

# Flute or Piccolo and Piano.

SELECT PIECES BY VARIOUS AUTHORS.

☞ Pieces marked with this sign (\*) are published for Orchestra.

†*WREN POLKA,.....	Damare.	75
†*YANKEE DOODLE, (With Variations).....	Purdy.	75
I CANNOT SAY GOOD-BYE,.....	Roeckel.	50
THE UNFORGOTTEN SONG,.....	Barri.	75
THE PALMS,.....	Faure.	75
AND SO WILL I,.....	Pinsuti.	35
SIMON THE CELLARER,.....	Hatton.	35
ON THE ROCKS BY ABERDEEN,.....	Gatty.	50
VESPER HYMN,.....	Stevenson.	50
†*CHUCK FULL OB GLORY,.....	Rollinson.	50
THE LOST CHORD,.....	Sullivan.	50
O YE TEARS,.....	Abt.	50
I LOVE MY LOVE,.....	Pinsuti.	50
THE WINGS OF A DOVE,.....	Jeffreys.	50
WE'D BETTER BIDE A WEE,.....	Claribel.	50
†*CANARY POLKA,.....	Read.	90
*ORIOLE POLKA,.....	Widdifield.	1.00
SWISS AIR VARIE,.....	Brepsant.	1.00
*FANTASIE ON ENGLISH AIRS,.....	Fred. Lax.	1.00
*INTRODUCTION AND POLKA,.....	Schade.	1.00
† CLEOPATRA POLKA,.....	Damare.	75
RONDO POLKA,.....	Donjon.	75
†*SWISS BOY, (Air Varie for 1 or 2 Flutes).....	B. F. Bent.	75
GOLDEN SHORE,.....	Gatty.	50
† HOT SHOT MARCH,.....	Rollinson.	30
IN THE GOLDEN EVENTIDE,.....	Pinsuti.	30

☞ Pieces marked with this sign (†) are published for Military Band.

BIRDS OF A FEATHER,.....	Roeckel.	35
OH HOW DELIGHTFUL,.....	Molloy.	30
TWENTY YEARS AGO,.....	Gatty.	30
AS YOU LIKE IT,.....	Pinsuti.	90
DARBY AND JOAN,.....	Molloy.	90
STAY, SWEET SWALLOW,.....	Tours.	50
GOOD-BYE, SWEETHEART,.....	Hatton.	50
ALICE, WHERE ART THOU,.....	Ascher.	50
DOUGLAS, TENDER AND TRUE,.....	Scott.	50
PARENT LAND,.....	Abt.	75
† MILLIE POLKA,.....	N. Norrito.	90
*FANTASIA ON SCOTCH AIRS,.....	Fred. Lax.	50
KINLOCH OF KINLOCH, (Easy Variations).....	O'Connor.	1.00
TARANTELE,.....	Fred. Lax.	50
†*WHISTLE POLKA,.....	Hartmann.	1.20
*FANTASIA ON IRISH AIRS,.....	Fred. Lax.	90
*CONCERT MAZURKA, "Idle Moments,".....	Fred. Lax.	1.00
*FANTASIA ON AMERICAN AIRS,.....	Fred. Lax.	75
IDYLLE - DREAMLAND,.....	Fred. Lax.	90
BIPPLING STREAM, (ETUDE DE CONCERT).....	Fred. Lax.	75
*CHROMATIQUE, (POLKA DE CONCERT).....	Fred. Lax.	60
ROMANZA FOR FLUTE,.....	Fred. Lax.	75
*LE CHANTEUR DU PRINTEMPS, {.....	Fred. Lax.	75
(POLKA DE CONCERT)		
*PICKWICK POLKA,.....	Fred. Lax.	75
REVERIE,.....	Fred. Lax.	1.20
FANTASIA ON GERMAN AIRS,.....	Fred. Lax.	1.20

BOSTON:

**W. H. CUNDBY.**



# INTRODUCTION AND POLKA.

SOLO for FLUTE or PICCOLO.

WM SCHADE.

