

Dedicated to
MISS EMMA SCHAEFER.
CAMBRIDGEPORT.

Quiet Thoughts

REVERIE.

BY

CZERNY.

Arranged and Fingered by

LOUIS C. ELSON.



BOSTON:
GEO. W. RICHARDSON & CO.
No. 23 Temple Place.

"QUIET THOUGHTS."

Composed by CARL CZERNY.

ABRIDGED AND FINGERED BY LOUIS C. ELSON.

Andantino espressivo, ma con moto.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo and mood are indicated as *Andantino espressivo, ma con moto*. The score includes various dynamic markings: *p dol.* (piano, dolce), *mf* (mezzo-forte), and *rf* (ritardando). Pedal markings (*Ped.*) and *Sva* (sustained) are used throughout. Fingerings are indicated by numbers 1-5. The piece concludes with a *p* marking in the final measure.

First system of musical notation. The right hand features a melodic line with slurs and accents, including a trill marked 'x1'. The left hand provides a steady accompaniment. Dynamics include *sf* and *dim.*

Second system of musical notation. The right hand includes a trill marked 'tr.' and a dynamic of *p dol.*. The left hand has a dynamic of *f*. Pedal markings 'Ped.' with asterisks are present. Fingerings '1', '2', '1', 'x' are indicated in the right hand.

Third system of musical notation. The right hand has a dynamic of *sf*. The left hand features multiple 'Ped.' markings with asterisks. Fingerings '1', 'x', '2', '3' are shown in the right hand.

Fourth system of musical notation. The right hand has a dynamic of *p*. The left hand has a 'Ped.' marking with an asterisk. Fingerings '7' and '7' are indicated in the right hand.

Fifth system of musical notation. The right hand has a dynamic of *mf*. A wavy line above the right hand is labeled 'Sya'. The left hand has a 'Ped.' marking with an asterisk.

Musical notation for the first system (measures 1-3). The piece is in a minor key with a 3/4 time signature. The first system consists of three measures. The first measure is marked with *Ped.* and the number 8. The second measure is marked with an asterisk (*). The third measure is marked with *cres.*

Musical notation for the second system (measures 4-7). The first measure is marked with *f*. The second measure is marked with *p*. The system concludes with a fermata over the final chord.

Musical notation for the third system (measures 8-11). The first measure is marked with *dol.*. The second measure is marked with *Ped.* and an asterisk (*). The third measure is marked with *Ped.* and an asterisk (*). The fourth measure is marked with *Ped.* and an asterisk (*).

Musical notation for the fourth system (measures 12-15). The first measure is marked with *dim.*. The second measure is marked with *Ped.* and an asterisk (*). The third measure is marked with *Ped.* and an asterisk (*). The fourth measure is marked with *Ped. pp* and an asterisk (*), followed by the syllable *ca-*.

Musical notation for the fifth system (measures 16-19). The first measure is marked with *lan*. The second measure is marked with *do.*. The third measure is marked with *rien.*. The fourth measure is marked with *Ped.* and an asterisk (*). The system concludes with a fermata over the final chord.

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