

SIDNEY SMITH'S

Piano-forte Pieces

Op. 6.	LA DAME BLANCHE.....	Fantasia Brillante.	65
7.	TARENTELE.....	.....	75
10.	UN HALLO IN MASCHERA.....	Transcription Brillante.	75
11.	LA HARPE EOLIENNE.....	Morceau de Salon.	75
13.	MONTAIGL STEAM.....	Morceau Brillante.	75
14.	LILLY OF THE VALLEY.....	Mazurka.	75
16.	DER FLEISCHT.....	Fant. de Concert.	75
17.	LE JET D'EAU.....	Morceau Brillante.	75
18.	MORNING DEW.....	Morceau Brillante.	75
19.	LA PLAINTIE DES SYPHES.....	.....	75
21.	DEUXIEME TARENTELE.....	.....	75
22.	LE CASCADE DE RUBIS.....	Morceau Elegante.	75
24.	GAITE DE COEUR.....	Grand Valse Brillante.	75
26.	DREAMS OF THE FOREST.....	Song without Words.	75
27.	UNE PELLE DE VARSOVIE.....	Polonaise.	75
28.	FEU DE JOIE.....	Morceau de Salon.	75
29.	L'ORSEAU DE PARADIS.....	.....	75
30.	MARTHA.....	Fantasia Brillante.	10
31.	CHANSON RUSSE.....	Romance.	4
32.	MASANIELLO.....	Gr. Fantasia on Auber's Opera.	8
33.	DANSB NAPOLITAINE.....	Morceau de Concert.	6
34.	FANDANGO.....	Morceau Caracteristique.	75
35.	PAS REPOUBLE.....	Morceau Brillante.	6
36.	UNE NUIT ETOILEE.....	(Starry Night) Serenade.	6
37.	REVE ANGELIQUE.....	Berceuse.	75
38.	GOLDEN BELLS.....	Caprice de Concert.	75
39.	THE SINGING WHEEL.....	.....	6
40.	MARCHE DES TAMBOURS.....	Morceau Militaire.	75
41.	PRIERE DES PELERINS.....	Tableau Musicale.	75
42.	FAIRY QUEEN.....	(Reine des Fees.) Galop de Concert.	6
43.	FETE HONGROISE.....	.....	75
44.	LES HUGUENOTS.....	Fantasia on Meyerbeer's Opera.	9
45.	MATTOLE DANCE.....	Dance Rustique.	7
46.	VAISE DE FASCINATION.....	.....	10
47.	CONSOLATION IN SORROW.....	Elegia.	6
48.	DON GIOVANNI.....	Fantasia on Mozart's Opera.	6
49.	CHANT DES OISEAUX.....	Morceau.	75
50.	PAS DE SABOTS.....	Morceau Caracteristique.	75
51.	L'HYMNE AUTRICHIENNE.....	Fantasia Brillante.	9
52.	SOUS LA FENETRE.....	(Under the Window.)	7
53.	L'ORAGE.....	(The Storm at Sea.) Tableau Musicale.	10
54.	HARMONIES DU SOIR.....	Morceau Elegante.	75
55.	REMINISCENCE DE BRUGES.....	(Le Carillon) Esquisse.	75
56.	OBERON.....	Fantasia Brillante.	9
57.	LANGUE DU FOYER.....	(Angel of Home.) Melodie Varié.	75
58.	NORMA.....	Fantasia Brillante.	8
59.	ETUDE DE CONCERT.....	.....	124
60.	MEMOIRES OF HOME (Souvenir d'Endone).....	Romance.	6
61.	GUILLAUME TELL.....	Grand Fantasia.	124
62.	ELOQUENCE.....	Melodia.	7
63.	L'ARC-EN-CIEL.....	Morceau Elegante.	10
64.	ORPHEE AUX ENFERS.....	Fantasia Brillante.	9
66.	TROISIEME TARENTELE.....	.....	9
67.	FRA DIAVOLO.....	Fantasia Brillante.	9
68.	MOMENTS JOYEUX. (Joyous Moments).....	Caprice.	75
69.	LUCREZIA BORGHI.....	Fantasia de Concert.	75
73.	L'ELISIRE D'AMORE.....	Grand Fantasia.	10
76.	LE MONASTERE.....	Meditation.	6
78.	MIDSUMMER NIGHTS DREAM.....	Melodie.	75
78.	ROBERT LE DIABLE.....	Fantasia Dramatique.	75
81.	MENDELSSOHN'S LONGFANG.....	(Hymn of Praise.)	75
82.	AUTUMNAL TINTS.....	.....	75
86.	JEUNESSE DORÉE (Golden Youth).....	Galop de Concert.	75
89.	STARBUCK MATHE DE ROSSINI.....	Morceau de Concert.	75
90.	LA SONNAMBULA.....	Fantasia Brillante.	9
97.	SWEET SOUNDS.....	Morceau de Salon.	75
101.	MENDELSSOHN'S SYMPHONY.....	Paraphrase.	124
104.	LA DANZA.....	Tarantelle Napolitaine.	75
109.	RIPPLES ON THE LAKE.....	.....	75
118.	LA FILLE DU REGIMENT.....	.....	10
119.	"L'ANIA.....	Caprice.	75

