

FRANKLIN SMITH'S Piano-Forte Pieces

Op. 8.	LA DAME BLANCHE.....	Fantasia Brillante.	64
9.	TARENTELLE.....	.....	74
10.	UN BALLO IN MASCHERA.....	Transcription Brillante.	74
11.	HARPE EOLIENNE.....	Morceau de Salon.	6 X
12.	MOUNTAIN STREAM.....	Morceau Brillant.	7 X
13.	LILY OF THE VALLEY.....	Morceau.	7 X
14.	DER FREISCHUTZ.....	Fant. de Concert.	9
17.	LE JET D'EAU.....	Morceau Brillant.	7 X
18.	MORNING DEW.....	Morceau Brillant.	7 X
30.	LA PLAINTÉ DES SYLPHES.....	(Fairy Whispers).	8
31.	DEUXIEME TARENTELLE.....	.....	8
32.	LE CASCADE DE RUBIS.....	Morceau Elegante.	7 X
34.	GALETTE DE COEUR.....	Grand Valse Brillante.	8
38.	DREAMS OF THE FOREST.....	Song without Words.	8
27.	UNE PERLE DE VARSOVIE.....	Polonaise.	6 X
36.	FEU DE JOIE.....	Morceau de Concert.	7 X
39.	L'OISEAU DE PARADIS.....	.....	8
30.	MARTHA.....	Fantasia Brillante.	10
31.	CHASSON RUSSIE.....	Romanco.	8
32.	MASANIELLO.....	Gr. Fantasia on Aubert's Opera.	8
33.	DANSE NAPOLITAINE.....	.....	8
34.	FANDANGO.....	Morceau de Concert.	7 X
35.	PAS REDOUBLE.....	Morceau Caracteristique.	7 X
36.	UNE NUIT ETOILE.....	(Starry Night). Serenade.	6 X
37.	REVE ANGELEQUE.....	Berceuse.	5
38.	GOLDEN BELLS.....	Capricio de Concert.	7 X
39.	THE SPINNING WHEEL.....	.....	7 X
40.	MARCHE DES TAMBOURS.....	Morceau Militaire.	8
41.	PIERRE DES PELEMS.....	Tableau Musical.	7 X
42.	FAIRY QUEEN.....	(Reine des Fees). Galop de Concert.	6 X
43.	FETE HONGROISE.....	.....	6
44.	LES HUGUENOTS.....	Fantasia on Meyerbeer's Opera.	9
45.	MAYPOLE DANCE.....	Dance Rustique.	7
46.	VALSE DE FASCINATION.....	.....	7
47.	CONSOLATION IN SORROW.....	.....	10
48.	DON GIOVANNI.....	Fantasia on Mozart's Opera.	6
49.	CHANT DES OISEAUX.....	Morceau.	7 X
50.	PAS DE SABOTS.....	Morceau Caracteristique.	8
51.	L'HYMNE AUTRICHIENNE.....	Fantasia Brillante.	7 X
52.	SOUS LA FENETRE.....	(Under the Window). 7	7
53.	L'ORAGE.....	(The Storm at Sea). Tableau Musical.	10
54.	HARMONIES DU SOLEIL.....	Morceau Elegante.	7 X
55.	REMINISCENCE DE BRUGES.....	(Le Carillon) Esquise.	7 X
56.	OBERON.....	Fantasia Brillante.	9
57.	LANGUE DU FOYER.....	(Angel of Home). Melodie Varié.	7 X
58.	NORMA.....	Fantasia Brillante.	8
59.	ETUDE DE CONCERT.....	.....	12 X
60.	MEMORIES OF HOME (Souvenir d'Enfance).....	Romanco.	6
61.	GUILLAUME TELL.....	Grand Fantasia.	12 X
62.	ELOQUENCE.....	Melodie.	7
63.	L'ARI-CIEL.....	Morceau Elegante.	10
64.	ORPHEE AUX ENFERES.....	Fantasia Brillante.	9
65.	TROISIEME TARENTELLE.....	.....	9
67.	FRA DIAVOLO.....	Fantasia Brillante.	9
68.	MOMENTS JOYEUX (Joyous Moments).....	Capricio.	7 X
69.	LUCRETIA BORGIA.....	Fantasia de Concert.	9
70.	LE BELSIEGE D'AMORE.....	Grand Fantasia.	10
71.	LE MONSIEUR DE.....	Meditation.	6
72.	MIDSUMMER NIGHT'S DREAM.....	Mendelssohn.	6
73.	ROBERT LE DIABLE.....	Fantasia Dramatique.	7 X
81.	MENDELSSOHN'S BOEGESANG.....	(Hymn of Praise). 7	7
82.	AUTUMNAL FINTS.....	.....	7 X
83.	FRENCHES DORÉ (Golden Yamb).....	Galop de Concert.	7 X
89.	STABAT MATER DE ROSSINI.....	Paraphrase.	7 X
97.	LA BONNAMBULA.....	Fantasia Brillante.	7 X
97.	SWEET SOUNDS.....	Morceau de Salon.	7 X
101.	MENDELSSOHN'S 3d SYMPHONY.....	Paraphrase.	12 X
102.	LA DANZA.....	Fantasia Neapolitane.	7 X
109.	KIPPLES ON THE LAKE.....	.....	8
110.	LA FILLE DU REGIMENT.....	.....	8
112.	FLANNA.....	Capricio.	7 X

