PARLOR GEMS.

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C. M. CADY'S MUSICAL PUBLICATIONS.

NEW SHEET-MUSIC.

VOCAL.

Friendless. A descriptive piece of sheet-music, with Solos for Soprano and Tenor, and Quartet for mixed voices. Words by O. A. Curtis; Music by T. Martin Towne. Effective concert piece..... 40

The Mystic Veil. Song and Cho. Illustrated. Henry C. Work..... 35
An inspired melody, though very easy and flowing. In some quarters the song has been criticised as favoring spiritualism, and the following lines are specially quoted as sustaining that view:

"Come one step nearer, one shade clearer!
Breathe one word before we part."

But I see nothing in all this but a longing, common to every one, for communion with the loved and lost.

Sweet Echo Dell. Song and Cho. Illustrated. Henry C. Work..... 35
This is based upon the following incident:

Three sons of a New England widow had long toiled in the Land of Gold, when this message reached them: "Come and see your mother before she dies!" They started immediately, but while crossing the Sierra Nevada, the youngest became ill, and in a few hours breathed his last. He was buried in a lovely spot, near the summit. The mother lived long enough to greet her surviving sons; but her mind wandered, and she never fully realized that Willie had gone before.

Skilfully handled in both words and music. Full of beautiful effects and homely pathos.

Grandfather's Clock. Song and Cho. Illustrated. Henry C. Work..... 35
As quaint a conceit in its way as Dr. Holmes' "One-horse Shay." It reaches the heart, however, with much more power, and is already too popular to require description, for if you haven't it already you soon will have it, and then you will know all about it.

The Same, with lithographic likeness of Mr. Sam. Lucas..... 40

The Same, arranged for Guitar by W. L. Hayden... 35

Sankey's "Ninety and Nine." With splendid Portraits of both Messrs. Moody and Sankey..... 35
The portraits alone are worth the price.

Little Golden Hair. Song and Cho. Mr. and Mrs. R. W. Wright..... 25

"We've a little, bright-eyed birdie in our house,
Golden-haired, and just as cunning as a mouse."

Easy, bright, and beautiful. All who love children exclaim, "Too sweet for anything!"

We Shall Never Forget. Song and Cho. T. V. Briggs..... 25
A tearful but inspiring tribute to our "Brave Boys in Blue" who marched away, and when their battles all were o'er "came no more." There is no bitterness in this, nothing to which any one can object.

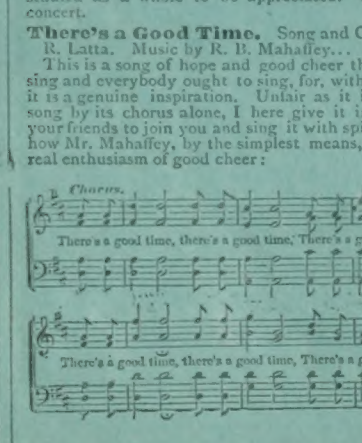
The Same, in vocal parts only. For use as a "Decoration Hymn" ($3 a 100)..... 10
This is one of the most telling, effective decoration hymns, in both words and music, that has ever been written. You will want it the 30th of May.

We'll Meet in Heaven at Last. Song and Cho. Wm. H. Walter, Mus. Doc..... 25
Beautiful words wedded to simple music, which, when once heard, *haunts* you. While a charming song for all home and social gatherings, it was first written as a parting song for school graduates, and is specially adapted to all such occasions.

Nightingale, Sing Me to Rest. Song and Cho. Julian O. Schultz..... 25
Easy and natural, yet artistic. The melody will live. The warbling of the nightingale, skilfully represented in the accompaniment, adds much to its effect.

Oh, Keep My Image Near to Thee. Song and Cho. Words by Samuel N. Mitchell. Music by H. P. Danks..... 30
This, like the Nightingale song, requires a cultured rendition. The melody and the harmony in the chorus demand true, smooth voices. It cannot be well sung by everybody, and yet it is not difficult. But in words and music it is a beautiful song, well worthy of the author of "Silver Threads among the Gold." No extract can do it justice. It must be studied as a whole to be appreciated. Good in parlor or concert.

There's a Good Time. Song and Cho. Words by E. R. Latta. Music by R. B. Mahaffey..... 25
This is a song of hope and good cheer that everybody can sing and everybody ought to sing, for, with all its simplicity, it is a genuine inspiration. Unfair as it is to judge of the song by its chorus alone, I here give it in miniature. Get your friends to join you and sing it with spirit. You will see how Mr. Mahaffey, by the simplest means, lifts you into the real enthusiasm of good cheer:



Vespers of Home. Song, or Duet and Cho. D. Hayden Lloyde..... 25
This is a beautifully drawn picture of children "white-robed" for their rest, saying their evening prayer, "Now I lay me down to sleep." Here is a part of the third stanza:

"'If we die,' so pray the children, and the mother's head drops low;
One from out her fold is sleeping deep beneath the winter's snow:
'Take our souls,' and past the casement flits a gleam of crystal light,
Like the trailing of His garments, trailing evermore in white."

Sitting on the Style. Comic Song. Witnessed, written, and composed by A. F. Hater..... 25
This, in a style of broad humor, describes how a satirical Newfoundland dog made a fashionable lady dissatisfied with the long train of her dress. Those who enjoy a good, hearty laugh will get this.

Communion Service for the Episcopal Church, by Wm. H. Walter, Mus. Doc., organist of St. Ignatius Church, New York..... 1 00
Interesting to all cultivated choirs, but especially so to such as desire a fresh communion service that will grow better and better with use. If any farther endorsement of its sterling excellence be needed, it is afforded in the fact that it is adopted and sung in the choral service of Trinity Church, New York.

The two following remarkable songs, words and music by Henry C. Work:

35
This, in both words and music, is one of the most pathetic and powerful pictures ever drawn.

"Saturday night! Saturday night!
The last hope that lingered has taken its flight.
From morning till evening, the weary week through,
In vain has he battled for something to do.
Poor man! empty-handed how can he return
To those whose fate hangs on the pence he may earn?
How can he reply to his questioner sweet:
'Did papa bring papa's dirl someffin' to eat?'

CHORUS. "Out of employ! out of employ!
Distress in the cottage where once there was joy.
How frightful the shadows that fall on the floor,
When want and starvation appear at the door!"

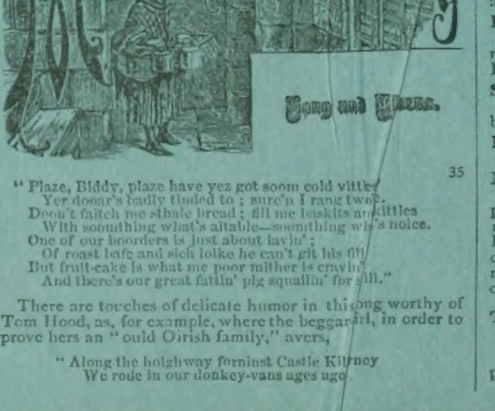
The genius of Mr. Work is nowhere more apparent than in this song. The music is easy, natural, and very expressive, but one of the strongest features of the song is the skill with which he heightens the picture by bringing into each verse the innocent prattle of the starving child:

"If ma doze to heaven, den I must do, too;
But, pa, I'll frow down bread and butter for you."

And in the last verse:

"Dess Dod fordlits us when He bakes daily bread!"

But the thrilling power of this song is, after all, largely due to the fact that it is so terribly true. How many of the last few years have been driven by these "shadows on the floor" to the poor-house, the insane asylum, and the grave! If any wonder how such things can be in this land of penty, they find an answer in Mr. Work's other new and convulsively comic Irish song, "Mac O'Macorkity."



35
"Plaze, Biddy, plaze have yez got soom cold vittles
Yer dogar's badly tinded to; sure'n I rang twoice;
Doon't faitch me sthale bread; fill me baskits and kittles
With soomthing what's aitable—soomthing wid noice.
One of our boorders is just about lavin';
Of roast baef and sich loike he can't git his fill;
But fruit-cake is what me poor mither is cravin';
And there's our great fattin' pig squallin' for swill."

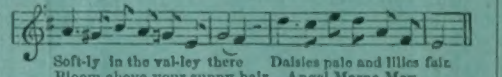
There are touches of delicate humor in this song worthy of Tom Hood, as, for example, where the beggar-girl, in order to prove hers an "ould Oirish family," avers,

"Along the boighway forninst Castle Kilrney
We rode in our donkey-vans ages ago.
Bu the broadest Hogarthian stroke of all is the way he ends each verse with

"There's our great fattin' pig squallin' for swill."

The music here is as excruciatingly funny as the words.

Marna May. Song and Cho. Words by Ella D. Cheek. Music by R. B. Mahaffey..... 25
This is very beautiful in words and music, and has such a freshness about it that I am confident it will become very popular.



Soft-ly in the val-ley there Daisies pale and lilies fair
Bloom above your sunny hair, Angel Marna May.
And so softly, sweetly sleep, While the stars their vigils keep,
And lonely sit and weep For my Marna May.
Chc—Angel Marna, Marna May, Guard me lest I go astray!
Angels, leave the gates ajar; I'll meet thee, Marna May."

The music is flowing and natural, and so full of real inspiration that, when once heard, it cannot be forgotten. Mr. Mahaffe is young, and likely to become famous as a composer.

Let Me Dream Again. Song. Sullivan..... 25
This very popular and beautiful song is here arranged for voices of medium range, with choice notes for high voices. Just as complete and even more desirable than some of the so c editions of other publishers. This song will be found in **Parlor Gems.**

INSTRUMENTAL.

For the aid of teachers and others, the pieces under this head have the key indicated by letters and the grade of difficulty (in a scale from 1 to 7) by figures.

Tripping Waltz. C, 2. J. W. Shryock..... 25

1876 Schottische. C, 2. " 25
Two easy and charming pieces, both for the parlor and for teaching purposes. Mr. Shryock displays great talent in this style of composition. The waltz is adapted to organ or piano.

Flim-Flam Waltzes. G, 3. Chas. Hambitzer.. 35
Brilliant, showy, and popular in style.

Tender Memories. F, 3. Wm. R. Chapman... 35
Piano or organ. Written for and performed by the author at the obsequies of his intimate friend, the late Mr. R. W. Steves, of New York. Artistic, full of pathos and tender beauty.

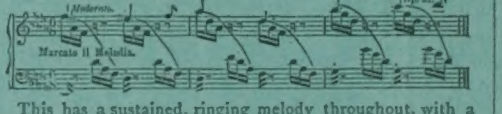
March of the Century. C, 4. Wm. R. Chapman..... 50
Written for and played with great *éclat* by the author's pupils in the late commencements and public-school exercises of New York City. Grand and effective, the baritone solo for the right hand being specially melodious.

Love Echoes. Idylle for Piano. G, 4. Wm. R. Chapman..... 50
This represents the Alpine shepherd-girl sending back "love echoes" to the shepherd-boy's pipe. Full of melody and sweetness.

Caprice de Concert. D minor, 6. Wm. R. Chapman..... 40
A brilliant concert piece and octave study. Mr. Chapman is young, cultured, talented, and very promising as a composer.

The following instrumental pieces by Alberto Himan are so beautiful, effective, and, in different ways, attractive, that they merit special attention, and will, I am sure, become very popular. A little more than ten years ago, a boy fourteen years old, under the *nom de plume* of "Jules Egghard," wrote "La Blondine" and other things, that were published in Europe, reprinted in this country, and became popular throughout the civilized world. Having played the piano in concerts nearly round the world, he now settles down in New York to make for himself a reputation as a composer under his real name, Alberto Himan. These are some of his first effusions under this name. They are all carefully fingered.

40



This has a sustained, ringing melody throughout, with a beautiful rippling accompaniment. Sure to please performers and listeners. Grade 4.

Himan's Grand March. E♭, 3..... 40
Those who visited the Centennial last year will perhaps recognize this as there played by Gilmore's famous orchestra. Brilliant, and in the popular style.

Sophie's Birthday Waltz. G, 2..... 30
A lovely little waltz for beginners, and pleasing to everybody.

Everybody's Favorite Mazurka. 4. 30
Brilliant and charming.

Merry Maskers. G and D, 3..... 25
This gives two pieces to be played at the same time by one performer—one piece by the right hand the other by the left. I, "Fisher's Hornpipe" and "Yankee Doodle;" 2, "Der Freischuetz Waltz" and "Buy a Broom." The effect is very comical. The feat seems impossible to the listener, but is really not difficult, and is very useful to the performer in securing independence of hands. Interesting to everybody.

Two Gems. Farewell. D, 3. M. Brownold. } 25
Return. A, 3. Alfred Smith. }
These are both artistic and beautiful.
All the above pieces may be played
piano.

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PARLOR GEMS.

A

Choice Selection of Music,

INSTRUMENTAL AND VOCAL,

BY THE

BEST COMPOSERS,

TO WHICH IS ADDED ORIGINAL

CHARADES FOR PARLOR PERFORMANCE.

BY

C. M. CADY.

NEW YORK:
PUBLISHED BY THE AUTHOR, C. M. CADY,
107 DUANE STREET.
1879.

Entered according to Act of Congress in the year 1875, by C M. CADY, in the Office of the Librarian of Congress at Washington.

CHAMPION

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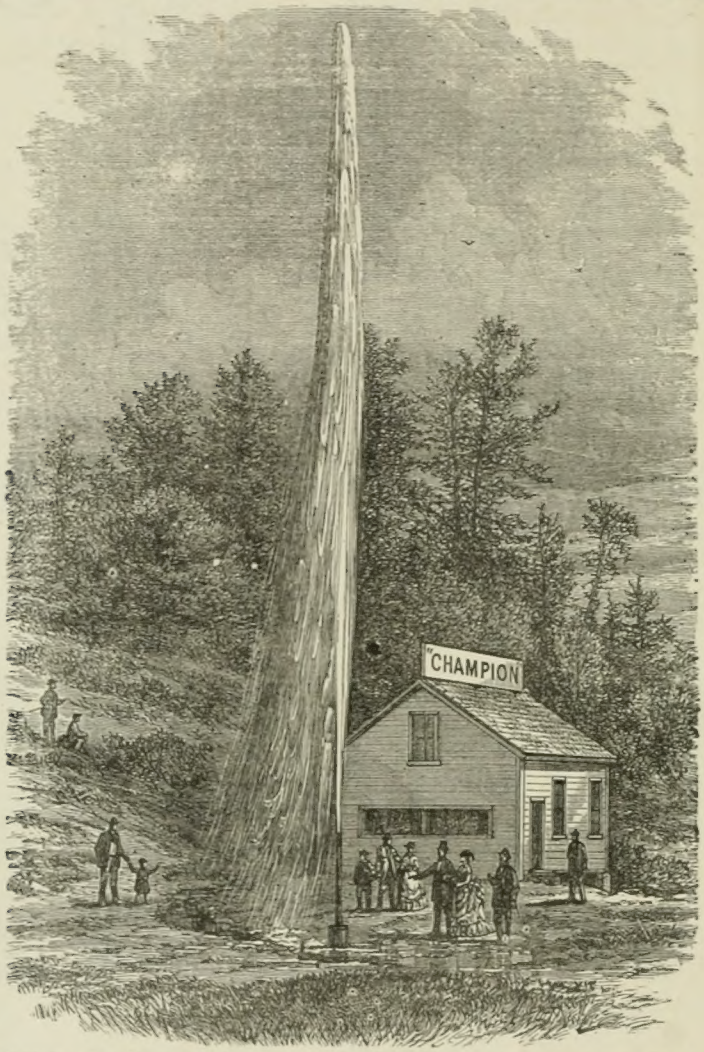

THE CHAMPION SPOUTING SPRING contains a very large preponderance of the elements which render mineral waters valuable as medicine, and which are in constant use by Physicians of the various schools; and the remarkable cure of some of the prevailing diseases has given the water of this Spring great favor among professional men. For ***Headache,*** or disordered state of the Stomach arising from the use of wine or hearty eating, it is a fine corrective, giving immediate relief. It is invaluable for the treatment of Biliousness, Dyspepsia, Constipation, Piles, Rheumatism, Neuralgia, Cutaneous Diseases, Scrofula, &c., and owing to the presence of Lithia, Magnesia and Bi-Carbonate of Lime, is recommended by Physicians for Bright's Disease of the Kidneys, and Diseases of the Bladder.

DIRECTIONS.—As a cathartic, take half a pint or more, as experience may dictate, before breakfast, and at a moderately high temperature, if prompt action is desired. As a tonic, half a glass three or four times a day, between meals. As the cathartic principles of the CHAMPION WATER are double those of the Congress Spring, only half the quantity is required.

The constant and increasing success of the CHAMPION WATER is due to its hygienic properties; it is *refreshing* and *healthful*, and should be found in every home.

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TO MY FRIEND,

SAMUEL T. HILLMAN, ESQ., OF NEW YORK,

THIS WORK IS RESPECTFULLY DEDICATED.

PREFACE.

It has been my aim to present in this book the best selection of music extant, for parlor use, and afford it at a price so low as to be within the reach of all. It includes instrumental and vocal morceaux, ranging in difficulty from easy to moderately difficult, and in quality from the popular and brilliant to the standard and classical, but each of its kind a GEM. *In thus seeking a variety of the best music from the best and most popular authors, I have made the discovery that Beethoven, Mozart, Mendelssohn, Schumann, Schubert, Chopin, Strauss, Auber, Offenbach, Gounod, Kucken, Sullivan, Hullah, and the other composers represented in this collection have really written better than I ever did, and therefore the book contains no effusions of my own. No doubt many thousands of musical people will be the happier for it. Let the fact of the above discovery be neatly worked into my epitaph. It is hoped that this grave sentiment may impart to my prologue the solemnity so eagerly sought for in every well regulated preface.*

New York, May 15, 1875.

C. M. C.

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FACTS ABOUT THE STRATTON VIOLINS.

The great success that has attended my selection and sale of STRATTON VIOLINS is easily explained.

1st. They are scientifically made, and therefore improve much more rapidly than any similar priced violins, made by hand, can possibly be expected to do.

2d. By the use of machinery in cutting out the tops and backs, Mr. Stratton not only produces a perfect model of the old Cremonas, but does it at a price that brings a fine-toned Violin within the reach of all.

3d. It is well known that violins made of the same materials, and in precisely the same way, nevertheless differ widely in tone. With thirty years' experience in the use and sale of violins, during which time I have imported many thousands, and personally selected, for friends and customers, many hundreds, and with the only very large stock of Stratton Violins to select from, which I do by actually tuning to concert pitch and testing by tone and every other way, it would be strange if I could not give the purchaser a better violin for his money than he is likely to get anywhere else.

4th. I send them by express to all parts of the country, on a plan that not only relieves the purchaser of all risk, but absolutely insures him a profit!

The Result is What Might be Expected.

Every instrument sold improves so rapidly that after a year's use the purchaser has never, in a single instance, come back to me for his ten per cent advance, simply because, in every case heard from, he then regards his violin worth two or three times its cost. As this is rapidly becoming known from Maine to California, and from Minnesota to Texas, this branch of my business increases at a very rapid rate.

MY PLAN.

From the large stock of John F. Stratton & Co., in this city, I personally select by *tone, materials, trimmings, and finish*, three grades of the Stradivarius model, as best suited to the wants of the American people, as follows:

No. 1.—Violin for the Million, with complete outfit—bow, wooden case, rosin, and extra set of Clarabella strings $5.00

No. 2.—Violin for Amateurs, with complete outfit—bow, wooden case, rosin, and extra set of Clarabella strings 10.00

No. 3.—Violin for Artists, with complete outfit—bow, wooden case, rosin, and extra set of Clarabella strings ..... $16.00 to 25.00

So confident am I of the rapid improvement of these STRATTON VIOLINS, that if any one who purchases one of my selection, and uses it steadily at concert pitch for one year, is willing to sell it, I WILL THEN PAY HIM TEN PER CENT MORE THAN IT COST HIM; or, if the purchaser prefers his own judgment to mine, backed by the foregoing offer, I will send a violin to him by express, C. O. D., with instructions to the express agent to hold the money six days, and if in this time the purchaser brings back the violin dissatisfied, he is to return the money to the purchaser and the violin to me at my expense.

To those wishing to Purchase.

Don't stop, as many do, to ask if the above offer still holds good. CERTAINLY IT HOLDS GOOD; and any correspondence on that point is a waste of time and postage.

The $5 Violin is far superior in tone to any thing ever before offered for the money, but, of course, the higher you can afford to go the better you will be pleased.

As I leave every one to adjust for himself the position of the sound-post, height and shape of bridge, etc., don't make up your mind the first time you draw the bow upon it. Three or four days' use sometimes changes first impressions. For example: A few days ago, Isaac C. Brown, Poynett, Wis., ordered a No. 2 Violin. When it first came he thought it was not as good as he wanted, and he ordered a No. 3. Three days latter he countermanded this order because the No. 2 had improved so much in that time.

TESTIMONIALS.

I could add the strongest testimonials from different parts of nearly every State and Territory of the Union, where Stratton Violins of my selection are now in use; but I have space only for the following from prominent persons, who will be recognized as experts, and whose opinions about a violin are entitled to great weight:

From **CHAS. T. WORK,** a brother of Henry C. Work, author of "Grandfather's Clock," and other popular songs.

Mr. C. M. CADY: DEAR SIR: I have pleasure in stating that I purchased, nine months ago, one of your $10 "*Stratton Violins*," and it has improved so rapidly that I would not accept $30 for it if I could not procure another. It is certainly the best instrument for the money I ever used.

Yours, **CHAS. T. WORK,**
Queen Insurance Co., 214 and 216 Broadway, New York.

From **JAMES BAXTER,** Founder and Director of the "Baxter University of Music," author of "The Praise," and various musical text-books developing his "New School of Music."

Mr. C. M. CADY: DEAR SIR: Having kept one of your No 3 "*Stratton Violins*," for my own use during the last eighteen months, I am free to say that I am no less pleased with its improvement than I was surprised with the quality of its tone, for the price, when it was first received; and except for the confidence that you could readily replace it, I would not be willing to part with it for double its original cost.

JAMES BAXTER, Friendship, N. Y.

From **JAMES ROSCOE,** Leader of "Roscoe's Orchestra."

Mr. C. M. CADY: DEAR SIR: Last August I purchased a "*Stratton Violin*," of your selection, with a box, bow, and set of strings, for $5. In my own town the box would have cost me $3.50, the bow $1, and the extra strings $1, amounting in all to $5.50; so, in fact I got the violin for nothing, and it has so improved that it could not be bought to-day for less than $15. I bought a "*Stratton Violin*" for $10 two years ago, and to-day it is valued at $40 by good judges. I also know of a "*Stratton Violin*" that was purchased by a young man in Sherman, Pa., for $15, which, after being used one month, was pronounced by Prof. Marsh Hammond, a fine soloist, to be worth $100. To the best of my knowledge, the "*Stratton Violin*" is the best and cheapest violin in the United States.

JAMES ROSCOE, Titusville, Crawford Co., Pa

From **JOSEPH CATO,** Quadrille Band Leader.

Mr. CADY: DEAR SIR: I have never handled the equal of the "*Stratton Violin*" which you sent me last fall, and I have had occasion to use a great many violins. I have played from 8 o'clock in the evening until daybreak on this violin, without experiencing half the fatigue which I have suffered with other violins.

JOSEPH CATO, Wakefield, Lancaster Co., Pa.

From **GEO. W. WALTER,** Son of Wm. H. Walter, Mus. Doc., New York City.

U. S. TREASURY DEPARTMENT, WASHINGTON, D. C.

Mr. C. M. CADY: DEAR SIR: In the short space of three weeks, the two new $25 "*Stratton Violins*" have marvellously improved, with only ordinary use. Both instruments are totally different in tone-color, yet each seems perfection of its kind. With one year's use, I believe that you yourself would hardly recognize the originals. $50 could not re-purchase either of them; therefore no wonder you can afford to take them back in a year and refund the price, with ten per cent. premium. With thanks for your taste evinced in their selection, I am,

Very truly yours,

GEO. W. WALTER.

From **DARIE YOUNG,** Orchestra and Band Leader.

Mr. C. M. CADY, New York: DEAR SIR: The $16 "*Stratton Violin*" which you selected and sent to me about ten months ago has improved wonderfully. I had it tested a few days after I received it, by practical violinists, who guessed its cost from $25 to $30, and were surprised on hearing how cheap it was. It has turned out to be a perfect jewel, and I estimate its value to-day at $50. Yours truly,

DARIE YOUNG, Somerset, Ky.

From **M. L. AVERILL,** Violin Teacher, etc.

Mr. C. M. CADY: SIR: The "*Stratton Violin*" you sent me last January is a tip-top instrument, and considering the amount it cost here ($17.50), it is a very cheap instrument. It is improving in tone very fast, and is considered nearly equal to an $80 violin here, and, in my opinion, has a more brilliant tone.

M. L. AVERILL, Ohio Station, Bureau Co., Ill.

Mr. C. M. CADY: DEAR SIR: The $5 "*Stratton Violin*" which I bought of you nine months ago has improved in tone very fast. I could not buy as good a violin in a Western music store for less than $15 or $20. Yours respectfully,

A. E. REMICK, Trenton, Ill.

Mr. C. M. CADY: DEAR SIR: No doubt you will remember that I sent to you for a violin last November. You sent me one of your No. 2 "*Stratton Violins*," with good case, bow, rosin, and strings, for $10. I will say that I am well pleased with it, and consider it worth $25 to-day. I can recommend these violins to any one who wants to get a good one.

W. A. STEVENS, Emmettsburg, Iowa.

Mr. C. M. CADY: DEAR SIR: I have the pleasure to state that the "*Stratton Violin*" I bought of you for $11, in June last year, is improving very fast in clearness and strength of tone, and that it would take a large advance upon its cost to induce me to part with it. Yours truly,

Dr. JOOST ROELOFSZ, Pella, Iowa.

Mr. C. M. CADY, 107 Duane Street, New York: DEAR SIR: The "*Stratton Violin*" which I bought of you in December last cost me about $19. It has rapidly improved in tone, and I am highly pleased with it. I have used it about three months, and it improves more rapidly than any violin I have ever had. Wishing you success, I remain,

Yours truly, **H. ROELOFSZ,** Pella, Iowa.

Mr. C. M. CADY: DEAR SIR: The "*Stratton Violin*" I purchased from you more than a year ago, that cost me only $5, has improved very rapidly since that time. To-day I would not take $25 for it, particularly if I could not get another like it. I am perfectly satisfied that the "*Stratton Violin*" is the best that is manufactured.

W. H. HARRIS, Henderson, N. C.

Mr. C. M. CADY: DEAR SIR: It affords me no small amount of pleasure to say that the $5 "*Stratton Violin*" bought of you last October is the best one at any thing like the price, I ever saw. I have paid as high as $15 for a much poorer one in your city. It has improved more in use than any violin I have ever heard. Yours truly,

W. R. WELCH, Ellijay, Ga.

LATEST SHEET MUSIC.

Vocal.—THE FIRE-BELLS ARE RINGING. The latest new song and chorus by Henry C. Work, with splendid portrait of the author. With fire bell accompaniment, it is irresistible.

"One, two, three—hark, hark, boys!
One, two, three, four!
The fire-bells are ringing, this wild wintry night;
They ask aid for District Thirty-four.
There somebody's riches are now taking flight;
On flame-wings away—away they soar.
But hark! with shriek and wail how raves the gale,
Like demon steeds it speeds—like galloping gangs from Pandemonium hurled.
Yet, firemen, take courage! Did valiant deeds avail,
Then you were the victors of the world!

CHO. Ring the bells again! Wake the electric wire!
And flash abroad the warning words, "Fire! Fire!"
God save the city, for man's devices fail
When fierce flames with wintry winds conspire.
But hark! with shriek and wail," etc.

To represent the fire-bell in a public performance, a hotel gong is best, if it be in tune, *i.e.*, if it be sung in A flat, the gong must be A flat, C, or E flat.

WE SHOULD LOVE EACH OTHER MORE. Song and Duet, or Song, Duet and Chorus. Words by E. R. Latta. Music by R. B. Mahaffey. Splendid and effective both in parlor and concert. Price 30 cents.

"We should love each other more, as we oft resolve to do,
When our dear ones, for a while, have been only out of view;
Or when on affliction's couch, moaning, suffering, they lay,
And we trembled for their fate, as we watched them night and day.

CHO. We should love each other more,
Than we ever loved before," etc.

NANCY LEE. Words by F. E. Weatherly. Music by Stephen Adam. An exceedingly popular sailor's song. E flat. Price 25 cents.

"Of all the wives as e'r you know, yeo ho!
There's none like Nancy Lee I trow, yeo ho!
See there she stands and waves her hands upon the quay;
An' every day when I'm away, she'll watch for me,
An' whisper low, when tempests blow, for Jack at sea.
Yeo ho! lads, ho! Yeo ho!

CHO. The sailor's wife the sailor's star shall be,
Yeo ho! we go across the sea,
The sailor's wife," etc,

Instrumental.—LA BRISE (the breeze); VALSE DE CONCERT. By L. M. Gottschalk. E flat, 6. Price $1.00. This was written by Gottschalk just before he left New York for the last time, and given as a *souvenir* to his friend Mr. Chas. F. Sanger. Never before published. No doubt about its authenticity. Like some of the best of this great composer's other pianoforte compositions, it is strikingly brilliant and captivating.

THEMES FROM WAGNER'S "FLYING DUTCHMAN," including the celebrated "Spinning Song." Arranged for Piano by Alberto Hunan. Various keys. 5. Price 40 cents.

SEA-VIEW SCHOTTISCHE. For cabinet-organ or piano. Exceedingly popular and taking in style. E flat, 2. H. J. Heald. Price 35 cents.

The Great Selling Singing Book—THE WELCOME HOUR. By S. Wesley Martin and Wm. W. Walter, Mus. Doc. Contains the best inspirations of the best living composers—the genius and enthusiasm of the West and the culture of the East. It rapidly gains popularity with use. 1. Its Singing-school Department is alone worth more than 75c. 2. Its Chants and Tunes are alone worth more than 75c. 3. Its Anthems are alone worth more than 75c. 4. Its Concert Music is alone worth more than 75c. 5. Its Glees and Part Songs are alone worth more than 75c.

$7.50 a dozen. Sample copy, 75 cents.

"An exceedingly good music book * * containing nothing of a low grade."—*N. Y. Independent.*

"Good."—*N. Y. Christian Union.*

TEXT-BOOKS FOR "THE NEW SCHOOL OF MUSIC." By James Baxter, Founder of "The Baxter University of Music." Just published: **Practical Piano Culture. Practical Thorough Base Culture.** Each, $1.25. Practical Voice Culture in Press. Music Teachers everywhere should examine this New System.

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I have no time to answer questions of mere curiosity, but if you have the money and want to buy, write me, giving plainly your own name and post-office address, including County and State, and I will guarantee you perfect satisfaction.

C. M. CADY, 107 Duane St., New York.

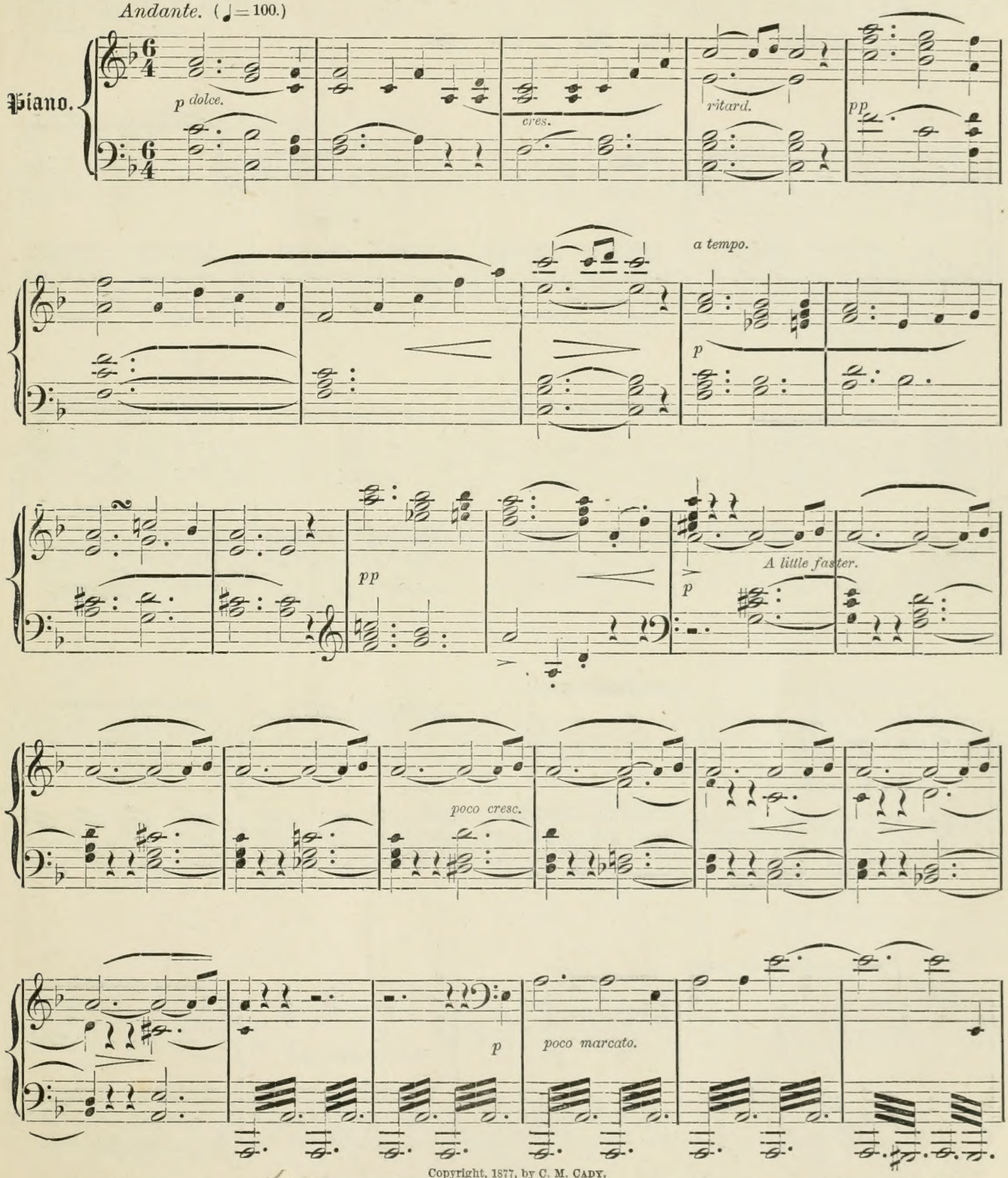
THE FLYING DUTCHMAN.

(Der Fliegende Holländer.)

Arranged for the Piano, by ALBERTO HIMAN. *Op: 60.*

RICHARD WAGNER.

Andante. (♩=100.)



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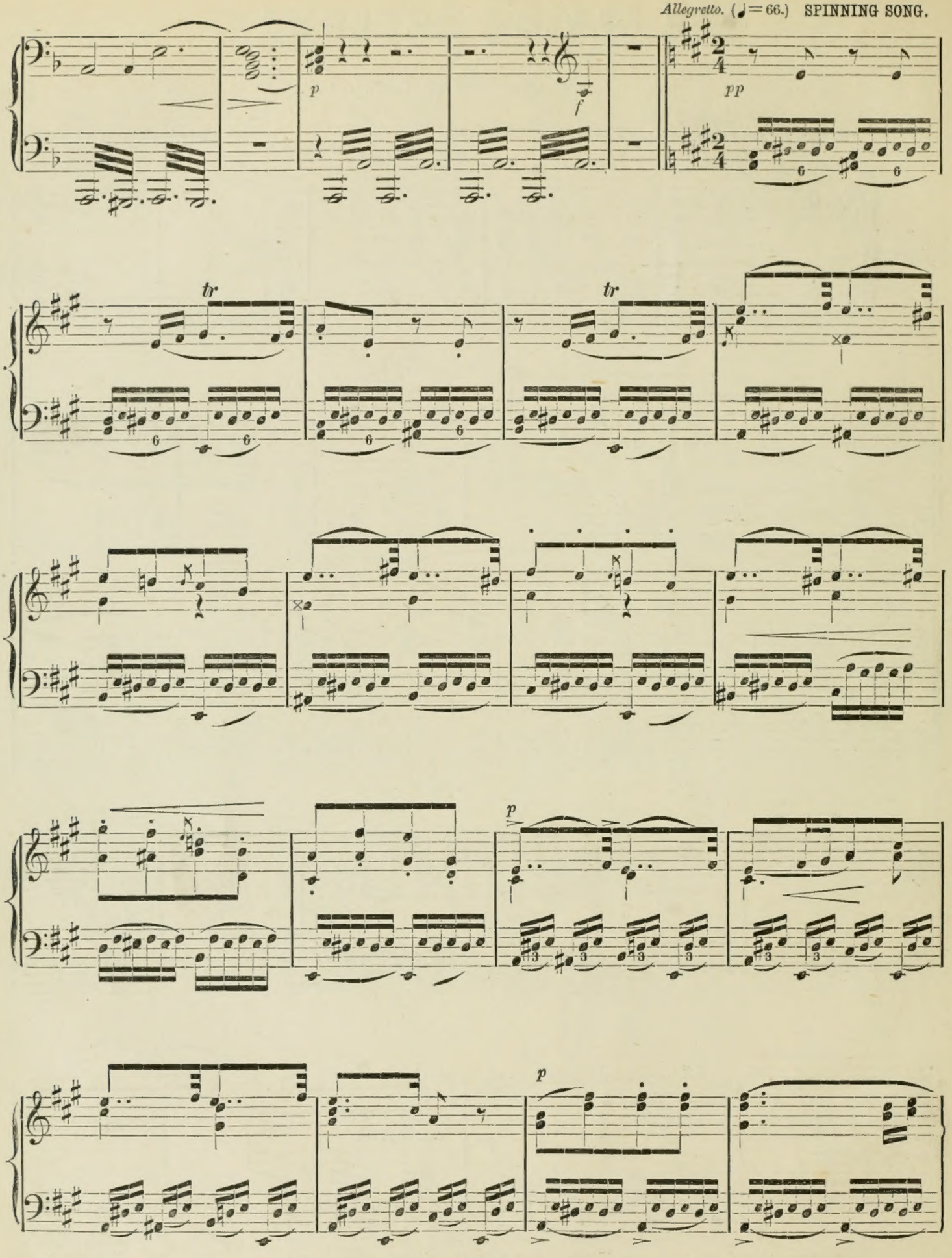
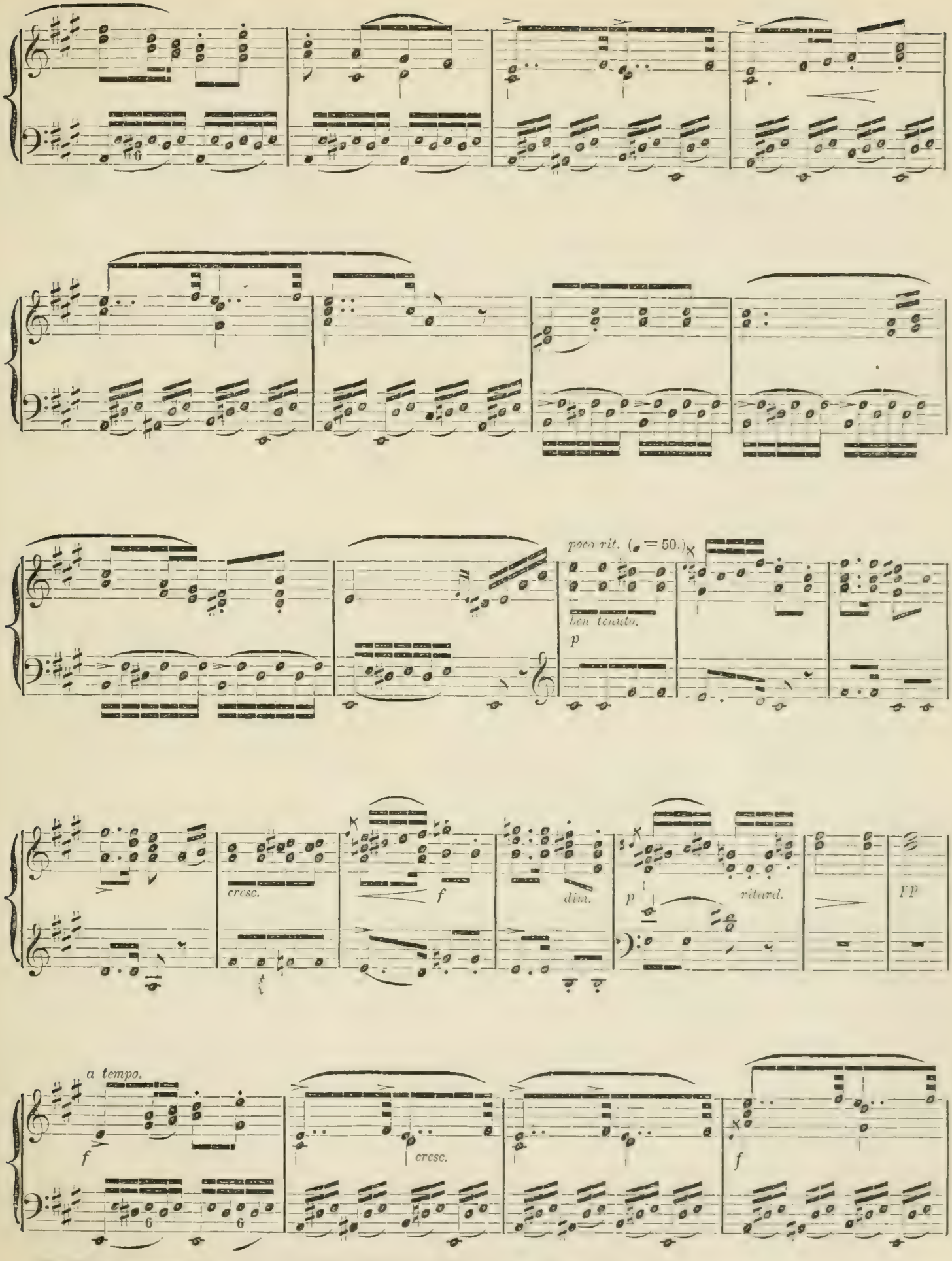
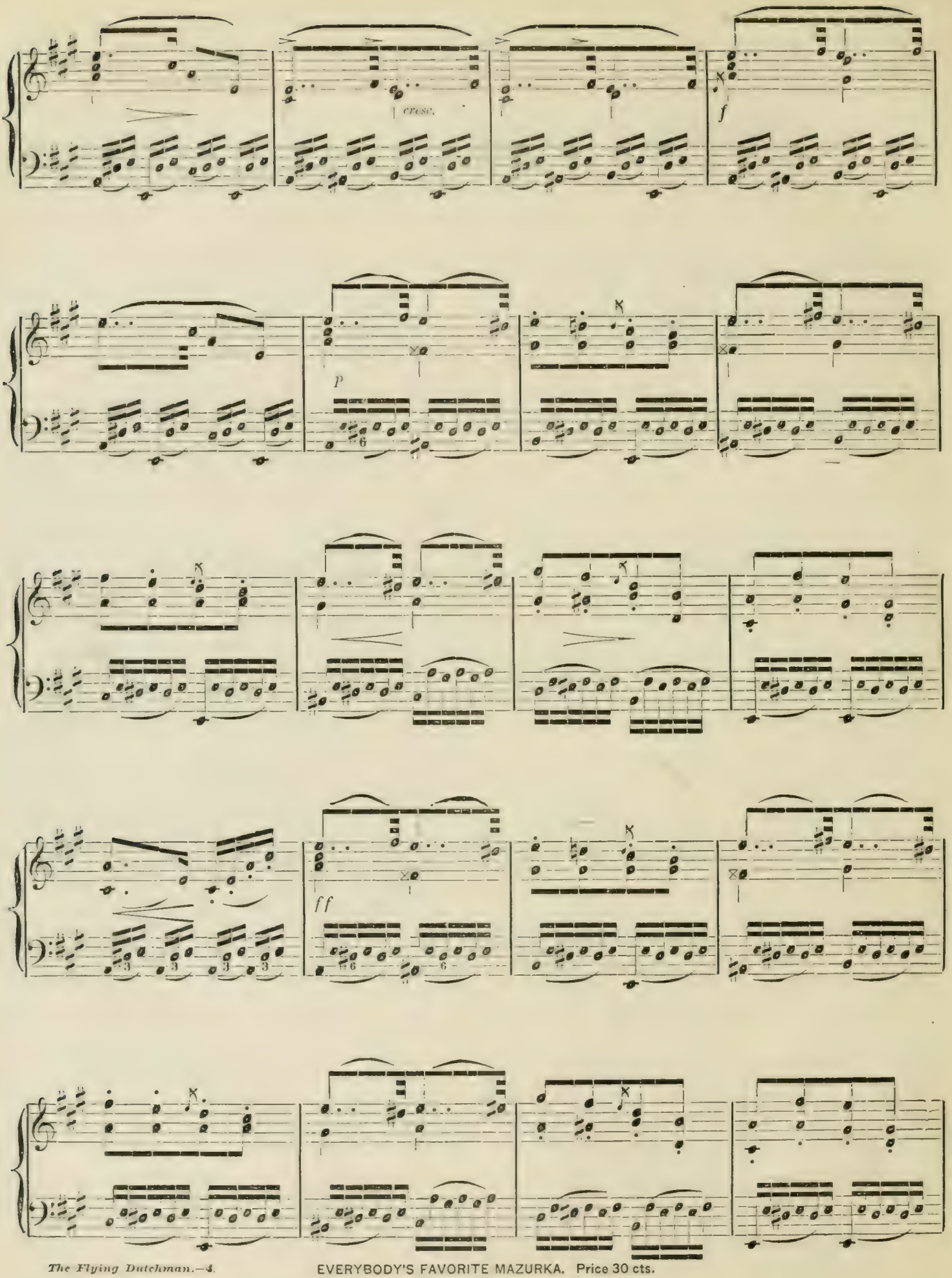
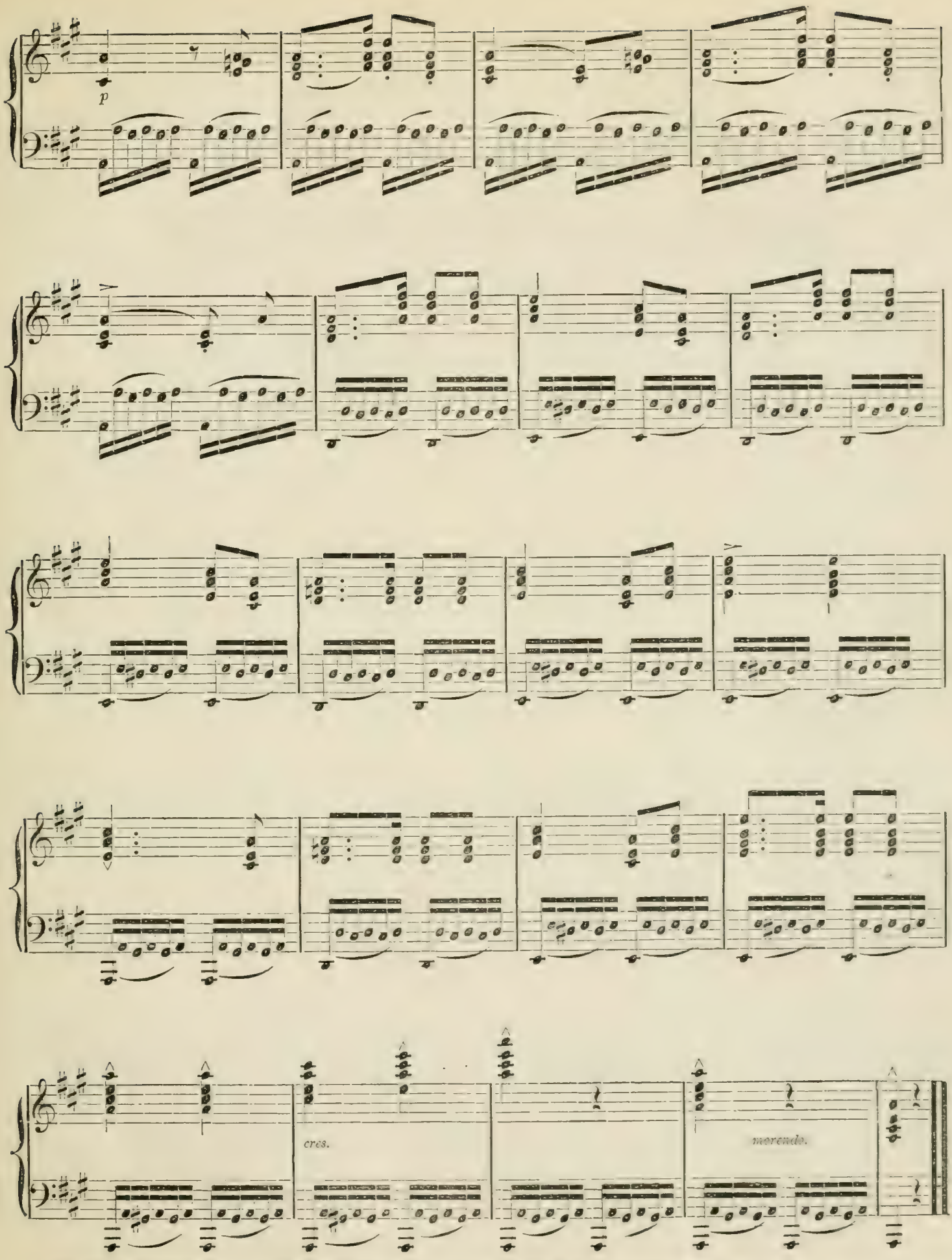
By ALBERTO HIMAN, SOUVENIR DE NINA, Price 40 cts.


p
f
pp
tr
tr
p
p



SOPHIE'S BIRTHDAY WALTZ. Alberto Himan. Price 30 cts.


cresc.
f
p
ff


p
cres.
morendo.

Recollections of a Music Box.

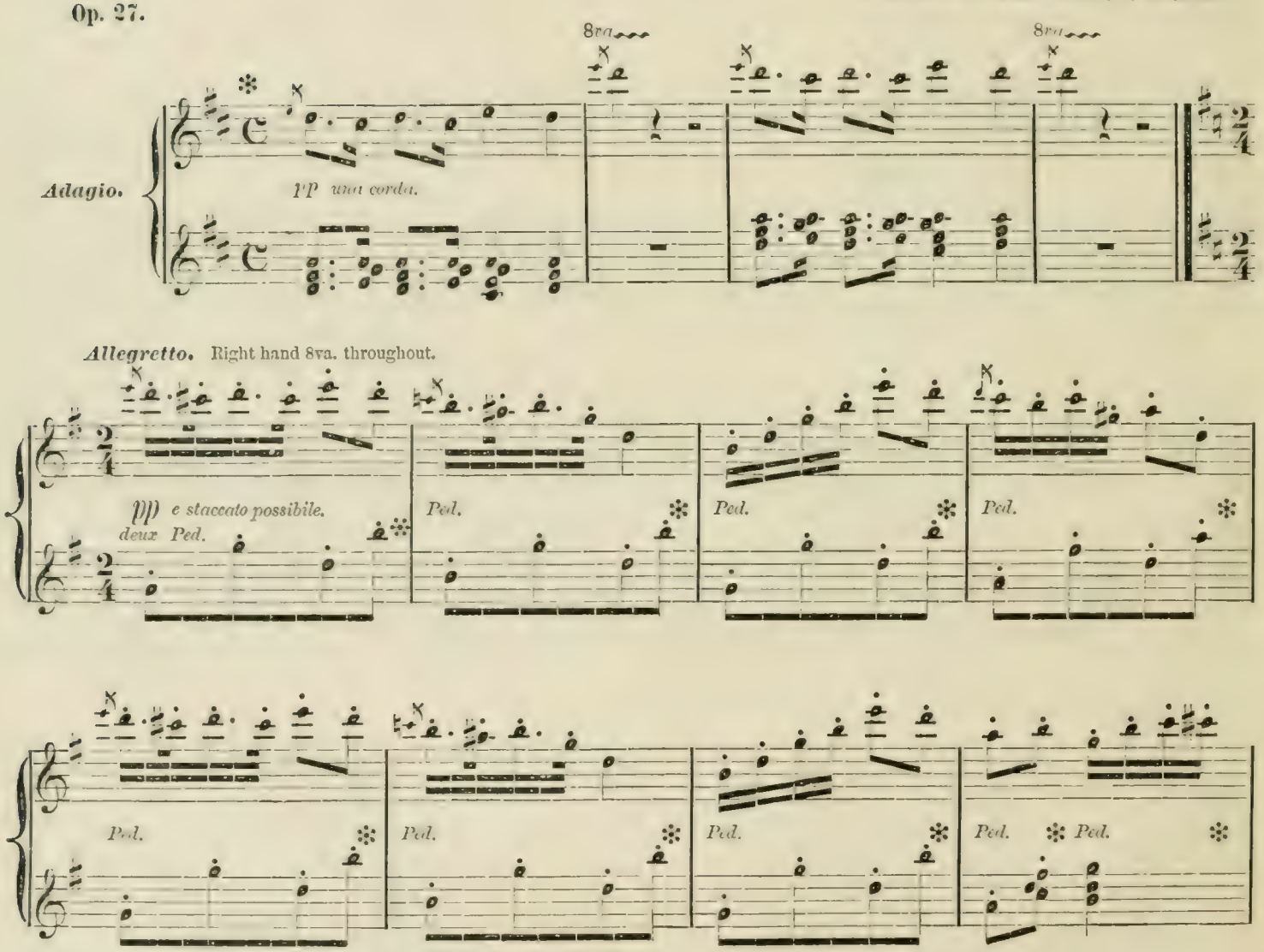
CAPRICE.

I had a little music box
My favorite tunes did play;
My cruel friends they teased me so,
I gave the box away.

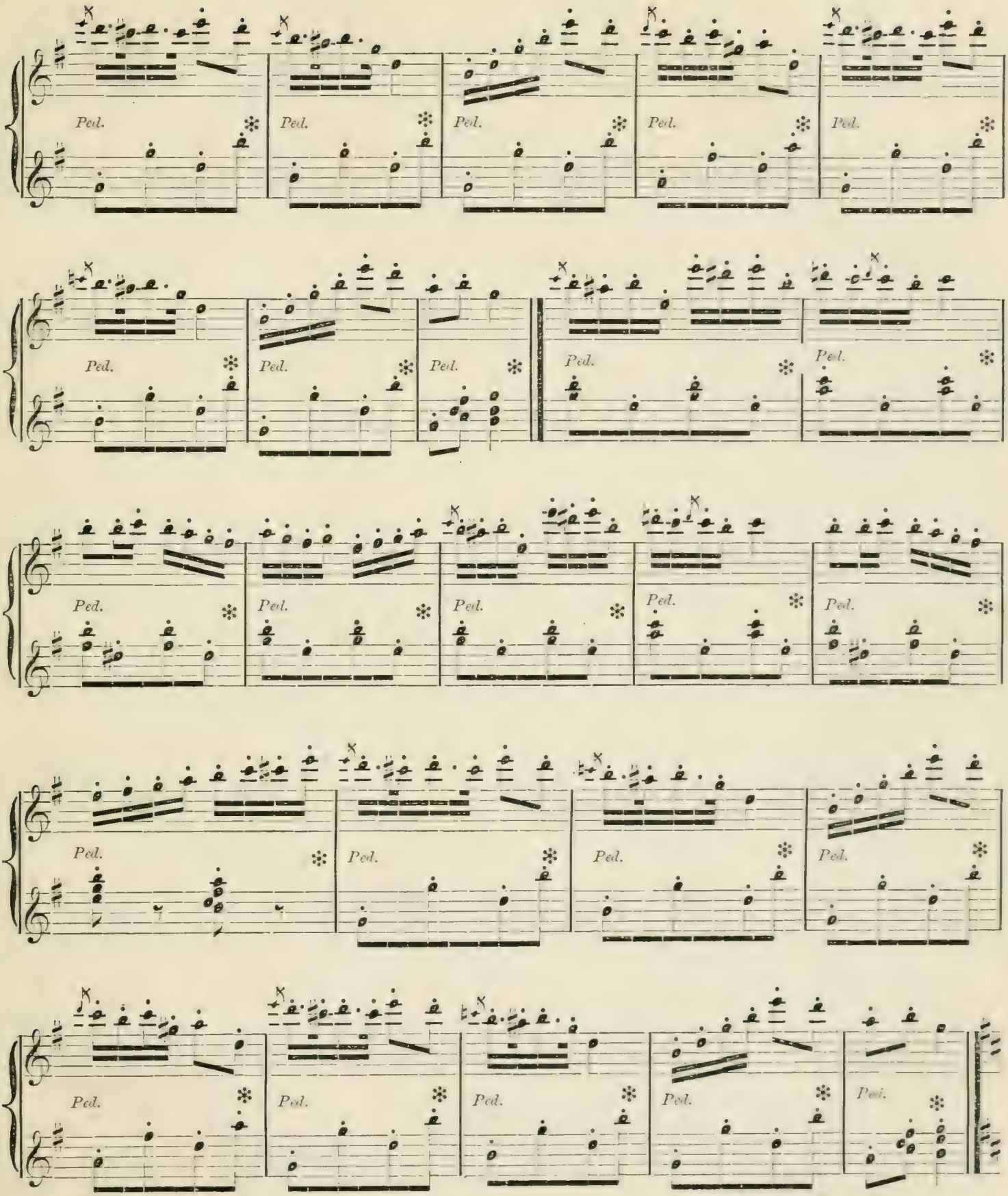
Yet oft' in mind the toy I see,
Though long past from my view,
And one sweet air it played for me,
I'll try and play for you.

WILLIE PAPE,
Pianist to the Royal Family of England.

Op. 27.



* *The Soft Pedal to be kept down throughout the piece.*


Ped.
Ped.
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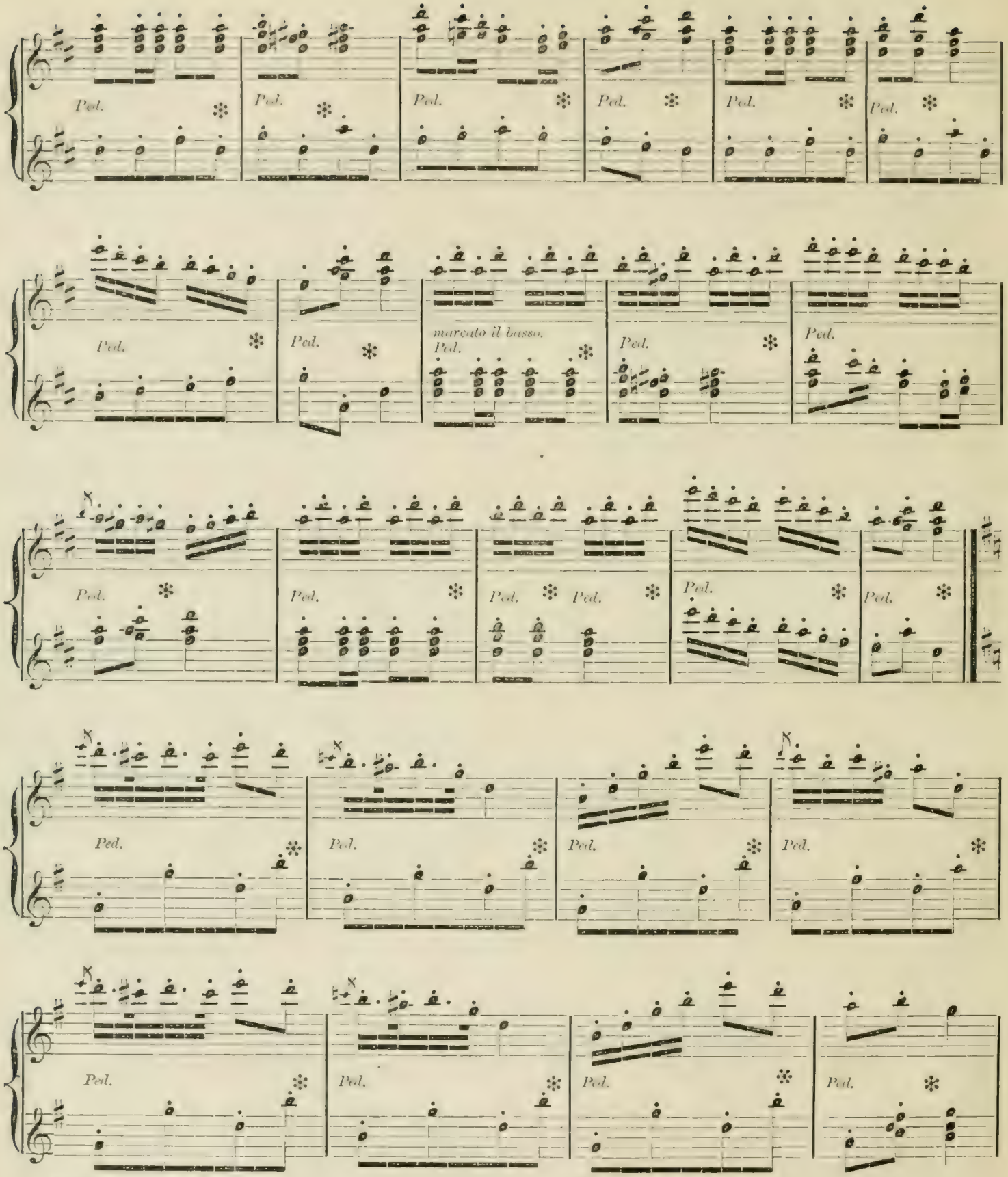
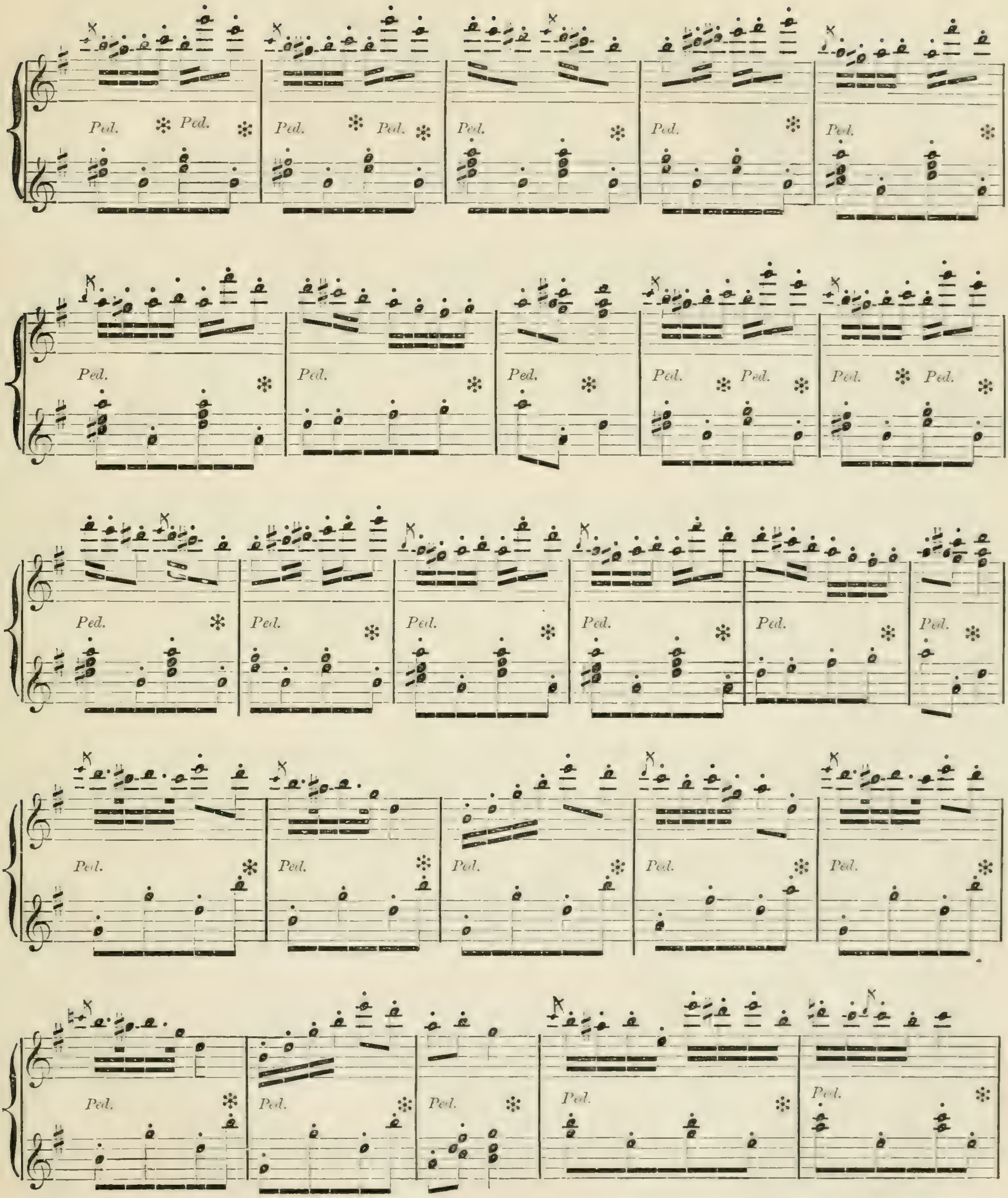
Ped.


Ped.
marcato il basso.


Ped. Ped. Ped. Ped. Ped. Ped. Ped.
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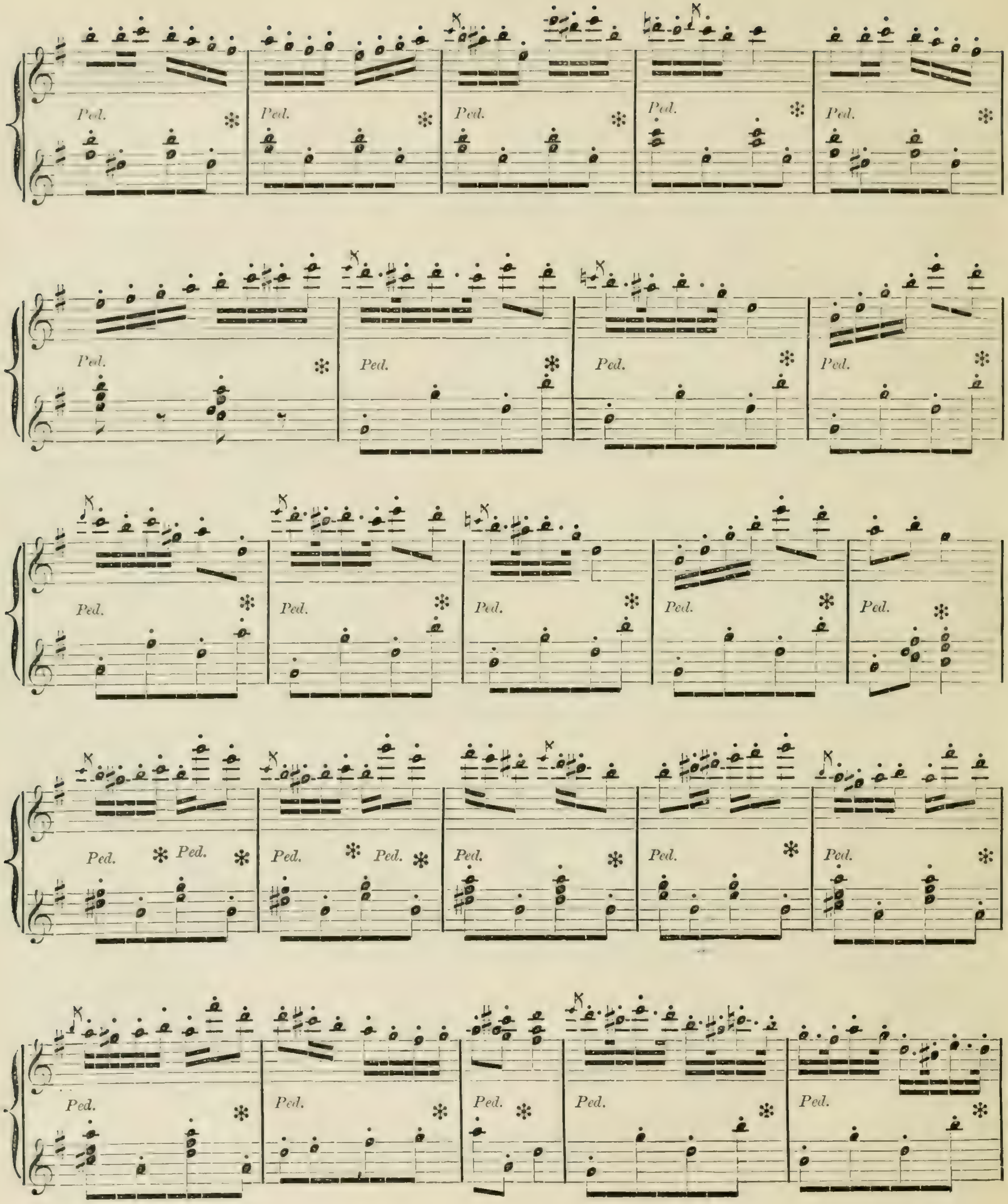
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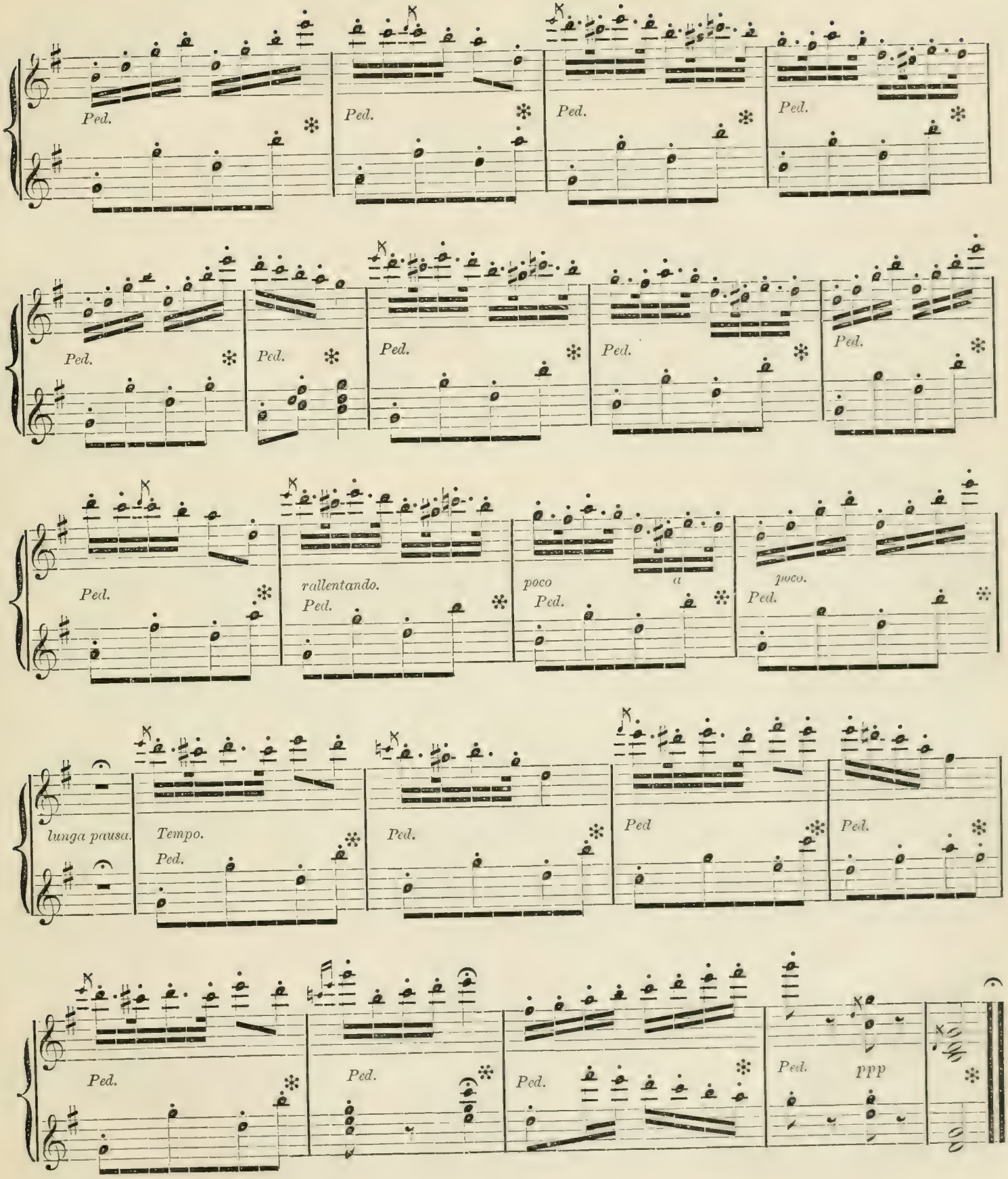
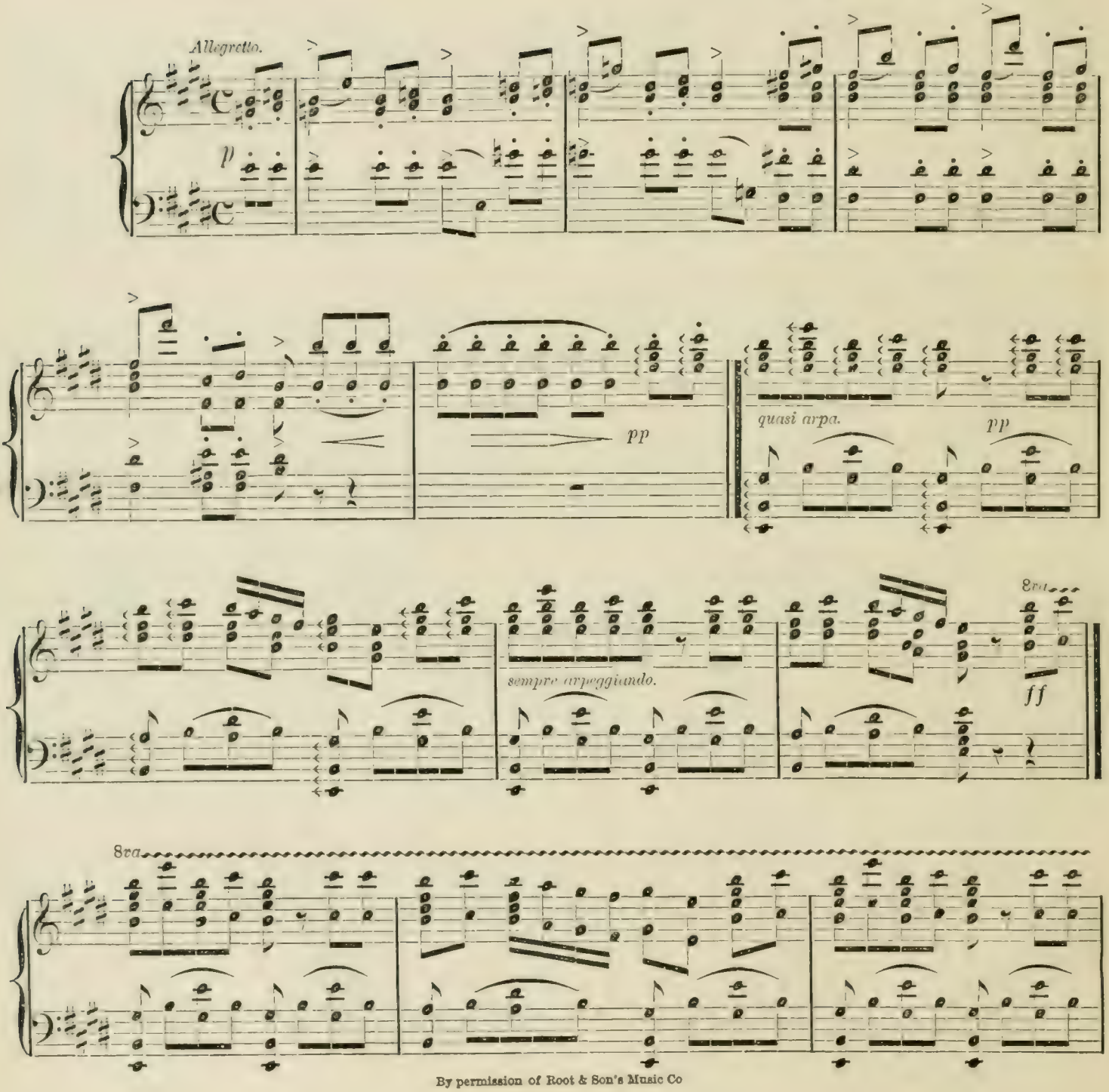

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
rallentando.
Ped.
poco
Ped.
a
poco.
Ped.
lunga pausa.
Tempo.
Ped.
Ped.
Ped
Ped.
Ped.
Ped.
Ped.
ppp

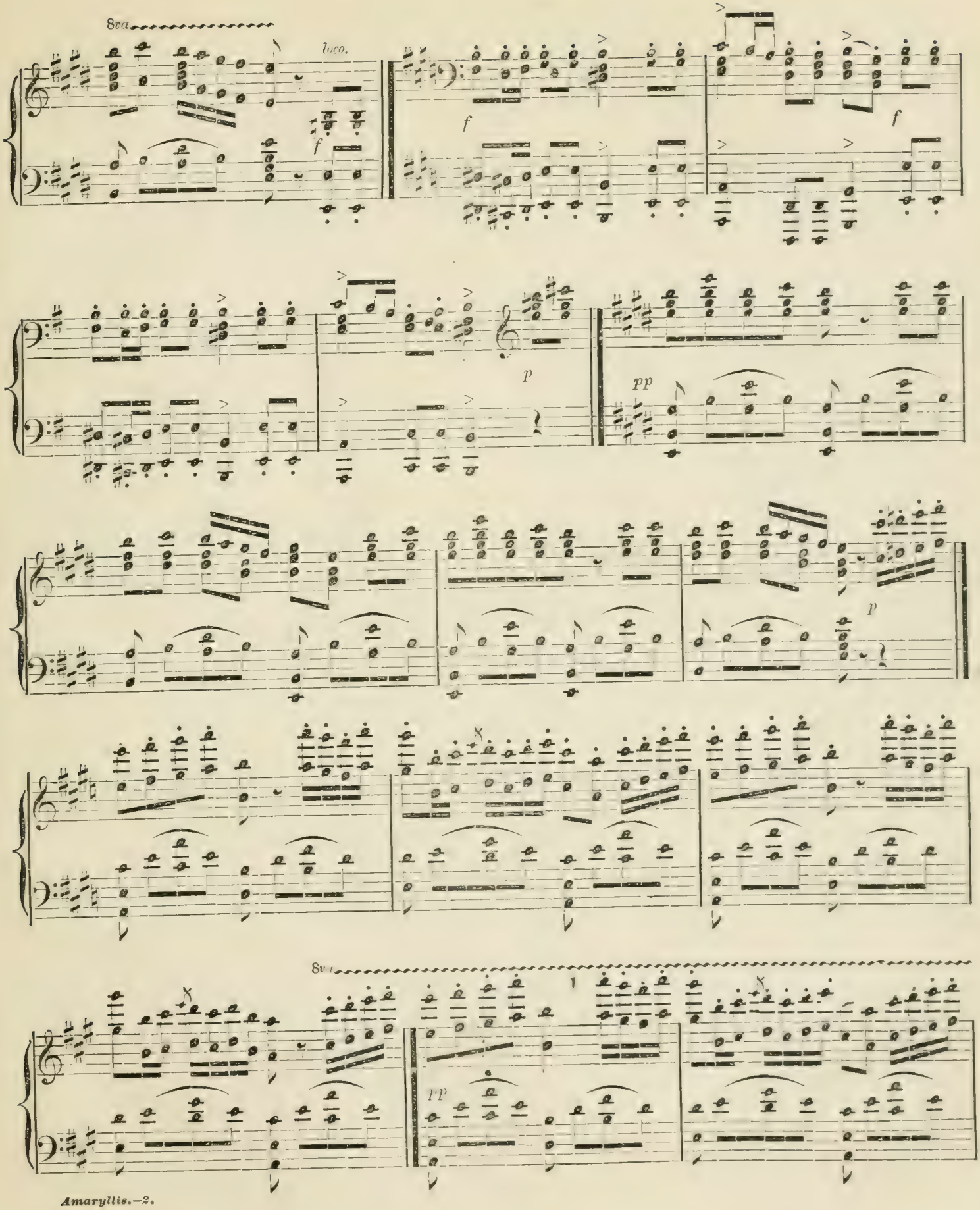
AMARYLLIS.

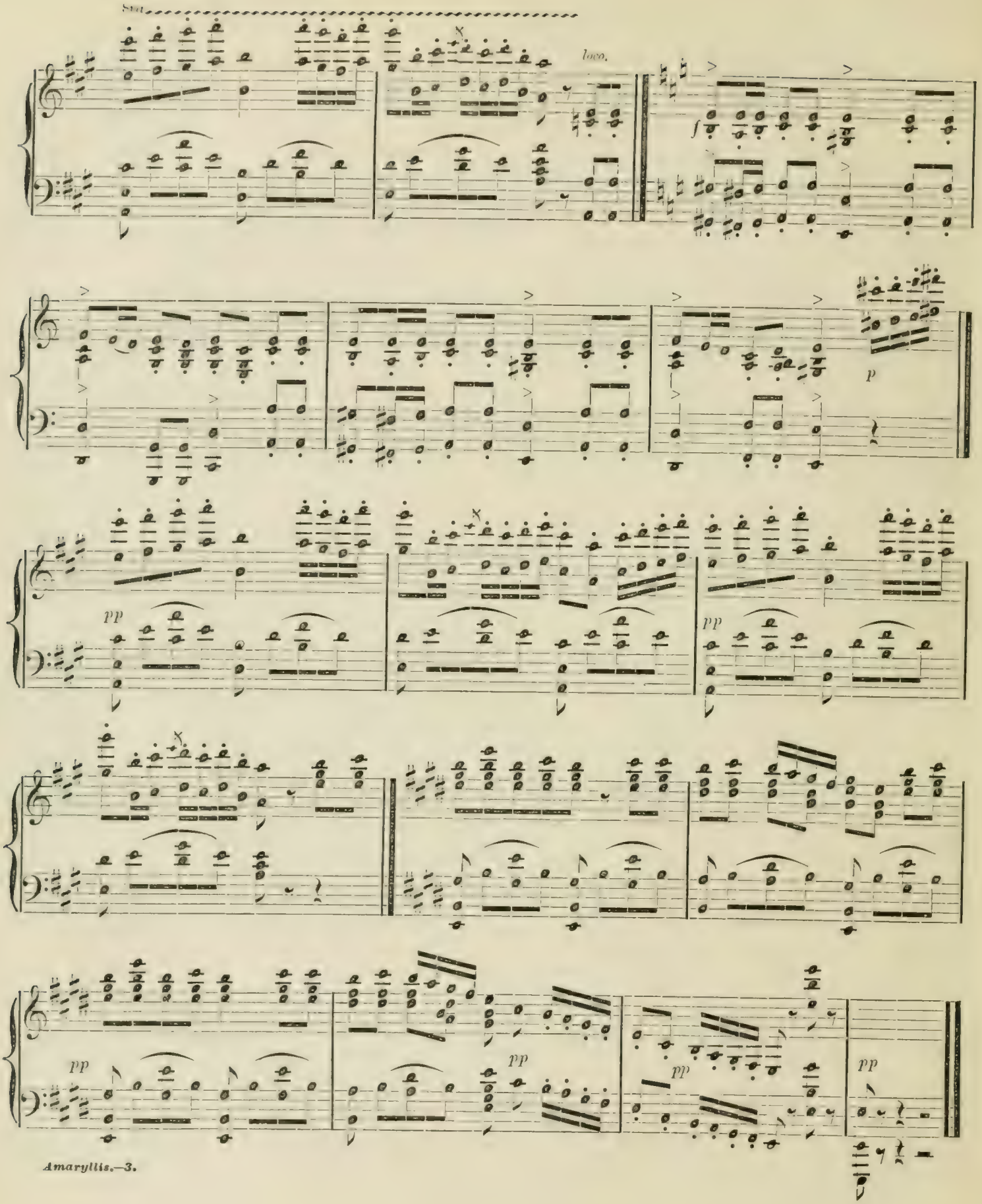
(Air par le Roi Louis XIII.)

Arranged by A. H. PEASE.



By permission of Root & Son's Music Co

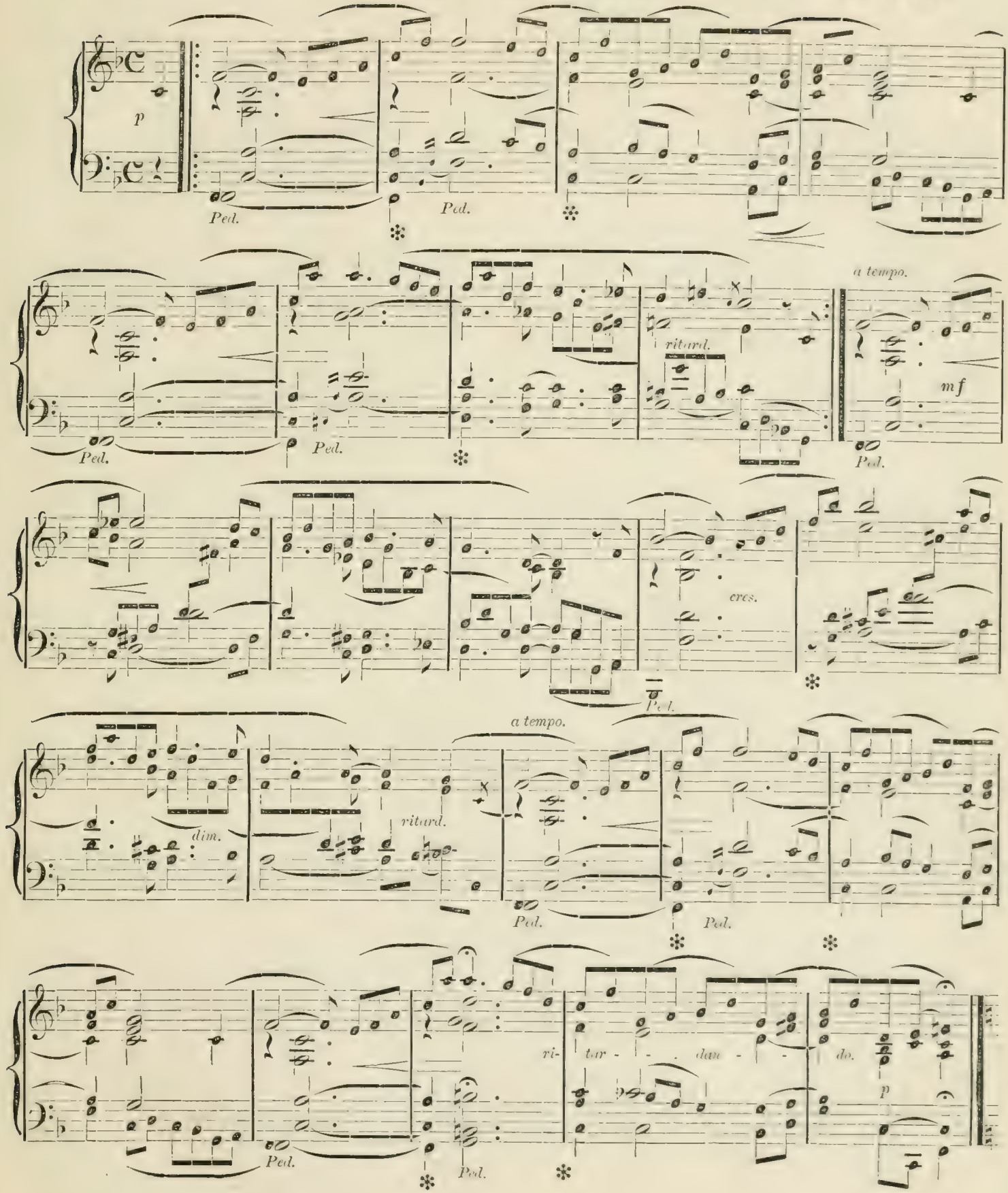

8va
loco.
f
f
f
p
pp
p
8va
pp


Sva
loco.
f
p
pp
pp
pp
pp
pp

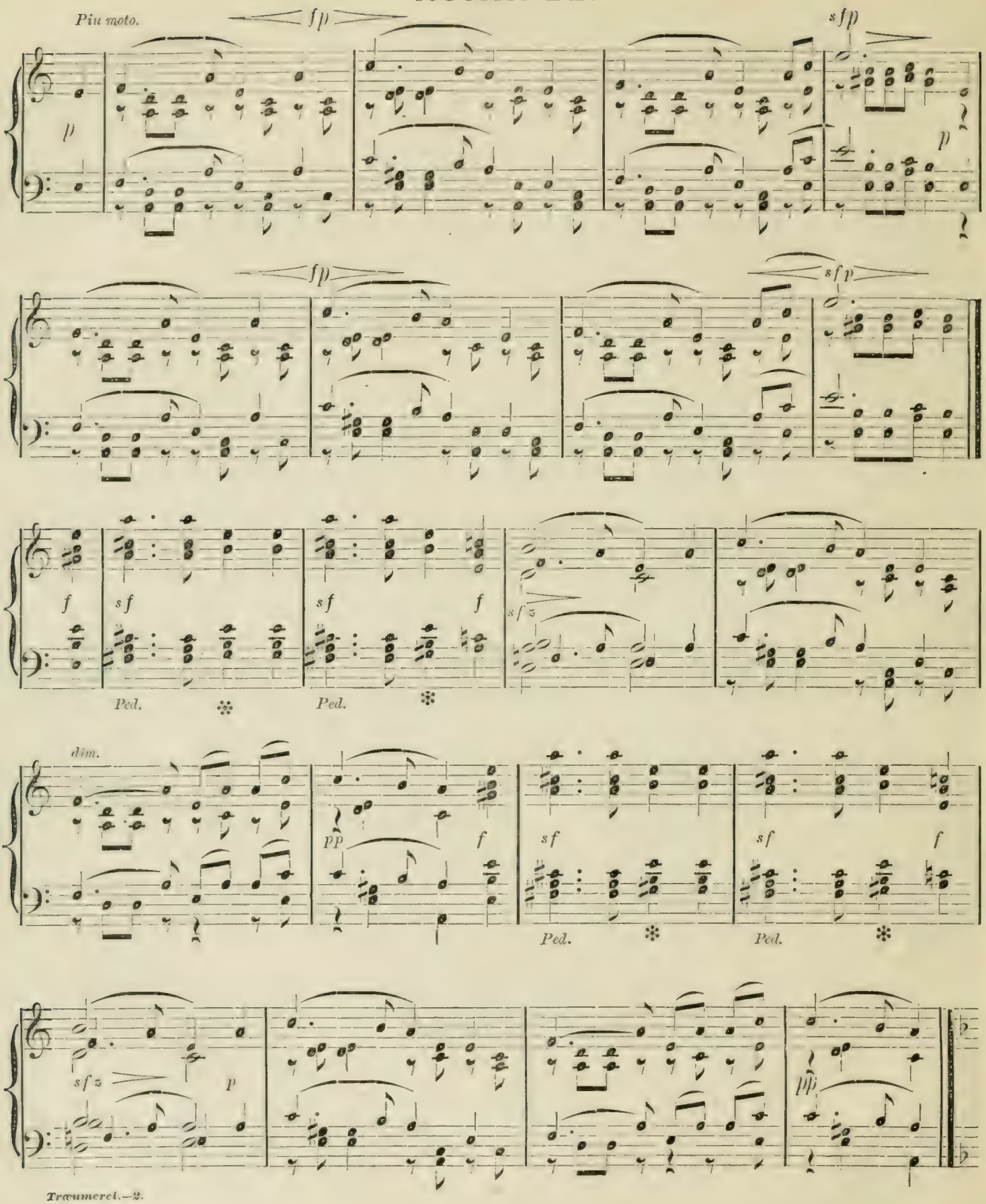
TRÄUMEREI.

