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Music Department

To
Miss Minnie M. Tooker.



T. P. RYDER



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*Illustrated Title-page.

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Rise with the Lark. Mixed Voices. (A.)	70
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*Illustrated Title-page.

Sacred Quartettes.

Over the Crystal River. (G.)	15
Ch! Our God. (C.)	35
Life is like the Troubled Sea. (F.)	40
Christmas Anthem. Angels bring to us great joy. (G.)	40
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Cuide us in the Path of Right. (Eb.)	35
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1. Put me in my little bed.
2. Mother take me Home again.
3. Little Em'ly.
4. Beyond the Clouds.
5. Alone in the World.
6. Come, Birdie, Come.
7. Kiss me and I'll go to Sleep.
8. Little Clo.
9. In her little bed we laid her.
10. Father, pray with me to-night.
11. Gone before.
12. Kissing Sunbeams.
13. That little Church around the corner.
14. Little Footsteps.
15. Save the Boy.
16. Minnie hear the blue birds sing.
17. Twas Milking time.
18. Will you meet me by the stile, Annie.
19. Now 'tis bed time.
20. I hear thy sweet voice calling.
21. Poor Drunkard's Child.
22. Ch! whisper that you love me, darling.
23. Riding on a load of hay.
24. Kitty May.
25. Mother's with the angels there.
26. The old Home ain't what it used to be.
27. Homeless to-night.
28. Little Sunshine.
29. Dennis, Darling.

SUNSET SHADOWS.

T. P. RYDER Op. 80.

Andante.

pp

Ped

pp

Ped

pp

Ped

pp

Ped

cres.

2247-7

7. 8. *Ped.* *dim.* * *Ped.* *cres.* * *Ped.* *f* *

This system contains three measures of music. The first measure features a piano (*Ped.*) and a dynamic marking of *dim.* with an asterisk. The second measure features a piano (*Ped.*) and a dynamic marking of *cres.* with an asterisk. The third measure features a piano (*Ped.*) and a dynamic marking of *f* with an asterisk. Each measure has a '7.' above the first few notes and an '8.' above the last few notes, indicating fingerings. The music is written in treble and bass staves.

Ped. * *Ped.* * *Ped.* *

This system contains three measures of music. Each measure has a '7.' above the first few notes and an '8.' above the last few notes. The first measure has a piano (*Ped.*) and an asterisk. The second measure has a piano (*Ped.*) and an asterisk. The third measure has a piano (*Ped.*) and an asterisk. The music is written in treble and bass staves.

scintillante.

Ped. * *Ped.* *

This system contains two measures of music. Each measure has a '7.' above the first few notes and an '8.' above the last few notes. The first measure has a piano (*Ped.*) and an asterisk. The second measure has a piano (*Ped.*) and an asterisk. The music is written in treble and bass staves.

Ped. * *Ped.* *

This system contains two measures of music. Each measure has a '7.' above the first few notes and an '8.' above the last few notes. The first measure has a piano (*Ped.*) and an asterisk. The second measure has a piano (*Ped.*) and an asterisk. The music is written in treble and bass staves.

7 Ped

This system contains two measures of music. The right hand features a complex texture with multiple layers of sixteenth-note runs and chords. The left hand provides a rhythmic accompaniment with eighth notes. Pedal markings are present in both measures, and asterisks indicate specific notes.

7 Ped *mf* Ped

This system contains two measures of music. The right hand continues with intricate sixteenth-note patterns. The left hand maintains its accompaniment. The dynamic marking *mf* is present in the first measure. Pedal markings and asterisks are used throughout.

7 Ped Ped *res.*

This system contains two measures of music. The right hand's sixteenth-note runs are prominent. The left hand's accompaniment includes some chords. The dynamic marking *res.* (ritardando) is present in the second measure. Pedal markings and asterisks are used.

7 Ped *dim.* Ped

This system contains two measures of music. The right hand's sixteenth-note runs are prominent. The left hand's accompaniment includes some chords. The dynamic marking *dim.* (diminuendo) is present in the second measure. Pedal markings and asterisks are used.

First system of musical notation. The right hand features a complex, rapid passage with many beamed notes. The left hand has a simpler accompaniment. Performance markings include *f* (forte), *Ped* (pedal), and *dim.* (diminuendo). There are two asterisks (*) in the left hand.

Second system of musical notation, continuing the piece. It features similar rapid passages in the right hand and accompaniment in the left. Performance markings include *Ped* and two asterisks (*) in the left hand.

Animato.

Third system of musical notation, marked *Animato.* The right hand has a more rhythmic melody. The left hand has a dense, repetitive accompaniment. Performance markings include *agitato.*, *Ped*, and two asterisks (*) in the left hand.

Fourth system of musical notation. The right hand has a melodic line. The left hand has a dense accompaniment. Performance markings include *cres.*, *Ped*, *dim.*, *Ped rit et dim.*, and *Ped ff*. There are two asterisks (*) in the left hand.

Tempo primo.

First system of musical notation. The right hand (treble clef) features a complex melodic line with many beamed sixteenth notes and slurs. The left hand (bass clef) provides a steady accompaniment with eighth notes. Pedal markings include "Ped" with an asterisk in the first measure and "P Ped" in the second measure. The number "7" is written above the staff in the second and fourth measures.

Second system of musical notation. Similar to the first system, it features intricate sixteenth-note passages in the right hand and a consistent eighth-note accompaniment in the left hand. Pedal markings "Ped" with an asterisk are present in the second and fourth measures. The number "7" is written above the staff in the first and third measures.

Third system of musical notation. Continues the musical themes established in the previous systems. The right hand has dense sixteenth-note textures, while the left hand maintains the eighth-note accompaniment. Pedal markings "Ped" with an asterisk are used in the second and fourth measures. The number "7" is written above the staff in the first and third measures.

Fourth system of musical notation. The right hand continues with sixteenth-note patterns. The left hand accompaniment includes some dynamic changes. Pedal markings include "Ped mf" in the first measure and "Ped" with an asterisk in the second measure. The word "cres." is written in the fourth measure. The number "7" is written above the staff in the first and third measures.

First system of musical notation. The right-hand staff features a treble clef and a key signature of one sharp (F#). It contains a series of sixteenth-note runs, with a first finger fingering (7) and an eighth-note fingering (8) indicated. The left-hand staff has a bass clef and contains a simple accompaniment. Performance markings include a forte dynamic (*f*), a pedaling instruction (*Ped*), a dynamic marking of *dim.* (diminuendo), and a crescendo marking (** cres.*).

Second system of musical notation, continuing the piece. It features similar sixteenth-note runs in the right hand and accompaniment in the left. Performance markings include *Ped*, ** cres.*, and a dynamic marking of *dim.*.

Third system of musical notation. The right hand continues with sixteenth-note runs. Performance markings include *f*, *Ped*, ** dim.*, and ** dim.*.

Fourth system of musical notation. The right hand continues with sixteenth-note runs. Performance markings include *Ped f*, *Ped*, and ** dim.*.

Musical notation for the first system. The right hand has a multi-measure rest of 7 measures, followed by a melodic line. The left hand has a rhythmic accompaniment. Pedal markings and dynamics like *pp* are present.

Musical notation for the second system. It includes a *dim.* (diminuendo) marking and another *Ped* marking.

Musical notation for the third system, featuring a *rit molto.* (ritardando molto) marking.

Musical notation for the fourth system, including a *rall.* (rallentando) marking, a *L.H.* (Left Hand) section, and a *ppp* (pianissimo) dynamic.

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