

## CONTENTS.

## CONTENTS.

### Four Piano Compositions

II

Valzer gentile Op. 7 No. 1

Slumber Song Op. 7 No. 2

Intermezzo Op. 7 No. 3

Song of the Brook Op. 7 No. 4

### In Arcady Op. 16

IV

A Shepherd's Tale Op. 16 No. 1

Shepherds All and Maidens fair

Lullaby Op. 16 No. 3

Tournament Op. 16 No. 4

### Songs and Piano Compositions

I

Gavotte Op. 2 No. 1

In Wunderschönen Monat Mai

Love Song op. 2 No. 3

Du bist wie eine Blume

Berceuse op. 2 no. 5

Lehn deine Wang' an Meine Wang

Serenata Op. 2 No. 7

Oh, that we two were Maying

Valse Rhapsodie Op. 2 No. 9

a Childs Garden of Verses 3 Songs

### Water Scenes Op. 13

Dragon Fly

III

Ophelia Op. 13 No. 2

Water Nymph No. 3

Narcissus

Barcarolle





Sketchbook

ETHELBERT NEVIN



# ETHELBERT NEVIN

## SKETCHBOOK

A GROUP OF  
SONGS AND PIANO PIECES



OP. 2

I	GAVOTTE	2
II	“IM WUNDERSCHÖNEN MONAT MAI” (“ <i>TWAS IN THE LOVELY MONTH OF MAY</i> ”)	4
III	LOVE SONG	6
IV	“DU BIST WIE EINE BLUME” (“ <i>O FAIR, AND SWEET, AND HOLY</i> ”)	8
V	BERCEUSE	10
VI	“LEHN DEINE WANG AN MEINE WANG” (“ <i>OH! LET THY TEARS FALL FAST WITH MINE</i> ”)	11
VII	SERENATA	13
VIII	“OH! THAT WE TWO WERE MAYING”	16
IX	VALSE RHAPSODIE	20
X	FROM “A CHILD’S GARDEN OF VERSES” “IN WINTER I GET UP AT NIGHT”	23
	“OF SPECKLED EGGS THE BIRDIE SINGS”	25
	“DARK BROWN IS THE RIVER”	26
XI	“THE NIGHT HAS A THOUSAND EYES”	30



PUBLISHERS  
**THE BOSTON MUSIC COMPANY**  
G. SCHIRMER, BOSTON

SOLE OWNERS FOR NORTH AND SOUTH AMERICA, INCLUDING CANADA.  
EUROPEAN RIGHTS CONTROLLED BY SCHOTT & CO., LONDON AND MAINZ.

1.  
GAVOTTE.

To  
E. F. B.

ETHELBERT NEVIN, Op. 2, No. 1

Moderato.

PIANO.

The musical score is written for piano and consists of six systems of two staves each. The tempo is Moderato. The key signature has two flats (B-flat major). The score includes dynamic markings such as *f*, *p*, *mf*, and *cresc.*, as well as performance instructions like *Ped.* and asterisks. The piece concludes with a final cadence marked with a double bar line and a repeat sign.

First system of a piano score. The right hand features a melodic line with slurs and accents, marked with a hairpin crescendo and the dynamic *f*. Above the staff, there is a marking *z. H.* with a hairpin crescendo. The left hand provides a rhythmic accompaniment. The instruction *non legato.* is written between the staves.

Second system of the piano score. The right hand continues with a melodic line, marked with a hairpin crescendo and the dynamic *ff*. The left hand has a more active accompaniment. The system concludes with the instruction *Fine.*

Musette.

Third system, titled "Musette." The right hand has a melodic line starting with a repeat sign, marked with a hairpin crescendo and the dynamic *p*. The left hand has a simple accompaniment. Below the left hand, there are several "Ped." markings with asterisks, indicating pedal points.

Fourth system of the piano score. The right hand has a melodic line with a slur and a hairpin crescendo, marked *ten.* and *mf*. The left hand has a simple accompaniment.

Fifth system of the piano score. The right hand has a melodic line with a slur and a hairpin decrescendo, marked *dim.* and *p*. The left hand has a simple accompaniment. Below the left hand, there are "Ped." markings with asterisks.

