

NO

3 - OCT 30
COPY 1973



COLUMBINE

ORIGINAL THEMES
WITH
VARIATIONS



GOLDEN DREAMS

REVERIE



TWO

NEW COMPOSITIONS
BY

M.H.M. CHESNEY



DETROIT

C. J. WHITNEY & CO.



COLUMBINE

2

ORIGINAL THEMES
WITH
VARIATIONS



GOLDEN DREAMS

M

REVERIE



TWO

NEW COMPOSITIONS
BY

M.H. McCHESNEY

DETROIT

C. J. WHITNEY & CO.

To Miss ELIZA VAN GANPEN.

COLUMBINE.

Two Original Themes with Variations.

Moderato.

M. H. MS. CHESNEY.

The first system of musical notation is in G major, 2/4 time, marked *Moderato*. It begins with a piano (*mf*) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a bass line with eighth notes and rests.

THEME. I.

The second system of musical notation is in G major, 2/4 time, marked *p*. It begins with a piano (*p*) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a bass line with eighth notes and rests.

The third system of musical notation is in G major, 2/4 time. It continues the melody and bass line from the previous system.

The fourth system of musical notation is in G major, 2/4 time. It concludes the piece. The number 398 is printed at the bottom left of this system.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 3/4 time. The right hand features a melodic line with slurs and a fermata over the first measure. The left hand provides harmonic support with chords and a bass line. Dynamics include *f* and *ff*.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with slurs. The left hand features a more active bass line with eighth notes. Dynamics include *p*.

Third system of musical notation, measures 9-12. The right hand has a melodic line with slurs. The left hand has a steady eighth-note bass line. Dynamics include *p grazioso*.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with slurs. The left hand has a steady eighth-note bass line.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs. The left hand has a steady eighth-note bass line. The system concludes with a double bar line.

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 2/4 time. The right hand starts with a forte (*f*) dynamic, playing a series of eighth notes. The left hand has rests in measures 1 and 2, then enters in measure 3 with eighth notes. Measure 4 features a fermata over the final notes.

Second system of musical notation, measures 5-8. The right hand continues with eighth notes, including triplets in measures 6 and 7. The left hand has rests in measure 5, then enters in measure 6 with eighth notes. A piano (*p*) dynamic marking is present in measure 8. Measure 8 ends with a fermata.

Third system of musical notation, measures 9-12. The right hand features a more complex rhythmic pattern with sixteenth notes and eighth notes. The left hand continues with eighth notes. A fortissimo (*sfz*) dynamic marking is present in measure 12, which ends with a fermata.

Fourth system of musical notation, measures 13-16, labeled "VAR." and "brillante." The right hand plays a rapid sixteenth-note pattern. The left hand continues with eighth notes. The dynamic is *brillante*.

Fifth system of musical notation, measures 17-20. The right hand continues with the rapid sixteenth-note pattern. The left hand continues with eighth notes. The system concludes in measure 20.

First system of musical notation, measures 1-4. The treble clef part features a complex melodic line with many slurs and accents. The bass clef part has a steady eighth-note accompaniment.

Second system of musical notation, measures 5-8. The treble clef part continues with intricate melodic patterns. The bass clef part maintains the eighth-note accompaniment.

Third system of musical notation, measures 9-12. The treble clef part has a more rhythmic, repetitive pattern. The bass clef part continues with the eighth-note accompaniment. The word *dolce.* is written above the bass clef staff.

Fourth system of musical notation, measures 13-16. The treble clef part features a dense, repetitive melodic texture. The bass clef part continues with the eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. The treble clef part continues with the dense, repetitive melodic texture. The bass clef part continues with the eighth-note accompaniment.

First system of musical notation, featuring a treble and bass clef. The music consists of a complex rhythmic pattern of eighth notes, primarily in the treble clef, with a simpler bass line.

Second system of musical notation, including dynamic markings *ff*, *dim.*, and *f*. The treble clef part continues with eighth-note patterns, while the bass clef part features block chords.

