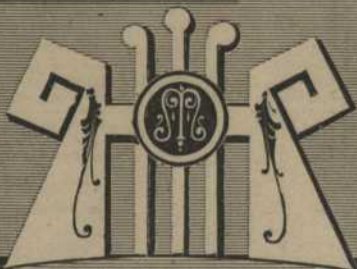


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MARCH,

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MUS-ETR

ADIEU!

Melodie by F. SCHUBERT.

Transcribed for the Piano by STEPHEN HELLER.

Andante.

p

canto. pp
p

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

1 2 3 1 2

il canto ben pronunziato.

pp

*Ped. ** *espressivo.* *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

p

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

doux.

*Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. ** *Ped. **

ben pronunziato la melodia.

Musical score system 1. Treble clef, bass clef. Includes markings: M.D., M.G., *cre - seen - do.*, and *Ped.* with asterisks.

Musical score system 2. Treble clef, bass clef. Includes markings: *douv.*, M.D. 1, M.G. 2, and *Ped.* with asterisks.

Musical score system 3. Treble clef, bass clef. Includes marking: *Ped.* with asterisks.

Musical score system 4. Treble clef, bass clef. Includes marking: *ben cantando.* and *Ped.* with asterisks.

Musical score system 5. Treble clef, bass clef. Includes marking: *Ped.* with asterisks.

605966

Musical notation system 1, consisting of a grand staff with treble and bass clefs. The right hand plays a series of chords and eighth notes. The left hand plays a simple bass line. Pedal markings are present: *Ped.* * *Ped.* * *Ped. cres.* * *Ped.* * *Ped.* *

Musical notation system 2, consisting of a grand staff. The right hand features a melodic line with some slurs and a first ending bracket. The left hand plays a bass line. Pedal markings are present: *Ped.* * *Ped. sf* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Musical notation system 3, consisting of a grand staff. The right hand has a melodic line with a second ending bracket. The left hand plays a bass line. Pedal markings are present: *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Musical notation system 4, consisting of a grand staff. The right hand has a melodic line with a slur and a dynamic marking *f*. The left hand plays a bass line. Pedal markings are present: *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Musical notation system 5, consisting of a grand staff. The right hand has a melodic line with a slur. The left hand plays a bass line. Pedal markings are present: *Ped.* * *Ped.* *

ARIE VON PERGOLESE.

RAFAEL JOSEFFY.

Andantino con espressione.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). It begins with a melodic line containing several slurs and fingerings: 1 2, 4 3 2 3, and 4. The lower staff is in bass clef with the same key signature and time signature. It features a piano accompaniment with chords and moving lines. The dynamic marking *mf* is placed in the first measure of the upper staff, and *p* is placed in the first measure of the lower staff.

The second system of musical notation continues the piece. The upper staff features a melodic line with slurs and fingerings: 3 2 1, 3 2 3 2, 2 3 5 4 3 2, and 3 2 3 2 1. The lower staff continues the piano accompaniment with chords and moving lines. The dynamic marking *p* is visible at the start of the system.

The third system of musical notation concludes the piece. The upper staff features a melodic line with slurs and dynamic markings: *mp*, *dolce.*, and *pp*. The lower staff continues the piano accompaniment with chords and moving lines. The dynamic marking *pp* is placed in the final measure of the upper staff.

The first system of music consists of two staves. The treble staff contains a melodic line with several slurs and fingerings: 3 2 3 2, 2 3 5 4 3 2 3, and 2 1 3 4 3 2 1 2 5. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It features dynamic markings including *f e pesante.* and *p*. A *Ped.* instruction is present, indicating the use of the sustain pedal. The notation includes slurs and specific fingerings like 3 2 and 3 2.

The third system includes the dynamic marking *pp* and the tempo marking *grazioso.*. It contains complex fingerings such as 4 3 2 3 5 4 3 2 and 3 2 3 2. The bass staff has a prominent accompaniment pattern.

The fourth system concludes the page with a *dim.* (diminuendo) marking. The notation shows a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff.

p dolce.
una coda.
Ped.

pp

p

Ped.

This system shows the beginning of the piano accompaniment. The right hand starts with a *p dolce* dynamic and features a melodic line with a triplet of eighth notes. The left hand begins with a *pp* dynamic, playing a sequence of chords and moving up the keyboard. A *Ped.* (pedal) instruction is present in both hands. The system concludes with a *una coda* marking and a *p* dynamic in the right hand.

Sva

pp elegante.

p

This system continues the piano accompaniment. The right hand has a *Sva* (Sustained) marking and plays a melodic line with a triplet of eighth notes. The left hand plays a steady accompaniment of chords. The dynamic is *pp elegante*. The system ends with a *p* dynamic in the right hand.

