



MELODY FESTIVAL

Onward March W. C. Mueller .40

Gondellied (Boat Song) T. Oesten .40

La Begonia (Mazurka de Salon)
L. Gobbaerts .50

Promenade Militaire March
Erba Giovannini .50

Joyous Life (Scherzo) H. Lichner .30

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TRY THIS ON YOUR PIANO.

LA BEGONIA.

Arr. by T. RICHARDS.

MAZURKA DE SALON.

L. GOBBAERTS, Op. 220.

Allegro moderato.

f

a tempo.

rall.

mf

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699 - 5

FOR SALE WHEREVER MUSIC IS SOLD.

To Miss Addie Hellog.

3

CONDELLIED.

(BOAT SONG.)

Edited by A. C. Eimer.

TH. OESTEN, Op. 56.

MODERATO.

L. H.

P dolce.

mf con dolore

a tempo.

p

ritard.

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Features a melodic line in the treble clef and a supporting bass line. Dynamics include *Red.* and ** Red.*. A handwritten *here* is written above the final measure.

System 2: Marked *con fuoco.* and *f*. It includes complex rhythmic patterns with fingerings (e.g., 5 4 2, 5 3 7, 5 4 1, 5 3 5, 5 3 2, 5 3 1, 5 2 1, 5 3 1) and dynamic markings *Red.*, ** Red.*, *mf*, and *f*.

System 3: Marked *ben legato.* and *ff*. It includes a *p dolce.* section. Dynamics include *Red.*, ** Red.*, and *Red.*. A handwritten *3* is written below the final measure.

System 4: Features a melodic line in the treble clef and a supporting bass line. Dynamics include *Red.*, ** Red.*, and *Red.*.

System 5: Marked *mf*. It includes a melodic line in the treble clef and a supporting bass line. Dynamics include *Red.*, ** Red.*, and *Red.*.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a harmonic accompaniment. Dynamics include *Red.* and ** Red.*

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a harmonic accompaniment. Dynamics include *dim.*, *pp*, *f*, *ritard.*, and *p a tempo.*

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a harmonic accompaniment. Dynamics include *Red.* and ** Red.*

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a harmonic accompaniment. Dynamics include *con fuoco.*, *f*, and *Red.*

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has a harmonic accompaniment. Dynamics include *f*, *ff*, and *Red.*

4
4

3/4
+2

6

Piu mosso. *simile*

pp *molcissimo.*

Red.

Handwritten musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as accents, slurs, and dynamic markings. The score is annotated with handwritten notes and markings.

Handwritten annotations include:

