

B. Tiffany
 Belle Tiffany
 April '97

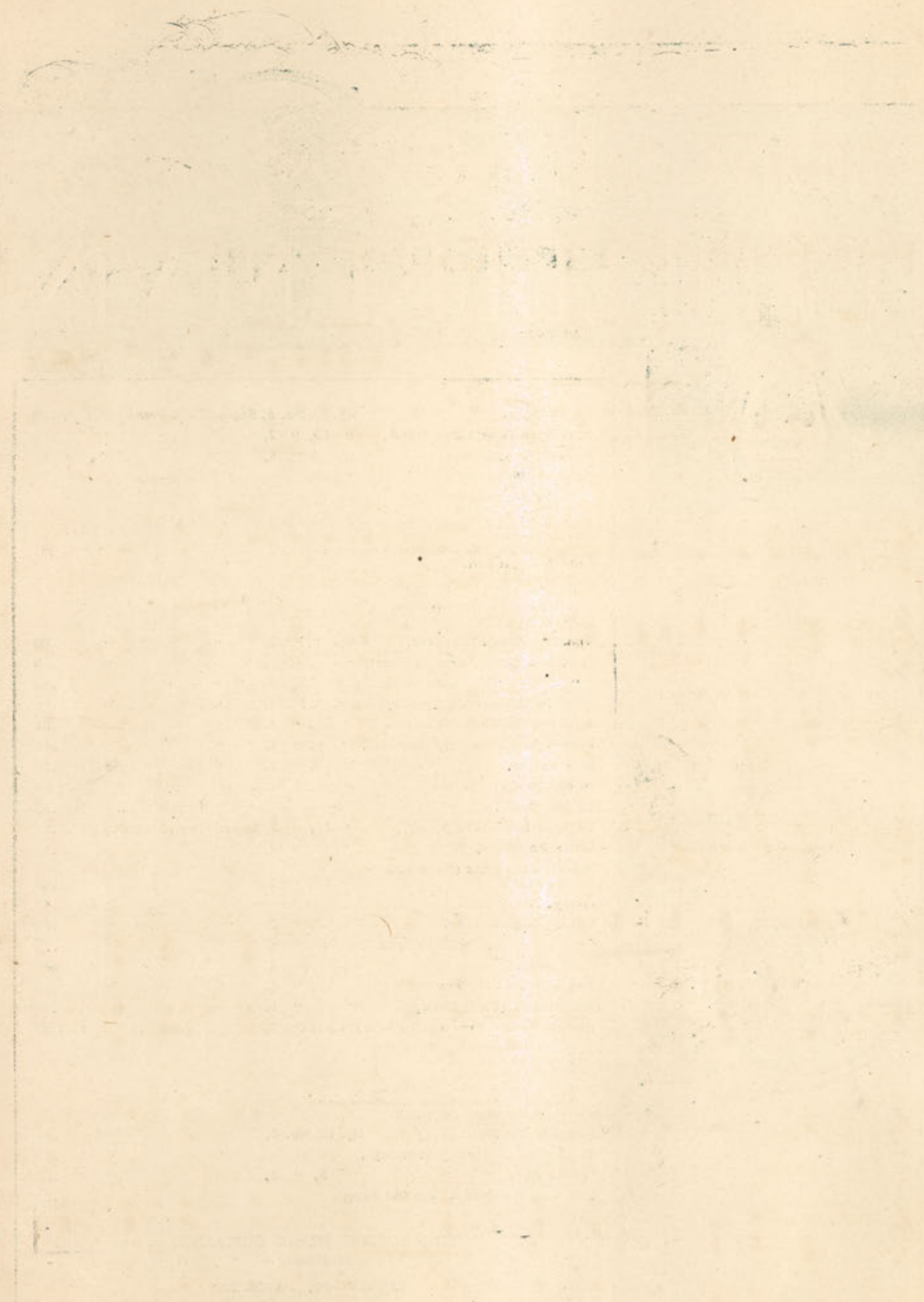
SONGS BY ETHELBERT NEVIN



At Twilight,	Op. 12, No. 5, Sop. or Ten., Mezzo or Bar.,	.40
Beat upon Mine Little Heart,	" 12, " 2, "	.40
Before the Daybreak,	" 5 " 5, "	.50
Book of Songs (10),	" 20, Complete,	n. 1.25
1. A Fair Good Morn. 2. Sleep, Little Tulip. 3. Every Night. 4. Airy Beacon. 5. When the Land is White with Moonlight. 6. A Song of Love. 7. Nocturne. 8. Dites-moi. 9. Chantez! la Nuit sera breve. 10. In der Nacht.		
Chanson des Lavandières,	Op. 5, No. 2, "	.30
Deep in a Rose's Glowing Heart,	" 3, " 1, "	.30
" " with Vo. and 'Cello obligato,	" " "	.40
Doris, with Vo. and 'Cello obligato,	Op. 3, No. 3, "	.90
Hab' ein Röslein (The Rosebud)	" 17, " 1, "	.50
Herbstgefühl (Autumn Sadness),	" 5, " 1, "	.40
In a Bower,	" 12, " 3, "	.50
In der Nacht! (In the Night)	" 20, " 10, Bass,	.60
La Vie (Life),	Mezzo Sop.,	.35
Le Vase brisé (The Vase),	" 17, " 3, Sop. or Ten., Mezzo or Bar.,	.50
Little Boy Blue,	" 12, " 4, "	.50
Mädel, wie blühts (Maiden, how sweet),	" 22, " 2, "	.50
Merry, Merry Lark,	" " "	.40
One Spring Morning,	" 3, " 2, "	.60
" " with Vo. and 'Cello obligato,	" " "	.75
Raft Song,	Op. 5, No. 4, "	.40
Rappelle-Toi! (Remember Well)	" 17, " 3, "	.75
Rechte zeit (Time Enough)	" 22, " 1, "	.40
Sketch Book — Songs and Piano Pieces, Op. 2,	Complete,	n. 1.25