Sva

p *pp senza rit.*

3 2 3 2

5 4 5 4

This system continues the piano accompaniment. The right hand has a *Sva* marking and plays a melodic line with a triplet of eighth notes. The left hand plays a steady accompaniment of chords. The dynamic is *p* *pp senza rit.*. The system ends with a *p* dynamic in the right hand.

pp

mf marcato.

mf *Ped.*

This system concludes the piano accompaniment. The right hand starts with a *pp* dynamic and features a melodic line with a triplet of eighth notes. The left hand plays a steady accompaniment of chords. The dynamic is *mf marcato*. The system ends with a *mf* dynamic and a *Ped.* (pedal) instruction in the right hand.

AIDA.

AIR OF REDAMIS.

Arranged by H. RICHARDS.

MODERATO.

p

sf *p*

sf

f

1st. *2d.*

OFFERTORY.

SMILE UPON US, HEAVENLY FATHER.

For Soprano or Tenor.

Words and music by J. W. HOLTON.

Andante.

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. The tempo is marked *Andante*. Dynamics include *p* (piano) and *pp* (pianissimo).

The second system features the vocal line and piano accompaniment. The vocal line begins with the lyrics "Heav'n - - ly Fa - - - ther, hear..... us, Hear thy chil - dren". The piano accompaniment continues with a rhythmic pattern. Dynamics include *p* (piano).

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "when they cry, Smile up - on us gra - - cious - ly, And". The piano accompaniment features a more active melodic line. Dynamics include *sf* (sforzando).

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "show us the light of thy coun - - - te - nance. Smile up -". The piano accompaniment provides a final accompaniment. Dynamics include *sf* (sforzando).

rit. e dim.

- on us gra - - cious - ly, And show us the light of Thy coun - te - nance.

f a tempo. agitato. rit.

For our hearts are heav-y la - den, And our souls with guilt op - prest. We have grieved a-way thy

a tempo.

spir - it, And have lost thy presence blest, But we come to thee im - plor - ing thy for - give - ness and thy

cres - - - cen - - - do.

grace, Grant us par - don, we be - seech thee, Show thy rec - on - ci - led face, Smile up -

cres - - - cen - - - do.

sf *rit. e dim.* *pp*

- on us, O, our Fa - ther, While we in thy temple bow, While we wait be - fore thee now.

rit. e dim. *pp*

mf a tempo. dolce.

May each heart be - fore thee bending, Feel thy lov - ing pres-ence near, And thy peace on us de-

a tempo. mf

- scending, Lull to rest our grief and care. May each heart be - fore thee bending, Feel thy lov - ing presence

sf *pp rit.*

near; Feel thy pard - 'ning pres-ence now, thy pres - - ence now.....

pp rit.

LAND AHOY!

DUET.

Words by GEO. COOPER.

Music by J. P. SKELLY.

The piano introduction consists of two staves in 6/8 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The piece is marked *marcato*.

The vocal melody is written on a single staff in 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is marked with accents (>) and includes a fermata over the final note of the first line.

1. Far from the land, o'er the deep Wanders our ship so free!... Un-der the stars
2. Dark-ly the storm sweeps the wave, On, like a bird, we fly!.... Toss-es our ship,

The piano accompaniment for the first two lines of lyrics is written on two staves in 6/8 time. The right hand plays a steady eighth-note accompaniment, while the left hand provides a simple harmonic support with chords and single notes.

The vocal melody continues on a single staff in 6/8 time. It includes a fermata over the final note of the second line.

watch we keep,— Hold-ing our course with glee!... Fond-ly our thoughts home-ward fly
staunch and brave, Un-der the frown-ing sky,.... Earn-est our gaze far a-way;

The piano accompaniment for the last two lines of lyrics is written on two staves in 6/8 time. The right hand continues the eighth-note accompaniment, and the left hand provides harmonic support with chords and single notes.

O - ver the o - cean drear; Hark, from the mast, — hark to the cry that comes to
 vis - ions of home a - rise! Still on our course watch-ful each day, our ves - sel

cheer!
 flies. *p* The home where hearts are kind and true!
 And clasp a - gain the loved ones there!

Sweet to wel - come once a - gain,
 Oft in dreams the shores we hail;

To hear that cry so wel - come:
 We know that soon will ech - o:

Joy with - in each breast doth reign,
 What care we for storm or gale?

Land Ahoy!—3.

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poco a poco. crescendo.

Land a - hoy! Land a - hoy! Land a - hoy!

land a - hoy! Land a - hoy! Land a - hoy!

Andante.

Home once a - gain we near! There hearts are warm and dear! Sweet comes the

call to cheer, Joy, joy in the cry, Land a - hoy! Land a - hoy! Land..... a - hoy!

Land Ahoy!—3.

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