


MUSIC  
ALBUM



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Book No. 2.

March 1845-



# MUSIC ALBUM

*Album Ott.*

## FOR THE PIANO.

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# MINNIE POLKA.

By HERZBERG.

INTRODUCTION.

*Allegretto grazioso.*

*f* *p* *pp* *molto rit.*

*Ped.* *Polka.* *a tempo.* *P* *sfr*

*Ped.* *cres.* *p*

*cres.*

*p*





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First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a melodic line in the treble clef and a bass line in the bass clef. The music includes various note values, rests, and dynamic markings such as *f* and *dim.*

Second system of musical notation, continuing the piece. It includes first and second endings, labeled "1mo." and "2do." respectively, with repeat signs. The notation includes chords and melodic passages.

Third system of musical notation, featuring a complex melodic line in the treble clef and a supporting bass line. The music is characterized by frequent sixteenth-note patterns.

Fourth system of musical notation, continuing the melodic and harmonic development. It includes various rhythmic patterns and chordal textures.

Fifth system of musical notation, marking the beginning of the "TRIO." section. The key signature changes to one flat. The music starts with a piano (*p*) dynamic and includes a crescendo (*cres.*) marking.

Sixth system of musical notation, concluding the page. It features a melodic line in the treble clef and a bass line with chords. The music ends with a repeat sign and a final chord.

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Da Capo.

Coda.

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1. Musical staff system 1, featuring treble and bass clefs. The piece begins with a *dolce.* marking. The first measure contains a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of chords and melodic lines in both hands. A dynamic marking of *f* appears in the third measure. The system concludes with a *dim.* marking.

2. Musical staff system 2, continuing the piece. It includes first and second endings, labeled "1mo." and "2do." respectively. The music features a *p* (piano) dynamic marking. A tempo change to *a tempo.* is indicated in the fourth measure. The system ends with a fermata over the final note.

3. Musical staff system 3, showing a continuation of the melodic and harmonic development. The piece maintains its rhythmic and tonal character with various chordal textures.

4. Musical staff system 4, featuring a *p* dynamic marking. The music includes a *b<sup>p</sup>* (basso piano) marking in the fifth measure. The system concludes with a fermata.

5. Musical staff system 5, containing triplet markings (*3*) in the treble clef. The piece features a *p* dynamic marking and a *cres.* (crescendo) marking in the final measure.

6. Musical staff system 6, the final system on the page. It includes a *f* dynamic marking and concludes with a fermata over the final chord.

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Pour le

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# IDYLLE.

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*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 a melody with a fermata over the first measure. The left staff features a bass line with a 'Ped.' marking and a fermata. The system concludes with a 'Ped.' marking and a fermata.

The third system of the piano score consists of two staves. The right staff has a melody with a fermata. The left staff has a bass line with a 'Ped.' marking and a fermata. The system concludes with a 'Ped.' marking and a fermata.

The fourth system of the piano score consists of two staves. The right staff has a melody with a 'cres.' marking and a fermata. The left staff has a bass line with a 'Ped.' marking and a fermata. The system concludes with a 'Ped.' marking and a fermata.



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Second system of musical notation, continuing the grand staff. The bass line continues with eighth notes. The treble line has a melodic line with slurs and a fermata. Pedal markings ('Ped.') and asterisks (\*) are present. A large brace spans the entire system.

Third system of musical notation, continuing the grand staff. The bass line continues with eighth notes. The treble line has a melodic line with slurs and a fermata. Pedal markings ('Ped.') and asterisks (\*) are present. A large brace spans the entire system.

Fourth system of musical notation, continuing the grand staff. The bass line continues with eighth notes. The treble line has a melodic line with slurs and a fermata. Pedal markings ('Ped.') and asterisks (\*) are present. A large brace spans the entire system. Performance markings include 'con moto.' in the first measure, 'rall.' in the second, 'a tempo.' in the third, and 'malinconico e troppo agitato.' in the final measure.



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*Ped.* *raddolcendo.* *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.* \*  
*indeciso*

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

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



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

SONGS WITHOUT WORDS.

No. 9.

MENDELSSOHN.

PIANO.

*Adagio non troppo.*

*Ped.*

*mf*

*sf p*

*mf*

*mf*

*p*

\*






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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 key signature has three sharps. The music features a series of chords and melodic lines. A dynamic marking of *p* is present.

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 key signature has three sharps. The music features a series of chords and melodic lines. Dynamic markings include *f*, *sf*, and *p tranquillo*.

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 key signature has three sharps. The music features a series of chords and melodic lines. A dynamic marking of *Ped.* is present, along with an asterisk *\** at the end of the system.

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J. C. CONCONE.

*Allegro.*

PRELUDE.

*ff*

*p*

*Vivo e brillante.*

*Veloce.*

*Mouvement de la Marche.*

*p*

*f*

*ff*

*Allo. marziale.*

$(\text{♩} = 110)$

*f*



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Second system of musical notation. The bass line continues with triplet chords and fingerings. The treble line features a series of chords with a slur over the final two measures.

Third system of musical notation. The bass line includes dynamic markings *sf* and *p*. The treble line has a melodic line with a slur and a triplet chord in the final measure.

Fourth system of musical notation. The bass line starts with a *ff* dynamic marking and continues with triplet chords. The treble line has a melodic line with a slur and a triplet chord in the final measure.

Fifth system of musical notation. The bass line continues with triplet chords. The treble line has a melodic line with a slur and a triplet chord in the final measure.

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TRIO.

8va.....

First system of the Trio. 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#). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with triplets and slurs. The lower staff provides a harmonic accompaniment with chords and moving bass lines. The system concludes with a fortissimo (*ff*) dynamic and a triplet of eighth notes.

8va.....

Second system of the Trio. It continues the musical material from the first system. The upper staff has a melodic line with triplets and slurs. The lower staff has a harmonic accompaniment. The system concludes with a fortissimo (*ff*) dynamic and a triplet of eighth notes.

Third system of the Trio. It continues the musical material. The upper staff has a melodic line with slurs and a flat sign. The lower staff has a harmonic accompaniment. The system concludes with a fortissimo (*ff*) dynamic and a triplet of eighth notes.

8va.....

Fourth system of the Trio. It continues the musical material. The upper staff has a melodic line with slurs and a flat sign. The lower staff has a harmonic accompaniment. The system concludes with a fortissimo (*ff*) dynamic and a triplet of eighth notes.

8va.....

Fifth system of the Trio. It continues the musical material. The upper staff has a melodic line with slurs and a flat sign. The lower staff has a harmonic accompaniment. The system concludes with a fortissimo (*ff*) dynamic and a triplet of eighth notes.

8va.....

Sixth system of the Trio. It continues the musical material. The upper staff has a melodic line with slurs and a flat sign. The lower staff has a harmonic accompaniment. The system concludes with a fortissimo (*ff*) dynamic and a triplet of eighth notes.

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The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass staff features a rhythmic accompaniment with chords and triplets. A large brace spans across the top of the system.

The second system continues the musical piece. It features similar notation to the first system, with a melodic line in the treble and a rhythmic accompaniment in the bass. Fingerings and triplet markings are present throughout.

The third system includes dynamic markings such as *sf* (sforzando) in both staves. The notation continues with complex rhythmic patterns and fingerings.

The fourth system features dynamic markings including *sf*, *p* (piano), and *ff* (fortissimo). The music shows a variety of textures and articulations.

The fifth system continues with complex rhythmic patterns and fingerings. The notation is dense, with many notes and rests.

The sixth system concludes the piece with a final cadence. It includes dynamic markings like *ff* and ends with a double bar line and repeat signs.



