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Paul Revere's Ride : March Galop

E. T Paull

Composer

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Patriots aroused

Two systems of piano accompaniment in B-flat major, 2/4 time. The first system features a treble and bass staff with a forte (*ff*) dynamic. The second system continues the accompaniment, ending with a repeat sign and two endings. The first ending leads back to the beginning, and the second ending leads to the next section. The bass line includes several measures marked 'Led.' (Lead).

Call to arms

Minute men assembling

The 'Call to arms' section is a piano accompaniment in B-flat major, 2/4 time, marked *ff*. The 'Minute men assembling' section is a solo piano part in B-flat major, 2/4 time, marked *Solo*. It features a melody in the treble staff and a bass line. The section ends with a repeat sign and two endings.

The first ending of the piano accompaniment, marked '1', leading back to the beginning of the 'Call to arms' section.

The second ending of the piano accompaniment, marked '2', leading to the next section.

Piano accompaniment for the 'Battle of Lexington and Concord' section, marked *ff*. It features a treble and bass staff with a forte dynamic. The section ends with a repeat sign and two endings.

Battle of Lexington and Concord

Shot and shell

The 'Shot and shell' section is a piano accompaniment in B-flat major, 2/4 time, marked *ff*. It features a treble and bass staff with a forte dynamic. The section ends with a repeat sign and two endings. The bass line includes several measures marked 'Led.' (Lead).

Musical score for "Paul Revere's Ride" in B-flat major, 2/4 time. The score is written for piano and features a variety of dynamic markings and articulations.

First System: Treble and bass staves. Treble staff begins with a fortissimo (*fff*) dynamic and a series of chords. Bass staff has a *Red.* (Reduction) marking. The phrase "Shot and shell." is written above the treble staff.

Second System: Treble and bass staves. Treble staff has a *fff* dynamic. Bass staff has a *Red.* marking. The phrase "Enemy routed." is written below the bass staff.

Third System: Treble and bass staves. Treble staff has a *Red.* marking. Bass staff has a *Red.* marking.

Fourth System: Treble and bass staves. Treble staff has a *Red.* marking. Bass staff has a *Red.* marking. The phrase "Enemy in full retreat." is written above the treble staff.

Fifth System: Treble and bass staves. Treble staff has a *Red.* marking. Bass staff has a *Red.* marking.

Sixth System: Treble and bass staves. Treble staff has a *Red.* marking. Bass staff has a *Red.* marking.

Seventh System: Treble and bass staves. Treble staff has a *ff a tempo* marking. Bass staff has a *ff* marking.

The score includes various musical notations such as chords, single notes, and rests. Dynamics include *fff*, *ff*, and *fz*. Articulations include accents and slurs. The piece concludes with a final chord in the bass staff.

1

2

fz *ff*

1

2 Cheers of the victors.

cres *cen* *do* *fz*

tr *fz*

CHARGE OF THE LIGHT BRIGADE

Descriptive March-Gallop

"Cannon to right of them, Cannon to left of them,
Cannon in front of them volley'd and thunder'd
Storm'd at with shot and shell, Boldly they rode and well,
Into the jaws of death, into the mouth of hell
Rode the six hundred."

Lord Tennyson

By E. T. PAULL

Author of { Napoleon's Last Charge
Battle of the Nations
Paul Revere's Ride
Burning of Rome, etc. etc.

Allegro con spirito

Cavalry Call



(Horses galloping)



Charge of the six hundred



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Into the valley of death rode, the six hundred

First system of the musical score. It features a piano introduction in B-flat major, 4/4 time. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. A forte (*f*) dynamic is marked at the beginning.

Second system of the musical score. It continues the piano introduction. The right hand melody is more active, with many beamed sixteenth notes. The left hand accompaniment remains steady. The system concludes with a first and second ending bracket.

TRIO Flash'd all their sabres bare,

Third system of the musical score, the beginning of the Trio section. The tempo changes to 2/4 time. The right hand features a melody of eighth notes, and the left hand has a rhythmic accompaniment of eighth notes. Dynamics include *ff* (fortissimo) and *fz* (forzando).

