

SIDNEY SMITH'S

PIANO-FORTE PIECES.

- | | | | |
|---------------------------|--|---------------------------------------|-----|
| Op. | | | |
| 8. | TARENTELE | 7½ | |
| 10. | UN BALLO IN MASCHERA..Transcription Brillante. | 7½ | |
| 11. | LA HARPE EOLIENNE | Morceau de Salon. | 6 |
| 13. | MOUNTAIN STREAM | Morceau Brillante. | 7 |
| 14. | LILY OF THE VALLEY | Mazurka. | 7½ |
| 16. | DER FREISCHUTZ | Fant. de Concert. | 9 |
| 17. | LE JET D'EAU | Morceau Brillante. | 7½ |
| 18. | MORNING DEW | Morceau Brillante. | 7½ |
| 20. | LA PLAINTÉ DES SYLPHES | Fairy Whispers. | 6 |
| 21. | DEUXIÈME TARENTELE | | 8 |
| 24. | GAJETÉ DE COEUR | Grand Valse Brillante. | 8 |
| 26. | DREAMS OF THE FOREST | Song without Words. | 6 |
| 27. | UNE PERLE DE VARSOVIE | Polonaise. | 6 |
| 28. | FEU DE JOIE | Morceau de Salon. | 7½ |
| 29. | L'OISEAU DE PARADIS | | 6 |
| 30. | MARTHA | Fantaisie Brillante. | 10 |
| 31. | CHANSON RUSSE | Romance. | 4 |
| 32. | MASSANIELLO | Gr. Fantasia on Auber's Opera. | 8 |
| 33. | DANSE NAPOLITAINE | Morceau de Concert. | 6 |
| 34. | FANDANGO | Morceau Caractéristique. | 7½ |
| 35. | PAS REDOUBLÉ | Morceau Brillante. | 7½ |
| 36. | UNE NUIT ETOILÉE | (Starry Night.) Serenade. | 6 |
| 37. | REVE ANGELIQUE | Berceuse. | 5 |
| 38. | GOLDEN BELLS | Caprice de Concert. | 7½ |
| 39. | THE SPINNING WHEEL | | 6 |
| 40. | MARCHE DES TAMBOURS | Morceau Militaire. | 6 |
| 41. | PRIERE DES PÉLERINS | Tableau Musicale. | 7½ |
| 42. | FAIRY QUEEN. (Reine des Fées.) | Galop de Concert. | 6 |
| 43. | FÊTE HONGROISE | Mazurka. | 6 |
| 44. | LES HUGUENOTS | Fantasia on Meyerbeer's Opera. | 9 |
| 45. | MAYPOLE DANCE | (Dance Rustique.) | 7 |
| 46. | VALSE DE FASCINATION | | 10 |
| 47. | CONSOLATION IN SORROW | Élégie. | 6 |
| 48. | DON GIOVANNI | Fantasia on Mozart's Opera. | 9 |
| 49. | CHANT DES OISEAUX | Morceau. | 7½ |
| 50. | PAS DE SABOTS | Morceau Caractéristique. | 8 |
| 51. | L'HYMNE AUTRICHIENNE | Fantaisie Brillante. | 9 |
| 104. | LA DANZA | Tarantella Napolitaine. | 7½ |
| 109. | ripples ON THE LAKE | | 8 |
| 73. | L'ELISIRE D'AMORE | Grand Fantaisie. | 10 |
| 66. | TROISIÈME TARENTELE | | 9 |
| 96. | LA SONNAMBULA | Fantaisie Brillante. | 9 |
| 117. | FAUST | | 10 |
