

Wm. C. H. H. H.
Lancaster Oct. 15

To his Friend
Mr Auguste Davis

IMPROVISATION
ON THE
Bonnie Blue Flag

Composed by

Theod Hon la Hache.

Op. 537.

6

NEW ORLEANS

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Improvisation

on the

BONNIE BLUE FLAG.

THEOD. VON LA. HACHE.

Allegro con brio.

INTRODUCTION

Allegretto

THEMA.

f *Ped.* *Ped.* *Ped.*

Ped. *ff* *Ped.*

8

Ped. ff *Ped.* *Ped.* *ff* *Ped.*

8--

Ped. *p* *jucoso* *Ped.* *f*

8--

fz *p* *ff* *Ped.* *ffz*

VAR. I.

Piu lento

pp *f* *pp* *f*

con espressione.

Ped *Ped* *Ped* *Ped*

f

pp *f* *pp* *f*

espressivo. *rit.*

Ped *Ped* *Ped* *Ped*

f

grandioso.

f

Ped *Ped* *Ped* *Ped*

molto espressivo.

ff *p* *pp*

rit. *dim.*

Ped *Ped* *Ped* *Ped*

This musical score is for Variations I, consisting of four systems of piano and bass staves. The key signature has one sharp (F#) and the time signature is 8/8. The first system begins with the instruction 'Piu lento' and features a series of eighth-note chords in the right hand, with dynamics ranging from *pp* to *f*. The left hand provides a steady accompaniment. The second system includes the instruction 'con espressione.' and features a more melodic line in the right hand. The third system is marked 'grandioso.' and features a more active right hand. The fourth system is marked 'molto espressivo.' and features a more complex right hand with various dynamics and performance instructions like 'rit.' and 'dim.'. Pedal points are indicated throughout the piece.

Vivo molto leggero.

VAR. II.

p

Ped

f

Ped

ff

Ped

f

Ped

p

Ped

Ped

Ped

p rall.

VAR. III.

Adagio.

Melodia portante.

Apr

Ped

Ped

Ped

Ped.

