

Amy Elizabeth Codman  
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45

LA

# Grande Duchesse

DE GEROLSTEIN.

Wotpouri Fantaisie

pour Piano par

## CHARLES WELLS.

OP. 74.

7<sup>1</sup>/<sub>2</sub>

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*Op. 74. Grande*

# Grande Duchesse Potpourri.

No. 1.

J'AIME LES MILITAIRES.

CHARLES WELS, Op. 74.

*ALLEGRO CON FUOCO.*

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass staff joined by a brace. The key signature has one flat (B-flat major), and the time signature is 2/4. The first system begins with a forte (ff) dynamic. The second system concludes with a forte (ff) dynamic. The third system continues the accompaniment. The fourth system features a forte (ff) dynamic in the bass line and a piano (p) dynamic in the treble line.



First system of musical notation, consisting of a grand staff with treble and bass clefs. The treble clef part begins with a forte (*ff*) dynamic marking, followed by a piano (*p*) dynamic marking. The bass clef part provides a steady accompaniment.

Second system of musical notation, continuing the piece. The treble clef part features several measures with a wavy hairpin symbol (*tr*) above the notes, indicating trills. The bass clef part continues with a consistent accompaniment.

Third system of musical notation. The treble clef part has a forte (*ff*) dynamic marking. The bass clef part features a prominent descending line in the final measure of the system.

Fourth system of musical notation. The treble clef part contains a series of sixteenth-note runs. The bass clef part consists of a series of chords and single notes.

Fifth system of musical notation, the final system on the page. The treble clef part ends with a long, sweeping melodic line. The bass clef part features a forte (*f*) dynamic marking and concludes with a final chord.

**SABRE DE MON PÈRE.**  
*MODERATO.*

*p*

*marcato il canto.*

*staccato il accompagnamento.*

*sf* *p*

*sf* *p*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The music features a series of chords and melodic lines, with some sixteenth-note patterns in the upper staff.

The second system continues the piece. It features a forte (*f*) dynamic marking in the bass staff. A C-clef is present in both staves, indicating a change in the bass line's register. The notation includes chords and moving lines in both staves.

The third system shows a 3-measure rest in the upper staff, followed by a triplet of eighth notes. The bass staff continues with a steady accompaniment of chords and moving lines.

The fourth system includes a mezzo-forte (*mf*) dynamic marking. It features a triplet of eighth notes in the upper staff and continues the accompaniment in the bass staff.

The fifth system concludes the page with a triplet of eighth notes in the upper staff and a *Ritard.* (ritardando) marking in the bass staff, indicating a gradual deceleration of the music.

DITES LUI.

*Andantino con espressione.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The music begins with a piano (*p*) dynamic marking. The melody in the treble staff features a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

The second system continues the piece. It features a *Rit.* (ritardando) marking above the treble staff and an *A tempo.* marking below the bass staff. The musical notation remains consistent with the previous system, showing a continuation of the melodic and accompanimental lines.

The third system shows further development of the musical themes. The treble staff continues with its melodic line, and the bass staff maintains its accompaniment. The notation includes various note values and rests, typical of the piece's style.

The fourth system includes a *Ped.* (pedal) marking in the bass staff and a *sva* (sforzando) marking above the treble staff. The music features a more complex texture with some chords and a prominent bass line.

The fifth system concludes the page with a final section of music. The treble staff has a more active melodic line, and the bass staff continues with its accompaniment. The notation includes various note values and rests, typical of the piece's style.

Musical notation system 1, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. A *Rit.* (Ritardando) marking is placed above the treble staff. A *Poco piu animato.* (Poco più animato) marking is placed below the bass staff.

Musical notation system 2, continuing the piece with similar melodic and accompanimental textures in the grand staff.

Musical notation system 3, featuring a *Ritard.* (Ritardando) marking above the treble staff and an *A tempo.* (Al tempo) marking below the bass staff. A *Sva* (Sforzando) marking is also present above the treble staff.

