



VIOLIN AND PIANO

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THE HUNTER, 1874, PHILADEL.

ANGELS OF DAWN. Valse....Latour. 40	FLOWER SONG.....Lange. 30	RESUMPTION MARCH.....Sousa. 35
BLACK HAWK WALTZ.....Walsh. 35	GRANT'S PRESENTAT'N M'ch..Latour. 25	ROYAL MARCH.....Winner. 35
BLUE BIRD GALOP.....Mack. 25	HEEL AND TOE POLKA.....Baumann. 25	REMEMBRANCE.....Lange. } 25
BUM I BUM I GALOP.....Resch. 30	HOME, SWEET HOME. Variat'ns. Sousa. 30	SIGHING FOR HOME.....Jungmann. }
CAGLIOSTRO WALTZ.....Strauss. 30	HUNTER'S MARCH.....Faust. 30	SECRET LOVE.....Resch. 35
CLEAR THE TRACK GALOP...Strauss. 30	JOY AND GOOD FORTUNE. } Lichner. 30	SPRING.....Lichner. 25
CORNFLOWER WALTZ.....Coote. 40	DANCING AND SPRINGING }	SUMMER.....Lichner. 25
DEAR NORMANDY.....} 25	KREISLAUFEN.....Winner. 30	SUNSHINE POLKA.....Kinkel. 30
FIRST SORROW.....Schumann. }	MEDLEY QUADRILLE.....Sousa. 40	SWEDISH WED'NG MARCH..Scderman. 35
FATINITZA MARCH.....Suppe. 35	PEARLS AND LACES. Walts..Ludovic. 30	TEN-PIN GALOP.....Zikoff. 30
FEATHER BALL GALOP.....Faust. 30	PERI WALTZES.....D'Albert. 30	WOODLAND VOWS SCHOT.....Mack. 25
FIRST KISS WALTZ.....Lamothe. 35		

BOOKS THAT ARE DESERVEDLY POPULAR.

Mack's New and Improved School for Parlor Organ is the best selling book of the kind in the market. Bound nicely in boards; post-paid, \$2.50.

Sep. Winner's Dollar Method for the Organ is fast taking the place of the cheap instructors heretofore in the market. Boards, \$1.00.

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THREE EXCELLENT SERIO-COMIC SONGS.

ALL HANDSOMELY ILLUSTRATED.

I'M DYING FOR SOME ONE TO LOVE ME.

Words and Music by Eastburn. 40
I'm dying for some one to love me,
To call me his idol, his own;
I can't bear the thought of remaining
Forever on earth all alone.
I want to be call'd pet and sweetheart,
I want to be loved and caressed,
I want to be cared for in earnest,
For hating I'er shall detest.
This song is meeting with great success.

THAT YOUNG MAN ACROSS THE WAY.

Words by Katie E. Wichmann, Music by E. Mack. 40
Well, I wonder what's his meaning,
Always looking over here—
When I'm at the parlor window,
He is sure then to appear.
Ev'ry ev'ning as I sit there,
Just before the close of day,
There he is, with roguish glance,
Watching me across the way.
For the last three or four years this piece has had
a large and increasing sale.

NOW OR NEVER.

Words by Katie E. Wichmann, Music by E. Mack. 40
She looked at me with laughing eyes,
And said—"My friend, if ever
You've got a duty to be done—
Then do it now or never!"
"Sweet Sage," I said, "three wishes then
To gain is my endeavor;
And since you give such good advice,
I'll win them 'now or never.'"

TWO BEAUTIFUL TEMPERANCE SONGS. THE CLOUDS OF INTEMPERANCE ARE PASSING AWAY.

Words by A. W. French, Music by Chas. D. Blake. 40
Oh! the clouds of intemperance are passing away,
And the sunlight is shining at last;
How long have we watch'd for this glorious day,
In wearisome hours of the past,
For the skies they were darken'd with grief and
despair,
Not a glimmer of hope's cheering ray;
Now the plying angels have answer'd our pray'r,
And intemperance is passing away.

THE DRUNKARD'S DREAM.

Dermont, you look so healthy now,
Your clothes are neat and clean.
I never see you drink about,
Come tell me where you've been;
Your wife and children now are well,
You once did treat them strange,
Oh! have you kinder to them grown,
How came this happy change?
A most beautiful and affecting ballad, dedicated
to the Good Templars throughout the country.