Op. 117.	FAUST.....	.....	10
118.	BERENADE DE GOUNOD.....	(Sing, Smile, Slumber). Piece de Salon.	7 X
127.	THE NITT NITT.....	.....	7 X
137.	CHILPERIC.....	Fantasia Brillante.	7 X
140.	MOSE IN EGITTO.....	.....	12 X
143.	HOMER SWEET HOME.....	.....	7 X
145.	GAVOTTE.....	.....	6
161.	ESPRIT DE CORPS.....	.....	6
162.	BALLADE.....	.....	6
163.	MARCHE HONGROISE.....	.....	6
166.	BROMPETTES DE LA GUERRE.....	Morceau Militaire.	7 X
173.	COUETISE.....	Capricio Brillant.	7 X
174.	LA GAZZA LADRA.....	Fantasia Brillante.	6
183.	UNDER THE LINDEN.....	(Valse de Salon).	7 X
187.	ECHOES OF THE PAST.....	Meditation.	10
170.	BACHANALE.....	.....	10
171.	LAST ROSE OF SUMMER.....	Paraphrase de Concert.	12 X
174.	MENNET ROMANTIQUE.....	.....	10
175.	VOICE OF THE HEART.....	Melodie.	6 X
179.	SARABANDE AND GIGUE.....	.....	6 X
180.	BIESTA.....	Beverie.	5
181.	ANNA BOLENA.....	Fantasia Brillante.	10
181.	GRAND POLONAISE.....	.....	8 X
181.	KERMASSE.....	Scene Hollandaise.	7 X

PIANO-FORTE DUETS.

11.	LA HARPE EOLIENNE.....	Morceau de Salon.	10
18.	MORNING DEW.....	Morceau Brillant.	9
24.	GALETTE DE COEUR.....	Valse Brillante.	10
27.	UNE PERLE DE VARSOVIE.....	Polonaise.	7 X
29.	L'OISEAU DE PARADIS.....	Morceau Brillant.	10
30.	MARTHA.....	Fantasia Brillante.	12 X
32.	MASANIELLO.....	Fantasia Brillante.	15
33.	DANSE NAPOLITAINE.....	Morceau de Concert.	10
34.	FANDANGO.....	Morceau de Concert.	10
35.	PAS REDOUBLE.....	.....	10
36.	UNE NUIT ETOILE (Starry Night).....	Serenade.	10
38.	GOLDEN BELLS.....	Capricio de Concert.	12 X
40.	MARCHE DES TAMBOURS.....	Morceau Militaire.	10
42.	FAIRY QUEEN (Reine des Fees).....	Galop de Concert.	10
44.	LES HUGUENOTS.....	Grand Fantasia.	12 X
45.	MAYPOLE DANCE.....	Fantasia Brillante.	12 X
46.	ORPHEE AUX ENFERES.....	.....	10
67.	FRA DIAVOLO.....	.....	10
75.	MIDSUMMER NIGHT'S DREAM.....	Musical Esquise.	10
109.	SUR LE LAC.....	Fantasia Brillante.	15
117.	FAUST.....	Fantasia Brillante.	15

BOSTON:

OLIVER DITSON & CO.,

New York: C. H. DITSON & CO. Chicago: LYON & HEALY. Philadelphia: J. E. DITSON & CO.

SHERMAN, HYDE & CO., San Francisco. LEIDNER & BATES, Savannah. L. GRUNEWALD, New Orleans. THOS. GOGGAN & BRO., Galveston.
GEO. D. NEWHALL & CO., Cincinnati. OTTO SUTRO, Baltimore.

First system of musical notation. Treble clef with a key signature of two flats and a 3/4 time signature. The melody features a series of eighth notes with a slur and a fermata. The bass line consists of chords and rests. A first ending bracket is shown above the treble staff. Performance markings include *And.* and asterisks.

Second system of musical notation. Similar to the first system, it features a melodic line with eighth notes and a bass line with chords. A first ending bracket is present. Performance markings include *And.* and asterisks.

