

1460



Nº 1	BLUME, ALFRED. Wiegenlied. (Cradle Song) Op. 7. Nº 4. (German & English)	25c
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NEW-YORK.
EDWARD SCHUBERTH & CO.
23 Union Square.

THE GOOD NIGHT.**(GUTE NACHT)**

German text by Franz Dingelstädt.

English translation by J.P. Morgan.

O. B. Boise.

Andante.

VOICE. *p*

I have just for a last good night, Thy darling
 Ich ha = be zur letz = ten gu = ten Nacht, dein lie = bes

PIANO *p*

im = = age kissed, It seemed as if the mouth had laughed, The
 Bild ge = küsst, Da war mir als hät = te dein Mund ge = lacht, Dein

eyes me kindly blessed. The fea = tures glowed with
 Au = ge mich freundlich be = grüsst. Die Zü = ge leb = ten im

mf Più All?

rit: mf Più All?

17 *Ped* *

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Hodik

warmth and life, They spoke to me of love. It
 war = men Glanz, Durch = haucht von ath = mendem Weh'n. Du

Ped *

cresc.
 was thy real, thy ver = y self: A won = der from a =
 warst es selbst, du warst es ganz, Als sei ein Wun = der ge =

cresc. *ff* *p*

Ped *

cresc.
 love, A won = der from a = love.
 seh'n, als sei ein Wun = der ge = seh'n.

cresc.

Ped

P

I have just for a last good night thy darling im = age
Da hab' ich zur letzten gu = ten Nacht dein lie = hes Bild ge =

rit: a tempo. P

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a treble clef and a key signature of one flat. The piano part includes triplet markings and dynamic markings such as *rit:*, *a tempo.*, and *P*.

kissed, It seemed to me thou didst smile, and I, and I must
küsst, Mir ist als hättest du ge = lacht, und als ob ich wei = nen

The second system continues the vocal and piano parts. The vocal line maintains the same clef and key signature. The piano accompaniment features block chords and moving bass lines. The system concludes with a double bar line and a fermata over the final notes.

weep.
müsst.

rit: et dim. pp ppp

17

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over the final note. The piano accompaniment features a *rit: et dim.* marking and dynamic markings *pp* and *ppp*. The system ends with a double bar line and a fermata over the final notes. The page number 17 is printed at the bottom left.

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AVE MARIA.

For Mezzo Soprano, from C to F. By FRED. DULOCK. Op. 129. Price 60cts.

Andante religioso. *mf*

Song. A - - - ve Ma - ri - - a ple - na di gra - zie di
A - - - ve Ma - ri - - a gra - - - tia gra - - - tia

Piano. *p*

poco cresc.

gra - - - zie A - - - ve Ma - ri - - a A - - - ve Ma - ri - - a
ple - - - na A - - - ve Ma - ri - - a A - - - ve Ma - ri - - a

cresc.

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AM GRÜNEN RHEIN.

(On Rhine's green Banks.) For Soprano from D to G. By CARL ANSCHUTZ. Price 50 cts.

Finec. *mf*

Song. Am grü - nen Rhein, am grü - nen Rhein, da wächst der
On Rhine's green banks, on grape - clad Rhine, Where grows the

Piano. *mf*

tem

Män - ner - hort, der Wein, Da schal - len Lie - der
warm the gen' - rous wine, The wel - kin rings with

tem

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LAC D'OR (Champagne) GALOP.

For Piano, 4 hands. By CHARLES HAAS. Op. 5. Price 60cts.

Galop. *p*

Primo.

Piano. *p*

Secondo.

poco rit. *a tempo.* *mf*

poco rit. *a tempo.* *mf*

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TOURNAMENT DES OFFICIERS.

Brilliant March, of medium difficulty for 4 hands. By ADOLF MULLEN. Op. 14. Price 75cts.

Tempo marziale. *mf*

Primo.

Piano. *legg. e ben slacc.* *mf*

Secondo. *cresc.*

Ses.

cresc.

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CHARITY BALL WALTZES.

Tempo di Valse. Medium difficulty. By CHR. HAAS. Op. 8. Price 75 cts.

rit. *mf*

Piano. *ped.*

mf

ped.

mf

ped.

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VALSE ESQUISSE.

Composition for Pianoforte, of medium difficulty. By CHARLES HAAS. Op. 4. Price 75cts.

Falr. *ritard.* *a tempo.*

Piano. *p* *mf*

pedal a chaque mesure.

cresc. *mf* *cresc.*

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BELINDA POLKA.

Composition for Pianoforte, of medium difficulty. By JOS. POZNANSKI. Price 60cts.

Polka. *mf*

Piano.

mf

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DÉFILÉ MARCH.

Price 40cts. Arranged for 4 hands, 50cts. By HENRY MAYLATH.

Introd. risoluto. *Tempo di marcia.*

Piano. *f* *rit.* *p*

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