Musical notation system 4, showing a continuation of the melodic and accompanimental lines.

Musical notation system 5, concluding the page with dynamic markings of *sf* (sforzando) and *p* (piano) in the treble staff.

TEMPO DI VALSE.

JE T'AI SUR MON COEUR.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. The dynamic marking *mf* is present. The system concludes with a double bar line.

Second system of musical notation, consisting of a grand staff. A wavy line above the treble staff is labeled "3 vn.". The system concludes with a double bar line.

Third system of musical notation, consisting of a grand staff. The dynamic marking *mf* is present. The system concludes with a double bar line.

*Jan 14*

**DRINKING SONG.**  
*TEMPO DI POLKA.*

Fourth system of musical notation, consisting of a grand staff. The dynamic marking *mf* is present. The system concludes with a double bar line.

Fifth system of musical notation, consisting of a grand staff. The system concludes with a double bar line.

*con grazia.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). The music features a series of chords and melodic lines. The upper staff begins with a half note chord, followed by a quarter note chord, and then a series of eighth notes. The lower staff provides a harmonic accompaniment with chords and a melodic line.

The second system of musical notation continues the piece. It features similar chordal textures and melodic lines in both the treble and bass staves. The upper staff has a half note chord followed by a quarter note chord, and then a series of eighth notes. The lower staff continues the accompaniment with chords and a melodic line.

The third system of musical notation includes a triplet in the upper staff, marked with a '3' and a slur. The upper staff also features a 'Sva.' marking above the final measure. The lower staff continues the accompaniment with chords and a melodic line.

The fourth system of musical notation is marked with a 'ff' (fortissimo) dynamic. It features a series of chords and melodic lines in both the treble and bass staves. The upper staff begins with a half note chord, followed by a quarter note chord, and then a series of eighth notes. The lower staff continues the accompaniment with chords and a melodic line.

The fifth system of musical notation is also marked with a 'ff' dynamic. It features a series of chords and melodic lines in both the treble and bass staves. The upper staff begins with a half note chord, followed by a quarter note chord, and then a series of eighth notes. The lower staff continues the accompaniment with chords and a melodic line.

Sva.

cres e accelerando.

POMPOSO.

Sva.

Sva.

Sva.

# CHOICE CATALOGUE OF VERY POPULAR MUSIC

Published by OLIVER DITSON & CO., Boston, Mass.

NOTE—All the pieces in the Catalogues numbered 1, 2, 3, and 4, have an established reputation, and consequently any person ordering from these lists will be sure of getting Taking and Popular pieces. Any of the numbers of these Catalogues can be had on application.

**ABBREVIATIONS.**—Pieces and songs are numbered from 1 to 7, according to difficulty. The easiest pieces, for beginners, like many by Bellak, are marked 1. Common Marches, Quick-steps, Waltzes, &c., are 2. More difficult dance music, like most of that of Strauss, and such marches as the March from Faust, are 3. Pieces about as difficult as "The Maiden's Prayer" are 4; somewhat more difficult pieces are 5; such ones as Thalberg's "Sweet Home" are 6, and the more difficult pieces of Chopin, Liszt, Thalberg, &c., are 7.

A capital letter marks the key, as, B, C sharp, D $\flat$ , &c. A small Roman letter marks the highest note (of a vocal piece), if on the staff, but an *italic* letter is used, if the note is above the staff. Ch. means that the song has a Chorus.

## Favorite Vocal Music.

**GUITAR.** Nearly all the following songs have been arranged for the Guitar, as well as for the Piano, and may be procured with either kind of accompaniment.