| 115. | LA FILLE DU REGIMENT | | 10 |
| 140. | MOSE IN EGITTO | | 12½ |
| Op. | | | |
| 52. | SOUS LA FENÊTRE | (Under the Window.) | 7 |
| 53. | L'ORAGE | (The storm at Sea.) Tableau Musicale. | 10 |
| 54. | HARMONIES DU SOIR | Morceau Elegante. | 7½ |
| 55. | REMINISCENCE DE BRUGES. (Le Carillon) | Esquisse. | 7½ |
| 56. | OBÉRON | Fantaisie Brillante. | 9 |
| 57. | L'ANGE DU FOYER. (Angel of Home.) | Melodie Varié. | 7½ |
| 58. | NORMA | Fantaisie Brillante. | 8 |
| 59. | ETUDE DE CONCERT | | 12½ |
| 60. | MEMORIES OF HOME | Romance. | 6 |
| 61. | GUILLAUME TELL | Grande Fantaisie. | 12½ |
| 62. | ELOQUENCE | Melodie. | 7 |
| 63. | L'ARC-EN-CIEL | Morceau Elegante. | 10 |
| 64. | ORPHÉE AUX ENFERS | Fantaisie Brillante. | 9 |
| 22. | LE CASCADE DE RUBIS | Morceau Elegante. | 7½ |
| 67. | FRA DIAVOLO | Fantaisie Brillante. | 9 |
| 76. | MIDSUMMER NIGHT'S DREAM | Mendelssohn. | 7½ |
| 78. | ROBERT LE DIABLE | Fantaisie Dramatique. | 7½ |
| 81. | MENDELSSOHN'S LOBGESANG | (Hymn of Praise.) | 7½ |
| 82. | AUTUMNAL TINTS | | 7½ |
| 118. | SERENADE DE GOUNOD | (Sing, Smile, Slumber.) | 7½ |
| | UNE NUIT D'ÉTÉ | Piece de Salon. | |
| | LE CHANT DES VAGUES | Morceau Caractéristique. | 3½ |
| 86. | JEUNESSE DOREE (Golden Youth) | | 7½ |
| 97. | SWEET SOUNDS | Morceau de Salon. | 7½ |
| 101. | MENDELSSOHN'S 3d SYMPHONY (Paraphrase) .. | | 12½ |
| PIANO-FORTE DUETS. | | | |
| 11. | LA HARPE EOLIENNE | Morceau de Salon. | 10 |
| 18. | MORNING DEW | Morceau Brillante. | 9 |
| 24. | GAJETÉ DE COEUR | Valse Brillante. | 10 |
| 29. | L'OISEAU DE PARADIS | Morceau Brillante. | 10 |
| 30. | MARTHA | Fantaisie Brillante. | 12½ |
| 33. | DANSE NAPOLITAINE | Morceau de Concert. | 10 |
| 36. | UNE NUIT ETOILÉE | (Starry Night.) Serenade. | 10 |
| 38. | GOLDEN BELLS | Caprice de Concert. | 12½ |
| 44. | LES HUGUENOTS | Grande Fantaisie. | 12½ |
| 64. | ORPHÉE AUX ENFERS | Fantaisie Brillante. | 12½ |
| 67. | FRA DIAVOLO | " " | 10 |
| 42. | FAIRY QUEEN (Reine des Fées) | | 10 |
| 27. | UN PERLE DE VARSOVIE | Polonaise. | 7½ |
| 45. | MAYPOLE DANCE | | 10 |
| 34. | FANDANGO | | 10 |
| 76. | MIDSUMMER NIGHTS' DREAM | | 10 |
| 117. | FAUST | Brillante Fantaisie. | 15 |
| 32. | MASANIELLO | Brillante Fantaisie. | 15 |

