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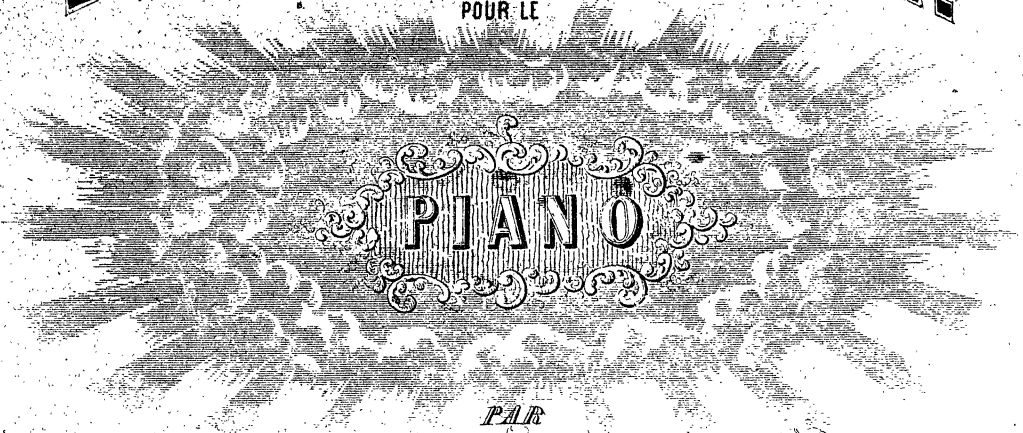
(Deposited February 14, 1852  
Recorded Vol. 27, Page 63)



# BOHEMIAN POLKA.

Arrangée

POUR LE



PIANO

PAR



Greene, Jr.

38¢ net.

BOSTON

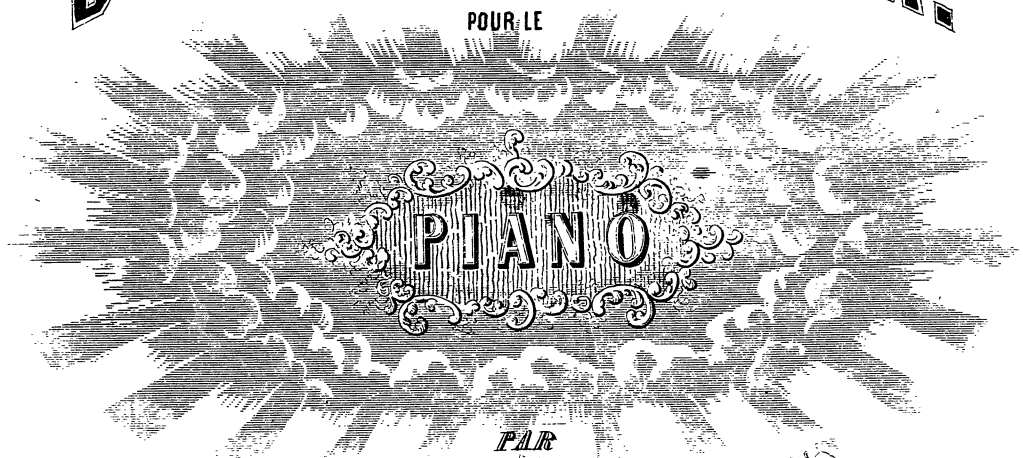
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à Mlle. Lucy Doane.

# BOHEMIAN POLKA.

Arrangée  
POUR LE



PAR

Alfred Jaeger

Green, Jr.

38¢ net.

BOSTON

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# BOHEMIAN POLKA.

ALFRED JAEEL.

PIANO

*ff*

This system contains the first two measures of the piece. It is written for piano in 2/4 time with a key signature of two flats (B-flat and E-flat). The first measure begins with a piano (*p*) dynamic, while the second measure starts with a forte (*ff*) dynamic. The music consists of a rhythmic melody in the right hand and a supporting bass line in the left hand.

*sva*

*p con eleganza.*

This system contains measures three and four. It begins with a *sva* (sustained) marking over a chord in the right hand. The instruction *p con eleganza.* (piano with elegance) is placed below the first measure. The melody continues with eighth-note patterns in the right hand and chords in the left hand.

This system contains measures five and six. The right hand continues with eighth-note figures, and the left hand provides harmonic support with chords and moving bass lines.