Op. 117.	FAUST.....	.....	10
118.	SELENADE DE GOUNOD.....	(Sing, Smile, Stumber.)	75
	UNE NUIT D'ETE.....	.....	75
	LE CHANT DES VAGUES - Wellenspieg - Rippling Waves.....	.....	4
127.	CHILPERIC.....	Fantasia Brillante.	75
129.	IL TROVATORE.....	Fantasia Brillante.	10
140.	MOSE IN EGITTO.....	.....	124
145.	HOME, SWEET HOME.....	.....	75
161.	GAVOTTE.....	.....	6
163.	ESPIRIT DE CORPS.....	Marche Militaire.	75
165.	BALLADE.....	.....	84
166.	MARCHE HONGROISE.....	.....	75
168.	TROMPETTES DE LA GUERRE.....	Morceau Militaire.	6
94.	COQUETTERIE.....	Caprice Brillante.	6
141.	LA GAZZA LADRA.....	Fantasia Brillante.	8
103.	UNDER THE LINDEN.....	Valse de Salon.	75
167.	ECHOES OF THE PAST.....	Meditation.	6
170.	BACHANALE.....	.....	75
173.	LAST ROSE OF SUMMER.....	Paraphrase de Concert.	10
174.	MENNET ROMANTIQUE.....	.....	65
175.	VOICE OF THE HEART.....	Melodia.	65
179.	SARABANDE AND GIGUE.....	.....	75
180.	SIBSTA.....	Beveria.	5
181.	ANNA ROLINA.....	Fantasia Brillante.	10
188.	GRAND POLONAISE.....	.....	84
181.	REIMSASSE.....	Scene Hollandaise.	75
91.	THOUGHTS OF HOME.....	Pensee Maritimee.	75

PIANO-FORTE DUETS.

11.	LA HARPE EOLIENNE.....	Morceau de Salon.	10
13.	MORNING DEW.....	Morceau Brillante.	9
24.	GAITE DE COEUR.....	Valse Brillante.	10
27.	UNE PELLE DE VARSOVIE.....	Polonaise.	75
29.	L'ORSEAU DE PARADIS.....	Morceau Brillante.	10
30.	MARTHA.....	Fantasia Brillante.	124
32.	MASANIELLO.....	Fantasia Brillante.	15
33.	DANSB NAPOLITAINE.....	Morceau de Concert.	10
34.	FANDANGO.....	.....	10
35.	PAS REPOUBLE.....	.....	10
36.	UNE NUIT ETOILEE. (Starry Night).....	Serenade.	10
38.	GOLDEN BELLS.....	Caprice de Concert.	124
42.	FAIRY QUEEN. (Reine des Fees.).....	Galop de Concert.	10
44.	LES HUGUENOTS.....	Grand Fantasia.	124
45.	MATTOLE DANCE.....	Morceau Militaire.	10
64.	ORPHEE AUX ENFERS.....	Fantasia Brillante.	124
67.	LA DANZA.....	.....	10
75.	MIDSUMMER NIGHT'S DREAM.....	Melodie.	75
109.	SUR LE LAC.....	Musical Esquisse.	10
117.	FAUSE.....	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. LUDDEN & BATES, Savannah. L. GRUNEWALD, New Orleans. THOS. GOGGAN & Bro., Galveston.
 GEO. D. NEWHALL & Co., Cincinnati. OTTO SUTJO, Baltimore.

p Ped. *sva*.....

