

MUSIC
ALBUM

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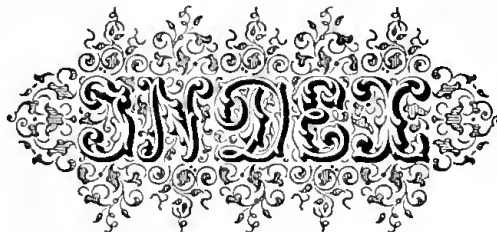
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Book No. 2.

Miss A. C. C.

MUSIC ALBUM

FOR THE PIANO.



1	MINNIE RIFLE,	(Polka)	<i>G. Herzberg</i>
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By HERZBERG.

INTRODUCTION.

Allegretto grazioso.

Musical notation for the introduction, consisting of two staves (treble and bass clef). The tempo is marked *Allegretto grazioso*. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *p*. The third measure has a dynamic marking of *pp*. The fourth measure has a dynamic marking of *molto rit.*. There are triplets in the first two measures and a triplet in the fourth measure.

Musical notation for the first system of the polka, consisting of two staves. The tempo is marked *a tempo*. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *sfr*. There are performance instructions *Ped.* and asterisks *** above the first and second measures. There are triplets in the first and second measures.

Musical notation for the second system of the polka, consisting of two staves. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *cres.*. There are performance instructions *Ped.* and asterisks *** above the first and second measures. There are triplets in the first and second measures.

Musical notation for the third system of the polka, consisting of two staves. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *cres.*. There are performance instructions *Ped.* and asterisks *** above the first and second measures. There are triplets in the first and second measures.

Musical notation for the fourth system of the polka, consisting of two staves. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *cres.*. There are performance instructions *Ped.* and asterisks *** above the first and second measures. There are triplets in the first and second measures.



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First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *f* and *dim.*

Second system of musical notation, including first and second endings marked "1mo." and "2do." respectively. It features complex rhythmic patterns and dynamic markings.

Third system of musical notation, continuing the piece with intricate melodic and harmonic lines in both hands.

Fourth system of musical notation, showing further development of the musical themes with various articulations.

Fifth system of musical notation, marking the beginning of the "TRIO." section. It includes dynamic markings like *p* and *cres.*

Sixth system of musical notation, concluding the page with a final cadence and dynamic markings.

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9

dolce. *dim.*

This system contains the first six measures of the piece. It features a treble and bass clef. The first measure is marked *dolce.* and the sixth measure is marked *dim.* The music consists of chords and melodic lines in both hands.

1mo. 2do. *p* *a tempo.*

This system contains measures 7 through 12. It includes first and second endings, labeled "1mo." and "2do." respectively. The first ending is marked *p* and the second ending is marked *a tempo.* The music continues with complex chordal textures.

This system contains measures 13 through 18. The music continues with intricate chordal patterns and melodic fragments in both hands.

p

This system contains measures 19 through 24. The music is marked *p* and features a mix of chords and moving lines.

p *cres.*

This system contains measures 25 through 30. It includes triplet markings (3) over some notes. The music is marked *p* and *cres.* (crescendo).

This system contains measures 31 through 36, concluding the piece. The music features a variety of chordal and melodic textures.

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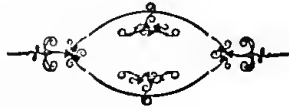
IDYELLE

Pour le

PIANO

PAR

Charles B. Lysberg,



Published by **JULES BERR.**

IDYLLE.

CHAS. B. LYSBERG.

grazioso il canto.

Allegretto con moto.

PIANO.

il basso dolcissimo.

Ped. dolce.

Ped.

The second system of the piano score consists of two staves. The right staff contains chords and melodic fragments, while the left staff features a continuous eighth-note bass line. Pedal markings are present in both staves, with asterisks indicating specific pedal changes.

The third system continues the musical piece. The right staff shows a melodic line with some grace notes, and the left staff maintains the eighth-note bass line. Pedal markings and asterisks are used throughout the system.

The fourth system concludes the piece. It includes dynamic markings such as *cres.*, *dim.*, *rall.*, and *a tempo.* in the right staff, and *con moto.* in the left staff. Pedal markings and asterisks are also present.

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First system of musical notation. 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 two flats. The music features a series of chords and melodic lines. Pedal markings are present: "Ped." is written above the first and second measures of the bass staff, with asterisks indicating the end of the pedal effect. A long horizontal brace spans the top of the treble staff across the first two measures.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a grand staff and two flats in the key signature. Pedal markings ("Ped.") are placed above the first and second measures of the bass staff, with asterisks indicating the end of the pedal effect. A long horizontal brace spans the top of the treble staff across the first two measures.

Third system of musical notation. The notation continues with a grand staff and two flats in the key signature. Pedal markings ("Ped.") are placed above the first and second measures of the bass staff, with asterisks indicating the end of the pedal effect. A long horizontal brace spans the top of the treble staff across the first two measures.

Fourth system of musical notation, the final system on the page. It features a grand staff and two flats in the key signature. The first measure of the bass staff is marked "con moto." The second measure is marked "rall." and the third measure is marked "a tempo." The final measure of the system is marked "malinconico e troppo agitato." and contains a complex, dense musical texture. A long horizontal brace spans the top of the treble staff across the first two measures.

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Ped. *rallento.* *Ped.* *Ped.* *

rit. *a tempo.* *Ped.* *Ped.* *

Ped. *con espansione.* * *Ped.* *Ped.* *dim.* * *e*

rall. *a tempo con moto.* *poco rinf.* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

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tristamente.
Ped. * *Ped.* *

Ped. * *Ped.* * *indeciso*

dolce grazioso.
e rall. *dim.* *a tempo.*
Ped. * *Ped.* *

Ped. *pp* * *Ped.* * *Ped.* *

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

Ped. *rall.* * *Ped.* * *cres.* *Ped.* * *Ped.* *

con moto e passione. *rit.* *p* *poco* *a* *poco.* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

più piano e ritard. *pp* *Fine.* *Ped.* * *Ped.* * *Ped.* *

CONSOLATION.

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No. 9.

MENDELSSOHN.

PIANO.

Adagio non troppo.

Ped.

*

mf

mf

mf

mf

sf p

p

mf

mf

mf

p

p



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Second system of musical notation. The treble clef staff contains a melodic line with notes and rests. The bass clef staff contains a bass line with notes and rests. Dynamics include *p*.

Third system of musical notation. The treble clef staff contains a melodic line with notes and rests. The bass clef staff contains a bass line with notes and rests. Dynamics include *f*, *sf*, *p*, and *p tranquillo.*

Fourth system of musical notation. The treble clef staff contains a melodic line with notes and rests. The bass clef staff contains a bass line with notes and rests. Dynamics include *Ped.* and an asterisk ***.

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Allegro.

PRELUDE.

ff *p*

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Second system of musical notation. The bass line features a steady eighth-note accompaniment. The treble line has chords with accents (>) and a triplet in the final measure.

Third system of musical notation. The bass line has triplet chords with fingerings 1-3-1-1 and 1-3-1-1. The treble line includes dynamic markings *sf* and *p*, and a triplet in the final measure.

Fourth system of musical notation. The bass line has triplet chords with fingerings 1-3-1-1 and 1-3-1-1. The treble line starts with a forte (*ff*) dynamic and features a slur over the first two measures.

Fifth system of musical notation. The bass line has triplet chords with fingerings 1-3-1-1 and 1-3-1-1. The treble line has a melodic line with a slur over the first two measures.

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TRIO.

8va.....

8va.....

This system contains the first two staves of music. The top staff is marked with a piano (*p*) dynamic and features a melodic line with triplets and slurs. The bottom staff provides a harmonic accompaniment with chords and moving bass lines. The key signature has one sharp (F#).

This system contains the next two staves of music. The top staff continues the melodic line with triplets and slurs. The bottom staff continues the harmonic accompaniment. The key signature remains one sharp.

This system contains the third and fourth staves of music. The top staff continues the melodic line. The bottom staff continues the harmonic accompaniment. The key signature remains one sharp.

8va.....

8va.....

This system contains the fifth and sixth staves of music. The top staff continues the melodic line. The bottom staff continues the harmonic accompaniment. The key signature remains one sharp.

8va.....

8va.....

This system contains the seventh and eighth staves of music. The top staff continues the melodic line. The bottom staff continues the harmonic accompaniment. The key signature remains one sharp.

8va.....

8va.....

This system contains the ninth and tenth staves of music. The top staff continues the melodic line. The bottom staff continues the harmonic accompaniment. The key signature remains one sharp.

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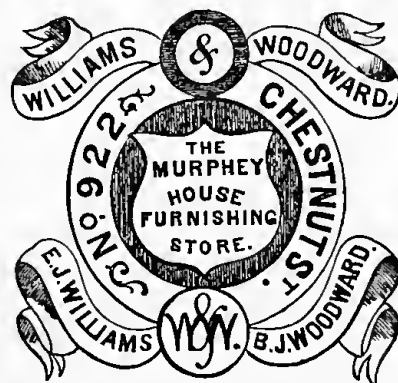
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The first system of music consists of two staves. The treble staff begins with a melodic line of eighth notes, followed by a half note. The bass staff features a rhythmic accompaniment of eighth notes, with some triplets indicated by a '3' above the notes. A large slur covers the entire system.

The second system continues the musical piece. It features similar rhythmic patterns in both staves, with triplets and eighth notes. The bass staff has a steady eighth-note accompaniment, while the treble staff has more complex melodic figures.

