

3 - OCT 30
COPY 1973

ALADDIN SCHOTTISCHE.

NO

CARL SEIFFERTH.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble clef part features a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The bass clef part provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The treble clef part includes dynamic markings of *mf* (mezzo-forte) and *ff* (fortissimo). The bass clef part continues with a steady accompaniment of chords.

The third system shows the melodic line in the treble clef becoming more active with slurs and accents. The bass clef part remains consistent with the previous systems.

The fourth system features dynamic markings of *pp* (pianissimo) and *mf* in the treble clef part. The piece appears to be approaching its conclusion as the melodic line winds down.

The fifth and final system on the page shows the piece ending. The treble clef part has a dynamic marking of *p* (piano). The bass clef part concludes with a final chord.

The first system of music features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written in eighth and sixteenth notes, with some slurs. The bass clef accompaniment consists of block chords, primarily triads, in a steady rhythm.

The second system continues the melody and accompaniment. The treble clef part shows a continuation of the melodic line with some grace notes. The bass clef part maintains the chordal accompaniment.

The third system begins with a dynamic marking of *f* (forte). The treble clef part includes some trills and grace notes. The bass clef part features a more active accompaniment with some sixteenth-note patterns.

The fourth system continues the piece. The treble clef part has a melodic line with some slurs. The bass clef part consists of block chords.

The fifth system concludes the piece. The treble clef part ends with a final melodic phrase. The bass clef part ends with a final chord.

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

MARCHES.

- * Bouquet 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.* 40
A sprightly, vivacious composition—sure to take wherever well played.
- * The Estey Organ March.** C 4.....*Naylor.* 40
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 Triumphant March.** C 4.....*Mutton.* 40
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.** C 4.....*McChesney.* 40
Already a familiar piece to players, this march needs no further recommendation than its popularity.
- Forest Echoes March.** C 3. Arranged by *Smith.* 30
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.* 35
Easy and effective, written in true martial style.
- Champion Banner March.** D 2.....*Truax.* 35
Those desiring the good old Java March, with slight variation, will find the Champion Banner March invaluable.
- Java March.** C 2.....*Truax.* 35
"Things will change," yet this time-worn, 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.
- Greasing March.** F 3.....*Bendix.* 20
Excellent for band purposes, as it is also good for the piano forte.
- Grand March.** Bb 3.....*Levering.* 35
Nothing from the pen of this departed author ever proved dearer to his reputation as a composer. The above is a valuable teaching piece.
- Moreau March.** F 3.....*Wells.* 35
Not difficult, but sufficiently above mediocrity to merit more than passing notice. The above is a valuable teaching piece.
- Russian March.** D 2.....*Truax.* 30
The same that delighted our parents and grandparents before us; is as good as ever.
- Titus March.** D 2.....*Truax.* 30
Another worthy veteran; has probably endured more hammerings than many a more delicately constructed composition of modern times. The fact that it still lives will prove its solid worth.
- Lyra.** C 3.....*Barnhart.* 40
Sprited, diversified and brilliant, qualifications which render it desirable and attractive.
- Young and Loyal March.** C 3.....*Merz.* 40
Original in idea, delightfully varied in harmony; should be widely circulated.
- Sharp Shooters March.** F 3.....*Christofferson.* 30
Not abounding in some one else's ideas, or modes of expression, but possessing a freshness and grace which bespeak for it a host of friends.
- Arion March.** For piano or guitar. A 3.....*Hewitt.* 30
Something desirable, on account of the beauty of its melody and fine harmony.

QUICKSTEPS.

- * Pony Quickstep.** G 2.....*Whitney.* 40
Another lively, dashing, easy piece for nimble little fingers, with an elegantly illustrated title page, representing the pupils themselves.
- Wedding Quickstep.** G 2.....*Truax.* 30
Full of life and vivacity; worth having.
- Humboldt Anniversary Quickstep.** C 3. *Bendix.* 20
Like all compositions of this well-known composer, full of merit.

GALOPS.

- Eagle Hoo Galop.** D 3.....*Hagedorn.* 30
Harvest Gathering Galop. A 3.....*Moelling.* 35
Both sure to become parlor favorites, if well played.
- Helter Skelter Galop.** G 3.....*Pavel.* 20
Delightfully diversified; pleasing because of its wild and sprited character.
- Waltz Blossoms Galop.** G 3.....*Moelling.* 35
Abounds in octaves; good for practice, and is a capital teaching piece, carefully fingered.

