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Vive L'amour : Valse

Ernest Bucalossi
Composer

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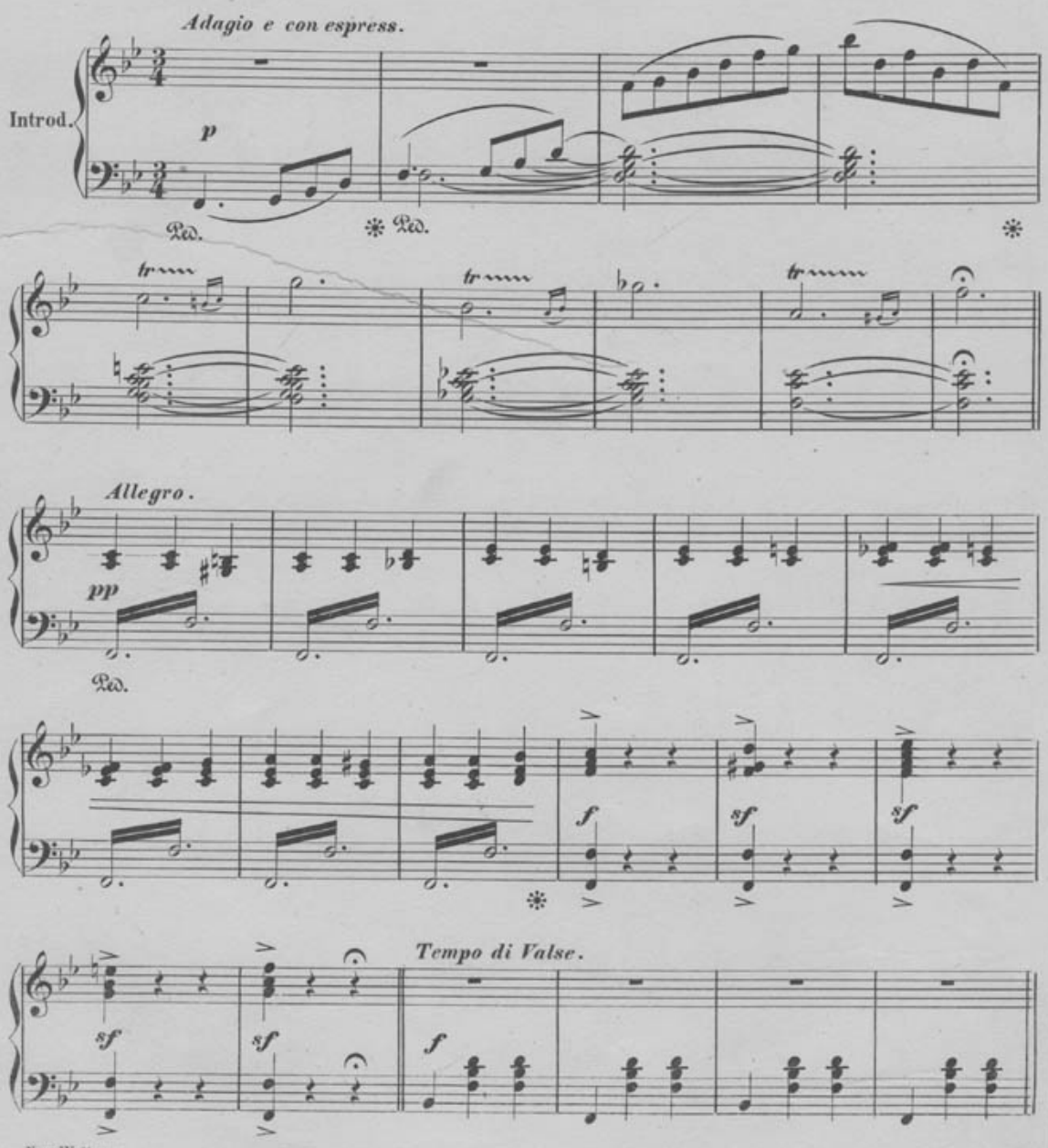
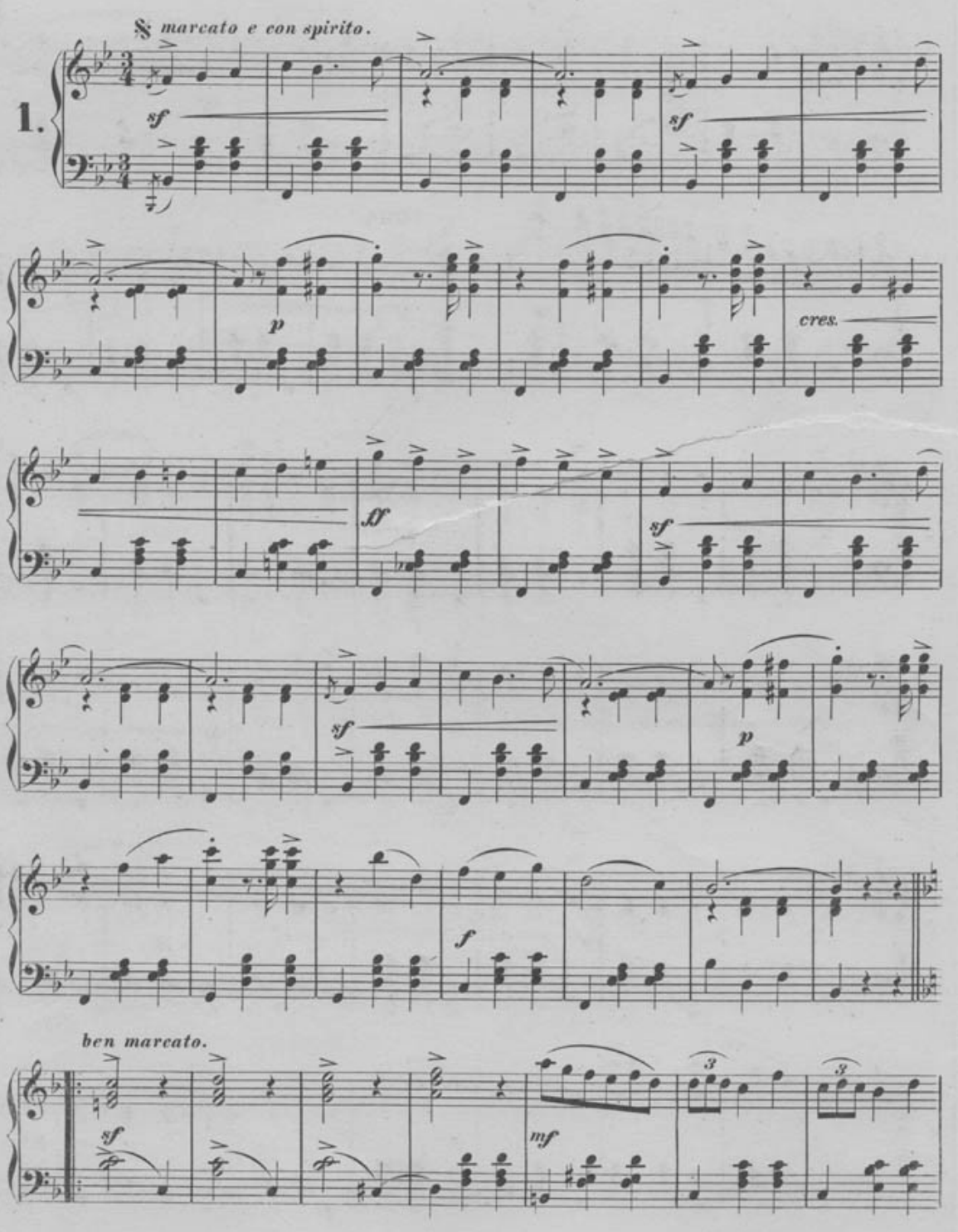
VIVE L'AMOUR.

