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Edited by Charles Jarvis,

PROFESSOR OF MUSIC, ORGANIST AND LEADER OF THE CHOIR AT THE CHURCH OF THE EPIPHANY,

VOL. I, 1842.

PHILADELPHIA:

GODEY & M'MICHAEL,  
PUBLISHERS' HALL, 101 CHESTNUT STREET.

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All those pieces marked with an asterisk (\*) are either composed or arranged expressly for this work.

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THE PEARL.

Weber.

Quadrille.

MODERATO.

Sung by Miss Poole.

Piano.

*mf*

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a key signature of one flat and a 3/4 time signature, and a bass clef staff. The music is marked *mf* (mezzo-forte). The treble staff features a melodic line with slurs and ties, while the bass staff provides a harmonic accompaniment with chords and single notes.

Sweet air, how ev - - ry note brings back Some sun - - ny hope, some day - - dream bright, That  
Come, sing me that sim - ple air a - gain, I used so to love in life's young day, And

*p*

The second system contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a treble clef staff with a key signature of one flat. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part is marked *p* (piano). The lyrics are written below the vocal staff.

shin - ing o'er life's ear - ly track Fill'd e - ven its tears with light. The  
bring, if thou canst, the dreams that then, Were waken'd by that sweet lay. The

*pp*

The third system continues the vocal melody and piano accompaniment. The piano part is marked *pp* (pianissimo). The lyrics are written below the vocal staff.

new found life that came . . . . . With love's first e - - cho'd vow; The fear, the  
ten - der gloom its strain . . . . . Shed o'er the heart and brow, Grief's shadow, with-

*p*

The fourth system concludes the piece. The piano part is marked *p* (piano). The lyrics are written below the vocal staff.

bliss, the shame, Say, . . . where, where are they now! But, still the 11

out its pain, Say, . . . where, where is it now! But play me the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one flat (B-flat), and the time signature is 2/4. The vocal line begins with a half note G4, followed by a quarter note A4, and then a dotted quarter note B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

same loved notes pro - - long, For sweet 't were thus, to that old lay, In

well known air once more, For thoughts of youth still haunt its strain, Like

The second system continues the musical piece. The vocal line starts with a half note G4, followed by a quarter note A4, and then a dotted quarter note B4. The piano accompaniment features a more active right hand with eighth notes and a steady bass line.

dreams of youth and love and song, To breathe life's hour a - - way.

dreams of some far fai - - ry shore, We're ne - ver to see a - gain.

The third system shows the vocal line with a half note G4, a quarter note A4, and a dotted quarter note B4. The piano accompaniment continues with a similar rhythmic pattern in the right hand and a consistent bass line in the left hand.

*mf.*

The fourth system consists of piano accompaniment for the right and left hands. The right hand features a melodic line with some grace notes, and the left hand provides a harmonic foundation with chords and a bass line. The dynamic marking *mf.* (mezzo-forte) is present.

# INAUGURATION;

OR,

# UNITED STATES GRAND MARCH.

COMPOSED EXPRESSLY FOR THIS WORK, AND MOST RESPECTFULLY DEDICATED TO MISS ANNIE COLEMAN, BY C. JARVIS.

Tempo di Marcia.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (one sharp) and common time (C). The music begins with a piano dynamic (p) and includes a *dim.* (diminuendo) marking. The piece concludes with a double bar line and a repeat sign.

The second system of musical notation consists of two staves. It continues the piece with a *cres.* (crescendo) marking. The system ends with a double bar line and a repeat sign.

The third system of musical notation consists of two staves. It begins with a *ff* (fortissimo) dynamic and includes a *cres.* (crescendo) marking. The system ends with a double bar line and a repeat sign.

The fourth system of musical notation consists of two staves. It begins with a *ff* (fortissimo) dynamic and includes a *dim.* (diminuendo) marking. The system ends with a double bar line and a repeat sign.

