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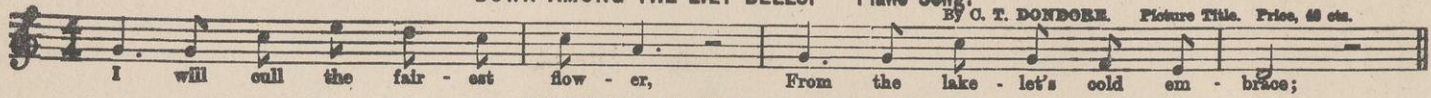
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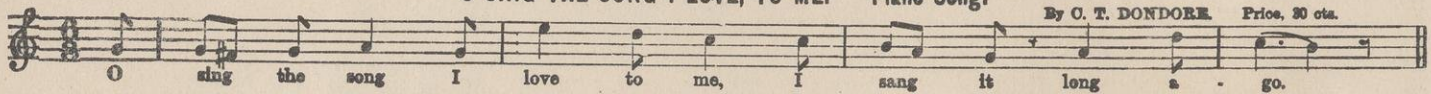
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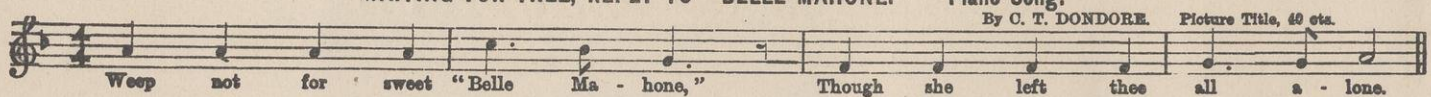
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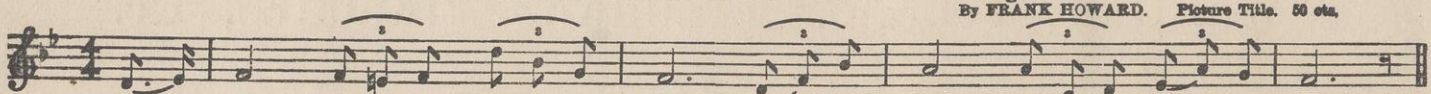
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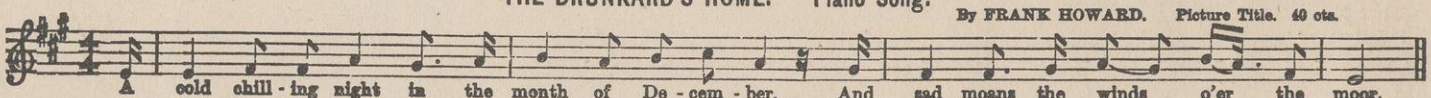
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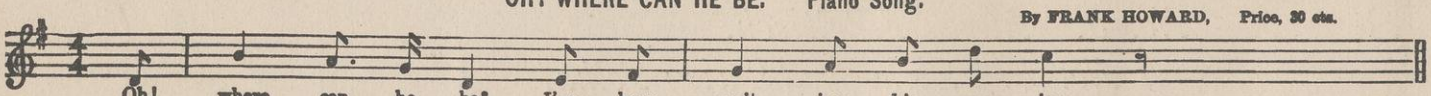
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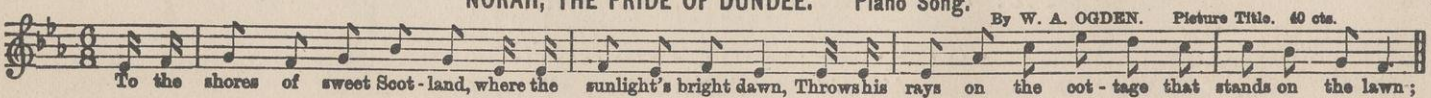
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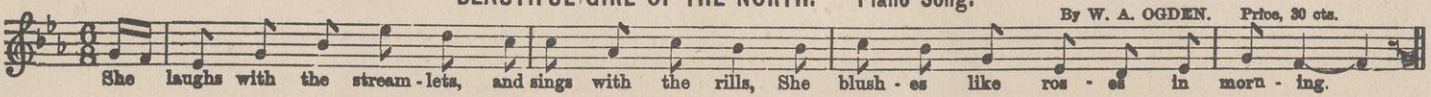
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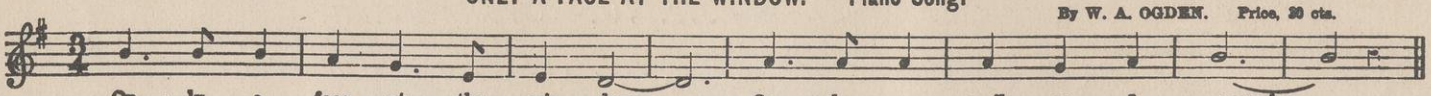
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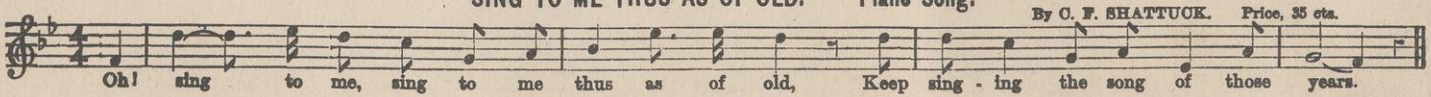
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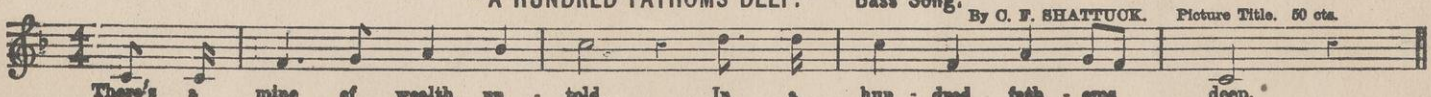
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PUT-IN-BAY POLKA.

