

OSBORNE.  
MENDELSSOHN.  
VINGENT WALLACE.  
BEETHOVEN.  
WEBER.

H. CRAMER.  
BLUMENTHAL.  
BAUMBACH.  
SCHULHOFF.  
OTTO DRESEL.  
PRUDENT.

BEYER.  
COMETTANT.  
LISZT.

OESTEN.  
C. MAYER.  
ASCHER.

CHOPIN.  
FAVARGER.  
GORIA.

DÖHLER.  
ROSELLEN.  
COOP.

TALEXY.  
DREYSCHOCK.  
STREICH.

CROISEZ.  
THALBERG.  
F. DAVID.

SCHAD.  
KNAPTON.  
C. GROBE.

H. HERZ.  
EGGHARD.  
HUNTEN.

LE DUC.  
WESTROP.  
WELY.

J. WADE.  
DRESSLER.  
BERG.

BURGMÜLLER.  
GOTTSCHALK.  
DUSSEK.  
RAVINA.  
FITZWILLIAM.

JULLIG.  
MOSCHELLES.  
LEYBACH.  
BELLAK.  
FITZWILLIAM.

KALKBRENNER.  
PLACHY.  
W. H. MONTGOMERY.  
CZERNY.

**ADMIRED**  
**FANTASIAS**  
AND  
**Piano-Forte Arrangements**  
BY THE  
**BEST MASTERS.**

**SILVER BELLS,**  
Piano Illustration,  
Composed by **CHARLES WELS.**

**ADMIRED REVERIES, NOCTURNES, &c.**

\* \* \* The figures before each Piece refer to its Number in the MUSICAL BOUQUET.

| NO.      | PIECE                            | COMPOSER.     | NO.       | PIECE                              | COMPOSER.  |
|----------|----------------------------------|---------------|-----------|------------------------------------|------------|
| 379      | RAPHAEL, NOCTURNE                | COMETTANT     | 681 & 2   | GALME DU MATIN, NOCTURNE           | WELY       |
| 383      | REVERIE IN G                     | ROSELLEN      | 683       | CALME DU SOIR                      | D° D°      |
| 407      | LE DESIR                         | H. CRAMER     | 687 & 8   | PREMIER NOCTURNE                   | SCHULHOFF  |
| 465 & 6  | REVERIE, OP. 8                   | ASCHER        | 704 & 5   | PENSEZ À MOI                       | OESTEN     |
| 482      | GONDOLIED                        | OESTEN        | 727       | LES REGRETS                        | H. CRAMER  |
| 484      | NOCTURNE, OP. 6                  | GORIA         | 764       | ROMANCE                            | THALBERG   |
| 514      | REVERIE                          | F. DAVID      | 813       | MARIA'S BILD                       | JULLIG     |
| 526      | L'ADIEU                          | COOP          | 815 & 16  | LA BRISE                           | OSBORNE    |
| 527 & 8  | NOCTURNE, OP. 81                 | BEYER         | 849       | SOUVENIR                           | ASCHER     |
| 540 & 41 | LA NUIT, NOCTURNE                | RAVINA        | 1098 & 9  | ELLA, REVERIE                      | FAVARGER   |
| 554 & 5  | GONDOLA D°                       | W. V. WALLACE | 1110 & 11 | IL SOSPIRO                         | SCHAD      |
| 583      | BLUETTE D°                       | DREYSCHOCK    | 1112 & 13 | LES DEUX ÂMES                      | D°         |
| 650 & 51 | SEA-SIDE REVERIES                | FITZWILLIAM   | 1122 & 3  | LA PRIÈRE DES ANGES                | J. EGGHARD |
| 656 & 7  | NOCTURNE                         | DOHLER        | 2232      | ECOUTEZ MOI (ROMANCE SANS PAROLES) | FUNKE      |
| 2280     | LA BABILLARDE (STYRIENNE VARIÉE) | LOEFFLER      | 2281      | SANTA LUCIA (COTTRAU'S BARCAROLLA) | T. WESTROP |
| 2302     | LA PRIÈRE D'UNE VIERGE           | BADARZEWSKA   | 2319 & 20 | SILVER SPRING (SILBERQUELL)        | SPINDLER   |

# SILVER BELLS.

CHARLES WELS.

ANIMATO. *pp* *leggiero.*

*gru*  
*ritard. a Tempo.*  
*ritard.*  
*f*

First system of musical notation. The right hand part features a melodic line with various ornaments (wavy lines and asterisks) and dynamic markings including *p*, *ritard.*, and *f animato.* The left hand part provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand part continues with melodic lines and ornaments, marked with *ff*. The left hand part consists of a steady accompaniment of chords.

Third system of musical notation. The right hand part begins with a *gva* (grace note) and includes dynamic markings *p*, *sf*, and *p*. The left hand part features a more active accompaniment with moving lines.

Fourth system of musical notation. The right hand part has dynamic markings *sf*, *p*, and *p*, followed by a *Cres:* (crescendo) marking. The left hand part continues with a consistent accompaniment.

Fifth system of musical notation. The right hand part is marked with *f* and includes ornaments. The left hand part features a rhythmic accompaniment with chords.

Sixth system of musical notation. The right hand part starts with a *p* dynamic and ends with a *f* dynamic. The left hand part provides a harmonic base with chords.

This page contains a handwritten musical score for piano, consisting of seven systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The score is characterized by complex chordal textures and melodic lines, with various dynamic markings such as *f*, *p*, *sf*, and *mf*. The first system begins with a forte (*f*) dynamic and features a melodic line in the right hand with accents and a bass line with chords. The second system includes a fortissimo (*sf*) dynamic and a piano (*p*) dynamic. The third system continues with piano (*p*) dynamics. The fourth system features a piano (*p*) dynamic in the right hand and a fortissimo (*sf*) dynamic in the left hand. The fifth system includes a mezzo-forte (*mf*) dynamic. The sixth system features a piano (*p*) dynamic. The seventh system concludes with a forte (*f*) dynamic and a *gru* (grace note) marking. The score is written in a clear, elegant hand, typical of 18th or 19th-century manuscripts.