

TO
MISS MILLIE FÜNKE.

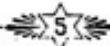
CAPRICCIO

FOR THE
PIANO FORTE

COMPOSED BY

Wm. BAETTENHAUSSEN.

Op. 2 p. 17



NEW YORK
S.T. GORDON & SON, 13 EAST 14TH ST.
Near 5th Ave.

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GARRIGLIO.

Allegro con brio.

WM. BAETTENHAUSEN.

PIANO

11092 - 6.

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3

a tempo.

ritar

dan do.

ritar

a tempo.

dan do.

f

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in 2/4 time and features a steady accompaniment in the bass and a melodic line in the treble.

Second system of musical notation. The bass line continues with a consistent accompaniment. The treble line features a melodic line with a dynamic marking of *p* (piano) in the second measure.

Third system of musical notation. The treble line has a *rall.* (rallentando) marking in the second measure and an *allegro* marking in the fourth measure. The bass line includes a *cres.* (crescendo) marking in the fourth measure.

Fourth system of musical notation. The treble line contains the lyrics "cen" and "do." in the first and second measures, respectively. The bass line has a dynamic marking of *f* (forte) in the fourth measure.

Fifth system of musical notation. The treble line has an *allegro* marking in the second measure. The bass line has a *rall.* marking in the second measure and features several accents (*>*) in the final measures.

Sixth system of musical notation, concluding the piece. The treble line has a final melodic phrase, and the bass line provides a concluding accompaniment.

p

ff

Sua

mf

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a series of chords and dyads, while the bass staff features a rhythmic accompaniment of chords.

Second system of musical notation, continuing the piece with similar chordal textures in both hands.

Third system of musical notation, showing a change in the bass line with a more active melodic line.

Fourth system of musical notation, featuring a mix of chords and moving lines in both staves.

Fifth system of musical notation, with a focus on harmonic support in the bass and melodic fragments in the treble.

Sixth system of musical notation, concluding with a more dynamic and energetic section. The treble staff has a melodic line with slurs, and the bass staff has a driving accompaniment. Performance markings include *con fuoco.* above the treble staff and *ff energico* below the bass staff.

This musical score consists of six systems of piano accompaniment. Each system contains a grand staff with a treble and bass clef. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Dynamics are indicated throughout, including *stts*, *f*, *p*, *ff*, and *fff*. A *Sua* marking is present above the final system. The score concludes with a double bar line and a final chord.

MONTHLY BULLETIN
or
NEW MUSIC
NUMBER 45.

The music in this column is carefully classified, and the difficulty of each piece marked, to enable teachers and amateurs to order just what they want.

The figures indicate the degrees of difficulty: 1, Very Easy; 2, Easy; 3, Medium; 4, Moderately Difficult; 5, Harder; 6, Difficult; 7, Very Difficult.

S. T. GORDON,
796 Broadway, N.Y.

VOCAL.

Alce, Where art Thou? French and English words. *J. Ascher.* 35

(b) Romance. *A beautiful French Ballad.*

Could You? Words by George Cooper. *Music by Chas. E. Frost.* 30

Ballad, with Chorus ad lib. (3)
We wandered in the twilight sun,
Along the pleasant lawn;
He took my hand upon the way,
And said his love again;
We fragrant by the garden gate,
While scarce words in the air;
I wished to go, the hours were late,
I couldn't then I read you?
The melody is bewitching, and will be sure to please.

Come, Holy Spirit. *H. Millard.* 40

Sacred Quartette, with Solos for S. T. and B. This beautiful melody is taken from Millard's Mass in G, and arranged and adapted for the use of Protestant Churches.

Daisy Bell. (4) Song and Chorus. *Frank Howard.* 30

This song was sung with great success by D. Wansford, Esq. The music is by the same author as Daisy Dean.