Silvery Echoes. No. 2.

FRANK M. DAVIS.

Vivace.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a melody in the upper staff and a harmonic accompaniment in the lower staff. Pedal markings ('ped.') and asterisks (*) are placed below the lower staff in each of the four measures.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 2/4. The music continues with a melody in the upper staff and a harmonic accompaniment in the lower staff. Pedal markings ('ped.') and asterisks (*) are placed below the lower staff in each of the four measures.

8va.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 2/4. The music continues with a melody in the upper staff and a harmonic accompaniment in the lower staff. Pedal markings ('ped.') and asterisks (*) are placed below the lower staff in each of the four measures. The first measure of the upper staff is marked with 'pp'.

8va.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 2/4. The music continues with a melody in the upper staff and a harmonic accompaniment in the lower staff. Pedal markings ('ped.') and asterisks (*) are placed below the lower staff in each of the four measures.

First system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Pedal markings: *ped.* with asterisks. The system contains four measures.

Second system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Pedal markings: *ped.* with asterisks. The system contains four measures, ending with *FINE.*

Third system of musical notation. Treble clef, bass clef. Dynamics: *mf* and *p*. Pedal markings: *ped.* with asterisks. The system contains four measures.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *mf* and *p*. Pedal markings: *ped.* with asterisks. The system contains four measures.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Pedal markings: *ped.* with asterisks. The system contains four measures.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a harmonic accompaniment of chords. Dynamic markings include *mf* and *p*. Pedal markings (*ped.*) and asterisks (*) are placed above the lower staff to indicate where the sustain pedal should be used.

The second system continues the piece. The upper staff features a melodic line with some grace notes. The lower staff provides harmonic support. Dynamics range from *pp* to *mf*. Pedal markings and asterisks are present throughout the system.

The third system shows the continuation of the musical theme. The upper staff has a melodic line with grace notes. The lower staff has a steady accompaniment. Dynamics are marked as *mf*. Pedal markings and asterisks are used to guide the performer.

The fourth system features a more active melodic line in the upper staff. The lower staff accompaniment remains consistent. Dynamics include *f*. Pedal markings and asterisks are present.

