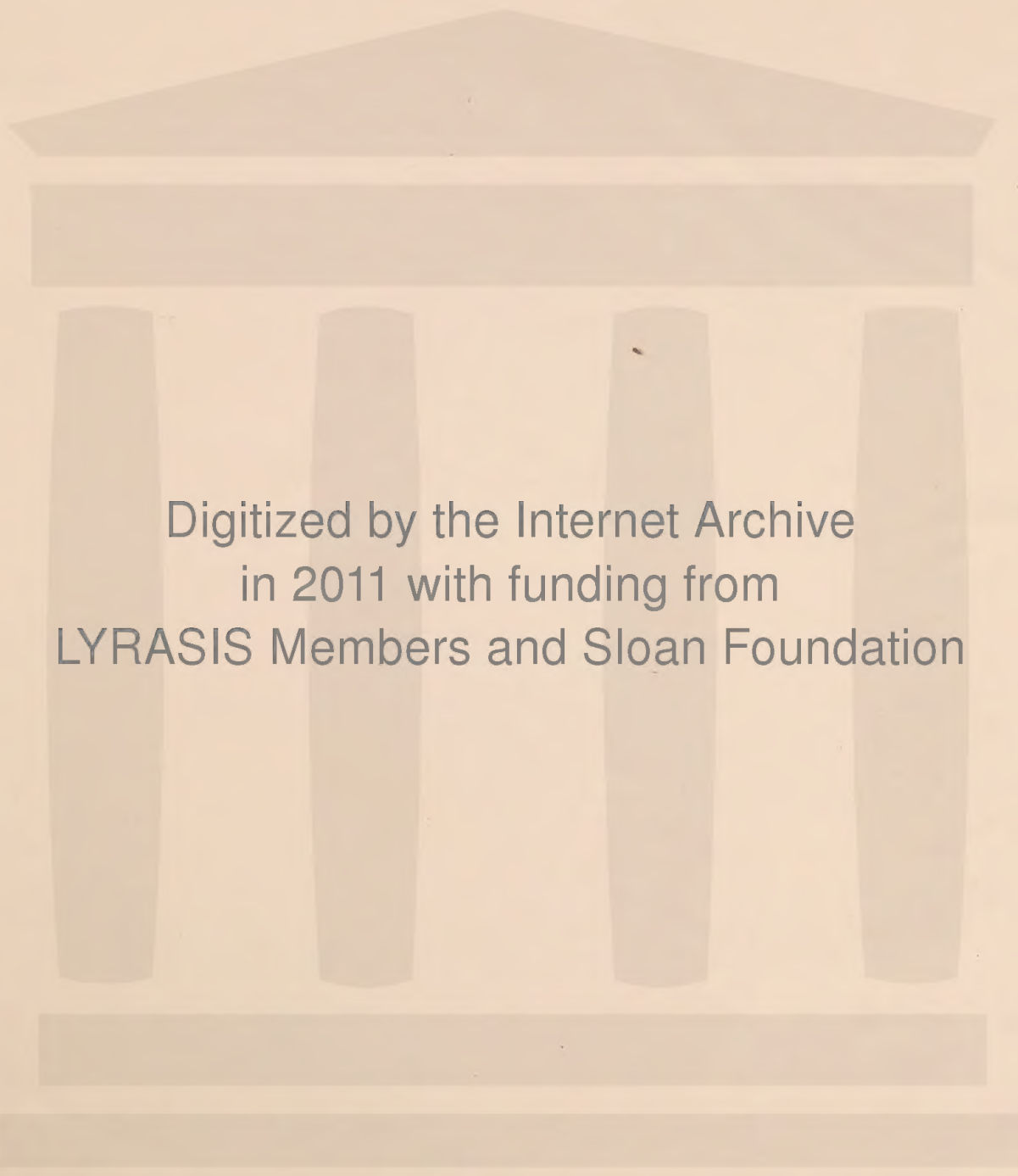


NEW

MUSICALBUM



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NEW MUSIC ALBUM

FOR THE PIANO.

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Par

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Motifs de VICTOR CHERI.

Par H. MARX.

No. 1.
PANTALON.

The first system of musical notation for 'No. 1. PANTALON.' consists of two staves. The upper staff is in treble clef with a 2/4 time signature and begins with a forte (f) dynamic marking. The lower staff is in bass clef. The music is a waltz-style quadrille with a repeating melodic motif in the right hand and a supporting bass line in the left hand.

The second system of musical notation continues the piece. It features a more complex melodic line in the right hand with some grace notes and a steady bass line in the left hand.

The third system of musical notation includes a section labeled 'CODA.' at the end. The melody in the right hand is more active, and the bass line provides harmonic support.

The fourth system of musical notation includes a section labeled 'FIN. TRIO.' at the end. The key signature changes to one flat (B-flat major or D minor), and the dynamics are marked 'p' (piano).

The fifth and final system of musical notation concludes the piece. It features a melodic flourish in the right hand and a final chord in the left hand, ending with a forte (f) dynamic marking.

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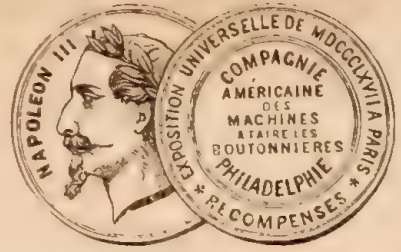
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POULE.

The first system of musical notation for 'No. 3. POULE.' consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a repeat sign and continues with a series of eighth and sixteenth notes.

The second system of musical notation continues the piece. It features a dynamic marking of *mf* (mezzo-forte) in the lower staff. The notation includes various rhythmic patterns and rests.

The third system of musical notation continues the piece. It features a dynamic marking of *mf* in the lower staff. The notation includes various rhythmic patterns and rests.

The fourth system of musical notation is labeled 'CODA.' at the beginning. It features a dynamic marking of *sf* (sforzando) in the lower staff. The notation includes various rhythmic patterns and rests.

The fifth system of musical notation continues the piece. It features a dynamic marking of *sf* in the lower staff. The notation includes various rhythmic patterns and rests.

The sixth system of musical notation concludes the piece. It features a first ending marked '1.' with a dynamic marking of *p* (piano) in the lower staff, followed by a section marked 'al CODA.' with a dynamic marking of *f* (forte) in the lower staff.

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TURLURETTE.

No. 4.
PASTOURELLE.

The first system of musical notation for 'Turlurette' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. It features a melodic line with eighth-note patterns and some slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth-note figures. A dynamic marking of *f* (forte) is present in the lower staff.

The second system continues the piece. The upper staff shows a melodic line with a prominent slur over several notes. The lower staff provides a steady accompaniment with chords and eighth-note patterns. A dynamic marking of *f* is visible in the lower staff.

The third system of notation shows the continuation of the melody and accompaniment. The upper staff has a melodic line with some grace notes. The lower staff features a consistent accompaniment pattern. A dynamic marking of *mf* (mezzo-forte) is present in the lower staff.

The fourth system continues the musical piece. The upper staff has a melodic line with a slur. The lower staff provides accompaniment with chords and eighth notes. A dynamic marking of *p* (piano) is present in the lower staff.

The fifth and final system of notation concludes the piece. The upper staff has a melodic line with a slur. The lower staff provides accompaniment with chords and eighth notes. The piece ends with a double bar line and the marking *D.C.* (Da Capo).

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Flowerets Blooming, Winds Perfuming.

(PRAISE OF TEARS.)

F. SCHUBERT.

Moderato.

PIANO. *pp*

8va.....

1. Flow'rets blooming, winds per - fum-ing, Ev'-ry joy of youth and
 2. When the streaming eyes are beaming Thro' the mist of sor - row's
 3. Deep grief tell-ing, tears were well-ing, Till they flow'd throughout the

8va.

spring, Soft ca - res - es beau - ty press - es On the lips that fond - ly
 tear, There's a heal - ing Pow'r re - veal - ing Heav'n - ly glimps - es bright and
 world; They sur - round it, and a - round it With their pity - ing arms have

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LOGAN PRINCE'S HALL

The musical score is written in G major and 2/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line includes several triplet markings and dynamic markings such as *fp* and *pp*. The lyrics are as follows:

cling; Wine-cups flow - ing, nec - tar glow - ing, Mer - ry
 clear. Oh, how fleet - ly, calm'd thus sweet - ly, Each wild
 curl'd; Earth's dust spurn - ing, art thou yearn - ing For a

dance and fro - lic arts, All the pas - sions' wild - est fash - ions, Can they
 thought to rest is hush'd, As the flow - ers, cool'd by show - ers, Lift their
 state all free from sin? Then in weep - ing thy soul steep - ing, Let it

ev - er fill our hearts? Can they ev - er fill our hearts?
 heads that erst were crush'd, Lift their heads that erst were crush'd.
 plunge that flood with - in, Let it plunge that flood with - in.

The score concludes with a piano part marked *pp* and *8va*, indicating a pianissimo dynamic and an octave shift.

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LOAC PR SANSOM'S HALL

CAPTAIN JINKS.

T. MACLAGAN.

Allegretto.

PIANO. *f*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It begins with a series of eighth notes, followed by a melodic line with slurs. The left hand starts with a bass clef and a 6/8 time signature, playing a steady eighth-note accompaniment.

The first line of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "I am Cap - tain Jinks of the". The piano accompaniment continues with the same eighth-note pattern as the introduction, with some melodic flourishes in the right hand.

1. I am Cap - tain Jinks of the

The second line of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line continues with the lyrics "Horse Marines, I of - ten live be - yond my means, I sport young la - dies". The piano accompaniment provides a consistent accompaniment.

Horse Marines, I of - ten live be - yond my means, I sport young la - dies

The third line of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line concludes with the lyrics "in theirteens, To cut a swell in the ar - my. I teach the la - dies how to dance,". The piano accompaniment continues to the end of the piece.

in theirteens, To cut a swell in the ar - my. I teach the la - dies how to dance,

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LDAQ PR SINSON ST HALL

how to dance, how to dance, I teach the la - dies how to dance, For

Spoken: Ha! ah! ah! **CHORUS.**

I'm their pet in the ar - my. I'm Cap - tain Jinks of the Horse Marines, I

colla voce.

give my horse good corn and beans; Of course it's quite be - yond my means, Tho'a

cap - tain in the ar - my.

f *Drum.*

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LOAG PR SANSON ST HALL



2.

I joined my corps when twenty-one,
Of course I thought it capital fun;
When the enemy came then off I run,
I wasn't cut out for the army.
When I left home, mamma she cried,
Mamma she cried, mamma she cried,
When I left home, mamma she cried,
"He ain't cut out for the army."

Spoken: No, she thought I was too young,
but then, I said, ah! mamma,

CHORUS.—I'm Captain Jinks, &c.

3.

The first day I went out to drill,
The bugle sound made me quite ill,
At the Balance step my hat it fell,
And that wouldn't do for the army.
The officers they all did shout,
They all cried out, they all did shout,
The officers they all did shout,
"Oh, that's the curse of the army."

Spoken: Of course my hat *did* fall off, but,
ah! nevertheless,

CHORUS.—I'm Captain Jinks, &c.

4.

My tailor's bills came in so fast,
Forced me one day to leave at last,
And ladies too no more did cast
Sheep's-eyes at me in the army.
My creditors at me did shout,
At me did shout, at me did shout,
My creditors at me did shout,
"Why, kick him out of the army."

Spoken: I said, ah! gentlemen, kick *me* out of
the army? Perhaps you are not aware that

CHORUS.—I'm Captain Jinks, &c.

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VAILLANCE.

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The musical score for "Vallance" is a polka in 2/4 time, key of D major. It is composed of five systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic. The second system features several fortissimo (*sf*) accents and a *dim.* (diminuendo) instruction. The third system includes a piano (*p*) section marked "P Giocosamente." and a fortissimo (*f*) section. The fourth system is marked "Marcato." and includes fortissimo (*f*) and fortissimo (*sf*) dynamics. The fifth system concludes with fortissimo (*f*) dynamics.

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p

Sonore.
ff
Ped.

Scherzando.
mf *p* *ff*

Ben marcato.
mf *ff* *Ped.*

ff *molto.* *dini*

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nuendo. pp sempre. p

f Sonore.

Scherzando. mf p

ff

Ben marcato. mf

ff mf ff

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Musical notation for the first system, including dynamic markings: *Molto.*, *diminuendo,*, *pp*, and *sempre.*

Musical notation for the second system, including dynamic marking: *p*.

Musical notation for the third system, including dynamic markings: *Marcato.*, *sf*, and *f*.

Musical notation for the fourth system, including dynamic markings: *sf* and *p*.

Musical notation for the fifth system, including dynamic marking: *sf*.

Musical notation for the sixth system, including dynamic markings: *ff*, *sf*, *Con*, *tutta forza.*, *sf*, *8va.*, and *Fine.*

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MUSIC OF THE DANCE.

ARBAN.

Pantalon.

1.

mf

f *p* *ff*

CODA.

TRIO.

Fine. *p*

D.C. $\text{C}^{\#}$

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Eté.
8va.....

2. *ff*

8va.....

mf

p

tr

f

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Poule.

3.

mf

sf

lourdment.

f

CODA.

ff

TRIO.

sf

p

D.C. 3/4

f

p

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Pastourelle.

8va.....

4. *ff*

8va..... *ff*

p

sf p

ff

f D.C.

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NOT FOR JOSEPH.

ARTHUR LLOYD.

PIANO.

The musical score is written for piano and consists of three systems. Each system has a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system begins with a forte (f) dynamic. The second system continues the accompaniment. The third system ends with a fortissimo (ff) dynamic and a first ending bracket labeled '2. I'.

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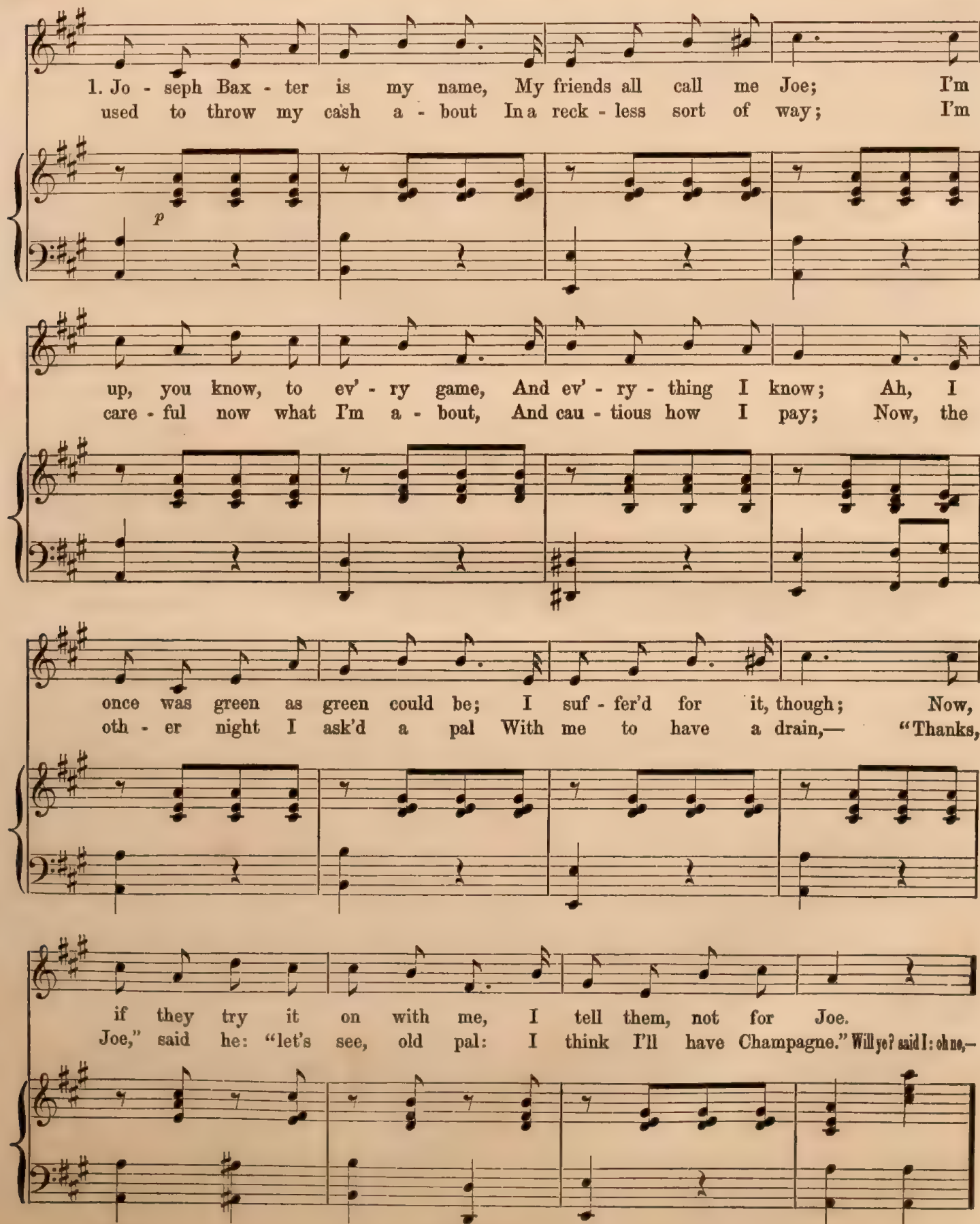
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LOAG PR EANSOM ST HALL



1. Jo - seph Bax - ter is my name, My friends all call me Joe; I'm
used to throw my cash a - bout In a reck - less sort of way; I'm

up, you know, to ev' - ry game, And ev' - ry - thing I know; Ah, I
care - ful now what I'm a - bout, And cau - tious how I pay; Now, the

once was green as green could be; I suf - fer'd for it, though; Now,
oth - er night I ask'd a pal With me to have a drain, - "Thanks,

if they try it on with me, I tell them, not for Joe.
Joe," said he: "let's see, old pal: I think I'll have Champagne." Will ye? said I: oh no, -

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‘Not for Joe,’ ‘Not for Joe,’ If he knows it, Not for Jo-seph; No, no, no, ‘Not for Joe,’

‘Not for Jo - seph, oh, dear, no.’

