

To  
Miss Kate Redding

# PERLE de L'AMERIQUE



*Enregistré en vertu de la loi du 3 Mars 1793. Déposé le 10 Mars 1866. par J.L. Petes & Bro. in the Clerk's Office of the District Court of the south eastern District of Missouri.*

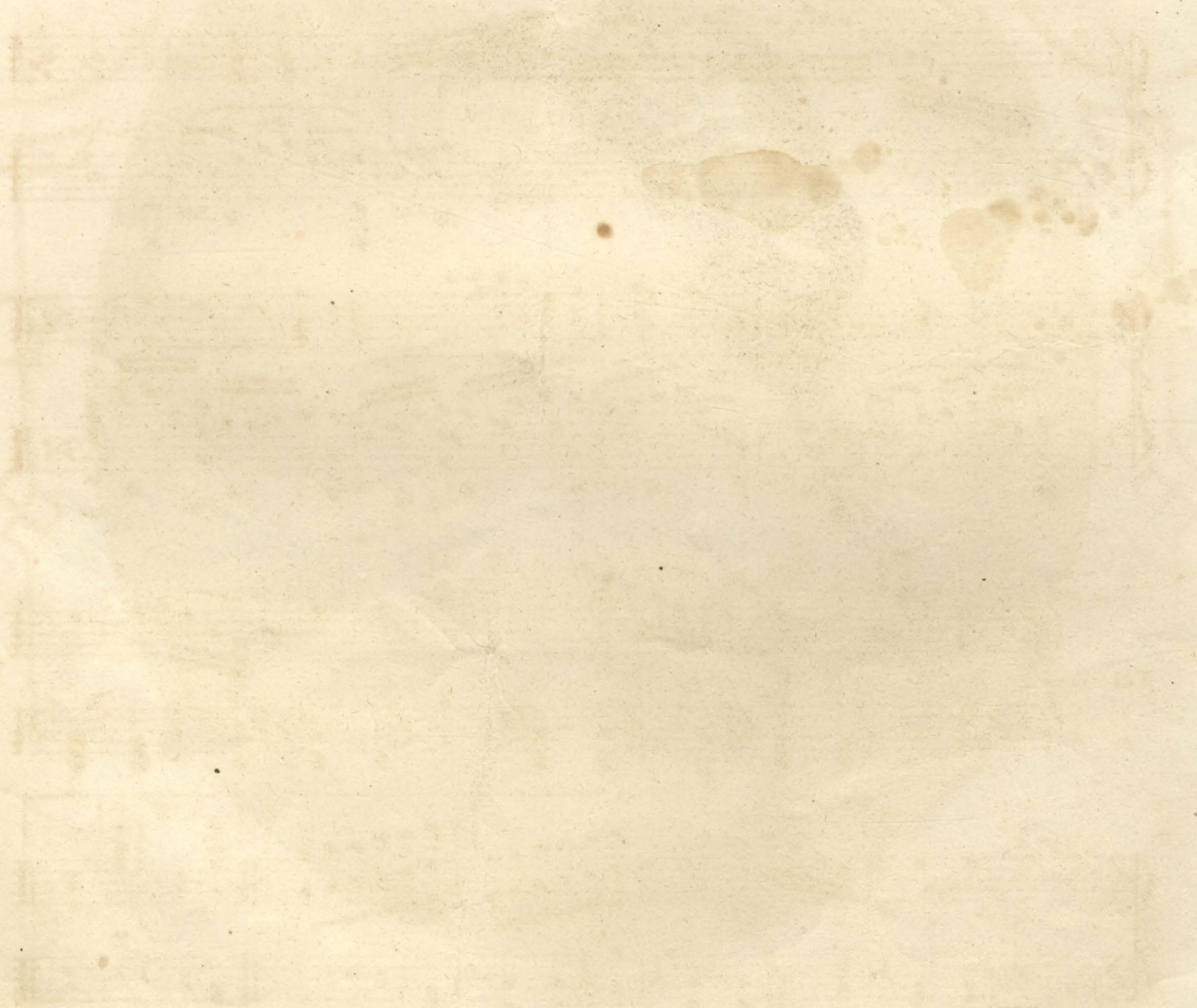
## VALSE BRILANTE PAR KINKEL.

St. Louis J. L. PETES & BRO. C. PETERS & BRO. Cincinnati.

NEW YORK PHILADELPHIA NEW YORK



REVUE DE L'AMÉRIQUE



REVUE DE L'AMÉRIQUE







PERLE DE L'AMERIQUE

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic marking. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece. It features a *ritard.* (ritardando) marking in the upper staff, followed by a *f a tempo.* (forte a tempo) marking. The music shows a change in texture and dynamics, with more complex chordal structures in the upper staff and a steady bass line in the lower staff.

