

NEW SERIES.

ILL SING THEE SONGS OF ARABY

No. 29. of

MELODIOUS LAYS

A SELECTION OF

Choice Copyright Melodies

ARRANGED & FINGERED IN A FAMILIAR STYLE

FOR THE

PIANOFORTE

BY

W^M SMALLWOOD.

- N^o 1 I DREAMT THAT I DWELT
 2 BRIGHT THINGS CAN NEVER DIE
 3 SUMMER DEW
 4 BLIND GIRL'S DREAM
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- *28 BID ME GOOD BYE
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 †32 ON LIDO WATERS

N^{os} 1 to 24, as Duets

PRICE 1/6 NET (50c)

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FROM

POPULAR COMIC OPERAS, &c.

Sullivan's "The Rose of Persia"*	...	...	...	...	...	Arranged by C. Godfrey, Junr.
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" " "The Yeomen of the Guard"*	...	...	...	...	...	" " Warwick Williams.
" " "Iolanthe"*	...	...	...	...	...	" " C. Godfrey, Junr.
" " "Haddon Hall"*	...	...	...	...	...	" " W. Winterbottom.
" " "Patience"*	...	...	...	...	...	" " C. Godfrey, Junr.
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" " "Princess Ida"	...	...	...	...	...	" " F. Godfrey.
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" " "The Beauty Stone"	...	...	...	...	...	" " W. Winterbottom.
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" " "Merrie England"	...	...	...	...	...	" " D. Godfrey, Junr.
" " "Tom Jones"	...	...	...	...	...	" " Edward German.
Lehar's "The Merry Widow"	...	...	...	...	...	" " H. M. Higgs.
Caryll & Monckton's "The Messenger Boy"*	...	...	...	...	...	" " H. M. Higgs.
" " "A Runaway Girl"*	...	...	...	...	...	" " C. Godfrey, Junr.
" " "The Circus Girl"	...	...	...	...	...	" " C. Godfrey, Junr.
" " "The Toreador"*	...	...	...	...	...	" " Warwick Williams.
" " "The Orchid"	...	...	...	...	...	" " C. Godfrey, Junr.
" " "The Spring Chicken"	...	...	...	...	...	" " Dan Godfrey.
" " "The New Aladdin"	...	...	...	...	...	" " Albert W. Ketèlbey.
" " "The Girls of Gottenberg"	...	...	...	...	...	" " Albert W. Ketèlbey.
" " "Our Miss Gibbs"	...	...	...	...	...	" " H. M. Higgs.
Caryll's "The Gay Parisienne"	...	...	...	...	...	" " H. M. Higgs.
" " "The Girl from Kay's"	...	...	...	...	...	" " Warwick Williams.
" " "The Duchess of Dantzic"	...	...	...	...	...	" " D. Godfrey, Junr.
" " "The Earl and the Girl"	...	...	...	...	...	" " Dan Godfrey.
" " "The Cherry Girl"	...	...	...	...	...	" " Dan Godfrey.
" " "The Little Cherub"	...	...	...	...	...	" " Dan Godfrey.
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SPECIMEN.

YIP-I-ADDY-I-AY.

VALSE.

On the Successful Song by Will. D. Cobb and J. H. Flynn.

Arranged by A. BOSCH.

VALSE. Gaieinent.

PIANO.

The first system of piano accompaniment is written for piano in 3/4 time. It features a treble and bass staff. The treble staff begins with a forte (ff) dynamic, followed by a piano (p) dynamic. The bass staff also begins with a forte (ff) dynamic, followed by a piano (p) dynamic. The music consists of chords and single notes, with a key signature of one sharp (F#).

The second system of piano accompaniment continues the melody from the first system. It features a treble and bass staff. The treble staff begins with a forte (ff) dynamic, followed by a piano (p) dynamic. The bass staff also begins with a forte (ff) dynamic, followed by a piano (p) dynamic. The music consists of chords and single notes, with a key signature of one sharp (F#).

The third system of piano accompaniment continues the melody from the second system. It features a treble and bass staff. The treble staff begins with a forte (ff) dynamic, followed by a piano (p) dynamic. The bass staff also begins with a forte (ff) dynamic, followed by a piano (p) dynamic. The music consists of chords and single notes, with a key signature of one sharp (F#).