3.

There's a fellow called Jack Bannister,
He's a sort of chap, is Jack,
Who is always money borrowing
And never pays ye back;
Now, last Thursday night he came to me,
Said he'd just returned to town,
And was rather short of cash,—
Could I lend him half a crown?

Well, said I, if I thought I should get it back again, I
would, with pleasure; but excuse me, if I say,—

‘Not for Joe,’ &c.

4.

A friend of mine, down in Pall Mall,
The other night said, “Joe,
I'll introduce you to a gal
You really ought to know;
She's a widow you should try and win,
'Twould a good match be for you,—
She's pretty, and got lots of tin,
And only forty-two.”

Fancy forty-two!—old enough to be my grandmother,—and
you know a fella' can't marry his grandmother,—lots of
tin, though, and pretty, forty-two! No,

‘Not for Joe,’ &c.

5.

I think you've had enough of Joe,
And go I really must;
I thank you for your kindness, though,
And only hope and trust
That the favor you have shown so long
I always may retain;
Perhaps now, if you like my song,
You'll wish I'll sing again.

But

‘Not for Joe,’ &c.

PHILADELPHIA EVENING BULLETIN,

A Daily Afternoon Paper,

PUBLISHED AT THE NEW BULLETIN BUILDING,
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GIBSON PEACOCK, Editor.

F. L. FETHERSTON, Publisher.

The Lover and the Bird.

P. D. GUGLIELMO.

Allegretto non troppo.

PIANO.

ad lib.

ppp

8va.....
tr tr

a tempo.
8va.....
tr tr

dolcissimo.

1. Oh, sing, sing on sweet-ly to cheer me, Bird, thy mu-sic so-lace will bring,
2. Oh, sing, sing on e'en to de-ceive me, Bird, with vi-sions glitt'ring and vain,

rall.

legato.

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LOAD PR. BANSON'S HALL

Thou wilt not fly: why shouldst thou fear me? Sing of love, of
Vain flatt'ring hopes, oh, do not leave me. Sing of love, of

love on - ly sing. Those ho-ney'd notes of thine thro'me are thrill - ing, This
love on - ly sing. Soon from my dreams shall I wa-ken to sor - row, To-

heart long de - sponding with plea - sure fill - ing. Oh, sing, sing on
day give me rap-ture, I'll weep to - mor - row. Oh, sing, sing on

rall. *rall.* *tempo.*

colla voce. *p*

sweet - ly to cheer me, Sing of love, of love on - ly sing.
e'en to de - ceive me, Sing of love, of love on - ly sing.

mf *ff marcato.*

DREKA

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LOAG PR SAISON ST HALL

tempo. *ad lib. imitatingly.*

Sing, Sing, Ah! Ah! Ah! Ah!

pp *ad lib.* *8va.....*

portando. Larghetto sostenuto.
Con forza e passione.

Ah! Ah! Ah! Ah! song - ster, pi - ty me!

8va..... *ff dim.*

Why can I nev - er sing a song of rap - ture like

ff sempre.

1st. *2d.*

thee? thee.

p *p* *rall.* *ff*

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ORPHÉE AUX ENFERS.

QUADRILLE.

No. 1.

The first system of music consists of two staves (treble and bass clef) in 2/4 time with a key signature of one sharp (F#). The first two measures are marked *f* (forte), and the next two measures are marked *mf* (mezzo-forte). The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a simple harmonic accompaniment.

The second system continues the piece. It begins with a *f* dynamic. The treble clef has a triplet of eighth notes in the fifth measure. The piece concludes this system with a *p* (piano) dynamic in the final measure.

The third system continues the piece. It features a triplet of eighth notes in the treble clef in the second measure. The piece concludes this system with a *p* dynamic in the final measure.

CODA.

The CODA section consists of two staves. It begins with a *f* dynamic and continues with a steady accompaniment in the bass clef and a melody in the treble clef.

The final system of music concludes the piece. It begins with a *f* dynamic and ends with a *Fine.* marking and a *p* dynamic in the final measure.

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D.C.

No. 2.

f

Fine. *ff*

D.C. al fine.

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LDAG PR SANSON ST HALL

No. 3.

First system of musical notation for 'No. 3'. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 6/8. The first measure is marked with a forte 'f' dynamic. The second measure is marked with a piano 'p' dynamic. The system concludes with a fermata over the final notes.

Second system of musical notation. It continues the piece with a treble and bass staff. A forte 'f' dynamic marking appears in the fifth measure of this system.

Third system of musical notation, continuing the piece with a treble and bass staff.

CODA.

CODA section of the piece. It begins with a treble and bass staff. A fortissimo 'ff' dynamic marking is present in the second measure.

Section following the CODA. It features a treble and bass staff. A 'Fine.' marking is placed above the staff in the fourth measure, followed by a piano 'p' dynamic marking.

Final system of musical notation for 'No. 3', concluding with a treble and bass staff and a fermata.

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LDAG PR SAVISON ST HALL

No. 4.

f

Fine. *p*

f

p

D.C.

The musical score consists of six systems of two staves each (treble and bass clef). The first system begins with a forte (*f*) dynamic and includes a trill marked with a '3'. The second system features a 'Fine.' marking followed by a piano (*p*) dynamic. The third system returns to a forte (*f*) dynamic. The fourth system includes a trill marked with an 'X'. The fifth system returns to a piano (*p*) dynamic. The sixth system concludes with a double bar line and the marking 'D.C.' (Da Capo).

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LOAC PR ENIGOM ST HALL

Finale.

To finish.

8va.....



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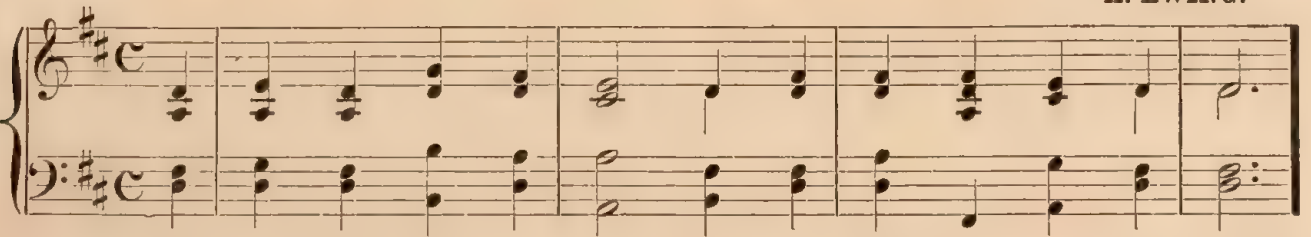
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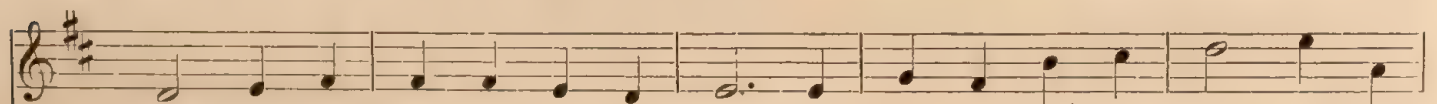
Jerusalem the Golden.

A. EWING.

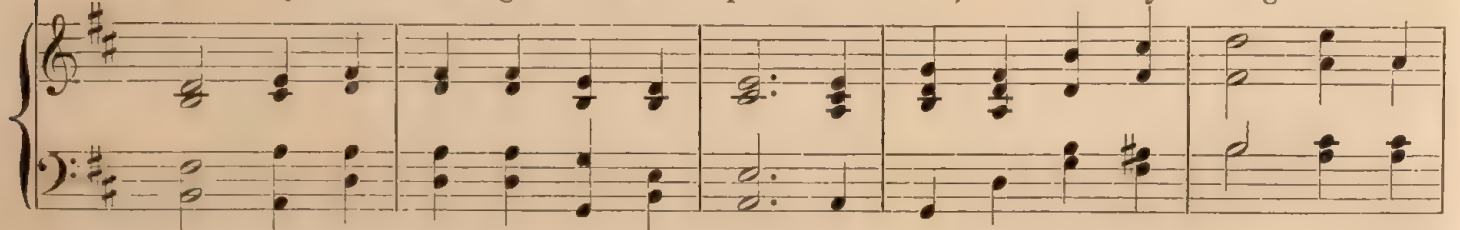
PIANO.



1. Je - ru - sa - lem the gold - en! With milk and hon - ey blest, Be - neath thy con - tem -
 2. They stand, those halls of Zi - on, All ju - bi - lant with song, And bright with many an
 3. And they, who with their Lead - er, Have conquer'd in the fight; For ev - er, and for
 4. Oh, sweet and blessed coun - try! The home of God's e - lect! Oh, sweet and bless - ed



pla - tion, Sink heart and voice op - prest. I know not, oh! I know not What
 an - gel, And all the mar - tyr throng: There is the throne of Da - vid, And
 ev - er, Are clad in robes of white. Oh, land that seest no sor - row! Oh,
 coun - try, That ea - ger hearts ex - pect! Je - sus, in mer - cy bring us To



joys a - wait us there; What ra - dian - cy of glo - ry, What bliss be - yond com - pare.
 there, from toil re - leased, The shout of them that tri - umph, The song of them that feast.
 state that fear'st no strife! Oh, roy - al land of flow - ers! Oh, realm and home of life!
 that dear land of rest; Who art, with God the Fa - ther, And Spi - rit, ev - er blest.



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LOAD PR SINGON ST HALL

The Merriest Girl that's Out.

Words by CHARLES MERION.

Arranged by CARLO NINASI.

Allegro spiritoso.

PIANO.

The piano introduction consists of two staves in 2/4 time, key of D major. The right hand starts with a treble clef and a key signature of two sharps (F# and C#). The left hand starts with a bass clef and a key signature of two sharps (F# and C#). The music begins with a forte (ff) dynamic and includes a crescendo (cres.) marking.

1. With laugh - ter and good hu - mour, why, I pass my time a - way, So
 2. The gen - tle - men com - plain, and say, I'm such a dread - ful flirt, And
 3. The notes and pre - sents I receive would fill a bas - ket quite, While
 4. To balls and par - ties I oft go, for danc - ing I ad - mire, And

The vocal line is in a single staff with a treble clef and a key signature of two sharps. The piano accompaniment is in two staves with a bass clef and a key signature of two sharps. Dynamics include ff and mf.

while I'm here I'll do my best to please you with my lay. Then
 if they will make love to me, their hearts I'm sure to hurt. I
 bou - quets rare, I do de - clare, are sent me ev' - ry night. The
 waltz - ing is a thing, I own, of which I nev - er tire. And

The vocal line continues in the same staff as above. The piano accompaniment continues in two staves with a bass clef and a key signature of two sharps. Dynamics include mf and a final crescendo (cres.) marking.

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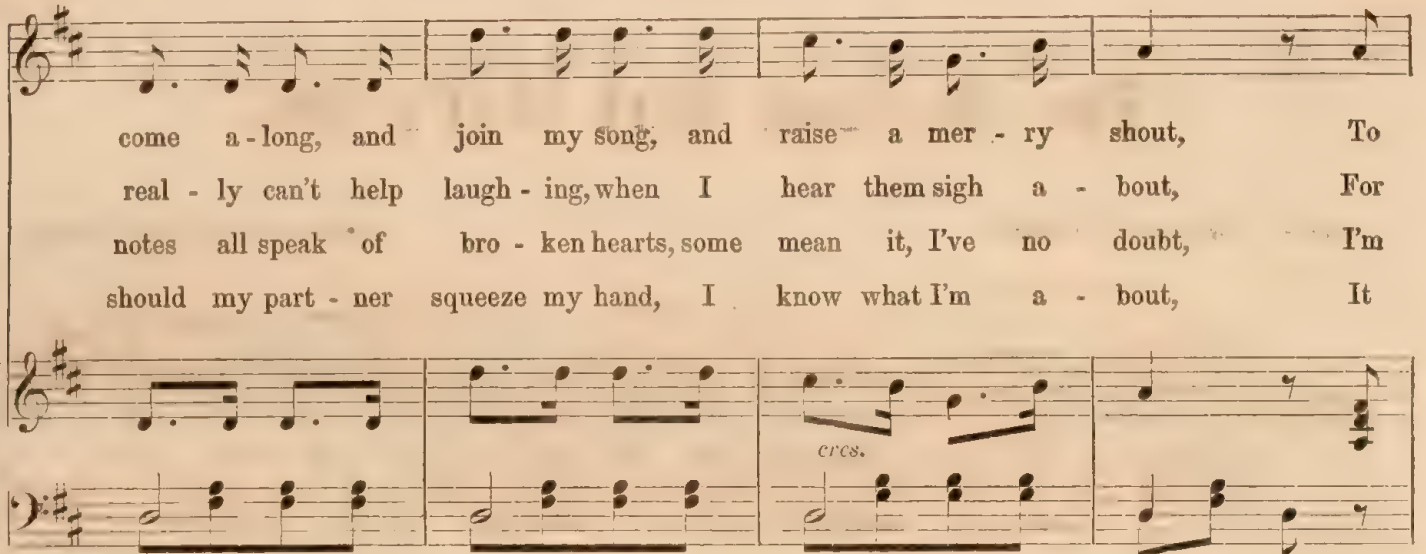
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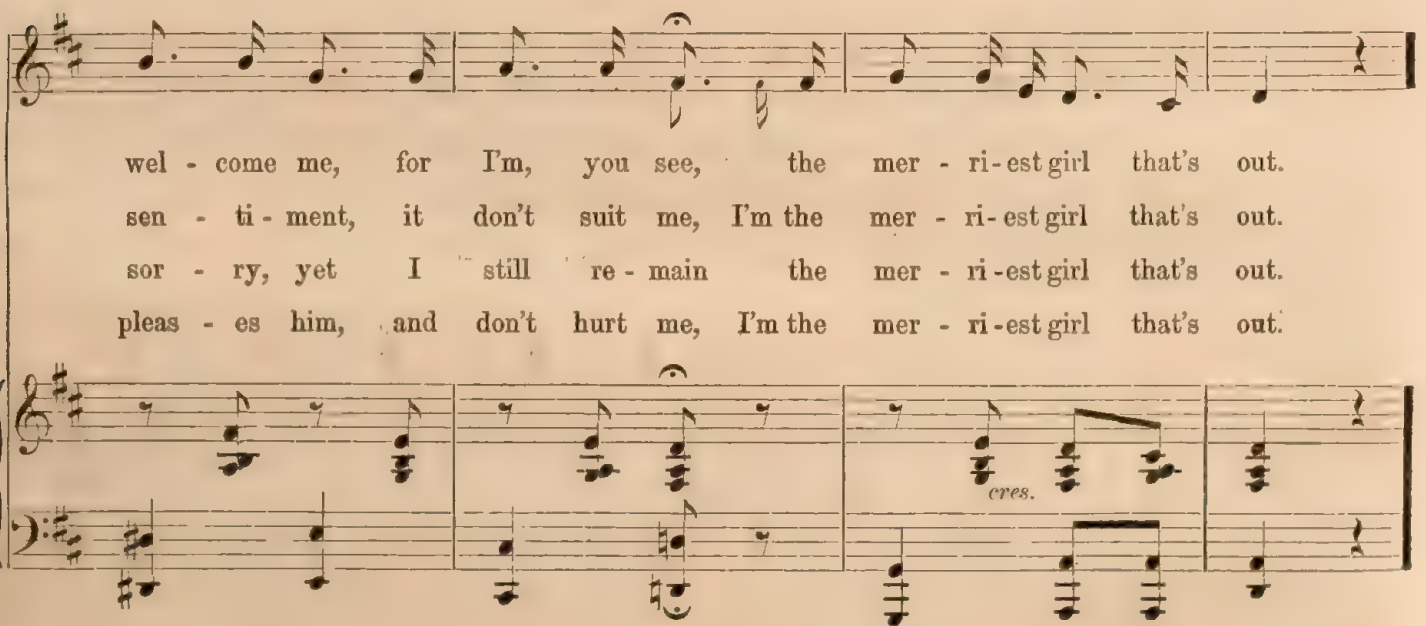
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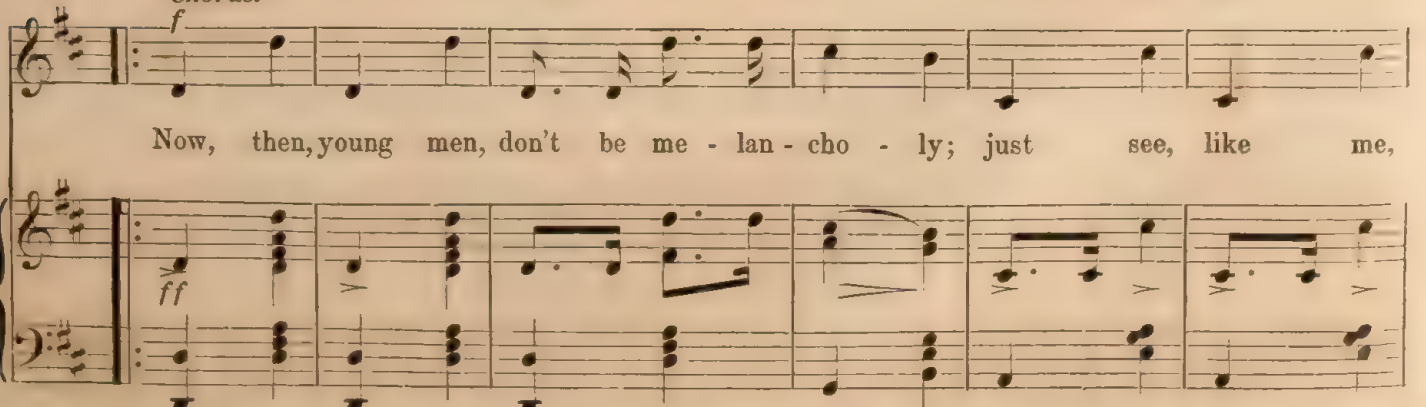


come a-long, and join my song, and raise a mer-ry shout, To
 real-ly can't help laugh-ing, when I hear them sigh a-bout, For
 notes all speak of bro-ken hearts, some mean it, I've no doubt, I'm
 should my part-ner squeeze my hand, I know what I'm a-bout, It



wel-come me, for I'm, you see, the mer-ri-est girl that's out.
 sen-ti-ment, it don't suit me, I'm the mer-ri-est girl that's out.
 sor-ry, yet I still re-main the mer-ri-est girl that's out.
 pleas-es him, and don't hurt me, I'm the mer-ri-est girl that's out.