Guido me, Oh, Thou Great Jehovah. (6) Sacred Quartette, with S. T. and B. Solos. *J. E. Gould.* 60

I Never Can Forget. *Alfred Miles.* 30

Sung with great applause by Miss Moore in the popular drama "After Dark." We recommend this song for its melodious beauty.

Irish Emigrant's Farewell. (5) Ballad. *Prof. Abtshausen.* 30

A touching ballad.

Laughing Niggers. *Gfensch.* 30

Bonnet's song from the comic opera of Blue Beard. English translation by Dr. Wetmore.

Modi Husband. *Gfensch.* 30

English translation by Dr. Wetmore. From the popular opera La Belle Helene.

My Grandfather's Goblet. (5) Legend du Verre. *From the Grand Duchesse.* *Gfensch.* 30

English translation by Dr. Wetmore.

My Heart I'll Keep for You. (4) *H. Millard.* 40

Ballad for mezzo soprano. Though others' friends may cluster round, And claim the whole or part; Though absence may my way ahead, And I be loved and adored, Whichever joys await for me, Whate'er its pain, In pain and care, on land or sea, My heart I'll keep for you.

This is Mr. Millard's latest song. It has been received with great applause wherever it has been sung. The melody is strikingly beautiful.

On the Beach. (5) Hailed with Chorus. *40*

Sung with great applause by W. H. Linford. "Twas on the beach at Rockaway, one fine summer's day, I met this handsome man, who stole my heart away, Now I feel so happy, an eternal separate glide, The day is quick's coming when I shall be his bride. Our edition is illustrated with a beautiful picture in colors.

Oh God, Be Thou near Me. (3) Sacred Quartette. *M. Keller.* 35

Words also adapted to the above beautiful melody the words, "The Lord is my Shepherd."

O Come Back Again. (2) Ballad. *Prof. Abtshausen.* 30

The melody of the above is pleasing and full of sentiment.

O Where Shall I be Found? (5) Sacred Quartette, with Duets and Solos. *J. E. Gould.* 50

Robert's Wife. (A) (4) Great ensembles. *Gfensch.* 30

The most popular song from the opera of Blue Beard. English translation by Dr. Wetmore.

Sweet Isabelle. (4) Song and Chorus. *Gen. Leybourne.* 30

Sung by Tony Pastor. A Comic Song adapted to a beautiful waltz melody.

Shen 'I be glad when Solity comes Home. (4) Song and Chorus. *F. N. Sperion.* 30

A tip-top Comic Song.

She was just the Belle. (4) Song and Chorus. Words by Geo. Cooper. *Music by C. E. Frost.* 30

I met her on a Sunday up in Central Park, Her eyes were dark as night, and oh so very bright, They stole my heart away.

Shepherd Swains. (4) T'a des Vergers. *Gfensch.* 30

Bonnet's song from Blue Beard. English translation by Dr. Wetmore.

PIANO MUSIC.

Blue Polka. (3) Op. 121. *Parlow.* 30

A fine polka by one of our best German authors.

Greenland Bend Schottisch. *Charles F. Smith.* 35

Illustrated with a design of the exact position necessary to be in the style.

Blue Beard Waltzes. (2) *G. A. Barrell.* 40

These Waltzes contain the most popular airs from this opera, including the Kiss Waltz.

Catherine Galop. (4) Op. 122. *Parlow.* 30

A fine Galop for dancing; it is very popular.

Fiddle Galop. (3) *W. E. Kelly.* 35

Grand Duchess Lucrece. (4) This is the most popular arrangement of the Lucrece, from Gfensch's best work.

Capt. Jinks Quadrilles. (4) *Neuhorn.* 40

Containing all the popular melodies of the day—"Capt. Jinks," "Champagne Charlie," "Flying Troupe," "On the Beach," "Not for Joe," "Blue Beard," illustrated with a cut of the Captain. This arrangement is very popular, easy and attractive.

Sylph Waltz. (4) *Miss Moore.* 35

A pretty and pleasing little Waltz for the young folks.

