



DEDICATED TO MISS FANNIE LESLIE
"AT NIGHT."



POLKA

HANHART LITH.

ON FELIX M^o GLENNON'S POPULAR SONG
AS SUNG BY MISS FANNIE LESLIE.

By

EDWARD ST. QUENTIN

PRICE . . . 4/-
SEPTETT . . . 1/1^{net}
ORCHESTRA . . . 1/4
MILITARY BAND . . . 5/-

ENORMOUS SUCCESS OF ED ST. QUENTIN'S "WINK THE OTHER EYE" SCHOTTISCHE.
LONDON; HOWARD & CO 25, GREAT MARLBOROUGH ST. W.

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AT NIGHT.

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POLKA.

ARRANGED BY
EDWARD ST. QUENTIN
ON FELIX MCGLENNON'S POPULAR SONG
"AT NIGHT," AS SUNG BY MISS FANNIE LESLIE.

INTRO

TEMPO DI POLKA.

Great Success of Edward St. Quentin's "Wink the other eye" Schottische.

(H & C^o 1903.)

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system contains a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system begins with a forte (f) dynamic. The second system features a fortissimo (ff) dynamic. The third system includes a crescendo (Cres:) marking and two measures labeled 10 and 20. The fourth system starts with a fortissimo (ff) dynamic and includes a triplet of eighth notes. The fifth system also features a triplet of eighth notes. The sixth system concludes with a final cadence. The notation is written in a standard musical style with clear articulation and dynamics.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings. The first system has a trill in the right hand. The second system features a triplet in the right hand. The third system includes a crescendo marking ('Cres:') and a fortissimo marking ('ff'). The fourth system has a trill in the right hand. The fifth system includes a crescendo marking ('Cres:') and a triplet in the right hand. The sixth system begins with a fortissimo marking ('ff') and a trill in the right hand. The music concludes with a double bar line.

con spirito.

The musical score is written for piano and consists of seven systems, each containing four measures. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo/style marking is "con spirito." The score includes various dynamics and articulations:

- System 1:** Treble clef has a series of eighth notes with accents. Bass clef has chords. Dynamics: *ff* (first measure), *p* (second measure).
- System 2:** Treble clef has eighth notes with accents. Bass clef has chords. Dynamics: *p* (first measure), *ff* (third measure), *p* (fourth measure).
- System 3:** Treble clef has eighth notes with accents. Bass clef has chords. Dynamics: *ff* (third measure), *p* (fourth measure).
- System 4:** Treble clef has eighth notes with accents. Bass clef has chords. Dynamics: *ff* (first measure), *p* (second measure).
- System 5:** Treble clef has eighth notes with accents. Bass clef has chords. Dynamics: *ff* (first measure), *p* (second measure).
- System 6:** Treble clef has eighth notes with accents. Bass clef has chords. Dynamics: *ff* (first measure), *p* (second measure).
- System 7:** Treble clef has eighth notes with accents. Bass clef has chords. Dynamics: *ff* (first measure), *p* (second measure).

Additional markings include "Cres:" (Crescendo) and "do." (Crescendo) in the fourth system, and "1st" and "2nd time." in the fifth system. The score is published by H & C^o 1903.



The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. It contains several measures of music, including a triplet of eighth notes. The bass staff contains a series of chords and single notes, with a dynamic marking of *fz* (forzando) in the first measure. The system concludes with a double bar line.

CODA.



The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff has a dynamic marking of *f* (forte) in the first measure. The bass staff has a dynamic marking of *p* (piano) in the third measure. The system concludes with a double bar line.



The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff has a dynamic marking of *ff* (fortissimo) in the second measure. The bass staff has a dynamic marking of *ff* in the second measure. The system concludes with a double bar line.



The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff has a dynamic marking of *ff* in the second measure. The bass staff has a dynamic marking of *ff* in the second measure. The system concludes with a double bar line.



The fifth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff has a dynamic marking of *ff* in the second measure. The bass staff has a dynamic marking of *ff* in the second measure. The system concludes with a double bar line.



The sixth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff has a dynamic marking of *ff* in the second measure. The bass staff has a dynamic marking of *ff* in the second measure. The system concludes with a double bar line.

MUS IV
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Neopy

"WINK THE OTHER EYE."

SCHOTTISCHE.

ON THE POPULAR COMIC SONGS
"THEN YOU WINK THE OTHER EYE" &
"THEY'RE AFTER ME."

BY EDWARD ST. QUENTIN.

PIANO. *p*

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth and sixteenth notes, with some notes beamed together. The left staff is in bass clef with the same key signature and time signature, featuring a series of chords and single notes. The piece begins with a piano (*p*) dynamic and ends with a crescendo hairpin.

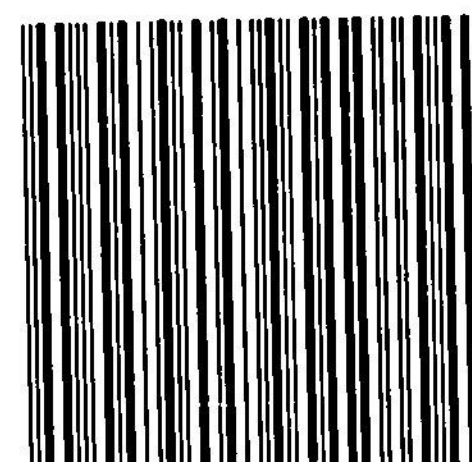
Say boys now is it quite the thing Say should we

The vocal melody is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Say boys now is it quite the thing Say should we". The melody is simple and catchy, with a few notes beamed together. The piece begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.

let you have your fling Oh when you've got us on a string Then you

The vocal melody continues on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "let you have your fling Oh when you've got us on a string Then you". The melody is simple and catchy, with a few notes beamed together. The piece begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.

H & C? 1,867.



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