

3-OCT 30
1878

SPARKLETS.

A SERIES OF

BEAUTIFUL MELODIES,

BY

J. HARMISTOUN.

- | | | | |
|-------------------------|-------------|---------------------------|-------------|
| 1. Ripit..... | Schottisch. | 9. Blooming Flowret..... | Mazurka. |
| 2. Rose Bower..... | Polka. | 10. Wayside Rose..... | Schottisch. |
| 3. Beaming Eyes..... | Waltz. | 11. Charming Maggie..... | Waltz. |
| 4. Ivy Vine..... | Waltz. | 12. Downie Cheeks..... | Polka. |
| 5. Loving Eyes..... | Waltz. | 13. Pink Blossom..... | Waltz. |
| 6. Daisies Delight..... | Polka. | 14. Flower of Beauty..... | Polka. |
| 7. Phoebies Choice..... | Schottisch. | 15. Johnny Jump Up..... | Polka. |
| 8. Dollies Eyes..... | Waltz. | 16. Dew Drops..... | Polka. |

PRICE. 30 cts. each.

PUBLISHED BY OLIVER DITSON & CO., BOSTON.

NEW YORK: C. H. DITSON & CO. CHICAGO: LYON & HEALY. CINCINNATI: DOBMEYER & NEWHALL. PHILADELPHIA: J. E. DITSON & CO.

Entered according to act of Congress A. D. 1868, by J. L. PETERS, in the Clerk's office of the U. S. District Court of New Jersey.

WARREN, STEVENS, 222 SIXTH AVENUE, NEW YORK.

BEAMING EYES WALTZ.

J. HARMISTOUN.

The musical score is written for piano in 3/8 time and G major. It consists of five systems of two staves each (treble and bass clef). The first system starts with a piano (*p*) dynamic. The second system continues the melody. The third system begins with a fortissimo (*ff*) dynamic. The fourth system includes a section marked "S^a" (Solo) and ends with a fermata. The fifth system concludes the piece with a final cadence and a fermata. Fingerings and articulation marks are provided throughout the score.

480. 3.

Entered according to Act of Congress, A. D. MDCCCLXV, by A. C. Peters & Co., in the Clerk's Office of the U. S. Dist. Court for the Southern Dist. of Ohio.

The first system of musical notation consists of a treble and bass staff. The treble staff contains a melody with various ornaments and fingerings. Fingerings are indicated by numbers 1, 2, 3, and 4. Ornaments are marked with an 'x' above the notes. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present at the beginning of the system.

The second system continues the melody and accompaniment. It features similar fingerings and ornaments as the first system. The bass staff accompaniment remains consistent with the previous system.

The third system includes a key signature change from one sharp (F#) to two sharps (F# and C#). The treble staff melody features a four-note slur and various ornaments. The bass staff accompaniment continues with chords and single notes.

The fourth system continues the piece with a treble staff melody featuring slurs and ornaments, and a bass staff accompaniment. The notation includes various fingerings and dynamic markings.

The fifth system concludes the piece with a treble staff melody and a bass staff accompaniment. It includes a dynamic marking of *f* (forte) at the end of the system.

First system of musical notation. Treble clef, key signature of one sharp (F#), 3/4 time signature. The piece begins with a piano (*p*) dynamic. The right hand features a melody with various fingerings (1, 2, 3, 1, 2, 1, 3, 3, 1) and an 'x' mark above the first measure. The left hand provides a steady accompaniment of chords.

Second system of musical notation. Continues the melody from the first system with similar fingerings and an 'x' mark above the first measure. The accompaniment remains consistent.

Third system of musical notation. The right hand melody includes a double bar line and a *ff* (fortissimo) dynamic marking. It features more complex fingerings and 'x' marks above several measures. The left hand accompaniment continues.

Fourth system of musical notation. The right hand melody continues with a *ff* dynamic and includes a section marked 'Sa' with a dotted line above it. The piece concludes with a double bar line.

