

MOCKING BIRD ECHOES.



A COLLECTION OF BEAUTIFUL
VARIATIONS, MARCHES, GALOPS, QUICKSTEPS, &C.
 UPON THIS VERY POPULAR MELODY.

- | | | |
|---|---|---|
| MOCKING BIRD SONG . . . Alice Hawthorne, 3½ | ☆ | MOCKING BIRD, - - - - Brunner, 2½ |
| MOCKING BIRD QUICKSTEP . . . Aug. Schaeffer, 5 | | MOCKING BIRD QUICKSTEP, Easy Jas. Bellak, 3½ |
| MOCKING BIRD WALTZ . . . Ed. Mack, 3 | | MOCKING BIRD, Easy Air . . . C. Everest, 2 |
| MOCKING BIRD FANTASIA . . . Ed. Hoffman, 10 | | MOCKING BIRD MARCH . . . Ed. Mack, 3 |
| MOCKING BIRD GALOP . . . Ed. Mack, 3 | | MOCKING BIRD COTILLONS . . . Winner, 3½ |
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| MOCKING BIRD REDOWA . . . Mack, 3 | | MOCKING BIRD RONDO . . . Mack, 3 |
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| MOCKING BIRD, for beginners . . . Mueller, 3 | | MOCKING BIRD, Violin Solo . . . Ed. Mack 3 |
| | | MOCKING BIRD, Transcription, . . . Ed. Mack. 2½ |

Boston: OLIVER DITSON & CO., 451 Washington St.

NEW YORK:
C. H. DITSON & CO.
 111 Broadway.

CHICAGO:
LYON & HEALY.

BOSTON:
J. C. HAYNES & CO.

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Entered according to Act of Congress, in the year 1886, by LEE & WALKER, in the Clerk's Office of the Dist. Court of the U. S. for the Eastern Dist. of Pennsylvania.

Philadelphia
 Free
 1886

MOCKING BIRD NOCTURN.

MOCKING BIRD ECHOES.

BY E. MACK.

Dolce con espressivo.

P

Ped. * *Ped.* *

f

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

P

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

P

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

9509 3

First system of musical notation, measures 1-3. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and quarter notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *P* (piano) is present at the start. Pedal markings (*Ped.*) are placed below the left hand, with asterisks indicating the end of the pedal effect.

Second system of musical notation, measures 4-6. The melodic line continues with similar rhythmic patterns. The left hand accompaniment remains consistent. Pedal markings are used throughout the system.

Third system of musical notation, measures 7-9. The right hand introduces some chords and rests. The left hand continues with the eighth-note accompaniment. Pedal markings are present.

Fourth system of musical notation, measures 10-12. The right hand features more complex chordal textures. The left hand accompaniment is consistent. Pedal markings are used.

Fifth system of musical notation, measures 13-15. The right hand has dense chordal passages. The left hand accompaniment continues. Pedal markings are present.

6

First system of musical notation, measures 1-3. The right hand features a melodic line with eighth notes and slurs. The left hand has a steady eighth-note accompaniment. Pedal markings and asterisks are present in the bass line.

Second system of musical notation, measures 4-6. Similar to the first system, it shows a melodic line in the right hand and an eighth-note accompaniment in the left hand with pedal markings.

Third system of musical notation, measures 7-9. The right hand has a melodic line with a long slur. The left hand continues with eighth notes and includes a triplet of eighth notes in measure 8.

Fourth system of musical notation, measures 10-12. The right hand has a melodic line with slurs. The left hand has an eighth-note accompaniment with frequent pedal markings.

Fifth system of musical notation, measures 13-15. The right hand has a melodic line with slurs. The left hand has an eighth-note accompaniment. Dynamic markings "dim." and "rit. p" are present. The system concludes with a final chord.

New Songs and Piano Pieces.

VOCAL.

The Eyes that look with Love on These. C. 3. E to F. *Dr. G. Preston Sweet.* 35

The faithful hearts around these twins
That glow with love and truth.

