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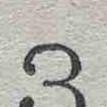
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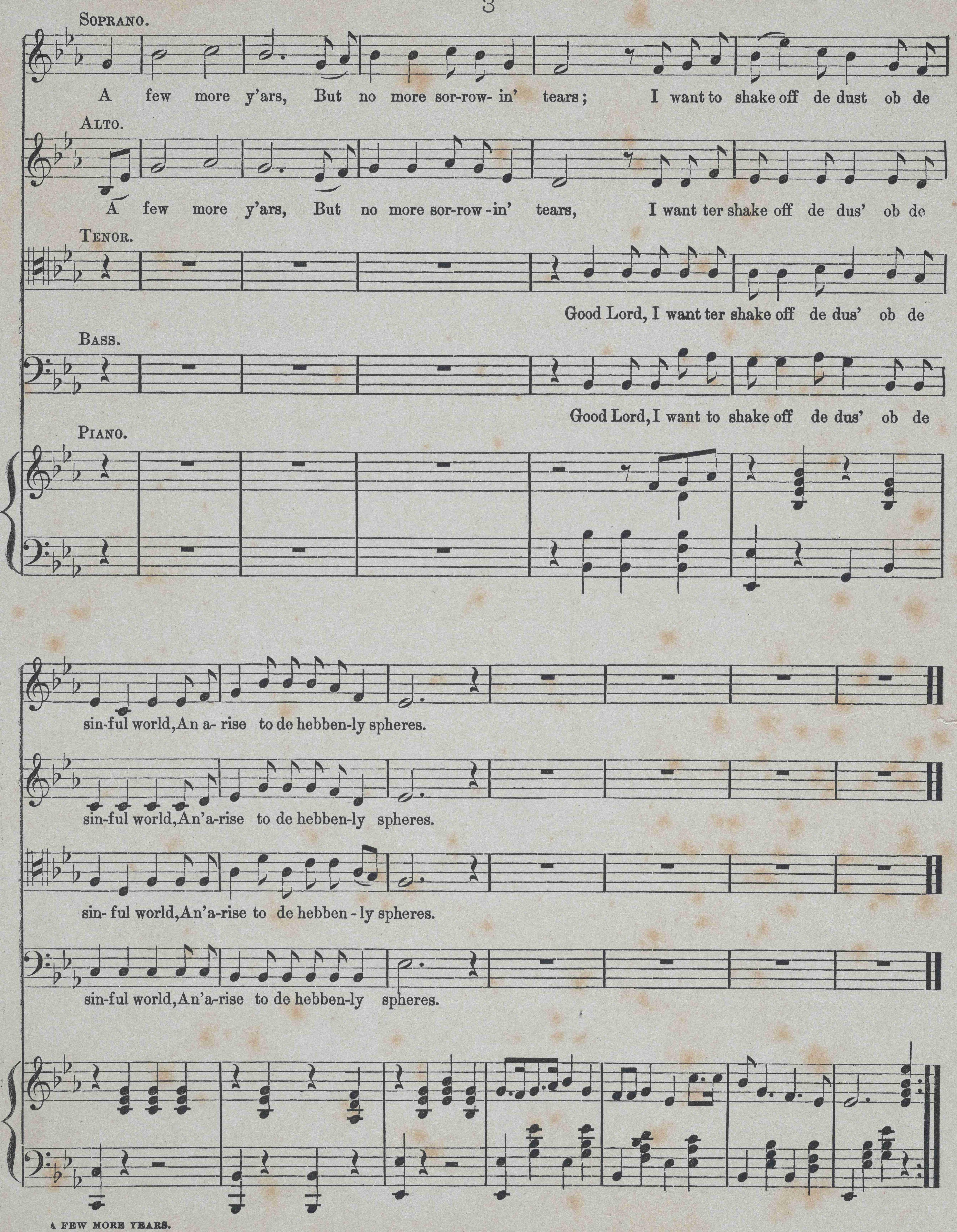
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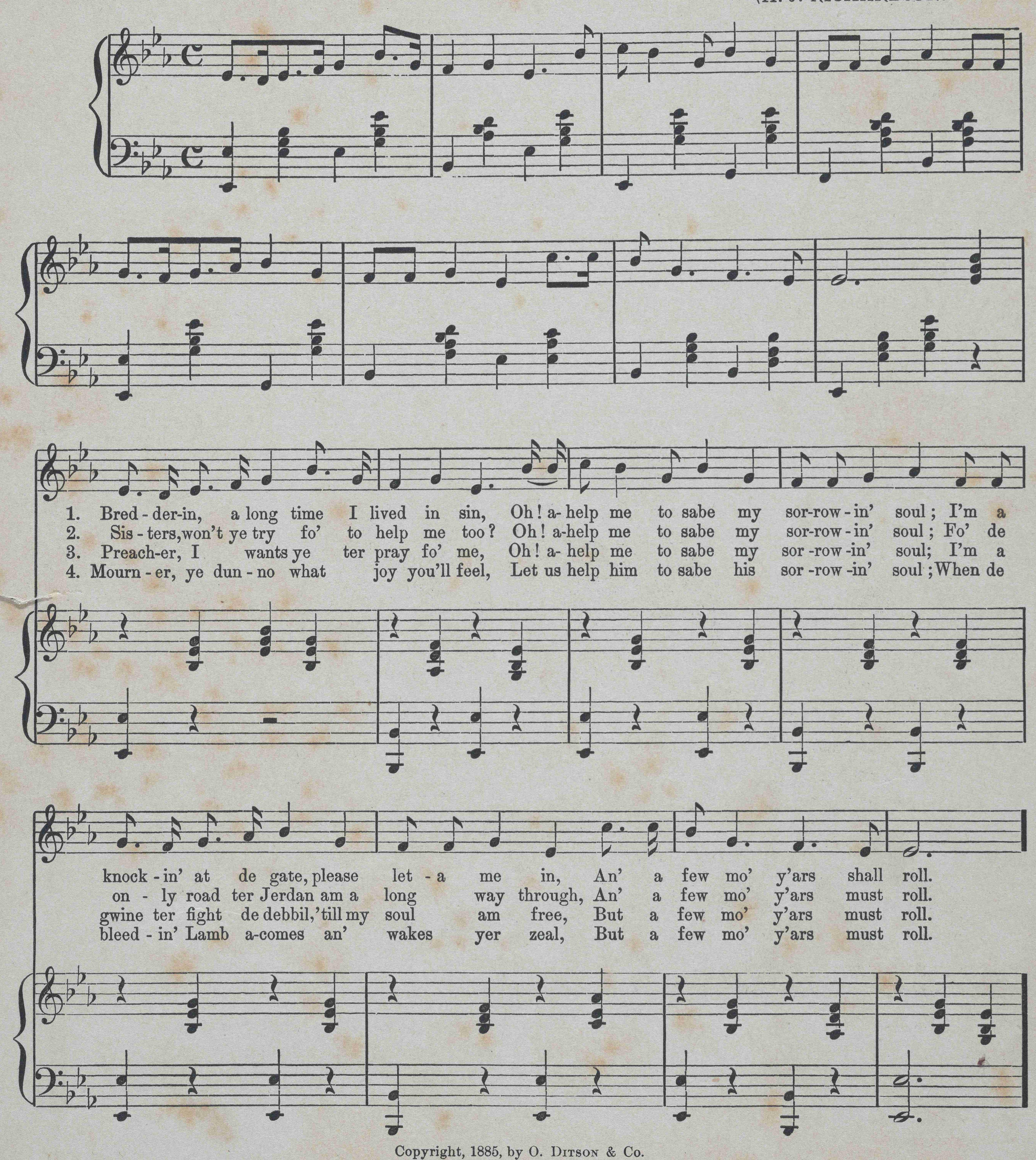




