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Cleveland's Second -Term March

L. C Noles

Composer

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Cleveland's Second-Term March



By L. C. NOLES

March 3 $\frac{1}{2}$ *parts*

BOSTON
F. TRIFLET, PUBLISHER
36 BRONFIELD STREET.
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Kas-M.
011152
Noles

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I. Voice and Piano or Organ.

| | Usual Price. | Our Price. |
|---|------------------|------------|
| It came in from the ocean with the tide | J. T. Schiller | .40 .22 |
| I think of how you loved me | J. J. Dunn, Jr. | .40 .22 |
| I thirst for the living God | F. M. Smith | .40 .22 |
| It's all gone now | W. P. Keen | .40 .22 |
| It's a thing that Adam never had to do | A. B. Slocane | .40 .22 |
| It's a way they have in Chicago | G. Leders | .40 .22 |
| It's weary the waiting. Op. 11 | O. L. Carter | .40 .22 |
| It was only a strain of music. Op. 58 | O. L. Carter | .40 .22 |
| It will be mine by and by | J. Hart | .40 .22 |
| I wandered by the old home | D. L. White | .40 .22 |
| I want a nice young man | A. West | .40 .22 |
| I want to play ball with you, papa | G. E. Beale, Jr. | .40 .22 |
| I want yer ma honey | F. Templeton | .40 .22 |
| I will come back to you | "Roma" | .40 .22 |
| I will lift up mine eyes | F. W. Batchelder | .40 .22 |
| I will lift up mine eyes | J. B. Marsh | .40 .22 |
| I will praise Thee, O God | A. W. Lansing | .40 .22 |
| I wish I was weak | A. West | .40 .22 |
| I wonder if she does remember | A. West | .40 .22 |
| I won't go up to Riley's any more | A. Shay | .40 .22 |

Piano or Organ.

| | | |
|---|----------------|---------|
| Ida caprice | D. R. Hayes | .35 .20 |
| Ideal railway galop | J. Knecht | .40 .22 |
| I don't want to play in your yard waltzes | T. H. Northrup | .40 .22 |
| Ipetonga march | G. Schweinfest | .35 .20 |
| I kiss your hand polka | F. M. Pino | .40 .22 |
| I love only you | L. M. Meyle | .40 .22 |
| I love thee tenderly. Morceau. Op. 38. 2 | H. Leston | .40 .22 |
| I'm a perfect peach march. Two-step | C. S. Hill | .50 .27 |
| Imperial march. Two-step | I. Burdick | .50 .27 |
| Imperial two-step | G. Lamson | .40 .22 |
| Impudence schottische | A. Macey | .35 .20 |
| Independent polka | G. A. Rouhl | .30 .17 |
| Inez. Spanish march. Op. 119 | O. Langley | .40 .22 |
| In lovely Venice waltzes | B. H. Janssen | .75 .40 |
| In merry company | G. Hoeksprung | .40 .22 |
| Installation march. Op. 1. Organ | E. E. Ward | .40 .22 |
| Intermezzo. Op. 187. 2 | C. Rohm | .40 .22 |
| In the convent garden. Reverie | E. Hoffman | .40 .22 |
| In the foyer schottische | H. H. Kline | .40 .22 |
| In the garden. Organ | C. Goldmark | .75 .40 |
| In the hammock. Key. Op. 175 | G. D. Wilson | .40 .22 |
| In the lead march. Op. 303 | E. H. Bailey | .50 .27 |
| In the moonlight. Reverie. Op. 64 | C. Becker | .35 .20 |
| In the woods. Op. 86. 2 | J. N. Pattison | .35 .20 |
| Ivanhoe Commandery grand march | S. Heller | .40 .22 |
| | C. McAfee | .25 .15 |

Banjo, Guitar, Mandolin, Violin, Etc.

| | | |
|---|-----------------|---------|
| Impromptu. Violin or cello and piano | J. H. Wakefield | .40 .22 |
| Invitation a la valse. Two mandolins and guitar | L. Tocaben | .40 .22 |