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble. A piano (*p*) dynamic marking is present at the beginning. A *sva* (sostenuto) marking is placed above the treble staff at the end of the system, with a dotted line extending to the right. Pedal markings (*Ped.*) are placed below the bass staff, with asterisks indicating specific pedal points.

sva.....

The second system continues the musical piece. It maintains the same two-staff structure and key signature. The *sva* marking from the previous system continues across the top of the treble staff. The musical notation shows a continuation of the eighth-note accompaniment and the melodic line.

sva..... *p* Ped.

The third system of music. The *sva* marking continues. A piano (*p*) dynamic marking is introduced in the treble staff. The musical notation shows a continuation of the eighth-note accompaniment and the melodic line.

sva.....

The fourth system of music. The *sva* marking continues. The musical notation shows a continuation of the eighth-note accompaniment and the melodic line.

sva.....

The fifth system of music. The *sva* marking continues. The musical notation shows a continuation of the eighth-note accompaniment and the melodic line.

gca.

Ped. il basso stacc.

cres.

gca.

fp

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

gca.

p

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

p

Ped.

Ped.

First system of musical notation. The treble clef staff features a melodic line with a slur and a dotted line above it labeled *sva.*. The dynamics are *ff* at the beginning and *pp* at the end. The bass clef staff has a *Ped.* marking and a *rapide.* instruction. A ** Ped.* marking is present in the middle of the system.

Second system of musical notation. The treble clef staff has a slur and a dotted line above it labeled *sva.*. The bass clef staff has a *Ped.* marking and a ** Ped.* marking. The system concludes with a *Ped.* marking.

Third system of musical notation. The treble clef staff has a slur and a dotted line above it labeled *sva.*. The dynamics are *ff* and *pp 2Ped.*. The bass clef staff has a *Ped.* marking and a ** Ped.* marking.

Fourth system of musical notation. The treble clef staff has a slur and a dotted line above it labeled *sva.*. The dynamics are *ff*. The bass clef staff has a *Ped.* marking and a ** Ped.* marking.

First system of musical notation. The right hand (treble clef) features a melodic line with a *pp* dynamic and a *sva.....* marking. The left hand (bass clef) has a bass line with a *p dol:* marking and a *Ped.* instruction. The system concludes with a *legg:* marking and another *Ped.* instruction.

Second system of musical notation. The right hand continues with a *pp* dynamic and *sva.....* markings. The left hand features a *Ped.* instruction with an asterisk. The system ends with a *Ped.* instruction.

Third system of musical notation. The right hand has a *pp* dynamic and *sva.....* markings. The left hand has a *Ped.* instruction with an asterisk. The system ends with a *Ped.* instruction.

Fourth system of musical notation. The right hand has a *pp* dynamic and *sva.....* markings. The left hand has a *Ped.* instruction with an asterisk. The system ends with a *f* dynamic and a *Ped.* instruction.

The image displays a page of musical notation for piano, consisting of five systems. Each system contains a treble staff and a bass staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Pedal markings ('Ped.') are placed below the bass staff in each system, with asterisks (*) indicating specific points of interest. Dynamic markings include 'p' (piano) and 'pva.' (pianissimo). The first system begins with a 'p' marking. The second system has a 'pva.' marking above the treble staff. The third system has a 'p' marking above the treble staff. The fourth system has a 'pva.' marking above the treble staff. The fifth system has a 'p' marking above the treble staff. The notation is clean and professional, typical of a published musical score.

p Ped. *sva*.....

sva..... Ped. *sva*.....

sva..... Ped. *p* Ped. *sva*.....

sva..... Ped. *sva*..... Ped. *sva*.....

sva..... Ped. *sva*..... Ped. *sva*.....

pp *sva*.....
p
Ped. il basso stacc. *cres.* *

ff *Ped.* * *ff* *Ped.* * *ff* *Ped.* * *sva*.....

ff *Ped.* * *ff* *Ped.* * *Ped.* *sempre ff* *

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

Ped. * *Ped.* * *sva*.....