The third system of music includes a piano (*p*) dynamic marking. The upper staff features a series of chords and some melodic fragments, while the lower staff continues with a consistent accompaniment. There is a repeat sign in the lower staff towards the end of the system.

The fourth system shows further development of the musical themes. The upper staff has a more active melodic line with some grace notes, and the lower staff maintains its accompaniment role with various chordal textures.

The fifth and final system on the page concludes the piece. It features a final cadence in the upper staff and a concluding bass line in the lower staff. The music ends with a double bar line and repeat dots.



8<sup>a</sup>  
*f* *cres.*

This system contains the first two staves of music. The upper staff features a series of chords with a dynamic marking of *f* and a *cres.* (crescendo) marking. The lower staff provides a bass line with a similar dynamic and crescendo.

8<sup>a</sup>  
*ff* *martellato.* *p*

This system contains the next two staves. The upper staff has a dynamic marking of *ff* and the instruction *martellato.* (martellato). The lower staff has a dynamic marking of *p*. There are some slurs and accents in both staves.

This system contains the third and fourth staves. The upper staff continues with chords, and the lower staff has a bass line with a flat symbol (*b*) indicating a change in the bass note.

8<sup>a</sup>  
*p*

This system contains the fifth and sixth staves. The upper staff has a dynamic marking of *p* and a *8<sup>a</sup>* marking. The lower staff continues with a bass line.

8<sup>a</sup> 8<sup>a</sup> 8<sup>a</sup>  
*f*

This system contains the final two staves. The upper staff has a dynamic marking of *f* and three *8<sup>a</sup>* markings. The lower staff continues with a bass line.



First system of musical notation, consisting of a grand staff with a treble and bass clef. The music is in a minor key. The first measure of the treble staff is marked with a piano (*p*) dynamic.

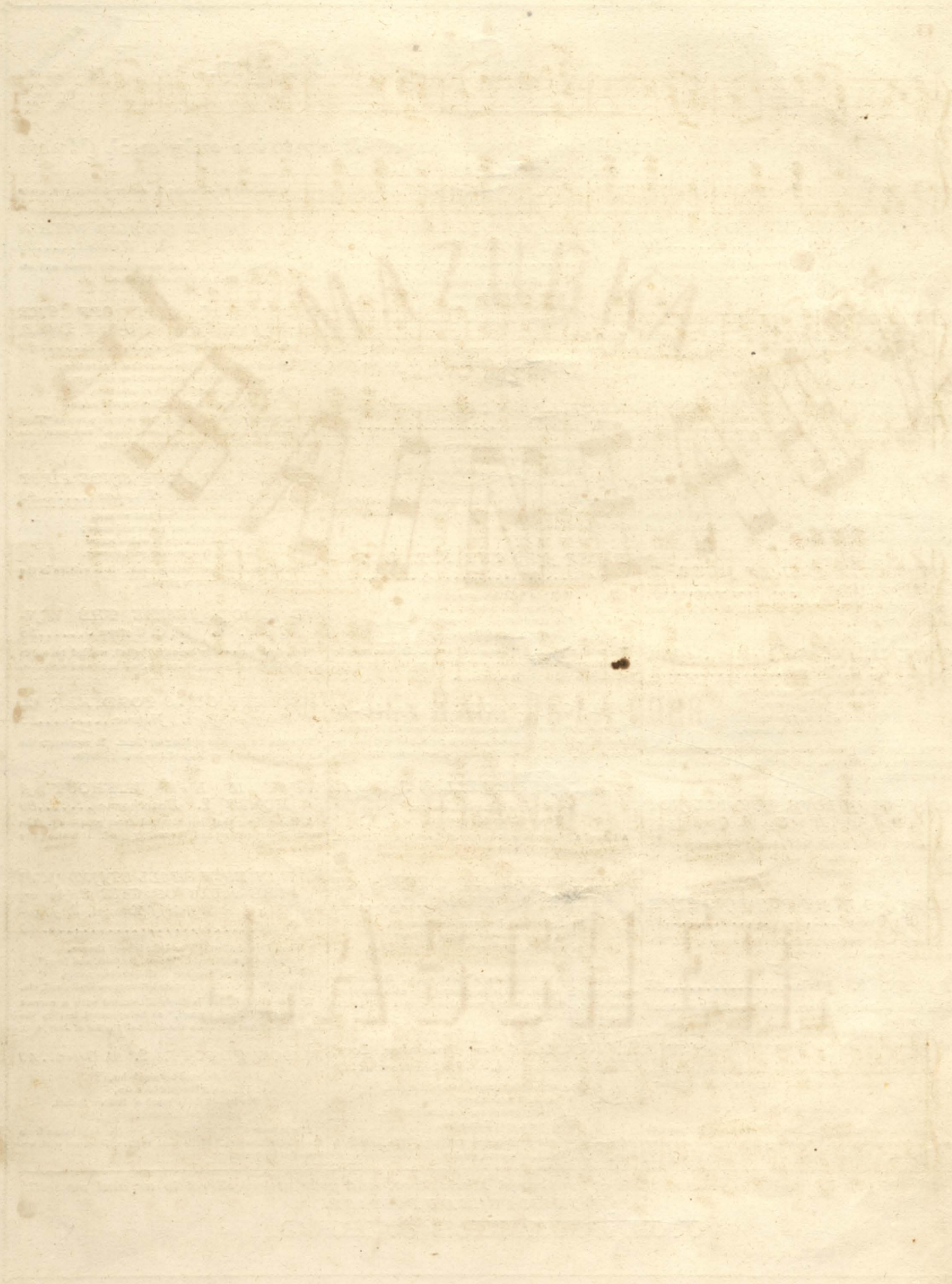
Second system of musical notation. The treble staff begins with a *ritard.* (ritardando) marking, followed by a *f a tempo.* (forte a tempo) marking. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a wavy line above the notes, labeled with a 'ga' (gargle) performance instruction. The bass staff continues with its accompaniment.