The fourth system of piano accompaniment continues the melody from the third system. It features a treble and bass staff. The treble staff begins with a forte (ff) dynamic, followed by a piano (p) dynamic. The bass staff also begins with a forte (ff) dynamic, followed by a piano (p) dynamic. The music consists of chords and single notes, with a key signature of one sharp (F#).

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MELODIOUS LAYS.

I'LL SING THEE SONGS OF ARABY.

F. CLAY.

Arranged & Fingered by

W. SMALLWOOD.

MODERATO.

p

p

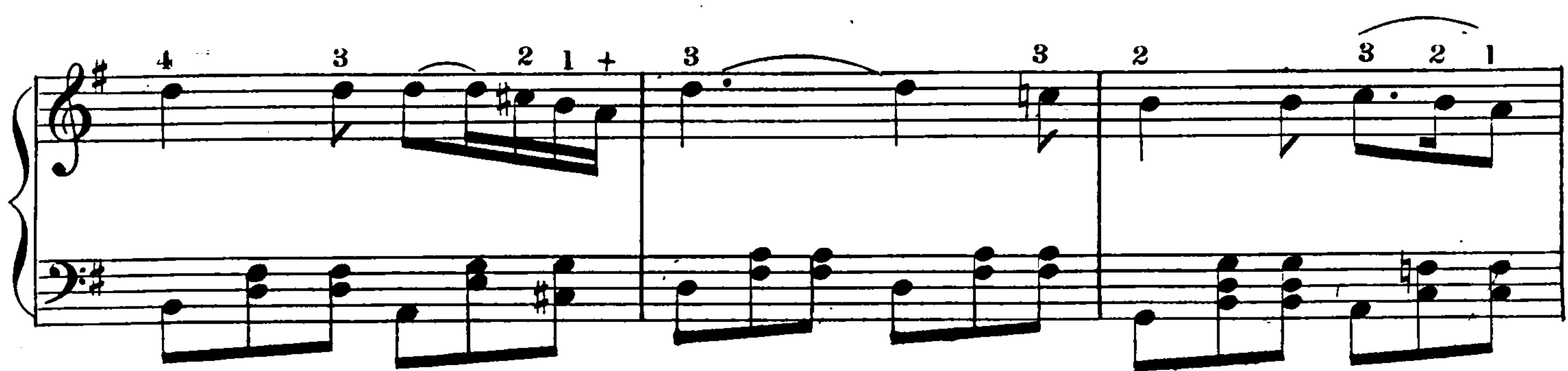
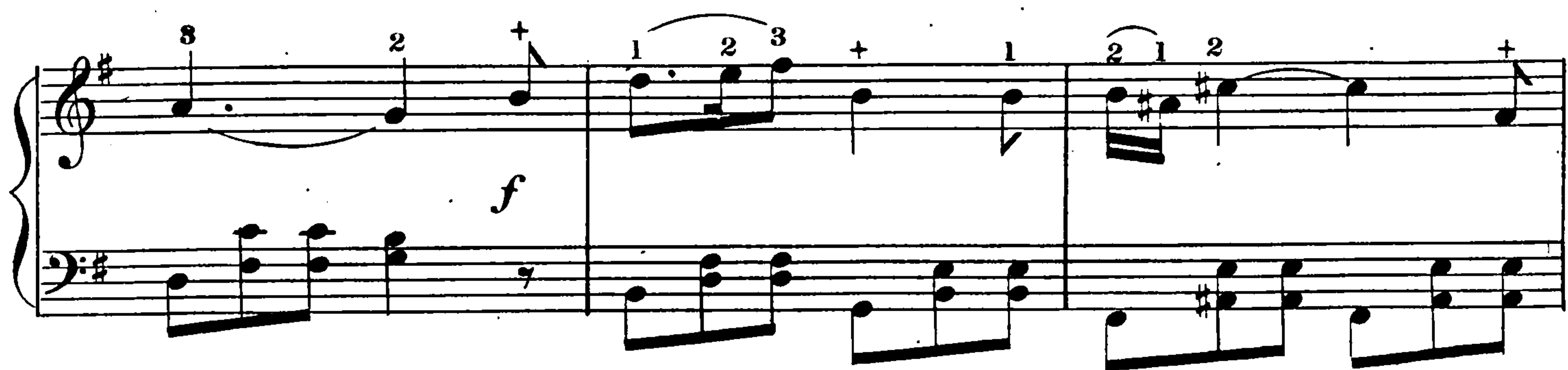
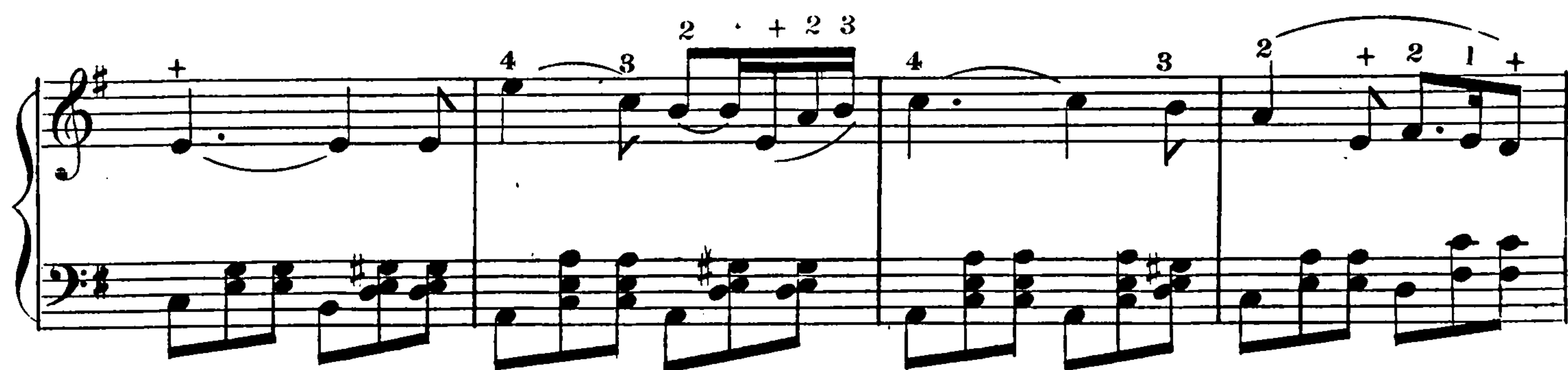
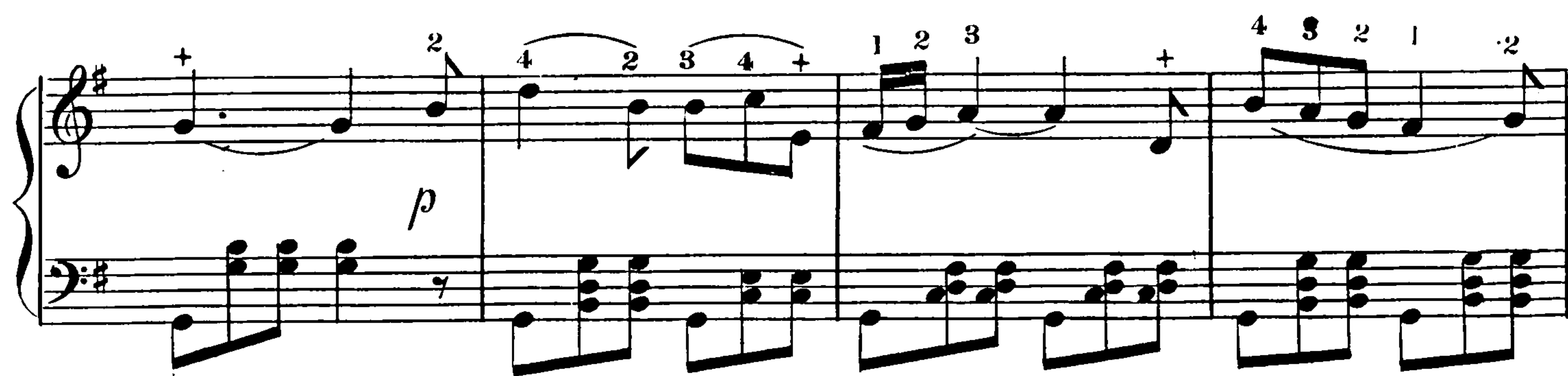
f