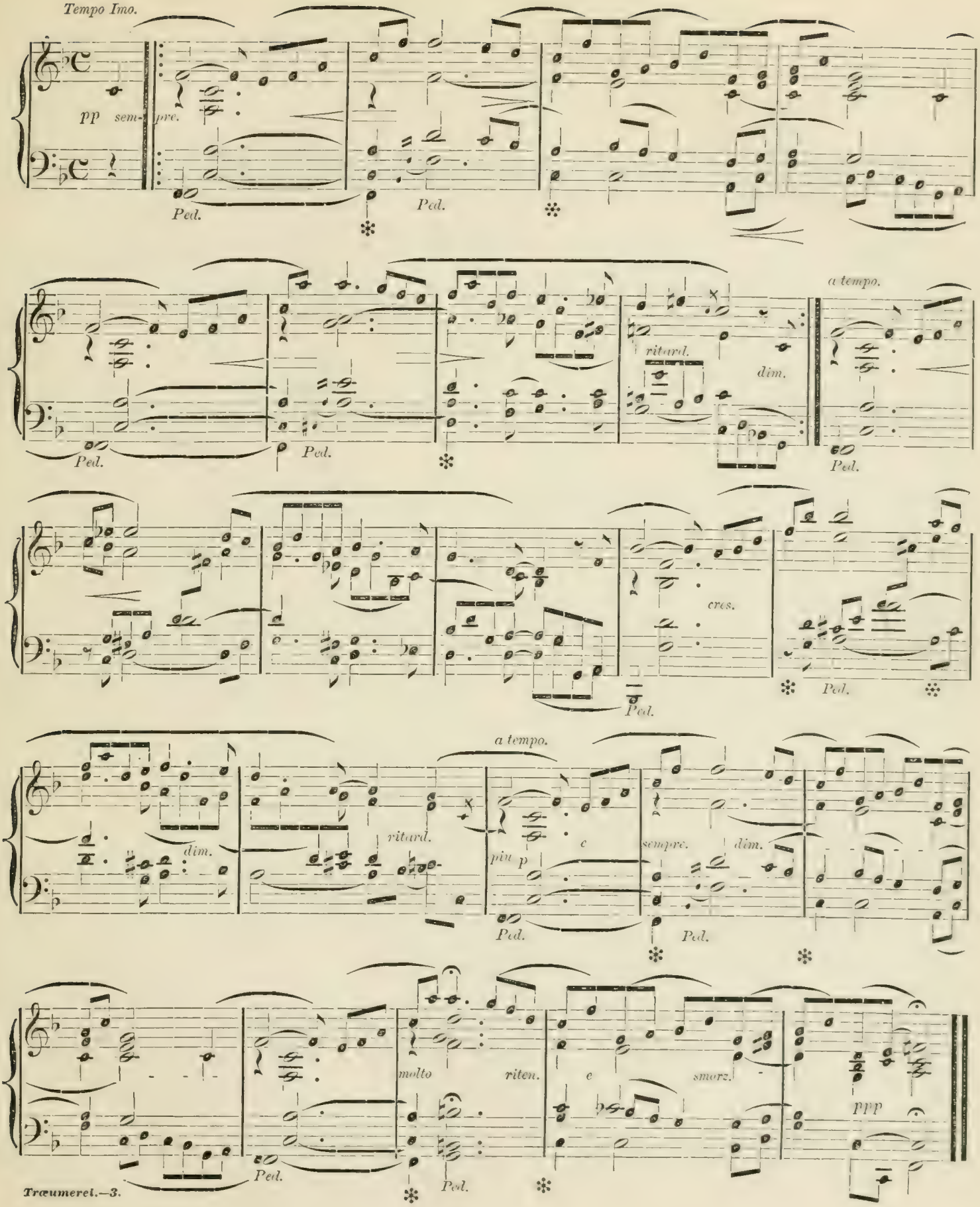
Moderato M. M. ♩ = 100.

R. SCHUMANN.



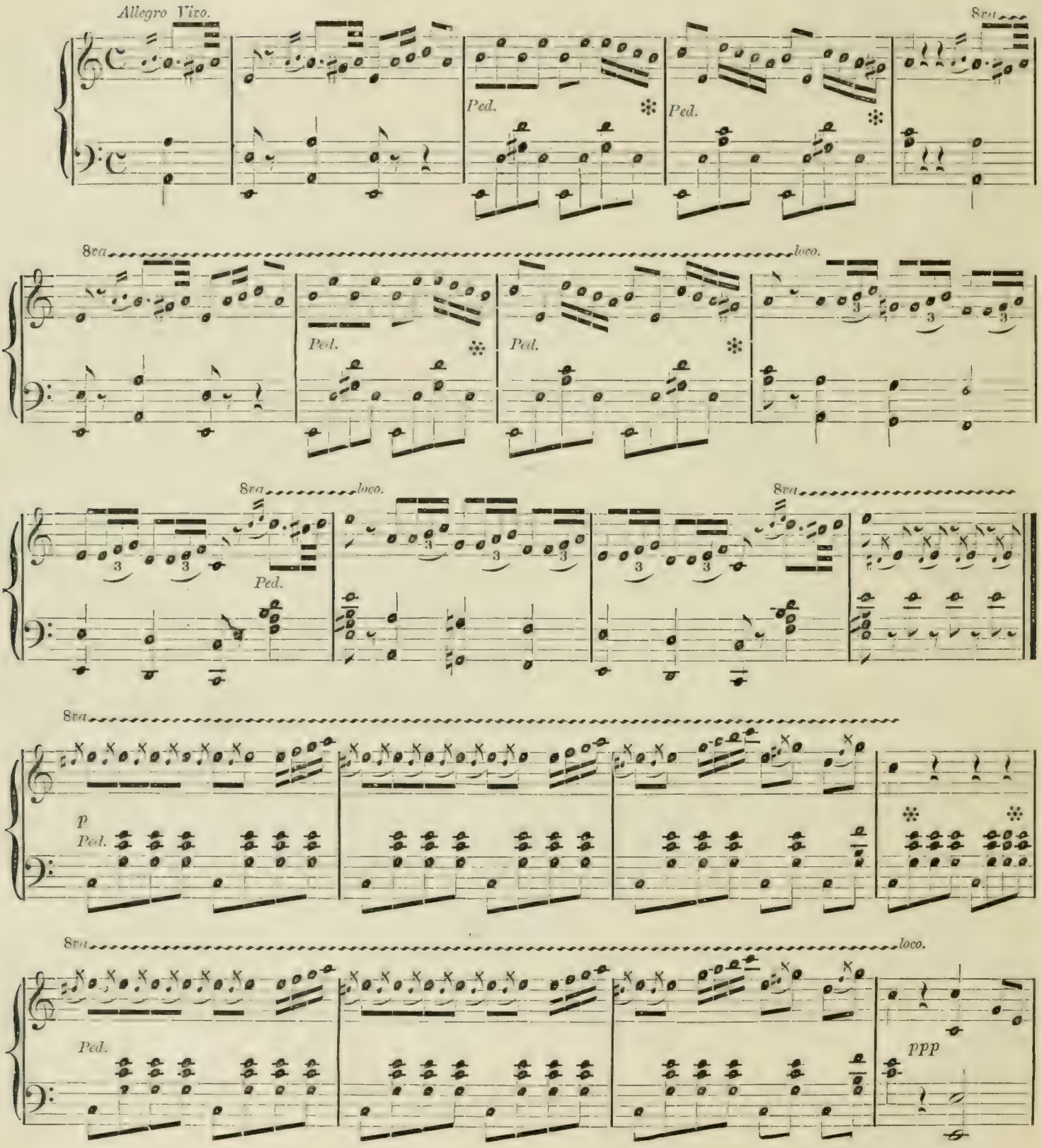
ROMANZE.

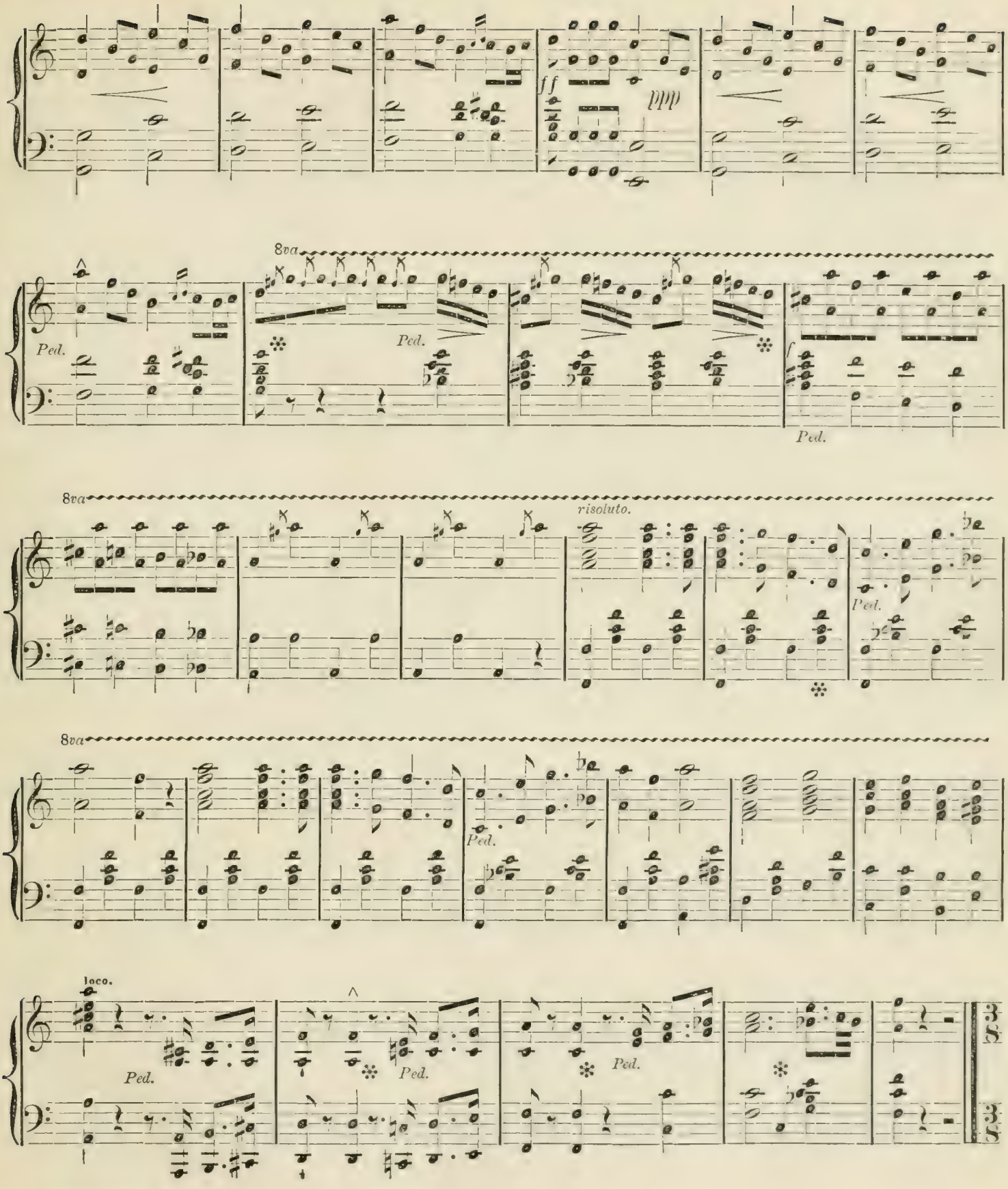

Più moto.
fp
sfp
p
fp
sfp
f
sf
sf
f
sfz
Ped.
Ped.
dim.
pp
f
sf
sf
f
Ped.
Ped.
sfz
p
pp


Tempo Imo.
pp sem- pre.
Ped.
Ped.
ritard.
dim.
a tempo.
Ped.
Ped.
Ped.
cres.
Ped.
Ped.
a tempo.
dim.
ritard.
più p
c
sempre.
dim.
Ped.
Ped.
molto
riten.
c
smorz.
ppp
Ped.
Ped.

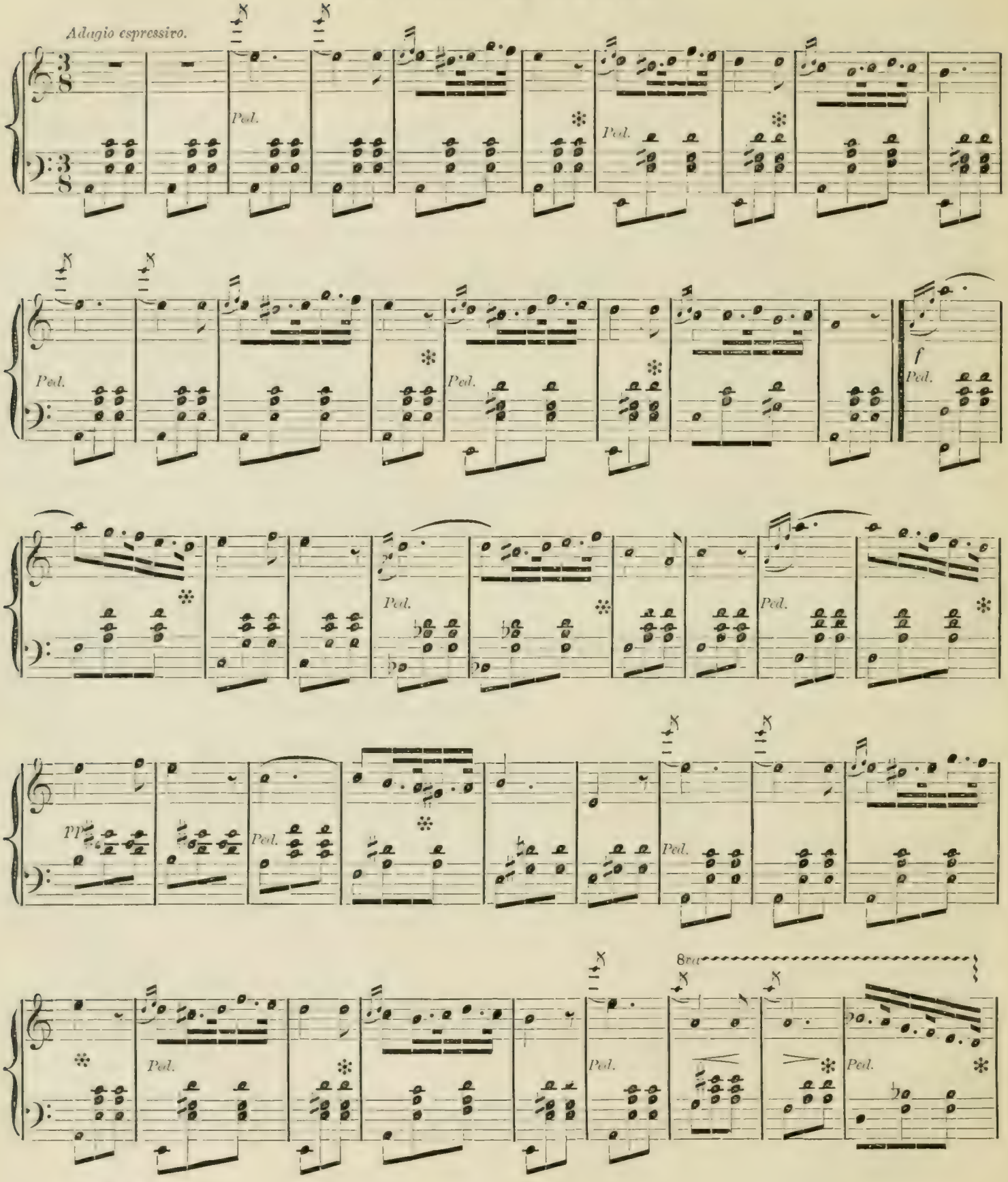
ANVIL CHORUS.

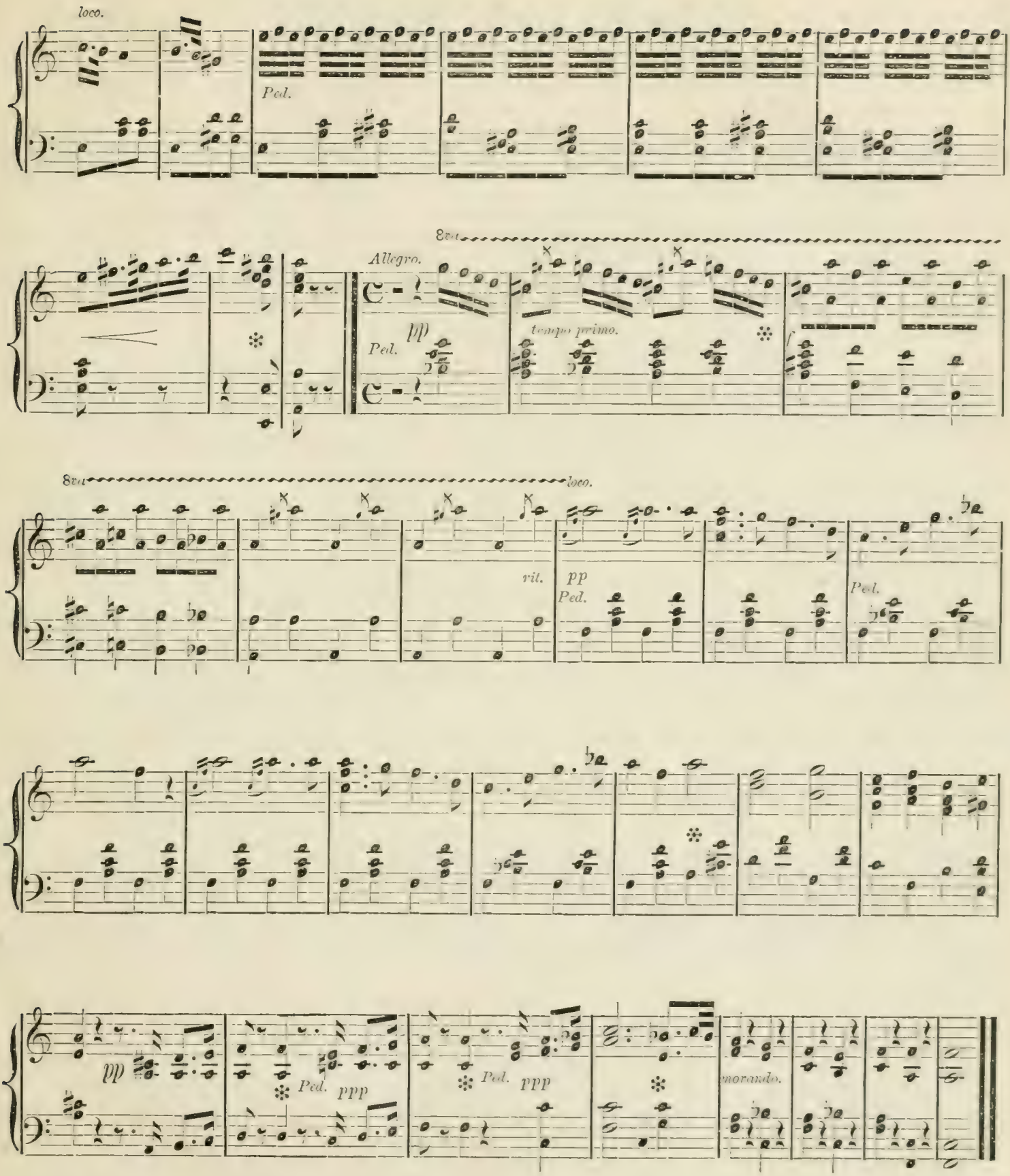
IL TROVATORE.




ff
ppp
8va
Ped.
Ped.
Ped.
8va
risoluto.
Ped.
8va
Ped.
loco.
Ped.
Ped.
Ped.

STRIDE LA VAMPA.

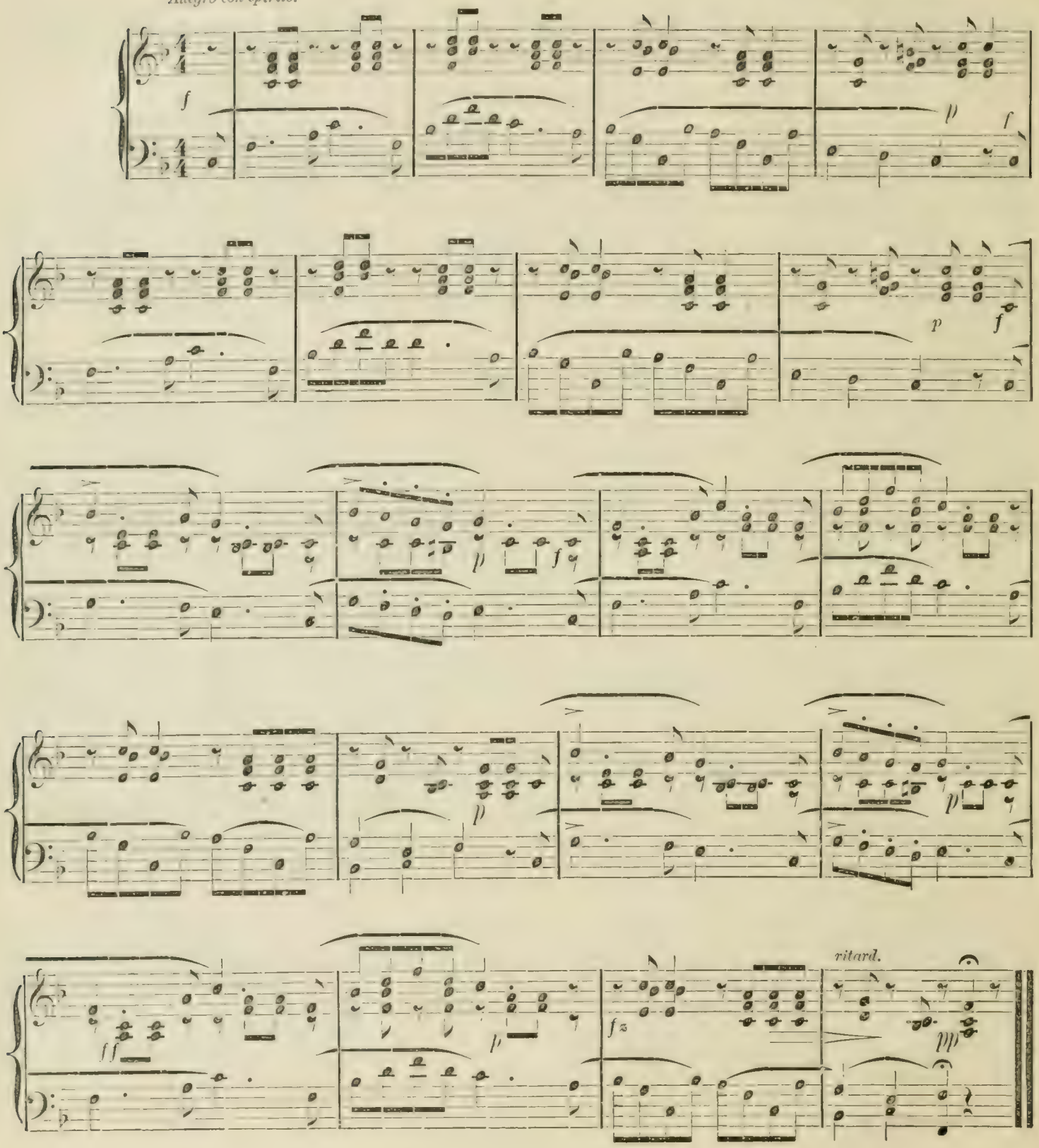



loco.
Ped.
8va
Allegro.
pp
Ped.
tempo primo.
8va
loco.
rit.
pp
Ped.
Ped.
pp
Ped.
ppp
Ped.
ppp
morando.

THE HAPPY FARMER.

R. SCHUMANN.

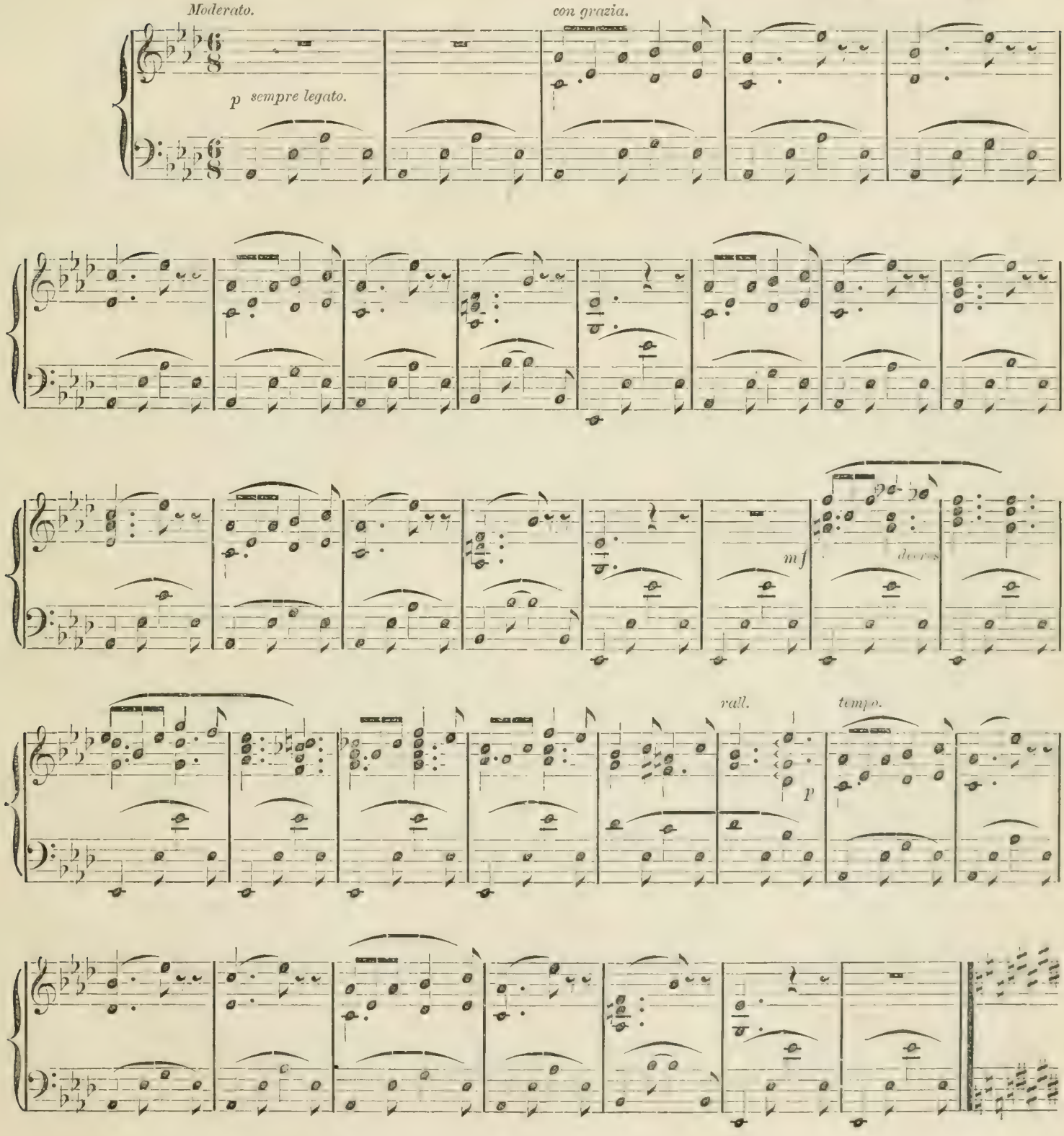
Allegro con spirito.

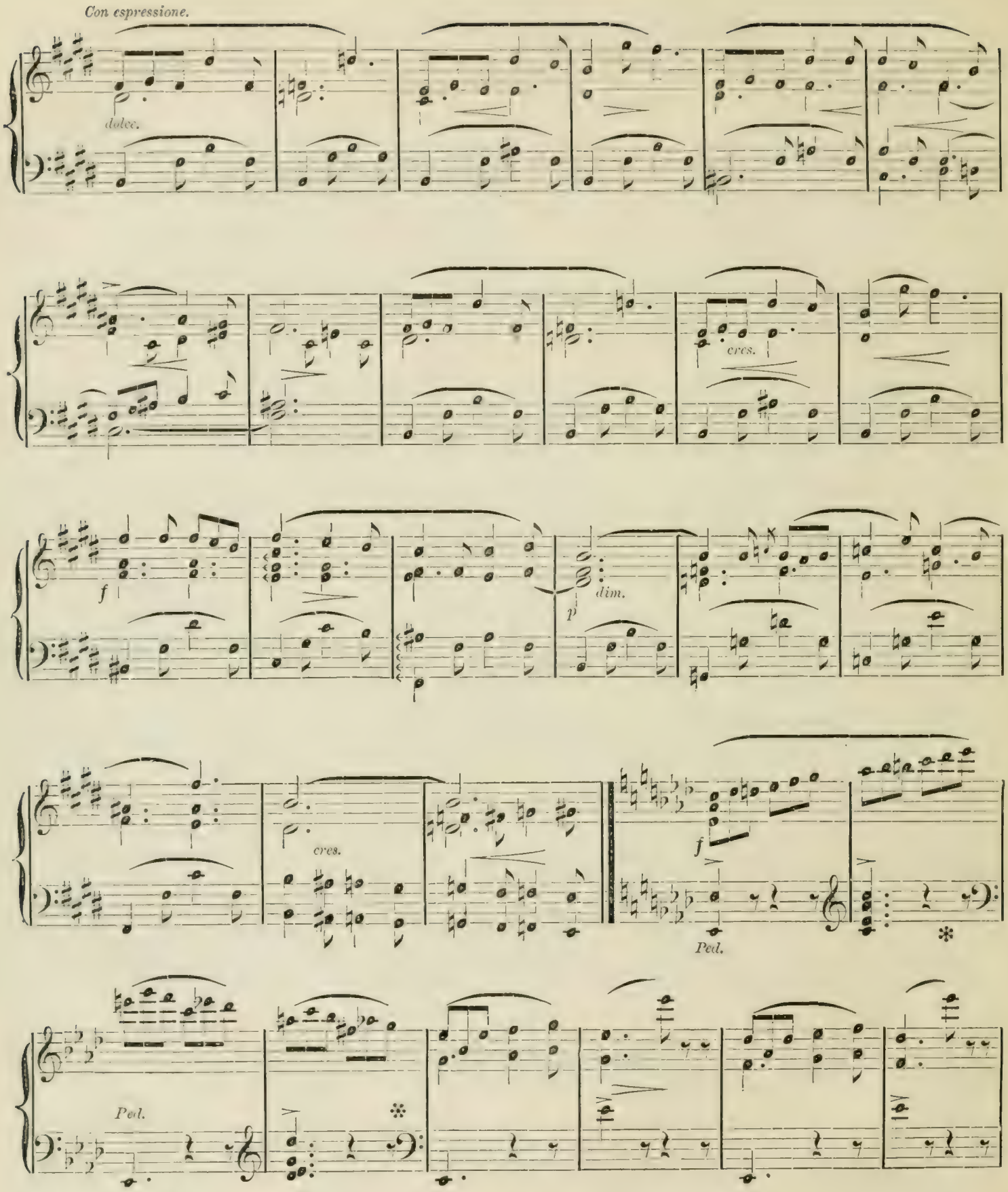


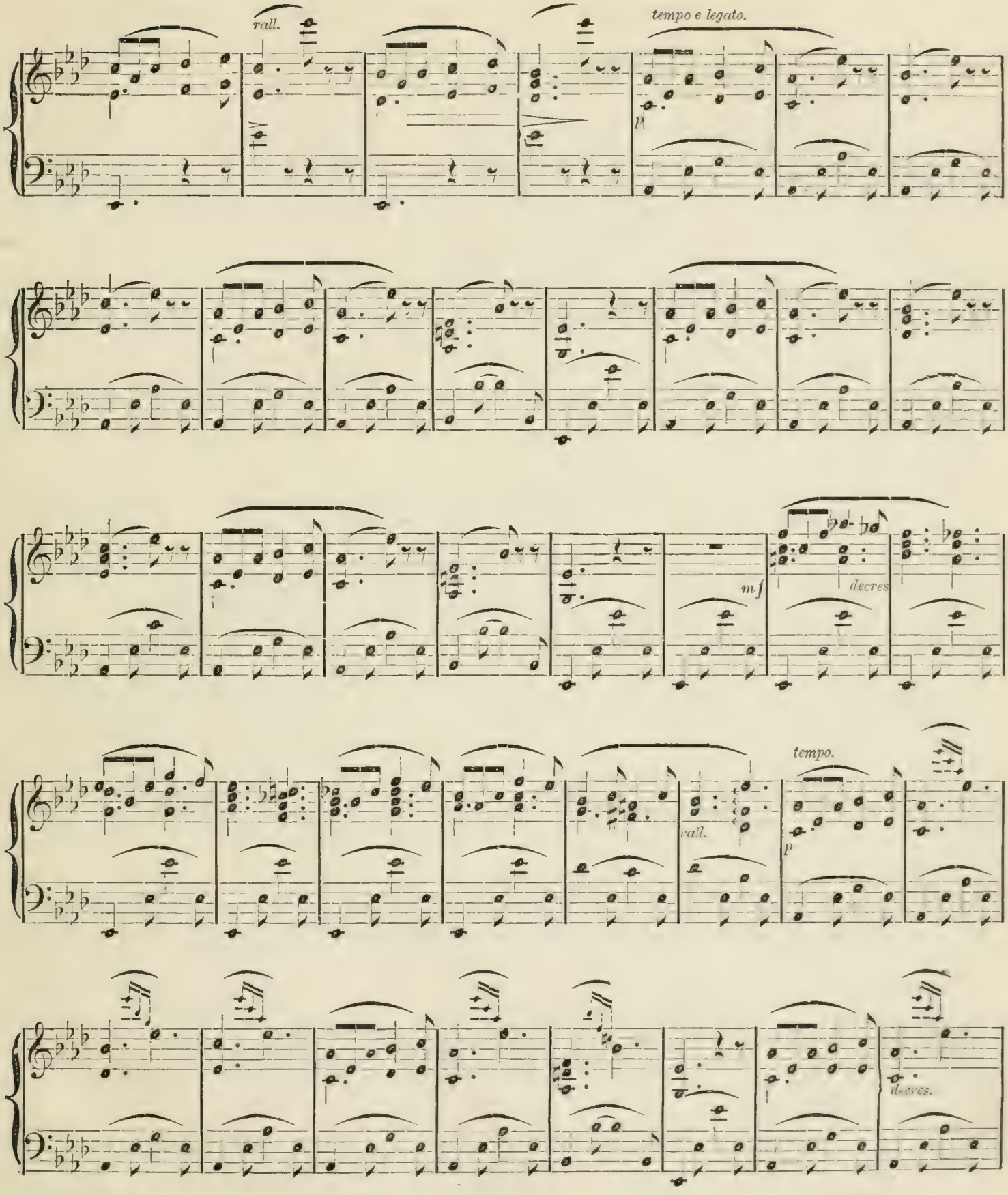
L'ESCARPOLETTE.

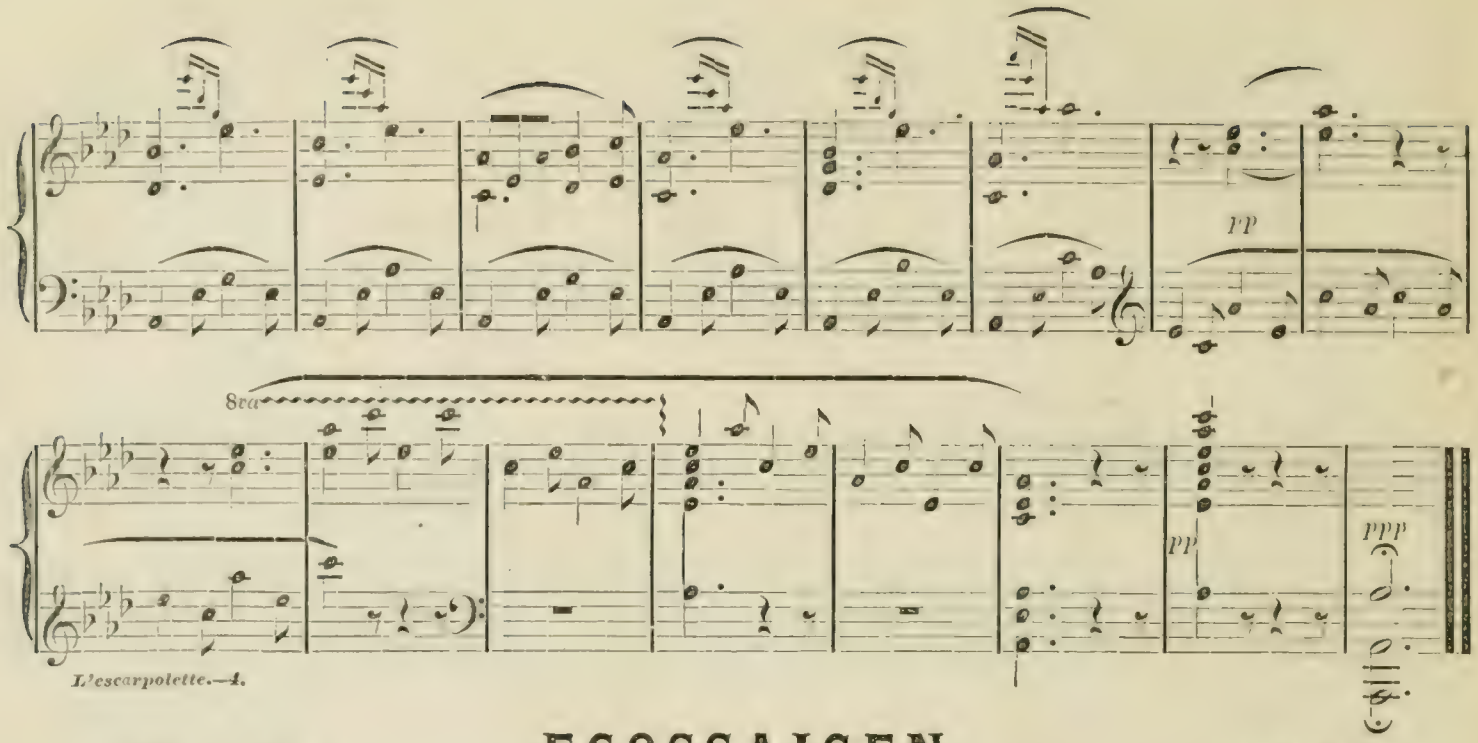
(SWING SONG.)

Illustration. **CH. FONTAINE.**




Con espressione.
dolce.
cres.
f
dim.
p
cres.
f
Ped.
Ped.

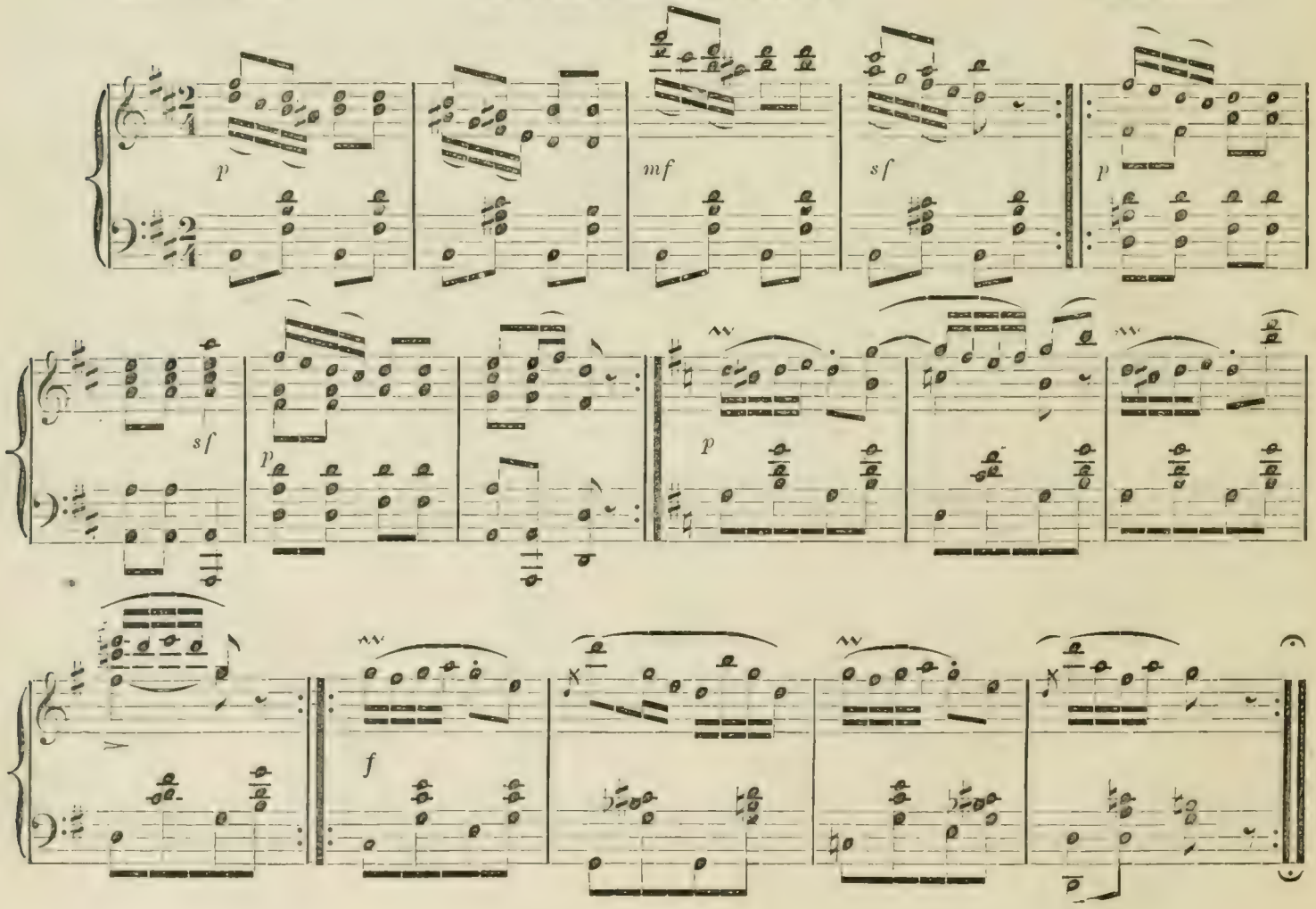

rall.
tempo e legato.
p
mf
decres
tempo.
rall.
p
decres.



Op. 18. No. 2.

ECOSSAISEN.

SCHUBERT.

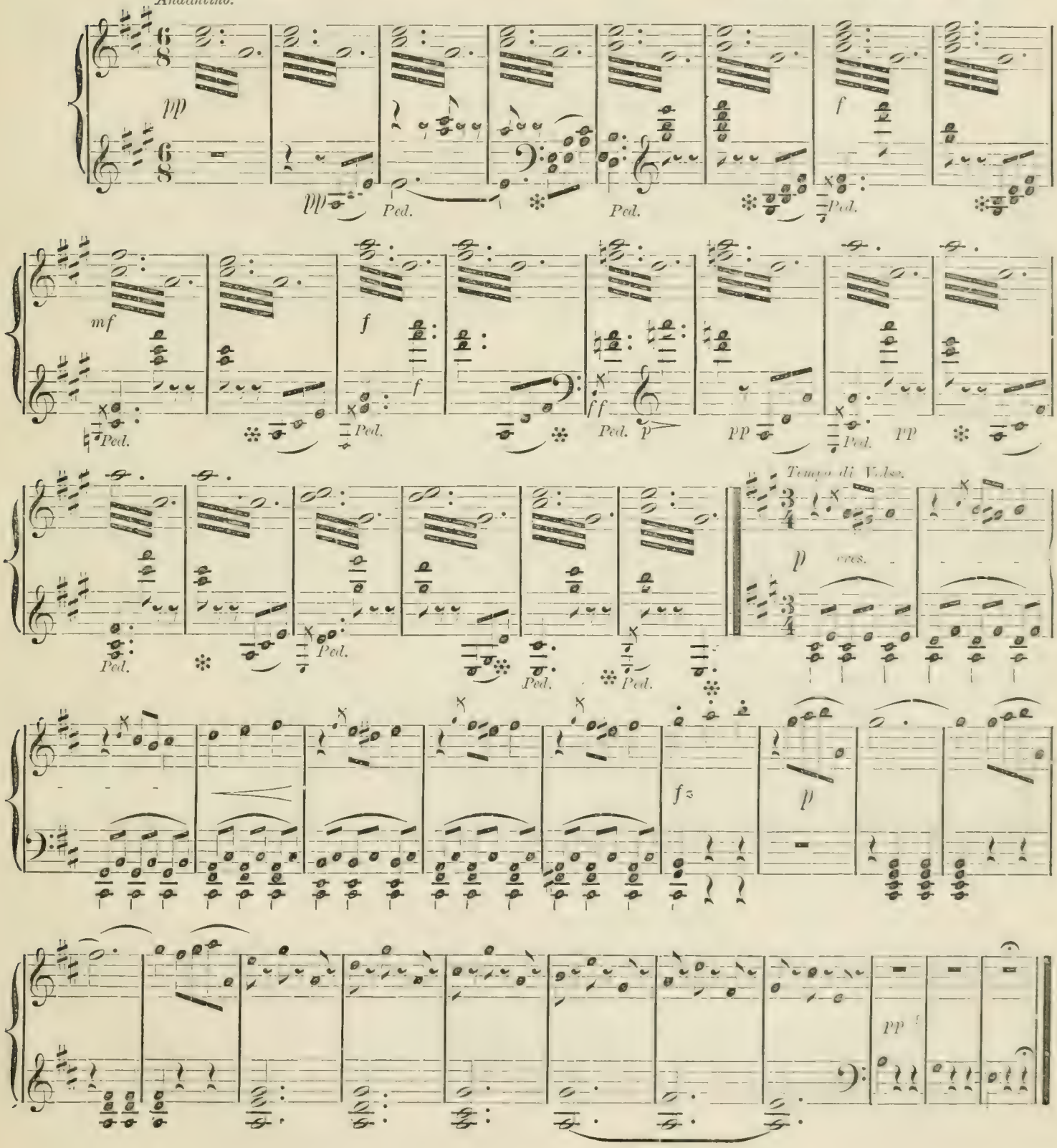


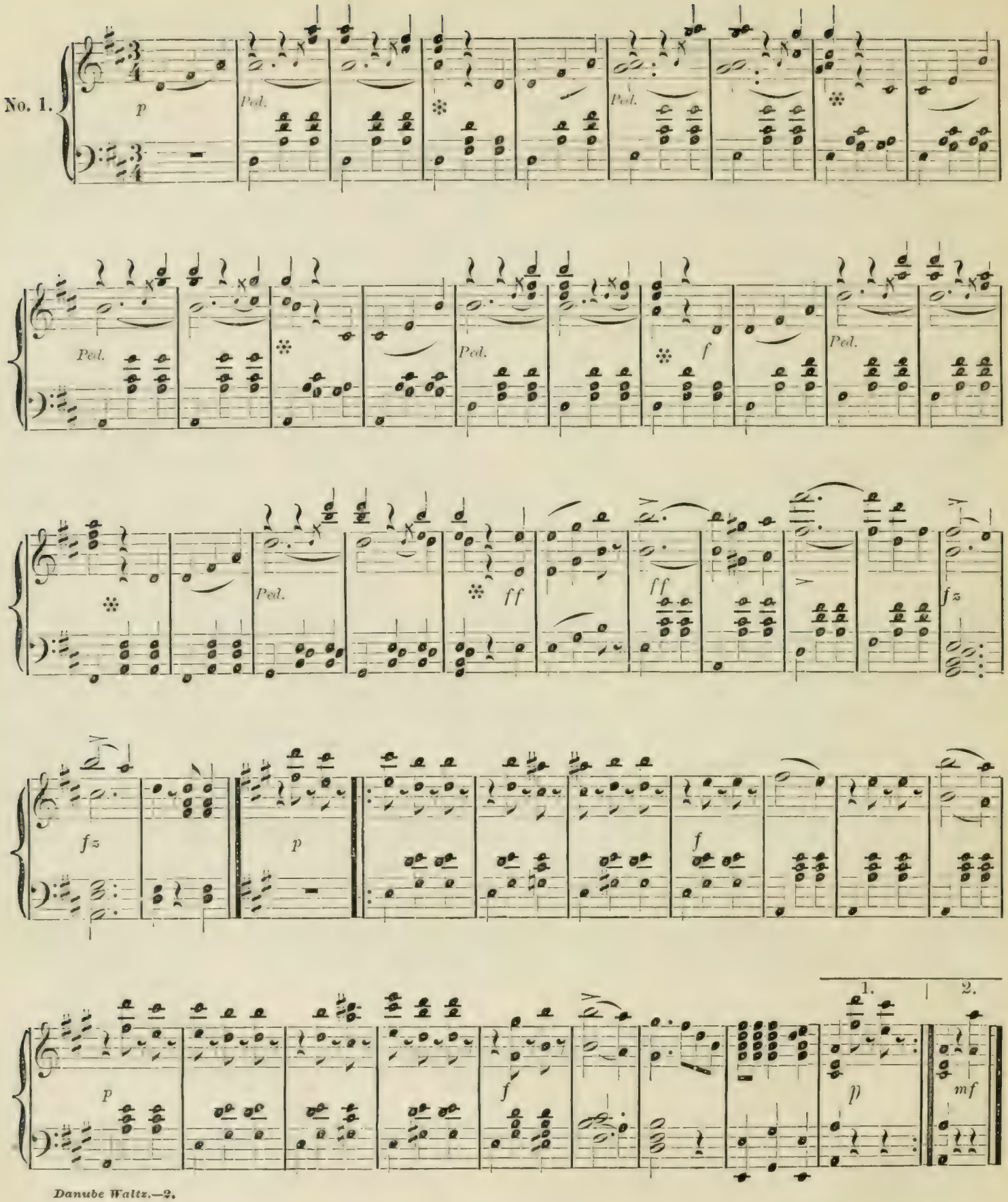
Beautiful Blue Danube Waltz.

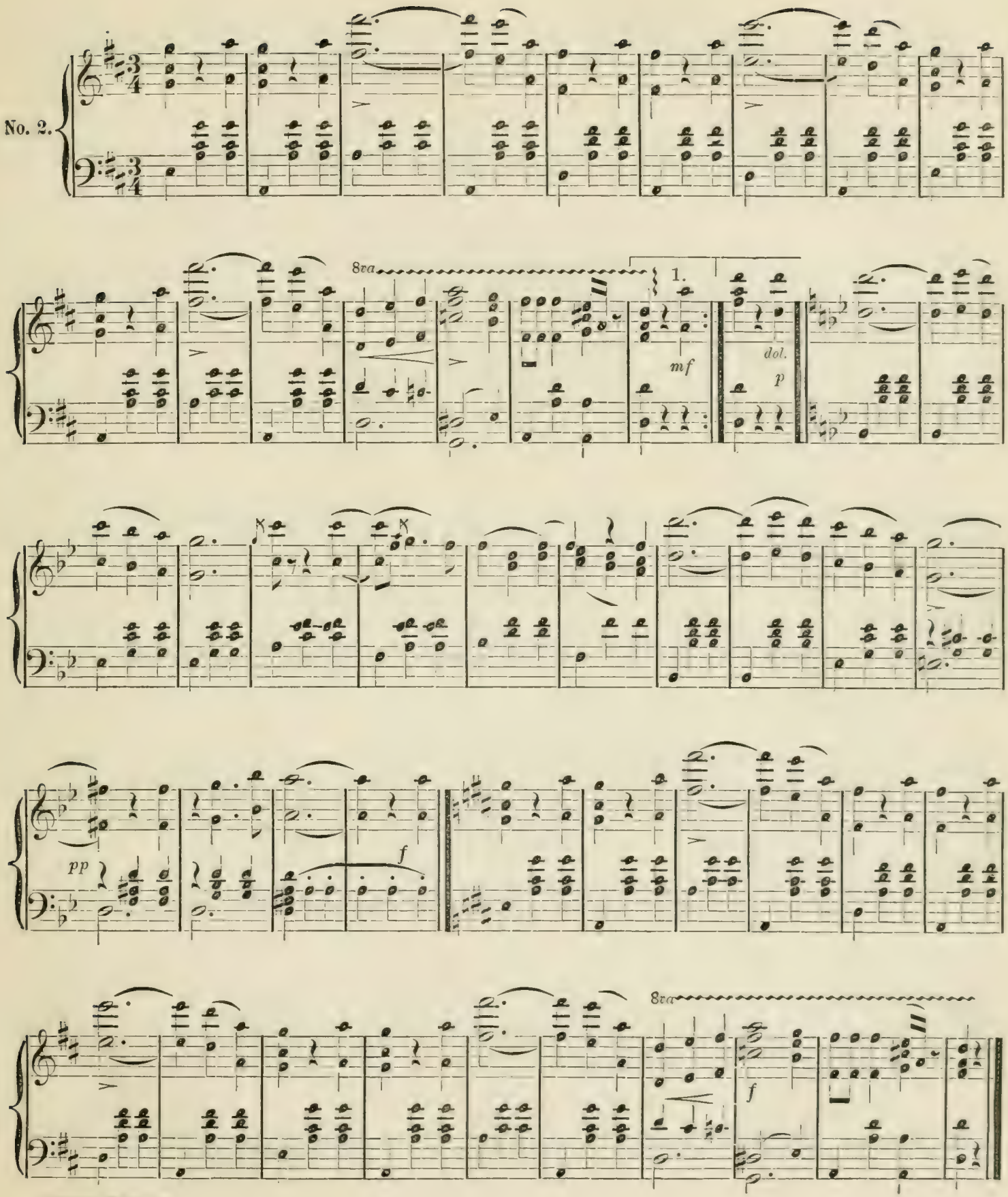
(AN DER SCHÖNEN BLAUEN DONAU.)

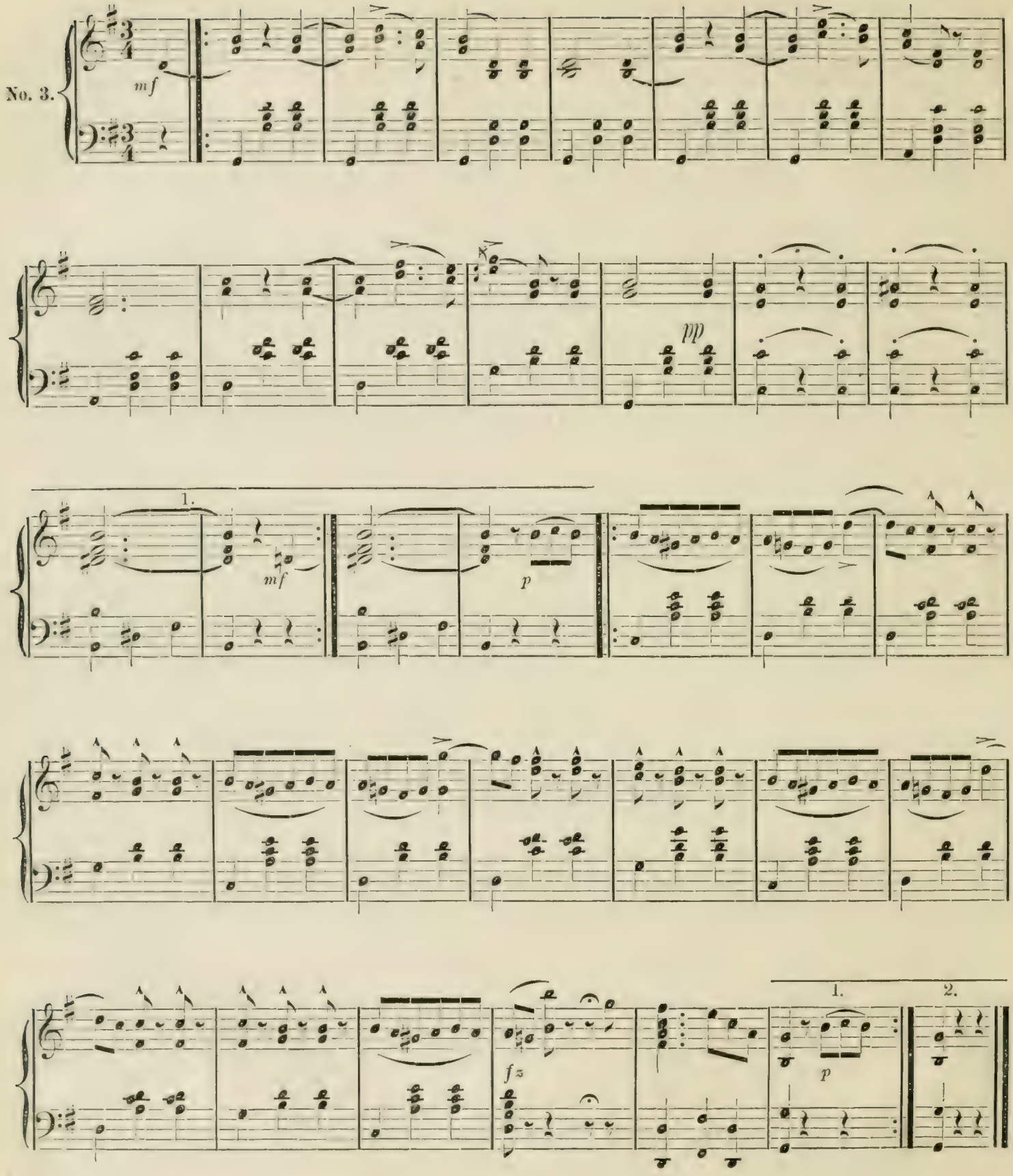
Introduction.
Andantino.

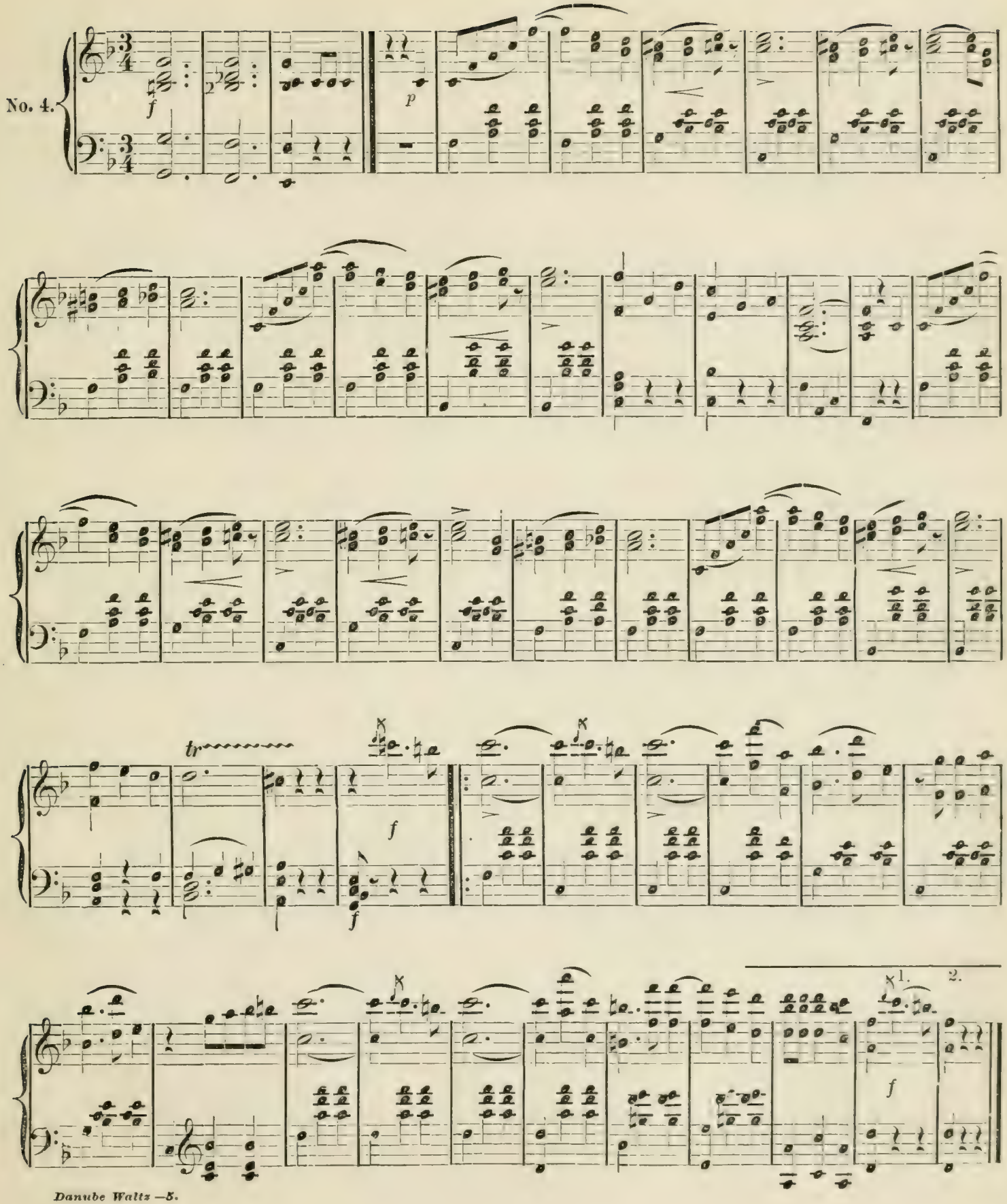
JOHANN STRAUSS. Op. 314.

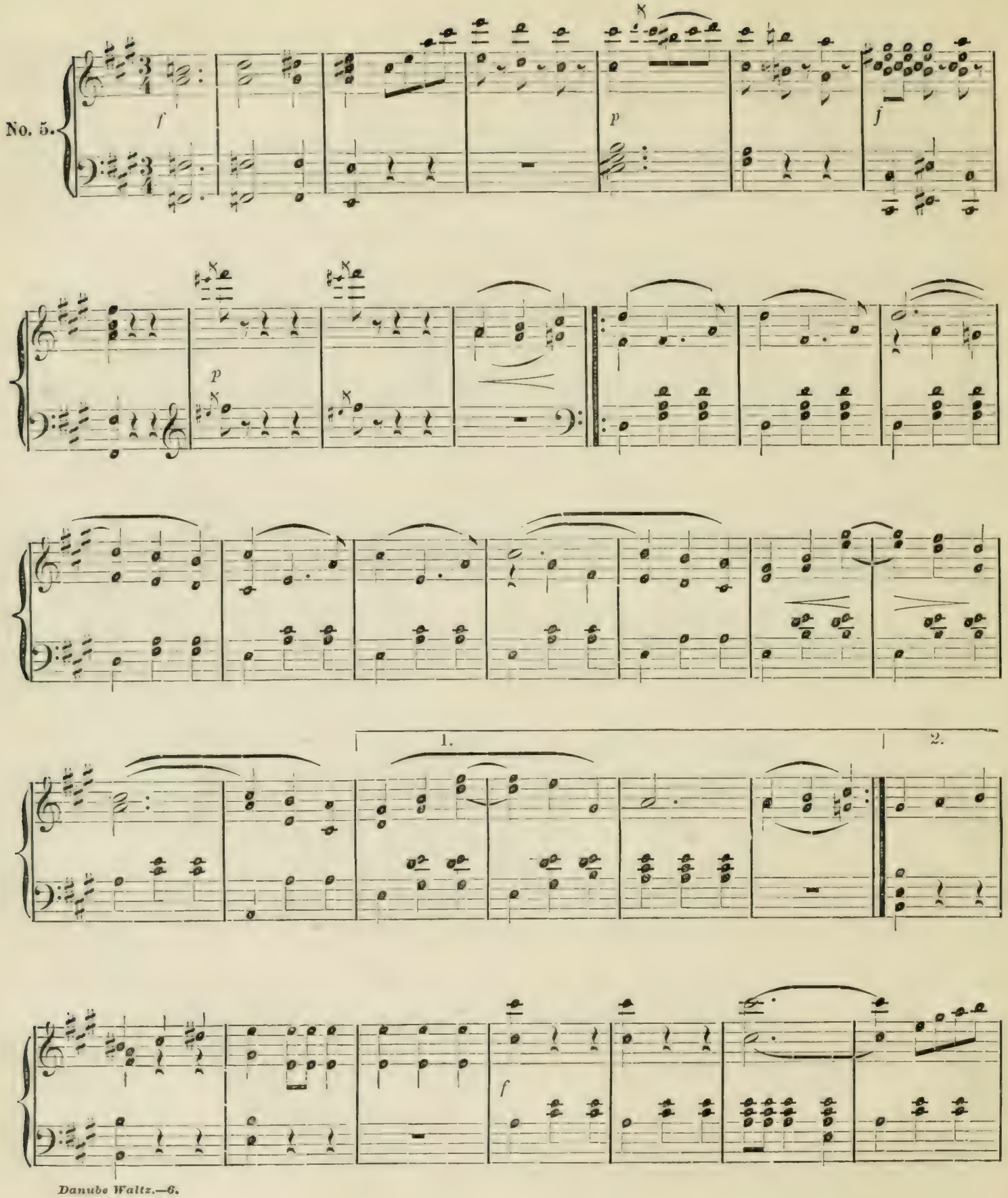


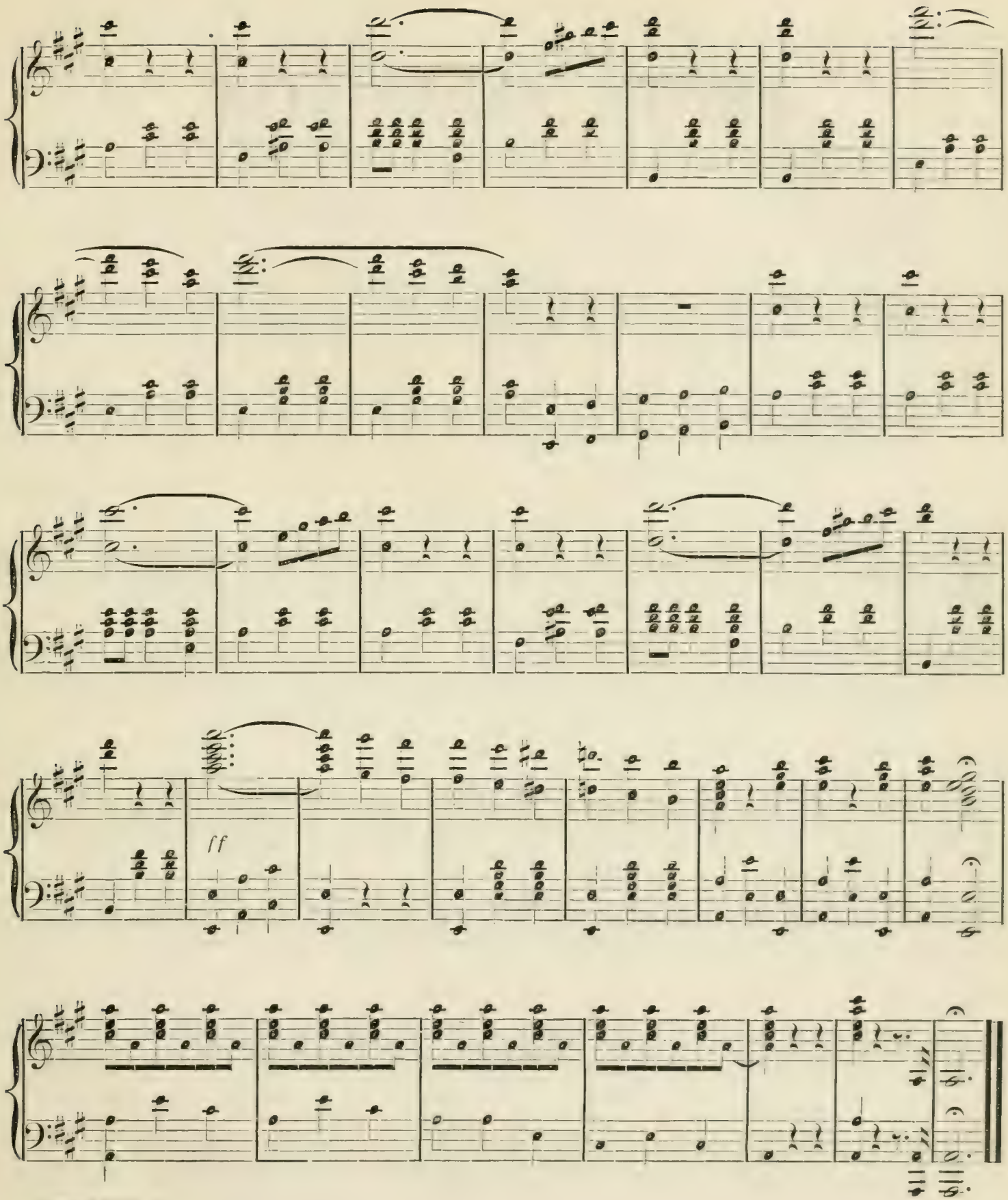

No. 1.
p
Ped.
Ped.
Ped.
Ped.
Ped.
f
Ped.
Ped.
ff
ff
fz
fz
p
f
p
f
p
1.
2.
mf


No. 2.
8va
1.
mf
dol.
p
pp
f
8va
f


No. 3.
mf
pp
1.
mf
p
fz
1.
2.
p


No. 4.
f
p
tr
f
f
1.
2.
f

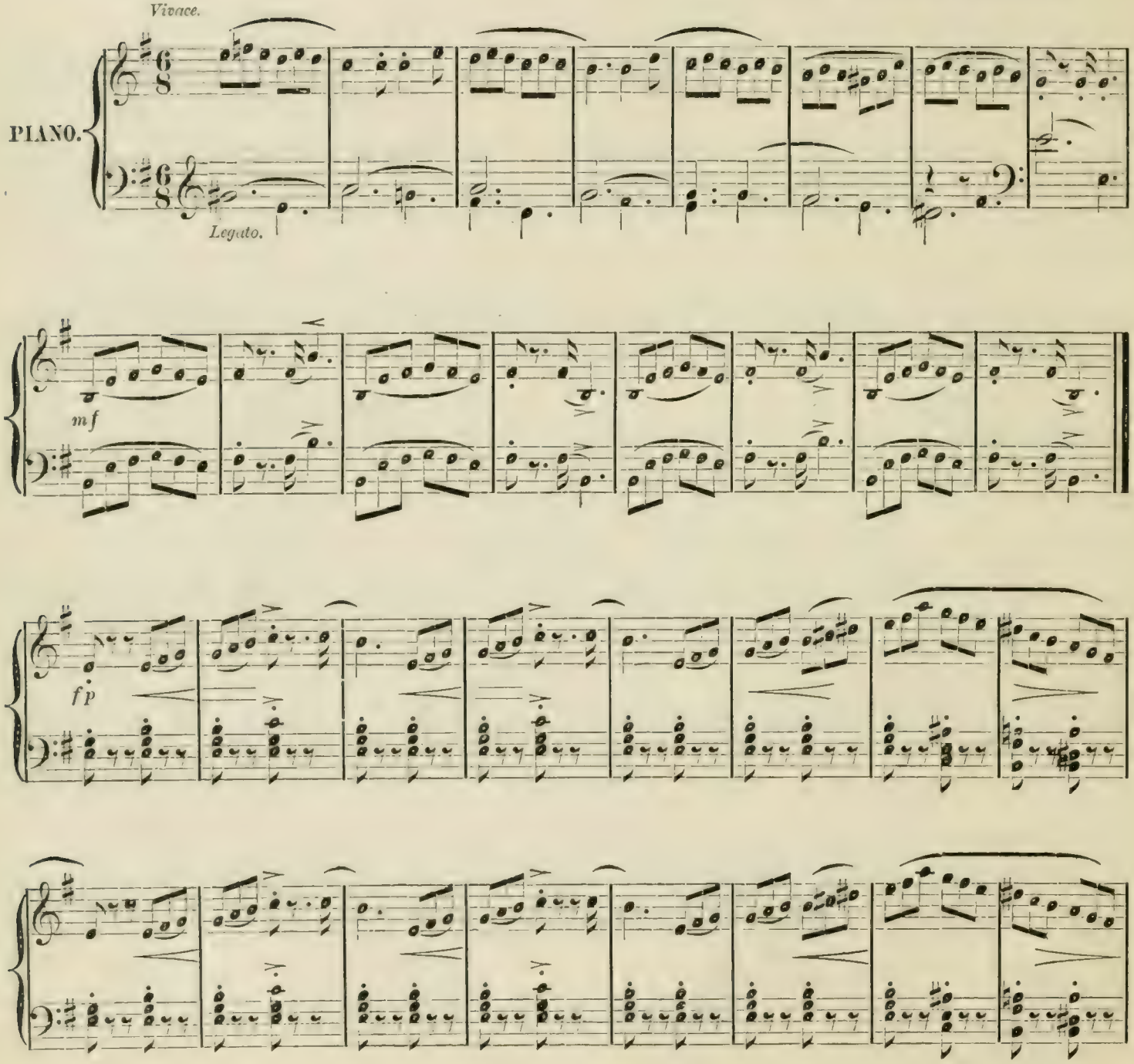

No. 5.
f
p
f
p
1.
2.
f

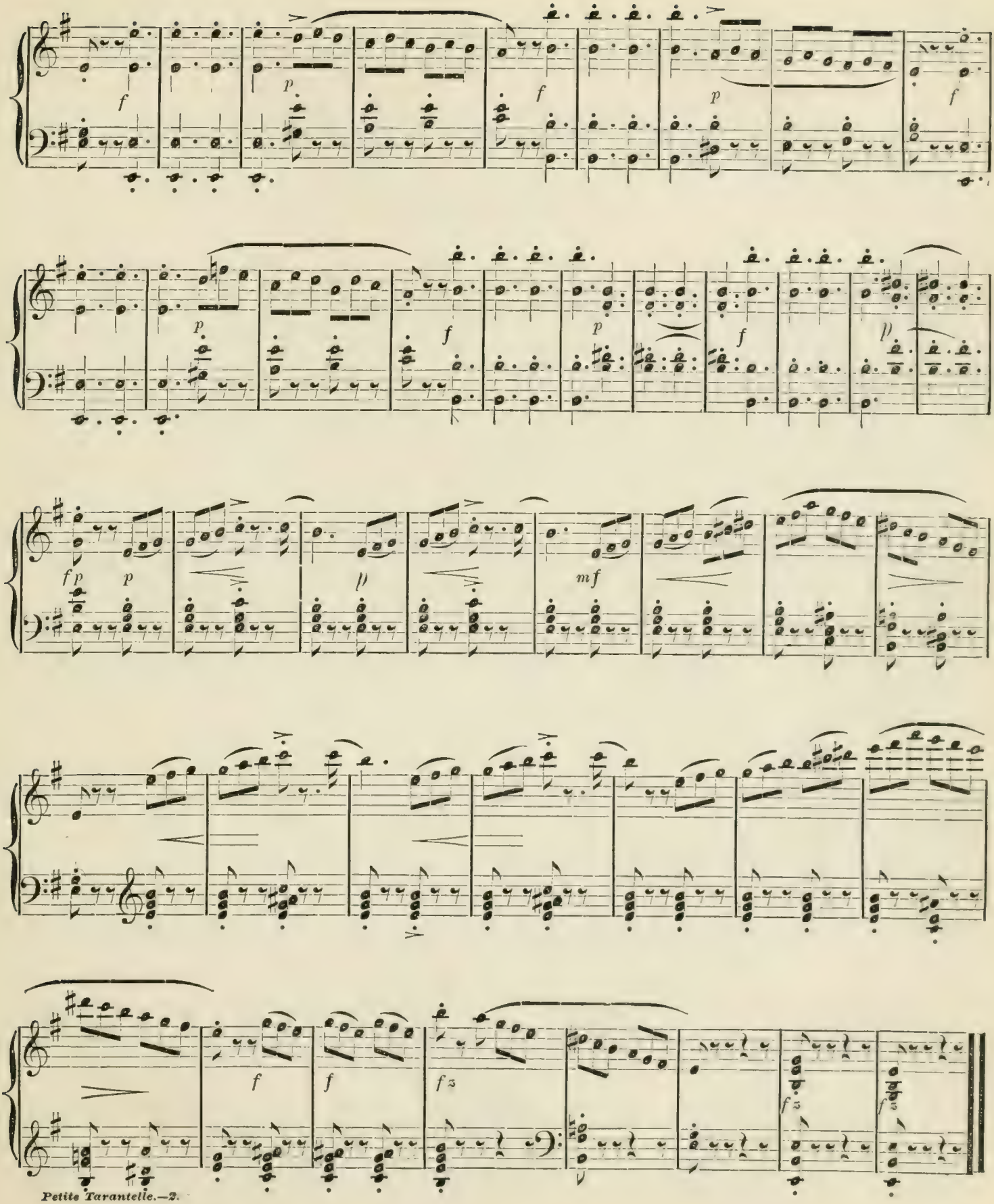

ff

PETITE TARANTELLE.

Opus 46.

STEPHEN HELLER.

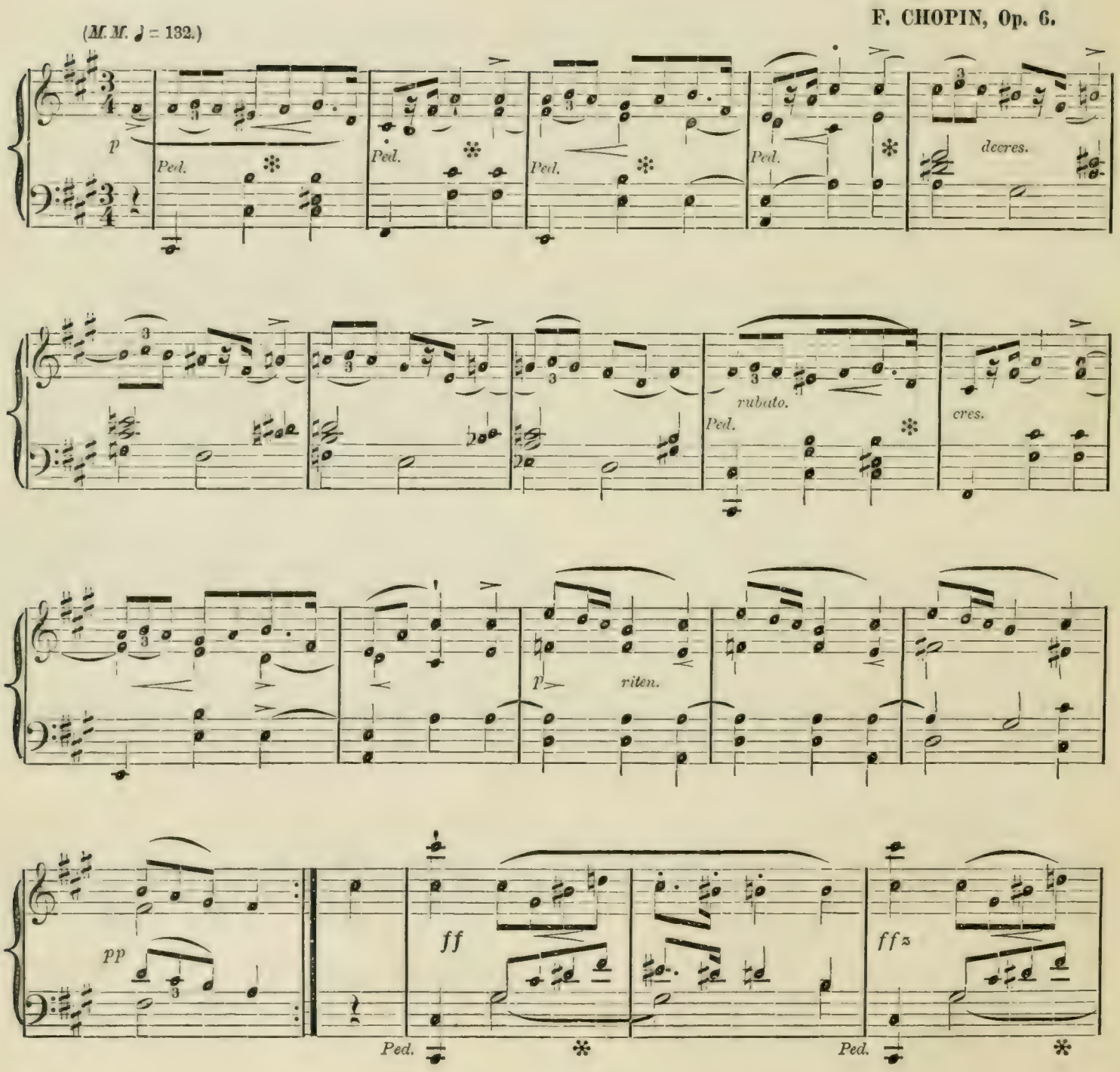


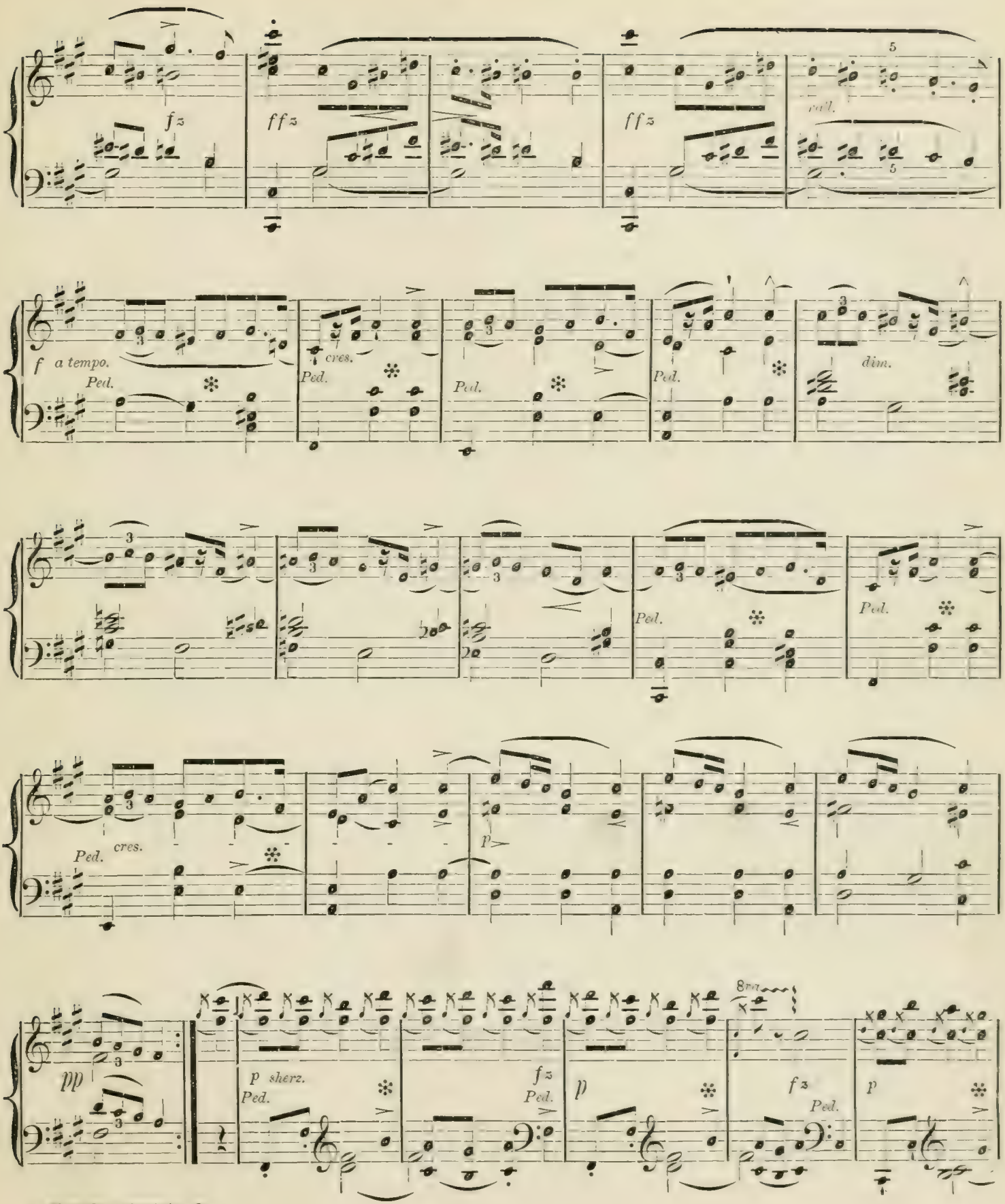

f
p
f
p
f
p
f
p
f
p
fp
p
mf
fz
f
f
fz
fz
fz

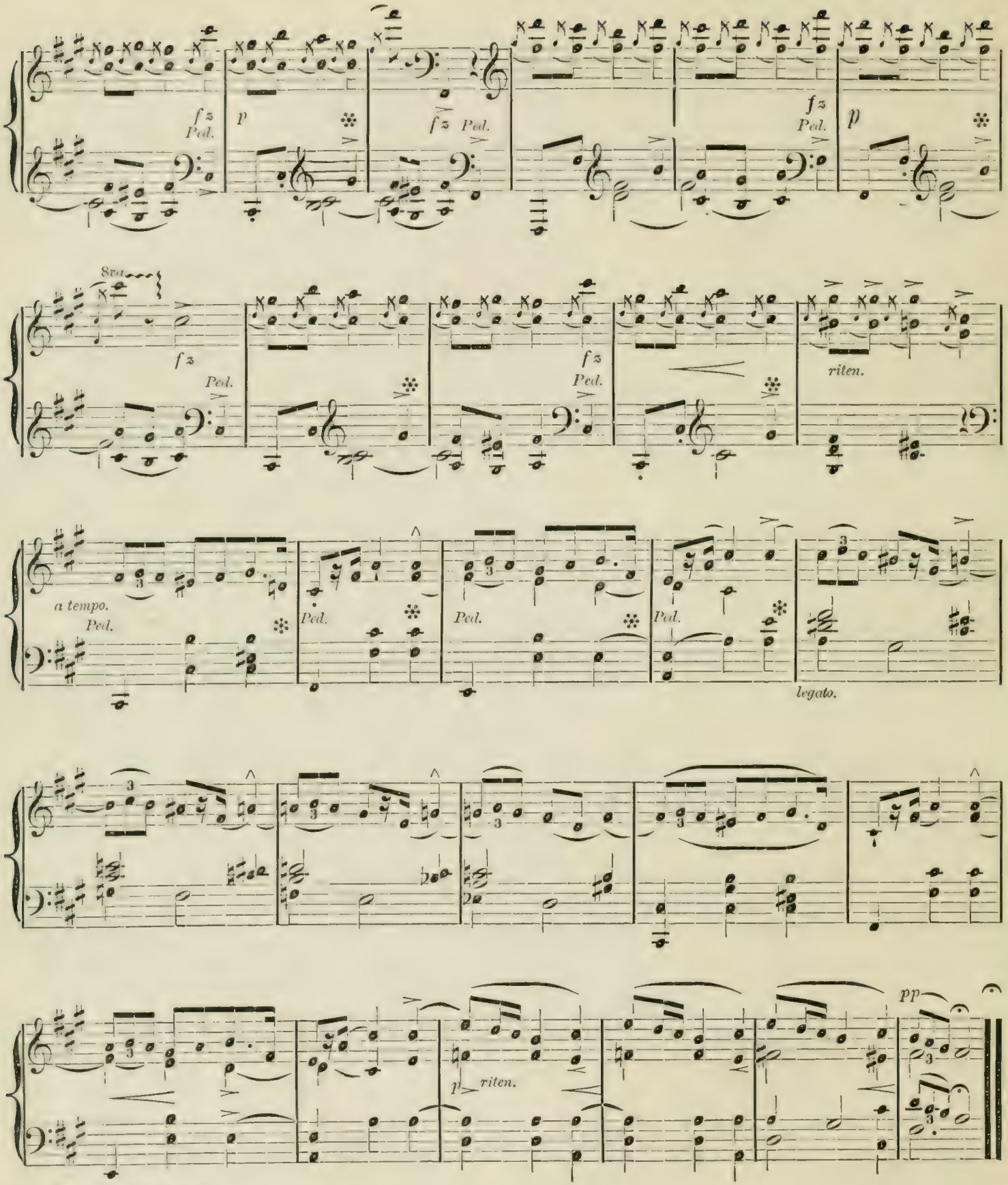
MAZURKA.

F Sharp Minor.

F. CHOPIN, Op. 6.

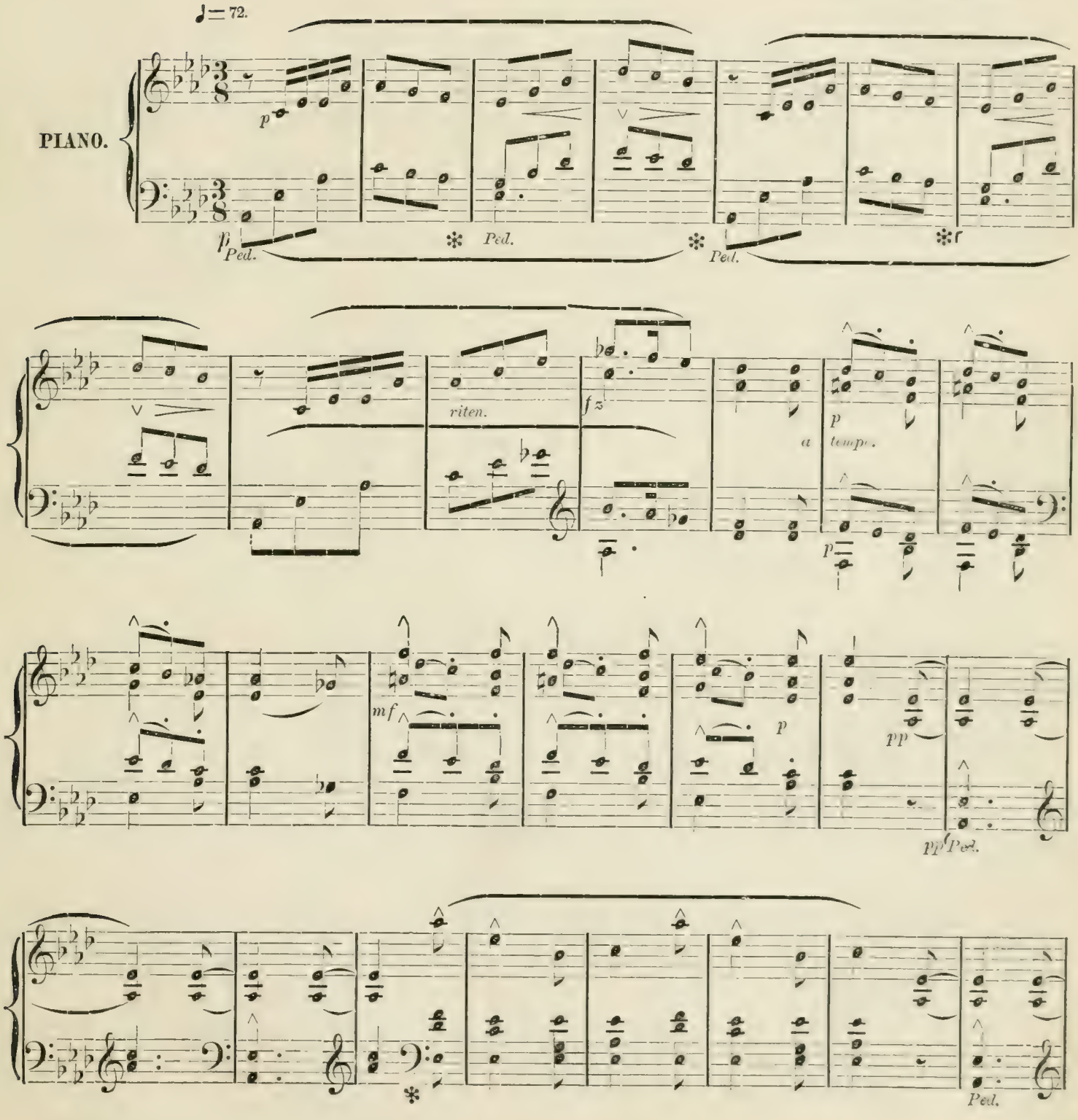


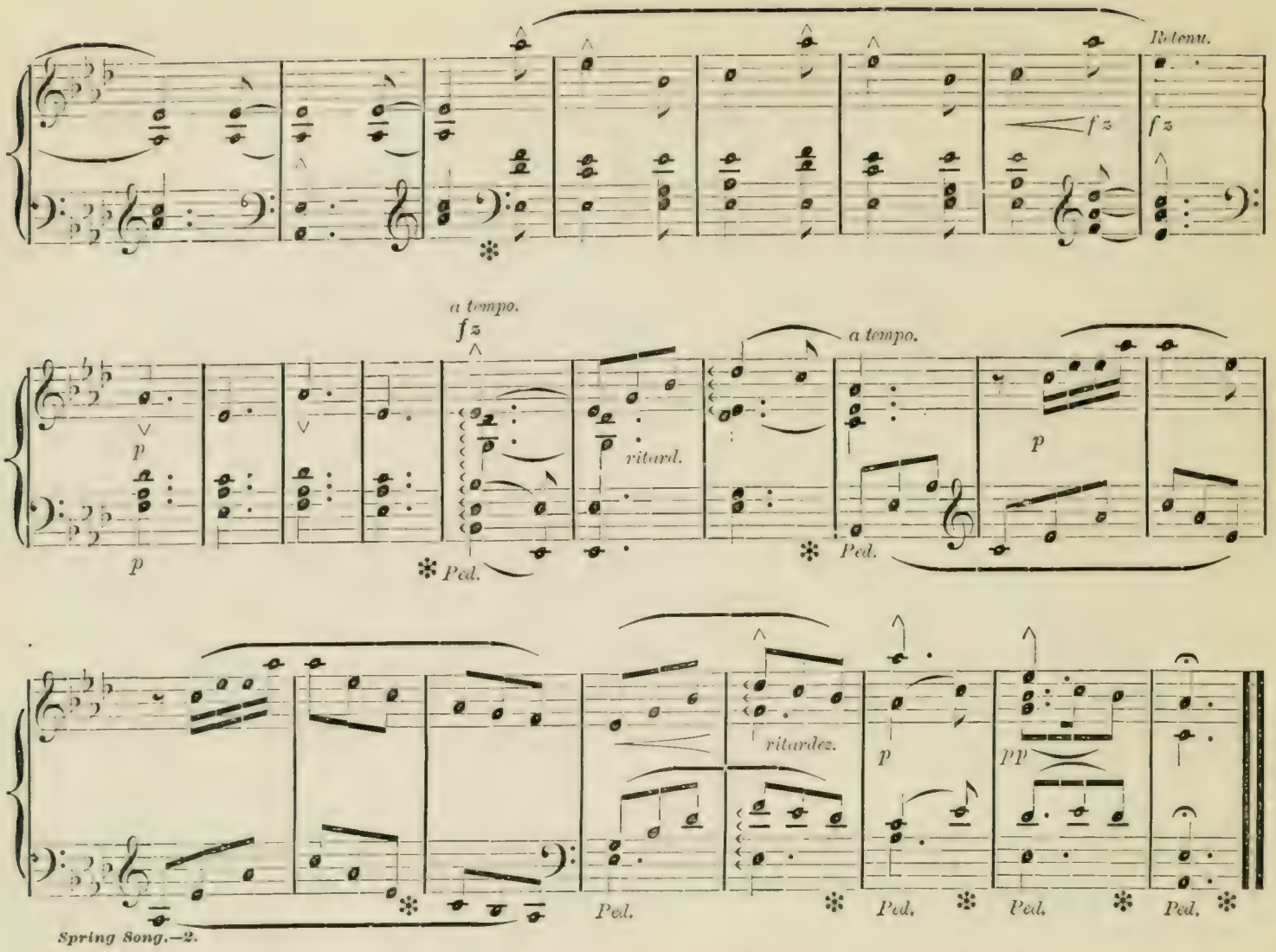

fz
ffz
ffz
rall.
f a tempo.
Ped.
cres.
Ped.
Ped.
Ped.
dim.
Ped.
Ped.
cres.
p
pp
p sherz.
Ped.
fz
Ped.
p
8va
fz
Ped.
p


fz
Ped.
p
fz
Ped.
fz
Ped.
p
8va
fz
Ped.
fz
Ped.
riten.
a tempo.
Ped.
Ped.
Ped.
Ped.
legato.
p
riten.
pp

SPRING SONG.