2. Im wunderschönen Monat Mai. 4. Du bist wie eine Blume. 6. Lehn deine Wang. 8. Oh, that We Two were Maying. 10, 11, 12. Three songs from R. L. Stevenson's "Child's Garden of Verses."		
Summer Day,	Op. 12, No. 1, "	.50
Ti Saluto! (Thine my greeting),	" " "	.50
'T was April,	" 5, " 3, "	.50
Une Vieille Chanson (An Old Song),	" " "	.50

THE BOSTON MUSIC COMPANY,
 G. SCHIRMER, Jr.
 BOSTON, MASS.

SMUS
1277



Little Boy Blue.

Words by
EUGENE FIELD.

ETHELBERT NEVIN.
Op. 12, No 4.

Moderato.

Voice. The

Piano. *f* *p*

lit - tle toy dog is cover'd with dust, But stur - dy and staunch he stands; — The

lit - tle toy sol - dier is red with 'rust, And his mus - ket moulds in his

hands. — Time was when the lit - tle toy dog was new, And the

espress.

soldier was pass-ing fair:— And that was the time when our lit-tle Boy Blue—

dolce.

Kiss'd them, and put them there.— "Now don't you go till I come!" he said, "And

distinto ma p

don't you make an - y noise,"—— So todd - ling off to his

trun - dle bed,— He dreamt of the pret - ty toys.—— And

as he was dreaming, an an - gel song A - wak - en'd our lit - tle Boy

dolciss. *molto espress.* *sempre p*

2^{da}

Blue. ————— Oh! the years are man-y, the years are long, But our

lit - tle toy friends are true. — Ay! faith - ful to lit - tle Boy

cantando.

