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WITH
Piano Accompaniment

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Irish Airs.....	"
Auld Lang Syne.....	"
I Cannot Sing the Old Songs.....	"
Brilliant.....	Arban
Nearer My God to Thee.....	J. S. Cox
Shells of Ocean.....	"
Bohemian Girl.....	"
Coming Thro' the Eye.....	"
Religious Fantasia.....	T. H. Rollinson
Original.....	C. Riggs
Jesus, Lover of my Soul.....	J. S. Cox
A Violet from Mother's Grave,	"
Old Black Joe.....	"
Battle Cry of Freedom.....	A. Liberati
Old Folks at Home.....	J. S. Cox
Sweet Spirit Hear my Prayer.....	"
Sweet By-and-Bye.....	"
Killarney.....	"
Come Back to Erin.....	"
Flee as a Bird.....	"
Safe in the Arms of Jesus.....	"

WALTZES.

Toujours on Jamais, (Ever or Never,).....	By Emil Waldteufel
Tres Jolie, (Charming).....	"
La Plus Belle Waltzes.....	"
The Sweet Flower, (Concert).....	J. S. Cox
The Approach of Spring.....	Zikoff
Fantastic.....	"
Sounds from the North.....	"
Remembrance of Venice, (Concert).....	J. S. Cox
To Thee—"A Toi,".....	Emil Waldteufel
Weber's Last.....	"
Blue Alsatian Mountains.....	Lamotte
Pirates of Penzance.....	A. Sullivan
Marabella.....	F. J. Keller
Les Sirenes.....	E. Waldteufel
Tout A Vous,—"Thee Alone,".....	"
Highland Echoes, (Concert).....	C. Damarre
La Plus Belle.....	Emil Waldteufel
My Dream.....	"
My Charmer.....	"
Shower of Gold.....	"
Hours of Joy.....	"

MARCHES.

Wedding March.....	By Mendelssohn
Traumerel, (Romanza), by R. Shuman and Chopin's Funeral March.....	E. Chopin

GRAND SELECTIONS.

La Perlehole.....	By J. S. Cox
H. M. S. Pinafore.....	Sullivan
Olivette.....	Audran
Bohemian Girl.....	Balfe
Billee Taylor.....	Solomon
Suppe's Boccaccio, (From).....	Arr. by E. C. Walston
Princess Toto, (From).....	Clay, Arr. by J. S. Cox
Pirates of Penzance, (From).....	Arr. by Stobbe
Splinters, (Grand Musical Smash-Up).....	T. H. Rollinson
The Mascotte.....	Audran
The Winds that Waft my Sighs to Thee, As played by J. Levy.....	W. V. Wallace
The Mascotte.....	Audran
Martha.....	Plotow
Patience.....	Bowman

OVERTURES.

Elks Reception.....	By J. S. Cox
Chimes of Normandy.....	"
Fatinizza.....	"
Hippodrome.....	T. B. Boyer
Le Diadem.....	Hermann
Lustspell.....	Kela Bela
Chevalier Breton.....	A. Hermann
Poet and Peasant.....	F. V. Suppe
Crown of Gold.....	Hermann
Babes in the Wood, (Medley).....	Zimmerman
Nauvete, (Medley).....	Walston
National Airs, (Medley).....	"
Irish.....	F. R. Williams
Don Quixotte.....	J. Hermann
Jolly Robbers.....	Franz Von Suppe
Enchantment.....	J. Hermann
A Day at Coney Island, (Medley).....	Liberati
Scotch Airs.....	J. S. Cox
Golden Harp.....	Frank Schaefer

CAPRICES.

Canzona Italiana.....	By A. Liberati
Mazurka Caprice.....	Hartman
Solitude,—An Original Caprice.....	Mercadante
Caprice and Variations.....	J. Arban
Raphaëla,—Tereschek.....	J. S. Cox
Souvenir de Valance.....	Bleger
Cornet Triumphant.....	Chappelle
My Heart and Lute.....	Woodman
Remembrance.....	Lagny
Morceau De Concert.....	Woodman
Le Reve d'Amour, (Dream of Love).....	H. Millars
Canzona Napolitana.....	A. Liberati
Andante—Etude de Concert.....	J. S. Cox
Serenade.....	J. A. Owen
The Wind that Waft my Sighs to Thee, H. Prendiville Undine.....	Resch