Third system of musical notation. The melody continues with eighth notes. The bass line includes a section marked *ff* (fortissimo) and *rall.* (rallentando), followed by *a tempo*. Performance markings include *And.* and asterisks.

Fourth system of musical notation. The treble staff has a *marcato* marking. The bass line features a series of chords with a *fz* (forzando) marking. Performance markings include *And.* and asterisks.

Fifth system of musical notation. The melody concludes with a final chord marked *ff*. The bass line has a *And.* marking. Performance markings include *And.* and asterisks.

STANDARD SYSTEMS FOR TRAINING & CULTIVATING THE VOICE.

EMERSON'S VOCAL METHOD.

By **L. A. EMERSON.**

This method is designed to fill a long-felt want for a thorough study of the art of vocalization, in as simple, practical and progressive, and with as little theory as possible, and showing, in plain words and by easy steps, the shortest route to a correct method of musical expression. It is compact and convenient size, and contains all that is needed in a complete course of vocal instruction. It discards the constant use of one vowel sound for vocalizing, correct and elegant pronunciation of words. The studies and exercises have been adapted from the best European authors, and have been subjected to a practical test and carefully graded by the author. The book is handsomely arranged and printed, and has been received with marked expressions of approval by teachers generally, whose golden opinions of its great merit and the good work it is doing, have pointed in upon the author in great profusion.

The following are but specimen notices:

CARLYLE FERRERELLA, the famous Pianist and Teacher of Music and Director of Carlyle Ferrerella's Academy of Music, Eloquence, Languages and Painting, Boston, Mass., says:

My dear Emerson—I never more fully realized the full meaning of "Mittum in Parvo," than after carefully examining your new Vocal Method. It is most admirable, and I shall use it in preference to any other book, with pupils who have not had a proper method from the beginning. I find it extremely progressive, and just the book to prepare singers for the difficult style of Vocal Music.

M. W. CHASE, Professor of Music in Hillside College, Hillsdale, Mich., says: "Mr. L. A. Emerson—My dear sir: Your 'Vocal Method' pleases me very much. It is emphatically a book with no nonsense about it. Your manner of treating the much vexed question of legibility is sensible and practical. The application of words in the practice of Studies will yield the best results. The idea is refreshingly true to nature. The importance of perfect articulation is not made any too emphatic. A great deal of practice leads to nothing through neglect of this fundamental principle."
PRICE.....\$1.50.

BASSINI'S NEW METHOD.

By **CARLO BASSINI.**

This eminent composer, whose reputation is world-wide, and whose success in the construction of previous vocal methods has been very gratifying, has given to his "New Method," not only his own improvements, but has added many new features which his observation and study have developed, making a complete course of instruction for Soprano and Mezzo-soprano voices.

From a simple exercise for chest tones, we pass in a few lessons to "the union of registers," attack the "intervals," and begin to study for "flexibility of the voice." Still further on we are told about "the perfecting of the sound" in "groups," and "pronunciation," and so on, by successive steps, we take up some new subject, to be explained and exemplified in a manner which is entirely clear, and thoroughly satisfactory.
PRICE.....\$3.00.

BASSINI'S METHOD FOR TENOR VOICE.

By **CARLO BASSINI.**

The preceding method is especially adapted to the cultivation of the Soprano voice, while in this book for Tenors, all the excellent features of the former are embodied, and suited to the proper training and development of the Tenor voice.
PRICE.....\$4.00.

BASSINI'S METHOD FOR BARITONE VOICE.

By **CARLO BASSINI.**

All that has been said concerning the two preceding methods is equally applicable to this method, which is thoroughly complete and adapted to the Baritone voice.
PRICE.....\$4.00.

BASSINI'S ART OF SINGING.

By **CARLO BASSINI.**

Edited by **R. STOKES WILLIS**.—This is a system of vocal culture of the highest excellence, recommended and used by teachers, and is, without question, the most desirable system extant. It is founded on nature, and constructed on a rigid scientific basis, and in every sense, completely analytical, physiological and practical in its method, thoroughly comprehensive and exhaustive in its treatment.
PRICE.....\$3.00.

CHORUS CHOIR INSTRUCTION BOOK.

By **A. N. JOHNSON.**

The "Chorus Choir" is a new work for the instruction, training and practice of Chorus Choirs, Singing Classes, Musical Conventions, or any company of singers. It teaches everything which need be learned in order to sing well, and can be used as a text-book for all classes in all stages of advancement, from a class of beginners to a perfect chorus choir. It explains not only so much at a time, as is necessary for the proper understanding of just that particular point, as exercises, has several interesting and instructive chapters on the study of the chorus cultivation of the voice. It is a complete guide for teachers, and tells them not only what to teach, in language which admits of no confusion, but which if followed implicitly, will remove every barrier to success, and will produce very gratifying results.
PRICE.....\$1.38.

