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# SAMUELS' PORTFOLIO

## OF

### Orchestral Music.

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" " " 2 <sup>d</sup> "	2.50
" " " 3 <sup>d</sup> "	2.50
" " " 4 <sup>th</sup> "	5.00
<i>Casino Tänze Waltzes Jos. Gungl... Orchestra</i>	1.50
" " " " Violin & Piano	1.00
" " " " Violin, Flute & Piano	1.15
" " " " Violin, Cornet & Piano	1.15
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5. <i>Songs without words Ch. Frehde. Cornet &amp; Orchestra</i>	1.50
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### Orchestral Parts.

<i>First Violin</i>	\$ 2.50	<i>Cornets (1st and 2<sup>d</sup> together)</i>	\$ 1.50
<i>Second Violin</i>	2.50	<i>Horns (1st and 2<sup>d</sup> together)</i>	1.50
<i>Viola</i>	2.50	<i>Horns (3<sup>d</sup> and 4<sup>th</sup> together)</i>	1.50
<i>Violoncello &amp; Basso (together)</i>	3.00	<i>Tromboni (1st and 2<sup>d</sup> together)</i>	1.50
<i>Flutes (1st and 2<sup>d</sup> together)</i>	2.00	<i>Bass Trombone &amp; Tuba (together)</i>	1.00
<i>Clarionets (1st and 2<sup>d</sup> together)</i>	2.00	<i>Tympani</i>	1.00
<i>Oboi (1st and 2<sup>d</sup> together)</i>	2.00	<i>Drums</i>	1.00
<i>Fagotti (bassoons, 1st and 2<sup>d</sup> together)</i>	2.00		

Edward A. Samuels.  
Publisher Boston.

SONGS WITHOUT WORDS.

"GOD'S WILL."

"FE NUN, SO DANN!"

To Messrs MAX & SIMON HASSLER.

CHR. FRENDE, Op. 134.

Moderato. (M.M.  $\text{♩} = 72$ .)

Piano. *mf* *fz*

Cornet in B $\flat$   
Solo. *mf* *fz* *p*

*Con anima.* *p* *fz* *p*

*dim.* *pp* *mf* *cresc.*

*mf* *fz* *poco rallen - tan - do.* *dim.*

*fz* *cresc.* *f* *poco rall.*

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*p* *a tempo.* *p* *mf*

*fz* *dim.* *mf* *poco string.*

*dim.* *fz* *ad lib.*

*a tempo.* *mf* *fz*

*p* *mf* *ff trem.*

G.S. N° 8.

Detailed description: This is a musical score for a Clarinet and Piano. The score is divided into six systems, each with a Clarinet staff (treble clef) and a Piano staff (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with a measure rest, followed by measures 1-4. The second system contains measures 5-8. The third system contains measures 9-12. The fourth system contains measures 13-16. The fifth system contains measures 17-20. The sixth system contains measures 21-24. Dynamics include piano (*p*), mezzo-forte (*mf*), fortissimo (*fz*), and fortissimo tremolo (*ff trem.*). Performance instructions include *a tempo.*, *poco string.*, *ad lib.*, and *trem.*. The score concludes with a double bar line and the text 'G.S. N° 8.'

**CHR. FREHDE, Op. 135.**

**Allegro moderato.**

**Allegro moderato.**

Cornet in B $\flat$

Piano.

*f marcato.*

*p*

*f*

The musical score for "The Song of the Lark" is presented in three systems. The first system features a vocal line with a melodic line and a piano accompaniment. The second system continues the vocal line and piano accompaniment, with dynamic markings *mf*, *f*, and *p*. The third system shows the vocal line and piano accompaniment, with a *Solo.* marking above the vocal line. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

C.S. № 8.

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The first system of musical notation consists of three staves. The top staff is for the clarinet, featuring a melodic line with dynamic markings *mf*, *p*, *mf*, and *f*. The middle staff is for the piano right hand, playing a dense, rhythmic accompaniment with a *mf* dynamic. The bottom staff is for the piano left hand, providing a steady bass line.

The second system continues the musical piece. The clarinet part (top staff) includes a triplet of eighth notes at the end of the system. The piano accompaniment (middle and bottom staves) maintains its rhythmic texture with various dynamic markings including *mf*, *p*, and *f*.

The third system introduces first and second endings for both the clarinet and piano parts. The clarinet part (top staff) has two endings, with the second ending marked with a repeat sign. The piano accompaniment (middle and bottom staves) also features these endings, with dynamics ranging from *p* to *fz* (forzando).

Un poco piu moto.

The fourth system is marked "Un poco piu moto." and shows a change in tempo. The clarinet part (top staff) begins with a *mf* dynamic. The piano accompaniment (middle and bottom staves) also starts with a *mf* dynamic, with the right hand part becoming more active and reaching a *f* dynamic towards the end of the system.

C.S.Nº 5.



*dolce.*  
*pp* *poco rall.* *mf*

*Tempo I.* *cresc.*  
*p* *a tempo.*

*f marcato.* *mf* *poco ritard.*  
*f marcato.* *p* *pp*

*p* *poco* *a* *pp* *poco* *rall.* *dim.*  
*p* *poco* *rall.* *pp*

C.S. N° 8.

Nº 5. SONGS WITHOUT WORDS.

"GOD'S WILL"

Cornetto Solo in Bb.

CHR. FRENDE, Op. 134.

*Moderato.*

*Solo.*  
*p*  
*con anima.*  
*mf*  
*fz*  
*dim.*  
*p*  
*pp*  
*dim.*  
*mf*  
*fz*  
*cresc.*  
*poco rall.*  
*dim.*  
*a tempo.*  
*p*  
*poco string.*  
*mf*  
*fz*  
*sf*  
*dim.*  
*a piacere.*  
*f*  
*mf*  
*fz*

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# "FROM THE NECKAR TO THE RHINE."

CHR. FREYDE. Op. 135.

All<sup>o</sup> moderato.

Tutti.

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*f*

Solo.

*con espressione.*

*p*

*mf*

*fz*

*mf*

*p*

*mf*

*ff*

*mf*

*marcato.*

*p*

*f*

*p*

*Un poco più moto.*

*mf*

*f*

*pp* poco rall.

*a tempo.*

*mf*

*cresc.*

*f marcato.*

*mf poco rall.*

*poco a poco rall.*

A. Samuels, in the Office of the Librarian of Congress, at Washington.