

POPULAR SONGS WITHOUT WORDS.

Nº 7.

BEAUTY'S EYES

(F. Paolo Tosti)

ARRANGED FOR THE

PIANOFORTE

By

BOYTON SMITH.

Nº 1 GATES OF THE WEST
2 IT CAME WITH THE MERRY MAY, LOVE
3 BID ME GOOD-BYE
4 QUEEN OF MY HEART
5 GARDEN OF SLEEP
6 DEAR HEART

Nº 7 BEAUTY'S EYES
8 VENETIAN SONG
9 A MAY MORNING
10 BELOVED IT IS MORN
11 FLOWER SONG (FROM FAUST)
12 WHEN ALL WAS YOUNG (FROM FAUST)

13 O DRY THOSE TEARS.

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POPULAR SONGS
WITHOUT WORDS

A SELECTION OF
THE MOST POPULAR SONGS
BY VARIOUS COMPOSERS

Brilliantly Transcribed
FOR THE
PIANOFORTE

BY
BOYTON SMITH.

- | | | |
|--------|---------------------|----------------------------------|
| Nº 1 . | CAROLINE LOWTHIAN'S | GATES OF THE WEST |
| 2 . | F. PAOLO TOSTI'S | IT CAME WITH THE MERRY MAY, LOVE |
| 3 . | F. PAOLO TOSTI'S | BID ME GOOD-BYE |
| 4 . | ALFRED CELLIER'S | QUEEN OF MY HEART (FROM DOROTHY) |
| 5 . | ISIDORE DE LARA'S | THE GARDEN OF SLEEP |
| 6 . | TITO MATTEI'S | DEAR HEART |
| 7 . | F. PAOLO TOSTI'S | BEAUTY'S EYES |
| 8 . | F. PAOLO TOSTI'S | VENETIAN SONG |
| 9 . | L. DENZA'S | A MAY MORNING |
| 10 . | FLORENCE AYLWARD'S | BELOVED, IT IS MORN |
| 11 . | CHARLES GOUNOD'S | FLOWER SONG (FROM FAUST) |
| 12 . | CHARLES GOUNOD'S | WHEN ALL WAS YOUNG (FROM FAUST) |
| 13 . | TERESA DEL RIEGO'S | O DRY THOSE TEARS |

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FROM

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Sullivan's "The Rose of Persia"*	...	...	...	...	...	Arranged by C. Godfrey, Junr.
" " "The Gondoliers"*	...	...	...	...	...	" " C. Godfrey, Junr.
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" " "Princess Ida"	...	...	...	...	...	" " F. Godfrey.
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" " "Utopia, Limited"*	...	...	...	...	...	" " W. Winterbottom.
" " "The Beauty Stone"	...	...	...	...	...	" " W. Winterbottom.
Sullivan & German's "The Emerald Isle"*	...	...	...	...	...	" " C. Godfrey, Junr.
German's "A Princess of Kensington"	...	...	...	...	...	" " D. Godfrey, Junr.
" " "Merrie England"	...	...	...	...	...	" " Edward German.
" " "Tom Jones"	...	...	...	...	...	" " H. M. Higgs.
Lehar's "The Merry Widow"	...	...	...	...	...	" " H. M. Higgs.
Caryll & Monckton's "The Messenger Boy"*	...	...	...	...	...	" " C. Godfrey, Junr.
" " "A Runaway Girl"*	...	...	...	...	...	" " C. Godfrey, Junr.
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" " "The Toreador"*	...	...	...	...	...	" " C. Godfrey, Junr.
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" " "The Spring Chicken"	...	...	...	...	...	" " Albert W. Ketèlbey.
" " "The New Aladdin"	...	...	...	...	...	" " Albert W. Ketèlbey.
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" " "Doris"*	...	...	...	...	...	" " C. Godfrey, Junr.
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The above marked thus * are also published as Duets.

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No. 7.

BEAUTY'S EYES.

POPULAR SONG BY
F. PAOLO TOSTI.TRANSCRIBED BY
BOYTON SMITH.

Poco Andante.

