

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.	
THE PALMS,.....	Faure.	75
AND SO WILL I,.....	Pinsuti.	
SIMON THE CELLARER,.....	Hatton.	35
ON THE ROCKS BY ABERDEEN,.....	Gatty.	
VESPER HYMN,.....	Stevenson.	50
♯*CHUCK FULL OB GLORY,.....	Rollinson.	50
THE LOST CHORD,.....	Sullivan.	
O YE TEARS,.....	Abt.	50
I LOVE MY LOVE,.....	Pinsuti.	
THE WINGS OF A DOVE,.....	Jeffreys.	50
WE'D BETTER BIDE A WEE,.....	Claribel.	
♯*CANARY POLKA,.....	Read.	50
♯*ORIOLE POLKA,.....	Widdifield.	90
SWISS AIR VARIE,.....	Brepnant.	1.00
♯*FANTAISIE 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.	
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.	
TWENTY YEARS AGO,.....	Gatty.	30
AS YOU LIKE IT,.....	Pinsuti.	
DARBY AND JOAN,.....	Molloy.	90
STAY, SWEET SWALLOW,.....	Tours.	
GOOD-BYE, SWEETHEART,.....	Hatton.	50
ALICE, WHERE ART THOU,.....	Ascher.	
DOUGLAS, TENDER AND TRUE,.....	Scott.	50
PARENT LAND,.....	Abt.	
† MILLIE POLKA,.....	N. Norrito.	75
*FANTASIA ON SCOTCH AIRS,.....	Fred. Lax.	90
KINLOCH OF KINLOCH, (Easy Variations).....	O'Connor.	50
TARANTELLA,.....	Fred. Lax.	1.00
†*WHISTLE POLKA,.....	Hartmann.	50
*FANTASIA ON IRISH AIRS,.....	Fred. Lax.	1.20
*CONCERT MAZURKA, "Idle Moments,".....	Fred. Lax.	90
*FANTASIA ON AMERICAN AIRS,.....	Fred. Lax.	1.00
IDYLLE - DREAMLAND,.....	Fred. Lax.	75
RIPPLING STREAM, (ETUDE DE CONCERT).....	Fred. Lax.	90
*CHROMATIQUE, (POLKA DE CONCERT).....	Fred. Lax.	75
ROMANZA FOR FLUTE,.....	Fred. Lax.	60
*LE CHANTEUR DU PRINTEMPS, } (POLKA DE CONCERT)	Fred. Lax.	75
*PICKWICK POLKA,.....	Fred. Lax.	75
REVERIE,.....	Fred. Lax.	75
FANTASIA ON GERMAN AIRS,.....	Fred. Lax.	1.20

BOSTON:

W. H. CUNBY.

LETTER NO. 100

TO THE PRESIDENT

OF THE UNITED STATES

IN ANSWER TO

AN RESOLUTION PASSED BY THE SENATE

APRIL 11, 1864

BY THE HOUSE OF REPRESENTATIVES

RESOLVED THAT THE SECRETARY OF WAR

BE AND HE BE REQUIRED TO REPORT

TO THE HOUSE OF REPRESENTATIVES

AT THE NEXT SESSION OF CONGRESS

ON THE CONDITION OF THE ARMY

AND ON THE STATE OF THE COUNTRY

RESPECTING THE PROGRESS OF THE WAR

AND ON THE MANNER IN WHICH THE SAME

IDLE MOMENTS. CAPRICE DE CONCERT.

Dedicated to Dr PEPPINO MELFI, Syracuse N.Y.

SOLO FLUTE or PICCOLO.

By FRED LAX Op. 26.

Tempo di Mazurka.

Solo.

The first section of the score consists of four staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first staff starts with a dynamic marking of *ff* (fortissimo), followed by a *p* (piano) marking. The music features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' above the notes). The second staff continues with similar rhythmic patterns. The third staff shows a gradual increase in volume, marked with *cresc.* (crescendo). The fourth staff concludes with a *ff* marking and a first ending bracket.

MAZURKA.

The second section, titled 'MAZURKA', consists of three staves of music. It begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first staff starts with a dynamic marking of *mf* (mezzo-forte). The music is characterized by a steady eighth-note pattern with occasional triplet markings. The second staff continues this pattern, ending with a *p* (piano) marking. The third staff features a first ending bracket with two options, marked with '1.' and '2.', and concludes with a *f* (forte) dynamic.

Scherzando.