OSGOOD'S GUIDE to the ART OF SINGING.

By **GEO. L. OSGOOD.**

This book is the result of researches by Mr. Osgood during a prolonged stay among the European music schools, and is based upon the transmitted writings and traditions of celebrated Italian masters and schools, tried and tested by him in their own schools, and we find at two advance, successive treatises on Vocal Hygiene, Rules for Breathing, Registers, "Timbre," Italian Pronunciation, etc., devoted to Scale Method and Scale Practice. In Part II. are Vocal Embellishments, Cantabile, Recitative and Declamative, Phrasing and Respiration technically considered, and a few first-class arias from the opera.
PRICE.....\$4.00.

SCHOOL FOR THE VOICE.

By **W. LUDDEN.**

No one better understands the needs of American singers, or is better fitted by his many years of faithful study at home and abroad, to construct a vocal method than Mr. Ludden, and the favorable criticism of those competent to judge, in pronouncing his "School for the Voice" as superior to all others, and urging its adoption by teachers, would seem to be sufficient indication that he has not labored in vain. It is a book of fine appearance, of great merit, and in its 312 or completeness, there are a large number of progressive vocal exercises and solfeges, furnished with easy, smooth Italian words and phrases; an admirable explanation of the system of culture; and a number of first-class arias for practice to American voices, by one who well understands them.
PRICE.....\$3.50.

SEILER'S EXERCISES FOR TRAINING THE VOICE.

By **MADAME SEILER.**

This is an original and selected collection of exercises, revised and enlarged, and used by Madame Seiler, with good results, in her celebrated schools at Philadelphia. Madame Seiler has received a very thorough musical education, and is a teacher of experience in voice training, has acquired a reputation as a teacher of the voice, and has been successful in her career as a professional singer.
PRICE.....\$2.00.

SEIBER'S ART OF SINGING.

By **PROF. FERD. SEIBER.**

This valuable treatise on the art of singing, has been translated and adapted by A. W. DORR, for English readers. It is most practical and entirely common-sense in its treatment, and though containing less than 100 pages, it covers the ground in such more thoroughly than many works of much greater pretensions.
PRICE.....\$1.25.

SEIBER'S EIGHT MEASURE VOCALIZES.

By **MADAME SEILER.**

This is a new treatise on the art of singing, with a compendium method of instruction, and Examples and Exercises for the Cultivation of the Voice. It is thoroughly in accordance with the system of the European school of vocalization.
PRICE.....\$3.00.

GARCIA'S SCHOOL OF SINGING.

By **MANUEL GARCIA.**

This is a new treatise on the art of singing, with a compendium method of instruction, and Examples and Exercises for the Cultivation of the Voice. It is thoroughly in accordance with the system of the European school of vocalization.
PRICE.....\$3.00.

THE VOICE AS A MUSICAL INSTRUMENT.

By **CHAS. H. STANLEY DAVIS, M.D.**

This is a medical essay on the proper training of the voice as a musical instrument, by a physician who has had extensive experience with throat disease, and more especially with the hygienic, dietetic and medical management of the singing voice. It uses very many valuable hints for the proper training and culture, and several cuts illustrating the positions of the vocal organs in the formation of voice training, in accordance with physiological principles.
PRICE.....40 cents.

DEEMS' SOLFEGGI.

By **JAMES M. DEEMS.**

This is a book of excellent solfeggi, the author has given a very good course of vocal instruction of great value in itself, together with recitative diaphragm and trilling exercises. As a class book, it is especially valuable, and great benefit from its continued use is sure to be derived.
PRICE.....75 cents.

CONCONE'S LESSONS IN VOCALIZATION.

This is a pocket edition of the voice parts of Concione's Fifty Lessons, Op. 9; Concione's Twenty Lessons, Op. 10; and the Easy and Progressive Lessons, Op. 2, for two female voices, Op. 13. It is an accompaniment to the recitative diaphragm and trilling exercises; otherwise, you have in a nutshell, all the essentials of a complete vocal method, condensed from weeks costing in the aggregate, from eight to ten dollars.
PRICE.....40 cents.

PUBLISHED BY **OLIVER DITSON & COMPANY, BOSTON, MASS.**

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

LTON & HEALY, Chicago.

J. R. DITSON & CO.,
1223 Chestnut St., Philadelphia.

Scanning Target

Edison Sheet Music

Item no.: 100003324

Title: Gaité de coeur

Box no. and finding aid no.: 131/3068

Digitization note:

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