Blue they stand, — Each in the same_ old place, — A

wait - ing the touch of the lit - tle hand, - The smile of a lit - tle

face. — And they won - der as wait - ing these long years thro', In the

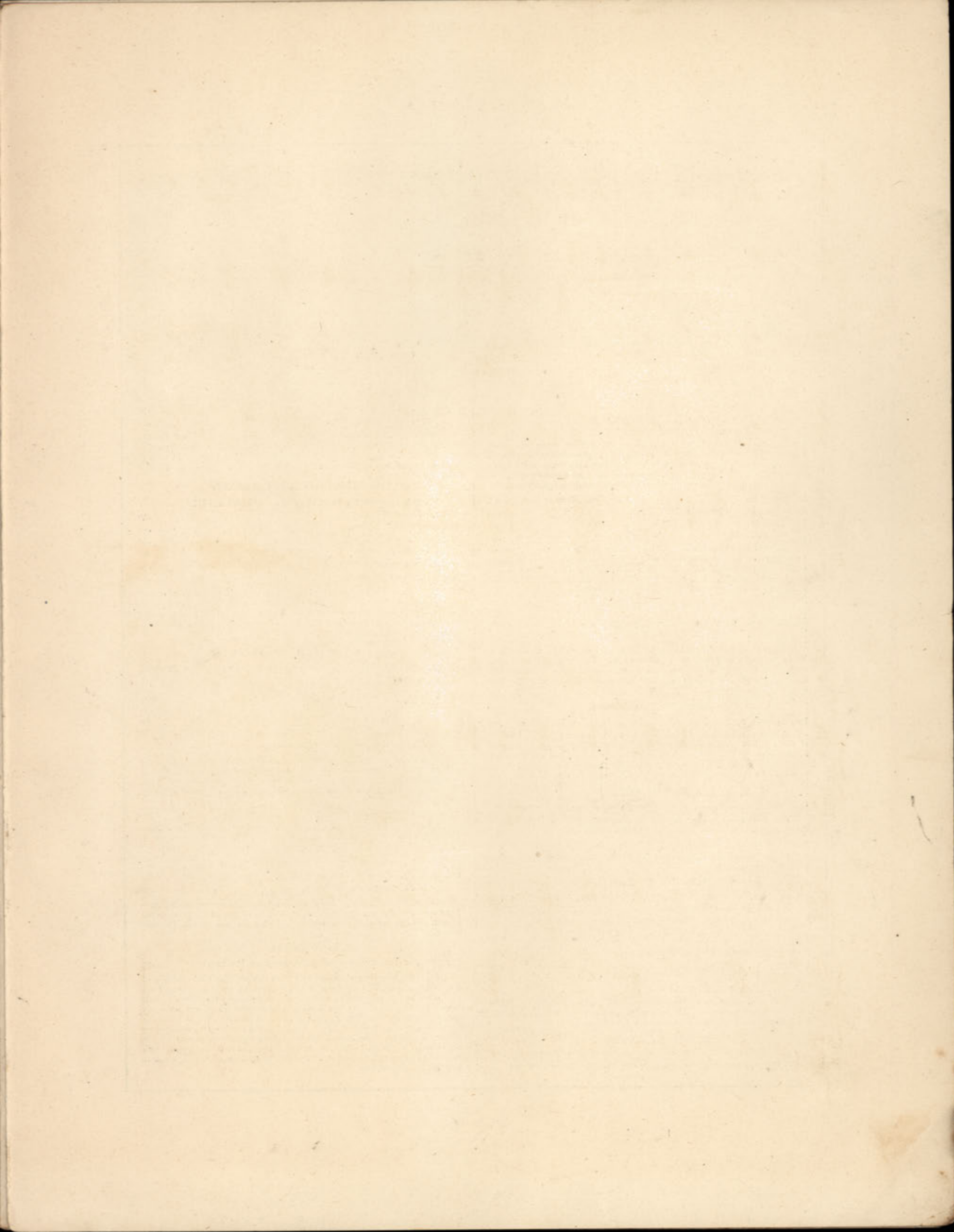
dolciss.

dust of that lit - tle chair, — What has be - come of our

p

lit - tle Boy Blue, Since he kiss'd them, and put them there. —

p



MUSICAL NOVELTIES

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THE BOSTON MUSIC CO.

(G. SCHIRMER, JR.)

26 WEST STREET, BOSTON, MASS.

Music Teachers' Vade Mecum and general catalogues sent to any address, free of charge. All works mentioned below sent for examination.

VOCAL.

CLAYTON JOHNS.

- Op. 19. WONDER SONGS (6). (Complete.) n. .75
- No. 1. A BELATED VIOLET.
 No. 2. THE FIRST ROSE OF SUMMER.
 No. 3. THE THREE ROBBERS.
 No. 4. HEROES.
 No. 5. THE ELF AND THE DORMOUSE.
 No. 6. A FABLE.

terse and epigrammatic as are the words of these songs (selections from "Artful Antics," by Oliver Herford), the composer has in this respect, to say the least, fairly out-rivalled the poet, of such rare charm is the musical setting. The songs are very singable, and are most available as regards compass. To hear them once incites a desire to hear them again and again.

- BARCAROLLE. (Sop. or Ten., Mezzo or Bar.) .65
 EN SOURDINE (In Dreamland). " " " " .40
 I CANNOT HELP LOVING THEE. " " " " .40
 MY LADY'S EYES. " " " " .40

Each of the above songs is full of the most subtle touches of musical meaning; and with all this, the artistic vocalism in each instance is charmingly natural and effective. "I Cannot Help Loving Thee" has a naïve simplicity all its own. It is written in an unimpeachably chaste and refined style, yet it is an impressively quaint and tuneful song.