Sixth system of the piano score. The right hand has a melodic line with slurs and fingerings (4, 5, 1, 4, 1, 2, 2, 2, 1, 1, 2). The left hand has a simple accompaniment. Below the left hand, there are "Ped." markings with asterisks.

# Im wunderschönen Monat Mai.

HEINE.

To  
E. F.

Allegro impetuoso.

VOICE.

Im wun - der-schö - nen Mo - nat Mai, Als  
'Twas in the love - ly month of May, And

PIANO.

al - le Kuos - pen spran - gen, Da ist in mei - nem Her - zen, Die  
all the buds were spring - ing, My heart it felt so light and gay, And

lie - be auf - ge - gan - gen, Da ist in mei - nem Her - zen, Die  
love's first song was sing - ing, My heart it felt so light and gay, And

*cresc.* lie - be auf - ge - gan - gen, Die lie - be auf - ge - gan - gen  
love's first song was sing - ing, And love's first song was sing - ing  
*ff senza rit.*



*piu rit.*

gen. — Im wun - der - schö - nen Mo - nat Mai, Als  
 ing. 'Twas in the love - ly month of May, When

*sf L.H. piu rit.* *R.H. mf*

al - le Vö - gel san - gen, Da hab' ich ihr ge - stan - den, Mein  
 birds were warb - ling cheer - ly, 'Twas then I to my love did say, I

Seh - nen und Ver - lan - gen, Da hab' ich ihr ge - stan - den, Mein  
 love thee, ah, how dear - ly, 'Twas then I to my love did say, I

*senza rit.*

Seh - nen und Ver - lan - gen, Mein Seh - nen und Ver - lan - gen.  
 love thee, ah, how dear - ly, I love thee, ah, how dear - ly.

*cresc.* *senza rit.* *ff*

# LOVE SONG.

Also arranged for  
Violin and Piano .50  
Violoncello and Piano .50

To  
W. C. S.

From The SKETCH BOOK.  
ETHELBERT NEVIN, Op. 2, No. 3.

Andante.

PIANO.

The musical score consists of five systems of piano accompaniment. Each system has a treble and bass clef. The key signature is two sharps (D major). The tempo is marked 'Andante'. The score includes various musical notations such as dynamics (p, mf, dolce, cresc.), articulation (accents, slurs), and performance instructions like 'Ped.' and asterisks. The first system includes 'p', 'mf', and 'Ped.' markings. The second system includes 'R.H.', '1 - 1 R.H.', 'L.H.', 'dolce.', and 'Ped.' markings. The third system includes 'Ped.' markings. The fourth system includes '1 - 1 R.H.', 'L.H.', 'cresc.', and 'Ped.' markings. The fifth system includes 'R.H.', 'cresc.', and 'Ped.' markings.

musical score system 1, first system. Treble and bass clefs. Dynamics: *molto ff*. Pedal markings: *Ped.* and *\* Ped.*

musical score system 2, second system. Treble and bass clefs. Dynamics: *express.* and *dim. e piu rit.*

musical score system 3, third system. Treble and bass clefs. Dynamics: *a tempo.* and *1-1 R.H. L.H.*. Pedal marking: *Ped.*

musical score system 4, fourth system. Treble and bass clefs.

musical score system 5, fifth system. Treble and bass clefs. Dynamics: *sf*, *p e dolce.*, and *pp*. Pedal markings: *Ped.* and *\* Ped.*

## 4.

## Du bist wie eine Blume.

To  
E. D. N.

HEINE.

Moderato.

VOICE.

Du  
O

PIANO.

bist wie ei - ne Blu - me, So hold und schön und  
fair and sweet and ho - ly, As bud at morn - ing

rein Ich schau dich an, und Weh - muth Schleicht  
tide I gaze on thee, and yearn - ings, Sad

*dolce.*

mir ins Herz hi - pei -                      Mir ist als ob ich die Hän -  
thro' my bos - om glide.                      I feel that fain I'd be lay -

*p*                      *mf*                      *p*

de, Aufs Haupt dir le - gen sollt.                      Be - tend das  
ing, My hand up - on thy hair                      Pray - ing that

*cresc.*

*cresc.*

*tranquillo.*                      *piu rit.*

Gott dich er - hal - te,                      So schön und rein und hold.                      So  
God aye would keep thee,                      As ho - ly, sweet, and fair                      As

*tranquillo.*                      *piu rit.*

schön und rein und hold.                      \_\_\_\_\_  
ho - ly sweet, and fair.                      \_\_\_\_\_

*express.*                      *p*

# 5. BERCEUSE.

To  
C. W. S.

