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Tarentelle Brillante

Sydney Smith
Composer

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RECREATION

pour le PIANO

par

SYDNEY SMITH

Copyright, 1880, by W. F. Shaw.

Kas.
008542
SMITH

Recreations in Classic Music

FOR

YOUNG PIANISTS,

BY

HEINRICH LICHNER.

This book, while following out the idea of the Music Rolls enumerated on another page as a matter of course is a much larger and more ambitious publication, and in comparison with the Rolls, worth far more than the difference in price would indicate. The compositions of Heinrich Lichner are held in such high esteem in this Country, that we have decided to issue the above work, taking care that all the selections therein contained should be of about the third grade of difficulty. It would be a distinct waste of time to indulge in any eulogistic comment, as the appended index speaks for itself.

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In Old Madrid,
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I went with him.

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Sweet Violet
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Space forbids inserting the entire index, but we can't refrain from mentioning a few, culled at random:—"First Kiss Waltz," "Hunters' March," "Ten Pin Galop," "La Reine d'Amour," "Let Me Dream Again," "Grant's Presentation March," "I Kissed You in a Dream, Fantasia," besides numerous selections from popular operas, and last, but not least, transcriptions of several world-beloved hymns. And all for

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SONG FOLIO, No. 2,
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FOLIO OF SACRED SONG,
32 VOCAL DUETS.

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When a whole nation is singing a certain man's songs, there must be something in them, don't you think? That's what England is doing now, and in the musical world Albert Chevalier is the lion of the hour. Not merely in the theatres, concert rooms and music halls, or on the streets, are his songs heard, but the palaces of the rich and the cots of the poor all echo with his original ditties. He has struck a peculiar vein never before exploited, and his life-like delineations of the coster—corresponding to our huckster or street fakir—and the laborer, are not merely funny creations, but absolute character studies. We beg to call attention to the appended press notices, which give a clear idea of the scope and contents of this volume.

We don't want to create the impression that the songs are entirely unknown to the American public. The contrary is the case, as Mr. Frank Daniels has introduced "Wot Cher! or Knocked 'em in the Old Kent Road," and several others, in his laughable farce, "Little Puck," and the favor invariably accorded them was our incentive for issuing this volume, as it indicates that the people on this side of the Big Pond will be as quick as our English cousins to appreciate the eccentric humor and at times real pathos of these "Songs of the lower ten thousand." Therefore we have collated those that were nearest cosmopolitan in character and herewith present them to you in book form. Printed from engraved plates (lithograph process) on fine quality of paper, with handsome cover depicting Mr. Chevalier in character, the appearance of the book is incapable of improvement, while the appended index will give you a general idea of its

CONTENTS.

"My Old Dutch"	"Yours, Etc."	"Funny Without Being Vulgar"
"The Future Mrs. 'Awkins"	"Peculiar"	"The Cockney Tragedian"
"The Johnnie's Serenade"	"Who'll Buy?"	"Tink-a-Tink," Burlesque Chanson
"The Coster's Serenade"	"Yer Can't 'elp Likin' 'im"	"The Ever-Flowing Brook"
"Yuss!" (Coster's Courtship)	"The Nasty Way 'E Sez it"	"In the Good Old Days"
"Our Little Nipper"	"A Mistake"	"The Dotty Poet"
"Wot Cher, or, Knocked 'em in the Old Kent Road"	"The Waxwork Show"	"Sich a Nice Man too"

Some English Press Opinions.

The *Era* says:—"The coster in love, the coster with a grievance, and the coster hilarious are three phases of a character that Mr. Chevalier impersonates as if to the manner born. 'Oh, 'Arriett' touches a minor key, and is almost pathetic; in the protestation. 'It's not exactly what he says, but the nasty way 'e sez it' runs a vein of sarcastic humor which is never strained; but 'Wot Cher! or, Knock'd 'em in the Old Kent Road' enables Mr. Chevalier to let himself go, and his wonderful exit with a sort of quick double shuffle puts the finishing touches to a pronounced success."

"Mr. Albert Chevalier, the Minstrel of the Coster, gives his now extremely popular ditties in such a truly artistic and highly humorous manner as to secure the most enthusiastic recalls of the evening."

"His 'Coster's Serenade' is as clever a song as anything we have heard for years on the music hall stage."

The *Stage* says:—"'The Coster's Serenade' is a gem of comedy in its way, and 'It's the nasty way 'e sez it,' runs very close."

The *Star* says:—"There is one feature in the Pavilion programme which is still more artistic, and that is the singing of Mr. Albert Chevalier, whose 'Coster's Serenade' belongs to that order of burlesque which touches closely on the serious. It is real art, and what more can one say?"

"The success of these songs is immense. They have already become legendary. The mixture of the ludicrous and the pathetic, of vulgarity and simple, natural affection in this 'Coster's Serenade' is inexpressibly piquant. It is a masterpiece in its way. Credit must be given to the musician, too; the strange 'crooning' air, with its touch of Spanish-gipsy melody, being a separate ecstasy."

"For the first time since he became the Costers' Laureate, Mr. Albert Chevalier has doffed the 'pearlies,' and the success of his new song. 'My Old Dutch,' which was given at the Tivoli on Saturday afternoon for the first time, proves once and for all that the singer of 'Arriet and 'Liza and Sally can sing just as effectively of a Sally who does not happen to be technically a 'donah.' The new song is a sort of 'Darby and Joan' of real life, without the weak sentimentality of that drawing-room favorite, and with a depth of humanity in the words, a pathetic charm in the music."

The *Bird o' Freedom* says:—"Not the least popular of the comic songs of the day are the humorous ditties of Mr. Chevalier, who composes a melody as quaint as his words are humorous. 'The Coster's Courtship' is simply immense, and 'The Cockney Tragedian' is also extremely funny."

The *New York Herald* says:—"Without any invidious intention, I must single out Mr. Albert Chevalier for special praise: his 'Coster's Serenade' is one of the most perfect specimens of comic song I have heard for some time."

London says:—"The best items in the progr mme are the truly excellent songs of Mr. Albert Chevalier. His sentimental 'Coster's Serenade,' with its pretty air and well written words, is one of the best songs I have heard."

The *Topical Times* says:—"Albert Chevalier gave his wonderful 'Coster's Serenade,' and in the same inimitable way, a new song of the same type called, 'Wot Cher! or, Knock'd 'em in the Old Kent Road.'"

Trade and Finance says:—"When all was good it would be invidious to particularize, but I must go out of my way to mention Mr. Chevalier's screamingly funny Whitechapel courtship song—quite a little idyll, by the way—outside of its humorous character."

The *Weekly Dispatch* says: "Undoubtedly, though, the best turn in the bill is Mr. Chevalier, a better indeed will not be found anywhere. The coster song 'Wot Cher!'—the latest of the series—promises to be as successful as the 'Coster's Serenade' and the 'Nasty way 'E Sez it,' both of which were also given, all three being enthusiastically received."

"Mr. Albert Chevalier's new song, 'Wot Cher! is sure to catch on."

The *Referee* says:—"Albert Chevalier does not allow his songs to wear out their welcome, and he has a new one from the same tap as the last—'Yer can't 'elp likin' 'im'—and you must be hard to please if you can help liking the song either. It contains a good deal of wit and observation."

The *St. James' Gazette* says:—"Mr. Albert Chevalier's new song 'My Old Dutch' given at the Tivoli on Saturday afternoon, has a double interest for the admirers of the one English music hall singer of genius. It is not merely a beautiful and pathetic song, full of that intimate human sentiment which is Mr. Chevalier's 'note'; it is also a new departure, a song of low life which is not a coster song, and it is sung in the make up of an old man who is not a coster. In artistic finish 'My Old Dutch' is one of the best things Mr. Chevalier has ever done, and, like all that he does, it has an irresistible appeal to the popular sympathies. French in the delicate tact of his method, Mr. Chevalier is very English in his particular kind of sentiment—a tenderness tinged with humor, a humor which is but one way of expressing emotion."

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Allow us to present for your kindly consideration a new series of Song Collections which is destined to occupy a place peculiar to itself among musical publications. Each volume contains the best compositions of some one of the many gifted song-writers of the day—Pinsuti, Cowen, Molloy, Roeckel, Marzials,, Watson, Tours, Barri, etc., etc.—names that are household words throughout all civilization. The greatest care has been exercised in making the selections from each author so as to avoid any possible complaint of lack of variety, but as all the writers whose works are or will be embraced in this series are prolific composers, this has not been a difficult task.

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By the above we have endeavored to give you an idea of the intention and character of these publications; all that remains is to append the contents of each. They will not be known by numbers, but by their respective authors, except when there are two or more by the same composer, as is the case with Ciro Pinsuti.

We believe you will appreciate their value by a critical inspection of the following list. Others will follow in rapid succession.

CIRO PINSUTI, No. 1.

All the World's a Stage,
And so Will I,
Angel's Song, (An),
Charity,
Duschinka, or, the Star of the North,
Falling Star, (The)
For You and Me,
Free Lance, (The)
Hearts are Trumps,
In Shadowland,
I Remember,
King's Minstrel, (The)
Land of Love, (The)
Land of Rest, (The)
Many a Mile Away,
Miller's Daughter, (The)
My Destiny,
Peace, Troubled Heart,
Silent Keys, (The)
Sleep in Peace,
Smile and Bid Me Live,
Smiles May end in Tears,
Swallow, (The)
Till Then,
Time of Youth, (Duet)
What Jack Will Say,
What We Have Loved, We Love Forever.

CIRO PINSUTI, No. 2.

Angel Choir,
Angel-Land,
As Sings the Nightingale,
By-Gone Days,
Crescent and the Cross,
Crusader's Love Song,
Good Samaritan,
Last Watch,
Love and Friendship,
Magicians, (The)
Mermaids (The), Duet,
Night-Watch, (The)
Old Organ Loft,
Outpost, (The)
Over Woodland, Over Plain, (Trio)
Psalm of Life, (Trio for Female Voices),
Rest to the Weary,
Touch of a Vanished Hand,
Trusty as Steel,
Warrior, (The)

J. L. MOLLOY.

As of Old,
Bangle, (the)
Bebee,
Because I do,
"But"
Clochette,
Child's Vision, (the)
Davy Jones,
Down the Sunlit Stream,
Dresden China,
Ely's Reason,
Finette,
I Knew an Old Maid Said the Moon,
Jamie,
Little Maid Milking Her Cow,
Little Match Girl, (the)
Love is Bold,
Love's Old Sweet Song,
Never Despair,
Old Finger Post, (the)
Old Poet, (the)
Old Street Lamp, (the)
Polly,
Saturday Night,
Simeon Sly,
Sir Roland,
Sweet Lavender,
Three Beggars, (the)
Two Little Lives,
Wagon, (the)
We'll Keep the Old Gray Mare, John.

FREDERIC H. COWEN.

Absence,
All in All,
Along the Shore,
Angel Came, (the)
At Last,
Aubade,
Better Far,
Better Land, (the)
Child and the Angel,
Children's Home, (the)
Good Night,
Great City, (the)
I Love You Too Well,
I Wonder,
In Vain,
It Might Have Been,
It Was a Dream,
Love and Duty,
Love is a Dream,
Never Again,
Night Hath a Thousand Eyes, (the)
Old and the Young Marie, (the)
O, Swallow, Swallow!
Reaper and the Flowers, (the)
Spinning,
Truant Love,
Unfinished Song, (the)
Who Knows?
Why.

BERTHOLD TOURS.

Altar and the Throne,
And so Would You,
Angel at the Window,
At the Eastern Gate,
A Wish,
Because of Thee,
By the Abbey Door,
Friend or Foe,
Harp and Crown,
How Shall I Picture Thee, Ladye Fair?
Knight's Wish,
Message to Heaven,
New Kingdom,
Miner, (the)
My Love's a Little Maid,
Neighbors, (Sir Rupert and Giles)
Old Refrain, (the)
Only Come,
Poet's Corner,
Shall I Tell?
Stay, Sweet Swallow,
Sweet Mignonette,
Three Singers, (the)
To Blossoms,
Unforgotten,
Waiting for the Dawn,

JACQUES BLUMENTHAL.

Across the Far Blue Hills, Marie.
Answers,
Broken Flower,
Children's Kingdom, (the)
Children's Pilgrimage, (the)
Days That Are No More,
Heaven at Last,
He Giveth His Beloved Sleep
Her King,
Her Name.
Her Smile,
I Prithee Give Me Back My Heart.
I Shall Hear You.
I Thought to be Your Bride.
Life,
Loved and Lost,
Loyal Lovers,
Message, (the)
My Queen,
Old, Old Story,
Requital, (the)
Sunshine and Rain,
Way to Paradise, (the).

ARTHUR SULLIVAN.

Ay De Mi,
Birds in the Night,
Coming Home, (Duet.)
Distant Shore,
Golden Days,
If Doughty Deeds,
It Came Upon the Midnight Clear,
I've Got Him on the List,
I Would I were a King, Fair Maid,
Let Me Dream Again,
Living Poems,
Looking Back,
Lost Chord, (the)
Love Laid His Sleepless Head.
Love That Loves Me Not,
My Dearest Heart,
My Love Beyond the Sea,
None But I Can Say,
Once Again,
Orpheus with His Lute,
Sailor's Grave,
Sisters, (the) Duet.
Sleep, My Love, Sleep,
St. Agnes' Eve,
Sweethearts,
There Sits a Bird on Yonde Tree,
Will He Come?
You Sleep,

KasCW

Recreations in Classic Music

SYDNEY SMITH.

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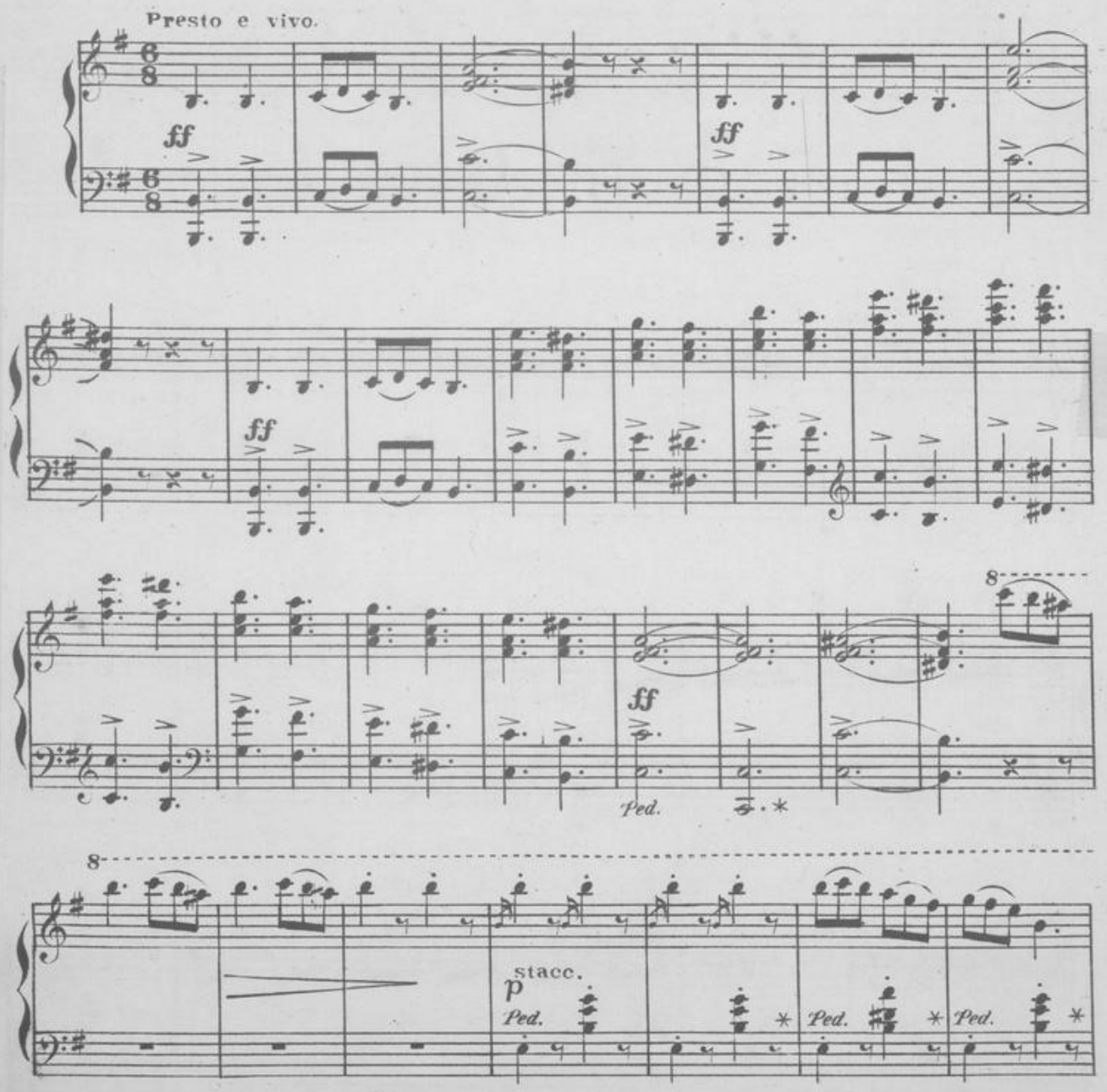
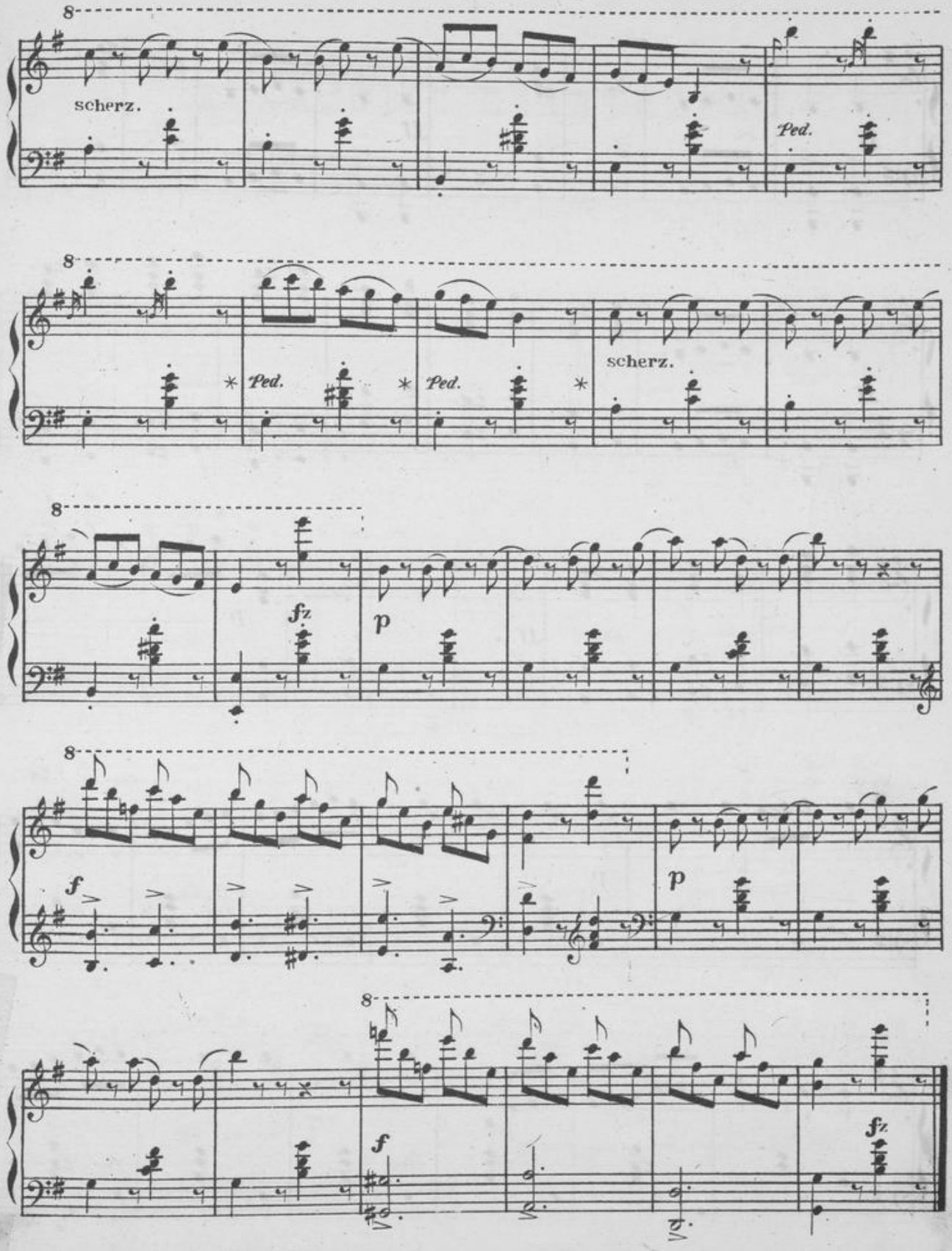
W. F. SHAW,

PHILADELPHIA.

TARENTELLE BRILLANTE.

SYDNEY SMITH Op. 8.




8
scherz.
Ped.
8
Ped.
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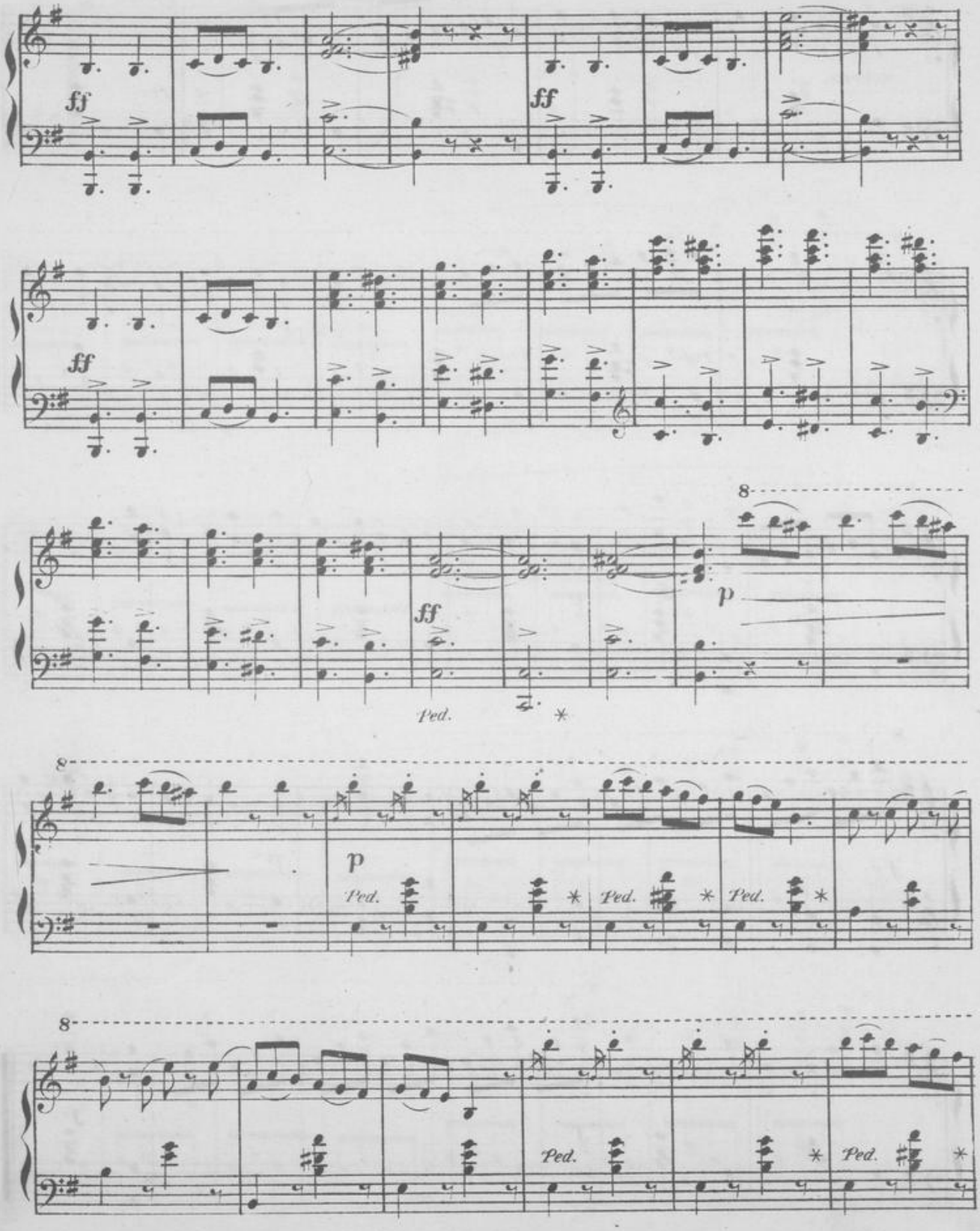
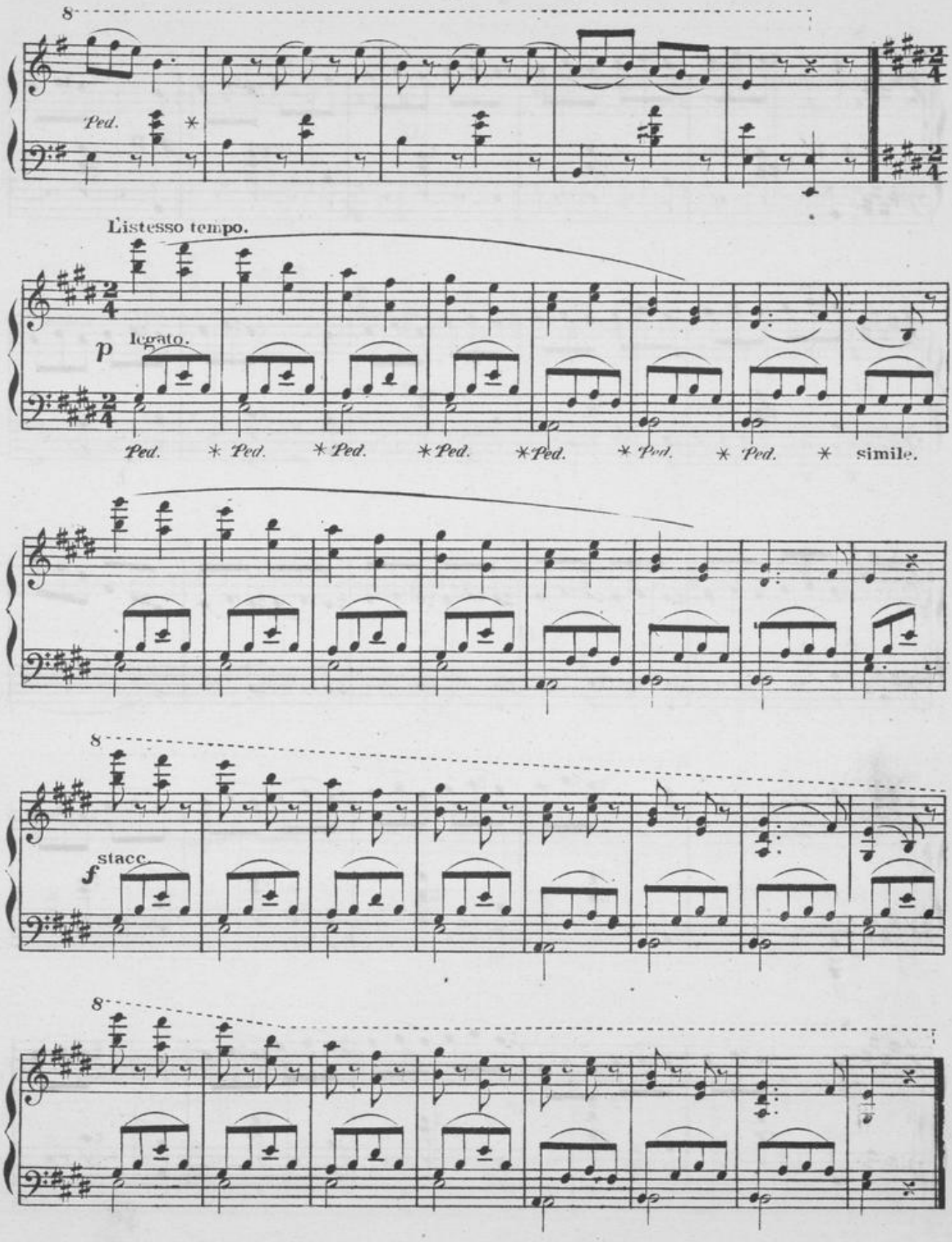
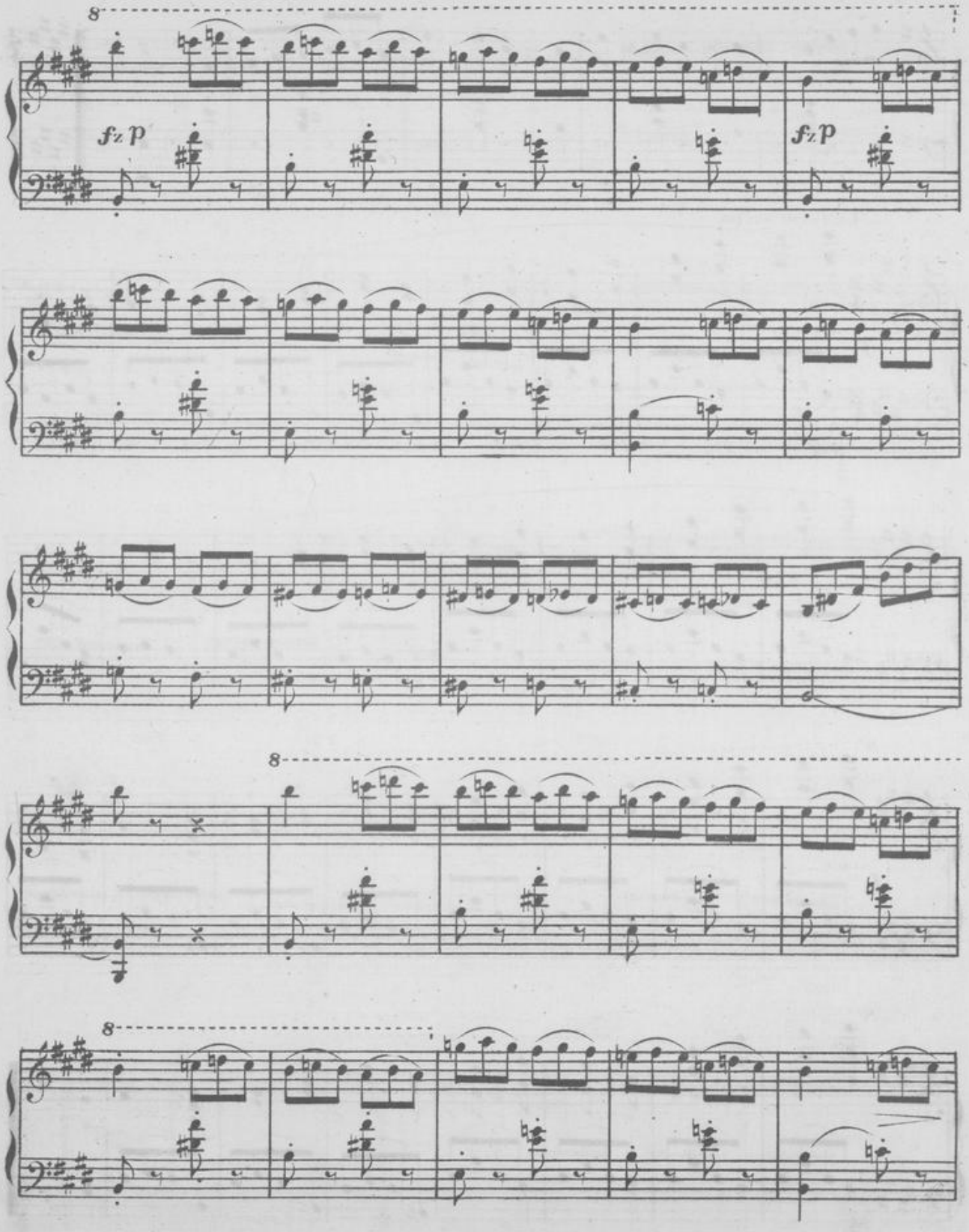
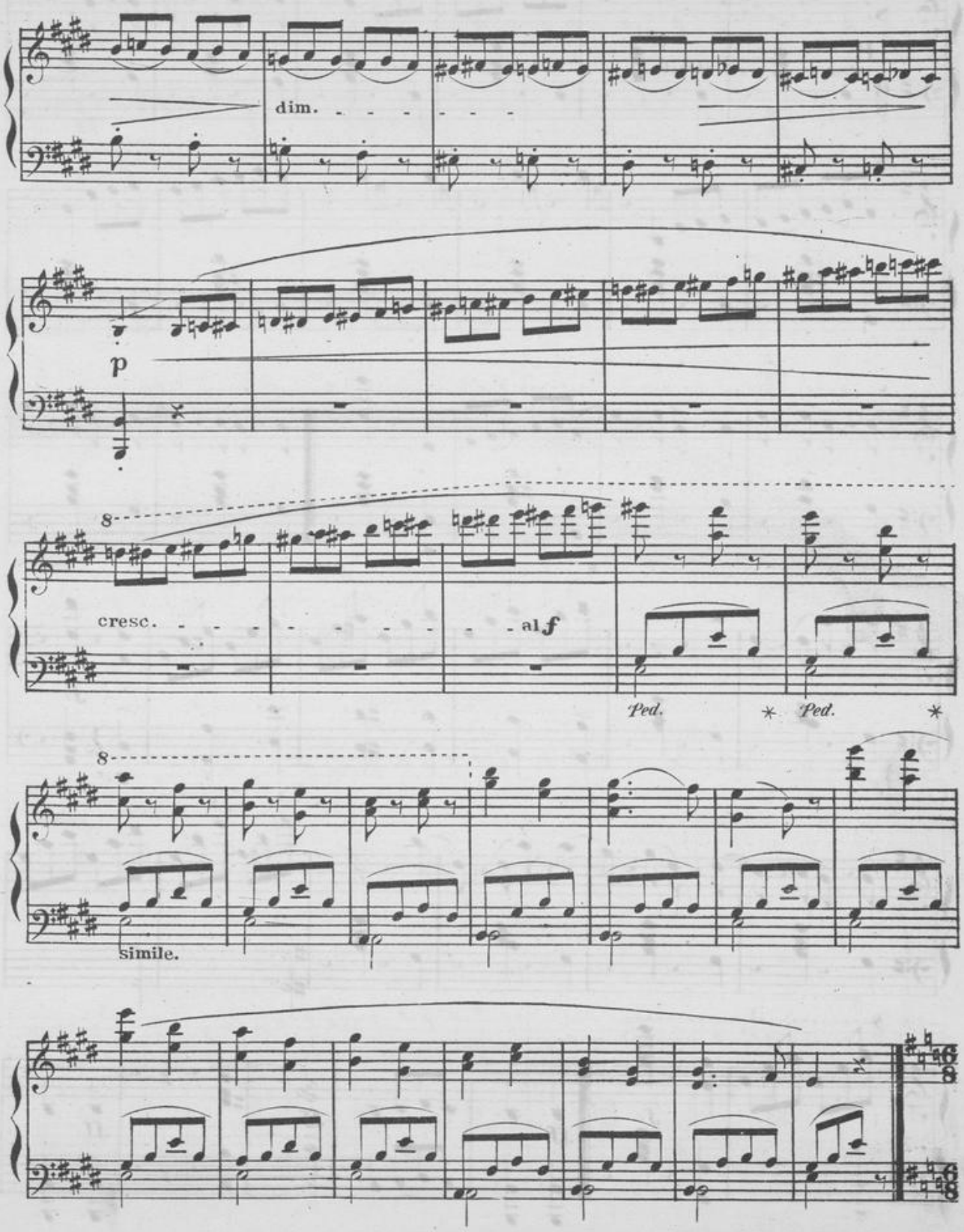
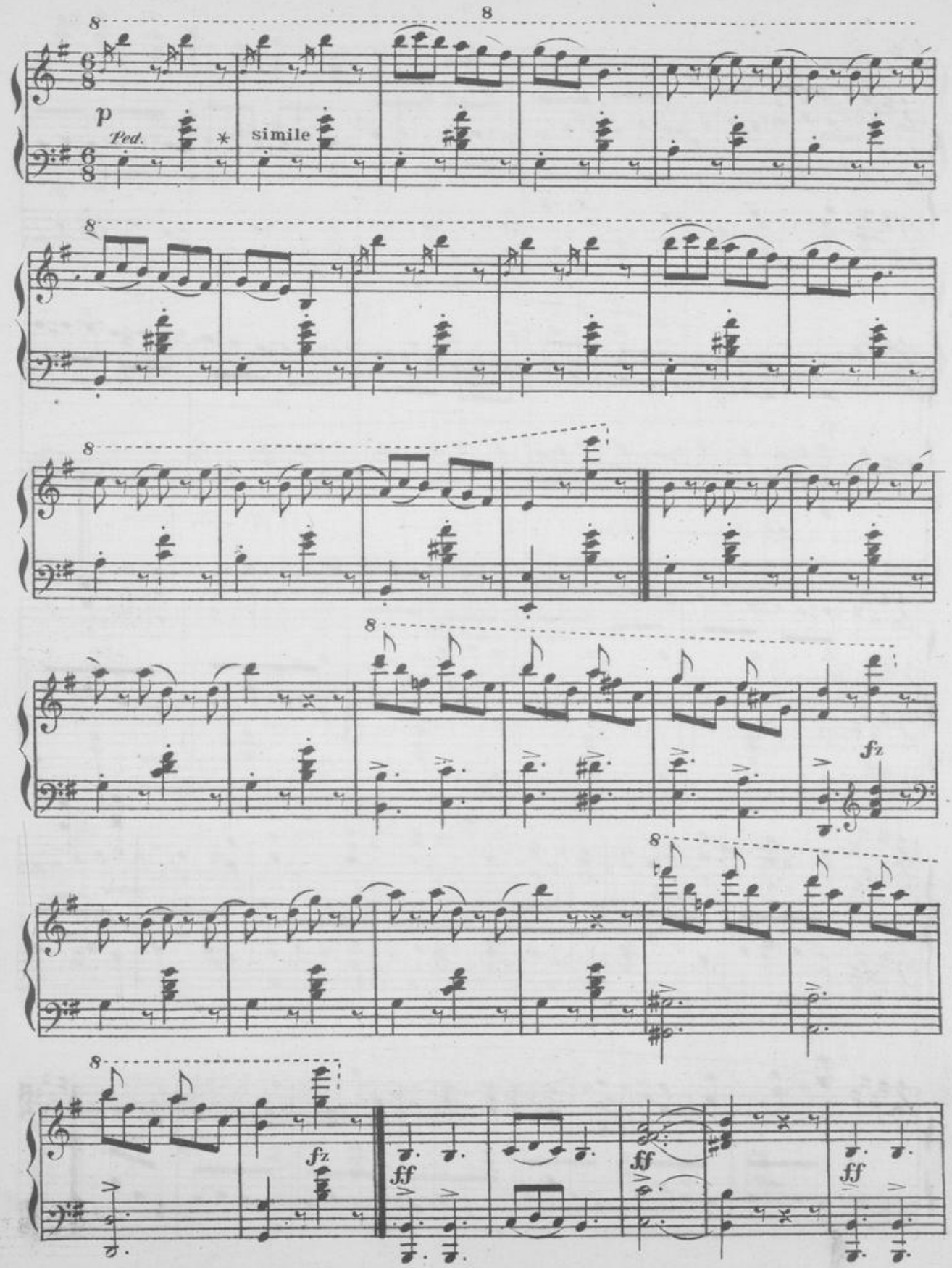
scherz.
8
fz
p
8
f
p
8
f
fz

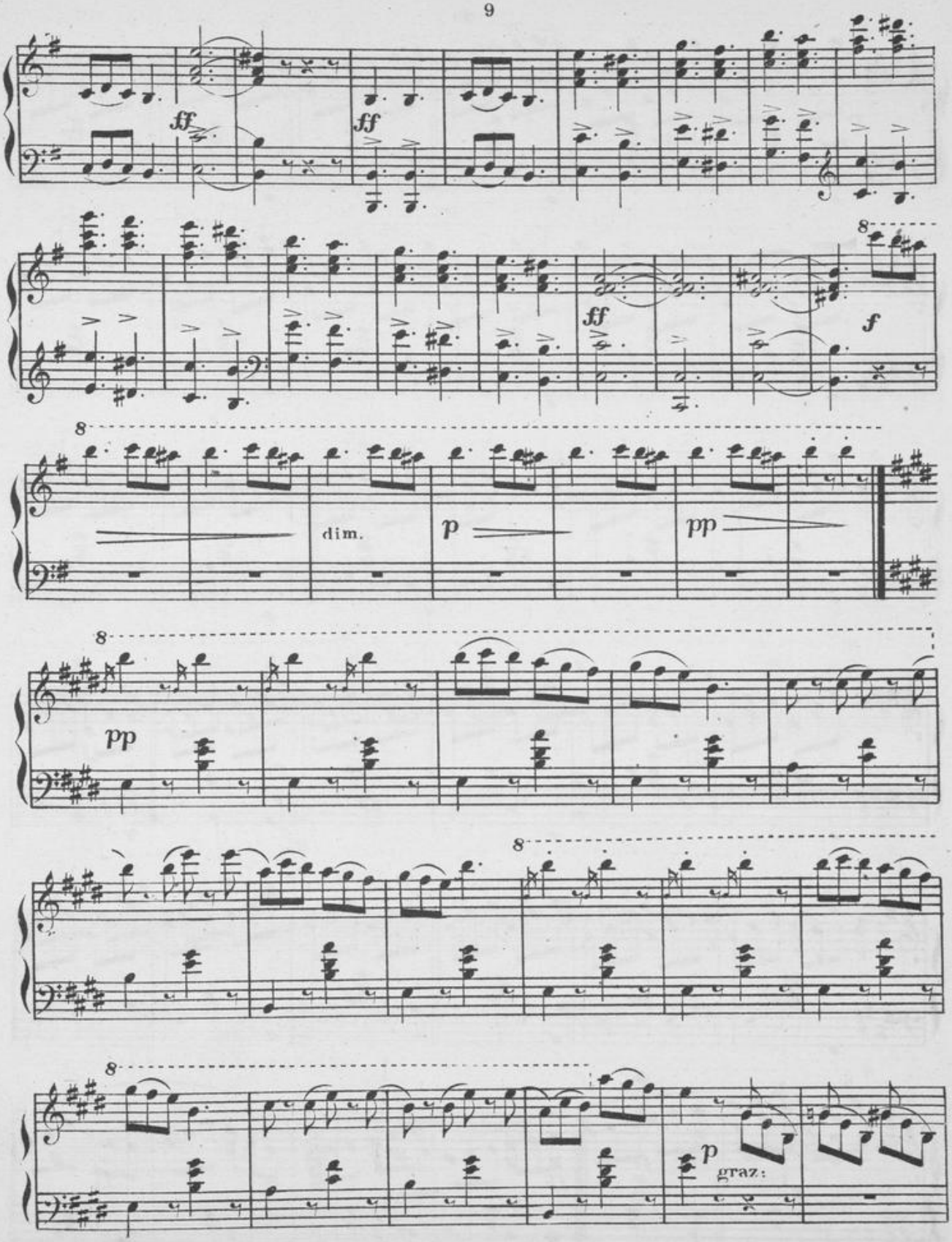

ff
ff
ff
ff
p
Ped.
8
p
Ped.
Ped.
Ped.
8
Ped.
Ped.

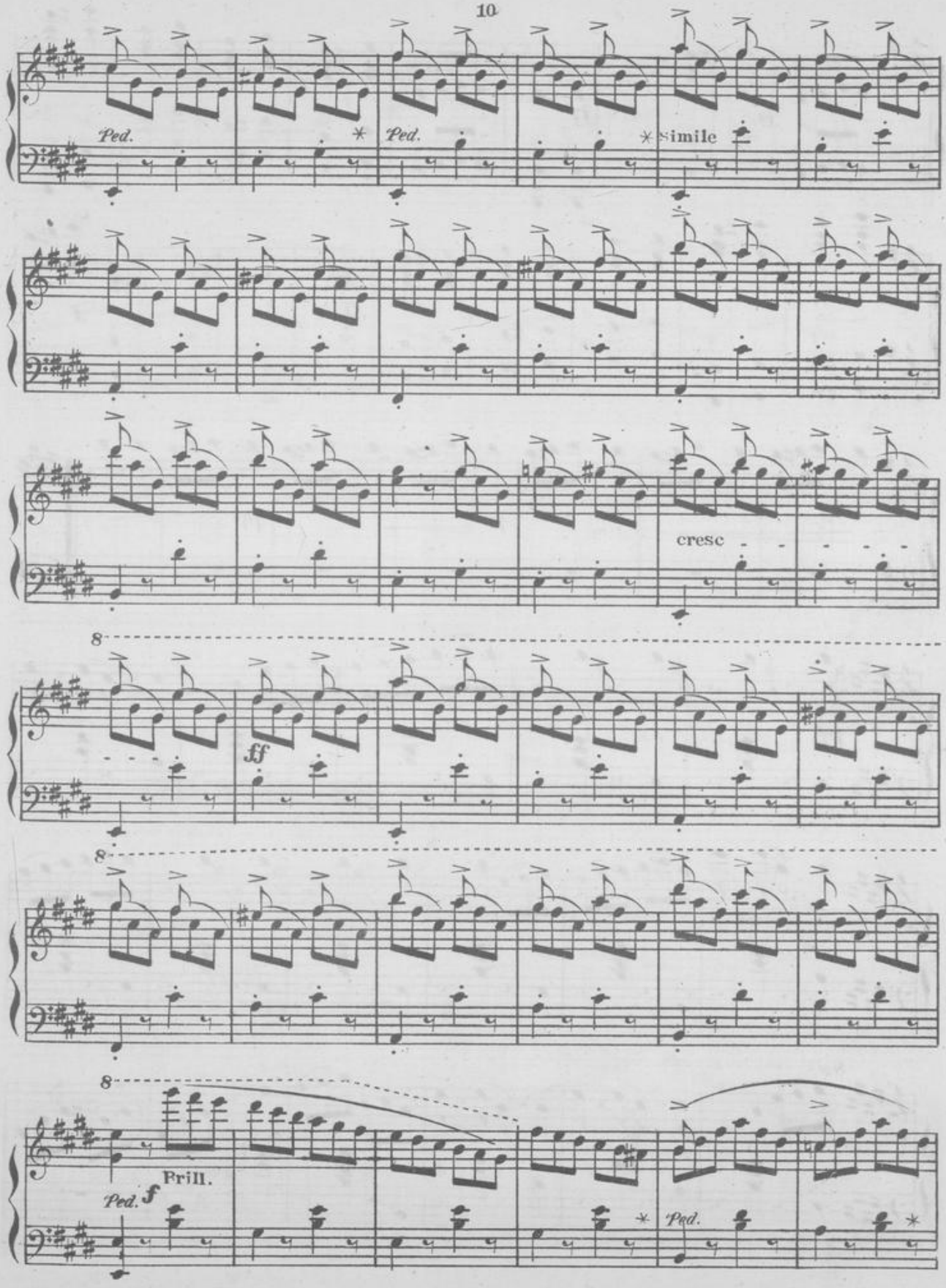

8
Ped. *
L'istesso tempo.
p legato.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * simile.
8
f stacc.
8

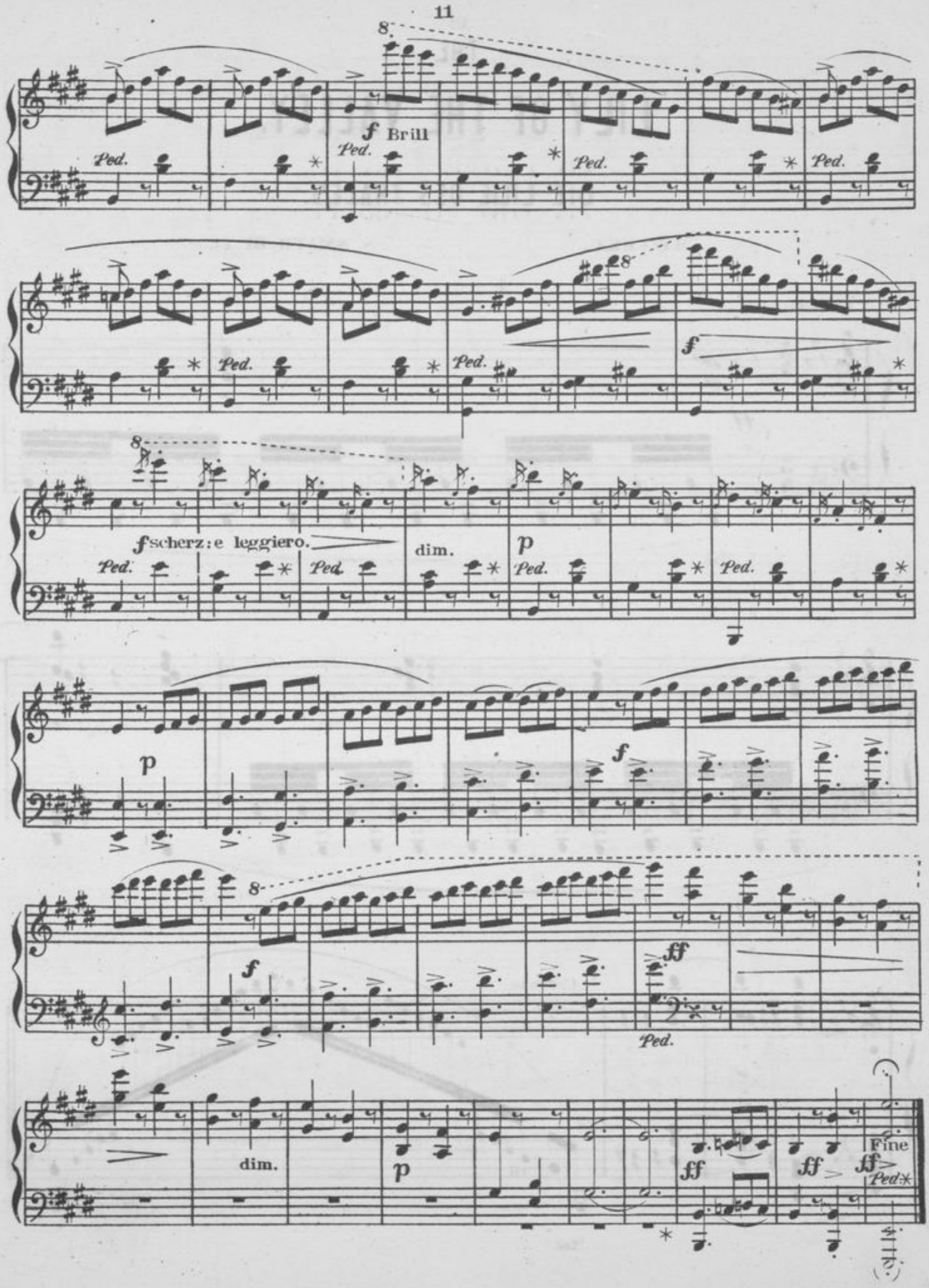

8
fz p
fz p
8
8


dim.
p
8
cresc.
al f
Ped.
Ped.
8
simile.


8
8
p
Ped.
*
simile
fz
fz
ff
ff
ff


ff
ff
ff
f
dim.
p
pp
pp
p
graz:

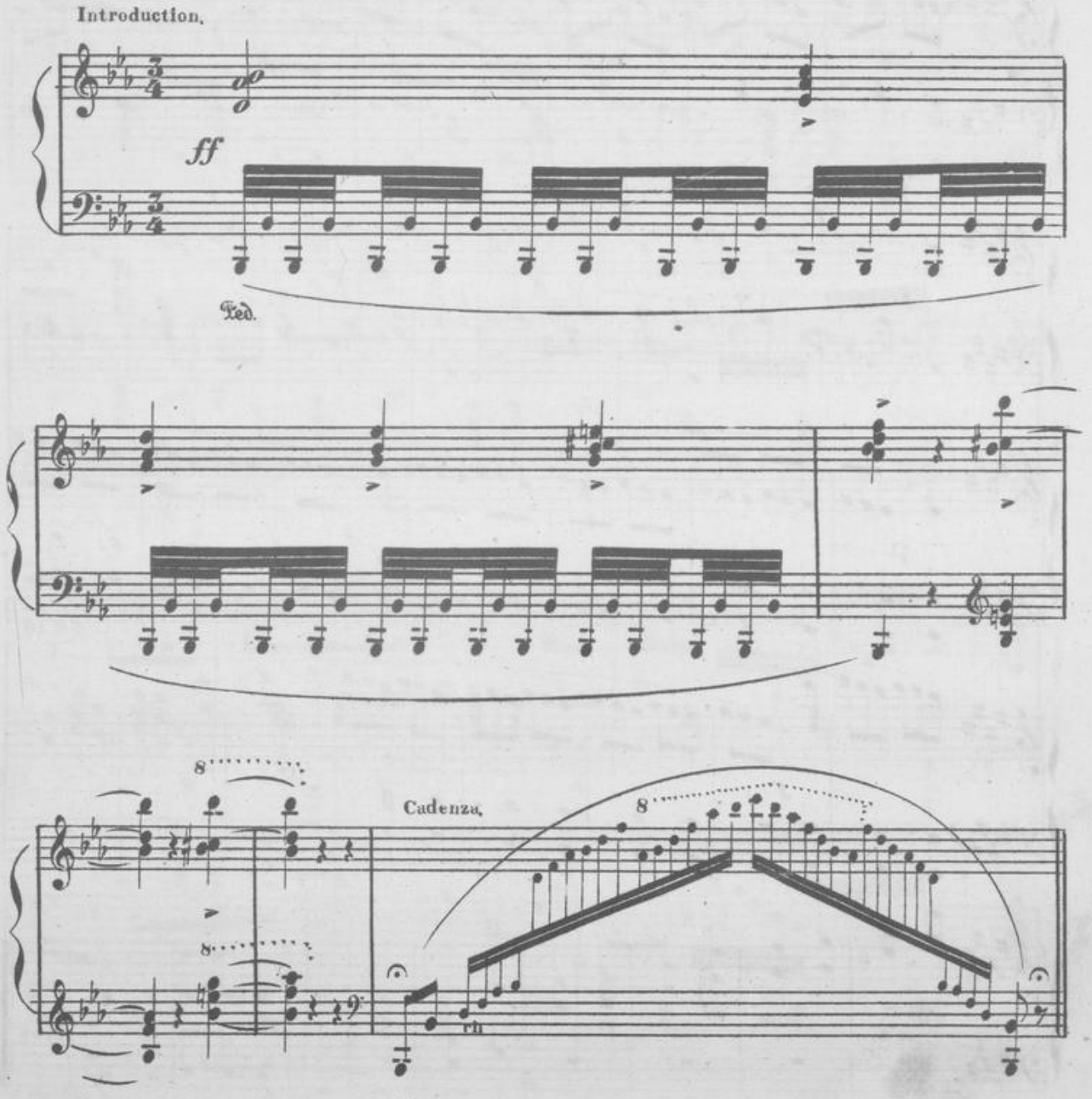

Ped.
Ped.
simile
cresc
8
ff
8
8
Prill.
Ped.
f
Ped.


f Brill
Ped.
f scherz: e leggiero.
dim.
p
f
ff
Fine

THE
LILY OF THE VALLEY.

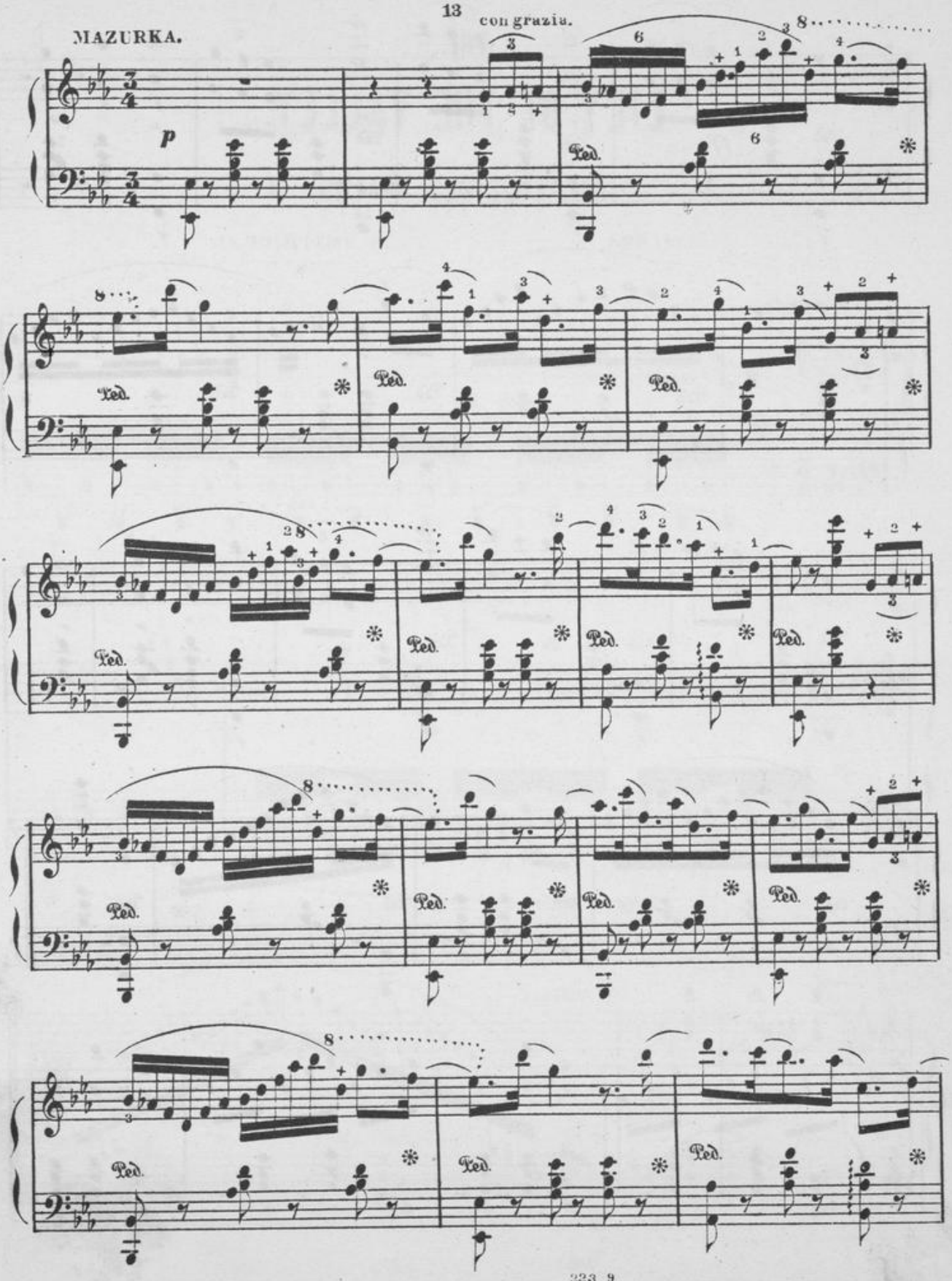
DIE LILIE DES THALES.

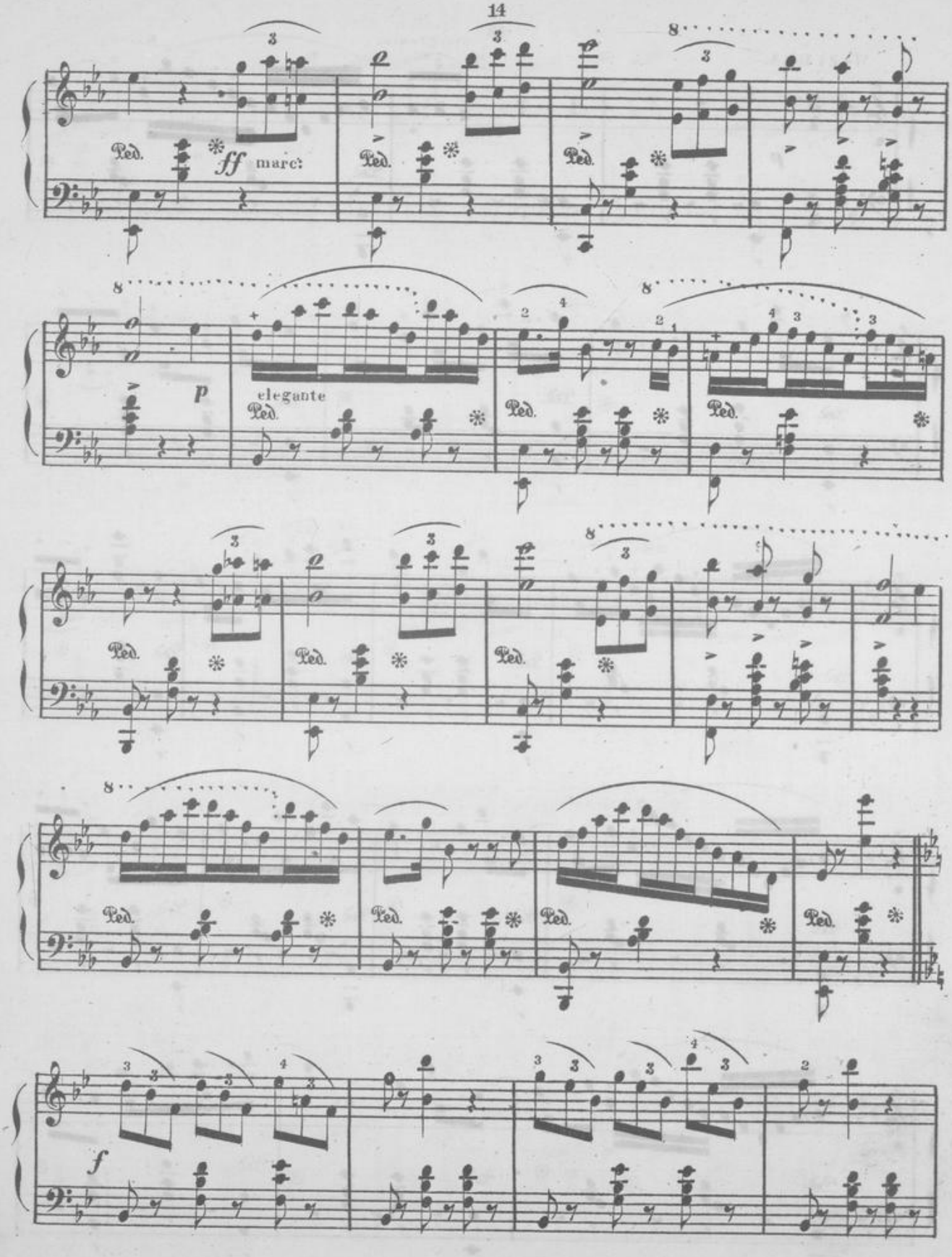
MAZURKA. S. SMITH, OP. 14.

