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THE

PIANIST'S SOCIAL CIRCLE.

A COLLECTION OF

Vocal and Instrumental Music.

FOR PIANO

PIANO-FORTE.

CONSISTING OF

Songs and Ballads; Irish and Scotch Airs; Minstrel Songs, Lullabies,
Folk Songs, Marches, Quizzes, and other Pieces,
and Concert Pieces, &c.

BY ELIAS HOWE.

BOSTON:

PUBLISHED AND SOLD BY ELIAS HOWE,

109 CORNHILL, BOSTON.

THE

PIANIST'S SOCIAL CIRCLE.

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Vocal and Instrumental Music,

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Songs and Ballads; Irish and Scotch Melodies; Waltzes, Galops, Polkas,
Polka Redows, Marches, Quicksteps, Quadrilles, Fancy
and Contra Dances, with Calls, &c.

BY ELIAS HOWE.

BOSTON:

PUBLISHED AND SOLD BY ELIAS HOWE,
103 COURT STREET.

*W. Bay
Hilborn*

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List to the Nightingale's Song.

Play first Eight Bars for sym.
Adagio

Accompaniment by M. CARPENTER.

p Ope the win-dow, let the air Fan the faint-ing sol-dier's brow ; Nev-er, droop then in de-spair ; Gloom-y pros-pects bright-en now ; Nev-er

droop, then in de-spair ; Gloom-y pros-pects bright-en now. Cour - age, brave hearts ! you shall not suf-fer long —

Ad Lib.

List - en, Oh list, list to the night-in-gale's song ! List to the night-in-gale's song ! List to the night-in-gale's song !

Sweetly warbling o'er the billow,
Flies a pretty little bird —
Music's charms shall sooth your pillow,
Sweeter strains were never heard.
Courage, brave hearts, &c.
Hark ! of golden hope she's singing —
Warbling of celestial things,
Heavenly consolation bringing,
Dropping balsam from her wings.
Courage, brave hearts, &c.

Home, and wife, and children dear,
In her melody you'll find —
Sorrow smiles with joy to hear
Of the dear ones left behind.
And, though death may raise his dart,
Still the Nighingale's sweet voice
Gently cheers the sinking heart,
Bids the parting soul rejoice.
List to the Nightingale's song !

THE GOLDEN RING.

G. LINLEY.

Andante Espressivo.

1. O, Ja - mie, where's the gold - en ring? And where's the neck-lace rare, . . . And where's the pret - ty vel - vet string, To
 2. I'll hie me to the Bur - nie side, An' aye I'll seek it there; I'll be the Bur - nie's weep - ing bride, An'

tie my ra - ven hair? . . . When last we met, O, Ja - mie, think On vows ye made to me; . . . Re - call the Barnie's
 nev - er grieve ye mair. . . . I'll tell the Bur - nie all my woes, I'll tell the birken tree; I'll kneel me on the

rall. *Tempo.*
 flow - ing brink; Re - call the Bir - ken tree. . . . To name the ring or neck - lace, brau, No more, in time, I'll dare; . . . But
 gowan braes, An' aye I'll pray for thee. And to the bon - nie moon I'll sing, Be - neath the bir - ken tree; . . . An'

rall: *Tempo.* *rall:*
 where's the heart ye wiled a - way? O, Ja - mie, tell me where! ^{CRES.} But where's the heart ye wiled a - way? O, Ja - mie, tell me where.
 I'll for - get the gold - en ring Ye false - ly pro - mised me. An' I for - get the gold - en ring Ye false - ly promised me!

THE GREEN LITTLE SHAMROCK.

Allegretto Moderato.

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.

1. There's a dear lit - tle plant that grows in our Isle, 'Twas St. Patrick himself, sure, that set it, And the sun on his la - bor with

The first line of the song is set to a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is simple and folk-like, with lyrics written below the notes.

pleasure did smile, And with dews from his eyes oft did wet it. It thrives thro' the bog, thro' the brake, thro' the mireland, And he call'd it the dear little

The second line of the song continues the melody from the first line, with lyrics written below the notes.

Shamrock of Ireland, The sweet little Shamrock, The dear little Shamrock, The sweet little, green little Shamrock of Ireland.

The third line of the song concludes the main melody with a final cadence, with lyrics written below the notes.

2 This dear little plant still grows in our land,
 Fresh and fair as the daughters of Erin;
 Whose smiles can bewitch, whose eyes can command,
 In each climate that each shall appear in.
 And shine thro' the bog, thro' the brake, thro' the mire-land,
 Just like their own dear little Shamrock of Ireland.
 The sweet little Shamrock, &c.

3 This dear little plant that springs from our soil,
 When its three little leaves are extended,
 Denotes from our stalk we together should toil,
 And ourselves by ourselves be befriended.
 And still thro' the bog, thro' the brake, thro' the mire-land,
 From one root should branch like the Shamrock of Ireland.
 The sweet little Shamrock, &c.

MY MOTHER'S PORTRAIT.

Moderato.

1. There, there hangs the por - trait which fond - ly I prize, The pride of my heart, the de - light of my eyes; My

moth-er, my moth-er! I oft think with tears, Of thy un - dy - ing fondness that grew with my years; Oh, how kindly she watch'd me, how

pure was her love, And tho' proud as the ea - gle, she still was the dove. Deep and rich were her feel - ings, and

anx - ious her care, And I bless her while view - ing that dear face there!

2 Oft, oft when I gaze on those features so fair,
 As mild as an angel's, upraised in prayer,
 I fancy her eyes beam with fondness on me,
 And my kind mother there, as in life, still I see.
 She is shrin'd in my heart, but, alas! with a tear
 I bedew the fair semblance I worship'd so here;
 And turn from the world oft to utter a prayer,
 And to look, unobserved, on that dear face there!

3 Sweet mother, in childhood you cradled my head,
 And I pillowed thine when thou slept with the dead;
 All, all my heart's treasures were centered in thee,
 And for aye forgotten thy mem'ry will be
 The soft sweet voice that bless'd me falls now on mine ear,
 And the hands that caressed me seem still to be near.
 Tears shame not a man when a tear aids the prayer
 That I breathe for the peace of that dear face there!

CAPTAIN JINKS.

CHORUS.

I'm Cap - tain Jinks, of the Horse Marines; I give my horses good corn and beans; Of course, 'tis quite be -

1. I'm Cap - tain Jinks, of the Horse Marines; I of - ten live be - yond my means; I sport young la - dies
 2. I joined my corps when twen - ty - one; Of course, I thought it cap - i - tal fun; When the en - e - my came, then

yond my means, Tho' a Cap - tain in the ar - my.

in their teens, To cut a swell in the ar - my. I teach young la - dies how to dance,
 off I ran; I was - n't cut out for the ar - my. When I left home Ma - ma she cried, Ma -

How to dance, how to dance, I teach young la - dies how to dance, For I'm their pet in the ar - my.
 ma she cried, ma - ma she cried; When I left home, ma - ma she cried, "He an't cut out for the ar - my.

[SPOKEN. Ha! ha! ha!

[SPOKEN. No; she thought I was too young; but then, I said, Ah! mamma.

3 The first day I went out to drill,
 The bugle-sound made me quite ill;
 At the balance-step, my hat it fell,
 And that wouldn't do for the army.
 The officers they all did shout,
 They all cried out, they all did shout;
 The officers they all did shout,
 "Oh! that's the cure for the army."

SPOKEN. Of course, my hat did fall off; but ah! nevertheless.

CHORUS.

4 My tailor's bills came in so fast,
 Forc'd me one day to leave at last;
 And ladies too no more did cast
 Sheep's eyes at me in the army.
 My creditors at me did shout,
 At me did shout, at me did shout;
 My creditors at me did shout,
 "Why, kick him out of the army."

SPOKEN. I said, ah! gentlemen, ah! kick me out of the army?
 Perhaps you are not aware that— CHORUS.

I HEARD THE WEE BIRD SINGING.

GEORGE LINLEY.

Moderato.

1. I heard a wee bird singing, In my cham - ber as I lay, The case - ment o - pen

swinging, *rall.* As morn - ing woke the day, *tempo.* And the boughs a - round were twin - ing, The bright sun thro' them

shin - ing, *rall.* And I had long been pin - ing, For my Wil - lie, far a - way; *tempo.* When I heard that wee bird

singing, *piu lento.* When I heard that wee bird sing - ing, *tempo.* That wee bird, that wee bird, When I heard that wee bird sing - ing.

2 He heard the wee bird singing,
 For its notes were wond'rous clear;
 As if wedding bells were ringing,
 Melodious to the ear.
 And still it rang, that wee bird's song,
 Just like the bells, ding dong, ding dong;
 While my heart beat time so quick and strong,
 I felt that he was near;
 Ah! he heard that wee bird singing,||
 That wee bird, that wee bird,
 Ah! he heard that wee bird singing.

3 We heard the wee bird singing,
 After many years had flown;
 The true bells had been ringing,
 And Willie was my own.
 Oft strolling thro' the forest glade,
 I mind him what the wee bird said,
 That morn when he no longer stayed,
 But flew to me alone.
 Oh! we love the wee bird singing,||
 That wee bird, that wee bird,
 Oh! we love the wee bird singing.

A THOUSAND GREETINGS TO OUR FRIENDS.

Moderato.
p legg e grazioso.

1. Should a zeph - yr on thy cheek Leave a kiss, re - treat - ing, Think, my dear, 'tis I who seek,
2. If to thee a lit - tle bird Should come fly - ing o - ver, Think it is to bring thee word,

pochett. ritard. *pp* *mf*

So to send thee greet - ing. Thou - sands have I sent thee so, Round thy house to whisper low;
From thy lone - some lov - er. Hear what he would fond - ly say; Think of me so far a - way;

f *pp* *p* *f*

O that I were near thee! O that I were near thee! Thousands send I eve - ry day,..... thousands,
O that I were near thee! O that I were near thee! Hear the pret - ty war - bler say;..... think of

dim.

thou - sands eve - ry day.
me so far a - way.

p *cresc.*

CHAMPAGNE CHARLIE.

MUSIC BY ALFRED LEE.

Allegro.

Introduction for piano, 2/4 time. The piece begins with a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes. Dynamics include *f* (forte) and *cresc.* (crescendo).

A single treble clef staff containing the first line of the vocal melody, corresponding to the first line of lyrics.

1. I've seen a deal of gai - e - ty, Through my noi - sy life, With all my grand ac - complishments, I ne'er could get a
 2. The way I gained my ti - tle's by A hob - by which I've got, Of nev - er let - ting oth - ers pay, How - ev - er long the
 3. From cof - fee and from supper room, From Poplar to Pall Mall, The girls, on see - ing me, exclaim, "Oh! what a Champagne
 4. Some ep - ic - ures like Bur - gundy, Hock, Claret and Moselle; But Mo - et's Vin - tage on - ly sat - is - fies this Champagne
 5. Per - haps you fan - cy what I say Is nothing else but chaff, And on - ly done, like oth - er songs, To mere - ly raise a

Piano accompaniment for the first part of the lyrics, consisting of two staves (treble and bass clef). The music continues with chords and rhythmic patterns.

A single treble clef staff containing the second line of the vocal melody, corresponding to the second line of lyrics.

wife; The thing I most ex - cel in is The P. R. F. G. game, A noise all night, in bed all day, And swimming in Champagne.
 shot; Who - ev - er drinks at my expense Are treated all the same, From Dukes and Lords to Cabmen down, I make them drink Champagne.
 swell!" The notion 'tis of eve - ry one, If 'twere not for my name, And causing so much to be drunk, They'd never make Champagne.
 swell. What notion 'tis of eve - ry one, If 'twere not for my name, And causing so much to be drunk, They'd never make Champagne.
 laugh; To prove that I am not in jest, Each man a bottle of Cham - I'll stand fizz round, yes, that I will, And stand it - like a lamb.

Piano accompaniment for the second part of the lyrics, consisting of two staves (treble and bass clef). The music continues with chords and rhythmic patterns.

CHORUS.

A single treble clef staff containing the vocal melody for the chorus.

For Champagne Char - lie is my name, Champagne Char - lie is my name, Good for a - ny game at

Piano accompaniment for the chorus, consisting of two staves (treble and bass clef). The music includes triplets and dynamic markings like *f*, *p*, and *cresc.*

CHAMPAGNE CHARLIE. Concluded,

The musical score consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is written in grand staff notation (treble and bass clefs). The vocal line is in a single treble clef. The lyrics are: "night, my boys, Good for a - ny game at night, my boys, Champagne Char - lie is my name,..... Champagne Charlie is my name,..... Good for a - ny game at night, boys, Who'll come and join me in a spree?" The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), and *ff* (fortissimo). There are also triplets and slurs indicated in the piano part.

CHAMPAGNE CHARLIE. Another Version.

1 Some time ago. I had a beau,
 And Charlie was his name ;
 A smart young fellow, fond of show,
 Who wished my hand to claim ;
 But from my feet I spurned the swell,
 As I will now explain,—
 Although he liked me very well,
 He better loved Champagne.

CHORUS.—For Champagne Charlie was his name,
 Champagne Charlie was his name ;
 Always kicking up a frightful noise,
 Always kicking up a frightful noise ;
 Champagne Charlie was his name,
 Champagne Charlie was his name ;
 Kicking up a noise at night,
 And always ready for a spree.

3 One moment still he couldn't rest,
 He'd pass whole nights and days
 In drinking Madam Cliquot's best,
 And smoking " Henry Clay's."
 Then when to bed he'd homeward go,
 With wild disordered brain,
 He'd lay it to his studies, tho'
 I knew 'twas to Champagne! CHORUS.—

3 He promised me of times a score,
 That he the pledge would take ;
 But acted just like many more,
 And soon his word did break.
 Yes, if for one half-day complete,
 From drink he could abstain,
 He'd go and resolution treat,
 To his revered Champagne. CHORUS.—

4 He was an artist in his way,
 Drew Herons, Cranes, and Storks ;
 Yet, for all that, he passed the day
 In simply drawing corks.
 Tho' he'd a palette for his paints,
 To use it he'd not deign,
 Because he'd like some other " saint,"
 A palate for Champagne! CHORUS.—

5 His cash did quickly disappear,
 Which did not well suit me ;
 For Champagne's dear — had he drank beer,
 Things different now would be.
 I might have been his slave for life,
 But now 'tis all in vain ;
 For how can he require a wife,
 When wedded to — Champagne! CHORUS.—

“OH, WOULD I WERE A BIRD.”

C. BLAMPHIN.

Andantino.

1. Oh, would I were a bird! That I might fly to thee, And breathe a lov - ing word, To thee so far a - way; My
 2. Oh, would that I could fly, This bright and glorious day, To give a sigh for sigh, To one so dear to me; How

heart would beat with joy, To see thee once a - gain, Thy sorrows to al - lay, For cherish'd is thy name. And when the moon is
 hap - py I would be, Ca - rol - ing all the day, If only blest with thee, Be - guil - ing time a - way. Then life would be a

beaming O'er distant grove and lea, And joyous stars are gleaming, Then, would I were with thee. Oh, would I were a bird! That
 pleasure, My mind would be at rest, If with my on - ly treasure, This heart was ev - er blest. Oh, would I were a bird! That

I might fly to thee, And breathe a lov - ing word, To one so dear to me.

AS I'D NOTHING ELSE TO DO.

J. L. HATTON.

13

Brillante.

1. 'Twas a pleasant summer's morning, Just the day I like t' en-joy, When I woke and look'd out
 2. Off I started thro' the meadows, Where the dew-beads pearl'd the spray, And, responsive to the

early, Puzzled how my time t' em-ploy ; In such fine and splendid weather, I don't care for work, do you? So I went to see my sweetheart, As I'd
 song-birds, I kept singing all the way ; Quite surpris'd she was to see me, Come so early there to woo, 'Till I said, I just walk'd o-ver, 'Cause I'd

noth-ing else to do. So I went to see my sweetheart, As I'd noth-ing else to do.
 noth-ing else to do. 'Till I said, I just walk'd over, 'Cause I'd noth-ing else to do.

3
 Then we rambled forth together,
 Down the lane, beneath the trees,
 While so gently stirred the shadows
 Of their branches in the breeze ;
 And whene'er our conversation
 Languished for a word or two,
 Why, of course, I kindly kissed her,
 As I'd nothing else to do.

4
 But, before the day was over,
 I'd somehow made up my mind
 That I'd pop the question to her,
 If to me her heart inclined ;
 So I whisper'd, "Sweet, my darling,
 Will you have me, Yes, or No?"
 "Well," she said, "perhaps I may, my dear,
 When I've nothing else to do."

"NOT FOR JOSEPH."

