

# Idyl.

Allegretto piacevole.

HOWARD BROCKWAY. Op. 26, No 1.

The musical score is written for piano and bass. It begins with a piano (*p*) dynamic and the instruction *sempre legato*. The first system includes fingering numbers (e.g., 5, 3, 5, 4, 1, 2, 3, 2, 5, 1, 2, 3, 4, 2, 5, 1) and articulation marks like *ℓ* and *\*ℓ*. The second system starts with a mezzo-forte (*mf*) dynamic and includes a *rit.* (ritardando) marking followed by *p a tempo*. The third system continues the melodic and harmonic development. The fourth system features a *mf* dynamic and a measure number '23'. The fifth system concludes with a *rit.* marking and a final *p a tempo* instruction. The score is filled with detailed fingering and articulation markings throughout.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with slurs and fingerings (1, 2, 4, 5, 4, 3, 4, 5). The left hand provides a bass accompaniment with slurs and fingerings (1, 2, 5). The system concludes with a fermata over the final notes.

Second system of musical notation. The right hand continues with slurs and fingerings (5, 1, 4, 2, 3, 5, 1, 4, 2, 3, 5, 1, 2, 5, 2, 4). The left hand includes a section with a treble clef and a mezzo-forte (*mf*) dynamic. The system ends with a fermata.

Third system of musical notation. The right hand features slurs and fingerings (1, 2, 5, 3, 2, 1, 2, 1). The left hand continues with slurs and fingerings (1, 2, 5). The system concludes with a fermata.

Fourth system of musical notation. The right hand includes slurs and fingerings (5, 1, 5, 3, 4, 5, 1, 2, 3, 2, 1, 2, 3, 2). The left hand features a piano (*p*) dynamic and a *dolce* marking. The system ends with a fermata.

Fifth system of musical notation. The right hand includes slurs and fingerings (2, 4, 5, 4, 5, 3, 2, 1, 2, 1). The left hand features a piano-piano (*pp*) dynamic and a piano (*p*) dynamic. The system concludes with a fermata.

Sixth system of musical notation. The right hand includes slurs and fingerings (2, 1, 4, 5, 2, 1). The left hand features a piano (*p*) dynamic and a *rit.* (ritardando) marking. The system concludes with a fermata.