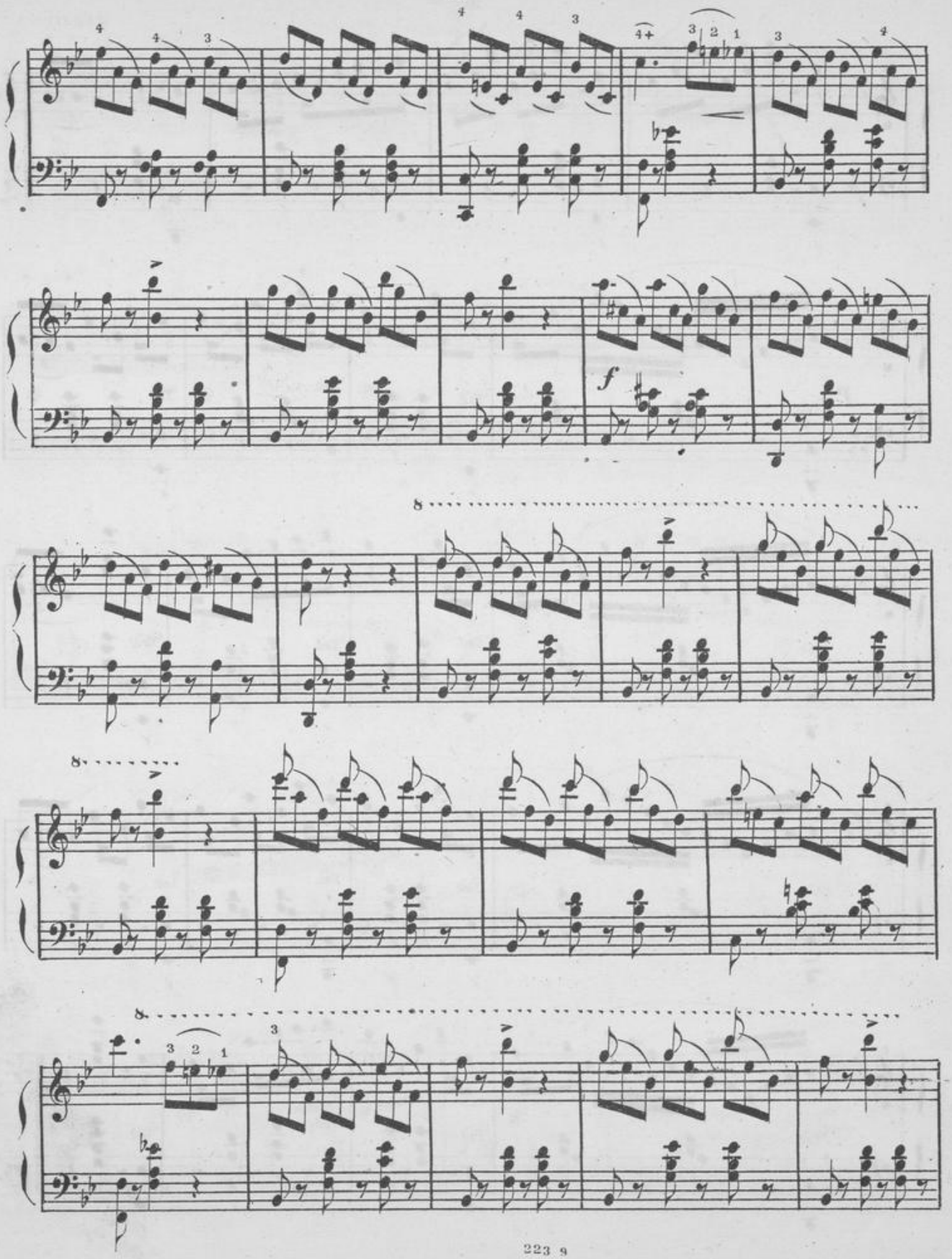


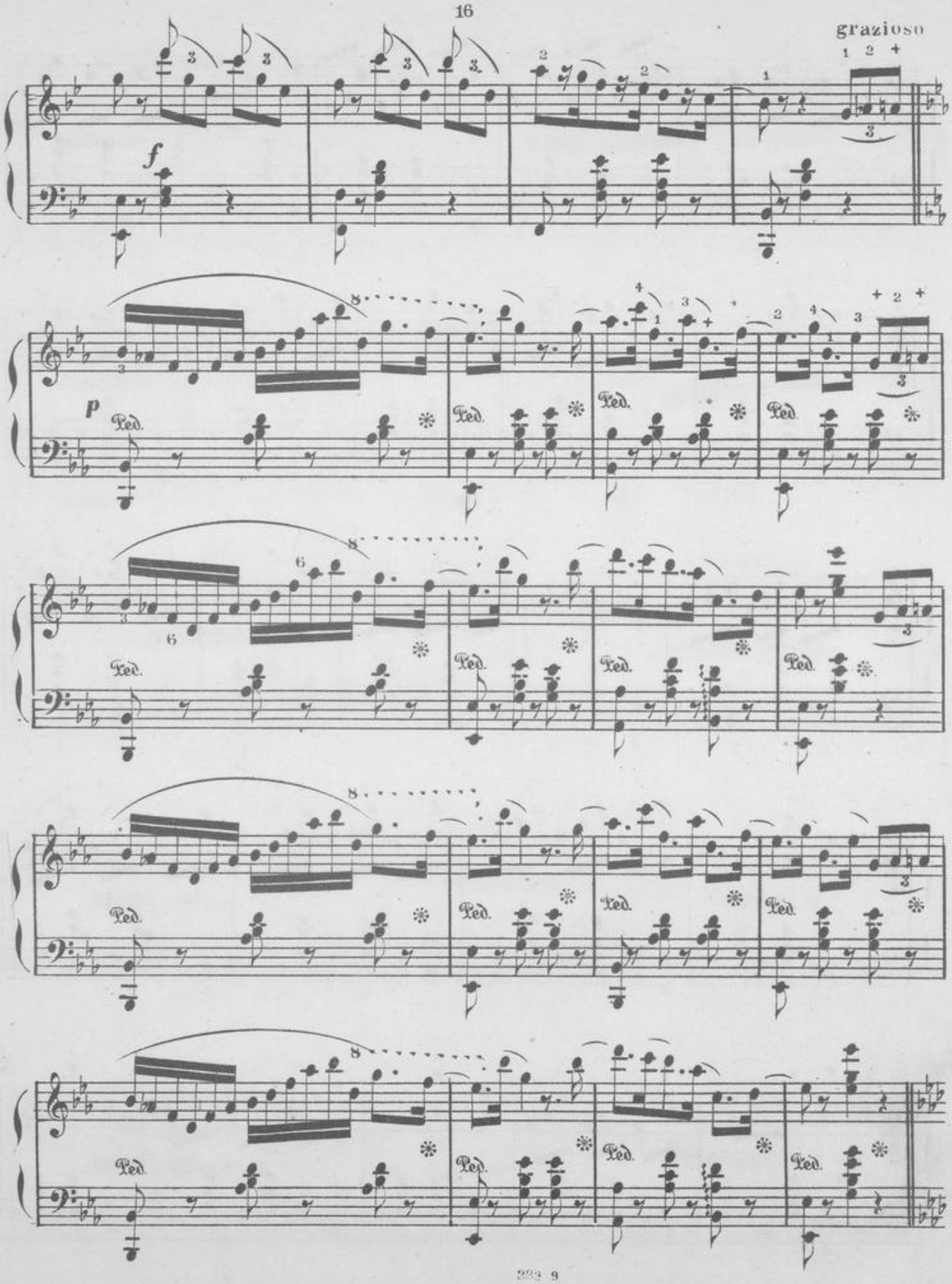
MAZURKA.

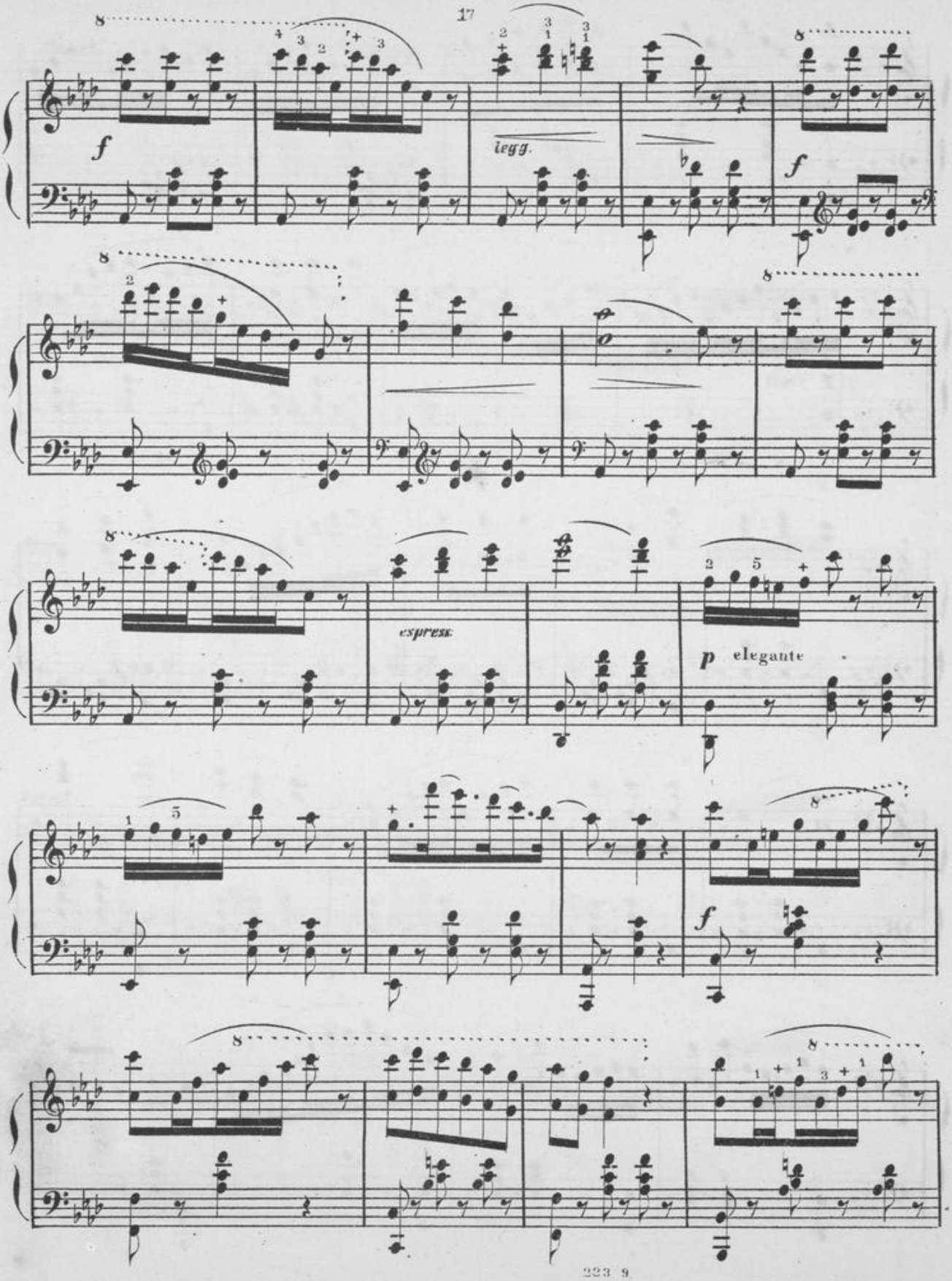
con grazia.

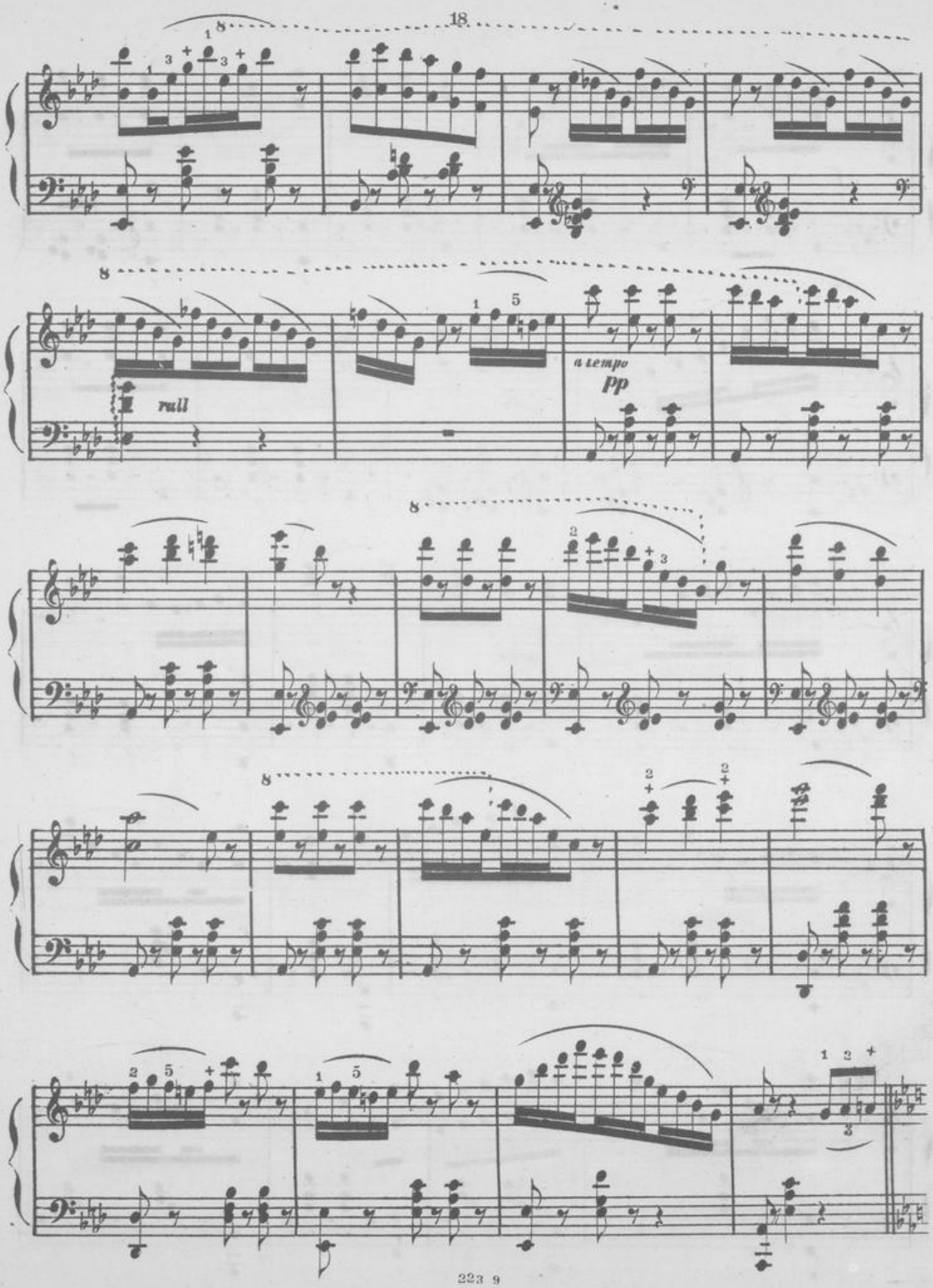


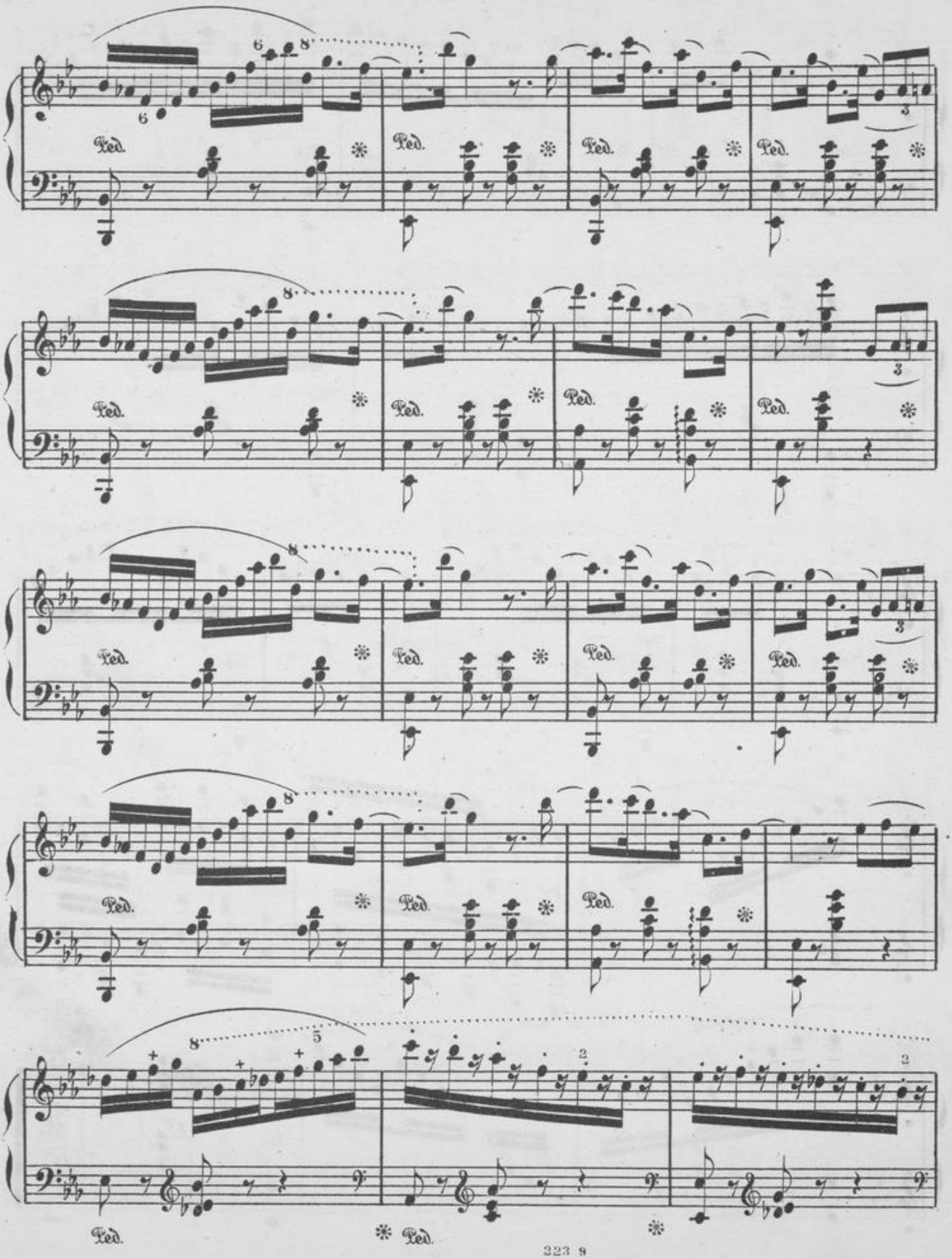

ff marc:
Ped.
p
elegante
f




grazioso
f
p
Ped.


f
legg.
f
espress.
p elegante
f


8
rall
a tempo
pp


Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
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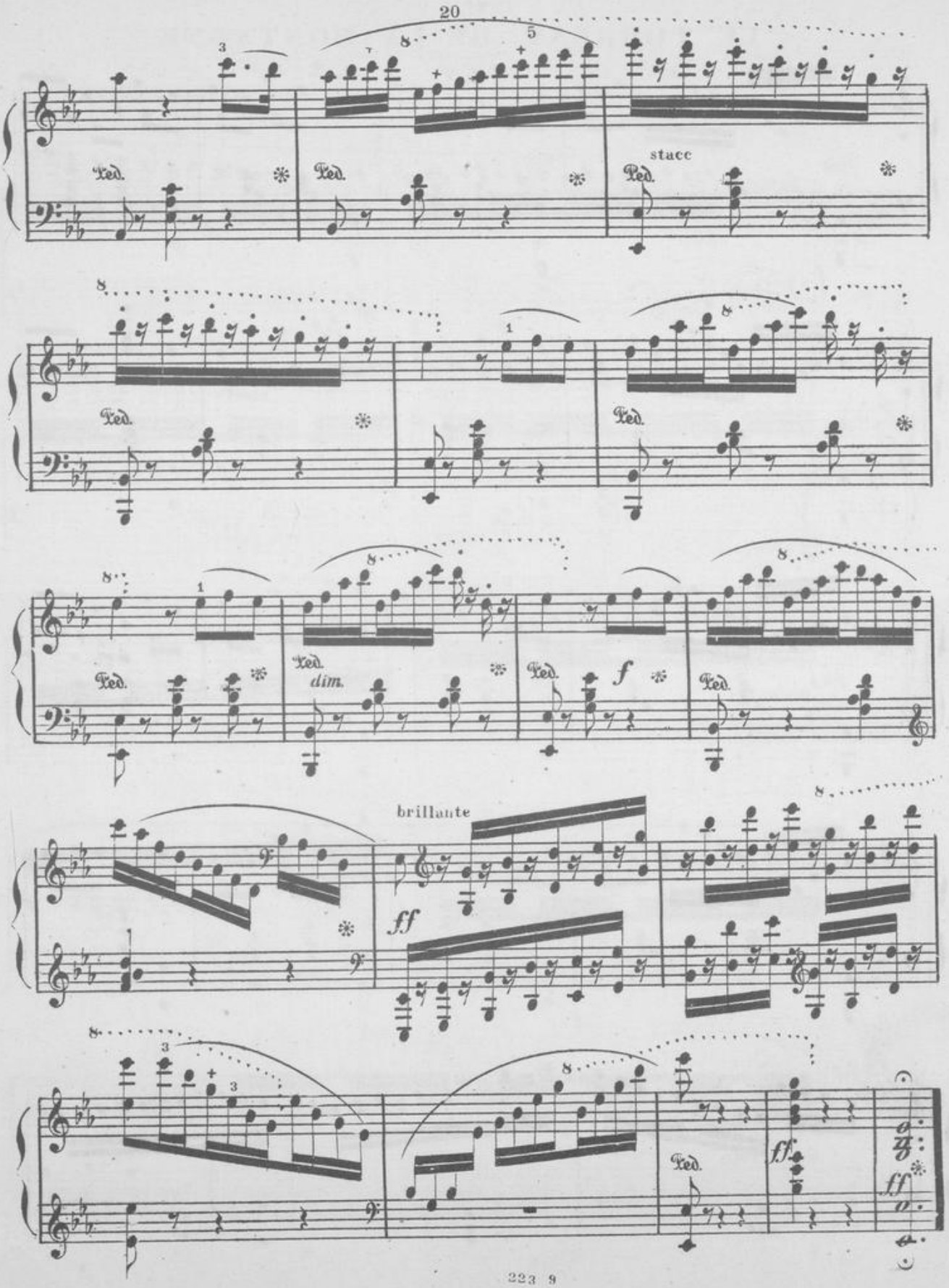
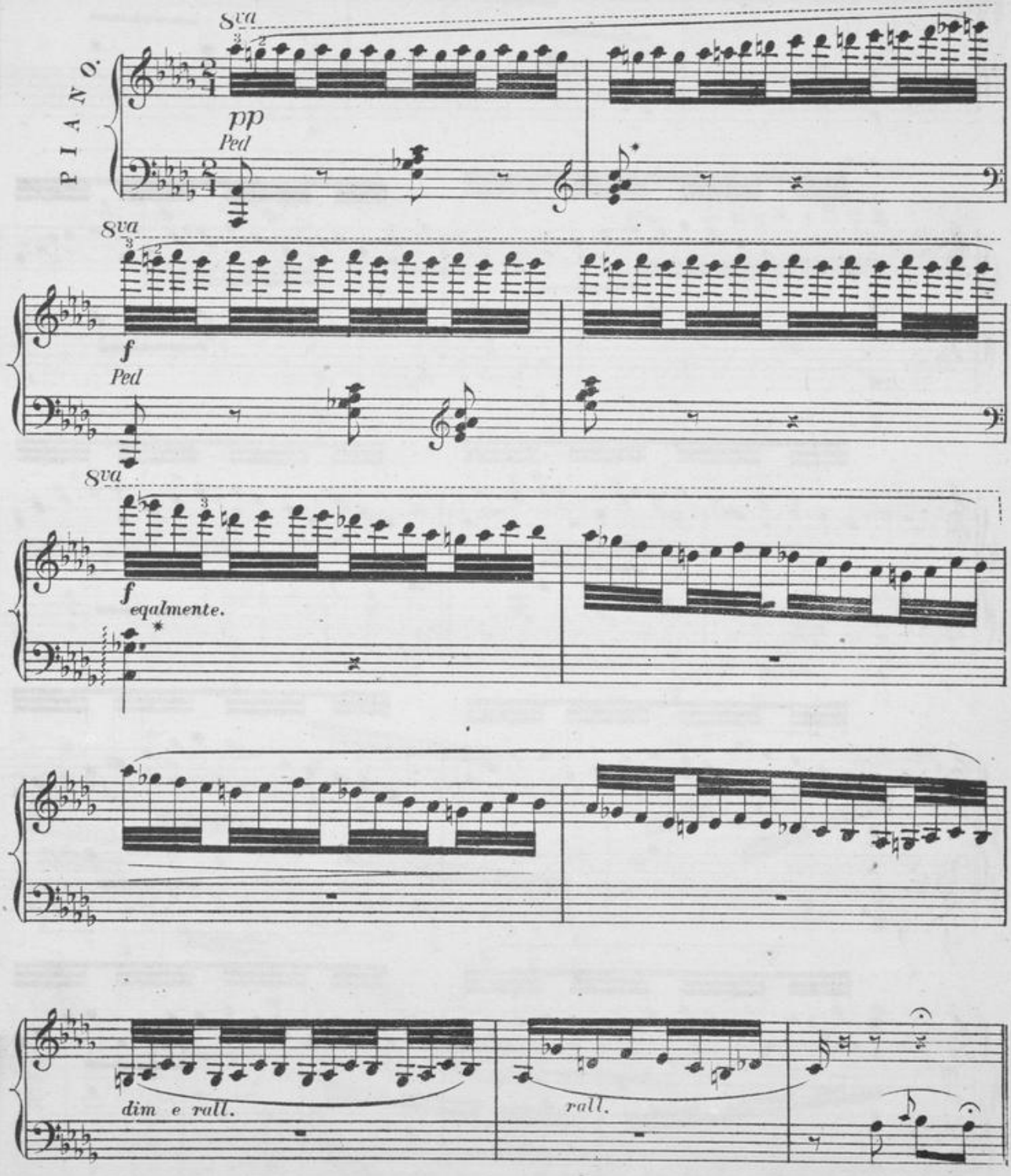
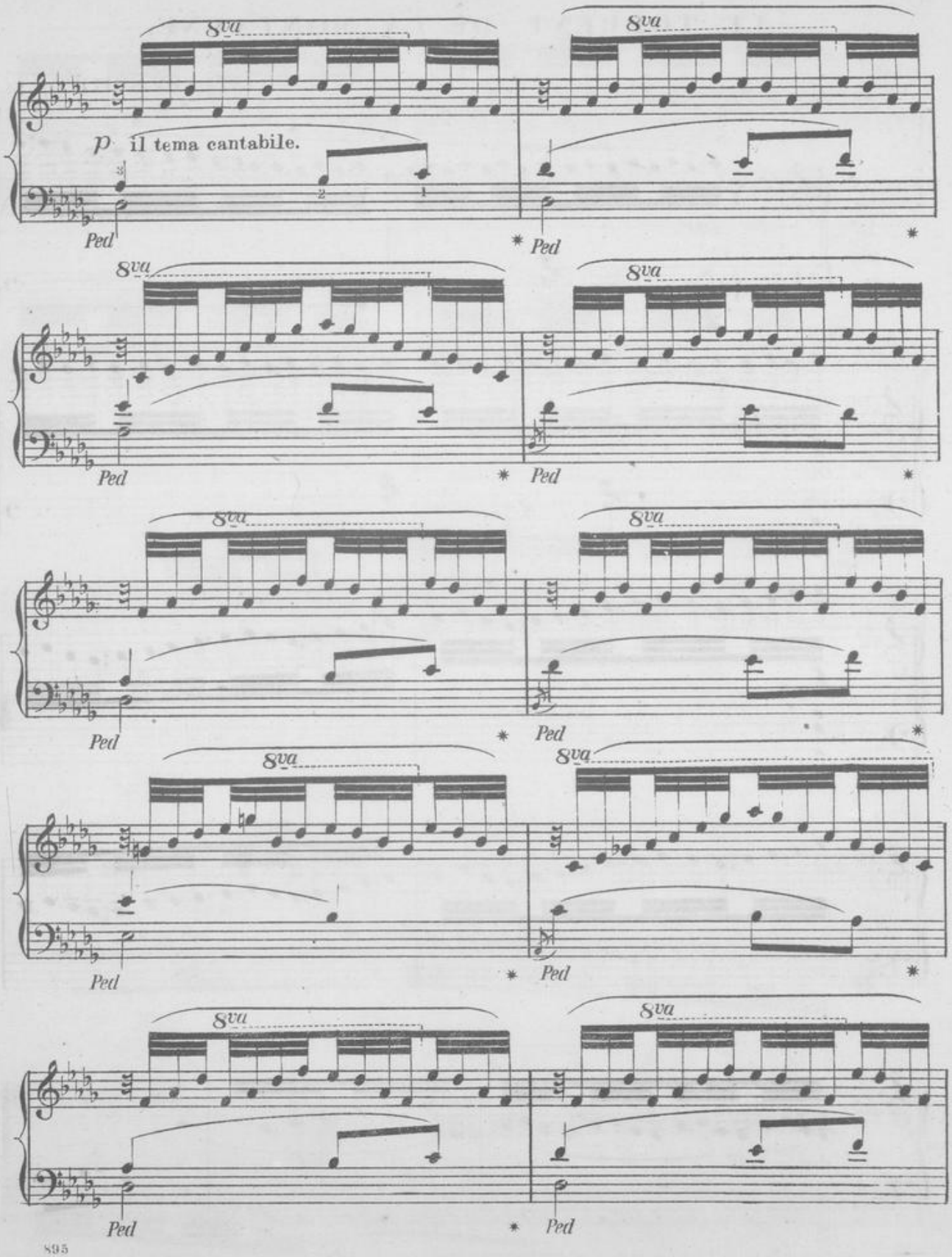
Ped.
Ped.
Ped.

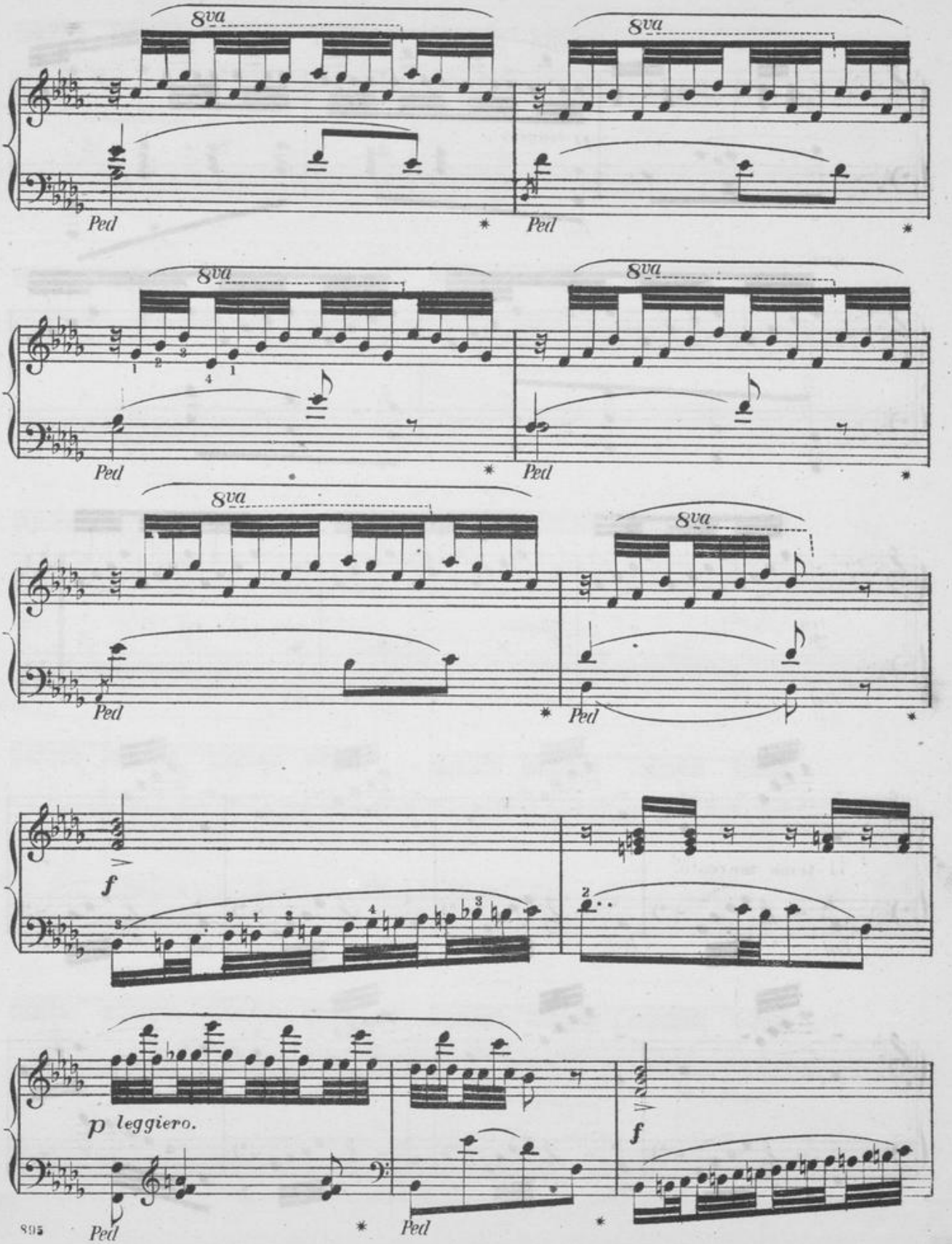

20
stacc
Ped.
dim.
f
brillante
ff

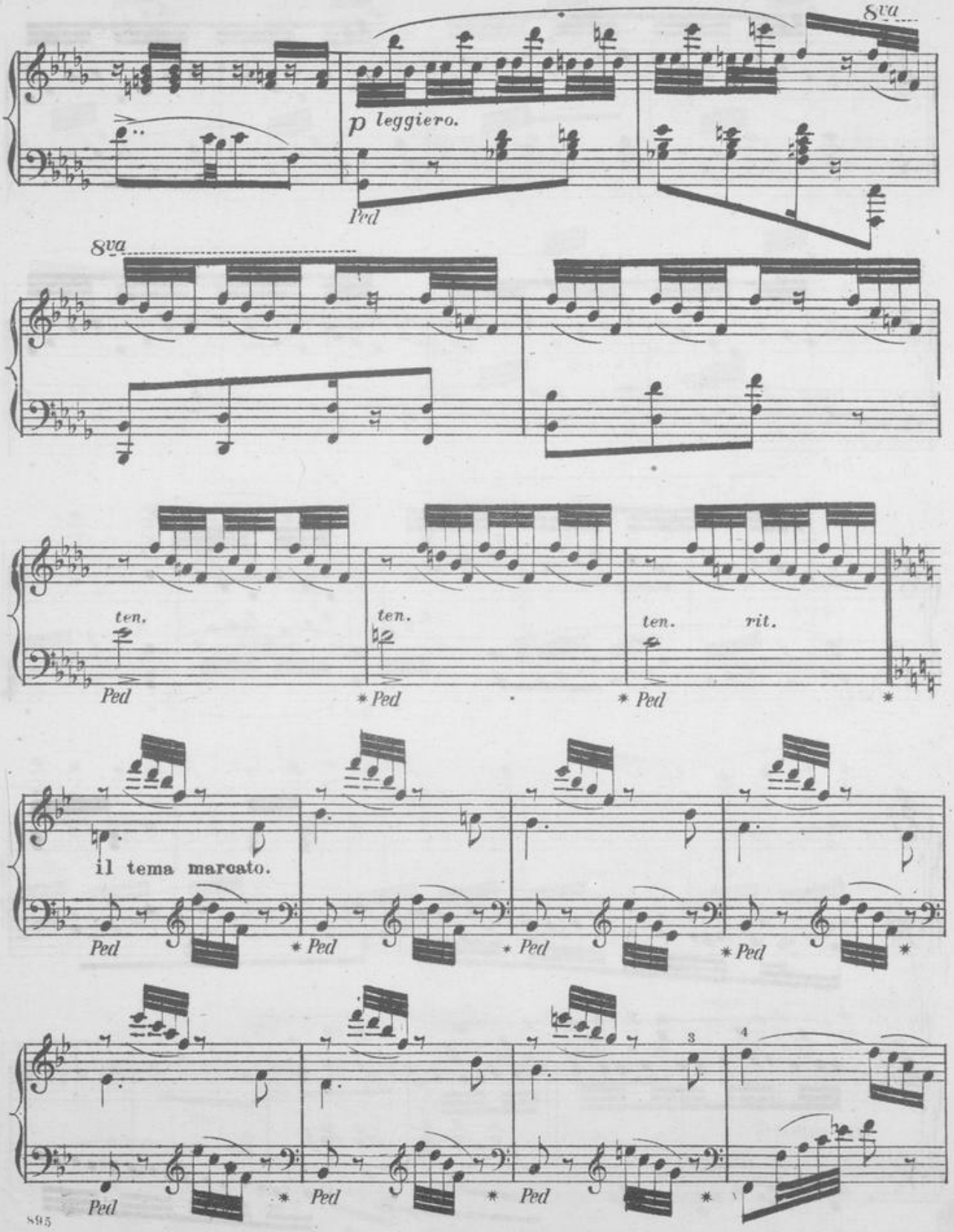
LE TORRENT DE LA MONTAGNE.

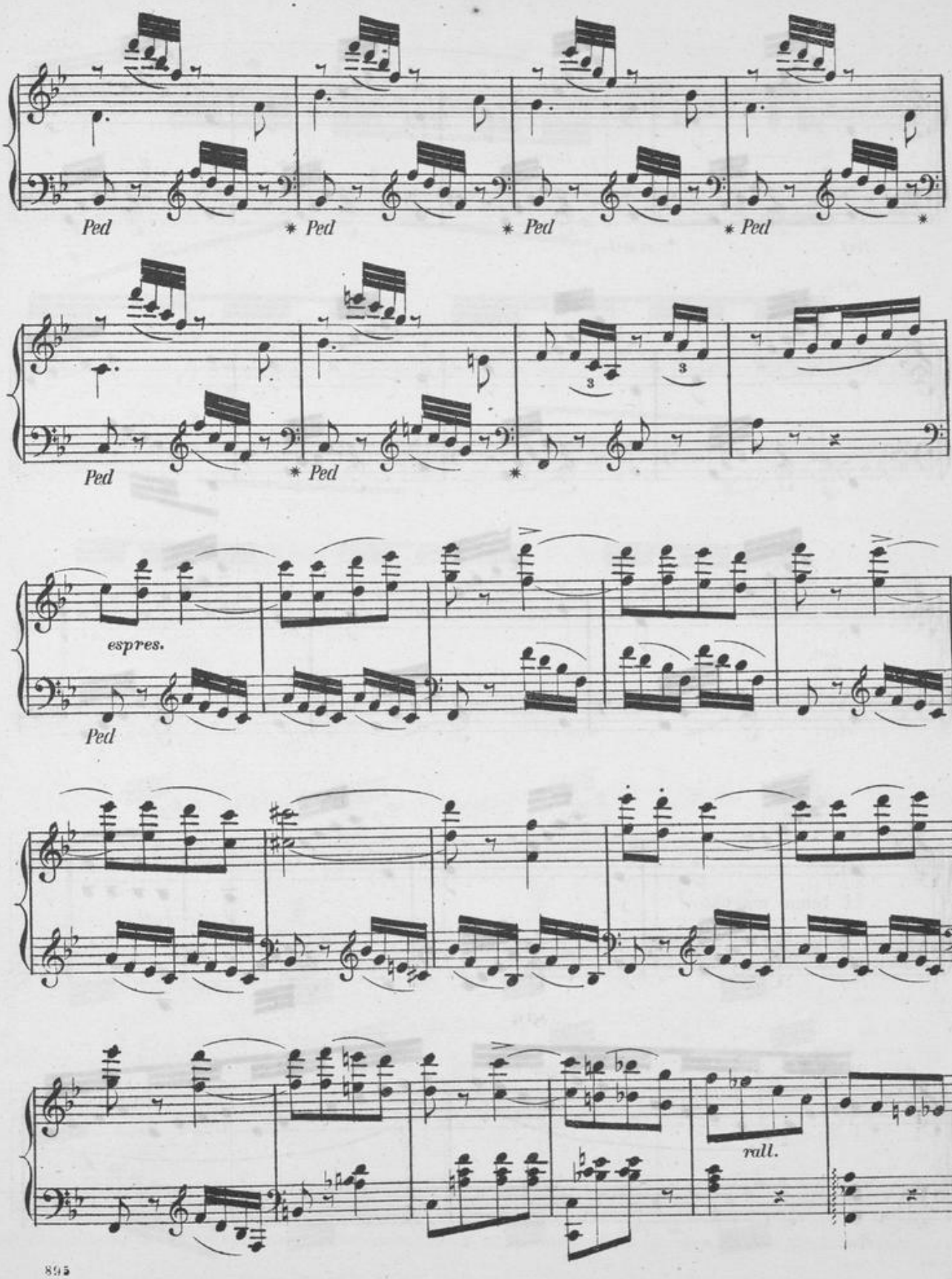
SYDNEY SMITH, Op. 13.

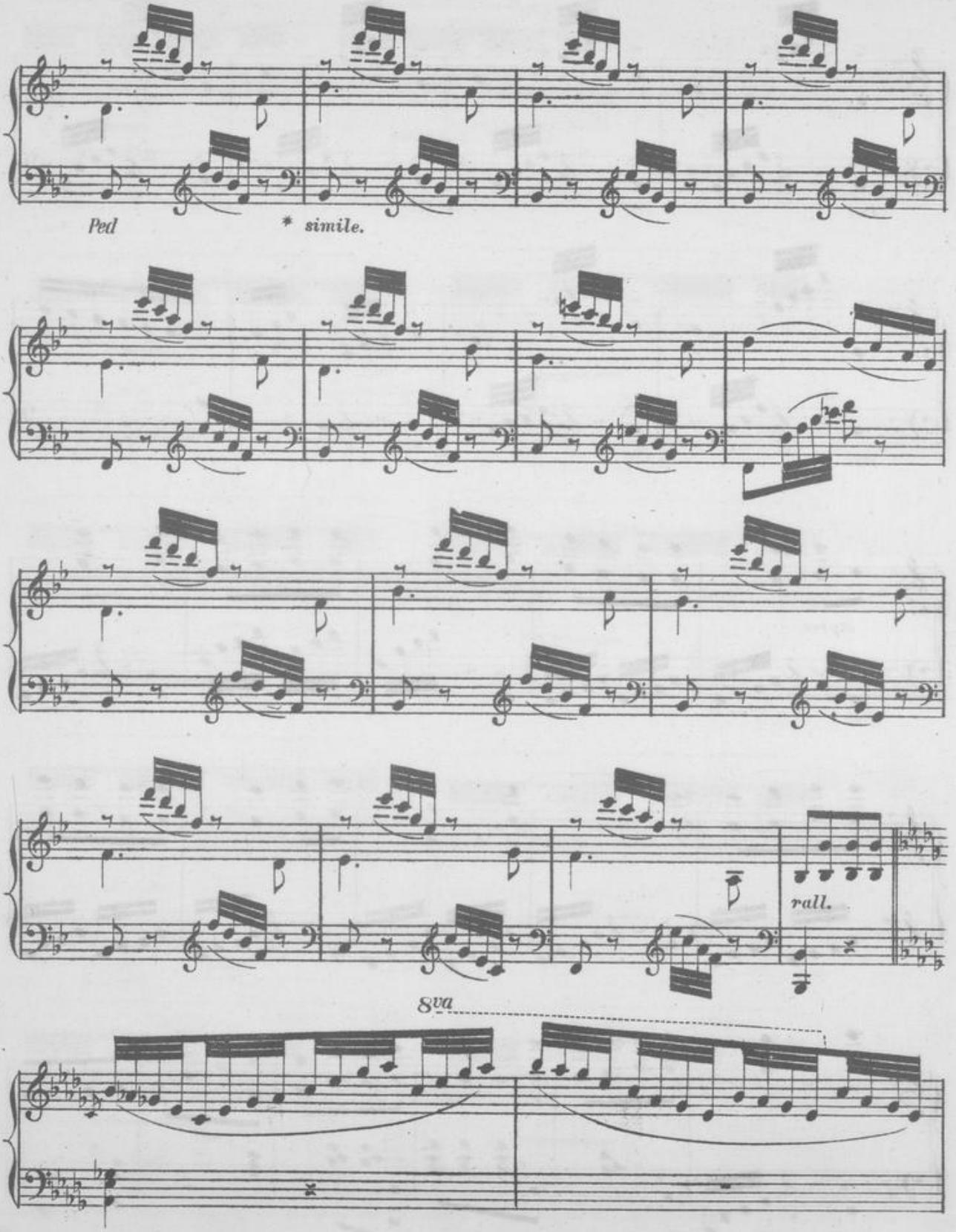


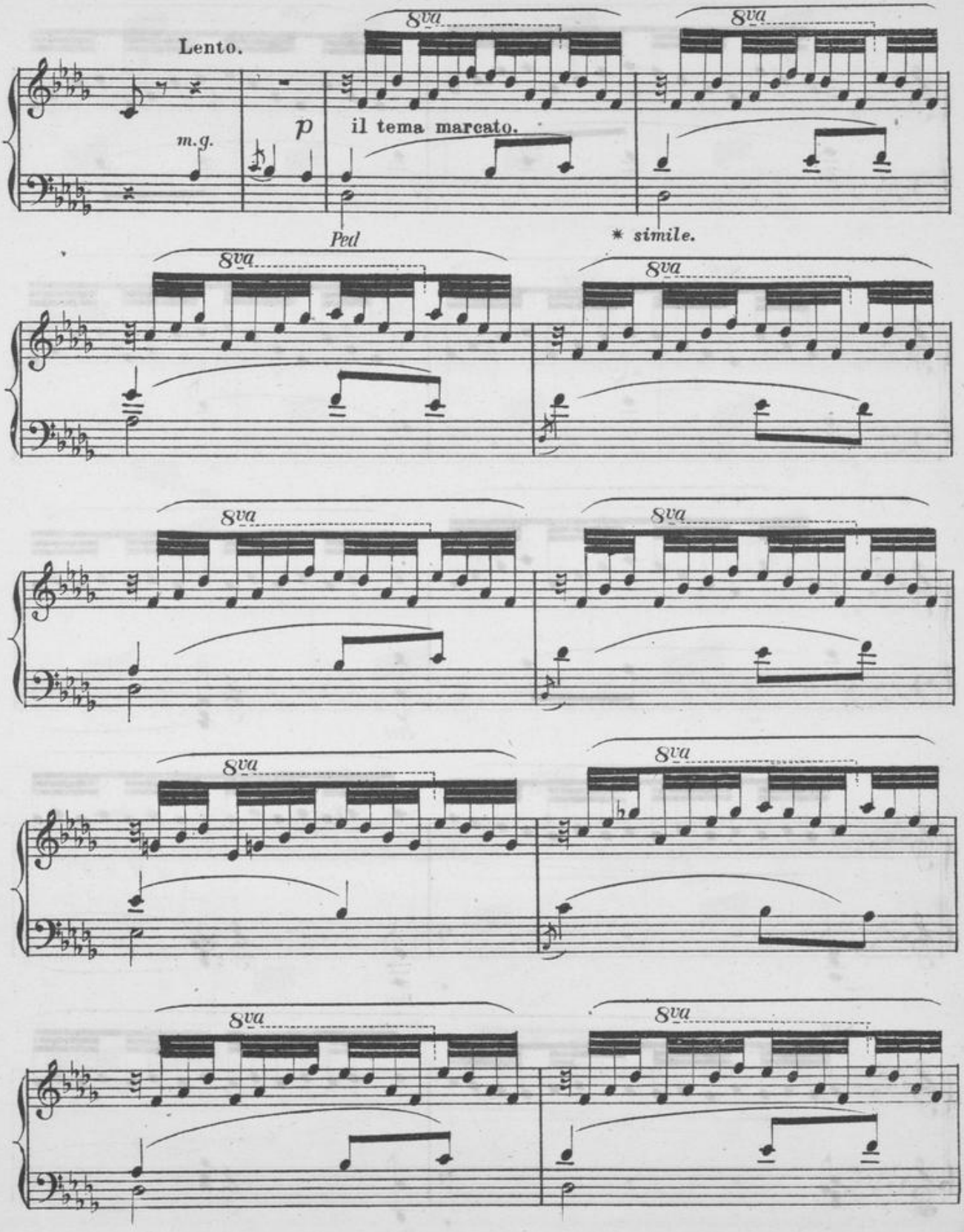

8va
p il tema cantabile.
Ped
*

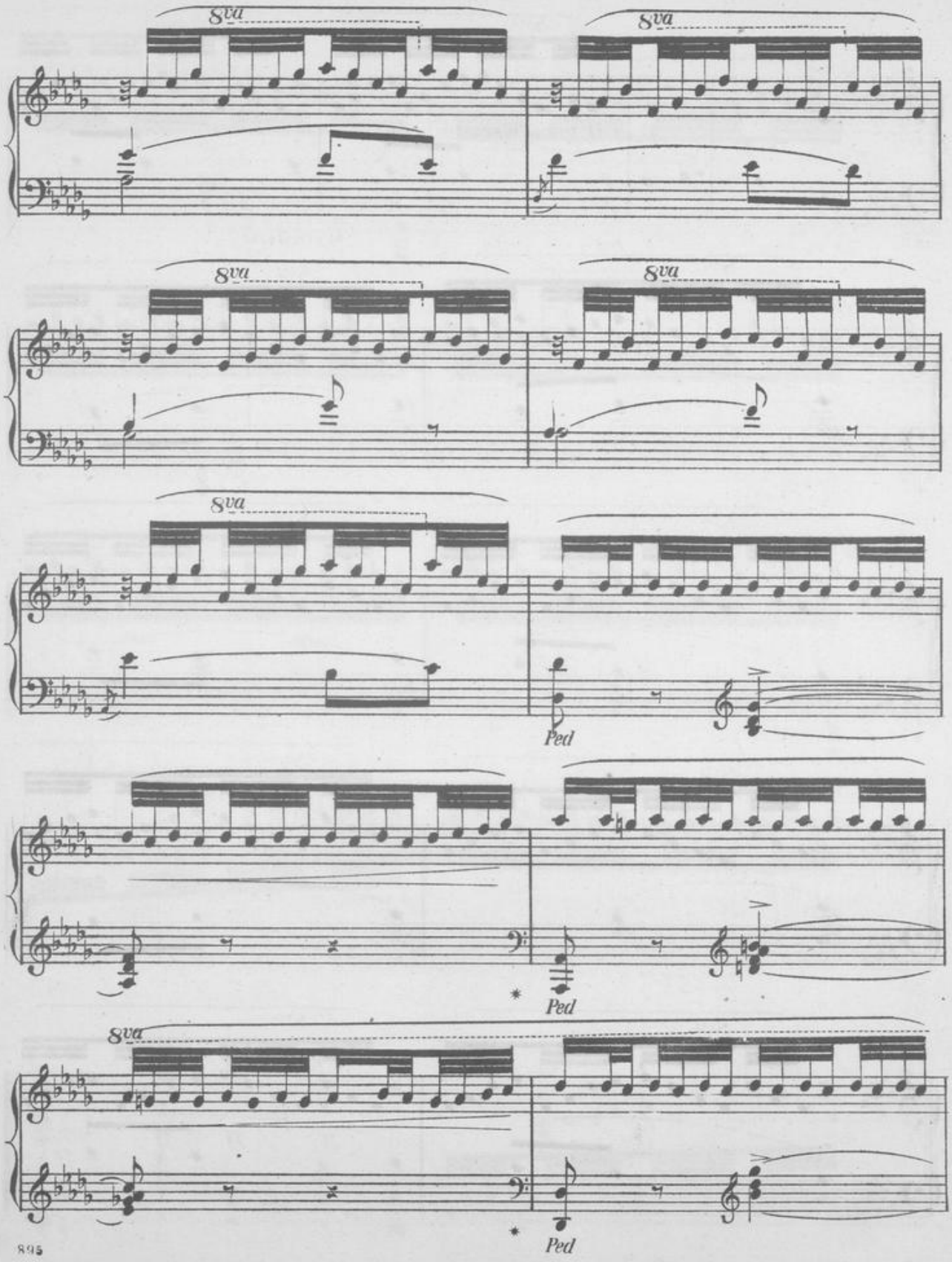

8va
8va
Ped
*
Ped
*
8va
8va
Ped
*
Ped
*
8va
8va
Ped
*
Ped
*
f
p leggiero.
f
Ped
*
Ped
*

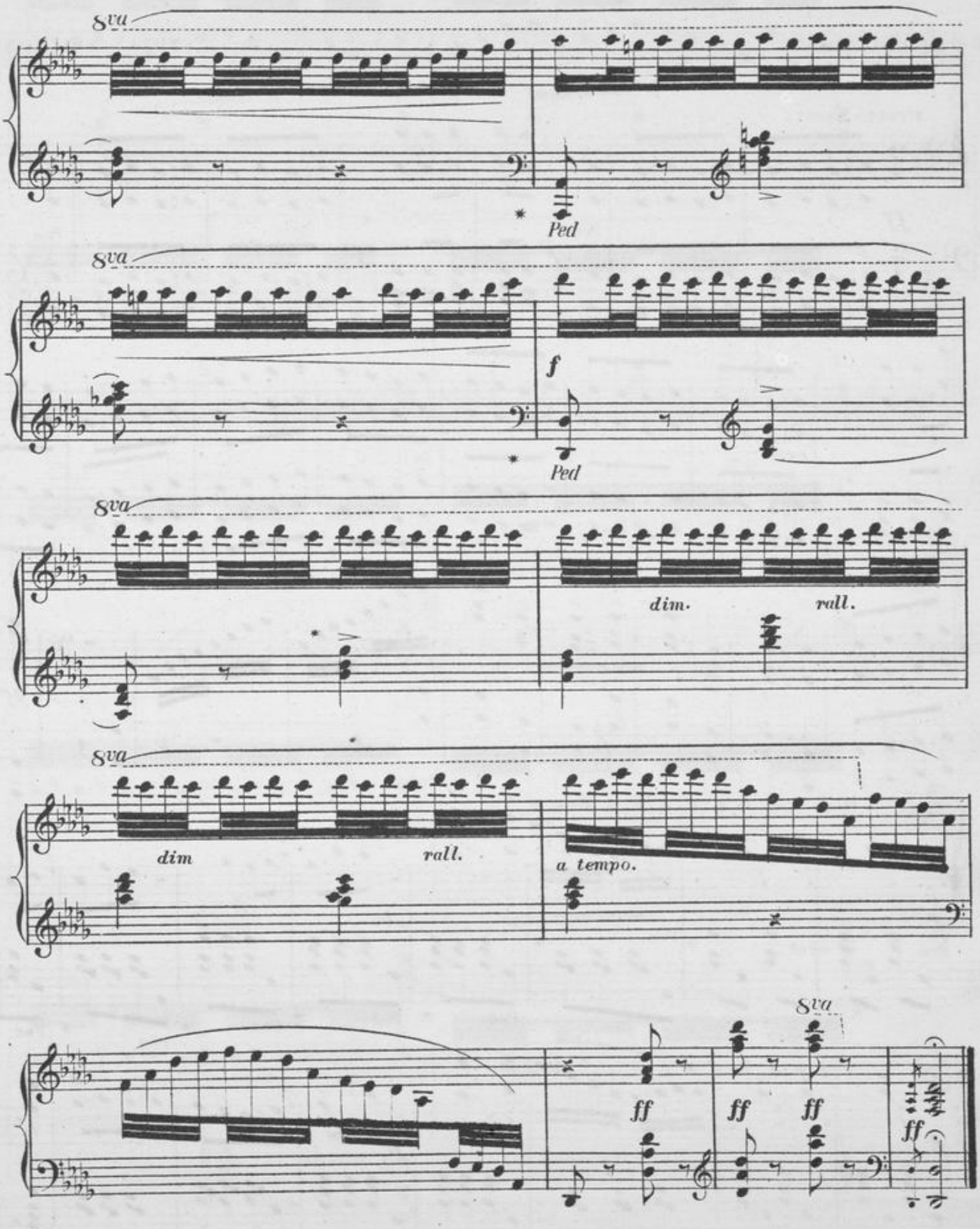

8va
p leggiero.
Ped
8va
ten.
ten.
ten. rit.
Ped
* Ped
* Ped
il tema marcato.
Ped
* Ped
* Ped
* Ped
3
4
Ped
* Ped
* Ped
* Ped


Ped
* Ped
* Ped
* Ped
* Ped
3
3
Ped
* Ped
*
espres.
Ped
rall.


Ped
* simile.
rall.
8va


Lento.
m.g.
p
il tema marcato.
8va
Ped
* simile.


8va
8va
8va
8va
8va
Ped
Ped
8va
Ped

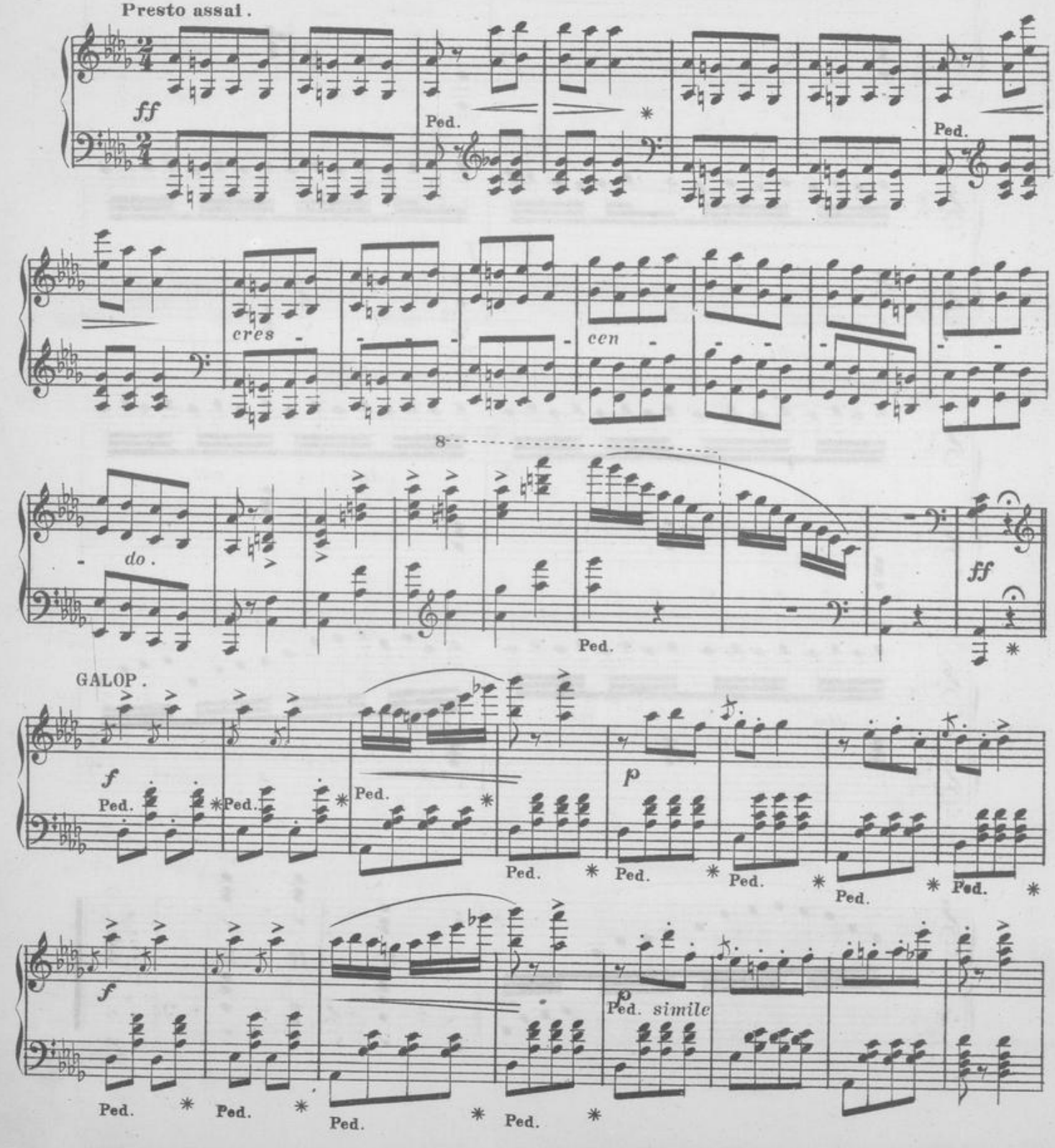

8va
Ped
8va
f
Ped
8va
dim.
rall.
8va
dim
rall.
a tempo.
8va
ff
ff
ff
ff

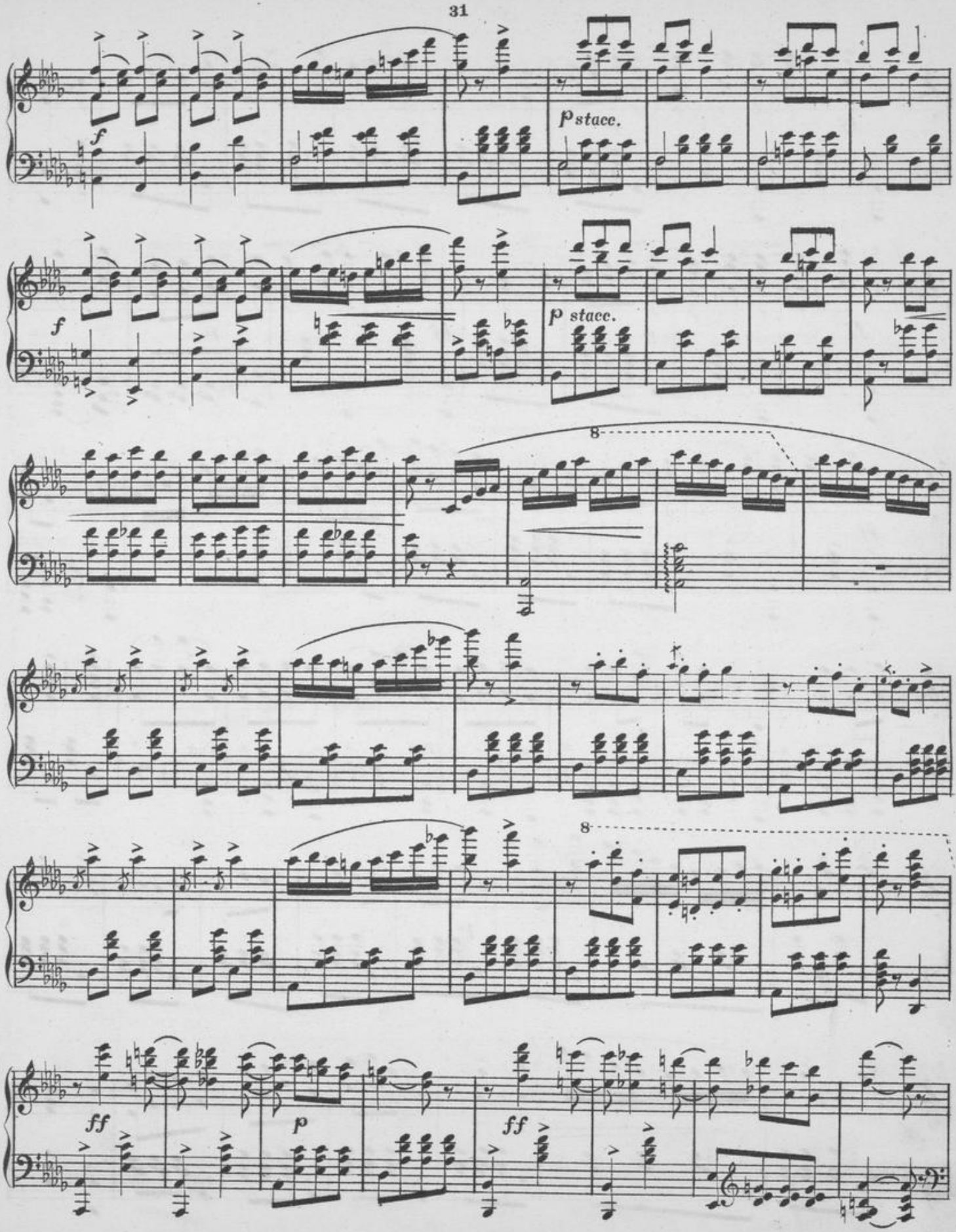
GOLDEN YOUTH.

