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# BLAKE'S

## Standard Compositions.

### Solos.

<b>KING OF THE STORM.</b> 5th Grand Galop de Concert . . . . .	<b>60</b>	<b>TREMBLING DEWDROPS.</b> Summer Idyl . . . . .	<b>60</b>
<b>WAVES OF THE OCEAN.</b> Grand March . . . . .	<b>60</b>	<b>GOLDEN CLOUDS.</b> Morceau Brillante . . . . .	<b>65</b>
<b>SUMMER RAIN-DROPS.</b> Etude Char. . . . .	<b>60</b>	<b>MORNING PEARL.</b> Fantasia Elegante . . . . .	<b>50</b>
<b>CLAYTON'S GRAND MARCH</b> . . . . .	<b>70</b>	<b>SUCCESS.</b> March Brillante . . . . .	<b>50</b>
<b>SPONHOLTZ GRAND GALOP BRILLANTE.</b> Arr. . . . .	<b>65</b>	<b>QUEEN OF THE NIGHT.</b> Valse Brillante . . . . .	<b>50</b>
<b>EVENING CHIMES.</b> Reverie Elegante . . . . .	<b>60</b>	<b>VICCOLO.</b> 6th Grand Galop de Concert . . . . .	<b>65</b>
<b>MOTHER'S EVENING PRAYER.</b> Mel. Belg . . . . .	<b>50</b>	<b>GRAND VALSE BRILLANTE.</b> (Mattei.) Arr. . . . .	<b>65</b>
<b>WAVES OF THE OCEAN.</b> Galop de Concert . . . . .	<b>50</b>	<b>GALOP DE CONCERT.</b> (Pauer.) Arr. . . . .	<b>60</b>
<b>ON THE RACE-COURSE.</b> 2d Galop de Concert . . . . .	<b>60</b>	<b>AIDA.</b> Grand Potpourri de Concert . . . . .	<b>75</b>
<b>FAIRY VOICES.</b> Nocturne . . . . .	<b>35</b>	<b>MADAME L'ARCHIDUC.</b> Potpourri . . . . .	<b>65</b>
<b>LA FILLE DE MME. ANGOT.</b> Potpourri . . . . .	<b>75</b>	<b>SILVER STAR.</b> Grand March . . . . .	<b>50</b>
<b>DREAM OF SUNSHINE.</b> Polka Rondo . . . . .	<b>65</b>	<b>WILDFIRE.</b> Grand Galop de Concert . . . . .	<b>65</b>
<b>HEAVENWARD BOUND.</b> March Celeste . . . . .	<b>60</b>	<b>CHILPERIC.</b> Waltz . . . . .	<b>35</b>
<b>PEARL OF LOVE.</b> Valse Elegante . . . . .	<b>50</b>	<b>CHILPERIC.</b> Quadrille . . . . .	<b>50</b>
<b>LOHENGRIN.</b> Potpourri . . . . .	<b>60</b>	<b>CHILPERIC.</b> Galop . . . . .	<b>35</b>
<b>CHILPERIC.</b> Potpourri de Concert . . . . .	<b>75</b>	<b>COME BACK TO ERIN, GIRL I LEFT BEHIND ME.</b> Trans. . . . .	<b>60</b>
<b>LA JOLLIE PARFUMEUSE.</b> Potpourri . . . . .	<b>100</b>	<b>LA JOLLIE PARFUMEUSE.</b> March . . . . .	<b>35</b>
<b>GIROFLE GIROFLA.</b> Potpourri de Concert . . . . .	<b>100</b>	<b>LA JOLLIE PARFUMEUSE.</b> Waltz . . . . .	<b>40</b>
<b>CLAYTON'S GRAND WALTZ.</b> De Concert . . . . .	<b>50</b>	<b>SONG OF THE ANGELS.</b> Reverie Celestial . . . . .	<b>50</b>
<b>SHEPHERDS' EVENING SONG.</b> Morceau Brillante . . . . .	<b>50</b>	<b>WHISPERING WAVES.</b> Morceau Elegante . . . . .	<b>60</b>
<b>SILVERY ECHOES.</b> Reverie . . . . .	<b>50</b>	<b>OUR NATION'S MEDLEY</b> . . . . .	<b>50</b>
<b>COME TO THE FEAST.</b> 3d Galop de Concert . . . . .	<b>60</b>	<b>IVANHOE COMMANDERY.</b> Grand March . . . . .	<b>60</b>
<b>HOMELESS TO-NIGHT.</b> Trans. de Concert . . . . .	<b>60</b>	<b>IVANHOE COMMANDERY.</b> Grand Waltz . . . . .	<b>60</b>
<b>THE ANGELS' GREETING.</b> Reverie Angélique . . . . .	<b>60</b>	<b>HAYES AND WHEELER.</b> Grand March . . . . .	<b>35</b>
<b>DREAMS OF HEAVEN.</b> March Celeste . . . . .	<b>60</b>	<b>FAIR LAND OF LIBERTY.</b> Waltzes . . . . .	<b>50</b>
<b>MOONLIGHT ON THE LAKE.</b> March . . . . .	<b>50</b>	<b>BEAUTIFUL SUMMER EVENING.</b> Reverie Elegant . . . . .	<b>40</b>
<b>MORNING ECHOES.</b> Schottische Rondo . . . . .	<b>50</b>	<b>THE FLYING DUTCHMAN.</b> 7th Galop de Concert . . . . .	<b>60</b>
<b>SPRING, GENTLE SPRING.</b> Trans. de Concert . . . . .	<b>50</b>		

