentally noticed, because of the wealth of technical instruction, is a valuable repertoire of piano music. To the musical possessions of all lovers of music, "The National School" will prove a valuable addition.

Notre Dame (Ind.) Scholastic.

The "National School for the Piano-Forte," by that well-known composer W. F. Suds, lately issued, will no doubt prove a formidable rival to Richardson's Method, as it contains several new and useful departments of great value. Any one who will follow this method resolutely cannot fail to become a first-class pianist, and to acquire refined taste for all that is best and highest in music.

C. J. WHITNEY, Detroit, Mich.

Suds' "Piano Method" is the best work of kind we ever saw and it will certainly become popular.

U. A. FOSTER, Decatur, Ill.

I cannot command language sufficiently strong to express what I think of your "National School." It more than meets my expectations, even with a full knowledge of your ability.

R. GOLDBECK, St. Louis, Mo.

I shall not fail to acknowledge in next number the receipt of your "School." My space is too limited to insure some critical remarks, which, from a hasty perusal, I can conscientiously make. Your work shows remarkably good judgment, perseverance and knowledge.

HENRY FEHRING, Shelbyville, Ill.

I find "National School" a complete method for the piano. It is more than I expected. The writing-lessons, treatise on harmony and pronouncing dictionary and encyclopaedia are very valuable additions to teachers and pupils. I will use it in future in preference to any other method yet published.

ALFRED HEYMANSOHN, San Francisco, Cal.

I have much pleasure in stating that I find "National School" one of the most complete methods ever brought under my notice, and shall confidently recommend it.

JESSIE M. SICKMAN, Kenton, O.

"National School" is complete and desirable work. Especially to be commended are the lessons in harmony.

MARY THOMSON, Kenton, O.

"National School" is remarkably comprehensive, concise and clear in the treatment of each point in the course of instruction. It is admirable throughout.

B. FINK, Kenton, O.

"National School" is the most complete school for the piano I have seen.

WOODWORTH, SCHELL & CO., San Francisco, Cal.

"National School" meets the approval of all teachers who have seen it.

MISS CLARA SCHUTTE, Green Bay, Wis.

I am delighted with your "National School." It is a most complete and practical method. I heartily recommend it to other teachers and pupils. It deserves success.

N. D. COON, Eau Claire, Wis.

Our prominent teachers think that "National School" must become popular.

L. M. BEVER, Decorah, Iowa.

I can recommend "National School."

LUTZ & WISE, Decatur, Ill.

Please accept our hearty thanks for the "National School." It is an excellent work.

A. D. ATWILL, Davenport, Iowa.

I think "National School" a very superior book.

S. W. HOLMES, Bellefontaine, O.

I have minutely examined "National School" and am using it at present. Have been an active teacher for the past twenty years and find it the most complete Instructor I ever used. In fact, piano students should be proud of such a benefactor which relieves them of the study of hundreds of worthless exercises.

G. W. MARQUARDT, Iowa City, Iowa.

I award you much praise for your complete and good instructor; it will no doubt have a large sale.

AUG. A. ROSENBERG, Oakland, Cal.

My experience of twenty-eight years of teaching and playing leads me to give your method, the "National School for the Piano-Forte," a decided preference over any I have yet seen, and can heartily recommend it to my fellow-teachers. The arrangement of studies, scales, four-hand pieces and so on is fine. I think putting the Treatise on Harmony in the middle instead of the end of the book is good, and the musical writing lessons a step in advance of any previous methods. The instructions concerning touch, accent, use of pedal and on vocal accompanying is also very thorough.

Of course to teachers of experience there may be but few things new in it, but during my life I was several years in the sheet-music and piano business, and during that time many young teachers came to me to advise and recommend their studies, exercises and pieces, and how they should use them. Now, in their case, your National method will be a great help and save them much thought and trouble. I hope it will have an unlimited sale as it deserves.

F. R. RODOLPH & CO., Oakland, Cal.

The opinion of Prof. Aug. A. Rosenberg is a fair sample of the opinions of all to whom we have shown "National School."

K. M. ATIN, New Lisbon, O.

It is with great pleasure that I can recommend "National School" as a piano instructor. It embraces the principles of all other piano books together with many new and important ideas.

A. L. BANCROFT & CO., San Francisco, Cal.

"National School" is a fine work.

G. B. BALCOM, Lowell, Mich.

"National School" is just the thing needed—a complete school for the piano-forte, with nothing lacking. I am calling the attention of every teacher that I meet to it and although I have shown it to many odd, I have yet to hear the first word of fault, but on the contrary, there is a general expression of commendation at the thoroughness of the work. I have already commenced its use with my pupils, and thank you for producing so valuable a work.

PAUL BAHR, Indianapolis, Ind.

Have given "National School" a thorough test and think it is the coming instructor.

H. G. HOLLERNBERG, Memphis, Tenn.

I think "National School" an excellent work, and endorse it without hesitation.

FOHRMAN BROS., Ishpeming, Mich.

We find that "National School" is an excellent book.

A. BRUENN, Oakland, Cal.

"National School" is an excellent book.

D. N. HOOD, Rockford, Ill.

I like "National School" very much and am glad to recommend it.

C. M. KARCH, Memphis, Tenn.

After a critical examination of "National School," I think it but justice to testify to its great merit. I consider your work an improvement on all other methods which have come under my notice.

CH. PH. WINKLER, Memphis, Tenn.

I am so much pleased with "National School" that I shall hereafter use it in preference to all others. It is clear, comprehensive and embodies many excellent points not contained in other instruction books.

A. BESTER, Bloomington, Ill.

The "National School" seems to me to be the most complete work ever issued by an American publisher. The material is of excellent quality, is arranged in a methodical manner and is well graded. The lessons in harmony are more complete than in any other similar work and the author certainly deserves the thanks of the music teachers for this admirable work.

