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WITH
Piano Accompaniment

FANTASIAS.

Robin Adair,.....	By J. S. Cox
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Auld Lang Syne,.....	"
I Cannot Sing the Old Songs,.....	"
Brilliant,.....	Arban
Nearer My God to Thee,.....	J. S. Cox
Shells of Ocean,.....	"
Bohemian Girl,.....	"
Coming Thro' the Bye,.....	"
Religious Fantasia,.....	T. H. Rollinson
Original,.....	C. Riggs
Jesus, Lover of my Soul,.....	J. S. Cox
A Violet from Mother's Grave,	"
Old Black Joe,.....	"
Battle Cry of Freedom,.....	A. Liberati
Old Folks at Home,.....	J. S. Cox
Sweet Spirit Hear my Prayer,.....	"
Sweet By-and-Bye,.....	"
Killarney,.....	"
Come Back to Erin,.....	"
Flee as a Bird,.....	"
Safe in the Arms of Jesus,.....	"

OVERTURES.

Elks Reception,.....	By J. S. Cox
Chimes of Normandy,.....	"
Fatinitza,.....	"
Hippodrome,.....	T. B. Boyer
Le Diadem,.....	Hermann
Lustspell,.....	Kela Bela
Chevalier Breton,.....	A. Hermann
Poet and Peasant,.....	F. V. Suppe
Crown of Gold,.....	Hermann
Babes in the Wood, (Medley),.....	Zimmerman
Nauvete, (Medley),.....	Walston
National Airs, (Medley),.....	"
Irish,.....	F. R. Williams
Don Quixotte,.....	J. Hermann
Jolly Robbers,.....	Franz Von Suppe
Enchantment,.....	J. Hermann
A Day at Coney Island, (Medley),.....	Liberati

MARCHES.

Wedding March,.....	By Mendelssohn
Traumerel, (Romanza), by R. Shuman and	
Chopin's Funeral March,.....	E. Chopin

POLKAS.

Lucky Hit,.....	By J. S. Cox
Minerva,.....	Hermann
Autograph,.....	Meyer
Washington Guard,.....	H. Miller
Josephine,.....	J. S. Cox
Le Trompette Des Cent Gardes,.....	Bosquet
La Parisienne,.....	Ligner
La Perle du Mere,.....	G. M. Spencer
La Vallence, Ascher,.....	Arr. by Willis
Perronnette,.....	E. Marie
Cleopatra,.....	R. Hungerford
Anna,.....	Legender
Promenade,.....	Levy
Skirmish,.....	J. Hartmann
The Globe,.....	Godfrey
Alexandria,.....	J. M. Steeneberger
The Favorite,.....	C. Riggs
Artic,.....	J. S. Cox
Roselle,.....	"
Gorillacum,.....	B. squet
Lydia,.....	Herve
The Spring,.....	Fartman
Agamemnon,.....	H. Koenig
Brilliant Stars,.....	E. S. Thomas
Xenophon,.....	J. Hermann
Atlantic Garden,.....	A. Liberati
Des Guides,.....	J. Arban
The Ideal Polka,.....	J. S. Cox
La Bella Romana,.....	Sig. A. Liberati
Il Caporale Di Settimana,.....	"
La Bella Frascatana,.....	"
Ideal,.....	J. S. Cox

CAPRICES.

Canzona Italiana,.....	By A. Liberati
Mazurka Caprice,.....	Hartman
Solitude,—An Original Caprice,.....	Mercadante
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Souvenir de Valance,.....	Bleger
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Andante—Etude de Concert,.....	J. S. Cox
Serenade, J. A. Owen,.....	Prendville
The Winds that Waft My Sighs to Thee,.....	H. Prendville

GRAND SELECTIONS.

La Perichole,.....	By J. S. Cox
H. M. S. Pinafore,.....	Sullivan
Olivette,.....	Audran
Bohemian Girl,.....	Balfe
Billee Taylor,.....	Solomon
Suppe's Boccaccio, (From).....	Arr. by E. C. Walston
Princess Toto, (From).....	Clay, Arr. by J. S. Cox
Pirates of Penzance, (From).....	Arr. by Stobbe
Splinters, (Grand Musical Smash-Up).....	T. H. Rollinson
The Mascotte,.....	Audran
The Winds that Waft my Sighs to Thee,.....	
As played by J. Levy,.....	W. V. Wallace
The Mascotte,.....	Audran

WALTZES.

Toujours on Jamais, (Ever or Never),.....	By Emil Waldteufel
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La Plus Belle Waltzes,.....	"
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The Approach of Spring,.....	Zikoff
Fantastic,.....	"
Sounds from the North,.....	"
Remembrance of Venice, (Concert),.....	J. S. Cox
To Thee—"A Toi,".....	Emil Waldteufel
Weber's Last,.....	"
Blue Alsatian Mountains,.....	Lamotte
Pirates of Penzance,.....	A. Sullivan
Marabella,.....	F. J. Keller
Les Sirenes,.....	E. Waldteufel
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La Plus Belle Waltzes,.....	Emil Waldteufel

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Tyrolle Air Varied,.....	Arban
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Facilita, Air and Variations,.....	J. Hartman
Alexis, Air and Variations,.....	Hartman
De Beriot's 7th Air with Variations,.....	Hartman
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THOMAS' SECOND AIR.

WITH VARIATIONS.

Cornet in B \flat .

E. S. Thomas.

INTRADA.
Tempo di Marcia.

Andante grazioso.

ff *p* *cres.*

Cad. ad lib: Tutti. Modo

THEME. *Moderato con sentimento.*

p

Allo *3* *3*

Tutti. *f*

VAR II.

Musical score for Variation II, measures 1-8. The score is written for a single melodic line on a treble clef staff in G major (one sharp) and common time (C). The tempo is marked 'Andante sostenuto.' The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign.

