

Deposited December 2, 1857  
Recorded Vol. 32 Page 848

Wm. <sup>the</sup> Mary A. Kerr.  
*son amiable eieve.*

(No 338)

# Sounds FROM THE Catskills

*"And lo! the Catskills print the distant sky,  
And o'er their airy tops the faint clouds driven,  
So softly blended, that the cheated eye  
Forgets which is earth or which is heaven."*

Brilliant Variations

ON THE

# ATVILL CHORUS

From the  
L'ITROVATORE

BY

# CH. GROBE.

Op. 910.



BOSTON.

Published by OLIVER DITSON & Co. 277 Washington St.

S.T. GORDON  
N. York.

BECK & LAWTON.  
Philedel.

TRUAX & BALDWIN.  
Cincinnati.

G.C. CLAPP & CO.  
Boston.

Entered according to act of Congress in 1857 by G. Ditson & Co. in the Clerk's Office of the Dist. Court of Mass.

George A. Walker & Co.

# THE ANVIL CHORUS.

FROM IL TROVATORE.

WITH BRILLIANT VARIATIONS BY

CH. GROBE OP. 910.

*ALLEGRO.*

TEMA.

*ff* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*mf* *p* *Ped.* \*

*pp* *Ped.* \*

*pp* *Ped.* \*

Ent: according to Act of Congress A. 1857, by Ditson & Co, in the Clerks Office of the Dis<sup>t</sup> Court of Mass :

This musical score is for the Anvil Chorus (Variation 5) from Verdi's opera Il Trovatore. It is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 4/4. The score features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first system begins with a *mf* dynamic. The second system includes a *cresc.* marking and a *Ped.* instruction. The third system also features *Ped.* markings. The fourth system includes a *p* dynamic marking. The fifth system concludes with a *mf* dynamic and a *Ped.* instruction. The score is characterized by dense chordal textures and intricate melodic lines in both hands.

Anvil Cho<sup>s</sup> (Var<sup>s</sup>)

VAR: 1.

The musical score consists of five systems of piano and grand staff notation. The first system is labeled 'VAR: 1.' and begins with a 'gva...' marking above the treble staff. The piano part starts with a dynamic of 'mf' and the instruction 'leggiere.'. The grand staff includes 'Ped.' markings and a 'cresc:' instruction. The second system continues with 'gva...' and features a dynamic change to 'p' and the use of triplets in both hands. The third system includes 'pp' dynamics and continues with 'Ped.' markings. The fourth system features a 'cresc:' instruction and continues with 'Ped.' markings. The fifth system returns to a dynamic of 'mf' and concludes with 'Ped.' markings. The score is written in 4/4 time with a key signature of one sharp (F#).

The musical score consists of five systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The first system begins with a forte (*f*) dynamic and a *cresc.* marking. The second system features a *grva.* (grave) tempo marking and includes *P Ped.* and *f Ped.* markings. The third system continues with *grva.* markings. The fourth system includes multiple *Ped.* markings. The fifth system concludes with *dim.* and *mf* markings. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

Anvil Cho? (Var?)

The first system of music is written for piano. It consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *cresc* (crescendo), *ped.* (pedal), and *ff* (fortissimo). There are several asterisks (\*) marking specific notes or chords. A *gva* (glissando) marking is present above the final few notes of the right hand.

MODERATO.

VAR: 2.

The second system is labeled 'VAR: 2.' and is written for piano. It features a 6/8 time signature. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Dynamics include *p* (piano) and *ped.* (pedal). Asterisks (\*) are used to mark specific notes.

The third system continues the 'VAR: 2.' section. It maintains the 6/8 time signature and piano dynamics. The right hand continues with eighth-note patterns, and the left hand provides accompaniment. *ped.* (pedal) markings and asterisks (\*) are present.

The fourth system continues the 'VAR: 2.' section. It includes a *dim.* (decrescendo) marking and a *p* (piano) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Asterisks (\*) are used for marking.

The fifth system concludes the 'VAR: 2.' section. It features piano dynamics and *ped.* (pedal) markings. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Asterisks (\*) are used for marking.

Anvil Cho<sup>s</sup> ( Var<sup>s</sup> )

ALLEGRO NON TROPPO

FINALE

The musical score consists of six systems, each with a piano part and an anvil part. The piano part is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The anvil part is written in bass clef with the same key signature and time signature. The first system is marked *mf* and includes a *ped.* marking. The second system is marked *p* and includes a *ped.* marking. The third system is marked *p* and includes a *ped.* marking. The fourth system is marked *p* and includes a *ped.* marking. The fifth system is marked *p* and includes a *ped.* marking. The sixth system is marked *crescendo.* and includes a *ped.* marking. The score features various musical notations, including slurs, accents, and dynamic markings.

