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JEAN PAUL'S

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| DAISIES OF THE MEADOW (Waltz Brilliant),* | 75 |
| DAISIES OF THE MEADOW (Mazurka),* | 50 |
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| FLIRT (Polka Brilliant), | 50 |
| HARPS IN THE FAIRY LAND (Tone Poem), | 50 |
| HER EYES (Mazurka Elegant), | 75 |
| LA COQUETTE (Valse Brilliante),* | 75 |
| LOVE IN SPRING, No. 1 (Morning Song), | 50 |
| LOVE IN SPRING, No. 11 (Evening Song), | 50 |
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| SHEPHERD'S BELLS (Idyl), | 60 |
| SHEPHERD'S MORNING SONG (Rural Tone Poem), | 60 |
| SHEPHERD'S PRAYER (Tone Poem), | 60 |
| SHOOTING METEOR, (Grand Galop Brilliant), | 75 |
| SONG OF THE BROOK (Tone Poem, Characteristic), | 1 00 |
| SILENT LOVE (Reverie), | 60 |
| SPRITE OF THE WIND (Caprice Descriptive), | 1 25 |
| SALTARELLA (Morceau Brilliante), | 75 |
| THE DOVE (Polka Caprice), | 50 |
| THOU MY OWN (Tone Poem), | 60 |
| + THE YOUTH BY THE BROOK (Tone Poem, Characteristic), | 75 |
| VALSE DE CONCERT, | 75 |

Pieces marked * we also publish as duets.

PUBLISHED BY
KUNKEL BROTHERS,
 SAINT LOUIS, MO.

The Youth by the Brook.

DER JÜNGLING AM BACHE.

by
FRIEDRICH SCHILLER.

By the brook the youth reclining,
Twined sweet flowers in a wreath,
And he saw them hurried onwards
By the dancing waves beneath.
"Thus, alas, my days fleet swiftly,
"Like the restless billows past!
"Thus my youth's sweet prime decayeth,
"Like the wreaths that wither fast.

"Ask me not why thus I sorrow
"In the verdant bloom of life!
"All when Spring her smile reneweth,
"Is with hope and pleasure rife.
"But the thousand songs of Nature,
"Waking from her dreary sleep,
"Do but raise a heavy sadness
"In my bosom's lowest deep.

"What to me are all the raptures
"Smiling round Spring's verdant car?
"One I seek, and but one only,
"She is near, yet ever far.
"Fain would I this lovely vision
"In my longing arms enclose,
"But, alas, I cannot clasp it,
"And my heart finds no repose!

"Come descend, thou lovely fair one,
"And thy stately palace leave!
"Flowers, which the spring hath borne thee,
"Thou shalt in thy lap receive.
"Purling flows the crystal streamlet,
"Hark! with song resounds the air;
"Space the smallest cot possesseth
"For a happy loving pair.

An der Quelle sass der Knabe,
Blumen wand er sich zum Kranz,
Und er sah sie fortgerissen
Treiben in der Wellen Tanz.
Und so stiehn meine Tage,
Wie die Quelle, rastlos hin!
Und so bleichet meine Jugend,
Wie die Kränze schnell verblühn.

Fraget nicht, warum ich traure
In des Lebens Blüthenzeit!
Alles freuet sich und hoffet,
Wenn der Frühling sich erneut.
Aber diese tausend Stimmen
Der erwachenden Natur
Wecken in dem tiefen Busen
Mir den schweren Kummer nur.

Was soll mir die Freude frommen,
Die der schöne Lenz mir beut?
Eine nur ist's, die ich suche,
Sie ist nah und ewig weit.
Sehnend breit'ich meine Arme
Nach dem theuren Schattenbild,
Ach, ich kann es nicht erreichen,
Und das Herz bleibt ungestillt!

