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OSTROLENKA.

GRAND OPERA.

COMPOSED BY

J. H. BONAWITZ.

VOCAL SELECTIONS.



ARISE, YE POLES! So seid bereit.	Aria with Chorus.	-	-	-	-
OH, THOU MY BLESSING! O Du mein Gluck.	Duetto.	-	-	-	-
ALL THINGS WEAR A DIFFERENT ASPECT.	Wie ist alles.	Aria.	-	-	-
LODOISKA, LOVELY BEING! Lodoiska, theures wesen.	Aria.	-	-	-	-
I WAS FORCED TO LEAVE MY LOVED ONE.	Die gelebte.	Aria.	-	-	-
SOON SHALL I BE FREE, Bald, O Gott!	Prayer.	-	-	-	-
HURRAH! OUR FOE DOTH FLY! Triumph, die Feinde flieh'n,	Duetto.	-	-	-	-

INSTRUMENTAL SELECTIONS.

OVERTURE.	(Four hands.)	-	-	-	-	12½
MARCH.	(Act Second.)	-	-	-	-	5
POLONAISE.	Ballet Music. (Act Third.)	-	-	-	-	3½
VAISE.	" " " "	-	-	-	-	5
ALLEGRETTO AND ADAGIO.	Ballet Music. (Act Third.)	-	-	-	-	6
MAZURKA AND FINALE.	" " " "	-	-	-	-	5

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Valse.

"OSTROLENKA."

The musical score consists of four systems of piano accompaniment, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 3/4. The first system begins with a forte (*f*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a forte (*f*) dynamic. The fourth system concludes with a piano (*p*) dynamic. The music is characterized by flowing eighth-note patterns in the right hand and steady accompaniment in the left hand.

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a treble clef staff and a bass clef staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first two systems feature a melody in the treble clef and a bass line in the bass clef, with a dynamic marking of *p* (piano) in the second system. The third system introduces a *mf* (mezzo-forte) dynamic and includes a short melodic fragment in the bass clef. The fourth system features a *f* (forte) dynamic and a more active bass line. The fifth system concludes with a *p* (piano) dynamic and the word "FINE." written in the bass clef staff.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats and a 3/4 time signature. The treble staff contains a melodic line with a slur over the first six notes. The bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the piece with similar melodic and rhythmic patterns in both staves.

Third system of musical notation, including a dynamic marking of *mf* (mezzo-forte) in the treble staff.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, concluding the page with a dynamic marking of *f* (forte) in the treble staff.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the right hand.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A dynamic marking of *f* (forte) is present in the right hand.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A dynamic marking of *f* (forte) is present in the right hand.

Fourth system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *p* (piano) and a hairpin crescendo. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *p* (piano). The bass clef staff continues the harmonic accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats and a 3/4 time signature. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a rhythmic accompaniment of eighth notes. Fingering numbers 1-4 are indicated below the bass staff notes.

Second system of musical notation, continuing the piece. The treble staff has a slur over the first four measures. The bass staff continues with eighth notes. A dynamic marking 'f' (forte) appears in the fifth measure of the bass staff.

Third system of musical notation. The treble staff has a slur over the first four measures. The bass staff continues with eighth notes and fingering numbers 1-4.

Fourth system of musical notation. The treble staff has a slur over the first four measures. The bass staff continues with eighth notes and fingering numbers 1-4.

Fifth system of musical notation, concluding the piece. The treble staff has a slur over the first four measures. The bass staff continues with eighth notes and fingering numbers 1-4. The system ends with a double bar line.

D.Cal, Fine.

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Fig. 1, denotes the easiest music.
Fig. 2, easy music.
Fig. 3, moderately easy.
Fig. 4, of medium difficulty.
Fig. 5, difficult.
Fig. 6, very difficult.
Fig. 7, of the greatest difficulty.

**PICKING CHERRIES
DOWN THE LANE.**

SONG AND CHORUS.

Words by G. Cooper. Music by H. Millard.

1
It was in the golden summer,
And we met beneath the trees;
There were fond and loving glances,
There was laughter on the breeze.
In the green and wavy orchard,
Boy hands met mine again,
While we linger'd there together,
Picking cherries, picking cherries,
down the lane.

Chorus.
How I bless the happy moments!
How I long for them again!
When we linger'd there together,
Picking cherries, picking cherries,
down the lane.

