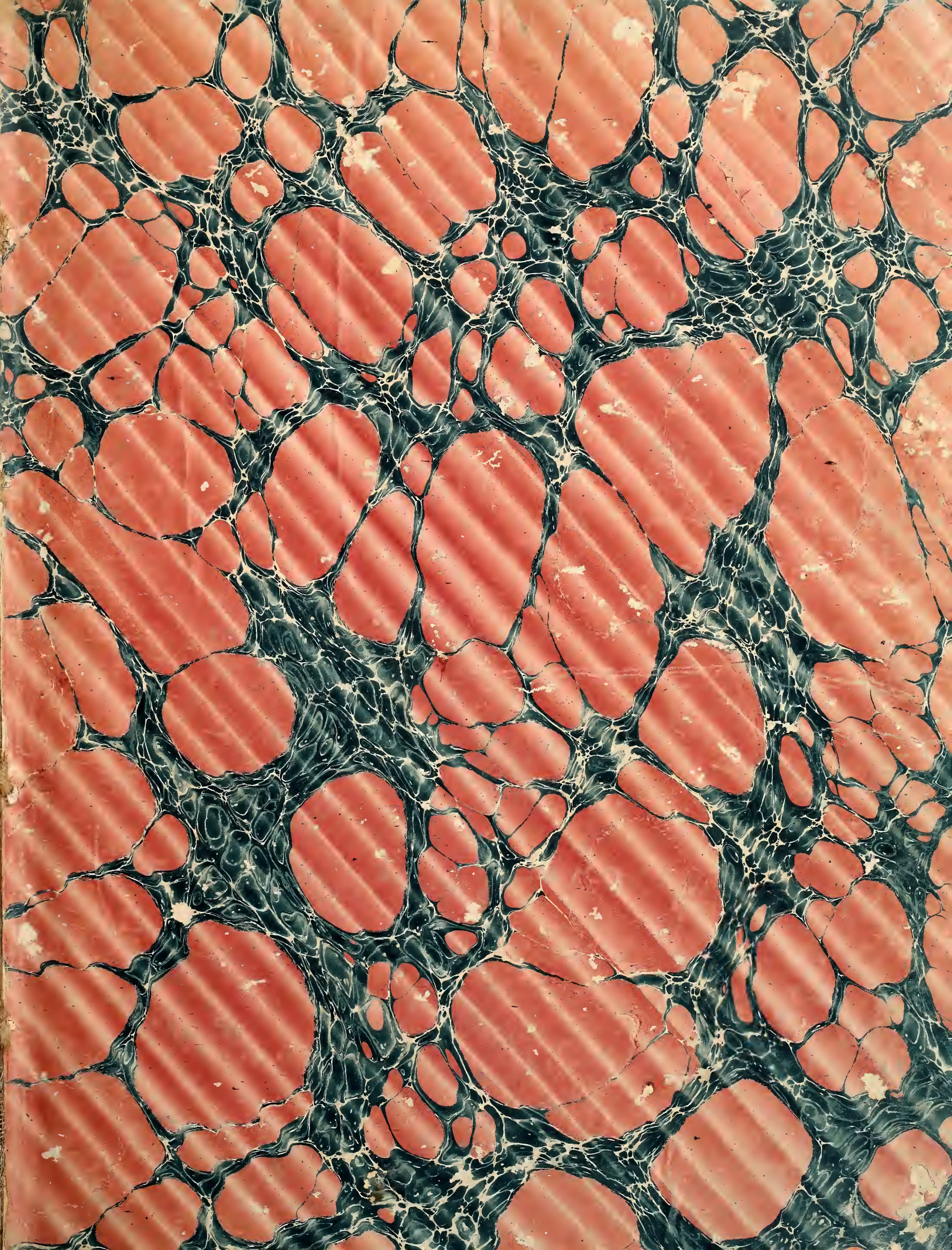


WILLIAM B. FOSTER



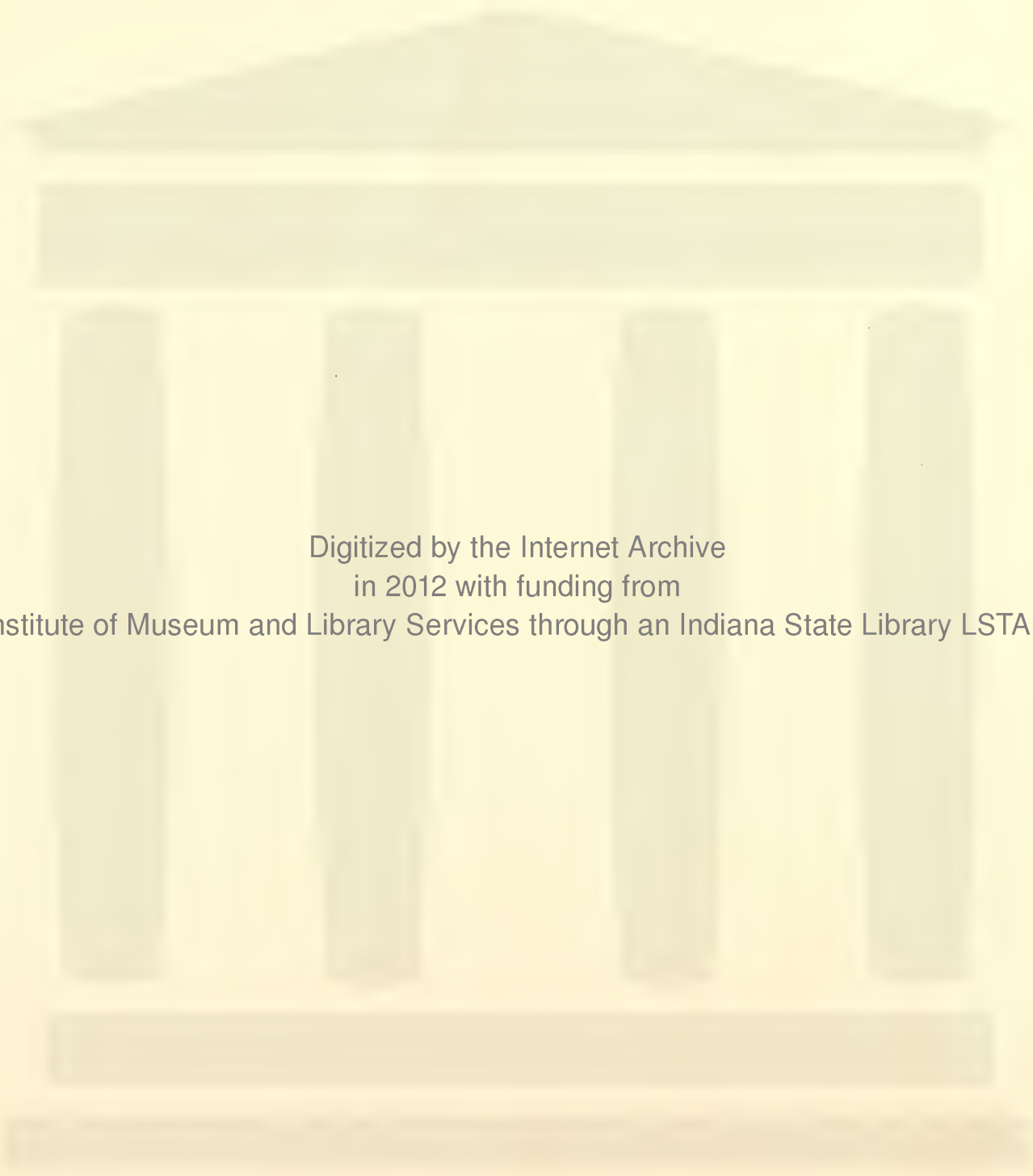


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To Miss Lulie James

# There's naught so light as Love

Vocal Transcription from a beautiful German Waltz.



BY

# GEORGE H. BRIGGS

AUTHOR OF

"Turn not those sad Eyes"

"Going to Church"

"Lonely Thoughts"

"Robin and I &c &c."

ST. LOUIS MO.

PUBLISHED BY POPPEN & BOTTEFUHR 101 S. 5TH ST.

LEAVENWORTH KANSAS

A. E. MANNING & CO.



# THERE'S NAUGHT SO LIGHT AS LOVE.

WORDS AND TRANSCRIPTION BY  
GEORGE H. BRIGGS. OP. 45.

Moderato.

*sempre legato.* *ben marcato il canto.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

A vis - ion in my dreams one night, Came  
thou hast sworn that I a - lone Was

*Small notes ad lib.*

Ped. \*

'round with noise - less step                      And whis - per'd in mine ear these  
i - dol - ized by thee                                      No oth - er wor - ship hadst thou

*pizz.*

Ped. \*

6898

*espress.*

words as I so sweet-ly slept      There's naught that's in the  
 giv'n save that thou ga-vest me      And I un-to thy

sea or air on earth on earth or up a-bove Or  
 heart had flown as tim-id as tim-id as a dove A-

in the minds de-sires and hopes There's naught there's naught so  
 -las! a-las! thy-self has proved There's naught there's naught so

*molto rit.*

1st Ending.

light as love!  
light as love!

*a tempo* *f* *Ped.* *f*

2nd Ending.

2ND VERSE. And

*ritardando.* *dim.* *con espress.*

*rit.*



SONGS OF

# MRS. F. LORENZES,



AS SUNG BY THEM IN THE PRINCIPAL THEATRES OF  
EUROPE AND AMERICA.

★  
1. THE COLONEL FROM CONSTANTINOPLE.  
2. HE VOWED HE NEVER WOULD LEAVE ME.

BOSTON:

Published by OLIVER DITSON & CO. 277 Washington St.

C. W. A. TRUMPLER,  
PHILADELPHIA.

LYON & HEALY,  
CHICAGO.

J. C. HAYNES & CO.,  
BOSTON.

WM. A. POND & CO.,  
N. YORK.

JOHN CHURCH JR.,  
CINCINNATI.

Printed and sold according to Act of Congress in the year 1865 by Oliver Ditson & Co. in the records office of the Dist. Ct. of the Dist. of Mass.





# CONSTANTINOPLE.

The Words by W. J. F.

Music by A. LLOYD.

Moderato.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady accompaniment of chords.

Second system of piano introduction, continuing the melodic and harmonic development from the first system.

Vocal entry and piano accompaniment, first system. The vocal line begins with the lyrics: "1. Kind friends your pi-ty pray be-stow, On one who stands be-". The piano accompaniment is marked piano (*p*) and features a rhythmic accompaniment of chords.

Vocal entry and piano accompaniment, second system. The vocal line continues with the lyrics: "2. I met the Colonel at a ball, To him I was pre-". The piano accompaniment continues with the same rhythmic accompaniment.

Vocal entry and piano accompaniment, third system. The vocal line continues with the lyrics: "3. One eve - - ning while we sat at tea, We'd a vi - - sit most in -". The piano accompaniment continues with the same rhythmic accompaniment.

Vocal entry and piano accompaniment, fourth system. The vocal line continues with the lyrics: "fore you, And lis - - ten to my tale of woe, Though I sent - - ed, Up - on his knees the youth did fall, And form - al, The Po - - lice came and gracious me, They". The piano accompaniment continues with the same rhythmic accompaniment.

prom - - ise not to bore you; I longed to be a  
 lots of stuff in - vent - - ed; He said he was a  
 took a - way the Colo - - nel; I soon found he a

Soldiers bride, In my heart there burnt am - bi - tion's flame, For I  
 Turkish Prince And begged that I would bear his name, So I  
 swindler was And long had car - - ried on that game, And

loved a gay young Colonel who,  
 accept - - ed the young Colonel who, From Con - stan-ti-no-ple came, Con-stanti-  
 so I lost my Colonel who,

no - - ple, Con-stanti - no - ple, Con-stanti - no - ple, the Colonel came.

CHORUS.

C, O, N, with a Con, with S, T, A, N, with a stan, with a

*ff*

Con-stan, T, I, ti with a Con-stan-ti, N, O, no with a no, with a

Con-stan-ti - no, P, L, E, with a pull, Con-stan-ti - no - - ple.

*ff*

*ff*



**GOPPIO** and  
**MAMMON.**

Vocal Duet.

*Words by* **C.C. HASKINS,** *Music by*

**J. P. WEBSTER.**



CHICAGO.

Published by Root & Cady 67 Washington St.

Entered according to act of Congress A. D. 1868 by Root & Cady in the Clerk's Office of the Dist. Court for North Illinois.



# CUPID AND MAMMON.

WORDS BY C. C. HASKINS.

MUSIC BY J. P. WEBSTER.

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The music features a series of chords in the bass and a melodic line in the treble. There are six measures in total. Each measure has a 'Ped' (pedal) marking above the bass staff and an asterisk (\*) above the treble staff.

1st Voice.

The second system contains the first vocal line and piano accompaniment. The vocal line is on a single treble staff. The piano accompaniment is on two staves (treble and bass). The lyrics are: "Ma - ma I'm so glad I have found you a -". The piano part includes the instruction "agitato affetuoso." in the second measure. There are six measures in total.

The third system contains the second vocal line and piano accompaniment. The vocal line is on a single treble staff. The piano accompaniment is on two staves (treble and bass). The lyrics are: "lone, - I'm all in a flut - ter just now, - I've". There are six measures in total.

got such a se - cret to tell you, Ma - ma, That but you in this

wide world must know; Young Al - fred A - dol - phus, the

*con espressione.*

ques - tion has pop'd, And he asked me his dar - ling to be;

Now dont frown, dear Mother, he loves me I'm sure, For he

*ad lib.*



2nd Voice.

wept when he asked it of me. On - ly hear! I shall

Ped. fz

faint! I am hor - ri - bly shocked! To think you should thus e'er de -

fz

scend..... Oh, the thought of your wedding a boy in his

agitato.

ad lib. 1st Voice.

bib, Too name-less to claim as a friend. As a

a tempo.

schol-ar, but few are his e - quals, Ma - ma, And Eu - rope, you know, he has

2nd Voice.  
done. No wide traveled book-worm shall you 'er - er wed, Or

*ff* *con adrito* *bruscamente*

1st Voice.  
I be the moth - er of one. Ma - ma, he's a sing.....:.....

*ff* *con amaro.*

2nd Voice.  
er, Oh fiddle-de-dee! He nev - er shall sing you a - way, You had

*con fuoco.* *f* *marcatissimo.*

bet-ter take up with a ba-ker of dough, Than a poor sca-ly

*con adirato.* *a tempo*

sing-er of A; I trust theres a des-ti-ny high-er than this, For each

*con nobilita.* *ad lib.* *a tempo.*

branch of our fam-i-ly tree; 'Twas n't thus when your Father and I were made

*fastoso.*

one, He shared a po-si-tion with me. Well,

*con fiero.* *1st Voice.*

Mother, poor Al-fred is lone-ly and sad, His bur-den is

*con innocente affëtuofo.* *lagrimoso.*

all he can bear, For his aunt, Mrs. Croesus, but

late-ly has died, And made him by will her sole heir.

2nd Voice.

Good wo-man! I knew her, my sym-pa-thy's roused, We

*con lagrimoso.* *con mancando.*

can not his good heart re - fuse, Ac - cept your dear Al - fred, un -

*con angosciamen- to.*

for - tu - nate youth! And mar - ry as soon as you choose.

DUET.

1<sup>st</sup> Voice.  
Well, then let us bind up his sor - row - ing heart, Af -

2<sup>nd</sup> Voice.

*Ped. calmo. \* Ped. \* Ped. \**

fee - tion pour in - to the wound..... We'll take the poor

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

or - phan and give him a home, Right glad such a chance to have

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

found..... We will share in his sor - rows, his

*Ped.* \*

S14 10

1st Voice.

mu - sic and love. a wife. I will

2nd Voice.  
A moth-er.

Ped. \* Ped. \* Ped. \*

be..... For the poor and un - for - tu - nate cast at our

Ped. \* Ped. \* Ped. \* Ped. \*

door There is love e - nough sure - ly for three.....

gold

cres.....

Ped. Ped. \* Ped. \* Ped. \*





To my Friend, J. L. WARNER.

# NORA O'NEAL,



## WILLIAM S. MAYSON

ALSO PUBLISHED BY THE SAME AUTHOR, "SHAMUS O'BRIEN," ANSWER TO "NORA O'NEAL"—"TAKE ME BACK HOME."  
"WE PARTED BY THE RIVER SIDE"—"YOU'VE BEEN A FRIEND TO ME"—"LITTLE SAM"—"THE MOON  
IS OUT TO NIGHT LOVE."—"GOOD BY OLD HOME."—"KISS ME, GOOD BYE, DARLING"  
"O LET ME KISS THE BABY."—"THE PRETTIEST GIRL I KNOW." AND  
"DARLING KATE."

PIANO SONG. 4  
" PICTURE. 5  
GUITAR SONG. 5½

QUICK STEP. 4  
VAR BY GROBE. 6  
VAR BY PAOLER. 5

NEW YORK,  
Published by **J. B. Peters**, 198 Broadway.

St. Louis, J. J. Dohmeyer & C<sup>o</sup>

Galveston, T. Goggan.

Chicago, De Motte Bros.

Cincinnati, J. J. Dohmeyer & C<sup>o</sup>.



# NORA O'NEAL.

## SONG AND CHORUS.

Written and Composed

by WILL S. HAYS

Piano introduction in 6/8 time, marked *f* (forte) and *ff* (fortissimo). The music features a melody in the right hand and a supporting bass line in the left hand.

1. Oh! I'm lone - ly to night, love, with - out you, And I sigh for one glance of your  
2. Oh! the night - in - gale sings in the wild - wood, As if ev - o - ry note that he  
3. Oh! why should I weep tears of sor - row? Or why to let hope lose its

Piano accompaniment for the first line of lyrics, marked *p* (piano). The music consists of chords in the right hand and a simple bass line in the left hand.

eye; For sure there's a charm, love, a - bout you, When  
knew, Was learned from your sweet voice in child - hood, To re -  
place? Wont I meet you, my dar - ling, to - morrow, And

Piano accompaniment for the second line of lyrics, continuing the chordal texture from the previous section.

ev - er I know you are nigh. Like the beam of the star when 'tis  
 mind me, sweet No - ra, of you. But I think, love, so of - ten a -  
 smile on your beau - ti - ful face? Will you meet me? O, say, will you

smil - ing, Is the glance which your eye can't con - ceal, And your  
 bout you. And you don't know how hap - py I feel, But I'm  
 meet me, With a kiss at the foot of the lane? And I'll

voice is so sweet and be - guil - ing That I love you, sweet No - ra O'-  
 lone - ly to - night, love, with - out you, My dar - ling, sweet No - ra O'-  
 prom-ise when - ev - er you greet me, That I'll nev - er be lone - ly a -

Neal. Oh! do n't think that ev - er I'll doubt you, My  
 Neal. Oh! do n't think that ev - er I'll doubt you, My  
 gain. Oh! do n't think that ev - er I'll donbt you, My

love I will nev - er con - ceal; Oh! I'm lone - ly to - night, love, with -  
 love I will nev - er con - ceal; Oh! I'm lone - ly to - night, love, with -  
 love I will nev - er con - ceal; Oh! I'm lone - ly to - night, love, with -

out you, My dar - ling, sweet No - ra O' Neal.  
 out you, My dar - ling, sweet No - ra O' Neal.  
 out you, My dar - ling, sweet No - ra O' Neal.

## CHORUS. Ad. lib.

*Soprano 1.*

Oh! don't think that ev - er I'll doubt you, My love I will nev - er con - ceal; Oh! I'm

*Soprano 2.*

*Tenore.*

Oh! don't think I'll doubt you, My love I will nev - er con - ceal; Oh! I'm

*Basso.*

*Piano.*

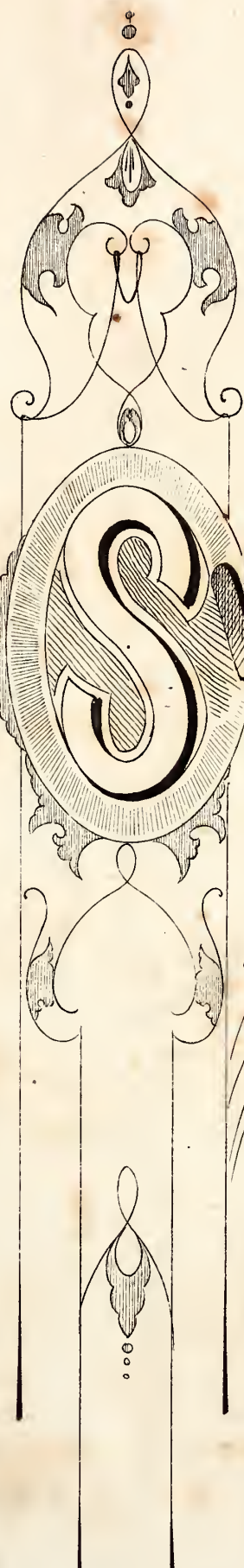
lone - ly to - night, love, with - out you, My dar - ling, sweet No - ra O Neal.

lone - ly to - night, love, with - out you, My dar - ling, sweet No - ra O Neal.









# SWEET & THELINDA.

Song and Chorals

Words and Music by

## A.T. GORHAM.

Published by Root & Cady - Chicago

32

# SWEET ETHELINDA.

Words & Music by A. T. GORHAM.

*Moderato.*

INTRADA.

Musical notation for the Intrada, featuring a treble and bass staff with a piano accompaniment in 3/4 time.

Musical notation for the vocal line and piano accompaniment, including two verses of lyrics.

I. The sum-mer birds have flown, The  
II. The flow'rs will bloom a - gain, The

sum-mer flow'rs are gone, And ho - ly calm reigns o - ver hill and  
songbird's dul - cet strain, So soft - ly float on sum-mer's perfumed

lea; While on its view-less wings, The gold-en Autumn brings, A  
air, But from my saddened heart, Her form shall ne'er de-part, But

train of sad, sweet memories to me. The bliss-ful days of yore, The  
dwell enshrined in fadeless mem'ry there. And neath the smiling skies, Of

loved ones gone before, To swell the cho-rus of the realm of song; And  
God's own pa-ra-dise, Where tempests lull and death's fell sway is o'er, A -

she whose sun - ny smile,      Our sad hearts did be - guile,      The  
mid the star - ry hosts,      I'll greet my loved and blest,      And

fair - est, bright - est of the an - gel throng.  
clasp her to this heart for - ev - er - more.

*C H O R U S.*

*AIR.*

Sweet Eth - e - lin - da, My dar - ling, dar - ling one,

*ALTO.*

*TENOR.*

Sweet Eth - e - lin - da, My dar ling, dar - ling one,

*BASS.*

*PIANO.*

Fled like a sunbeam when the day is done, Her bonnie, bonnie eyes, Have

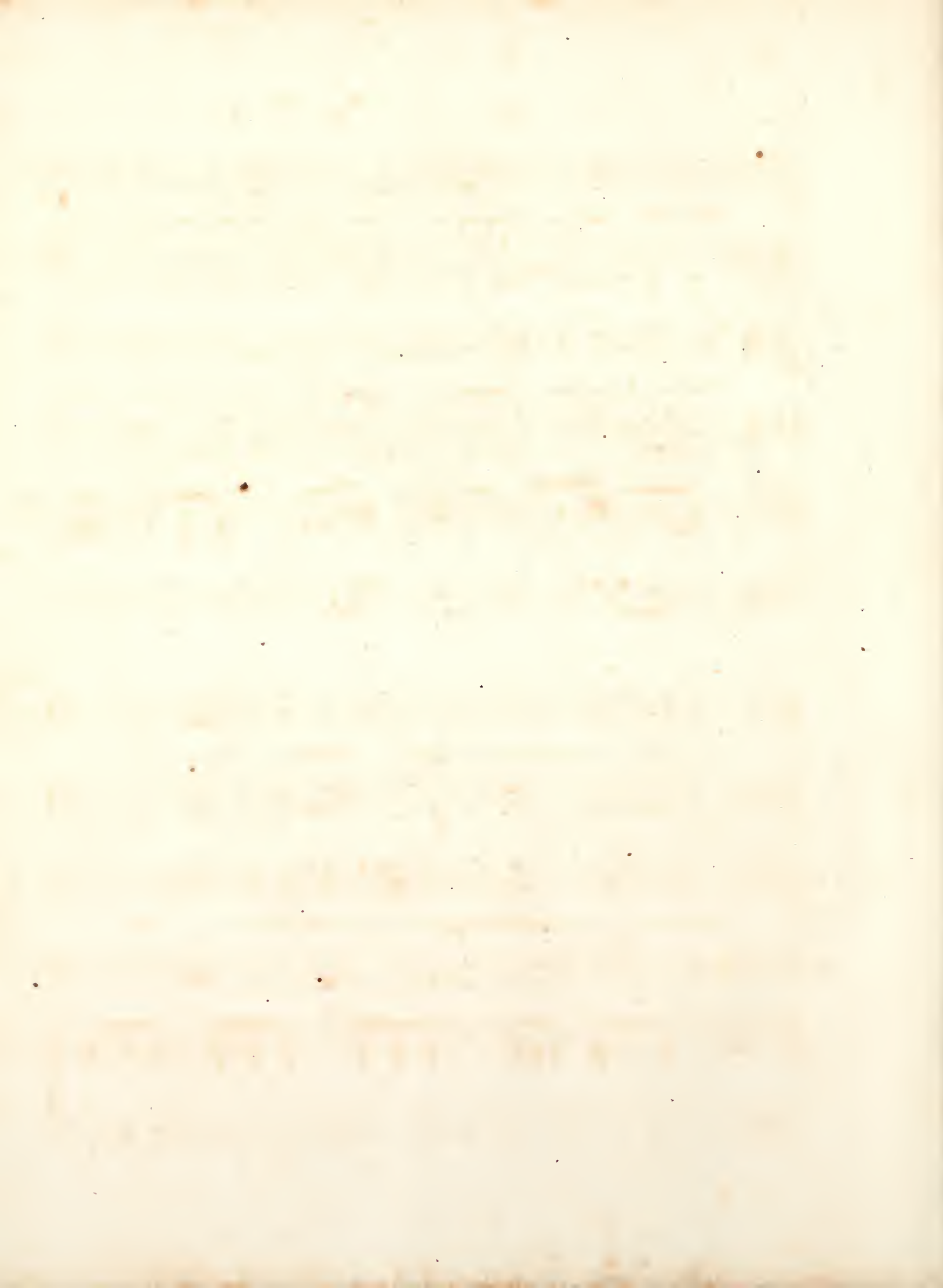
Fled like a sunbeam when the day is done, Her bonnie, bonnie eyes, Have

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in treble clef, also with lyrics. The fourth staff is a bass line in bass clef. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

oped to fair - er skies, Where harp and crown proclaim the vict - 'ry won.

oped to fair - er skies, Where harp and crown proclaim the vict - 'ry won.

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in treble clef, also with lyrics. The fourth staff is a bass line in bass clef. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.



Job Printers,  
NEW YORK,  
HOUSTON, TEX.

*The One Hundred and Fiftieth Thousand.*

---

# Evangeline;

SONG AND CHORUS,

—BY—

WILL S. HAYS.



CLEVELAND:

Published by S. BRAINARD & SONS, 203 Superior Street.

# EVANGELINE.

SOPRANO or TENOR.

## SONG AND CHORUS.

WILL S. HAYS.

*Andantino.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

The first vocal line is on a single staff, starting with a rest followed by the lyrics "Sweet E- I am". The piano accompaniment is on two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *f* and *sfz*.

Sweet E-  
I am

The chorus is written on a single staff with lyrics: "van-ge-line, My lost E-van-ge-line, We have lived and loved, each oth-er lone-ly now, My dear E-van-ge-line, The days are long, the nights are". The piano accompaniment is on two staves, with the right hand playing chords and the left hand playing a bass line.

van-ge-line, My lost E-van-ge-line, We have lived and loved, each oth-er  
lone-ly now, My dear E-van-ge-line, The days are long, the nights are



fond and true, Ev - er true to thee, tho' far a - way I've been, My  
sad and drear, And how changed, a - las! each well re - membered scene, Since

heart has ev - er dwelt with you, But O, those hap - py days will  
you and I were sit - ting here, A - las! you nev - er - more will

ne'er re - turn, Those hap - - py days that we have seen, For  
smile on me, And life is now a sad, sad dream, I

*rit.* *A* *A* *A* *A* *a tempo.*

*ritard*

I am left to weep a - lone, My sweet E - van - ge - line.  
lived to love none else but thee, My sweet E - van - ge - line.

