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Music Department

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 fieh'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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Allegretto and Adagio.

“OSTROLENKA.”

Allegretto.

PIANO. *p*

The first system of music is in 2/4 time and begins with a piano (*p*) dynamic. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

cres.

The second system continues the piece with a crescendo (*cres.*) dynamic. The melodic line in the right hand becomes more active, incorporating some grace notes.

cres. *cres.*

The third system features two separate crescendo (*cres.*) markings, indicating a gradual increase in volume throughout the system.

f *cres.*

The fourth system begins with a forte (*f*) dynamic and includes a final crescendo (*cres.*) marking. The piece concludes with a series of chords in the right hand.

8
p

First system of musical notation, featuring a treble and bass clef. The treble clef has a fermata over the first measure. The music consists of chords and short melodic fragments.

crce.

Second system of musical notation, continuing the piece with similar chordal textures and some melodic lines in the treble clef.

f
crce.

Third system of musical notation, showing more active melodic lines in the treble clef and dynamic markings.

crce. *crce.*

Fourth system of musical notation, featuring triplets in the treble clef and dynamic markings.

f *mf*

Fifth system of musical notation, concluding the page with dynamic markings and chordal textures.

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a steady eighth-note accompaniment. A dynamic marking of *pp* (pianissimo) is present in the first measure of the bass staff.

Third system of musical notation. The treble staff continues with melodic figures. The bass staff maintains the eighth-note accompaniment. A dynamic marking of *pp* (pianissimo) is present in the fourth measure of the bass staff.

Fourth system of musical notation. The treble staff continues with melodic figures. The bass staff maintains the eighth-note accompaniment.

Fifth system of musical notation, concluding the piece. The treble staff features a melodic line that ends with a fermata. The bass staff features a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present in the fourth measure of the bass staff.

Adagio (VIOLIN SOLO.)

First system of musical notation. The treble clef contains a violin solo melody with various ornaments and slurs. The bass clef contains piano accompaniment with chords and single notes. A dynamic marking 'p' is located in the piano part.

Second system of musical notation, continuing the violin melody and piano accompaniment from the first system.

Third system of musical notation, continuing the violin melody and piano accompaniment.

Fourth system of musical notation, continuing the violin melody and piano accompaniment.

Fifth system of musical notation, continuing the violin melody and piano accompaniment. Dynamic markings 'pp' and 'p' are present in the piano part.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef with various ornaments and a bass line with chords and single notes.

Second system of musical notation, continuing the piece. It includes a *fp* dynamic marking in the bass line.

Allegretto.

Third system of musical notation, starting with the tempo marking *Allegretto.* and a *p* dynamic marking. It includes an *orec.* marking in the bass line.

Fourth system of musical notation, featuring a *p* dynamic marking in the bass line.

Fifth system of musical notation, including *orec.* and *p* markings in the bass line.

First system of musical notation, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music includes various note values and rests. A dynamic marking of *cres.* is present in the bass staff.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures.

Third system of musical notation, concluding with a first ending bracket labeled "1." and the word "Fine." in the bass staff.

Fourth system of musical notation, starting with a second ending bracket labeled "2." and a dynamic marking of *p* in the bass staff.

Fifth system of musical notation, featuring a complex rhythmic pattern in the bass staff.

The musical score consists of five systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The notation includes various rhythmic patterns, such as sixteenth-note runs in the bass and chords in the treble. Dynamics are indicated by 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat dots.

The first system of music features a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The bass clef part consists of a steady eighth-note accompaniment. The treble part has a melodic line with eighth-note patterns and some slurs.

The second system continues the piece. The bass clef accompaniment remains consistent. The treble part shows a change in dynamics, with a forte (f) marking appearing towards the end of the system.

The third system includes a piano (p) dynamic marking. The bass clef part has a more active eighth-note pattern. The treble part features chords and melodic fragments.

The fourth system shows a continuation of the eighth-note bass accompaniment and the melodic development in the treble part.

The fifth and final system on the page concludes with a double bar line. The instruction "D.C. al Fine." is written in the right-hand margin of the system.