FIVE

Beautiful and Popular Songs.

By H. P. DANKS, the Successful Song Writer.

OH, WHERE ARE YOU ROAMING?

*Words by John T. Rutledge,
Music by H. P. Danks. 40*
Little Darling, oh, where are you roaming?
I'm sighing and longing to know,
Oh, why don't you come to the gleaming?
You promised you would long ago.
I've call'd for you, love, long and lonely,
My calling was only in vain,
I've thought, love, of you and you only,
Oh, why don't you meet me again?

PARTING ON THE SHORE.

Words by Geo. M. Vickers, Music by H. P. Danks. 35
The dew is softly falling,
Weeping for the day,
The whip-poor-will is calling
Forth its mournful lay;
Methinks it too is grieving
Alas perhaps like me!
Yet hearts are so deceiving,
'Tis better to be free;
Yet hearts are so deceiving,
'Tis better to be free.

ONLY DREAMING.

Words by Geo. M. Vickers, Music by H. P. Danks. 40
CONTRALTO. Beautiful Melody.
The wild-birds are singing,
The merry bells are ringing,
All the world seems full of glee!
But my poor heart is aching,
And my poor heart is breaking,
For Jamie's prov'd false to me.
E'en now to the wedding,
While bitter tears I'm shedding,
They enter the old church door—
Where oft in my dreaming,
With bright visions beaming,
I have been the bride before.

I HAVE SEEN A FAIRY.

Words by Pequod, Music by H. P. Danks. 35
I have seen a fairy,
Beauteous as the morn,
Joyous as the summer,
Radiant as the dawn;
Haunting all my visions,
Ever in my dream,
Like a heavenly angel,
Charming me she seems.

IS YOUR HEART STILL TRUE TO ME?

Words by James A. Bartley, Music by H. P. Danks.
Sweet, is your heart still true to me,
In your far peaceful home?
I ask as wond'ring where you move,
I search the starry dome;
Do thoughts of me, as one of old,
In that pure bosom dwell,
And does your heart its love still long
In whispers low to tell?

FIVE GEMS.

By Charles D. Blake, the Popular Author.

CLING TO ME, LITTLE ONE.

*Words by Arthur W. French,
Music by Chas. D. Blake. 40*
Cling to me, little one, ever,
Earth will be fairer with you;
Storms of this life cannot sever
Hearts that have sworn to be true.
I shall need some hand to guide me
Over the troublesome way;
Little one, linger beside me,
Cling to me night and by day.

HAPPY LAND BRIGHT AND FAIR.

*Words by Albert A. Hill,
Music by Charles D. Blake. 40*
There are shadowy hands waving welcome,
As our bark nears yon bright golden shore;
There are voices of saints chanting welcome,
Loving voices of friends gone before.

I WILL DREAM, DARLING, OF THEE.

Words by Albert A. Hill, Music by Charles D. Blake.
My boat's on the beach in the cove, darling,
I must go when my shipmates shall hail;
With the first golden streak of the dawn, darling,
For a far clime my good ship will sail;
Then smile once again thro' your tears, darling,
Like a rainbow of promise for me,
And each night as we dance o'er the waves, darling,
I will dream, fondly dream, love, of thee.

BEAUTIFUL THOUGHTS LINGER NEAR ME.

*Words by Samuel N. Mitchell,
Music by Charles D. Blake. 40*
Beautiful thoughts linger near me,
Sweetest of visions appear,
Bearing their gladness to cheer me
Every bright day of the year;
Velvety voices are bringing
Tidings delightful to hear,
Heavenly angels are singing,
Beautiful thoughts linger near.

FAIRY FORMS IN DREAMS I SEE.

*Words by Samuel N. Mitchell,
Music by Charles D. Blake. 40*
When the darkness falls around us,
And all nature seems at rest,
Then a peaceful sleep o'ercomes me,
Bringing in some welcome guest;
Faces that I fondly cherish'd
Come again to smile on me,
And until the morning dawneth
Fairy forms in dreams I see.

FOUR NEW SONGS,

THAT ARE SURE OF A LARGE SALE.
All by leading and well known Writers.

MOONLIGHT ON THE LAKE.

Solo and Quartette Chorus.
Arranged from C. A. White's popular Quartette. 50
Come away, come away, O! some where the silv'ry
waves break,
O! come, O! come, there's moonlight on the lake.
There's moonlight on the lake, the sun has gone to
rest,
The birds have call'd their lov'd, have call'd their
lov'd ones to their nest.