### SONGS BY STEPHEN C. FOSTER.

- Under the Willow she's sleeping. Ch. 2. E $\flat$  to e $\flat$ . 35
  - Fairy-Belle. Ch. 2. C to e. 35
  - Parthenia to Ingomar. 2. G to d. 35
  - Old Folks at Home. Ch. 1. D to d. 35
  - Nelly Bly. With Soprano & Alto. Ch. 1. C to e. 35
  - Ellen Bayne. Ch. 2. C to e. 35
  - Farewell, my Lilly dear. Ch. 1. C to e. 35
  - Massa's in the cold, cold ground. Ch. 1. D to d. 35
  - Nelly dear, good night. 2. B $\flat$  to e $\flat$ . 35
  - Nancy Till. Ch. 2. F to f. 35
  - Gentle Annie. Ch. 2. E $\flat$  to f. 35
  - Come with thy sweet voice again. 2. A $\flat$  to f. 35
- Nearly all these have a world-wide reputation. All are easy, and are within the compass of almost every voice, and have easy choruses.

### SONGS OF JAMES G. CLARK.

- When you and I were Soldier Boys. Ch. 3. G to e. 30
  - Beautiful Silver Sea. Ch. 3. B $\flat$  to e flat. 35
  - The Old Mountain Tree. 2. D to e. 35
  - Under the Ice; or, We shall be known above. Ch. 2. F to d. 30
  - I live for those who love me. 2. D to e. 30
- The above are all popular and of a high order.

### SONGS OF J. H. M'NAUGHTON.

- Lottie Lane. Ch. 2. B $\flat$  to e flat. 30
  - When there's Love at Home. 3. A $\flat$  to e flat. 30
  - Lillian Lee. Ch. 2. A $\flat$  to e flat. 30
- Of good, sweet sentiment, and rich music.

### SONGS OF DEMPSTER.

- Some things love me. 3. F to f. 60
  - Come over the Mountains to me, Love. 2. C to e. 60
  - I'm alone, all alone. 2. G to e. 50
- Widely known and sung. Composed with exquisite taste.

### SONGS OF J. P. ORDWAY, M.D.

- Come darling, come to the Spirit-land. Ch. 3. E $\flat$  to e flat. 30
  - Tell me darling, that you love me. Ch. 3. F to f. 35
  - O'er the Graves of the Loved Ones, plant Beautiful Flowers. Ch. Illus. Title. 3. A $\flat$  to f. 50
  - With Rosebuds in my hand, or Birdie's Spirit-song. Ch. 3. D to e. 35
  - The Lone Starry Hours. Ch. 3. G to e. 35
  - Let me Kiss him for his Mother. 3. B $\flat$  to f. 30
  - Twinkling Stars are laughing, love. Ch. 3. G to e. 35
  - Home Delights. Ch. 3. D to e. 35
  - Home Again. Song. 2. E $\flat$  to e. 35
  - " " Quartette. " " 35
  - Silvery Midnight Moon. Ch. 2. G to e. 35
  - Mother, dear, I'm thinking of you. Ch. 2. B $\flat$  to f. 30
- Dr. Ordway's songs need no introduction, further than to say, that those of the above which are less known than the others, are quite worthy of their companions. A very popular list.

### SONGS OF H. S. THOMPSON.

- Lilly Dale. Ch. 2. B $\flat$  to e flat. 30
  - Willie's on the Dark Blue Sea. Ch. 2. E $\flat$  to f. 30
  - I'm lonely since my Mother died. Ch. 2. G to e. 35
  - Marion Lee. Ch. 2. G to e. 35
  - Annie Lisle. Ch. 2. B $\flat$  to e flat. 35
  - Down by the River lived a Maiden. Ch. 2. G to e. 30
  - Cousin Jedediah. Ch. 2. 30
- Lilly Dale and its companions continue to be among the most popular songs of the day. Two Comic songs close the list, of which one is a negro, and the other a genuine Yankee one.