Komm herab, du schöne Holde,
Und verlass dein stolzes Schloss!
Blumen, die der Lenz geboren,
Streu' ich dir in deinen Schooss.
Horch, der Hain erschallt von Liedern,
Und die Quelle rieselt klar!
Raum ist in der kleinsten Hütte
Für ein glücklich liebend Paar.

Composed for his Friend,
Miss Anna E. Siebert.

THE YOUTH BY THE BROOK.

(DER JÜNGLING AM BACHE.)

JEAN PAUL.

Tone Poem Characteristic.

Allegretto. M.M. ♩. 66.

Cantabile.

p con desiderio.

Bass for large hands.
ossia.

molto rit. *a tempo.*

* The following 8 measures the author plays with *ossia* Bass.

302. 8.

Entered according to Act of Congress, A. D. 1876 by Kunkel Bros. in the office of the Librarian of Congress at Washington D. C.

4

con moto.

cres.

f

f

molto rit:

rh.

* The following 8 measures the author plays with 'ossia' Bass.

302. 8.

6 Scherzando. M.M. ♩. 92

The musical score is presented in five systems, each containing a treble and bass clef staff. The piece is in 3/4 time and marked 'Scherzando' with a tempo of 'M.M. ♩. 92'. The dynamics range from mezzo-forte (mf) to piano (p) and forte (f). The score includes various musical notations such as accents, slurs, and articulation marks. Performance instructions like 'Red.' and '*' are placed below the staves. Fingerings and bowings are indicated with numbers and 'x' marks above the notes. The piece concludes with a double bar line and the number '302. 8.' below the staff.

The first system of musical notation features a treble and bass clef. The treble clef contains a complex melodic line with numerous triplets and slurs. The bass clef provides a steady accompaniment. A *cres:* (crescendo) marking is placed above the treble staff. Fingerings are indicated with numbers 1-4 and 'x' for natural harmonics.

The second system continues the piece. It includes a *rit:* (ritardando) marking in the treble staff and an *a tempo* marking above the treble staff. A *P⁴* (pedal point) marking is present. The bass staff has several *Rit.* (ritardando) markings with asterisks. Dynamics include *p* (piano).

The third system shows a *P⁴* marking and a *p* (piano) dynamic in the treble staff. The bass staff has a *Rit.* marking. The piece concludes with a *f* (forte) dynamic.

The fourth system features a *8^a cadenza.* section. It includes markings for *f rit:*, *pp*, *f a tempo.*, *pp*, and *p*. The treble staff has a *3^a* marking. The bass staff has a *Rit.* marking.

The fifth system contains a *8^a* section with a *rapido.* tempo marking. It features a *f* (forte) dynamic, a *ff* (fortissimo) dynamic, and a *rit:* (ritardando) marking. The treble staff has a *13^a* marking. The piece ends with a *p* (piano) dynamic. The page number 302. 8. is printed at the bottom.

8

ossia.

Tempo 1^o

zaffiroso. pp

l.h. i.h.

Red. armonioso.

pp

l.h.

9

The musical score is written for piano and consists of five systems of staves. Each system contains a grand staff with a treble and bass clef. The music is in 3/4 time and features a complex, rhythmic texture. Key elements include:

- Dynamic markings:** *pp* (pianissimo) is used throughout.
- Articulation:** Numerous accents (*>*) and slurs are present, particularly over the right-hand melodic lines.
- Performance instructions:** The instruction *murmurando* appears in the fourth system.
- Technical markings:** Fingerings (e.g., 1, 2, 3, 4) and slurs are clearly indicated.
- Rehearsal marks:** Asterisks (*) are placed at the beginning of several measures.
- Repeat signs:** Some measures contain repeat signs with first and second endings.

