The University of Maine
DigitalCommons@UMaine

Parlor Salon Sheet Music Collection | Public domain (may be downloaded in full)

1868

Le Murmure Des Vents : Murmuring Winds

Jules C Meininger
Composer

G. Swain Phila
Illustrator

Follow this and additional works at: https://digitalcommons.library.umaine.edu/mmb-ps

Recommended Citation
Meininger, Jules C and Phila, G. Swain, "Le Murmure Des Vents : Murmuring Winds" (1868). *Parlor Salon Sheet Music Collection.* Score 1403.
https://digitalcommons.library.umaine.edu/mmb-ps/1403

This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Parlor Salon Sheet Music Collection by an authorized administrator of DigitalCommons@UMaine. For more information, please contact um.library.technical.services@maine.edu.

A Son Ami

LOUIS HAST

de Louisville Ky

Le Murmure des Vents

(MURMURING WINDS)

PAR

JULES C. MEININGER.

10

E. Swain, Phila.

BOSTON.
OLIVER DITSON & Co 451 WASHINGTON ST.
N.YORK, C.H.DITSON & CO. CHICAGO, LYON & HEALY. PHILA, J.E.DITSON & CO.
Cinn, Dobmeyer & Newhall Baltimore, Otto Sutro Savannah, Ludden & Bates

Kas. 007888 Meinin

Bagaduce Music Lending Library
Blue Hill, Maine
Donor: 502

A Son Ami

LOUIS HAST

de Louisville Ky

Le Murmure des Vents

(MURMURING WINDS)

PAR

JULES C. MEININGER.

10

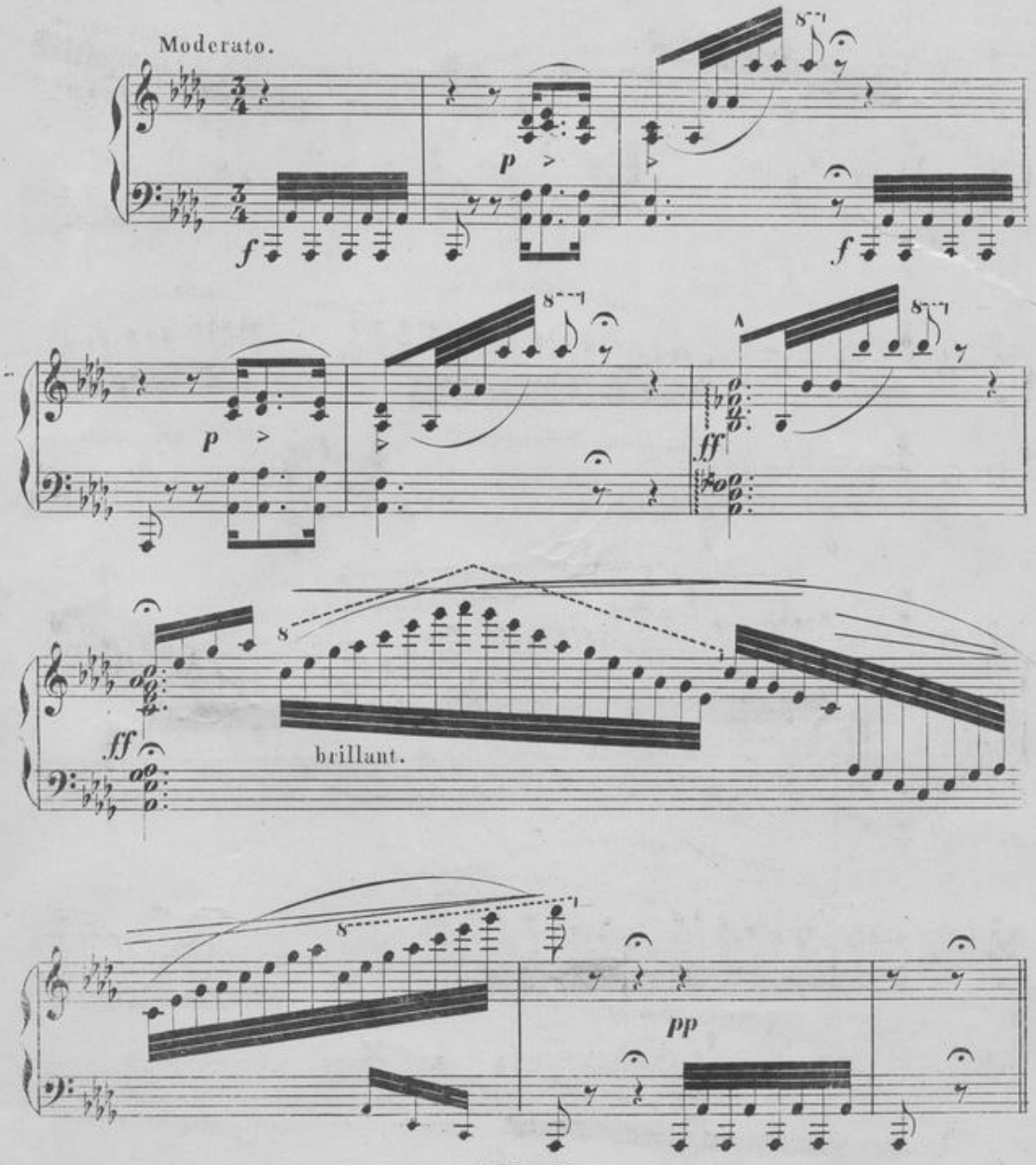
C. Swain, Phila.

BOSTON.
OLIVER DITSON & Cº 451 WASHINGTON ST.
N.YORK, C.H.DITSON & CO. CINCINNATI, LYON & HEALY. PHILA, J.E.DITSON & CO.
Cinn, Dobmeyer & Newhall. Baltimore, Otto Sutro. Savannah, Luddan & Bates

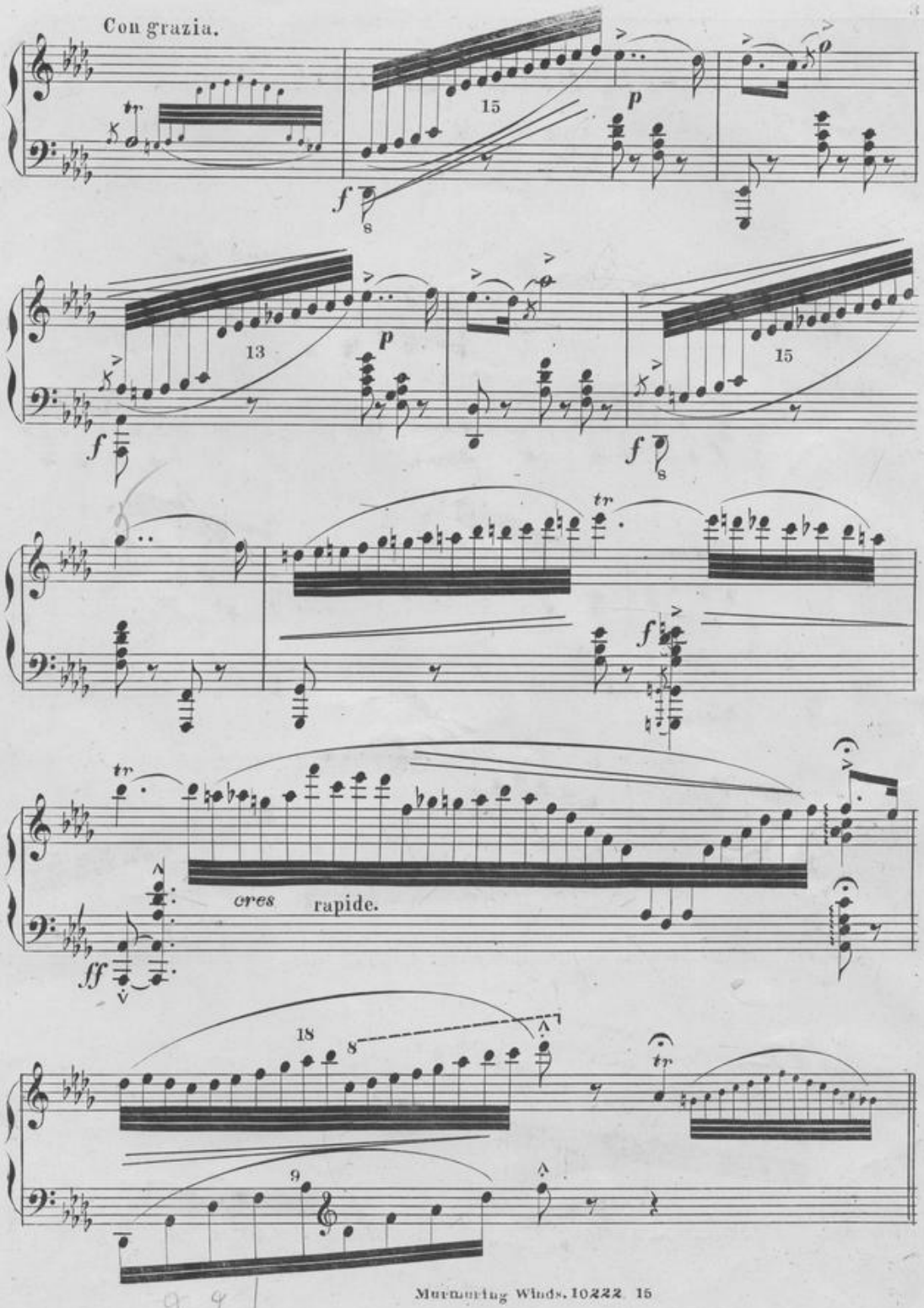
LE MURMURE DES VENTS.