Ped

15

D-1

7

Pec

Ded

— 7 —

ff

Ped. con bravura

Ped

D. 1

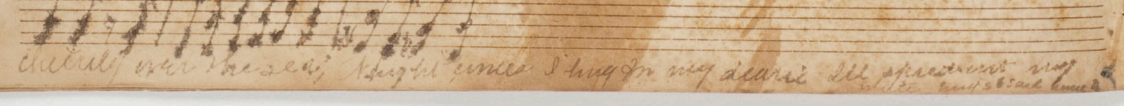
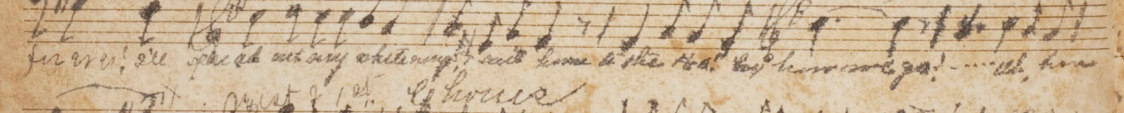
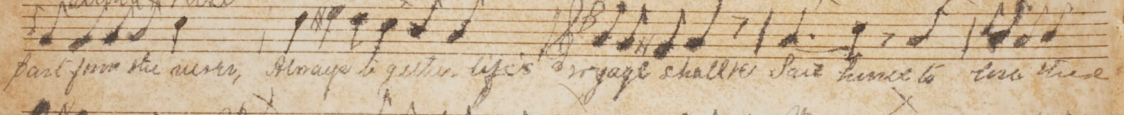
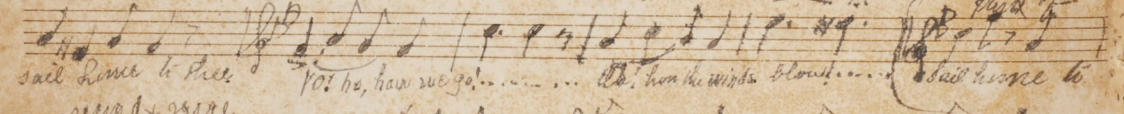
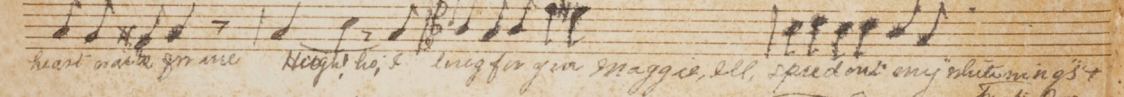
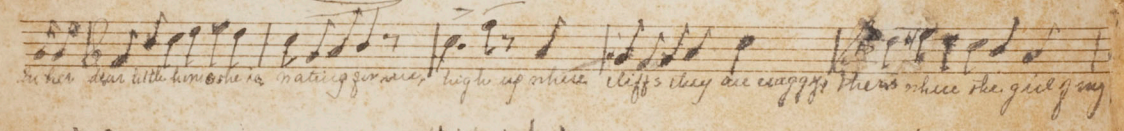
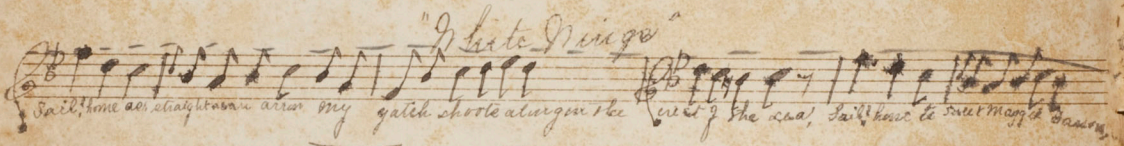
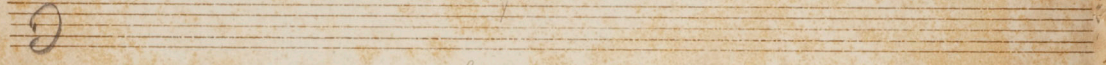
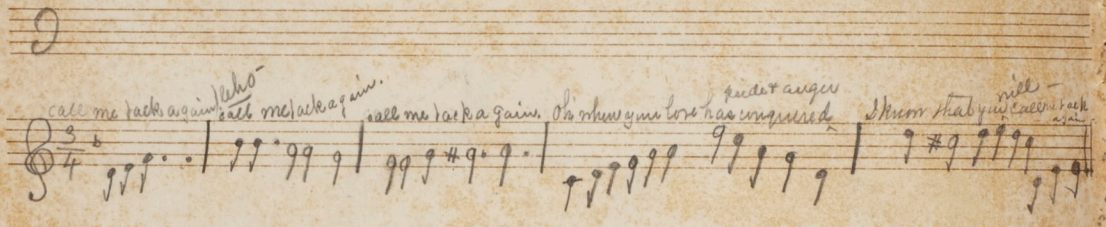
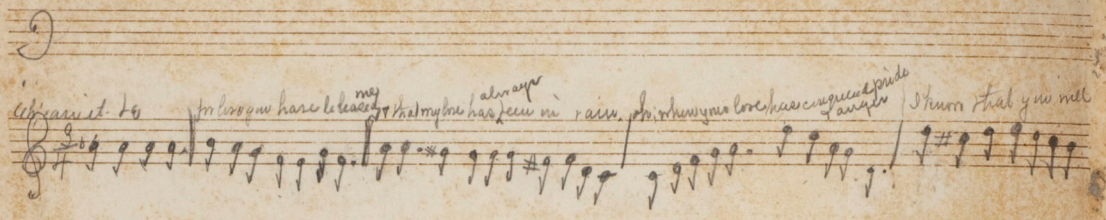
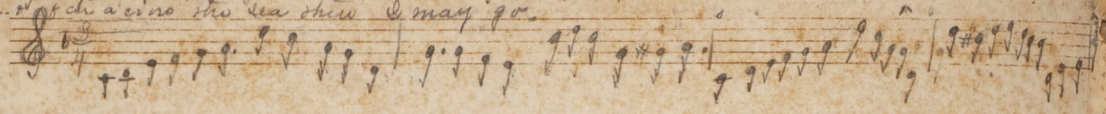
Ped.

ped.

22

Handwritten musical score on aged paper, featuring multiple systems of staves. The notation includes treble and bass clefs, key signatures (two flats), and various musical symbols such as notes, rests, and dynamic markings (e.g., *ff*, *p*, *sf*). The manuscript shows signs of age, including yellowing and some ink bleed-through.

you said goodbye, the parting words were spoken. I leave you now perhaps to kiss or gaze your back each tender little
 when I go to the sea shore I may go.



Handwritten musical score for "L'Allegretto" by Beethoven, measures 1-3. The score is in G major, 3/4 time, and features a treble and bass staff. The treble staff has a melodic line with slurs and a "poco rallentando." marking. The bass staff has a bass line with slurs and a "Ped." marking. The manuscript is on aged paper with some staining.

