

NO

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SUNNY DAY

POLKA.

F. OPEL.

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The Notes,
The Rests,
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Of Time,
Examples of Time,
The Scale,
Of Intervals,
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Major and Minor Keys,
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Of the Fingering,
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The Chromatic Scale,
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Lessons of Intervals,
Major and Minor Scales,
Enharmonic Scale,
After the Organ is over,
Air by Mozart,
Alliance of the hay,
Anna Polka,
Aristocrat Traveller,
Attack Galop,
A Vally Cleeve,
Bajo Jig,
Beautiful Bella,
Because he was poor,
Blue Bell of Scotland,
Blue-Bird's song,
Blue-eyed Nellie,
Bonnie Blue Flag,
Broken down,
Can-Can Dance,
Carnival of Venice,
Captain Jinks,
Callotta Polka,
Chippade Horrippe,
Coquette,
Cross-Cut Jig,
Dear Little Shamrock,
Die Wacht am Rhein,
Double Clig Horrippe,
Down in a Coal Mine,
Fanny Grey,
Fisherman's Daughter,
French Air,
God save the King,
Good Bye Charlie,
Good Luck March,
Guard on the Rhine,
Happy Thought Mazurka,
Have you heard the News,
Heaven Chinese,
His Heart was true to Poll,
Hoodlum Horrippe,
I cannot sing the old Songs,
I sent my Love a Letter,
I ever I cease to Love,
I've no Mother now,
Jolly Brothers' Galop,
Katy's Letter,
Knock-kneed Mike,
Little Maggie May,
Little Nell,
Little Pips,
Love in My,
Master's Polka,
"Lunch Room" Walk
Around,
Marsellaise Hymn,
Maryland,
New Champagne Charter,
Military Style,
Mills-Schottische,
Moet and Chandon,
Mother says I'm man'n,
My dog Schneider,
Never Care I know,
New Champagne Charter,
New Vienna Waltz,
Old Brown's Daughter,
Pettie Coquette Waltz,
Piccadilly,
Pizzicato Polka,
Pizzicato Schottische,
Prayer from Zampa,
Pretty Polly,
Quaker Courtship,
Robin Adair,
Sans Song Polka,
Santuzella Waltz,
Shanghai Galop,
Sister Ruth,
Suzer Ruth,
Soldier's March,
Speaks to Me,
Starry Night for a Ramble,
Star Spangled Banner,
Strolling on the Sands,
Sword March,
Tailor and the Crow,
Tapping at the Garden Gate,
Ten Thousand Miles away,
There are Friends that we
never forget,
Traumerei Romanze,
Variation,
Victor Polka,
Walk Around,
Wearing of the Green,
When the Band begins to
Play,
Why did she leave him,
Wearing of the Cottage by
Sea,
Yankee Doodle.

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The following are some of its well-chosen subjects taken from the index:

And Jesus, when he was baptized,
Awake the Harp,
Awake put on thy Strength,
And ye shall seek me,
And will the great eternal God,
Beloved, let us love one another,
Blessed are the dead,
How down thine ear,
By the rivers of Babylon,
Behold! God is my salvation,
Benedictus,
Comfort ye my people,
Come unto me all ye labor,
Come, ye blessed of my Father,
Consider the lilies,
Come, ye that love the Lord,
Confess your faults,
Dear gently, O my Father,
Enter ye in at the straight gate,
Far from my thoughts,
For God so loved the world,
God is our refuge,
High in glory,
How holy is the place,
He shall enter into peace,
Have mercy upon me, O God,
Hark! ten thousand harps,
Hark! what men those holy voices,
How beautiful upon the mountains,
How lovely is Zion,
Holy! Lord God of Sabbath,
Hosanna to the King of kings,
I do not ask. (Chant),
I will praise thee, O Lord,
Let the words of my mouth,
Make a joyful noise,
Now unto the King, Oh,
Oh, how beautiful,
O God, thou art my God,
Oh, give thanks unto the Lord,
Praise ye the Lord,
Praise ye with thee,
Rock of ages,
So teach us to number our days,
Sweet Sabbath eve,
They that trust in the Lord,
The Lord is my rock,
The Lord is in his holy temple,
This is his commandment,
The Lord's Prayer,
What shall I render unto God,
Welcome, sweet day of rest,
When Jesus was born in Bethlehem,
Watchmen, onward to your stations.

