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 MASSACHUSETTS

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# MAZURKA.

HENRY F. GILBERT.

PIANO

*plaintively.*

*p*

*mf*

*p*

*dim.*

*brilliante.*

*sf*

*f con brio e marcato*

First system of musical notation for Mazurka, 3. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a series of chords and melodic lines. A dynamic marking of *mf* is present in the second measure of the treble staff.

Second system of musical notation. It continues the piece with similar chordal textures. A dynamic marking of *p* is present in the first measure of the treble staff.

Third system of musical notation. The music becomes more active with some sixteenth-note passages. A dynamic marking of *sf* is present in the second measure of the treble staff.

Fourth system of musical notation. The piece continues with a mix of chords and melodic fragments. A dynamic marking of *f* and the instruction *risoluto* are present in the first measure of the treble staff.

Fifth system of musical notation, the final system on the page. It concludes with a few final chords. A dynamic marking of *marc.* is present in the second measure of the treble staff.

The first system of musical notation consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#). The music features a mix of chords and moving lines. A dynamic marking of *mf* is present in the right hand.

The second system of musical notation consists of two staves. It includes dynamic markings *dim.*, *p rit.*, and *p*. A tempo marking *a tempo* is placed above the right-hand staff.

The third system of musical notation consists of two staves, continuing the melodic and harmonic development of the piece.

The fourth system of musical notation consists of two staves. A dynamic marking of *pp* is visible in the right hand.

The fifth system of musical notation consists of two staves. It includes dynamic markings *ad lib.*, *dim.*, *rit.*, and *molto.*

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## THE OBJECT OF THE MOVEMENT

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Many persons are already aware not only of the resource and promise, but of the increasing ripeness of the composer's art in this country. For these, and all who wish to enjoy the fruits of our undertaking as a whole, and who wish to add the unit of their personal force to the work of building up a musical art that shall represent the highest talents and ideals of American composers, our works are issued quarterly by subscription, to the amount of eighty to one hundred pages per year, at six dollars. This is a liberal reduction from sheet music prices. For artists, teachers, and others who may wish to procure single copies of our compositions, they are also obtainable in this form, at sheet music prices.

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