

# Mattie, or the Maid of the Mill.

50<sup>th</sup> Edition.

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Arranged by

**W. G. PETERS,**

CINCINNATI

Piano



Guitar



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# NATALIE, THE MAID OF THE MILL.

Bohemian Melody.

Arranged by W. C. Peters.

ROWING THE

The piano introduction consists of two systems of music. The first system has a treble clef with a 2/4 time signature and a key signature of one flat. It begins with a forte (*ff*) dynamic and features a melody in the right hand and a bass line in the left hand. The second system continues the piece with a piano (*p*) dynamic, showing a more intricate melody in the right hand and a steady bass line. The piece concludes with a mezzo-forte (*mf*) dynamic.

Down the stream, as chee - - ri - ly, Be - - - - side the mill we row ;

This system shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is in a treble clef with a 2/4 time signature and a key signature of one flat. The piano accompaniment is in a bass clef. The lyrics are: "Down the stream, as chee - - ri - ly, Be - - - - side the mill we row ;".

Where the e - - chos mer - - ri - ly, Their play - ful cho - rus throw.

This system shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line is in a treble clef with a 2/4 time signature and a key signature of one flat. The piano accompaniment is in a bass clef. The lyrics are: "Where the e - - chos mer - - ri - ly, Their play - ful cho - rus throw."

Down the stream, as chee - - ri-ly, Be - - side the hill we row; Where the e - - chos

mer - - ri-ly, Their play - - ful cho - - rus throw, Tra, la, la, la, la, la, la, la, la, la,

*pp*  
*loco.*

la la la la la la la Tra, la la la la la la la la la la la la la la

*f*

la la la la la la la la la la...



To the pret - - ty Na - - - ta - lie, A pass - - ing draught we fill

Sweet - ly, sings she there, Where tic, tac, tic, tac, goes the mill

Tic, tac, tic, tac, goes the mill, tic tac goes the mill. La la

la la la la la la, La la la la la la la la la.

When we call, Oh! rea - - di - ly, She an - swers us a - - gain, And stops the wheel, right

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "When we call, Oh! rea - - di - ly, She an - swers us a - - gain, And stops the wheel, right". The piano accompaniment features a steady bass line with chords in the right hand.

stea - - di - ly, To hear our homeward strain; When we call, Oh! rea - - di - ly, She

The second system continues the vocal line and piano accompaniment. The lyrics are: "stea - - di - ly, To hear our homeward strain; When we call, Oh! rea - - di - ly, She". The piano accompaniment includes some melodic movement in the right hand.

an - swers us a - - gain, And stops the wheel, right stea - - di - ly, To hear our homeward

The third system continues the vocal line and piano accompaniment. The lyrics are: "an - swers us a - - gain, And stops the wheel, right stea - - di - ly, To hear our homeward". The piano accompaniment features a prominent, ascending melodic line in the right hand.

strain. Tra la la la la la la la la la la la la la la la la la Tra la la la la

The fourth system concludes with a vocal line and piano accompaniment. The lyrics are: "strain. Tra la la la la la la la la la la la la la la la la la Tra la la la la". The vocal line includes dynamic markings: *ppp* (pianississimo) and *f* (forte). The piano accompaniment provides a rhythmic and harmonic foundation.

*f*

la la la la la la la la La, la la la la la la la la...

Par-ting then, re - gret - tingly, we twine the dark'ning hill, With "pret-ty maid a - - - dieu"! And

Tic, tac, tic, tac, goes the mill, tic tac tic tac goes the mill, tic tac goes the

*ff*

mill, La la la la la la la la la la la la la la la la la.

*ff*

