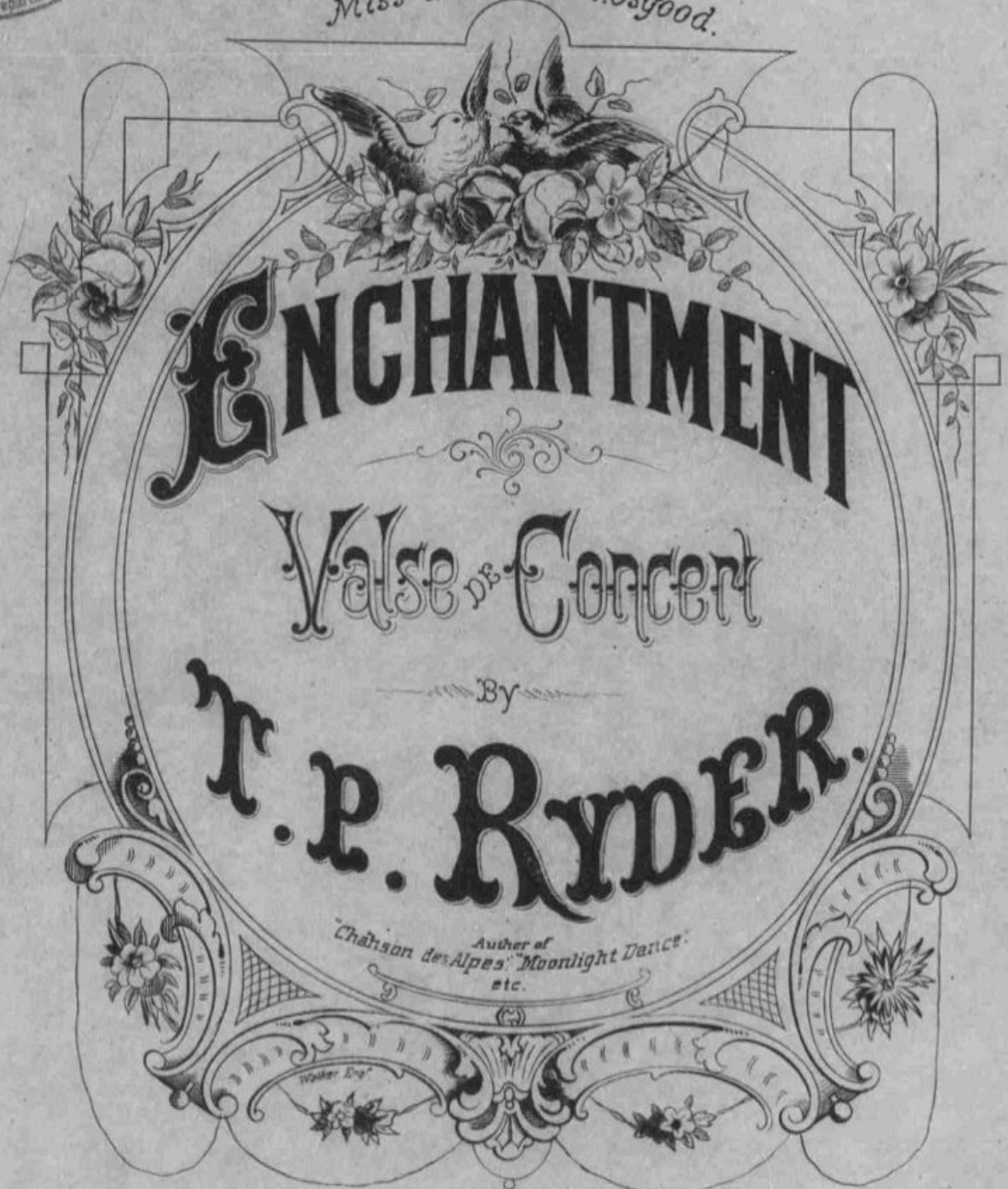


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SWEET HOUR OF NIGHT, - - -	MIXED VOICES, (Ab)	-	-	.40
WHIPPOORWILL'S CALL, - - -	MIXED VOICES, (G)	-	-	.50
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MY GONDOLIER NOW AWAITS THEE,	MALE VOICES, (G)	-	-	.40
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ENCHANTMENT.

VALSE DE CONCERT.

T. P. RYDER.

INTRODUCTION.

Tempo di Valse.

mf cres cen do.

f ff Ped *cadenza.* 8 L.H.

Moderato. L.H. L.H. L.H. R.H. R.H. Ped *

L.H. L.H. L.H. R.H.

L.H. L.H. L.H. R.H.

R.H. Ped * Ped * Ped *

L.H. L.H. L.H. R.H.

Ped * Ped * Ped *

3

3

L.H. L.H. L.H. R.H. L.H. L.H.

R.H. Ped * Ped * Ped * R.H. Ped * Ped *

This system contains the first six measures of the piece. The right hand (R.H.) plays a melodic line with eighth notes and quarter notes, while the left hand (L.H.) provides a harmonic accompaniment with chords and single notes. Pedaling instructions are marked with 'Ped' and an asterisk (*) in the right hand part.

L.H. R.H. con anima.

Ped *

This system contains measures 7-12. Measures 7-10 continue the previous texture. At measure 11, the tempo and mood change to 'con anima', indicated by a double bar line and the text 'con anima.' above the staff. The right hand part features a more active melodic line.

8..... 8..... 8.....

This system contains measures 13-18. It features a complex texture with triplets in both hands, indicated by the number '8' and dotted lines above the notes. The right hand has a more intricate melodic pattern.

8..... 8..... 8.....

This system contains measures 19-24. The triplet texture continues, with the right hand playing a series of eighth-note triplets and the left hand providing a steady accompaniment.

8..... 8..... 8.....

This system contains measures 25-30. It concludes the piece with a final cadence. The right hand part has a more active melodic line, and the left hand provides a steady accompaniment.

bravura.

The first system of music features a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The melody consists of quarter and eighth notes. The bass clef accompaniment is primarily composed of chords. The word "bravura." is written in the first measure of the treble staff.

The second system continues the piece with similar notation. It includes a long slur over a series of notes in the treble staff, indicating a phrase or a specific performance instruction.

cres.

The third system includes the dynamic marking "cres." in the bass staff, indicating a crescendo. The notation continues with quarter and eighth notes in the treble and chords in the bass.

The fourth system shows further development of the musical theme, maintaining the same notation style and key signature.

The fifth system concludes the page with a double bar line at the end of the treble staff, indicating the end of a section or the piece.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents, starting with a *legg.* marking. The bass clef staff contains a harmonic accompaniment of chords and single notes.

Second system of musical notation, continuing the melodic and harmonic lines from the first system.

Third system of musical notation, continuing the melodic and harmonic lines from the first system.

Fourth system of musical notation, continuing the melodic and harmonic lines from the first system.

Fifth system of musical notation, concluding the piece with a double bar line and repeat signs.

L.H. L.H. L.H. R.H.

R.H. Ped * Ped * Ped * R.H.

L.H. L.H. L.H. R.H.

Ped * Ped * Ped * R.H.

L.H. L.H. L.H. R.H.

R.H. Ped * Ped * Ped * R.H.

L.H. L.H. L.H. R.H. animato.

Ped * Ped * Ped * R.H.

8

ff

8

Ped * Ped * fz Ped * fz Ped *

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