

CARL SIDUS' CELEBRATED SOLOS

— PIANO —
YOUNG PIANIST.

"HONEY-SUCKLES."

A Choice Collection of Miscellaneous Pieces.

1. Merry Waltz, op. 81	25	11. Grand Mother's Story, op. 61	35
2. O'er the Hill, op. 81	30	12. Merry Melody, Solo, op. 61	35
3. O'er the Hill, Solo, op. 81	35	13. On a Spring Meadow, Waltz, op. 61	35
4. The Cowboy Kid from Laramie, op. 71	35	14. The Little Birdie, Solo, op. 61	35
5. The Cowboy Kid from Laramie, Waltz, op. 71	35	15. The Little Birdie, Solo, op. 61	35
6. The Cowboy Kid from Laramie, Solo, op. 71	35	16. The Little Birdie, Solo, op. 61	35
7. The Cowboy Kid from Laramie, Solo, op. 71	35	17. The Little Birdie, Solo, op. 61	35
8. The Cowboy Kid from Laramie, Solo, op. 71	35	18. The Little Birdie, Solo, op. 61	35
9. The Cowboy Kid from Laramie, Solo, op. 71	35	19. The Little Birdie, Solo, op. 61	35
10. The Cowboy Kid from Laramie, Solo, op. 71	35	20. The Little Birdie, Solo, op. 61	35

These Pieces are also published as Duets. See page 3.

Sidus' Operatic Fantasias.

1. The Barber of Seville, op. 121	35	7. The Barber of Seville, op. 121	35
2. The Barber of Seville, op. 121	35	8. The Barber of Seville, op. 121	35
3. The Barber of Seville, op. 121	35	9. The Barber of Seville, op. 121	35
4. The Barber of Seville, op. 121	35	10. The Barber of Seville, op. 121	35
5. The Barber of Seville, op. 121	35	11. The Barber of Seville, op. 121	35
6. The Barber of Seville, op. 121	35	12. The Barber of Seville, op. 121	35

These Pieces are also published as Duets. See page 3.

Sidus' "Favorites."

1. The Barber of Seville, op. 121	35	11. The Barber of Seville, op. 121	35
2. The Barber of Seville, op. 121	35	12. The Barber of Seville, op. 121	35
3. The Barber of Seville, op. 121	35	13. The Barber of Seville, op. 121	35
4. The Barber of Seville, op. 121	35	14. The Barber of Seville, op. 121	35
5. The Barber of Seville, op. 121	35	15. The Barber of Seville, op. 121	35
6. The Barber of Seville, op. 121	35	16. The Barber of Seville, op. 121	35

These Pieces are also published as Duets. See page 3.

Sidus' "Bright Hours with the Tone Poets"

1. The Barber of Seville, op. 121	35	7. The Barber of Seville, op. 121	35
2. The Barber of Seville, op. 121	35	8. The Barber of Seville, op. 121	35
3. The Barber of Seville, op. 121	35	9. The Barber of Seville, op. 121	35
4. The Barber of Seville, op. 121	35	10. The Barber of Seville, op. 121	35
5. The Barber of Seville, op. 121	35	11. The Barber of Seville, op. 121	35
6. The Barber of Seville, op. 121	35	12. The Barber of Seville, op. 121	35

Sidus' Stray Flowers, (Piano Solos.)

1. The Barber of Seville, op. 121	35	11. The Barber of Seville, op. 121	35
2. The Barber of Seville, op. 121	35	12. The Barber of Seville, op. 121	35
3. The Barber of Seville, op. 121	35	13. The Barber of Seville, op. 121	35
4. The Barber of Seville, op. 121	35	14. The Barber of Seville, op. 121	35
5. The Barber of Seville, op. 121	35	15. The Barber of Seville, op. 121	35
6. The Barber of Seville, op. 121	35	16. The Barber of Seville, op. 121	35

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CHRISTMAS BELLS.

GAYOTTE.

8

TRILL-GOULD'S DANCE

Allegretto $\text{♩} = 12$

Fin. $\text{♩} = 12$

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FINALE.

CARL SIDUS' CELEBRATE SOLOS

— FOR THE —

YOUNG PIANIST.

"HONEY-SUCKLES."

A Choice Collection of Miscellaneous Pieces.

1. Rink Waltz, op. 66	35	9. Grand Mother's Story, op. 68	35
2. Forest Bird Waltz, op. 69	35	10. Merry Sleigh Ride (Rondo), op. 67	35
3. Charming May Schottische, op. 70	35	11. On Blooming Meadows (Waltz), op. 71	35
4. The Cuckoo and the Cricket, op. 74	35	12. Child's Prattle (Rondo), op. 72	35
5. Joys of Spring Waltz, op. 71	35	13. Cupid's Arrow (Waltz), op. 78	35
6. First Ride Galop, op. 76	35	14. Lillian Polka (Rondo), op. 200	35
7. The Promenade, op. 75	35	15. Little Buttercup (Rondo), op. 80	35
8. Charming Waltz, op. 77	35	16. Bright Eyes (Rondo), op. 99	35

These Pieces are also published as Duets. See page 3.

Sidus' Operatic Fantasias.

1. Il Trovatore, op. 123	Vendi.	35	7. I Puritani, op. 130	Bellini.	35
2. Fra Diavolo, op. 128	Auber.	35	8. William Tell, op. 132	Rossini.	35
3. Fille du Regiment, op. 124	Donizetti.	35	9. Bohemian Girl, op. 131	Baile.	35
4. Lucia di Lammermoor, op. 136	Donizetti.	35	10. Lucrezia Borgia, op. 134	Donizetti.	35
5. Merry War, op. 127	Straus.	35	11. Rigoletto, op. 138	Verdi.	35
6. Faust, op. 125	Gounod.	35	12. Martha, op. 135	Flores.	35

These Pieces are also published as Duets. See page 3.