*p a tempo*

Ped. \*

*rit. pp a*

Ped. \*

*tempo*

Ped. \*

*mf*

Ped. \*

*p espressivo*

Ped. \*

*tranquillo rit. pp*

Ped. \*

# New Music for the Piano, Selected from the Catalogue of G. Schirmer, New York

<b>ARENSKY, A.</b> , Op. 5 No. 1. Nocturne in E $\flat$ m..... 50	<b>GODOWSKY, LEOP.</b> , Selected Studies from F. Chopin, arranged for the left Hand:	carefully graded and fingered by L. Oesterle..... <i>net</i> , 1 00	The same, bound in cloth..... <i>net</i> , 2 00
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— Op. 28 No. 1. Logaedics..... 50	“ 2 in Aminor (for the left Hand alone)..... 50	— Op. 10 No. 4. Mélodie in Em..... 50	<b>RIMSKY-KORSAKOFF, N.</b> , Op. 11 No. 2. Novelllette in Bm..... 50
— Op. 36 No. 5. Consolation in D..... 35	“ 5 in G $\flat$ major..... 75	<b>ROHDE, ED.</b> , 12 Characteristic Pieces:	Op. 50 No. 1. Barcarolle..... 35
— Op. 36 No. 7. Valse in E $\flat$ ..... 60	“ 7 in Cmajor..... 65	“ 2. Elfin-Dance..... 35	“ 3. Nixie's Song..... 35
— Op. 36 No. 13. Etude in F $\sharp$ ..... 60	Op. 25 No. 2 in Fminor..... 65	“ 4. Hunter's Return..... 35	“ 5. Joyful..... 35
<b>BARTLETT, H. N.</b> , Op. 165. 2 Characteristic Pieces:	“ 4 in Aminor (for the left Hand alone)..... 75	“ 6. Sorrowful..... 35	Op. 62 No. 1. Glad Anticipation..... 35
No. 1. The Chase..... 65	“ 5 in Eminor..... 1 00	“ 2. The Minstrel's Song..... 35	“ 3. Greetings for Home..... 35
“ 2. Repose. A Lullaby..... 65	“ 6 in G $\flat$ minor..... 75	“ 4. Sportive Waves..... 35	“ 5. The Naiad..... 35
<b>BERWALD, W.</b> , Barcarolle-Valse, F..... 50	“ 9 in G $\flat$ major..... 50	“ 6. In the Twilight..... 35	<b>ROUGNON, PAUL</b> , Valse-Caprice, E $\flat$ .... 60
— Serenata in G..... 40	Badinage (Op. 10 No. 5 and Op. 25 No. 9 combined in One Study).... 75	<b>SAAR, LOUIS V.</b> , Op. 24 No. 1. Valse noble..... 50	No. 2. Gavotte moderne..... 50
— Valse-Impromptu in A..... 50	<b>GOTTSCHALK, L. M.</b> , Op. 16. The Last Hope. Méditation. New and Rev. Ed... 75	“ 3. Sérénade..... 65	“ 4. Berceuse mignonne..... 50
<b>BINET, FRÉD.</b> , Op. 32. Le Retour des Gondoliers..... 75	<b>GOUVY, THÉO.</b> , Op. 79 No. 3. Impromptu, A..... 50	— Op. 28 No. 1. Walzer in C..... 60	“ 2. Mélodie in F..... 60
— Op. 33. Valse vive in F..... 75	<b>GREGH, L.</b> , Op. 54. Joyeuse Aubade.... 35	“ 3. Etude in G..... 50	“ 4. Pezzo classico in F..... 75
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“ 4. Glückliche Stunde. (Blessed Hour.) 50	“ 6. Alla Tarantella..... 75	“ 2. Polka..... 30	“ 2. Polka..... 30
<b>COUPERIN, F.</b> , La Fleurie (ou: La tendre Nanette)..... 25	<b>JACKSON, RALPH C.</b> , 2d Valse-Caprice, in G $\flat$ ..... 60	“ 3. Valse petite 30	“ 3. Valse petite 30
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<b>DIÉMER, L.</b> , Op. 9. Impromptu-Valse... 60	— Op. 12. 3 Northern Dances..... <i>net</i> , 75	“ 5. Galop..... 40	“ 5. Galop..... 40
— Sérénade. Pensée musicale..... 60	<b>KARGANOFF, G.</b> , Op. 3 No. 2. Nocturne in F $\sharp$ ..... 35	“ 6. March..... 30	“ 6. March..... 30
<b>ENGEL, S. CAMILLO</b> , Op. 30. Lydia. Air de Ballet..... 50	— Op. 18 No. 1. Nocturne in D $\flat$ ..... 35	“ 7. Barcarole... 40	“ 7. Barcarole... 40
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“ 4. Polonaise..... 30	<b>LIADOW, A.</b> , Op. 26. Petite Valse in G... 35	“ 3. Valse sentimentale, G..... 60	“ 3. Valse sentimentale, G..... 60
“ 5. Valse allemande..... 30	<b>LIEBLING, EMIL</b> , Op. 34 No. 1. Sérénade, A $\flat$ ..... 75	“ 4. Melody.... 30	“ 4. Melody.... 30
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— Op. 14 No. 1. Ein Dämmerungsbild (Twilight-musing), E $\flat$ ..... 75			
No. 3. Valse-Idylle, E..... 75			
“ 4. Scherzino, C $\sharp$ m..... 1 00			

108796

HOWARD BROCKWAY

Op. 26

TO  
MISS LYDIA FERGUSON

SUITE OF SMALL PIECES  
FOR  
PIANOFORTE

- |                 |        |
|-----------------|--------|
| 1. IDYL         | net 50 |
| 2. ÉTUDE        | " 40   |
| 3. SCHERZO      | " 60   |
| 4. EVENING SONG | " 40   |
| 5. HUMORESQUE   | " 50   |
| 6. MARCH        | " 75   |



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# Etude.

Allegro vivace.

HOWARD BROCKWAY, Op. 26, No 2.

*mf* *sempre staccato*

*legato* *p*

*mf*

*p* *mf*

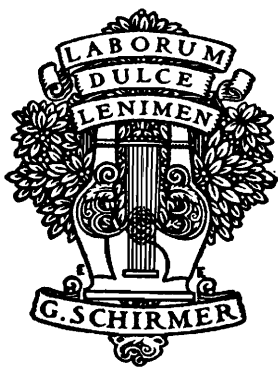
3  
mf

*p*  
*mf sempre staccato*

*f*

*f*

108796





The page is framed by a decorative border. The top and left sides feature a dense pattern of small flowers and leaves. The right side shows a large, stylized flower. The bottom of the page is decorated with wavy, horizontal lines.