The fifth system of musical notation consists of two staves. It begins with a *Fine.* marking, followed by a *p* (piano) dynamic. A *TRIO.* section begins with a *Dolce.* (dolce) marking. The system concludes with a *mf* (mezzo-forte) dynamic. The piece ends with a double bar line and a repeat sign.

pp *cres.*

*f* *p* *Dolce.* *mf* *pp*

*fz* *cres.* *f* *Dolce.*

*rit.* *tempo.* *p* *Dolce.* *mf* *pp*

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

B\*\*\*

# LITTLE NELL.

## ROMANCE:

WRITTEN EXPRESSLY FOR THIS WORK, BY CHARLES WEST THOMSON, ESQ., AND INSCRIBED TO THE AUTHOR OF THE "CURIOSITY SHOP." ADAPTED TO A BEAUTIFUL AIR FROM BELLINI'S OPERA OF LA NORMA, BY CHARLES JARVIS.

*Andantino Sostenuto.*

[Omit these two bars in singing the 2d and 3d verses.]

The wind is sighing, The bright snow

ly - ing E'en like a man - tle o'er field and din - - - gle— And clad with gra - ces, In death's em-

bra - ces, Pure as the snow - flake, the maid sleeps well.— There comes no mor - row, Its draught of

sor - - - - row In childhood's chal - ice a - gain to min - gle; Mid winter's

ro - ses She now re - po - ses, At rest for ev - er— poor lit - tle Nell.

## 2d Verse.

The bird she tended,  
 Tho' long befriended,  
 Is singing gaily above her pillow;  
 To his fond chanting,  
 That heart, once panting,  
 With gladness never again shall swell.—  
 No longer cheering,  
 Her voice endearing  
 Is heard like zephyrs across the billow—  
 The withered flowers  
 Youth o'er her showers  
 Are emblems fitting of little Nell.

## 3d Verse.

Fond eyes are weeping  
 Where she is sleeping,  
 A thing of beauty, tho' pale and faded—  
 That face so charming  
 Seems death disarming,  
 And almost breaking his mystic spell.  
 She has departed,  
 The gentle hearted,  
 Her soul no longer by grief invaded—  
 And music lingers  
 From angel fingers,  
 Around the death-bed of little Nell.

L'EXTATIQUE.....A Galopade.

J. Strauss.

Animato.

D.C.



# JEUNE FILLE À QUINZE ANS. (THE YOUTHFUL MAIDEN.)

COMPOSED BY MADEMOISELLE L. PUGET. ARRANGED BY F. BURGMULLER.

*Allegretto.*

INTRODUCTION.

*p* *cres.* *dim.*

*sf* *sf* *sf* *p*

*mf*

*p*

*fz Fine. Dolce.*

Sva.....

D.C.

c

# OH! SHALL WE GO A SAILING.

SUNG BY MALIBRAN.

WORDS BY W. H. BELLAMY. MUSIC BY M. W. BALFE.

*Allegretto Moderato.*

*Dolce.*

*p*

The piano introduction consists of two staves. The right hand features a melodic line with a *Dolce* marking, while the left hand provides a rhythmic accompaniment of eighth notes. The tempo is marked *Allegretto Moderato* and the dynamics are *p*.

Oh! shall we go a sailing? a sailing? a sailing? The

*f* *pp*

The first system shows the vocal line and piano accompaniment. The vocal line begins with the lyrics "Oh! shall we go a sailing? a sailing? a sailing? The". The piano accompaniment features a *f* dynamic in the right hand and *pp* in the left hand.

winds breathe soft o'er the slumb'ring main, Leaving the rest at the banquet rega - ling, Long ere 'tis end - ed we'll

*cres.*

The second system continues the vocal and piano accompaniment. The lyrics are "winds breathe soft o'er the slumb'ring main, Leaving the rest at the banquet rega - ling, Long ere 'tis end - ed we'll". The piano accompaniment includes a *cres.* (crescendo) marking.

scud back again. The fays of the forest will

*f* *decres.* *p* *f* *Fine.* *p*

The final system concludes the piece. The lyrics are "scud back again. The fays of the forest will". The piano accompaniment features dynamics of *f*, *decres.*, *p*, *f*, *Fine.*, and *p*.

joy - fully lend us An a - corn's cup or a fil - bert's shell; And with rose-leaf sails, and

*pp* *cres.*

Sylphs to at - tend us, Oh! shall we not skim the wave passing well? Oh! shall we not skim the

*poco* *f*

ri - tar - do

wave passing well? Oh! shall we not skim the wave passing well? Oh! &c. D.C.