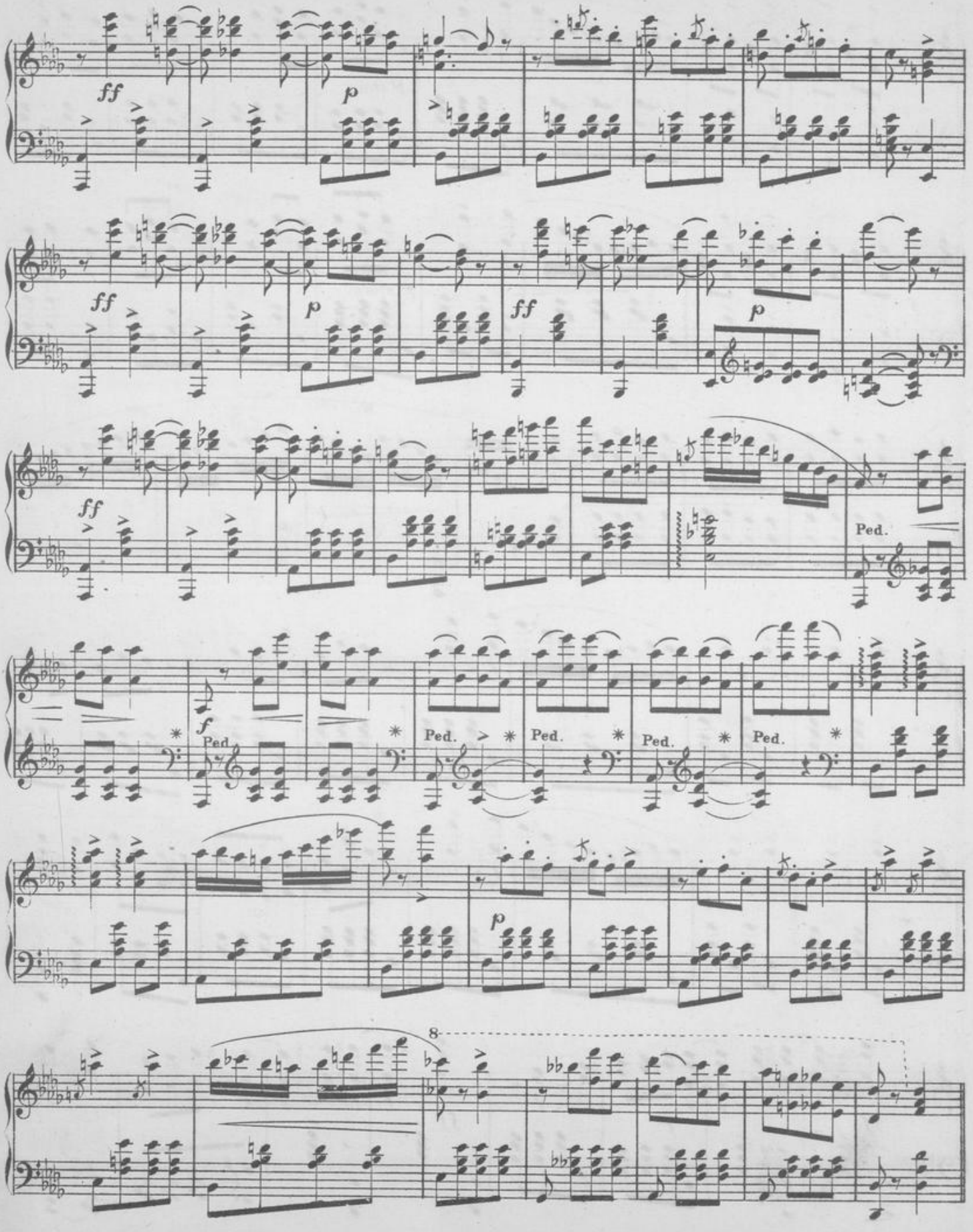
JEUNESSE DORÉE.

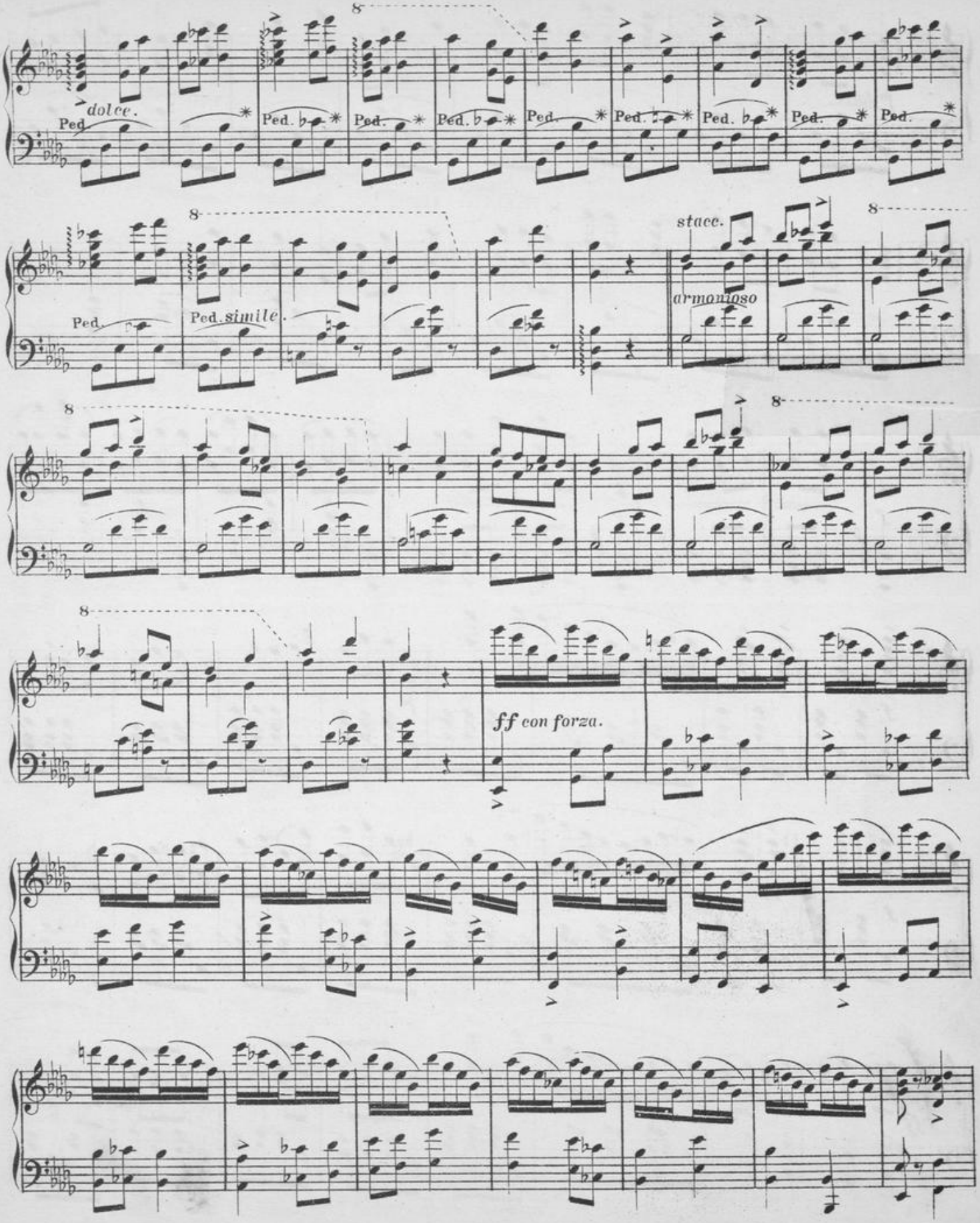
GALOP DE CONCERT.

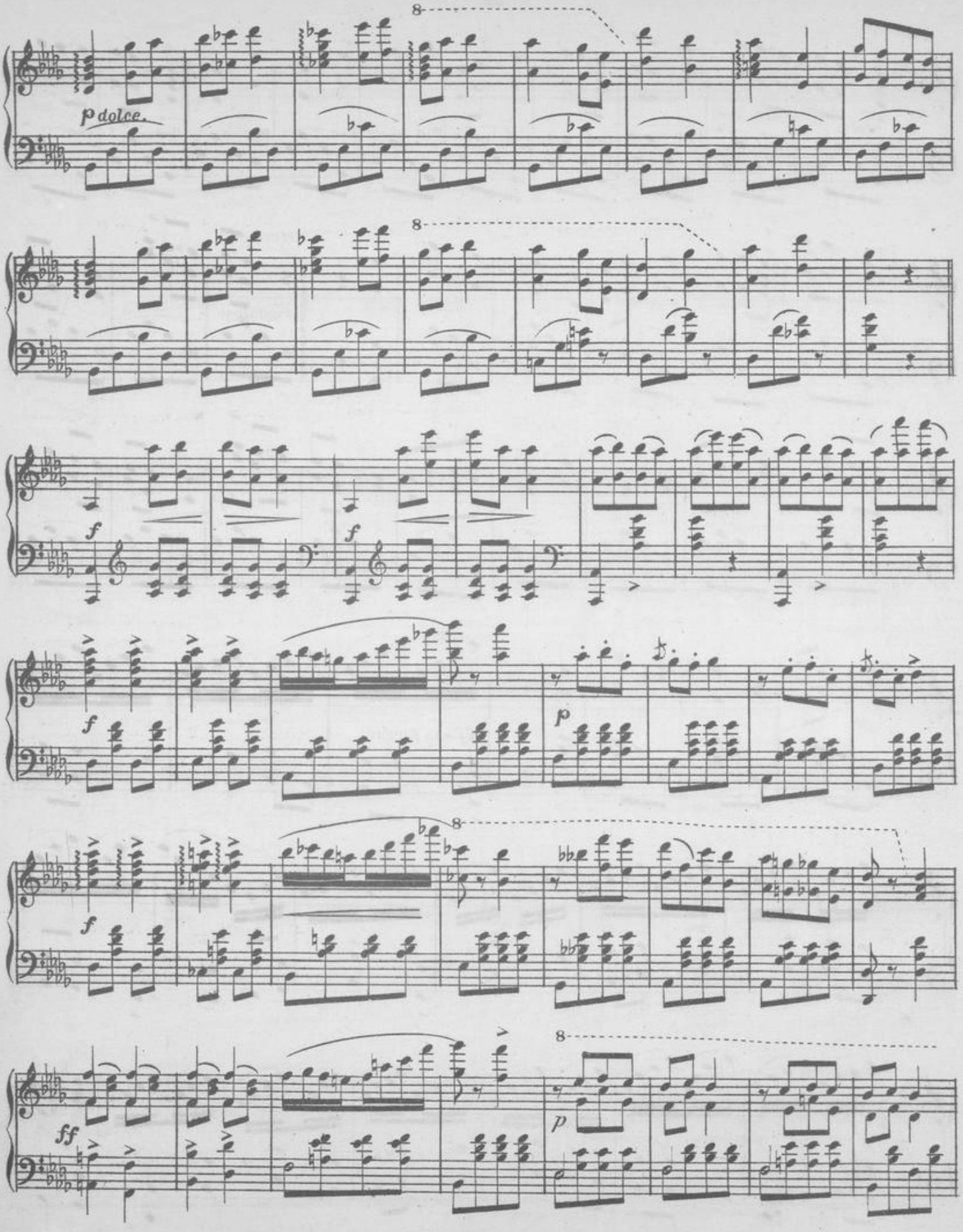
SYDNEY SMITH, Op: 86.

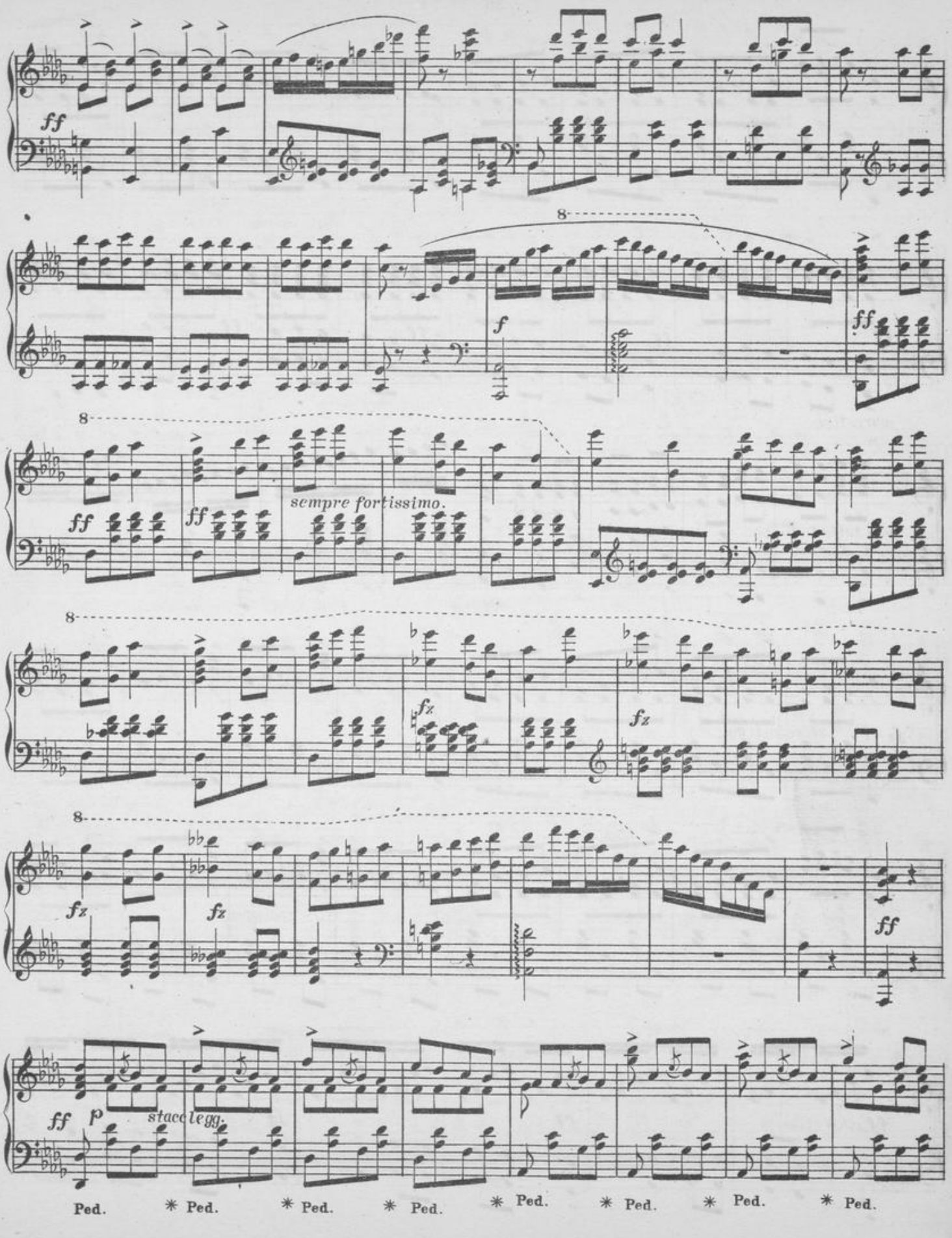


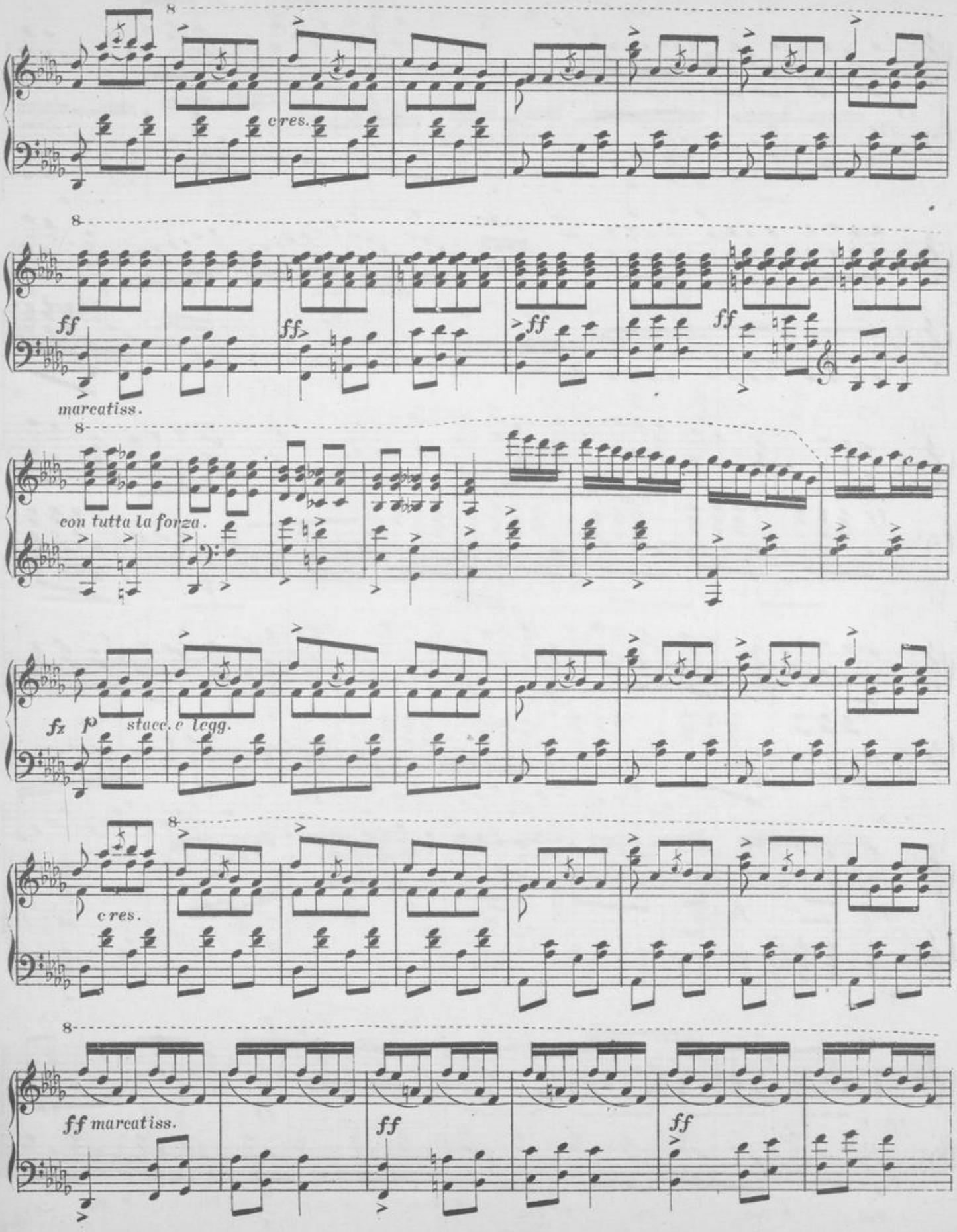

f
p stacc.
f
p stacc.
8
8
ff
p
ff

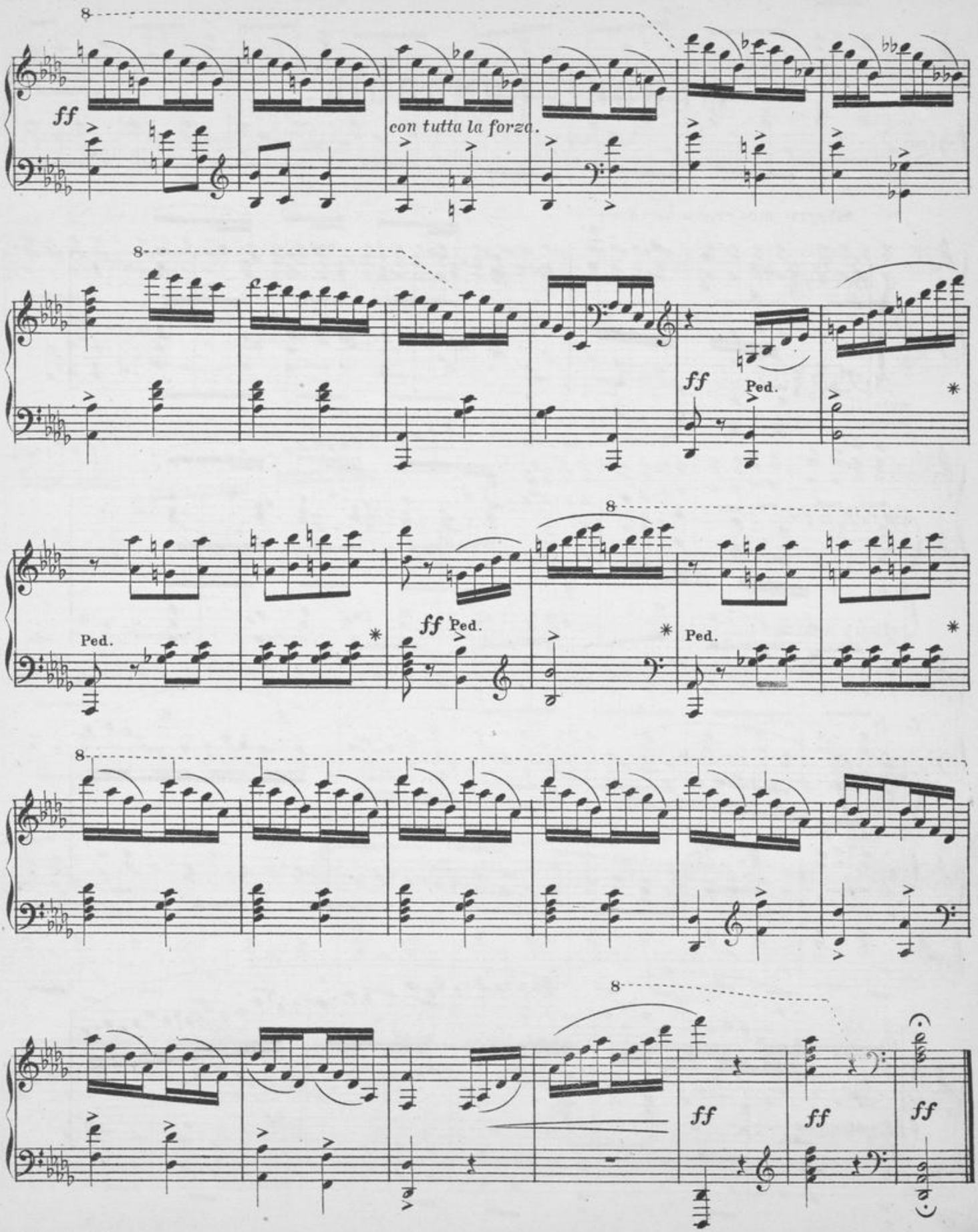

ff
p
ff
p
ff
p
ff
Ped.
f
Ped.
Ped.
Ped.
Ped.
Ped.
p
8


dolce.
Ped.
Ped. simile.
stacc.
armonioso
ff con forza.


8
p dolce.
8
f
f
f
p
8
f
8
ff
p
8

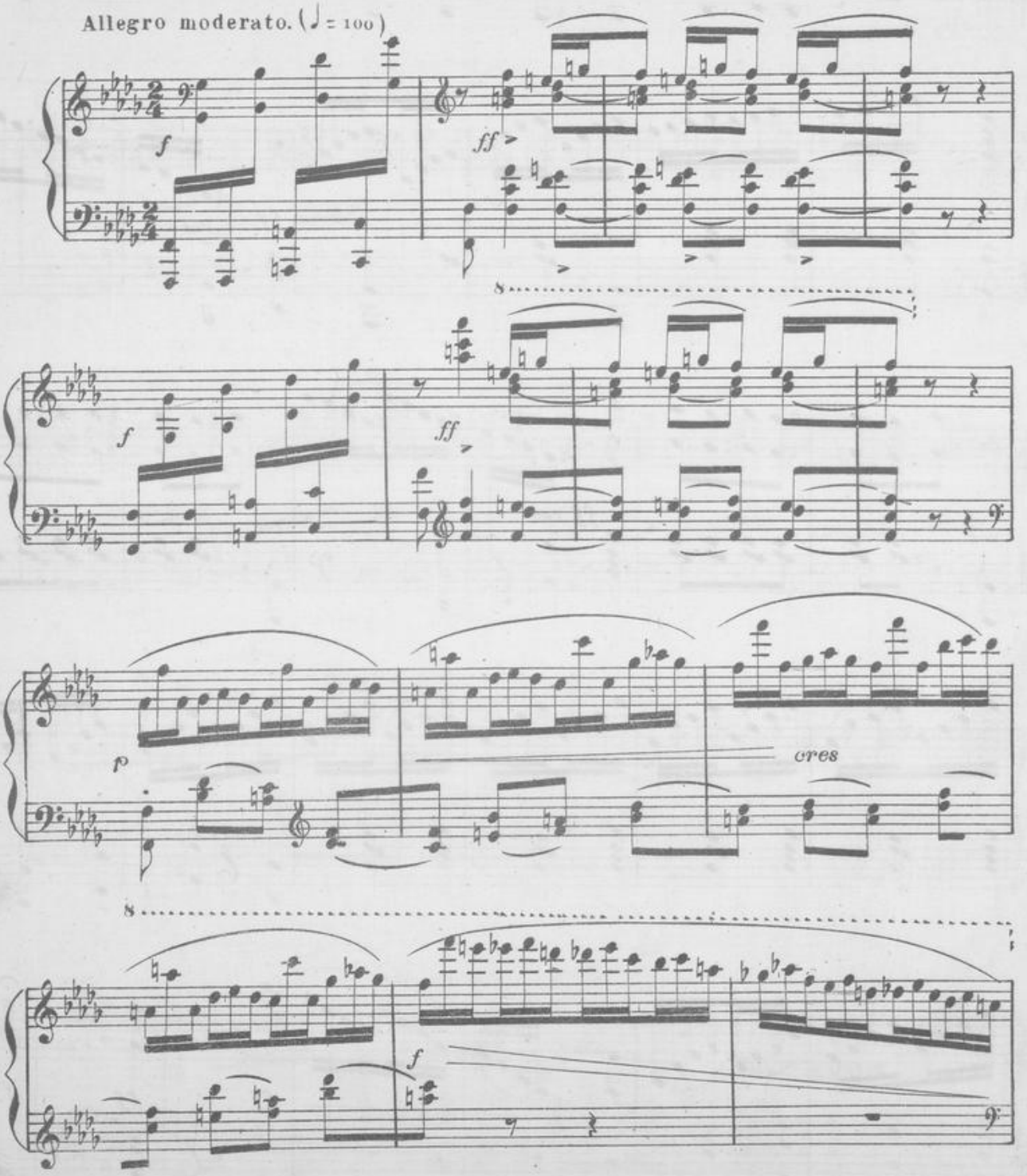

ff
8
f
ff
8
ff
ff
sempre fortissimo.
8
fz
fz
8
fz
fz
ff
ff
p
stacc. legg.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

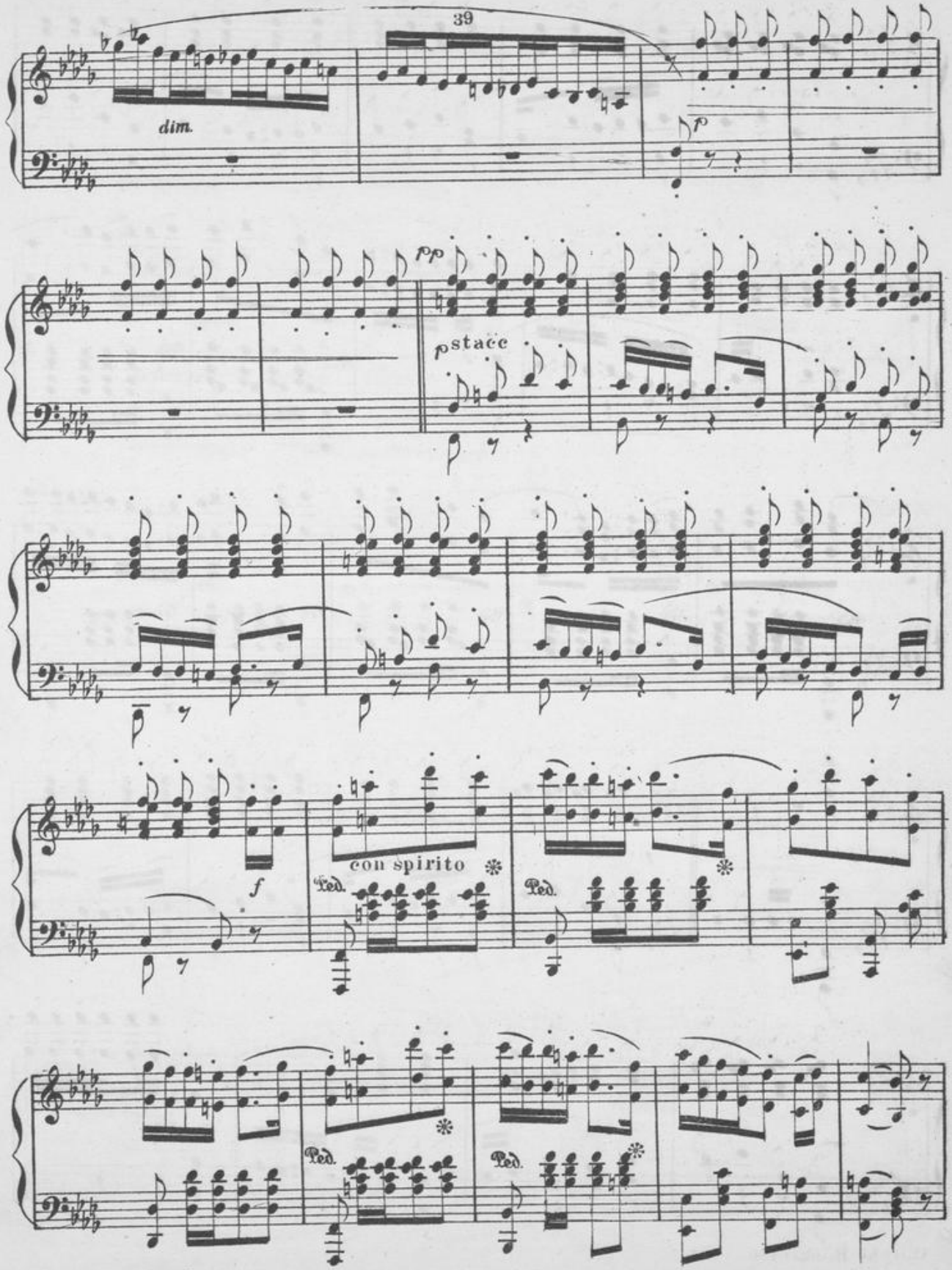

8
cres.
8
ff
ff
ff
ff
marcatiss.
8
con tutta la forza.
fz
p
stacc. e legg.
8
cres.
8
ff marcatiss.
ff
ff

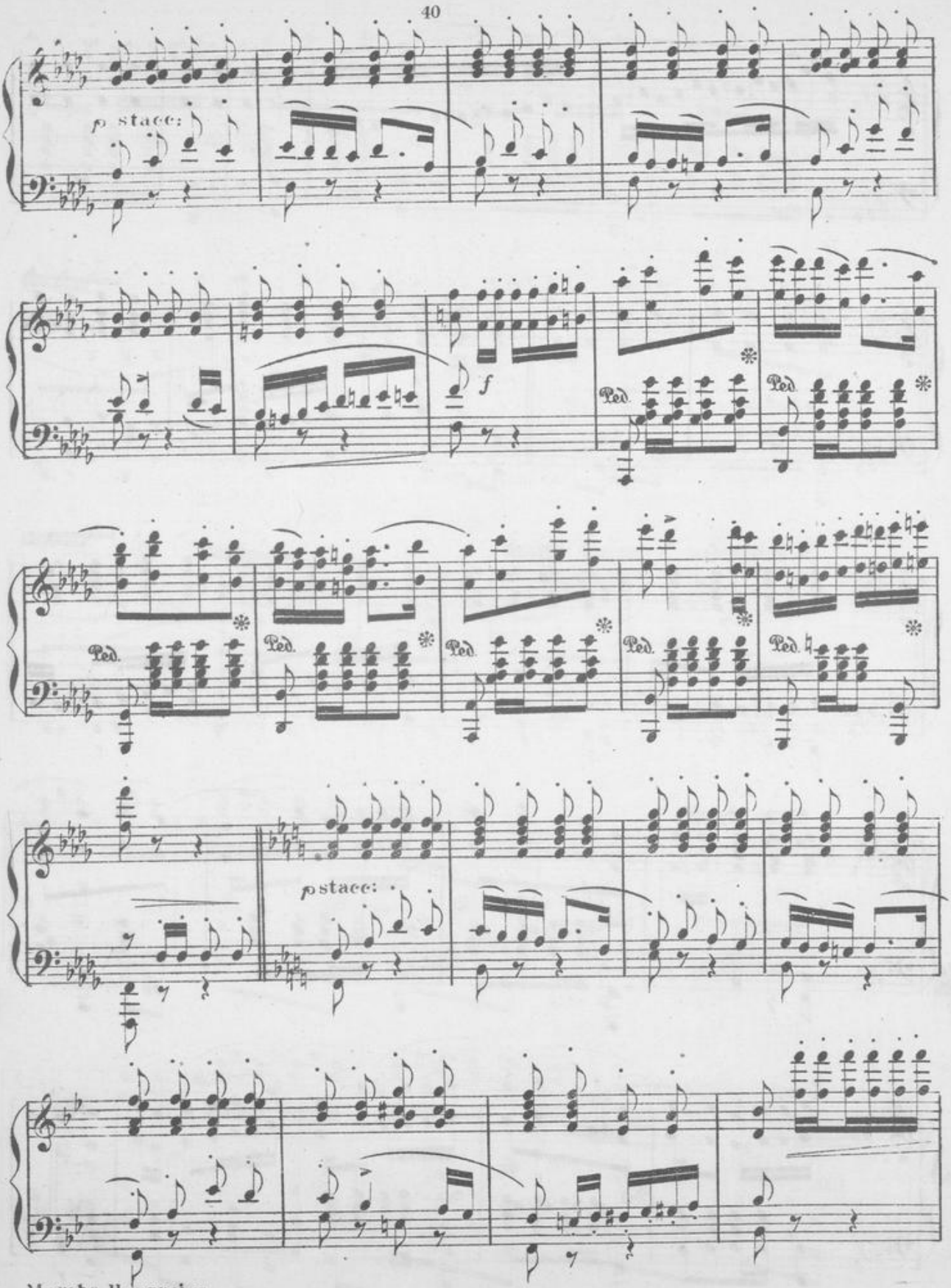

8
ff
con tutta la forza.
8
ff
Ped.
*
Ped.
ff
Ped.
*
8
Ped.
*
8
ff
ff
ff

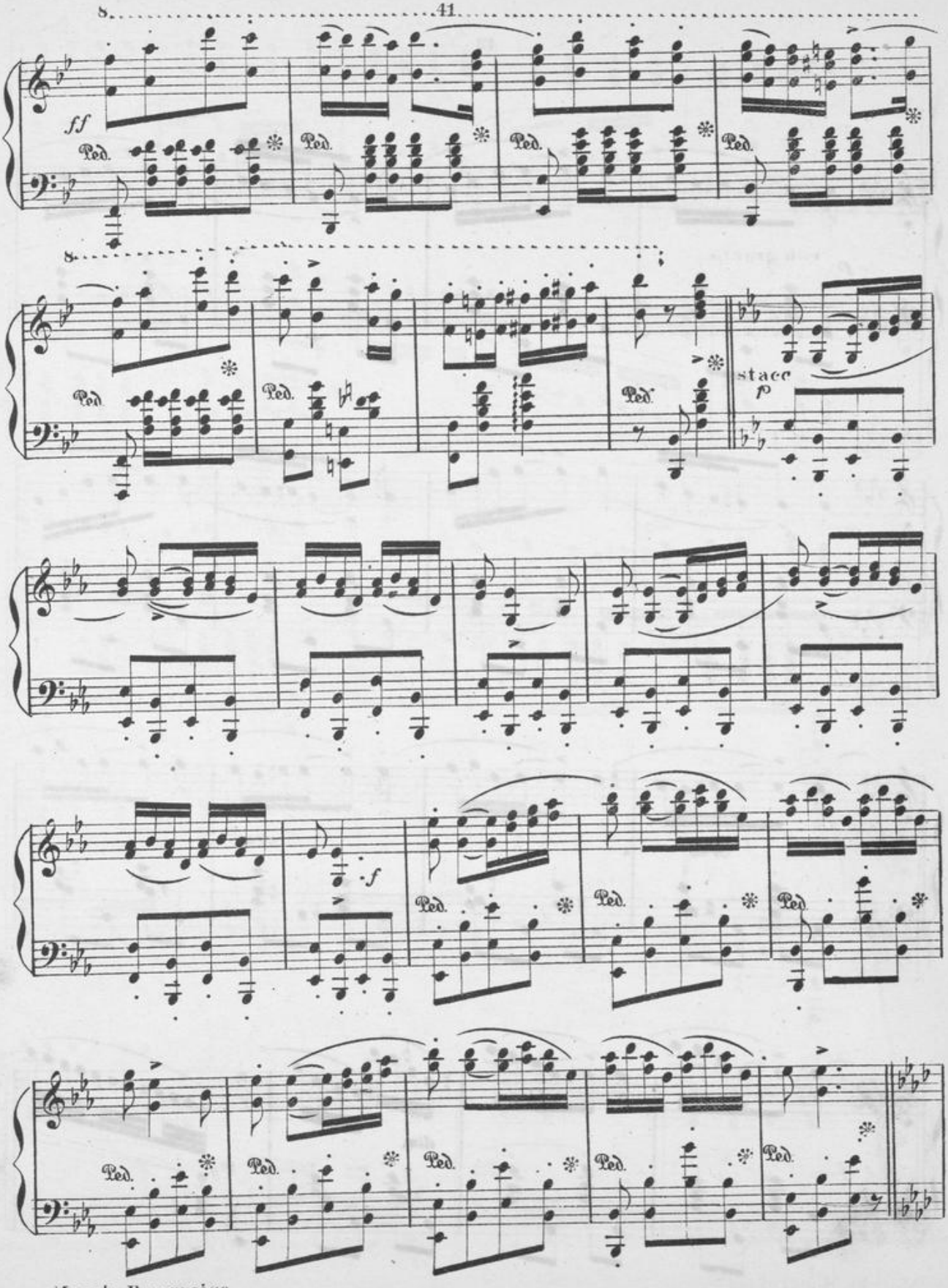
MARCHE HONGROIS.

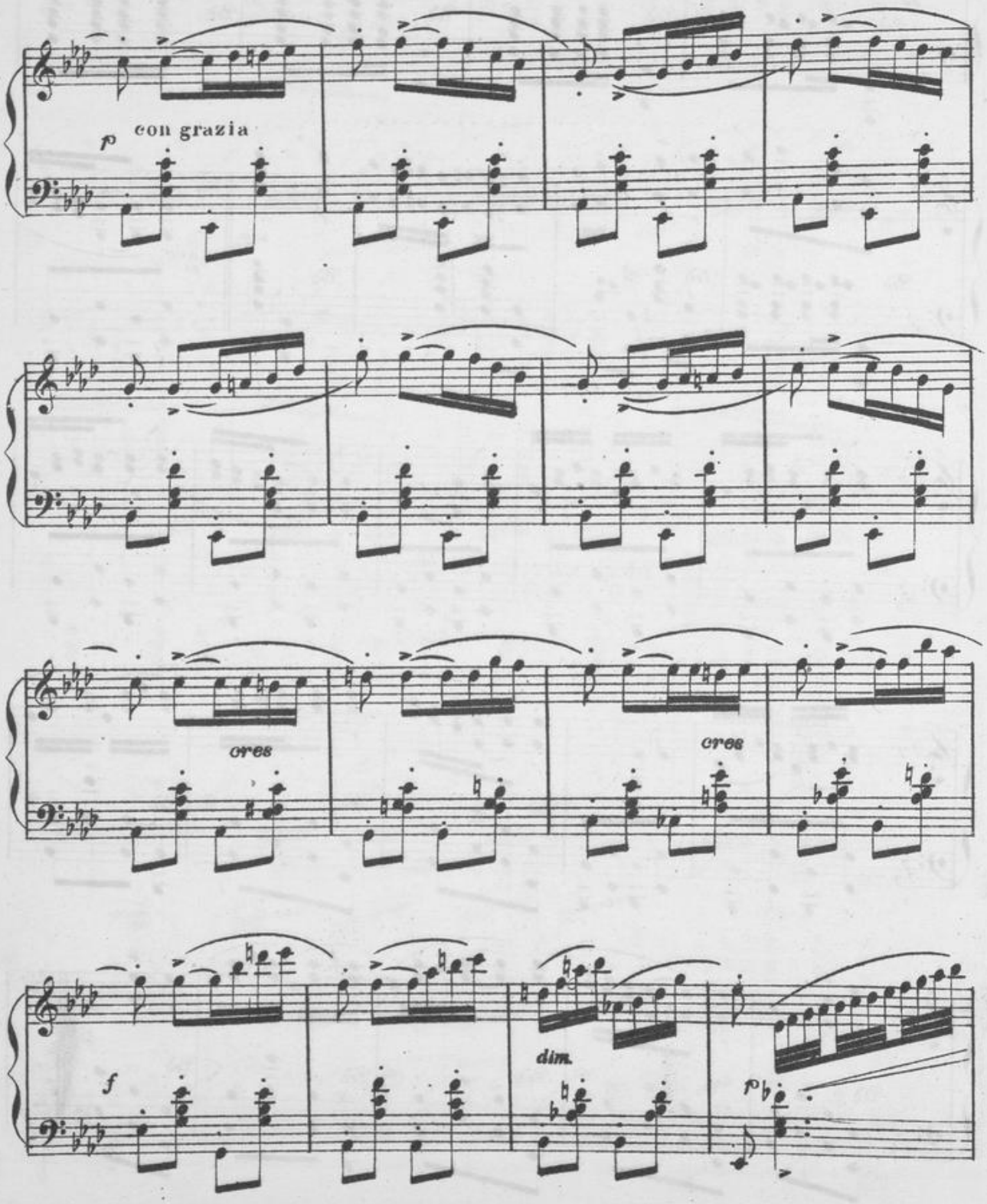
S. Smith Op. 166.

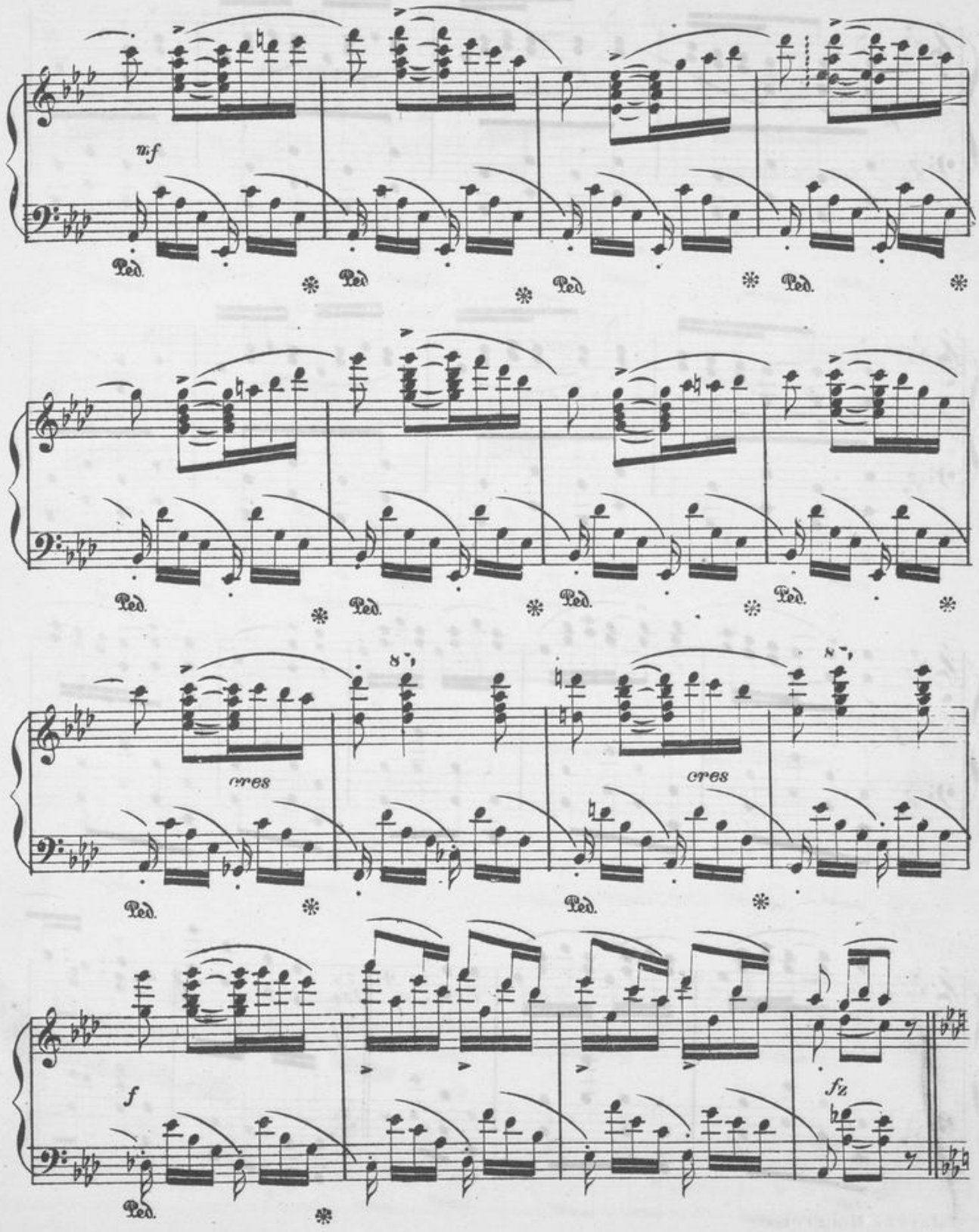


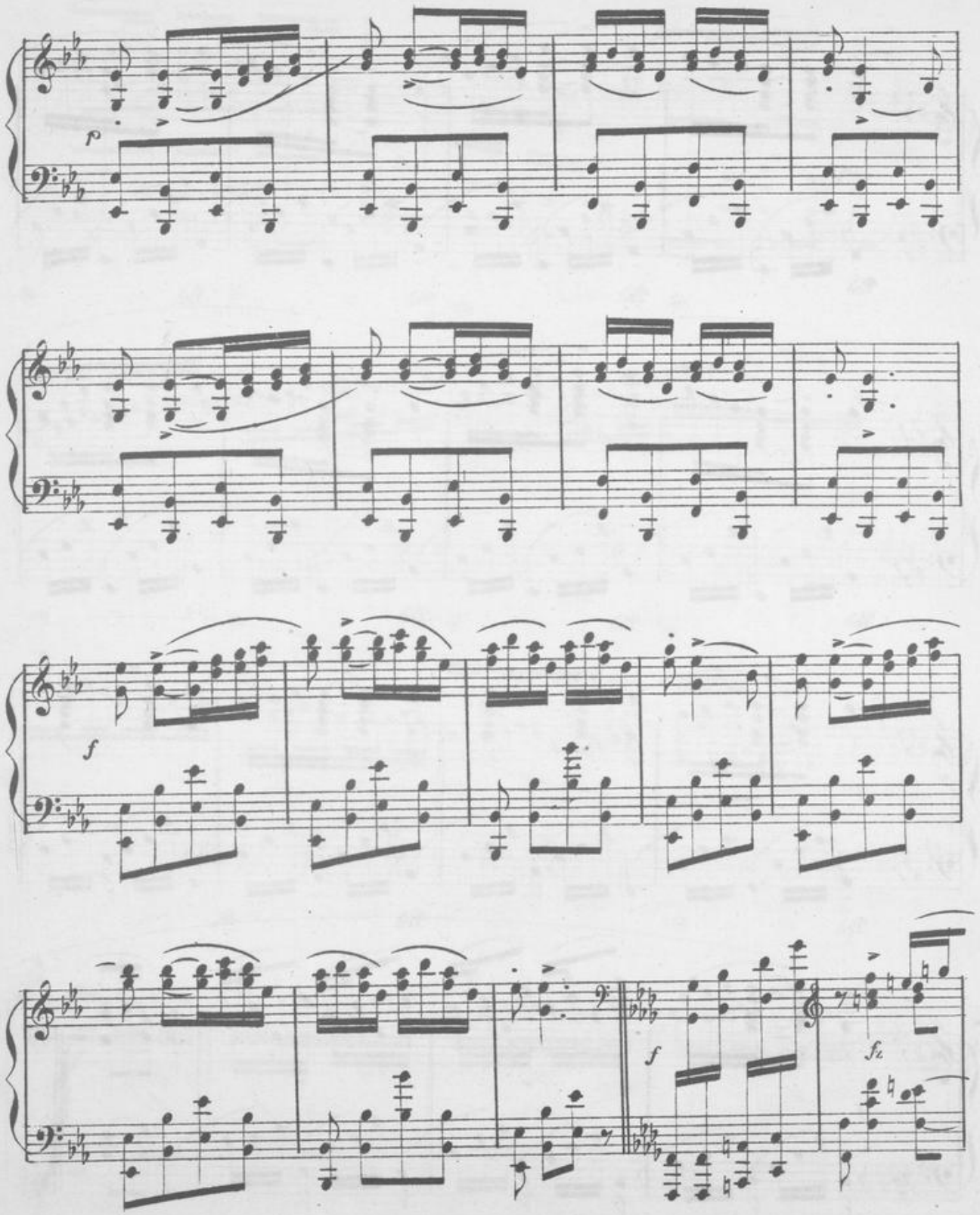

dim.
p
pp
pstacc
f
con spirito
Ped.
Ped.
Ped.
Ped.

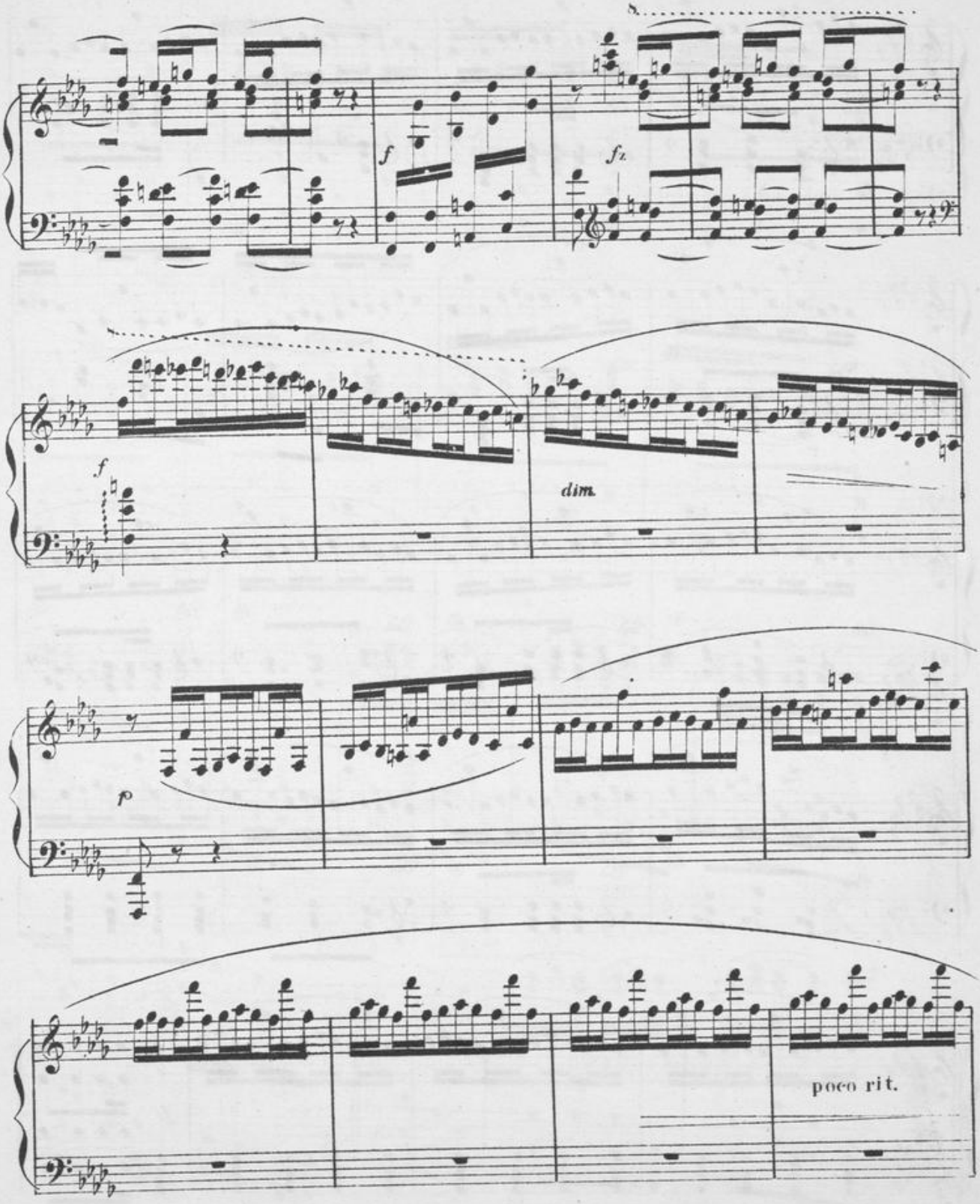

p stacc:
f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p stacc:

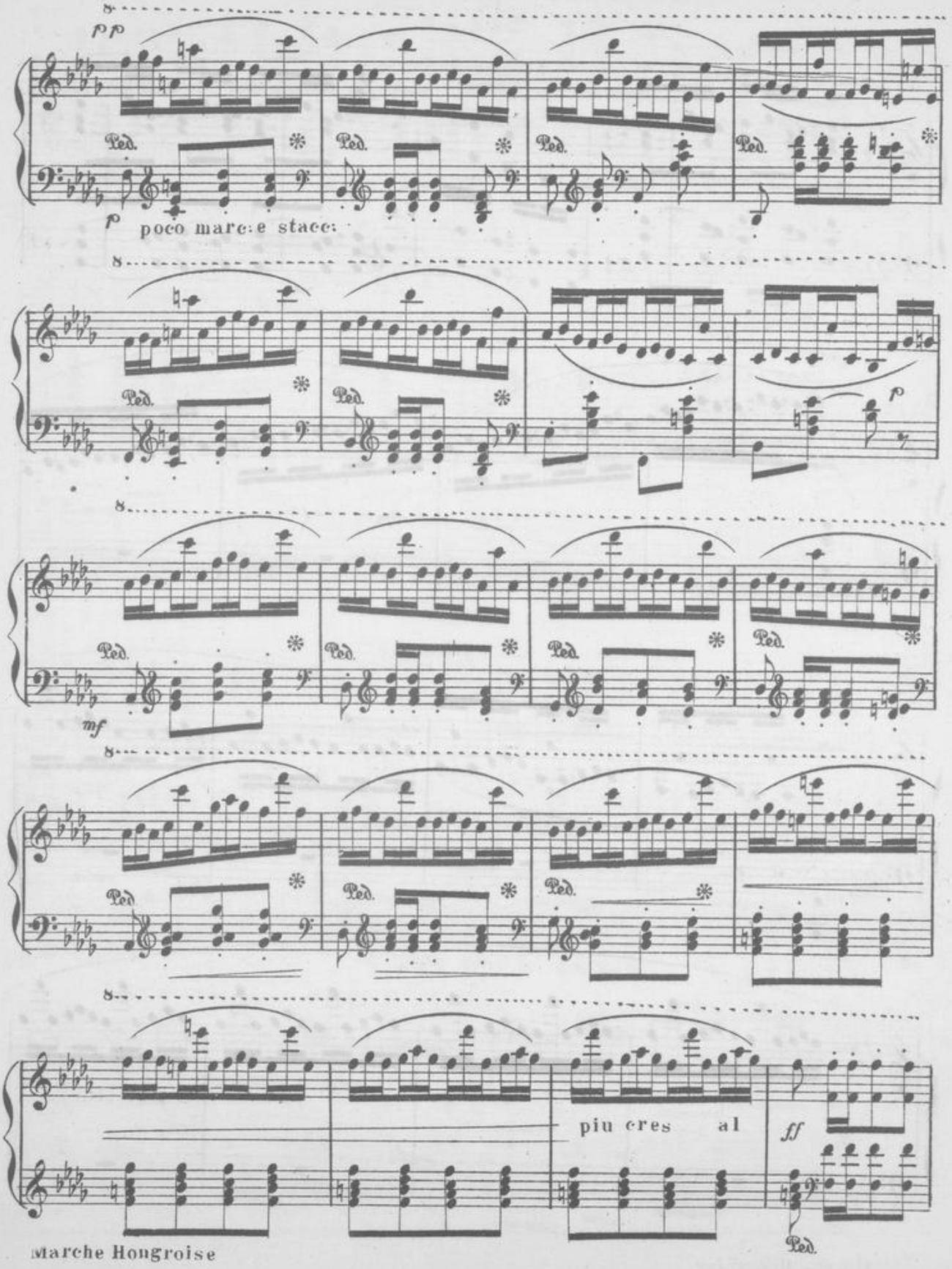

ff
Ped.
stacc
p
f

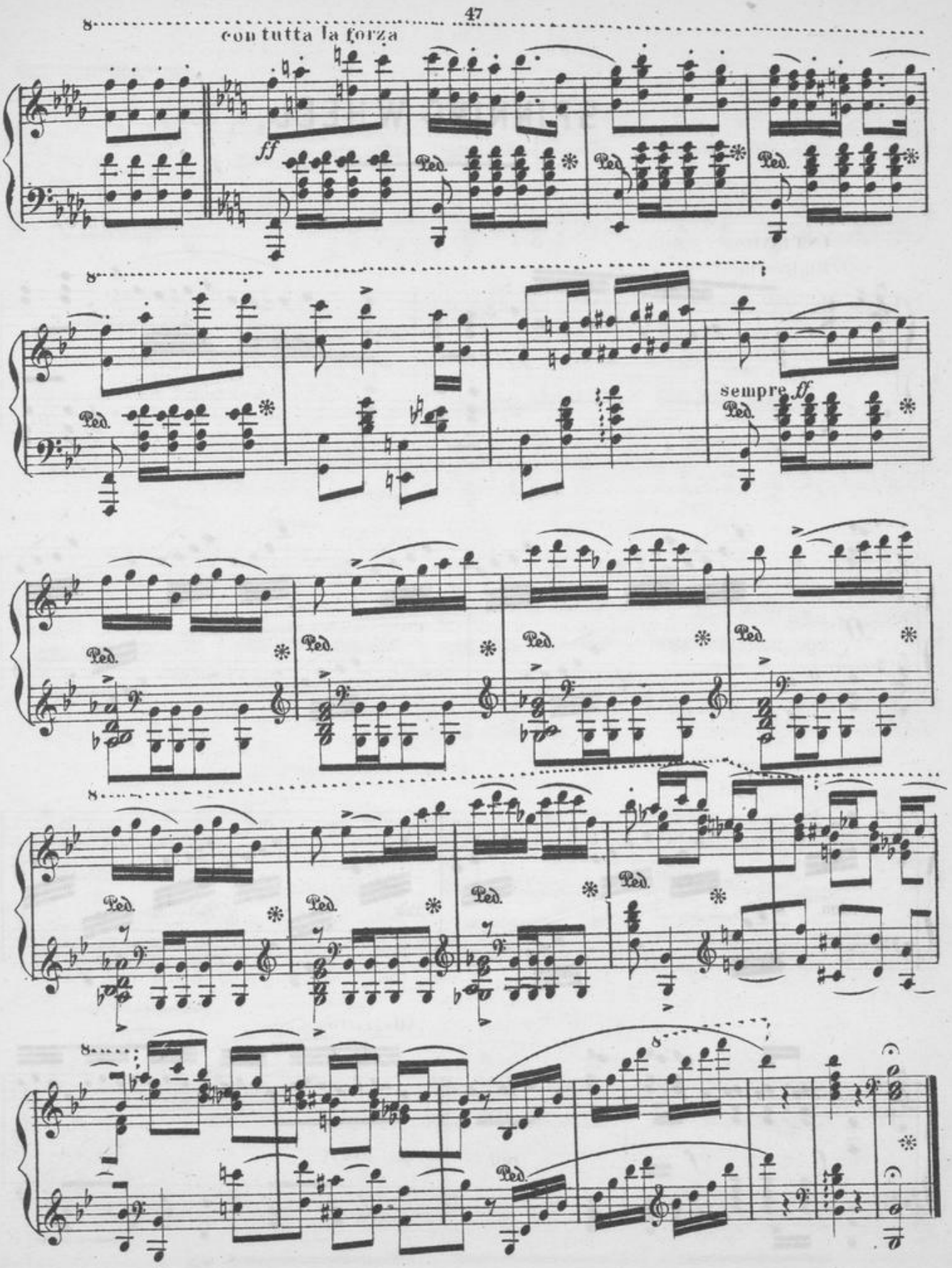

p con grazia
cres
cres
f
dim.
p


mf
Ped.
cres
f
fz


p
f
f
fz


f
fz
f
dim.
p
poco rit.


pp
Ped.
p
poco marc:e stacc:
mf
piu cres al
ff

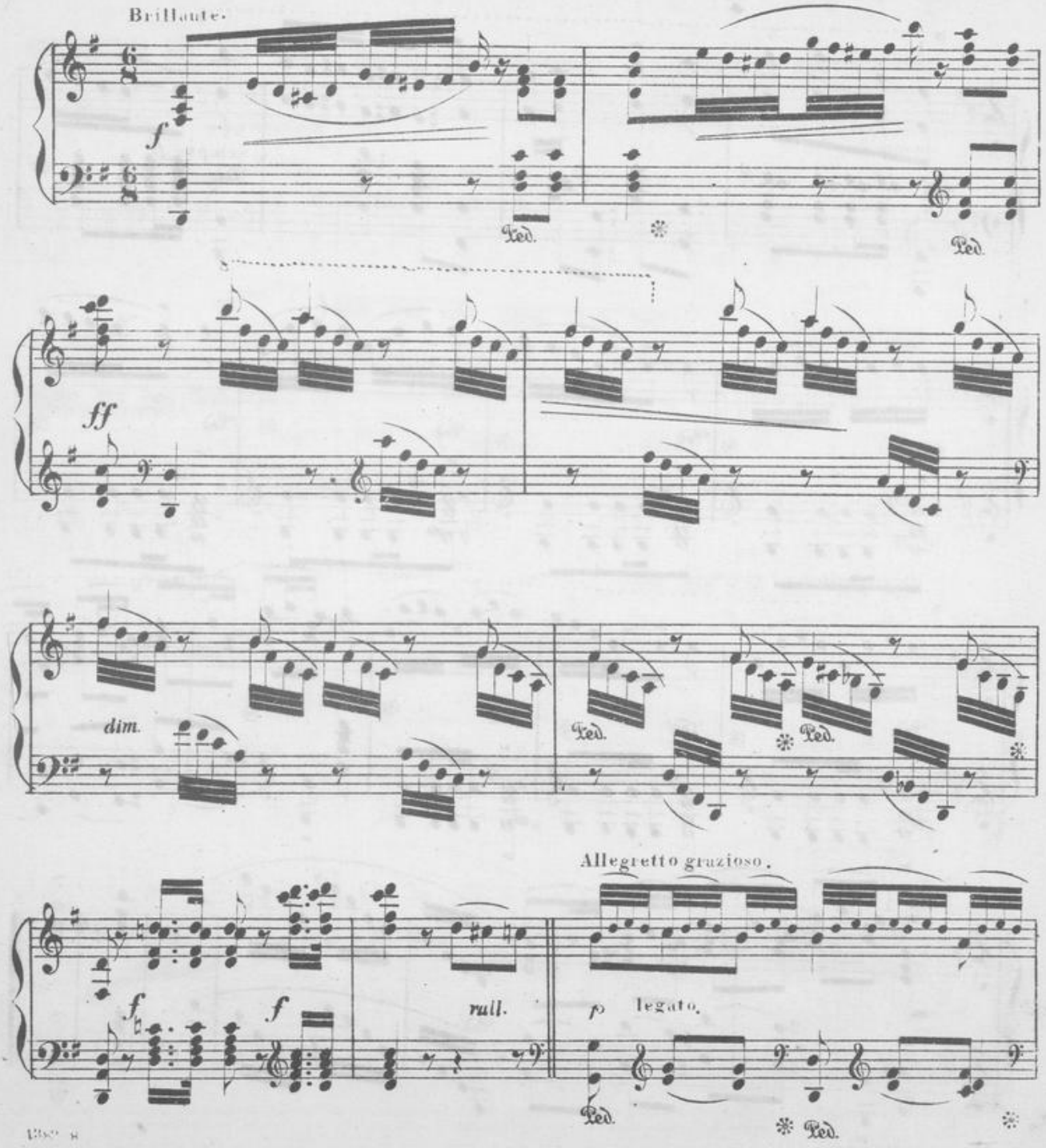

con tutta la forza
ff
Ped.
sempre ff.