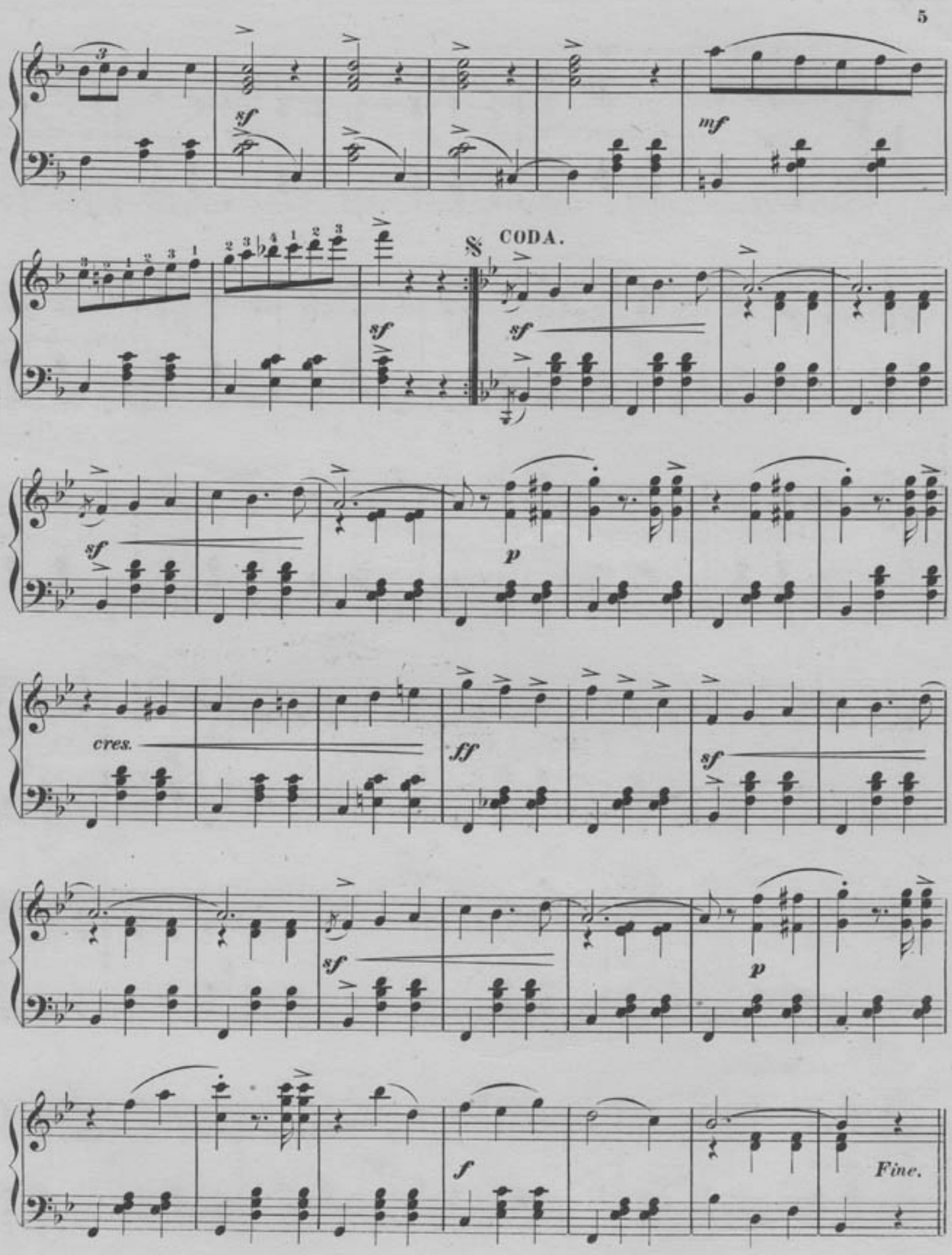
VALSE.

Ernest Bucalossi.