TAKE ME BACK TO HOME AND MOTHER.

*Words by Arthur W. French,
Music by Wm. A. Huntley. 40*
Take me back to home and mother,
I am weary wand'ring here,
There can never be another
Spot on earth that is so dear.
Tho' I roam 'mid scenes of splendor,
Yet my heart is fill'd with pain,
And a longing, sad and tender,
Whispers take me back again.

This song and chorus must undoubtedly become
popular, as the words are well wedded to the music,
which is written in a flowing and effective manner.

SWEET DAYS GONE BY.

Words by Samuel Callan, Music by John S. Cox. 40
There is hope in the sweet by-and-by,
As we're nearing to life's other shore,
Yet the heart oft will turn with a sigh
To a vision of days that are o'er.
How fond mem'ry will bring back again
Many scenes that our childhood passed by,
The old home, meadow, brook and lane,
In the time of the sweet days gone by.

TELL ME, DARLING, THAT YOU LOVE ME.

Words and Music by J. E. Rogerson. 40
Tell me, darling, that you love me,
Place your little hand in mine—
Breathe in accents soft and tender,
Say love, I am only thine.
For my heart is ever yearning
For the glance of thy bright eyes;
All the world thou art to me, love,
Thy bright smile my dearest prize.

MEDLEY QUADRILLE.

J. P. SOUSA.

No. I. "IT'S FUNNY WHEN YOU FEEL THAT WAY."

Violin.
or
Flute.

Piano.

The musical score is arranged in three systems. Each system contains three staves: a single staff for Violin or Flute, and a grand staff for Piano (treble and bass clefs). The music is in 2/4 time and begins with a forte (f) dynamic. The first system covers measures 1-8. The second system covers measures 9-16 and includes the instruction 'D.C. al TRIO.' at the end of measure 16. The third system covers measures 17-24 and also includes 'D.C. al TRIO.' at the end of measure 24. The score concludes with a final cadence in measure 24.

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No. 2. "JOHNNY MORGAN."

65

The musical score for "Johnny Morgan" is presented in four systems. Each system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a forte (*f*) dynamic marking. The first system shows the vocal melody and piano accompaniment. The second system continues the piece, featuring a *f* dynamic marking and a fermata over a measure in the piano part. The third system includes accents (>) over several notes in the vocal line. The fourth system concludes the piece with a double bar line and the instruction *D.C.* (Da Capo) in both the vocal and piano staves.

Medley Quadrille.

"IF I ONLY KNEW HOW IT WAS DONE."

No. 3. *f*

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The first system begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The piano part features a steady eighth-note accompaniment. The second system continues the melody and accompaniment. The third system includes a 'TRIO' section, indicated by a double bar line and the word 'TRIO.' in both the vocal and piano parts. The key signature changes to one flat (Bb) for the trio. The piano part in the trio section has a more active, sixteenth-note accompaniment. The score concludes with a final double bar line.

Medley Quadrille.

No. 4. 67

Musical score for 'No. 4.' in 2/4 time, marked *f*. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a rhythmic melody in the treble and a complex accompaniment in the grand staff.

"THE HAUNTED KICKABOO."

Musical score for "THE HAUNTED KICKABOO." in 2/4 time, marked *p*. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The melody is characterized by a steady eighth-note pattern.

Musical score for the second system of "THE HAUNTED KICKABOO." in 2/4 time, marked *f*. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The melody continues with a steady eighth-note pattern.

Musical score for the third system of "THE HAUNTED KICKABOO." in 2/4 time, marked *p* and *D.C.*. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The melody concludes with a final flourish.

Medley Quadrille.

No. 5. "WHERE WAS MOSES WHEN THE LIGHT WENT OUT?"

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time, starting with a forte (f) dynamic and a fermata. The piano accompaniment is in 2/4 time, starting with a piano (p) dynamic. The key signature has one sharp (F#).

The second system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

"WHOA EMMA."

The third system features a vocal line and a piano accompaniment. The piano accompaniment is marked with a forte (f) dynamic and consists of a rhythmic pattern of chords in the right hand and a bass line in the left hand.

The fourth system continues the vocal and piano parts. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand. The system concludes with a double bar line and a fermata.