

225042

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MUN 4 - 1908  
Music Department

# GUITARIST'S TOKEN

A COLLECTION OF POPULAR PIECES

**ARRANGED FOR THE GUITAR.**

Almack's and Mme. de Neuville's Waltz,	2	Magic Spell Schottisch.....	W. L. Hayden,	2½
Alpine March,.....	2	Melange of Popular Airs,.....	Weber,	2½
American Quickstep,.....	2½	March in "Norma,".....		2½
Bayeaux Quickstep,.....	W. L. Hayden,	Military Tattoo,.....	Preot,	3
Baden Baden and Carlotta Grisi Polkas,	3	Maiden's Prayer,.....		3½
Banjo Polka,.....	3	My Lodging and Surprise Waltz,.....		2½
Bird Waltz,.....	3	March de La Norma,.....		2½
Bridal Waltz,.....	Shultze,	Melancholie Waltz,.....		2½
Coquette Polka,.....	2½	Old Rosin and Mountain Maid's Invitation,		2½
Capriccio,.....	Anguera,	Olga Polka,.....	Carcassi,	2½
Caliph of Bagdad, (Overture),.....	5	Olga Waltz,....	Shultze,	2½
Copenhagen and Sliding Waltzes,.....	2½	Over the Summer Sea,....		3
Cracovienne Quickstep,.....	2½	Peabody Schottisch,.....		3
Congress Grand March,.....	W. L. Hayden,	Potpourri,.....	Anguera,	4
Camelia Polka,.....	Shultze,	Prima Donna Waltz,.....		2½
Duett from "Linda,".....	2½	Prussian March,.....	Curtiss,	2½
Dawn Waltz,.....	3	Race de Vienna Polka,.....	Shultze,	2½
Delhi Galop,.....	3½	Rainer Family and Fest Marches,.....		2½
Eleanor Waltz,.....	2½	Robert Toi qui j'Aime,.....		3½
Elfin Waltz,.....	2½	Rondo from "Fille du Regiment,".....		2½
Extract from "Norma,".....	Anguera,	Smith's (Gen. P. F.) March,.....		3½
Five Favorite Waltzes,.....	Strauss,	Six Popular Dances,.....	W. L. Hayden,	3
Five Favorite Airs,.....	Anguera,	Six Brilliant and Easy Pieces,....	Anguera,	3½
Familiar Airs,.....	Kelley,	Six Popular German Waltzes,.....		2½
Four Celebrated Polkas,.....	Carcassi,	Silver Lake Waltz and National Schottisch,		2½
Fredonia March,.....	W. L. Hayden,	Serious Family Polka,.....		2½
Gertrude's Dream Waltz,.....	2½	Sounds from Home Waltzes,.....		2½
Greek March,.....	2½	Spanish Cachucha,.....	Anguera,	3
Grand Medley,.....	Curtiss,	Spanish Fandango,.....		3
Gems of "Il Trovatore,".....	4	Spanish March,.....	Eulenstein,	2½
Grand Russian March,.....	2½	Spanish Quickstep,.....	Curtiss,	2½
Gipsy Polka,.....	Leutner,	Spanish Retreat,.....	Anguera,	4
Giraffe Waltz,.....	W. L. Hayden,	Still so gently & We have lived and loved,		2½
Home, Sweet Home,.....	Craley,	Sultan's Polka,.....		3
Hungarian Waltz, (Variations).....	2½	Swiss Air, (Variations).....	Heerbrugger,	2½
Il Bacio Waltz.....	2	Two Celebrated Polkas and Mazurka, Gordon,		2½
Jenny Lind and Tedesco Polkas,.....	2½	'Tis the Last Rose of Summer, (Variations),		2½
Java and Titus Marches,.....	W. L. Hayden,	Virginia Wreath,.....	Sullivan,	4
Jota Aragonese,.....	Anguera,	Von Weber, La Rose, and Tulip Waltzes,		2½
Jordan Polka,.....	3	Wandering Minstrel, Medley,.....	Bishop,	3
Katy Darling, (Variations).....	De Janon,	Woodland Waltz,.....		3
Love Not Quickstep,.....	2½	Zoemoo Waltz,.....		2½
Linden and Aurora Waltzes,.....	2½	Wreath—Waltzes and Dances. N. A. Baldwin,		4
		Whispering Breeze Polka,.....		2½

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# THE GIRAFFE WALTZ.

by W. L. HAYDN.

Arr for 1 or 2 Guitars.

The musical score is arranged for two guitars. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The first staff is labeled '1st Guitar.' and the second '2d Guitar.' Both start with a mezzo-piano (*mp*) dynamic. The score consists of 16 measures. The first guitar part features a melodic line with eighth and sixteenth notes, often beamed together. The second guitar part provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the 16th measure.