Blue Beard Quadrilles. (4) *J. Steinbock.* 50

This Quadrille contains all the popular melodies from Gfensch's best opera. It is arranged with great taste, and makes an excellent quadrille for dancing.

Spruce's Frolic Polka. (3) *Neuhorn.* 35

A pleasing Polka; it is well adapted for teaching.

Dance on the Lawn. (3) *Neuhorn.* 35

A beautiful little Dance.

Merry Comique. (4) *E. Mack.* 40

A fine arrangement of the following popular melodies: Champagne Charlie, Capt. Jinks, Not for Joe, On the Beach, Walking in the Zoo—sometimes called Walking down Broadway.

Helene. Trois Temps, or Polka Redowa. *M. Schleg.* 35

A beautiful Polka Redowa. The movement is very graceful.

Broadway Waltz. *W. F. Hülsem, Jr.* 35

Introducing the popular song by Linford, "Walking in the Zoo," also called Walking down Broadway.

Sounds from the Main. (Main Kings) (2) Waltzes. Op. 120. *Albert Parlow.* 60

This set of Waltzes is one of the best that Parlow has ever written.

Gene of the Day. *By Geo. A. Rowell.*

A collection of new and popular music, arranged easily for beginners.

1. Dream of the Ball Waltz. (2) 20

2. Belle Helene Galop. (2) 20

3. Blue Beard Galop. (2) 20

4. Blue Beard Mazurka. (2) 20

5. Grand Duchesse Polka. (2) 20

6. Grand Duchess March. (3) 20

7. Orpheus Galop. (2) 20

A selection of the best melodies from this new opera by Gfensch.

EASY MUSIC.

Delicous Polka. (2) *Spindler.* 10

1 page, key of C. *Lechr.* 10

Wessel Waltz. (1) *Lechr.* 10

1 page, key of G. *Spindler.* 10

Swiss Polka. (1) *Spindler.* 10

1 page, key of C. *Spindler.* 10

Pinocchio Polka. (2) *Spindler.* 10

1 page, key of C. *E. Mack.* 10

Shipping Redowa. (1) *E. Mack.* 10

1 page, key of C. *Spindler.* 10

Vallance Polka. (2) *Spindler.* 10

1 page, key of C. *J. Bell.* 10

Luddy Polka. (2) *J. Bell.* 10

1 page, key of C. *J. Bell.* 10

Ivy Leaf Polka. (2) *J. Bell.* 10

1 page, key of C. *J. Bell.* 10

Merrill. (2) *J. Bell.* 10

1 page, key of C. *J. Bell.* 10

Beer of Three Waltz. (2) *J. Bell.* 10

1 page, key of C.

The above collection of Easy Pieces has been selected by the publisher for their 1-year music to meet the demand for easy music for beginners. They are mostly taken from the Golden Melodies by Spindler, and the String of Pearls by J. Bell, which have met with a large sale.

NEW PRACTICAL PIANO METHOD.

By G. W. Gnoschke. 2.00

Compiled and arranged from the best European works, especially for the use of the Brooklyn Conservatory of Music. The exercises arranged according to a system to guide the pupil progressively, step by step, from the first rudiments of piano playing to the principles of an accomplished pianist. The pieces following the technical exercises are kept in strict analogy with the latter; they are all intended to cultivate and prepare the taste for good music, excluding all purposes of light or trivial amusement. It is composed of technical exercises to develop the flexibility, power and independence of the fingers and the wrist, containing also a great many instructive pieces, of which only a few are known. An experience of thirty years teaching, during which the author has had the management of large schools, has impressed him with the great need of such a work. He has endeavored to render it as practical as possible. It has been examined by a large number of our first musicians, many of whom have spoken in the highest terms of its great merit; among the number are the following: H. B. Mills, Theo. Thomas, Charles Pradel, Max Brown, A. H. Wood, Carl Anschutz.

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