

NO

3- OCT 30
Copy 1973

Brinley Richards

ALBUM

TRANSCRIPTION OF POPULAR MELODIES FOR THE **PIANO.**

No.	☆		No.	☆
1. Cheer, Boys, Cheer!.....	6		36. Recollections of Wales.....	9
2. St. Patrick's Day.....	5		37. Floating on the Wind.....	3½
3. Her Bright Smile Haunts me Still.....	4		38. Crispino e la Comare.....	10
4. Warblings at Eve.....	4		39. Thou art so Near and yet so Far.....	5
5. Warblings at Morn (Sibylie).....	4		40. Picciola, or Le Chant du Captif.....	4
6. Annie o' the Banks o' Dee.....	5		41. Home, Sweet Home.....	6
7. Dream of the Wanderer.....	4		42. Ghine Again, Beautiful Bells.....	4
8. Marie Nocturne.....	4		43. Last Rose of Summer.....	5
9. Juanita.....	4		44. Those Evening Bells.....	4
10. Agatha.....	5		45. Blue Bells of Scotland.....	6
11. I'm Leaving Thee in Sorrow, Annie.....	5		46. Auld Lang Syne.....	5
12. To all Dear Loyal Friends, Bolero Ves. Sic.....	6		47. Oft in the Stilly Night.....	5
13. Future Shines still Brightly (O Lace) Linda.....	5		48. Mocking Bird.....	6
14. Rock Beside the Sea.....	5		49. Jerusalem the Golden.....	4
15. Kathleen Mavourneen.....	5		50. The Angels' Song.....	3½
16. Pirate's Chorus.....	4		51. Vive la Reine.....	5
17. Warblings at Noon.....	4		52. Nymphs of the Fountain.....	7½
18. Soldiers' Chorus of Faust.....	4		53. Premiere Tarantelle.....	9
19. En Absence (Nocturne).....	3½		54. La Reine Blanche.....	7½
20. Warblings at Dawn.....	5		55.	
21. Louise (Nocturne).....	3½		56.	
22. Leah's Song.....	4		57.	
23. Danish National Air.....	4		58.	
24. Janet's Choice.....	5		59.	
25. Etude de Concert (A la Valse).....	6		60.	
26. Bold Marco.....	4		61.	
27. The Hundred Pipers.....	5		62.	
28. Bells of Aberdovey (Clychan Aberdyfi).....	4		63.	
29. Marche Indienne (L'Africaine).....	5		64.	
30. Memories of Home (Heimathsklange).....	6		65.	
31. The Liquid Gem (Das klare Auge).....	4		66.	
32. Snow-Flakes (Schneeflocken).....	5		67.	
33. What are the Wild Waves Saying.....	7½		68.	
34. I Cannot Sing the Old Songs.....	5		69.	
35. Why do Summer Roses Fade.....	4		70.	

Philadelphia: **LEE & WALKER**, 722 Chestnut St.
WM. H. BONER & CO., 1102 CHESTNUT ST.

NYMPHS OF THE FOUNTAIN.

CAPRICE À LA VALSE.

BRINLEY RICHARDS' ALBUM NO 52.

ALLEGRETTO.

8^{va}

ff
ped. *

This system contains the first three measures of the piece. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand plays a steady accompaniment of eighth notes. A first octave sign (8^{va}) is placed above the right-hand staff. Dynamics include fortissimo (ff) and pedalesco (ped.) with an asterisk.

8^{va}

ped. *

This system contains the next three measures. The right hand continues with eighth notes, and the left hand has a similar accompaniment. A second octave sign (8^{va}) is present. Dynamics include pedalesco (ped.) with an asterisk.

GIOCOSO.

TEMPO
A LA
VALSE.

p
ped.

This system contains the next three measures. The tempo is marked Giocososo and the time signature changes to 3/4. The right hand has a more melodic line with slurs, and the left hand plays a simple accompaniment. Dynamics include piano (p) and pedalesco (ped.).

p
cres:
ped. *

This system contains the final three measures. The right hand continues with a melodic line, and the left hand has a simple accompaniment. Dynamics include piano (p), crescendo (cres:), and pedalesco (ped.) with an asterisk.

9832-12.

