

SIDNEY SMITH'S

Piano-Forte Pieces

Op. 6.	LA DAME BLANCHE.....	Fantasia Brillante.	6½
8.	TARENTELLE.....	.....	7½
10.	UN BALLO IN MASCHERA.....	Transcription Brillante.	7½
11.	LA HARPE EOLIENNE.....	Morceau de Salon.	6 X
13.	MOUNTAIN STREAM.....	Morceau Brillante.	7 X
14.	LILY OF THE VALLEY.....	Mazurka.	7½ X
16.	DER FREISCHUTZ.....	Fant. de Concert.	9
17.	LE JET D'EAU.....	Morceau Brillante.	7½ X
18.	MORNING DEW.....	Morceau Brillante.	7½
20.	LA PLAINTÉ DES SYLPHES.....	(Fairy Whispers.)	6
21.	DEUXIEME TARENTELLE.....	.....	8
22.	LE CASCADE DE RUBIS.....	Morceau Elegante.	7½ X
24.	GAIETE DE COEUR.....	Grand Valse Brillante.	8
26.	DREAMS OF THE FOREST.....	Song without Words.	6
27.	UNE PERLE DE VARSOVIE.....	Polonaise.	6 X
28.	FEU DE JOIE.....	Morceau de Salon.	7½
29.	L'OISEAU DE PARADIS.....	.....	6
30.	MARTHA.....	Fantasia Brillante.	10
31.	CHANSON RUSSE.....	Romance.	4
32.	MASANIELLO.....	Gr. Fantasia on Auber's Opera.	8
33.	DANSE NAPOLITAINE.....	Morceau de Concert.	6
34.	FANDANGO.....	Morceau Caractéristique.	7½ X
35.	PAS REDOUBLE.....	Morceau Brillante.	7½
36.	UNE NUIT ETOILEE.....	(Starry Night.) Serenade.	6 X
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 PELERINS.....	Tableau Musicale.	7½
42.	FAIRY QUEEN.....	(Reine des Fées.) Galop de Concert.	6 X
43.	FETE HONGROISE.....	Mazurka.	6
44.	LES HUGUENOTS.....	Fantasia on Meyerbeer's Opera.	9
45.	MAYPOLE DANCE.....	Dance Rustique.	7
46.	VAISE DE FASCINATION.....	.....	10
47.	CONSOLATION IN SORROW.....	.....	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.....	Fantasia Brillante.	9
52.	SOUS LA FENETRE.....	(Under the Window.)	7
53.	L'ORAGE.....	(The Storm at Sea.) Tableau Musicale.	10
54.	HARMONIES DU SOIR.....	Morceau Elegante.	7½ X
55.	REMINISCENCE DE BRUGES.....	(Le Carillon) Esquisse.	7½
56.	OBERON.....	Fantasia Brillante.	9
57.	L'ANGE DU FOYER.....	(Angel of Home.) Melodie Varié.	7½
58.	NORMA.....	Fantasia Brillante.	8
59.	ETUDE DE CONCERT.....	.....	12½
60.	MEMORIES OF HOME (Souvenir d'Enfance.).....	Romance.	6
61.	GUILLAUME TELL.....	Grand Fantasia.	12½
62.	ELOQUENCE.....	Melodie.	7
63.	L'ARC-EN-CIEL.....	Morceau Elegante.	10
64.	ORPHEE AUX ENFERS.....	Fantasia Brillante.	9
66.	TROISIEME TARENTELLE.....	.....	9
67.	FRA DIAVOLO.....	Fantasia Brillante.	9
68.	MOMENTS JOYEUX. (Joyous Moments).....	Caprice.	7½
69.	LUCREZIA BORGIA. Fantasia de Concert.....	Donizetti.	9
73.	L'ELISIRE D'AMORE.....	Grand Fantasia.	10
75.	LE MONASTERE.....	Meditation.	6
76.	MIDSUMMER NIGHT'S DREAM.....	Mendelssohn.	7½
78.	ROBERT LE DIABLE.....	Fantasia Dramatique.	7½
81.	MENDELSSOHN'S LOBGESANG.....	(Hymn of Praise.)	7½
82.	AUTUMNAL TINTS.....	.....	7½
86.	JEUNESSE DOREE (Golden Youth).....	Galop de Concert.	7½
89.	STABAT MATER DE ROSSINI.....	Paraphrase.	7½
96.	LA SONNAMBULA.....	Fantasia Brillante.	9
97.	SWEET SOUNDS.....	Morceau de Salon.	7½
101.	MENDELSSOHN'S 3d SYMPHONY.....	Paraphrase.	12½
104.	LA DANZA.....	Tarantelle Napolitaine.	7½
109.	RIPPLES ON THE LAKE.....	.....	8
115.	LA FILLE DU REGIMENT.....	.....	10
116.	TITANIA.....	Caprice.	7½