The third section, titled 'Scherzando', consists of three staves of music. It begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The first staff starts with a dynamic marking of *mf*. The music features a rhythmic pattern of eighth notes with triplet markings. The second staff continues this pattern, ending with a *f* marking. The third staff features a first ending bracket with two options, marked with '1.' and '2.', and concludes with a *f* dynamic.

SOLO FLUTE or PICCOLO.

Grazioso.

TRIO. *p*

Quicker.

f

a tempo

p

SOLO FLUTE or PICCOLO.

Scherzando.

p

mf

mf

f

1

Tempo I.

p

ff *p*

mf

f *fff* *fff*

STATE OF NEW YORK

IN SENATE

JANUARY 18, 1888

REPORT OF THE COMMISSIONERS OF THE LAND OFFICE

IN RESPONSE TO A RESOLUTION PASSED BY THE SENATE
MAY 15, 1887

ALBANY: J. B. LIPPINCOTT & COMPANY, PRINTERS.
1888.

IDLE MOMENTS.

CAPRICE DE CONCERT.

(FLUTE or PICCOLO SOLO.)

Dedicated to Dr PEPPINO MELFI, Syracuse N.Y.

By FRED LAX Op. 26.

Tempo di Mazurka.

FLUTE.

PIANO.

The musical score consists of four systems of music. The first system shows the beginning of the piece with a flute part and a piano accompaniment. The piano part starts with a forte (ff) dynamic and includes triplets. The second system continues the piece with various dynamics (p, ff, p, mf) and includes a crescendo. The third system features a piano part with a crescendo and a flute part with trills. The fourth system concludes the piece with a piano part featuring a forte (ff) dynamic and a flute part with trills.

MAZURKA.

Musical score for the first Mazurka. The treble clef part begins with a melodic line marked *mf*. The grand staff accompaniment (treble and bass clefs) is marked *p*. The key signature is two sharps (F# and C#) and the time signature is 3/4.

Musical score for the second Mazurka. The treble clef part features a melodic line with dynamic markings *ff* and *p*. The grand staff accompaniment is marked *ff* and *p*. A first ending bracket labeled "1." is present at the end of the piece.

Musical score for the third Mazurka. The treble clef part features a melodic line with dynamic markings *f* and *ff*. The grand staff accompaniment is marked *ff*. A second ending bracket labeled "2." is present at the end of the piece.

Scherzando.

Musical score for the Scherzando section. The treble clef part features a melodic line marked *mf*. The grand staff accompaniment is marked *mf*. The key signature is two sharps and the time signature is 3/4.

Musical score for the final section. The treble clef part features a melodic line marked *f*. The grand staff accompaniment is marked *f*. A first ending bracket labeled "1." is present at the end of the piece.

2. *mf* *ff* *p*

ff *p* *ff* *p*

Grazioso.

TRIO. *p*

TRIO. *pp*

The first system of music features a treble clef staff with a melodic line starting at a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) section. The piano accompaniment is in the bass clef, starting with a forte (*f*) dynamic. The key signature has two sharps (F# and C#).

The second system continues the piece, marked 'Quicker.' in both the treble and piano staves. The treble staff begins with a forte (*f*) dynamic. The piano accompaniment features a steady rhythmic pattern.

The third system shows the continuation of the melodic and accompanimental lines. The piano part includes some syncopated rhythms and rests.

The fourth system is marked 'a tempo'. The treble staff begins with a piano (*p*) dynamic. The piano accompaniment starts with a pianissimo (*pp*) dynamic. The key signature changes to one sharp (F#).

The fifth system concludes the page with a melodic line in the treble staff and a piano accompaniment in the bass clef. The piano part features some sustained chords and rhythmic patterns.

Scherzando.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a complex, fast-moving melodic line with many sixteenth notes. It begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The lower staff is in bass clef and contains a rhythmic accompaniment of chords, also starting with *p* and ending with *mf*.

The second system continues the piece. The upper staff features a melodic line with some rests and slurs. The lower staff continues the chordal accompaniment. Dynamics are not explicitly marked in this system.

The third system shows the continuation of the melodic and accompaniment lines. A mezzo-forte (*mf*) dynamic is marked in the upper staff. The lower staff continues with its chordal accompaniment.

The fourth system features a more active melodic line in the upper staff, with many sixteenth notes. The lower staff has a rhythmic accompaniment with eighth notes. A mezzo-forte (*mf*) dynamic is marked in both staves.

The fifth system shows a change in dynamics. The upper staff continues with a melodic line, and the lower staff has a rhythmic accompaniment. A fortissimo (*ff*) dynamic is marked in both staves.

