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ROMANCE

SANS PAROLES



H. MAYNATH

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R.H.

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ROMANCE SANS PAROLES.

HENRY MAYLATH.

Introduction. Allegretto.

Musical notation for the first system of the introduction. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic and contains a series of eighth-note chords. The bass staff contains a melodic line with a forte (*f*) dynamic. The system concludes with a double bar line.

Con moto.
Grazioso e leggerissimo.

Musical notation for the second system. The treble staff features a melodic line with a piano (*p*) dynamic, marked with the instruction "un poco rit. e dim." (a little ritardando and diminuendo). The bass staff provides harmonic support with chords. The system ends with a double bar line.

Musical notation for the third system. The treble staff continues with a melodic line, marked with a forte (*f*) dynamic. The bass staff contains chords. The system concludes with a double bar line.

Musical notation for the fourth system. The treble staff has a melodic line with a forte (*f*) dynamic. The bass staff changes from a bass clef to a treble clef and contains a melodic line. The system ends with a double bar line.

Musical notation for the fifth system. The treble staff has a melodic line with a piano (*p*) dynamic, marked with "poco rit." (a little ritardando). The bass staff contains chords. The system concludes with a double bar line.

8 *appass.*
CRES

This system shows the first three measures of a piece. The right hand features a complex, rhythmic pattern of eighth notes with some rests. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* is present in the second measure. A crescendo line is indicated above the right hand, and the word "CRES" is written below the left hand. The system concludes with a fermata over the final measure.

8 *f*

This system contains measures 4 through 6. The right hand continues with a dense, flowing eighth-note texture. The left hand accompaniment consists of chords and moving lines. A dynamic marking of *f* is shown in the second measure. The system ends with a fermata over the final measure.

p *dolce.*

This system covers measures 7 through 9. The right hand has a more delicate, eighth-note pattern. The left hand accompaniment is simpler, using chords and single notes. A dynamic marking of *p* is in the first measure, and the word "dolce." is written above the right hand. The system ends with a fermata over the final measure.

This system contains measures 10 through 12. The right hand features a rhythmic eighth-note pattern. The left hand accompaniment includes chords and moving lines. The system ends with a fermata over the final measure.

sf

This system covers measures 13 through 15. The right hand has a dense, eighth-note texture. The left hand accompaniment consists of chords and single notes. A dynamic marking of *sf* is shown in the second measure. The system ends with a fermata over the final measure.

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a steady accompaniment with chords and single notes.

Second system of musical notation. The right hand continues with dense sixteenth-note passages. The left hand accompaniment includes some slurs and dynamic markings.

Third system of musical notation. The right hand has a more melodic line with some rests. The left hand features a prominent, rhythmic sixteenth-note accompaniment. A dynamic marking of *p* is present.

Fourth system of musical notation. The right hand has a melodic line with accents and a *ten* (tension) marking. The left hand has a sixteenth-note accompaniment with a *dim* (diminuendo) marking.

Fifth system of musical notation. The right hand has a melodic line with a *rit:* (ritardando) marking. The left hand has a sixteenth-note accompaniment with a *sf* (sforzando) marking.

6 a Tempo.

The first system of music consists of three measures. The right hand features a continuous sixteenth-note pattern. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present at the beginning.

The second system continues the piece with three more measures. The right hand's sixteenth-note pattern remains consistent. The left hand accompaniment includes some chromatic movement in the bass line.

un poco rit.

The third system contains three measures. The right hand continues with sixteenth-note runs. The left hand has a more active bass line with some melodic fragments. A dynamic marking of *sf* (sforzando) is used in the second measure.

a Tempo.

The fourth system has three measures. The right hand's sixteenth-note pattern is still present. The left hand accompaniment features some chromaticism and a dynamic marking of *p* at the start.

8

appass.

The fifth system consists of three measures. The right hand continues with sixteenth-note runs. The left hand accompaniment includes a dynamic marking of *sf* and a *cres.* (crescendo) marking in the second measure.

8

f

f

This system shows a piano piece with a treble and bass clef. The treble clef has a dynamic marking of *f* and a fermata over the first measure. The bass clef has a dynamic marking of *f* at the end of the second measure. The music consists of eighth-note patterns in the treble and chords in the bass.

tranquillo.

p

This system is marked "tranquillo." and features a piano (*p*) dynamic. The treble clef has a melodic line with a fermata. The bass clef has a steady eighth-note accompaniment.

This system continues the piece with a treble clef melodic line and a bass clef accompaniment of eighth notes. There are fermatas in both staves.

p

f

f

This system concludes the piece. It starts with a piano (*p*) dynamic in the treble clef and a bass clef accompaniment. The treble clef has a melodic line with a fermata. The bass clef has a dynamic marking of *f* at the end of the second measure and *f* at the end of the third measure. The piece ends with a double bar line.