Op. 117.	FAUST.....	.....	10
118.	SERENADE DE GOUNOD.....	(Sing, Smile, Slumber.)	7½
	UNE NUIT D'ETE.....	Piece de Salon.	3½
	LE CHANT DES VAGUES.....	Wellenspiel—Rippling Waves.	4
127.	CHILPERIC.....	Fantasia Brillante.	7½
129.	IL TROVATORE.....	Fantasia Brillante.	10
140.	MOSE IN EGITTO.....	.....	12½
145.	HOME, SWEET HOME.....	.....	7½
161.	GAVOTTE.....	.....	6
162.	ESPRIT DE CORPS.....	Marche Militaire.	7½
165.	BALLADE.....	.....	8½
166.	MARCHE HONGROISE.....	.....	7½
106.	TROMPETTES DE LA GUERRE.....	Morceau Militaire	6
94.	COQUETTRIE.....	Caprice Brillante.	7½
141.	LA GAZZA LADRA.....	Fantasia Brillante.	8
163.	UNDER THE LINDEN.....	Valse de Salon.	7½
167.	ECHOES OF THE PAST.....	Meditation.	6½
170.	BACHANALE.....	.....	7½
173.	LAST ROSE OF SUMMER.....	Paraphrase de Concert.	12½
174.	MENUET ROMANTIQUE.....	.....	6½
178.	VOICE OF THE HEART.....	Melodie.	6½

PIANO-FORTE DUETS.

11.	LA HARPE EOLIENNE.....	Morceau de Salon.	10
18.	MORNING DEW.....	Morceau Brillante.	9
24.	GAIETE DE COEUR.....	Valse Brillante.	10
27.	UNE PERLE DE VARSOVIE.....	Polonaise.	7½
29.	L'OISEAU DE PARADIS.....	Morceau Brillante.	10
30.	MARTHA.....	Fantasia Brillante.	12½
32.	MASANIELLO.....	Fantasia Brillante.	15
33.	DANSE NAPOLITAINE.....	Morceau de Concert.	10
34.	FANDANGO.....	.....	10
35.	PAS REDOUBLE.....	.....	10
36.	UNE NUIT ETOILEE. (Starry Night).....	Serenade.	10
38.	GOLDEN BELLS.....	Caprice de Concert.	12½
40.	MARCHE DES TAMBOURS.....	Morceau Militaire.	10
42.	FAIRY QUEEN. (Reine des Fées.).....	Galop de Concert.	10
44.	LES HUGUENOTS.....	Grand Fantasia.	12½
45.	MAYPOLE DANCE.....	.....	10
64.	ORPHEE AUX ENFERS.....	Fantasia Brillante.	12½
67.	FRA DIAVOLO.....	.....	10
76.	MIDSUMMER NIGHT'S DREAM.....	10
109.	SUR LE LAC.....	Musical Esquisse.	10
117.	FAUST.....	Fantasia Brillante.	15

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CHILPÉRIC.

FANTAISIE SUR L'OPÉRA DE HERVÉ.

SYDNEY SMITH. Op. 127.

Allegro marcato.

PIANO.

ff

Pia.

Pia.

Pia.

cres

cres

do.

8

First system of musical notation, featuring a treble and bass staff with a piano accompaniment. The treble staff begins with a melodic line starting on a dotted line, marked "do.". The bass staff provides a rhythmic accompaniment. A fermata is placed over the final measure of the system, with the number "8" above it.

8

ff

Second system of musical notation. The treble staff continues with a melodic line of eighth notes. The bass staff features a strong accompaniment of chords, marked with the dynamic *ff* (fortissimo). A fermata is placed over the final measure of the system, with the number "8" above it.

8

Third system of musical notation. The treble staff continues with a melodic line of eighth notes. The bass staff features a strong accompaniment of chords. A fermata is placed over the final measure of the system, with the number "8" above it.

8

f con forza.