BOSTON: OLIVER DITSON & CO., 277 WASHINGTON ST.

New York: C. H. DITSON & CO.

Chicago: LYON & HEALY.

Philadelphia: J. E. DITSON & CO.

711 Broadway.

Successors to Lee & Walker.

Boston: J. C. HAYNES & CO. Cincinnati: JOHN CHURCH & CO.

DEUXIEME TARENTELE.

SYDNEY SMITH Op: 21.

Allegro ma non troppo.

PIANO.

ff

p

sva.

Ped. *

sva.

ff

p

Ped. *

sva.

f

rapido

Ped. *

P leggiero

9

grazioso

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. *

for.

fz *pp dolciss*

Ped. * Ped. * Ped. * Ped. *

for.

Ped. * Ped. * Ped. * Ped. * Ped. *

1

seca

Ped. * *Ped.* * *Ped.* * *Ped.* *

seca

fz *ff* *p*

fz

seca

fz

p

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 the key of D major (two sharps). The music features a series of chords and melodic lines. The lower staff has two dynamic markings: *fz* (forzando) above the first and second measures.

The second system of musical notation continues the piece with two staves. The upper staff has a melodic line with some grace notes. The lower staff provides harmonic support with chords and moving lines.

The third system of musical notation shows further development of the musical themes. The upper staff has a more active melodic line, while the lower staff continues with a steady accompaniment.

The fourth system of musical notation features a prominent melodic flourish in the upper staff, consisting of a series of sixteenth notes. The lower staff has some rests in the middle measures.

The fifth system of musical notation concludes the page. It features a dynamic marking of *ff* (fortissimo) and the tempo marking *marcatiss* (marked). The music ends with a final chord in the lower staff.

ppa.

fz marcato

ppa.

ppa.

ppa.

ppa.

graz.

dol

graz.

ten.

ten.

f

cres.

ff

glissando.

ff

8va.

ff

8va.

legato.

8va.

p

cres.

8va.

cen

do.

f

p

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 the key of D major (two sharps). The music features a melodic line in the upper staff with various ornaments and a supporting bass line in the lower staff. The system concludes with a fermata over the final note.

The second system of musical notation continues the piece. It features a prominent melodic line in the upper staff with a large slur covering several measures. The lower staff provides harmonic support with chords and moving lines. Dynamic markings include *ff* and *f*.

The third system of musical notation shows a continuation of the melodic and harmonic themes. The upper staff has a melodic line with some chromaticism, while the lower staff has a steady bass line. The system ends with a fermata.

The fourth system of musical notation features a more active bass line in the lower staff, with a dynamic marking of *f*. The upper staff continues with a melodic line that includes some grace notes and ornaments.

The fifth and final system of musical notation on the page. It features a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking of *p* is present. The system concludes with a fermata.

The first system of music consists of six measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The key signature has two sharps (F# and C#).

The second system contains six measures. It includes dynamic markings: *cres.* (crescendo) in measure 10 and *ff* (fortissimo) in measure 12. A *sva.* (sustained) marking is placed above the right hand in measure 11. The right hand has a dense texture of sixteenth notes.

The third system consists of six measures. Dynamic markings include *fz* (forzando) in measure 15 and *p* (piano) in measure 16. A *sva.* marking is above the right hand in measure 17. The right hand continues with sixteenth-note patterns.

The fourth system has six measures. Dynamic markings include *fz* and *ff* in measure 19. A *sva.* marking is above the right hand in measure 24. The right hand features a series of chords in the final measures.

The fifth system contains six measures. A *p* (piano) marking is in measure 27. A *sva.* marking is above the right hand in measure 29. The right hand has a melodic line with some chromaticism.

sva.

p

Ped.

sva.

rapido.

p

legato.

Ped.

*

sva.

dim.

sva.

sva.

fz

p

8va. *fz ff*

8va. *p* *Ped.*

8va. *p* *Ped.*

8va. *rapido* *Ped.*

8va. *p* *legato* *dim.*

seal.

seal.

seal.

ff accel.

ff con bravura.

Oliver Ditson & Co., in Boston, New York, and Philadelphia.

Messrs. Oliver Ditson & Co., of Boston, beg to inform their customers and the musical public that they have recently purchased, at large expense, the entire stock of Engraved and Stereotyped Music Plates, Sheet Music, Music Books, Pianos, Instruments and good will of the old and well-known house of LEE & WALKER, of Philadelphia, and have established a branch house in that city, under the firm name of J. E. DITSON & CO. For several years the firm has had a large and successful branch house in New York city, under the firm name of CHARLES H. DITSON & Co.

The Lee & Walker catalogue embraced over 50,000 music and book plates, and among the most valuable copyrights now added to their former immense catalogue, Messrs. DITSON & Co. call attention to the following:—

VOCAL.