PIANO. *p*

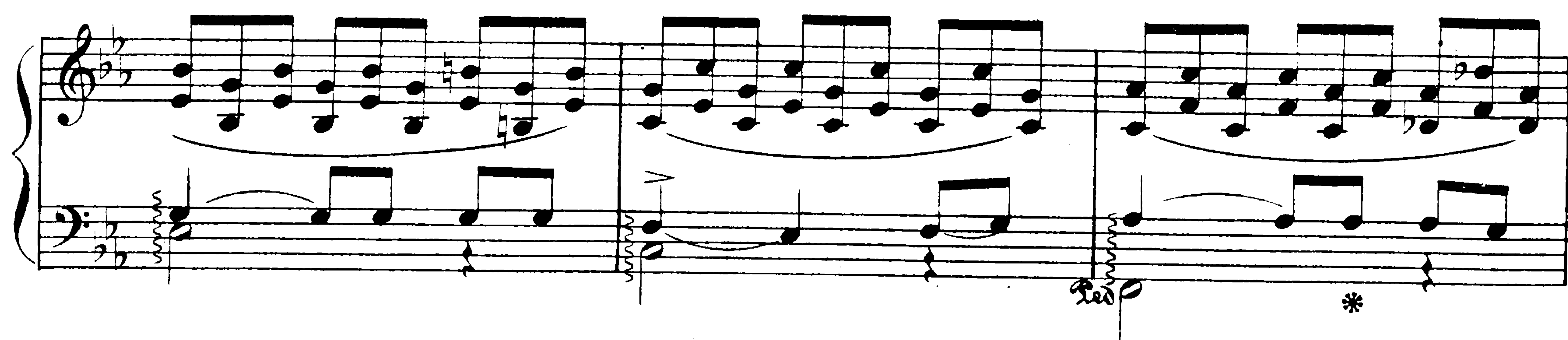
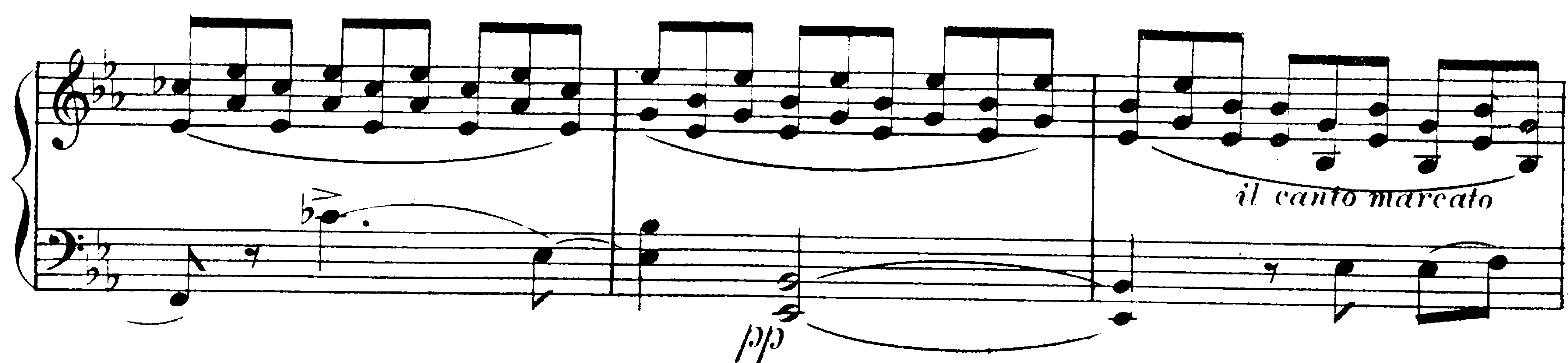
Red

Cres:

veloce

molto legato.

p



The musical score consists of six systems, each with a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 3/4.

System 1: Features a series of chords and single notes in the right hand, with a steady eighth-note accompaniment in the left hand. Dynamic markings include *Red* and ***.