- 5 3 2 1* (above the first staff)
- 3* (below the first staff)
- Red.* (below the first staff)
- Red.* (below the second staff)
- Red.* (below the third staff)
- Red.* (below the fourth staff)
- Red.* (below the fifth staff)
- Red.* (below the sixth staff)
- Red.* (below the seventh staff)
- Red.* (below the eighth staff)
- Red.* (below the ninth staff)
- Red.* (below the tenth staff)
- Red.* (below the eleventh staff)
- Red.* (below the twelfth staff)
- Red.* (below the thirteenth staff)
- Red.* (below the fourteenth staff)
- Red.* (below the fifteenth staff)
- Red.* (below the sixteenth staff)
- Red.* (below the seventeenth staff)
- Red.* (below the eighteenth staff)
- Red.* (below the nineteenth staff)
- Red.* (below the twentieth staff)
- Red.* (below the twenty-first staff)
- Red.* (below the twenty-second staff)
- Red.* (below the twenty-third staff)
- Red.* (below the twenty-fourth staff)
- Red.* (below the twenty-fifth staff)
- Red.* (below the twenty-sixth staff)
- Red.* (below the twenty-seventh staff)
- Red.* (below the twenty-eighth staff)
- Red.* (below the twenty-ninth staff)
- Red.* (below the thirtieth staff)
- Red.* (below the thirty-first staff)
- Red.* (below the thirty-second staff)
- Red.* (below the thirty-third staff)
- Red.* (below the thirty-fourth staff)
- Red.* (below the thirty-fifth staff)
- Red.* (below the thirty-sixth staff)
- Red.* (below the thirty-seventh staff)
- Red.* (below the thirty-eighth staff)
- Red.* (below the thirty-ninth staff)
- Red.* (below the fortieth staff)
- Red.* (below the forty-first staff)
- Red.* (below the forty-second staff)
- Red.* (below the forty-third staff)
- Red.* (below the forty-fourth staff)
- Red.* (below the forty-fifth staff)
- Red.* (below the forty-sixth staff)
- Red.* (below the forty-seventh staff)
- Red.* (below the forty-eighth staff)
- Red.* (below the forty-ninth staff)
- Red.* (below the fiftieth staff)
- Red.* (below the fifty-first staff)
- Red.* (below the fifty-second staff)
- Red.* (below the fifty-third staff)
- Red.* (below the fifty-fourth staff)
- Red.* (below the fifty-fifth staff)
- Red.* (below the fifty-sixth staff)
- Red.* (below the fifty-seventh staff)
- Red.* (below the fifty-eighth staff)
- Red.* (below the fifty-ninth staff)
- Red.* (below the sixtieth staff)
- Red.* (below the sixty-first staff)
- Red.* (below the sixty-second staff)
- Red.* (below the sixty-third staff)
- Red.* (below the sixty-fourth staff)
- Red.* (below the sixty-fifth staff)
- Red.* (below the sixty-sixth staff)
- Red.* (below the sixty-seventh staff)
- Red.* (below the sixty-eighth staff)
- Red.* (below the sixty-ninth staff)
- Red.* (below the seventieth staff)
- Red.* (below the seventy-first staff)
- Red.* (below the seventy-second staff)
- Red.* (below the seventy-third staff)
- Red.* (below the seventy-fourth staff)
- Red.* (below the seventy-fifth staff)
- Red.* (below the seventy-sixth staff)
- Red.* (below the seventy-seventh staff)
- Red.* (below the seventy-eighth staff)
- Red.* (below the seventy-ninth staff)
- Red.* (below the eightieth staff)
- Red.* (below the eighty-first staff)
- Red.* (below the eighty-second staff)
- Red.* (below the eighty-third staff)
- Red.* (below the eighty-fourth staff)
- Red.* (below the eighty-fifth staff)
- Red.* (below the eighty-sixth staff)
- Red.* (below the eighty-seventh staff)
- Red.* (below the eighty-eighth staff)
- Red.* (below the eighty-ninth staff)
- Red.* (below the ninetieth staff)
- Red.* (below the ninety-first staff)
- Red.* (below the ninety-second staff)
- Red.* (below the ninety-third staff)
- Red.* (below the ninety-fourth staff)
- Red.* (below the ninety-fifth staff)
- Red.* (below the ninety-sixth staff)
- Red.* (below the ninety-seventh staff)
- Red.* (below the ninety-eighth staff)
- Red.* (below the ninety-ninth staff)
- Red.* (below the one hundredth staff)

ritard. molto. a tempo.

fz con forza.

ff tutta forza.

al - - - - -

1053 - 5 -

The musical score consists of five systems of grand staves. The right hand (treble clef) plays complex chords and arpeggios, while the left hand (bass clef) plays simpler chords and bass lines. The notation includes various musical symbols such as accents, slurs, and dynamic markings. The first system is marked 'ritard. molto. a tempo.' and 'fz con forza.'. The second system is marked 'ff tutta forza.'. The third system is marked 'al - - - - -'. The fourth system is marked '1053 - 5 -'. The fifth system is marked 'al - - - - -'.

TRY THIS ON YOUR PIANO.

Promenade Militaire.

III.
b

Edited by A. REMIÉ
Author of "Tonographs"

MARCH.

ERBA GIOVANNINI.

Intrada.



Marcia.