Chorus.



Now, then, young men, don't be me-lan-cho-ly; just see, like me,

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LOAD PR. DIVISION ST. HALL

if you can't be jol - ly. If a - ny thing goes wrong with me, I

nev - er sulk, or pout; In fact, I am, and al - ways was, the

risoluto.

mer - ri - est girl that's out.

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Con Grazia.

PIANO.

The musical score is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass clef staff. The first system begins with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment. The notation includes various note values, rests, and dynamic markings. The piece concludes with a final cadence in the fifth system.

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Con tutta Eleganza.

First system of musical notation, piano score with treble and bass clefs. The music begins with a piano (*p*) dynamic marking. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment.

Second system of musical notation, piano score with treble and bass clefs. The music continues with dynamic markings for *fz* (forzando) and *f* (forte). The right hand has a more active melodic line with slurs, and the left hand maintains a consistent accompaniment.

Third system of musical notation, piano score with treble and bass clefs. This system shows a continuation of the melodic and accompanimental lines, with the right hand playing a series of chords and the left hand providing harmonic support.

Fourth system of musical notation, piano score with treble and bass clefs. The music includes a *dim.* (diminuendo) dynamic marking. The right hand features a melodic line with grace notes, and the left hand continues its accompaniment.

Fifth system of musical notation, piano score with treble and bass clefs. This is the final system on the page, concluding with a double bar line. The right hand has a melodic line with grace notes, and the left hand provides a final accompaniment.

ESTABLISHED IN 1858.

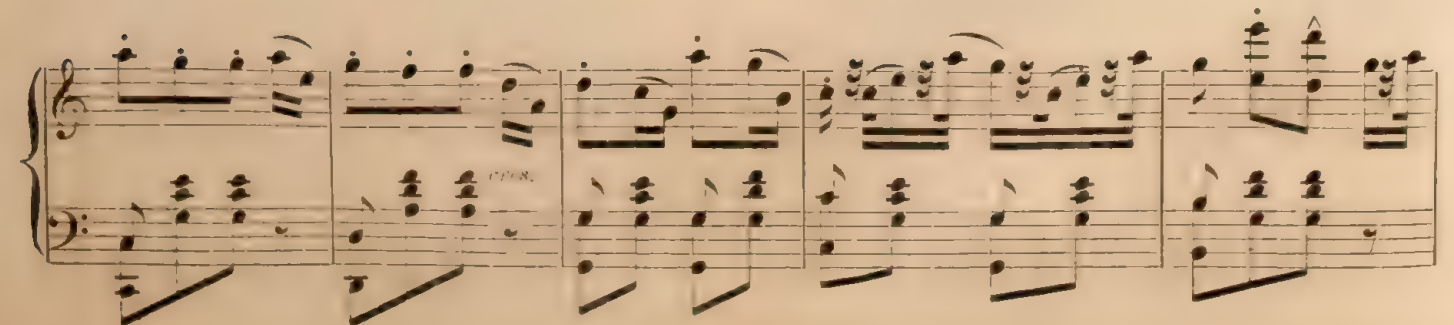
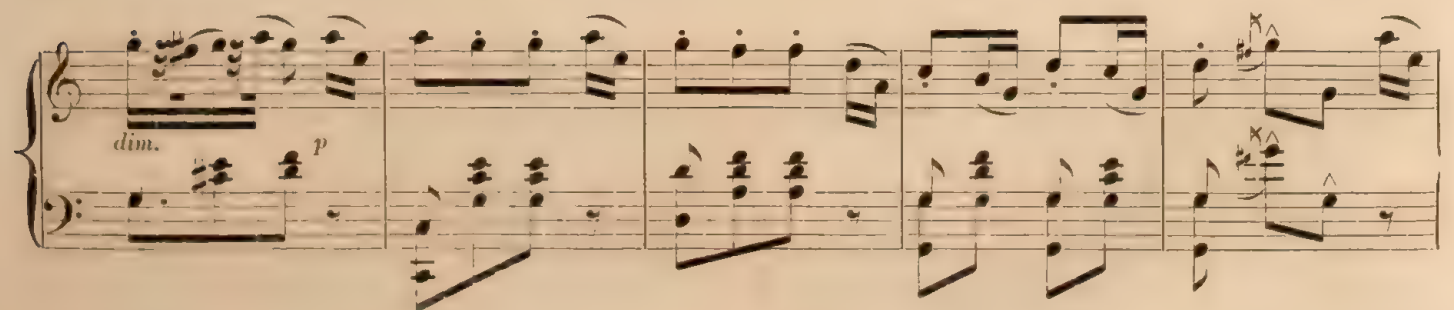
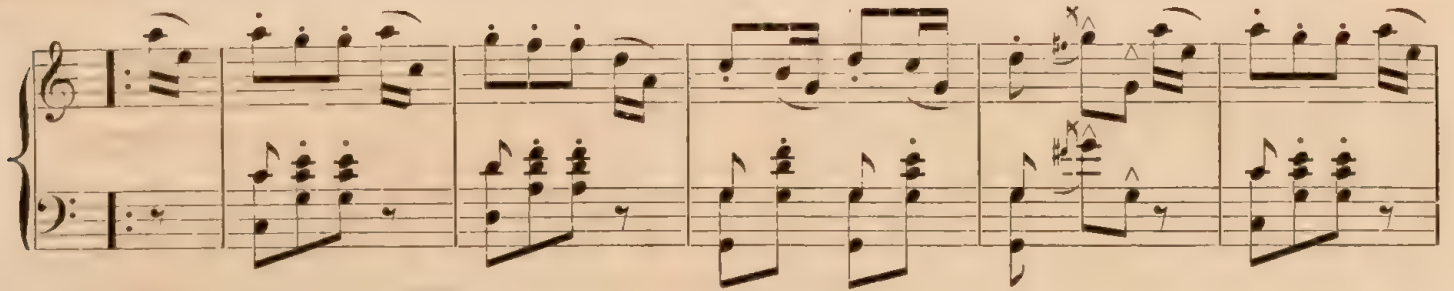
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The first system of musical notation consists of two staves. The upper staff is in treble clef and features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. Dynamic markings include a piano (*p*) and a crescendo (*cres.*) leading to a key signature change to one sharp (F#).

The second system continues the piece. The upper staff maintains its intricate melodic pattern. The lower staff accompaniment includes a *dim.* (diminuendo) marking. A piano (*p*) dynamic is indicated at the start of the system.

The third system shows the continuation of the musical piece. A *cres.* (crescendo) marking is present in the lower staff. The piece concludes this system with a key signature change to one sharp (F#).

The fourth system features a *dim.* (diminuendo) marking in the lower staff. It includes a piano (*p*) dynamic and a *cres.* (crescendo) marking. The piece concludes this system with a key signature change to one sharp (F#).

The fifth and final system of the piece. The upper staff continues with its characteristic melodic style. The lower staff accompaniment features dynamic markings of *ff* (fortissimo), *mf* (mezzo-forte), and *ff* (fortissimo) again. The piece ends with a final chord in the key of one sharp (F#).

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HOW FAIR ART THOU.

Wie schon bist Du.

H. WEIDT.

Moderato.

PIANO.

1. Oh, at thy feet, how hap - py, heart's in - most song I raise, Whilst eve's ma - jes - tic

2. Oh, at thy feet, how hap - py, thy beau - ty I ad - mire! A pi - teous smile glides

3. Oh, at thy feet, how hap - py, in si - lent pain to die! But ra - ther would I

gol - den light thro' the arch'd window plays. In mea - sure moves thy love - ly head, thy

o'er thy face, no pi - ty I de - sire. Well do I know thou play'st with me, yet

rise, my dear, and to thy bo - som fly, To press a thousand kiss - es on

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LOAG PR SAVSON ST HALL

heart does lis - ten now, I lie be - fore thee sing - ing, I lie be - fore thee
rest - less am I now, And lie be - fore thee sing - ing, and lie be - fore thee
thine en - chant - ing brow; Then droop - ing down and dy - ing, yea, dy - ing, and still

cres - - - - - *cen* - - - - - *do.*

sing - ing, How fair, how fair, how fair art thou! How fair, how fair, how
sing - ing, How fair, how fair, how fair art thou! How fair, how fair, how

fair art thou!
fair art thou!

sf

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LOWE & PIERSON ST. HALL

In the Starlight.

DUET.

Words by J. E. CARPENTER.

Music by STEPHEN GLOVER.

Allegretto.

PIANO. *p*

Ped. * Ped. * Ped. *

mf

Ped. * Ped. * Ped. * Ped. *

1. In the

2. In the

f

Ped. *

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star - light, in the star - light, let us wan - der gay and free; For there's
star - light, in the star - light, at the day - light's dew - y close. When the

p *deces.*

noth - ing in the day - light half so dear to you and me; Like the
night - in - gale is sing - ing his last love - song to the rose, In the

dolce.
fai - ries in the sha - dow of the woods we'll steal a long, And our
calm, clear night of sum - mer, when the breez - es soft - ly play, From the
dolce.

p

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sweet-est lay we'll war - ble, for the night was made for song; When
 glit - ter of our dwell - ing we will gen - tly steal a - way. Where the

dim. *rit.* *dim.* *rit.* *dim.* *rit.*

none are by to lis - ten, or to chide us in our glee, In the
 sil - v'ry wa - ters mur - mur, by the mar - gin of the sea, In the

a tempo. *cres.* *a tempo.* *cres.* *a tempo.*

star - light, in the star - light, let us wan - der gay and free.
 star - light, in the star - light, we will wan - der gay and free. In the

f *deces.* *f* *deces.* *cres.* *sf*

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In the star-light, let us wan-der, In the
 In the star-light, we will wan-der, In the
 star-light, let us wan-der, In the
 star-light, we will wan-der, In the

star - light, in the star - light, let us wan - der gay and free.
 star - light, In the star - light, we will wan - der gay and free.

Ped. Ped. Ped.

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LOGO PR SANSON ST HALL

On the Beach at Cape May.*

Words by E. N. SLOCUM.

Moderato.

PIANO.

1. On the Beach at Cape May, on an Au - gust day,
2. I ask'd her if she'd take a walk: she smiled, and said, "I will." She

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LOAG FR SANSON ST HALL

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are as follows:

smo - king a ci - gar for to pass the time a - way, List' - ning to the waves as they
 said it, too, with such a grace, me - thinks I hear her still, And as we walk'd a - long the beach to -

beat a - gainst the shore, I saw a love - ly form, I ne'er had seen be - fore. She
 geth - er, arm in arm, I thought then if she'd marry me I'd keep her from all harm. I

wore a hand - some Gabrielle; her wa - ter - fall was high; Her eyes were large as sau - cers, her
 felt just then all o - ver, I can - not tell you how; She turn'd on me her love - ly eyes, I

nose turn'd to the sky: Oh, she was love - ly to be - hold! she
 thought I'd faint, I vow; And smi - ling - ly she said to me, with

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LOAG PR SAYSOM 57 HALL

stole my heart a - way, This fair, be-witching crea-ture that I met at gay Cape May.
such a pret - ty pout, "You fas - cin - a - ting crea-ture, does your mo-ther know you're out?"

Chorus.

On the beach at Cape May, on an Au-gust day, I saw this love-ly charmer who stole my heart a - way;

pp

Now I feel so bliss-ful, the hap - py moments glide, The day is quickly coming when she will be my bride.

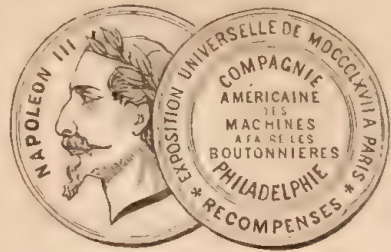
3. We afterwards did bathing go, and now comes my mishap;
In venturing out beyond the rest, a wave struck her "ker"-slap;
It carried her unto the shore, and safely she did land,
My feet from under me did slip, I dove into the sand;
The people all began to laugh, as from the waves I rose,
Both eyes were shut and fill'd with sand, and bleeding was my nose;
I tried in vain to stand erect, but fell down all the more,
Until a gent compassion took, and led me to the shore. CHORUS.

4. Now all young gents,—you bucks, I mean,—remember what I say:
If you a sweetheart badly want, I recommend Cape May;
A wife to win and wear it is the place beyond a doubt;
But, first, before you go, be sure your mother knows you're out,
And if by chance you bathing go, don't venture out too far;
Just think of me, eyes fill'd with sand, enough to form a bar.
But try again, let people laugh, no matter what they say,
A jolly, laughing, merry set you'll find at gay Cape May. CHORUS.

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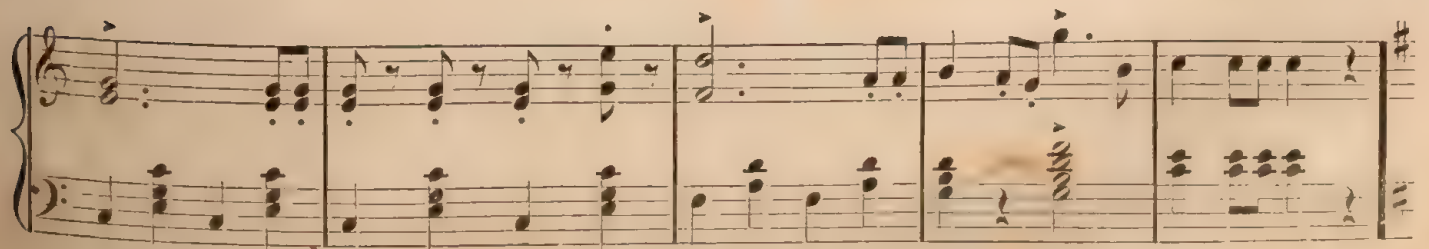
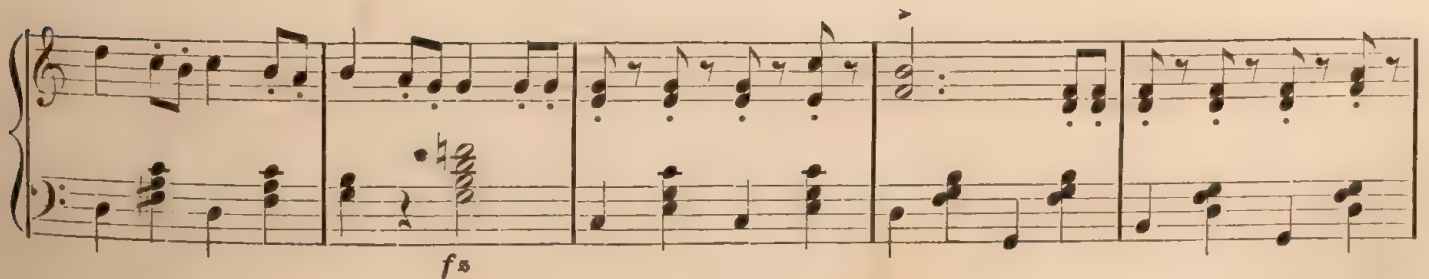
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8va.....

8va.....

ff

8va.....

8va.....

1mo.

2do.

p

p

fs

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Musical notation for the first system, featuring a treble and bass clef with various notes and rests. The word "Fine." is written at the end of the piece.

TRIO.

Musical notation for the Trio section, starting with a piano (*p*) dynamic marking. It consists of two staves with chords and moving lines.

Continuation of the Trio section musical notation, showing further development of the harmonic and melodic material.

Musical notation for the first ending (1mo.) and second ending (2do.) of the Trio section, including dynamic markings like forte (*f*) and fortissimo (*ff*).

Final musical notation for the Trio section, including first and second endings and concluding chords.

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LOG PR SANSOM ST HALL

VOLL HUMOR.

POLKA.

INTRODUCTION.

CARL FAUST.

Allegretto.

PIANO.

Musical notation for the introduction of 'Voll Humor'. It consists of two staves (treble and bass clef) in 2/4 time with a key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic and includes a crescendo leading to a forte (*f*) dynamic. The notation includes various note values, rests, and articulation marks.

POLKA.

Musical notation for the first part of the polka. It consists of two staves in 2/4 time with a key signature of one sharp. The piece starts with a piano (*p*) dynamic and features a mix of eighth and sixteenth notes. There are repeat signs and first/second endings indicated.

Musical notation for the second part of the polka. It continues with two staves in 2/4 time, featuring similar rhythmic patterns and dynamics as the first part.

Musical notation for the final part of the polka. It includes dynamic markings such as *cres*, *cen*, and *do*. It concludes with first and second endings, with the second ending marked *f*.

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LOAG FR SWISON ST HALL

First system of musical notation, consisting of a treble staff and a bass staff. The music is in a major key with a key signature of one sharp (F#). The first measure is marked with a forte (*ff*) dynamic. The notation includes various rhythmic values and chordal structures.

Second system of musical notation, continuing the piece with a treble staff and a bass staff. The notation includes various rhythmic values and chordal structures.

Third system of musical notation, including first and second endings. The first ending is marked "1mo." and the second ending is marked "2do.". The notation includes various rhythmic values and chordal structures.

TRIO.

TRIO section of musical notation, starting with a 2/4 time signature. The first measure is marked with a forte (*f*) dynamic, and subsequent measures are marked with a piano (*p*) dynamic. The notation includes various rhythmic values and chordal structures.

