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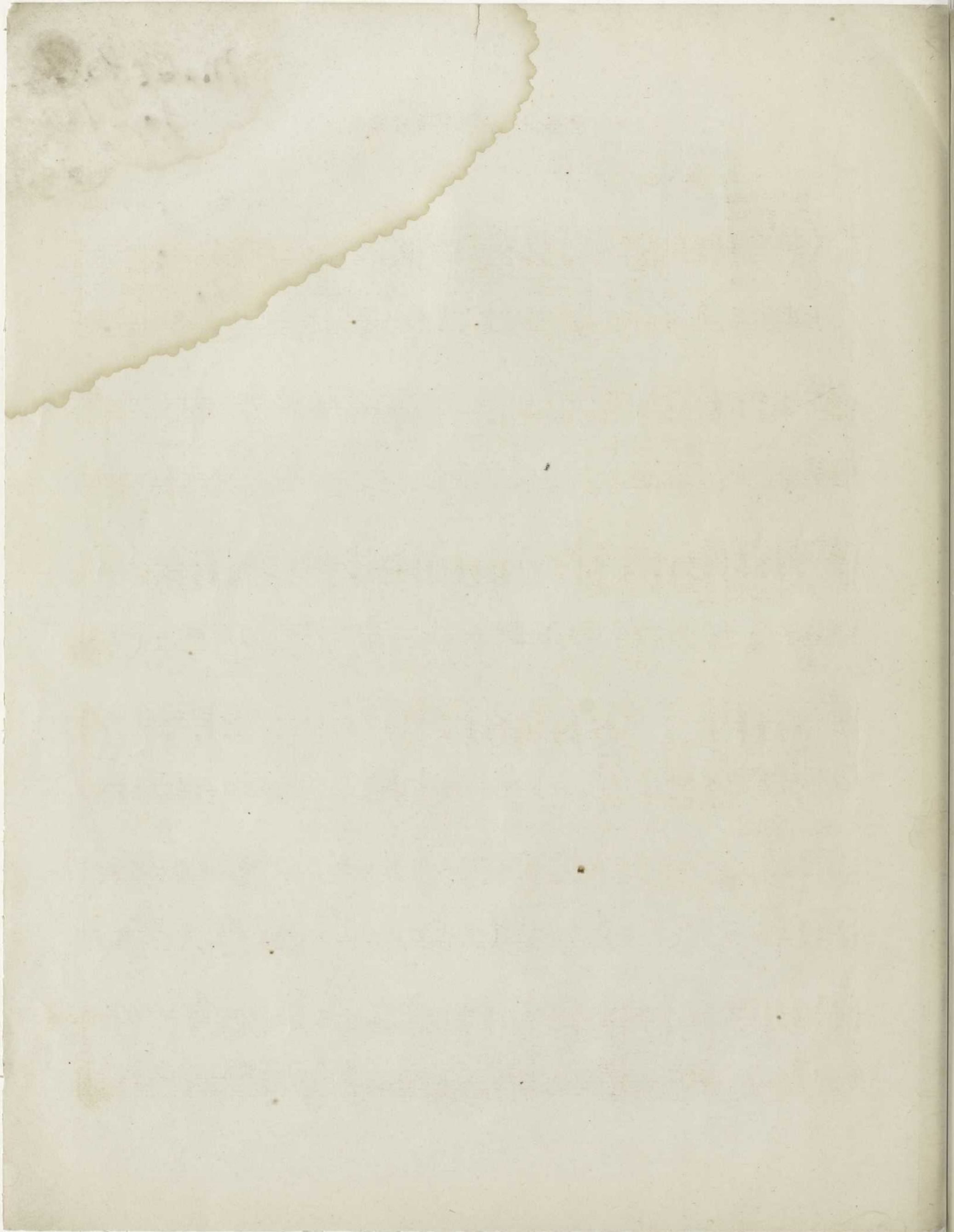
Mabel Barber  
Jan 1884

