



Silvery waves.

Wyman, Addison P., 1832-1872

Cleveland: S. Brainard & Co. (203 Superior St.), 1863

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Silvery Waves.

ORIGINAL THEME WITH VARIATIONS

FOR THE

PIANO-FORTE

BY

A. P. WYMAN.



CLEVELAND:

Published by S. BRAINARD & CO., 203 Superior Street.

Entered, according to Act of Congress, A. D. 1863, by S. BRAINARD & Co., in the Clerk's Office of the District Court of the United States for the Northern District of Ohio.

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Silvery Waves.

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TO THE LADIES OF THE WASHINGTON FEMALE SEMINARY.

SILVERY WAVES.

A. P. WYMAN.

Introduction.

PIANO.

f p f p f p

Ped *

f

Sva

Ped

ff

Sva

Ped *

Allegro.

TEMA.

f p f p f p f p

Ped *

f p f p f p f p

Ped *

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with chords and slurs. Pedal markings are present: 'p Ped' at the beginning, followed by 'Ped' and asterisks (*) alternating throughout the system.

Second system of musical notation. Similar to the first system, it features a melodic line and a bass line. Pedal markings include 'Ped' and asterisks (*) alternating, with a final 'f Ped' marking at the end of the system.

Third system of musical notation. The upper staff shows sustained chords with slurs. The lower staff continues the bass line with chords and slurs. Pedal markings consist of alternating 'Ped' and asterisks (*) throughout the system.

Fourth system of musical notation. The upper staff features a wavy line labeled 'Sva' above it. The lower staff has a 'ff' dynamic marking. Pedal markings include 'Ped' and asterisks (*) alternating.

Fifth system of musical notation. The upper staff features a wavy line labeled 'Sva' above it. The lower staff has a 'ff' dynamic marking. Pedal markings include 'Ped' and asterisks (*) alternating.

8va.....

VAR. 1.

f Ped

The first system of music for 'VAR. 1.' consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 6/8 time signature. It features a continuous eighth-note pattern. A dotted line labeled '8va.....' is positioned above the staff. The lower staff is in bass clef with the same key signature and time signature, featuring a similar eighth-note pattern. The word 'Ped' is written below the first measure, and an asterisk is placed below the fifth measure.

8va.....

Ped

The second system of music continues the piece. It features two staves with the same notation as the first system. The word 'Ped' appears below the first measure, and asterisks are placed below the third, sixth, and ninth measures.

8va.....

Ped

The third system of music continues the piece. It features two staves with the same notation as the first system. The word 'Ped' appears below the first measure, and asterisks are placed below the third, fifth, seventh, and ninth measures.

8va.....

Ped

The fourth system of music continues the piece. It features two staves with the same notation as the first system. The word 'Ped' appears below the first measure, and asterisks are placed below the third, fifth, seventh, and ninth measures.

8va.....

Ped

The fifth system of music concludes the piece. It features two staves with the same notation as the first system. The word 'Ped' appears below the first measure, and asterisks are placed below the third, fifth, seventh, and ninth measures. The system ends with a double bar line.

VAR. 2.

This musical score, labeled 'VAR. 2.', is written for piano and violin. It consists of five systems of music. The piano part is in the lower register, and the violin part is in the upper register. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The score includes several performance markings: 'Ped' (pedal) and '*' (fingerings) are placed above the piano part. 'tr' (trills) are marked above the violin part. The first system shows the beginning of the piece with a trill on the violin and a series of chords in the piano. The second system continues the trill and includes a 'p' (piano) dynamic marking. The third system features a long, sustained trill on the violin. The fourth system shows the trill continuing and includes a 'Ped' marking. The fifth system concludes the piece with a final trill and a double bar line. The paper shows signs of age, including some staining and wear.

VAR. 3.

The first system of musical notation for 'VAR. 3.' consists of two staves. The upper staff is in treble clef and the lower in bass clef, both in 6/8 time. The key signature has three flats. The upper staff begins with a wavy line labeled 'Sva' above it. The music features a series of eighth notes in the right hand and a bass line in the left hand. Pedal markings 'Ped' are placed below the bass staff, with asterisks indicating specific points. Dynamic markings 'p' and 'f' are present. The system concludes with a fermata over the final notes.

The second system continues the piece. It features a wavy line labeled 'Sva' above the upper staff. The right hand has some triplet markings (indicated by a '3' over a group of notes). Pedal markings 'Ped' and asterisks are used throughout. Dynamic markings 'p' and 'f' are present. The system ends with a fermata.