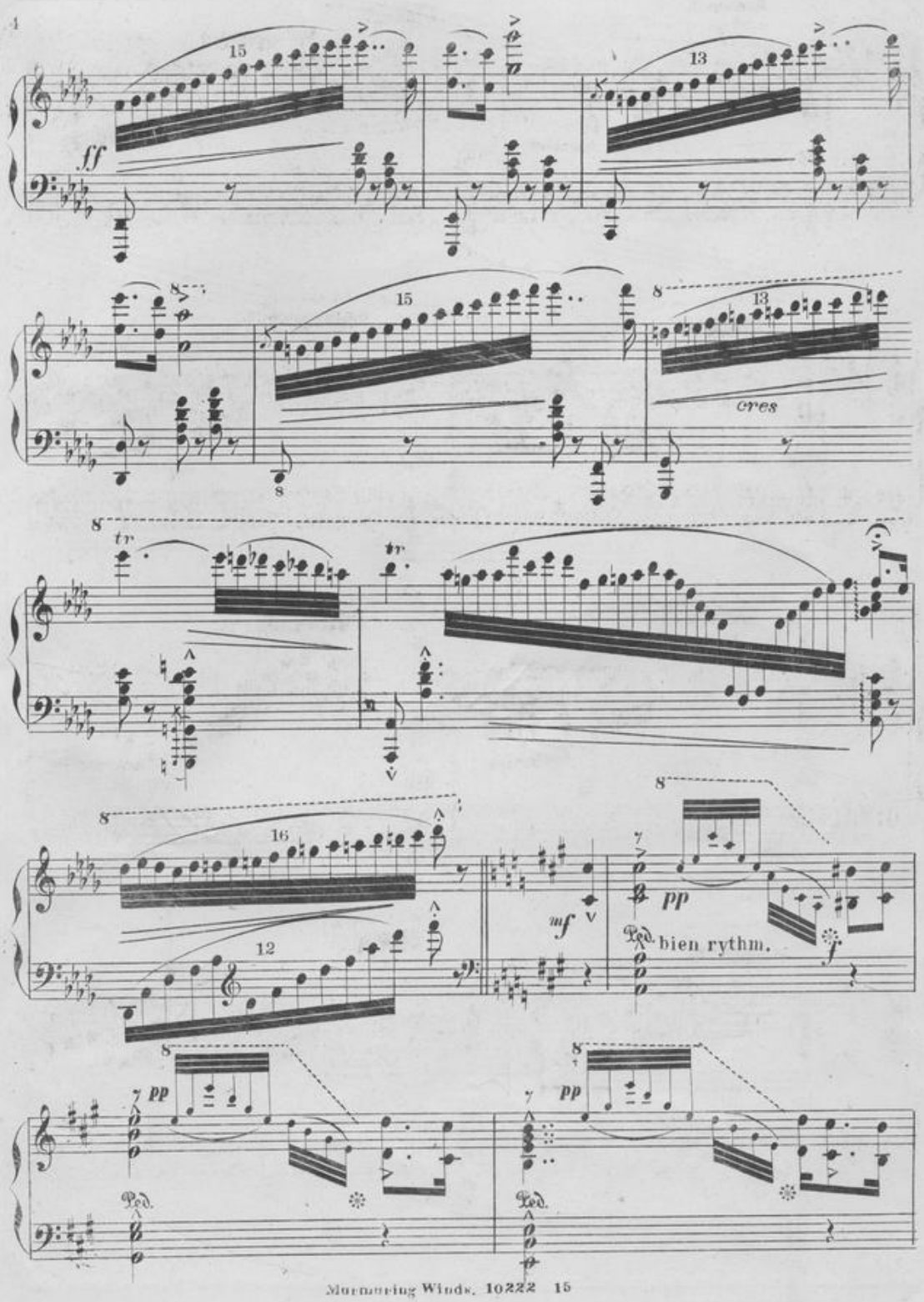
MURMURING WINDS.

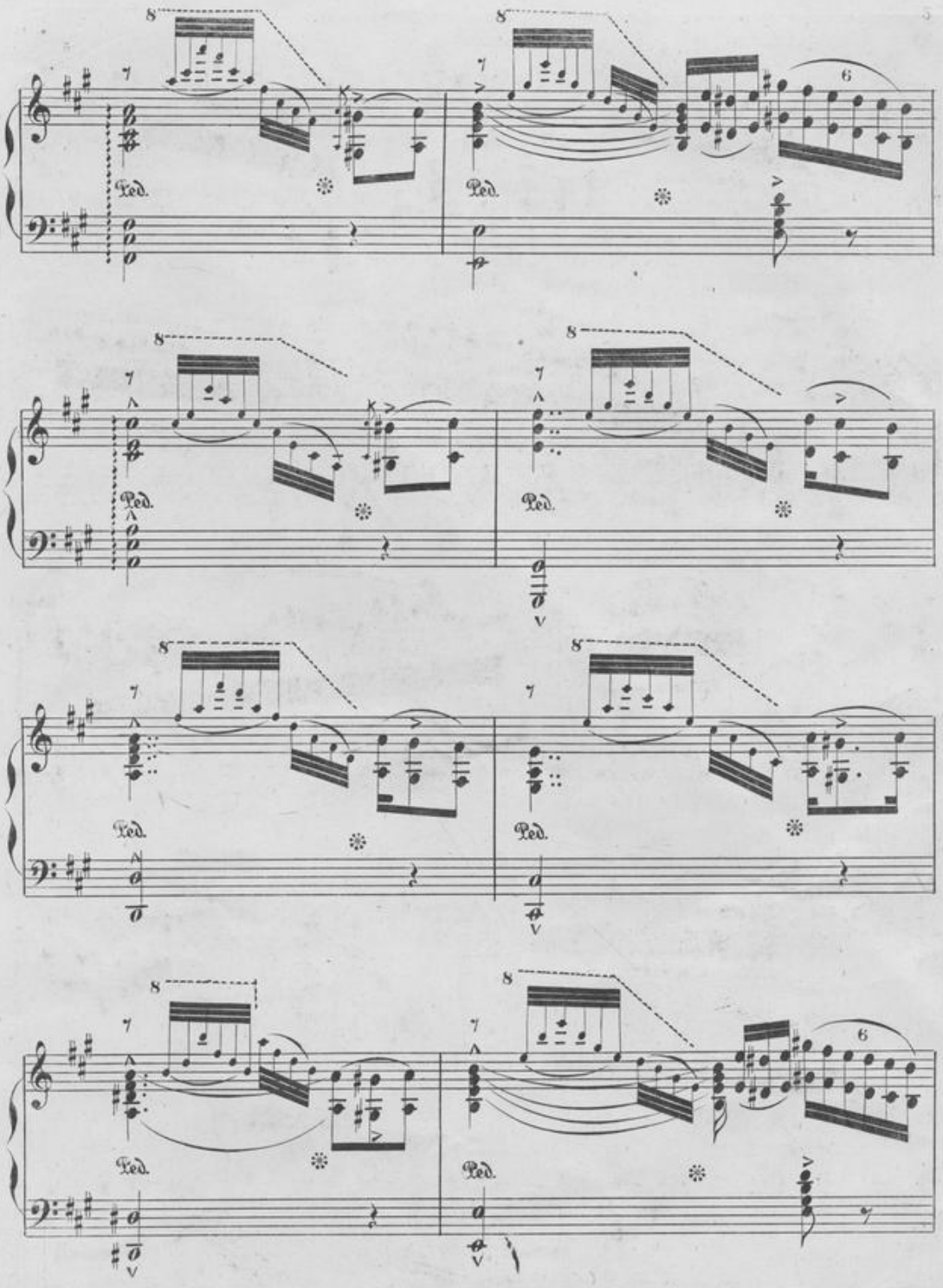
J. C. Meininger.