ETHELBERT NEVIN, Op.2, No 5

Moderato e molto cantabile.

PIANO.

*p ben legato.*

*molto tranquillo.*  
*ten.*  
*ten. dolce.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

*piu rall.*

Ped. \*

*express.*  
*piu rit.*  
*ten.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

6.

# Lehn deine Wang' an meine Wang'.

To  
E. S. P.

HEINE.

Andante sostenuto.

VOICE. 

Lehn dei - ne Wang', — an mei - ne Wang', —  
Oh! let thy tears, — fall fast with mine. —

PIANO. 

*pp* *p cresc.*



Dann flie - ssen die Thrä - nen zu - sam - - men: Und an mein  
When sor - row my soul is o'er-shad - - ing Bright be the



*sempre p*



Herz Drück fest dein Herz, Dann schlagen zu -  
glance, that answers mine, When sun-shine my



*mf* *cresc.*

sam - men die Flam - men. Und wenn in die gro - sse  
heart is per - vad - ing, Then give me the light of that

*molto string.* *sf* *p*

Flam-me, Fliesst der Strom von un - sern Thrä - nen,  
bright glance, The shade of that fall - ing tear,

*cresc.* *piu mosso.*

Und wenn mein Arm dich ge - wal - tig um - schliesst \_\_\_\_\_ Sterb ich vor  
So when the jour - ney of life is o'er - past, \_\_\_\_\_ Death may for

*legato.* *express.* *p*

Lie - bes - seh - nen.  
us have no fear.

*dolce.* *p* *smorz.* *pp*



7.  
SERENATA.

To  
P. R. O.

ETHELBERT NEVIN, Op. 2, N<sup>o</sup> 7

Allegro moderato.

PIANO.

*p*

The musical score is written for piano in 3/8 time. It consists of five systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic. The bass line features a rhythmic pattern of eighth notes with a 'Ped.' marking and an asterisk. The treble line has chords and melodic fragments. The second system continues this pattern. The third system also follows the same structure. The fourth system introduces a 'dolce' marking and features a more melodic treble line. The fifth system concludes with a 'piu cresc.' marking and a change in the bass line's rhythmic pattern.

Più mosso.

*mf*

*cresc.*

*f*

Ped.

*dim.*

\*

Tempo I.

*più rall.*

First system of musical notation. The treble clef staff contains a melodic line with a sharp sign on the second line. The bass clef staff features a triplet of eighth notes in the first measure, followed by two measures of eighth notes with a '7' above them. The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff continues the melodic line with a sharp sign on the second line. The bass clef staff continues the triplet and eighth note patterns. The key signature has one sharp (F#).

Third system of musical notation. The treble clef staff features a series of chords with a sharp sign on the second line. The bass clef staff continues with eighth notes and a sharp sign on the second line. The key signature has one sharp (F#).

Fourth system of musical notation. The treble clef staff features a series of chords with a flat sign on the second line. The bass clef staff continues with eighth notes and a flat sign on the second line. The key signature has two flats (Bb, Eb).

Fifth system of musical notation. The treble clef staff features a melodic line with a sharp sign on the second line. The bass clef staff continues with eighth notes and a sharp sign on the second line. The key signature has one sharp (F#). The system concludes with a *pp* dynamic marking and a fermata over the final note.

Ped.

\*

## Oh! that we two were Maying.

To  
A. P. N.

KINGSLEY.

Moderato e molto tranquillo.

VOICE.

PIANO.

*p legato.*

Oh! that we two were May - - ing:

Down the stream of the soft spring breeze; Like

child - ren with vi - o - lets play - - ing, In the

shade of the whisp - 'ring trees.

Oh! that we two sat

*dolce*

dream - ing, On the sward of some sheep trimm'd down,

*cresc.* *f* *dim*

Watch - ing the white mist steam - - ing, O'er

*p*

riv - er, and mead, and town.