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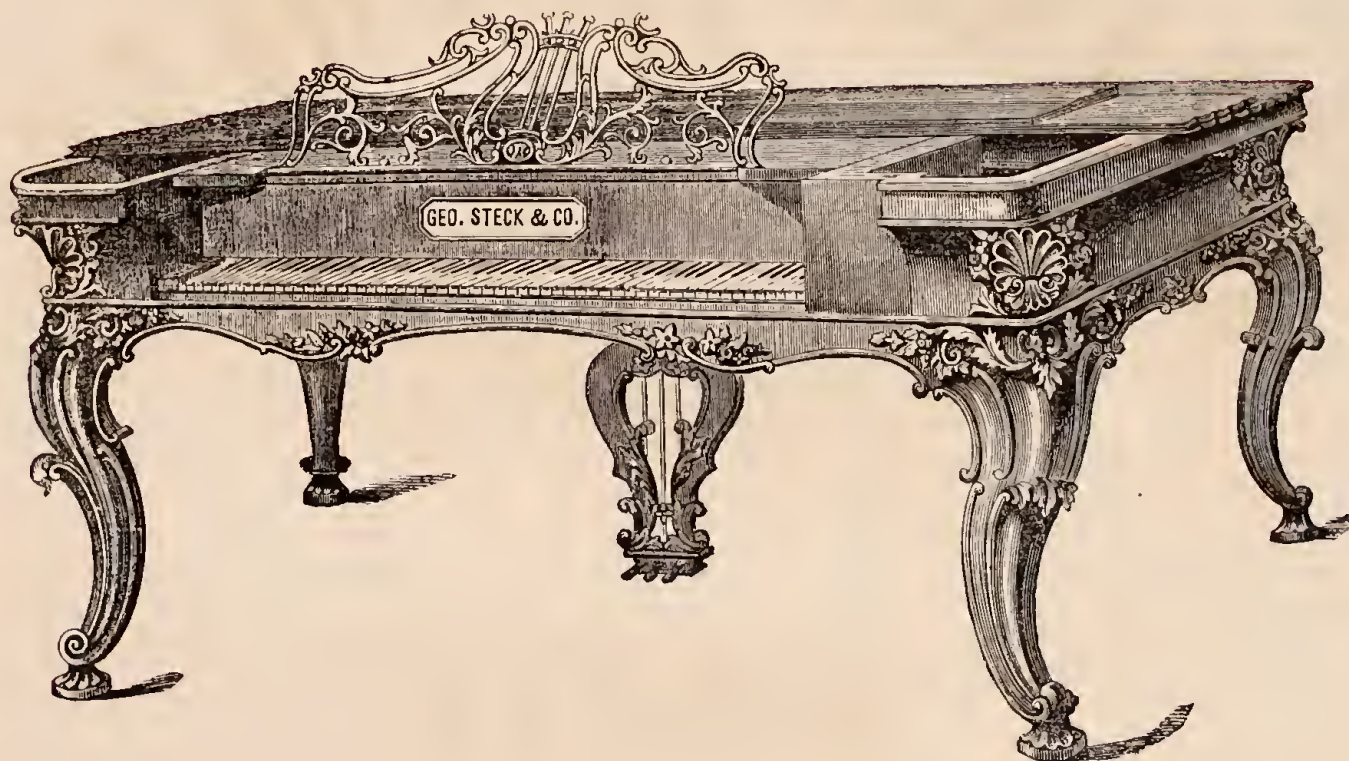
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First system of musical notation. The treble clef staff features a melodic line with a second ending bracket labeled '2.' and a triplet of eighth notes. The bass clef staff provides a harmonic accompaniment with a dynamic marking of *fz* (forzando) and a repeat sign.

Second system of musical notation. The treble clef staff continues the melodic line with various dynamics including *p* (piano) and *f* (forte). The bass clef staff continues the accompaniment with alternating *p* and *f* dynamics.

Third system of musical notation. The treble clef staff includes first and second ending brackets labeled '1.' and '2.'. The bass clef staff continues the accompaniment with a dynamic marking of *p*.

Fourth system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes. The bass clef staff continues the accompaniment.



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First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has 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 the right hand.

Second system of musical notation. It includes a first ending bracket labeled "1." spanning the final four measures. The dynamics range from fortissimo (*ff*) to piano (*p*). The right hand has a melodic line with some grace notes, and the left hand continues with chordal accompaniment.

Third system of musical notation, featuring a second ending bracket labeled "2." for the first four measures. The dynamics include fortissimo (*ff*) and dolce. The right hand has a melodic line with a fermata over the final note of the first ending. The left hand accompaniment is consistent with the previous systems.

Fourth system of musical notation. The right hand has a melodic line with a fermata over the final note. The left hand accompaniment features a fortissimo (*sf*) dynamic marking. The system concludes with a double bar line.

Fifth system of musical notation. The right hand has a melodic line with a fermata over the final note. The left hand accompaniment continues with chordal accompaniment. The system concludes with a double bar line.

Sixth system of musical notation, the final system on the page. It features a melodic line in the right hand and chordal accompaniment in the left hand. The system concludes with a double bar line and a key signature change to two sharps (F#, C#).

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First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a harmonic accompaniment of chords. Dynamics include accents and the instruction "cres - - - cen - - - do." written across the measures.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures. It includes various articulation marks and dynamic markings.

Third system of musical notation, featuring first and second endings. The first ending is marked "1." and the second ending is marked "2.". Dynamics include *sfs* (sforzando) and *f* (forte).

Fourth system of musical notation, showing a melodic line with a *p* (piano) dynamic marking in the final measures.

Fifth system of musical notation, including the instruction "cres - - - cen - - - do." written across the measures.

Sixth system of musical notation, concluding the piece with the instruction "Fine." at the end.



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D. GODFREY.

Nº. 1.

CORNET SOLO.

WALTZ.

*p dol.*

The musical score is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes the label 'WALTZ.' and the dynamic marking '*p dol.*'. The score contains various musical notations such as slurs, ties, and dynamic markings like '*p*' and '*p dol.*'. There are also some handwritten-style annotations, including 'x' and numbers '1', '2', '3', '4' above notes, and '2' above a measure in the fourth system.



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*Editor.*

**F. L. FETHERSTON,**

*Publisher.*

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with notes and rests. Dynamics include *mf* and *f*.

Second system of musical notation, continuing the piece. Dynamics include *ff*.

Waltz D.C.

2d time 8va.....

Nº. 2.

Third system of musical notation, labeled "Nº. 2." and "2d time 8va.....". Dynamics include *p*.

Fourth system of musical notation.

Fifth system of musical notation.

Sixth system of musical notation, ending with "Fine."

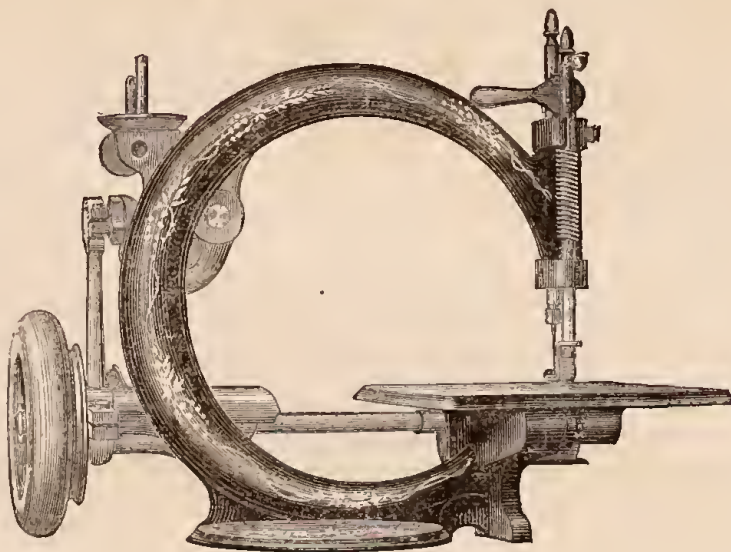
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ROMÉO et JULIETTE.

Arr. by H. A. CLARKE.

*Andante.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The tempo is marked *Andante* and the dynamic is *p*.

Second system of musical notation, including dynamics *ff*, *rall.*, and *con espress.*, and a triplet in the bass line.

Third system of musical notation, featuring a triplet in the bass line.

Fourth system of musical notation, including *Ped.* markings and triplets.


Fifth system of musical notation, including *Ped.* markings and triplets.





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

*Allo. vivo. f*

*p*

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Second system of musical notation. The treble staff begins with the instruction "1mo." above the first measure. It features a melodic line with slurs and a fermata. The bass staff contains chords, with a dynamic marking "f" (forte) in the fifth measure.