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 highest and lowest notes if on the staff, a small letter if above or below the staff.

| | |
|---|--|
| Alone and from home. S'g and Cho. Bb. 2. F to F. Frank Stanley. 40 | And eyes will watch for thee. Ab. 3. d to Fb. Albt. H. Hassler. 30 |
| Angels whisper sweet goodnight. S'g and Cho. Ab. 2. d to Eb. Danks. 40 | Beautiful Blue Danube. D. 4. c sharp to A. F. Branson. 50 |
| Birdie's Ball. D. 1. d to D. A. Street. 25 | Blind Girl's dream. A. 3. E to g. F. Branson. 40 |
| Blue-eyed darling, whisper yes. D. 2. d to E. H. P. Danks. 30 | 'Cause Birdie told me so. G. 2. d to E. E. Mack. 30 |
| Columbia the Gem of the Ocean. A. 3. d sh to F sharp. Shaw. 30 | Come when you will I've a welcome. A. 3. c sharp to E. Lansdon. 40 |
| Died in the streets. Song and Chorus. Bb. 2. F to F. Eastburn. 30 | Dance me, papa, on your knee. Bb. 3. d to E. H. P. Danks. 30 |
| Don't forget to write me, darling. G. 2. d to D. Launder. 40 | Dying Nun. Alto. Eb. 2. Bb to C. Brewster. 25 |
| Ellie Rhee, or Carry me back to Tenn. S'g & Cho. G. 2. d to D. Winner. 35 | Farewell song of Enoch Arden. S'g and Cho. G. 2. d to E. Winner. 35 |
| Gates are ever open. S'g and Cho. F. 2. d to F. Alice Hawthorne. 30 | A companion song to "Gates ajar." |
| Good-bye Liza Jane. Comic. D. 3. d to F sharp. Eddie Fox. 35 | Guess who? F. 3. d to F. Frank Howard. 35 |
| Sung with great success by Lotta. | Great Centennial Song. C. 2. G to E. Howard Paul. 30 |
| Happy Hours. Song and Chorus. G. 3. d to E. H. Millard. 40 | He's going away to leave me. G. 2. d to g. C. J. Miers. 30 |
| How sweet are the roses. D. 2. d to D. Alice Hawthorne. 35 | I am dreaming of the loved ones. Eb. 2. Eb to C. Alice Hawthorne. 35 |
| I want to see mamma once more. S'g and Cho. Bb. 2. F to Eb. Mack. 40 | The words of poor little Charlie Ross. |
| In my swift boat. Ab. 3. d to F. Concone. 35 | Just as of old. Song and Cho. G. 2. d to E. Alice Hawthorne. 35 |
| Katy Avourneen. D. 3. D to F sharp. J. E. Johnson. 30 | Kissing thro' the bars. G. 2. d to D. J. Wood, Jr. 35 |
| Listen to the mocking bird. S'g and Cho. G. 3. d to E. A. Hawthorne. 35 | |

| | |
|--|--|
| Little Brown Jug. Song and Chorus. C. 2. E to E. Eastburn. 30 | Little Bud loveliness. C. 3. c sharp to E. Mack. 30 |
| Loved and lost. Eb. 2. Eb to F. A. H. Rosewig. 40 | Make yourself at home. Song and Cho. G. 2. d to E. A. Hawthorne. 35 |
| Nellie's secret. Song and Chorus. Eb. 3. Eb to F. H. Millard. 30 | No one to love. Ab. 3. c to F. W. B. Harvey. 35 |
| Not a Crust; or, the Beggar Boy. S'g and Cho. F. 2. c to F. Persley. 35 | Only waiting. Eb. 3. Eb to F. G. Kunkle. 50 |
| Open the gates as high as the sky. S'g and Cho. Bb. 2. F to F. Mack. 40 | Our good old friends. Song and Chorus. G. 2. d to E. A. Hawthorne. 30 |
| Our mother in heaven. Song and Chorus. Ab. 3. Eb. to F. Millard. 30 | Our sweethearts at home. Song and Cho. G. 2. d to E. Winner. 35 |
| Pretty as a picture. Song and dance. A. 3. F to F sharp. Bishop. 35 | Sung with great success by Mlle. Aimée. |
| Robin, pretty Robin. Eb. 3. F to g. M. Loesch. 50 | Rock beside the sea. Ab. 3. Eb to F. C. C. Converse. 40 |
| Slumber not darling. Song and Cho. A. 3. E to F sharp. Persley. 35 | Somebody's darling slumbers here. C. 4. c to E. J. M. Muller. 30 |
| Song of Jokes. Medley. D. 2. d to F sharp. Sep. Winner. 35 | Sweet Ethel May. Song and Chorus. A. 2. d to F sharp. Butterfield. 35 |
| Ten little Injuns. Comic Song and Cho. G. 2. d to E. Sep. Winner. 30 | Trust to Luck. D. 2. d to F sharp. W. P. Cunningham. 35 |
| We have met, loved, and parted. S'g and Cho. Bb. 2. d to E. Eastburn. 35 | What care I. G. 2. b to E. Alice Hawthorne. 35 |
| What do Birdies dream of. Eb. 2. c to Eb. Theo. T. Crane. 30 | What is home without a mother. D. c sharp to D. A. Hawthorne. 30 |
| What the candle told me was true. S'g & Cho. D. 2. d to F sh. Merton. 35 | Answer to "Letter in the Candle." |
| When mother married pap. Comic S'g and Cho. A. 2. E to E. Eastburn. 30 | When the purple lilacs blossom. S'g and Cho. Eb. 3. d to Eb. Huntley. 30 |
| Whispering Hope. Duet. Eb. 3. Alice Hawthorne. 40 | Whisper softly, tell me darling. F. 3. c to g. V. Keratry. 35 |
| Would I were with thee. F. 3. c to F. C. Bosetti. 35 | You musn't fool with Cupid. Song and Cho. Eb. 2. Eb to Eb. Staub. 35 |

