

PIANO COMPOSITIONS

BY

LOUIS GREGG,

La Gaditana, (Grande Valse Brillante)	- -	6
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LES JOYEUX PAPILLONS.

Caprice.

Louis Gregh, Op. 8.

Allegretto giocoso. (♩. = 76)

riten. un poco *rit. un poco a tempo*

Piano *pp leggieriss. scherz. veloce*

rit. un poco *rit. un poco rubato*

veloce *veloce*

rapido *Piu animato*

cres. molto *cres.* *f* *mf*

delicato meno mosso *Animato.*

p dolce *meno mosso* *Tempo 1^o*

p dolce

Un poco più mosso. (♩ = 84)

First system of musical notation. The right hand (treble clef) begins with a *mf* dynamic and a sequence of eighth notes. The left hand (bass clef) plays a bass line with triplets and single notes. The system is divided into three measures. The first measure is marked *mf*. The second and third measures are marked *p*. Fingerings are indicated with numbers 1-5. The system concludes with the word *Red.* and an asterisk.

Second system of musical notation. The right hand continues with eighth-note patterns. The left hand features a bass line with triplets. The first measure is marked *mf*, and the second and third measures are marked *p*. The system concludes with the word *Red.* and an asterisk.

Third system of musical notation. The right hand includes a *cres.* (crescendo) marking. The left hand continues with a bass line. The first measure is marked *cres.*, the second *f*, and the third *mf*. The system concludes with the word *Red.* and an asterisk.

Fourth system of musical notation. The right hand features a *p* (piano) dynamic. The left hand continues with a bass line. The first measure is marked *p*. The system concludes with the word *Red.* and an asterisk.

Musical score system 1, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The system contains two measures. The first measure has a dynamic marking of *pp subito*. The second measure has a dynamic marking of *sempre cres. f*. Below the staff, there are six measures of a single note (pedal point) marked with *Red.* and asterisks.

Musical score system 2, featuring a grand staff. The first measure is marked *rubato* and *ff*. The second measure is marked *M.D. eguale rapido* and *M.G. PP*. The third measure is marked *dim. molto e rit. un poco*. The system contains two measures. Below the staff, there are two measures of a single note (pedal point) marked with *Red.* and asterisks.

Musical score system 3, featuring a grand staff. The first measure is marked *a tempo*. The second measure is marked *p*. The system contains four measures. Below the staff, there are four measures of a single note (pedal point) marked with *Red.* and asterisks.

Musical score system 4, featuring a grand staff. The first measure is marked *molto cres.*. The second measure is marked *f allargando con forza ff rapido*. The system contains four measures. Below the staff, there are six measures of a single note (pedal point) marked with *Red.* and asterisks.

a tempo come prima

pp leggierissimo

p

rubato

rapido

Più animato
cres.

cres. molto

f *mf*

meno mosso

con grazia p dolce

Animato

mf

Ossia
meno mosso:

rapidissimo.

p dolce

Tempo I?

M.D. eguale rapido 7

tr. *6* *tr.* *6*

M.G.
pp una corda

8

dim. molto

una corda

tre corde

pp

mf *cres.*

Red. *

rubato *rapidissimo*

tutta la forza

Fine.

pp

Red. *

SIFTED SONGS AND CHOICE PIECES.

The music below has been thrice "sifted." Once when it was published, since it is fully, now-a-days, to copyright anything but the best. Once when chosen for a bi-monthly bulletin; and once more when gathered together for this extra nice set. Buy these pieces without fear.

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 c on the added line below, highest letter on the 5th space."

SONGS.

The loss of our beloved Longfellow calls to mind those of his shorter poems which have been set to music. To do this to such poetry is a more difficult task than is generally imagined. Only a few compositions have been able to meet the nice requirements of the great poet's exquisite weaving of words.

- The following are chosen of about twenty songs:
- Excelsior. Duet. Tenor and Baritone. D. 4. E to A. By *Balfe*. 75
 Death of Minnehaha. C. 3. c to C. By *Converse*. 60
 Psalm of Life. D. 3. d to D. Blockley. 30
 Good Night, Beloved. F. 3. F to G. By *Balfe*. 50
 Resignation. E. 3. b to C. By *Gould*. 35
 The Sea hath its Pearls. 4-part song. Eb. 3. d to G. By *Pinsuti*. 60
 Stars of the Summer Night. F. 4. F to a. By *Boott*. 35
 Stars of the Summer Night. E. 3. E to F. By *Tours*. 40
 Village Blacksmith. C. 3. c to E. By *Weiss*. 40
 Wreck of the Hesperus. C. 4. c to E. By *Blockley*. 60
 Open Window. Eb. 3. b to E. By *Gatty*. 30

My Bonnie Bess. Ab. 4. E to a. By *E. W. Thompson*. 35
 "The river sings 'twixen bank and brae,
 The blooming roses among."
 Bonnie Bess is just the one to sing such a sweet song to, since she is the Rose of Almondale.

The American Song. Solo and chorus. Ab. 3. E to G. By *V. Cirillo*. 35
 "A song for the brave and the free,
 No echo of ancient times."
 An unusually spirited song, and chorus, of which the words are by M. J. Savage. Save it for the Fourth of July.