The image displays five systems of musical notation, each consisting of a grand staff with a treble clef and a bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings. The first system has a measure rest in the second measure. The second system has a measure rest in the second measure. The third system has a measure rest in the second measure. The fourth system has a measure rest in the second measure. The fifth system has a measure rest in the second measure. The page number '3' is located at the top center, and the number '1567' is located at the bottom center.

*p con grazia.*

*p leggierissimo staccato.*

1587

This musical score is for a piano piece, consisting of five systems of staves. Each system contains a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The first system includes the instruction *p con grazia.* The fourth system includes the instruction *p leggierissimo staccato.* The page number 1587 is located at the bottom center.

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The left hand primarily plays chords and eighth-note accompaniment, while the right hand features more melodic lines with eighth and sixteenth notes. A dynamic marking of *p* (piano) is located in the third system, and a dynamic marking of *f* (forte) is in the fifth system. The score is enclosed in a rectangular frame.

*pp* Ped. *leggierissimo.*

*Facilitè.*

*leggierissimo.* *ff* Sino alla Fine.

*gva*

*gva*

1667

Detailed description: This is a page of musical notation for piano, numbered 6 at the top. It features four systems of music. The first system consists of two staves (treble and bass clef) with a grand staff brace on the left. The second system also has two staves. The third system has a single treble staff on top and a grand staff (treble and bass clef) below. The fourth system has two staves. The notation includes various notes, rests, and dynamic markings such as *pp*, *leggierissimo.*, *ff*, and *Sino alla Fine.*. There are also performance instructions like *Ped.* and *Facilitè.*. The page number 1667 is located at the bottom center.

gva

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line consists of a series of eighth notes. The piano accompaniment includes chords and moving lines in both the right and left hands.

gva

The second system continues the musical piece with similar notation to the first system, showing the vocal line and piano accompaniment.

The third system of music shows the vocal line and piano accompaniment, with some dynamic markings like *f* appearing in the piano part.

The fourth system concludes the page with a final vocal phrase and piano accompaniment, ending with a double bar line. There are some markings above the piano part, possibly indicating fingerings or ornaments.



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" 4.	All is over. } . . . . .	WEBER.
" 5.	Landlady's little Daughter. } <i>Der Wirthin Töchterlein.</i>	LOEWE.
" 6.	Grave Digger. } . . . . .	KALLIWODA.
" 7.	Outlaw's Death. } . . . . .	MÜLLER.
" 8.	Wanderer. } . . . . .	SCHUBERT.

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" 4.	Fisher Maiden. } <i>Du Schönes Fischer Mädchen.</i>	SCHUBERT.
" 5.	Magic spell. . . . .	WEBER.
" 6.	Ave Maria. . . . .	SCHUBERT.
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" 8.	Expand thy wings. . . . .	METHFESSEL.

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" 5.	Shepherd to his fair one. . . . .	SPOHR.
" 6.	Spring is returning. . . . .	MENDELSSOHN.
" 7.	Thine is my heart. . . . .	SCHUBERT.
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No. 1.	She is mine. . . . .	CURSCHEMAN.
" 2.	Shepherd's lay. } <i>Morgengruss.</i>	MENDELSSOHN.
" 3.	Serenade. } <i>Ständchen.</i>	KREISSMANN.
" 4.	Young nun. } <i>La Jeune Religieuse.</i>	SCHUBERT.
" 5.	Barcarolle. } <i>Millen im Schimmer.</i>	SCHUBERT.
" 6.	Thou art the rest. } <i>Du bist die Ruh.</i>	SCHUBERT.

No. 7.	Maid of Ganges. } . . . . .	MENDELSSOHN.
" 8.	Zuleika (Suleika). } . . . . .	MENDELSSOHN.

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" 2.	Heart my heart. } <i>Herz mein Herz.</i>	MARSCHNER.
" 3.	Rill that strays. } <i>Wohin! Woher!</i>	KALLIWODA.
" 4.	Parting. } <i>Aus der Ferne.</i>	KREBS.
" 5.	Garland. . . . .	MENDELSSOHN.
" 6.	Ye faded flowers. } <i>Trock'ne Blumen.</i>	SCHUBERT.
" 7.	Huntsman rest. } . . . . .	SCHUBERT.
" 8.	Never believe me, the celebrated } Dithyrambic of Schiller. } . . . . .	SCHUBERT.