Fourth system of the musical score. It continues the Trio section. The right hand melody is more complex, with some triplets. The left hand accompaniment is consistent. The system ends with a repeat sign.

Grandioso

Cannon to right, Cannon to left;

Fifth system of the musical score, the beginning of the Grandioso section. The tempo changes to 2/4 time. The right hand features a melody of eighth notes, and the left hand has a rhythmic accompaniment of eighth notes. A *con forza* (with force) marking is present.

Sixth system of the musical score. It continues the Grandioso section. The right hand melody is more complex, with some triplets. The left hand accompaniment is consistent. The system ends with a repeat sign.

Russian Cossacks advancing

First system of music. Treble and bass staves. Treble staff features eighth-note patterns with accents and slurs. Bass staff features a steady eighth-note accompaniment. A dotted line connects the two staves. A fermata is placed over the final measure of the treble staff.

Clashing of Sabres and Lances

Second system of music. Treble staff features eighth-note patterns with accents and slurs. Bass staff features a steady eighth-note accompaniment. A dotted line connects the two staves. A fermata is placed over the final measure of the treble staff. The word "cresc." is written below the bass staff.

Third system of music. Treble staff features eighth-note patterns with accents and slurs. Bass staff features a steady eighth-note accompaniment. A dotted line connects the two staves. A fermata is placed over the final measure of the treble staff.

Fourth system of music. Treble staff features eighth-note patterns with accents and slurs. Bass staff features a steady eighth-note accompaniment. A dotted line connects the two staves. A fermata is placed over the final measure of the treble staff. The word "cresc." is written below the bass staff. The text "D.C. to \oplus then to Coda" is written below the bass staff.

CODA

Back from the jaws of death; all that was left of the six hundred

Fifth system of music. Treble staff features eighth-note patterns with accents and slurs. Bass staff features a steady eighth-note accompaniment. A dotted line connects the two staves. A fermata is placed over the final measure of the treble staff. The word "ff con forza" is written below the bass staff.

Sixth system of music. Treble staff features eighth-note patterns with accents and slurs. Bass staff features a steady eighth-note accompaniment. A dotted line connects the two staves. A fermata is placed over the final measure of the treble staff.

Spirit Of The U.S.A. By E.T. PAULL

MILITARY MARCH

"Breathes there a man with soul so dead,
Who never to himself has said,
This is my own, my native Land."

Author of

*The Four Horsemen
Sheridan's Ride
Battle Of Gettysburg
Napoleon's Last Charge*

Sir Walter Scott

Fife and Drums

mf Drums

Fife

sta

sta

Con Spirito

Bugle

f

Brillante

1.

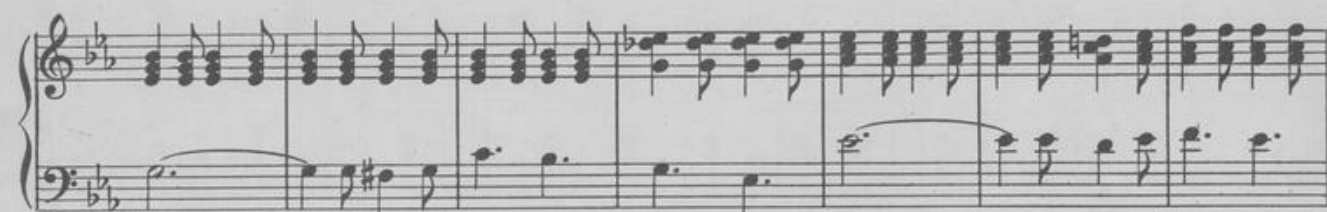
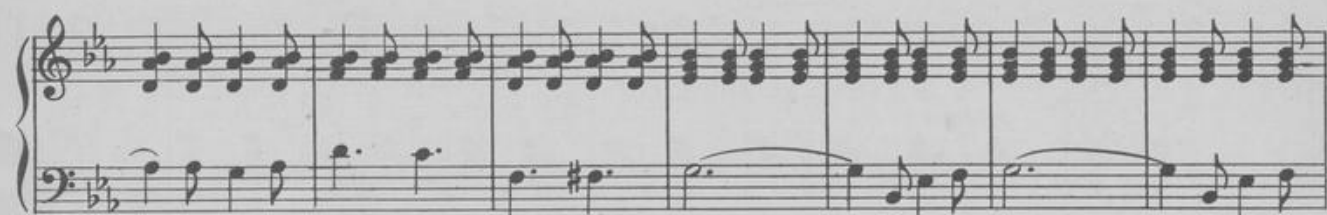
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Brillante



1.

cresc.

f

2.