The Notes, for the Right Hand are on the *Black* Keys only.

p *cres - cen - do.*
ped.

f *ped.* *8va* *ped.*

dolce. *ped.* *f* *ped.* *a tempo.* *p*

dim. *8va* *cres.*

ff *ped.* *8va* *ped.* *ped.* *ped.*

The page contains five systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The notation includes various dynamics and performance instructions:

- System 1:** Starts with a piano (*p*) dynamic. The right hand has an 8va (octave) marking. Dynamics include *ped.*, *ff*, and a fermata.
- System 2:** Features a piano (*p*) dynamic. Includes *ped.* markings and a fermata.
- System 3:** Includes a piano (*p*) dynamic and a crescendo (*cres.*). The right hand has an 8va marking and a triplet of eighth notes. Dynamics include *ff*, *ped.*, and *cres.*.
- System 4:** Features a piano (*p*) dynamic. Includes *ped.* markings and a fermata.
- System 5:** Includes a piano (*p*) dynamic and a crescendo (*cres.*). Dynamics include *ff* and *ped.*.

First system of musical notation. Treble and bass staves. Bass staff contains 'Ped.' and asterisk symbols. Treble staff contains 'v' and '8va.' markings.

Second system of musical notation. Treble and bass staves. Bass staff contains 'Ped.' and asterisk symbols. Treble staff contains '8va.' and 'Con espress.' markings.

Third system of musical notation. Treble and bass staves. Bass staff contains 'Ped.' and asterisk symbols. Treble staff contains 'f', 'p', and 'cres:' markings.

Fourth system of musical notation. Treble and bass staves. Bass staff contains 'Ped.' and asterisk symbols. Treble staff contains 'dim.' and 'cres:' markings.

Fifth system of musical notation. Treble and bass staves. Bass staff contains 'Ped.' and asterisk symbols. Treble staff contains 'dim.' and 'cres:' markings.

First system, measures 1-4. Treble clef, key signature of two sharps (F# and C#), 2/4 time. Dynamics: *p*. Pedal markings: *Ped.* in measures 2 and 4. Asterisks in measures 4 and 5.

Second system, measures 5-8. Treble clef, key signature of two sharps. Dynamics: *p*. Pedal markings: *Ped.* in measures 6 and 7. *cres.* in measure 8. Asterisks in measures 7 and 8.

Third system, measures 9-12. Treble clef, key signature of two sharps. Dynamics: *p*. Pedal markings: *Ped.* in measures 9 and 10. *cres.* in measure 12. Asterisks in measures 11 and 12.

Fourth system, measures 13-16. Treble clef, key signature of two sharps. Lyrics: *- - cen - - - du.* Dynamics: *f*. Pedal markings: *Ped.* in measures 14 and 16. *8va* marking above measure 15. Asterisks in measures 15 and 16.

Fifth system, measures 17-20. Treble clef, key signature of two sharps. Dynamics: *ff*. Pedal markings: *Ped.* in measures 17 and 19. *8va* marking above measure 19. Asterisks in measures 18 and 20. Dynamics: *p* in measure 20.

8^{va}.....

Ped. * *f* Ped. *

con espress:

riten: rall: rall: dim: ten: à tempo. *p*

8^{va}.....

Ped. *

8^{va}.....

p Ped. *

8^{va}.....

f Ped. * dim:

con espress:

riten: rall: dim: à tempo. *Ped.* *

p

Cantabile.

dolce. *cres:* *dim:*

dim: *cres:* *p*

dim: *Ted.* *rall:* *a tempo.*

Brillante. *sva* *sva* *accel:*

Rall:

832
x 4

Tempo 1^{mo}

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a piano (*p*) dynamic. The bass line contains several tenuto (*Ten.*) markings. The treble line features eighth-note patterns with slurs.

Second system of musical notation. Continues the piece with tenuto (*Ten.*) and asterisk (*) markings in both staves. The bass line has a series of chords with tenuto markings.

Third system of musical notation. Features a tenuto (*Ten.*) marking in the bass line, followed by a crescendo (*cres.*) and an asterisk (*) marking. The treble line has a slur over a group of notes.

Fourth system of musical notation. Starts with a fortissimo (*ff*) dynamic, then moves to piano (*p*) and piano diminuendo (*p dim.*). It includes tenuto (*Ten.*) and asterisk (*) markings. A dashed line labeled "8^{va}" spans across the system, indicating an octave shift.

Fifth system of musical notation. Features a crescendo (*cres.*) and a rallentando (*rall.*) with piano diminuendo (*dim.*) marking. It includes tenuto (*Ten.*) and asterisk (*) markings. The piece concludes with a final chord.

à tempo.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The piece begins with a piano (*ped.*) marking. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. A dynamic marking of *sf* (sforzando) is present in the right hand.

Second system of musical notation. The right hand includes triplet and quartet markings (3 and 4) and a *cres.* (crescendo) marking. The left hand continues with a consistent accompaniment pattern.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a *cen - - - do* marking. A dynamic marking of *sf* (sforzando) is present in the right hand. A *ped.* marking is also present in the left hand.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. A *8^{va}* (octave) marking is present above the right hand. The left hand has a *ped.* marking.