Final system of musical notation, consisting of a treble staff and a bass staff. The notation includes various rhythmic values and chordal structures.

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LOAG PR BRANSON ST HALL

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 series of chords in the right hand and single notes in the left hand. A dynamic marking of *mf* (mezzo-forte) is placed above the right hand in the fourth measure.

The second system of musical notation continues the piece. It features two first endings, labeled "1mo." and "2do.", each with repeat signs. The first ending is marked *ff* (fortissimo) and the second ending is marked *mf*. The key signature changes to one flat (B-flat) in the fifth measure.

The third system of musical notation continues the piece. It features two first endings, labeled "1mo." and "2do.", each with repeat signs. The first ending is marked *ff* and the second ending is marked *ff*. The key signature changes to two flats (B-flat and E-flat) in the fifth measure. The system concludes with the text "Polka D. C. al ⊕".

The fourth system of musical notation is labeled "CODA." and begins with a double bar line and a repeat sign. The music consists of several measures of chords in the right hand and single notes in the left hand. Dynamic markings include *f* (forte) and *p* (piano).

The fifth system of musical notation continues the piece. It features several measures of chords in the right hand and single notes in the left hand. The first ending is marked *ff* and includes a triplet of eighth notes in the right hand. The system concludes with a double bar line.

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GALOP.

CARL FAUST.

INTRODUCTION.

GALOP.

PIANO.

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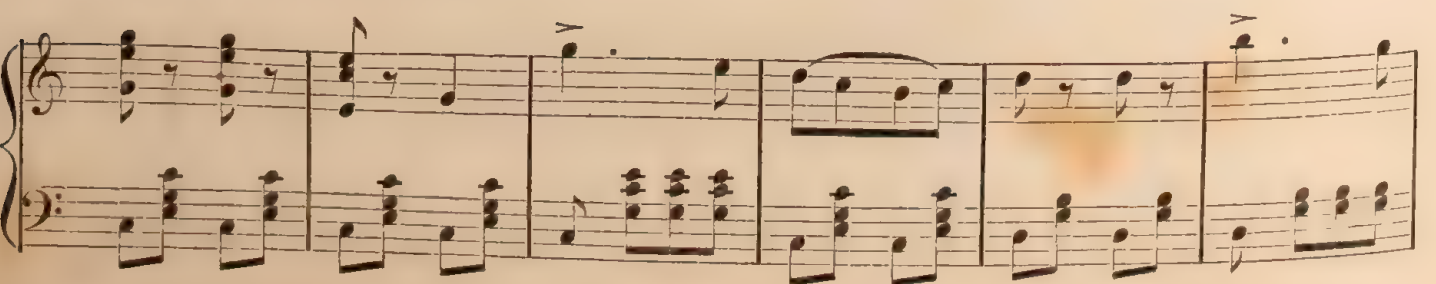
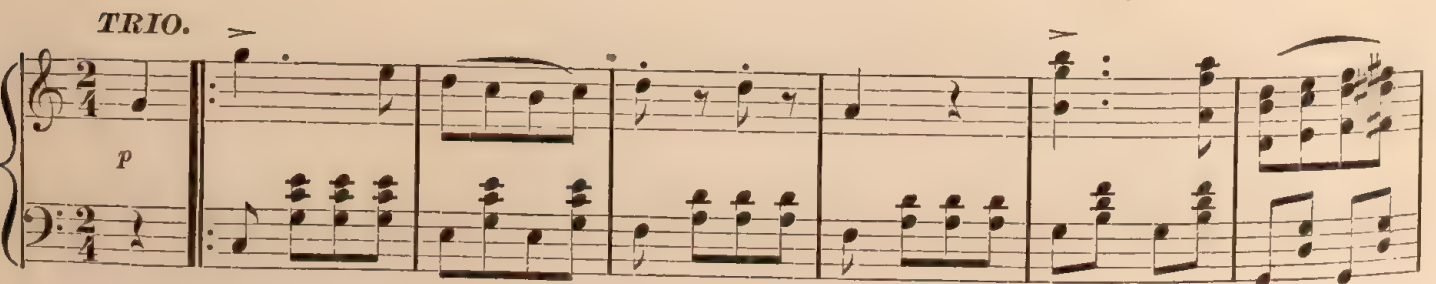
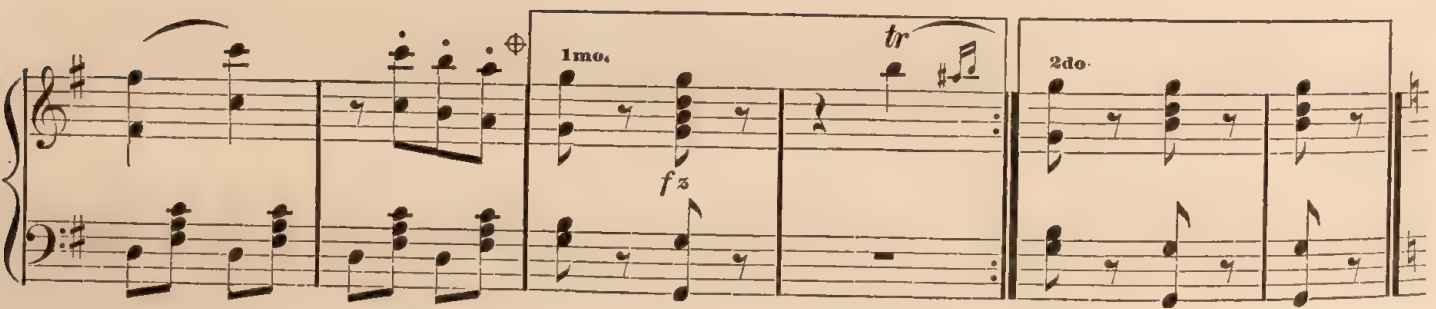
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1mo. 2do.

fz

This system contains the first two endings of a musical piece. The first ending is marked '1mo.' and the second '2do.'. The notation is for piano, with a forte mezzo (fz) dynamic marking in the second ending.

ff *p*

This system contains the third and fourth measures of the piece. It features a fortissimo (ff) dynamic marking in the first measure and a piano (p) dynamic marking in the fourth measure.

ff

This system contains the fifth and sixth measures of the piece. It features a fortissimo (ff) dynamic marking in the fifth measure.

1mo. 2do.

fz

This system contains the seventh and eighth measures of the piece, including the first and second endings. The first ending is marked '1mo.' and the second '2do.'. The notation is for piano, with a forte mezzo (fz) dynamic marking in the eighth measure.

CODA.

ff

This system contains the CODA section of the piece, starting with a fortissimo (ff) dynamic marking.

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LEAD. PR. GINSON'S HALL

“Good Bye, Sweetheart, Good Bye.”

JOHN L. HATTON.

Andante con Moto.

VOICE.

PIANO.

1. The bright stars fade, the
2. The sun is up, the

morn is break - ing, The dew - drops pearl each bud . . . and leaf; And
lark is soar - ing, Loud swells the song of chan - ti - cleer; The

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I from thee my leave am tak - ing, With bliss too brief, With
lev - 'ret bounds - o'er earth's soft floor - ing, Yet I am here,

bliss, with bliss too brief. How
Yet I am here. For
cres. *colla parte.* *dim.* *pp* *ad lib.*

sinks my heart with fond a-larms, The tear is hid - ing
since night's gems from heaven did fade, And morn to flor - al
cres.

in mine eye, For time doth thrust me from thine arms; Good
lips doth he, I could not leave thee, though I said, "Good
dim. *p* *pp*

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LOAG. PR. SAWSON ST. HALL

con moto.

bye, sweetheart, good bye, Good bye, sweetheart, good
bye, sweetheart, good bye, Good bye, sweetheart, good

molto cres.

bye; For time doth thrust me from thine arms; Good
bye;" I could not leave thee, though I said, "Good

bye, sweet - heart, good bye.
bye, sweet - heart, good bye."

colla voce. *mf* *cres.*

p

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LOAG PR SAISON 5th HALL

LA CHATELAINE.

Allegro moderato.

C. Faust.

The first system of the musical score for 'La Chatelaine' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The piece begins with a forte (f) dynamic. The bass line features a steady eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff.

POLKA-MAZURKA.

The second system continues the musical score. It features a variety of dynamics including piano (p), forte (f), and mezzo-forte (mf). The melody in the upper staff is more active, with some slurs and accents. The bass line continues with rhythmic accompaniment.

The third system of the score shows further development of the piece. Dynamics range from piano (p) to fortissimo (ff). The upper staff has a more melodic line with some grace notes, while the bass line provides a solid harmonic foundation.

The fourth system continues the piece with dynamic markings of fortissimo (ff) and mezzo-forte (mf). The texture remains consistent with the previous systems, featuring a melodic upper voice and a rhythmic bass accompaniment.

The fifth and final system of the score concludes the piece. It includes first, second, and third endings, marked with '1.', '2.', and '3.' respectively. The dynamics are fortissimo (ff) and fortissimo (fz). The piece ends with a final chord in the bass staff.

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TRIO.

The first system of musical notation consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (p) dynamic. The right hand features a triplet of eighth notes, followed by a descending eighth-note scale. The left hand provides a simple accompaniment of quarter notes.

The second system continues the musical piece. It features similar melodic lines in the right hand and accompaniment in the left hand. There are some rests and dynamic markings like *mf* (mezzo-forte).

The third system shows a change in dynamics to forte (f). The right hand has more complex rhythmic patterns, including triplets and sixteenth notes. The left hand continues with a steady accompaniment.

The fourth system includes a repeat sign in the right hand. The dynamics remain forte (f). The piece is moving towards its conclusion with some final chords and melodic flourishes.

The fifth system contains two endings. The first ending (marked '1.') leads back to an earlier part of the piece. The second ending (marked '2.') concludes the piece with a final chord and a triplet of eighth notes. Dynamics include *fz* (forzando).

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First system of musical notation, piano (p) dynamic marking, triplet in treble staff.

Second system of musical notation, piano (p) dynamic marking, triplet in treble staff.

Third system of musical notation, piano (p) dynamic marking, triplet in treble staff.

Polka-Mazurka D. S.

CODA.

First system of musical notation for the coda, fortissimo (ff) dynamic marking.

Second system of musical notation for the coda, fortissimo (ff) dynamic marking.

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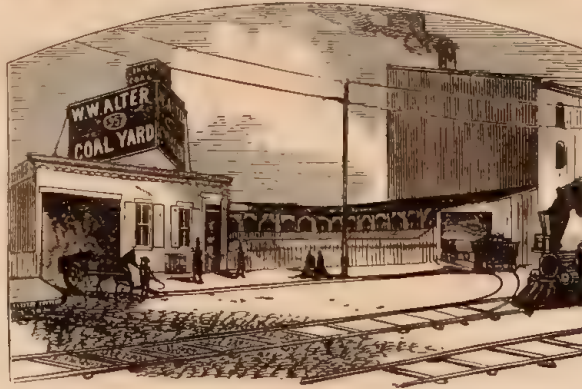
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THE YOUNG RECRUIT.

A LA MILITAIRE.

B. Richards.

Vivace.

ff

Ped. * *Ped.* * *Ped.* *

p piu lento. *a tempo.* *ff*

Svb.

TEMA.

Tempo di Marcia.

f

Ped. * *Ped.* * *Ped.* *

p

Ped. *

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LOGO P8 5MS08 S'HALL

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. It features a series of chords and single notes. Pedal markings ('Ped.') are placed below the bass staff at the beginning of each measure. Asterisks (*) are placed above the bass staff in the second and third measures. The key signature has one flat (Bb).

The second system of musical notation continues the piece. It features similar chordal textures. Pedal markings ('Ped.') are present. An asterisk (*) is in the second measure, and another asterisk (*) with a forte dynamic marking ('f') is in the third measure. The key signature remains Bb.

The third system of musical notation shows a more active melody in the upper staff. Pedal markings ('Ped.') are present. An asterisk (*) is in the second measure. The key signature remains Bb.

The fourth system of musical notation continues the piece. It features a melodic line in the upper staff and chords in the lower. Pedal markings ('Ped.') are present. An asterisk (*) is in the second measure, and another asterisk (*) with a piano dynamic marking ('p') is in the fourth measure. The key signature remains Bb.

The fifth system of musical notation concludes the piece. The upper staff features a 'Brillante' section with rapid sixteenth-note passages. Pedal markings ('Ped.') are present. An asterisk (*) with a piano dynamic marking ('p') is in the fourth measure. The key signature remains Bb.

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The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a piano (p) dynamic and includes several measures with a 'Ped.' (pedal) marking and an asterisk (*). The music features a mix of chords and moving lines.

The second system continues the piece. It features a 'Sva' (Sforzando) marking at the beginning of the system. The dynamics range from piano (p) to forte (f). Pedal markings and asterisks are used throughout to indicate specific performance techniques.

The third system contains four measures, each starting with a 'Ped.' marking and an asterisk. The music is characterized by rhythmic patterns and chordal textures.

The fourth system begins with a 'Ped.' marking and an asterisk. It includes a fortissimo (ff) dynamic marking. The system concludes with a 'Sva' marking and a double bar line.

The fifth system continues the piece, featuring a 'Ped.' marking and an asterisk. It ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

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Sva-----

Ped. *p* * Ped. * Ped. * Ped.

Sva-----

Ped. * *cres.* *ff* Ped. *

Sva-----

Ped. * Ped. *p* *

Ped. * Ped. *f* Ped. * Ped. *

Sva-----

Ped. * Ped. * Ped. * Ped. *

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Musical notation for the first system, featuring treble and bass staves with notes, rests, and dynamic markings like "Ped." and asterisks.

Musical notation for the second system, including treble and bass staves with notes, rests, and dynamic markings such as "ff" and "Ped."

Musical notation for the third system, showing treble and bass staves with notes, rests, and dynamic markings like "Ped." and "Sva".

Musical notation for the fourth system, featuring treble and bass staves with notes, rests, and dynamic markings such as "Ped." and "Sva".

Musical notation for the fifth system, including treble and bass staves with notes, rests, dynamic markings like "accell.", "Ped.", and "FINE."

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BALLAD.

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PIANO.

The piano introduction consists of two staves. The right hand plays a melody in G major, 6/8 time, starting with a quarter note G, followed by eighth notes A-B, C-D, E-F, G-A, B-A, G-F, E-D, C-B, A-G. The left hand provides a harmonic accompaniment with chords and single notes.

The first part of the song features a vocal line and piano accompaniment. The vocal line has three verses:

1. The dew lay glitt' - ring o'er the grass, A mist lay o - ver the
2. And Bes-sie the milk - maid merri - ly sang, The meadows were fresh and
3. And o - ver the meadows the mow - ers came, And mer - ry their voi - ces

The piano accompaniment consists of two staves with chords and single notes.

The second part of the song features a vocal line and piano accompaniment. The vocal line continues with:

brook, fair, rang, At the ear - liest beam of the gold - en sun, The
And the breeze of morn - ing kissed her brow, And
And one a - mong them wend-ed his way, To

The piano accompaniment consists of two staves with chords and single notes. A *cres.* marking is present in the second measure of the piano part.

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LOGAN PR. SANSON ST. HALL.

swal-low her nest for - sook, The snow - y blooms of the
 play'd with her nut - brown hair, But oft she turned, and
 where the milk - maid sang, And as he lin - ger'd

haw - thorne tree Lay thick-ly the ground a - dorn - ing, The
 looked a - round As if the si - lence scorn - ing, 'Twas
 by her side, De - spite his com - rade's warn - ing, The

birds were sing - ing in ev' - ry bush, At five o' - clock in the
 time for the mow - er to whet his scythe, At five o' - clock in the
 old, old sto - ry was told a - gain, At five o' - clock in the

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morn - ing, The birds were sing - ing in ev' - ry bush, At
 morn - ing, 'Twas time for the mow - er to whet his scythe, At
 morn - ing, The old, old sto - ry was told a - gain, At

five o' - clock in the morn - ing.
 five o' - clock in the morn - ing.
 five o' - clock in the morn - ing.

dim. *mf*

tr

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Moderato.

PIANO.

The first system of the piano accompaniment consists of two staves. The treble staff contains a melodic line with quarter and eighth notes, while the bass staff provides a harmonic accompaniment with chords and a steady eighth-note bass line.

The second system continues the piano accompaniment, showing further development of the melodic and harmonic material established in the first system.

The first system of the vocal line includes the lyrics: "1. In visions bright I view a - gain my ear - ly childhood's scenes, For". The notation shows the vocal melody and the piano accompaniment.

The second system of the vocal line includes the lyrics: "fan - cy wafts me back to them, A - las! tho' but in dreams, . . . And". The notation shows the vocal melody and the piano accompaniment.

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LOAG PR SAISON ST HALL

mem'-ry tints with hues which still my raptur-ed sen - ses please, My

cot - tage home, the streamlet, and the moon be - hind the trees, . . . My

cot - tage home, the streamlet, and the moon be-hind the trees.

2.

Beneath a sky serenely fair,
 Each bright star from above
 Shone o'er a father's watchful care,
 A mother's tender love;
 The mossy dell, the grassy glade,
 How dear to me were these,
 And the pale moon's silv'ry glances,
 As it shone behind the trees.

Chorus.—My cottage home, etc.

3.

What though each happy, childish hour
 Knew joys too brief to last,
 And Time's rude hand each gentle flow'r
 Has buried in the past;
 A wand'ring fancy, yet in dreams
 Shall wing its flight to thee,
 My cottage home, the streamlet,
 And the moon behind the trees.

Chorus.—My cottage home, etc.

The Morning Post.

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LOAG PR SAISON ST HALL

CHORUS.


