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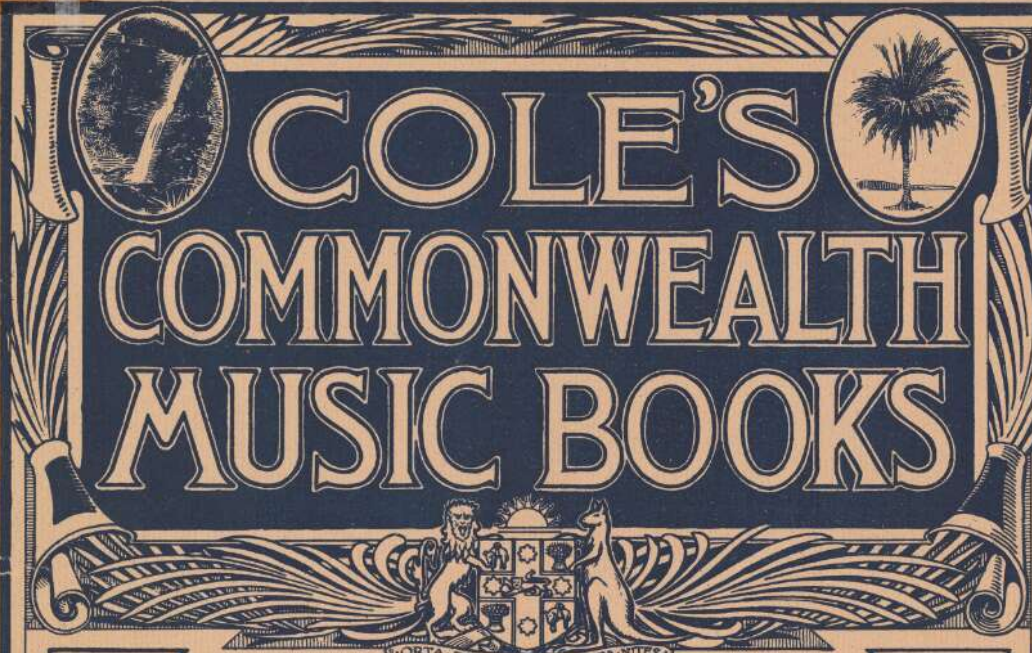
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Macking Bird (Piano Solo)	Cat and the Fiddle (Song)	Cock Robin (Song)
Song of the Robins (Piano Solo)	Cows are in the Corn	Spider and the Fly (Song)
Arab's Farewell to his Steed (Piano Solo)	Mosquito Schottische	Goosey Gander (Song)
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The Three Graces (Humorous Ballad)	Terry O'Regan (Irish Song)	Ma Honolulu Queen (A Dark Story)
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INTRO.

VARSOVIANA.

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Piano.

The musical score is written for piano and consists of five systems of music. The first system is the introduction, marked with a forte (f) dynamic. The second system continues the introduction with a forte (f) dynamic. The third system begins the main piece, marked with a piano (p) dynamic. The fourth system continues the main piece with a piano (p) dynamic. The fifth system concludes the piece with a piano (p) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

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6

The first system of musical notation for 'The Silver Lake'. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music starts with a half note chord in the right hand and a half note chord in the left hand. The melody in the treble staff features eighth and sixteenth notes, with several accents (^) placed above notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation. The treble staff continues the melody with eighth and sixteenth notes and accents. The bass staff continues the accompaniment with chords and single notes.

The third system of musical notation. The treble staff continues the melody. The bass staff includes a dynamic marking of *p* (piano) at the beginning. The music continues with eighth and sixteenth notes and chords.

The fourth system of musical notation. The treble staff continues the melody. The bass staff includes a dynamic marking of *p* (piano) in the middle. The music continues with eighth and sixteenth notes and chords.

The fifth system of musical notation. The treble staff continues the melody with eighth and sixteenth notes and accents. The bass staff continues the accompaniment with chords and single notes.

The sixth system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment with chords and single notes.

The Silver Lake.

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The first system of musical notation for 'The Silver-Lake'. It consists of a treble and bass clef staff. The treble staff contains a melodic line with various note values and rests, including a half note, quarter notes, and eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. There are two accents (^) above the treble staff in the second and fourth measures.

The second system of musical notation. The treble staff continues the melody with eighth and quarter notes. The bass staff continues the accompaniment. There are two accents (^) above the treble staff in the second and fourth measures.

The third system of musical notation. The treble staff features a more active melodic line with eighth notes. The bass staff continues the accompaniment. There are two accents (^) above the treble staff in the second and fourth measures.

CODA.

The CODA section of the piece. It begins with a piano (*p*) dynamic marking. The treble staff has a melodic line with quarter and eighth notes. The bass staff has a simple accompaniment. There are four accents (^) above the treble staff in the first, second, third, and fourth measures.

The fifth system of musical notation. The treble staff has a melodic line with quarter notes. The bass staff has a simple accompaniment. There are two accents (^) above the treble staff in the first and second measures. A forte (*f*) dynamic marking is present in the bass staff in the third measure, and a piano (*p*) dynamic marking is present in the treble staff in the fifth measure.

