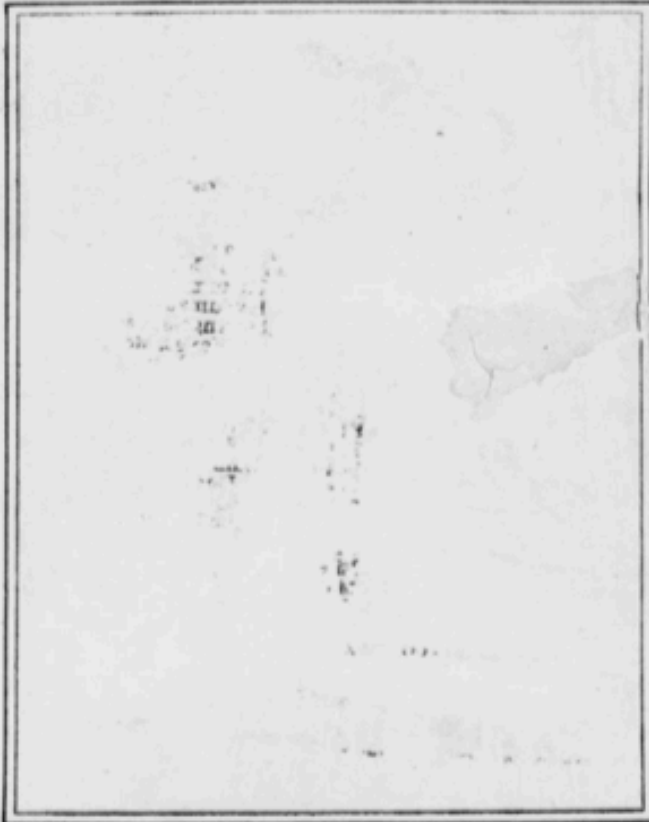


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To Miss Florence E. Gale,
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Beautiful Brides



—◇ WEDDING MARCH. ◇—

SOLO. (85)

BY CHAS. D. BLAKE.

FOUR HANDS. (87)

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BEAUTIFUL BRIDES' MARCH.

By CHAS. D. BLAKE.

Author "Claytons March"

"On the race course Galop"

FOUR HANDS.

SECONDO.

Allegro brillante.

BEAUTIFUL BRIDES' MARCH.

3

FOUR HANDS.

PRIMO.

By CHAS. D. BLAKE.
Author. "Claytons March"
"On the race Course Galop"

Allegro brillante.

8

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as accents and hairpins.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as accents and hairpins. The word "cres." is written in the treble staff.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as accents and hairpins. The word "cres." is written in the bass staff.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as accents and hairpins. The word "sf" is written in the bass staff.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as accents and hairpins.

PRIMO.

First system of musical notation. The upper staff (treble clef) begins with a series of chords marked with accents (>) and slurs. The lower staff (bass clef) features a rhythmic accompaniment of chords. A dynamic marking of *ff* is present at the start. A fermata is placed over the final measure of the system.

Second system of musical notation. The upper staff continues with melodic lines, including a trill marked with a wavy line and a fermata. The lower staff maintains the chordal accompaniment. A dynamic marking of *ff* appears towards the end of the system.

Third system of musical notation. The upper staff features a trill and melodic phrases. The lower staff continues with the accompaniment. A dynamic marking of *ff* is visible at the end of the system.

Fourth system of musical notation. The upper staff has melodic lines with slurs and accents. The lower staff includes a dynamic marking of *sf* and a crescendo leading to *ff*. A fermata is placed over the final measure.

Fifth system of musical notation. The upper staff continues with melodic and chordal textures. The lower staff provides the accompaniment. A dynamic marking of *ff* is present at the end of the system.

PRIMO.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth notes and slurs, marked with an '8' and a dashed line above it. The bass clef contains a rhythmic accompaniment of chords and eighth notes.

Second system of musical notation. The treble clef continues the melodic line with slurs and accents. The bass clef features a more complex accompaniment with chords and a dynamic marking of *sf* (sforzando).

Third system of musical notation. The treble clef has a melodic line with slurs and accents, marked with an '8' and a dashed line. The bass clef has a steady accompaniment of chords.

Fourth system of musical notation. The treble clef continues the melodic line with slurs and accents, marked with an '8' and a dashed line. The bass clef has a steady accompaniment of chords.

Fifth system of musical notation. The treble clef continues the melodic line with slurs and accents, marked with an '8' and a dashed line. The bass clef has a steady accompaniment of chords, with a dynamic marking of *ff* (fortissimo) and the word *cres.* (crescendo) written above the notes.



