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**KARL KLAUSER & GEORGE PROCTOR**

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# The Universal Library of Music

Graded Masterpieces in Pianoforte Compositions

*Edited by*

KARL KLAUSER

*With an Introduction by*

GEORGE PROCTOR

Of The New England Conservatory of Music

*Also Special Copyrighted Compositions Written Exclusively for this Work  
by the Following American Composers*

WILLIAM MASON  
REGINALD DE KOVEN  
RICHARD HOFFMAN  
FRANK VAN DER STUCKEN  
HENRY HOLDEN HUSS  
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EDGAR S. KELLEY

*Volume II*

*INSTRUMENTAL*

Musicians' League of America

Boston

Chicago

1913



*Emil Liebling*



## EMIL LIEBLING



MIL LIEBLING was born in Pless, Germany, April 12, 1851. After studying with Ehrlich in Berlin in 1866, he came to this country in 1867, commenced active musical work in Kentucky, and in 1872 became a resident of Chicago, where up to the present time he has been an important and potent factor in musical affairs, being prominently identified with the best musical interests as composer, teacher, and executive artist. A sojourn of two years in Europe from 1874 to 1876 afforded ample opportunity for enjoying the counsel of Kullak and Liszt in piano playing, and Robde and Dorn, in Berlin, in composition. Mr. Liebling's first published work was a song entitled *The Spring is Late*, which appeared in Chicago in 1873.

His principal vocal and instrumental compositions are as follows:—

For piano: Op. 10, *Le Météore, Galop de Concert*; Op. 11, *Gavotte Moderne*; Op. 12, *Florence Valse de Concert*; Op. 13, *Complete Scales*; Op. 17, *Feu Follet Scherzo (Will o' the Wisp)*; Op. 18, *Albumblatt*; Op. 19, *The Kensington Waltzes*; Op. 20, *First Concert Romance (Dramatique)*; Op. 21, *Second Concert Romance (Poétique)*; Op. 23, *Cradle Song*.

For the voice: Op. 14, *Adieu, Song for Tenor or Soprano*; Op. 22, *Dost Thou Remember, Tenor Song*.

For violin and piano: Op. 23, *Cradle Song*.

Mr. Liebling is most versatile, for besides being a famous composer and a pianist and a teacher of wide fame, he is an accomplished linguist, an active common-sense business man, a most entertaining and instructive lecturer and an active contributor to the leading musical magazines. He has lived in Chicago since 1872, where he is prominent as a concert pianist and teacher.



To Mrs Theodore Thomas.  
Mourning's Approach

Lento  
mf.

Handwritten musical score for the first system. It consists of two staves. The upper staff is for a piano, with notes and rests. The lower staff is for a vocal line, with notes and rests. The tempo is marked 'Lento' and the dynamic is 'mf.'. There are various musical notations including slurs, ties, and dynamic markings like 'pp.' and 'f'.

Handwritten musical score for the second system. It continues the piano and vocal lines from the first system. The piano part includes complex rhythmic patterns and dynamic markings. The vocal line has several notes with slurs and ties. The tempo remains 'Lento' and the dynamic is 'mf.'.

End

Lieding

ppm 24



# Momento Appassionato.

Lento. Con molto affetto.

EMIL LIEBLING, Op. 24.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a half rest in the upper staff, followed by a series of eighth and sixteenth notes. A dynamic marking of *mf* is placed above the first measure. The piece is in a key with one sharp (F#) and a 2/4 time signature.

The second system of musical notation consists of two staves. The upper staff continues with eighth and sixteenth notes. A dynamic marking of *p* is placed below the first measure. A tempo change to *a tempo.* is indicated above the second measure. A *poco rit.* marking is placed above the third measure. The lower staff provides harmonic support with chords and single notes.

The third system of musical notation consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes. A *poco a poco* marking is placed above the second measure, indicating a gradual change. The lower staff continues with harmonic accompaniment.

The fourth system of musical notation consists of two staves. The upper staff continues with eighth and sixteenth notes. A *crescdo.* marking is placed below the first measure. A *molto espressivo.* marking is placed above the second measure. The lower staff provides harmonic accompaniment with chords and single notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests, with a *rit.* marking in the bass line.

*a tempo.*

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests, with a *p* dynamic marking in the bass line.

*a tempo.*

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests, with a *p* dynamic marking in the bass line and a *rit.* marking in the treble line.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests, with a *f o molto appassionato.* marking in the bass line and a *p stretto.* marking in the treble line.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests, with a *mf* dynamic marking in the bass line and a *f* dynamic marking in the treble line.

musical score system 1, featuring piano and bass staves with dynamic markings *molto* and *espressivo*, and performance instructions *ritard.* and *espressivo*.

musical score system 2, featuring piano and bass staves with dynamic marking *p* and performance instructions *L.H.* and *R.H.*.

musical score system 3, featuring piano and bass staves with dynamic marking *ben sostenuto ma piano* and performance instructions *L.H.* and *R.H.*.

musical score system 4, featuring piano and bass staves with dynamic marking *pp* and performance instruction *per - don -*.

musical score system 5, featuring piano and bass staves with dynamic marking *pp* and performance instruction *Lento*, and performance instruction *L.H.*.