

BEAUTIFUL LEAVES.

A COLLECTION OF FAVORITE

Rondos, Marches, Quicksteps, Waltzes, Polkas, &c.



AIR FAVORI (Gustave)	Duvernoy.	2	LATTICE WALTZ	Carr.	2
ALEXIS WALTZ	Himmel.	2	LAWRENCE WALTZ	Lemoine.	2
AMERICAN QUICKSTEP	Zaleucus.	2	L'ENJUEE POLKA	Burgmuller.	2
ANNA AND ANNIE WALTZES	Emerson.	2	LINDEN WALTZ	Burgmuller.	2
ANNEN POLKA	Strauss.	2	LOUISVILLE GALOPADE QUICKSTEP	Peters.	2
ATLANTIC TELEGRAPH MARCH & QUICKSTEP	Hews.	3	MAGIC POLKA	E. E. C.	3
AUSTRALIA MARCH	Lewis.	2½	MAGNOLIA MARCH	Lull.	2½
BARTLETT'S QUICKSTEP		2	MALTA MARCH	Elderton.	2½
BERNON MARCH	Pond.	2½	MARIETTA WALTZ	Wedger.	2½
BIRD OF PARADISE WALTZ	Baker.	3	MARSEILLES GRAND MARCH	Herz.	2
BOCHSA'S CELEBRATED MARCH	Rosenberger.	3½	MASANIELLO MARCH		2
CINDERELLA WALTZ	Petri.	2	MOZARTS FAVORITE WALTZ		2
CONCERT POLKA	Hohnstock.	3	MUSIC BOX WALTZ	Muenscher.	2½
COME, O COME WITH ME (Rondo)	Burgmuller.	3	MY LOVE POLKA	Munster.	3
COQUETTE POLKA	Burgmuller.	2	NIGHTINGALE WALTZ		2½
DANBURY POLKA	Gabler.	2½	OSTRICH FEATHER, OR HUNTER'S GALOP.	Strauss.	2½
DOWNFALL OF PARIS (Rondo)		2	O SUMMER NIGHT	Callcott.	3
ELFIN WALTZ	Rudolph.	2	PHILADELPHIA HOP WALTZ	Hemmenway.	2
ELZIMINA WALTZ	Nason.	2½	PRAIRIE FLOWER SCHOTTISCH	Lampard.	3
ERIN IS MY HOME QUICKSTEP	White.	2½	PRAYER FROM MOSES IN EGYPT	Burrowes.	2½
FASHION POLKA	Wezelsky.	2	PRINCESS VICTORIA MARCH	Merriott.	3
FERRIS QUICKSTEP	Dodworth.	3	QUEEN'S OWN QUICKSTEP		2
FLIRTATION SCHOTTISCH	Southgate.	2½	REQUIEM MARCH	"Lucia."	2½
FLIRT POLKA	Balleyguier.	2	ROLLSTONE POLKA	Whitney.	2½
FLORAL QUICKSTEP	Gould.	2½	RORY O'MORE QUICKSTEP	Burditt.	2½
FRIEDERICH'S MARCH	Gung'l.	3	ROSE OF ALLANDALE QUICKSTEP	White.	2½
GEN. BURNSIDE'S VICTORY MARCH		4	ROYAL IRISH MARCH	Glover.	3
GERANIUM WALTZ	Lehmann.	2	SARATOGA LAKE WALTZ	Crambs.	2
GREEN MOUNTAIN MARCH	Lull.	2½	SCENES THAT ARE BRIGHTEST (Maritana)	Burrowes.	2
HERCULEAN QUICKSTEP	Zaleucus.	3x	SHELLS OF OCEAN QUICKSTEP	Spindler.	3
HIGHLAND MARCH AND QUICKSTEP	Turner.	3	SULTAN'S GRAND MARCH	Hokannes.	2½
I DREAMT THAT I DWELT (Rondo)	Viereck.	2	SUNRISE WALTZ	Hart.	2½
INNOMINATUM QUICKSTEP	Lull.	2½	SUONI LA TROMBA (Puritani)	Duvernoy.	2½
IVY VINE POLKA	Moses.	2½	TEDESCO POLKA		2
KATY DID SCHOTTISCH	Bodisco.	2½	THREE ADMIRE AIRS FROM NORMA	Burgmuller.	3
KENDALL'S MARCH	Hews.	2	TURKISH MARCH (Ruins of Athens)	Beethoven.	3
LA FAVORITE POLKA	Glynn.	2	VIENNA PARADE MARCH	Czerny.	2
LA GRACIEUSE POLKA	Burgmuller.	2	VERDI'S WALTZ	"Ernani."	3
LAST WALTZ OF A MANIAC		3	WEDLOCK POLKA	Larkote.	2½
HOME, SWEET HOME (Charming Tunes)	Rimbault.	2	VICTORIA'S (QUEEN) CORONATION MARCH	Glover.	4
NORMA GRAND MARCH	Bellini.	2½	CALIFORNIA QUICKSTEP	White.	2½
FORTIFICATION STORM MARCH	Piefke.	3½	NINTH REGIMENT QUICKSTEP	Dodworth.	4
DUPPEL STORM MARCH	Piefke.	4	DOLLY VARDEN SCHOTTISCH	Mack.	3½
EMMA WALTZ	Candidus.	3½	YOUNG HERO'S MARCH	Mack.	3