The third system includes dynamic markings. The word 'sf' (sforzando) appears in the bass staff at the beginning of the second and fourth measures, and in the treble staff at the end of the fourth measure. The notation includes eighth notes and triplets.

The fourth system features a variety of dynamic markings: 'sf' in the first measure of the bass staff, 'p' (piano) in the second measure, and 'ff' (fortissimo) in the third measure. The music includes eighth notes, triplets, and some longer note values.

The fifth system shows more complex rhythmic structures, including sixteenth notes and triplets. The bass staff has a consistent eighth-note accompaniment, while the treble staff has more intricate melodic lines.

The sixth system concludes the piece. It features a 'ff' dynamic marking in the bass staff. The music ends with a final cadence in both staves, marked with a double bar line and repeat dots.

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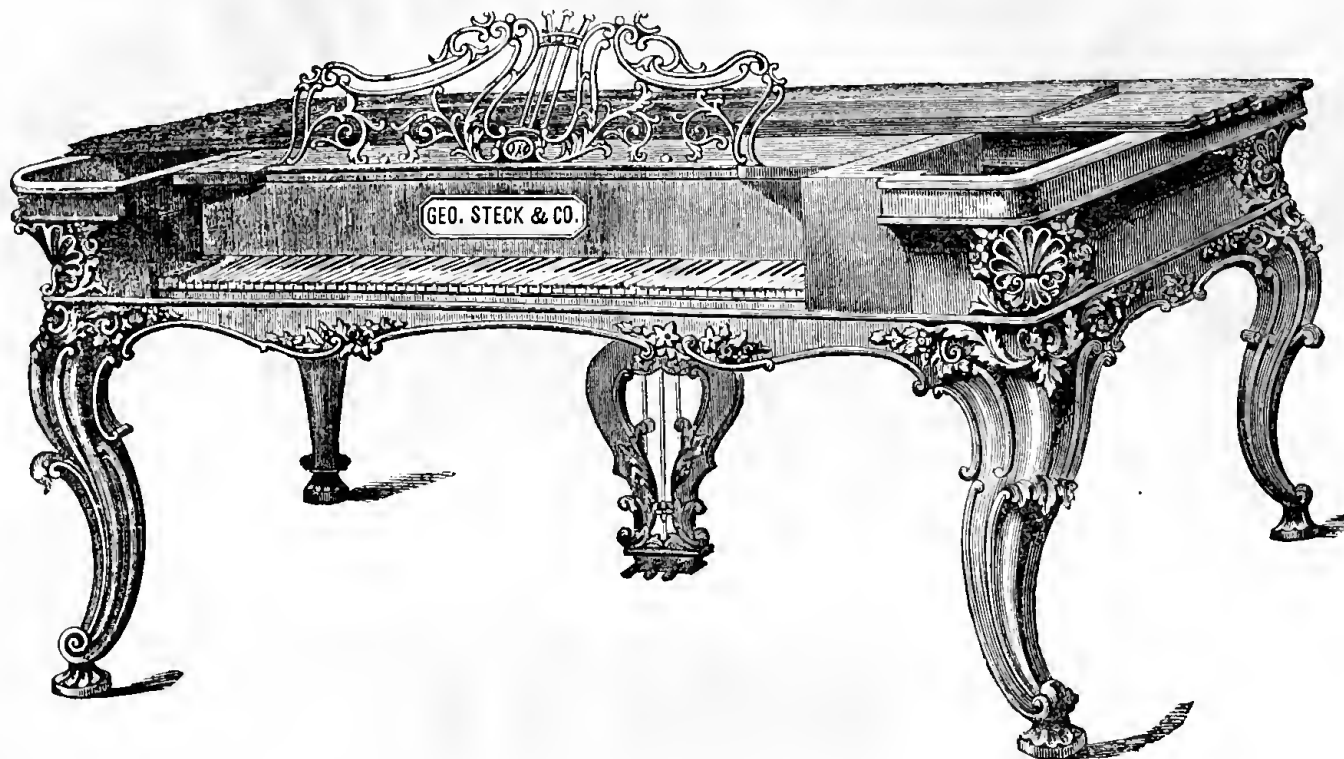
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The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is A major (three sharps) and the time signature is 3/4. The first system is marked with a piano (*p*) dynamic. The second system is marked with a forte (*f*) dynamic. The third system is marked with a *leggiero.* (light) dynamic. The fourth system is marked with a forte (*f*) dynamic. The fifth system is marked with a forte (*f*) dynamic and includes a first ending bracket labeled '1.'.

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First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The system contains six measures. The first measure has a first ending bracket labeled '2.'. The second measure has a first ending bracket labeled '3.'. The bass clef part features a dynamic marking of *fz* (forzando) in the second measure and a repeat sign in the third measure.

Second system of musical notation. Treble clef, key signature of three sharps. The system contains six measures. The bass clef part features dynamic markings of *p* (piano) in the first, third, and sixth measures, and *f* (forte) in the second, fourth, and fifth measures.

Third system of musical notation. Treble clef, key signature of three sharps. The system contains six measures. The first ending bracket labeled '1.' spans the fifth measure, and the second ending bracket labeled '2.' spans the sixth measure. The bass clef part features a dynamic marking of *p* in the sixth measure.

Fourth system of musical notation. Treble clef, key signature of three sharps. The system contains six measures. The bass clef part features a dynamic marking of *p* in the sixth measure.

Fifth system of musical notation. Treble clef, key signature of three sharps. The system contains six measures. The bass clef part features a dynamic marking of *p* in the sixth measure.

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First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. A fortissimo (*sf*) dynamic marking appears in the third measure of both hands.

Second system of musical notation. It begins with a first ending bracket labeled "1." above the right hand. The right hand has a melodic line with a crescendo leading to a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic. The left hand continues with chordal accompaniment.

Third system of musical notation. It begins with a second ending bracket labeled "2." above the right hand. The right hand features a melodic line with a fortissimo (*ff*) dynamic, followed by a section marked *dolce.* (dolce). The left hand continues with chordal accompaniment.

Fourth system of musical notation. The right hand has a melodic line with a fortissimo (*sf*) dynamic marking. The left hand continues with chordal accompaniment.

Fifth system of musical notation. The right hand has a melodic line with accents (*>*) over several notes. The left hand continues with chordal accompaniment.

Sixth system of musical notation. The right hand has a melodic line with accents (*>*) over several notes. The left hand continues with chordal accompaniment, ending with a double bar line.

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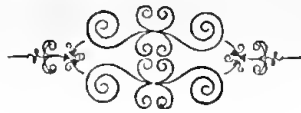
Second system of musical notation. Treble clef, key signature of two sharps, 2/4 time signature. The right hand continues the melodic line. The left hand plays chords. Dynamics include accents.

Third system of musical notation. Treble clef, key signature of two sharps, 2/4 time signature. The right hand has a first ending (1.) and a second ending (2.). The left hand has dynamics *sfz* and *f*.

Fourth system of musical notation. Treble clef, key signature of two sharps, 2/4 time signature. The right hand plays chords. The left hand has a dynamic *p* in the sixth measure.

Fifth system of musical notation. Treble clef, key signature of two sharps, 2/4 time signature. The right hand plays a melodic line. The left hand plays chords. Dynamics include accents and a crescendo starting in the fourth measure, with the word "cres" written above the staff. The word "cen" appears in the fifth measure, and "do." in the sixth measure.

Sixth system of musical notation. Treble clef, key signature of two sharps, 2/4 time signature. The right hand plays a melodic line. The left hand plays chords. The system ends with the word "Fine." in the final measure.



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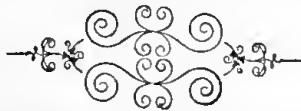
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WALTZ. *p dol.*

The musical score is written for a Cornet Solo and Piano accompaniment. It is in 3/4 time and the key signature has one sharp (F#). The piece is marked 'WALTZ.' and 'p dol.' (piano dolce). The score is divided into five systems. The first system includes the beginning of the piece with a piano accompaniment marked 'p dol.' and a cornet solo line. The subsequent systems continue the melody and accompaniment, with various musical notations such as slurs, accents, and dynamic markings like 'p'.

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GIBSON PEACOCK,

Editor.

F. L. FETHERSTON,

Publisher.

mf f

ff 3

Waltz D.C.

Nº. 2.

2d time 8va.....

p

Fine.

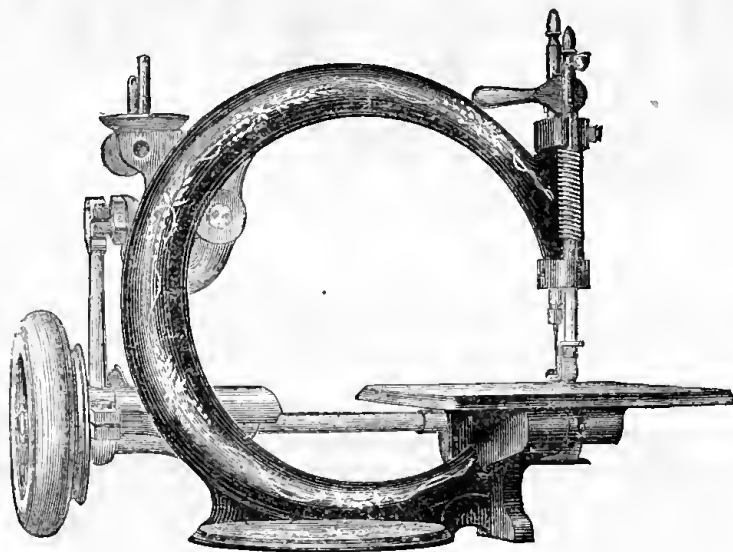
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Published by JULES BERR.