The fifth system concludes the piece. The upper staff has a melodic line that ends with a final note. The lower staff accompaniment also concludes. Dynamics include *mf*. Pedal markings and asterisks are present. The system ends with a double bar line and the marking *D.C.* (Da Capo).

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VOCAL.

Little Bright Eyes come and meet me.

(E. flat.) 3. C. F. Shattuck. 35
A bright, joyous, and beautiful song with chorus, immensely pleasing for it is easy, natural, and in the popular rhythm.

Oreanna. Song and Duett.

(D.) 2. James G. Clark. 35
A very pretty and enjoyable parlor song, of moderate range. Accompaniment is pleasing and not difficult.

Beautiful Days Long Ago.

(G.) 2. A. J. Abbey. 30
A good melody of moderate range, followed by a finely arranged chorus full of beautiful and striking harmonies.

How sweet the answer Echo makes.

(C.) 2. Nathan Barker.
Quartet for mixed voices. One of those visionary and sparkling melodies which are always liked. The whole arrangement is very simple and beautiful.

Sweet Memories.

(E. flat.) 2. A. J. Abbey. 30
Song and chorus in waltz time. Full of sentiment and feeling.

Glide, Gently Glide.

(C.) 4. Chas. H. Carroll. 75
Four-part song which musical societies, glee clubs and quartettes will find very valuable for their use. It is not only a pleasing composition, but it is one showing much study and skill. The music is exuberant with life, each part carrying a distinct, beautiful melody. It has a separate piano accompaniment which is a great advantage to the player.

We'll Sing thy praises night and morn.

(E. flat.) 2. Frank Howard. 30
A nice song for Sabbath-even, easily sung because of its melodic simplicity.

Wandering Home.

(A. flat.) 3. A. J. Abbey. 40
There is something so pure and sweet about this song and chorus that the melody lingers long after being sung. The accompaniment is graceful and pretty.

Wandering home, wandering home,
Soon we shall wander no more,
And oh, may we meet each other at last,
At home on the beautiful shore.

Kiss, but never tell.

(C.) 3. Frank Howard. 40
A sparkling song and chorus in polka time, destined to become very popular. The accompaniment is tastefully arranged, and is quite effective.

Village Bells.

(C.) 2. W. A. Ogden. 30
This quartette and chorus is bright and cheery, and has a tasteful piano accompaniment. Glee clubs or singing classes of any kind will find this just what they want.

Courting thro' the meadow bars.

(D.) 2. Frank Howard. 40
This is one of the very best songs out. Merry words and merry accompaniment. The chorus is especially fine.

When the Mists Have Rolled Away.

(G.) 2. James G. Clark. 36
When the mists have rolled in splendor
From the beauty of the hills,
And the sunshine, warm and tender,
Falls in kisses on the rills,
We may read love's shining letter
In the rainbow of the spray;
We shall know each other better
When the mists have cleared away.

A perfect gem. The song is of medium range and the chorus is most beautifully arranged. The accompaniment could not well be bettered. Get this song if you never get another.

Tell me Birdie What You Say.

(D) 2. J. H. Leslie. 30
A very pretty song and chorus. Just the thing for children to sing.

"Papa, See!"

(F) 3. H. P. Danks. 30
Both melody and accompaniment are rather artistic.

The Two Villages.

(A flat) 3. James G. Clark. 35
A sterling duett for soprano and alto. The prelude is a beautiful march. It is always received with the greatest favor when sung at the author's concerts.

Over the river, on the hill,
Lies a village white and still—
All around it the forest trees
Whisper and shiver in the breeze;
Over it sailing shadows go
Of soaring hawk and screaming crow,
And mountain grasses low and sweet
Grow in the middle of every street.

The Dear Old Cottage.

(G) 2. Chas. H. Carroll. 30
A pleasing song and chorus with good words and simple music.

I Winna Weep to Weary Thee.

(B flat) 4. James M. Deems. 30
A Scotch ballad of great beauty. Melody and accompaniment artistic but not difficult. Medium range.

The night ye'll cross the goskey glen—
Aince mair, O wou'd ye meet me then?
I'll seem as bygone grief and pain
Were a' forgot.
I will not weep to weary thee,
Nor seek the love ye canna gie,
Whaur first we met, O let that be
The parting spot.

