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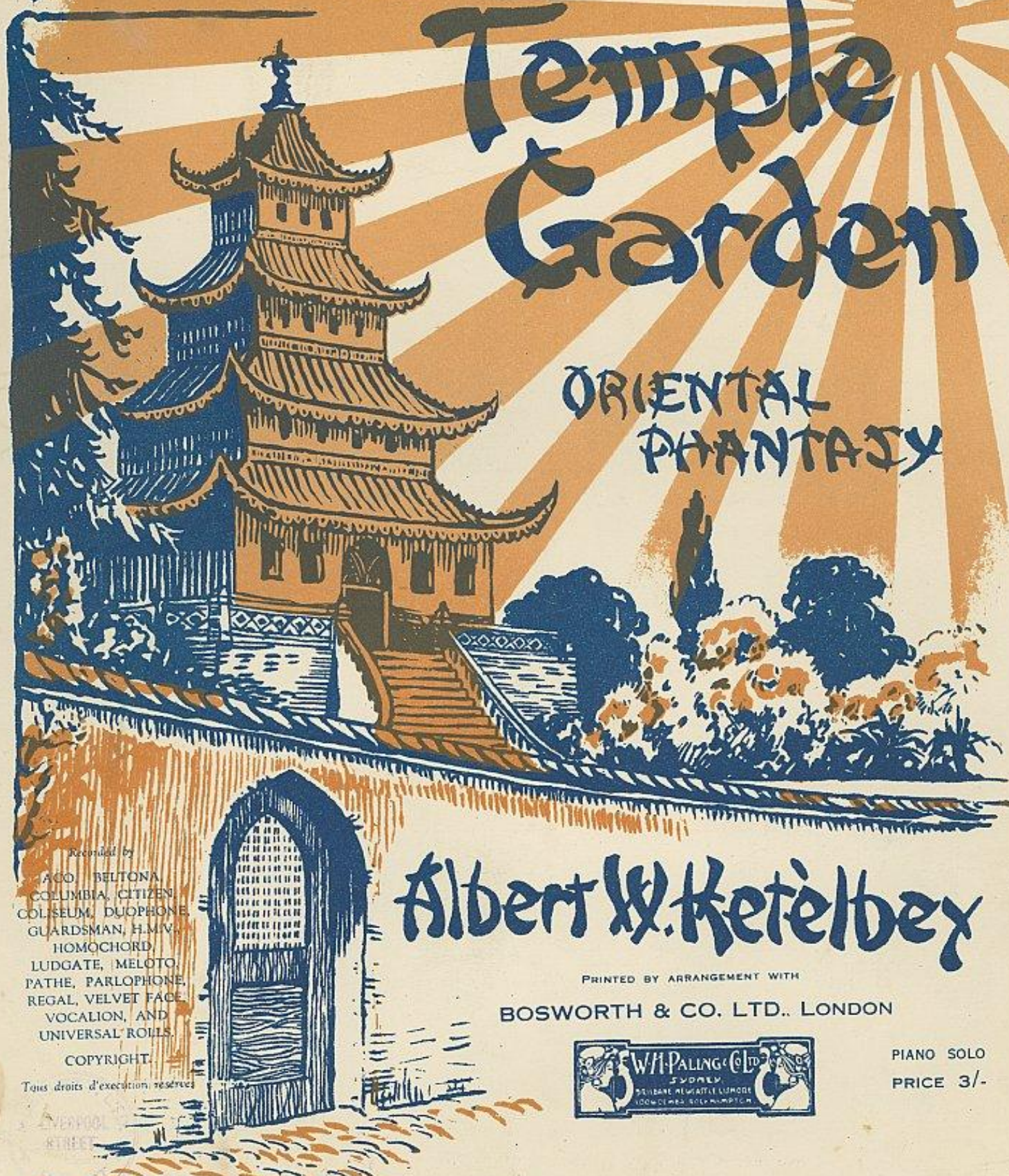
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# In a Chinese Temple Garden

## ORIENTAL PHANTASY



Recorded by  
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# Albert W. Ketelbey

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PIANO SOLO

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# IN A PERSIAN MARKET.

Intermezzo-Scene.

ALBERT W. KETÉLBEY.

*Synopsis.*

The camel-drivers gradually approach the market; the cries of beggars for "Back-sheesh" are heard amid the bustle. The beautiful princess enters carried by her servants, (she is represented by a languorous theme, given at first to clarinet and cello, then repeated by full orchestra)—she stays to watch the jugglers and snake-charmer. The Caliph now passes through the market and interrupts the entertainment, the beggars are heard again, the princess prepares to depart and the caravan resumes its journey; the themes of the princess and the camel-drivers are heard faintly in the distance and the market-place becomes deserted.

"The camel-drivers gradually approach."

Moderato con moto. (♩ = 108)

Piano

*pp una corda*

*pp stacc.*

*sempre stacc.*

*cresc. poco a poco*

The musical score consists of three systems of piano music. The first system is marked 'Moderato con moto. (♩ = 108)' and 'Piano'. The right-hand part begins with a rest, followed by a series of chords and eighth notes. The left-hand part plays a steady eighth-note accompaniment. The second system continues the piece with similar textures. The third system is marked 'cresc. poco a poco' and shows the right-hand part playing a more active melodic line while the left hand continues its accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

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# Albert Ketelbey's New and Charming Piano Solo

## Sanctuary of the Heart.

I wandered alone in a strange land,  
And Life seemed so dark and drear,  
When the sound of a voice seemed to call me  
And bring to my heart a mem'ry dear;

It told of the Joy and the Gladness  
That comes from the One above—  
"Oh Lord, hear our prayer,  
Take away all our care,  
And fill all our hearts with Love!"