J. JEFFRIES' Musical Journal, Ottawa, Kas.

The "National School for the Piano-forte" is the title of a new Instruction Book compiled by that popular musician, W. F. Suds. After a careful and critical examination, we must own to a feeling of pleasure and satisfaction in finding it a work that is destined to outrival either "Richardson's Method" or "Robt. C. Curriculum" in popularity and usefulness, which is of course saying a great deal; yet we feel positive that every unprejudiced examiner will agree with us. Our reasons are as follows: The author departs from the old system of learning to read and play at one and the same time by giving a few excellent lessons whereby a scholar can become well-acquainted with notation and time, while learning how to hold their hands, thus enabling the teacher to give closer attention to the great feature of piano-forte playing, viz., "touch," of which the work is full of examples and explanations. Every teacher will know the value of this. The studies and exercises, while attractive and pleasing, are such as will be sure to make of the student what is termed a neat and expressive performer. It contains a short, but excellent treatise on Harmony, and that much-abused subject, "Thorough-Bass," that alone is well worth the price of the School. We are glad to see that Mr. Suds has made room for "Hints on Vocal Accompaniment and Score Playing," as also "Instructions on Accent" and the proper use of the "Sustaining Pedal." These attainments have heretofore been either overlooked or disregarded by instructors and writers in general; yet there never was a pianist but wished he or she could get some understanding of these embellishments. To our notion the work is graded from beginning to end in a manner that is bound to push a scholar on in the shortest time possible, whether they intend piano-playing as an embellishment or an art. There is also connected with it an interesting treatise on the "Piano and Its Origin," with a useful Dictionary of musical terms and noted musicians. The printing and music are of good size and very neat. There is no part of the work but what is the most valuable assistant a teacher ever had.

MAGGIE HAMMOND (Sacred Heart Convent), Somerset, O.

I have carefully examined "National School," and have found it the best book I have ever seen. I heartily recommend it to all teachers of music.

CMAS. E. MANN, Mason City, Iowa.

All the music teachers to whom I have shown "National School," fully endorse it, and I have supplied myself with a stock of same.

S. W. MOSES, Princeton, Ill.

I have looked over "National School" carefully through, and like its plan; especially the beginning. It cannot fail to interest and benefit any teacher or pupil. It gives me pleasure to offer my congratulations upon its superiority and success, and to thank you for the enjoyment I have had in its perusal.

ALLIE M. LEWIS, Washington, Iowa.

The "National School" is worthy of all the praise that can be given it. It is a book that should take the lead of all others. I wish you unbounded success. Messrs. Lewis and Warner fully concur in the above opinion.

WM. H. DANA, Warren, O.

I see no reason why it should not occupy a prominent place among the instruction books of its class.

ALEX. V. SYKES, Springfield, Ohio.

I do not hesitate to pronounce "National School" one of the best works published. It is more complete than any method I have seen, and not the least of its good features is the writing lessons, which seem to me just the thing other methods lack. The rudimentary instruction is clear and complete; the exercises combine the pleasing with the instructive. On the whole I think it the best instruction book of the day and expect to make extensive use of it.

E. H. PURCELL, Sterling, Ill.

I do not hesitate to pronounce "National School" a most excellent system. Its finger exercises, theoretical subjects, and embellishment studies deserve especial praise. These points, together with the fine grade of selections it contains, will go far toward making it the National school.

JAS. M. NEAL, St. Louis, Mo.

I am satisfied that "National School" is a thorough instructor, and worthy of the most favorable mention. I trust that its introduction may secure for it a demand equal to the merits of the work.

MODERN JEWELS { A CHOICE COLLECTION of SHORT VOLUNTARIES and INTERESTING and INSTRUCTIVE COMPANION for the CHURCH or FIRESIDE.

PRICE, BOUND IN HALF CLOTH, \$1.00.—

PRICE, BOUND IN PAPER, 75 CENTS.—

EVENING HOURS { Choice Duets for the Cornet and Piano. Printed on standard quality of music paper, and handsomely bound in paper, it forms an attractive volume, and would make an appropriate gift to any musical friend.

MAGGIE A. WHITE, Marshall, Mich.

I consider "National School" a comprehensive and thorough method of instruction. Beside containing all that is good in older systems, it has many special features, which render it admirably adapted to the wants of instructors and pupils.

IOLA A. WRIGHT, Rock Creek, O.

I like "National School," in many respects, much better than those in general use. The grade is well arranged and the musical selections fine. Altogether, it is a good, practical method.

MAX MEYER & BRO., Omaha, Neb.

We find "National School" a very thorough and complete work—being a good school for beginners as well as for advanced scholars. We shall recommend it.

J. E. ECKER, Toledo, Ohio.

"National School" contains much that is valuable, and undoubtedly will be appreciated by the public, especially by those who will give it an actual trial.

Dubuque Academy, Dubuque, Iowa.

We find "National School" an excellent method, and it is certainly the best instructor we have seen.

MISS JOSEPHINE YEHL, San Francisco, Cal.

"National School" is the best work of its kind that I have ever seen. All the explanations are complete and thorough and very easily understood. The arrangement of the exercises and the selections are perfect, and one could not find a better book for advanced pupils, as well as for beginners.

A. W. SICKNER, Wichita, Kas.

I am a teacher of considerable experience and have used nearly all the leading methods, but now I can conscientiously say that your "National School" is ahead of anything that I ever used. I hope it will meet with the success that it merits.

CHARLES E. BRAY, Portland, Oregon.

"National School" covers the *whole ground* more nearly than any work I know of, and I take pleasure in recommending it to the musical public. For explicitness of detail it is admirable, and it also contains much matter never before introduced into any work of the kind.