Good music and words, all about certain
Beautiful eyes. Two easy choruses are added in
small notes, for those who would like to vary
on the melody.

Wait! Song and Cho. Eb. 3. E to E. *Stephen Massett.* 40

There's a silver lining for you and me
'Tho' the clouds are dark as night,
For whether on land, or on the sea,
Only wait and all will be right.

Good philosophy, well and musically expressed.
One of the good and consoling songs.

Oh God! We humbly bend the knee. Hymn. A. 3. E to D. *Stephen Massett.* 40

Thy blessings on us daily pour,
Teach us thy will to know.

A good, wholesome hymn, with easy harmony
and accompaniment for Piano or Organ.

Cupid, or Have a Care and beware. D. 3. b to F. *Summer Sailer.* 40

There's a boy full of joy
Seldom goes, has a toy
Which consists of a quiver and a bow.

A merry tribute to the Cupid, made, perhaps
for a "valentine" song, but quite in season, as
Love is, for any day in the year.

La Paloma. The Dove. Triad. Arr. for guitar by *L. Hayden.* 35

I think of the morn when I sailed away from thee.
Le jour on quittait la terre pour l'Océan.

A well-known—one may say a famous song,
rendered into English by C. E. Brown, and neatly
arranged for guitar by Hayden.

Yes or No. (Two Little Words.) Song and Cho. Eb. 3. E to F. *Stephen Massett.* 30

There are two little words in the vorage of life,
That we use without thought every day.
A song that has a good ring to it.

Mother's last Words, "God bless you all." Song and Chorus. G. 3. d to E. *J. W. Wheeler.* 30

One of the ballads in popular style
that so often takes largely. Describes the death-
bed scene of a loving mother.

To the Moon. A la Luna. Guaracha Dance. A Mexican Dance. C. 3. c to E. 30

Thou night enchanting
'Twas dreamy poem.
Hermosta noche,
Foda es poesia.

Mexican music is to us a novelty, and is
strangely pretty. One cannot see where the
"dance" comes in, but the song is sure to please.

Home-made Chicken Pie. Song and Cho. A. 2. E to E. *Frank Dumont.* 30

Den bake dat chicken pie,
I've hungry hard to wait.
To see dat chicken, good and sweet
A steaming on the plate.

Not a sacred, but a pie-as-lyric calculated to
awake an appetite for song and for chicken.

A pretty little Star. Polka-Song. Ab. 3. E to F. *Theo. Moelling.* 35

May be ho thinks of me
Awy, awy to far.
O bless him, little star!

A lively song in polka-time.

My Mother's Lullaby. Ballad. A. 3. c to D. *Stephen Massett.* 40

There are times it seems when, all alone
The singer is by my side;
And I hear her voice, in its gentlest tone,
Like the rise and fall of the tide.

A very beautiful ballad, which the publisher
would gladly see in every household.

Hy Dolly! ho! Dolly! Encore Song. F. 3. d to F. *George Arlington.* 30

Her cheek is brown,
As soft as down.
A delightful Dolly, and a right good, cheerful
song.

Coquette's Rose. G. 3. d to F. F. J. Hatton. 35

And we have whispered soft and low
Many a time together
And thought it very sweet to go
And seek for fern and heather.

A and coquette, surely, but quite a taking
and sweet song.

Now the Shades of Night are gone. Ab. 3. G to a. *Morseil.* 35

Fill our souls with heavenly light
Banish doubt and clear our sight
In thy service, Lord, to-day.
May we stand, and watch and pray.

A good arrangement of words by Eos Idris to
a very good melody; making a solo to be com-
mended for church service.

The Mermaid. A. 4. E to a. *B. W. Loveland.* 30

He was a prince with golden hair
In a palace beside the sea.
And I but a poor mermaid;
And how should he care for me?

Words by Owen Meredith, and are set to a
somewhat wild, strange melody, such as one
might expect to hear in the caves of the sea.