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FROM
ROMÉO et JULIETTE.

Arr. by H. A. CLARKE.

Andante.

The first system of musical notation consists of two staves (treble and bass clef) joined by a brace on the left. The time signature is common time (C). The key signature has one flat (B-flat). The first measure is marked with a piano (*p*) dynamic. The music features a mix of quarter and eighth notes, with some chords and rests.

The second system of musical notation continues the piece. It features a fortissimo (*ff*) dynamic in the first measure, followed by a *rall.* (rallentando) marking. The system concludes with a *con espress.* (con espressione) marking and a piano (*p*) dynamic. The bass line includes triplet markings.

The third system of musical notation continues the piece, featuring prominent triplet markings in both the treble and bass staves. The melody in the treble clef is more active, with eighth and sixteenth notes.

The fourth system of musical notation continues the piece, marked with *Ped.* (pedal) markings in both staves. The bass line features complex triplet patterns.

The fifth system of musical notation continues the piece, also marked with *Ped.* (pedal) markings. The piece concludes with a final chord in the bass clef.

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f Ped. 3 * *cres.* *ff*

Ped. *dim.* *tr.* *rall.*
i - nu - en - do.

Allo. vivo. f

p

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The first system of music consists of two staves. The treble staff contains a series of eighth and sixteenth notes, some with slurs. The bass staff features a steady accompaniment of chords, primarily triads and dyads, with some single notes.

The second system includes a first ending bracket labeled "1mo." above the treble staff. The music continues with similar rhythmic patterns. A dynamic marking of "f" (forte) is present in the bass staff. The system concludes with a repeat sign.

The third system features a second ending bracket labeled "2do." above the treble staff. A "cres." (crescendo) marking is placed over the bass staff. The notation continues with eighth and sixteenth notes in the treble and chords in the bass.

The fourth system is marked "più moto." (più moto). The treble staff shows a more active melodic line with eighth and sixteenth notes, some with accents. The bass staff continues with a steady accompaniment of chords.

The fifth system includes an "8va." (octave) marking above the treble staff. A "Ped." (pedal) instruction is written in the bass staff. The treble staff features a melodic line with eighth notes, while the bass staff has a simple accompaniment.

The sixth system also includes an "8va." marking above the treble staff. It contains two "Ped." instructions. The system concludes with a final cadence in the bass staff, marked with a double bar line and repeat dots.

FAUST GOUNOD'S OPERA.

LE PARLATE D'AMOR.

IN THE LANGUAGE OF LOVE.

BEAUTIES OF FAUST.

GOUNOD.

Allegretto Agitato.

First system of piano introduction. Treble clef, 6/8 time signature, key signature of one flat. The music begins with a half note G4, followed by a quarter note Bb4, and then a series of eighth notes. Dynamics include *p* and *cres.*

Second system of piano introduction. Dynamics include *f* and *dim.*

SIEBEL.

First system of vocal line. Treble clef, 6/8 time signature. The melody consists of quarter and eighth notes.

Le par-la - te d'a - mor, O ca - - - ri fior, Di - te - le ehe Pa -
In the language of love, O gen - - - tle flower, Say to her I a -

First system of piano accompaniment. Treble clef, 6/8 time signature. The music consists of chords and eighth notes.

Second system of vocal line. Treble clef, 6/8 time signature. The melody continues with quarter and eighth notes.

- do - - ro, Ch'eil solo mio te - so - ro, Di - te - le ehe il mio cor
- dore her, Say she's my love my trea - sure, Say that she of my heart, of my

Second system of piano accompaniment. Treble clef, 6/8 time signature. Dynamics include *cres.*

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Lan - gue d'a - mor Le par-la - te d'a - mor, O ea - - - ri
 life is the joy, And assure her my love is strong and

fior, . . . Recate i miei sos - pi - - ri, Narrate i miei mar - ti - - ri,
 pure, . . . Tell her my hopes and fears, Tell her her presence en - dears, . . .

Ditele, o ea - ri fior, . . . Quel eh'ho . . . nel cor. . . .
 Ev-'ry bright hour for me, . . . So speak, . . . sweet flowers. . . .

Recitative.

Son viz - zi, a - himè! lo stregon ma-le-
 What, fa - ded! ah, me! thus the bold, evil

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" " Chest, under the arms,	"	back to middle of hand,	"
" " Waist,	"	" " Bosom,	"
" " Wrist,	"	" " Shirt, or height of Person,	"

Tempo primo.

- det - to mal di-ceva or or.
sore'-rer foretold at the fair.

cres.

Recit. Andante.

Non po-trai più sen-za ehe mo - ra Toc - ca - re un fior.
I may not touch a blooming flow - er, but it shall wither.

p

Andante. ($\text{♩} = 56.$)

Se ba-guas-si la man nell'acqua san - ta? Vien là quando il dì muor?
But my hand in ho-ly wa-ter I bathe. See now will they wither?

pp

A pre-gar Mar-ghe - ri - ta Ed ora ve-di-am! vediam prestol Sono appas-
Here to pray cometh dai - ly the sweet gentle maid, Once more venture,— now are they

p *p* *p*

3

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Tempo 1°. Allegretto.

si - ti? No! Sa - tan sei vin-to già.
faded? no! Sa - tan! thy spell hath failed.

pp cres. molto.

tr

In lor sol - tan - - - to ho fè; Parlin per me! Da lor le sia sve-
Thus ev - er fraud must fail; Speak then for me! Tell her, sweet flowers, I

p

staccato.

- la - - to Il mi-se-ro mio sta - to El-la pe-nar mi fà . . . E an-
love her, Bright are the heavens a-bove her, Bright is the earth for me, . . . the

eor . . . nol sa, In ques-ti fio-ri ho fè . . . Par - lin per
earth, . . . for me, When her loved form I see . . . Speak, then for

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me. . . . Se non ar - dis - ee a - mo - re, Possa in sua vece il fio - - re,
 me. . . . What yct I never have told her, Say that my arms would enfold her,

cres *cen*

Sve-la - re del mio cor Tut - - to l'ar - dor, . . . l'ar -
 Guarding from ev - 'ry ill Lov - - ing her still, . . . Thus

do. *dim.* *espress.*

- dor, tut - - to l'ar - dor, l'ar - dor, tut - - to l'ar -
 speak, sweet flowers, for me, Thus plead, sweet flowers, for

p *colla voce.*

dor. . .
 me. . .

f *Tempo.*

LES FIFRES

DE LA GARDE

Polka Militaire.

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J. ASCHER.

Allegretto.

PIANO.

ff

The first system of the piano accompaniment 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 2/4. The music begins with a forte (*ff*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and moving lines.

The second system continues the piano accompaniment. It features similar melodic and rhythmic patterns in both staves. The notation includes various note values and rests, maintaining the 2/4 time signature and two-flat key signature.

The third system of the piano accompaniment includes dynamic markings. The upper staff has an *8va.....* marking above it. The lower staff has a *p* (piano) marking. The music continues with complex rhythmic patterns and chordal textures.

The fourth system of the piano accompaniment concludes the piece. It features a final melodic flourish in the upper staff and a corresponding bass line. The *8va.....* marking is present above the upper staff. The piece ends with a final chord in both staves.

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8va.....

Musical notation system 1, featuring a treble clef and a bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some marked with an 'x'. The bass staff contains a harmonic accompaniment with chords and single notes. An '8va.....' instruction is written above the treble staff.

8va.....

Musical notation system 2, continuing the piece. It features a treble clef and a bass clef. The treble staff has a melodic line with eighth notes and some slurs. The bass staff has a harmonic accompaniment. An '8va.....' instruction is written above the treble staff.

8va.....

Musical notation system 3, continuing the piece. It features a treble clef and a bass clef. The treble staff has a melodic line with eighth notes and some slurs. The bass staff has a harmonic accompaniment. An '8va.....' instruction is written above the treble staff.

8va.....

Musical notation system 4, continuing the piece. It features a treble clef and a bass clef. The treble staff has a melodic line with eighth notes and some slurs. The bass staff has a harmonic accompaniment. An '8va.....' instruction is written above the treble staff.

8va.....

Musical notation system 5, continuing the piece. It features a treble clef and a bass clef. The treble staff has a melodic line with eighth notes and some slurs. The bass staff has a harmonic accompaniment. An '8va.....' instruction is written above the treble staff. The system concludes with first and second endings, marked '1.' and '2.'.

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TRIO.

The first system of the Trio section, measures 1-6. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The upper staff features a melody with eighth-note patterns and accents, starting with a mezzo-forte (*mf*) dynamic. The lower staff provides a bass line with chords and eighth-note accompaniment.

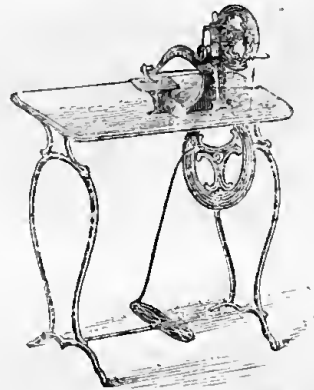
The second system of the Trio section, measures 7-12. The upper staff continues the melodic line with dynamics ranging from piano (*p*) to fortissimo (*ff*). The lower staff features a rhythmic accompaniment of eighth-note chords. Dynamic markings include *p*, *cres.*, *poco*, *a*, *poco.*, and *ff*.