Fifth system of musical notation. The right hand includes triplet and quartet markings (3 and 4) and a *rall:* (rallentando) marking. The left hand has a *ped.* marking.

8^{va}-----

p *à tempo.*

pp

Ped. * *Ped.* * *Ped.* * *Ped.* *

pp *ff*

Ped. * *Ped.* *

or

or

3 x 3

Ped. * *Ped.* *

3 8^{va}-----

Ped. * *Ped.* *

ritard.

Tempo 1^{mo}

p Ped. *

cres. Ped. * 8^{va}

Ped. *cres.* *

Ped. * *p dim.* *cres.* Ped. *

dim. *p* *cres.* Ped. * Ped. * Ped. *

SELECT LIST OF NEW AND POPULAR SONGS, &c.

LEE & WALKER, MUSIC DEALERS, 722 Chestnut St., Phila.

Any piece of music sent by mail free, on receipt of the marked price.
Pieces marked with a * have lithographic titles.

A Sadler Blight is on my Heart.

By C. A. Berg..... 35
This song appears as working himself into favor, by writing pretty songs and pieces. We can recommend this as a good one.

Beautiful Daisy! Song and Chorus.

Composed by J. S. Cox..... 30
This song will be found very pretty.

Brother Will; or, "Fifty Years we've lived together."

Words by C. K. Lane..... 30
Music by A. H. Morton..... 30
This is one of the songs of the "Hutchinson Family," and is a beautiful production in every way.

Garric Lea.

Song and Chorus. By Carol Clifford 30
A new edition, with new accompaniments, and beautifully gotten up.

Olara May.

Song and Chorus. By David Wood. 30
Very pretty movement in common time, and well suited to the words.

Come Home, Mother.

A plea for poor father.
Song and chorus. Written and composed by D. A. Warden..... 30
A very neat and pretty melody, and the words are appropriate.

"Come When You Will.

Music and words by W. Lansdown. 40
A new and revised edition. This song is dedicated to, and sung by, Carolina Patti.

Corra Lea. Ballad by H. B. Brown..... 30

Ends with a chorus, and is a great favorite.

Down at the Gate.

Song and chorus. By Jas. F. Stewart 30
This song has run into popularity almost immediately. It was written by Stewart, and is all singers of choice ballads.

"Fare Thee Well, O Cavalier!"

By P. Rondinella..... 40
One of the author's finest efforts. It is arranged with Italian and English words.

Flowers of May. F. Buckley..... 30

A fresh and beautiful ballad.

Four Hearts at Home. By J. R. Thomas 35

Most beautiful in every way. One of Thomas's finest efforts. Also, for guitar and as a quartette.

"Ho Sleeps, but not 'mid Arctic Snows.

A Requiem inscribed to the memory of Dr. E. K. Kane. By J. C. Beckel 35
This is a fine production, and is very popular.

I am Happy Now.

Song by Robert Hervey, Jr..... 30
Another very pretty, simple melody, with a neat and easy accompaniment.

I Come, my Child, I Come.

By D. A. Warden..... 30
This is a reply to "Father, come Home," and will become a great favorite.

I'd be a Fairy King. By R. S. Ambrose 30

A lively, frolic, and partially descriptive song, with a very pretty and cheerful accompaniment.

I heard her Sing that Song at Home.

By W. J. Lemon..... 35
An expressive ballad; its compass is within the reach of all voices.

I'll Weep with Thee.

Words by Thomas Moore.
Music by Auguste Mignon..... 35
Quite an effective song.

I Love thee, dearly Love thee.

By Carlo Patti..... 30
A prettier song than this one has not been issued for a long time. The words are very choice, and the music is original.

I'm Coming Home to Die, Mother.

By J. S. Cox..... 30
Another song rendered popular by the beautiful rendering of Mr. Cameron.

*Isolina, Arietta Brillante.

By G. Stigelli..... 50
An invitation to dance, with English and Italian words, and is very beautiful and handsomely ornamented.

I stood within our Cottage Hall.

By D. W. Bellide..... 30
A plaintive and affecting melody, with very neat and pretty words. The accompaniment, also, is quite original.

I've Loved Thee Long.

By James W. Porter..... 30
This song is sometimes known by the name of "Why this coolness now?" We recommend it as a pretty melody with a neat accompaniment.

I've no Mother, now, I'm Weeping!

Song by T. Smith..... 30
Quite a pretty, neat, and plaintive song, within the reach of all.