# Piano Solos



Raffael Joseffy

ALLEGRO . . . . .	Haydn . . . . .	35	LA GADITANA . . . . .	Gregh . . . . .	50
AUSTRIAN SONG . . . . .	Pacher . . . . .	40	HAPPY HEARTS' WALTZES . . . . .	Faust . . . . .	50
BABILLARDE . . . . .	Raff . . . . .	40	MYOSOTIS VALSE . . . . .	Lowthian . . . . .	50
CAPRICE . . . . .	Kirchner . . . . .	50	DAME DURDEN POLKA . . . . .	Annetine . . . . .	30
CONFIDENCE . . . . .	Michel . . . . .	30	PRETTIEST FLOWERET . . . . .	Biehl . . . . .	35
IN JOYOUS MOOD . . . . .	Wolff . . . . .	40	RONDO GRAZIOSO . . . . .	Merkel . . . . .	40
IN MERRY COMPANY—Op. 37 . . . . .	Wolff . . . . .	35	DANCE OF SPRING . . . . .	Mohr . . . . .	40
LA PENSIEROSA. (Valse Élégante)—Op. 52 . . . . .	Mohr . . . . .	40	THE WORLD'S POTPOURRI . . . . .	Scherz . . . . .	00
MAY-DAY . . . . .	Aurele . . . . .	35	PIZZICATI . . . . .	Delibes . . . . .	30
RONDO AMABILE . . . . .	Merkel . . . . .	40	VALSE LENTE . . . . .	Delibes . . . . .	40
RONDO BRILLANTE . . . . .	Merkel . . . . .	50	SERENATA . . . . .	Moskowski . . . . .	25
SILVER STREAM . . . . .	Lenz . . . . .	40	POLISH DANCE . . . . .	Scharwenka . . . . .	35
THE SPIDER . . . . .	Tovey . . . . .	40	GAVOTTE FROM "MIGNON" . . . . .	Thomas . . . . .	30
WORDS OF LOVE. (Romance) . . . . .	Ganz . . . . .	35	SONG OF THE GONDOLIER . . . . .	Hennes . . . . .	40
BÉRCEUSE . . . . .	Chopin . . . . .	40	PROMENADE MILITAIRE . . . . .	Giovannini . . . . .	30
L'ÉTOILE D'ARRAGON . . . . .	Mohr . . . . .	35	MIA CARA WALTZES . . . . .	Bucalossi . . . . .	75
LA CHARMANTE . . . . .	Löw . . . . .	40	NORWEGIAN BRIDAL MARCH . . . . .	Grieg . . . . .	35
FÉDORA WALTZES . . . . .	Bucalossi . . . . .	75	CHIC POLKA . . . . .	Wheeler . . . . .	35
MOTHER HUBBARD POLKA . . . . .	Lowthian . . . . .	35	PAVAN . . . . .	Sharpe . . . . .	40
A DAY'S RIDE WALTZES . . . . .	Lowthian . . . . .	50	MARCIA FANTASTICA—Op. 31 . . . . .	Bargiel . . . . .	40
IN THE TWILIGHT WALTZES . . . . .	Coats . . . . .	75	CAPRICE GAVOTTE . . . . .	Gregh . . . . .	35
GAVOTTE . . . . .	Marks . . . . .	35	THEMA—Op. 10, No. 2 . . . . .	Moskowski . . . . .	15
BOURRÉE . . . . .	Trousselle . . . . .	30	GOOD-BYE. (Transcription) . . . . .	Palamidessi . . . . .	40
LA BELLE BOHEMIENNE—Op. 173 . . . . .	Loeschhorn . . . . .	50	DANS LES SENTIERS . . . . .	Deco . . . . .	35
DREAM FACES WALTZ . . . . .	Meissler . . . . .	75	BLUETTE . . . . .	Schiller . . . . .	35
THE FORGE IN THE FOREST . . . . .	Michaelis . . . . .	40	STEPHANIE GAVOTTE . . . . .	Czibulka . . . . .	35
UNDER THE STARS WALTZES . . . . .	Meissler . . . . .	50	SONATINA IN D . . . . .	Handrock . . . . .	60
VENETIAN BARCAROLLE . . . . .	Rosenheim . . . . .	40	LES VOLONTAIRES. Polka Marche . . . . .	Metra . . . . .	30
			ALWAYS GALLANT POLKA . . . . .	Fahrbach . . . . .	30



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# DREAM FACES.

Waltz on the popular Song.

Introduction.

Moderato.

