

DELIVERED TO THE
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 - Denham -

OSTROLENKA.

GRAND OPERA.

COMPOSED BY

J. H. BONAWITZ.

VOCAL SELECTIONS.



ARISE, YE POLES! So seid bereit.	Aria with Chorus.	-	-	-	-
OH, THOU MY BLESSING! O Du mein Gluck.	Duetto.	-	-	-	-
ALL THINGS WEAR A DIFFERENT ASPECT.	Wie ist alles.	Aria.	-	-	-
LODOISKA, LOVELY BEING! Lodoiska, theures wesen.	Aria.	-	-	-	-
I WAS FORCED TO LEAVE MY LOVED ONE.	Die gelebte.	Aria.	-	-	-
SOON SHALL I BE FREE, Bald, O Gott!	Prayer.	-	-	-	-
HURRAH! OUR FOE DOTH FLY! Triumph, die Feinde flieh'n,	Duetto.	-	-	-	-

INSTRUMENTAL SELECTIONS.

OVERTURE.	(Four hands.)	-	-	-	-	12½
MARCH.	(Act Second.)	-	-	-	-	5
POLONAISE.	Ballet Music. (Act Third.)	-	-	-	-	3½
VALSE.	" "	-	-	-	-	5
ALLEGRETTO AND ADAGIO.	Ballet Music. (Act Third.)	-	-	-	-	6
MAZURKA AND FINALE.	" "	-	-	-	-	5

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Mazurka and Finale.

“OSTROLENKA”

The musical score is written for piano in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of four systems of music. The first system begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes. The bass line consists of a steady eighth-note accompaniment. Dynamic markings include *mf* and *ff*. The second system continues the melody and accompaniment, with dynamic markings of *ff* and *p*. The third system features a more active melody with slurs and dynamic markings of *ff*. The fourth system concludes the piece with a final flourish in the melody and a *ff p* dynamic marking, ending with the word "FINE." and a double bar line.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a harmonic accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. A dynamic marking of *sf* (sforzando) is present in the final measure of the system.

The second system continues the musical piece. The upper staff features a melodic line with slurs and accents. The lower staff provides a harmonic accompaniment. A dynamic marking of *sf p* (sforzando piano) is present in the final measure of the system.

The third system is primarily a bass line in the lower staff, featuring a rhythmic pattern of eighth and sixteenth notes. The upper staff is mostly empty, with only a few notes visible at the beginning.

The fourth system features a melodic line in the upper staff with slurs and accents. The lower staff provides a harmonic accompaniment. A dynamic marking of *p* (piano) is present in the middle of the system.

The fifth system concludes the piece. The upper staff features a melodic line with slurs and accents. The lower staff provides a harmonic accompaniment. Dynamic markings of *sf* (sforzando) and *sf sf* (sforzandissimo) are present in the final measures.

D.S.al Fine .

Allegro molto . FINALE .

4 3 2 1 4 3 2 1 4 3

pp

ppp

The musical score consists of five systems, each with a treble and bass staff. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. Above the first few notes of the treble staff, the fingering sequence '4 3 2 1 4 3 2 1 4 3' is written. The first system includes a piano (pp) dynamic marking. The second system continues the piece with similar notation. The third system features a pianissimo (ppp) dynamic marking. The fourth and fifth systems conclude the piece with intricate melodic and harmonic patterns.

First system of musical notation. The treble clef staff features a complex, rhythmic melody with many sixteenth notes. The bass clef staff provides a harmonic accompaniment with chords and a steady eighth-note bass line. A *pp* dynamic marking is present at the end of the system.

Second system of musical notation. The treble clef staff continues the intricate melodic line. The bass clef staff maintains the accompaniment with a consistent eighth-note pattern.

Third system of musical notation. The treble clef staff shows a change in texture with more frequent sixteenth-note passages. The bass clef staff has a *pp* dynamic marking in the middle of the system.

Fourth system of musical notation. The treble clef staff features dense, rapid sixteenth-note runs. The bass clef staff continues with the accompaniment.

Fifth system of musical notation. The treble clef staff continues with the complex melodic texture. The bass clef staff provides the final accompaniment for this system.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and chordal accompaniment.

Second system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and chordal accompaniment.

Third system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and chordal accompaniment. The dynamic marking *pp* is present in the bass staff.

Fourth system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and chordal accompaniment.

Fifth system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and chordal accompaniment. The system concludes with a double bar line and a final chord marked with a 4 and a 3.

2 1 4 3 2 1

pp

pp

First system of musical notation. The treble clef staff features a series of chords and arpeggiated figures, starting with a forte (*f*) dynamic. The bass clef staff contains a melodic line with triplet markings (3) and a steady accompaniment.

Second system of musical notation. The treble clef staff continues with complex chordal textures. The bass clef staff features a melodic line with a piano (*P.*) dynamic marking.

Third system of musical notation. The treble clef staff has a melodic line with accents and slurs. The bass clef staff has a steady accompaniment with a *cres.* (crescendo) marking.