### SONGS OF L. V. H. CROSBY.

- Minnie Clyde, Kitty Clyde's Sister. Ch. 2. F to f. 35
  - Somebody is waiting for Somebody. 2. G to e. 35
  - Luleana. Ch. 2. E $\flat$  to e flat. 35
- A trio of favorites. Minnie Clyde, whom we all admire, has a portrait on the title, and Luleana, who lived "by the Susquehanna," is equally attractive.

### SONGS OF CH. C. CONVERSE.

- The Death of Minnehaha. Splendid Vignette. 2. C to e. 60
  - Rain upon the Roof. Ch. 2. B $\flat$  to d. 30
  - Aileen Aroon. Ch. 3. G to d. 35
- "In the wigwam with Nokomes, With the gloomy guests that watched her."  
"And to listen to the patter Of the soft rain overhead."  
"Girl of the raven hair, Aileen Aroon!"  
Pretty Minnehaha heads the list, and all three songs are full of expressive music, and may be sung by Contralto and Bass, as well as Soprano and Tenor voices.

### SONGS OF M. KELLER.

- I have listened for her footsteps. Ch. 3. A $\flat$  to f. 30
  - Fond memories of the Past. 3. D to f sharp. 30
  - Let me fold thee close, Mavourneen. 3. D to f sharp. 30
- "The golden flowers have faded, That graced life's winding way."  
The fine taste of Mr. Keller shows in these songs, which are very rich in melody and expression.

### SONGS OF F. BOOTT.

- The Sands of Dee. 3. F minor to f. 35
  - The Sailor's Wife. 3. D to f sharp. 35
- "I've a letter from thy sire Baby mine."  
Mr. Boott, who resides in Florence, inspires, with Italian air, a special talent for sweet and plaintive music. The above are of high character.

### SONGS OF J. R. THOMAS.

- The Cottage by the Sea. 3. C to e. 35
  - Softly o'er the Rippling Waters. Ch. 3. G to d. 35
  - The Birds will come again. Vignette. 3. F to f. 40
  - Think of me sometimes. 2. B $\flat$  to d. 35
  - The Land of Home and Beauty. Vig. 3. F to f. 50
- "Land of Home and Beauty Land of Joy and Love."  
A collection containing a great deal of sweet melody. The last piece has a fine view on the title-page.

### SONGS FROM THE "DOCTOR OF ALCANTARA," BY EICHBERG.

- Wake, lady, wake. Serenade. Ch. 4. C to g. 35
  - He still was there. Romance. 3. G to f sharp. 35
- "I seemed to be his only care, Turn where I might, he still was there."  
Two of the favorites from a very favorite opera.

### VERY POPULAR SONGS.

- The American Hymn. 3. F to f. M. Keller. 30
  - As pants the Hart. Song, Duet and Ch. 4. A $\flat$  to f. J. R. Thomas. 40
  - The Widow in the Cottage by the Sea. Ch. 2. G to d. C. A. White. 30
  - Beauteous lady, I adore thee, or, the Midnight Serenade. Song and Ch. R. E. Quest. 30
  - Dora. G. A. Veazie, Jr. 35
  - Elsie Vane. G. A. Veazie, Jr. 30
  - What Norah said. Ch. 2. A $\flat$  to f. Wellman. 40
- "Speed our Republic, O, Father on high."  
Replete with patriotism, strongly and honestly expressed in the poem, and with music worthy of the theme. "Keller's American Hymn" will have an enduring fame.  
An excellent quartet for choirs, with beautiful solo and duet.  
"For to-night I am a widow In the Cottage by the Sea."  
Very popular, and became so immediately on its publication.  
"Is it lonely ye are then, without me? Only wait, and I'll come bye and bye."  
One of the best Irish songs. Portrait of Norah on the title page.

### POPULAR CONCERT SONGS.

- Bonnie Charlie. 2. B $\flat$  to f. Mrs. Long. 35
- My Love and I. 3. G to g. S. Behrens. 50

- Song of the Spanish Orange Girl. 4. D to f sharp. Scochdopole. 35
- Spanish and English words. Sung by Mad. Gazzaniga.