Third system of musical notation. The treble staff begins with the instruction "2do." above the first measure. It contains a melodic line with slurs and a fermata. The bass staff contains chords, with a dynamic marking "cres." (crescendo) in the third measure and "f" in the sixth measure.

Fourth system of musical notation. The treble staff features a series of eighth notes with accents, some with slurs. The bass staff contains chords. The instruction "più moto." (più moto) is written in the fourth measure.

Fifth system of musical notation. The treble staff features a series of eighth notes with slurs, marked "8va." (octave) above the staff. The bass staff contains chords, with a dynamic marking "Ped." (pedal) in the fifth measure.

Sixth system of musical notation. The treble staff features a series of eighth notes with slurs, marked "8va." above the staff. The bass staff contains chords, with a dynamic marking "Ped." in the second measure. There are asterisks in the first and third measures of the treble staff.

# 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. 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.

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

First system of piano accompaniment for the vocal line. Treble and bass clefs, 6/8 time signature.

Second system of vocal line. Treble clef, 6/8 time signature.

- do - - ro, Ch'e il solo mio te - so - ro, Di - te - le che 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 for the vocal line. Dynamics include *cres.*

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Lan - gue d'a - mor . . . . . Le par-la - te d'a - mor, O ca - - - 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 ca - ri fior, . . . Quel ch'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.

Recit. Andante.

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

Andante. (♩ = 56.)

Se ba-gnas-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?

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



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

*pp cres. molto.*

*tr*

6

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

cor . . . 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 yet I never have told her, Say that my arms would enfold her,

Sve-la - re del mio eor . . . . . 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.

**HOS FRERES**

**DE LA GARDE**

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PAR

**F. ASCHER.**

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# LES FRÈRES DE LA GARDE.

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J. ASCHER.

*Allegretto.*

PIANO.

*ff*

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 2/4. The music begins with a forte (*ff*) dynamic. The melody in the upper staff features eighth-note patterns, while the bass line provides a steady accompaniment with chords and eighth notes.

The second system continues the piece with two staves. The upper staff has a melodic line with some grace notes, and the lower staff continues the accompaniment. The dynamics remain consistent with the first system.

The third system features a change in dynamics to piano (*p*). The upper staff has a melodic line with grace notes and some rests. The lower staff continues the accompaniment. Above the first staff, there are markings "8va....." indicating an octave shift.

The fourth system continues the piece with two staves. The upper staff has a melodic line with grace notes and rests. The lower staff continues the accompaniment. Above the first staff, there are markings "8va....." indicating an octave shift.

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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 marked with an 'x'. The lower staff is in bass clef and contains a bass line with chords and single notes. The key signature has two flats.

8va.....

The second system continues the musical piece. It features similar notation to the first system. A dynamic marking of 'f' (forte) is present in the lower staff towards the end of the system. A fermata is placed over a note in the upper staff.

8va.....

The third system shows a change in the bass line, with more active movement. The upper staff continues with melodic phrases, some marked with 'x'. The key signature remains two flats.

8va.....

The fourth system continues the composition. The bass line is consistent with the previous systems. The upper staff shows further development of the melodic theme.

8va.....

The fifth system concludes the piece. It includes first and second endings, marked '1.' and '2.'. The notation includes various musical symbols such as slurs and accents.



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TRIO.

First system of musical notation, measures 1-6. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The music is marked *mf* (mezzo-forte). The right hand features a melodic line with accents, while the left hand provides a steady accompaniment of chords.

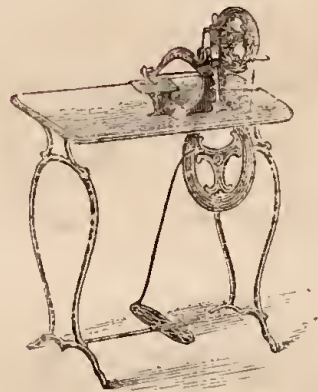
Second system of musical notation, measures 7-12. The dynamics range from *p* (piano) to *ff* (fortissimo). The markings include *cres.* (crescendo), *poco*, *a* (accanto), *poco.* (poco ritardando), and *ff*. The right hand continues with melodic phrases, and the left hand features a more active accompaniment with eighth-note patterns.

Third system of musical notation, measures 13-18. The music is marked *ff* (fortissimo). The right hand has a melodic line with accents, and the left hand features a complex accompaniment with downward-pointing triangles under the notes, indicating a specific performance technique.

Fourth system of musical notation, measures 19-24. The right hand has a melodic line with accents and a fermata over the final measure. The left hand continues with a steady accompaniment of chords.

Fifth system of musical notation, measures 25-30. The piece concludes with a *Fine.* marking. The right hand has a melodic line with accents and a fermata over the final measure. The left hand continues with a steady accompaniment of chords. The system includes first and second endings, labeled *1<sup>a</sup>* and *2<sup>a</sup>*.

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8va.....

The second system of music consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. It contains six measures of music. The first measure features a complex chord structure with multiple notes. The subsequent measures show a progression of chords and melodic lines, with some notes beamed together. The key signature has two flats, and the time signature is not explicitly shown but appears to be common time.

8va.....

The third system of music consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. It contains six measures of music. The first measure features a complex chord structure with multiple notes. The subsequent measures show a progression of chords and melodic lines, with some notes beamed together. The key signature has two flats, and the time signature is not explicitly shown but appears to be common time. A dynamic marking of *p* (piano) is present in the second measure.

8va.....

The fourth system of music consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. It contains six measures of music. The first measure features a complex chord structure with multiple notes. The subsequent measures show a progression of chords and melodic lines, with some notes beamed together. The key signature has two flats, and the time signature is not explicitly shown but appears to be common time. A dynamic marking of *f* (forte) is present in the fourth measure.

8va.....

The fifth system of music consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. It contains six measures of music. The first measure features a complex chord structure with multiple notes. The subsequent measures show a progression of chords and melodic lines, with some notes beamed together. The key signature has two flats, and the time signature is not explicitly shown but appears to be common time. A dynamic marking of *fz* (forzando) is present in the sixth measure.

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8va.....

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with accents and slurs. The lower staff is in bass clef and contains a similar rhythmic pattern with some chords. The key signature has two flats.

8va.....

The second system of music consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff features a more rhythmic accompaniment with some rests and chords. The key signature remains two flats.

8va.....

The third system of music consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings include *cres*, *cen*, *do*, and *ff*. The key signature remains two flats.

8va.....

The fourth system of music consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. A dynamic marking of *f* is present. The key signature remains two flats.

8va.....

The fifth system of music consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. The key signature remains two flats.



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8va.....

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and features a sequence of chords and single notes, with some notes marked with a dot above them.

8va.....

The second system continues the musical piece with similar rhythmic patterns. The upper staff shows more complex rhythmic figures, while the lower staff maintains a steady accompaniment of chords and notes.

The third system includes dynamic markings. The upper staff begins with a fortissimo (*ff*) marking. Accents (>) are placed over several notes in both staves. The lower staff continues with a consistent accompaniment.

8va.....

The fourth system features a piano (*p*) dynamic marking in the upper staff. The lower staff continues with its accompaniment, showing some rests and chordal textures.

8va..

The fifth system concludes the piece. It features a fortissimo fortissimo (*fff*) marking with a tremolo (*trem.*) in the upper staff. The lower staff ends with a final chord and a few notes.

**SOUVENIR.**

*St. Lawrence Hall,*  
 Great St. James Street, Montreal,  
*H. Hogan, Proprietor.*

**The only first-class Hotel in Montreal.**

**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 the piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The key signature has two flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It features a piano (*p*) dynamic and a *rall.* (rallentando) instruction. The melody in the treble clef becomes more melodic and expressive, with some notes held over. The bass clef accompaniment remains consistent with the first system.

*a tempo.*

The third system is marked *a tempo*. The melody in the treble clef is more rhythmic and features some grace notes. The bass clef accompaniment consists of steady chords.

The fourth system concludes the piece. It includes first and second endings, indicated by '1.' and '2.'. The first ending leads back to an earlier section, while the second ending concludes with a forte (*f*) dynamic. The bass clef accompaniment provides a solid harmonic foundation.

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AND

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IMPORTER OF ALL THE

CELEBRATED EUROPEAN WATCHES

AMERICAN WATCHES

Direct from the Manufacturers.