STEPHEN HELLER.

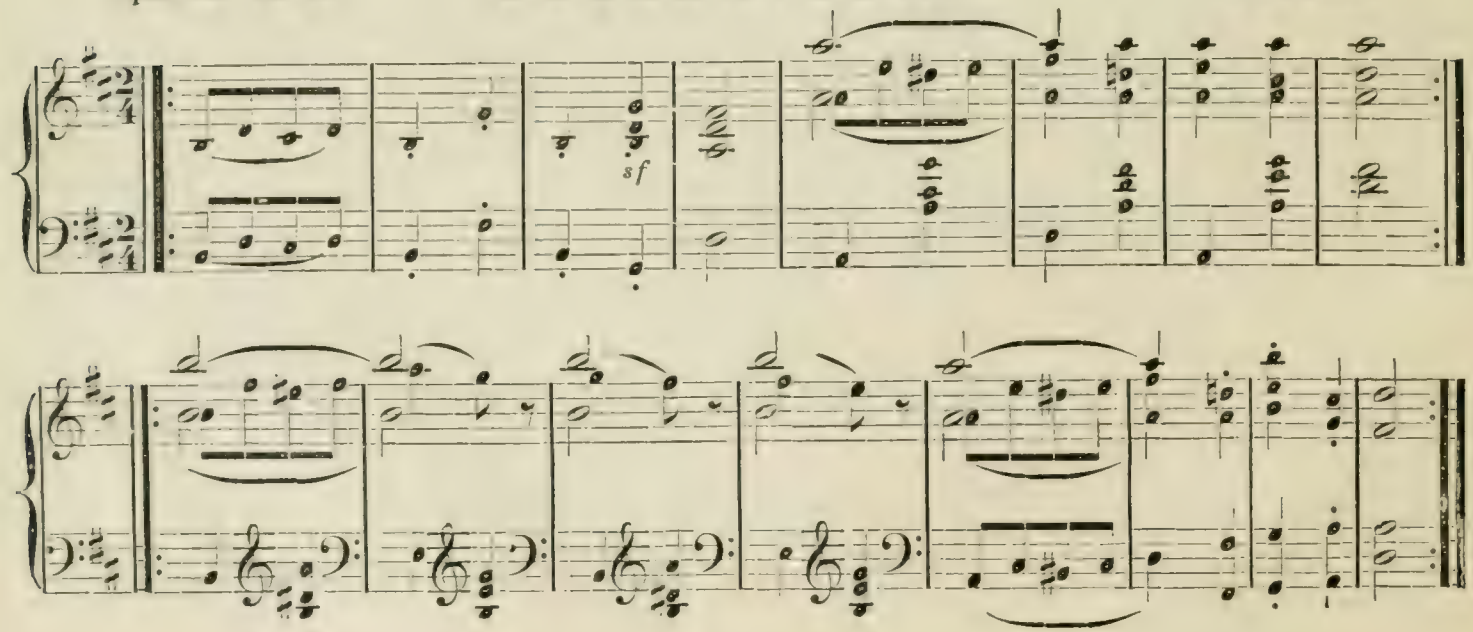




Opus 33. No. 2.

ECOSSAISEN.

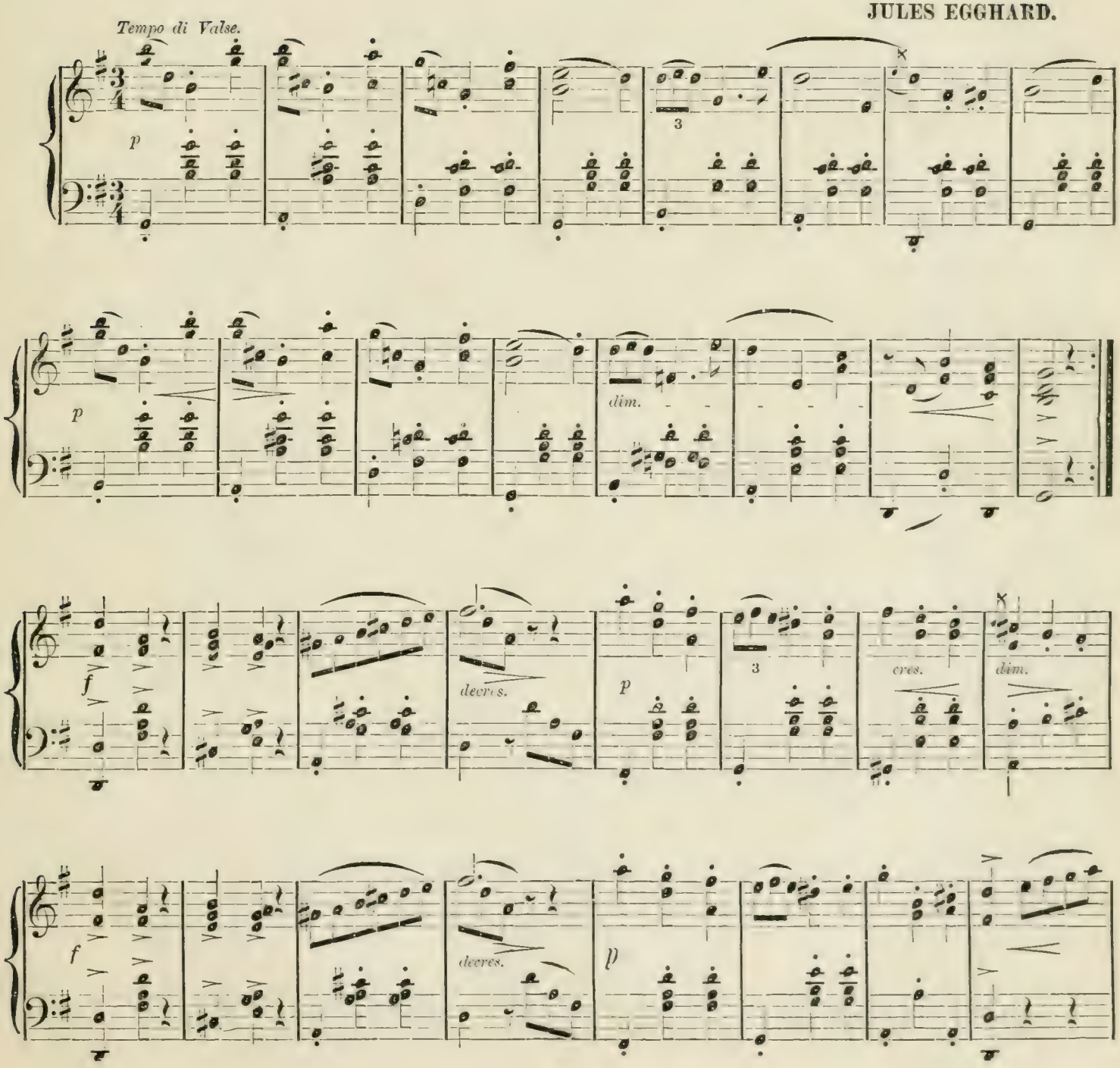
SCHUBERT.

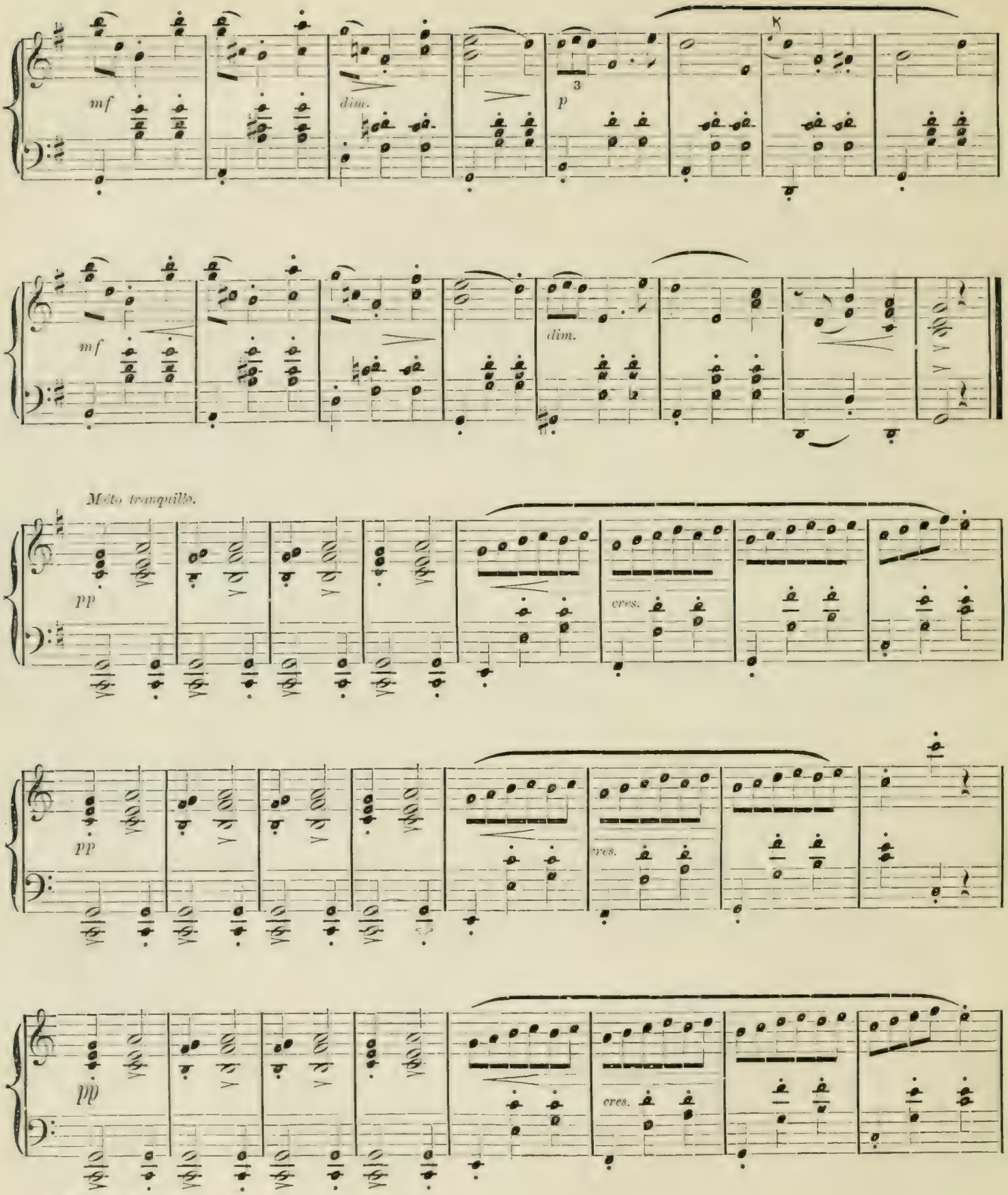


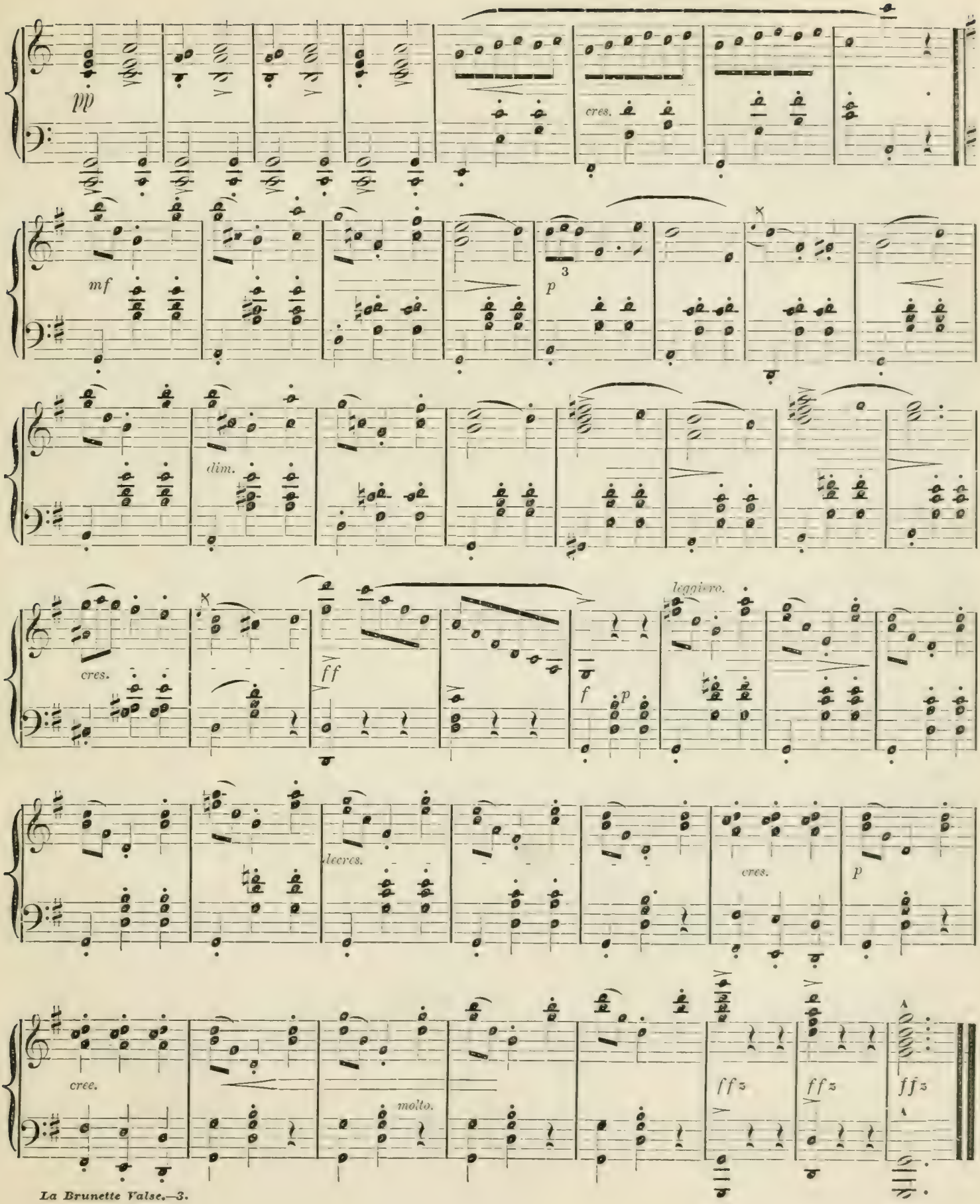
LA BRUNETTE.

WALTZ.

JULES EGGHARD.




mf
dim.
p
mf
dim.
Molto tranquillo.
pp
cres.
pp
cres.
pp
cres.


pp
cres.
mf
3
p
dim.
cres.
ff
f
p
leggiero.
decres.
cres.
p
cree.
molto.
ffz
ffz
ffz

BABY BYE, HERE'S A FLY.

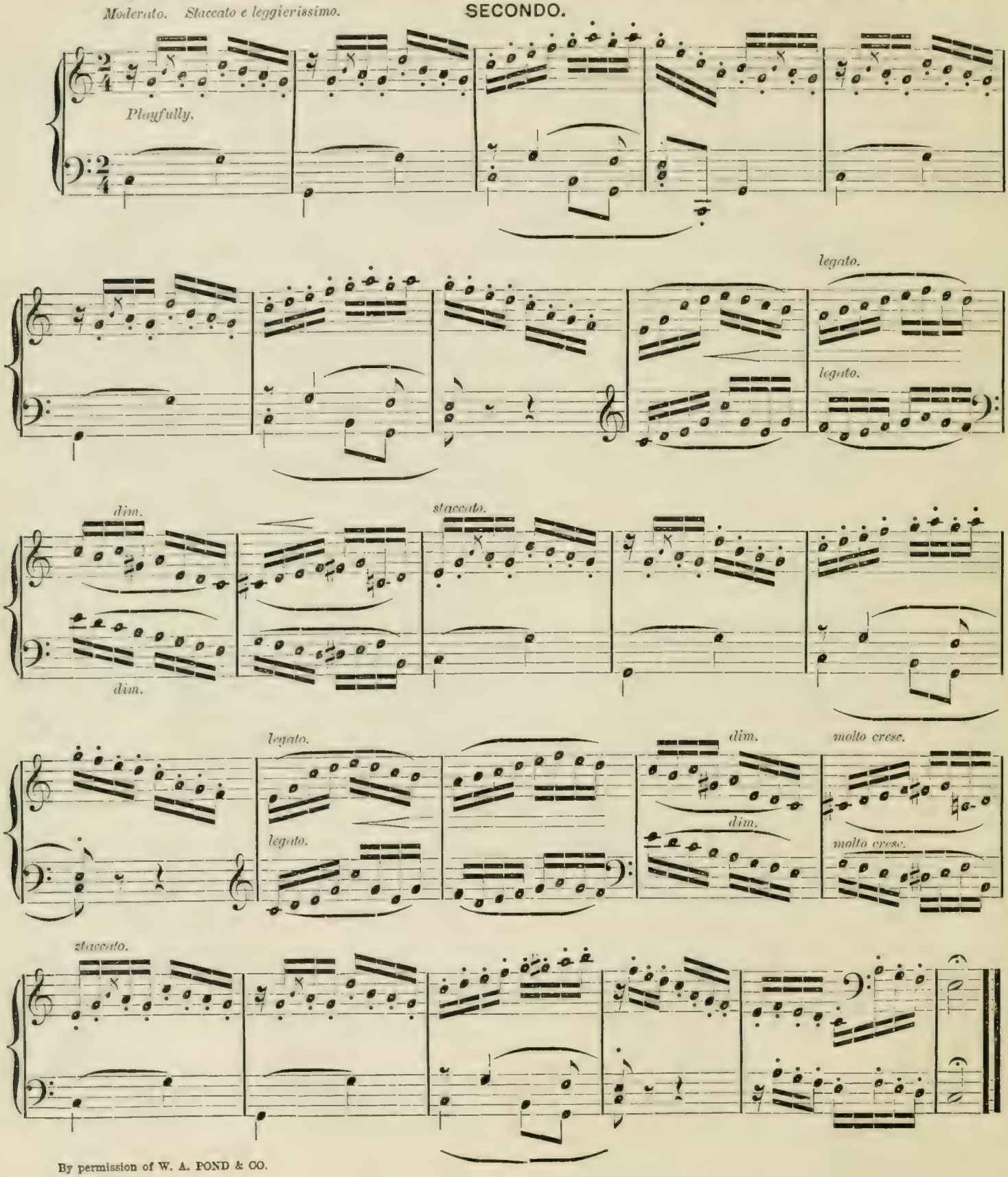
Melody by Dr. Lowell Mason.

DUOS.

SECONDO.

WM. MASON. Opus 26.

Moderato. Staccato e leggierissimo.

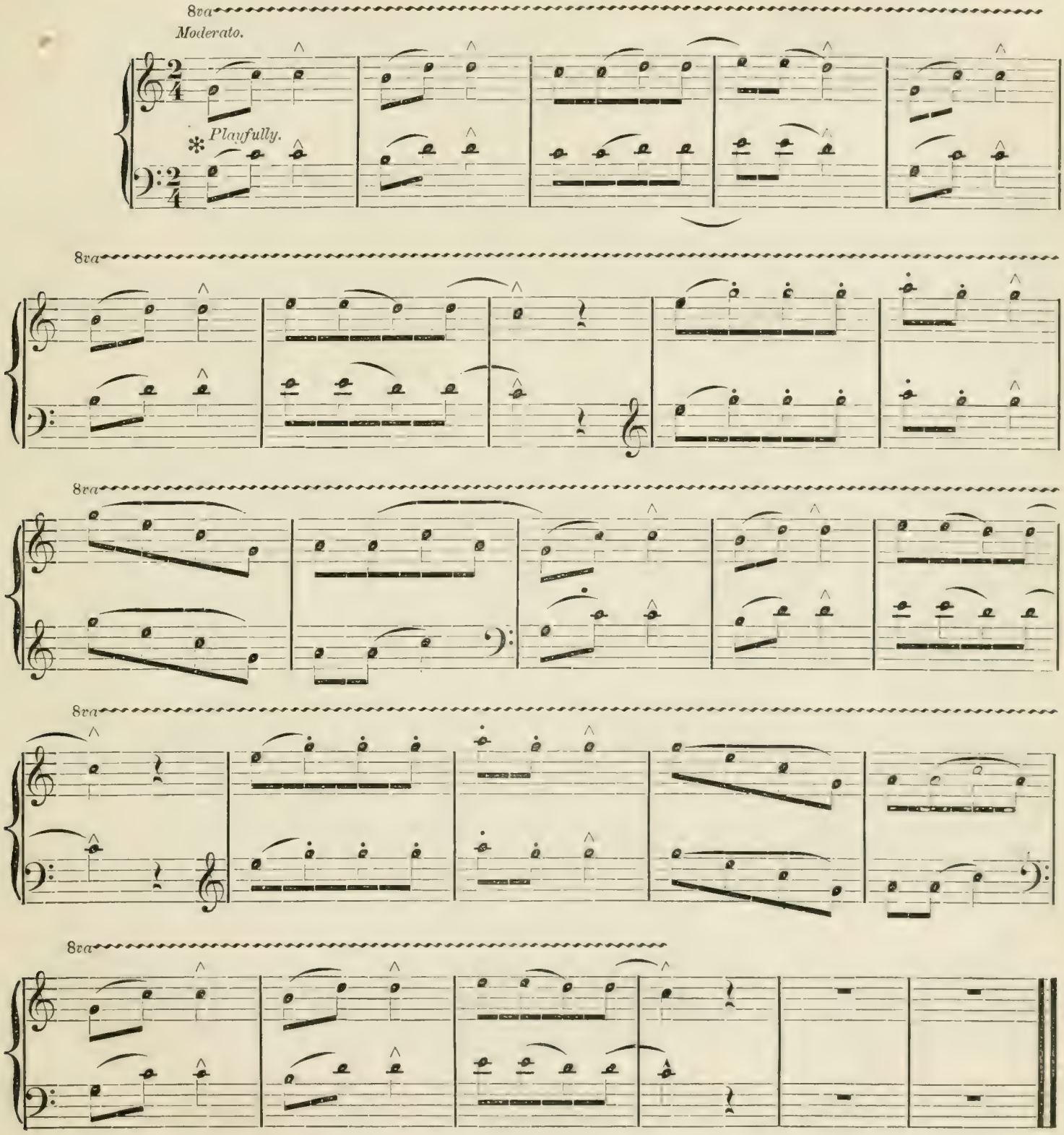


By permission of W. A. POND & CO.

BABY BYE, HERE'S A FLY.

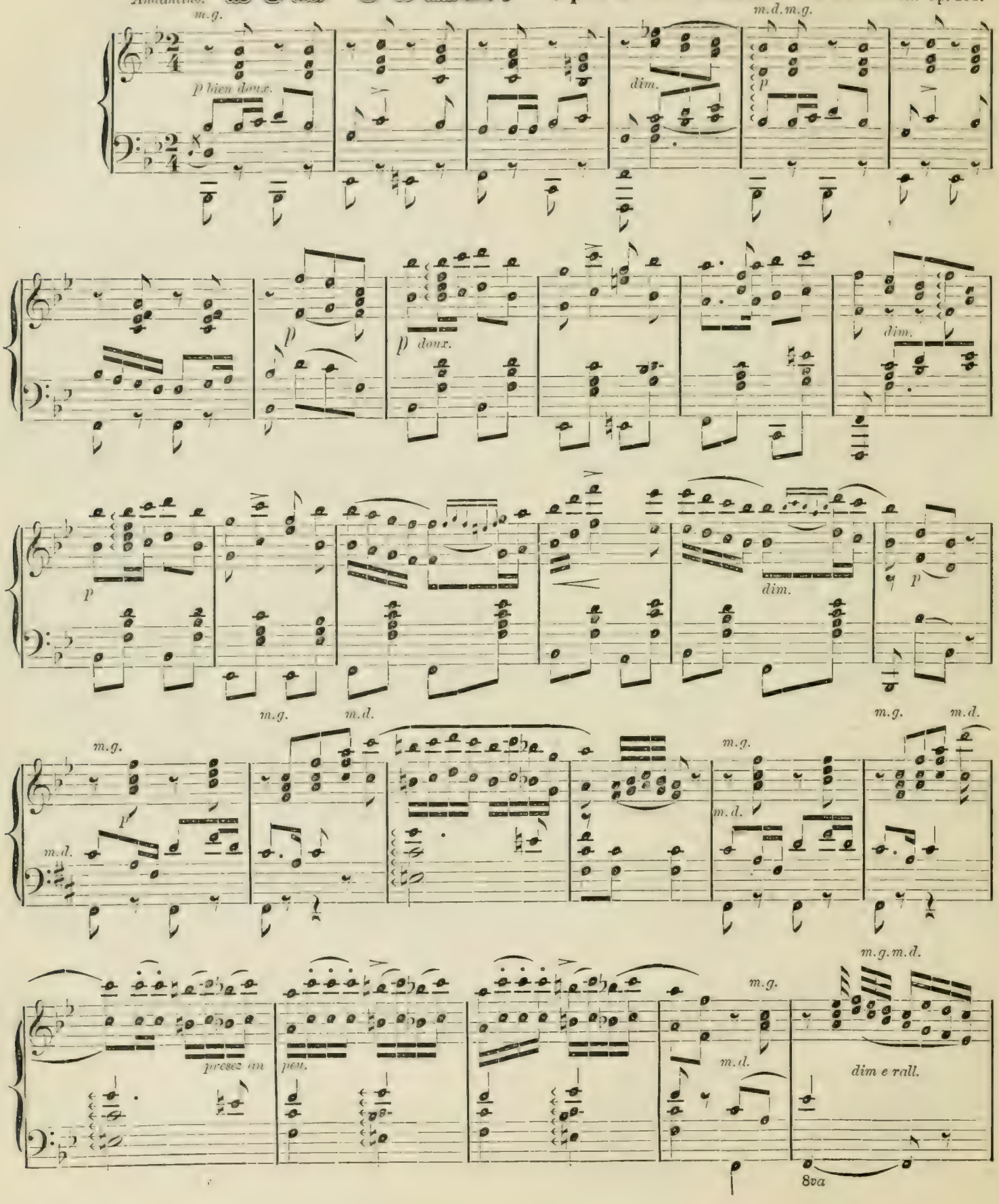
Melody by Dr. Lowell Mason. *DUOS.* WM. MASON. Opus 26.

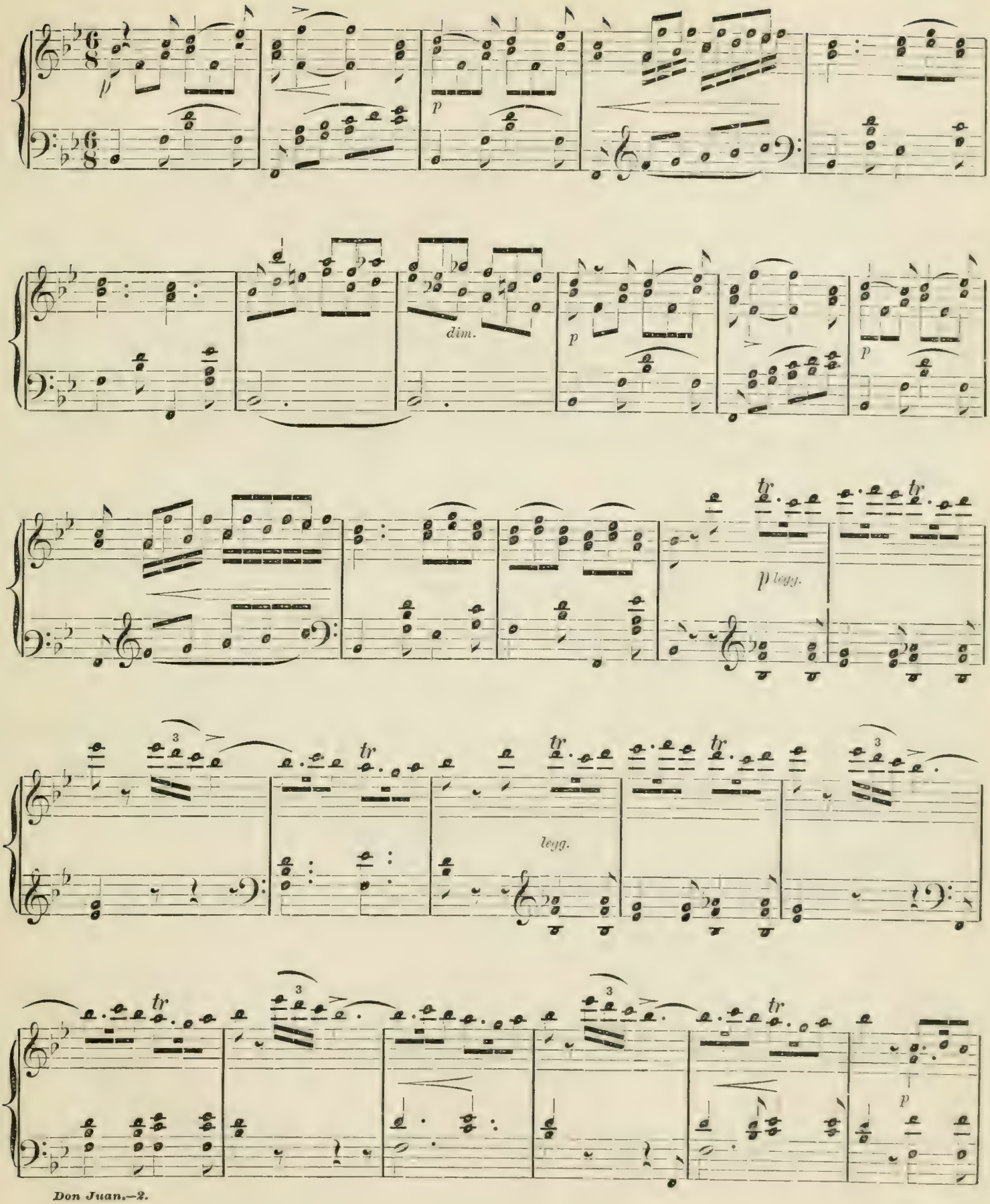
PRIMO.

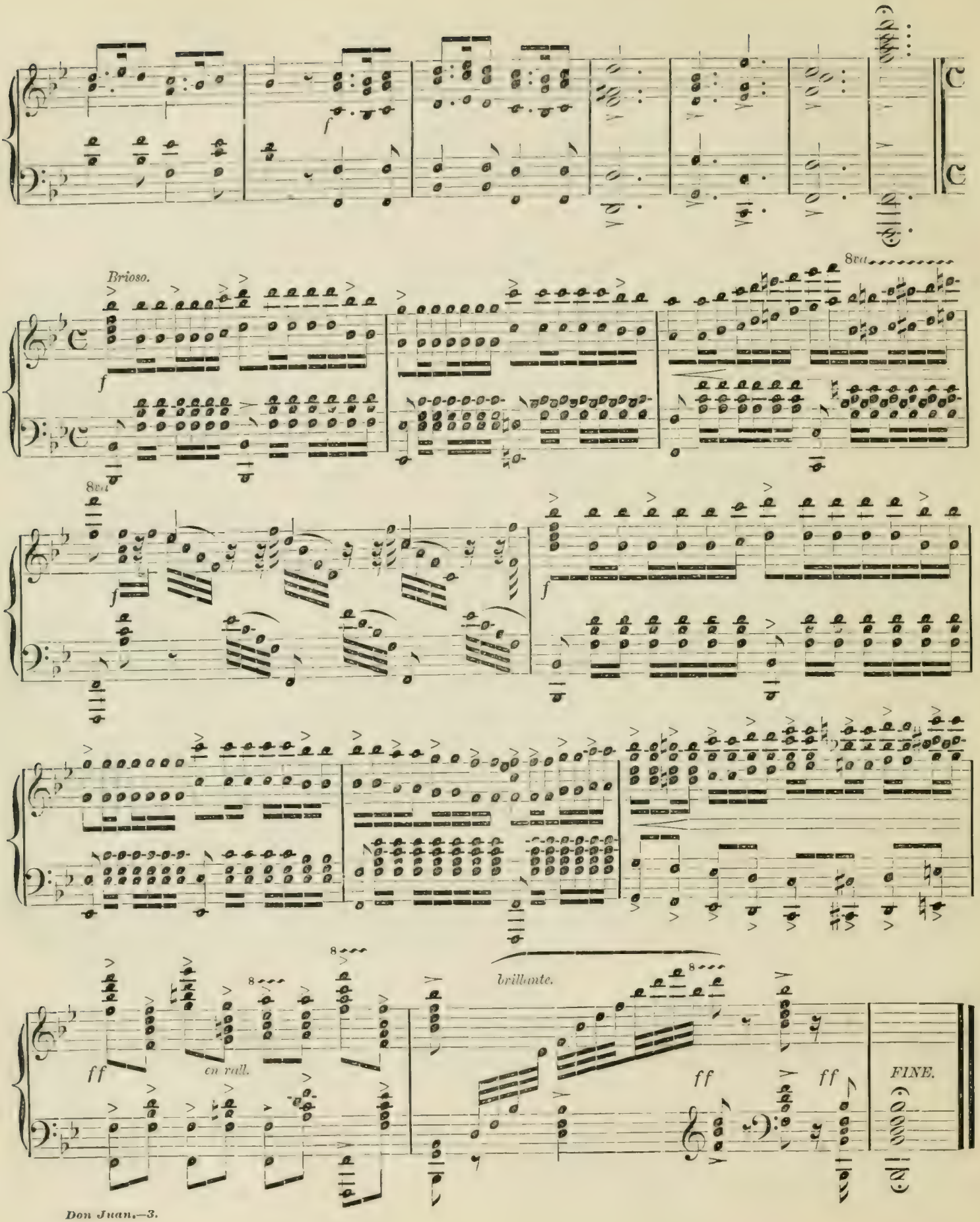


* The left hand of the "primo" player crosses over the right hand of the "secondo" player where the Bass clef occurs.

DON JUAN. Opera de Mozart. E. KETTERER. Op. 191.




p
p
dim.
p
p
p legg.
tr
tr
3
tr
tr
tr
3
legg.
tr
3
3
tr
p

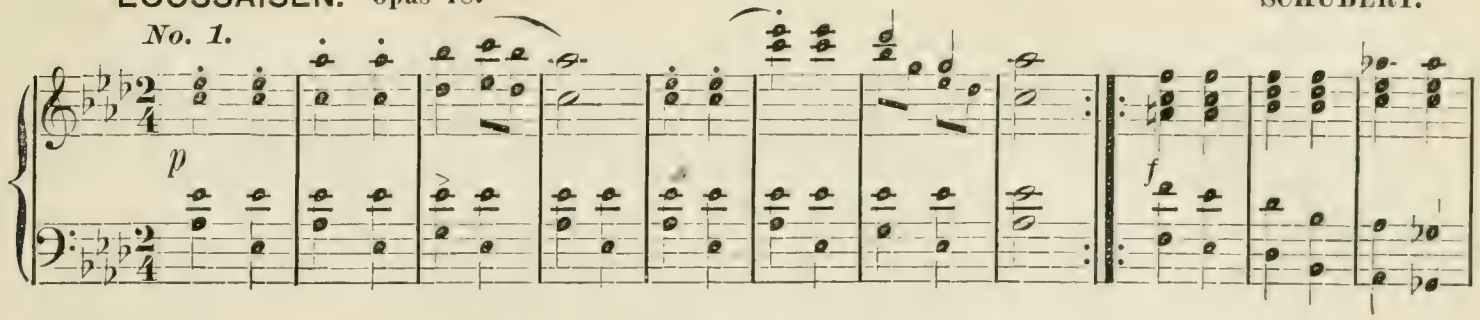

Brioso.
8va
8va
f
f
f
brillante.
ff
en rall.
ff
ff
FINE.

GEMS FROM SCHUBERT.

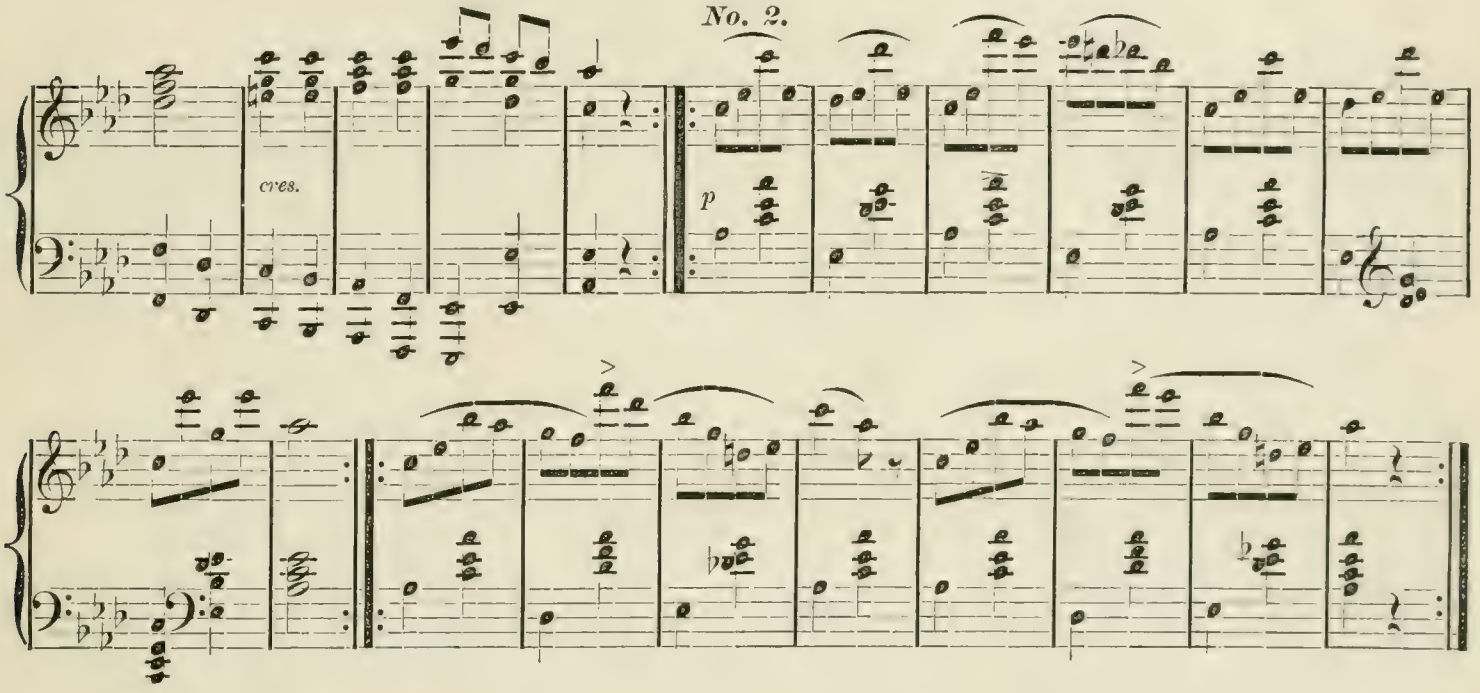
ECOSSAISEN. Opus 18.

SCHUBERT.

No. 1.



No. 2.



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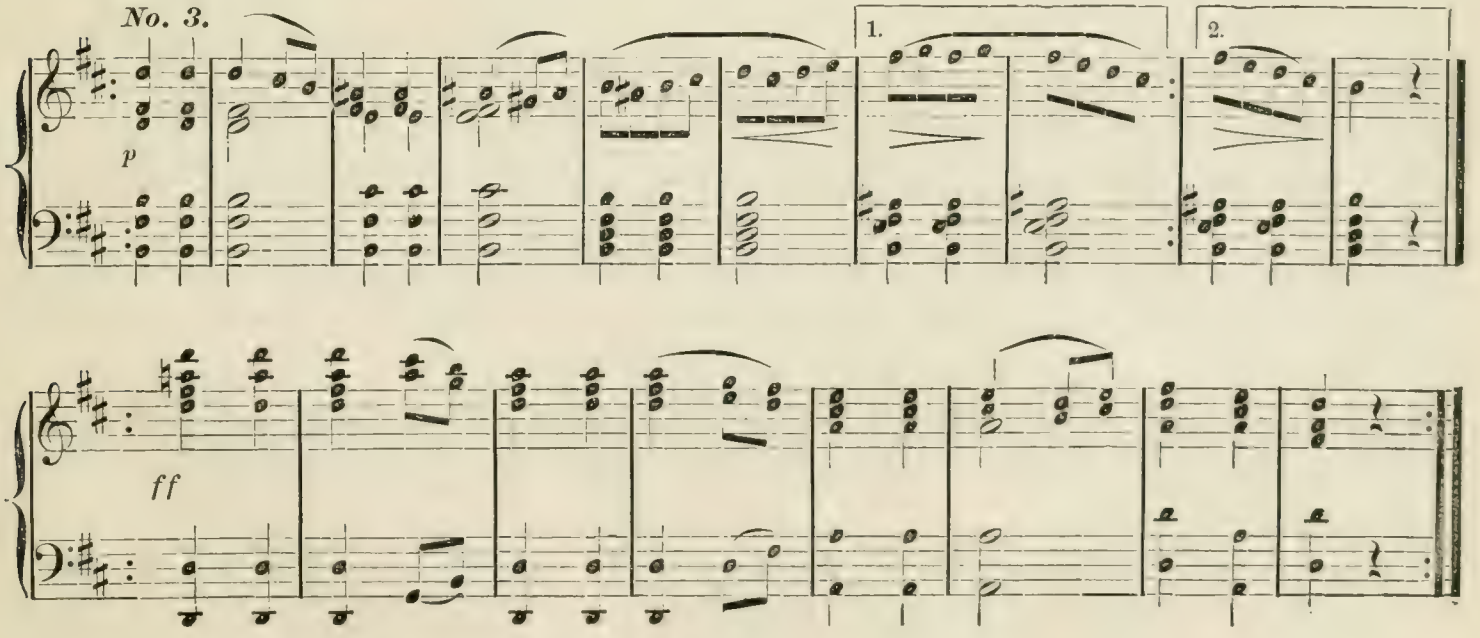
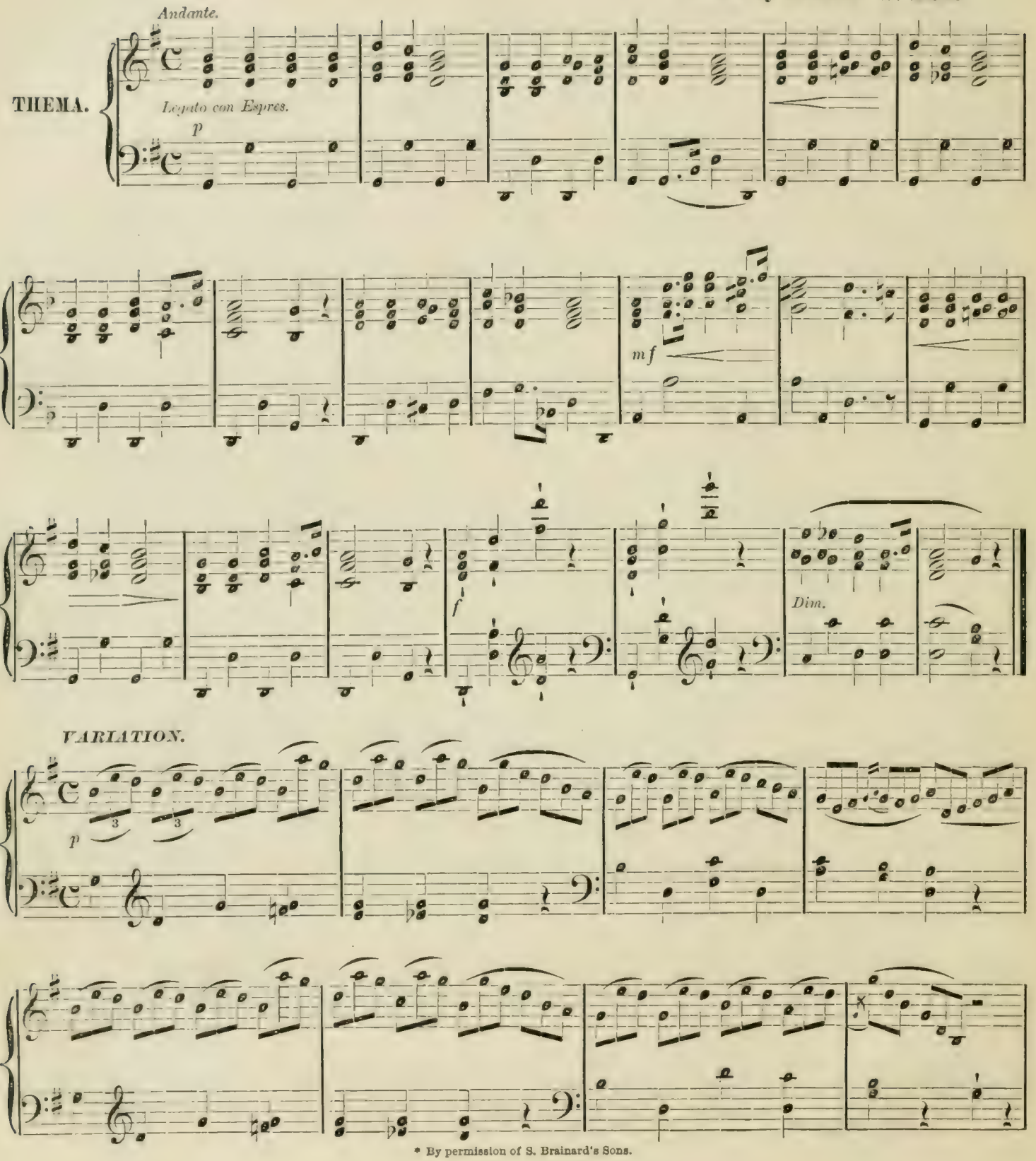


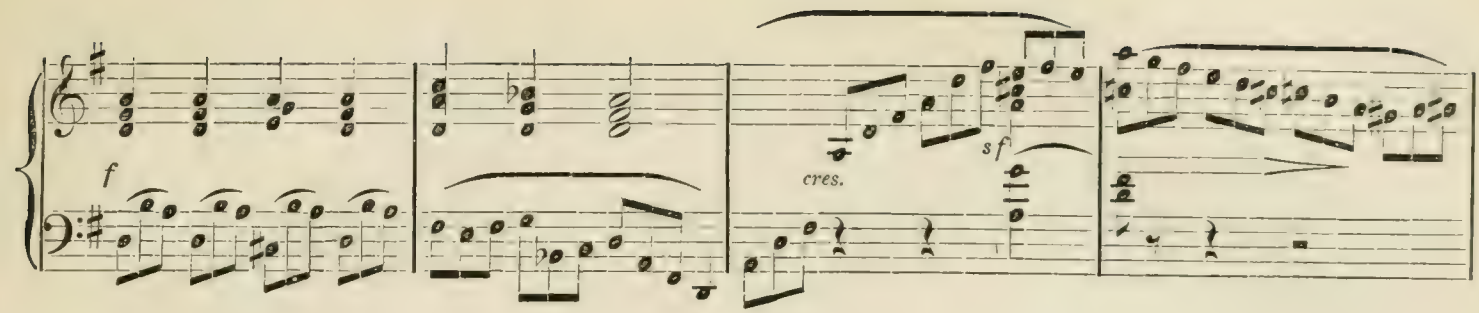
LES DEUX ANGES.*

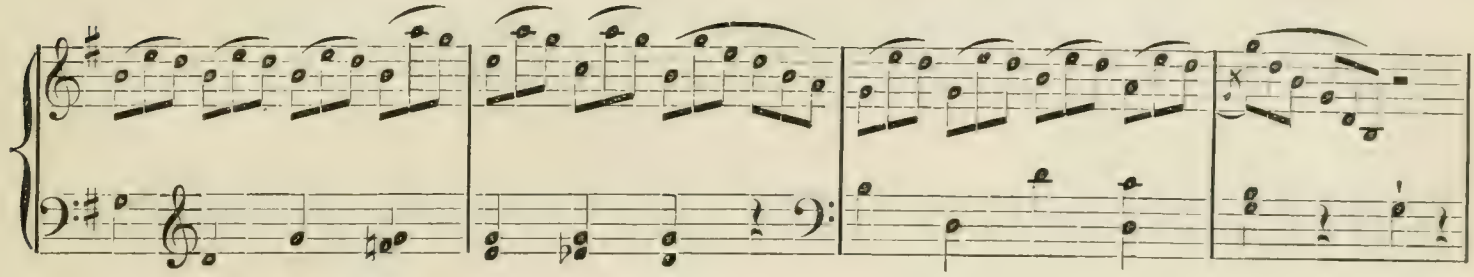
(BLUMENTHAL.)

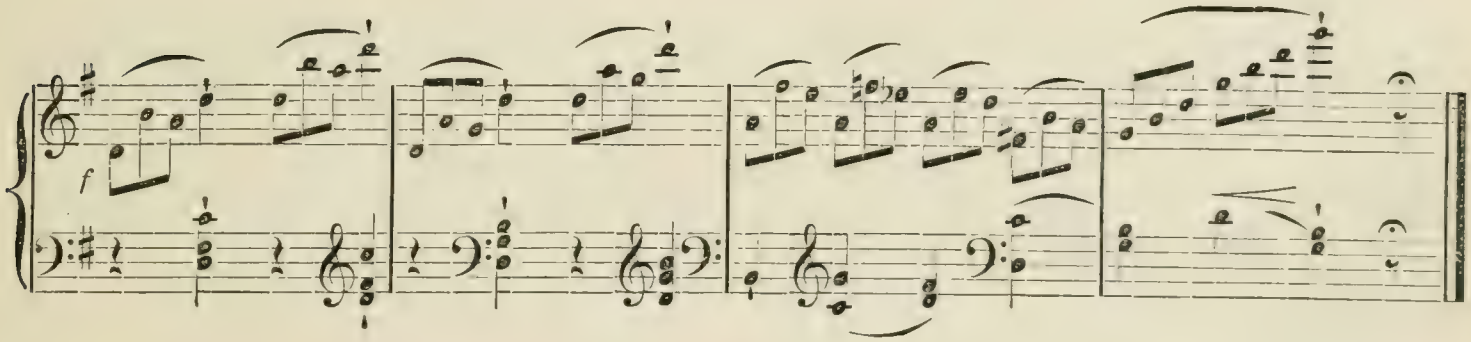
Varied by ALBERT W. BERG.



* By permission of S. Brainard's Sons.

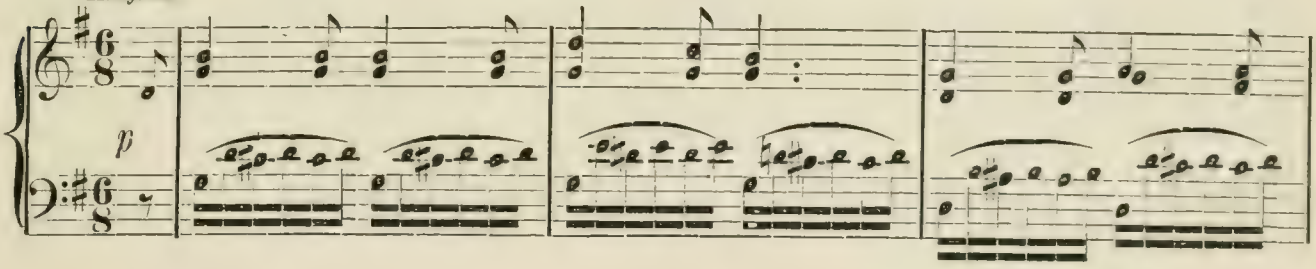


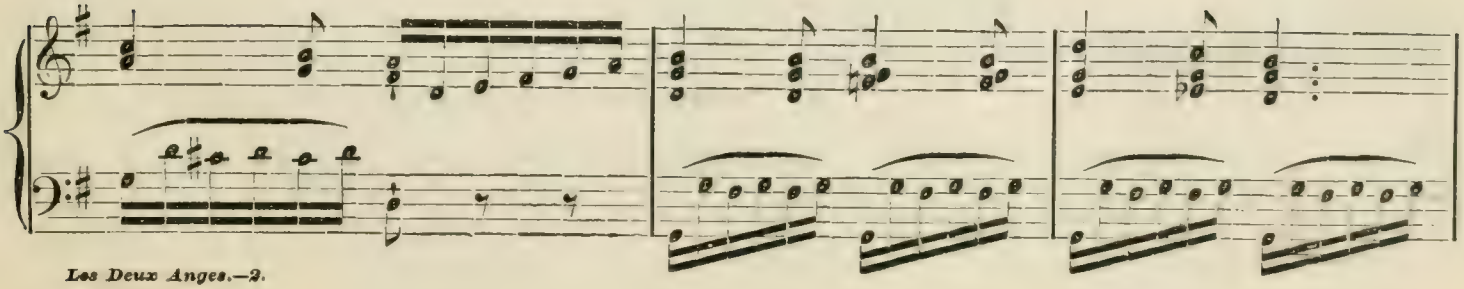


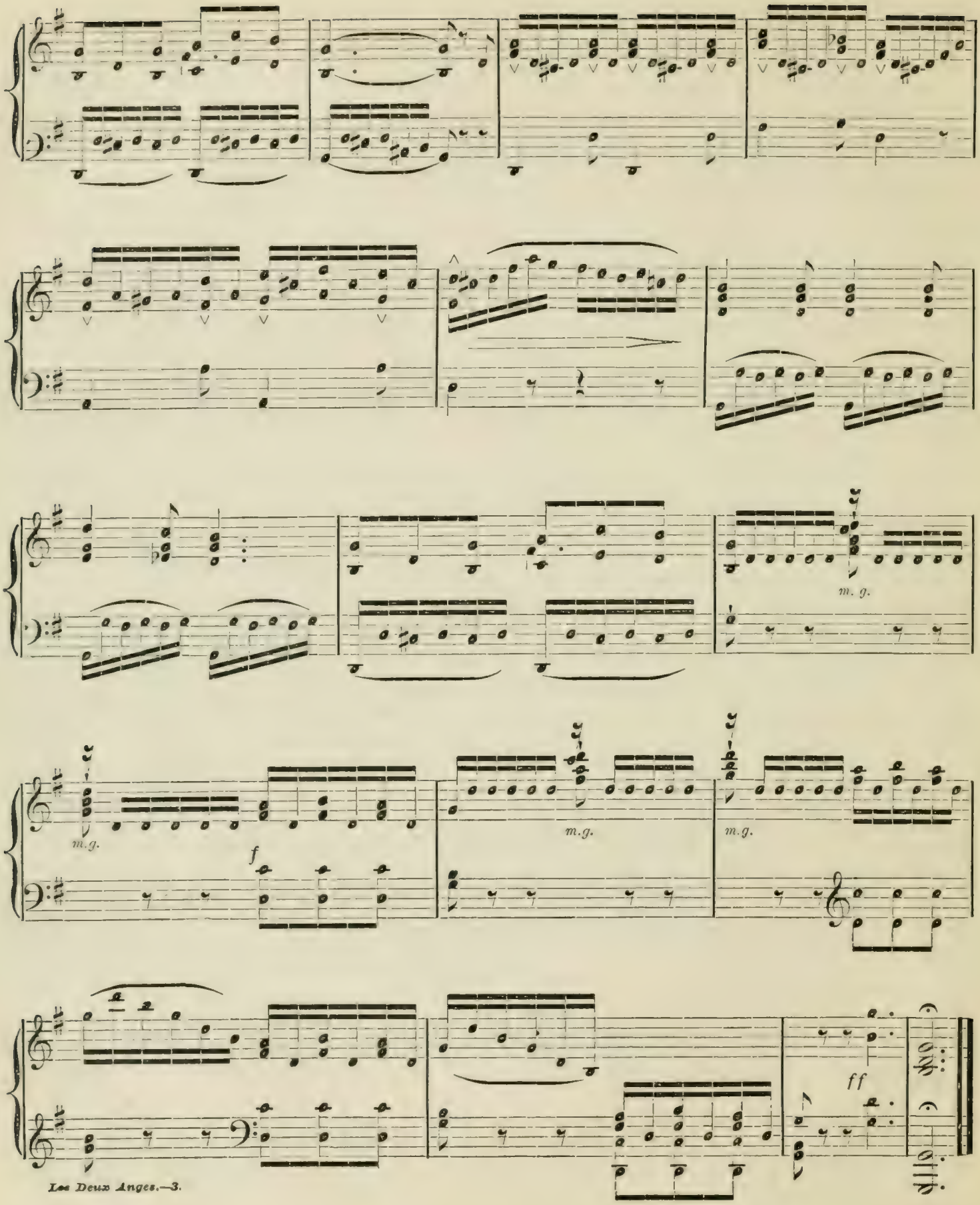


Allegretto.

FINALE.






m. g.
m. g.
m. g.
f
ff

THUNDER AND LIGHTNING.

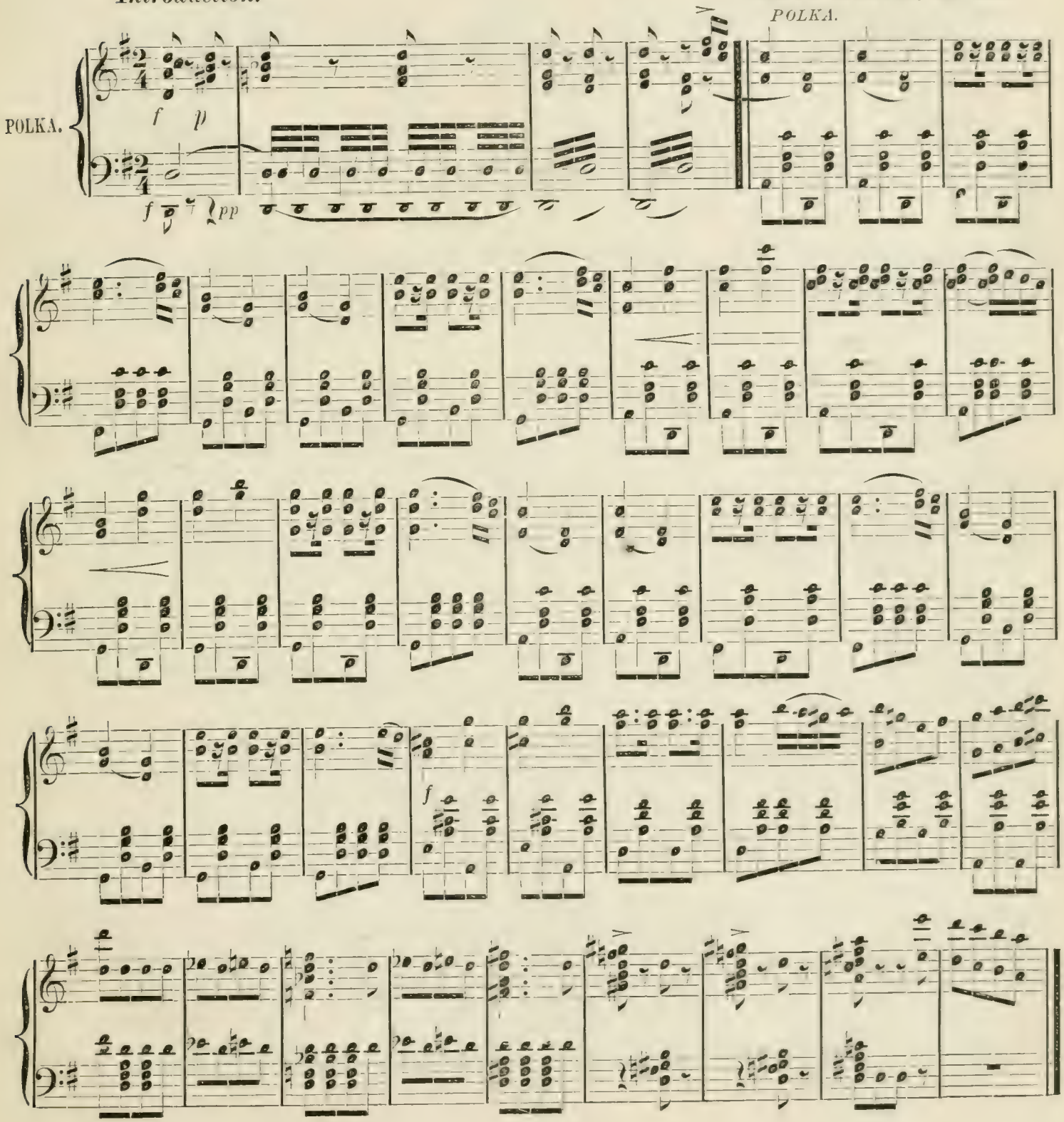
(UNTER DONNER UND BLITZ.)

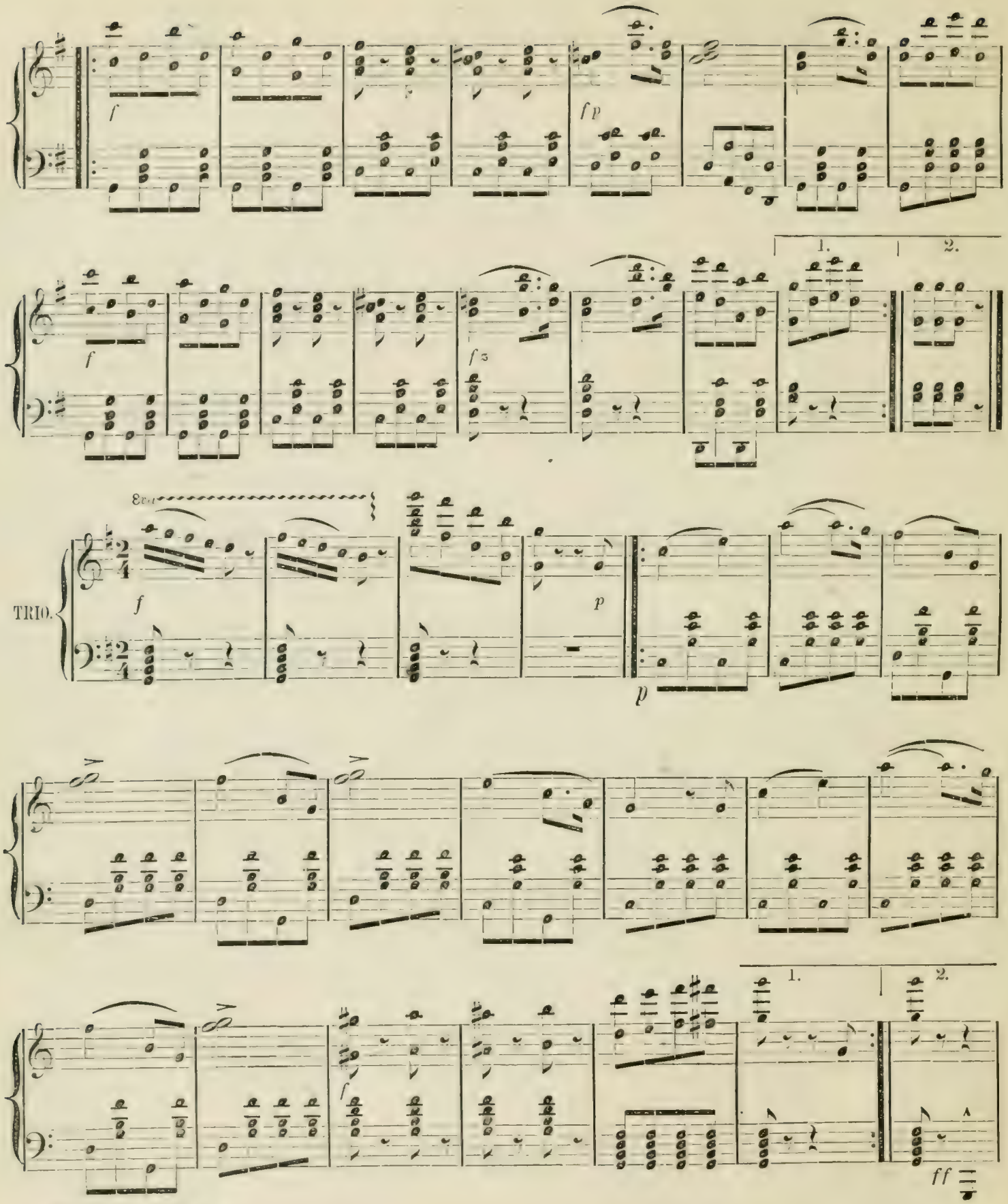
FAST POLKA.

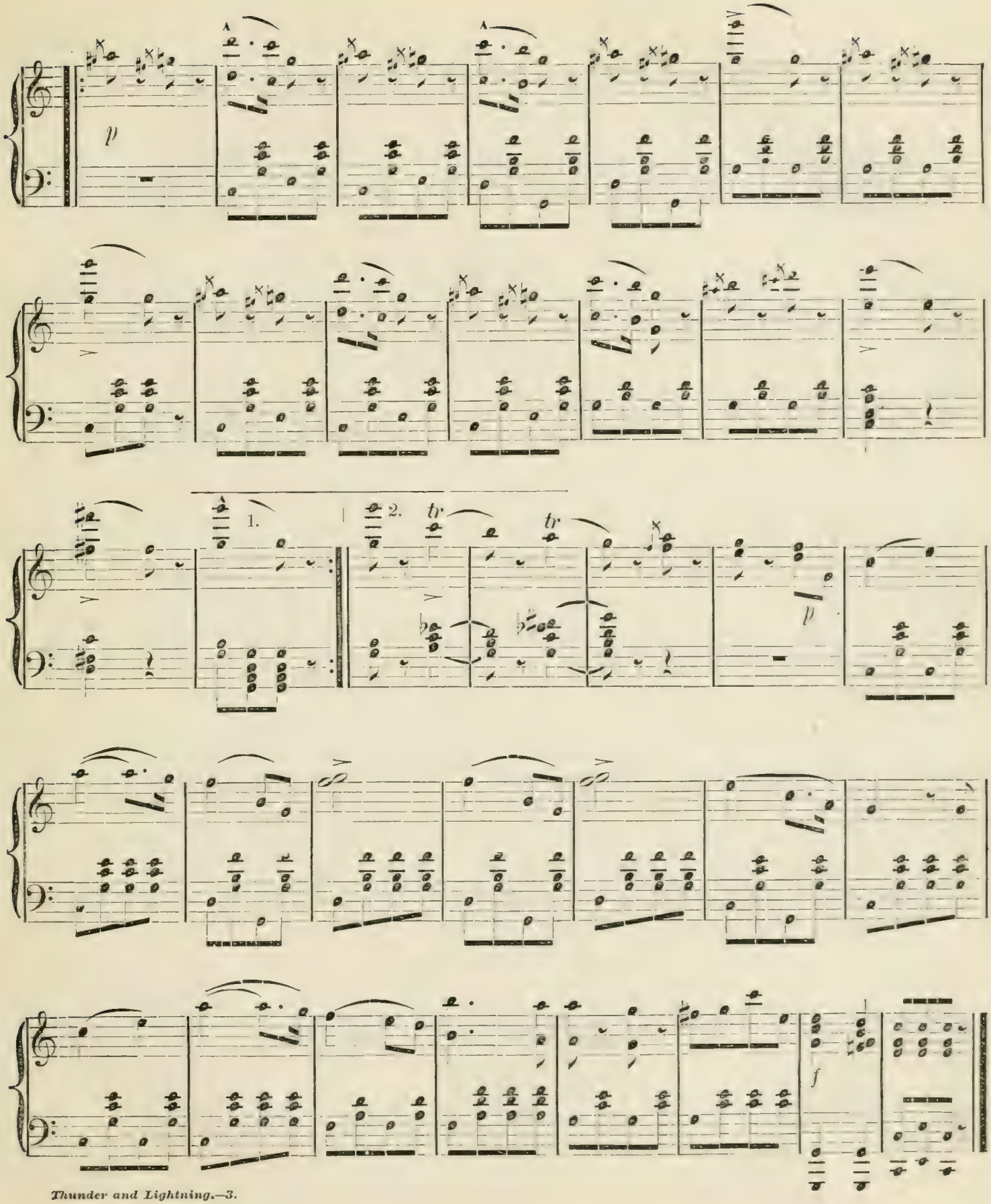
Introduction.

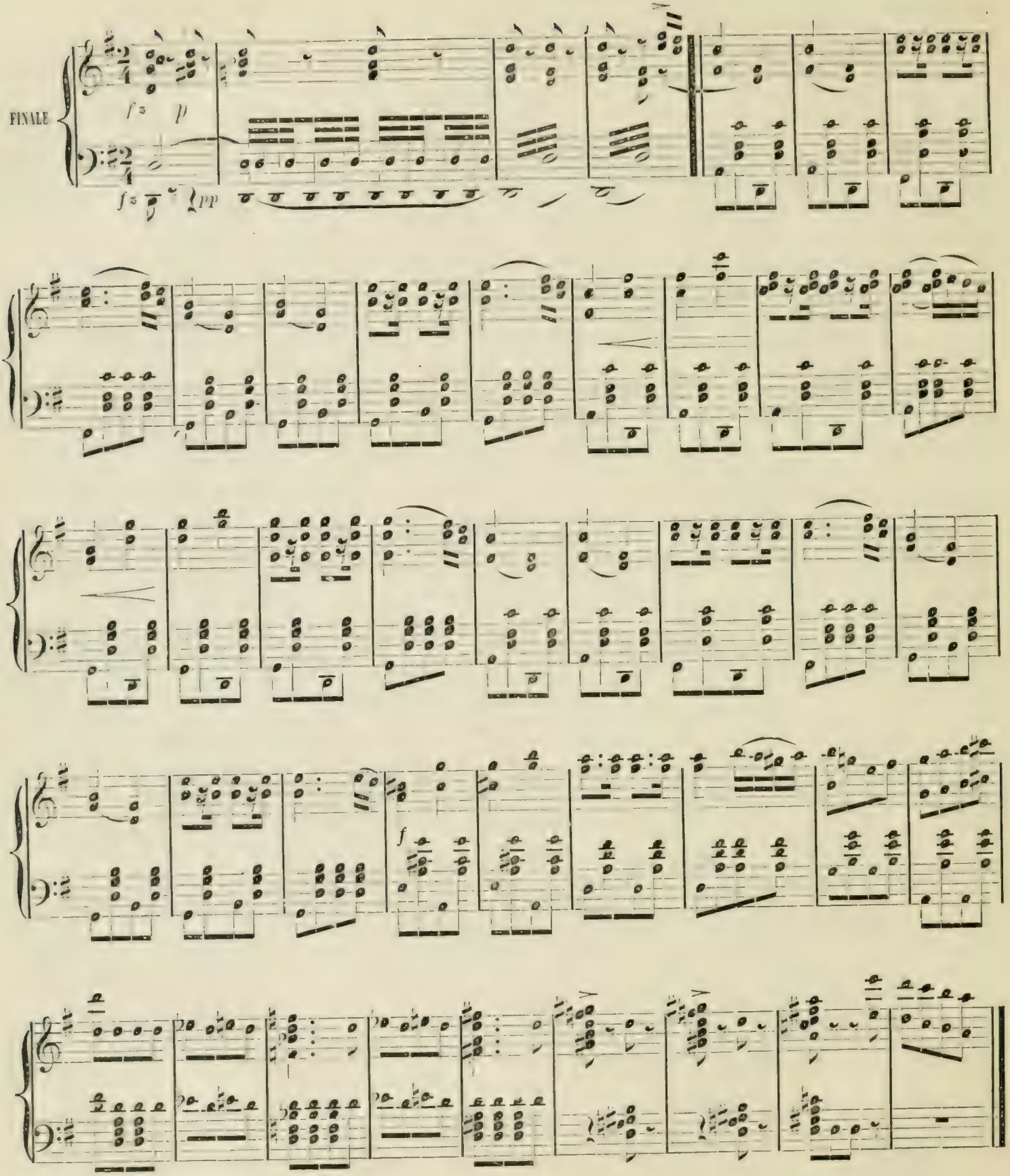
JOHAN STRAUSS, Op. 324.

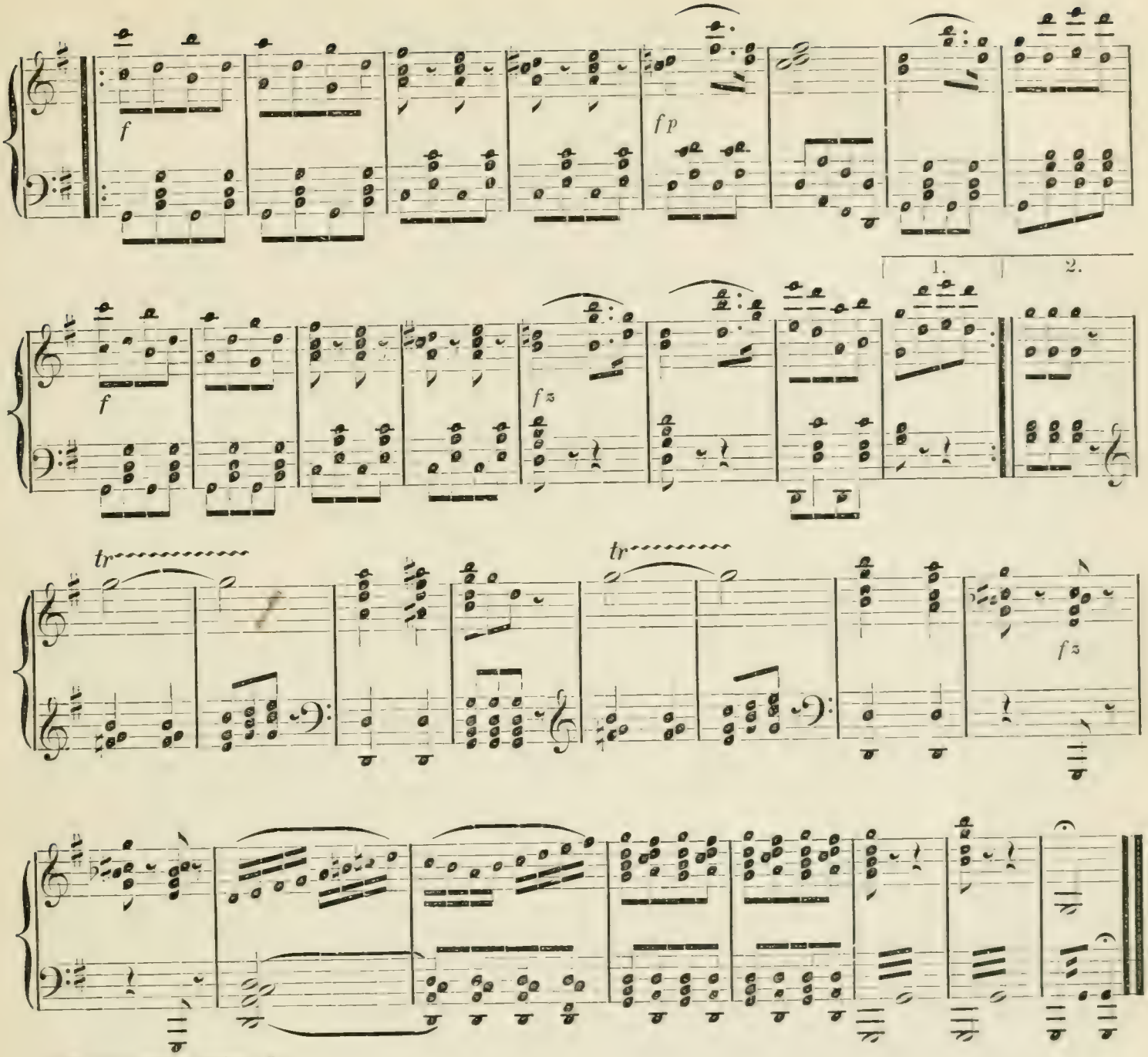
POLKA.




f
fp
1.
2.
f
fz
TRIO.
f
p
p
f
1.
2.
ff


p
1.
2.
tr
tr
p
f

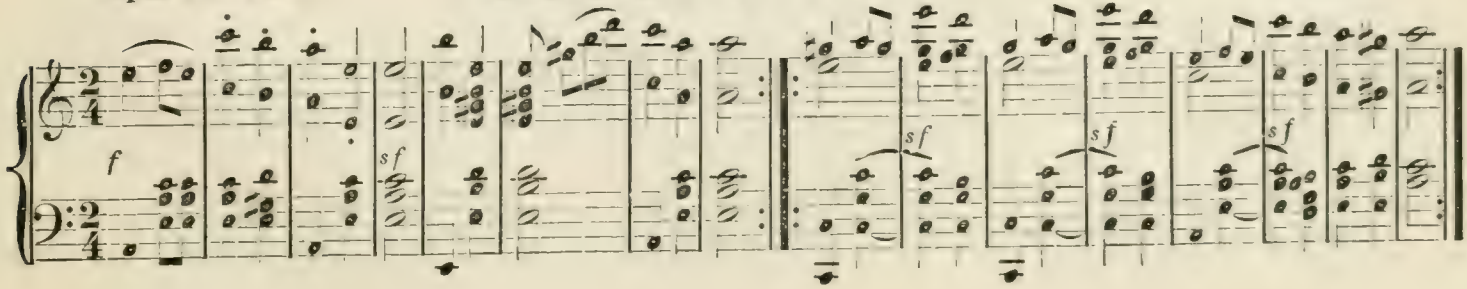

FINALE
fz
p
fz
pp
f



ECOSSAISEN.

Opus 67. No. 1.

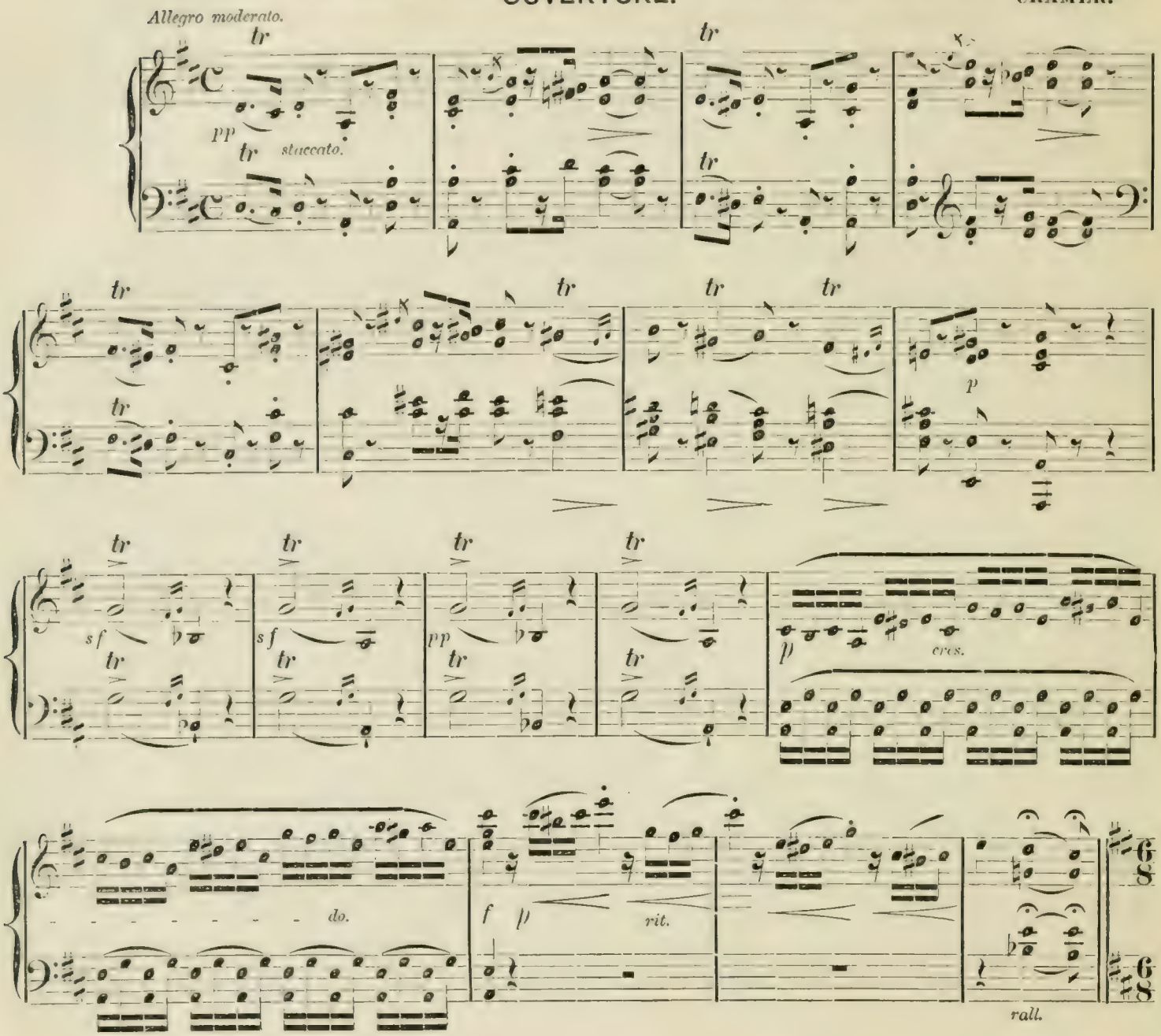
SCHUBERT.



LA FILLE DE MADAME ANGOT.

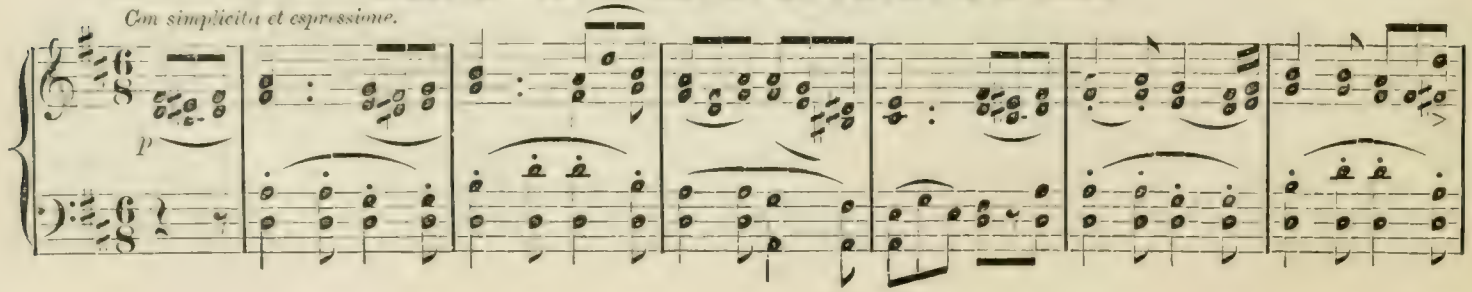
OUVERTURE.

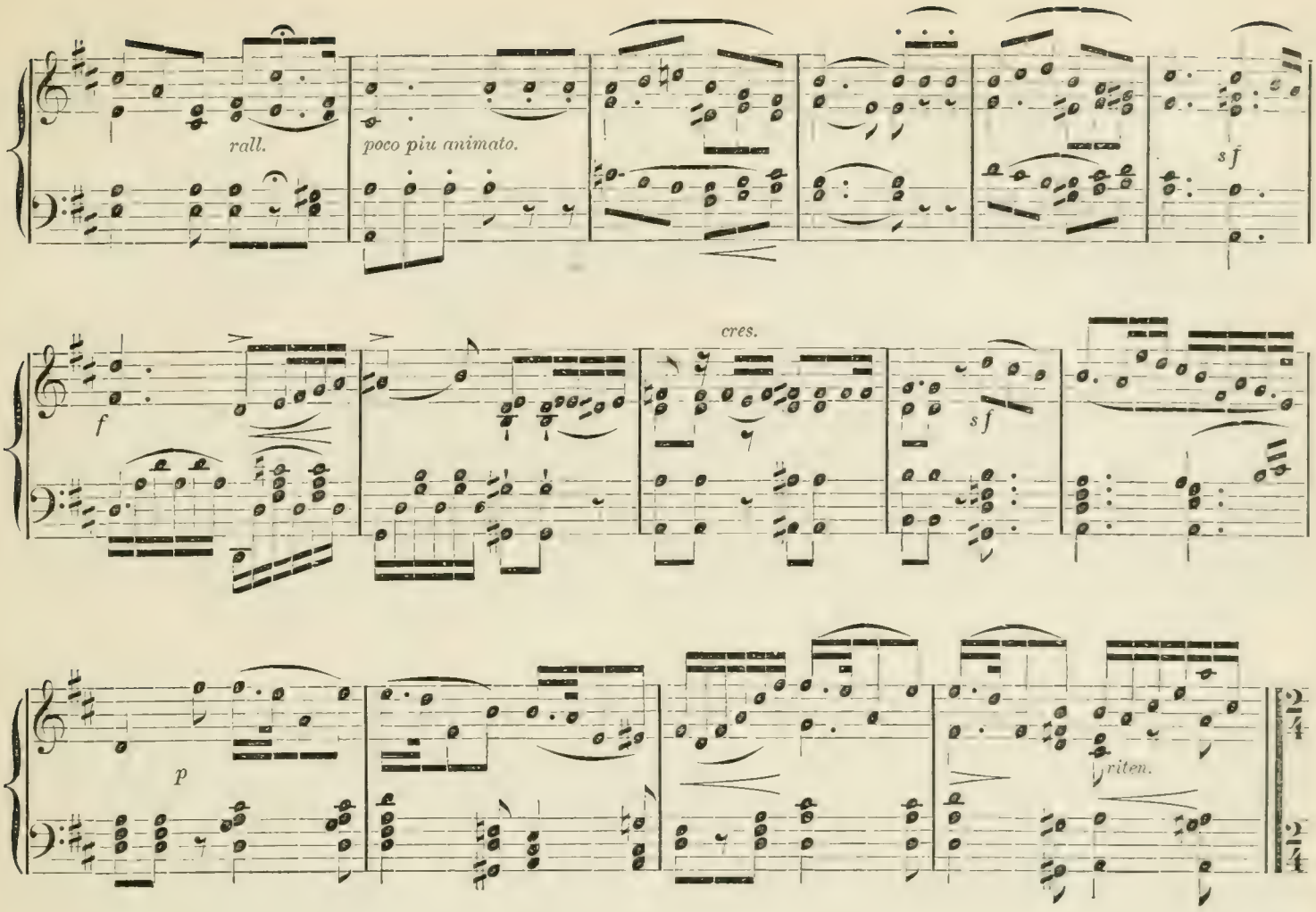
CRAMER.



Andante non troppo lento. ROMANCE. "JE VOUS DOIS TOUT MOI L'ENFANT DE LA HALLE."

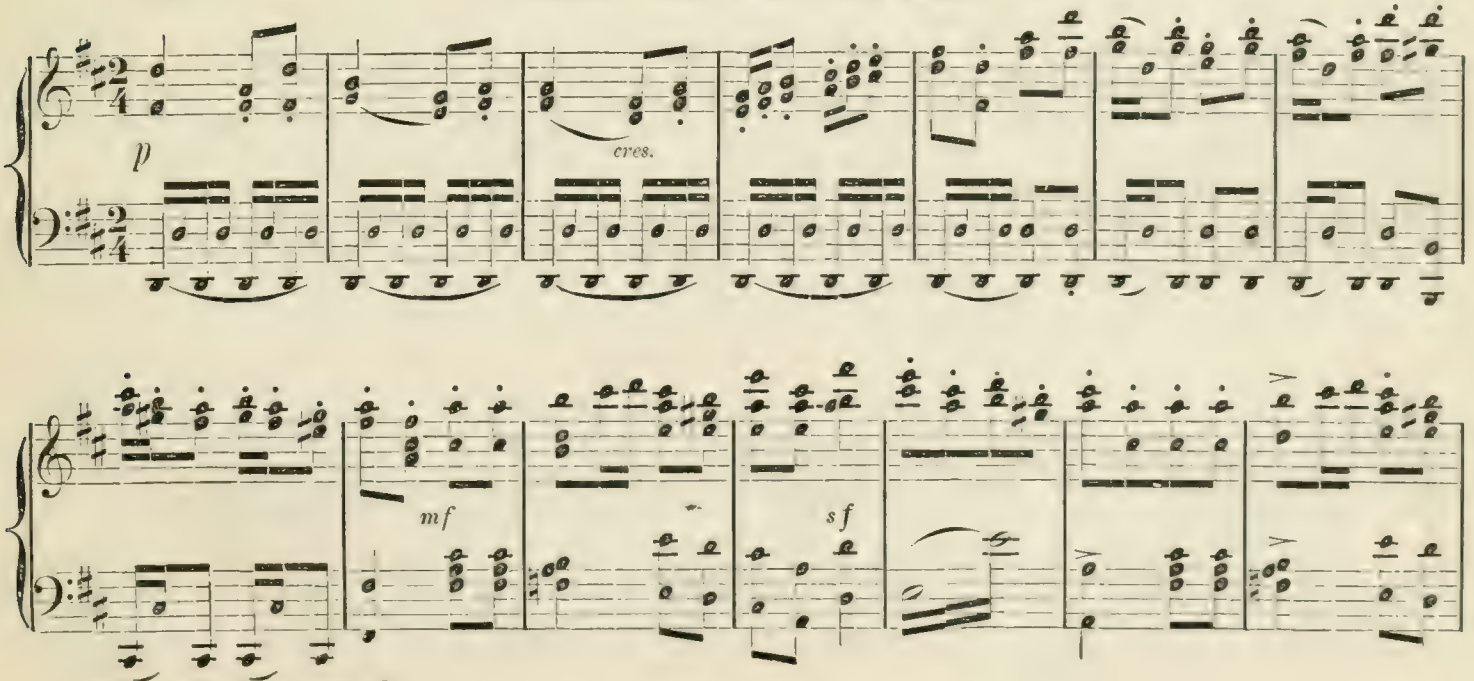
Con simplicita et espressione.