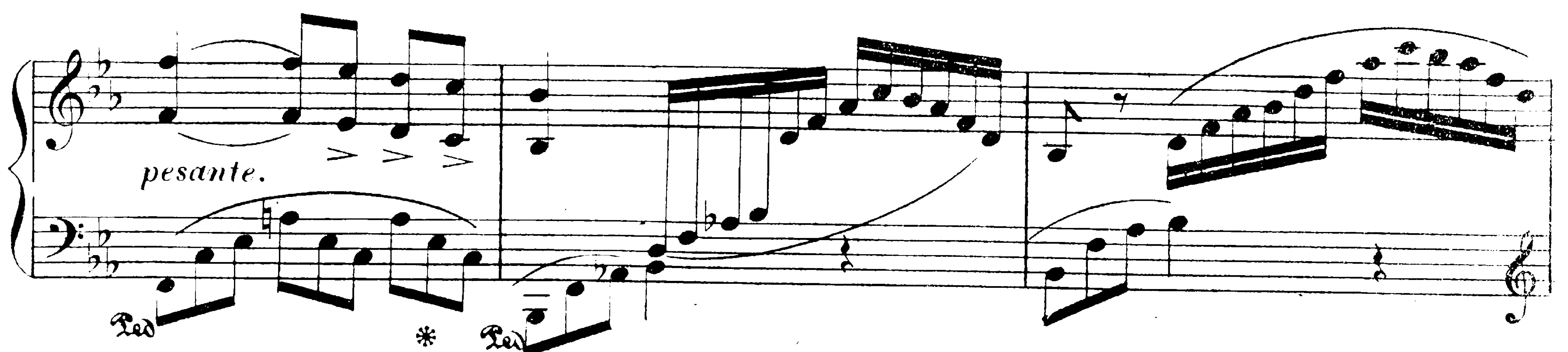
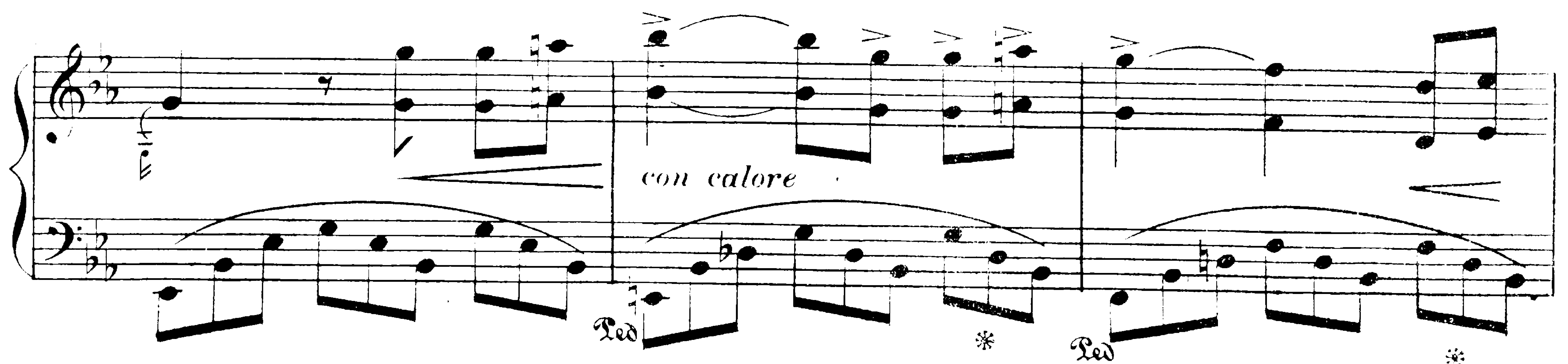
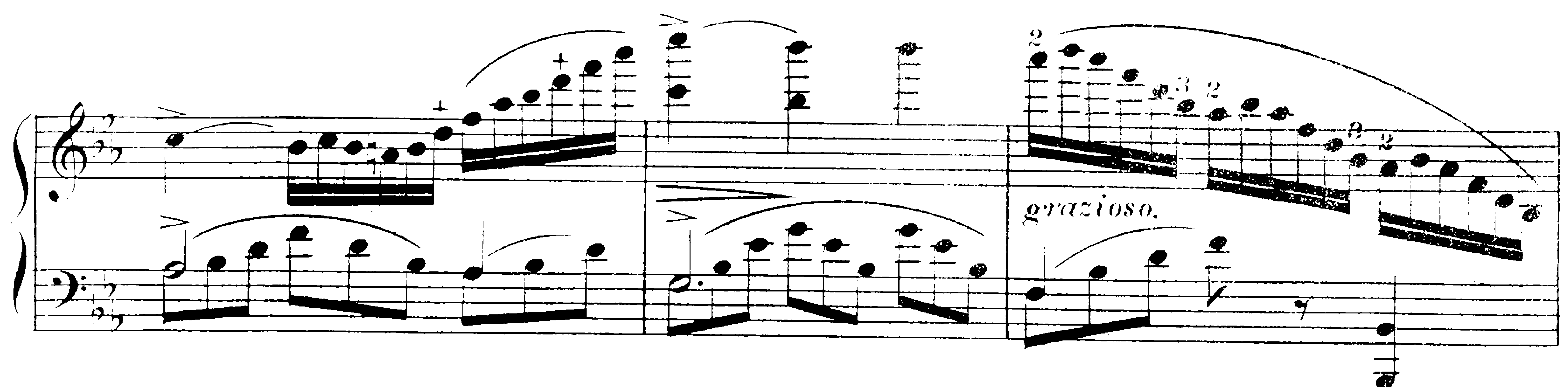
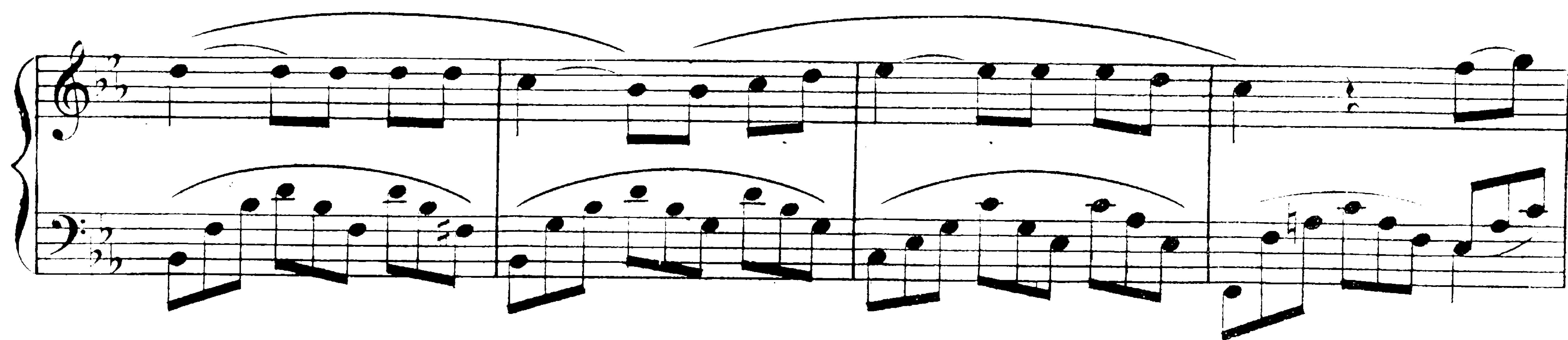
System 2: Continues the pattern of chords and notes in the right hand, with a steady eighth-note accompaniment in the left hand. Dynamic markings include *Red* and ***.