J. Voice and Piano or Organ.

| | | |
|---|----------------|---------|
| Jack and Sue | J. Frankford | .40 .22 |
| Japanese lullaby | W. K. Bassford | .50 .27 |
| Jesus! I my cross have taken | G. B. Nevin | .50 .27 |
| Jesus, my Saviour, look on me. Organ accompaniment. | H. B. Fabiana | .75 .40 |
| (Harp ad libitum) | U. C. Burnap | .30 .17 |
| Jesus, the very thought of Thee | E. R. Story | .40 .22 |
| Jesus, the victor. Op. 2 | C. Gotze | .50 .27 |
| Jesus, Thou joy of loving hearts. Duet | F. Gaunt | .40 .22 |
| Jimmie and Jennie | W. Courtright | .40 .22 |
| Johnny, my old friend John | H. A. Reiser | .40 .22 |
| Josie | V. S. Merritt | .50 .27 |
| Just as I am. Violin obligato | D. J. Bunco | .40 .22 |
| Just as old | G. Lamson | .35 .20 |
| Just be glad | E. G. Anderson | .50 .27 |
| Just Mary | A. H. Foss | .40 .22 |
| Just one little kiss, dear sweetheart | A. F. Lond | .75 .40 |
| Just over there. Sacred | P. Dresser | .40 .22 |
| Just tell them that you saw me | E. Emerson | .40 .22 |
| Just the sweet face of an angel | E. Emerson | .40 .22 |

Piano or Organ.

| | | |
|--|---------------------|---------|
| Jack, The. Waltz—pot pourri | A. B. Slocane | .75 .40 |
| Jack march. The | A. B. Slocane | .50 .27 |
| Japanese war march | E. Holst | .60 .32 |
| Jeau Misard's march | W. R. Hoamer | .40 .22 |
| Jeau Misard's march. Four hands | H. Ferber | .60 .32 |
| Jeannette gavotte | G. d'Alqui | .50 .27 |
| Jeockey club. The. Valse caracteristique | J. H. Waud | .50 .27 |
| Jolly Natalie. La. Polka favorite | F. Ferrar | .60 .32 |
| Jolly drummer's march. The | W. Wood | .60 .32 |
| Jolly sailor boy. The. Op. 26. 1 | H. Leston | .35 .20 |
| Joseph Warren Commandery march | L. Dinamore | .40 .22 |
| Joyous caprice | A. B. Gwathmey, Jr. | .40 .22 |
| Jays of mistletoe. Overture | H. W. Walter | .60 .32 |
| J. Thomas Baldwin's march | W. R. Hoamer | .40 .22 |
| J. Thomas Baldwin's march. Four hands | H. Ferber | .60 .32 |
| Juanita. Spanish dance | E. Holst | .40 .22 |
| Juba. Negro dance | G. W. Warren | .60 .32 |
| Jullienne gavotte | C. Marchelo | .50 .27 |
| Jubilee march | M. Bechhofer | .35 .20 |
| Just tell them that you saw me. Transcription. | J. F. Glüder | .60 .32 |

Banjo, Guitar, Mandolin, Violin, Etc.

| | | |
|--|---------------|---------|
| Joconde, La. Mazurka. Two mandolins and guitar | L. Tocaben | .40 .22 |
| —Two mandolins and piano | L. Tocaben | .50 .27 |
| Juliet mazurka. Guitar solo | H. F. Keefe | .25 .15 |
| Just a little. Banjo song | G. L. Lansing | .30 .17 |
| —March. Two banjos | H. W. Walter | .30 .17 |
| —Schottische. Two banjos | H. W. Walter | .30 .17 |
| —Trio. Op. 166. Two mandolins and guitar | W. Jacobs | .30 .17 |

K. Voice and Piano or Organ.

| | | |
|-----------------------------|---------------|---------|
| Katey my love and I | J. E. Gillies | .40 .22 |
| Kathleen | J. Wiegand | .50 .27 |
| Katie Gray | S. Waters | .50 .27 |
| Katie Norton Athlete | W. Packard | .35 .20 |
| Keep swimming | J. H. Warner | .40 .22 |
| Kentucky babe. Lullaby | A. Ghebel | .40 .22 |
| Kind words | J. F. McHenry | .40 .22 |
| King of glory. God of grace | F. Aft | .35 .20 |
| King of kings. The | J. Jordan | .40 .22 |

K Continued.—Voice and Piano or Organ.