8va.....

8va.....

First system of musical notation, featuring a grand staff with treble and bass clefs. The treble clef part includes an 8va... marking above the staff. The bass clef part contains chords and single notes.

8va.....

8va.....

*p*

Second system of musical notation, featuring a grand staff. The treble clef part includes an 8va... marking. A dynamic marking *p* is present in the bass clef part.

8va .....

Third system of musical notation, featuring a grand staff. The treble clef part includes an 8va ..... marking.

*f* *p*

Fourth system of musical notation, featuring a grand staff. Dynamic markings *f* and *p* are present in the bass clef part.

Fifth system of musical notation, featuring a grand staff. The system concludes with a double bar line and repeat signs.



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Cream Biscuit, Pearl Wafers,

Graham Wafers, Butter Crackers,

Wine Biscuit, Soda Biscuit,

**GRAHAM CRACKERS,**

**OYSTER CRACKERS,**

**WATER CRACKERS.**

For Sale by all first-class Grocers.

*brillante.*

The first system of music is written for a grand piano. The treble clef staff contains a melodic line with three triplet markings. The first triplet is on a quarter note, the second on an eighth note, and the third on a sixteenth note. The bass clef staff provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is placed below the first measure.

The second system continues the piece. The treble clef staff has an *8va...* marking above it, indicating an octave transposition. The melodic line continues with eighth and sixteenth notes. The bass clef staff continues with its accompaniment.

The third system includes an *8va...* marking. It features first and second endings in the treble clef staff, labeled *1.* and *2.* respectively. The first ending leads to the second ending. The bass clef staff has a forte (*f*) dynamic marking in the second measure.

The fourth system consists of a block of chords in the treble clef staff, with the bass clef staff providing a simple accompaniment.

The fifth system continues with a block of chords in the treble clef staff and accompaniment in the bass clef staff.

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ENGRAVERS,

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AND

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free of Charge.



*brillante.*

First system of musical notation. Treble clef contains triplets of eighth notes. Bass clef contains chords. Dynamic marking *p* is present.

Second system of musical notation. Treble clef contains eighth notes. Bass clef contains chords. Dynamic marking *8va* is present.

Third system of musical notation. Treble clef contains eighth notes. Bass clef contains chords. Includes first and second endings. Dynamic markings *f* and *p* are present.

Fourth system of musical notation. Treble clef contains eighth notes. Bass clef contains chords.

Fifth system of musical notation. Treble clef contains eighth notes. Bass clef contains chords. Includes first and second endings. Dynamic marking *f* is present.

**SINGER'S**  
New Family

**SEWING MACHINE**

Is Simple, Durable, Quiet and Light-running,

*And capable of performing an astonishing range and variety of work.*

Will Hem, Fell, Stitch, Braid, Gather, Cord, Tuck,  
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**OFFICE REMOVED TO**

**No. 1106 Chestnut Street,**

**PHILADELPHIA,**

The Singer Manufacturing Co.

**WM. E. COOPER, Agent.**

8va .....

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a dotted line and a wavy line above it, labeled "8va". The bass clef contains a harmonic accompaniment of chords.

Second system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with accents (^) and slurs. The bass clef contains a harmonic accompaniment. Dynamics *f* and *p* are indicated.

Third system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a harmonic accompaniment.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a harmonic accompaniment.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a harmonic accompaniment. Dynamics *f* are indicated.



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**GEORGE C. RIPLEY, Secretary.**      **WILLIAM J. COFFIN, Actuary.**

Assets, April 1st, 1868, **\$2,000,000**, and constantly increasing.

This Company will always keep most securely invested, a fund amply sufficient to pay all its possible liabilities on every policy issued.

## DIVIDENDS.

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.

The HOME gives to its Members the privilege to reside or travel in any part of the world without Permit or Extra Premium.

The HOME offers a permanent Loan to the assured, if desired, of *one-third* of all the annual premiums, which loan is not at any time subject to assessment, but is payable only by the annual dividends, and this privilege is not confined to parties whose annual premium exceeds \$40 or \$50, but is extended to all its members alike.

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*A Life Policy is a safe and certain method of providing after death for Wife, Children, Parents, Brothers, Sisters, Friends*

## REFERENCES.

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# MARCHE

DU

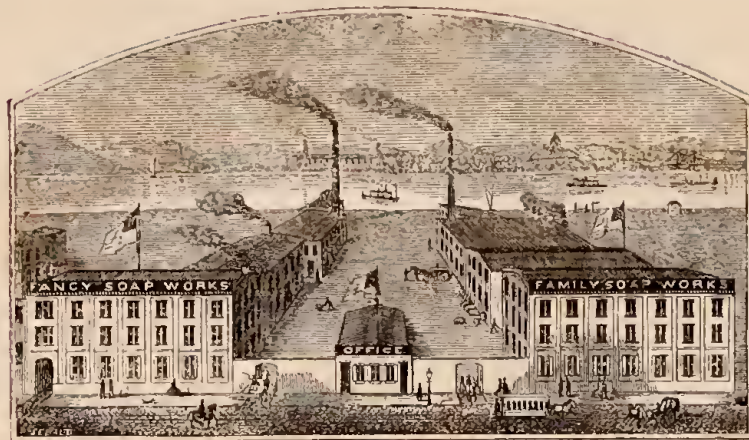


(CORONATION.)



Published by JULES BERR.





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# MARCHE DU SACRE.

G. MEYERBEER.

*Molto Maestoso.*

TEMPO DI MARCIA.

ff pesante.

3

3

3

3

Musique sur le Theatre

ff

3

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

3

3

3

# KULP & MAC DONALD,

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All varieties of Sheeting and Shirting Muslins. Complete Stock of  
Carefully Selected

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firm of J. V. Cowell & Son, emboldens him to hope for a share  
of the patronage so liberally extended to that deserving house,  
and he trusts that by still increased attention to the wants  
of their customers the new firm may establish a reputation  
second to none in their line of business.*



musical score system 1, measures 1-4. Treble clef, bass clef. Dynamics: *molto cres.*, *p*. Includes triplets in the treble.

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

musical score system 3, measures 9-12. Treble clef, bass clef. Dynamics: *ff*. Includes triplets in both staves, marked *détaché.*

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

musical score system 5, measures 17-20. Treble clef, bass clef. Dynamics: *ff*. Includes triplets in the bass. Text: *dans l'Orchestre*, *sur le Theatre*, *dans l'Orchestre*, *sur le Theatre*.

musical score system 6, measures 21-24. Treble clef, bass clef. Dynamics: *ff*. Includes triplets in the bass. Text: *dans l'Orchestre*.



# Rich and Elegant Carpets.

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## S. C. FOULK,

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Corner of Black Horse Alley,

*Respectfully invites the attention of the Public to his extensive  
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Floor Oil Cloths, Window Shades,

**&c., &c.**

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Hotels, Churches, Steamboats, Lodge Rooms, Public and Private  
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*Merchants, House-keepers, and all who contemplate furnishing, will find it to  
their interest to call and examine the assortment and prices before  
purchasing elsewhere.*

**Remember, No. 25 South Second St.**

*Corner of Black Horse Alley.*

## S. C. FOULK.

*P dol. e cantabile.*

*P*

*p Cantabile con molto portamento.*

*pp* *ff* *sur le Theatre*



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*In richly ornamented Cases, playing beautiful Home Melodies, as well as choice Selections from the various Operas, including such Favorites as*

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"LISTEN TO THE MOCKING BIRD,"

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"LIBIAMO," . . . . . Traviata.

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*We are enabled, as the result of personal attention in Europe, to offer the finest quality of Musical Boxes at very reasonable prices, they being made to our own order, of the best materials and workmanship, and the music selected by ourselves.*

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Watches, Jewelry, Silver Ware, Musical Boxes, &c.

**No. 324 Chestnut Street, below Fourth,**

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HOUSE ESTABLISHED 45 YEARS.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chords and rhythmic patterns. The text "dans l'Orchestre" is written below the first measure, and "sur le Theatre, dans l'Orchestre" is written below the last measure.

Second system of musical notation. The text "sur le Theatre, dans l'Orchestre" is written below the first measure, and "les deux Orchestres réunis" is written above the last measure. A dynamic marking of *ff* (fortissimo) is present above the final measure.

