



COMPOSITIONS
OF
FRED'K L. CRANE
FOR
PIANO-FORTE.

ON THE WATER, (Etude)	- -	7½
THE COSSACKS, (Marche Brillante)		4
MERRY CHRISTMAS,	- -	4
TROIS PENSÉES POÉTIQUES		
1. SUNSET,	- -	3
2. A SPRING DAY,	- -	3
3. A ROCKY SHORE,	- -	4
AFTER THE BALL, (Romance)	- -	4
REVERIE,	- - - -	3½

BOSTON:

OLIVER DITSON & CO.

New York: C. H. DITSON & CO. Chicago: LYON & HEALY. Philadelphia: J. E. DITSON & CO.
GEO. D. NEWHALL Co., Cincinnati, J. L. PETERS, St. Louis LUDDEN & BATES, Savannah. L. GRUNWALD, New Orleans.
THOS. GOGGAN & BRO., Galveston. SHERMAN, CLAY & Co., San Francisco. OTTO SUTRO, Baltimore.

To my pupil MISS JESSIE WILSON.
ON THE WATER.
ETUDE.

Frederick L. Crane.

Adagio.

accel.

il melodia poco marcato.

Allegro moderato.

mf

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff contains a harmonic accompaniment with chords in the first measure and rests in the second.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the harmonic accompaniment.

Sixth system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the harmonic accompaniment. The system ends with the word *loco.* written at the end of the staff.

The first system of music consists of two staves. The right-hand staff features a complex melodic line with many sixteenth notes, including a trill-like passage. The left-hand staff provides a bass line with some chords and single notes. A large slur covers the right-hand staff across the first two measures.

The second system continues the musical material from the first system. The right-hand staff has a dense melodic texture, while the left-hand staff has a more sparse bass line with some chords.

The third system includes a 'cres.' (crescendo) marking in the right-hand staff. The left-hand staff has a 'L. R.' marking below it, indicating a left-to-right hand crossover. The notation shows a change in the bass line's rhythmic pattern.

The fourth system begins with a forte (*f*) dynamic marking. It features a complex melodic line in the right hand and a bass line in the left hand. A 'L. R.' marking is present below the left-hand staff, indicating a hand crossover.

The fifth system shows a dynamic shift from *f* to *pp subito* (pianissimo subito) in the right-hand staff, followed by a *p* (piano) marking. The left-hand staff continues with a bass line.

The sixth system continues the musical material with a melodic line in the right hand and a bass line in the left hand. The notation is consistent with the previous systems.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The notation includes various musical markings and dynamics:

- System 1:** Treble staff has a continuous eighth-note pattern. Bass staff has a simple harmonic accompaniment.
- System 2:** Treble staff continues the eighth-note pattern. Bass staff has chords and a dynamic marking of *mf* (mezzo-forte).
- System 3:** Treble staff continues the eighth-note pattern. Bass staff has chords.
- System 4:** Treble staff continues the eighth-note pattern. Bass staff has chords. A dynamic marking of *s* (sforzando) is present above the treble staff.
- System 5:** Treble staff continues the eighth-note pattern. Bass staff has chords. A dynamic marking of *s* is present above the treble staff.
- System 6:** Treble staff continues the eighth-note pattern. Bass staff has chords. A dynamic marking of *pizz* (pizzicato) is present above the treble staff.

8 *loca.* *a tempo*

poco rit. *p*

grca *grca*

R.H.

rit. *cres.* *a tempo*

cres. *dim.*

rit. *a tempo* *rit. molto*

mf Adagio *p Allegro moderato*

8

S

First system of a piano score. The treble clef staff features a melodic line with a slur and a dynamic marking of *8*. The bass clef staff provides harmonic accompaniment with chords and rests.

Second system of the piano score. The treble clef staff continues the melodic line with a slur and a dynamic marking of *8*. The bass clef staff continues the accompaniment. A *looo* marking is present at the end of the system.

Third system of the piano score. The treble clef staff features a melodic line with a slur and a dynamic marking of *8*. The bass clef staff continues the accompaniment.

Fourth system of the piano score. The treble clef staff features a melodic line with a slur and a dynamic marking of *8*. The bass clef staff continues the accompaniment.

Fifth system of the piano score. The treble clef staff features a melodic line with a slur and a dynamic marking of *8*. The bass clef staff continues the accompaniment. A *cres.* marking is present in the treble staff.

Sixth system of the piano score. The treble clef staff features a melodic line with a slur and a dynamic marking of *8*. The bass clef staff continues the accompaniment. A *5* marking is present in the treble staff.

First system of musical notation. The right hand (treble clef) plays a continuous sixteenth-note arpeggiated pattern. The left hand (bass clef) is silent. Dynamics: *f* (forte) at the beginning, *pp subito* (pianissimo subito) in the middle.

Second system of musical notation. The right hand continues the sixteenth-note arpeggiated pattern. The left hand (bass clef) plays a simple harmonic accompaniment of quarter notes. Dynamics: *p* (piano).