HOWARD BROCKWAY

OP. 26

TO  
MISS LYDIA FERGUSON

SUITE OF SMALL PIECES  
FOR  
PIANOFORTE

- |                 |        |
|-----------------|--------|
| 1. IDYL         | Pr. 50 |
| 2. ÉTUDE        | " 40   |
| 3. SCHERZO      | " 60   |
| 4. EVENING SONG | " 40   |
| 5. HUMORESQUE   | " 40   |
| 6. MARCH        | " 75   |



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HOWARD BROCKWAY

Op. 26

TO  
MISS LYDIA FERGUSON

SUITE OF SMALL PIECES  
FOR  
PIANOFORTE

- |                 |        |
|-----------------|--------|
| 1. IDYL         | Pr. 50 |
| 2. ÉTUDE        | " 40   |
| 3. SCHERZO      | " 60   |
| 4. EVENING SONG | " 40   |
| 5. HUMORESQUE   | " 40   |
| 6. MARCH        | " 75   |



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# Scherzo.

HOWARD BROCKWAY, Op. 26, No 3.

Vivace.

The musical score is written for piano in 6/8 time. It consists of six systems, each with a treble and bass staff. The tempo is marked 'Vivace'. The first system includes the dynamic marking *mf* and the instruction *sempre non legato*. The second system includes the instruction *sempre senza pedale*. The score contains numerous fingerings (1-5) and articulation marks. The piece concludes with a *p* dynamic marking in the final system.

First system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamics: *mf* (mezzo-forte) and *sf* (sforzando). Fingerings: 5, 3, 4, 2, 3, 1, 4, 5, #3, 4, 2, 1, 5, 3, 4, 2, 3, 1, 4, 5, #3, 4, 2, 1. The bass line consists of chords with fingerings 1, 5, 2, 3, 4, 5.

Second system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Fingerings: 5, 3, 4, 2, 3, 1, 4, 2, 1, 3, 4, 5, 3, 3, 1, 5, 3, 3, 1, 5, 3, 1, 7, 7. The bass line has chords with fingerings 1, 5, 2, 3, 4, 5.

Third system of musical notation. Treble clef, key signature of one flat (Bb), 2/4 time signature. Tempo marking: *Lo stesso tempo.* (♩ = ♩). Dynamics: *p* (piano) and *mf* (mezzo-forte). Fingerings: 3, 4, 5, 5, 1, 4, 2, 1, 5, 5, 1, 4, 1, 2, 1, 1. The bass line has chords with fingerings 1, 2, 3, 4, 5.

Fourth system of musical notation. Treble clef, key signature of one flat (Bb), 2/4 time signature. Dynamics: *f* (forte) and *mf* (mezzo-forte). Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 4, 2, 5, 4, 1, 5, 4, 1, 5, 3, 2, 1, 3, 3, 2, 4. The bass line has chords with fingerings 1, 2, 3, 4, 5.

Fifth system of musical notation. Treble clef, key signature of one flat (Bb), 2/4 time signature. Dynamics: *p* (piano). Fingerings: 2, 3, 1, 2, 1, 3, 4, 1, 5, 1, 5. The bass line has chords with fingerings 1, 2, 3, 4, 5.

Sixth system of musical notation. Treble clef, key signature of one flat (Bb), 2/4 time signature. Dynamics: *cresc.* (crescendo). Fingerings: 4, 3, 2, 1, 2, 1, 2, 3, 1, 2, 3, 2, 1, 3, 4, 3, 2, 1, 3, 2, 1, 3. The bass line has chords with fingerings 3, 2, 1, 3, 3, 4, 5, 4, 3, 2, 1, 3, 2, 1, 3.

1 2 3 4 1 2 3 5 4 1 2 3 2 3 4 5 5 4 2 3 4 5 2 1 3 4 5

1 4 3 1 3 5 1 2 5 1 2 5 1 2 3 1 2 3 4 5

*dim.*

*mf senza rit.* *p* *mf*

*f* *mf*

*p* *mf* *dim.* *rit.*

Tempo primo

*p a tempo*

*mf*

First system of a musical score. The upper staff contains a melodic line with a trill marked '5' and a dynamic marking of *mf*. The lower staff contains a bass line with a dynamic marking of *mf*.

Second system of a musical score. The upper staff contains a melodic line with a dynamic marking of *p*. The lower staff contains a bass line with a dynamic marking of *p*.

Third system of a musical score. The upper staff contains a melodic line with a dynamic marking of *mf*. The lower staff contains a bass line with a dynamic marking of *p* and includes fingerings 1, 2, 3, 4, 5.

Fourth system of a musical score. The upper staff contains a melodic line with a dynamic marking of *f*. The lower staff contains a bass line with a dynamic marking of *mf* and includes fingerings 1, 2, 3, 4, 5.

