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MAY 5 - 1919

# BLAKE'S

## Standard Compositions.

### Solos.

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

## Four Hands.

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

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# A DREAM OF SUNSHINE

POLKA RONDO.

By CHAS. D. BLAKE. Op:170.

**INTRODUCTION.**  
Moderato.

Musical notation for the Introduction section, Moderato tempo. It consists of two staves (treble and bass clef) with piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

Musical notation for the end of the Introduction section. It includes markings for *ritardando* and *ff* (fortissimo). The notation shows a deceleration of the tempo and a strong dynamic.

**POLKA.**  
Scherzando.

Musical notation for the Polka section, Scherzando tempo. It consists of two staves (treble and bass clef) with piano accompaniment. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a repeat sign and a fermata. The bass staff contains a rhythmic accompaniment with chords and eighth notes.

8

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines.

8

Third system of musical notation, featuring a treble staff with the instruction *delicato.* and a bass staff with a 7-fingered chord.

8

Fourth system of musical notation, showing a continuation of the melodic and accompanimental themes.

8

Fifth system of musical notation, concluding the piece with a final melodic flourish and accompaniment.

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

Second system of musical notation, continuing the piece with similar rhythmic complexity.

8.....

Third system of musical notation, showing a change in the bass line and treble accompaniment.

**TRIO.**  
*Brillante.*

Fourth system of musical notation, marking the beginning of the Trio section with a 'Brillante' tempo.

Fifth system of musical notation, concluding the page with a final cadence.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 3/4 time. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the musical piece. It maintains the same key signature and time signature. The melodic line in the upper staff shows some rhythmic variation, including a triplet of eighth notes. The bass line continues to support the melody with chords and single notes.

The third system of musical notation shows further development of the piece. The upper staff has a more active melodic line with sixteenth-note runs. The lower staff continues with a steady accompaniment of chords and bass notes.

The fourth system of musical notation features a more complex melodic line in the upper staff, with many beamed sixteenth notes. The lower staff has some rests, indicating a change in the bass line's activity.

The fifth and final system of musical notation on this page concludes the piece. It features a final melodic phrase in the upper staff and a corresponding bass line. The system ends with a double bar line and repeat signs.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, featuring a treble and bass clef with various notes and rests.

Third system of musical notation, featuring a treble and bass clef with various notes and rests. A dotted line with the number 8 is positioned above the first measure.

Fourth system of musical notation, featuring a treble and bass clef with various notes and rests. A dotted line with the number 8 is positioned above the first measure.

Fifth system of musical notation, featuring a treble and bass clef with various notes and rests. A dotted line with the number 8 is positioned above the first measure.

8



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



Second system of musical notation, continuing the piece with similar melodic and harmonic development in both hands.



Third system of musical notation, showing a continuation of the musical themes with some changes in texture and dynamics.



Fourth system of musical notation, featuring more complex rhythmic patterns and harmonic structures.



Fifth system of musical notation, concluding the piece with a final cadence. The word "FINE." is written at the end of the system.