Sidus' "Favorites."

Charlie's Favorite Polka, op. 101	35	Ella's Favorite Galop, op. 102	35
Katie's Favorite Schottische, op. 103	35	Johnny's Favorite Schottische, op. 100	35
Tillie's Favorite Rondo, op. 105	35	Ada's Favorite Rondo, op. 104	35
Folly's Favorite Mazurka, op. 106	35	Jenny's Favorite Gavotte, op. 107	35
Annie's Favorite Mazurka, op. 109	35	Julia's Favorite Rondo, op. 108	35

These Pieces are also published as Duets. See page 3.

Sidus' "Bright Hours with the Tone Poets"

1. Op. 79. <i>Allegro</i> from <i>Beethoven's</i> Symphony in C major, op. 21	35	7. Op. 85. <i>Finale</i> from <i>Mozart's</i> Symphony in E flat	35
2. Op. 80. <i>Vivace</i> from <i>Beethoven's</i> Symphony in A major, No. 7, op. 92	35	8. Op. 86. <i>Allegro Moderato</i> from <i>Schubert's</i> Symphony in B minor	35
3. Op. 81. <i>Finale</i> from <i>Haydn's</i> Symphony in E flat major	35	9. Op. 87. <i>Scherzo</i> from <i>Beethoven's</i> (Pastoral) Symphony No. 6, op. 68	35
4. Op. 82. <i>Menuetto</i> from <i>Mozart's</i> Symphony in E flat major	35	10. Op. 88. <i>Andante</i> from <i>Beethoven's</i> Symphony in G minor, op. 67	35
5. Op. 83. <i>Scherzo</i> from <i>Mendelssohn's</i> Symphony in A minor, op. 66	35	11. Op. 89. <i>Scherzo</i> from <i>Mendelssohn's</i> "Reformation" Symphony, op. 107	35
6. Op. 84. <i>Andante</i> from <i>Haydn's</i> "Surprise" Symphony	35	12. Op. 90. <i>March</i> from <i>Beff's</i> "Leonora" Symphony, op. 117	35

Sidus' Stray Flowers. (Piano Solos.)

1. Pond Lillies, Polka, op. 110	35	10. Tenderness, (Beethoven), Op. 209	35
2. Lily of the Valley, Polka, op. 201	35	11. Marguerite, Rondo, (Jensen), Op. 210	35
3. Merry Go Round, Rondo, Op. 202	35	12. The Fairy Tale, Rondo, op. 211	35
4. Dance of the Bayaders, (Goldmark), Op. 203	35	13. The Red Sarafan, (Variations), Op. 212	35
5. On Halloween, Rondo, op. 204	35	14. Spring Approaches, Rondo, Op. 213	35
6. Longing, Variations, (Saron), Op. 205	35	15. Christmas Bells, Gavotte, Op. 214	35
7. Scherette, Op. 206	35	16. My Darling, Yorks, Op. 215	35
8. The Enchantress, Waltz, Op. 207	35	17. The Duke's March	35
9. Dance Characteristique, (Kroeger), Op. 208	35	18. Happy Birdling, Rondo, Op. 217	35
10. Papa's Waltz, Op. 300	35	19. Merry Church Bells, Op. 218	35
21. Valse Mignonne, Op. 301	35 C. Sidus.	35
22. Polka Mazurka, Op. 302	35 Streibbig-Sidus.	35
23. Let's be Gay, Polka, Op. 303	35 Streibbig-Sidus.	35

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ANNIE'S FAVORITE MAZURKA.

(Otto Anschütz.)

Carl Sidus Op.108.

Moderato ♩ - 144.

The first system of the score consists of a grand staff with a treble and bass clef. The music is in 3/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. There are six measures in this system, each with a 'Ped.' (pedal) instruction and a star symbol below it.

The second system continues the piece and includes first and second endings. It features dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The notation includes slurs, accents, and fingerings. There are six measures in this system, with 'Ped.' instructions and star symbols below.

The third system continues the piece and includes first and second endings. It features dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The notation includes slurs, accents, and fingerings. There are six measures in this system, with 'Ped.' instructions and star symbols below.

The fourth system concludes the piece with six measures. It features dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The notation includes slurs, accents, and fingerings. There are six measures in this system, with 'Ped.' instructions and star symbols below.

Trio.

The musical score is arranged in six systems, each with a treble clef staff on top and a piano (p) staff on the bottom. The piece is marked 'Trio.' and begins with a mezzo-forte (*mf*) dynamic. The notation includes various rhythmic values, slurs, and fingerings. Pedal points are indicated by 'Ped.' with a star symbol. The score concludes with a piano (*Ped.*) marking.

This piece is one of eight that appeared in Kunkel's Musical Review for Sept. 1886.

This page of musical notation contains six systems of music, each with a treble and bass staff. The notation is highly detailed, featuring numerous fingerings (e.g., 1-5, 2-4, 3-2-1), slurs, and dynamic markings. The first system includes a 'Ped.' marking. The second system also includes a 'Ped.' marking. The third system includes 'Ped.' markings. The fourth system includes 'Ped.' markings and dynamic markings 'f' and 'mf'. The fifth system includes 'Ped.' markings and dynamic markings 'f' and 'mf'. The sixth system includes 'Ped.' markings and the word 'rren.' in the bass staff.

What Competent Critics Say of Kunkel's Royal Edition.

From

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MARCOUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

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WILLIAM MASON.

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EUGENE THAYER.

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EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUSER.

FARMINGTON, CONN.

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KARL KLAUSER.

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