NO
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Donna Juanita

Opéra de F. de SUPPÉ

Fantaisie brillante

pour Piano

par

L. GOBBAERTS.

Op. 140.

5

BALTIMORE
GEORGE WILLIG & CO. PUBLISHERS.

"Adieu," *by Hennig,* - - 75 cts.

When, after a friendly intercourse, we have to part, we are less inclined to sing, than to allow our feelings to vibrate and to die out upon the strings of harp or harpsichord. Thus, it seems, the composer of this "morceau" felt, when he entrusted his accents to the paper, to have them carried abroad. He was not, however, void of hope; for, although the theme is maintained, its movement becomes so lively, as to depict the hope of "meeting again," and dwelling upon that, with a rosy halo it closes the summer-eve of dejaeture.

The piece is of no difficulty for those, who are acquainted with broken chords, to which the transcriptions of the theme are entirely confined.

"Shadow," *by B. Courlaender,* - 75 cts.

The author calls it an "Elegy." According to form and contents we feel inclined to characterize it as a *lyric* morceau, a "song without words." The first part (in E and B major) depicts a dream of happiness, whose source seems to have sprung up in the far off past. The "shadows" of deep emotions flit by the dreamer, but alas! the feelings of sadness, even bitterness, the reminiscences of the bitter cup, that destroyed the former bliss, loom up and predominate in the second part (in A minor), until in the last part the former sweet dreams like angels of peace, dispel the gloom and bring back the brighter images of yore.

The execution of this elegant morceau requires a hand very adepte in arpeggios and well skilled in wide-spread, full chords, as well as in rapid broken chords for the left hand.

"The Queen of Skates,"

by J. E. Muller, 50 cts.

A Mazurka (in B flat, F, E flat and A flat), presenting a graceful melody, based on very suitable motives. The first and third parts move in single melody notes, the Trio mostly in slow thirds and sixths. The bass is a simple accompaniment.

This morceau, like so many others of the same author, will certainly be welcome to a large number of performers, who seek an easier recreation at times.

"Les Bords du Danube,"

by E. Szemelenyi, 60 cts.

A very sprightly and beautiful Waltz (in D flat, E-mal., G flat, and in A-major and passant), requires a delicate and ready right hand, the left moving mostly in the common waltz accompaniment.

"Le Carrillon," (the Chimes,)

by C. A. Scheidler, 50 cts.

This morceau bears less of a classical coloring, than the same composer's Graciosa; it is rather a genre-picture, rendered in lively rhythms and strains, producing the decided effect of a melodeons polka. After a rapid introduction (in E flat), in entire and broken chords (passages), enters the lovely theme (in A flat), accompanied by a characteristic bass-motive; this is followed by a Trio (in D flat), of a calmer nature with as characteristic a bass; then the main-theme again appears, terminating in a very lively extension of one of the principal motives. This morceau, of but moderate difficulties, will certainly be welcome in every parlor, where the better class of music is preferred.

"Mischief Waltz,"

by J. E. Magruder, 40 cts.

An easy little waltz in F and B flat, suitable "for a change" for beginners even with small hands, since the few octaves, brought in, may be disregarded. A pleasing vignette presents itself on the title page

"Souvenir de Stockholm,"

by C. Th. Lamm, 60 cts.

According to the composer's intention, this "Concert-Polka" (in E, B and A flat) is not an easy piece. It requires considerable facility in flowing octaves and well marked chords, both in the right and left hand, but will in the end repay the well advanced scholar's trouble of mastering it.

"Woodland Voices,"

by J. E. Muller, 60 cts.

"Would you walk with me through the woods, my dear? The day is so lovely and balmy; the birds are singing merrily—it refreshes one's very heart—would you not come?"

"Alas! my olden time woodland's are so far away, that I cannot reach them. Oh, how happy were the days, when I could hear the lovely forest birds, chirping their mingled strains!"

"Why, my dear! here they are again. Just sit down to your piano and play off these sweet strains, and you will no longer miss your woodland's of other days."

"What is it? One of those difficult pieces of descriptive music?"

"Not at all! The first part, as you see, moves mainly 'in turns,' imitating the twittering of birds, followed by calling and answering. The second part rests principally on broken chords; the second side-theme presents mostly bound chords; the rest is a return to the principal theme 'in turns.' You see, there is no difficulty for you in the piece, the left hand being treated with great indulgence. Come, come, play once JULIUS E. MULLER'S 'WOODLAND VOICES' and dream again the happy dream of former days!"