Ped. * *Ped.* *

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of three flats (B-flat major or D-flat minor). The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble. Pedal markings ('Ped.') are placed below the bass staff at the beginning of each measure. Asterisks (*) are placed below the bass staff in the second and third measures.

The second system continues the musical piece. It features similar notation to the first system. Pedal markings ('Ped.') are present in the bass staff. 'sva' markings with dotted lines are placed above the treble staff in the second and third measures, indicating a *sva* (sostenuto) effect.

The third system of music. Pedal markings ('Ped.') are used in the bass staff. 'sva' markings with dotted lines are placed above the treble staff in the first and second measures. A fortissimo (*ff*) dynamic marking is placed above the bass staff in the second measure.

The fourth system of music. It continues the eighth-note accompaniment and melodic lines. There are no explicit markings in this system.

The fifth and final system of music on the page. It concludes with a fortissimo (*ff*) dynamic marking in the bass staff. Pedal markings ('Ped.') are present. 'sva' markings with dotted lines are placed above the treble staff in the second and third measures. The system ends with a double bar line and repeat signs.

SURPRISINGLY BEAUTIFUL

SONGS AND PIANO PIECES.

RECENT PUBLICATIONS OF OLIVER DITSON & CO.

Vocal.

Dinna Chide. Ad. S. E. to F. By *August Mignon*. 30
 "Oh! dinna chide the mother!
 You may not have her long.
 Her voice about your baby rears,
 So softly crooned the song."
 Margaret Sangster has here written something very wise, pure and loving, which it is good and wholesome to sing in every family. Good music.

My Donald is lang at the Fair. Ad. S. d. to F. By *Lucombe Scarville*. 40
 "In the morn' he had past, so blithe and strong,
 A driving his flock to the town;
 And he said from the hill, she should hear his song,
 Ere ever the sun went down."
 (The companion, (after many years,) of the "bunch of blue ribbons" song. But Donald brought her better than that, the gold for the wedding. A beautiful ballad.)

The Maiden's Secret. D. 4. d. to F. By *Arthur G. Fisher*. 40
 "I told it the mayflowers on the way,
 And they did not keep it true.
 Oh, meadow path! Oh, meadow path,
 That leads to our greenwood shade!"
 Wonderfully melodious, and every way effective and charming.

Love Fancies. Words by Owen Meredith. Bb. 4. d. to g. By *August Mignon*. 30
 "I do love thee, love, believe
 Twelve times dearer, two've hours longer;
 One dream deeper, one night stronger,
 One sun surer; thus much more,
 Than I loved thee, love, before."
 Wonderfully pretty fancies!

The Difference. Waltz Song. Words by *Mary Mapes Dodge*. Ab. S. d. to a. By *F. Korbay*. 40
 "Oh, little cared I for the stress of the weather,
 So Robin and I could whisper together."
 Thanks to Mary Mapes Dodge for good waltz words. One likes to waltz in good company.

The Motherlida. (Words by C. W. Russell.) Eb. S. E. to g. By *Heinrich Neul*. 35
 "Stately and pleasant with silvery hair,
 Sitting so quietly in her chair,
 Working or writing, ever serene,
 The mother shall'er be the household queen."
 It was well thought of, Mr. Russell, to write these beautiful words. It is hoped that very many will sing them, and come out with emphasis on "God bless the Motherlida!"

I once had a sweet little Doll, dears. (Two songs written by Chas. Kingsley.) Ab. S. E. to F. By *E. W. Nectin*. 30
 "Her cheeks were so pink and white, dear,
 Her hair so charmingly curled,
 A nice song for the little girls, who are not often remembered in this manner.

Fisherman John. Eb. S. d. to E. By *J. H. Etwood*. 30
 "We think of what lovers we not love,
 And dream of what life would be,
 If only Fisherman John loved her,
 And Fisherman Jack loved her."
 Well put, and a very taking ballad.

