

73
no. 9
Kate Wirtelle
1864



TO
Miss Virginia Brush.
(of New York)

THE
GLORIOSO GALOP

INTRODUCING THE POPULAR

ARMY HYMN

GLORY HALLELUJAH

COMPOSED & ARRANGED BY

F. B. HELMSMÜLLER.

2½

NEW YORK
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MORDELL
TORONTO
&
MONTREAL

THE GLORIOSO GALOP.

F. B. Helmsmüller.

5219

Entered acc: to Act of Congress AD. 1862 by Firth, Pond & C^o in the Clerk's Office of the D^t Court of N.Y.

First system of musical notation. The treble clef staff contains a melodic line with various intervals and rests. The bass clef staff contains a rhythmic accompaniment of chords. Dynamics include *f* (forte) and *pp* (pianissimo).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the chordal accompaniment. Dynamics include *f* (forte).

Third system of musical notation. The treble clef staff features a more active melodic line. The bass clef staff continues the accompaniment. Dynamics include *pp* (pianissimo) and the marking *scherz:* (scherzo). A handwritten note *light manner* is present.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Dynamics include *mf* (mezzo-forte).

Fifth system of musical notation. The treble clef staff features a melodic line with first and second endings. The bass clef staff continues the accompaniment. Dynamics include *ff* (fortissimo). The system concludes with *1^a*, *2^a*, and *Fine.* markings.

TRIO.

Glory Hallelujah.

The first system of music features a grand staff with treble and bass clefs. The treble clef part begins with a forte (*ff*) dynamic and contains a melodic line with eighth and sixteenth notes. The bass clef part provides a harmonic accompaniment with chords and single notes. A repeat sign is present, followed by a piano (*p*) dynamic marking.

The second system continues the musical piece. The treble clef part has a more active melodic line with eighth notes. The bass clef part consists of a steady accompaniment of chords.

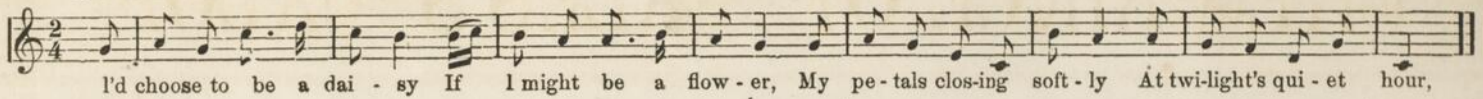
The third system shows the continuation of the melody and accompaniment. A forte (*ff*) dynamic marking appears in the treble clef part towards the end of the system.

The fourth system features a melodic line in the treble clef with some rests and a steady accompaniment of chords in the bass clef.

The fifth system concludes the piece with a final melodic phrase in the treble clef and a concluding accompaniment in the bass clef.

I'D CHOOSE TO BE A DAISY.

F. BUCKLEY.



I'd choose to be a dai - sy If I might be a flow - er, My pe - tals clos - ing soft - ly At twi - light's qui - et hour,

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S. C. FOSTER.

FAIRY BELLE.

G. STIGELLI.

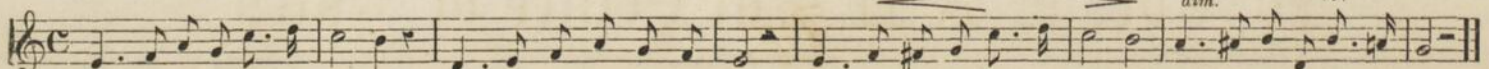
DREAM OF HOME.

The pride of the village, the fair-est in the dell, is the queen of my song, and her name is Fairy Belle:

Oh love - y night thou bring - est rest To ma - ny a sad and toil worn breast:

COTTAGE BY THE SEA.

J. R. THOMAS.



Child-hood's days now pass be - fore me, Forms and scenes of long a - go; Like a dream they hover o'er me, Calm and bright as eve - ning's glow.

UN BALLO IN MASCOLERA, POLKA REDOWA.

HEINRICH.

Of beauty far - est the first and fair-est Her form still haunts me by night and day