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Music Department

To
Miss Minnie M. Tooker.



T. P. RYDER



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*Illustrated Title-page.

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TRIOS.

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QUARTETTES.

- **The Night Birds whisper soft and light.* Mixed Voices. (Eb.) 50
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- **Sweet Hour of Night.* Mixed Voices. (Ab.) 50
- **Sunrise.* Mixed Voices. (Eb.) 50
- " Male Voices. (Eb.) 65
- Moonlight on the Lake.* Male Voices. (F.) 60
- Moonlight on the Lake.* Mixed Voices. (F.) 60
- O'er the dark blue Sea.* Male Voices. (Ab.) 50
- They died for you and me.* Memorial Hymn. Mixed Voices. (B.) 35
- Dancing o'er the Waves.* Barcarole. Male Voices. (D.) 65
- Dancing o'er the Waves.* Barcarole. Mixed Voices. (C.) 65
- Whip-poor-will's Call.* Serenade. Male Voices. (Eb.) 60
- Whip-poor-will's Call.* Serenade. Mixed Voices. (G.) 60
- The Bugle Horn.* Hunting Chorus. Male Voices. 65
- My Gondolier now awaits thee.* Spanish serenade. Male Voices. (G.) 40
- Queen of the Beautiful.* Male Voices. (G.) 40
- Queen of the Beautiful.* Mixed Voices. (Eb.) 40
- Sunset.* Male Voices. (Eb.) 60
- " Mixed Voice. (F.) 60
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- The Farmer and his Boys.* Male Voices. (G.) 75
- The Farmer and his Girls.* Mixed Voices. (Eb.) 75
- Blew on yo Winds.* Yachting Chorus. Male Voices. (Eb.) 50
- **The old home ain't what it used to be.* Mixed Voices. (Ab.) 40
- Come, Birdie, Come.* Mixed Voices. (Eb.) 50
- Only a Dream of Home.* (D.) 40
- To Thee, O God.* Mixed Voices. (D.) 35
- Not Forgotten.* Memorial Hymn. Mixed Voices. (Ab.) 35
- Rise with the Lark.* Mixed Voices. (A.) 70
- Rise with the Lark.* Male Voices. (Eb.) 70

*Illustrated Title-page.

Sacred Quartettes.

- Over the Crystal River.* (G.) 18
- Ch! Our God.* (C.) 35
- Life is like the Troubled Sea.* (F.) 40
- Christmas Anthem.* Angels bring to us great Joy. (G.) 40
- Almighty God, Thou knowest best.* (Ab.) 35
- Be Thou Faithful.* (G.) 35
- Cuide us in the Path of Right.* (Eb.) 35
- God in Mercy, hear our Prayer.* (G.) 35
- Elophers on their Way.* Christmas Carol. (G.) 18
- Lead us not into Temptation.* (D.) 40
- It is all of Life to Live.* (F.) 25
- Let all Rejoice.* Christmas Carol. (Eb.) 18

INSTRUMENTAL.

- Frou Frou Schottische.* 35
- Myrtle Waltz.* 35
- Nilsson Couquet Waltz.* 35
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C. A. WHITE'S HOME SONGS,

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1. *Put me in my little bed.*
2. *Mother take me Home again.*
3. *Little Em'ly.*
4. *Beyond the Clouds.*
5. *Alone in the World.*
6. *Come, Birdie, Come.*
7. *Kiss me and I'll go to Sleep.*
8. *Little Clo.*
9. *In her little bed we laid her.*
10. *Father, pray with me to-night.*
11. *Come before.*
12. *Kissing Sunbeams.*
13. *That Little Church around the Corner.*
14. *Little Footstaps.*
15. *Save the Boy.*
16. *Minnie hear the blue birds sing.*
17. *Twice Milking time.*
18. *Will you meet me by the stile, Annie.*
19. *Now 'tis bed time.*
20. *I hear thy sweet voice calling.*
21. *Poor Drunkard's Child.*
22. *Ch! whisper that you love me, darling.*
23. *Riding on a load of hay.*
24. *Kitty May.*
25. *Mother's with the angels there.*
26. *The old Home ain't what it used to be.*
27. *Homeless to-night.*
28. *Little Sunshine.*
29. *Dennis, Darling.*

SUNSET SHADOWS.

T. P. RYDER Op. 80.

Andante.

pp

pp

pp

pp

cres.

2247-7

Musical score system 1, first system. It consists of two staves (treble and bass clef). The treble staff features a complex texture with many beamed notes and rests, marked with a '7.' and an '8' above a dashed line. The bass staff has a simpler accompaniment with notes and rests. Dynamics include *Ped.*, *dim.*, *cres.*, and *Ped f*. There are asterisks (*) in the bass staff.

Musical score system 2, second system. It consists of two staves. The treble staff continues the complex texture with beamed notes and rests, marked with '7.' and '8'. The bass staff has a simple accompaniment. Dynamics include *Ped.* and *Ped*. There are asterisks (*) in the bass staff.

scintillante.