Chorus.

*Air and Alo.*

*SSA.*

*Piano.*

Oh! how sad we've been, Lost E - van - ge - line, Since we

Oh! how sad we've been, Lost E - van - ge - line, Since we

laid thee where the sweetest flow - ers wave, And the an - gels bright, Robed in

laid thee where the sweetest flow - ers wave, She is gone, yes! she is gone,

spot-less white, Are watch - ing o'er thy green and mos - sy grave. E-

yes! she is gone, watch - ing o'er thy green and mos - sy grave.

*Stra.*

- van - ge - line, E - van - ge - line, E - van - ge - line, E - van - ge - line, *lento.*

E - van - ge - line, *pp* E - van - ge - line, She's gone, *lento.* *pp*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves: the upper staff has the lyrics "- van - ge - line, E - van - ge - line, E - van - ge - line, E - van - ge - line," with a *lento.* marking above it; the lower staff has the lyrics "E - van - ge - line, E - van - ge - line, She's gone," with a *pp* marking above it. The piano accompaniment is written for two staves (treble and bass clef) and includes a *lento.* marking and a *pp* dynamic marking.

To the si - lent' grave.

To the si - lent grave.

The second system continues the musical score. The vocal line has two staves with the lyrics "To the si - lent' grave." and "To the si - lent grave." respectively. The piano accompaniment features a complex texture with many beamed notes and includes markings for "Ped." (pedal) and asterisks (\*) indicating specific musical effects or accents.

*pp* *Sva.*

The third system is primarily for the piano accompaniment, consisting of two staves. It features a *pp* dynamic marking and a *Sva.* (Sustained) marking with a wavy line above it. The music includes several "Ped." (pedal) markings and asterisks (\*) throughout the system.

## SELECT LIST OF CHOICE PIANO-FORTE MUSIC.

Easy Music for Beginners	Moderately Difficult.	Sleigh Bell. Polka,	Ascher. 40
<b>WALTZES.</b>			
Brightest Eyes, 25	Oberon's Zauberhorn, 60	Yelver Mazurka, 50	" 50
Elfin, Labitzky, 15	Apine Bells, Oesten, 30	Gold Fever Galop, Schulhoff, 50	Keler-Bela, 35
Fair Star, Rimbault, 15	Angel's Serenade, Kinkel, 35	Hurrah Storm Galop, Beyer, 35	Oesten, 50
Gertrude's Dream, Beethoven, 15	Annie Laurie, Glover, 35	Perle du Nord Mazurka, Ascher, 35	" 50
Home, 5	Angel's Prayer, Duvernoy, 35	Padolia Mazurka, " 50	Richardson, 30
Kittie's Favorite, Lamb, 10	Brabanconne, Richards, 35	Juanita, do. " 50	Cramer, 50
Linden, Czerny, 10	Chant Bohemian, Bellak, 30	Zouave Battle March, Dressler, 50	
Mary's Dream, Croisez, 25	Chant de l'aube, Jungmann, 35		
Morning Star, Lanier, 15	Trust in me, Ascher, 25		
Nightingale, Kyle, 10	Cujus Animam, Herz, 35		
Starlight, Brainard, 25	Deux Rondos, Voss, 25		
Sack, Metcalf, 25	Dream of the Wanderer, 30		
Separation, Ch. Grobe, 25	Epiegleries, Eghard, 35		
Simplicity, " 25	Echoes, Concone, 35		
<b>MAZURKAS.</b>			
Adelaide, Brainard, 10	Echoes of Spring, Pachet, 35		
Blue Bell, Grobe, 25	Echoes of Lucern, Richards, 35		
Graceful, Markt, 25	Fairies' Dance, " 30	La Source, Blumenthal, 50	" 60
Happy Home, Markt, 25	Fleurs des Alpes, Barbot, 40	La Carressante, " 50	" 50
Louissette, Duvernoy, 25	Fairies' Dream, Richards, 35	Tyrolienne, " 50	Burgmuller, 40
Magnolia, Kappes, 25	Floating on the Wind, " 30	Birds of Notre Dame, Burgmuller, 40	Cramer, 25
Moonlight, Brainard, 25	Golden Shower, Van Tal, 30	Chant Bohemian, " 50	" 40
Rosetta, Croisez, 30	German Shepherd Song, Richards, 35	Carnival of Venice, " 50	" 50
Veronica, 5	Her Bright Smile, " 40	When the Swallows, " 40	Croisez, 40
<b>GALOPS.</b>			
Advance, Grobe, 25	Il Balen. "Trovatore," " 35	Prisoner and Swallow, " 85	Voss, 50
Berlin, 5	Kathleen Mavourneen, Oesten, 25	Voice in the Night, " 35	" 35
Express Train, Musard, 15	Last Rose of Summer, " 30	Cascade of Flowers, " 50	Dressler, 50
Evergreen, Labitzky, 15	Love in May, " 35	Miserere from "Trovatore," " 50	" 50
Galopade Quadrille, Hunten, 10	Pensez a Moi, " 60	Ever of Thee, Krug, 30	Egghard, 35
Jenny, Strauss, 10	La Rose, Hunten, 60	Shells of Ocean, " 35	Spindler, 35
Liberty, Wagner, 10	Shower of Gold, Dressler, 35	Sons la Porche, Cramer, 30	" 25
Mary, Wagner, 10	Soldier's Requiem, Cramer, 30	Long Weary Day, Ascher, 25	" 35
Village Green, Gregoir, 25	La Feuchess, Ascher, 25	Rippling Waves, Voss, 35	" 35
<b>POLKAS.</b>			
Bridal Wreath, Alvers, 25	Tears of Magdalen, Dressler, 50	Silver Spring, " 35	Jungmann, 35
Danish, 25	Grand Union Medley, " 40	Chapelle de Forest, " 40	" 30
Darling, 5	Union War Galop, Richards, 30	First Love, " 30	" 85
Funny People, Neumann, 25	Warblings at Eve, Blumenthal, 50	Heimweh, " 35	" 35
Home Delight, Alvers, 25	Deux Anges, Burgmuller, 50	Reine de Fleurs, " 35	" 40
Little Gipsy Jane, Dressler, 15	La Promise Waltz, Cramer, 50	Remembrance, " 35	" 35
Little Beauty, Grobe, 25	Last Idea, Spindler, 25	Silver Bells, " 35	" 30
Mayflower, Wallerstein, 25	Nosegay of Violets, Gounod, 35	Spinning Wheel, " 30	" 35
My Love, Minster, 15	Faust March, Burgmuller, 35	Vesper Bell, " 35	" 60
My Partners, Neumann, 25	Angel of Night, Schulhoff, 50	Wild Rose, " 60	Lysberg, 60
Nightingale, J. Weber, 25	Aubade, " 60	La Bayadere, " 50	" 60
Pearl Feather, Markt, 25	La Bayaderes, Lysberg, 60	Don Juan, Schulhoff, 50	Liszt, 75
Persuasion, Grobe, 25	Carnival of Venice, Ascher, 30	Aubade, Liszt, 75	C. Meyer, 40
Stolen Kiss, Neumann, 25	Concert Polka, Payne, 35	Rigoletto, " 35	" 35
Sweet Brier, Louis, 5	Dream of the Beautiful, Spindler, 35	Belle Craevienne, " 50	Leybach, 50
Wedding, 5	Echo de Mont Blanc, Julien, 25	Le Tremolo Etude, " 35	Ascher, 50
Little Dorret, Voss, 25	Etude Mazurka, Talezky, 35	Borde du Ganges, " 75	E. Pauer, 75
<b>SCOTTISCHES.</b>			
Amazon, Markt, 25	Emilie Polka, elegant, Ascher, 35	Cascade de Reses, " 75	Voss, 75
Ambrosia, Grobe, 25	L'Eclair Mazurka, " 35	Ecume des Perles, Ascher, 50	" 50
Annie Laurie, 25	Fifers of the Guard, Spindler, 35	Les Clichettes, Liszt, 50	" 30
Coral Isle, 25	Perle d'Alemagne, Hunten, 35	Cujus Animam, Wollenhaupt, 30	Liszt, 75
Diamond, Alvers, 25	Polka di Bravoura, Marcaillou, 35	Departed Years, Liszt, 75	Ascher, 50
Darling, Brainard, 25	Bords du Rhine, Burgmuller, 35	Faust Waltz, " 50	Thalberg, 50
Erie, 5	Bouton de Rose, Herz, 50	Drops of Water, " 50	Hoffmann, 35
Fairfield, Willing, 15	Florentine Valse, Werner, 35	Don Pasquale, " 50	Oesten, 50
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Meet me, Neumann, 25	Lunatic Valse, Osborne, 35	Calabraise, " 35	
Rose, Alvers, 25	Natalie, complete, J. Herz, 35		
Rochester, Williams, 10	Pluie des Perles, Gungl, 25		
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*Mattie Bjelov*

# BEAUTIES OF SONG

A Collection of the most popular and

## Beautiful Songs & Ballads of the Day

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# MARY OF ARGYLE.

Words by C. Jefferys.

Music by S. Nelson.

*Poco allegretto e delicatezza.*

The musical score is arranged in four systems. The first system shows the piano introduction with a treble and bass clef, a common time signature, and dynamics *P*, *cres.*, and *mf*. The second system continues the piano accompaniment with dynamics *P*, *dolce.*, *cres.*, and *ff*. The third system begins the vocal line with the lyrics: "1. I have heard the mavis sing-ing, His love song to the morn; I have". The fourth system continues the vocal line with the lyrics: "seen the dew-drop clinging, To the rose just new - ly born: But a". The piano accompaniment for the vocal lines consists of simple chords in the bass clef.

sweeter song has cheer'd me, At the ev' - nings gen - tle close; And I've

*cres.*

seen an eye still brighter Than the dew drop on the rose; 'Twas thy

*ritard.*

*colla voce.*

*mf*

voice my gen - tle Ma - ry, And thine art - less winning smile, That

*a tempo.*

*a tempo.*

made this world an E - den, Bon - ny Ma - ry of Ar - gyle!

*ad lib.*

*ad lib.*

*cres.*

*tempo.*

2. Tho' thy voice may lose its sweetness, And thine eye its brightness too; Tho' thy

step may lack its fleetness, And thy hair its sun-ny hue: Still to

me wilt thou be dear - er Than all the world shall own; I have



*ritard.*

lov'd thee for thy beauty, But not for that a-lone: I have

*mf. colla voce.*

watch'd thy heart, dear Mary, And its good-ness was the wile That has

made thee mine for ev - er, Bon - ny Ma - ry of..... Ar-gyle.

*ad lib.*

*ad lib.* *cres.*

*a tempo.*

*mf*





The



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## SONGS & BALLADS

by VARIOUS

# Authors.



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MOLLY BAWN .....	S. LOVER.
FLOATING ON THE WIND .....	S. GLOVER.
WHEN I KNEW YOU LONG AGO .....	S. GLOVER.
I DREAMT THAT HE LOV'D ME .....	E. L. HIME.
I DO NOT ASK TO OFFER THEE .....	G. LINLEY.
HOLY MOTHER GUIDE HIS FOOT'S STEPS (Duett) .....	V. WALLACE.
JUDITH (Scene and Air) .....	J. CONCONE.
WHERE ARE THE FRIENDS OF MY YOUTH .....	BARKER.
THOU ART GONE FROM MY GAZE .....	G. LINLEY.
SHELLS OF OCEAN .....	CHERRY.
WILL YOU LOVE ME THEN AS NOW .....	G. LINLEY.
KATHLEEN MAVOURNEEN .....	CROUCH.
NO NE'ER CAN THY HOME BE MINE .....	BAYLEY.
JUANITA .....	M <sup>RS</sup> NORTON.
I'M LEAVING THEE IN SORROW ANNIE .....	BARKER.
OH WHISPER WHAT THOU FEELEST .....	RICHARDS.
THEY SAY THAT I BUT DREAM LOVE (or Evangeline) .....	J. BLOCKLEY.
YOU ASK ME WHY I AM LONELY NOW .....	P. CENTEMERI.

NEW ORLEANS

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# JUANITA

A SPANISH BALLAD.

By hon: M<sup>rs</sup> NORTON.

ALLEGRETTO.

PIANO. *p*

The first system of music is a piano introduction. It consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'ALLEGRETTO.' and the dynamic is 'PIANO.' with a 'p' symbol. The music features a series of chords and melodic lines, with some triplets indicated by a '3' over the notes.

*mf*

The second system of music is a piano accompaniment. It consists of two staves, treble and bass clef. The key signature has two sharps, and the time signature is 3/4. The dynamic is 'mf'. The music continues with chords and melodic lines, including a triplet in the bass line.

*p*

1<sup>st</sup>. Soft o'er the foun\_tain Ling'ring falls the southern moon;

2<sup>d</sup>. When in thy dream\_ing Moons like these shall shine again,

The third system of music contains the vocal melody and piano accompaniment. It consists of three staves. The top two staves are for the vocal melody, with lyrics written below them. The bottom staff is for the piano accompaniment. The key signature has two sharps, and the time signature is 3/4. The dynamic is 'p'. The lyrics are: "1<sup>st</sup>. Soft o'er the foun\_tain Ling'ring falls the southern moon;" and "2<sup>d</sup>. When in thy dream\_ing Moons like these shall shine again,". The piano accompaniment features a triplet in the bass line.

\* Pronounced 'WANETA' placing the accent on e.

Far o'er the moun\_tain Breaks the day too soon!

And daylight beam\_ing Prove thy dreams are vain.

In the dark eye's splendor, Where the warm light loves to dwell,

Wilt thou not, re\_lent\_ing, For thine ab\_sent lo\_ver sigh,

Weary looks, yet ten\_der, Speak their fond fare\_well!

In thy heart con\_sent\_ing To a pray'r gone by?

*slower.*

*a Tempo.*

Ni - ta! Jua - - ni - ta! Ask thy soul' if we should part! Ni - ta! Jua -

Ni - ta! Jua - - ni - ta! Let me ling - er by thy side! Ni - ta! Jua -

*a Tempo.*

*p*

*tenderly.*

- ni - ta! Lean thou on my heart .

- ni - ta! Be my own fair bride!

*mf*





# SELECT VOCAL DUETTS,

TRIOS, GLEES, ETC.,

WITH

PIANO-FORTE ACCOMPANIMENT

A, B, C, (Duett).....	Parry. 4.	Love Thee, Dearest! Love Thee! (1 or 2 voices)....	2.
Ah! Could I Teach the Nightingale (Duett).....	3.	May Bells and Flowers (Duett).....	4.
All's Well (Duett).....	Braham. 2.	Messenger Bird (Duett).....	Brown. 3.
Am I Not Fondly Thine Own? (1, 2 or 3 voices)...	2.	Midnight Moon (Duett).....	Glover. 4.
Away with Melancholy (Song or Duett).....	2.	Minute-gun at Sea (Duett).....	King. 3.
Beautiful Venice (Song or Duett).....	3.	Murmuring Sea (Duett).....	Glover. 4.
Behold the Gentle Dewes (Duett).....	Ives. 3.	Music and Her Sister Song (Duett).....	3½.
Beyond the Sea (Duett).....	Clarke. 3.	Myn Heer Van Dunck (Glee).....	Bishop. 5.
Boatman's Glee (Trio).....	4.	Nid, Nid, Noddin (Glee).....	6.
Canadian Boat Song (Trio).....	Moore. 2.	No, Ne'er Can Thy Home be Mine (Duett).....	3.
Come O'er the Moonlit Sea (Duett).....	3½.	Oh, Don't You Remember? (Duett).....	4.
Come while the Moonlight (Duett).....	3½.	Oh, Sweet the Hour of Meeting (Duett).....	3.
Depths of the Ocean (Duett).....	Glover. 6.	Oh, Swallow, Happy Swallow (Duett).....	4.
Evening Song to the Virgin (Duett).....	3.	Origin of the Harp (1 or 2 voices).....	3.
Farewell, Wilt Thou Remember Me? (Duett).....	3½.	Our Way Across the Sea (Duett).....	3.
Far Away Greeting (Duett).....	Ward. 3.	Our Wild Woodland Home (Duett).....	Spohr. 4.
Father Eternal (Duett and Chorus).....	Poole. 5.	O Wert Thou in the Cauld Blast (Duett).....	3.
Fair Lady, Wake! (Duett).....	Hewitt. 4.	Red Cross Knight (Trio).....	4.
Farewell, Teresa (Duett).....	Wade. 3.	Rhine Maidens (Duett).....	Glover. 6.
Fly from Love's Flame (Trio).....	3.	Rising Moon (Sacred Glee).....	Ives. 3½.
Generous Heart (Glee).....	Parry. 3.	Roving Lovers (Duett).....	Rossini. 3.
Gently Sighs the Breeze (Duett).....	Glover. 4.	Say, Where Shall We Roam (Duett).....	5.
Gipsy Countess (Duett).....	Glover. 4.	See This Bright Flower (Duett).....	3.
Good Temper (Duett).....	Runge. 3.	Shall I See Thee No More? (Duett).....	3.
Guardian Mother, or Home (Duett).....	Abt. 3.	Sound the Loud Timbrel (Trio).....	3.
Hear, Oh Hear Me! (Quartette).....	Rossini. 2.	There's a Sigh in the Heart (Duett)....	4.
Home of My Heart (Song or Duett).....	Harvey. 3.	To the Woods, Away (Duett).....	Glover. 4.
Holy Mother, Guide His Footsteps (Duett).....	3½.	Two Cousins (Duett).....	Glover. 6.
Hours There Were (Song or Duett).....	Wade. 2.	Two Forest Nymphs (Duett).....	Glover. 6.
In the Starlight (Duett).....	Glover. 4.	Two Merry Alpine Maids (Duett).....	Glover. 5.
I Know a Bank (Duett).....	Horn. 3.	Two Merry Girls (Duett).....	Glover. 5.
I Know that the Joys (Duett).....	3.	Two Merry Minstrels (Duett).....	Glover. 5.
I Remember, I Remember (Duett).....	2.	Watcher (Duett).....	Carlo. 3.
I've Wandered in Dreams (Duett).....	4.	We are Going Home Together (Duett).....	4.
I Would that My Love (Duett).....	Mendelssohn. 3½.	We Soldiers Lead a Life of Ease (Duett).....	5.
Juanita (Song or Duett).....	Norton. 3.	We Were Girls Together (Duett).....	Nourse. 3.
Kate Kearney (Trio).....	4.	What are the Wild Waves Saying? (Duett).....	3.
Larboard Watch (Duett).....	Williams. 3.	When Night Comes O'er the Plain (Duett).....	3.
Last Link is Broken (Duett).....	Clifton. 3.	When Thy Bosom Heaves a Sigh (Duett).....	4.
Let Us Gather Bright Flowers (Duett).....	4.	When Arthur First in Court Began (Glee).....	3½.
Listen! 't is the Wood-bird's Song.....	5.	When O'er the Silent Seas Alone (Glee).....	5.
List to the Convent Bell (1 or 2 voices).....	3.	Why do Swallows Change Their Home?.....	5.
Love Like a Shadow Flies (Duett).....	5.	Winds Whistle Cold (Glee).....	Bishop. 5.
Love's Last Appeal (Song, Duett, and Chorus).....	3.	Ye Shepherds, Tell Me (Glee).....	Mezzinghi. 4.

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KATE KEARNEY.

A TERZETTO.

*Andantino.*

*f dolce. f*

The first system of the piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamic markings include *f* (forte) and *dolce.* (dolce).

*dolce. cresc: f dim:*

The second system continues the piano introduction. The right hand has a more active melodic line with some triplets. Dynamic markings include *dolce.*, *cresc:* (crescendo), *f*, and *dim:* (diminuendo).

1<sup>st</sup> Voice.

Oh, did you not hear of Kate Kearney, She lives on the banks of Ki\_larney, From the

*p f p f*

The first vocal entry features a single staff for the voice and a piano accompaniment of two staves. The lyrics are: "Oh, did you not hear of Kate Kearney, She lives on the banks of Ki\_larney, From the". The piano accompaniment includes dynamic markings *p* (piano) and *f* (forte).

glance of her eye, Shun danger and fly For fatal's the glance of Kate Kearney.

The second vocal entry continues the melody. The lyrics are: "glance of her eye, Shun danger and fly For fatal's the glance of Kate Kearney." The piano accompaniment continues with chords and a steady bass line.

2<sup>d</sup> Voice.

To be sure I have heard of Kate Kearney, Pray

what's that to you Mi-ster Barney, At a glance of her eye, Och!

you'd better fly Nor bother your brains with Kate Kearney.

1<sup>st</sup> Voice.

She's modest she's modest as o-ry, Agitato. She's

Why Barney I tell you you're dreaming,

blithe as she's bonnie, (Spoken) She's the pret\_ti\_est  
 Or else, by the powers, you've been steaming

Lass in Ki\_lar\_ney *8va* *Allegro.* O dear I can tell  
*lento. (mocking.)*  
 The prettiest Lass in Ki\_lar\_ney Pray  
*colla parte.*

O dear I can tell You never you never shall  
 what can you tell Pray what can you tell

have this Kate Kearney,  
Nor you nor you Mi-ster Bar-ney.

This system contains the first vocal entry and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "have this Kate Kearney, Nor you nor you Mi-ster Bar-ney."

3<sup>d</sup> Voice. Allegretto.  
Dont quarrel about this Kate Kearney, Who lives on the banks of Ki-lar-ney, At a

This system features the entry of the third voice. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "Dont quarrel about this Kate Kearney, Who lives on the banks of Ki-lar-ney, At a".

glance of her eye, You'd both better fly, Nor quarrel about this Kate Kearney.

This system contains the continuation of the vocal lines and piano accompaniment. The lyrics are: "glance of her eye, You'd both better fly, Nor quarrel about this Kate Kearney."

3<sup>d</sup> Voice.

1<sup>st</sup> Voice.

Then leave off your pursuit of Kate Kearney

2<sup>d</sup> Voice.

O

And end all disputes Mister Barney

rallentando.

1<sup>st</sup> Voice.

dear I shall die

2<sup>d</sup> Voice.

If I do not get this Kate Kearney

That's all in my eye

1<sup>st</sup> Voice. All? Agitato.

2<sup>d</sup> Voice. Adagio.

O dear I shall die O dear I shall die If

3<sup>d</sup> Voice. Then good bye Mister Bar - ney

Then good bye good

Then good bye Mister Bar - ney

Then good bye good

mez. f

f

I do not get this Kate Kearney, O dear I shall die O dear I shall die If I do not  
 bye good bye Mister Barney, Then goodbyegood bye good  
 bye good bye Mister Barney, Then goodbyegood bye good

*dim* *mez f* *f*

get this Kate Kearney, If I do not get this Kate Kearney.  
 bye Mister Barney, Then good bye Mister Barney.  
 bye Mister Barney, Then good bye Mister Barney.

*ff*

# A CAREFUL SELECTION of the MOST POPULAR BALLADS.

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Words and Music by R. HASTINGS. Price 25 cents.

"Dear love, I do remember  
When we last did meet,  
How I told thee that I loved thee,  
Kneeling at thy feet."

A reply to "WHEN THIS CRUEL WAR IS OVER." This beautiful song has attained great celebrity, and is daily increasing in popularity. The music is simple and touching.

## *IF A HEART FOR THEE IS BEATING, USE IT GENTLY, LEST IT BREAK.*

A beautiful ballad, by WM. CUMMING. Price 25 cents.

"If a heart for thee is beating,  
Use it gently, lest it break;  
Warm and tender be thy greeting,  
'T will grow fonder for thy sake  
O! in sickness and in sorrow,  
Let thy care its solace be;  
Then 't will all its gladness borrow  
From its sun of hope in thee."

This charming ballad is having an immense sale. It is not to be wondered at, however, as the sentiment, both in words and music, is unsurpassed.

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Words by C. C. BUTLER; Music by Madame RIVE. 30 cts.

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How could I love thee less,  
When every dream of hope and love  
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Serenade and chorus, by R. HASTINGS. Price 25 cents.

"There's not a smile like thine, Susette,  
There's not a smile like thine;  
'T is like the silver sea, Susette,  
On which the moonbeams shine."

This song, like others by Mr. Hastings, has become very popular. The melody is easy and pleasing.

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Music arranged by WM. CUMMING. Price 30 cents.

"O, yes! thou art remembered still,  
Though far across the main;  
Thy loved form dwells in all our hearts;  
O! come to us again."

The great popularity of "DO THEY THINK OF ME AT HOME," induced the above song as a reply. Both words and music are pleasing.

## *\*THE MARINER'S GRAVE.*

Arranged by GEROLD. Price 35 cts

"I remember the night was stormy and wet,  
And drearly dashed the dark wave;  
While the rain and the sleet cold and heavily beat  
O'er the new-made mariner's grave."

A fine song; the words appealing to thousands of sorrowing hearts. The music is simple and touching.

## *WHEN I WAS BLEST BY SMILES OF THINE.*

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30 cts.

Three excellent ballads, by FRANCIS WOOLCOTT, author of "Bell Brandon."

## *ROCK ME TO SLEEP, MOTHER.*

Song and chorus. Words by FLORENCE PERCY; Music by A. VON SMIT. Price 25 cents.

## *THOU WOULDST CALL ME BACK FROM THE ECHOLESS SHORE.*

A mother's reply to "ROCK ME TO SLEEP." Music by WILLIAM CUMMING. Price 25 cents.

"My child! O, my child! thou art weary to-night;  
Thy spirit is sad, and dim is the light;  
Thou wouldst call me back from the echoless shore,  
To the trials of life, to thy heart as of yore.  
Thou longest again for my fond, loving care,  
For my kiss on thy lip, and my hand on thy hair;  
But angels around thee their loving watch keep,  
And angels, my darling, will 'rock thee to sleep.'"

This is acknowledged to be the best answer to "ROCK ME TO SLEEP" that has been published. To get the correct copy, ask for Peters' edition by William Cumming.

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There is beauty in the meadow  
When the wild flowers scent the air;  
There is beauty in the sunlight,  
And the soft, blue beams above;  
O! the world is full of beauty  
When the heart is full of love."

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TO MY FRIEND,  
**G. K. WALCOTT, ESQ.,**  
(HARTFORD, CONN.)

**BEAUTIFUL**  
**Isle of the Sea.**  
**SONG.**

WORDS BY  
**George Cooper,**

COMPOSED AND SUNG BY  
**J. R. THOMAS.**

AUTHOR OF  
"COTTAGE BY THE SEA," "WHEN THE WAR IS OVER, MARY," "DARK-EYED NORINA,"  
&c. &c.



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# BEAUTIFUL ISLE OF THE SEA.

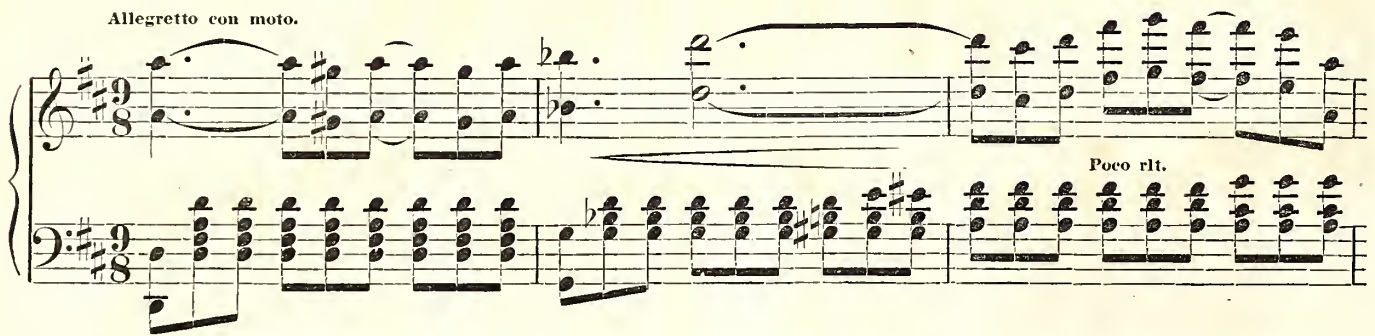
## SONG.

(ITALIAN VERSION BY E. C. SEBASTIANI.)

Words by GEO. COOPER.


Musie by J. R. THOMAS.