**Allegro.**

PIANO. *f*

**Andante.**

*con espressione.*

*p*

*cresc.*

*f* *dimin.* *grazioso.*

*tr* *tr* *tr* *tr* *Ped.*

musical notation system 1, including treble and bass staves with piano accompaniment and the instruction *poco a poco cresc.*

musical notation system 2, including treble and bass staves with piano accompaniment and the instruction *f*.

musical notation system 3, including treble and bass staves with piano accompaniment and the instruction *Cad.*

musical notation system 4, including treble and bass staves with piano accompaniment and the instruction *ad lib.*

musical notation system 5, including treble and bass staves with piano accompaniment.

Tempo di Polka.

The first system of music for 'Tempo di Polka' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes.

The second system continues the piece. It features a repeat sign at the beginning. The upper staff has a melodic line with trills and slurs, and the lower staff has a steady accompaniment. The system concludes with a *rit.* (ritardando) marking in both staves.

Polka moderato.

The first system of 'Polka moderato' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music starts with a piano (*p*) dynamic and a tempo marking of *a tempo*. The upper staff contains a melodic line with trills, and the lower staff has a simple accompaniment.

The second system continues the piece. It features a repeat sign. The upper staff has a melodic line with trills and slurs, and the lower staff has a steady accompaniment. The system concludes with a *rit.* marking in both staves.

The third system continues the piece. It features a repeat sign. The upper staff has a melodic line with trills and slurs, and the lower staff has a steady accompaniment. The system concludes with a *rit.* marking in both staves.

The fourth system continues the piece. It features a repeat sign. The upper staff has a melodic line with trills and slurs, and the lower staff has a steady accompaniment. The system concludes with a *rit.* marking in both staves.

Facile.

Tempo I.

Musical notation for the first system, including a piano introduction with trills and a 'tempo' marking.

TRIO.

Musical notation for the TRIO section, marked 'meno mosso' and 'f'.

Musical notation for the second system of the Trio section.

Musical notation for the third system of the Trio section, including 'rit.', 'tempo', and 'marcato' markings.

Musical notation for the fourth system of the Trio section, including first and second endings and 'ritard.' markings.

**FINALE**

*rit. a tempo*  
*p*

*Facile.* *ritard.*

*rit.*

**Tempo I.**



Presto.

The first system of music consists of three staves. The top staff is a single treble clef containing a rapid, sixteenth-note melodic line. The bottom two staves form a grand staff (treble and bass clefs) with a rhythmic accompaniment of chords and eighth notes.

The second system continues the piece. It features a 'cresc.' (crescendo) marking above the treble staff. The melodic line remains active, while the grand staff accompaniment changes to a more rhythmic, chordal pattern with eighth-note pulses.

The third system is marked with a forte 'f' dynamic. The melodic line is highly rhythmic and complex, while the grand staff accompaniment consists of sustained chords and rhythmic patterns.

The fourth system is marked 'Facile.' (easy) and 'f' (forte). The melodic line is simpler and more rhythmic, while the grand staff accompaniment features dense, block-like chords.

The fifth system is marked with fortissimo 'ff' dynamics. The melodic line is highly rhythmic and complex, while the grand staff accompaniment consists of dense, sustained chords.

# CLARINET AND PIANO.

SELECT PIECES BY VARIOUS AUTHORS.

♯ Pieces marked with this sign (\*) are also published for Orchestra.

† Pieces marked with this sign (†) are also published for Military Band.

All pieces are for B♭ Clarinet unless otherwise mentioned.