- Major Galop.** D 3.....*Moelling.* 50
Above the ordinary level. The author's name is sufficient guarantee of its worth.
- Le Partis Social Galop.** Bb 3.....*Barnhart.* 40
A universal favorite; its harmonies are strikingly pleasing and effective.
- Night Train Galop.** G 2.....*La Beaux.* 35
The idea of a rambling, hurrying 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.....*Merz.* 40
As the composer indicates, it is "lively," with a spirit of abandon running through the whole which is refreshing and amusing.
- 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.....*Truax.* 35
Rightly named, a lively, dashing piece.

SCOTTISCHES.

- Clover Bank Scottische.** F 3.....*Barlow.* 35
Every sweet-scented clover blossom in the meadow would not approval to the sprightly melody of the above-named piece. Try it.
- Iron Footsteps Scottische.** C 2.....*Colson.* 30
Fairy Bridge Scottische. G 2.....*Klein.* 20
Both the above-named are of the same grade, and little fingers will find pleasant employment in their perusal.

THE SONG JOURNAL

A MONTHLY

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Terms—ONE DOLLAR A YEAR, IN ADVANCE.

- Faustine Scottische.** F 2.....*La Beaux.* 35
Little Star Scottische. Eb 3.....*Lockwood.* 30
Either of the above worthy of its author. The first is a very clear and pretty arrangement, suitable for young pupils; a good teaching piece. The second a little more fanciful and elaborate, fit for a pupil more advanced.
- Little Nabob Scottische.** Bb 3.....*McChesney.* 25
The name itself asserts its right to a place in your consideration: it is in bold and dashing style, very taking. Young pianists of modest attainments will find it a good study.

MAZURKAS.

- Twilight Mazurka.** F 3.....*Bendix.* 20
A light and graceful little piece, showy and not at all difficult.
- Bright Day Mazurka.** G 2.....*La Beaux.* 20
Short and easy, a good teaching piece.
- Sagunawan Polka Mazurka.** D 3 *Horsvinkel.* 30
Now containing 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 time, widely known and approved. To those wishing an elaborate piece, of moderate difficulty, one would most highly 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.* 35
Written in the clear and concise manner peculiar to this lamented author; a good teaching piece.
- Summer Winds Mazurka Caprice.** Eb 3. *McChesney.* 35
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.* 30
Easy of comprehension, on account of its melodic simplicity; written in keys not beyond relations to the original.
- Star of Hope Mazurka.** Ab 3.....*Truax.* 35
Pretty, unassuming little production, within the ability of any ordinary player.
- Salutation Mazurka.** C 3.....*Watts.* 40
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. *Moelling.* 40
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 music 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.....*Moelling.* 35
One of an excellent collection called "Home Delights," written in the keys of Eb and Ab. Though not abounding in new ideas, it is especially 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 patterning, 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.....*Hewitt.* 35
Worthy of its author; pretty, and a good study for fingerings.
- Gala Day Polka.** D 3.....*Hewitt.* 40
Bird in the Tree Polka. Eb.....*Hewitt.* 40
Both of the foregoing are eminently inspiring, and free from the humorous anecdote with which so many of today's publications. The latter contains a beautiful imitation of the supposed songstress in the truest sense of the word.

- Haben Sic Polka.** F 2.....*Simonds.* 35
Dripping Water Polka. C 2.....*Simonds.* 30
Teachers will find in either of these little 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 morsels.
- Lesbia Polka.** C 2.....*McChesney.* 25
Radiant Polka. Eb 3.....*McChesney.* 20
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.....*Renwick.* 30
Brunette Polka. G 2.....*Smith.* 25
Both given in a tasteful, childlike strain; cannot fail to interest and instruct those just starting in their musical career, as also their hearers.
- New Year's Polka.** G 2.....*McCrain.* 25
Funny Polka. C 3.....*La Beaux.* 20
The first is a very fair production for a young composer, evincing more than ordinary ability in that direction. The "Funny Polka" will not prove so lucky to excite with ease and grace, as it is to listen to, but it is capital practice for fingerings, and for acquiring and illustrating various little points of difficulty to youthful pianists.

- 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.....*Mutton.* 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 gives it a peculiarly delightful attraction.
- Excursion Polka.** C 2.....*Colson.* 20
A modest, pleasing little effort, of slight difficulty.

- Bonnie Boat Polka.**
A quaint little piece, containing a snatch of the well-known air called "Bonnie Boat."
- Anna Polka.** Eb 3.....*Wells.* 35
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 public, for his pieces have a zest and freshness about them which always finds preference.

Scanning Target

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