Third system of musical notation, including the dynamic marking *rit. et dim.*. The treble clef part shows a transition from eighth notes to a more melodic line, while the bass clef part has rests and block chords.

THEME

2.

Larghetto.

p *dolce.*

Section titled "THEME" with a tempo marking of *Larghetto.* and dynamics *p* and *dolce.*. The music is in a 2/4 time signature and features a simple melody in the treble clef over a bass line of block chords.

Fourth system of musical notation, including a dynamic marking *f*. The treble clef part continues with a melodic line, and the bass clef part has block chords and a final melodic flourish.

7

Musical notation for the first system, measures 1-5. Treble clef, bass clef, key signature of one flat, 2/4 time signature. The right hand plays a melodic line with slurs, and the left hand plays a rhythmic accompaniment of eighth notes.

Musical notation for the second system, measures 6-10. Treble clef, bass clef, key signature of one flat, 2/4 time signature. The right hand continues the melodic line. The left hand has a rest in measure 6, followed by a piano (*p*) dynamic marking and a steady eighth-note accompaniment.

Musical notation for the third system, measures 11-15. Treble clef, bass clef, key signature of one flat, 2/4 time signature. The right hand features a triplet of eighth notes in measure 12. The left hand continues the eighth-note accompaniment.

VAR: I.

Musical notation for the first system of the first variation, measures 16-20. Treble clef, bass clef, key signature of one flat, 2/4 time signature. The right hand plays a fast, repetitive sixteenth-note pattern. The left hand continues the eighth-note accompaniment. A forte (*f*) dynamic marking is present.

Musical notation for the second system of the first variation, measures 21-25. Treble clef, bass clef, key signature of one flat, 2/4 time signature. The right hand continues the fast sixteenth-note pattern. The left hand continues the eighth-note accompaniment.

8

First system of musical notation, measures 1-4. The treble clef staff features a melodic line with eighth-note patterns and a final quarter note. The bass clef staff provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation, measures 5-8. The treble clef staff continues the melodic line with eighth-note patterns and a final quarter note. The bass clef staff continues the rhythmic accompaniment with eighth notes and rests.

Third system of musical notation, measures 9-12. The treble clef staff features a melodic line with eighth-note patterns and a final quarter note. The bass clef staff provides a rhythmic accompaniment with eighth notes and rests.

Fourth system of musical notation, measures 13-16. The treble clef staff features a melodic line with eighth-note patterns and a final quarter note. The bass clef staff provides a rhythmic accompaniment with eighth notes and rests.

VAR: 2.

Fifth system of musical notation, measures 17-20, labeled "VAR: 2.". The treble clef staff features a melodic line with eighth-note patterns and a final quarter note. The bass clef staff provides a rhythmic accompaniment with eighth notes and rests. The instruction "ben marcato." is written below the bass staff.

9

First system of musical notation, measures 1-3. Treble clef has chords and eighth-note runs. Bass clef has eighth-note runs with rests.

Second system of musical notation, measures 4-6. Treble clef has dense sixteenth-note passages. Bass clef has eighth-note runs. The word *f brillante.* is written in the bass staff.

Third system of musical notation, measures 7-9. Treble clef has dense sixteenth-note passages. Bass clef has eighth-note runs.

Fourth system of musical notation, measures 10-12. Treble clef has dense sixteenth-note passages. Bass clef has eighth-note runs.

Fifth system of musical notation, measures 13-15. Treble clef has chords and eighth-note runs. Bass clef has eighth-note runs with rests.

First system of musical notation, measures 1-2. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment with eighth-note chords and rests.

Second system of musical notation, measures 3-4. The right hand continues the melodic development with slurs and accents, and the left hand maintains the accompaniment pattern.

VAR: 3.

con precisione.

Third system of musical notation, measures 5-6, marked "VAR: 3. con precisione." The right hand has a more complex melodic line with triplets and slurs. The left hand accompaniment includes a triplet in the first measure. The notation includes "R.H." and "L.H." markings.

