

# A Select List of New Musical Novelties

JUST ISSUED BY

CHICAGO, 188 & 190 STATE STREET. | 516 WASHINGTON STREET, BOSTON.

## SOPRANO SONGS.

Up to the Apple-Boughs, down to the Clover.....	M. F. S.	35
Cows are in the Corn.....	Leslie.	40
Song of the Whippoorwill.....	White.	75
<small>(The above three songs sung by Miss Annie Pixley in the play of "Alfies" with unqualified success.)</small>		
No Time like the old Time (G.).....	Gilbert.	35
Willie's my ain Laddie True (Scotch).....	Gilbert.	40
Don't Care (Waltz Song).....	Bailey.	40
We Two. In C.....	Gilbert.	40
Towering Steeple (Sacred).....	Bailey.	35
Twinkle, Twinkle, Little Stars.....	McAvoy.	40
When the Leaves begin to turn (Waltz Song).....	White.	75
When 'tis Moonlight (Waltz Song).....	White.	60
Only Filting. Encore Song.....	Torry.	40
Love's Whisper. Waltz Song.....	Torry.	65

## CONTRALTO SONGS.

Come, for the Sun is going down. Bb. Vannah.....	35
Song of the Whippoorwill.....	White.
Passing Cloud.....	Gilbert.
Love (Concert Song).....	Cowles.
Cows are in the Corn.....	Leslie.
When 'tis Moonlight.....	White.
Beat of my Lover.....	Gilbert.
When 'tis Starlight.....	White.
Just as I am. Sacred Song.....	Danks.

## BASS SONGS.

Calm and the Storm.....	Bailey.	40
Walle o'er the Sea.....	Milliken.	50
Sunbeam.....	Wentworth.	35
Fallen Hero.....	Keller.	35
Cavalier's Song.....	Eichberg.	35
Roll, Mighty Ocean.....	Broad.	60
Warrior's Song.....	Ryder.	50
Battle King.....	Gilbert.	35
Committed to the Deep.....	White.	40

## QUARTETTES. Male or Mixed Voices.

The old Kitchen Clock.....	White.	40
Old Farmer John.....	"	65
Eggs for your Breakfast in the Morning.....	"	40
The Signal Gun.....	"	60
Harvest Moon.....	"	70
World is What we Make It (Medley).....	"	80

## SAM LUCAS' GREAT CHARACTER SONGS.

Don't Silver Slippers.....	40
When we meet in the sweet by-and-by.....	40
Put on the long white robe.....	40
Be gwine to leave old Dixie.....	White.

## JAMES BLAND'S NEW POPULAR SONGS.

Pretty little South Carolina rose.....	40
Close dem windows.....	40
Father's growing old.....	40

## SACRED DUETS.

Our Saviour. Soprano and Alto.....	White.	50
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## CHRISTMAS ANTHEM.

Shout the glad tidings.....	J. L. Gilbert.	30
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## GRAND POTPOURRIS OF NEW POPULAR OPERAS.

Fatinitza Potpourri.....	Blake.	1 00
Bells of Corneville.....	"	1 25
Little Duke.....	"	1 00
Pinafore.....	"	1 00
Trial by Jury.....	"	80
Carman.....	"	1 00
Babes in the Wood.....	"	1 00
Paul and Virginia.....	"	75

## COUNTRY LIFE. G. D. Wilson.

A collection of six good teaching pieces of medium difficulty.		
No. 1. Rustic Dance (Rondo).....	50	
2. Picnic Waltz.....	50	
3. Katydid Polka.....	50	
4. Evening Song (Nocturne).....	50	
5. Morning Song (Reverie).....	50	
6. Hay Makers.....	50	

## BRIAR BLOSSOMS. Wm. Gooch.

A collection of six easy and brilliant pieces.		
No. 1. Briar Blossom March.....	30	
2. Briar Blossom Galop, in F.....	30	
3. Briar Blossom Waltz, in F.....	30	
4. Briar Blossom Polka, in G.....	30	
5. Briar Blossom Barcarolle.....	30	
6. Briar Blossom Schottisch, in G.....	30	

## MORNING GLORIES. T. P. Ryder.

A set of six easy and progressive pieces, carefully fingered, and adapted for beginners.		
No. 1. Alice Waltz.....	30	
2. Etta March.....	30	
3. Fannie Polka.....	30	
4. Emma Schottisch.....	30	
5. Annie Redowa.....	30	
6. Katie Mazurka.....	30	