The first system of music consists of three staves. The top staff is a single melodic line with a treble clef and a key signature of two sharps (F# and C#). It features a series of sixteenth-note runs. The middle and bottom staves are a grand staff with treble and bass clefs, containing block chords and some moving lines. Dynamic markings include *ff* (fortissimo), *p* (piano), and *f* (forte).

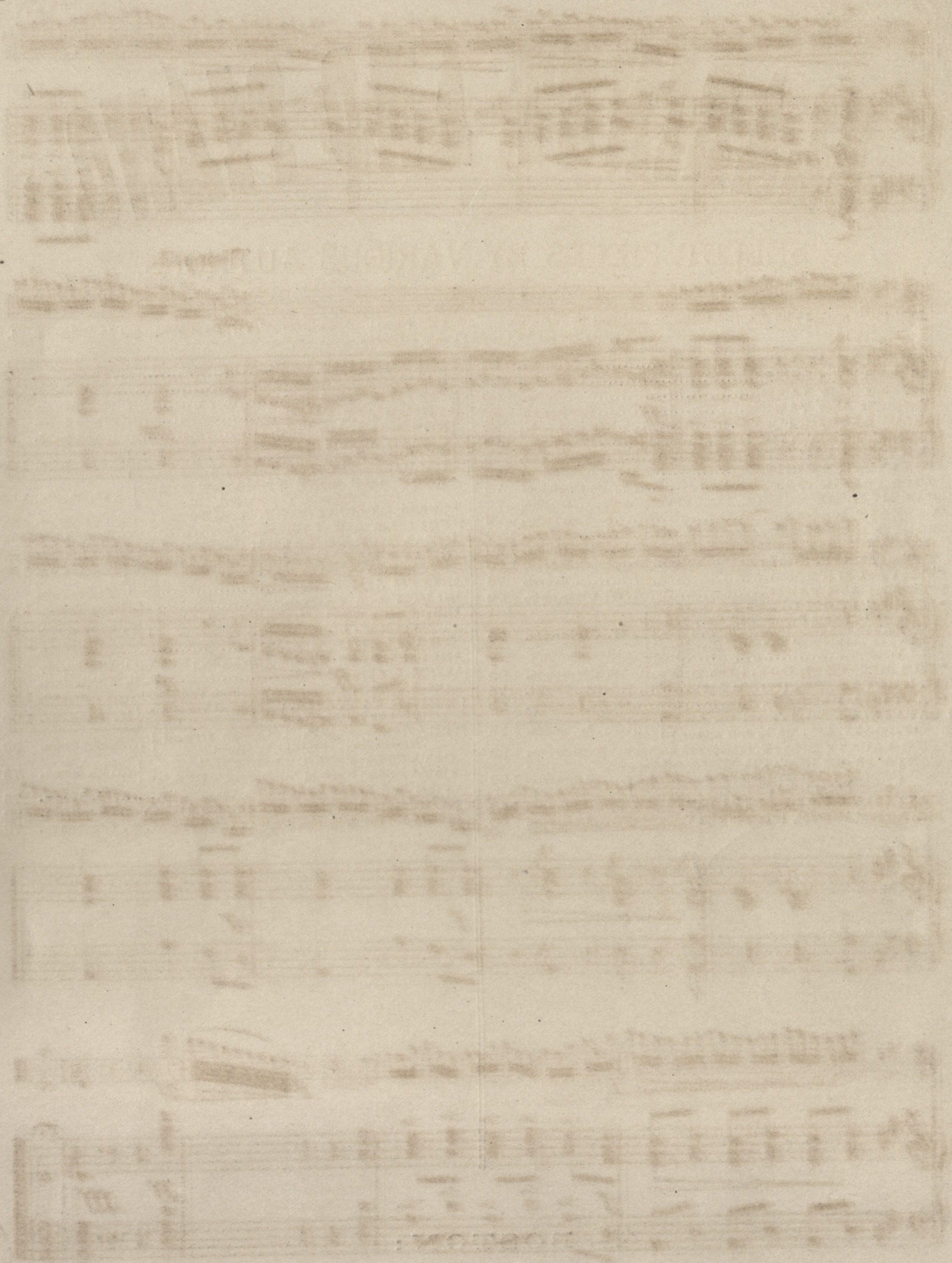
Tempo I.

The second system continues the piece. The top staff has a treble clef and contains a melodic line with some rests. The middle and bottom staves are a grand staff with treble and bass clefs, featuring block chords and moving lines. Dynamic markings include *p* (piano), *ff* (fortissimo), and *pp* (pianissimo).