"The Sweet Valley," WITH VARIATIONS

by J. M. Deems, 40 cts.

This composition (in G) intended for small hands (a design, which is well carried out) is a refreshing study for somewhat advanced small beginners; it suits its purpose very well, since the left hand, so commonly neglected, is brought in full requisition, and the fingering is carefully marked. It comprises a short introduction, a pleasant theme and three variations, of which the last is a March, and will please the scholar throughout.

"Occabot Mazurka,"

by Henry Schwing, 35 cts.

In E and A flat. We feel rather inclined to describe as a "Study in Mazurka movement"; for its entire organization stamps it as such, especially the distribution of the melody, which is such, as to engage both hands almost to an equal degree. The melody is both flowing and pleasing and moves steadily along in graceful waves. The piece being of moderate difficulty, will surely recommend itself to every performer of taste.

"May Breezes,"

by Chas. F. Heuser, 50 cts.

Consists of an introduction, the theme—the well-known melody of "When the May-breezes blow, &c."—and one transcription in repeated notes, interrupted by octave leaps. The introduction is rather representative of the gloomier and stormier days of the year; the sweet melody, based upon full chords, with not unfrequent tenths, requires merely a hand readily playing arpeggios; the transcription, written in the style of Voss and others.

"Pussy Schottisch,"

by J. E. Magruder, 40 cts.

Easy and flowing, apt to be popular with beginners. It moves in the first part in C and G, in the Trio in F, and partly in sixths and octaves. The dancing movement is throughout well sustained. The title bears a pretty vignette.

"Excelsior Polka,"

by Julius E. Muller, 50 cts.

Moving partly in thirds and octaves, but being of easy execution, is one of the composer's happiest strains of this genre. The music flows evenly and smoothly, and will not only please the pianist, but would suit very well for orchestral arrangement to obtain the popularity of the dancing youth.

La Graciosa *of C. A. Scheidler,* 50 cts.

Is a most pleasing Rondo, we might say Polka in Rondo form. It will please almost any performer and hearer, who is not averse to a slight tint of classical music, just cast with hand of grace over the neatly framed picture. (The left hand has merely an accompaniment, just as it suits so flowing and pleasing a melody.)

"Hope," *by A. Baumann,* - - 50 cts

A brilliant March (in A and G flat) based upon very suitable motives and accompanied by figures peculiarly adapted to Marches. The piece moving mostly in octaves, third and sixths, requires some facility in those combinations, but is otherwise easily mastered.

"A Christmas Frolic,"

by J. E. Muller, 50 cts.

What can be more pleasing to a dutiful child, than the expectation of "Christmas-time," with its presents and frolics? Here we have a very frolicsome "Bluette a la Polka," (in D-, A-, G- and C- major), which, just within reach of small hands and not difficult to master, (it is carefully fingered), will contribute its share to the Christmas amusements of diligent young music scholars.

"Beautiful Gems,"

Transcribed by E. V. Sommer, each 50 cts.

Many compositions of undoubted merit and beauty are lost to a great number of performers, because of their technical difficulties. To render some of those easier accessible has been the object of this collection. It gives Lysberg's Baladine, Raff's Polka de la Reine, Mattei's Valse de Concert, Ascher's Galop, Bachique and Ganz's Qui Vive Galop, all compositions of acknowledged beauty in transcription, which renders them practicable for somewhat advanced beginner, (the pieces are fingered), able to stretch an octave.

We have no doubt, that these transcriptions will meet with the deserved favor both of professors and pupils.

"Clinging to the Cross,"

by J. E. Magruder, 50 cts

A good melody (in A flat) well transcribed and in such a manner, that any advanced young pupil, able to stretch an octave, can master it is a welcome gift at all times. The composer, having left his usual path, has given evidence, also in this kind, of his skill in attracting and interesting the young.

The title-vignette represents the well-known figure "Clinging to the Cross."