*a poco* *a poco* *ritardo.* *Colla parte.* D.C.

2d and 3d verses.

2. What though the sun has set? still never fear thee; Safe shall we sail ere the night falls, now, We shall  
 3. Let's go and climb where the co - ral is growing, Or ga - ther the am - ber that's strew'd on the strand, And

have light enough, trembler, to cheer thee, For I've got a glow - worm to burn at the bow; For  
 long ere the sea o'er the rocks can be flow - ing, We shall get back to our own fai - ry land;

*ritard.* D.C.

I've got a glow-worm to burn at the bow; For I've got a glow-worm to burn at the bow. Oh! &c  
 We shall get back, We shall get back, We shall get back to our own fai - ry land. Oh! &c

C.

# CALEDONIAN GALOP.

COMPOSED EXPRESSLY FOR THIS WORK, AND RESPECTFULLY DEDICATED TO MISS MARY FREEMAN, BY CHARLES JARVIS.

*Animato e Marcato.*

*f marcato.*

*fz*

*Fine. Dolce e legato.*

*fz*

*mf*

*schierzando.*

*fz*

Detailed description: The score is for a piano piece in 2/4 time, titled 'CALEDONIAN GALOP.' It is composed by Charles Jarvis and dedicated to Miss Mary Freeman. The piece is marked 'Animato e Marcato.' and begins with a forte (*f*) dynamic. The first system shows the piano and bass staves with various articulations like accents and slurs. The second system continues with a fortissimo (*fz*) dynamic. The third system features a 'Fine. Dolce e legato.' section with a change in texture. The fourth system returns to a fortissimo (*fz*) dynamic. The fifth system includes a 'schierzando.' section with a mezzo-forte (*mf*) dynamic. The sixth system concludes with a fortissimo (*fz*) dynamic. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *fz* and *D.C.* at the end.

# AFFECTION.....Waltz.

COMPOSED FOR THE PIANO FORTE, AND PRESENTED TO THE EDITOR, BY W. H. F., ESQ.

Moderato Delicato.

Second system of musical notation, starting with a 3/4 time signature. It includes dynamic markings such as *Dolce* and *pp*, and features triplet markings (3).

Third system of musical notation, continuing the piece with dynamic markings such as *pp* and triplet markings (3).

Fourth system of musical notation, featuring a section marked *Sva.* (Sustained). It includes dynamic markings such as *Fine.*, *mf*, *cres.*, *e passione.*, and *sfr*.

Fifth system of musical notation, including dynamic markings such as *cres.*, *rinf*, and *sfr*. It concludes with the marking *D.C.*

# THE MOUNTAIN HORN..... *Song.*

WORDS BY CHARLES WEST THOMSON, ESQ. THE MUSIC BY A. DE BEAUPLAN.

THE WORDS PUBLISHED BY PERMISSION OF A. FIOT, ESQ.

*Allegro.*

On the misty mountain winds the horn, In

mu - sic sweet re - sound - - ing— From the glens awa - king, Deer are breaking, In their gladness

bound - - ing. Ev'ry lit - tle bird Thro' the wood is heard, Welcoming mer - ri - ly

beam - ing morn-- Light the vapours sail O - ver hill and dale, And the lark cheerl - ly

tells her tale— Ho ho ho ho ho ho, O how delight - - ful

is the mountain horn; Ho ho ho ho ho ho, The cheerful mountain horn.

## 2d Verse.

What a fairy picture glows the morn  
 When first the sun is waking;  
 Zephyrs that were sleeping  
 Mid dews weeping,  
 Now their wings are shaking.  
 Beautiful and gay  
 Is the rosy day,  
 Carolling cheerily mid the corn;  
 Thre' the summer air  
 All is sweet and fair,  
 For the soft melody lingers there;  
 Ho ho ho, ho ho ho,  
 O how delightful is the mountain horn;  
 Ho ho ho, ho ho ho,  
 The cheerful mountain horn.

## THE FAIRY BOY.

[FROM THE SONGS OF THE SUPERSTITIONS OF IRELAND.]