The Night that Nellie Died.

(A flat) 2. A. J. Abbey. 30
A beautiful song and chorus by this popular song writer. It needs only to be known to be liked.

The Loved Ones Far Away.

(E flat) 2. Wilbur A. Christy. 30
A good solo with an exceedingly fine chorus.

INSTRUMENTAL.

Florence Schottische.

(D) 3. D. W. Carey. 30
A lively, easy, and good teaching piece. No octaves.

Rustic Beauty Waltz.

(E flat) 3. Chas. Jackson. 80

Blue Bells Schottische.

(F) 2. Frank Howard. 30

Merry Sunshine Redowa.

(F) 3. Chas. Jackson. 30
Above three pieces are from Merry Chimes "Series."

Yosemite Waltzes.

(D K) 4. J. A. Demuth. 60
These waltzes are finding many admirers. They are beautiful throughout. The title page is illustrated with a lovely view of the Yosemite Valley.

Clear the Track Galop, (Bahn Frei)

(B flat) 3. Strauss. 60
Short introduction of single notes. Galop consists of grace notes and octaves for right hand and cords for left. Trio changes to E flat. Finale closes in original key.

Put-in-Bay Waltz.

(C) 4. L. Mathias. 40
A pleasant drawing room piece and one that will prove exceedingly useful to teachers. Among the numerous new publications for the piano, it is but seldom that we find a composition of this grade containing so much real merit. The ideas are fresh and melodious, and the harmonic treatment uncommonly good. It deserves to become widely known.

On the Beautiful Rhine Waltzes,

(D K) 4. Keeler Bela. 40
These cover four pages and are printed with a handsome colored cover. They are not difficult, but lively and brilliant, and cannot fail to please.

Campanula Waltz.

(E flat) 3. S. L. Hill. 50
A good waltz well worth the learning. It is sure to become a great favorite.

Bewitching Schottische.

(G) 2. Oscar Lowell. 40

Wide Awake Polka.

(D) 2. Oscar Lowell. 40

Rosy Cheeks Waltz.

(D) 2. Oscar Lowell. 40

Good Time Coming March.

(C) 3. Oscar Lowell. 40

The above four are fine teaching pieces, pleasing to both teacher and pupil. From "Forest Leaves" series.

He-To-Tsu.

(F sharp minor.) 3. Karl Merz. 50
A Japanese melody in thirds and octaves. Somewhat odd but very pleasing.

Snow Flake Schottische.

(A) 2. Nathan Barker. 30
Very taking with the young folks. Nice for dancing, as well as desirable for teaching.

Put-in-Bay Polka.

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Croquet Schottische.

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Charming Mazurka.

(C) 2. Frank M. Davis. 30

Sylvan Waltz.

(F) 1. Frank M. Davis. 30

Signet March.

(F) 3. Frank M. Davis. 30

From "Silvery Echoes" series, the best set of moderately easy pieces published. Every piece is splendid.

Rural Schottische.

(G) 2. Frank M. Davis. 30

Oriole Polka.

(F) 3. Frank M. Davis. 30

Pacific Grand March.

(E flat) 3. Frank M. Davis. 30

Blue-Eyed Daisy Polka.

(G) 3. Frank M. Davis. 30

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Sunbeam Galop.

(F) 3. Oscar Lowell. 30
Pretty and quite brilliant.

Lookout Polka.

(C) 4. L. Mathias. 30
This is brilliant, and though easy, deserves the attention of advanced players.

Josie Mazurka.

(G) 2. L. Mathias. 35
Pretty as can be. Teachers and scholars will be sure to like it.

Roy's Waltz.

(F) 3. Wm. H. Dana.
Good and pleasing.

Moo-Lee-Wha. (The Jasmine Flower.)

(G.) 4. Karl Merz. 50
A Chinese air, carefully written and not very difficult. It is allegretto movement throughout, and is very pretty and taking.

Evening Stars. Op. 287.

(G.) 4. A. Jungmann. 30
A beautiful classic gem of moderate difficulty.