Fourth system of musical notation. The treble staff has a wavy line above the notes, labeled with a 'ga' (gargle) performance instruction. The bass staff continues with its accompaniment.

Fifth system of musical notation, concluding the piece. The treble staff ends with a fermata over the final notes. The bass staff concludes with a final chord.







L'AFRICAIN!  
Marche Comique,  
PAR HENRI ALLARD.

## The Latest and Best Songs of the Day.

KINKLE'S  
Whisperings of Love,  
A Beautiful Waltz.

The following list is selected with great care. It contains only such Music as we can recommend.

NOTE.—The figures at the end of each piece represent the difficulty, thus: 1, very easy; 2, quite easy; 3, moderately easy; 4, moderately difficult; 5, rather difficult; 6, quite difficult; 7, very difficult. Pieces marked thus \*, have illustrated title-pages.

**MY BEAUTIFUL, MY FAIR. 4. W. C. Peters . . . . . 35**

This little gem has had an unusually large circulation, and is still in great demand. The music is well wedded to the words.

**THY SMILE MY HEART COULD ALWAYS CHEER; or, My Parent Dear. Song. W. V. Wallace . . . . . 35**

Thou fondest knot in nature's tie,  
To me a link of nameless strength.

Wallace, always good, loses nothing of his reputation by this little ballad. It is destined to become as great a favorite as "Bright Star of Love," and numerous other fine ballads, by this well-known author.

**MY DARLING ALPINE MAID; or, The Switzer Rose. 4. W. C. Peters . . . . . 35**

The melody of this little gem is taken from "De Beriot's 5th air." The words are by the late W. W. Fosdick, and are in keeping with the music.

**MY SOUL IS FULL OF MUSIC. 3. Duet. Fillmore . . . . . 35**

A charming Duet carefully harmonized. It has been sung in public with great success.

**\*NATALIE; or, The Maid of the Mill. 4. W. C. Peters . . . . . 40**

Down the stream, as cheerily,  
Beside the mill we row,  
Where the echoes merrily  
Their playful chorus throw.

This little Ballad has gained an enviable reputation. It has a flowing and captivating melody, and should be found on every piano.

**OH, I AM IN LOVE, BUT ILL NOT TELL WITH WHO. 4. Deming . . . . . 30**

A sparkling little Ballad, well adapted for concert or parlor use. It has been sung by Mrs. Deming with great success at all her principal concerts.

**POPPING IN AT PUDDING TIME. 3. Tully . . . . . 35**

A Comic Song, sung with considerable success by Mr. Wilton at all his concerts.

**RAVEN. 3. Barker . . . . . 35**

Once upon a midnight dreary, while I pondered weak and weary,  
Over many a quaint and curious volume of forgotten lore;  
While I nodded, nearly napping—suddenly there came a tapping,  
As of some one gently rapping, rapping at my chamber door,  
"This son-a-visitor," I muttered, "tapping at my chamber door,  
Only this, and nothing more."

The words are by Edgar A. Poe, and are too well known to need any commendation. The music is arranged to be sung recitative, in a chanting style.

**WITH ALL MY SOUL THEN LET US PART; or, The Separation. Maeder . . . . . 30**

With all my soul then let us part,  
Since both are anxious to be free;  
And I will send you home your heart,  
If you will send back mine to me.