Fourth system of musical notation. The treble clef staff continues with melodic and harmonic development. The bass clef staff has a steady accompaniment.

Fifth system of musical notation, ending with a double bar line. The treble clef staff has a melodic line with a forte (*f*) dynamic. The bass clef staff has a melodic line with a triplet marking (3) and a forte (*f*) dynamic.

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Fig. 5, difficult.
Fig. 6, very difficult.
Fig. 7, of the greatest difficulty.

**PICKING CHERRIES
DOWN THE LANE.**

SONG AND CHORUS.

Words by G. Cooper. Music by H. Millard.

1

It was in the golden summer,
And we met beneath the trees;
There were fond and loving glances,
There was laughter on the breeze.
In the green and wavy orchard,
Rosy hands met mine again,
While we linger'd there together,
Picking cherries, picking cherries,
Down the lane.

Chorus.

How I bless the happy moments!
How I long for them again,
When we linger'd there together,
Picking cherries, picking cherries,
Down the lane.

2

Oh, the boughs with rubies laden;
They were far beyond her reach,
But I helped her, and she thanked me,
Sweet and bird-like was her speech.
Little hands so fair and dimpled,
In my own world of remain,
And I longed to linger ever,
Picking cherries, picking cherries
Down the lane.—Cuo.

3

Now the scented breezes whisper'd
All the secrets that were told,
And the birds saw somebody
Some one's waist in joy unfold.
Kiss the rosy sunset faded
Over hill, vale, and plain,
Loving lips were picking cherries,
Picking cherries down the lane.

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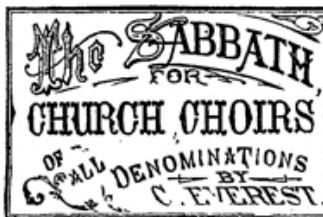
VOCAL.

A Little Crib beside the Rod. 3, 3a, E to F, Sop. Solo and Chorus. Shattuck. 35	At thy Feet. 3, D, D to E, Baritone Solo and Chorus. Eaton. 35
Beneath the Rod. 4, A, F to E, Sop. Sacred. Mack. 30	Beyond the Golden Door. 4, G, D to E, Solo and Chorus. Potter. 30
*Birdie in Heaven. 3, A, E to D, Sop. Duets. 30	Come while the Morning blushes. 4, E, E to F, Tenor. Shattuck. 30
Dear, Dear Friends of Old. 4, D, F to E, Baritone. Beroon. 30	Died in the Streets. 3, Bb, D to F, Solo and Chorus. Eastburn. 30
Down the Vale, where Millie sleeps. 3, Eb, E to G, Song and Chorus. Huntley. 30	Dying Nun. 2, Eb, B to C, Alto. Brewster. 30
Echoes from Afar. 3, G, D to E, Mezzo-Soprano. Hawthorne. 25	Ever my Thoughts Turn to Thee. 4, C, G to E, Baritone. Shattuck. 25
*Fairest Flower of the Vale. 4, F, F to G, Solo and Chorus. Massett. 25	Filtering in the Cars. 3, G, F to G, D to E, Soprano. Tivoli. 35
I Cannot Meet Thee alone. 3, Eb, D to E, Soprano. Tivoli. 35	I'm a Butterfly. 4, Eb, D to G, Soprano. Stafford. 40
Just as of Old. 3, G, D to E, Solo and Chorus. Hawthorne. 35	Kiss me, Mother, do not Weep. 3, A, E to E, Sop. Solo and Chorus. Meyer. 30
Kitty of Coleraine. 3, Ab, E to A, Tenor Solo and Chorus. Brown. 30	

Little Hands Forever Still. 4, Eb, D to E, Sop., Solo and Chorus. Pratt. 30	Not a Crust, or "The Beggar Boy." 3, F, C to F, Soprano, Solo and Chorus. Parsley. 30
*One in Heaven. 3, C, E to F, Soprano, Solo and Chorus. Burdett. 40	Please Bury My Little Darling. 3, F, C to F, Soprano, Solo and Chorus. Hoffmann. 30
Sighing for Rest. 3, F, C to F, Sop. or Ten. Solo and Chorus. Walter. 35	Smile Again, Darling. 3, Bb, F to F, Ten. Solo and Chorus. Pescock. 30
Sweet Days of Youth. 3, C, F to F, Sop. or Tenor Solo and Chorus. Rosewig. 35	Sweet Ethel May. 3, A, E to F, Sop. or Ten. Solo and Chorus. Butterfield. 35
*Tis no thought of Anger, Dearest. 3, F, E to E, Tenor or Baritone Solo and Chorus. Parsley. 25	Under the Rose. 3, Eb, C to E, Mezzo-Soprano. Solitaire. 30
We have Met, Loved and Parted. 3, Bb, D to E, Sop. or Ten. Eastburn. 35	What Care I. 3, G, B to E, Mezzo-Sop. Hawthorne. 35
When Daisy Left Us. 3, G, D to E, Sop. or Ten. Murray. 35	You Musn't "Fool" with Cupid. 3, Bb, K to E, Solo and Chorus. Stanb. 35
When Mother Married Pap. 3, A, E to E Tenor. Solo and Chorus. (Comic). Fairburn. 30	When the Corn is Gathered in. 3, Bb, D to F, Soprano or Tenor, Solo and Chorus. Hawthorne. 30
Where Mother is we call it Home. 3, C, C to E, Sop., Solo and Cho. Hawthorne. 30	