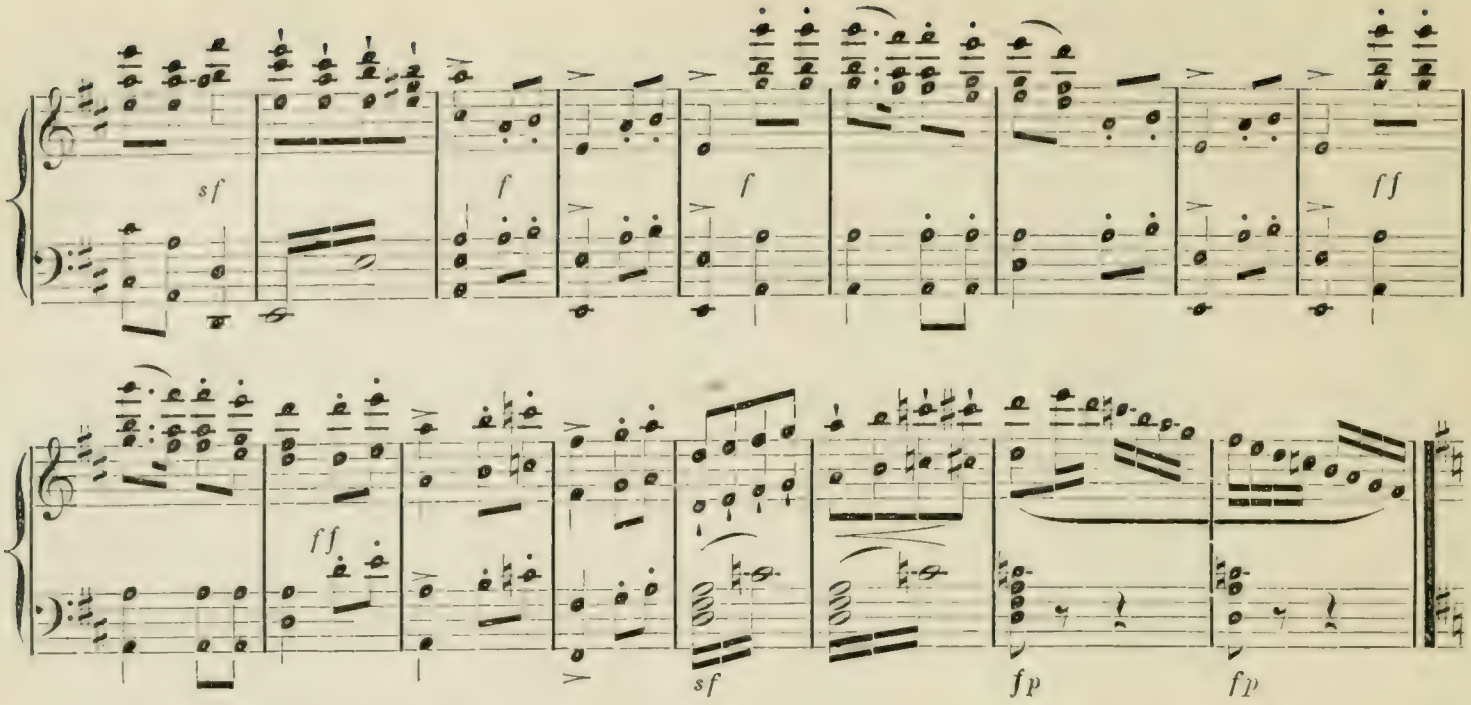




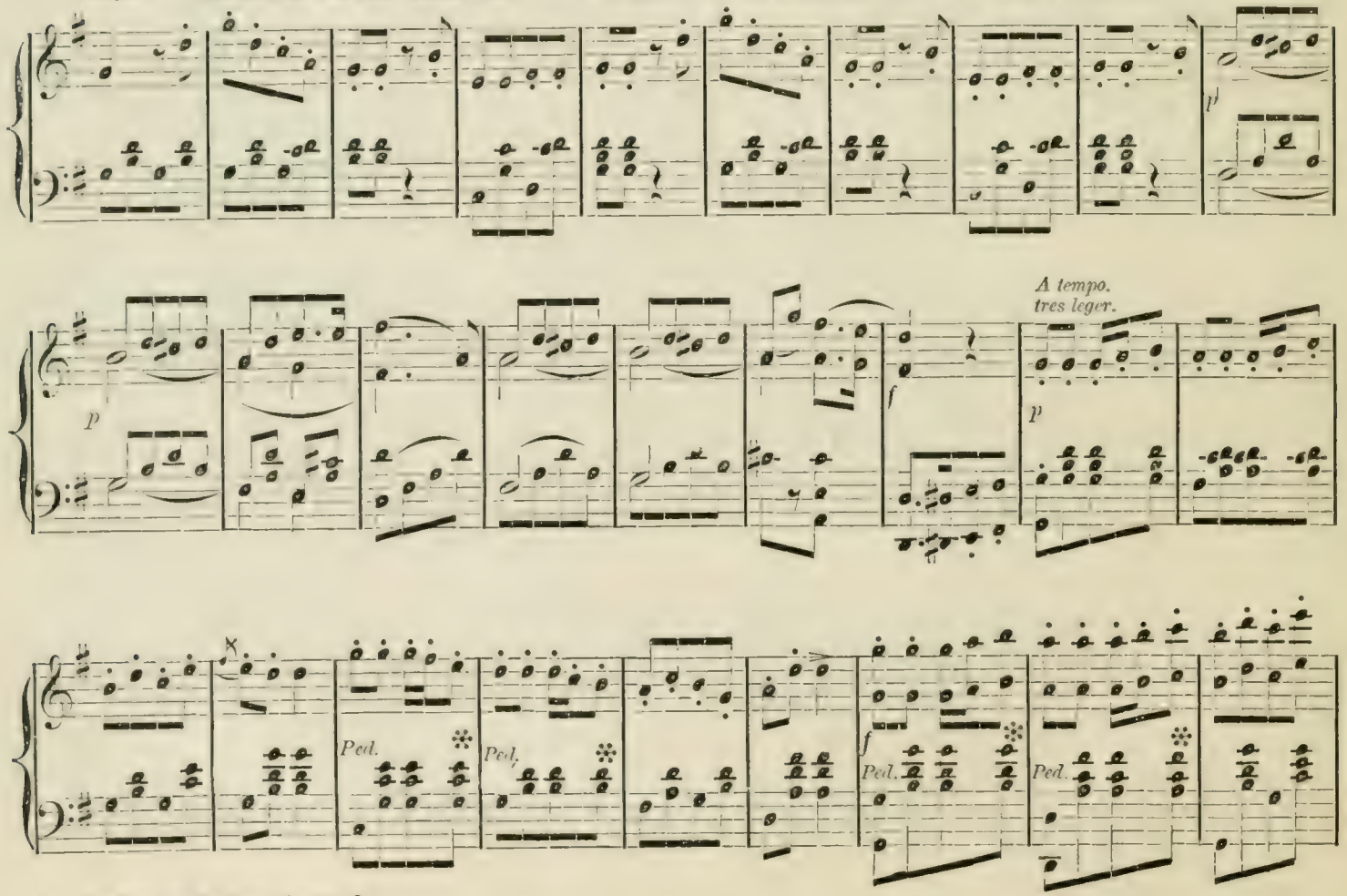
Allegro.

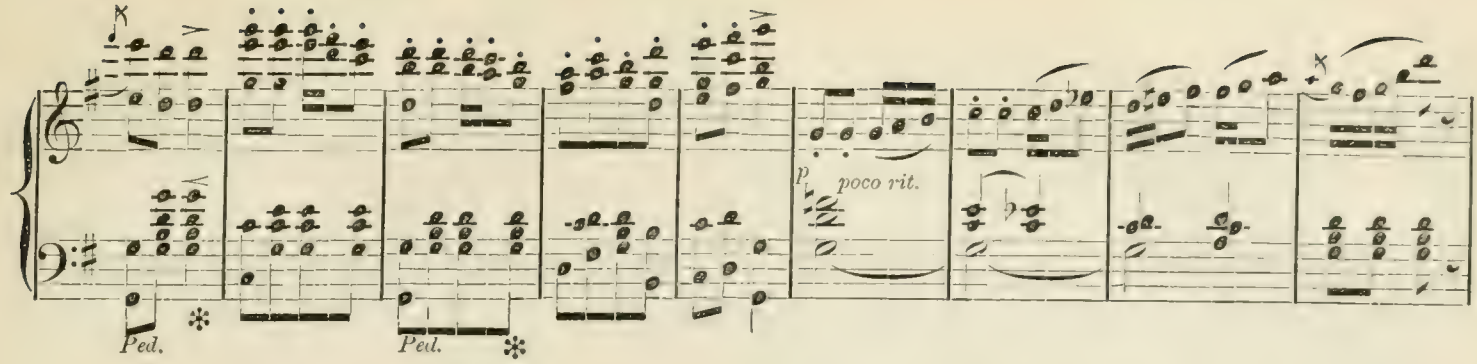
CHŒUR. "BRAS DESSUS, BRAS DESSUS."

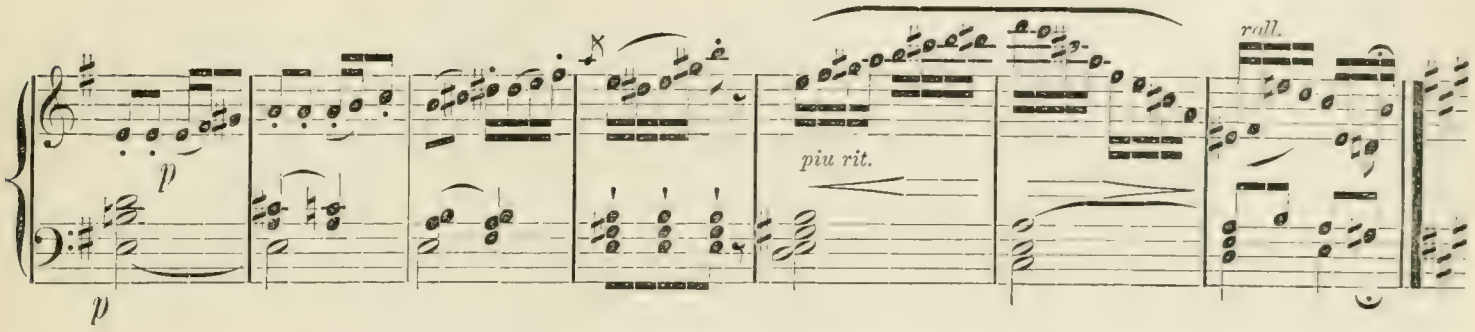




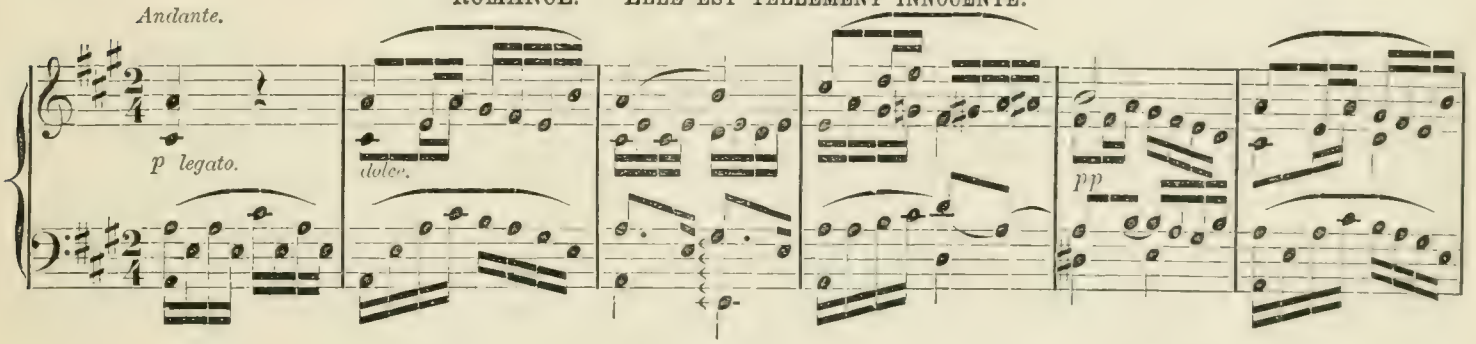
Allegro. LEGENDE DE LA MERE ANGOT. "MARCHANDE DE MAREE, POUR CENT MILLE RAISONS."

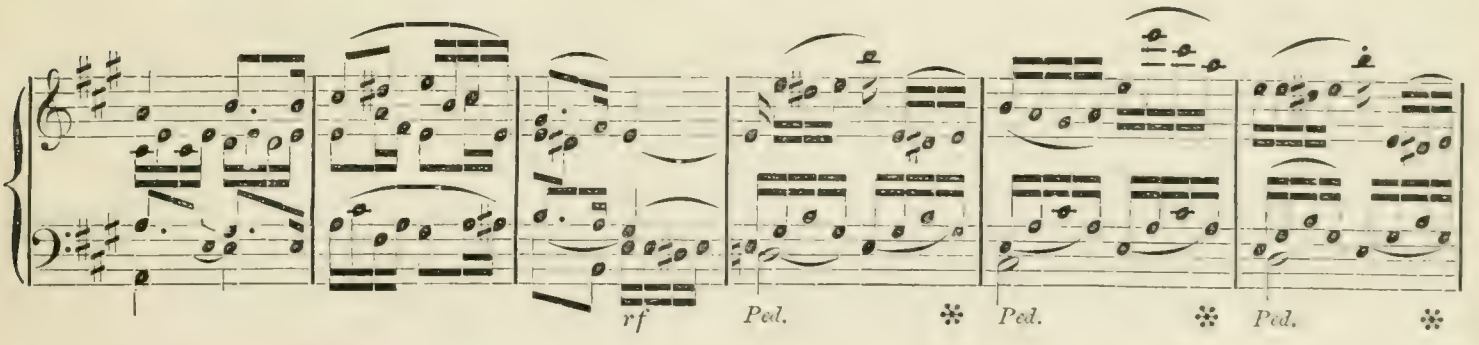


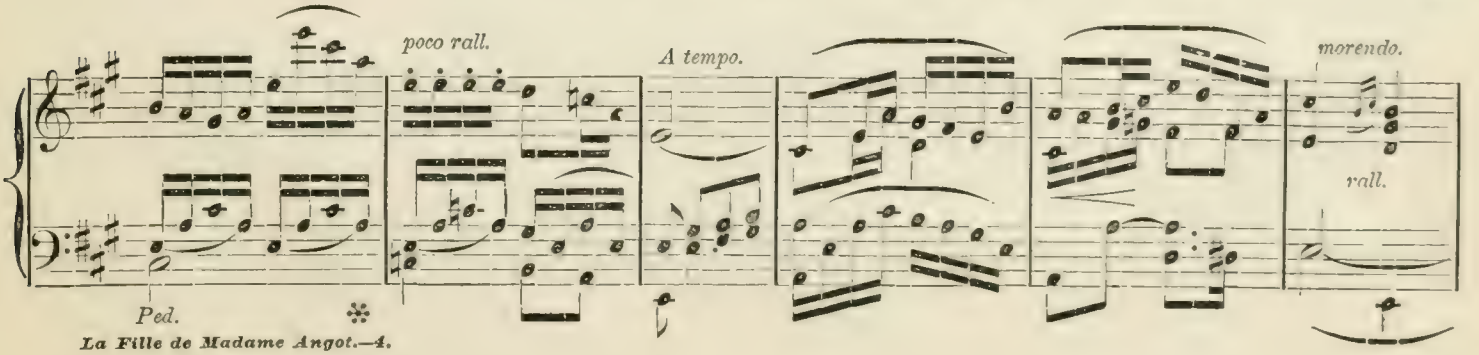


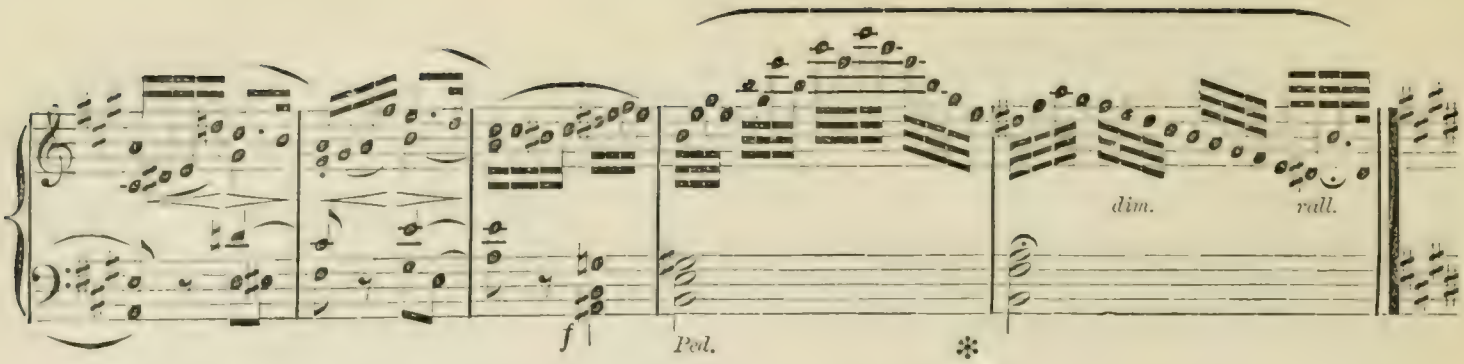


ROMANCE. "ELLE EST TELLEMENT INNOCENTE."

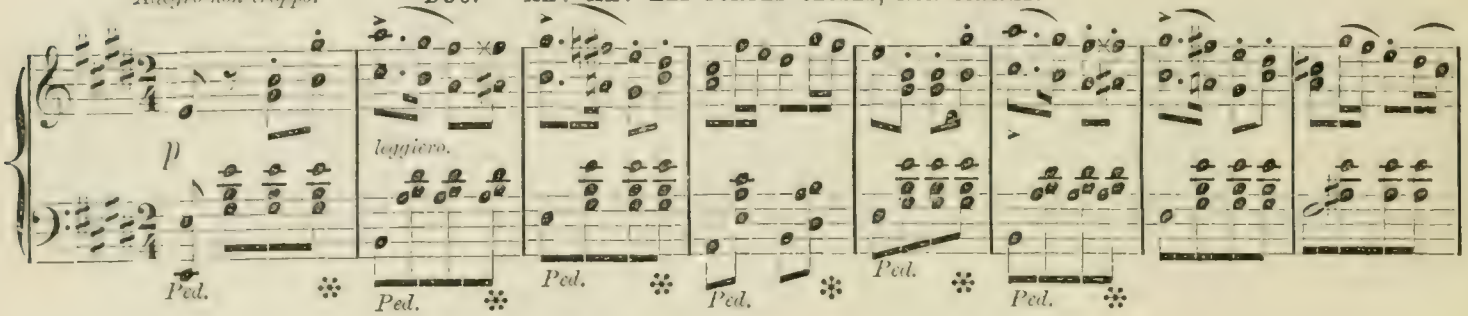


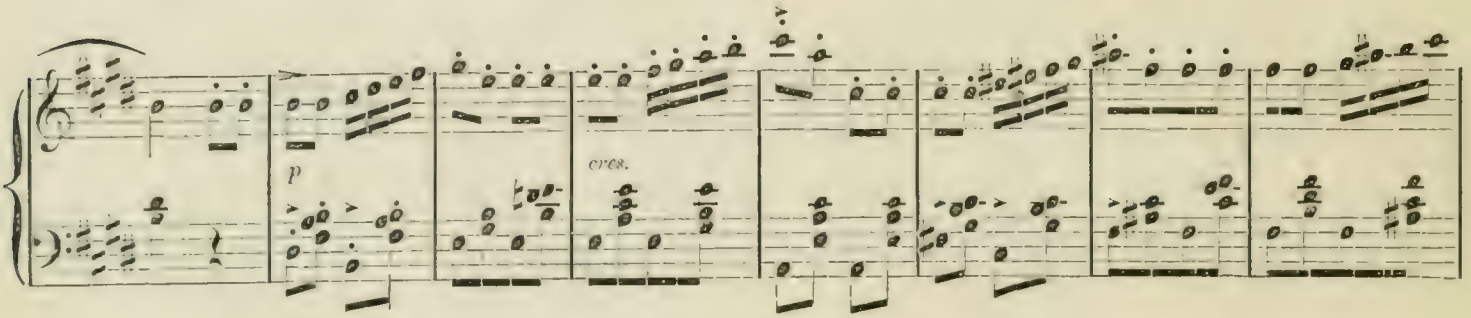


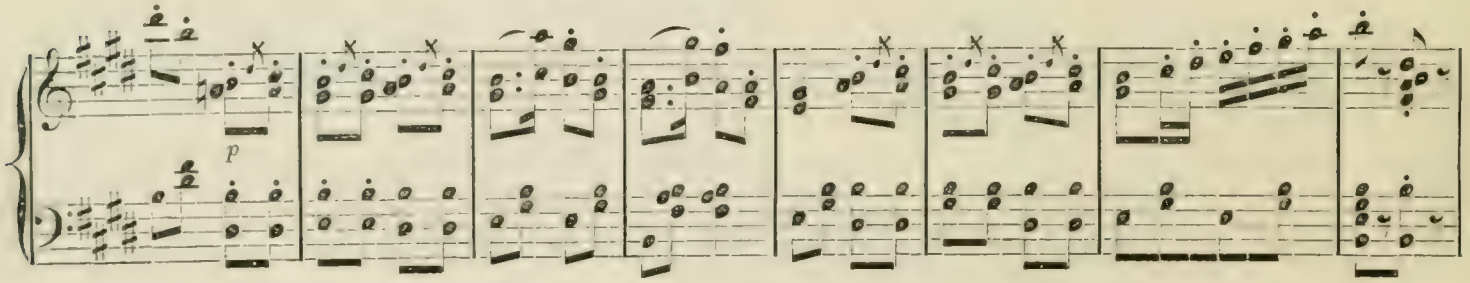


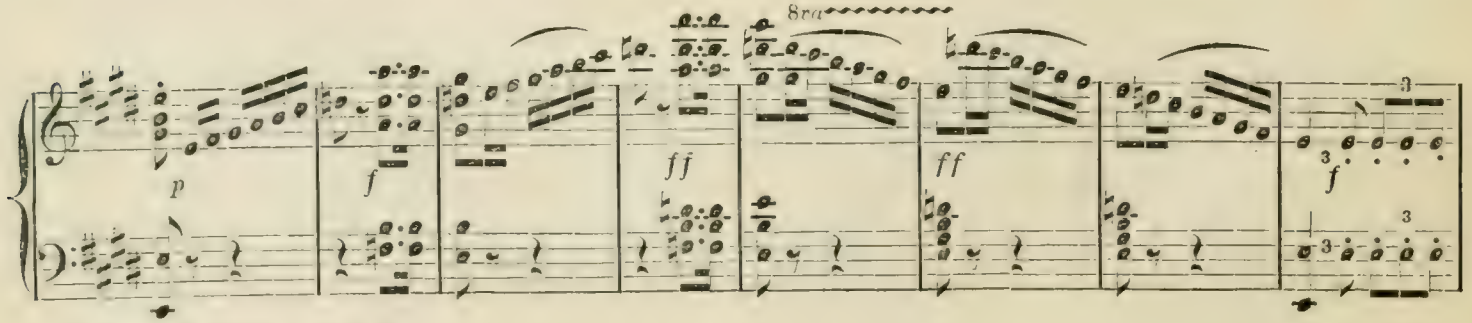


DUO. "AH! AH! LES PORTES CLOSES, NON JAMAIS."

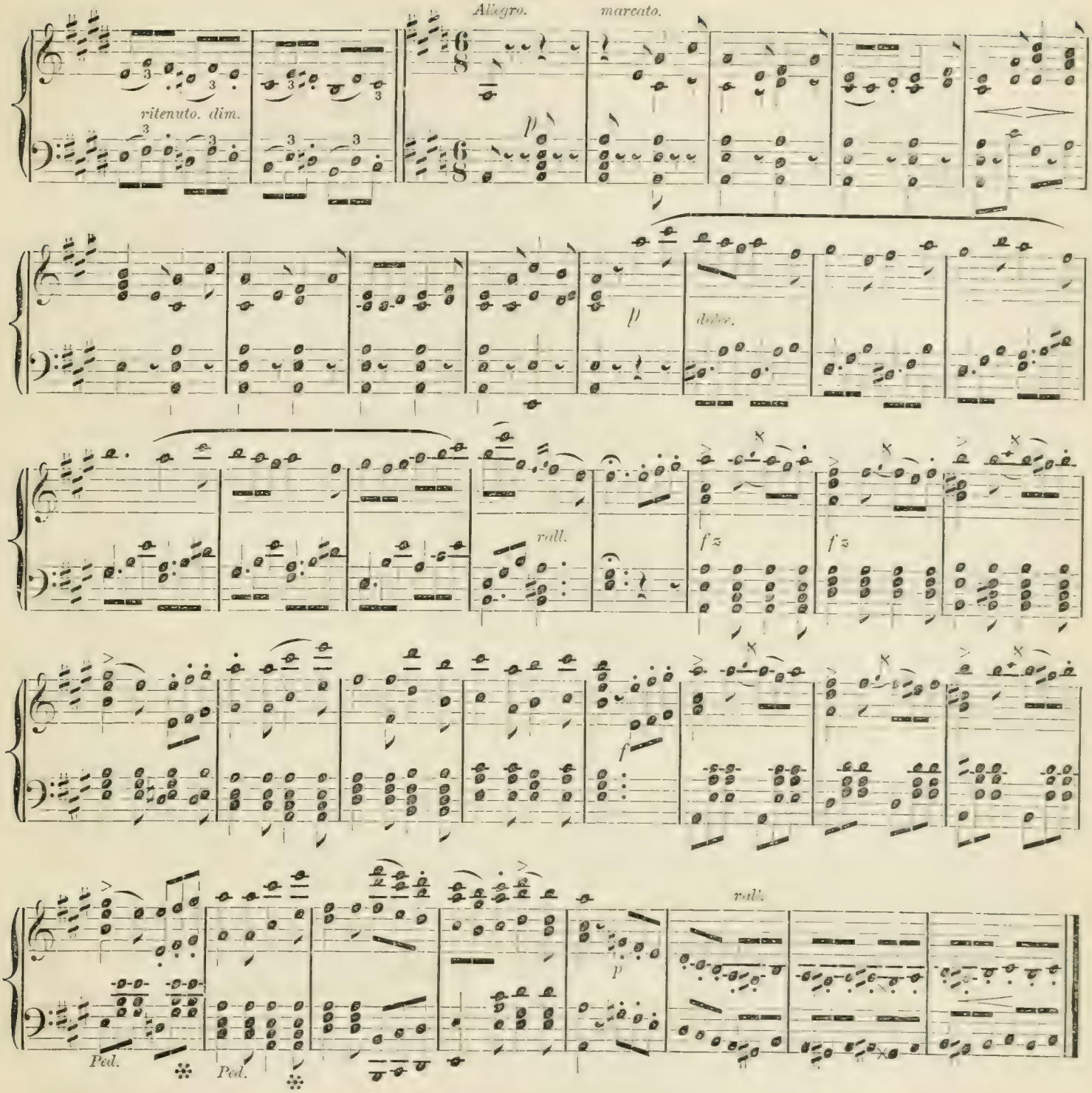




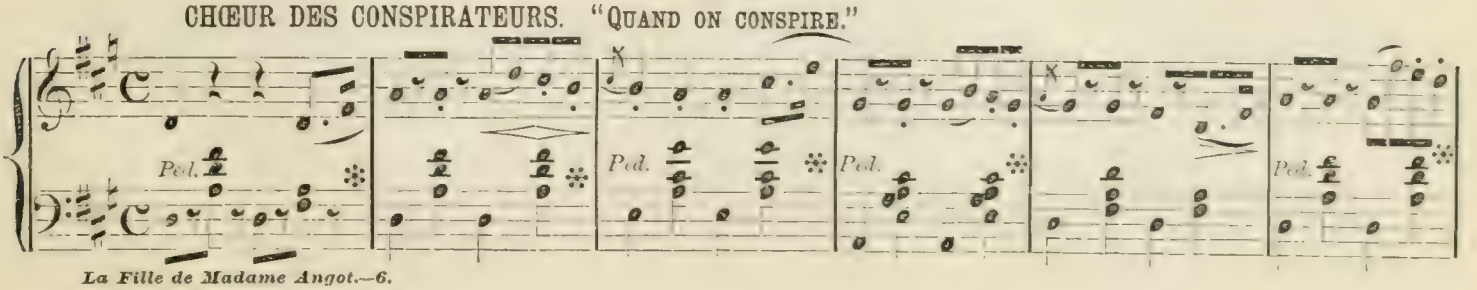


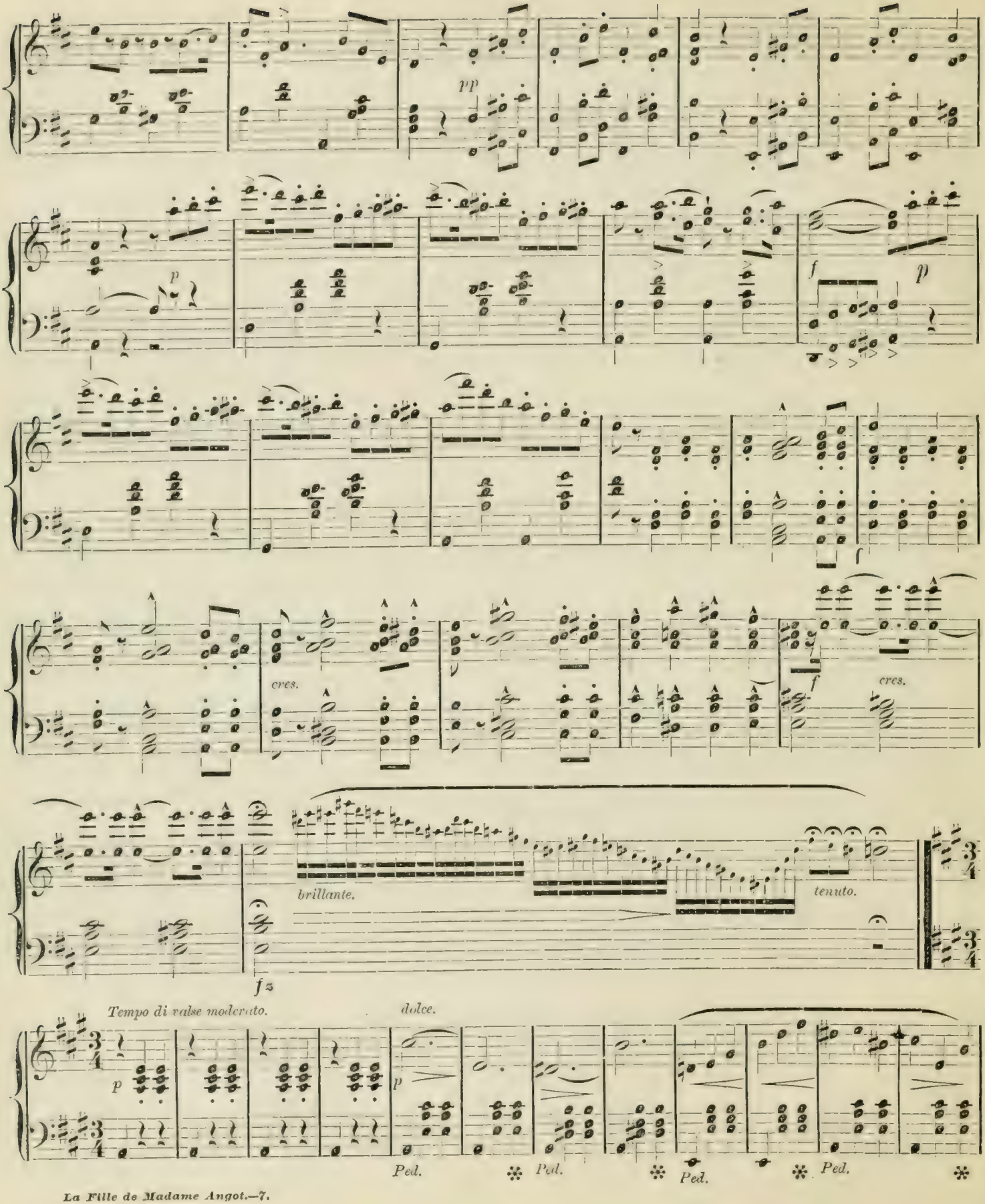


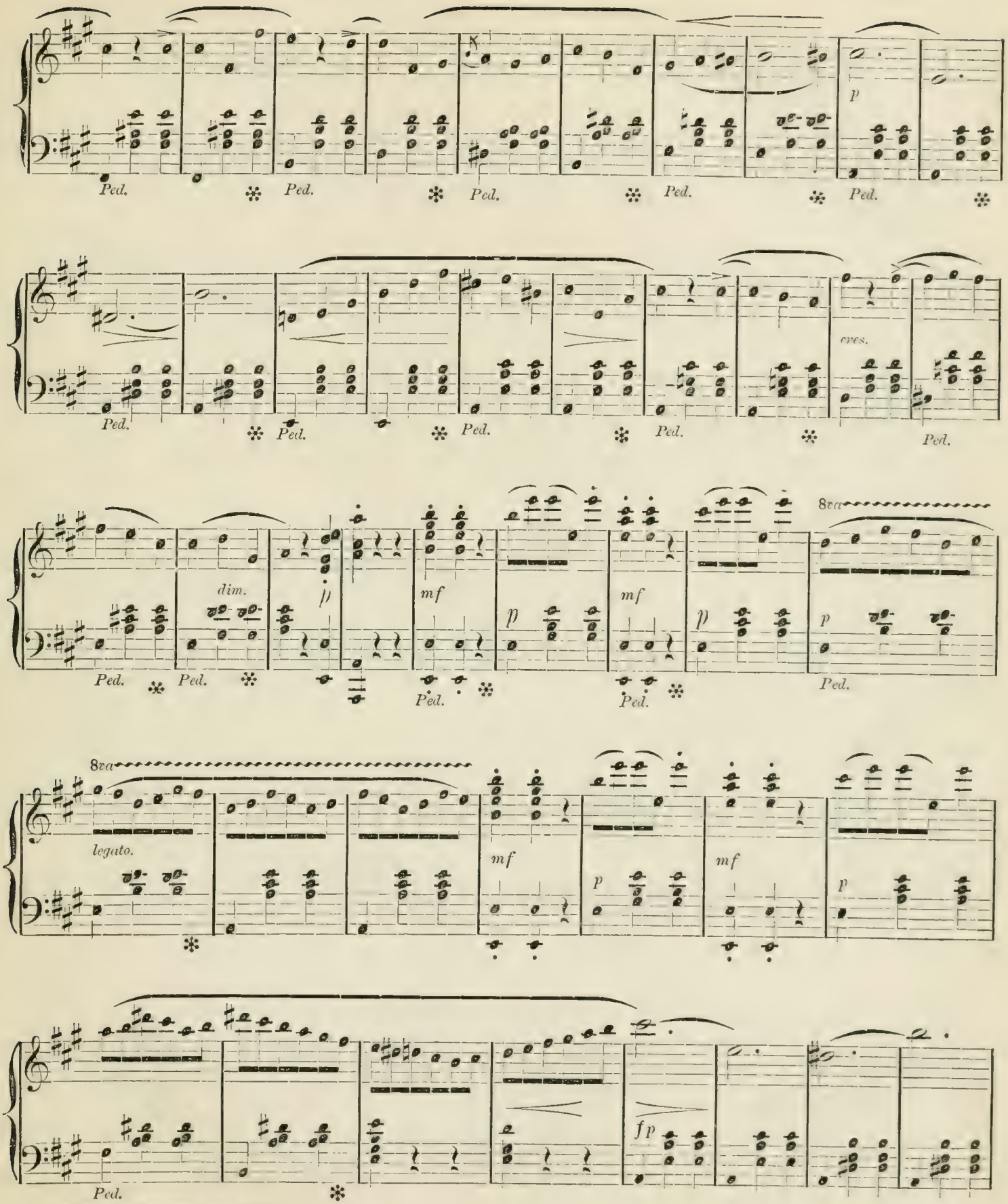
Chanson Politique.

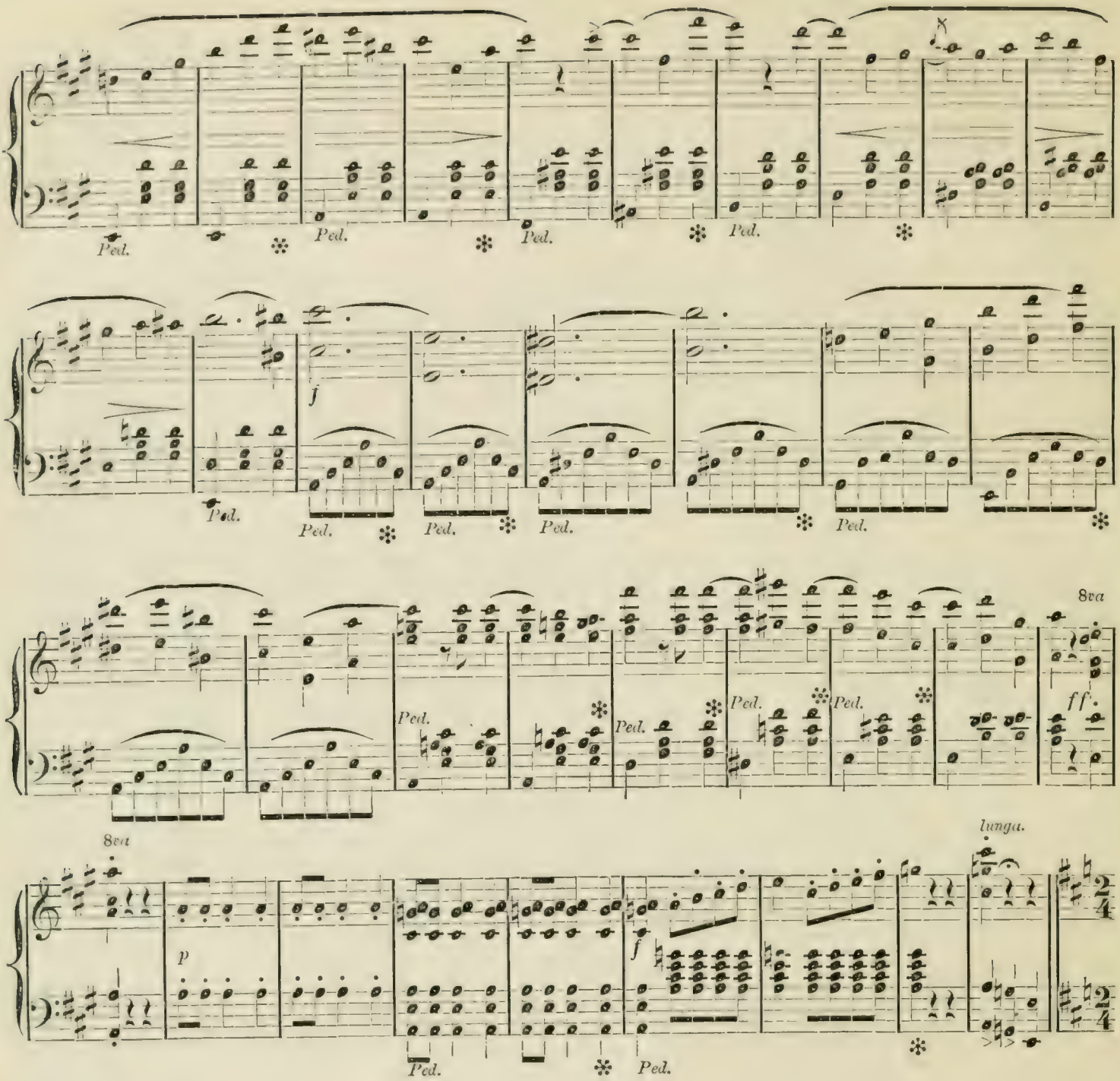


Chœur des Conspirateurs. "Quand on conspire."

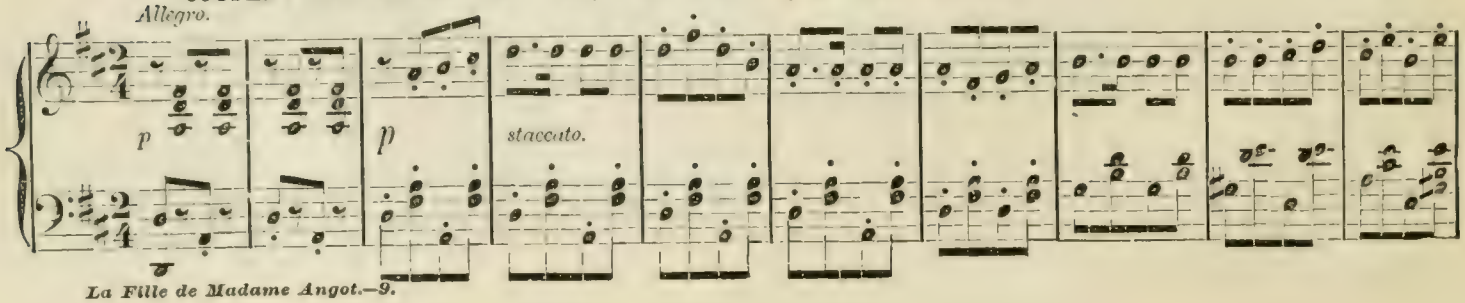


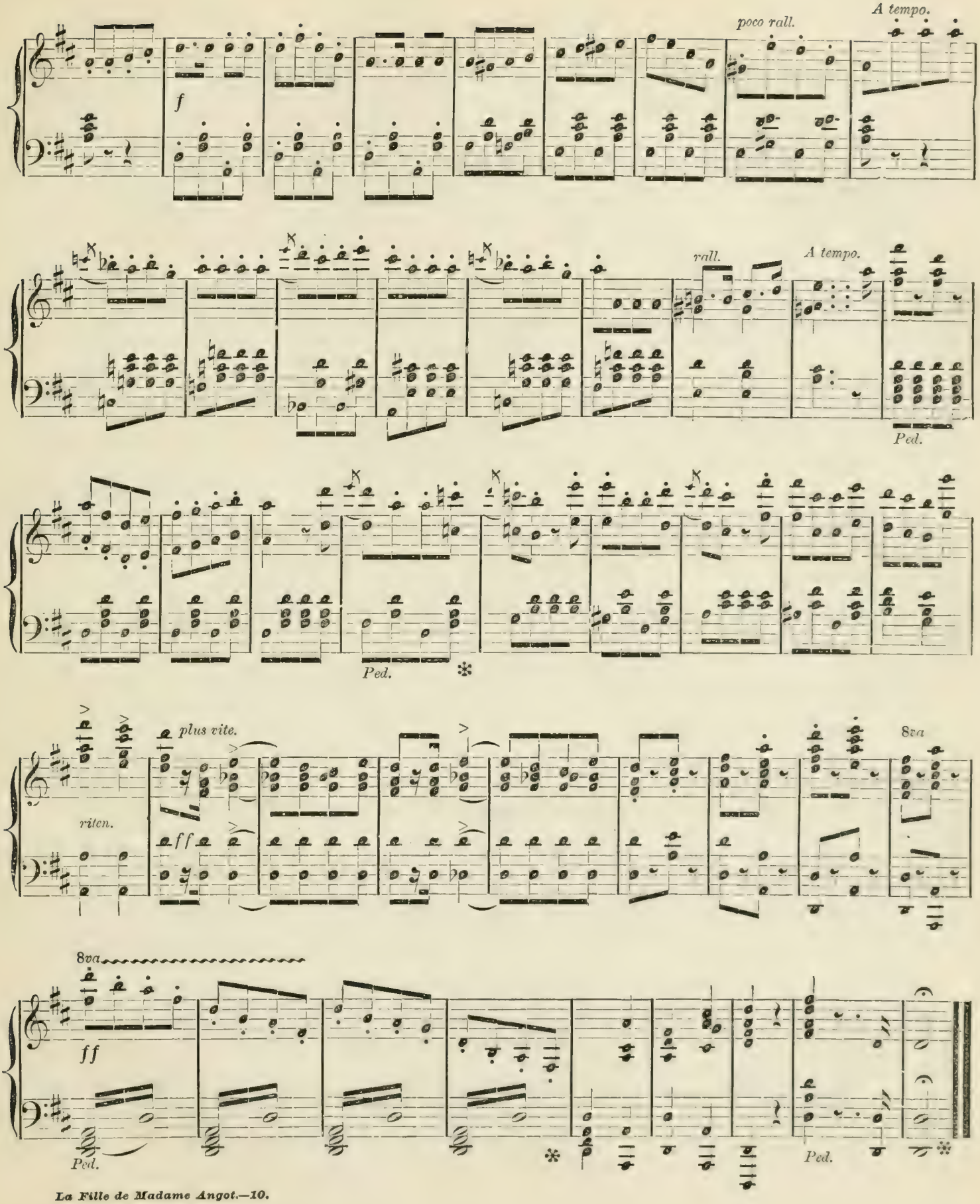

pp
p
f
p
cres.
f
cres.
brillante.
tenuto.
fz
Tempo di valse moderato.
dolce.
p
p
Ped.
Ped.
Ped.
Ped.


Ped.
p
cres.
dim.
mf
8va
legato.
fp



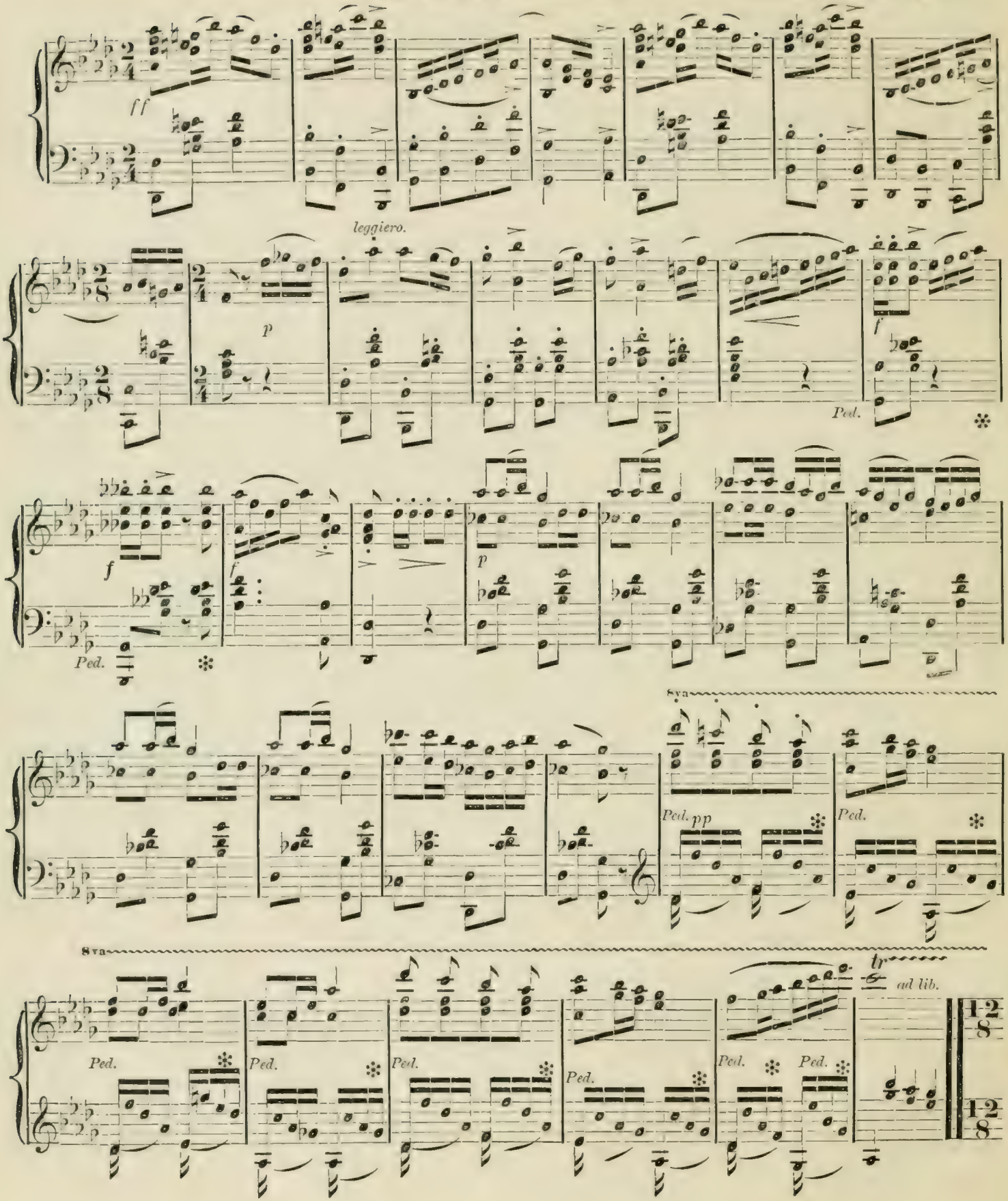
COUPLET DE LA DISPUTE. "Ah, c'est donc toi, Madame Barras."

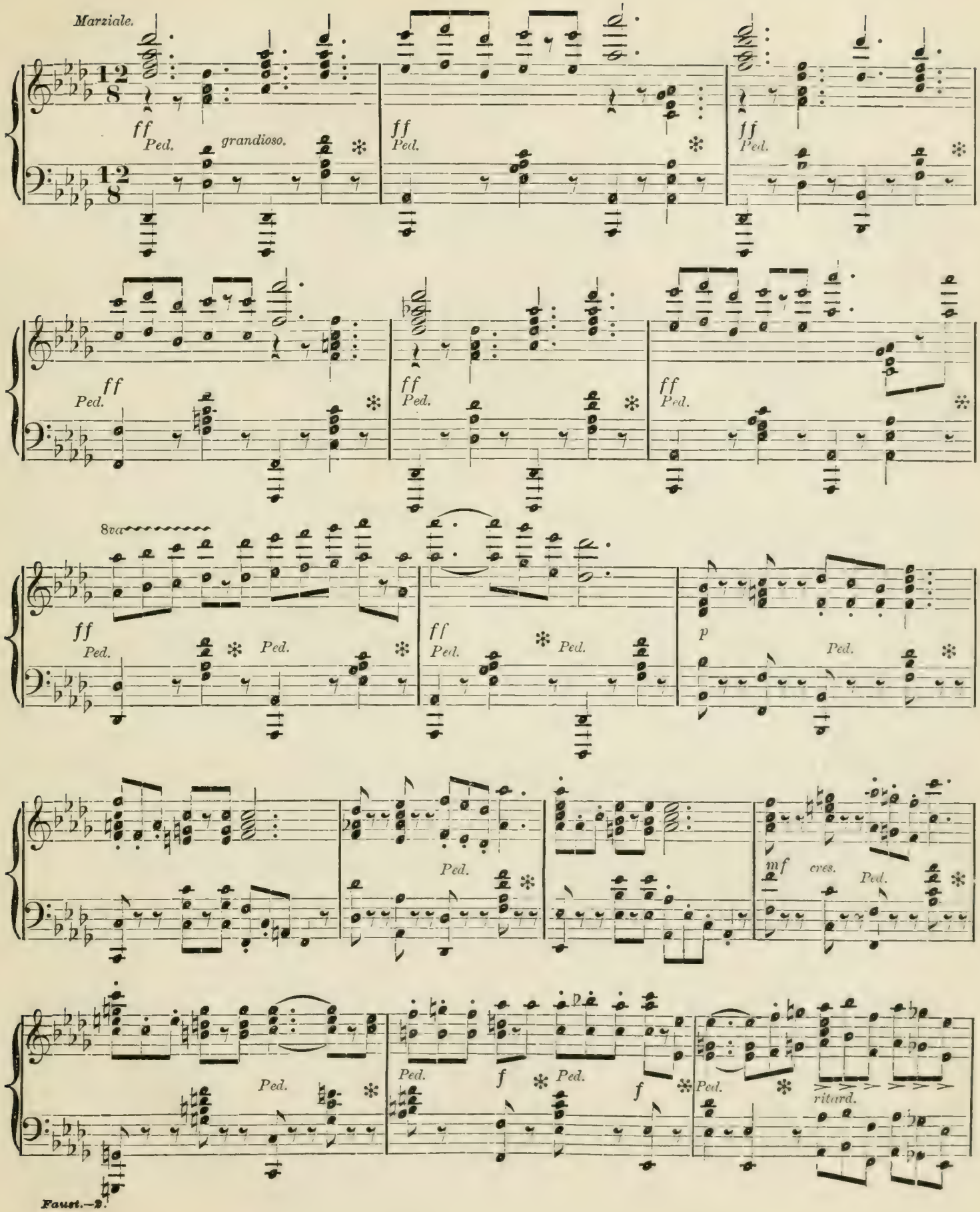


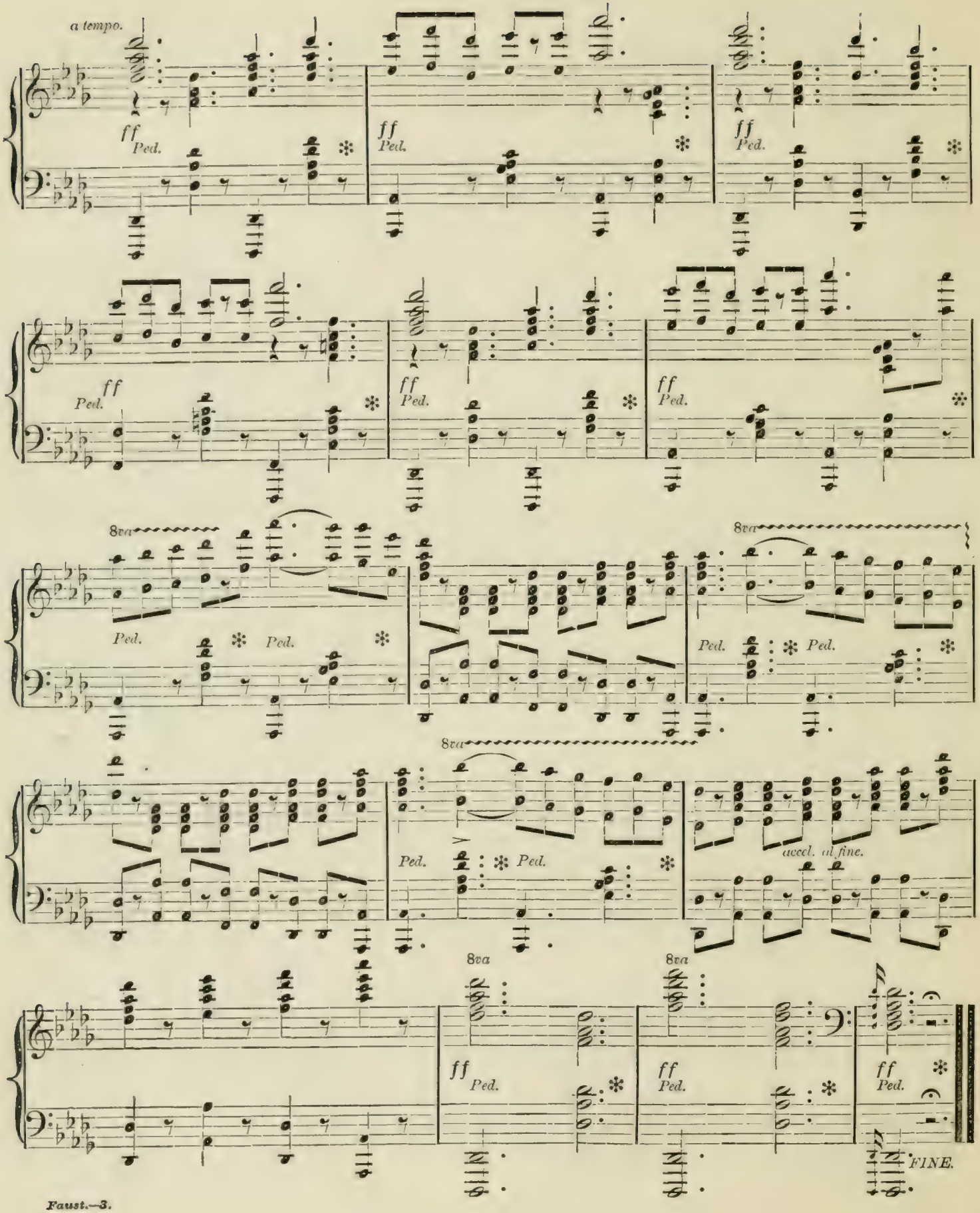

poco rall.
A tempo.
f
rall.
A tempo.
Ped.
Ped.
plus vite.
8va
riten.
ff
8va
ff
Ped.
Ped.

FAUST.

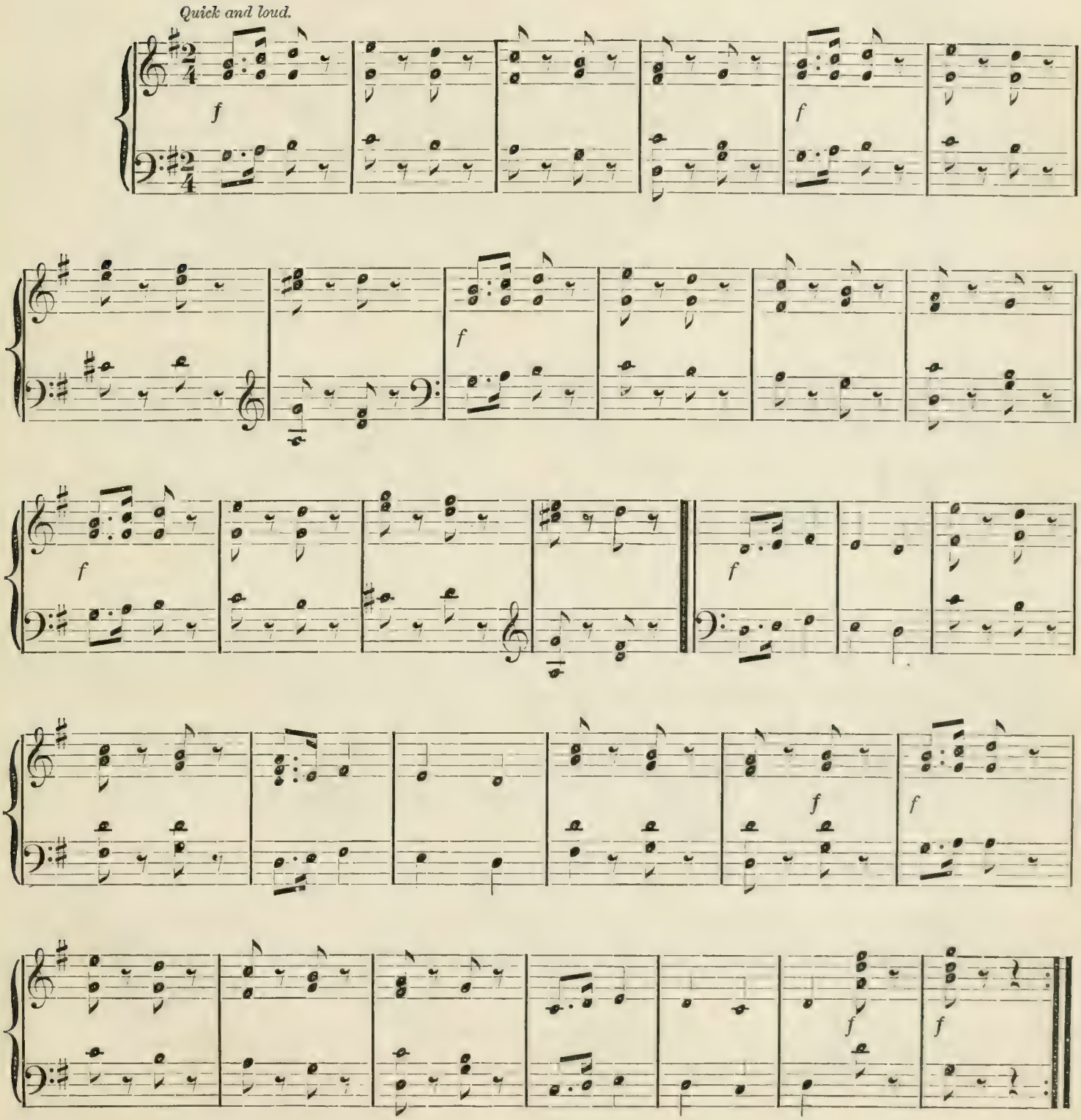
SIDNEY SMITH. Op. 117.




Marziale.
ff
Ped.
grandioso.
8va
p
mf
cres.
f
ritard.


a tempo.
ff
Ped.
8va
accel. al fine.
FINE.

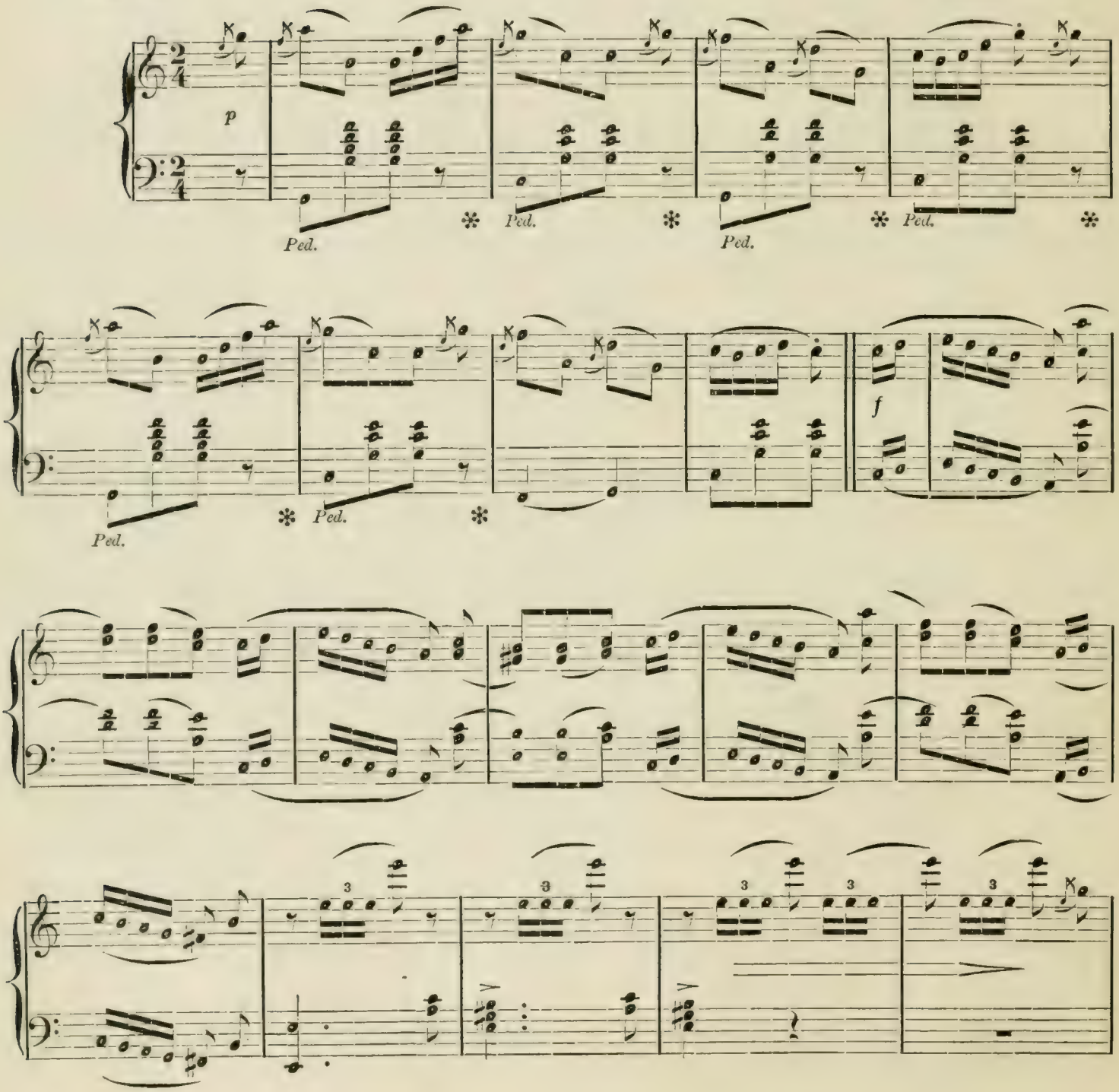
SOLDIER'S MARCH.

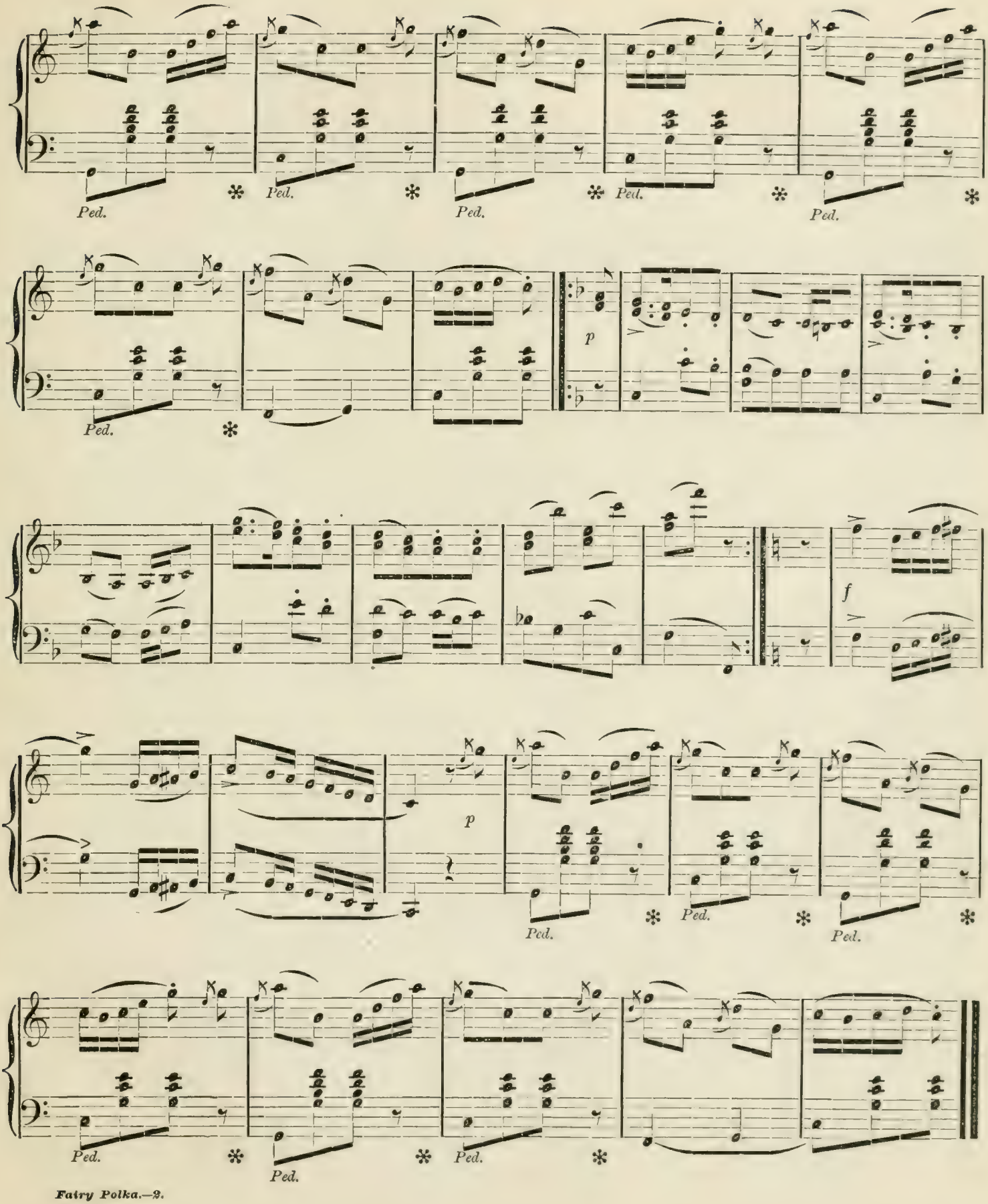


FAIRY POLKA.

Opus 93.

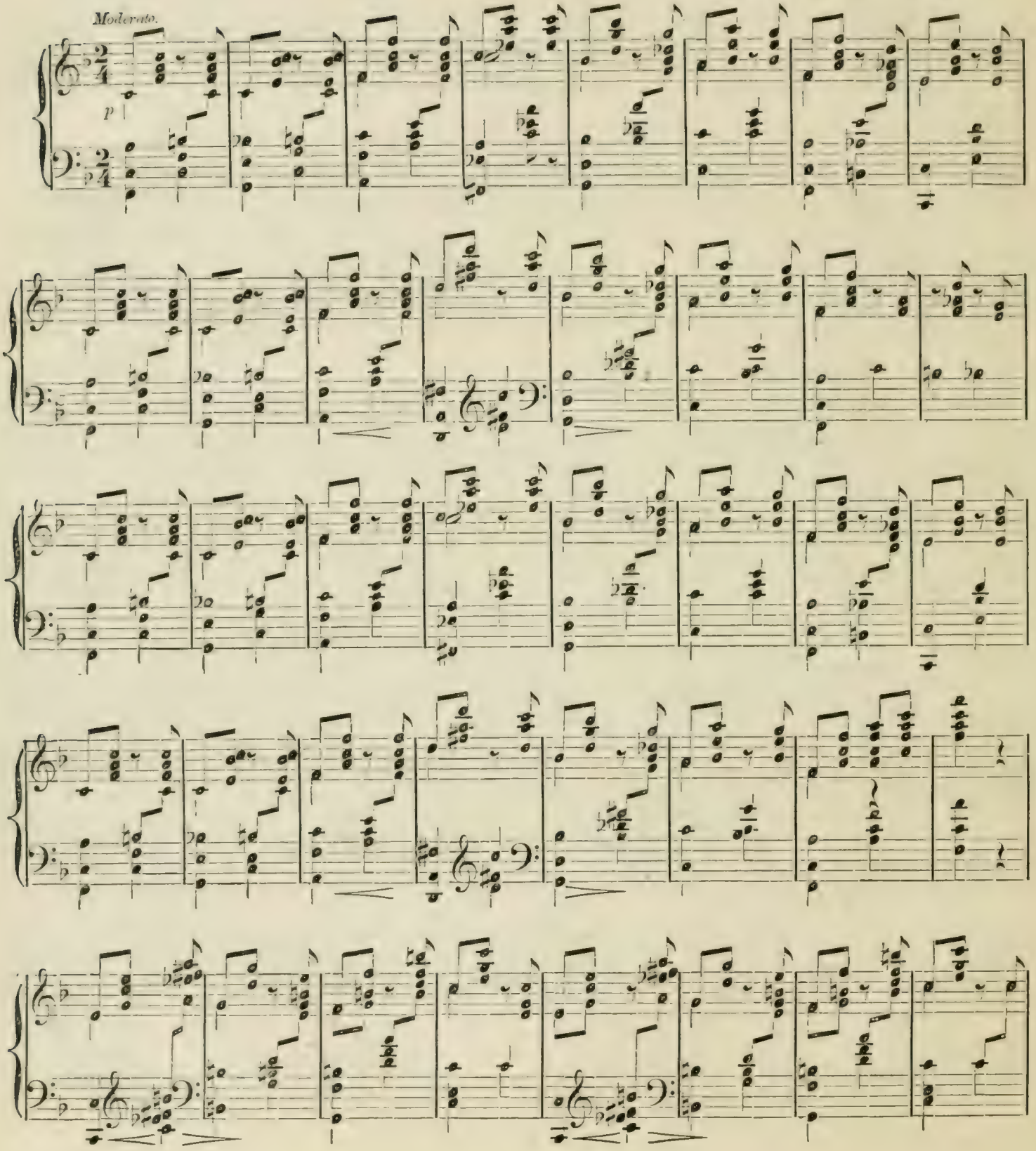
F. SPINDLER.

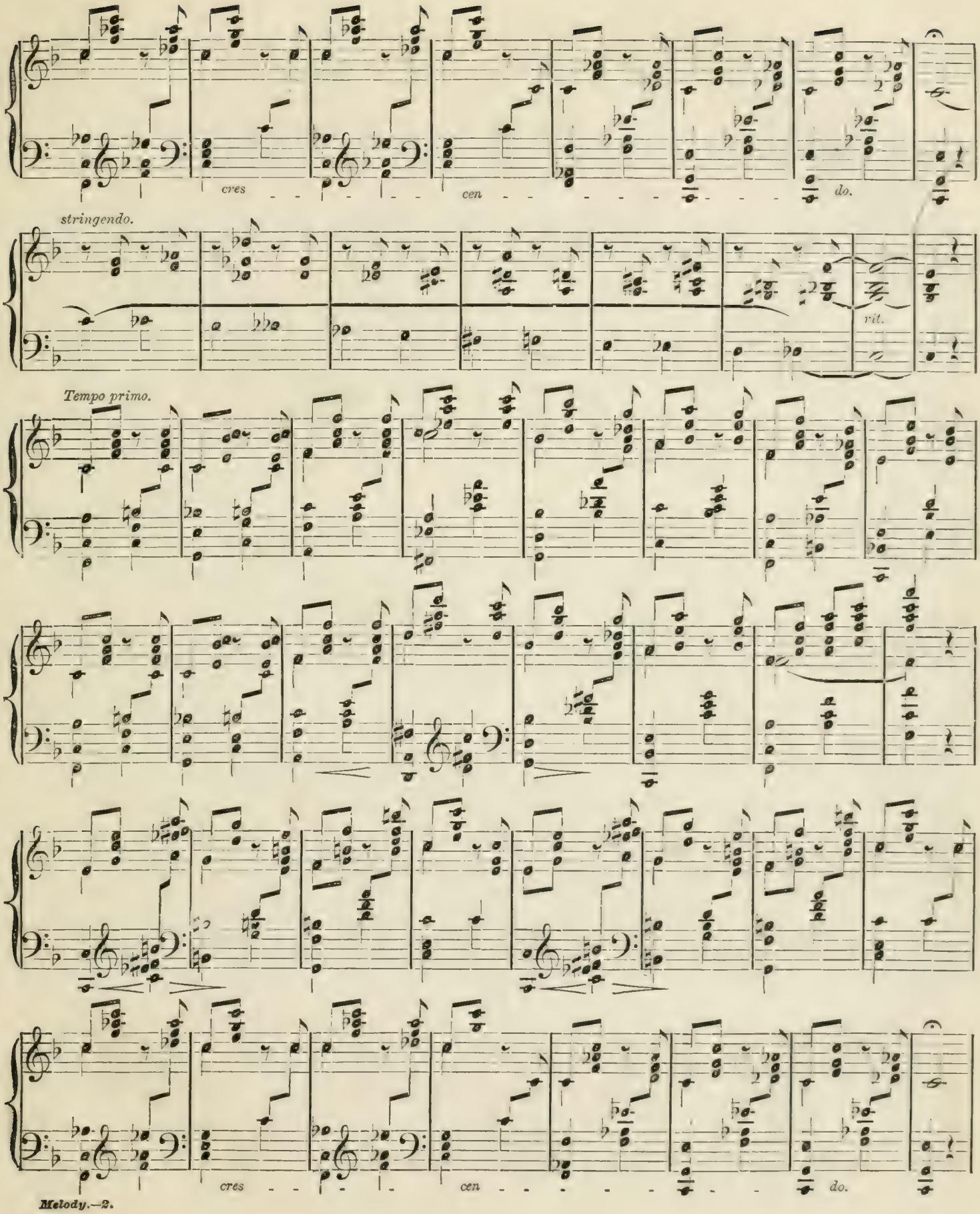


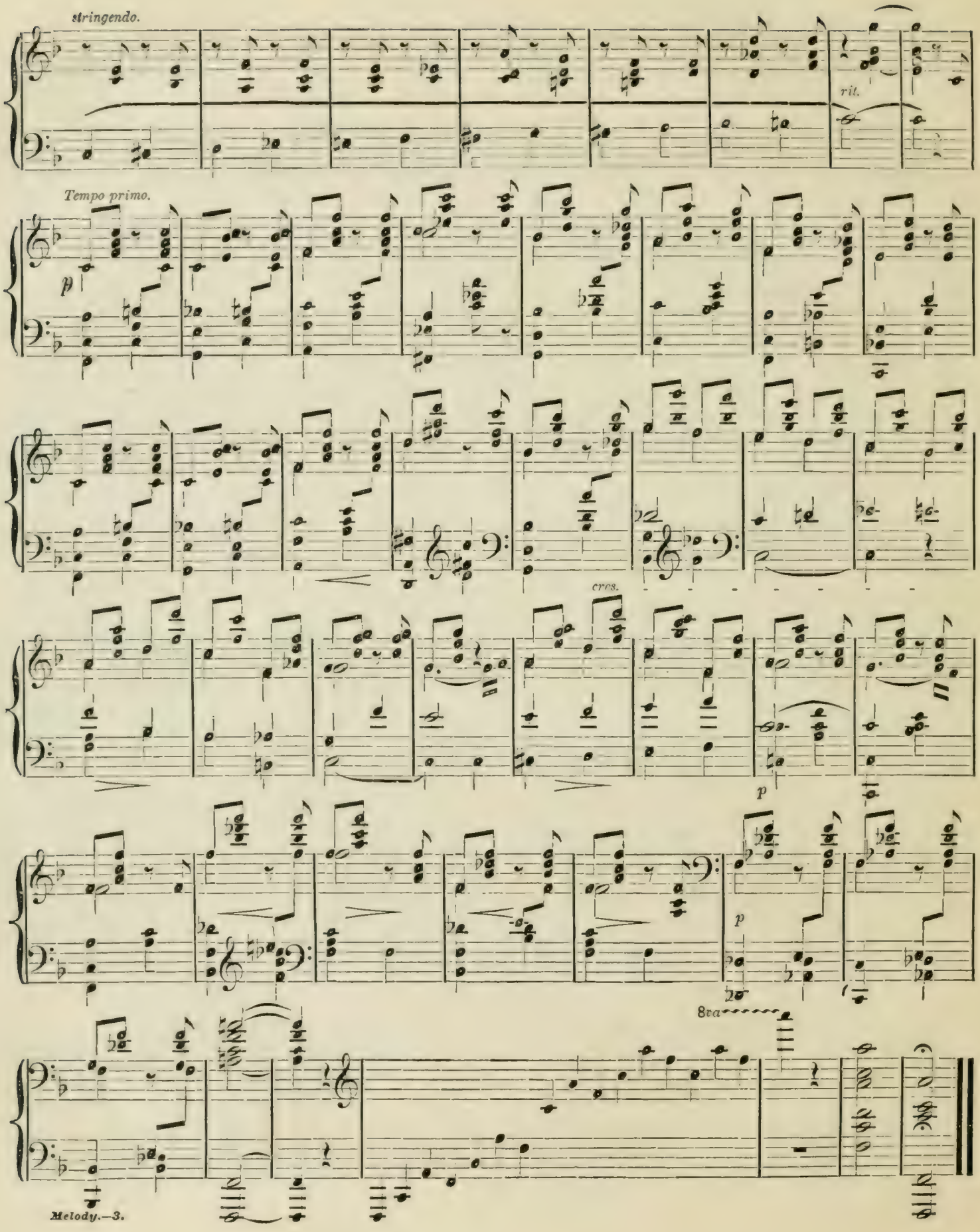

Ped.
Ped.
Ped.
Ped.
Ped.
p
Ped.
f
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

MELODY.

ANTON RUBINSTEIN.




cres
cen
do.
stringendo.
rit.
Tempo primo.
cres
cen
do.

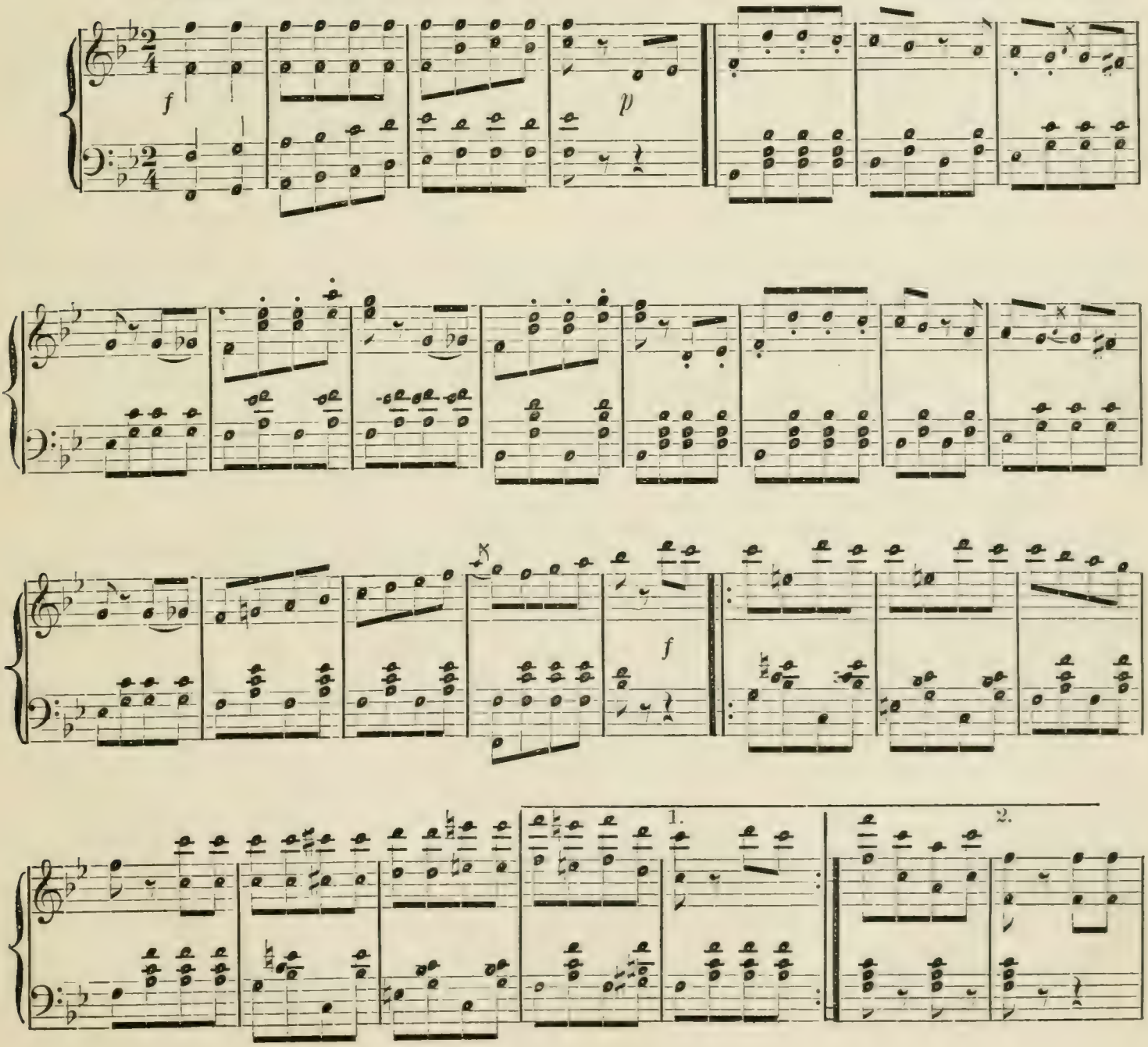

stringendo.
rit.
Tempo primo.
p
cres.
p
p
8va

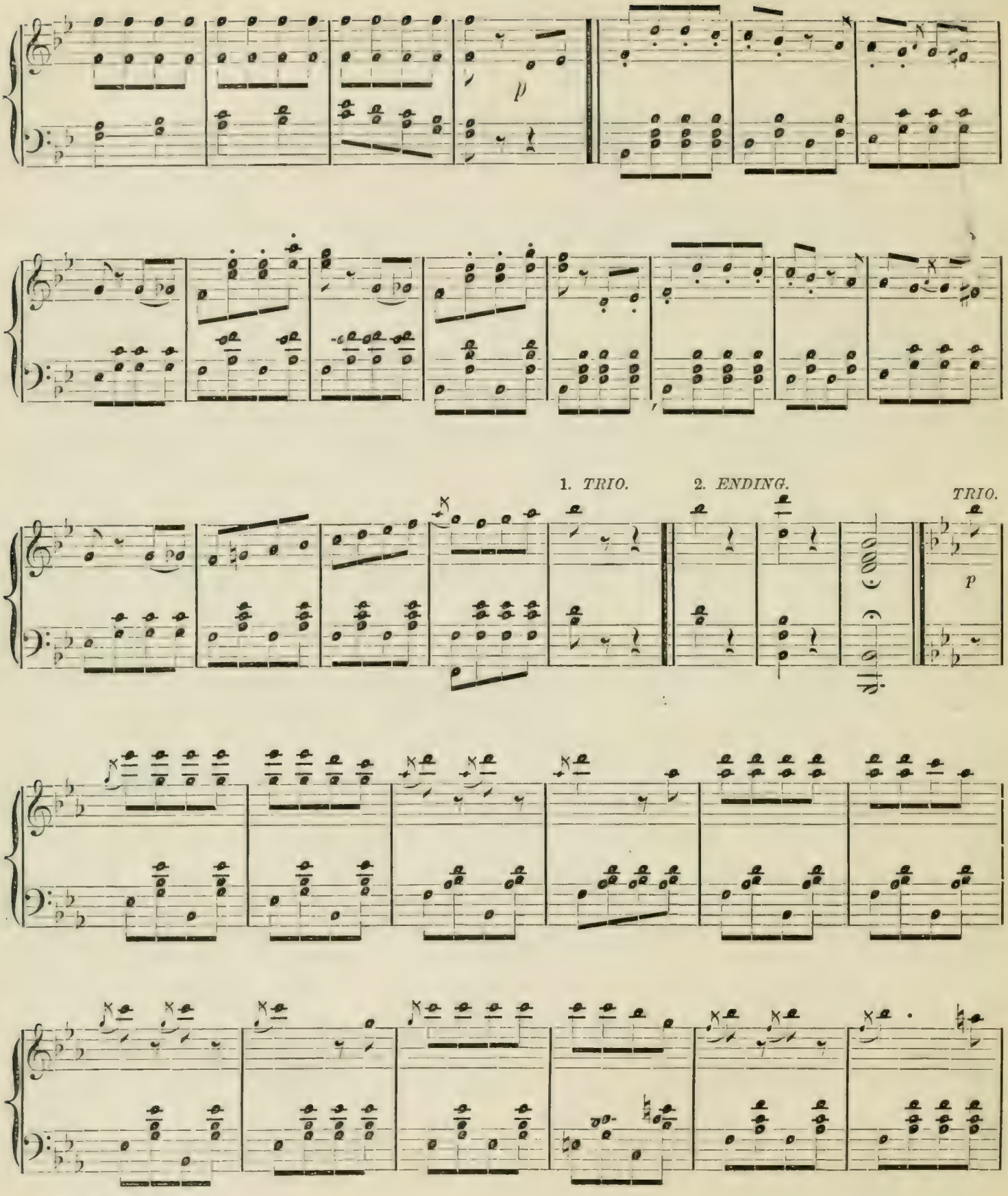
JOLLY BROTHERS GALOP.

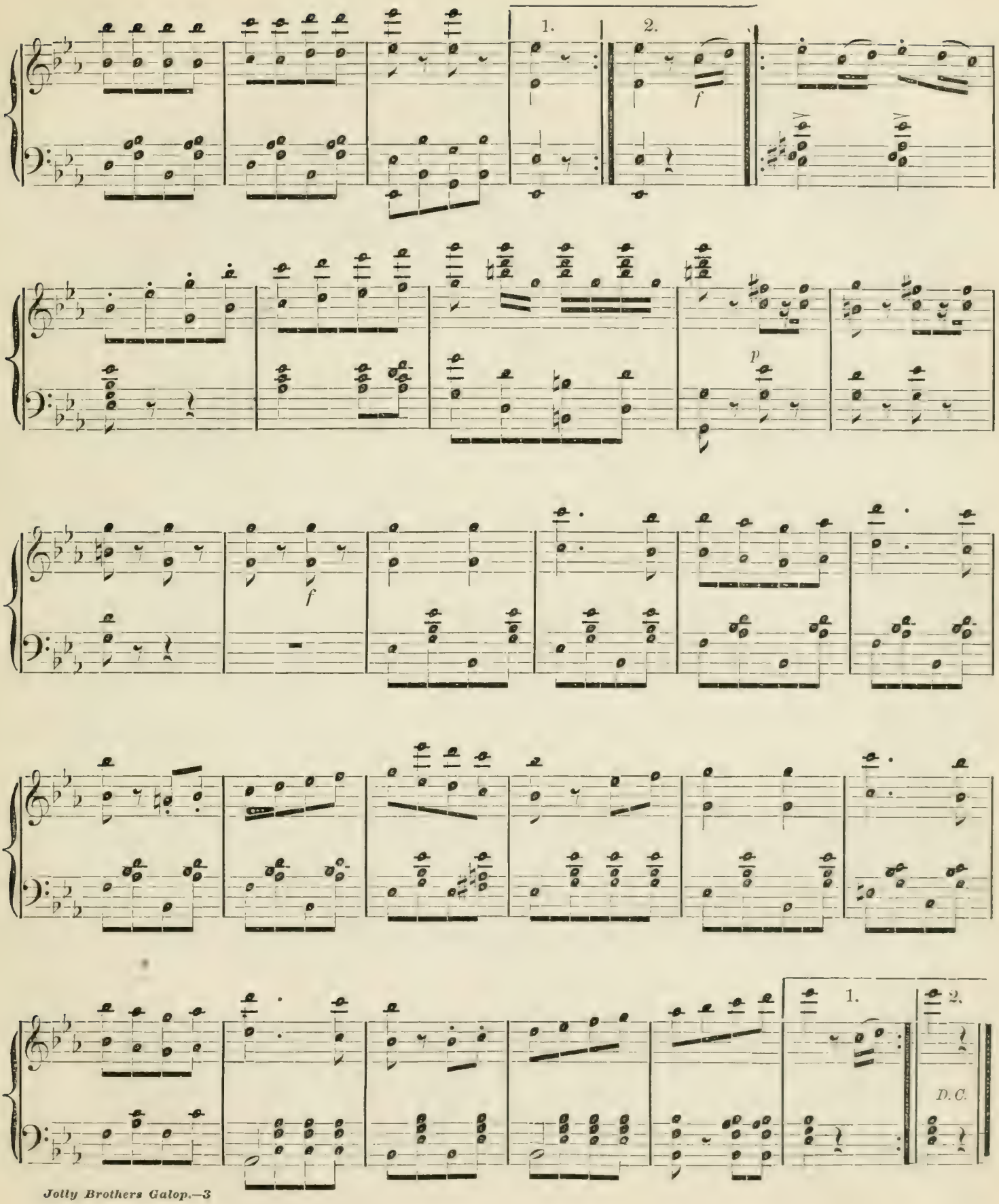
(BRUDER LUSTIG.)

GALOP.

F. BUDIK. Op. 10.



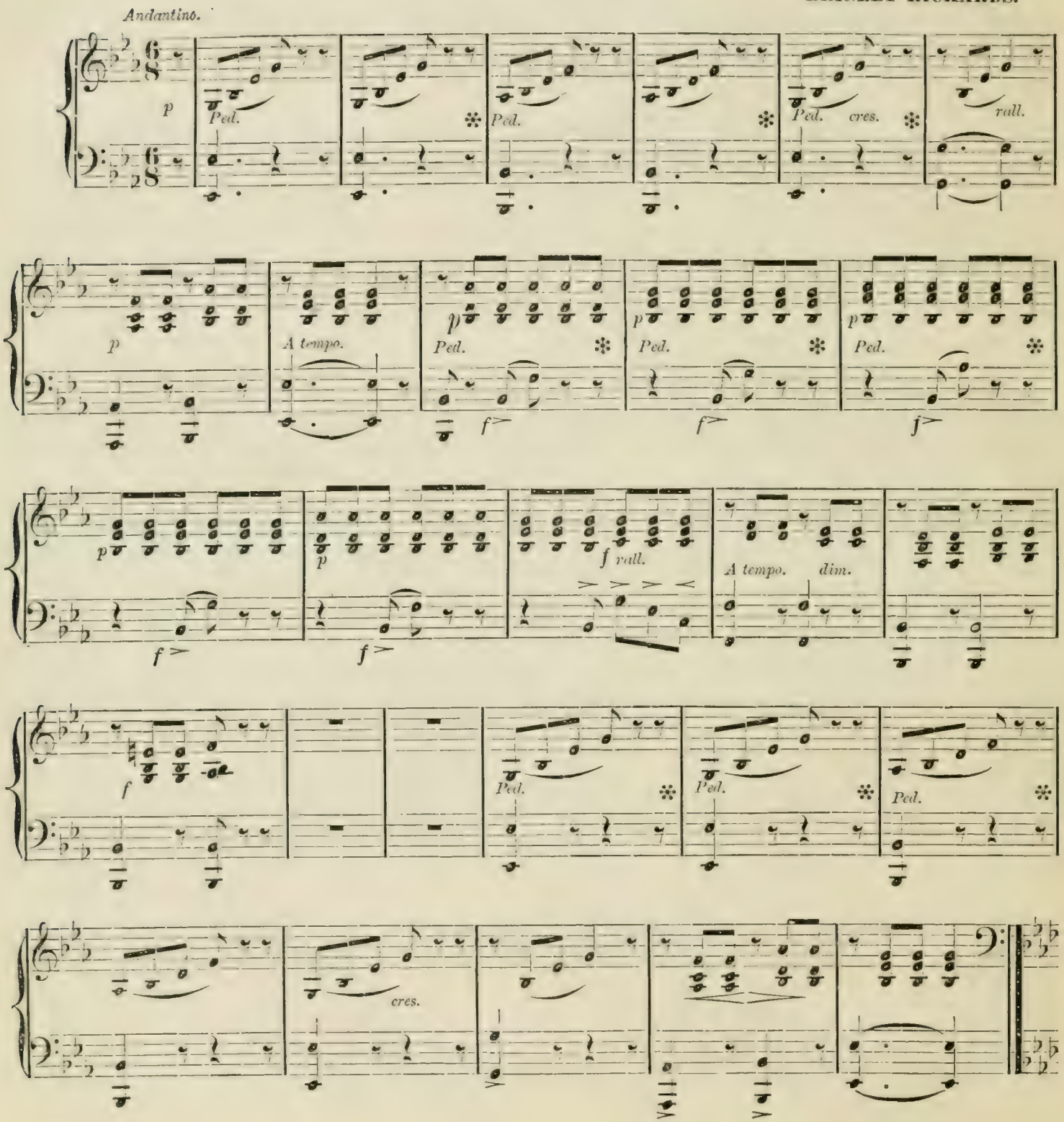

p
1. TRIO.
2. ENDING.
TRIO.
p


1.
2.
f
p
f
1.
2.
D.C.

