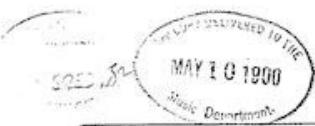


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OSTROLENKA.

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.)	-	-	-	-	-	-	-	-	-	-	-	12 $\frac{1}{4}$
MARCH. (Act Second.)	-	-	-	-	-	-	-	-	-	-	-	5
POLONAISE. Ballet Music. (Act Third.)	-	-	-	-	-	-	-	-	-	-	-	3 $\frac{1}{4}$
VALSE.	"	"	-	-	-	-	-	-	-	-	-	5
ALLEGRETTO AND ADAGIO. Ballet Music. (Act Third.)	"	"	-	-	-	-	-	-	-	-	-	6
MAZURKA AND FINALE.	"	"	-	-	-	-	-	-	-	-	-	5

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Allegretto and Adagio.

"OSTROLENKA."

Allegretto.

PIANO.

The sheet music consists of four staves of musical notation for piano. The first staff shows a treble clef, a key signature of one flat, and a common time signature. The second staff shows a bass clef, a key signature of one flat, and a common time signature. The third staff shows a treble clef, a key signature of one flat, and a common time signature. The fourth staff shows a bass clef, a key signature of one flat, and a common time signature. The music features various dynamics such as *p* (piano), *f* (forte), and *cresc.* (crescendo). The notation includes eighth and sixteenth note patterns, as well as rests. The piece concludes with a final dynamic of *f*.

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3

Musical score for piano, page 3, featuring five staves of music. The score consists of two systems of six measures each. Measure 6 starts with a dynamic *p*. Measures 7-8 show a transition with the bass line becoming more prominent. Measures 9-10 feature eighth-note patterns in the treble and bass staves. Measures 11-12 conclude the section with a final dynamic *f*.

6

p

cres.

cres.

cres.

f

pif

122.



5

Adagio (VIOLIN SOLO.)

A musical score for violin and piano. The top system shows the violin part starting with a dynamic of *p*. The piano accompaniment consists of sustained chords. The subsequent systems show the violin playing continuous eighth-note patterns, often with grace notes, while the piano provides harmonic support with sustained chords. The score is in 3/4 time, with key changes indicated by sharps and flats. The violin part ends with a dynamic of *pp*.

124.

6



125.

A musical score for piano, featuring five staves of music. The score consists of two systems of music. The first system begins with a treble clef, a key signature of four flats, and a common time signature. It includes dynamic markings such as *cresc.* and *ff*. The second system begins with a bass clef, a key signature of one flat, and a common time signature. It includes dynamic markings such as *cresc.* and *Flue.* The music is composed of eighth and sixteenth note patterns, with occasional rests and grace notes. The score is framed by a thick black border.

8

127.

9

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of three sharps. The score consists of five measures. Measure 1 starts with a sixteenth-note pattern in the right hand and eighth-note chords in the left hand. Measure 2 continues with eighth-note chords and sixteenth-note patterns. Measure 3 begins with a dynamic 'p' (piano) and features eighth-note chords. Measure 4 continues with eighth-note chords. Measure 5 concludes with a dynamic 'f' (forte) and ends with a repeat sign and the instruction 'D.C. al Fine.' The page number '9' is located at the top right of the page.

128.

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Fig. 5, difficult.
Fig. 6, very difficult.
Fig. 7, of the greatest difficulty.

**PICKING CHERRIES
DOWN THE LANE.**

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 food and living glances,
There was laughter on the leaves.
In the green shade we sat down,
Our hands meeting once again,
While we linger'd there together,
Picking cherries, picking cherries,
down the lane.

Chorus.

How I blous the happy moments!
How I long for them again!
When we linger'd there together,
Picking cherries, picking cherries,
down the lane.

2

On, the boughs with rubies laden!
They were far beyond her reach,
But I helped her, and she thanked me,
Saying, "How good it is to help!"
Little hands so fair and dimpled,
In my own world oft remain,
And I longed to linger ever,
Picking cherries, picking cherries
down the lane.—One.

3

Now the scented blossoms whisp'rd
All the secrets that were told,
And the birds saw somebody
So happy, and they joy call'd.
The may-morn'd flowers
Over hill, vale, and plain,
Loving lips were picking cherries,
Picking cherries down the lane.

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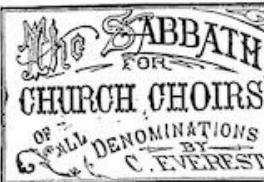
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VOCAL.