J. J. DUNAN, Lima, Oh'o.

I consider "National School" an improvement over all others. All the teachers to whom I have shown it, approve the new ideas it contains.

C. J. SHEPPARD, Marietta, Ohio.

I think "National School" will supersede most of the other methods.

GEORGE JONAS, Louisville, Ky.

I have used and examined "National School" and am much pleased with it. In the voluminous books published on the subject, it fills an important blank by the progressive manner in which the exercises and recreations are arranged. I shall take great pleasure in recommending it to all teachers who need a work of the kind.

MRS. JENNIE SEARLE, Galesburg, Ill.

As a teacher, I must thank you for the great work which you have accomplished. It is so simple, and at the same time so thorough, that a child cannot misunderstand it. You have taken a weight from the shoulders of the teacher, and added wings to the feet of the learner. I have long felt the want of such a work and shall recommend it to all of my pupils. The Dictionary alone is worth more than the price of the entire work. Accept my congratulations for the production of a work that must prove eminently successful.

EMANUEL MARQUIS, Greencastle, Ind.

I consider "National School" admirably adapted to its purpose. It embodies not only the best elements of the best instruction books heretofore published, but has, in addition, many valuable and useful features not to be met with in any of the popular Piano Methods of the day. I should be pleased if this expression (from one who has been actively engaged in teaching the piano these 30 years) would aid in securing to your work the popular recognition and extensive adoption which it merits.

MRS. E. DOANE PERKINS, Owosso, Mich.

"National School" is an excellent work—one eminently calculated to furnish the material upon which to construct a solid foundation for a thorough musical education. I heartily recommend it to any one seeking for a *first-class* instruction book, and one may search long before finding its equal.

MRS. B. F. HERLER, Fort Scott, Kas.

I like "National School" very much. It simplifies the rudiments—a very essential thing for a young beginner.

W. T. GIFFE, Logansport, Ind.

The entire arrangement and selection of material in "National School" shows taste, experience and judicious discrimination on the part of the compiler. I am especially pleased with the author's remarks on the "Evils of the Thorough-Base System of Playing." They are pointed, sensible and opportune. The whole book furnishes a greater amount of valuable matter for the teacher and piano student, for the price, than any work of its class that I have yet seen.

JAMES A. KERR, San Francisco, Cal.

I candidly pronounce your "National School" the best I have ever seen. It commences in the plainest and simplest manner, and gradually progresses in difficulty by a more scientific method than any other work I know, thus rendering it admirably adapted for a pupil of even ordinary ability. I cheerfully recommend and will, hereafter, use it myself.

LOUIE ZERN, Kendallville, Ind.

I take great pleasure in recommending "National School." In all exercises and pieces, the left hand has as much to do as the right, which is not the case with others. I heartily congratulate you.

F. W. HOHMAN, Lincoln, Neb.

After a careful examination, I believe that the author of "National School" has surpassed all his notable predecessors, while the many excellent features are hardly hinted at by others. Its exercises could not have been selected with better judgment, and I believe it is destined to lead the world.

Mrs. F. W. FRAIN, Laingsburg, Mich.

I find "National School" a most excellent and complete book of instruction. The arrangement is methodical and unique. Its advancement from the elementary part to that for advanced pupils is original and especially commendable.

JESSIE B. HULL, Lansing, Mich.

I am very well pleased with "National School"—especially the instructions in the uses of the "loud" pedal, its rudiments of harmony and the study of thorough base.

MRS. FRANK YOUNG, Amboy, Ill.

I am very much pleased with "National School" and am confident that it will meet the demands of modern piano-forte instruction.

Mrs. W. C. PORTER, Fort Scott, Kas.

I regard "National School" as the most complete instruction book with which I am acquainted. Its progression is most excellent. It also contains valuable instruction in harmony, including thorough-base.

CHAS. WINTER, Sacramento, Cal.

I have carefully examined "National School," and find it a most valuable addition to the best instruction books now in use.

H. S. KROUSE, Salt Lake City, Utah.

I feel assured that "National School" will satisfy a vacant want.

S. T. CHURCH, Fargo, Dakota.

I find that "National School" contains all the prominent features designed for first-class instruction, and the *additional advantages* are surprising. After a twelve years' experience with the best work of the past—"Richardson"—I am now obliged to adopt the "National," on account of its superior merit.

R. D. BULLOCK, Jackson, Mich.

I examined "National School," and was very much pleased with it. Think it is just the book that teachers need. One of our leading teachers expresses himself as well pleased with it.

Mrs. J. BELLMYER, Marshalltown, Iowa.

I like "National School" very much. Have shown it to our teachers and they are also pleased with it.

W. SHARP, Tipton, Mo.

I and our music teacher are very much pleased with the "National School."

RICH. J. WILMOT, Quincy, Ill.

I have much pleasure in bearing testimony to the value of "National School." The plan of instructing beginners in the rudiments of time by unbarred phrases, to which the pupil shall add the absent bars, is so excellent that one wonders it has not been adopted before. It contains a greater amount of information than can be found in any one book.

OSCAR ROSE, St. Louis, Mo.

I am very much pleased with "National School" and intend to introduce it among my scholars.

S. F. HOPKINS, Kalamazoo, Mich.

Every subject is handled with such care and elaboration, that nothing is left to be desired. The musical writing lessons recommend themselves. The work is graded with care and each new difficulty explained as it is met. Part 3—Harmony—will please great many who have been looking for this very thing so long. Pupils cannot study the different selections without deriving great benefit. The Pronouncing Dictionary and Encyclopaedia are invaluable—the information given being most accurate and reliable. I believe that you have compiled a work which only needs to be examined to be appreciated.