I've Something Sweet to Tell You; or, "Talking in my Sleep."

Words by Mrs. Osgood.
Music by James Coushoven..... 30
All the poetry of the authoress is beautiful, and the music is very appropriate.

Jenny Forrester. By H. C. Watson..... 30

Excellent song, full of pathos, and extremely effective.

Jenny's coming o'er the Green.

A delightful ballad, written and composed by S. C. Foster..... 30
"Kissing through the Bars."

L'Arlequin.

Written by Gen. Wm. F. Small.
Music by Joseph Wood, Jr..... 35
The melody is well known, and is a general favorite.

Opera by Meyerbeer. Adapted from the original score, with English and Italian words, by J. A. Getze.

No. 1.—Harcourt calling to enter. Adieu Rive del Tevere..... 50

No. 2.—Ever my Sep. or Ten. Pigeon del Re..... 50

No. 3.—Fair Furberella. Sep. or Ten. Bar. or Me. S. P..... 50

No. 4.—Hush of the Forest. Figlio del Sol..... 50

No. 5.—Fragrant Bowers that Invite. Belle Plante. Bar. or Me. S. P..... 50

No. 6.—Thawing Wounded Heart. Edois! Edois! O liberata..... 50

No. 7.—On Fountains. Admutor. se delle acque profonde..... 50

No. 8.—Then by All Nations adored. Bar. or Me. S. P..... 50

No. 9.—Oases Wounded Heart. Adagio to the Union Melody..... 50

No. 10.—Bright Angel from Heaven. Set All this of Joy. Duet. Sep. and Ten..... 50

No. 11.—What Fair Child of Zep. O Tranquillo, O dolce Incanto..... 50

No. 12.—With Rapid Feet. Score Legger..... 50

*Laurie's Trio. By S. Markestein..... 35
This has been growing rapidly into popularity, and it is deserving of it; the melody being tender, yet cheerful, and the words doing credit to the author, Lelia Mortimer.

Leonore.

Words by G. Wheeler.
Music by Cleo de Janon..... 30
Great popularity has been attained by this song, and it is still finding favor.

Let Me Weep.

Words by E. T. Hurlbut.
Music by Carlo Patti..... 30
This song has been repeatedly sung by Miss Caroline Richings, and is very beautiful.

Lo! my Shepherd. By Jas. N. Beck..... 35

Solo for lute or mezzo soprano, with quartette and piano accompaniment.

Lovely Minka, we must part.

Arranged by Frank Wood..... 35
This beautiful song ends with a chorus, and the words are a correct translation from the German.

Maiden's Eyes. By F. Schelling..... 30

The words are very playful, and the music characteristic, altogether making a very neat song.

Maid of Sallie. By J. H. McNaughton 30

Another delightful song, to words by Col. Fitzgerald.

Memory's Golden Chain. By H. Millard 35

This compact of ballads is too well known to need any recommendation from us. This song is another addition to his already established reputation.

"My Old Times and Cot.

By Frank Drayton..... 35
The author of this song has composed very popular songs, and this one is deserving of the attention of singers, who love a good song and chorus.

Near Thee. Song by J. H. McNaughton 30

All the composition of this talented writer are much sought after. This new song is beautiful, not only in sentiment, but in melody also.

Nellie Lee.

Song and Chorus. By R. F. Walters 30
One of Mr. Walters's best productions. All of his songs, however, are favorites.

Oil on the Brain.

Song and chorus by Eastman..... 35
This song is too well known to need any further commendation.

O Thou Queen of Love and Beauty

Arranged by W. J. Lemon..... 50
This is the sparkling barcarole from the finale of the first act in Verdi's Opera, *The Sixteen Tugers*. It is one of the freshest and most popular pieces in the whole opera.

Picnic Glee: Away! Away! The Morn is Brightly Breaking.

Arranged by Sep. Winner to a popular melody..... 30

*Queen of Summer. By F. Mack..... 40

A charming melody, with pretty words, by Maggie Williams; will surely become a favorite.

Six Cent a Quarter.

By A. B. Holback, Jr..... 50
A humorous song with quite funny words, having a chorus at the end of each verse.

Soar on gently, Heavenly Music.

Trio for female voices. Suitable for the worship of the church, and concertists. By Karl Merz..... 40
A very pretty composition, and requires only to be known to become very popular.

Solemn Music gran'ly Feeling.

Song and chorus. By S. G. Harbour 30
A charming song, with beautiful words.

Sweet Madeline.

Words by J. N. Lewis, Jr.
Music by W. H. Cooke..... 30
Very pretty words, to a neat melody, in 6-8 time.