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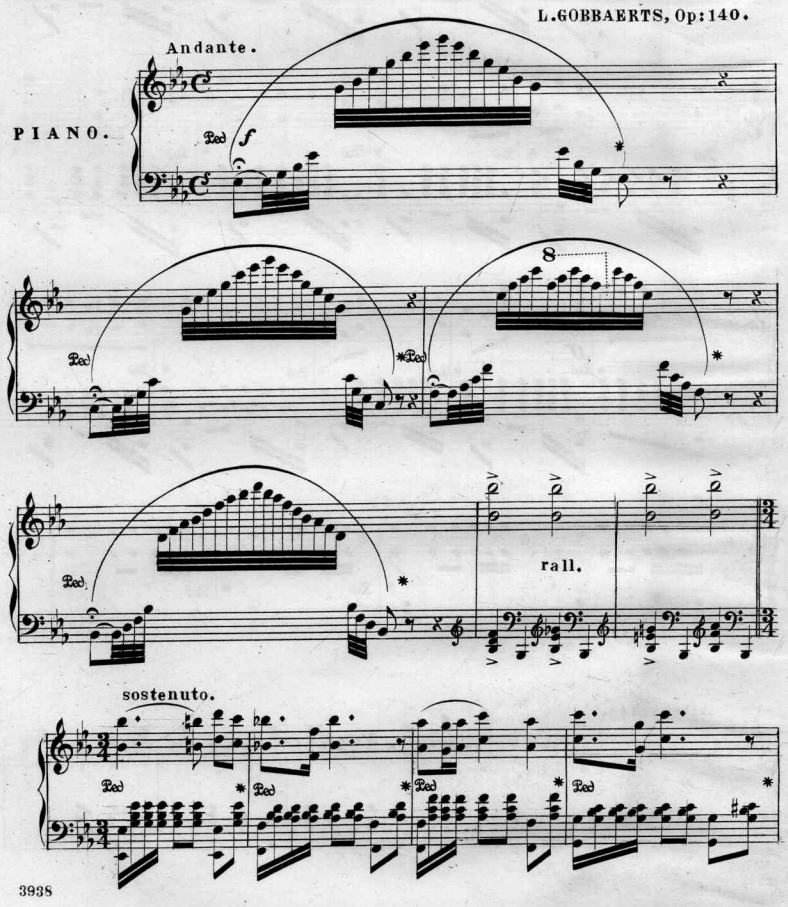