*Allegretto con moto.*



*Poco rit.*

2. Ste - - - so so - ven - te a ri - - va  
1. Bell I..... so la del mar



*A tempo.*

1. Beau - - ti - ful Isle of the sea!  
2. Oft..... on your shell - girdled shore,

O - - ve il Fa - nal ri lu - - ce M'ap - par - - ve fug - gi -  
Che..... ri - di in mezzo all' on - - de Non pos - - so - - ti o - bli -



Smile..... on the brow of the wa - - ters! Dear..... are your mem'ries to  
Ev'n - - ing has found me re - clin - - ing, Vis - - ions of youth dreaming

ti - va  
ar;

Vi - - - sion di gio - - ven - tu  
Del - - - la tue va - - ghe fi - - glie,

me;  
o'er,

Sweet..... as the songs of your daugh - ters,  
Down..... where the lighthouse was shin - - ing,

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with various rhythmic patterns, including eighth and sixteenth notes.

E..... ben - che gramo e pri - - vo  
Dol - - - ce del can - to al par

Del ben che un di mi  
Che fra' le Val - li e-i

O - - - ver your mountains and vales,  
Far..... from the glad-ness you gave,

Down..... by each murmuring  
Far..... from all joys worth pos-

The second system continues the musical score. The vocal line and piano accompaniment maintain the same key signature and time signature. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

de - - sti,  
mon - - ti

Be - - - a - to pur mi fe - - - - sti  
Fa l'E - co ri - - suo - nar.....

riv - - er,  
sess - - ing,

Cheer'd..... by the flow'r-lov - ing gales,.....  
Still..... o'er the lone wea - ry wave,.....

The third system concludes the musical score on this page. The vocal line and piano accompaniment continue with the same musical style. The piano accompaniment features a prominent bass line and a treble line with chords and melodic fragments.

Fra..... quel so - lin - go or - ror!.....  
Re - - - star po - tes - si o - gno - ra

An - - - ti - ca ter - ra e  
So - - - vra si pu - - ra

*Calando.*



O..... could I wan - der for ev - er!  
Comes..... to the wand'rer your bless - ing.

Land..... of the True and the

*Calando.*

*A tempo.*



pu - - ra  
ter - - ra,

Fon - - - te d'e - ter - na gio - - - ja,

Old,

Home,..... ev - er dear un - to me,.....



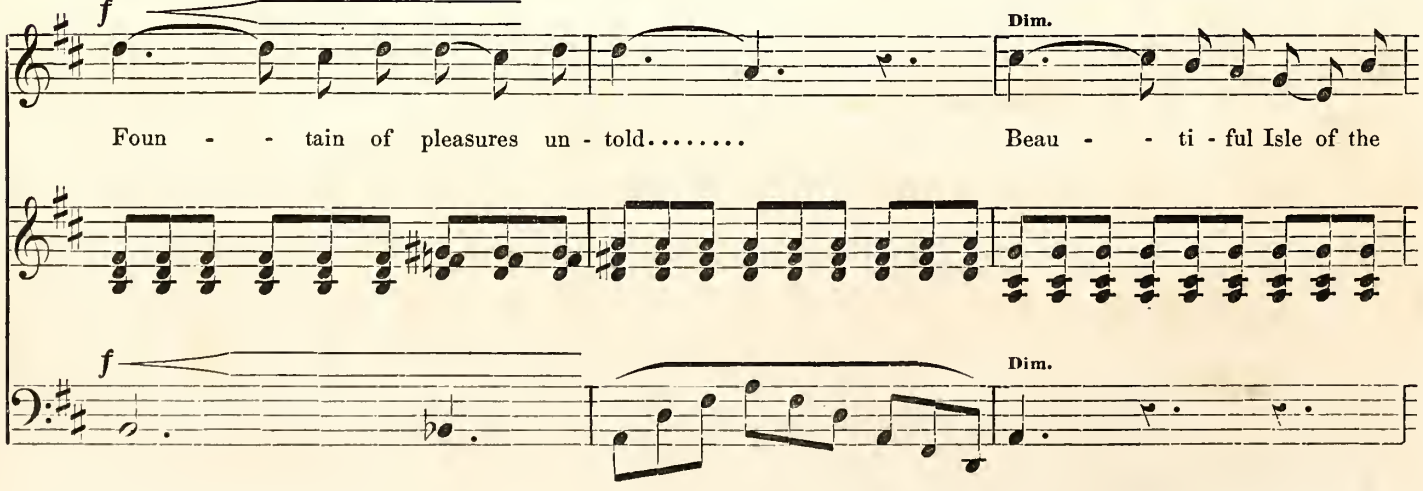
Ca - - - ris - si - ma di - mo - - ra

Tu mi sa - re - sti o -  
Sa - - re - sti tu per

*Dim.*

Foun - - tain of pleasures un - told.....

Beau - - ti - ful Isle of the



gnor  
me

Fon - - - ve d'e - ter - - na gio - - ia

Cres.

sea! Foun - - tain of pleasures un - told.....

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a half note B4. A slur covers the next four notes: G4, F#4, E4, and D4. The piano accompaniment consists of a right hand with a steady eighth-note accompaniment and a left hand with a simple bass line.

la del mar.

Detailed description: A short musical phrase in treble clef, one sharp key signature, corresponding to the lyrics 'la del mar.' It consists of a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, and a half note F#4.

Beau - ti - ful Isle of the sea!

Bell I - so - la del mar del mar.

Stentando.

Beau - ti - ful, beau - ti - ful Isle of the sea!

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F#4, a quarter note E4, and a half note D4. A slur covers the last two notes. The piano accompaniment features a right hand with a melody and a left hand with a bass line. The tempo marking 'Stentando.' is placed above the vocal line.

Poco rit.

Ending.

Detailed description: This system contains the final vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note G4, and a half note F#4. A slur covers the last two notes. The piano accompaniment features a right hand with a melody and a left hand with a bass line. The tempo marking 'Poco rit.' is placed above the piano part, and a box labeled 'Ending.' is placed above the final vocal note.

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VOCAL.

Table of vocal music titles and composers. Includes 'Alone', 'More, (Love) Waltz', 'Fight, Quartette', 'Thou thinking of me in my absence, Love?', 'Beautiful Child', 'Beautiful Cloud', 'Beautiful me in the Sunshine', 'Kismet, give thy Rushing o'er', 'Thou forever mine', 'Beautiful Dreamer', 'Beautiful Isle of the Sea', 'Bugle, blow', 'Blue-Eyed Kitty May', 'Verous Jones, Comic', 'Wishes, I am dying', 'Man's Chant', 'Song in "Rosedale"', 'The Song "Sweet and low"', 'Baby, dream', 'Drummer-Boy', 'Blue-Eyed Norina', 'Ever and ever. Sacred Song', 'Grace de la Verite', 'Man's Wake. Comic', 'Night and happy Dreams', 'Forget me', 'Night, good Night, Beloved', 'Brought me Gold to tempt my heart', 'Money since he left me', 'Or, Vay down in Bennisylvany', 'Comic Song', 'Beloved her true to me', 'We so much to tell', 'Who could leave thee. Canzonetta', 'All up in Dixie. Song for the Times', 'The Valley of Cauteretz. Song for Violin or Bass', 'Perishable', 'I cannot call her, Mother', 'He lives but for thee', 'Living on the sly', 'I am, Father, ere I die', 'Language of Love, (Parlate d'amore)', 'Let him rest. A Tribute to the late STEPHEN FOSTER, and embellished with his likeness', 'Duchault. Comic', 'Star of my Home. The last Song and Chorus by', 'The House under the Hill', 'I am not in dark Despair', 'I love you that', 'I delight with thee', 'Beautiful Lizzie', 'Polly Ann. Comic', 'Father's Blessing', 'The Angel Boy', 'I am on the Waves. Duett', 'Who deem my Love can change', 'I come from thee', 'Nancy Pat. Comic', 'My Son is going now', 'Man of the Alps, (L'Orfanella)', 'I have more Kiss and then Good-by', 'The Malloy. Comic', 'Robin. A beautiful Song by the Author "Vive l'America"', 'Embrace', 'Singing Ile. Sung by DAN BRYANT', 'Father's Battle Prayer', 'Let Birdling singing ever, (Campanira di Lombardia)', 'I am of the Sea-Shell', 'I love not my own true Love?', 'I made', 'Father's Song', 'I am of Love and Death', 'I am so well, thou sweet Angel'.

Table of vocal music titles and composers. Includes 'Tell me, little twinkling Star', 'There's none to say Good-night to me', 'Trust me all in all, or not at all', 'Too late, too late. Words by TENNYSON', 'Turn, Fortune, turn thy Wheel', 'Thou art the Star. Sung by Mlle VESTALI in "Bel Demonio"', 'U. S. G.; or, the Song in honor of General Grant', 'Unknown Soldier', 'Violet', 'Voices that are gone', 'Where we have twined the Flow'rs', 'When I can read my Title clear. Sacred', 'What will they tell our Children?', 'When other Friends are round thee', 'Whoever can he be?', 'Wake from thy happy Dreams', 'When the War is over, Mary', 'Why did you die?', 'Will I be ever true to thee?'.

INSTRUMENTAL.

Table of instrumental music titles and composers. Includes 'L'Ardita', 'Belles of Brooklyn', 'Dahlia Grand Valse', 'Faust', 'Flowing Streamlet', 'Faust', 'Harvest Home', 'Heart's-Ease', 'Ida', 'Kiss', 'Olympic', 'Reine des Fleurs, (Queen of the Flowers)', 'Tendre Fleur, (Sensitive Plant)', 'Une Perle de Nuit', 'Valse d'Amour', 'Marches and Quicksteps', 'Funeral March from Don Sebastian', 'Grand March of the Andes', 'March Hongroise', 'March Triomphale', 'March Montenegrine', 'Variations', 'Beautiful Dreamer', 'Call me not back from the echoless Shore', 'Dear Mother, I've come Home to die', 'Lanigan's Ball', 'Musical Photographs', 'The following is a Collection of the latest, best, and most popular Pieces, very finely and carefully arranged as easy Teaching-Pieces, each No. 30'.

Table of instrumental music titles and composers. Includes 'Santa Lucia', 'Memorv Bells', 'Elfin Waltz', 'Lady of the Lake March', 'Indiana Waltz', 'Who will care for Mother?', 'La Tendresse', 'Her bright Smile, etc.', 'Empress Henrietta's Waltz', 'Traviata Waltz', 'Beautiful Dreamer', 'Tam O'Shanter', 'I am lonely to-night', 'Concert March', 'Nun's Prayer', 'Tuscan Melody', 'Idylle', 'Soldier's Chorus, (Faust)'.

New Galops.

Table of New Galops titles and composers. Includes 'Bride of the Wind Galop', 'Flick et Flock', 'Just once more', 'Little Birdies first', 'Minnie', 'Petroleum', 'Rosebud', 'Puckwudgies', 'Tete-a-Tete', 'Sans Ceremonie'.

New Quadrilles.

Table of New Quadrilles titles and composers. Includes 'Como Quadrille', 'Elite', 'Engagement Quadrille', 'Faust Lancers', 'Silver Wedding'.

New Polkas, Schottisches, and Mazurkas.

Table of New Polkas, Schottisches, and Mazurkas titles and composers. Includes 'Best Friend Polka', 'Catawba Polka', 'Chasse Ennu Polka Redowa', 'Concordia Schottisch', 'Delta Psi Polka', 'Double Quick Polka', 'Farfaletta Polka Mazurka', 'Grizette Mazurka', 'Irving Polka', 'Olive Logan Polka', 'Relief Polka', 'Sophien Polka', 'Sans Pretension Polka', 'Teresa Carreno Mazurka', 'Trotty Horse Polka', 'Twilight Polka'.

Brilliant Fantaisies, Morceaux, etc.

Table of Brilliant Fantaisies, Morceaux, etc. titles and composers. Includes 'Amours du Diable', 'Alpine Horn, Transcription', 'Autumn Wind Mazurka', 'Aurelia Polka', 'Birds of Paradise. Morceau', 'Boute en Train Galop, (All aboard)', 'Bel Demonio Mazurka', 'Careless Elegance Polka', 'Cascade de Rubis. Morceau', 'Chanson de Chasse', 'Christmas Chimes', 'Dew Drop. Bluettes Musicale', 'Enchanted Bell. A Musical Rhapsody', 'Electric Polka', 'Forza del Destino. Transcription', 'Faust. Concert piece', 'Fairy Land', 'Flight of the Robin Polka', 'Flick et Flock Galop', 'Happy Return. Morceau', 'Ione. Fantaisie', 'Kunkel's Polka', 'Last Smile, (Derniere Sourire)', 'Leger des Mains Polka', 'Memory. Ballade', 'Monk's Prayer', 'Monody. Op. 13', 'Mother kissed me in my Dream. Transcription', 'Magnetic Galop', 'Orphan's Prayer', 'Pretty Blue Forget-me-not', 'Perle du Soir Mazurka', 'Reminiscences from Faust, in 2 numbers', 'Sans Souci Galop', 'Sorrente Mazurka', 'Solitude', 'Sparkling Dew Drops', 'Song of the Brook', 'Tarentelle', 'Sweet Zephyr'.

# MUSIC OF THE DAY

## BLACKMAR'S

SELECTION OF

100

BEAUTIFUL SONGS AND PIECES,  
 BY FAVORITE COMPOSERS.

### VOCAL.

### INSTRUMENTAL.

	PRICE.
1. WHAT DOES LITTLE BIRDIE SAY?.....	Balfé. 35
2. STILL IN MY DREAMS THOU'RT NEAR .....	Foley Hall. 35
3. O YES, THOU ART REMEMBERED.....	Foley Hall. 30
4. HE WAS LOVING YOU STILL.....	W. T. C. 25
5. I LOVE, I LOVE BUT THEE.....	Glover. 30
6. SMILE AND NEVER HEED ME.....	Eaton. 30
7. MY GENTLE SPIRIT BRIDE.....	La Hache. 30
8. WE HAVE PARTED.....	Ella Wren Nesbitt. 30
9. TREES OF THE FOREST.....	Cherry. 30
10. THEY TELL ME I SHALL LOVE AGAIN.....	Glover. 30
11. LILLIE TERRELL.....	J. E. T. 30
12. DREAMS.....	Hodges. 30
13. LET ME REST IN THE LAND OF MY BIRTH.....	Harroway. 30
14. I'D BE A STAR.....	Gerken. 30
15. MY MOTHER'S VOICE.....	Ella Wren Nesbitt. 30
16. YOU ASK ME WHY I'M LONELY NOW.....	Centemeri. 30
17. DEAREST NELL.....	Bischoff. 35
18. LOVE LAUNCHED A FAIRY BOAT.....	Tully. 35
19. CASTLES IN THE AIR.....	Scotch. 30
20. HER BRIGHT SMILE HAUNTS ME STILL.....	Wrighton. 30
21. BIRD OF BEAUTY.....	Scott. 30
22. SWEET LOVE, GOOD NIGHT TO THEE.....	Hatton. 30
23. ORIGIN OF THE HARP.....	Moore. 30
24. MAGGIE'S SECRET.....	Claribel. 30
25. I WOULD LIKE TO CHANGE MY NAME.....	La Hache. 30
26. MY MOTHER DEAR.....	Lover. 30
27. HAD I NEVER, NEVER KNOWN THEE.....	Martin. 30
28. WE NOW MUST PART (Fille du Reg't).....	Donizetti. 40
29. SWITZER'S SONG OF HOME.....	Moschelles. 20
30. THE PATRIOT MOTHER (French and English).....	J. Nores. 35
31. LITTLE SUNBEAM.....	Farmer. 30
32. THE BROOK.....	Dolores. 30
33. THE BRIDGE.....	Lindsay. 30
34. A FEW MORE DAYS AND WE SHALL PART.....	Ella W. Nesbitt. 35
35. ANNIE O' THE BANKS O' DEE.....	Glover. 30
36. MOTHER, IS THE BATTLE OVER?.....	Roefs. 30
37. THEY SAY THAT I BUT DREAM.....	Blockley. 30
38. THE LIFE BOAT.....	Claribel. 40
39. I DO NOT ASK TO OFFER THEE.....	Lintey. 30
40. I DREAMED THAT HE LOVED ME.....	Hime. 30
41. WHAT WAS I TO SAY.....	Elliott. 40
42. ARE THEY MEANT BUT TO DECEIVE.....	Reichardt. 35
43. FLOATING ON THE WIND.....	Glover. 30
44. ANGEL'S WHISPER.....	Lover. 30
45. GIPSY DELL.....	Walter Clyde. 30
46. FICKLE LOVE (Italian and English).....	G. Curto. 35
47. WHEN I KNEW YOU LONG AGO.....	Glover. 30
48. THOU ART GONE, THOU ART GONE.....	Glover. 30
49. DEAREST SPOT OF EARTH IS HOME.....	Wrighton. 30
50. LORELY (English and German).....	Sücher. 30

	PRICE.
51. CHANT DU BERGER.....	M. De Colas. 35
52. LA SOURCE—CAPRICE.....	Blumenthal. 60
53. THE CHIME.....	Jaell. 75
54. ARIA ALLA SCOZZESE.....	Valentine. 35
55. CHEER, BOYS, CHEER, (Transcription).....	Richards. 50
56. PERLES D'ALLEMAGNE.....	Ascher. 40
57. L'ECLAIR—NOCTURNE.....	Ascher. 50
58. BONNIE BLUE FLAG—VARIATIONS.....	Cardona. 50
59. TRUE TO THE CALL.....	La Hache. 40
60. LA PRIERE D'UNE VIERGE (Maiden's Prayer).....	Badarzewska. 40
61. RETOUR DU SOLDAT.....	Kennedy. 30
62. MARCHE BOHEMIENNE.....	Kuhe. 40
63. HEIMWEH.....	Jungmann. 30
64. LA MUSCOVITE.....	Ascher. 50
65. HER BRIGHT SMILE HAUNTS ME (Improvisation).....	La Hache. 60
66. THE MONASTERY.....	Brinley Richards. 40
67. GONDELLIED.....	Oesten. 40
68. GRAND CAPRICE HONGROIS.....	Ketterer. 60
69. TREMOLO—REVERIE.....	Rossellen. 35
70. ONE OF MY WALTZES.....	Osgood. 30
71. SOLITUDE.....	Mercier. 30
72. ETUDE, OR MAZEPPA GRAND GALOP.....	Quidant. 50
73. SCHUBERT'S SERENADE.....	Kuhe. 35
74. SCHUBERT'S SERENADE.....	Krug. 35
75. PHILLIS WALTZ.....	S. Schlesinger. 30
76. AMOUR ET FANATISME (Improvisation).....	La Hache. 1.00
77. I AM DYING, EGYPT, DYING, (Transcription).....	Baumbach. 50
78. IMPROMPTU POLKA.....	Schulhoff. 50
79. AH CHE LA MORTE (Trovatore).....	Osborne. 40
80. CARNIVAL DE VENICE.....	Schulhoff. 1.00
81. " " ".....	Voss. 50
82. " " ".....	La Hache. 50
83. COMIN' THRO' THE RYE.....	Baumbach. 50
84. NOCTURNE (In D flat).....	Doehler. 40
85. O! YE TEARS! (Transcription).....	A. Baumbach. 50
86. INVITATION A LA VALSE.....	Von Weber. 50
87. ON GENTLE WAVES.....	Aloys Hennes. 50
88. LA PLUIE DES PERLES.....	Osborne. 50
89. JE T'ECOUTEZ.....	Rummel. 30
90. CONSOLE TOI (Consolation).....	Rummel. 30
91. ECOUTEZ MOI (Listen to me).....	Funke. 40
92. CROYEZ MOI (Trust in me).....	Ascher. 30
93. CHANT BOHEMIAN.....	De Meyer. 35
94. LANCIERS ESPAGNOLS.....	A. Cardona. 40
95. FIFRES DE LA GARDE.....	Ascher. 40
96. EMERALD GRAND WALTZ.....	Huntten. 35
97. BORDS DU RHIN.....	Huntten. 50
98. KINLOCK OF KINLOCK.....	Moran. 30
99. MAGENTA WALTZES.....	A. Cardona. 60
100. LE CREPUSCULE.....	Moniot. 35

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# CASTLES IN THE AIR

W. B.

Allegretto.

PIANO.

1. The  
2. He

bon...nie, bonnie bairn, who sits po...king in the an,  
sees..... muckle cas.....tles..... tow'ring to the moon!

Glow...ring in the five wi' his wee roud face;  
He sees lit...tle sod.....gers..... pu'ing them a' down!

Laughing at the siffin lowe what sees he there?  
 Worlds, whombling up and down, bleezing wi a flare.

Ha! the young dreamers big...ging cas...tles in the air. His  
 See..... how he lounps! as they glimmer in the air. For

wee..... chubby face, and his tou.....rie cur...ly pov. Are  
 a' sae sage he looks..... what can the lad...die ken? He's

laugh.....ing and nodding to the dan...cing lewe Hell  
 thinking up.....on naething, like mo.....ny mighty men. A

brown his rosy cheeks, and singe his sun...ny hair,  
wee thing maks us think, a..... sma' thing maks us stare, There are

Glowring at the imps wi' their cas...tles in the air.  
mair..... folk than him big..ging cas...tles in the air.

*p* *mp*

## 3

Sic a night in winter may weel mak' him cauld:  
His chin upon his buffy hand will soon mak' him auld,  
His brow is brent sae braid, O pray that daddy Care  
Would let the wean alane wi' his castles in the air.  
He'll glower at the fire! and he'll keek at the light!  
But mony sparkling stars are swallow'd up by night,  
Aulder een than his are glamoured by a glare,  
Hearts are broken, heads are turn'd wi' castles in the air.

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#### NEW SONGS FOR THE PIANO.

<i>How beautiful are their Feet.</i> Sacred Quartette..... 50 A fine composition by E. O. Eaton.	<i>I am Dying, Egypt, Dying.</i> By Armand..... 30 This is the easier air to which the poem was originally sung.	<i>How Can I Leave Thee?</i> A. E. Blackmar..... 35 A favorite German melody, arranged with quartette ( <i>ad libitum</i> ). English, French and German words.
<i>The Conquered Banner.</i> By La Hache..... 50 This is considered by competent judges Mr. La Hache's masterpiece. It has a beautiful picture title.	<i>Haunting Thoughts.</i> (English and German.) Reichardt.. 50 A new and excellent song by the author of "Thou Art so Near and Yet so Far."	<i>Rest, Darling, Rest.</i> E. Clarke Halsey..... 30 A perfect gem of a lullaby.
<i>Smile and be Contented.</i> E. O. Eaton..... 35 Very pleasing music and good words.	<i>I Cannot Sing the Old Songs.</i> Claribel..... 30 Very popular in England. Sung by Mdlle. Parepa.	<i>Good Night.</i> E. O. Eaton..... 25
<i>Love and Fanaticism.</i> Latour..... 35 New edition of this celebrated song, with French and English words, and accompaniments for Piano and Guitar.	<i>Come Sing to Me Again.</i> Hobson..... 30 Another ballad which is having a great popularity in England.	<i>I Dream of Thee.</i> E. O. Eaton..... 30
<i>Why Don't You Name the Day?</i> W. J. Landram..... 35 The most taking song lately published.	<i>The Patriot Mother (La Mere du Sud).</i> Nores..... 35 French and English words. A good composition.	<i>When the Battle is Over.</i> E. O. Eaton..... 30
<i>Come to the Woods.</i> La Hache..... 35 Fine flowing melody, with appropriate words.	<i>Dreaming, Dreaming of thee.</i> J. H. Hewitt..... 30 A charming Ballad.	<i>Angel of Dreams.</i> E. O. Eaton..... 30 Four of this popular writer's last and most pleasing ballads.
<i>Forward! Oh, Forward!</i> H. Schoeller..... 30 Companion to "Rock me to Sleep," and equal to it in poetry and music.	<i>Alpsy Dell.</i> Walter Clyde..... 30 Destined to become very popular.	<i>The Freedman's Song.</i> E. W. Smith..... 35 A capital hit.
<i>Slug me a merry Lay.</i> Langton Williams..... 30 As sung by Adelina Patti.	<i>A Few More Days and We Shall Part.</i> ..... 35	<i>Five O'clock in the Morning.</i> Claribel..... 30
<i>He was Loving You Still.</i> By W. T. C..... 25 Easy and pleasing ballad.	<i>We Have Parted.</i> ..... 30	<i>O, Say Not Woman's Love is Bought.</i> Whitaker..... 30
<i>Fleete Love (L'Onda che Marmora).</i> G. Curto..... 35 A fine composition by one of our most accomplished Professors. English and Italian words.	<i>My Mother's Voice.</i> ..... 30 Three beautiful ballads as sung in public by the charming actress and vocalist, Ella Wren Nesbitt.	<i>Sing, Birdie, Sing.</i> W. Ganz..... 35
<i>Wearing of the Grey.</i> Armand..... 35 Spirited words set to the air of "Wearin' of the Green," the words of which are also given.	<i>Softly Now the Stars are Shining.</i> Buentivoglio..... 30 An exquisite serenade, which is recommended to those who love moon music.	<i>The Forsaken.</i> Virginia Gabriel..... 35 Four charming songs, which are all great favorites in England, and have been introduced to the American public by the great vocalist, Mdlle. Parepa.
<i>I am Dying, Egypt, Dying.</i> La Hache..... 35	<i>O, Softly Breathe Again That Word.</i> ..... 35 A melody of Pachter's, full of tenderness. French and English words.	<i>I Will Not Quite Forget.</i> Schoeller..... 30 To hear it is to admire it.
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in AMERICA

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Wm. Ganz, ..... 5.

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# WHY DOST THOU LINGER YET?

PERCHÈ NON VIENI ANCORA?

THE GUARDS' WALTZ.

Composed by D. GODFREY.

Arranged by E. BEVIGNANI.

English Translation by H. MILLARD.

Tempo di valse.

CANTO.

PIANO.

*p*

*cresc.*

*ff*

*sf*

8. Why Per-

dost thou lin-ger yet?..... Why art thou far from me?..... This  
 chè non vie-ni an-co - - ra? per-chè co - sì tar - dar?..... Il

*sf*

*con anima.*

heart of mine can ne'er for-get How swift-ly pass'd the hours with thee, Why  
 cor di chi là - do - - ra Deh! vie - ni a con - so - la - - re Per-

*p*

*mp*

dost thou lin-ger yet?..... Why art thou far from me?..... This lov-ing  
 chè non vie-ni an-co - - ra? Per-chè co-si - tar-dar?..... Il cor di

heart can ne'er for-get the hours of bliss with thee. Ah!.....  
 chi t'u - do - - ra Deh! vie-ni a con-so-lar Ah!.....

stacc.  
 Ah!..... ah! now has - ten, Haste to con-sole me Ah!.....  
 Ah..... si deh! vie - ni a con-so-lar - mi Ah.....

*p*-scherz. e staccato.

stac.  
 Ah!..... now then has - ten, Hasten to me,  
 Ah..... si deh! vie - - ni a con-so-lar

Why dost thou lin - ger yet?..... Why still a - far from me?....  
*Per - ché non vie - ni an - co - - ra? Per - ché co - sì tar - dar?....*

*\* con anima.*

----- This heart of mine can ne'er for-get, How swift - ly pass'd the hours with  
 ----- *Il cor di chi t'a - do - - ra Deh! vie - ni a con - so - la - -*

thee, Why dost thou lin - ger yet?..... Why art thou far from me?....  
*re Per - ché non vie - ni an - co - - ra? Per - ché co - sì tar - dar?....*

*\**

----- This lov - ing heart can ne'er for - get How bless'd I was with thee.  
 ----- *Il cor di chi t'a - do - - ra Deh! vie - ni a con - so - lar*

*\* These 16 bars may be omitted.*



*con slancio.*

Ah! come, Ah! come; Ah! -----  
 Ah! vieni Ah! vieni Ah! -----

*Cornetta Solo.*

*pp* Ah! ----- Ah! come, Ah! come, Ah! -----  
 Ah! ----- Ah! vieni Ah! vieni Ah! -----  
*tr*

----- Come now has-ten to me, Ah! come,  
 ----- *Vien t'af-fret - - ta* Ah! vieni

*tr tr f*

*Cornetta Solo.*

*con slancio.*

*ff* Ah! come, Ah! ----- Ah! ----- Ah!  
 Ah! vieni Ah! ----- Ah! ----- Ah!

*pp*

*risoluto.*

come, Ah! come, come, come, hasten to me.  
 rieni Ah! rieni rie - ni rie - ni t'affret - ta.