Fourth system of musical notation, measures 7-8. The right hand continues with a rhythmic melodic pattern, and the left hand accompaniment features a consistent eighth-note chordal pattern.

Fifth system of musical notation, measures 9-10. The right hand concludes the variation with a final melodic phrase, and the left hand accompaniment remains consistent.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation, continuing the piece with similar rhythmic complexity and melodic lines in both staves.

FINALE.

Third system of musical notation, marked *mp* (mezzo-piano) and *cres.* (crescendo). The music continues with a similar rhythmic pattern.

Fourth system of musical notation, marked *p* (piano) and *dim.* (diminuendo). The music continues with a similar rhythmic pattern.

Fifth system of musical notation, marked *f* (forte) and *legato*. The music concludes with a double bar line and a final chord.

C. J. WHITNEY & CO.'S DESCRIPTIVE CATALOGUE OF INSTRUMENTAL MUSIC.

MARCHES.

- "Bonquet March,"** C. 3.....Lockwood, 50
A very good march, with beautifully embellished title page, radiant with some of nature's brightest gifts—a group of flowers. Over ten thousand already sold.
- Essex Grand March,** G. 3.....Stewart, 49
A sprightly, vivacious composition—sure to take wherever well played.
- "The Estey Organ March,"** C. 4.....Naylor, 49
Although not a recent publication, this march far exceeds, in point of real worth, a multitude of later productions; its harmonies are excellent. An elegant colored engraving of the organ itself adorns the title page.
- Columbia Grand Triumphal March,** C. 4.....Matton.....
The author of the above is so well known to the musical public, that anything from his pen is welcomed as being worthy of more than ordinary notice.
- Grand March, Des Dryads,** G. 4.....McChesney, 49
Already a familiar piece to players, this march needs no greater recommendation in its popularity.
- Forest Echoes March,** C. 2. Arranged by Smith, 50
The "Standard Bearer," simply arranged, appears under the above title; will be welcome to any desiring an easy and pretty march.
- General Custer's Grand March,** C. 3.....Thale, 25
Easy and effective, written in true martial style.
- Champion Banner March,** D. 2.....Trax, 25
Those desiring the good old Java March, with slight variation, will find the Champion Banner March invaluable.
- Java March,** C. 2.....
"Things will change" at this time—worth, but really good march does not vary with the march of years, and is the same, note for note, as it was a half century ago.
- Greeting March,** F. 3.....Bendix, 35
Excellent for band purposes, as it is also good for the piano forte.
- Grand March,** Bb 3.....Levering, 55
Nothing from the pen of this departed author ever proved derogating to his reputation as a composer. The above is a valuable teaching piece.
- Homestead March,** F. 3.....Polk, 55
Not difficult, but sufficiently above mediocrity to merit more than passing notice.
- Russet March,** D. 2.....
The same that delighted our parents and grandparents before us, is as good as ever.
- Titus March,** D. 2.....Hew, 39
Another worthy veteran; has probably endured more hammerings than many a more delicately constructed composition, of modern times. The fact that it still lives to prove its solid worth.
- Lyra,** C. 3.....Barnhart, 49
Sprited, dromed and brilliant, qualifications which render it desirable and attractive.
- Young and Loyal March,** C. 3.....Merr, 49
Original in idea, delightfully varied in harmony; should be widely circulated.
- Sharp Shooters March,** F. 3.....Christofferson, 50
Not abounding in some one else's ideas, or notes of excretion, but possessing a freshness and grace which break for it a host of friends.
- Arlon March,** For piano or guitar. A. 3.....Hewitt, 50
Something desirable, on account of the beauty of its melody and fine harmony.

QUICKSTEPS.

