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To MISS LOUISE E. JACQUES.



OP. 89.



NEW YORK.  
C. H. DITSON & CO. 711 BROADWAY.  
BOSTON, O. DITSON & CO.

Chicago.  
Lyon & Healy

Cinn.  
J. Church & Co.

Boston  
J. C. Haynes & Co.

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# BLISSFUL MOMENTS.

## MAZURKA-CAPRICE.

CHARLES WELS, Op. 89.

*Andante grazioso.*

*sf p* *cres.*

*pva.* *f* *dim.*

*pva.*

*Marcato il canto.* *sf*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with slurs and fingerings (1, 1). The bass clef contains a rhythmic accompaniment. Dynamics include *sf* and *pp*.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures. Dynamics include *sf*.

Third system of musical notation, featuring various fingerings (3, 5, 4, 1, 2, 1, 3, 4) and dynamics including *sf*.

Fourth system of musical notation, continuing the melodic and accompanimental lines. Dynamics include *sf*.

Fifth system of musical notation, concluding the page with various fingerings (4, 3, 4, 5, 3) and dynamics including *sf*.

4

*p* *cres.*

The first system of music consists of two staves. The upper staff contains a series of chords with a melodic line on top, while the lower staff provides a harmonic accompaniment. The music begins with a piano (*p*) dynamic and gradually increases in volume, marked with a crescendo (*cres.*).

*f* *dim.*

The second system continues the musical piece. It starts with a fortissimo (*f*) dynamic and then gradually decreases in volume, marked with a decrescendo (*dim.*).

*f* *ff*

The third system features a fortissimo (*f*) dynamic at the beginning, which then transitions to a fortissimo (*ff*) dynamic towards the end of the system.

*ff* *ff*

The fourth system maintains a fortissimo (*ff*) dynamic throughout, with a slight increase in intensity towards the end.

*ff* *sf*

The fifth system begins with a fortissimo (*ff*) dynamic and concludes with a fortissimo (*sf*) dynamic. The music ends with a double bar line.

4 3 4 5 4 5 4 5 4 5 4 5 4 5 4 5

*p*

*sf* *b* *sf*

*sf* *b* *sf*

*sf* *b* *sf* *f* *ppp*

6

*Brillante.*

This page contains a piano score with five systems of music. Each system consists of a grand staff (treble and bass clefs). The first system is marked *ff* and features a highly technical right-hand passage with numerous slurs and fingering numbers (1-5). The second system continues this technical passage. The third system introduces a *sf* dynamic and includes a *grv.* (grace note) marking. The fourth system features a more rhythmic right-hand part with slurs and a *f* dynamic. The fifth system concludes with a *f* dynamic and includes a *grv.* marking. The bass line throughout the piece provides a steady accompaniment.

First system of musical notation, featuring piano (*p*) dynamics and a crescendo (*cres.*) marking. The staff contains two staves of music with complex, arched melodic lines.

Second system of musical notation, featuring forte (*f*) dynamics and a decrescendo (*dim.*) marking. The staff contains two staves of music with complex, arched melodic lines.

Third system of musical notation, featuring forte (*f*) dynamics and a decrescendo (*dim.*) marking. The staff contains two staves of music with complex, arched melodic lines.

Fourth system of musical notation, featuring fortissimo (*ff*) dynamics. The staff contains two staves of music with complex, arched melodic lines.

Fifth system of musical notation, featuring fortissimo (*ff*) dynamics. The staff contains two staves of music with complex, arched melodic lines.



8. *ppa.*

*p* *sf* *sf*

*ppa.*

*sf* *p* *sf*

*sf* *p* *sf*

*p*

*ppa.*

*f* *sf*



# Thematic Catalogue of Popular Songs.

PUBLISHED BY  
OLIVER DITSON & CO.