Tenor or Soprano.  My cot - tage home, My cot - tage home, and the moon be-hind the

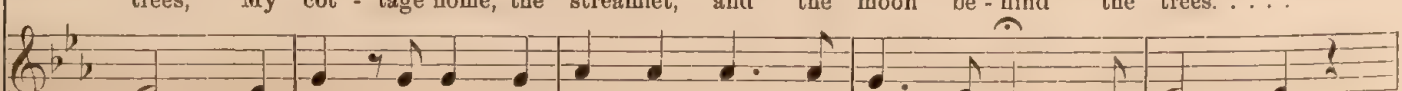
Alto.  My cottage home, My cottage home, the moon be-hind the


Baritone.  My cottage home, My cottage home, and the moon be-hind the

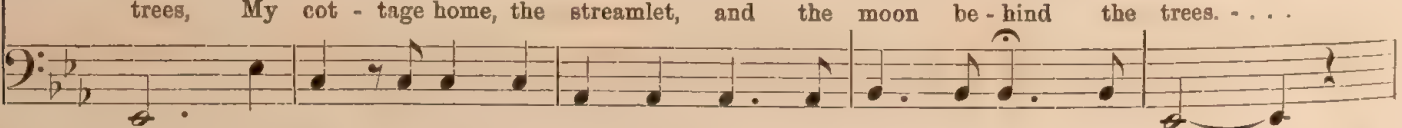
Bass.  My cottage home, My cottage home, the moon be-hind the

PIANO. 

 trees, My cot - tage home, the streamlet, and the moon be - hind the trees. . . .

 trees, My cot - tage home, the streamlet, and the moon be - hind the trees. . . .

 trees, My cot - tage home, the streamlet, and the moon be - hind the trees. . . .







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LOAG PR WANSOM ST HALL

BERG AUF, BERG AB.

UP AND DOWN.

GALOP.

CARL FAUST.

INTRODUCTION.

GALOP.

PIANO.

The first system of music shows the introduction and the beginning of the galop. It consists of two staves: a treble clef staff and a bass clef staff. The introduction is marked with a piano (*p*) dynamic, while the galop begins with a forte (*f*) dynamic. The key signature has one sharp (F#) and the time signature is 2/4.

The second system continues the galop with rhythmic patterns in both the treble and bass staves.

The third system continues the galop with rhythmic patterns in both the treble and bass staves.

The fourth system continues the galop with rhythmic patterns in both the treble and bass staves.

The fifth system continues the galop with rhythmic patterns in both the treble and bass staves.

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LDAC PR SANSOM ST HALL

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various rhythmic values and chordal structures. A dynamic marking of *ff* (fortissimo) is indicated in the second system. The piece ends with a double bar line and repeat dots.

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LOAG PR SANSOM ST HALL

TRIO.

The musical score is a piano accompaniment for a Trio, written in 2/4 time. It consists of six systems of music, each with a treble and bass clef. The key signature has one flat (B-flat). The score includes various dynamic markings: *ff* (fortissimo), *fz* (forzando), *p* (piano), and *f* (forte). The music features a mix of chords and melodic lines, with some passages marked with accents or slurs. The overall style is characteristic of 19th-century piano music.

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LOAG PR SAISBM ST HALL

The first system of music consists of two staves. The upper staff is in treble clef and contains a melody of eighth and quarter notes. The lower staff is in bass clef and features a rhythmic accompaniment of chords and single notes. A dynamic marking of *fz* (forzando) is present in the fifth measure.

The second system continues the musical piece. It features a treble staff with a melodic line and a bass staff with a supporting accompaniment. A dynamic marking of *ff* (fortissimo) is placed at the beginning of the system.

The third system of music shows further development of the themes. The treble staff continues with melodic figures, while the bass staff provides a steady accompaniment. The notation includes various rests and note values.

The fourth system includes two endings. The first ending is marked "1mo." and the second ending is marked "2do.". The notation shows a melodic line in the treble and an accompaniment in the bass, with a dynamic marking of *f* (forte) in the first ending.

Galop D.C.

⊕ CODA.

The CODA section concludes the piece. It features a treble staff with a melodic line and a bass staff with a final accompaniment. A dynamic marking of *fz* is present in the final measures.

WILLIAM A. DROWN & CO.

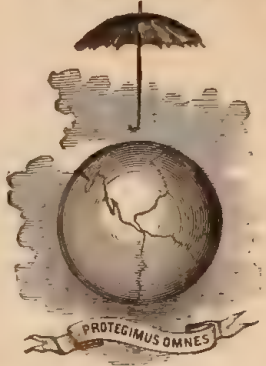
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A. HERZOG.

PIANO.

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LOAC PR SANSON ST HALL

The first system of music consists of two staves. The treble staff contains a melodic line with several triplet markings (indicated by a '3' above a bracket) and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It features similar triplet and slur markings in the treble staff, with the bass staff continuing the accompaniment.

The third system includes a piano (*p*) dynamic marking in the bass staff. The treble staff continues with melodic lines and slurs.

The fourth system features an *8va* marking above the treble staff, indicating an octave transposition. It includes a fortissimo (*f*) dynamic marking in the bass staff.

The fifth system includes a piano (*p*) and strettissimo (*stretto*) dynamic marking in the bass staff. The treble staff continues with melodic lines and slurs.

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LOAG PR 515051 HALL

First system of piano music, consisting of a grand staff with treble and bass clefs. The right hand features a melodic line with several triplet markings (indicated by a '3' above the notes). The left hand provides a harmonic accompaniment with chords and single notes.

Second system of piano music. The right hand continues with triplet figures. The left hand includes dynamic markings: *f staccato.*, *p*, and *pp*. An *8va* marking is present above the right-hand staff.

Third system of piano music. The right hand features a sequence of notes with fingerings 4, 3, 2, 1 indicated above. The left hand has dynamic markings *f* and *p*. An *8va* marking is present above the right-hand staff.

Fourth system of piano music, continuing the melodic and harmonic themes with triplet markings in the right hand. An *8va* marking is present above the right-hand staff.

Fifth system of piano music, concluding the piece with triplet markings in the right hand. An *8va* marking is present above the right-hand staff.



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LOAG PR SANSON ST HILL

Romance from Don Pasquale.

Arranged by

THEODORE T. BARKER.

Larghetto cantabile.

Beau - teous and fair as an - gel bright,

PIANO. *p*

On earth a pil - grim stray - ing, . . . Fresh as the li - ly's

robes of white, Sweet - ness at morn be - tray - - - ing,

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LONG PR. LANCASTER

cres.

Bright eyes that speak while smi - ling Look, ev' - ry heart be -

gui - ling, ah! Hair that can shame the dark - est night, Her

dolce.

smile seems some mag - ic spell; yes, seems some mag - ic spell.

poco più.

f *rall.*

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LOGO PR. SAWSON ST. HALL

Soul, spot-less, fair, and in - no - cent,

a tempo. *calando.* *p*

Her own heart still un-know - ing; Her mien, so mod-est and content, Its

sweet - ness. on all be-stow - - - ing, Pi - - ty the wretch - ed

show - - - ing, With love her breast o'er-flowing, ah! Form'd thus by heav'n to

Philadelphia Evening Bulletin,

A DAILY AFTERNOON PAPER,

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607 Chestnut St., Phila.

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GIBSON PEACOCK, Editor.

F. L. FETHERSTON, Publisher.

LOGO PR. SARGENT & HALL

earth she's sent, In some blest heart to dwell, some heart . . . to

Pressez.

dwell. Form'd thus by heav'n, to earth she's sent, In some fond heart to dwell, In some fond heart to

dwell. Form'd thus by heav'n, to earth she's sent, In some heart dwelling, a bless -

ing, in some fond heart to dwell.

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LOAC PR SANSOM ST HALL

Crispino e la Comare.

Opéra Bouffe des Frères RICCI.

FANTAISIE ÉLÉGANTE.

E. KETTERER.

Andante.

PIANO.

The musical score is written for piano in 2/4 time. It consists of four systems of music. The first system is marked 'Andante' and 'PIANO'. The second system is marked 'mf'. The third and fourth systems are marked 'p' and 'cres.'.

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LOAC PR SANSON ST HILL

The musical score is arranged in five systems, each with a treble and bass staff. The first system starts with a dynamic marking of *mf*. The notation includes various chordal textures and melodic fragments, typical of a Sunday school or toy book. The key signature has one flat, and the time signature is not explicitly shown but appears to be common time.

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LOC. PR. SAISON 57 HALL

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The music begins with a *cres.* (crescendo) marking in the upper staff, followed by a *f* (forte) dynamic. The piece features a complex texture with many beamed notes and chords.

The second system continues the piece. It includes a *8va.....* marking in the upper staff, indicating an octave shift. The dynamics are mostly *f* (forte) with some *mf* (mezzo-forte) passages.

The third system features a *p* (piano) dynamic marking in the lower staff. The music continues with intricate chordal and melodic patterns.

The fourth system includes a *cres.* (crescendo) marking in the lower staff. The texture remains dense with many beamed notes.

The fifth system concludes the piece. It features a *f pp* (fortissimo pianissimo) dynamic in the lower staff and an *mf* (mezzo-forte) dynamic in the upper staff. An *8va...* marking is also present in the upper staff.

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LUAG PR SAGUM SHALL

First system of musical notation, consisting of two staves. The music is in a minor key and 3/4 time. It begins with a forte (*f*) dynamic and includes a section marked *en rall.* (rallentando).

Second system of musical notation, consisting of two staves. The music continues in the same key and time signature, marked with piano (*p*) dynamics.

Third system of musical notation, consisting of two staves. The music continues with piano (*p*) dynamics.

Fourth system of musical notation, consisting of two staves. The music continues with piano (*p*) dynamics.

Fifth system of musical notation, consisting of two staves. The upper staff begins with an *8va.* (octave) marking. The system includes dynamic markings for *f* (forte) and *p* (piano).

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LOAG PR SANSON ST HALL

First system of musical notation, consisting of a treble and bass clef. The treble clef part begins with a series of eighth notes, followed by a half note. The bass clef part consists of a steady eighth-note accompaniment. A dynamic marking 'p' is present in the third measure.

Second system of musical notation. The treble clef part features a melodic line with an 8va marking above it. The bass clef part continues with the accompaniment. The system concludes with a double bar line.

Third system of musical notation. The treble clef part has an 8va marking. The bass clef part includes a dynamic marking 'mf' and a 'cres.' marking. The system ends with a double bar line.

Fourth system of musical notation. The treble clef part has an 8va marking. The bass clef part features a dynamic marking 'ff'. The system concludes with a double bar line.

Fifth system of musical notation. The treble clef part has an 8va marking. The bass clef part includes dynamic markings 'f cres', 'cen', 'do', and 'ff'. The system ends with a double bar line.

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LOAG PR SVSDEM SHALL

HOME SWEET HOME.

INTRODUCTION.

Moderato.

J. H. Slack.

The musical score is written for piano and bass. It begins with a *ff* dynamic in the piano part. The tempo is marked *Moderato*. The score includes several dynamic markings: *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *f*, *ff*, *p*, *f*, *ff*, *p*, *f*, *ff*. There are also markings for *Sva* (Sustained) and *Cad. Veloce.* (Cadenza, Allegro). The score concludes with a *rall.* (rallentando) marking.

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LOGG PR SWISS ST HALL

VAR. I.

leg.

p e delicato.

Svn

Svn

un poco cres.

Svn

pp

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8va

8va

f f ff

VAR. II.

Brillante.

f

La melodia ben marcato.

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LOAG PR SANSOM'S HALL

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 key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The music begins with a dynamic marking of *mp*. The upper staff features a melodic line with eighth-note patterns, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. It maintains the same two-staff format. The upper staff shows a melodic progression with some grace notes. The lower staff continues the accompaniment. A dynamic marking of *f* appears at the end of the system.

The third system of musical notation shows a continuation of the melody and accompaniment. A dynamic marking of *pp* is present in the lower staff. The piece concludes this system with a double bar line.

The fourth system of musical notation continues the composition. The upper staff features a melodic line with a *f* dynamic marking. The lower staff provides the accompaniment.

The fifth and final system of musical notation concludes the piece. It features a melodic line in the upper staff and accompaniment in the lower staff, ending with a *f* dynamic marking and a final cadence.

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FINALE.

Maestoso marziale.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score begins with a forte (f) dynamic. The first five systems feature a rhythmic pattern of eighth notes in the bass and chords in the treble. The sixth system concludes with a *morendo* (diminuendo) section marked *pp* (pianissimo) and a *smorz.* (ritardando) section.

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The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It begins with a piano (*p*) dynamic and a *Ped.* (pedal) marking. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes. The system concludes with a *sonore.* marking and a fermata over the final notes.

The second system of musical notation continues the piece. The upper staff features a melodic line with a *cresc.* (crescendo) marking. The lower staff maintains the rhythmic accompaniment. The system ends with a fermata over the final notes.

The third system of musical notation shows the continuation of the melody and accompaniment. The upper staff has a *f* (forte) dynamic and includes *cres* and *cen* markings. The lower staff continues the rhythmic pattern. The system concludes with a *do.* marking.

marcato e grandioso.

The fourth system of musical notation is marked *marcato e grandioso* and begins with a fortissimo (*ff*) dynamic. The upper staff features a more pronounced melody with accents. The lower staff continues the accompaniment. The system concludes with a *Ped.* marking and asterisks indicating the end of the piece.

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The musical score consists of five systems of piano accompaniment. Each system contains a grand staff with a treble and bass clef. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Pedal markings ('Ped.') and asterisks are placed below the bass staff of each system to indicate where the sustain pedal should be used. Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated throughout. The score includes several trills and grace notes, with some marked 'Sva' (sustained). The final system concludes with a double bar line and a repeat sign.

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p staccato.

cantanto.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

dolce.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

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lourdement.

ff

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Sva

fz leggiero. *fz* *fz* *fz* *fz* *fz*

Ped. * *Ped.* * *Ped.* * *Ped.* *

va

fz *fz* *ff*

Ped. * *Ped.* * *Ped.* * *Ped.* *

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LOAG PR SWISON ST HALL

Sva

fz *fz* *fz* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Dal segno.*

Sva

eguale. *Ped.* *Ped.*

Sva

Ped. *Ped.* *Ped.* *f*

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LOAG PR SAISON ST HALL

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various musical notations such as dynamics (f, ff, p), articulation (accents), and performance instructions like 'p grazioso e leggiero', 'Sva', and 'Ped.'. There are also some numerical markings like 'x 2 1 3 x 2' and asterisks at the end of some phrases. The piece concludes with a double bar line and a final cadence.

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LOAG PR. 25505 ST. HALL

Les Varietes Parisiennes.

L'INVITATION Valse.

NO. 1.

Mouvement de Valse.

This figure to be played four times.

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LOAG PR SAVISON ST HALL

L'ETOILE Polka.

NO. 2.

Introduction.

Mouvement de Quadrille.

Mouvement de Polka.

This figure to be played four times.

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PHILADELPHIA.

LE PRISONNIER Valse.

NO. 3.

Introduction.

f

Mouvement de Quadrille.

p The gentleman invites successively the four ladies,

commencing with the one to the left.

f Ladies hands

round.

Mouvement de Valse.

f Four couple form square in the centre.

p

f

p

This figure to be played four times.

E. CLINTON & CO.,

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PHILADELPHIA.

LOAC PR SWSM STRAL

L'ALTERNANTE Mazurka.

Introduction.

NO. 4. *ff*

1mo. 2do.

Mouvement de Quadrille.

p The gentleman and lady turn hands in centre. *Moulinet.* by three.

1mo.

Mouvement de Mazurka.

Left hand turn. *f* Mazurka. *f*

This figure to be played four times.

LA ROSACE Valse.

Introduction.

NO. 5. *f p*

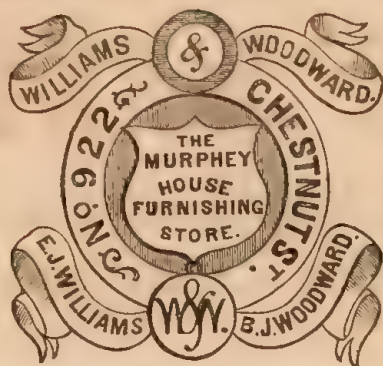
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LOGO FOR SAISON'S HALL

Mouvement de Quadrille.

p Forward two. Salute and form line. *f* Forward

Mouvement de Valse.

and back Eight. Ladies en Moulinet. *p* La Rosace.

f *p*

f *p*

f *p*

f Coda. *f* salut général.

This figure to be played four times.

Such figures of this Quadrille taken separately can be used in Cotillions.

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LOAG PR SANSOM ST HALL

LA BELLE HÉLÈNE GALOP.

Composed by OFFENBACH.

Arranged by D. GODFREY.

INTRODUCTION.

PIANO.

GALOP.

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LOGAN PR BANSOIN ST HALL

First system of musical notation for 'La Belle Hélène'. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature. The music is marked with a forte dynamic (*ff*). The melody in the treble clef features eighth and sixteenth notes with slurs, while the bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. It continues the piece with two staves. The treble clef melody is marked with a forte dynamic (*ff*). The bass clef accompaniment consists of chords and moving lines.

Third system of musical notation. The treble clef melody includes a dynamic marking of piano (*p*) and a crescendo (*cres.*). The bass clef accompaniment continues with chords and moving lines.

Fourth system of musical notation. The treble clef melody features a forte dynamic (*ff*). The bass clef accompaniment includes chords and moving lines.

Fifth system of musical notation. The treble clef melody includes a crescendo (*cres.*). The bass clef accompaniment continues with chords and moving lines.

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TRIO.

The musical score for the Trio consists of seven systems of piano accompaniment. Each system contains a treble clef staff and a bass clef staff. The first system begins with a dynamic marking of *f*. The second system begins with *ff*. The third system features alternating dynamics of *ff* and *p*. The fourth system begins with *ff*. The fifth system begins with *ff*. The sixth system begins with *ff*. The seventh system concludes the piece. The music is written in a style characteristic of 19th-century piano accompaniment, with frequent use of chords and arpeggiated figures.

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LOGG PR BRINSON ST HALL

CODA.

First system of musical notation for the Coda, consisting of two staves (treble and bass clef) in G major. The music begins with a piano (*p*) dynamic marking. The melody in the treble clef consists of eighth notes, while the bass clef provides a harmonic accompaniment of chords.