Third system of musical notation. The right hand continues the sixteenth-note arpeggiated pattern. The left hand continues the simple harmonic accompaniment of quarter notes.

Fourth system of musical notation. The right hand continues the sixteenth-note arpeggiated pattern. The left hand continues the simple harmonic accompaniment of quarter notes.

Fifth system of musical notation. The right hand continues the sixteenth-note arpeggiated pattern. The left hand continues the simple harmonic accompaniment, with some chords in the second half of the system.

Sixth system of musical notation. The right hand continues the sixteenth-note arpeggiated pattern. The left hand (bass clef) plays chords. Dynamics: *mf* (mezzo-forte).

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note melody. The left hand (bass clef) plays a sparse accompaniment of chords and single notes.

Second system of musical notation. Similar to the first system, with a steady eighth-note melody in the right hand and a simple accompaniment in the left hand.

Third system of musical notation. The right hand melody continues. A dynamic marking *ff* (fortissimo) is placed above the right hand staff in the second measure of this system.

Fourth system of musical notation. The right hand melody continues. A dynamic marking *f* (forte) is placed above the right hand staff in the first measure of this system.

Fifth system of musical notation. The right hand melody continues. A dynamic marking *f* (forte) is placed above the right hand staff in the first measure of this system.

Sixth system of musical notation. The right hand melody continues. A dynamic marking *dim.* (diminuendo) is placed below the right hand staff in the first measure, and a dynamic marking *ppa* (pianissimo) is placed below the right hand staff in the second measure.

8.....loco

poco rit. e dim. gpa *gpa* *a tempo*

This system shows the first two measures of a musical phrase. The right hand plays a continuous eighth-note pattern. The left hand has sparse accompaniment. A first ending bracket labeled '8' spans the first measure, and a second ending bracket labeled 'loco' spans the second measure.

p

This system shows the next two measures. The right hand continues the eighth-note pattern. The left hand accompaniment is more active. A first ending bracket labeled '8' spans the first measure, and a second ending bracket labeled '5' spans the second measure.

This system shows the next two measures. The right hand continues the eighth-note pattern. The left hand accompaniment is more active. A first ending bracket labeled '8' spans the first measure, and a second ending bracket labeled '5' spans the second measure.

8.....

mf

This system shows the next two measures. The right hand continues the eighth-note pattern. The left hand accompaniment is more active. A first ending bracket labeled '8' spans the first measure, and a second ending bracket labeled '5' spans the second measure.

8.....

cres. *f*

This system shows the next two measures. The right hand continues the eighth-note pattern. The left hand accompaniment is more active. A first ending bracket labeled '8' spans the first measure, and a second ending bracket labeled '5' spans the second measure.

L.H.

This system shows the final two measures of the phrase. The right hand continues the eighth-note pattern. The left hand accompaniment is more active. A first ending bracket labeled '8' spans the first measure, and a second ending bracket labeled '5' spans the second measure.

SURPRISINGLY BEAUTIFUL

SONGS AND PIANO PIECES.

RECENT PUBLICATIONS OF OLIVER DITSON & CO.

Vocal.

- Dinna Chide.** Ab. 3. E to F.
By August Mignon. 30
"Oh! dinna chide the mother!
Yon 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 lanky at the Fair.** Ab. 3. d to F.
By Luscombe Seaville. 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 "ouch 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, Hilda cared I for the stress of the weather,
So Hobbin 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 Neel. 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 emphasis 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. Neel. 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. Ewood. 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 Morse. 30
"Tis gone, like a tale that is told, Love,
Like a dream it hath floated; 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. Neel. 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 Vergangenheit.) F. 4. By H. Riegelman. 30
The right hand dreams on steadily and calmly, but the left hand evidently has fantastic visions, since its part is full of springs and arpeggios; 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 perceiving its beauty.
- Charming Gavotte.** Eb. 3.
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 Introduction 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 Handkerchief,** 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 agreeable, and the set will be pronounced all right and inspiring.
- Country Club Galop.** Eb. 3. By M. D. S. 35
Nothing contrived about this sprightly galop, which will do for rural, suburban, and city life, and be good everywhere.
- Angel's Evening Hymn.** (Hymns du Soir.)
Morceau de Salon, Eb. 4.
By Carl Brucke. 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 Brucke. 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. Resch. 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. 35
A simple trick of imitation piece; quite pleasing to young players.
- Robin Adair.** Variations. C. 3.
By J. W. Turner. 45
Neat and musical variations, resembling 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. 45
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 Recreation 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 G, 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. e to E." means "Key of C, Fifth degree, lowest letter e on the added line below, highest letter E on the 4th space."

Published by OLIVER DITSON & CO., Boston.

C. H. DITSON & CO., 367 Broadway, New York.

LYON & HEALY, Chicago.

J. E. DITSON & CO., 1223 Chestnut St. Phila.