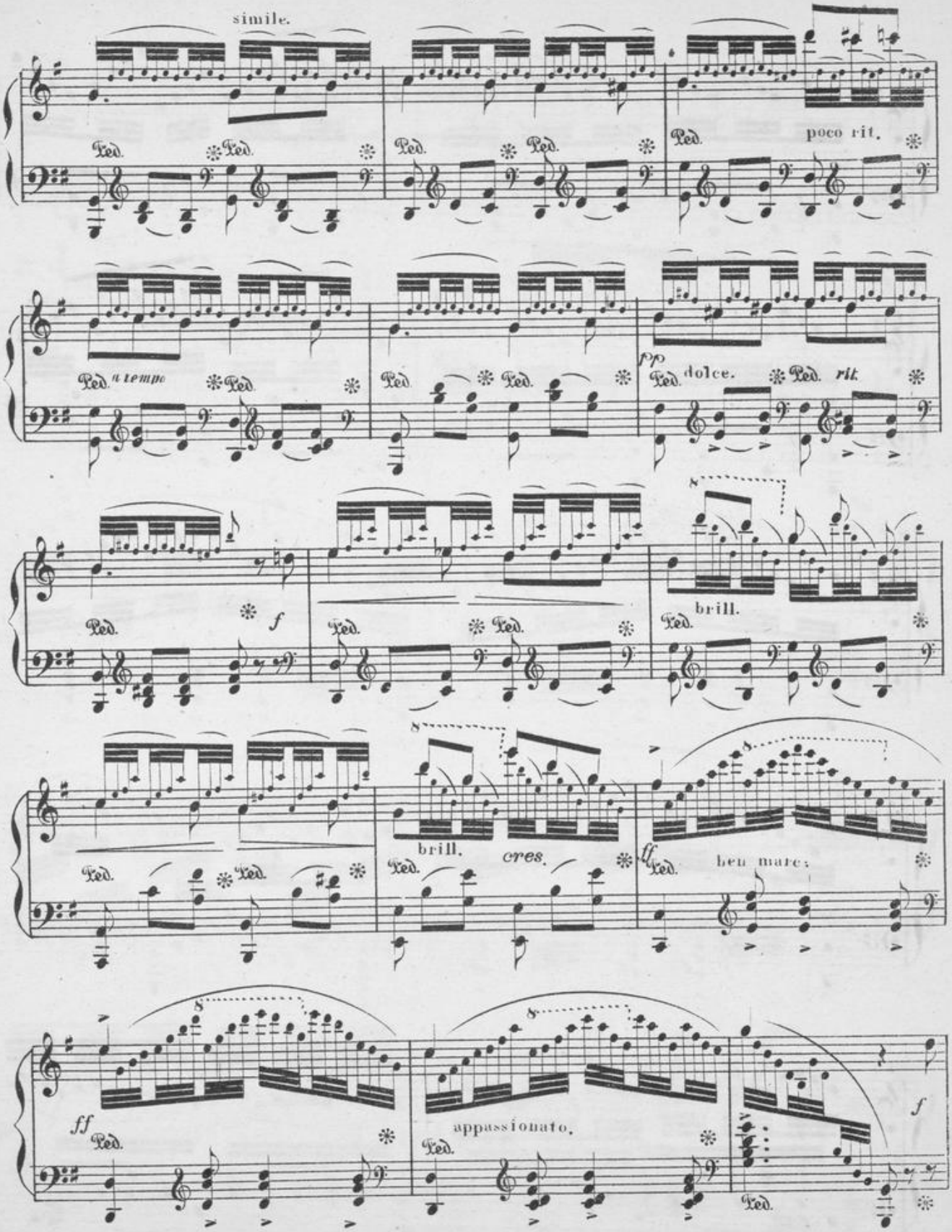
SPINNING WHEEL.

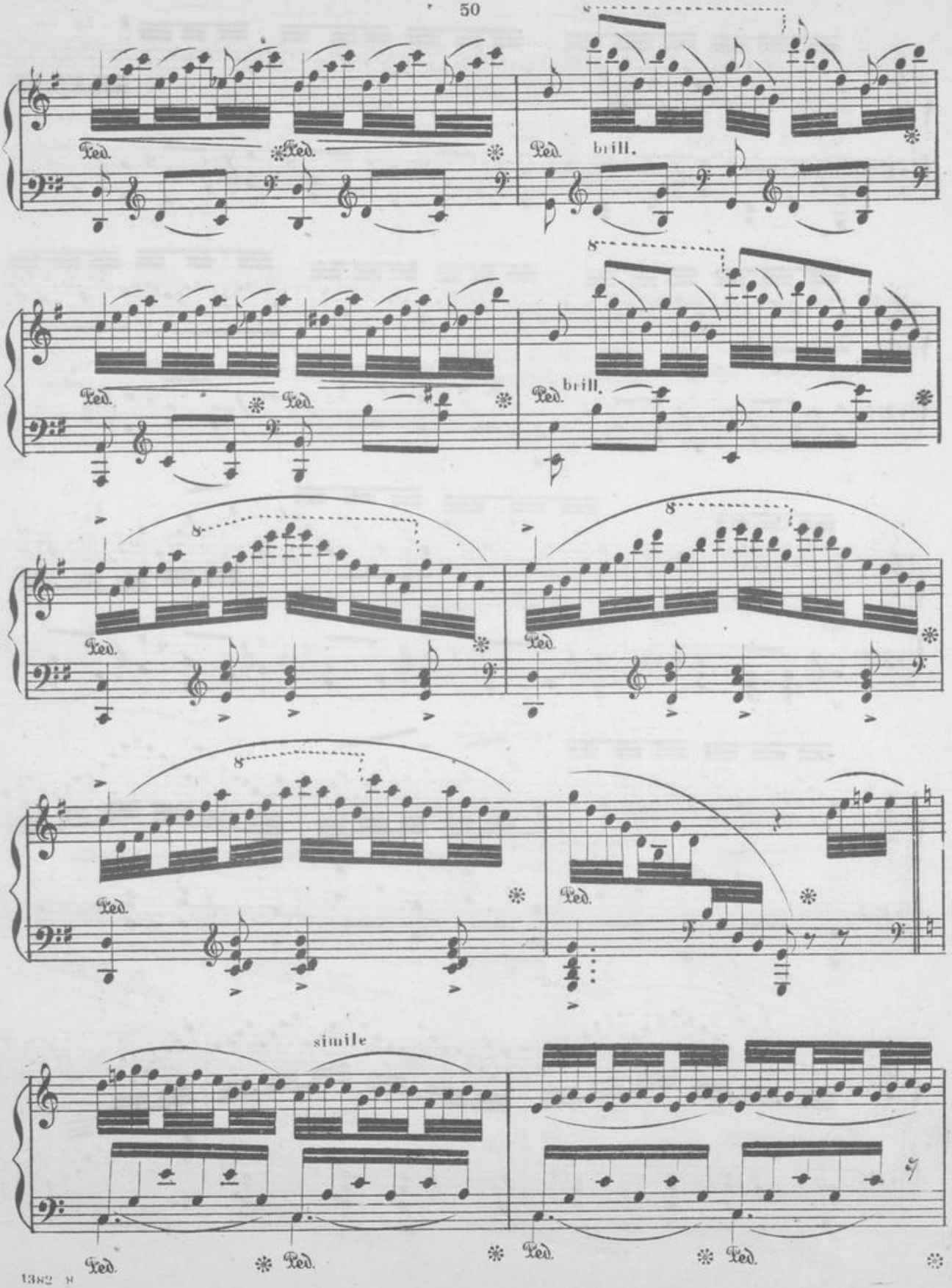
INTRADA.

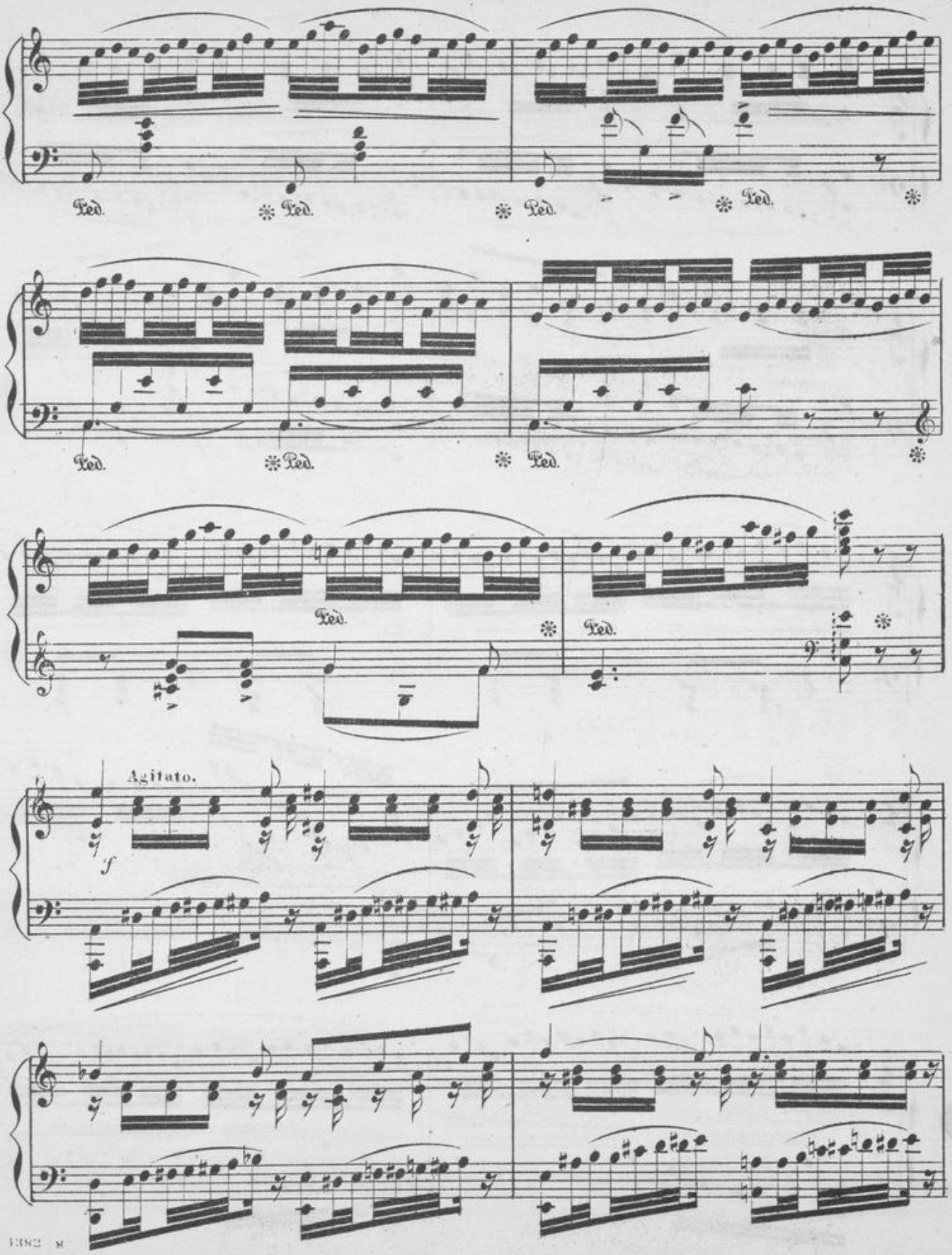
S. Smith, Op. 39.

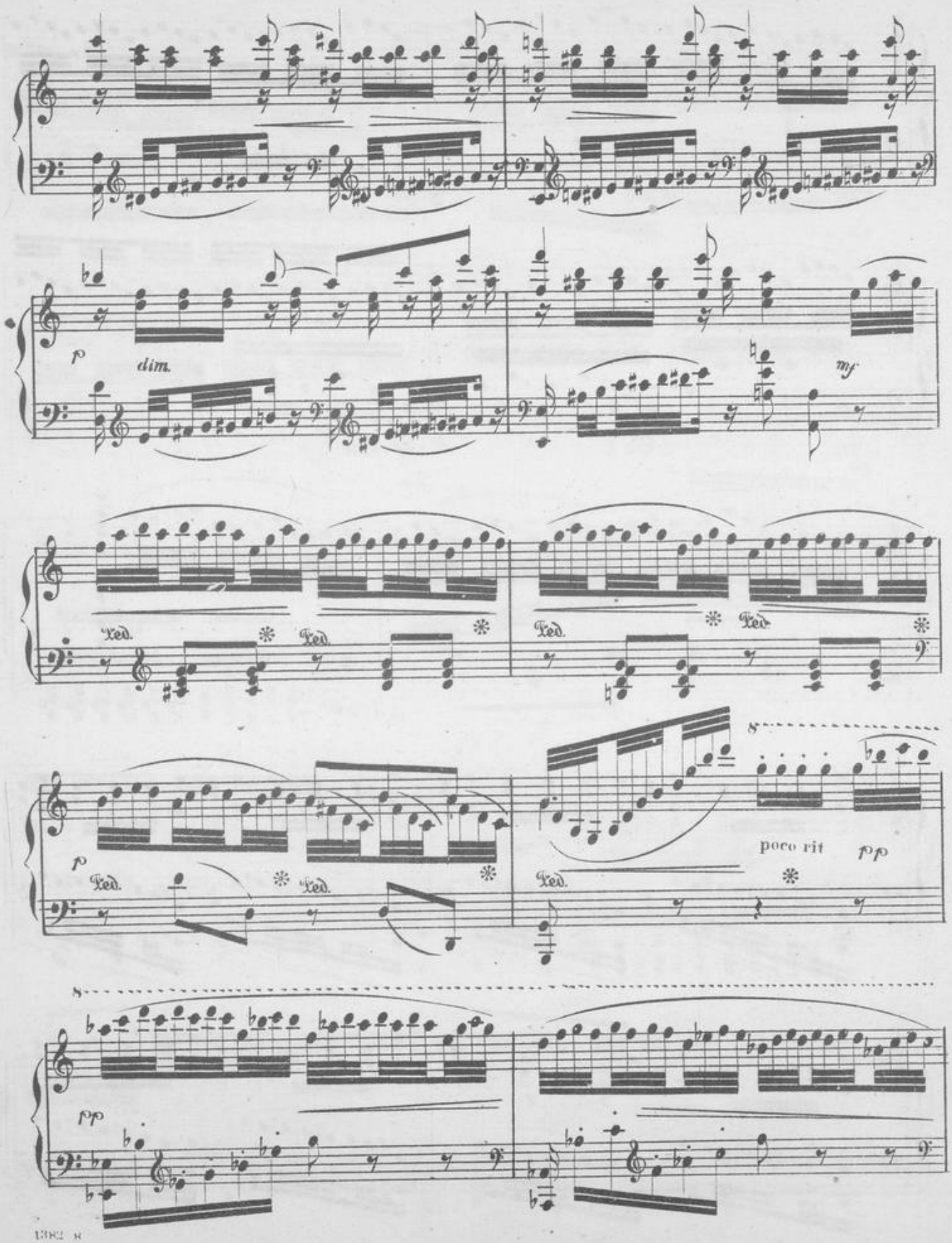
Brillante.

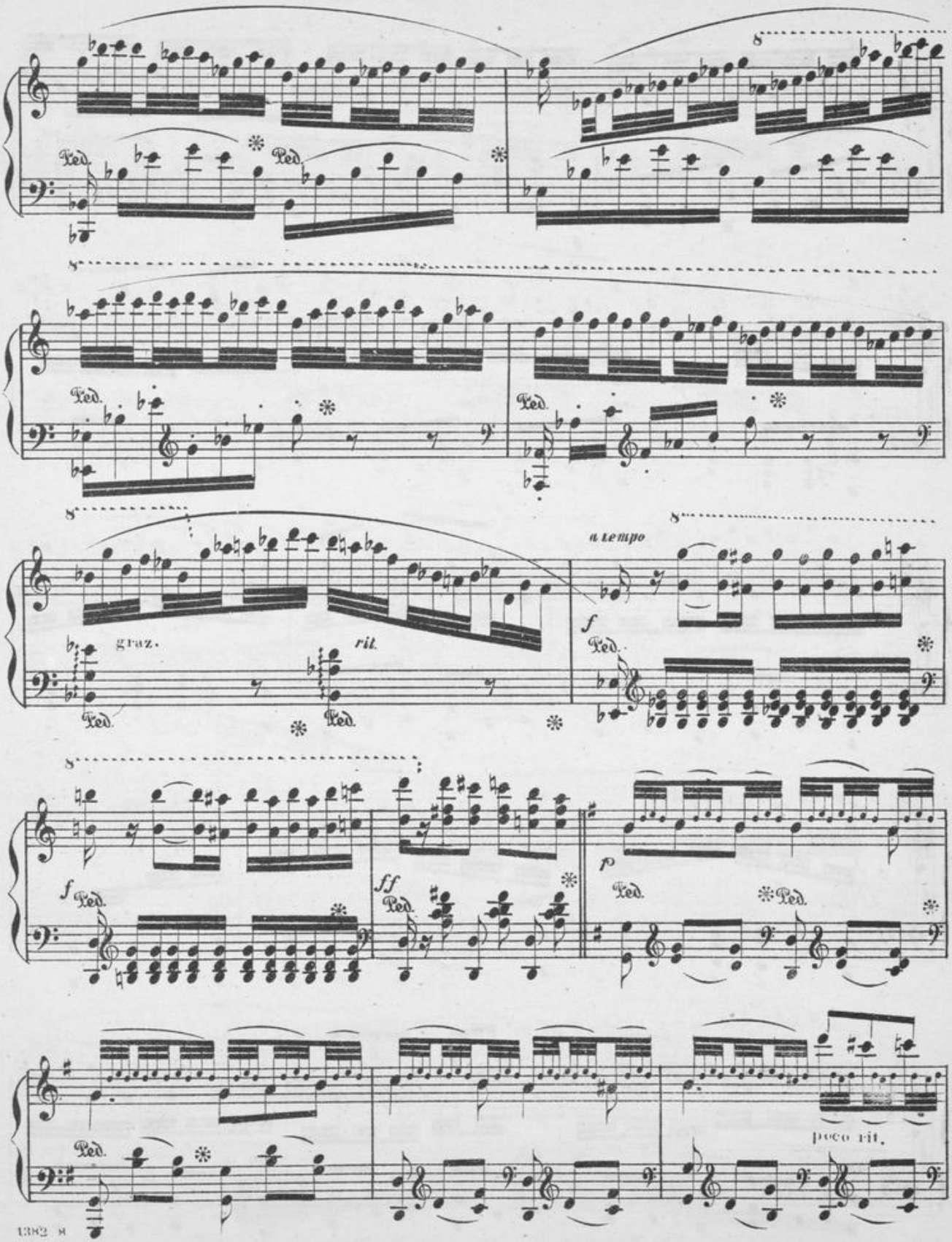


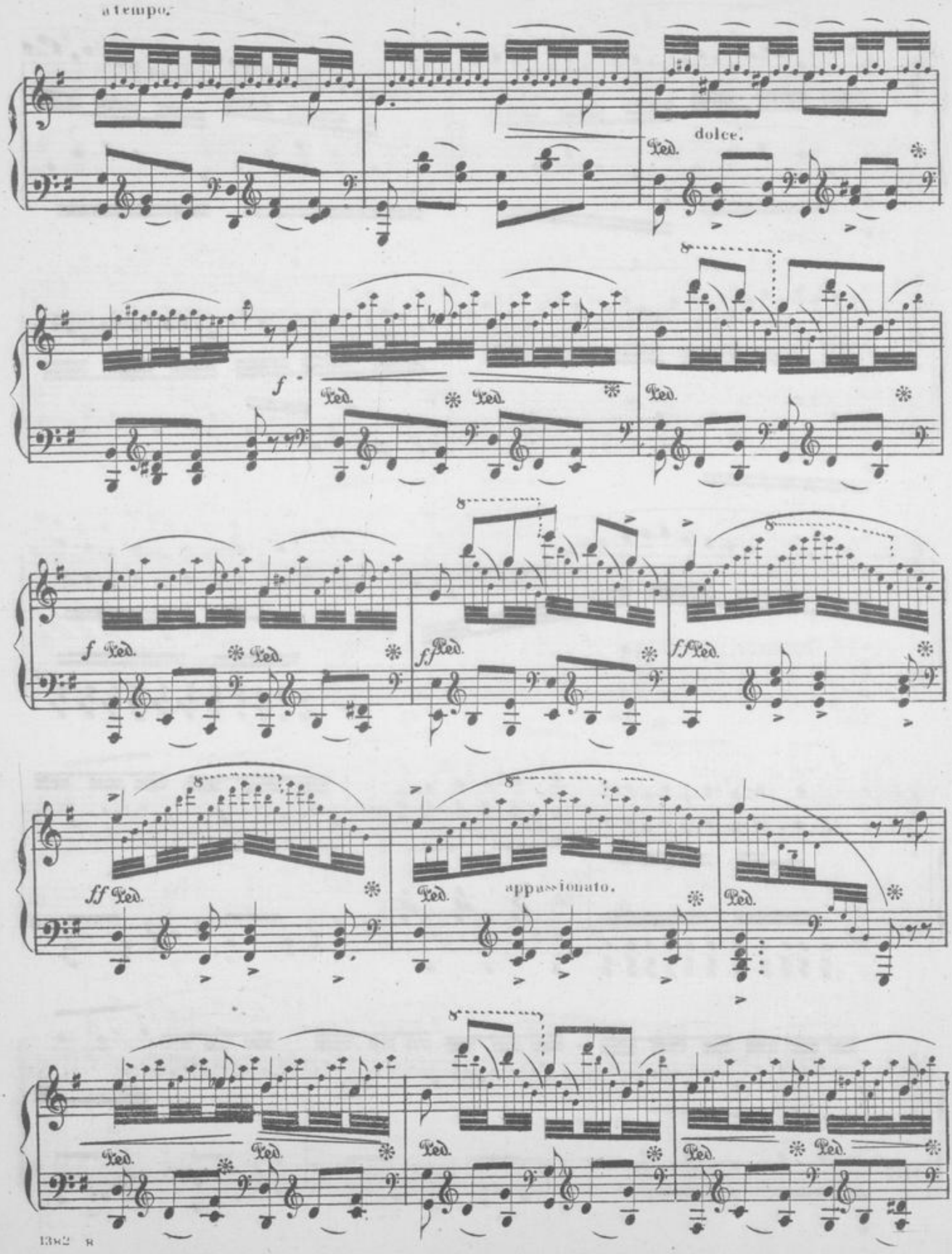

simile.
Ped.
poco rit.
a tempo
dolce.
rit.
brill.
cres.
ff
ben marc:
appassionato.
f

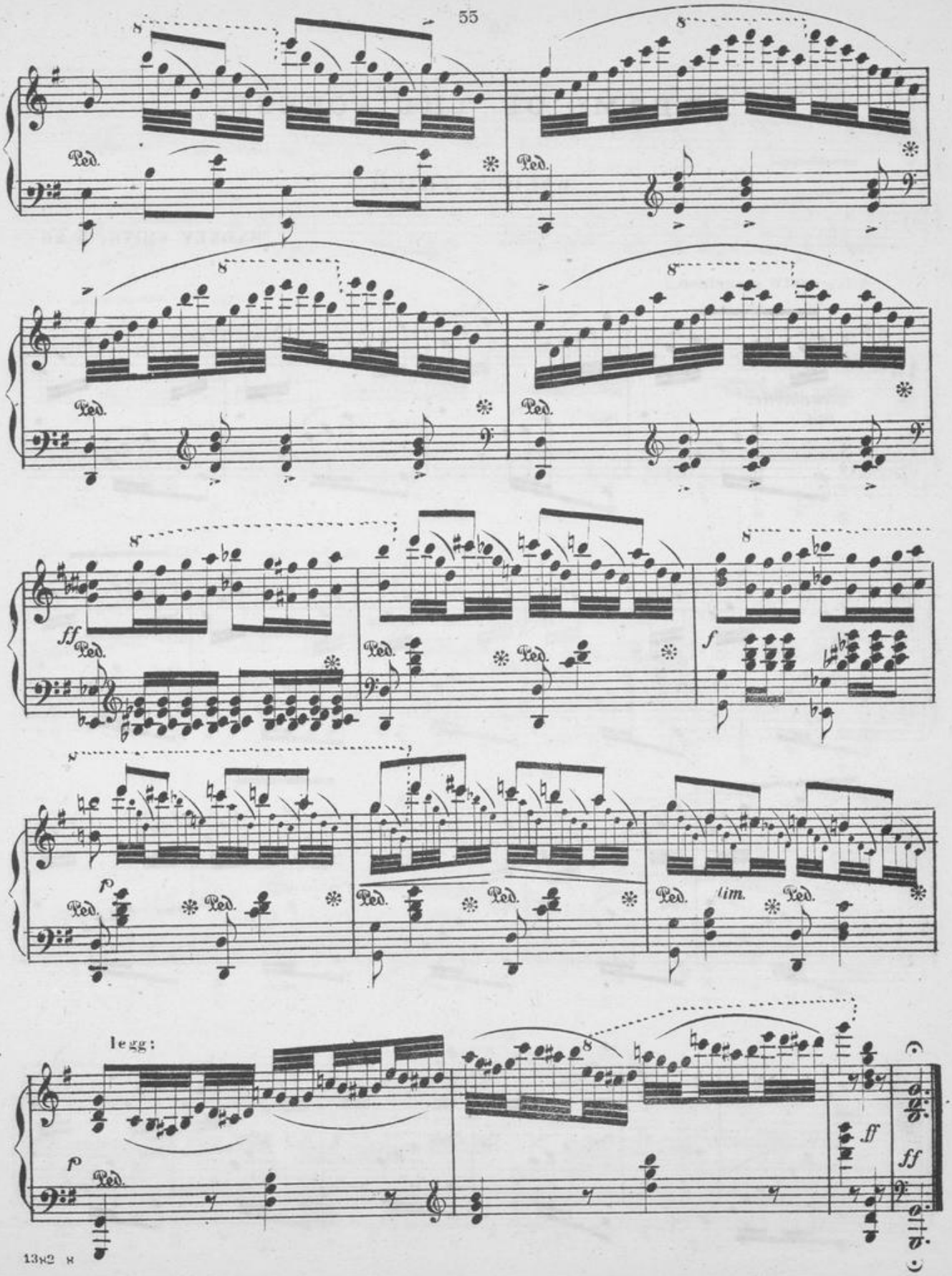

Ped.
Ped.
Ped.
brill.
Ped.
Ped.
Ped.
brill.
Ped.
Ped.
Ped.
Ped.
simile
Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Agitato.
f


p
dim.
mf
Ped.
Ped.
Ped.
Ped.
p
Ped.
Ped.
poco rit
pp
Ped.
pp


Ped.
8
graz.
rit.
a tempo
f
ff
p
poco rit.

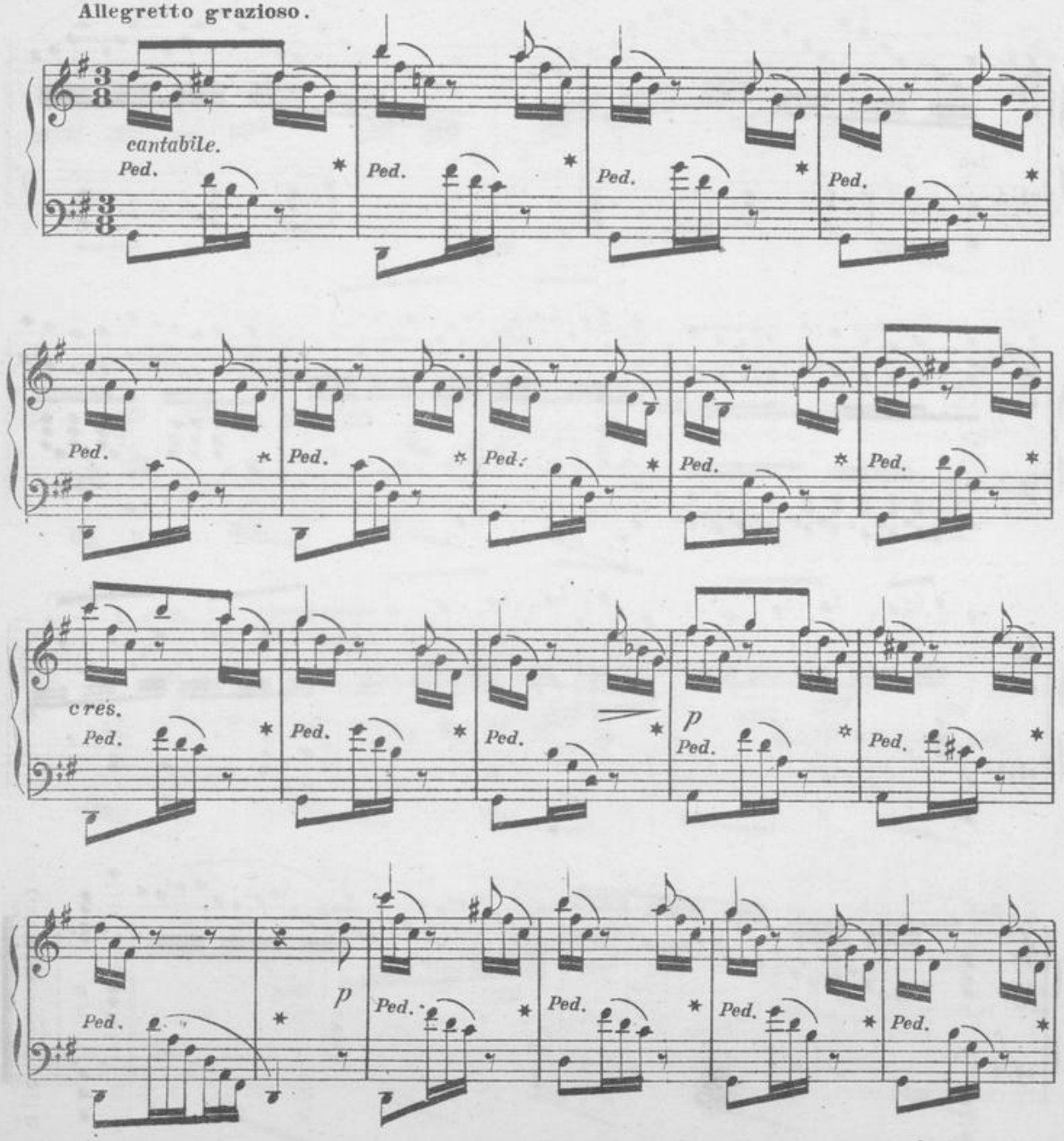

a tempo.
dolce.
Ped.
f
ff
appassionato.

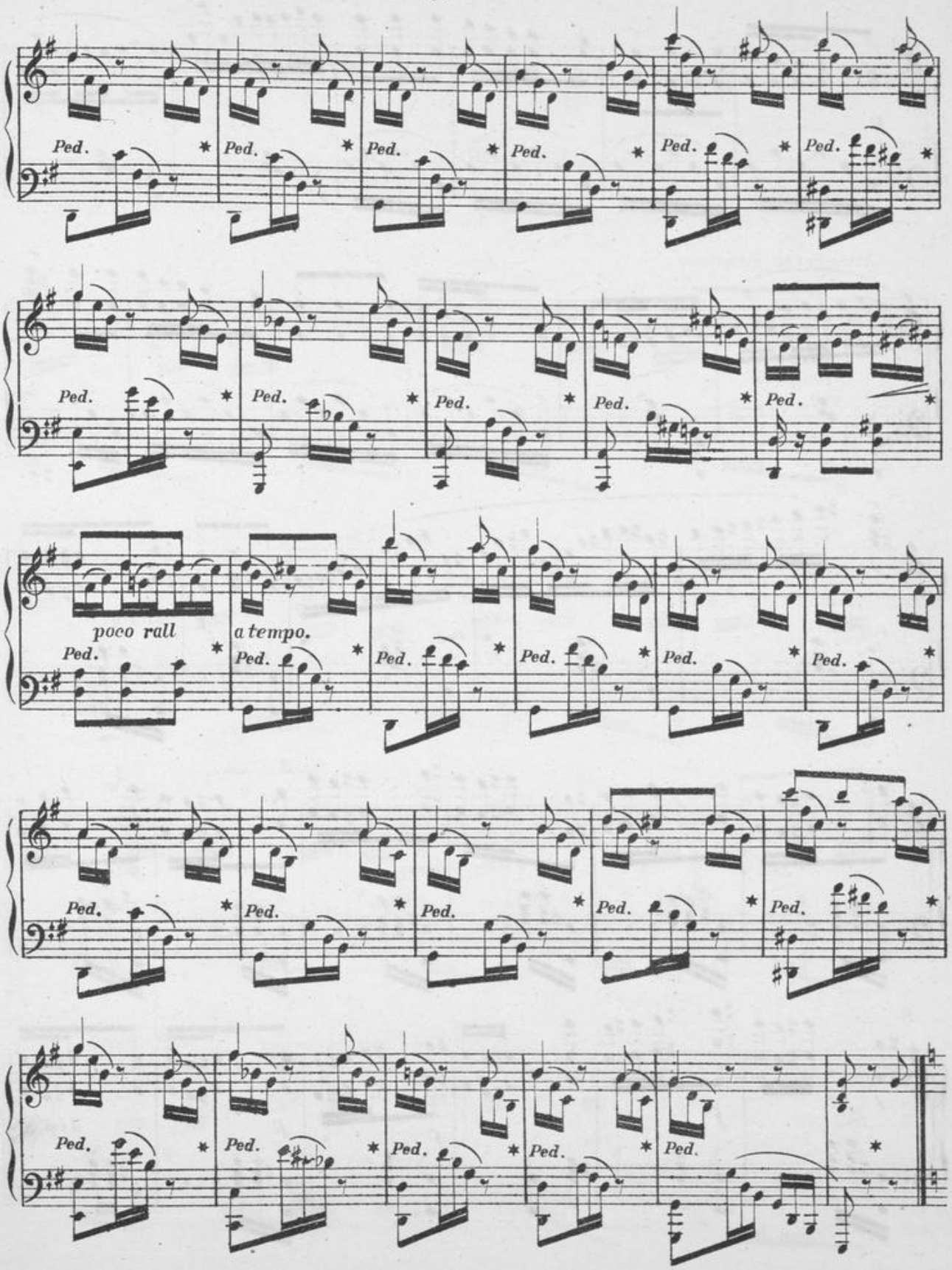

8
Ped.
ff
f
p
lim.
legg:

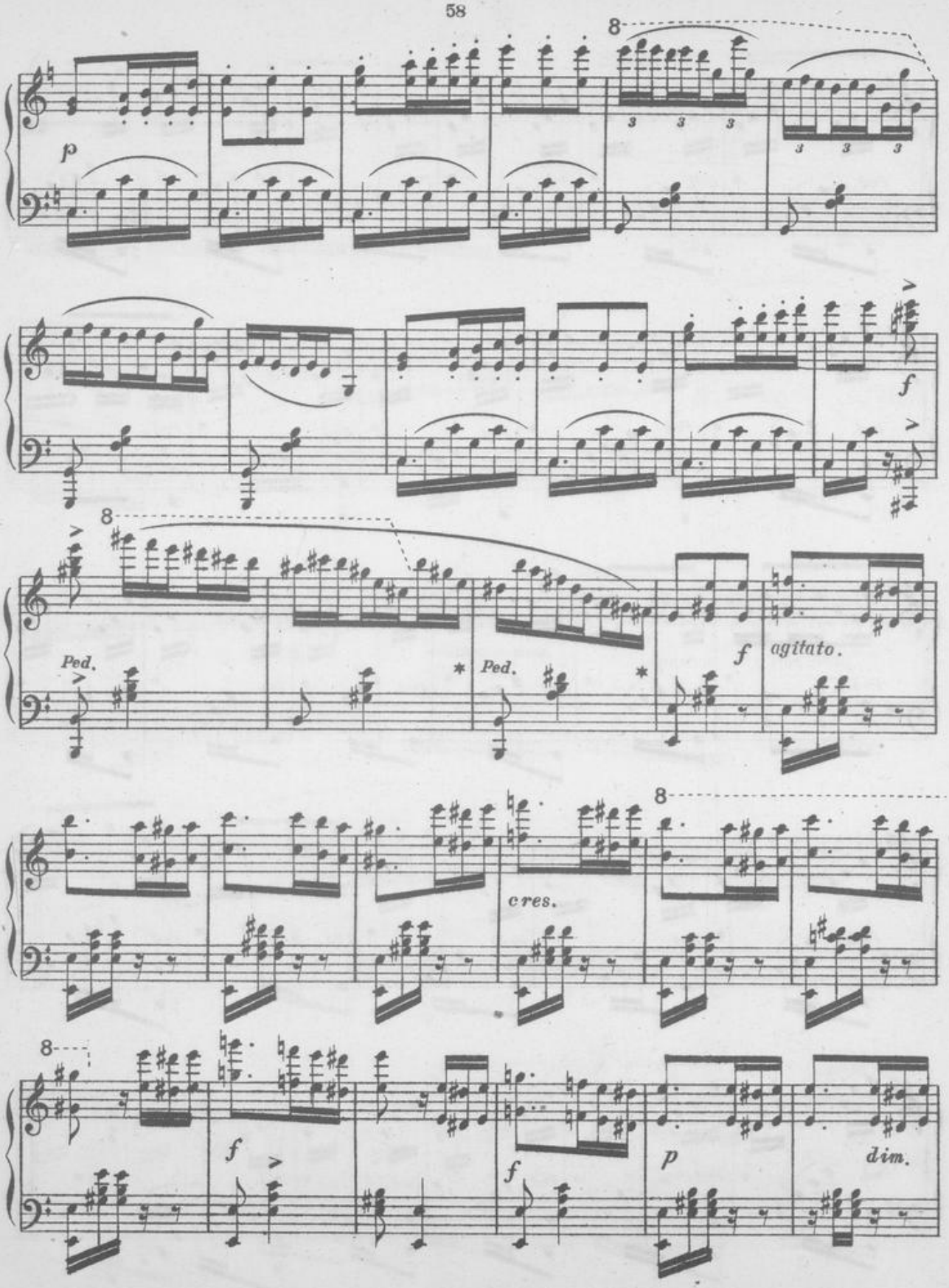
DREAMS OF THE FOREST.

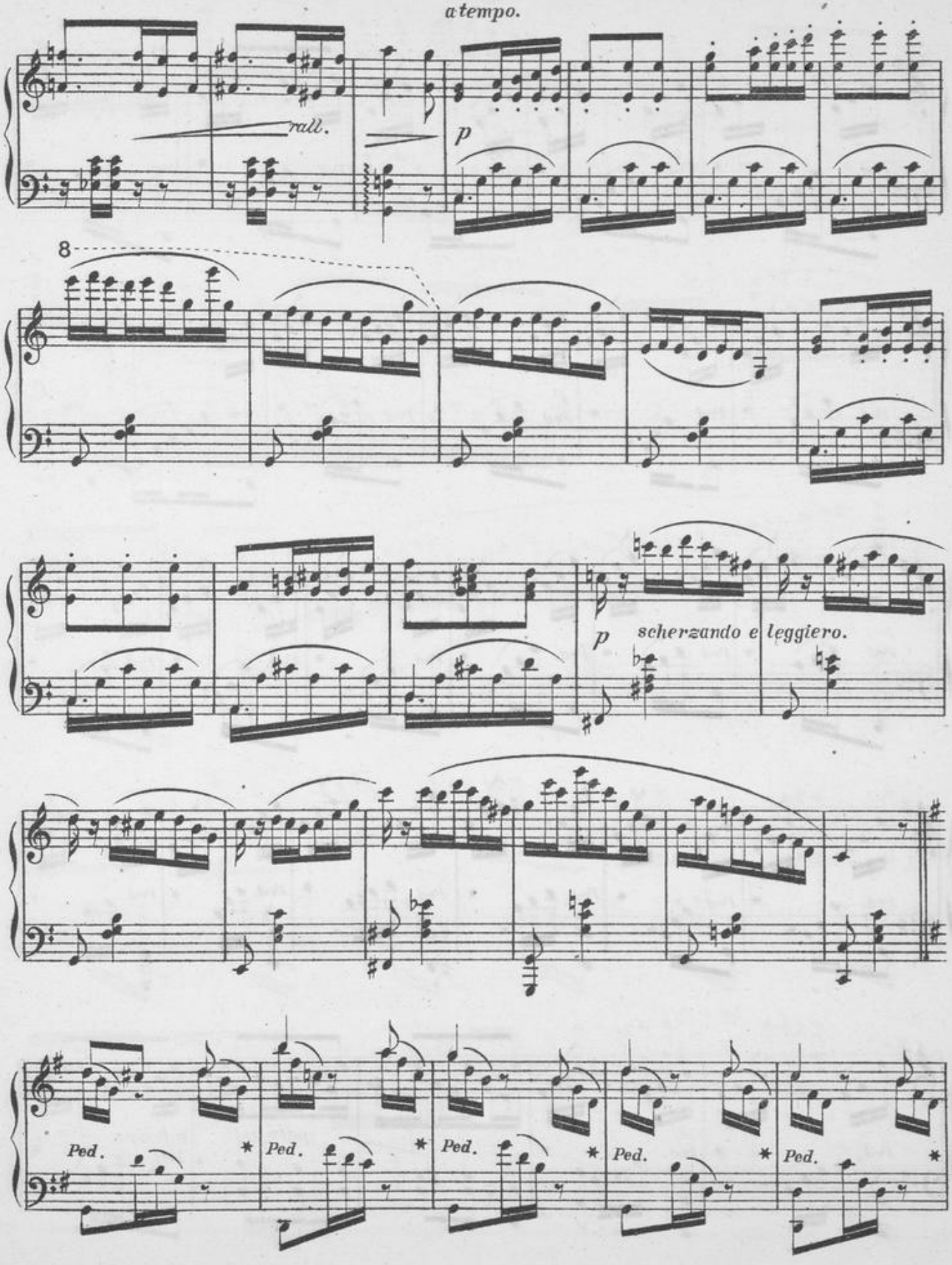
WALDES-TRAUM.

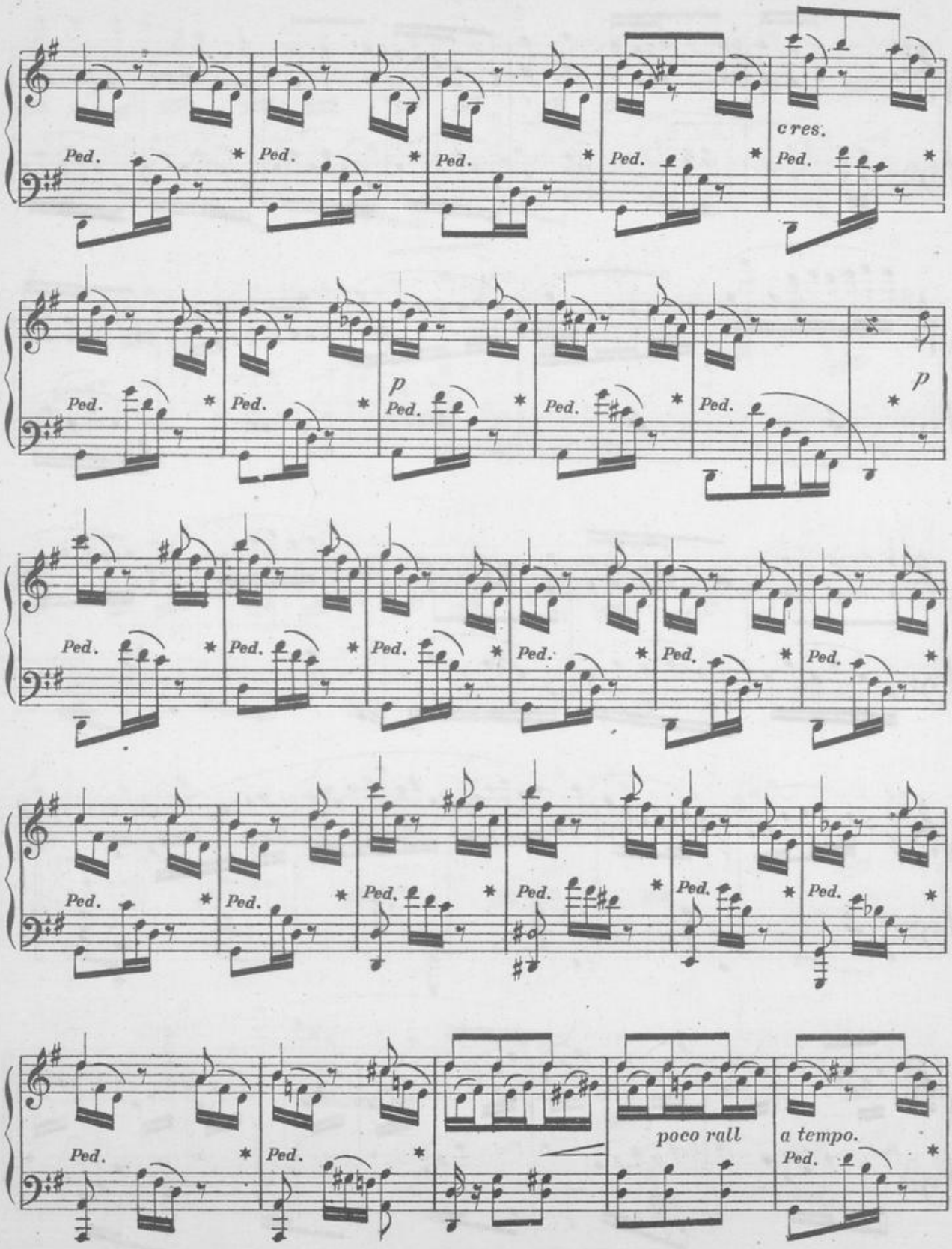
SYDNEY SMITH, Op. 26.

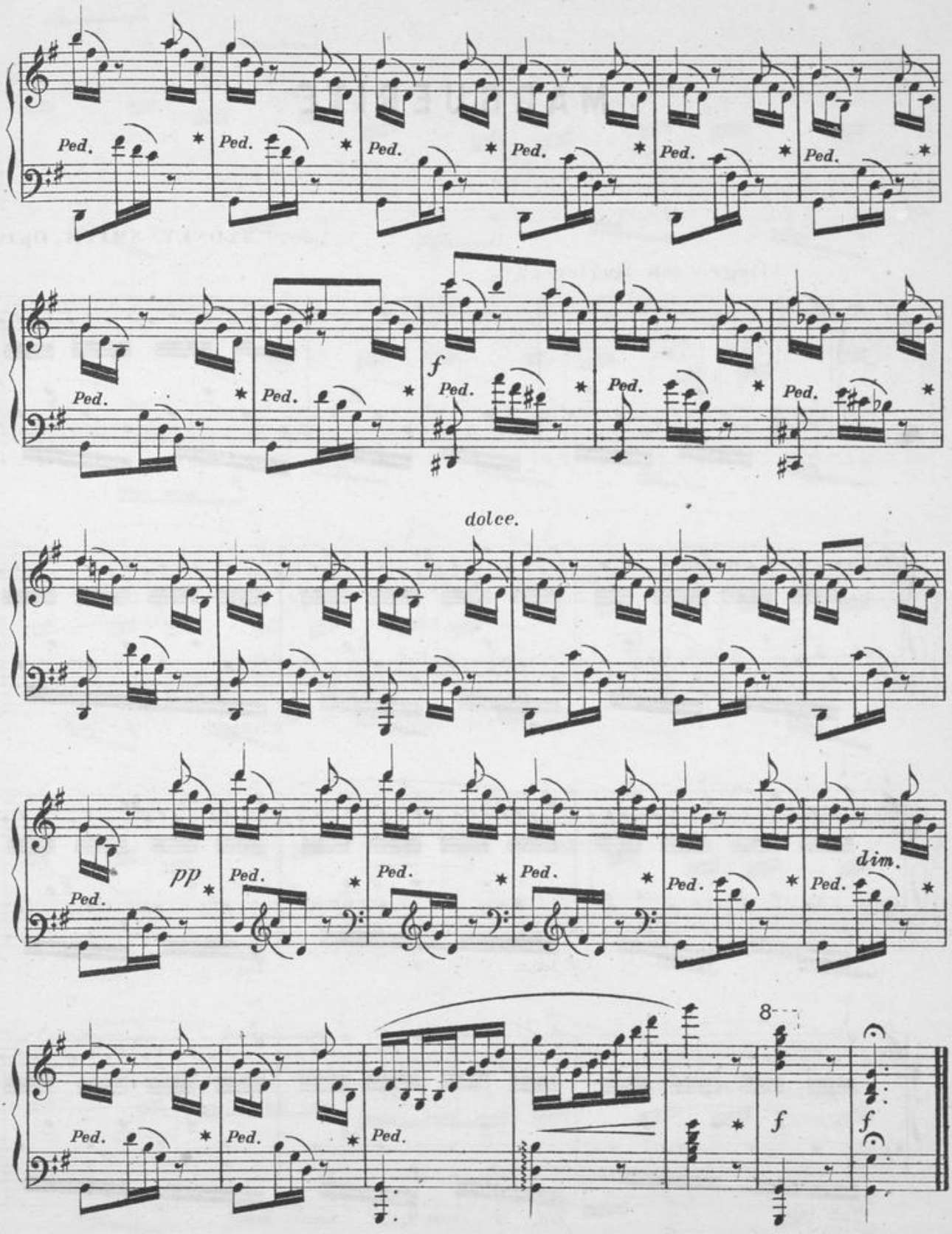



Ped.
poco rall
a tempo.


8
p
3 3 3
3 3 3
f
8
Ped.
*
Ped.
*
f
agitato.
8
cres.
8
f
f
p
dim.


a tempo.
rall.
p
8
p
scherzando e leggiero.
Ped.
Ped.
Ped.
Ped.
Ped.

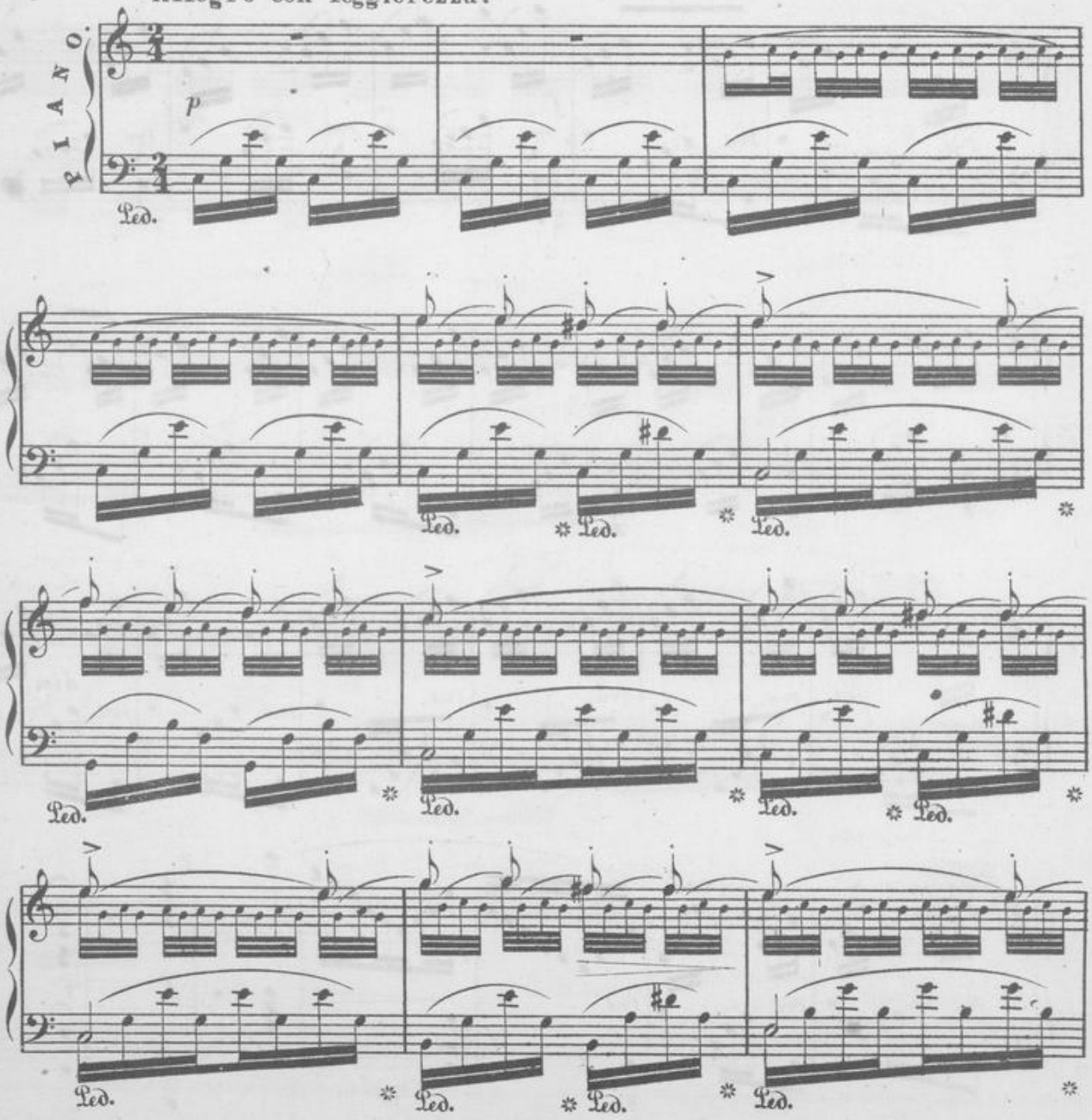

Ped.
cres.
p
poco rall
a tempo.

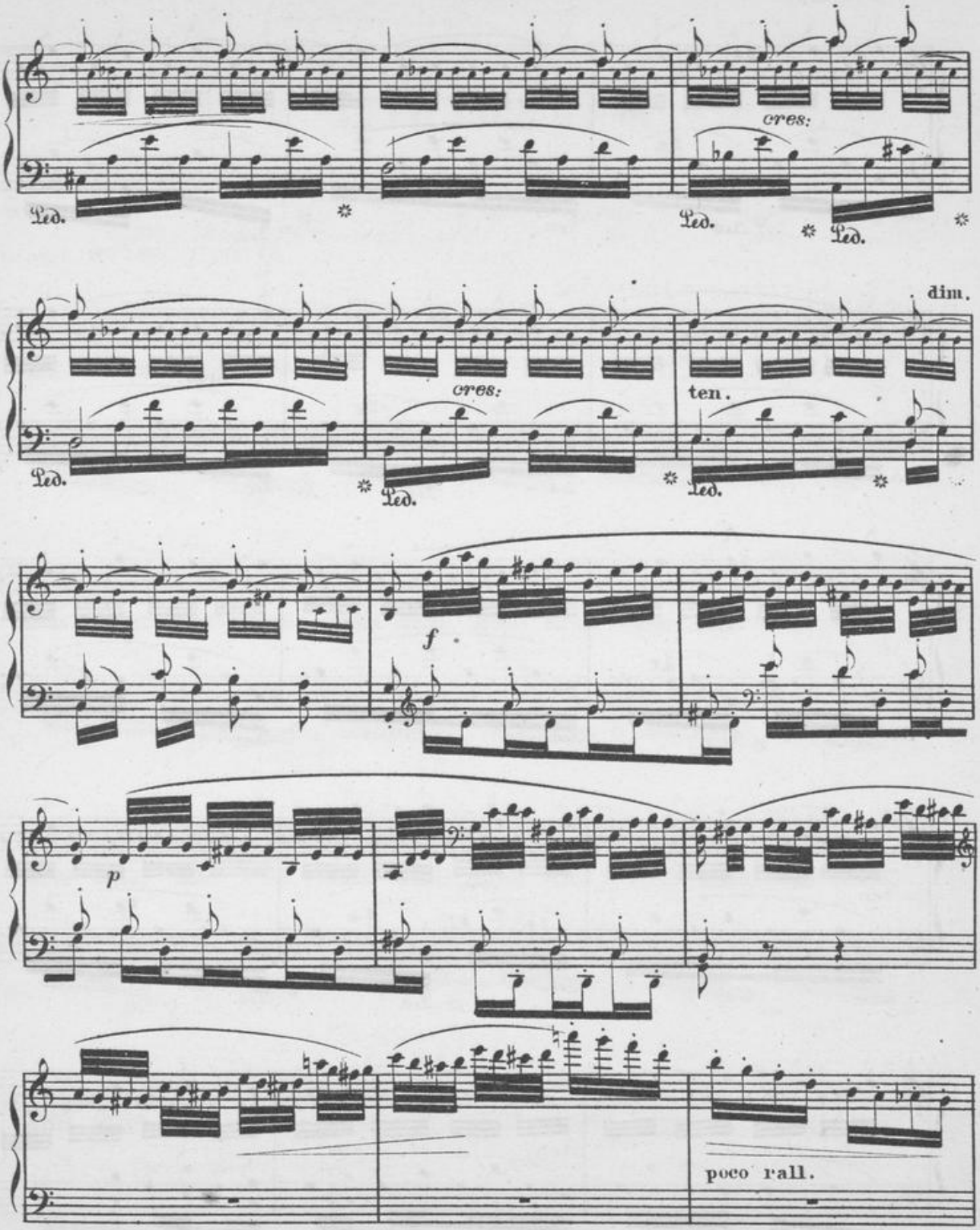

Ped.
f
dolce.
pp
dim.
8
f

MARGUERITE.