WRITTEN AND COMPOSED BY S. LOVER, ESQ.

2d verse. O'er the moun - tain

A mother came when

thro' the wild wood, Where his childhood loved to play, Where the flow'rs are freshly spring - ing,

stars were pal - ing, Wailing round a lonely spring; Thus she cried, while tears were fall - ing,

There I wan - der day by day, There I wan - der growing fond - er Of the child that made my joy;

Calling on the Fairy King, "Why with spell my child caress - ing, Courting him with fairy joy,

On the e - choes wildly call - ing To restore my fairy boy.

Why destroy a mother's blessing, Wherefore steal my baby boy!"

## 3d Verse.

But in vain my plaintive calling,  
Tears are falling all in vain;  
He now sports with fairy pleasure,  
He's the treasure of the train!

Fare thee well! my child, for ever!  
In this world I've lost my joy,  
But in the next we ne'er shall sever,  
There I'll find my angel boy.



# LA SMOLENSKA.....*Russian Air.*

[DANCED BY MADEMOISELLE FANNY ELLSLER.]

Moderato.

*ff* *fz* *grazioso.*

*p*

*Fine. p dolce.*

D.C.

C

A

# THE SYLVAN SHADE, UNDER THE WALNUT TREE.

PARTLY COMPOSED, AND ARRANGED, BY CHARLES JARVIS.

Allegretto Grazioso.

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f* (forte) and *fz* (forzando).

*2d Verse. Oft*      *by the glowworm light,*      *Elfins gay and spirits bright*

Un - - - der the Walnut tree,      dance with me,      dance with me -

The second system of music includes the vocal line and piano accompaniment for the second verse. Dynamics include *f*, *fz*, and *p* (piano). The piano part ends with the instruction *Fin.*

*Meet beneath their branches' height, And dance till peep of morn.*      *Oft by the glowworm light,*

*p* Gay as fai - ry elves we'll be,      *p* In some sylvan shade.      Un - - - der the walnut tree,

The first system of music includes the vocal line and piano accompaniment for the first part of the first verse. Dynamics include *p* (piano).

*Elfins gay and spirits bright*      *Meet beneath their branches' height, And dance till peep of morn.*

dance with me,      *cres. ritard.*      *a tempo.*      Gay as fairy elves we'll be,      In some sylvan shade.

The second system of music includes the vocal line and piano accompaniment for the second part of the first verse. Dynamics include *p* and *fz*. Performance markings include *cres. ritard.* and *a tempo.*

*Tripping, tripping lightly O'er the verdant meadows, Tripping, tripping lightly*

mf f fz p

*Tripping, tripping lightly O'er the verdant meadows, Tripping, tripping lightly*

*O'er the verdant meadows; Night's pale nectar quaffing, night's pale nectar quaffing, In some sylvan shade, Night's pale nectar*

dim. ritard. f ad lib. p f a tempo.

*O'er the verdant meadows; Here no worldly sorrow, here no worldly sorrow shall our hearts in - vade, Here no worldly*

*quaff - ing. In some syl - - - van shade— Un - - - der the walnut tree*

p ritard. in tempo.

*sor - row shall our hearts in - - - vade— Un - - - der the walnut tree*

*dance with me, dance with me— Gay as fairy elves we'll be, In some sylvan shade.*

cres. ritard. in tempo. p

*dance with me, dance with me— Gay as fairy elves we'll be, In some sylvan shade.*

C\*

D.C.

# RETREAT QUICK-STEP.

ARRANGED FROM A SONG COMPOSED BY LOUISA PUGET.

II Basso  
ben Marcato.

BUGLE.

(Repeat 8va.)

*p*

*cres.* *ff* *Ped.* \* *Ped.* \*

*p*

1st time. 2d time.

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

# THE TRUMPET WALTZ.

J. Klemczynski.

Moderato  
Energico.

*ff* *p* *ff* *p* *fp* *ff* *fp* *fp* *fp* *fp* *fp* *ff* *p* *sf* *sf* *sf* *Fine.*

C\*\*

B

# SONG TO MY MARY.

WRITTEN BY W. G. WALTER, ESQ.; ADAPTED AND ARRANGED, TO A CELEBRATED AIR IN HEROLD'S OPERA OF ZAMPA,  
AND RESPECTFULLY DEDICATED TO HIS FRIEND H. A. PEIRSOL, ESQ., BY CHARLES JARVIS.