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NORTH REGIMENT BATTALION

Very faint table with approximately 5 columns and 10 rows, possibly containing names and military details.

NINTH REGIMENT QUICK STEP.

D. L. DOWNING.

The first system of music is in 6/8 time and marked *ff*. It consists of two staves: a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a rhythmic accompaniment of chords and eighth notes. The key signature has one sharp (F#).

The second system continues the piece, marked *ffz* and *mf*. The treble staff features a melodic line with some grace notes, while the bass staff provides a steady accompaniment. The key signature remains one sharp.

The third system is marked *f*. The treble staff continues with a melodic line, and the bass staff has a consistent accompaniment. The key signature is one sharp.

The fourth system concludes the piece with two endings. The first ending is marked *1º* and the second ending is marked *2º*. Both endings lead to a final cadence. The key signature is one sharp.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a dynamic marking of *f*. The bass clef part consists of a steady eighth-note accompaniment.

Second system of musical notation. The treble clef part continues with melodic lines, and the bass clef part features a dynamic marking of *ff* and includes some chordal textures.

Octaves ad lib.

Third system of musical notation, marked with *Ped.* in the bass clef. The treble clef part contains notes with slurs and accents. The bass clef part features chords with asterisks (*) indicating specific performance points.

Fourth system of musical notation. The treble clef part continues with melodic lines. The bass clef part includes a *Ped.* marking and chords with asterisks (*).

Fifth system of musical notation. The treble clef part continues with melodic lines. The bass clef part includes a *Ped.* marking, a dynamic marking of *ff*, and chords with asterisks (*).

First system of musical notation. The right hand (treble clef) plays a melodic line with slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment of chords with a '7' marking. Pedal markings 'Ped.' and asterisks '*' are present in the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment features a 'Ped.' marking in the final measure.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment includes 'Ped.' and '*' markings.

Fourth system of musical notation. The right hand has a melodic line with a 'Trio.' section starting in the second measure and a 'cres.' marking at the end. The left hand accompaniment includes 'Ped.' and '*' markings.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment includes a 'Ped.' marking in the final measure.

gva.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various intervals and rests. The lower staff is in bass clef and contains a rhythmic accompaniment of chords, many marked with a '7' indicating a seventh chord. A dotted line is drawn above the treble staff, and the marking *gva.* is placed above it.

gva.

Ped. *

The second system continues the piece. The upper staff has a slur over several measures. The lower staff has three instances of the marking *Ped.* followed by an asterisk, indicating pedal points. The *gva.* marking is also present above the treble staff.