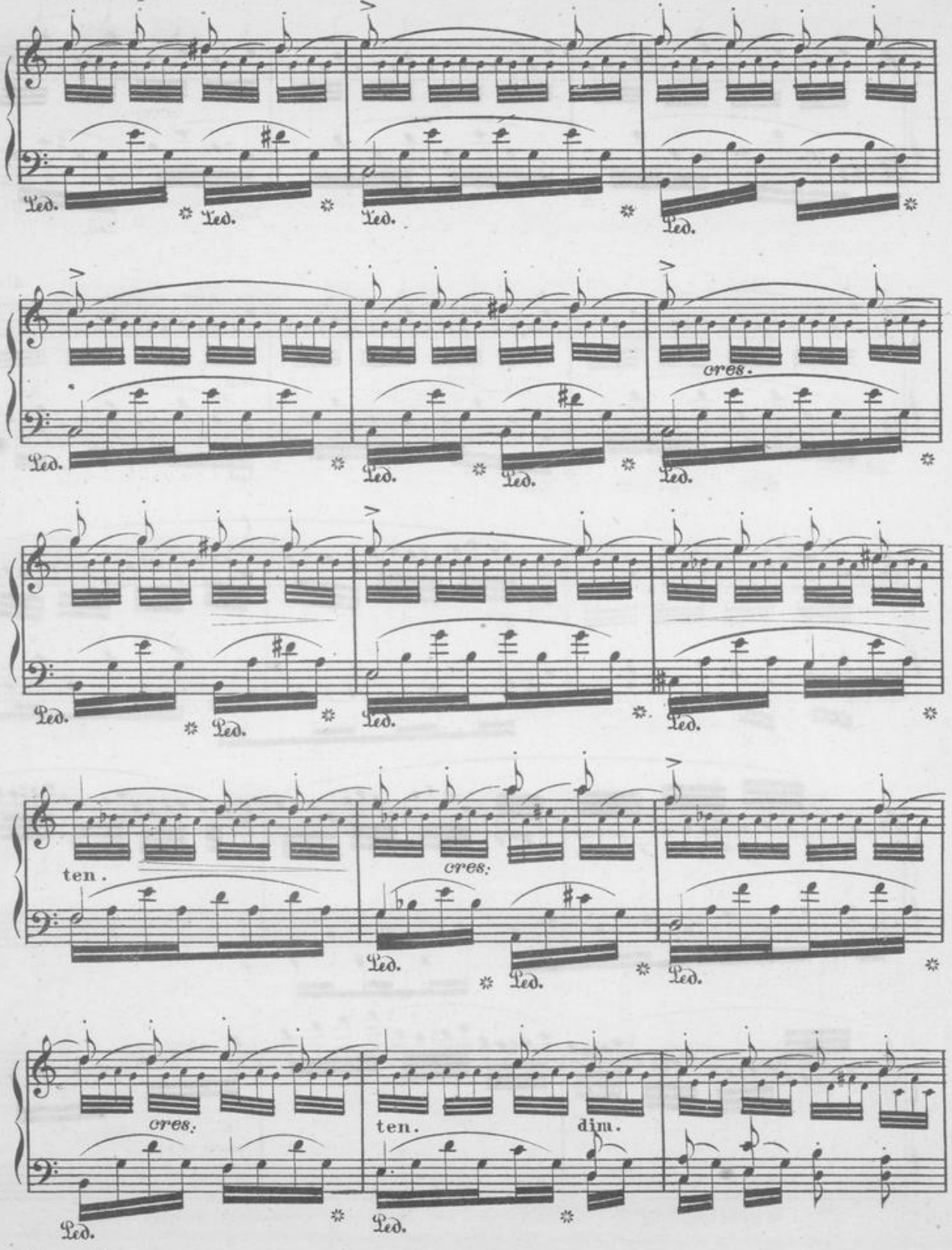
SYDNEY SMITH. Op193.

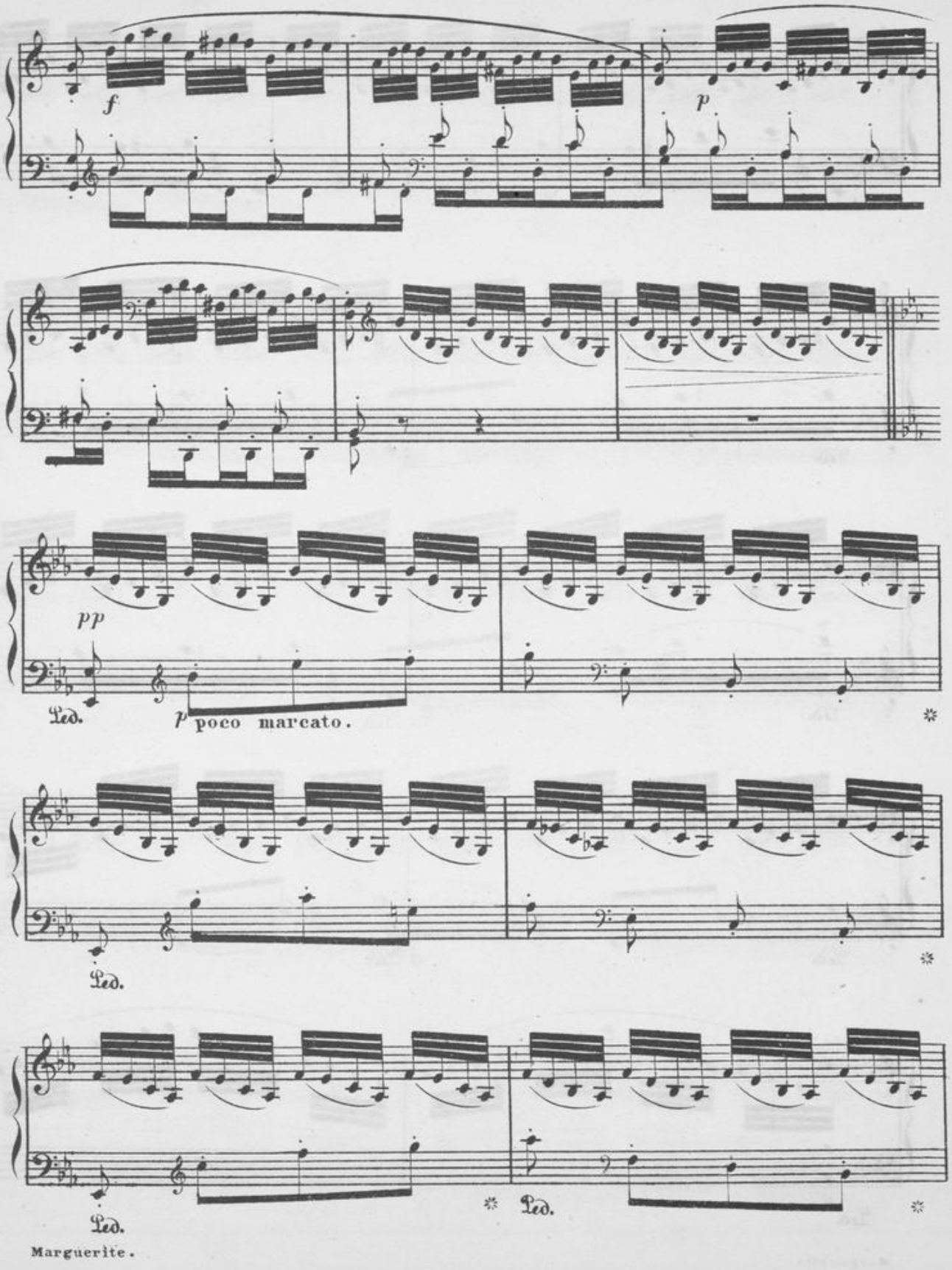
Allegro con leggierezza.

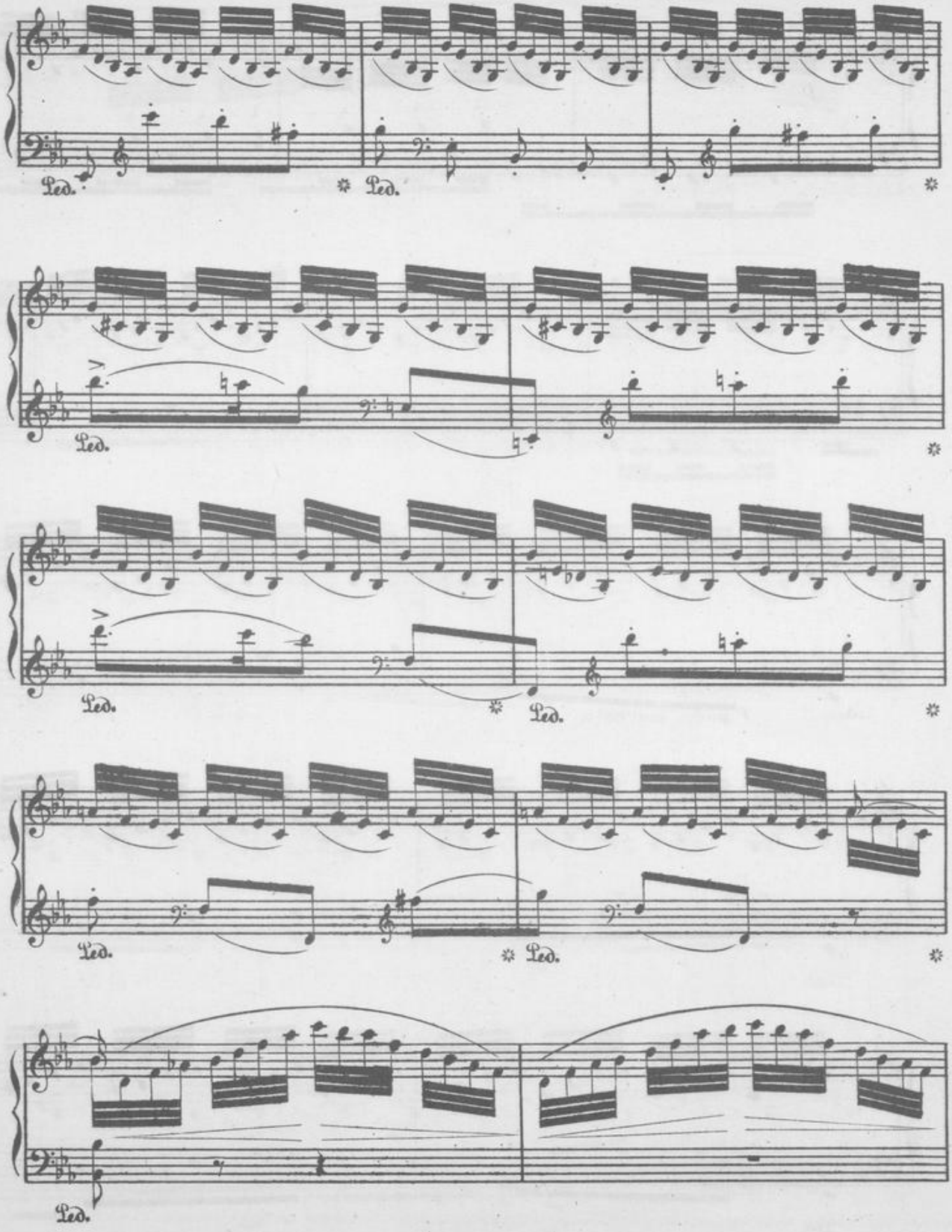


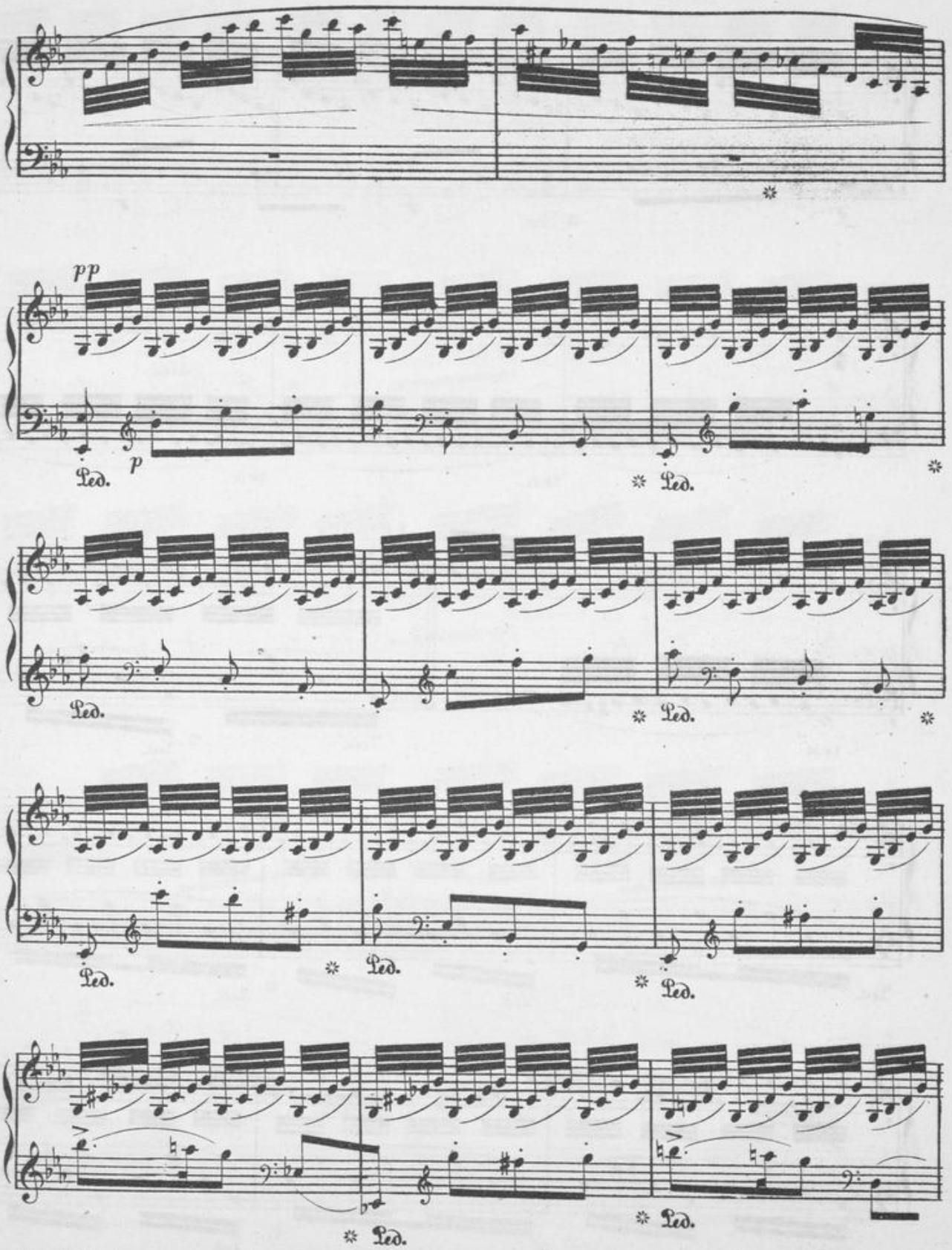

cres:
Ped.
Ped.
Ped.
dim.
cres:
ten.
Ped.
Ped.
Ped.
f
p
poco rall.

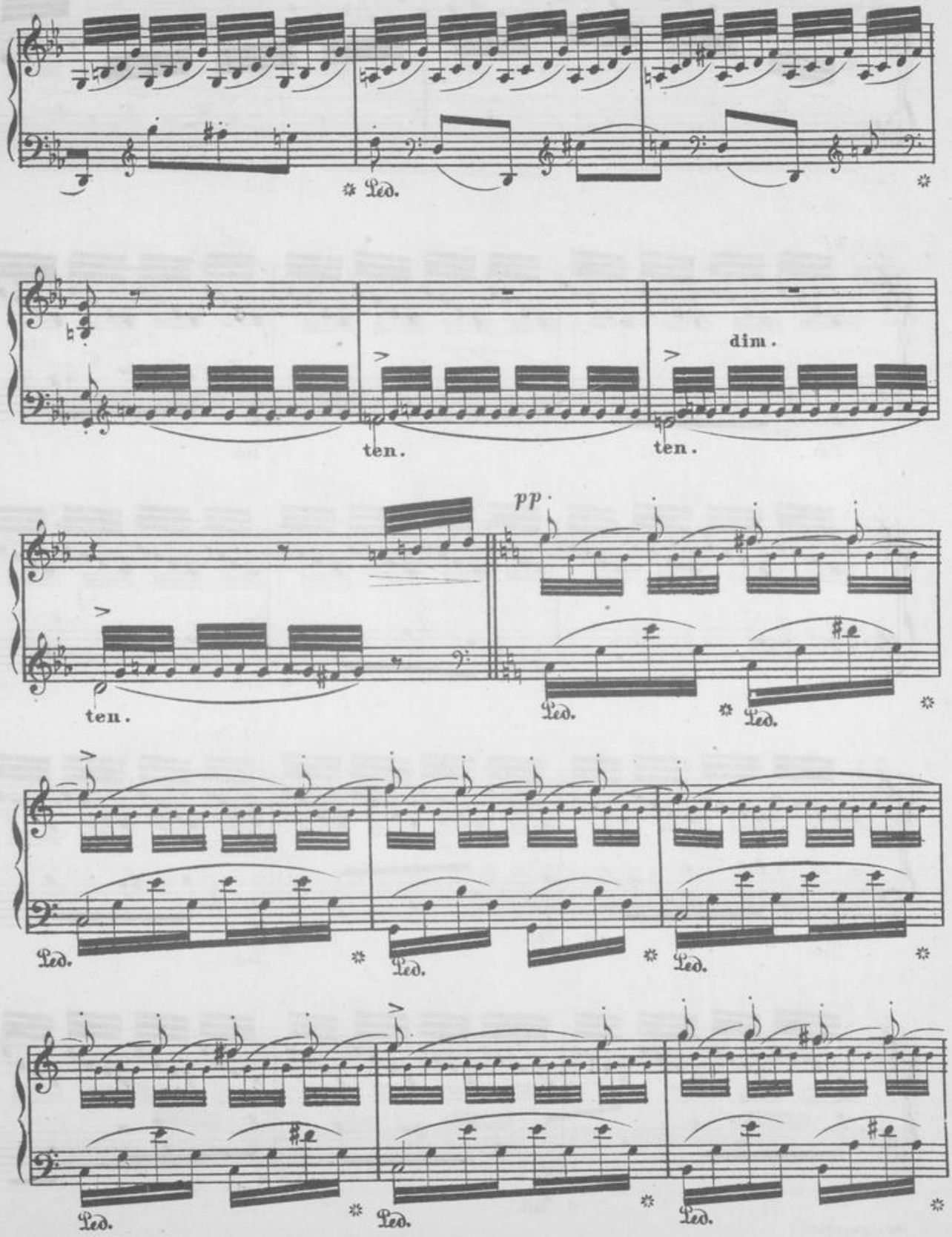
a tempo.

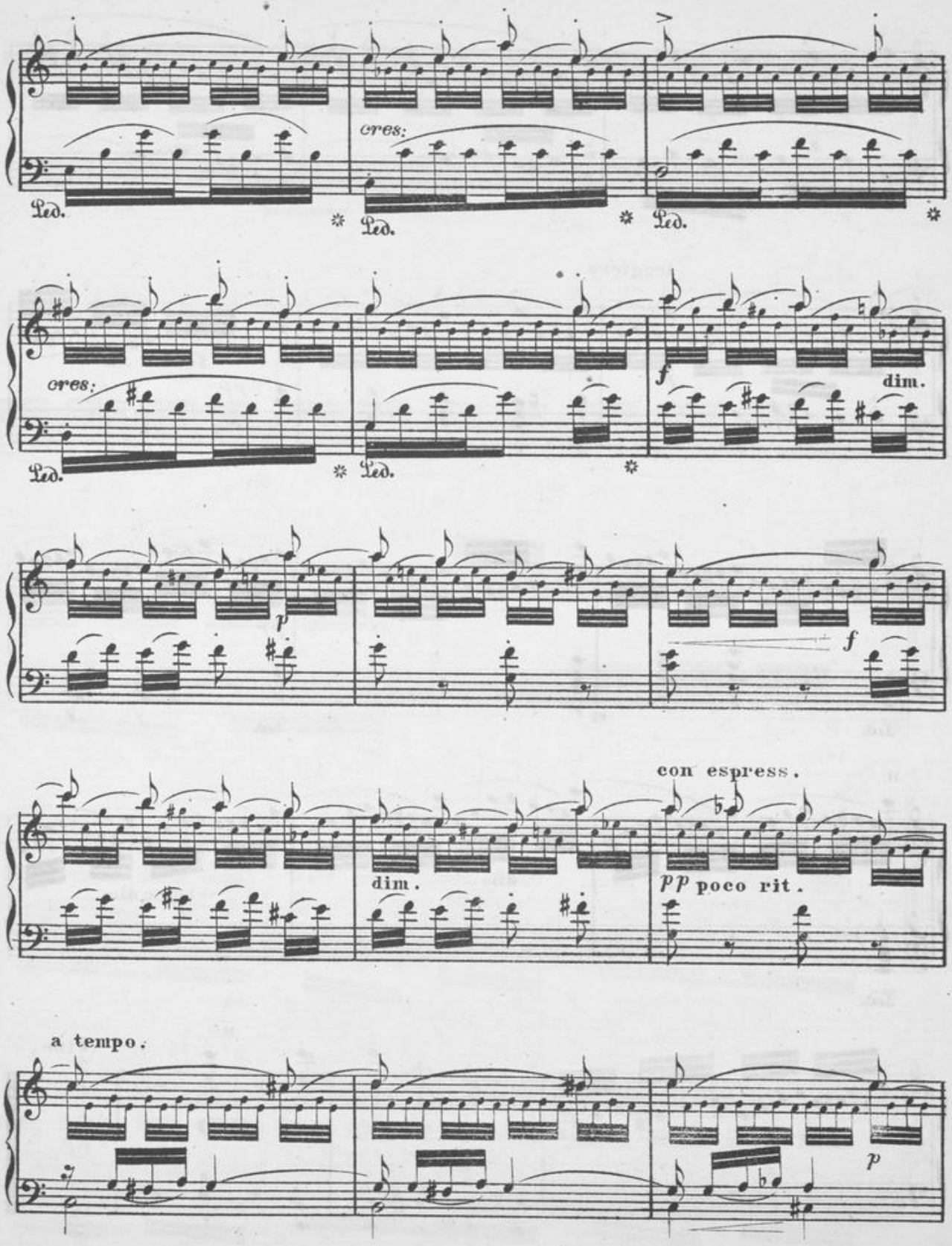



f
p
pp
Ped.
p poco marcato.
Ped.
Ped.
Ped.

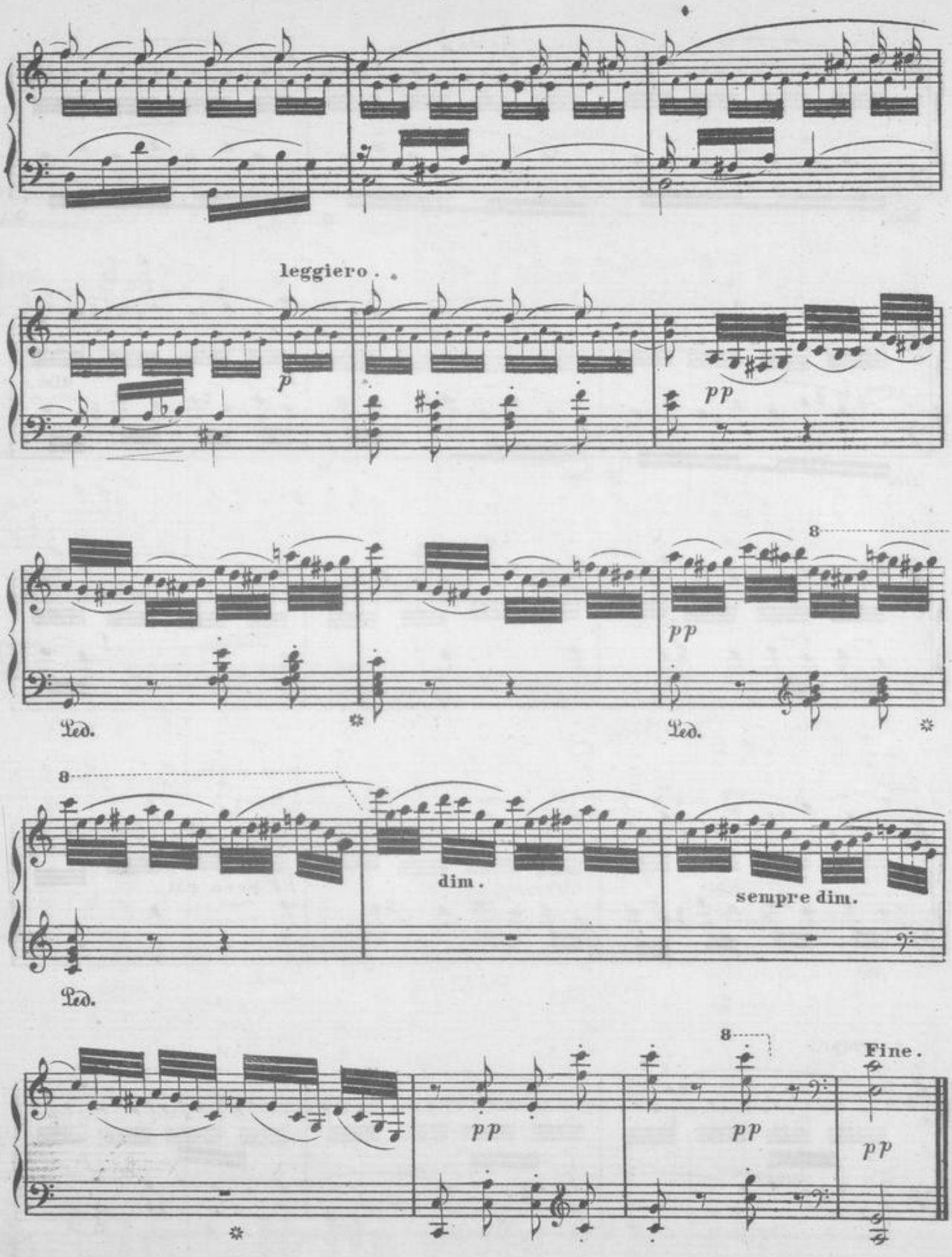

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


pp
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
ten.
dim.
ten.
pp
ten.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Marguerite.


cres:
Ped.
Ped.
Ped.
cres:
Ped.
Ped.
f
dim.
p
f
dim.
con espress.
pp poco rit.
a tempo.
p

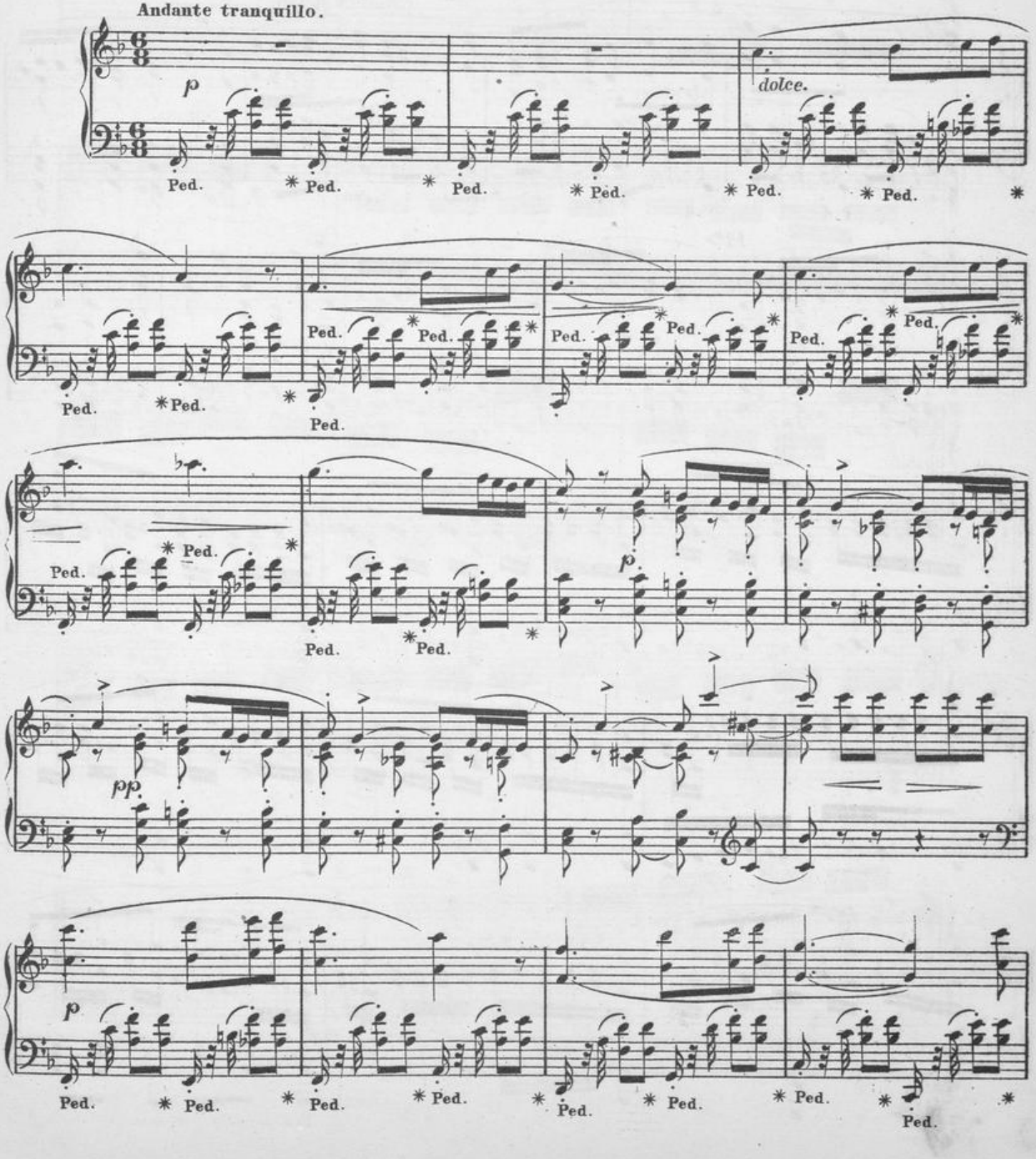
Marguerite.

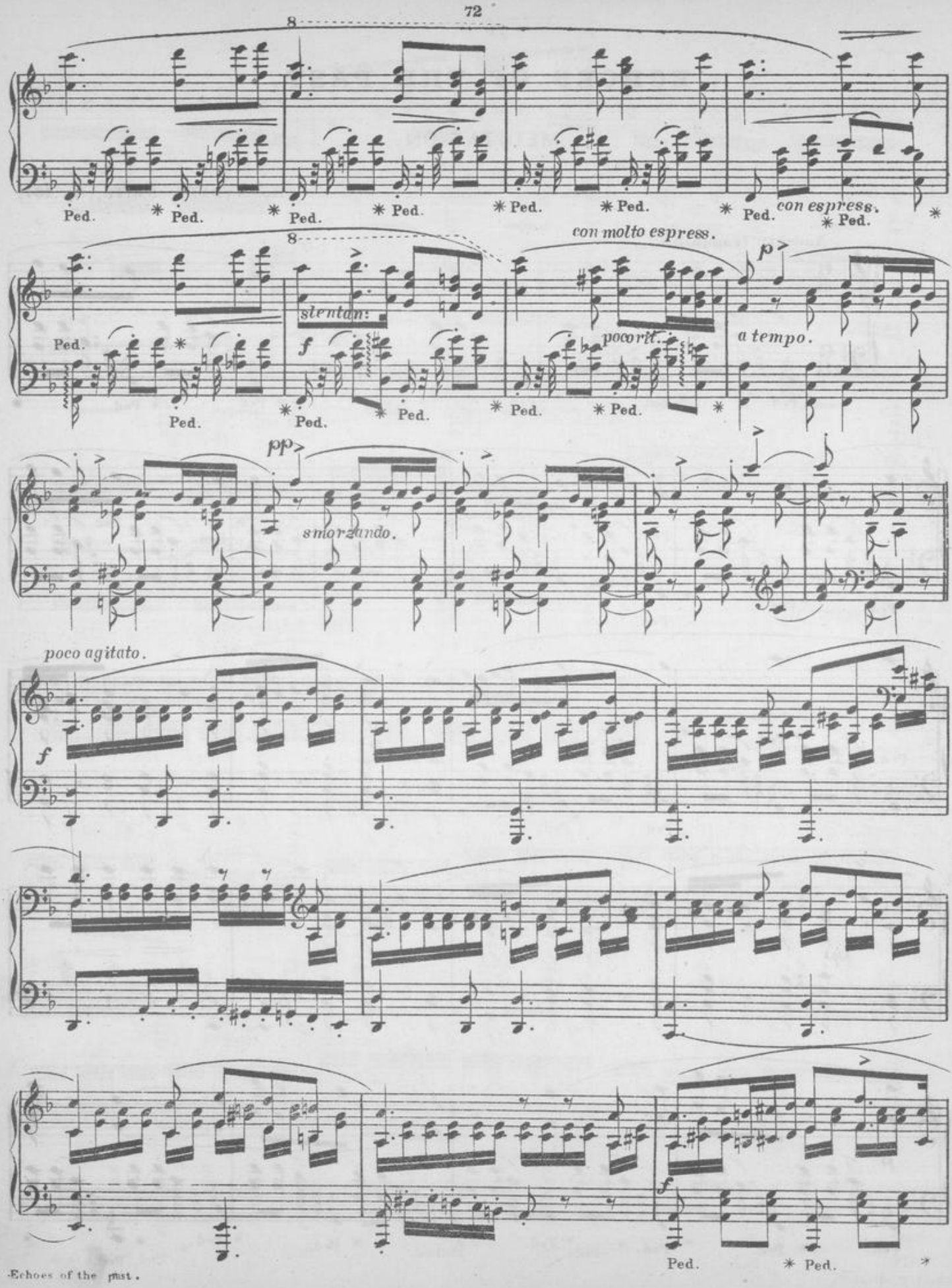

leggiero
p
pp
8
pp
Led.
Led.
8
dim.
sempre dim.
Led.
8
Fine.
pp
pp
pp

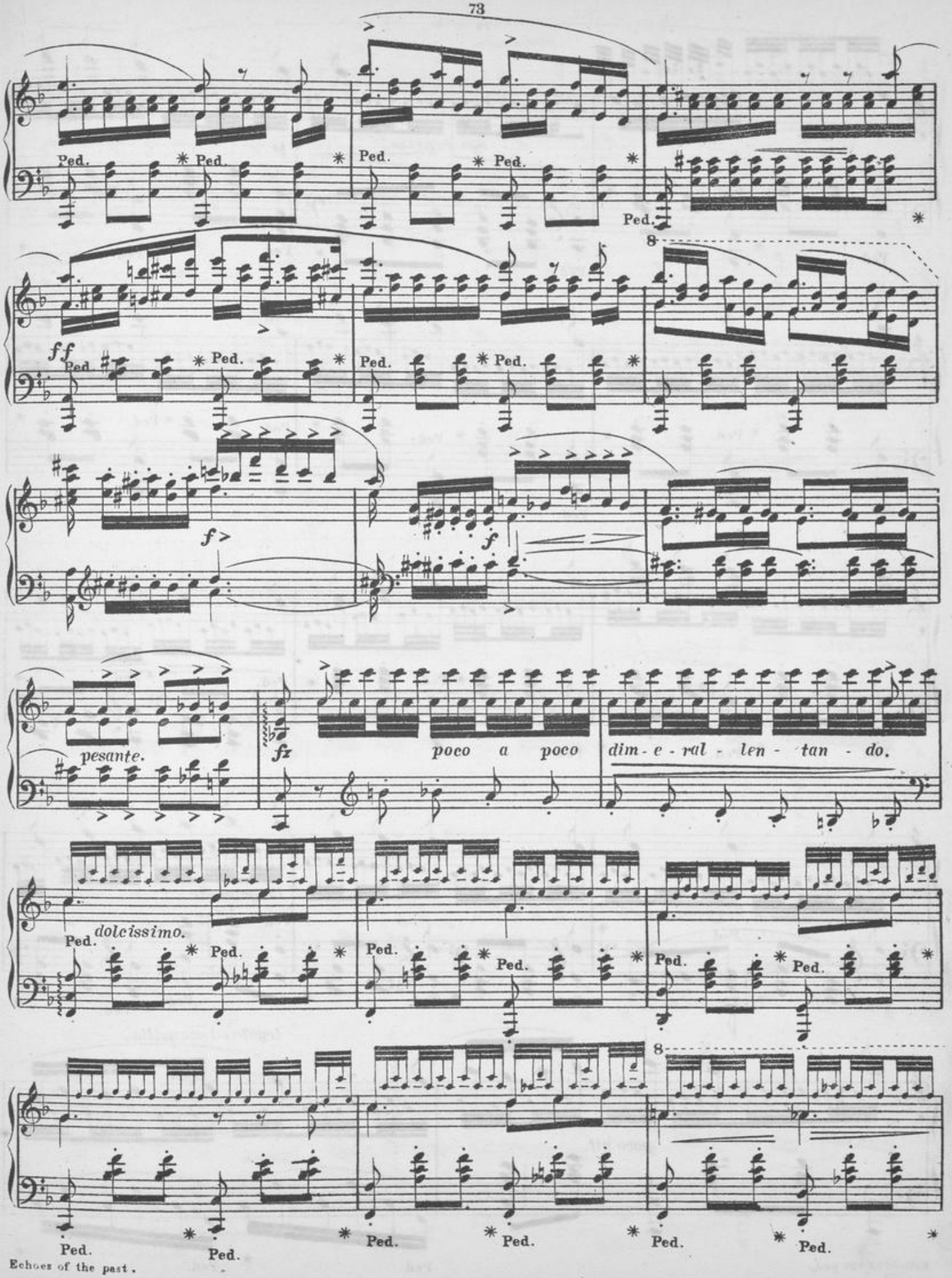
ECHOES OF THE PAST.

MEDITATION.

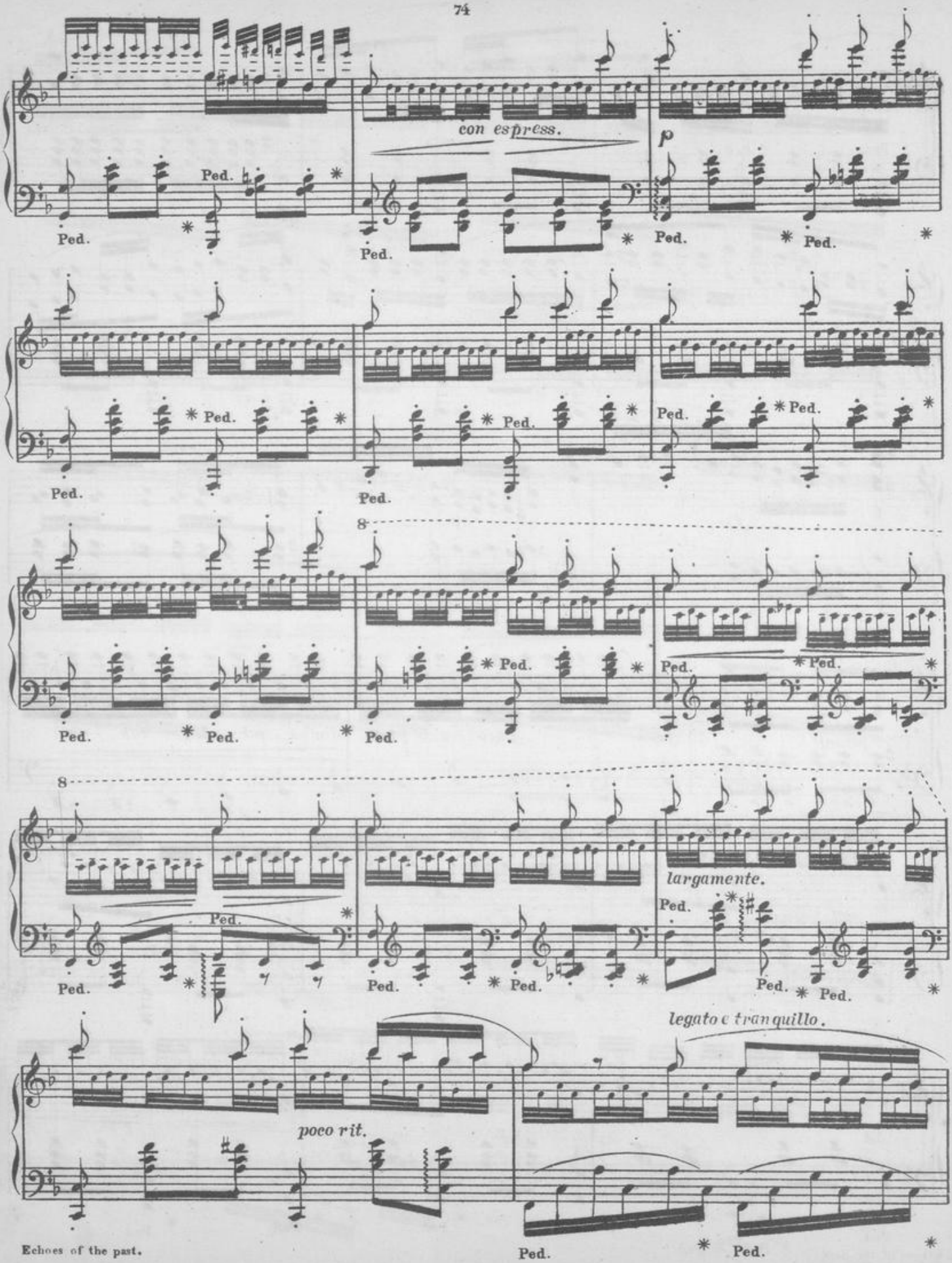
By SYDNEY SMITH, Op.167.

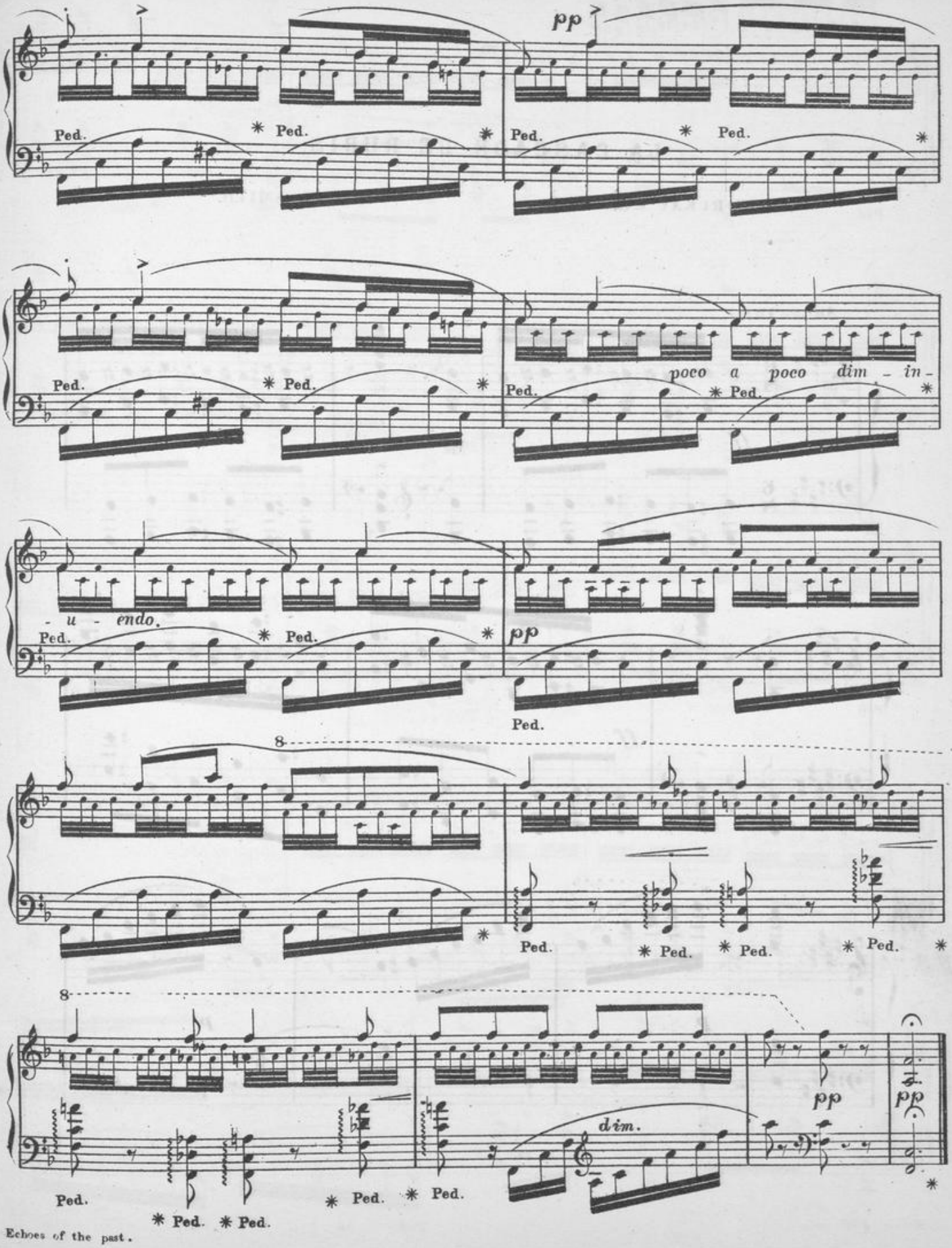



8
Ped.
con espress.
con molto espress.
slentan:
f
pocorit.
p
a tempo.
pp
smorzando.
poco agitato.
f
Ped.



Echoes of the past.

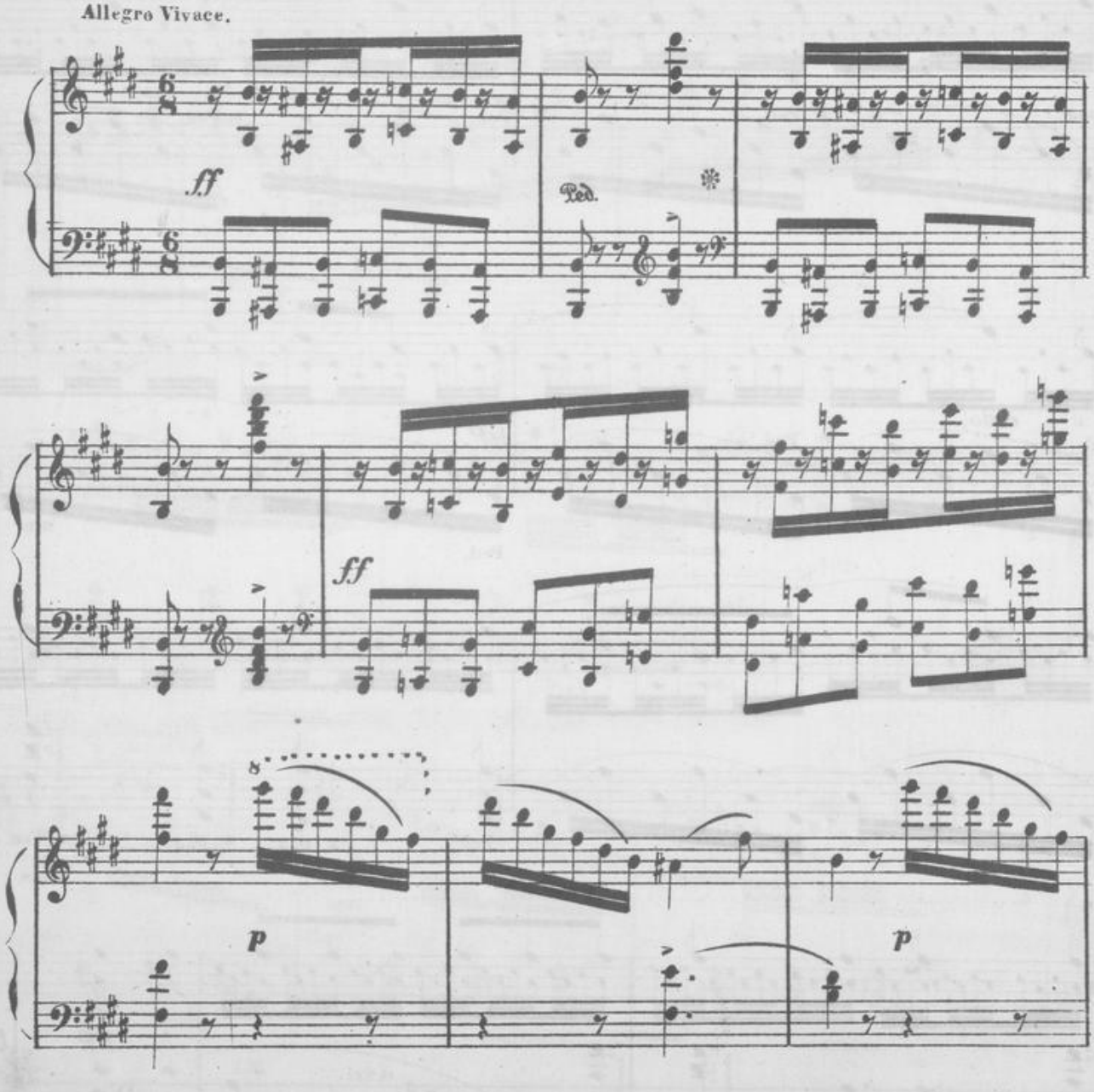

con espress.
p
Ped.
8
largamente.
poco rit.
legato e tranquillo.

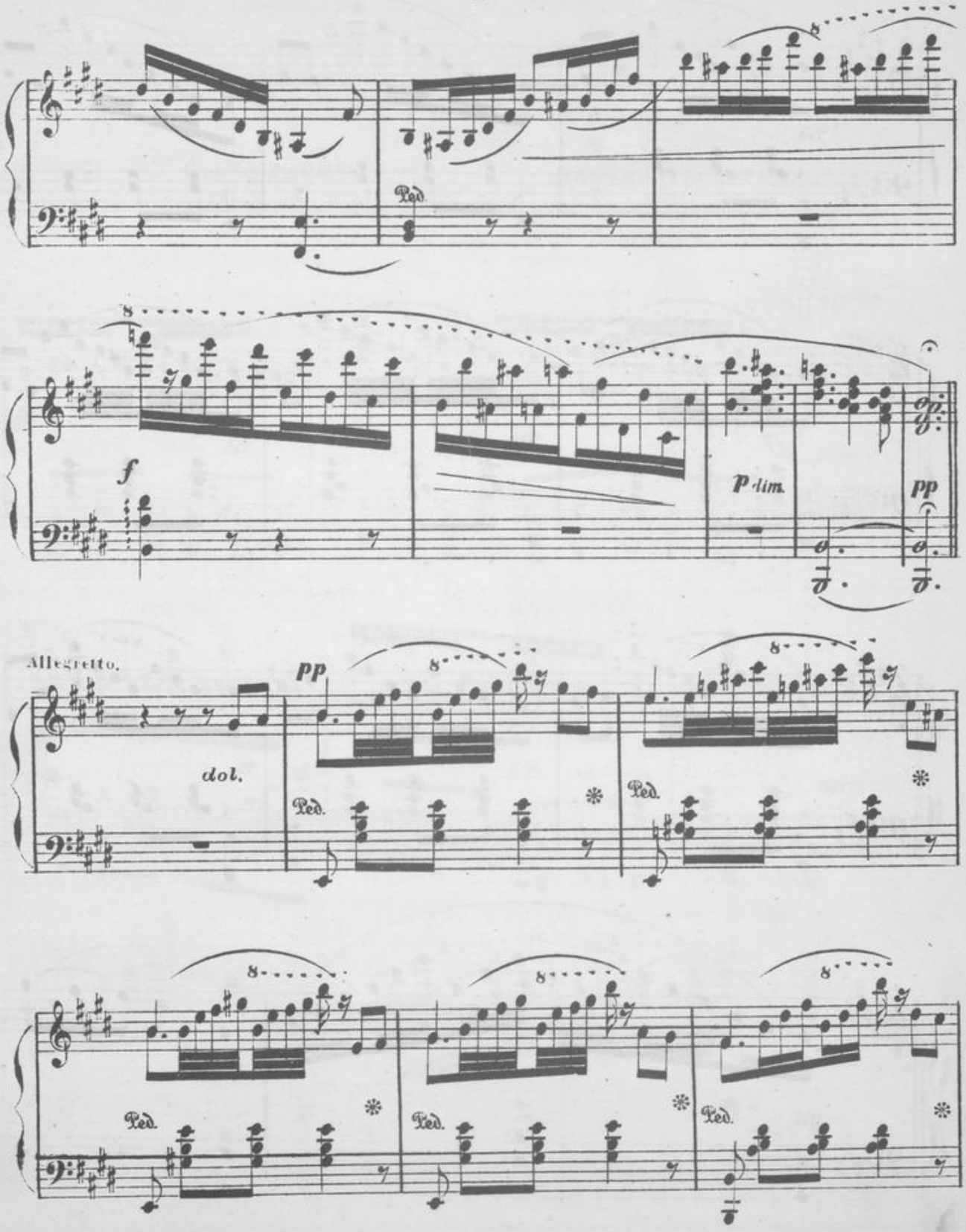


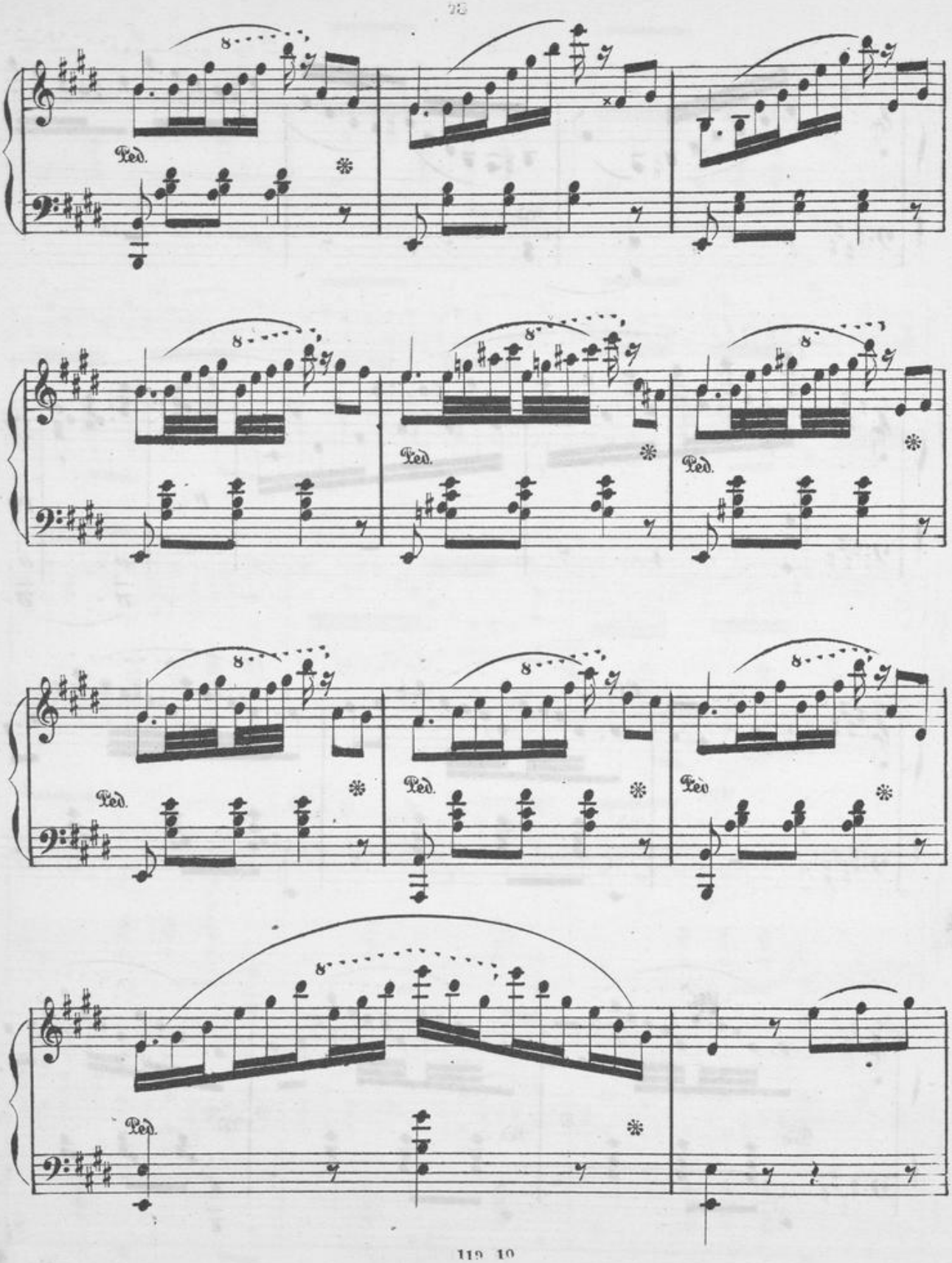
Echoes of the past.

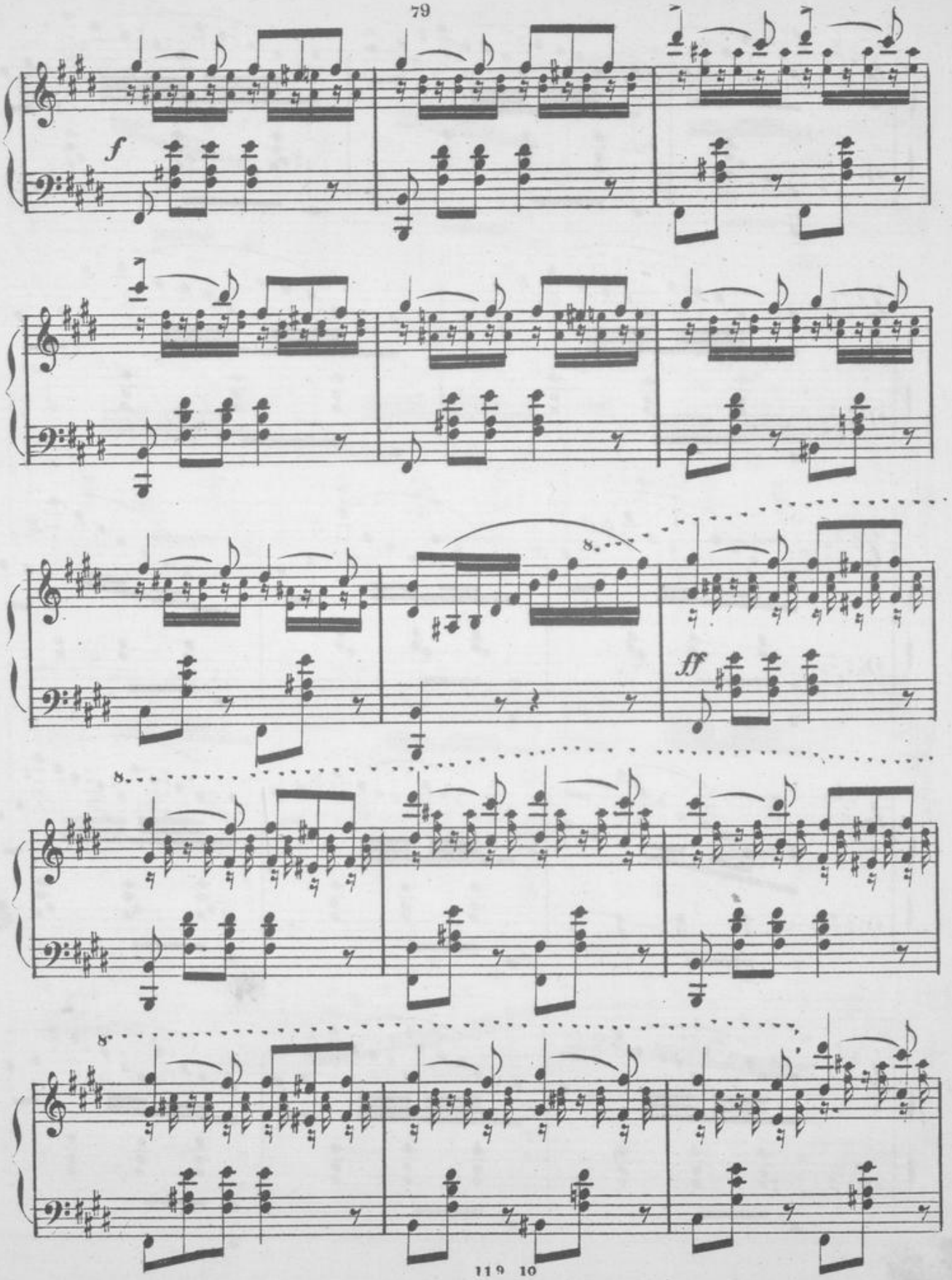
LA CASCADE DE RUBIS.

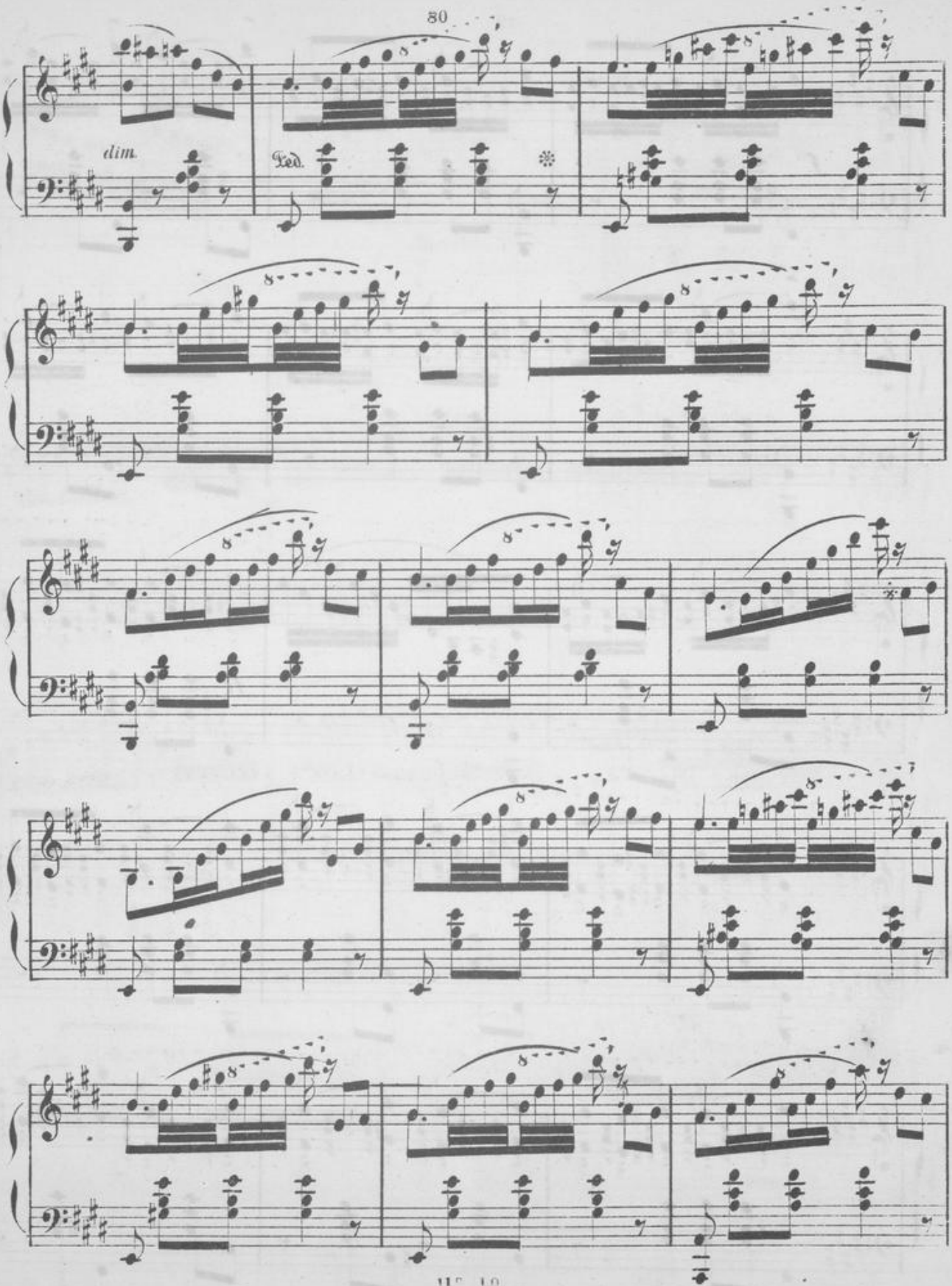
MORCEAU ÉLÈGANT. SYDNEY SMITH.

