

2.ume

Standard GERMAN SONGS.

FIRST SERIES.

These have all English and German Words. Those marked (Fr. & It.) have also French and Italian Text. Pieces marked * have Picture Titles; 1, Easy; to 7, Very Difficult; the Large Letters, the Key; Small ones, the Compass.

Adelaide.
Einmal wandelt Dein..... 6 B y r to e.....Sop. or Tenor...*Beethoven* 60

Adelaide.
Einmal wandelt Dein..... 6 F c to n.....Alto or Bass...*Beethoven* 60

Afar in the Distance.
Der Wanderer..... 5 G d to a.....Sop. or Tenor...*Kalliwoda* 60

Ah! T'm a Nook from Brazil.
Ein Brasilianer, (Fr.)..... 6 F r to e..... Tenor...*Barnett* 60

Ah! so pure—How so fair.
Ah so beautiful, (It.)..... 5 G d to a..... Mez. Sop. or Tenor...*Flotow* 35

Ah! those moments were so happy.
Ach, das waren schöne Stunden. (It.)..... 4 B y r to e.....Sop. or Tenor...*Proch* 40

All alone.
Mutterseelen allein..... 4 B y r to e..... Mez. Soprano..... *Abt* 30

Ask me no more.
Frage nicht..... 5 B y r to a..... Sop. or Tenor...*Proch* 60

Ave Maria.
Gruss Dir Maria. (Fr.)..... 5 F c to a..... Soprano..... *Gounod* 35

Ave Maria.
Ave Maria, Jungfrau mild. (Latio)..... 4 B y r to e..... Sop. or Tenor...*Küchen* 35

Ave Maria.
Ave Maria, denn das Glücklein. (Fr.)..... 4 A, Sg. & Cho. M.S. or A..... *Pugot* 30

Battle Prayer.
Ave Maria, Jungfrau mild. (It., Fr., & Lat.)..... 5 B y r to a..... Sop. or Bar...*Schubert* 40

Bebet während der Schlacht.
Das Gebet während der Schlacht..... 4 B y r to e..... M.S. A, or Bar...*Himmel* 35

Beautous (A) Rose lay drooping.
Das Rosenlein von Sogn..... 4 B y r to e..... M.S. T, or Bar...*Küchen* 40

Begging Child.
Das Bettelkind..... 4 B y r to e..... M.S. T, or Bar...*Gumbert* 30

Beneath my feet the Autumn leaves are falling.
Es rauscht das rothe Laub..... 5 D y r to a..... Sop. or Tenor...*Sponholz* 50

Beneath my feet the Autumn leaves are falling.
Es rauscht das rothe Laub..... 5 B y r to e..... P. M.S. A, or Bar...*Sponholz* 50

Bird, fly from hence.
Vögelin, mein Vögelin..... 4 B y r to a..... Tenor or Sop...*Küchen* 35

Blue Eyes.
Die blauen Augen. (Fr.)..... 4 B y r to e..... Sop. or Tenor...*Armand* 30

Blue Eyes.
Blau Ängeln..... 4 C d to e..... Sop. or Tenor...*Gumbert* 35

Brightest Eyes.
Die schönsten Augen..... 4 B y r to e..... Mez. Sop. or Br...*Stigelli* 35

Bright Star that crowns with beauty.
Die kleine Himmels Sternlein..... 4 C r to e..... Mez. Sop. or Tenor...*Küchen* 30

Chapel (The).
Die Kapelle..... Arr. from Quartet. 4 G d to e..... Mez. Sop. or Bar...*Kreutzer* 40

Circassian's Song (The).
Lied des Teuerkesen..... 5 A ml low to e..... Br. or Bs.....*Küchen* 75

Consider the Lilies.
Siehet die Lilien..... 5 E c2 to f2..... M.S. T, or Br...*Topflij* 40

Dance of Joy.
Nur schweben darob's Leben. (It.)..... 8 A y d to a..... Soprano.....*Ascher* 60

Dance of Joy.
Nur schweben darob's Leben. (It.)..... 6 F r to e..... Mez. Sop. or Alto.....*Ascher* 60

Dawn (The) of Love.
Das Erwachen der Liebe..... 5 E ng to e2 (or a ad Hb.)..... Sop.....*Hölzel* 40

Dawn (The) of Love.
Das Erwachen der Liebe..... 5 C b r to e (or e)..... M.S. or A.....*Hölzel* 40

Dearest, I think of thee.
An Abschied..... 4 E r to e..... Mez. Sop. or Bar...*Krebs* 30

Dedication.
Widmung..... 5 A y r to e..... M.S. or Bar...*Frans* 30

Dedication.
Widmung..... 5 A y r to e..... M.S. or Bar...*Schumann* 30

Defend the Rhine.
Wacht am Rheine..... 3 C c to e..... Cho. M.S. or T...*Nembach* 35

Decend, O tranquil slumber!
O senke dieser Schlaf. (It.)..... 6 F r to a..... Sop. or Tenor...*Masantiello* 35