## STUDENT FIRST RECREATIONS. L. H. Bailey.

A melodious set of 6 little pieces for beginners.		
No. 1. Waltz.....	20	
2. Redowa.....	20	
3. March.....	20	
4. Nocturne.....	20	
5. Waltz.....	20	
6. Rondo.....	20	

## BELL TONES. G. N. Bordman.

Six progressive studies for young pianists.		
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5. Wedding Bells. Waltz.....	20	
6. Silver Bells. Rondo.....	20	

## PIANO COMPOSITIONS. (Medium Difficult.)

Alpine Grand March.....	Fox.	50
Bridal Bells Moreau.....	Ryder.	50
Turkish Reveille March.....	Krug.	35
Happy Maiden Galop.....	Chase.	50
Romeo Grand March.....	Blake.	60
Warbling of Birds Mazurka.....	Ryder.	75
Shepherd Boy's farewell to his flock.....	Blake.	60
Sounds from the mounds in cave.....	"	50
Shepherd Boy's Prayer.....	Holt.	40
Smiling thro' tears.....	Muller.	60
June Morning.....	Bailey.	50
Mercedes. Rhapsodie.....	"	60
Curfew Bells. Melodie.....	Sweet.	75
Gondola. Barcarolle.....	Ryder.	60
Celestial Dreams. Reverie.....	Fox.	60
Dancing on the Meadow.....	"	60
Polka-Ronda.....	Blake.	50
Turkish Patrol.....	Michaelis.	35

## GALOPS.

Happy Maiden.....	Chase.	50
Go as You Please.....	Blake.	60

## WALTZES.

Cary.....	Vannah.	50
Moonlight Dream.....	Jones.	35
Twinkle, Twinkle, Little Stars.....	Thorne.	40
Pinafore.....	Bailey.	50
Fatinitza.....	Bailey.	50
Illusion.....	Capitani.	75
Sunny Side.....	Wilson.	35
Leading Star.....	Cloy.	40
When 'tis Starlight.....	Blake.	60
When 'tis Moonlight.....	"	60
When the Leaves Begin to Turn.....	"	60
Blue Alsatian Mountains.....	Lamothe.	75

## LANCERS AND QUADRILLES.

Bells of Corneville L. Q.....	Bailey.	50
Fatinitza Lancers Quadrille.....	"	50
Pinafore Lancers Quadrille.....	"	50
Black Hawk Quadrille.....	"	35
After Dinner Quadrille.....	White.	35

## POLKAS.

Birds at Sunrise.....	Howe.	50
June Morning.....	Bailey.	50
Forest Garden.....	Bailey.	50
Wake Robin.....	Cloy.	35
Jennie.....	Walker.	65

## SCHOTTISCHES.

Twinkle, Twinkle (Introducing Where was Moses?).....	40
Rosy Morn.....	Gilbert.
Vesper Bell.....	Bailey.
Woodland.....	Ryder.
Light Cavalry.....	Senden.
Wild Flower.....	White.
Bells of Corneville.....	Edmands.