8

SECONDO.

PRIMO.

9

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments, including grace notes and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has two flats, and the time signature is 4/4.

The second system continues the musical piece. It features similar melodic and harmonic textures to the first system. A first ending bracket labeled '8' spans the first two measures of this system. The notation includes slurs, accents, and dynamic markings.

The third system of music shows a continuation of the composition. The upper staff has a melodic line with a first ending bracket labeled '8' over the first two measures. The lower staff features a more active accompaniment with chords and moving lines. A dynamic marking of *sf* (sforzando) is present in the lower staff.

The fourth system of music continues the piece. The upper staff has a melodic line with a first ending bracket labeled '8' over the first two measures. The lower staff features a more active accompaniment with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the lower staff.

The fifth system of music concludes the piece. It features similar melodic and harmonic textures to the previous systems. A first ending bracket labeled '8' spans the first two measures of this system. The notation includes slurs, accents, and dynamic markings.

SECONDO.

The first system of the piano accompaniment consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat). It begins with a forte (*ff*) dynamic and features a melodic line with eighth-note patterns and some rests. The lower staff is also in bass clef and provides a rhythmic accompaniment with eighth-note chords.

The second system continues the piano accompaniment. The upper staff shows a melodic line with some chromaticism and a crescendo leading to a forte (*ff*) dynamic. The lower staff continues with rhythmic accompaniment, including some chords.

The third system introduces a treble clef for the upper staff. The melodic line becomes more active with sixteenth-note patterns. Dynamics include *f*, *ff*, and a crescendo. The lower staff continues with rhythmic accompaniment.

The fourth system features a more complex melodic line in the treble staff with many sixteenth notes and some triplets. The lower staff continues with a steady rhythmic accompaniment.

The fifth system concludes the piano accompaniment. The upper staff has a melodic line with a crescendo leading to a fortissimo (*sf*) dynamic. The lower staff ends with a final chord and the word *Fine.*

PRIMO.

11

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music begins with a rest in the upper staff, followed by a series of chords and melodic lines. Dynamic markings include *ff* (fortissimo) and *f* (forte). There are also some slurs and accents.

The second system continues the musical piece. It features similar rhythmic patterns and dynamic markings as the first system, including *ff* and *f*. The notation includes various note values and rests.

The third system shows a continuation of the musical theme. It includes a section with a wavy line above the notes, possibly indicating a tremolo or a specific performance technique. Dynamic markings like *ff* are present.

The fourth system continues the piece. It features a section with a wavy line above the notes, similar to the third system. The dynamic markings include *ff* and *f*.

The fifth system is the final system on the page. It concludes with a *f* dynamic marking and a *sf* (sforzando) marking. The piece ends with a double bar line.

Fine.

C. D. BLAKE'S

Standard Compositions.

SOLOS, NO. 1.