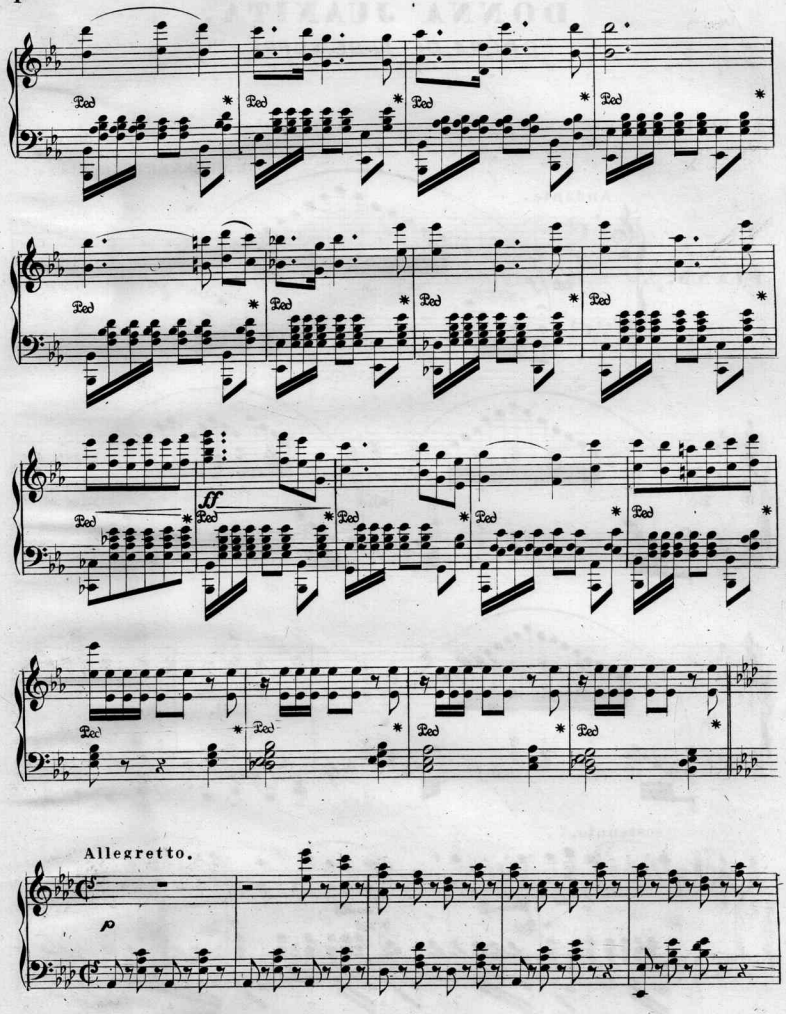
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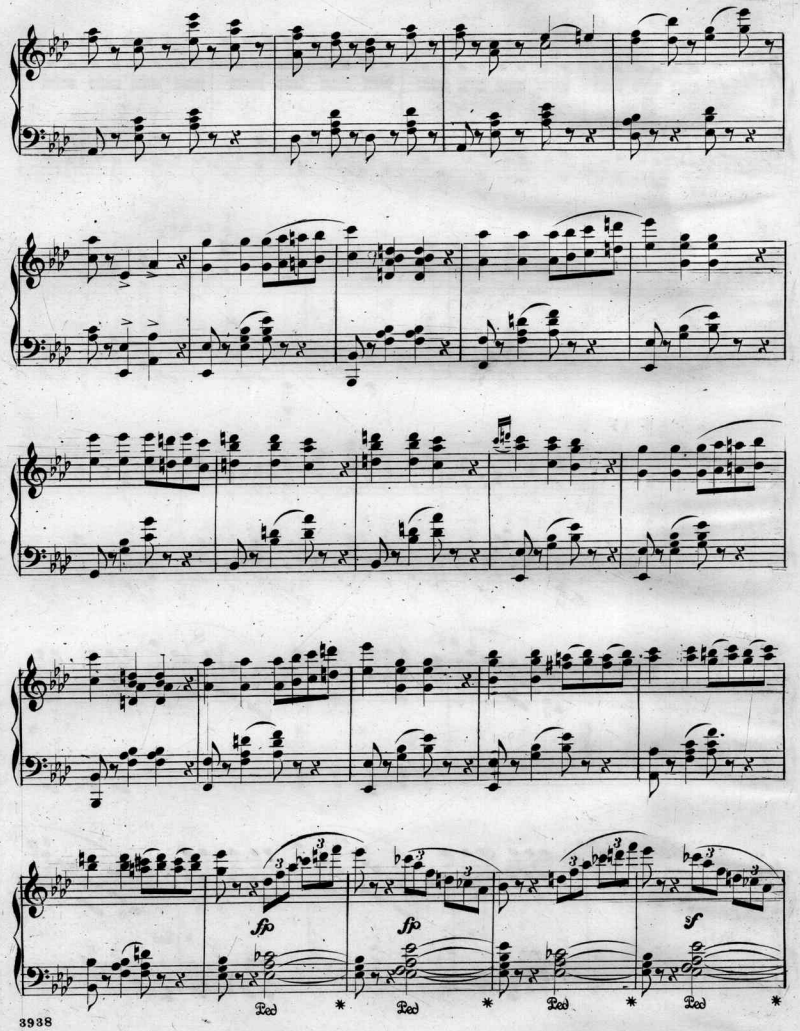
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