| | | |
|----------------------------------|--------------|---------|
| King of love my shepherd is. The | J. B. Marsh | .40 .22 |
| Rising time | W. R. Spence | .40 .22 |
| Kitty | A. Mack | .40 .22 |
| Knowest thou the land? | H. P. Mendes | .40 .22 |
| Know ye the land? | C. Toello | .60 .32 |

Piano or Organ.

| | | |
|-------------------------------|-----------------|---------|
| Katie did | A. Henning | .35 .20 |
| Kebo Valley march. Two-step | D. L. Carver | .40 .22 |
| Kernwood polka | F. Collins | .40 .22 |
| Killierankie. Marche moderne | F. F. Porteous | .40 .22 |
| King cotton ball. The | J. P. Sousa | .50 .27 |
| Kisses caprice | E. Holst | .40 .22 |
| Kulcherbocker march. Two-step | J. J. Dunn, Jr. | .50 .27 |
| Kutchy Kutchy dance | H. Berti | .40 .22 |

Banjo, Guitar, Mandolin, Violin, Etc.

| | | |
|--|--------------|---------|
| Kittie polka. Two guitars and mandolin | G. Barker | .30 .17 |
| Kulawka (Polish dance). Violin and piano | A. Davenport | .50 .27 |

L. Voice and Piano or Organ.

| | | |
|--|-------------------|---------|
| Lady-bird, Lady-bird, fly away home | W. Holcomb | .40 .22 |
| Lament for the bird | M. Rice | .25 .15 |
| Land of the blue bell. The | F. N. Shepperd | .40 .22 |
| Land of the long ago | D. W. Condit | .40 .22 |
| Land so fair. Sacred | A. Wooler | .50 .27 |
| Lark's song. The | E. DeKoven | .50 .27 |
| Lassie. Scottish song | L. C. Tipton | .40 .22 |
| Lassie one day. A | L. Monro | .40 .22 |
| Lasso's love. A | W. H. Friday, Jr. | .35 .20 |
| Last dances. The | E. G. Roma | .50 .27 |
| Laugh and be merry | L. F. Giesche | .50 .27 |
| Least of these. The. Sacred | R. Barrett | .50 .27 |
| Led astray | W. R. Williams | .40 .22 |
| Let us dance together. Sacred | M. J. Numan | .50 .27 |
| Let me forget | G. B. Nevin | .50 .27 |
| Let me take my place at home again | C. V. Long | .50 .27 |
| Letter was received. The | D. L. White | .40 .22 |
| Let us dance together. Sacred | H. G. LeVan | .40 .22 |
| Liberty bell. The | L. Stephenson | .35 .20 |
| Lily's merry morn | E. H. Bailey | .65 .35 |
| Lily's morn. An effort to quarrel | F. McGinnison | .40 .22 |
| Lift thine eyes. Sacred | H. G. LeVan | .40 .22 |
| Lily of love. The | I. Luckstone | .60 .32 |
| Little bit of a boy. A | H. N. Bartlett | .40 .22 |
| Little blue-eyed Nedie | H. Luckstone | .35 .20 |
| Little blue eyes. Lullaby | F. Simonson | .40 .22 |
| Little boy blue | J. E. March | .50 .27 |
| Little bunch of whiskers on his chin | A. Mack | .40 .22 |
| Little Pora Dell | W. E. Williams | .40 .22 |
| Little Dutch garden. A | L. Saraband | .40 .22 |
| Little flower called tag. The | F. W. Dauphin | .40 .22 |
| Little Harry | F. W. Meacham | .40 .22 |
| Little Jennie Morrow | Keller Brothers | .40 .22 |
| Little Johnny Johnson is my Sunday beau N. T. Powers | N. T. Powers | .40 .22 |
| Little lost child. The | J. W. Stern | .50 .27 |
| Little Mad'emoiselle | L. Thomas | .40 .22 |
| Little Manthy Snow | H. G. LeVan | .40 .22 |
| Little Mary Kelly | A. S. Mackenzie | .35 .20 |
| Little musician. The | J. F. Mahony | .40 .22 |
| Little Nellie looks after them all | G. E. Graham | .40 .22 |
| Little papoose. Indian lullaby | N. T. Roll | .40 .22 |
| Little red hat. The | A. LeRoy | .35 .20 |
| Little red slipper | E. A. MacDonnell | .40 .22 |
| Little sweetheart | G. E. Hadden | .40 .22 |
| Little toy drum. The | C. Graham | .40 .22 |
| Little wooden shoes | J. Gro | .40 .22 |
| Live humble | M. Irwin | .40 .22 |
| Liza's my sweetheart | C. Harvey | .50 .27 |
| Look for the star | D. M. Gray | .35 .20 |
| Look in my heart | C. E. Pratt | .40 .22 |
| Love is not a shepherd. The | S. C. Engel | .40 .22 |
| Lord my pasture shall prepare. Duet | A. J. Holden | .70 .37 |
| Lord's my Shepherd, I'll not want | U. C. Burnap | .25 .15 |
| Lord with glowing heart I'd praise Thee. Trio | P. A. Schaecker | .60 .32 |