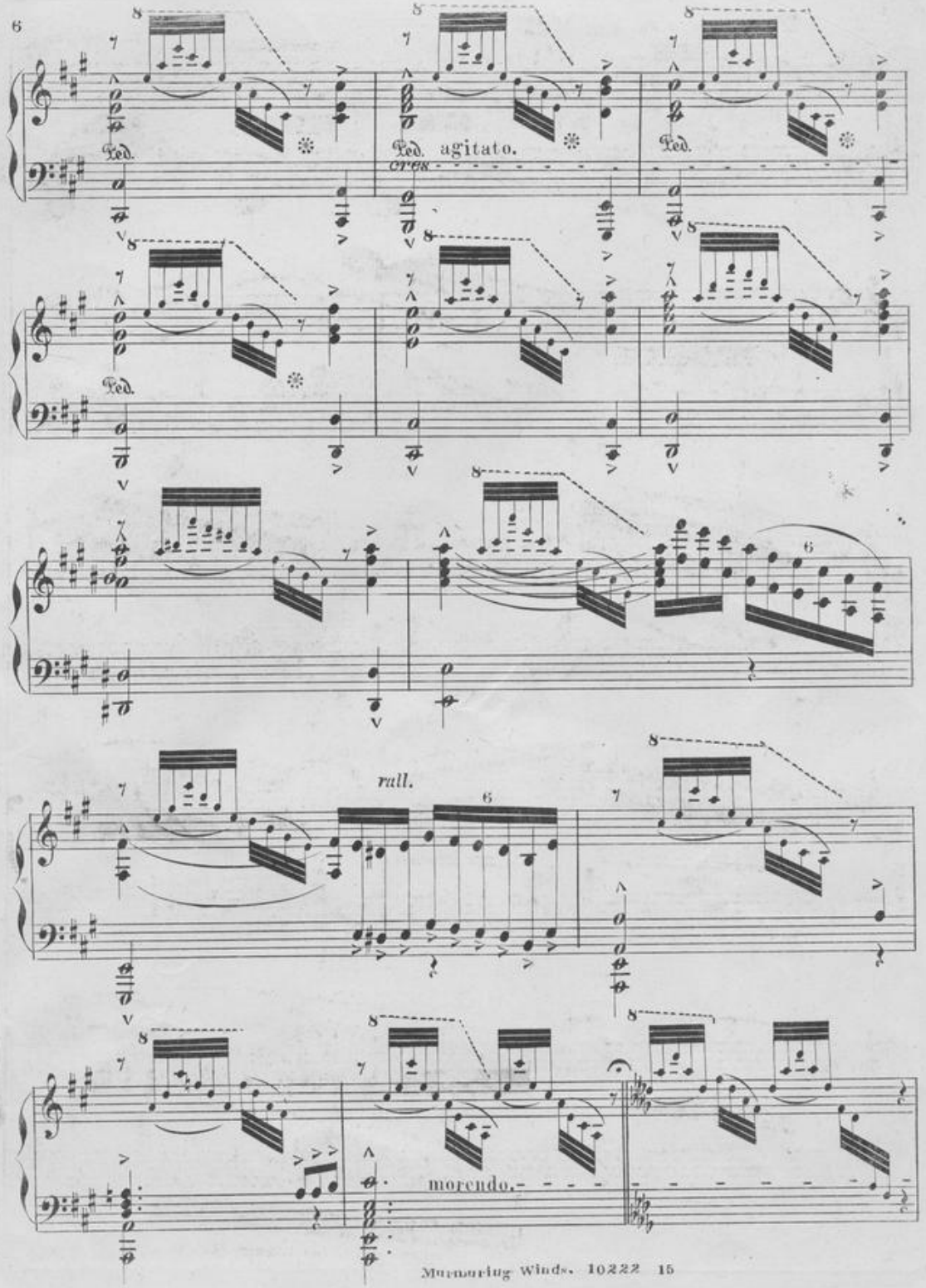


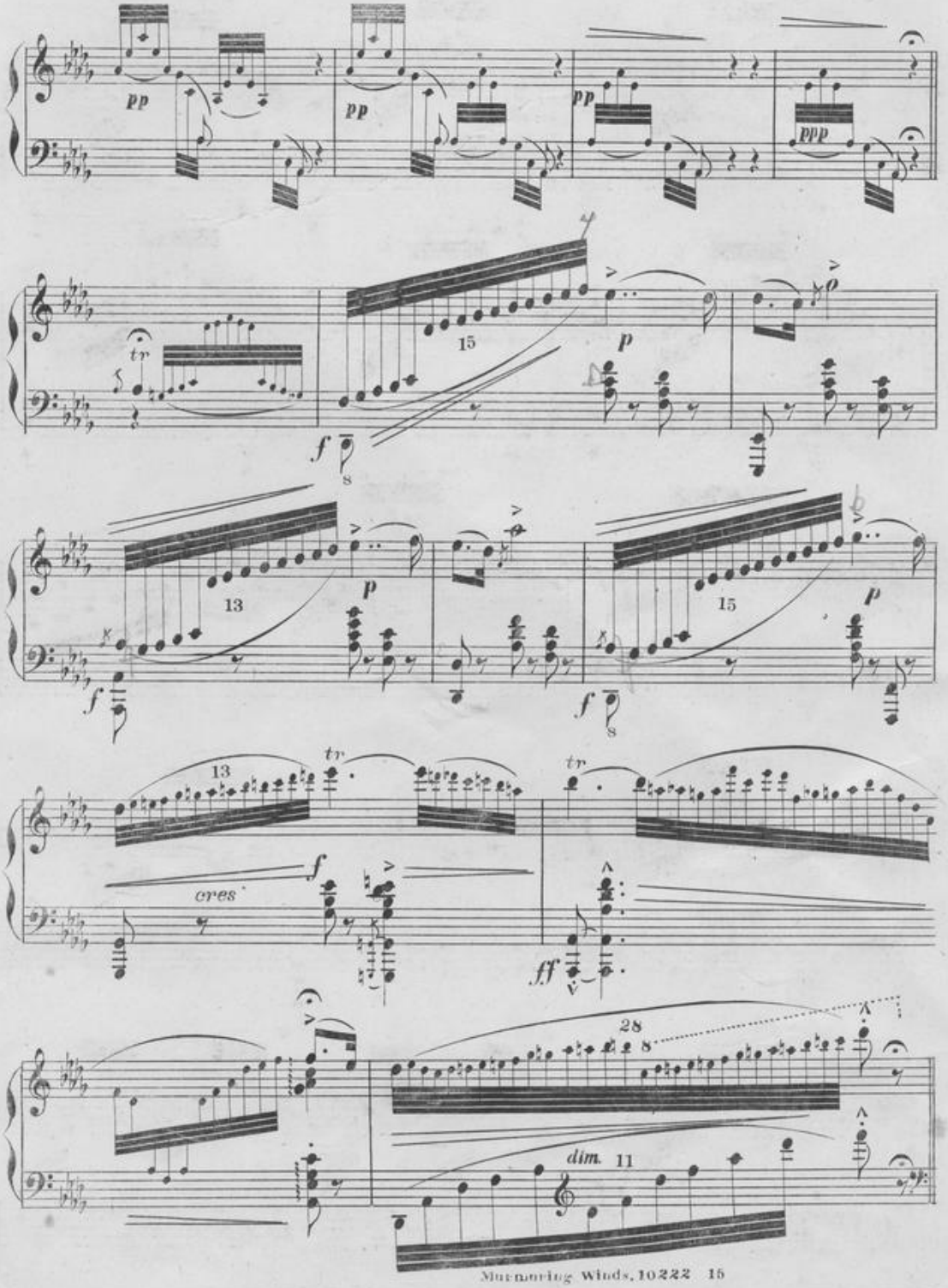
Entd according to Act of Congress 1868, by Lee & Walker in the Clerks office of the Dt Ct of the Ed Dt of Pa.


Con grazia.
tr
15
p
f
s
13
p
f
15
f
s
tr
f
tr
cres rapide.
ff
18
8
tr
9

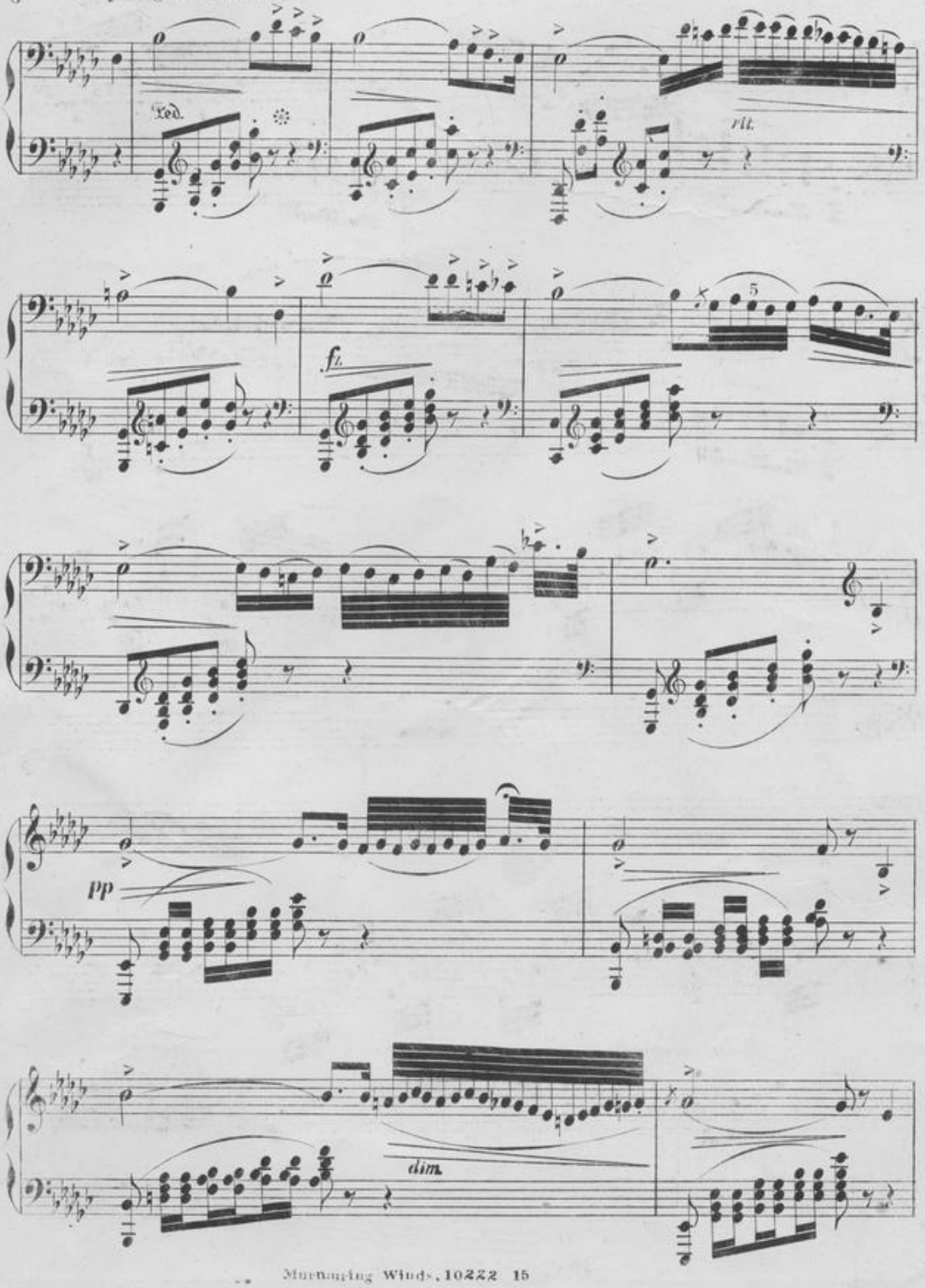

ff
cres
pp
mf
bien rythm.

