

THREE NEW BALLADS BY THE AUTHOR OF,

WILL YOU LOVE ME THEN AS NOW.

Nº 1.

Nº 2.

THE RICH MANS BRIDE,

THE EXILES FAREWELL,

Nº 3.

THE STRANGERS GRAVE.

Nº 1

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[illegible text]

[illegible text]

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THE RICH MAN'S BRIDE

GEORGE LINLEY.

ANDANTE AGITATO.

PIANO.

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (p) and sforzando (sf).

The second system continues the piano introduction. The right hand features more complex chordal textures and melodic lines. A crescendo (cres.) marking is present in the right hand.

The third system concludes the piano introduction. It features a forte (f) dynamic in the left hand and a decrescendo (dim.) leading to a piano (p) dynamic in the right hand.

Oh! hap-py days . . . . Oh! by-gone times . . . When sweet-ly rung . . . . those vil-lage

'Tis past 'tis gone . . . . the dream is o'er And we must part . . . . to meet no

The vocal line and piano accompaniment for the lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. Dynamics include piano (p) and sforzando (sf).

chimes . . . . Their bridal tones . . . . too soon will swell, . . . . Ah would they were my fune - ra?

more . . . . I dare not see . . . . thee by my side . . . . When he I love not calls . . me

*sf* *dim.*

knell . . . . The world will say I've basely sold My peace and thine for worthless

bride . . . . Yes, I must at the Alter stand With so - lemn vow must give my

a tempo.

gold; But never . . . think I loved thee not . . . . Or e'er disdained thy hum - ble

hand, And pledge myself thro' life's long day . . . . To love to honor and o -

*cres.* *rall.*

lot; I've known thy worth . . . . I've loved thee well . . . . How deep ly

- bey; But 'tis to save . . . . from scorn and shame . . . . A fa - ther's

a tempo.

*p* *sf*

words . . . . . may ne-ver tell . . . . . This breaking heart . . . . . then cease to

dear . . . . . and honor'd name . . . . . Then do not hate . . . . . nor vain-ly

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano or alto clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff with a key signature of two flats. The music features a mix of quarter and eighth notes, with some rests.

chide . . . . . And pi-ty thou and pi-ty thou the Rich man's Bride! . . . . . This breaking

chide . . . . . But pi-ty thou but pi-ty thou the Rich man's Bride! . . . . . Then do not

This system continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

heart . . . . . then cease to chide . . . . . And pi-ty thou . . . . . the Rich man's Bride!

hate . . . . . nor vain-ly chide . . . . . But pi-ty thou . . . . . the Richman's Bride!

This system includes dynamic markings: *cres.* (crescendo) and *sf* (sforzando). The piano accompaniment becomes more intense towards the end of the system.

This system shows the continuation of the piano accompaniment. It features a *dim.* (diminuendo) marking and ends with a *p* (piano) dynamic. The music concludes with a final chord.