- "Pony Quickstep,"** G. 2.....Whitney, 50
Another lively, dashing, easy piece for nimble little fingers, with an elegantly illustrated title page, representing the ponies themselves.
- Wedding Quickstep,** G. 2.....Trax, 50
Full of life and verve; worth having.
- Humboldt Anniversary Quickstep,** C. 3. Renaldi.....
Like all compositions of this well-known composer, full of merit.

GALOPS.

- Engle Horse Galop,** D. 2.....Hegelson, 50
Harvest Gathering Galop, A. 3.....Mottling, 25
Both sure to become parlor favorites, if well played.
- Heller Skitter Galop,** G. 2.....Faus, 20
Delightfully diversified; pleasing because of its wild and sprightly character.
- May Blossom Galop,** G. 3.....Mottling, 50
Abounds in octaves; good for practice, and is a capital teaching piece, carefully fingered.

- Meccor Galop,** D. 3.....Mottling, 50
Above the ordinary level. The author's name is sufficient guarantee of its worth.
- Le Partic Social Galop,** Eb 3.....Barnhart, 49
A universal favorite; its harmonies are strikingly pleasing and effective.
- Night Train Galop,** G. 2.....La Baum, 55
The idea of a rumbling, hurrying, driving train, rushing through the dark at lightning speed, is well carried out in this work for "little fingers," which, by the way, must be nimble ones to bring out the composer's intent.
- Who Cares Galop,** D. 2.....Merr, 49
As the composer himself, it is "lively" with a spirit of abandon running through the whole which is refreshing and soothing.
- Qui Vive Galop,** F. 2.....Arranged by Smith, 25
An easy arrangement of a well-known favorite galop (sparkling and sprightly).
- Jolly Brothers Galop,** C. 2.....
Rightly named, a lively dashing piece.

SCHOTTISCHES.

- Clover Banked Schottische,** F. 2.....Berlin, 25
Every sweet-scented flower blossom in the meadow would find approval to the sprightly melody of the above-named piece. Try it.
- Fairy Footstep Schottische,** C. 2.....Colson, 20
Iron Bridge Schottische, G. 2.....Klein, 20
Both the above-named are of the same grade, and little fingers will find pleasant enjoyment in their perusal.

THE

SONG JOURNAL

A MONTHLY

Repertoire of Music and Its Literature.

The only music paper published in Michigan, and, of typographical execution, for strict adherence to design (without the slightest departure), for liberal remuneration (in all of circulation, as presented in premium lists, we challenge competition.

C. J. WHITNEY & COMPANY,

127 Jefferson Avenue, Detroit.

TERMS—ONE DOLLAR A YEAR, IN ADVANCE.

- Pauline Schottische,** F. 2.....La Baum, 55
Little Star Schottische, Eb 3.....Lockwood, 50
Either of the above worthy of its author. The first a very clear and pretty arrangement, suitable for young players; a good teaching piece. The second is little more fanciful and elaborate, fit for a pupil more advanced.
- Little Nabor Schottische,** Bb 3.....McChesney, 55
The same name asserts its right to a place in your consideration, it is in bold and dashing style, very taking, strong pianists of modest attainments will find it a good study.

MAZURKAS.

- Twilight Mazurka,** F. 3.....Bendix, 35
A light and graceful little piece, showy and not at all difficult.
- Bright Day Mazurka,** G. 2.....La Baum, 20
Short and easy, a good teaching piece.
- Saginnawian Polka Mazurka,** D. 3. Horvacki, 50
Notwithstanding serious discrepancies in the rhythm, this composition is fanciful and pleasing.
- Lily of the Valley Mazurka,** Eb 4.....Smith, 60
One of the most popular and beautiful productions of the times, widely known and appreciated. To those wishing an elaborate piece, of moderate difficulty, one would most heartily recommend the above.
- My Beloved Polka Mazurka,** C. 2.....Smith, 25
Light and airy, with pretty theme; easy of execution.
- Response Mazurka,** F. 3.....Levering, 55
Written in the clear and concise manner peculiar to this lamented author; a good teaching piece.
- Summer Winds Mazurka Caprice,** Eb 3. McChesney.....
An elegant little gem in the author's best style, rippling and fanciful; a very welcome change for the use of amateurs, from music of a more solid character.