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| SONGS. | | PIANO SOLOS. | | PIANO SOLOS—Continued. | |
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| Abt, Franz. Love look once. Ballad..... | 35 | Alfonso, Joseph. Celestial Chimes..... | (3)...50 | Melotte, Claude. Oberon. Fantaisie..... | (4)...1.00 |
| Allen, Johnny. Chilligowolbedory. (Comic)..... | 35 | Armand, Jules. Prisoner's Joy. Caprice..... | (3)...50 | On the beautiful Blue Danube. Strauss..... | (3)...50 |
| Nice to be a Father. (Comic)..... | 35 | I'll ask my Ma. Schottische..... | (2)...35 | Puck. March Grottesque..... | (3)...60 |
| Andrews, Eben. A. Tears for to-morrow, but kisses to-day..... | 40 | Artes, Theresa. Gold Else Waltz..... | (3)...50 | The Shepherdess and the Birds..... | (4)...60 |
| Ardella, Frank E. Alice's lament. Ballad..... | 35 | Asher, Joseph. Sans souci. Galop brill..... | (4)...75 | Tornado. Galop descriptive..... | (4)...75 |
| Blampain, Chas. When the corn is waving, Annie dear..... | 30 | Auchester, Charles. Champagne Charlie..... | (1)...25 | Trust in God. Religious Meditation..... | (4)...75 |
| Estabrook, G. Dawn. Ballad..... | 35 | Not for Joseph. Waltz..... | (1)...25 | Veni, Vidi, Vici. Polka..... | (4)...75 |
| Ave Maria..... | 35 | Recollections of the South. Nocturne..... | (4)...50 | Veni, Vidi, Vici. Galop brill..... | (4)...75 |
| Caddie. Ballad..... | 40 | Sweet Seventeen. Schottische..... | (3)...50 | Meyer, Louis H. Neck and Neck. Galop de Bravoura..... | (4)...75 |
| I still must think of thee (Ave Maria)..... | 35 | Up in a Balloon. Waltz..... | (3)...50 | Careless Elegance. Schottische..... | (3)...50 |
| I'm a thousand dollar Soprano..... | 50 | Bilse, B. Concert Polka..... | (3)...35 | Silver Dust. Schottische..... | (3)...50 |
| My love is coming. Valse de Concert..... | 75 | Caramano, C. Katie's Eyes. Waltz brill..... | (4)...75 | Mayrant, R. W. April Showers Polka..... | (2)...35 |
| Resignation..... | 35 | Cullen, E. R. Festival March..... | (3)...35 | Mahler, Albert. Can we have the Pleasure Schottische..... | (3)...35 |
| The Surprise..... | 35 | C. Ledlie E. Lulla Lillo Waltz..... | (2)...35 | Soiree Quadrille..... | (3)...50 |
| The Lass O'Boontree. Ballad..... | 35 | Floss, Joseph. Mayflower. Reverie Valse..... | (3)...35 | Harmonie Polka..... | (2)...35 |
| Eyre, Jane. Carrie and I. Ballad..... | 35 | Alfection. Polka..... | (2)...35 | Mitchell, Belle B. Bismarck Waltz..... | (2)...35 |
| Eva Ray. Ballad..... | 35 | Wandering Minstrel. Sorenade Medley..... | (2)...50 | Oesterly, Louis. Awaking of Angels. Reverie..... | (3)...50 |
| Fox, Eddy. Fanny Powers. Song and dance..... | 35 | Ganz, William. Qui Vive. Galop brill..... | (4)...1.00 | Paul, Jean. Call me thine own. Transcription..... | (4)...65 |
| Gannett, Wyllys. My Fairy Star. Song and dance..... | 35 | Gottschalk, L. M. Forget me not. Mazurka..... | (4)...1.00 | Content (Zufriedenheit)..... | (3)...35 |
| Green, Jas. Little Birdie May. Ballad..... | 35 | Dying Swan. Romance poetique..... | (3)...75 | First Smile. Valse brill..... | (4)...75 |
| Hart, Henry. Those charming little feet. Song and dance..... | 35 | Gimbel, Charles, Jr. Electric Spark. Polka de Salon..... | (4)...60 | Flirt Polka..... | (3)...50 |