2
Oh, the boughs with rubies laden!
They were far beyond her reach,
But I helped her, and she thanked me,
Sweet and bird-like was her speech.
Little hands so fair and dimpled,
In my own world oft remain,
And I longed to linger ever,
Picking cherries, picking cherries
down the lane.—Chorus.

3
New the scented breezes whisper'd
All the secrets that were told,
And the birdies saw somebody
Some one's waist in joy unfold.
Ere the rosy sunset faded
Over hill, vale, and plain,
Loving lips were picking cherries,
Picking cherries down the lane.

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VOCAL.

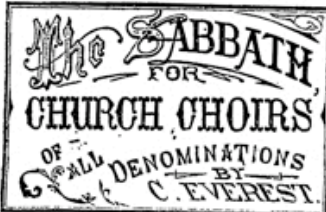
A Little Crib beside the Bed. 3, Bb, E to E, Sop. Solo and Chorus. Eastburn. 35	At thy Feet. 3, D, D to E, Baritone Solo and Chorus. Eaton. 25
Beneath the Rod. 4, Ab, F to E, Sop. Sacred. Mack. 30	Beyond the Golden Door. 4, G, D to E, Solo and Chorus. Porter. 30
*Birdie in Heaven. 3, A, E to D, Sop. Duett. 50	Come while the Morning Blishes. 4, E, E to F, Tenor. Eastburn. 50
Dear, Dear Friends of Old. 4, Bb, F to F, Baritone. Bercoe. 30	Died in the Streets. 3, Bb, D to F, Solo and Chorus. Eastburn. 30
Down the Vale, where Millie sleeps. 3, Eb, E to G, Song and Chorus. Huntley. 30	Dying Nun. 4, Eb, D to C, Alto. Brewster. 30
Echoes from Afar. 3, G, D to E, Mezzo-Soprano. Hawthorne. 35	Ever my Thoughts Turn to Thee. 3, D to E, Soprano. Shattuck. 35
*Fairest Flower of the Vale. 4, F, F to G, Solo and Chorus. Massett. 35	Fighting in the Cars. 3, G, F to G, Solo and Chorus. Rosewig. 35
I Cannot Meet Thee alone. 3, Eb, D to E, Soprano. Tivoli. 35	I'm a Butterfly. 4, Eb, D to G, Soprano. Stratford. 40
Just as of Old. 3, G, D to E, Solo and Chorus. Hawthorne. 35	Kiss me, Mother, do not Weep. 3, A, E to E, Sop. Solo and Chorus. Meyer. 30
Kitty of Coleraine. 3, Ab, E to A, Tenor Solo and Chorus. Brown. 50	

Little Hands Forever Still. 4, Eb, D to E, Sop. Solo and Chorus. Pratt. 30	Not a Crust, or "The Beggar Boy." 3, F, C to F, Soprano. Solo and Chorus. Farley. 30
*One in Heaven. 3, C, E to F, Soprano. Solo and Chorus. Burden. 40	Please Bury My Little Darling. 3, F, C to F, Soprano, Solo and Chorus. Hoffmann. 30
Sighing for Rest. 3, F, C to F, Sop. or Ten. Solo and Chorus. Walter. 35	Smile Again, Darling. 3, Bb, F to F, Ten. Solo and Chorus. Pencoek. 30
Sweet Days of Youth. 3, C, F to F, Sop. or Tenor solo and Chorus. Rosewig. 35	Sweet Ethel May. 3, A, E to F, Sop. or Ten. Solo and Chorus. Butterfield. 35
*'Tis no thought of Anger, Dearest. 3, F, E to E, Tenor or Baritone Solo and Chorus. Farley. 25	Under the Rose. 3, Eb, C to E, Mezzo-Soprano. Solitaire. 35
We have Met, Loved and Parted. 3, Bb, D to E, Sop. or Ten. Eastburn. 35	What Care I. 3, G, B to E, Mezzo-Sop. Hawthorne. 35
When Daisy Left Us. 3, G, D to E, Sop. or Ten. Murray. 30	You Mustn't "Fool" with Cupid. 3, Eb, E to E, Solo and Chorus. Staub. 35
When Mother Married Pap. 3, A, E to E Tenor. Solo and Chorus. (Comic). 30	When the Corn is Gathered in. 3, Bb, D to F, Soprano or Tenor, Solo and Chorus. Hawthorne. 30
Where Mother is we call it Home. 3, C, C to E, Sop., Solo and Chorus. Hawthorne. 30	

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INSTRUMENTAL.

