



Violin and Piano Music

By FAVORITE COMPOSERS

Arranged with CORNET PART added and can therefore
be used as either Duets or Trios

Pieces marked thus (°) can be played as Cornet Solos with Piano

675	Orange Blossoms Waltz	Ludovic	40	688	La Serenata, Italian Waltz	Jaxone	40
676	Remember Me	Brinkmann	40	689	Old Folks At Home	Foster	40
677	°Intermezzo, Cav. Rusticana,	Mascagni	40	690	My O.d Kentucky Home	Foster	40
678	Flower Song	Lange	40	691	Massa's In The Cold Ground	Foster	40
679	Battle of Manila Grand March,	Schleiffarth	40	692	Good Evening, Schottische	Bassler	40
680	Angel's Serenade	Braga	40	693	Old Oaken Bucket	Dietz	40
681	Under the Double Eagle March,	Wagner	40	694	Last Hope	Gottschalk	40
682	Belle of the Prairie Two-Step,	Stripe	40	695	Bridal Chorus, Lohengrin,	Wagner	40
683	°The Palms	Faure	40	696	Danube Waves, Waltzes	Ivanovici	40
684	Love's Dream After The Ball	Czibulka	40	697	Ben Bolt	Kneas	40
685	Rustic Dance	Howell	40	698	Swedish Wedding March	Soderman	40
686	°Melody in F	Rubinstein	40	699	Belvidere Two-Step	McClurg	40
687	I See Thee Again Waltz	Estrada	40				

McKINLEY MUSIC CO.

CHICAGO

NEW YORK

BRIDAL CHORUS.

From "Lohengrin."

R. WAGNER.
PIANO.

Arr. by W. W. POUND.

Moderato.

The first system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The key signature is one flat (B-flat) and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a simple harmonic accompaniment.

The second system continues the musical notation from the first system. It features similar chordal textures and melodic lines in both hands, maintaining the moderate tempo and piano dynamic.

The third system of musical notation shows further development of the piano accompaniment. The right hand continues with its melodic and harmonic patterns, while the left hand provides a steady accompaniment.

The fourth system of musical notation concludes the piano accompaniment on this page. It features a final cadence with sustained chords in both hands.

First system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *ppp* and *pp*.

Second system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *f*.

Third system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *ppp* and *pp*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *ppp* and *pp*.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various note values, rests, and dynamic markings such as *pp*. It concludes with a double bar line and a fermata.

BRIDAL CHORUS.

From "Lohengrin."

R. WAGNER.

VIOLIN.

First line of the violin part, starting with a dynamic marking of *p*. The music is in 2/4 time and G major. There is a large handwritten scribble over the first few measures.

Second line of the violin part, continuing the melodic line.

Third line of the violin part, featuring a dynamic marking of *p*. A handwritten scribble is present over the first few measures.

Fourth line of the violin part, featuring a dynamic marking of *p*. A handwritten scribble is present over the first few measures.

Fifth line of the violin part, featuring a dynamic marking of *p*. A handwritten scribble is present over the first few measures.

Sixth line of the violin part, featuring a dynamic marking of *p*. A handwritten scribble is present over the first few measures.

Seventh line of the violin part, featuring a dynamic marking of *mf*. It includes fingerings 2, 3, 1, 3, 2, 4.

Eighth line of the violin part, featuring a dynamic marking of *Cres.* It includes fingerings 4, 2, 4.

Ninth line of the violin part, featuring a dynamic marking of *ff*. It includes a fingerings 4.

BRIDAL CHORUS.

From "Lohengrin."

R. WAGNER.

CORNET. in B \flat . For Cornet Solo play small notes.

Moderato

The musical score is written for a single cornet in B-flat. It begins with a piano (p) dynamic and a tempo marking of Moderato. The music is in 2/4 time and consists of eight staves. The sixth staff is marked 'SOLO.' and begins with a mezzo-forte (mf) dynamic. The piece concludes with a double bar line on the eighth staff.

I will Love You when the Silver Threads Are Shining Among the Gold

Words by
ROGER LEWIS.

Music by
F. HENRI KLICKMANN.

And^{te} mod^{to}.

At the or - gan, dear, last ev - ning, You sang me that old time song,
If life's sum - mer days were o - ver, And up - on your locks I'd see

"Sil - ver threads a - mong the gold." And as I sat there a dream - ing Of the
"Sil - ver threads a - mong the gold." I would be as true and faith - ful, As I

sun - ny gold - en past, I could see you as of old. That
promised you to be, Long a - go in days of old. In my

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Most Beautiful Ballad

"JUST LIKE THE ROSE YOU GAVE"

CHORUS.

But just like the rose you gave me, That faded and died too
soon, The love that you said would live, sweet-heart, Has gone like a
breath of June, And now but a sweet re - mem - brance is
left of the love I crave, For it with - er'd and died when you left my

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The Melody Will Linger Try it

I WAS SEEING NELLIE HOME

REFRAIN

E. Clinton Keithley

stouty

I was see - ing Nell - ie home, I was see - ing Nell - ie
mp marcato

home; And I told her that I loved her While the
moon - beams on us shone. In the fields of slum - bring
blos - - soms, There I won her for my own; Love was

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SING ME THE ROSARY (The Sweetest Song of All)

LEWIS

KLICKMANN

REFRAIN *False lento*

Sing me "The Ros - a - ry," The sweet - est song of all;
Sing me "The Ros - a - ry," And hap - py
days re - call I drift a - gain to lands of bliss Where
true loves nev - er part Sing me "The Ros - a - ry,"

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