Musical score system 3, third system. It consists of two staves. The treble staff features a rapid, shimmering passage of beamed notes, marked with a '7'. The bass staff has a simple accompaniment. Dynamics include *Ped*. There are asterisks (*) in the bass staff.

Musical score system 4, fourth system. It consists of two staves. The treble staff features a rapid, shimmering passage of beamed notes, marked with a '7'. The bass staff has a simple accompaniment. Dynamics include *Ped*. There are asterisks (*) in the bass staff.

7 7

Ped *Ped*

8

This system contains two measures of music. The right hand features a complex texture with multiple layers of sixteenth-note runs and chords. The left hand provides a rhythmic accompaniment with eighth notes. Pedal markings are present in both measures, and asterisks indicate specific notes in the right hand.

7 7 7 7

Ped *mf* *Ped*

8

This system contains two measures of music. The right hand continues with intricate sixteenth-note passages. The left hand maintains its accompaniment. The first measure includes a *mf* dynamic marking and a *Ped* marking. Asterisks mark notes in the right hand.

7 7 7 7

Ped *Ped* *eres.*

8

This system contains two measures of music. The right hand features sixteenth-note runs. The left hand accompaniment is consistent. The second measure includes a *eres.* marking and a *Ped* marking. Asterisks mark notes in the right hand.

7 7 7 7

Ped *dim.* *Ped*

8

This system contains two measures of music. The right hand continues with sixteenth-note passages. The left hand accompaniment is consistent. The second measure includes a *dim.* dynamic marking and a *Ped* marking. Asterisks mark notes in the right hand.

First system of musical notation. The right hand features a complex, rapid passage with many beamed notes. The left hand has a simpler accompaniment. Performance markings include *f* (forte), *Ped* (pedal), and *dim.* (diminuendo). There are two asterisks (*) above the left hand notes in the second measure.

Second system of musical notation, continuing the piece. It features similar rapid passages in the right hand and accompaniment in the left hand. Performance markings include *Ped* and asterisks (*) above the left hand notes.

Animato.

Third system of musical notation, marked *Animato.* The right hand has a more rhythmic, eighth-note melody. The left hand has a dense, rhythmic accompaniment. Performance markings include *agitato.*, *Ped*, and asterisks (*) above the left hand notes.

Fourth system of musical notation. The right hand has a melodic line with some grace notes. The left hand has a dense accompaniment. Performance markings include *cres.*, *Ped*, *dim.*, *Ped rit et dim.*, and *Ped ff*. There are asterisks (*) above the left hand notes.

Tempo primo.

First system of musical notation. The right hand (treble clef) features a complex melodic line with many beamed sixteenth notes and slurs. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes. Pedal markings are present: "Ped" with an asterisk in the first measure, "P Ped" in the second, and "Ped" with an asterisk in the third. A fermata is placed over the final note of the right hand in the third measure.

Second system of musical notation. Similar to the first system, it features intricate right-hand passages and a steady left-hand accompaniment. Pedal markings include "Ped" with an asterisk in the first measure and "Ped" with an asterisk in the second. A fermata is placed over the final note of the right hand in the second measure.

Third system of musical notation. Continues the complex right-hand melody and left-hand accompaniment. Pedal markings include "Ped" with an asterisk in the first measure and "Ped" with an asterisk in the second. A fermata is placed over the final note of the right hand in the second measure.

Fourth system of musical notation. The right-hand passages remain highly technical. Pedal markings include "Ped *mf*" with an asterisk in the first measure, "Ped" with an asterisk in the second, and "Ped" with an asterisk and "cres." in the third. A fermata is placed over the final note of the right hand in the second measure.

First system of musical notation. The right-hand staff (treble clef) features a complex melodic line with slurs and a fermata over a group of notes. The left-hand staff (bass clef) provides a harmonic accompaniment. Performance markings include a forte *f* dynamic, a *Ped* (pedal) instruction, a *dim.* (diminuendo) marking, and a *cres.* (crescendo) marking. A bracket labeled '8' spans a group of notes in the right-hand staff.

Second system of musical notation. Similar to the first system, it shows the continuation of the piece. It includes *Ped* markings and a *cres.* marking. The bracket labeled '8' is also present.

Third system of musical notation. This system features a *f* dynamic marking and a *Ped* instruction. It includes a *dim.* marking and a *Ped* instruction. The bracket labeled '8' is also present.

Fourth system of musical notation. This system includes a *Ped* instruction, a *f* dynamic marking, and a *dim.* marking. The bracket labeled '8' is also present.

Musical notation for the first system. The right hand has a multi-measure rest of 7 measures, followed by a melodic line. The left hand has a rhythmic accompaniment. Pedal markings and dynamics like *pp* are present.

Musical notation for the second system. It includes a *dim.* (diminuendo) marking and a second pedal marking.

Musical notation for the third system. It features a *rit molto.* (ritardando molto) marking and a third pedal marking.

Musical notation for the fourth system. It includes a *rall.* (rallentando) marking, a *L.H.* (Left Hand) instruction, and a *ppp* (pianissimo) dynamic marking.

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