Marche triomphale.

p dolce *rall.* *p* *rall.* *d* *d* *d*

Ped. *Ped.* *Ped. f*

Handwritten musical score for "The Swan" by Frédéric Chopin, Op. 10, No. 4. The score is written on two staves, Treble and Bass. The key signature is one sharp (F#). The tempo is marked "Allegretto". The score includes dynamic markings such as "Ped", "ff", "p", and "f". There are also performance instructions like "8-measure rests" and "3-measure rests". The handwriting is in ink on aged paper.

Handwritten musical score for "L'Allegretto scherzoso" by Franz Schubert, Op. 34, No. 1. The score is written on two staves (treble and bass clef) with various musical notations including notes, rests, and dynamic markings like "p" (piano) and "ff" (fortissimo). The manuscript is on aged, yellowed paper with some staining and a large, handwritten "8" at the top left.

8

ff *P* *ff* *P* *ff* *P* *ff*

Ped *P* *ff* *P* *ff* *P* *ff*

8

Ped *P* *P* *P* *p* *P*

Ped *P* *P* *P* *p* *P*

8

P *P* *P* *P* *pp* *rit.*

Ped *P* *P* *P* *pp* *rit.*

8

sempre pp
Melodia marcato.

Ped *Ped*

8

fpp *P*

Ped *P* *Ped*

First system of the musical score. It features a treble and bass staff. The treble staff has a series of sixteenth-note chords. The bass staff has a single line of notes. Pedal markings include 'Ped. poco a poco cresc.' and 'Ped.' with an asterisk. A 'ff Ped.' marking appears towards the end of the system.

8-

Second system of the musical score. The treble staff continues with sixteenth-note chords. The bass staff has a single line of notes. A 'decresc.' marking is present in the treble staff. The system ends with a double bar line and a repeat sign.

8-

Third system of the musical score. The treble staff has sixteenth-note chords. The bass staff has a single line of notes. Pedal markings include 'Ped. sempre pp e legato.' and '2 Ped. p'. A '6' is written below the bass staff.

8-

Fourth system of the musical score. The treble staff has sixteenth-note chords. The bass staff has a single line of notes. Pedal markings include 'pp possibile.' and 'Ped. rall. non troppo.' with a 'pp' dynamic marking.

Fifth system of the musical score. The treble staff has sixteenth-note chords. The bass staff has a single line of notes. Pedal markings include 'pp', 'Ped. ff con fuoco.', and 'ff'. A '3' is written below the bass staff. The system ends with a double bar line.

75187 30
1862

POPULAR MUSIC, PUBLISHED BY BLACKMAR & CO., 74 Camp St., New Orleans.

SONGS.

Ah! I have sighed to rest; (English, French and Italian words.) "Trovatore," Verdi.
Always Friends at Heart.
Song of the Delta Kappa Epsilon Fraternity, words by Wm. M. Johnston; music by E. O. Eaton.
Ask me not Why, ("Fille du Regiment," Ave Maria, (French & English), Schubert.
Beauregard! Beauregard! F. D. Bird of Beauty.
Bonnie Blue Flag; Harry Macarthy. This popular song has become a national air of the Southern Confederacy.
Brightest Eyes Stigelli.
Carrie Bell Theo. Von LaHache.
Castles in the Air Scotch.
Come into the garden, Maud Balfie.
Dearest Spot of Earth to Me is Home; Wrighton.
Deep in a Shady Dell, by Nelson Kneass.
A charming song by the author of "Ben Bolt." Gallant girl, that smote the dastard Tory, O! Dedicated to Miss Slidell.
God and our Rights A. E. Blackmar.
God and our Rights; (arranged for Guitar).
God Save the South Ernest Halpin.
God will defend the Right.
Dedicated to the Defenders of Southern Soil, by a young lady of Richmond, Va.
Gipsy Countess, (Duett), Glover.
Good Night, Farewell Kucken.
Good Bye at the Door Stephen Glover.
Her Bright Smile haunts me still; Wrighton.
I Cannot forget say Farewell W. Nash.
I Cannot Forget Thee Albin Visser.
I'd be a Star Gerken.
I know a bank, (duett) Horn.
I'm leaving thee in sorrow, Annie Barker.
In the Eye, there lies the Heart Abt.
Judith, (French and English), Concone.
Juanita Hon. Mrs. Norton.
Katy Darling.
Last Rose of Summer.
Lillie Torrell J. E. T.
A pretty melody, with an easy accompaniment.
Long, Long Ago Bayley.
Make me no Gaudy Chaplet, ("Lucrezia Borgia"), Donizetti.
Missouri; or, a Voice from the South; Harry Macarthy.
Maryland! My Maryland! Randall.
Murmuring sea, (duett) Glover.
Near the Banks of that Lone River, LaHache.
New Red, White and Blue; words by Gen. Jeff. Thompson, music by LaHache.
No, ne'er can thy Home be mine Bayley.
O! whisper what thou feelest, Brin. Richards.
Older's Funeral Mrs. Norton.
Old Cotton is King Delia W. Jones.
A capital song.
Origin of the Stars and Bars; Harry Macarthy.
Richmond is a Hard Road to Travel.
Sumter Elizabeth Sloman.
Scenes that are brightest, ("Maritana"), Wallace.
Shells of Ocean Cherry.
Smile, and never heed me E. O. Eaton.
A tender, winning ballad, by this ever pleasing author.
Softly whisper G. Bidaux.
Southern Marches.
Southern's Chant of Defiance; A. E. Blackmar.
Arranged for one voice, or as a Quartette.
Switzer's Farewell Mengis.
Thou art so near, and yet so far Reichardt.
The Stars of our Banner.
Southern Patriotic Song and Chorus. Written by M. F. Bigney, Esq., Music by Alice Lane.
The Tear Gumbert.
The Boy Defender of Kentucky's Honor; Eaton; (beautifully illustrated).
Then You'll Remember Me; ("Bohemian Girl.")
There's life in the old land yet;
A splendid poem, by the author of "Maryland! My Maryland," set to music in Eaton's best style.
Thou art Gone from my Gaze Linley.
The Volunteer; or, It is My Country's Call; Harry Macarthy.
Violetta; or I'm Thinking of a Flower.
Written by Morgan Kennedy, Esq., of New Orleans; Music by E. O. Eaton.