## Four Hands.

<b>WAVES OF THE OCEAN.</b> Galop de Concert . . . . .	<b>100</b>	<b>DREAM OF SUNSHINE.</b> Polka Ronda . . . . .	<b>100</b>
<b>SHEPHERDS' EVENING SONG.</b> Morceau Brillante . . . . .	<b>100</b>	<b>MOONLIGHT ON THE LAKE.</b> March . . . . .	<b>100</b>
<b>COME TO THE FEAST.</b> 2d Galop de Concert . . . . .	<b>100</b>	<b>HEAVENWARD BOUND.</b> March Celeste . . . . .	<b>100</b>
<b>LA FILLE DE MME. ANGOT.</b> Quadrille . . . . .	<b>75</b>	<b>PEARL OF LOVE.</b> Valse Elegante . . . . .	<b>75</b>
<b>GOLDEN CLOUD.</b> Morceau Brillante . . . . .	<b>100</b>	<b>CLAYTON'S GRAND MARCH</b> . . . . .	<b>100</b>
<b>DREAMS OF HEAVEN.</b> March Celeste . . . . .	<b>75</b>	<b>CLAYTON'S GRAND WALTZ.</b> De Concert . . . . .	<b>80</b>
<b>MORNING PEARL.</b> Fantasia Elegante . . . . .	<b>75</b>	<b>VICCOLO.</b> 6th Grand Galop de Concert . . . . .	<b>100</b>
<b>ON THE RACE-COURSE.</b> 3d Galop de Concert . . . . .	<b>100</b>	<b>LA JOLLIE PARFUMEUSE.</b> Potpourri . . . . .	<b>125</b>
<b>LA FILLE DE MADAME ANGOT.</b> Potpourri . . . . .	<b>100</b>	<b>SILVER STAR.</b> Grand March . . . . .	<b>75</b>
<b>MADAME L'ARCHIDUC.</b> Potpourri . . . . .	<b>100</b>	<b>WILDFIRE.</b> Grand Galop de Concert . . . . .	<b>100</b>
<b>GIROFLE GIROFLA.</b> Potpourri . . . . .	<b>100</b>	<b>IL CORRICOLO.</b> Galop de Salon. Arr. . . . .	<b>100</b>
<b>SILVERY ECHOES.</b> Reverie . . . . .	<b>75</b>	<b>FRA DIAVOLO.</b> Potpourri . . . . .	<b>50</b>
<b>WAVES OF THE OCEAN.</b> Grand March . . . . .	<b>100</b>	<b>LUCREZIA BORGIA.</b> Potpourri . . . . .	<b>50</b>

White, Smith & Co., Music Publishers, 516 Washington Street, Boston.

