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## Moonbeams on the lake.

Mack, Edward, 1826-1882

Milwaukee: Wm. Rohlving & Co., 1876

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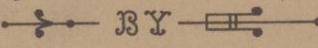
# MOONBEAMS ON THE LAKE.



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G. WILSON.

FANTASIA   
BY 

E. MACK.

CAPRICE   
BY 

C. KINKEL.

Published by  
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MILWAUKEE, WIS.



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Happy Dream Waltz—C, 3.....	35	Flirting in the Park Waltz—E <sup>b</sup> , 3.....	40
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Day is breaking—E <sup>b</sup> , 3.....	40	*Over the Hills we Go Polka—E <sup>b</sup> , 3.....	50
Dream Again Waltz—C, 2.....	35	*Rippling Waves Schottische—G, 2.....	35
Echoes from Fairyland, Reverie—A <sup>b</sup> , 3.....	35	*Sounds from the Lehigh Waltz—A <sup>b</sup> , 3.....	50
*Fairest View Waltz—E <sup>b</sup> , 2.....	35	*Sounds of the Morning Valse—C, 3.....	50
Morning Dew, Fantaisie—E <sup>b</sup> , 3.....	40	Most Enchanting Galop—F, 3.....	40
Little Steenie's Waltz—G, 2.....	35	Moonlight among the Leaves Galop—E <sup>b</sup> , 3.....	60

Pieces marked \* have a beautiful Title in three colors.



# MOONBEAMS ON THE LAKE.

FANTASIA FOR THE PIANO.

By E. MACK.

*Moderato.*

PIANO.

*ff*  
*Ped.*

*\* p*

*Ped. ff*

*\* p*

*Ped.*

*f*  
*Ped.*

*Con espressivo.*

*ff*  
*Ped. \* p*

*rit.*

*Ped.*

*Ped. \**

*Ped. \**

*Ped. \**

*Ped. \**

*Ped. \**

*Ped. \**

*Ped. \**

*Ped. \**

*Ped. \**

*Ped. \**

*Ped. \**

*Ped. \**

*Ped. \**

*Ped. \**

*Ped. \**

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*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Brillante.*

*Sva.....* *Ped.* \* *Sva.....* *Ped.* \* *Sva.....* *Ped.* \*

*Sva.....* *Ped.* \* *Sva.....* *Ped.* \* *Sva.....* *Ped.* \* *Sva.....* *Ped.* \*

*Sva.....* *Ped.* \* *Sva.....* *Ped.* \* *Sva.....* *Ped.* \* *Sva.....* *Ped.* \*

Moonbeams on the Lake.



The first system of music features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The treble clef line includes slurs and dynamic markings such as *Sva...* and *Ped.*. The bass clef line includes *Ped.* markings and asterisks. The system consists of four measures.

The second system begins with the instruction *Brillante.* in the treble clef. It continues with a melodic line in the treble and a harmonic line in the bass. The treble clef line includes slurs and dynamic markings such as *Sva...* and *Ped.*. The bass clef line includes *Ped.* markings and asterisks. The system consists of four measures.

The third system continues the piece with a melodic line in the treble and a harmonic line in the bass. The treble clef line includes slurs and dynamic markings such as *Sva...* and *Ped.*. The bass clef line includes *Ped.* markings and asterisks. The system consists of four measures.

The fourth system introduces a *Tremolo.* section in the treble clef, marked with a piano (*p*) dynamic. This is followed by a *Simili.* section. The treble clef line includes triplets and dynamic markings such as *Ped.*. The bass clef line includes *Ped.* markings and asterisks. The system consists of four measures.

The fifth system features a treble clef with a melodic line and a bass clef with a harmonic line. The treble clef line includes slurs and dynamic markings such as *Ped.*. The bass clef line includes *Ped.* markings and asterisks. The system consists of four measures.

Moonbeams on the Lake.



The first system of music consists of two staves. The upper staff is a treble clef with a complex, rapid sixteenth-note pattern. The lower staff is a bass clef with a simple, slow-moving line. Pedal markings 'Ped.' are placed above the first and second measures of the bass staff, with an asterisk (\*) in the second measure. A final asterisk (\*) is at the end of the system.

The second system of music consists of two staves. The upper staff continues the rapid sixteenth-note pattern. The lower staff continues the simple bass line. Pedal markings 'Ped.' are placed above the second and third measures of the bass staff, with an asterisk (\*) in the third measure. A final asterisk (\*) is at the end of the system.

The third system of music consists of two staves. The upper staff continues the rapid sixteenth-note pattern. The lower staff continues the simple bass line. Pedal markings 'Ped.' are placed above the first, second, and third measures of the bass staff, with an asterisk (\*) in the second and third measures. A final asterisk (\*) is at the end of the system.

The fourth system of music consists of two staves. The upper staff continues the rapid sixteenth-note pattern. The lower staff continues the simple bass line. Pedal markings 'Ped.' are placed above the first, second, and third measures of the bass staff, with an asterisk (\*) in the second and third measures. A final asterisk (\*) is at the end of the system.

The fifth system of music consists of two staves. The upper staff continues the rapid sixteenth-note pattern. The lower staff continues the simple bass line. A dynamic marking 'p' is placed above the first measure of the bass staff. Pedal markings 'Ped.' are placed above the second and third measures of the bass staff, with an asterisk (\*) in the third measure. A final asterisk (\*) is at the end of the system.

Moonbeams on the Lake.



*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \* *Ped.* \* *Ped. f* \* *Ped.* \*



INCOMPARABLY THE BEST—THE KING OF PIANO INSTRUCTORS—ENDORSED BY PRESS AND PROFESSION.

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BY W. F. SUDDS.

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1. It teaches the first principles of music, partly by means of musical writing lessons, to be filled out by the pupil, affording a much clearer and easier way of overcoming first difficulties than other works of the kind contain.
2. The exercises are more carefully *graded*, introducing the pupil to but *one new* feature at a time, while in each case the necessary explanations, which are usually left for the teacher to give orally, are, as far as possible, written in detail.
3. The art of fingering, touch, accent, etc., is more fully treated than in average works.
4. It contains *full and complete* instructions in Harmony and Thorough-base, subjects all-important, and yet scarcely hinted at in other Piano-forte Methods.
5. It instructs the student in the principles of vocal accompaniment, including playing from a vocal score, thereby preparing him to be an efficient church organist, when necessary; this, too, is peculiar to the work.

6. It is the only piano school which treats, at any length, on the proper use of the so-called, and *much-abused*, "*lord pedal*." On this subject alone, the work is of priceless value to the young student.

7. We find among its contents, the subject of *musical form*, phrasing, etc., made plain and interesting to the pupil.

8. 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, Morzkowski and others, with explanatory notes concerning the peculiarities and proper performance of each.

9. And 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.

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