- Period Mazurka,** Ab 3.....Miss Rachel Mendelson, 20
Easy of comprehension, on account of its melodic simplicity; written in keys not beyond relations to the original.
- Star of Hope Mazurka,** Ab 3.....Trax, 25
Pretty, unassuming little production, within the ability of any ordinary player.
- Salutation Mazurka,** C. 2.....Waltz, 49
As the proof of the pudding is in the eating, so a trial of the above will test its power to please; we recommend a trial.
- Dream Land Reveries Mazurka,** F. 3. Mottling, 49
There is something extremely soothing and satisfying about this reverie. The gentle undulating flow of melody which wakes up its strains cannot fail to find a response in every loving heart.

POLKAS.

- The Witch Polka Brillante,** F. 3.....Hewitt, 35
Very attractive; as changed in its melody and diversified in its harmonies as the name would indicate.
- Something New,** Eb 3.....Mottling, 55
One of an excellent collection called "Home Delights," written in the keys of Eb and Ab. Though not abounding in novel ideas, it is sufficiently pleasing to engage the attention of young players.
- Song of the Rain Polka Brillante.....Hewitt, 45**
Very suggestive of the progress of a summer rain, now quick and patterring, then coming with a steady, heavy march, and gradually dying off into a gentle dropping of uncertain duration. Mr. Hewitt has described it accurately.
- Prairie Flower Polka,** F. 3.....
Worthy of its author; pretty, and a good study for fingerings.
- Gala Day Polka,** D. 3.....Hewitt, 40
Bird in the Tree Polka.....Hewitt, 40
Both of the foregoing are eminently inspiring, and free from the numerous unsonorous which characterize so much of to-day's publications. The latter contains a beautiful imitation of the supposed songstress in the tree.

- Haben Sie Polka,** F. 2.....Simonds, 25
Dripping Water Polka, G. 2.....Simonds, 20
Teachers will find in either of these compositions a neat and enjoyable study for the little fingers under their care. Only those who daily look in vain for something to please, and also edify, will appreciate the value of teachable music.

- Lesbia Polka,** C. 2.....McChesney, 25
Radiant Polka, Eb 3.....McChesney, 50
The first just the thing for a scholar's first piece, so simple and well arranged. The second, in the author's own style, suited to more advanced attainment.
- Flowers from the Wildwood,** C. 2.....Bendix, 20
Brunette Polka, G. 2.....Smith, 25
Both given in a tasteful, staidlike strain; cannot fail to interest and instruct those just starting in their musical career, as also their hearers.

- New Year's Polka,** G. 2.....McCain, 25
Funny Polka, C. 3.....La Baum, 20
The first is a very fair production for a young composer. The evincing more than ordinary ability in their composition, as a matter of fact, we do not prove as funny to execute with ease and grace, as it is to learn for it. A capital practice for fingerings, and for acquiring facility in overcoming various little points of difficulty to youthful players.
- Happy Thought Polka,** F. 3.....Lockwood, 40
We should call it a charming succession of happy thoughts, so gracefully combined that they probably formed one beautiful idea in the composer's mind. Be sure to get it.

- Ariel Polka,** Eb 4.....Matton, 40
This is one of the author's happiest little gems, we think, full of melody, smooth and graceful, with a ring and sparkle in its flow that give it a peculiarly delightful attraction.
- Excursion Polka,** C. 2.....Colson, 20
A modest, pleasing little effort, of slight difficulty.

- Bonnie Boat Polka,** C. 2.....
A quaint little piece, containing a snatch of the well-known air called "Bonnie Boat."
- Anna Polka,** Eb 3.....Waltz, 25
Of more than ordinary merit; will set many nimble feet tripping to its merry strains.
- Aesculap Polka,** C. 3.....Bendix, 25
The talented author of this polka evidently understands how to please the music loving portion of our people. His pieces have a zest and freshness about them which always finds preferment.