Remember me, Love, in your prayers. Song and Chorus. D. S. d. to E. By *Edwin Christie*. 30
 "Far from my home,
 Far from my love;
 Here among strangers and cares—
 The best way, in such circumstances, is to sing of the cares, and remember that—"
 "—my darling is true.
 And remembers me still in her pray'rs."
Only a Dream. Eb. S. E. to F. By *Herndon Morseell*. 30
 " 'Tis gone, like a tale that is told, Love,
 Like a dream it hath floated; although
 'Twas only a year ago, Love;
 'Twas only a year ago!"
 A song of true hearts that should please more than a floating year.

When all the world is young. Lad. Words by Chas. Kingsley. A. S. E. to E. By *W. Nectin*. 30
 "Then lay for boot and horse, lad,
 And round the world away,
 Young blood must have its course, lad,
 And every dog his day."
 Charles Kingsley was always young, and this is one of his vivacious songs, with just the music for it.

Instrumental.

Dreaming of the Past. (Trauma der Vergangenheit.) F. 4. By *H. Riepelman*. 30
 The right hand dreams on steadily and calmly, but the left hand evidently has fantastic visions, since its part is full of springs and arpeggios; which, however deftly ornament the music, and make an entertaining piece.

Incognito Mazurka. F. S. By *Otto Gunnar*. 35
 Very graceful, and though "incognito," we cannot be long in company with it without perceiving its beauty.

Charming. Gavotte. Eb. 3. By *Le Baron*. 35
 The title, indeed, is Charming Gavotte, and inside it is "Gavotte Charming." Take your choice. Both are perfectly descriptive of the character of the piece.

Suburban Waltzes. 3. By *Harry Harper*. 50
 Four good waltzes, with the usual Introduction and Coda. No one can foretell the future of a new set of waltzes; but the prospects of this set are bright.

Potpouri, from the Queen's Lace Handkerchief. by Strauss. 3. Arr. by *Le Baron*. 75
 This cannot be anything else than good music, and there is considerable variety, as there are 20 different airs from the opera.

Dream Faces. Waltz. Ab. 3. By *W. H. Hutchinson*. 35
 The melody of "Dream Faces" has become a favorite, and its waltz form is very agreeable.

Don't stand still. March. Eb. 3. By *Carl Gaertner*. 30
 In a well-pleasing march there is a power which says—"don't stand still," and as a rule, there are no quiet feet on the street when the band passes. Good name for a fine march.

Lillie Waltzes. 3. By *Clarence Sternberger*. 75
 The proof of a dance is in the dancing thereof, and the proof, in this case, will be quite agreeable, and the set will be pronounced all right and inspiring.

Country Club Galop. Eb. 3. By *M. D. S.* 35
 Nothing contradicted about this sprightly galop, which will do for rairalty, suburbity, and city life, and be good everywhere.

Angel's Evening Hymn. (Hymns du Soir.) Morceau de Salon. Eb. 4. By *Carl Brucke*. 50
 An instrumental "song of the angels," of much beauty, with a simple, rich melody and graceful ornamentation.

March Militaire. C. S. By *Ant. Mazzarona*. 30
 A march that will be a favorite with players that are moderately advanced. The drum-beats, the arpeggios and the running passages are well contrived, and keep up interest to the end.

Six young Miss Polka. F. S. By *Carl Brucke*. 30
 If young misses will be as prettily shy as this, let them, by all means! An unusually pretty polka. Will please,—inasmuch—

Secret Love. Illustrated Title. 4 Hands. G. 4. Resch. arr. by *Dresler*. 40
 Quite elegant and complete in its beautiful form, and excellent for duet practice.

Banjo imitations. D. 2. By *J. W. Turner*. 39
 A simple trick of imitation piece; quite pleasing to young players.

Robin Adair. Variations. C. 3. By *J. W. Turner*. 49
 Neat and musical variations, reminding one of the very elegant ones once so prevalent.

Vesper Hymn. (Var.) F. 3. By *J. W. Turner*. 40
 An old favorite, simply varied.

Alice. (Var.) Bb. 3. By *J. W. Turner*. 40
 Beautiful and favorite song melody—definitely varied.

Meditation. Valse Melodie. (Spring Flowers.) Ab. 3. By *Fredrick T. Eustis*. 35
 The difference between a Waltz and a Valse Melody seems to be, that one is danced to, and the other may be a quiet, meditative, almost nocturne-like affair, retaining the waltz form. So keep your feet still, and enjoy the tasteful and impressive changes of this melody!