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Lucky Hit.....	By J. S. Cox
Minerva.....	Hermann
Autograph.....	Meyer
Washington Guard.....	H. Miller
Josephine.....	J. S. Cox
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La Parisienne.....	Ligner
La Perle du Mere.....	G. M. Spencer
La Vallence, Ascher.....	Arr. by Willis
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Cleopatra.....	R. Hungerford
Anna.....	Legender
Promenade.....	Levy
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The Favorite.....	C. Riggs
Artic.....	J. S. Cox
Roselle.....	"
Gorillacum.....	Braquet
Lydia.....	Herve
The Spring.....	Fartman
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Xenophon.....	J. Hermann
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La Bella Romana.....	Sig. A. Liberati
Il Caporale Di Settimana.....	"
La Bella Frascatana.....	"
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Terpsichore.....	A. Zanichelli

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Tyrolle Air Varied.....	Arban
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Facilita, Air and Variations.....	J. Hartman
Alexis, Air and Variations.....	Hartman
De Berliot's 7th Air with Variations.....	Hartman
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Carnival De Venice.....	J. Dodsworth
Blue Bells of Scotland.....	"
Last Rose of Summer.....	R. Smith
America and Variations, in Four Octaves, W. Northcott	W. Northcott
De Berliot's 6th Air, with Variation's.....	Hartman
Thomas' 2d Air with Variations.....	E. S. Thomas
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Solo Cornet in A.

By E. Brooks.

Tempo di Galop.

Piano.

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The musical score consists of 15 staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features various dynamics including *mf*, *rall.*, and *pp*. The second staff continues with *pp* and *f*. The third staff includes the tempo marking *Allegretto. Piano.* and dynamics *pp* and *f*. The fourth staff has a *rall.* marking. The fifth staff has a *tempo.* marking and *ff* dynamics. The sixth staff has a *rall.* marking. The seventh staff is marked *Moderato. Tambourine Solo.* with dynamics *pp* and *ff*. The eighth staff has dynamics *pp*, *ff*, and *p*. The ninth staff has *ff* and *f* dynamics. The tenth staff has a *Vivace* tempo marking and *ff* dynamics. The eleventh staff has *ff* dynamics. The twelfth staff has a *Piu mosso.* tempo marking and *ff* dynamics. The thirteenth staff has *ff* dynamics. The fourteenth and fifteenth staves continue the melodic line with various dynamics and articulation marks.

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OVERTURE "MIXTURES"

Piano.

By E. Brooks.

Tempo di Galop.

The musical score is written for piano and consists of eight systems of grand staff notation. Each system contains a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked "Tempo di Galop". Dynamics include piano (p), fortissimo (ff), and mezzo-forte (mf). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system starts with a piano (p) dynamic. The second system continues with similar rhythmic patterns. The third system features a fortissimo (ff) dynamic in the first measure, followed by a mezzo-forte (mf) dynamic. The fourth system continues with the same rhythmic patterns. The fifth system features a fortissimo (ff) dynamic in the first measure, followed by a mezzo-forte (mf) dynamic. The sixth system continues with the same rhythmic patterns. The seventh system continues with the same rhythmic patterns. The eighth system continues with the same rhythmic patterns.

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a series of chords and eighth-note patterns. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment with eighth notes.

The second system begins with a *rit* (ritardando) marking in the upper staff. The tempo then changes to *Moderato*. The upper staff contains chords and melodic lines, while the lower staff continues with a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present.

The third system is marked *Allegro*. The upper staff features a dense texture of chords and sixteenth-note patterns. The lower staff maintains the eighth-note accompaniment. A dynamic marking of *p* is shown at the beginning.

The fourth system continues the *Allegro* tempo. The upper staff has a complex chordal texture with some melodic fragments. The lower staff's accompaniment remains consistent. A *rit* marking appears at the end of the system.

The fifth system shows the continuation of the *Allegro* section. The upper staff has a more active melodic line with eighth notes. The lower staff's accompaniment is steady. The system concludes with a *rit* marking.

The sixth system is marked *tempo*. The upper staff features a melodic line with eighth-note patterns. The lower staff's accompaniment is steady. A *rit* marking is present in the middle of the system.

The seventh system continues the *tempo* section. The upper staff has a melodic line with eighth notes. The lower staff's accompaniment is steady. The system concludes with a *rit* marking.

The eighth system is marked *Allegretto*. The upper staff features a melodic line with eighth notes. The lower staff's accompaniment is steady. A dynamic marking of *p* is shown at the beginning.

The ninth system continues the *Allegretto* section. The upper staff has a melodic line with eighth notes. The lower staff's accompaniment is steady. The system concludes with a *rit* marking.

rit *tempo ff*

rit.

Moderato.

p

p

f

Vivace.

ff

Piu mosso.

ff

Sva- - loco

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