| | | |
|--|---------------------|---------|
| Louisa Lou | L. Stuart | .40 .22 |
| Love and archery | J. Hart | .40 .22 |
| Love flows into the heart | M. K. Wood | .50 .27 |
| Love, come back to me. Op. 45 | J. F. Glüder | .40 .22 |
| Love and lost | W. Patten | .35 .20 |
| Love divine! All love excelling. Op. 5 | F. S. Sommers | .50 .27 |
| Love for love | F. Hindley | .50 .27 |
| Love is all | B. Coverley | .35 .20 |
| Love is an ocean. Romanza | E. M. Chamberlin | .35 .20 |
| Love is blind | C. Page | .35 .20 |
| Love is not for a day. Op. 29 | A. W. Brown | .35 .20 |
| Love is such a simple thing | C. Page | .35 .20 |
| Love is the happy dream of life | R. Borscy | .40 .22 |
| Love, I wait | J. H. Henry | .50 .27 |
| Love kiss. A | E. C. Bartlett | .40 .22 |
| Love light. The | W. Caldwell | .30 .17 |
| Lovely locks | C. Gilbert | .60 .32 |
| Love me, dear | C. D. Arnold | .25 .15 |
| Love me just a little Sue, do, do, do! | E. G. Roma | .20 .11 |
| Love's quarrel. The. Op. 265. Duet | L. Lombard | .40 .22 |
| Love's serenade. A | M. Emmet | .40 .22 |
| Love's answer | W. G. Parker | .60 .32 |
| Love's avail. Waltz Song | M. C. Brown | .40 .22 |
| Love's constant | A. W. Brown | .40 .22 |
| Love's dream after the ball | C. Clark | .75 .40 |
| Love's dreaming | A. G. Eaves | .40 .22 |
| Love's dream | F. E. Cebulka | .40 .22 |
| Love's dream after the ball | W. R. Spence | .50 .27 |
| Love's dream | L. C. Tipton | .50 .27 |
| Love's dream | E. Terrier | .40 .22 |
| Love's message | C. Streittmann | .40 .22 |
| Love's message. The | C. S. Chapin | .40 .22 |
| Love's music | D. Protheroe | .50 .27 |
| Love song. A | F. M. Stewart | .40 .22 |
| Love song to Mary. A | M. Nicholson | .50 .27 |
| Love's own true light | Bartlett and Vannab | .30 .17 |
| Love's season's | C. Mhettit | .40 .22 |
| Love's see-saw | R. Jordan | .50 .27 |
| Love's springtime | T. Barclay | .40 .22 |
| Love's sun hath set for me | B. Menard | .35 .20 |
| Love, stay by and sing | W. Blythe | .25 .15 |
| Love's truth | R. Atkinson | .25 .15 |
| Love's why and how | F. R. King | .50 .27 |
| Love's yearning | J. Jordan | .40 .22 |
| Love was once a little boy | A. F. Sawyer | .40 .22 |
| Love will bring me back again | F. J. Burnett | .40 .22 |
| Loving and having | J. F. Skelly | .40 .22 |
| Lucile—Romanza | C. F. Webber | .25 .15 |
| Lucinda—Cinda-Jane | F. Simonson | .50 .27 |
| Lucinda | J. Hart | .40 .22 |

L Continued.—Voice and Piano or Organ.