Fifth system of musical notation. This system continues the right hand melody with a *ff* dynamic and a section marked 'Sa' with a dotted line above it. The piece concludes with a double bar line.

1881

Ditson & Co.'s Latest Music.

1881

VOCAL AND INSTRUMENTAL.

Messrs. DITSON & CO. having large and prosperous houses in the principal cities, are naturally on the alert for Novelties, and their late issues are unsurpassed for beauty, elegance and popularity. They announce the following:

VOCAL.

- Across the far Blue Hills, Marie.** 40c.
Song (mezzo-soprano or tenor) by G. W. MARSTON.
- Forever and for aye.** 40c.
Song (soprano or tenor) by G. W. MARSTON.
- Marguerite.** Song (alto or bar.) by G. W. MARSTON. 40c.
A trio of beautiful songs—words, melody and sentiment perfectly blended.
- Angels meet me at the Cross Roads.** 40c.
Song and Chorus by WILL S. HAYS.
- That Old Cabin Home upon the Hill.** 40c.
Song and Chorus by J. E. STEWART.
As good as "In the Morning" by the Bright Light," and in the same popular vein.
- Are you going down the Bay to-day?** 35c.
Song and Chorus by C. E. PRATT.
- Lardy Dah.** Song and Chorus by V. DAVIES. 30c.
- Sally Mackenally.** 30c.
Song and Dance by W. H. DELEHANTY.
Comic Songs there must be, and the above are three very comical ones.
- Come back to the Old Home again.** 35c.
Song and Chorus by W. S.
Piafante and sad, yet a veritable heart song to tempt the wanderer back.
- Come sit by my side, little Darling.** 40c.
Song and Chorus by D. S. WAMBOLD.
- You've been a Friend to me.** 40c.
Song and Chorus by WILL S. HAYS.
Two prettier ballads are seldom heard than the above. They are easy to sing, full of melody, and embellished with handsome title pages.
- Cradle's Empty, Baby's Gone.** 40c.
Song and Chorus by H. KENNEDY.
The popular song of the day—selling by thousands, and touching all with its tender sentiment and playful melody.
- Flor di Margherita (The Daisy).** 40c.
Polka Song by L. ARDITI.
Sung by Miss Genter with brilliant success, and can be confidently recommended as one of the most dashing, effective and entirely satisfactory airs ever written.
- Knitting the Scarf.** Song by GEO. L. OSGOOD. 50c.
A song you would expect from so successful a writer as Mr. Geo. L. Osgood. His "Coming," "Shadow," and "Down the Shadowed Lane She Goes," have been, and are still, in constant demand; and his latest, above mentioned, is every whit their equal, and is an ideal song.
- Last Night I was Dreaming of You.** 40c.
Song and Chorus by C. DIXON.
A charming ballad, and as pretty a title page as you ever saw.
- La Zeffiretta (The Zephyr).** 75c.
Waltz Song by Mrs. J. S. TORRY.
Mrs. Jane Sloman Torry is authority in waltz songs—her "Primavera," "Farfalletta," "Etouille," being favorably known all over the land. This above is printed very attractively, and is a thoroughly good song.
- Meeting and Parting.** 40c.
Song (mezzo-soprano or alto) by P. LA VILLA.
Made famous by Miss de Biedoch, whose face—"the most beautiful on the lyric stage"—adorns the title page.
- My Love went Sailing.** 40c.
Song (alto or bar.) by G. D. WILSON.
Mr. G. D. Wilson is the illustrious author of the "Shepherd Boy," "Nights in June," "Way-side Chapel," "Moonlight on the Hudson," and never writes till he feels an "inspiration." The above song is simply charming.
- Scotch Lassie Jean.** 40c.
Song and Chorus by H. MILLER.
A veritable little gem, bright, airy and winsome. The "Bonnie Blue-Eyed Scotch Lassie Jean" will be sure to come back to her laddie again.