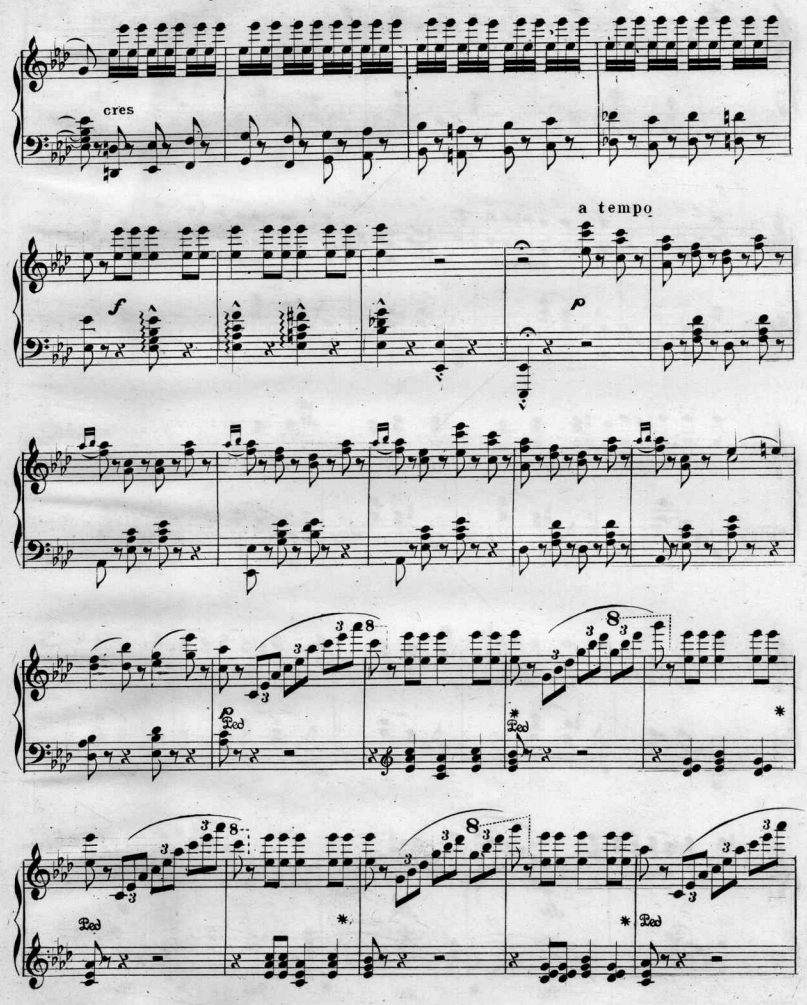
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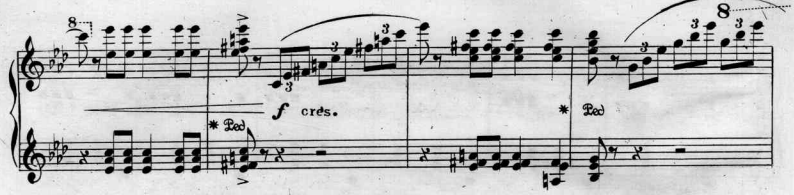