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Rudiments of Music,
The Notes,
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The Sharp, Flat & Natural,
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The Scale,
Intervals,
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ples, etc.
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Beautiful Bella,
Because he was poor,
Blue Bird of Scotland,
Can-Can Dance,
Carnival of Venice,
Captain Jinks,
Callotta Polka,
Dear Little Shamrock,
Die wacht am Rhein,
Fanny Grey,
Fisherman's Daughter,
God save the King,
Good Bye Charlie,
Happy Thought Mazurka,
Have you heard the News,
Heaven Chinese,
I cannot sing the old Songs,
I sent my Love a Letter,
I ever I cease to Love,
I've no Mother now,
Knock-kneed Mike,
Love in My,
Little Nell,
Little Pips,
Love in My,
Master's Polka,
"Lunch Room" Walk
Around,
Marsellaise Hymn,
Maryland,
New Champagne Charter,
Military Style,
Moet and Chandon,
Mother says I'm man'n,
My dog Schneider,
Never Care I know,
New Champagne Charter,
New Vienna Waltz,
Pettie Coquette Waltz,
Piccadilly,
Pizzicato Polka,
Pizzicato Schottische,
Prayer from Zampa,
Pretty Polly,
Quaker Courtship,
Robin Adair,
Sans Song Polka,
Santuzella Waltz,
Shanghai Galop,
Sister Ruth,
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Soldier's March,
Speaks to Me,
Starry Night for a Ramble,
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Variation,
Victor Polka,
Walk Around,
Wearing of the Green,
When the Band begins to
Play,
Why did she leave him,
Wearing of the Cottage by
Sea,
Yankee Doodle.

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SUNNY DAY.

POLKA.

F. OPEL.

The musical score is arranged in four systems, each with a piano (p) part on the left and a tenor (Ten.) part on the right. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part begins with the tempo marking *Allegro* and the dynamic *mf*. The tenor part begins with the tempo marking *Moderato*. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 3). Performance instructions include *Molto Leggero.*, *Cres.*, *p*, and *mf*. Pedal markings (*Ped.*) and asterisks (*) are used throughout to indicate specific performance techniques. The score concludes with a final tenor measure marked *Ten. 1* and *mf*.

System 1: Treble and bass staves. Treble staff contains a melodic line with a 4-measure phrase and a 3-measure phrase. Bass staff contains a harmonic accompaniment. Pedal markings (Ped.) are present under the bass staff. A star symbol (*) is at the end of the system.

System 2: Treble and bass staves. Treble staff contains a melodic line with a 4-measure phrase and a 3-measure phrase. Bass staff contains a harmonic accompaniment. Pedal markings (Ped.) are present under the bass staff. A star symbol (*) is at the end of the system. Dynamics include *Cres.* and *f*.

System 3: Treble and bass staves. Treble staff contains a melodic line with a 4-measure phrase and a 3-measure phrase. Bass staff contains a harmonic accompaniment. Pedal markings (Ped.) are present under the bass staff. A star symbol (*) is at the end of the system.

System 4: Treble and bass staves. Treble staff contains a melodic line with a 3-measure phrase and a 3-measure phrase. Bass staff contains a harmonic accompaniment. Pedal markings (Ped.) are present under the bass staff. A star symbol (*) is at the end of the system. Dynamics include *mf*, *Dim.*, and *Rall.*

A Tempo.

Ten. 1

p 3

Leggiero Molto. 3

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

1 1 1 1 1 3

Cres.

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

Ten.

p *Leggiero.*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

1

Cres.

Ten.

4

Ped. ✱ Ped. ✱

First system of musical notation, measures 1-4. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand features a continuous eighth-note pattern with beamed chords. The left hand plays chords with a steady eighth-note bass line. Pedal markings are present in the left hand. The first measure is marked with a forte *f* dynamic.