The third system continues the piece. It features a wavy line labeled 'Sva' above the upper staff. The right hand has a series of eighth notes with dynamic markings 'p' and 'f' alternating. Pedal markings 'Ped' and asterisks are used throughout. The system ends with a fermata.

The fourth system continues the piece. It features a wavy line labeled 'Sva' above the upper staff. The right hand has a series of eighth notes with dynamic markings 'p' and 'f'. Pedal markings 'Ped' and asterisks are used throughout. The system ends with a fermata.

The fifth system continues the piece. It features a wavy line labeled 'Sva' above the upper staff. The right hand has a series of eighth notes with dynamic markings 'p' and 'f'. Pedal markings 'Ped' and asterisks are used throughout. The system ends with a fermata and a final dynamic marking 'ff'.

VAR. 4.

The first system of music for 'VAR. 4.' consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of three flats. It features a melodic line with a 'Sva' (sustained) marking above it. The lower staff is in bass clef with a 6/8 time signature and a key signature of three flats. It contains a bass line with 'Ped' (pedal) markings and asterisks indicating specific notes. A dynamic marking 'f' is placed above the first measure of the bass line.

The second system of music continues the piece. The upper staff has a 'Sva' marking above it. The lower staff includes 'Ped' markings and asterisks. A dynamic marking 'f' is present above the final measure of the bass line.

The third system of music shows a continuation of the melodic and bass lines. The upper staff has multiple 'Sva' markings. The lower staff has several 'Ped' markings and asterisks.

The fourth system of music features a melodic line with 'Sva' markings and a bass line with 'Ped' markings and asterisks. A dynamic marking 'f' is visible above the final measure of the bass line.

The fifth and final system of music on this page. The upper staff has 'Sva' markings. The lower staff includes 'Ped' markings, asterisks, and a final dynamic marking 'ff' (fortissimo) above the last measure.

VAR. 5.

This musical score, labeled 'VAR. 5.', consists of six systems of piano and forte staves. The notation is in a key with two flats and a 6/8 time signature. The score includes various musical notations such as slurs, accents, and dynamic markings. Key annotations include 'Ped' (pedal) and 'Sva' (sustained) above the treble clef staves, and 'Ped' below the bass clef staves. There are also asterisks (*) and 'x' marks scattered throughout. The fifth system features a 'ff' (fortissimo) dynamic marking. The sixth system includes a 'Ped' marking and asterisks. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The paper shows signs of age, with some staining and foxing.

First system of musical notation. The right hand features a treble clef with a key signature of three flats and a wavy line above the staff labeled "Sva". The left hand features a bass clef with a key signature of three flats, a "Ped" marking, and asterisks indicating specific notes.

Second system of musical notation. The right hand features a treble clef with a key signature of three flats and a wavy line above the staff labeled "Sva". The left hand features a bass clef with a key signature of three flats, a "Ped" marking, and asterisks.

Third system of musical notation. The right hand features a treble clef with a key signature of three flats and a wavy line above the staff labeled "Sva". The left hand features a bass clef with a key signature of three flats, a "Ped" marking, and asterisks.

Fourth system of musical notation. The right hand features a treble clef with a key signature of three flats and a wavy line above the staff labeled "Sva". The left hand features a bass clef with a key signature of three flats, a "Ped" marking, and asterisks.

Fifth system of musical notation. The right hand features a treble clef with a key signature of three flats and a wavy line above the staff labeled "Sva". The left hand features a bass clef with a key signature of three flats, a "Ped" marking, and asterisks. The system concludes with a double bar line, a dynamic marking of "ff", and an asterisk.

FINALE.

MARCH. Sva

First system of musical notation. Treble clef with a key signature of three flats. The right hand features a series of triplets and sixteenth-note runs. Dynamics include *f*, *p*, and *f*. Pedal markings with asterisks are present in the bass line. The word "Sva" is written above the treble staff with a wavy line indicating a vibrato effect.

Second system of musical notation. Similar to the first system, it features complex rhythmic patterns in the right hand. Dynamics include *p*, *f*, and *f*. Pedal markings with asterisks are present in the bass line. The word "Sva" is written above the treble staff with a wavy line.

Third system of musical notation. The right hand continues with intricate patterns. Dynamics include *f*. Pedal markings with asterisks are present in the bass line. The word "Sva" is written above the treble staff with a wavy line.

Fourth system of musical notation. The right hand features a dense texture of notes. Dynamics include *f*. Pedal markings with asterisks are present in the bass line. The word "Sva" is written above the treble staff with a wavy line.