NEW MUSIC.

Figure 1 Denotes Easy Music; 2 Medium; 3 Difficult.

Vocal.

ABT, FRANZ.	
Long Since. G (d to e) 1.....	30
When in the Still Hour of Night. (The Sailor's Prayer.) E ₂ (g to e ₂) 2.....	35
Heart's Whispers. C (d to f) 2.....	30
AIDE, HAMILTON.	
Brown Eyes or Blue Eyes. B ₂ (d to e) 2.....	30
BALFE, W. H.	
Bills Forever Past. E (c to e) 2.....	30
BAGNALL, SAM.	
Wait 'till the Moonlight falls on the Waters. C (b to c) 1.....	30
BLUMENTHAL, JACQUES.	
Yes. C (c to e) 3.....	50
BENTEEN, F. D.	
In After Years. G (d to e) 1.....	30
BENEDICT JULIUS.	
Poor Bird. A ₂ (c to f) 3.....	30
CAMPANA, FABIO.	
Birdie. C (g to g) 2.....	40
Yes, Many a Time. D (d to e) 2.....	30
Memories of Home. C (c to c) 2.....	30
Twilight Time. D (d to e) 2.....	30
Loving and Beloved again. C (c to a) 2.....	30
Only to See Thee. E ₂ (e ₂ to c ₂) 2.....	30
COOTE, R.	
There's a Letter in the Candle. A (f to d) 1.....	30
DALE, HARRY.	
Silver Bells of Memory. B ₂ (d to f) 1.....	20
DOLORES.	
Sea Weed. E ₂ (b ₂ to e ₂) 2.....	30
GATTY, ALFRED SCOTT.	
I promise send me back my Heart. E ₂ (e ₂ to f ₂).....	30
Those Merry Walks Together. A ₂ (g to e ₂) 2.....	30
Old, Sweet Story. A ₂ (c to b) 2.....	35
The Hay is in the Mow. B ₂ (f to d) 2.....	35
Speed Well. E ₂ (d to b) 2.....	35
True 'till Death. B ₂ (d to b) 2.....	35
GUMBERT, FRED.	
Heart, Say why don't thou Languish. (Waltz Ronde) A ₂ (d to a) 3.....	60
HAMERICK, ASGER.	
The Dying Soldier. A ₂ (c to e) 3.....	30
KENNEDY, HARRY.	
Sleeping where the Cotton Plant doth Grow. Song and Chorus. E ₂ (d to e ₂) 1.....	30
LINDSAY, MISS.	
My Laddie far Away. G (b to g) 2.....	30
MILLAIS, G. H.	
Strolling on the Lawn. E ₂ (d to e ₂) 1.....	30
MOLLOY, L. J.	
Because I do. D (d to f ₂) 2.....	30
PINSUTI, CIRO.	
Good Bye dear Love. B ₂ (d to b) 2.....	30
ROSSI, ALMA.	
Sweet Heart, my Own. B ₂ (e to b ₂) 2.....	30
Take Hands and part with Laughter. B ₂ (e to b) 2.....	30
SULLIVAN, D. ARTHUR.	
My Dearest Heart. B ₂ (d to g) 2.....	35
Let me Dream Again. E ₂ (d to g) 2.....	35
Love Laid his Sleepless Head. E ₂ (b to b ₂) 2.....	35
Thou'rt Passing Hence. A ₂ (e ₂ to e ₂) 3.....	35
A Wery Lot is Thine Fair Maid. D (c ₂ to e) 2.....	30
WEKERLIN, J. B.	
One Only. C (g to e) 3.....	35
The Flower Girl. Waltz Song. C (c to g) 3.....	50
A Song to a Rose. E ₂ (d to e ₂) 3.....	35
Spring is Here. E ₂ (c to b) 3.....	35
WRIGHTON W. T.	
Mother, is the Beacon Lit. E ₂ (d to e ₂) 2.....	30

Vocal Duets, Trios, &c.

ABT, FRANZ.	
Harp of the Winds F (Sop. and Alto.) 3.....	60
A Forest Ramble. C (Sop. and Alto.) 2.....	50
GLOVER, STEPHEN.	
Let us call back the Time. D (Sop. and Alto.) 2.....	40
Sister Elves it is the Hour. F (Sop. and Alto.) 2.....	60
PINSUTI, CIRO.	
When Life is Brightest. C (Sop. and Alto.) 3.....	60
GUMBERT, FRED.	
Of Thee. D ₂ (c to a) 2.....	35
Now, Good Night. A ₂ (b to g) 2.....	35
MAC FARREN, G. A.	
The Warrior. Trio for ladies' voices. B ₂ 2.....	60
STEELE, Jr., J. N.	
Shout the Glad Tidings. (Christmas Anthem.) E 2.....	50
Benedic Anima Anthem. D 2.....	60
Bocum Est D 3.....	35

Instrumental.