ETHELBERT NEVIN.

- Op. 22, No. 1. RECHTE ZEIT (Time Enough). .40
 No. 2. MÄDEL WIE BLÜHT'S (Maiden, How Sweet). .50

The melody and poetic thought that are so proverbial of Ethelbert Nevin are finely illustrated in the above songs. They are thoroughly imbued with that charm of naturalness, combined with just such refined, delicate, graceful and unique methods of expression as are most characteristic of this gifted composer.

GEORGE L. OSGOOD.

- THE ROCK-A-BY LADY. (Male voices.) n. .20

A very worthy contribution indeed for the twenty-fifth jubilee concert of the Apollo Club, for which it was composed. The words, by Eugene Field, are simply entrancing. The music is appropriate, ear-catching and refined from first to last; it would be difficult to imagine a more happy consonance with the spirit of a thoroughly buoyant and rhythmical poem.

AUGUSTO ROTOLI.

- JESUS ONLY. Sacred Song. (Sop. or Ten., Mezzo or Bar., Alto or Bass.) .50

An intensely devout and appropriate song for church service; a beautiful example, in fact, of what such a selection should be.

- SHE HAD GONE AWAY. .50

Refreshingly new; delicate and delightful. Easy to sing and replete with charming melody.

WILSON G. SMITH.

- Op. 66, No. 1. O WONDROUS DREAM. (Sop. or Ten., Mezzo or Bar.) .50

A fine example of blissful, sensuous melody, having a correspondingly sympathetic and appropriate accompaniment.

P. A. TIRINDELLI.

- AMARE — SOFFRIRE (To Love — To Suffer). .65

- IDILLIO. .50

- LOVE'S SEASON. (Sop. or Ten., Mezzo or Bar.) .50

- UNA FANCIULLA PARLA (A Girl Speaks). .65

In ecstatic beauty of expression, depth and originality of feeling, these four songs are remarkable. The melody in each instance is full of subtle touches, and the accompaniment is no less full of meaning.

HENRY K. HADLEY.

- A RED, RED ROSE. (Mixed voices.) .10

A very just and delightful setting to the inimitable poem by Burns.

INSTRUMENTAL.

G. DELBRÜCK.

- CHILDHOOD'S DREAMS. (Grade II.)

- No. 1. FAIRY PRINCESS. .35
 No. 2. LITTLE ROBIN REDBREAST. .25
 No. 3. HIDE AND SEEK. .25
 No. 4. LULLABY. .35
 No. 5. ROCKING-HORSE. .35

While the above compositions have manifestly been written for the entertainment of children, they are notably elevating and refined in style; are genuine tone-pictures, and present vividly to the imagination the various frolics and pastimes of child-life.

HUBBARD WILLIAM HARRIS.

- Six little romantic pieces for the piano. (Grades II.—III.)

- No. 1. BAL COSTUMÉ. .40
 No. 2. FAIRIES' DANCE. .40
 No. 3. MELODY. .40
 No. 4. WALTZ. .40
 No. 5. ALBUMLEAF. .40
 No. 6. SPINNING SONG. .40

Here is a cyclus of easy pianoforte pieces that will prove the *sine qua non* of many an industrious teacher seeking to awaken the minds of pupils as might otherwise lose all interest in their studies. Technical exercises more attractive and melodious than the composer has presented would, indeed, be difficult to find.

ETHELBERT NEVIN.

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 No. 5. IL RUSIGNUOLO (In My Neighbor's Garden). .60
 No. 6. LA PASTORELLA (Montepiano). .50

Fine poetic feeling and refinement of the first quality characterize these pieces. The Notturmo is an ideal tone-dream, and is one of the most remarkable compositions that has yet appeared from the composer's pen. This work, notably, is of classic import. All are beautifully made and very effective.

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Very dainty and ear-catching; the piano being treated in a manner very suggestive of the guitar.

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- No. 2. LOVE SONNET IN F. .50

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R. WÜERST.

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This most concise and exceedingly clear dealing with the essentials of four-part harmony, by the famous Berlin theorist, is presented in a form most attractive to all lovers of music, and is designed, as the author himself says in his preface, not only for those who have great talent, but for every one who feels an interest in the most universal of the arts. The fact that the translation is made from the Fifth German Edition of the work, and because of the demand for it amongst English-speaking musicians, even while in the German language, enables the publishers to offer it to the public with especial pleasure and confidence in its value to students of music, whether amateur or professional.