## PIANO DUETTS.

Little May's Dream.....	Blake.	60
Boston School Regiment, Q. S.....	Hart.	75
Bicycle Polka.....	Andrews.	75
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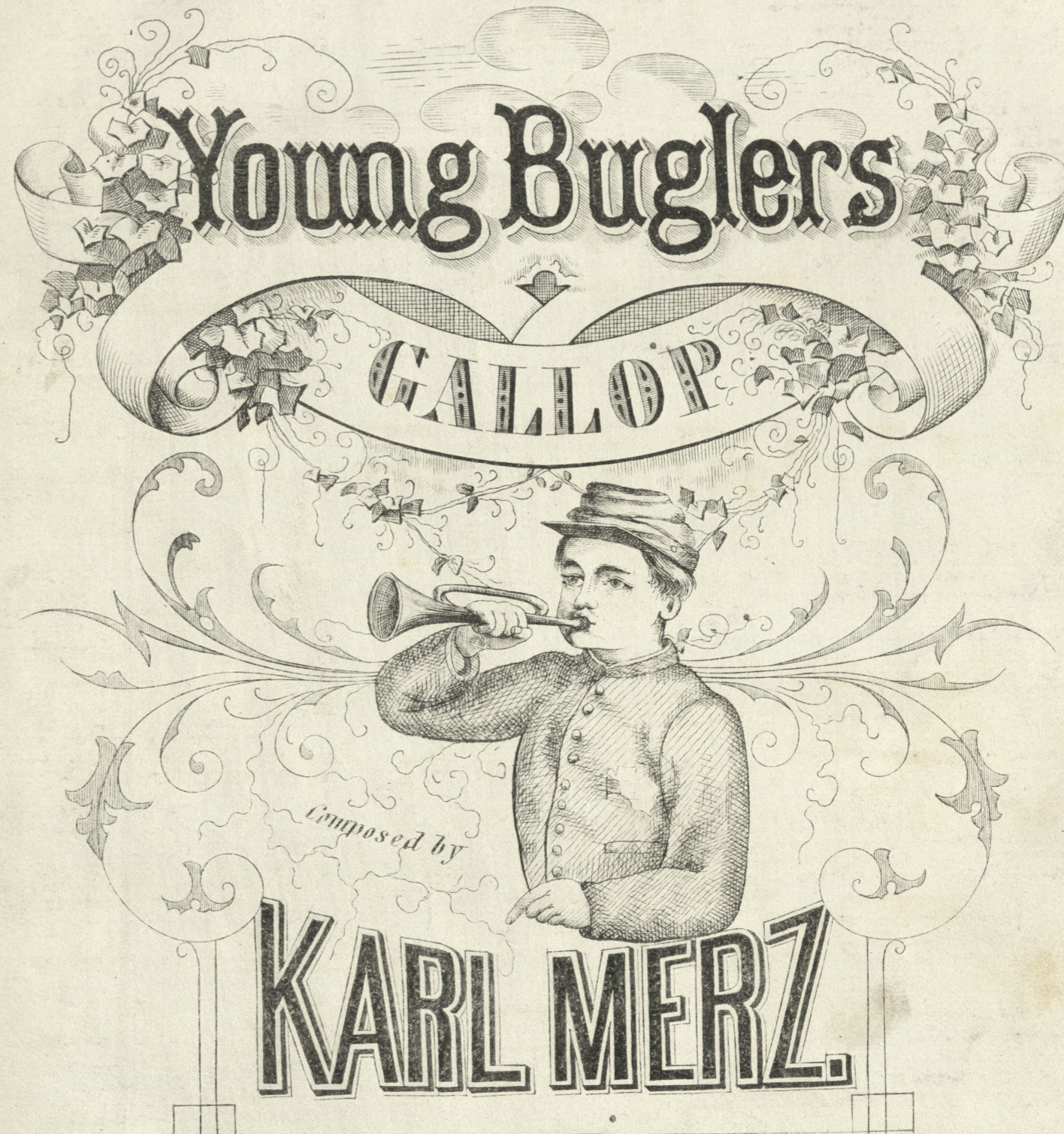
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**KARL MERZ.**

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# YOUNG BUGLER'S GALOP.

SECONDO.

KARL MERZ.

Entrata. *Lively.*  
*f* Bugle Call.

GALOP.

# YOUNG BUGLER'S GALOP.

PRIMO.

CARL MERZ.

Entrata. *Lively.*  
*f* Bugle Call. *p*

GALOP.

First system of musical notation for the second part, measures 1-4. The bass clef is used. Dynamics include *ff* and *p*. There are accents over the first and fourth measures.

Second system of musical notation for the second part, measures 5-8. The bass clef is used. Dynamics include *ff* and *p*. There is an accent over the sixth measure.

Third system of musical notation for the second part, measures 9-12. The bass clef is used. Dynamics include *ff* and *mf*. A *marc.* marking is present above the eighth measure.

Fourth system of musical notation for the second part, measures 13-16. The bass clef is used. There are accents over the first, third, fifth, and seventh measures.

Fifth system of musical notation for the second part, measures 17-20. The bass clef is used. Dynamics include *f*. There are accents over the first, third, and fifth measures.

First system of musical notation for the first part, measures 1-4. The treble clef is used. Dynamics include *ff* and *p*. There is an *s.* marking above the first measure and an accent over the fourth measure.

Second system of musical notation for the first part, measures 5-8. The treble clef is used. Dynamics include *ff* and *p*. There is an accent over the sixth measure.

Third system of musical notation for the first part, measures 9-12. The treble clef is used. Dynamics include *ff* and *mf marc.*. There is an *s.* marking above the first measure.

Fourth system of musical notation for the first part, measures 13-16. The treble clef is used. There is an *s.* marking above the first measure.