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff, both in the key of D major (indicated by two sharps). The notation includes various musical elements such as fingerings, dynamics, and articulation.

- System 1:** Treble staff features a sequence of eighth notes with fingerings 1, 2, 3, +, 1, 2, 1, 2, +, 4, 3, 2, 1, +, 3, 3. The bass staff provides a harmonic accompaniment.
- System 2:** Treble staff continues the melodic line with fingerings 2, 3, 2, 1, 4, +, 1, +, 4, 2, 3, 2, 1, 4, 3. The bass staff continues the accompaniment.
- System 3:** Treble staff includes a *rall* marking. Fingerings include 2, 3, 2, 3, 2, 1, +, 2, +, 3, 2, 1, +. The bass staff features a 7-measure rest in the first measure.
- System 4:** Treble staff begins with a *pp* (pianissimo) dynamic. Fingerings include +, 4, 3, 2, 1, 2, +, 1, 2, 1, +, 4. The bass staff continues the accompaniment. The system ends with a *mp* (mezzo-piano) dynamic marking.
- System 5:** Treble staff begins with a *f* (forte) dynamic. Fingerings include 4, 3, 2, 1, 2, +, 4, 3, +, 1, 2, 4, 3, 4. The bass staff continues the accompaniment.
- System 6:** Treble staff ends with a *pp* (pianissimo) dynamic. Fingerings include 4, 3, 2, 1, 2, +, 4, 3, +, 1, 2, 4, 3, 4. The bass staff features a 7-measure rest in the final measure.

The musical score consists of six systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/4.

- System 1:** Treble staff has fingerings 4, 3, 2, 2, 1, +, 3, +, 1, 2, +, 1. Bass staff has a steady eighth-note accompaniment. A *Cres:* marking appears in the third measure.
- System 2:** Treble staff has fingerings 3, 4, 3, 2, 2, 1, +, 4, 2. Bass staff has fingerings 4, 2, 1, +, 1, 3. A *pp* marking is in the second measure, and a *Cres:* marking is in the third measure.
- System 3:** Treble staff has fingerings +, 1, 3, 3, 2, 1, +, 4, 3, 2, 1, 2. Bass staff has fingerings 1, 2, 1, +, 1. A *Dim.* marking is in the first measure, and a *mf* marking is in the second measure. A *gva* (glissando) marking is above the treble staff in the third measure.
- System 4:** Treble staff has fingerings +, 1, 2, 1, +, 1, +. Bass staff continues the accompaniment. A *gva* marking is above the treble staff in the first measure.
- System 5:** Treble staff has fingerings 4, 3, 2, 1, 2, +, 4, 3, +, 1, 2, 4, 3. Bass staff continues the accompaniment. A *f* (forte) marking is in the first measure. A *gva* marking is above the treble staff in the first measure.



The musical score consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 above the notes. The piece includes a *rall:* section and a *gva* (ritardando) section. The final system ends with a double bar line and a fermata.

System 1: Treble staff has notes with fingerings 4, 1, 4, 2, 3, 2, 1, 4, 3. Bass staff has a steady eighth-note accompaniment.

System 2: Treble staff has notes with fingerings 2, 3, 2, 3, 2, 1, 2, 3, 2, 1. A *rall:* marking is present. Bass staff has a steady eighth-note accompaniment.

System 3: Treble staff has notes with fingerings 3, 2, 1, 1, 2, 4, 2, 3, 2, 1, 1, 4, 2, 3, 2, 2, 1, 1, 3. A *f* (forte) marking is present. Bass staff has a steady eighth-note accompaniment.

System 4: Treble staff has notes with fingerings 2, 1, 4, 3, 2, 1, 1, 2, 4, 2, 3, 2, 1, 1, 4, 2. A *gva* (ritardando) marking is present. Bass staff has a steady eighth-note accompaniment.

System 5: Treble staff has notes with fingerings 1, 3, 2, 1, 3, 2, 1, 1, 2, 3. A *gva* (ritardando) marking is present. Bass staff has a steady eighth-note accompaniment. The system ends with a double bar line and a fermata.

NEW AND POPULAR PIANOFORTE MUSIC.

Andante con moto. (melody well pronounced) **SONG WITHOUT WORDS.** EDWARD GERMAN.

p *mf* *Ped.* *

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Gaily, and with a touch to suggest the quality of a bell. **THE CUCKOO PRELUDE.** EDITED BY FANNY DAVIES. MATHIAS VAN DEN GHEYN.

f well detached. *Ped.* *

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Andantino alla Gavotta. **POUR ELLES.** (PAS CADENCÉ.) CARLO ALBANESI.

mf *m.s.* *pp* *Ped.* *

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Lento. **UNE LARME.** (FEUILLE D'ALBUM.) CARLO ALBANESI.

pp *m.s.* *con Ped.* *Ped.* *

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Largamente. **SOUVENANCE.** ROMANCE. CARLO ALBANESI.