A. W. PERRY & SON, Sedalia, Mo.

The demand for "National School" is unprecedented and we can scarcely keep enough in stock to fill our orders. No one but a publisher knows the difficulty in starting a new work, but you have achieved in a few months what most publishers are contented with after patiently waiting for years—success.

D. O. EVANS, Youngstown, O.

I think "National School" will become very popular, as it is just what teachers need.

CHAS. DE OESTON, Peoria, Ill.

I find "National School" the most clear and comprehensive work that I have had the good fortune to find in twenty (20) years of teaching.

N. O. SMYSER, Champaign, Ill.

I am highly pleased with "National School." It is thoroughly progressive and comprehensive, and far in advance of any other American work of the kind. I am especially pleased with so full an exposition of Harmony, while the many other explanatory remarks, not found in other instruction books, place it in actual value to the teacher and pupil, where I hope it will stand in number of copies sold—in the *very front rank*.

[And many others, which the space will not allow us to print.]

GEMS of WALDTEUFEL { CONTAINING PIANO ARRANGEMENTS (including Introductions and Codas) OF ALL THE ENTERTAINMENTS AND ENJOYMENT.

SOCIAL HOURS { MR. WINNER'S LATEST AND BEST COLLECTION OF DUETS for the VIOLIN (OR FLUTE) AND PLANO, IS MEETING WITH ENCOURAGING SUCCESS, and GIVES GREAT SATISFACTION.

PRICE, \$2.00.

Canada's Verdict:

Morning Chronicle, Quebec.

A valuable work designed for amateurs as well as professional pianists. On the subject of "loud pedal" alone, this work is of priceless value to the young student.

CARL MARTENS, Toronto, Ontario.

I can truly say that I see much to admire in your "National School." I think it the best school of its kind, and it will certainly have a very large sale amongst the more prominent teachers in Canada and the United States.

London (Ont.) Catholic Record.
(Translation.)

Decidedly the Americans are unsurpassable above all when they do anything that unites the useful with the agreeable, in quality not less than in cheapness. It is of the utmost value to teachers and professors, for its explanations are given with a neatness and precision that bring it within the comprehension of everybody. It is without a rival.

J. W. FETHERSTON, Belleville, Ontario.

I have carefully examined "National School," and like it very much, especially the remarks, as they, I hold, teach or rather compel pupils to think for themselves. This, by the way, is the only proper road to arrive at the desired goal with any pupil. I admire the work and congratulate the author.

MAT STERN, St. John, N. B.

I have thoroughly examined the "National School" and am exceedingly pleased with it. Teachers adopting it can certainly advance their pupils more steadily and correctly in music than they can with any of the older methods. It is undoubtedly the instruction book of the day and is bound to take the lead.

PAL LETONDAL, Montreal, Quebec.

After an attentive and conscientious examination, I am convinced that the "National School for the Piano, by W. F. Suds," is one of the most complete, methodical, and discursive works now presented to the public. 1st. With regard to technique: It contains a series of exercises which, after careful study, will enable the pupil to attain the highest degree of perfection in execution. 2d. One of its most prominent features is its lessons and studies with appropriate instructions for reading at sight which, if carefully followed by the student, cannot fail in giving a great facility in that much desired branch of musical education. 3d. With regard to style and its interpretation: The author in avoiding vulgar me'dées, or such as were originally intended for the orchestra or for the voice, has made choice of such selections or studies as were written for the piano-forte. The elementary course of harmony, as also the dictionary inserted in this work, will give to the pupil an amount of knowledge which cannot be found in any other method for the piano. All of these qualities have given to this book a classical character which recommends it to the use of both teachers and pupils. I believe it destined to render the greatest services to the musical world and to the public in general.

SISTER BLESSED SACRAMENT, Montreal, Quebec.

Says she endorses "National School" in every particular, both its routine of study, its remarks, and more especially the studies in harmony and reading from score. She finds it the most perfect system.

Montreal (Quebec) Daily Witness.

"National School" also includes instruction in harmony and thorough-base, and a dictionary of music and musicians.

Truth, Toronto, Ont.

"National School" is a new and comprehensive instruction book for the piano. It contains also a pronouncing dictionary of musical terms and phrases.

W. B. MILLER, Toronto, Ont.

"National School" is the most simple and masterly method that we have in use at the present time. The exercises are progressive and admirably arranged. The dictionary of musical terms is particularly serviceable and much admired. I wish you all success with your work.

CHAS. BOHNZ, Toronto, Ont.

"National School" is the best work for both teacher and students. No other book so clearly explains the rudiments of harmony and thorough-base. The dictionary of musical terms is very complete. I can confidently recommend it to any one who contemplates the study of the piano-forte.

Montreal (Quebec) Daily Star.

This is a bulky book, containing a perfect wealth of instruction in detail for the master of the piano-forte. Its author has designed it not only for those who desire to become professional pianists, but also for those who aim to become accomplished amateurs, while for those who are compelled to become self-taught players, he says it will be found "the most valuable aid ever published." The advantages are: it teaches the first principles of music by writing lessons, which is more effective in overcoming difficulties than the ordinary method; it is more carefully graded; complete instruction in harmony and thorough-base, neglected by other works; last, but not least, is included a dictionary of music, with proper pronunciation of names and musical terms, with biographies of prominent ancient and modern musicians and composers.

TWO BOOKS WHICH SHOULD BE IN EVERY CHOIR LIBRARY.

ANTHEM GEMS.

VOLS. 1 & 2.—

FOR CHORUS OR QUARTETTE CHOIRS.

BY—

EW. E. SUDDS.

PRICE OF EACH VOLUME, \$1.00. \$10.00 PER DOZEN.
OF THE COUNTRY.