Within a Mile of Edinboro' Barker.
Why do summer roses fade? Barker.
Where are friends of my youth? Barker.
Where are now the hopes I cherished? (Norma)

MARCHES AND QUICK-STEPS.

Askew Quick Step Mrs. J. B. Henderson.
Beauregard's Manassas Quick Step Noir.
The Trio contains the admired air, "Her Bright Smile Haunts Me Still." The title page is adorned with a lithographic likeness of Gen. Beauregard.
Bonnie Blue Flag Quickstep Viereck.
Crescent City Guards' Quick Step; by a High Private.
Very popular.
Confederates' Grand March W. H. Hartwell.
Confederates' Polka March LaHache.
Gen. Jos. E. Johnston's Manassas Quick March Adolphus Brown.
A splendid march, with a fine lithograph of Gen'l Johnston.
Gen. Beauregard's Grand March; Mrs. V. G. Cowdin.
Gen. Bragg's Grand March P. Rivinac.
Gen. Rob't E. Lee's Quick March Young.
Madison Rides' March Adolphus Brown.
This March is much used by Teachers.
Marseilles March Herz.
Marche Bohemienne Kuhe.
March of the Minute Men Eaton.
The 11th edition of this popular march.
Nobody Hurt Grand March; Hermann L. Schreiner.
Orleans Cadets' Quick Step E. O. Eaton.
The title of this favorite quick step has handsome lithographs of the lamented Lt. Col. Dreux, Lieut. R. J. Alexander and the composer, E. O. Eaton.
Our First President's Quick Step P. Rivinac.
Rivinac's Medley Quick Step P. Rivinac.
Introducing the air "Thou art gone from my Gaze," and "Cast that Shadow from Thy Brow."
Rosale Guards' Grand March A. Cardona.
Stonewall Jackson's Grand March; Chas. Young.
Tribute to Beauregard Quick Step; Mrs. C. McConnell.

POLKAS AND SCHOTTISCES.