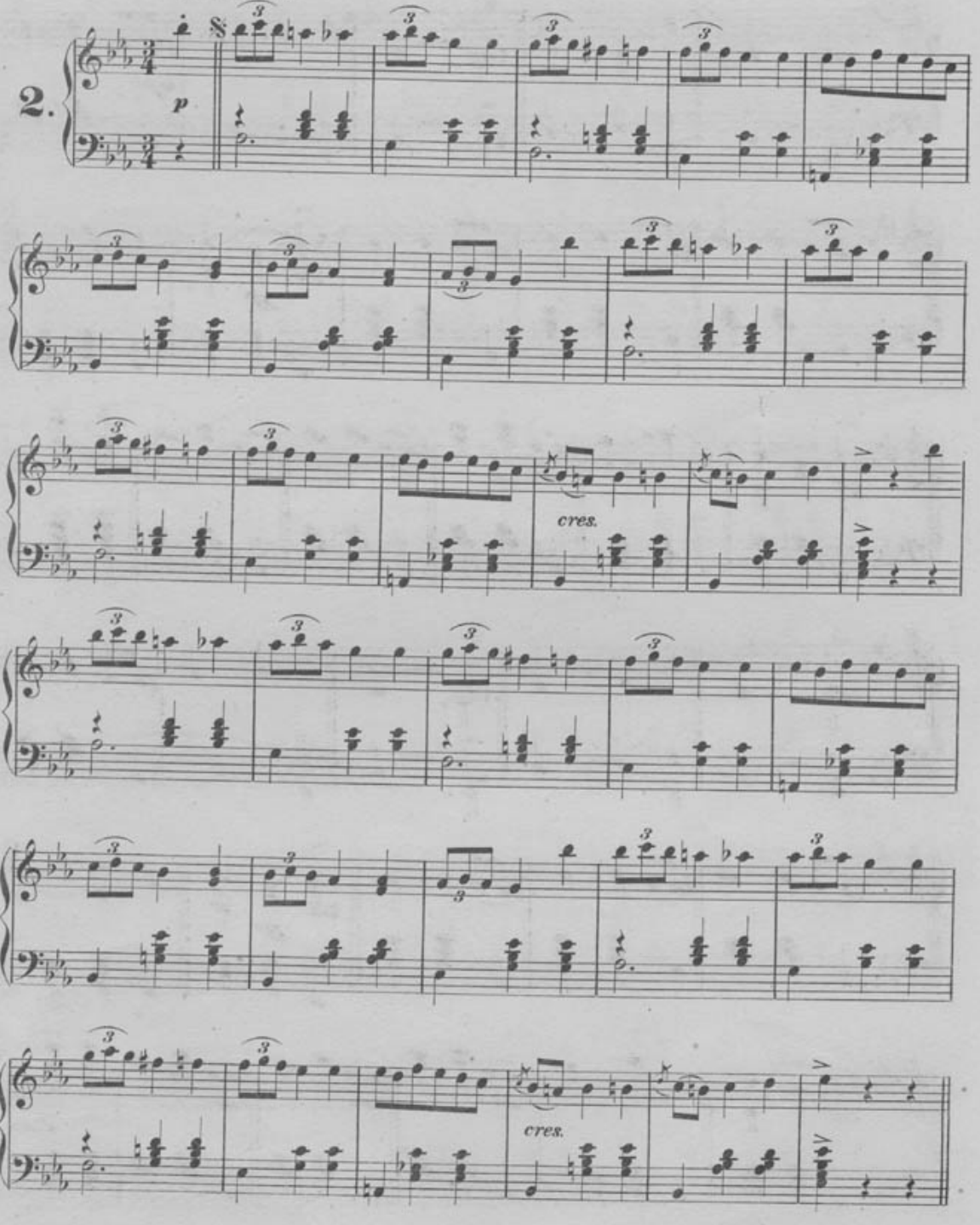


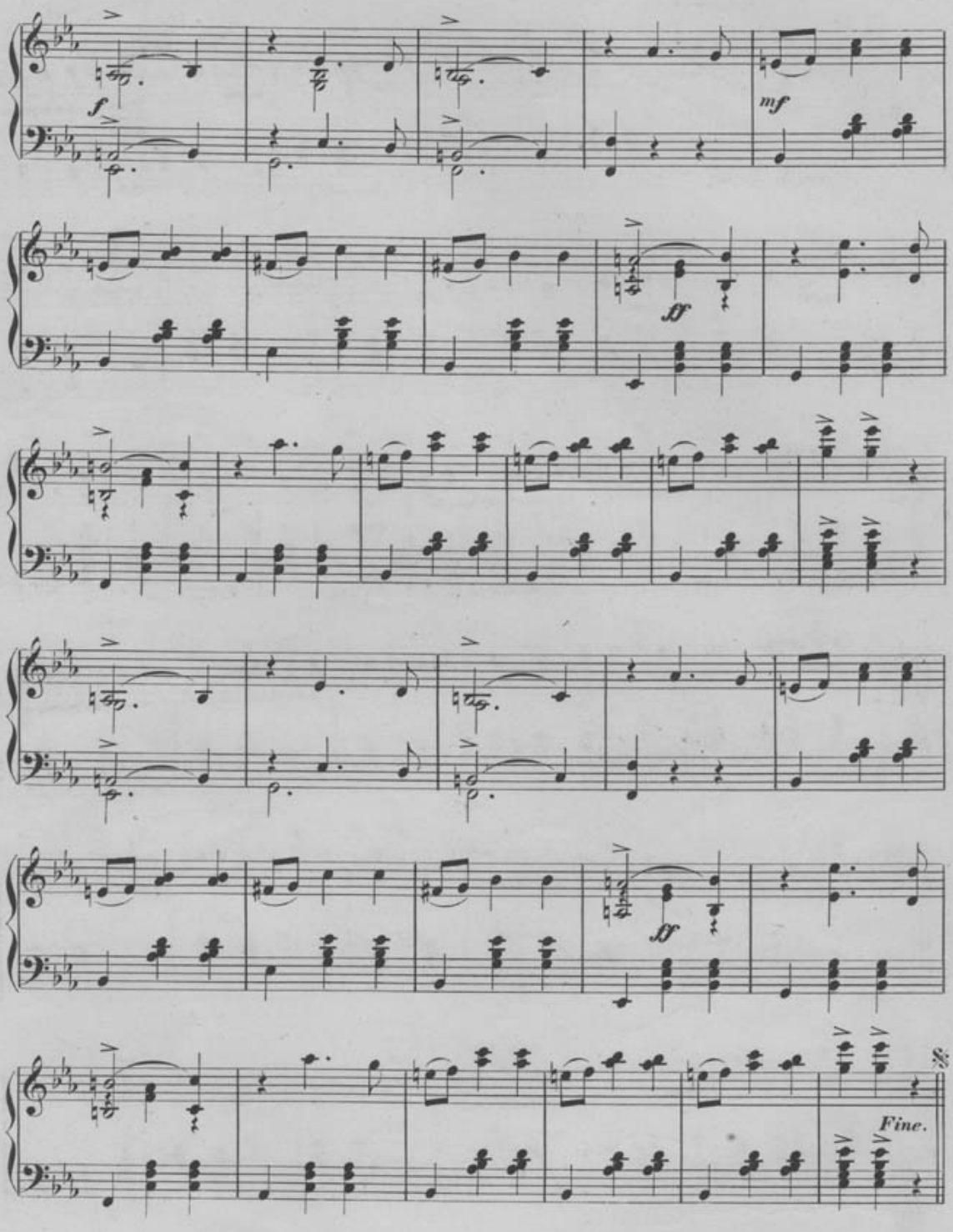
Kas.
002437
Bucalossi.

