

The Latest Crop of MUSICAL NOVELTIES

- 1 Drum-Major's Waltz.
- 3 Madame Favart Galop.
- 5 Contes d'Hoffman Waltz.
- 7 Billee Taylor Waltz.
- 9 Musketeers Polka.
- 11 Mascot Waltz.
- 13 Prince Methusalem Galop.
- 15 Tout a la Joie Galop.
- 17 Princess Toto Galop.
- 19 Carnival in Rome Galop.
- 21 Bells of Corneville Galop.
- 23 Queen's Lace Hdkf March.
- 25 Dolls of the Infanta Galop



- 2 Drum-Major's March.
- 4 Les Sirenes Waltz.
- 6 Pretty Cantoneer Polka.
- 8 Olivette Waltz.
- 10 Musketeers Waltz.
- 12 Mascot Galop.
- 14 Charming Waltz.
- 16 Paul and Virginia Waltz.
- 18 Juanita Waltz.
- 20 Nisida Waltz.
- 22 Rat-Catcher Waltz.
- 24 Roses of the South Waltz.

IN EASY ARRANGEMENTS,
for PIANO PUPILS, by

LE BARON.

Four Hands,
* 3½ *

Two Hands,
* 2½ *

BOSTON:

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THE DRUM-MAJOR'S DAUGHTER.

March.

Opera by J. Offenbach.

Arr. by Le Baron.

Tempo di Marcia.

Piano.

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass clef. The first system begins with a treble clef and a bass clef, with a forte (f) dynamic marking. The second system continues the melody and accompaniment. The third system features a piano (p) dynamic marking. The fourth system includes a piano (p) dynamic marking and a forte (f) dynamic marking. The fifth system includes a piano (p) dynamic marking and a forte (f) dynamic marking.

THE DRUM MAJOR'S DAUGHTER.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a half note, and then a quarter note. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the first measure of the treble staff.

The second system continues the piece. The treble staff features a mix of eighth and quarter notes. The bass staff continues with a steady accompaniment. Multiple *f* dynamic markings are used throughout the system.

The third system shows a continuation of the musical theme. The treble staff has a melodic line with some rests. The bass staff maintains the accompaniment. A *f* dynamic marking is visible in the second measure of the treble staff.

The fourth system continues the composition. The treble staff has a melodic line with some rests. The bass staff maintains the accompaniment. A *f* dynamic marking is visible in the sixth measure of the treble staff.

The fifth system concludes the piece. The treble staff has a melodic line with some rests. The bass staff maintains the accompaniment. A *f* dynamic marking is visible in the second measure of the treble staff.

AN AUTUMN BOUQUET

OF ATTRACTIVE PIECES OF MUSIC.

PUBLISHED IN THE LAST MONTHS OF 1881.

VOCAL.

The Wandering Minstrel. Bb. 4. d to F. 40
By *P. Manzoni*.
A bright song, very complete in its lyrical beauty, and giving a worthy tribute to the power of music.

Merry little Song-Bird. Illustrated title. D. 3. d to E. 40
By *T. H. Howe*.
"Come, my merry song-bird, Tunesful little notes, Tell us very often Every day."
An exquisite song for little singers, New ones of this kind are not plenty, and teachers will please remember it.

O Salutaris. (O Lord of Hosts). Arranged by *Bassini* from a melody of *Bellini*. Ab. 3. F to F. 40
"Nobis donet in Patria, sine terminis."
"With shining words surrounded."
Excellent music, as it must be from such sources. New English words by *J. C. Johnson*. Please notice that many fine compositions, which are so attractive in the Catholic service, are, like this one, now provided with English words appropriate to any service, and therefore worth examining by any choir leader.

The Moss Rose. E. 3. E to F. By *King Hall*. 30
"Then said the rose, with deepened glow,
On me another grace bestow.
Then, in a moment, o'er the rose,
A veil of moss the angel throws."
The well-known legend beautifully rendered by *Krumpholtz*, and nicely translated.

Spring Song. A. 3. By *Gustav Merkel*. 40
An unusually bright, chipper-cherry carol for spring, which will cheer any winter day with its song.

Light of our Way. Bass Song. Eb. 3. b, bass staff to c. By *C. E. Cole*. 30
"Light of our way, while the tears sadly fall
Light of our way when bowed with despair,
Thou Help of the helpless, upon thee we call,
Hark once again to the heart's pleading prayer."
A good Bass or Baritone solo, which will be useful in church service.

Life's Uphill. F. 3. c to E. By *A. S. Gatty*. 40
"Let me lean upon you, laddie,
As ye let me, long ago,
When we climbed the hills of heather
And the world was far below."
A sort of "John Anderson" song, but, if possible, better than that, and a grand good thing to sing.

Why? (Prize Song of London Season). Eb. 3. E to F. By *Mrs. Ronalds*. 30
A very lovable love song, with points in the music that are sure to bring applause.

The Fairy Jane. (Prize Song of the London Season). Bb. 3. F to F. By *Theo. Marzials*. 40
"The Boy'son, he has gone aloft,
While I still linger here;
But the blessings of that rescued crew,
Have followed me year by year."
One of the best of sea songs.