Absalom Duley Polka Osgood.
Affection Schottisch Adolphus Brown.
Anita Polka Eaton.
Bohemian Military Polka Ascher.
Bohemian Glass Blower's Polka LaHache.
A capital polka, becoming very popular.
Corra Schottisch Chas. Young.
Contraband Schottische Chas. Young.
Deliciosa (or Leonora) Polka Merz.
Eoline Schottisch; (beautifully illustrated) Eaton.
Fifers of the Guard, or 2d Polka Militaire, Ascher.
Filles du Marbre, or Marble Heart Polka; Bizot.
Impromptu Polka Schullhoff.
Le Boiffeuillet; (Forrest Leaf); Schreiner.
A Fine Polka.
La Zaidce Schottisch Alice Lane.
Louise Schottische Fernandez.
New Amen Polka Strauss, Jr.
New Orleans Military Polka.
New Pic-Nic Polka LaHache.
One of the most pleasing of this author's compositions.
Pearl River Polka P. Rivinac.
Easy, pretty and very danceable.
Pleasure Train Wallerstein.
Pic Nic Polka LaHache.
Retour du Soldat; Polka; Morgan C. Kennedy.
Rochester Schottisch Ruslon.
Seventy-Four Camp Street Polka Eaton.
Introducing the favorite air, "Juanita."
Stars and Bars; Polka Brillante, by Herman L. Schreiner.
Vaillance Polka Militaire Taley.
Washington Artillery Polka Davis.

WALTZES, MAZURKAS, Etc.

Affection Waltz W. H. Fry.
Amelie Waltzes Lunby.
Brightest Eyes Gallop Schwartz.
Bords du Rhine Hanten.

Camelia, (Dance) Vegas.
Dawn Waltz Luel.
Elin Waltz Labitzky.
Evening Star Waltz Beyer.
Empress Henrietta's Waltz Herz.
Gertrude's Dream Waltz Beethoven.
Horse Guards' Quadrilles Renauy.
Imperiale, (Dance), Spintler.
Il Trovatore Waltzes Strauss.
La Rosalia, or New Lancers' Quadrilles.
Don Pedro de Herrera.
Lara Polka Mazurka Taley.
Lancers' Quadrilles Vegas.
Last Waltzes of a Madman Beyer.
Les Fugitives Coinchon.
Mathilde Mazurka Auguste Davis.
Mazurka des Traicunx Ascher.
Morning Star Waltz Beyer.
Mollie's Dream Waltz Reissiger.
Natalie Waltzes Labitzky.
One of my Waltzes Osgood.
A great favorite with young ladies.
Odile Mazurka Fred. A. Haber.
Osgood's New Camelia.
Easy and capital for dancing.
Fardon de Plouernel Polka Mazurka Taley.
Prince Imperial, or Ladies' Quadrilles.
Reverie Mazurka Alice Lane.
Romantic Waltzes Lanner.
Schulhoff's Grand Waltz Schulhoff.
Valse Styrienne Wollenhaupt.
Volunteer Waltz Chas. Young.
Introducing Harry Macarthy's beautiful melody "THE VOLUNTEER."

FANTASIAS, VARIATIONS, &c.

Aria alla Scozzese Valentine.
Bonnie Blue Flag; Improvisation by LaHache.
Bonnie Blue Flag; Brilliant Variations by Cardona.
Bonnie Blue Flag; Variations Schlesinger.
Carnival de Venice Voss.
Chant du Cigne Blumenthal.
Crepuscule, (Le) Moniot.
Danse Andalouse Ascher.
Danse Espagnole Ascher.
Desiderio, (Il) Cramer.
Fille du Regiment, (Boquet of Melodies) Beyer.
Flowers of Spring; (Fleurs du Printemps) Reissiger.
Foulaire Militaire Ascher.
Gonettes d'Eau; (Drops of Water) Ascher.
Gondellied Oesten.
Her Bright Smile Haunts Me Still; Improvisation LaHache.
Brilliant, showy and moderately difficult.
Illustrations de "Martha" Ascher.
La Marseillaise Beyer.
La Source; Caprice Blumenthal.
One of this favorite author's most brilliant pieces.
Love in May, (Sounds of Love) Oesten.
Lucia di Lammermoor, (Boquet of Melodies) Beyer.
Lucrezia Borgia, (Boquet of Melodies) Beyer.
La Favorite, (Boquet of Melodies) Beyer.
Maiden's Prayer; (La Priere d'une Vierge) Badarzewska.
My Maryland; Improvisation LaHache.
A brilliant and pleasing arrangement of this popular air.
Monastery Bell; (Cloches du Monastere) Wely.
Nocturne Doeller.
Nun's Prayer; (Oberthur) Nordman.
Norma, (Boquet of Melodies) Beyer.
Pensiviana Hensler.
This is a charming "Valse Sentimentale," which, without being difficult, requires to be performed with feeling and expression.
Prisoner and Swallow Croisz.
Pluie des Perles Osborne.
Rippling Waves Eaton.
Sans Souci Ascher.
The Monastery Brinley Richards.
Tremolo Rossellen.
Tremolo, on Harry Macarthy's "Volunteer," E. O. Eaton.
Destined to be as great a favorite as the song which forms the theme.