Fifth system of a musical score. The upper staff contains a melodic line with a dynamic marking of *p*. The lower staff contains a bass line with a dynamic marking of *p* and includes fingerings 1, 2, 3, 4, 5.

Sixth system of a musical score. The upper staff contains a melodic line with a dynamic marking of *creso.*. The lower staff contains a bass line with a dynamic marking of *creso.* and includes fingerings 1, 2, 3, 4, 5.







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108796

HOWARD BROCKWAY

Op. 26

TO  
MISS LYDIA FERGUSON

SUITE OF SMALL PIECES  
FOR  
PIANOFORTE

- |                 |        |
|-----------------|--------|
| 1. IDYL         | net 50 |
| 2. ÉTUDE        | " 40   |
| 3. SCHERZO      | " 60   |
| 4. EVENING SONG | " 40   |
| 5. HUMORESQUE   | " 50   |
| 6. MARCH        | " 75   |



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5 5 4 5 3 1 4 2 5 4 1 2 1 2 1 1

*p un poco rubato*

\**La.* \**La.* \**La.* \**La.* \**La.* \**La.*

5 4 3 2 1 5

*mf rubato* *f*

\**La.* \**La.* \**La.* \**La.* \**La.* \**La.*

5 5 4 3 2 1 5 4 5 4 3 2 1 2 1 1

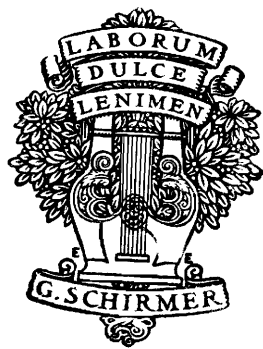
*mf* *rit.* *pp a tempo*

\**La.* \**La.* \**La.* \**La.* \**La.* \**La.*

5 4 2 1 4 2 1 3 2 1 5 3 2 1 5 4 2 1

*meno mosso dolce* *rall.* *ppp*

\**La.* \**La.* \**La.* \**La.* \**La.* \**La.*



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- |                 |        |
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| 1. IDYL         | net 50 |
| 2. ÉTUDE        | " 40   |
| 3. SCHERZO      | " 60   |
| 4. EVENING SONG | " 40   |
| 5. HUMORESQUE   | " 50   |
| 6. MARCH        | " 75   |



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# Humoresque.

HOWARD BROCKWAY. Op. 26, No 5

Allegro giocoso.

*mf*

*sempre senza Pedale.*

*f*

*mf*

*p*

*f*

*p*

15605 c

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and fingerings, with a dynamic marking of *f* (forte) at the end of the system.

Second system of musical notation, continuing the piece. It features a dynamic marking of *f* (forte) followed by *mf* (mezzo-forte) towards the end of the system.

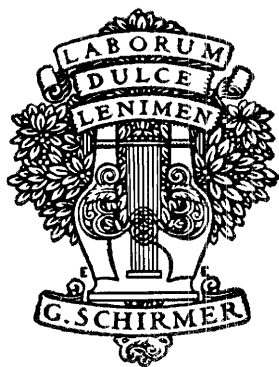
Third system of musical notation, showing further development of the musical themes. A dynamic marking of *f* (forte) is present in the latter part of the system.

Fourth system of musical notation, characterized by intricate melodic lines and complex harmonic structures.

Fifth system of musical notation, maintaining the piece's intensity and technical demands.

Sixth system of musical notation, concluding the page. It includes dynamic markings of *p* (piano), *ritard.* (ritardando), *mf a tempo* (mezzo-forte a tempo), and *p* (piano) again.

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HOWARD BROCKWAY

OP. 26

TO  
MISS LYDIA FERGUSON

SUITE OF SMALL PIECES  
FOR  
PIANOFORTE

- |                 |        |
|-----------------|--------|
| 1. IDYL         | Pr. 50 |
| 2. ÉTUDE        | " 40   |
| 3. SCHERZO      | " 60   |
| 4. EVENING SONG | " 40   |
| 5. HUMORESQUE   | " 40   |
| 6. MARCH        | " 75   |



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HOWARD BROCKWAY

Op. 26

TO  
MISS LYDIA FERGUSON

SUITE OF SMALL PIECES  
FOR  
PIANOFORTE

- |                 |        |
|-----------------|--------|
| 1. IDYL         | Pr. 50 |
| 2. ÉTUDE        | " 40   |
| 3. SCHERZO      | " 60   |
| 4. EVENING SONG | " 40   |
| 5. HUMORESQUE   | " 40   |
| 6. MARCH        | " 75   |



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# March.