Fifth system of musical notation. The right hand features a dense texture of notes. Dynamics include *ff*, *fff*, and *f*. Pedal markings with asterisks are present in the bass line. The word "Sva" is written above the treble staff with a wavy line.

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MARGUERITE—Pearl and Daisy, E. C. K. 40
A beautiful new ballad, with illustrated title.

GRIEVE NOT FOR ME, W. T. WRIGHTON, 40
Another of the charming songs sung by M'lie Parepa with great success. The author is one of our finest song writers, and this one is fully equal to any he has ever written.

JENNY OF THE MILL, ALPHONSE LEDUC, 40
A sweet and pleasing new ballad, that can not fail to find many admirers.

ECSTASY—Vocal Waltz, L. ARDITTI, 75
A brilliant new waltz by the author of the popular "Il Bacio." Sung by Parepa at the Bateman concerts. Every good singer should send for it.

OH, GIVE ME BACK BUT YESTERDAY, FRANK ROMER, 30
An excellent new ballad; of moderate difficulty.

MY THOUGHTS ARE OF THEE ONLY, H. W. SHIRLEY, 35
A very pretty new song and chorus; not difficult.

ANGELS EVER BRIGHT AND FAIR, HANDEL, 30
New edition of this most beautiful sacred song.

STAR OF HOME, CANTHAL, 30
THE WANDERER, F. SCHUBERT, 30
Two favorite gems from the German, with English and German words.

LET US GATHER BRIGHT FLOWERS—Duet, S. GLOVER, 35
LISFEN, 'TIS THE WOOD-BIRD'S SONG—Duet, S. GLOVER, 50

I KNOW A BANK, &c.—Duet, C. E. HORN, 35
Fine new editions of these well known and popular duets.

SING TO ME SOFTLY, DEAR SISTER—Song and Chorus, EASTBURN, 30
This is a truly charming new song and chorus. The melody is exquisitely beautiful, and can not fail to touch the popular heart. The accompaniment is simple yet appropriate, and the chorus very effective.

THE FOOTSTEP ON THE STAIR—Ballad, WM. WEST, 40
A beautiful ballad of moderate difficulty. Both words and music are very fine.

THE SUMMER DEW—Song, GEO. BARKER, 30
Another very pretty new song, that can not fail to find many admirers. Not difficult.

WHY WAS I LOOKING OUT?—Ballad, BLUMENTHAL, 30
WHEN WE WENT A GLEANING—Ballad, WM. GANZ, 50

Two of M'lie Parepa's favorite ballads. They are sung at the "Bateman Concerts" with great success, and are of medium difficulty.

HAST THOU SEEN THE YOUNG DAY BLUSHING?—Romance from the opera, "Irene," CHAS. GOUNOD, 40
All good singers should add this choice "Romance" to their collection of vocal music.

LA ZINGARA—(The Zingara), DONIZETTI, 75
A charming song by Donizetti, English version by H. Millard—which has been sung with great success at a number of our amateur concerts. It is dedicated to Miss Lizzie M. Gates. Every good singer should procure a copy.

DEAREST MAIDEN, DANCE WITH ME—Valse brillante, for soprano voice, KARL MERZ, 50
A beautiful new vocal waltz, and fully equal to the popular "Il Bacio." Mr. Merz is one of the best writers in the country, and this new song is one of the finest he has ever written.

MY HARP HAS ONE UNCHANGING THEME—Quartet, J. M. KIEFFER, 35
A fine new quartet, the words by Moore.

SHE SANG AMONG THE FLOWERS, W. T. WRIGHTON, 30
A very pretty Song, not difficult, and fully equal to the same author's popular song, "Her Bright Smile Haunts Me Still."

WANDERING GIPSY GIRL, BRINLEY RICHARDS, 30
Brinley Richards' instrumental compositions are favorites with every one. He has here given us a charming Ballad, beautifully arranged, and of medium difficulty.

NOONTIDE DREAM—Serenade, M. W. BALFE, 30
Another of Balfe's choice songs. Not difficult.

CALL ME THINE OWN—From "L'Eclair," HALEVY, 35
DREAMS, HODGES, 40
ONLY WAITING, KARL REDEN, 35

The *Third Edition* of this beautiful Song and Chorus has just been issued.

THE SOLDIER'S GRAVE, F. NICHOLS CROUCH, 35
THE WIDOW TO HER CHILD, F. NICHOLS CROUCH, 35
Two beautiful new Ballads by the author of "Kathleen Mavourneen," "Dermot Astore," &c.

AVE MARIA, F. SCHUBERT, 40
AVE MARIA, F. KUCKEN, 30
Elegant new editions of these two standard favorites, with English, French, German, and Italian words.