Some Day. (Prize Song of the London Season). Eb. 3. d to E. By *M. Walling*. 35
Rich in sentiment, and, one song, will be sure to be called for again, not only "some day" but many days.

First Love. (Erste Liebe). Waltz-Rondo on Melodies, by *J. Strauss*. C. 5. c to a. Arr. by *Gumbert*. 60
A wonderfully bright affair, in which you have the Strauss brilliancy applied to vocal music, while the words give you choice of German or English text.

Only a Face at the Window. D. 3. E to F. By *John Guest*. 30
"Only a smile of welcome,
Only a smile as I passed,
But that smile may still be remembered,
As long as my life shall last."
Well fitted for popularity, and a good song in words and music.

One Morn in May. C. 3. c to E. By *A. Reichardt*. 40
Edward Oxenford makes a very sweet ballad out of such simple material as the above; and doubtless all the sweet little maids will delight to sing it. One of the "Prize Songs of the London Season."

Two Songs for Children.
By *Lynn F. Brackett*, each 30
No. 1. Beautiful Violets. C. 2. c to D. Mr. Brackett has done well by the children in placing this new and taking melody to the dearest and sweetest of all flower songs.

Tender, Loving eyes of Blue. Song and Chorus. F. 3. E to F. By *W. S. Mullaly*. 35
Tender and affecting song, as sung by the San Francisco Minstrels.

INSTRUMENTAL.

Fiorette Waltz. Ab. 3. By *J. R. Youlden*. 35
A waltz with considerable thought in it—well made—and will please after many repetitions.

Réve Angélique Waltz. For 4 hands. F. 2. Kinkel. Arr. by *Dressler*. 50
As the seconds of this is very easy, and the music unusually good, it is a very nice piece for learners, and players not very much advanced.

Imitation of a Music Box. Db. 3. By *Emil Nebling*. 35
Not quite so wonderful as the Imitation of a Piano by a Music Box, which is a reality with the largest kind. A nice little piece to please the children.

Pretty Little Pieces for Pretty Little Players. By *Francesco Berger*, each 25
No. 8. March from Norma. F. 2.
"9. Last Rose of Summer. F. 2.
"10. Rataplan. (Child of Regiment). C. 2.
Well known airs, all of them, nicely and neatly arranged, and fingered for the pretty little scholars.

The Pretty Fugitives. (Les Jolies Fugitives). Galop de Concert. G. 3. By *M. H. Bogenfeld*. 40
So striking a piece as to be thought worthy of a Band arrangement, and one for small, as well as one for large orchestras. So you see it is not a common gabby. Buy it while it is famous.

The Cradle's Empty; Baby's gone. Arranged as a Waltz. C. 2. By *Henry Tucker*. 40
Kennedy's great success, in a new form, which will be very acceptable.

O fair Dove! O fond Dove! F. 3. By *Brimley Richards*. 40
I love my Love. Bb. 3. By *Brimley Richards*. 40
Brimley Richards is a famous man for easy, graceful transcriptions, of which nearly a hundred are named upon the title page of the above pretty pieces. Persons who cannot sing, but can play, will have no end of enjoyment in playing them.

Glide; or, Polacca Quadrille. With full description of figures as taught and danced at Prof. S. Asher's Academy, Philadelphia. 30

Ten Selections by Ernst Perabo.
No. 6. Menuetto from Piano Q't. (Op. 88). G minor. 4. By *L. Rheinberger*. 70
This is marked (4) although it appears quite easy; but it requires both skill and taste to bring out the beautiful meaning of the measure, which build up an instrumental song of much impressiveness.

The Merry Dance; or, Scenes in a Ball-Room. A. 3. By *Carl Bohm*. 40
Merry and sparkling enough, and bring to mind, sufficiently well, the gay scenes indicated by the title.

Dream of the Shepherdess. (Traum der Sennerin). Idylle for Piano. As performed by Eichhorn's Louisville Orchestra. G. 3. By *Labitzky*. 30
Do not suppose this is a dreamy piece. On the contrary it is an elegant and bright waltz; perhaps one of the best, and will be a favorite anywhere.

Ventriquist Waltz. (Valse brillante). Eb. 3. By *J. J. McComb*. 65
Not a set of waltzes, but a continuous one of much merit, which the ventriquist can safely praise in both his voices.

Ten Selections by Ernst Perabo.
No. 10. Valse Impromptu. Op. 20. Ad and Db. 4. By *Xaver Scharwenka*. 60
The piece is revised and fingered by Mr. Perabo, whose taste and skill are never at fault. Contains a number of pretty effects by syncopation.

Pure as Snow. Tyrolienne. G. 3. By *Messner*. 25
A pretty fragment, which will make a capital lesson piece.

Happy Hours. Marche Joyeuse. Bb. 3. By *Anna S. Gilbert*. 35
A very happy name for every inspiring music. For a light march, one of the prettiest.

Bourrée Moderne. A-minor. 3. Four. 40
A Bourrée is a dance of southern France, of ancient date, and is pretty much the same thing as a Gavotte. It originally included four half notes in a measure, but as they were played rapidly, it was thought better to replace them by quarters.

Christmas Bells Polka. For four hands. Ab. 5. By *A. F. Wyman*. 60
One of Wyman's fine pieces, arranged by Dressler. Will make a grand duet for exhibition.

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 5th space."

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