Anvil Cho<sup>s</sup> (Var<sup>s</sup>)

The musical score consists of five systems of two staves each (treble and bass clef). The first system begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The music is marked *f* (forte) and includes a *Ped.* (pedal) instruction. The second system continues with similar dynamics and includes a *ppa* (pianissimo) marking. The third system features a *p* (piano) dynamic and a *ppa* marking. The fourth system includes a *f* dynamic and a *ppa* marking. The fifth system concludes with a *ff* (fortissimo) dynamic and a *Ped.* instruction. The score is filled with complex piano textures, including chords, arpeggios, and melodic lines. Performance markings such as accents (>), slurs, and dynamic hairpins are used throughout. The piece ends with a double bar line.

Anvil Cho? (Var?)



# GEMS FROM THE GREAT MASTERS.

PUBLISHED BY  
**OLIVER DITSON.**

<b>BEETHOVEN.</b>		<b>DOHLER.</b>		Les Fugitives Waltzes,.....50.	
Op. 2/	Three Sonatas, No. 1, (E m.).....75.	Derniere Pensée Musicale de Bellini,.....75.	Elisire d'Amore, Fantasia,.....50.	Les Séduisantes ".....25.	Le Bouton de Rose Walzse,.....37.
" 2.	" " " 2, (A.).....75.	I Puritani, Fantasia,.....62.	Nocturne,.....37.	<b>WALLACE.</b>	
" 7.	Grand Sonata,.....(E s.) 1.00.	Trot des Chevalier Gardes March,.....25.	<b>DREYSHOCK.</b>		
" 10.	Three Sonatas, No. 1, (C m.).....50.	Exercises and Scales,.....1.00.			
" 10.	" " " 2, (F.).....50.	La Coupo, Chanson à Boire,.....25.	Zum Wintermärchen, Rhapsodie,.....50.		
" 10.	" " " 3, (D.).....75.	<b>HELLER.</b>			
" 13.	Sonata Pathetic,.....(C m.).....75.	Six Lieder of Schubert, viz:			
" 14.	Two Sonatas, No. 1, (E.).....50.	No. 1.—La Serenade,.....25.	" 2.—La Cloche des Agonisants,.....25.		
" 14.	" " " 2, (G.).....50.	" 3.—Le Voyageur, (Wanderer,).....25.	" 4.—La Barcarolle,.....25.		
" 22.	Grand Sonata,.....(B.).....1.00.	" 5.—Plaints de la Jeune Fille,.....25.	" 6.—Sois Toujours mes Amours,.....25.		
" 26.	Grand Sonata,.....(A s.).....75.	<b>PRUDENT.</b>			
" 27.	Two Sonatas, No. 1, (Cis. m.).....50.	Lucia di Lamermoor, Fantasia,.....1.00.	Lucretia Borgia, Nocturne,.....25.		
" 27.	" " " 2, (E s.).....50.	<b>DE MEYER.</b>			
" 28.	Sonata Pastoral,.....(D.).....75.	Carnival of Venice, var.,.....50.	Le Depart et la Retour,.....35.		
" 31.	Three Sonatas, No. 1, (G.).....75.	Variations from Semiramide,.....75.	<b>CZERNY.</b>		
" 31.	" " " 2, (D m.).....75.	Classic School for Piano Forte, in 3 No's,			
" 31.	" " " 3, (E s.).....1.00.	viz:—			
" 49.	Two Sonatas, No. 1, (G m.).....38.	No. 1.—From the works of Haydn, ...1.25.	" 2.—" " Mozart,.....1.25.		
" 49.	" " " 2, (G.).....38.	" 3.—" " Beethoven,1.25.	Germany, Collection of Popular Airs, in 16		
" 53.	Grand Sonata,.....(C.).....1.00.	No's, each.....25.	Souvenir de Jenny Lind, in 6 No's, each.....25.		
" 54.	Sonata,.....(F.).....50.	Grand Exercise of the Scales,.....75.			
" 57.	Sonata Appass,.....(E m.).....1.00.	<b>BLUMENTHAL.</b>			
" 78.	Sonata,.....(Fis.).....50.	Chant National des Croates,.....37.	La Source, Caprice,.....50.		
" 79.	Sonatine,.....(G.).....50.	Marche Slovaques,.....50.	<b>VOSS.</b>		