INSTRUMENTAL.

WINGS—Transcription, W. KUHE, 75
An elegant transcription of Dolore's popular song, "Wings," written in this favorite author's best style. Moderately difficult.

MABEL—Waltz Brillante, EUG. KETTERER, 75
An elegant transcription of the beautiful and popular Mabel Waltz. We recommend it to pianists looking for a brilliant and pleasing new piece. Of moderate difficulty.

SLEIGH-RIDE POLKA, L. HEHL, 35
A lively and attractive little polka; not difficult.

ROULETTE MAZURKA, CARL FAUST, 30
STORM BIRD GALOP, " 30
Two new and very pretty pieces. Suitable for young pianists.

WESTERN RESERVE COLLEGE WALTZ, H. L. HILLMAN, 30
An easy and pleasing new waltz.

CROCIATO MARCH, F. BURGMULLER, 50
A good march, finely arranged by this excellent author.

BOUTE EN TRAIN—Galop, E. KETTERER, 60
A sparkling and brilliant "Concert Galop." Of medium difficulty.

JOCKEY POLKA, A. PARLOW, 30
Another lively little polka. Easy and brilliant.

LES COLIFICHETS—Bluette, JULES EGGHARD, 40
An excellent teaching piece. Of moderate difficulty.

IL BACIO—Valse Brillante, H. CRAMER, 50
The popular "Kiss Waltz," arranged in Cramer's best style.

SWEET VIOLET, FRITZ SPINDLER, 30
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THE BROOKLET, " 40
FRESH LIFE, " 40
TANNHAUSER MARCH, " 60
POLKA BRAVURA, " 35

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All of Richards' compositions are good, and these two are fully up to the standard.

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TWO ADAGIOS—(Beethoven), J. LABOUREAU, 1 00

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CANTILENA, WM. T. ROGERS, 30
CASTLES IN THE AIR, JUSTIN HOLLAND, 20
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A choice collection of new and popular songs, finely arranged for the guitar.

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FLOWERS OF SPRING SCHOTTISCH, WILL J. BOSTWICK, 25
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DREAM WALTZ, " 25
SILVER WAVE BARCAROLE, GEO. N. ALLEN, 30

FAIRY BAND WALTZ, JUSTIN HOLLAND, 20
SEA FOAM WALTZ, " 30
WEBSTER'S FUNERAL MARCH, " 20
THE PRIMROSE, " 30
HER BRIGHT SMILE, " 20
ROMANTIC POLKA, " 30
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IVY LEAF WALTZ, " 20
PREMIER AMOUR REDOWA, " 20
DANISH DANCE, " 20

A choice collection of new guitar music.

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WALTZES.	
Brightest Eyes,	25
Elfin,	Labitzky. 15
Fair Star,	Rimbault. 15
Gertrude's Dream,	Beethoven. 15
Home,	5
Kittie's Favorite	Lamb. 10
Linden,	Czerny. 10
Mary's Dream,	Croisez. 25
Morning Star,	Lanner. 15
Nightingale,	Kyle. 10
Starlight,	Brainard. 25
Sack,	Metcalf. 25
Separation,	Ch. Grobe. 25
Simplicity,	25
MAZURKAS.	
Adelaide,	Brainard. 10
Blue Bell,	Grobe. 25
Graceful,	Markt. 25
Happy Home,	Duvernoy. 25
Louissette,	Kappes. 25
Magnolia,	Brainard. 25
Moonlight,	Croisez. 30
Rosetta,	5
Veronica,	5
GALOPS.	
Advance,	Grobe. 25
Berlin,	5
Express Train,	Musard. 15
Evergreen,	Labitzky. 15
Galopade Quadrille,	Hunten. 10
Jenny,	10
Liberty,	Strauss. 10
Mary,	Wagner. 10
Village Green,	Gregoir. 25
POLKAS.	
Bridal Wreath,	Alvers. 25
Danish,	25
Darling,	5
Funny People,	Neumann. 25
Home Delight,	Alvers. 25
Little Gipsy Jane,	Dressler. 15
Little Beauty,	Grobe. 25
Mayflower,	Wallerstein. 25
My Love,	Minster. 15
My Partners,	Neumann. 25
Nightingale,	J. Weber. 25
Pearl Feather	Markt. 25
Persuasion,	Grobe. 25
Stolen Kiss,	Neumann. 25
Sweet Brier,	Louis. 25
Wedding,	5
Little Dorret,	Voss. 25
SCHOTTISCHES.	
Amazon,	Markt. 25
Ambrosia,	Grobe. 25
Annie Laurie,	25
Coral Isle,	Alvers. 25
Diamond,	Brainard. 25
Darling,	5
Erie,	Willing. 15
Fairfield,	Cotmann. 25
Golden Star,	Knowlton. 25
Institute,	Brainard. 25
Laughing May,	Markt. 25
Melrose,	Neumann. 25
Meet me,	Alvers. 25
Rose,	Williams. 10
Rochester,	Rulison. 15
Red Swan,	Markt. 25
Surprise,	Grobe. 25
Valley Bell,	Markt. 25
Western Belle,	Brainard. 25

Moderately Difficult.