Third system of musical notation, characterized by numerous triplet markings (indicated by a '3' above the notes) across both staves.

Fourth system of musical notation, continuing the triplet patterns. The text "8va..." is written above the first measure, indicating an octave shift.

Fifth system of musical notation, also featuring triplet markings. The text "8va..." is written above the first measure.

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

**J. W. HOFMANN,**

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Offers for Sale a large assortment of

**HOSIERY**

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*Goods of medium and fine qualities, including the celebrated make of*

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*N. B.—A good assortment of Hosiery and Underwear, suited to any climate, on hand all the year round.*

**Established in 1848.**



# FANTASIE ON AIRS

FROM

## DON CARLOS.

*Hugh A. Clarke.*

*p* *ten. sf* *rall.*

*Andante Mosso.*

*rall.* *Ped.* *a tempo.* *Ped.* *Ped.*

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

*Ped.* *rit.* *a tempo.* *più moto.* *Ped.* *più agitato.* *Ped.*



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**FLORENCE**

Makes Four different Stitches.

LOCK STITCH.



DOUBLE LOCK STITCH.



DOUBLE KNOT STITCH.



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We warrant every machine to be all that we claim for it, and will give a written warranty if required. We invite special attention to some of the great improvements over other machines, united in the **FLORENCE SEWING MACHINE**:

It is the only machine that makes four kinds of stitch, three of which are made on no other machine, and are stronger and more elastic than any other. It is the only Machine that can sew in more than one direction, having a reversible feed. It is the only Machine having a self-adjusting tension in shuttle—a great improvement. It fastens the ends of its seams better and quicker than a seamstress can. It uses less thread than any other machine. It runs light and quiet. It can be easily managed by a child. It needs only to be seen to satisfy any one of its superiority over all others. The "FLORENCE" will sew everything needed in a family, from the heaviest to the lightest fabric. It has a better hemmer than any other, and easier to manage. It hems, fells, cords, braids, tucks, quilts, gathers, &c., without basting. It makes a gather and sews it to a band at one operation, perfectly. It does more work, and more kinds of work than any other machine. It has a complete set of tools and fixtures.

A full assortment of Machines and Findings, with Samples of Work, at the Rooms of the Company.

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*cres.*  
*P*  
*Ped.* \*

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

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

*cres.* *crescendo.*

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

*p*





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OF ALL DESCRIPTIONS.



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Druggets, &c.



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ABOVE TWELFTH,

**PHILADELPHIA.**



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamics, with a *pp* marking in the third measure.

Second system of musical notation, featuring a grand staff with treble and bass clefs. It includes vocal-like markings: *cres*, *cen*, and *do.* in the treble staff, and a *f* dynamic marking. The bass staff has a steady accompaniment.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The treble staff has a more active melodic line with slurs, while the bass staff continues with a rhythmic accompaniment.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It begins with a *ff* dynamic marking. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes markings for *8va...*, *Ped.*, and *tremolo.* The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

**COOPER & CONARD,**

**Dry Goods,**

**CLOAKS, SHAWLS,**

AND

**BOY'S CLOTHING,**

**S. E. Cor. 9th & Market Sts.**

**PHILADELPHIA.**

# LA GRANDE DUCHESSE DE GEROLSTEIN.

OPÉRA DE  
J. OFFENBACH.

QUADRILLE PAR  
H. MARX.

N<sup>o</sup>. 1.

PANTALON.

First system of musical notation for 'N° 1. PANTALON.' It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a forte (ff) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a rhythmic accompaniment of chords and single notes.

Second system of musical notation for 'N° 1. PANTALON.' It continues the grand staff from the first system. The treble clef melody includes a triplet of eighth notes. The bass clef accompaniment continues with chords and single notes.

Third system of musical notation for 'N° 1. PANTALON.' It includes a section marked 'CODA.' in the treble clef. The music concludes with a forte (ff) dynamic. The bass clef accompaniment features a series of chords.

Fourth system of musical notation for 'N° 1. PANTALON.' It continues the grand staff. The treble clef melody includes a triplet of eighth notes. The bass clef accompaniment continues with chords and single notes.

Fifth system of musical notation for 'N° 1. PANTALON.' It concludes the piece with a piano (p) dynamic in the treble clef. The bass clef accompaniment features a series of chords.

N<sup>o</sup>. 2.

ÉTÉ.

First system of musical notation for 'N° 2. ÉTÉ.' It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a forte (f) dynamic. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a rhythmic accompaniment of chords and single notes.



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WILCOX & GIBBS,  
NOISELESS

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give my hearty pre-  
ference to the Wilcox  
& Gibbs’ Silent Fam-  
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FANNY FERN.



“The  
Scam is stronger and  
less liable to rip, in  
use or wear, than the  
Lock Stitch.”

JUDGES’ REPORT

At the Grand Trial.

FAMILY  
SEWING MACHINE

No. 720 Chestnut Street,

PHILADELPHIA.

First system of a piano piece. It consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The music features a melody in the right hand and accompaniment in the left hand. Dynamics include *sf* (sforzando), *f* (forte), and *p* (piano). The tempo marking *léger.* is present at the beginning.

Second system of the piano piece, continuing the melody and accompaniment from the first system. Dynamics include *f* and *p*.

Third system of the piano piece, concluding with a *Sf* (sforzissimo) dynamic marking.

Nº. 3.

POULE.

Fourth system, the beginning of a new piece titled "POULE". It is in 6/8 time and features a melody in the right hand and accompaniment in the left hand. The dynamic marking is *p* (piano).

Fifth system of the "POULE" piece, with a dynamic marking of *mf* (mezzo-forte).

Sixth system of the "POULE" piece, ending with a *CODA.* marking and a dynamic marking of *p* (piano).



**T. L. JACOBS,**

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**FINE SHIRT**

MANUFACTURER,

AND DEALER IN

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*I use in all Ordered Work the best makes of Richardson's Linen.*

*Money refunded if not satisfactory. I would call the attention  
of the Ladies to my superior make of Boy's Shirts.*

*All Goods sold at the lowest possible prices.*

**A LIBERAL DEDUCTION TO WHOLESALE TRADE.**



mf

p

N<sup>o</sup>. 4.

PASTOURELLE.

f

sf

p

mf

p

*Assorted Bon-Bons.*

*Chrystalized Fruits.*

**HAINES & LEEDS,**

WHOLESALE & RETAIL

MANUFACTURERS OF

**CHOICE**

**FINE CONFECTIONS**

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*Market Street, Phila.*

*Fruits, Nuts, &c.*

*Superfine Chocolate.*

*Superfine Almonds.*



First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music includes various rhythmic values and rests.

N<sup>o</sup>. 5.  
FINALE.

Second system of musical notation, labeled "N<sup>o</sup>. 5. FINALE.". It features a treble clef staff and a bass clef staff. Dynamic markings include *p* (piano) and *f* (forte).

Third system of musical notation, continuing the piece with a treble clef staff and a bass clef staff. The bass line features complex rhythmic patterns.

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

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

2<sup>o</sup>. et 4<sup>o</sup>. Fois.  
*léger.*

Sixth system of musical notation, including the instruction "2<sup>o</sup>. et 4<sup>o</sup>. Fois." and "léger.". Dynamic markings include *p*, *f*, and *p*.

Seventh system of musical notation, continuing the piece with a treble clef staff and a bass clef staff. Dynamic markings include *f*, *p*, and *p*.



# THE GUARDS' WALTZ.

D. GODFREY.

*Andante.*

INTRODUCTION.

*ff* *cadenza.*

*Tempo di Valse.*

*rall.*

**CONRAD BROTHERS,**  
**1107**

Chestnut Street, (Girard Row,)

MANUFACTURERS OF

**SHIRTS**

AND

**MEN'S FURNISHING GOODS**

IMPORTERS OF AND DEALERS IN

**Fancy & Toilet Articles,**

FINE FRENCH PERFUMERY & KID GLOVES.

Most careful attention given and satisfaction  
guaranteed.

**PRICES FAIR.**

**1107 Chestnut Street, Philad'a.**

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 and a harmonic accompaniment in the left hand. There are two 'X' marks above the first and fifth measures of the upper staff.