♯*SERENADE AND POLONAISE,.....J. Missud.	75	♯*SECOND AIR VARIE,.....Thornton.	75
*LE PRE AU CLERCS,.....Angarde.	75	FANTASIE FROM LUCIA,.....Carney.	90
†*SECOND AIR VARIE,.....Mohr.	90	†*FIFTH AIR VARIE,.....Brepant.	75
†*EIGHTH AIR VARIE,.....Brepant.	90	†*THIRD AIR VARIE,.....Thornton.	90
ANNIE LAURIE, (Air Varie).....T. Cook.	90	BEN BOLT, (Air Varie).....Leland.	90
*COMIN' THRO' THE RYE, (Air Varie).....Thornton.	75	GRAND IRISH FANTASIE, (Introducing "LAST ROSE OF SUMMER" and "KATHLEEN MAVOURNEEN," with Variations.)	Lamothe. 1.00
*SOMNAMBULA. (Theme and Variations).....Thornton.	75	*THOU ART GONE FROM MY GAZE, } (Grand Fantasia and Variations.)	W. Hertz. 1.20
*FANTASIE ORIGINAL,.....L. Mayeur.	90	*LUIA DI MONTFORT, (Scene and Air) (Op 82.)	Bergson. 1.20
*ENCHANTING MAZURKA,.....L. Bousquier.	75	†*FOURTH AIR VARIE,.....Thornton.	75
CARNIVAL OF VENICE, (With 22 Variations).....Barbi.	75	*BEATRICE DE TENDA, (Cavatine,) (A Clarinet)	Bellini. 50
VENZANO WALTZ,.....L. Venzano.	75	GRAND FANTASIA. (Introducing "THE KEEL Row," and "AULD ROBIN GRAY,"	Fred. Lax. 1.50
FLEUR DES ALPES, (Op. 50).....Selter.	1.20	*FIFTH AIR VARIE,.....E. S. Thornton.	75
†*HOME, SWFET HOME, (Grand Fantasia).....Rollinson.	1.20	SIXTH AIR VARIE,.....Brepant.	1.20
† TYROLIENNE, (Solo for E♭ Clarinet or E♭ Saxophone).	Marie. 1.20	*SOUNDS FROM HOME, (With Variations } on Gungl's Popular Melody.)	W. Clements. 90
*TRAVIATA, (Cavatina).....Verdi.	75	TRAVIATA, (Favorite Airs).....Verdi.	75
*SECOND AIR VARIE,.....W. Clements.	90	*BLUE BELLS OF SCOTLAND, (With Var.)	Clements. 75
*ECHOES FROM IRELAND, Introducing "LET ERIN REMEMBER," "MY LODG- ING'S ON THE COLD GROUND," "THE HARP THAT ONCE THRO' TARA'S HALLS," with Variations,.....	W. Clements. 90	*SIXTH AIR VARIE,.....E. S. Thornton.	90
*THE MINSTREL BOY, (With Variations)	W. Clements. 90	ASCENSION, (Beautiful Theme with Variations).....	C. Fabre. 1.20
IL TROVATORE, (Favorite Airs).....Verdi.	75	† THIRD FANTASIA, (Theme and Variations) } (Solo for E♭ Clarinet or E♭ Saxophone. Op. 46 }	H. Escudie. 1.00
*FANTASIA ELEGANTE,.....G. F. Carney.	90	†*TRAMP, TRAMP, TRAMP, Grand } Fantasia. (Brilliant Variations.)	Rollinson. 90
† CAVATINA FROM THE OPERA } "GIRALDA," (Arr. by J. B. CLAUS, )	A. Adam. 75	CAVATINA FROM "ERNANI," } CAVATINA FROM "SOMNAMBULA," }	Lazarus. 75
†*THE VACANT CHAIR, (Theme and Variations)	Rollinson. 90	*THE WATERFALL, (With Variations).....	H. Moon. 75
FANTASIA ON SCOTCH MELODIES, Introducing "YE BANKS AND BRAES," and "AULD ROBIN GRAY,"	Lazarus. 1.20	*COLUMBUS, American Fantasia, (With Var.)	Thornton. 90
FANTASIA ON "I PURITANI," (With Var.)	Lazarus. 1.20	*SOUVENIR DE MOZART, (Air Varie)....	W. Clements. 75
MA NORMANDIE, (Fantasia with Variations).....	Lazarus. 1.20		

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W. H. CUNDEY.

# INTRODUCTION AND POLKA.

SOLO FLUTE or PICCOLO.

WM SCHADE

Violin. Andante.  
SOLO

*f* *cresc.* *f* *dim.* *tr* *grazioso.* *f* *cresc.* *f* *tr* *1*

SOLO FLUTE and PICCOLO.

Tempo di Polka. Polka.

11

rit. a tempo.

Facile.