A FEW MORE YEARS.

WORDS AND MUSIC BY HARRY HOLLAND.

(H. J. RICHARDSON.)



SEIECTEU MUSIC OF KECENT FUDICAUDI.

SOMGS.

Our old Commander's gone. Song and Chorus. G. 3. c to E. J. W. Wheeler. 35

Lovingly lay the laurel on his breast. One of the heart-felt tributes called forth by the death of the great general. A thoroughly

We weep for our Hero. Eb. 3. E to F.

C. Everest. 30

We weep for our hero who has gone to his rest, Where nought shall disturb the peace of his breast. An easy song for the people to sing, in honor of the chieftain lost and honored.

Angels watch over thee. Lullaby.

good song and chorus.

Bb. 3. F to F.

Stars in the heaven Shine o'er the deep.

A simple and sweet go-to-sleep song. Words by Geo. Cooper.

Love's Four-Leaved Clover. G. 3. F to g. Sydney Smith, M. D. 30

When whispered trifles have a zest, All find Love's Four-Leaved Clover! June rovers after clovers, and musical lovers, and all others, will be pleased with the song.

Good bye, my little Lady! or The Boats are pushing from the Shore. Boat Song with Chorus, for Male voices. D. 3. d to F. J. C. Macy. 35

The oars are flashing o'er the blue, And on the shore she lingers. Here is true and graceful work, both in words and music.

I forget thee not. Ab. 4. E. to a.

Rudolph King. 30

To me no parting word was said, I had no right one tear to shed. A good song for the unforgetting, who are very many.

Song of the Heart. Bb. 4. c to F.

J. B. Campbell. 40

- (1) Blithely sings the young heart. (2) Boldly sings the young heart.
- (3) Cheerily sings the old heart.
- (4) Hushed now is the tired heart. The first lines of four verses (by Mary J. Murchie) are given. The thoughts are noble and strengthening, and the music very good.

The Light of Love. Eb. 3. c to g.

M. A. Knight. 30

When summer dews are on the rose, And stars are in the summer skies. A graceful and always welcome subject, well cared for, both in words and music.

Mama, hear the Darling's Voice. Song and Chorus. F. 3. c to F.

Rena C. Schofield. 35 Sweet voices tell thee I am near, Sweet voices thee will guide and cheer. Supposed to be sung by a child-spirit. Sugges-

tive and beautiful. The numberless Host. Song and Chorus. Ab. 3. c to E. F. A. Blackmer. 30

When we enter the portals of glory, And the great host of ransomed we see. A simple statement of those future glories.

See-Saw, (with words.) Abridged. C, D

This pretty set of waltzes is too popular to need description or commendation.

Ah! When thine Eyes of Azure. Avec tes yeux mignonne. Mit deinen blauen Augen. Ab. 4. c to g. E. Lassen. 40

> A fair blue ocean of fancies. Ein Meer von blauen Gedanken.

Fortunate eyes, to be thus praised in three languages! Not all praise, however, since there is deep feeling expressed, and there is much emotion.

Waiting on the other Shore. Song and Cho. Bb. 3. d to D. Rena C. Schofield. 35

Side by side we walk together, Tho' from earth my soul is free.

The guardian angel here sings so melodiously that we are glad that solos and choruses are known there as well as here.

C. E. Pratt. 30 Maiden's Love. Ab. 4. c to g.

The flowers to vex me form a plot, And thus they speak: "He loves you not!" The flowers quickly repent, and cry, "he loves but you." This simple and pretty idea goes to good music.

Beyond the Smiling and the Weeping. Solo and Cho. F. 3. F to F. F. Boott. 30 Love, rest, and home!

Mr. Boott gets to the core of a subject in the shortest way.

Sweet are the Songs my Mother has taught me. F. 3. c to F. H. P. Danks. 30

"Robin Adair," and "The Flower of Dumblane," "Vale of Avoca," and "Blue Bells of Scotland," "Old Folks at Home," and "I'm dreaming again."

Words by Ida Scott Taylor, who teaches us in a pleasant way, that mothers should learn to sing heart-fully the old dear melodies; remembering that, to children, they are the newest of novelties.