The second system of musical notation continues the piece. It consists of two staves in the same key signature and time signature as the first system. The melody in the right hand continues with various note values and rests, while the left hand provides a steady accompaniment.

The third system of musical notation continues the piece. It consists of two staves in the same key signature and time signature. The melody in the right hand continues with various note values and rests, while the left hand provides a steady accompaniment. There are two 'X' marks above the first and fifth measures of the upper staff.

The fourth system of musical notation continues the piece. It consists of two staves in the same key signature and time signature. The melody in the right hand continues with various note values and rests, while the left hand provides a steady accompaniment. The dynamic marking changes from *p* to *ff* (fortissimo) in the final measure of this system.

The fifth system of musical notation continues the piece. It consists of two staves in the same key signature and time signature. The melody in the right hand continues with various note values and rests, while the left hand provides a steady accompaniment. The dynamic marking changes from *p* to *D. C.* (Da Capo) in the final measure of this system.



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**Lace Curtains Laundered.**

2.

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of six systems of two staves each. The first system is marked with a '2.' indicating a second ending. The music features a mix of chords and melodic lines, with some passages marked with 'p' (piano) and 'f' (forte). The final system includes first and second endings and a 'D.C.' (Da Capo) instruction.

*Special to the Ladies.*

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3. *p*

*mf*

*cres* . . . . . *cen* . . . . . *do.* *f* *mf*

*cres*

*cen* . . . . . *do.* *f* *p*

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**GOODS IMPORTED TO ORDER.**

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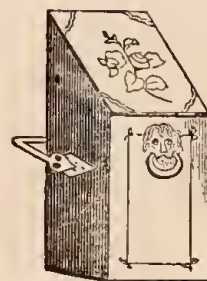
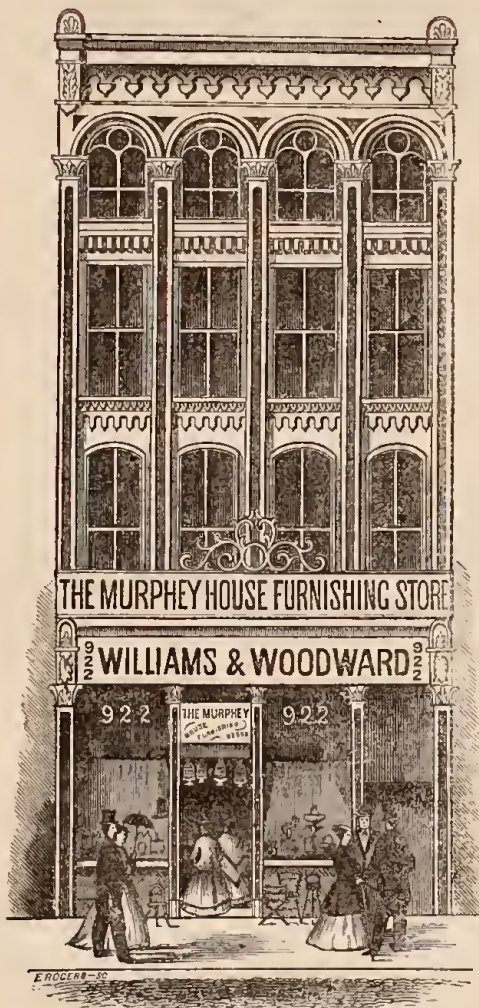
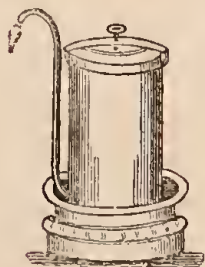
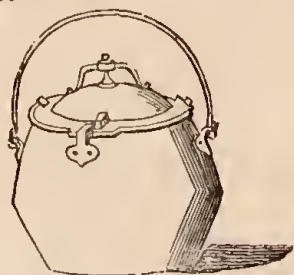
No. 1033 CHESTNUT STREET, PHILADELPHIA.

This musical score is for a piano piece, page 120. It consists of six systems of music, 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 later. The third system has a mezzo-forte (*sf*) dynamic. The sixth system concludes with the word 'Fine.' written in the right hand.

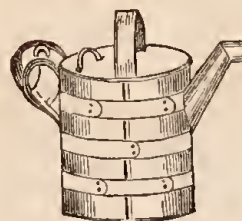


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### PHILADELPHIA.



# LA TRAVIATA.

By Verdi.

Arr. by H. Cramer.

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

*con grazia. leggerissimo.*

The musical score consists of five systems of piano accompaniment. Each system includes a grand staff with a treble and bass clef. The music is in 3/8 time and B-flat major. Dynamics range from *pp* to *f*. Pedal markings are indicated by 'Ped.' with an asterisk. 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 musical score consists of one system of piano accompaniment. It includes a grand staff with a treble and bass clef. The music is in 3/8 time and B-flat major. Dynamics include *pp*. Pedal markings are indicated by 'Ped.' with an asterisk. The system features triplet markings (3) and a fermata. The first system has *pp* and *Ped.*.

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(Late McCurdy, Dunkle & Co.)

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Corsets, Hoop Skirts, Hosiery and Gloves,

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**PHILADELPHIA.**



8va.....

First system of musical notation, featuring a treble and bass clef. The bass line includes a trill (tr) and a trill with a fermata (tr). Pedal markings (Ped. with an asterisk) are present in the bass line. The treble line contains various rhythmic patterns and slurs.

Second system of musical notation, continuing the piece. It features multiple instances of the 'Ped.' marking with an asterisk in the bass line. The treble line includes a triplet (3) and various melodic lines.

Allo. brillante. (ARIA: Sempre libera.)

Third system of musical notation, starting with a piano (p) dynamic in the treble and a pianissimo (pp) dynamic in the bass. It includes trills (tr) and 'Ped.' markings with asterisks in the bass line.

Fourth system of musical notation, featuring trills (tr) and 'Ped.' markings with asterisks in the bass line. The treble line includes a triplet (3) and various melodic lines.

Fifth system of musical notation, including a forte (f) dynamic in the bass and a 'con affetto' marking. It features 'Ped.' markings with asterisks in the bass line and trills (tr) in the treble line.

Sixth system of musical notation, featuring 'Ped.' markings with asterisks in the bass line and various melodic lines in the treble line.

# HAMRICK & COLE,

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## DRY GOODS,

## Silks, Velvets,

## HOUSEKEEPING GOODS,

## NOTIONS, &c., &c.

ALWAYS AT POPULAR PRICES.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in the right hand and block chords in the left hand. A dynamic marking of *f* is present in the fourth measure. 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. It begins with a dynamic marking of *sf p*. The right hand features a triplet of eighth notes. The left hand has block chords. A *pp* dynamic marking is used in the second measure, followed by a *p* marking and a *dolciss.* marking. A *Ped. \** instruction is placed below the first measure, and another *Ped. \** is at the bottom right.

Third system of musical notation. The right hand contains several triplet markings. The left hand continues with block chords. A *Ped. \** instruction is located at the bottom left, and another *Ped. \** is at the bottom right.

Fourth system of musical notation. The right hand features triplet markings and a *cresc.* (crescendo) marking. The left hand has block chords. A *pp* dynamic marking is used in the second measure, followed by a *f* marking. A *Ped. \** instruction is placed below the third measure, and another *Ped. \** is at the bottom right.

Fifth system of musical notation. The right hand has a *con espress.* (con espressione) marking. The left hand features triplet markings. A *pp* dynamic marking is used in the first measure. A *Ped. \** instruction is placed below the first measure, and another *Ped. \** is at the bottom right.

Sixth system of musical notation. The right hand has a triplet marking. The left hand features triplet markings. A *Ped. \** instruction is placed below the fourth measure, and another *Ped. \** is at the bottom right.



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**“HOWE” SEWING MACHINES**

ARE THE  
 OLDEST ESTABLISHED OF ANY IN THE WORLD,



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 DE MACHINES  
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MANUFACTURER  
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They being the first Sewing Machines ever made, and having been manufactured continuously under the supervision of the ORIGINAL INVENTOR, ELIAS HOWE, JR., since their first introduction in 1845.