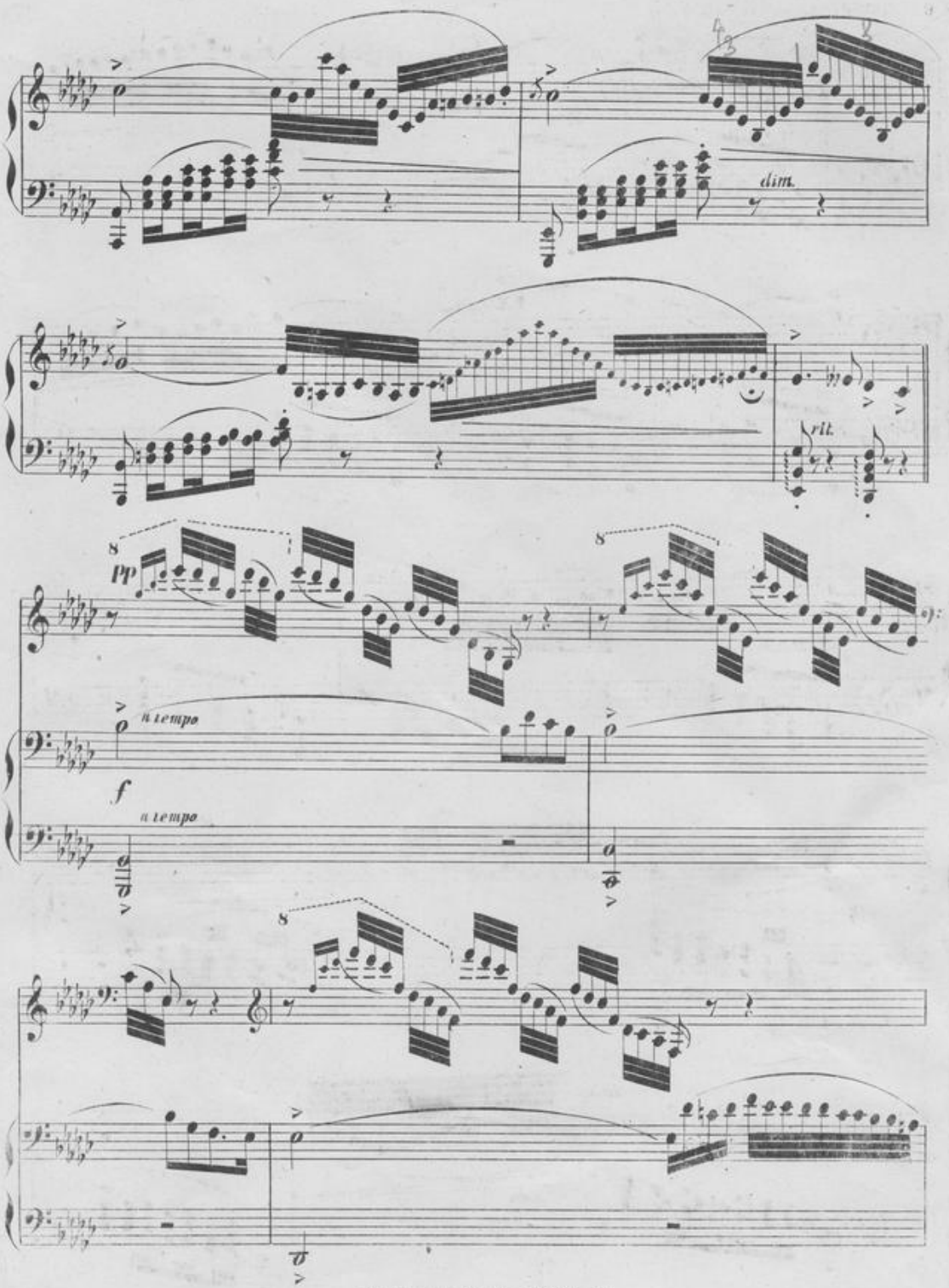

8
7
Ped.
8
7
6
Ped.
8
7
Ped.
8
7
Ped.
8
7
Ped.
8
7
Ped.
8
7
6
Ped.

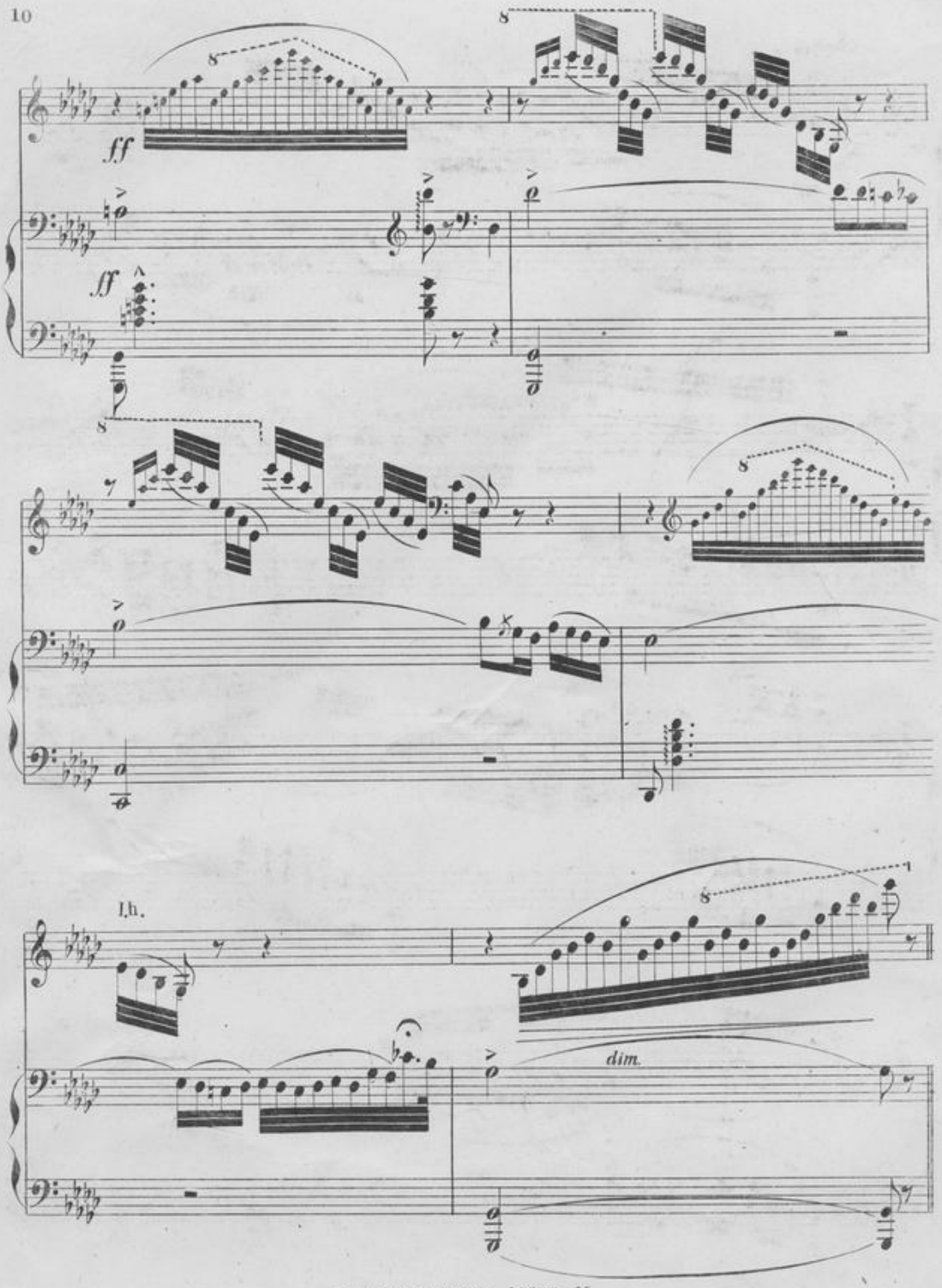

Ped.
Ped. agitato.
cresc.
Ped.
Ped.
rall.
morendo.