Jewish Maiden. . . . .	KÜCKEN.
Gently rest. } <i>Schlummerlied.</i>	KÜCKEN.
Lore Ley. (Words by Heine.) . . . . .	SILCHER.
When the swallows homeward fly. . . . .	FRANZ APT.
Wenn die Schwaben heimwärts. } Hebrew Maiden's lament. } . . . . .	LINDPAINTNER.
Des Judenmädchen's Klage. } To Minona. (Serenade.) . . . . .	SPOHR.
Dearest, I think of thee. . . . .	KREBS.
Italy's Shores. . . . .	MENDELSSOHN.
Adelaide. } <i>Einsam wandelt dein Freund.</i>	BEETHOVEN.
O Praise the Lord, } Anthem for three female voices. } . . . . .	MENDELSSOHN.
Three two-part Songs. } No. 1. Sabbath morn. } . . . . .	MENDELSSOHN.
" 2. Harvest field. } " 3. Ruy Blas. } . . . . .	MENDELSSOHN.
Warrior Bard or Standard Bearer. . . . .	LINDPAINTNER.
Where is the German Fatherland. . . . .	REICHARDT.

#### ENGLISH SONGS.

'T is midnight hour. . . . .	AMATEUR.
A home in heaven. . . . .	BARKER.
Ah, would our eyes. . . . .	RODWELL.
Annie Lawrie, (Scotch.) . . . . .	KELLER.
Awake my trembling lyre. Duett. . . . .	KELLER.

Mother dear, oh pray for me. . . . .	WOODBURY.
Battle of the Baltic. . . . .	JENNISON.
Beautiful Venice. . . . .	KNIGHT.
Beggar. . . . .	LOVER.
Blanche Alpen. . . . .	GLOVER.
Breathe low thou gentle wind. . . . .	WOODBURY.
Bull fighter. . . . .	D'ADHEMAR.
Corinna: or May day of olden time. . . . .	HORN.
Dermot Astore. . . . .	CROUCH.
Devoted. . . . .	D'ALGUEN.
Emerald Isle. . . . .	DEMPESTER.
Fall of Zion. Bass song. . . . .	PAESIELLO.
Father hear this midnight prayer. . . . .	MISS GOULD.
For thee, love, only thee. . . . .	REEVES.
Gentle moon whose silver light. . . . .	BELLINI.
Gipsy boy. . . . .	BROWN.
Give me my old seat. . . . .	STRACK.
Glad retreat. . . . .	POULTON.
God is love. Duett. . . . .	WEBB.
Hark, those bells so wildly. . . . .	COOK.
Household words. . . . .	BLOCKLEY.
Hark to the Moorish evening drum. Duett. . . . .	BLOCKLEY.
Heroes of Monterey. . . . .	MARSHALL.
I know thou art not changed. . . . .	UNDERNER.
I love the merry sunshine. . . . .	GLOVER.
I know that summer is come. . . . .	LOVER.
I love the free. . . . .	RUSSELL.
I love thee still. . . . .	BARKER.
I'm afloat. . . . .	RUSSELL.
Kathleen Mavourneen. . . . .	CROUCH.
King Frederick's camp. . . . .	COWELL.
Lament of the Irish emigrant. . . . .	DEMPESTER.
Let's be gay. . . . .	RUSSELL.
Lily. . . . .	CROUCH.
Melodies of many lands. . . . .	GLOVER.
Moss. . . . .	WARREN.
Old arm chair. . . . .	RUSSELL.
Old farm gate. . . . .	RUSSELL.
Outlaw. . . . .	LODER.
Pestal, or Prison song. . . . .	LING.
Primo basso, Sir am I, (Postilion.) . . . . .	ADAM.
Rockaway. . . . .	RUSSELL.
Romance, (Italian.) . . . . .	CORELLI.
Soldier's wedding. . . . .	GLOVER.
Thoughts of home. Duett. . . . .	BLOCKLEY.
Convict's Lullaby. . . . .	
It is o'er. . . . .	
Loss of Northmaven. . . . .	TELFORD.
Byron's farewell. . . . .	
Tirana Espagnola. . . . .	
My home and thee. . . . .	

