

I love my lady's eyes.

Words by ROBERT BRIDGES.

FREDERIC FIELD BULLARD.









NOVELTIES IN VOCAL AND INSTRUMENTAL MUSIC.

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The "Singer's Guide" and the "Pianist's Guide," two attractive booklets containing graded and classified lists of recent publications, useful alike to teachers, professionals and amateurs, sent to any address free of charge. All works mentioned below sent for examination.

VOCAL.

FREDERICK BARRY.

FOUR SONGS FOR LOW VOICE.

ı.	Ask Not.	.50
2.	O Mistress Mine.	.50
3.	Faery Song.	.60
4.	When I am Dead.	.50

Good contralto and baritone songs are comparatively few and far between. These combine soulful melody with rich, senseful harmony, and appeal at once to artist and public.

FRED. FIELD BULLARD.

Here's a Health to Thee, Roberts. (Bass.) .60

A spirited drinking song for bass or baritone. The poem is one of the best in "Songs from Vagabondia," by Bliss Carman and Richard Hovey, and Mr. Bullard's virile, clever music adds much to the verve and bonhomic of the text. It is an excellent song, both for convivial occasions and for converting the server of the server

The King of Love. (Sop., Mezzo or Alto.) .60

This fine church song, the text of which is a well-known metrical version of the Twenty-third Psalm, combines melodic beauty with considerable dramatic force. The music is in keeping with the words, dignified and appropriate, and the song has had already a large sale.

JAMES S. FORD.

Sing Ho! for the Horned Owl! (Bass.) .60

A splendid bass song, lying in the most effective high and low registers of the voice, and ending with a rousing refrain and a superb climax.

CH. GOUNOD.

Hold Thou My Hand. Sacred Song. Four Keys, B flat, C, D, E.

One of the most effective and valuable church solos that has appeared in years. Dramatic and sombre at the beginning, this scena works up to a thrilling climax. It is superbly vocal, and has the syncopated accompaniment so characteristic of the works of this great master, and so effective with either pianoforte or organ. The song is published in four keys, and is well adapted to all voices, but especially to contraltos. Orchestra accompaniment is available, in C, D and E.

GEORGE COLEMAN GOW.

A GROUP OF SONGS (14).

1. The Arbutus. 2. The Spring. 3. A Mistake. 4. A Little Old Woman. 5. Counting Baby's Toes. 6. The Asra. 7. Slumber Song. 8. Wanderer's Song. 9. Daybreak. 10. Under the Greenwood Tree. 11. Sing Heigh-ho! 12. Roses. 13. Curfew. 14. A Song of Love.

An album of fourteen excellent poems (the majority of An album of fourteen excellent poems (the majority of which are in the lighter and less serious moods), set to music that is at once spontaneous and musicianly; of free impulse also, as though it were, all in all, from the very spring-time of a gifted and artistic composer's career. The accompanients are not difficult, and the melodies easy to sing and grateful to the singer. It is indeed a remarkably fine album of songs.

CLAYTON JOHNS.

ALBUM OF SONGS (9). Op. 20. n. 1.00

1. Princess Pretty Eyes. 2. A Bridal Measure. 3. When to her Lute Corinna Sings. 4. My True Love. 5. In Autumn. 6. An Old Rhyme. 7. Morning. 8. The Sunflower. 9.

Mr. Johns' well-deserved reputation as a writer of charming songs is due not only to his great ability as a tone poet, but also to his excellent taste and good judgment in selecting short and dainty poems for his song-texts, to which esets music that is remarkable for its spontaneity and beauty, and also for the artistic economy of its construction, a single note often having more significance than whole passages of other composers.

The first five songs of this album are in the charming vein of the best English writers, the last three are dainty songs for children and lovers of children, and the whole collection s of Mr. Johns' best.

ETHELBERT NEVIN.

The Rosary. A Life Lesson.

It is high praise, yet no more than to tell the truth, to pronounce "The Rosary" the most beautiful and impassioned love-song yet written by Mr. Nevin. The words are exquisite, and the music of absorbing interest.

"A Life Lesson" (better known as "There, Little Girl, 10n't Cry!") has a simple and lovely melody that haunts the memory, and enhances the pathos of the poem.

J. ORSINI.

Sento Che T'Amo	(Love's	Assurance).	.50
(Sop. or Ten.)	`	•	

Portrait. (Sop. or Ten., Mezzo or Bar.) .50

Impassioned love-songs in the most effective Italian form, beginning with melodic semi-recitatives and ending in thrilling cantabile. The accompaniments are of fine work-manship (contrary to the majority of Italian songs), and afford excellent support to the voice.

JAMES H. ROGERS.

The Brooklet. .50 The Captain.

The repertory of child-songs is richer and better for these charming lyrics and catchy tunes. "The Brooklet" is fascinating and dainty, while "The Captain" is a jolly and inspiring march-song, with plenty of snap and rhythm.

La Vie Est Vaine. (Sop. or Ten.)	.40
My True Love hath My Heart. (Sop.)	.40
Song from the Persian. (Sop. or Ten.)	.50
Thou art Like Unto a Flower.	.40
(Sop. or Ten., Mezzo or Bar.)	