" 81.	Sonata Caract., Les Adieux, L'Absence, et la Retour, (E s.).....75.	Carnival of Venice, Var.,.....50.	Les Adieux du Soldat,.....50.		
" 90.	Sonata,.....(E m.).....75.	Melodies Exquises, 6 No's, viz:—	No. 1.—Lucia di Lamermoor,.....50.		
" 101.	Sonata,.....(A.).....75.	No. 2.—".....62.	" 3.—Oberon,.....50.		
" 106.	Grand Sonata,.....(B.).....1.25.	No. 3.—Martha,.....50.	" 4.—Martha,.....50.		
" 109.	Grand Sonata,.....(E.).....1.00.	No. 4.—La Sonnambula,.....62.	" 5.—La Sonnambula,.....62.		
" 110.	Sonata,.....(A.).....1.00.	No. 5.—Ernani,.....50.	Les Larmes de Madeleine,.....25.		
" 111.	Sonata,.....(C.).....1.00.	No. 6.—Ernani,.....50.	La Dernière Plainte,.....25.		
" 92.	Seventh Symphonie, (A.).....1.25.	La Douleur et Joie, (Romance,).....50.	Les Quatre Fils Aymon,.....37.		
<b>MEDELSSOHN.</b>		Les Adieux, Valse Variée,.....37.	Fatal Reverie Waltz,.....25.		
Six Songs without words, complete in seven books, each.....75.		Le Jour de l'An, Valse Caprice,.....37.	Deux Rondinos Brillantes,.....25.		
Rondo Capriccioso,.....50.		<b>SCHULHOFF.</b>			
The Temperaments, seven Characteristic Pieces,.....1.00.		Grande Valse Brillante,.....62.	Albion 2d Valse Brillante,.....50.		
The Gift, 6 Easy Pieces,.....62.		Styrienne Originale,.....25.	Victoria Waltz,.....25.		
<b>LISZT.</b>		<b>MARCAILHOU.</b>			
Galop Russe,.....50.		Clariée Harlowe Waltz,.....37.	Fenella Waltz,.....50.		
Reminiscences from Lucia di Lamermoor,.....50.		Les Bayaderes Waltzes,.....37.	Clarissa Harlowe Waltz,.....37.		
Romances de Franz Schubert, viz:—		<b>HERZ.</b>			
No. 1.—Eloge des larmes,.....25.		Ab! don't mingle, (Sonnambula) Var.....75.			
" 2.—La Poste,.....25.		Beatrice di Tenda, ".....50.			
" 3.—La Fille du Pecheur,.....25.		Cujus Animam, from Stabat Mater,.....35.			
<b>THALBERG.</b>		God Save the Queen, and Rule Britannia,.....75.			
Fantasia sur themes de Moise,.....1.25.		Ma Fanchette est Charmante, Var.....1.50			
L'Art du Chant applique au Piano, viz:— en. 75.		March from I Puritani, (Suoni la Tromba,) 1.00.			
No. 1.—Quatuor, I Puritani de Bellini,		Von Weber's Last Waltz, Var.....75.			
" 2.—Tre Giorni, Air de Pergolèse,		William Tell, Var. des Concert,.....1.00.			
" 3.—Adelaide de Beethoven,		<b>JAELL.</b>			
" 4.—Air d'Eglise du Chanteur Stradella.		La Danse des Fees,.....50.			
" 5.—Lacrymosa tiré du Requiem de Mozart, Duo des Noces de Figaro de Mozart.		Love Dream Polka,.....50.			
" 6.—Perchè mi Guardi e Piangi, Duetto de Zelmira de Rossini.		Woodland Whispers,.....50.			
Le Tremolo,.....62.		<b>MISCELLANEOUS.</b>			
Prayer from Moses in Egypt,.....1.25.		Amusement, by Hummel,.....50.			
Viola, Melodie,.....25.		La Rosée du Soir, by Kuhe,.....37			
<b>CHOPIN.</b>		Twelve Petit Pieces, by Haydn,.....62			
Grand Valse Brillante,.....50.		Variations for the Piano, in 24 No's, by Mozart,.....50.			
March Funebre, Piano Duett,.....37.		Saltarelle, Etude de Salon, by Goris,.....50.			
Tarentelle,.....50.		Etude de Concert, Op. 7, ".....50.			
<b>HENSELT.</b>					
Chanson de Printemps, (Song of Spring,).....50.					
La Gondola, Etude,.....25.					