Words by Tom Moore. The success of this little Ballad has been immense; it is not to be wondered at, however, as both words and music are full of expression. To get the right copy, ask for "Peters' Edition" by "Maeder."

**SHE CALLED ME CHARLIE DEAR. 4. Hasting . . . . . 35**

We met! oh, I remember well,  
A mingled hope and fear  
Had filled my heart, until she spoke,  
And called me "Charlie dear."

A pretty melody, well adapted to the words, and calculated to win the admiration of those who prefer the sentimental order of ballad singing.

**SPIGHER AND THE FLY. 3. Russell . . . . . 40**

Will you walk into my parlor,  
Said a spider to a fly,  
'Tis the prettiest little parlor  
That ever you did spy.

The most popular of "Russell's" songs. It was sung by him with unbounded applause at all his principal concerts. The music is particularly attractive.

**\*STAR OF MY SOUL. 5. Blockley . . . . . 40**

Every singer should have a copy of this beautiful Serenade. The style in both words and music is good, and will ever commend it. It is embellished with a handsome title-page.

**SWEET CARRIE BELL. 3. Squires . . . . . 40**

Sweet Carrie Bell and I, one eve,  
Were walking side by side.

A love of a Song, and well worthy of popular consideration. It will well repay the learning.

**SWEET WERE MY DREAMS OF THEE. 3. Webster . . . . . 35**

Sweet were my dreams when far away,  
Oh! sweet were my dreams of thee;  
In the midnight hour and the blaze of day,  
My only thoughts were of thee.

Decidedly one of "Webster's" best songs. It is extensively sung in public, and is in general use as a drawing-room song. Those wishing something chaste and pretty can not find a better.

**TEN O'CLOCK; or, Remember, Love, Remember! 4. W. C. Peters . . . . . 35**

'Twas ten o'clock one moonlight night,  
I ever shall remember;  
When every star shone sparkling bright,  
In gloomy, cold November.

A pleasing ballad of moderate difficulty. The melody is from Mozart, and is, of course, good.

**THINE IMAGE DWELLS WITHIN MY HEART. 3. Wendell . . . . . 35**

Of moderate difficulty, and uncommonly sweet and attractive. The melody is from the German.

**THOU HAST CAST OFF THE HEART THAT I GAVE THEE. 4. Farrenberg . . . . . 40**

Thou hast cast off the heart that I gave thee,  
Like a weed that was worthless and vain;  
A heart that would perish to save thee,  
Thou hast given to the bleak world again.

A fine Song. It is destined to have as great a run as "Thou hast Wounded the Spirit that Loved Thee," and numerous other popular ballads of the same character.

**'TIS BUT AN HOUR SINCE FIRST WE MET. 3. Thomas . . . . . 40**

'Tis but an hour since first we met,  
Another, and our paths will sever;  
Nor deem it strange, it wakes regret  
To think that we may part forever.

This little song is immensely popular. It is written in the popular style, and is sure to please.

**WE STOOD BESIDE THE WINDOW. 4. W. C. Peters . . . . . 35**

Those desiring a really beautiful ballad, wedded to words of a tender and appealing character, will be pleased with this.

**WE WERE GIRLS TOGETHER. 2. Song or Duet. Nourse . . . . . 35**

This can be sung as a Song or Duet. It represents the warm and tender friendship of two loving hearts.

**WHAT IS LIFE WITHOUT A HOME? 2. Hawthorne . . . . . 30**

A Home Song that has attained great popularity. The words are expressive, and the melody good. It is also quite easy.

**\*WHEN ERIN SHALL STAND 'MID THE ISLES OF THE SEA; or, The Last Words of Emmet. 3. Maynard . . . . . 40**

When Erin shall stand 'mid the isles of the sea,  
Unburden'd, unfetter'd, "great, glorious, and free;"  
When beacons of Freedom shall light every vale,  
And the hearts of her tyrants before them shall quail, etc.  
This beautiful Ballad is finely illustrated with a correct likeness of "Robert Emmet," as he appeared leaving the Marshalsea Lane Depot on the night of the 23d of July, 1803.

**WIDOW BEDOTT. 2. S. Green . . . . . 40**

I never changed my single lot,  
I thought 'twould be a sin,  
For I thought so much o' Deacon Bedott,  
I never got married agin.

This is some of the widow's own poetry. It is taken from the "Bedott papers." It is sung by Mrs. Florence with unbounded applause.

Should you be unable to procure these at the nearest Music Store, send your orders direct to us, and we will MAIL THEM FREE OF POSTAGE.

J. L. PETERS & BRO.,