TRIO. Violin.

meno mosso.

f SOLO

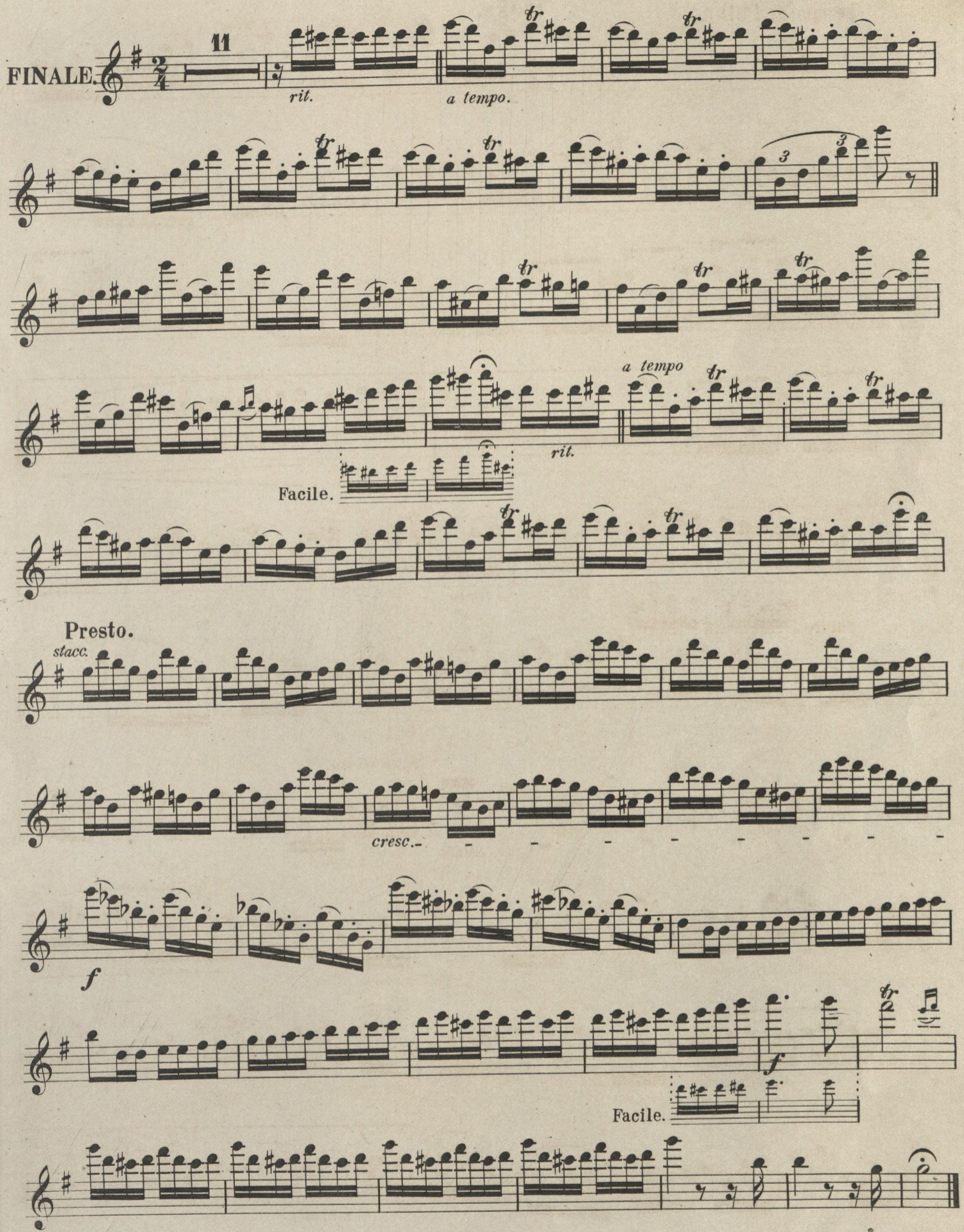
calando

1. 2.

ritard.

SOLO FLUTE and PICCOLO.

11

FINALE. 

*rit.* *a tempo.*

*Facile.*

*Facile.*

**Presto.**  
*stacc.*

*cresc.*

*f*

*Facile.*