Sweet Sabbath Morn. By W. C. Ewing 35

A beautiful sacred song, arranged for Chorus.

The Day our Mother Died.

Words and music by Wm. B. Hart..... 30
This is a pathetic song, with very pretty words, and is quite easy.

"The Flower-Girl. By P. Casotti..... 50

In waltz time, with English and Italian words, very sprightly and gay.

"The Mother and her Child.

Scena. With English, French, and German words. As sung by Madame Gazzaniga. Donizetti..... 50

The Mother's Reply to "Rock me to Sleep." By E. Mack..... 35

My child! my child! thou art weary to-night; Thy spirit is sad, and thy face is bright; Then wouldst call me back from the silent shore To be the heart of mine."..... 35

"The Rock beside the Sea.

By C. C. Converse..... 40
This is another of our best and most popular publications, having been sold by thousands.

The Secret; or, Breathe Not Thy Love.

By E. Mack..... 35
Although our author has devoted the most of his talents to instrumental compositions, his songs are worthy of consideration.

The Song my Mother loved to Sing.

By Frederick Buckley..... 30
Plain and sweet. The music suits the words.

Tillie's Passed Away.

Song and chorus. By D. A. Warden 30
A very pretty, plaintive song.

Timmy Boyle.

The Spectator. Words by Rosier.
Music by A. Delaney..... 30
Just the song for those who are infected with the Oil Mania.

"This 'sall to leave our Childhood's Home.

Song and Chorus.
Composed by Oscar P. Perry..... 30
The words have suggested a very pretty melody, and the chorus is simple but effective.

Virginia Serenade. By C. L. Petelcos. 30

Something new in style of writing. The productions of this author have always become favorites.

When first my Eyes beheld Thee smile.

By J. S. Cox..... 30
A charming ballad, smooth and flowing.

"When the Kye come Home.

By J. A. Getze..... 35
Beautiful Scottish melody, arranged with a new accompaniment. It has also a beautiful illustrated title.

When Twilight Woes the Silver Sea.

Words written by George W. Christy.
Music by W. J. Lemon..... 30
An expressive and tender song, which we can recommend.

Where are ye now, Bright Dreams of my Childhood?

Words by Adnor Rosier.
Music by B. Frank Walters..... 30
A new song by the author of the popular song, "Remember the hour when sadly we parted."

Why I Loved Her. By J. S. Cox..... 30

The words and music both beautiful, and cannot fail to please.

HAWTHORNE BALLADS.

A selection of beautiful ballads, arranged for the Piano, by Alice Hawthorne. These beautiful songs are universally popular, and so well adapted to the taste of the family circle, are recommended as ballads of the most original and beautiful character, and of the most refined character, free from all negro absurdities and love-sick sentiment.

To every admirer of the ballad, we would call attention to these charming melodies and affecting words: "I set my Heart upon a Flower;" "Our Good Old Friends;" and especially to the sacred songs, "Cast thy Bread upon the Waters;" "Rebecca at the Well;" "Merry's Dream;" &c.

1. Listen to the Mocking-Bird..... 35

2. Song of the Farmer..... 30

3. Merry's Dream..... 30

4. Cast thy Bread upon the Waters..... 35

5. Why Ask if I Remember Thee?..... 35

6. I set my Heart upon a Flower..... 30

7. Motherless Kate..... 30

8. Chimes of the Monastery..... 30

9. Happiness of Home..... 30

10. My Early Fireside..... 30

11. To Him that Giveth let us Sing..... 30

12. Golden Morn..... 35

13. Dreams that Charmed me when a Child..... 30

14. This Land of Ours..... 30

15. Love of One's Own Childhood..... 30

16. Pet of the Cradle..... 30

17. Come gather round the Hearth..... 30

18. Rebecca at the Well..... 30

19. How Sweet are the Roses..... 30

20. My Cottage Home..... 35

21. Let us Live it Ourselves..... 30

22. Am I not True to Thee..... 35

23. Our Good Old Friends..... 30

24. Gentle Maggie..... 30

25. What is Home without a Mother?..... 30

26. Jenny, Darling Jenny..... 30

27. New Friends, True Friends..... 30

28. Gentle Maggie..... 30

29. Flower Faded..... 30

30. Heart's Mission..... 30

31. That shall I Obe Thee..... 30

32. Bid me Good-by; or, The Soldier's Farewell..... 30

33. Our Good Old Friends..... 30

34. Cover Not thy Face..... 30

35. My Mother's Kiss..... 30

36. As Dear To-Day as Ever..... 30

37. Friend of my Heart..... 30

Scanning Target

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