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*Angel's Whisper. Transcription. 5, Bb. Mack. 60	Annie Waltz. 4, D. Boasman. 30
*April Shower Mazurka. 5, F. Mack. 30	*Autumn Leaves. Fantasia with Variations. A, Bb. Mack. 60
Bird Note Galop. 3, C. Winner. 30	Bird of the Forest. 4, Bb. Le Duc. 60
Bird Warbler's Waltz. 4, 5, Eb. 30	Blue Bird Echo Polka. 4, Eb. Morri. 30
Blue Bird Polka Mazurka. 4, C. Strahl. 30	Bushing Morn Polka. Reveria. 4, Eb. Meyer. 50
Centennial Waltzes. (Cornet ad lib). 4, C. Stratford. 75	Chicago Fire Bells. Nocturne. 5, Ab. Saylor. 40
*Child's Prayer. 5, D. Mack. C.	*Chi Phi Waltz. 4, A. Latour. 30
Chromotetta. Cloth of Gold. Reveria. 5, D. Saylor. 35	*Cinderella. Fantasia. 4, C. Mack. 60
*Coliseum Waltzes. 4, D. Strauss. 75	*Contemplation. Fantasia with Variations. 5, Ab. Mack. 60
Cuckoo Galop. 4, F. Souss. 35	Crystal Cascade. 5, Ab. Wolfel. 30
Darling Schottische. 4, F. Stratford. 35	*Dew Drop. 4, F. Mack. 30
*Dream of Home Waltz. 4, F. Kerr. 40	Enchanting Sounds. Mazurka. 4, C. Mack. 40
Evening Prayer. 4, Eb. Mack. 50	

Evening Star. 4, Bb. Le Duc. 60	*Extreme Galop. 4, C. Mack. 50
Fairy Queen. Fantasia. 4, Ab. Mack. 50	*First Ride. Caprice. 4, D. Wymen. 75
Forest Fairy Waltz. 3, Bb. Grobo. 30	*Frederic Grand March. 4, Eb. Meyer. 30
*Geneva Waltz. 3, G. Rose. 50	Good Luck Galop. 3, C. Latour. 30
Home, Sweet Home. Variations. 1, Ab. Schlichter. 75	In a Foreign Country. Elegy. 4, Bb. Miller. 60
*Invitation March. 5, C. Mack. 60	Jays of Home Waltz. 4, Ab. Belmer. 60
Joy of Life Schottische. 4, G. Williams. 30	Kitty Waltz. 3, D. Sayen. 25
*Laughing Jenny Schottische. 4, Eb. Mack. 30	*Little Boy Blue Galop. 3, C. Mack. 40
*Little Nancy Kate Galop. 3, C. Crowe. 30	*Little Tense Polka. 3, C. Mack. 35
Magic Harp. 3, C. Mack. 35	Maiden's Lament. 5, F. Mack. 40
*March Galop. 4, Eb. Mack. 30	*May Flowers. Reveria. 5, Ab. Mack. 30
Medley March. 3, G. Mack. 35	Memory's Dream. Rerria. 5, Eb. Miller. 50
Merry Elves. 4, D. Stees. 35	*Minnie Waltz. 3, F. Mack. 35
Pompador Galop. 4, G. Felton. 30	Twinkling Star. Serenade. 5, Eb. Wink. 35
Review March. 4, C. Souss. 35	

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HAPPY HOURS.

SONG AND CHORUS.

Words by Katie Belle Wickman. Music by H. Millard.

1

Joyous childhood never heeding
Future sorrow, future pain,
Happy hours swiftly fleeting,
Never more to come again;
For the mirth of childhood ceases
As old time doth swiftly fly,
But the memory of those hours,
Happy, bright, can never die.

Chorus.

There is toil, and there is sorrow
In this world, this world of ours;
But there mingle with the shadows
Ever sunny, happy hours.

2

Clasping merry, laughing baby,
Playing gaily 'midst the flowers,
Mother's daily toil and sorrow
Lost in light of happy hours;
Little mischief, romping, shouting,
Petting blossoms in wee show'rs,
Filling mother's heart with gladness,
Making bright the happy hours.—Cuo.

3

Looking back to days of childhood,
Seem they not like happy hours
That have vanished all too quickly,
Faded like the fairest flowers?
Golden moments, precious are they
Seen by memory's soft'ning powers,
There's no joy like that of childhood,
Never are more happy hours.—Cuo.

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