1.

2.

ben marcato

8va.

ffz

THE STORM KING.

March Galop.

INTRODUCTION.

SPECIAL NOTICE. The first page of this piece is not a part of the March - Galop proper, but is simply introduced here to show the special descriptive effects, when played by an Orchestra, representing Distant rumbling of thunder, Drops of Rain falling, Flashing of Lightning, The storm King awakening and His Defiance of The Elements, which leads up to the March. It makes a fine study for any one that may wish to use it; but in playing the March we would advise that this first page be omitted, unless the performer can render same in a specially good manner.

E. T. PAULL.

Allegro moderato.

Distant rumbling of thunder. Drops of Rain falling. Flashing of Lightning.

pp cresc - poco - a - poco.

f

pp cresc - poco - a - poco.

The storm King awakes.

mf

8va

8va

cresc.

Furioso.

He defies the Elements.

ff

rall.

Ad.

THE STORM KING

15

March Galop

Con Spirito
Tempo di March

By E. T. PAULL
(Napoleon's Last Charge
Battle of the Nations
Spirit of France
Pershing's Crusaders, etc.

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic and includes the tempo marking 'Con Spirito Tempo di March'. The second system introduces a 'marcato' marking and a mezzo-forte (*mf*) dynamic. The score is characterized by rhythmic patterns such as eighth-note runs and chords, with various articulations like accents and slurs. The piece concludes with a final chord in the fifth system.

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A musical score for a piece titled "The Storm King". The score is written for piano and features six systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The tempo and mood are indicated by the *mf* (mezzo-forte) dynamic marking, which appears in the first, third, fourth, and fifth systems. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a final chord marked *8va* (octave) in the sixth system.

Trio.

The musical score is written for piano in 2/4 time, featuring a Trio section. The key signature has three flats (B-flat, E-flat, A-flat). The score consists of six systems of music, each with a treble and bass staff joined by a brace. The Trio section begins with a forte (*ff*) dynamic, marked with accents. The first system includes a piano (*p*) dynamic marking. The second system continues the Trio. The third system includes a crescendo (*cresc.*) marking and a forte (*ff*) dynamic. The fourth system continues the Trio. The fifth system includes a forte (*f*) dynamic marking. The sixth system includes a forte (*ff*) dynamic marking, a mezzo-forte (*mf*) dynamic marking, and a forte (*f*) dynamic marking. The score concludes with a final chord.

The storm King.

This page contains six systems of musical notation for a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes various dynamics and articulations:

- System 1:** Starts with a forte (*f*) dynamic. The right hand features chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Dynamics change to *ff* and then *mf*.
- System 2:** Features a *fff* dynamic in the right hand, with a more active eighth-note pattern in the left hand.
- System 3:** Continues the accompaniment with various chordal textures and eighth-note figures.
- System 4:** Includes a *ff* dynamic, with the right hand playing chords and the left hand maintaining the eighth-note accompaniment.
- System 5:** Features a *sva* (sforzando) marking, indicating a strong accent on a chord in the right hand.
- System 6:** Includes a *marcato* marking, indicating a more pronounced, accented style, and ends with a *mf* dynamic.



A SIGNAL FROM MARS.

MARCH AND TWO STEP.

By RAYMOND TAYLOR.

Arranged by E.T. Paull.

The musical score is written for piano in B-flat major (two flats) and common time (C). It consists of five systems of two staves each (treble and bass clef). The first system begins with a forte (*ff*) dynamic and a mezzo-forte (*mf*) dynamic. The second system features a fortissimo (*sf*) dynamic. The third system includes a crescendo (*cresc.*) and fortissimo (*ff*) markings. The fourth system starts with fortissimo (*ff*) and moves to mezzo-piano (*mp*). The fifth system begins with fortissimo (*ff*). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The second ending is marked with a piano fortissimo (*pp*) dynamic.