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The tempo is marked *risoluto.* The lyrics are: "come, Ah! come, come, come, hasten to me. rieni Ah! rieni rie - ni rie - ni t'affret - ta."

*gran forte.*

This system contains the piano accompaniment for the second system. The tempo is marked *gran forte.* It features a complex piano texture with many chords and moving lines in both hands.

*pp*

Hark! I hear the sound in-vi - ting Has - ten the dance us in -  
 Ah! non o - di il suon re in - vi - ta rie - - ni rie - ni a dan -

*pp*

This system contains the third system of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The tempo is marked *pp*. The lyrics are: "Hark! I hear the sound in-vi - ting Has - ten the dance us in - Ah! non o - di il suon re in - vi - ta rie - - ni rie - ni a dan -"

*1<sup>a</sup> Volta.* *2<sup>a</sup> Volta.* *p* *con anima.*

vites, - vites, Ah! in ex - ta - cy and...  
 zar - zar In - e - sta - si ra...

*ff* *p.*

This system contains the fourth system of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The tempo is marked *p* and *con anima.* The lyrics are: "vites, - vites, Ah! in ex - ta - cy and... zar - zar In - e - sta - si ra..."

rap - ture, my soul will blend with thine, In ex - ta - sy, and  
 pi - - ta sa - rà sa - rà con - te In e - - sta - si ra -

rap - ture, my soul will blend with thine, Ah! in ex - ta - sy, and  
 pi - - ta l'alma sa - rà con - te In e - - sta - si ra -

rap - ture my soul will blend with thine, In ex - ta - sy, and rapture my soul will  
 pi - - ta sa - rà sa - rà con - te In e - sta - si ra - pi - ta l'al - ma

blend with thine, My Non  
 sara con - te

*ff* *p* *dim.*

heart knows no glad feel - ing, When thou art far from me ..... Each  
 sai quai pe - ne io sen - - to lon-tan lon-tan da - te ..... Non

*mormorando* *cresc.* *cresc.*

moment grief re - veal - ing, Ap - pears to be a cen - tu - ry, My  
 pro - va il cor con - ten - - to La ter - - ra è un duol per me Non

*f*

heart knows no glad feel - ing When thou art far from me ..... No  
 sai quai pe - ne io sen - - to lon-tan lon-tan da - te ..... Non

*scherz.*

joy is ere re - veal - ing when far ..... from thee Why  
 pro - va il cor con - ten - - to lon-tan - - da - te Per-

*ppp*

*ritenuto (con colutta)*

dost thou lin-ger yet? ----- Why art thou far from me? ----- This  
-chè non vie-ni an-co - - ra? per-chè co-sì tar-dar? ----- Il

heart of mine can ne'er for-get How swift-ly pass'd the hours with thee, Thou  
cor di chi t'a-do - - ra Deh! vie-ni a con-so-la - - re Non

know'st not what I feel ----- When thou art far from me ----- When  
sai quai pe-ne io sen - - to lon-tan lon-tan da-te ----- Non

at thy side my sor-rows hide In one sweet hour with thee.  
pro-va il cor-con-ten - - to la vi-ta è un duol per me

stac.

Ah! come, Ah! come, ah! now  
 Ah! si Ah! vien si deh

has - ten, haste to con - sole me, Ah! come,  
 vie - ni a con - so - lar mi Ah! si

Ah! come hasten, hasten, hasten,  
 Ah! vien vie - ni vie - ni vie - ni

hasten, has - - - ten!  
 vie - ni t'af - - - fret - - - tu

*con unim.*

Ah! ..... come, ..... come, .....  
 Ah! ..... vie - - - ni - - -

*ff* *gran forte.*

*con entusiasmo. tenuta.* *sten assai.*

come, ..... come, ..... The heart of one who loves .....  
 vie - - - ni - - - *cons.* Il cor di chi t'ù - do - -

*allargando* *col canto!*

*oppure.*

*allargando.*

thee Now has - - - ten to con - - sole.  
 ra Deh vie - - - ni a con - - so - - lar.

*risoluto.*  
*ff* *col canto.* *ff*

*ff*





# SONGS & DUETTS

BY

## M. W. BALFE.

COME INTO THE GARDEN MAUD. ....	3½.
I'M A MERRY ZINGARA. ....	4.
AH, WOULD THAT I COULD LOVE THEE LESS. ....	2½.
GOOD NIGHT, GOOD NIGHT BELOVED. ....	4.
THE GREEN TREES WHISPERED LOW & WILD. ....	2½.
HASTE BOATMAN HASTE. BARCAROLLE. ....	.
DONT LET THE ROSES LISTEN. ....	2½.
TRUST HER NOT. DUETT. ....	5.
YOUR PARDON SENDS. DUETT. ....	6.
ROSE THAT OPES AT MORN. ....	2½.
WHEN I BEHELD THE ANCHOR WEIGHED. ....	2.
YOUNG SOLDIER. ....	2½.
ID RATHER BE A VILLAGE MAID. ....	2½.
SWEETHEART. ....	2½.

NEW YORK  
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Boston.  
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St. Louis.  
H. PILCHER.



# COME INTO THE GARDEN MAUD.

## CAVATINA.

POETRY BY ALFRED TENNYSON.

COMPOSED BY M. W. BALFE.

PIANO

*mf*

The first system of the piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking is *mf*.

The second system continues the piano introduction. The right hand features a more active melodic line with some grace notes. The left hand continues with a steady accompaniment. Dynamic markings include *p* and *dim*.

*dolce*

Come in - to the gar - - den Maud, For the black bat, night has

*pp*

The vocal line begins with the lyrics "Come in - to the gar - - den Maud, For the black bat, night has". The piano accompaniment is marked *pp* and features a flowing, arpeggiated texture in the right hand.

flown; Come in - to the gar - - den Maud, I am

The vocal line continues with "flown; Come in - to the gar - - den Maud, I am". The piano accompaniment continues with a similar arpeggiated texture, supporting the vocal melody.

here, at the gate a lone. I am here, at the gate a.

*cres* *rall*

*cres* *f* *rall*

a lone And the wood-bine spi - ces are waf - ted a-broad, And the

*a tempo* *p* *rite a piacere*

*a tempo* *f* *p* *colla parte*

musk of the ro - ses blown, For a breeze of mor - ning

moves, And the planet of love is on high, Be.

*f* *f* *f* *p*

-gin - ing to faint in the light that she loves, On a bed of daf-fo-dil

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

sky, *rall* To faint in the light of the sun she loves, To *eres*

The second system continues the vocal line and piano accompaniment. The vocal line has a *rall* (rallentando) marking above it. The piano accompaniment features a *eres* (crescendo) marking in the bass line. The music is in a 3/4 time signature.

faint in the light and to die. *p a piacere* come! come!

The third system shows the vocal line ending with a fermata on the word 'die'. The piano accompaniment has a *f* (forte) dynamic. The vocal line then begins with 'come!' and 'come!' with a *p a piacere* (piano ad libitum) marking. The piano accompaniment has a *pp* (pianissimo) dynamic.

*pp a tempo* Come in-to the gar - - den Maud, For the black, bat, night, is - flown,

The fourth system begins with a *pp a tempo* (pianissimo at tempo) marking. The vocal line starts with 'Come in-to the gar - - den Maud,'. The piano accompaniment features a *pp* dynamic and includes a triplet of eighth notes in the right hand. The system concludes with 'For the black, bat, night, is - flown,'.

*cres*

Come in . for the gar . . den Maud, I am here at the gate a .

*cres*

lone. I am here at the gate a lone. I am

*cres* *cres*

here . . . . . at the gate a . . lone.

*ff* *f*

*dolce*

Queen of the rose . bud

*dim* *P rall* *pp*

Gar · den of girls, Come hither, the dances are done, In

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part includes sixteenth-note patterns in the right hand and a bass line in the left hand. There are two '6' markings under the piano part, indicating sixteenth-note groups.

gloss of Satin and glimmer of pearls, Queen. li · ly, and rose, in

The second system continues the musical piece with similar notation. The piano accompaniment maintains the sixteenth-note rhythmic pattern in the right hand.

one... Shine out lit · tle head running o · ver with curls, To the

*rall*

The third system includes the tempo marking 'rall' above the vocal line. The piano accompaniment continues with the established rhythmic pattern.

flow · ers and be . . . . their Sun. Shine out, Shine out and be their Sun.

*riten a piacere*

The fourth system features the tempo marking 'riten a piacere' above the vocal line. The piano accompaniment concludes with sustained chords in the right hand and a bass line in the left hand.

Come in to the gar . . . den Maud, For the black bat, night, is

*stacc.*

*pp*

flown, Come in to the gar . . . den Maud, She is

*p accel<sup>o</sup>*

*pp*

coming, my own, my sweet, Were it e . ver so ai . . ry a

*mf pp accel<sup>o</sup>*

tread, My heart would hear her and beat, Were it

*mf p*



*rall* *Allegro ff tempo*

earth in an earth . . y bed . . . . . Come . . . . .

*mf p* *f* *ff*

. . . my own my sweet, Come . . . . . my own my sweet,

Maud, Maud, come, I'm here at the gate a

*pp* *cres* *f*

. lone.


*tempo*

*ff*



COME WHEN YOU WILL LIVE A WELCOME FOR THE



Guitar  **Carlina Galli**  Piano

PHILADELPHIA:

*L. N. Rosenthal's Lith. cor. 3<sup>rd</sup> & Chesnut Sts.*

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# "COME WHEN YOU WILL!"

Music & Words by W. Lansdon.

New and revised Edition.

*Andante con espress:*

*mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andante con espress' and the dynamic is 'mf'.

Come in the spring time, come in the sum - mer,

*p*

The first system of the song includes the vocal line and piano accompaniment. The lyrics are 'Come in the spring time, come in the sum - mer,'. The piano part features a dynamic marking of 'p'.

Come when the au - tumn makes leaf - less each tree; Or when the chill wind of

*cres.*

The second system continues the song with the lyrics 'Come when the au - tumn makes leaf - less each tree; Or when the chill wind of'. The piano part includes a dynamic marking of 'cres.'.

win - ter is blow - ing, Come when you will I've a welcome for thee!

The third system concludes the song with the lyrics 'win - ter is blow - ing, Come when you will I've a welcome for thee!'. The piano accompaniment continues with chords and melodic lines.

Welcome as sun shine to birds and to flowers, Or first sight of land to the

ad lib: a tempo.  
roam - er by sea:..... Thou bringst to my mind all my hap - pi - est hours:  
a tempo.

espress: p  
Come when you will, I've a welcome for thee! Come when you will,

cres: f  
come when you will! Come when you will, I've a welcome for thee!

2<sup>d</sup> VERSE.

When thou wert with me, bright

*p*

vis-ions came steal-ing, And sweet re-to-lec-tions of days that are o'er; I

*rallent:*  
lis-ten a-gain to voi-ces of loved ones And see the home of the

valley once more; There thou wert near me, in joy or in sad-ness, I

ad lib:

a tempo.

had ev - er one, who was con - stant in thee, . . . . . Then come when you will, and with

espress:

true heartfelt glad - ness, Dearest of friends, you'll be wel - come to me!

*p*

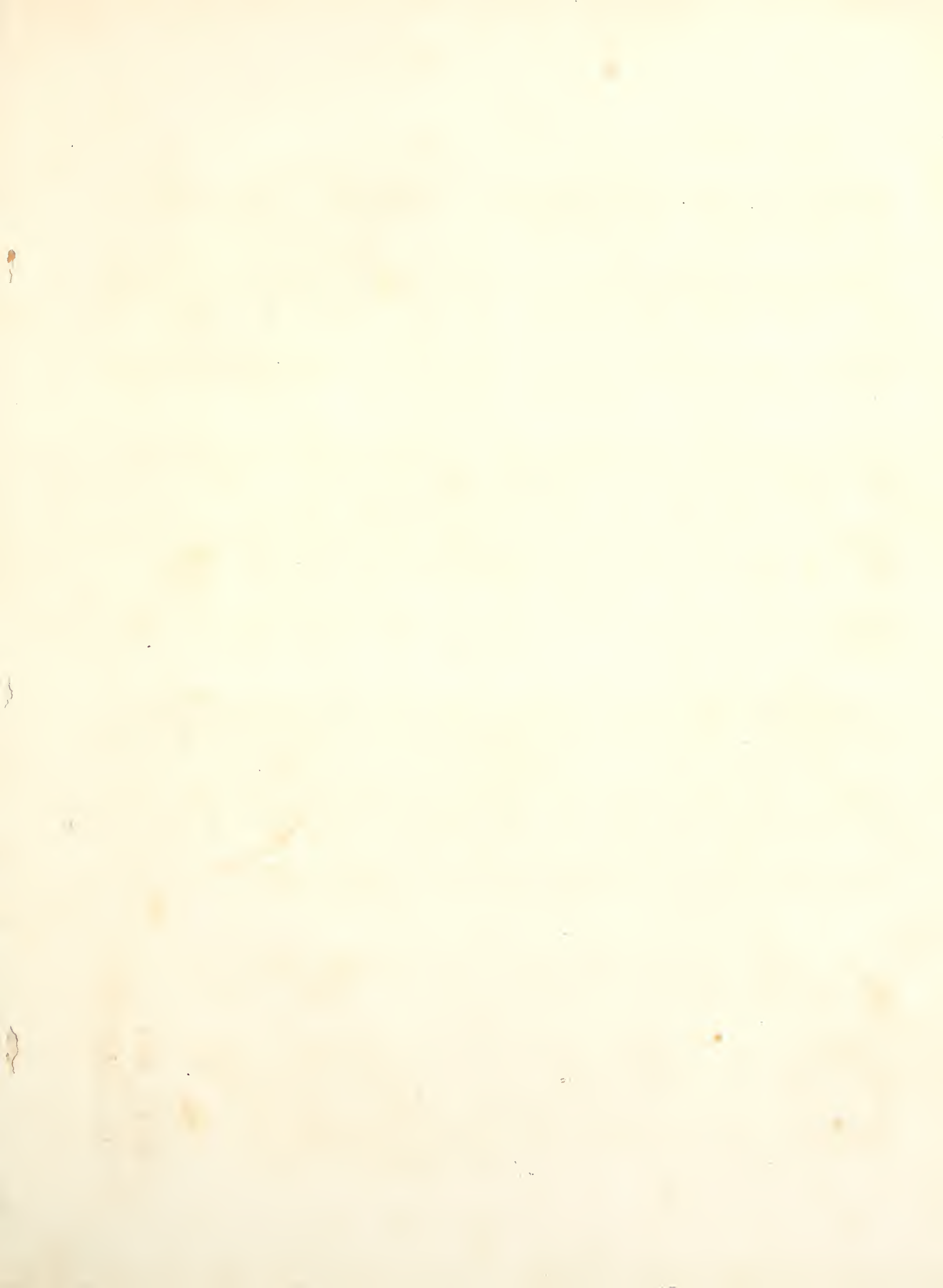
*cres:*

*f*

Come when you will, come when you will! Come when you will, I've a

wel - come for thee!







*Delia*

# Sing me a merry lay.

SUNG BY

Adelina Patti

Composed by

# Langton Williams.

Eng<sup>d</sup> at Clayton's



3

NEW ORLEANS  
Published by A. E. BLACKMAR 167 Canal Street.



Allegretto.

SING ME A MERRY LAY.

Langton Williams.



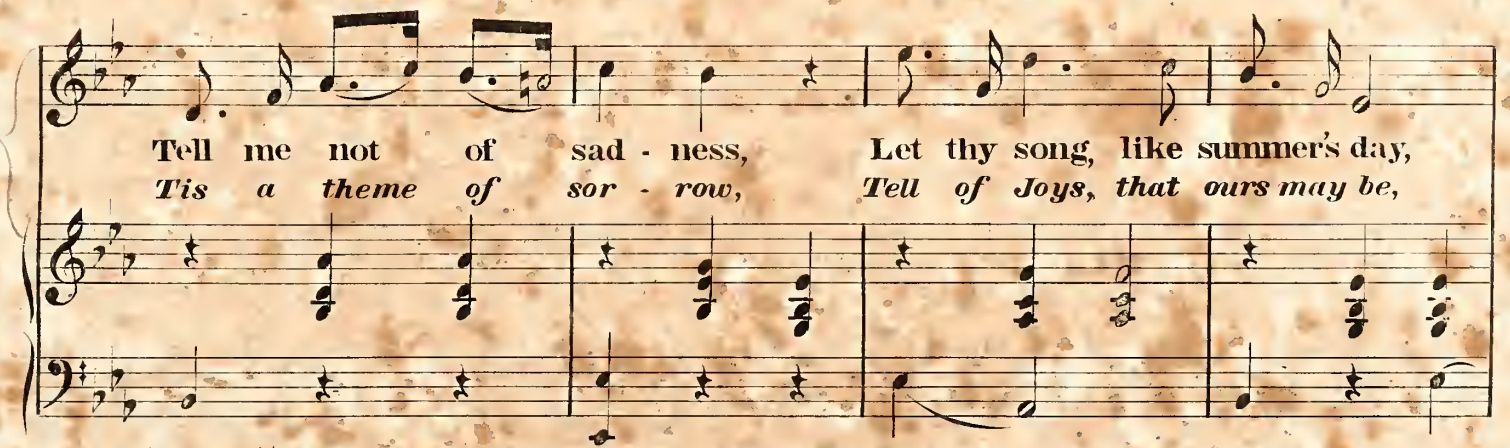
*mf con brio.* *cresc.*

The piano introduction consists of two staves in 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.



Sing to me a mer-ry lay,  
Sing not of the Past to me,

The first vocal entry is on a single staff. The piano accompaniment continues below, with the right hand playing a more active melodic line and the left hand providing a steady harmonic base.



Tell me not of sad-ness, Let thy song, like summer's day,  
Tis a theme of sor-row, Tell of Joys, that ours may be,

The second vocal entry continues the melody. The piano accompaniment remains consistent, supporting the vocal line with chords and rhythmic patterns.



*a piacere.*  
Breathe of joy, of joy and glad-ness.  
With a bright, a bright To-mor-row.

*colla voce.* *f*

The final vocal entry concludes the piece. The piano accompaniment features a more active and rhythmic pattern in the right hand, while the left hand continues with a steady accompaniment. The piece ends with a final chord.

Tell me not of sad - ness, Let thy song, like summer's day,  
Tell me not of sor - row, Sing of Joys, that ours may be

*rall.* Breathe of joy, of joy and gladness. Tell of hap - py childhood's hours,  
*poco più mosso.* With a bright, a bright To - morrow. As be - neath the beam of morn,  
*colla voce.* *poco più mosso.*

Fraught with sim - ple plea - sures, Sing of love - ly Birds and Flowers,  
Night's dark sha - dows van - ish, So sweet mu - sic's cheerful tone,  
*riten.*

*cresc.* They are Earth's best treasures. Sing to me a mer - ry lay,  
*rall.* Ev' - ry care should ban - ish. *con anima.*  
*colla voce.* *con anima.*

Tell me not of sad-ness, Let thy song, like summer's day,

*p*

Breathe of joy, of joy and gladness; Tra, la, la, la, tra, la, la,  
 or (Cheerful as the summer's day)

*rall* *piu animato*

*colla voce* *piu animato*

Sing to me a mer-ry, merry lay; Tra, la, la, la, tra, la,  
 or (Cheerful as the summer's day)

*cresc.*

*cresc.*

Sing to me a merry lay.

*riten.*

*colla voce.* *f con brio.* *cresc.* *sf*

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*Ruth V. Page*

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**JENNY LIND'S  
FAVORITE BALLADS**

AS SUNG AT

**Her Concerts.**

1. MY HOME, MY HAPPY HOME.

1. THE DREAM.

3. I'VE LEFT MY SNOW-CLAD HILLS.

7. FAREWELL MY FATHERLAND.

5. CHILD OF THE REGIMENT.

6. TAKE THIS LUTE.

3

*Published by* DAVID P. FAULDS, *Louisville, Ky.*

*Cincinnati*  
PETERS & FIELD.

*Baltimore*  
W. C. PETERS.

MY HOME MY HAPPY HOME.

BALLAD

Sung by Mad. Jenny Lind.

Music Composed by G. A. Hodson.

VOICE.

ANDANTINO.

*p*

*f* *p*

*con espress*

The musical score is arranged in three systems. The first system includes a vocal line and a piano accompaniment. The piano part is marked 'ANDANTINO' and begins with a piano (*p*) dynamic. The second system continues the piano accompaniment, featuring a crescendo and a 'con espress' marking. The third system concludes the piece with a final cadence. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4.

2<sup>nd</sup> V. I've journey'd from thee far and near, But ne---ver, ne---ver found a

1<sup>st</sup> V. My home, my home, my hap---py home, Spot e---ver e---ver dear to

spot, To me so wel-----come or so dear, As

me, Where e're I go where e're I roam; My

thee, my dear my na---tive cot, As thee, my dear, my na--tive

heart still fond--ly clings to thee, My heart still clings, still clings to

cot. My birth place

thee. When far a--

and my hap-py home, Thou'rt dear-----est un--to m, *cres.* *mf*  
 way in distant lands, or toss'd upon the sea, Ou

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'and my hap-py home, Thou'rt dear-----est un--to m, *cres.* *mf*'. The piano accompaniment starts with a *cres.* dynamic and an *mf* marking. The music is in a 3/4 time signature with a key signature of two flats.

I in life no long---er roam Oh may I rest in peace in peace with  
 ice bound rocks or burning sands Thou'rt still the same, Thou'rt still the same to

*Espress. Ad lib.* *ritard.* *colla voce.*

The second system continues the musical score. The vocal line has the lyrics 'I in life no long---er roam Oh may I rest in peace in peace with ice bound rocks or burning sands Thou'rt still the same, Thou'rt still the same to'. The piano accompaniment includes markings for *Espress. Ad lib.*, *ritard.*, and *colla voce.*

thee, My home, my home, my home, my hap----py home, Spot  
 me, My home, my home, my home, my hap----py home, Spot

*ad lib: ff x tempo.* *p*

The third system features a vocal line with the lyrics 'thee, My home, my home, my home, my hap----py home, Spot me, My home, my home, my home, my hap----py home, Spot'. The piano accompaniment includes markings for *ad lib: ff x tempo.* and *p*.

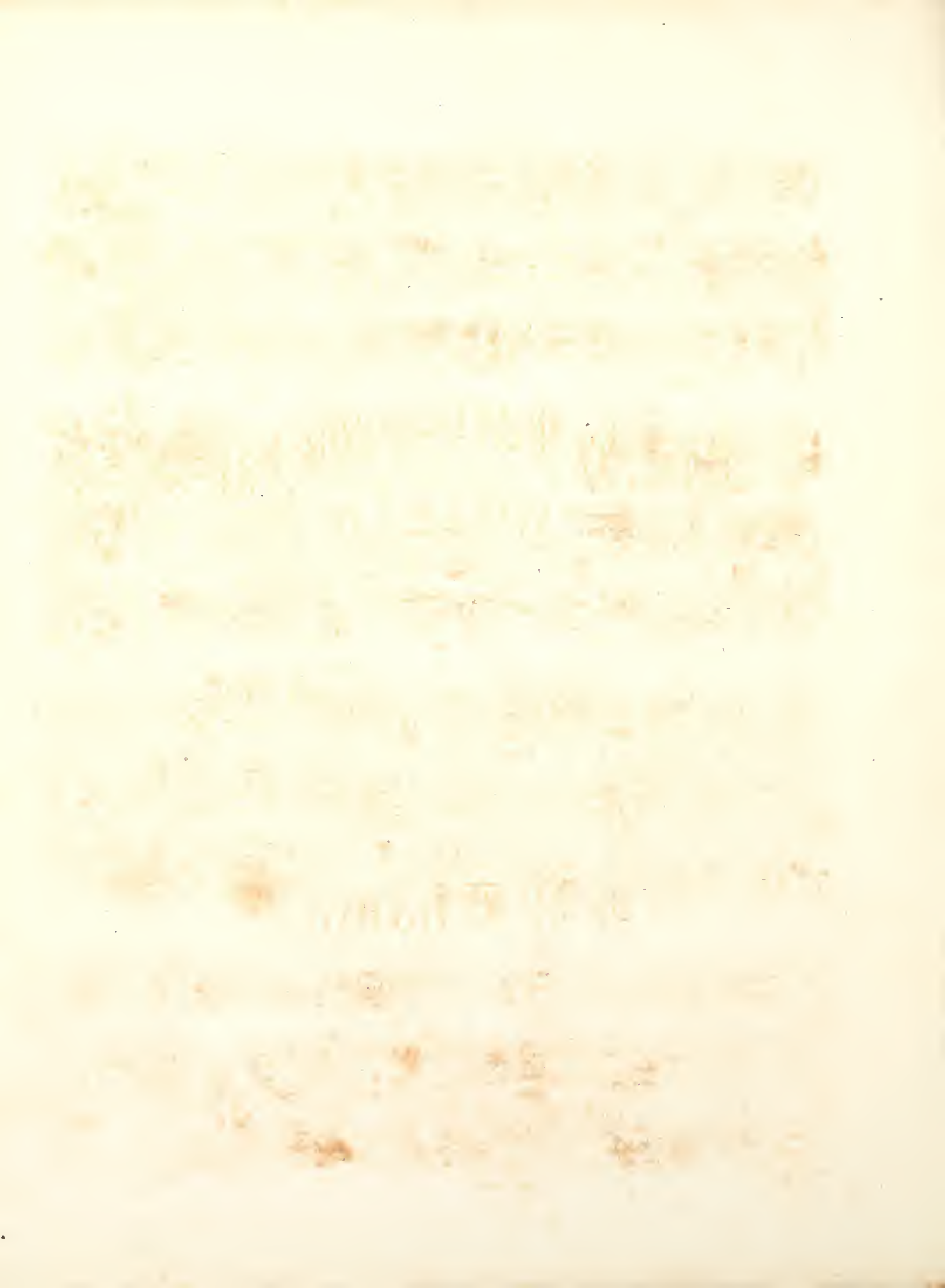
e---ver e---ver dear to me, Where e're I go, where  
 e---ver e---ver dear to me, Where e're I go, where

The fourth system concludes the musical score with the lyrics 'e---ver e---ver dear to me, Where e're I go, where e---ver e---ver dear to me, Where e're I go, where'. The piano accompaniment continues with a steady rhythmic pattern.

ere I roam, My heart &c  
 ere I roam, My heart still fond-ly clings to thee, My heart still

clings, still clings to thee, My home, my home, my  
 colla voce con espress.

happy hap---py home.



Down by the river side I stray.  
BALLAD

WRITTEN BY

Geo. P. Morris.

SUNG BY

Mme Anna Bishop.

FOR WHOM THE MUSIC WAS COMPOSED

by

J. R. Thomas.

Author of

TIS BUT A LITTLE FADED FLOWER. & C. & C.

3.  
GUITAR.

4.  
PIANO.

NEW YORK  
Published by FIRTH, SON & CO 563 Broadway.

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Queensbury  
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# "DOWN BY THE RIVER SIDE + STRAY"

BALLAD

Words by  
**G. P. MORRIS.**

Music by  
**J. R. THOMAS.**

*Allegretto.*

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is common time (C). The tempo marking "Allegretto." is placed above the vocal staff. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

The second system of music continues the vocal line and piano accompaniment. It includes dynamic markings: a forte (*f*) marking at the beginning of the system, a piano (*p*) marking in the middle, and another forte (*f*) marking towards the end. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

5132

Entered according to Act of Congress, AD. 1861 by FIRTH POND & CO. in the Clerk's Office of the Dist Court of the South'n Dist of New York.

Down by the riv - er side I stray As twi - light sha - dows

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with the lyrics "Down by the riv - er side I stray As twi - light sha - dows". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

close, And the soft mu - sic of the spray Lulls

The second system continues the vocal line with the lyrics "close, And the soft mu - sic of the spray Lulls". The piano accompaniment maintains the same rhythmic pattern as the first system.

*Rall.* na - . - ture to re - pose: *A Tempo.* Be - side the stream . . . . . a maid - en

*Colla Voce.* *p*

The third system begins with a tempo change to *Rall.* (Ritardando) and the lyrics "na - . - ture to re - pose:". The piano accompaniment features a *Colla Voce.* (in tempo with voice) instruction and a *p* (piano) dynamic marking. The tempo then returns to *A Tempo.* (Allegretto) with the lyrics "Be - side the stream . . . . . a maid - en".

dwells - My star . . . . . of ev - en - tide! -

The fourth system concludes the vocal line with the lyrics "dwells - My star . . . . . of ev - en - tide! -". The piano accompaniment continues with the established harmonic and rhythmic structure.