Desire (The).
Die Sehnsucht..... 4 F r to e..... Mez. Ten. or Br...*Dressler* 30

Drossy Polka song.
Ach, ich bin so müde..... Humorous. 4 G c to e..... Alto, Bar, or Bs..... *Beyer* 30

Embarrassment.
Verlegenheit..... 4 D D y r to a..... Sop. or Tenor...*Abt* 30

Embarrassment.
Verlegenheit..... 4 B y r to e..... Mez. Sop. or Br.....*Abt* 30

Erl King.
Der König. (It.)..... 6 G ml c to e..... M.S. or Tenor...*Schubert* 60

Eulogy of Tears.
Laine Lärite, Blumens Dänke. (It.)..... 3 D r2 to f2..... M.S. T, or Br...*Schubert* 35

Eve's Lamentation.
Eva's Klage..... From the Intercession. 4 F c2 to e..... Mez. Soprano..... *King* 30

Exile (The).
Der Verbannung..... Piano or Guitar Acpt. 4 D low f2 to e on 4th line. A, or B..... *Keller* 30

Farewell, beloved.
Der Tod will mir ab Freund. (Fr.)...*Ophélie*. 4 G d to e..... Soprano...*Offenbach* 30

Farewell! now Farewell!
Ade un, ade..... 4 F r to a..... Sop. or Tenor...*Abt* 35

Farewell! sweet Mary mine.
Leb' wohl, Maria..... 5 A y r to a..... Sop. or Tenor...*Hofmann* 35

Farewell, thou dearest Fir-tree bower.
Ade, Du lieber Tannenwald..... 3 D r2 to e..... Sop. or Tenor...*Eser* 30

Farewell! ye days so happy.
Ede, Du lieber Tannenwald..... 5 G d to f2..... M.S. T, or Bar...*Platti* 35

***Far from thee.**
Venzano Walzer. (Fr. & It.)..... 7 F c to e..... High Soprano.....*Fenzano* 60

***Far from thee.**
Venzano Walzer. (Fr. & It.)..... 7 F c low a to f2..... Alto..... *Fenzano* 60

***Fatherland (The).**
Das Vaterland..... 4 E y r to e..... M.S. or Tenor...*Offenbach* 35

Father Noah, the first Wine-grower.
Vater Noah..... Humorous. 2 B ml r to n..... A, Bar, or Bs..... *Dressler* 35

Feasts here begin, etc.
Ein Mittagessen beginnt hier das Leben. (Fr.)... 3 G d to e..... Mez. Soprano...*Offenbach* 30

First Violet.
Das erste Veilchen..... 5 F r to e..... M.S. T, or Bar...*Mendelssohn* 60

First, my skiff, amid the Roses.
Fänge Schiffe..... 4 G r to e..... Sop. or Tenor...*Küchen* 35

Foggy Birding.
Die Waldglocke..... 5 A y r to a..... Sop. or Tenor...*Lachner* 60

For though a cloud, etc.
Und ob die Wolke sie verhülle..... 5 A y r to a..... High Soprano...*Freischütz* 35

***France, I salute thee.**
Heil Dir, O mein Vaterland. (Fr. & It.)..... 5 F r to e..... Soprano..... *Peters* 50

Friendly is thine air, Rosette.
Gretchen..... 3 C c to a..... Tenor or Sop...*Küchen* 30

From the Alps the horns resounding.
Die Alpenhorn..... 4 E y r to e..... Mez. Sop. or T.....*Proch* 35

Gently rest.
The Mother's Song..... 3 F c to e..... Mezzo Soprano.....*Küchen* 30

Gently rest.
Alles still in dieser Ruh..... 3 D y r to e..... Alto.....*Küchen* 25

***German's (The) Fatherland.**
Was ist das Deutsche Vaterland?..... 3 G d to e..... Alto or Bar...*Reichardt* 35

Good-night, farewell!
Auf Wiedersehen..... 4 B y r to e..... Alto or Bar...*Küchen* 40

Good-night, my child.
Gute Nacht, mein Kind. (Fr.)..... 4 A to r (or c to e)..... A, Br, or Bs..... *Abt* 35

Go, pretty flower, with eye of blue.
Im Strahlenlicht will ich pilgern. Tyrolenne. 4 C c to e..... Mez. Sop. or Tenor...*Hans* 40

Grave on the Heath.
Das Grab auf der Heide..... 4 D ml c2 to e..... M.S. or Tenor...*Heiser* 50

Heute—Der Lark.
Heute, die Lerche..... 5 B y r to e..... Sop. T, or Br...*Schubert* 30

Hunting thought.
Die Verlegenheit..... 5 E y r to e..... Sop. or Tenor...*Reichardt* 50

Heart, my heart.
Herz, mein Herz..... 3 E y r to e (or Q)..... M.S. or Br...*Von Weber* 25

Heaven in the Vale.
Der Himmel im Thale..... 5 F c to a..... Sop. or Tenor...*Marschner* 40

Heaven in the Vale.
Der Himmel im Thale..... 5 D y r to e..... M.S. A, or Br...*Marschner* 40

Herdsman's mountain Home.
Der Schweizerhörn..... 5 B y r to e..... M.S. T, or Bar...*Abt* 30

Home so charming.
Heimweh..... Piano or Guitar Acpt. 4 G d to e..... Soprano or Tenor...*Reisiger* 30

Home, sweet Home.
Süsse Heimath..... 4 E y r to e..... M.S. A, or Bar...*Rauch* 30

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„HARK! HARK! THE LARK AT HEAVN'S GATE SINGS”

Horch! horch! die Lerch' im Aetherblau.