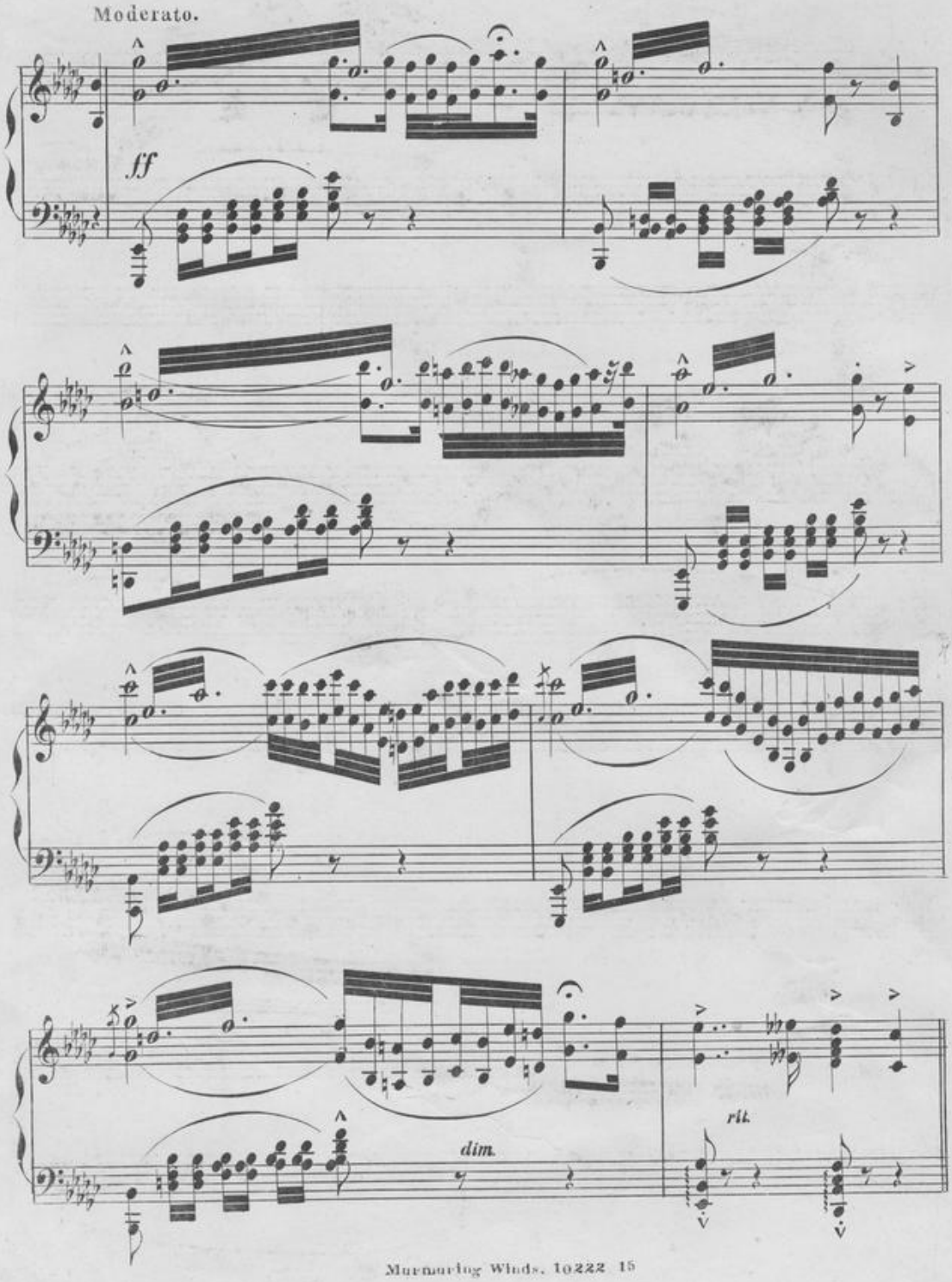

pp
pp
pp
ppp
tr
15
p
f
8
13
p
15
p
f
f
8
13
tr
tr
cres.
f
ff
28
8
dim.
11

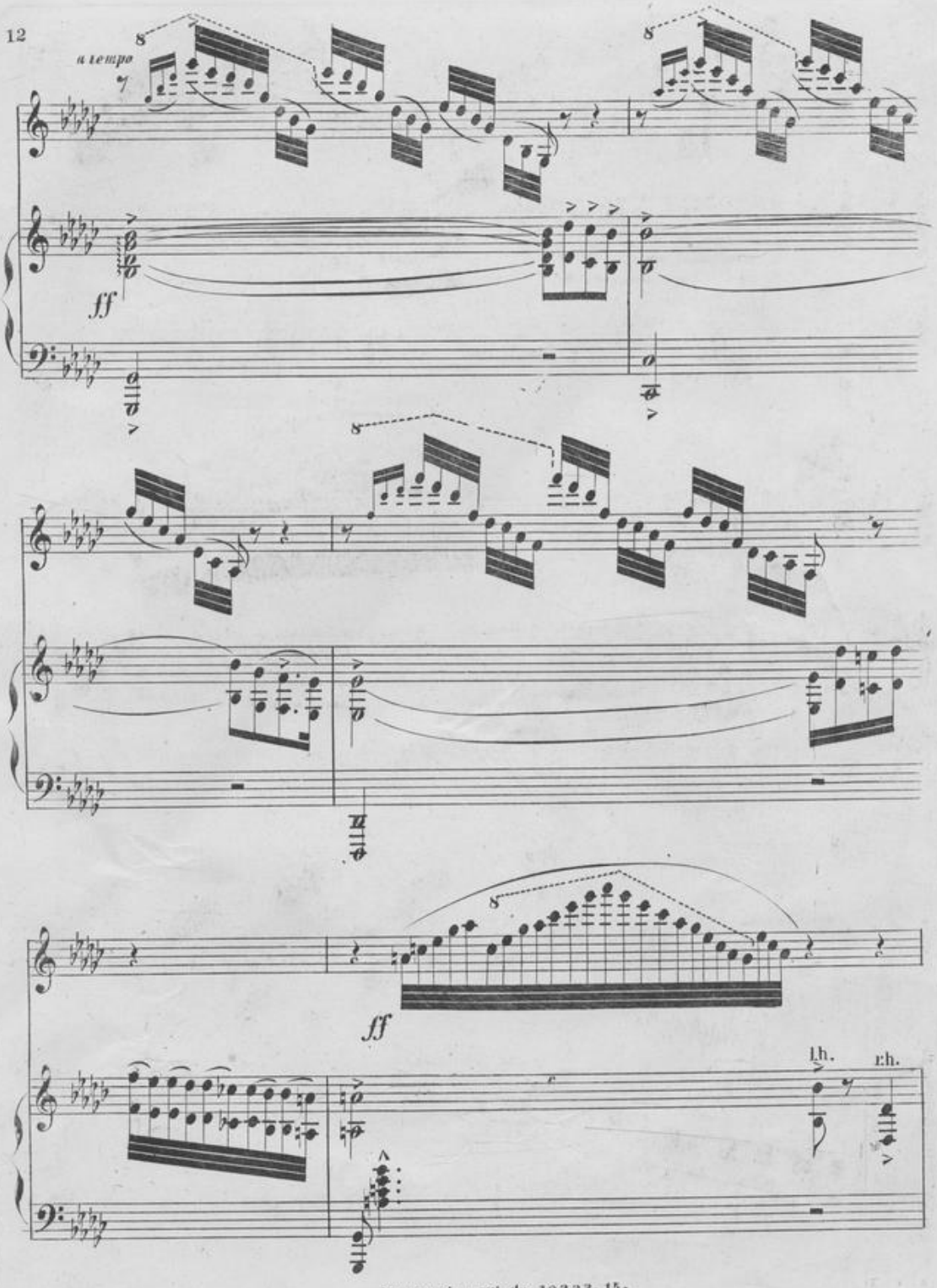
Sempr legato il canto.