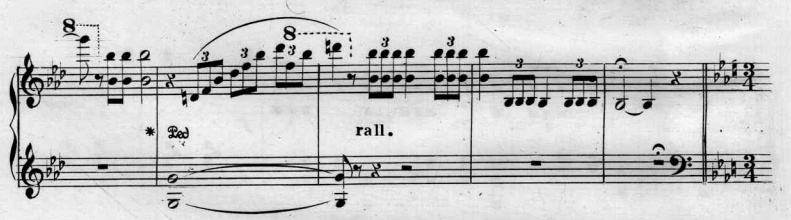

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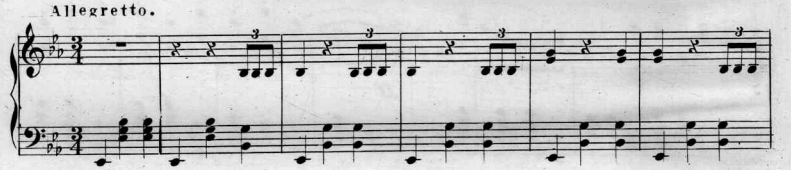

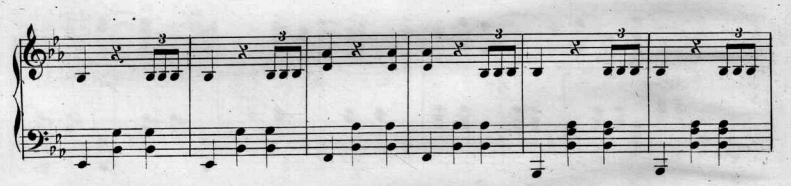

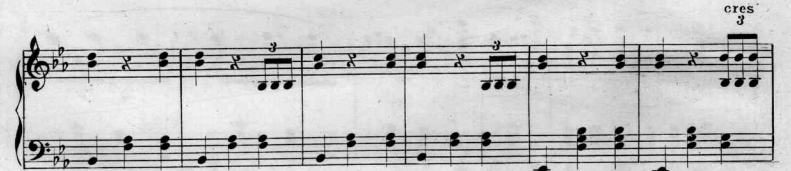

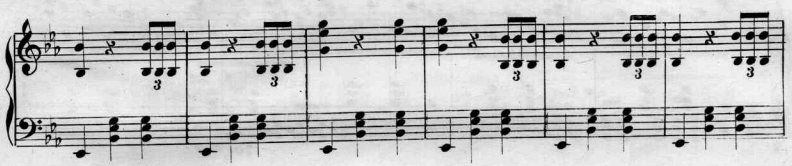

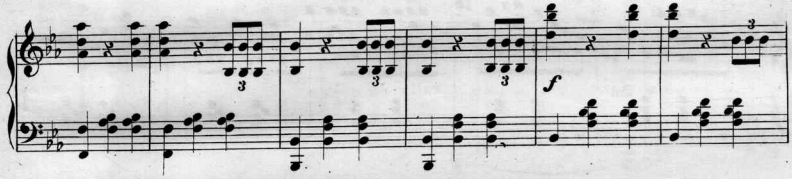
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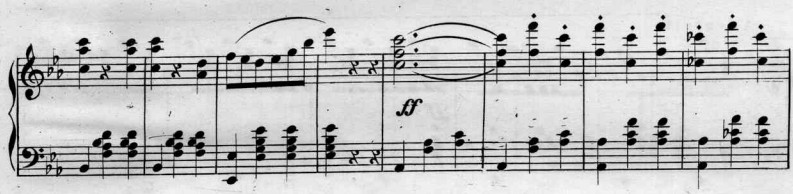
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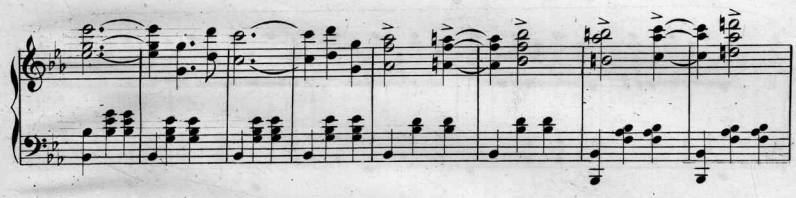

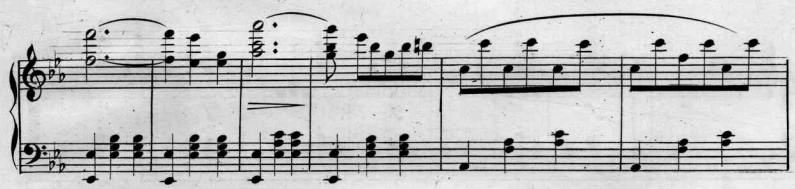

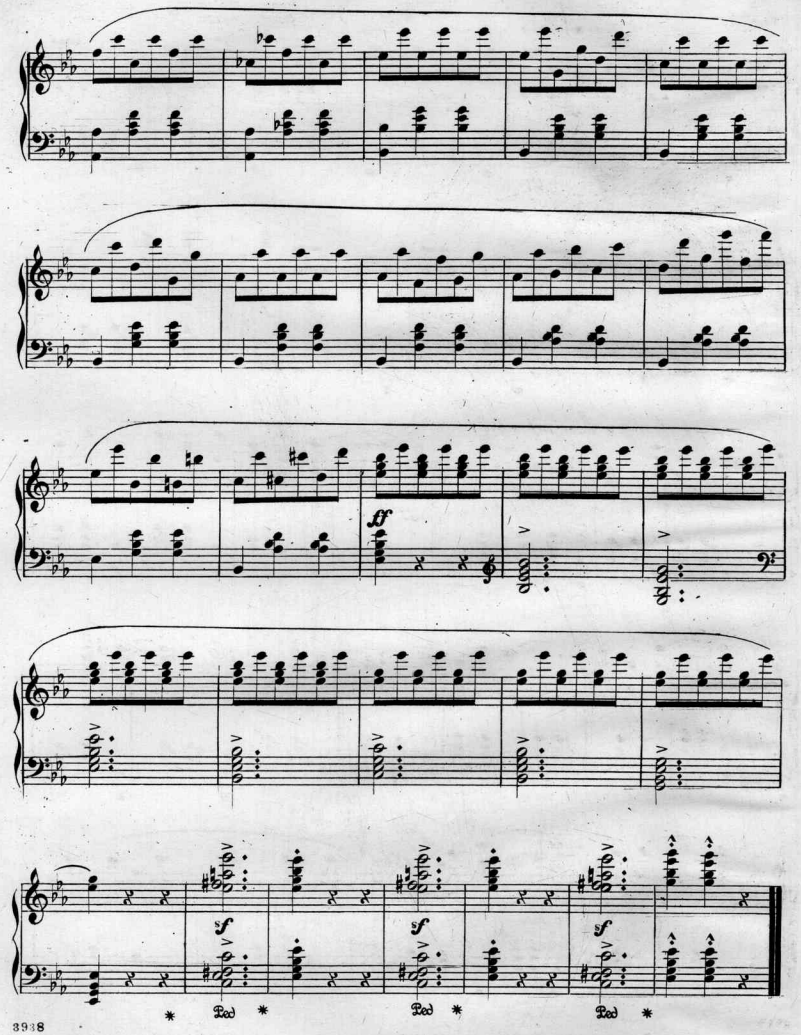
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COMPLETE EDITION.