Second system of musical notation, measures 5-8. The right hand continues with the eighth-note pattern. The left hand has a more active bass line. Pedal markings are present. The eighth measure is marked with *Rit. poco.*

Third system of musical notation, measures 9-12. The right hand continues with the eighth-note pattern. The left hand has a more active bass line. Pedal markings are present. The first measure of this system is marked with *A tempo.* and a forte *f* dynamic.

Fourth system of musical notation, measures 13-16. The right hand continues with the eighth-note pattern. The left hand has a more active bass line. Pedal markings are present. The last measure is marked with a mezzo-forte *mf* dynamic.

Fifth system of musical notation, measures 17-20. The right hand continues with the eighth-note pattern. The left hand has a more active bass line. Pedal markings are present. The last measure is marked with *Cres.*

Ped. Ped. Ped. Cres. Ped. Ped. Dim. Ped. Rit. Poco.

A tempo.

f Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Rit. poco.

A tempo.

f Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

System 1: Treble clef, piano (p), *Leggiero.* The right hand features a series of eighth-note triplets with fingering 1, 3, 1, 3, 1, 3. The left hand plays a simple accompaniment. Pedal markings (Ped.) and asterisks (*) are present below the bass line.

System 2: Treble clef, piano (p). The right hand continues with eighth-note triplets. The left hand accompaniment includes a *Cres.* (Crescendo) marking. Pedal markings (Ped.) and asterisks (*) are present below the bass line.

System 3: Treble clef, piano (p), *Leggiero.* The right hand continues with eighth-note triplets. The left hand accompaniment includes a *f* (forte) marking. Pedal markings (Ped.) and asterisks (*) are present below the bass line.

System 4: Treble clef, piano (p). The right hand continues with eighth-note triplets. The left hand accompaniment includes a *Cres.* (Crescendo) marking and a *mf* (mezzo-forte) marking. Pedal markings (Ped.) and asterisks (*) are present below the bass line.

System 5: Treble clef, piano (p). The right hand features a more complex rhythmic pattern with a *mf* (mezzo-forte) marking. The left hand accompaniment includes a *mf* (mezzo-forte) marking. Pedal markings (Ped.) and asterisks (*) are present below the bass line.

Musical notation for the first system, including treble and bass staves. Annotations include "Cres." and "Sempre con fuoco." Pedal markings are indicated by "Ped." and asterisks.

Musical notation for the second system, including treble and bass staves. Annotations include "f" and "Ped." Pedal markings are indicated by "Ped." and asterisks.

Musical notation for the third system, including treble and bass staves. Annotations include "Sempre con fuoco." and "3" (triplets). Pedal markings are indicated by "Ped." and asterisks.

Musical notation for the fourth system, including treble and bass staves. Annotations include "Animato poco.", "Cres. Con brio.", and "Tremolante." Pedal markings are indicated by "Ped." and asterisks.

Musical notation for the fifth system, including treble and bass staves. Annotations include "ff" and "fff". Pedal markings are indicated by "Ped." and asterisks.

A Collection of New and Popular Songs.

(Those pieces marked with a star (*) have handsome picture titles.)

Are You Coming, Love, To-Night?

Words and Music by FRANK HOWARD. 40*

Ninth the glim-mer of the stars, by the dis-ant head-ow hairs, Where

Beautiful By and By.

Words by E. R. LATA. Music by S. H. BLAKESLEE. 35

By and by from our toil and care From our loss-es and cross-es

Birdie, Go, Tell Him I'm Coming.

Words and Music by FRANK HOWARD. 35

Go Bird-ie and tell him I'm com-ing. With love as of old just the

Birdie, Tell Winnie I'm Waiting.

Words and Music by FRANK HOWARD. 30

Go Bird-ie tell Winnie I'm wait-ing. She prom-ise to meet me to

Blue-Eyed Jennie, or Household Treasure.

Words by Mrs. C. M. STOWE. Music by T. MARTIN TOWNE. 30

Jen-nie was our house-hold treas-ure. With her fair-y dim-pled face,

Bright-Eyed Little Widow.