| | | |
|-----------------------------------|------------------|---------|
| Lullaby. Violin or cello obligato | C. Brown | .50 .27 |
| Lullaby (Rock-a-bye baby) | F. Chace | .40 .22 |
| Lullaby (Sleep, my child) | A. A. Groves | .35 .20 |
| Lullaby | W. J. Galvin | .30 .17 |
| Lullaby | A. Lachmann | .40 .22 |
| Lullaby | S. N. Fenfield | .60 .32 |
| Lullaby | E. C. White | .30 .17 |
| Lulu | H. J. Hirschberg | .40 .22 |

Piano or Organ.

| | | |
|--------------------------------------|------------------|------------|
| Laconia grand march | O. M. Prescott | .40 .22 |
| Lafayette Post march | L. Contorno | .50 .27 |
| Lakewood polka | W. P. Penmore | .25 .15 |
| Largo (Handel) | C. C. Cook | .40 .22 |
| Leap year schottische | L. G. Rosenbaum | .40 .22 |
| Lesla. Polka caprice | E. M. Westbroth | .75 .40 |
| Leopold Saluator march | H. O. Goldsmith | .50 .27 |
| Life in Palermo waltz | Dr. Grosse | .30 .17 |
| Light and airy march. Two-step | C. Walter | .60 .32 |
| Light-hearted | H. Aronson | .60 .32 |
| Lightning flash galop | C. V. Cloy | .30 .17 |
| Light of love. Fantasia. Op. 56 | E. Holst | .25 .15 |
| Like a dream waltzes | M. A. Kuehl | .60 .32 |
| Lilac blossom. Morecau a la mazurka | E. Holst | .75 .40 |
| Lillie waltz | J. J. Galaber | .40 .22 |
| Lincoln. Two-step. The | W. M. Weckerly | .40 .22 |
| Lindau waltz | J. M. Himmelman | .40 .22 |
| Lisbon, La | J. J. Watson | .30 .17 |
| Little Amazon march | C. Chamade | .40 .22 |
| Little buttercup rockaway. The | P. Keller | .40 .22 |
| Little Duchess gavotte | A. D'Orsini | .50 .27 |
| Little flower girl. The. Caprice | M. F. Bailey | .40 .22 |
| Little hero march | B. K. Klein | .35 .20 |
| Little hero march | E. Holst | .25 .15 |
| Little recruit march. The. Op. 271 | E. Holst | .25 .15 |
| Little "sojers" march | A. M. Cohen | .30 .17 |
| Lolita. Valse brillante | A. Henning | .40 .22 |
| Longing for home. Meditation | C. Williams | .75 .40 |
| Longing for spring. Op. 41. 2 | F. L. Moore | .50 .27 |
| Lorita. Grand valse de concert | F. L. Moore | .50 .27 |
| Love polka | E. Holst | .60 .32 |
| Love andalous schottische | G. W. Ulrich | .50 .27 |
| Love andalous schottische | J. H. Gausar | .40 .22 |
| Love andalous schottische | A. S. Josselyn | .50 .27 |
| Love's awakening waltz | A. Karger | .50 .27 |
| Love scene at the rivulet. Op. 52. 1 | J. J. Bott | .75 .40 |
| Love's devotion gavotte | F. F. Koch | .40 .22 |
| Love's sigh waltzes. Six hands | C. T. Baker | \$1.50 .82 |
| Love's token reverie | P. Keller | .50 .27 |
| Love thoughts waltzes | H. C. Carrington | .50 .27 |
| Lullaby. Four hands. Op. 15. 7 | S. Brown | .30 .17 |

Banjo, Guitar, Mandolin, Violin, Etc.