They have invariably won the highest honors at the great Exhibitions of the world, culminating at the late Exposition Universelle at Paris, where

**THE GRANDEST COMBINATION OF PRIZES EVER AWARDED**

**AT ANY EXHIBITION, TO ANY EXHIBITOR, FOR ANY GOODS WHATEVER EXHIBITED,**

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,

**Office, 23 South Eighth Street, Philadelphia.**

**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, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *Ped.*, *sff*, and *Ped.* with a '3' indicating a triplet. There are also asterisks and 'X' marks above the notes.

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

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *pp*, *Ped.*, and *morendo*. The tempo marking *allarg.* is present at the end of the system.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *pp*, *Ped.*, and *pp*. The tempo marking *a tempo.* is present at the beginning of the system.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *dol.*, *marcato.*, and *pp*. The tempo marking *a tempo.* is present at the beginning of the system.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *Ped.*, *dol.*, and *f espress.*

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *Ped.*, *ppp*, and *rall.*



# IL TROVATORE.

(Canzone: *Stride la vampa.*)

VERDI.

The image displays a piano accompaniment score for the song "Stride la vampa" from Verdi's opera "Il Trovatore". The score is written for piano and consists of six systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as trills (tr), accents (>), and dynamic markings (f, pp, p). Pedal markings (Ped.) with asterisks are used throughout the piece. The music features a mix of chords and melodic lines, with some passages marked with trills and accents. The overall style is characteristic of 19th-century piano accompaniment for opera.



**LACEY, MEEKER & CO.**



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AND

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DEALERS IN

**SADDLERY <sup>AND</sup> HARNESS**

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

**No. 1216 Chestnut Street,**

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**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* 4

*p*  
*tr*

*allargando.*  
*tr*

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

*sotto voce.*

*tr*  
*p* *Ped.* \*  
*Ped.* \*



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and Ornaments,

White Goods, Linens and Domestics,

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J. W. PROCTOR.

DAVID HUGHES.



Musical notation for the first system, measures 1-5. The system 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 complex texture with many beamed notes and rests. Pedal markings are present: "Ped. ✱" above the first measure, "Ped. ✱" above the third measure, "Ped. ✱ mf" above the fourth measure, and "Ped. ✱" above the fifth measure.

Musical notation for the second system, measures 6-10. The system 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 complex texture with many beamed notes and rests. Pedal markings are present: "Ped. ✱" above the sixth measure, "p" above the seventh measure, "Ped. ✱" above the eighth measure, "Ped. ✱" above the ninth measure, and "Ped. ✱" above the tenth measure.

Musical notation for the third system, measures 11-15. The system 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 complex texture with many beamed notes and rests. Pedal markings are present: "Ped. ✱" above the eleventh measure, "cresc." above the twelfth measure, "f Ped. ✱" above the thirteenth measure, "Ped. ✱" above the fourteenth measure, and "p allarg." above the fifteenth measure. A "Ped. ✱" marking is also present below the fourteenth measure.

Musical notation for the fourth system, measures 16-20. The system 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 complex texture with many beamed notes and rests. Pedal markings are present: "1mo. tempo." above the sixteenth measure, "Ped. ✱" above the seventeenth measure, and "Ped. ✱" above the eighteenth measure. A "Ped. ✱" marking is also present below the seventeenth measure.

Musical notation for the fifth system, measures 21-25. The system 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 complex texture with many beamed notes and rests. Pedal markings are present: "Ped. ✱" above the twenty-first measure, "Ped. sf ✱" above the twenty-second measure, "Ped. ✱" above the twenty-third measure, "Ped. ✱" above the twenty-fourth measure, and "Ped. ✱" above the twenty-fifth measure.

Musical notation for the sixth system, measures 26-30. The system 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 complex texture with many beamed notes and rests. Pedal markings are present: "più cres" above the twenty-sixth measure, "Ped. ✱" above the twenty-seventh measure, and "Ped. ✱" above the twenty-eighth measure.

# **ÆTNA** Life Insurance Co.

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**HARTFORD, CONN.**

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**OVER \$5,000,000 00.**

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Manager.  
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**Annual Dividend to Policy Holders, 50 per Cent.**

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*Office, No. 121 South Fourth St., Philadelphia.*



*> 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. \**



Jouvin's Kid Gloves, Embroideries & Lace Goods.

DAILY RECEIVING NEW GOODS.

**E. R. LEE,**

**DRY GOODS**

**No. 43**

**North Eighth Street,**

**PHILADELPHIA.**

## GRANDE DUCHESSE DE GEROLSTEIN.

## IT IS A LEGEND OLD.

(LEGENDE DU VERRE.)

J. OFFENBACH.

*Allegro.* ( $\text{♩} = 100$ )

G. Duchesse.

VOIE.

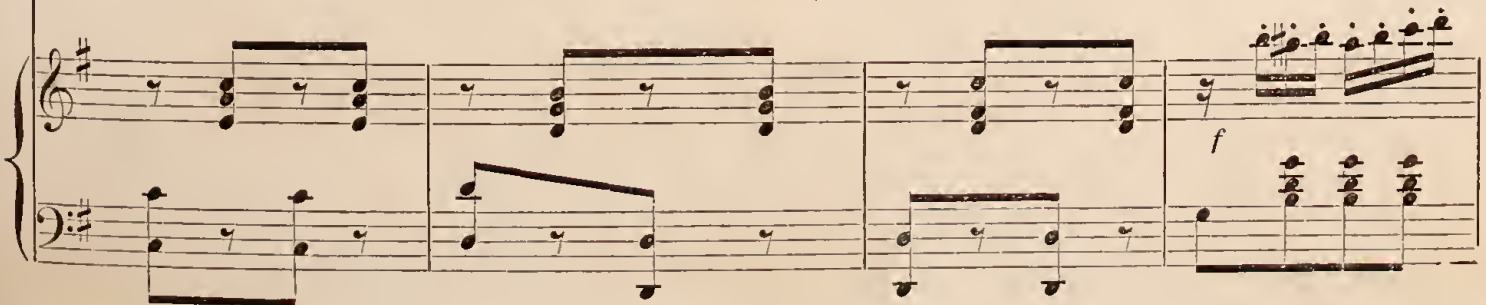


1. It is a legend old I tell, What in my father's days be - fel, Of  
 1. Il é - tait un de mes aï - eux Le-quel si j'ai bon - ne mé - moi - re Se  
 2. One day, while full of wine and mirth, He let it fall up - on the earth, The  
 2. Un jour, on ne sait pas comment, Il le lais - sa tom-ber par ter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



Perpetual Motion in Cheap and Good Goods at Low Prices.

Imposition Hated! Opposition Courted!

COMPARISON INVITED! COMPETITION DEFIED!

The Value always given in exchange for your Money!!

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THE CHEAPEST

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IN PHILADELPHIA.

Our Motto, "Never to be Undersold."

Daily receiving New Goods from Auction.

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. Duobesse.

sight. The glass in which he drank would hold Just a eask 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 - lnt 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,

N. W. Cor. Fourth & Walnut Streets.

CAPITAL,

**\$13,000,000.**

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LORILLARD, NEW YORK, . . . . .	\$1,500,000	EXCELSIOR, NEW YORK, . . . . .	410,000
FULTON, NEW YORK, . . . . .	410,000	MERCANTILE, NEW YORK, . . . . .	295,000
RELIEF, NEW YORK, . . . . .	300,000	HOWARD, BALTIMORE, . . . . .	250,000
RESOLUTE, NEW YORK, . . . . .	295,000	N. Y. ACCIDENTAL INS. CO. . . . .	300,000

## NEW YORK LIFE INSURANCE COMPANY,

Cash Assets, \$10,000,000.

### DIVIDENDS.

The business of this Company is STRICTLY MUTUAL, all the surplus being divided annually among the members, IN CASH, or the dividends can be applied to increase the sum assured, and used at any subsequent period to assist in the payment of premiums.

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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

**Silks, Shawls,**

AND

**FINE DRESS GOODS,**

EMBRACING ALL THE

**Latest Foreign Novelties,**

**WHITE GOODS,**

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**CLOAKING CLOTHS,**

And a large Stock of every variety of

**DOMESTIC DRY GOODS,**

**Nos. 713 & 715 N. Tenth St.**

**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

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

*ff*

8va.....