Fourth system of musical notation. The treble staff continues with a melodic line of eighth notes. The bass staff features a strong accompaniment of chords. The final measure of the system is marked with the dynamic *f con forza.* and includes fingerings: 4 2 1 4 1. A fermata is placed over the final measure of the system, with the number "8" above it.

5 2 1 5 1 2 4 2 1 3 2 5 2 1

Ped. *

Fifth system of musical notation. The treble staff features a complex melodic line with many slurs and fingerings (2, 5, 2, 1, 5, 1, 2, 4, 2, 1, 3, 2, 5, 2, 1). The bass staff features a strong accompaniment of chords, marked with *Ped.* and asterisks. A fermata is placed over the final measure of the system.

con forza.

Ped.

*

Ped.

8

*

Ped.

8

6/8

6/8

Allegretto.

6/8

Ped.

*

Ped.

*

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a mix of eighth and sixteenth notes, with some chords and rests.

The second system continues the piece. It includes performance markings: *rall.* (rallentando), *dolce.* (dolce), and *Ped.* (pedal). There are also some numerical markings like '1', '2', and '3' above notes, and '7' below notes in the bass staff.

The third system shows the continuation of the musical piece. A *slentando.* (slentando) instruction is present in the lower right of the system.

The fourth system contains several *Ped.* markings, indicating the use of the sustain pedal. There are also asterisks (*) placed above some notes.

The fifth and final system on the page concludes with a *pausa.* (pausa) instruction. It features several *Ped.* markings and asterisks.

The musical score consists of four systems of two staves each. The first system is marked *legato.* and features a flowing melody in the right hand with slurs and a final measure containing a 7-measure rest. The second system continues this melody with similar phrasing. The third system shows a change in the right-hand texture, with more complex rhythmic patterns and a final measure with a 7-measure rest. The fourth system concludes with a *Ped.* (pedal) marking and an asterisk, followed by a final system marked *p¹ leggiero.* This final system features a light, rhythmic pattern in the right hand with slurs and a final measure with a 7-measure rest. The bass line throughout the piece consists of steady, rhythmic accompaniment.

The first three systems of music are in a 2/4 time signature with a key signature of three flats. Each system consists of a treble and bass staff. The first two systems feature a continuous eighth-note melody in the treble and a bass line of chords. The third system concludes with a melodic flourish in the treble and a final chord in the bass.

Allegro.

The fourth system begins with a 2/4 time signature and a key signature of three flats. It features a treble staff with a melodic line and a bass staff with chords. A dynamic marking of *f* is present. The fifth system continues the piece with similar notation, including a *ped. cresc.* marking and a final *f* dynamic. The page number 47279 is printed at the bottom right.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests. A fermata is placed over the final measure of the system.

Second system of musical notation. The word *marcato.* is written in the left hand. The notation continues with various rhythmic patterns and articulations.

Third system of musical notation, showing further development of the piece with various melodic and harmonic lines.

Fourth system of musical notation. It includes a fermata at the beginning, followed by a section marked *dolce. p*. The right hand has fingering numbers (5, 2, 1, 5, 2, 1, 2) above it. The left hand has *Ped.* and asterisk markings below it.

Fifth system of musical notation. The right hand has fingering numbers (4, 1, 4, 1, 4, 1, 4, 1) above it. The left hand has *Ped.* and asterisk markings below it.

8

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

mf

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

Ped. * *dim.* * *sempre dim.*

1 1 1 1 1 1

8

6/8

Allegretto.

The musical score consists of six systems of music, each with a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The first system begins with a piano (*p*) dynamic. The second system includes a *ped.* instruction. The third system features a *pp* dynamic. The fourth system includes a *legato.* instruction. The fifth system includes a *ped.* instruction. The sixth system includes a *ped.* instruction. The score is marked with various performance instructions such as *ped.*, *pp*, and *legato.*, and includes asterisks indicating specific performance points.

First system of a piano score. The right hand features a continuous sixteenth-note pattern. The left hand has a melodic line with two measures marked with an asterisk and a final measure marked *rall.* The key signature is three flats and the time signature is 2/4.

Tempo di Galop.

Second system of the piano score, marked *f*. It begins with a 2/4 time signature. The right hand has a rhythmic pattern with slurs and accents. The left hand provides harmonic support. The system ends with a *p* dynamic and a *staccato.* marking.

Third system of the piano score, continuing the rhythmic and melodic themes from the previous system.

Fourth system of the piano score, featuring a triplet in the right hand.

