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1900

## Long Song

Frank L Eyer  
*Composer*

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C. L. Carter

Love Song  
FOR  
Piano  
BY  
Frank L. Eyer

Op. 21.

Pr. 40¢

ARTHUR P. SCHMIDT,

BOSTON,  
146 Boylston St.

LEIPZIG,

NEW YORK,  
136 Fifth Ave.

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Kas.  
001891  
EYER

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To My Wife.

# Love Song.

FRANK L. EYER.  
Op. 21.

Adagio ma non troppo. Mm. ♩ = 66.

*p*

*mf*

*dim. rit.*

*a tempo*

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

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

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

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

First system of musical notation. The right hand features a complex rhythmic pattern with chords and eighth notes. The left hand has a bass line with chords and a melodic line. Performance markings include *ff* and *dim.*. Fingerings are indicated with numbers 1-5. Below the staff, there are markings: *Red.*, *\**, *Red.*, *\**, *Red.*, *\**, *Red.*, *\**, *Red.*, *\**, *Red.*, *\**, *Red.*, *\**.

Second system of musical notation. It begins with the tempo marking *Listesso tempo.* and a quarter note symbol. The right hand has a steady eighth-note accompaniment. The left hand has a melodic line with a *rit.* marking. Performance markings include *a tempo* and *mf*. Below the staff, there are markings: *Red.*, *\**, *Red.*, *\**, *Red.*, *\**, *Red.*, *\**.

Third system of musical notation. The right hand continues with eighth-note chords. The left hand has a simple bass line with chords. Performance markings include *mf*. Below the staff, there are markings: *Red.*, *\**, *Red.*, *\**.

Fourth system of musical notation. The right hand has a dense eighth-note accompaniment. The left hand has a melodic line with a *poco* marking. Performance markings include *f*. Below the staff, there are markings: *Red.*, *\**.

Fifth system of musical notation. It begins with the tempo marking *animato*. The right hand has a melodic line with eighth notes. The left hand has a steady eighth-note accompaniment. Below the staff, there are markings: *Red.*, *\**, *Red.*, *\**, *Red.*, *\**, *Red.*, *\**.

*sempre f*  
*simile Ped.*

*Ped.* \*

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

*stretto*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Tempo I.

*rit.*

*p*

*dim. rit.*

*pp*

*ped. \* ped. \* ped. \**

**Chas. F. Donné.**

Op. 6. Mazurka. D. (4 A) . . . . . 40  
 Op. 7 No. 1. Je pense à toi. Song without  
 Words. F. (3 B) . . . . . 35  
 Op. 7 No. 2. Slumber Song. D. (3 B) . . . . . 25  
 Op. 8. Suite Moderne.  
 No. 1. Prelude. G min. (4 C) . . . . . 50  
 No. 2. Novallette. C and G. (4 B) . . . . . 40  
 No. 3. Danse Orientale. D min. (4 B) . . . . . 35  
 No. 4. Romanza. C. (5 A) . . . . . 25  
 No. 5. Finales. Etude Caractéristique.  
 G min. (5 B) . . . . . 50  
 Op. 9 No. 1. Danse Moderne. A. (4 A) . . . . . 40  
 Op. 9 No. 2. Deuxième Mazurka. G min.  
 (4 A) . . . . . 40  
 Op. 10. Trois Morceaux.  
 No. 1. Sérénade. D. (3 C) . . . . . 35  
 No. 2. Gavotte. C. (3 C) . . . . . 40  
 No. 3. Album Leaf. D. (4 B) . . . . . 40  
 Op. 12. Les Bijoux.  
 No. 1. Petite Valse. C. (2 B) . . . . . 25  
 No. 2. Marche Turque. A min. (2 B) . . . . . 25  
 No. 3. Rondo Villagois. F. (2 B) . . . . . 35  
 No. 4. Air Varié. F. (3 A) . . . . . 40  
 Complete . . . . . 1.25  
 Op. 15. Album Leaves. Six characteristic  
 Pieces.  
 No. 1. Prelude. D min. (3 A) . . . . . 25  
 No. 2. Gavotte. F. (3 C) . . . . . 25  
 No. 3. Sérénade. A. (3 C) . . . . . 25  
 No. 4. Bourrée. D. (4 A) . . . . . 35  
 No. 5. Valse. C. (3 B) . . . . . 35  
 No. 6. Scherzino. G. (4 A) . . . . . 40  
 Complete . . . . . 1.50  
 Op. 16 No. 1. Russian Dance. D min. (4 C) . . . . . 40  
 Op. 16 No. 2. Pas de seul à la Gavotte.  
 A. (4 B) . . . . . 50  
 Op. 16 No. 3. Danse gracieuse. F. (3 B) . . . . . 40