ARTHUR LLOYD.

Piano introduction in G major, 2/4 time. The music features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. Dynamics include *f* and *ff*.

1. Jo-seph Bax-ter is my name, My friends all call me Joe; I'm up, you know, to ev-'ry game, And ev-'ry-thing I know. Ah! I
 2. I us'd to throw my cash a-bout In a reckless sort of way; I'm careful now what I'm a-bout, And cau-tious how I pay. Now, the

Vocal line and piano accompaniment for the first two lines of lyrics. The piano part features a steady accompaniment of eighth notes in the right hand and chords in the left hand. Dynamics include *p*.

once was green as green could be; I suffer'd for it, though. Now, if they try it on with me, I tell them 'Not for Joe.'
 other night I ask'd a pal, With me to have a drain,—“Thanks, Joe,” said he, “let's see, old pal,” “I think I'll have Champagne.”

Will ye? said I: oh, no,—

Piano accompaniment for the third line of lyrics. The piano part features a steady accompaniment of eighth notes in the right hand and chords in the left hand.

'Not for Joe,' 'Not for Joe,' If he knows it; Not for Jo-seph, No, no, no. 'Not for Joe,' Not for Jo-seph, oh dear, no!

Piano accompaniment for the fourth line of lyrics. The piano part features a steady accompaniment of eighth notes in the right hand and chords in the left hand. Dynamics include *f* and *ff*.

3
 There's a fellow called Jack Bannister,
 He's a sort of chap is Jack,
 Who is always money borrowing,
 And never pays ye back;
 Now last Thursday night he came to me,
 Said he'd just returned to town,
 And was rather short of cash,—
 Could I lend him half-a-crown?

Well, said I, if I thought I should get it back again, I would, with
 pleasure; but, excuse me if I say,—

'Not for Joe,' etc.

3
 A friend of mine, down in Pall Mall,
 The other night, said “Joe,
 I'll introduce you to a gal
 You really ought to know;
 She's a widow you should try and win;
 'Twould a good match be for you;
 She's pretty, and got lots of tin,
 And only forty-two.
 Fancy forty-two, old enough to be my grand-mother, and you know a fella'
 can't marry his grand-mother; lots of tin, though, and pretty; forty-two! No,—
 'Not for Joe,' etc.

THOSE TASSELS ON THE BOOTS.

1. 'Twas at a fan-cy ball.... I met a charmer fair, 'Midst waltzing swells and dashing belles, The pret-ti-est dancer there, I

watched her while the music played the latest waltz of Coote's, And fell in love, no, not with her, With those tassels on her boots, Oh! yes,

SPOKEN.—Yes through those little peep-holes in that pretty white petticoat, I could plainly see.—

CHORUS.

Those tassels on the boots, A style I'm sure that suits, Our Yankee girls with hair in curls, Those tassels on the boots.

2.

I watched her up the stairs,
Where we to supper went,
Upon those tassels on her boots,
My soul was so intent,
They asked me to propose a health,
Said I, "here's one that suits,
So fill your glasses up and drink
To the tassels on the boots."

SPOKEN.—I meant to drink to the ladies' healths, but I could think of nothing, but—

Those tassels on the boots, &c.

3.

I asked this girl "if I
Might call," she said "you may,
But tell me why you gaze upon
The ground in such a way?
You're sad perhaps, for life is full
Of very bitter fruits;"
"Oh no," I said, "I'm looking at
Those tassels on your boots."

SPOKEN.—What is a more lovely sight when you walk down Washington Street than to look at—

Those tassels on the boots, &c.

4.

I called on her next day,
And Cupid's cruel shoots,
Soon made me throw myself before
Those tassels on her boots; [got
Now when we're married and we've
A lot of little toots,
I'll make them, whether boys or girls,
Wear tassels on their boots.

SPOKEN.—If I were to have fifty children, they should every single one wear those pretty, pretty,—

Those tassels on the boots, &c.

KATE KEARNEY.

1. Oh! did you not hear of Kate Kear-ney, She lives on the banks of Kil-lar-ney, From the

glance of her eye, shun dan-ger and fly, For fa-tal's the glance of Kate Kear-ney.

For that eye is so mod-est-ly beam-ing, You'd ne'er think of mis-chief she's dream-ing, Yet

Oh! I can tell how fa-tal's the spell That lurks in the eye of Kate Kear-ney.

Oh! should you e'er meet with Kate Kearney,
Who lives on the banks of Killarney,
Beware of her smile, for many a wile
Lies hid in the smile of Kate Kearney.

2.

Tho' she looks so bewitchingly simple,
Yet there's mischief in every dimple,
And who dares inhale her sigh's spicy gale,
Must die by the breath of Kate Kearney.

THE BOWLD SOJER BOY.

1. O, there's not a thrade that's going, Worth showing or know-ing. Like that from glory growing For a bowld so - jer boy! Where
 2. But when we get the rout, How they pout and they shout, While to the right a - bout, Goes the bowld sojer boy; 'Tis

right or left we go, Sure you know, Friend or foe, Will have the hand or toe From the bowld so - jer boy, There's
 then that la - dies fair, In des - pair tear their hair, But the Div'l a one I care, Says the bowld so - jer boy; For

not a town we march thro' But la - dies looking arch thro' The window panes, will sarch Thro' the ranks to find their joy, While
 the world is all before us, Where the land-la-dies adore us, And ne'er re-fuse to score us, But chalk us up with joy; We

up the street, Each girl you meet With look so sly Will cry "My eye! Oh, is n't he a darl - ing, The bowld so - jer boy!"
 taste her tap, we tear her cap, "Oh that's the chap for me," says she, "Oh! is n't he a dar - ling, The bowld so - jer boy!"

3 Then come along with me,
 Gramachree, and you'll see
 How happy you will be,
 With your bowld sojer boy;
 Faith if you're up to fun,
 With me run, 'twill be done
 In the snapping of a gun,
 Says the bowld sojer boy.

And 'tis then that without scandal,
 Myself will proudly dandle
 The little farthing candle
 Of our mutual flame, my joy;
 May his light shine as bright as mine,
 'Till in the line he'll blaze and raise
 The glory of his corps,
 Like a bowld sojer boy.

SHALL THE HARP THEN BE SILENT.

1. Shall the Harp, then, be si - lent, when he who first gave To our country a name, is with - drawn from all
2. No,— faint tho' the death-song may fall from his lips, Tho' his Harp, like his soul, may with shadows be

eyes? Shall a Minstrel of E - rin stand mute by the grave, Where the first, where the last of her Pa - tri - ots lie?
cross'd, Yet, yet shall it sound, 'mid the nation's e - clipse, And proclaim to the world what a star has been lost;

3. What a union of all the affections and powers
By which life is exalted, embellished, refined,
Was embraced in that spirit—whose centre was ours,
While its mighty circumference circled mankind.

4. O, who that loves Erin, or who that can see,
Through the waste of her annals, that epoch sublime—
Like a pyramid raised in the desert—where he
And his glory stand out to the eyes of all time;

5. That *one* lucid interval, snatched from the gloom
And the madness of ages, when filled with his soul,
A Nation o'erleaped the dark bounds of her doom,
And for *one* sacred instant, touched Liberty's goal?

6. Who, that ever hath heard him—hath drunk at the source
Of that wonderful eloquence, all Erin's own,
In whose high-thoughted daring, the fire, and the force,
And the yet untamed spring of her spirit are shown?

7. An eloquence rich, wheresoever it wave,
Wander'd free and triumphant, with tho'ts that shone thro',
As clear as the brook's "stone of lustre," and gave
With the flash of the gem, its solidity too.

8. Who, that ever approached him, when free from the crowd,
In a home full of love, he delighted to tread
'Mong the trees which a nation had given, and which bowed,
As if each brought a new civic crown for his head—

9. Is there one, who hath thus, through his orbit of life,
But at distance observed him—through glory, through blame,
In the calm of retreat, in the grandeur of strife,
Whether shining or clouded, still high and the same,—

10. O, no, not a heart, that e'er knew him, but mourns
Deep, deep o'er the grave, where such glory is shrined—
O'er a monument Fame will preserve, 'mong the urns
Of the wisest, the bravest, the best of mankind!

WIDOW MACHREE.

1. Wi - dow Ma - chree 'tis no won - der you frown, Och hone! Wid - ow Machree! Faith it

ru - ins your looks that same dir - ty black gown, Och hone! Wid - ow Ma - chree! How

al - ter'd your air, With that close cap you wear, 'Tis de - stroy - ing your hair, That should be flowing free, Be no

long - er a churl, Of its black silk - en curl, Och hone, Wid - ow Ma - chree.

2. Widow Machree, now the summer is come,
 Och hone, Widow Machree;
 When everything smiles, should a beauty look glum?
 Och hone, Widow Machree;
 See the birds go in pairs,
 And the rabbits and hares,—
 Why, even the bears
 Now in couples agree;
 And the mute little fish,
 Though they can't speak, they wish,
 Och hone, Widow Machree.
3. Widow Machree, and when winter comes in,
 Och hone, Widow Machree;
 To be poking the fire all alone is a sin,
 Och hone, Widow Machree;
 Why the shovel and tongs
 To each other belongs,
 And the kettle sings songs,
 Full of family glee;
 While alone with your cup,
 Like a hermit you sup,
 Och hone, Widow Machree.

4. And how do you know with the comforts I've told,
 Och hone, Widow Machree;
 But you're keeping some poor fellow out in the cold?
 Och hone, Widow Machree;
 With such sins on your head,
 Sure your peace would be fled,
 Could you sleep in your bed
 Without thinking to see
 Some ghost or some sprite,
 That would wake you each night,
 Crying, "och hone, Widow Machree?"
5. Then take my advice, darlin' Widow Machree,
 Och hone, Widow Machree;
 And with my advice, faith, I'd wish you'd take me,
 Och hone, Widow Machree;
 You'd have me to desire,
 Then to stir up the fire,
 And sure hope is no liar,
 In whispering to me;
 That the ghos's would depart,
 When you'd me near my heart.
 Och hone, Widow Machree.

ANGEL'S WHISPER.

S. Lover.

A superstition of great beauty prevails in Ireland, that when a child smiles in its sleep, it is talking to angels.

ANDANTE. Molto espressione.

A

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a series of chords in the right hand and a steady eighth-note bass line in the left hand. The tempo and mood are marked 'ANDANTE. Molto espressione.' and the section is labeled 'A'.

ba - by was sleeping, Its moth - er was weeping, For her hus - band was far on the

The second system continues the vocal line with the lyrics 'ba - by was sleeping, Its moth - er was weeping, For her hus - band was far on the'. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

wild raging sea, And the tem - pest was swelling, Round the fisher - man's dwelling, And she

f *Ad lib.*

Cres. *Colla voce.*

The third system continues the vocal line with the lyrics 'wild raging sea, And the tem - pest was swelling, Round the fisher - man's dwelling, And she'. The piano accompaniment includes a crescendo marking '*Cres.*' and a 'Colla voce.' marking. The section ends with 'Ad lib.' and a fermata over the final note.

Feelingly.

cried, "Der - mot dar - ling, Oh come back to me." Her

The fourth system concludes the vocal line with the lyrics 'cried, "Der - mot dar - ling, Oh come back to me." Her'. The piano accompaniment continues with the same eighth-note bass line and chords. The tempo and mood are marked '*Feelingly.*'.

Lento affetuoso.

beads while she numbered, The ba - by still slumbered, And smiled in her face as she

bend - ed her knee, "Oh, bless'd be that warning, My child, thy sleep a -

Lento.

dorn - ing, For I know that the an - gels are whisper - ing to thee."

Colla voce.

ppp

2.
 And while they are keeping
 Bright watch o'er thy sleeping,
 Oh, pray to them softly,
 My baby with me,
 And say thou would'st rather
 They'd watch o'er thy Father,
 For I know that the angels
 Are whispering with thee.

3.
 The dawn of the morning
 Saw Dermot returning,
 And the wife wept with joy
 Her babe's father to see,
 And closely caressing
 Her child, with a blessing,
 Said, "I knew that the angels
 Were whispering with thee."

THE FAIRY BOY.

S. Lover.

When a beautiful child pines and dies, the Irish peasant believes the healthy infant has been stolen by the fairies, and a sickly Elf left in its place.

Tenderly.

1. A mother came when stars were paling, Wailing round a lonely spring, Thus she cried, while
 2. "O'er the moun - tain, through the wild wood, Where his child - hood loved to play, Where the flowers are
 3. But in vain my plaintive call - ing, Tears are fall - ing all in vain, He now sports with

Tenderly.

tears were fall - ing, Call - ing on the Fai - ry king. Why with spells my
 fresh - ly spring - ing, There I wan - der, day by day; There I wan - der,
 fai - ry pleas - ure, He's the treas - ure of their train! Fare thee well! my

child ca - ress - ing, Courting him with fai - ry joy, Why de - stroy a
 grow - ing fond - er, Of the child that made my joy, On the ech - oes
 child, for - ev - er; In this world I've lost my joy, In the next we

mother's bless - ing, Wherefore steal my ba - by boy?
 wild - ly call - ing, To re - store my Fai - ry boy.
 ne'er shall sev - er, There I'll find my An - gel boy.

NORAH, THE PRIDE OF KILDARE.

23

J. Parry.

Moderato con Espressivo.

1. As beauteous as Flora is charming young Norah, The joy of my heart, and the pride of Kildare; I
2. Where e'er I may be, love, I'll ne'er for - get thee, love! Though beauties may smile and try to en - snare; Yet

ne'er can deceive her, For sadly t'would grieve her, To find that I sighed for a - nother less fair. Her
noth - ing shall ev - er thy heart from mine sev - er, Dear Norah, sweet No - rah, the pride of Kildare. Her

heart with truth teeming, Her eyes with smiles beaming; What mor - tal could in - jure a blossom so rare, As
heart with truth teeming, Her eyes with smiles beaming; What mor - tal could in - jure a blossom so rare, As

No - rah, dear No - rah, the pride of Kildare, As No - rah, dear No - rah, the pride of Kildare.

'TIS THE LAST ROSE OF SUMMER.

T. Moore.

tr Gibson

Feelingly.

1. 'Tis the last rose of summer, Left bloom - ing a - lone ; All her love - ly com -
 2. I'll not leave thee, thou lone one, To pine on the stem ; Since the love - ly are
 3. So soon may I follow, When friend - ships de - cay, And from love's shin - ing

panions Are fa - ded and gone ; No flower of her kin - dred, No
 sleeping, Go, sleep thou with them ; Thus kind - ly I scat - ter Thy
 circle The gems drop a - way ; When true hearts lie with - ered, And

rose - bud is nigh, . . . To re - flect back her blushes, Or give sigh for sigh !
 leaves o'er the bed, . . . Where thy mates of the garden Lie scent - less and dead.
 fond ones are flown, . . . Oh, who would in - habit This bleak world a - lone ?

KITTY TYRRELL.

25

Words by Charles Jefferys.

Music by C. W. Glover.

1. You're looking as fresh as the morn,
2. I've built me a neat lit - tle cot,
3. You're smiling, and that's a good sign,
Andante non troppo.

darling, You're looking as bright as the day;
darling, I've pigs and po - ta - toes in store;
darling; Say "yes," and you'll never re - pent;

But while on your charms I'm di -
I've twenty good pounds in the
Or if you would rather be

lating,
bank, love,
si - lent,

You're stealing my poor heart a - way;
And may be a pound or two more;
Your si - lence I'll take for con - sent;

But keep it and welcome, ma - vourneen,
It's all ve - ry well to have riches,
That good natured dimple's a tell-tale,

Its
But
Now

loss I'm not going to mourn;
I'm such a cov - et - ous elf,
all that I have is your own;

Yet one heart's enough for a bo - dy,
I can't help still sighing for something,
This week you may be Kit - ty Tyrrell,

So pray give me yours in re -
And, darling, that something's your -
Next week you'll be Mistress Ma -

A piacere.

turn,
self.
lone.

Ma - vour - neen,
Ma - vour - neen,
Ma - vour - neen,

ma - vour - neen,
ma - vour - neen,
ma - vour - neen,

O, pray give me yours in re - turn.
That something, you know is your - self.
You'll be my own Mis - tress Ma - lone.

pp

RORY O'MOORE.

Words and Arrangement by S. Lover.

1. Young Ro - ry O'Moore courted Katha - leen bawn, He was bold as a hawk, and she, soft as the dawn, He
D. C. "O Jew - el," says Ro - ry, "that same is the way, You've thrated my heart for this many a day, 'Tis

wished in his heart pret - ty Kathleen to please, And he thought the best way to do that was to teaze;
plazed that I am, and why not to be sure? For 'tis all for good luck says bold Ro - ry O'Moore.