PLEASE READ THE OPINIONS OF LEADING CHORISTERS IN ALL SECTIONS

J. V. BAKER, Chorister, Gouverneur, N. Y. "Anthem Gems" is first-class and worthy of a place with the best works of the kind.

R. B. MURRAY, Altoona, Pa. "Anthem Gems" is carefully selected and well worth the price.

S. M. Lutz, Decatur, Ill. I have examined "Anthem Gems" carefully, and I do not hesitate to pronounce it the best collection of Anthems I have ever seen.

R. H. CLOSTRON, Jr., Boston, Mass. I have examined "Anthem Gems" carefully, and I do not hesitate to pronounce it the best collection of Anthems I have ever seen. It abounds with the robust harmonies and is written in true devotional style. I have no doubt that hundreds of choristers who are tired of the so-called "milk and water music," will hail its appearance with pleasure.

FRANK L. ARMSTRONG, Philadelphia. I have critically examined "Anthem Gems," and it fully justifies my opinion of its excellence, and is worthy of extensive use. I am especially pleased.—1st. That it is not filled up from previous publications. 2d. That the words are free from any objection. 3d. That the music is of a higher and better grade than is generally used by book makers, without being beyond the means of the average choir. I confidently predict that it will have an extensive sale.

O. R. LEFTWICH, Greencastle, Pa. "Anthem Gems" pleases me very much. It is as its name implies, a book of Gems and would be a valuable addition to the repertoire of any choir. I hope it may have, as it deserves, a large sale.

C. H. HARRIS, Lancaster, Pa. I find Vol. 2 even better than Vol. 1, and I am greatly pleased with the latter.

SAM'L ADAMS, Watertown, N. Y. The selections are excellent. My experience is that such music will keep choirs together and interest them. They will sing for the sake of the music and sentiment of the words.

F. A. WHITING, Springfield, Mass. I have examined "Anthem Gems" and find something that has been needed for a long time—a book that can be sold cheap, as most choirs are made up of large choruses and they don't feel able to buy the more expensive books.

J. H. LESLIE, Worthington, O. Among many new publications I find that "Anthem Gems" is one of special merit—and cannot fail to become a great favorite among choirs and the musical public.

B. F. WOOD, Lewiston, Maine. I have examined carefully the "Anthem Gems" and find it a most excellent collection of church pieces. The original compositions are not difficult, but very effective and written in a musical manner. The arrangements are all good and standard works. With its convenient shape and fine typography I can confidently recommend it for either quartette or chorus choirs.

WHAT IS SAID OF "ANTHEM GEMS."

EMIL WULSCHNER, Indianapolis, Ind. We consider it just the book wanted for church use. It is well selected and arranged in as easy a manner as would be effective.

FRED. SCHRAUDERBACH, Morristown, N. J. Like Vol. 1, and am very much pleased with Vol. 2.

B. M. McDowell, Barnstable, O. I predict for this collection a joyful welcome everywhere. The harmony is perfect and the different voice parts flow very gracefully. It will have the approval of every earnest chorister.

W. F. JONES, Brookton, Mass. They are the finest collection of Anthems that I have ever seen. They cannot be surpassed. I have just ordered 25 copies for my choir.

R. A. HERTZOG, Valparaiso, Ind. It is the best collection of Anthems I have ever seen. The harmony is perfect and the different voice parts flow very gracefully. It will have the approval of every earnest chorister.

PH. W. WERLEN, New Orleans, La. They are the finest collection of Anthems that I have ever seen. They cannot be surpassed. I have just ordered 25 copies for my choir.

R. H. CLOSTRON, Jr., Boston, Mass. I have examined "Anthem Gems" and must say that it reflects the greatest credit upon you as a composer of classically correct and taste-creating church music.

R. H. CLOSTRON, Jr., Boston, Mass. I heartily recommend all choristers and organists in search of a new chorus book to examine "Anthem Gems." In it will be found a great variety from the solid English to the lighter melodic adaptations, and it furnishes a valuable collection of Anthems for the varied services of the sanctuary.

C. B. PRASCOFF, Decatur, Ill. I am anxious to express my approval and admiration of "Anthem Gems".

P. C. PETERSON, Decorah, Iowa. I am very much pleased with "Anthem Gems," Vol. 2. It contains more than is claimed for it.

W. M. H. SHEEHAN, Wheeling, W. Va. I am glad to see the Vol. 2 of "Anthem Gems," and have no doubt it will be as popular as the first one. All who have examined it speak well of it.

C. R. LEFTWICH, Greenville, Ohio. I am very much pleased with "Anthem Gems," Vol. 2. It is a superior work. We have been using Vol. 1, and consider the new one its worthy successor.

L. A. SMITH, Farmington, Me. I can conscientiously recommend it as a very superior book.

A. H. PALMER, Chebeek, Schenectady, N. Y. I think "Anthem Gems," Vol. 2, is a fine collection, and congratulate you on your ability to produce books that will find a market, as I am sure these "Gems" will.

GEO. W. BURTON, La Crosse, Wis. We are using Vol. 2. "Anthem Gems" and are even better pleased with than with the first volume. We shall be ready for a new volume every season, if you keep on producing such good ones.

L. A. DRUMMELER, Schenectady, N. Y. It is the gem of gems.

GEO. W. BURTON, La Crosse, Wis. We are using Vol. 2. "Anthem Gems" and are even better pleased with than with the first volume. We shall be ready for a new volume every season, if you keep on producing such good ones.

L. M. LUTZ, Decatur, Ill. It is the gem of gems.

G. SWEEZY, Perry, N. Y. It gives me pleasure to say that I like "Anthem Gems".

NATHAN S. TAYLOR, Newburgh, N. Y. "Anthem Gems," is a book that every choir should possess.

G. SWEEZY, Perry, N. Y. Our best choirs have examined and speak very highly of "Anthem Gems." We can heartily recommend the books to any choir.