HOURS OF PLEASURE.—Instruction and Recreation for Juvenile Players. 12 Nos. By *Le Baron*, each, 25
 Mr. Le Baron has a special talent in the nice arranging of popular music, and a set on which he has exercised his judgment and taste cannot fail to be a valuable one for teachers and scholars.

No. 1. Beggar Student. (Millocket.) C. 2.
 " 2. Gavotte Stephanie (Czibulka.) G. 2.
 " 3. Prince Methusalem Galop. (Strauss.) C. 2.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, D, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters as below or above the staff. Thus "C, 3, 6, 6 to E," means "Key of C, Fifth degree, lowest letter on the added line below, highest letter 3 on the 4th space."

Published by OLIVER DITSON & CO., Boston.

C. H. DITSON & CO., 367 Broadway, New York.

LYON & HEALY, Chicago.

J. E. DITSON & CO., 1228 Chestnut St., Phila-

DITSON & COMPANY'S

CHOICE COPYRIGHT SHEET MUSIC PUBLICATIONS.

Attention is respectfully called to the superior quality of this music, which is all of American composition or arrangement, and a benefit, more or less, to American musicians. The price is moderate; it is all well fitted to refined tastes, and arranged with careful reference to the voice of the singer, and the fingers of the average player. It is also carefully and faithfully described, so that people who order music by mail from the list, shall not be disappointed.

Vocal.

- The Wild Flower of the Vale. F. 3. d to a. *By the silvery river Haydn Mellor. 35*
 In the joyous month of May,
 Beneath the spreading branches
 A merry maiden lay,
 'Tis in its truly sweet wild-flower of a song,
 and one can hardly help being quite attached to it.
- Song from Lakmé. The flowers are more fair; but why? E. 5. E to a. *Delibes. 40*
- Song from Lakmé. Some Grief your looks betray. Ab. 5. E bass staff to f. *Delibes. 35*
- Song from Lakmé. 'Neath the starry canopy. C minor. 5. G to g. *Delibes. 35*
- Song from Lakmé. Where goes the maiden straying? B minor and E. 7. E to d. *Delibes. 50*
 Lakmé is an East Indian opera, and the lady, Lakmé, is the daughter of a Hindoo priest. Her beauty attracts from his duty, for awhile, a young officer of the English army. True love for his English lady-love, and true heroic triumphs.
- Tarry with me, O my Saviour. Solo, duet and chorus. Ab. 3. c to F. *E. McLaughlin. 35*
 "Deeper, deeper grow the shadows,
 "Faler now the glowing west."
 The ever beautiful thoughts, wrought into so many hymns. The music is admirable.
- There's no Wife like my Wife. D. 4. c to g. *Edwin B. Moore. 80*
 "And one in all her splendor,
 With whippers that are tender."
 So say we all of us! A fine song, and we bespeak a sale of 50,000 copies of it!
- The Clouds will never roll away. F. 3. b to E. *Richard Stahl. 30*
 "The maiden, parted from her love,
 In grief bewails her cruel fate."
- Sing, Sweet Bird. (Concert songs for piano and other instruments.) For voice, flute and piano. C. 4. c to a. *By W. Ganz. 60*
 "Sing sweet bird, and chase my sorrow,
 Let me listen to thy strain."
 This should be a great success in a concert, as the voice and piano "warble" most beautifully, and the addition of the flute seems to bring us in the neighborhood of a whole grove of nightingales.
- Te Deum Laudamus. C. 4. c to a. *By William C. Deland. 75*
 This arrangement favors, especially, Chorus Choirs, but of course is as good for quartets.