Thou and I. Waltz Song. A. 3. d to a. Fred. D. Bates. 30

> If thou and I in loving. Each night and day.

A good waltz is a good thing, and so is a good song. When the two are united, the effect is doubly pleasing.

Time that is past. (Tempo passato, non ritorni.) F. 3. c to F. L. Gordigiani. 25 Hast thou indeed forgot those days forever? O, Time that is past; why returnest thou never!

Non ti ricordi piu di quei bel giorni? A Tuscan Folksong, (which this is) is a thing unusual. A bit of choice melody, with good words and translation.

Help me to pray. With Portrait of Paolo Tosti. G min. and maj. 4. d to D. F. Paolo Tosti. 50

What of the night, O, heart, my heart? Good music and beautiful thoughts.

I dreamed. (Sogna.) Gb. 4. d to F. F. Paolo Tosti. 40

I dreamed of light, of hope, of gladness. Has the well known characterestics of a well made Italian song; good, flowing melody, easy for the voice: well wrought accompaniment, and, in this case, no great difficulty.

Request. Eb. 4. b to E. J. B. Campbell. 30 ABBREVIATIONS.—Degrees of difficulty are marked Haply I may remember,

And haply may forget. Words by Rossetti, whose fine fancies are set to music.

Gen. Grant's Funeral March. G. 2.

Rud. Kramer. 40

Gen. Grant's Funeral March. D minor. S. G. Pratt. 40

Strong chord. Rich and powerful piece. Gen. Grant's Funeral March. F. 3.

Mollenhaupt. 40 Simple and powerful composition.

In Tempo Galop. D. 3. O. R. Blum. 30 One more new galop, a thing which is "greatly to the credit" of Mr. Blum, who has done the difficult thing of making a composition of this kind really good, and different from any pre-

Ernst Jonas. 35 Ixion Waltz. C. 3. Caroline E. Dodge. 30 A decidedly good waltz.

ceding.

Second Brigade March. Eb. 2. M. D. S. 30 A good, sensible march, that will help a regiment over the ground in a very cheerful way.

Marche Mysterieuse. F. 3. Charles Wels. 35 One of Mr. Wels' "Suite of 3 Pieces," and like the others, is a high-class and good piece.

Hark! the Regiment! or The Passing Regiment. Parade March. F. 4.

W. F. Sudds. 60 Simple and pretty. On the same plan as the old "Spanish Retreat," but of course, with entirely different music.

Lawn Dance. C. 2. W. F. Sudds. 35 Very pretty piece, nicely fingered for pupils.

The Jolly Mountaineer. Dance rustique. C. H. Waugh. 40 The jolly mountain climber skips over the broken chords in active alpine fashion, and enters on the quaint rustic dance with zeal. Effective piece, well adapted to the hands and fingers, and therefore, when it is hard, it is never very hard.

Suite. 3 Pieces for Piano.

Charles Wels, (complete). 75 The three pieces are: No. 1, A la Polka; No. 2, Valse Mignonne; No. 3, Marche Mysterieuse. All are of the best quality.

Soledad March. F. 3. M. D. S. 30 A well made march for a "Soldad" or any Soled-adjunct of a company on the march.

Redemption. Polka Elegante, by Harry Hofer. D. 3. Arr. for 4 hands.

J. C. Macy. 75 As this is one degree easier, and one degree better than the original piece, all will like it. It is commended to the favor of those provided with four hands; or, as those people are not common, to that of, players who have a good friend to play with them.

Army Chaplain Galop. G. 3. Millöcker,

arr. by Moelling. 30 The Army Chaplain is not expected to "Waltz"

or to "Galop" as may appear by the titles. To prevent mistakes, it may be well to explain that this Galop or Waltz, or March and a Potpouri, are all from an opera called "Der Feldprediger," by Millöcker, and they are quite attractive.

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 helow, highest letter E on the 4th space."

即是了思想。600。2011年111年111年111日

C. H. DITSON & Co.,

867 Broadway, New York.

LYON & HEALY, Chicago.

J. E. DITSON & Co.,

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