

NO

3-OCT 31  
Copy ..... 1973

# DEW DROPS

FOR THE

## PIANO.

BY  
**JAMES BELLAH.**



*Varians.*

- 1 ELLEN AND ANNIE SCHOTTISCH.
- 3 MUSKET GALOP.
- 5 SONTAG WALTZ.
- 7 SEA BREEZE POLKA.
- 9 JEWEL SCHOTTISCH.
- 11 FAREWELL MY HOME WALTZ.
- 13 ROCKING CHAIR POLKA.
- 15 PESTAL WALTZ.
- 17 COAXING POLKA.
- 19 FAVORITE IRISH WALTZ.
- 21 PROCESSION MARCH.
- 23 SHELLS OF OCEAN WALTZ.
- 25 JOYFUL WALTZ.
- 27 CRADLE POLKA.
- 29 LITTLE DARLING SCHOTTISCH.

*Operatic.*

- 2 FILE DU REGIMENT QUICKSTEP.
- 4 BOHEMIAN GIRL WALTZ.
- 6 MARCO SPADA SCHOTTISCH.
- 8 CROWN OF DIAMONDS GALOP.
- 10 BELISARIO WALTZ.
- 12 MARTHA QUICKSTEP.
- 14 LUCREZIA BORGIA WALTZ.
- 16 DIEU ET LA BAYADERE GALOP.
- 18 COLONELLO WALTZ.
- 20 FRA DIAVOLO QUICKSTEP.
- 22 LINDA GALOP.
- 24 PRE AUX CLERCS QUICKSTEP.
- 26 FLOWER GARDEN SCHOTTISCH.
- 28 GOOD OLD FASHIONED POLKA.

BOSTON:

Published by OLIVER DITSON & CO., 277 Washington St.

J. C. HAYNES & CO., BOSTON.    G. W. A. TRUMPLER, PHILADELPHIA.    JOHN CHURCH, JR., CINCINNATI.    FIRTH, POND & CO., NEW YORK.

Patented, according to Act of Congress, in the year 1884, by JAMES BELLAH, in the Clerk's Office of the District Court of the Eastern District of Pennsylvania.

# COLONELLO WALTZ

J Bellak

Dew Drops N<sup>o</sup> 18  
Op 192

The musical score is written for piano and consists of five systems. Each system contains a treble clef staff and a bass clef staff. The music is in 3/4 time. The melody in the treble staff is characterized by eighth and sixteenth notes, often with ornaments (marked with '+') and specific fingerings (1-4). The bass staff provides a harmonic accompaniment with chords and moving lines. The score includes first and second endings, marked '1<sup>sta</sup>' and '2<sup>da</sup>'.

Entered according to act of congress in the year 1854 by J Bellak in the clerks office of the district court of Pa

Sua.....

3

Sua.....

3

Sua..... loco

loco

3

Sua.....

Sua

# Thematic Catalogue of Popular Songs.

**AIRLEN.** W. F. WILLIAMS, JR.  
The morning wakes to dew - y light, The birds are in the sky.  
**THE ANGELS ARE COMING.** E. CHRISTIE.

Of Weep not, dear mother, come kneel by my side,  
**ANNIE'S WINNING SMILE.** C. BLANCHIN.

When the cock is wailing, Annie dear, Oh! meet me by the side,  
**APART.** J. B. THOMAS.

When we meet, I nev - er dream'd of the hour of pain so near,  
**AT TEN O'CLOCK, TOMORROW.** G. LYLE.

There are roses in bloom in the woodlands today, There are low-bells down by the brook,  
**CHILDHOOD MEMORIES.** M. W. WHITNEY.

I am old and gray, but it still warms my heart, To go backward to youth's fairy  
**COME OVER THE SEA.** A. BLUMENSTENDEL.

Come to me, my dar - ling, Come o - - - ver the sea.  
**DO I LOVE THEE?** J. WIGGINS.

Do I love thee? Ask the bee.  
**DOWN BY THE SEA-SIDE.** E. CHRISTIE.

Down by the sea - side, sad - ly I weep,  
**DOWN DAISY PATH.** G. LYLE.

A - - draw the daisy <sup>leaves</sup> 'round With footsteps light and free,  
**DEARIE EYES, PONDLY DEARIE.** E. CHRISTIE.

Dream - ing of - - er, fond - ly dream - ing,  
**THE GATES AJAR.** J. B. THOMAS.

Come to - find the dark - some it - - ver.  
**THE GOLDEN STREETS.** W. KITTEDGE.