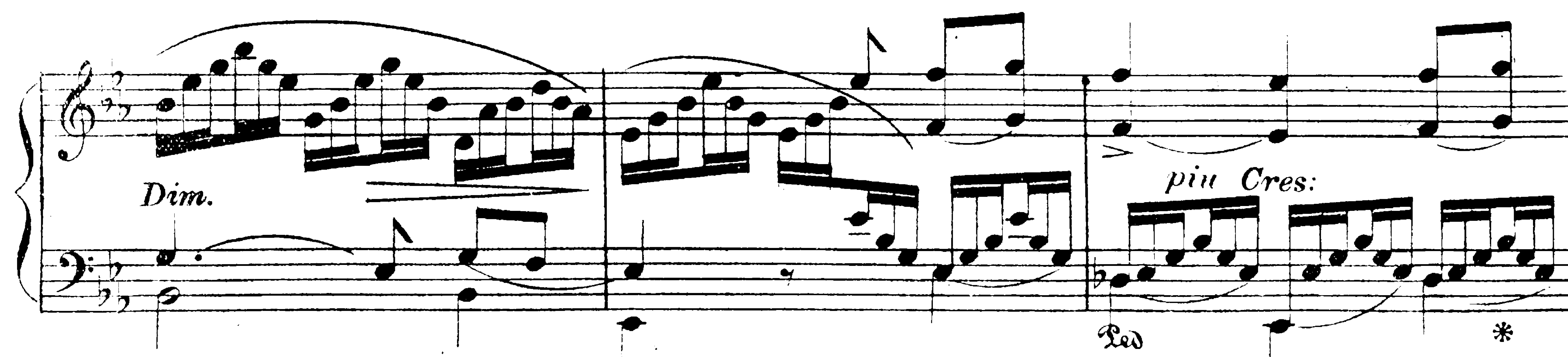
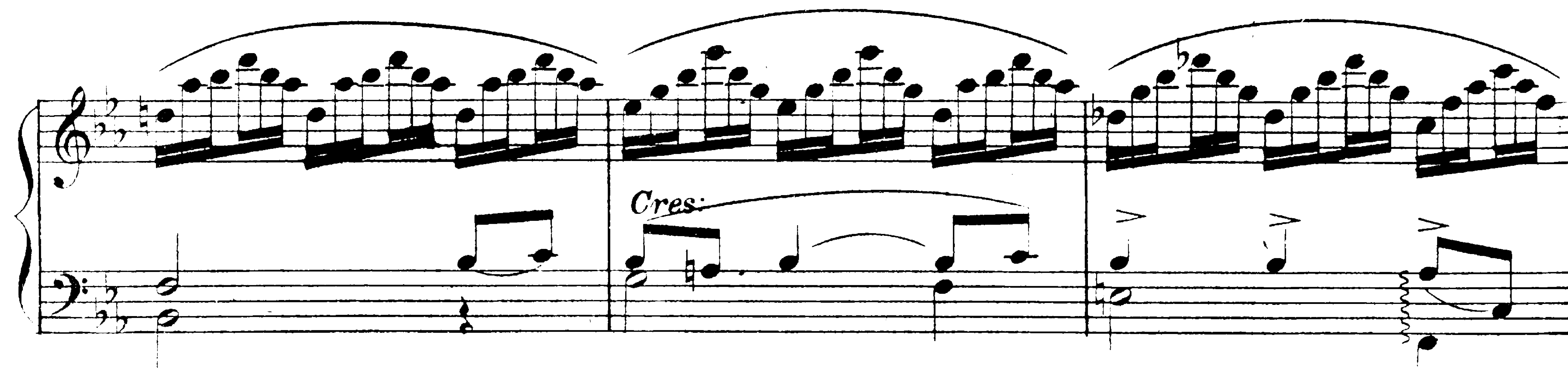
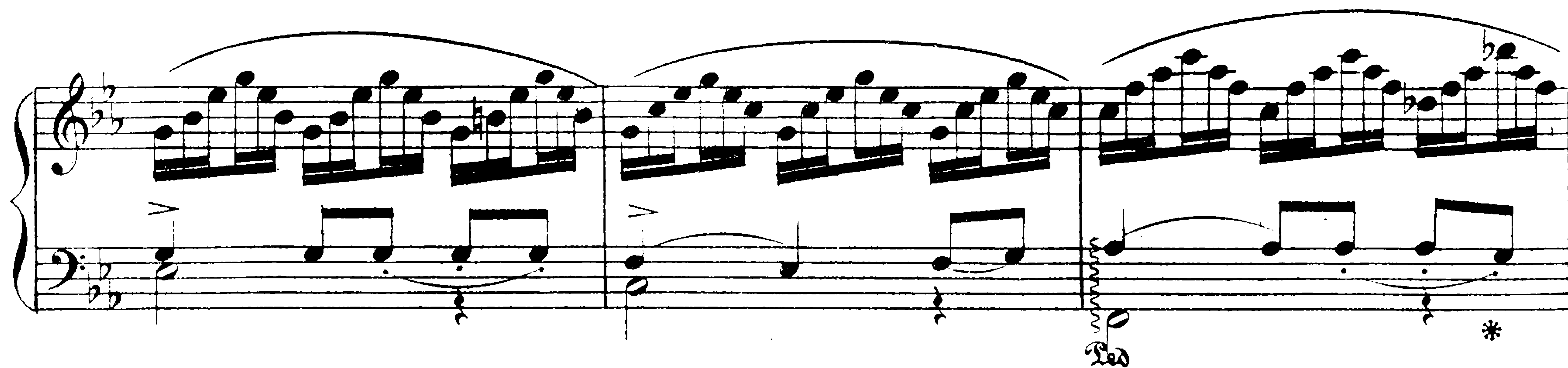
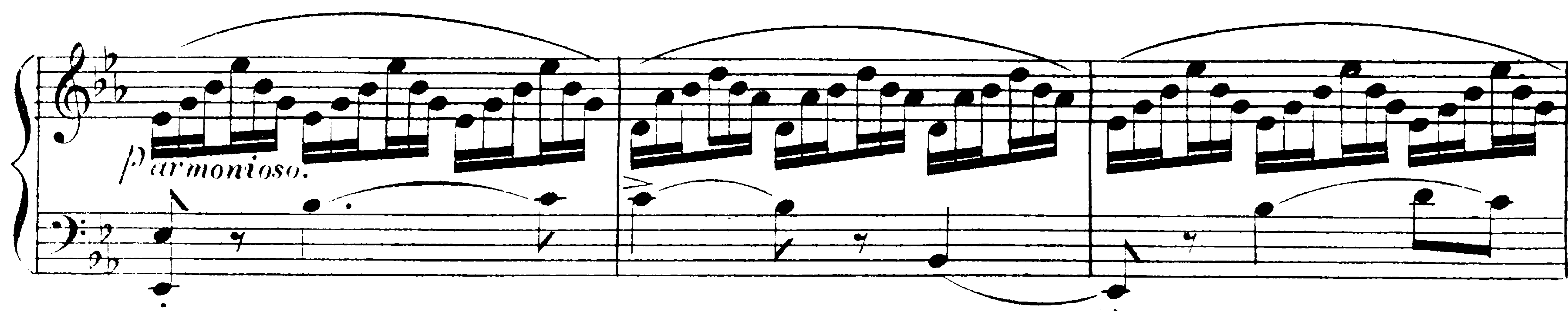
System 3: Includes the marking *riten* (ritardando) in the left hand. The right hand features longer note values. Dynamic markings include *Red* and ***.