Composed by BERNARD COVERT. 30

She is cus-sing, sometimes wit-ty, Free and ea-sy, but not bold.

The Bloom Upon the Cherry Tree.

Words by Miss ROSA RAYNE. Music by STEPHEN GLOVER. 30

There is bloom up-on the cher-ry, There is a lit-tle of the

Blue-Eyed Daisy Belle.

Words by A. G. CHASE. Music by C. F. SHATTUCK. 30*

She's a wen-der-ful, with one lay-er, With laugh-ing eyes of blue, And

Little Blue-Eyed Mollie

Words by A. G. CHASE. Music by C. F. SHATTUCK. 30

Li-ttle blue eyed Mol-lie, Hap-py, blithe and gay,

Lula Lee.

Words by LILLIE MEDIA. Music by F. M. H. SMITH. 30

Out on the sun-n-y weath-er, Down on the flow-ry lea,

Loved Allie Belle.

Words by FRANK HOWARD. 40*

My song it shall be of a fair-y, Who came to our dwell-ing at

Merabel Bay.

Words and Music by FRANK HOWARD. 30

'Twas down by the side of the blue peb-bled stream, That

Mother Will Pray for You.

Words and Music by FRANK HOWARD. 40*

Pray you, my son, "Nev-er drink the nest dram," Though

Minnie Moyne.

Words by CH. HOWARD. Music by C. T. DONDORE. 30

O come to my side when I am sad, Min-nie Moyne, smooth

Nellie's Cottage Home.

Words by L. CARP. Comp. by W. A. OGDEN. 35

Where the sun-beams lin-ger long-er, Ere they fade a-way,

O! What's this World a-Coming To?

Words and Music by FRANK HOWARD. 30

O what's this world a-coming to, does an-y bod-y know, Where

Ethel May.

Words and Music by FRANK HOWARD. 30

Cheer-ful as the spring time flow'r, Bloom-ing in the dell,

Flower Girl.

Words by J. E. CARPENTER. Music by C. GOWERS. 35

A-round each lov-ly flow'r, Of gar-den, grove, or

It Ticked Me so I Liked to Die.

Words by SOL SMITH RUSSEL. Music by C. T. DONDORE. 30

It tickled me so, I lik'd to die, One Sun-day af-ter-noon, All

In the Moonlight at Cape May.

Words by FRANK DEMORE. Music by KILLAR JORDAN. 40*

O my poor heart is not my own, It is own'd by a charm-ing

I Have Something Sweet to Dream of.

Words by A. G. CHASE. Music by C. F. SHATTUCK. 30*

I have something sweet to dream of, To cheer me on thro'

I am Waiting.

Words and Music by A. B. IRVING. 30

On-ly wait-ing till the shad-ows, Are lit-tle long-er

Little Daisy.

Music by CHAS. BLANCHIN. Art. by BEN. WERNER. 30

There's a light heart of maid-en who lives in the vale, And why

O'er My Senses.

Words and Music by ANN. POSE. 30

O'er my sen-ses in my slum-bers, Vision-ary bright come with my

Peeping Through the Blinds.

Words by M. A. KIDDER. Music by H. W. GIFFORD. 30

In place of books, or work, or play, Some ladies spend the live long day, In

Parting at the Gate.

Words by A. W. FRENCH. Music by CH. E. PRATT. 30

I was walk-ing out one ev-ing, 'Twas in the month of May, A

The Two Villages.

Poetry by ROSE TRENT. Music by J. G. CLARK. 35

'Twas by the riv-er on the hill, Li-eth

The Little Empty Cradle.

By W. A. OGDEN. 30

There's a lit-tle empty cradle, Shoes and stockings on the floor, But the

The Little Ones at Home.

Words and Music by FRANK HOWARD. 30

The ma-n-y years since first I left, The haunts of child-hood's

Tender and True.

Poetry by ANNIE HERBERT. Music by JAMES G. CLARK. 35

Ten-der and true as the stars of the o-cen. Watch-ing the

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Bulletin of New and Popular Sheet Music

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VOCAL.

Little Bright Eyes come and meet me.