*pp*

Oh! that we two lay

*dolce.*

sleep - - ing, In our nest in the

church - yard sod; With our limbs at rest on the qui - et earth's breast, And our

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "church - yard sod; With our limbs at rest on the qui - et earth's breast, And our". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a complex texture with many sixteenth and thirty-second notes, creating a dense, flowing accompaniment.

souls at home with Cod.

*piu mosso.*  
*p*

The second system continues the musical score. The vocal line has the lyrics "souls at home with Cod." and includes a double bar line with repeat signs. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is present. A tempo change is indicated by the instruction *piu mosso.* (more motion). The piano part features a prominent melodic line in the right hand with a large slur over several measures.

*sempre pp*

The third system shows the final part of the musical score. The vocal line is mostly silent, with a few notes and rests. The piano accompaniment continues with a similar texture. A dynamic marking of *sempre pp* (pianissimo) is present. The piano part features a prominent melodic line in the right hand with a large slur over several measures, mirroring the structure of the second system.

# VALSE RHAPSODIE.

To  
P. C. O.

ETHELBERT NEVIN, Op.2, No 9

Con anima.

PIANO.

Musical notation for the first system, including dynamics like *f*, *sf*, and *3*, and articulation like *ped.* and *L.H.*

Musical notation for the second system, including dynamics like *ten.*, *L.H.*, and *ped.*

Musical notation for the third system, including dynamics like *ten.*, *4/2*, *3*, and *ped.*

Musical notation for the fourth system, including dynamics like *L.H.*, *ped.*, and *P. ped.*

Musical notation for the fifth system, including dynamics like *ten.*, *3*, *P. ped.*, and *Piu lento.*



*p legato.*

Ped. \* Ped. \* Ped. \* Ped. \*

\* Ped. \* Ped. \*

Ped. \* Ped. \*

*dolce.* *cresc.*

*dim.* *cresc.*

*f stringendo.*

Detailed description of the musical score: The page contains six systems of piano music. Each system consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system begins with the instruction 'p legato.' and features a series of pedaled chords in the bass, marked 'Ped.' with asterisks. The second system continues this texture with more pedaled chords and some melodic lines in the treble. The third system includes a triplet in the bass and a melodic line in the treble. The fourth system introduces the instruction 'dolce.' in the treble and 'cresc.' in the bass. The fifth system features 'dim.' in the treble and 'cresc.' in the bass. The sixth system concludes with a forte 'f stringendo.' section, characterized by dense chords and a more active bass line.

First system of musical notation. Treble clef, bass clef. Tempo marking: *a tempo.* Includes a triplet in the bass line and a *L.H.* marking in the treble line.

Second system of musical notation. Treble clef, bass clef. Includes a *L.H.* marking in the treble line and *p.* dynamics in the bass line.

Third system of musical notation. Treble clef, bass clef. Includes *f* dynamics, triplets, and *ped.* markings with asterisks in the bass line.

Fourth system of musical notation. Treble clef, bass clef. Includes a triplet in the bass line.

Fifth system of musical notation. Treble clef, bass clef. Includes a *L.H.* marking in the treble line, a *string.* marking in the bass line, and *p.* dynamics.

Sixth system of musical notation. Treble clef, bass clef. Includes a triplet in the bass line, *ten.* marking in the treble line, and *f* dynamics.

# Three Songs From "A Child's Garden of Verses"

by R. L. STEVENSON.

NO 1.

To  
J. R. M<sup>c</sup> A.

ETHELBERT NEVIN.

*Allegretto scherzando.*

VOICE.



In win-ter I get up at night And

PIANO.



dress by yel-low cand-le light; In sum-mer quite the oth-er way, I



have to go to bed by day, I have to go to bed and see The



birds still hop - ping on the tree, Or hear the grown up

peo - ple's feet still go - ing past me on the street; And

*ten. slower.*

*ten.*

does it not seem hard to you, When all the sky is clear and blue, And

*legato.*

*express.*

I should like so much to play, I have to go to bed by day?

*piu rit.*

*a tempo.*

*piu rit.*

*p a tempo.*

No 2.  
To  
E. F. H.

Allegretto.