C. J. WHITNEY & CO.'S

Prescriptive Catalogue of Piano Music.

ADDENDA.

SONGS AND BALLADS.

- O, Fair Dove, O, Fond Dove.** Ballad. *F. S.* *Guty.* 20
A quaint and sweet little ballad; written partly in the minor; is singularly winning.
- Janet's Choice.** Ballad. *D. 2.* *Charlert.* 20
Simple and taking, in that pulchre, unassuming style, which has rendered the ballads of Charlet so universally admired.
- Strangers Yet.** *F. 2.* *Charlert.* 25
Like all of the songs of this favorite composer, it combines simplicity with grace and beauty of melody; the accompaniment is very easy.
- Nightfall at Sea.** *E. 3.* *Gabriel.* 25
A beautiful alto song, ranging from C, below the treble clef to F, fifth line. The melody is smooth and flowing; beautifully written in a beautiful poem. As really good alto songs are rare, this will certainly be eagerly sought for.
- Looking Back.** Song. *D. minor 2.* *Bullfinch.* 40
One of the finest contralto songs extant; runs from A, below the treble clef, to D, in the staff. There is a world of pathos and deep feeling pervading every note of a melody, which wonderfully reveals the sentiment embodied in the poem.
- Just Touch the Harp Gently, My Pretty Louise.** *G. 2.* *Blomph.* 30
A pleasant, affectionate little song, of moderate difficulty. Just the thing to sing to the one you love best. Try it.
- Tired.** Ballad. *D. 2.* *Lindsay.* 25
The touching plaint of one nearly through with the long, weary day of life; both music and words combine simplicity with sweetness.
- Only a Lock of Hair.** Ballad. *G. 3.* *Charlert.* 40
One of the many rare gems produced by this well known and favorite artist. We think the above is capable of his best interpretation when sung by herself. Although it is not below her usual standard, it needs a true musician to bring out its best points and make it effective; otherwise it would be apt to sound commonplace.
- Hush.** Ballad. *D. 4.* *Dolera.* 40
The author of the "Brook" has given us another composition similar in style, and equally worthy of the wide popularity which greeted the first. The song in itself is simple, touching, and goes to the heart; the accompaniment rather difficult, but very beautiful.
- Spring, Gentle Spring.** Glee. *E. 3.* *Pratt.* 30
Very suitable for clubs and gentlemen's quartettes; in it are waltz movements; light, easy and effective.

VOCAL DUETS.

- I Would That My Love.** *E. 4.* *Mendelssohn.* 40
One of the most beautiful of classic duets, so chaste and full of richness that it has never been supplanted by anything since written. It has and will occupy a favorite place in the repertoire of every lasting musician of culture and taste.
- When I Know That Thou Art Near Me.** *A. 4.* *McCheny.* 30
A duet for bass and soprano. The author's name is a sufficient guarantee of its intrinsic merit. Its harmonies are very fine and strikingly effective; accompaniment also very good.
- The Two Cousins.** *F. 3.* *Glover.* 60
A well known and universally admired humorous duet for soprano and alto. Two cousins, having stowed a deal of liquor on, returning, indulge in a good-natured badinage of words, as well as other expressions, concerning the quantities made by each during the evening. The words are full of wit, and the music, sparkling and lively; accompaniment simple and appropriate.
- Over the Hill, Over the Dale.** *F. 3.* *Glover.* 40
One of the most attractive duets ever published; indeed, we think it never produced a finer composition in the way of a duet. It is sprightly, running over with joyous melody.
- Music and Her Sister Song.** *D. 3.* *Glover.* 60
There is a characteristic freshness and vigor about the compositions from this gifted musician, that individualize them, and keep their memory green, long after songs of an inferior cast have been forgotten. For purity of thought and expression they stand alone. The solos in the above named are truly beautiful.
- Listen! 'Tis the Woodbird's Song.** *E. 4.* *Glover.* 40
Soprano and voices from nature seemed best fitted to form a theme for song, when the poet took his pen to glorify the world with sweet strains. The accompaniment to this duet conveys a beautiful impression of the bird.

