

SHELLS OF THE OCEAN

EASY AND PROGRESSIVE PIECES

FOR THE

PIANO-FORTE,

— BY —

E. MACK,

- | | |
|---------------------------------------|--|
| 1. MERMAID'S MARCH. | 2. PEARL WALTZ. |
| 3. OH WOULD I WERE A BIRD, QUICKSTEP. | 4. WEARING OF THE GREEN, WALTZ. |
| 5. CORAL REDOWA. | 6. FIVE O'CLOCK in the MORNING, QUICKSTEP. |
| 7. RIPPLING WAVE MAZURKA. | 8. SEA SHELL POLKA. |
| 9. SURF SCHOTTISCH. | 10. DIAMOND WALTZ. |
| 11. ZEPHYR REDOWA. | 12. SEA SHORE GALOP. |
| 13. RUBY WALTZ. | 14. SAPPHIRE MAZURKA. |
| 15. PERKIOMEN MARCH. | 16. EMERALD SCHOTTISCH. |
| 17. SHOOTING STAR POLKA. | 18. PARTING TO-NIGHT WALTZ. |
| 19. MORNING BLUE POLONAISE. | 20. STAR VARSOVIANA. |
| 21. AFFECTION REDOWA. | 22. GO AHEAD QUICKSTEP. |
| 23. FINLANDER'S DANCE. | 24. FAIRY ISLE GALOP. |
| 25. EVER BE HAPPY MARCH. | |



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GO A HEAD QUICKSTEP.

SHELLS of the OCEAN, No 22.

By E. MACK.

Marcato.

PIANO.

Entered according to act of Congress A.D. 1866 by C.W.A. Trumpler in the Clerk's office of the District Court of the Eastern District of Pa.
382.

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First system of musical notation, measures 1-5. The piece is in G major (one sharp) and 2/4 time. The right hand features a melodic line with various fingering and breath marks (x). The left hand provides a steady accompaniment of chords and eighth notes. Dynamics include a forte (f) marking.

Second system of musical notation, measures 6-10. The melodic line continues with complex fingering and breath marks. The accompaniment remains consistent. Dynamics include a forte (f) marking.

Third system of musical notation, measures 11-15. The piece transitions to a piano (p) dynamic. The melodic line shows a change in texture, and the accompaniment becomes more chordal. A double bar line is present at the end of measure 14.

Fourth system of musical notation, measures 16-20. The melodic line features intricate fingering and breath marks. The accompaniment continues with chords and eighth notes.

Fifth system of musical notation, measures 21-25. The piece concludes with a 'Fine.' marking. The melodic line ends with a final flourish, and the accompaniment provides a concluding harmonic support.

Cantabile.

5

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melody of quarter and eighth notes, starting on a whole note chord. The bass staff features a piano accompaniment of chords, with a dynamic marking 'P' (piano) at the beginning.

The second system continues the musical piece. The treble staff shows a melodic line with some chromatic movement. The bass staff maintains a steady accompaniment of chords.

The third system of musical notation shows further development of the melody and accompaniment. The treble staff has a more active melodic line, while the bass staff continues with chordal accompaniment.

The fourth system of musical notation continues the piece. The treble staff features a melodic line with some rests, and the bass staff provides a consistent accompaniment.

The fifth and final system of musical notation on the page. The treble staff concludes with a melodic phrase, and the bass staff ends with a final chord. A double bar line and a repeat sign are visible at the end of the system.

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