When we go up the golden streets, We'll sing the songs of old - -  
**THE HEATHEN CHINKE.** F. B.

Which I wish to re - mark, and my lan - guage is plain,  
**HOW GENTLY FALL THOSE SIMPLE WORDS.** J. B. THOMAS.

How greatly tall those simple words up - on the innard heart,  
**BUSH AIR-CASTLES.** A. B. FERRALL.

Sweet Nora, come here and look in - to the fire,  
**I WOULD IF I WERE YOU.** C. E. PRATT.

What makes you sit so si - lent, Tom?  
**JIM, THE CARTER LAD.** V. B.

My name is Jim, the Carter lad, A jol - ly chap am I,  
**LIGHT AT HOME.** J. W. P. PRICE.

The light at home; how bright it seems! - - -  
**LITTLE MISCHIEF.** M. KELLER.

Dancing feet and ho - - sy fingers, Nev - er still the while day through.

**LONELY HOURS.** C. A. FULLER.  
Lon - ly hours - - - - - some old - en steel - ing,  
**MAY GOD BLESS THE LITTLE CHURCH AROUND THE CORNER.** E. CHRISTIE.

The old - en corner a - round the cor - ner,  
**MEET ME, ADDIE, BY THE OAK TREE.** E. CHRISTIE.

Meet me, Ad - die, by the oak tree,  
**THE NEWS-BOY.** D. W. BOARDMAN.

How cold is the night! the snow - flakes are fall - ing,  
**O, MEET ME ONCE MORE AT THE PINE.** G. LYLE.

The' you've told me you nev - er can love me more,  
**ONLY HOPE.** H. TICKER.

Back and stony to the sky, And the what goes wail - ing by,  
**O, SHALL I EVER MEET THEM AGAIN.** E. CHRISTIE.

I dream of my home, tho' far o - ver the deep,  
**THE OUTCAST.** L. S. TICKER.

Where are the friends that once gathered a - round that  
**POOR CHILD OF THE DRUNKARD.** W. F. HERRICK.

Your child of the drunk - - - - - - - -  
**PUT MY LITTLE SHOES AWAY.** C. E. PRATT.

Moth - er, dear, come take my sore - head,  
**SAD WILL BE RATHLEEN.** C. A. WHITE.

O leave not your Kath -leen, to cross the dark sea,  
**SMILES AND TEARS.** M. KELLER.

This world is made of smiles and tears,  
**A SONG FOR THOSE WHO LOVE US.** J. B. THOMAS.

A song for those who love us,  
**SWEET NELLIE.** C. B. SMITH.

Sweet Nel - lie was our on - ly dar - ling pet,  
**SWEET VOICE AT THE DOOR.** W. H. SPENCERSON.

The sun - set was a - - - - - - - -  
**TENDER AND TRUE.** G. LYLE.

He stole from the nest, in my golden hair, A knot of ribbon hair,  
**THERE'S A PAIR OF LITTLE HANDS.** M. KELLER.

There's a pair of lit - - - - - - - -  
**THERE IS MUSIC ON THE WATER.** C. A. VEAHIE, JR.

There is mu - sic on the wa - - - - -  
**THERE IS NO MORE NIGHT THAN DAY.** E. B. HOLLAND.

Al! don't be so - - - - - - - -  
**THERE'S SOMETHING SEEMS WANTING, WHEN MOTHER IS GONE.** J. M. FURBER.

O, there's something seems want - ing, when Moch - er is gone.

# VALUABLE MUSIC BOOKS.

## Musical Literature.

Musical Literature, at present, must be restricted to a narrative of incidents connected with the career of great composers and distinguished performers. There is really nothing else to be written, except perhaps a good volume of musical history, and this again, at the fifth page, must arrive at Bach and Handel, whose birth, marked the creative era in music.

In the books below enumerated, is concentrated nearly all that is valuable in the history of musical events for a century or more, ending at every recent period.

All are handsomely bound. None have tedious narratives. Interest is sustained to the end.

Every Student of Music should Read them.

They should be in every Town Library.

They should, in fact, be in all Libraries of any extent.