# GOLDEN CLOUDS.

MORCEAU BRILLANTE.

CHAS D. BLAKE. Op: 166.

## INTRODUCTION.

Andante.

The first system of the Introduction consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A *ritard.* marking is placed over the final two measures.

The second system of the Introduction consists of four measures. The right hand continues the melodic development with some rests, and the left hand maintains the accompaniment. The piece concludes with a final chord in the right hand.

## ARIA.

Maestoso.

The first system of the ARIA section consists of four measures. The right hand plays a complex, rhythmic pattern with many beamed notes, while the left hand plays a steady accompaniment. Dynamic markings of *ff* and *p* are present.

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By the same Author "Waves of the Ocean Galeop," "Shepherds Evening Song."

Entire according to Act of Congress AD mdcccxxxviii by White Smith & Co in the Office of the Librarian of Congress at Washington

First system of a piano score. The right hand features a series of chords in the first two measures, followed by a rapid sixteenth-note run in the third and fourth measures. The left hand plays a steady accompaniment of chords. Dynamics include *ff* (fortissimo) in the first measure, *p* (piano) in the third, and *ritard.* (ritardando) in the fourth. The key signature has two flats and the time signature is 3/4.

Second system of the piano score. The right hand continues with chords in the first two measures, then a sixteenth-note run. The left hand accompaniment remains consistent. The dynamic marking *a tempo.* (al tempo) is present in the first measure.

Third system of the piano score. The right hand has a sixteenth-note run starting in the third measure, which is marked with an *8* (octave) and a dotted line. The left hand accompaniment continues with chords.

Fourth system of the piano score. The right hand features a very fast sixteenth-note run starting in the first measure, marked with *Brillante.* (brilliantly). The left hand accompaniment consists of chords.

Fifth system of the piano score. The right hand continues with a fast sixteenth-note run. The left hand accompaniment consists of chords.



*scherzando.*



**TRIO.**



*Grandioso.*



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords in the right hand and a rhythmic accompaniment in the left hand. A dotted line with the number '8' spans across the first two measures.

Second system of musical notation. The right hand features a melodic line with a '5' fingering and a slur. The left hand continues the accompaniment. A dotted line with the number '8' spans across the first two measures.

Third system of musical notation. Similar to the second system, it features a melodic line in the right hand with a '5' fingering and a slur, and an accompaniment in the left hand. A dotted line with the number '8' spans across the first two measures.

Fourth system of musical notation. The right hand has a melodic line with a slur. The left hand has a simple accompaniment. Dynamics markings include *ff* (fortissimo) and *p* (piano).

Fifth system of musical notation. The right hand has a melodic line with a slur. The left hand has a simple accompaniment. Dynamics markings include *ff* (fortissimo) and *p* (piano).

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth-note patterns and slurs. The bass clef contains a harmonic accompaniment with chords and single notes.

Second system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth-note patterns and slurs. The bass clef contains a harmonic accompaniment with chords and single notes. A dynamic marking *f* is present in the bass clef. A dotted line with the number 8 above it spans across the systems.

Third system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth-note patterns and slurs. The bass clef contains a harmonic accompaniment with chords and single notes.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth-note patterns and slurs. The bass clef contains a harmonic accompaniment with chords and single notes.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth-note patterns and slurs. The bass clef contains a harmonic accompaniment with chords and single notes.



8

First system of a piano score. The treble clef staff features a complex, rapid sixteenth-note passage with a slur and a fermata. The bass clef staff provides a harmonic accompaniment with chords and single notes.

8

Second system of the piano score. The treble clef staff continues with a melodic line, and the bass clef staff has a steady accompaniment. A fermata is placed over the end of the treble staff.

8

Third system of the piano score. The treble clef staff shows a melodic phrase with a slur and a fermata. The bass clef staff continues with its accompaniment.

Fourth system of the piano score, concluding the piece. The treble clef staff has a final melodic flourish with a slur and a fermata. The bass clef staff ends with a few chords. The word "FINE" is written in the right margin, and a dynamic marking of *sf* (sforzando) is present.