"Now Ro - ry be aisy," sweet Kathleen would cry, Re - proof on her lip, but a smile in her eye, "With your
Ad lib.
Colla voce.

tricks I don't know, in troth, what I'm a - bout, Faith you've teazed till I've put on my cloak in - side out."
D. C.
Colla voce.

2 "Indeed then," says Kathleen, "don't think of the like,
For I half gave a promise to soothing Mike;
The ground that I walk on he loves, I'll be bound,"
"Faith," says Rory, "I'd rather love you than the ground."
"Now Rory, I'll cry if you don't let me go,
Sure I dream every night that I'm hating you so!"
"O," says Rory, "that same I'm delighted to hear,
For dhramas always go by conthairies my dear;
O, Jewel, keep dreaming that same till you die,
And bright morning will give dirty night the black lie;
And 'tis pleased that I am, and why not to be sure?
Since 'tis all for good luck," says bold Rory O'Moore.

* Paddy's mode of asking a girl to name the day.

3 Arrah Kathleen, my darlint, you've teazed me enough,
And I've thrash'd for your sake Dinny Grimes and Jim Duff,
And I've made myself drinking your health quite a baste,
So I think, after that, I may TALK TO THE PRIEST.*
Then Rory, the rogue, stole his arm round her neck,
So soft and so white, without freckle or speck,
And he looked in her eyes, that were beaming with light,
And he kissed her sweet lips—don't you think he was right?
"Now Rory, leave off sir, you'll hug me no more,
That's eight times to-day that you've kissed me before;"
"Then here goes another," says he, "to make sure,
For there's luck in odd numbers," says Rory O'Moore.

BIRTH OF ST. PATRICK.

1. On the eighth day of March it was, some peo - ple say, That St. Patrick at midnight he first saw the day: While

oth - ers de - clare 'twas the ninth he was born, And 'twas all a mis - take between midnight and morn: For mis-

- takes will oc - cur in a hur - ry and shock, And some blam'd the ba - by, and some blam'd the clock, 'Till

with all their cross questions sure no one could know If the child was too fast, or the clock was too slow.

2. Now the first faction fought in ould Ireland, they say,
 Was all on account of Saint Patrick's birthday,
 Some fought for the eighth—for the ninth more would die,
 And both would'nt see right, sure they blacken'd his eye!
 At last both the factions as positive grew,
 That each kept a birthday—so Pat then had two,
 'Till Father Mulcahy, who showed them their sins,
 Said "no one could have two birthdays but a pair of twins."

3. Says he, "boys don't be fighting for eight or for nine,
 Don't always be dividing—but sometimes combine;
 Combine eight with nine, and seventeen is the mark,
 So let that be his birthday." "Amen," says the clerk.
 "If he was'nt a twin, sure our hist'ry will show—
 That, at least, he is worth two saints that we know!"
 Then they all got blind drunk—which completed their bliss,
 And we kept-up the practice from that day to this.

KATHLEEN MAVOURNEEN.

mf *Andante.* *mf* *mf*

1. Kath - leen Ma - your - neen! the grey dawn is break - ing, The horn of the hun - ter is

heard on the hill, The lark from her light wing the bright dew is shak - - ing

Kath - leen Ma - your - neen! what slumb' - ring still.

mf *mf*

Oh hast thou for - got - ten how soon we must sever, Oh! hast thou for -

Espress e Legato.

KATHLEEN MAVOURNEEN. Concluded.

got - ten this day we must part, It may be for years, and it may be for -

Colla voce.

ev - er, Oh, why art thou si - lent, thou voice of my heart, It may be for

years, and it may be for - ev - er, Then why art thou si - lent, Kath - leen Ma - vour - neen.

Cres. *mf*

2.

Kathleen Mavourneen, awake from thy slumbers,
The blue mountains glow in the sun's golden light,
Ah! where is the spell that once hung on my numbers,
Arise in thy beauty, thou star of my sight.
Mavourneen, Mavourneen, my sad tears are falling,

To think that from Erin and thee I must part;
It may be for years, and it may be forever,
Then why art thou silent, thou voice of my heart;
It may be for years, and it may be forever,
Then why art thou silent, Kathleen Mavourneen.

FAGAN.

IRISH DANCE.

mf

f

KITTY OF COLERAINE.

Lively.

1. As beau - ti - ful Kit - ty one

morning was tripping With a pitch-er of milk from the fair of Coleraine, When she saw me she stumbled, the pitcher down tumbled, And

all the sweet butter-milk went on the plain. "Oh, what shall I do now? 'twas looking at you now! Sure, sure such a pitcher I'll

ne'er meet a - gain; 'Twas the pride of my dai-ry, O Bar - ney Mc - Clea-ry, You're sent as a plague to the girls of Coleraine!

2.

I then walk'd beside her, and gently did chide her,
That such a misfortune should give her such pain;
A kiss then I gave her, and ere I did leave her,
She blush'd and consen-ed to meet me again.

'Twas haymaking season—I can't tell the reason—
Misfortunes will never come single, 'tis plain;
For very soon after poor Kitty's disaster,
The devil a pitcher was whole in Coleraine.

WIDOW MALONE.

31

Scherzando.

1. "Did ye hear of the Widow Ma-lone,
Ohone! Who liv'd in the town of Ath-lone Alone? Oh! she

melt-ed the hearts Of the swains in them parts, So love-ly the Wid-ow Ma-lone, Ohone! So love-ly the Widow Ma-lone.

2. "Of lovers she had a full score,
Or more;
And fortunes they all had galore,
In store;
From the minister down
To the clerk of the town
All were courting the Widow Malone
Ohone,
All were courting the Widow Malone.

3. "But so modest was Mrs. Malone,
'Twas known
No one ever could see her alone,
Ohone!
Let them ogle and sigh,
They could ne'er catch her eye,
So bashful the Widow Malone,
Ohone!
So bashful the Widow Malone.

4. "Till one Mister O'Brien from Clare,
How quare!
It's little for blushin' they care
Down there;
Put his arm aound her waist,
Gave ten kisses, at laste,
'Oh!' says he, 'you're my Molly Malone,
My own;'
'Oh!' says he, 'you're my Molly Malone.'

5. The Widow they all thought so shy,
My eye!
Ne'er thought of a simper or sigh,
For why?
But Luctus; says she,
'Since you've made now so free,
You may marry your Mary Malone,
Ohone!
You may marry your Mary Malone.'

6. "There's a moral contained in my song,
Not wrong;
And one comfort it's not very long
But strong;
If for Widows you die,
Larn to Kiss, not Sigh;
For they're all like sweet Mistress Malone,
Ohone!
For they're all like sweet Mistress Malone."

LOONEY MACTWOLTER.

1. Oh, whack! Cu - pid's a man - ni - kin, Smack on my back he hit me a pol - ter; Good lack!

Ju - dy O'-Flan-ni-kin! Dearly she loves neat Loo - ney Mactwol - ter. Judy's my darling, my kis - ses she suffers; She's an

heirress, that's clear, For her fa - ther sells beer; He keeps the sign of the Cow and the Snuffers. She's so smart, From my heart

I can - not bolt her. Oh, whack! Ju - dy O' - Flan - ni - kin! She is the girl for Loo - ney Mac - twol - ter.

2. Och hone! good news I need a bit;
 We'd correspond, but learning would choke her;
 Mavrone! I cannot read a bit;
 Judy can't tell a pen from a poker.
 Judy's so constant I'll never forsake her;
 She's as true as the moon,

Only one afternoon
 I caught the jilt kissing a hump-back'd shoemaker;
 Oh, she's smart! From my heart
 I cannot bolt her.
 Oh, whack! Judy O'Flannikin!
 She's the girl for Looney Mactwolter.

OH! STEER MY BARK TO ERIN'S ISLE.

1. Oh! I have roam'd in ma - ny lands, And ma - ny friends I've met; Not

one fair scene or kind - ly smile, Can this fond heart for - get. But I'll con - fess that

I'm con - tent, No more I wish to roam: Oh steer my bark to E - rin's Isle, For

E - rin is my home, Oh! steer my bark to E - rin's Isle, For E - rin is my home.

2.

If England were my place of birth,
I'd love her tranquil shore;
If bonny Scotland were my home,
Her mountains I'd adore.

Though pleasant days in both I pass,
I dream of days to come;
Oh steer my bark to Erin's Isle,
For Erin is my home.

Andante.

1. Oh John - ny dear has

gone a - way, He has gone a - cross to Bom - bay; Oh my heart is sad and wea - ry to - day, Since

John - ny has gone for a sol - dier. Shule, shule, shule, a - grah! Time can on - ly

ease my wo, Since the lad of my heart from me did go; Oh, John - ny has gone for a sol - dier.

2. Some say my love has gone to France,
There his fortune to advance,
And if I find him, its but a chance,
Oh, Johnny has gone for a soldier.
Shule, shule, &c.

3. I'll sell my flax, I'll sell my wheel,
I'll buy my love a sword of steel,
So in the battle he may reel,
Oh, Johnny has gone for a soldier.
Shule, shule, &c.

4. I wish I was on yonder hill,
It's there I'd sit and cry my fill,
So every tear may turn a mill,—
Oh, Johnny has gone for a soldier.
Shule, shule, &c.

5. I'll dye my dress, I'll dye it red,
And through the streets I'll beg my bread,
Oh, how I wish that I was dead,
Since Johnny has gone for a soldier.
Shule, &c.

X DUBLIN BAY.

1. There sail'd a - way in a gal - lant ship, Roy Neill and his fair young bride, They had

ven - tur'd all in the bound - ing barque that danc'd o'er the silv' - ry tide; But

their hearts were young and spir'ts light, As they dash'd the tears a - way, As they

watch'd the shore re - cedo from sight of their own sweet "Dub - lin Bay."

2.

3.

Three days they sailed, when a storm arose, and lightning flash'd the deep, On the crowded deck of the doomed ship, some knelt in mute despair,
 And the thunder's crash, broke the short repose of the weary seamen's sleep, While some, more calm, with a holy lip rais'd their voice to their God in pra'r;
 Roy Neill he clasped his weeping bride, and kissed her tears away, She's struck on the rocks, the sailors cried; in the depth of their wild dismay,
 'Oh, love,' she cried, 'twas a fatal hour we left sweet Dublin Bay.' The ship went down with that fair young bride that sail'd from Dublin Bay.

Gilmore
SAINT PATRICK WAS GENTLEMAN.

1. Saint Patrick was a Gentle-man, And he come of de-cent peo-ple, In Dublin town he built a Church, And he

put a 'pon't a Stee-ple. His Fa-ther was a Wal-lo-gan, His Moth-er was a Gra-dy, His

Aunt she was a Kin-ni-gan, And his Wife the wid-ow Bra-dy. Then suc-cess to bold Saint Patrick's fist, For he

was a Saint so elev-er, He gave the snakes and toads a twist, And ban-ish'd them for-ev-er.

2. There's not a mile in Ireland's Isle, where the dirty varmin musters,
Where'er he put his dear forefoot, he murder'd them in clusters.
The Toads went hop, the Frogs went flop, slap dash into the water,
And the beasts committed Suicide to save themselves from slaughter.
3. Nine hundred thousand Vipers blue, he charm'd with sweet discourses,
And dined on them at Killalow, in soups and second courses,
When blindworms crawling in the grass, disgusted all the nation,
He made them arise, and op'd their eyes to a sense of their situation.
4. No wonder then our Irish Boys should be so free and frisky,
For St. Patrick taught them first the joys of tipling the Whiskey.
No wonder that the Saint himself to taste it, should be willing,
For his Mother kept a Sheban Shop in the town of Eninskillin.
5. The Wicklow hills are very high, and so's the hill of Hoath Sir,
But there's a hill much higher still, ay'e higher than them both Sir,
'Twas on the top of this high hill St. Patrick preach'd the Sarment;
He drove the Frogs into the bogs, and bother'd all the Varment.

THE GIRL I LEFT BEHIND ME.

Moderato.

1. I'm lone - some since I cross'd the hills And o'er the moor that's sed - gy ; With heav - y thought my

heart is fill'd Since I part - ed with Peg - gy. Whene'er I turn to view the place, The tears doth fall and

blind me, When I think on the charming grace Of the girl I left be - hind me.

2. The hours I remember well,
Which next to see doth move me,
The burning flames my heart doth tell,
Since first she owned she loved me.
In search of some one fair and gay,
Several doth remind me :
I know my darling loves me well,
Though I left her behind me.
3. The bees shall lavish, make no store,
And the dove become a ranger,
The fallen water cease to roar,
Before I'll ever change her.

- Each mutual promise faithful made,
By her whose tears doth blind me,
And bless the hours I pass away,
With the girl I left behind me.
4. My mind her image full retains,
Whether asleep or awaken'd ;
I hope to see my jewel again,
For her my heart is breaking.
But if ever I do go that way,
And she has not resigned me,
I'll reconcile my mind and stay
With the girl I left behind me.

CROOSKEEN LAWN.

1. Let the Farmer praise his ground, As the
2. In court with manly grace, Should Sir

Huntsman does his hounds, And the Shep - herd his sweet sha - dy grove ; But I, more blest than they, Make each
To - by plead his case, And the mer - its of his cause made known With - out his cheerful glass, He'd be

hap - py night and day, With my smiling lit - tle crooskeen lawn, lawn, lawn, With my smiling lit - tle croos - keen lawn.
stu - pid as an ass, So he takes a lit - tle crooskeen lawn, lawn, lawn, So he takes a lit - tle croos - keen lawn.

Gra - ma - chree ma crooskeen, slan - tha gal ma - vourneen, Gra - ma - chree ma crooskeen, lawn, lawn, lawn, Gra - ma - chree ma crooskeen,

CROOSKEEN LAWN, Concluded.

slan - tha gal mavourneen, Arrah cum - a - leen ma u - leen bawn, bawn, bawn, Ar-rah, cum - a - leen ma u - leen bawn.

3. Then fill your glasses high, let's not part with lips adry,
 Tho' the lark now proclaims it is dawn;
 And since we can't remain, may we shortly meet again,
 To fill another crooskeen lawn, &c.
 Gramachree ma crooskeen, &c.

4. And when grim Death appears, after few, but happy years,
 And tells me my glass is run,
 I'll say, "Be gone you slave, for great Bacchus gives me leave,
 To drink another crooskeen lawn, &c.
 Gramachree ma crooskeen, &c.

CROOSKEEN LAWN.
 (ANOTHER VERSION.)

Let the Farmer praise his grounds As the Huntsman does his hounds, And the Shepherd his sweet scented lawn, While

I more blest than they, Spend each hap - py night and day With my smil - ing lit - tle Croos - keen lawn, lawn, lawn, Oh my

A little faster.

smiling lit - tle Crooskeen lawn. Le - an - te ru - ma Crooskeen Sle - an - te gar ma-voor - neen, A - gus gra - ma-chree ma cooleen,

ban ban ban A - gus gram a chree ma cool - een ban.

Silvane
COMIN' THRO' THE RYE.

The original words of "Comin' thro' the Rye" cannot be satisfactorily traced. There are many different versions of the song. The following is the one most approved, and generally sung. The air forms, with slight variation, the third and fourth strains of the strathspey called "The Miller's Daughter."

Moderato.

2. Gin a bod - y meet a bod - y Com - in' thro' the rye, Gin a bod - y kiss a bod - y, Need a bod - y

cry? Ev - ery lass - ie has her lad - die: Nane, they say, hae I; Yet a' the lads they smile at me, When comin' thro' the

rye. A - mang the train there is a swain I dear - ly lo'e my - sel', But whaur his hame, or what his name, I dinna care to tell.

2 Gin a body meet a body
Comin' frae the town,
Gin a body greet a body,
Need a body frown?
Every lassie, &c.

One of the original verses.

Gin a body meet a body
Comin' frae the well,
Gin a body kiss a body—
Need a body tell?

Ilka Jenny has her Jocky,
Ne'er ane ha'e I;
But a' the lads they look at me—
And what the waur am I?

JOHN ADERSON MY JO, JOHN.

Written by BURNS.

Andante.

John An-der-son my

jo, John, When we were first ac-quent, Your locks were like the ra - ven, Your bonnie brow was brent, But now your brow is

bald, John, Your locks are like the snaw, But blessings on your frost - y pow, John An - der - son, my jo.

2 John Anderson, my jo. John, we clamb the hill thegither,
And mony a canty day, John, we've had wi' ane anither;
Now we maun totter down, John, but hand in hand we'll go,
And we'll sleep thegither at the foot, John Anderson, my jo.