**LIFE OF BEETHOVEN.** Schiller and Mendels. 2.00

**BEETHOVEN'S LETTERS.** 1796-1826. 2.00  
"Beethoven, in Music, is often as great as Milton in Poetry."—*Transcript.*

**LIFE OF MENDELSSOHN.** *Lempriere.* 1.75  
Edited by W. L. Gage, and contains supplementary sketches by Handel, Corelli, Bach, Haydn, Taylor, W. A. Mozart, and others.  
"One of the best. The only life of real value."  
—*English Journal of Music.*

**LIFE OF ROSSINI.** *H. Sutherland Edwards.* 1.75  
"Mostly readable and interesting."—*Orchestra.*

**LIFE OF CHOPIN.** *F. List.* 1.50  
"We wish the book would be bought by every student."—*Musical Review.*

**MENDELSSOHN'S LETTERS.** With catalogues of his works. *Lady Wallace.* 1.75  
"There is not a page in this delightful volume which would not yield matter of pleasure and instruction."—*Athenaeum.*  
"We wish our Religious Societies would call out a few letters, and scatter them broadcast."—*Athenaeum.*

**MOZART.** A Romantic Biography. *Herbert Kim.* 1.75  
"Has the charm of a fascinating narrative, and the value of a genuine memoir."—*Transcript.*

**MOZART'S LETTERS.** 1769-1791. *Lady Wallace.* 2 vols., each, 1.75  
"Delightful volumes."—*Evening Gazette.*

**FOLK'S MUSICAL SKETCHES.** *Miss Follen.* 1.25  
"Charming little book, from the pen of one of the most brilliant writers."—*Boston Journal.*

**FOLK'S REMINISCENCES OF MENDELSSOHN.** 1.75  
"The world must know too much of Felix Mendelssohn's birth-day."—*Chicago Tribune.*  
"Miss Follen was one of Mendelssohn's pupils."

**LIFE OF SCHUMANN.** *Walden.* 1.75  
"An energetic, struggling, laborious, successful life."

**LIFE OF VON WEBER.** *Max Weber.* 2 Vols. each, 1.75  
"Max was the son of the great composer, and of course had abundant material material for his narrative."

**LIFE OF HANDEL.** *Victor Schœlker.* 2.00  
"Cannot fail to interest."

**KHLERT'S LETTERS ON MUSIC.** 1.50  
"Topics selected from the most attractive questions of modern culture."—*J. F. Boston.*

**LIFE AND LETTERS OF GOTTSCHALK.** *Hewel.* 1.50  
"Interesting as the experience of an American Composer and Pianist."

**HISTORY OF MUSIC in the Form of Lectures.** *Friedrich Louis Ritter.* 1.50  
"A sketch of the Rise and Progress of Music, in a most agreeable form."

**HASTINGS' MUSICAL TASTE.** 1.75  
**GARDNER'S MUSIC OF NATURE.** 5.00  
**MASON'S MUSICAL LETTERS.** 1.75

A Catalogue describing the above and about 1,500 other books published by Ditson and Co., sent free on application. Also all books mailed, post-paid, for retail price.

## CATHOLIC MUSIC.

### For the Catholic Service.

**THE CANTATE.** By *Anthony Warner.*  
Late Organist and Director at the Cathedral of the Holy Cross, Boston.

Book 1st. Morning Service, \$1.25

Book 2nd. Evening Service, 2.25

**THE MEMORARE.** By *Anthony Warner.* 2.75  
Six Masses, a Requiem, Mass, Vespers, and Miscellaneous Pieces.  
Highly recommended.

**MASSES.**  
These beautiful compositions, originally fitted to the Catholic Service, have, however, an exclusive denominational character, but are favorites with all musicians. Ditson & Co. publish all that are of note, including those of Haydn, Mozart, Beethoven, Rossini, Weber, Gounod, De Meisi, Donizetti, Lambillotte, Thayer, Zimmer, Farmer, Mercadante, Niedermeyer, Stearns and others.

## GLEE & CHORUS BOOKS.

**NATIONAL CHORUS BOOK.** \$1.50  
Sacred and secular choruses.

**CHORUS WREATH.** 1.50  
Sacred and secular choruses.

**GREETING.** By *L. O. Emerson.* 1.50

New Glee, Chorus and Four-part Songs.

**HARNEY'S EIGHT FOUR-PART SONGS.**

Mixed Voices. 50

**ARION.** Four-part Songs for Male Voices.

Complete, 4.00

Separate Vocal Parts, each, 1.00

Set of Vocal Parts, 2.50

Piano Score, 1.50

**OPERA CHORUS BOOKS.** 2.50

**FORTY-FIVE OPERA CHORUSES.** *E. Brown.* 1.00

**THE YOUNG MEN'S SINGING BOOK.**

*G. F. Root,* assisted by *Dr. Lowell Mason.* 2.00

**NEW YORK GLEE AND CHORUS BOOK.**

*W. B. Bradbury.* 2.00

**WORLD'S PEACE JUBILEE MUSIC.** 75

Sacred and Secular Choruses.