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Hark, I hear the Angel Singing. With cornet acc.	GABRIEL	30
What is Home Without a Baby	ROBINSON	30
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Norah, the Pearl of Tralee	TUTHILL	40
Little Maiden	MAGRUDER	30
Lillie Dean	WHITAKER	30
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Rain Drops Patter	GATTY	30
Sweetest Kiss for You	MAGRUDER	30
Bessie Bell	SMART	30
In After Years	BERTHEN	35
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We None of us Know one Another	MAGRUDER	30
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Merry Lark	GRIST	30
Pure White Lily	MULLER	40
White Blossoms	LEVY	30
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O for Thy Wings	PINSUTI	30
When in the Stilly Hour of Night. (The Sailor's Prayer)	ABT	30
Birdie	CAMPANA	40
Memories of Home	CAMPANA	30
Sea Weeds	DOLORES	30
Those Merry Walks Together	GATTY	30
True till Death	GATTY	35
A Sigh	GABRIEL	30
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Joyous Reapers	CAMPANA	35
O what we two were Maying	GATTY	35
Nail'd to the Cross	BORDESE	50
Now Hill and Dale	AGTHE	40
All Doubt's Fled Forever	AGTHE	35
Of Thee	GUMBERT	30
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Pussy Schottische (Lith)	MAGRUDER	40
Mischief Waltz "	MAGRUDER	40
Pensive Schottische "	MAGRUDER	30
Veteran's March	MAGRUDER	30
Cuckoo March (Lith)	MAGRUDER	35
Polka des Polichinelle (Lith)	STREABBOG	35
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3. Le Petit Duo.
4. Chimes of Normandy Waltz.
5. First Kiss Waltz.
6. Fatinitza March.
7. Nancy Lee March.
8. Over the Fields.
9. Swedish Wedding March.
10. Secret Love.
11. Minuet (Boccherini).
12. Chimes of Normandy Galop.

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INSTRUMENTAL—Medium.

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Greeting to Morn	LANGE	30
Marionette (Clog Dance)	EVERSMAN	30
Garfield March. Lith	STAHL	40
Evening Bells	RIEGELMAN	30
Message of Love Galop	STAHL	30
Victoria March	MILLWARD	35
Last Bacquet	ZILENZINGER	35
O Sanctissima	LANGE	40
Tones of the Heart Waltz	STAHL	50
Soldier's Homeward March	STAHL	30
Blue Bells of Scotland	LANGE	40
Depression Waltz	LANGE	50
Garland Mazurka	SOMMERS	50
Les Fees	GOBBAERTS	35
Abelard and Heloise	CHWATAL	35
Serenade March	MULLER	50
Moise	GOBBAERTS	40
Bigeloto	GOBBAERTS	40
Bella Habana	MULLER	50
Blue Alsatian Mts. Waltz	LAMOTHE	60
Reminiscences of Home	WISSERT	50
Trovatore	GOBBAERTS	50
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Au Revoir. Lith	SOMMERS	50
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Sonnet to Linganore	ENGELBRECHT	40
Innocence. (Lith)	MAYLATH	50
En Passant March (Militaire) (Lith)	MULLER	50
Welcome Message. (Lith)	SOMMERS	50
Circle of Affection. "	SOMMERS	50
Brigade March. "	SOMMERS	50
Lily Bell Waltz. "	MAGRUDER	50
Regards. "	SOMMERS	60
Last Kiss Waltz	MULLER	75
Showers of Kisses Polka. (Lith)	MAGRUDER	50
Sweetheart Waltz	D'ALBERT	50
Vivat Regina (March Loyal)	DORN	40
Trusting	ENGELBRECHT	60
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