Ped. *

The third system shows the continuation of the musical texture. A *Ped.* marking with an asterisk is located in the lower staff. The notation remains consistent with the previous systems.

gva.

The fourth system features a dotted line above the treble staff and the *gva.* marking above it. The musical notation continues with similar melodic and harmonic elements.

gva.

ff

The fifth system includes the *gva.* marking above the treble staff and *ff* (fortissimo) markings in the lower staff. The piece concludes with a final chord in the bass staff.

sva. *sva.*

fff

sva. *sva.*

ff

sva.

fff

Bulletin of New Music.

NOTE.—These bulletins are prepared by an experienced teacher, and are intended to be reliable guides for teachers, pupils and music-lovers generally. As no music is published that is not likely to "sell," there is no need of words of unfavorable criticism. As the title, key, degree of difficulty, pitch and compass, author's name, price and specimens of the words are given, and also a brief but accurate description or "indication" of the spirit and character of the music, any one may select pieces from the list, and may with confidence order them.

SONGS.

- Grandfather's Chair. F. 3. c to F. Neale. 40
"Grandfather talks to his little ones sweet
As he sits in his old oak chair."
A very sweet song, that it will do any one good
to hear.
- Rock of Ages. Solo and Quartet. Ab. 3.
E to F. Lowitz. 35
The ever beautiful words, with a melody, ar-
ranged from Gottschalk's "Last Hope."
- Shadow. For Contralto or Baritone. D. 4.
a to d. Osgood. 50
"Only the sound of a voice,
Tender and sweet and low."
Mr. Osgood has been careful to make a true con-
tralto song, with no high or screamy notes in it,
and it is of course of tasteful and good quality.
- King Gambrinus. (Legend du Roi Gam-
brinus.) Metra. 30
"Souverain, dit un legende
D'un coin de la terre Allemande."
Merry French melody, which gaily "toasts"
the legendary sov'veign, who was always merri-
est when he was "on his beer."
- The Lost Boat. 3. Eb. b to E. Studley. 35
"Hail, brave boat! Hail, brave boat!"
But sad is my heart as I say good-bye.
Capital song, musical, touching and effective.
- Jesus, Lover of my Soul. Adapted to Wal-
lace's Melody of "Sweet Spirit, hear
my Prayer." Sung by Marie Roze. Ab
4. d to a. 35
A beautiful adaptation of one of the sweetest
of hymns. Cadenzas, and the highest notes can
be omitted.
- Softly now, the light of Day. Quartet. F.
3. c to F. Howe. 35
There is a solo for Soprano, followed in order
by Tenor, Bass and Alto solos and chorus. Very
pleasing arrangement.
- The Old Sailor Wife. F. 3. c to D. Molloy. 35
"For 'tis tide-time in the river
And she cometh, oh! she cometh,
With a pull'e, haul'e, yeol! heave hoy!"
That's as near as Jean Ingelow can get a sail-
or's song; but it is very sweet for all that.
- In Meadows Green. Duet. D. 4. d to F.
Brackett. 35
"No more from this sweet dream to part;
I feel the sunshine in my heart."
Quite an elaborate duet, which may be called
two songs in one, since the two voices have each
an independent melody, one of which is made
skillfully to harmonize with the other. Fine
poetry and music.
- Love of Long Ago. Bb. 3. F to a. Jarvis. 40
"Oh, gentle eyes! Oh, cruel eyes!
Why will ye haunt me so!"
Very melodious and high-soaring song, about
the fairest of golden-haired maidens.
- Darling, do you love me yet? Song and Cho. G. 3. d to E. Christie. 30
"When the summer morning breaking,
Tints with gold each emerald spray."
Melodious song and chorus.
- Birds in the high Hall Garden. Quartet. G. 4. d to E. Giffe. 30
"They were crying and calling,
Where is Maud? Where is Maud?
One is come to woo her!"
Tennyson's most musical words hardly need
the notes; but with notes and music this is a
very fine quartet.
- Oh! to be home again! Eb 4. c to F. Reden. 40
"Mother is calling,—calling, calling, calling."
Very pathetic, and portrays the agitated
thoughts and speech of the dying one who so
longed for home.
- Nora Macarty. Bb 3. d to F. Booth. 30
"She's the completest
Of girls, and the neatest."
Merry, "neat," and very pretty Irish ballad.
- Duschinka, or The Star of the North. G
minor and major. 3. d to F. Pinsuti. 30
"When you do come, will you stay?
Will you smile and fade away?"
Pretty Russian or Swedish Song, quite original.