INSTRUMENTAL.

| | |
|---|--|
| Ada. Meditation. Ab. 4. Meininger. 75 | April Shower Mazurka. F. 4. E. Mack. 50 |
| Banjo. Initiation for Piano. A. 3. H. C. Harris. 30 | Bird of the Forest. Eb. 4. An elegant parlor piece. Carl Leduc. 50 |
| Birdie's Waltz. F. 1. E. Mack. 20 | Black Swan set of Cotillions. G. 2. Sep. Winner. 35 |
| Blue Bird Polka Mazurka. C. 3. F. Brandis. 30 | Blue Bird Echo Polka. Eb. 4. Mary Morrison. 30 |
| Blushing Morn Polka. Eb. 4. Carl Meyer. 50 | Centennial March. Illustrated. Eb. 4. E. Mack. 50 |
| Introducing National Airs of United States. | Centennial Gallop. C. 3. John Solan. 30 |
| Charity. Variations on Glover's Song. Eb. 4. C. Grobe. 50 | Chasseur Grand March. Eb. 3. E. Mack. 75 |
| Chesney Wold Quadrille. F. 3. F. Green. 50 | Chicago Fire Bells. Fantasia. Ab. 4. Clara H. Saylor. 40 |
| Chick Waltz. G. 2. E. Mack. 40 | Cinderella. Descriptive fantasia. C. 4. 60 |
| Come Along Scottisch. Eb. 3. 35 | Contraband Scottisch. G. 2. S. Winner. 40 |
| Cracovienne. Fantasia. Eb. 6. W. V. Wallace. 1.50 | Dance of May Queen. Db. 5. Theo. Moelling. 60 |
| Emma Mazurka. F. 3. C. J. Miers. 35 | Empire March. G. 2. Inverse. 30 |
| Evening Song to Virgin. Variations. Eb. 4. Grobe. 50 | Fairies' Carol. Reverie. F. 3. A. H. Rosewig. 25 |
| Five Finger March. C. 1. E. Mack. 20 | Five Finger Waltz. F. 1. 20 |
| Florence Galop. G. 3. C. J. Miers. 30 | Fortification Storm March. Bb. 3. G. Piefke. 35 |
| Freeburg Grand March. Eb. 3. W. T. Meyer. 30 | Grant's (General) Grand March. F. 2. E. Mack. 40 |
| Grains of Gold. Morceau. Ab. 3. Carl Meyer. 60 | Hancock's (General) Grand March. Bb. 3. S. Winner. 40 |
| Hawthorne Scottische. F. 3. J. T. Quigg. 30 | Heidelberg March. F. 2. C. C. Converse. 30 |
| Her bright smile haunts me still. Ab. 4. Ch. Grobe. 50 | Variations on Wrighton's popular song. |
| Home, Sweet Home. Variations. Ab. 5. E. Mack. 60 | " " " F. 4. op. 207. C. Grobe. 50 |
| " " " (Moonbeams.) F. 2. E. Mack. 20 | I would not live away. Variations. F. 3. C. Grobe. 50 |
| Jolly Brother's Galop. Simplified. G. 1. E. Mack. 20 | Last Rose of Summer. Variations. Eb. 4. C. Grobe. 50 |
| Little Mischievous Scottisch. G. 2. F. Drayton. 35 | Memory's Dream. Waltz Reverie. Eb. 4. J. E. Muller. 50 |
| As popular as "Falling Leaves," by same author. | |