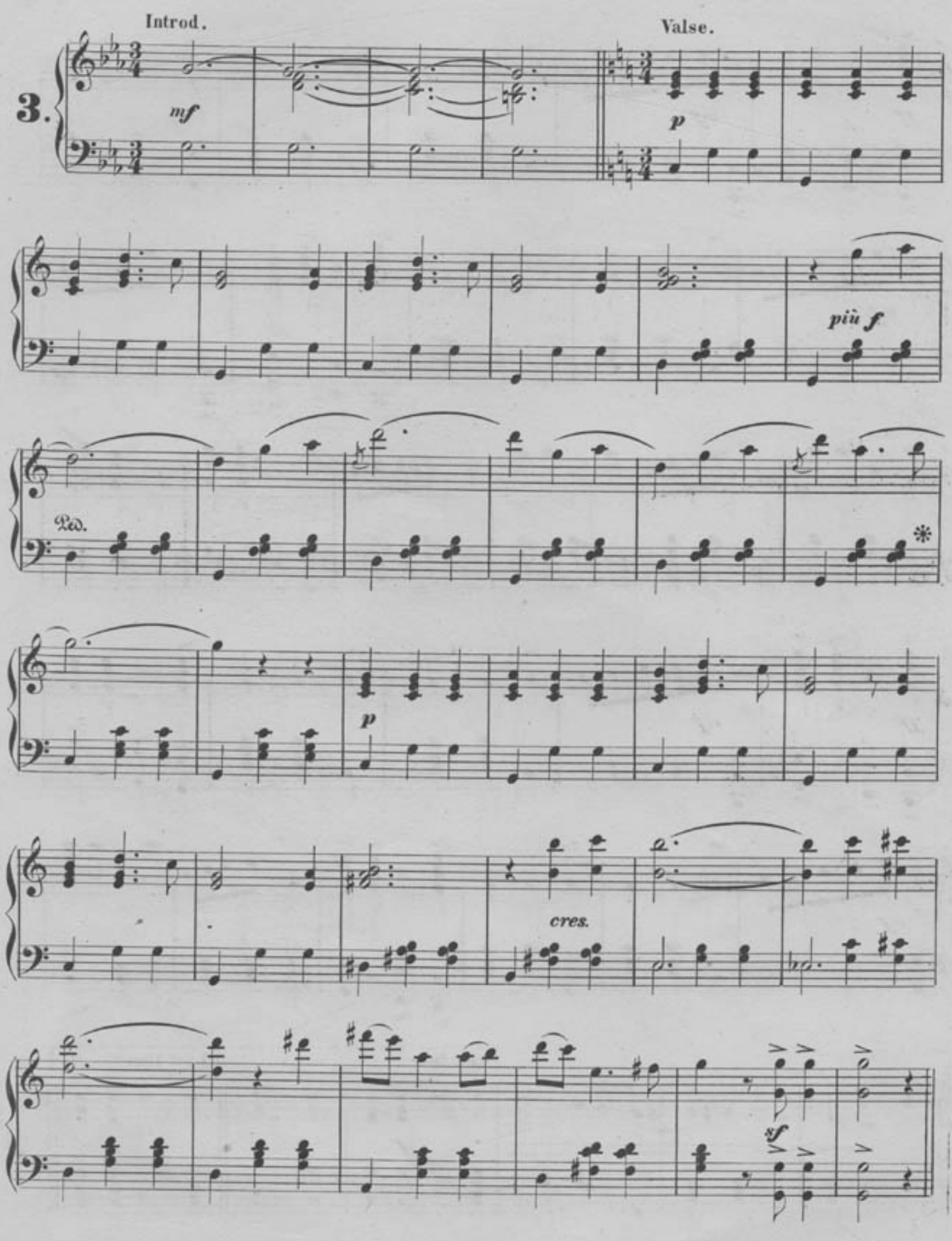

marcato e con spirito.
1.
sf
sf
p
cres.
ff
sf
sf
p
f
ben marcato.
sf
mf
3
3

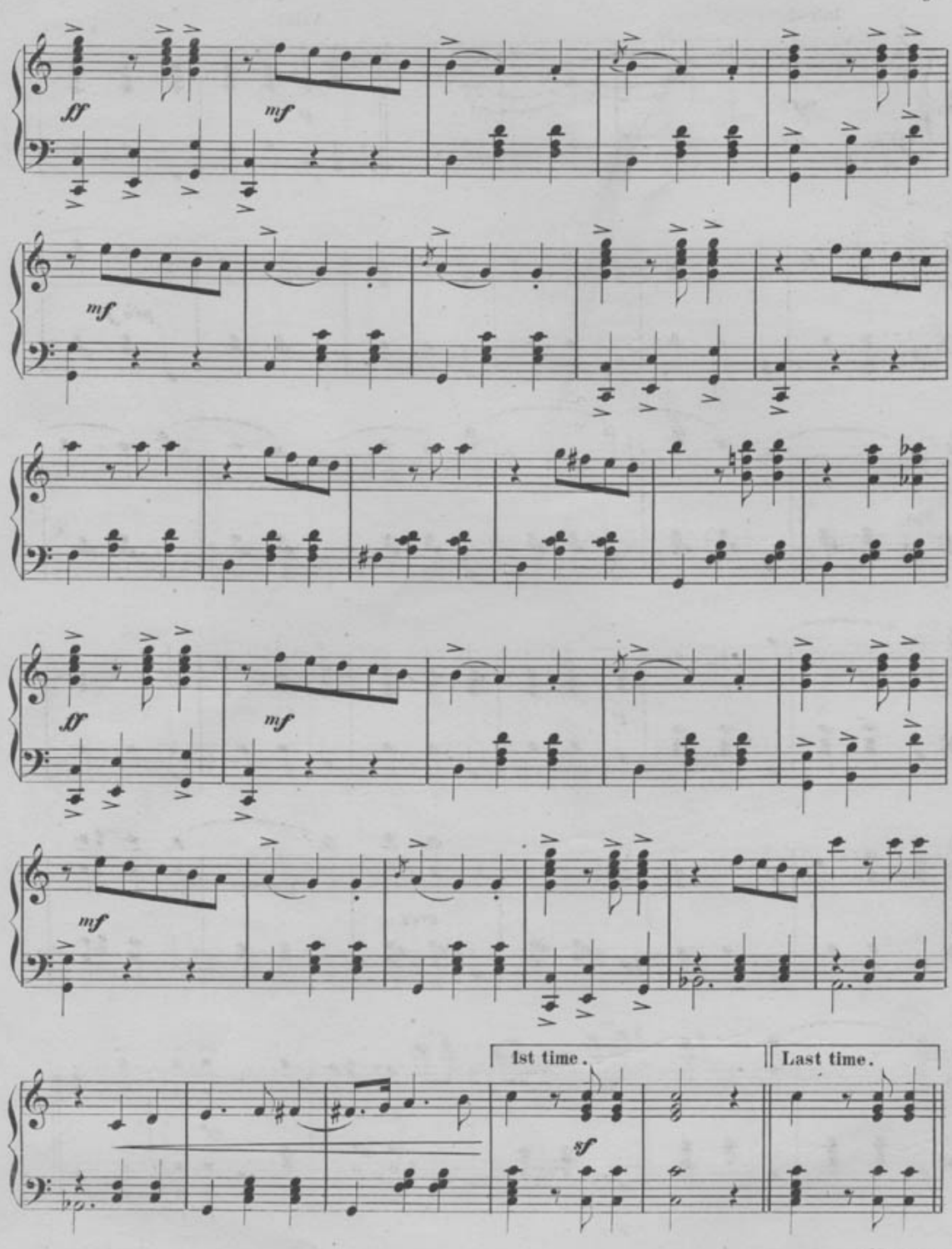

sf
mf
CODA.
sf
sf
sf
p
cres.
ff
sf
sf
p
f
Fine.

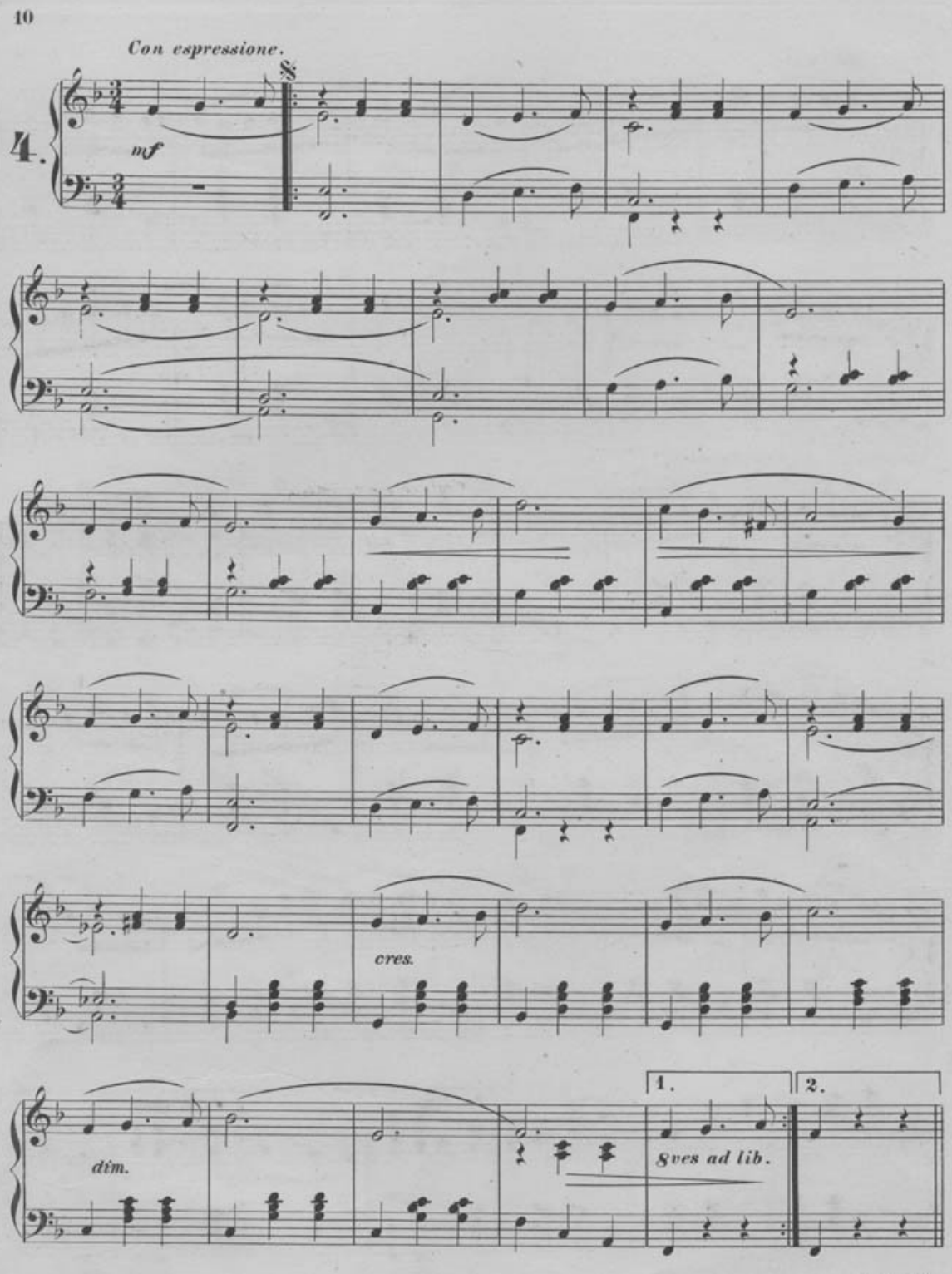
Scherzando.