- The Carrier Dove.** Vocal Waltz by G. C. ST. CLAIR. 50c.
Bright, well-written, and extremely showy.
- The Man o' War's Man.** 50c.
Song by ART. W. MARCHANT.

Sung with unbounded success by Mr. M. W. Whitney, and is a glorious tar's song, and no bass or baritone singer will be quite happy till he sings it to his friends.

INSTRUMENTAL.

- Archery Galop.** By E. DE BARRY. 40c.
- Twelve o'clock Galop.** By HENRY DE BARRI. 50c.
Two excellent Galops, full of fire and dash. The former "hits the mark" every time, and the latter introduces a very novel effect of the midnight bell striking.
- Arrow's Flight.** A Leap-Year Galop by A. M. READ. 35c.
- Laugh and Dance Galop.** By A. M. READ. 40c.
Jolly, rollicking Galops, which will take you off your feet instantly.
- Flossie Waltz.** By E. B. SPENCER. 30c.
- Spring Flowers Waltz.** By IDA M. C. PULIS. 25c.
Two very easy little Waltzes, but very pretty and popular.
- Fresh Life March.** By W. F. SUDDS. 50c.
- Bonnie Doon.** Transcription by W. F. SUDDS. 50c.
- Bells of Shandon.** 50c.
Morceau characteristic by W. F. SUDDS.
A very brilliant and popular March, an effective transcription of a popular melody, and a morceau de salon of remarkable grace and vigor, stamp the author as a composer of exceptional ability.
- Must we then meet as Strangers?** 40c.
Transcription for Piano by A. HIGMAN.
- Scotch Lassie Jean.** 60c.
Transcription for Piano by E. MACK.
Very attractive arrangements of two of the most popular melodies of the day.
- Pasquinade.** \$1.00
Caprice by GOTTSCHALK, arranged by JOSEFFY.
For concert performance, and hardly to be surpassed for brilliancy and effect.
- Patience.** (Sullivan). Potpourri by H. MAYLATH. 75c.
- Pirates of Penzance.** (Sullivan). 75c.
Potpourri by LE BARON.
- Olivette.** (Audran). Potpourri by LE BARON. 75c.
- Mascotte.** (Audran). Potpourri by H. MAYLATH. 75c.
- Billee Taylor.** (Solomon). Potpourri by E. SOLOMON. 75c.
Above are the five great operatic successes of the day, with the most popular and taking melodies arranged carefully and attractively for the Piano. A delightful reminiscence of the Opera can thus be had at the finger's end. Separate dance music—Waltzes, Galops and Polkas—can also be had from each Opera, from 20 cts. to 40 cts. each.
- Promesse d'Amour.** Mazurka by R. GERDELER. 40c.
- Whispering Breezes.** Nocturne by R. GERDELER. 40c.
Well-written charming pieces, which are attracting hosts of admirers.
- Racquet Galop.** E. KATE SIMMONS. 50c.
Not strictly new, yet never old, for the demand for this remarkable piece still continues. It is the most successful Galop ever published in this country. Besides the original "Racquet Galop," there is the
- Racquet Galop (Simplified)** 50c.
For four hands, (75c.) For Violin and Piano, 40c.
- Racquet Polka (40c.)** and **Racquet Quickstep** 50c.
- Sally Mackenally Schottische.** C. E. PRATT. 30c.
- Thalia Waltz.** By S. MARKSTEIN. 40c.
- The Daisy Polka.** By L. ARDITI. 40c.
Three gems, each in its line extremely attractive for dancing or playing.

Published by OLIVER DITSON & CO., Boston.

CHAS. H. DITSON & CO., 843 Broadway, New York.

LYON & HEALY, Chicago.

J. E. DITSON & CO., 1228 Chestnut St., Philadelphia.

Scanning Target
Edison Sheet Music -- Instrumental

Item no.: 100001564

Title: Beaming eyes waltz

Box no. and finding aid no.: 106/1284

Digitization note:

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