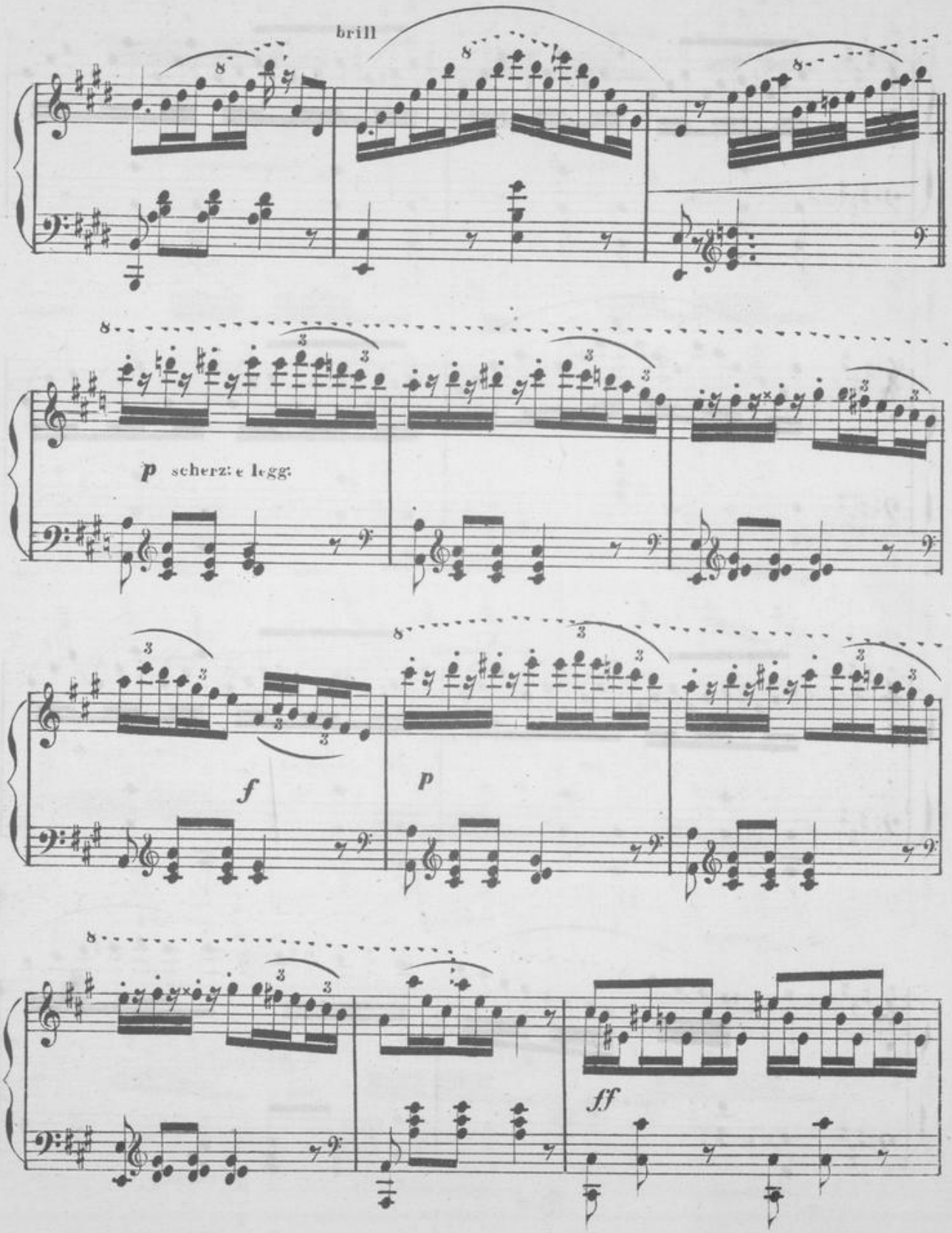


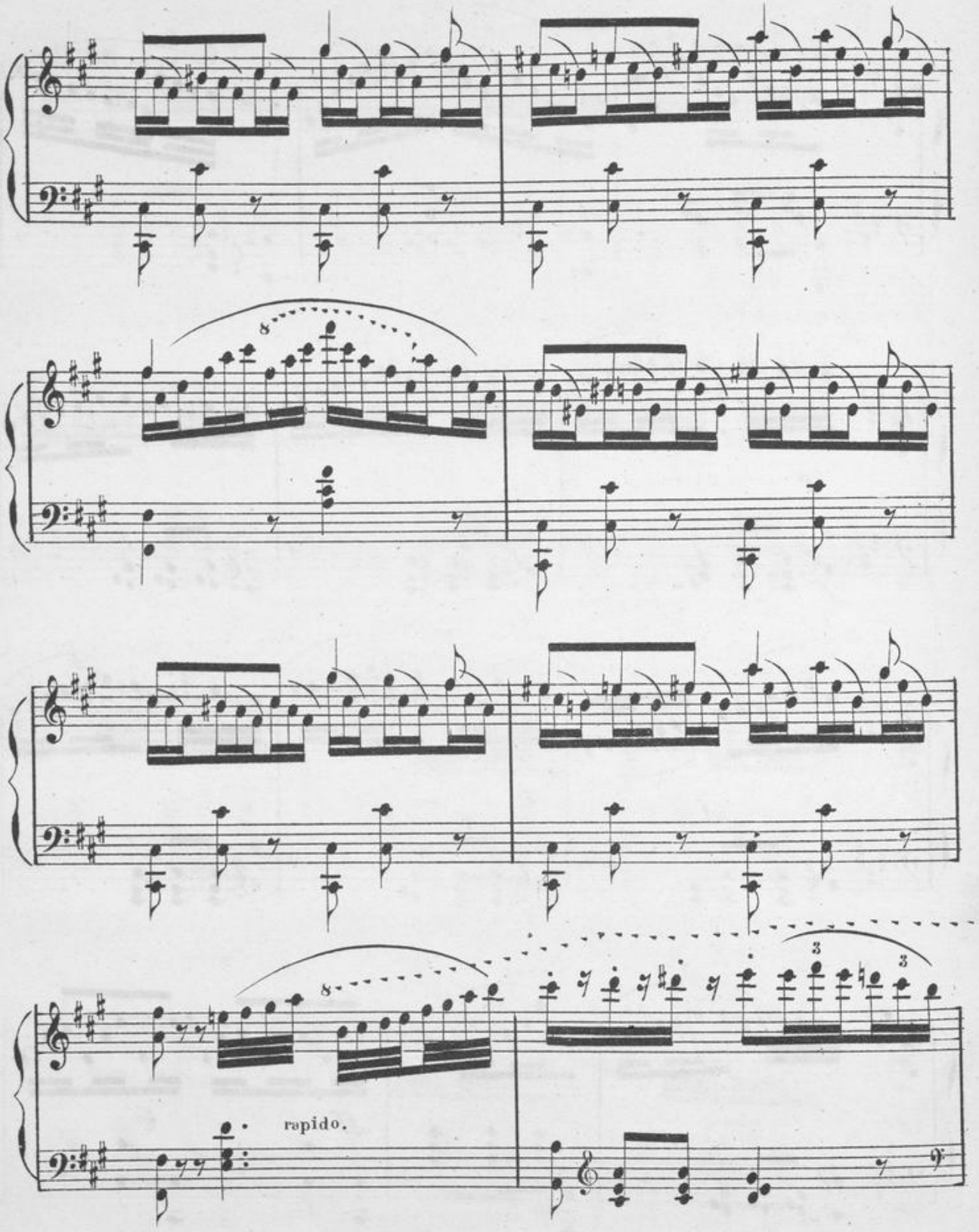

Ped.
f
p dim.
pp
Allegretto.
pp
dol.
Ped.
Ped.
Ped.
Ped.
Ped.

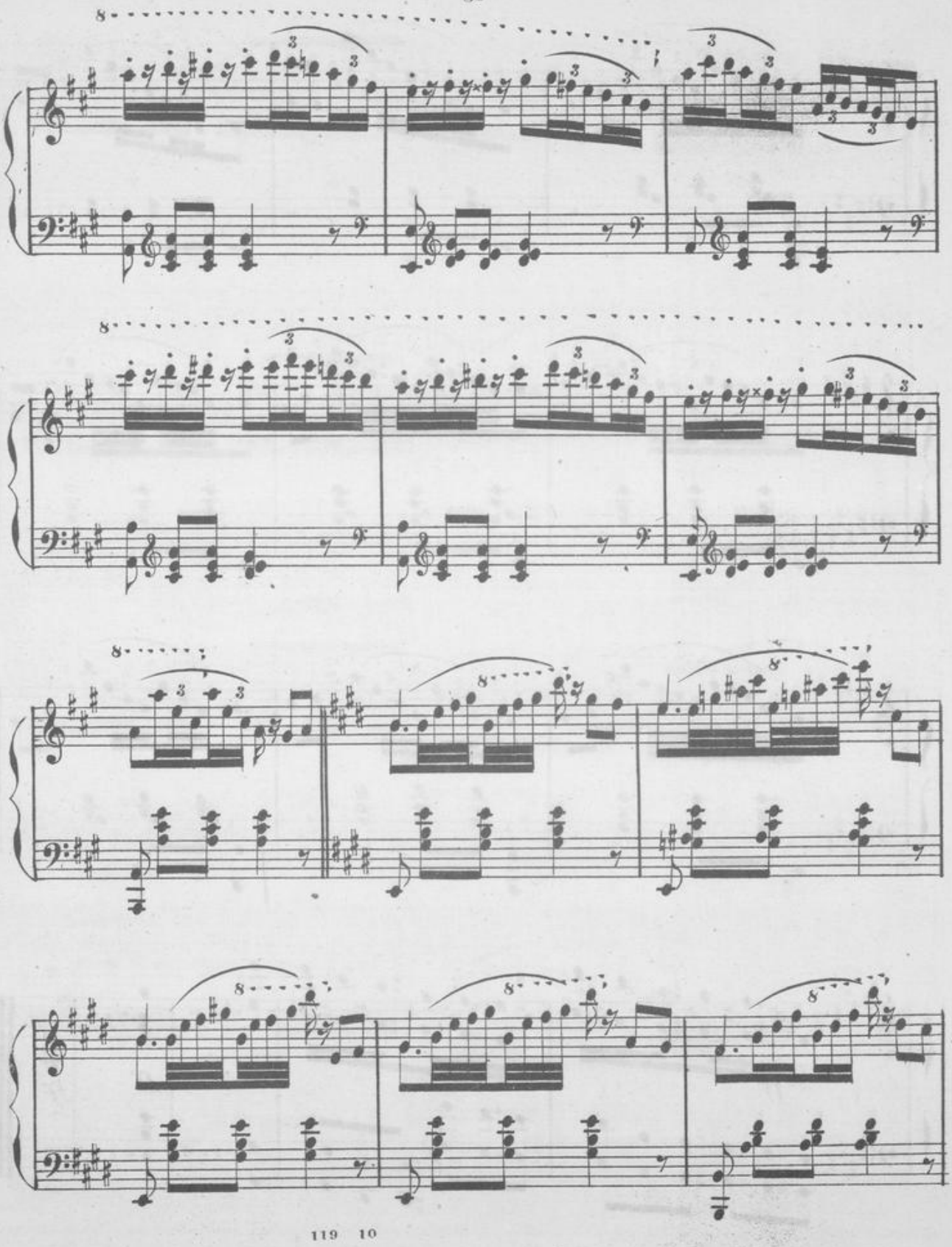

8
Ped.
8
Ped.
Ped.
8
Ped.
Ped.
Ped.
8
Ped.

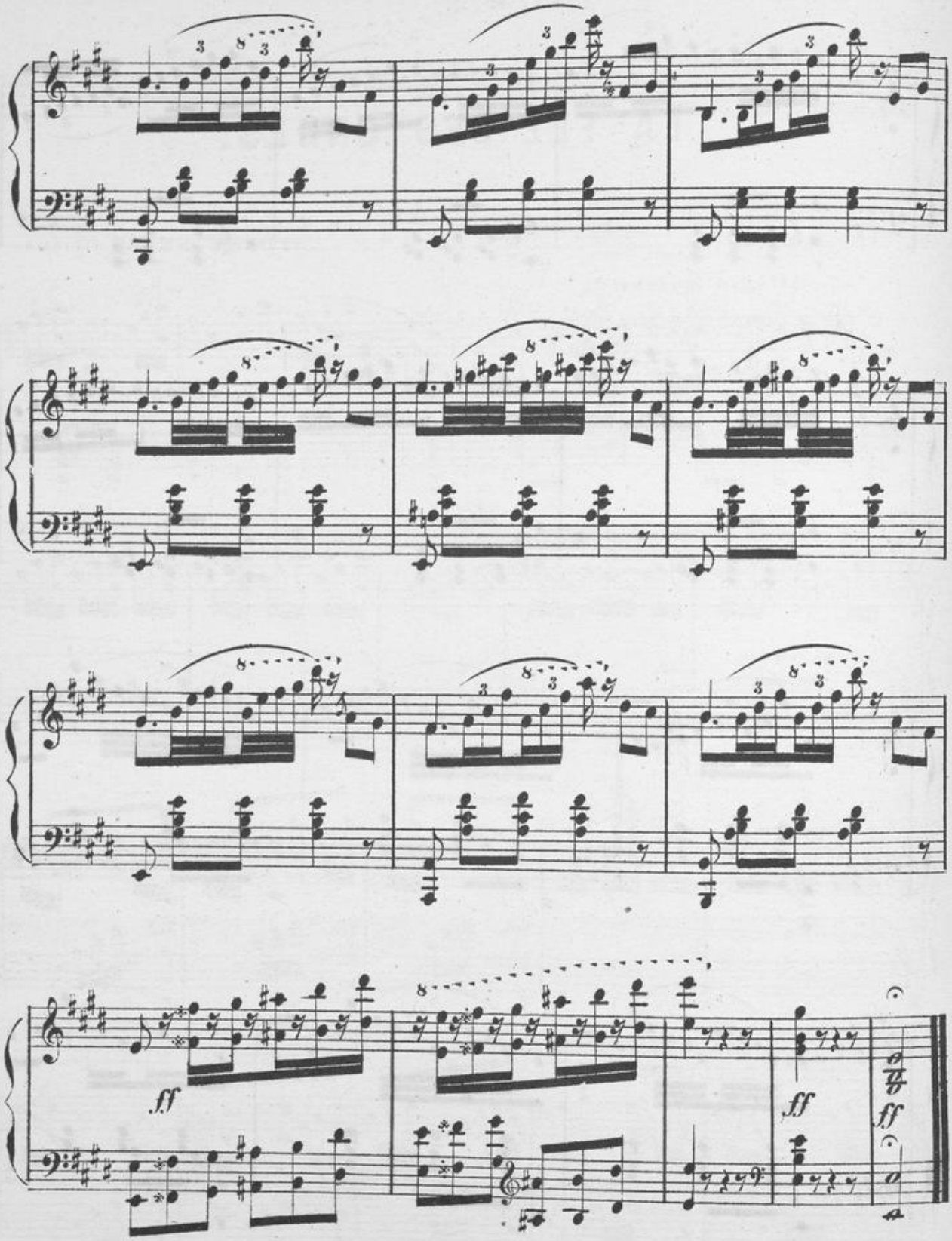

f
8
ff
8
8


dim.
Ped.


brill
p scherz: e legg:
f
p
ff

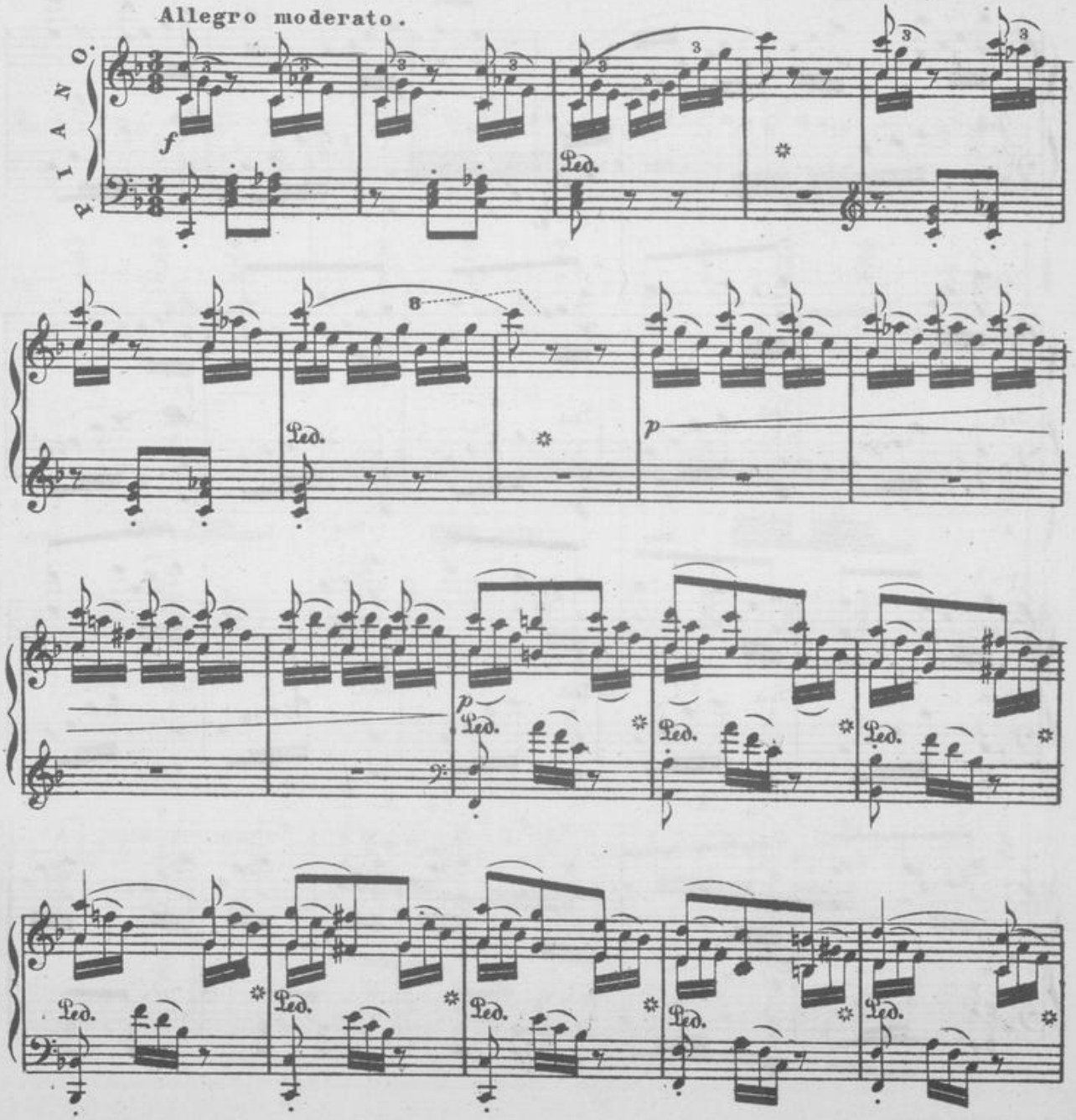

8
8
rapido.

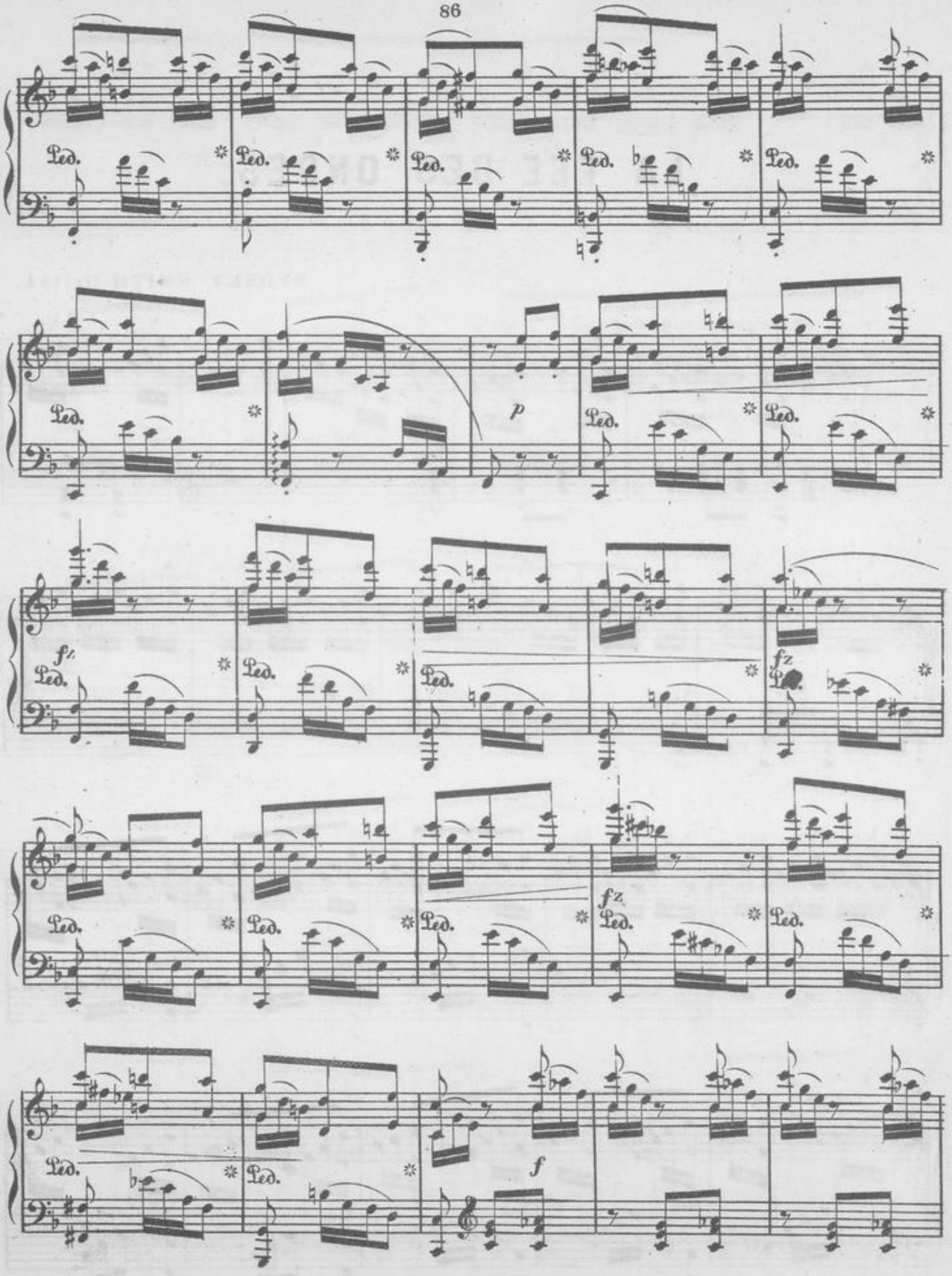


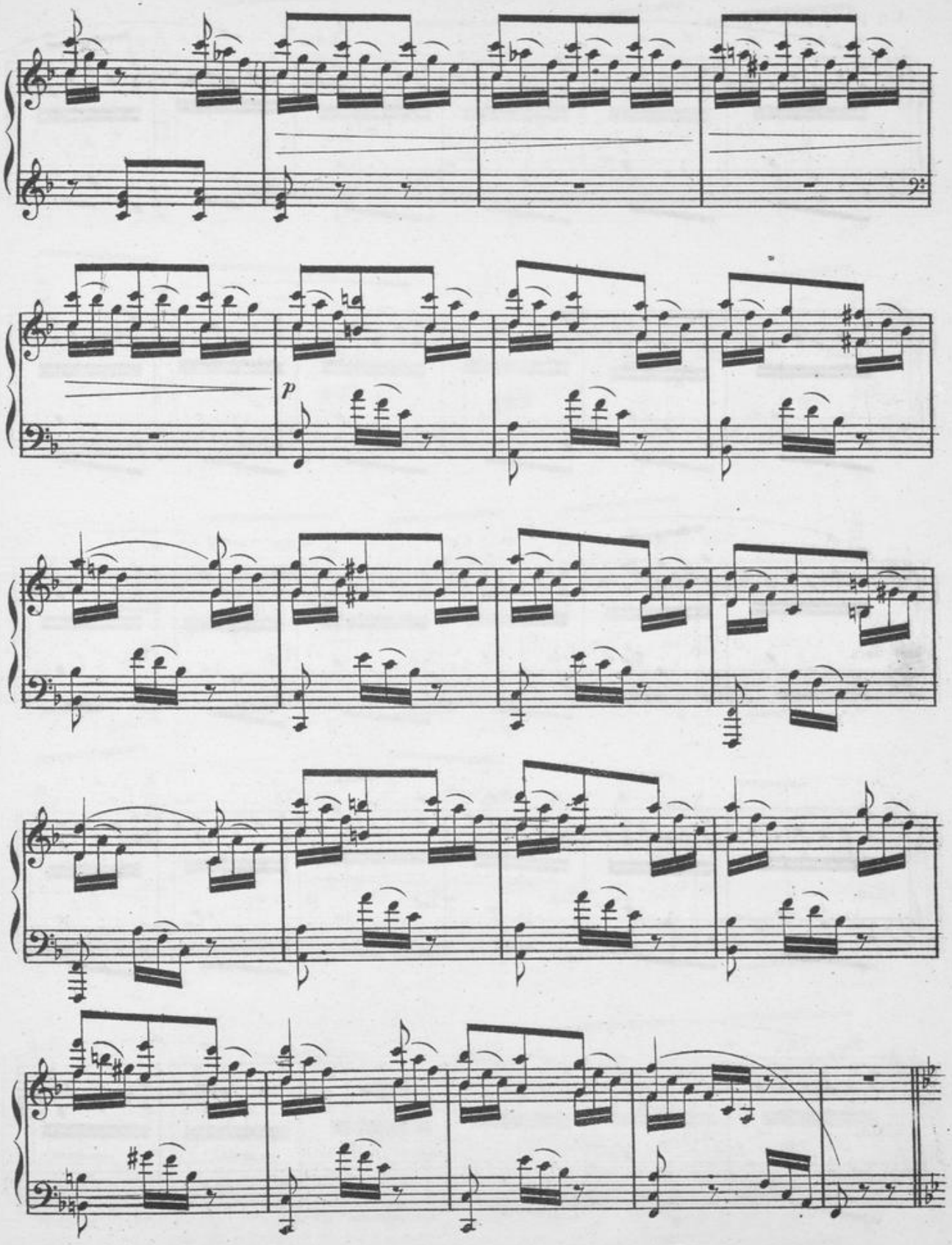

ff
ff
ff

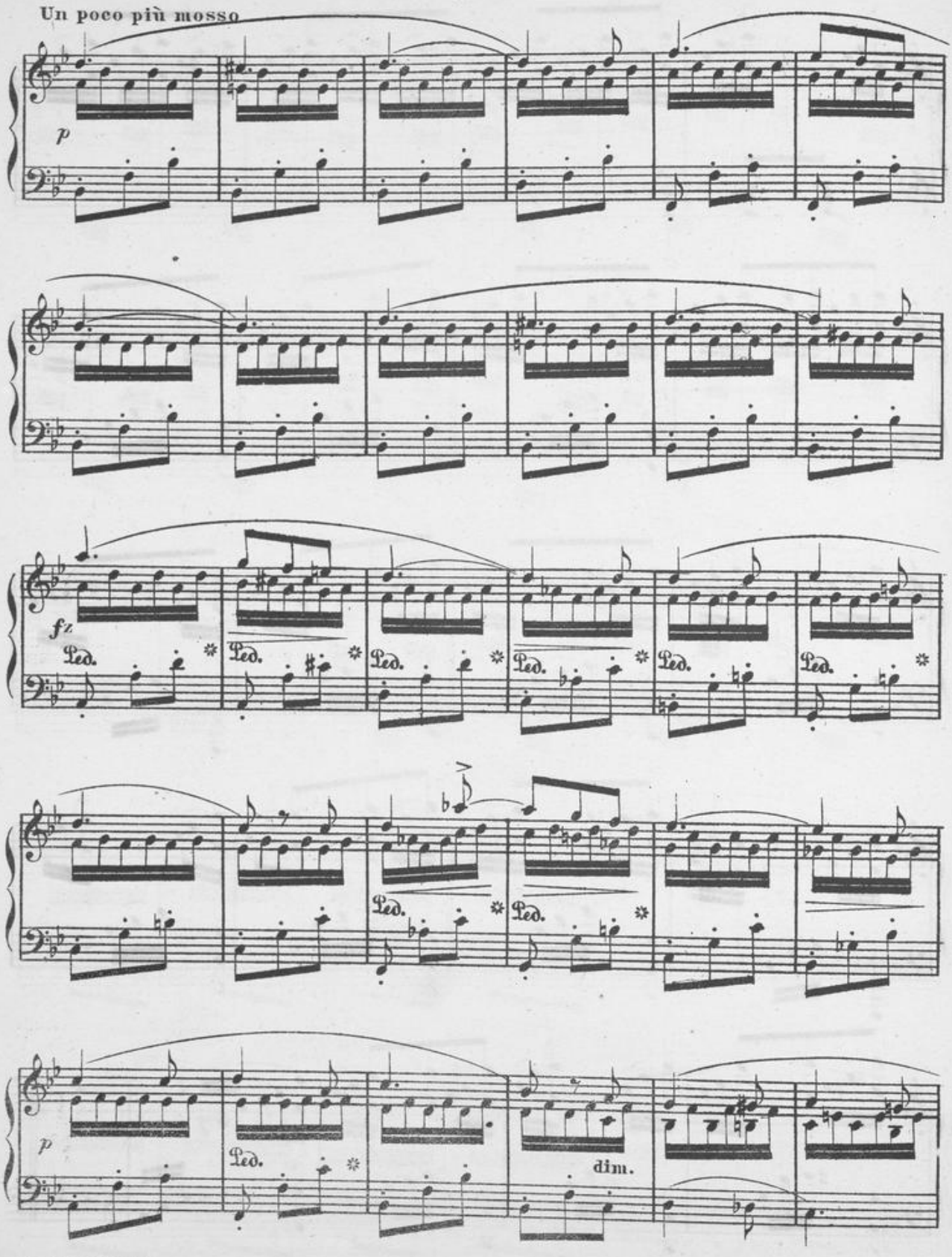
LA FÉE DES ONDES.

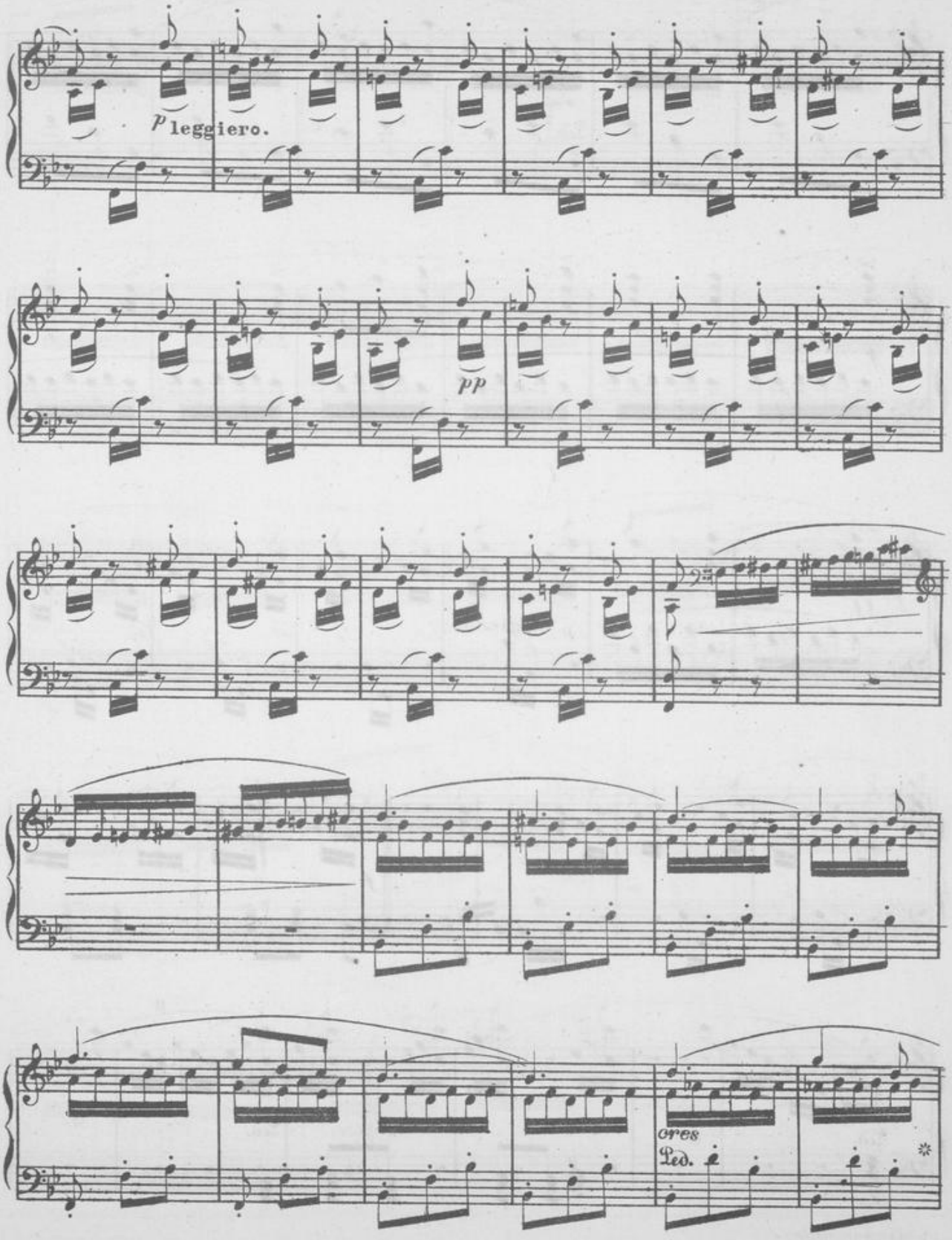
SYDNEY SMITH Op:194.

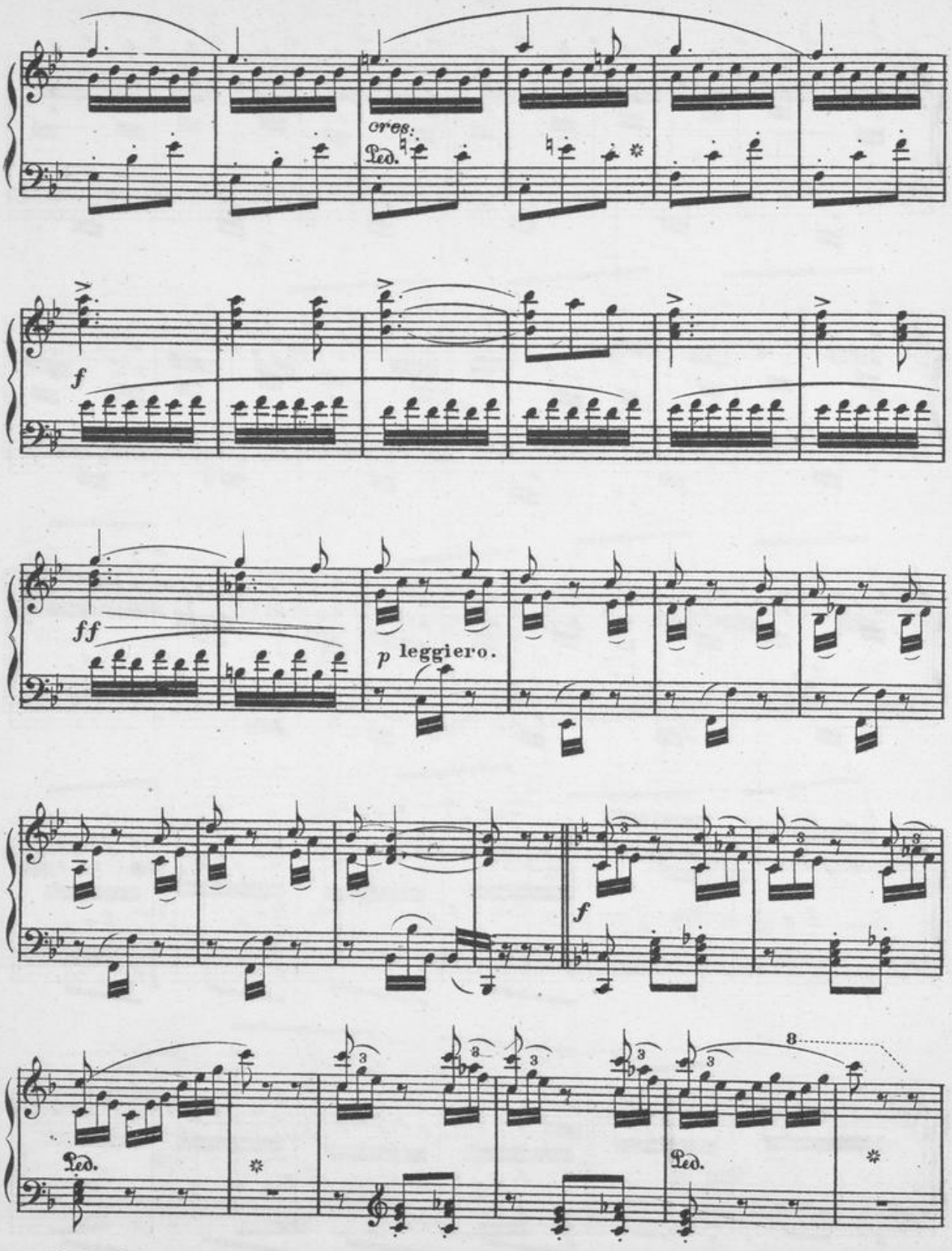


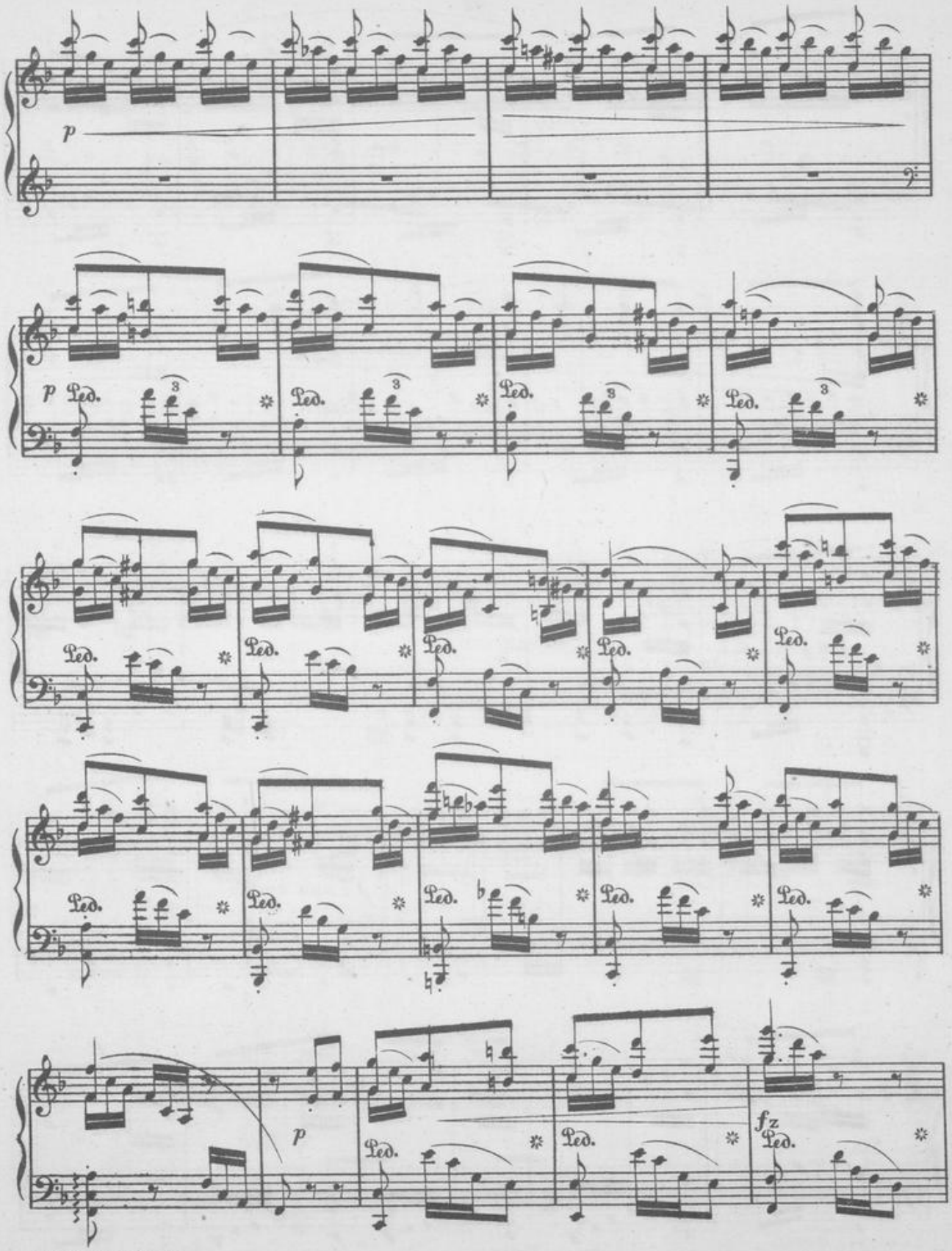

Ped.
p
fz
f

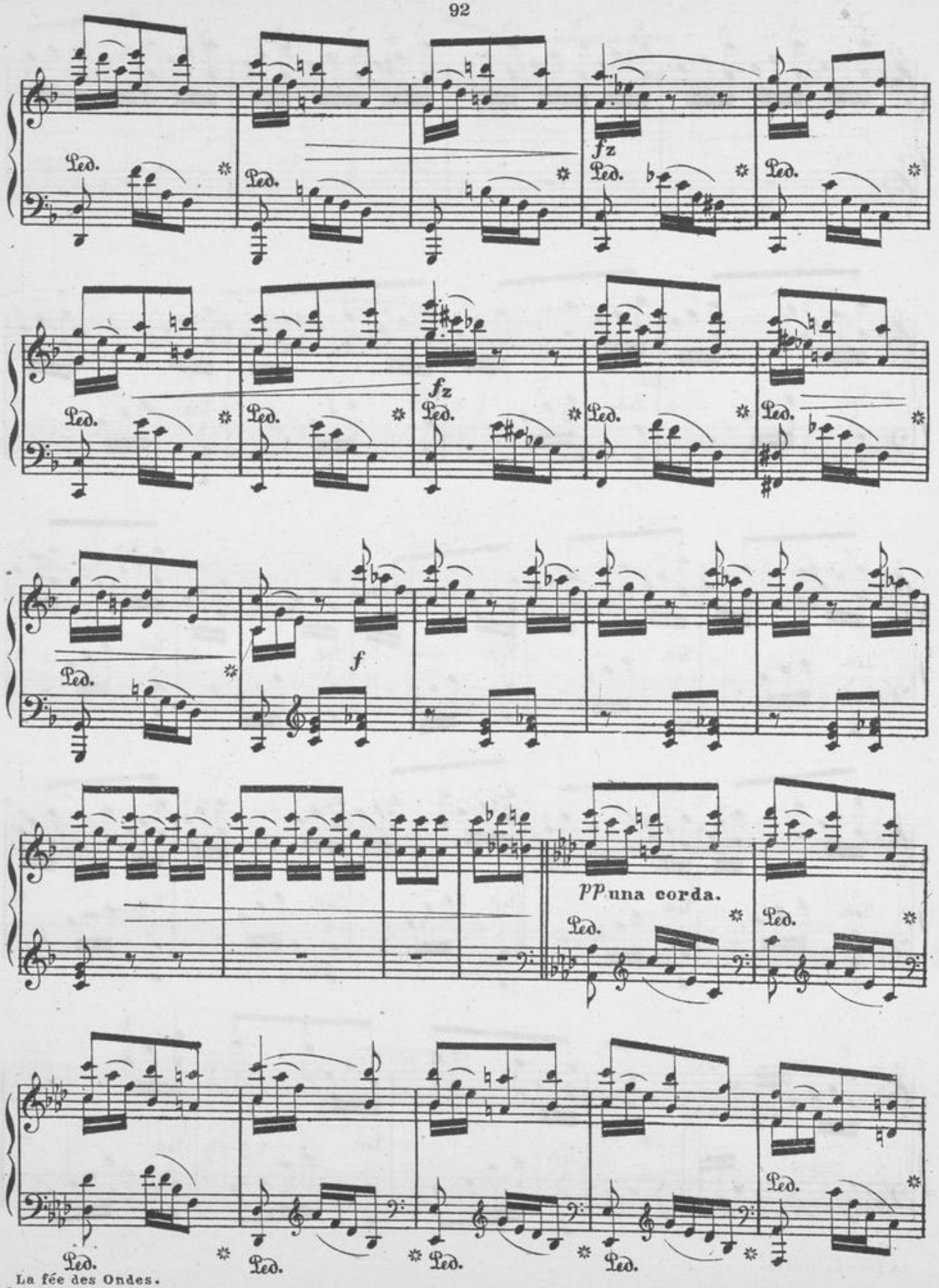

p

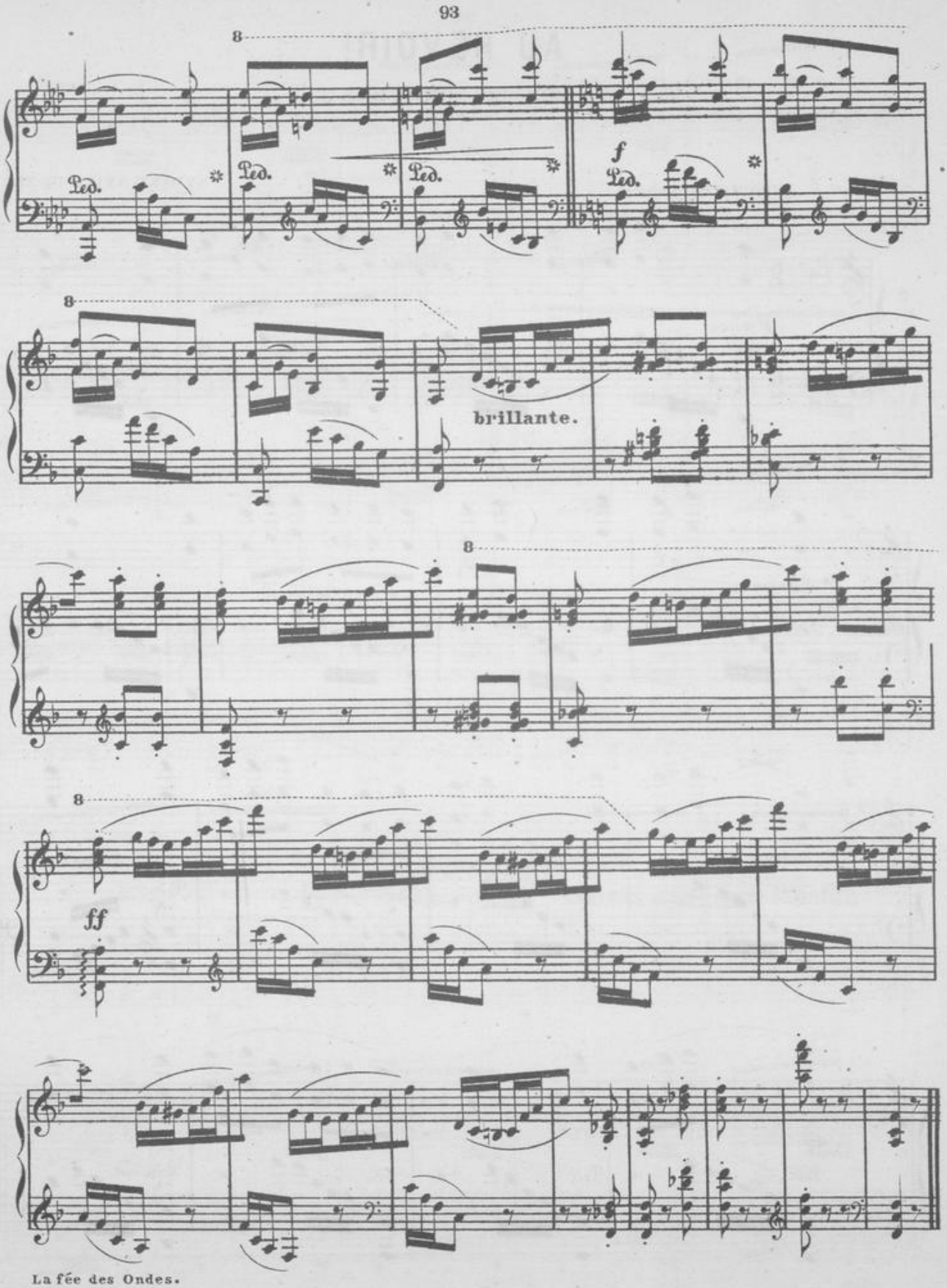

Un poco più mosso
p
fz
Ped.
p
dim.


p leggiero.
pp
cres
Ped.


cres.
Ped.
f
ff
p leggiero.
f
Ped.
Ped.


p
p
Ped.
fz


fz
Ped.
fz
f
pp una corda.

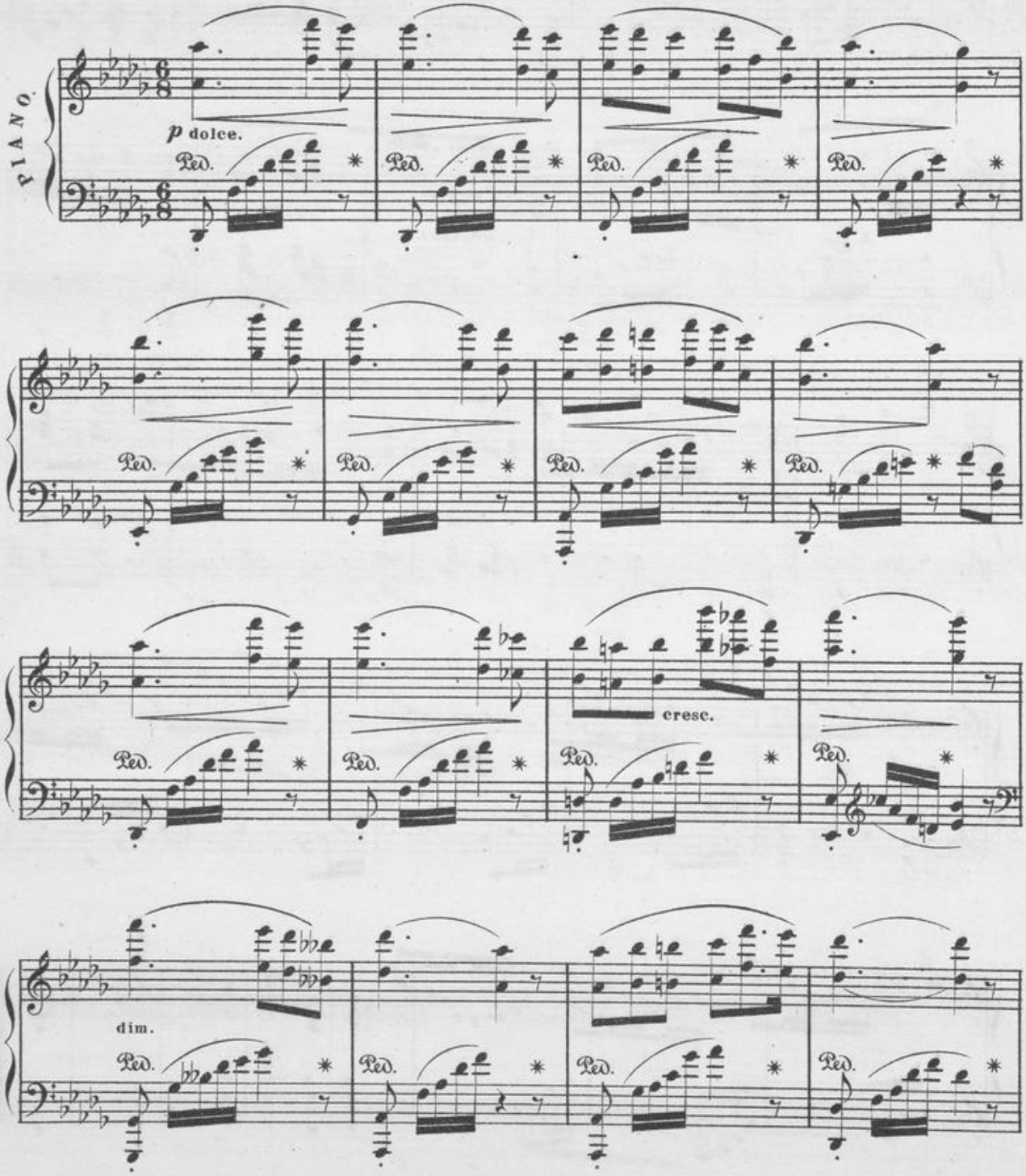

8
Ped.
Ped.
Ped.
f
Ped.
8
brillante.
8
8
ff

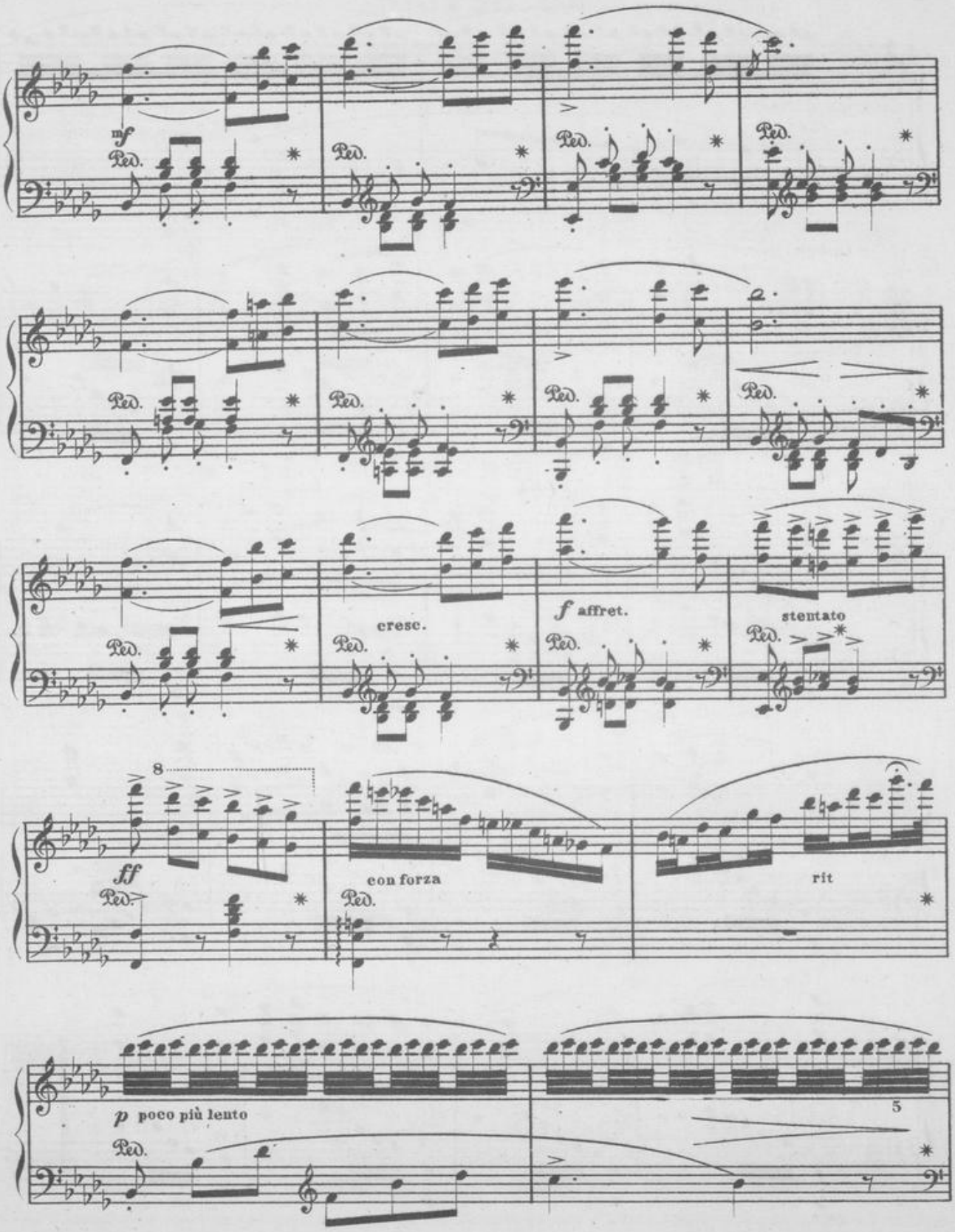
AU REVOIR!

MELODIE ROMANTIQUE

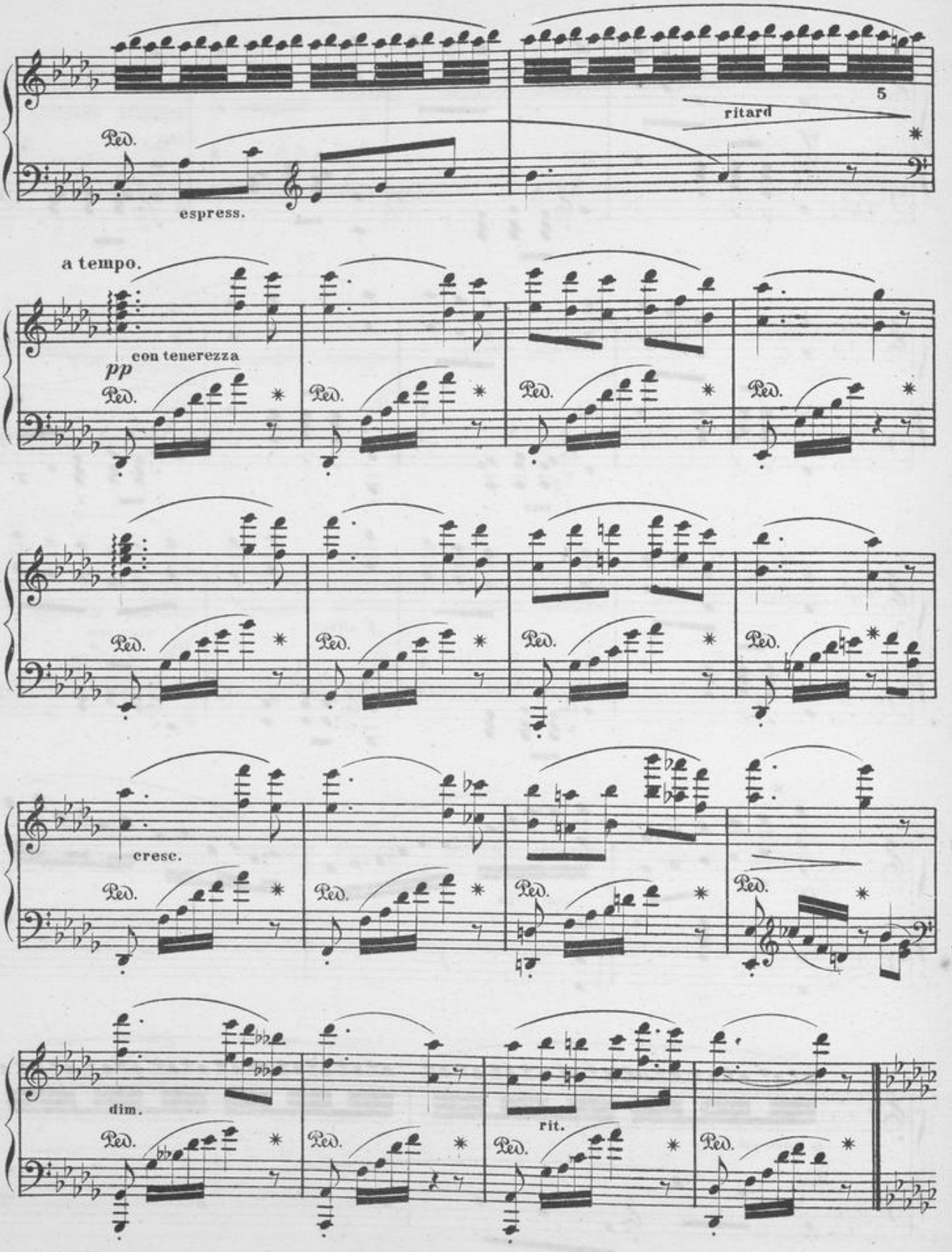
Andante cantabile.

SYDNEY SMITH Op:216.