*p*  
Pure as the wa - ter - li - ly bells, Pure as the wa - ter - li - ly

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a piano (*p*) dynamic and contains the lyrics "Pure as the wa - ter - li - ly bells, Pure as the wa - ter - li - ly". The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

*f* *Callando e Dim.*  
bells, Pure..... as the wa - ter - li - ly bells.....  
*f* *Call?*

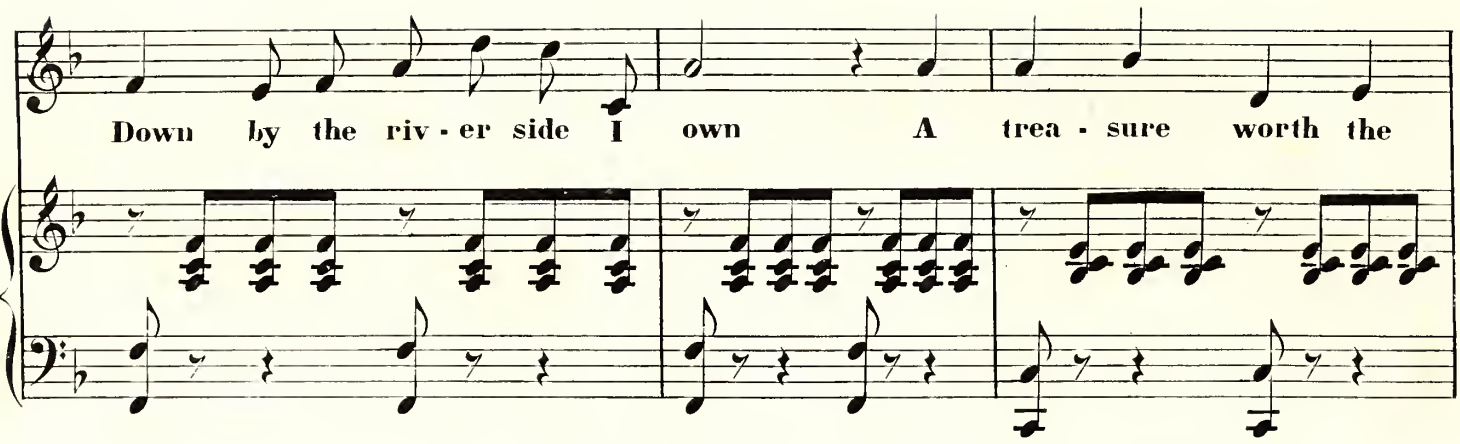
The second system continues the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes the lyrics "bells, Pure..... as the wa - ter - li - ly bells.....". The tempo and dynamics markings "Callando e Dim." and "Call?" are present. The piano accompaniment features more active harmonic support, with some melodic lines in the right hand.

*A Tempo.*  
Down by the riv - er side.

The third system shows the vocal line and piano accompaniment. The vocal line begins with the tempo marking "A Tempo." and the lyrics "Down by the riv - er side." The piano accompaniment is characterized by a steady, rhythmic accompaniment in the left hand and chords in the right hand.

The fourth system contains only the piano accompaniment. It features a complex harmonic structure with many chords in the right hand and a rhythmic bass line in the left hand, providing a rich accompaniment for the preceding vocal lines.

Down by the riv - er side I own A trea - sure worth the



sea, In one, to all the world un - known, Who's



*Rall.* all the world to *A Tempo.* me. Soon, in her ear . . . ly bloom and

*Colla Voce.* *p*



glow, She is to be my bride,



*p*

Where the sweet wa-ter - li - lies grow,      Where the sweet wa - ter - li - lies

*f*      *Callando e Dim.*

grow,      Where.....      the sweet wa - ter - li - lies grow.....

*f*      *Call?*

*A Tempo.*

Down by the riv - er side.



TO  
MRS. E. McDONALD.

(of Baltimore.)

IN THE BYE AND BY

ROMANZETTA

BY

H. MILLARD.

*Author of*

OH! SIGH NOT FOR ME. STILL TRUE TO THEE. & C. & C. & C.

*Walden St.*

3

NEW YORK

*Published by* FIRTH, SON & CO 563 Broadway.

Entered according to Act of Congress, A. D. 1864 by Firth, Son & Co in the Clerk's Office of the Dist. Court of the South D. of N.Y.

# IN THE BYE AND BY.

H. MILLARD.

*Con molto esp:* *delicato.*

*mf*

This block contains the piano introduction for the piece. It consists of two staves, treble and bass clef, in a 6/8 time signature with a key signature of one sharp (F#). The music begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The piece concludes with a *delicato.* marking.

*Allegretto con esp:*

1<sup>ST</sup> O, won-der-ful vis-ions of long a-go! That

*con moto.*

This block contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a single staff in treble clef, with lyrics underneath. The piano accompaniment is on two staves (treble and bass clef) in 6/8 time. The tempo is marked *Allegretto con esp:* and the dynamic is *con moto.* The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand.

left their light on the warm young brain, You've lost your au-ra of

This block contains the second line of the vocal melody and its piano accompaniment. The vocal line continues on a single staff in treble clef. The piano accompaniment continues on two staves (treble and bass clef) in 6/8 time, maintaining the same rhythmic pattern as the first line.

5814



*port.* *ad lib.*

gol - den glow You're tar - nish'd now by the touch of pain: Can

*colla voce.*

*tristo.* *port.*

love re-tint what rust hath lain? Or light once more the droop-ing eye? O,

*semplice.* *cres.*

*con effuzione.* *con esp.*

beauti-ful dreams, will you live a - gain? Will you live a - gain, in the bye and

*a tempo primo.* *colla voce.*

*ad lib: con esp.*

bye? ..... Will you live in the bye and bye?

*sempre. rall.* *colla voce.*

2<sup>d</sup> O.  
3<sup>d</sup> How

*atempo.*  
*cres: Ped.*  
*delicato.*

they who be-gan in life's race with me, The am-ber-hair'd and the  
ma-ny who love on in si-lence here Still walk as stran-gers and

dew-y-eyed Who made life swee-ter than dream can be, How  
far-a-part, Ne'er nam-ing the name—that name most dear Of the

*ad lib:* *tristo.*

many of them, a - las! have died. The old, old sto - ry, be - side the way - In  
 be - ing, born their twin in heart: In the af - ter - day will it all be clear The

*colla voce.* *semplice.*

*porto:* *con effuzione.*

low cold houses, mute they lie; When all shall come forth to im - mor - tal day  
 story of fate and its rea - son why? The lov'd and the long'd - for, wait - ing here

*cres:*

*esp:*

Shall we love a - gain, in the bye and bye? .....  
 Will they know and love, in the bye and bye? .....

*colla voce:* *f*

*ad lib: con esp.* *1ST* *2ND*

Shall we love in the bye and bye? bye and bye?  
 Will they love in the bye and bye? bye and bye?

*a stent? rall* *colla voce.* *colla voce.* *mf* *p* *pp*





There's only room for two

BALLAD

SUNG BY

MRS. J. M. MOZART

Composed by

A. SEDGWICK.

3

NEW YORK  
PUBLISHED BY FIRTH, SON & CO. 563 BROADWAY.

Entered according to Act of Congress in 1865 by Firth, Son & Co. in the Clerk's Office of the District Court of the Southern District of N. Y.



# THERE'S ONLY ROOM FOR TWO.

WORDS BY GERVASE WHEELER, ESQR.  
Allegro Moderato.

COMPOSED BY A. SEDGWICK.

First system of piano introduction. Treble and bass clefs, key signature of two sharps (D major), 3/4 time signature. Dynamics include *f*, *p*, *cres.*, and *f*.

Second system of piano introduction. Treble and bass clefs, key signature of two sharps (D major), 3/4 time signature. Dynamics include *ff* and *brillante.*

Vocal line and piano accompaniment for the first verse. The vocal line is in treble clef with a key signature of two sharps and a 3/4 time signature. The piano accompaniment is in bass clef with a key signature of two sharps and a 3/4 time signature. Dynamics include *p* and *legiero.*

Where the thick branches meet, In the grove near the mill, Is a moss covered  
In the dis-tance 'swee home." Lies be-low at my feet, Whilst the stars sli-ly  
Oh I nev-er can tell, How the path you may find, Or where thro' the

Vocal line and piano accompaniment for the second verse. The vocal line is in treble clef with a key signature of two sharps and a 3/4 time signature. The piano accompaniment is in bass clef with a key signature of two sharps and a 3/4 time signature.

seat That lies qui-et and still! There, the shade of the ro-ses Keep it  
come To peep down on each seat; All in vain is your pleading To  
dell Its di-rec-tion may wind! Or where is the stile That you

5860

hid from the eye! And no own-er dis-clo-ses To the world go-ing  
 show you the way! I can't think of be-liev-ing The half that you  
 cross by the mill! For 'tis near-ly a mile Up the slope of the

by! With no guard save my dog, Off the path I per-sue No compan-ion I  
 say! I'm not sure that you love me I can't tell if you do So I'll go there a-  
 hill! No I nev-er can tell! 'Tis no use if I do! For my nook should you

ask for that nev-er would do! For there's on-ly just room there for two Yes for  
 lone and you must not per-sue! For there's on-ly just room there for two Yes for  
 find has but just room for two! Yes there's on-ly just room there for two Yes for

*eres:*



two, For there's on - ly just room there for two Yes for two! Where the

*Cadenza Flute.*

thick branches meet, In the grove near the mill, Is a moss cov-er'd seat That lies

qui-et and still But where I'll not tell, 'Tis no use if I do For there's on-ly just

room there for two, Yes for two!



*Nellie Page*

TO G.W. KROLL.

THE

# OLD LOG HUT

OR

## THE FUTURE'S BUT A DREAM

SONG & CHORUS

*partly written and composed*

BY

# EASTBURN

*G. F. Swain*



PHILADELPHIA.

Published by **W. R. SMITH** *Ag't 135 N. Eighth St.*

*N. York. Boston Cinn. Cleveland Chicago*  
*W. A. Pond & Co. Ditson & Co. Peters & Bro. Brainard & Son. H. M. Higgins.*

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THE  
OLD LOG HUT

OR THE FUTURES BUT A DREAM.

EASTBURN.

Moderato.

8

The piano introduction consists of two staves. The right hand plays a melody in G major, starting with a quarter rest followed by quarter notes G, A, B, C, D, E, F#, G. The left hand provides a harmonic accompaniment with chords and single notes.

8

1. Down by the ri-ver our  
2. There stands the tree that we  
3. Time in his ra-pid re-

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by quarter notes G, A, B, C, D, E, F#, G. The piano accompaniment continues from the introduction.

log hut stands, Where Fa - ther and Mo - ther dwelt; And the  
used to climb, And the mill with its roll - ing din; And the  
morse - less flight, Has fur - row'd our brows with care; And has

The second system continues the vocal and piano accompaniment. The vocal line continues with quarter notes G, A, B, C, D, E, F#, G. The piano accompaniment provides a steady accompaniment.

old door latch that was worn by our hands; And the church wherein pray'r we  
old wharf boat there it used to float Where the school boys went to  
mark'd the touch of his with-er'd hand By our silv'-ry locks of

knelt But years have pass'd since that hap-py time, Yet the  
swim Now high grass grows on the masters grave And the  
hair Tho' scenes may change and the old log hut With the

ri - ver keeps roll - ing a long, And the rip - pling sound on the  
ri - ver keeps roll - ing a long And the birds and bees and the  
sea - sons may pass a way Yet the friend - ship true Which in

mos - sy bank, Is sing - ing the same old song  
wa - ving trees Are sing - ing the same old song  
youth we formed Shall ne - ver know de - cay

Air.

Row, Row, Row your boat gent - ly, down the stream, For all that's past is

Ten. Alto.

Row, Row, Row your boat gent - ly down the stream, For all that's past is

Bass.

Row, Row, Row your boat gent - ly down the stream, For all that's past is

gone you know, And the fu - ture's but a dream.

gone you know, And the fu - ture's but a - dream.





*Estie Pigeon*

Dedicated to Mrs. W. A. Pond, Brooklyn, N. Y.

*Twinkling stars are laughing,*  
SONG & CHORUS,  
*Love.*

AS PERFORMED BY

**ORDWAY'S AEOLIANS,**

OF BOSTON.

**GEO. CHRISTY & WOOD'S MINSTRELS,**  
OF NEW YORK

POETRY AND MUSIC BY

**JOHN P. ORDWAY.**



**BOSTON:**

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# TWINKLING STARS ARE LAUGHING, LOVE.

POETRY and MUSIC By

JOHN P. ORDWAY.

*Dolce e Legato.*

*cres.*

Twink - ling stars are laugh - ing, love,

*rall* . . . . . *legato e delicato.*

The Bass Staff can be used as an Accompaniment, if the Treble is too difficult.

Laughing on you and me ; While your bright eyes

*cres.*

look in mine, . . . Peep - ing stars they seem to be.

*dim.*

Trou - bles come and go, love, Brightest scenes must leave our sight ;

But the star of hope, love, Shines with ra - diant beams to - night.

**CHORUS.**

**SOPRANO.**

Twink - ling stars are laugh - ing, love, Laugh - ing on you and me ;

**ALTO.**

Twink - ling stars are laugh - ing, love, Laugh - ing on you and me.

**TENOR.**

Twink - ling stars are laugh - ing, love, Laugh - ing on you and me ;

**BASS.**

N. B. Use the same Accompaniment for the Chorus as for the Song.

While your bright eyes look in mine, Peep-ing stars they seem to be.

While your bright eyes look in mine, Peep-ing stars they seem to be.

While your bright eyes look in mine, Peep-ing stars they seem to be.

*dolce e lega.o.* *cres.* *rall.*

## SECOND VERSE.

Golden beams are shining, love,  
 Shining on you to bless ;  
 Like the queen of night you fill  
 Darkest space with loveliness.  
 Silver stars how bright, love,  
 Mother moon in thronely might,  
 Gaze on us to bless, love,  
 Purest vows here made to night.  
 Twinkling stars, &c.

# CHOICE PIANO MUSIC BY EMINENT COMPOSERS,

PUBLISHED BY OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

ASCHER, J.		Price in Dimes.	EGGHARD, JULES.		Price in Dimes.	MARIE.		Price in Dimes.
LE SOURIRE. Caprice en forme de Valse.	Op. 5.	3½	LA CAMPANELLA.		5	SHADOW AIR. From "Le Pardon de Ploërmel."	4	
DANSE SLAVE. Morceau de Salon.	" 6.	6	COUSIN ET COUSINE. Schottisch élégante.	Op. 119.	4	SOLDIERS' CHORUS. From "Faust."	5	
REVERIE.	" 8.	4	BERCEUSE (Cradle Song).		3	CHRISTMAS CHIMES.	4	
LES HIRONDELLES. Caprice Etude.	" 15.	5	GODEFROID, FELIX.			CZARINA MAZURKA.	4	
LES GOUTTES D'EAU.	" 17.	5	LA DANSE DES SYLPHES. Etude Caractéristique.	Op. 31.	5	AGATHE. When the Swallows.	5	
MORCEAU BRILLANT. Lucrezia Borgia.	" 19.	7½	LES SOUPIRS. Cantabile.	Op. 35.	5	ANNA LISLE.	3½	
DOZIA. Mazurka—Melodie.	" 23.	4	REVEIL DES FEES. Orientale.	" 38.	6½	ANNIE ON THE BANKS OF DEE.	4	
DANSE ESPAGNOLE. Fragment de Salon.	" 24.	6	GORIA, A.			AULD LANG SYNE.	5	
MARCHE BOHEME.	" 25.	6	FANTAISIE DE CONCERT. Finale de Lucrezia Borgia.	Op. 64.	7½	BLUE BELLS OF SCOTLAND.	4	
ANDANTE DE SALON. Finalc Lucia de Lammermoor.	" 27.	6	FAUST. Romance des Fleurs. Transcription.		5	BOLERO. "Les Vepres Siciliennes."	6	
REVE DE BONHEUR. Idylle.	" 29.	6	GOTTSCHALK.			BRITISH GRENADIERS' MARCH.	5	
DANSE ANDALOUSE. Caprice de Concert.	" 30.	7½	WATER SPRITE POLKA.		10	CHERRY RIPE.	4	
FANFARE MILITAIRE.	" 40.	5	FOREST GLADE.		6	CHIME AGAIN, BEAUTIFUL BELLS.	3½	
L'ECLAIR. Mazurka Originale.	" 41.	5	JAELL, ALFRED.			COME INTO THE GARDEN, MAUD.	3½	
LES CLOCHETTES. Caprice Etude.	" 48.	5	FAIRY POLKA.		6	CUJUS ANIMAM. From Rossini's "Stabat Mater."	5	
LA TRAVIATA. Grand Caprice de Concert.	" 60.	7½	SONG WITHOUT WORDS.		3	DARLING NELLY GRAY.	4	
DANSE FEERIQUE. Caprice de Genre.	" 61.	6	REMINISCENCES. Norma.		7½	DREAM OF THE WANDERER.	3½	
LA FAVORITA. Fantaisie de Concert.	" 74.	7	SOUVENIR DE PRECENICO. (Troisieme Meditation).		5	ECHO OF LUCERNE.	4	
SANS SOUCL. Galop de Bravura.	" 83.	6	LAST ROSE OF SUMMER. Transcription.		6	FLY NOT YET, AND THE BROOM GIRL.	5	
CROYEZ-MOI (Trust in me). Nocturne.	" 3		WOODLAND WHISPERS.		7½	GOD SAVE THE QUEEN.	5	
LA FIAMMINA. Polka Mazurka.	" 3½		LOVE DREAM POLKA.		6	HER BRIGHT SMILE HAUNTS ME.	4	
LA PERLES DU NORD. Mazurka élégante.	" 4		GROBE, CHAS.			HOME, SWEET HOME.	5	
LES GRELOTS (Sleigh-bells). Mazurka.	" 4		MUSIC OF THE UNION.		6	I KNOW A BANK.	4	
MARCHE DES AMAZONES.	" 6		POT POURRI FROM "FAUST."		7½	I'M LEAVING THEE IN SORROW, ANNIE.	4	
MAZURKA DES TRAINEAUX.	" 4		KETTERER, EUGENE.			JUANITA. Spanish Song.	3	
MOSCOVITE. Danse Nationale.	" 4		POLKA MAZURKA. From Gounod's "Faust."	Op. 69.	5	LA MIA LETIZIA. I Lombardi.	4	
PERLE D'ALLEMAGNE. Mazurka.	" 4		LALLA ROUHK. Fantaisie—Rêverie.	" 111.	6	ROBERT TOI QUE J'AIME. Robert le Diable.	4	
PSYCHE. Polka Mazurka.	" 5		IL BACIO. Valse de Salon.	" 116.	6	KATHLEEN MAVOURNEEN.	4	
ROSALBA. Polka Brillante.	" 4		CAPRICE MILITAIRE.	Op. 118.	6	MY LODGINGS ARE ON THE COLD GROUND.	5	
URKA. Mazurka.	" 3½		CAPRICE HONGROISE.	" 7.	7½	MARAQUITA. Portuguese Love Song.	2½	
VAILLANCE. Polka Militaire.	" 3		PERLE DU SOIR. Fantaisie—Mazurka.	" 120.	6	OFT IN THE STILLY NIGHT.	5	
VICTORIA. Galop Militaire.	" 5		FAUST. Fantaisie Brillante.	" 128.	6	O LUCE DI QUEST ANIMA. From "Linda."	5	
VIRGINSKA. Mazurka élégante.	" 6		KRUG, D.			PICCIOLA. Chant of the Captive.	3½	
YELVA. Mazurka.	" 5		GEBET DER MUTTER (Mother's Prayer).	Op. 168.	4	PORTUGUESE HYMN.	6	
MARCHE DE LA REINE.	Op. 62.	5	LILY OF THE VALLEY.		3½	SCOTS WHA HAE.	5	
L'ECLAIR. Nocturne.	" 71.	5	KUHE, W.			ST. PATRICK'S DAY.	5	
ILLUSTRATIONS. Martha.	" 77.	9	MARCHE BOHEMIENNE.	Op. 39.	4	SWISS BOY.	5	
LA CASCADE DE ROSES.	" 80.	5	CHANSON BACCHANALE.	" 57.	3½	THE LAST ROSE OF SUMMER.	5	
LA MONTAGNARDE. Mazurka.	" 5		L'ELEGANCE. Polka Melodique.	" 59.	3	THOSE EVENING BELLS.	4	
BADARZEWSKA, T.			ROSEE (LA) DU SOIR.	" 3½		THE HUNDRED PIPERS.	4	
MORCEAUX CHOSES. Faith.	" 4		LEYBACH, I.			VESPER HYMN.	5	
" " Hope.	" 4		FANTAISIE BRILLANTE. Sonnambula.	Op. 27.	7½	SCHULHOFF, JULES.		
" " Charity.	" 4		" " Faust.	" 35.	6	TROISIEME VALSE BRILLANTE.	Op. 48.	7
BARBOT, PAUL.			" " Puritani.	" 48.	7½	GALOP DI BRAVURA. Gold Fever.	" 5	5
FLEUR DES ALPES. Tyrolienne.	Op. 23.	5	CHANSON A BOIRE.	" 50.	5	STRAUSS, JOH.		
PINSON ET FAUVETTE (Two Birds).	" 29.	5	LYSBERG, C. B.			CONTROVERSEN WALTZES.		6
BAUMBACH, A.			REVEIL DES OISEAUX. Idylle.	Op. 39.	7½	DIVIDENDEN.		6
IONE. Gems from Petrella's Opera.	" 5		VALSE BRILLANTE.	" 48.	7½	IMMER HEITERER. " (Always cheerful).	" 5	6
WHO WILL CARE FOR MOTHER NOW? Variations.	" 5		BALADINE. Caprice.	" 51.	5	PROMOTIONEN.	" 6	6
MARCHING ALONG. With Variations.	" 6		OESTEN, TH.			SCHWUNGRAEDER.	" 6	6
BLUMENTHAL, J.			FIELD FLOWERS (Korn Blumen). Op. 182.			THERMEN.	" 5	5
L'ANGE GUARDIEN. Morceau.	" 5		No. 1. Come home with me, Sister.			ZAMORA.	" 6	6
LA CARESSANTE. Caprice.	Op. 39.	6	" 2. Up Sailors, the anchor rises.			WOLLENHAUPT, A. H.		
EVER OF THEE. Transcription.	" 3½		" 3. Thou Village Maid.			GRANDE CAPRICE EN FORME DE VALSE.	Op. 7½	7½
MARCHE DE VAINQUEUR.	Op. 53.	6	" 4. Come, lovely May.			POLONAISE. Morceau de Concert.	Op. 55.	7½
HOME, SWEET HOME. Varied.	" 5		" 5. In dark forest shades.			METEOR. Grande Galop.	" 56.	7½
TROUBADOUR ET CHATELEINE. Serenade.	Op. 55.	6	" 6. O Fir Trees.			L'HIRONDELLE. Polka de Salon. Op. 23: No. 1.	5	5
L'EXALTATION. Morceau pour Piano.	" 3½		ON THE RIALDO (Auf den Lagunen). Barcarolle.	Op. 222.	3	LA GAZELLE. " " 23: " 2.	5	5
CHANT NATIONAL DES CROATS.	" 4		ECHO IDYLLE.	" 223.	3½	GRANDE MARCHE MILITAIRE.	Op. 31.	6
LA SOURCE. Caprice.	" 5		HYMN TO LOVE.	" 226.	4	EVER OF THEE. Transcription.		6
BERG, ALBERT W.			SNOWBELL'S SPRING CAROL. Idylle.	Op. 227.	5	SEVEN OCTAVES.		
DON GIOVANNI. 2 Nos.	Each 6		TELL ME THE TALES. Irish Air.	" 241.	3½	HURRAH. Galop de Concert.		6
LA TRAVIATA. 2 "	" 6		ROMANZA. La Traviata.	" 3½		FAIRY LAND. Schottisch de Concert.		6
LES VEPRES SICILIENNES. Trois Amusements.	Each 4		IL BACIO. Waltz.	" 4		LOVE AND CHIVALRY. Caprice élégante en forme de Schottische.		6
1. Valse d'Hiver. 2. Polka Mazurka. 3. Galop Brillante.			RICHARDS, BRINLEY.			DYING POET.		6
TREMOLO WALTZ.	" 3		ARIEL. Caprice à la Valse.	" 5		MISCELLANEOUS.		
DI PESCATOR IGNOBILE. Reverie Tremolo.	" 3		LA SWISS BOY. Transcription.	" 5		BARCAROLLE. Theme de Weber.	" Barnet.	3
LA MARSEILLAISE. Serenade Militaire.	" 3½		WARBLINGS AT NOON.	" 4		CONCERT DES ANGES. Reverie.	" Moniot.	4
MODERN ITALY. Traviata.	" 4		WARBLINGS AT DAWN.	" 5		DER ABENDSTERN. Romanze. Op. 345.	" Mayer.	5
THE ALPINE SHEPHERDESS. Varied.	" 3½		WARBLINGS AT MORN.	" 4		DRIPPING WELL.	" Gollnick.	4
COOTE, CHARLES.			WARBLINGS AT EVE.	" 3½		FAUST. Salve! dimora casta e pura.	" Osborne.	4
FAUST QUADRILLE. Subjects from Gounod's Opera.	" 7½		THE PIRATE'S CHORUS. Transcription.	" 4		LA CASCADE. Morceau de Concert.	" Pauer.	8½
FAUST WALTZ. Subjects from Gounod's Opera.	" 7½		FLOATING ON THE WIND. Song by Glover. Transcription.	" 3		LA GAZELLE. Andante.	" Hoffman.	3½
CRAMER, H.			THOU ART SO NEAR AND YET SO FAR. Transcription.	" 5		LE CHATELAIN. Fantasia.	" Leduc.	4
CHANT BOHEMIEN.	" 5		DRESSEL, OTTO.			L'ESCLAVE DU HAREM.	" Croisez.	4
POTPOURRI FROM GOUNOD'S FAUST.	" 6		VIER CLAVIERSTUCKE. Schlummerlied. Præludium Phantasiestucke Scherzino.	Op. 5.	7½	MILITARY MARCH. From "Faust."	" Davent.	3½
MORCEAU BRILLANT. Lucrezia Borgia.	" 19.	7½	VIER CLAVIERSTUCKE. No. 1. Schlummerlied.	" 3		MORNING ON THE SEA.	" Phelps.	5
DOZIA. Mazurka—Melodie.	" 23.	4				POTPOURRI FROM "FAUST."	" Marks.	10
DANSE ESPAGNOLE. Fragment de Salon.	" 24.	6				REVE D'ARIEL. Scherzo. Valse. Op. 64.	" Prudent.	6
MARCHE BOHEME.	" 25.	6				SILVERY SHOWER.	" Selle.	6
ANDANTE DE SALON. Finalc Lucia de Lammermoor.	" 27.	6				UNE NUIT SUR L'OCEAN.	" Gockel.	3½
REVE DE BONHEUR. Idylle.	" 29.	6				UN SOUVENIR a deux beaux yeux.	" Voss.	6
DANSE ANDALOUSE. Caprice de Concert.	" 30.	7½						
FANFARE MILITAIRE.	" 40.	5						
L'ECLAIR. Mazurka Originale.	" 41.	5						
LES CLOCHETTES. Caprice Etude.	" 48.	5						
LA TRAVIATA. Grand Caprice de Concert.	" 60.	7½						
DANSE FEERIQUE. Caprice de Genre.	" 61.	6						
LA FAVORITA. Fantaisie de Concert.	" 74.	7						
SANS SOUCL. Galop de Bravura.	" 83.	6						
CROYEZ-MOI (Trust in me). Nocturne.	" 3							
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MARCHE DES AMAZONES.	" 6							
MAZURKA DES TRAINEAUX.	" 4							
MOSCOVITE. Danse Nationale.	" 4							
PERLE D'ALLEMAGNE. Mazurka.	" 4							
PSYCHE. Polka Mazurka.	" 5							
ROSALBA. Polka Brillante.	" 4							
URKA. Mazurka.	" 3½							
VAILLANCE. Polka Militaire.	" 3							
VICTORIA. Galop Militaire.	" 5							
VIRGINSKA. Mazurka élégante.	" 6							
YELVA. Mazurka.	" 5							
MARCHE DE LA REINE.	Op. 62.	5						
L'ECLAIR. Nocturne.	" 71.	5						
ILLUSTRATIONS. Martha.	" 77.	9						
LA CASCADE DE ROSES.	" 80.	5						
LA MONTAGNARDE. Mazurka.	" 5							

AS SUNG WITH GREAT APPLAUSE BY M'ME ANNA BISHOP.