The third system continues the piece. The top staff has a treble clef and contains a melodic line with some rests. The middle and bottom staves are a grand staff with treble and bass clefs, featuring block chords and moving lines. Dynamic markings include *ff* (fortissimo) and *p* (piano).

The fourth system continues the piece. The top staff has a treble clef and contains a melodic line with some rests. The middle and bottom staves are a grand staff with treble and bass clefs, featuring block chords and moving lines. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

The fifth system concludes the piece. The top staff has a treble clef and contains a melodic line with some rests. The middle and bottom staves are a grand staff with treble and bass clefs, featuring block chords and moving lines. Dynamic markings include *f* (forte), *ff* (fortissimo), and *fff* (fortississimo).



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,.....Augarde.	75	FANTASIE FROM LUCIA,.....Carney.	90
†*SECOND AIR VARIE,.....Mohr.	90	†*FIFTH AIR VARIE,.....Brepsant.	75
†*EIGHTH AIR VARIE,.....Brepsant.	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	
*SOMNAMBULA. (Theme and Variations).....Thornton.	75	“LAST ROSE OF SUMMER” and “KATHLEEN	
*FANTASIE ORIGINAL.....L. Mayeur.	90	MAVOURNEEN,” with Variations, } ...Lamothe. 1.00	
*ENCHANTING MAZURKA,.....L. Bousquier.	75	*THOU ART GONE FROM MY GAZE, } ...W. Hertz. 1.20	
CARNIVAL OF VENICE, (With 22 Variations).....Barbi.	75	(Grand Fantasia and Variations,)	
VENZANO WALTZ,.....L. Venzano.	75	*LUISA DI MONTFORT, (Scene and Air) (Op. 82.) Bergson.	1.20
FLEUR DES ALPES, (Op. 50).....Selter.	1.20	†*FOURTH AIR VARIE,.....Thornton.	75
†*HOME, SWFET HOME, (Grand Fantasia).....Rollinson.	1.20	*BEATRICE DE TENDA, (Cavatine.) (A Clarinet) Bellini.	50
† TYROLIENNE, (Solo for E♭ Clarinet or E♭ Saxophone) Marie.	1.20	GRAND FANTASIA, (Introducing “THE KEEL	
*TRAVIATA, (Cavatina).....Verdi.	75	Row,” and “AULD ROBIN GRAY,” } Fred. Lax. 1.50	
*SECOND AIR VARIE,.....W. Clements.	90	*FIFTH AIR VARIE,.....E. S. Thornton.	75
*ECHOES FROM IRELAND, Introducing		SIXTH AIR VARIE,.....Brepsant.	1.20
“LET ERIN REMEMBER,” “MY LODG-		*SOUNDS FROM HOME, (With Variations } W. Clements.	90
ING'S ON THE COLD GROUND,” “THE HARP		on Gungl's Popular Melody,)	
THAT ONCE THRO' TARA'S HALLS,” with		TRAVIATA, (Favorite Airs)Verdi.	75
Variations,.....W. Clements.	90	*BLUE BELLS OF SCOTLAND, (With Var.) Clements.	75
*THE MINSTREL BOY, (With Variations).....W. Clements.	90	*SIXTH AIR VARIE,.....E. S. Thornton.	90
IL TROVATORE, (Favorite Airs).....Verdi.	75	ASCENSION, (Beautiful Theme with Variations).....C. Fabre.	1.20
*FANTASIA ELEGANTE,.....G. F. Carney.	90	† THIRD FANTASIA, (Theme and Variations) } H. Escudie. 1.00	
† CAVATINA FROM THE OPERA }A. Adam.	75	(Solo for E♭ Clarinet or E♭ Saxophone. Op. 46 }	
“GIRALDA,” (Arr. by J. B. CLAUS,)		†*TRAMP, TRAMP, TRAMP, Grand }Rollinson.	90
.....W. Clements.	90	Fantasia. (Brilliant Variations.)	
†*THE VACANT CHAIR, (Theme and Variations) Rollinson.	90	CAVATINA FROM “ERNANI,” }Lazarus.	75
FANTASIA ON SCOTCH MELODIES, }Lazarus. 1.20		CAVATINA FROM “SOMNAMBULA,” }	
Introducing “YE BANKS AND BRAES,” and }Lazarus. 1.20		*THE WATERFALL, (With Variations).....H. Moon.	75
“AULD ROBIN GRAY,”		*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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