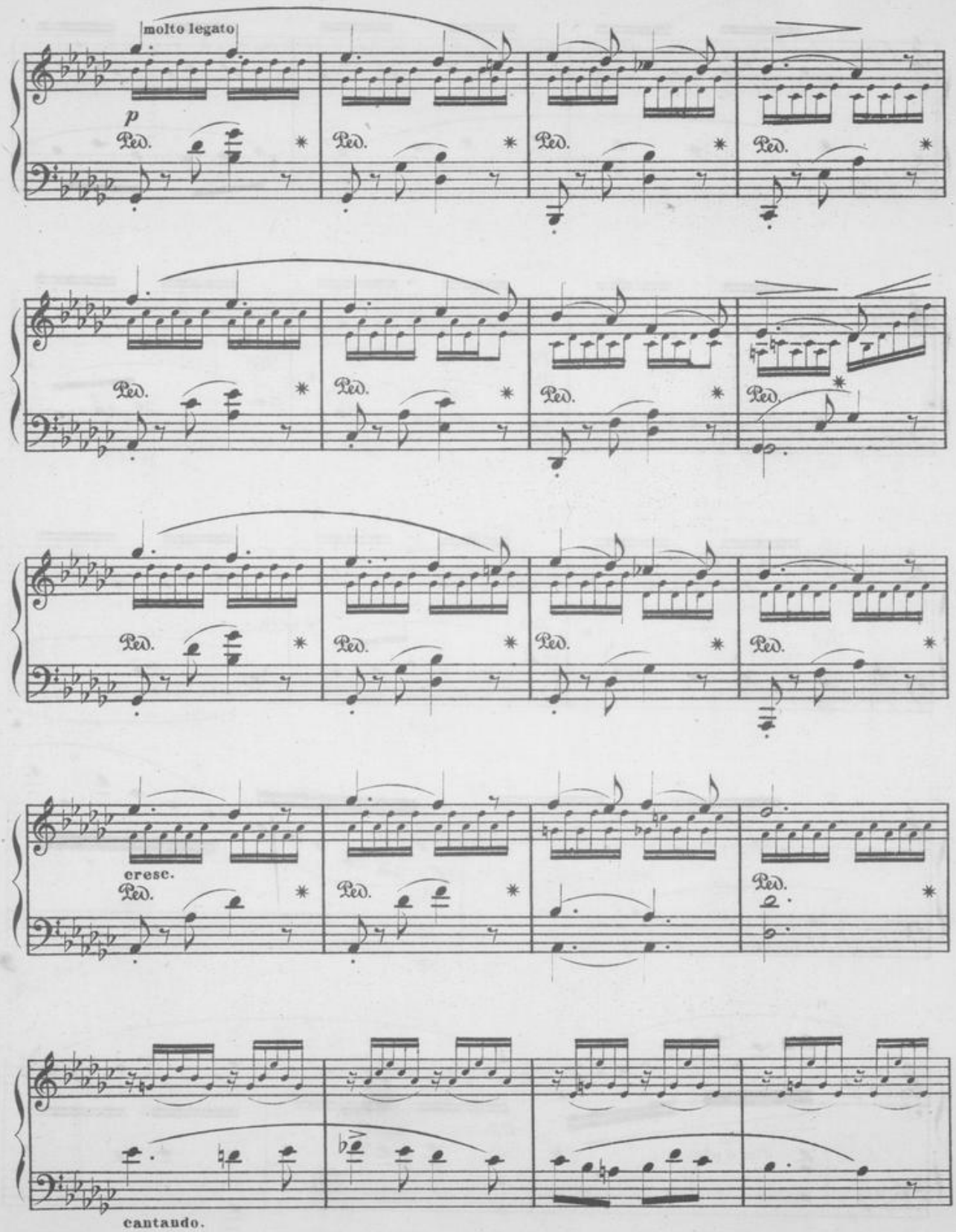



mf
Ped.
cresc.
f affret.
stentato
8
ff
con forza
rit
p poco più lento
5

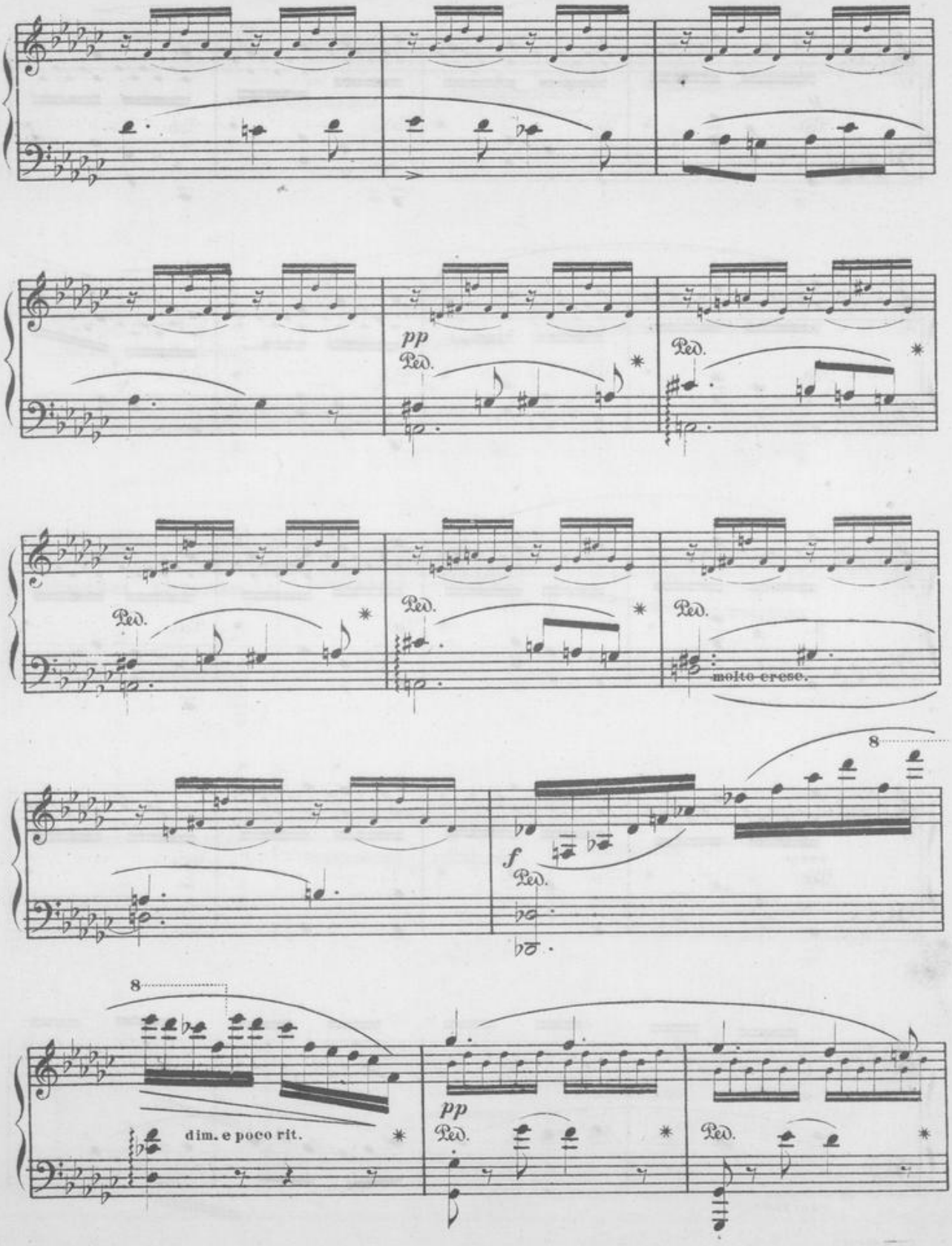
Au Revoir!



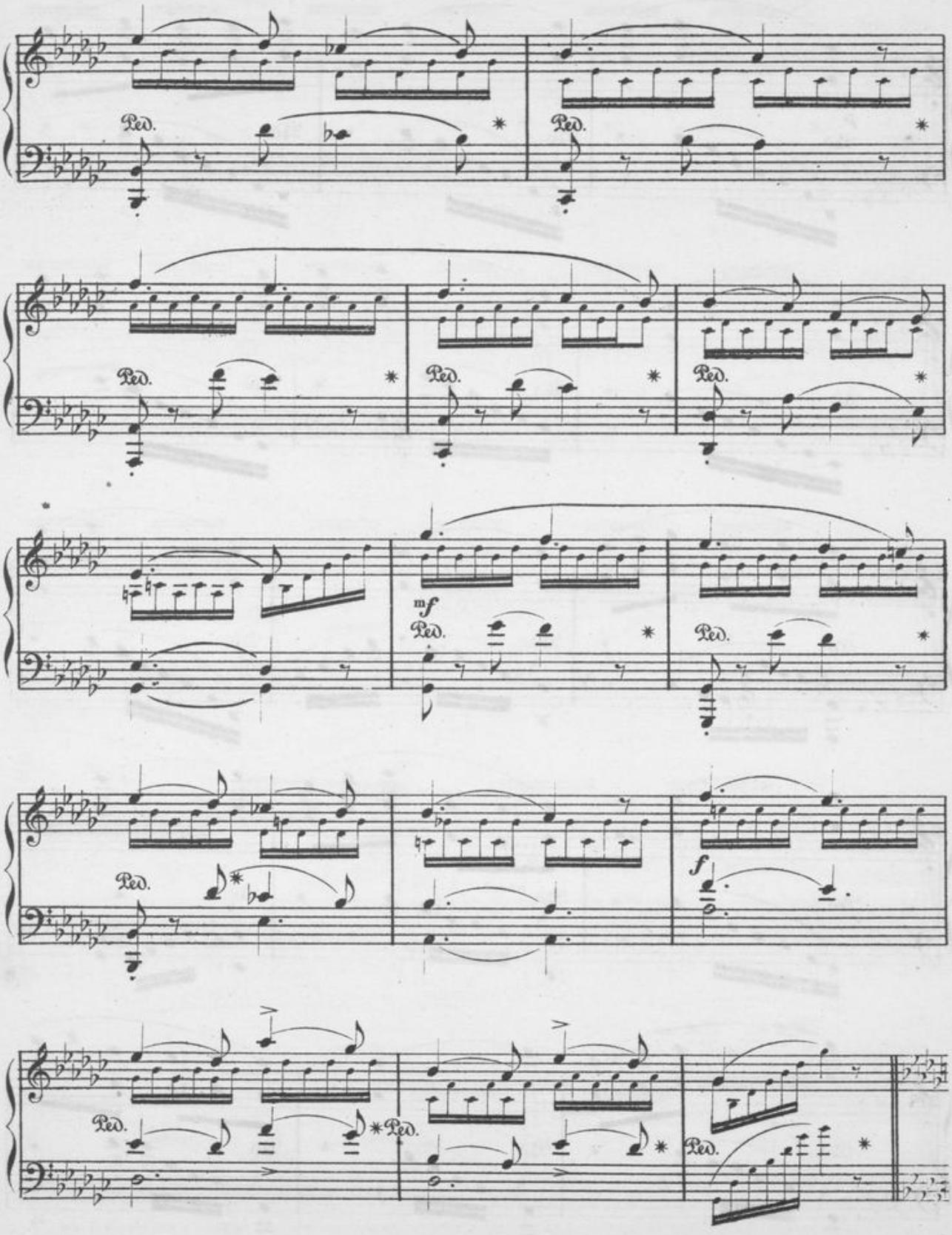
Au Revoir!



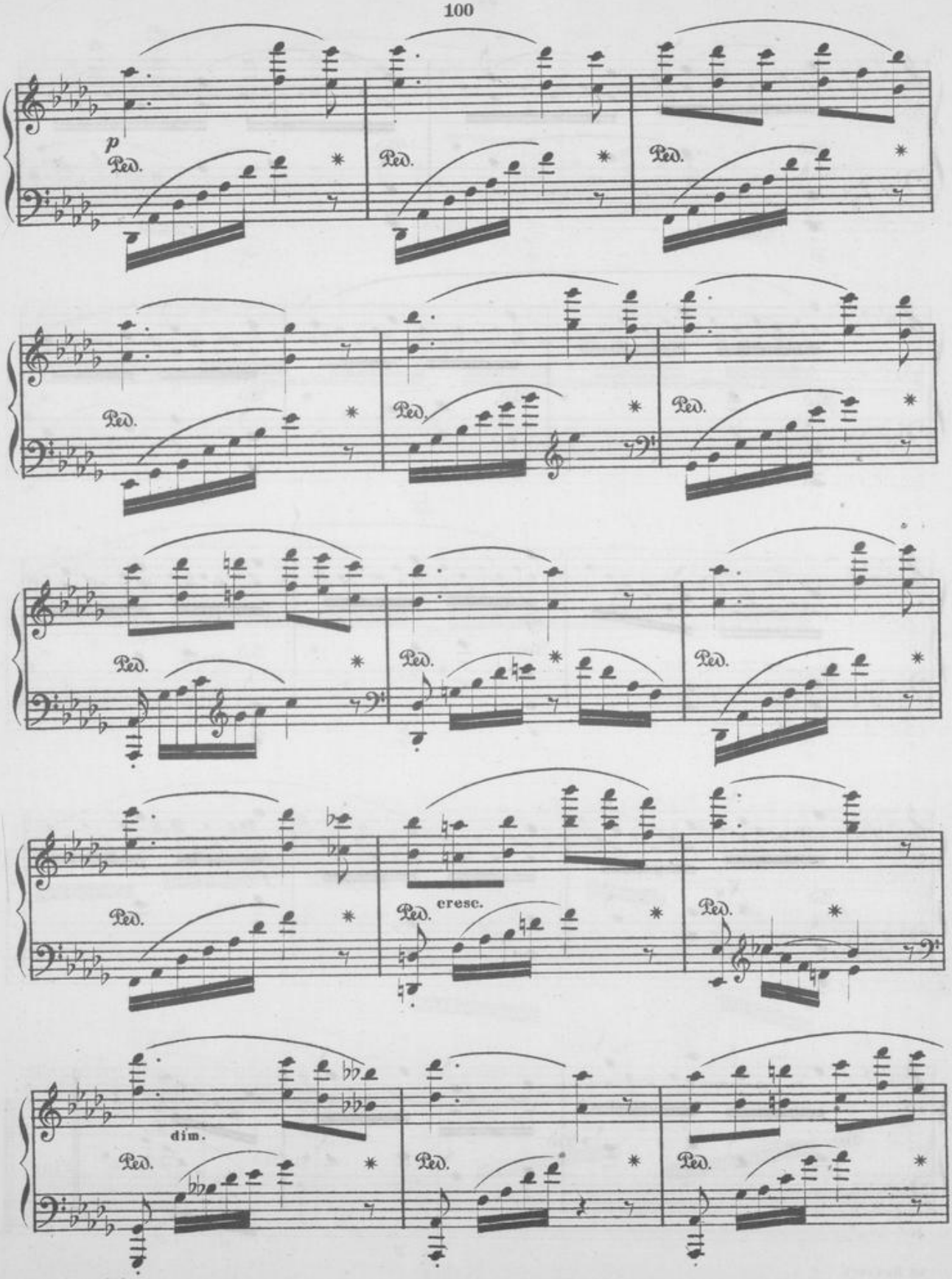
Au Revoir!

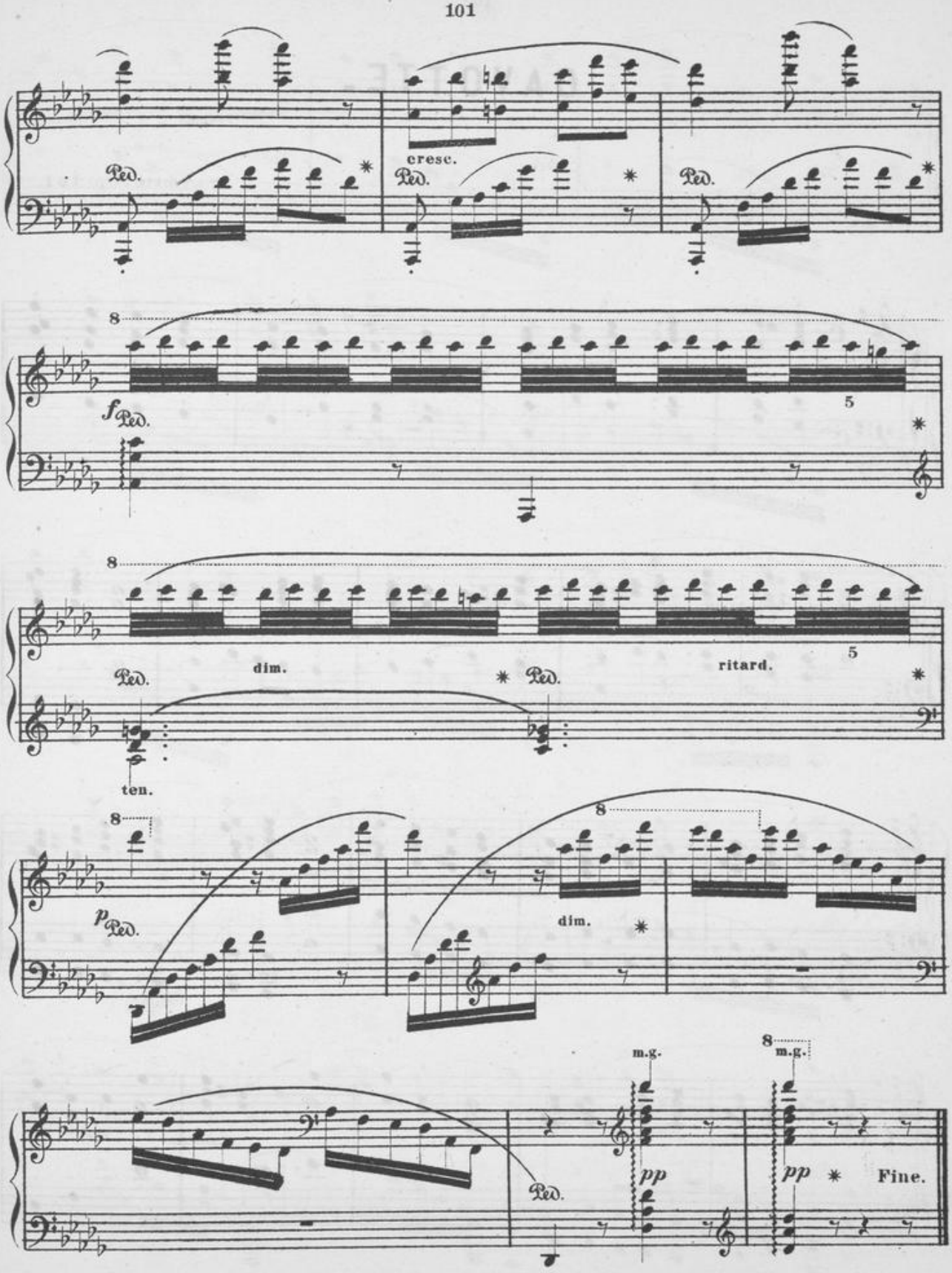

pp
Ped.
Ped.
Ped.
Ped.
Ped.
molto cresc.
8
f
Ped.
8
dim. e poco rit.
pp
Ped.
Ped.

Au Revoir!



Au Revoir!

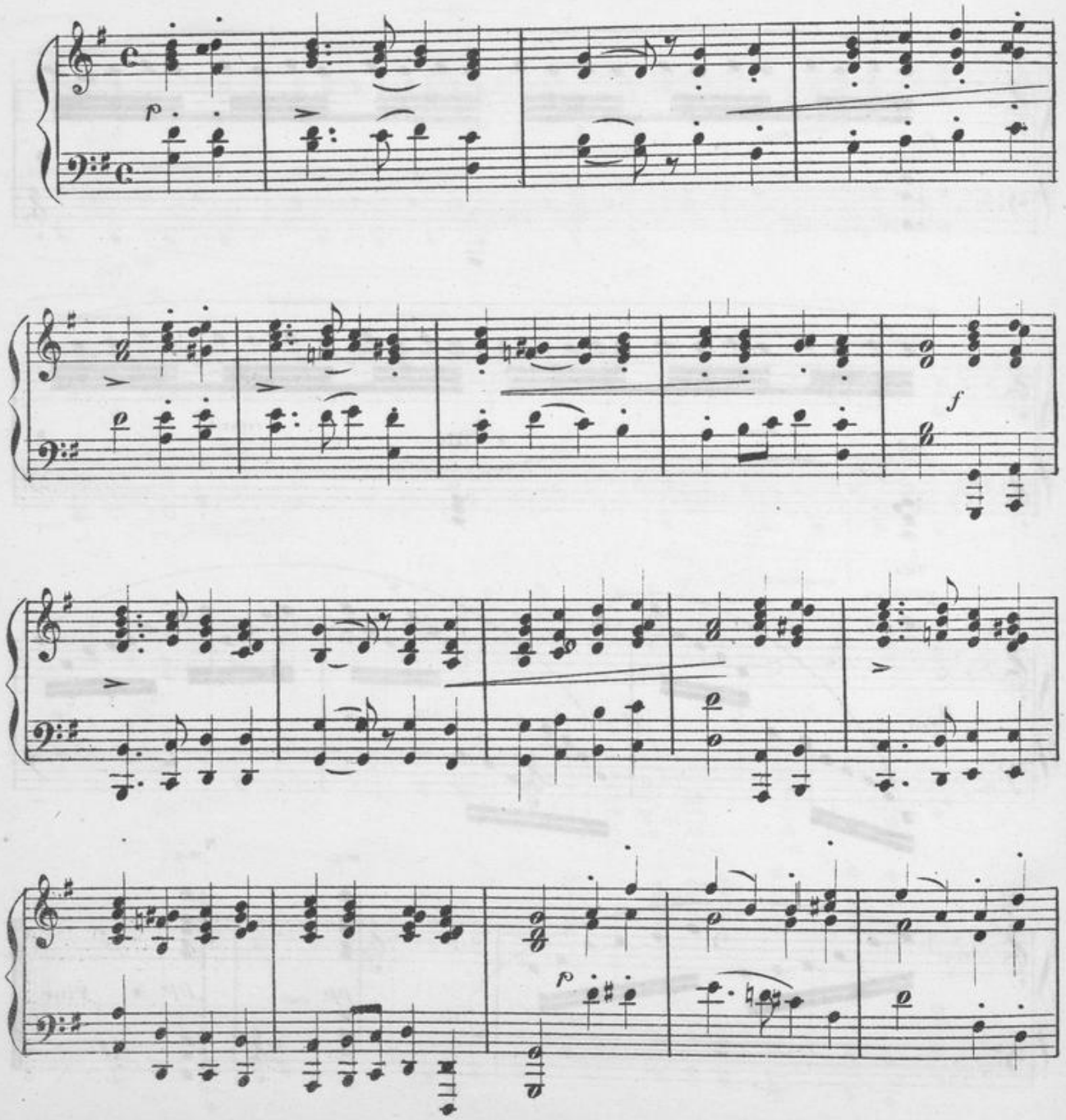

p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
cresc.
Ped.
Ped.
dim.
Ped.
Ped.
Ped.
Au Revoir!

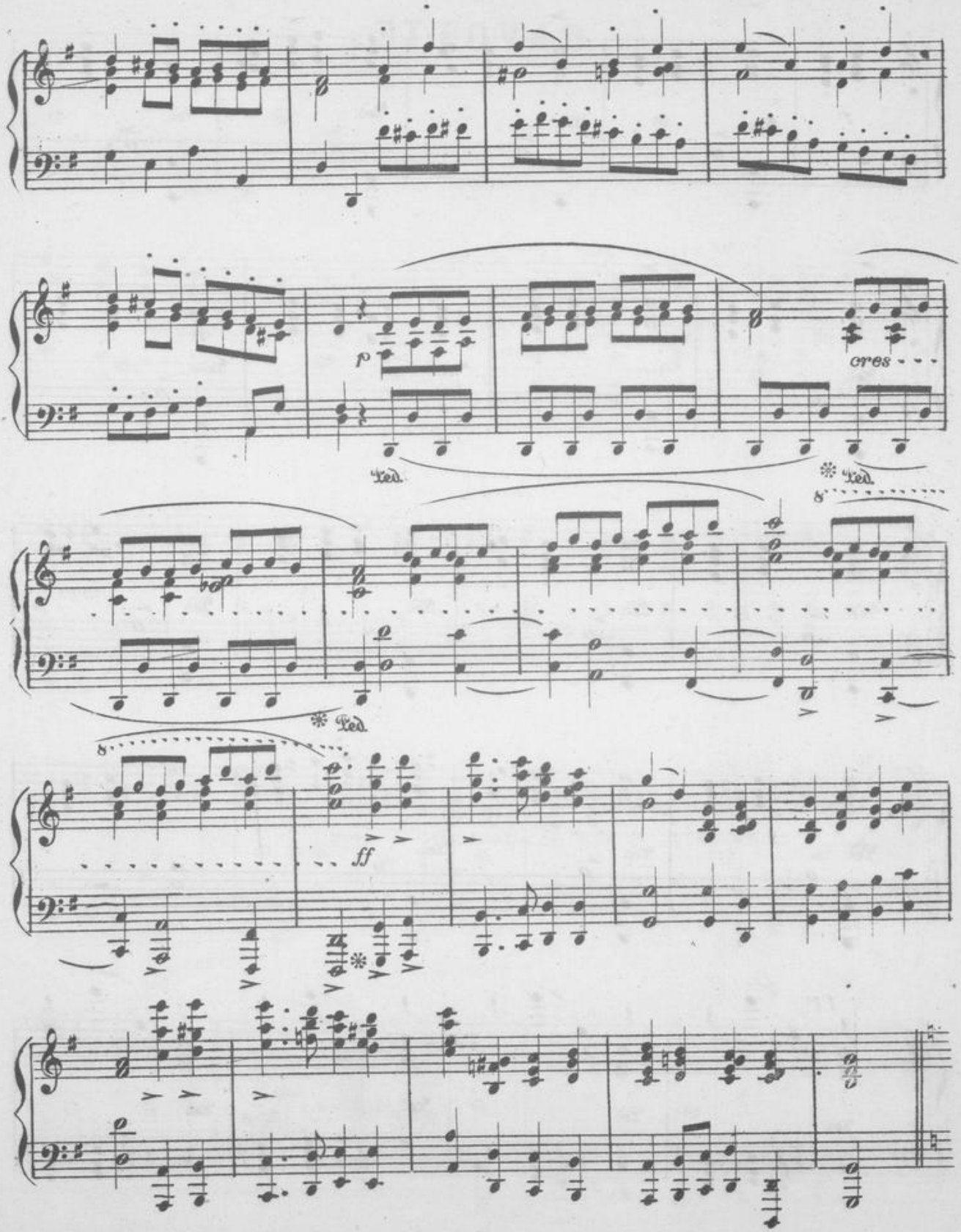


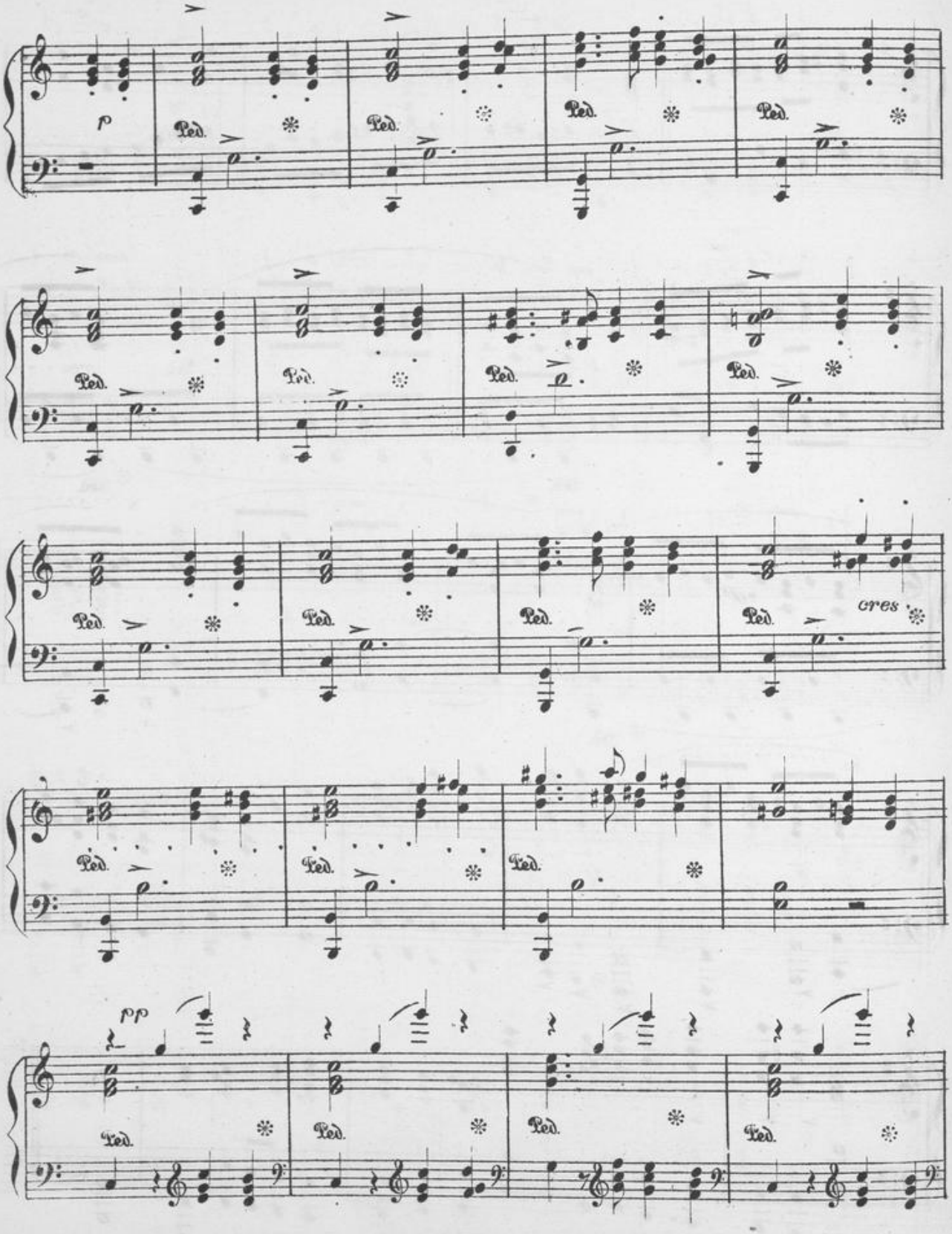
Au Revoir!

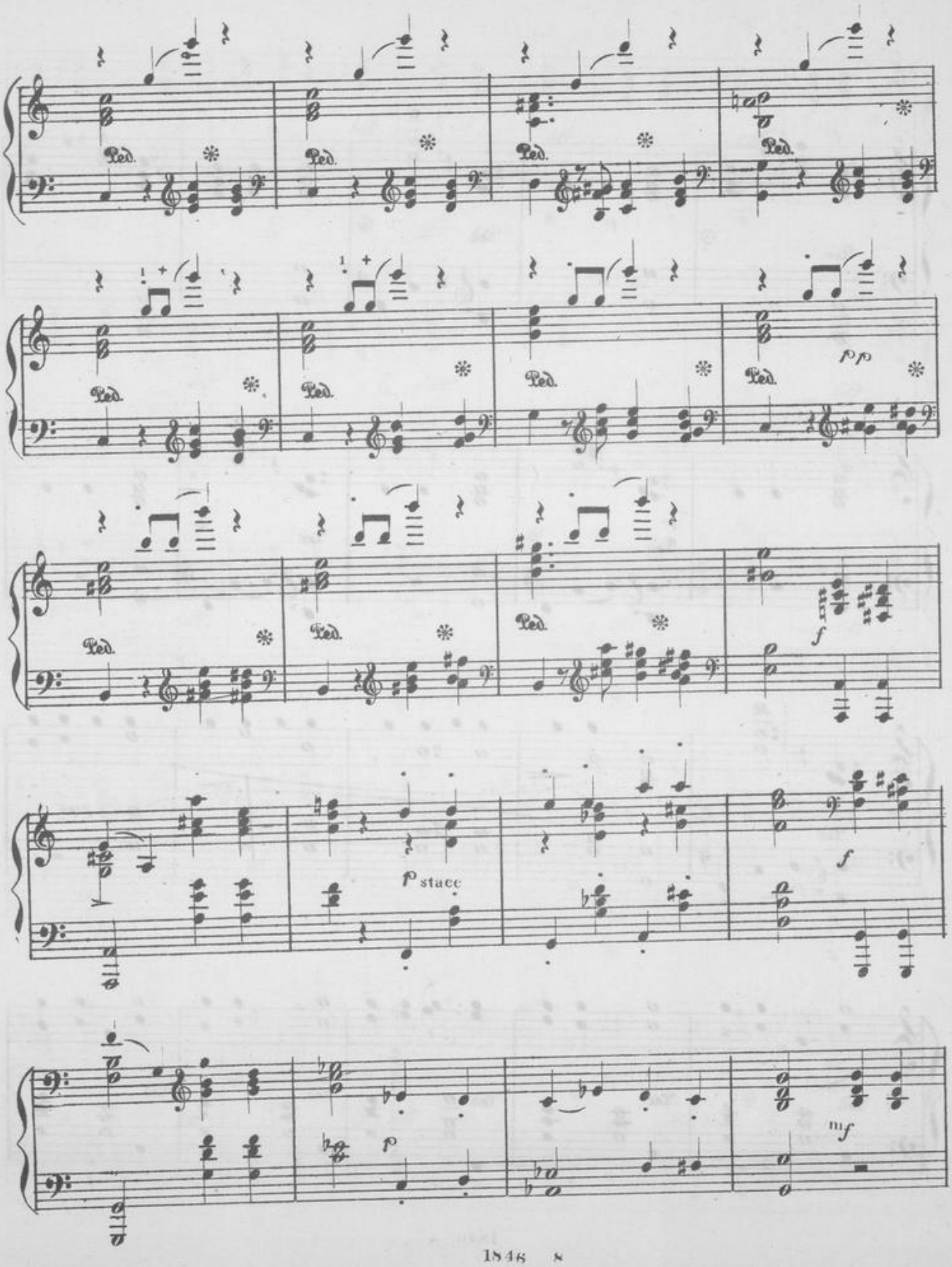
GAVOTTE.

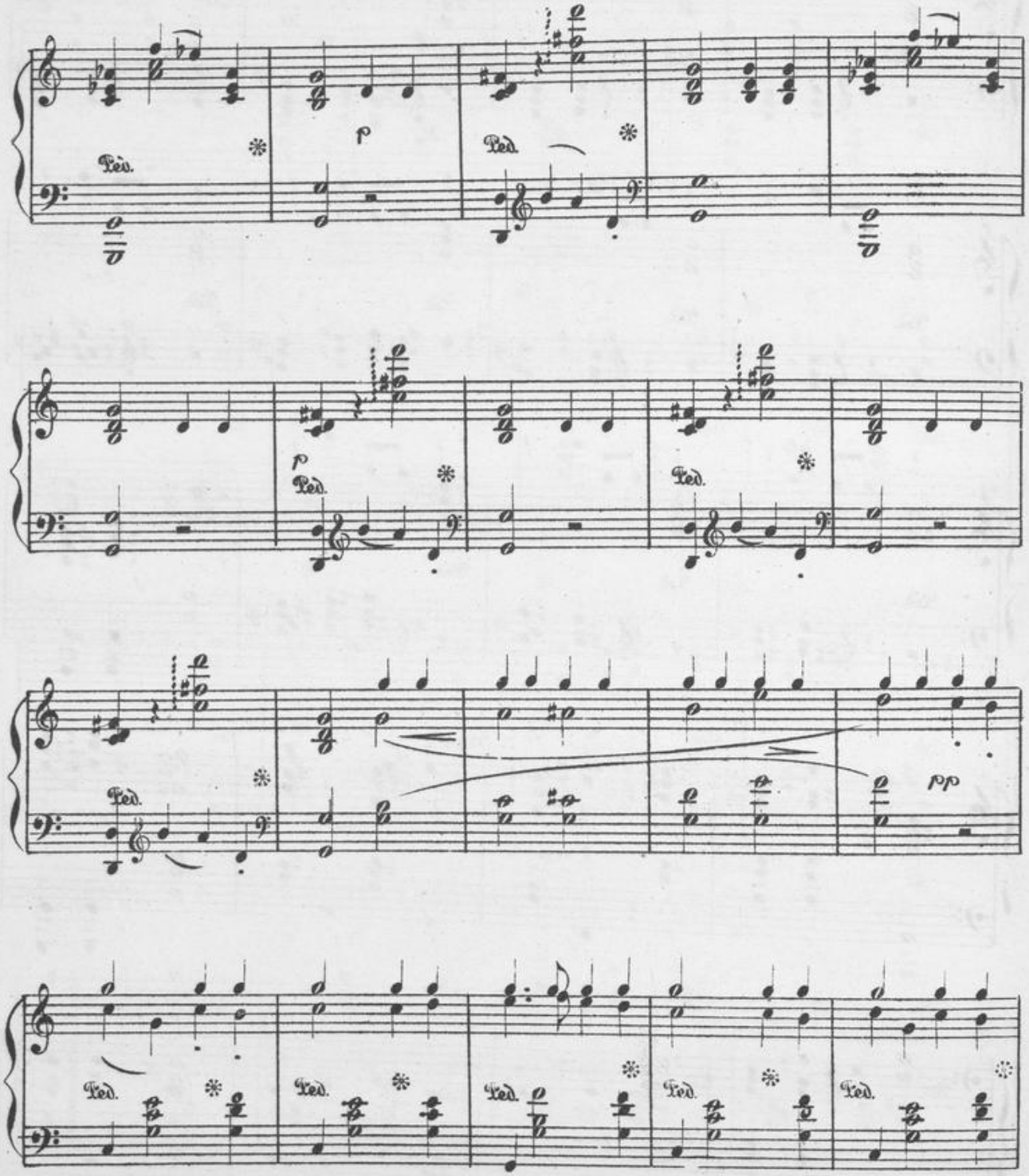
S. Smith. Op. 161.

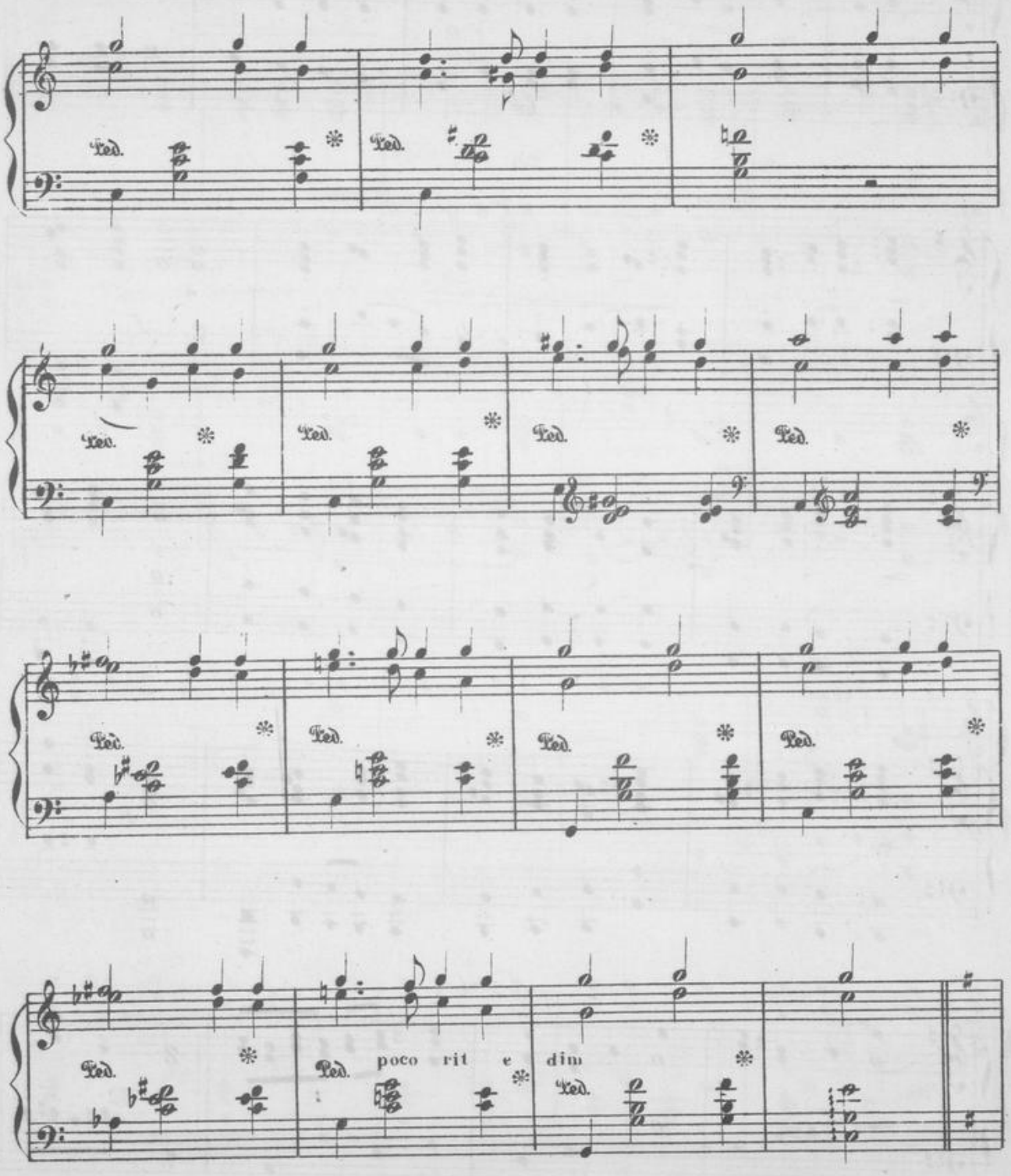


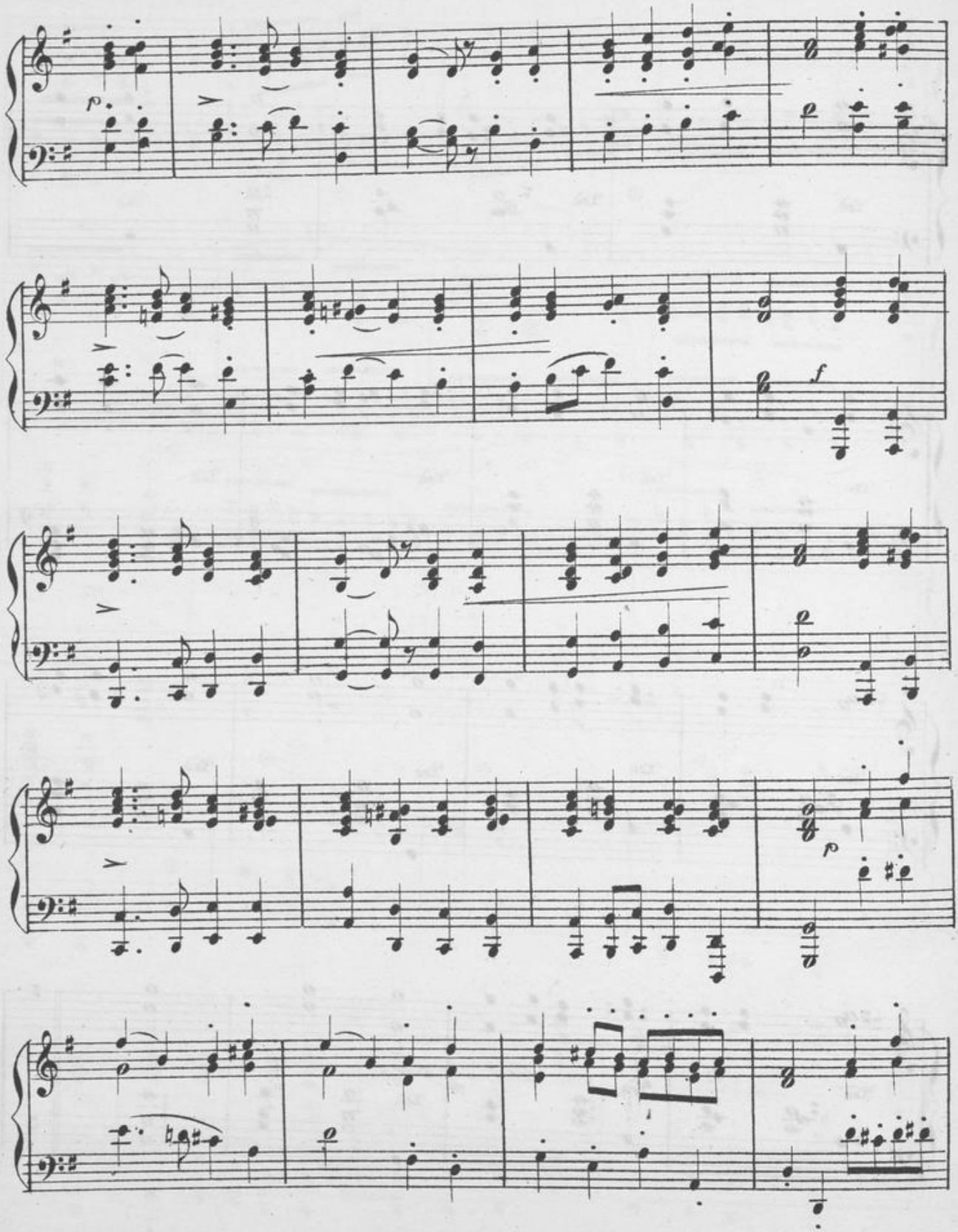

p
cres
Ped.
Ped.
8
Ped.
8
ff

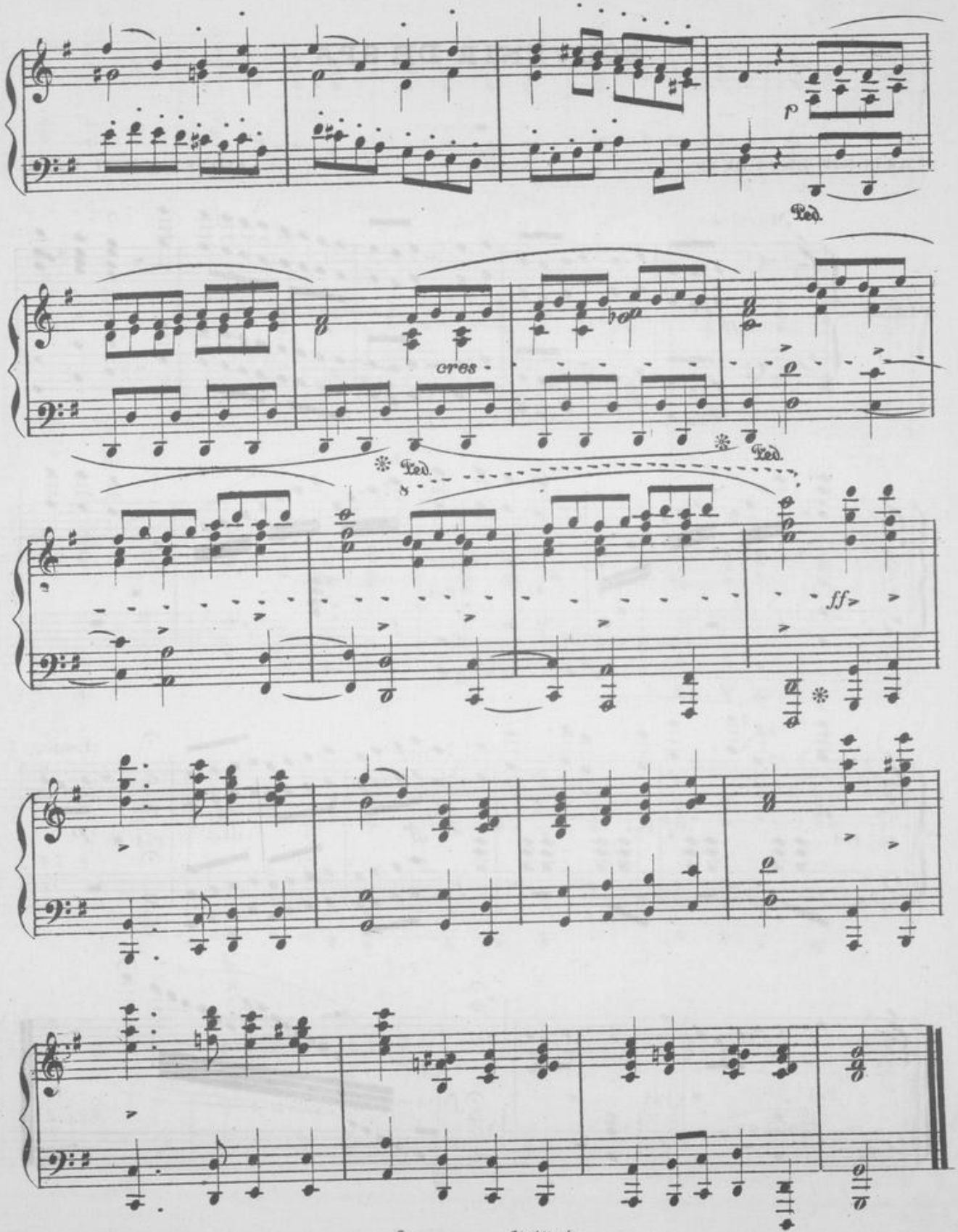

p
Ped.
cres
pp


Ped.
pp
f
p stacc
f
p
mf


Ped.
p
Ped.
Ped.
p
Ped.
Ped.
pp
Ped.
Ped.
Ped.
Ped.
Ped.

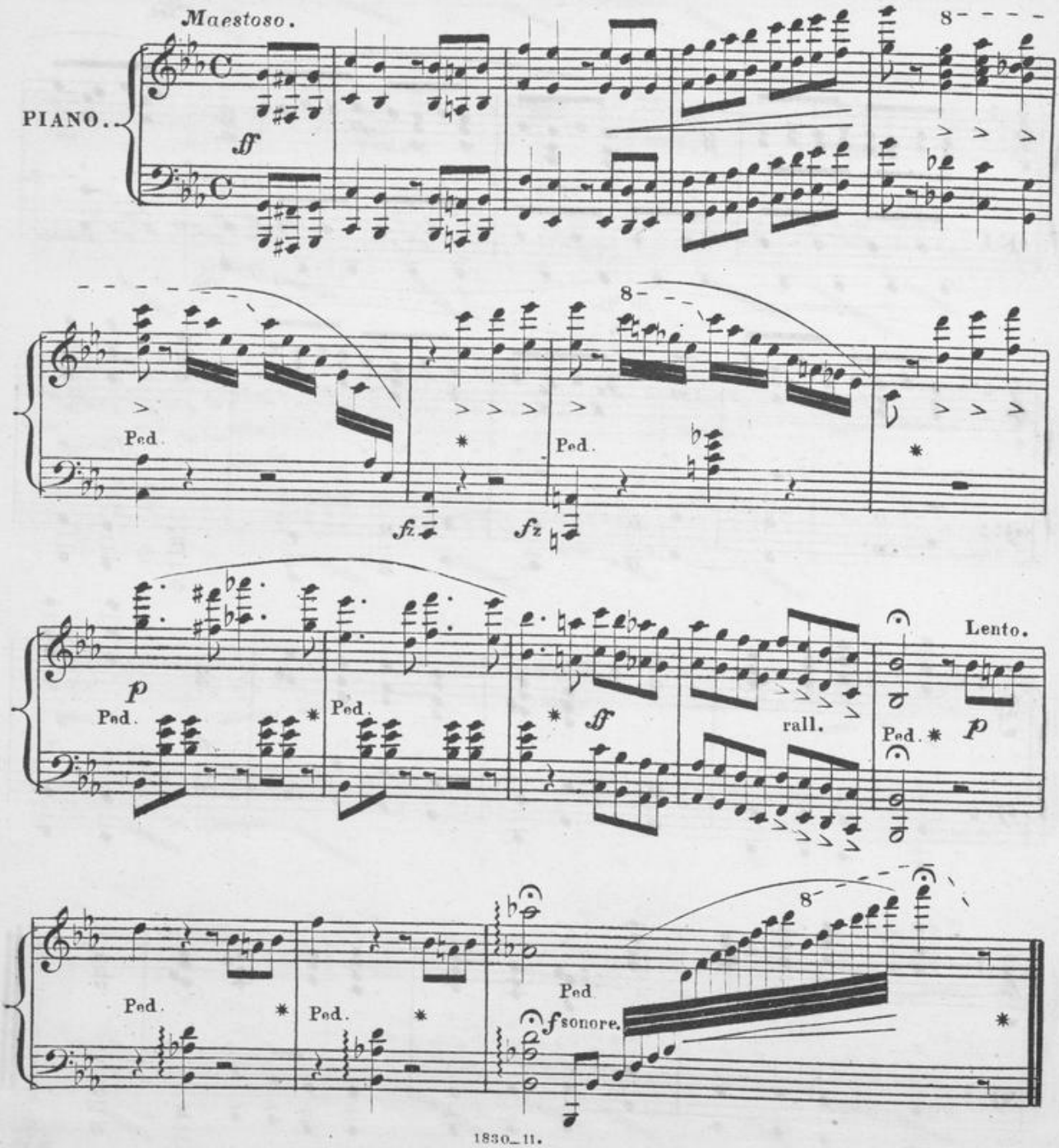

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
poco rit e dim

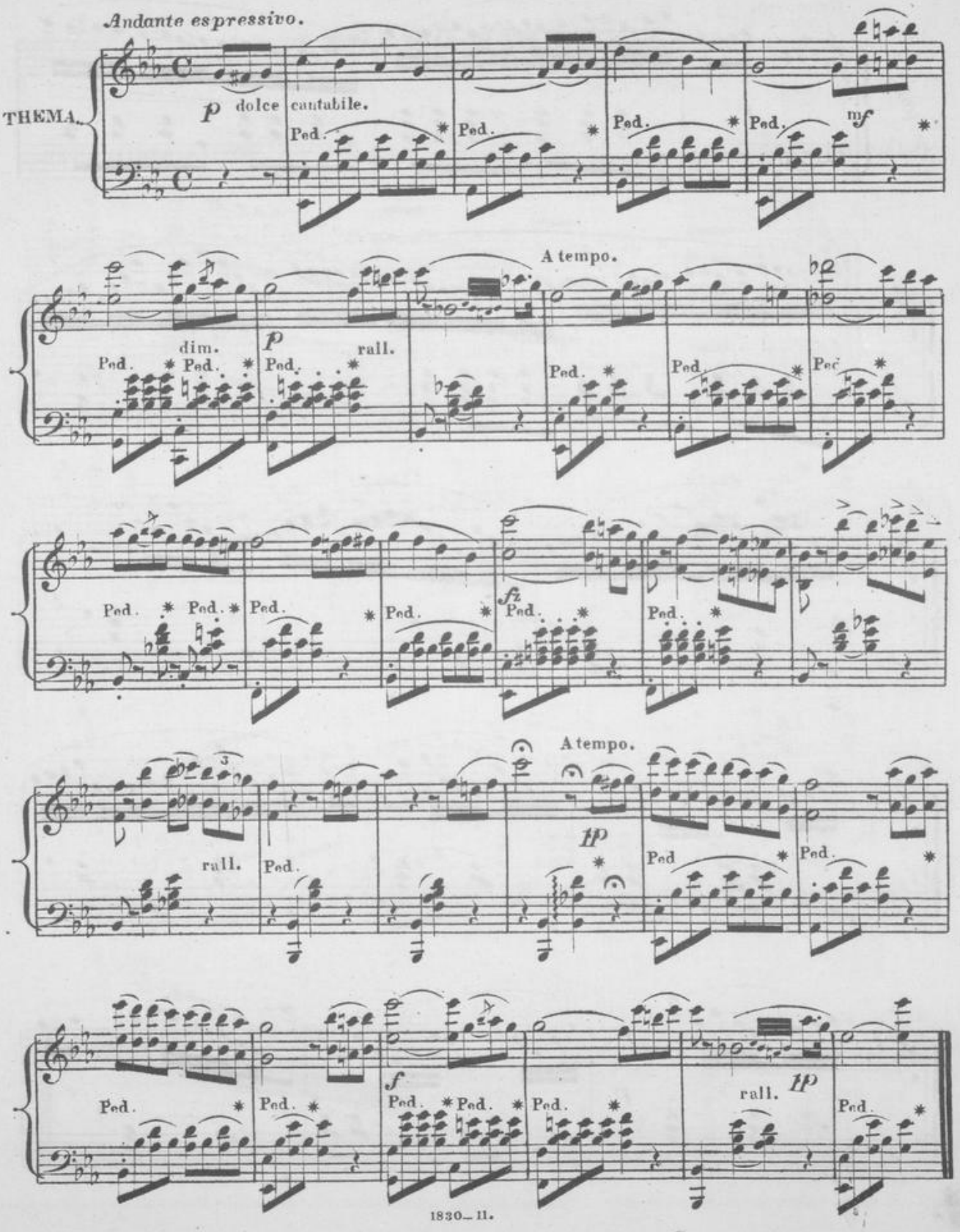

p
f
p

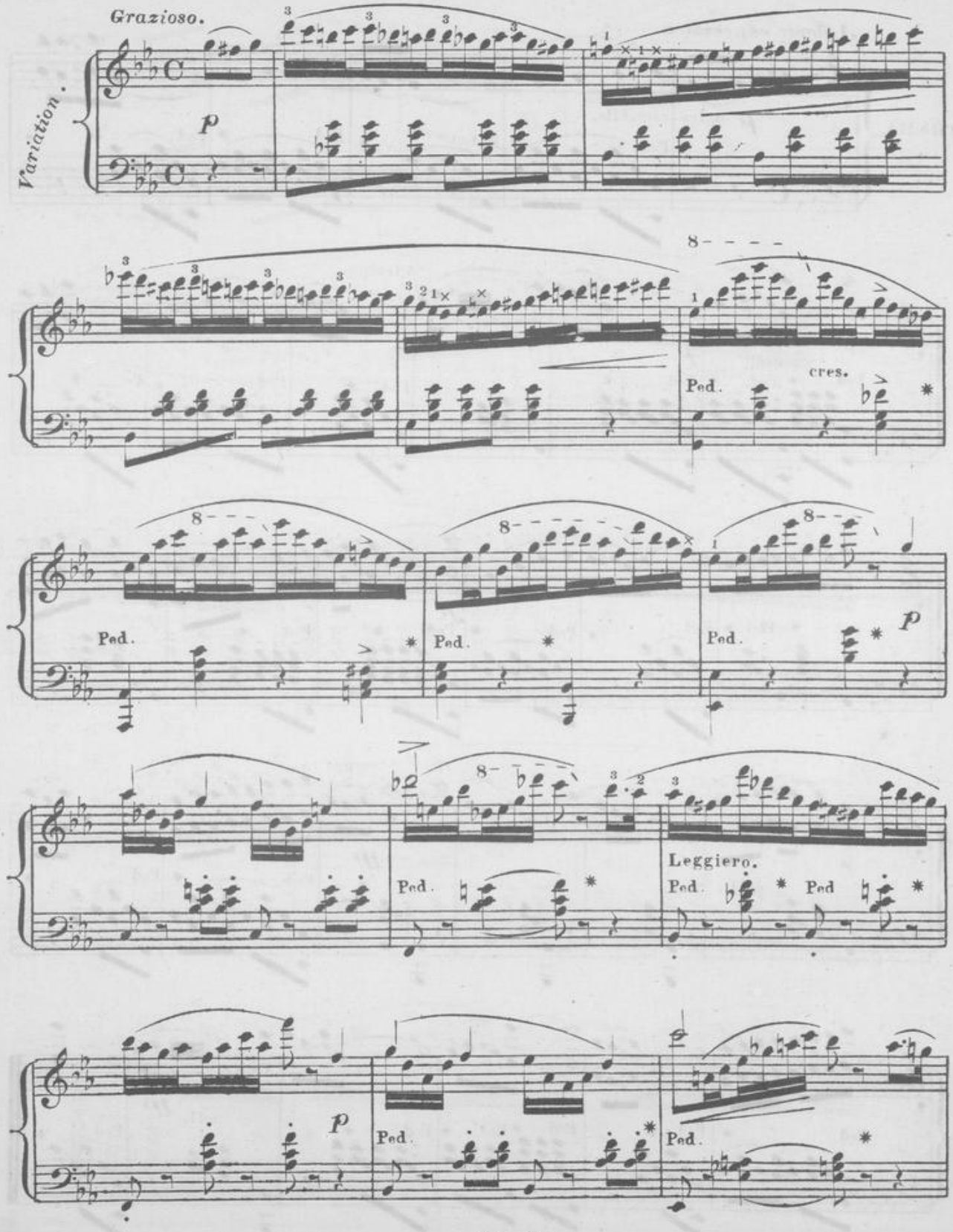

p
Ped.
cres
Ped.
Ped.
8
ff

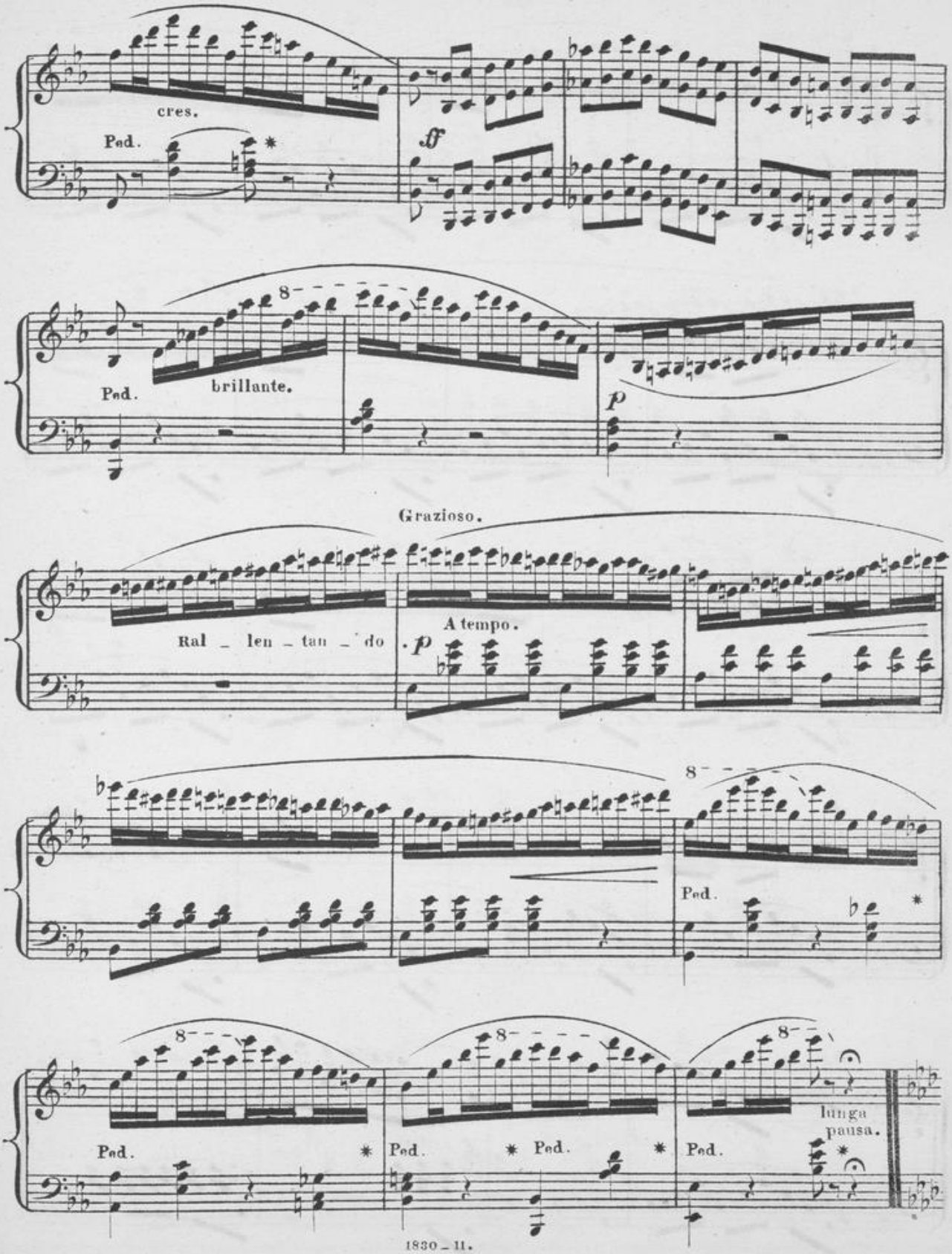
SOUVENIR DE SPA.