By JOSEF MEISSLER.

P I A N O.

pp pp f

The first system of the piano introduction consists of four measures. The right hand features a melodic line with a trill in the first measure, followed by a series of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics range from *pp* to *f*.

pp pp f

The second system continues the introduction with four more measures. The melodic and harmonic patterns are consistent with the first system, maintaining the *Moderato* tempo and dynamic range from *pp* to *f*.

p marcato il basso pp

The third system introduces a change in texture. The right hand has a more active, chordal accompaniment, while the left hand features a prominent bass line with a *marcato* (marked) character. Dynamics include *p*, *pp*, and *pp*.

pp pp

The fourth system concludes the introduction with four measures. It features a return to a more delicate texture with *pp* dynamics in both hands.

Tempo di Valse

mf

The waltz begins in 3/4 time with a *mf* (mezzo-forte) dynamic. The right hand has a rhythmic melody with eighth notes, and the left hand has a steady bass line with chords.

The second system of the waltz continues the rhythmic melody and bass line established in the first system.

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Sweet dream - land fa - - ces Pass - ing to and

1. *p*

fro . . . . . Bring back to mem - ry days of

long a - go. . . . . Mur - - mur - ing gent - - ly

Through a mist of pain. . . . . Hope on dear loved

one we shall meet a - gain! . . . . . 1. 2. *ff*

5

1. 2.

The first system of music is a piano introduction. It consists of two staves, treble and bass clef. The key signature has one sharp (F#). The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The piece concludes with a first ending (marked '1.') and a second ending (marked '2.').

*mf*

The second system is a piano accompaniment for the first vocal line. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The music is marked *mf* (mezzo-forte). The accompaniment consists of chords and moving lines that support the vocal melody.

Sweet dream - land fa - ces, Pass - ing to and fro, . . . . .

*p*

The third system is a piano accompaniment for the second vocal line. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The music is marked *p* (piano). The accompaniment consists of chords and moving lines that support the vocal melody.

Bring back to mem - 'ry days of long a - go. . . . .

The fourth system is a piano accompaniment for the third vocal line. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The music is marked *p* (piano). The accompaniment consists of chords and moving lines that support the vocal melody.

Mur - mur - ing gent - ly Through a mist of pain. . . . .

The fifth system is a piano accompaniment for the fourth vocal line. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The music is marked *p* (piano). The accompaniment consists of chords and moving lines that support the vocal melody.

"Hope on dear loved one, we shall meet a - gain! . . . . .

The sixth system is a piano accompaniment for the fifth vocal line. It features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The music is marked *p* (piano). The accompaniment consists of chords and moving lines that support the vocal melody.

2. *mf*

*ff* *p*

*mf*

*ff* *p*

*f*

8 8 *ff* 1. 2. *Fine.*

3. *p*

*mf* *p*

*pp*

*f* *pp*

*f* *p* *p*

*mf* *p* *Fine*

4.

*ff*

*p*

*f*

*p*

*f*

Fine

*ff*

CODA.

*p* Cres

cen

- do . . . . .

*p*

*mf*

Sweet dream - land fa - ces, Pass - ing to and fro, . . . . .

*p*

Bring back to mem - 'ry days of long a - go . . . . .

Mur - - mur - ing gent - - ly Through a mist of pain. . . . .

Hope on dear loved one, we shall meet a - gain!

*ff*

Sweet dream-land fa - - ces, Pass - ing

*p*

to and fro, . . . . . Bring back to mem - 'ry Days of

long a - go. . . . . Mur - mur - ing gent - ly,

Through a mist of pain . . . . .

“Hope on, dear

The first system of music features a treble staff with a melodic line and a bass staff with a supporting accompaniment. The lyrics 'Through a mist of pain . . . . .' are positioned above the treble staff.

loved one, we shall meet a - gain! . . . . .

The second system continues the musical piece with the lyrics 'loved one, we shall meet a - gain! . . . . .' above the treble staff.

The third system shows a continuation of the piano accompaniment, marked with a forte 'f' dynamic.

The fourth system features a fortissimo 'ff' dynamic marking and continues the piano accompaniment.

The fifth system continues the piano accompaniment with various chordal textures.

The sixth system concludes the piano accompaniment with a final cadence.