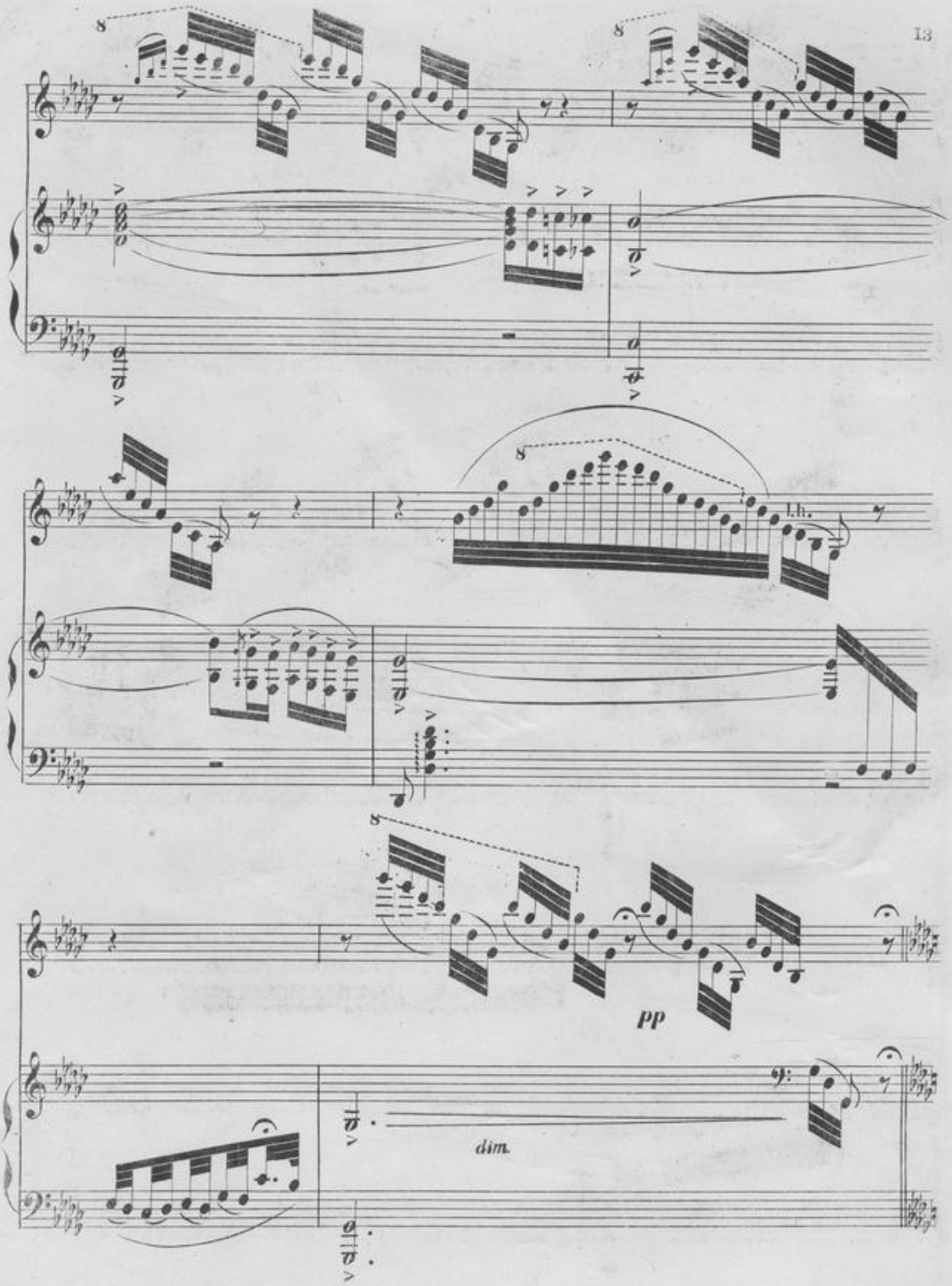



dim.
rit.
pp
a tempo
f
a tempo

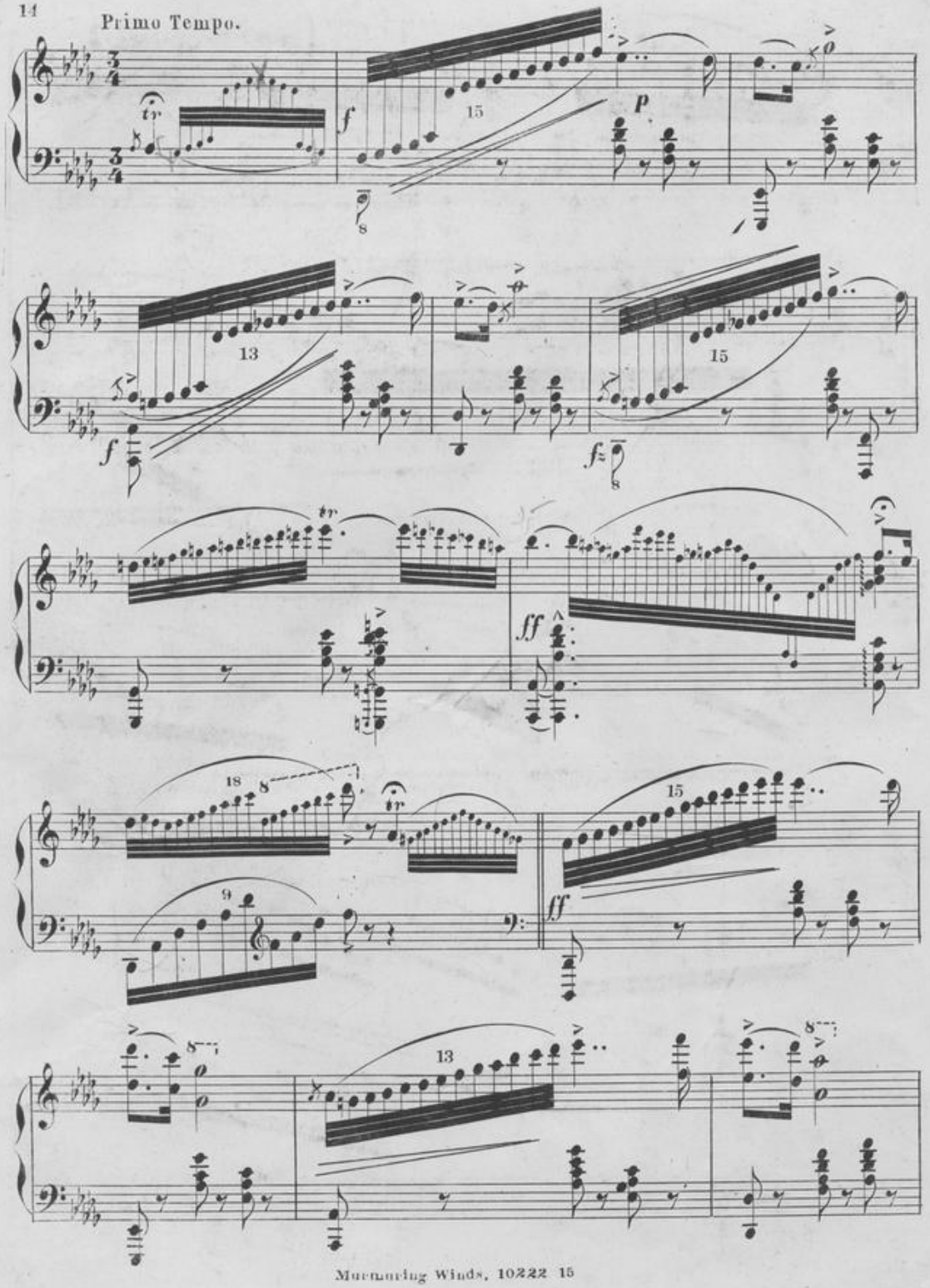

8
8
ff
ff
8
8
l.h.
8
dim.

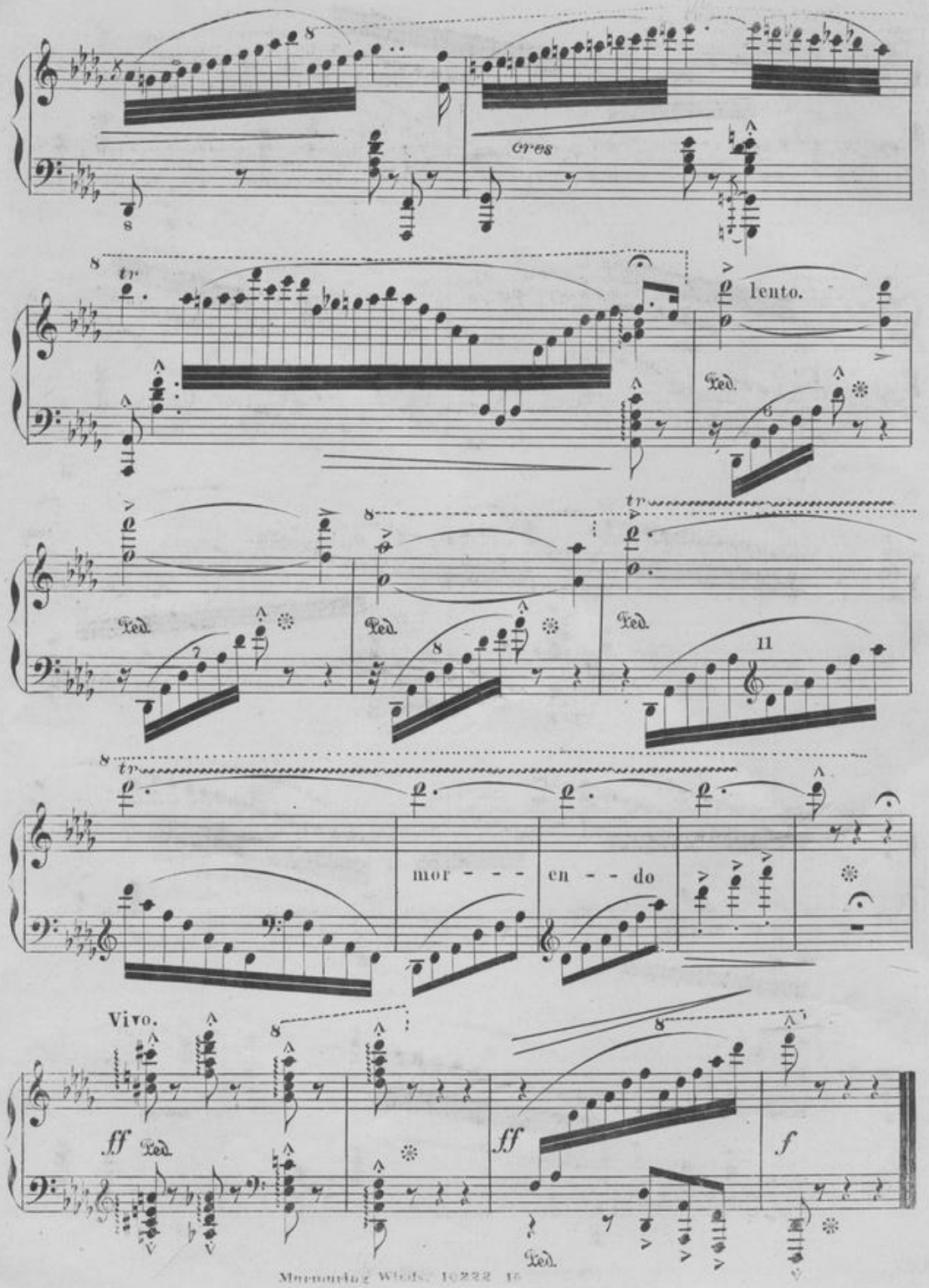

Moderato.
ff
dim.
rit.


a tempo
ff
8
ff
l.h.
r.h.


8
8
8
l.h.
5
pp
dim.

Primo Tempo.




cres
lento.
mor - - - en - - do
Vivo.
ff
f

MAILED POST-PAID FOR PUBLISHED PRICE.

NEW ATTRACTIONS

—IN—

Miscellaneous Instrumental Sheet Music,

—ISSUED BY—

OLIVER DITSON COMPANY.

MAILED POST-PAID FOR PUBLISHED PRICE.

"**All Aboard.**" *Galop.* (Eb. 4.) . . . . . Briggs Bradshaw. 50c.
A kind of grand galop, which both ship and crew may share in; for it is sea music.

"**Al Fresco.**" 2 Guitars. (G. 3.) . Arranged by Edmund Foster. 30c.
A fine melody, finely arranged.

"**All-for-Lawn.**" *Schottisch.* (F. 3.) . . . . Geo. H. Rowell. 35c.
A bright schottisch, well calculated to cheer the "all-for-lawn" tennis player.

"**Always Merry.**" C. 2. . . . . J. Becht. 40c.

"**Always Good-Natured.**" *Immer Gemüthlich.* . . . Th. Giese. 40c.
(Bb. 3. Op. 50.)

"**After the Wedding.**" (C. 2.) . . . . . J. Becht. 40c.

"**Andalacia.**" *Valses Espagnole.* (3.) . . . . . C. Le Theire. 75c.

"**Angel of Love.**" *Ange d'Amour. Waltzes.* (3.) Emile Waldteufel. 75c.

"**Barcarolle in A.**" (4. Op. 7.) . . . . . Blumenthal. 40c.

"**Bella Bocca Polka.**" *Waldteufel.* (D. 3.) Arr. for Guitar. By Romero. 30c.
One of these speaking, marked, pretty melodies that is sure to attract attention.

"**Blue Jay Polka.**" (C. 2.) . . . . . A. E. Greely. 30c.

"**Boston Bloods Waltzes.**" (3.) . . . . . Geo. H. Hayes. 75c.
Don't be afraid of the sanguine title. It is merely a very bright set of waltzes.

"**Break of Morn.**" *Morengruss.* (Ab. 4.) . . Eduard Dorn. 40c.

"**Butterfly and Rose.**" (Fresh Blossoms, No. 3.) *Rosenfalter.* (C. 4). F. Behr. 40c.

"**Caprice Heroique.**" (Eb. 4.) Chas. Kölling. Arranged for four hands By Chas. Wels. 75c.
The "heroic" part, if one pleases to fancy it so, consists in tumbling *down* rapid arpeggios and sliding down steep scale passages. There is very little "accent" to the music. Then it is excellent practice in that way and is a good and pleasing duet.