3 John Anderson my jo, John, ye were my first conceit,
And ye maunna think it strange, John, though I ca' ye trim and neat;
Though some folk think ye're auld, John, I never think ye so,
But I think ye're a' the same to me, John Anderson, my jo.

4 John Anderson, my jo, John, we've seen our bairns' bairns;
And yet, my dear John Anderson, I'm happy in your arms;
And sae are ye in mine, John,— I'm sure ye'll ne'er say no,
Though the days are gane that we have seen, John Anderson my jo.

5 John Anderson my jo, John, what pleasure does it gie
To see sae mony sprouts, John, spring up 'tween you and me!
And ilka lad and lass, John, in our footsteps to go,
Makes perfect heaven here on earth, John Anderson my jo.

6 John Anderson my jo, John, when we were first acquent,
Your locks were like the raven, your bonnie brow was brent;
But now your head's turn'd bauld, John, your locks are like the snaw,
Yet blessings on your frosty pow, John Anderson my jo.

7 John Anderson my jo, John, frae year to year we've pass'd,
And soon that year maun come, John, will bring us to our last;
But let na' that affright us, John, our hearts were ne'er our foe,
While in innocent delight we lived, John Anderson my jo.

FLOW GENTLY, SWEET AFTON.*

Words by ROBERT BURNS. Music by J. E. SPILMAN.

Andante.

1. Flow gently, sweet Afton, among thy green braes, Flow gently, I'll sing thee a song in thy praise; My Mary's a-sleep by thy

murmuring stream; Flow gently, sweet Afton, disturb not her dream. Thou stock-dove, whose echo resounds through the glen, Ye wild whistling

blackbirds, in yon flowery den, Thou green-crested lapwing, thy screaming for - bear, I charge you, disturb not my slumbering fair.

2

How lofty, sweet Afton, thy neighbouring hills,
Far mark'd with the courses of clear winding hills;
There daily I wander, as morn rises high,
My flocks and my Mary's sweet cot in my eye.
How pleasant thy banks and green valleys below,
Where wild in the woodlands the primroses blow;
There oft, as mild evening creeps o'er the lea,
The sweet-scented birk shades my Mary and me.

3

Thy crystal stream, Afton, how lovely it glides,
And winds by the cot where my Mary resides!
How wanton thy waters her snowy feet lave,
As, gath'ring sweet flow'rets, she stems thy clear wave!
Flow gently, sweet Afton, among thy green braes;
Flow gently, sweet river, the theme of my lays;
My Mary's asleep by thy murmuring stream,
Flow gently, sweet Afton, disturb not her dream.

* This is sung in Scotland to the tune of "The Yellow-Haired Laddie." See opposite page.

DAINTY DAVIE.

Written by BURNS.

1. Now ro-sy May comes in wi' flow'rs, To deck her gay green

birk - en bowers, And now come in my hap - py hours, To wander wi' my Da - - vie. The crys - tal wa - ters

round us fa', The mer-ry birds are lov - ers a', The scent - ed breezes round us blaw, A-wandering wi' my Da - vie.

* Meet me on the war - lock knowe, Dain - ty Da - vie, dain - ty Da - vie; There I'll spend the day wi' you, My

DAINTY DAVIE. CONCLUDED.

ain dear dain - ty Da - vie.

Musical notation for the first system of 'Dainty Davie', including vocal line and piano accompaniment.

2 When purple morning starts the hare,
To steal upon her early fare,
Then through the dews I will repair,
To meet my faithfu' Davie.

When day, expiring in the west,
The curtain draws o' Nature's rest,
I'll flee to his arms I lo'e best,
And that's my dainty Davie.

BONNIE DUNDEE.

Written by SIR WALTER SCOTT.

Spirited, but not too fast.

1. To the lords of convention 'twas Claverhouse spoke, Ere the king's crown go down there are crowns to be broke, So each ca - va - lier who loves
2. Dundee he is mounted, he rides up the street, The bells are rung backward, the drums they are beat, But the Provost, douce man, said just
3. There are hills beyond Pentland, and streams beyond Forth, If there's lords in the Southland there's chiefs in the North, There are wild dunnie wassals three
4. A-wa' to the hills, to the woods, to the rocks, Ere I own a u - surp - er I'll couch with the fox, And tremble, false Whigs, tho' tri-

Musical notation for the first system of 'Bonnie Dundee', including vocal line and piano accompaniment.

hon-or and me, Let him fol-low the bonnet of bonnie Dundee. Come, fill up my cup, come, fill up my can, Come, saddle my horses and
e'en let him be, The town is weel quit of that deil of Dundee. Come, fill up, &c.
thousand times three Will cry "Hey for the bonnets of bonnie Dundee." Come fill up, &c.
umphant ye be, You have not seen the last of my bonnet and me. Come, fill up, &c.

Musical notation for the second system of 'Bonnie Dundee', including vocal line and piano accompaniment.

call up my men, Come, o - pen the west port and let me gae free, And its room for the bonnets of bon-nie Dundee.

Musical notation for the third system of 'Bonnie Dundee', including vocal line and piano accompaniment. Includes the marking 'Cres.'.

1. The morn was fair, the skies were clear, No breath came o'er the sea, When Ma-ry left her Highland cot, and

wan-dered forth with me; Though flow - - - ers deck'd the moun - tain's side, And fra - grance fill'd the vale, By

far the sweetest flow - er there, Was the Rose of Al - lan - dale, Was the Rose of Al - lan - dale the

Rose of Al - lan - dale, By far the sweet - est flow - er there was the Rose of Al - lan - dale.

2 Where'er I wander'd east or west,
 Though fate began to low'r,
 A solace still was she to me,
 In sorrow's lonely hour;
 When tempest's lash'd our gallant bark
 And rent her shiv'ring sail,
 One maiden form withstood the storm,
 'Twas the Rose of Allandale, &c.

3 And when my fever'd lips were parch'd
 On Afric's burning sand,
 She whispers hopes of happiness,
 And tales of distant lands;
 My life had been a wilderness,
 Unblest by fortune's gale,
 Had fate not link'd my lot to hers,
 The Rose of Allandale, &c.

THE BLUE BELL OF SCOTLAND.

Words by MRS. GRANT of Laggan.

Andante grazioso.

1. Oh where, tell me where is your Highland lad-die gone? O

where, tell me where is your High-land Lad-die gone? He's gone with streaming ban-ners, where

no-ble deeds are done, And my sad heart will trem-ble till he come safe-ly home.

2 O where, tell me where, did your Highland laddie stay?
O where, tell me where, did your Highland laddie stay?
He dwelt beneath the holly trees, beside the rapid Spey,
And many a blessing follow'd him the day he went away.

3 O what, tell me what, does your Highland laddie wear?
O what, tell me what, does your Highland laddie wear?
A bonnet with a lofty plume, the gallant badge of war,
And a plaid across the manly breast that yet shall wear a star.

4 Suppose, ah suppose, that some cruel, cruel wound
Should pierce your Highland laddie, and all your hopes confound!
The pipe would play a cheering march, the banners round him fly,
The spirit of a Highland chief would lighten in his eye.

5 But I will hope to see him yet in Scotland's bonnie bounds,
But I will hope to see him yet in Scotland's bonnie bounds,
His native land of liberty shall nurse his glorious wounds,
While wide through all our Highland hills his warlike name resounds.

The following is another version of the song:

1 Oh where, and oh where, is your Highland laddie gone?
Oh where, and oh where, is your Highland ladnie gone?
He's gone to fight the French for King George upon his throne,
And it's oh, in my heart I wish him safe at home.

2 Oh where, and oh where, did your Highland laddie dwell?
Oh where, and oh where, did your Highland laddie dwell?
He dwelt in merry Scotland, at the sign of the Blue Bell;
And its oh, in my heart I love my laddie well.

3 In what clothes, in what clothes, is your Highland laddie clad?
In what clothes, in what clothes, is your Highland laddie clad?
His bonnet's of the saxon green, and his vest is of the plaid,
And it's oh, in my heart I love my Highland lad.

4 Suppose, and suppose, that your Highland lad should die?
Suppose, and suppose, that your Highland lad should die?
The bagpipes should play over him, I'd sit me down and cry;
And its oh, in my heart I hope he will not die.

A MAN'S A MAN FOR A' THAT.

Written by BURNS, in 1794, and sent to Thompson's Collection with the following observations: "A great critic (Aikin) on songs, says that love and wine are the exclusive themes for song-writing. The following is on neither subject, and consequently is no song, but will be allowed, I think, to be two or three pretty good prose thoughts inverted into rhyme."

Moderato con espressione.

The musical score consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are printed below the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics such as *f* and *fz* are indicated.

Is there for hon - est pov - er - ty, That hangs his head, and a' that? The cow - ard slave, we
 pass him by; We dare be pure for a' that. For a' that, and a' that, Our
 toils ob - scure, and a' that; The rank is but the guinea stamp; The man's the gowd, for a' that.

2
 What though on hamely fare we dine,
 Wear hodden gray, and a' that;
 Gie fools their silks, and knaves their wine;
 A man's a man for a' that.
 For a' that, and a' that,
 Their tinsel show, and a' that;
 The honest man, though e'er sae puir,
 Is king o' men, for a' that.

3
 Ye see yon birkie, ca'd a lord,
 Wha struts and stares, and a' that;
 Though hundreds worship at his word,
 He's but a cuif for a' that.
 For a' that, and a' that,
 His ribbon, star and a' that,
 The man of independent mind,
 He looks and laughs at a' that.

4
 A king can make a belted knight,
 A marquis, duke, and a' that;
 But an honest man's a boon his might,
 Gude faith, he maunna fa' that!
 For a' that, and a' that,
 Their dignities, and a' that,
 The pith o' sense, the pride o' worth,
 Are higher ranks than a' that.

5
 Then let us pray that come it may,
 As come it will for a' that,
 That sense and worth, o'er a' the earth,
 May bear the gree, and a' that.
 For a' that, and a' that,
 It's coming yet, for a' that,
 That man to man, the world o'er,
 Shall brithers be, for a' that.

THE AULD GREY KIRK.

1. T'was when the sun had left the west, An' star - nies twin - kl't clear - ie O; I hied to her I

lo'e the best, My blithesome, win - some dear - ie O; Her cher - ry lip, her e'e sae blue, Her

dim-plin' cheek sae bon - nie O; An' 'boon them a' her heart sae true, Ha'e won me mair than o - ny O.

2 Yestreen we met beside the birk,
 A-down ayont the burnie O;
 An' wan'er't, till the auld gray kirk
 A stap put to our journey O;
 "Ah, lassie! there it stan's," quo' I,
 "Can crown our earthly blisses" O,
 Syne smoor't fu' sweetly a' reply,
 An' conquer't her wi' kisses O.

3 I had her heart—she gae her han'—
 The burnin' blush was spreadin' O;
 She lean't my 'raptured breast upon,
 While floods o' joy were sheddin' O;
 The guid! the best! she's a' my ain—
 Our fates thegither seal't we O;
 An' I—may foulest fate be mine,
 Gin I forget my fealty O.

LEWIE GORDON.

(A Jacobite Song.) Words by DR. ALEXANDER GEDDES.

The Lewis Gordon alluded to was third son to the Duke of Gordon. He declared for Prince Charles on the rising in 1745, and was afterwards attainted, but escaped to France, where he died in 1754.

Andante.

1. O send Lewie Gordon hame, And the lad I daurna name;

Though his back be at the wa', Here's to him that's far a-wa'! O - chon, my Highlandman! O my bonnie Highlandman!

Weel would I my true love ken, Amang ten thousand Highlandmen.

2 O! to see his tartan trews,
Bonnet blue, and laigh-heeled shoes,
Philabeg aboon his knee!
That's the lad that I'll gang wi'.
Ochon, &c.

3 This lovely youth of whom I sing,
Is fitted for to be a king;
On his breast he wears a star;
You'd tak' him for the god of war.
Ochon, &c.

4 O! to see this princely one
Seated on a royal throne!
Disasters a' would disappear;
Then begins the jub'lee year.
Ochon, &c.

CASTLES IN THE AIR.

Andante.

1. The bonnie bonnie bairn, who sits

CASTLES IN THE AIR. CONCLUDED.

poking in the ase, Glow'ring in the fire wi' his wee round face; Laughing at the fuf-fin lowe, what does he there?

Ha! the young dreamer's bigging castles in the air. His wee chubby face, and his touzie cur-ly pow, Are laughing and nodding

to the dancing lowe; He'll brown his rosy cheeks, and singe his sunny hair, Glowring at the imps wi' their castles in the air.

2

He sees muckle castles towering to the moon!
 He sees little sodgers pu'ing them a' doun!
 Worlds whombling up and douu, bleezing wi' a flare,
 See how he louns! as they glimmer in the air.
 For a' sae sage he looks, what can the laddie ken?
 He's thinking upon naething, like mony mighty men;
 A wee thing mak's us think, a sma' thing mak's us stare,
 There are mair folk than him bigging castles in the air.

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.

WILLIE BREW'D A PECK O' MAUT.

Written by BURNS, in 1789, and set to music by ALLAN MASTERTON. It has been pronounced the best of all Burns's bacchanalian pieces. The meeting which it celebrates took place between the poet, William Nichol, of the High School, Edinburgh, and Allan Masterton, another schoolmaster and musical amateur. Nichol had bought a small farm, named "Laggan," in the parish of Dunscore, Dumfriesshire, where he spent the autumn vacations. Masterton and Burns went on a visit to the "illustrious lord of Laggan's many hills." Nichol, as in duty bound, produced his best. Tradition asserts, that day dawned long ere the guests arose to depart.

1. O, Willie brew'd a peck o' maut, And Rob and Al - lan

cam' to prie; Three blither lads, that lee lang night, Ye wad - na find in Christendie. We are na fou, we're

no that fou, But just a wee drap in our e'e; The cock may crawl, the day may daw, But aye we'll taste the barley bree.

2

Here are we met, three merry boys;
 Three merry boys, I trow, are we;
 And mony a nicht we've merry been,
 And mony mo'e we hope to be.
 We are nae fou, &c.

3

It is the mune—I ken her horn,
 That's blinkin' in the lift sae hie;

4

She shines sae bricht to wyle us hame;
 But, by my sooth, she'll wait awee.
 We are nae fou, &c.

4

Wha first shall rise to gang awa',
 A cuckold, coward loun is he;
 Wha last beside his chair shall fa',
 He is the king amang us three.
 We are nae fou, &c.

ROY'S WIFE OF ALDIVALLOCH.

Words by MRS. GRANT, of Laggan.

Andantino, quasi Allegretto.

1. Roy's wife of Al - di - val - loch, Roy's wife of Al - di - val - loch, wat ye how she cheat - ed me? As:

I came o'er the braes of Bal - loch, She vow'd, she swore she wad be mine, She said that she loe'd me.

Fine.

best of o - ny, But O the fick - le faith - less queen, She's ta'en the carl, and left her John - ie.

D.C.

2 O she was 'a canty quean,
And weel cou'd she dance the Highland walloch;
How happy I, had she been mine,
Or I'd been Roy of Aldivalloch.

3 But Roy's age is three times mine,
I think his days will nae be mony,

And when the carl is dead and gane,
She'll may be rue and take her Johnny.

4 Her hair so fair, her e'en sae clear,
Her wee bit mou' sae sweet and bonny;
To me she ever will be dear,
Tho' she's forever left her Johnie.

WANDERING WILLIE.

BURNS, who was fond of the tune of "Here awa, there awa," wrote the following fine verses to it, in March, 1797.

Larghetto.

1. Here a - wa', there a - wa', wan - der - ing Wil - lie, Here a - wa',

there a - wa', haud a - wa' hame, Come to my bo - som, my ain on - ly dear - ie, Tell me thou bring'st me my

Wil - lie the same.

2 Winter winds blew loud and cauld at our parting ;
Fears for my Willie brought tears in my e'e :
Welcome now, summer, and welcome my Willie,
The summer to nature, and Willie to me.

3 Rest, ye wild storms, in the caves of your slumbers !
How your dread howling a lover alarms !

Wauken, ye breezes ! row gertly, ye billows !
And waft my dear laddie ance mair to my arms.

4 But, oh, if he's faithless, and minds na his Nannie,
Flow still between us, thou dark heaving main !
May I never see it, may I never trow it,
But, dying, believe that my Willie's my ain.

HERE AWA', THERE AWA'.

The beautiful air of "Here awa', there awa'," is preserved in Oswald's Collection of Scots' Tunes, 1735-42. Herd, in his Collection of 1769, first printed the following fragment of the old words.

1 Here awa', there awa', here awa', Willie !
' Here awa', there awa', haud awa', hame !
Lang have I sought thee, dear have I bought thee,
Now I have gotten my Willie again.

