

# G. T. ECILIA G. SERIES

OF

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\*These Songs have German and English Words.

To Dr. William C. Carl, New York.

# HUMORESKE.

Swell. Soft String and Spitzflute.  
Choir. Orchestral Oboe and Soft String.  
Great. Grassflute and Gedact.  
Pedal. Soft.  
Coupler. Sw. to G!

Frank E. Ward, Op. 33. N<sup>o</sup> 1.

*Allegro con moto e grazioso.* (♩ = 88.)

MANUAL.

Ch.

*p*

Sw.

PEDAL.

The first system of music consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in grand staff clef (treble and bass) and contains block chords and some moving lines. The bottom staff is in bass clef and contains a simple bass line with quarter and eighth notes.

The second system continues the piece. It features similar notation to the first system. A dynamic marking of *dim* (diminuendo) is placed above the middle staff in the fourth measure. The melodic line in the top staff continues with various rhythmic patterns and slurs.

The third system of music includes triplet markings. In the top staff, there are two triplet markings over groups of three notes. The notation continues with various rhythmic and melodic elements across the three staves.

The fourth system concludes the piece. It features a dynamic marking of *p Sw. (add Vox Humana.)* in the top staff. The notation includes triplet markings and various musical symbols across the three staves.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with trills and triplets. The middle staff is in bass clef with a key signature of one sharp (F#) and contains a bass line with chords and triplets. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a bass line with chords. A guitar part is indicated by "Gt." at the end of the system.

Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with trills and triplets. The middle staff is in bass clef with a key signature of one sharp (F#) and contains a bass line with chords and triplets. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a bass line with chords. A swell is indicated by "Sw." at the end of the system.

Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with trills and triplets. The middle staff is in bass clef with a key signature of one sharp (F#) and contains a bass line with chords and triplets. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a bass line with chords.

Fourth system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with trills and triplets. The middle staff is in bass clef with a key signature of one sharp (F#) and contains a bass line with chords and triplets. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a bass line with chords. A guitar part is indicated by "Gt." at the end of the system.

*f* G! (gradually open *cresc.* Pedal.) *cresc.*

This system contains the first system of music. It features a treble clef staff with a melodic line and a grand staff (left and right bass clefs) with accompaniment. The key signature has two sharps (F# and C#). The first measure is marked with a forte *f* dynamic and the instruction "G! (gradually open *cresc.* Pedal.)". The second measure is marked with a *cresc.* instruction. The music consists of flowing sixteenth-note passages in the right hand and block chords in the left hand.

*fff* *accel molto*

This system contains the second system of music. It continues the melodic and accompanimental lines. The third measure is marked with a fortissimo *fff* dynamic. The fourth measure is marked with an *accel molto* instruction. The music maintains its rhythmic intensity and dynamic level.

(Play this cadenza  
(close *cresc.* Pedal.) *f*

This system contains the third system of music, which is a cadenza. It is marked with the instruction "(Play this cadenza)". The first measure of the cadenza is marked with "(close *cresc.* Pedal.)". The music is marked with a forte *f* dynamic. The right hand features intricate sixteenth-note patterns, while the left hand provides harmonic support with chords.

upon the Harp, if such a stop is available. Otherwise continue on G!)

Arrange Manuals as at beginning.

*as fast as possible* *rit.*

This system contains the fourth system of music. The first measure is marked with the instruction "*as fast as possible*". The final measure of the system is marked with a *rit.* (ritardando) instruction. The music concludes with a final melodic flourish in the right hand.

*Tempo I<sup>o</sup>*  
Ch. (Oboe)  
*p*  
Sw.  
*p*

The first system of the musical score consists of three staves. The top staff is for the Oboe (Ch.), marked with a piano (*p*) dynamic. The middle staff is for the Piano (Sw.), also marked with a piano (*p*) dynamic. The bottom staff is for the Swell (Sw.), marked with a piano (*p*) dynamic. The music is in a key signature of one sharp (F#) and a common time signature (C). The Oboe part features a melodic line with slurs and accents. The Piano and Swell parts provide harmonic support with chords and rhythmic patterns.