J. W. KNEPPER & CO., Cathegine, Mo. It is the gem of gems.

J. W. KNEPPER & CO., Cathegine, Mo. Our best choirs have examined and speak very highly of "Anthem Gems." We can heartily recommend the books to any choir.

J. W. KNEPPER & CO., Cathegine, Mo. It is the gem of gems.

J. W. KNEPPER & CO., Cathegine, Mo. Our best choirs have examined and speak very highly of "Anthem Gems." We can heartily recommend the books to any choir.

J. W. KNEPPER & CO., Cathegine, Mo. It is the gem of gems.

J. W. KNEPPER & CO., Cathegine, Mo. Our best choirs have examined and speak very highly of "Anthem Gems." We can heartily recommend the books to any choir.

J. W. KNEPPER & CO., Cathegine, Mo. It is the gem of gems.

J. W. KNEPPER & CO., Cathegine, Mo. Our best choirs have examined and speak very highly of "Anthem Gems." We can heartily recommend the books to any choir.

J. W. KNEPPER & CO., Cathegine, Mo. It is the gem of gems.

J. W. KNEPPER & CO., Cathegine, Mo. Our best choirs have examined and speak very highly of "Anthem Gems." We can heartily recommend the books to any choir.

THE SALES OF "ANTHEM GEMS" ARE FAR IN EXCESS OF ANY OTHER ANTHEM BOOKS.

IN PRESS. "THE PART-SONG GALAXY," Vol. 1. Edited by W. F. Suds, A rich collection of Secular Music, which is so often needed by choirs for social and concert purposes. Free from all objectionable features. Attractively bound in full cloth.

Unabridged. Size of Book, 10 x 12½ inches.

COMPANION TO "THE SONG FOLIO."

FOLIO OF MUSIC

FOR THE

—ONE HUNDRED AND FIFTEEN POPULAR SONGS.—

EIGHT FULL-PAGE PORTRAITS OF NOTABLE SINGERS

COMPLETE BIOGRAPHIES of the BEST-KNOWN COMPOSERS and SINGERS.

Forming a book of over 200 pages, size 10 x 12½ inches, handsomely bound! Sold by all Music Dealers for the herebefore unheard of price of

50 CENTS!

A BRIEF STATEMENT. THE SONG FOLIO is offered at a price which, at first, seems absurd. It is an admitted fact that if standard music could be had at a price on a par with literature, such as story papers and magazines, there are tens of thousands of people who would avail themselves of the opportunity. This is illustrated by the enormous sales of the various "library" editions of foreign novels, which, when published in cloth, were only purchased by persons of comparative wealth. No one will contend that, for amusement or instruction, the library editions are not in every respect equal to the cloth, and yet there are persons who prefer to obtain more costly binding, etc.; this applies with equal force to all the commodities of trade, with single exception, viz.: sheet-music. It is impossible to produce a first-class sharp-jeff-black and durable impression in silvered plates, fine paper, and hard presses are used in its production; and, as an evidence of its appreciation by the musical community, it is only requisite to state that the sale of "regular" sheet-music is constantly increasing. Still, in view of the fact that the price of the latter has derived many of the best and enjoyment of music, the publisher has determined to issue a collection of the best vocal music, at a price per copy that will be many times lower than the cheapest music ever offered in this or any other country. As quantity makes the price, in almost everything, so does with music, and to give every purchaser the benefit of wholesale rates, we publish 115 pieces of unabridged music, printed on full-size plates, on excellent paper, with eight beautiful full-page portraits of the musical celebrities of the day, together with numerous biographical sketches of distinguished composers and vocalists, found in stereo style, for the practical price of FIFTY CENTS, which effectually solves the problem of placing good music within the reach of all.

CONTENTS.