Second system of musical notation for the Coda. It continues the two-staff arrangement. The treble clef melody features a crescendo (*cres*) leading into a mezzo-forte (*mf*) section. The bass clef accompaniment remains consistent with the first system.

Third system of musical notation for the Coda. The treble clef staff includes a vocal line with the syllable "do." and a forte (*ff*) dynamic marking. The bass clef accompaniment continues with chords.

Fourth system of musical notation for the Coda. The treble clef staff includes a vocal line with the syllables "dim in u en do." and a piano (*p*) dynamic marking. The bass clef accompaniment continues with chords.

Fifth system of musical notation for the Coda, the final system on the page. It features a crescendo (*cres.*) dynamic marking. The treble clef melody concludes with a final note, and the bass clef accompaniment provides a final harmonic support.

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LOAG PR SANSON ST HALL

"COME BACK TO ERIN."

SONG.

WORDS AND MUSIC BY CLARIBEL.

Moderato.

8va.....

PIANO.

1. Come back to E - rin, Ma - vour - neen, Ma - vour - neen,
2. O - ver the green sea, Ma - vour - neen, Ma - vour - neen,
3. Oh, may the an - gels, while wak - in' or sleep - in',

8va.....

rit.

Come back, A-roon, to the land of thy birth, . . . Come with the sham-rocks and
 Long shone the white sail that bore thee a - way, . . . Rid - ing the white waves that
 Watch o'er my bird in the land far a - way, . . . And its my prayers will con-

col. voce.

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LOAC PR SANSOW ST HALL

spring-time, Ma-vour - neen, And its Kil-lar - ney shall ring with our mirth.
 fair sum-mer morn - in', Just like a May - flower a - float on the bay.
 sign to their keep - in', Care o' my jew - el by night and by day.

Sure, when ye left us, our
 Oh, but my heart sank when
 When, by the fire - side, I

f *Ped.* * *Ped.* * *P*

beau - ti - ful dar - ling, Lit - tle we thought of the lone win - ter days,
 clouds came between us, Like a grey cur - tain the rain fall - ing down,
 watch the bright em - bers, Then all my heart flies a - way o'er the sea,

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LOAC PR SAISON 5th HALL

Lit - tle we thought of the hush of the star - shine, O - ver the mount - ain, the
Hid from my sad eyes the path o'er the o - cean, Far, far a - way where my
Crav - in' to know if my dar - lin' re - mem - bers, Or if her thoughts may be

Animato.

Bluffs and the Brays! Then come back to E - rin, Ma - vour - neen, Mavour - neen,
col - leen had flown. Then come back to E - rin, &c.
cross - in' to me. Then come back to E - rin, &c.

rit.

Come back a - gain to the land of thy birth;

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LOAG PR. SANSON ST HALL

cres.

Come back to E - - - rin, Ma - vour - - neen, Ma - vour - neen,

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a *cres.* marking. The piano accompaniment includes a bass line with a '6' fingering and a treble line with chords. A 'still' marking is present in the bass line.

molto cres.

And its Kil - lar - ney shall ring with our mirth.

8va.....

f

Ped. * *Ped.* *

The second system continues the musical score. The vocal line has a *molto cres.* marking and a *f* dynamic. The piano accompaniment features a *8va.....* marking in the treble line and *Ped.* markings with asterisks in the bass line. The time signature changes to 2/4.

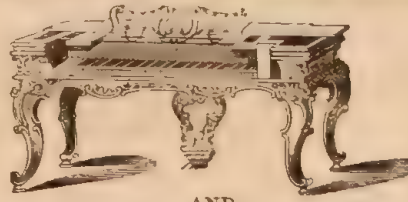
8va.....

Ped. * *Ped.* * *Ped.* * *Ped.* *

The third system shows the continuation of the piano accompaniment. It includes *8va.....* markings and multiple *Ped.* markings with asterisks in the bass line. The system concludes with a double bar line.

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dolce elegante.

grazioso. *sf* *sf*

sf *sf* *leggiero.*

sf *sf*

leggiero.

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First system of musical notation, featuring a treble and bass clef. The music consists of several measures with notes and rests. Dynamic markings include *sf* (sforzando) in the second and fourth measures.

Second system of musical notation. It continues the piece with similar note values and rests. A triplet of eighth notes is marked with a '3' above it in the final measure. Dynamic markings include *sf* in the first, second, third, and fourth measures.

Third system of musical notation, showing a continuation of the melodic and harmonic lines. The notation includes various note values and rests.

Fourth system of musical notation, marked *brillante*. The music features more active melodic lines in the treble clef. Dynamic markings include *sf* in the first, second, and third measures.

Fifth system of musical notation, ending with a double bar line. It features triplet markings in the first measure and dynamic markings of *dim.* (diminuendo) and *ff* (fortissimo).

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MAGGIE'S SECRET.

"OH, MANY A TIME I AM SAD AT HEART."

Words and Music by CLARIBEL.

Moderato.

PIANO.

The piano introduction consists of three measures. The first measure is marked *p* (piano). The second measure is marked *rall.* (rallentando). The music is in 6/8 time and features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand.

The first two lines of the song are shown. The vocal line is in 6/8 time and begins with a repeat sign. The piano accompaniment is in 6/8 time and features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked *a tempo*.

1. Oh, ma - ny a time I am sad at heart, And I
2. Two sum - mers a - go, when a brave ship sail'd Far a -

The last two lines of the song are shown. The vocal line is in 6/8 time and continues the melody from the previous lines. The piano accompaniment is in 6/8 time and features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand.

have - n't a word to say, And I keep from the lass - es and
way to the gold - en West, Oh, ... no - bo - dy knew that my

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LOGG PR. WILSON ST HALL

lads a - part In the mea - dows a - mak - ing hay; But
heart went too, For the se - cret I ne'er con - fess'd: A

Wil - lie will bring me the first wild rose, In my new sun - bon - net to
moth - er took leave of her boy that day, I could hear her sob . . . and

wear, And Rob - in will wait at the keep - er's gate, For he
cry, As I fol - low'd her back to her drear - y home, But . . .

fol - lows me ev - ery - where; But I tell them they need - n't come
nev - er a word said I; But I tell them, &c.

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LDAC PR SIMSON ST HALL

woo - ing to me, For my heart, my heart is o - ver the sea, But I

tell them they need - n't come woo - ing to me, For my heart, my heart is

o - ver the sea.

3. I sat by his mother one midsummer day,
 And she look'd me through and through,
 As she spoke of her lad who was far away,
 For she guess'd that I loved him too ;
 She turn'd to me fondly and whisper'd low,
 I was worthy her sailor boy,
 My foolish tears they began to flow,
 Though my heart beat high for joy.
 [: So you see that they needn't come wooing to me,
 For my heart, my heart is over the sea. :]

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IM STRUDEL.

GALOP.

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INTRODUCTION.

PIANO.

The introduction is written for piano in 2/4 time, marked *ff*. It consists of five measures. The right hand plays a series of eighth notes, while the left hand plays a steady bass line of eighth notes.

GALOP.

The galop section begins with a *dim.* marking and a *p* dynamic. It features a 2/4 time signature and consists of six measures. The right hand has a rhythmic pattern of eighth notes, and the left hand provides a supporting bass line.

This section continues the galop with six more measures. The right hand maintains the eighth-note pattern, and the left hand continues with a consistent bass line.

The final part of the galop includes two endings. The first ending (1mo.) leads back to the beginning of the galop, and the second ending (2do.) concludes the piece with a final chord.

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LOAG PR SWSOM S'HALL

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains six measures of music, starting with a forte (*ff*) dynamic. The lower staff is in bass clef with the same key signature and time signature, containing six measures of accompaniment. The music is written in a style typical of early 20th-century sheet music.

The second system continues the musical piece with two staves. The upper staff has six measures, and the lower staff has six measures. The notation includes various note values, rests, and dynamic markings.

The third system continues the musical piece with two staves. The upper staff has six measures, and the lower staff has six measures. The notation includes various note values, rests, and dynamic markings.

The fourth system continues the musical piece with two staves. The upper staff has six measures, and the lower staff has six measures. The notation includes various note values, rests, and dynamic markings.

The fifth system concludes the musical piece with two staves. The upper staff has six measures, and the lower staff has six measures. The notation includes various note values, rests, and dynamic markings.

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LDAG PR 51503M ST HALL

TRIO.

The first system of the Trio consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains a melodic line with a forte (*f*) dynamic marking and a piano (*p*) dynamic marking. The bass staff contains a harmonic accompaniment of chords and single notes.

The second system continues the musical piece with similar notation and dynamics. The treble staff features a melodic line with a piano (*p*) dynamic marking, and the bass staff provides harmonic support.

The third system of the Trio shows the continuation of the melodic and harmonic themes. The treble staff has a piano (*p*) dynamic marking, and the bass staff continues with its accompaniment.

The fourth system of the Trio continues the musical development. The treble staff has a piano (*p*) dynamic marking, and the bass staff maintains the harmonic accompaniment.

The fifth and final system of the Trio concludes the piece. The treble staff begins with a mezzo-forte (*mf*) dynamic marking. The notation includes a final cadence in both staves.

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LOGO PR. SAKSON ST. HALL

1mo. 2do.

p *ff* *ff*

This system contains the first two endings of the piece. The first ending is marked '1mo.' and the second '2do.'. The dynamics are *p* (piano) for the first ending and *ff* (fortissimo) for the second ending.

This system continues the musical notation with two staves, showing a variety of rhythmic patterns and chordal accompaniment.

1mo. 2do.

Galop D. C. al

This system includes the third and fourth endings, marked '1mo.' and '2do.' respectively. The tempo and style are indicated as 'Galop D. C. al'.

⊕ CODA.

mf *p*

The CODA section consists of several measures of music, starting with a mezzo-forte (*mf*) dynamic and ending with a piano (*p*) dynamic.

cres. *ff* *fz*

This final system features triplets (marked '3') and a crescendo leading to fortissimo (*ff*) and fortissimo-zit (*fz*) dynamics.

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LOAC PR 54508 ST HALL

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WEINGARTEN.

Tempo di Polka Redowa.

PIANO. *mf*

mf

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ALEX. WHILLDIN, Pres.

JOHN S. WILSON, Sec.

LOAG PR SAISON 5TH HALL

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 forte (*ff*) dynamic marking. The melody in the treble clef starts with a series of eighth notes, while the bass clef provides a steady accompaniment of chords.

The second system continues the piece and includes first and second endings. The first ending is marked '1a.' and the second ending is marked '2a.'. A mezzo-forte (*mf*) dynamic marking is present in the second ending. The notation includes various musical symbols such as slurs, accents, and repeat signs.

The third system of musical notation continues the piece with a mezzo-forte (*mf*) dynamic marking. It features a consistent rhythmic pattern with eighth notes in the treble clef and chords in the bass clef.

The fourth system of musical notation continues the piece, maintaining the established musical style and dynamics. It shows further development of the melody and accompaniment.

The fifth and final system of musical notation concludes the piece with a mezzo-forte (*mf*) dynamic marking. The notation includes a final cadence and a repeat sign at the end of the piece.

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LOAG PR 51505M ST HALL

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 key signature has one flat (B-flat) and the time signature is 3/4. The music features a melody in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with chords and eighth notes.

The second system of musical notation is labeled "TRIO." and begins with a dynamic marking of *mf*. It consists of two staves in treble and bass clefs. The key signature changes to two flats (B-flat and E-flat) and the time signature is 3/4. The melody in the upper staff is more melodic with slurs, while the bass line provides harmonic support with chords.

The fourth system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains two flats and the time signature is 3/4. The melody in the upper staff is characterized by repeated eighth-note patterns.

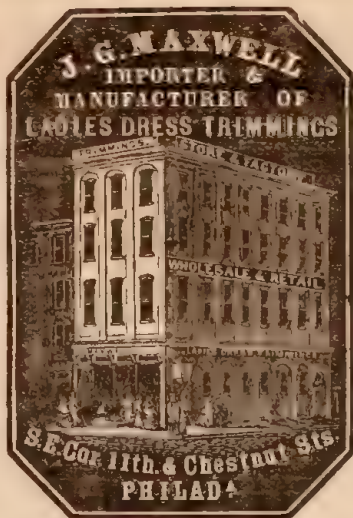
The fifth system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains two flats and the time signature is 3/4. The melody in the upper staff features slurs and grace notes.

The sixth system of musical notation concludes the piece with two staves in treble and bass clefs. The key signature remains two flats and the time signature is 3/4. It includes first and second endings, labeled "1a." and "2a." respectively, in the upper staff.

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LOAD PR. SAISON ST HALL

Dedicated to Miss Emma Akers.

BARBE BLEUE

(BLUE BEARD)
GALOP.

OFFENBACH.

Arr. by THOS. A' BECKET, Jr.

INTRODUCTION.



GALOP.



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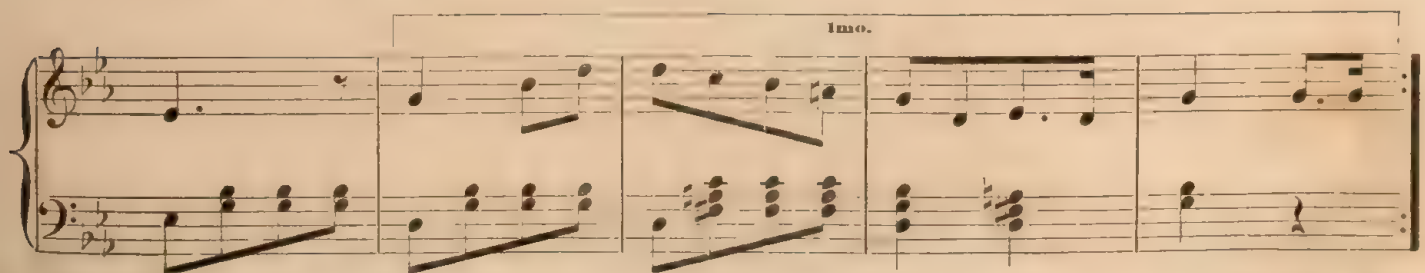
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LOAG PR SANSON ST HALL

The musical score consists of six systems of piano accompaniment. Each system contains a grand staff with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score includes various musical notations such as chords, single notes, and rests. Dynamic markings are present, including *fz* (forzando) and *ff* (fortissimo). A first ending is marked with '1mo.' and a second ending with '2do.'. The piece concludes with a final chord marked *ff*.



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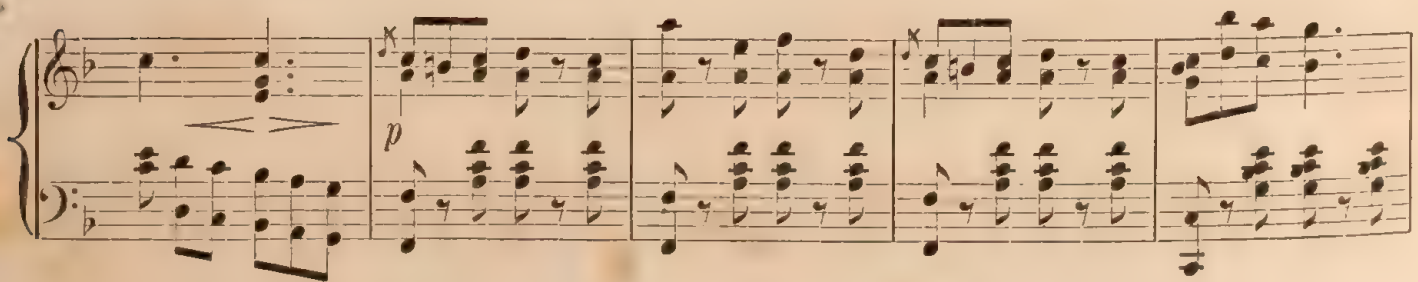
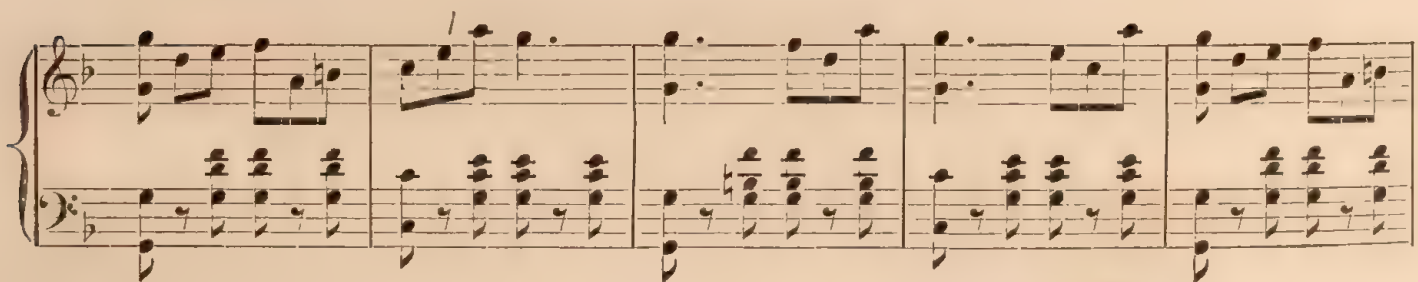
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LOAG PR SAVSONSTHALL

The first system of musical notation consists of five measures. The right hand (treble clef) plays a melody of eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 3/4.

The second system of musical notation consists of five measures. It includes dynamic markings such as 'p' (piano) and 'dol.' (dolce), and pedal markings 'Ped.' with asterisks indicating where the sustain pedal should be used. The notation continues with similar melodic and harmonic patterns.

The third system of musical notation consists of five measures. It features repeated 'Ped.' markings with asterisks, indicating a sustained harmonic texture. The melodic line in the right hand continues with grace notes and slurs.

The fourth system of musical notation consists of four measures. The notation maintains the established style with 'Ped.' markings and asterisks, and continues the melodic and harmonic development.