**AILEEN AROON.** C. C. COSTER.  
God of the heathen fair, Al - low a - room!  
**AMERICAN HYMN.** M. KELLER.  
Speed our re - pub - lic O, Fa - ther on high.  
**ARE YOU COMING ANNIE COMING?** M. KELLER.  
Are you coming, An - nie, coming! I have waited for you long.  
**BEAUTIFUL BELLA.** W. F. WELLMAN.  
Bella - u - ful bella! O, bella - u - ful bella!  
**BEAUTIFUL BIRD SING ON!** W. H. HOWE.  
Bella - u - ful bird, In the ma - jor key sing.  
**THE BIRD WILL COME AGAIN.** J. S. THOMAS.  
Dear birds were fall - ing! Love birds were all - ing.  
**COURTIN JUDITH.** M. A. THOMPSON.  
Oh! Ja - cob get the cows home, And get them in the pen.  
**THE DAY WHEN YOU'LL FORGET ME.** J. S. THOMAS.  
You call me sweet and tender names, And softly smooth my hair.  
**DEAR MOTHER KISSED ME SWEET GOOD-BYE.** DR. GADWAY.  
Dear moth - er kiss me sweet good bye.  
**DON'T BORROW TROUBLE LOVE.** W. F. WELLMAN.  
Don't bor - row trou - ble, love! Why be down - hearted!  
**DOBA.** G. A. WHITE.  
The Autumn leaves are falling, The harvest days are o'er.  
**DO THEY PRAY FOR ME AT HOME?** W. A. FISKE.  
Do they pray for me at home, Do they re - joice for me!  
**FLAME VASE.** G. A. WHITE.  
Love is the flame, full deep in their shade, Chased by the midnight snow.  
**FLY AS A BIRD.** SPANISH MELODY.  
Fly as a bird to your home - land, Thou who art weary of sin.  
**HAPPY TONIGHT.** J. W. YOUNG.  
O, I am so happy to-night! I have not been so for years.  
**HOOR OF SWEET REPOSE.** W. H. HOWE.  
The light is fading down the sky, The shadows grow and mul - ty.  
**HOW BEAUTIFUL THE LIGHT OF HOME.** F. S. GILMORE.  
When far a - way from those we love, Up - on life's troubled sea we rove.  
**IT'S CHOICE TO BE A DAISY.** F. HUGLEY.  
I'd choose to be a dai - sy, If I might be a flow'r.  
**DOWN BY THE RIVER SIDE I STRAY.**  
Down by the riv - er side I stray, As the light shadows close.  
**I HAVE LISTENED FOR HER FOOTSTEPS.** M. KELLER.  
I have listened for her footsteps, In the pauses of the night.

**I'M LONELY SINCE MY MOTHER DIED.** M. A. THOMPSON.  
I'm lone - ly since my mother died, Thy friends and kindred gather near.  
**LAND OF HOME AND BEAUTY.** J. S. THOMAS.  
Land of home and beauty, Ev - er thought of thee,  
**LET ME FOLD THEE CLOSE, MARYMORN.** M. KELLER.  
Let me fold thee close, Marymorn, Let me gaze deep in thine eyes.  
**MY MOTHER'S SWEET GOOD-BYE.** M. KELLER.  
The roses bloomed beside the door, And birds were singing soft and sweet.  
**OVER GRAVES OF THE LOVED ONES.** DR. GADWAY.  
O'er graves of the loved ones that bear - u - ful flowers!  
**OH! MY HEART GOES FIT-A-PAT.** "MAID QUEEN."  
Oh! my heart goes fit - a - pat, Oh! my brain goes whir - l - ing.  
**OUT IN THE COLD.** J. S. ADAMS.  
With blue cold hands, and stockingless feet, Wandered a child in the cheerless street.  
**ROBIN RED BREAST.** J. M. HUBBARD.  
Good bye, good bye to you - now, For summer's beauty past.  
**THE REPARATION.** J. C. HUGHES.  
With all my soul, let us pray, When both are unable to be free.  
**SOFTLY OVER THE RIFFLING WATERS.** J. S. THOMAS.  
Soft - ly o'er the rip - pling wa - ters.  
**SOMEBODY'S COMING.** J. C. HUGHES.  
Somebody's coming, coming, coming, Somebody's coming.  
**SOMEBODY'S HEART.** G. A. WHITE.  
My heart is waiting for some - bod - y, Some - bod - y.  
**TELL ME DARLING, THAT YOU LOVE ME.** DR. GADWAY.  
Tell me, darling, that you love me, While the moon is shining bright.  
**UNDER THE WILLOW BIRDS SLEEPING.** S. C. FOSTER.  
Up - on the wil - low boughs, laid with care,  
**UPON THE DANUBE RIVER.** H. ADA.  
Do you re - call that night in June, Up - on the Danube riv - er!  
**WHERE THOU ART LOVE IS HEAVEN TO ME.** M. KELLER.  
Where thou art, love, is heaven to me, Thy blue eyes beam with light di - vine.  
**THE WHIP-POOR-WILL SONG.** M. KELLER.  
Oh! I love you when daylight is falling, And is darkness in - to the night.  
**THE WIDOW IN THE COTTAGE BY THE SEA.** G. A. WHITE.  
Just one year a - go to - day, love, I be - came your happy bride.  
**THE YOUNG GAL THAT WINKED AT ME.** A. M. HERRING.  
It's about a pretty gal I met while I was walking, And she threw me a glance at me.  
**THE YOUNG WIDOW.** W. H. HOWE.  
You see before you a poor lone widow, Do not feel by one and all.