Second system of musical notation, labeled 'TRIO.' on the left. It features a grand staff with treble and bass clefs. The key signature has two flats. The music is marked with a piano (*p*) dynamic.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats. The music includes various musical notations such as slurs and ties.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats. The music includes various musical notations such as slurs and ties.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats. The music includes various musical notations such as slurs and ties.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats. The music includes various musical notations such as slurs and ties. The system concludes with a fortissimo (*ff*) dynamic marking and a *8va* (octave) marking.

The musical score consists of six systems of staves. The first system shows a piano introduction with a treble staff featuring a series of chords and a bass staff with a simple harmonic accompaniment. The second system continues this pattern with more complex chordal textures. The third system introduces a section marked *ff Grandioso*, where the tempo and dynamics increase significantly. The fourth system features a series of chords in the treble staff and a more active bass line. The fifth system continues the *Grandioso* section with sustained chords and a steady bass accompaniment. The sixth system concludes the page with a final chordal texture in the treble and a concluding bass line.

8va

ff

mf

cresc.

ff

p

ff

1. 2.

1. 2.

Red.

The musical score consists of six systems of piano notation. Each system has a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various chords, arpeggios, and melodic lines. Dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo) are used throughout. Articulation marks like accents and slurs are present. There are repeat signs with first and second endings in the fourth and sixth systems. The piece concludes with a double bar line and a fermata.

"THE MARDI GRAS."

MARCH and TWO-STEP.

By W^m A. COREY.

Introduction.

PIANO.

MARCH.

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TRIO.

The first system of musical notation for the Trio section. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a forte (*f*) dynamic in the bass clef, followed by a mezzo-forte (*mf*) dynamic in the treble clef. The system concludes with a fortissimo (*fs*) dynamic in the bass clef. The notation includes various chords, single notes, and rests, with some notes marked with accents (^).

The second system of musical notation. It continues the piece with a forte (*f*) dynamic in the treble clef. The notation features a mix of chords and single notes, with some notes accented (^).

The third system of musical notation. It features fortissimo (*fs*) dynamics in both the treble and bass clefs. The notation includes various chords and single notes, with some notes accented (^).

The fourth system of musical notation. It features a fortissimo (*ff*) dynamic in the bass clef. The notation includes various chords and single notes, with some notes accented (^).

The fifth system of musical notation. It features a key change to one sharp (F#) in the treble clef. The notation includes various chords and single notes, with some notes accented (^).



D.C. al Fine.

The Flash Light

March-Two Step

By EDWIN ELLIS

Rewritten and arranged by
E. T. PAULL

The musical score is written for piano accompaniment in 2/4 time, with a key signature of two flats (B-flat and E-flat). It consists of five systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a forte (*ff*) dynamic and includes a *fz* marking. The second system features a *f* dynamic and a *Tr.* (trill) marking. The third system includes a *fz* and *f* dynamic. The fourth system includes a *fz* and *f* dynamic. The fifth system concludes with a final cadence. The score is characterized by a steady eighth-note bass line and a more melodic treble line with various rhythmic patterns and accents.

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TRIO

mf



cresc.



cresc.



f

ff

gva

fz

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#), indicating G major. The notation includes various musical symbols and markings:

- System 1:** Treble staff starts with a forte (*ff*) dynamic and an accent. Bass staff has a forte (*fz*) dynamic. A repeat sign is present in the middle of the system.
- System 2:** Treble staff has accents. Bass staff has a *mol.* (molto) marking.
- System 3:** Treble staff has a first ending bracket labeled '1.'. Bass staff has a *mol.* marking.
- System 4:** Treble staff has a second ending bracket labeled '2.'. Bass staff has a forte (*ff*) dynamic and a *mol.* marking.
- System 5:** Treble staff has a forte (*ff*) dynamic. Bass staff has a *mol.* marking.
- System 6:** Treble staff has first and second ending brackets labeled '1.' and '2.'. Bass staff has a forte (*fz*) dynamic and a *mol.* marking.

The Romany Rye.

GYPSY INTERMEZZO.

* *Pedal movement.*

By E. T. PAULL.