VOICE.

Of spec-kled eggs the bird - ie sings, And nests a-mong the

PIANO.

trees; The sail - or sings of ropes and things In ships up-on the

*vivo.*

Ped.

seas, The children sing in far Jap-an, The children sing in

Ped.

Spain, The org - an, with the org - an man, Are singing in the rain.

No 3.  
To  
M. F. A.

Moderato.

VOICE.

Dark - brown is the riv - er,

Gold - en is the sand, \_\_\_\_\_ It flows a - long for

ev - er, With trees on ei - ther hand. \_\_\_\_\_

PIANO.

*L. H.*

*L. H.*

*L. H.*

Green leaves a - float - ing, Cast - les of the

foam, Boats of mine a - boat - ing,

Where will all come home? — On goes the

riv - er, And out past the mill: A -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one flat (B-flat major or D minor). The vocal line begins with a dotted quarter note 'riv', followed by an eighth note 'er', a quarter rest, and then the words 'And out past the mill:'. The piano accompaniment consists of a right hand with a melodic line of eighth notes and a left hand with a bass line of eighth notes. The system concludes with a long note 'A -'.

way down the val - ley, A - way down the

The second system continues the vocal line with 'way down the val - ley, A - way down the'. The piano accompaniment maintains the same rhythmic pattern of eighth notes in both hands. The system ends with a long note 'A -'.

hill, A - way down the hill.

The third system features the vocal line with 'hill, A - way down the hill.'. The piano accompaniment continues with eighth notes. A double bar line is present, after which the key signature changes to two flats (B-flat major or D minor). The system ends with a long note 'A -'.

A - way down the

The fourth system shows the vocal line with 'A - way down the'. The piano accompaniment continues with eighth notes. The system ends with a long note 'A -'.



riv - er, A hun-dred miles or more,

*L.H.* *L.H.*

Oth - er lit - tle child - ren Shall bring my boats a -

shore, Oth - er lit - tle child - ren Shall

bring my boats a - shore.

*accel* *p* *smorz.* *pp*

II.

The night has a thousand eyes.

Quartet with Violin obligato.

Bourdillon.

To  
W. I. N.

ETHELBERT NEVIN.

Not too slow.

Soprano *mf*  
 Alto *mf*  
 Tenor *mf*  
 Bass *mf*

The night has a thou-sand eyes, And the day but one; Yet the

light of a whole day dies, With the set-ting sun, Yet the light of a whole day  
 light of a whole day dies, With the set-ting sun, Yet the light of a whole day

*cresc.*

VIOLIN.

dies, With the set-ting sun, with the set-ting sun. The  
 dies, With the set-ting sun, with the set-ting sun. The

*f* *p* *pp*

mind has a thousand eyes, And the heart but one Yet the

mind has a thousand eyes, And the heart but one Yet the

*G strings. -*  
*express.* 3

light of a whole life dies, When love is done, Yet the

light of a whole life dies, When love is done, Yet the

*cresc.*  
*dim.* *p*

light of a whole life dies, When love is done, when love is done.

light of a whole life dies, . When love is done, when love is done.

BOSTON MUSIC COMPANY EDITION

# MODERN PIANO MUSIC GROUPS

## GROUP I

**AMERICAN COMPOSERS, Ten Pieces** (*B. M. Co. Ed. No. 42*) comp. .60

1. **Cadman**: Melody; 2. **Clough-Leigher**: Pensive Monody; 3. **Herbert**: Serenata; 4. **Jeffery**: Cradle Song; 5. **MacDowell**: Träumerei; 6. **Nevin**: Valzer Gentile; 7. **Seeboeck**: Le Dauphin; 8. **W. G. Smith**: Love Sonnet; 9. **Whelpley**: Intermezzo; 10. **Whiting**: Quasi Sarabande.

## GROUP 2

**FRENCH COMPOSERS, Eight Pieces** (*B. M. Co. Ed. No. 39*) comp. .60

1. **Ravel**: Pavane; 2. **Chabrier**: Habanera; 3. **Debussy**: Rêverie; 4. **Debussy**: Valse Romantique; 5. **Saint-Saëns**: The Swan; 6. **Widor**: Scène de Bal, in E $\flat$ ; 7. **Moret**: Song without words, No. 5; 8. **Pierné**: La veillée de l'ange gardien.

