

Miss G. M. ...
no 18 155

ECHOES OF THE PAST

Arranged for **PIANO-FORTE**, by *Wm.*

ADOLPHE BAUMBACH.

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| No. 1. CHARITY. | No. 51. NO, NE'ER CAN THY HOME BE MINE. |
| 2. HOME, SWEET HOME. | 52. OLD ARM CHAIR. |
| 3. HEAR ME, NORMA. | 53. OLD CABIN HOME. |
| 4. DEAREST SPOT ON EARTH TO ME IS HOME. | 54. OH, SUMMER NIGHT. |
| 5. EVENING SONG TO THE VIRGIN. | 55. PLEYEL'S HYMN. |
| 6. ERIN IS MY HOME. | 56. PESTAL'S FAVORITE MELODY. |
| 7. DUNBARTON'S BONNIE DELL. | 57. ROSE OF ALLANDALE. |
| 8. O COME, MAIDENS, COME. | 58. SHELLS OF OCEAN. |
| 9. PRAYER IN "MOSES." | 59. MARSEILLES HYMN. |
| 10. HARK! THE VESPER HYMN IS STEALING. | 60. MARY OF ARGYLE. |
| 11. CHEER, BOYS, CHEER. | 61. THOU ART GONE FROM MY GAZE. |
| 12. O DOLCE CONCENTO. | 62. WAIT FOR THE WAGGON. |
| 13. CONSCRIPT'S DEPARTURE. | 63. YANKEE DOODLE AND HAIL COLUMBIA. |
| 14. COMIN' THRO' THE RYE. | 64. WHEN THE SWALLOWS HOMEWARD FLY. |
| 15. ROCHESTER SCHOTTISCHE. | 65. WHAT'S A' THE STEER KIMMER. |
| 16. BLANCHE ALPEN. | 66. SOLDIER'S JOY AND BONNIE DOON. |
| 17. BLUE BELLS OF SCOTLAND. | 67. LE DESIR WALTZ. |
| 18. ARABY'S DAUGHTER. | 68. BEETHOVEN'S DREAM. |
| 19. ANNIE LAWRIE. | 69. AZALIA POLKA. |
| 20. THOU REIGN'ST IN THIS BOSOM. | 70. STORM GALLOP. |
| 21. OLD ROSIN THE BOW. | 71. JENNY LIND POLKA. |
| 22. AULD ROBIN GRAY. | 72. LEONORE POLKA. |
| 23. AULD LANG SYNE. | 73. SONTAG POLKA. |
| 24. IRISH EMIGRANT'S LAMENT. | 74. MERRY MOUNTAIN MAID. |
| 25. A WET SHEET AND A FLOWING SEA. | 75. JOHN ANDERSON MY JOE. |
| 26. BEAUTIFUL VENICE. | 76. OFT IN THE STILLY NIGHT. |
| 27. I'M A MERRY ZINGARA. | 77. ROY'S WIFE OF ALDIVALLOCH. |
| 28. I LOVE THE MERRY SUNSHINE. | 78. I'D OFFER THEE THIS HAND OF MINE. |
| 29. IT IS BETTER TO LAUGH THAN BE SIGHING. | 79. HARP THAT ONCE THRO' TARA'S HALLS. |
| 30. KATY DARLING. | 80. GERTRUDE'S DREAM WALTZ. |
| 31. KITTY CLYDE. | 81. DAWN WALTZ. |
| 32. LAST ROSE OF SUMMER. | 82. MORNING STAR WALTZ. |
| 33. LITTLE GIPSY JANE. | 83. EVENING STAR WALTZ. |
| 34. LAST WALTZ OF A LUNATIC. | 84. SOUNDS FROM HOME WALTZ. |
| 35. MAKE ME NO GAUDY CHAPLET. | 85. WEBER'S LAST WALTZ. |
| 36. ON! BOYS, ON! | 86. AURORA WALTZ. |
| 37. NOW MAN THE SHIP. | 87. MERRY SLEIGH-RIDE WALTZ. |
| 38. 'TIS MIDNIGHT HOUR. | 88. CARNIVAL OF VENICE. |
| 39. GOOD NEWS FROM HOME. | 89. RORY O'MORE AND POP GOES THE WEAZEL. |
| 40. EVER OF THEE. | 90. BRIGHTEST EYES GALLOP. |
| 41. MARY BLANE. | 91. BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS. |
| 42. STOP DAT KNOCKING AT DE DOOR. | 92. KATHLEEN MAVOURNEEN. |
| 43. GUM TREE CANOE. | 93. COLUMBIA, THE GEM OF THE OCEAN. |
| 44. SPANISH RETREAT. | 94. STAR SPANGLED BANNER. |
| 45. BREAKFAST-BELL POLKA. | 95. SPIRIT WALTZ AND BUY A BROOM WALTZ. |
| 46. DINNER-BELL POLKA. | 96. COLLEGE HORNPIPE AND MONEY MUSK. |
| 47. SUPPER-BELL POLKA. | 97. FISHER'S HORNPIPE AND HULL'S VICTORY. |
| 48. LEONORA WALTZ. | 98. BOWLD SOGER BOY AND SPEED THE PLOUGH. |
| 49. SILVER LAKE WALTZ. | 99. THE CHEAT AND KINLOCK. |
| 50. KITTY TYRRELL. | 100. HIGHLAND FLING AND CAMPBELL'S ARE COMING. |