| | | | |
|--|-----|--|----|
| King of the Storm, 5th Grand Galop de Concert. | 60 | Trembling Dewdrops, Summer Idyl. | 60 |
| Waves of the Ocean, Grand March. | 60 | Golden Clouds, Morceau Brillante. | 65 |
| Summer Rain-Drops, Etude Char. | 60 | Morning Pearl, Fantasia Elegante. | 50 |
| Clayton's Grand March. | 70 | Success, March Brillante. | 50 |
| Sponholtz Grand Galop Brillante, Arr. | 65 | Queen of the Night, Valse Brillante. | 50 |
| Evening Chimes, Reverie Elegante. | 60 | Viccolo, 6 Grand Galop de Concert. | 65 |
| Mother's Evening Prayer, Mel. Relig. | 50 | Grand Valse Brillante, (Matti.) Arr. | 65 |
| Waves of the Ocean, Galop de Concert. | 50 | Galop de Concert, (Pauer.) Arr. | 60 |
| On the Race-Course, 2d Galop de Concert. | 60 | Aida, Grand Potpourri de Concert. | 75 |
| Fairy Voices, Nocturne. | 35 | Madame L'Archiduc, Potpourri. | 65 |
| La Fille de Mme. Angot, Potpourri. | 75 | Silver Star, Grand March. | 50 |
| Dream of Sunshine, Polka Rondo. | 65 | Wildfire, Grand Galop de Concert. | 65 |
| Heavenward Bound, March Celeste. | 60 | Chilperic, Waltz. | 35 |
| Pearl of Love, Valse Elegante. | 50 | Chilperic, Quadrille. | 50 |
| Lohengrin, Potpourri. | 60 | Chilperic, Galop. | 35 |
| Chilperic, Potpourri de Concert. | 75 | Come Back to Erin, Girl I Left Behind Me, Trans. | 60 |
| La Jollie Parfumeuse, Potpourri. | 100 | La Jollie Parfumeuse, March. | 35 |
| Girofle Girofla, Potpourri de Concert. | 100 | La Jollie Parfumeuse, Waltz. | 40 |
| Clayton's Grand Waltz. | 50 | Song of the Angels, Reverie Celestial. | 50 |
| Shepherds' Evening Song, Morceau Brillante. | 50 | Whispering Waves, Morceau Elegante. | 60 |
| Silvery Echoes, Reverie. | 50 | Our Nation's Medley. | 50 |
| Come to the Feast, 3d Galop de Concert. | 60 | Ivanhoe Commandry, Grand March. | 60 |
| Homeless To-night, Trans. de Concert. | 60 | Ivanhoe Commandry, Grand Waltz. | 60 |
| The Angels' Greeting, Reverie Angelique. | 60 | Hayes and Wheeler, Grand March. | 35 |
| Dreams of Heaven, March Celeste. | 60 | Fair Land of Liberty, Waltzes. | 50 |
| Moonlight on the Lake, March. | 50 | Beautiful Summer Evening, Reverie Elegante. | 40 |
| Morning Echoes, Schottische Rondo. | 50 | The Flying Dutchman, 7th Galop de Concert. | 60 |
| Spring, Gentle Spring, Trans de Concert. | 50 | La Marjolaine, Waltz. | 35 |
| Competition, Grand March. | 50 | Whoa! Emma! Waltz. | 35 |
| Piano King, Grand March. | 50 | Eileen, Waltz. | 40 |
| Fall River Line, Grand March. | 40 | Eileen, March. | 50 |
| Mattie Waltz, de Concert. Transcription. | 65 | Man in the Moon, Waltz. | 35 |
| Pauer's Galop de Concert Transcription. | 65 | Waves of the Ocean, Waltz de Concert. | 50 |
| Bells of Corneville, Potpourri. | 125 | When 'tis Moonlight, Waltz de Concert. | 50 |
| Babes in the Wood, Potpourri. | 100 | Bonne Sweet Bessie, Transcription. | 50 |
| Babes in the Wood, Waltzes. | 75 | Hercules, Grand Galop. | 50 |
| Phonograph, Grand March. | 50 | Johnny Morgan, Galop. | 35 |
| Rambler, Grand Galop. | 50 | Sunrise, Grand March. | 50 |

FOUR HANDS.

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|---|-----|--|-----|
| King of the Storm, Grand Galop. | 100 | Ocean by Moonlight, Caprice. | 80 |
| Hercules, Grand Galop. | 100 | Sounds from the North Waltzes. | 100 |
| La Chasse Infernale. | 100 | Don Juan. | 50 |
| Ivanhoe Commandry, Grand March. | 100 | Awakening of Love, March. | 75 |
| Ivanhoe Commandry, Grand Waltz. | 80 | Babes in the Wood, Waltzes. | 100 |
| Waves of the Ocean, Galop de Concert. | 100 | Dream of Sunshine, Polka Rondo. | 100 |
| Shepherds' Evening Song, Morceau Brillante. | 100 | Moonlight on the Lake, March. | 100 |
| Come to the Feast, 2d Galop de Concert. | 100 | Heavenward Bound, March Celeste | 100 |
| La Fille de Mme. Angot, Quadrille. | 75 | Pearl of Love, Valse Elegante. | 75 |
| Golden Cloud, Morceau Brillante. | 100 | Clayton's Grand March. | 100 |
| Dreams of Heaven, March Celeste. | 75 | Clayton's Grand Waltz, De Concert. | 80 |
| Morning Pearl, Fantasia Elegante. | 75 | Viccolo, 6 Grand Galop de Concert. | 100 |
| On the Race-Course, 3d Galop de Concert. | 100 | La Jollie Parfumeuse, Potpourri. | 125 |
| La Fille de Mme. Angot, Potpourri. | 100 | Silver Star, Grand March. | 75 |
| Madame L'Archiduc, Potpourri. | 100 | Wildfire, Grand Galop de Concert. | 100 |
| Girofle Girofla, Potpourri. | 100 | Il Corricolo, Galop de Salon. Arr. | 100 |
| Silvery Echoes, Reverie. | 75 | Fra Diavolo, Potpourri. | 50 |
| Waves of the Ocean, Grand March. | 100 | Lucrezia Borgia, Potpourri. | 50 |

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