p *ben cantata la melodia.* *Ped.* *

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Molto animato e cantarellando. **EN PROMENADE.** CARLO ALBANESI.

mf *p* *Ped.* *

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Moderato e scherzando. **COQUETTE.** A SCHERZINO. HUBERT BATH.

f *dim.* *mf Very lightly and coquettishly.* *Ped.* *

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Andante cantabile. **RÉVERIE.** F. A. ARMSTRONG.

pp *Ped.* *

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Allegretto. (M.M. ♩=96.) **SÉRÉNADE LYRIQUE.** EDWARD ELGAR.

p *espress.* *ten.* *ten.* *poco rit.* *a tempo.* *pp* *Ped.* *

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Andante moderato. **BADINAGE.** CORELLI WINDEATT.

p *cres.* *mf* *cres.* *Ped.* *

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Allegretto non troppo, la melodia con molto espressione. **CHANSON TRISTE.** P. TSCHAIKOWSKY, Op. 44.

Andante cantabile. **BARCAROLLE.** P. TSCHAIKOWSKY, Op. 37 No. 2.

Andante cantabile. **ROMANCE.** P. TSCHAIKOWSKY, Op. 8.

Andante cantabile. **NOCTURNE.** P. TSCHAIKOWSKY, Op. 10, No. 1.

Andante mosso. (♩ = 76.) **BERCEUSE.** P. TSCHAIKOWSKY, Op. 72, No. 2.

Tempo di Valse. **VALE DES FLEURS.** P. TSCHAIKOWSKY.

Andante espressivo. **ROMANCE.** ANTON ARENSKY, Op. 5, No. 2.

Allegretto moderato. **BERCEUSE.** LUDVIG SCHYTTÉ, Op. 28, No. 7.