HOWARD BROCKWAY. Op. 26, No 6.

Tempo di marcia.

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The time signature is 2/8. The piece begins with a forte (*f*) dynamic and a tempo marking of "Tempo di marcia." The score includes various musical notations such as slurs, accents, and fingerings. The dynamics fluctuate, including mezzo-forte (*mf*) and piano (*p*). The key signature changes from C major to D major in the final system. The score concludes with a final chord in D major.

First system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *f* (forte) and *mf* (mezzo-forte). Includes fingering numbers (1-5) and a trill marked "Tr. \*".

Second system of musical notation. Treble clef, key signature of one sharp. Dynamics: *f* and *mf*. Includes a trill marked "Tr. \*".

Third system of musical notation. Treble clef, key signature of one sharp. Dynamics: *mf*. Includes a trill marked "Tr. \*".

Fourth system of musical notation. Treble clef, key signature of one sharp. Dynamics: *ff* (fortissimo). Includes fingering numbers and a trill marked "Tr. \*".

Fifth system of musical notation. Treble clef, key signature of one sharp. Dynamics: *f* and *mf*. Includes fingering numbers and a trill marked "Tr. \*".

Sixth system of musical notation. Treble clef, key signature of one sharp. Dynamics: *mf* and *p poco rit.* (piano poco ritardando). Includes fingering numbers and a trill marked "Tr. \*".





First system of musical notation. The right hand features a complex melodic line with many triplets and sixteenth notes. The left hand provides a rhythmic accompaniment with chords and moving lines. Fingerings are indicated by numbers 1-5 above or below notes. A dynamic marking of *mf* is present.

Second system of musical notation. The right hand continues with intricate patterns, including some slurs. The left hand has a more active role with eighth and sixteenth notes. A dynamic marking of *p* is present.

Third system of musical notation. The right hand has a melodic line with some slurs. The left hand features a prominent bass line with slurs and ties. A dynamic marking of *mf* is present.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with slurs and ties. A dynamic marking of *f* is present. The instruction *sempre cresc.* is written above the first measure.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with slurs and ties. A dynamic marking of *ben marcato* is present. The instruction *poco rit.* is written above the last measure.

First system of musical notation. Treble clef, bass clef, key signature of three flats, 4/4 time signature. Dynamics include *ff* and *a tempo*. Features a triplet in the treble staff.

Second system of musical notation. Treble clef, bass clef, key signature of three flats, 4/4 time signature. Dynamics include *f*. Features a triplet in the treble staff.

Third system of musical notation. Treble clef, bass clef, key signature of three flats, 4/4 time signature. Dynamics include *mf* and *p*. Features triplets and fingerings (1, 2, 3, 4, 5) in both staves. Includes a *ped.* marking and an asterisk.

Fourth system of musical notation. Treble clef, bass clef, key signature of three flats, 4/4 time signature. Dynamics include *f* and *mf*. Features a triplet in the treble staff.

Fifth system of musical notation. Treble clef, bass clef, key signature of three flats, 4/4 time signature. Dynamics include *mf*. Features a triplet in the bass staff.

First system of musical notation. Treble clef on the left, bass clef on the right. The music features a melody in the treble with a trill (tr.) and a dynamic marking of *f*. The bass line includes a triplet of eighth notes. Fingering numbers (1, 2, 3, 4, 5) are present above and below notes.

Second system of musical notation. Treble clef on the left, bass clef on the right. The music features a melody in the treble with a trill (tr.) and a dynamic marking of *sf*. The bass line includes a triplet of eighth notes and a dynamic marking of *ff*. Fingering numbers (1, 2, 3, 4, 5) are present above and below notes.

Third system of musical notation. Treble clef on the left, bass clef on the right. The music features a melody in the treble with a trill (tr.) and a dynamic marking of *f*. The bass line includes a triplet of eighth notes and a dynamic marking of *mf*. Fingering numbers (1, 2, 3, 4, 5) are present above and below notes.

Fourth system of musical notation. Treble clef on the left, bass clef on the right. The music features a melody in the treble with a trill (tr.) and a dynamic marking of *mf*. The bass line includes a triplet of eighth notes and a dynamic marking of *f*. Fingering numbers (1, 2, 3, 4, 5) are present above and below notes.

Fifth system of musical notation. Treble clef on the left, bass clef on the right. The music features a melody in the treble with a trill (tr.) and a dynamic marking of *p*. The bass line includes a triplet of eighth notes and a dynamic marking of *ppp*. The text "senza ritard." is written above the bass line. Fingering numbers (1, 2, 3, 4, 5) are present above and below notes.

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