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COLLECTION OF FAVORITE MODERN PIANO COMPOSITIONS.

No. 1. ASCHER, Virginska Mazurka,.....	6
2. CRAMER, Op. 72, Dernier Idee de Weber,.....	7½
3. HELLER, Serenade de Schubert,.....	3½
4. HESS, Op. 17, Ou vas tu, petit oiseau,.....	4
5. KUHE, Op. 101, Cujus animam. (Stabat Mater),.....	6
6. LEYBACH, Op. 50, Chanson a boire,.....	6½
7. MAYER, Op. 117, Galop Militair,.....	7½
8. MENDELSSOHN, Op. 14, Rondo Capriccioso,	6½
9. MENDELSSOHN, Spring Song,	3½
10. OESTEN, Op. 91, Slumber Song, (Kuecken),.....	6½
11. OESTEN, Op. 277, Sleep Well, (Abt),.....	4
12. ROUBIER, Vallee des Roses Mazurka,.....	6
13. SMITH, S., Op. 13, Dame Blanche,.....	7½
14. SMITH, S., Op. 24, Gaiete du Cœur,.....	10
15. SMITH, S., Op. 31, Martha Fantasie,.....	10
16. SMITH, S., Op. 43, Fete Hongroise,.....	6½
17. SPINDLER, Op. 6, Rippling Waves, (Wellenspiel),.....	6
18. THALBERG, Op. 65, Tarantelle,.....	12½
19. VOSS, Op. 125, Souvenir a deux beaux yeux,.....	7½
20. VOSS, Op. 269, Cheerfulness,	3½
21. WOLLENHAUPT, Op. 24, Galop di Bravoura,.....	7½

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SCHLAF' WOHL, DU SÜSSER ENGEL, DU!

* SLEEP WELL, THOU SWEET ANGEL.

(F. Abt.)

Th: Oesten, Op: 277, N° 2.

Moderato.

Piano.

The first system of the piano accompaniment is in 9/8 time, marked 'Moderato'. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include 'p' (piano) and 'dol.' (dolce). The system concludes with a repeat sign and a fermata over the final measure.

The second system continues the piano accompaniment. It features similar melodic and harmonic patterns, with the right hand maintaining a steady flow of notes and the left hand providing a solid harmonic base. The system ends with a repeat sign and a fermata.

The third system of the piano accompaniment follows, maintaining the 'Moderato' tempo. The right hand's melody continues with grace notes and slurs, while the left hand's accompaniment remains consistent. The system concludes with a repeat sign and a fermata.

con espressione.

The fourth and final system of the piano accompaniment is marked 'con espressione'. It begins with a treble clef and a key signature of two flats. The right hand plays a melody with a 'dim.' (diminuendo) and 'pp' (pianissimo) dynamic, followed by a 'p' (piano) dynamic. The left hand provides a harmonic accompaniment with chords and moving lines. The system concludes with a 'cres.' (crescendo) dynamic and a fermata.

First system of musical notation, measures 1-3. The music is in 2/4 time with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks at the beginning and end of measures.

Second system of musical notation, measures 4-6. Measure 5 includes the instruction 'dim.' with a hairpin. Measure 6 begins with a piano 'p' dynamic. Pedal points are marked throughout the system.

Third system of musical notation, measures 7-9. The right hand plays chords, and the left hand continues with eighth-note accompaniment. Pedal points are marked at the start and end of measures.

Fourth system of musical notation, measures 10-12. Measure 10 includes the instruction 'dol.' (ad libitum). The right hand has a melodic line, and the left hand plays chords. Pedal points are marked throughout the system.

Fifth system of musical notation, measures 13-15. The right hand features a melodic line, and the left hand plays chords. Pedal points are marked throughout the system.

The page contains five systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics and performance instructions are written throughout the score.

System 1: The first system begins with a treble staff containing a melodic line. The bass staff has a rhythmic accompaniment. Dynamics include *dim.*, *pp*, and *p*. The instruction *con* appears at the end. Pedal markings are present below the bass staff.

System 2: The second system continues the melodic and accompanimental lines. The instruction *espressione.* is written below the first measure. Pedal markings are present below the bass staff.

System 3: The third system features a more complex melodic line in the treble staff. The instruction *melodia marcata.* is written below the first measure. Dynamics include *f*. Pedal markings are present below the bass staff.

System 4: The fourth system continues the melodic and accompanimental lines. Dynamics include *dim.* and *p*. Pedal markings are present below the bass staff.

System 5: The fifth system features a more complex melodic line in the treble staff. The instruction *ff* is written below the first measure. Pedal markings are present below the bass staff.

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First system of musical notation. The right hand (treble clef) plays a melodic line with slurs and accents. The left hand (bass clef) plays a bass line with slurs. The first measure of the left hand is marked *dim.* and *Sed.*. The second measure of the right hand is marked *p* and *dol.*. The system ends with two asterisks (*).



Second system of musical notation. The right hand continues the melodic line. The left hand plays a bass line with slurs. The system ends with two asterisks (*).



Third system of musical notation. The right hand continues the melodic line. The left hand plays a bass line with slurs. The system ends with two asterisks (*).



Fourth system of musical notation. The right hand continues the melodic line. The left hand plays a bass line with slurs. The system ends with two asterisks (*).



Fifth system of musical notation. The right hand continues the melodic line. The left hand plays a bass line with slurs. The system ends with two asterisks (*).

Handwritten musical score for a piece titled "Lied." The score is written on two systems of grand staves. The first system contains measures 1-4, and the second system contains measures 5-8. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The score is marked with "Lied." at the beginning and end, and an asterisk (*) at the end of the second system.

8

f

Red. * *Red.* * *Red.* * *Red.* *

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes dynamic markings: *dim.* (diminuendo) and *p* (piano). The piece concludes with a double bar line and repeat signs.

Handwritten musical score for "The Rose Tree". The score is written on two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece is marked "ff" (fortissimo) and includes a "Ped." (pedal) instruction at the beginning. The score is divided into two measures by a double bar line. The first measure contains a series of eighth notes in the Treble staff and a series of eighth notes in the Bass staff. The second measure contains a series of eighth notes in the Treble staff and a series of eighth notes in the Bass staff. The score is written on aged, yellowed paper.