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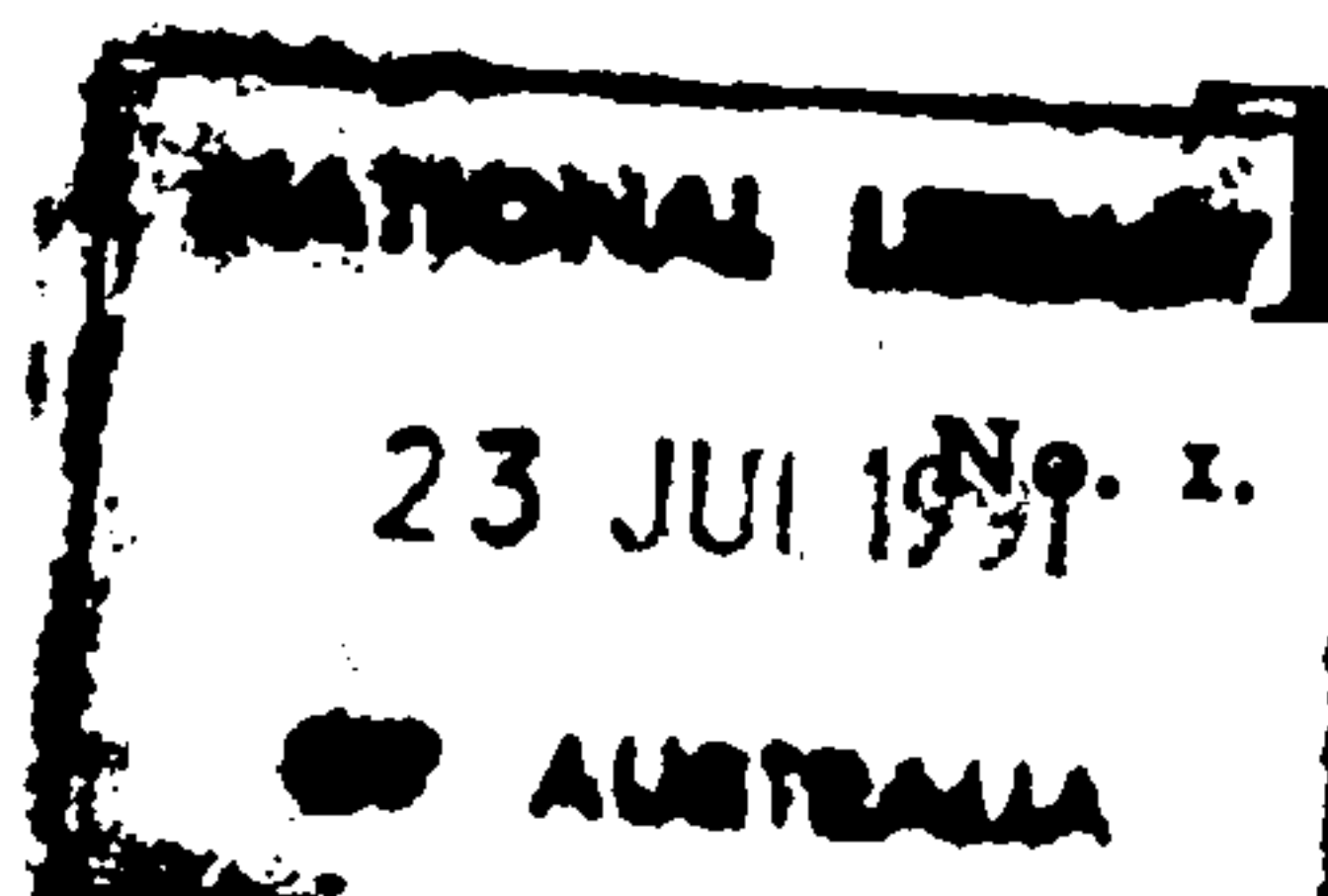
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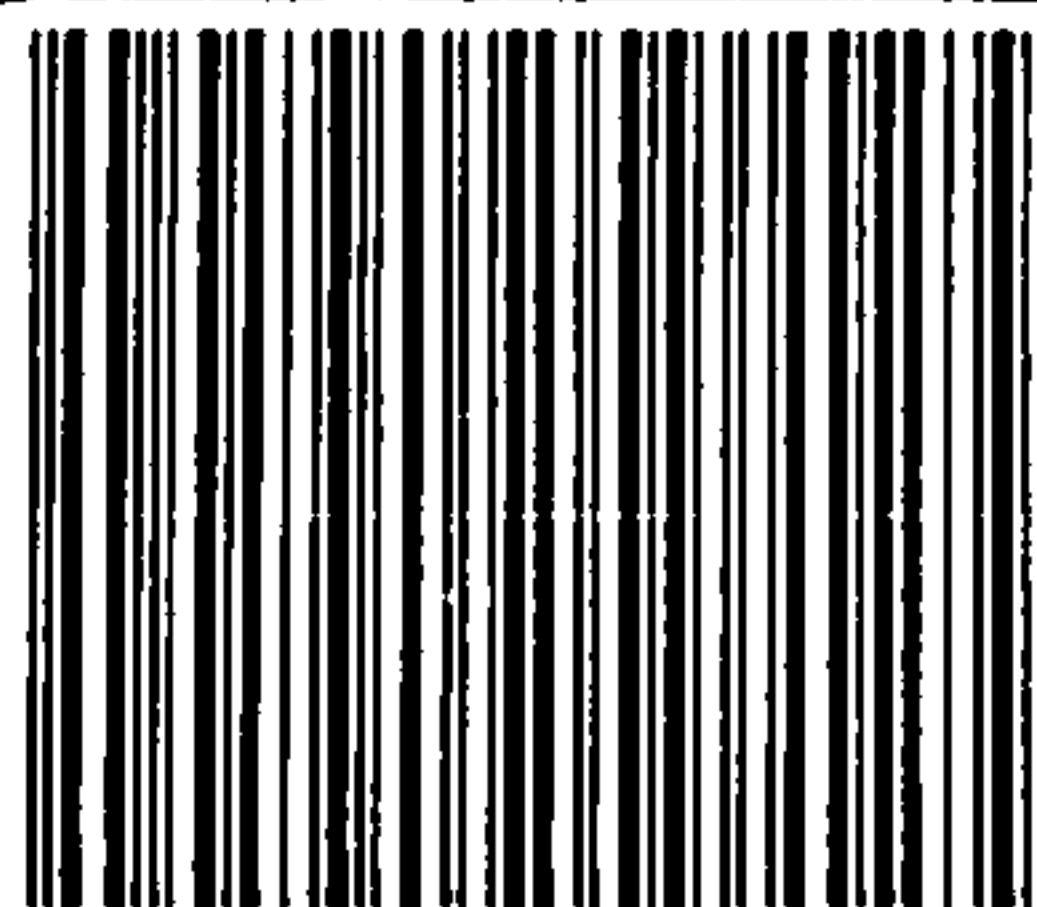
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