The sixth system of musical notation, which concludes the piece. The treble staff has a melodic line with quarter notes. The bass staff has a simple accompaniment. There are two accents (^) above the treble staff in the first and second measures.

The Silver-Lake

Cole's Commonwealth Music Books

ALL VOCAL NUMBERS HAVE VOICE PARTS IN STAFF AND TONIC SOL-FA NOTATIONS.

LATEST ADDITIONS

<p>No. 34. SIX POPULAR PIANO DUETS. Moonlight on the lake, - - - - - <i>Blade</i> On the raccourse, - - - - - <i>Roads</i> Post and Fessant, - - - - - <i>Tom Suppl.</i> Silver Trumpets, - - - - - <i>Viviani</i> Sultan's Grand March, - - - - - <i>Ricci</i> Un Fragment du Mendelssohn, - - - - - <i>Casper</i></p> <p>No. 35. POPULAR PIANO SOLOS. Echoes of the Green Isle, - - - - - <i>Rachetro</i> Fifth Nocturne, - - - - - <i>Lebach</i> Forge in the Forest, The, - - - - - <i>Michaels</i> Helmweh, - - - - - <i>Janmeyer</i> Impromptu in A flat, - - - - - <i>Schubert</i> Marche Fouché, - - - - - <i>Rubini</i> Nath, La, - - - - - <i>Rubini</i> Poete Mourant, La, - - - - - <i>Castaldi</i> Signal March, The, - - - - - <i>Richter</i> Turkish Patrol, The, - - - - - <i>Michaels</i> Valse des Fleurs, - - - - - <i>Kellerer</i></p> <p>No. 36. COUNTRY DANCES. Athole Gathering, - - - - - <i>March</i> Barren Rocks o' Aden, - - - - - <i>March</i> Buttered Peas, - - - - - <i>Morris Dance</i> Bridges of Lodi, - - - - - <i>Strathspey</i> Cav o' Fair, - - - - - <i>Schottische</i> Queen's Lancers, - - - - - <i>Reel</i> Waltz o' the North, - - - - - <i>March</i> Wamburgh Reel, - - - - - <i>Country Dance</i> Waltz Among the Tallars, - - - - - <i>Reel</i> Drummet, - - - - - <i>Reel</i> Duchess's Slipper, - - - - - <i>Strathspey</i> Eighteen Feet, - - - - - <i>Reel</i> Fairy Dance, - - - - - <i>Reel</i> Favourite Furlition, - - - - - <i>Country Dance</i> Flowers of Edinburgh, - - - - - <i>Country Dance</i> Gillie Gallan, - - - - - <i>Sword Dance</i> Green Grow the Hashes, - - - - - <i>Schottische</i> Garry Owen, - - - - - <i>Country Dance</i> Harvest Home, - - - - - <i>Horlogie</i> Haymakers, - - - - - <i>Country Dance</i> High Level, - - - - - <i>Horlogie</i> Irish Washerwoman, - - - - - <i>Reel</i> Jacky Tar, - - - - - <i>Horlogie</i> Johnnie Cope, - - - - - <i>March</i> Keel Row, - - - - - <i>Schottische</i> Lady Mary Ramsay, - - - - - <i>Schottische</i> Lannagan's Ball, - - - - - <i>Reel</i> Lillebuckero, - - - - - <i>Reel</i> Liverpool, - - - - - <i>Horlogie</i> Loch Earn, - - - - - <i>Reel</i> Manchester, - - - - - <i>Horlogie</i> Mason's Apron, - - - - - <i>Reel</i> Marchion of Huntly, - - - - - <i>Schottische</i> Marchion of Huntly, - - - - - <i>Highland Fling</i> Mez Merrilies, - - - - - <i>Country Dance</i> Moeymuck, - - - - - <i>Strathspey</i> Wells Bridge of Edinburgh, - - - - - <i>Strathspey</i> Paddy Whack, - - - - - <i>Reel</i> Petronella, - - - - - <i>Country Dance</i> Pussy Perry, - - - - - <i>Reel</i> Quadrille on Scotch Jigs, - - - - - <i>Reel</i> Reel of Tulloch, - - - - - <i>Reel</i> Rolling Drumman, - - - - - <i>Reel</i> Sailor's, - - - - - <i>Horlogie</i> Sailor's Joy, - - - - - <i>Horlogie</i> Sir Roger de Coverley, - - - - - <i>Country Dance</i> Speed the Plough, - - - - - <i>Reel</i> Stumpie, - - - - - <i>Strathspey</i> St. Patrick's Day, - - - - - <i>Reel</i></p>	<p>COUNTRY DANCES—Continued. Timour the Tartar, - - - - - <i>Reel</i> Triumph, - - - - - <i>Country Dance</i> Tullochgorum, - - - - - <i>Strathspey</i> Wha's a' the steer, - - - - - <i>Schottische</i> White Goshawk, The, - - - - - <i>Country Dance</i> And 80 others.