- Greeting.** Duet. *E. 4.* *Mendelssohn.* 25
Another of this gifted author's charming duets. It seems to have dipped his pen deeply into nature's unfading fount, and brought therefrom the combined beauty of both poetry and song, blending with a sweetness truly enchanting.
- Autumn Song.** Duet. *A. 4.* *Mendelssohn.* 50
A classic composition, lovely and beautiful, depicting in touching cadences the alterations of joy and sorrow, combined in the changing seasons, the fading flower, and the joyous lessons of wisdom taught by them of a bright and happy future.

INSTRUMENTAL.

- Swavia Masurka.** *E. 3.* *Reuber.* 40
Written in a light and graceful style, combining a sprightly sparkling melody with most excellent harmony; is a study of comprehension, yet sufficiently showy to attract and captivate.
- Grand Rapide Mendine.** *F. 3.* *Van Horn.* 35
A very pleasant and lively composition; well adapted to the wants of busy little fingers.
- Song Waves.** Reverie. *E. 3.* *McCheny.* 35
A smooth, undulating melody, carrying in its flow a song of grace and sweetness; is written in the author's best style.
- Kinlock of Kinlock.** *E. 3.* *Moran.* 25
A well-known Scotch air; very prettily arranged with short variations.

ORCHESTRA MUSIC.

Our assortment of music, arranged for large and small orchestras and in quartet form, is very large and complete, containing selections from

OPERAS, OVERTURES, MARCHES, QUICKSTEPS, POLKAS, WALTZES, QUADRILLES, Etc.

And those in search of this much sought for music, will find just what they want in our well selected stock. One or more pieces will be sent on approval to those living at a distance, if desired. We can also procure, on short notice, any piece published in this form, either in this country or in Europe. Address all orders to

C. J. WHITNEY & CO.,

Detroit, Mich.

- Nocturne.** *D. 3.* *Dolera.* 40
This exquisite gem will amply repay close study and patient practice. For beauty of thought and harmony it is greatly excelled.
- Frolic of the Frog.** Waltz. *E. 3.* *Watson.* 20
A lively and vivacious little composition, in Bb, Eb, and Ab. Playful and sprightly enough to induce a general rejoicing among the old croakers and little tadpoles. Young players will find enjoyment and profit in its perusal.
- Andante.** *D. 3.* *Fairbank.* 15
A short but quite effective composition if carefully rendered; and progressions are excellent.
- Romance.** *E. 3.* *Fairbank.* 25
This composition to the Andante above mentioned may be had also in connection with it, as the two are also published as a single particularly notable effort. It does not strike us as being, however, smooth and agreeable, as well as simple.
- La Diabolique.** Grand Etude. *C. 4.* *Jaybach.* 65
A most excellent study for players of some advancement, cannot be too highly recommended. The composer's name is sufficient to guarantee a just and universal appreciation of its worth.
- Jolly Brothers Galop.** *E. 3.* *Buddick.* 50
Lively and sparkling, with a good many octaves and changes of base. This arrangement of a well-known and popular air is more desirable and pleasing than others we have seen.