The above books will furnish the best music, in great plenty and variety, for all musical gatherings.

**CARMINA COLLEGIENSIA.** *H. R. Wake.* 2.25

"Old Noah, he did build an ark."

And since that day no jollier book of songs has been put together than this, made up of contributions from every college in the land. "Carmina Collegensia" means "College Songs," and college songs must needs be classical. And so they are, in spite of their pervading modernness. This should be a familiar book in every parlor, as nothing lightens up the dullness of a company more than a short course of Ulysses and any of the two or three hundred others. The book, on the last page, has a condensed history of the more prominent American colleges, which is quite convenient for reference.

## CANTATAS.

### SACRED.

**As the Heart Pante.** *Mendelssohn.* Pa. 40; Eds. 50

**Hymn of Praise.** " " 40; " 55

**Ninety-Eighth Psalm.** " " 40; " 55

Three splendid works, universally considered as standards of musical excellence.

**Woman of Samaria.** *Wm. Sterndale Bennett.* Paper, 1.00; Cloth, 1.50

Moderately assuming the title of Cantata, it may as properly be termed an early Oratorio, and has been received with marked favor.

**Forty-Sixth Psalm.** *Duffley Book.* Pa. 80; Eds. 1.00

A truly classical composition.

**Belshazzar.** *J. J. Battersfeld.* Paper, 1.00; Eds. 1.50

A sacred musical drama, the main incidents of which are taken from the Bible account of the Fall of Babylon. A well-arranged, musical, interesting production.

**Belshazzar's Feast; or, the Fall of Babylon.** *Dramatic Cantata in 20 scenes.* *G. F. Root.* 50

The same general subject as the preceding, but a different arrangement of everything.

**Daniel; or, the Captivity and Restoration.** In 2 parts. *By W. F. Root and W. B. Bradbury.* 50

**Esther; or, The Beautiful Queen.** " " 50

This, with the three Cantatas previously named, are just what is wanted for practice and recreation by Chorus and Societies that are not yet qualified to attack regular Oratorio Music.

### Secular Cantatas.

**The May Queen.** A Pastoral Cantata. *Wm. Sterndale Bennett.* Paper, 1.00; Cloth, 1.50

A different composition, by a highly esteemed composer.

**The Pic-Nic.** *J. E. Thomas.* 1.00

A spirited affair. The gathering, the Tournament, the Arrival, Sports and Games, the Skits, the Breaking Away, the Farewell, and the Return, all "marvelous" in lively poetry, and accompanied by the best of music. For mixed voices, but there is also an edition arranged for Soprano and Alto only.

**A Spring Holiday.** *C. C. Conroy.* 75

In 2 parts, and designed especially for Seminary, &c., where it will add much interest to exhibitions and concerts.

**The Haymakers.** *G. F. Root.* 1.00

This great work renews its popularity with "each year," and will do so for many seasons, and for many reasons, among which are its propriety, familiar, sylvan character; the good, smooth, easy-going music, and the ease with which the appropriate "accessories" can be obtained. Skits, taken, &c., are found everywhere, and a Haymaker's costume is not expensive.

**The Pilgrim Fathers.** *G. F. Root.* 50

Will be a useful and agreeable piece to sing on Forefathers' Day or "Independence."

**The Flower Queen.** *G. F. Root.* 75

Quite abbreviated, and has many smooth-going choruses and solos, especially fitted for Seminary.

**The Calypso Fay.** *J. L. Knapp.* 1.00

Most delicate, sweet and poetic Cantata. The finer your taste the better you will like it.

**Fairy Bridal.** *H. E. Sewall.* 50

Subject from "Midsummer Night's Dream." Very sweet and graceful.

**Quarrel among the Flowers.** *Schœlker.* 25

**Twain Sisters.** *H. E. Sewall.* 50

Well composed Cantatas with simple but beautiful subjects.

**Musical Enthusiasm.** *H. E. Sewall.* 50

The "Enthusiast" agrees to give his daughter to the "best singer," and the singer's choice, evoked by the contest, makes up the short but very musical drama.

**Winter Evenings' Entertainment.** *Call.* Paper, 1.00; Cloth, 1.50

A regular path opera, as good for winter as the Haymakers is for summer.

The above Cantatas range from the easiest to the most difficult, but each one in its place is good and entertaining. May be procured of any dealer.

OLIVER DITSON & CO.,  
Boston.

CHAS. H. DITSON & CO.,  
711 Broadway, N. York.