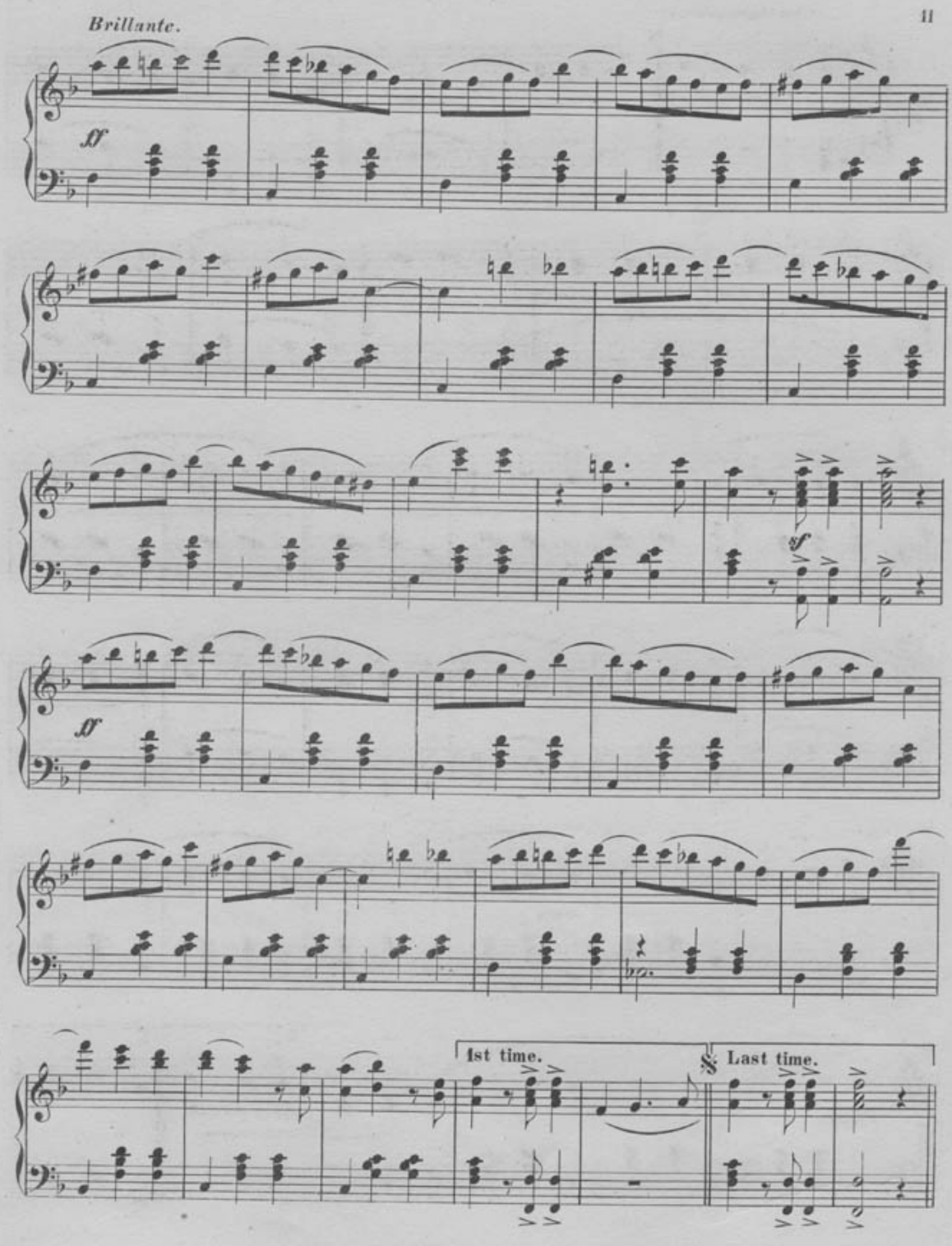


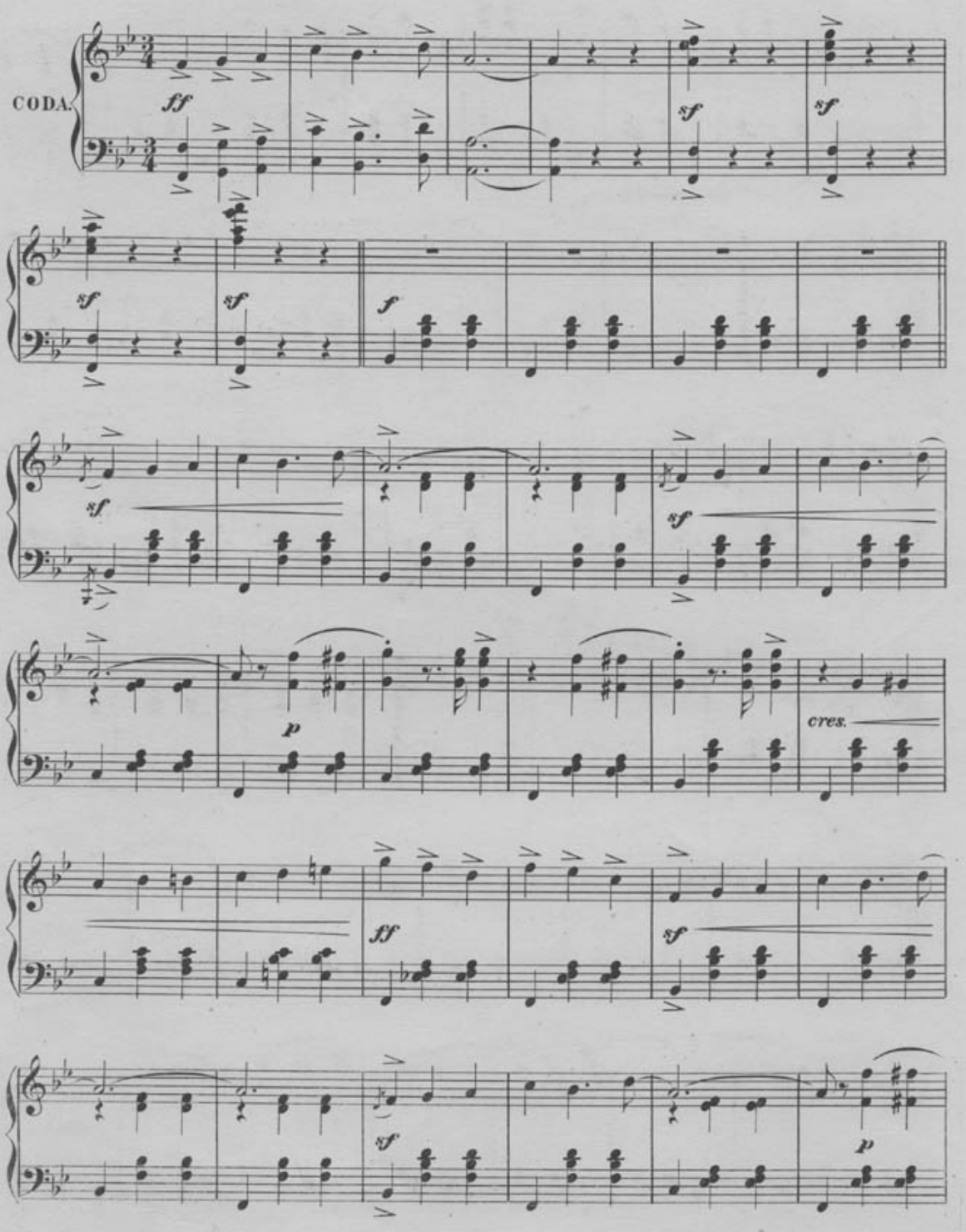

f
mf
ff
ff
Fine.