</p> <p>No. 37. POPULAR PIECES FOR VIOLIN AND PIANO. (WITH SEPARATE VIOLIN PART.) Consider the Lilies, - - - - - <i>Davies</i> Gavotte, - - - - - <i>Davies</i> Hungarian Dance No. 6, - - - - - <i>Draves</i> Londonderry Air, - - - - - <i>arr. by McNeil</i> La Paloma, - - - - - <i>Franco</i> La Petite Bergerette, - - - - - <i>Chil. French</i> Les Adieux, - - - - - <i>Beethoven</i> Wauwaka, - - - - - <i>Chopin</i> Medley of Country Dances, - - - - - <i>Major</i> Still is the night, - - - - - <i>Alb</i> To the Evening Star, - - - - - <i>Wagner</i> Waller's Prize Song, - - - - - <i>Wagner</i> When thy blue eyes, - - - - - <i>Lozano</i></p> <p>No. 38. NURSERY RHYMES AND CHILDREN'S GAMES AND SONGS. A Fox went out A Frog he would a-wooloo A Little Cock-sparrow Aiken Drum Ban, ban, black sheep Bessie Babbie Shatts Cat and Mouse Cats' Polka Chinese Fan Curly Locks Daisy Chain Diddle, diddle dumpling Ding, dong, bell Duke of York Fairy Song George's Porgie Goosey, Goosey, Gander Hey diddle, diddle Hide the thimble Humpty Dumpty Hush-a-bye Baby I saw a ship a-sailing Jack and Jill Jing-a-ling Lavender's Blue Little Boy Blue Little Bo-Peep Little Miss Toddlerkins Little Jack Herne Little girl, where have you been? Little Miss Muffet Lucy Locket Mary, Mary, quite contrary Musical Chairs Nineties Pat-a-cake Pussy merrily dilt Polly put the kettle on Pussy cat, Pussy cat Ride a Cock-Horse Ride o' Ross Sally Waters See-saw, Margery Daw Sing a song of Sixpence</p>	<p>NURSERY RHYMES AND CHILDREN'S GAMES AND SONGS—Continued. Summer Day The Flower's Lullaby The Jelly Miller The Little Doves The Little Nut Tree The Little Woman and the peeler The North wind doth blow The Rabbits The Spider and the fly Three blind mice Three mice went into a hole There was an old woman Tom, Tom, the piper's son Tom Tinker When I was a young girl Where are you going to?</p> <p>No. 39. POPULAR PIANO SOLOS. Basso Tzang, - - - - - <i>Drumheller</i> Beautiful Star of Heaven, - - - - - <i>Drumheller</i> Dreamland Waltz, - - - - - <i>Kubick</i> Dreams of the deep, - - - - - <i>Kennedy</i> In the land, - - - - - <i>Sanley</i> La Paloma, - - - - - <i>Franco</i> Love and Devotion, - - - - - <i>Drumheller</i> Marching thro' Georgia, - - - - - <i>March</i> Moonbeams on the lake, - - - - - <i>March</i> Music among the pines, - - - - - <i>Wagner</i> Return of the breeze, - - - - - <i>Schubert</i> Star of the Sea, - - - - - <i>Kennedy</i> Sweet Suspense, - - - - - <i>Drumheller</i> Tripping thro' the meadows, - - - - - <i>Wagner</i></p> <p>No. 40. SELECTED PIECES for AMERICAN ORGAN and HARMONIUM. (SECOND SERIES.) Agnus Dei, - - - - - <i>Mozart</i> Ave Verum, - - - - - <i>Mozart</i> Ave Maria, - - - - - <i>Each-Strathspey</i> Benedictus (Waltz in G), - - - - - <i>Wagner</i> Ein, der Lord is minded, - - - - - <i>Mendelssohn</i> By Babylon's wave, - - - - - <i>Opus 40</i> Cornelius March, - - - - - <i>Mendelssohn</i> Eure face from "Rosamunde", - - - - - <i>Schubert</i> Fis at portem, - - - - - <i>Beethoven</i> How lovely are the moonbeams, - - - - - <i>Mendelssohn</i> I know that my Redeemer liveth, - - - - - <i>Haydn</i> In native worth, - - - - - <i>Mozart</i> I waited for the Lord, - - - - - <i>Mendelssohn</i> Melody in F, - - - - - <i>Mendelssohn</i> O Father whose almighty power, - - - - - <i>Haydn</i> O rest in the Lord, - - - - - <i>Mendelssohn</i> O for the wings of a dove, - - - - - <i>Mendelssohn</i> O Thou that tellest, - - - - - <i>Haydn</i> Pilgrims' Chorus, - - - - - <i>Wagner</i> Salve Regina, - - - - - <i>Haydn</i> War March of the Priests, - - - - - <i>Mendelssohn</i> What tho' I trace, - - - - - <i>Haydn</i></p> <p>No. 41. REELS AND STRATHSPEYS FOR THE VIOLIN. In Preparation.</p>
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