Fifth system of the piano score, concluding the piece with a final melodic phrase in the right hand and a chordal accompaniment in the left hand.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/2. The first system begins with a piano (*p*) dynamic and a *leggiero* (light) articulation. The first two measures of the first system include fingerings: 4-2-3-1 in the right hand and 4-2-3-1 in the left hand. The second system features a piano (*p*) dynamic marking in the fourth measure. The third system continues the melodic and harmonic development. The fourth system introduces a forte (*f*) dynamic and a *staccato* articulation in the fifth measure. The fifth system concludes the piece with sustained chords and melodic lines.

The musical score is written in a minor key and consists of five systems of staves. The first system features a treble and bass clef with a key signature of three flats. It includes a triplet of eighth notes in the treble and a bass line with chords. The second system has a 'Ped.' marking in the bass and asterisks above notes. The third system includes 'cresc.' and 'ff' markings. The fourth system has a 'Ped.' marking in the bass. The fifth system concludes with a final cadence. Performance instructions '3', '1', and '2' are placed above notes in the first two systems, and '8' appears below the staves in the second, third, and fourth systems.

New Pieces for the Piano.

CANTATAS. It is now quite a common thing for Choirs, Schools and Societies to give Cantatas, (with or without costumes and scenery), in public exhibitions. Ditson & Co. publish about 40 Cantatas, Sacred or Secular, for Adult or Juvenile singers. Examine them, or send for descriptive circulars.

THE AMERICAN GLEE BOOK (\$1.50 or \$13.50 per dozen). By W. O. PERKINS, is a new Glee book that is true to its name, has an unusually good and wide-awake collection of Glee, and also Part-songs, etc. 224 pages and more than 100 pieces.

Quadrilles.

- Mazurka Quadrille.** Violin and Piano. 3. *S. Winner.* 50
This is one of nine quadrilles, with a common title, giving quite a variety. Mr. Winner understands the instruments for which he arranges, and brings in no unnecessary difficulties.
- Cellier's Tower of London Quadrille.** 3. *Strauss.* 40
This brilliant and graceful quadrille has 5 numbers, and 6 music pages, enough for quite a variety.

Waltzes.

- "Waltz" is a technical word, being the name of nearly all the instrumental music in triple time. But very few waltzes, comparatively, are used in connection with dancing. They are made to delight the ear.
- Village Belle Waltz.** C. 3. By *W. F. Suds.* 30
A bright waltz, with a most agreeable sparkle to it.
- Nancy Lee Waltz and Quickstep.** Eb. 3. By *C. E. Pratt.* 40
Includes a favorite melody, finely arranged for the piano.
- Dream of Pleasures Waltzes.** 3. By *R. H. Clouston.* 60
Very musical waltzes, which are not divided into numbers, but have all the variety of "sets" and cover eight pages.
- International Rifle Match Waltzes.** 3. By *C. E. Pratt.* 75
Four bright waltzes, with an Introduction and a Coda. Musical riflemen will agree that Mr. Pratt has hit the mark, this time.
- No. 1. Silver Cross Waltz.** C. 3. *J. S. Knight.* 30
" 9. Don't forget me. Waltz. C. 3. " 30
These are two of the numbers of J. S. Knight's "Album," which has 12 pieces of dance music. Mr. K. had quite a "Strauss-like" facility in the composition of music for the dance, for which he was also a very brilliant player. The other numbers are Polkas, Schottisches, Marches and Galops.
- Two Waltzes for 4 Hands.** By *Carl Bohm,* each, 40
No. 1. Grace. (La Gracieuse.) D. 3.
" 2. Golden Locks. (Blonde Locken.) G. 3.
These are bright and rather easy waltzes, rendered still more bright and spirited by the 4-hand arrangement.
- Telephone Waltz.** F. 2. *J. W. Turner.* 30
The wonderful new invention should be often used to transmit this, its "namesake" waltz, which will not fail to please.
- Valse Aérienne.** Ab. 3. *Spindler.* 35
A nice kind of Etude of Expression, which, by the way, furnishes capital exercise in scales and runs.
- The Man in the Moon Waltz.** D. 3. *Fernald.* 30
A very pleasing melody, arranged as the air of a very pleasing waltz.

Galops, Marches, Schottisches, &c.