BOSTON:



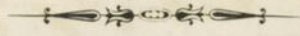
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HEAR ME NORMAL.

Handwritten musical notation on a page with a grid. The notation is extremely faint and illegible. It appears to be organized into several systems, each containing a staff of notes and rests. The grid lines are visible, suggesting a structured layout for the music.

HEAR ME NORMA.



ECHOES OF THE PAST No. 3.

A. BAUMBACH.

PIANO. *Andante.*



2.

First system of a piano piece. The right hand features a melodic line with triplets and slurs, marked with dynamics *cresc.*, *f*, and *dimin.*. The left hand provides a steady accompaniment of eighth notes. Fingering numbers (1, 2, 3) and 'x' marks are present above the right-hand notes.

Un poco calando.

Second system, titled "Un poco calando." The right hand has a more active melodic line with slurs and accents, marked with *f* and *p*. The left hand continues with eighth-note accompaniment. Fingering and 'x' marks are visible.

a tempo.

Third system, titled "a tempo." The right hand features a melodic line with slurs and accents, marked with *riten.*, *dolce*, and *Ped. **. The left hand has a steady eighth-note accompaniment. Fingering and 'x' marks are present.

Fourth system. The right hand has a melodic line with slurs and accents, marked with *cresc.*, *Ped. **, *f*, and *dimin.*. The left hand continues with eighth-note accompaniment. Fingering and 'x' marks are present.

Allegro.

Fifth system, titled "Allegro." The right hand has a melodic line with slurs and accents, marked with *p*. The left hand continues with eighth-note accompaniment. Fingering and 'x' marks are present.

The first system of music consists of two staves. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, x). The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *mf* and *un poco rit.*

The second system continues the piece. The treble staff features more complex rhythmic patterns and ornaments. The bass staff has a steady accompaniment. Dynamic markings include *a tempo.* and *f Ped.* with asterisks indicating pedal effects.

The third system shows further development of the musical themes. The treble staff has intricate passages with ornaments. The bass staff continues with a consistent accompaniment. Dynamic markings include *Ped.* with asterisks.

The fourth system maintains the musical structure. The treble staff has melodic lines with ornaments. The bass staff provides a solid accompaniment. Dynamic markings include *Ped.* with asterisks.

The fifth system concludes the piece. The treble staff has a final melodic phrase. The bass staff features a strong accompaniment. Dynamic markings include *f*. A time signature change to 4/4 is indicated at the end of the system.

Faint, illegible text or markings, possibly bleed-through from the reverse side of the page. The content is too faded to transcribe accurately.