The third system of the Trio section, measures 13-18. The upper staff continues the melodic line, with a fortissimo (*ff*) dynamic marking. The lower staff features a rhythmic accompaniment of eighth-note chords, with some notes marked with downward-pointing triangles.

The fourth system of the Trio section, measures 19-24. The upper staff continues the melodic line with various dynamics and accents. The lower staff features a rhythmic accompaniment of eighth-note chords.

The fifth system of the Trio section, measures 25-30. The upper staff continues the melodic line, ending with a first ending (*1^a*) and a second ending (*2^a*). The lower staff features a rhythmic accompaniment of eighth-note chords. The section concludes with the word *Fine.*

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8va.....

Second system of musical notation, continuing the piece. The right hand has an 8va marking above the staff. The music includes various rhythmic patterns and chordal textures.

8va.....

Third system of musical notation. It features a dynamic marking of *p* (piano) in the bass staff. The right hand continues with an 8va marking. The system concludes with a double bar line.

8va.....

Fourth system of musical notation. It includes a dynamic marking of *f* (forte) in the bass staff. The right hand has an 8va marking. The system ends with a double bar line.

8va.....

Fifth system of musical notation. It features a dynamic marking of *fz* (forzando) in the bass staff. The right hand has an 8va marking. The system concludes with a double bar line.

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8va.....

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *mf* and *f*. There are also some 'x' marks above certain notes.

8va.....

Second system of musical notation, continuing the piece with similar notation and dynamics.

8va.....

Third system of musical notation, featuring a vocal line with lyrics: *cres - cen - do.* and a piano accompaniment. Dynamics include *cres*, *ff*, and *f*.

8va.....

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. Dynamics include *f*.

8va.....

Fifth system of musical notation, featuring a grand staff with treble and bass clefs.

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8va.....

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with quarter and eighth notes, often in a rhythmic pattern. The key signature has two flats.

8va.....

The second system continues the musical piece with similar notation to the first system, showing a continuation of the melodic and bass lines.

The third system features a dynamic marking of *ff* (fortissimo) at the beginning. The notation includes various rhythmic values and articulation marks like accents (>).

8va.....

The fourth system includes a dynamic marking of *ff* in the bass staff and a *p* (piano) marking in the treble staff. The notation shows a variety of chordal textures and melodic fragments.

8va..

The fifth system concludes the piece with a dynamic marking of *fff* (fortississimo) and a tremolo (*trem.*) in the bass staff. The notation includes a final cadence with a double bar line.

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NOTICE BY THE EDITOR.

In remembrance of this Hotel, I take the liberty of recommending, not the House, which is known the world over, but the Proprietor, **H. HOGAN, Esq.**, as a most perfect gentleman, and I beg him to accept this slight tribute as an expression of my gratitude.

JULES BERR.

PERLE D'ALLEMAGNE.

BLUETTE À LA MAZURKA.

J. ASCHER.

Allegretto.

The first system of music 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 3/4. The music begins with a forte (*f*) dynamic. The melody in the upper staff features eighth and sixteenth notes, while the bass line consists of chords and eighth notes.

The second system continues the piece. It features a piano (*p*) dynamic and a *rall.* (rallentando) marking. The melody in the upper staff includes a half note and a quarter note, while the bass line has chords and eighth notes.

a tempo.

The third system is marked *a tempo*. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff provides harmonic support with chords and eighth notes.

The fourth system concludes the piece. It includes first and second endings, labeled '1.' and '2.'. The first ending leads back to an earlier section, and the second ending concludes with a forte (*f*) dynamic. The notation includes various note values and rests.

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AMERICAN WATCHES

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8va.....

8va.....

First system of musical notation, featuring a treble and bass clef. The treble clef part includes a melodic line with slurs and a dynamic marking of *pp*. The bass clef part provides harmonic accompaniment with chords and single notes.

8va.....

8va.....

Second system of musical notation, continuing the piece. It includes a dynamic marking of *p* in the treble clef part.

8va.....

Third system of musical notation, featuring a dynamic marking of *f* in the bass clef part.

f *p*

Fourth system of musical notation, featuring dynamic markings of *f* and *p* in the bass clef part.

Fifth system of musical notation, concluding the piece with a double bar line and repeat signs.

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WATER CRACKERS.

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brillante.

The first system of music consists of two staves. The treble staff begins with a piano (*p*) dynamic marking and contains three triplet figures. The bass staff provides harmonic support with chords and single notes.

The second system continues the piece. An *8va...* marking is placed above the treble staff, indicating an octave transposition. The musical notation follows a similar pattern of chords and melodic lines.

The third system includes first and second endings, labeled *1.* and *2.*. A forte (*f*) dynamic marking is present. The notation shows a melodic line in the treble and chords in the bass.

The fourth system features a series of chords in both the treble and bass staves, with some melodic movement in the treble.

The fifth system concludes the piece with a final chord in the bass staff and some melodic fragments in the treble.

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brillante.

The first system of music consists of two staves. The right hand (treble clef) features a melodic line with triplets of eighth notes, marked with a piano (*p*) dynamic. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The right hand has an *8va...* marking above it, indicating an octave transposition. The melodic line continues with eighth notes and some slurs. The left hand accompaniment remains consistent.

The third system includes first and second endings. The first ending is marked *1.* and the second ending is marked *2.*. There are dynamic markings of *f* (forte) and *p* (piano) in the right hand. The left hand accompaniment continues with chords.

The fourth system shows a continuation of the accompaniment in the left hand, consisting of chords and single notes. The right hand has some melodic fragments with accents.

The fifth system also features first and second endings, marked *1.* and *2.*. There is an *8va...* marking above the right hand. The right hand has a melodic line with a forte (*f*) dynamic. The left hand accompaniment continues.

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8va

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a dotted line and '8va' marking above it, indicating an octave shift. The bass staff provides harmonic accompaniment with chords and single notes.

f *p*

Second system of musical notation. The treble staff continues the melodic line with various articulations. The bass staff features chords, with dynamic markings *f* and *p* indicating fortissimo and piano respectively.

Third system of musical notation. The treble staff shows a melodic line with slurs and accents. The bass staff continues with harmonic accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff continues with harmonic accompaniment.

f *f*

Fifth system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff includes a treble clef in the second measure and dynamic markings *f* and *f*.

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The HOME has declared and paid dividends ANNUALLY since 1861; and these dividends have been in the past, as they will be in the future, **JUST AS LARGE** as any sound Company (which intends always to remain so) *ought to make*, and will, no doubt, be increasing from year to year. Our Company will not and does not desire to increase its business by promising, in advance, large dividends, which the *re-insurance* will not justify, the **CARDINAL** feature of this Company being the *highest security* to all of our assured members.

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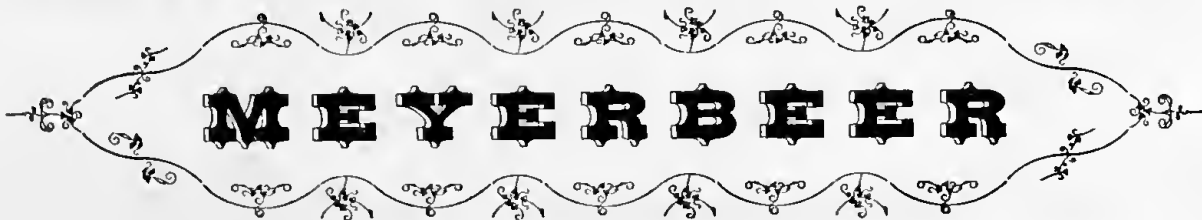
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MARCHE

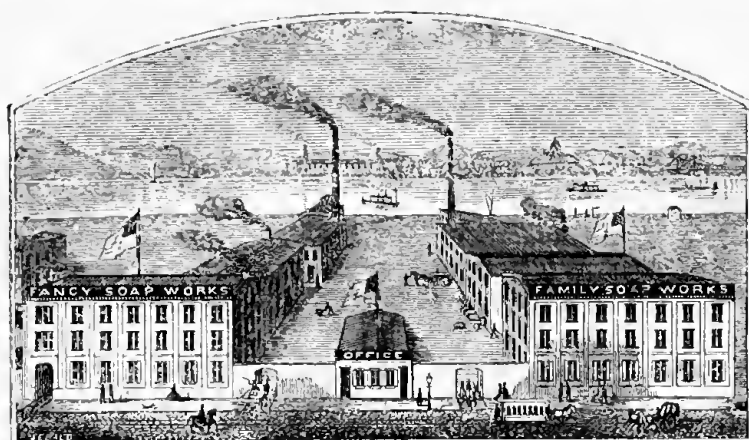
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G. MEYERBEER.

Molto Maestoso.

TEMPO DI MARCIA.

ff pesante.

3

3

Musique sur le Theatre

ff

3

3

3

Musique dans l'Orchestre.

sur le Theatre

dans l'Orchestre

sur le Theatre

dans l'Orchestre

dol.

ff

p Cantabile con molto portamento.