- Wedding Tour Galop.** By *Louis Wallis.* F. 3. 35
Quite pleasing enough to merit its pretty name. Contains a couple of glissades, and quantities of accents, staccato marks and marks of expression.
- Spring Greeting.** Galop de Bravoura. Db. 6. 40
By *T. B. Grass.*
About four degrees more difficult than ordinary Galops, and constitutes a boisterous greeting to Spring, with quantities of octaves, chromatics and arpeggios,—a sort of March wind galop.
- Wild Rose Schottische.** A. 3. *J. S. Knight.* 30
The charming wild rose has here an elegant tribute of bright tones.
- Minuet by Boccherini.** A. 3. Arr. by *J. Löw.* 35
Quaint and pretty. Played by Thomas's Orchestra. For 4 hands, and also for 2 hands.
- First Attempt Polka.** Bb. 2. *Riley.* 30
Evidently not the first attempt of the composer, but is just the pretty thing that will tempt the player to practice his first polka faithfully.
- Hidden Smiles.** Mazurka Caprice. F. 6. 65
By *Fred. Kenyon Jones.*
A piece for players of talent; with a great deal of what is light and tasteful, "hidden" in it, that will need a delicate touch and some care to find.

- 5th Avenue Bell Chimes March.** A. 3. By *J. A. Helfrich.* 35
More properly a Quickstep, and the bell tones fit well to the rest of the cheerful music.
- School Girl's March.** D. 3. By *Maurizio G. Giannetti.* 30
Now this is just the thing for misses who are learning to play;—a nice march, and made expressly for them.
- Telephone March.** G. 3. *J. W. Turner.* 30
A fine march or quickstep, with a title for the times.
- Secret Love. Gavotte.** *Johann Resch.* 35
A strange name, which many do not understand; but good, bright music with a pleasing tinge of quaintness about it.
- Grand Turkish March.** Bb. 3. *Henry Pierre Keens.* 40
As performed by Gilmore's Band at the Summer Nights' Concerts. A very spirited March, which should make its way to popularity without the endorsement of the "concerts," which, however, have given it a good "launch"
- Four Compositions by Francis Mueller.** Each, 30
No. 1. Farewell Schottische. F. 3.
Easy and pleasant practice, the only difficulty being to master a few short runs in octaves.
- Old Nick's Galop.** F. 3. *J. S. Knight.* 30
Rather a wicked name for a very innocent and pretty galop.

Instructive Pieces.

- These pieces are by no means *only* for instructive purposes, as they may contain the best kind of music. But they fit into a course of study so nicely as to deserve a separate mention.
- Six Easy Sonatas.** By *G. Gurlett.* Each, 35
An easy Sonata is a Sonatina. No. 1, which is in the key of C, may pass for a sample of the whole. Two pages of "Allegretto" are followed by a half page of "Andante" and another "Allegretto" by way of ending. Good and pleasant practice.
- Musical Nosegay.** 12 Melodious pieces in the easiest Major and Minor keys, graded as to difficulty. In 3 Numbers. Each. 75
These pretty fragments gradually advance from the 1st to the 3d degree of difficulty. They are by F. Lichner, and comprise:
In the 1st Number, "Blue Violets," "Reseda," "Dancing and Spinning," and "Golden Spurs,"
In the 2d Number, "Evergreen," "Forget me not," "Snow-bells," and "Lilies."
In the 3d Number, "Pure White," "May Blooms," "The Prize," and "The Cypress Tree."
- The Merry Days of Youth.** Six Melodious and Instructive Pieces. By *Josef. Löw.* 30
No. 1. A Morning in the Woods. "Morgens in Walde." C. 3.
May serve as a specimen. It is a fine piece, and pays for the learning.

Rondos.

- The Sirens.** (Die Sirenen). Ab. 3. *Spindler.* 35
The direction to play "with intense feeling and longing" indicates the rich, emotional character of this Blüetle, in which Spindler shows his usual good taste.
- Song of the Summer Winds.** Reverie. Eb. 4. *Newton.* 35
The summer breezes and the whispering pines and hemlocks, suggest many restful reveries,—which are here very gracefully expressed.
- Gay Posies.** (Blümlein Tausendshöp). Op. 230. C. 3. *Spindler.* 35
Almost a Song without Words, so bright and jubilant, and well fitted to welcome the thousand-fold pretty flowers.
- Evening Song.** Op. 85, No. 12. Bb. 4 and 3. *Schumann.* 25
There are two arrangements, one easier than the other, on opposite pages.
- The Chimes of Home.** F. 4. *Parker.* 40
Has one smooth, graceful, gliding movement, from beginning to end. Might perhaps be marked 3 for difficulty.

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."

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