- This bonny Lass o' mine. Bb. 3. b to F. Roedel. 30
"But, O, she has the bluest eyes,
This bonny lass o' mine."
The ancient Scotch songs are the perfection
of melody, and this is of the same stamp.
- Night in Spring. (Frühlingsnacht). F. 4.
F to g. Jensen. 35
"Are those tears of joy or sorrow?"
"Jauchzen möcht ich, möchte weinen."
A well made German-English song, on a beau-
tiful subject.
- The Everlasting Shore. G 4. d to g. Pinsuti. 35
"I am waiting for the music
Of a voice heard long ago."
- Upon one stormy Sunday. G 3. E to G. Carlton. 30
"Coming adoon the lane
Were a score of bonnie lasses."
One of the sweetest of Scotch ballads. Sing
it and believe it!
- The Star. (L'étoile). D 4. E to A. Faure. 35
"Choose we, my best beloved,
One from the bright stars gleaming."
Charming alike in words, sentiment and music.
- Ring down the Curtain. Song and Cho. F.
3. E to F. Pratt. 40
"Ring down the curtain! Oh! sweet be the sleep
That waits the kind-hearted on high."
Beautiful tribute to a lost friend and public
favorite. Has a fine portrait title.
- How amiable are thy Tabernacles. Psalm
LXXXIV. E. 4. Batcheler. 1.00
An Anthem for Dedication, with Quartette or
Chorus, and Soprano and Alto solos. Too long
for the common church service, but will be very
effective when there is time to devote to it.

INSTRUMENTAL.

- Gerster Galop. Ab. 3. Pratt. 30
Dedicated to Mlle. Etelka Gerster of the
Mapleson Opera Co., who will feel complimented
by such a bright affair.
- Nancy Lee. Transcription and Variations.
Eb. 4. Warren. 50
Perhaps the most showy and varied arrange-
ment of this beautiful air that has appeared.
Good exhibition piece.
- Moonlight in the Glen. Reverie. A. 3. Mack. 40
Bright moonlight, undoubtedly, judging from
the music, which is smooth and sweet, and easy,
with the possible exception of the octave passa-
ges.
- Waltz, from the "Little Duke." G. 3. Lecocq. 35
A very bright little waltz for little Dukes and
others.
- Cuckoo Polka, from "La Marjolaine." G.
3. Maylath. 35
Bright polka, with the cuckoo's cry for a
theme.
- Language of Love. (Langage d'Amour).
Ab. 3. Lange. 40
One of Lange's graceful compositions, good
practice, and quite as elegant as if it were twice
as difficult.
- Potpourri from Fatinitza. 3. Gobbaerts. 75
The usual variety of quite pretty airs, that are
selected because they are favorites.
- A Dream. Idylle. Gb. 4. Morris. 50
Very dreamy and peculiar, shadowy, lulling,
and all the time beautiful.
- Swing Song. Ab. 3. Sudds. 35
This is a delicious piece, with a delightful
"swinging" movement, and should be very pop-
ular. It is No. 2 of "6 Tone Pictures" by Mr. S.
- Polka Mazurka from La Marjolaine. G. 3. Roques. 35
There is a very pretty "pit-pat" motion to the
neat melody, which includes considerable stac-
cato. One of the set, "Beauties of La Marjo-
laine."
- Wandering Brook. Ab. Morris. 60
The same vein of thought as that in Tenny-
son's poem, but musically expressed.
- Hoffmann Polka. D. 6. Hoffmann. 75
In the style of a clear melody, with numerous
showy runs and cadenzas between the principal
notes, the whole forming a brilliant exhibition
piece. It is also a capital "pension" piece for ad-
vanced players.
- Pomone Waltz. 3. Waldteufel. 75
The usual variety of waltz-movements, with
brilliant melodies.