A Little Crib beside the Bed.	4, E., B. to E., Sep. Solo and Chorus.	Laurens.	35
At thy Feet.	3, D., D to E., Baritones Solo and Chorus.	Kates.	25
Beneath the Rod.	4, A., F to E., Sep. Sacred.	McM. 20	
Behind the Golden Door.	4, F., Solo and Chorus.	Lee.	30
Birdie in Heaven.	3, A., G to D., Sep. Danks.	Lee.	20
Come while the Morning blushes.	4, E., G to E., Tenor.	Lee.	35
Dear, Dear Friends of Old.	4, B., F to E., Baritones Solo and Chorus.	Haworth.	30
Died in the Streets.	5, B., D to E., Solo and Chorus.	Eastern.	35
Down the Vale, where Millie sleeps.	3, B., E to G., Song and Chorus.	Hawthorne.	30
Dying Nun.	2, E., B to C., Alto. Brewster.	35	
Echoes from Afar.	3, G., D to E., Tenor.	Hawthorne.	35
Every Day Thoughts Turn to Thee.	4, C., G to E., Baritone.	Hawthorne.	35
Fair'est Flow'ret of the Vale.	4, E., F to G., Solo and Chorus.	Hawthorne.	35
Filling in the Cars.	3, O., F to G., Solo and Chorus.	Hawthorne.	35
I Cannot Meet Thee alone.	3, E., G to E., Soprano.	Trotter.	35
I'm a Butterfly.	4, E., D to G., Soprano.	Stratford.	40
Just as us of Old.	3, G., D to E., Solo and Chorus.	Hawthorne.	35
Kiss me, Mother, do.	2, E., B to E., Solo and Chorus.	Mayo.	20
Kitty of Coleraine.	3, A., E to A., Tenor.	Brown.	30
Solo and Chorus.			
Little Bands forever still.	4, E., D to E., Sep. Solo and Chorus.	Pratt.	30
Not a Crust, or "The Beggar Boy."	2, F., C to F., Soprano.	Perley.	30
*One in Heaven.	3, C., E to F., Soprano.	Lee.	40
Please Bury My Little Darling.	2, C., E to F., Soprano.	Hoffman.	30
Sighting for Rest.	2, F., C to F., Soprano or Tenor.	Walker.	35
Smile Again, Darling.	2, B., F to F., Tenor, Solo and Chorus.	Lee.	35
Sweet Days of Youth.	3, C., E to F., Solo and Chorus.	Lee.	35
Sweet Ethel May.	3, A., E to F., Sep. or Tenor.	Butterfield.	35
*Tis no thought of Anger, Dearest.	3, F., E to E., Tenor or Baritones Solo and Chorus.	Perley.	35
Under the Rose.	3, B., C to E., Soprano.	Edwards.	35
We have Met Loved and Parted.	3, A., D to E., Tenor.	Eastern.	35
What Care I.	3, G., B to E., Macro-Sop.	Hawthorne.	35
When Daisy Left Us.	1, G., D to E., Sep. or Tenor.	Murray.	35
You Mustn't "Foot" with Cupid.	3, E., E to E., Solo and Chorus.	Stuck.	35
When Mother Married Pap.	3, A., E to E., Tenor.	Solo and Chorus. (Continued)	35
Where the Corn is Gathered in.	3, G., C to E., Soprano, Solo and Chorus.	Hawthorne.	35
Where Mother is we call it Home.	3, C., C to E., Solo and Chorus.	Hawthorne.	35

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Bird of the Forest.	4, B., Solo.	Le Due.	50	
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Birds Echo Polka.	4, E., Solo.	MacK.	30	
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*Chi Phi Waltz.	4, A., B.	Lester.	30	
Chronetta.	Clash of Gold.	Reverie.	30	
*Cinderella.	Fantasia.	4, G., B.	MacK.	60
*Cotswold Waltzes.	4, D., B.	Stratford.	75	
*Contemplation.	Fantasia with Variations.	5, A., B.	MacK.	60
Cuckoo Galop.	4, F.	Reverie.	30	
Crystal Cascade.	6, A., B.	Wolfever.	50	
Darling Schottische.	4, F., Solo.	Stratford.	35	
*Dew Drop.	4, F., B.	MacK.	40	
*Dream of Home Waltz.	4, F., Solo.	Kerr.	40	
Enchanting Sounds.	Mazurka.	4, G., B.	MacK.	40
Evening Prayer.	4, E., B.	MacK.	50	

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1

Joyous childhood never heading
Future sorrow, future pain,
Happy hours, happy days,
Never cease to come again;
For the march of childhood comes
As old time doth with 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 there shines with the shadows
Ever sunny, happy hours.

2

Charming merrily, laughing baby,
Playing with mother under the bower,
Mother's daily toil and sorrow,
Lost in light of happy hours;
Little mischiev'd, romping, shouting,
Putting bairns to bed, and then
Playing with mother's heart with gladness,
Making bright the happy hours.—Cox.

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