Guitarist's Token.

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A musical score for piano, consisting of eight systems of staves. Each system contains two treble clef staves and two bass clef staves. The key signature is three sharps (F#, C#, G#). The score begins with a treble clef and a key signature of three sharps. The first system contains a melodic line in the upper treble staff and a chordal accompaniment in the lower bass staff. The second system continues this pattern, with the word "FINE." appearing at the end of the second system. The third system begins with a dynamic marking of *ff* (fortissimo) in the first treble staff. The fourth system continues the melodic and chordal development. The fifth system continues the piece. The sixth system continues the piece. The seventh system continues the piece. The eighth system concludes the piece with a dynamic marking of *mf* (mezzo-forte) in the first treble staff. The number "22248" is printed at the bottom right of the page.

FINE.

*ff*

*mf*



5

*f*

*mp*

*p*

*f*

D.C.

23248

# SURPRISINGLY BEAUTIFUL

## SONGS AND PIANO PIECES.

RECENT PUBLICATIONS OF OLIVER DITSON & CO.

### Vocal.

**Dimna Chide.** Ab. 3. E to F.

By *August Mignon.* 30  
"Oh! dimna chide the mother!  
You may not have her long.  
Her voice about your baby rest,  
So softly crooned the song."

Margaret Sangster has here written something very wise, pure and loving, which it is good and wholesome to sing in every family. Good music.

**My Donald is lang at the Fair.** Ab. 3. d to F.

By *Luscombe Searelle.* 40  
"In the morn' he had past, so blithe and strong,  
A driving his flocks to the town;  
And he said from the hill, she should hear his song,  
Ere ever the sun went down."  
The companion, (after many years,) of the  
'bunch of blue ribbons' song. But Donald  
brought her better than that, the gold for  
the wedding. A beautiful ballad.

**The Maiden's Secret.** D. 4. d to F.

By *Arthur G. Fisher.* 40  
"I told it the mayflowers on the way,  
And they did not keep it true.  
Oh, meadow path! Oh, meadow path,  
That leads to our greenwood shade!"  
Wonderfully melodious, and every way effective  
and charming.

**Love Fancies.** Words by Owen Meredith.

Bb. 4. d to g. By *August Mignon.* 30  
"I do love thee, love, believe  
Twelve times dearer, twelve hours longer;  
One dream deeper, one night stronger,  
One sun surer; thus much more,  
Than I loved thee, love, before!"  
Wonderfully pretty fancies!

**The Difference.** Waltz Song. Words by  
Mary Mapes Dodge. Ab. 3. d to a.

By *F. Korbay.* 40  
"Oh, little cared I for the stress of the weather,  
So Robin and I could whisper together."  
Thanks to Mary Mapes Dodge for good waltz  
words. One likes to waltz in good company.

**The Motherdie.** (Words by C. W. Russell.)

Eb. 3. E to g. By *Heinrich Neäl.* 35  
"Stately and pleasant with silvery hair,  
Sitting so quietly in her chair,  
Working or writing, ever serene,  
The mother shall e'er be the household queen."  
It was well thought of, Mr. Russell, to write  
these beautiful words. It is hoped that very  
many will sing them, and come out with em-  
phasis on "God bless the Motherdie!"

**Once had a sweet little Doll, dears.** (Two  
songs written by Chas. Kingsley.) Ab. 3.

E to F. By *E. W. Nevtn.* 30  
"Her cheeks were so pink and white, dear,  
Her hair so charmingly curled."  
A nice song for the little girls, who are not  
often remembered in this manner.

**Fisherman John.** Eb. 2. b to E.

By *J. H. Etwood.* 30  
"We think of what lovers we not love,  
And dream of what life would be,  
If only Fisherman John loved her,  
And Fisherman Jack loved me."  
Well put, and a very taking ballad.

**Remember me, Love, in your prayers.** Song  
and Chorus. D. 3. d to E.

By *Edwin Christie.* 30  
"Far from my home,  
Far from my love;  
Here among strangers and cares—  
The best way, in such circumstances, is to  
sing off the cares, and remember that—"  
"— my darling is true.  
And remembers me still in her pray'rs."

**Only a Dream.** Eb. 3. E. to F.

By *Herndon Morsell.* 30  
"Tis gone, like a tale that is told, Love,  
Like a dream it hath fled; although  
'Twas only a year ago, Love;  
'Twas only a year ago!"  
A song of true hearts that should please more  
than a fleeting year.

**When all the world is young, Lad.** Words  
by Chas. Kingsley. A. 3. E to E.

By *W. Nevtn.* 30  
"Then hey for boot and horse, lad,  
And round the world away,  
Young blood must have its course, lad,  
And every dog his day."  
Charles Kingsley was always young, and this  
is one of his vivacious songs, with just the  
music for it.