Words by Shakspeare.

Music by Fr. Schubert.

Allegretto.

VOICE .

PIANO .

p

Hark! hark! the lark at
Horch! horch! die Lerch' im
Wenn schon die lie - be

pp

heavn's gate sings, And Phœ - bus gins to rise, — His steeds to wa - ter
Ae - ther - blau Und Phœ - bus neu er - wacht — Tränkt sei - ne Ros - se
gan - ze Nacht, Der Ster - ne lich - tes Heer — Hoch ü - ber die im

at those springs. On cha - lic'd flow'rs that lies, — On cha - lic'd flow'rs that
 mit dem Thau, Der Blu - men - kel - che deckt, — Der Blu - men - kel - che
 Wechsel wacht, So hof - fen sie noch mehr, — So hof - fen sie — noch

lies. And wink - ing Ma - ry - buds be - gin To ope their gold - en
 deckt. Der Rin - - gel - blu - me Knos - pe schleusst die gold' - nen Aug - lein
 mehr. Dass auch dein Au - gen - stern sie grüsst Er - wach! sie war - ten

eyes, With ev' - ry thing that pret - ty bin, My La - dy sweet, a -
 auf. Mit al - lem was da reit - zend ist; Du süs - se Maid steh
 d'rauf. Weil du doch gar so reit - zend bist, Du süs - se Maid steh

rise: With ev' - ry thing that pret - ty bin, My La - dy sweet, a -
 auf, Mit al - lem was da reit - zend ist, Du süs - se Maid, steh
 auf, Weil du doch gar so reit - zend bist, Du süs - se Maid, steh

cresc:

f *decresc:* *cresc:*

rise, a - rise, a - rise, My La - dy sweet, a -
 auf ! steh' auf, steh' auf, Du süs - se Maid, steh'
 auf ! steh' auf, steh' auf, Du süs - se Maid, steh'

f *decresc:* *cresc:*

rise, a - rise, a - rise, My La - dy sweet, a -
 auf, steh' auf, steh' auf, Du süs - se Maid steh'
 auf, steh' auf, steh' auf, Du süs - se Maid steh'

rit *limbo*

rise !
 auf !
 auf !

p

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. *Haydn Mellor.* 35

"By the silvery river
In the joyous month of May,
Beneath the spreading branches
A merry maiden lay."

This is truly a sweet wild-flower of a song, and one can hardly help being quite attracted 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. Wh-re 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 honor 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 whispers that are tender."
So say we all of us! A fine song, and we bespeak a sale of 50,000 copies at least!

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 G. 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 *Saxo Holm.* F. 3. F to g. By *S. A. Emery.* 35

Pomegranate blossom!
Heart of fire!
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.* 30

"Oh, she's one of the prettiest girls
With the daintiest 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.* 35

O, that we two were deaming
On the sward of some sheep-trimmed downs,
The duet is for soprano and tenor, but of course can be sung by other voices. Very graceful and musical.

Where the wild Rose sweetly doth bloom. Waltz Song from "The Queen's Lace Handkerchief." Bb. 3. E to F. By *Louise 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."
"Gloria fidei
Del' età novella."

It is a strange thing to mark an Italian song (2) 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 E. By *V. Cirillo.* 40

"If thou could'st only listen, dear,
To hear my heart's deep sighing."
"Se tu potessi porgierle."

For mezzo-soprano or light-toned voice, and has a smooth going and effective minor-solfeggio sort of melody.

Instrumental.

The Beggar Student. Comic Opera Potpourri. 4. *Müllcker.* 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 beg a student who has a piano to give this melodious potpourri a thumping. It certainly puts on airs—in quantity

Assembling March. F. 3. By *Charles Wels.* 50

Mr. Wels 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. 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.

Mennet de Bergamo. G. 3. *Aug. Durand,* prepared by *Leon Keach.* 50

Here is a very charming Mennet that holds your attention, and talks charmingly to you from beginning to end.

Mousette. (Stray Leaves, No. 3.) Bb. 4. *F. Brandes.* 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 and black with flats. Passing these, there is smooth sailing to pleasant music.

Ringstetten March. By *M. D. S.* 40

E. 3. A most vivacious march.

Waltz from the Beggar Student. Bb. 3. *Müllcker,* arr. by *Le Baron.* 35

You would not need to beg-a-student to dance this very pretty Waltz. It will do its own coaxing.

Potpouri from "Princess of the Canaries." Comic Opera by *Leocq.* 3. *Le Baron.* 75

Here are 27 airs, certainly almost all one princess could "sation," 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 "celebrated" air.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as G, 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 addition line; highest letter E on the 4th space."

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sings**

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