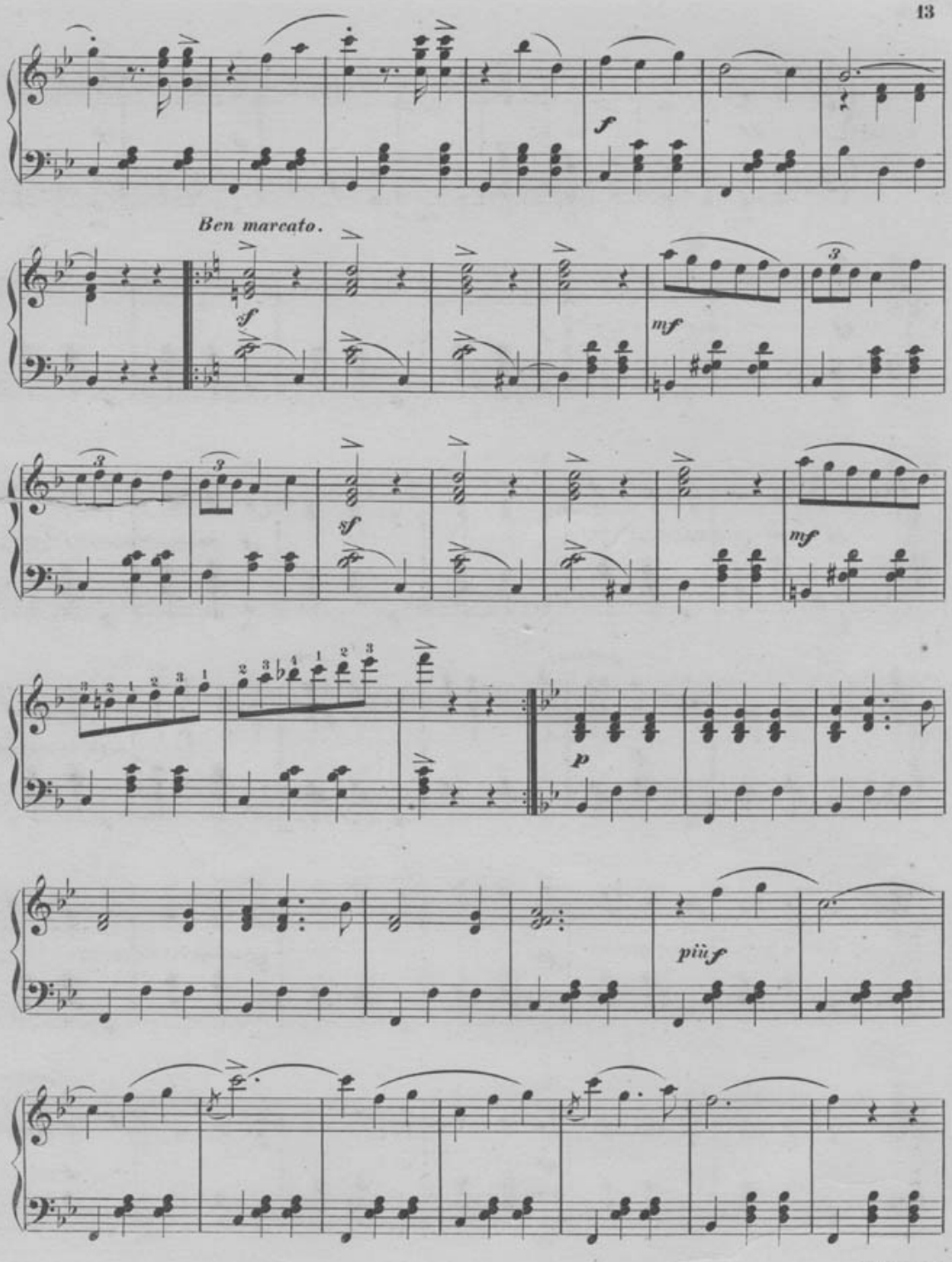

Introd.
Valse.
3.
mf
p
più f
Ped.
p
cres.
sf

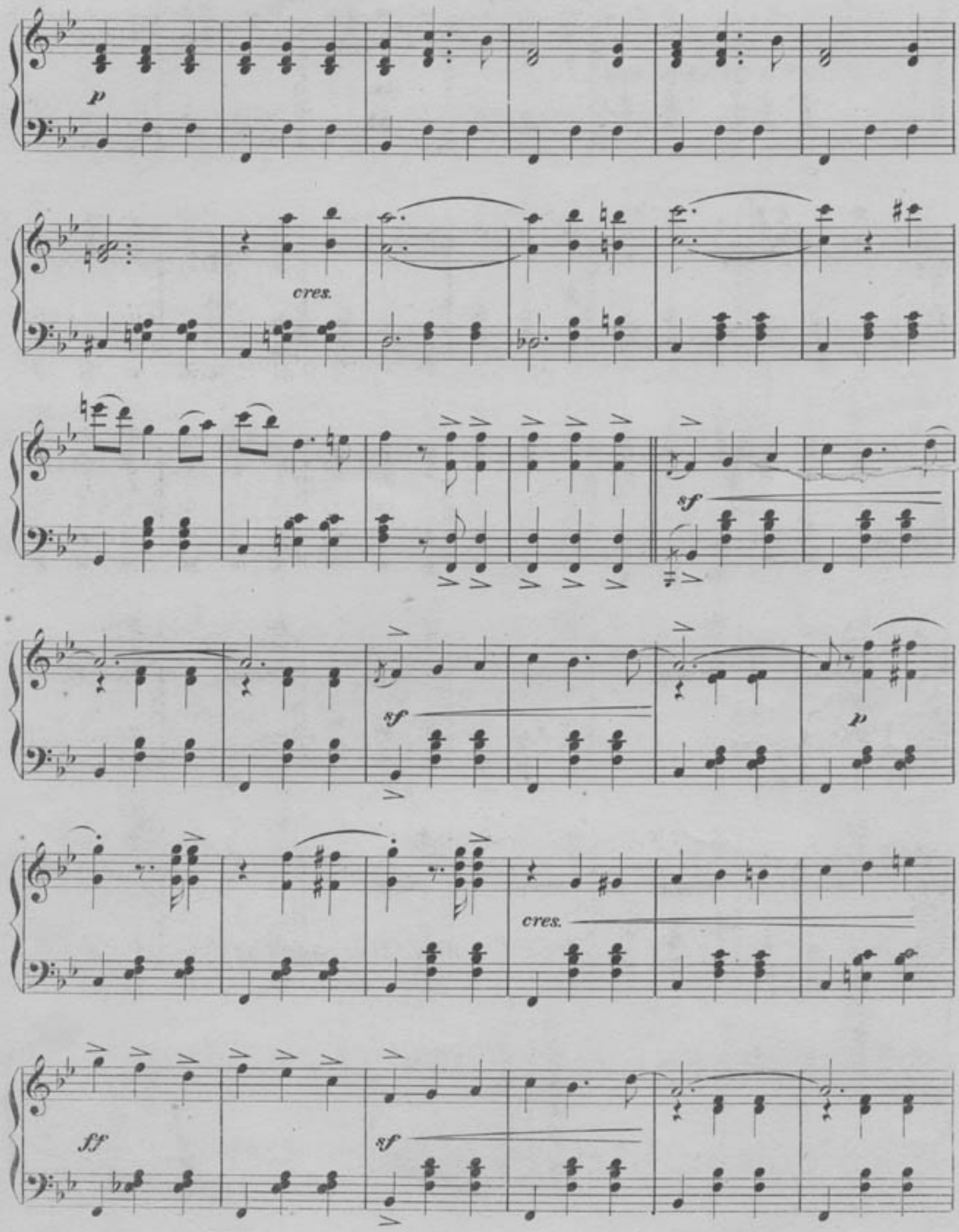

ff
mf
mf
ff
mf
mf
1st time.
Last time.
sf

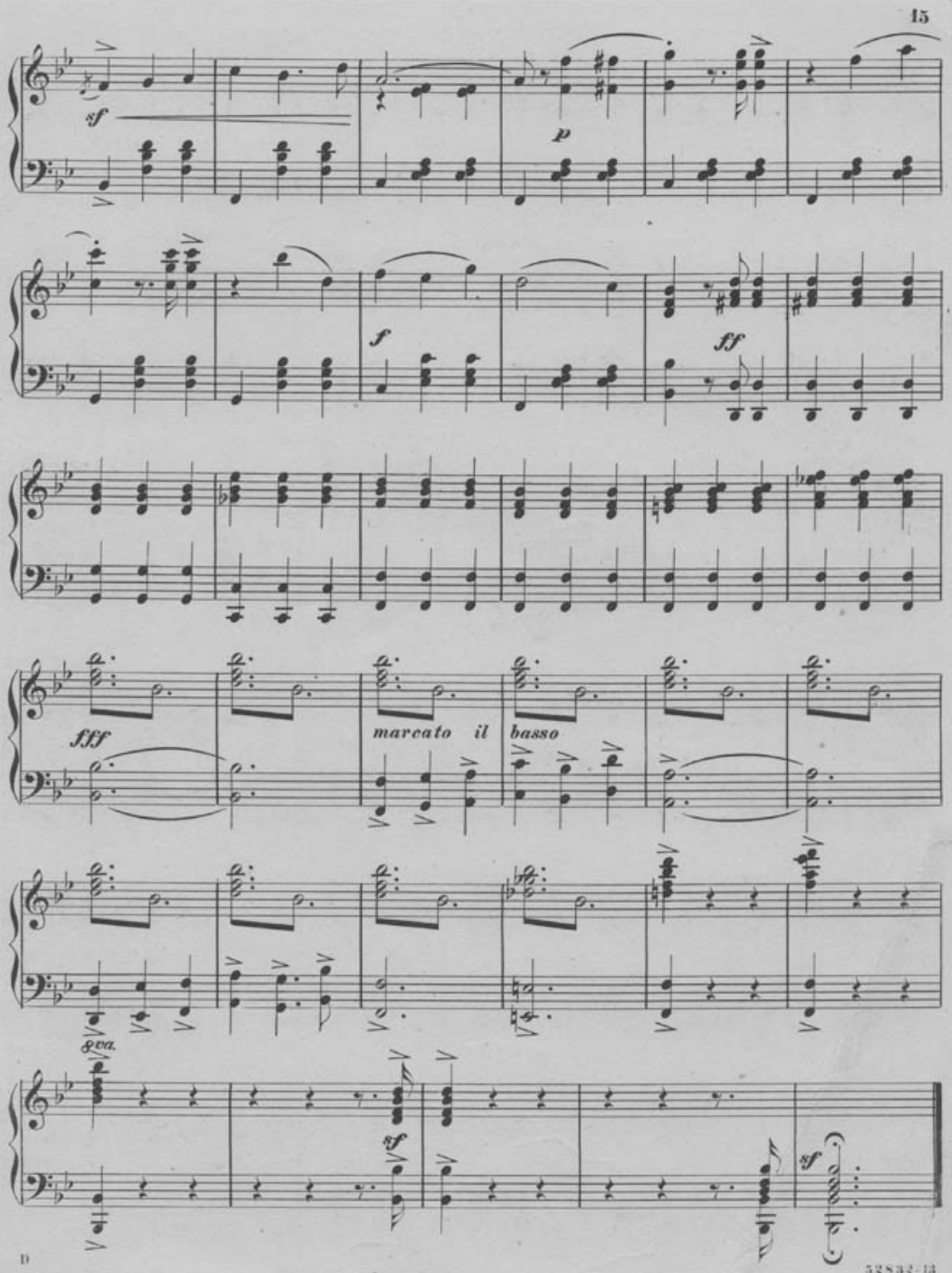

Con espressione.
4.
mf
cres.
dim.
1.
2.
8ves ad lib.


Brillante.
ff
sf
ff
1st time.
Last time.


CODA.
ff
sf
sf
sf
sf
f
sf
sf
p
cres.
ff
sf
sf
p


f
Ben marcato.
sf
mf
sf
mf
p
più f


p
cres.
sf
sf
p
cres.
ff
sf


sf
p
f
ff
fff
marcato il basso
8va.
sf
sf
sf

NEWEST AND BRIGHTEST
SONGS AND PIANO PIECES.

Vocal.

The Rivals. B♭. 3. b to B. *Nettie May Gifford.* 25

Young Jim has no fortune
Except his brown hands,
Yet he's placed round my heart
Love's strong golden bands.

The old story of love without money, and money without love.