ALBERT W. KETELBEY.

PIANO.

Andante sostenuto.

mf sonoro

con P

Poco più mosso.

marcato con P

P

pp

I wand-er'd a-lone in a strange land, And Life seem'd so dark

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# In a Chinese Temple-Garden.

## Oriental Phantasy.

ALBERT W. KETELBEY.

*Synopsis.*

After a few bars characteristic introduction,— The incantation of the priests in the Temple;— the perfume of incense floats on the air;— a melody (given to cello, viola and oboe with *pizzicato* accompaniment) represents two lovers;— a Manchu wedding-procession passes noisily by,— a street disturbance ensues amongst the coolies (founded on an actual Chinese scale,)— the beating of the gong in the Temple restores quietude, the incantation of the priests is heard again, and the lovers' song (amidst the singing of birds) with a brief quotation from the Temple and Coolies music brings the piece to a conclusion.

**Piano.**

*Andante moderato.* (♩ = 72)

*ff* (With dignity.)

*p* (Gong) *f f f*

THE INCANTATION OF THE PRIESTS IN THE TEMPLE.

*p* *dolce*

Peng - - on - - sum, - - Ka - - son - - tuk, - - Pai - - tseng.

Peng - - on - - sum, - - Ka - - son - - tuk, - - Pai - - tseng.

*mf*

\*Chinese (Canton dialect) means, Peace of mind increase faith and imploringly worship.  
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THE PEREUME OF INCENSE FLOATS ON THE AIR.

THE SONG OF THE LOVERS.

*mf marcato*  
*tre corda.*  
*con molto espress.*

*a tempo con molto espress.*

*sostenuto*

*And. simile.*

## A MANCHU WEDDING-PROCESSION PASSES BY.

*rit. ten. a tempo piu mosso*

*cresc.*

*vai*

*vai*

*vai dim.*

Musical score for the first system, featuring a treble and bass clef with various notes and rests.

A STREET DISTURBANCE ENSUES AMONGST THE COOLIES.

Musical score for the second system, starting with a treble clef and *mf* dynamic, including fingerings and *Ped.* markings.

Musical score for the third system, featuring a treble clef, *ff accel. poco a poco* dynamic, and *Ped.* markings.

Musical score for the fourth system, featuring a treble clef, *ff accel. poco a poco* and *accel. molto* dynamics, and *Ped.* markings.

THE BEATING OF THE GONG IN THE TEMPLE RESTORES QUIETUDE.

Musical score for the fifth system, featuring a treble clef, *cresc. molto* and *sf* dynamics, and *Ped.* markings.

## THE INCANTATION OF THE PRIESTS IN THE TEMPLE.

First system of musical notation for 'THE INCANTATION OF THE PRIESTS IN THE TEMPLE.' The system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The tempo and mood are indicated as *p dolce*. The bass line features a series of notes with 'La' written below them, separated by asterisks: La \* La \* La \* La \* La \*.

Second system of musical notation. It continues the grand staff from the first system. The tempo and mood are *p dolce*. The bass line continues with 'La' notes and asterisks. The system concludes with a dynamic marking of *mf* in the right hand.

Third system of musical notation. The grand staff continues. The bass line features 'La' notes and asterisks. The right hand has a complex texture with many beamed notes.

Fourth system of musical notation. The grand staff continues. The bass line features 'La' notes and asterisks. The right hand continues with complex textures.

## THE LOVERS' SONG.

First system of musical notation for 'THE LOVERS' SONG.' The system consists of a grand staff. The key signature is one sharp (F#). The tempo and mood are indicated as *molto rit. pp*. The second system of this piece is marked *dolcissimo e sostenuto*. The bass line features 'La' notes and asterisks, with the word *simile* written below the final note.

Second system of musical notation for 'THE LOVERS' SONG.' The grand staff continues. The right hand has a complex texture with many beamed notes. The bass line continues with 'La' notes and asterisks.



rit. *f* a tempo  
con Ped.

ten. A tempo con moto.  
*f* *pp* dolce rit. molto tempo *ff*

Piu mosso.

accel. e cresc. al fine

cresc. molto accel. molto  
FINE.

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# SOUVENIR

Revised and transposed edition

FRANZ DRDLA

*Calmato, non troppo allegro*

Piano

*p* *ritard. p*

*p* *ritard.*

*p* *ritard.* *a tempo*

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FOR  
THE PIANO

BY

ALBERT KÜSSNER

Op. 2, No. 1

I

Andante appassionato

*mf* *Con abbandono*

*Con  $\text{rit.}$*

1 2

*Con moto*  
*ten.*

*ten.*

*ten.*

*molto rit.*

*p* *conteneranza*

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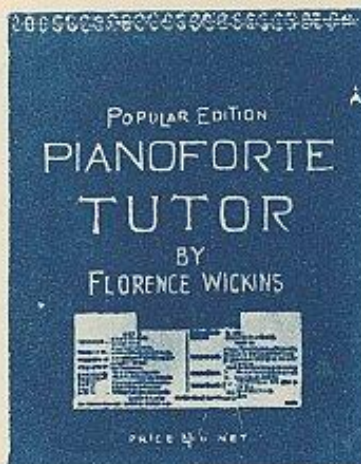
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