3

3

3

3

3

3

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 of the patronage so liberally extended to that deserving house,
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musical score system 1, measures 1-4. Treble clef, bass clef. Dynamics: *molto cres.*, *p*. Includes triplets and slurs.

musical score system 2, measures 5-8. Treble clef, bass clef. Dynamics: *cres.*, *pp*. Includes triplets and slurs.

musical score system 3, measures 9-12. Treble clef, bass clef. Dynamics: *ff*. Includes triplets and slurs. *détaché.*

musical score system 4, measures 13-16. Treble clef, bass clef. Dynamics: *ff*. Includes triplets and slurs. *sur le Theatre*

musical score system 5, measures 17-20. Treble clef, bass clef. Dynamics: *ff*. Includes slurs. *ans l'Orchestre.*, *sur le Theatre*, *ans l'Orchestre*, *sur le Theatre*

musical score system 6, measures 21-24. Treble clef, bass clef. Dynamics: *ff*. Includes slurs. *ans l'Orchestre*

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P dol. e cantabile.

P

tr

p Cantabile con molto portamento.

pp

ff sur le Theatre

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The musical score is arranged in seven systems, each with a grand staff (treble and bass clefs). The first system is labeled "dans l'Orchestre" and features a complex rhythmic pattern with many beamed notes. The second system is split into two parts: "sur le Theatre, dans l'Orchestre" and "les deux Orchestres réunis" with a fortissimo (*ff*) dynamic marking and triplet markings. The third system continues with triplet markings. The fourth system is marked "8va..." and contains dense triplet patterns. The fifth system also features triplet markings. The sixth system continues the triplet patterns. The seventh system concludes the piece with a final cadence. The key signature is B-flat major (two flats) and the time signature is 3/4.

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Hugh A. Clarke.

The first system of music consists of two staves. The right staff begins with a piano (*p*) dynamic and a fermata over the first measure. The left staff has a *ten. sf* marking. The system concludes with a *rall.* marking.

Andante Mosso.

The second system continues the piece. It starts with a *rall.* marking. The right staff has a *a tempo.* marking. The left staff features several *Ped.* markings with asterisks, indicating pedal points.

The third system includes triplet markings (indicated by a '3' over the notes) in both staves. The left staff contains multiple *Ped.* markings with asterisks.

The fourth system features dynamic and tempo changes. The right staff has *rit.* and *a tempo. più moto.* markings. The left staff has *più agitato.* and *Ped.* markings with asterisks.

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cres.
P
Ped. *

tempo 1mo.
Ped. * *Ped.* * *Ped.* *P* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Allegro.
Ped. * *p* *rall.* *p* *sempre.* *cres.*

cres *cen - - do.*

Marcia.
ff *p* *Allegro, non troppo.*

p



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First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands. A *pp* dynamic marking is present in the third measure.

Second system of musical notation, featuring a grand staff. The right hand has a vocal line with lyrics: *cres* - - - - - *cen* - - - - - *do.* *f*. The left hand provides harmonic accompaniment.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.

Fourth system of musical notation, featuring a grand staff. The music consists of chords and melodic lines in both hands. A *ff* dynamic marking is present in the first measure.

Fifth system of musical notation, featuring a grand staff. The right hand has a melodic line with an *8va* marking. The left hand has a dense chordal texture. Pedal markings (*Ped.*) and asterisks (***) are used throughout. A *tremolo* marking is present in the final measure.

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N^o. 1.

PANTALON.

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ÉTÉ.

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Musical notation for the first system, featuring treble and bass staves. The piece is in G major (one sharp) and 2/4 time. The first system includes dynamic markings *sf*, *f*, and *p*, and the instruction *léger.*

Musical notation for the second system, featuring treble and bass staves. The piece continues in G major and 2/4 time. The second system includes dynamic markings *f* and *p*.

Musical notation for the third system, featuring treble and bass staves. The piece continues in G major and 2/4 time. The third system includes a dynamic marking *sf*.

N^o. 3.

POULE.

Musical notation for the fourth system, featuring treble and bass staves. The piece is in G major and 6/8 time. The fourth system includes a dynamic marking *p*.

Musical notation for the fifth system, featuring treble and bass staves. The piece continues in G major and 6/8 time. The fifth system includes a dynamic marking *mf*.

Musical notation for the sixth system, featuring treble and bass staves. The piece continues in G major and 6/8 time. The sixth system includes a dynamic marking *p* and the instruction *CODA.*

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A musical score system consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

N^o. 5.
FINALE.

A musical score system for 'N^o. 5. FINALE.' in 2/4 time with a key signature of two sharps. It begins with a piano (*p*) dynamic. The notation includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment.

A musical score system continuing the piece, featuring a forte (*f*) dynamic. The treble staff has a more active melodic line, while the bass staff provides a steady accompaniment.

A musical score system with a forte (*f*) dynamic, showing a continuation of the melodic and harmonic themes from the previous systems.

A musical score system with a forte (*f*) dynamic, featuring a melodic line in the treble and a bass line with some chordal textures.

2^e. et 4^e. Fois.
léger.

A musical score system with a piano (*p*) dynamic, marked '2^e. et 4^e. Fois.' and 'léger.' (light). The tempo and dynamics change here, with a forte (*f*) dynamic appearing in the middle of the system.

A musical score system with a piano (*p*) dynamic, concluding the piece with a melodic flourish in the treble and a final accompaniment in the bass.

THE GUARDS' WALTZ.

D. GODFREY.

Andante.

INTRODUCTION.

The musical score is written for piano and consists of several systems. The first system is the introduction, marked 'Andante' and 'INTRODUCTION.', in common time. It features a piano accompaniment with chords and a melody in the right hand. The second system continues the introduction and begins the main waltz in 3/4 time. The piano accompaniment consists of chords, and the right hand has a melody with grace notes. The third system continues the waltz, with a 'cres.' marking in the piano part. The fourth system features a 'ff' marking and a 'cadenza.' section. The fifth system is marked 'Tempo di Valse' and includes a 'rall.' marking. The score concludes with a final cadence.

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guaranteed.

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No. 1.

WALTZ.

The first system of musical notation for 'No. 1. WALTZ.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the right hand with some notes marked with an 'x' and a bass accompaniment of chords and single notes.

The second system of musical notation continues the piece. It features a melody in the right hand with various note values and rests, and a bass accompaniment of chords and single notes.

The third system of musical notation continues the piece. It features a melody in the right hand with various note values and rests, and a bass accompaniment of chords and single notes.

The fourth system of musical notation continues the piece. It features a melody in the right hand with various note values and rests, and a bass accompaniment of chords and single notes. Dynamic markings include *p* and *ff*.

The fifth system of musical notation concludes the piece. It features a melody in the right hand with various note values and rests, and a bass accompaniment of chords and single notes. Dynamic markings include *p* and *D. C.* (Da Capo).

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2.

1. 2.

D. C.



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3.

Musical notation for the first system, measures 1-8. The piece is in 3/4 time with a key signature of one sharp (F#). The first system consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is placed above the first measure.

Musical notation for the second system, measures 9-16. This system continues the melodic and harmonic development. It features first and second endings, indicated by bracketed lines labeled '1.' and '2.' above the treble staff in the final measures. The bass staff continues with its accompaniment.

Musical notation for the third system, measures 17-24. The treble staff shows a melodic line with slurs and ties. A dynamic marking of *mf* (mezzo-forte) is placed above the first measure. The bass staff continues with chords and single notes.

Musical notation for the fourth system, measures 25-32. This system includes vocal-like lyrics in the bass staff: *cres*, *cen*, *do.*, *f*, and *mf*. The treble staff continues with the melodic line, and the bass staff provides accompaniment.

Musical notation for the fifth system, measures 33-40. The treble staff continues with the melodic line. A dynamic marking of *cres* (crescendo) is placed above the final measure. The bass staff continues with accompaniment.

Musical notation for the sixth system, measures 41-48. This system includes vocal-like lyrics in the bass staff: *cen*, *do.*, *f*, and *p*. The treble staff continues with the melodic line, and the bass staff provides accompaniment.

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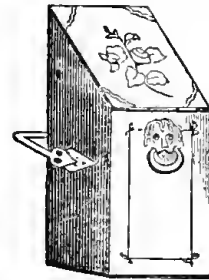
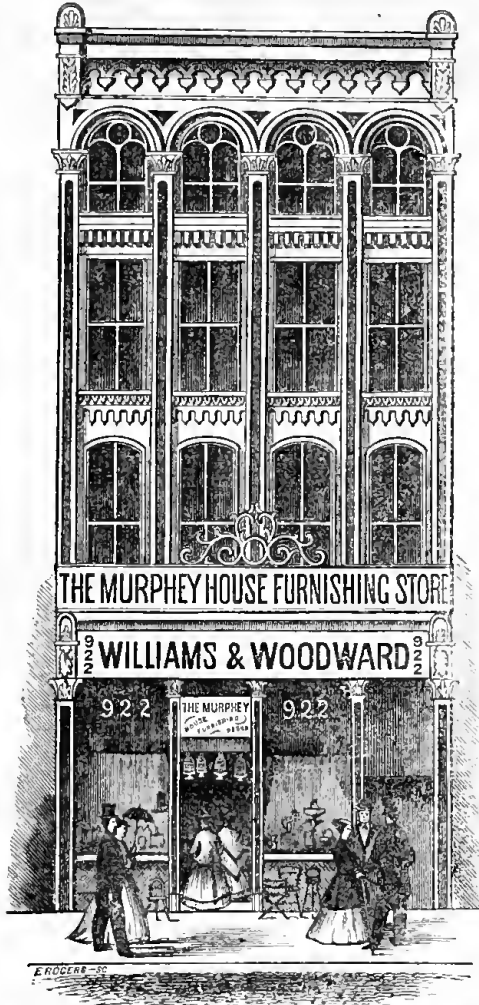
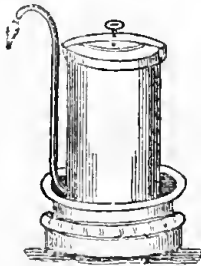
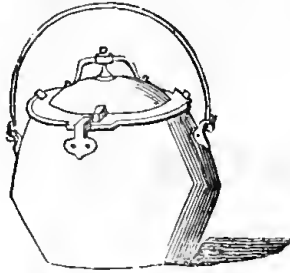
LOUIS DREKA,

No. 1033 CHESTNUT STREET, PHILADELPHIA.