**Mrs. H. H. A. Beach.**

Op. 3. Cadenza to the first movement of  
 the Third Concerto for the Pianoforte in  
 C min. Ludwig van Beethoven (6 B) . . . . . 75  
 Valse-Caprice. E. (5 A) . . . . . 75  
 Four Sketches. (4 C)  
 In Autumn. F min. . . . . 40  
 Phantoms. A . . . . . 40  
 Dreaming. G. . . . . 40  
 Fire-Flies. A min. . . . . 65

**Franz Bernstein.**

Third Tarantella. (3 C) . . . . . 75

**Arthur Bird.**

Op. 31. Trois Morceaux.  
 No. 1. Mennet. (4 A) . . . . . 50  
 No. 2. Mazurka. (4 B) . . . . . 50  
 No. 3. Etude. (4 B) . . . . . 50  
 Op. 33. Quatre Morceaux.  
 No. 1. Scherzando. (4 B) . . . . . 60  
 No. 2. Appassionato. (4 B) . . . . . 65  
 No. 3. Valse noble. (4 A) . . . . . 60  
 No. 4. Humoresque. (4 B) . . . . . 60

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 Air de Danse (Handel). G. (3 C) . . . . . 40  
 The King's Hunting Jig (John Bull). G.  
 (4 A) . . . . . 60  
 Colimette à la Cour (Grétry). E. (3 B) . . . . . 50  
 Les Canaries (Lully). G. (3 C) . . . . . 60  
 Castor et Pollux (Rameau). E. (3 C) . . . . . 60  
 Burlesca (Scarlatti). D. (3 B) . . . . . 40  
 Pizzopiedi (Campra). E min. (4 A) . . . . . 60  
 Bourrée (Mouret). E. (3 C) . . . . . 40  
 Gavotte (Kirnberger). D min. (4 A) . . . . . 40  
 La Belle Villagoise (Leclair). E min.  
 (3 B) . . . . . 40  
 Soeur Monique (Conperin). F. (3 A) . . . . . 50  
 Menuet de Ninon (Méhul). D. (3 B) . . . . . 50

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Op. 25. Menuet Scherzoso. (3 B) Edited  
 by Junius W. Hill . . . . . 50

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Op. 7 No. 1. Congratulation. F. (3 A) . . . . . 25  
 Op. 7 No. 2. Please do. C. (3 B) . . . . . 25  
 Op. 7 No. 3. Scherzino. C min. (4 B) . . . . . 60  
 Op. 7 No. 4. Reminiscence. G min. (3 B) . . . . . 35  
 Op. 7 No. 5. Irish Melody. C min. (3 B) . . . . . 25  
 Op. 7 No. 6. Etude. F. (3 C) . . . . . 35  
 Caprice No. 1. C. (4 C) . . . . . 40  
 Caprice No. 2. G min. (4 B) . . . . . 50  
 Drei Walzes.  
 No. 1. F min. (3 C) . . . . . 50  
 No. 2. E. (3 C) . . . . . 35  
 No. 3. A. (4 A) . . . . . 35

**J. P. Gotthard.**

Gavotta. G. (4 A) Fingered by Arthur  
 Foote . . . . . 35  
 Op. 96 No. 1. Walzer. (3 B) . . . . . 25  
 Op. 96 No. 2. Melodie. (Etude). (3 A) . . . . . 25  
 Op. 96 No. 3. Zwiesgespräch. (3 A) . . . . . 25  
 Op. 96 No. 4. Menuetto. (3 C) . . . . . 40  
 Op. 96 No. 5. Gavotte. (3 C) . . . . . 40

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 No. 2. Berceuse. A. (3 C) . . . . . 40  
 No. 3. Ungherese. A min. (3 B) . . . . . 50  
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 mezzo. -Dialogue. -  
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 No. 7. A Summer Song. E. (3 A) . . . . . 35  
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