Oberon's Zauberhorn,	Oesten. 60
Apine Bells,	Oesten. 20
Angel's Sereade,	Kinkel. 35
Annie Laurie,	Glover. 35
Angel's Prayer,	Duvernoy. 35
Brabanconne,	Richards. 35
Chant Bohemian,	Bellak. 30
Chant de l'aube,	Jungmann. 35
Trust in me,	Ascher. 25
Cujus Animam,	Herz. 35
Deux Rondos,	Voss. 25
Dream of the Wanderer,	30
Espiegleries,	Eghard. 35
Echoes,	Concone. 35
Echoes of Spring,	Pacher. 35
Echoes of Lucern,	Richards. 35
Fairies' Dance,	" 30
Fleurs des Alpes,	Barbot. 40
Fairies' Dream,	Richards. 35
Floating on the Wind,	" 30
Golden Shower,	Van Tal. 30
German Shepherd Song,	35
Her Bright Smile,	Richards. 35
Il Balen. "Trovatore,"	" 40
Kathleen Mavourneen,	" 35
Last Rose of Summer,	Oesten. 25
Love in May,	" 30
Pensez a Moi,	" 35
La Rose,	Hunten. 60
Shower of Gold,	Krug. 30
Soldier's Requiem,	Dressler. 35
La Feuchess,	Cramer. 30
Trust in me,	Ascher. 25
Tears of Magdalen,	Voss. 35
Grand Union Medley,	Dressler. 50
Union War Galop,	" 40
Warblings at Eve,	Richards. 30
Deux Anges,	Blumenthal. 50
La Promise Waltz,	Burgmuller. 50
Last Idea,	Cramer. 50
Nosegay of Violets,	Spindler. 25
Faust March,	Gounod. 35
Angel of Night,	Burgmuller. 35
Aubade,	Schulhoff. 50
La Bayadere,	Lysberg. 60
Carneval of Venice,	Ascher. 30
Concert Polka,	Payne. 35
Dream of the Beautiful,	Spindler. 35
Echo de Mont Blanc,	Julien. 25
Etude Mazurka,	Talexz. 35
Emilie Polka, elegant.	Voss. 35
L'Eclair Mazurka,	Ascher. 35
Fifers of the Guard,	" 35
Perle d'Alemagne,	" 35
Polka di Bravoura	Spindler. 35
Bords du Rhine,	Hunten. 35
Bouton de Rose,	Marcaillou. 35
Florentine Valse,	Burgmuller. 35
Grand Valse brillante,	Herz. 50
Gold Diggers,	Werner. 35
Invitation a la Valse.	Weber. 35
Indiana Valse,	Marcaillou. 25
Lunatic. Valse,	Beyer. 35
Natalie, complete,	Labitzky. 50
Pluie des Perles,	Osborne. 35
Rose de Paris.	J. Herz. 35
Sounds from Home,	Gungl. 25
Wandering Jew Valse,	Burgmuller. 50
Traineaux Mazurka,	Ascher. 35
Rosalba Polka,	" 35
Sleigh Race Polka,	Eghard. 35

Sleigh Bell. Polka,	Ascher. 40
Yelver Mazurka,	" 50
Gold Fever Galop,	Schulhoff. 50
Hurrah Storm Galop,	Keler-Bela. 35
Sturm March "	Beyer. 35
Martha, Fantasie,	Oesten. 50
Perle du Nord Mazurka,	Ascher. 35
Padolia Mazurka,	" 50
Juanita, do.	Richards. 30
Monastery,	" 50
Brightest Eyes,	Cramer. 50
Zouave Battle March,	Dressler. 50

For Advanced Players.

La Source,	Blumenthal. 50
La Carressante,	" 60
Tyrolienne,	" 50
Birds of Notre Dame,	Burgmuller. 40
Adelaide,	Cramer. 25
Chant Bohemian,	" 50
Carnival of Venice,	" 40
When the Swallows,	" 50
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