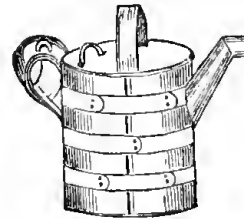
This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The first system is marked with a '4' and a piano (*p*) dynamic. The second system features a piano (*p*) dynamic in the first measure and a fortissimo (*ff*) dynamic in the sixth measure. The third system continues with piano (*p*) dynamics. The fourth system has a piano (*p*) dynamic in the first measure. The fifth system is marked with a piano (*p*) dynamic. The sixth system concludes with a *Fine.* marking. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

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For keeping coal in parlors.



“THE MURPHEY”
HOUSE FURNISHING STORE,
No. 922 (Nine Twenty-two) Chestnut St.
PHILADELPHIA.

LA TRAVIATA.

By Verdi.

Arr. by H. Cramer.

Allegretto. (BRINDISI nell'INTRODUZIONE: Libiamo ne' lieti calici.)
con grazia. leggerissimo.

The first section of the score consists of five systems of piano accompaniment. Each system contains a grand staff with a treble and bass clef. The music is in 3/8 time and B-flat major. Dynamics include *p*, *pp*, and *f*. Pedal markings are indicated by 'Ped.' with a star symbol. The first system starts with *p* and *Ped.*. The second system has *Ped.* and *pp*. The third system has *p* and *Ped.*. The fourth system has *Ped.*. The fifth system has *Ped.*, *ppp*, *f*, and *p*.

Largo. (FINALE II: Vole a fuggir la.) 8va.....

The second section of the score consists of one system of piano accompaniment. It is in 3/4 time and B-flat major. The music features triplets in both hands. Dynamics include *pp* and *f*. Pedal markings are indicated by 'Ped.' with a star symbol. The system starts with *pp* and *Ped.*.

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PHILADELPHIA.

8va.....

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains several measures with trills (tr) and triplets (3). The lower staff is in bass clef and features complex chordal textures with frequent use of the sustain pedal, indicated by 'Ped.' and asterisks. The key signature has two flats, and the time signature is 8/8.

Allo. brillante. (ARIA: Sempre libera.)

The second system begins with a piano (p) dynamic marking. It continues with two staves of music, including trills (tr) and triplets (3). The bass staff shows dense chordal accompaniment with 'Ped.' markings. The tempo and character are marked as 'Allo. brillante'.

The third system continues the piece with two staves. It includes trills (tr) and triplets (3). The bass staff has 'Ped.' markings and asterisks. The music maintains the 8/8 time signature and two-flat key signature.

The fourth system introduces a forte (f) dynamic and the instruction 'con affetto'. It features two staves with trills (tr) and triplets (3). The bass staff includes 'Ped.' markings and asterisks. The tempo and character remain 'Allo. brillante'.

The fifth system concludes the page with two staves of music. It includes trills (tr) and triplets (3). The bass staff has 'Ped.' markings and asterisks. The tempo and character are still 'Allo. brillante'.

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WHITE MARBLE BUILDING,

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IMPORTERS, JOBBERS AND RETAILERS OF

DRY GOODS,

Silks, Velvets,

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NOTIONS, &c., &c.

ALWAYS AT POPULAR PRICES.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamics such as *f* and *f*. A *Ped. ** instruction is located at the bottom right of the system.

Andantino. (SCENA ed ARIA: Ah forse è lui che l'anima.)

Second system of musical notation, starting with a *sf p* dynamic. It includes a *pp* section with a *Ped. ** instruction, followed by a *p* section and a *dolciss.* section. A *Ped. ** instruction is also present at the bottom right.

Third system of musical notation, featuring several triplet markings (indicated by a '3' over the notes) and a *Ped. ** instruction at the bottom left.

Fourth system of musical notation, containing multiple triplet markings and a *cresc.* (crescendo) instruction. It includes several *Ped. ** instructions throughout the system.

Fifth system of musical notation, beginning with a *con espress.* instruction and a *pp* dynamic. It features several triplet markings and *Ped. ** instructions.

Sixth system of musical notation, continuing the piece with triplet markings and a *Ped. ** instruction at the bottom left.

THE
“HOWE” SEWING MACHINES

ARE THE
OLDEST ESTABLISHED OF ANY IN THE WORLD,



FABRICANT
 DE MACHINES
 A COUDRE EXPOSANT.

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was awarded to THE HOWE MACHINE CO. and their President, ELIAS HOWE, JR.:—the Imperial Prize; the Cross of the Legion of Honor; a Gold Medal, the highest prize within the gift of the Jury, being the result of the

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SOLE AGENTS FOR PENNSYLVANIA, NEW JERSEY, DELAWARE, WEST VIRGINIA,

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No. 4 St. Clair St., Pittsburgh.

In order that the public may not be MISLED we publish the following as a sufficient reply to the claim NOW being made by another Sewing Machine Co. that to their REPRESENTATIVE was awarded the Cross of the Legion of Honor, for their Sewing Machines, at the late Paris Exhibition. It needs no comment:

A CARD.

To the Editor of the Evening Telegraph:

SIR:—That the public may not be misled by the advertisements, “Official” and otherwise, relative to a Gold Medal for Sewing Machines, at the Paris Exhibition, I desire to state that the Machines of the Grover & Baker manufacture were not exhibited, and consequently not tested at all at the Paris Exhibition.

Very Respectfully, Yours,
 G. W. EDDY, Agent.

OFFICE OF THE GROVER & BAKER SEWING MACHINE CO.,
 No. 730 Chestnut St., Aug. 17th, 1867.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines. Pedal markings are present: "Ped." in the first measure, "sf Ped. 3" in the third measure, and "Ped. 3" in the fourth and fifth measures. There are also asterisks and a "3" indicating a triplet.

Andante, più tosto mosso. (SCENA ed ARIA: Di Provenza il mar.)

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines. Pedal markings are present: "pp Ped" in the first measure, "Ped." in the second, third, and fourth measures, and "Ped. * morendo." in the fifth measure. The tempo marking "allarg." is written above the staff.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines. Pedal markings are present: "pp Ped." in the first measure, "Ped." in the second, and "pp" in the fourth and fifth measures. The tempo marking "a tempo." is written above the staff.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines. Pedal markings are present: "Ped." in the first, second, and third measures, and "pp Ped." in the fourth measure. The tempo marking "dol." is written above the staff.

Fifth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines. Pedal markings are present: "Ped." in the first and second measures, and "dol. Ped." in the third measure. The tempo marking "f espress:" is written below the staff.

Sixth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines. Pedal markings are present: "Ped." in the first, second, and third measures, and "Ped. * Ped. ppp Ped. *" in the fourth measure. The tempo marking "rall." is written above the staff.

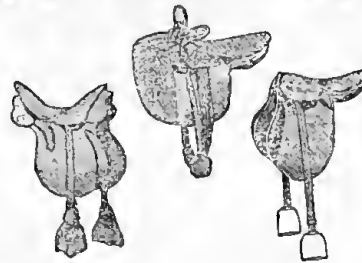
IL TROVATORE.

(Canzone: *Stride la vampa.*)

VERDI.

The musical score is arranged in six systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as trills (tr), accents (>), and dynamic markings (f, pp, p). Pedal markings (Ped.) with asterisks are used to indicate sustained chords. Trills are marked with 'tr' above the notes. The piece concludes with a final chord and a fermata.

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SADDLERY ^{AND} HARNESS

Harness from \$14.00 to \$500.00 per Set,

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PHILADELPHIA.

New York House, 27 Chambers St.

tr
Ped. *
f
Ped. *
ff *Ped.* *

Andante mosso. (Terzetto: Qual per esso provo amore.)

tr *tr*
f
p

tr *tr*
f
p

p
tr
f

tr
allargando.

Allo. agitato. (Aria: Tu vedrai che amore.)

sotto voce.

tr
p *Ped.* *
f *Ped.* *





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DRY GOODS,

Black and Colored Silks,

Plain and Fancy Dress Goods,

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No. 920 CHESTNUT STREET,

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DAVID HUGHES.

Musical notation for the first system, measures 1-5. The system includes a treble clef staff and a bass clef staff. Pedal markings are present: *Ped. ** in measure 1, *Ped. ** in measure 3, *Ped. ** *mf* in measure 4, and *Ped. ** in measure 5.

Musical notation for the second system, measures 6-10. The system includes a treble clef staff and a bass clef staff. Pedal markings are present: *Ped. ** in measure 6, *Ped. ** in measure 7, *Ped. ** in measure 8, and *Ped. ** in measure 9. A dynamic marking of *p* is shown in measure 6.

Musical notation for the third system, measures 11-15. The system includes a treble clef staff and a bass clef staff. Pedal markings are present: *Ped. ** in measure 11, *Ped. ** in measure 12, *Ped. ** in measure 13, *Ped. ** in measure 14, and *Ped. ** in measure 15. Dynamic markings include *eresc.* in measure 12, *f* in measure 13, and *p allarg.* in measure 14.