A bird in hand.....	Roeckel	My queen.....	Blumenthal	The first letter.....	Molloj	Always or never waltzes.....	Waldenfel	Fond hearts must part.....	Lange
A summer shower.....	Marzials	Nancy Lee.....	Adams	The golden shore.....	Gafty	Frolic of the frogs waltz.....	Watson	Mountain stream (La Torrent de la	Montagne
As you like it.....	Pinsuitt	No sir!.....	Wakefield	The hour of rest.....	Roeckel	Full of joy galop.....	Fahrbach	Watson (Mon Rêve) waltzes.....	S. Smith
At the ferry.....	Wellings	O fair dove! O fond dove!	Gafty	The Kerr dance.....	Molloj	Glass in hand galop.....	Fahrbach	Waldenfel	Waldenfel
Ave Maria.....	Gownd	Oh, how delightful!	Molloj	The knight's champion.....	Watson	Tea and polka.....	Fahrbach	My Queen waltzes.....	Coe
A warrior bold.....	Adams	Oh, Molloj!	Molloj	Thiking highway.....	Fiorow	Home, sweet home.....	Krene	My native home march.....	Hauschild
Banbury cross.....	Wellings	Oh, Molloj!	Molloj	The last rose of summer.....	Fiorow	Bella Bocca polka.....	Watson	Olivette (potpourri).....	Cramer
Birds in the night.....	Roeckel	Oh, Molloj!	Molloj	The lost chord.....	Sullivan	Bocaccio march.....	Krene	On the meadow.....	Lichner
Bride Bells.....	Wellings	Oh, Molloj!	Molloj	The maid of Athens.....	Allen	Butterflies' ball polka.....	Baibau	Andon and faces waltz.....	Iudanic
By the sad sea waves.....	Benedict	Our new crew.....	Campania	The midshipmite.....	Adams	Chant d' Berger.....	Colas	Pure as snow.....	Lange
Cleansing fires.....	Gabriel	On the rocks by Aberdeen.....	Tours	The prince charming.....	Roeckel	Joyfulness.....	Geiss	Roses of the South waltzes.....	Staats
Derby and Joan.....	Molloj	Far away.....	Dienst	The Paris farewell.....	Molloj	Kiss waltzes.....	Strauss	Secret love.....	Langen
Dogfoss.....	Scott	Five o'clock in morning.....	Lindsay	The three sailor boys.....	Marzials	Last rose of summer.....	Herz	Shepherd boy.....	Wilsen
Esmeralda.....	Loring	Fever and forever.....	Tositi	The torpedo and the whale.....	Audran	Les Sirenes waltz.....	Waldenfel	Shoaler of blossoms.....	Spindler
Fairy caught.....	Dienst	Forget me not.....	Ganz	The twisting-tree song.....	Berry	Lilte postillion.....	Lange	Silvery waves.....	Wyman
Far away.....	Lindsay	Gobbo song.....	Wellings	The uniform song.....	Berry	Lilte fairy waltz.....	Strabbing	Smiling landscape.....	Langen
Five o'clock in morning.....	Claribel	Golden days.....	Sullivan	Start!	Diehl	Lilte wanderer.....	Lange	Soldier's march.....	Langen
He grieved His beloved sleep.....	Abi	Take back the heart.....	Claribel	The water-mill.....	Dohly	Charming (Tres Jolie) waltzes.....	Waldenfel	Swedish polka.....	Soderman
Home, sweet home old songs.....	Bishop	That traitor love.....	Finschel	The way through the wood.....	Dohly	Chinese serenade.....	Waldenfel	Three bells polka.....	Coe
I cannot sing the old songs.....	Claribel	The arrow and the song.....	Thomas	Then you'll remember me.....	Bulje	Clowns (Les Pierrots) waltz.....	Reple	Titania.....	Wely
I dreamt I dwelt in marble	Claribel	The baby and the fly.....	Molloj	Tired.....	Lithasay	Streabog	En Avant march.....	Ericens	
The bend in the river.....	Blumenthal	The blue Alsatian mountains.....	Adams	Tis but a little faded flower.....	Thomas	Lilte fairy schottische.....	Strabbing	Traumerei and romance.....	Schumann
The bridge.....	Blumenthal	The bridge.....	Roeckel	Twickenham Ferry.....	Wellings	Convent bells.....	Blumenthal	Turkish patrol.....	Krug
Ir. Unforgotten days.....	Blumenthal	In the golden eventide.....	Pinsuitt	Wickham Toll.....	Wellings	Devil's march.....	Blumenthal	Twickenham ferry.....	Kuhn
It was a dream.....	Harrison	In the gloaming.....	Pinsuitt	Wearily.....	Wellings	First kiss waltz.....	Blumenthal	Un petit four.....	Voss
Kate's letter.....	Couwen	The brook.	Blumenthal	We'd better hide a wee.....	Molloj	Flowers of spring.....	Blumenthal	Violinet waltzes.....	Waldenfel
Let me dream again.....	Dufferia	The clang of the wooden shoon.....	Gabriel	Claribel	Flower song.....	Reissiger	Flowers of the ocean galop.....	Blake	
Lights far out at sea.....	Sullivan	The cotillion on the morland	Wearily	Welcome, pretty primrose.....	Pinsuitt	Millwheel.....	Schumann	Waves of the ocean march.....	Mendelssohn
Little maid of Arcadia.....	Gatty	The cotillion on the morland	Blumenthal	When a little bird said.....	Roeckel	Monastery bells.....	Claribel	London bridge.....	London
London bridge.....	Sullivan	The day is done.....	Molloj	Will he come?.....	Pinsuitt	Resch	Monk's letter.....	Monk	
Looking back.....	Sullivan	The fairy Jane.....	Molloj	Won't you tell me why, Robin?	Sullivan	Yes, sir!.....	Wakefield	Wedding march.....	Mendelssohn
Mistress True.....	Molloj	The farmer and the pigeons.....	Taubert						

50 CENTS.—SOLD BY ALL DEALERS.—50 CENTS.

Also bound in full cloth—Price, \$1.00. By Mail, \$1.20.
Also bound in full gilt—Price, \$1.50. By Mail, \$1.70.

—BY MAIL:—
Bound in Paper, 65 Cents. **Bound in Cloth, \$1.20.** **Bound in Full Cloth, \$1.70.**

SO—EIGHTY POPULAR PIECES—80

Eight Full-Page Portraits of Famous Musicians.

Complete Biographical Sketches
Of Popular Composers and Performers.

208 Pages—Size, 10x12½ inches.

Bound in Paper, with Beautiful Title in Colors.
Bound in Full Cloth in the most attractive manner.

50 CENTS.—FIFTY CENTS.—50 CTS.

THE STATEMENT of our reasons for publishing "THE SONG FOLIO" will apply to our new work—**FOLIO OF MUSIC**—which is offered as a companion to the other. It is published in the same superb manner; contains accurate full-page portraits of the following well-known musicians: Richard Wagner, Anton Rubinstein, Frederic Chopin, Rafael Joseffy, Dr. Damrosch, Theo. Thomas, L. M. Gottschalk and W. F. Suds—together with complete

biographical sketches of upwards of 150 of the most prominent composers and performers; the whole forming a large work of 208 pages, set in diamond size music type, and worthy of a place in any home.