System 4: Features a series of chords and single notes in the right hand, with a steady eighth-note accompaniment in the left hand. Dynamic markings include *Red* and ***. The marking *poco agitato* appears in the right hand.

System 5: Includes the marking *Cres:* (crescendo) in the left hand. The right hand features longer note values. Dynamic markings include *Red* and ***. The marking *f con passione* appears in the right hand.

System 6: Features a series of chords and single notes in the right hand, with a steady eighth-note accompaniment in the left hand. Dynamic markings include *Red* and ***. The marking *p* (piano) and *calmato* (calm) appear in the right hand.





First system of musical notation. Treble and bass staves. The bass staff features a continuous eighth-note accompaniment. The treble staff has a melody with slurs and accents. The tempo/mood marking *sempre agitato, piu* is written above the treble staff. The system concludes with a double bar line and an asterisk.

Second system of musical notation. Treble and bass staves. The bass staff continues the eighth-note accompaniment. The treble staff features a melody with slurs and accents. The tempo/mood marking *a piu* is written above the treble staff. The system concludes with a double bar line and an asterisk.

Third system of musical notation. Treble and bass staves. The bass staff continues the eighth-note accompaniment. The treble staff features a melody with slurs and accents. The tempo/mood marking *stentato.* is written above the treble staff. The system concludes with a double bar line and an asterisk.

Fourth system of musical notation. Treble and bass staves. The bass staff continues the eighth-note accompaniment. The treble staff features a melody with slurs and accents. The tempo/mood marking *ten:* is written above the treble staff. The system concludes with a double bar line and an asterisk.

Fifth system of musical notation. Treble and bass staves. The bass staff continues the eighth-note accompaniment. The treble staff features a melody with slurs and accents. The system concludes with a double bar line and an asterisk.

Sixth system of musical notation. Treble and bass staves. The bass staff continues the eighth-note accompaniment. The treble staff features a melody with slurs and accents. The tempo/mood marking *loco.* is written above the treble staff. The system concludes with a double bar line and an asterisk.

NEW AND POPULAR PIANOFORTE MUSIC.

Andante con moto. (melody well pronounced.) **SONG WITHOUT WORDS.** EDWARD GERMAN.

p *mf* *Ped.* *

Gaily, and with a touch to suggest the quality of a bell. **THE CUCKOO PRELUDE.** EDITED BY FANNY DAVIES. MATHIAS VAN DEN GHEYN.

f *well detached.* *Ped.* *

Andantino alla Gavotta. **POUR ELLES.** (PAS CADENCE.) CARLO ALBANESI.

mf *m.s.* *pp* *Ped.* *

Lento. **UNE LARME.** (FEUILLE D'ALBUM.) CARLO ALBANESI.

pp *con Ped.* *Ped.* *

Largamente. **SOUVENANCE.** ROMANCE. CARLO ALBANESI.