2 Through the lang muir I have followed my Willie ;
Through the lang muir I have followed him hame ;

Whatever betide us, nought shall divide us ;
Love now rewards all my sorrow and pain.

3 Here awa', there awa', here awa', Willie !
Here awa', there awa', haud awa', hame !
Come, love, believe me, nothing can grieve me,
Ilka thing pleases when Willie's at hame.

ANDRO AND HIS CUTTY GUN.*

Allegretto.

1. Blythe, blythe and mer - ry was she, Blythe was she but and ben; And weel she loo d a
 Hawich gill, And leugh to see a tap - pit hen. Blythe, blythe and mer - ry was she, Blythe was she but and ben; And
 weel she loo d a Hawich gill, And leugh to see a tap - pit hen.

2 She took me in, and set me down,
 And heckt to keep me lawing free
 But, cunning carline that she was,
 She gaut me biol my bawbee.

3 We loo'd the liquor well enough;
 But waes my heart, my cash was done,
 Before that I had quench'd my drouth,
 And laith I was to pawn my shoon.

4 When we had three times toom'd our stoup,
 And the neist chappin new begun,
 Wha started in, to heeze our hope,
 But Andro wi' his cutty gun.

5 The carline brought her kebbuck ben,
 With girdle-cakes weel toasted broun;

Weel does the canny kimmer ken
 They gan the swatsgoe glibber down.

6 We ca'd the bicker aft about;
 Till dauning we ne'er eee'd our bun,
 And aye the cleanest drinken out,
 Was Andro wi' his cutty gun.

7 He did like any mavis sing,
 And as I in his oxtar sat,
 He ca'd me aye his bonnie thing,
 And mony a sappy kiss I got.

8 I ha'e been east, I ha'e been west,
 I ha'e been far ayont the sun;
 But the blythest lad that e'er I saw,
 Was Andro wi' his cutty gun.

* "This blythsome song," says Burns, "so full of Scottish humor and convivial merriment, is an intimate favorite at bridal trystes and house-heatings. It contains a spirited picture of a country alehouse, touched off with all the lightsome gaiety so peculiar to the rural muse of Scotland." Elsewhere, in a letter to Thomson, (Nov. 19, 1794,) "Andro and his cutty gun" is the work of a master." A "Hawick gill," alluded to in the chorus, was a double gill; a "tappit-hen," was a quart stoup with a knob on the top of the lid.

BLYTHE, BLYTHE AND MERRY WAS SHE.

Written by BURNS, in 1718, to the tune of "Andro and his cutty gun," and published in the second vol. of Johnson's Museum. "I composed these verses," says the poet, "while I stayed at Auchtertyre with Sir Wm. Murray." The heroine was "Miss Euphemia Murray, commonly and deservedly called The Flower of Strathmore;" she was married, in 1794, to Lord Methven, a Judge in the Court of Session.

1 Blythe, blythe and merry was she,
 Blythe was she but and ben;
 B'ythe by the banks of Earn,
 And blythe in Glenturit glen.
 By Ochtertyre grows the silk,
 On Yarrow braes the birken shaw;
 But Phemie was a bonnier lass
 Than braes o'Yarrow ever saw.

2 Her looks were like a flower in May
 Her smile was like a simmer morn;

She tripped by the banks o' Earn,
 As light's a bird upon a thorn.

3 Her bonnie face, it was as meek
 As onie lamb upon a lee;
 The evening sun was ne'er sae sweet
 As was the blink o' Phemie's e'e.

4 The Highland hills I've wander'd wide,
 And o'er the Lowlands I ha'e been;
 But Phemie was the blythest lass
 That ever trod the dewy green.

MARY OF ARGYLE.

1. I have heard the mavis singing His love-song to the morn; I have seen the dew-drop clinging To the rose just newly born; But a
 2. Tho' thy voice may lose its tweetness, And thine eye its brightness too; Tho' thy step may lack its fleetness, And thy hair its sunny hue: Still to

sweeter song has cheer'd me, At the evening's gentle close And I've een an eye s-ill brighter Than the dew-drop on the rose; 'Twas thy
 me wilt thou be dear.er Than all the world shall own; I have lov'd thee for thy beauty, But not for that a-lone; I have

Ritard.

Colla voce.

Sua bass. *loco.*

voicé, my gentle Mary, And thine artless winning smile, That made this world an E - den, Bonny Ma-ry of Argyle!
 watch'd thy heart, dear Mary, And its goodness was the wile That has made thee mine for - ev - er, Bonny Ma-ry of Argyle!

A tempo. *Ad lib.*

A tempo. *Ad lib.*

O, WHISTLE, AND I'LL COME TO YOU, MY LAD.

Written by BURNS, in 1793, to an old air composed by JOHN BRUCE, a famous fiddler in Dumfries, about the middle of the last century.

Allegretto.

1. O whistle, and I'll come to you, my lad; O, whistle, and I'll come to you, my lad; Tho' father, and mither, and a' should gae mad, O,

Fine. The 2d, 3d and 4th verses begin here.

whistle, and I'll come to you, my lad. But wa-ri-ly tent when ye come to court me, And come na un-less the back-yett be a-jee; Syne

up the back-stile, and let nae-bo-dy see, And come as ye were na comin' to me, And come as ye were na comin' to me.

2
Come down the back stairs when you come to court me,
Come down the back stairs when you come to court me,
Come down the back stairs, and let naebody see,
And come as ye were na coming to me.
O, whistle, &c.

3
At kirk or at market, whene'er ye meet me,
Gang by me as though that he cared na a flie;
But steal me a blink o' your bonnie blue e'e,
Yet look as ye were na lookin' at me.
O, whistle, &c.

4
Aye, vow and protest that ye care na for me,
And whyles ye may lichtly my beauty a wee;
But court na anither, though jokin ye be,
For fear that she wyle your fancy frae me.
O, whistle, &c.

O JEAN, I LOVE THEE.

57

Poetry by BURNS. Collated by KOTZELUCH.

Andante espressivo.

1. O, were I on Par-nas - sus Hill, And had of Hel - i - con my fill, That I might catch po - et - ic skill, To

sing how dear I love thee! But Nith maun be my muse's well, My muse maun be thy

bon - nie sell, On Cor - sin - con I'll glowr and spell, And write how dear I love thee.

2

Then come, sweet Muse, inspire my lay;
 For, a' the lee-lang simmer's day,
 I couldna sing, I couldna say,
 How much, how dear I love thee.
 I see thee dancing ower the green,
 Thy waist sae jimp, thy limbs sae clean,
 Thy tempting lips, thy roguish een—
 By heaven and earth, I love thee.

3

By night, by day, a-field, at hame—
 The thoughts of thee my breast inflame!
 And aye I muse and sing thy name—
 I only live to love thee.
 Though I were doom'd to wander on,
 Beyond the sea, beyond the sun,
 Till my last weary sand was run,
 Till then—and then I'll love thee.

SCOTS, WHA HA'E WI' WALLACE BLED?

AIR—"Hey, tuttie taitie."

Maestoso e ben marcato.

1. Scots wha ha'e wi' Wallace bled? Scots, wham Bruce has aft - en led!

Wel - come to your go - ry bed, Or to vic - to - rie! Now's the day, and now's the hour:

See the front of bat - tle lour: See approach proud Edward's power— Chains and sla - ve - rie.

2

Wha will be a traitor knave?
 Wha will fill a coward's grave?
 Wha sae base as be a slave?
 Let him be a slave!
 Wha, for Scotland's king and law,
 Freedom's sword will strongly draw,
 Freeman stand, or freeman fa',
 Let him follow me!

3

By oppression's woes and pains,
 By your sons in servile chains,
 We will drain our dearest veins,
 But they shall be free.
 Lay the proud usurpers low!
 Tyrants fall in every foe!
 Liberty's in every blow!
 Let us do or die!

KINLOCH OF KINLOCH; or, THE CHEVALIER'S LAMENT.

Written by BURNS.

Andantino.

1. The small birds rejoice in the green leaves returning, The
The prim - ro - ses blow in the dew of the morning, And

murmuring streamlet runs clear through the vale;
wild scattered cowslips be - dew the green vale. But what can give pleasure, or what can seem fair, When lin - ger - ing moments are

number'd by care? No birds sweet-ly singing, nor flow'rs gaily springing, Can soothe the sad bosom of joy - less despair.

2

The deed that I dared could it merit their malice,
A king and a father to place on his throne;
His right are these hills, and his right are these valleys,
Where the wild beasts find shelter, but I can find none.
But what can, &c.

3

But 'tis not my sufferings—thus wretched, forlorn,
My brave gallant friends, 'tis your ruin I mourn;
Your deeds proved so loyal in hot bloody trial,
Alas! can I make it no better return?
But what can, &c.

WITHIN A MILE OF EDINBURG TOWN.

Gilman

1. 'Twas with - in a mile of Ed-in-bor-o' town, In the ro - sy time of the year, Sweet flow - ers bloom'd and the
 2. Jock - y was a wag that nev - er would wed, Tho' long he had followed the lass, 'Contented she earned and eat
 3. But when he vow'd he would make her his bride, Tho' his flocks and his herds were not few, She gave him her hand and a

grass was down, And each shep-herd woo'd his dear; Bonny Jocky, blithe and gay, Kiss'd sweet Jenny makin' hay, The
 her own bread; And merrily turned up the grass. Bonny Jocky, blithe and free, Won her heart right mer-ri - ly; Yet
 kiss be - side, And vow'd she'd forever be true. Bonny Jocky, blithe and free, Won her heart right mer-ri - ly; At

lassie blush'd and frowning cried, No, no, it will not do, I cannot, cannot, wonnot, wonnot, monnot buckle to.
 still she blush'd and frowning cried, No, no, it will not do, I cannot, &c.
 church she no more frowning cried, No, no, it will not do, I cannot, &c.

TO DAUNTON ME.*

The tune of "Daunton me" is to be found in Oswald, (1740). The following words are chiefly by BURNS, and were written by him for Johnson's Museum. Part of the chorus and some of the rest of the words are old.

Andantino.

The blude - red rose at

* To subdue; to intimidate; to dishearten.

Yule may blaw, The sum - mer lil - lies bloome in snaw, The frost may freeze the deep - est sea; But an

auld man nev - er shall daun - ton me! To daun - ton me, and me sae young, Wi' his fause heart and

flat - tering tongue! That is the thing ye ne'er shall see; For an auld man ne'er shall daun - ton me.

2 For a' his meal, for a' his maut,
For a' his fresh beef and his saut,
For a' his gowd and white monie,
An auld man ne'er shall daunt me.—CHO.

3 His gear may buy him kye and yowes,
His gear may buy him glens and knowes :

But me he shall not buy nor fee ;
For an auld man ne'er shall daunt me.—CHO.

4 He hirples twa-fauld, as he dow,
Wi' his toothless gab and auld bauld pow,
And the rain rins down frae his red-bleared e'e;
That auld man ne'er shall daunt me.—CHO.

JACOBITE VERSION, FROM HOGG'S "JACOBITE RELIQUES."

1 To daunt me, and me sae young,
And guid king James's auldest son!
O, that's the thing that ne'er can be;
For the man is unborn that'll daunt me.
O, set me ance on Scottish land,
My guid broadsword into my hand,
My blue bonnet abune my bree,—
And shaw me the man that'll daunt me.

2 It's nae the battle's deadly stoure,
Nor friends proved false, that'll gaur me cower;
But the reckless hand o' povertie,
O, that alane can daunt me.

High was I born to kingly gear,
But a cuif cam' in my cap to wear;
But wi' my broadsword I'll let him see
He's nae the man to daunt me.

3 O, I ha'e scarce to lay me on,
Of kingly fields were ance my ain,
Wi' the muir-cock on the mountain bree;
But hardship ne'er can daunt me.
Up cam' the gallant chief Lochiel,
And drew his glaive o' nut-brown steel,
Says, Charlie, set your fit to me,
And shaw me wha will daunt thee?

THE YELLOW-HAIRED LADDIE.

Written by ALLAN RAMSAY.

Andante.

1. In A-pril, when prim-ro-ses paint the sweet plain, And

sum-mer, ap-proach-ing, re-joic-eth the swain, The yel-low-haired lad-die would oft-en times

go To woods and deep glens, where the haw-thorn trees grow. haw-thorn trees grow.

1st time. *tr* 2d time. *tr*

2

There, under the shade of an old sacred thorn,
With freedom he sung his loves evening and morn;
He sung with so soft and enchanting a sound,
That sylvens and fairies unseen danced around.

3

The shepherd thus sung, "Though young Maddie be fair,
Her beauty is dash'd with a scornful, proud air;
But Susie was handsome, and sweetly could sing,—
Her breath's like the breezes perfumed in the spring.

4

That Maddie, in all the gay bloom of her youth,
Like the moon was inconstant, and never spoke truth;
But Susie was faithful, good-humored and free,
And fair as the goddess that sprung from the sea.

5

That mamma's fine daughter, with all her great dower,
Was awkwardly airy, and frequently sour."
Then sighing, he wished, would but parents agree,
That witty, sweet Susan his mistress might be.

PARTING WALTZES.

E. WEISSENBORN.

No. 1.

(SCHEIDEN.)

Published in Quintette Quadrille Band Book, No. 2.

Musical score for No. 1, Parting Waltzes (Scheiden). The score is in 3/4 time and B-flat major. It consists of four systems of piano accompaniment. The first system shows the beginning of the piece with a treble clef and a bass clef. The second system continues the melody and accompaniment. The third system includes a dynamic marking of *pp* (pianissimo) and a *fz* (forzando) marking. The fourth system concludes the piece with a *p* (piano) marking and a *fz* marking. The bass line is a steady accompaniment of chords and eighth notes.

No. 2.

Musical score for No. 2, Parting Waltzes. The score is in 3/4 time and B-flat major. It consists of two systems of piano accompaniment. The first system shows the beginning of the piece with a treble clef and a bass clef. The second system concludes the piece with a *p* (piano) marking and first and second endings. The bass line is a steady accompaniment of chords and eighth notes.

The first waltz on the page is written in 3/4 time with a key signature of one flat (B-flat). The music is in a grand staff with treble and bass clefs. The melody in the treble clef features a series of eighth-note patterns with slurs. The bass clef provides a steady accompaniment of chords. Dynamics include a forte (*ff*) marking at the beginning and a *fz* marking with a hairpin symbol towards the end of the piece.

No. 3.

The second waltz is in 3/4 time with a key signature of one flat. The melody in the treble clef consists of eighth-note figures with slurs. The bass clef accompaniment is a simple chordal pattern. A piano (*p*) dynamic marking is present at the start.

The third waltz is in 3/4 time with a key signature of one flat. The melody in the treble clef has a more varied rhythmic pattern with slurs. The bass clef accompaniment includes some eighth-note movement. Dynamics include a forte (*f*) marking and a fortissimo (*ff*) marking.

The fourth waltz is in 3/4 time with a key signature of one flat. The melody in the treble clef features eighth-note patterns with slurs. The bass clef accompaniment is a steady chordal accompaniment.

No. 4.

The fifth waltz is in 3/4 time with a key signature of one flat. The melody in the treble clef is characterized by eighth-note patterns with slurs. The bass clef accompaniment is a steady chordal accompaniment. A piano (*p*) dynamic marking is present at the start.

The sixth waltz is in 3/4 time with a key signature of one flat. The melody in the treble clef features eighth-note patterns with slurs. The bass clef accompaniment is a steady chordal accompaniment. A *dim.* (diminuendo) marking is present at the end of the piece.

PARTING WALTZES. Concluded.

Musical notation for the first system of the Parting Waltzes, concluding. The system consists of two staves (treble and bass clef). The treble staff contains a melodic line with various ornaments and dynamics. The bass staff provides a harmonic accompaniment. Dynamics include *ff* and *fz*. A *FINE.* marking is present above the treble staff.

Musical notation for the second system of the Parting Waltzes, concluding. The system consists of two staves (treble and bass clef). The treble staff contains a melodic line with various ornaments and dynamics. The bass staff provides a harmonic accompaniment. Dynamics include *ff*, *fz*, and *dim.*. A *D.C.* marking is present at the end of the system.

No. 5.

Musical notation for the first system of No. 5. The system consists of two staves (treble and bass clef). The treble staff contains a melodic line with triplets. The bass staff provides a harmonic accompaniment. The time signature is 3/4.

Musical notation for the second system of No. 5. The system consists of two staves (treble and bass clef). The treble staff contains a melodic line with triplets. The bass staff provides a harmonic accompaniment. A *deces.* marking is present above the treble staff.