- La Chemin du Paradis. (The Way to Paradise). 5. D to f sharp. Blumenthal. 35
- French and English words. Very pathetic.

- I hear the wee bird singing. 3. G to e. Linley. 35
- Sung by Miss Ryan.

- The Golden Ring. 3. C to e. Linley. 35
- Sung by Miss Ryan. Good mezzo-soprano song.

- How so fair. (M'appari). 4. D to g. "Martha." 35
- Universally popular. Sung by Brignoli and others.

- Robin Red Breast. 3. E $\flat$  to e flat. J. M. Hubbard. 60
- "Robin sings so sweetly In the falling of the year."

- The Rainy Day. 3. F to f. (Comp. and sung by) Dempster. 50
- "The day is cold and dark, and dreary, It rains, and the winds are never weary."  
—Longfellow.

- Over the Waters I wander with thee. 2. F to f. J. R. Thomas. 35
- Written by Geo. P. Morris.

- Sweet and low. 4. A $\flat$  to f. W. K. Bassford. 40
- Words by Tennyson. A cradle song.

- I'll follow thee. 5. C to a. H. Farmer. 50
- Brilliant, with runs, arpeggios, &c.

- The Fair Enchantress. 3. F to f. J. G. Maeder. 40
- "Of beauty rarest, The first and fairest,"

- The above have fairly won their way to popular favor, and may safely be put on a programme in any place where they are at all new to the audience.

### SONGS OF A SACRED CHARACTER.

- Nearer my God, to thee. Chorus. 3. E $\flat$  to e flat. T. Wood. 30
  - The Three Calls. 2. F to d. I. B. Woodbury. 35
  - Out in the Cold. 2. D to d. L. O. Emerson. 35
  - Flee as a Bird. 3. F to d. Mrs. Dana. 35
  - Hark, I hear an Angel sing. 3. A $\flat$  to f. Shrivall. 30
  - There's light beyond the River. Ch. 2. E to e. Bernard Covert. 30
  - Over the River they beckon to me. 3. E $\flat$  to e flat. H. G. Spaulding. 30
  - Pass under the rod. Scott. 35
  - Somebody's Darling slumbers here. Ch. 3. B $\flat$  to e flat. Dr. Ordway. 30
  - What shall be my angel name? 2. B $\flat$  to g. C. M. Traver. 35
  - Each hour of life to thee I turn. (The Maiden's Prayer). 3. D to f sharp. Bissell. 30
- The above are excellent Home songs, and may also serve an excellent purpose in concerts, Sabbath School exhibitions, &c.

### VERY POPULAR SONGS BY VARIOUS AUTHORS.

- Hannah's at the Window binding Shoes. 3. F to f. Asa Hutchinson. 40
- Katie Lee and Willie Gray. 2. A to d. Pixley. 30
- The little low room where I courted my wife. 3. D to e. T. Wood. 35
- The little Brown Cot on the Hill. Ch. 2. C to e. P. B. Isaacs. 30
- Darling Rosabel. Ch. 2. B $\flat$  to f. C. Osborne. 30
- O Sing to me those dear old Songs. Ch. 2. B $\flat$  to e flat. F. Buckley. 35
- I'd choose to be a daisy. 2. C to e. 35
- Old Shady. Ch. 2. B $\flat$  to e flat. B. R. Hanby. 30
- Harp of the Wild Wind. 4. D minor to f. Whittlesey. 50
- Hurrah for New England. Ch. 2. E $\flat$  to e flat. N. Barker. 30
- The Home where Roses grew. Ch. 2. F to d. H. Millard. 35
- Brother's fainting at the door. Ch. 2. D to e. P. B. Isaacs. 35
- Tenting on the Old Camp Ground. Ch. 2. A to e. W. Kittredge. 35
- "We're tenting to-night on the Old Camp Ground, Give us a song to cheer."