

C. 11. 80904

1 ST. COP

EVENING VISITS.

A SERIES OF POPULAR MELODIES,

ARRANGED FOR

Piano and Violin, or Piano and Flute,

GUITAR AND VIOLIN, OR GUITAR AND FLUTE,

BY

JEAN. RICHTER.

<i>Forest Home March</i> ,.....	30
<i>Imperial Schottisch</i> ,.....	30
<i>St. Louis Grand March</i> ,.....	30
<i>Five o'clock Quadrille</i> ,.....	50
<i>Mabel Waltzes</i> ,.....	40
<i>Barbe Bleue Potpourri</i> ,.....	30
<i>Stories of happy times Waltzes</i> ,.....	30
<i>Orphee aux enfer Potpourri</i> ,.....	30
<i>Bavarian Schottisch</i> ,.....	30
<i>Flying Trapeze Waltz</i> ,.....	30
<i>Xaupi's Polka Mazurka</i> ,.....	30
<i>Wildfang (I don't care) Galop</i>	30
<i>Immortellen Waltzes</i> ,.....	30
<i>Grand Duchesse Galop</i> ,.....	30
<i>Belle Helene Galop</i> ,.....	30
<i>Beautiful Galathea</i> ,.....	30
<i>Guards' Waltz</i> ,.....	30
<i>Fifth Street Waltz</i> ,.....	30
<i>On the beautiful blue Danube Waltz</i> ,.....	50
<i>Skating Rink Waltz</i> ,.....	30
<i>Nobody's Child Waltz</i> ,.....	30
<i>Dueppler Schanzen March</i>	30
<i>Thousand and one night Waltz</i>	40
<i>Medley Quadrille</i>	50

<i>Winter Evening Waltz</i> ,.....	30
<i>Pacific Schottisch</i> ,.....	30
<i>Martha Potpourri</i> ,.....	50
<i>St. Louis Serenading Waltz</i> ,.....	30
<i>Thou art so near and yet so far</i> ,.....	30
<i>Bell Brandon March</i> ,.....	30
<i>Poet and Peasant Waltz</i> ,.....	30
<i>Peasant Maidens Lament</i> ,.....	30
<i>Playful Rockets</i> ,.....	50
<i>Quincy Waltz</i> ,.....	30
<i>Columbanus Galop</i> ,.....	30
<i>Tyrolese and his child</i> ,.....	30
<i>I'll roam the dewy bowers</i> ,.....	30
<i>Leta Waltz</i> ,.....	30
<i>Lotta Polka</i> ,.....	30
<i>Lucia Potpourri</i> ,.....	50
<i>Kiss Waltz</i> ,.....	30
<i>Electric Schottisch</i> ,.....	30
<i>Morning Journal Waltz</i> ,.....	30
<i>Brightest Eyes Waltz</i> ,.....	30
<i>Golden Pippin Schottisch</i> ,.....	30
<i>Guard on the Rhine</i>	35
<i>Jolly brothers Galop</i>	30
<i>Home, sweet home. Variations</i>	50

BALMER & WEBER, 206 NORTH FIFTH STREET, ST. LOUIS, MO.

Entered, according to act of Congress, in the year A. D. 1869, by BALMER & WEBER, in the Clerk's Office of the United States District Court for the Eastern District of Missouri.

GUARDS WALTZ

Piano & Violin or Flute; Piano & Guitar,
Piano, Violin or Flute, & Guitar.

Arranged by

J. Richter.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a piano (*p*) dynamic and includes various musical notations such as slurs, ties, and accents. The dynamics progress from *p* to *mf* (mezzo-forte) in the second system, then to *f* (forte) in the fifth system, and finally to *ff* (fortissimo) in the sixth system. The piece concludes with a double bar line and repeat dots.

2987-5

Entered according to act of Congress A.D. 1872 by Balmer & Weber in the Office of the Librarian of Congress at Washington

First system of musical notation, piano (p) dynamic.

Second system of musical notation, mezzo-forte (mf) dynamic.

Third system of musical notation, featuring melodic lines in the right hand and accompaniment in the left hand.

Fourth system of musical notation, featuring melodic lines in the right hand and accompaniment in the left hand.

Fifth system of musical notation, piano (p) dynamic.

Sixth system of musical notation, mezzo-forte (mf) dynamic.

GUARDS WALTZ.

VIOLIN.

Arranged by

J. Richter.

The musical score for the Violin part of the Guards Waltz, page 5, is written in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The fifth staff has a forte (*f*) dynamic. The eighth staff has a fortissimo (*ff*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs and accents. The key signature remains G major throughout the page.

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure is marked with a piano (*p*) dynamic, and the final measure of the first system is marked with mezzo-forte (*mf*). The second staff has an accent mark over the first measure. The third staff continues the melodic line. The fourth staff has an accent mark over the first measure. The fifth staff begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The sixth staff has an accent mark over the first measure. The seventh staff begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The eighth staff has an accent mark over the first measure. The ninth staff begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The tenth staff has an accent mark over the first measure. The eleventh staff continues the melodic line. The twelfth staff concludes the piece with a double bar line.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment of chords.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures in the treble and bass staves.

Third system of musical notation, marked with a piano (*p*) dynamic. The treble staff features a more active melodic line with slurs, and the bass staff continues with chordal accompaniment.

Fourth system of musical notation, marked with a mezzo-forte (*mf*) dynamic. The treble staff has a melodic line with slurs, and the bass staff provides a steady accompaniment.

Fifth system of musical notation, featuring a melodic line in the treble staff with slurs and accents, and a corresponding accompaniment in the bass staff.

Sixth system of musical notation, concluding the page with a melodic line in the treble staff and a final accompaniment in the bass staff.

TO MY DEAR LITTLE PETS

Schuman's

PETS

30 Recreations for Young Beginners

R. MACHENZ.S.C.

Allie March.

Darling Rondo.

Mamie Polka.

Tillie Schottisch.

Archie Galop.

Eppie Mazurka.

Millie Quickstep.

Rosie Waltz.

Dollie Galop.

Ned Polka.

Gillie Mazurka.

Freddie Quickstep.

Susie Waltz.

Charlie March.

Nettie Schottisch.

Bessie Waltz.

Eddie Quickstep.

Jessie Polka.

Callie Rondo.

Pet March.

Lillie Galop.

Joe's Polka.

Birdie Quickstep.

Puss Mazurka.

Willie March.

Emmie Schottisch.

Dimple Galop.

Gipsey Mazurka.

Sissie's Reverie.

Kittie's Quadrille.

2

St. Louis, Mo.

Published by **BALMER & WEBER, No. 206 North Fifth Street.**

Entered according to Act of Congress in the year 1871-72, by BALMER & WEBER, in the Office of the Librarian of Congress at Washington.

To meet the frequent demand for new and pleasing pieces for first beginners on the Piano, the above collection of "Pets" have just been issued, and will prove both useful and agreeable to the young folks. They are by the well known author of the "Western Echoes" and the series of "Self-instructors" for Piano, Cabinet-Organ, Violin and Flute. The great popularity these Works enjoy, is proof positive that Mr. Schuman hits the popular taste.