(E. flat.) 3. C. F. Skelton. 35
A bright, joyous, and beautiful song with chorus, immensely pleasing for its easy, natural and in the popular rhythm.

Oreanna, Song and Duet.

(D.) 2. James G. Clark. 35
A very pretty and enjoyable parlor song, of moderate range. Accompaniment is pleasing and not difficult.

Beautiful Days Long Ago.

(G.) 2. A. J. Abbey. 30
A good melody of moderate range, followed by a finely arranged chorus full of beautiful and striking harmonies.

How sweet the answer Echo makes.

(C.) 2. Nathan Barker. 30
Quartette for mixed voices. One of those visionary and sparkling melodies which are always liked. The whole arrangement is very simple and beautiful.

Sweet Memories.

(E. flat.) 2. A. J. Abbey. 30
Song and chorus in waltz time. Full of sentiment and feeling.

Glide, Gently Glide.

(C.) 4. Chas. H. Carroll. 75
Four-part song, which musical societies, glee clubs and quartettes will find very valuable for their use. It is not only a pleasing composition, but it is one showing much study and skill. The music is exuberant with life, each part carrying a distinct, beautiful melody. It has a separate piano accompaniment which is a great advantage to the player.

We'll Sing thy praises night and morn.

(E. flat.) 2. Frank Howard. 30
A nice song for Sabbath-even, easily sung because of its moderate simplicity.

Wandering Home.

(A. flat.) 3. A. J. Abbey. 30
There is something so pure and sweet about this song and chorus that the melody lingers long after being sung. The accompaniment is graceful and pretty.

Wandering home, wandering home,
Soon we shall wander no more,
And oh, may we meet each other at last,
At home on the beautiful shore.

Kiss, but never tell.

(C.) 3. Frank Howard. 40
A sparkling song and chorus in polka time, destined to become very popular. The accompaniment is tastefully arranged, and is quite effective.

Village Bells.

(C.) 2. W. A. Ogden. 30
This quartette and chorus is bright and cheer, and has a tasteful piano accompaniment. (Glee clubs or singing classes of any kind will find this just what they want.)

Courting thro' the meadow bars.

(D.) 2. Frank Howard. 40
This is one of the very best songs out. Merry words and merry accompaniment. The chorus is especially fine.

When the Mists Have Rolled Away.

(G.) 2. James G. Clark. 35
When the mists have rolled in splendor
From the beauty of the hills,
And the sunshine, warm and tender,
Falls in kisses on the rills,
We may read love's shining letter
In the rainbow of the spray;
We shall know each other better
When the mists have cleared away.

A perfect gem. The song is of medium range and the chorus is most beautifully arranged. The accompaniment could not well be bettered. Get this song if you never get another.

Tell me Birdie What You Say.

(D.) 2. J. H. Leslie. 30
A very pretty song and chorus. Just the thing for children to sing.

"Papa, See!"

(F.) 3. H. P. Danks. 30
Both melody and accompaniment are rather artistic.

The Two Villages.

(A. flat.) 3. James G. Clark. 35
A sterling duet for soprano and alto. The prelude is a beautiful march. It is always received with the greatest favor when sung at the author's concert.
Over the river, on the hill,
Lies a village white and still—
All around it the forest trees
Whisper and silver in the breeze;
Over it sailing shadows go
Of soaring haws and screaming crows,
And mountain grasses low an sweet
Grow in the middle of every street.

The Dear Old Cottage.

(G.) 2. Chas. H. Carroll. 30
A pleasing song and chorus with good words and simple music.

I Winna Weep to Weary Thee.

(B. flat.) 4. James M. Deems. 30
A Scotch ballad of great beauty. Melody and accompaniment artistic but not difficult. Medium range.
The night ye'll cross the gookery glen—
How now o' wood? ye must me meet?
I'll seem as y'ogone grief and pain
We'll meet.
I will not weep to weary thee,
Nor seek the love o' another,
Whinna first we met, O let that be
The parting spot.

The Night that Nellie Died.

(A. flat.) 2. A. J. Abbey. 30
A beautiful song and chorus by this popular song writer. It needs only to be known to be liked.