"**Capriciette.**" (Op. 29. C. 3.) . . . . . Louis Schelmann. 40c.
A good easy caprice of classical quality.

"**Carmen.**" *Airs from Violin Solos.* Piano Accomp't. (5.) Henry Farmer. 75c.

"**The Child's Story.**" (*Musical Stories, No. 1.*) Kinder Erzahlung. (D. 3.) Otto Langey. 40c.
Really a very nice, simple song without words. We shall all like to hear it.

"**Chimes of the Deep.**" (Ab. 4.) . . . . . R. Goerderler. 60c.
Interesting picture title, and a poem containing the old legend of the Andernach lake, where, under a spell, a castle, chapel, and their surroundings, sank into the lake, where by the rower, over the glossy surface, still at evening can be heard chimes and music. Romantic melody.

"**China Aster Mazurka.**" (G. 2.) . . . . . J. Becht. 40c.

"**Con Amore.**" *Melodie.* (F. 3.) . . . . . Paul Beaumont. 40c.
A neat and sweet affair, brilliant with grace notes and arpeggios.

"**Crepuscule.**" *Twilight.* (Db. 3. Op. 42.) . . . . . F. Thôme. 35c.

"**Dance Ecossaise.**" *Picture Title.* (Gb. 4.) . Fred. T. Baker. 60c.
A fine dance, played mostly on the black keys of the piano. The spirited title shows athletic Jenny and Donald performing the Highland Fling.

"**Dance Louisiane.**" (Op. 21. D. 5 or 6.) . John Francis Gilder. 75c.
Not to frighten players, it is fair to place (5) as the difficulty: yet as the time is marked (—— = 88) it is evident that only a "number six" player can do it full justice. Now, as to the "Louisane" quality. In Europe they have to go to Hungary, and there to the gipsies for this quality. Something resembling that is found among creoles and the peculiar colored race of the South-west. This piece is wild enough, but is good music, and a satisfying piece to study.

"**Departure from the Rhine.**" *Abschied vom Rhein.* (Ab. 4.) Emile Ulleh. 50c.
A noble kind of piece, such as might naturally be inspired by thoughts of a noble river.

"**Dolores Valse.**" (G. 3.) Mandolin or Violin and Piano. . Tipaldi. 75c.
Two fine arrangements for guitarist or mandolinist.

"**Do, Re, Mi, Fa Waltz.**" (F. 2) . . . . . L. Streabbog. 35c.

"**Down the Shadowed Lane and Tender and True.**" Arranged by T. H. Rollinson for Flute and Piano, Clarinet and Piano, Cornet and Piano, Violin and Piano. . . . Osgood & Lyle. 50c.

"**Eighteen Etudes de Genere.**" Op. 109. *Complete.* Foreign Fingering. Burgmuller. $2.00.
Studies, but also collections of graceful pieces as the titles "Perles," "Bohemian," etc., indicate. Burgmuller was a great man, (300 or 400 pounds) and also a great musician.

"**Ein Lied Ohne Worte.**" *Song without words.* (Db. 5,) Florence Lucile Leaming. 40c.
A song of rich meaning, commended to all who love to "converse" with their instrument.

"**Evening Bells.**" *Abendläuten.* Idylle. (Op. 98. D. 3.) R. Eilenberg. 40c.

"**Fairy Wedding Waltz.**" (G. 2.) . . . . . E. Mack. 30c.
Has a pretty picture title, and is one of a set of ten easy piano pieces by Mack, the set having the title "Little Stars."

"**Fairy Quickstep.**" (*Little Stars.*) (C. 2.) . . . . E. Mack. 30c.

"**Fantasie Americaine.**" *Guitar Solo.* (A. 4.) . Arr. by Romero. 40c.
A very lively and taking piece, including one of our most favorite melodies.

"**Fantasie Stuck.**" (F. 4.) . . . . . Louis Schehlmann. 50c.
It is, possibly, in a fantasia that the mind of a composer acts most freely, and expresses its sentiments most perfectly. Thus pianists who please themselves by performing this will have a good musical talk with a talented composer.

"**Fascination Quadrille.**" (3.) . . . . . T. H. Rollinson. 50c.
A new quadrille is a good thing to chronicle, and this is a good quadrille.

"**Fly by Night Galop.**" (G. 3.) . . . . . T. H. Rollinson. 35c.
A bright, new galop.

"**The Funny Story.**" *Eine Komisch Geschichte.* (F. 3.) . Otto Langey. 40c.
In an instrumental funny piece, it is difficult to tell where the laugh is to come in. But this is very light "dancy" and merry.

"**Funiculi Funicula and Santa Lucia.**" (G. 3.) *Mandolin or Guitar.* Piano Accompaniment. . . . . Tipaldi. 50c.

"**La Gazelle.**" *Mazourka brilliante de Salon.* (Eb. 4.) Gustave Lange. 40c.

"**Galop.**" (G. 2.) . . . . . Lefebure Wely. 25c.

"**Galop.**" (*No. 3 of Family Party.*) (D. 2). . . Heinrich Lichner. 35c.

"**Garland Waltz.**" *Little Stars.* (F. 2.) . . . . E. Mack. 30c.

"**Gladys' Waltz.**" (F. 2.) . . . . . A. E. Greely. 30c.

"**Golden Star Galop.**" (Ab. 3.) . Richard Goerdeler. 2 hands. 40c.
" " 4 hands. 60c.
The two arrangements are alike brilliant, the 4 hands, of course, making more noise than the two hands.

"**Graceful Schottisch.**" *Little Stars.* (C. 2.) . . . E. Mack. 30c.

"**Grand Valse de Salon.**" (C. 4.) . . . . Rudolf King. 60c.
A grand waltz (for the player and not for the dancer) is not common, and this is to be commended as bright, forceful and musical.

"**Guard Trumpeters.**" *Les Trompettes de la Garde.* Marche Militaire. (Eb. 3.) . . . . . Paul Beaumont. 75c.

"**The Glenham Grand March.**" (G. 3.) . . John J. Pound. 35c.
Original and brilliant march.

1. "**A Harp Serenade.**" (F.) . . . . Willard Burr, Jr. 35c.
2. "**Umbrellas to Mend.**" (Ab.) . . . " " 30c.
3. "**Old Rags, Old Rags.**" (*Alla Marcia.*) (G.) " " 40c.
4. "**Pie Apple, Apple.**" (*Alla Minuetto.*) (Bb.) " " 35c.

These piano-forte pieces are founded upon the actual sounds heard in the streets of Boston and noted down by the composer. They are all of an easy grade (2 to 3), *carefully fingered*, and are novel, unique pieces on *popular subjects*, and written in a very interesting and charming manner. Every one will desire to know what these street sounds are, and in what a skillful and pleasing manner the themes are treated.

"**Happy Birds Waltz.**" *Waltz Song.* (Eb. 3.) . . . Holst. 50c.

"**Happy Thoughts Polka.**" *Little Stars.* (G. 2.) E. Mack. 30c.

"**Hearty Wishes.**" *Herzenswunsche.* No. 4. Fresh Blossoms. (F 4. Op. 500.) . . . . . Franz Behr. 40c.

"**Hungarian Dance Coardas.**" (Op. 47. C-minor. 3.) . B. Thoma. 30c.

"**Hunters' March.**" *Jaeger Marsch.* (Bb. 3) . . . C. Faust. 40c.

"**In the Mill.**" *In der Muhle.* (D. 3) . . . Ernest Gillet. 40c.

"**In thine Eyes.**" *In deinen Augen.* Dans tes yeux. (3.) Emile Waldteufel. 60c.

"**In Old Madrid.**" *Bolero Song and "The radiant Heart."* Cornet with Piano Accompaniment. (3.) . . . . . T. H. Rollinson. 60c
One of Mr. Rollinson's superior arrangements. The same music will do for Violin or Flute, and Piano.

"**Jubiloso March.**" (C. 3.) . . . . . T. H. Rollinson. 35c.
A really new good march is something of a rarity, so this is welcome.

"**Kittie's Waltz.**" *Little Stars.* (G. 2.) . . . . E. Mack. 30c.

"**Little Star Polka-Redowa.**" *Little Stars.* (F. 2.) . . E. Mack. 30c.

"**L'Ingenue.**" *Arditi.* 2 Guitars. (Gavotte. G. 3.) Arr. by Edmund Foster. 35c.
A bright guitar piece, with strong contrast of expression.

"**Les Lointains Waltzes.**" (3.) . . . . . Waldteufel. 75c.

"**Love's Old Sweet Song.**" (G. 2.) . . . . . J. Becht. 40c.

"**Marathon.**" *Grand March.* (G. 3.) . . . . . J. H. Wallis. 40c.

"**March.**" *No. 6 of Family Party.* (F. 2.) . . Heinrich Lichner. 35c.

"**March of the Gnomes.**" *Gnomenzug.* (G. 4.) . . . F. Behr. 40c.
A quaint and pretty air.

"**Marigold Waltz.**" (C. 2.) . . . . . G. Becht. 40c.

"**May-Bells Ringing.**" *Maiglockchen Läuten.* (Bb. 3. Op. 67.) H. Siewart. 35c.

"**Mazurka.**" (G. 2.) . . . . . Lefebure Wely. 25c.

"**Mazurka.**" *No. 5 of Family Party.* (A-minor and maj. 2.) Heinrich Lichner. 35c.

"**Mazurka in C Minor.**" (C-minor. 3.) . . . S. Jadassohn. 35c.
One of those sweet, classic Mazourkas, that naturally suggest, for dancing, an elegant and well bred company, taking graceful steps.

"**Mazurka for Guitar.**" (A. 4.) . . . . . C. W. Bemis. 30c.
A mazourka with fine, delicate, harmonious effect.

"**Mermaid's Song.**" *From Oberon.* (C. 3.) . . . . J. Becht. 40c.