p *ten cantata la melodia.* *Ped.* *

Molto animato e cantabile. **EN PROMENADE.** CARLO ALBANESI.

mf *p* *Ped.* *

Moderato e scherzando. **COQUETTE.** A SCHERZINO. HUBERT BATH.

f *dim.* *mf* *Very lightly and coquettishly.* *Ped.* *

Andante cantabile. **RÉVERIE.** F. A. ARMSTRONG.

pp *Ped.* *

All. vivo. (M.M. 160.) **SÉRÉNADE LYRIQUE.** EDWARD ELGAR.

p *poco rit.* *a tempo.* *pp* *Ped.* *

Andante moderato. **BADINAGE.** CORELLI WINDEATT.

p *cres.* *mf* *cres.* *Ped.* *

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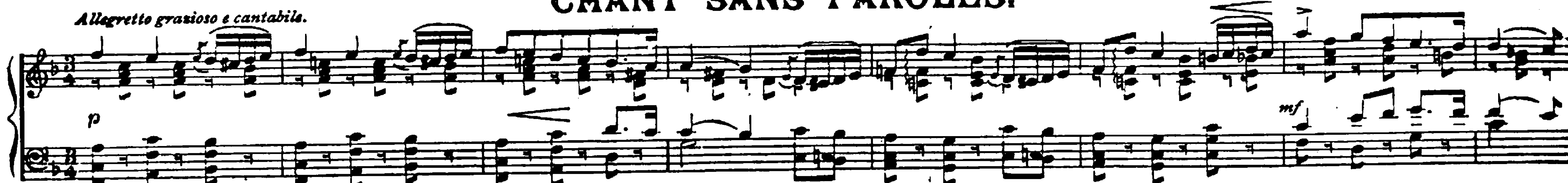
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*Allargretto non troppo.
la melodia con molto espressione.*



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P. TSCHAIKOWSKY, Op. 37 bis.

Andante cantabile.



ROMANCE.

P. TSCHAIKOWSKY, Op. 5.

Andante cantabile.



NOCTURNE.

P. TSCHAIKOWSKY, Op. 10, No. 1.

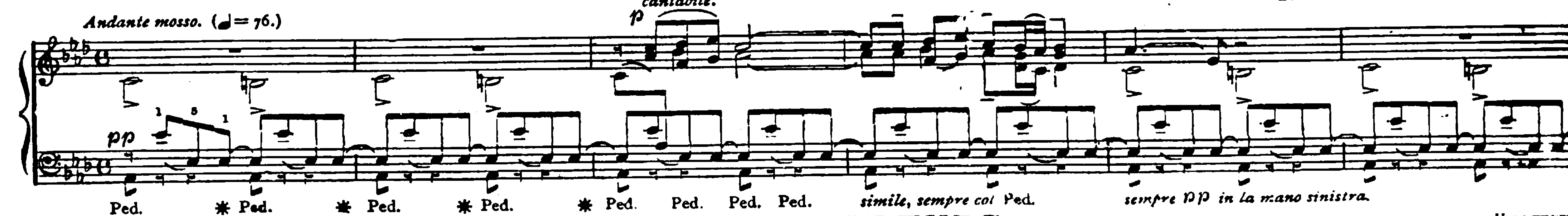
Andante cantabile.



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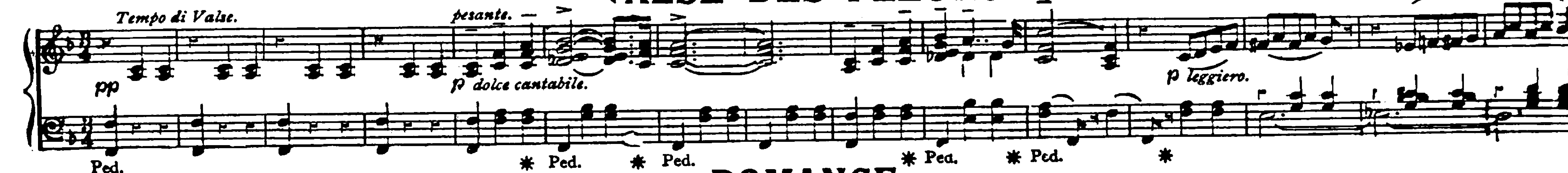
Andante mosso. (♩ = 76.)



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P. TSCHAIKOWSKY.

Tempo di Valse.



ROMANCE.

ANTON ARENSKY, Op. 5, No. 3.