The Loved Ones Far Away.

(E. flat.) 2. Wilbur A. Christy. 30
A good solo with an exceedingly fine chorus.

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A lively, easy, and good teaching piece. No octaves.

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(E. flat.) 3. Chas. Jackson. 30

Blue Bells Schottische.

(F.) 2. Frank Howard. 50

Sunshine Polka Redowa.

(F.) 3. Chas. Jackson. 30
Above three pieces are from Merry Chimes "Series."

Yosemite Waltzes.

(D.) 4. J. A. Demuth. 60
These waltzes are fading many admirers. They are beautiful throughout. The title page is illustrated with a lovely view of the Yosemite Valley.

Clear the Track Galop, (Bahn Frei)

(B. flat.) 3. Giuseppe. 30
Short introduction of single notes. Galop consists of grace notes and octaves for right hand and chords for left. Try changes to E. flat. Finish close in original key.

Put-in-Bay Waltz.

(C.) 4. L. Mathias. 40
A pleasant drawing room piece and one that will prove exceedingly useful to teachers. Among the numerous new publications for the piano, it is seldom that we find a composition of this grade containing so much real merit. The ideas are fresh and melodious, and the harmonic treatment uncommonly good. It deserves to become widely known.

On the Beautiful Rhine Waltzes.

(D.) 4. Kester Bala. 40
These cover four pages and are printed with a handsome colored cover. They are not difficult, but lively and brilliant, and cannot fail to please.

Campanula Waltz.

(E. flat.) 3. S. L. Hut. 60
A good waltz well worth the learning. It is sure to become a great favorite.

Bewitching Schottische

(G.) 2. Oscar Lowell. 40

Wide Awake Polka.

(D.) 2. Oscar Lowell. 40

Rosy Cheeks Waltz.

(D.) 2. Oscar Lowell. 40

Good Time Coming March.

(C.) 2. Oscar Lowell. 40
The above four are fine teaching pieces, pleasing to both teacher and pupil. From "Forest Leaves" series.

He-To-Tou.

(F sharp minor.) 3. Karl Marx. 60

A Japanese melody in thirds and octaves. Something odd but very pleasing.

Snow Flake Schottische.

(A.) 2. Nathan Barker. 30
Very taking with the young folks. Nice for dancing, as well as desirable for teaching.

Put-in-Bay Polka.

(B. flat.) 2. Frank M. Davis. 30

Croquet Schottische.

(E. flat.) 2. Frank M. Davis. 30

Charming Mazurka.

(C.) 2. Frank M. Davis. 30

Sylvan Waltz.

(F.) 1. Frank M. Davis. 30

Signet March.

(F.) 3. Frank M. Davis. 30
From "Silver Echoes" series, the best set of moderate's easy pieces published. Every piece is splendid.

Rural Schottische.

(G.) 3. Frank M. Davis. 30

Oriole Polka.

(F.) 3. Frank M. Davis. 30

Pacific Grand March.

(E. flat.) 3. Frank M. Davis. 30

Blue-Eyed Daisy Polka.

(G.) 3. Frank M. Davis. 30
Above four pieces are from "Silver Echoes" series. The moderately easy pieces of this set are excelled by no others of the same grade, in point of excellence and beauty. The first, last, and the whole of them are so pretty and natural that the fingers of the player seem to glide into their pieces without the least effort.

Sunbeam Galop.

(F.) 2. Oscar Lowell. 30

Lookout Polka.

(F.) 2. L. Mathias. 30

This is brilliant, and though easy, deserves the attention of advanced players.

Josie Mazurka.

(G.) 2. L. Mathias. 35

Very easy to be. Teachers and scholars will be sure to like it.

Roy's Waltz.

(G.) 3. Wm. H. Dana. 60

Good and pleasing.

Mo-Loe-Wha. (The Jasmine Flower.)

(G.) 4. Karl Marx. 60

A Chinese air, carefully written and not very difficult. It is also a nice movement throughout, and is very pretty and taking.

Evening Stars. Op. 287.

(G.) 4. A. Junghans. 30

A beautiful gem of moderate difficulty.

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