- Selections from the Opera of Fatinitza. By
F. Von Suppé. Strauss. 75
No. 2. Waltz. 3.
A set of waltzes differing from the older
Strauss compositions in being founded on melo-
dies already popular. Of course brilliant and
effective.
- Whispers from Scotland. Db. 5. Hoffmann. 50
Whisper often to us this way, Mr. Hoffmann!
Here are "Jock o' Hazledean," and "John An-
derson," arranged and varied in a way that indi-
cates "no journeywork" on the part of the
composer!
- In the new Home. Waltzes. 3. Kéler Béla. 75
A very agreeable set of waltzes, which have
Sweet Home in the Introduction and the Finale,
and good music all the way between.
- New Wedding March. Eb. 3. Wedel. 50
In a distant way is in the style of the old march,
but is, nevertheless, quite a different piece; and,
being new, will be welcome.
- 6 Tone Pictures. Sudds, ea. 35
No. 1. Contentment. Db. 3.
It is with quite a contented feeling that one
will try this again, after enjoying its melody
once, twice or thrice.
- Rakóczy Overture. 4. Béla. 1.00
Overture to the Hungarian Drama "Rakóczy
in Prison," and includes the celebrated March.
- Artist's Joy Waltz. (Wiener Künstler
Abende.) 3. Dubez. 75
Some of the bright Vienna music that keeps
the world from stagnating.
- Along the Shore. Op. 99. Reverie. Eb. G. D. Wilson. 60
Mr. W. then, has been idyllic by the Sea-side,
and to good purpose. Very melodious.
- Paul et Virginie Waltzes. 3. D'Albert. 60
This is the Virginie of the story, and not the
more modern one that "never tires." Nor should
we tire very soon of the dance or the music.
- Potpourri from "Babes in the Wood." 4
hands. 3. Maylath. 75
Six melodies, all very popular.
- Bright Flowers. 6 Easy and Melodious
Pieces. By H. Lichner, each 30
No. 1. Carnation. No. 4. Tulip.
"2. Rose. C. 3. "5. Heliotrope.
"3. Mignonette. "6. Jessamine.
An easy and pretty set of instructive pieces.
- Songs of the Waves. (Wellenspiele). Eb. Schönburg. 60
3.
Beautiful piece, and capital practice.
- Smiles of the Morning. Rondinetta. A. 3. G. D. Wilson. 50
Unites simplicity and beauty in the way Mr.
Wilson has such rare skill in doing.
- La Chasse. Impromptu. (Die Jagd). Eb. Rheinberger. 35
3.
Has the usual fiery characteristics of music
of the chase, and can hardly fail to please.

BOOKS.

- H. M. S. PINAFORE, By Arthur Sullivan.
Words and Music Complete. 1.00
This is a Comic Opera which is already an im-
mense success, and which every one can listen
to with a contented feeling that there is no im-
morality in it. It is full of innocent jollity, and
of music which is both good and easy.
Scene. The deck of his Majesty's Ship Pinafore.
Action. The serio comic doings of crew of wide
awake sailors and officers, and of course a lady
and her (sailor) lover, a stern parent and a rival.
Capital for Amateur performances, and should
be given everywhere.
Music easy.
- Selections from H. M. S. PINAFORE and
TRIAL BY JURY. 16 selections from
these very comic and very successful
Operas. All for 25 cts.
- GEMS OF ENGLISH SONG. New and enlarged
edition. Many new and popular songs
added. Very reliable book. \$2.50
boards, \$3.00 Cloth, \$4.00 C. & T.

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 4th space."