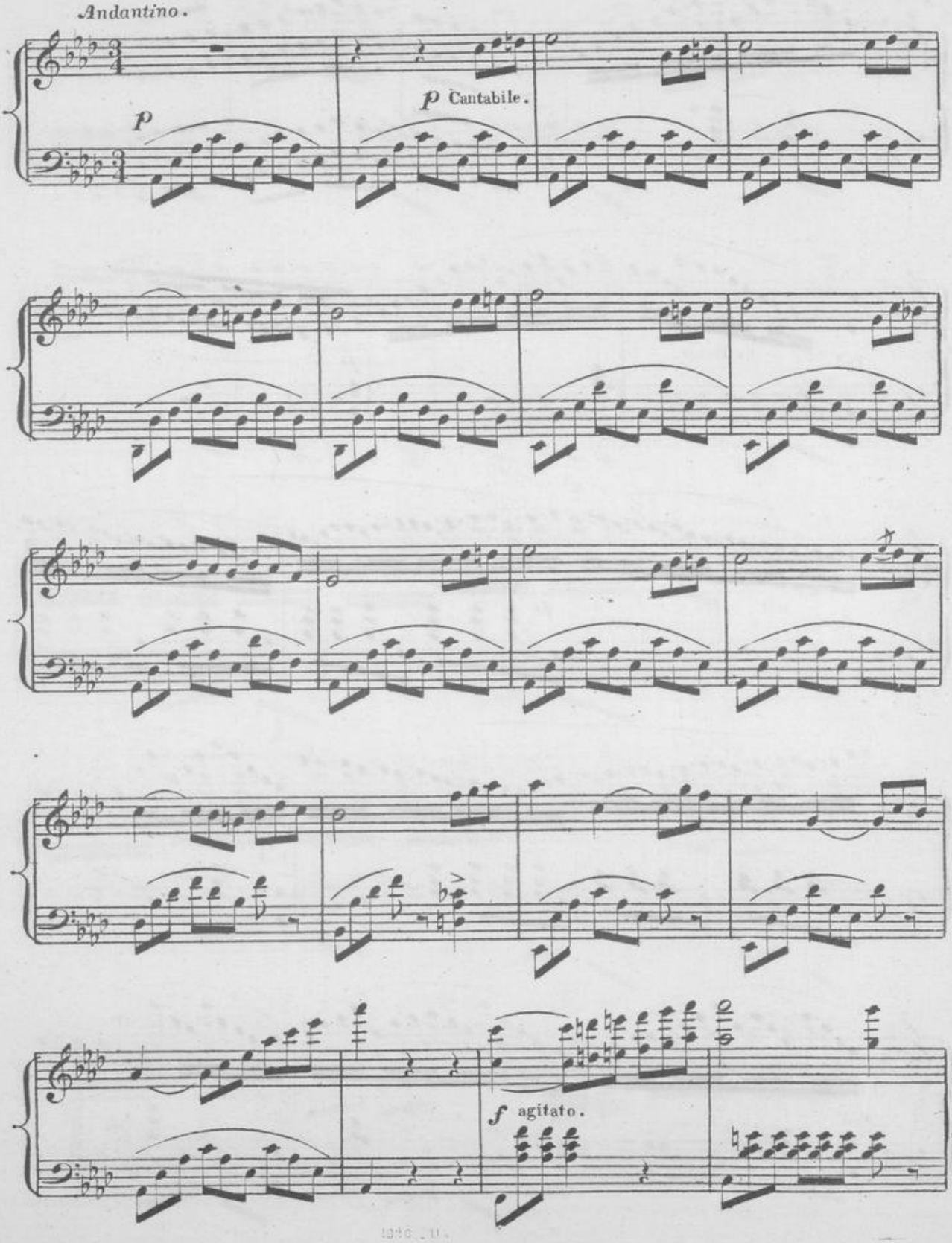
MELODIE DE SERVAIS. SYDNEY SMITH, Op:12.

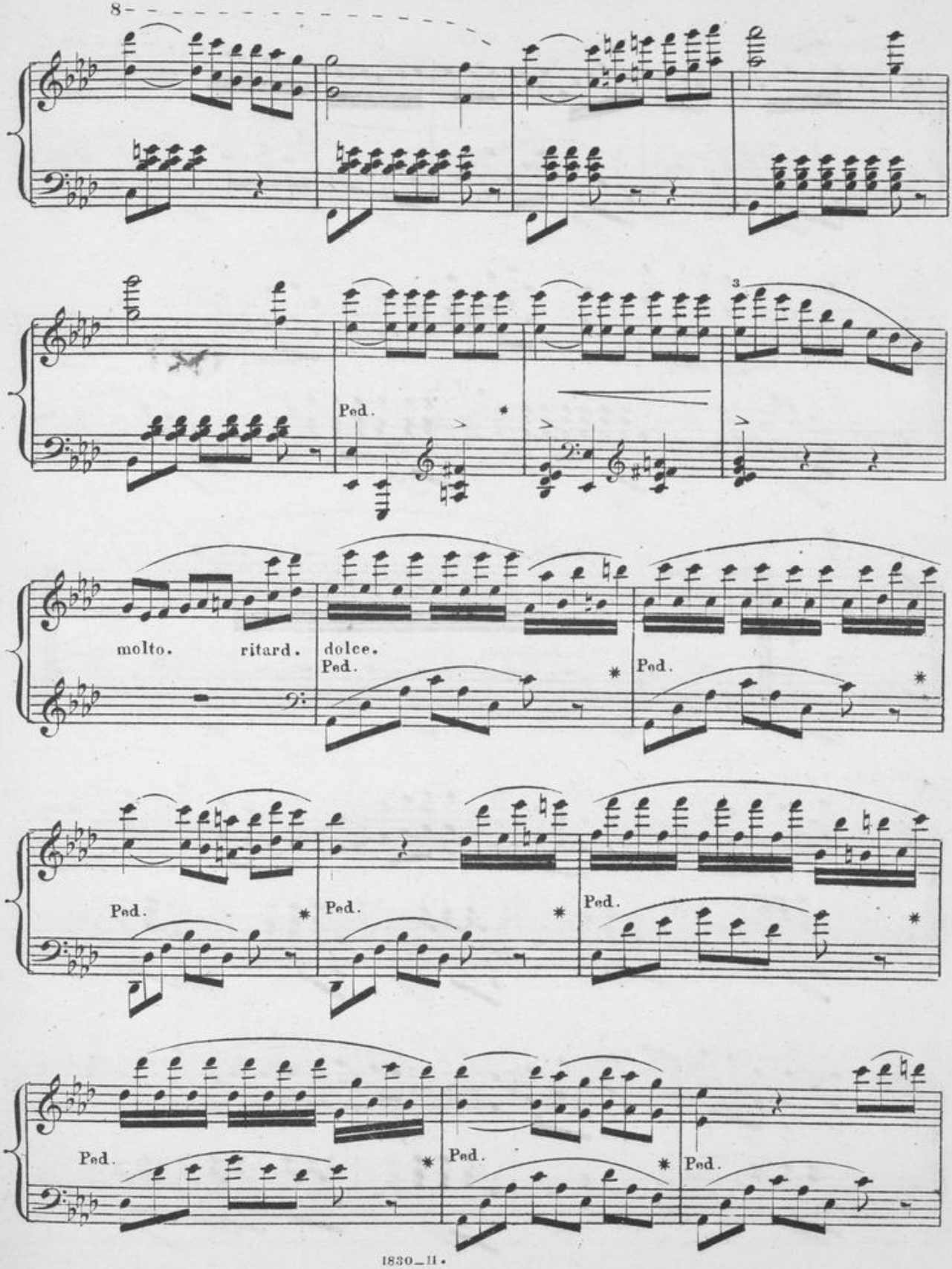


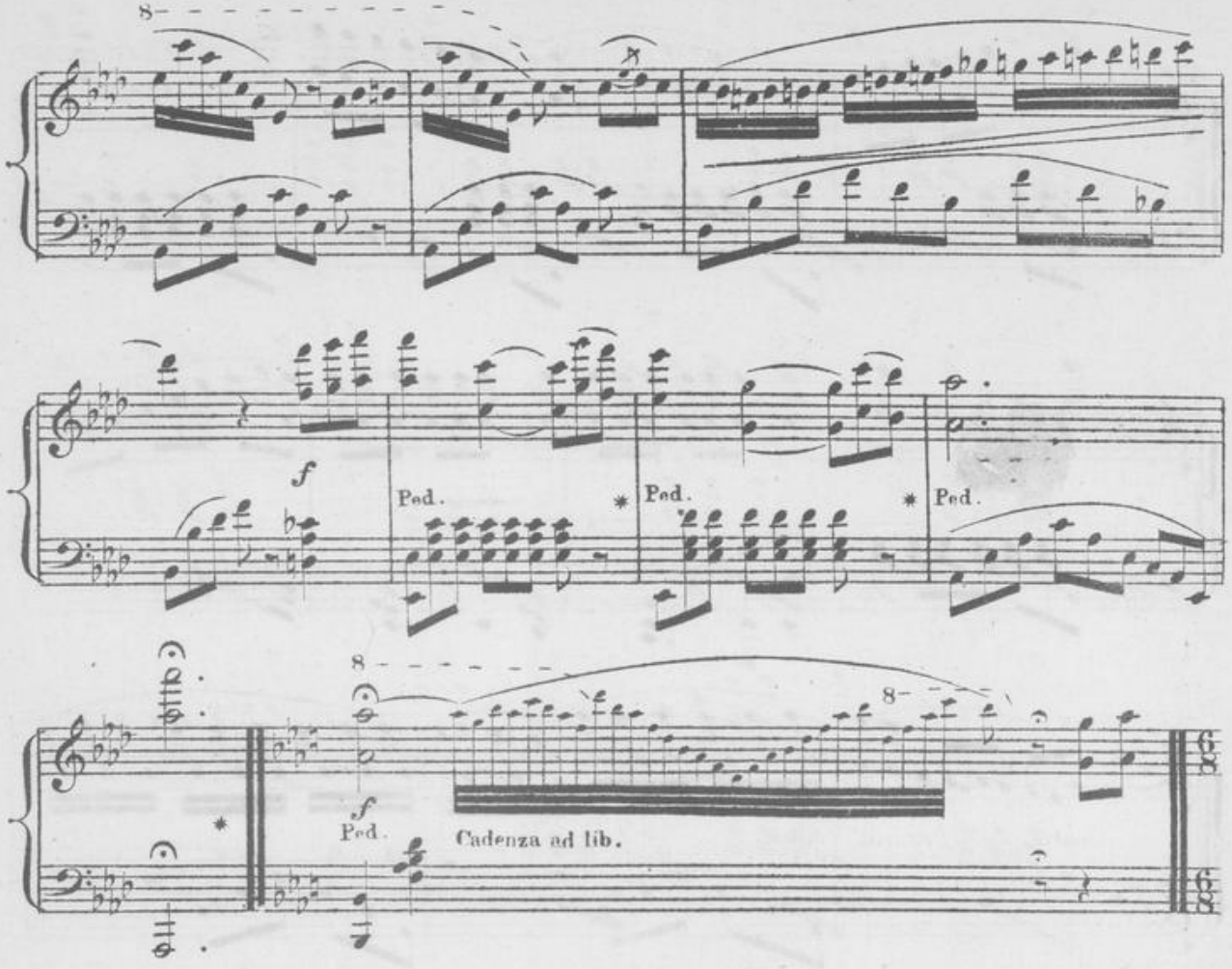

Andante espressivo.
THEMA.
p dolce cantabile.
Ped.
mf
dim.
p
rall.
A tempo.
fz
rall.
A tempo.
pp
f
rall.
pp


Grazioso.
Variation.
p
cres.
Ped.
Leggiero.
Pad

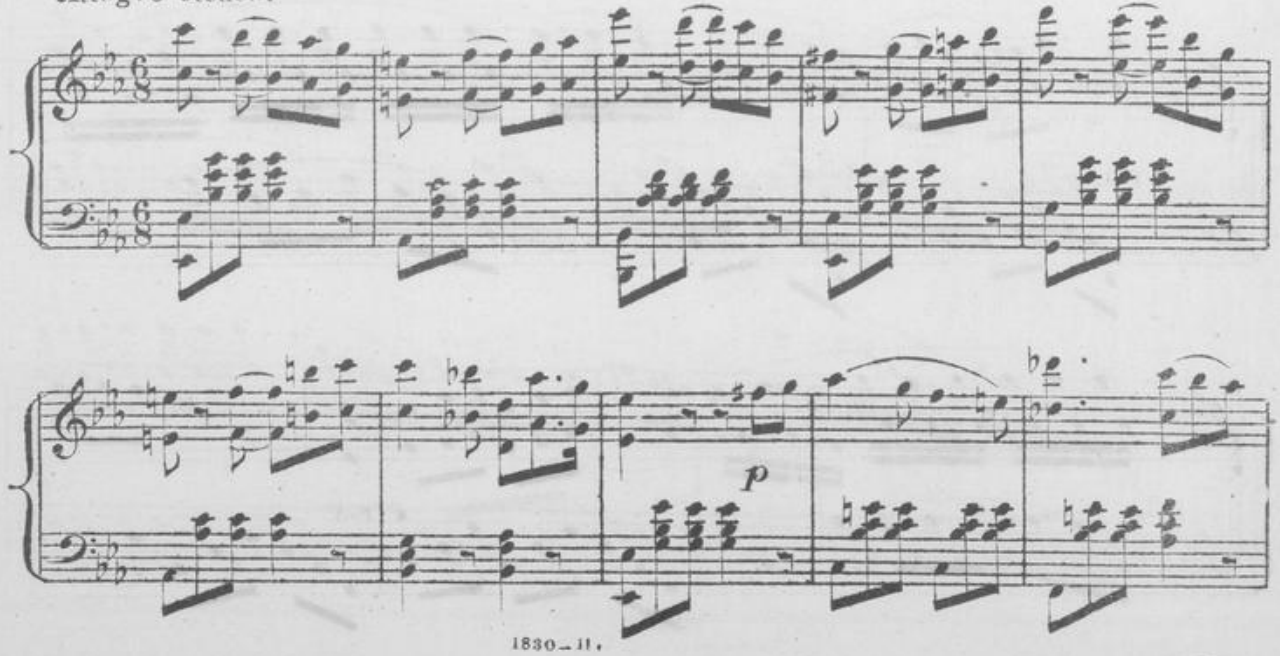

cres.
Ped.
ff
8
Ped.
brillante.
p
Grazioso.
Ral _ len _ tan _ do
A tempo.
p
8
Ped.
8
8
8
Ped.
Ped.
Ped.
Ped.
lunga pausa.

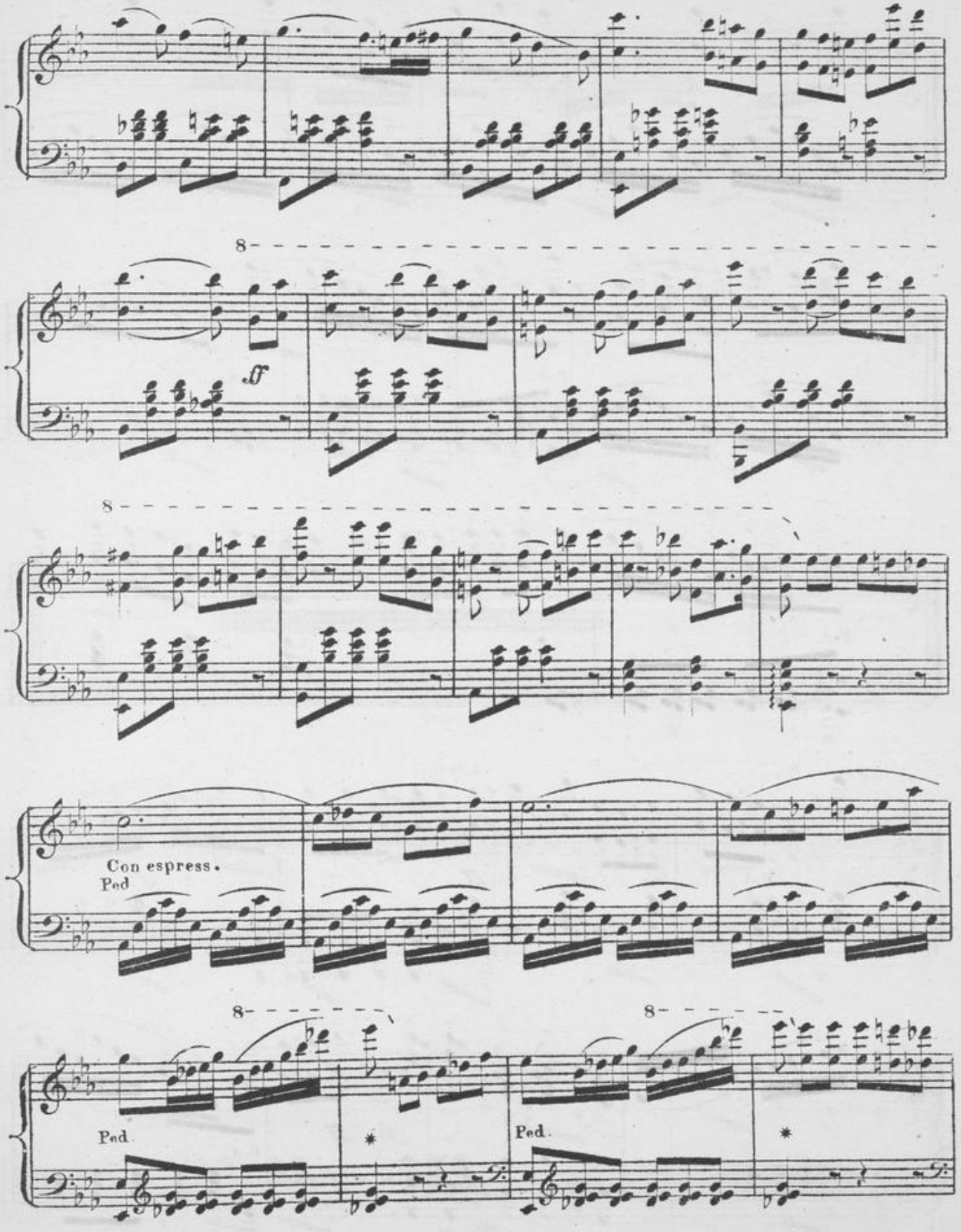

Andantino.
p
p Cantabile.
f agitato.

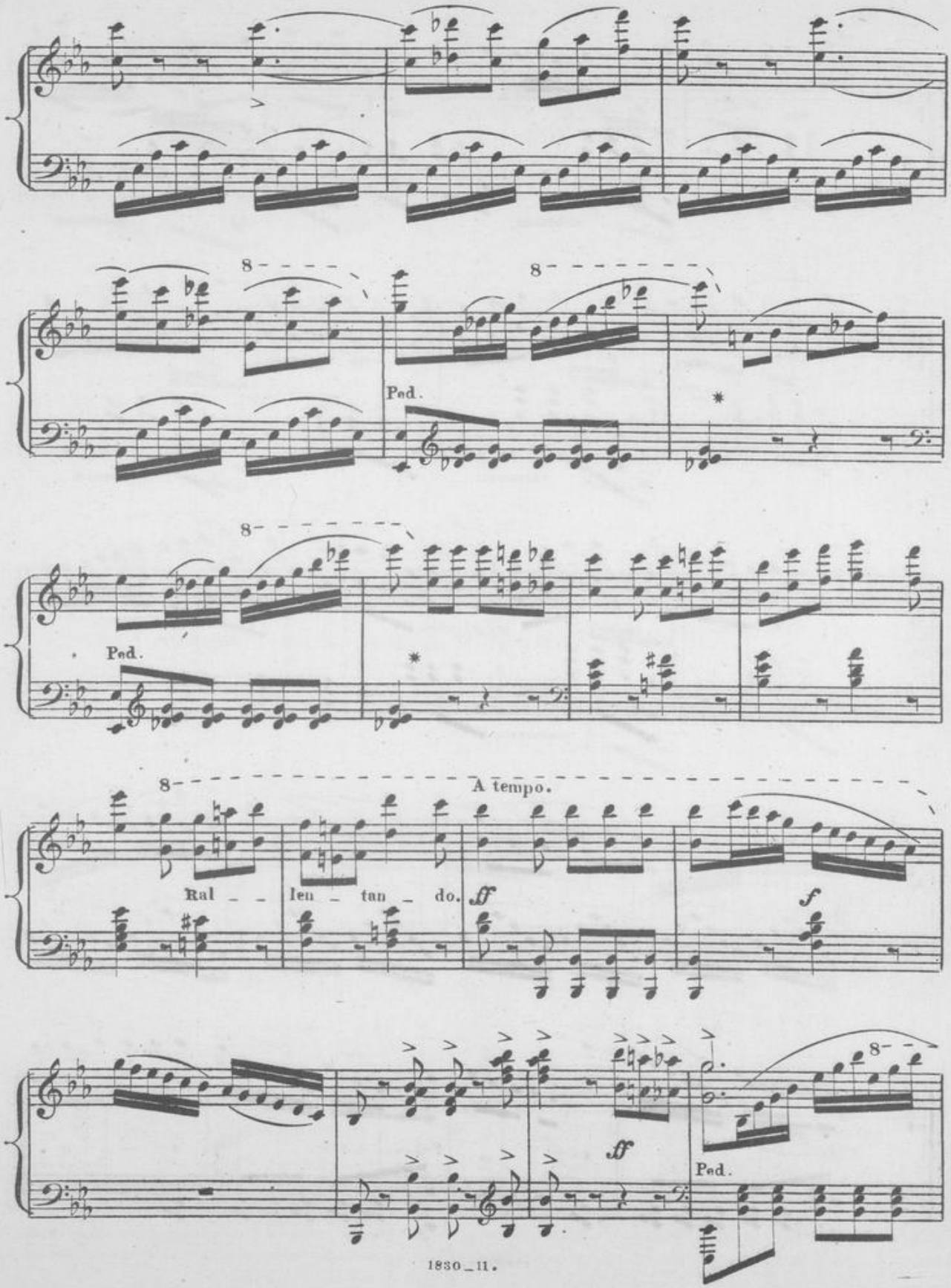

8
Ped.
3
molto.
ritard.
dolce.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

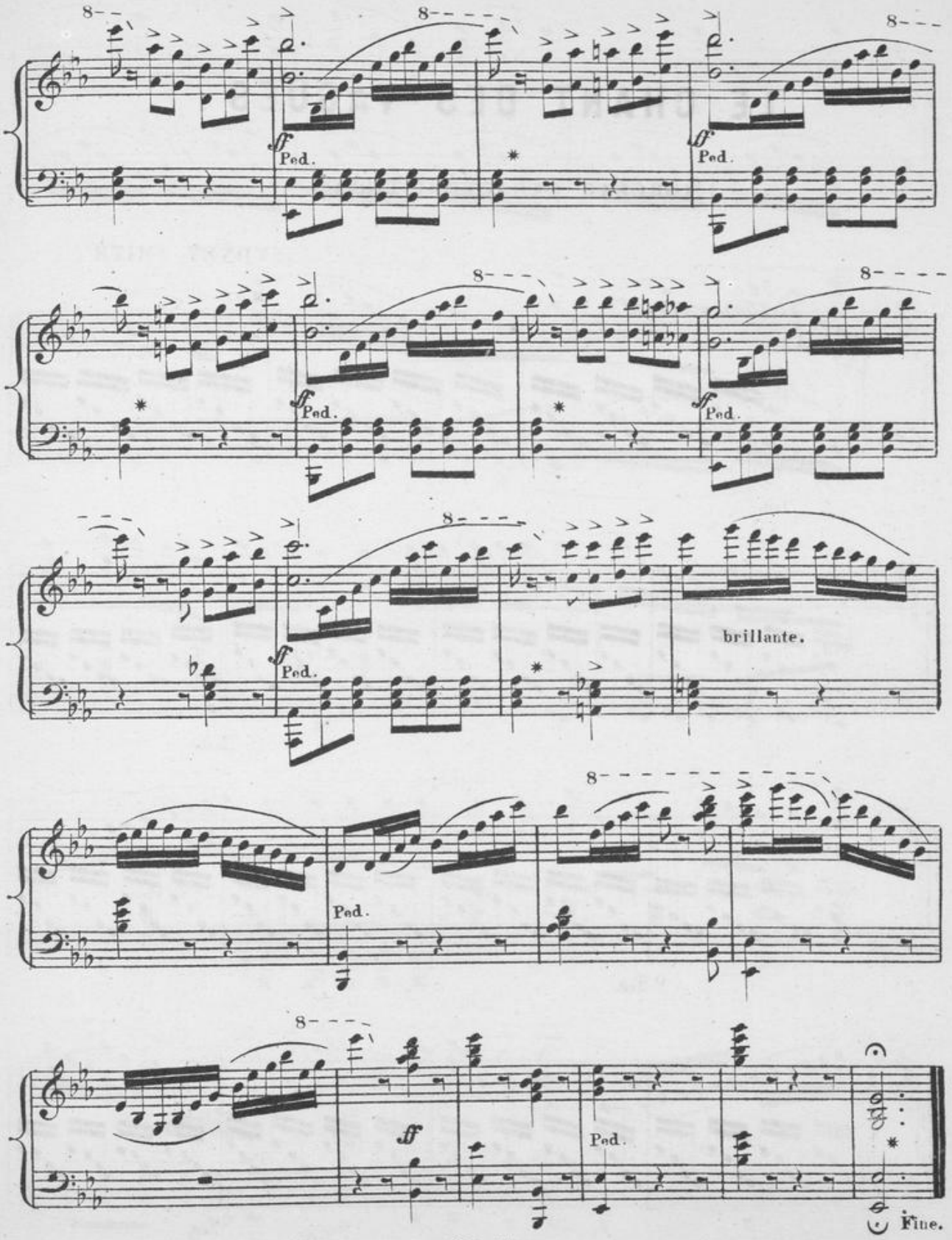


Allegro vivace.




8
ff
8
Con espress.
Ped
8
8
Ped.
Ped.

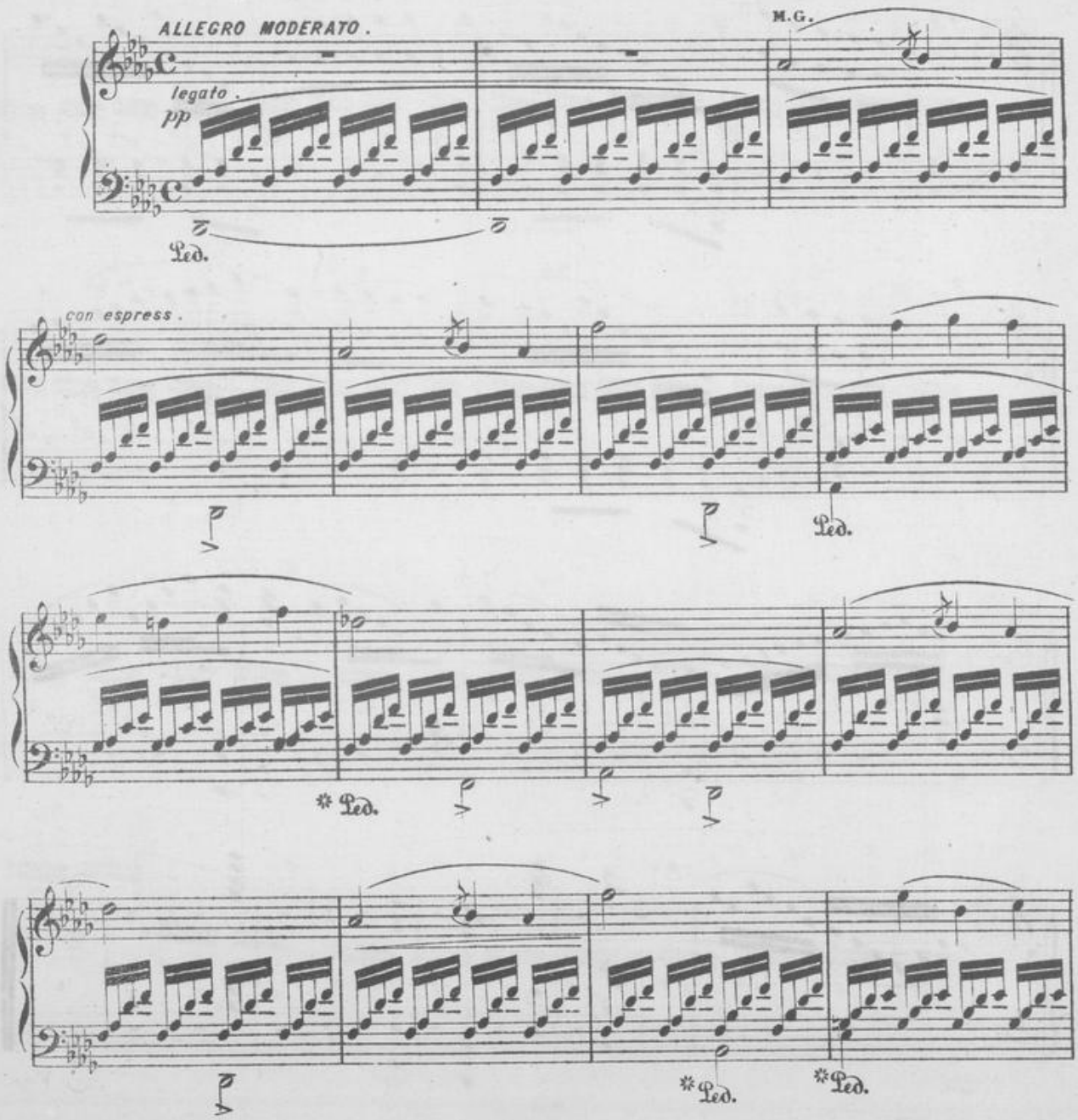

8
8
Ped.
8
Ped.
8
A tempo.
Ral _ _ len _ tan _ do.
ff
f
ff
8
Ped.

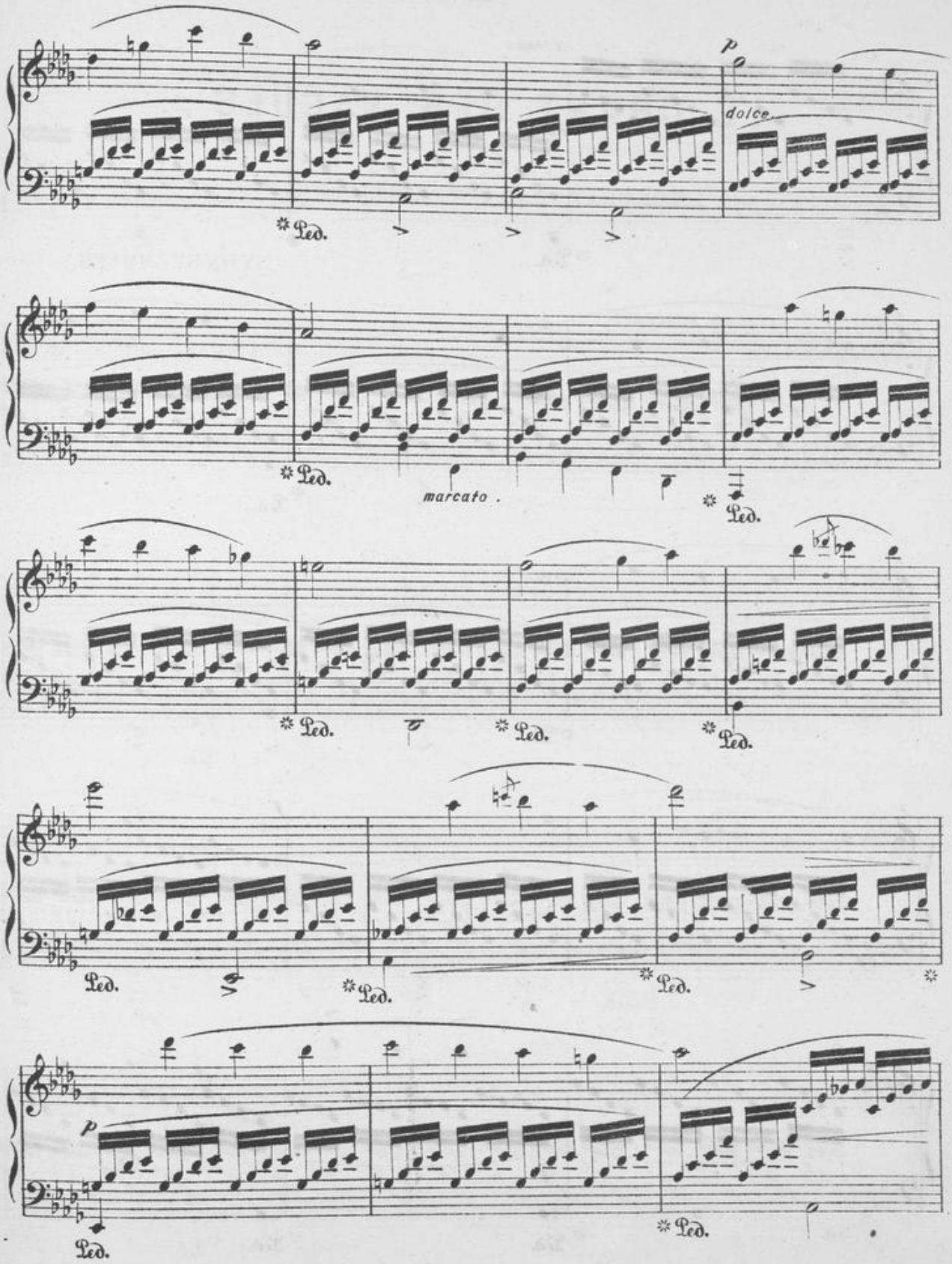

8
ff
Ped.
brillante.
Fine.

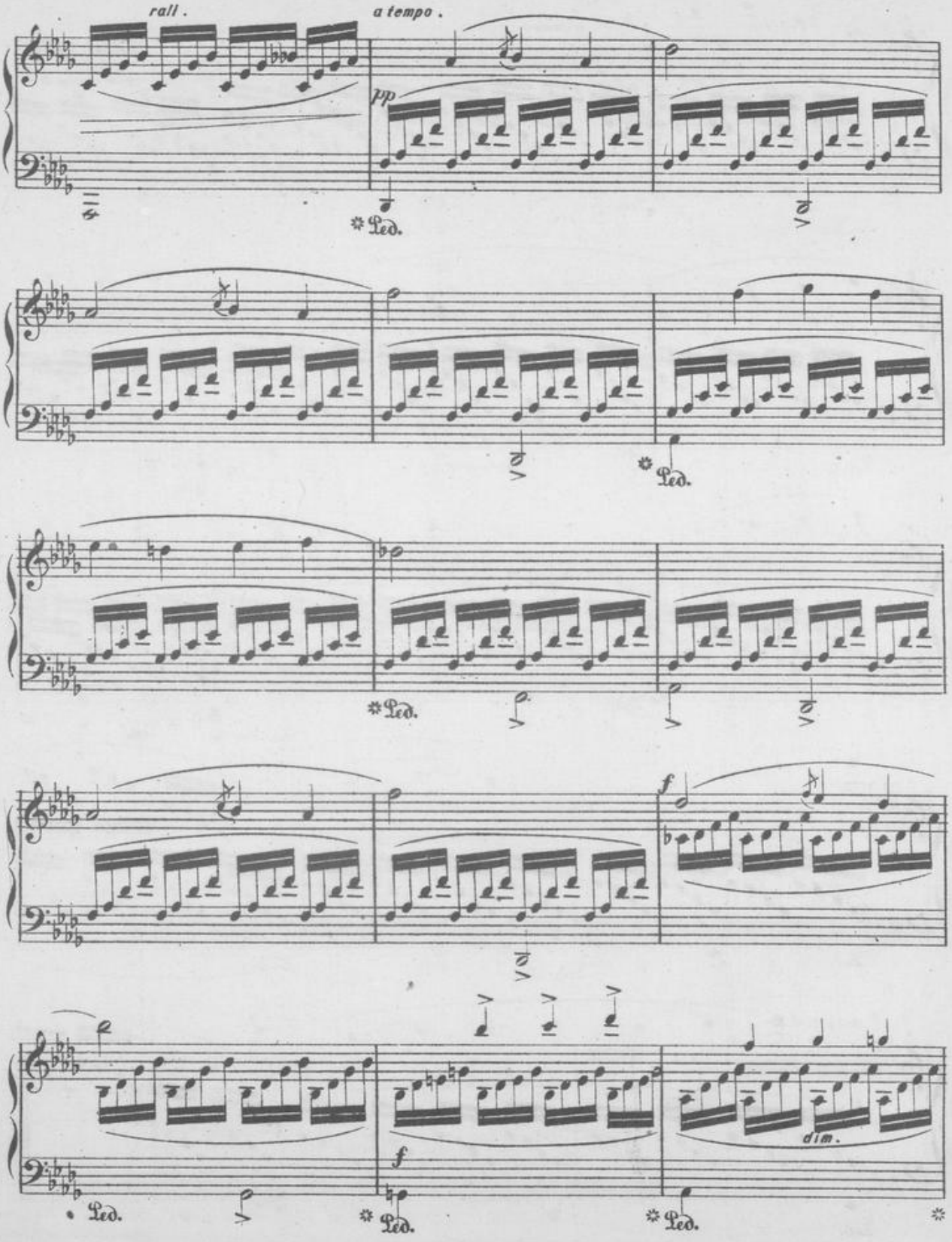
LE CHANT DES VAGUES.

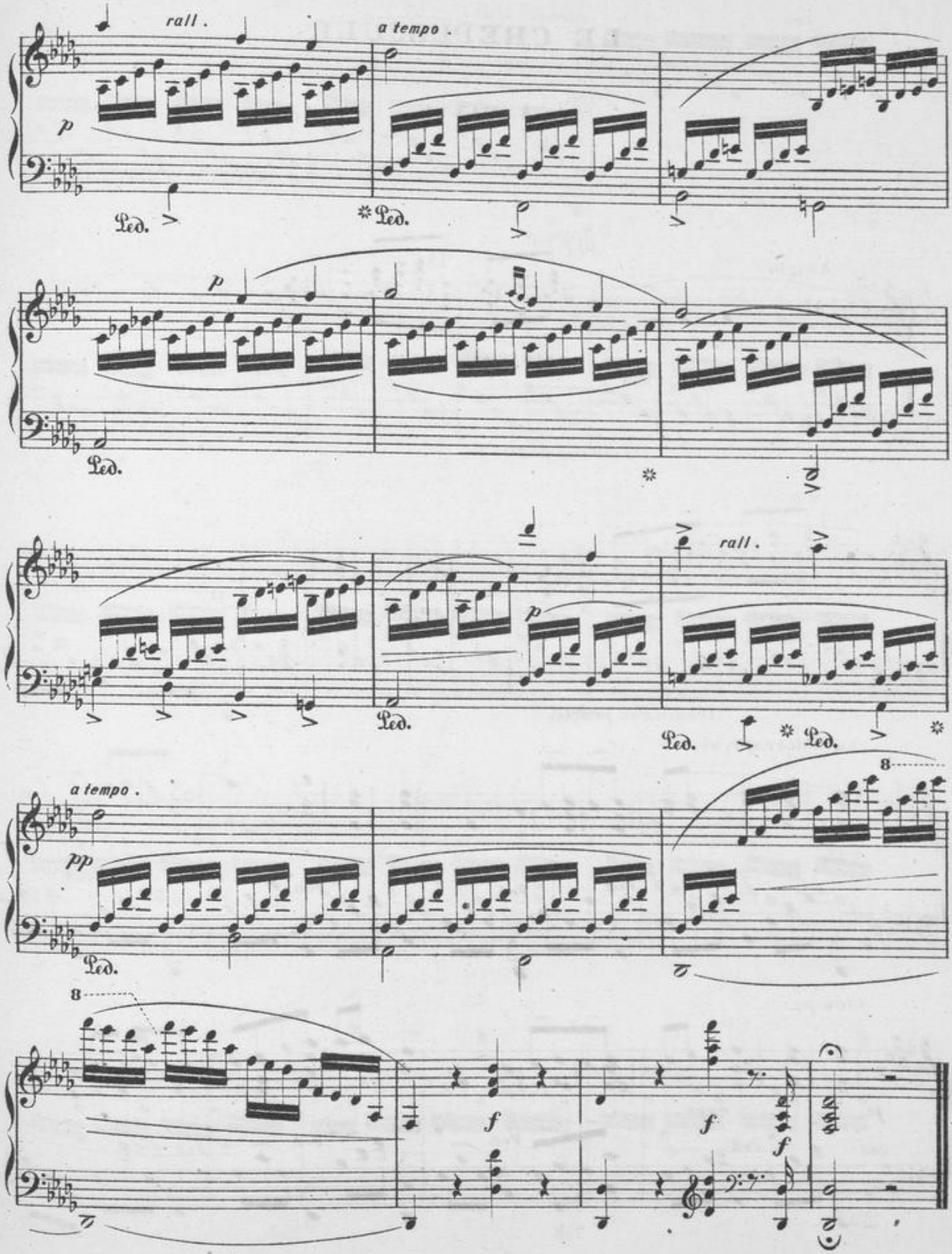
{MORCEAU CARACTÉRISTIQUE.}

SYDNEY SMITH.




p
dolce
Ped.
marcato .

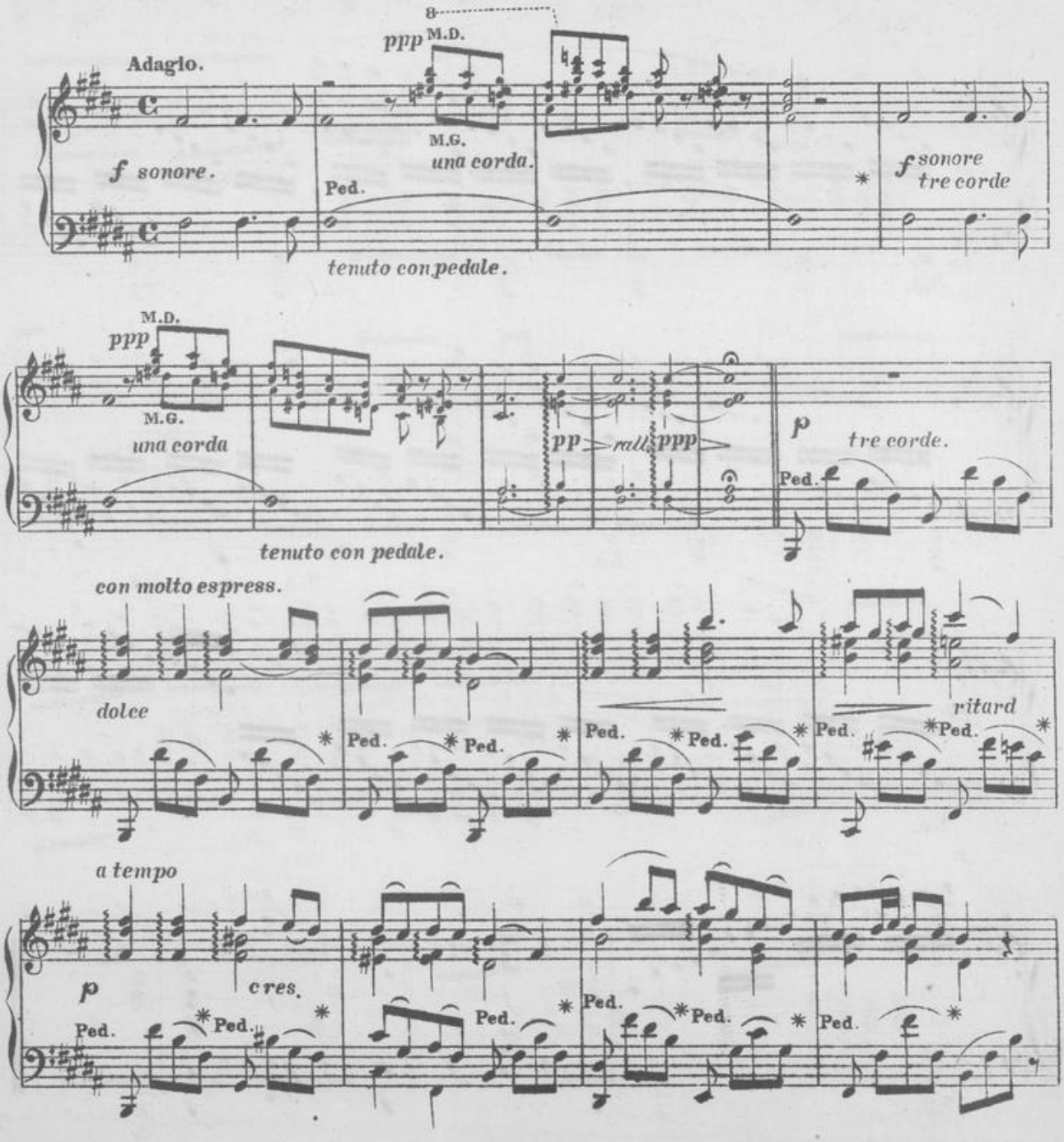

rall.
a tempo.
pp
Ped.
Ped.
Ped.
f
Ped.
f
dim.
Ped.
Ped.

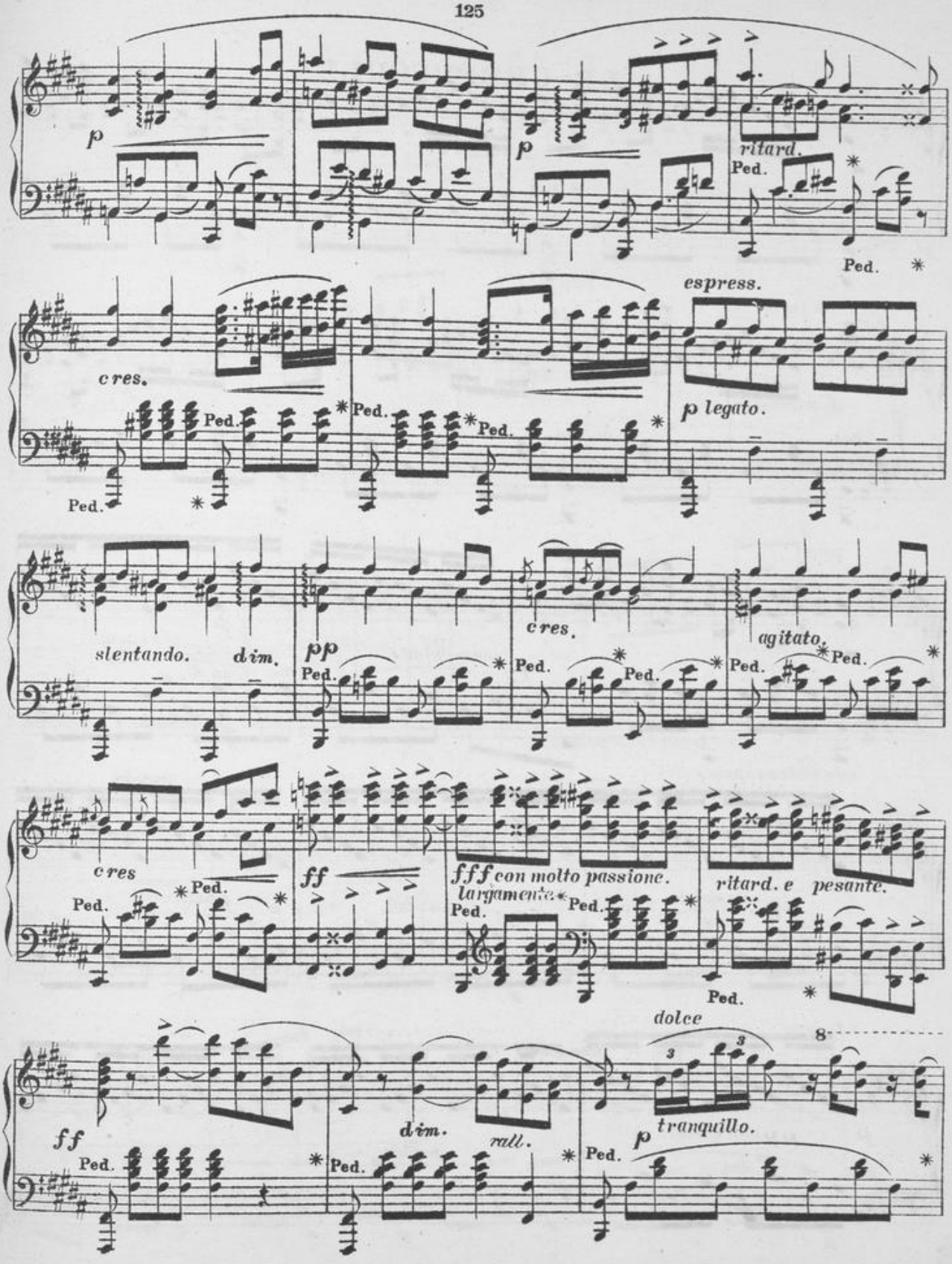

rall.
a tempo.
p
Ped.
*Ped.
p
Ped.
*
rall.
p
Ped.
Ped.
* Ped.
*
a tempo.
pp
Ped.
8
8
f
f
f

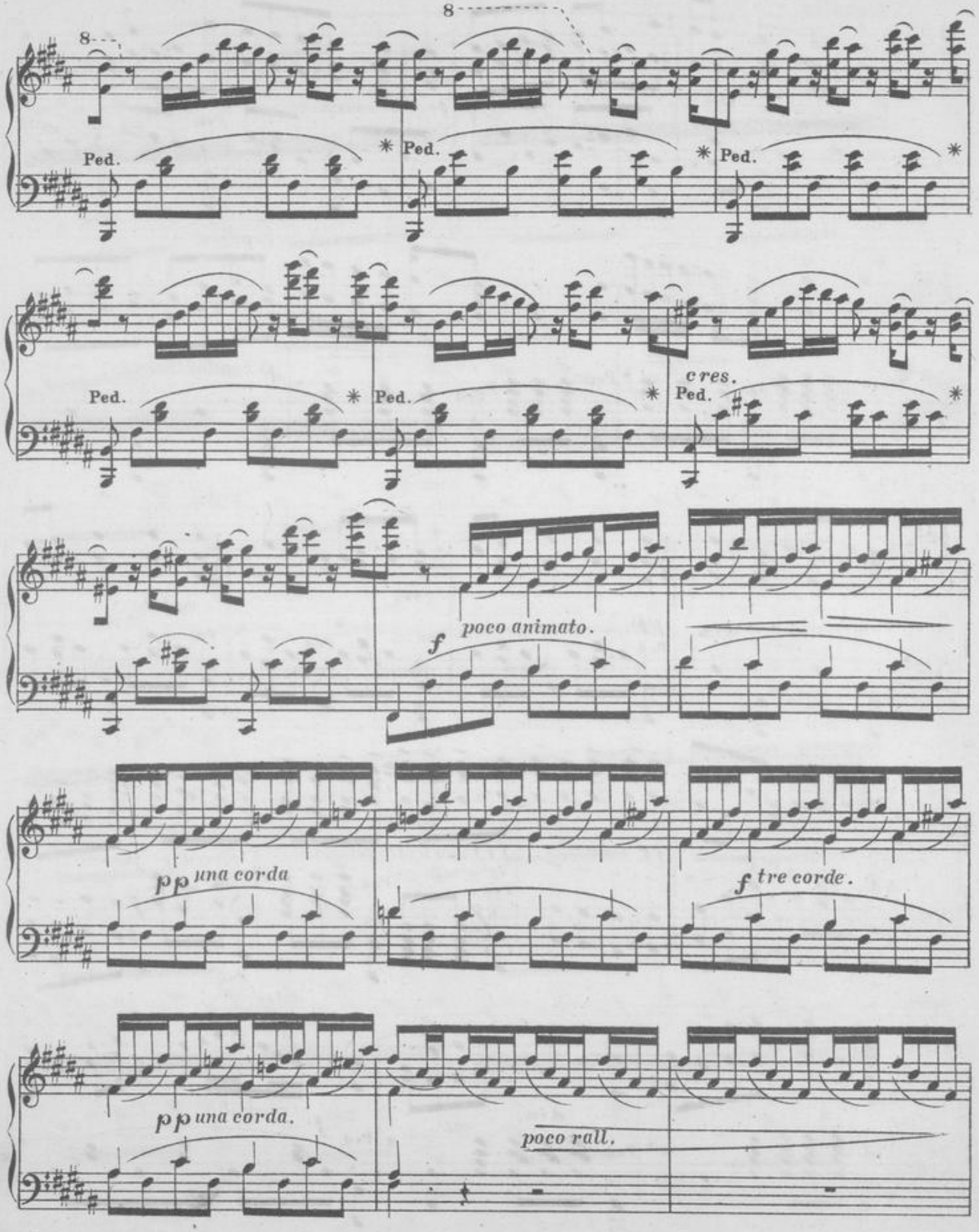
LE CRÉPUSCULE

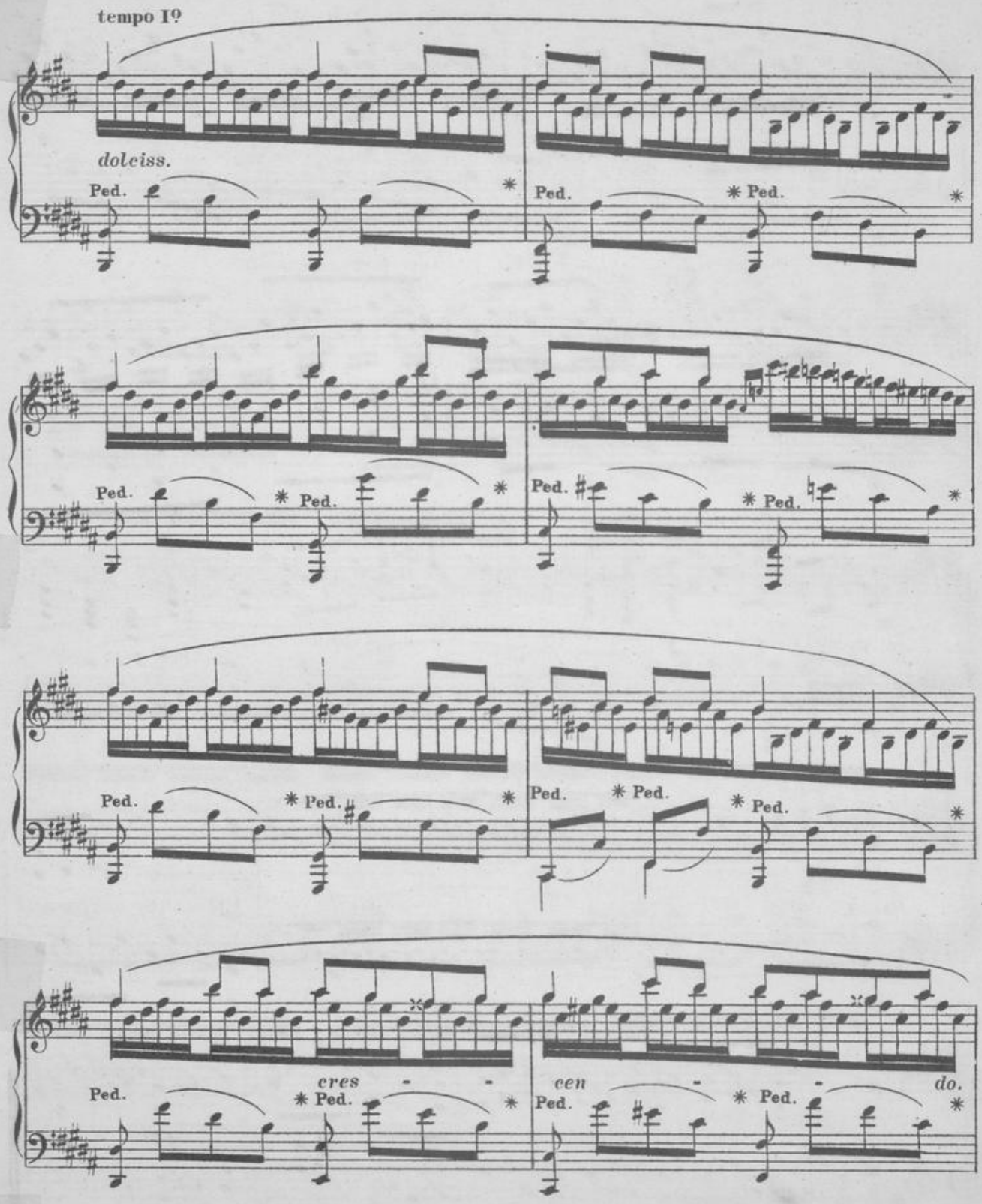
ANDANTE.

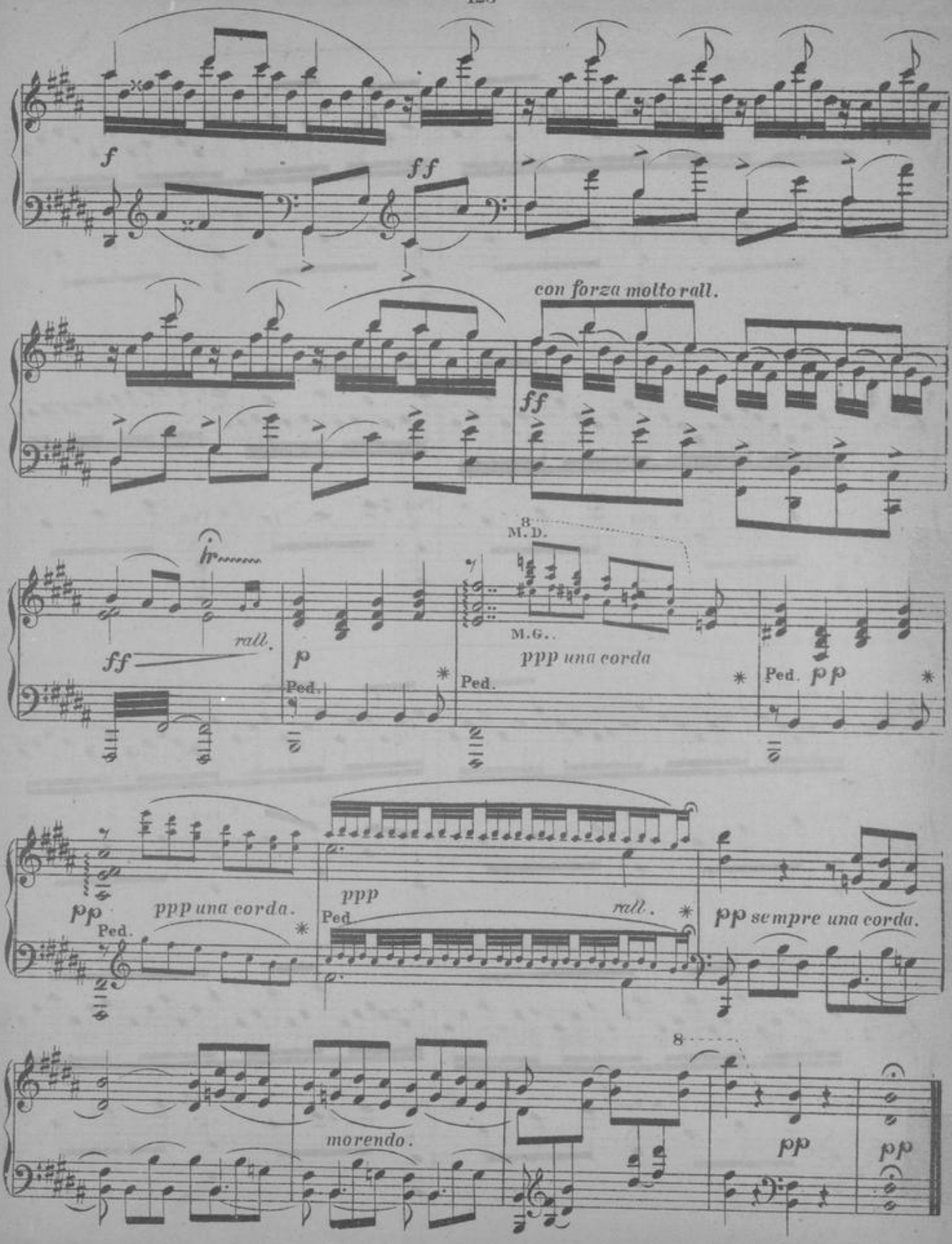
Par SYDNEY SMITH, Op. 79.




p
p
ritard.
Ped.
Ped.
espress.
cres.
Ped.
Ped.
Ped.
p legato.
Ped.
slentando.
dim.
pp
Ped.
cres.
Ped.
Ped.
agitato.
Ped.
Ped.
cres
Ped.
Ped.
ff
fff con molto passione.
largamente
Ped.
Ped.
ritard. e pesante.
Ped.
dolce
8
ff
Ped.
dim.
rall.
Ped.
p
tranquillo.
Ped.


8
8
Ped.
*
Ped.
*
Ped.
*
Ped.
*
Ped.
*
cres.
Ped.
*
f poco animato.
pp una corda
f tre corde.
pp una corda.
poco rall.


tempo I?
dolciss.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
cres - -
cen - - do.
Ped.
Ped.
Ped.
Ped.


f
ff
con forza molto rall.
ff
M. D.
M. G.
ff
rall.
p
Ped.
ppp una corda
Ped.
Ped.
pp
pp
ppp una corda.
Ped.
ppp
Ped.
rall.
pp sempre una corda.
morendo.
pp
pp