| | | |
|---|--------------|---------|
| Life in Palermo waltz. Mandolin | W. Vreeland | .35 .20 |
| —Mandolin and guitar | W. Vreeland | .35 .20 |
| —Two mandolins | W. Vreeland | .35 .20 |
| —Two mandolins and guitar | W. Vreeland | .35 .20 |
| Linger in blissful repose. Banjo solo or duet. D. Emerson | D. Emerson | .10 .07 |
| —One or two mandolins and guitar | G. W. Wesley | .40 .22 |
| Little Jack Horner. Banjo solo or duet | W. Vreeland | .50 .27 |
| —One or two banjos and guitar | W. Vreeland | .50 .27 |
| —One or two banjos and piano | W. Vreeland | .50 .27 |
| —Mandolin | W. Vreeland | .50 .27 |
| —Mandolin and guitar | W. Vreeland | .50 .27 |
| —Mandolin and piano | W. Vreeland | .50 .27 |
| —Two mandolins | W. Vreeland | .50 .27 |
| —Two mandolins and guitar | W. Vreeland | .50 .27 |
| —Two mandolins and piano | W. Vreeland | .50 .27 |
| Longing. Violin and piano. Op. 52. 3 | J. J. Bott | .40 .22 |
| Long live Vienna march. Three mandolins and piano | C. Carelotti | .60 .32 |
| Lyden schottische. Mandolin and guitar | A. M. Smith | .25 .15 |
| —Mandolin and piano | A. M. Smith | .25 .15 |

M. Voice and Piano or Organ.

| | | |
|------------------------------------|----------------|---------|
| Mabel or "Can a body tell a body?" | H. Deere | .40 .22 |
| Mack's swing song | A. Mack | .40 .22 |
| Madeline | G. Rossy | .40 .22 |
| Madeline | L. Stanfield | .40 .22 |
| Madrigal. Duet | F. E. Sawyer | .50 .27 |
| Maggie Mooney | J. Thornton | .40 .22 |
| Maggie, my own | A. Mack | .40 .22 |
| Magic pictures in the grate | L. Stanfield | .40 .22 |
| Magnific and the monkey. The | H. Mack | .40 .22 |
| Maiden with the meek brown eyes | J. C. Kelley | .40 .22 |
| Mails are simple | E. A. Brown | .35 .20 |
| Mamma, kiss the tears away | W. Holcomb | .40 .22 |
| Make love all round | E. A. Brown | .35 .20 |
| Malbrouck | F. A. Rowson | .50 .27 |
| Malinda is engaged to a coon | J. C. Macy | .25 .15 |
| Mannie O'Connor. Witz song | G. C. Marshall | .40 .22 |
| Mannie with the golden curls | W. H. Bray | .35 .20 |
| Mamma, kiss the tears away | B. Baker | .40 .22 |
| Mandy | H. F. Carson | .40 .22 |
| Man of Gallies. Sacred | May Irwin | .40 .22 |
| Man | | |

CLEVELAND'S SECOND-TERM MARCH.

By L. C. NOLES.

INTRODUCTION.

risoluto.

TEMPO DI MARCIA.

dolce. mf

f

espressivo e p
Ped.

f grandioso.
Ped.

Ped.

The musical score is written for piano and bass. It begins with an introduction marked 'risoluto.' in the piano part. The main section is marked 'TEMPO DI MARCIA.' and 'dolce. mf'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'grandioso'. Pedal markings ('Ped.') are used throughout. There are also asterisks (*) in the piano part of the final section.

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By the same Author—just out—BULGARIAN GRAND MARCH. 35 cents.

sempre. Ped. Ped. p Ped. ff Ped.

The first system of musical notation consists of two staves. The upper staff contains a melodic line with various ornaments and dynamics. The lower staff contains a bass line with chords and a steady rhythm. Pedal markings (Ped.) are placed above the bass line at several points, with some marked with an asterisk (*). The dynamics range from *sempre.* to *ff*.

grandioso. Ped. Ped. Ped. dolce. mf

The second system of musical notation continues the piece. The upper staff features a more active melodic line. The lower staff maintains a consistent bass accompaniment. Pedal markings (Ped.) are present throughout the system. The dynamics include *grandioso.*, *dolce.*, and *mf*.

The third system of musical notation shows the continuation of the piano piece. The upper staff has a melodic line with some slurs. The lower staff provides a steady bass accompaniment with chords.

f FINE.

The fourth system of musical notation concludes the piece. The upper staff has a melodic line that ends with a final flourish. The lower staff provides a steady bass accompaniment. The dynamics include *f* and *FINE.*

TRIO.

doloroso. p

The TRIO section of the piece begins with the word *TRIO.* above the first staff. The upper staff contains a melodic line. The lower staff contains a bass line with chords. The dynamics include *doloroso.* and *p*.

Tranquillo.
Ped. * *Ped.* *

Ped. * *Ped.* * *Ped. con forza,* *

Tranquillo.
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p doloroso.

D.O. 5