To Horse. Words by Browning. C. 3. c to g. *Gustav Kobbe.* 25

Boot! Saddle! To horse and away;
Ride for my castle before the hot day
Brightens to blue from the silvery gray.

A spirited cavalry song.

The Maiden and the Rain. F. 2. c to E. *A. W. Marchant.* 30

Of the maid who frightened the rain away.

Baby. F. 3. c to E. *A. W. Marchant.* 30

One more sonnet to King Baby.

Good Night. C. 3. c to D. *A. W. Marchant.* 30

A sweet good night ends this series of half a dozen children's songs, which are appropriately named "Six Night Cap Melodies."

Cajolerie. A. 3. c to E. *Julia de W. Gibbs.* 25

Singeth Philomel,
Save that her heart is full.

An elegant and sweet trifle, having no defect but its briefness.

Stella Mea. E♭. 4. d to g. *Alsop Leffingwell.* 30

A "Mount Desert" melody, improvised by C. R. Gudebrod, is an "Arthur Fairfax" song, sung by the Princess Natalie and belongs to the novel "Mystery of Bar-Harbor."

Our Nation forever live. Chorus. E♭. 3. d to F. *W. N. Manning.* 30

Our country, 'tis of thee we sing,
The fountain of liberty blest.

Full and good harmony, and will serve well as a hymn-chorus for 4th of July exercises.

A foolish little Maiden. C. 3. c to E. *Louis Sedgwick Collins.* 40

"Hallelujah,"
Sang the choir above her head.
"Hardly knew you!"
Were the words she thought they said.

An excusable mistake, considering the pronunciation of many choirs. A pretty little song.

Questions. Words by Dora Greenwell. D. 3. a to D. *A. D. Sazon.* 40

An alto arrangement of a very beautiful song.

A Dream so fair. E♭. 4. F to g. *Rudolf King.* 35

Since eyes are beaming soft and sweet,
And cheeks with gladness softly glow,
We own our happiness complete
As hand in hand for aye we go.

A musical dream of future pleasure. Very sweet and hopeful.

Remember me, my God. Aria for Contralto. E♭. 4. g to E. *N. H. Allen.* 35

In hour of deepest woe
Thou art my only hope, my plea,
Against th' accusing foe.

A grand solo for a full, rich, alto voice, distinctly articulated, it should be a very effective solo for church service.

Serenade to Zanetta. Serenade di Zanetta. C. 3. c to F. *Massenet.* 30

Mignonne! Voici l'avril,
Le soleil revient d'exil.
Come! the winter hath flown
And the ck es are brighter grown.

A decidedly neat and pretty, light and tripping song of spring, in French ballad style.

I love thee. E♭. 3. E to F. *Rudolf King.* 35

It is my vision in the night,
My dreaming in the day.
The very echo of my heart,
The blessing when I pray.

Words by Tom Hood, who makes one of the best of love songs in the simplest way. Nice melody.

Forget me not. F. 4. c to a. *J. S. Holmes.* 40

And to them come these words forgot,
Like some long hidden, precious scroll.

A beautiful new version of a beautiful old thought.

The Blossoms. E♭. 3. d to g. *Julia Francis Morris.* 30

Beautiful blossoms, so fresh and so fair,
Children of light and creatures of air,
Where do ye come from, and where do ye go?

Fine musical tribute to the flowers of spring.

Good-Night, Sweetheart! A♭. 3. c to E. *A. D. Sazon.* 40

Good-night, sweetheart? It may not be,
Good-night would take your arms from me.

Explaineth, in a very melodious way, why lovers' calls can endure so long.

Will it be long? C. 3. c to E. *A. D. Sazon.* 40

Will it be long, love, ere waiting shall be over,
Will it be long, ere doubts shall clear away?

One of Mr. Saxon's concert songs. The selections are well made, and the melodies well fitted to a "concert" voice.

Ma vie, ma Marguerite. G. 3. d to a. *Joseph A. Hills.* 35

Thou art fair as a flower, Marguerite,
Thy heart is of virgin gold.

For a first rate, sweet, melting love song that will carry all before it, buy this. It is of very superior quality.

There's Peace on the Deep. A♭. 4. a to F. *A. F. Monroe.* 40

Stars trembling o'er us,
Sunset before us,
Mountains in shadow
And forests asleep.

Some of the best of pedeeful words by Miss Muloch, worthily set to music.

Now the Silver Moon. Duet. Soprano and Bass. A♭. 4. c to g. *Geo. B. Nevin.* 60

Now the silver moon arising
Flings round her light serene.

A very fine duet indeed, introducing an "Ora pro nobis" in the boatman's song; for this is a sort of Venetian barcarole.

The Twilight Hour. Words by C. Clixton Bingham. C. 3. E to E. *A. W. Marchant.* 25

Stir the fire and make it blaze
Put the toys away.

One of six pretty evening songs called, on the title "Night Cap Ditties," for mothers and children.

Instrumental.

Home Delight. Waltz. Violin and Piano. C. 3. *C. Trautmann.* 60

Appropriate name for a delightful waltz for Violin with Piano accompaniment.

Boston Ancient and Honorable Artillery March. D. 3. *Edwin Christie.* 30

What tune this ancient company marched to two hundred years since is a matter of doubt. Here is good music for the next para le.

Massa's in the cold Ground. Mandoline and 2 Guitars. A. 3. *Barker.* 25

Pretty arrangement of Mandoline music.

Frolic of the Snow Birds. E♭. 3. *Mrs. Morehouse Nash.* 35

A very good frolic, which imparts life to a very spirited piece, which is almost in Polka style, but not quite.

Pride of Bay Ridge Polka. D. 3. *Edwin Christie.* 30

A bright polka. The "pride" in question is doubtless a yacht, as Bay Ridge is a convenient nook on Long Island from which yachts may dart out for their racing ground, which is not far away.

Unique Schottisch. B♭. 3. *Edwin Christie.* 30

A Schottisch of good promise.

Toboggan Galop. B♭. 3. *Mrs. Emma Mary Raymond.* 40

"Toboggan" is so recent a word to Americans of the "double runner" sones that it is no wonder that it is a stranger on music tides. Here it is however, and the pretty music is some improvement on the sliding machine, in that it occasionally slides up hill.

Sea-Shells. Concert Waltz. 3. Innes arr. by *Launce Knight.* 60

Three good waltzes, the last one prolonged into a well made Finale, and the first preceded by a "Pastorale" introduction.

Anita Galop. For Mandolin and Guitar. F. 3. *Annie Moore.* 25

A very sweet and neat duet on two favorite instruments. Those who are pleased with it will be anxious to know if Annie Moore wrote any more? Yes. There is Cinq Amis waltz for two Mandolines and one Guitar, and Unique Schottisch, for Mandolin and one Guitar.

Cinq Amis Waltz. For two Mandolines and one Guitar. D. 3. *Annie Moore.* 30

As will be seen, three of the cinq amis can enjoy the playing of this very pretty affair, and the remaining two friends may be audience.

Home Greeting. Romance for Piano. D. 3. *G. D. Wilson.* 50

A piece that is sure of "greeting" in many homes. Easy and graceful.

Au Matin. At Morn. E♭. 4. Godard, fingered by *Leon Keuck.* 40

A beautiful piece for any time of day. The composer was evidently inspired by an early morning bird-concert in the country.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, B♭, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E," means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter E on the 4th space."

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