### Instrumental.

**Dreaming of the Past.** (Traume der Ver-  
gangenheit.) F. 4. By *H. Riegelman.* 30

The right hand dreams on steadily and calm-  
ly, but the left hand evidently has fantastic  
visions, since its part is full of springs and ar-  
peggios; which, however deftly ornament the  
music, and make an entertaining piece.

**Incognito Mazurka.** F. 3. By *Otto Gunnar.* 35

Very graceful, and though "incognito," we  
cannot be long in company with it without per-  
ceiving its beauty.

**Charming. Gavotte.** Eb. 3.

By *Le Thiere, arr. by Mullaly.* 35  
The title, outside, is Charming Gavotte, and  
inside it is "Gavotte Charming." Take your  
choice. Both are perfectly descriptive of the  
character of the piece.

**Suburban Waltzes.** 3. By *Harry Harper.* 50

Four good waltzes, with the usual introduc-  
tion and Coda. No one can foretell the future  
of a new set of waltzes; but the prospects of  
this set are bright.

**Potpouri, from the Queen's Lace Handker-  
chief,** by Strauss. 3. Arr. by *Le Baron.* 75

This cannot be anything else than good music,  
and there is considerable variety, as there are  
20 different airs from the opera.

**Dream Faces.** Waltz. Ab. 3.

By *W. H. Hutchinson.* 35  
The melody of "Dream Faces" has become a  
favorite, and in waltz form is very agreeable.

**Don't stand still March.** Eb. 3.

By *Carl Gaertner.* 30  
In a well-played march there is a power which  
says—"don't stand still," and as a rule, there  
are no quiet feet on the street when the band  
passes. Good name for a fine march.

**Lillie Waltzes.** 3. By *Clarence Sternberger.* 75

The proof of a dance is in the dancing thereof,  
and the proof, in this case, will be quite agree-  
able, and the set will be pronounced all right and  
inspiring.

**Country Club Galop.** Eb. 3. By *M. D. S.* 35

Nothing countrified about this sprightly galop,  
which will do for rurality, suburbity, and city  
life, and be good everywhere.

**Angel's Evening Hymn.** (Hymns du Soir.)

Morceau de Salon, Eb. 4.  
By *Carl Bruche.* 50

An instrumental "song of the angels," of  
much beauty, with a simple, rich melody and  
graceful ornamentation.

**March Militaire.** C. 3. By *Ant. Mazzarona.* 30

A march that will be a favorite with players  
that are moderately advanced. The drum-beats,  
the arpeggios and the running passages are well  
contrived, and keep up interest to the end.

**Sly young Miss Polka.** F. 3. By *Carl Bruche.* 30

If young misses will be as prettily sly as this,  
let them, by all means! An unusually pretty  
polka. Will please,—immense—sly.

**Secret Love.** Illustrated Title. 4 Hands.

G. 4. By *Besch, arr. by Dressler.* 40  
Quite elegant and complete in its beautiful  
form, and excellent for duet practice.

**Banjo imitations.** D. 2. By *J. W. Turner.* 30

A simple trick of imitation piece; quite pleas-  
ing to young players.

**Robin Adair.** Variations. C. 3.

By *J. W. Turner.* 40  
Neat and musical variations, reminding one of  
the very enjoyable ones once so prevalent.

**Vesper Hymn.** (Var.) F. 3.

By *J. W. Turner.* 40  
An old favorite, simply varied.

**Alice.** (Var.) Bb. 3. By *J. W. Turner.* 40

Beautiful and favorite song melody—definitely  
varied.

**Meditation. Valse Melodie.** (Spring Flowers.)

Ab. 3. By *Frederick T. Eustis.* 35  
The difference between a Waltz and a Valse  
Melodie seems to be, that one is danced to, and  
the other may be a quiet, meditative, almost  
nocturne-like affair, retaining the waltz form.

So keep your feet still, and enjoy the tasteful  
and impressive changes of this melodie!

**HOURS OF PLEASURE.—Instruction and Re-  
creation for Juvenile Players.** 12 Nos.

By *Le Baron, each, 25*  
Mr. Le Baron has a special talent in the nice  
arranging of popular music, and a set on which  
he has exercised his judgment and taste cannot  
fail to be a valuable one for teachers and  
scholars.

No. 1. **Beggar Student.** (Millocker.) C. 2.

" 2. **Gavotte Stephanie** (Czibulka.) G. 2.

" 3. **Prince Methusalem Galop.** (Strauss.)  
C. 2.

**ABBREVIATIONS.**—Degrees of difficulty are marked  
from 1 to 7. The key is denoted by a capital letter, as  
C, Eb, etc. A large Roman letter marks the lowest and  
the highest note if on the staff, small Roman letters is  
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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