Fifth system of musical notation for the first part, measures 17-20. The treble clef is used. Dynamics include *cresc.*. There are *tr* markings above the first, second, and third measures.

SECONDO.

Musical notation for the first system of page 6. It consists of two staves in bass clef. The first staff has a forte (*ff*) dynamic marking, followed by a piano (*p*) dynamic marking. The second staff has a forte (*ff*) dynamic marking, followed by a piano (*p*) dynamic marking. The music features chords and melodic lines.

Musical notation for the second system of page 6. It consists of two staves in bass clef. The first staff has a forte (*ff*) dynamic marking, followed by a piano (*p*) dynamic marking. The second staff has a forte (*ff*) dynamic marking, followed by a piano (*p*) dynamic marking. The music features chords and melodic lines.

Musical notation for the third system of page 6. It consists of two staves in bass clef. The first staff has a forte (*ff*) dynamic marking. The second staff has a forte (*ff*) dynamic marking. The music features chords and melodic lines.

Musical notation for the fourth system of page 6. It consists of two staves in bass clef. The first staff has a piano (*p*) dynamic marking. The second staff has a forte (*f*) dynamic marking. The music features chords and melodic lines.

Musical notation for the fifth system of page 6. It consists of two staves in bass clef. The first staff has a forte (*f*) dynamic marking. The second staff has a piano (*p*) dynamic marking. The music features chords and melodic lines.

PRIMO.

Musical notation for the first system of page 7. It consists of two staves in treble clef. The first staff has a forte (*ff*) dynamic marking, followed by a piano (*p*) dynamic marking. The second staff has a forte (*ff*) dynamic marking, followed by a piano (*p*) dynamic marking. The music features chords and melodic lines.

Musical notation for the second system of page 7. It consists of two staves in treble clef. The first staff has a forte (*ff*) dynamic marking, followed by a piano (*p*) dynamic marking. The second staff has a forte (*ff*) dynamic marking, followed by a piano (*p*) dynamic marking. The music features chords and melodic lines.

Musical notation for the third system of page 7. It consists of two staves in treble clef. The first staff has a forte (*f*) dynamic marking. The second staff has a forte (*ff*) dynamic marking. The music features chords and melodic lines.

Musical notation for the fourth system of page 7. It consists of two staves in treble clef. The first staff has a piano (*p*) dynamic marking. The second staff has a forte (*ff*) dynamic marking. The music features chords and melodic lines.

Musical notation for the fifth system of page 7. It consists of two staves in treble clef. The first staff has a piano (*p*) dynamic marking. The second staff has a forte (*ff*) dynamic marking. The music features chords and melodic lines.

First system of musical notation for the second part, measures 1-4. The treble clef contains a melodic line with eighth notes and quarter notes. The bass clef contains a bass line with quarter notes and rests. The dynamic marking *mf* is present.

Second system of musical notation for the second part, measures 5-8. The treble clef continues the melodic line. The bass clef has a more active line with eighth notes. The dynamic marking *p* is present.

Third system of musical notation for the second part, measures 9-12. The treble clef has a melodic line with some rests. The bass clef has a bass line with quarter notes and rests. The dynamic marking *f* is present.

Fourth system of musical notation for the second part, measures 13-16. The treble clef has a melodic line with eighth notes. The bass clef has a bass line with quarter notes and rests. The dynamic marking *ff* is present.

Fifth system of musical notation for the second part, measures 17-20. The treble clef has a melodic line with quarter notes and rests. The bass clef has a bass line with quarter notes and rests. The dynamic marking *ff* is present.

First system of musical notation for the first part, measures 1-4. The treble clef contains a melodic line with eighth notes and quarter notes. The bass clef contains a bass line with quarter notes and rests. The dynamic marking *mf* is present.

Second system of musical notation for the first part, measures 5-8. The treble clef continues the melodic line. The bass clef has a more active line with eighth notes. The dynamic marking *ff* is present.

Third system of musical notation for the first part, measures 9-12. The treble clef has a melodic line with eighth notes. The bass clef has a bass line with quarter notes and rests. The dynamic marking *f* is present.

Fourth system of musical notation for the first part, measures 13-16. The treble clef has a melodic line with eighth notes. The bass clef has a bass line with quarter notes and rests. The dynamic marking *ff* is present.

Fifth system of musical notation for the first part, measures 17-20. The treble clef has a melodic line with quarter notes and rests. The bass clef has a bass line with quarter notes and rests. The dynamic marking *fff* is present.