To Mrs. W. D. Van Nostrand,  
29 ARMSTRONG PLACE, N. J.

'Tis but a Little  
Faded Flower.

BALLAD.

WORDS BY

MRS. ELLEN C. HOWARTH.

MUSIC BY

J. R. THOMAS.



3  
GUITAR.



4  
PIANO.

New-York:

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# 'TIS BUT A LITTLE FADED FLOWER.

BALLAD.

J. R. THOMAS.

*Andante semplice.* 

VOICE. 

PIANO 

  
'Tis but a lit - tle fa - ded flow'r, But oh! how fond - ly



  
dear, 'Twill bring me back one gold - en hour, Through



5026

*espress.* *p*

many, through many a weary year. I may not to the world im -

Detailed description: This system contains the first two lines of music. The vocal line begins with a treble clef and a key signature of one sharp (F#). The first line of music is marked *espress.* and *p*. The lyrics are "many, through many a weary year. I may not to the world im -". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

part The se - cret, the se - cret of its pow'r, But

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics "part The se - cret, the se - cret of its pow'r, But". The piano accompaniment continues with the same rhythmic pattern as the first system.

*cresc.* *dim.*

treasured in my in - - most heart, I keep my fa - - ded

Detailed description: This system contains the third two lines of music. The vocal line is marked *cresc.* and *dim.*. The lyrics are "treasured in my in - - most heart, I keep my fa - - ded". The piano accompaniment continues with the same rhythmic pattern.

*p* *Ritard.*

flow'r, I keep my fa - - - - ded flow'r.

*colla voce.*

Detailed description: This system contains the final two lines of music. The vocal line is marked *p* and *Ritard.*. The lyrics are "flow'r, I keep my fa - - - - ded flow'r.". The piano accompaniment is marked *colla voce.* and features a more active bass line in the left hand.

'Tis but a lit - tle fa - ded flow'r, But oh! how fond - ly

dear, 'Twill bring me back one gold - en hour, Through

*poco ritard.*  
many, through many a weary year.

Where is the heart that doth not keep, With - in its in - most

core, Some fond re - membrance, hid - den deep, Of

*espress.* days of days that are no more. *p* Who hath not saved some trifling

thing More prized, more prized than jew - els rare? A

*cresc.* *Ritard* *tempo* fa - ded flow'r, a bro - ken ring, A tress of gold - - en

*Ritard.*

hair, a tress of gol - - - - den hair.

*collu voce.*

'Tis but a lit - tle fa - ded flow'r, But oh! how fond - ly

dear, 'Twill bring me back one gold - en hour, Through

*poco ritard*

many, through many a weary year.

Most Beautiful Vocal and Instrumental Music of the Day,

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VOCAL.

Table of vocal music items including 'Alone', 'Love', 'Child', 'Cloud', 'Mazurka', 'Sunshine', 'Rushing o'er', 'Forever mine', 'Dreamer', 'Isle of the Sea', 'Bugle', 'Kitty May', 'Jones', 'I am dying', 'Chant', 'Rosedale', 'Sweet and low', 'Baby dream', 'Drummer-Boy', 'Norina', 'Sacred Song', 'Wake', 'Night and happy Dreams', 'Good Night, Beloved', 'Gold to tempt my heart', 'Left me', 'Vay down in Bennisylvania', 'Comio Song', 'True to me', 'Tell', 'Could leave thee', 'Dixie', 'Valley of Cauteretz', 'Fashable', 'Mother', 'For thee', 'Sly', 'Father, ere I die', 'Love, (Parlate d'amore)', 'Tribute to the late STEPHEN FOSTER', 'Beautiful', 'Star of my Home', 'Under the Hill', 'Dark Despair', 'You that', 'Lizzie', 'Polly Ann', 'Blessing', 'Moore', 'Angel Boy', 'Waves', 'Love can change', 'Fat', 'Son is going now', 'Alps', 'Kiss and then Good-by', 'Malloy', 'Robin', 'America', 'Memorance', 'Ile', 'Battle Prayer', 'Birdling singing ever', 'Lombardia', 'Sea-Shell', 'Own true Love', 'Hark! I hear an Angel sing', 'Holy Spirit', 'Glory Hallelujah', 'Premier Amour Redowa'.

Table of vocal music items including 'Tell me, little twinkling Star', 'There's none to say Good-night to me', 'Trust me all in all, or not at all', 'Too late, too late', 'Turn, Fortune, turn thy Wheel', 'Thou art the Star', 'U. S. G.; or, the Song in honor of General Grant', 'Unknown Soldier', 'Violet', 'Voices that are gone', 'Where we have twined the Flowers', 'When I can read my Title clear', 'What will they tell our Children?', 'When other Friends are round thee', 'Whoever can he be?', 'Wake from thy happy Dreams', 'When the War is over, Mary', 'Why did you die?', 'Will I be ever true to thee?'.

Table of vocal music items including 'Santa Lucia', 'Memory Bells', 'Elfin Waltz', 'Lady of the Lake March', 'Indiana Waltz', 'Who will care for Mother?', 'La Tendresse', 'Her bright Smile, etc.', 'Empress Henrietta's Waltz', 'Traviata Waltz', 'Beautiful Dreamer', 'Tam O'Shanter', 'I am lonely to-night', 'Concert March', 'Nun's Prayer', 'Tuscan Melody', 'Idylle', 'Soldier's Chorus'.

New Galops.

Table of New Galops including 'Bride of the Wind Galop', 'Flick et Flock', 'Just once more', 'Little Birdies first', 'Minnie', 'Petroleum', 'Rosebud', 'Puckwajies', 'Tete-a-Tete', 'Sans Ceremonie'.

New Quadrilles.

Table of New Quadrilles including 'Como Quadrille', 'Elite', 'Engagement Quadrille', 'Faust Lancers', 'Silver Wedding'.

INSTRUMENTAL.

New Waltzes.

Table of New Waltzes including 'L'Ardita', 'Belles of Brooklyn', 'Dalia Grand Valse', 'Faust', 'Flowing Streamlet', 'Harvest Home', 'Heart's-Ease', 'Kiss', 'Olympic', 'Reine des Fleurs', 'Tendre Fleur', 'Une Perle de Nuit', 'Valse d'Amour', 'Brillante', 'Caprice'.

Marches and Quicksteps.

Table of Marches and Quicksteps including 'Funeral March from Don Sebastian', 'Grand March of the Andes', 'March Hongroise', 'March Triomphale', 'March Montenegro'.

Variations.

Table of Variations including 'Beautiful Dreamer', 'Call me not back from the echoless Shore', 'Dear Mother, I've come Home to die', 'Lanigan's Ball'.

Musical Photographs.

Table of Musical Photographs including 'The following is a Collection of the latest, best, and most popular Pieces, very finely and carefully arranged as easy Teaching-Pieces, each No. 30', '1. Waltz, from Faust', '2. How can I leave thee!', '3. Annie of the Vale', '4. Chant du Berger', '5. Il Bacio', '6. Warblings at Eve', '7. Call me not back, etc.', '8. Do they think of me at home?', '9. Come where my love, etc.', '10. Un Ballo in Maschera', '11. Dream on the Ocean Waltz', '12. Heimweh', '13. Rock of Ages', '14. L'Argentine Mazurka', '15. Good Night Galop', '16. Viva l'America', '17. Danish Dance', '18. Chapel in the Forest', '19. Fishes in the Sea', '20. Sweetheart', '21. Shadow Song', '22. Dearest Spot on Earth, etc.', '23. Mother, oh! sing me to rest', '26. La Harpe Eolienne', '27. Ella Leene', '28. La Charite', '29. Thou art so near, and yet so far', '30. The Sybil', '31. Vaillance Polka Militaire', '32. Come into the Garden, Maud', '33. Juanita', '34. Ricci Waltz', '35. Hark! I hear an Angel sing', '36. The long and weary Day', '37. Come, Holy Spirit', '38. Maryland, my Maryland', '39. Glory Hallelujah', '40. High from the Roof-Stone', '41. Premier Amour Redowa', '42. Masching Along', '43. Mollie's Dream Waltz'.

New Polkas, Schottishes, and Mazurkas.

Table of New Polkas, Schottishes, and Mazurkas including 'Best Friend Polka', 'Catawba Polka', 'Chasse Ennui Polka Redowa', 'Concordia Schottisch', 'Delta Psi Polka', 'Double Quick Polka', 'Farfaletta Polka Mazurka', 'Grizette Mazurka', 'Irving Polka', 'Olive Logan Polka', 'Relief Polka', 'Sophien Polka', 'Sans Pretension Polka', 'Teresa Carreno Mazurka', 'Trotty Horse Polka', 'Twilight Polka'.

Brilliant Fantaisies, Morceaux, etc.

Table of Brilliant Fantaisies, Morceaux, etc. including 'Amours du Diable', 'Alpine Horn, Transcription', 'Autumn Wind Mazurka', 'Aurelia Polka', 'Birds of Paradise. Morceau', 'Boute en Train Galop', 'Bel Demonio Mazurka', 'Careless Elegance Polka', 'Cascade de Rubis. Morceau', 'Chanson de Chasse', 'Christmas Chimes', 'Dew Drop. Blucette Musicale', 'Enchanted Bell. A Musical Rhapsody', 'Electric Polka', 'Forza del Destino. Transcription', 'Faust. Concert piece', 'Fairly Land', 'Flight of the Robin Polka', 'Flick et Flock Galop', 'Happy Return. Morceau', 'Ione. Fantaisie', 'Kunkel's Polka', 'Last Smile, (Derniere Sourire)', 'Legor des Mains Polka', 'Memory. Ballade', 'Monk's Prayer', 'Monody. Op. 18', 'Mother kissed me in my Dream. Transcription', 'Magnetic Galop', 'Orphan's Prayer', 'Pretty Blue Forget-me-not', 'Perle du Soir Mazurka', 'Reminiscences from Faust, in 2 numbers', 'Sans Souci Galop', 'Sorrente Mazurka', 'Solitude', 'Sparkling Dew Drops', '\* Sparking of the Brook', 'Tarantelle', 'Sweet Zephyr'.

GEMS  
FROM THE  
German.

<i>Ave Maria</i> .....	SCHUBERT	<i>La Sereade</i> .....	SCHUBERT
<i>The Brightest Eyes</i> .....	STIGELLI	<i>When the Swallows</i> .....	ABT

W.H. Lee, Jr.

NEW ORLEANS

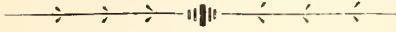
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# WHEN THE SWALLOWS HOMEWARD FLY.

(WENN DIE SCHWALBEN HEIMWÄRTS ZIEH'N)



FRANZ ABT.

*Andantino .*  
*p*

When the swal - - lows homeward fly,      When the ro - - ses scat - ter'd  
Wenn die schwal - - ben heim wärts ziehn,      Wenn die ro - - sen nicht mehr

lie,              When from nei - - ther hill nor dale,              Chants the  
blüh'n,              Wenn der nach - - - ti - gall ge - sang              Mit der

*pp* Stringendo. *Poco Cres.*

siv' rnight - in - gale      In these words      my bleeding heart      Would to  
 nach - tigall      ver - klang,      Fragt das herz      in bangem schmerz,      Fragt das

*pp* Stringendo colla parte. *Poco Cres.*

Ritard. > > > ten. a Tenno. 5

thee      its grief im - part,      When      I      thus      thy  
 herz      in ban gem schmerz,      Ob      ich      dich      auch

*p*

im - - age loose      Can I, ah! can      I e'er know re -  
 wie - - der - - sch'      Schei - den,      Schei - - den,      schei - den thut

- pose, weh. Can Schei - - - den, ach schei - - - den, I, ah! can I e'er know re - / thut

- pose. weh. a Tempo. p

2

When the white swan southward roves  
 To seek at noon the orange groves,  
 When the red tints of the west  
 Prove the sun is gone to rest,  
 In these words my bleeding heart  
 Would to thee its grief impart;  
 When I thus thy image lose,  
 Can I, ah! can I e'er know repose.

3

Hush my heart! why thus complain,  
 Thou must too thy woes contain;  
 Though on heart no more we rove  
 Loudly breathing vows of love,  
 Thou my heart must find relief  
 Yielding to these words belief;  
 I shall see thy form again  
 Though to day we part in pain.

2

Wenn die Schwäne südlich zieh'n  
 Dorthin, wo Citronen blüh'n  
 Wenn das Abendroth versinkt,  
 Durch die grünen Wälder blinkt,  
 Fragt das herz in bangem Schmerz  
 Fragt das herz in bangem Schmerz  
 Ob ich dich auch wiederseh'?

(Bis) Scheiden ach scheiden, scheiden thut weh:

3

Armes Herz was klagest du,  
 O auch du geh'st einst zur Ruh',  
 Was auf Erden muss vergeh'n  
 Gibt es wohl ein Wiederseh'n,  
 Fragt das Herz in bangem Schmerz  
 Fragt das Herz in bangem Schmerz  
 Glaub' dass ich dich wiederseh',  
 Thut auch heut' das Scheiden so weh!



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# Songs & Ballads

*Of Celebrated*

# ENGLISH

## AUTHORS

COME INTO THE GARDEN, MAUD	BALFE 5
I'M LEAVING THEE IN SORROW, ANNIE	BARKER 2 1/2
O! WHISPER WHAT THOU FEEL'ST	RICHARDS 2 1/2
WHY DO SUMMER ROSES FADE	BARKER 4
NEAPOLITAINE, I AM DREAMING OF THEE	LEE 3
THE GOOD BYE AT THE DOOR	GLOVER 2 1/2
DO THEY THINK OF ME AT HOME	GLOVER 2 1/2
BONNIE NEW MOON	LINLEY 3
GOOD BYE SWEET HEART	HATTON 3
SWEET AND LOW	BLOCKLEY 2 1/2
WHERE ARE THE FRIENDS OF MY YOUTH	BARKER 3
O TAKE ME TO THY HEART AGAIN	BALFE 3
MY OWN MY GUIDING STAR	MACFARREN 3

NEW ORLEANS

Published by BLACKMAR & CO. 167 Canal St  
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# BONNIE NEW MOON

POPULAR SUPERSTITION.

"Oh! Moon! Moon! Moon!  
Blessed art Thou above all Gods but one;  
Next time I see my true love,  
With his face towards me,  
Happy, happy shall I be,  
For he my husband sure will be?"

"Oh! Moon! Moon! Moon!  
Blessed art Thou above all Gods but one;  
Next time I see my true love,  
With his back towards me,  
Oh! sad'sad will it be,  
For he my husband ne'er can be."

Words & Music by G. LINLEY.

Allegretto.

The musical score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It begins with a piano introduction marked *mf*. The first system of piano accompaniment consists of four measures. The second system also consists of four measures, starting with a *f* dynamic. The vocal line begins in the third system with the lyrics: "2. Was it his voice stole on mine ear," and "1. Bonnie new Moon! bonnie new Moon!". The piano accompaniment for the second system includes a *ritard.* and *p* marking. The vocal line continues with the lyrics: "Soft as sweet music sound - ing? Is it his step wan - der - ing near," and "Shining a - bove so clear - ly, By thy pale light, shew me to night,". The piano accompaniment continues for four measures in the final system.

Wand' - - - ing, light as some fai - ry, light as some fai - ry bound - - ing?

Shew me him that I love, him that I love so dear - ly,

*rall.*

No! 'tis the breeze with fit - ful moan, Thro' yon - der pine trees

Down in the dell, where fai - ries dwell, Where the blue vio - let's

*a Tempo*

sigh - - ing, Some tim - id bird to the for - - est

sleep - - ing, Soon I shall be at the tryst - - ing

lone, Home - - ward fast - - ly,

tree, Faith - - ful vig - - il,

home - ward last - - ly fly - - - ing Bon - nie new Moon! &c  
 faith - ful vig - - il keep - - - ing, Bon - nie new Moon!

bon - nie new moon! Shining a - bove so clear - - ly,

By thy pale light, shew me to night, Shew me

him that I love, *rall.* him that I love so dear - - ly. *a Tempo.*



*Piu mosso.*

Oh! fair, La - dye Moon! While I

*rall.* *a Tempo.*

low - - ly bend to thee, Look thou

*rall.*

kind - - ly down, Sweet - - ly, sweet - - ly, smile on

*a Tempo.*

me.



TO HIS ESTEEMED FRIEND  
EDWARD GAY, ARTIST, OF ALBANY, N. Y.

Call me not back from the  
"Echoless Shore"

IN REPLY TO

"Rock me to sleep, Mother."

SONG, WITH CHORUS AND LULLABY, AD. LIB.

WORDS BY

CHARLES CARROLL SAWYER,

MUSIC BY

HENRY TUCKER.

By the same Author, "WEEPING SAD AND LONELY."



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# CALL ME NOT BACK FROM THE ECHOLESS SHORE.

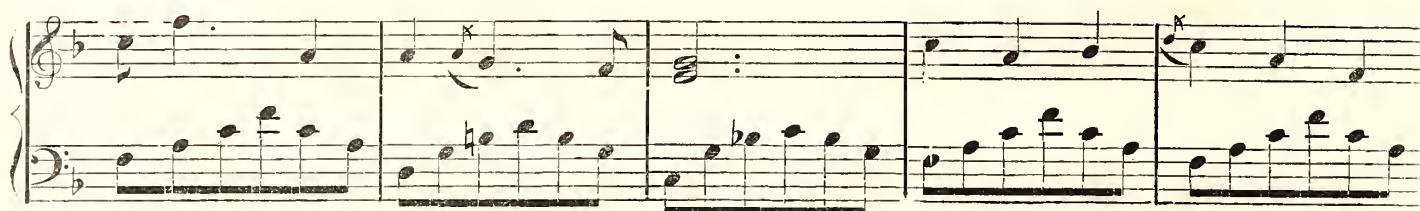
In reply to  
"ROCK ME TO SLEEP MOTHER."

Words by CHAS. C. SAWYER.

Music by HENRY TUCKER.



First system of piano introduction, 3/4 time, key of B-flat major. The right hand plays a simple melody, and the left hand plays a steady eighth-note accompaniment.

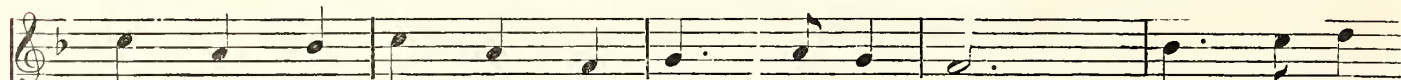


Second system of piano introduction, continuing the melody and accompaniment from the first system.



Third system of piano introduction, ending with a *rall.* (rallentando) marking and a final chord.

Why would you back - ward with time a - gain turn? Why do you



First system of the vocal line, corresponding to the lyrics above.

Why is your fore - head deep fur - rowed with care? What has so



Piano accompaniment for the vocal line, consisting of chords in the right hand and single notes in the left hand.

still for your child - hood's days yearn? Wea - ry one, why through the

soon min - gled frost in your hair? Why are you sor - row - ful

past, a - gain roam? While in the fu - ture, the path leads you home!

why do you weep? Why do you ask me to "Rock you to sleep?"

Oh dear - est child, dry those tears! weep no more..... Call me not

Could you but see thro' this world's vale of tears . . . . Light would your

*basso marcato.*

back from the "Ech - - o - - less Shore," Fol - low me cheer - ful - ly,  
*rall.* *a tempo.*

sor - rows be, harm - less your fears, All that seems dark - ness to

pray do not weep, In Spir - it I'll soothe you and "Rock you to sleep."

*ad. lib.*

you would be light All would be sun - shine where now is but night.

### CHORUS.

*slow.* *a tempo.*

**Air.**

Fol - low me cheer - ful - ly, pray—do not weep, In

*slow.* *a tempo.*

**Alto.**

Fol - low me cheer ful - ly, pray—do not weep, In

*slow.* *a tempo.*

**Tenor.**

Fol - low me cheer - ful - ly, pray—do not weep, In

*slow.* *a tempo.*


**Bass.**

Fol - low me cheer - ful - ly, pray—do not weep, In

*slow.*



Spir - it, I'll soothe you, and "Rock you to sleep."



Spir - it, I'll soothe you, and "Rock you to sleep."



Spir - it, I'll soothe you, and "Rock you to sleep."



Spir - it, I'll soothe you, and "Rock you to sleep."



*a tempo.*

### LULLABY.

To be sung *ad lib.* after repeating Chorus to last verse.



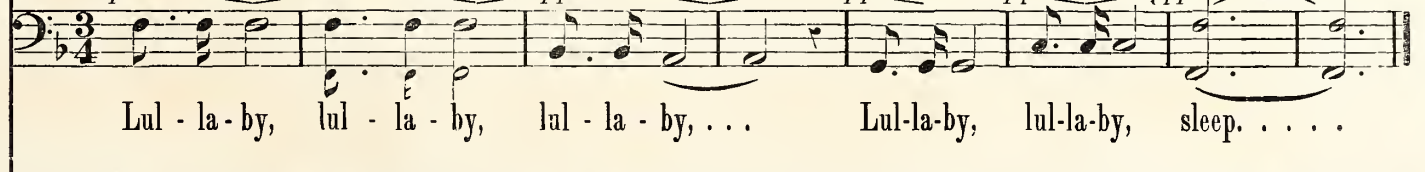
Lul - la - by, lul - la - by, lul - la - by, ... Sleep, sleep, sleep, oh sleep



Lul - la - by, lul - la - by, lul - la - by, ... Lul-la-by, lul-la-by, sleep. ....



Lul - la - by, lul - la - by, lul - la - by, ... Sleep, sleep, sleep, oh sleep.



Lul - la - by, lul - la - by, lul - la - by, ... Lul-la-by, lul-la-by, sleep. ....







# COLLECTION OF POPULAR SONGS & BALLADS

No.		No.	
1.	Rock me to sleep, Mother . . . Ernest Leslie. 3	2.	Rock me to sleep, Mother . . . Geo. F. Root. 2½
3.	She is waiting for us there . . . Buckley. 2½	4.	In Heaven I'll rock thee to sleep . . . Buckley. 2½
5.	Stars and Stripes, ( Rally round the Flag, ) Brown. 2½	6.	First Prayer . . . . . Kotschmar. 1½
7.	I'm waiting, Love . . . . . Gilbert. 2½	8.	Little Maggie Dale . . . . . Buckley. 3½
9.	Little One that Died . . . . . Buckley. 2½	10.	When will ye think of me? . . . . . Kotschmar. 1½
11.	Angel Mother, I'm coming Home . . . . . Lessur. 2½	12.	Mother, I'll come Home tonight . . . . . Buckley. 2½
13.	Angels, my loved one, will rock thee to sleep Leslie. 2½	14.	Defend, now, the Red, White and Blue Wilbraham. 2½
15.	Sweet Thoughts of Thee . . . . . Buckley. 3	16.	Immortality of Love . . . . . Kotschmar. 3½
17.	To the Highlands let us go . . . . . Siebert. 2½	18.	Freemen, join the glorious Anthem . . . . . Herrero. 2½
19.	A Mother's Welcome Smile . . . . . Stewart. 2½	20.	Flower of Liberty . . . . . Brown. 2½
21.	Sweet little Stars . . . . . Siebert. 2½	22.	Union and Liberty . . . . . Brown. 2½
23.	Samuel Johnsing, ( Comic ) . . . . . Carter. 2½	24.	I've nary Red, ( Comic ) . . . . . Whitridge. 2½
25.	We are coming, Father Abraham . . . . . Gilbert. 2½	26.	In the Summer Evenings . . . . . Wollensie. 2½
27.	How are you, Exempt? . . . . . Wilder. 2½	28.	O, bury me in the Valley . . . . . Armond. 2½
29.	Where are you, \$300? . . . . . Lessur. 2½	30.	Our Boys in Camp . . . . . Lessur. 2½
31.	Breathe it softly to my Loved One J. R. Thomas. 2½	32.	My own loved Home again . . . . . Thompson. 2½
33.	Down by the Gate . . . . . J. R. Thomas. 2½	35.	She sleeps, my Angel Bride . . . . . Childs. 2½

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# ROCK ME TO SLEEP, MOTHER.

Words by Florence Percy.

Music by Ernest Leslie.

The piano introduction consists of two staves. The right hand plays a melody in 3/8 time, starting with a quarter note G4, followed by eighth notes A4-B4, C5, B4-A4, G4. The left hand plays a bass line with chords, starting with a quarter note G2, followed by eighth notes A2-B2, C3, B2-A2, G2.

*With feeling.*

3 Come, let your brown hair, just light - ed with gold, Fall on your should - ers a - -

1 Backward, turn back - ward, oh, time in your flight, Make me a child a - gain  
2 O - ver my heart, in the days that are flown, No love like moth - er - love

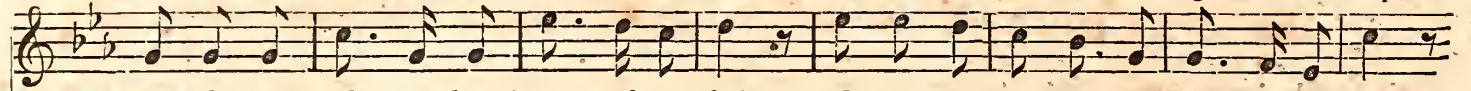
- - gain as of old, Let it drop o - - ver my fore - head to - - night,

just for to night! Mother come back from the ech - o - less shore,  
ev - er has shone; No oth - er wor - ship a - bides and en - dures,

Shad - ing my faint eyes a - way from the light, For with its sun - ny edged shad - ows once more,

Take me a - gain to your heart as of yore, Kiss from my forehead the furrows of care,  
Fai - th - ful, un - self - ish, and patient like yours; None like a mother can charm a - way pain,

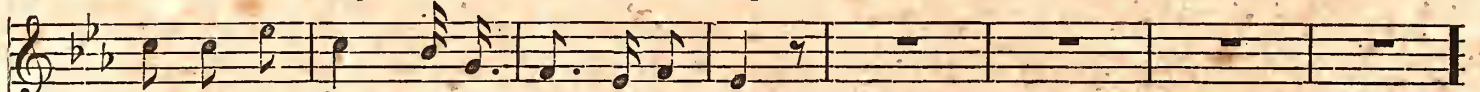
Hap - ly will throng the sweet vis - ions of yore, Lov - ing - ly, soft - ly, its bright billows sweep;



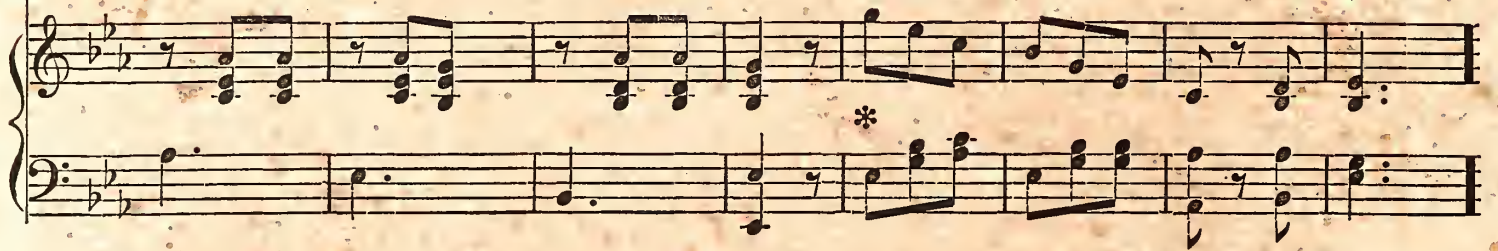
Smooth the few sil - ver threads out of my hair, O - ver my slumbers your lov - ing watch keep;  
From the sick soul and the world weary brain; Slumber's soft calms o'er my heavy lids creep;



Rock me to sleep, mother, rock me to sleep.



Rock me to sleep, mother, rock me to sleep.  
Rock me to sleep, mother, rock me to sleep.