| | |
|---|---|
| Memorial March. C. 3. Illustrated. E. Mack. 50 | Minnie Waltz. F. 2. 35 |
| Mocking Bird Schottish. G. 3. 30 | " " Transcription. C. 4. C. Kinkel. 50 |
| Mocking Bird. Easy arrangement. G. 2. C. Everest. 20 | " " March. F. 3. E. Mack. 30 |
| " " Variations. G. 3. C. Grobe. 50 | " " Waltz. F. 3. E. Mack. 30 |
| " " Transcription. A. 4. B. Richards. 60 | " " Gr. Fantasia, in'ding "Auld Lang Syne." Hoffman. 1.00 |
| Perhaps the most popular Piano piece ever published. | Mocking Bird Rondo. Eb. 3. E. Mack. 30 |
| " " Polka. F. 3. 30 | " " Quick Step. F. 3. Aug. Schaffer. 50 |
| Mozart's Oxen Waltz. C. 3. Arranged by E. Mack. 40 | With the story of its composition. |
| Music of the Waves. Ab. 5. John Werum. 50 | Music on the Water. A moonlight reverie. Db. 5. A. P. Wyman. 75 |
| Companion to "Silvery Waves." | Natalie Waltz. Simplified. Moonbeams. G. 1. E. Mack. 20 |
| Nellie Grant's Wedding March. Bb. 3. 40 | Nevada Grand March. Ab. 4. W. F. Meyer. 35 |
| No One to Love. Brilliant variations. Bb. 4. C. Grobe. 60 | Old Hundred. Variations. G. 4. 50 |
| Orphan's Prayer. Fantasia. Eb. 4. E. Mack. 50 | Patchwork Polka. Bb. 2. Walters. 30 |
| Paul and Virginia Waltz. Eb. 3. E. Mack. 40 | Peri Waltz. Simplified. F. 1. 20 |
| Pleyel's German Hymn. Variations. G. 4. Grobe. 50 | Purling Brook. Fantasia. Bb. 3. E. Mack. 50 |
| Ray of Sunshine. Ab. 4. Carl Leduc. 50 | As its name intimates a 'Ray of Sunshine.' What more could be said. |
| Rock Beside the Sea. Variations. Ab. 4. C. Grobe. 60 | Sardinian Shepherd Boy. Reverie. G. 4. E. Mack. 50 |
| Satanella, or Devil's Call Galop. A. 3. A. M. Schucht. 40 | Silver Cloud Polka Brillante. G. 4. Carl Le Duc. 50 |
| Solitude. Fantasia with variations. F. 4. E. Mack. 50 | Sounds from the Ringing Rocks. F. 4. B. Fr. Walters. 50 |
| A Romantic Fantasy which charms all hearers. | Tit-Tat-Toe Scottisch. Illustrated. G. 2. Marion Florence. 35 |
| Tolling Bell. A musical delineation. Ab. 4. C. Grobe. 60 | Descriptive of approaching Mount Vernon. |
| Tom Thumb's Grand Wedding March. Eb. 3. E. Mack. 40 | University March. D. 2. C. C. Converse. 30 |
| Wings of a Dove. Variations. Bb. 4. Ch. Grobe. 50 | Yankee Doodle. Variations. Eb. 4. C. Grobe. 60 |

Sheet Music and Music Books sent by mail, post-paid, on receipt of price.