Musical notation for the fourth system, measures 16-20. The system includes a treble clef staff and a bass clef staff. Pedal markings are present: *Ped. ** in measure 16, *Ped. ** in measure 17, *Ped. ** in measure 18, *Ped. ** in measure 19, and *Ped. ** in measure 20. A tempo marking of *1mo. tempo.* is shown above measure 17.

Musical notation for the fifth system, measures 21-25. The system includes a treble clef staff and a bass clef staff. Pedal markings are present: *Ped. ** in measure 21, *Ped. sf ** in measure 22, *Ped. ** in measure 23, *Ped. ** in measure 24, and *Ped. ** in measure 25.

Musical notation for the sixth system, measures 26-30. The system includes a treble clef staff and a bass clef staff. Pedal markings are present: *Ped. ** in measure 26, *Ped. ** in measure 27, *Ped. ** in measure 28, *Ped. ** in measure 29, and *Ped. ** in measure 30. A dynamic marking of *più cres* is shown above measure 29.

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> cendo.

*f Ped. **

cresc.

Poco più mosso.

*f Ped. **

p

f

*Ped. **

*ff Ped. **

f

*Ped. **

*Ped. **

*ff Ped. **

sf

sf

*f Ped. **

*Ped. **

*Ped. **

*ff Ped. **

*Ped. **

f

*Ped. **

*ff Ped. **

*Ped. **

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DRY GOODS

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IT IS A LEGEND OLD.

(LEGENDE DU VERRE.)

J. OFFENBACH.

Allegro. (♩ = 100)

G. Duchesse.

VOIOE.



1. It is a legend old I tell, What in my father's days be - fel, Of
 1. Il é - tait un de mes aĩ - eux Le-quel si j'ai bon - ne mé - moi - re Se
 2. One day, while full of wine and mirth, He let it fall up - on the earth, The
 2. Un jour, on ne sait pas comment, Il le lais - sa tom - ber par ter - re, Ah!

PIANO.

Solo or Chorus
ad lib.

one in drink - ing fa - mous quite, Who'd leave the moderns out of sight. . . Of
 van - tait d'être un des fa - meux Par - mi les gens qui savaient boi - - re. Se
 earth, not fond of wine, a - las! Broke all to splin - ters this gay glass. . . The
 dit - il dou - lon - reu - se - ment Vo - là que j'ai cas - sé mon ver - re. Ah!



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Imposition Hated! Opposition Courtied!

COMPARISON INVITED! COMPETITION DEFIED!

The Value always given in exchange for your Money!!

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Our Motto, "Never to be Undersold."

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STRICTLY ONE PRICE.

EPSTEIN & HAINES,

one in drink - ing fa - mous quite, Would leave the mo - derns out of
 van - tait d'être un des fa - meux Par - mi les gens qui sa - vaient
 earth, not fond of wine, a - las! Broke all to splin - ters this gay
 dit - - il dou - lou - reu - se - ment Voi - là que j'ai cas - sé mon

G. Duchesse.

sight. The glass in which he drank would hold Just a cask full, I am told . . . There-
 boi - re Le ver - re qu'il a - vait te - nait Un peu plus qu'une tonne en - tiè - re Et
 glass. And when they wish'd to make a new, No, said he, that will nev - er do. . . I'd
 verre Quand on vou - lut le rem - pla - cer Non dit - il ce n'est pas le no - tre Et

Solo or Chorus
ad lib.

- in his ser - vants day and night Pour'd wine; he drank all with de - light. . . There-
 son é - chan - son lui ver - sait Nuit et jour du vin dans ce ver - re Et
 ra - ther nev - er drink at all Then touch an - oth - er great or small. . . I'd
 mieux il ai - ma tré - pas - ser Que boi - re ja - mais dans un au - tre Et

LANCASTER'S INSURANCE AGENCY,

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\$13,000,000.

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LORILLARD, NEW YORK, . . .	\$1,500,000	EXCELSIOR, NEW YORK, . . .	410,000
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PLACED TO ANY AMOUNT BY

THOMAS J. LANCASTER,
N. W. Cor. Fourth & Walnut Sts.

PHILADELPHIA.

- in his ser - vants day and night Pour'd wine; he drank all with de-
 son é - chan - son lui ver - sait Nuit et jour du vin dans ce
 ra - ther nev - er drink at all, Than touch an - oth - er, great or
 mieux il ai - ma tré - pas - ser Que boi - re ja - mais dans un

G. Duchesse.

- light. What a to - per, and what wine! Ah! . . . Ah!
 ver - - re, du vin! du vin! Ah! . . . Ah!
 small, . . . an - oth - er great or small. Ah! . . . Ah!
 au - - tre, Que boi - re dans un au - tre. Ah! . . . Ah!

grandsire, what a to - per you, And what a migh - ty glass to view. Ah!
 mon aï - eul comme il bu - vait Et quel grand verre il vous a - vait. Ah!

H. STEEL & SON,

HAVE ALWAYS ON HAND A

LARGE ASSORTMENT OF

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AND

FINE DRESS GOODS,

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PHILADELPHIA.

what a glass, Ah! what a glass, Ah! what a glass, a glass to view. Ah!
 quel grand verre, Ah! quel grand verre, Ah! quel grand verre il vous a - vait. Ah!

mf

. . . and what a migh - ty glass had you, Ah! what a migh - ty
 Et quel grand verre il vous a - vait, Ah! quel grand verre on

glass had you, had you, . . . had you!
 vous a - vait il vous . . . a - vait!

f

ff

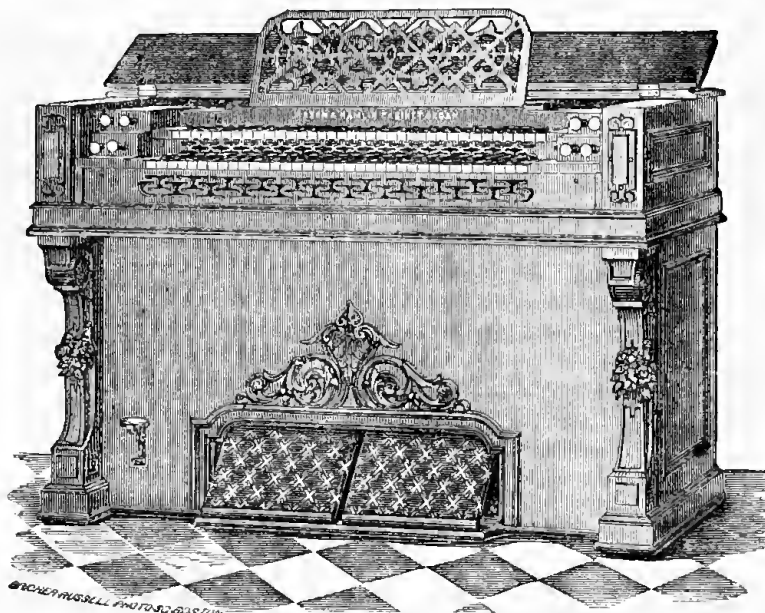
8va.....

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*Unequaled in
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ARIA FROM ROMEO ET JULIETTE.

Arr. by H. A. CLARKE.

Allegretto.

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

p *Ped. a chaque mesure.*

p *il basso sempre staccato.*

rall. *Andantino.*

69

Entered according to Act of Congress, in the year 1868, by JULES BEEB, in the Clerk's office of the District Court for the Eastern District of Pennsylvania.

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Income over **8** Millions of Dollars.

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DOUBLE THE AMOUNT

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W. S. OLMSTED, Secretary.

WALTER H. TILDEN,

GENERAL AGENT,

404 WALNUT STREET,

PHILADELPHIA.

First system of musical notation. The upper staff contains a melody with eighth and sixteenth notes, including triplets. The lower staff provides harmonic accompaniment with chords and moving lines. A *pp* dynamic marking is present in the lower staff.

Second system of musical notation. The upper staff continues the melody with triplets and rests. The lower staff features a *p* dynamic marking and includes a fermata over a chord.

Third system of musical notation. The upper staff has a melodic line with some rests. The lower staff shows a change in time signature to 3/4 and includes a fermata.

Fourth system of musical notation. The upper staff features a melodic line with eighth notes. The lower staff provides accompaniment with chords and rests.

Fifth system of musical notation. The upper staff includes a melodic line with a trill and a dynamic marking of *8va.....*. The lower staff continues the accompaniment.

Sixth system of musical notation. The upper staff has a melodic line with a *p* dynamic marking. The lower staff provides accompaniment with chords and rests.

W. & J. AKERS,

Importers and Dealers in

FRENCH CHINA, GLASS

A N D

QUEENSWARE,

Table Cutlery, Silver Plated Goods,

TEA TRAYS, &c.

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Above Eighth,

PHILADELPHIA.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two flats. The first measure has a piano (*p*) dynamic marking. The bass line features chords and rests.

Second system of musical notation, continuing the piece. The treble clef part has a melodic line with eighth notes and a slur. The bass line has chords and rests.

Third system of musical notation. The treble clef part begins with a fortissimo (*ff*) dynamic marking. The bass line has chords and rests.

Fourth system of musical notation. The treble clef part has a melodic line with eighth notes. The bass line has chords and rests. A fortissimo (*ff*) dynamic marking is present in the bass line.