CONTENTS:

A bird in hand.....	Roeckel	My queen.....	Blumenthal	The first letter.....	Molloj	Always or never waltzes.....	Waldenfel	Fond hearts must part.....	Lange	
A summer shower.....	Marzials	Nancy Lee.....	Adams	The golden shore.....	Gafty	Frolic of the frogs waltz.....	Watson	Frolic of the frogs waltz.....	Watson	
As you like it.....	Pinsuitt	No sir!.....	Wakefield	The hour of rest.....	Roeckel	Full of joy galop.....	Fahrbach	Full of joy galop.....	Fahrbach	
At the ferry.....	Wellings	O fair dove! O fond dove!	Gafty	The Kerr dance.....	Molloj	Glass in hand galop.....	Fahrbach	Glass in hand galop.....	Fahrbach	
Ave Maria.....	Gownd	Oh, how delightful!	Molloj	The knight's champion.....	Watson	Tea and polka.....	Fahrbach	Tea and polka.....	Fahrbach	
A warrior bold.....	Adams	Oh, Molloj!	Molloj	Thiking highway.....	Fiorow	Home, sweet home.....	Krene	Home, sweet home.....	Krene	
Banbury cross.....	Wellings	Oh, Molloj!	Molloj	The last rose of summer.....	Fiorow	Bella Bocca polka.....	Watson	Olivette (potpourri).....	Cramer	
Birds in the night.....	Roeckel	Oh, Molloj!	Molloj	The lost chord.....	Sullivan	Bocaccio march.....	Krene	On the meadow.....	Lichner	
Bride Bells.....	Wellings	Oh, Molloj!	Molloj	The maid of Athens.....	Allen	Butterflies' ball polka.....	Baibau	Andon and faces waltz.....	Iudanic	
By the sad sea waves.....	Benedict	Our new crew.....	Campania	The midshipmite.....	Adams	Charmers' ball polop.....	Colas	Pure as snow.....	Lange	
Cleansing fires.....	Gabriel	On the rocks by Aberdeen.....	Tours	The prince charming.....	Roeckel	Charmers' ball polop.....	Colas	Roses of the South waltzes.....	Staats	
Derby and Joan.....	Molloj	Far away.....	Dienst	The Paris farewell.....	Molloj	Chinese waltzes.....	Waldenfel	Secret love.....	Langen	
Dogfoss.....	Scott	Five o'clock in morning.....	Lindsay	The three sailor boys.....	Marzials	Chinese serenade.....	Waldenfel	Shepherd boy.....	Wilsen	
Esmeralda.....	Loring	Fever and forever.....	Tositi	The torpedo and the whale.....	Audran	Clowns (Les Pierrots) waltz.....	Reple	Shoaler of blossoms.....	Spindler	
Fairy caught.....	Dienst	Forget me not.....	Ganz	The twisting-tree song.....	Berry	Lilte postillion.....	Lange	Silvery waves.....	Wyman	
Far away.....	Lindsay	Gobbo song.....	Wellings	The uniform song.....	Berry	Lilte fairy waltz.....	Strabbing	Smiling landscape.....	Langen	
Five o'clock in morning.....	Claribel	Golden days.....	Sullivan	Start!	Diehl	Lilte wanderer.....	Lange	Soldier's march.....	Langen	
He grieved His beloved sleep.....	Abi	Take back the heart.....	Claribel	The water-mill.....	Dohly	Charming (Tres Jolie) waltzes.....	Waldenfel	Swedish polka.....	Soderman	
Home, sweet home old songs.....	Bishop	That traitor love.....	Finschel	The way through the wood.....	Dohly	Chinese serenade.....	Waldenfel	Three bells polka.....	Coe	
I cannot sing the old songs.....	Claribel	The arrow and the song.....	Thomas	Then you'll remember me.....	Bulje	Clowns (Les Pierrots) waltz.....	Reple	Titania.....	Wely	
I dreamt I dwelt in marble	Claribel	The baby and the fly.....	Molloj	Tired.....	Lithasay	Lilte postillion.....	Lange	Traumerei and romance.....	Schumann	
The bend in the river.....	Blumenthal	The blue Alsatian mountains.....	Adams	Tis but a little faded flower.....	Thomas	Lilte fairy schottische.....	Strabbing	Turkish patrol.....	Krug	
The bridge.....	Blumenthal	The bridge.....	Roeckel	Twickenham Ferry.....	Wellings	Convent bells.....	Blumenthal	Twickenham ferry.....	Kuhn	
Ir. Unforgotten days.....	Blumenthal	In the golden eventide.....	Pinsuitt	Wickham Toll.....	Wellings	Devil's march.....	Blumenthal	Un petit four.....	Voss	
It was a dream.....	Harrison	In the gloaming.....	Pinsuitt	Wearily.....	Wellings	First kiss waltz.....	Blumenthal	Vioinet waltzes.....	Waldenfel	
Kate's letter.....	Couwen	The brook.	Blumenthal	We'd better hide a wee.....	Molloj	Flowers of spring.....	Blumenthal	Flowers of the ocean galop.....	Blake	
Let me dream again.....	Dufferia	The clang of the wooden shoon.....	Gabriel	Claribel	Flower song.....	Reissiger	Millwheel.....	Monastery bells.....	Mendelssohn	
Lights far out at sea.....	Sullivan	The cotillion on the morland	Wearily	Welcome, pretty primrose.....	Pinsuitt	Resch	Monk's letter.....	Monk	Monk's letter.....	Monk
Little maid of Arcadia.....	Gatty	The cotillion on the morland	Blumenthal	When a little bird said.....	Roeckel	Resch	Resch	Resch	Resch	Resch
London bridge.....	Sullivan	The day is done.....	Molloj	Will he come?.....	Pinsuitt	Resch	Resch	Resch	Resch	Resch
Looking back.....	Sullivan	The fairy Jane.....	Molloj	Will you tell me why, Robin?	Sullivan	Resch	Resch	Resch	Resch	Resch
Mistress True.....	Molloj	The farmer and the pigeons.....	Taubert							

50 CTS.—SOLD BY ALL DEALERS—50 CTS.