| Holmes, Edwin. Allie May. Ballad..... | 35 | La Sylphide. Mazurka Caprice..... | (5)...75 | Harps in the Fairy Land. Romance..... | (3)...50 |
| Kunkel, Jacob. On the Ocean. Bass Solo..... | 50 | Grass, J. B. Angry Words. Paraphrase de Concert..... | (5)...1.00 | La Coquette. Valse brill..... | (4)...75 |
| Lang, Joe. Pretty blue-eyed Joe. Song and dance..... | 40 | Green, K. H. Home, Sweet Home. Transcription..... | (4)...30 | Love in Spring. Romance..... | (3)...50 |
| Larvarnie, Frank. Cot on the Hill. Ballad..... | 35 | Heller, Stephen. Tarantelle in Ab, Op. 85, No. 2..... | (4)...75 | Morning in the Highlands..... | (4)...75 |
| Malmone, Waldemar. The Merry Mill. Ballad..... | 35 | Hickock, J. L. Zeta Phi March..... | (2)...35 | Polacca. Moreau brill..... | (4)...75 |
| Melnotte, Claude. Angel's Visits..... | 40 | Jones, Jennie C. Waltz of the West..... | (2)...50 | Saltarella. Moreau brill..... | (4)...75 |
| Expectation. Grand Aria..... | 75 | King, Frank H. Twilight Dews. Variations..... | (3)...50 | Silent Love. Romance..... | (3)...60 |
| When the grass shall cover me. Ballad..... | 35 | Kunkel, Charles. Last Rose of Summer. Transcription..... | (4)...60 | The Dove. Caprice Polka..... | (3)...50 |
| Parks, Edgar A. Sitting at the door. Ballad..... | 35 | Don't Blush Polka..... | (3)...50 | Ursuline Convent Bells. Moreau descrip..... | (3)...60 |
| Pinsuti, Ciro. I love my love. Ballad..... | 35 | Ella's Eyes. Polka brill..... | (3)...50 | Valse de Concert..... | (5)...75 |
| Rembielinski, Leon. Row, slumber, love..... | 50 | Philomel Polka..... | (3)...50 | Paul, E. R. April Shower. Caprice..... | (3)...35 |
| Romaga, E. E. Put your trust in One above..... | 35 | Snowdrops Valse..... | (4)...50 | Paul, Florence E. R. Ozark Mountain. Polka..... | (2)...35 |
| Schoenacker, H. J. When through life. Valse de Concert..... | 1.00 | Thou art ever nigh. Romance..... | (4)...75 | Frosinger, J. Shower of Rubies..... | (3)...60 |
| When through life. Duet, Soprano & Alto..... | 1.00 | Vive la Republique. Grand Fantaisie, treating Marseillaise and Mourir pour la patrie..... | (7)...1.00 | Rubinstein, Anton. March a la Turque. Beethoven..... | (4)...40 |
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| Sister L. L. of Notre Dame, Cincinnati. Desire of Heaven..... | 35 | Love at Sight Polka..... | (3)...50 | Scheuermann, A. P. Night-blooming Cereus Polka..... | (2)...35 |
| Wilkes, George. Going to Matinee..... | 40 | Nonpareil. Galop brill..... | (4)...75 | Schotte, Armin—3 Impromptus—No. 1, Romance..... | (3)...50 |
| Wilson, Fred. Billiard Song. (Comic)..... | 30 | Shakespeare March..... | (3)...35 | No. 2, Humoreske..... | (6)...50 |
| | | Sparkling Dew. Caprice..... | (3)...75 | No. 3, Das Buechlein..... | (4)...60 |
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| | | Ye Merry Birds. Transcription..... | (3)...50 | Unter Donner und Blitz Galop. Strauss..... | (3)...35 |
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| | | Banjo. Burlesque Ethiopien..... | (3)...60 | Rink Waltz..... | (1)...35 |
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