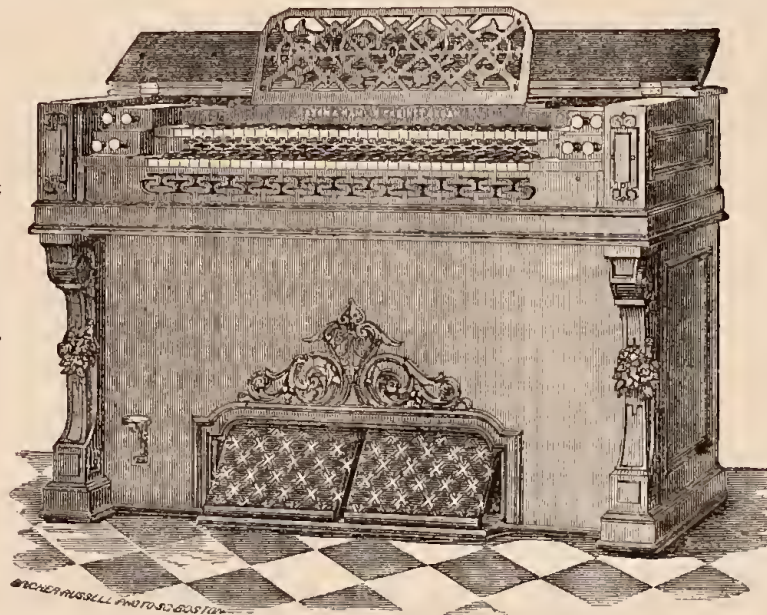


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leading ARTISTS  
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America, in pub-  
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ALSO,

# Geo. Steck & Co.'s and Haines Brother's PIANOS,

FOR SALE IN PHILADELPHIA ONLY AT

## J. E. Gould's New Store,

### 923 CHESTNUT STREET.



# ARIA FROM ROMEO ET JULIETTE.

Arr. by H. A. CLARKE.

*Allegretto.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped. a chaque mesure.*

*p*

*il basso sempre staccato.*

*p*

*rall.* *Andantino.*

# CONNECTICUT MUTUAL LIFE INSURANCE COMPANY.

Over 55,000 Members.

Assets over 20 Millions of Dollars.

Income over 8 Millions of Dollars.

Dividends average over 50 per cent. annually.

*A credit allowed of 50 per cent. of the Premium in anticipation of the Dividend,  
thus furnishing insurance for*

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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 single notes. 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 consists of chords and rests.

Fifth system of musical notation. The upper staff includes a melodic line with a trill and an 8va (octave) marking. The lower staff contains chords and rests.

Sixth system of musical notation. The upper staff has a melodic line with eighth notes. The lower staff includes a *p* dynamic marking and consists of chords and rests.



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First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a harmonic accompaniment of chords. A dynamic marking *p* is present in the third measure.

Second system of musical notation, continuing the piece. The treble clef has a melodic line with some slurs. The bass clef has a steady accompaniment.

Third system of musical notation. The treble clef features a melodic line with a dynamic marking *ff* in the first measure. The bass clef has a harmonic accompaniment.

Fourth system of musical notation. The treble clef has a melodic line with a dynamic marking *ff* in the fourth measure. The bass clef has a harmonic accompaniment.

Fifth system of musical notation. It includes an 8va... marking above the treble clef. The treble clef has a melodic line. The bass clef has a harmonic accompaniment. A dynamic marking *Ped. ff* is present in the fourth measure.

Sixth system of musical notation. It includes an 8va... marking above the treble clef. The treble clef has a melodic line. The bass clef has a harmonic accompaniment with asterisks in the second and fourth measures. Dynamic markings *Ped.* are present in the third and fifth measures.

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# BOHEMIAN GIRL.

DE BALFE.

DIE ZIGEUNERIN.

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

H. CRAMER.

POT-POURRI.

*pp*  
*Ped.* \*

*f*  
*Ped.* \*

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

*Ped.* \*

*pp*

*rall. a piacere.*

*rall.*

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*a tempo.*

pp mf  
Ped. \*

ff pp  
Ped. \*

pp  
Ped. \* Ped. \*

f ff  
Ped. \* Ped. \*

*Allegretto.*

*Sva.....*

ff  
Ped. \*



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8va.....

3 4 2 3 4 2 3 4 2 1 3 4 2 3 4 2 1 4 1 x 4 1

*f* *pp* *sempre pp*

Ped. \*

mf *cres.* *ff*

4 x 3 4 3 3 x 1

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f* *pp*

Ped. \* Ped. \*

*p* *cres.*

Ped. \* Ped. \* Ped. \*

1. 2.

*f* *p* *f* *p* *Fine.*

Ped. \* Ped. \*

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# CHAMPAGNE CHARLIE.

Written by GEORGE LEYBOURNE.

Music by ALFRED LEE.

*Allegro.*

*PIANO.*

*f*

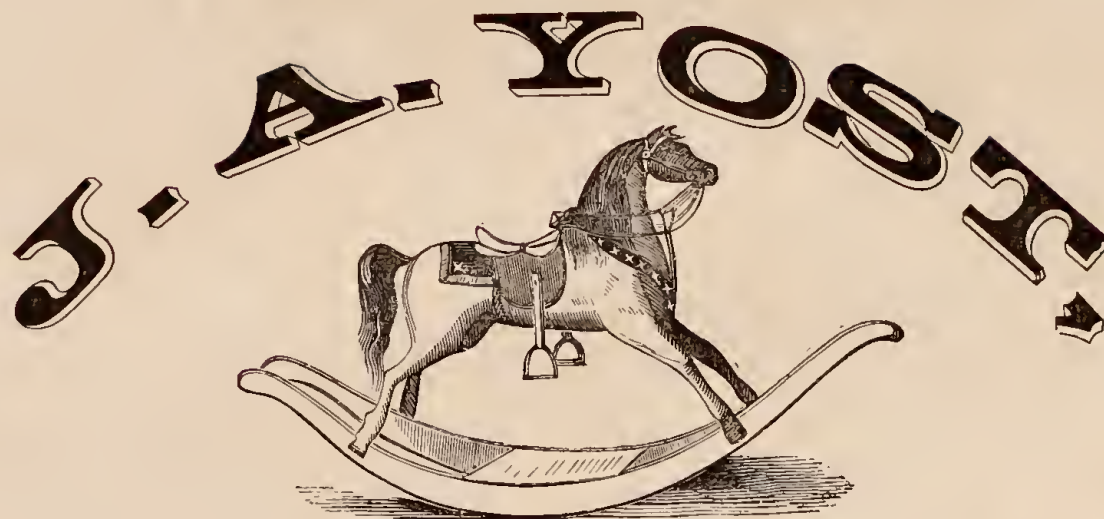
*cres.*

*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-

The musical score is arranged in four systems. The first system shows the piano introduction in 2/4 time, marked 'Allegro' and 'PIANO' with a forte 'f' dynamic. The second system continues the piano accompaniment, marked 'cres.' and 'ff'. The third system introduces the vocal melody with two verses of lyrics. The fourth system continues the vocal melody and piano accompaniment.



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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

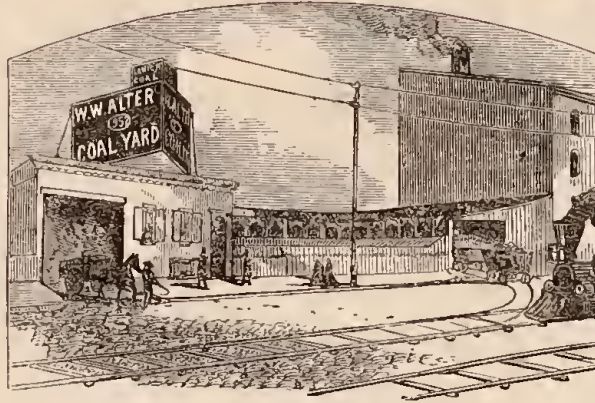
*Chorus.*

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,



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Champagne Char - lie is my name, . . . Cham-pagne Char - lie 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-  
 P'll stand fizz round—yes that I will, and stand it—like a lamb.

*Cho.*—For Champagne Charlie, &c.

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