"**Minuet.**" (D. 3.) . . . . . Otto Langey. 35c.
A dainty minuet, which may be called a modern minuet, as it comes out of the primness which must have been the older characteristic.

"**Moorish Patrol.**" (A. 3.) . . . . . Rudolph King 40c.
A quaint and pretty composition, introducing a little of the bizarre element which is supposed to belong to "desert" music.

"**Near to Thee.**" (*Près de toi.*) *Waltzes.* (Bei dir.) (3.) Emile Waldteufel. 50c.

"**Old Folks at Home.**" *March.* (A. 2.) . . . . J. Becht. 40c.

"**Of thee I am Thinking and Postillion.**" Arranged by T. H. Rollinson, for Flute and Piano, Cornet and Piano, Clarinet and Piano, Violin and Piano. . . . . Strelezki & Abt. 50c.

"**Old Folks at Home.**" *Arr for Guitar.* (D. 3.) . By G. Baker. 30c.
Very pretty and fairly simple transcription.

"**Our Latest Yorke Dance.**" (Eb. 3.) . . Leopold Kessler. 40c.
What a Yorke Dance is, the writer cannot tell, but can vouch for the prettiness and spirit of the music.

"**Orange Blossoms.**" *Four hands.* (F. 3.) . . . G. Ludwig. 85c.

"**Parting Song.**" (Fresh Blossoms, No. 2.) *Abschiedslied.* (F. 4.) F. Behr. 40c.

"**Pas De Quatre.**" *Dance in the Burlesque.* "Faust up to Date." (D. 3.) Meyer Lutz, revised by Fiorini. 40c.
One of the pieces that sets you skipping and dancing whether you will or not.

"**Passing Regiment March.**" *2 Banjos.* (E. 4.) Coverly, arr. by Goldby. 40c.
The "passing band" has long been a favorite subject for composition, since the time of Heber's "And faister, fainter, fainter still," in tribute to the marching troops in India. Two banjos, strongly and tastefully played, are admirable instruments for this effect, and st is a good piece.

"**Le Petit Bal.**" *Valse.* (G. 2. Op. 490.) . . . . F. Behr. 35c.

"**Pet Redowa March.**" *Little Stars.* (G. 2.) . . . E. Mack. 30c.

"**Polka.**" *No. 4 of Family Party.* (G. 2.) . . Heinrich Lichner. 35c.

"**Polka.**" (G. 2.) . . . . . Lefebure Wely. 25c.

"**Polka.**" *Petit Bal.* (C. 3. Op. 490, No. 2.) . . Francis Behr. 35c.

"**Polonaise.**" (C. 2.) . . . . . Lefebure Wely. 25c.

"**Polonaise.**" *No. 1 of Family Party.* (F. 3.) . Heinrich Lichner. 35c.

"**Progress Club, Lancers.**" (3.) . . . . . Charles Asten. 40c.
People who begin the many "progress" of these dances by the customary bow, will only render proper homage to its new and spirited music.

Catalogues of Sheet Music suitable for Concert, Salon or Educational use; Catalogues of Music Books and Octavo Music, Sacred and Secular, Mailed free on application.

OLIVER DITSON COMPANY, BOSTON.

C. H. DITSON & CO., 867 Broadway, New York.

LYON & HEALY, Cor. State and Monroe Sts., Chicago

JOHN C. HAYNES & CO., Court St. and Washington St., Boston

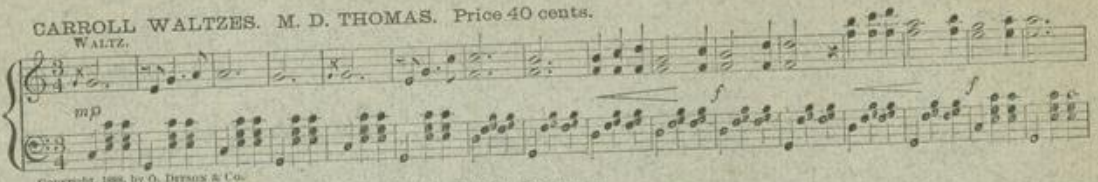
J. E. DITSON & CO., 1228 Chestnut St., Philadelphia

DELIGHTFUL WALTZES BY FAVORITE AUTHORS

FOR THE PIANO-FORTE.

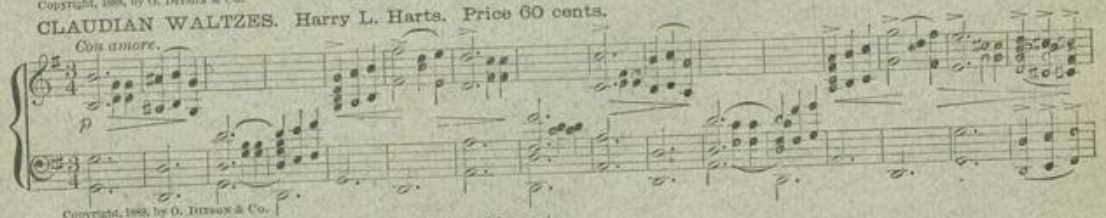
SMOOTHLY WRITTEN — FLOWING MOVEMENTS — TUNEFUL AND DANCEABLE — ATTRACTIVE ENOUGH TO MEET THE DEMANDS OF POPULAR FANCY.

CARROLL WALTZES. M. D. THOMAS. Price 40 cents.



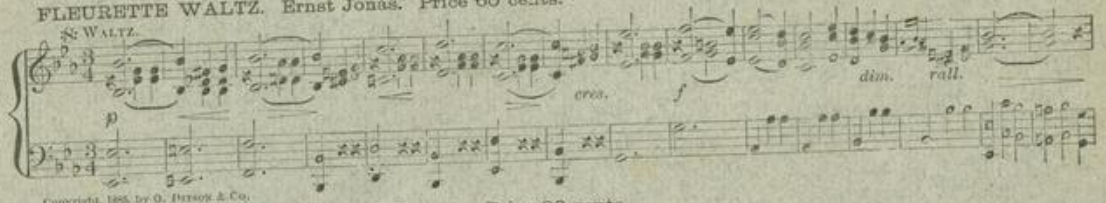
Copyright, 1888, by O. Ditson & Co.

CLAUDIAN WALTZES. Harry L. Harts. Price 60 cents.



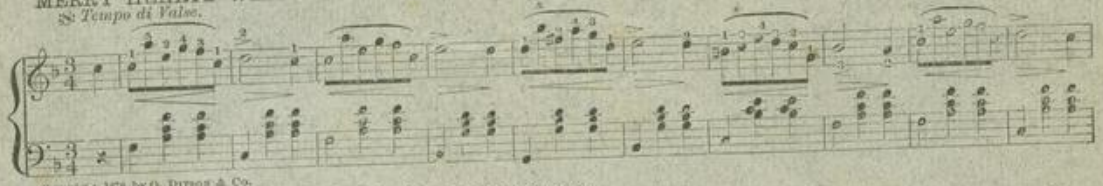
Copyright, 1888, by O. Ditson & Co.

FLEURETTE WALTZ. Ernst Jonas. Price 60 cents.



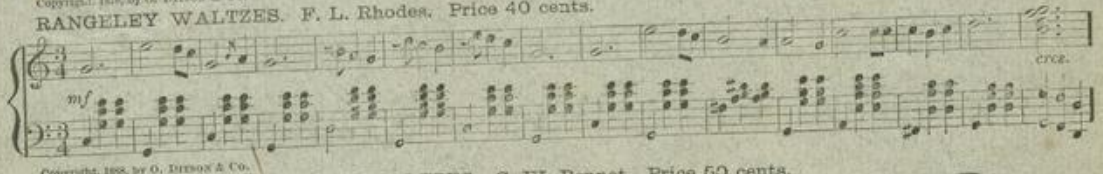
Copyright, 1885, by O. Ditson & Co.

MERRY HEARTS WALTZ. A. C. Forster. Price 30 cents.



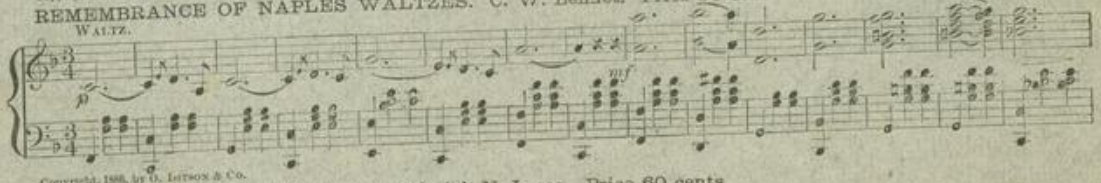
Copyright, 1876, by O. Ditson & Co.

RANGELEY WALTZES. F. L. Rhodes. Price 40 cents.



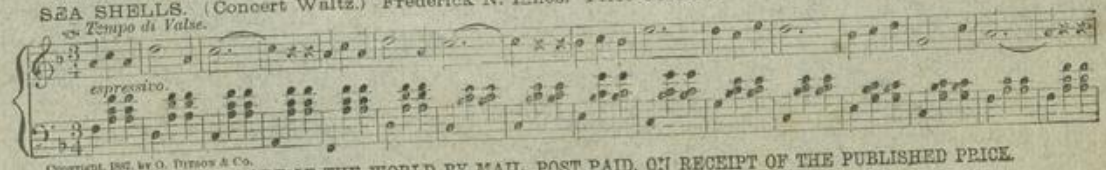
Copyright, 1888, by O. Ditson & Co.

REMEMBRANCE OF NAPLES WALTZES. C. W. Bennet. Price 50 cents.



Copyright, 1888, by O. Ditson & Co.

SEA SHELLS. (Concert Waltz.) Frederick N. Innes. Price 60 cents



Copyright, 1887, by O. Ditson & Co.

SENT TO ANY PART OF THE WORLD BY MAIL, POST PAID, ON RECEIPT OF THE PUBLISHED PRICE.
COMPLETE CATALOGUE OF SHEET MUSIC MAILED FREE.