WARBLINGS AT EVE.

SECONDO.

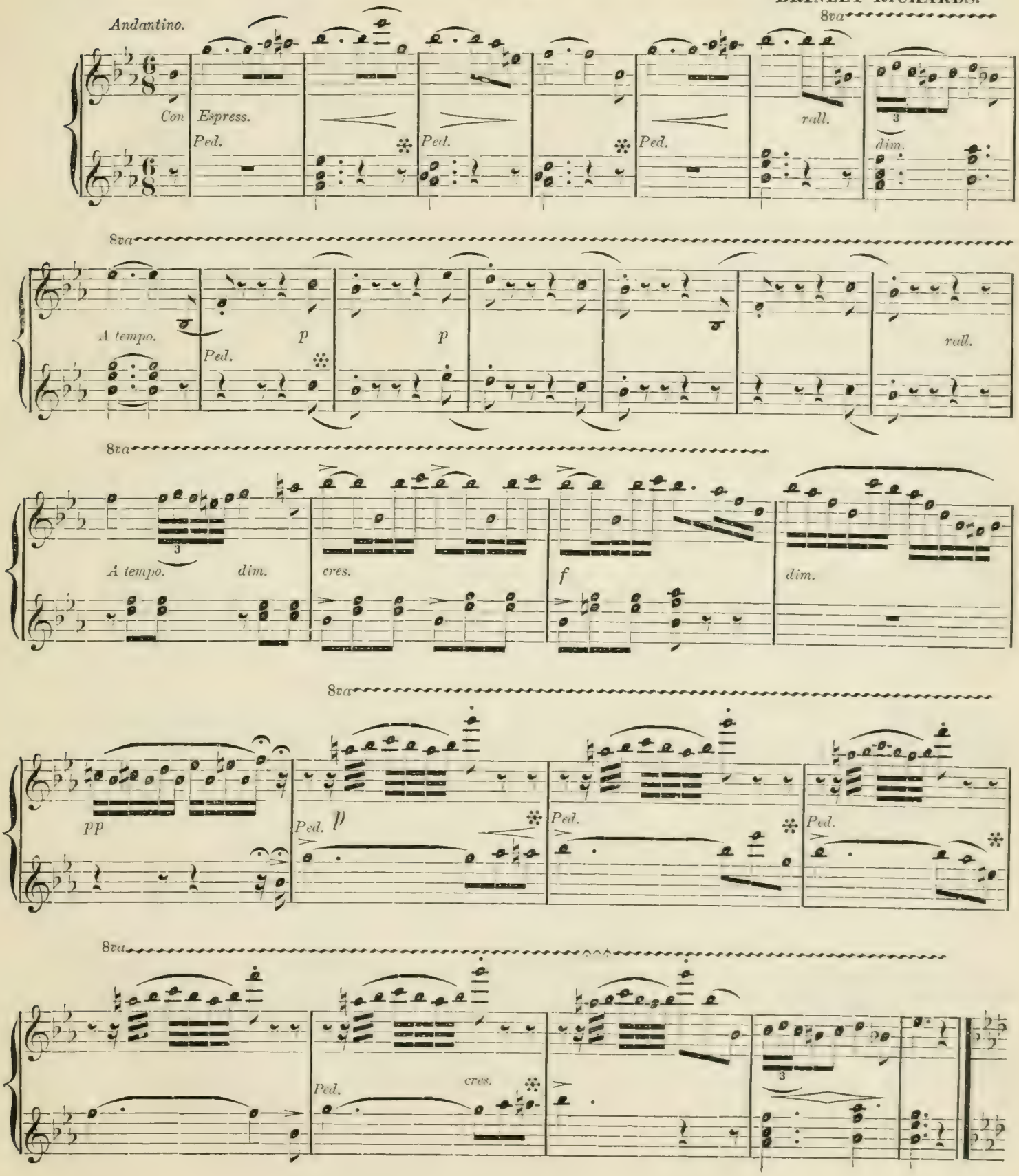
BRINLEY RICHARDS.

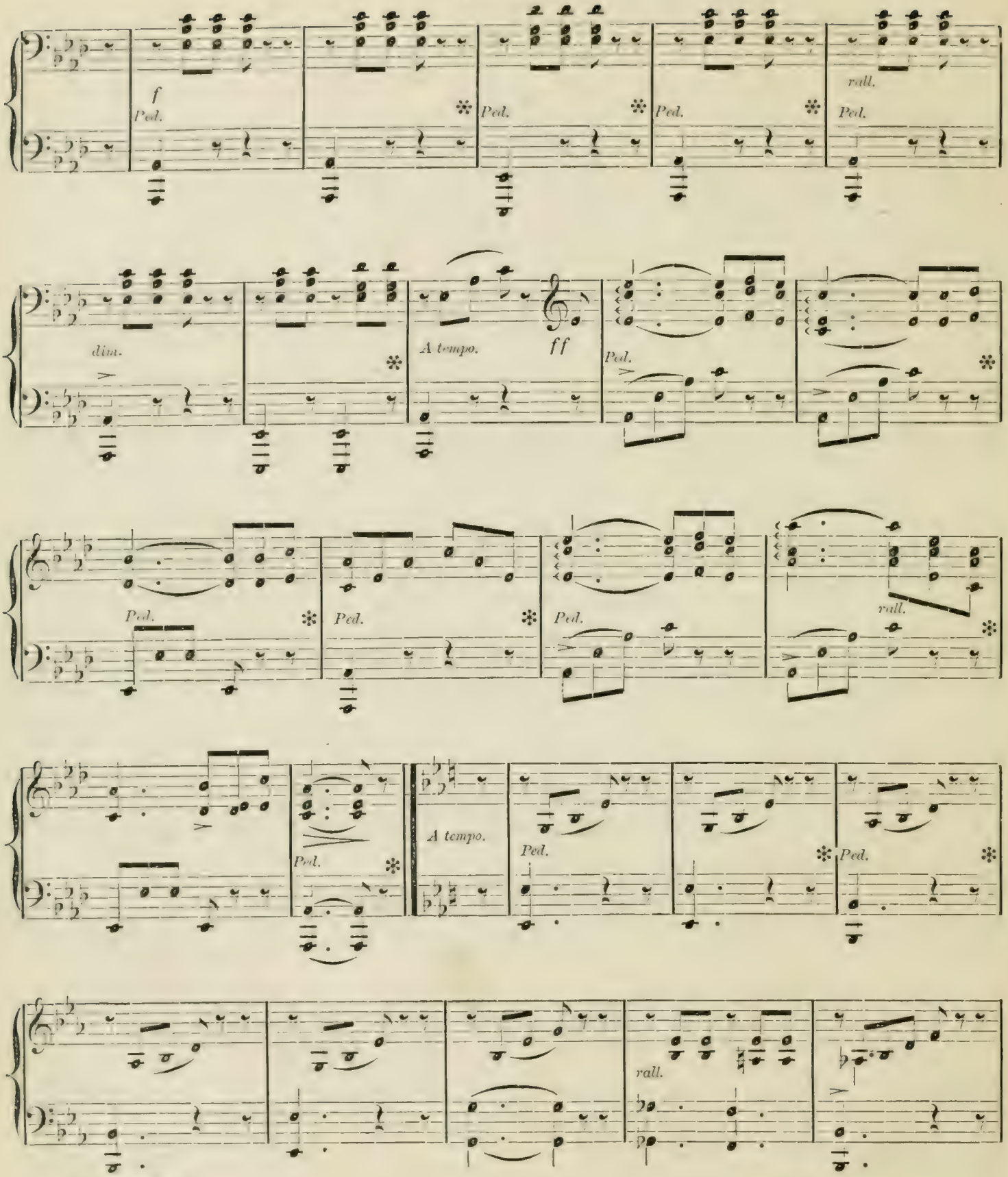


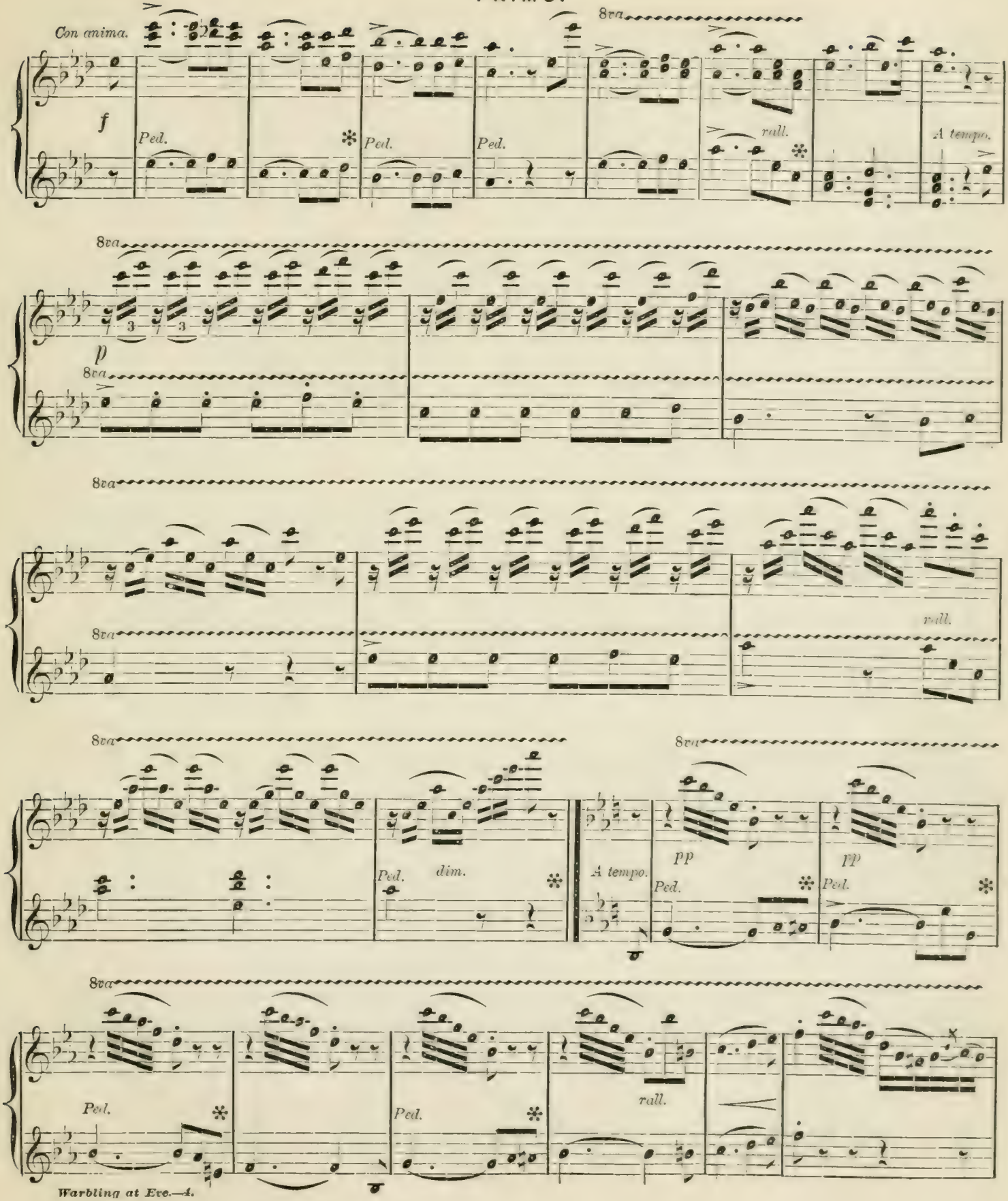
WARBLINGS AT EVE.

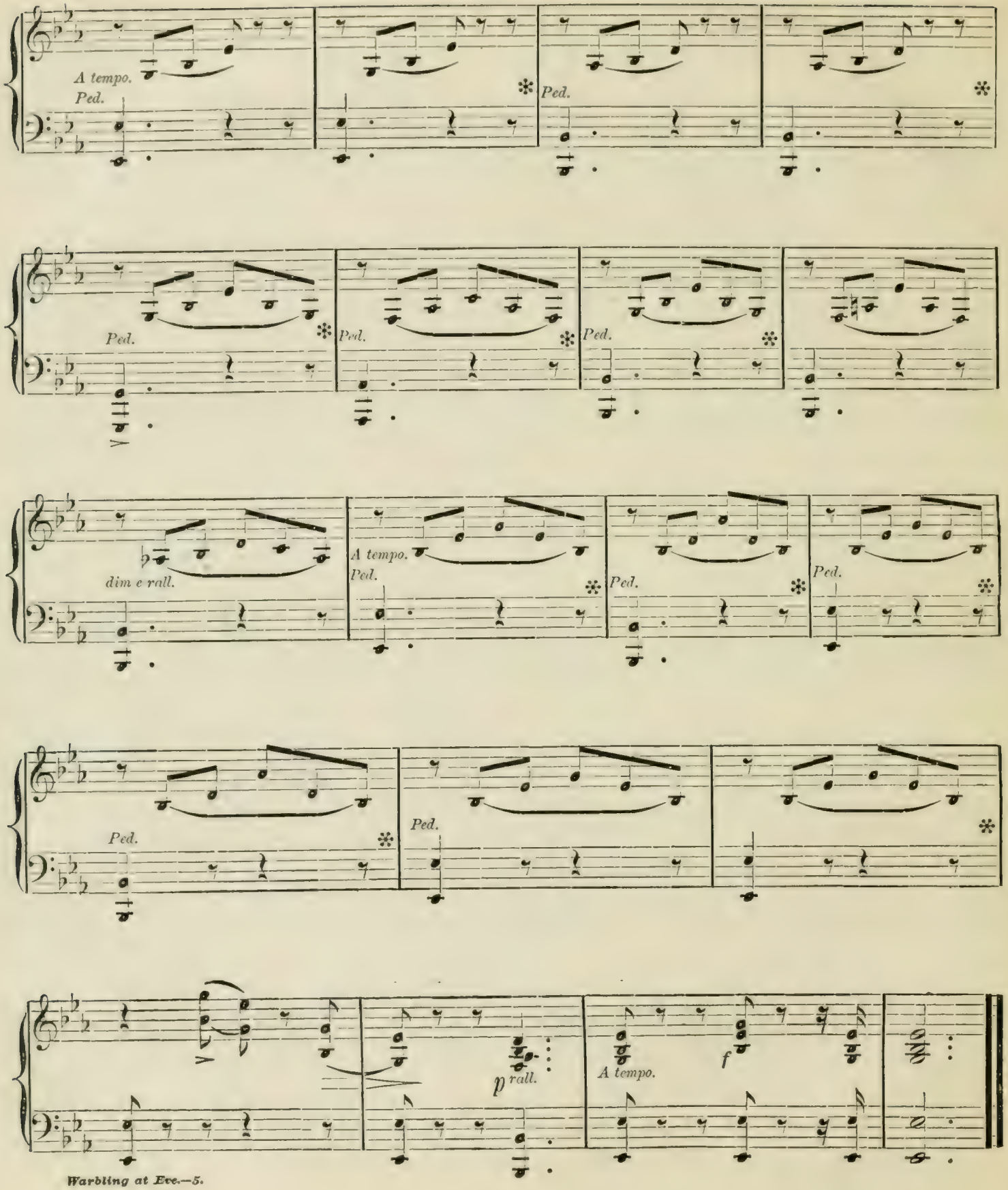
PRIMO.

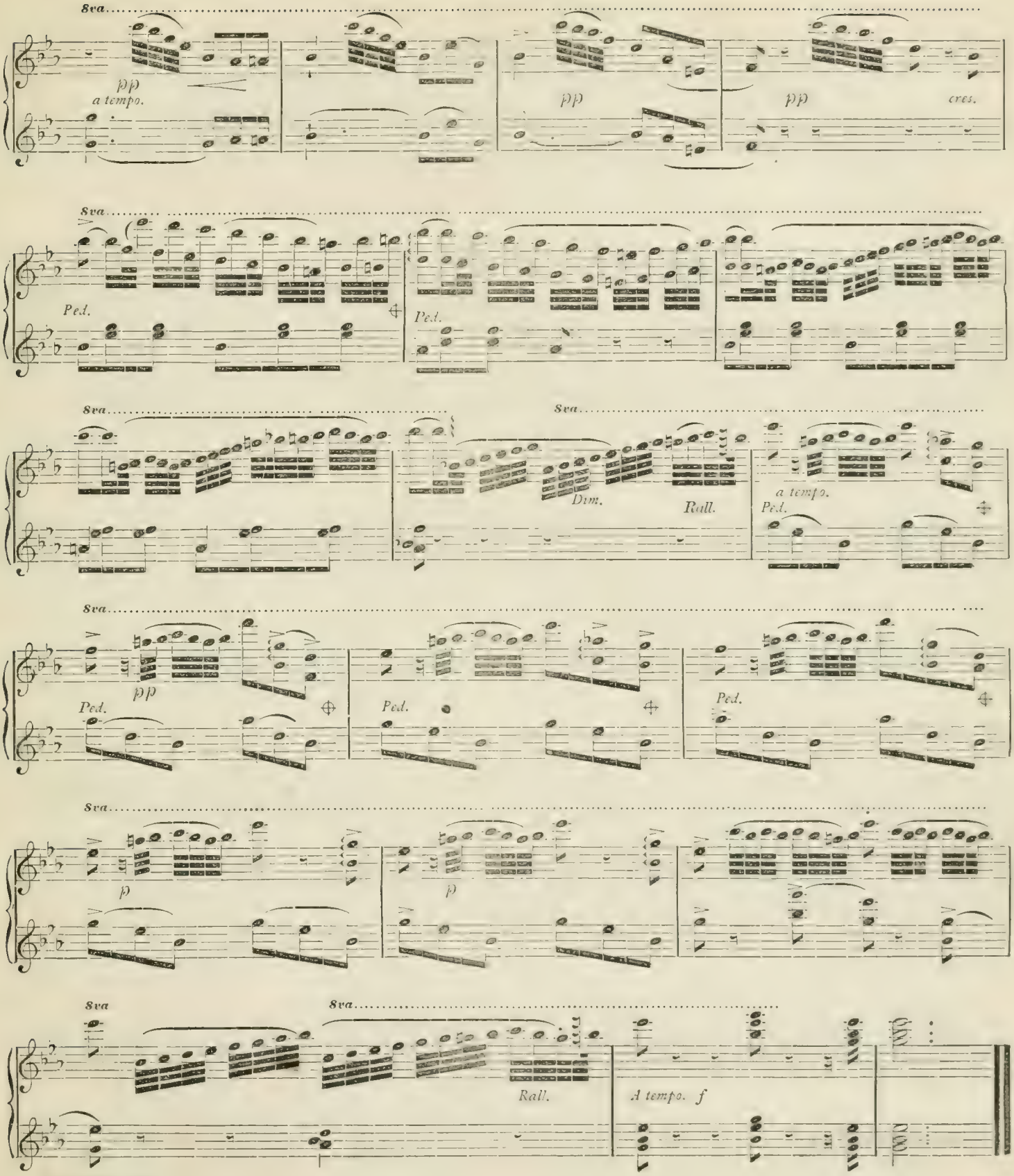
BRINLEY RICHARDS.




f
Ped.
rall.
dim.
A tempo.
ff
A tempo.
rall.


Con anima.
f
Ped.
Ped.
Ped.
8va
rall.
A tempo.
8va
p
8va
8va
rall.
8va
8va
Ped.
dim.
A tempo.
pp
Ped.
8va
pp
Ped.
8va
Ped.
Ped.
rall.


A tempo.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
dim e rall.
A tempo.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p rall.
A tempo.
f

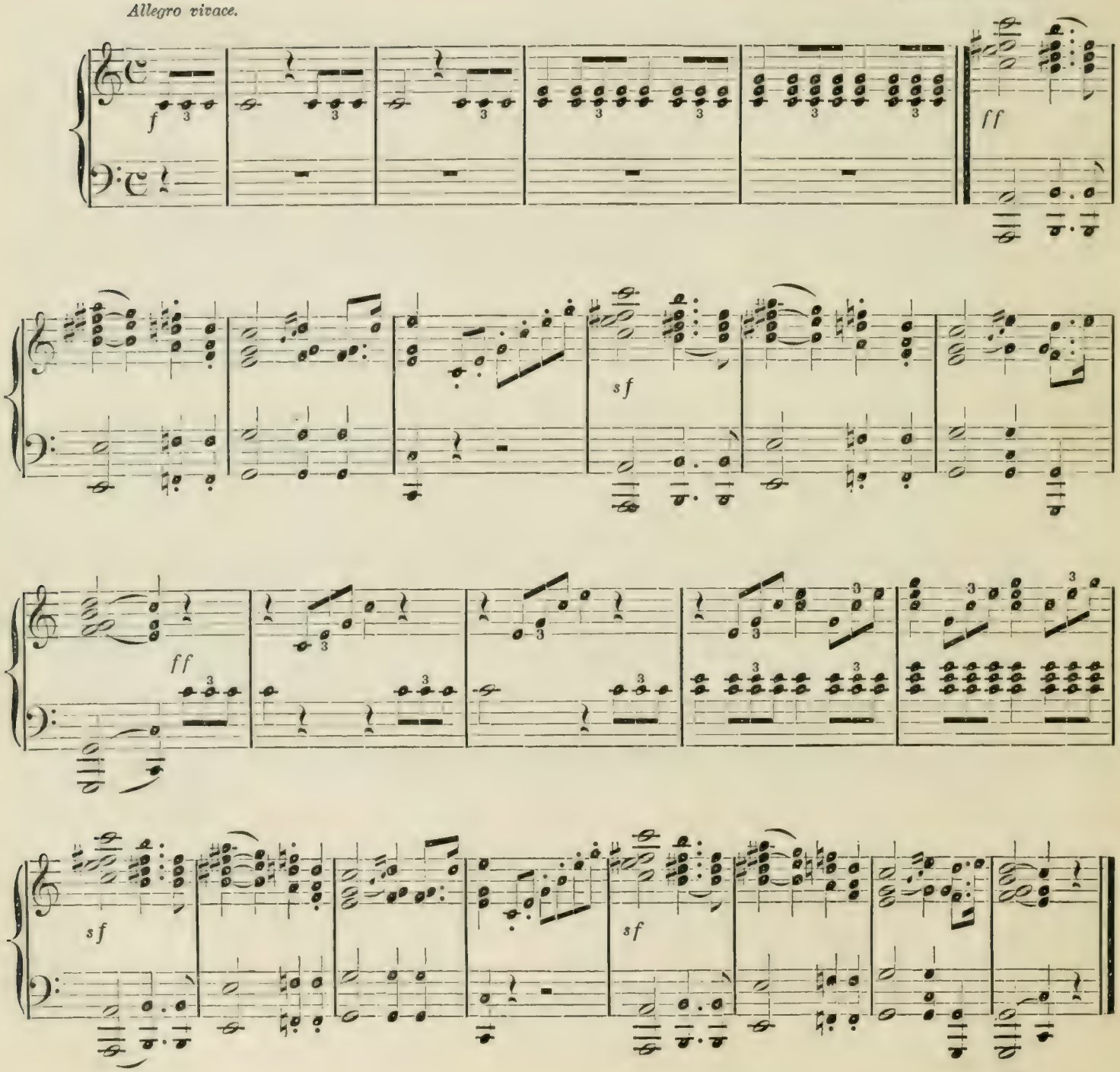

8va
pp
a tempo.
pp
pp
cres.
8va
Ped.
Ped.
8va
8va
Dim.
Rall.
a tempo.
Ped.
8va
pp
Ped.
Ped.
Ped.
8va
p
p
8va
8va
Rall.
A tempo. f

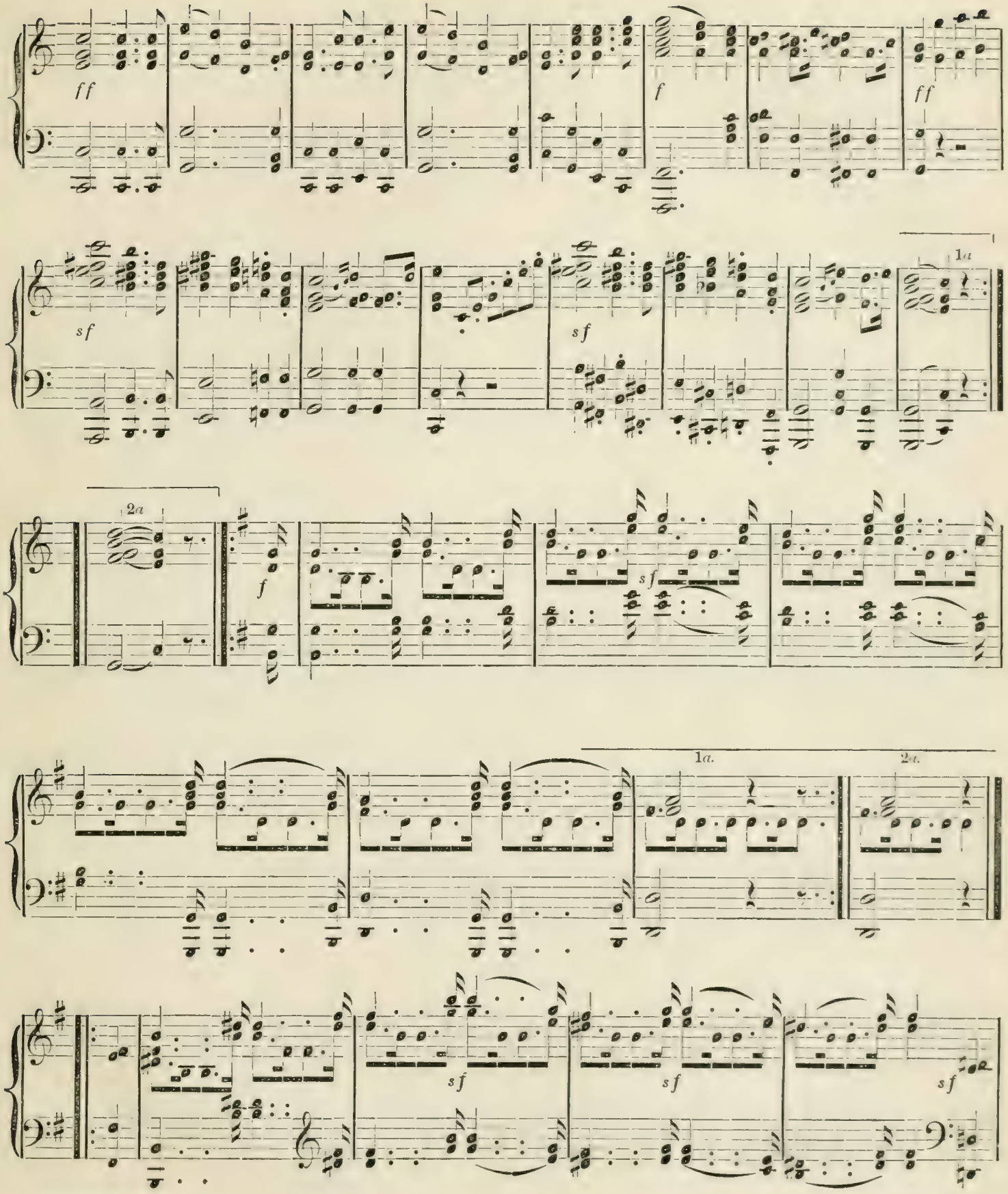
WEDDING MARCH.

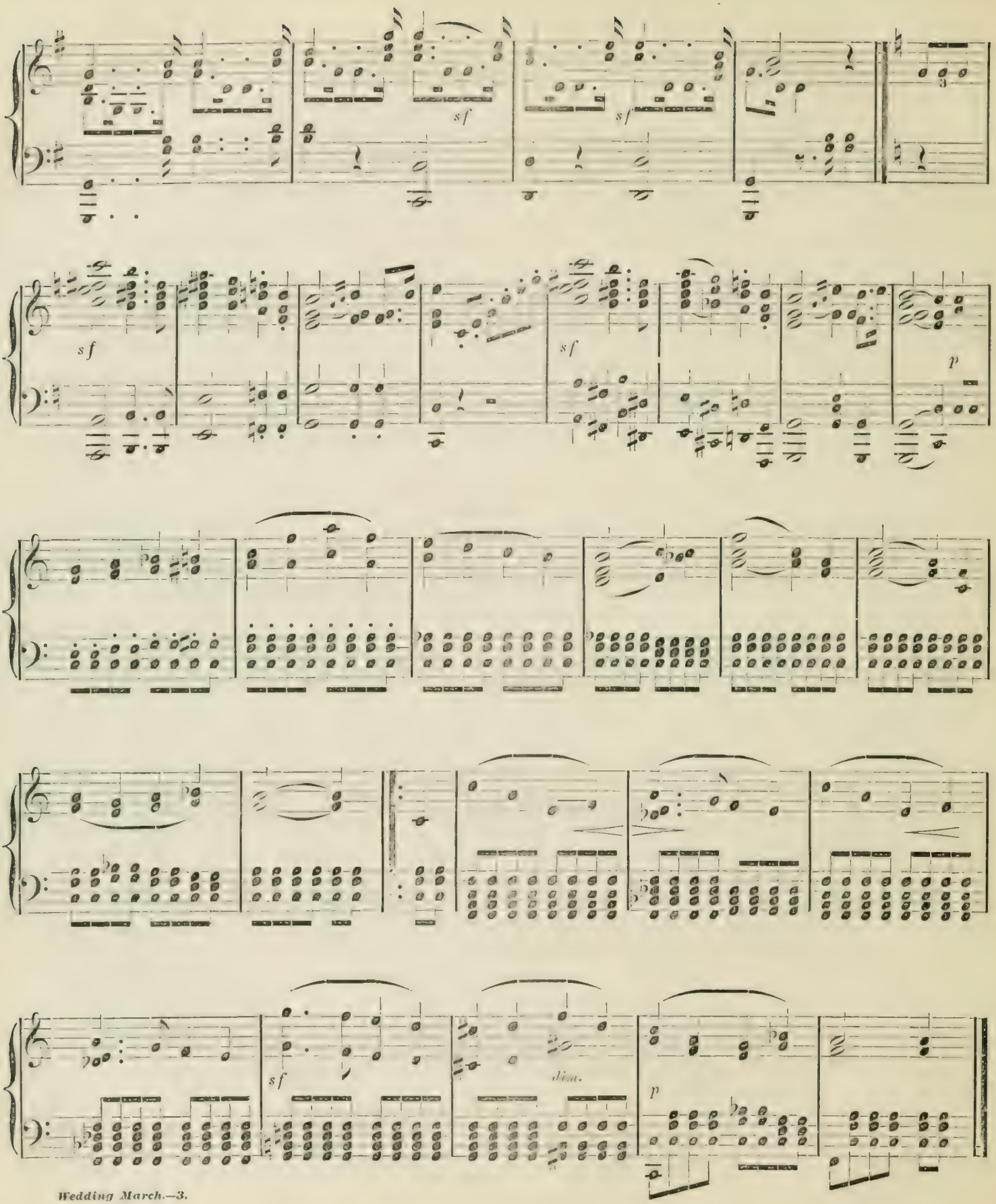
(MIDSUMMER NIGHT'S DREAM.)

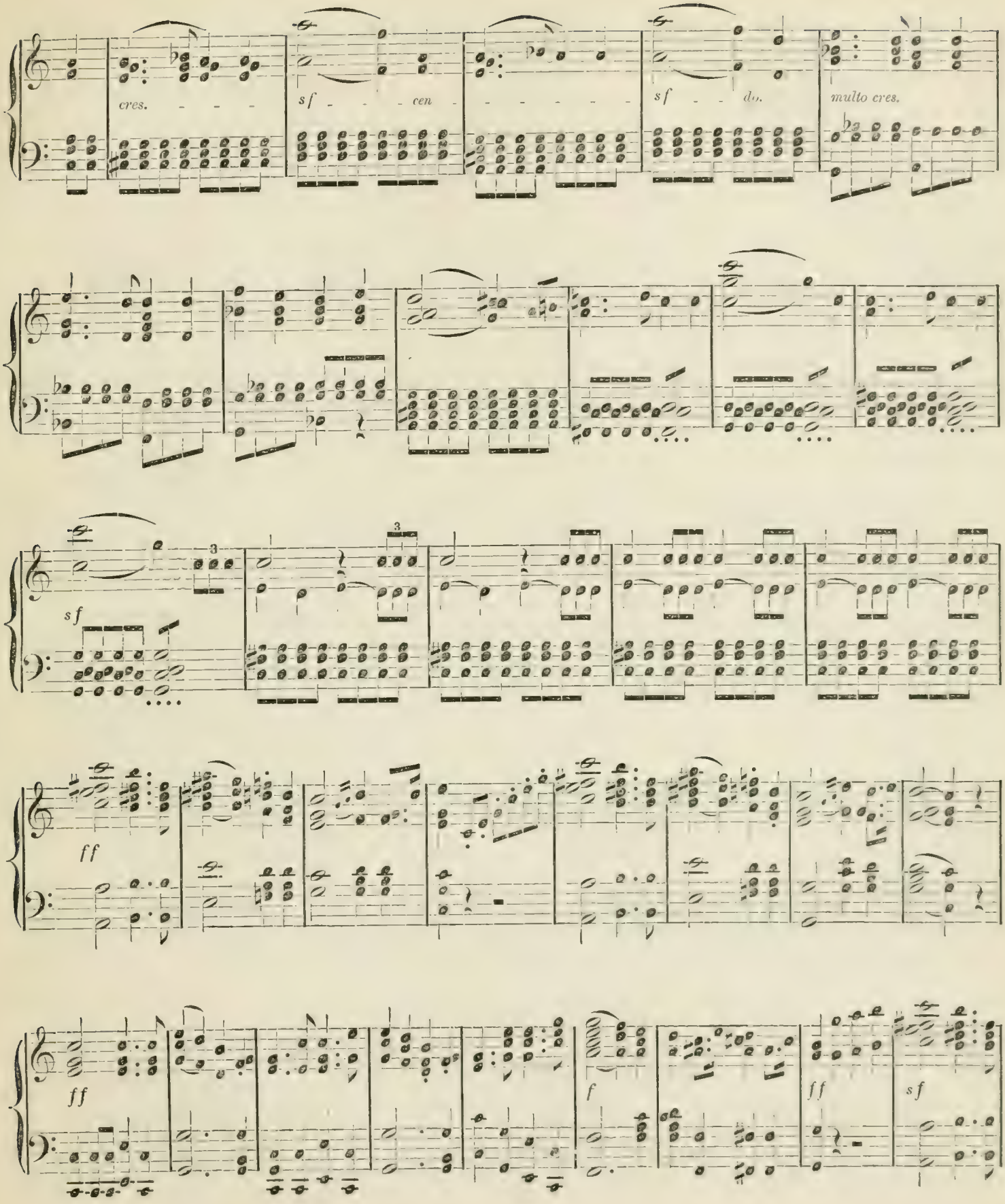
MENDELSSOHN.

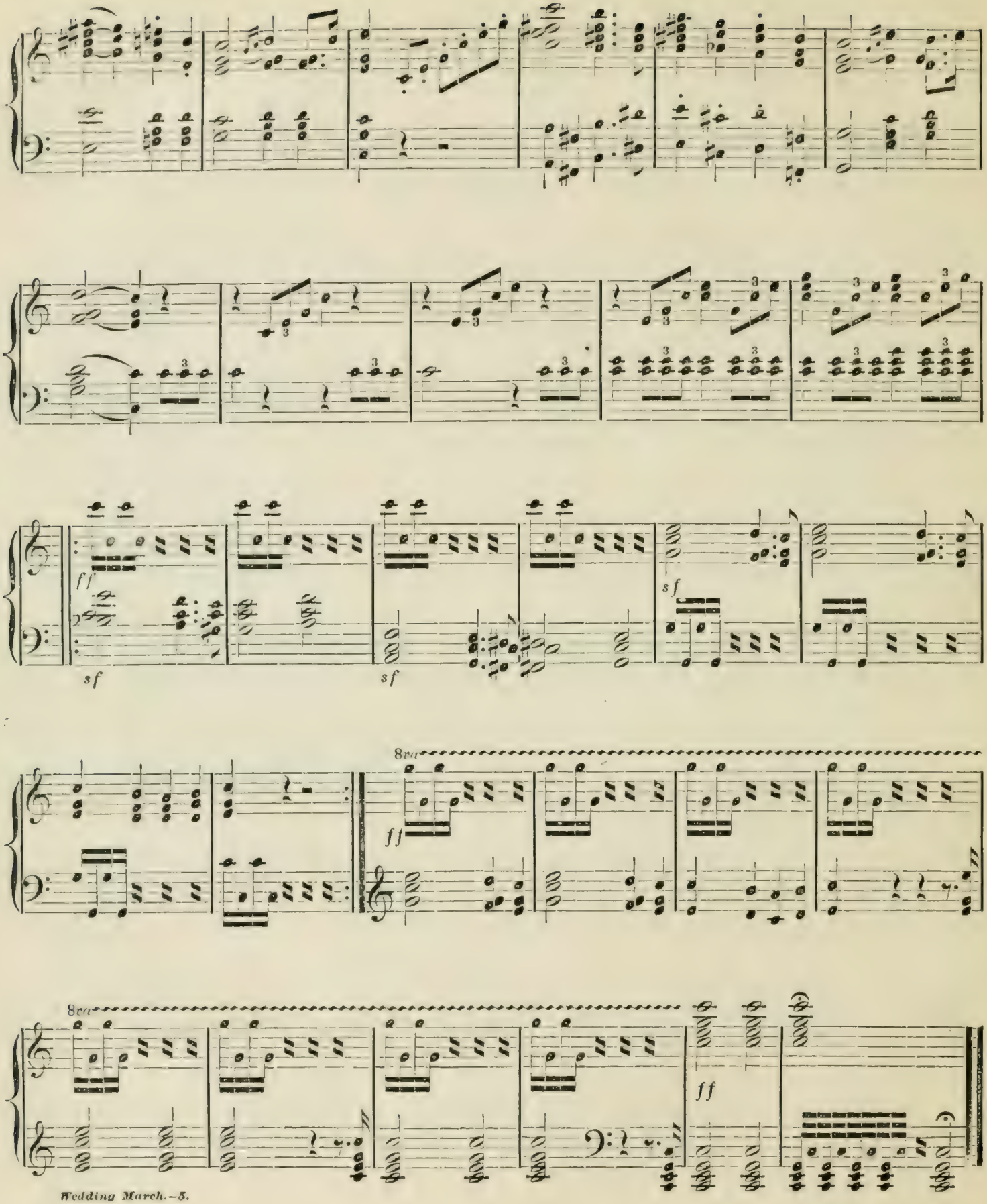
Allegro vivace.




ff
f
ff
sf
sf
1a
2a
f
sf
1a.
2a.
sf
sf
sf


sf
sf
sf
sf
p
sf
dim.
p


cres.
sf cen
sf do.
multo cres.
sf
ff
ff
f
ff
sf

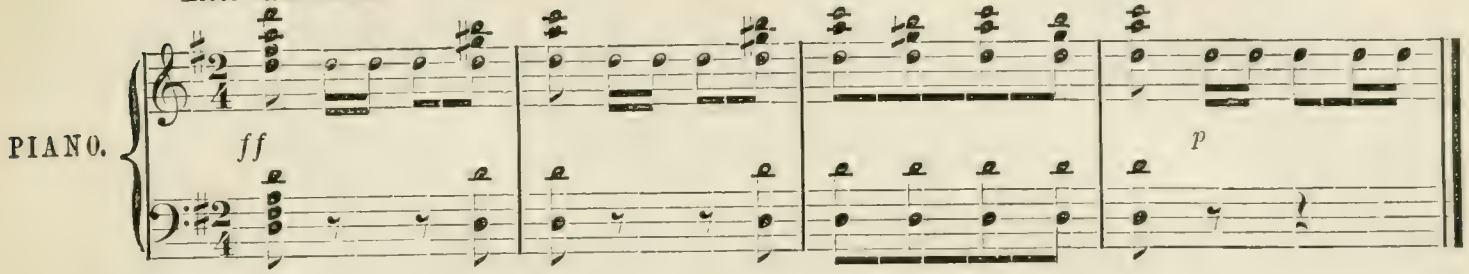

ff
sf
sf
sf
8va
ff
8va
ff

LA BELLE HÉLÈNE GALOP.

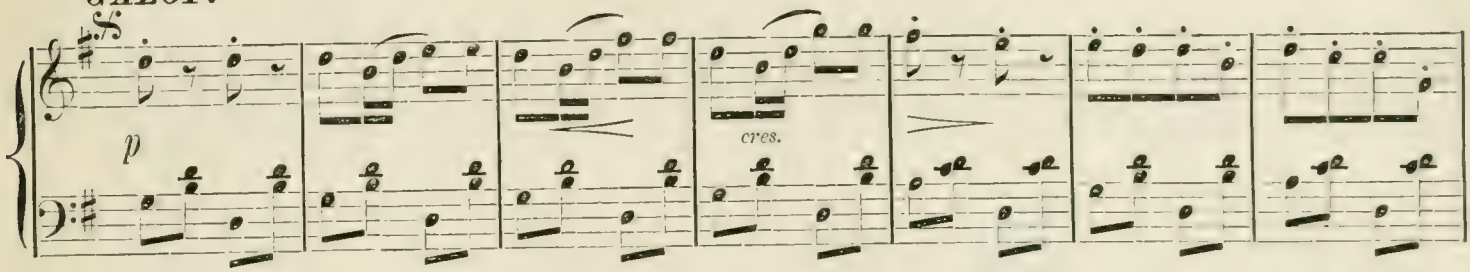
Composed by OFFENBACH.

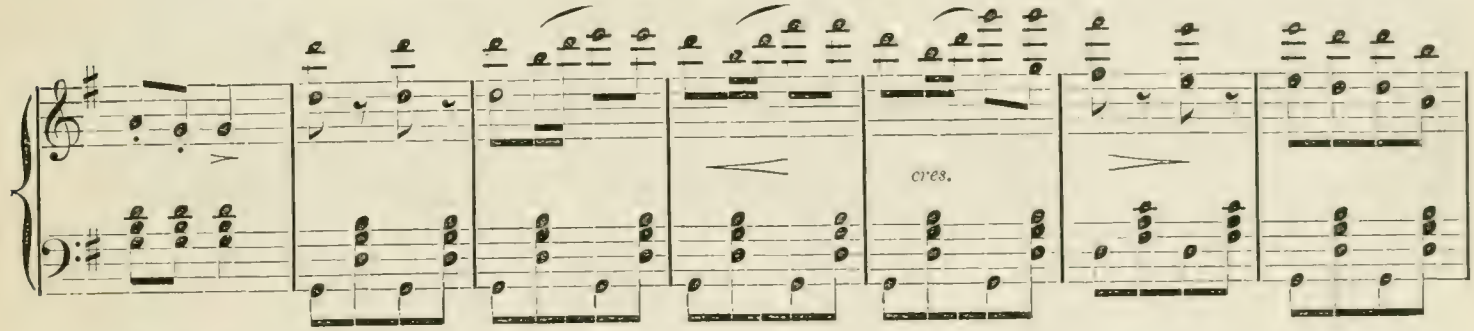
Arranged by D. GODFREY.

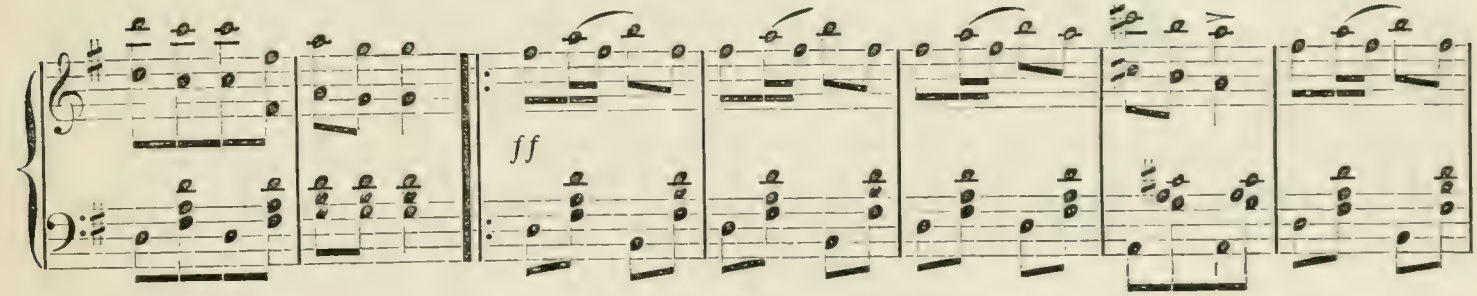
Introduction.

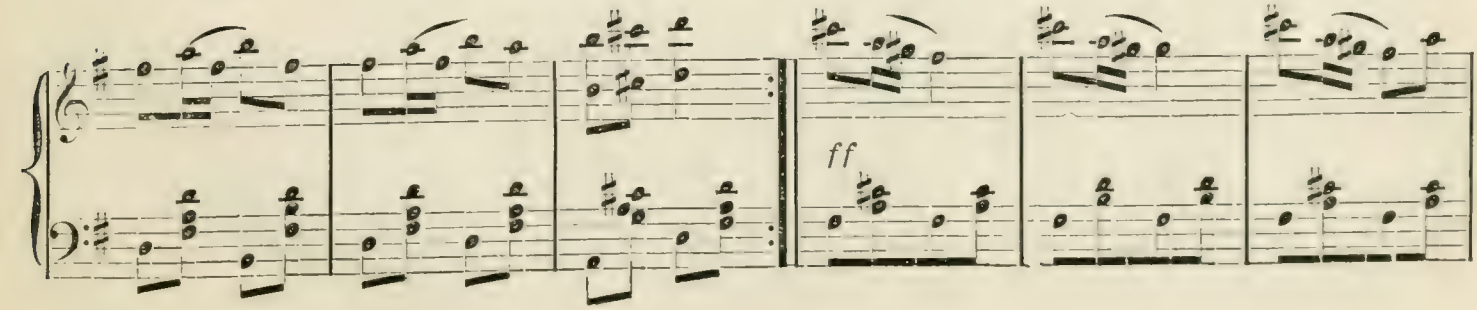


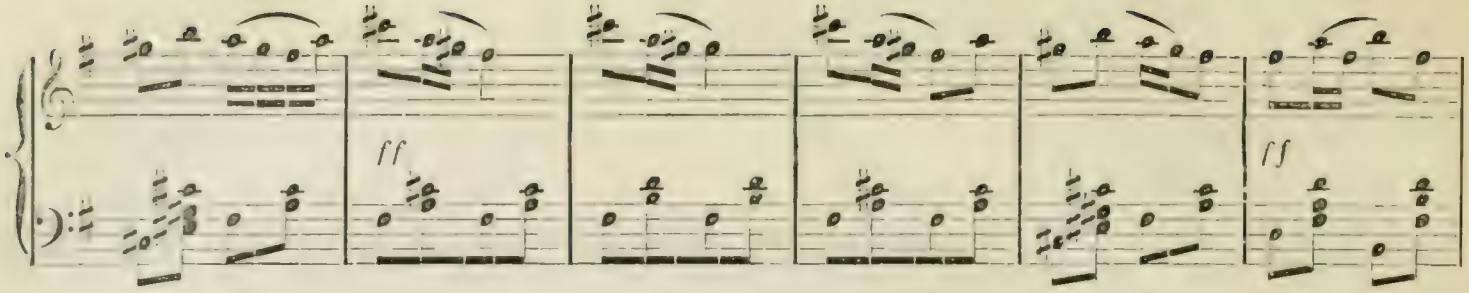
GALOP.

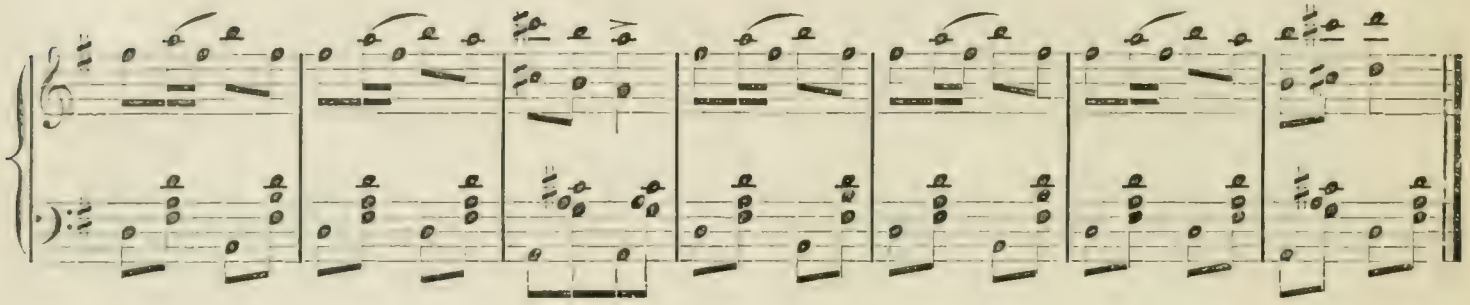


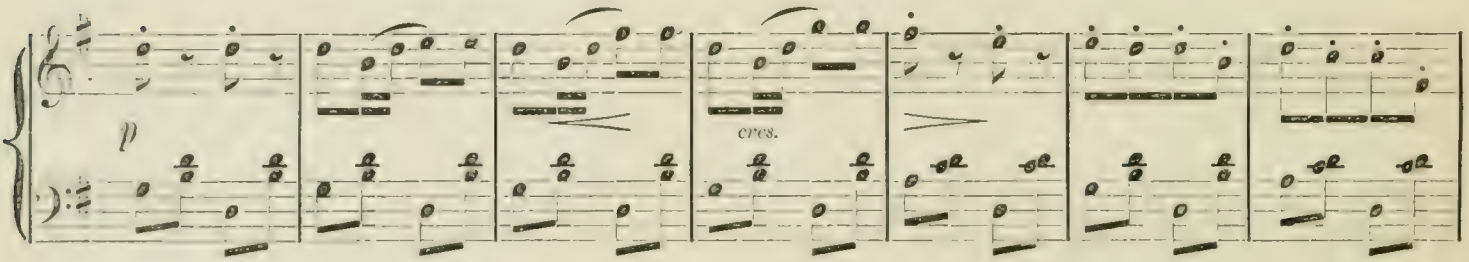


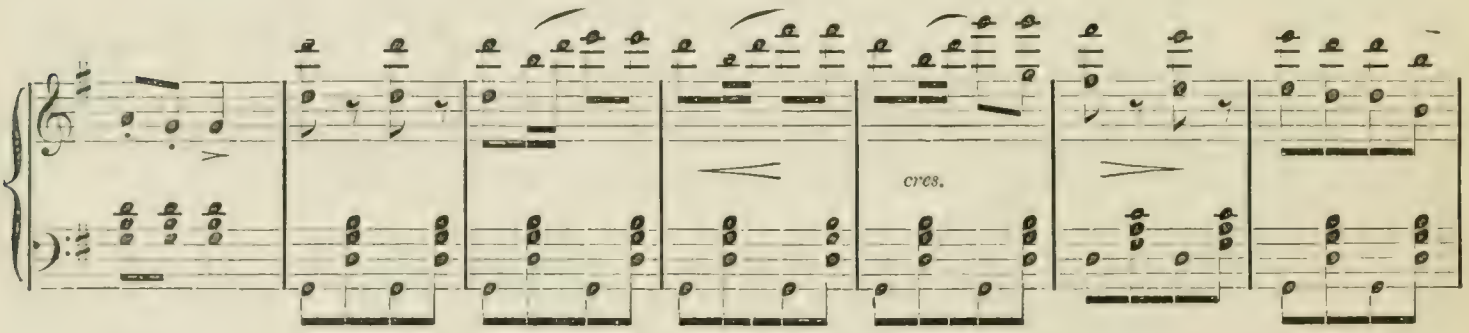




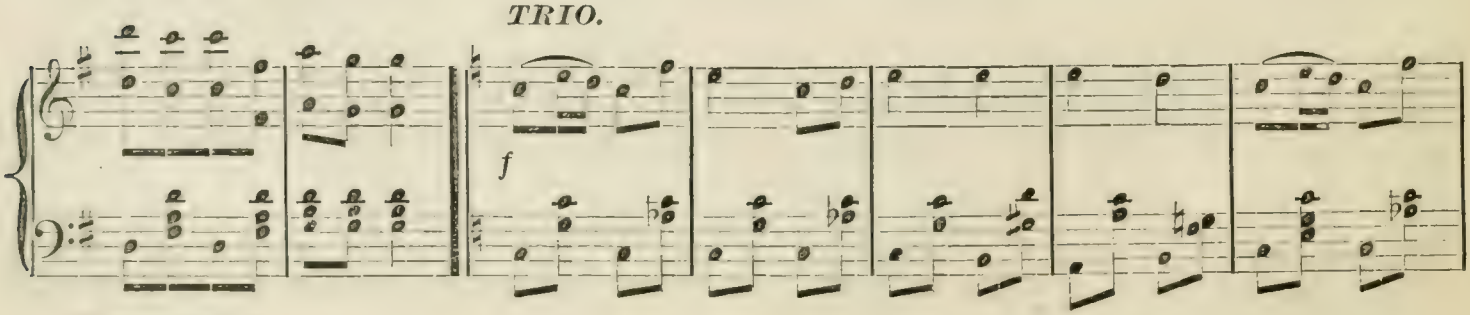


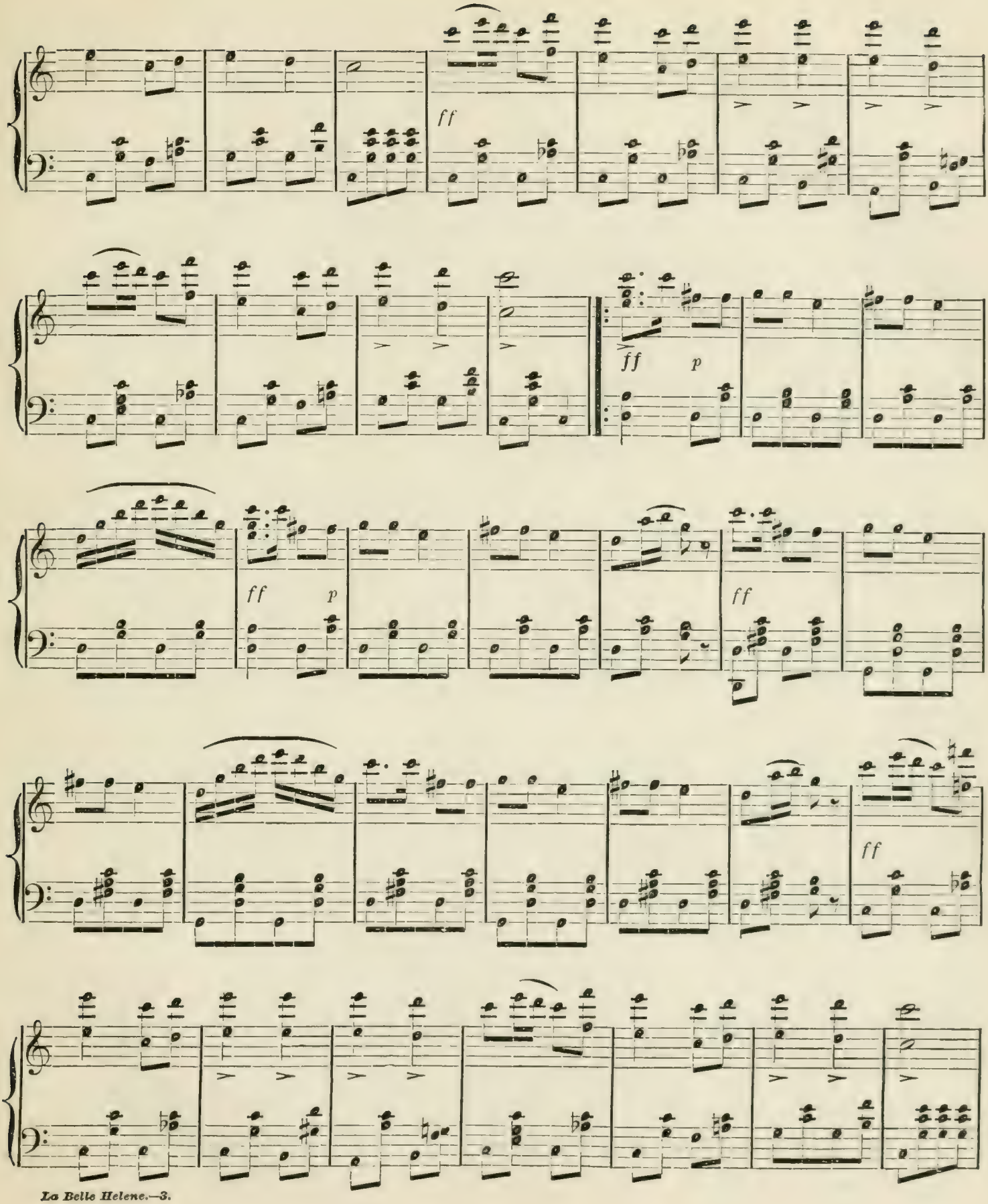


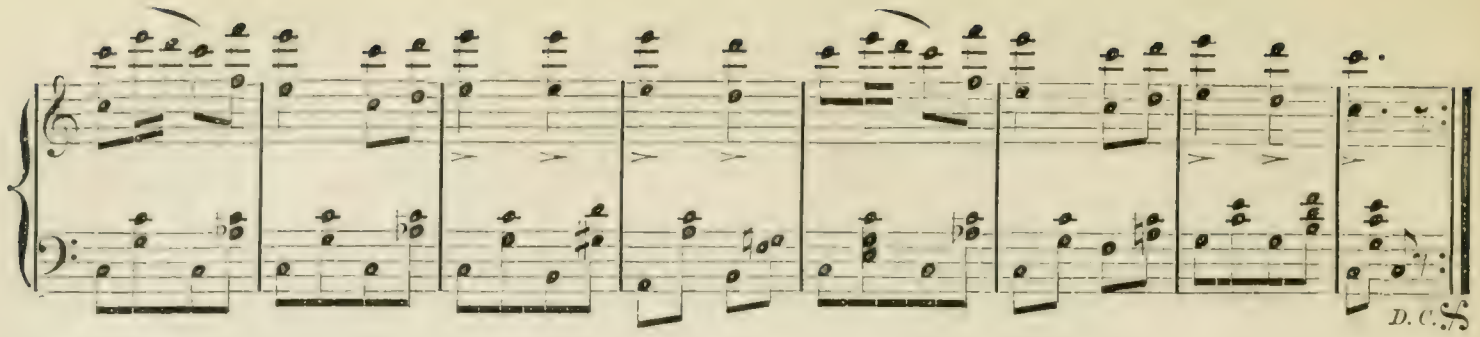


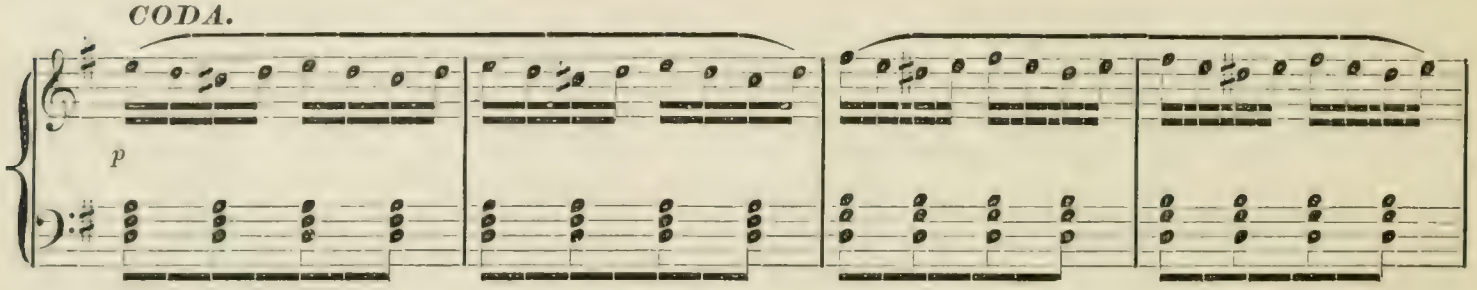


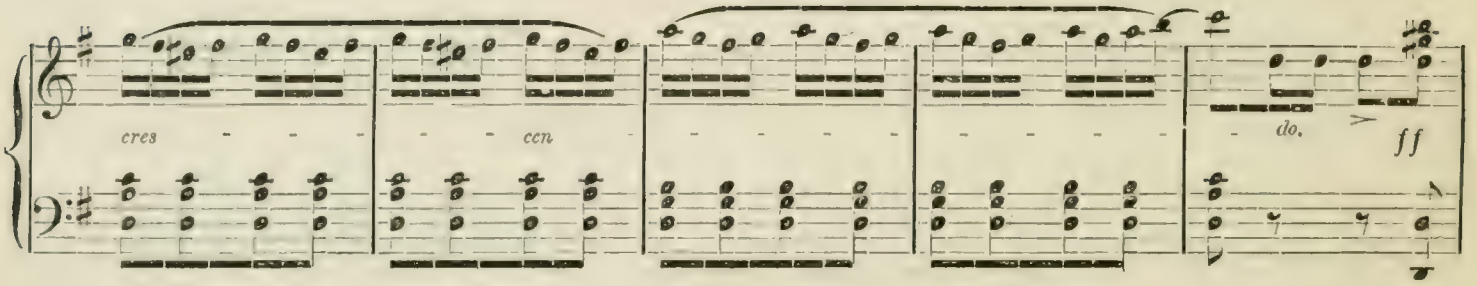
TRIO.

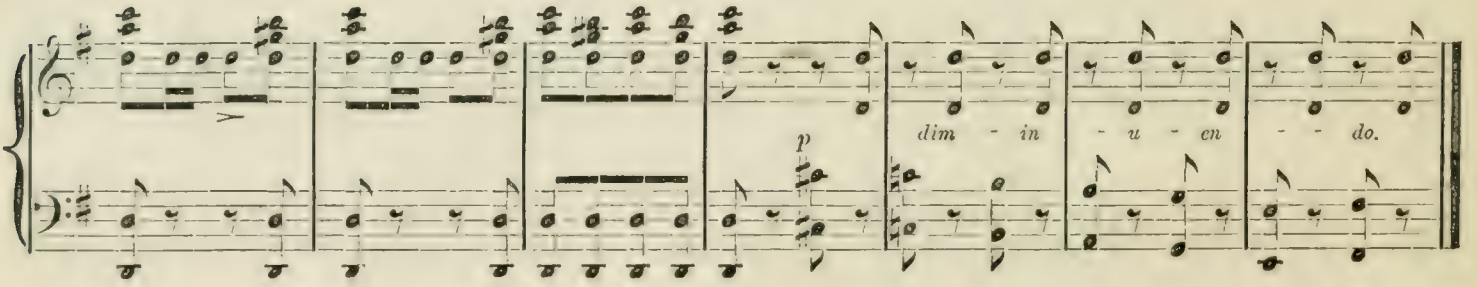


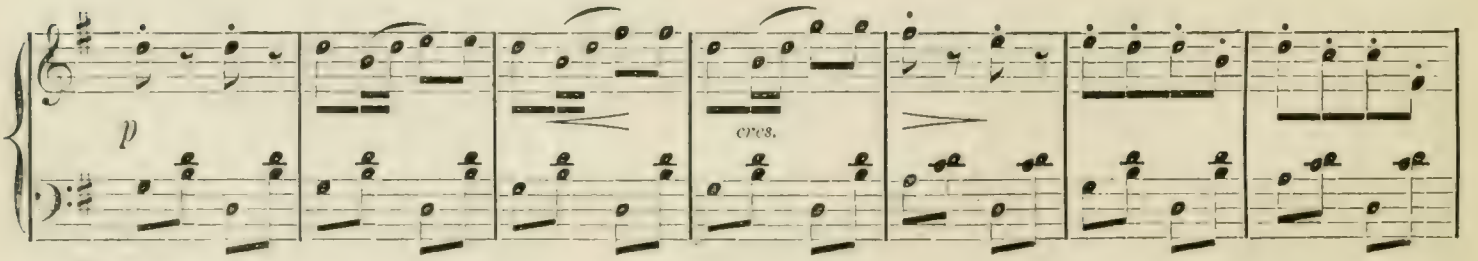

ff
ff
p
ff
p
ff
ff

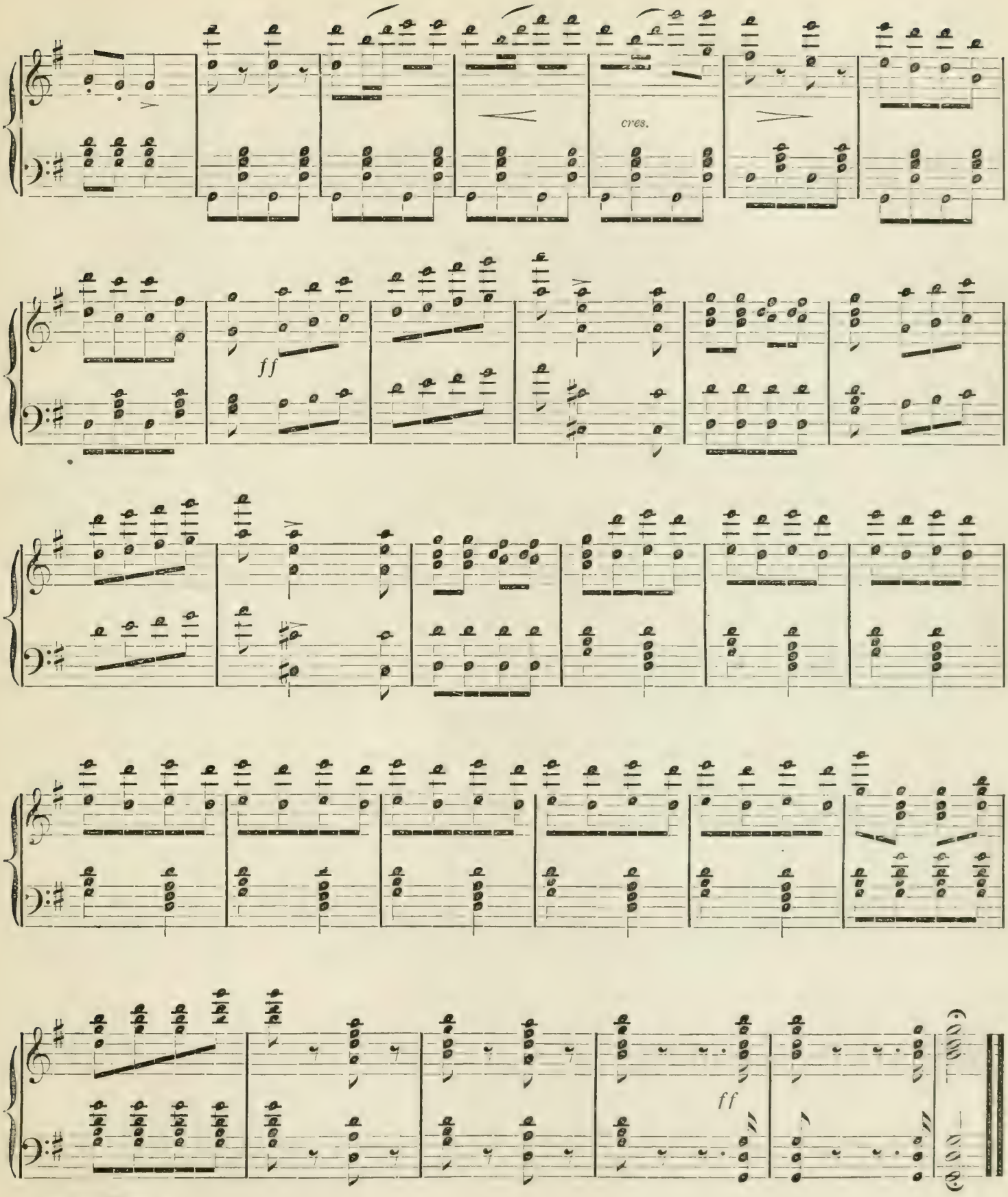

D. C.


CODA.
p


cres - - - - - - cen - - - - - - - - - - - - do.
ff

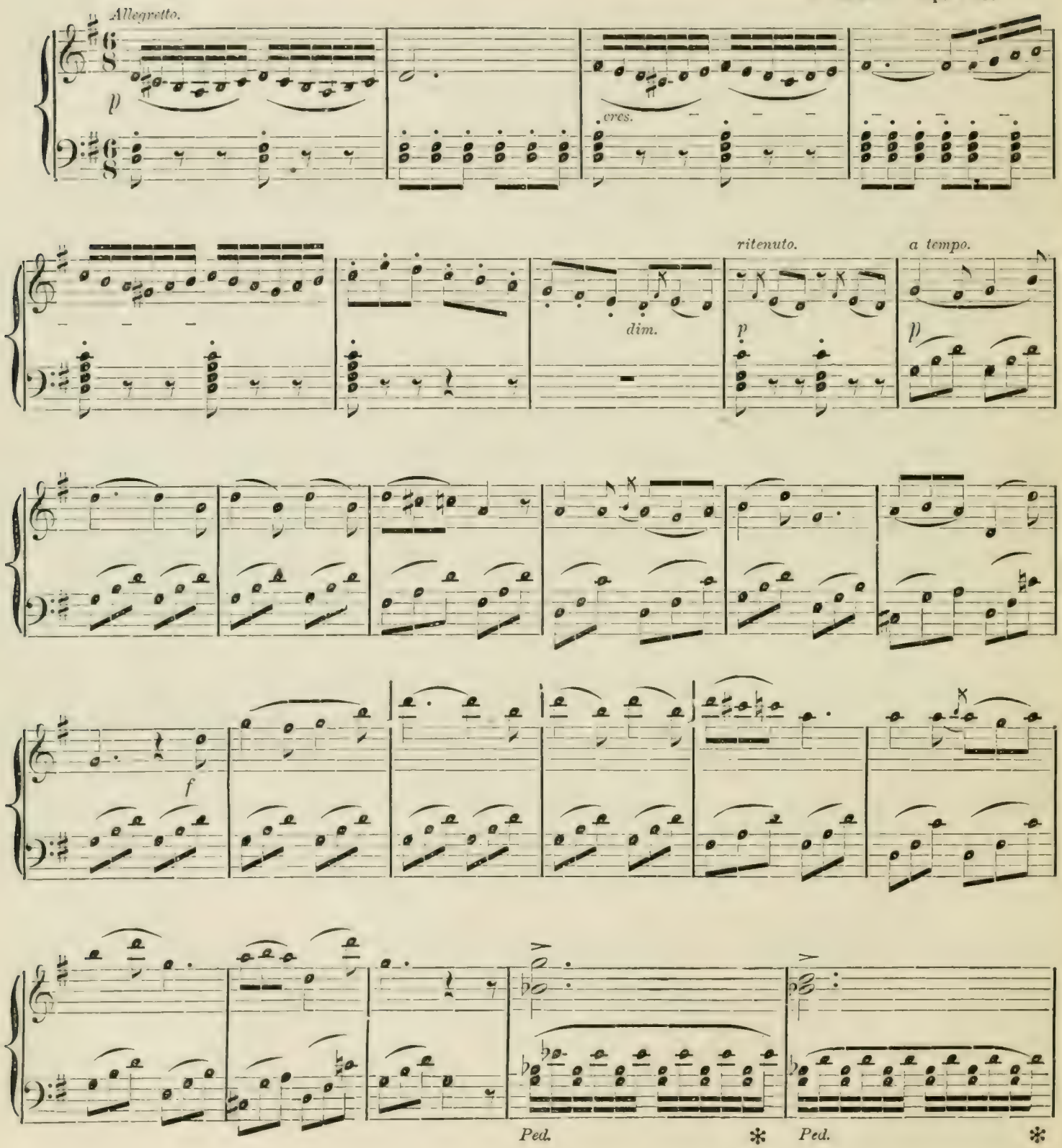

p
dim - in - u - en - - do.

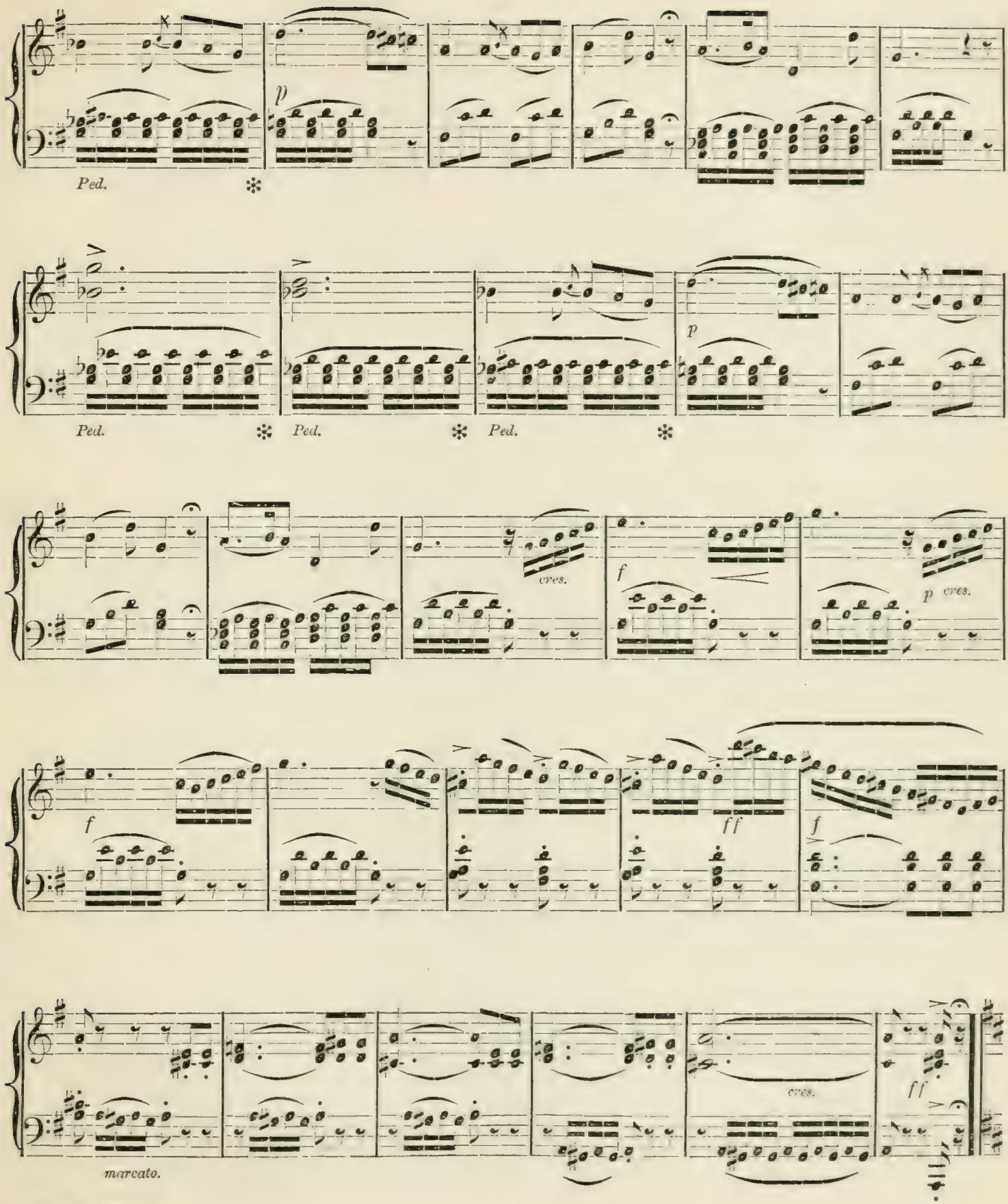

p
cres.

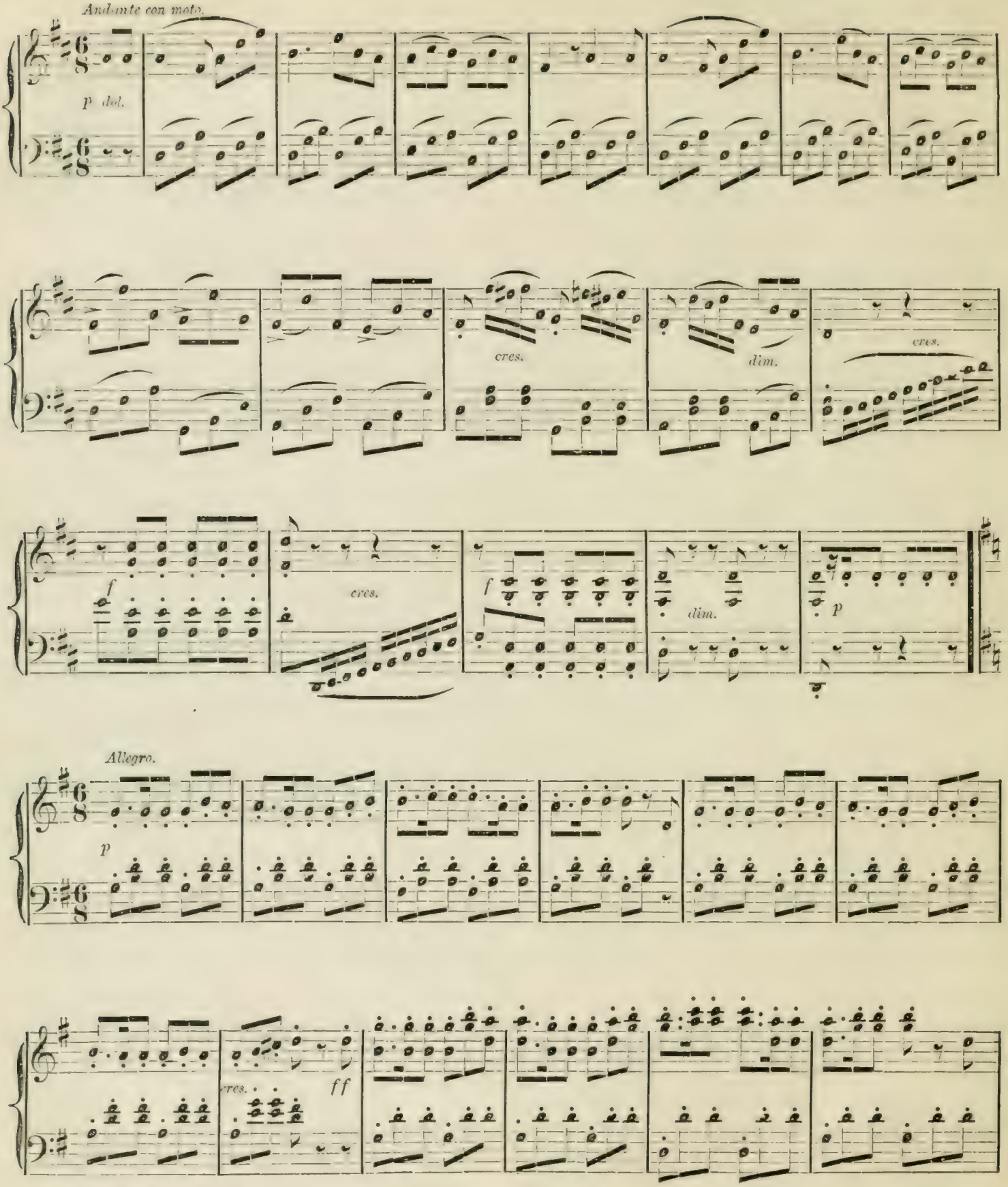

cres.
ff
ff

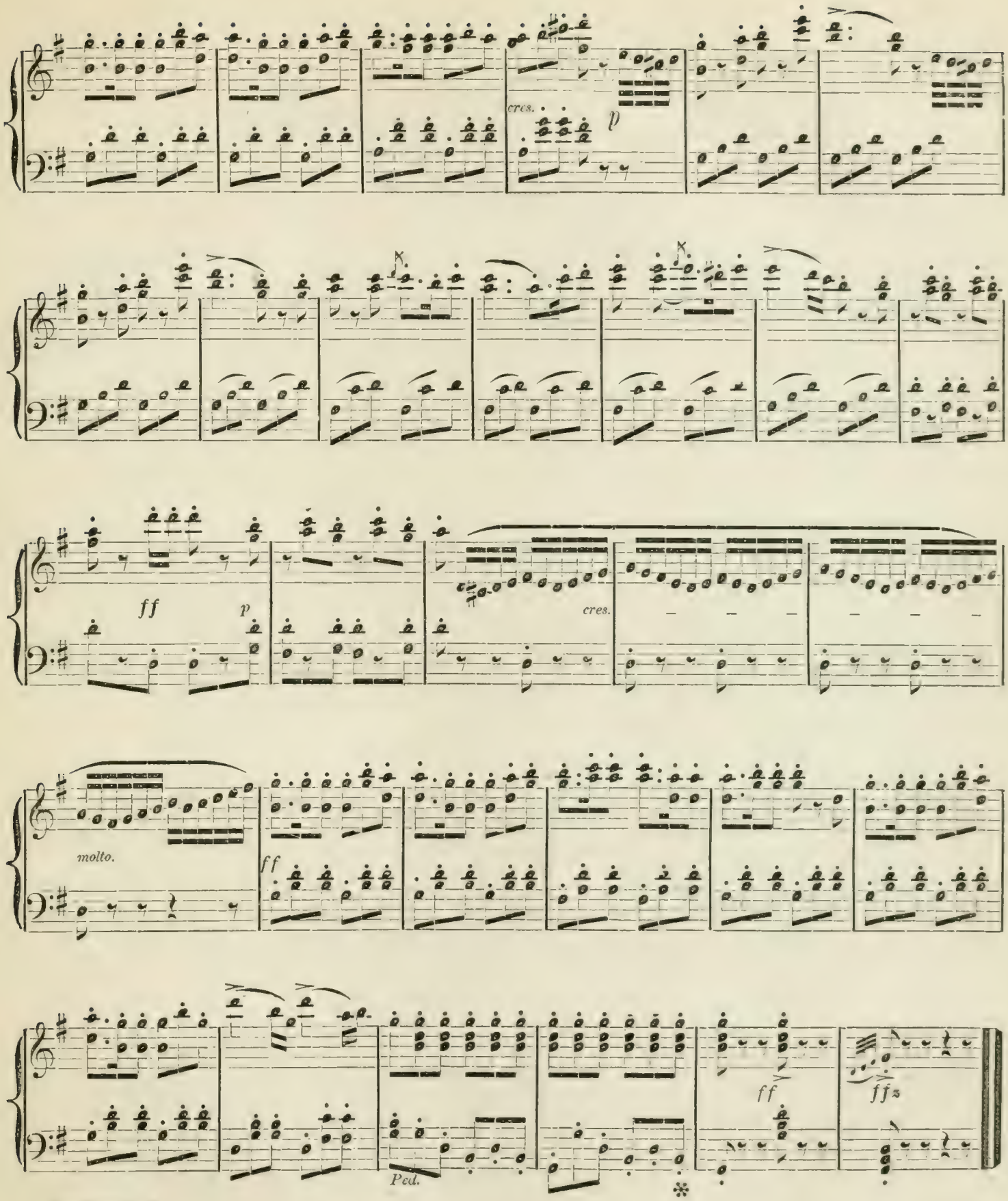
FRA DIAVOLO.

D. KRUG. Op. 123.




p
Ped.
Ped.
Ped.
Ped.
p
cres.
f
p cres.
f
ff
f
marcato.
cres.
ff


Andante con moto.
p dol.
cres.
dim.
cres.
f
cres.
f
dim.
p
Allegro.
p
cres.
ff

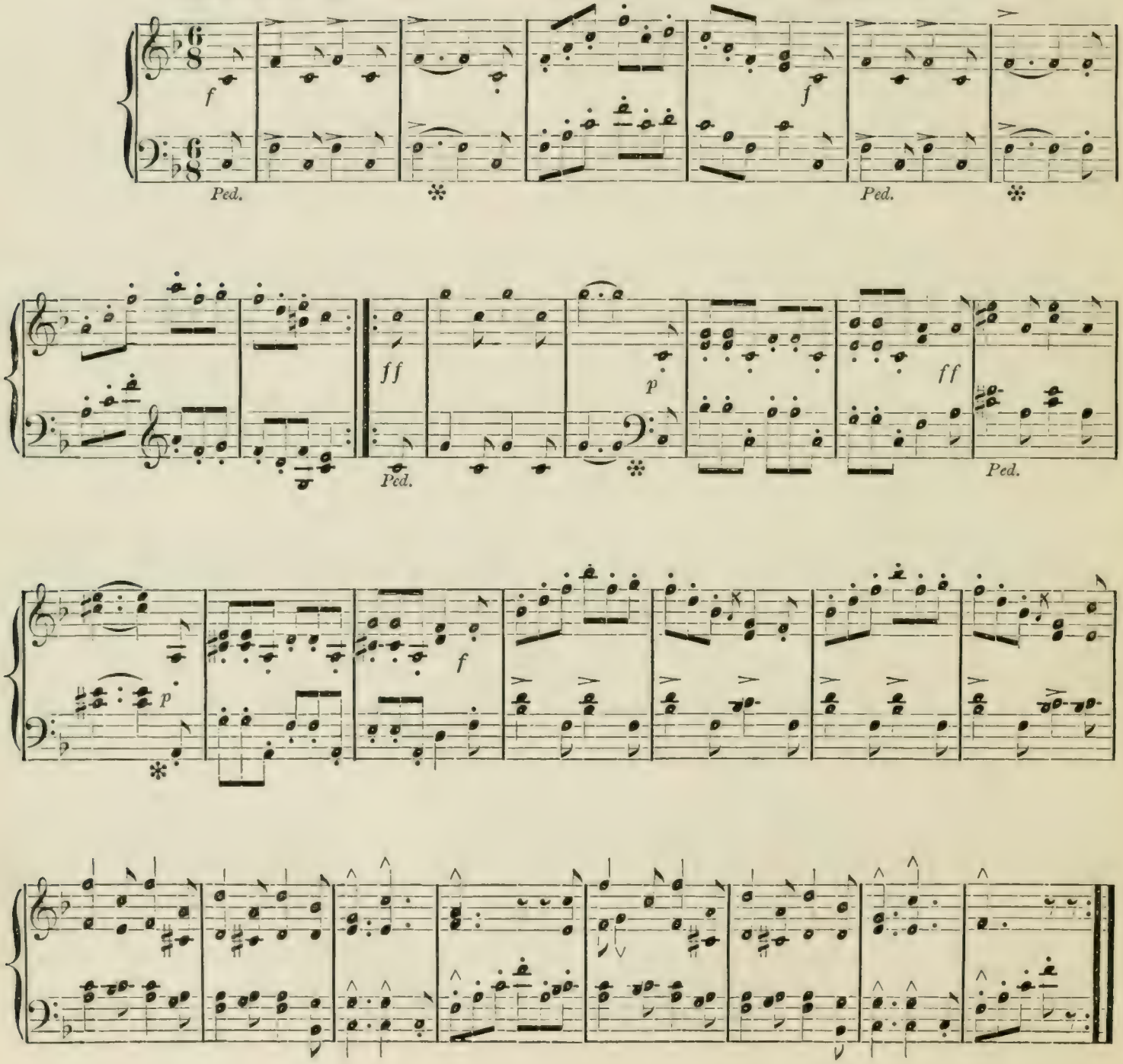

cres.
p
ff
p
cres.
molto.
ff
ff
ffz
Ped.

LITTLE HUNTING SONG.

(JÆGERLIEDCHEN.)

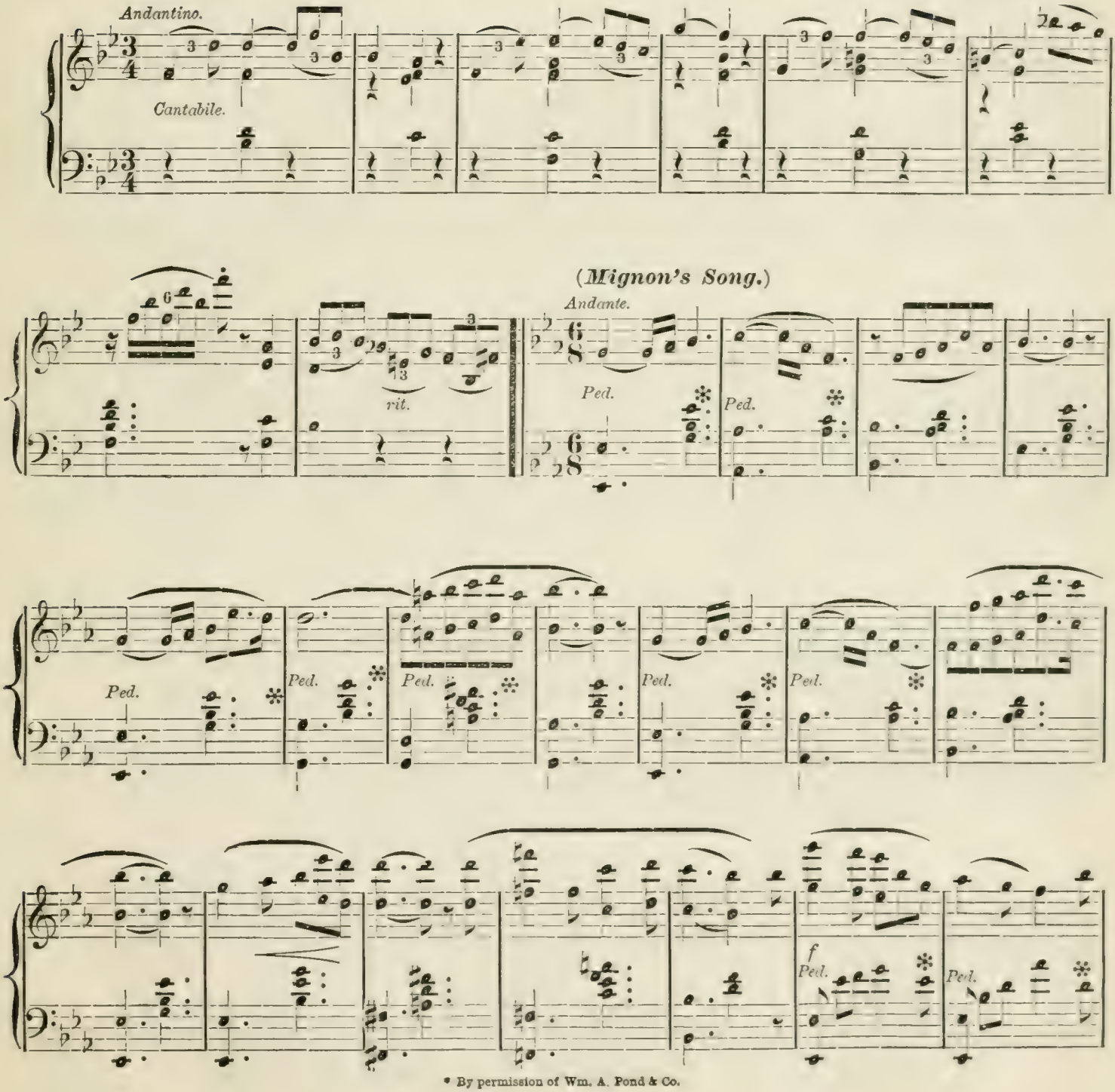
SCHUMANN.

Brisk and joyful.