BELA, KELER.	
Overture Comique, op. 74. 3.....	60
DE PROSSE A.	
Reverie. 2.....	30
DORN, ED.	
Vivat Regina. (March Loyal.) 2.....	40
ENGELBRECHT, J. C.	
Trusting. 2 (Lithograph.).....	60
Little Angel. 1.....	30
I Live in Hope. 3.....	50
March of the Videttes. (Spring Beauty) 2.....	50
EVERSMAN, FRED.	
Le Cuirassier Gallop. 3.....	75

FLIEGE, HERMANN.	
Garotte Circus Renz. 2.....	35
GOBBARTS, L.	
Espoir Nocturne. 2.....	50
Valse des Fleurs. 2.....	50
Patria Marche Militaire. 2.....	55
Valse des Soupirs. 2.....	50
HEUSER, CHAN. F.	
Mazurka Grazioso. 3.....	50
HALM, F. J.	
Hagstovnen Female March. 2.....	50
HENSES, ALOYS.	
The Chieft. (Kreutzer.) 2.....	33
HENNIG, W. A.	
Adieu. 3.....	75
KRUG, D.	
Fleurs Melodiques D'Opera. 33 Nos. each.....	35
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Fairy Flower Polka. 1.....	30
Oliver Polka. 1.....	30
Oatland Polka. 1.....	30
KOEBER, JOHN.	
Funeral March. 2.....	40
LANGE, GUSTAVE.	
A Hearty Greeting. 2.....	45
La Sainte Vierge. 2.....	50
Under the Blooming Trees. 2.....	50
Evening Serenade. 2.....	40
Delightful Spring. 2.....	60
Memory's Sounds. 2.....	50
Evening Meditation. 2.....	50
Parting Companions. 2.....	60
My Happy Cottage. 2.....	40
LICHNER, HEINRICH.	
Pretty Ellen. 2.....	55
Thorny Rose. 2.....	50

Musical Bouquet:	
No. 1. Violet. 1.....	30
No. 2. Myrtle. 1.....	30
No. 3. Evergreen. 1.....	30
No. 4. Snow Drop. 1.....	30
No. 5. Ivy. 1.....	25
No. 6. Camella. 1.....	30
Youthful Life:	
No. 1. Snow Fairy. 1.....	30
No. 2. Fairy Land. 1.....	30
No. 3. Croquet. 1.....	30
No. 4. Ring Round. 1.....	30
No. 5. Little Dance. 1.....	30
No. 6. Rest. 1.....	30

Encouragement for Study.	
No. 1. Morning. 1.....	38
No. 2. Farewell. 1.....	35
No. 3. Wanderer Song. 1.....	35
No. 4. Fun and Frolic. 1.....	35
No. 5. Dream Fancies. 1.....	35
No. 6. At Home. 1.....	35
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Parley Polka. 2.....	30
Salutation. (Lithograph.) 3.....	60
Funny Side Schottisch. (Lithograph.) 1.....	30
Little Gum Waltz. " 1.....	30
Centennial Schottisch. " 1.....	30
Light-Hearted March. " 1.....	40
MAXWELL, W. T.	
Arbutus Schottisch. 2.....	30
MERKEL, GUSTAVE.	
Musical Blossoms:	
No. 1. On the Green Meadow. 2.....	30
No. 2. Think of me. 2.....	55
No. 3. Joy and Sorrow. 2.....	55
No. 4. In the Flower Garden. 2.....	50
MULLER, JULIUS E.	
Columbia's Grand March. 2.....	50
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Book 1st.—Five Finger Exercises.....	75
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STREABBOG, L.	
Christmas a Tree Waltz. 1.....	30
SODERMAN, A.	
Swedish Wedding March. 2.....	60

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Diamond Polka. 3.....	30
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Traviata. 2.....	50
KUHL, W.	
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SODERMAN, A.	
Swedish Wedding March. 2.....	40

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Containing—The Ash Grove, Poor Mary Ann, March of the Men of Harlech.....	50

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Containing—The British Grenadiers, Home, Sweet Home, Oh Dear, What can the matter be.....	50

SCOTLAND.	
Containing—Green Grow the Rushes O, Auld Lange Syne, Bonnie Dundee.....	50

IRELAND.	
Containing—Girl I Left Behind Me, Last Rose of Summer, St. Patrick's Day.....	50

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Centennial Schottisch.....	Magruder
Blacksmith.....	Jun-mann
Hope March.....	Baumau
Demerara Mazurka.....	Berker
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