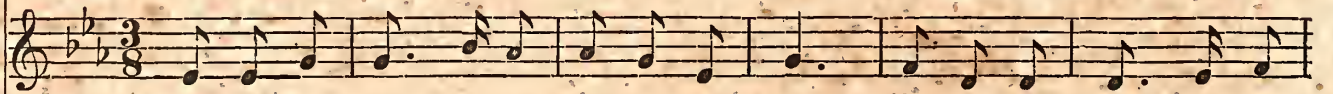
Chorus. *ad lib.*

Treble.



Clasped to your heart in a lov - ing em - brace, With your light lash - es just

Alto.



Tenor.

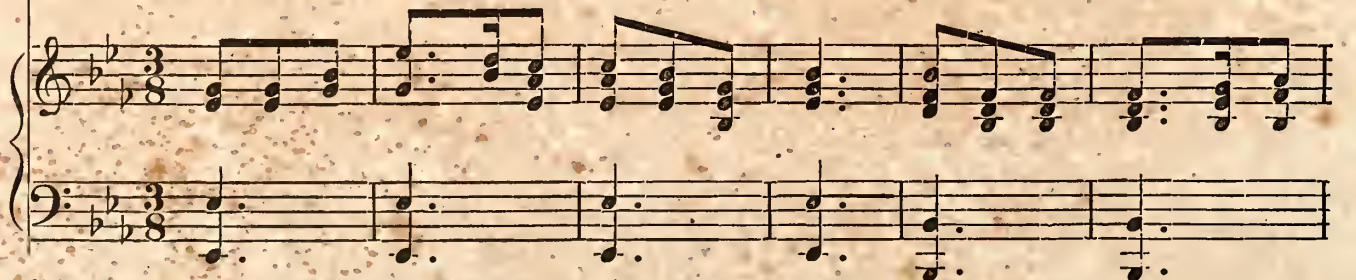


Clasped to your heart in a lov - ing em - brace, With your light lash - es just

Bass.



Piano.



\* This interlude is not to be played if the Chorus is sung.



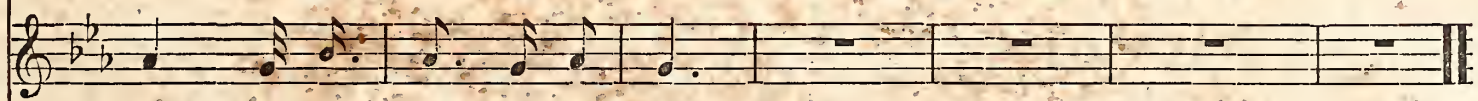
sweep-ing my face, Nev - er here - af - ter to wake or to weep; Rock me to



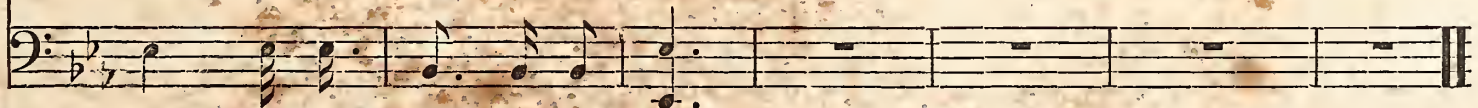
sweep-ing my face, Nev - er here - af - ter to wake or to weep; Rock me to



sleep, mother, rock me to sleep!



sleep, mother, rock me to sleep!



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ROCK ME TO SLEEP, MOTHER, (ROOT,)	25
ROCK ME TO SLEEP, MOTHER, with variations by Grobe,	40
OUR SISTER NELLIE DEAR, (FRED WILSON,)	25
SEEING NELLIE HOME, (FLETCHER,)	25
SWEET SISTER, PRAY FOR ME, (WHITING,)	25
SATURDAY NIGHT AT SEA, Quartette, (LESLIE,)	15



# “Come Home, Father.”

SONG AND CHORUS.

---

WORDS AND MUSIC BY

HENRY CLAY WORK.

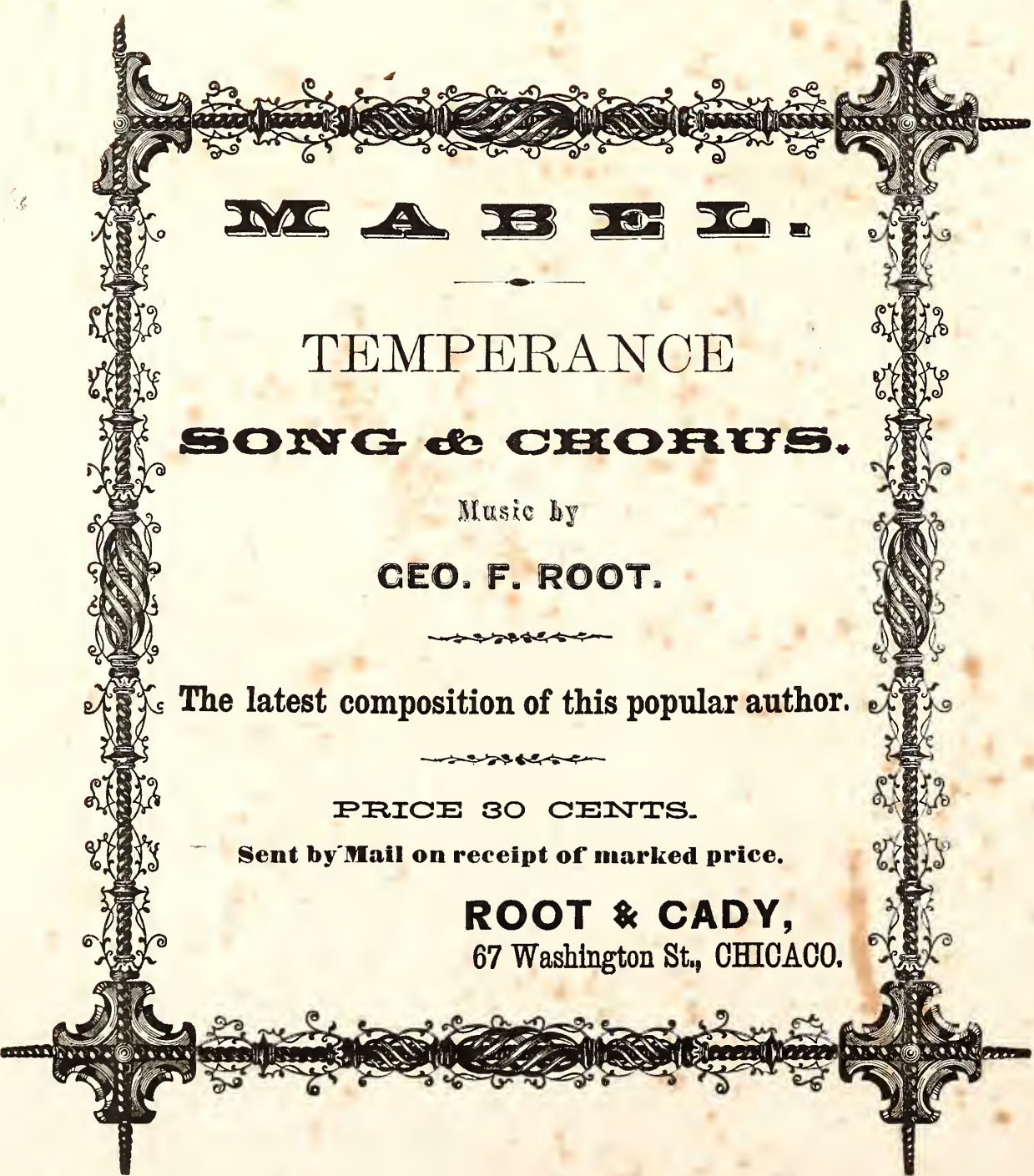
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# "COME HOME, FATHER!"

'TIS THE  
**SONG OF LITTLE MARY,**  
*Standing at the bar-room door,  
While the shameful midnight revel  
Rages wildly as before.*

Words and Music by **HENRY C. WORK**

No. 26.

PIANO.

First system of piano accompaniment, featuring treble and bass staves with a 6/8 time signature and a key signature of three flats.

Second system of piano accompaniment, continuing the melody and accompaniment from the first system.

1 Fa-ther, dear fa-ther, come home with me now!      The clock in the stee-ple strikes one;      You  
2. Fa-ther, dear fa-ther, come home with me now!      The clock in the stee-ple strikes two;      The  
3. Fa-ther, dear fa-ther, come home with me now!      The clock in the stee-ple strikes three;      The

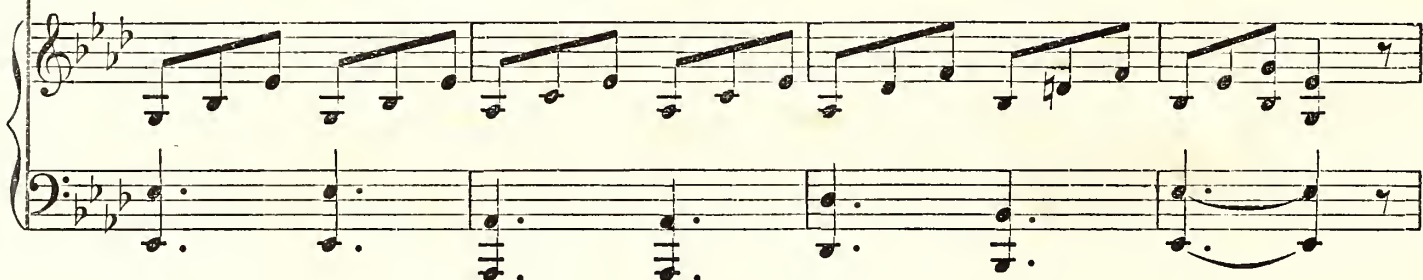
First system of piano accompaniment for the first verse, corresponding to the lyrics above.

said you were com-ing right home from the shop,      As soon as your day's work was done.      Our  
night has grown cold-er, and Ben - ny is worse— But he has been call - ing for you.      In-  
house is so lone-ly—the hours are so long      For poor weeping moth - er and me.      Yes,

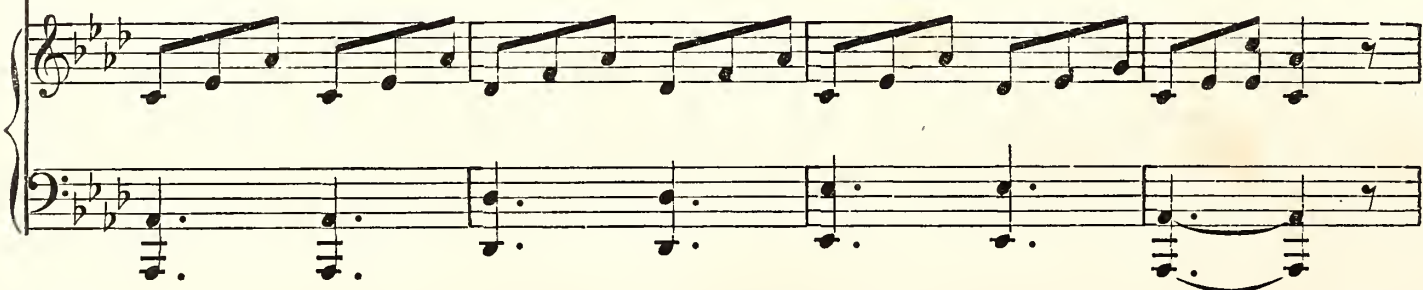
Second system of piano accompaniment for the second verse, corresponding to the lyrics above.



fire has gone out— our house is all dark— And mother's been watching since tea, With  
 deed he is worse— Ma says he will die, Per - haps be - fore morning shall dawn; And  
 we are a - lone— poor Ben - ny is dead, And gone with the an - gels of light; And



poor brother Ben - ny so sick in her arms, And no one to help her but me. Come  
 this is the message she sent me to bring—"Come quickly, or he will be gone." Come  
 these were the ver - y last words that he said— "I want to kiss Pa - pa good night." Come



home! come home! come home! *Please, fa - ther, dear fa - ther, come home.*  
 home! come home! come home! *Please, fa - ther, dear fa - ther, come home*  
 home! come home! come home! *Please, fa - ther, dear fa - ther, come home.*



# CHORUS.

Unless each part can be represented, it will be better to omit the Chorus. The Song is complete without it.

*Air.*

Hear the sweet voice of the child..... Which the night-winds re - peat as they roam !..... Oh

*Alto.*

*Tenor.*

Hear the sweet voice of the child..... Which the night-winds re - peat as they roam !..... Oh

*Bass.*

who could re - sist this most plaintive of prayers? "Please, fa - ther, dear fa - ther, come home!"

who could re - sist this most plaintive of prayers? "Please, fa - ther, dear fa - ther, come home!"

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BY GEO. F. ROOT.

This is emphatically a new book in a new field. It provides instruction and music, not only for the PIANO-FORTE, but also for the things that should be studied with it, viz: the VOICE and HARMONY—not harmony through the eye, but harmony through the ear; not dry calculations, but living and beautiful forms. It goes on the plan that the pupil should know as well the chords and harmonies he is in while playing and singing, as he does the key or kind of time; and moreover it proves that these things can be done by preparing well for each subject, and then by adapting the instruction, and the music to the state of the pupil, and making the steps succeed each other in true progressive order.

The whole book may be divided into two kinds of lessons—the one for *musical* culture and the other for *muscular* culture. Not that there is no practice for the muscles in the former, nor exercise for the musical taste in the latter, but each is devoted mainly to its own object. Those lessons which are designed to awaken, develop, and strengthen a love for music, and with which are imparted a knowledge of time, tone, and expression, (Rhythmics, Melodics, and Dynamics,) are written in many pleasant and tuneful forms, and are called *exercises, pieces, songs, études, solfeggios, etc.*,

while those which are simply for the development and strengthening of the muscles of the fingers, hands, and vocal organs, do not pretend to be pleasant or tuneful, but depend upon the benefits they confer in the way of flexibility and execution, for their popularity. These lessons are called **TECHNICS**, and embrace *five finger exercises, scales, arpeggios, and miscellaneous exercises* of many kinds and forms.

The contents of the book may be summed up as follows:

Instrumental exercises for reading music, the acquirement of musical knowledge, and the cultivation of the taste, numbered, but bearing no other names than the topics they illustrate and teach.....	224
Vocal exercises and solfeggios for similar purposes.....	48
<b>TECHNICS</b> .....	419
Divided as follows—Five Finger Exercises.....	78
Scales, Major and Minor.....	115
Arpeggios, Major and Minor.....	146
Vocal.....	45
Miscellaneous.....	35
Piano lessons that may be played as duets and trios.....	44
Chromatic exercises.....	21
Songs.....	39
Exercises in Thorough Base.....	21
Pieces for the Piano.....	43
Of the foregoing numbers, are used for the study of transposition.....	120
These, when played according to direction, increase the lessons in the book to.....	1485

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To those who would like to have an opportunity of examining this book before purchasing, we will send, postpaid, on receipt of ten cents, an elegant royal quarto pamphlet, containing fourteen specimen pages of the same, selected so as to give an idea of its general appearance, as well as some description of its plan and contents.

ROOT & CADY,

CHICAGO.

TO  
*my esteemed friend & pupil,*  
MISS LOUISE E. TURNER.

ALBERT  
OR  
SAY NOT ADIEU  
ROMANZA

WITH  
Spanish & English Words

WRITTEN & COMPOSED

BY

Clara M. Brinkerhoff.

*Author of*

ONE FLAG OR NO FLAG, CLARITA, BACHELORS BEWARE, &c.

3 1/2

NEW YORK  
PUBLISHED BY FIRTH, SON & CO. 563 BROADWAY.

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# ALBERT.

## ALBERTO EL TROVADOR.

SPANISH WORDS ADAPTED

CLARA M. BRINKERHOFF.

Andante cantabile.

Piano introduction in 2/4 time, featuring a melody in the right hand and accompaniment in the left hand.

Leave us not dear one, say not a .  
*Sal a la re . ja dul . . ce pal .*

Vocal line with lyrics and piano accompaniment.

· dieu, Do we not love thee? are we not true?  
 · o . ma y o . ye los can . tos del tro . va . dor .

Vocal line with lyrics and piano accompaniment.

5809

Leave us not dearest thou must not roam, Wilt thou not  
 de su amar-gu-ra de sus do-lo-res u-na vez

sigh for us far from thy home? Slow will pass the hours  
 so . . . la ten com-pa-sion en . . . tre las ondas

*a piacere.*  
 we tell thee so, Tho' sweetest flowers in thy path-way  
 de los pe-sa-res tris-te nau-fra-ga mi co-ra.

grow.  
 -zon.



Leave us not dear one why from us flee?  
 2. *Sal o la re - ja por . . que tus o - jos*  
 3. *Sé com pa si va dul ce pa - lo - ma*

Thou art our loved one, sad we will be  
*se - ran su puer . . ta de sal - ra - ci . . on*  
*y o . . ye - los can tos del trá - ra - dor*

Home is not joyous when thou art a - way, Sun - shine is  
*Pá . . ja - ro er - ran - te ri - ne a la tie - rra fue mi des*  
*ya - el al - ba pu - ra ti - ñe las nu - bes ya se di .*

dark . . ness      nor yields one ray      Why wish to wander  
 . ti . . no      so . . lo llo . rar      ni      la mon . ta . ña  
 . vi . . sa      su      res . plan . dor      ella      y      la      no . che

*a piacere.*

far from thy home?      Think of the dear ones      griev . ing a .  
 ni      la lla . nu . ra      som bra be . ne . fi . ca      qui . so . me  
 pue . den de . cir . le      cuan . to tea . do . ra      mi co . ra .

· lone.  
 dar  
 · zon





**Rocked in the Cradle  
of the Deep**

WORDS BY

**MRS. WILLARD,**  
OF TROY, N. Y.

Music composed and dedicated to

**Dr. Mitchell,**

BY

**J. P. KNIGHT.**

Song.  $3\frac{1}{2}$  Quartette.  $3\frac{1}{2}$  Guitar.  $2\frac{1}{2}$

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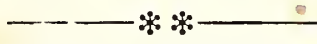
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STEREOTYPER,

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# ROCK'D IN THE CRADLE OF THE DEEP.



Words by Mrs. WILLARD, of Troy.

Music by J. P. KNIGHT.

**PIANO.**

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of four systems of music. The first system is a piano introduction with a treble and bass clef, marked *p* and *Ped.*. The second system continues the piano introduction, marked *mf* and *Ped.*. The third system begins the vocal line with the lyrics "Rock'd in the cra - dle of the" and includes a trill (*tr*) in the treble clef. The piano accompaniment continues below. The fourth system continues the vocal line with the lyrics "deep . . . . . I lay me down . . . . . in peace to sleep; Se -" and includes a trill (*tr*) in the treble clef. The piano accompaniment continues below, marked *pp*.

cure I rest up - on the wave. . . . . For thou, oh Lord! hast power to

save. I know thou wilt not slight my call, For

thou dost mark the spar - row's fall! And calm and peace-ful is my

sleep, . . . . . Rock'd in the cra - dle of the deep, And



calm and peace-ful is my sleep, . . . . . Rock'd in the cra-dle of the

*pp* *tr* *tr* *tr*

*pp*

deep.

*tr* *mf* *Ped.* *pp*

And such the trust that still were

*tr* *tr* *dim* *p*

mine. . . . . Tho' stor-my winds . . . . . swept o'er the brine, Or

*tr* *pp*

though the tem - pest's fie - ry breath. . . . . Roused me from



The first system of music features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "though the tem - pest's fie - ry breath. . . . . Roused me from". The piano accompaniment is in a grand staff (treble and bass clefs) with a dynamic marking of *ff* (fortissimo). The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

sleep . . . . . to wreck and death! In



The second system continues the vocal line with the lyrics "sleep . . . . . to wreck and death! In". The piano accompaniment features a dynamic marking of *p* (piano) and includes a trill (tr) in the right hand. The piano part continues with the same accompaniment pattern as the first system.

o . . . . . cean cave still safe with thee, The



The third system shows the vocal line with the lyrics "o . . . . . cean cave still safe with thee, The". The piano accompaniment has a dynamic marking of *p* (piano) and consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

germ of im - mor - tal - i - ty; And



The fourth system concludes the vocal line with the lyrics "germ of im - mor - tal - i - ty; And". The piano accompaniment features a dynamic marking of *p* (piano) and includes a trill (tr) in the right hand. The piano part continues with the same accompaniment pattern as the previous systems.

calm and peace-ful is my sleep, . . . . . Rock'd in the cra-dle of the

The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a minor key, followed by a long rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

deep, And calm and peace-ful is my sleep, . . . . .

The second system continues the vocal line and piano accompaniment. The vocal line has a long rest before the word "And". The piano accompaniment includes trills in the right hand and a consistent eighth-note accompaniment in the left hand. The dynamic marking *pp* is present.

Rock'd in the cra-dle of the deep.

The third system shows the vocal line and piano accompaniment. The vocal line has a long rest before the word "Rock'd". The piano accompaniment features trills in the right hand and a bass line in the left hand. The dynamic marking *mf* is present.

The fourth system continues the piano accompaniment with trills in the right hand and a bass line in the left hand. The dynamic marking *mf* is present.

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# Beautiful Venice

## BALLAD

J. E. CARPENTER

J. P. KNIGHT

*Edw. Evans.*

BOSTON. Published by GEO. P. REED, 14 Tremont Row.

MODERATO.

The musical score is written for piano in G major and 12/8 time. It consists of three systems of music. The first system begins with a piano (*p*) dynamic. The second system starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The third system begins with a piano (*p*) dynamic, followed by a piano-piano (*pp*) dynamic, and concludes with a *Rall<sup>o</sup>* marking. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 12/8 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.



Beau- - - tiful Venice Queen of the earth, Where dark eyes shine brightly 'mid

Beau- - - tiful Venice! Ci- - - - - ty of song What mem- - - - ries of old to thy

mu- - - sic and mirth; Where gay se- - - re- - - na- - - ders by light of the star, Oft'

re- - - gions belong What sweet recollec- - - - tions cling to my heart As thy

min- - - gle their songs with the dul- - - cet guitar: All that's love- - - ly in life, all that's

fast fading shores from my visions depart. Oh! po- - - - - esy's home is my

death- - - less in song Fair I- - - - - ta- - - ly's Isles to thy re- - - gions be- - - long I have

light colonades, Where the winds gentle sigh as the sweet twilight fades. I have

known &c.

known many homes but the dwell-ing for me Is beau-tiful Venice the

Rall? a tempo

bride of the sea Is beau-tiful Venice the bride of the sea! Beau-tiful Venice

Colla voce

beau-tiful Venice, Beau-tiful Venice the bride of the sea,

Beau-tiful Venice, beau-tiful Venice, beau-tiful Venice the bride of the sea!

*mf* *p* rall:







P E N S E Z A M O I,

*Wills*  
(Favorite Song)

COMPOSED & ARRANGED

for the

Piano Forte

BY

W. B. DRAKE.

BOSTON: Published by E. H. WADE 197 Washington St.

ANDANTE



When sor-row clouds thy dream of mirth, When promised joys which fade too



soon, When flower life scents less on the earth, Nor hope is left to



cheer thy gloom; Oh! then while sad thy heart may be, Pensez à

moi ma Chère amie! Oh! then while sad thy heart may be,

Pensez à moi ma Chère amie!

2

When nature sheds its sweetest lay,  
 When dying winds are heard at night,  
 And fancy with its magic sway,  
 Shall soothe thy breast with visions bright;  
 Then while thy heart is calm and free,  
 Pensez à moi ma Chère amie.

3

Fate may sunder ties the nearest,  
 As now it tears this form from thine,  
 Hearts whose love is purest, dearest,  
 Feel the blight that's withering mine;  
 Yet still thro' life I'll cling to thee,  
 Pensez à moi ma Chère amie.

4

But now adieu! one pearly tear  
 Is stealing down thy fever'd cheek,  
 To kindred souls how sweet, how dear!  
 Expressing more than tongue can speak;  
 Pure as that tear my heart shall be,  
 Pensez à moi ma Chère amie.



LIST! TO THE CONVENT BELLS  
NOTTURNO  
FOR

One or Two Voices  
Composed by

JOHN BLOCKLEY.

Philadelphia. LEE & WALKER 128 Chestnut St.



Moderato.

List! 'tis mu-sic stealing, O-ver the rippling sea, Bright yon moon is

beam-ing O-ver each tow'r and tree. List! 'tis mu-sic stealing

List! 'tis mu-sic stealing

O - ver the rippling sea; Bright yon moon is beam - ing, O - ver each tow'r and

O - ver the rippling sea; Bright yon moon is beam - ing, O - ver each tow'r and

tree, The waves seem listning to the sound, As si - lent.ly they flow, - - O'er

tree, The waves seem listning to the sound, As si - lent.ly they flow, - -

co - ral groves and fai - ry ground, And sparkling caves be - low *ad lib.*

*colla voce.*

List 'tis mu - sic steal - ing, O - ver the rippling sea.

List 'tis mu - sic steal - ing, O - ver the rippling sea.

*cres*

Bright you moon is beam\_ing Over each tow'r And tree, List!

Bright you moon is beam\_ing Over each tow'r And tree, List!

List! List! to the convent Bells List! List!

List! List! to the convent Bells List! List!

List! to the convent bells.

List! to the convent bells.

Music sounds the sweetest,  
 When on the moonlit sea,  
 We sail in our barque the (fleetest)  
 To a sweet melody.  
 Then as we're gently sailing,  
 We'll sing that plaintive strain,  
 Which mem'ry makes endearing,  
 And home recalls again.  
 List!'tis music &c.







# THE TWILIGHT DEWS,

A  
FAVORITE BALLAD

Written by  
**THOMAS MOORE,**

Composed and Arranged  
by  
**SIR JOHN STEVENSON.**

BOSTON Published by OLIVER DITSON 115 Washington St.

VOCE

Andante

When  
twilight dews are falling fast Up on the rosy sea I watch that star whose  
beam so oft, Has lighted me to thee: And thou too on that orb so dear, Ah,

dost thou gaze at ev'n, And think tho' lost for ev - er here, Thou'lt yet be mine in

heav'n; And thou too on that orb so dear, Ah, dost thou gaze at ev'n, And

think tho' lost for ev - er here Thou'lt yet be mine in heav'n.

*p* *ad lib* *f*

## 2

There's not a garden walk I take,  
 There's not a flow'r I see;  
 But brings to mind some hope that's fled,  
 Some joy I've lost with thee:  
 And still I wish that hour was near,  
 When friends and foes forgiv'n;  
 The pains, the ills, we've wept through here,  
 May turn to smiles in heav'n.



To T. B. PRENDERGAST, ESQR.

# BONNY ELOISE

(THE BELLE OF MOHAWK VALE.)

SONG AND CHORUS.

Written by

GEORGE W. ELLIOTT.

Composed by

J. R. THOMAS.



NEW YORK :

Published by Wm. Hall & Son, 543 Broadway.

Boston : HENRY TOLMAN.

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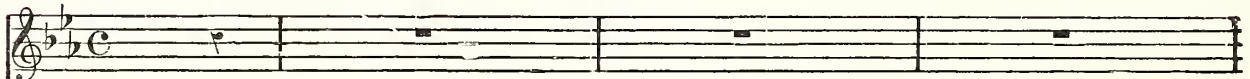
# BONNY ELOISE

## THE BELLE OF MOHAWK VALE.

Words by C. W. ELLIOTT.

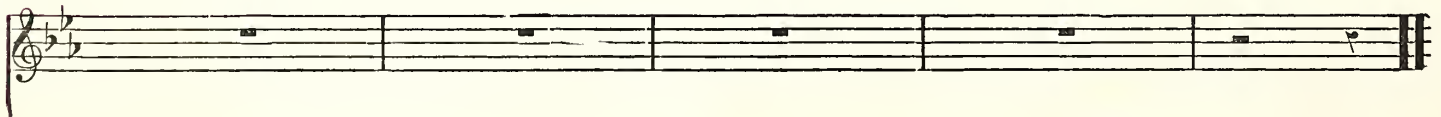
Music by J. R. THOMAS.

VOICE.



*Moderately fast.*

PIANO FORTE.