Entr'acte. (Bitte.) Ab. 3. E to F. *Carl Bohm.* 25

Liebster Schatz, i hitt di schon
Wann wir uns nit werden sehen
In deissen Herzen das Kornlein heg'
Kornlein Liebe heg' und pleg'

The words are by Hans Schmitz, the German
John Smith. We are glad that he has turned
his attention to poetry, and he has done well in
the endearing, Stahlian dialect; and there is
good music. English and German words.

INSTRUMENTAL.

El Dorado March. Bb. 3. *S. Markstein.* 40

More in the line of the genuine old-fashioned
marches than common. As those were of the
most original, melodious and effective kind, the
comparison is quite a compliment.

Menuetto from Suite of Dances by X. Scharwenka. Ab. 6 Arr. for Piano Solo by *Henry G. Thunder.* 60

Requires much practice to bring out all its
points, but will give a rich and full result.

The little Flirt. Polka-Mazurka. F. 3. *J. W. Wheeler.* 30

One is quite safe from "little Flirts" while
dancing this delightful thing; since the music
will monopolize all attention.

Champion's Grand March. Eb. 3. *W. O. Flske.* 30

A "grand" march is sometimes a long and
difficult one. But a short and spirited grand
march will do just as well. This music tramps
along bravely to the drum beat, and is quite in-
spiring.

Meeting of the Birds Polka. F. 3. *J. W. Wheeler.* 30

There is something in having a suggestive
title before composing a piece and this com-
poser evidently had the sweetest and widest
bird-music in his thoughts.

Potpourri from Mikado. C. 3. Arr. for 4 hands, by *J. C. Macy.* 1.00

Here we have, practically, all the beauties of
the new opera in convenient form for home en-
joyment.

The old Boulder. F. 4. *C. C. Stearns.* 35

One will, with such a title expect very solid
music; and there are plenty of strong chords
and octaves. A hearty, enjoyable piece, pre-
sented by a quotation from Wilson Flagg.

To the Fringed Gentian. Musical Sketch. Bb. 3. *C. C. Stearns.* 35

A nice name for a good and ably constructed
piano piece. There is but one thing in common
with the flower and the tune. They are equally
beautiful.

Exhibition Polka. F. 3. *C. Moser.* 30

Very well fitted for a show piece. Brilliant.

Sunbeam. Galop Brillante. Eb. 3. *Frank C. Turner* 30

Novel effect in it, and as bright as a sunbeam
throughout.

Heidelberg March. For 4 hands. F. 3. *C. C. Conner.* 40

Very good for the first dust of two pupils.
Fine view of Heidelberg on the title.

My Schoolmate March. Eb. 2. *Louis Meyer.* 30

The path of learning, especially for those
who walk in musical ways, is now made easy
and pleasant by such truly good and entertain-
ing lessons as this.

Spanish March Characteristic. B minor. 3. *Robert Coverly.* 40

A bright march in a minor key may seem
strange, but this is bright and inspiring
throughout, with a constant harry, push and
"snap" to it.

Captain of the Guard March. C. 3. *J. W. Wheeler.* 30

The captain of the guard must be a grand,
good fellow, judging by the hearty and effec-
tive march with which he is greeted.

Pastorale. For Violin and Piano. C. 3. Arr. by H. Tourjée from *Frantz Hitz.* 50

A smooth, pleasing, gliding pastorale of no
great difficulty.

Regret. For Cornet and Piano. Bb. 4. *J. L. Gilbert.* 35

The cornet and piano parts are given, and
music is also provided for other instruments.

ABBREVIATIONS.—Degrees of difficulty are marked
from 1 to 7. The key is denoted by a capital letter, as
C, Bb, etc. A large Roman letter makes the lowest and
the highest note if on the staff, small Roman letters if
below or above the staff. Thus: "C, 5, c to E," means
"Key of C, Fifth degree, lowest letter c on the added
line below, highest letter E on the 4th space."

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C. H. DITSON & CO.,
867 Broadway, New York.

LYON & HEALY,
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