The fifth system of musical notation consists of four measures, concluding the piece. It includes final 'Ped.' markings and asterisks, and the melodic line ends with a grace note.

E. FONTENEAU & C. SALLES, French Hair Dressers,

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PHILADELPHIA.

LDAC PR SANSON ST HALL

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and fingerings (1, 2, 4). The lower staff is in bass clef and contains a harmonic accompaniment. Pedal markings ('Ped.') and asterisks are placed below the bass staff to indicate where the sustain pedal should be used.

The second system continues the piece with similar melodic and harmonic textures. It features more complex fingerings in the upper staff, including triplets (3, 4, 3) and descending runs. Pedal markings and asterisks are present throughout the system.

The third system shows further development of the musical themes. The upper staff includes a sequence of notes with fingerings 1, 2, 4 and a '2 x' marking. The lower staff continues with a steady accompaniment. Pedal markings and asterisks are used to guide the performer.

The fourth system features a more active upper staff with various ornaments and a '2 x' marking. The lower staff maintains the accompaniment. Pedal markings and asterisks are placed below the bass staff.

The fifth and final system on the page concludes the piece. It includes a 'p' (piano) dynamic marking and a 'Ped.' marking in the lower staff. The upper staff has complex fingerings and a '2 x' marking. Pedal markings and asterisks are used to indicate pedal usage.

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Ninth and Market Sts., Philada.

BOYS' CLOTHING AND TAILOR DEPARTMENT,
(SECOND STORY.)

LOAC PR SANSOM ST HALL

The first system of musical notation consists of two staves (treble and bass clef) with a grand staff brace. It contains four measures of music. The right hand plays a melody with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. Pedal markings 'Ped.' are present in each measure, and asterisks (*) are placed at the end of each measure.

The second system of musical notation consists of two staves with a grand staff brace, containing four measures. The dynamics include 'f Ped.', 'Ped.', 'p Ped.', and 'Ped.'. Asterisks (*) are placed at the end of each measure.

The third system of musical notation consists of two staves with a grand staff brace, containing four measures. Each measure begins with a 'Ped.' marking, and an asterisk (*) is placed at the end of each measure.

The fourth system of musical notation consists of two staves with a grand staff brace, containing four measures. Dynamics include 'Ped.', 'Ped. ff', 'Ped. p', and 'Ped. ff'. Asterisks (*) are placed at the end of each measure.

The fifth system of musical notation consists of two staves with a grand staff brace, containing five measures. Dynamics include 'Ped. p', 'Ped. ff', 'Ped. pp', and 'Ped. ff'. Asterisks (*) are placed at the end of each measure.

Ped. * Ped. * Ped. *

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Dedicated to Williams & Woodward.

FIRE AND FLAME.

(FEUER UND FLAMME.)

GALOP.

Carl Faust. Op. 147

INTRODUCTION.

Musical notation for the Introduction, featuring a treble and bass clef, a key signature of two sharps (D major), and a 2/4 time signature. The piece begins with a forte (f) dynamic and includes a piano (p) section.

GALOP.

Musical notation for the first section of the Galop, starting with a forte (f) dynamic and a piano (p) section. The notation includes a treble and bass clef, a key signature of two sharps, and a 2/4 time signature.

Musical notation for the second section of the Galop, featuring a forte (f) dynamic and a piano (p) section. The notation includes a treble and bass clef, a key signature of two sharps, and a 2/4 time signature.

Musical notation for the third section of the Galop, featuring a forte (f) dynamic and a piano (p) section. The notation includes a treble and bass clef, a key signature of two sharps, and a 2/4 time signature.

Musical notation for the fourth section of the Galop, featuring a forte (f) dynamic and a piano (p) section. The notation includes a treble and bass clef, a key signature of two sharps, and a 2/4 time signature.

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LOGAN PR SWISSON ST HILL

TRIO.

First system of musical notation for the Trio. It consists of two staves (treble and bass clef) in 2/4 time with a key signature of one sharp (F#). The first measure is marked *f* (forte). The second measure is marked *fz* (forzando). The third measure is marked *p* (piano). The system concludes with a repeat sign.

Second system of musical notation for the Trio, continuing the two-staff arrangement. It features a series of chords and melodic lines in both hands.

Third system of musical notation for the Trio, continuing the two-staff arrangement. It includes a long note in the bass line in the final measure.

Fourth system of musical notation for the Trio, including first and second endings. The first ending is marked *f* and the second ending is marked *p*. The system concludes with a repeat sign.

Fifth system of musical notation for the Trio, continuing the two-staff arrangement. It features a series of chords and melodic lines in both hands.



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LOAC PR SANSON'S HALL

VICTORIA LANCERS.*

QUADRILLES.

Weingarten.

No. 1.

The first system of musical notation for 'Victoria Lancers' consists of two staves, treble and bass clef, in 6/8 time. The music begins with a forte (*f*) dynamic. The melody in the treble clef features a series of eighth notes and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

The second system continues the piece. It includes a section marked 'Fine.' followed by a repeat sign and a forte (*f*) dynamic. The melody continues with eighth notes and quarter notes, and the bass clef accompaniment remains consistent.

The third system of notation shows the melody and bass clef accompaniment. A piano (*p*) dynamic marking is present in the latter part of the system.

The fourth and final system of notation concludes the piece. It features a forte (*f*) dynamic and ends with the initials 'D. C.' (Da Capo).

* Used by permission by C. W. A. TRUMPLER.

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For Breakfast, For Dessert, For Lunch, For Invalids.

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LOAG PR SWSON S HALL

No. 2.

f

fz *Fine.* *mf*

D. C.

MOSS & CO.

Stationers and Blank Book

MANUFACTURERS,

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PHILADELPHIA.

No. 3.

mf

Fine. *mf*

D. C.

No. 4.

f

Grandioso. *f* *Fine.*

f

PHILADELPHIA EVENING BULLETIN,

A DAILY AFTERNOON PAPER,

PUBLISHED AT THE NEW BULLETIN BUILDING,

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Contains the Latest News by Telegraph and the Mails to the moment of going to Press; Local Reports, Markets, Finance, Literary Matter, Foreign and Domestic Correspondence, Editorial Comments on Current Events, &c., &c., &c.

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GIBSON PEACOCK, Editor.

F. L. FETHERSTON, Publisher.

LOAG PR SANSON ST HALL

No. 5.

The first system of musical notation for 'No. 5' consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure is marked *ff* (fortissimo) and contains a half note chord. The second measure is marked *p* (piano) and contains a half note chord. The third measure is also marked *p* and contains a half note chord. The system concludes with a double bar line and a repeat sign.

The second system of musical notation continues the piece. It features two staves with treble and bass clefs. The treble staff contains a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment with chords and single notes.

The third system of musical notation continues the piece. It features two staves with treble and bass clefs. The treble staff contains a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment with chords and single notes. A dynamic marking of *ff* is present in the second measure.

The fourth system of musical notation concludes the piece. It features two staves with treble and bass clefs. The treble staff contains a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment with chords and single notes. The system ends with the word 'Fine.' written in the right margin.

The fifth system of musical notation continues the piece. It features two staves with treble and bass clefs. The treble staff contains a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment with chords and single notes. Dynamic markings of *f* and *mf* are present throughout the system.

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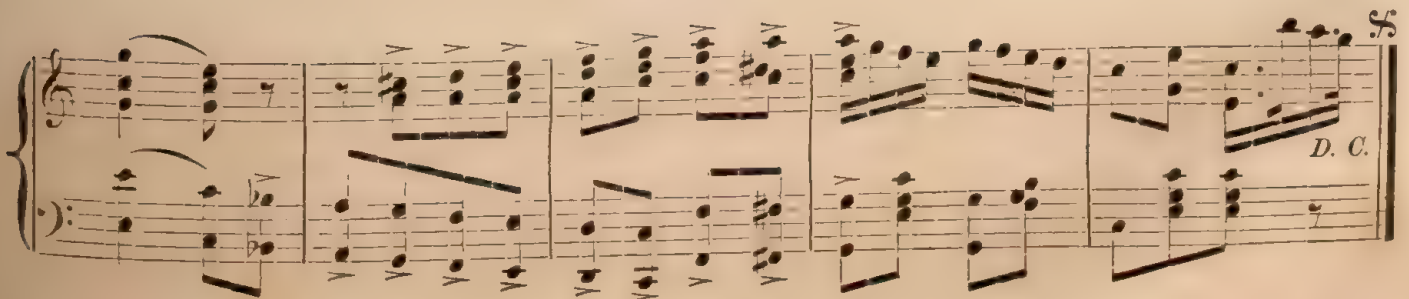
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LUCREZIA BORGIA.

(IL BRINDISI.)

DONIZETTI, Arr. by BURGMULLER.

RONDO.

f.

PIANO.

Allegro. p dolce.

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LOAG PR WISOR ST HILL

dim. ff p legg.

cres. f sf

p con delicatezza.

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The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody with eighth and sixteenth notes, including a triplet. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. Dynamic markings include *f* and *sf p*.

The second system continues the musical piece. The upper staff features a melodic line with a triplet and various rhythmic values. The lower staff continues the accompaniment with chords and moving lines. A dynamic marking of *f* is present.

The third system shows a change in dynamics. The upper staff has a melodic line with a *f* dynamic marking. The lower staff has a *dim.* (diminuendo) marking. The music consists of chords and moving lines in both staves.

The fourth system begins with the instruction *p con affettuoso.* in the upper staff. The melody is characterized by a series of eighth notes. The lower staff has a *cres.* (crescendo) marking. The system concludes with a double bar line.

The fifth system continues the piece. The upper staff has a *cres.* marking. The lower staff has a *f sf* marking. The system concludes with a double bar line.

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8va.....

8va.....

8va.....

f *marcato.*

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Prices to the Trade.

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cres. assai.

8va.....

sf sf sf sf p con legg.

8va.....

cres.

f con fuoco. sf sf sf sf

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LOGAN BRUSHMAN'S HALL

"Scenes that are Brightest."

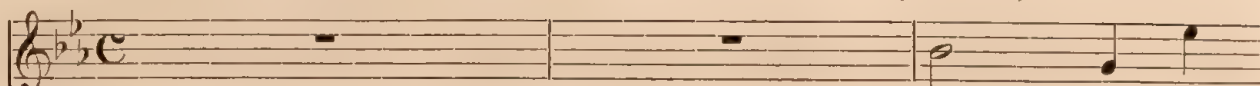
OPERA OF MARITANA.

Music Composed by W. V. WALLACE.

Cantabile e con molta semplicità.

(Maritana.)

VOICE.



1. Scenes that are
2. Words can - not

PIANO.



bright - - - est May charm . . . a - - while . . .
scat - - - ter The thoughts . . . we fear; . . .

Hearts which are light - - est, And eyes . . . that smile; Yet
For, though they flat - - - ter, They mock . . . the ear. Hopes

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LOAG PR. 5100851 HALL

dim.

o'er will them, a - bove still de - ceive us, us Though . . . na - ture beam, With And
With tear - ful cost, And

dolento.

none to love us, How sad they seem, With
when they leave us, The heart is lost, And

none to love us, How sad they seem!
when they leave us, The heart is lost.

W. G. PERRY,

DEALER IN

IMPORTED & AMERICAN STATIONERY,

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LDAG PR SWISSON S'HALL

MY FIRST WIFE'S DEAD.

BARBE BLEUE.

OFFENBACH.

Adapted by Dr. B.

Allegro.

VOICE.

1. Oh, my first wife she is dead; But why should that trouble me, If I
2. Now my name you all do know, I told you what I am call'd, You will

PIANO.

know not how she died? Number two and num - ber
un - der-stand at once That I have one on - ly

three, Number four, too, all are gone. See me weep - ing, weeping
thought: 'Tis to fill her va - cant place, Fill the place of the

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for them all the same. And the fifth I loved so dear-ly; But last week, oh!
one I loved so dear. Be-tween us the thing is settled, That my sixth wife

tale of sor-row, Such is my as-ton-ish-ment, With no mo-tive
now is rea-dy, Yes, I know she soon will come! I do know, will

to dis-cov-er, Gath-er'd to the shades of her tomb, The three Fates have call'd her off!
you believe me? That al-rea-dy num-ber sev-en Vaguely oc-cu-pies my sight.

Silks.

Velvets.

E. R. LEE,

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PHILADELPHIA.

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Shawls.

LOAG PR SANSON ST HALL

(with a terrible voice.)

Blue Beard is my name!

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics 'Blue Beard is my name!' are written below the notes. The piano accompaniment consists of two staves, treble and bass, with a dynamic marking of 'f' (forte) at the beginning. The piano part includes chords and rhythmic patterns that support the vocal melody.

Blue Beard is my name!

The second system of music is identical to the first, showing the vocal line and piano accompaniment for the phrase 'Blue Beard is my name!'.

Blue Beard, Blue Beard, Ah!

The third system of music features a vocal line with the lyrics 'Blue Beard, Blue Beard, Ah!'. The piano accompaniment includes dynamic markings of 'f' (forte) and 'p' (piano). The piano part has a more active, rhythmic accompaniment compared to the previous systems.

(very gayly.)

I am Blue Beard, I am he, wid - ow - er there nev - er was who

The fourth system of music features a vocal line with the lyrics 'I am Blue Beard, I am he, wid - ow - er there nev - er was who'. The piano accompaniment includes a dynamic marking of 'p' (piano) at the beginning. The piano part has a light, rhythmic accompaniment.

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We are also Manufacturing a New Flat-Top Heating Range.

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LOAG PR SWISOM'S HALL

is so gay as I, Blue Beard, wid - ow - er ne'er was so gay as

I, ah!

There was nev - er yet a wid - ow - er so gay as I, I am Blue

Beard. Blue Beard, Blue Beard is my name, oh! Blue Beard is my

ESTABLISHED 1858.

Lancaster's Insurance Agency,

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NEW YORK LIFE INSURANCE CO. -		\$12,000,000	

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THOS. J. LANCASTER.

LUAG PR. JANSONS' HALL

name, Blue Beard is my name. Blue Beard, Blue Beard is my name, oh! Blue Beard is my

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics 'name, Blue Beard is my name.' and continues with 'Blue Beard, Blue Beard is my name, oh! Blue Beard is my'. The piano accompaniment features a treble and bass clef with a key signature of two sharps (F# and C#). Dynamics include a forte (f) marking.

name, Blue Beard, Blue Beard, Blue Beard, Blue Beard!

This system continues the vocal line with the lyrics 'name, Blue Beard, Blue Beard, Blue Beard, Blue Beard!'. The piano accompaniment includes a fortissimo (ff) dynamic marking.

This system consists of piano accompaniment for the third system, featuring a treble and bass clef with a key signature of two sharps. The music is primarily chordal and rhythmic.

Now my

This system includes a first ending (1mo.) and a second ending (2do.) for the vocal line. The lyrics 'Now my' are positioned above the first ending. The piano accompaniment continues with a treble and bass clef.

1847.

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1868.

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LOAC PR. SAISON ST. HALL

Les Adieux.

(NOCTURNE.)

P. HORRO.

Andantino Cantabile.

PIANO.

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DRY GOODS, EMBROIDERIES, &C.

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LOAG PR SAYSOM ST HALL

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The score includes various musical markings: dynamics such as *p*, *f*, *cres.*, and *dim.*; pedaling instructions like *Ped.*; articulation marks like asterisks (*); and performance directions such as *a tempo.* and *poco rall.*. Fingerings are indicated by numbers 1-4. Some passages are marked with 'x' or '4' above the notes. The piece concludes with a final asterisk (*) in the last system.

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LOAG PR SAYSOM S'HALL

Musical notation for the first system, featuring piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a steady eighth-note accompaniment. Pedal markings include "Ped." and "* Ped." with asterisks.

Musical notation for the second system. The right hand features an 8va section with rapid sixteenth-note passages. Pedal markings include "Ped.", "* Ped.", and "pp".

Musical notation for the third system. The right hand continues the 8va section with rapid sixteenth-note passages. A "*" marking is present at the end of the system.

Musical notation for the fourth system. The right hand has a melodic line with some grace notes. A "Ped. dim." marking is present over the right hand.

Musical notation for the fifth system. The right hand has a melodic line. Markings include "pp" and "rall. perdendosi." in the right hand. There are "*" markings at the end of the system.

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TRAVERSING the BEAUTIFUL VALLEYS of PENNSYLVANIA,

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TIME SHORTER AND FARE ALWAYS AS LOW AS BY ANY OTHER ROUTE.

LOGG FR BRISON ST HALL

FRA DIAVOLO.

SYDNEY SMITH.

PRIERE. Andante religioso.

PIANO.

p *Con moto espress.*
Ped. * Ped. * *CANTANDO.* Ped. * Ped. *

dolce con tenerezza.
Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p *delicato.*
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

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Sold by News Agents, and served by Carriers daily, at all Towns and Cities in
 Pennsylvania, New Jersey, Delaware and Maryland.

grazioso.
 Ped. * Ped. rit. *

piu mosso.

f

BARCAROLLE.

ff ff ff

Allegretto. Ped. * Ped. * Ped. *

8va.

Ped. * Ped. * Ped. * Ped. *

ff

p tremol.

p

COOPER & CONARD,

DRY GOODS,

CLOAKS, SHAWLS, &c.

Ninth and Market Streets, Philadelphia.

BOYS' CLOTHING AND TAILOR DEPARTMENT,

(Second Story.)

LOGO PR. SWISSON ST. HALL

First system of musical notation. It consists of two staves (treble and bass clef). The music is in a minor key. Dynamics include *p* (piano) and *ff* (fortissimo). Pedal markings are indicated by "Ped." with asterisks. A first ending bracket labeled "1. II." is at the end of the system.

VARIAION. *Molto vivace e brillant.*

Second system of musical notation, the start of the variation. It features a forte (*f*) dynamic. The tempo/style is *Molto vivace e brillant.* Pedal markings are present. An *8va* marking is above the treble staff in the second measure.