I. O, sweet is the Vale where the Mo-hawk gent-ly glides On its  
 II. O, sweet are the scenes of my boy hood's sun - ny years, That be -  
 III. O, sweet are the mo - ments when dream - ing I roam, Thro' my

clear wind - ing way to the sea, And dear - er than all sto - ried  
 span - gle the gay val - ley o'er, And dear are the friends seen thro'  
 loved haunts now mos - sy and grey, And dear - er than all is my

streams on earth be - sides, Is this bright roll - ing riv - er to me;  
 mem - o - ries fond tears That have lived in the blest days of yore; } But  
 childhood's hallow'd home, That is crumb - ling now slowly a - way;

sweet - er, dear - er, yes, dear - er far than these Who

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are: "sweet - er, dear - er, yes, dear - er far than these Who". The piano accompaniment consists of a right hand with a steady eighth-note accompaniment and a left hand with a simple bass line.

charms where others all fail, Is blue eyed, bon - ny,

The second system continues the musical piece. The vocal line has the lyrics: "charms where others all fail, Is blue eyed, bon - ny,". The piano accompaniment maintains the same rhythmic pattern as the first system.

bon - ny E - lo - ise, The Belle of the Mo - hawk Vale.

The third system concludes the piece. The vocal line has the lyrics: "bon - ny E - lo - ise, The Belle of the Mo - hawk Vale." The piano accompaniment ends with a final chord in the right hand and a whole note in the left hand.



CHORUS. For those who are fond of Part-singing the following Chorus is added ;  
the Song however is complete without it.

AIR.

But sweeter, dear - er, yes dearer far than these Who charmswhere others all

ALTO.

TENOR.

But sweeter, dear - er, yes dearer far than these Who charmswhere others all

BASS.

PIANO.

fail Is blue eyed, bonny, bonny E - lo - ise, The Belle of the Mo-hawk Vale.

fail Is blue eyed, bonny, bonny E - lo - ise, The Belle of the Mo-hawk Vale.

Angels listen when she speaks..... <i>Hime</i> , 30	Kiss me as of old, mother, (Song and Chorus) <i>Holder</i> , 30	Those withered flowers, (Love's Triumph)..... <i>W. V. Wallace</i> , 50
Angel of Life..... <i>J. R. Thomas</i> , 30	La Primavera, (The spring time)..... <i>J. Torry</i> , 50	Thy boy's an Angel now..... <i>Keller</i> , 40
A mother's cradle song..... <i>L. M. Gottschalk</i> , 75	Last good-bye..... <i>W. V. Wallace</i> , 25	'Tis sweet to think of those we love.. <i>J. R. Thomas</i> , 30
A simple Cymon, (Trio—Love's Triumph)..... <i>W. V. Wallace</i> , 5	Life's illusion, (Bass Song)..... <i>Holder</i> , 25	To the secret, (Duet—Love's Triumph)..... <i>W. V. Wallace</i> , 25
A Sweet briar rose, is my Mollie..... <i>Holder</i> , 30	Lily bells..... <i>W. V. Wallace</i> , 40	True heart, (German Song)..... <i>Tichsen</i> , 30
All to the ball, (Chorus—Love's Triumph)..... <i>W. V. Wallace</i> , 75	Little children, pray..... <i>Centemeri</i> , 25	Voices, lingering voices, (Duet,)..... <i>W. V. Wallace</i> , 40
As in a dream I wander, (Duet—Love's Triumph).. <i>W. V. Wallace</i> , 75	Little Willie's Grave..... <i>J. R. Thomas</i> , 30	Voice of the Western wind..... <i>J. R. Thomas</i> , 25
A smile for thee, my mother, dear..... <i>Lavenu</i> , 25	Lonley Beach..... <i>J. Daniels</i> , 40	Watchword, (National)..... <i>J. R. Thomas</i> , 25
At that hour of calm, (Barcarolle)..... <i>F. Hall</i> , 25	Long live her highness, (Chorus—Love's Triumph).. <i>W. V. Wallace</i> , 60	We are glad to see, (Septette—Love's Triumph).. <i>W. V. Wallace</i> , 50
Bacon and greens, (Comic)..... <i>S. Cowell</i> , 25	Lovely, loving and beloved, (Love's Triumph)..... <i>W. V. Wallace</i> , 50	Weep not, fond heart..... <i>Kucken</i> , 25
Bell-ringer..... <i>W. V. Wallace</i> , 50	Loving hearts at home..... <i>J. R. Thomas</i> , 25	Welcome, (Trio—Love's Triumph).. <i>W. V. Wallace</i> , 75
Bid your faithful Ariel fly..... <i>Linley</i> , 40	Love's dream of the past..... <i>Keller</i> , 30	What is love? Quell 'Amore? (Duet).. <i>E. Millet</i> , 50
Bonum est, (Episcopal Service)..... <i>Mosenthal</i> , 30	Love is life's radiant star..... <i>Perry</i> , 25	When through life. D' Ogni cor, (Duet).. <i>E. Millet</i> , 50
Bow of promise, (Illustrated—Song and Chorus).. <i>H. Tucker</i> , 50	Magnetic Waltz, (L'Ardita)..... <i>Arditti</i> , 25	When will he come back to me?..... <i>H. C. Watson</i> , 30
do. (Plain) do. .... 30	Maidens despair, (Comic)..... <i>H. Mayer</i> , 30	What's Trumps? (Comic)..... <i>Diamond</i> , 25
Bright days are coming, love..... <i>J. R. Thomas</i> , 35	Merry breeze..... <i>W. V. Wallace</i> , 50	Withered rose..... <i>J. R. Thomas</i> , 25
By hearts we have lightened, (Love's Triumph).. <i>W. V. Wallace</i> , 60	Memory's Spell..... <i>Paige</i> , 30	With what extacy..... <i>Strakosch</i> , 50
Call me not unkind, Robin..... <i>Andrews</i> , 25	Mother's Watch..... <i>Keller</i> , 40	Why should we follow joys receding?..... <i>Currie</i> , 25
Chinney nook..... <i>J. R. Thomas</i> , 25	Mother is the battle over?..... <i>Roefs</i> , 30	Years ago..... <i>J. R. Thomas</i> , 35
Chide not my heart..... <i>Wrighton</i> , 25	Mount and away, (Quintette—Love's Triumph)..... <i>W. V. Wallace</i> , 25	Yes, thou art remembered..... <i>F. Hall</i> , 20
Clara Kane..... <i>Holder</i> , 30	Mountaineer's Song, (Il canto dell montanaro)..... <i>L. M. Gottschalk</i> , 50	The entire Opera of Love's Triumph in three acts, bound in cloth..... 10 00
Come back massa, (Song and Chorus)..... <i>Gomez</i> , 30	Moonbeams, (English and Italian)..... <i>Holder</i> , 30	In neat boards..... 9 00
Come to my heart, ye faded flowers..... <i>Keller</i> , 30	My Enchantress..... <i>Kontsky</i> , 60	
Coming of the flowers..... <i>W. V. Wallace</i> , 50	My only love, good bye..... <i>L. M. Gottschalk</i> , 50	
Corin for Claori dying, (Part Song—Love's Triumph) <i>W. V. Wallace</i> , 50	My poor young friend, (Duet—Love's Triumph)..... <i>W. V. Wallace</i> , 75	
Corporal's Musket..... <i>C. H. Smith</i> , 35	Nights of music..... <i>N. B. W.</i> 25	
Cottage Rose..... <i>Keller</i> , 30	Night, love, is creeping, (Love's Triumph)..... <i>W. V. Wallace</i> , 50	
*Death of Sarsfield, (Vig. of Col. Corcoran) <i>Geary</i> , 40	No name..... <i>Maeder</i> , 30	
Di Gioja insolita, (With what eestasy)..... <i>Strakosch</i> , 50	Now 'tis a vision, (Love's Triumph).. <i>W. V. Wallace</i> , 75	
Dreaming forever..... <i>Centemeri</i> , 25	O Salutaris..... <i>Bassini</i> , 40	
Dream of love..... <i>Currie</i> , 25	Oft have I gazed, etc., (Love's Triumph)..... <i>W. V. Wallace</i> , 75	
Elegy of tears, (German Song)..... <i>Schubert</i> , 25	Oh! come to me..... <i>J. Daniels</i> , 35	
Farfalletta Valse, (Butterfly)..... <i>J. Torry</i> , 40	Oh! pity the heart..... <i>J. R. Thomas</i> , 40	
Fishes in the Sea, (Comic)..... <i>Keller</i> , 30	O take me to thy heart again..... <i>Balfe</i> , 25	
Flowers and sunshine..... <i>Proust</i> , 30	O rank, thou hast thy shackles, (Love's Triumph).. <i>W. V. Wallace</i> , 75	
For me if garlands you would twine, (Love's Tri- umph)..... <i>W. V. Wallace</i> , 75	O sing that melody again..... <i>Grochel</i> , 25	
God save the land..... <i>J. H. Jones</i> , 25	One Flag, or No Flag..... <i>Brinkerhoff</i> , 30	
God for our native land..... <i>Bethune</i> , 25	Old friends and other days..... <i>W. V. Wallace</i> , 40	
God save the Union..... <i>Koppitz</i> , 25	Our boy is a warrior now..... <i>Holder</i> , 30	
Have I not loved thee?..... <i>W. V. Wallace</i> , 40	Over my slumber thy loving watch keep... <i>Harris</i> , 25	
Hear me speak, I must, (Duet—Love's Triumph).. <i>W. V. Wallace</i> , 60	Patience prudence, (Love's Triumph).. <i>W. V. Wallace</i> , 60	
Here we are! or, Cross Ober Jordon..... <i>Emmett</i> , 30	Pleasant memories..... <i>J. R. Thomas</i> , 40	
Hither hasten all, (Chorus—Love's Triumph)..... <i>W. V. Wallace</i> , 60	Pretty things young lovers say, (Chorus).. <i>Wallace</i> , 50	
Hope in absence, (Scena)..... <i>Wallace</i> , 75	Reading girl..... <i>W. V. Wallace</i> , 30	
Idol of beauty, (Serenade) Viens a ma belle..... <i>L. M. Gottschalk</i> , 60	Remember and forget..... <i>W. V. Wallace</i> , 40	
I cannot bid thee go, my boy..... <i>Holder</i> , 30	Scattered Song, and Gathered Roses..... <i>Holder</i> , 30	
I Dreamed of home last night..... <i>Watson</i> , 30	Sleep of Joy..... <i>W. V. Wallace</i> , 30	
I have brought my daughter, (Love's Triumph)..... <i>W. V. Wallace</i> , 50	Sleep of Sorrow..... <i>W. V. Wallace</i> , 30	
I love to sit at evening's hour..... <i>Keller</i> , 30	Slumber on, baby dear, (La Ninnarella)..... <i>L. M. Gottschalk</i> , 75	
I'm a model page, (Love's Triumph).. <i>W. V. Wallace</i> , 50	Sweet evening star..... <i>W. V. Wallace</i> , 40	
I'm true to thee..... <i>W. V. Wallace</i> , 40	Sweet maidens, come..... <i>Swiss</i> , 25	
In mystery shrouded, (Sestette—Love's Triumph).. <i>W. V. Wallace</i> , 75	Sweetest of flowers..... <i>J. R. Thomas</i> , 40	
In tears I pine for thee, (Lombardi)..... <i>Verdi</i> , 25	Take back the ring..... <i>J. Stoman</i> , 25	
In this Land of my beautiful dreams..... <i>Holder</i> , 30	Tell me mother, can I go..... <i>Holder</i> , 30	
It is not in the summer tide, (Rondo)..... <i>W. V. Wallace</i> , 35	There's a knocking at the door of my heart.. <i>Watson</i> , 30	
It seems but the other day..... <i>J. R. Thomas</i> , 30	Thine, and only thine..... <i>J. R. Thomas</i> , 30	
Jubilate Deo. (Episcopal Service)..... <i>Mosenthal</i> , 35	Things I love, (Song and Chorus)..... <i>Keller</i> , 30	
	Though all too poor, the painter's art, (Love's Tri- umph)..... <i>W. V. Wallace</i> , 50	
	Things I love..... <i>Keller</i> , 30	
	Thou art so near, and yet so far..... <i>Reichart</i> , 35	

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12

Beautiful Ballads

by

FAVORITE AUTHORS.

DEAREST SPOT OF EARTH TO ME IS HOME . . . 2½  
OH! WHISPER WHAT THOU FEELEST . . . . . "  
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THE SISTERS PARTING SONG . . . . . "  
MEET AGAIN . . . . . "  
I NE'ER FORGET . . . . . H.C.S.WHIPPLE . . . "  
NO I CANNOT FORGET THEE . . . ROSE HAWTHORN . . . "  
I ONLY ASK A HOME WITH THEE. . . . . "  
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OLD SUNSET ROCK. . . . . E.A. PERKINS. . . "  
O'ER THE HILL, O'ER THE DALE. DUET. . S. CLOVER. . 5

CLEVELAND. Published by S. BRAINARD & Co.



# HER BRIGHT SMILE HAUNTS ME STILL.



Poetry by

J. E. CARPENTER.

Music by

W. T. WRIGHTON.

Author of "The Dearest spot on earth to me is home"

With Expression.

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The piano part features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include piano (*p*), crescendo (*cres*), forte (*f*), and decrescendo (*dim*). The lyrics are: 'Tis years since last we met, And we may not meet a - gain; I have strug - gled to for - get, But the

strug - gle was in vain; For her voice lives on the breeze, And her

rall. *a tempo*

spirit comes at will; In the mid - night on the sea, Her

bright smile haunts me still. For her voice lives on the

rall. *tr* *a tempo*

rall. *sf* *a tempo*

breeze, And her spi - rit comes at will; In the mid - night, on the

Her bright.

seas, Her bright smile haunts me still.

*mf*

1st & 2nd time. last time.

At the

2.

3.

At the first sweet dawn of light,  
 When I gaze upon the deep,  
 Her form still greets my sight,  
 While the stars their vigils keep:  
 When I close mine aching eyes,  
 Sweet dreams my senses fill;  
 And from sleep when I arise,  
 Her bright smile haunts me still.  
 When I close mine aching eyes,  
 Sweet dreams my senses fill;  
 And from sleep when I arise,  
 Her bright smile haunts me still.

I have sail'd 'neath alien skies,  
 I have trod the desert path,  
 I have seen the storm arise,  
 Like a gaint in his wrath;  
 Every danger I have known,  
 That a reckless life can fill;  
 Yet her presence is not flown,  
 Her bright smile haunts me still.  
 Every danger I have known,  
 That a reckless life can fill;  
 Yet her presence is not flown,  
 Her bright smile haunts me still.





50<sup>th</sup> Edition

To Miss Eliza T. Denniston.

# MAGGIE BY MY SIDE



WRITTEN & COMPOSED BY

## STEPHEN C. FOSTER.



PIANO

GUITAR

NEW YORK

Published by FIRTH POND & CO. 547 Broadway

New Orleans.  
ELIE & CHASSAIGNAC.

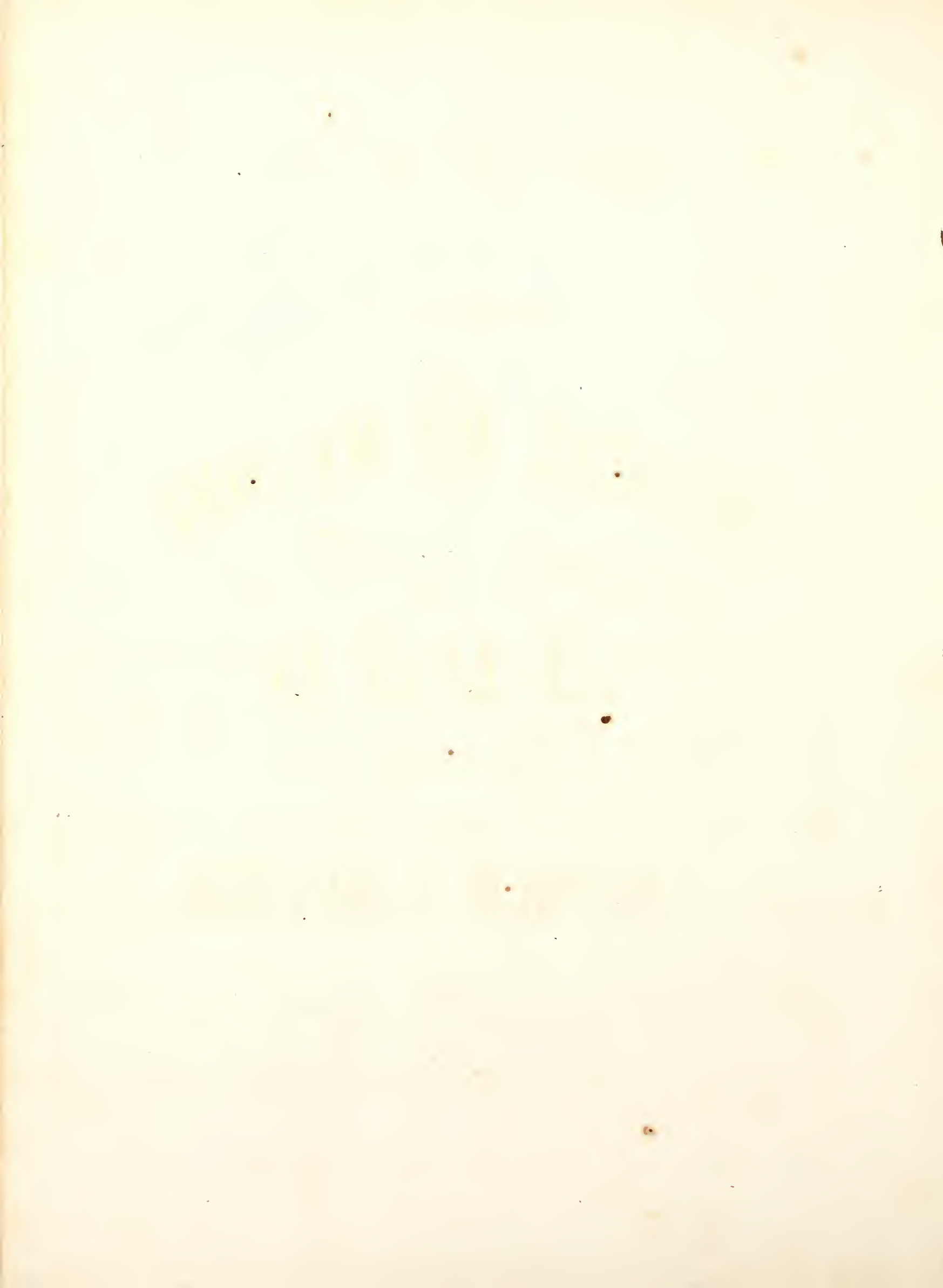
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# MAGGIE BY MY SIDE.

POETRY & MUSIC BY S.C. FOSTER.

*MODERATO.*

VOICE.

PIANO.

*f*

The land of my home is flitting, Flitting from my view; A gale in the sail is sitting,

*mf*

Toils the merry crew. Here let my home be, On the waters wide I

*f*

room with a proud heart Maggie's by my side; My own love, Maggie dear

*mf*

*Poco lento.* *Tempo.*

Sit-ting by my side Maggie dear, my own love, Sit-ting by my side.

*Ritard.*

*f Tempo.*

(3. Ver.) Storms can ap-pal me never While her brow is clear: Fair weather lin-gers ev-er  
The wind howling o'er the billow From the distant lea, The storm raging 'round my pillow

*mf*

Where her smiles ap - pear, When sorrow's breakers Round my heart shall hide

Brings no care to me; Roll on ye dark waves, O'er the troubled tide, I

Still may I find her Sit-ting by my side My own love &c.

heed not your an - -ger, Maggie's by my side; My own love Maggie dear

*p*  
*Poco lento.* *Tempo.*

Sit-ting by my side; Mag-gie dear, my own love, Sit-ting by my side.

*Ritard.*

*f* *Tempo.*



# FAVORITE SONGS

FOR THE

## PIANO FORTE

COMPOSED BY

### J. R. THOMAS

SUNG BY  
BUCKLEY'S SERENADERS & CHRISTY'S MINSTRELS.

# THE COTTAGE BY THE SEA

## J. R. THOMAS'S SONGS, in the Musical Bouquet.

- NO IN THE MUSICAL BOUQUET.
- 1506, SAY A KIND WORD WHEN YOU CAN.
  - 1509, WE MEET AGAIN. (COMPANION TO "GOOD BYE.")
  - 1600, EVANGELINE.
  - 1620, ALL'S FOR THE BEST.
  - 1671, WHERE IS HOME.
  - 1674, THE OLD FARM HOUSE.
  - 1889, KATHLEEN OF KILDARE.
  - 1892, THE FOND HEARTS AT HOME.
  - 1895, BANKS OF THE GENF. SEE.
  - 1898, THE FALSE HEARTED.
  - 1954, WHEN THOU WERT NIGH.
  - 2110, PRETTY NELLY.
  - 2188, ETTIE MAY.
  - 2258, LOVE'S EARLY DREAM.

- NO IN THE MUSICAL BOUQUET.
- 1507, THE MOONLIT SEA \_ SERENADE.
  - 1510, OH! FARE THEE WELL MINE OWN LOVE.
  - 1601, JULIETTA BELL.
  - 1621, SOME ONE TO LOVE.
  - 1672, THE OLD POPLAR TREE.
  - 1675, WE WERE BOYS & GIRLS TOGETHER.
  - 1890, DARLING BESSIE.
  - 1893, I'LL DREAM OF THEE NO MORE.
  - 1896, ANNIE LAW.
  - 1899, ONE CHEERING WORD.
  - 1955, WE'LL BE TRUE TO EACH OTHER.
  - 2150, FRIENDSHIP.
  - 2256, MARY GRAY.
  - 2259, SOFTLY SHE FADED.

- NO IN THE MUSICAL BOUQUET.
- 1508, GOOD BYE. FAREWELL IS OFTEN HEARD.
  - 1511, THE COTTAGE BY THE SEA.
  - 1619, I WISH I WERE A FAIRY QUEEN.
  - 1622, WELCOME HOME.
  - 1673, THE KING OF THE AIR.
  - 1676, OH GENTLY BREATHE.
  - 1891, MY, DEAR, MY NATIVE HOME.
  - 1894, O DO NOT QUITE FORGET.
  - 1897, O DON'T YOU REMEMBER THE TIME?
  - 1900, THE OWL.
  - 1967, BLUE-EYED JEANNIE.
  - 2177, ONCE UPON A TIME.
  - 2257, I WISH SOMEBODY'D COME.

Column

*J. R. Thomas*

LONDON: MUSICAL BOUQUET OFFICE, 192, HIGH HOLBORN.

CITY AGENTS: J. ALLEN, 20, WARWICK LANE; & F. PITMAN, 20, PATERNOSTER ROW.

# THE COTTAGE BY THE SEA.

J. R. THOMAS.

ANDANTE CANTABILE.

Musical notation for the first system, featuring a treble and bass clef with piano (*p*) dynamics.

Musical notation for the second system, including *Cres.* and *dim.* markings.

FIRST AND SECOND VERSES.

Musical notation for the first and second verses, including lyrics:

1. Child hood's days now pass be fore me, Forms and scenes of long a  
 2. Fan cy sees the rose-trees twi ning Round the old and rus tic

Musical notation for the third system, including lyrics and dynamic markings:

1. go; Like a dream they ho ver o'er me, Calm and bright as ev'ing's  
 2. door, And, be low, the white beach shi ning, Where I gather'd shells of

Musical notation for the fourth system, including lyrics and dynamic markings:

1. glow. Days that knew no shade of sor row, When my young heart, pure and  
 2. yore, Hears my mother's gen tle warn ing, As she took me on her



*stringendo.* *u tempo.*

1. free, Joy-ful hail'd..... each com-ing mor-row, In the  
 2. knee; And I feel..... a-gain life's mor-ning, In the

1. cot-tage by the sea. Joy-ful hail'd..... each com-ing  
 2. cot-tage by the sea. And I feel..... a-gain life's

*stringendo.* *u tempo.*

*dim.*

1. mor-row, In the cottage, the cottage by the sea.  
 2. mor-ning, In the cottage, the cottage by the sea.

*dim.* *p*

THIRD VERSE.

What though years have roll'd a-bove me,

Though 'mid fair-er scenes I roam, Yet I ne'er shall cease to

love thee, Childhood's dear and hap-py home! And when life's long day is

*dim.*

*Cres.* *dim.* *p*

clo-sing, Oh! how pleasant would it be, On some faith-

*stringendo.*

*stringendo.*

ful breast re-po-sing, In the cot-tage by the sea, On some

*a tempo.*

*a tempo.*

faith-ful breast re-po-sing, In the cot-tage, the cot-tage by the

*f* *dim.*

*dim.*

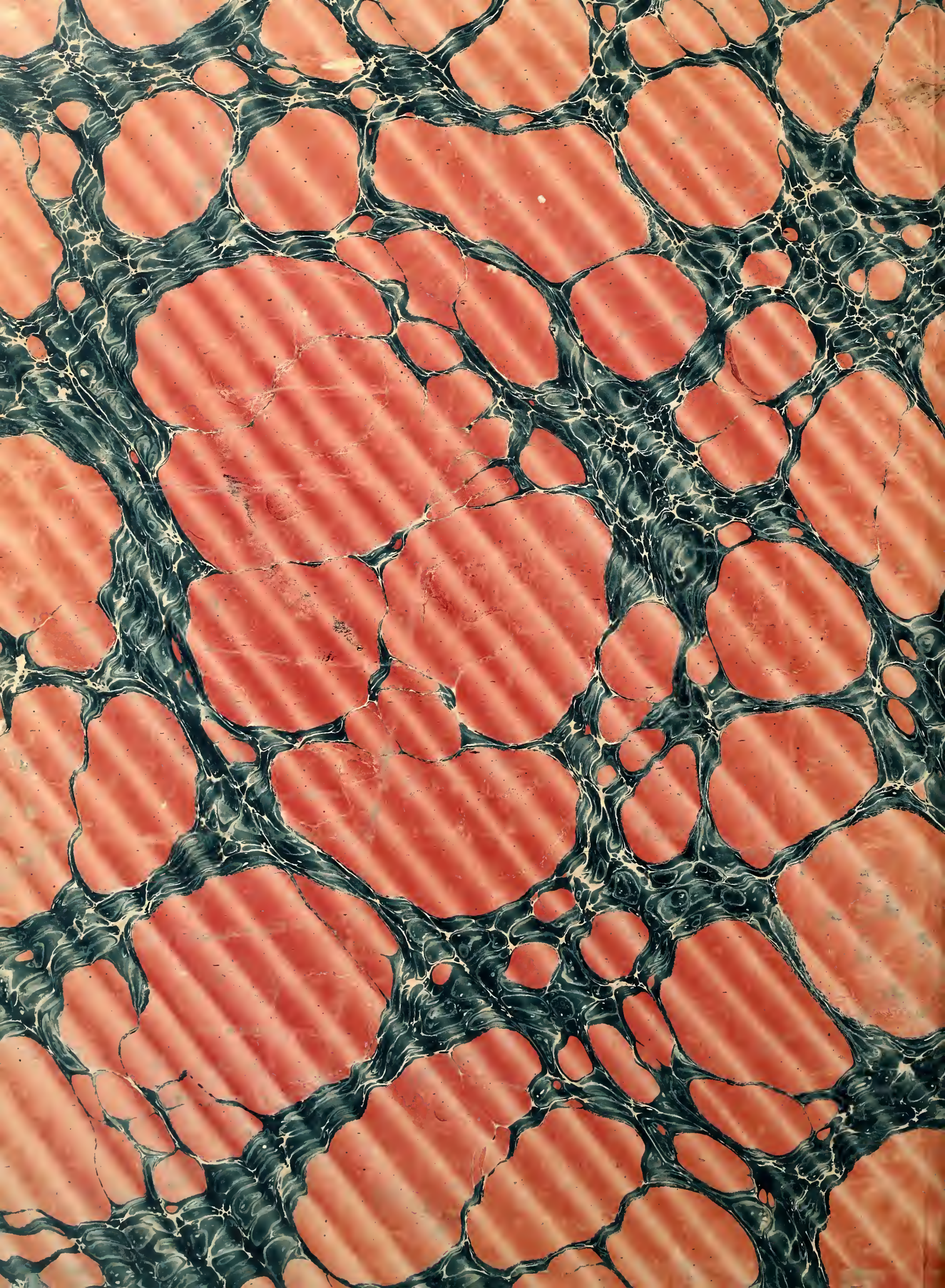
sea.

*p*



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