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Fig. 2, easy music.

Fig. 3, moderately easy.

Fig. 4, of medium difficulty.

Fig. 5, difficult.

Fig. 6, very difficult.

Fig. 7, of the greatest difficulty.

**PICKING CHERRIES
DOWN THE LAKE.**

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,
Roy hands met mine again,
While we linger'd there together,
Picking cherries, picking cherries,
down the lake.

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 lake.

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 romances,
And I longed to linger ever,
Picking cherries, picking cherries
down the lake.—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.
Ere the rosy sunset faded
Over hill, vale, and plain,
Loving lips were picking cherries,
Picking cherries down the lake.

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VOCAL.

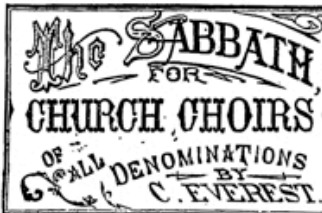
A Little Crib beside the Bed. 3, 3b, E to E, Sop. Solo and Chorus. Eastburn. 35
At thy Feet. 3, D, D to E, Baritone Solo and Chorus. Eaton. 25
Beneath the Rod. 4, Ab, F to E, Sop. Sacred. Mack. 30
Beyond the Golden Door. 4, G, D to E, Solo and Chorus. Potter. 30
*Bridle in Heaven. 3, A, F to D, Sop. Duet. 50
Come while the Morning blushes. 4, E, E to F, Tenor. Shattuck. 50
Dear, Dear Friends of Old. 4, Bb, F to F, Baritone. Deroon. 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. 35
Ever my Thoughts Turn to Thee. 4, C, G to E, Baritone. Shattuck. 35
*Fairer Flow'ret of the Vale. 4, F, F to G, Solo and Chorus. Massett. 35
Filtering in the Cars. 3, G, F to G, Solo and Chorus. Rosewig. 35
I Cannot Meet Thee alone. 3, Eb, D to E, Soprano. Tivolis. 35
I'm a Butterfly. 4, Eb, D to G, Soprano. Stratford. 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. 50

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. Burton. 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. Peacock. 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. 35
Under the Rose. 3, Eb, C to E, Mezzo-Soprano. Solitaire. 35
We have Met, Loved and Parted. 3, Eb, D to E, Sop. or Ten. Eastburn. 35
What Care I. 3, G, B to E, Mezzo-Sop. Solo and Chorus. Eastburn. 35
When Daisy Left Us. 3, G, D to E, Sop. or Ten. Murray. 35
You Mustn't "Fool" with Cupid. 3, Eb, E to E, Solo and Chorus. Stubb. 35
When Mother Married Pap. 3, A, E to E Tenor. Solo and Chorus. (Comic). Eastburn. 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 Chorus. Hawthorne. 30

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Bird of the Forrest. 4, Eb. Le Duc. 50
Bird Warbler's Waltz. 4, G. Edwards. 30
Blue Bird Echo Polka. 4, Eb. Morris. 30
Blue Bird Polka Mazurka. 4, C. Brandis. 30
Blushing Morn Polka. Beveris. 4, Eb. Meyer. 60
Centennial Waltzes. (Corset ad lib). 4, C. Stratford. 75
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*Chi Phi Waltz. 4, A. Latour. 50
Chromotella. Cloth of Gold. Revere. 5, Bb. Seyler. 35
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*Dew Drop. 4, F. Mack. 50
*Dream of Home Waltz. 4, F. Kerr. 50
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Evening Prayer. 4, Eb. Mack. 60

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*Little Boy Blue Galop. 3, C, f. Mack. 40
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*March Galop. 4, Eb. Mack. 60
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HAPPY HOURS.

SONG AND CHORUS.

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

1

Joyous childhood never breeding
Future sorrow, future pain,
Happy hours sweetly 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 these mingle with the shadows
Ever sunny, happy hours.

2

Clapping merry, laughing baby,
Plying gaily 'midst the loaves,
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 flow'rs?
Golden moments, precious as they
Seen by men's softening pow'rs,
There's no joy like that of childhood,
Never are more happy hours.—Cuo.

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