Fifth system of musical notation. The treble clef part has a melodic line with eighth notes. The bass line has chords and rests. A fortissimo (*ff*) dynamic marking is present in the bass line. A double bar line is used in the bass line. A *Ped. ff* marking is present in the bass line.

Sixth system of musical notation. The treble clef part has a melodic line with eighth notes. The bass line has chords and rests. A fortissimo (*ff*) dynamic marking is present in the bass line. A double bar line is used in the bass line. A *Ped.* marking is present in the bass line. An *8va.....* marking is present in the treble clef part.

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DIE ZIGEUNERIN.

Allegretto. (Romanze mit Chorus: Folgt der Zigeunerbraut.)

H. CRAMER.

POT-POURRI.

pp
Ped. *

Ped. *
f
Ped. *

Ped. *
Ped. *
ff
Ped. *
pp
Ped. *

Ped. *

pp
Ped. *

rall. a piacere.

rall.

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ROBERT WOOD.
T. S. ROOT.

a tempo.

pp mf
Ped. *

ff pp
Ped. *

pp
Ped. *

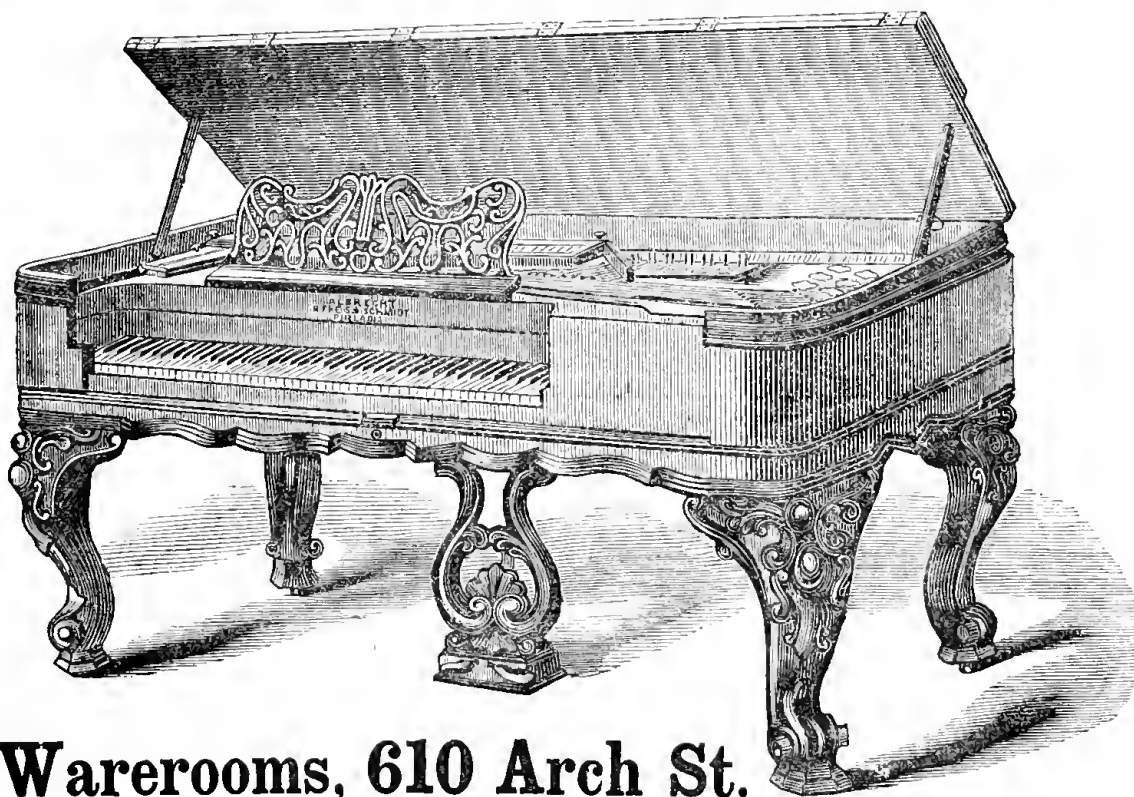
f ff
Ped. *

Allegretto. 8va.....

ff
Ped. *

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8va.....

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The system contains six measures. Dynamic markings include *f*, *pp*, and *sempre pp*. Pedal markings are present in the first and second measures. Fingerings are indicated with numbers 1-4. A '3' is written above the first measure.

Second system of musical notation. Treble clef, key signature of two sharps. The system contains six measures. Dynamic markings include *mf*, *cres.*, and *ff*. Pedal markings are present in the second, third, fourth, and fifth measures. Fingerings are indicated with numbers 1-4. A '4' is written above the first measure.

Third system of musical notation. Treble clef, key signature of two sharps. The system contains six measures. Dynamic markings include *Ped.* and *Ped.* with asterisks. Pedal markings are present in the first, second, third, fourth, and fifth measures. Fingerings are indicated with numbers 1-4. A '3' is written above the second measure.

Fourth system of musical notation. Treble clef, key signature of two sharps. The system contains six measures. Dynamic markings include *f*, *pp*, and *Ped.* with asterisks. Pedal markings are present in the second, third, fourth, and fifth measures. Fingerings are indicated with numbers 1-4. A '3' is written above the second measure.

Fifth system of musical notation. Treble clef, key signature of two sharps. The system contains six measures. Dynamic markings include *p*, *cres.*, and *Ped.* with asterisks. Pedal markings are present in the first, second, third, fourth, and fifth measures. Fingerings are indicated with numbers 1-4. A '3' is written above the second measure.

Sixth system of musical notation. Treble clef, key signature of two sharps. The system contains six measures. Dynamic markings include *f*, *p*, *f*, *p*, and *Fine*. Pedal markings are present in the first, second, third, fourth, and fifth measures. Fingerings are indicated with numbers 1-4. A '3' is written above the second measure. The system concludes with a double bar line and the word 'Fine'.

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CHAMPAGNE CHARLIE.

Written by GEORGE LEYBOURNE.

Music by ALFRED LEE.

Allegro.

PIANO.

f

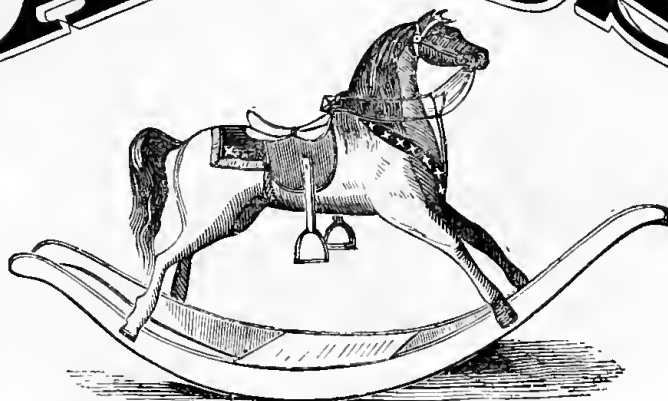
cres.

ff

1. I've seen a deal of gay - e - ty through - out my noi - sy life, With
 2. The way I gain'd my ti - tles by a hob - by which I've got, Of

all my grand ac - complish - ments I ne'er could get a wife, The
 ne - ver let - ting o - thers pay, how - e - ver long the shot, Who-

J. A. YOSHE



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PHILADELPHIA.



thing I most ex - - cel in is the P. R. F. G. game, A
 ev - er drinks at my ex - pense are treat - ed all the same; From

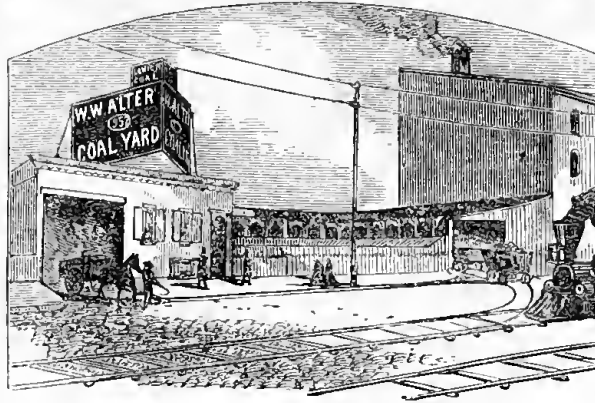
noise all night, in bed all day, and swim - ming in Cham - pagne. For
 Dukes and Lords to Cab - men down, I make them drink Cham - pagne. For

Chorus.

Champagne Char - lie is my name, . . . Cham - pagne Char - lie is my name, . . .

Good for an - y game at night, my boys, good for an - y game at night, my boys,

WILLIAM W. ALTER,



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Champagne Char-lic is my name, . . . Cham-pagne Char-lic is my name, . . .

Good for an - y game at night. boys, who'll come and join me in a spree.

3. From coffee and from supper-rooms, from Poplar to Pall Mall,
The girls on seeing me exclaim, "Oh! what a Champagne swell!"
The notion 'tis of every one, if 'twere not for my name,
And causing so much to be drunk, they'd never make Champagne.

Cho.—For Champagne Charlie, &c.

4. Some epicures like Burgundy, Hock, Claret, and Moselle,
But Moet's Vintage only satisfies this Champagne swell;
What matter if to bed I go, and head is muddled thick,
A bottle in the morning sets me right then very quick.

Cho.—For Champagne Charlie, &c.

5. Perhaps you fancy what I say is nothing else but chaff,
And only done, like other songs, to merely raise a laugh;
To prove that I am not in jest each man a bottle of Cham-
I'll stand fizz round—yes that I will, and stand it—like a lamb.

Cho.—For Champagne Charlie, &c.

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