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Fairy dance.

Rathbun, Frederic G.

Philadelphia: Theodore Presser (1708 Chestnut St.), 1893

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F. G. Rathbun.

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Philadelphia
Theodore Presser.
1708 Chestnut Str.

FAIRY DANCE.

Tempo di mazurka.

F.G.RATHBUN.

The musical score for 'Fairy Dance' is written for piano in 3/4 time and the key of D major. It consists of five systems of music. The first system is marked 'Tempo di mazurka.' and includes dynamics 'p' (piano) and 'f' (forte), and a 'rit' (ritardando) marking. The second system is marked 'Legato.' and includes 'mf' (mezzo-forte) and 'p'. The third system includes 'mf', 'cresc' (crescendo), and 'f'. The fourth system includes 'mf' and 'p'. The fifth system includes 'cresc', 'f', and 'Ped.' (pedal) markings. The score features various musical notations including slurs, ties, and fingerings.

Delicato

This musical score is for a piece titled 'Fairy Dance 5'. It is written for piano and features a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into six systems, each with a treble and bass staff. The first system begins with a *pp* (pianissimo) dynamic and a *Delicato* marking. It contains several trills (*tr*) and arpeggiated figures. The second system continues with similar textures. The third system introduces a *pp* dynamic in the bass staff. The fourth system features a crescendo (*cresc*) and a fortissimo (*f*) dynamic. The fifth system includes a fortissimo (*fz*) dynamic and a mezzo-forte (*mf*) dynamic. The sixth system concludes with a piano (*p*) dynamic. The score is characterized by intricate fingerings, including many sixteenth and thirty-second notes, and various articulations like trills and accents.

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Dynamics: *mf*, *mp*.

Second system of musical notation. Dynamics: *mf*, *cresc.*, *f*. Fingerings: 4, 3, 2, 1, 4, 3, 2, 1.

TRIO.

TRIO. Third system of musical notation. Time signature: 3/4. Dynamics: *p*.

Fourth system of musical notation. Dynamics: *mf*.

Fifth system of musical notation. Dynamics: *cresc.*, *f*, *dim*, *pp*.

Sixth system of musical notation. Dynamics: *f*, *ff*. Labels: *l.h.*, *r.h.*.



A handwritten musical score for a piece titled "Fairy Dance 5". The score is written on six systems of grand staves (treble and bass clefs joined). The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The piece begins with a treble clef and a key signature of one sharp. The first system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system introduces a forte (f) dynamic in the treble. The third system features a treble staff with a melodic line and a bass staff with a simple accompaniment. The fourth system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The fifth system includes a piano (pp) dynamic in the treble and a forte (f) dynamic in the bass. The sixth system concludes with a fortissimo (ff) dynamic in the bass. The piece ends with a double bar line and a repeat sign.

LATEST PUBLICATIONS.

THEODORE PRESSER, 1708 CHESTNUT ST., PHILADELPHIA, PA.

GRADE I-X.

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A mazurka movement, very melodious and interesting. The right-hand part affords considerable practice in the playing of thirds.	
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Lichner's music is well known among teachers for its usefulness and melodious qualities. This piece, in the keys of G, D, and C major, is no exception. The sparkling little runs in the right-hand part will be valuable for the scale practice they afford.	

XXII.

ORDER BY NUMBER ONLY.	PRICE
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Works up to a fine climax at the end. Suitable for church use.	
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2112. Mahlberg, C. Op. 20, No. 2. Narcissus (Valse Elegante). Grade III.....	35
A pleasing waltz movement in A flat and its relative keys.	
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A beautiful composition. Is melodious in the extreme. It is a song without words, and affords a valuable study in producing a singing melody in different ways.	
2114. Korn, Clara A. Gymnasium March. Grade II.....	40
A taking little march, not difficult to perform.	
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A hunting song of much dash and beauty. The sound of the horn and the chorus of male voices is very apparent throughout.	
2116. Zeckwer, Camille W. Op. 3, No. 1. Serenade. Grade III.....	30
The left hand has an accompaniment like a guitar with its arpeggiando chords. The right hand plays the melody. It is valuable as a study.	
2117. Zeckwer, Camille W. Op. 3, No. 2. Caprice. Grade IV.....	40
This is quite an original composition, in fact, it is quite out of the ordinary run, and will make an excellent study. Each measure abounds in little points, either of expression, touch, or phrasing, especially valuable.	
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2119. Mosby, Alwin C. Op. 341. Pelham (Gavotte). Grade II.....	40
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This composition, marked allegro pomposo, moves along in a very stately manner with strong accents on the weak beats in many places. One noticeable feature is a legato melody with a staccato accompaniment, an occurrence which renders the pedaling a little difficult.	

ORDER BY NUMBER ONLY.	PRICE
2122. Lindquist, O. A. Homage to Norway. Grade II.....	30
The composer of this gavotte, for such it is in style, has introduced many of the prominent features of the music of the North, which Grieg has familiarized us with. It makes a very pretty piece.	
2123. Carman, M. Mazurka de Concert, No. 2. Grade II.....	35
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A very pleasing little dance in common time in C major and its related keys.	
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2126. Hanisch, M. Op. 109, No. 1. Festival Polonaise. Grade II.....	30
Pupils and teachers will be favorably impressed with this composition. It is very playable.	
2127. Kempner, Leo. Neapolitan Serenade. Grade II.....	20
A melody played by the right hand to which the left plays a guitar-like, broken-chord accompaniment.	
2128. Lack, Theo. Op. 83. Cabaletta. Grade III.....	30
Consists of a fascinating theme, which is repeated many times with changes in the harmonic treatment. There is considerable staccato work for both hands. It is an interesting piece by a good composer.	
2129. Bassford, Wm. K. My Little Sweetheart (Song for Soprano or Tenor). Grade III.....	40
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Also an easy, instructive composition. Both of these little pieces will be popular with teachers.	
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This composition is in G major, and is pleasing and not too difficult to be of the ability of the average performer.	
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