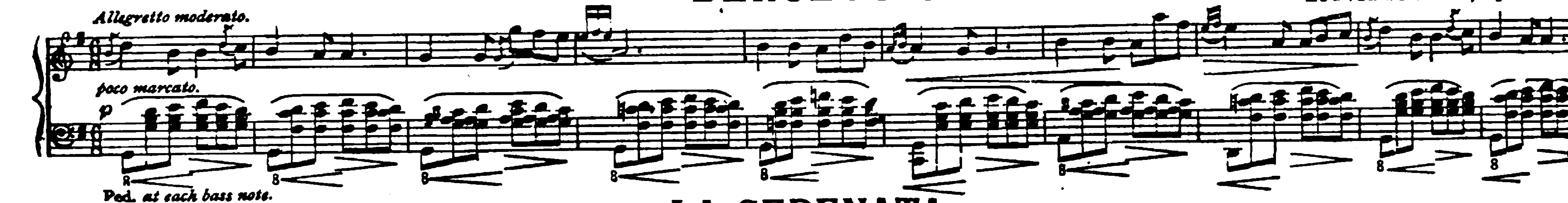
Andante espressivo.



BERCEUSE.

LUDVIG SCHYTTÉ, Op. 26, No. 7.

Allargretto moderato.



LA SERENATA.

CARLO ALBANESI.

ten.



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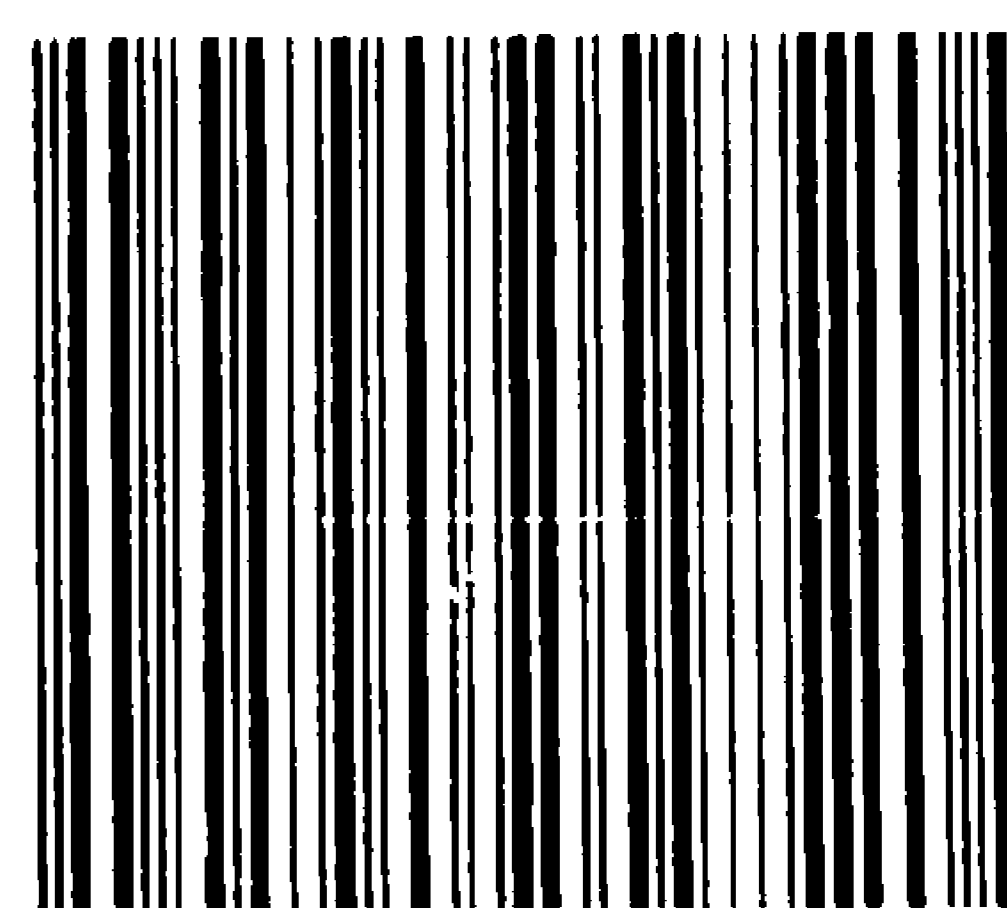
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