- Un Songe d'une Nuit d'Été.** *E. 6.* Paraphrase by *Silvery Smith.* 100
This elegant paraphrase, from Mendelssohn's "Midsummer Night's Dream," abounds in beautiful conceptions of musical thought, and is one of the author's most masterly efforts. He has wrought up his theme in a pleasing variety of forms, still keeping the slow clear and distinct. Amateurs will do well to procure and master this truly beautiful composition.
- Nocturne** from above, separate. *.....* 35
- Bouquet des Fleurs.** *Value Brilliant.* *A. 4.* *Mat.* 40
This is indeed a bouquet of sweet sounds, in a fine showy composition, abounding in life and vivacity. The theme is a relief from the ordinary succession of musical phrases which make up so large a portion of our waltzes. The piece will repay time consumed in acquiring it.
- Le Cloches du Monastere.** *Nocturne.* *D. 4.* 40
One of the gems in music which never grow dim, so pure and of so great value is it. The Monastery Bell has been ringing for years, and its tone is as sweet and clear as ever. We would say to all, learn it, and the more you play it, the better it will please you.
- Air du Roi Louis XIII.** *E. 3.* *Glyn.* 40
There is a singular quaintness and odd simplicity about the above-mentioned that, to our mind, is chief charm. It possesses much of sweetness in its composition; it is wonderfully effective when produced by Thomas's magnificent orchestra.
- Come Back to Erin.** *Transcription.* *F. 4.* *Kuh.* 60
This is indeed a bouquet of sweet sounds, in a fine showy composition, abounding in life and vivacity. The theme is a relief from the ordinary succession of musical phrases which make up so large a portion of our waltzes. The piece will repay time consumed in acquiring it.
- Columbine.** *G. 4.* *McCheny.* 75
Two original themes with variations, the first in G, 7-8; the second in Bb, 3-4. Both themes are very excellent, the first in the style of Strauss, and the second a variation quite elaborate. In arpeggio movement, chromatic passages, broken chords, and other such things, it resembles our old and well-known Italian air is also reproduced with pleasing accuracy in the variations.
- Golden Dreams.** *Reverie.* *E. 4.* *McCheny.* 50
This companion piece to "Columbine" is in no way its inferior. It is an elegant and desirable parlor piece for amateurs, combining great diversity of thought with loquacity and sympathy of expression. Try it.
- Aladdin Schottische.** *A. 3.* *Selverth.* 30
A fresh and sparkling little morsel for little fingers to dissect; abounds in new and pleasing changes without difficult progressions. This with the three following pieces compose a very fine set of little gems, written by Carl Seiler, very appropriately styled "Happy Dreams."
- Gladiator Waltz.** *D. 3.* *Selverth.* 35
A bold and spirited waltz in D, not intricate, but very entertaining. It changes from D to Ab, then back through the theme to E in G; so with little puns a modest performer can master the flat keys.
- Lapwing Schottische.** *D. 3.* *Selverth.* 30
Like the rest of this set called "Happy Dreams," this little production seems admirably adapted to the wants of young players whose capacities are limited, and whose taste requires something beyond the ordinary style of compositions which flood the country at the present day. They are both pleasing and profitable to study.
- Mandoline Waltz.** *F. 2.* *Selverth.* 35
Teachers will find this a desirable teaching piece for pupils in second term; has excellent practice in sixths, grace notes and arpeggios. It is full of melody and grace.
- Flying Leaf.** *C. 3.* *Spindler.* 30
Hunt Song. *C. 3.* *Spindler.* 30
Above we have two beautiful piano pieces by this popular author, which may not be easily overcome, even while a performance in an acquaintance with them, and great credit will pronounce them among the best teaching pieces that have fallen to notice for many a day.

STUDIES & EXERCISES.

- Czerany's Etudes de la Vclotice.** Op. 259 with new introductory studies. 3 books, each. *.....* 40
- Czerany's Fifty Grand Finishing Studies.** Op. 307. New edition, large plate. 6 books, each. *.....* 25
- Czerany's Fifty Studies.** (Sequel to Vclotice). Op. 311. New edition, large plate. 3 books, each. *.....* 15
- Duvernoy's Fifteen Exercises.** (Ecole du Maccasins). New edition, large plate. 3 numbers, each. *.....* 20

Scanning Target

Edison Sheet Music

Item no.: 100002425

Title: Columbine

Box no. and finding aid no.: 118/2185

Digitization note: w/variations. Don't scan outer front cover

Contact: Karen Lund, x70156
Lauren Woodis, x73939
Pat Padua, x75904