Musical notation for the third system of No. 5. The system consists of two staves (treble and bass clef). The treble staff contains a melodic line with a *p* dynamic. The bass staff provides a harmonic accompaniment.

Musical notation for the fourth system of No. 5. The system consists of two staves (treble and bass clef). The treble staff contains a melodic line with first and second endings marked *I* and *II*. The bass staff provides a harmonic accompaniment.

LET'S BE GAY WALTZES.

JOSEF STRAUSS.

No. 1.

(LUSTSCHWÄRMER.)

Published in Quintette Quadrille Band, No. 2.

Musical score for No. 1, 'Lustschwärmer', in 3/4 time. It consists of three systems of piano accompaniment. The first system starts with a piano (*p*) dynamic. The second system includes a trill (*tr*) and first/second endings (I, II). The third system ends with a forte (*f*) dynamic. The score is written for piano with treble and bass clefs.

No. 2.

Musical score for No. 2, in 3/4 time. It consists of three systems of piano accompaniment. The first system starts with a piano (*p*) dynamic and features wavy hairpins. The second system includes first/second endings (I, II) and a crescendo (*Cres.*) marking. The third system includes the words "cen" and "do." and ends with a piano (*p*) dynamic. The score is written for piano with treble and bass clefs.

No. 3.

Musical score for No. 3, a waltz in 3/4 time with a key signature of three flats. The score consists of six systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes piano-pianissimo (*pp*) and piano (*p*) dynamics. The third system features a fortissimo (*ff*) dynamic. The fourth system includes piano (*p*) and forte (*f*) dynamics. The fifth system concludes with first and second endings. The sixth system is the final system of the piece.

No. 4.

Musical score for No. 4, a waltz in 3/4 time with a key signature of three flats. The score consists of one system of two staves. It begins with a piano (*p*) dynamic.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *p*. The piece concludes with a double bar line.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *p*. The piece concludes with a double bar line.

No. 5.

The first system of music for 'No. 5' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *p*. The piece concludes with a double bar line.

The second system of music for 'No. 5' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The piece concludes with a double bar line.

The third system of music for 'No. 5' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *p*. The piece concludes with a double bar line.

The fourth system of music for 'No. 5' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *dim.*. The third measure has a dynamic marking of *pp*. The piece concludes with a double bar line.

DREAM ON THE OCEAN WALTZES.

JOSEF GUNG'L.

69

No. 1.

p *Dim.*

pp *Cres.* *p* *ff*

p *ff*

pp

No. 2.

pp

Cres.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melodic line with slurs and accents. The lower staff is in bass clef and contains a harmonic accompaniment of chords. A forte dynamic marking (*ff*) is placed at the beginning of the lower staff.

The second system continues the piece. It features first and second endings in the upper staff, marked with '1' and '11' above the notes. The lower staff includes a crescendo marking (*Cres.*) and ends with a double bar line.

No. 3.

The third system begins with a piano dynamic marking (*p*). It consists of two staves in 3/4 time with a key signature of one flat. The upper staff has a melodic line with slurs, and the lower staff has a chordal accompaniment.

The fourth system includes a crescendo marking (*Cres.*) and a forte dynamic marking (*ff*) towards the end. The upper staff continues the melodic line, and the lower staff provides the harmonic support.

The fifth system starts with a piano dynamic marking (*p*). It consists of two staves with a melodic line in the upper staff and a chordal accompaniment in the lower staff.

The sixth system features a crescendo marking (*Cres.*) and concludes the piece with a double bar line. The upper staff has a melodic line, and the lower staff has a chordal accompaniment.

No. 4.

Musical score for No. 4, consisting of three systems of piano and treble clef staves. The first system includes dynamic markings *p*, *Dim.*, *ff*, and *p Dim.*. The second system includes *ff Ped.* and *p*. The third system includes *ff Ped.*, *f*, and first/second endings.

No. 5.

Musical score for No. 5, consisting of three systems of piano and treble clef staves. The second system includes dynamic markings *Cres.*, *ff Ped.**, and *pp*. The third system includes first and second endings.

No. 1.

8va 2d. time.

The first system of music for 'No. 1' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of chords and eighth notes.

The second system continues the piece. The upper staff shows melodic lines with some phrasing slurs. The lower staff continues the accompaniment with consistent rhythmic patterns.

The third system includes dynamic markings: *Dim.* (diminuendo) and *FINE. f* (forte). The upper staff features triplet markings (3) over certain notes. The lower staff concludes with a final chord.

The fourth system contains first and second endings, labeled 'I' and 'II'. The upper staff has triplet markings (3) and a *D.C.* (Da Capo) instruction. The lower staff provides the accompaniment for these endings.

No. 2.

The first system of 'No. 2' starts with a mezzo-forte (*mf*) dynamic. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment.

The second system concludes the piece with a *FINE.* marking. The upper staff shows melodic lines with phrasing slurs. The lower staff provides the accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment of chords, primarily triads and dyads, with some sixteenth-note patterns.

The second system continues the piece. It features a first ending (I) and a second ending (II) in the upper staff. The lower staff continues with the accompaniment. The system concludes with a 'D.C.' (Da Capo) marking.

No. 3.

2d time in Octaves.

The third system is for 'No. 3' and is in 3/4 time. The upper staff has a melodic line with slurs and accents. The lower staff provides a steady accompaniment of chords.

The fourth system continues the piece. The upper staff shows a melodic line with a 'Cres.' (Crescendo) marking. The lower staff continues with the accompaniment.

The fifth system includes a '3d time, *mp*' marking in the upper staff. The word 'FINE.' is written below the staff. The lower staff continues with the accompaniment.

The sixth system concludes the piece. The upper staff has a melodic line with slurs and accents. The lower staff continues with the accompaniment. The system ends with a 'D.C.' (Da Capo) marking.

No. 4.

The musical score for Hilda Waltzes No. 4 is presented in three systems. Each system consists of a piano (p) part in the bass clef and a treble clef part. The first system begins with a piano (p) dynamic marking. The second system includes a fortissimo (ff) dynamic marking. The third system concludes with first and second endings (I and II) for both parts.

THE PERI WALTZES.

C. D'ALBERT.

No. 1.

The musical score for The Peri Waltzes No. 1 is presented in three systems. Each system consists of a piano (p) part in the bass clef and a treble clef part. The first system begins with a piano (p) dynamic marking. The second system includes a crescendo (Cres.) marking and ends with the word "FINE." The third system includes fortissimo (ff) dynamic markings, pedal (Ped.) markings, and asterisks (*) indicating specific performance techniques. It concludes with first and second endings (I and II) and the initials "D.C." (Da Capo).

THE PERI WALTZES. Concluded.

No. 2.

The first system of music for No. 2 consists of two staves. The treble staff begins with a dynamic marking of *f* and contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* appears in the middle of the system.

The second system continues the piece. It features a *Cres* (crescendo) marking in the treble staff leading to a *ff* (fortissimo) dynamic. The system concludes with first and second endings, indicated by Roman numerals I and II above the staff.

The third system of music for No. 2 also concludes with first and second endings, marked with Roman numerals I and II.

No. 3.

The first system of music for No. 3 consists of two staves. The treble staff starts with a dynamic marking of *f* and includes accents (>) over several notes. The bass staff has a dynamic marking of *p* in the middle of the system.

The second system of music for No. 3 features a dynamic marking of *p* in the treble staff, followed by *ff* and the word *FINE.* in the bass staff. The system ends with a dynamic marking of *p*.

The third system of music for No. 3 features a dynamic marking of *ff* in the treble staff. The system concludes with the instruction *D.C.* (Da Capo) in the bass staff.

VILLAGE SWALLOWS WALTZES.

JOSEF STRAUSS.

(DORFSCHWALBEN AUS OSTERREICH.)

No. 1.

Musical score for No. 1, Village Swallows Waltzes. The score is in 3/4 time and B-flat major. It consists of two systems of piano accompaniment. The first system has two staves: the upper staff is in treble clef and the lower in bass clef. The second system also has two staves. The score includes dynamic markings such as *p* (piano) and *Cres.* (crescendo). There are also first and second endings indicated by bracketed lines with '1' and '2' above them.

No. 2.

Musical score for No. 2, Village Swallows Waltzes. The score is in 3/4 time and B-flat major. It consists of two systems of piano accompaniment. The first system has two staves: the upper staff is in treble clef and the lower in bass clef. The second system also has two staves. The score includes first and second endings indicated by bracketed lines with '1' and '2' above them.

The first system of music features a treble clef staff with a melodic line and a piano staff with a harmonic accompaniment. The piano part begins with a *p* (piano) dynamic and ends with a *f* (forte) dynamic. The second system includes a *Dim.* (diminuendo) hairpin and a *pp* (pianissimo) dynamic marking. The piece concludes with first and second endings in the treble staff.

No. 3.

The second system of music is in 3/4 time and begins with a *f* (forte) dynamic. The piano part features a steady accompaniment. The second system includes a *f* dynamic, a *Fine.* marking, and a *f* dynamic. The piece concludes with first and second endings in the treble staff and a *D.C.* (Da Capo) instruction in the piano part.

No. 4.

The third system of music is in 3/4 time and features a treble clef staff with a melodic line and a piano staff with a harmonic accompaniment. The piano part consists of a steady accompaniment of chords.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melody in the upper staff with dynamic markings of *f* (forte) and a piano accompaniment in the lower staff with chords and moving lines.

The second system continues the piece with two staves. The upper staff has a melodic line with some grace notes, and the lower staff provides harmonic support with chords and eighth-note patterns. A dynamic marking of *f* is present in the lower staff.

No. 5.

The third system begins with the title 'No. 5.' and consists of two staves. The key signature has three flats (B-flat, E-flat, and A-flat), and the time signature is 3/4. The music starts with a piano (*p*) dynamic and includes a section marked *pp* (pianissimo) in the upper staff.

The fourth system continues with two staves. It includes a section marked *Bis.* (Bis) above the upper staff. The dynamics range from *pp* to *mf* (mezzo-forte) and *f* (forte).

The fifth system consists of two staves. The upper staff features a melodic line with dynamic markings of *f*, *pp*, and *f*. The lower staff provides a steady accompaniment with chords.

The sixth system is the final system on the page, consisting of two staves. It concludes the piece with a melodic line in the upper staff and a final accompaniment in the lower staff.

ADELE WALTZES.

D. GODFREY.

No. 1.

8va 2d. time.

The first system of music for No. 1 consists of two staves. The treble staff contains a melodic line with a key signature of one sharp (F#) and a 3/4 time signature. The bass staff provides a harmonic accompaniment with piano (*p*) dynamics. The music is written in a waltz style with a mix of eighth and sixteenth notes.

The second system continues the musical piece. It features similar melodic and harmonic elements to the first system, maintaining the piano (*p*) dynamic level.

The third system includes first and second endings, indicated by 'I' and 'II' above the treble staff. The word 'FINE.' is written below the treble staff, and a forte (*ff*) dynamic marking is present. The bass staff continues with its accompaniment.

The fourth system concludes the piece with first and second endings, marked 'I' and 'II'. The dynamic remains forte (*ff*). The word 'D.C.' (Da Capo) is written at the end of the system.

No. 2.

The first system of music for No. 2 consists of two staves. The treble staff contains a melodic line with a key signature of one sharp (F#) and a 3/4 time signature. The bass staff provides a harmonic accompaniment with piano (*p*) dynamics.

The second system continues the musical piece. It features similar melodic and harmonic elements to the first system, maintaining the piano (*p*) dynamic level.

ADELE WALTZES. Continued.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains four measures of music with various note values and rests. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music primarily consisting of chords and single notes. A dynamic marking of *sf* (sforzando) is placed above the first measure, and a *p* (piano) marking is placed above the second measure.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system. The lower staff continues the accompaniment. A dynamic marking of *ff* (fortissimo) is placed above the first measure of the lower staff. The system concludes with a first ending bracket labeled 'I' over the final two measures.

The third system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. A second ending bracket labeled 'II' is placed over the final two measures of the upper staff. The system concludes with a double bar line and the marking 'D.C.' (Da Capo).

No. 3.

8va 2d time.

The first system of musical notation for 'No. 3' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains four measures of music. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music primarily consisting of chords. A dynamic marking of *p* (piano) is placed above the first measure of the lower staff.

The second system of musical notation for 'No. 3' consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. A dynamic marking of *sf* (sforzando) is placed above the first measure of the upper staff, and a *ff* (fortissimo) marking is placed above the second measure of the lower staff. The system concludes with a first ending bracket labeled 'I' over the final two measures of the upper staff.

The third system of musical notation for 'No. 3' consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. The system concludes with a first ending bracket labeled 'I' over the final two measures of the upper staff.

The first system of music features a treble staff with a melodic line and a bass staff with a chordal accompaniment. The treble staff begins with a series of chords, followed by a melodic phrase. A second ending bracket labeled 'II' spans the final measures. The bass staff consists of a steady accompaniment of chords. The system concludes with the instruction 'D.C.' (Da Capo).

No. 4.

The second system is in 3/4 time and features a treble staff with a melodic line and a bass staff with a chordal accompaniment. The treble staff begins with a melodic phrase, followed by a series of chords. The bass staff consists of a steady accompaniment of chords.

The third system continues the piece with a treble staff and a bass staff. The treble staff features a melodic line with a first ending bracket labeled 'I' and a second ending bracket labeled 'II'. The bass staff provides a chordal accompaniment. The system concludes with a double bar line.

The fourth system features a treble staff with a melodic line and a bass staff with a chordal accompaniment. The treble staff begins with a melodic phrase, followed by a series of chords. The bass staff consists of a steady accompaniment of chords.

The fifth system continues the piece with a treble staff and a bass staff. The treble staff features a melodic line with a first ending bracket labeled 'I' and a second ending bracket labeled 'II'. The bass staff provides a chordal accompaniment. The system concludes with a double bar line.

The sixth system features a treble staff with a melodic line and a bass staff with a chordal accompaniment. The treble staff begins with a melodic phrase, followed by a series of chords. The bass staff consists of a steady accompaniment of chords. The system concludes with a double bar line.

No. 1.

2nd time in octaves.

p

1

Loco. 2

No. 2.

p

1 2

sf sf p f

p f

No. 3.

p f p f

Ped. f p f

Ped. * Ped. * p

WOODLAND WHISPERS WALTZES.

GERALD STANLEY

No. 1.

Musical score for No. 1, Woodland Whispers Waltzes, by Gerald Stanley. The piece is in 3/4 time and B-flat major. It consists of three systems of piano accompaniment. The first system begins with a piano (*p*) dynamic marking. The melody is written in the right hand, and the accompaniment is in the left hand. The second system also features a piano (*p*) dynamic marking. The third system concludes the piece with a double bar line.

No. 2.

Musical score for No. 2, Woodland Whispers Waltzes, by Gerald Stanley. The piece is in 3/4 time and B-flat major. It consists of three systems of piano accompaniment. The first system begins with a piano (*p*) dynamic marking. The melody is written in the right hand, and the accompaniment is in the left hand. The second system also features a piano (*p*) dynamic marking. The third system concludes the piece with a double bar line and includes first and second endings (labeled 1 and 2) in the right hand.

No. 3.

The first system of music for No. 3 consists of two staves. The upper staff is in treble clef with a 3/4 time signature, featuring a melody with eighth and sixteenth notes and some rests. The lower staff is in bass clef with a 3/4 time signature, providing a harmonic accompaniment with chords and moving lines.

The second system of music for No. 3 continues the two-staff format. It includes dynamic markings such as *f* (forte) and *p* (piano). A first ending bracket labeled '1' is present at the end of the system.

No. 4.

The first system of music for No. 4 begins with a treble clef staff containing a melodic line with a second ending bracket labeled '2'. The bass clef staff provides accompaniment. Dynamic markings *f* and *p* are used. A third ending bracket labeled '3' is also present.

The second system of music for No. 4 continues the two-staff format, showing the continuation of the melody and accompaniment.

The third system of music for No. 4 continues the two-staff format, showing the continuation of the melody and accompaniment.

The fourth system of music for No. 4 concludes the piece, ending with a double bar line and repeat dots in both staves.

THE BRIDESMAID WALTZES.

CHARLES COOTE, JUN.

No. 1.

First system of musical notation for No. 1. It consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

Second system of musical notation for No. 1. It continues the piece with a piano (*p*) dynamic. The right hand has a melodic line with some trills and grace notes. The left hand continues with chordal accompaniment. First and second endings are indicated above the right-hand staff.

Third system of musical notation for No. 1. This system concludes the first piece. The right hand has a melodic line with trills and grace notes. The left hand continues with chordal accompaniment. First and second endings are indicated above the right-hand staff.