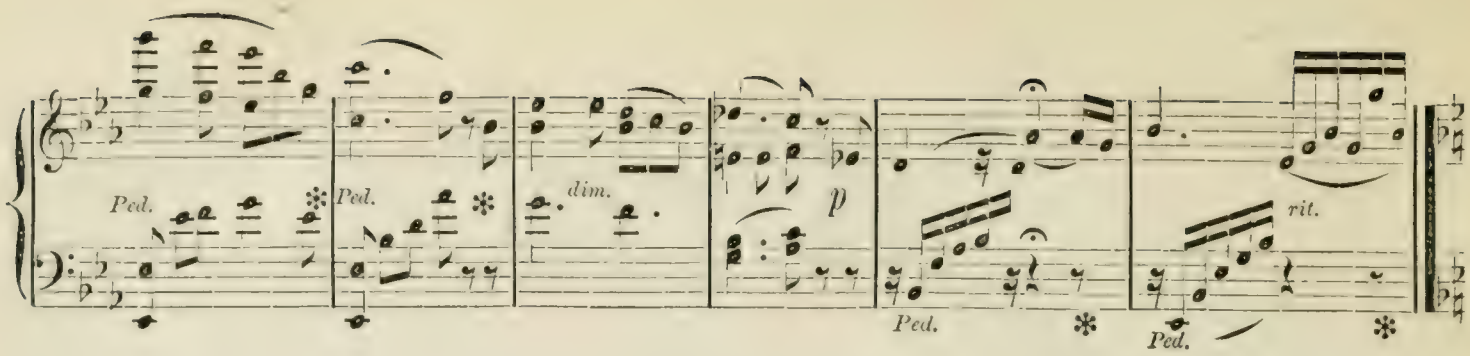


MIGNON.*

A. W. BERG.

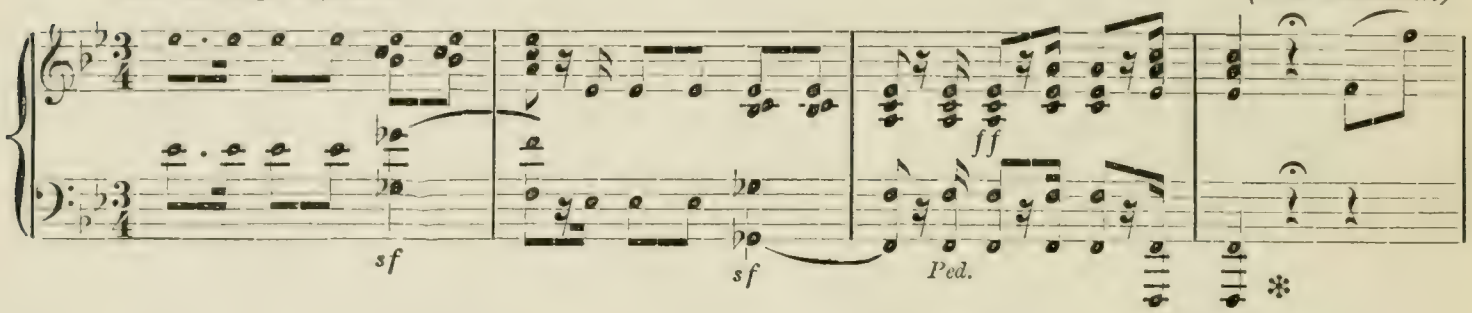


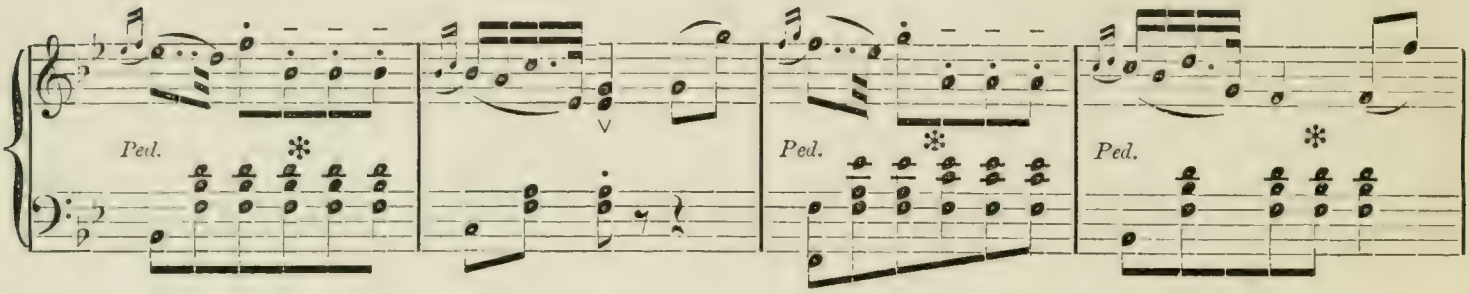
* By permission of Wm. A. Pond & Co.

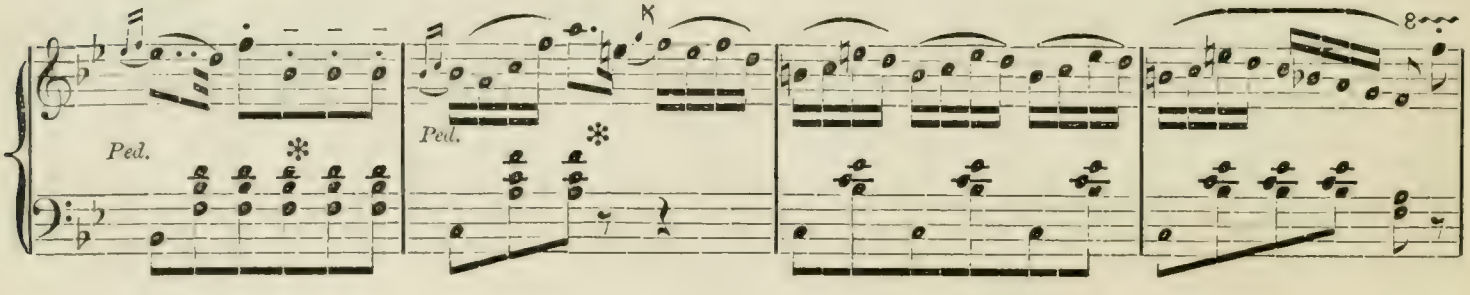


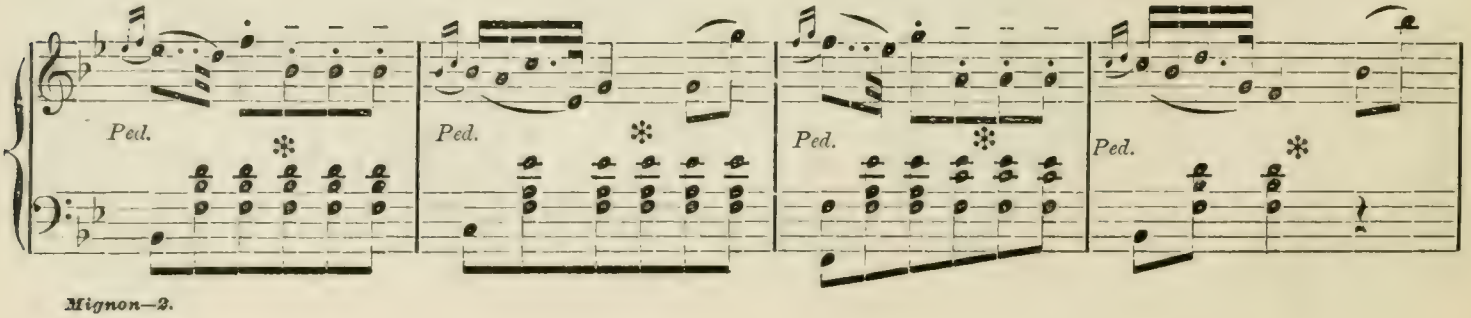
Moderato, tempo di polacca.

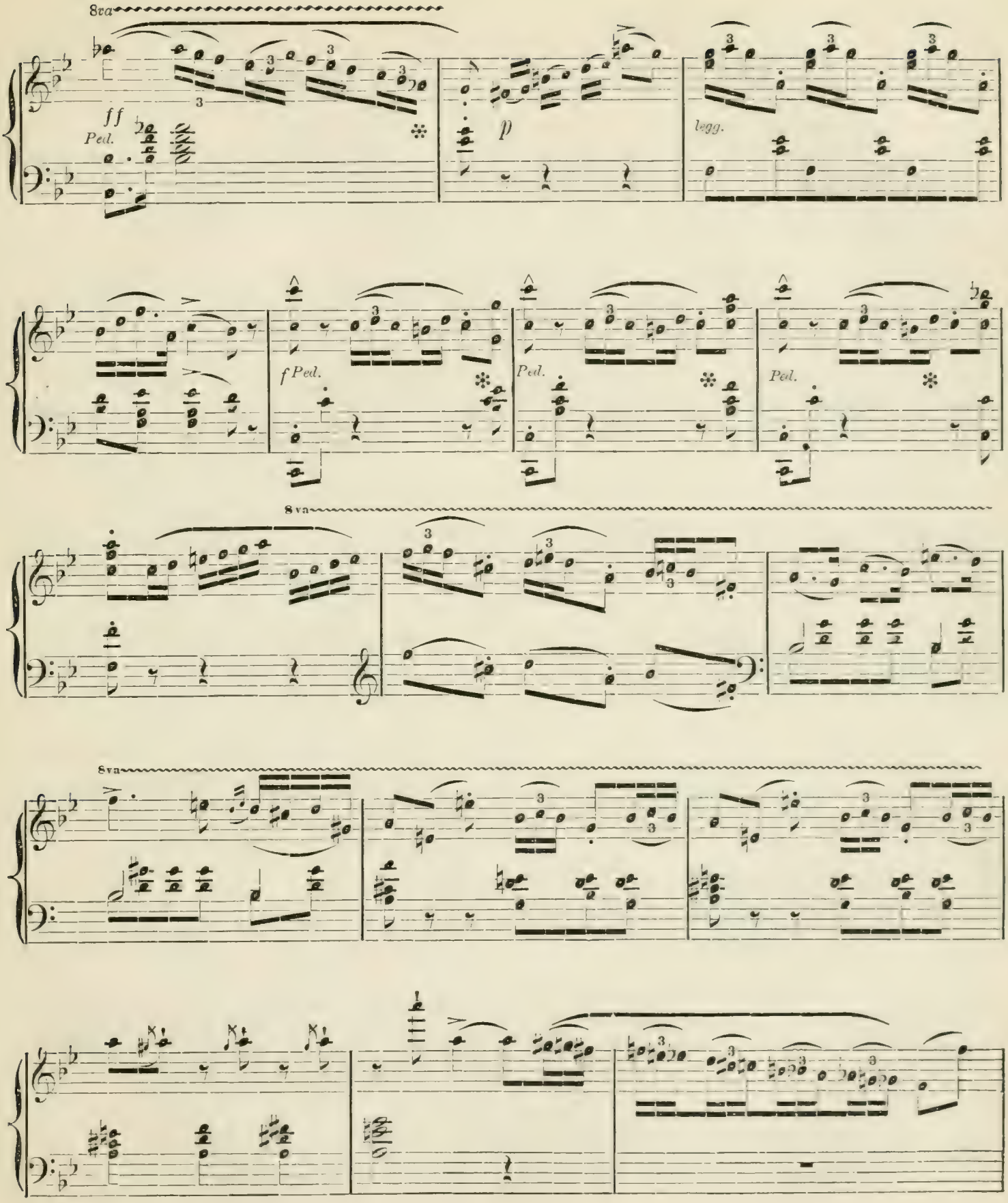
(La Titania.)

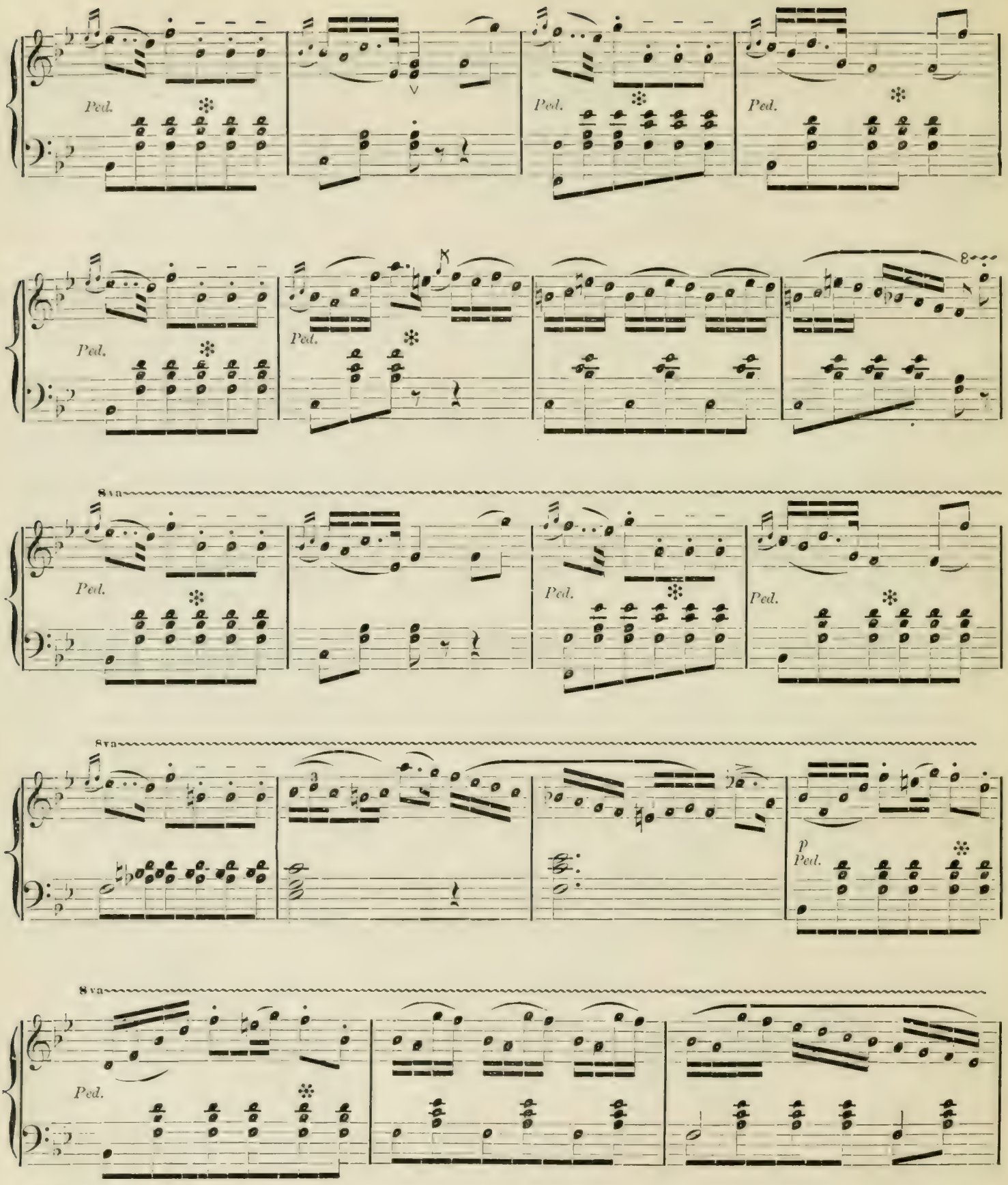


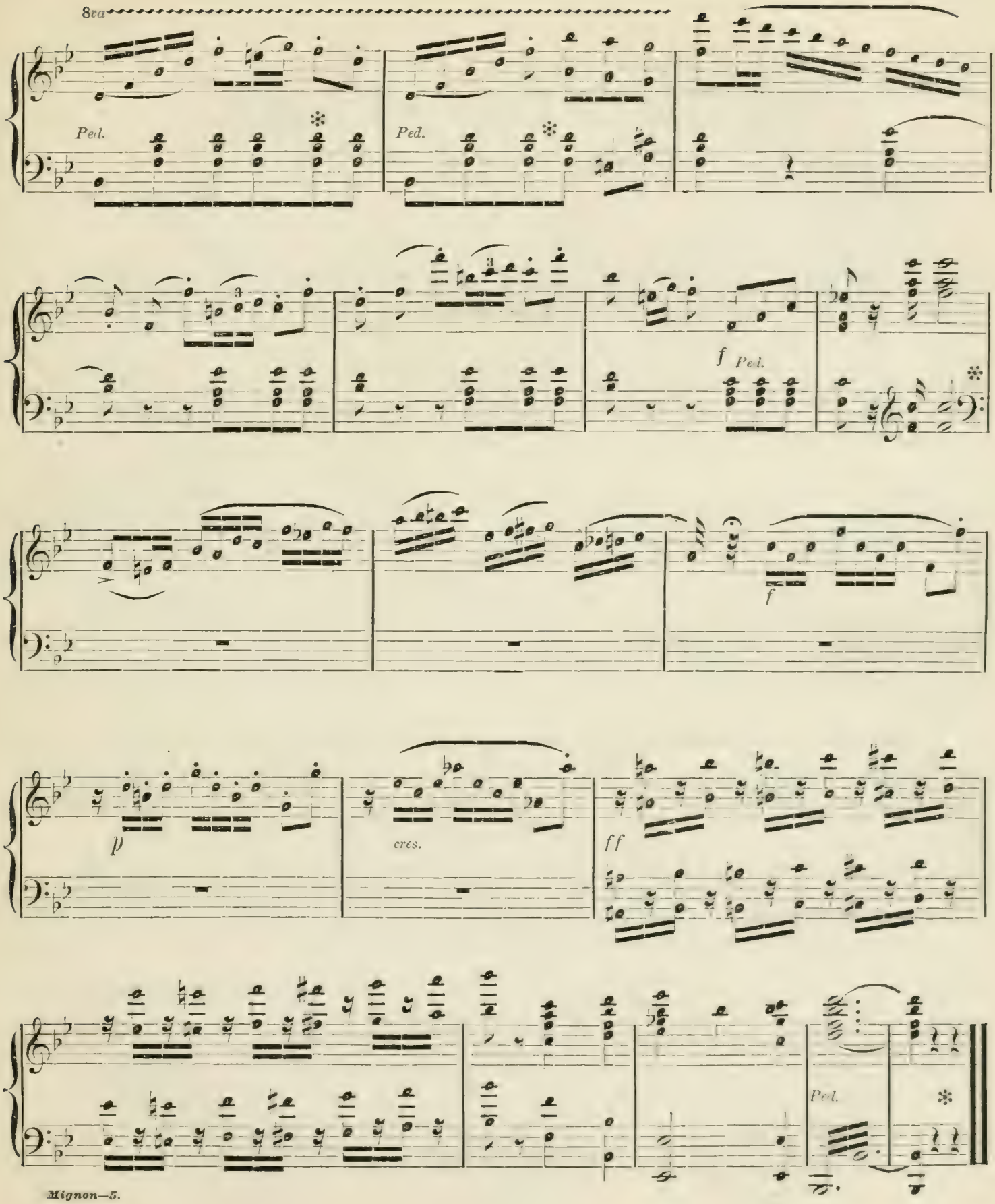






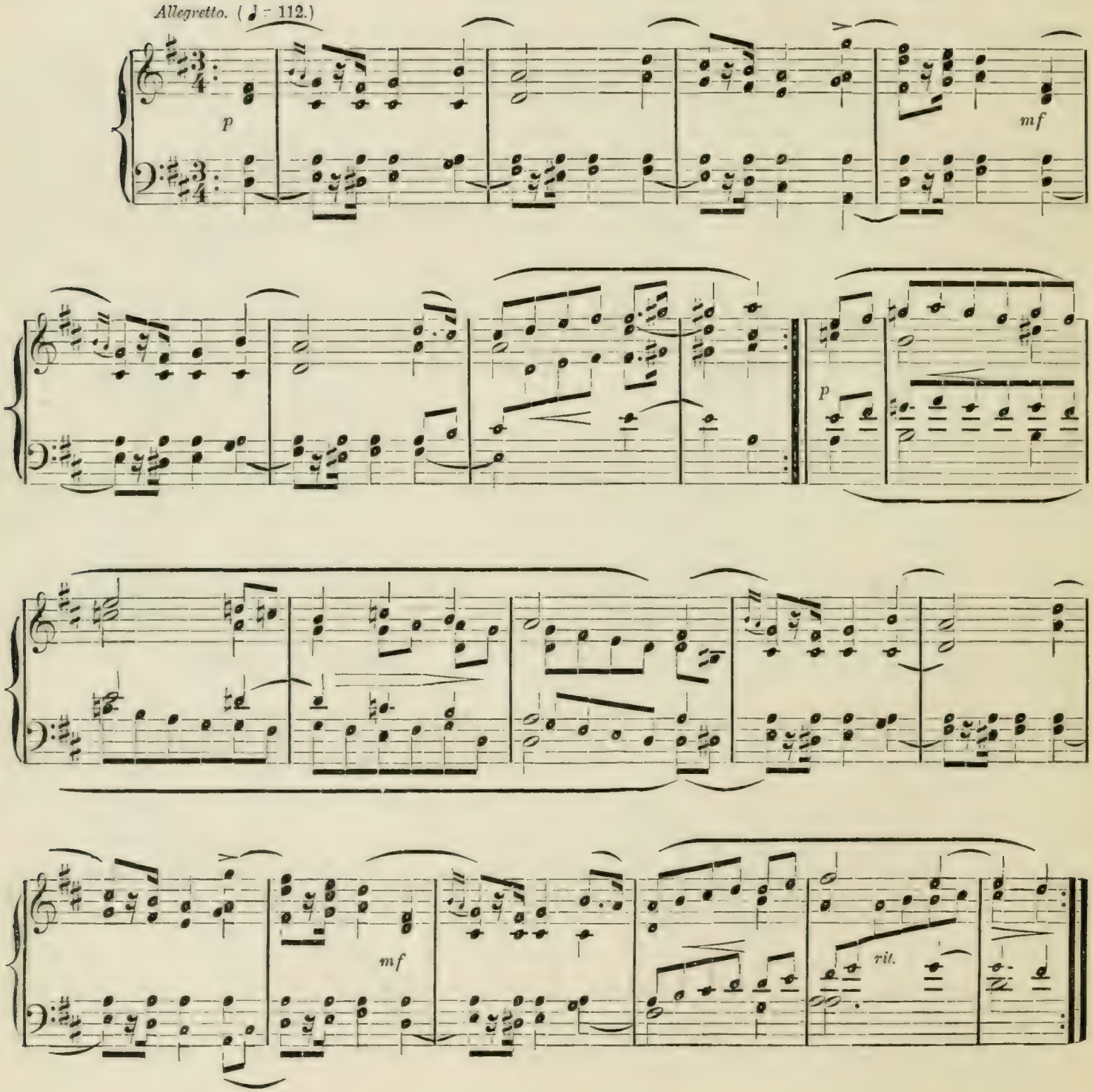

8va
ff
Ped.
p
legg.
f Ped.
Ped.
Ped.
8va
8va


Ped.
8va
p


8va
Ped.
Ped.
3
3
f Ped.
f
p
cres.
ff
Ped.

CURIOUS STORY.

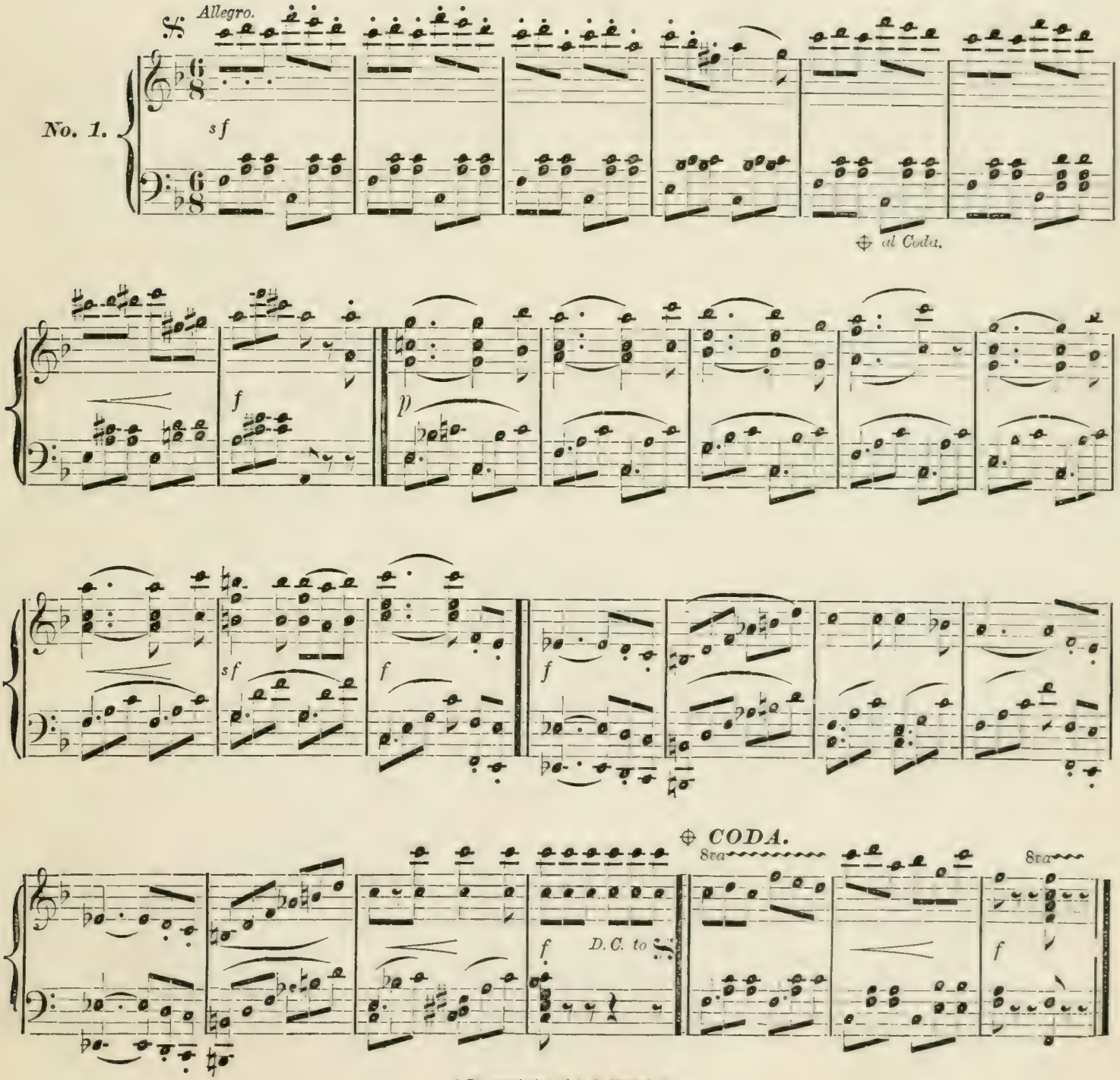
SCHUMANN. Op. 15.



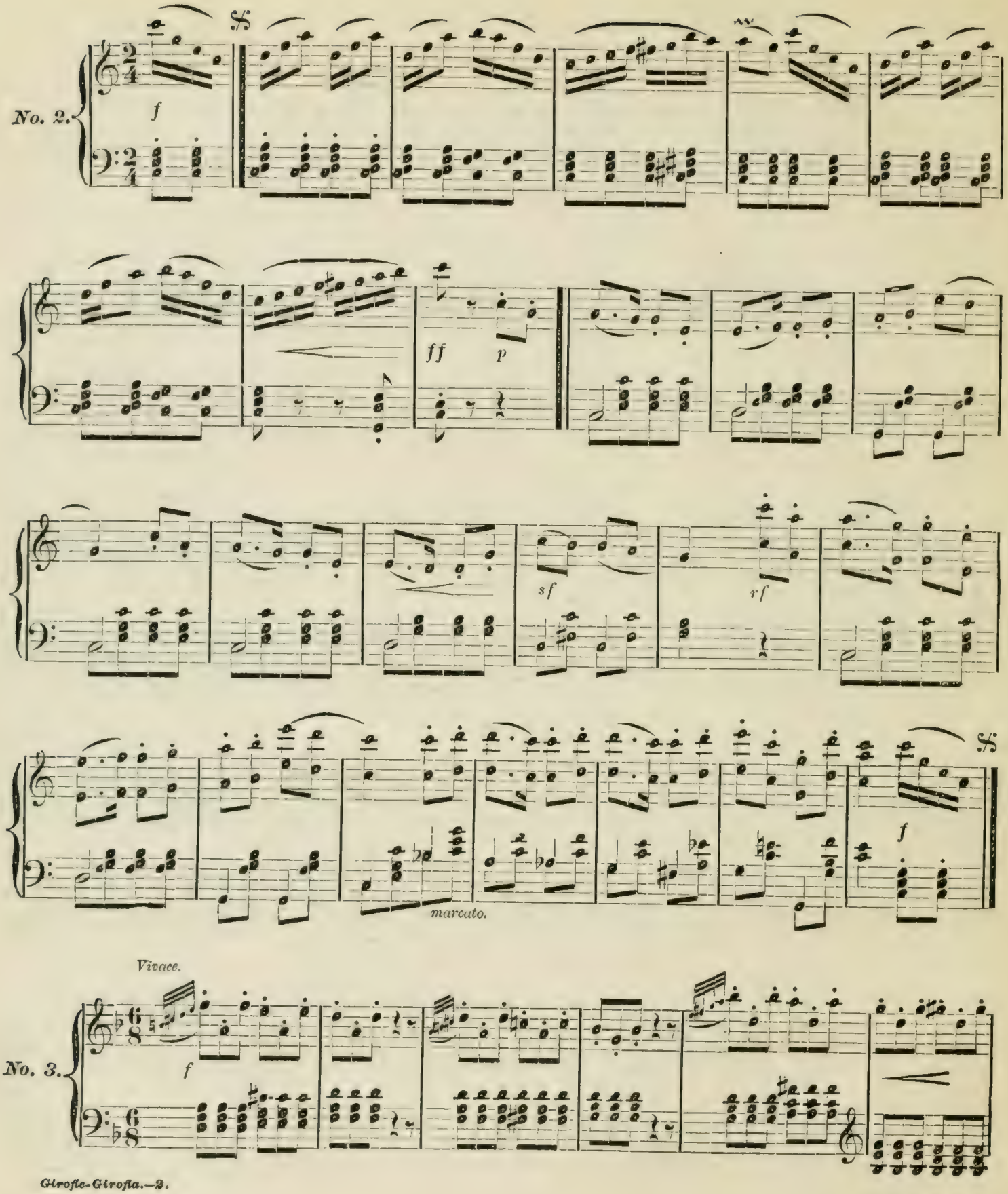
"GIROFLÉ-GIROFLA" LANCIERS.

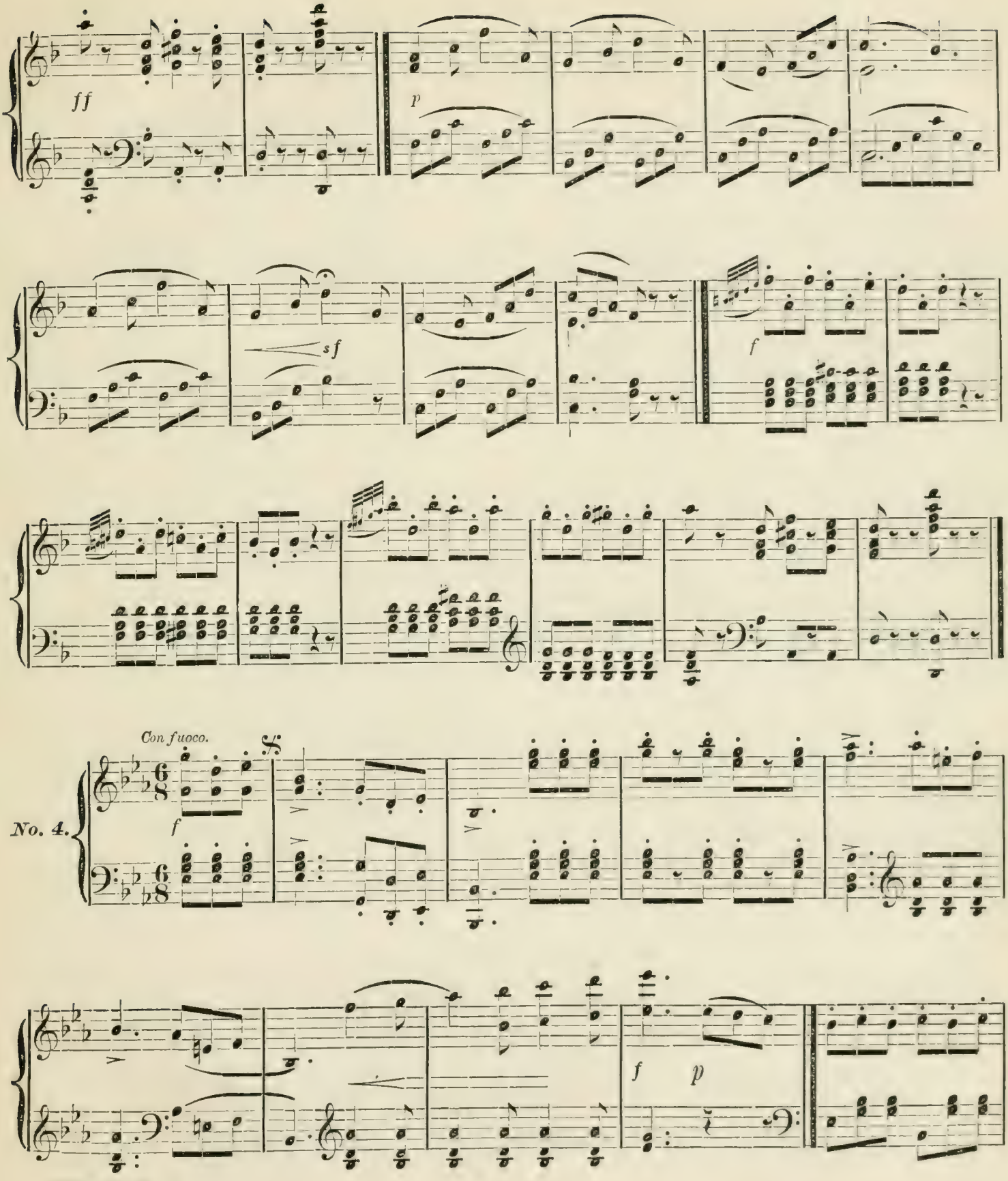
(Opera by Lecoque.)

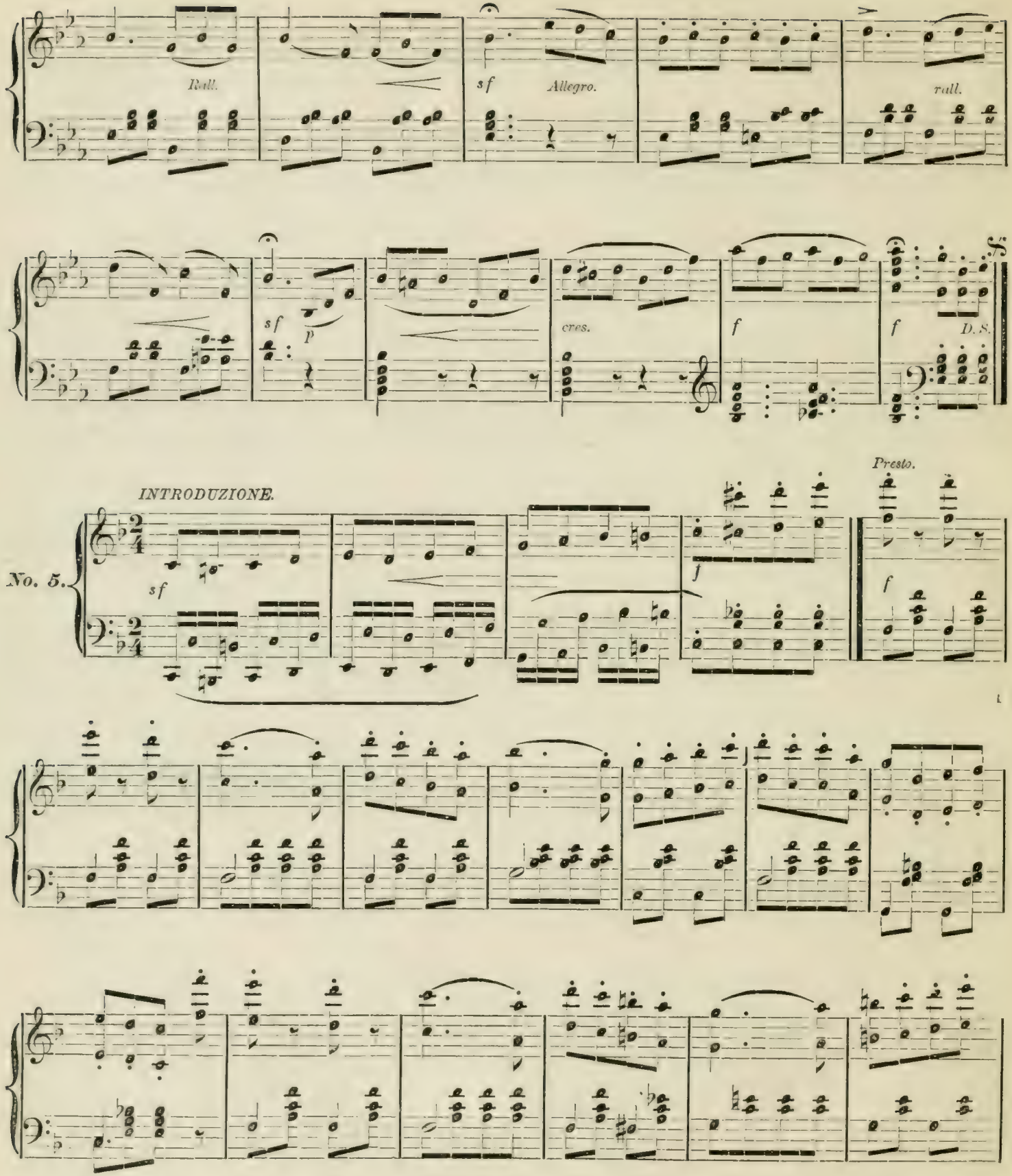
Arranged by CLAUDE.

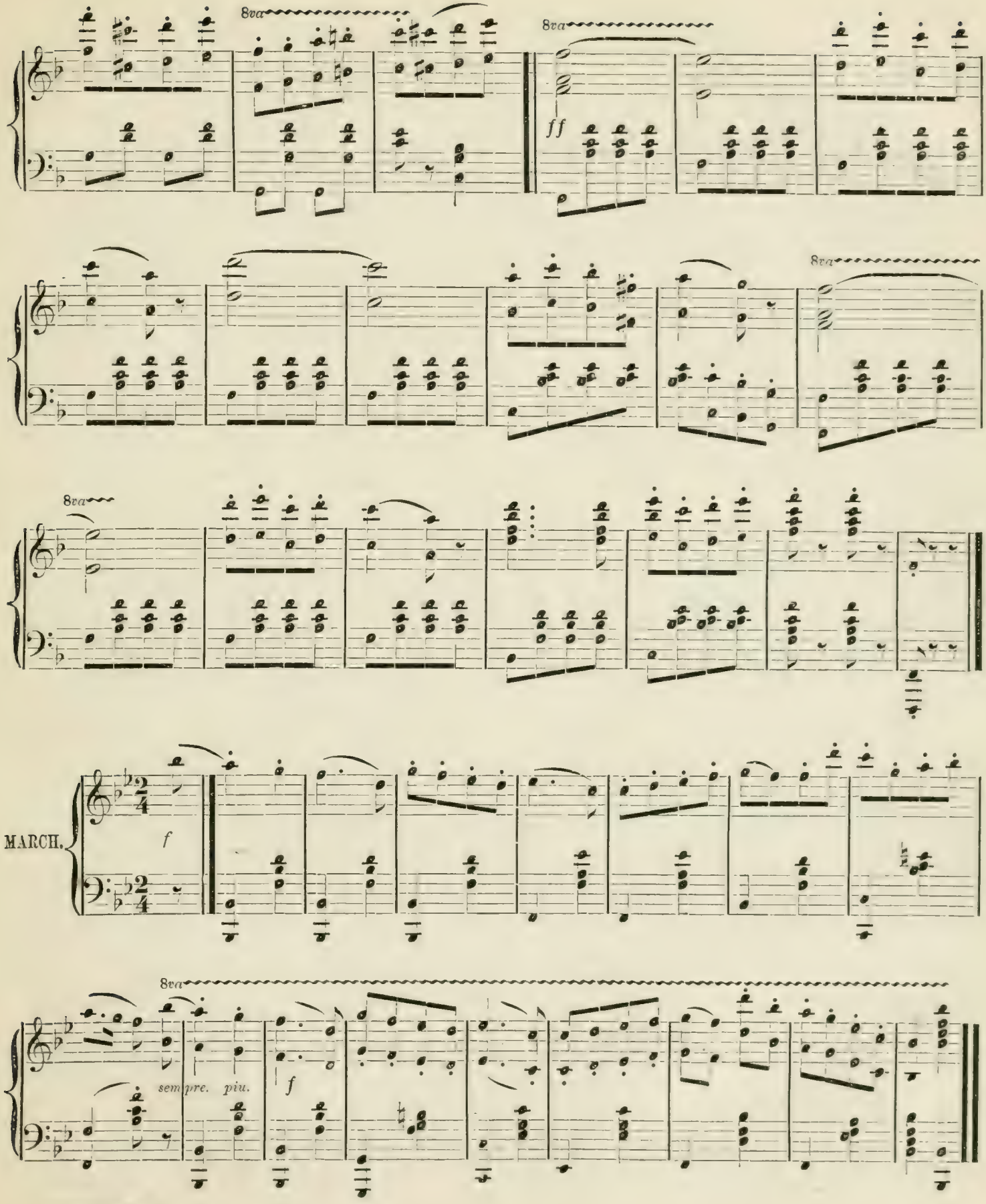


* By permission of A. G. Slade & Co.


No. 2.
f
ff
p
sf
rf
marcato.
f
Vivace.
No. 3.
f


ff
p
sf
f
Con fuoco.
No. 4.
f
f
p

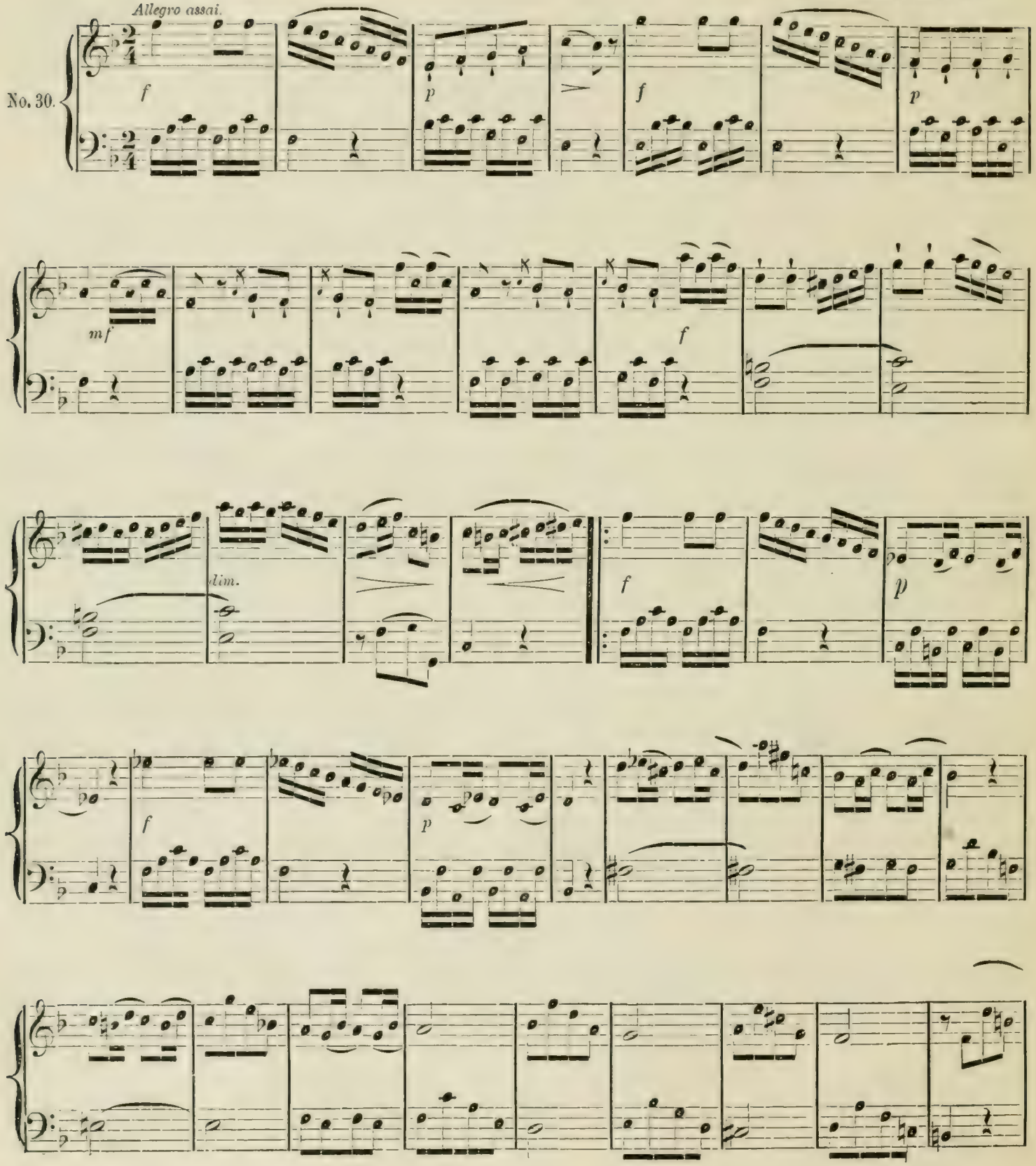

Rall.
sf
Allegro.
rall.
sf
p
cres.
f
f
D.S.
INTRODUZIONE.
Presto.
No. 5.
sf
f
f

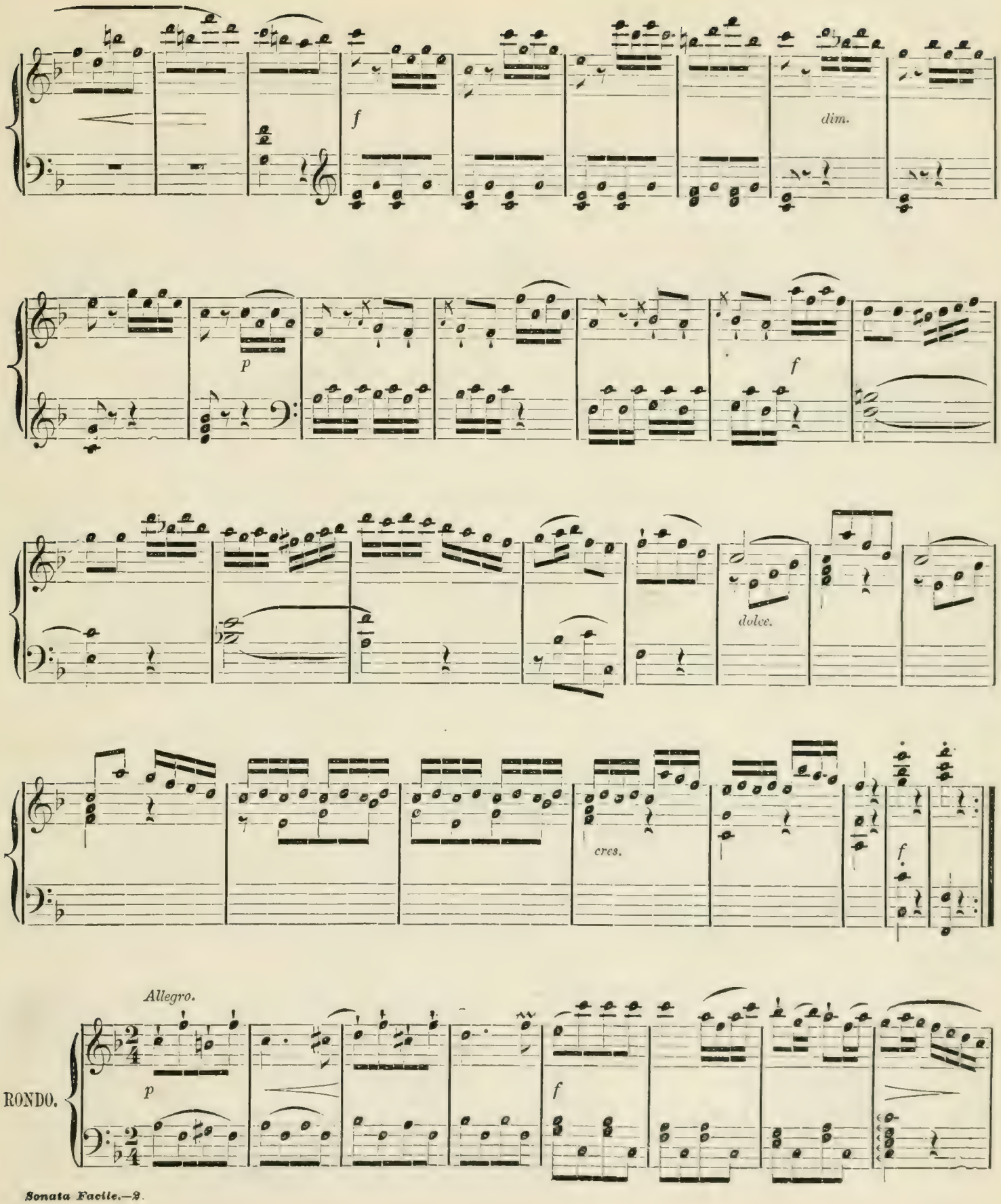

8va
8va
ff
8va
8va
MARCH.
f
8va
sempre. piu.
f

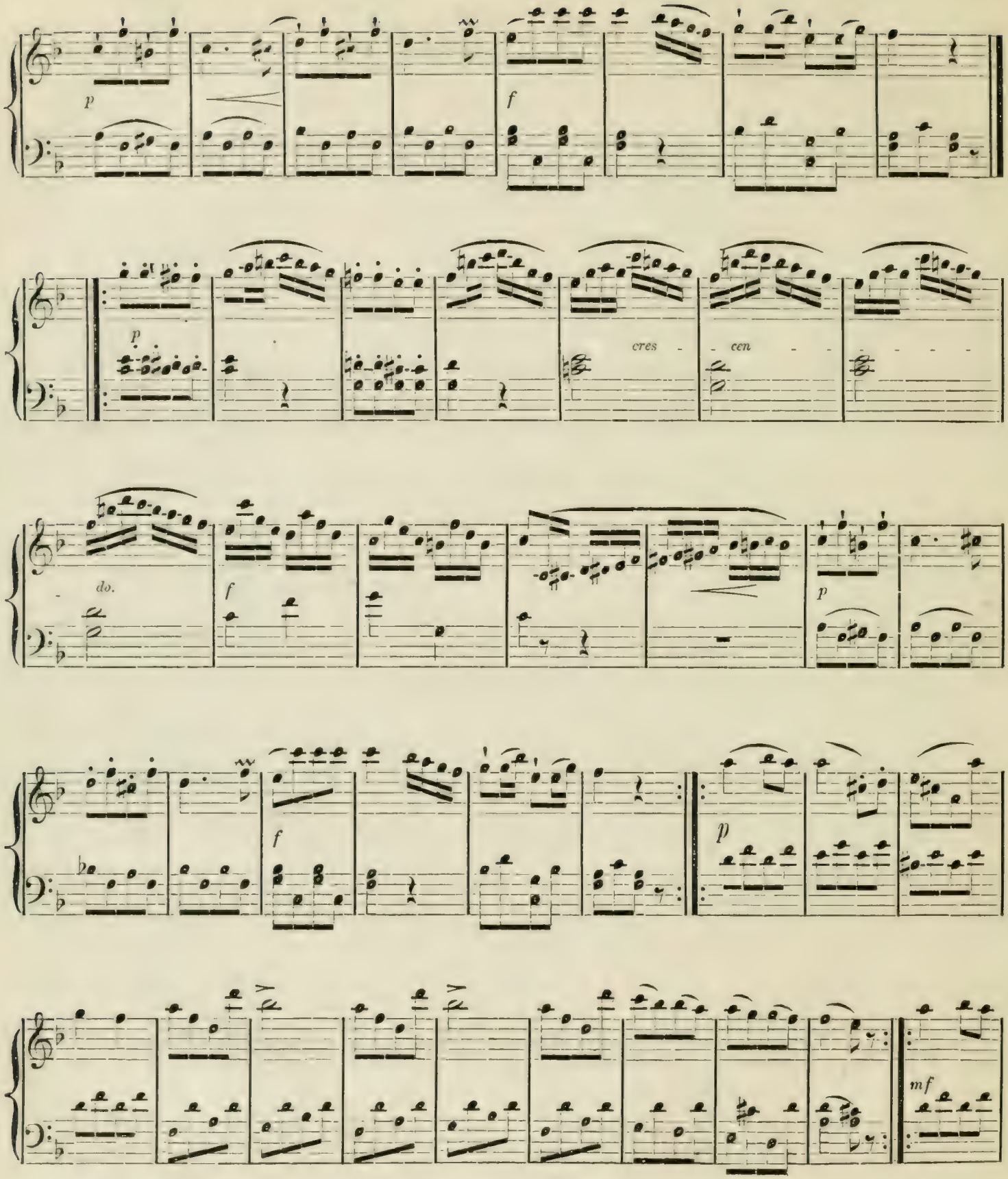
SONATA FACILE.

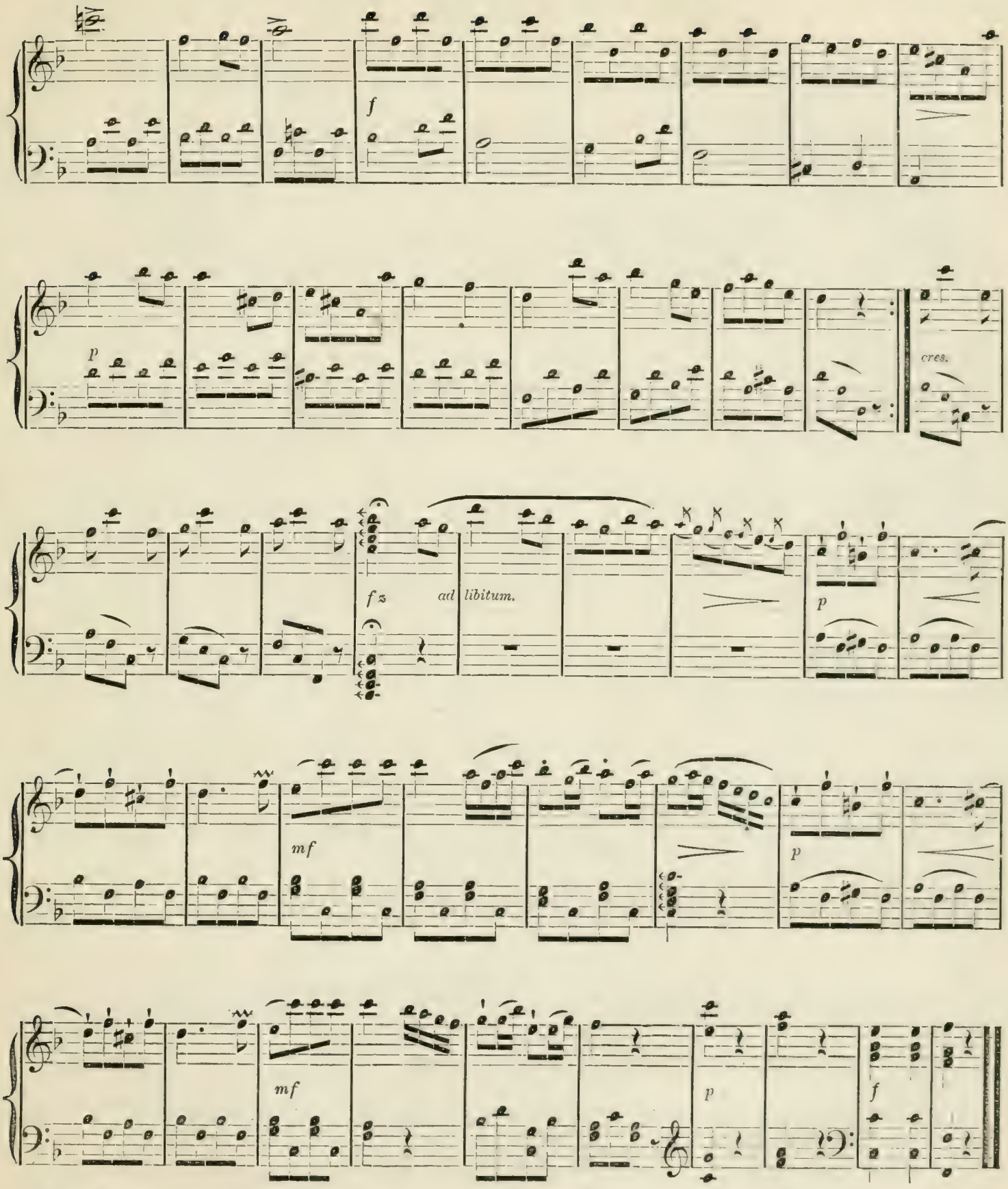
L. van BEETHOVEN.

No. 30.




f
dim.
p
f
dolce.
cres.
f
Allegro.
RONDO.
p
f

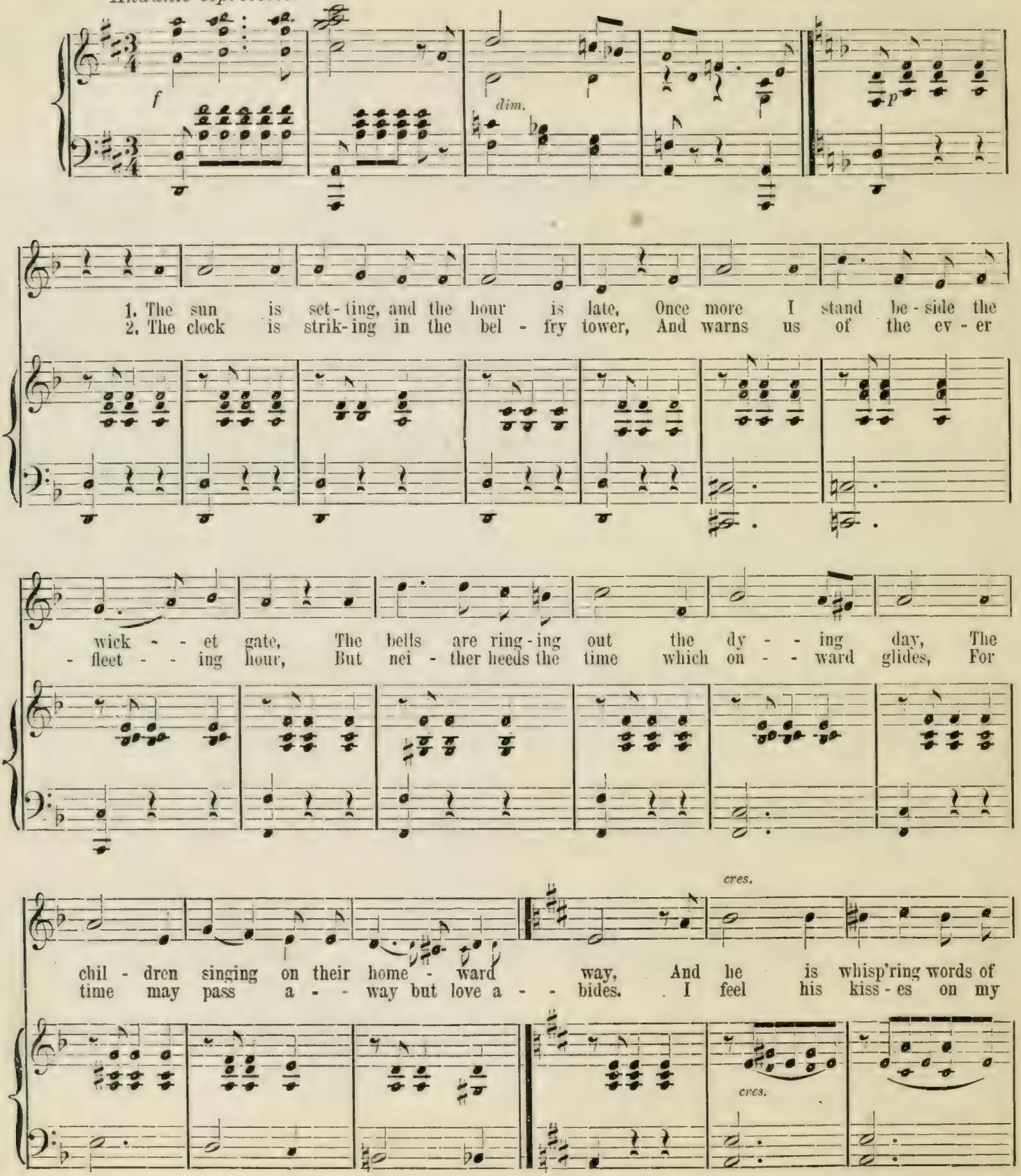

p
f
p
cres - - cen - - - - - -
do.
f
p
f
p
mf

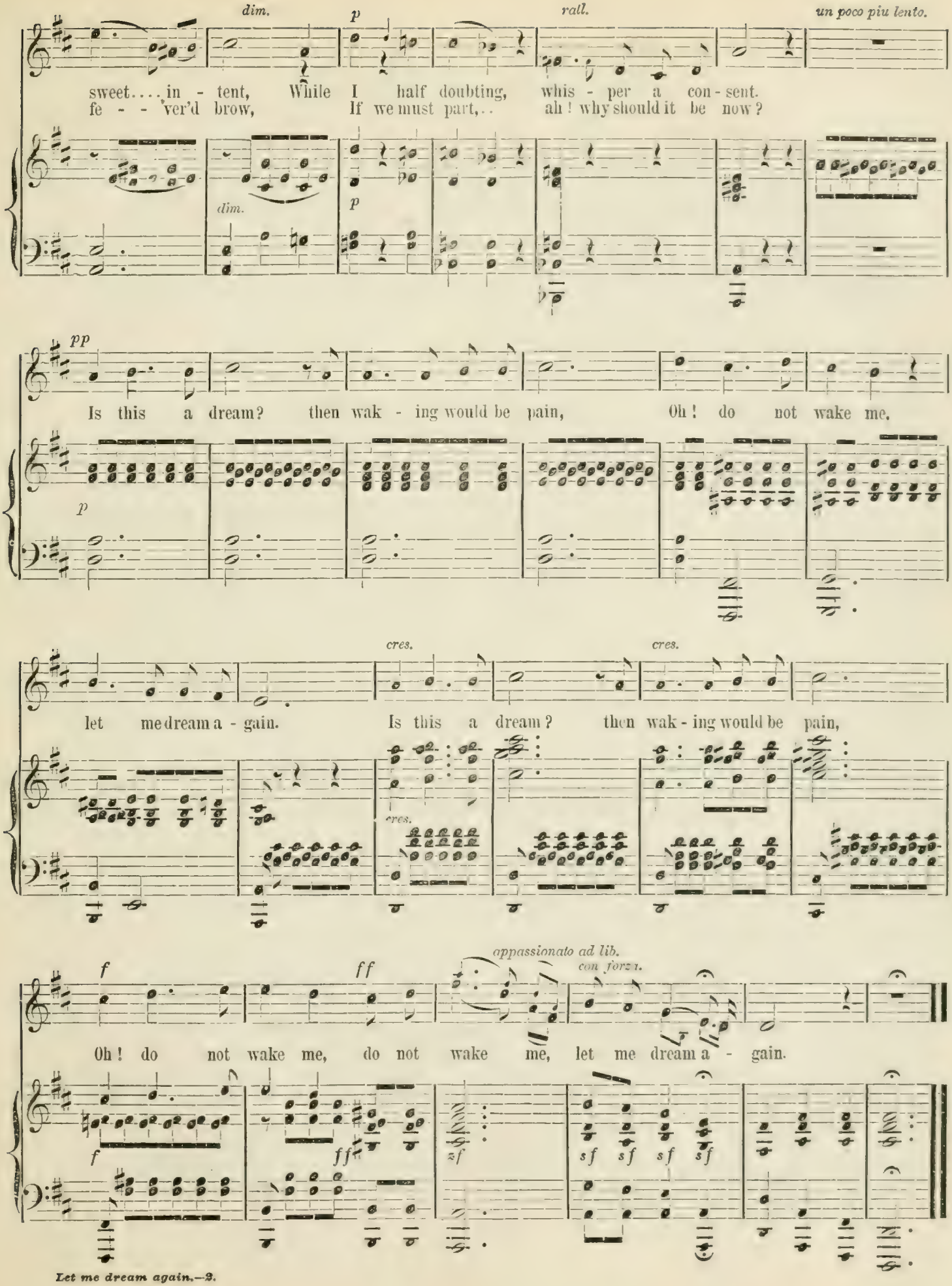

f
p
cres.
fz
ad libitum.
p
mf
p
mf
p
f

LET ME DREAM AGAIN.

Words by B. C. STEPHENSON. Music by ARTHUR SULLIVAN.

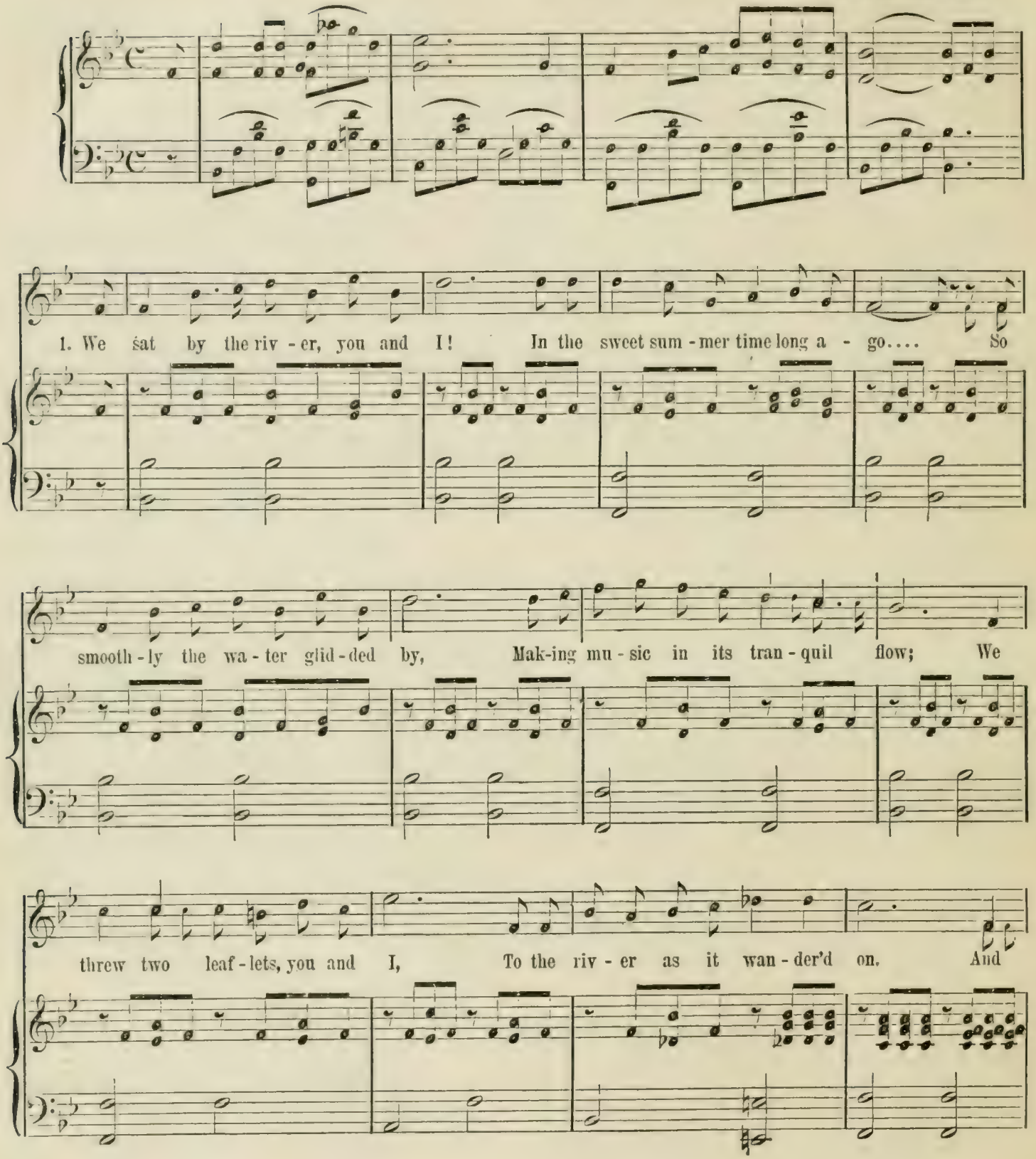
Andante espressivo.

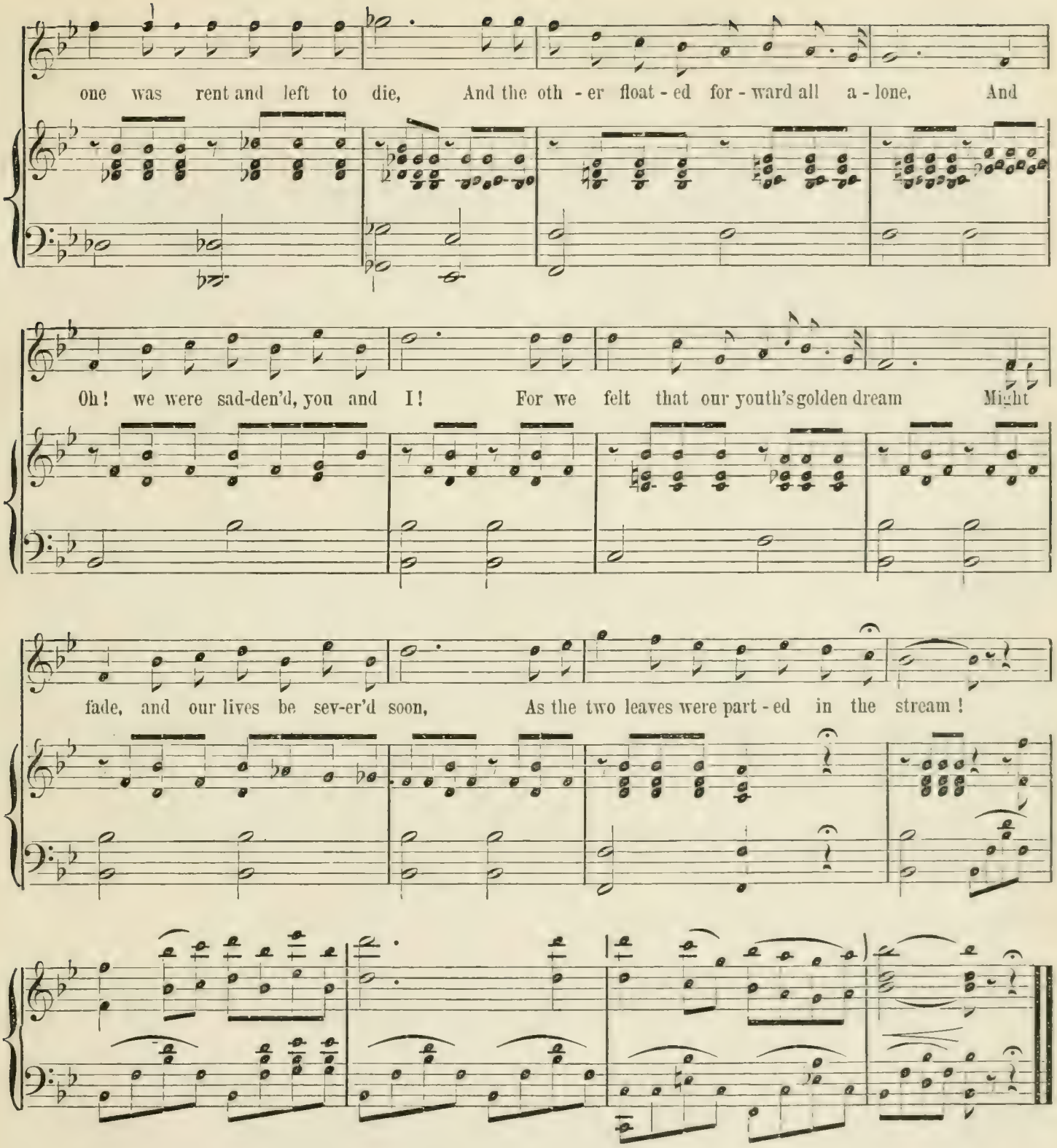



dim.
p
rall.
un poco piu lento.
sweet.... in - tent, While I half doubting, whis - per a con - sent.
fe - - 'ver'd brow, If we must part,.. ah! why should it be now?
dim.
p
pp
Is this a dream? then wak - ing would be pain, Oh! do not wake me,
p
cres.
cres.
let me dream a - gain. Is this a dream? then wak - ing would be pain,
cres.
appassionato ad lib.
con forza.
f
ff
Oh! do not wake me, do not wake me, let me dream a - gain.
f
ff
zf
sf sf sf sf

"YOU AND I."

Words and Music by CLARIBEL.

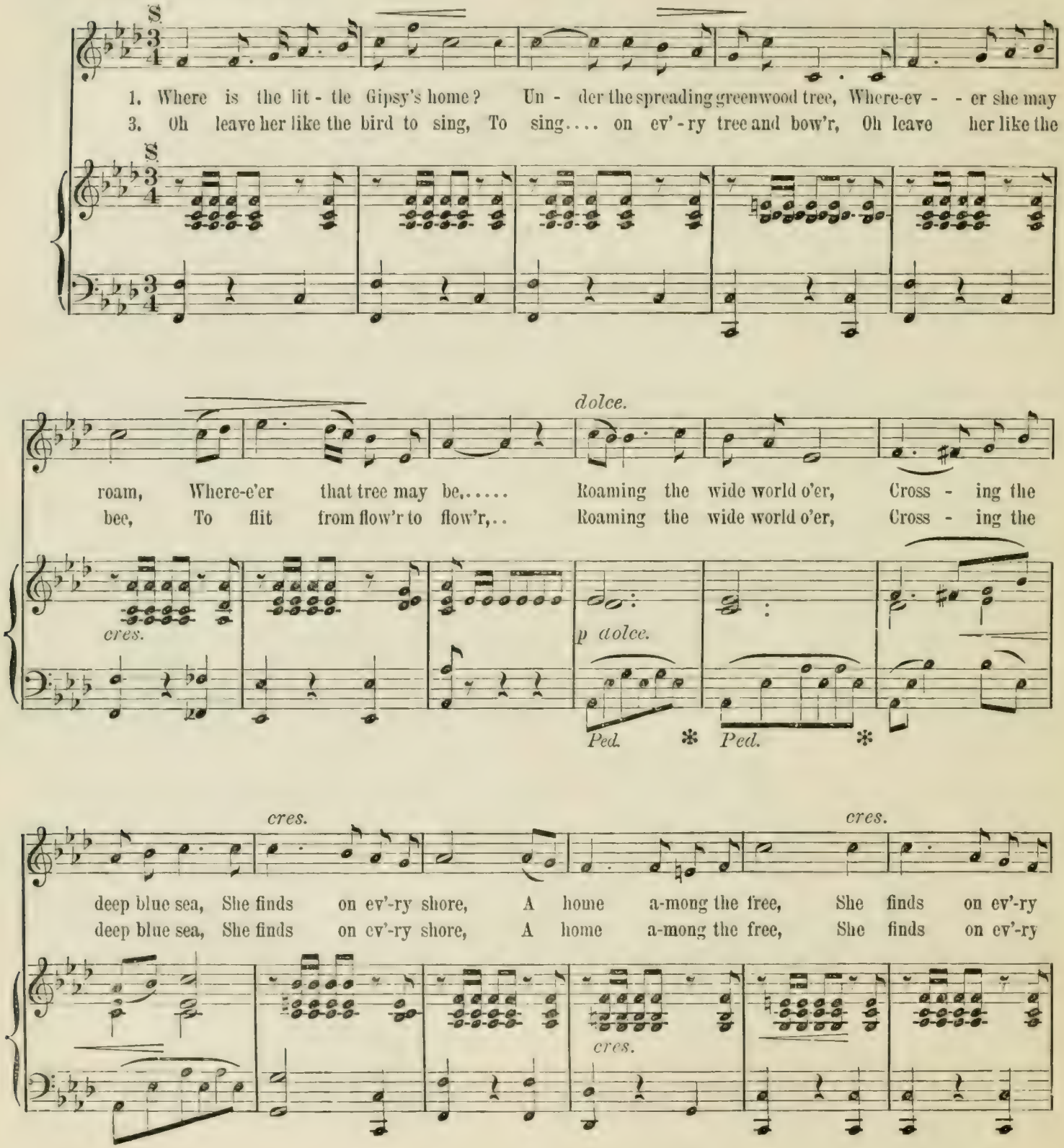


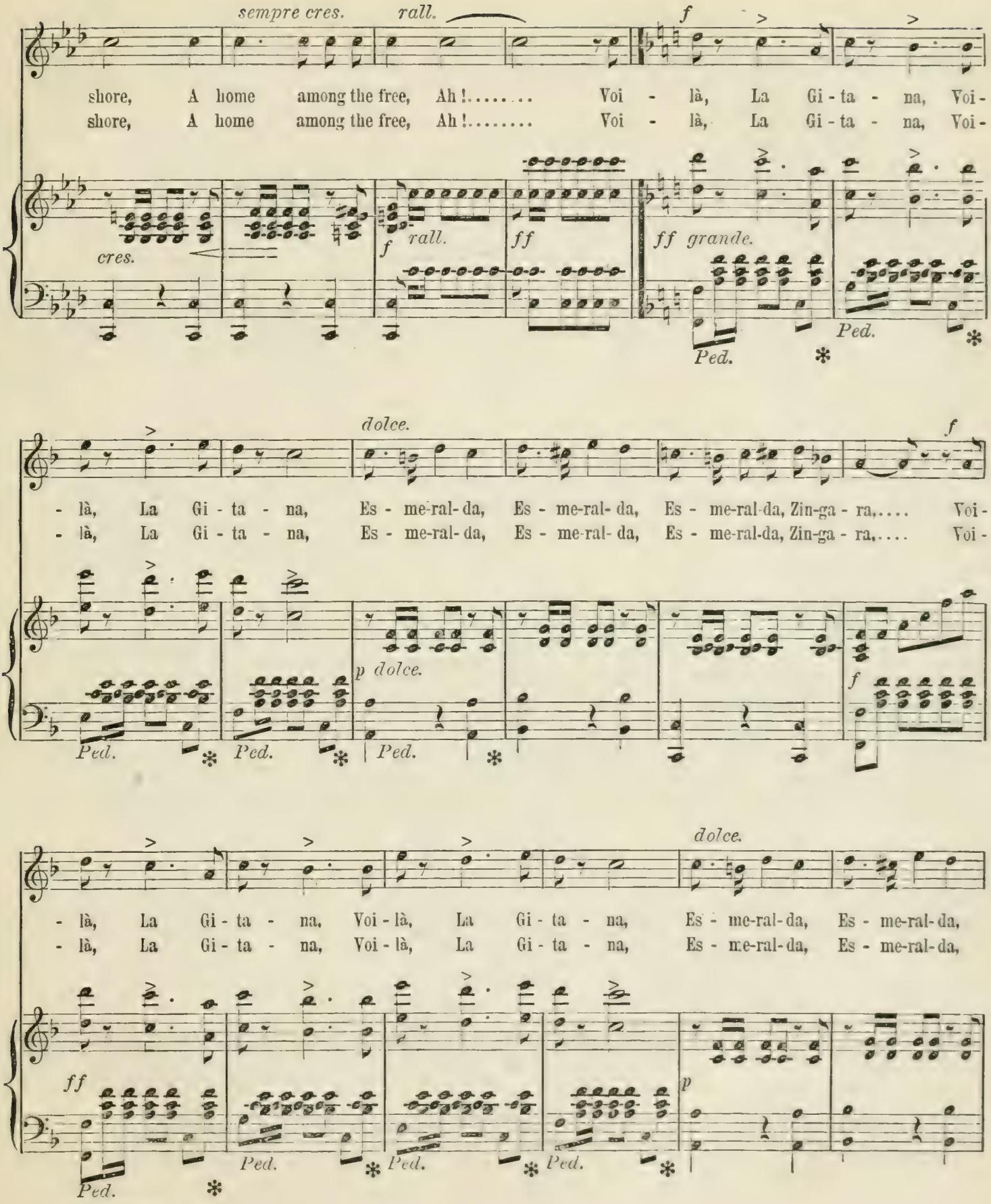


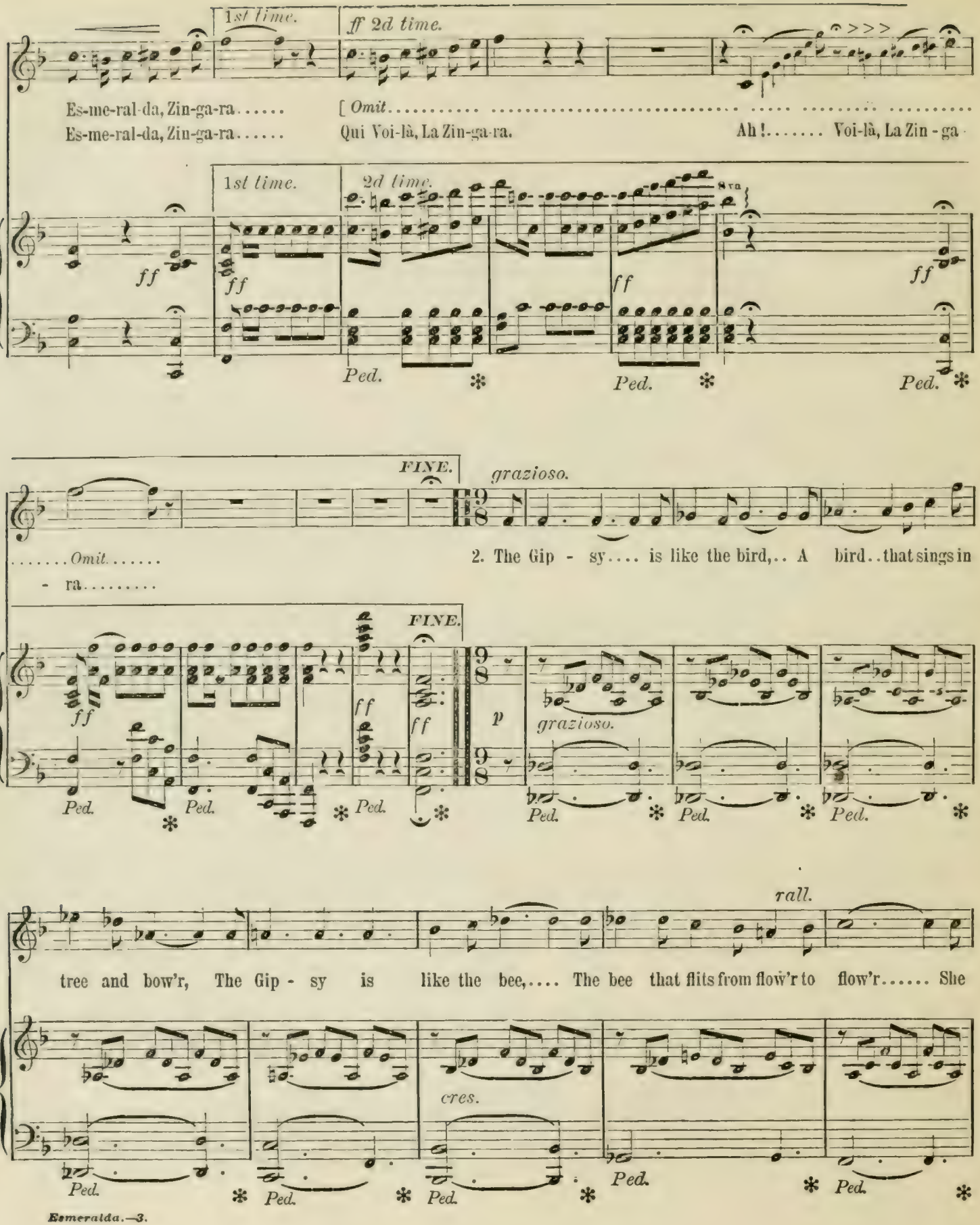
2 'Tis years since we parted, you and I!
In the sweet summer time long ago,
And I smile as I pass the river by,
And I gaze into the shadow depths below.
I look on the grass and bending reeds,
And I listen to the soothing song,
And I envy the calm and happy life
Of the river, as it sings and flows along;
For Oh! how its song brings back to me
The shade of our youth's golden dream!
In the days ere we parted, you and I,
As the two leaves were parted in the stream.

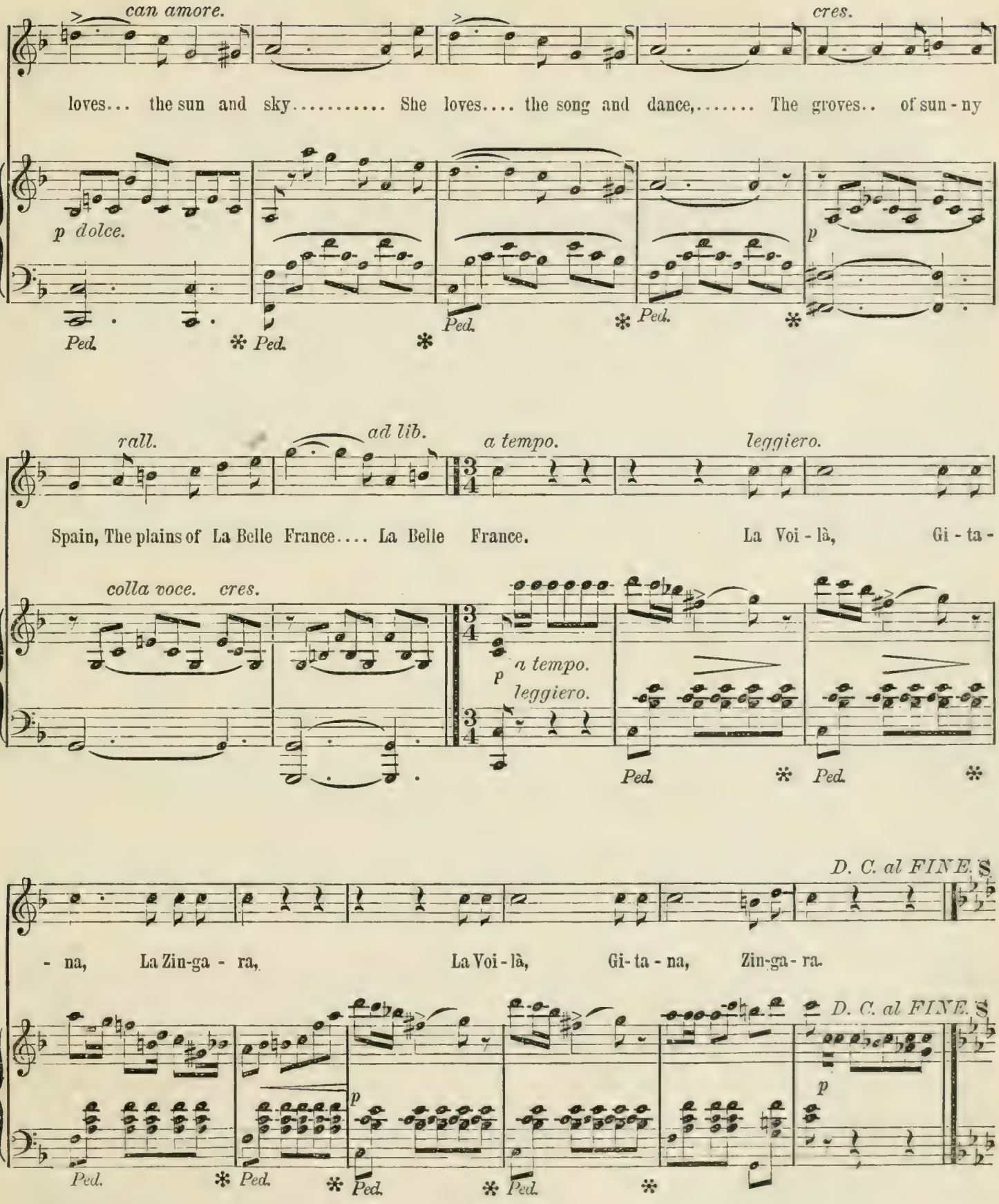
ESMERALDA.

Written by ANDREW HALLIDAY, Esq. Composed by W. C. LEVEY.



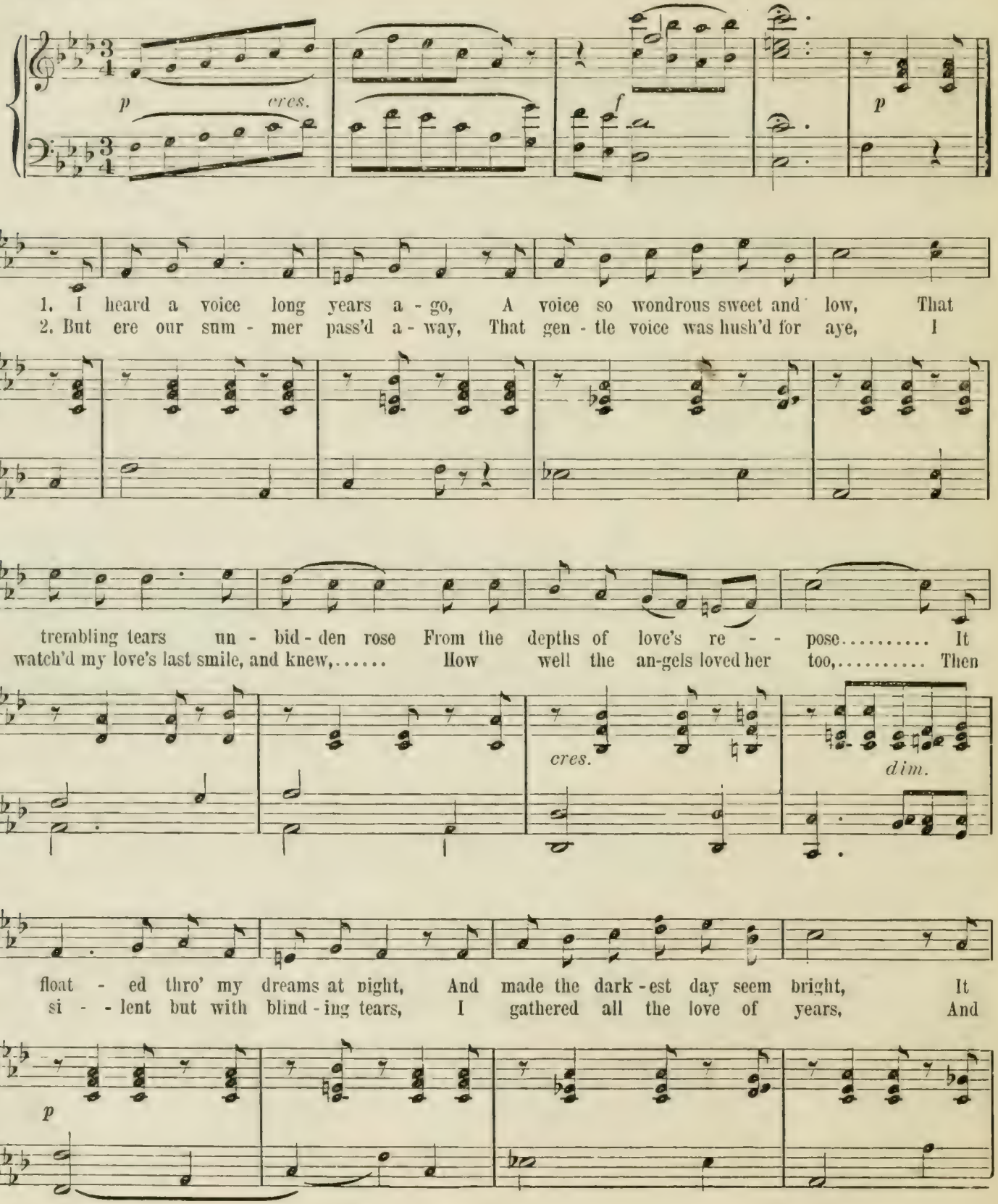

sempre cres.
rall.
f
shore, A home among the free, Ah !..... Voi - là, La Gi - ta - na, Voi -
shore, A home among the free, Ah !..... Voi - là, La Gi - ta - na, Voi -
cres.
f rall.
ff
ff grande.
Ped.
dolce.
f
- là, La Gi - ta - na, Es - me-ral-da, Es - me-ral-da, Es - me-ral-da, Zin-ga - ra,..... Voi -
- là, La Gi - ta - na, Es - me-ral-da, Es - me-ral-da, Es - me-ral-da, Zin-ga - ra,..... Voi -
p dolce.
f
Ped.
dolce.
- là, La Gi - ta - na, Voi - là, La Gi - ta - na, Es - me-ral-da, Es - me-ral-da,
- là, La Gi - ta - na, Voi - là, La Gi - ta - na, Es - me-ral-da, Es - me-ral-da,
ff
p

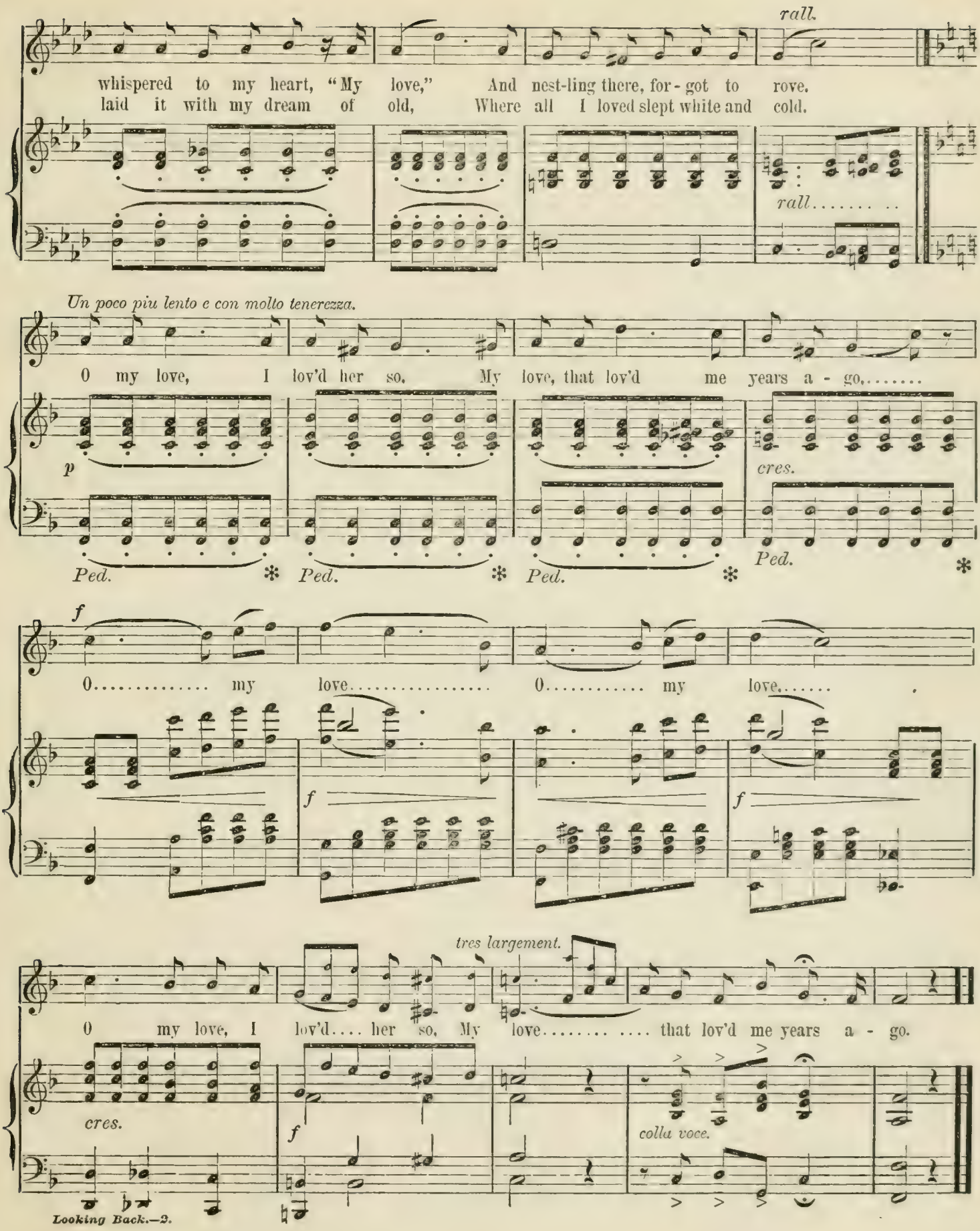

1st time.
ff 2d time.
Es-me-ral-da, Zin-ga-ra.....
Es-me-ral-da, Zin-ga-ra.....
[Omit.....
Qui Voi-là, La Zin-ga-ra.
Ah!..... Voi-là, La Zin - ga
1st time.
2d time.
8va
ff
Ped.
FINE.
grazioso.
.....Omit.....
- ra.....
2. The Gip - sy.... is like the bird,.. A bird..that sings in
FINE.
p
grazioso.
rall.
tree and bow'r, The Gip - sy is like the bee,.... The bee that flits from flow'r to flow'r..... She
cres.


can amore.
cres.
loves... the sun and sky..... She loves.... the song and dance,..... The groves.. of sun - ny
p dolce.
Ped.
rall.
ad lib.
a tempo.
leggiero.
Spain, The plains of La Belle France.... La Belle France.
La Voi - là,
Gi - ta -
colla voce. cres.
- na,
La Zin-ga - ra,
La Voi - là,
Gi - ta - na,
Zin-ga - ra.
D. C. al FINE.