Tutti. 8.

Andante sostenuto.

Musical score for Variation II, measures 9-16. The score continues the melodic line from the previous section. It features a variety of rhythmic patterns and dynamic contrasts. The tempo remains 'Andante sostenuto.' The section ends with a double bar line and a repeat sign.

Tutti.

VAR III, variazione et finale.

Musical score for Variation III, measures 1-16. This section is marked 'VAR III, variazione et finale.' and is written for a single melodic line on a treble clef staff in G major. The tempo is 'Andante sostenuto.' The notation is characterized by dense, rapid sixteenth-note passages and complex rhythmic structures. The piece concludes with a final double bar line.

THOMAS SECOND AIR

WITH VARIATIONS.

PIANO.

Per E. S. Thomas.

INTRODA, Tempo di Marcia.

Cornet in Bb

ff

Andante grazioso.

rit.

p

pp

p

cres

cres

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic and features a melodic line with various ornaments and slurs. The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a common time signature. It features a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand.

The second system of musical notation continues the vocal and piano parts. The vocal line shows a melodic phrase with a slur and a crescendo leading to a piano (*p*) dynamic. The piano accompaniment continues with its steady eighth-note pattern, with some chords in the left hand.

The third system of musical notation features a vocal line with a forte (*f*) dynamic and a cadenza marked "Cad. ad lib." with a fermata. The piano accompaniment also has a forte (*f*) dynamic and includes a fermata. The system concludes with a final chord in the piano part.

Mod^o Tutti.

The fourth system of musical notation begins with a forte (*f*) dynamic. It features a vocal line and a piano accompaniment with a more active eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

The fifth system of musical notation continues the vocal and piano parts. The vocal line features a melodic phrase with a slur and a crescendo leading to a forte (*f*) dynamic. The piano accompaniment continues with its active eighth-note pattern, with some chords in the left hand. The system concludes with a final chord in the piano part.

The first system of musical notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The music begins with a piano (*p*) dynamic marking. The melody is composed of eighth and sixteenth notes, often beamed together in groups of four. The accompaniment in the lower part of the system consists of chords and single notes, primarily in the bass register.

The second system continues the musical piece. It maintains the same key signature and time signature. The piano (*p*) dynamic marking is present at the beginning of the system. The melodic line continues with similar rhythmic patterns, while the accompaniment provides harmonic support with sustained chords and moving bass lines.

The third system of musical notation shows a continuation of the piece. A crescendo (*cres-*) marking is visible above the staff, indicating a gradual increase in volume. The piano (*p*) dynamic marking appears again towards the end of the system. The melodic and accompaniment parts continue their respective roles.

The fourth system of musical notation continues the piece. The piano (*p*) dynamic marking is present at the start. The melodic line features some longer note values, possibly half notes, interspersed with the more active eighth-note passages. The accompaniment remains consistent in style.

The fifth system of musical notation marks the beginning of a new section labeled *Tutti*. The dynamics change to *f* (forte). The tempo and character are implied to be more robust. The melodic line is more active, featuring many sixteenth and thirty-second notes. The accompaniment also becomes more rhythmic and dense.

The sixth system of musical notation continues the *Tutti* section. It ends with a forte (*fz*) dynamic marking. The piece concludes with a final cadence, marked by a double bar line. The overall structure of the page shows a transition from a lyrical 'TEMA' to a more energetic 'Tutti' section.

6 *VAR II. ALLO*

The first system of musical notation consists of a treble and bass staff. The treble staff features a melodic line with numerous triplet markings (indicated by a '3' over the notes). The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece, maintaining the triplet-heavy melody in the treble and the accompaniment in the bass.

The third system of musical notation shows the progression of the piece, with the treble staff continuing its triplet-based melody.

The fourth system of musical notation continues the piece, with the treble staff featuring triplet markings.

The fifth system of musical notation begins with the instruction *Tutti.* in the treble staff. The treble staff features a more complex, flowing melody, while the bass staff continues with a steady accompaniment.

The sixth system of musical notation concludes the piece, featuring a final flourish in the treble staff and a corresponding accompaniment in the bass.

This musical score is for a piano accompaniment, labeled 'VAR II.' and numbered '7'. It consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 4/4. The first five systems feature a complex, fast-moving melody in the treble staff, characterized by many beamed sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The sixth system is marked with a forte 'f' dynamic and features a more melodic, sustained line in the treble staff, while the bass staff continues with a rhythmic accompaniment. The piece concludes with a final chord in the bass staff.

Andante sostenuto.

This musical score is for a piece titled "Thomas' Second Air". It is written for a piano and features a single melodic line in the right hand and a complex, multi-voiced accompaniment in the left hand. The tempo is marked "Andante sostenuto". The score is organized into six systems, each consisting of a single staff for the right hand and a grand staff (treble and bass clefs) for the left hand. The key signature has one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like "p" (piano) and "f" (forte). The left hand's accompaniment is particularly dense, often featuring multiple notes beamed together in a rhythmic pattern.

III variazione et Finale.

This musical score is for the third variation and finale of a piece. It is written for a single melodic instrument (likely a flute or violin) and a piano accompaniment. The score is organized into five systems, each containing a single melodic staff and a grand staff (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 3/4. The first four systems feature a complex, rhythmic melody in the upper staff, characterized by frequent triplets and sixteenth-note patterns. The piano accompaniment in the lower grand staff provides a steady, rhythmic foundation with chords and moving lines. The fifth system concludes the piece with a final, more melodic flourish in the upper staff and a sustained chordal texture in the piano part.

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| 18. Air and Var.—"Carnival de Venice," | F. Dodsworth |

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| 30. Cavatina.—"Com E Bel-lo," | Donizetti |
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