Author of

The Burning of Rome,
Ben Hur Chariot Race,
The Storm King, and
other Marches.

Moderato.



The musical score is written for piano and features six systems of music. The first five systems are in 2/4 time and consist of a grand staff (treble and bass clef). The sixth system is marked 'TRIO.' and is in 3/4 time, featuring a single treble clef staff. Dynamics include *f marcato il bassi.*, *mf*, and *p*. Performance instructions include 'Ped.' (pedal) and asterisks (*) indicating specific points of emphasis. The score concludes with a double bar line and a key signature change to three flats.

f marcato il bassi.

mf

f marcato il bassi.

mf

f marcato il bassi.

f

f marcato il bassi.

mf

f marcato il bassi.

mf

p

TRIO.

f

mf

This musical score is for a piano piece titled "The Romany Rye. 5". It consists of six systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The piece features a variety of musical textures and dynamics.

The first system begins with a treble staff playing chords and a bass staff with eighth-note patterns. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are markings for "Red." (Reduction) and asterisks (*) below the bass staff.

The second system continues the patterns, with a treble staff featuring more complex chordal structures. Dynamics include *f* and *mf*. "Red." and asterisk markings are present.

The third system shows a change in the bass staff's rhythmic pattern. Dynamics include *mf* and *f*. "Red." and asterisk markings are present.

The fourth system introduces a new texture with a treble staff playing a melodic line and a bass staff with chords. Dynamics include *mf*, *ffz* (fortissimo forzando), and *mf*. "Red." and asterisk markings are present.

The fifth system features a treble staff with a melodic line and a bass staff with chords. Dynamics include *cresc.* (crescendo), *ffz*, and *mf*.

The sixth system concludes the piece with a treble staff featuring a melodic line and a bass staff with chords. Dynamics include *cresc.*, *ffz*, and *ff* (fortissimo).

This musical score is for a piece titled "The Romany Rye. 5". It is written for piano in a key with three flats (B-flat major or D-flat minor) and a 2/4 time signature. The score consists of five systems of music, each with a treble and bass staff.

The notation includes various musical symbols:

- Dynamic markings:** *ff* (fortissimo) appears at the beginning of the first system, in the middle of the second system, and at the end of the fourth system. *f* (forte) appears in the middle of the first system and at the beginning of the fourth system.
- Articulation:** Accents (^) are placed above many notes, particularly in the bass staff.
- Phrasing:** Slurs and ties are used to group notes across measures.
- Rehearsal marks:** Asterisks (*) are placed below the bass staff at the start of measures 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000.
- Rehearsal marks:** Roman numerals (I, II, III, IV, V) are placed below the bass staff at the start of measures 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000.
- Rehearsal marks:** Roman numerals (I, II, III, IV, V) are placed below the bass staff at the start of measures 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000.

mf

f

1

2

f

ff marcato il basso

mf

ff marcato il basso

mf

2

f

mf

UNCLE JASPER'S JUBILEE.

Dance Characteristique.

by E. T. PAULL.

PIANO.

ff not to fast. *mf*

Simplified.

Original.

f

Simplified.

Original.

f

Simplified.

Original.

f

Simplified.

Original.

f

A musical score for piano, consisting of seven systems of two staves each (treble and bass clef). The music is written in a key with one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as chords, single notes, and rests. The first system begins with a *ff* (fortissimo) dynamic marking. The second system ends with a key signature change to two sharps (F# and C#) and a *ff* marking. The third system also features a *ff* marking. The sixth system includes the instruction *not to fast.* written above the bass staff. The score concludes with a double bar line at the end of the seventh system.

Simplified.

Original.

The first system of music features a 'Simplified' melody on a single staff and an 'Original' piano accompaniment on a grand staff. The melody consists of eighth and quarter notes. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with many notes marked with an accent (^).

Simplified.

Original.

The second system continues the 'Simplified' melody and 'Original' piano accompaniment. The piano accompaniment includes some sixteenth-note patterns in the right hand.