LOOKING BACK.

Words by LOUISA GRAY. Music by ARTHUR S. SULLIVAN.

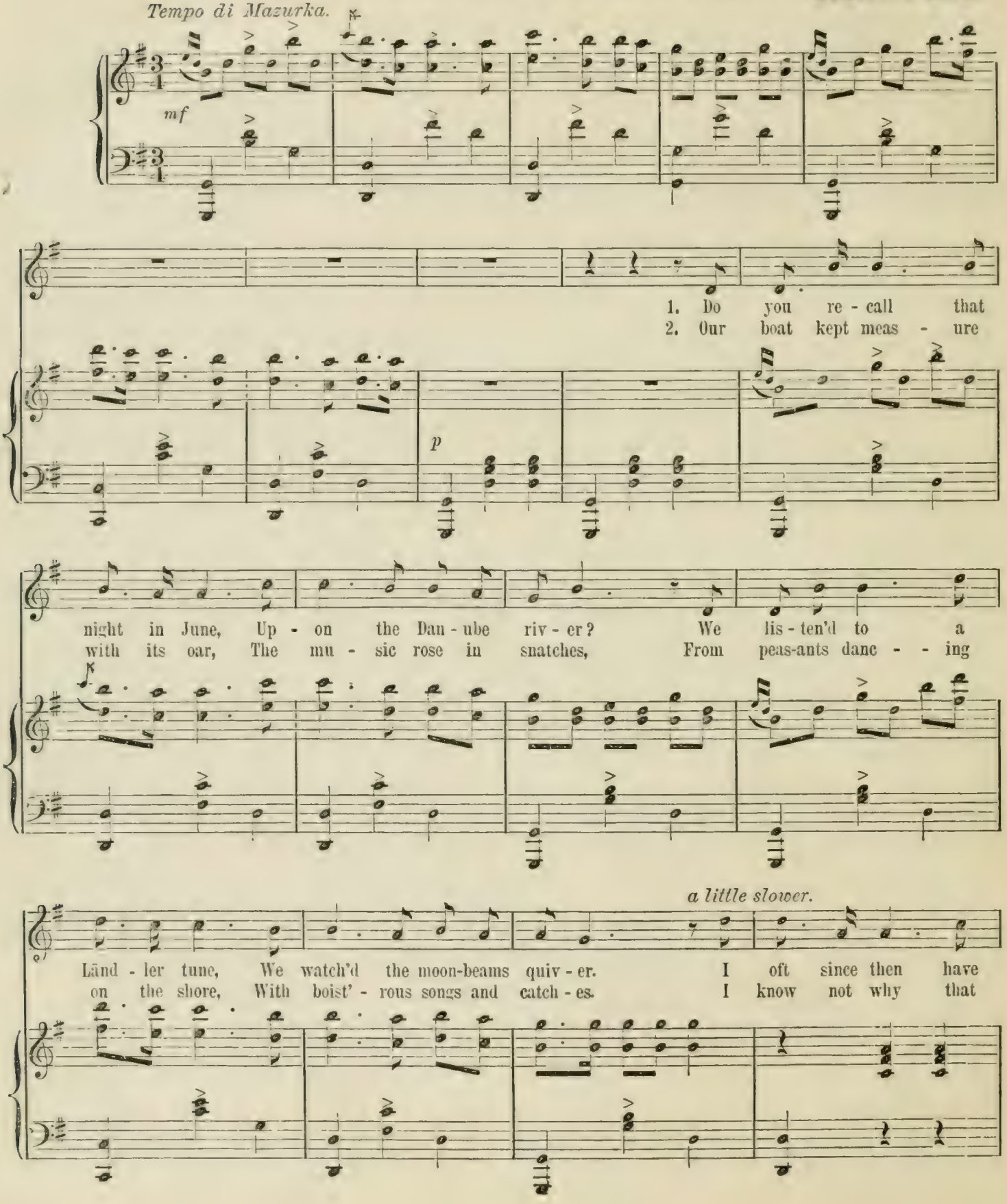


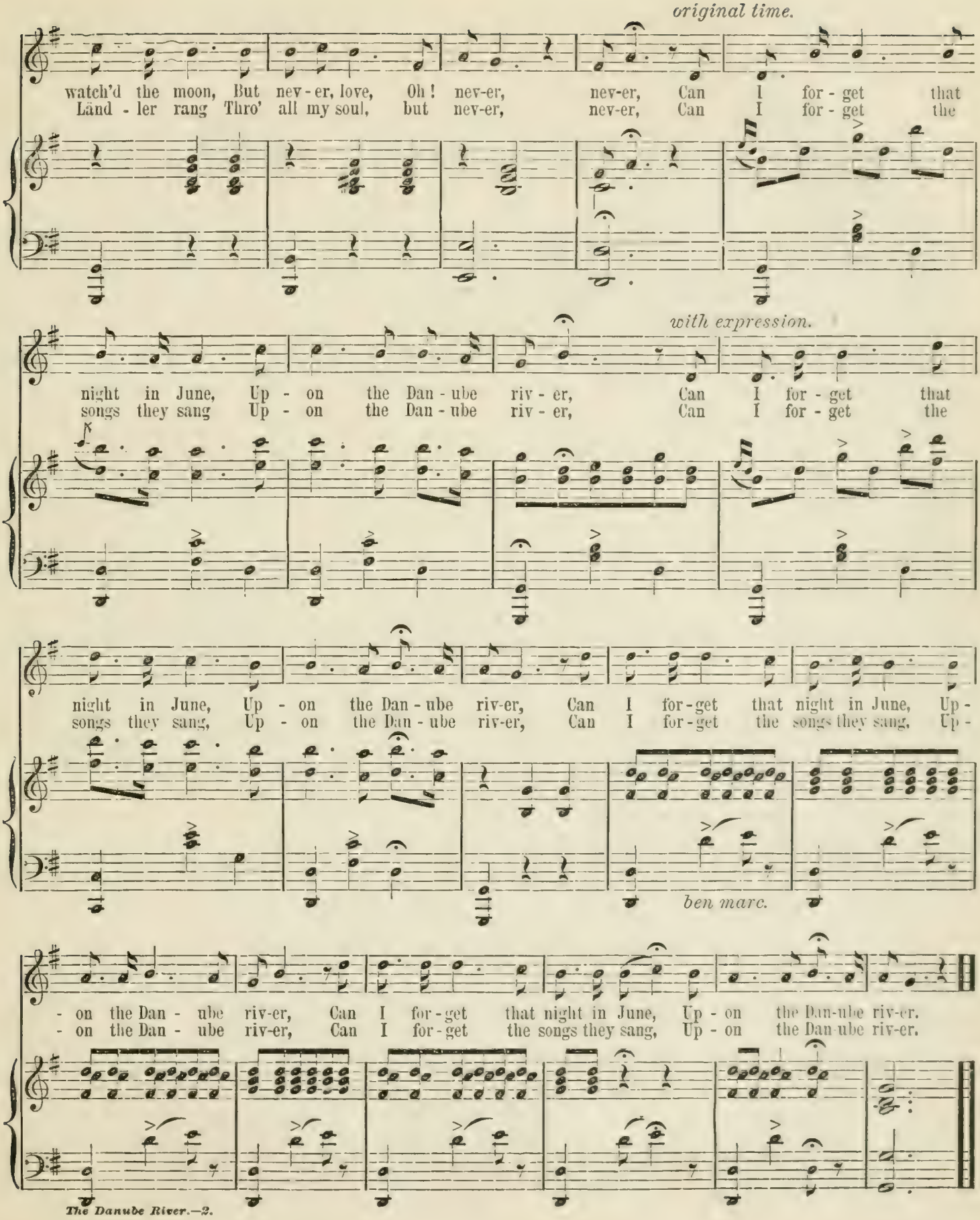

rall.
whispered to my heart, "My love," And nest-ling there, for-got to rove.
laid it with my dream of old, Where all I loved slept white and cold.
rall.
Un poco piu lento e con molto tenerezza.
0 my love, I lov'd her so. My love, that lov'd me years a - go,
p
cres.
Ped. Ped. Ped. Ped.
f
0 my love. 0 my love.
f
f
f
tres largement.
0 my love, I lov'd her so, My love that lov'd me years a - go.
cres.
f
colla voce.

THE DANUBE RIVER.

HAMILTON AIDE.

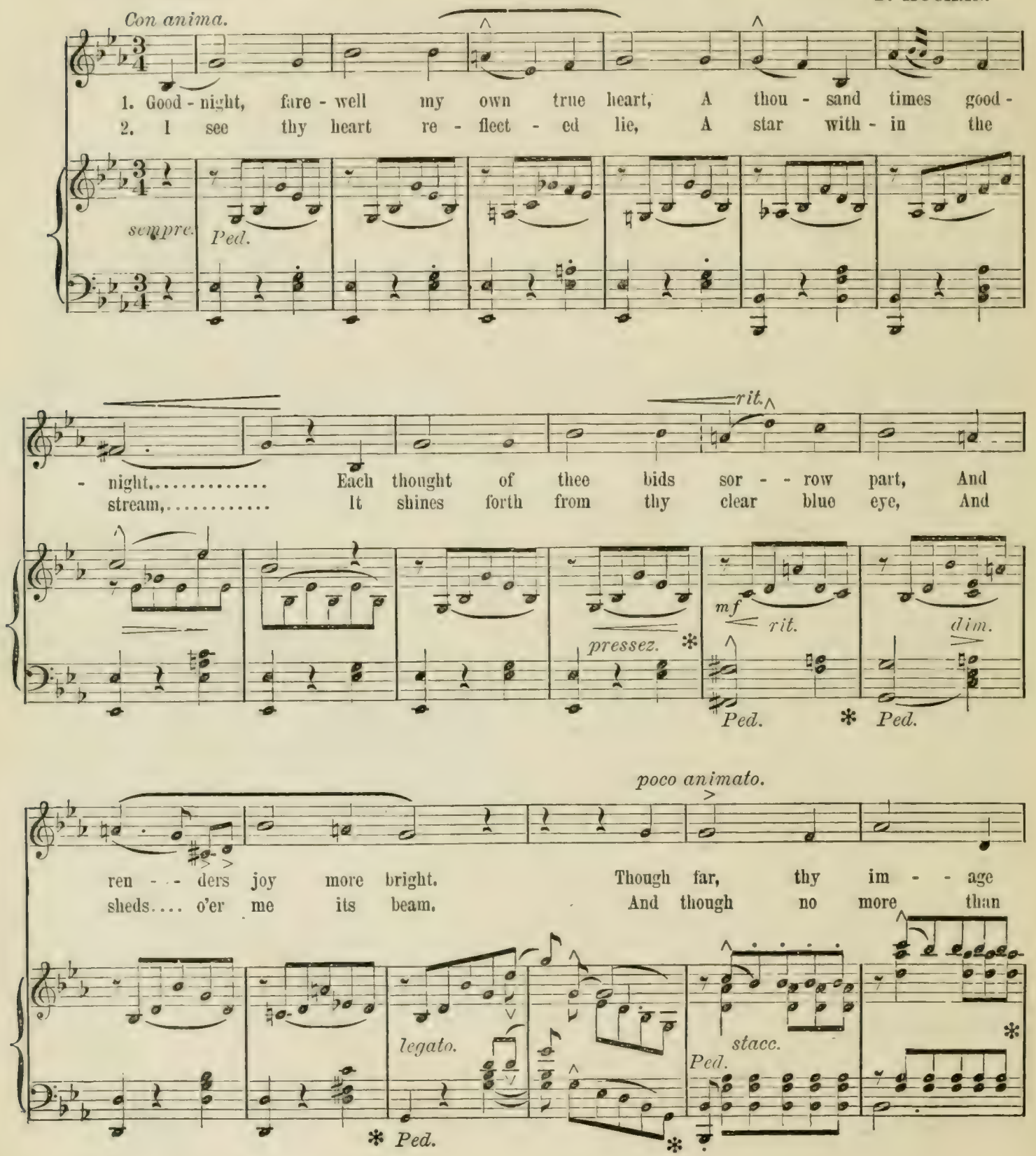
Tempo di Mazurka.

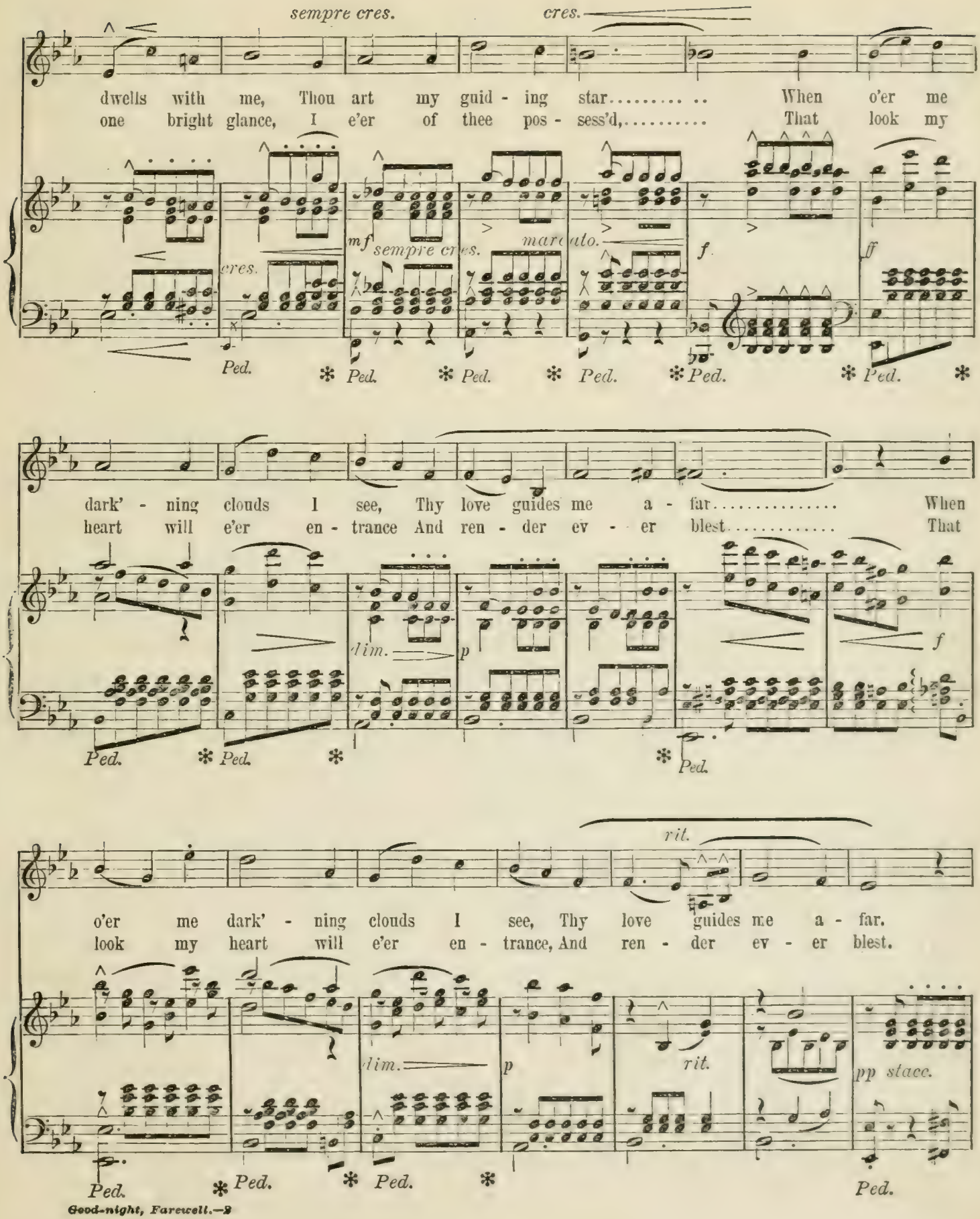


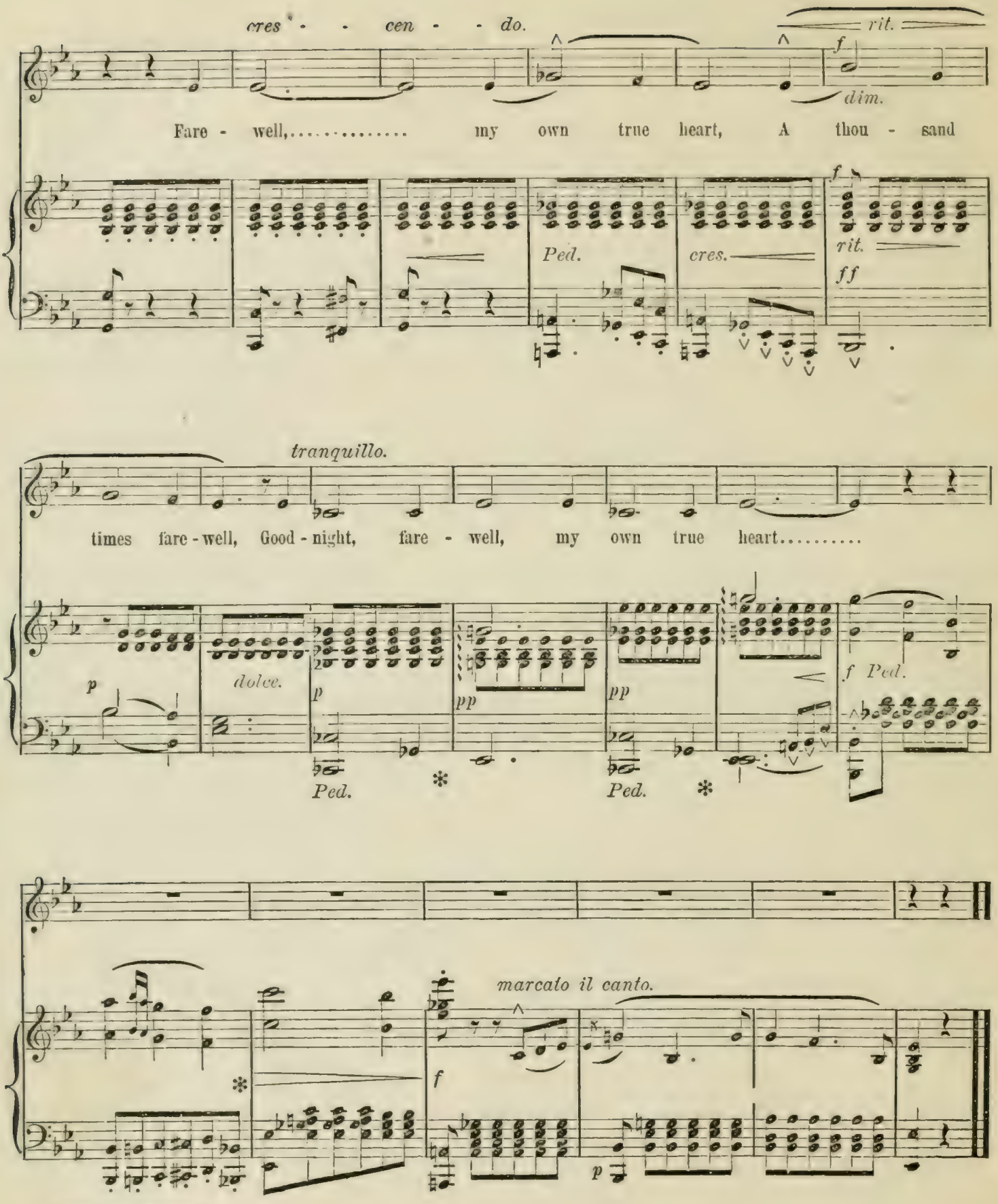

original time.
watch'd the moon, But nev - er, love, Oh! nev-er, nev-er, Can I for - get that
Länd - ler rang Thro' all my soul, but nev-er, nev-er, Can I for - get the
with expression.
night in June, Up - on the Dan - ube riv - er, Can I for - get that
songs they sang Up - on the Dan - ube riv - er, Can I for - get the
night in June, Up - on the Dan - ube riv-er, Can I for-get that night in June, Up -
songs they sang, Up - on the Dan - ube riv-er, Can I for-get the songs they sang, Up -
ben marc.
- on the Dan - ube riv-er, Can I for-get that night in June, Up - on the Dan-ube riv-er.
- on the Dan - ube riv-er, Can I for-get the songs they sang, Up - on the Dan-ube riv-er.

GOOD-NIGHT, FAREWELL.

F. KÜCKEN.




sempre cres.
cres.
dwells with me, Thou art my guid - ing star..... When o'er me
one bright glance, I e'er of thee pos - sess'd,..... That look my
mf
sempre cres.
marcato.
f
ff
cres.
Ped.
dark' - ning clouds I see, Thy love guides me a - far..... When
heart will e'er en - trance And ren - der ev - er blest..... That
dim.
p
f
rit.
o'er me dark' - ning clouds I see, Thy love guides me a - far.
look my heart will e'er en - trance, And ren - der ev - er blest.
dim.
p
rit.
pp stacc.


cres - - cen - - do.
rit.
f
dim.
Fare - well,..... my own true heart, A thou - sand
Ped.
cres.
f
rit.
ff
tranquillo.
times fare - well, Good - night, fare - well, my own true heart.....
p
dolce.
p
pp
pp
f Ped.
Ped.
Ped.
marcato il canto.
f
p

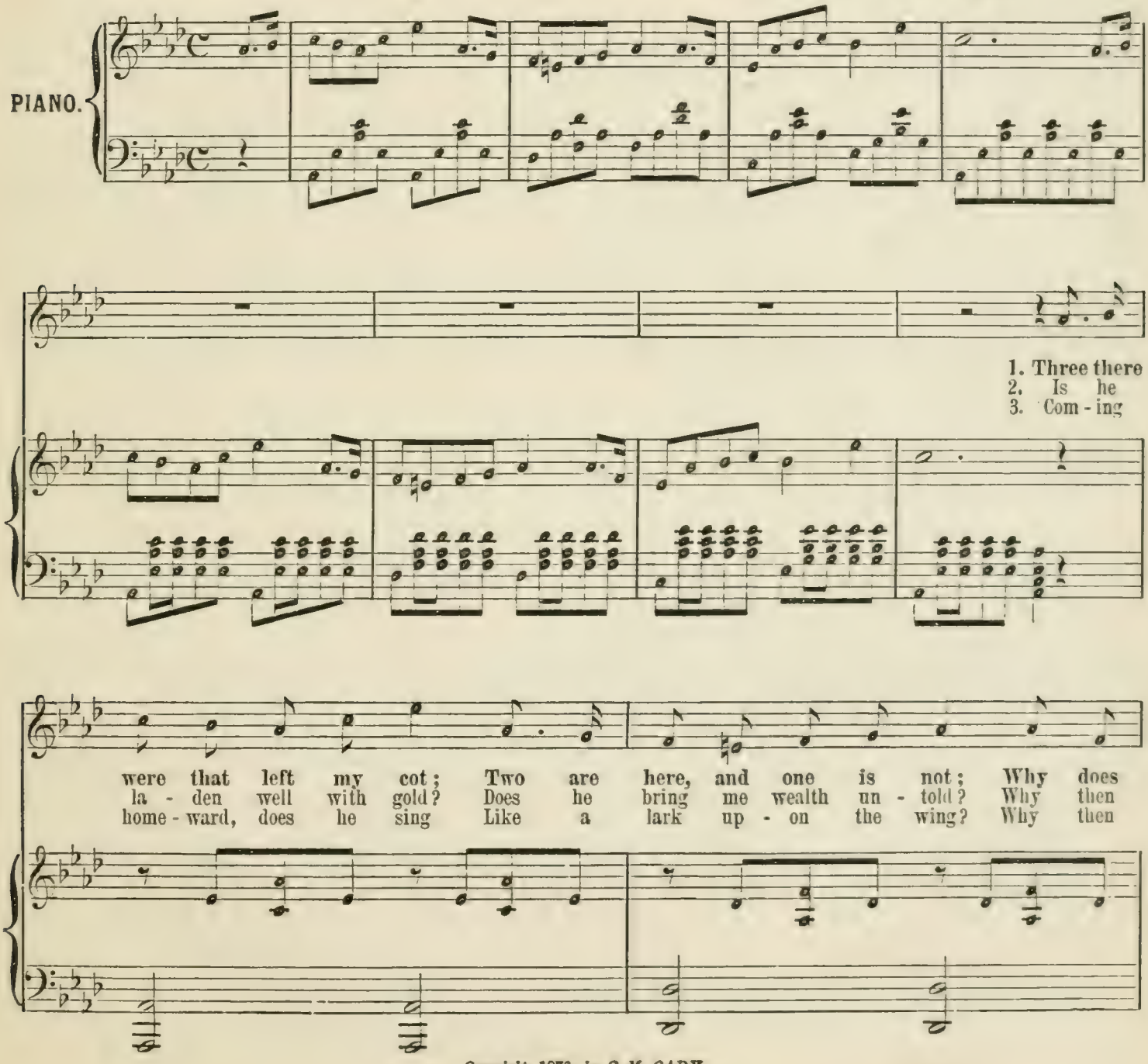
To my Sister Etta.

SWEET ECHO DELL.

Three sons of a New England widow had long toiled in the Land of Gold, when this message reached them: "Come and see your mother before she dies!" They started immediately, but while crossing the Sierra Nevada the youngest became ill, and in a few hours breathed his last. He was buried in a lovely spot, near the summit. The mother lived long enough to greet her surviving sons; but her mind wandered, and she never fully realized that Willie had gone before.

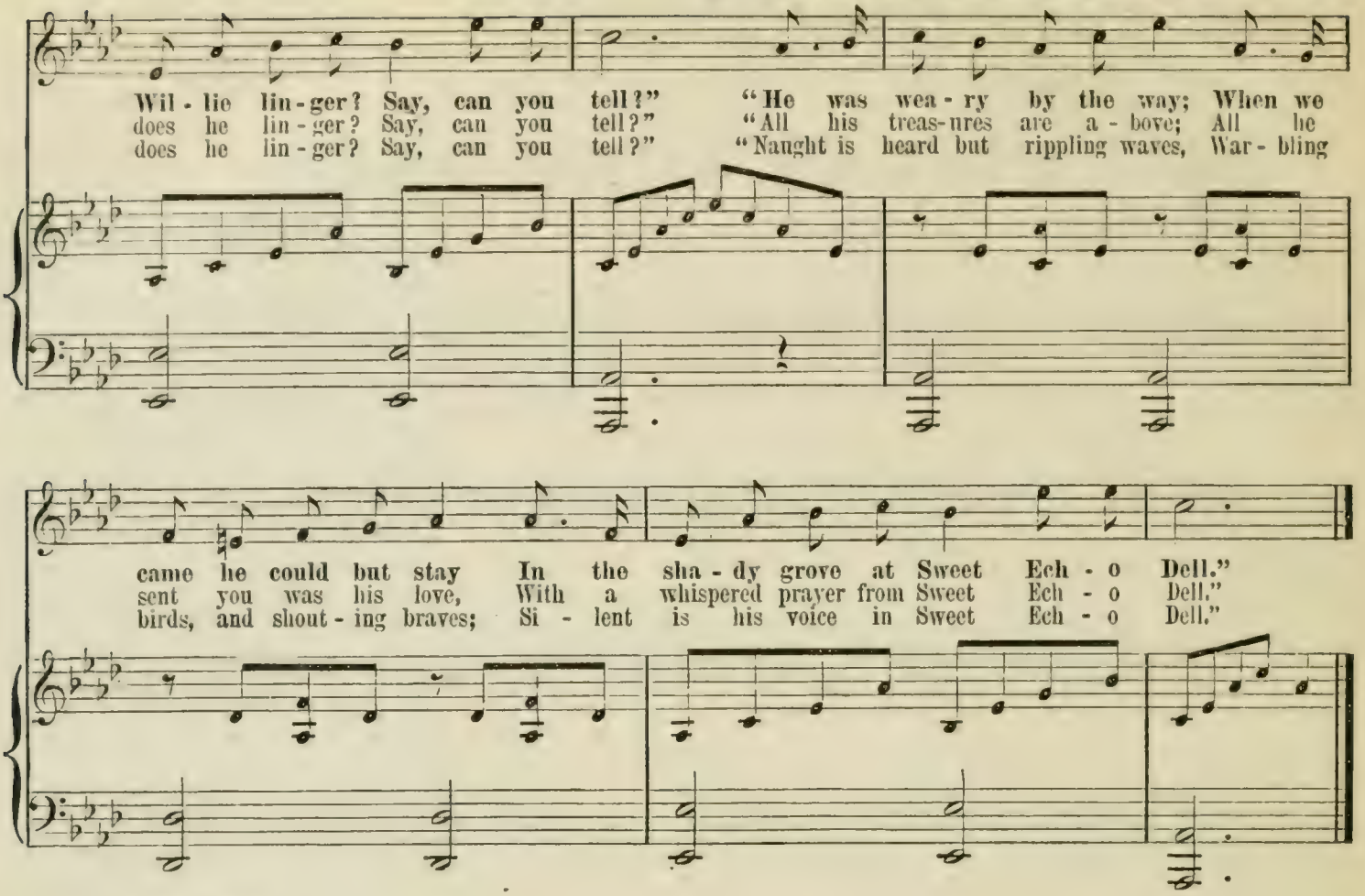
Words and Music by HENRY C. WORK.

No. 51.

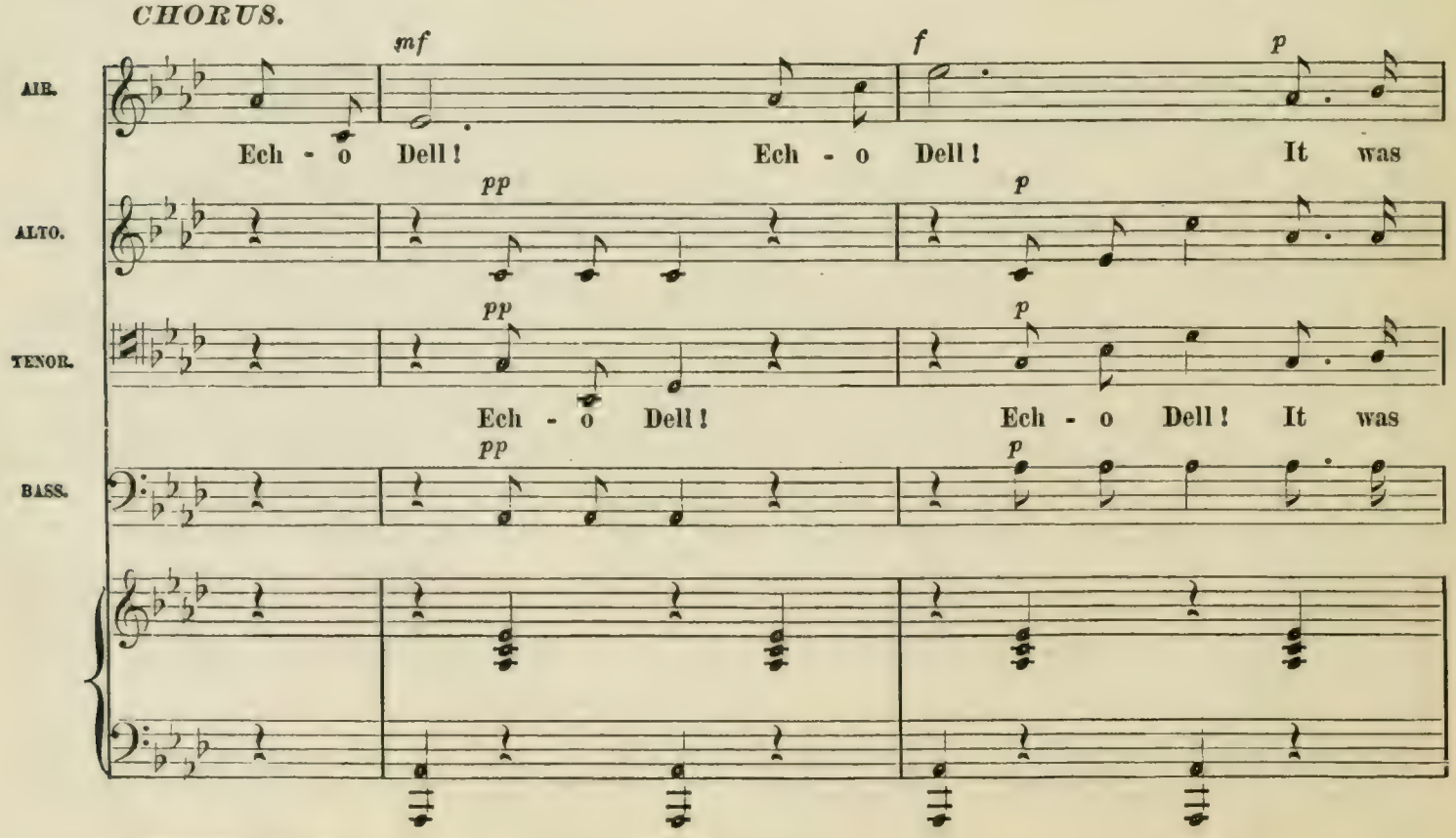


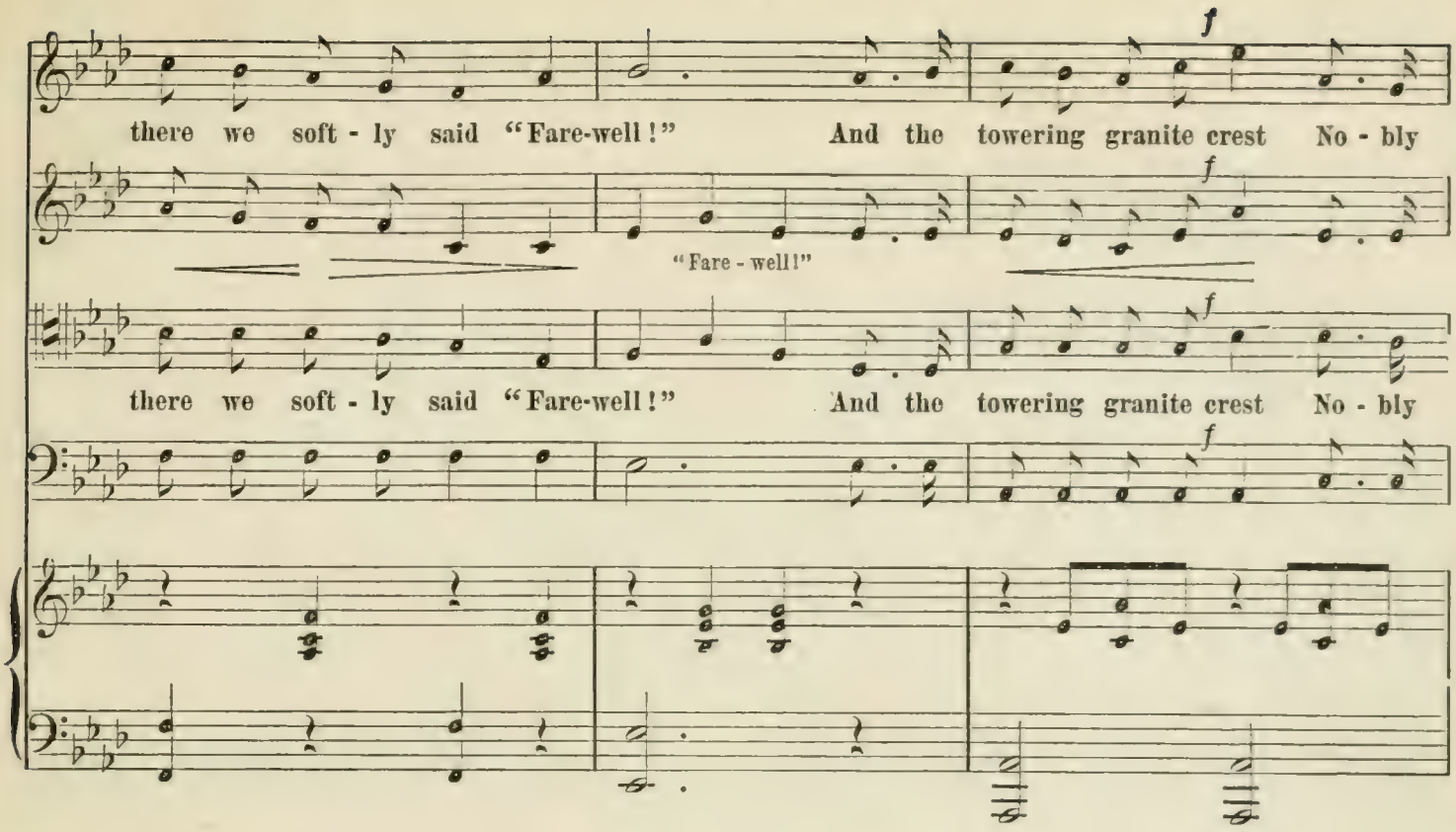
Copyright, 1876, by C. M. CADY.

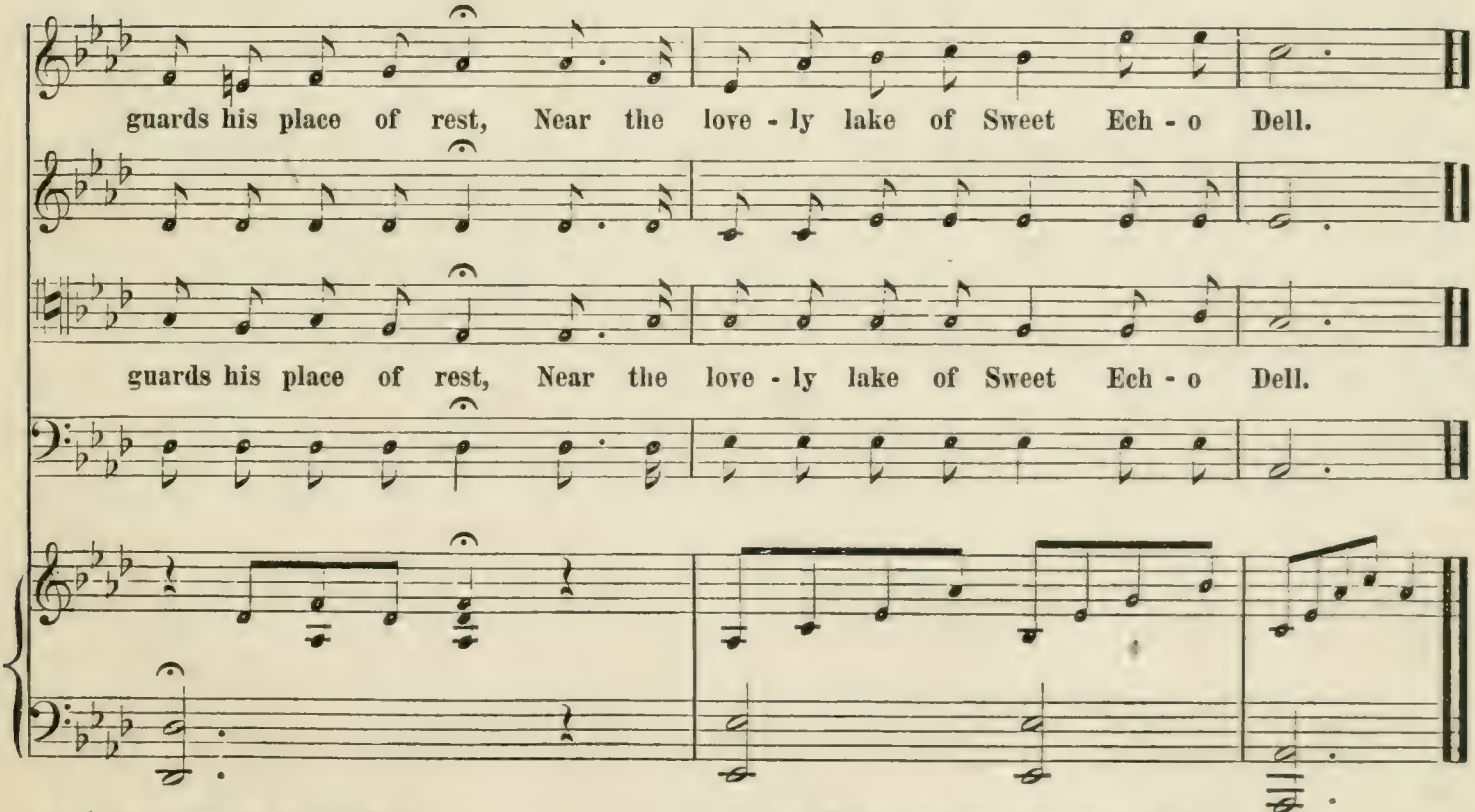
If preferred, the last half of each stanza may be sung by another voice.



CHORUS.







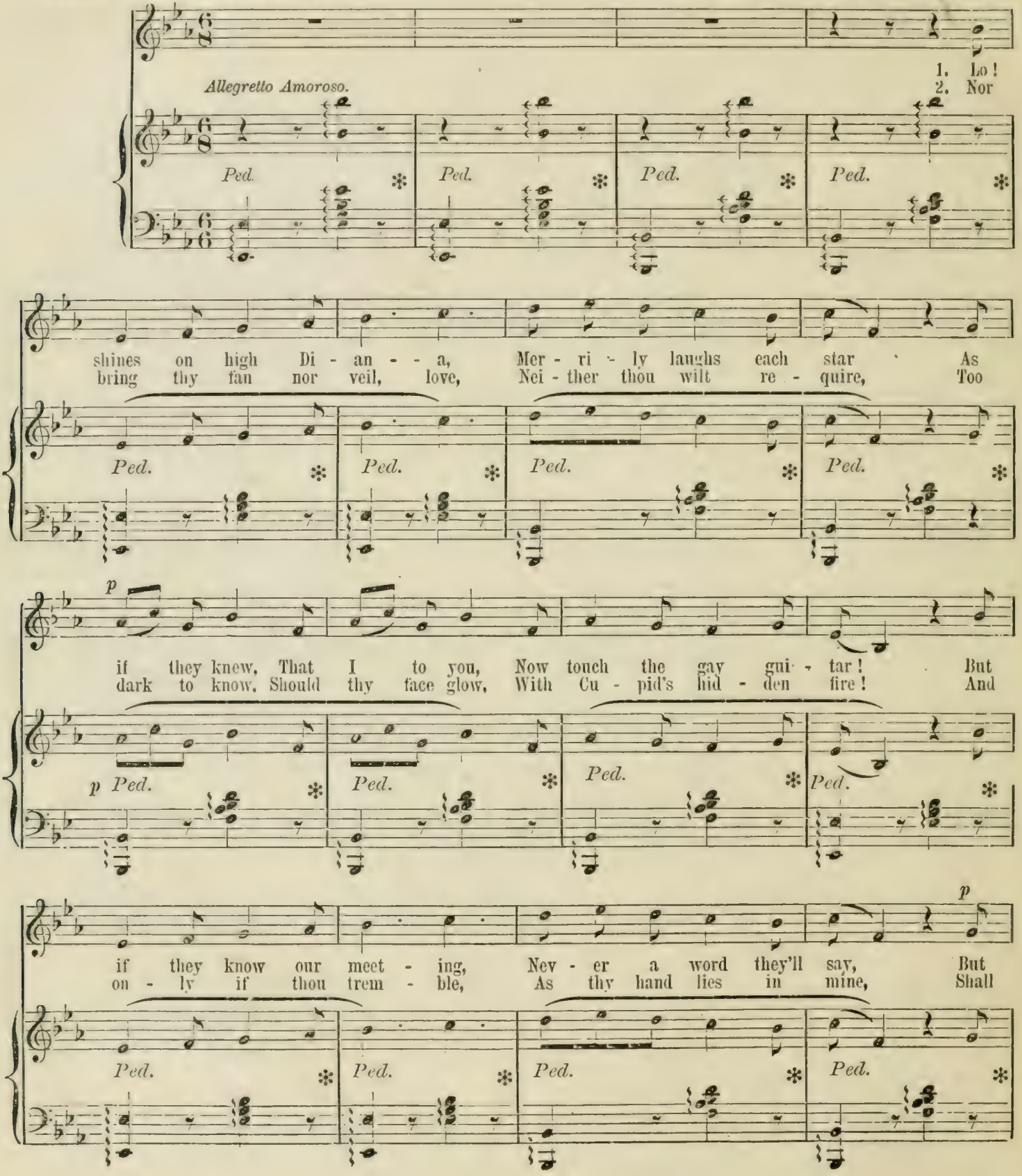
4 "Is he coming by-and-by?
May I bless him ere I die?
Why then does he linger? Say, can you tell?"
"Mirrored in that mountain lake,
Heaven is near, and he will wake
Never elsewhere than in Sweet Echo Dell."—*Chorus.*

5 "Would you crush my only joy?
Surely I shall meet my boy;
Why then does he linger? Say, can you tell?"
"Never will his weary feet
Travel more, yet may you meet
When your soul floats over Sweet Echo Dell."—*Chorus.*

THE MANDOLIN.

SERENADE.

As Sung by Miss LYDIA THOMPSON. Arranged by MICHAEL CONNELLY.



si - lent light, Our watch by night, And fade at break of day!.....
I find out, Be - yond love's doubt, That thou in - deed art mine.....

Ped. * *Ped.* * *Ped.* * *pp*

All na - ture leagues with me!.... No

dolce.

p

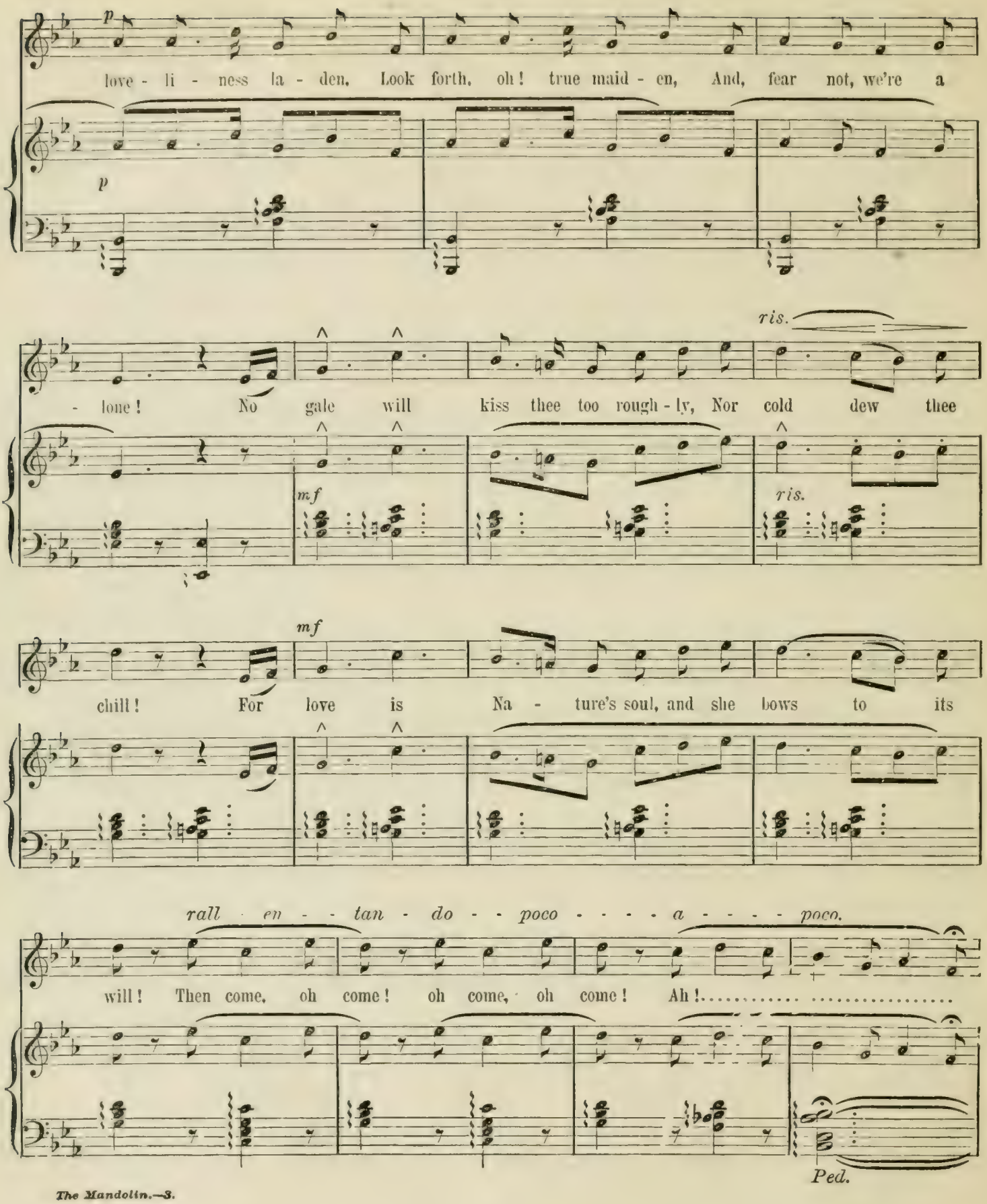
bird - ling will flut - ter, No ze - phyr will mut - ter, My love tale un - to

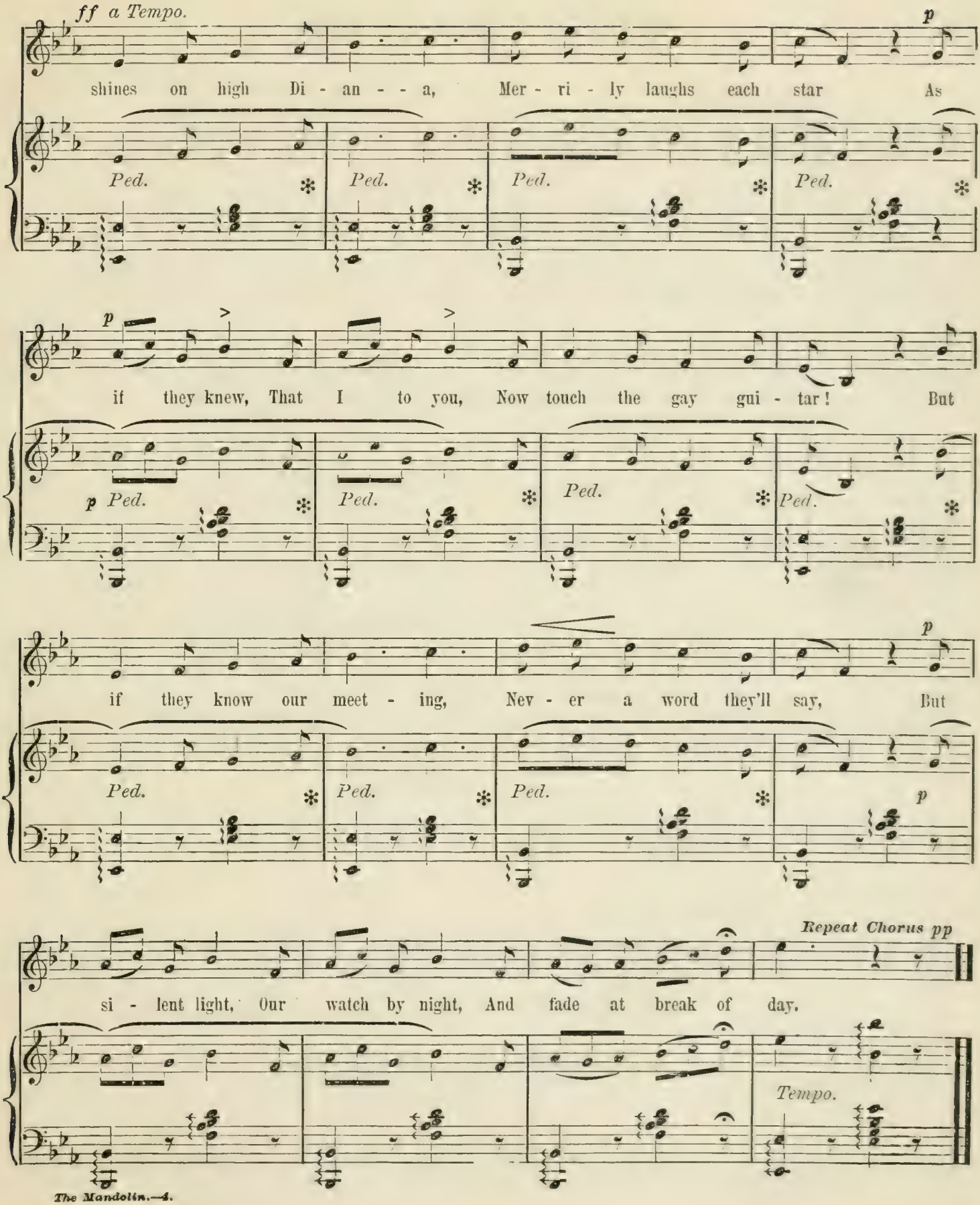
p

thee! So wake from dreams mine own! With

p

pp *p*

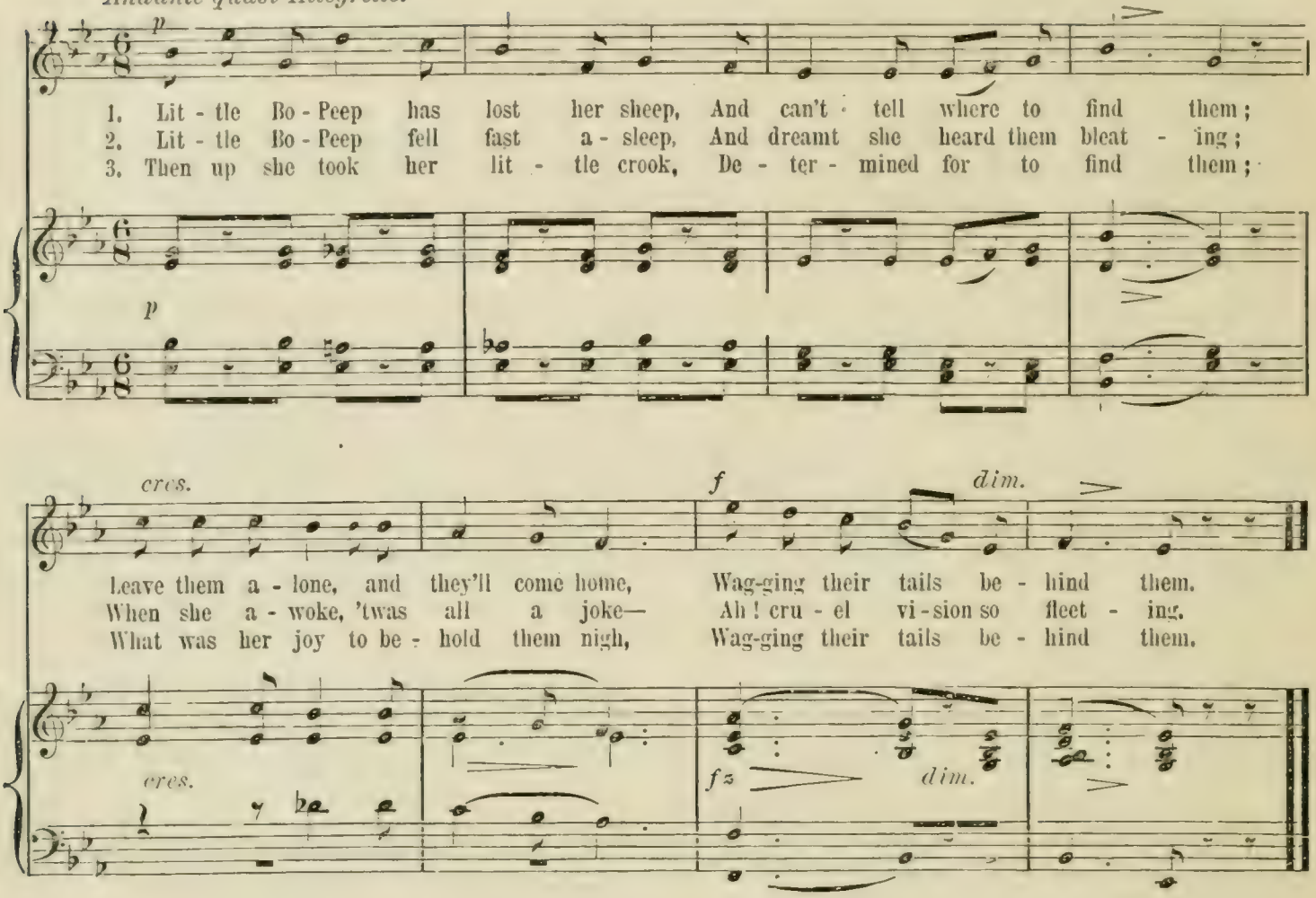

p
love - li - ness la - den, Look forth, oh! true maid - en, And, fear not, we're a
p
ris.
- lone! No gale will kiss thee too rough - ly, Nor cold dew thee
mf
ris.
mf
chill! For love is Na - ture's soul, and she bows to its
rall - en - - tan - do - - poco - - - - a - - - - poco.
will! Then come, oh come! oh come, oh come! Ah!
Ped.


ff a Tempo.
p
shines on high Di - an - - a, Mer - ri - ly laughs each star As
Ped.
p
if they knew, That I to you, Now touch the gay gui - tar! But
if they know our meet - ing, Nev - er a word they'll say, But
Repeat Chorus pp
si - lent light, Our watch by night, And fade at break of day.
Tempo.

Little Bo-Peep.

NURSERY SONG.

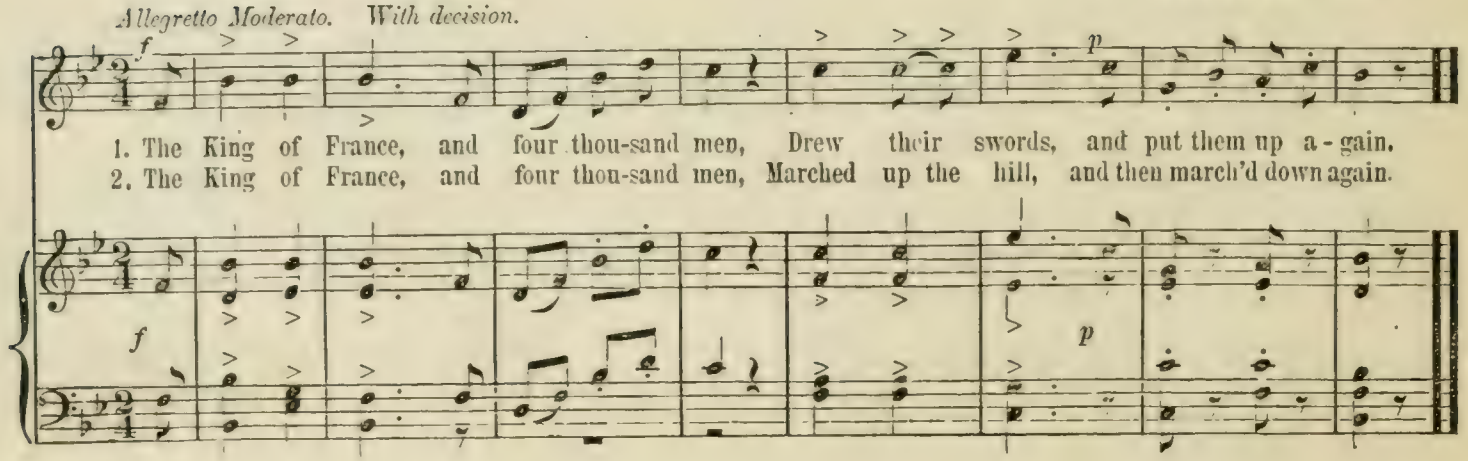
Andante quasi Allegretto.



The King of France.

NURSERY SONG.

Allegretto Moderato. With decision.



Jack and Jill.

NURSERY SONG.

Allegretto.

mf

1. Jack and Jill Went up the hill, To fetch a pail of wa - ter; Jack fell down, And
2. Up Jack got, And home did trot, As fast as he could ca - per; Went to bed, To
3. Jill came in, And she did grin, To see his pa - per plais - ter. Mo - ther, vex'd, Did

mf

ten.

Three Children Sliding.*

NURSERY SONG.

broke his crown, And Jill came tumbling af - ter.
mend his head, With vi - ne - gar and pa - per.
whip her next, For caus - ing Jack's dis - as - ter.

Andante quasi Allegretto.

mf

1. Three chil - dren slid - ing on the ice, All
2. Now had these chil - dren been at home, Or
3. You pa - rents all that chil - dren have, And

mf

R.H. L.H.

poco rit.

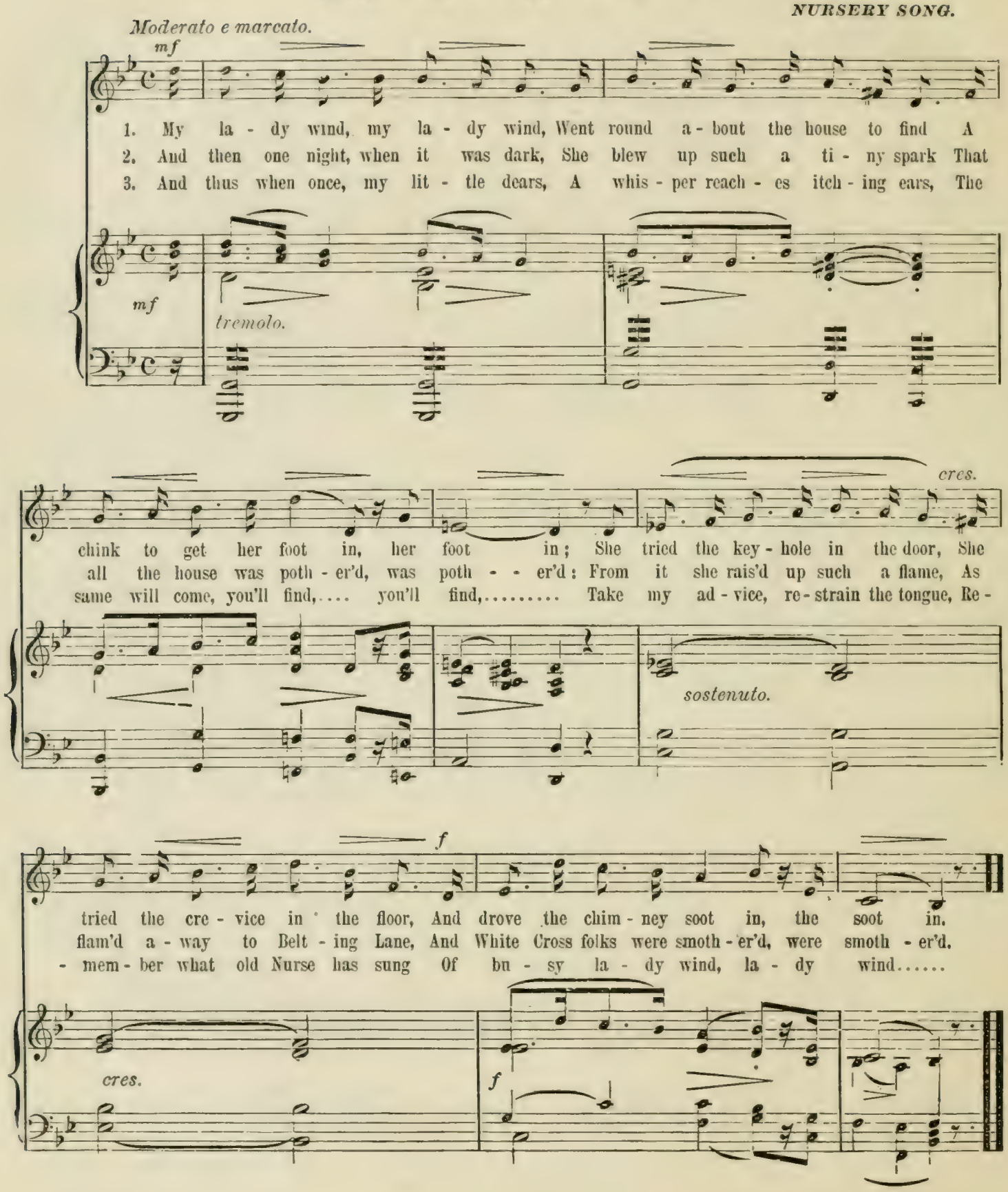
on a sum-mer's day, As it fell out they all fell in, The rest they ran a - way.
slid - ing on dry ground, Ten thou-sand pounds to one pen - ny They had not all been drowned.
you, too, that have none, If you would have them safe a - broad, Pray keep them safe at home.

poco rit.

* May be sung as a Four-part Song.

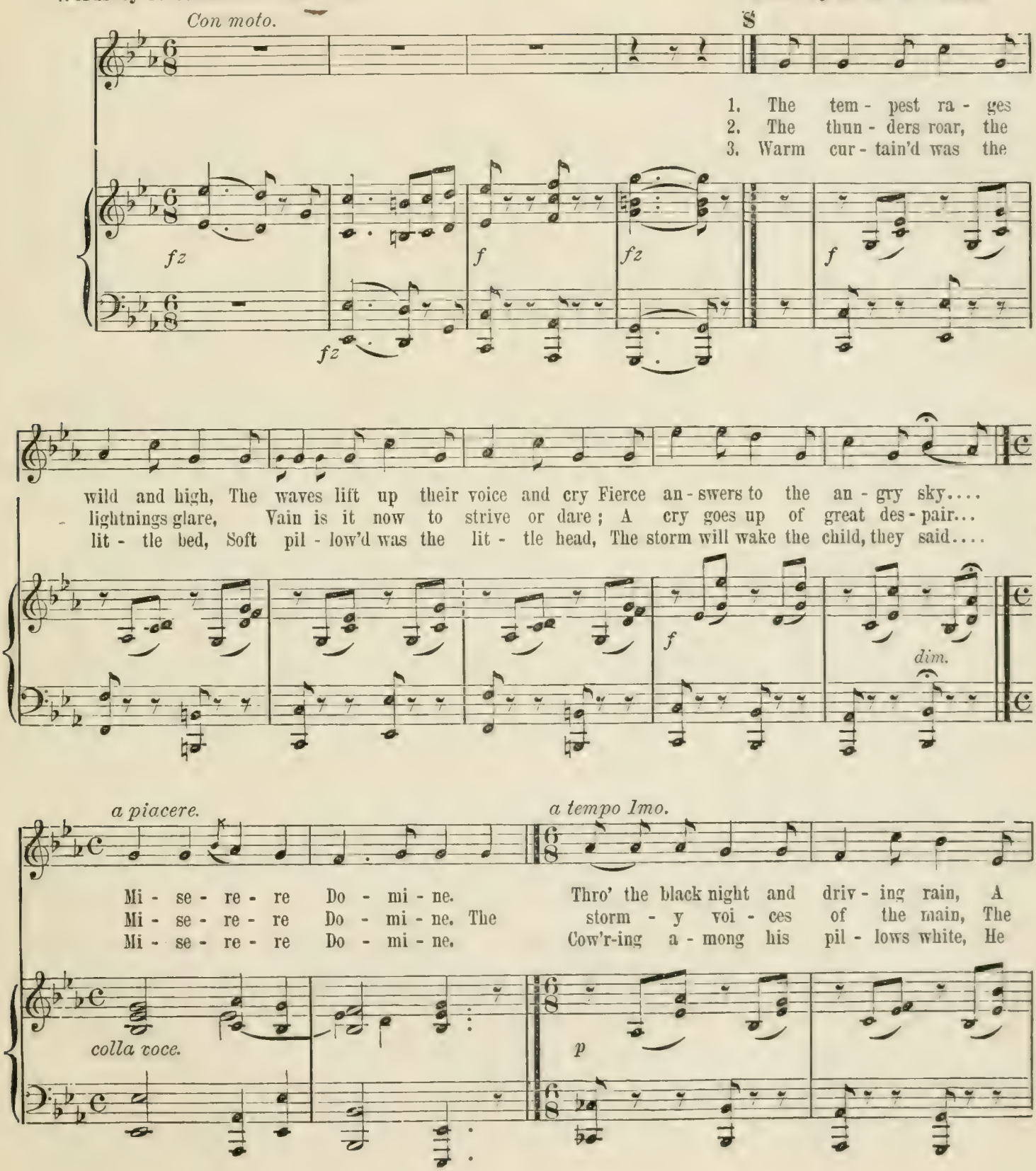
My Lady Wind.

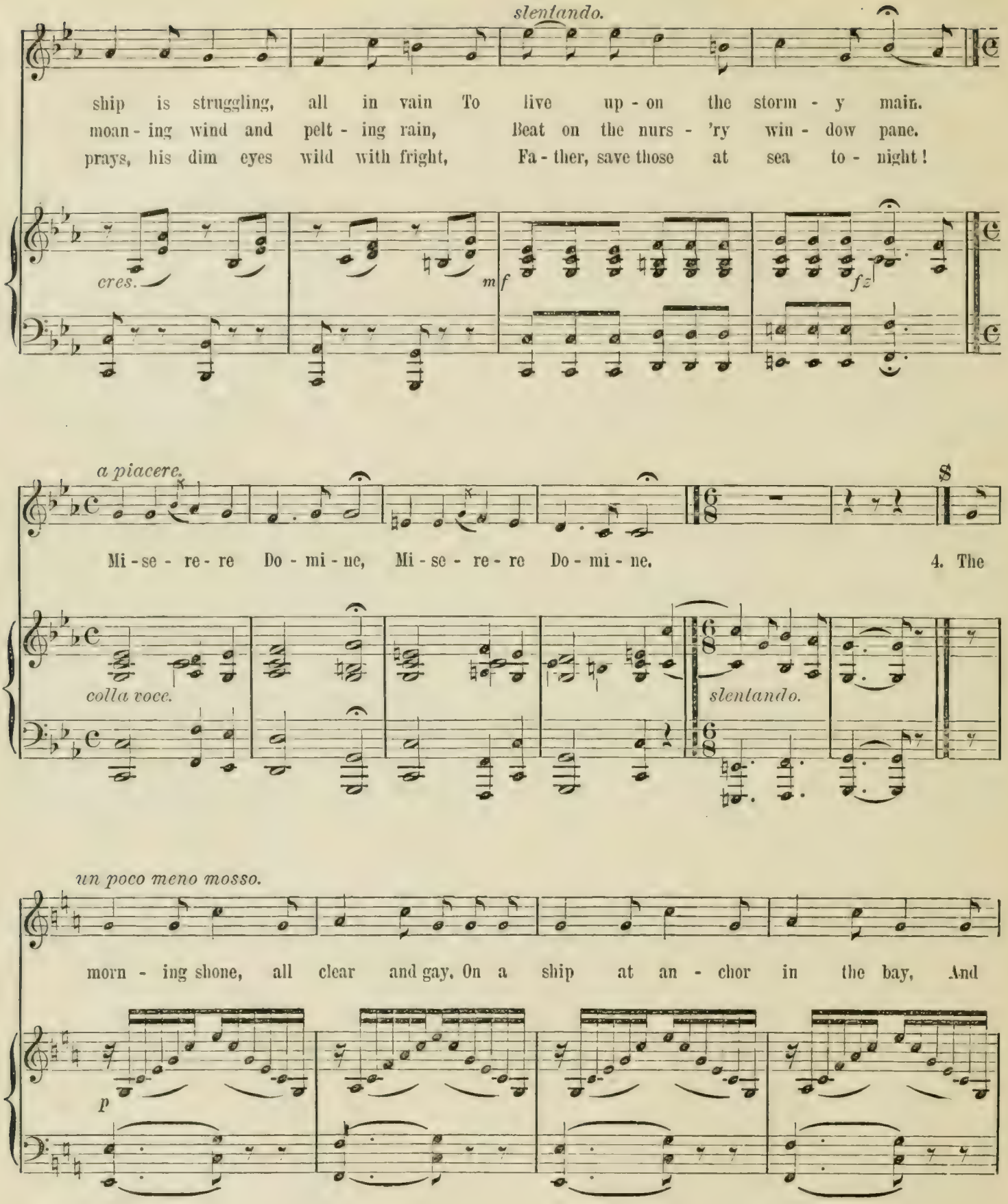
NURSERY SONG.

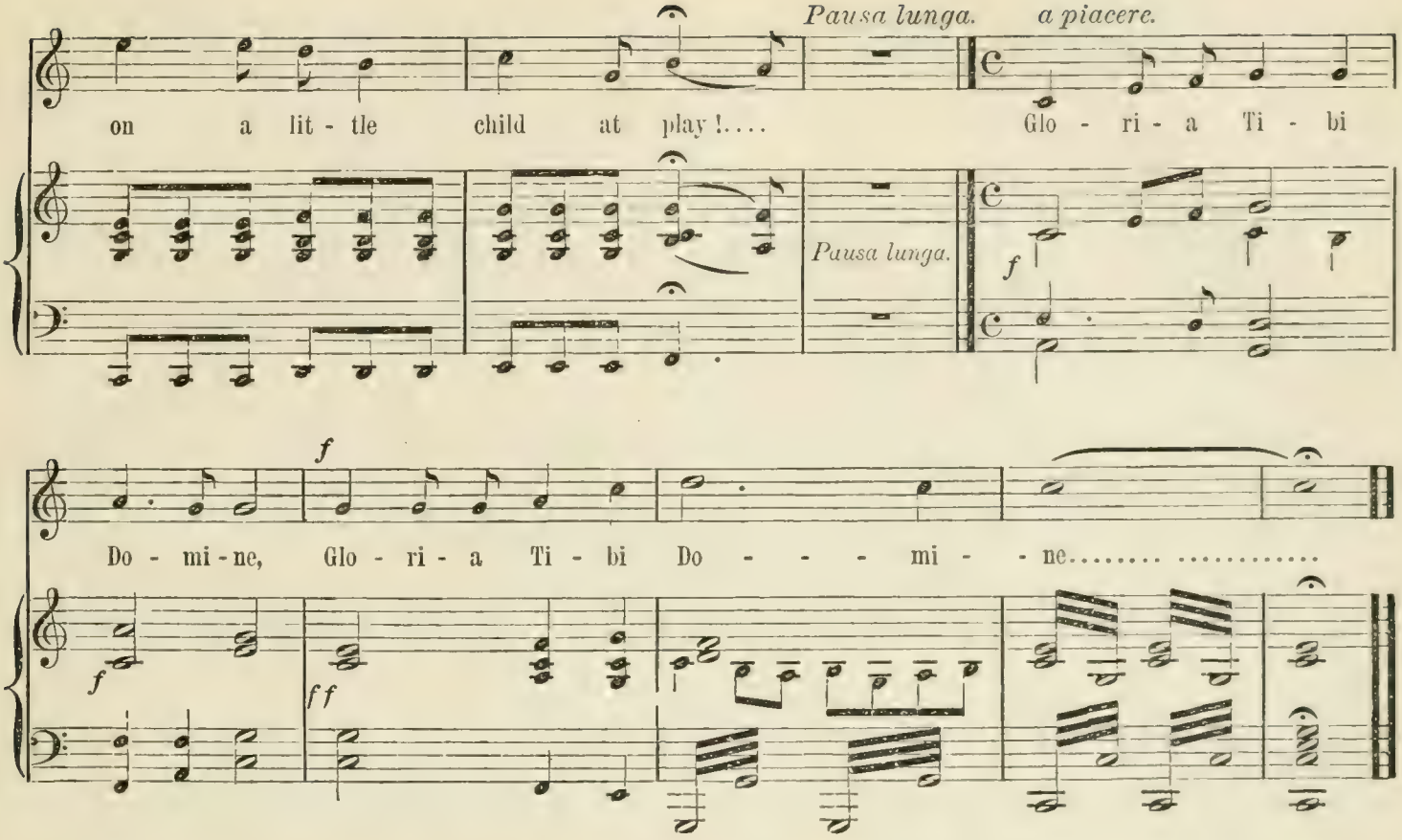


The Storm.

Words by ADELAIDE PROCTER. Music by JOHN HULLAH.

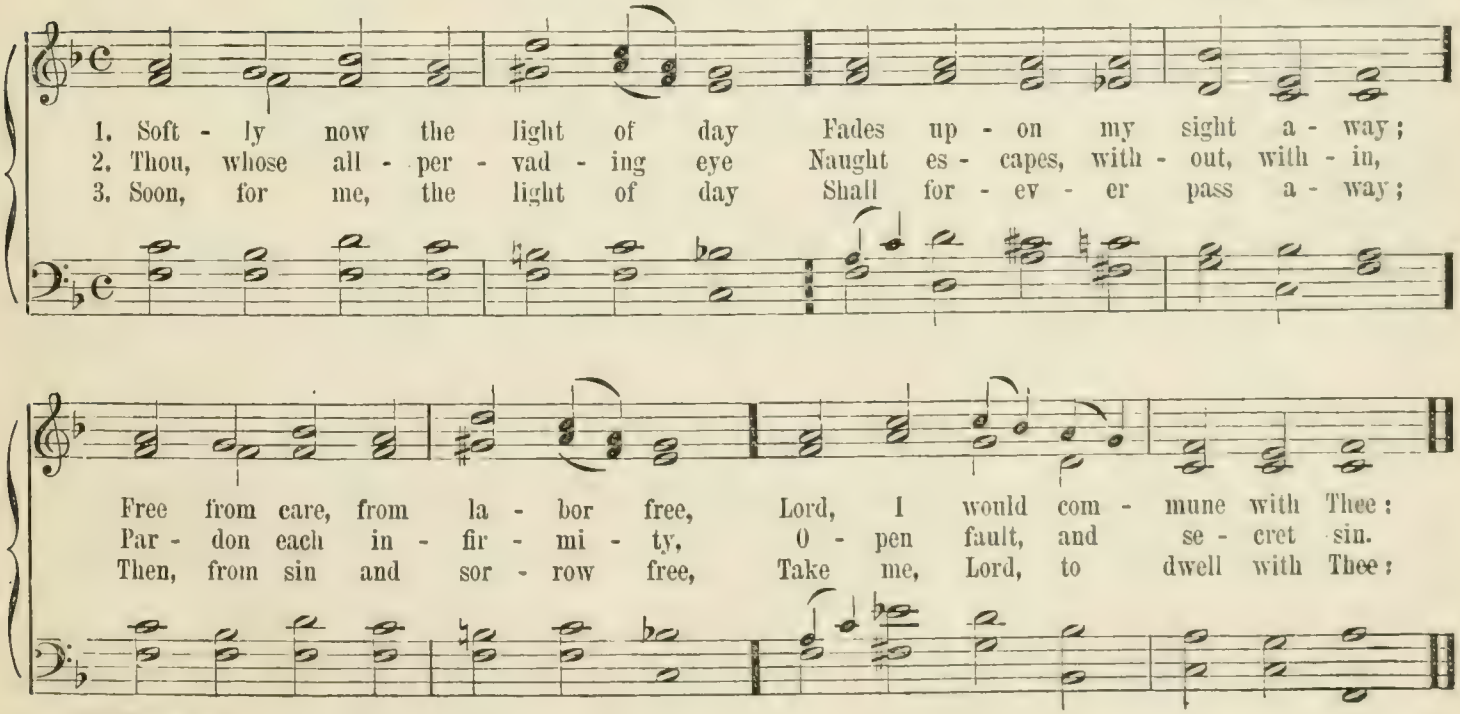



slentando.
ship is struggling, all in vain To live up - on the storm - y main.
moan - ing wind and pelt - ing rain, Beat on the nurs - 'ry win - dow pane.
prays, his dim eyes wild with fright, Fa - ther, save those at sea to - night!
cres.
m f
fz
a piacere.
Mi - se - re - re Do - mi - ne, Mi - se - re - re Do - mi - ne.
4. The
colla voce.
slentando.
un poco meno mosso.
morn - ing shone, all clear and gay, On a ship at an - chor in the bay, And
p



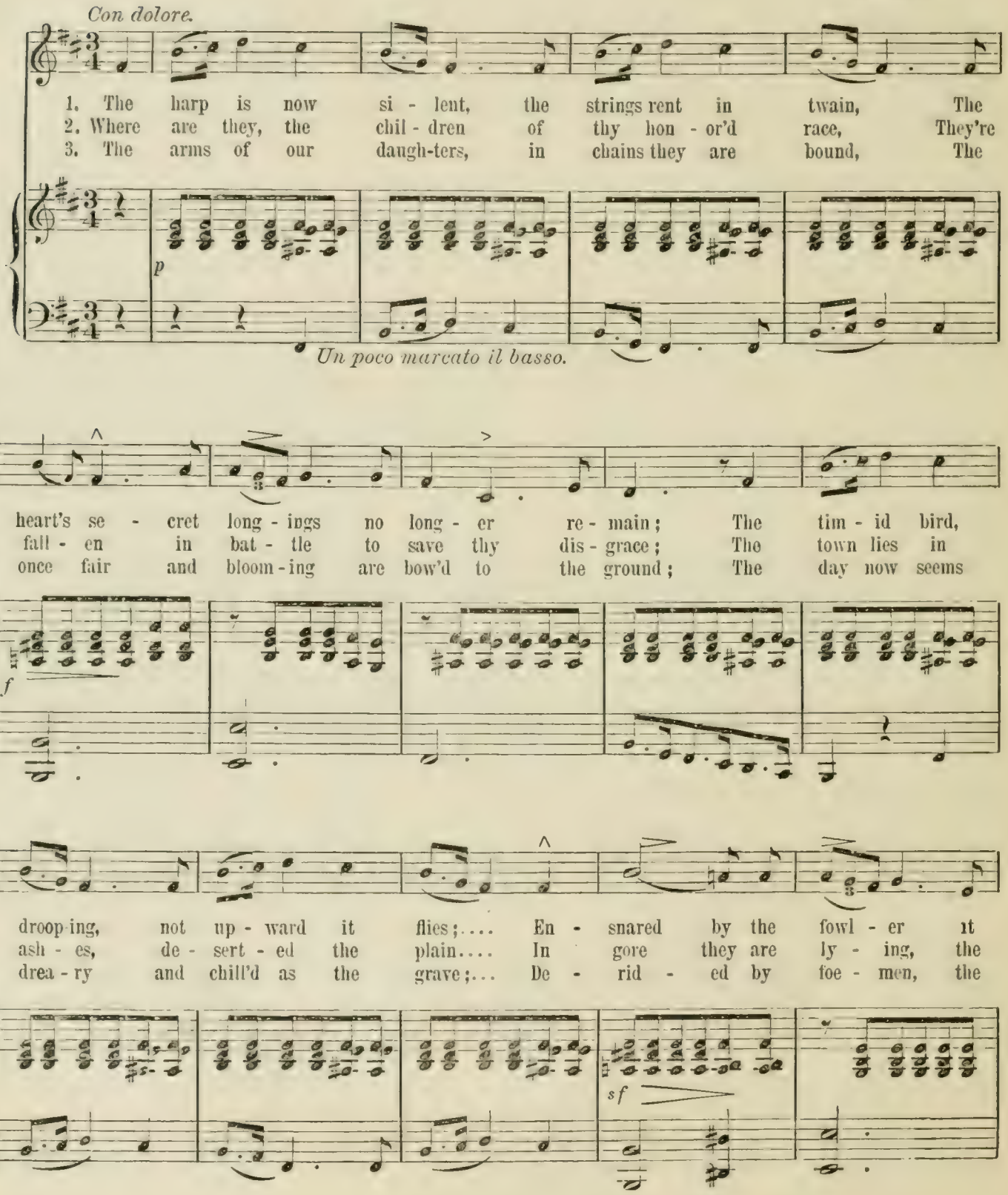
"Softly now the Light of Day."

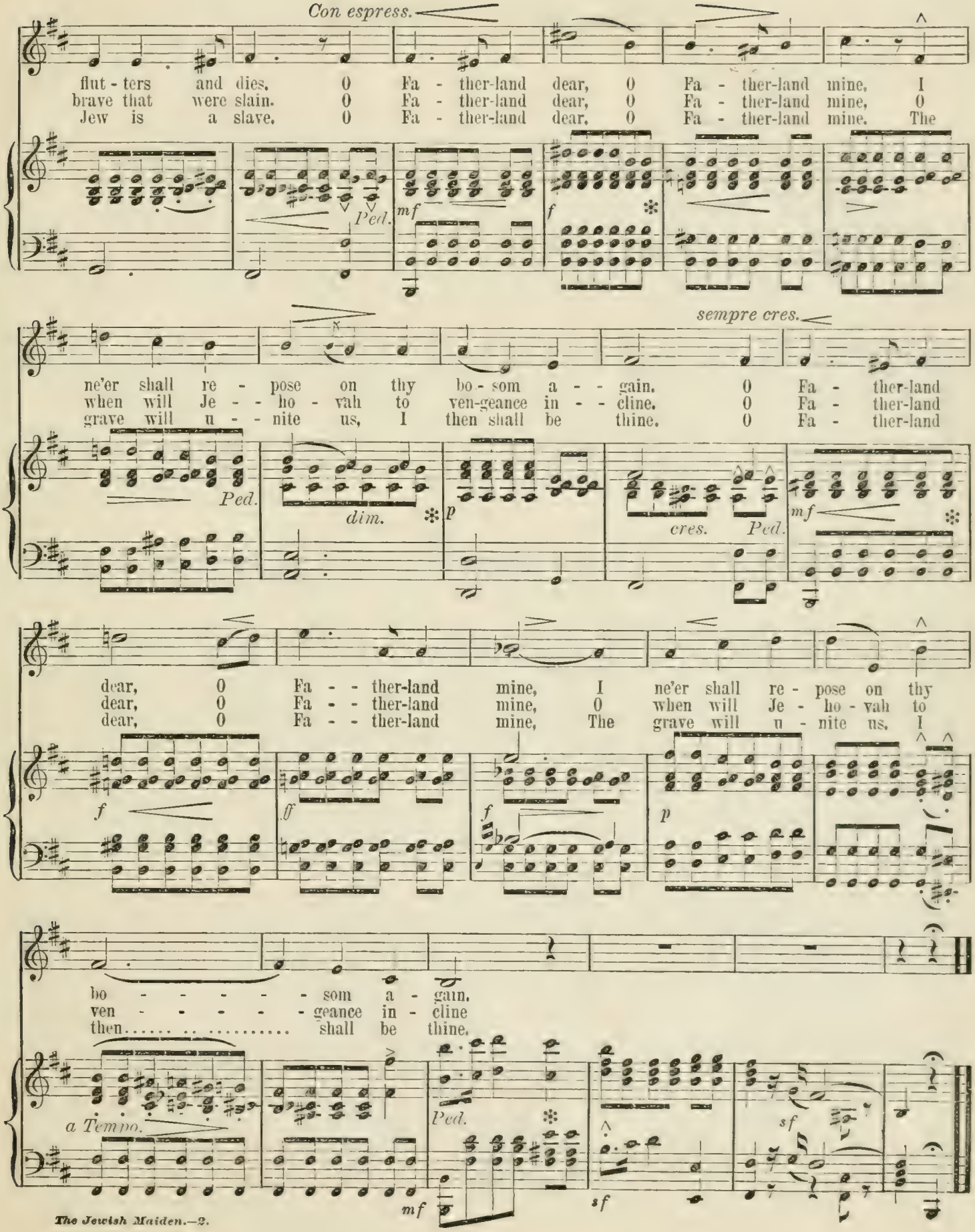
VON WEBER.



THE JEWISH MAIDEN.