These classic poems have found highly interesting and sympathetic treatment at the hands of the young and talented composer. Exquisite delicacy of sentiment and innate refinement are manifested in his compositions, which will appeal to all lovers of good music.

A. ROTOLI.

She had Gone Away. (Sop. and Mezzo.) .50

A haunting melody, a graceful accompaniment and (rarest of all) perfect adaptation to the voice—all these excellent qualities are combined in this charming song.

CHURCH MUSIC.

FRED. FIELD BULLARD.

Awake, My Soul.	n.	.15
Immanuel's Land.	n.	.IO
New Every Morning is the Love.	n.	.15
The King of Love.		.15
Seven Short Responses.	n.	.15

Four new hymn-anthems for general use, and a set of excellent responses of just the right length. Each of the anthems has a fine solo, and the part-writing is melodic, unforced and of great beauty throughout, such as cannot fail to make them intensely acceptable to all classes of church-

GEORGE L. OSGOOD.

O Blessed are They which Love Thee. n. .15

A dignified and beautiful anthem. The words are non-trinitarian, and hence are suitable for all denominations.

FREDERICK N. SHACKLEY.

The Resurrection and the Life.

The thrilling refrain of this fine Easter anthem is truly inspired and inspiring. The piece is dignified and devotional, and, nevertheless, exceptionally pleasing and popular.

LORIN WEBSTER.

Crossing the Bar.

Available either as sacred or secular music, and with or without accompaniment. The music is simple and popular, equally well suited to large or small chorus, or quartet.

QUARTETS AND CHORUSES

FOR MALE VOICES.

C. ATTENHOFER.

Defiance (Trutz-Lied). (With Bar. Solo). n. .25

This grand and impressive number, the most successful piece sung by the Boston Apollo Club during the season of 97-98, has the true martial ring, and will create a sensation and arouse enthusiasm wherever it is sung; at the same time it is not in the least difficult, and can be well rendered by any chorus or glee club. Accompaniment is for full

FRED. FIELD BULLARD.

Swords Out for Charlie.

A war-song of the gallants of England, with a refrain as stirring as a trumpet call; altogether a unique and effective concert number for chorus or quartet.

EDGAR LITTLE.

I	Arise	from	Dreams	of Thee.	n.	.10
ν	Vhen 1	the M	loon Sha	Il Rise.	n.	10

Two poetic pieces for male quartet or chorus; easy to learn and to sing, but very effective.

CHORUSES FOR FEMALE

VOICES.

GEORGE L. OSGOOD.

The Rock-a-bye Lady.

No better light number for a miscellaneous program can be found than this wonder song, and it is equally effective for quartet and for chorus, male or female voices.

The Hat of Green.

The hand of a master is manifest in this admirable tran scription of Schumann's well-known song; the piece has lost none of its original charm, and is, in its new form, a splendid four-part song for women's voices.

INSTRUMENTAL. PIANO SOLO.

ADAM GEIBEL.

FROM FIELD AND FOREST.

ı.	What the Brook Said.	.30
2.	The Bee and the Clover.	.30
3.	Dance of the Elves.	.30
4.	The Echo.	.30
5.	Hark, Hark, the Lark.	.30
6.	Rustling Leaves.	.30

These six little melodies constitute one of the most inter-These six little melodies constitute one of the most interesting, encouraging and uncommonly useful series of disguised études for inexperienced performers in the first and second grades. A "something to play" style of composition is the pervading quality of the set, yet without the slightest sacrifice of artistry, melody or instruction. Each of these little two-page pieces embodies one elementary technical point or more, and is, at the same time, so suggestive of its title as to be very helpful in developing the imagination of the child-beginner.

B. L. WHELPLEY.

I.	Albumleaf.	.50
2.	Through Brake and Brier.	.75
3.	Dance of Gnomes.	.60
4.	In the Forest.	.50
5.	Under Bright Skies.	.75

These five brilliant and clever character pieces stand out These five brilliant and clever character pieces stand out pre-eminently as gems. They are salon pieces of the highest order, and worthy to rank with those of Moszkowski, Chaminade and Heller; written in simple classic form, lightly organized, but spontaneous and natural in effect, every piece being singularly "pianistic." They are heartily recommended for study or concert, and being very varied in character, any or all of them may be used in a group. They have only to appear on a few programs when all of these selections will become popular.

PIANO-FOUR HANDS.

ARTHUR WHITING.

THREE FANTASY WALTZES. n. 1.50

A set of three genial and graceful four-hand pieces, with far more charm of melody and infectious swing than is usually found in classic waltzes.

PIANO AND VIOLIN.

BERNHARD CARRODUS.

Scotch Rhapsody in D Minor for Violin and Piano.

A valuable piece in the form of a Celtic theme, with showy and brilliant variations, written with thorough knowledge of the instrument. The accompaniment is simple, but effective; the variations include easy double-stopping in unisons and octaves, cantabile passages for the G string, short cadenzas and a splendid finale. Well adapted for the concert repertories of amateurs, and by no means unworthy of public performers in general.