*Angel's Whisper. Transcription. 5, Bb. Mack. 60	Annie Waltz. 4, D. Beauman. 30
*April Shower Mazurka. 5, F. Mack. 50	*Autumn Leaves. Fantasia with Variations. 5, Bb. Mack. 60
Bird Note Galop. 3, C. Winner. 30	Bird of the Forest. 4, Eb. Le Duc. 50
Bird Warbler's Waltz. 4, G. Edwards. 50	Blue Bird Echo Polka. 4, Eb. Morris. 30
Blue Bird Polka Mazurka. 4, C. Brandis. 30	Hushing Morn Polka. Revere. 4. Meyer. 50
Centennial Waltzes. (Cornet ad lib). 4, C. Stratford. 75	Chicago Fire Bells. Nocturne. 5, Ab. Saylor. 40
*Child's Prayer. 5, Eb. Mack. 70	*Chi Phi Waltz. 4, A. Saylor. 30
Chromatella. Cloch of Gold. Revere. 35	*Cinderella. Fantasia. 4, C. Mack. 60
*Coliseum Waltzes. 4, D. Strauss. 75	*Contemplation. Fantasia with Variations. 5, Ab. Mack. 60
Cuckoo Galop. 4, F. Jones. 50	Crystal Cascade. 6, Ab. Wolfstetter. 50
Darling Schottische. 4, R. Stratford. 50	*Dew Drop. 4, F. Mack. 50
*Dream of Home Waltz. 4, F. Kerr. 40	Enchanting Sounds. Mazurka. 4, C. Mack. 40
Evening Prayer. 4, Eb. Mack. 60	

Evening Star. 4, Eb. Le Duc. 50	*Extreme Galop. 4, C. Mack. 50
Fairy Queen. Fantasia. 4, Ab. Mack. 50	*First Ride, Caprice. 4, Bb. Wyman. 75
Forest Fairy Waltz. 3, Eb. Grobe. 30	Freeburg Grand March. 4, Eb. Meyer. 30
*Geneva Waltz. 3, G. Ross. 50	Good Luck Galop. 3, C, f. Latour. 30
Home, Sweet Home. Variations. 7, Ab. Schlichter. 75	In a Foreign Country. Elegy. 4, Bb. Muller. 50
*Invitation March. 5, C. Mack. 60	Joys of Home Waltz. 4, Ab. Reimer. 60
Joy of Life Schottische. 4, G. Williams. 30	Kitty Waltz. 3, D. Sayen. 35
*Laughing Jenny Schottische. 4, Eb. Mack. 50	*Little Boy Blue Galop. 3, C, f. Mack. 40
*Little Saucy Kate Galop. 3, C. Crowe. 50	*Little Tease Polka. 3, C, f. Mack. 35
Magie Harp. 3, C. Mack. 35	Maiden's Lament. 5, F. Mack. 60
*March Galop. 4, Eb. Mack. 50	*May Flowers. Bererie. 5, Ab. Mack. 50
Medley March. 3, G. Mack. 35	Memory's Dream. Revere. 5, Eb. Muller. 50
Merry Elves. 4, Bb. Stone. 35	*Minnie Waltz. 3, F, f. Mack. 35
Pompadour Galop. 4, G. Felton. 30	Twinkling Star. Serenade. 5, Eb. Wink. 35
Review March. 4, C. Stone. 35	

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HAPPY HOURS.

SONG AND CHORUS.

Words by Katie Belle Wickman. Music by H. Millard.

1
Joyous childhood never hooding
Future sorrow, future pain,
Happy hours sweetly flooding,
Never cease to come again;
For the mirth of childhood ceases
As old time doth swiftly fly,
But the memory of those hours,
Happy, bright, can never die.

Chorus.
There is toil, and there is sorrow
In this world, this world of ours;
But there mingle with the shadows
Ever sunny, happy hours.

3
Clasping merry, laughing baby,
Playing gaily 'midst the flowers,
Mother's daily toil and sorrow
Lost in light of happy hours;
Little mischief, romping, shouting,
Petting blossoms in wee show'rs,
Filling mother's heart with gladness,
Making bright the happy hours.—Chorus.

3
Looking back to days of childhood,
Seem they not like happy hours
That have vanished all too quickly,
Faded like the fairest flowers?
Golden moments, precious are they
Seen by memory's soft'ning powers,
There's no joy like that of childhood,
Never are more happy hours.—Chorus.

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