No. 2.

First system of musical notation for No. 2. It consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

Second system of musical notation for No. 2. It continues the piece with a forte (*ff*) dynamic. The right hand has a melodic line with some trills and grace notes. The left hand continues with chordal accompaniment. First and second endings are indicated above the right-hand staff.

Third system of musical notation for No. 2. This system concludes the second piece. The right hand has a melodic line with trills and grace notes. The left hand continues with chordal accompaniment. First and second endings are indicated above the right-hand staff.

No. 3.

The first system of music for No. 3 consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with several measures of music, including a fermata over a half note. The bass staff begins with a bass clef, the same key signature and time signature, and contains a piano accompaniment of chords. A piano (*p*) dynamic marking is placed above the first measure of the bass staff.

The second system of music for No. 3 consists of two staves. The treble staff continues the melodic line from the first system, ending with a repeat sign and two endings marked with Roman numerals I and II. The bass staff continues the piano accompaniment, also ending with a repeat sign and two endings marked with Roman numerals I and II.

The third system of music for No. 3 consists of two staves. The treble staff continues the melodic line with eighth notes and sixteenth notes. The bass staff continues the piano accompaniment. A forte (*f*) dynamic marking is placed above the first measure of the bass staff.

The fourth system of music for No. 3 consists of two staves. The treble staff continues the melodic line with eighth notes and sixteenth notes, ending with a repeat sign and two endings marked with Roman numerals I and II. The bass staff continues the piano accompaniment, also ending with a repeat sign and two endings marked with Roman numerals I and II.

No. 4.

The first system of music for No. 4 consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with several measures of music. The bass staff begins with a bass clef, the same key signature and time signature, and contains a piano accompaniment of chords. A fortissimo (*sf*) dynamic marking is placed above the first measure of the bass staff.

The second system of music for No. 4 consists of two staves. The treble staff continues the melodic line from the first system, ending with a fermata over a half note. The bass staff continues the piano accompaniment. A mezzo-forte (*mf*) dynamic marking is placed above the final measure of the treble staff.

Musical score for 'The Bridesmaid Waltzes' in G major, 3/4 time. It consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef). The second system also has two staves and includes first and second endings, with the second ending marked 'last'.

MABEL WALTZES.

D. GODFREY.

No. 1.

2d time in Octaves.

Musical score for 'Mabel Waltzes No. 1' in G major, 3/4 time. It consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef). The second system also has two staves and includes first and second endings, with the second ending marked 'last'. The piece concludes with 'FINE. p' and 'D.C.'.

2d time in Octaves.

FINE. p

D.C.

No. 2.
2d. time in Octaves.

The first system of music for No. 2, 2d. time in Octaves, consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the right hand and a rhythmic accompaniment of chords in the left hand.

The second system of music for No. 2, 2d. time in Octaves, consists of two staves. It includes first and second endings, marked with 'I' and 'II' above the staff. The word 'FINE.' is written at the end of the second ending. The notation continues with melodic and harmonic development.

The third system of music for No. 2, 2d. time in Octaves, consists of two staves. It features a dynamic marking of *ff* (fortissimo) in the left hand. Trills are indicated with a sharp sign and 'tr' above notes in both hands. The music continues with intricate melodic and harmonic patterns.

The fourth system of music for No. 2, 2d. time in Octaves, consists of two staves. It includes first and second endings, marked with 'I' and 'II' above the staff. A dynamic marking of *ff* is present. The system concludes with the instruction 'D.C.' (Da Capo) at the end of the second ending.

No. 3.

The first system of music for No. 3 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. A dynamic marking of *p* (piano) is present. The music begins with a melodic phrase in the right hand and a chordal accompaniment in the left hand.

The second system of music for No. 3 consists of two staves. It includes first and second endings, marked with 'I' and 'II' above the staff. The word 'FINE.' is written at the end of the second ending. The notation continues with melodic and harmonic development.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with various ornaments and slurs. The bass staff begins with a bass clef and the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. A forte (*ff*) dynamic marking is placed at the beginning of the bass staff.

The second system continues the piece and includes first and second endings. The treble staff has a first ending bracketed with 'I' and a second ending bracketed with 'II'. The bass staff continues with accompaniment. A forte (*ff*) dynamic marking is present. The system concludes with a double bar line and the instruction 'D.C.' (Da Capo) in the bass staff.

No. 4.

The third system, labeled 'No. 4', is in 3/4 time with a key signature of one sharp. The treble staff features a melodic line with slurs and ornaments. The bass staff provides accompaniment. Dynamic markings include forte (*ff*) at the beginning and piano (*p*) in the middle of the system.

The fourth system includes first and second endings. The treble staff has a first ending bracketed with 'I' and a second ending bracketed with 'II'. The bass staff continues with accompaniment. A piano (*p*) dynamic marking is present in the treble staff, and a forte (*ff*) dynamic marking is present in the bass staff.

The fifth system includes first and second endings. The treble staff has a first ending bracketed with 'I' and a second ending bracketed with 'II'. The bass staff continues with accompaniment. A forte (*f*) dynamic marking is present in the bass staff.

The sixth system includes first and second endings. The treble staff has a first ending bracketed with 'I' and a second ending bracketed with 'II'. The bass staff continues with accompaniment. A forte (*ff*) dynamic marking is present in the bass staff.

ff

ff

FINE.

TRIO.
p

ff

D AL TRIO. then D C.

IDA GALOP.

C. FAUST.

(FRAÜLEIN BRADE ZUGEEIGNET.)

INTRODUCTION.

Musical notation for the Introduction section, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piece begins with a forte (ff) dynamic marking. The introduction consists of several measures of chords and rhythmic patterns, including a prominent triplet of eighth notes in the bass line.

GALOP.

Musical notation for the first system of the Galop section, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piece begins with a forte (ff) dynamic marking, which then transitions to a mezzo-forte (mf) dynamic. The galop is characterized by a fast, rhythmic pattern of eighth and sixteenth notes.

Musical notation for the second system of the Galop section, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piece continues with a mezzo-forte (mf) dynamic. The rhythmic pattern remains consistent, with some melodic variation in the treble line.

Musical notation for the third system of the Galop section, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piece continues with a forte (ff) dynamic. The rhythmic pattern remains consistent, with some melodic variation in the treble line.

Musical notation for the fourth system of the Galop section, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piece continues with a forte (ff) dynamic. The rhythmic pattern remains consistent, with some melodic variation in the treble line.

Musical notation for the fifth system of the Galop section, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piece concludes with a mezzo-forte (mf) dynamic. The rhythmic pattern remains consistent, with some melodic variation in the treble line.

IDA GALOP. Concluded.

The first system of music for 'IDA GALOP. Concluded.' consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a series of chords and melodic lines. The word 'FINE.' is written at the end of the second staff.

The second system of music is labeled 'TRIO.' and is in 2/4 time. It consists of two staves. The upper staff begins with a piano (*p*) dynamic marking. The music is characterized by a steady rhythmic accompaniment in the bass and a more melodic line in the treble.

The third system of music consists of two staves. It includes first and second endings, indicated by 'I' and 'II' above the staff. The music features dynamic markings of *f* (forte) and *ff* (fortissimo). There are also triplet markings in the upper staff.

The fourth system of music consists of two staves. It includes first and second endings, indicated by 'I' and 'II' above the staff. The music features dynamic markings of *f* and *ff*. There are also triplet markings in the upper staff. The word 'D.C. to GALOP.' is written at the end of the second staff.

OVER STICKS AND STONES GALOP.
(ÜEBER STOCK UND STEIN.)

C. FAUST.

The first system of music for 'OVER STICKS AND STONES GALOP.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a series of chords and melodic lines. The word 'ff' (fortissimo) is written at the beginning of the lower staff.

The second system of music for 'OVER STICKS AND STONES GALOP.' consists of two staves. It includes first and second endings, indicated by 'I' and 'II' above the staff. The music features dynamic markings of *p* (piano) and *ff* (fortissimo).

OVER STICKS AND STONES GALOP. Concluded.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of chords and single notes.

The second system continues the musical notation from the first system. It features similar melodic and rhythmic patterns in both the treble and bass staves. The notation includes various note values and rests, maintaining the galop's energetic feel.

The third system is marked "TRIO." and changes to a 2/4 time signature. The upper staff has a melodic line with a dynamic marking of *f* (forte). The lower staff has a rhythmic accompaniment with a dynamic marking of *p* (piano). The key signature remains one sharp.

The fourth system continues the Trio section. It includes first and second endings, marked "I" and "last". The upper staff has a melodic line with a dynamic marking of *f*. The lower staff has a rhythmic accompaniment with a dynamic marking of *f*. The word "FINE." is written at the end of the system.

The fifth system continues the Trio section. It features melodic lines with trills, marked "tr". The upper staff has a dynamic marking of *f*. The lower staff has a rhythmic accompaniment with a dynamic marking of *f*.

The sixth system concludes the Trio section. It features melodic lines with dynamic markings of *p* (piano) and *f* (forte). The lower staff has a rhythmic accompaniment with a dynamic marking of *p*. The system ends with a double bar line and a final dynamic marking of *f*.

THROUGH THE AIR GALOP.

C. FAUST.

The musical score is written for piano and consists of six systems of music. Each system has a treble and bass staff. The key signature is two sharps (D major) and the time signature is 4/2. The first system begins with a forte (f) dynamic. The second system includes first and second endings. The third system starts with a fortissimo (ff) dynamic. The fourth system includes first and second endings. The fifth system continues the piano accompaniment. The sixth system features a 'TRIO' section with a 2/4 time signature, a piano (p) dynamic, and a 'FINE.' marking. The score concludes with a forte (f) dynamic.

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The first system of music for 'Through the Air Galop' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, including slurs and dynamic markings of *f*. The lower staff is in bass clef, providing a rhythmic accompaniment with chords and eighth notes.

The second system continues the piece. The upper staff has a dynamic marking of *ff* and includes a first ending bracket labeled '2'. The lower staff continues with its accompaniment.

The third system concludes the piece. The upper staff has a dynamic marking of *f* and includes first and second ending brackets. The lower staff concludes with a final chord. The text 'D.C. Al fine.' is written at the end of the system.

STORM BIRD GALOP.
(DER STURM VOGEL.)

C. FAUST.

The first system of 'Storm Bird Galop' is in 3/4 time and features a key signature of three sharps (F#, C#, G#). The upper staff begins with a dynamic marking of *p* and contains a melodic line with eighth notes. The lower staff provides a rhythmic accompaniment with chords.

The second system continues the piece. The upper staff has a dynamic marking of *ff* and includes first and second ending brackets. The lower staff continues with its accompaniment.

The third system concludes the piece. The upper staff continues with its melodic line, and the lower staff concludes with a final chord.

STORM BIRD GALOP. Concluded.

The first system of the Storm Bird Galop consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, including a first and second ending bracketed at the end. The lower staff is in bass clef and provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. The upper staff maintains the melodic theme, and the lower staff continues the accompaniment. The system concludes with the word "FINE." written above the final measure of the upper staff.

The third system is marked "TRIO" and changes to a 2/4 time signature. The upper staff begins with a rest, followed by a melodic line. The lower staff features a rhythmic accompaniment with dynamic markings of *f*, *ff*, and *p* indicated by a hairpin.

The fourth system continues the Trio section. The upper staff has a melodic line with dynamic markings of *p* and *f*. The lower staff provides a consistent accompaniment with dynamic markings of *f*.

The fifth system continues the Trio section. The upper staff features a melodic line with accents and dynamic markings of *f*. The lower staff continues the accompaniment.

The sixth system concludes the Trio section. The upper staff has a melodic line with first and second ending brackets. The lower staff provides the final accompaniment. The system ends with the marking "D.C. Al Fine." above the final measure of the upper staff.

PAPAGENO POLKA.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a dynamic marking of *mf*. The first measure contains a triplet of eighth notes. The piece concludes with a double bar line and repeat dots.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a dynamic marking of *mf*. The piece concludes with a double bar line and repeat dots.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a dynamic marking of *sfmf*. The word "TRIO." is written above the staff. The piece concludes with a double bar line and repeat dots.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a dynamic marking of *p*. The piece concludes with a double bar line and repeat dots.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a dynamic marking of *f*. The piece concludes with a double bar line and repeat dots.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a dynamic marking of *p*. The piece concludes with a double bar line and repeat dots.

COLUMBANUS GALOP.

ALBERT PARLOW.

INTRODUCTION.

GALOP.

f *pp*

ff *p*

ff *pp*

ff

I II

FINE.

COLUMBANUS GALOP. Concluded.

TRIO.

p

ff

tr tr tr

DAL TRIO. THEN D.C. TO GALOP AL FINE.

No. 1.

(Chorus of Courtiers.)

TRUMPET. *f*

Half Promenade. Half Right and Left Sides same. FINE.

First four Right and Left.

Balance.

p *f* D.C.

Ladies chain. No. 2.

(Could I as a soldier go.)

f

(Drinking song.) All chassa across. (4 times.) FINE.

First two forward and back. Turn in centre.

GRANDE DUCHESSE QUADRILLE. Continued.

D.C.

All hands around that couple.

No. 3.

(Fritz's complaint.)

All forward and back.

Half right and left.

First two right hands across.

Back with left.

CODA.

FINE.

Balance.

Half promenade.

4 times.

Ladies chain.

D.C.

No. 4.

Four hands half right and left.

Half right and left to place.

FINE.

GRANDE DUCHESSE QUADRILLE. Concluded.

p

First couple forward.

Leave the lady opposite.

f

Forward and back.

Ladies cross over.

p

Forward and back twice.

D.C.

All hands around.

No. 5.

mf

p

f

All balance to partners and turn.

ff

(Sabre song.)

FINE.

Ladies balance to right.

p

Turn.

Balance to next.

Turn.

D.C. A.L.

No. 3.

1st 2 give right hand across, left hand back, Balance, Half promenade, Ladies Chain Forward, Half right and left to place.

No. 4.

1st couple lead to right, 4 hands round, Right and left with next couple, Ladies chain with next, All promenade.

POLKA REDOWA QUADRILLES.

Published in Quintette
Quadrille Band No. 1.

No. 1.

1st 4 balance and turn; Forward and back, half right and left; Balance and turn: Forward and back, half right and left to place. 1st 4 polka. Sides polka.
All polka.

No. 2.

1st couple polka inside.—Grand right and left half round; Polka to place.
 Next couple, &c.
 Next couple, &c.
 Next couple, &c.

No. 3.

All join hands, forward; ladies pass to right; all polka.
 Four times; Last time all polka round the hall.

GOOD FOR THE TONGUE.

Musical notation for the first piece, 'GOOD FOR THE TONGUE'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is written in a simple, rhythmic style with many eighth and sixteenth notes.

Form in sets of six couples. First and second couples cross over and down the outside. (ladies on the gentlemen's side and gentlemen on the ladies side,) swing half round at the foot of the set, up the outside and cast off one couple, forward and back six, first two couples cross right hands half round, left hands back, right and left.

Musical notation for the second piece, 'THE CUCKOO'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is written in a simple, rhythmic style with many eighth and sixteenth notes.

THE CUCKOO.

Musical notation for the third piece, 'CHORUS JIG'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music is written in a simple, rhythmic style with many eighth and sixteenth notes.

First lady down the outside, (gentleman crosses over and follows,) back up the middle, first gentleman down the outside, (lady crosses over and follows,) back up the middle, (join hands,) down the centre, back and cast off, right and left four.

Musical notation for the fourth piece, 'CHORUS JIG'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music is written in a simple, rhythmic style with many eighth and sixteenth notes.

CHORUS JIG.

Musical notation for the fifth piece, 'CHORUS JIG'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music is written in a simple, rhythmic style with many eighth and sixteenth notes.

Down the outside, up, down the middle, back, cast off, swing contra corners, balance, and swing to place.

Musical notation for the sixth piece, 'CHORUS JIG'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music is written in a simple, rhythmic style with many eighth and sixteenth notes.

First couple cross over, first lady balance to second gentleman and turn (at the same first gent. balance to second lady and turn,) first couple down the centre (on the opposite sides,) [back, cast off, ladies chain, half promenade, half right and left.

CINCINNATI HORNPIPE.

First two couples balance, half right and left; balance again, half right and left to places; first couple down the centre, back, cast off, right and left four.

LIVERPOOL HORNPIPE.

HULL'S VICTORY.

ALLEGRO.

First couple join right hands and swing half round (first lady give left hand to second gentleman's right) (gentleman give his left hand to second lady's right) balance four in a line, first lady swing with second gentleman, first gentleman swing with second lady at the same time and pass partner.