### GEMS FROM THE MOST CELEBRATED ITALIAN OPERAS.

No. 1.	NON FU SOGNO. . . . .	'T WAS NO VISION. . . . .	CAVATINA. . . . .	I. LOMBARDI. . . . .	VERDI.
" 2.	AH COSI' SANTO AFFETTO. . . . .	AH SUCH DEAR AFFECTION. . . . .	DUETT. . . . .	MARIA DI ROHAN. . . . .	DONIZETTI.
" 3.	TORNA MIA DIT CHE N'AMI. . . . .	SAY ONCE AGAIN I LOVE THEE. . . . .	TERZETTO. . . . .	DON PASQUALE. . . . .	VERDI.
" 4.	TE SOL QUEST'ANIMA. . . . .	BELIEVE ME. . . . .	" . . . . .	ATTILA. . . . .	DONIZETTI.
" 5.	CHI ME FRENA. . . . .	WHAT WITHHOLDS. . . . .	" . . . . .	LUCIA DI LAMMERMOOR. . . . .	"
" 6.	GUAI SE TI S FUGGE UN MOTO. . . . .	STAY, FOR THOU SHALT. . . . .	" . . . . .	LUCREZIA BORGIA. . . . .	"
" 7.	DI PESCATORE IGNOBILE. . . . .	MAKE ME NO GAUDY CHAPLET. . . . .	CANZONETTA. . . . .	" . . . . .	"
" 8.	COME E BELLO. . . . .	OH AS FAIR AS POETS. . . . .	CAVATINA. . . . .	" . . . . .	"
" 9.	AH MORIR POTESSI ADESSO. . . . .	THUS TO DIE. . . . .	DUETT. . . . .	ERNANI. . . . .	VERDI.
" 10.	OH TU CHE L'ALMA ADORA. . . . .	OH THOU FOR WHOM. . . . .	CAVATINA. . . . .	" . . . . .	"
" 11.	AH FERA SORTE. . . . .	AH FATE UNHAPPY. . . . .	DUETT. . . . .	SAPPHO. . . . .	PACINI.
" 12.	DOLCE CONFORTO AL MISERO. . . . .	SWEET TEARS. . . . .	DUETT. . . . .	IL GIURAMENTO. . . . .	MERCADANTE.
" 13.	COME PER ME SERENO. . . . .	OH LOVE, FOR ME THY POWER. . . . .	CAVATINA. . . . .	SONNAMBULA. . . . .	BELLINI.
" 14.	PASCI GUARDO. . . . .	SEE THESE LOOKS. . . . .	" . . . . .	" . . . . .	"
" 15.	VERRANO LA SULL'AURORA. . . . .	GENTLE BREEZE. . . . .	DUETT. . . . .	LUCIA DI LAMMERMOOR. . . . .	DONIZETTI.
" 16.	IL SEGRETTO. . . . .	IT IS BETTER TO LAUGH. . . . .	AIR. . . . .	LUCREZIA BORGIA. . . . .	"
" 17.	COME UNO SPIRITO. . . . .	PURE AS AN ANGEL. . . . .	CAVATINA. . . . .	ROBERTO DEVEREUX. . . . .	"
" 18.	AH CON LUI ME FU RAPIA. . . . .	HE FORSOOK ME. . . . .	" . . . . .	SAPPHO. . . . .	PACINI.
" 19.	QUI QUI SOSTIAMO. . . . .	STAR OF THE MORNING. . . . .	" . . . . .	ATTILA. . . . .	VERDI.
" 20.	VIENI LA MIA VENDETTO. . . . .	WAKEN, MY INJURED HONOR. . . . .	ARIA. . . . .	LUCREZIA BORGIA. . . . .	DONIZETTI.
" 21.	PROTEGGA IL GIUSTO CIELO. . . . .	THY AID, OH GRANT ME FATHER. . . . .	TRIO. . . . .	DON GIOVANNI. . . . .	MOZART.
" 22.	IL MIO TESORO INTANTO. . . . .	TO HER SO FONDLY BELOVED. . . . .	ARIA. . . . .	" . . . . .	"
" 23.	SI COLMI IL CALICE. . . . .	THE CUP IS MANTLING. . . . .	" . . . . .	MACBETH. . . . .	VERDI.
" 24.	UNA VERGINE. . . . .	ANGEL OF HEAVEN. . . . .	CAVATINA. . . . .	LA FAVORITE. . . . .	DONIZETTI.
" 25.	IN TERRA. . . . .	WHAT THOUGHT SO HEAVENLY. . . . .	SOLO. . . . .	DON SEBASTIN. . . . .	"