F. KÜCKEN.



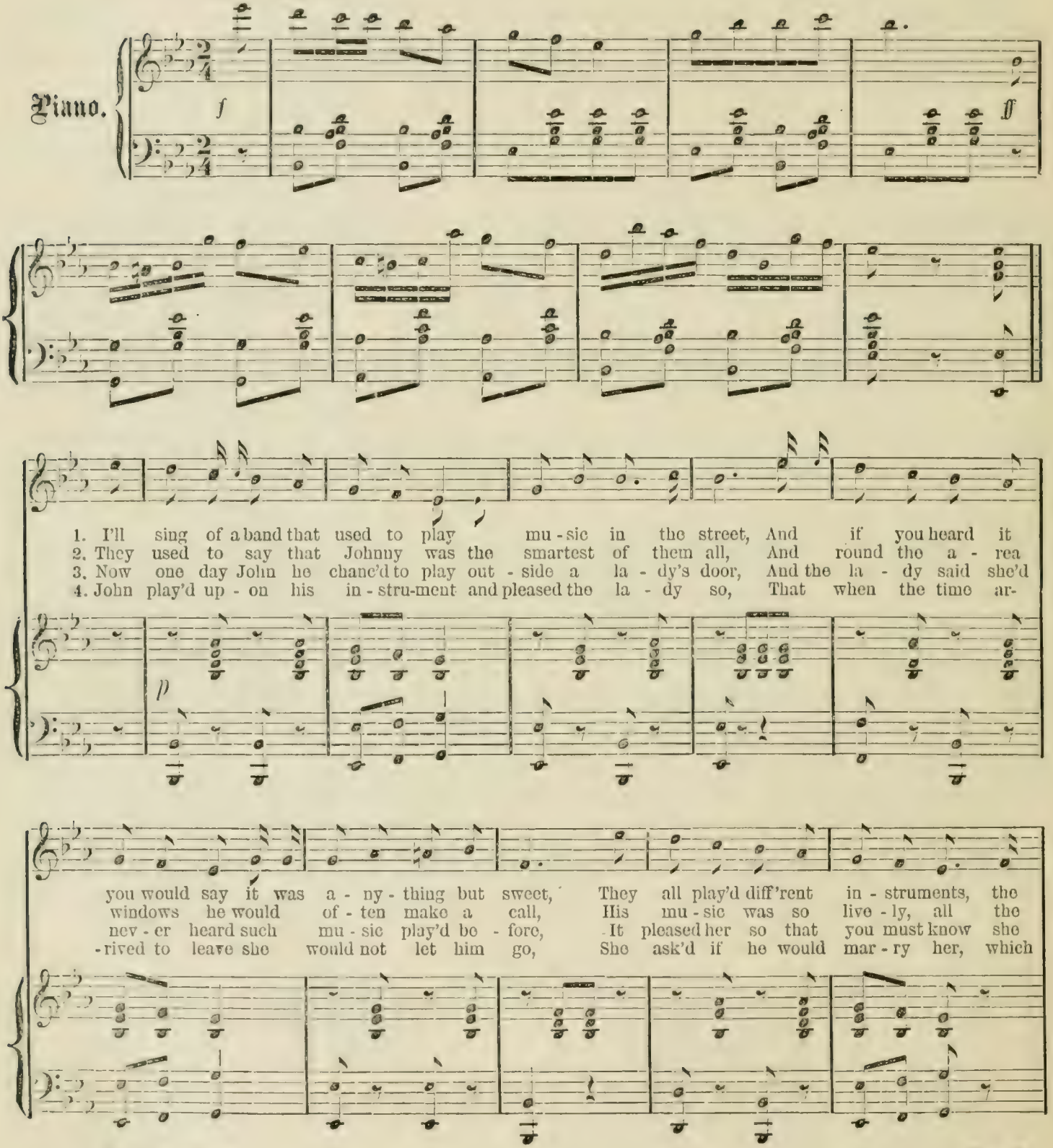

Con espress.
flut - ters and dies. O Fa - ther-land dear, O Fa - ther-land mine, I
brave that were slain. O Fa - ther-land dear, O Fa - ther-land mine, O
Jew is a slave. O Fa - ther-land dear, O Fa - ther-land mine. The
Ped.
mf
f
sempre cres.
ne'er shall re - pose on thy bo - som a - - gain. O Fa - ther-land
when will Je - - ho - vah to ven-geance in - - cline. O Fa - ther-land
grave will u - - nite us, I then shall be thine. O Fa - ther-land
Ped.
dim.
p
cres.
Ped.
mf
dear, O Fa - - ther-land mine, I ne'er shall re - pose on thy
dear, O Fa - - ther-land mine, O when will Je - ho - vah to
dear, O Fa - - ther-land mine, The grave will u - nite us, I
f
ff
f
p
bo - - - - - - - som a - gain.
ven - - - - - - - geance in - cline
then..... shall be thine.
a Tempo.
Ped.
mf
sf
sf

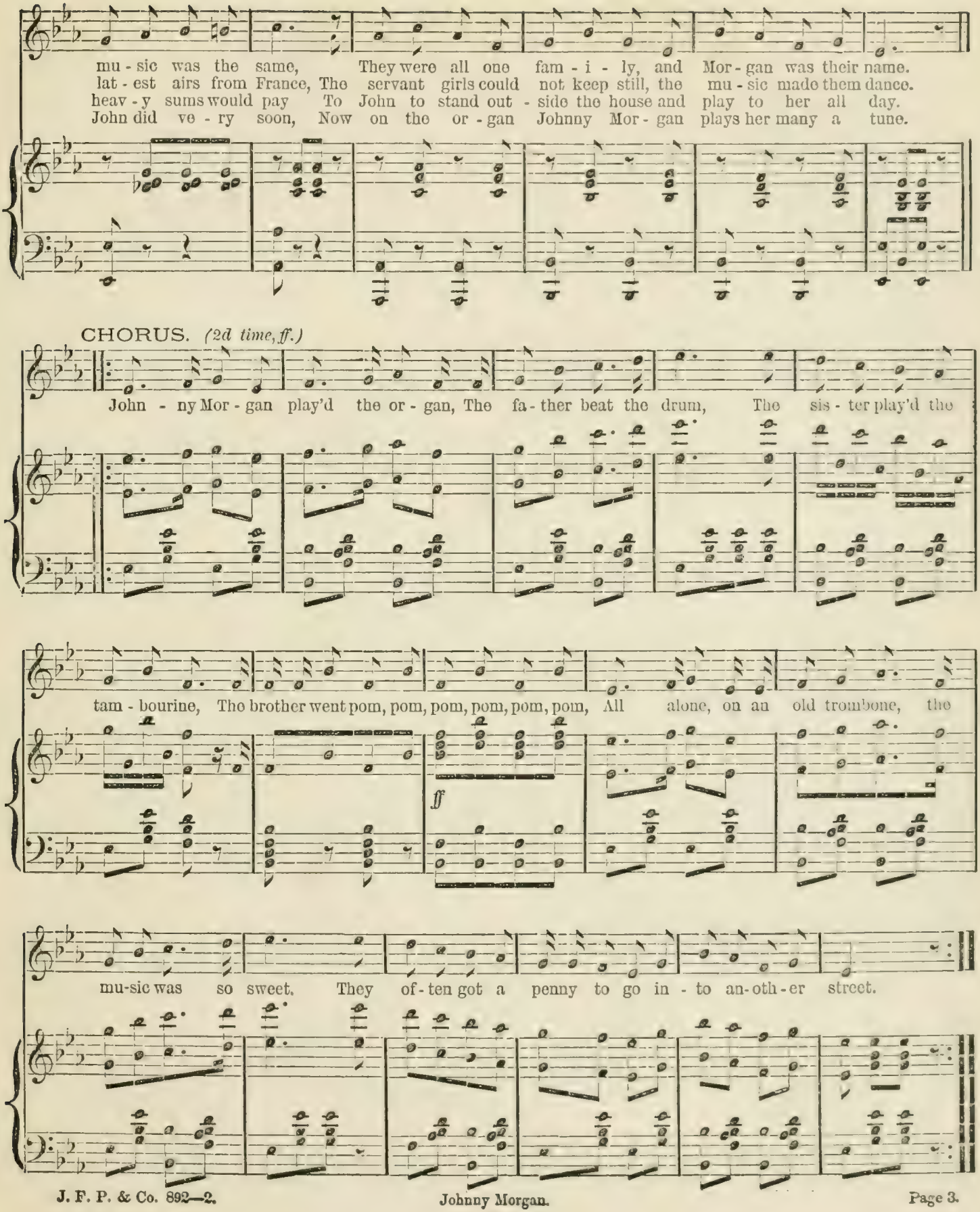
JOHNNY MORGAN.

Written and Composed by **JOHN READ.**

Arr. by H. W. FITCHETT.

MODERATO,

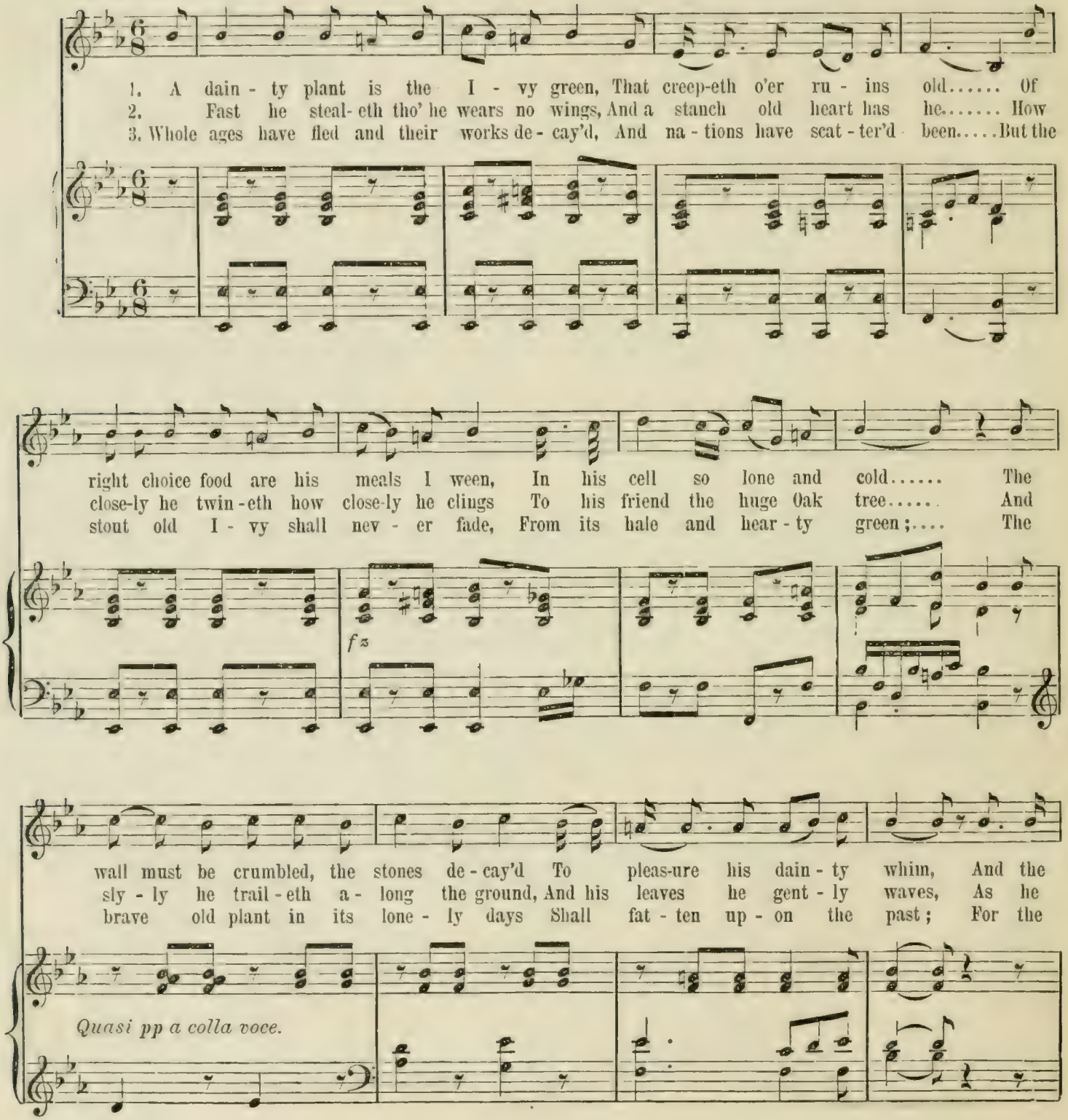


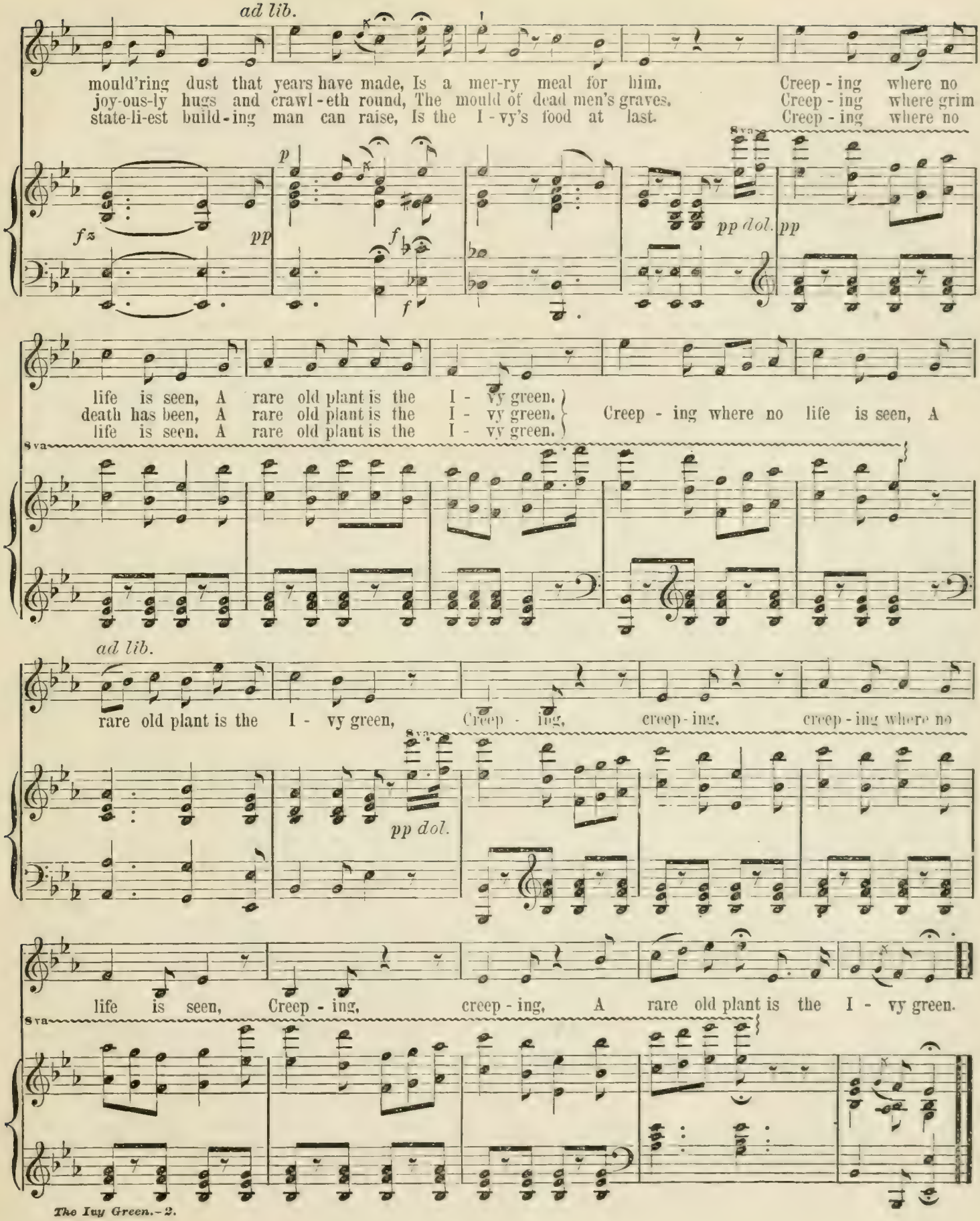

mu - sic was the same, They were all one fam - i - ly, and Mor - gan was their name.
lat - est airs from France, The servant girls could not keep still, the mu - sic made them dance.
heav - y sums would pay To John to stand out - side the house and play to her all day.
John did ve - ry soon, Now on the or - gan Johnny Mor - gan plays her many a tune.
CHORUS. (2d time, ff.)
John - ny Mor - gan play'd the or - gan, The fa - ther beat the drum, The sis - ter play'd the
tam - bourine, The brother went pom, pom, pom, pom, pom, pom, All alone, on an old trombone, the
ff
mu-sic was so sweet. They of - ten got a penny to go in - to an-oth - er street.

THE IVY GREEN.

Words by "BOZ." Music by HENRY RUSSELL.

Allegro Moderato. *ad lib.* *a tempo.*

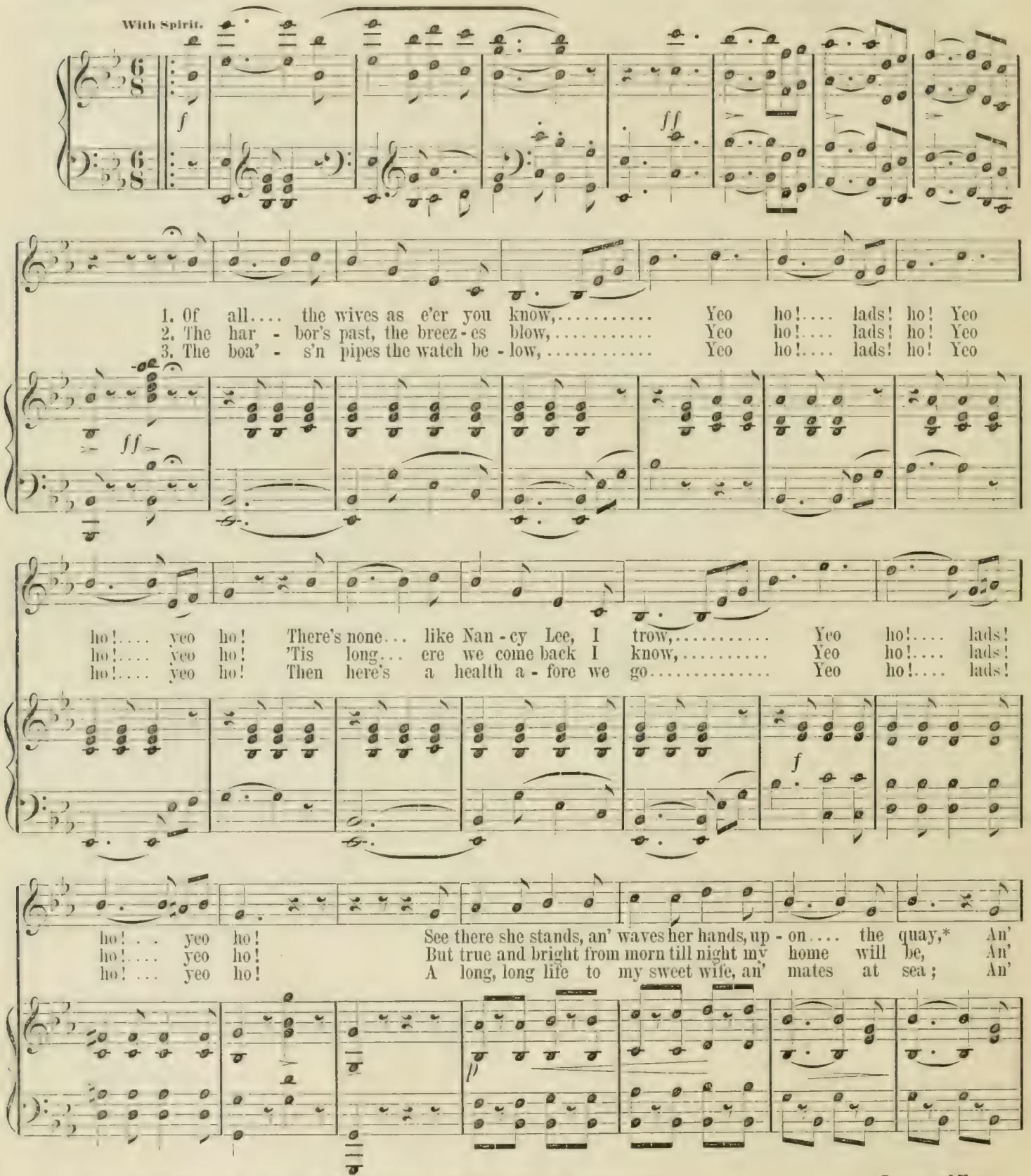



ad lib.
mould'ring dust that years have made, Is a mer-ry meal for him.
joy-ous-ly hugs and crawl-eth round, The mould of dead men's graves.
state-li-est build-ing man can raise, Is the I-vy's food at last.
Creep-ing where no
Creep-ing where grim
Creep-ing where no
fz
pp
p
f
pp dol.
pp
life is seen, A rare old plant is the I-vy green.
death has been, A rare old plant is the I-vy green.
life is seen, A rare old plant is the I-vy green.
Creep-ing where no life is seen, A
8va
ad lib.
rare old plant is the I-vy green,
Creep-ing, creep-ing, creep-ing where no
pp dol.
life is seen, Creep-ing, creep-ing, A rare old plant is the I-vy green.

NANCY LEE.*

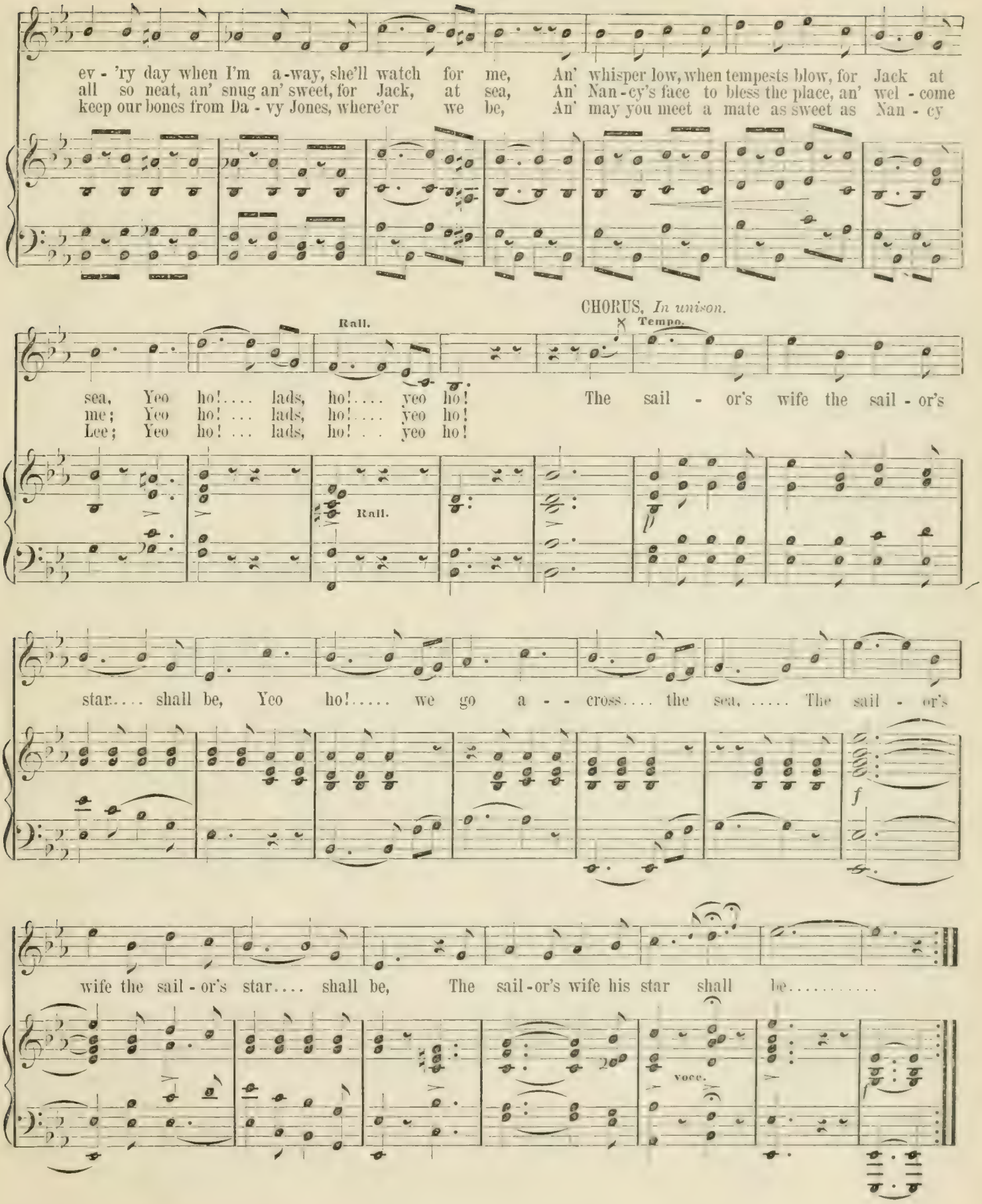
SONG AND CHORUS.

Words by Frederick E. Weatherly, M. A. Music by Stephen Adams.



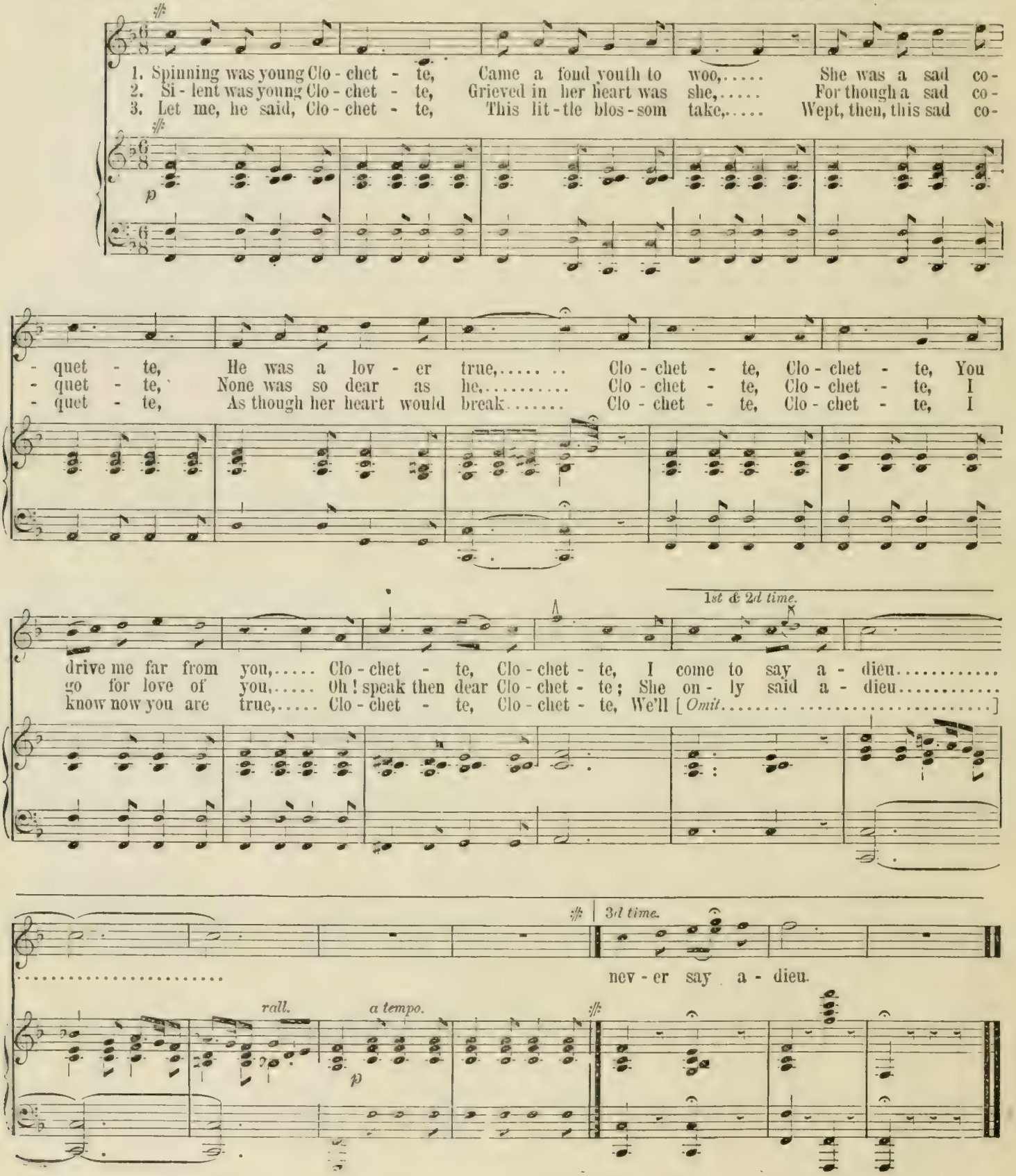
* As sung on board the U. S. Training Ship "*Minnesota*," with more than 360 boys and men.

* *Pronounced* KEY.


ev - 'ry day when I'm a-way, she'll watch for me, An' whisper low, when tempests blow, for Jack at
all so neat, an' snug an' sweet, for Jack, at sea, An' Nan-cy's face to bless the place, an' wel - come
keep our bones from Da - vy Jones, where'er we be, An' may you meet a mate as sweet as Nan - cy
CHORUS, In unison.
Rall.
Tempo.
sea, Yeo ho!.... lads, ho!.... yeo ho! The sail - or's wife the sail - or's
me; Yeo ho! ... lads, ho!.... yeo ho!
Lee; Yeo ho! ... lads, ho! . . yeo ho!
Rall.
star.... shall be, Yeo ho!..... we go a - - cross.... the sea, ... The sail - or's
f
wife the sail - or's star.... shall be, The sail-or's wife his star shall be.....
Voce.

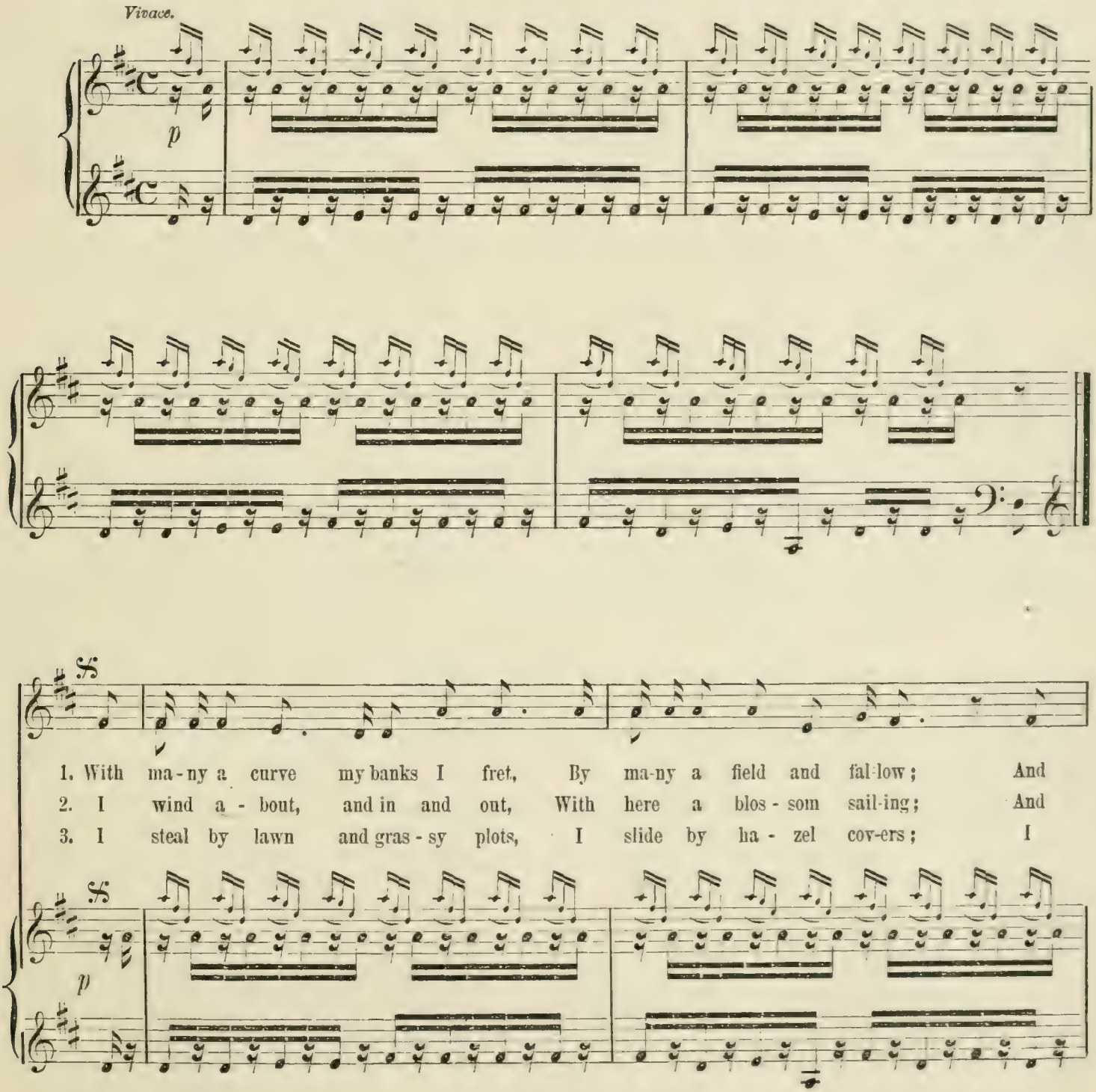
CLOCHETTE.

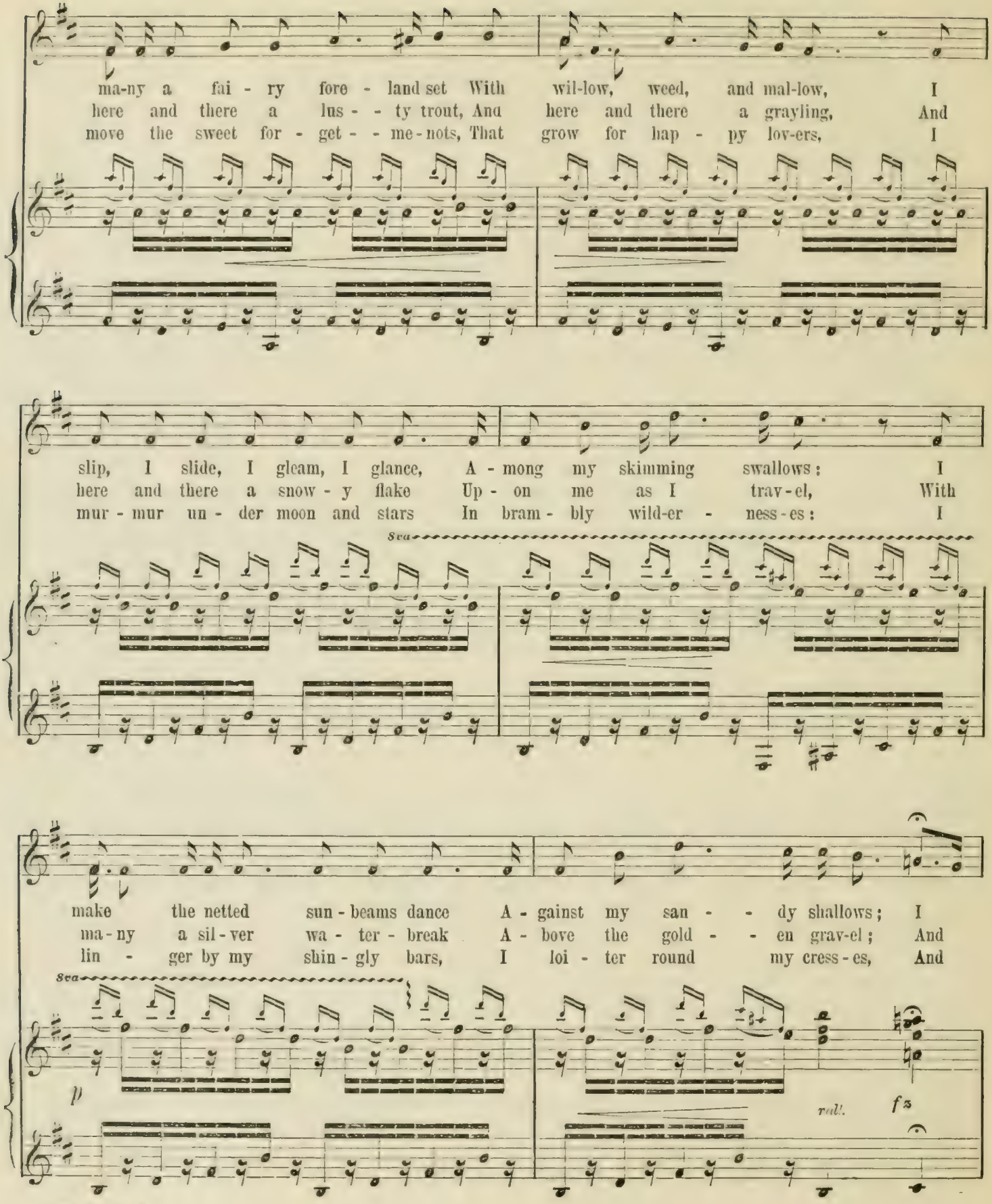
Words by ARTHUR SKETCHLEY. Music by JAMES L. MOLLOY.

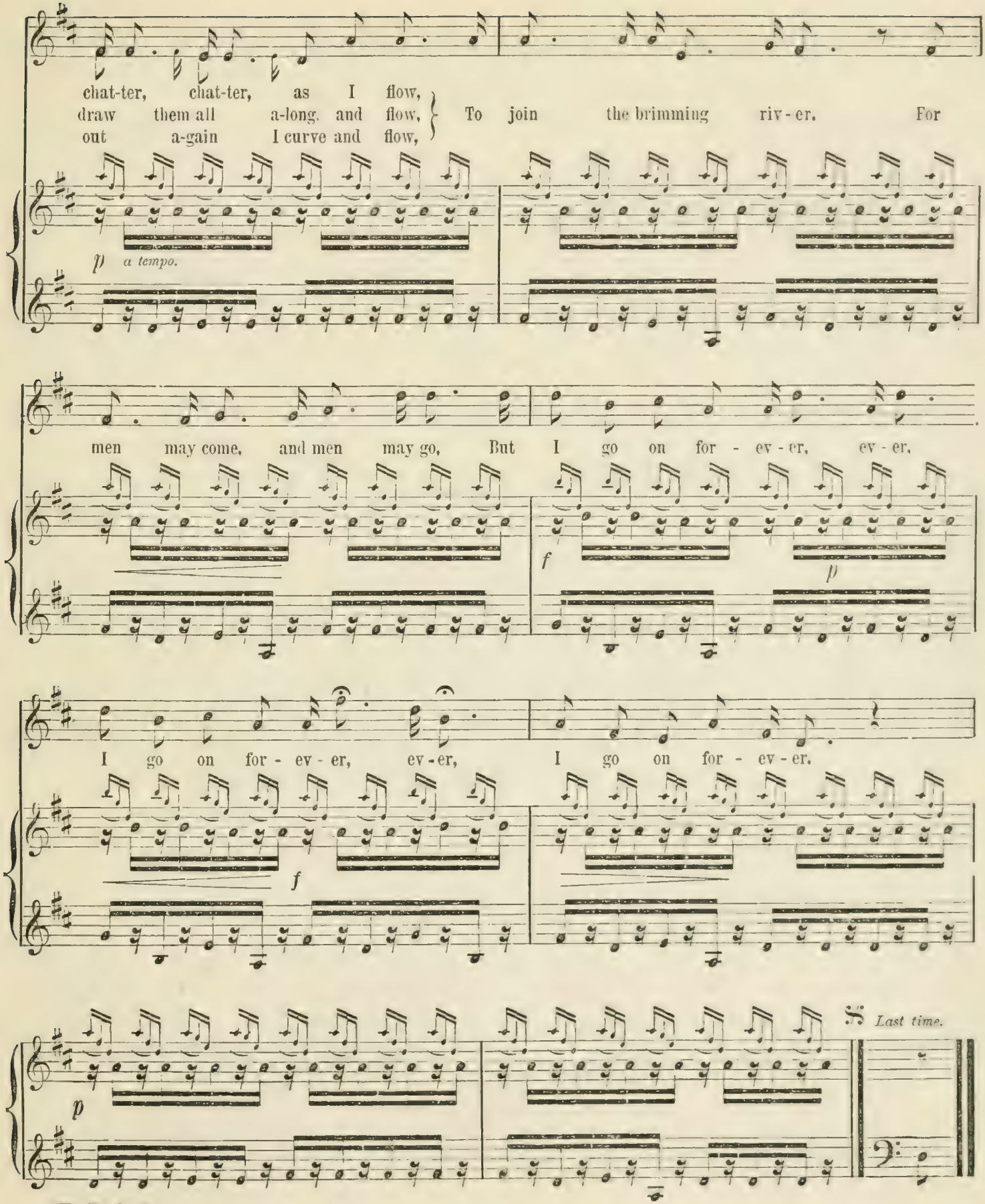


THE BROOK.

Words by TENNYSON. Music by DOLORES.

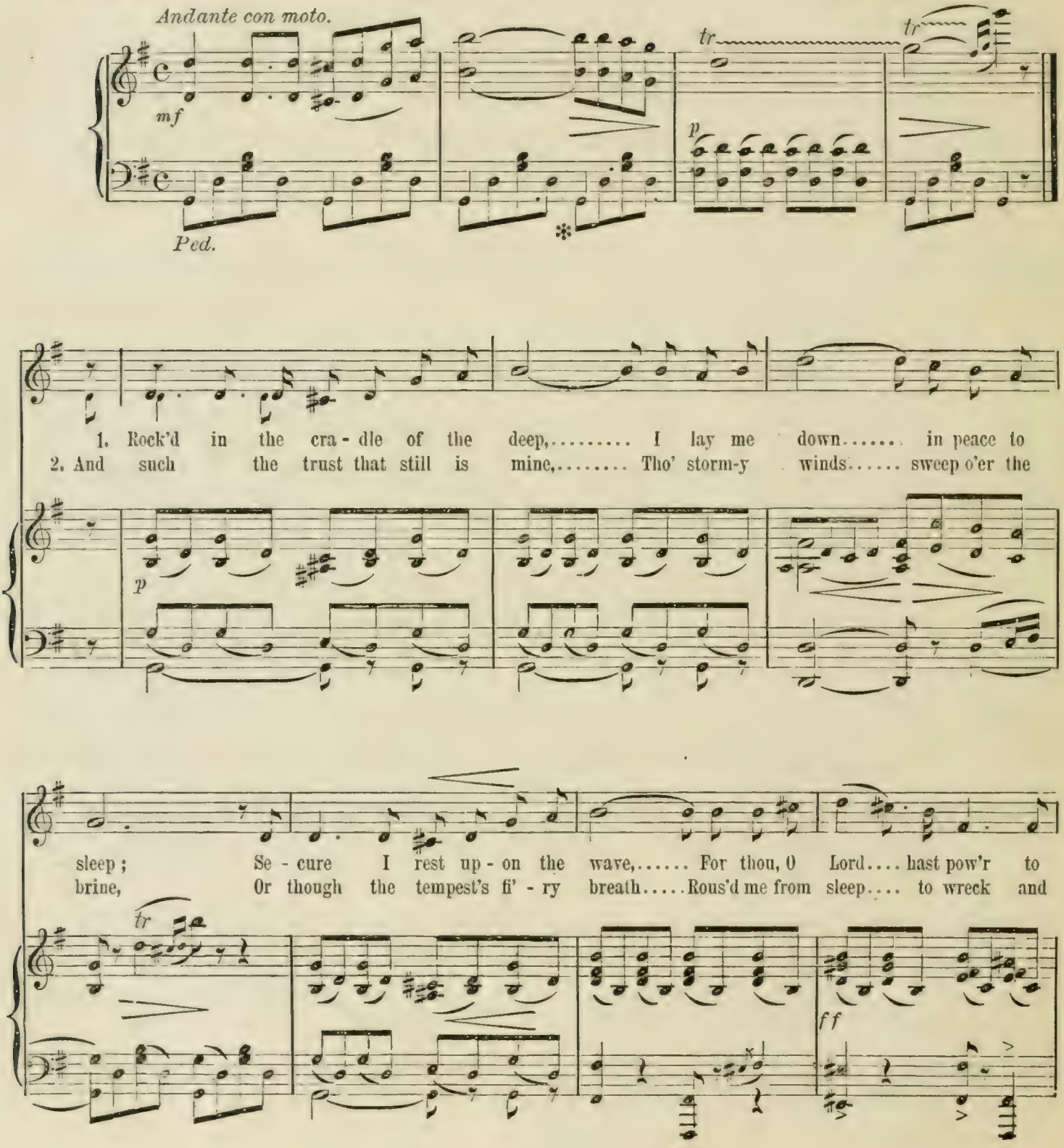


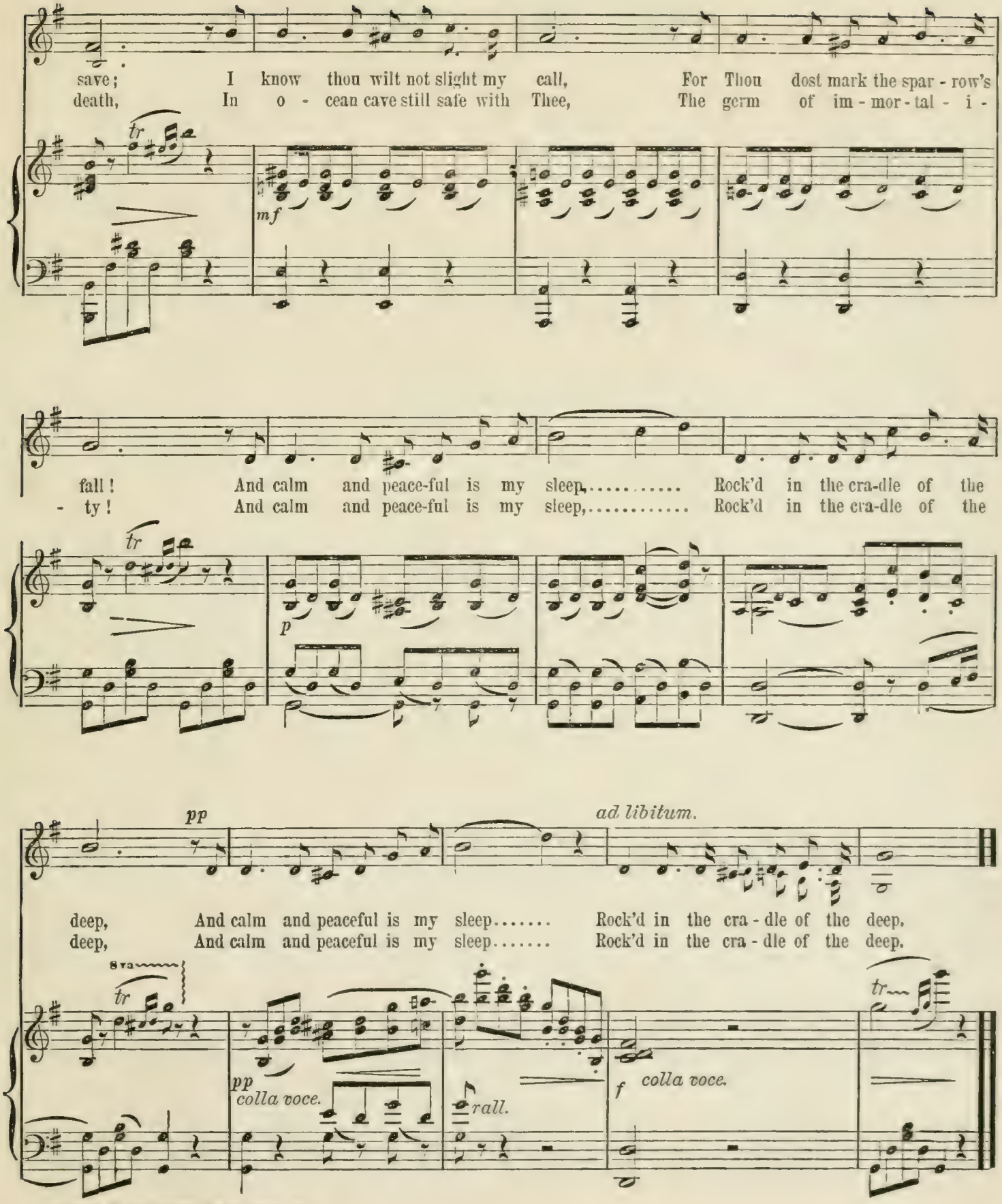

ma-ny a fai - ry fore - land set With wil-low, weed, and mal-low, I
here and there a lus - - ty trout, And here and there a grayling, And
move the sweet for - get - - me-nots, That grow for hap - py lov-ers, I
slip, I slide, I gleam, I glance, A - mong my skimming swallows: I
here and there a snow - y flake Up - on me as I trav-el, With
mur - mur un - der moon and stars In bram - bly wild-er - ness-es: I
8va
make the netted sun-beams dance A - gainst my san - - dy shallows; I
ma-ny a sil-ver wa - ter - break A - bove the gold - - en grav-el; And
lin - ger by my shin-gly bars, I loi - ter round my cress-es, And
8va
p
rall.
fz


chat-ter, chat-ter, as I flow,
draw them all a-long, and flow,
out a-gain I curve and flow,
To join the brimming riv-er. For
p
a tempo.
men may come, and men may go, But I go on for - ev - er, ev - er,
f
p
I go on for - ev - er, ev - er, I go on for - ev - er.
f
p
Last time.

Rock'd in the Cradle of the Deep.

Words by Mrs. WILLARD. Music by J. P. KNIGHT.



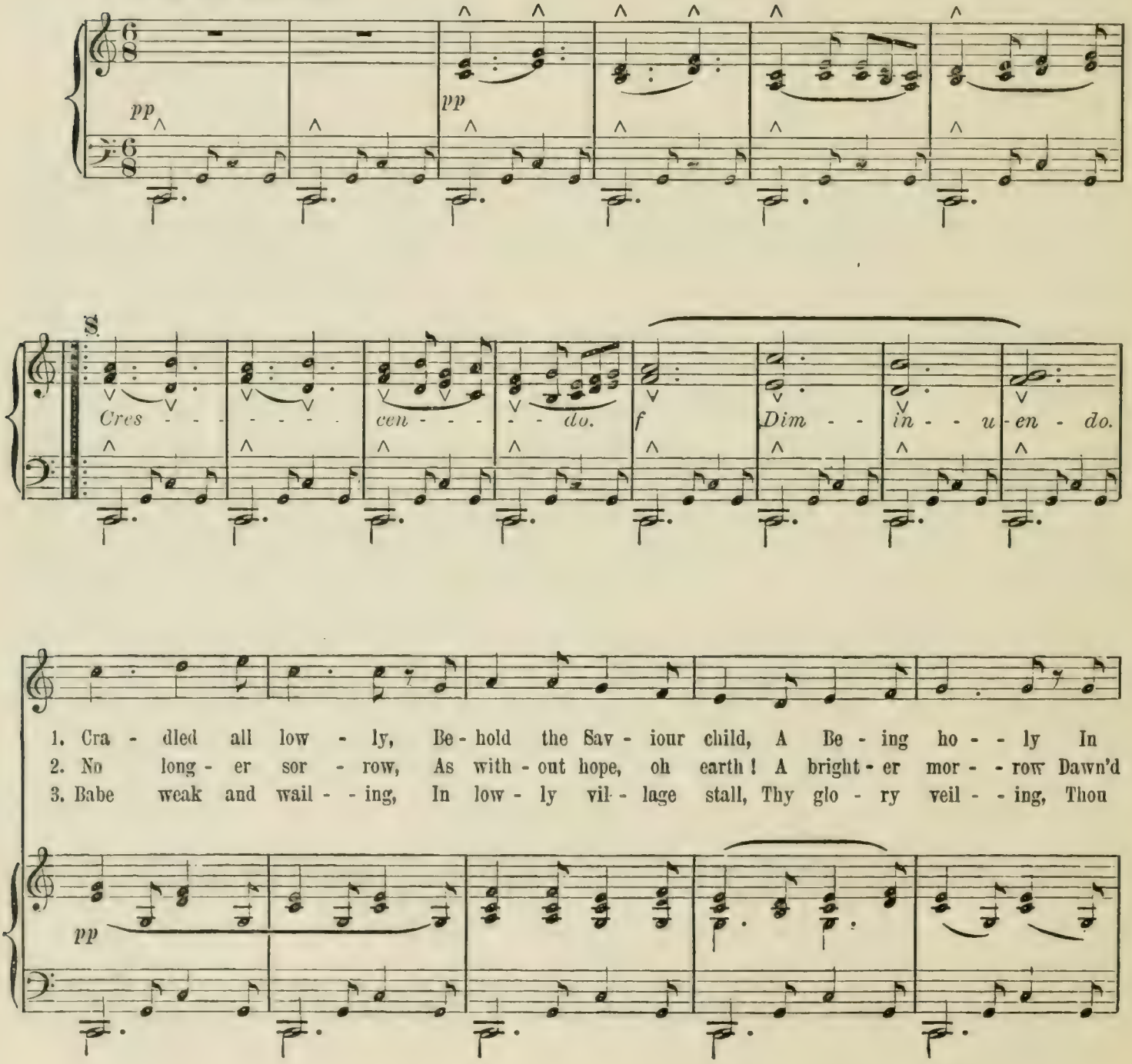

save; I know thou wilt not slight my call, For Thou dost mark the spar - row's
death, In o - cean cave still safe with Thee, The germ of im - mor - tal - i -
tr
mf
fall! And calm and peace-ful is my sleep,..... Rock'd in the cra-dle of the
- ty! And calm and peace-ful is my sleep,..... Rock'd in the cra-dle of the
tr
p
pp
ad libitum.
deep, And calm and peaceful is my sleep..... Rock'd in the cra - dle of the deep.
deep, And calm and peaceful is my sleep..... Rock'd in the cra - dle of the deep.
8va
tr
pp
colla voce.
rall.
f
colla voce.
tr

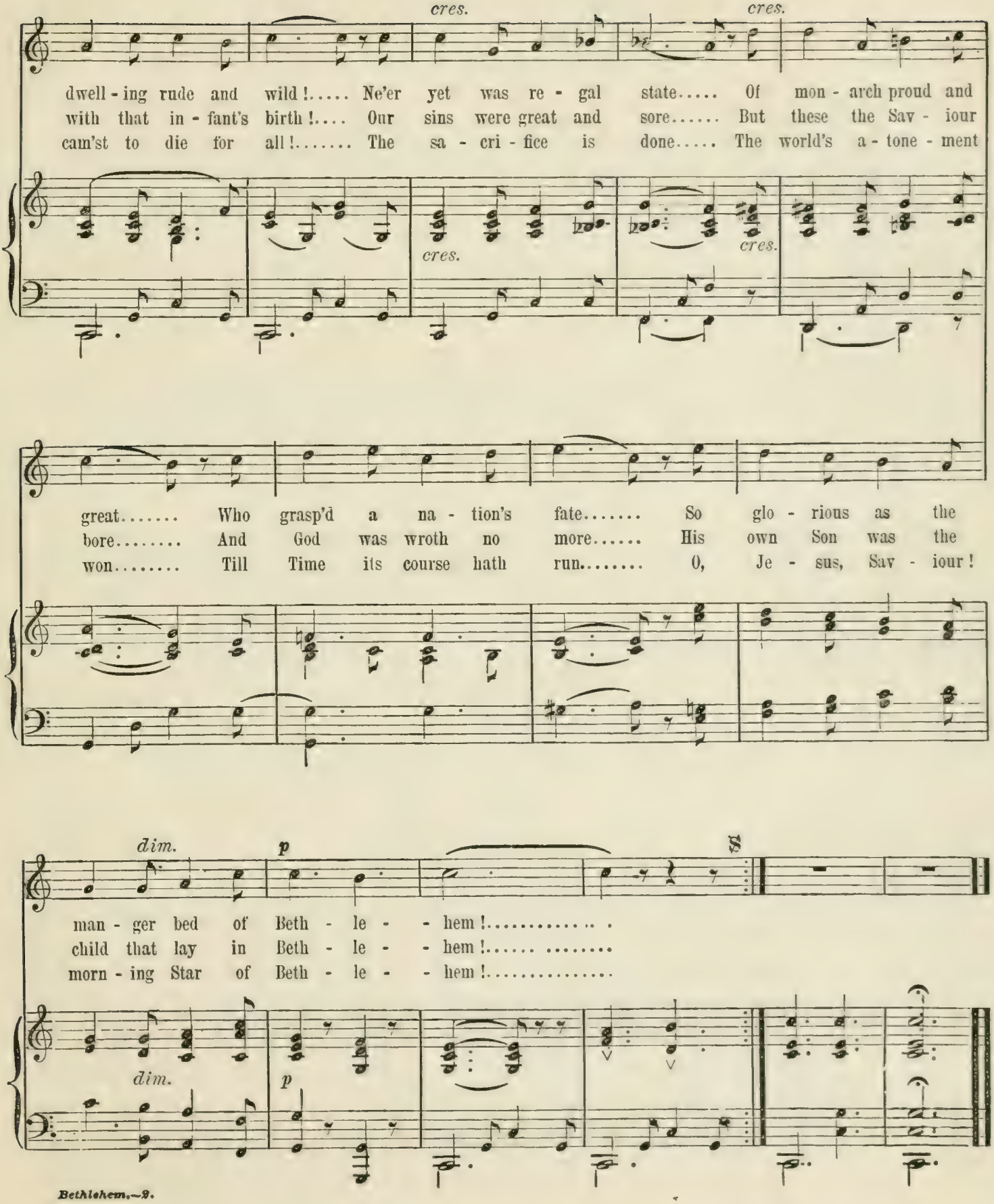
BETHLEHEM.

THE SHEPHERDS' NATIVITY HYMN.

Written by HENRY FARNIE. **Composed by CHARLES GOUNOD.**

Allegretto Pastorale.

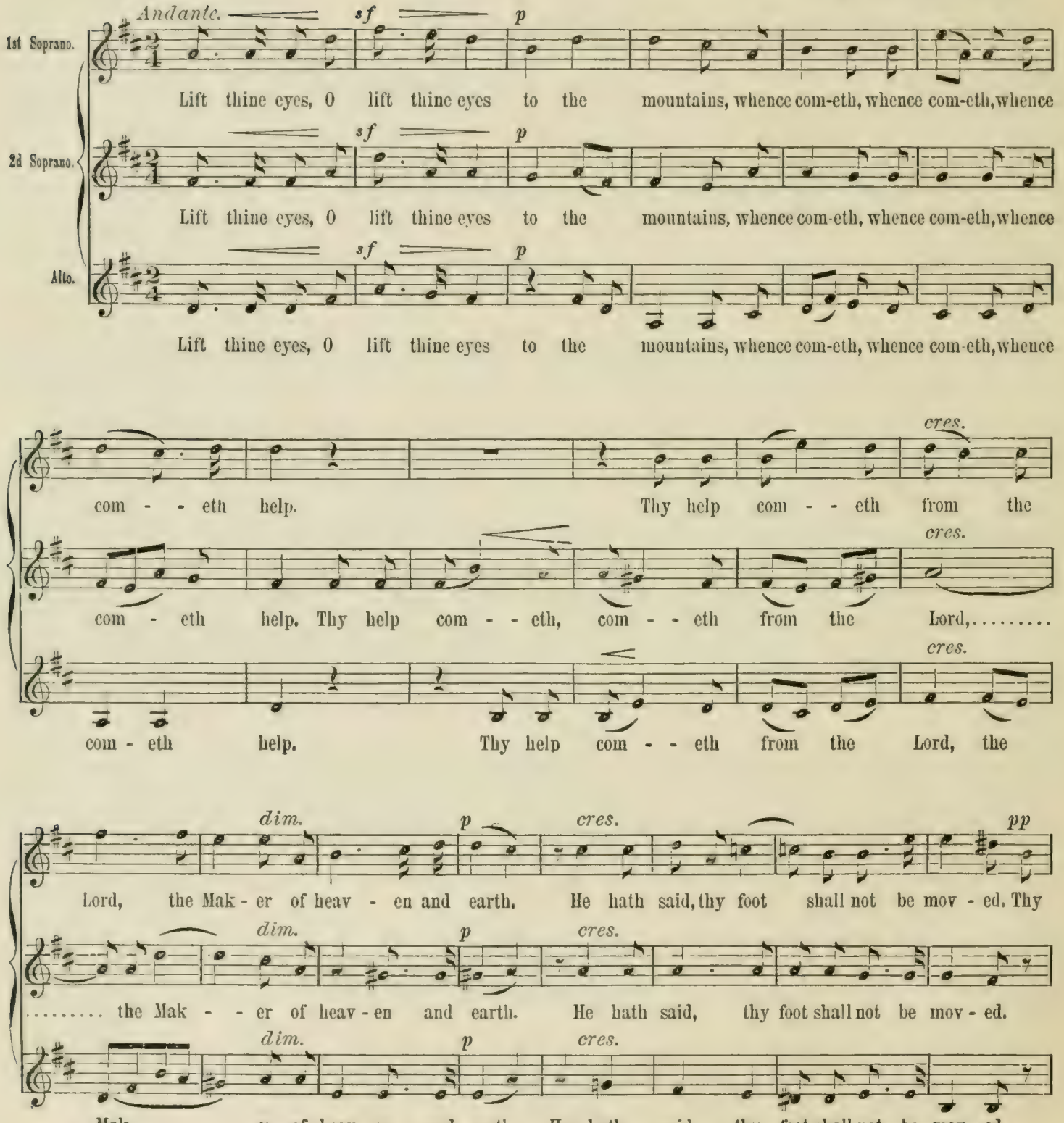


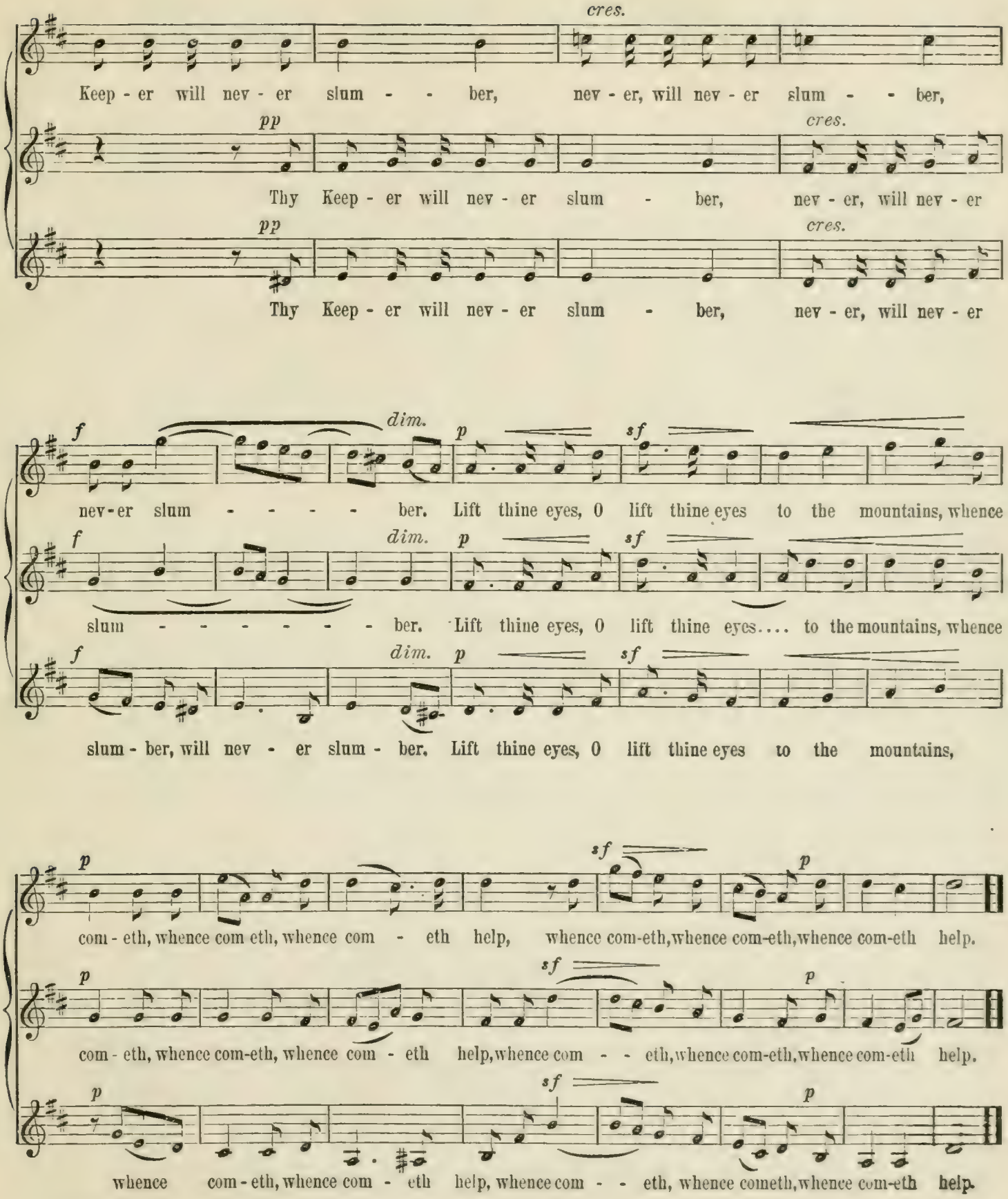

cres.
cres.
dwell - ing rude and wild !..... Ne'er yet was re - gal state..... Of mon - arch proud and
with that in - fant's birth !.... Our sins were great and sore..... But these the Sav - iour
cam'st to die for all !..... The sa - cri - fice is done..... The world's a - tone - ment
cres.
cres.
great..... Who grasp'd a na - tion's fate..... So glo - rious as the
bore..... And God was wroth no more..... His own Son was the
won..... Till Time its course hath run..... O, Je - sus, Sav - iour !
dim.
p
S
man - ger bed of Beth - le - - hem !.....
child that lay in Beth - le - - hem !.....
morn - ing Star of Beth - le - - hem !.....
dim.
p

TERZETTO.

To be Sung without Accompaniment.

"ELIJAH." By MENDELSSOHN.



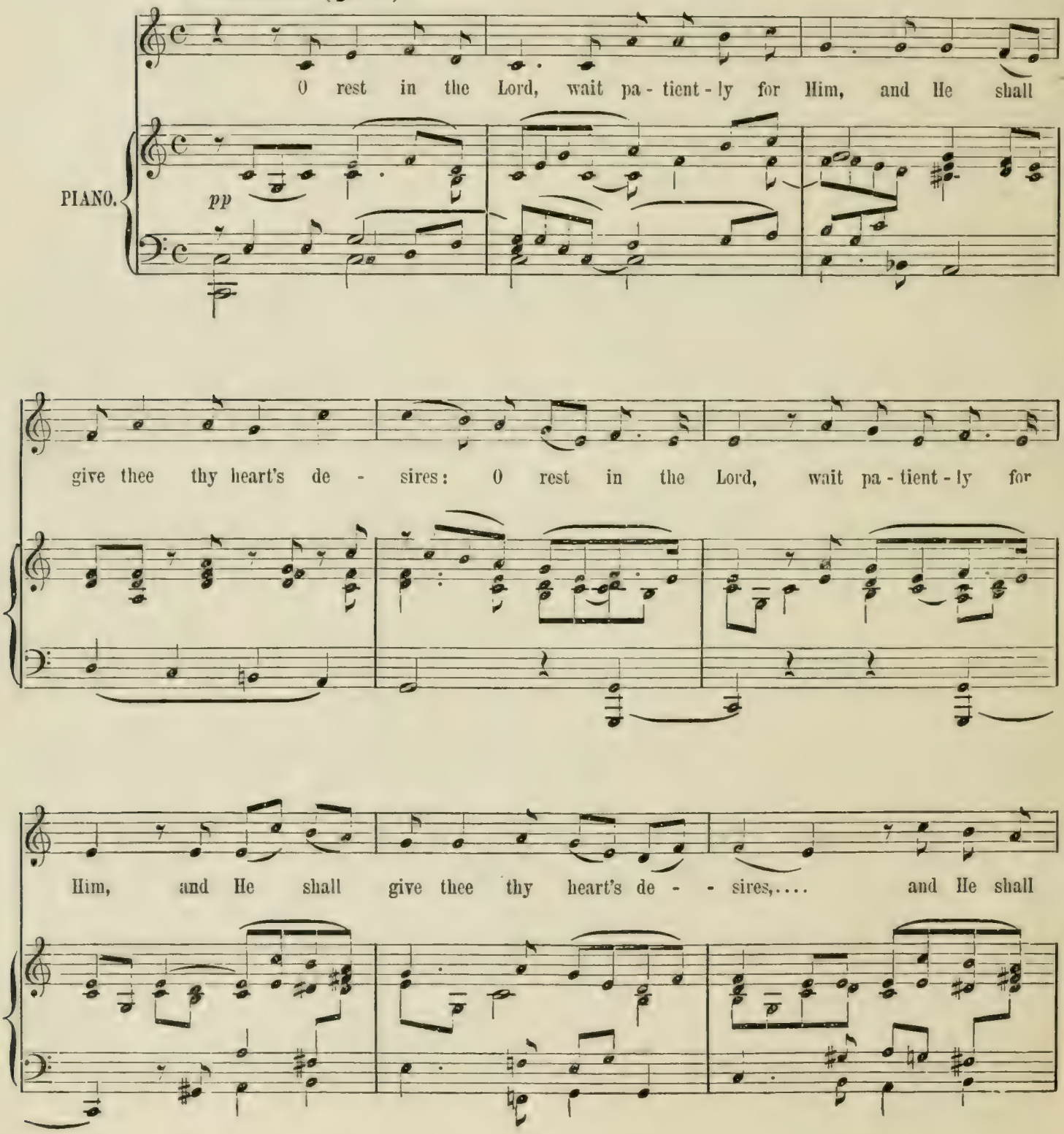

cres.
Keep - er will nev - er slum - - ber, nev - er, will nev - er slum - - ber,
pp
cres.
Thy Keep - er will nev - er slum - ber, nev - er, will nev - er
pp
cres.
Thy Keep - er will nev - er slum - ber, nev - er, will nev - er
f
dim.
p
sf
nev-er slum - - - - - ber. Lift thine eyes, 0 lift thine eyes to the mountains, whence
f
dim.
p
sf
slum - - - - - - - ber. Lift thine eyes, 0 lift thine eyes.... to the mountains, whence
f
dim.
p
sf
slum - ber, will nev - er slum - ber. Lift thine eyes, 0 lift thine eyes to the mountains,
p
sf
p
com - eth, whence com eth, whence com - eth help, whence com-eth, whence com-eth, whence com-eth help.
p
sf
p
com - eth, whence com-eth, whence com - eth help, whence com - - eth, whence com-eth, whence com-eth help.
p
sf
p
whence com - eth, whence com - eth help, whence com - - eth, whence cometh, whence com-eth help.

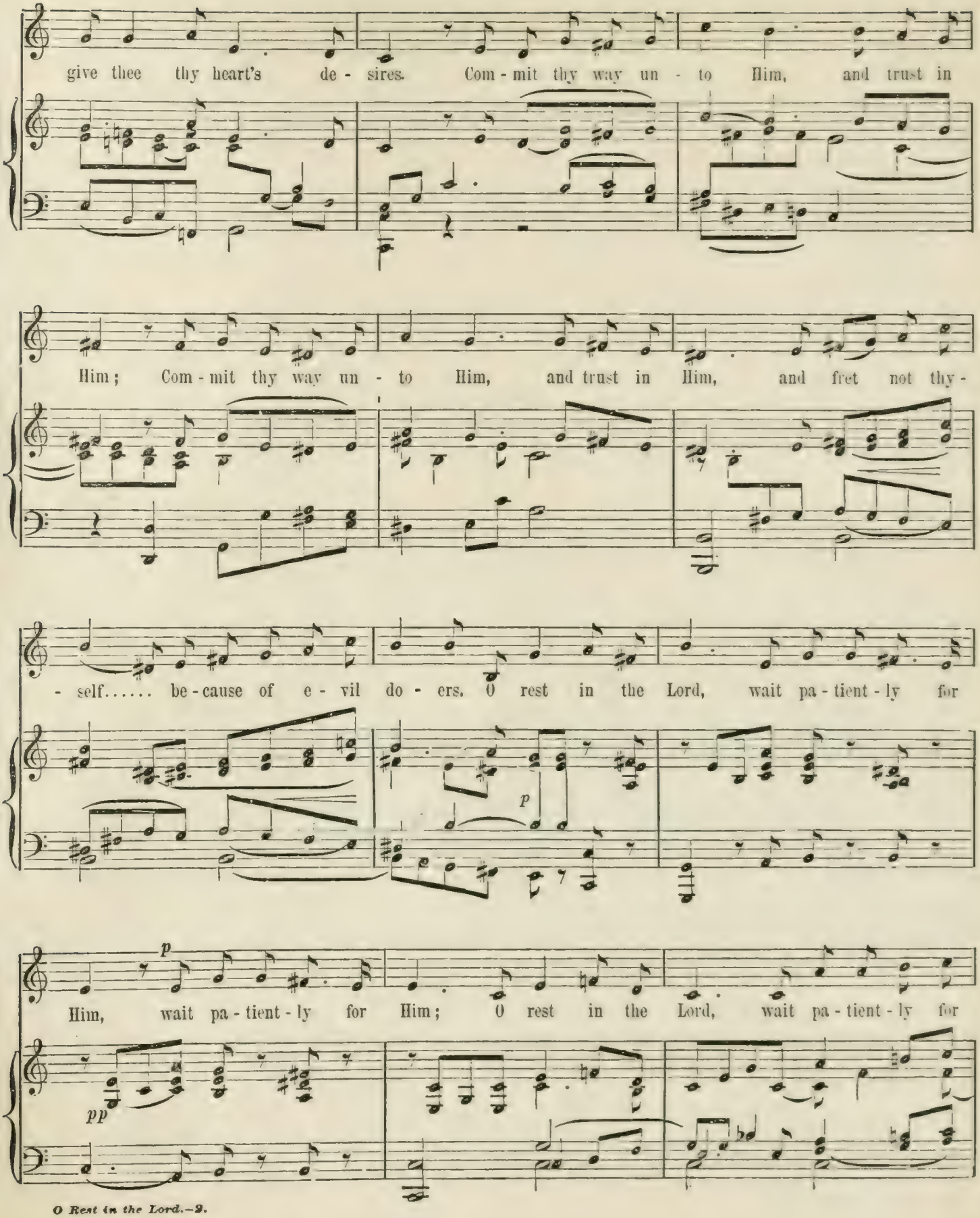
O REST IN THE LORD.

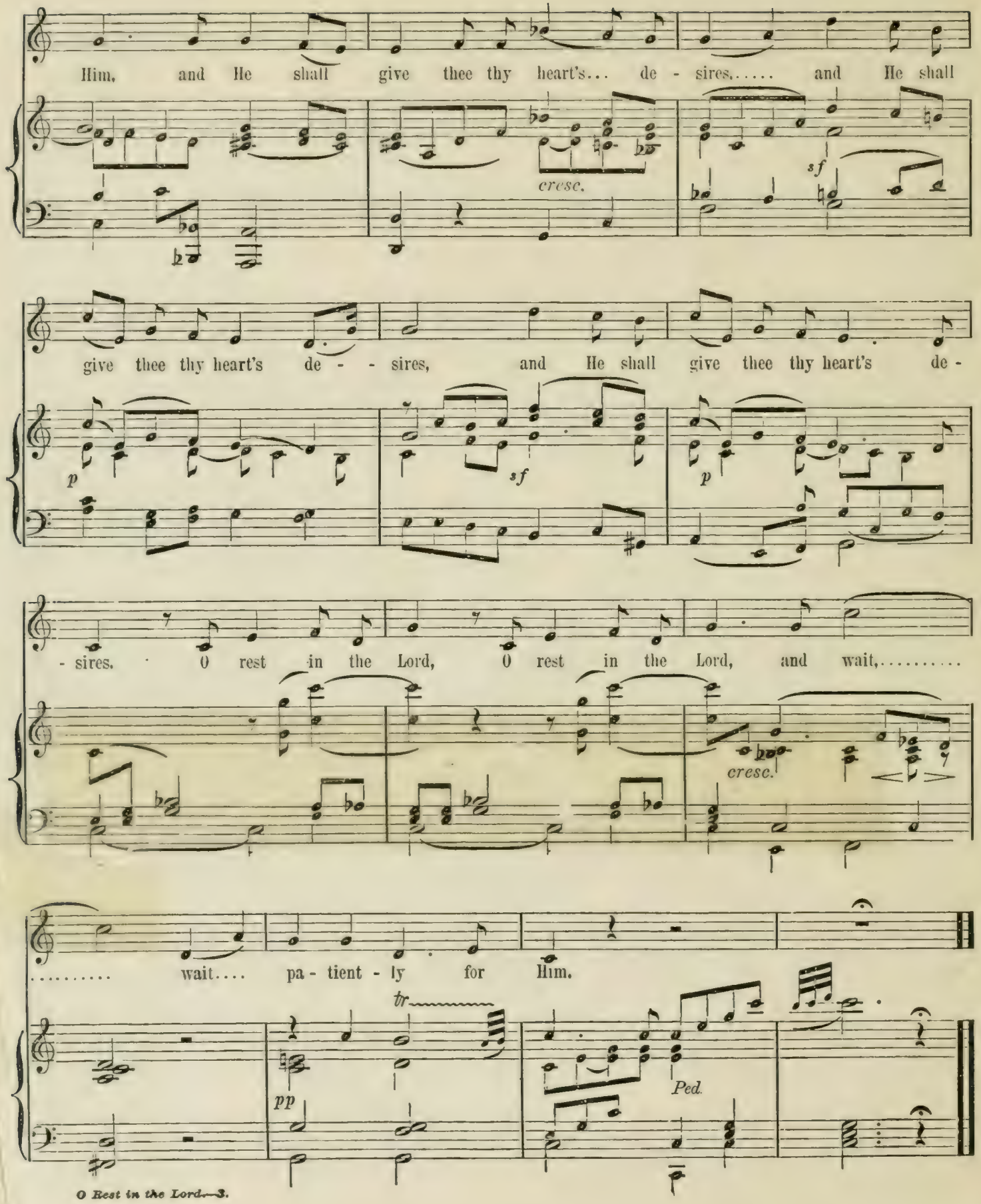
ARIA.

"ELIJAH." By MENDELSSOHN.

Andantino. (♩=72.)




give thee thy heart's de - sires. Com - mit thy way un - to Him, and trust in
Him; Com - mit thy way un - to Him, and trust in Him, and fret not thy -
- self..... be - cause of e - vil do - ers. O rest in the Lord, wait pa - tient - ly for
p
p
Him, wait pa - tient - ly for Him; O rest in the Lord, wait pa - tient - ly for
pp


Him, and He shall give thee thy heart's... de - sires..... and He shall
cresc.
sf
give thee thy heart's de - - sires, and He shall give thee thy heart's de -
p
sf
p
- sires. O rest in the Lord, O rest in the Lord, and wait,.....
cresc.
..... wait.... pa - tient - ly for Him.
tr
pp
Ped.

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ROMANTIC.—4 Acts.

Characters.—Mary and Annie, two merry girls. Tom and Dick, two jolly young fellows, and a comical old boatman.

RO

Act 1.—A sofa or chairs covered with cloth being arranged like a boat and equipped with brooms for oars. The two girls are taken out to row by the two jolly fellows. They sing boat songs and enjoy themselves as if on the water, and then come ashore again.

MAN

Act 2.—Mary and Annie in their bed chamber prepare to retire in a bed made of sofa, chairs, pillows, etc., sticking out from under which, conspicuous to the audience, is a pair of man's boots. The girls arrange their hair, put night-dresses on over their costumes, and just after getting into bed, while talking about the Row and their beaux, discover that they have forgotten to blow out the candle. After much teasing Mary gets out to blow out candle, and before doing so, takes a look under the bed, and seeing the boots screams "a man," and both rush out screaming.

TIC.

Act 3.—Old Boatman discovered growling because the jolly fellows have not paid him for the boat they hired of him, and espying Dick in the distance calls him. Dick enters and tries to persuade him to give him credit, or tick as the old boatman calls it, in which he succeeds.

ROMANTIC.

Act 4.—Tom and Mary enter promenading in street dress. Stop to admire beautiful sunset, when Tom proposes to Mary and she accepts, when they go out. Then enter Dick and Annie promenading, who stop to admire sunset, when Dick pops the question and Annie accepts, then they go out. Then enter all four, who meeting, announce their mutual engagements, which on being explained, are pronounced as a very romantic coincident.

END.

DOMESTIC.—4 Acts.

Characters.—Mr. and Mrs. Prim, Miss Flora McFlimsey, Hon. Augustus Fitz Herbert Biddy O'Riley, and several servants.

DO

Act 1.—Biddy O'Riley in a kitchen kneading dough, and groaning over the hardship of having to be maid of all work in a family of two, when young Mrs. Prim enters, and upbraids her with making away with the family provisions, and Biddy flares up, then Mrs. Prim scolds her for making bad bread, and Biddy wrathfully drives her out of the kitchen, packs up her old valise and band-box, and deserts the house.

MES

Act 2.—Mrs. Prim discovered in her kitchen trying to make the dough Biddy left into bread, and is surprised by the entrance of the gorgeous Miss McFlimsey, who has walked through open doors unannounced. Miss McFlimsey is very airy and says she knows nothing about bread making, when Mrs. Prim says she has made a mess of her bread and asks for instructions, when the exquisite Augustus enters unannounced also, and escorts Miss Flora off for a drive.

TIC.

Act 3.—Mr. Prim comes home in a hurry and finds his dinner not ready. Scolds and says he must always have it ready at exactly 6 to a tick. Mrs. Prim cries, and they have a scene, when he rushes off to advertise for a Domestic.

DOMESTIC.

Act 4.—Mrs. Prim in her parlor, and the door-bell rings, when she admits a green Irish girl, who applies for a situation in answer to the advertisement. Then a Dutch girl comes, then an Irish girl, then a French girl comes, then an English girl, and so on. END.

MERCENARY.—4 Acts.

Characters.—Old Mr. Croesus, Mrs. Croesus, Miss Columbia Croesus, Captain Flyaway Dash (formerly Jonathan Nash), Old Prudence Nash, passengers on steamer, etc.

MER

Act 1.—Old Mr. and Mrs. Croesus discovered studying over a guide-book in a Swiss inn, planning a visit to the Mer de Glace. He makes funny blunders in pronouncing names of places, and Mrs. Croesus more ridiculous ones in trying to correct him. They call in Columbia and wish her to go with them, but she seems in an abstracted mood, and pleads indisposition. As soon as the parents have gone, Columbia makes a signal out of the window to Captain Flyaway Dash, and then soliloquizes over her imprudence in encouraging such a rakish character as he seems to be. Enter Captain Dash, who encourages her. Expatiates on his great wealth and property in America, and persuades her to agree to run away with him, and he is very particular to make her promise to bring all her diamonds and valuables with her.

CE—(Sea.)

Act 2.—Scene on the deck of an Atlantic steamer in rough weather. Passengers sea-sick, etc. Columbia has married Captain Dash, and divides her time between being sea-sick and listening to the Captain's bright promises of the fine things that await her on her arrival in America.

NARY.

Act 3.—Columbia in her room at hotel in Boston. Wondering where the Captain has gone to, and having looked everywhere for her diamonds, wonders where they can have gone to. Enter Mrs. Prudence Nash and old Yankee woman, who wants to know if she is

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We do not place the pedestal on the head of the statue."
LANDOR.

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6. "Thorough Base Culture," is a course of practice in reading and distinguishing chords by sight and sound, and their application in practical performance, and consiitutes the etymology of music.

7. "Harmony," is a course of practice in the construction and classification of chord effects and the order of their relation in musical formulation. This is the syntax of music.

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the young "gal" who has married her son Jonathan. After much misunderstanding, the painful truth comes out that Captain Dash is an unprincipled scamp and adventurer, and to all poor distressed Columbia's questions as to his alleged possessions, such as "Has he not got a rich copper mine at Lake Superior?" etc., Old Prudence reiterates the answer "nary" a copper mine, etc., etc.

MERCENARY.

ACT 4.—Captain Dash discovered gambling with an old gambling friend, for Columbia's diamonds. Enter Columbia, who storms and upbraids the Captain. Calls him a mercenary deceiver, and finally faints away. END.

SPELLUNACY.—3 ACTS.

CHARACTERS.—Old Dr. Bookworm, Mrs. Bookworm, Bella and Dora, his daughters, Tom and Dick, two students, and Spelling Class.

SPEL

ACT 1.—Old Dr. Bookworm discovered in his study, absorbed in studying a huge book. Enter his daughters, Bella and Dora, who ask for his dictionary, to find the word Sy-zy-gy, that Tom has been telling them of, to see what it means, and how it is spelled. Old Dr. Bookworm enters into a learned disquisition upon the word, and orthography generally, Tom and Dick call, and are shown into the library. Make love to Bella and Dora. After having poked some fun slyly at Old Dr. Bookworm, and get him to hunt the dictionary through, in vain, in a very absorbed way, for the word Back-ache, which they spell out Bac-ka-che, and ask him the proper pronunciation of. Bye and bye the girls discover the joke, and the Old Doctor drives them all out of his study.

LUNACY.

ACT 2.—Mrs. Dr. Bookworm discovered mending stockings, and complaining about her family cares. Calls in Bella and Dora to help her. They talk enthusiastically about the spelling schools they have attended with Tom and Dick. The mother scolds them for being so intimate with these young scamps of students, when Old Dr. Bookworm enters, and in a very excited state, tells of a spelling match he has attended, and proceeds to unfold a grand scheme he has formed for revolutionizing the educational systems of the world, by means of competitive spelling matches. His wife tries to check him; says he is crazy, etc., but he makes out to make arrangements for his first match, and his wife, after moralizing over him, pronounces it a clear case of lunacy.

SPELLUNACY.

ACT 3.—A spelling match, presided over by Old Dr. Bookworm. Conducted in a ridiculous way, with as many participants as can be conveniently used. END.

PLATONIC.—3 ACTS.

CHARACTERS.—Mr. and Mrs. Grundy, Lucy Grundy, Homer Wise, a student, Farmer Granger and Wife, Bill Granger.

PLA

ACT 1.—Mrs. Grundy and Lucy discovered talking about getting up some private theatricals. Mr. Grundy engaged in reading newspaper. Mr. Homer Wise calls. Enters into the discussion, which becomes animated. Various plays are talked of, and extracts read or recited in an extravagant way, and so boisterously as to disturb the reading of old Mr. Grundy, from whom they receive gruff interruptions. The play of Romeo and Juliet turns the conversation to the subject of love, and Mr. Homer Wise talks learnedly of platonic love. Mr. Grundy makes satirical comments thereon. The Grundys tell Mr. Homer Wise they are going to spend the Summer up in Maine, with Farmer Granger, and invite him to visit there.

TONIC.

ACT 2.—Old Mr. Grundy discovered seated in Farmer Granger's house. Wonders where all the occupants have gone to, and why his family don't arrive. Enter Farmer Granger, who salutes Grundy, and then goes mysteriously to closet and brings out a black bottle, and gives Grundy a drink, saying he keeps it for a Tonic, and cautions him about letting his wife or Bill know anything about it. Then goes out to hunt up his "old woman." Enter Mrs. Granger. She is rejoiced to see Old Grundy, and then after salutations, etc., goes to a place of concealment and brings out another black bottle, and gives Old Grundy a drink, saying she likes to take a little Tonic for her stomach's sake, and cautions him not to speak of it to the old man or Bill. She then goes out to get lunch for Grundy and his family ready before the latter arrive. Enter Bill Granger, who greets old Grundy cordially, and after salutations, goes to place of concealment and brings out another black bottle, and gives Old Grundy a drink, saying he keeps a little Bitters, for his health, and enjoins him not to let the "old man or old the woman" know anything about it. The Grundy family are heard arriving, and the two go out.

PLATONIC.

ACT 3.—Bill Granger discovered trying to do the agreeable to Lucy, but he is very awkward and unsuccessful. Lucy's thoughts are evidently elsewhere, and she seems to be expecting somebody. Suddenly Mr. Homer Wise arrives. Bill sees that he is not wanted, and leaves. Mr. Homer Wise and Lucy commence making love vigorously. Proposes and is accepted. They embrace. When suddenly Old Grundy and Farmer Granger appear. Grundy pretends to scold, and wants to know if that is what Mr. Homer Wise calls Platonic love. Old Granger holds up his hands in horror, and exclaims "What will Mrs. Grundy say?" END.

WASHINGTON.—3 ACTS.

CHARACTERS.—Mrs. Shoddy, Mr. Shoddy, Miss Susie Shoddy, Hon. Frank Subsidy, Member of Congress from Buncombe, and Mehitabel, his wife, several Senators, etc.

WASHING

ACT 1.—Mrs. Mehitabel discovered in her kitchen with a large washing, and her maid of all work has just deserted her. She must do it herself, and at once, as there is no laundry near and she is about to go to Washington with her husband who has just been elected to Congress. So she gets a tub and goes to washing, when old Mr. Shoddy suddenly enters through open doors, having rung in vain, in search of Hon. Mr. Subsidy. After some plain Yankee talk from Mrs. Subsidy, and much grandiloquent discourse from old Shoddy, he retires.

TON.

ACT 2.—Parlor in Mr. Shoddy's house. Mrs Shoddy and Susie talk about their expected visit to Washington and Susie sings opera airs. Ridiculously talks about "the Ton" and high life generally. Old Shoddy enters and tells how he found Mrs. Subsidy actually washing her own clothes, whereat the Shoddys are horrified.

WASHINGTON.

ACT 3.—Mr. and Mrs. Subsidy receiving at their house in Washington. Several Senators present talking up a "stealing scheme." Enter the three Shoddys who are presented to hostess, and finding her a little airy, the ladies twit her about her doing her own washing, and trouble is imminent, but they are interrupted by arriving visitors, when old Shoddy attracts attention and shows his ignorance of matters generally, except in the especial line of bribing Congressmen, etc. END.

DILUTE.—3 ACTS.

CHARACTERS.—Miss Seraphina Scroggs, Susie, her nurse, Miss Blonde, Adolphus Stubbs, and Dr. Pilute.

DI

ACT 1.—Miss Seraphina and Miss Blonde discovered in the boudoir of former. They with great mystery discuss a wonderful new hair dye. Afterwards talk about Adolphus, the adorer of Seraphina, and of his musical talent, when Miss Blonde terminates her visit and withdraws. END OF SCENE.

LUTE.

ACT 2.—Adolphus appears under Seraphina's window on a cold rainy night, clad in an old cloak made from a "waterproof," holding up a dilapidated old umbrella, and carrying a frying pan for a Lute to serenade his adored one. His ardor has been much dampened by the rain, and he has caught a bad cold and moralizes over his folly, but makes an effort to sing romantic songs and calls to his Seraphina. Suddenly old Scroggs' dog is heard barking, so Adolphus runs off.

DILUTE.

ACT 3.—Miss Seraphina discovered sick on a sofa, attended by Susie the nurse, who is being scolded in a petulant way because Seraphina caught cold while listening to serenade, and because the Dr. does not come. Finally Dr. Pilute, a comical old Homœopath, enters, and has quite a discussion with Seraphina about high dilutions, and prescribes a ridiculous dilution for her, which causes Susie to express her mind in a very indignant way and drive the Doctor out of doors, whereat Seraphina faints away. END.

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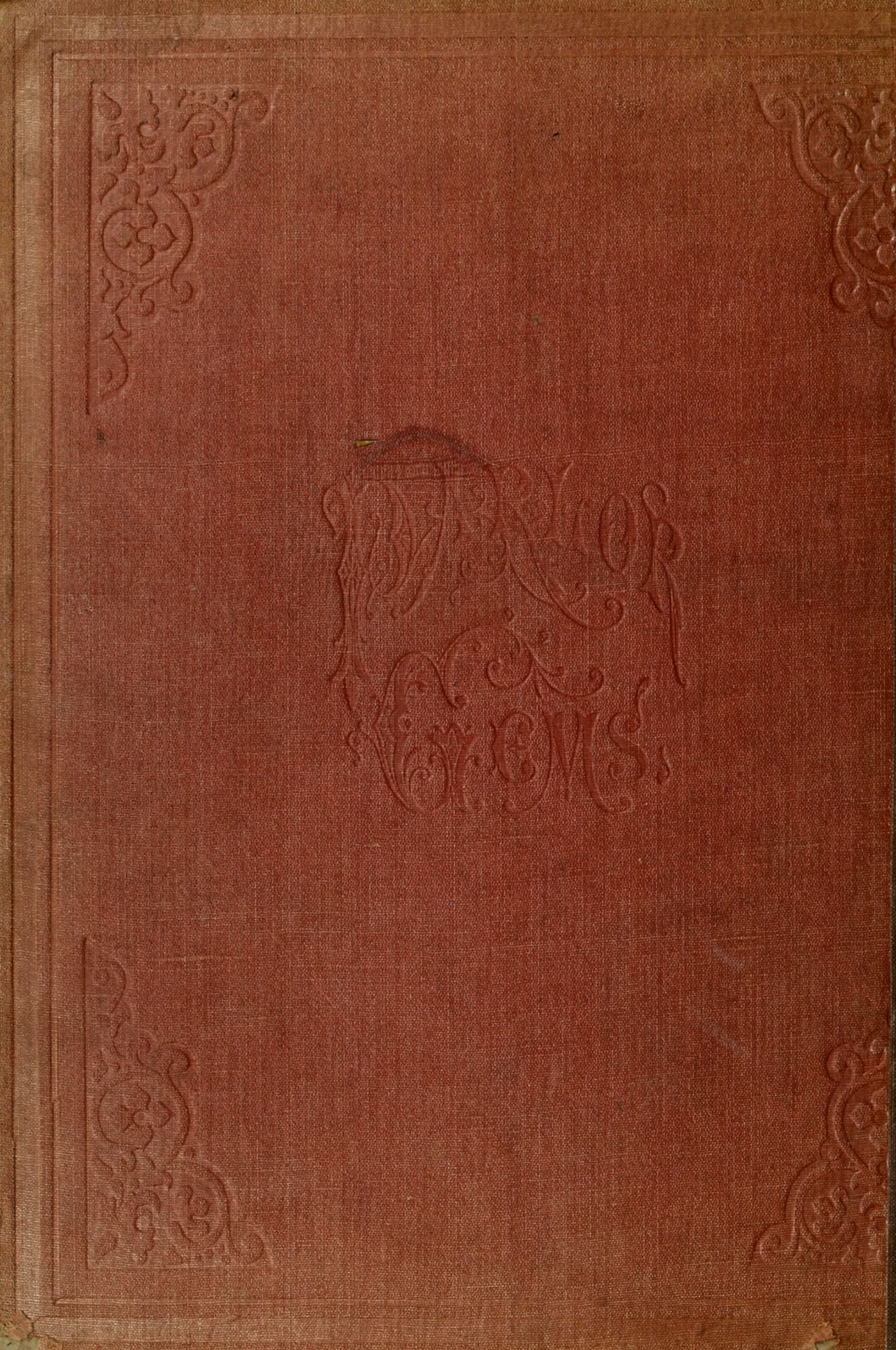
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