Join hands again with second couple, balance four in a line, swing to places.

Down the centre with partner, up, (cast off.)

Right and left four.

MONEY MUSK.

First couple join right hands and swing once and a half round, go below second couple (the first lady goes below the second gentleman on the outside) (first gentleman at the same time goes below and between second and third ladies.)

Forward and back six, first couple swing three quarters round.

First gentleman goes between second couple (on the inside,) first lady goes between the second couple (on the inside) forward and back six, first couple swing three quarters round to place (below one couple.)

Right and left four.

DEVIL'S DREAM.

Form in sets of six couples.

First couple down the outside (foot couple up the centre same time) back first couple down the centre back and cast off (foot couple up the outside and back at the same time.)

Ladies chain first four.

Right and left.

COLLEGE HORNPIPE.

ALLEGRO.

First lady balance to the third gentleman, turn the second gentleman—

First gentleman balance to third lady, turn with the second lady—

First couple down the centre, back (cast off)—

Right and left four.

DURANG'S HORNPIPE.

First lady balance with the second gentleman, turn with partner—

First gentleman balance with the second lady, turn with partner—

First couple down the centre, back, cast off one couple—

Right and left with the same.

FRED WILSON'S CLOG DANCE.

Figure—Six-handed Reel.

First couple cross over and go outside second couple, inside between second and third couple, pass outside of third couple up to head and back to places (as the first gent passes outside of second lady, she turns and follows, as he passes inside and around below third lady, she follows, thus the second and third lady make a straight right and left with each other). The gent now makes the same changes with the second and third gents, and the first lady at same time with second and third lady, first couple down the centre, back, cast off, right and left.

HOW TO CALL CONTRA DANCES—College Hornpipe for example.

The first change of "first lady balance to third gentleman, and turn the second gentleman," is called while the first strain, or first eight bars of music is played—the change of "first gentleman, &c." is called while the first strain of music is repeated—the next change "the first couple down the centre and back, (cast off)"—is called while the second strain of music is played—and the last change of "right and left four," is called while the last or second strain of music is repeated.

THE TEMPEST.

Form in two lines of six or eight couples on a side.

Musical notation for 'THE TEMPEST' in 6/8 time, marked with a 'S' (Soprano) and ending with 'FINE.' The notation consists of two staves, treble and bass clef.

First two couples down the centre (one couple from each line) four abreast, couples part at the foot and up abreast, and turn around opposite the next couple that was below them on starting. Four on each side right and left.

Musical notation for 'THE TEMPEST' continuation, marked with 'D.C.' (Da Capo) and ending with a double bar line. The notation consists of two staves, treble and bass clef.

Ladies chain with the same couple.

Balance, four hands round (on each side) same four down the centre, &c.

THE FLOWERS OF EDINBURGH.

Musical notation for 'THE FLOWERS OF EDINBURGH' in 2/4 time, marked 'ALLEGRETTO.' The notation consists of two staves, treble and bass clef.

First and foot couples balance to partners, first couples down the centre (foot couple up the outside at the same time.)

Same couples balance again, foot couple down the centre (first couple up the outside at the same time.)

Musical notation for 'THE FLOWERS OF EDINBURGH' continuation. The notation consists of two staves, treble and bass clef.

First four ladies chain (foot four right and left at the same time) swing four hands half round and back at the head and foot of the set (at the same time) the same cross right hands half round, left hands back.

First two couples half promenade, first couple down the centre to foot and stop.

FISHER'S HORNSPIPE.

Musical notation for 'FISHER'S HORNSPIPE' in 2/4 time. The notation consists of two staves, treble and bass clef.

First couple down the outside, up.

Down the centre, up (cast off.)

Musical notation for 'FISHER'S HORNSPIPE' continuation. The notation consists of two staves, treble and bass clef.

Swing six hands quite round.

Right and left.

VARSOVIENNE.

Slide the left foot forward; bring the right behind in the third position; spring out on the left foot, bringing the right foot up close; recommence the same with the right foot. This dance is composed of the same step as the Polka, with the exception that you slide the first step instead of springing, and omit the pause, as in this dance you count three, both for the music and dance.

This dance admits of various changes of direction.

First system of musical notation for the Varsoviennne, featuring a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#). The melody includes triplet markings and slurs. The bass line consists of chords and single notes.

Second system of musical notation, continuing the melody and bass line. It concludes with the word "FINE." at the end of the staff.

Third system of musical notation, starting with a forte (*f*) dynamic marking. It includes a trill (*tr*) in the melody and continues the bass line.

Fourth system of musical notation, featuring multiple trills (*tr*) in the melody and ending with a double bar line and a repeat sign.

Fifth system of musical notation, including first and second endings (1st., 2nd.) in the melody and a mezzo-piano (*mp*) dynamic marking in the bass line.

Sixth system of musical notation, featuring trills (*tr*) in the melody and ending with a double bar line and a repeat sign.

ZULMA L'ORIENTALE.

The gentleman commences with the left foot and executes two Polka steps, turning round (which occupies 2 bars of music.)
 Then place the point of the left foot in the fourth position (count one)—then bring the heel of the left foot back into the hollow of the right (third position—count two)—make a slight spring on the right foot and slide the left foot forward, bringing the right foot up behind the left in third position (count three)—then slide the left foot forward again and turn half round, finishing on the left foot with the right foot behind (count four)—occupying two bars. In all four bars.
 For a lady the directions are the same, except reversing the feet.

Musical score for 'Zulma L'Orientale' in 2/4 time, key of D major. The score consists of two systems of piano accompaniment. The first system includes dynamic markings 'p' and 'p', and pedal markings 'PED.' with asterisks. The second system includes a trill 'tr' and a 'D.C.' (Da Capo) marking at the end.

DANISH DANCE.

This dance is of recent introduction in the first circles of society, and is a very pleasing one, combining the galop, two step waltz, and Schottisch turn. In the first place avoid stamping the first four steps, as it is exceedingly vulgar, and does not belong to the dance. Slide the left foot forward; then draw the right close up in the third position; perform this forward movement four times; then slide in the contrary direction, eight galop steps. Repeat the forward and back again, twice (16 bars). Then dance the two step waltz or the Schottisch; turn (16 bars). Then recommence with the first part.

Musical score for 'Danish Dance' in 2/4 time, key of D major. The score consists of three systems of piano accompaniment. The first system includes dynamic markings 'f' and 'p', and a 'Moderato' tempo marking. The second system includes a 'FINE. f' marking. The third system includes a '1st.' and '2nd.' section and a 'mf' dynamic marking.

The first system of music consists of two staves. The treble staff contains a melodic line with several slurs and accents. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has two sharps (F# and C#), and the time signature is 2/4. The system concludes with a double bar line and a 'D.C.' (Da Capo) instruction.

LA HONGROISE.

MUSIC LEONORA POLKA.

Hold your lady as usual—commence by holding up the left foot a little—then suddenly rise the right foot, and strike the heels together—then slide the left, and draw up the right to it, repeat this, which will complete two bars—then turn with the Pas de Basque, as in the Redowa, completing for bars—repeat the four bars,—then galop, eight bars,—then turn, four bars, and reverse, four bars—then backward and forward, striking the heels, and repeat the whole.

The music is in two-four time, slower than the Polka, yet somewhat lively.

The second system of music continues the piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature remains two sharps, and the time signature is 2/4. The system ends with a double bar line and the word 'FINE'.

The third system of music includes a first ending. The treble staff has a melodic line with a first ending bracketed and labeled '1st.' and a second ending bracketed and labeled '2nd.' followed by 'D.C.'. The bass staff provides a steady accompaniment. The system concludes with a double bar line.

The fourth system of music features a melodic line in the treble staff with several triplet markings (indicated by a '3' over the notes). The bass staff continues with a rhythmic accompaniment. The system ends with a double bar line and a 'D.C.' instruction.

The fifth and final system of music on this page. The treble staff has a melodic line with some slurs and accents. The bass staff provides a harmonic accompaniment. The system concludes with a double bar line and a 'D.C.' instruction.

SET OF SCHOTTISCHE QUADRILLES.

No. 1. NATIONAL SCHOTTISCHE.

First four balance and turn. Sides the same. First four schottische waltz round.

Half right and left, (repeat to place.)

Sides same. All waltz round. (Repeat.)

No. 2. DIAMOND SCHOTTISCHE.

First four forward and back. Sides the same. Grand right and left to place.

Grand right and left, half round. Balance and turn partners.

Balance and turn partners. All waltz round to place.

Ladies for'd and back, gents the same—ladies join right hands in the centre, at same time give left to partner.

All waltz round to place.

The first system of music for 'Flying Cloud Schottische' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. It features a melody with several triplet markings. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The system concludes with a double bar line and the word 'FINE.' written above the staff.

All balance and turn

All balance at corners and turn.

The second system of music continues the piece. It features two staves in the same key signature and time signature. The melody in the upper staff includes triplet markings and a key signature change to two flats. The lower staff provides accompaniment. The system ends with a double bar line.

Then partners.

D.C.

The third system of music continues the piece. It features two staves in the same key signature and time signature. The melody in the upper staff includes triplet markings. The lower staff provides accompaniment. The system ends with a double bar line and a repeat sign.

No. 4. ROCHESTER SCHOTTISCHE.

All join hands, forward and back twice.

Contrive the balance, and waltz untill each couple come to their places.

FINE.

The first system of music for 'Rochester Schottische' consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 2/4 time signature. It features a melody with accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The system concludes with a double bar line and the word 'FINE.' written above the staff.

The 2d time gents turn the ladies at their left.

D.C.

The second system of music continues the piece. It features two staves in the same key signature and time signature. The melody in the upper staff includes accents and a key signature change to one sharp. The lower staff provides accompaniment. The system ends with a double bar line.

Balance, and waltz quarter round the circle.

Repeat untill each gent regains his own partner.

D.C.

The third system of music continues the piece. It features two staves in the same key signature and time signature. The melody in the upper staff includes triplet markings and trills. The lower staff provides accompaniment. The system ends with a double bar line.

LA TEMPETE.

CHARLES D'ALBERT.

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Form as for a double Spanish dance.

ALLEGRO VIVACE.

The musical score for 'LA TEMPETE' is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system includes a treble and bass staff with dynamics *f*, *p*, *f*, and *p*, and trills (*tr*) in the treble. The second system features triplets (*3*) in the treble and a *ff* dynamic. The third system includes trills (*tr*) and a *Dolce.* marking in the treble, ending with *D.C.*

All join hands forward and back, chassa by couples—All forward and back, all chassa by couples—couples two and three cross right hands half round, left hands back—(couples one and four at the same time) (each separately) join right hands, swing half round, left hands back, (couples two and three four hands half round and back) (couples one and four at the same time) each give hands half round and back—All forward and back, forward and pass through to next couples.

THE GERMAN REDOWA.

CHARLES D'ALBERT.

The musical score for 'THE GERMAN REDOWA' is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system includes a treble and bass staff with dynamics *p* and *ff*, and first and second endings (*1*, *2*) in the treble. The second system features a *D.C.* marking and a *ff* dynamic. The third system includes first and second endings (*1*, *2*) and a *D.C.* marking.

First four balance and turn—Forward and back—Half right and left—Balance and turn—Forward and back—Half right and left—First four polka—All polka—(Sides bal. &c. First couple polka in the centre—Grand right and left—All polka, (Other couples polka in centre, &c.) All join hands—Ladies pass to right—All polka—(Four times, then all polka around the hall.

FIRST LOVE POLKA REDOWA.
(UN PREMIER AMOUR.)

WALLENSTEIN.

1st 4 balance and turn, Sides same, All polka redowa.

1st 4 polka redowa round,

Half right and left, Sides the same.

1st 4 balance and turn, Sided polka round, Half right and left, Polka redowa to place.

ZULMA.
(NEW FANCY DANCE.)

Standing in 1st position, rise on toe of left foot, at the same time place right foot in 2d position, bring left foot to 3d position, place right foot in 2d position again, rise on toe of right foot, and place left in 2d position, bring right foot to 3d position, place left foot in 2d position again; place right foot in 2d position, on the toes draw centre of same to left heel, glide right foot into 2d position, bring left foot to 3d, place right in 2d again, which finishes the step; Then commence other foot. Gentlemen will commence with the opposite foot.

PORTLAND FANCY.

The first system of music for 'Portland Fancy' consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody starts with a dynamic marking of *mf*. The bass staff begins with a bass clef, the same key signature, and a 6/8 time signature, providing a rhythmic accompaniment with chords.

The second system continues the piece. The treble staff features a dynamic marking of *f*. The melody is more active, with some notes beamed together. The bass staff continues with a steady accompaniment of chords.

The third system concludes the piece. The treble staff has a dynamic marking of *ms*. The melody ends with a double bar line. The bass staff ends with a double bar line and the instruction *D.C.* (Da Capo).

Join hands and swing eight, head couple, (gentleman opposite lady,) down the middle, foot couple up the outside, (at the same time,) back to places; head couple down the outside, and foot couple up the middle, back to places: Ladies chain at the head, right and left at foot, right and left at head and ladies chain at foot, all forward, forward and cross by opposite couples and face the next four.

SICILLIAN CIRCLE

The first system of music for 'Sicilian Circle' consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The melody features a triplet of eighth notes. The bass staff begins with a bass clef, the same key signature, and a 6/8 time signature, providing a rhythmic accompaniment.

The second system continues the piece. The treble staff features a triplet of eighth notes. The bass staff continues with a steady accompaniment of chords.

Form as for a Spanish dance—all balance—swing four hands—Ladies chain—balance and turn—right and left—all forward and back—forward again, pass to next couple. (One couple raise their hands, while the other stoops and passes through.)

DEMOCRATEN SCHOTTISCHE.

The first system of music for 'DEMOCRATEN SCHOTTISCHE.' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes in the upper staff and block chords in the lower staff.

The second system of music continues the piece. It includes dynamic markings such as *f* (forte) and *p* (piano). The word "FINE." is written at the end of the system.

The third system of music is marked "TRIO." at the beginning. It features a change in the upper staff's melody, with more flowing eighth-note patterns. The lower staff continues with block chords.

The fourth system of music concludes the piece. It includes the instruction "Dal TRIO. then D.C." (Da Capo) at the end of the system.

BLUE BIRD POLKA REDOWA.

WEINGARTEN.

The first system of music for 'BLUE BIRD POLKA REDOWA.' is in 3/4 time. The upper staff has a key signature of one sharp (F#) and starts with a *mf* (mezzo-forte) dynamic. It includes first, second, and third endings. The lower staff has a *ff* (fortissimo) dynamic. The word "FINE:" is at the end.

The second system of music continues the piece. It includes first and second endings. The word "D.C." (Da Capo) is written at the end of the system.

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TRIO.

mf

D.C.

Detailed description: This block contains the Trio section of the Blue Bird Polka Redowa. It consists of two systems of piano accompaniment. The first system starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is marked *mf*. The bass line consists of chords. The second system continues the melody and bass line, ending with a double bar line and the instruction *D.C.* (Da Capo).

VIOLETTA POLKA MAZURKA.

CARL FAUST.

mf

FINE.

f *fz* *fz* *D.C.*

Detailed description: This block contains the Violetta Polka Mazurka. It consists of two systems of piano accompaniment. The first system starts with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The melody is marked *mf*. The bass line consists of chords. The second system continues the melody and bass line, ending with a double bar line and the instruction *FINE.* The melody is marked with accents and dynamic markings *f*, *fz*, and *fz*. The bass line is marked *D.C.* (Da Capo).

2nd time octave above.

TRIO.

p *f* *f*

ff *fz* *fz* *D.C. AL FINE.*

Detailed description: This block contains the Trio section of the Violetta Polka Mazurka. It consists of two systems of piano accompaniment. The first system starts with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The melody is marked *p*. The bass line consists of chords. The second system continues the melody and bass line, ending with a double bar line and the instruction *D.C. AL FINE.* The melody is marked with accents and dynamic markings *f* and *f*. The bass line is marked with *ff*, *fz*, and *fz*.

ADELAIDE POLKA REDOWA.

1st 4 forward and back

Polka redowa half round.

Side couples same.

Forward and back again, polka redowa to place.

TRIO.

All bal. at corners, and turn right hands full round.

Ladies passing to next.

Crescendo. *sf* > *p*

gentleman, repeat the bal. to place.

All polka redowa round the place.

CODA.

mf

LITTLE CARRIE'S FAVORITE GALOP.

mf

1st 4 gallopade—right and left.

All gallopade.

sf >

Bal. and turn 8.

Ladies chain.

p *f* > *p* *f* > *p* *f* > > > > > > > >

D.C.

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