*rit.* *a tempo*

The second system of the musical score continues the composition. It features the same three staves as the first system. The Oboe part includes a *rit.* (ritardando) marking followed by an *a tempo* marking. The Piano and Swell parts continue their harmonic and rhythmic accompaniment.

*f*

The third system of the musical score continues the composition. The Oboe part features a forte (*f*) dynamic marking. The Piano and Swell parts continue their accompaniment.

The fourth system of the musical score continues the composition. It features the same three staves as the previous systems. The Oboe part continues its melodic line, while the Piano and Swell parts provide harmonic support.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two sharps (F# and C#) and common time. The first staff has a dynamic marking of *f* (forte) and later *dim.* (diminuendo). The second staff contains chords and accompaniment. The third staff has a simple bass line.

Second system of musical notation, continuing the piece. It features a grand staff and a bass staff. The first staff includes a triplet of eighth notes. The second staff continues with chordal accompaniment. The third staff has a simple bass line.

Third system of musical notation. The first staff is divided into two parts: the first part is labeled *L.H.* (Left Hand) and the second part is labeled *R.H.* (Right Hand). The *R.H.* part features a series of sixteenth notes. The second staff has a dynamic marking of *pp Sw.* (pianissimo swell) and includes a fermata. The third staff continues the bass line.



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  - 3. The Irish Reel.
  - 4. Lonesome.
- Lang Syne, Scotch Song.
- Lyrics, Four.
  - No. 1. Irish Lullaby (in D flat, F. E flat).
  - 2. Lorna Doone's Song.
  - 3. Oh Mistress Mine.
  - 4. Pastheen Fion.
- My dear and only love (Baritone).
- Songs for soldiers (Three).
  - No. 1. Might I march through life again.
    - No. 1. In F (Bass).
    - 2. In G (Baritone).
    - 3. In B flat (Tenor).
  - No. 2. The Gordons.
    - No. 1. In D (Bass).
    - 2. In E (Baritone).
    - 3. In G (Tenor).
  - No. 3. Bad luck to their marching.
    - No. 1. In D minor (Bass).
    - 2. In E minor (Baritone).
    - 3. In G minor (Tenor).
- With faithful heart (Baritone).
- Your Father's Boreen, Humorous Irish Song.
  - Song (No. 1, in E♭)
  - Ditto (No. 2, in D minor).
  - Ditto (No. 3, in C).
- Elgar, Edward.** The Angel's Song. (Contralto or Baritone).
  - §The Sword Song, from "Caractacus" (Baritone)
  - §There are seven that pull the thread. Song in Act 1., "Granias and Diaruid" (Medium).
  - In Moonlight.
    - No. 1. (In G).
    - 2. (In F).
    - 3. (In F flat)
- Haynes, Battison.** Sweet Vales of Devonla (Medium voice).
  - The ould plaid shawl (No. 1, in B flat).
  - Ditto (No. 2, in C).
  - Ditto (No. 3, in D).

**German, Edward.** His Lady (Mezzo-Soprano).

- Orpheus with his Lute (arranged from the Trio in the Music to Henry VIII.) (Soprano or Tenor.)
- Rolling down to Rio. (Words by Kipling.) (Baritone.)
- Merrow Down. (Words by Kipling.) (Medium voice.)
- The First Friend. (Words by Kipling.) (Medium Voice.)
- Coleridge-Taylor, S.** A blood red ring hung round the moon (Contralto).
- American Lyrics, Six (for Contralto or Baritone) ..... each
  - O thou, mine other, stronger part.
  - O praise me not.
  - Her love.
  - The dark eye has left us.
  - O ship that sailest slowly on.
  - Beat, beat drums.
- As the moon's soft splendour (Con. or Bar.).
- Canoe Song —
  - No. 1, in D flat (Con. or Bar.) .....
  - No. 2, in F (Soprano or Tenor) .....
- Eleanore (Tenor).
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- §Onaway! awake, beloved! (Tenor Song), from "Hiawatha's Wedding Feast,"
- §Spring had come, from "Scenes from the Song of Hiawatha" (Soprano).
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  - O set the sails (Tenor) .....
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