Coral Fisher. (Il pescatore di coralli.) F. 4. F to F. By *Paolo Tosti*. 35
 "Addio, Lucia, m'appellano."
 "The sails are set, the anchor weighed."
 The Italian "Pescatore" or fisherman has always stood high as a vocalist, and it is quite fitting that he should be made the hero of such a capital song as this. Count Ippoliti Mele made the words.

The Æsthetic Maiden. F. 3. E to G. By *T. Bendiz*. 30

"For the new æsthetic craze,
 Shall fill all my nights and days."
 A song of considerable humor, in a line with the prevailing mania.

Good Bye. (Addio.) G. 4. d to E. By *F. Paolo Tosti*. 40
 "Bianchi flutti co' la sul mar!"
 "Lines of white in a sullen sea."
 A sweet fare-all song, which will be welcome in either language.

There is a Glorious Banner. 3-part Song. Bb. 3. F to F. By *Kenneth Price*. 30
 "I've seen it gaily waving,
 In Venice by the sea."
 A very wide awake patriotic song or trio, by an army officer.

The Clover Blossoms. Duet. Soprano and Tenor. Eb. 3. E to F. By *F. Boott*. 80
 "The clover blossoms kiss her feet
 She is so sweet."
 Delightful poetry by Oscar Lighthouse, and sweet music.

The Rivulet. Duet. Mezzo-Soprano and Tenor. Eb. 3. E to E. By *F. Boott*. 30
 "But here will sigh thine aspen tree,
 And here thine aspen silver."
 Tennyson's Rivulet may here be recognized.

Pleasure, Pleasure, at thy Shrine. Vocal Waltz. D. 6. c to a. By *G. W. G. Jacobi*. 35
 Love and song, and hope's desire."
 A capital waltz, to be warbled by those who can do it, and will be sure to bring applause.

Love and Twenty. (Nous avions vingt-ans.) F. 3. E to G. By *Gaston Marquis*. 35
 "Ah, do you still remember, little daisy fair,
 How we together wandered in the meadow there."
 Love at twenty, or thirty, or forty, can sing this mignonette sweet song, which is daintily translated by Laura Underwood.

The Old Folks, and the Old Home so dear. Bb. 3. d to E. By *Henry Tucker*. 80
 "There are times when men'try wanders,
 Far back in the days of yore."
 There cannot be too many songs of home and its transient pleasures. Now this is a good wholesome song, and well worth adding to your "home-songs."

Memories in Spring-time. Ab. 4. E to A. Bb. 3. d to E. By *John G. Warren*. 35
 "Ah! sudden from the melting sky,
 The golden gleams are shining."
 A first-class song, with a great deal of fine work in it, which places it fairly alongside of the German Gemt. Well worth a longer description, if there were space for it.

In Arcady. E. 3. d to F. By *A. Sullivan*. 30

"Whoso'er Love deigns to be,
 There is always Arcady."
 A fine song, well worth singing by those who wish to make a home in "Arcady."

Angel Mother's Last good bye. Song and Chorus. Bb. 3. c to E. By *J. R. Sweeney*. 30
 "Oh in my dreams I wander to the past,
 Vision come before me, too beautiful to last."
 One of the kind of songs that are "good all the way through," and good for everybody to sing.

Sun Song. What makes the Birds so merry? Ab. 3. d to E. By *G. C. Reaford*. 80
 "It is the sun, imparting heat
 To rosy lips to make them sweet."
 Made whose lips are redder than the cherry, and youths whose cheeks are brown with the berry, will alike be pleased with the composition.

INSTRUMENTAL.

Potpouri from Claude Duval. By Stephens and Solomon. 3 Arr. by *LeBaron*. 75
 As this contains 20 of the melodies of the new opera, one would think there could be no better piece to give a good idea of its airs.

Rock of Ages. Transcription. C. 4. By *A. E. Warren*. 50
 The well-known tune with the usual variations.
 Little Old Log Cabin. Violin and Piano. "Social Pastime." G. 3. By *Winer*. 35
 Now take up the fiddle and the bow, and get Dinah Maria to play the piano.

The Harp at Midnight. Nocturne by Auber. 4 hands. Ab. 3. Arr. by *Mayhew*. 75
 Quite a fortunate choice of a piece to arrange, as the harp tones are very sweet ones.

Wandering Sprite. 4 hands. Ab. 4. Arr. by *Mayhew*. 75
 This charming piece by Engelbrecht is very well known and popular, and the 4 hand arrangement cannot fail to be a favorite.

The new Boston Glide Waltz. Eb. 3. By *E. Schneider*. 35
 A waltz which will glide into your favor in five minutes.

Golden Tress. Polka Redowa. Bb. 3. By *F. A. Jewell*. 80
 If the golden tress ways half so gracefully in the dance as the music does,—why then it will be very apt to catch itself about some appreciative heart!

The Lost Chord. Transcription. Bb. 5. By *T. H. Moelling*. 80
 The wonderful song which so impresses every one who hears it.

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