"He's goin' to hab a hot time bye and bye!" (This complete Song published sepearte in sheet Music form.)

mf He's goin' to hab a hot time Mis-ter John - son, He's goin' to

The third system introduces a vocal melody in 2/4 time. The piano accompaniment consists of a steady eighth-note bass line. The lyrics are: "He's goin' to hab a hot time Mis-ter John - son, He's goin' to".

hab a hot time bye and bye. He done put in a yar of freez-in', dat

The fourth system continues the vocal melody and piano accompaniment. The lyrics are: "hab a hot time bye and bye. He done put in a yar of freez-in', dat".

am de ve-ry, ve-ry rea - son, He's goin' to hab a hot time bye and bye.

The fifth system concludes the vocal melody and piano accompaniment. The lyrics are: "am de ve-ry, ve-ry rea - son, He's goin' to hab a hot time bye and bye.".

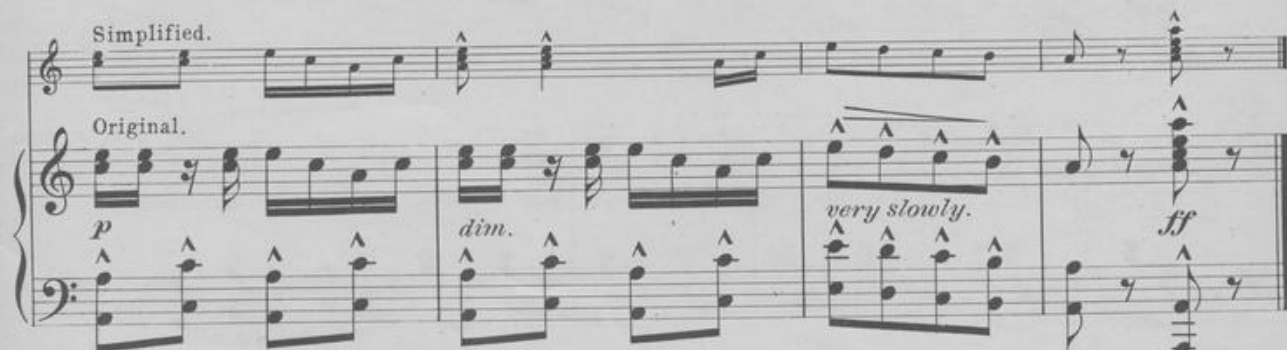


Finale.



Simplified.

Original.



NOTE:— To produce the best effects, this piece should be played smoothly and in strict time, giving the accented \wedge notes their proper emphasis. The best results will be obtained, and the character of the piece improved in proportion, as these suggestions are observed; besides it will make the piece EASY to PLAY, DON'T PLAY TOO FAST.

A WARMIN UP IN DIXIE.

by E.T. PAULL.

Intro. *Not too fast.*

mp

First system of musical notation. The treble staff features a melody with eighth-note patterns and rests, while the bass staff provides a harmonic accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The system begins with a forte dynamic marking (*f*) and the instruction *Bass marc.* in the bass staff.

Second system of musical notation. The treble staff continues the melody with various rhythmic patterns, including eighth and sixteenth notes. The bass staff continues the accompaniment with chords and single notes.

Third system of musical notation. The treble staff shows a continuation of the melodic line with eighth-note runs. The bass staff features a more active accompaniment with eighth-note patterns.

Fourth system of musical notation. The treble staff includes a measure with a whole note chord. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. The treble staff features a melodic phrase ending with a half note. The bass staff includes a measure with a whole note chord. The system concludes with a double bar line and a repeat sign.

Sixth system of musical notation. The treble staff continues the melody with eighth-note patterns. The bass staff provides a harmonic accompaniment. The system concludes with a double bar line and a repeat sign.



47

Intro. *Not too fast.*
mp





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IF I HAD MY WAY
WHEN THE BLUE SKY TURNS TO GOLD
STORY THE VIOLETS TOLD
WE'LL BE TOGETHER WHEN THE CLOUDS ROLL BY
IN THE WILDWOOD WHERE THE BLUEBELLS GROW
I LOVE ONLY ONE GIRL IN THIS WIDE, WIDE WORLD
YOU CAN MAKE ALL MY LOVE DREAMS COME TRUE
WHERE THE MISSISSIPPI FLOWS
TELL-TALE EYES
SINGER AND THE SONG
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