Third system of musical notation for the variation. It continues the rhythmic and melodic patterns of the previous system with consistent pedal markings.

Fourth system of musical notation for the variation. The piece continues with similar dynamics and pedal usage.

Fifth system of musical notation for the variation. It concludes with a forte (*f*) dynamic and a first ending bracket labeled "1. II.".

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LOAG PR SWISSMST HALL

The musical score is arranged in five systems, each with a treble and bass clef staff. The key signature is one flat (B-flat major or D minor). The score includes various musical notations and performance instructions:

- System 1:** Treble staff starts with a forte (*f*) dynamic and a pedaling (*Ped.*) instruction. An *8va* (octave) marking is present. A fermata is placed over the first measure. The bass staff also begins with a forte (*f*) dynamic.
- System 2:** The treble staff features a *grazioso* (graceful) marking. The bass staff includes a piano (*P*) dynamic and a pedaling (*Ped.*) instruction.
- System 3:** This system continues the melodic and harmonic development with various note values and rests.
- System 4:** The treble staff has an *8va* marking and a *dim.* (diminuendo) instruction. The bass staff includes a pedaling (*Ped.*) instruction and a fermata.
- System 5:** The treble staff begins with a pedaling (*Ped.*) instruction and a *dim.* marking. The bass staff features a *cantabile con espress.* (cantabile with expression) marking and a piano (*P*) dynamic.

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LOAG PR GANSON'S HALL

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 key signature has two flats (B-flat and E-flat). The music features a series of chords and melodic lines, with some notes beamed together. There are some markings above the staff, possibly indicating ornaments or specific articulation.

The second system of musical notation continues the piece. It features a piano (*p*) dynamic marking. There are several triplets indicated by a '3' over a group of notes. Pedal markings (*Ped.*) with asterisks are placed below the bass staff to indicate when the sustain pedal should be used.

The third system of musical notation includes the instruction *piu animato.* and a fortissimo (*ff*) dynamic marking. The music becomes more rhythmic and energetic. There are markings for *Sva.* (Sforzando) above the staff.

The fourth system of musical notation shows a *dim.* (diminuendo) dynamic marking, indicating a decrease in volume. The music continues with complex chordal textures and melodic lines.

The fifth system of musical notation concludes the piece with a *leg.* (leggiero) dynamic marking. It features a piano (*p*) dynamic and a final cadence. Pedal markings (*Ped.*) are present below the bass staff.

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LOAG PR SANSOM ST HALL

Sva

Ped. *

Ped. *

Ped. *

Ped. *

Sva

brillante.

Ped. *

Sva

Sva

4

Ped. *

Sva

Sva

3

Sva

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LDAC PR SANSON ST HALL

VALSE DES ROSES

E. KETTERER.

Alle. Brillante.

cres.

p

dim.

8va.

f

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LOAG PR SNGOM'S HALL

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with an 8va... marking. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *p* (piano).

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It features a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature. Dynamics include *f* (forte) and *dim.* (diminuendo).

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. The lower staff is in bass clef with the same key signature and time signature. Dynamics include *dim.* (diminuendo).

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It includes an 8va... marking. The lower staff is in bass clef with the same key signature and time signature. Dynamics include *f* (forte) and *p cres.* (piano crescendo). Pedal markings are present at the end of the system: *Ped.* * *Ped.* *.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. The lower staff is in bass clef with the same key signature and time signature. Dynamics include *p cres.* (piano crescendo), *dim.* (diminuendo), and *f dim.* (forte diminuendo).

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LOAG PR SAISON ST HALL

dim. *p* *cres.*
Ped. * Ped. *

dim. *p* *cres.* dim. *f*
Ped. * Ped. * Ped. *

dim.

legg. *p*
Ped. * Ped. * Ped. * Ped. *

cres. dim.
Ped. * Ped. *

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LOAG PR GANSON ST HALL

The first system of musical notation consists of two staves. The right-hand staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It features a melodic line with a first ending ('1mo.') and a second ending ('2do.'). The left-hand staff is in bass clef and provides harmonic accompaniment. Dynamics include 'p' (piano) and 'legg.' (leggiero).

The second system continues the piece with two staves. The right-hand staff features a melodic line with a triplet of eighth notes. The left-hand staff provides accompaniment. A 'cres.' (crescendo) marking is present in the right-hand staff.

The third system features two staves. The right-hand staff has a first ending ('1mo.') and a second ending ('2do.'). A '8va...' (octave) marking is placed above the staff. Dynamics include 'mf' (mezzo-forte), 'cres.', 'f' (forte), and 'p' (piano).

The fourth system consists of two staves. The right-hand staff has a '8va...' marking. Dynamics include 'f' (forte), 'cres.', and 'ff' (fortissimo). The system concludes with a double bar line.

The fifth system consists of two staves. The right-hand staff begins with a 'dim.' (diminuendo) marking, followed by 'a tempo.' The left-hand staff has a 'p' (piano) dynamic. The system ends with a 'cres.' (crescendo) marking.

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LOAG PR SAISON ST HALL

The first system of musical notation for 'Valse des Roses' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a series of chords and melodic lines, featuring some grace notes and slurs.

The second system continues the piece. It features a dynamic marking of *f* (forte) in the lower staff. The notation includes various chordal textures and melodic fragments, with some notes beamed together.

The third system includes a dynamic marking of *dim.* (diminuendo) in the lower staff. The music continues with similar harmonic and melodic patterns, showing a gradual decrease in volume.

The fourth system features a tempo marking of *a tempo.* and dynamic markings of *f* and *p* (piano) in the lower staff. It also includes a *cres.* (crescendo) marking. The notation shows a return to a more active tempo with varying dynamics.

The fifth system concludes the piece with a dynamic marking of *p* in the lower staff. The final measures show a resolution of the harmonic tension, ending with a few chords and a final melodic flourish.

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LOGG PR SMISON ST HALL

First system of musical notation, consisting of two staves (treble and bass clef). The music includes various notes, rests, and dynamic markings such as *p*.

Second system of musical notation, consisting of two staves. It includes dynamic markings such as *p*, *rall.*, and *dim.*

Third system of musical notation, consisting of two staves. It begins with the instruction *a tempo.* and includes a dynamic marking of *f*. Pedal markings (*Ped.*) and asterisks (***) are present below the staves.

Fourth system of musical notation, consisting of two staves. It includes the instruction *8va* and dynamic markings *f* and *ff*. Pedal markings (*Ped.*) and asterisks (***) are present below the staves.

Fifth system of musical notation, consisting of two staves. It includes the instruction *8va.....* and dynamic markings *ff*. Pedal markings (*Ped.*) and asterisks (***) are present below the staves.

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LOAG PR SAISON'S HALL

Quis Animam.

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PIANO.

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 key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a forte (f) dynamic. The melody in the upper staff features a series of eighth and sixteenth notes, while the bass line provides a steady accompaniment of quarter notes.

The second system of musical notation continues the piece. It features a dynamic shift to fortissimo (ff) with the instruction 'con fuoco'. The upper staff includes an 8va (octave) marking. The music becomes more intense, with a 'semp. ff e accel.' (semper fortissimo e accelerando) section. This section includes 'Ped.' (pedal) markings and asterisks. The system concludes with a 'paura.' (paura) section, also marked with 'Ped.' and asterisks.

The third system of musical notation shows a change in dynamics to piano (p) with the instruction 'ma sonore'. The music is characterized by sustained chords and a steady bass line. 'Ped.' markings are present throughout the system, along with asterisks indicating specific pedal effects.

The fourth and final system of musical notation concludes the piece. It features a 'dim.' (diminuendo) instruction, indicating a gradual decrease in volume. The notation continues with sustained chords and a consistent bass line, ending with a final chord. 'Ped.' markings and asterisks are used to denote the pedal's role in the final moments.

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First system of musical notation. Treble and bass staves. Treble clef, key signature of two flats. Dynamic marking: *f pomposo*. The music consists of chords and moving lines in both hands.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of two flats. Dynamic markings: *molto. rf* and *semp. ff*. An instruction *8va.....* is placed above the treble staff. Pedal markings (*Ped.*) and asterisks (*) are present.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of two flats. Instruction *8va....* is placed above the treble staff. Pedal markings (*Ped.*) and asterisks (*) are present.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of two flats. Instruction *8va....* is placed above the treble staff. Pedal markings (*Ped.*) and asterisks (*) are present.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of two flats. Dynamic markings: *semp. ff e martell.* and *string.*. Pedal markings (*Ped.*) and asterisks (*) are present.

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Armonioso e dol. cantando.

rf *assai.* *pp^v* *Ped.* *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8va.....

brilliant. *f* *Ped.* *

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LOAG FR SARCOB S' HILL

The musical score is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The piece is in a minor key, indicated by three flats in the key signature. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The third system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fourth system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fifth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The score is marked with 'Ped.' (pedal) and '8va.....' (octave) throughout. The second system includes the markings 'cres.' (crescendo) and 'ed accel.' (and accelerando). The third system includes the marking 'ff con bravura.' (fortissimo con bravura). The fourth system includes the marking '8va.....' (octave). The fifth system includes the marking '8va.....' (octave).

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The musical score consists of five systems of piano music, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The score includes various performance markings: *leg.* (first system), *poco* and *a* (third system), *accl.* and *f* (fourth system), and *ff con bravura.*, *8va.....loco*, and *dim.* (fifth system). The notation includes eighth and sixteenth notes, rests, and dynamic markings.

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LOAD FR SAKSON ST HALL

con grazia.
p
dim.

4 2 1 x 3

8va.....*loco*

sempre. p
poco rall.

a tempo. più vivo.
8va.....*loco*

cres.
f

Presto. 8va.....

ff martellato.
prestissimo
e
con tutta la forza.
Ped.

8va.
8va.

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PIANO.

ff

mf

cres.

8va.....

f

..... *loco.*

8va..... *loco.*

8va.....

ff

8va.....

sf

poco - - a - - poco -

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LOAG PR SAISON ST HALL

8va...
dim.
mf
p

8va...
dim.
morendo.
rallent.

loco.
Andante.
dolce.
pp
p
p

poco rit.
rit.

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Musical notation for the first system, featuring piano (*p*) and crescendo (*cres.*) markings.

Musical notation for the second system, including *8va*, *una corda*, and *loco* markings.

Musical notation for the third system, including *8va*, *loco*, *a tempo*, and *con amore* markings.

Musical notation for the fourth system, including *8va*, *loco*, *leggiero*, and *poco rall.* markings.

Musical notation for the fifth system, including *cres.*, *f*, *ff*, and *rit.* markings.

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a tempo.

ff *mf* *f* *fz* *mf* *f*

8va.....

.....*loco.* 8va.....*loco.* 8va.....

fz *p* *f* *p* *f* *fz* *dim.*

8va..... *loco.* 8va.....

molto riten. *marcato il canto.* *pp una corda.*

8va.....*loco.* 8va.....*loco.*

p sempre.

8va.....*loco.* 8va.....*loco.* 8va.....

molto riten. *pp a tempo.*

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Immortellen Waltz.

J. GUNG'L.

SECONDO.

No. 1.

The musical score consists of four systems of music, each with a piano (right) and bass (left) staff. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *p*, *pp*, *f*, and *cres.*, along with *Ped.* markings and asterisks. The first system is labeled 'No. 1.' and includes a *p* dynamic and two *Ped. ** markings. The second system includes *pp* and *cres. Ped. **. The third system includes *Ped. **, *f Ped. **, *p*, *cres.*, *Ped. **, and *Ped. **. The fourth system includes *f Ped. **, *p*, and *f Ped. **.

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Immortellen Waltz.

PRIMO.

J. GUNG'L.

No. 1.

The musical score for "Immortellen Waltz" is presented in four systems. The first system, labeled "No. 1.", begins with a piano (*p*) dynamic and includes two "Ped.*" (pedal) markings. The second system starts with a pianissimo (*pp*) dynamic, followed by a crescendo (*cres.*) and two "Ped.*" markings. The third system begins with a forte (*f*) dynamic, includes a "Ped.*" marking, a piano (*p*) dynamic, a crescendo (*cres.*), and another "Ped.*" marking. The fourth system features an 8va (octave) marking, a piano (*p*) dynamic, a crescendo (*cres.*), and a forte (*f*) dynamic with a "Ped.*" marking. The score is written for piano in 3/4 time and includes various musical notations such as notes, rests, slurs, and dynamic markings.

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SECONDO.

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LOGO PR BRISON ST HILL

PRIMO.

8va.....

No. 2.

p *Ped.* * *Ped.* * *Ped.* *

8va.....

Ped. * *Ped.* *cres.* * *f Ped.* * *Ped.* *

8va.....

p 1mo. 2do. *Ped.* *

8va.....

Ped. * *f Ped.* * *Ped.* *dim.* *

8va.....

p *Ped.* 1mo. 2do. *Ped.* *

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LOAD PR SANSON ST HALL

PRIMO.

No. 3.

8va.....

f > *p* *f* > *p* *f* > *p*

Ped. * Ped. * Ped. * Ped. *

8va.....

1mo. 2mo.

f *ff*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8va.....

1mo. 2do.

p *f* *ff*

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

No. 4.

8va.....

p Ped. * Ped. * Ped. *

8va.....

p dolce.

* Ped. * Ped. *

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LDAG PR SANSOM ST HALL

SECONDO.

First system of musical notation, featuring a bass clef and a treble clef with chords. Dynamics include *f* *Ped.*, ** Ped.*, and ** P*.

No. 5.

Second system of musical notation, including a treble clef and a bass clef with chords. Dynamics include *p* *Ped.* and ** Ped.*.

Third system of musical notation, including a treble clef and a bass clef with chords. Dynamics include *Ped.* and ** Ped.*.

Fourth system of musical notation, including a treble clef and a bass clef with chords. Dynamics include *ff*, *Ped.*, and ** Ped.*.

Fifth system of musical notation, including a treble clef and a bass clef with chords. Dynamics include *ff*, *Ped.*, and ** Ped.*.

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LOAG PR BINGOM ST HALL

PRIMO.

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The music includes various dynamics such as *f Ped.*, ** Ped.*, and ** P*.

8va.....

No. 5.

Musical notation for the second system, labeled "No. 5.", featuring a grand staff with treble and bass clefs. Dynamics include *Ped. p*, *p **, and *1 Ped.*

8va.....

Musical notation for the third system, featuring a grand staff with treble and bass clefs. Dynamics include *1 Ped. p*, *p **, and *1 Ped.*

Musical notation for the fourth system, featuring a grand staff with treble and bass clefs. Dynamics include *ff*, *Ped.*, ** Ped.*, and ** Ped.**

8va.....

Musical notation for the fifth system, featuring a grand staff with treble and bass clefs. Dynamics include *ff*, *Ped.*, ** Ped.*, and ** Ped.**

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WALTZ.

1.

The first system of musical notation is for the first measure of the waltz. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The bass staff begins with a half note chord of G2 and B2, followed by a half note chord of D3 and F3. The piece is marked with a piano (*p*) dynamic.

The second system of musical notation continues the piece. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The piece is marked with a piano (*p*) dynamic. The system includes first and second endings, with the second ending marked with a forte (*f*) dynamic.

The third system of musical notation continues the piece. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The piece is marked with a forte (*f*) dynamic.

The fourth system of musical notation concludes the piece. It features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The piece is marked with a piano (*p*) dynamic. The system includes first, second, and last endings.

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2. *p* *cres.* *pp*

p

cres. *f* *pp*

f *p* *p* *pp* *pp*

f *p* *p* *pp*

1mo. 2do. Last time.

f *f* *p* *p* *pp*

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3.

First system of exercise 3, featuring a treble and bass clef in 3/4 time. The treble staff begins with a forte (f) dynamic, while the bass staff starts with a piano (p) dynamic. The music consists of chords and simple melodic lines.

Second system of exercise 3. The treble staff begins with a piano (p) dynamic and ends with a trill (tr) on a high note. The bass staff features a forte (f) dynamic in the latter half of the system.

Third system of exercise 3, continuing the chordal texture. The treble staff concludes with a trill (tr) on a high note.

Fourth system of exercise 3, ending with two distinct endings in the treble staff: '1mo.' (first ending) and 'Last time.' (second ending).

4.

First system of exercise 4, featuring a treble and bass clef in 3/4 time. The treble staff begins with a piano (p) dynamic. The music is more rhythmic and melodic than exercise 3.

Second system of exercise 4. The treble staff features a forte (f) dynamic, while the bass staff returns to a piano (p) dynamic. The piece concludes with a final chord.

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38



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First system of musical notation, piano (p) dynamic.

Second system of musical notation, first ending (1mo.) and second ending (2do.) with forte (f) dynamic.

Third system of musical notation, marked with a '5.' and piano (p) dynamic.

Fourth system of musical notation, first ending (1mo.) and second ending (2do.) with forte (f) dynamic.

Fifth system of musical notation, piano (p) dynamic.

Sixth system of musical notation, first ending (1mo.) and second ending (2do.) with forte (f) dynamic.

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PIANO.

The musical score is written for piano and consists of four systems of music. The first system begins with a forte (ff) dynamic. The second and third systems include piano (p) dynamics. The fourth system includes first and second endings. The piece concludes with a forte (f) dynamic.

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LOGO PR. SINGM'S HALL

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 key signature has two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some chords and rests.

The second system continues the piece. It includes trills (tr) in the upper staff and a mezzo-forte (mf) dynamic marking in the lower staff. The notation includes various rhythmic patterns and chordal structures.

The third system features a forte (f) dynamic marking. It includes first and second endings (1ma. and 2da.) and concludes with a 'Fine.' marking. The notation shows a variety of rhythmic and harmonic elements.

The fourth system includes dynamic markings of forte (f), piano (p), and sfz (sforzando). The notation continues with complex rhythmic and harmonic patterns.

The fifth system concludes the piece with dynamic markings of sfz (sforzando) and piano (p). The notation features a final cadence with various rhythmic and harmonic details.

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1ma.


2da.

8va.....

8va..... loco.

1ma. 2da. D.C.

x

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