## GROUP 3

**NORTHERN COMPOSERS, Ten Pieces** (*B. M. Co. Ed. No. 43*) comp. .60

1. **Backer-Gröndahl**: Serenade; 2. **Bull**: Melody, in D; 3. **Grieg**: Norwegian Folk-Song; 4. **Høise**: By the Seashore; 5. **Henriques**: In Modern Style; 6. **Hoeberg**: Linden Blossom; 7. **Kjerulf**: Minuet; 8. **Palmgren**: Finnish Song; 9. **Sibelius**: Romance; 10. **Sjögren**: Erotikon, No. 5.

## GROUP 4

**RUSSIAN COMPOSERS, Vol. I, Twelve Pieces** (*B. M. Co. Ed. No. 38a*) comp. .60

1. **Arensky**: Fughetta; 2. **Cui**: Prelude, in A $\flat$ ; 3. **Glazounow**: Gavotte, in D; 4. **Gilère**: Mazurka; 5. **Karganoff**: Intermezzo; 6. **Kopylow**: Étude Joyeuse; 7. **Kvostchinsky**: Berceuse; 8. **Maykapar**: Italian Serenade; 9. **Pantschenko**: Capriccio; 10. **Rachmaninoff**: Romance; 11. **Rebikoff**: Danse des Clochettes; 12. **Wihtol**: Slumber Song.

## GROUP 5

**RUSSIAN COMPOSERS, Vol. II, Twelve Pieces** (*B. M. Co. Ed. No. 38b*) comp. .60

1. **Kopylow**: The Dreaming Child; 2. **Cui**: Albumleaf; 3. **Rimsky-Korsakow**: Romance; 4. **Karganoff**: Scherzino; 5. **Scriabine**: Prelude; 6. **Arensky**: Impromptu; 7. **Rachmaninoff**: Mélodie; 8. **Borodin**: At the Convent; 9. **Glazounow**: Pirouette; 10. **Tscherepnine**: Nostalgie; 11. **Moussorgsky**: Meditation; 12. **Wihtol**: Berceuse.

## GROUP 6

**ITALIAN COMPOSERS, Vol. I, Ten Pieces** (*B. M. Co. Ed. No. 327a*) comp. .60

1. **Buzzi-Peccia**: Twilight; 2. **Catalani**: Melody, in A $\flat$ ; 3. **Cilea**: Scherzino; 4. **Crescentini**: A Letter; 5. **Florida**: April Breezes; 6. **Giordano**: Minuet; 7. **Martucci**: Romance; 8. **Mineo**: Saltarello; 9. **de Nardis**: Serenata Barcarola; 10. **d'Orso**: The Angel's Dream.

## GROUP 7

**ITALIAN COMPOSERS, Vol. II, Ten Pieces** (*B. M. Co. Ed. No. 327b*) comp. .60

1. **Busoni**: Dance; 2. **Cilea**: Romance; 3. **Crescentini**: On the Tranquil Sea; 4. **Florida**: Evening Prayer; 5. **Luzzatti**: Venetian Serenade; 6. **Martucci**: Scherzo; 7. **Pirani**: Canzonetta; 8. **Puccini**: Minuet; 9. **Sgambati**: Ländler; 10. **del Valle de Paz**: Tarantella.

## GROUP 8

**ALBENIZ, Album of Eight Pieces** (*B. M. Co. Ed. No. 315*) comp. .60

1. Cadiz; 2. Cuba; 3. Curranda; 4. Leyenda; 5. Mazurka; 6. Seguidilla; 7. Tango; 8. Zortzico.

## GROUP 9

**DEBUSSY, Album of Five Pieces** (*B. M. Co. Ed. 314*) comp. .60

1. Mazurka; 2. Ballade; 3. Danse; 4. Rêverie; 5. Valse Romantique

Complete descriptive catalog of the widely known Boston Music Company Edition will be supplied on request. When ordering any or all of the groups above mentioned, please refer to this special introductory offer, enclosing payment, unless open account is carried.

**THE BOSTON MUSIC COMPANY**

**26 & 28 West St., Boston, Mass.**



