

A Monsieur Joseph L. Chester

LINDIANA

A CHOICE SELECTION OF

Jenny Lind Songs

And other Operatic Melodies.

With Brilliant Variations for the Piano,

BY
CHARLES GROBE.



- | | |
|----------------------------------|-------------------------------------|
| No. 1. THE DREAM | No. 16. ROBERT, (Robert) |
| 2. THE SONG OF THE REGIMENT | 17. THO' CLOUDS BY TEMPEST, (Fr.) |
| 3. THE SONG OF THE DRUM | 18. OUR FAITH NOW FONDLY, (Linda) |
| 4. RATAPLAN | 19. THE HARP THAT ONCE THROUGH |
| 5. BY THE SAD SEA WAVES | 20. DEH CONTE, (Norma) |
| 6. CHILD OF THE REGIMENT | 21. BALLET L'HIVER, (Vèpres Sicil.) |
| 7. SALUT A LA FRANCE | 22. AIR FROM SIMON BOCCANECRA. |
| 8. AH, DON'T MINGLE | 23. AIR FROM "THE SWISS FAMILY." |
| 9. MY HOME, MY HAPPY HOME | 24. AIR FROM "ZAMPA." |
| 10. ANNIE LAURIE | 25. BARCAROLE, "MASANIELLO." |
| 11. COMIN' THRO' THE RYE | 26. MARCH, "MOSES IN EGYPT." |
| 12. 'TIS THE LAST ROSE OF SUMMER | 27. AIR, "MONTECHI E CAPULETTI." |
| 13. GIPSEY SONG, (Camp Silesia) | 28. AIR FROM "LA FAVORITE." |
| 14. CASTA DIVA, (Norma) | 29. LE PARDON DE PLOËRMEL! |
| 15. PERCHE NON HO, (Lucia) | 30. BRINDISI FROM "MACBETH." |

Philadelphia, LEE & WALKER, 722 Chestnut St.

MARCH FROM MOSES IN EGYPT.

WITH

BRILLIANT VARIATION & FINALE.

Lindiana. N° 26.

Ch: Grobe Op: 1113.

Allegro.

Introduction.

f Ped. * *f* Ped. *

All^o non troppo.

TEMA.

p Ped. * Ped. * Ped.

mf Ped. *cres.* *

f Ped. * Ped. * Ped. *

7035. 5.

Entered according to Act of Congress A.D. 1859 by Lee & Walker at the Clerk's Office of the Dt. Ct. of the En. Dt. of Pa.

First system of musical notation. Treble and bass clefs. Dynamics include *p* and *Ped.*. There are asterisks (*) above some notes.

Second system of musical notation. Treble and bass clefs. Dynamics include *mf*, *cres.*, and *Ped.*. There are asterisks (*) above some notes.

Third system of musical notation. Treble and bass clefs. Dynamics include *Ped.*. There are asterisks (*) above some notes.

Brillante.

VAR: Musical notation system 4. Treble and bass clefs. Time signature 2/4. Dynamics include *mf*, *cres.*, and *Ped.*. There are asterisks (*) above some notes.

Musical notation system 5. Treble and bass clefs. Dynamics include *Ped.* and *cres.*. There are asterisks (*) above some notes.

Musical notation system 1, consisting of a grand staff with treble and bass clefs. The right hand plays a continuous eighth-note pattern with slurs and ties. The left hand plays a bass line with chords. Dynamics include *f* and *Ped. cres.*. Pedal markings include *Ped.* and asterisks. A double bar line is present at the end of the system.

Musical notation system 2, consisting of a grand staff. The right hand continues the eighth-note pattern. The left hand features chords with slurs. Dynamics include *f*, *Ped.*, and *p Ped.*. Pedal markings include *Ped.* and asterisks. A double bar line is present at the end of the system.

Musical notation system 3, consisting of a grand staff. The right hand continues the eighth-note pattern. The left hand features chords with slurs. Dynamics include *Ped.*. Pedal markings include *Ped.* and asterisks. A double bar line is present at the end of the system.

Musical notation system 4, consisting of a grand staff. The right hand continues the eighth-note pattern. The left hand features chords with slurs. Dynamics include *mf* and *Ped. cres.*. Pedal markings include *Ped.* and asterisks. A dashed line above the staff is labeled *8va*. A double bar line is present at the end of the system.

Musical notation system 5, consisting of a grand staff. The right hand continues the eighth-note pattern. The left hand features chords with slurs. Dynamics include *Ped.*. Pedal markings include *Ped.* and asterisks. A dashed line above the staff is labeled *8va*. A double bar line is present at the end of the system.

FINALE.

Vivace.

The musical score is written for piano in 3/8 time. It consists of five systems of music, each with a treble and bass clef staff. The first system begins with a forte (*f*) dynamic and a *Ped.* marking. The second system starts with a mezzo-forte (*mf*) dynamic. The third system includes a *cres.* (crescendo) marking and a repeat sign with a double bar line. The fourth system begins with a piano (*p*) dynamic. The fifth system concludes with a *f* dynamic. Throughout the piece, there are numerous *Ped.* markings and asterisks (*) indicating specific performance techniques. A handwritten 'X' is present above the third system, and a circled '8' is above the fourth system. The score ends with a double bar line and repeat dots.

Musical staff 1: Treble and bass clefs, key signature of two flats. Dynamics include *mf* and *Ped.*. Asterisks are placed below the notes in the second, fourth, fifth, and seventh measures.

Musical staff 2: Treble and bass clefs, key signature of two flats. Dynamics include *Ped.*, *f*, and *cres.*. Asterisks are placed below the notes in the second, fourth, fifth, and seventh measures.

Musical staff 3: Treble and bass clefs, key signature of two flats. Dynamics include *mf* and *Ped.*. Asterisks are placed below the notes in the first, third, fifth, and seventh measures.

Musical staff 4: Treble and bass clefs, key signature of two flats. Dynamics include *f* and *Ped.*. Asterisks are placed below the notes in the second, fourth, sixth, and eighth measures. A dashed line above the staff indicates a repeat or continuation.

Musical staff 5: Treble and bass clefs, key signature of two flats. Dynamics include *Ped.*, *cres.*, and *ff*. Asterisks are placed below the notes in the first, third, sixth, and eighth measures. The staff concludes with a double bar line.

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