- Two Responsive Services for Pastor and Choir. *By Edward P. Mason.*
 No. 1. For Christmas. F. 3. c to F. 35
 No. 2. Easter. F. 3. c to F. 35
 These are simple and most appropriate services, including well chosen Scripture passages.
- Pomegranate Blossom. Words by Saxe Holm. F. 3. F to g. *By S. A. Emery. 35*
 Pomegranate blossom!
 Heart of free!
 I dare to be thy death!
 A little poem of remarkable beauty, which, with the fine music, should at once secure popularity.
- Under the Old Apple Tree. Comic. G. 3. d to E. *By Sarah Cohn. 35*
 "Oh, she's one of the prettiest girls
 With the divinest golden curls."
 This is a lady's idea of a comic song. It is not near as funny as it is pretty, and it is so much that way, that we could wish this delicate wit was catching.
- O that we two were Maying. Duet. Ab. 4. E to g. *By W. F. Sudds. 55*
 O, that we two were dreaming
 On the sward of some sheep-trimmed down,
 The duet is for soprano and tenor, but of course can be sung by other voices. Very graceful and musical.
- Waltz Song from "The Queen's Lace Handkerchief." Bb. 3. E to F. *By Laurence Knight. 30*
 "If to my grief thou could remain
 Thy heart must be of stone."
 Strauss like arrangement from the new Strauss opera.
- Regrets. (Souvenir of Italy.) No. 2. G. 2. B to C. *By V. Cirillo. 30*
 "Sweet days of my childhood,
 Golden hours of pleasure."
 "Giorni felici
 Dei miei novelli."
 It is a strange thing to mark an Italian song (3) but it is all on two letters and very easy. With the accompaniment, however, there is plenty of variety.
- Why? (Perchè?) (Souvenir of Italy.) No. 3. Eb. 3. d to F. *By V. Cirillo. 40*
 "Ah, why dost thou, my darling,
 Still linger far from me?"
 "Perché, dolce amor mia."
 A true Italian song with good translation.
- Remembrance. (Souvenir of Italy.) No. 1. G minor. 4. d to F. *By V. Cirillo. 40*
 "If thou could'st but only listen, dear,
 To hear my heart's deep sighing."
 "Se tu potessi porgerle."
 For mezzo-soprano or baritone voice, and has a smooth, going and effective minor-solfeggio sort of melody.

Instrumental.

- The Beggar Student. Comic Opera Pot-pouri. 4. *Milliccker, arr. by Le Baron. 75*
 A beggar student is not our American style; but it may be a Spanish one, for instance; and we will bet a student who has a piano to give this medley pot-pouri a knocking. It certainly puts on airs—in quantity.
- Assembling March. F. 3. *By Charles Wets. 50*
 Mr. Wets is accustomed to compose pieces of a higher calibre than marches, and accordingly he is just the one (and he has done it), to put a higher and better quality than usual into this March composition.
- The Daisy. Polka Caprice. F. 3. *By W. F. Sudds. 50*
 This good piece as well as other new ones by the same hand should be carefully played over. One is quite sure to like it.
- Menuet de Bergame. G. 3. *Aug. Durand, arranged by Leon Keach. 50*
 Here is a very charming Menuet that holds your attention, and talks charmingly to you from beginning to end.
- Menuetto. (Stray Leaves, No. 3.) Bb. 4. *F. Brandels. 35*
 A minuet is supposed to be a quiet, uneventful dance. The player who begins this piece, however, with the idea he is to sail calmly through it, soon finds himself in a rough sea, jagged and black with flats. Passing these, there is smooth sailing to pleasant music.
- Ringstetten March. E. 3. *By M. D. S. 40*
 A most vivacious march.
- Waltz, from the Beggar Student. Bb. 3. *Milliccker, arr. by Le Baron. 55*
 You would not need to beg-a-student to dance this very pretty Waltz. It will do its own coaxing.
- Pot-pouri from "Princess of the Canaries." Comic Opera by Lecocq. *Le Baron. 75*
 Here are 27 airs, certainly almost all one process could "put on," and the combination is very neat and playable.
- Alpine Horn. Eb. 3. *By J. W. Turner. 40*
 Mr. Turner has a decided genius for making or arranging easy music in the most graceful and natural way, for the player. Quite a celebrated air.
- 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 marks 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."

OLIVER DITSON & COMPANY, BOSTON.

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

LYON & HEALY, Chicago.

J. E. DITSON & CO.
 1223 Chestnut St. Phila.

Scanning Target

Edison Sheet Music

Item no.: 100003329

Title: Le jet d'eau, op. 17

Box no. and finding aid no.: 131/3073

Digitization note: DO NOT SCAN OUTER FRONT COVER.

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