Moderato.

2d Verse. Then, my Ma - ry, fond and true, Shall both our hearts, de - - light - - ed,

Though in noiseless flight a - way Year af - ter year is steal - - ing,

In life's wintry years re - new The vows its spring-time plight - ed. Yes,

Yet the heart feels no decay, Still young in truth and feel - - ing. Yes,

both our hearts, de - - light - - ed, In life's win - ter shall re - new The vows its spring-time plight - - ed.

year on year is steal - ing, Yet the heart feels no decay, Still young in truth and feel - - ing.

Though dimm'd by years that eye appears,    Though dimm'd by years that eye appears,    I will be near to    wipe off its tears,

Year after year charms disappear,    Year after year charms disappear,    Eyes that were bright grow dimm'd with a tear,

*p*

*mf*

I will be near to    wipe off its tears.    Then, my Ma - ry,    fond and true,    Shall both our hearts, de - light - ed,

Eyes that were bright grow dimm'd with a tear.    Yes, in noiseless flight a - way    Year af - ter year is steal - ing,

*ritardo.*    *tempo.*

*diminuendo e ritardo.*    *pp*    *tempo.*

In life's wintry years re - new    The vows its spring-time plight - - ed.

Yet the heart feels no de - cay,    Still young in truth and feel - - ing.

*mf*

*cres.*    *fz*

# LADY'S PROMENADE MARCH.

COMPOSED EXPRESSLY FOR THIS WORK, BY C. F. RUDOLPH.

Tempo di Marcia.

First system of musical notation for the piano part, featuring a treble and bass clef with a common time signature. The music includes a triplet of eighth notes in the treble staff and a bass line with chords and eighth notes. Dynamics include 'fz' and 'f'.

Second system of musical notation, continuing the piano part with similar rhythmic patterns and dynamics like 'p'.

Third system of musical notation, including a repeat sign and various dynamics such as 'fz', 'f', and 'fz'.

Fourth system of musical notation, featuring a triplet and a dynamic marking of 'p'.

Fifth system of musical notation, marking the beginning of the TRIO section with dynamics 'fz', 'f', 'Fine.', and 'p'.

Sixth system of musical notation, concluding the piece with dynamics 'f' and 'D.C.'.



# THE SUITORS.... A Ballad.

THE POETRY BY GEORGE P. MORRIS—THE MUSIC BY CHARLES E. HORN.

RESPECTFULLY DEDICATED TO

LOUIS A. GODEY, ESQ.

BY THE WRITER OF THE WORDS, AND THE COMPOSER OF THE MELODY.

2d Verse. *old*

*Playfully.*

Time, the friend of Duty, Next call'd to see the fair; He laid his hand on Beauty, And left her in despair. Wealth vanish'd!—Last went rosy Health, And

sought the bow'r of Beauty, Dress'd like a modern beau; Just then Love, Health, and Duty Took up their hats to go. Wealth such a cordial welcome met, As

she was doom'd to prove That those who Duty slight for Wealth, Can never hope for Love—Ah, no! Can never hope for Love!

made the others grieve; So Duty shunn'd the gay coquette, Love, pouting, took French leave—He did! Love, pouting, took French leave!

## TRUE LOVE CAN NE'ER FORGET.\*

[FROM THE SONGS OF THE LEGENDS AND TRADITIONS OF IRELAND.]

WRITTEN AND COMPOSED BY S. LOVER, ESQ.

Moderato Delicato.

The piano introduction consists of two staves in 2/4 time, marked 'Moderato Delicato'. The key signature is one sharp (F#). The melody is written in the treble clef and features a series of eighth-note patterns with slurs and accents. The bass line provides a simple harmonic accompaniment with quarter notes.

“True love can ne'er forget, Fond - - ly as

The first system of the song includes a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment continues from the introduction.

when we met, Dear - - est, I love thee yet, My darling one!" Thus sung a minstrel grey

The second system continues the vocal line and piano accompaniment. The piano part features a more active accompaniment with chords and moving lines in both hands.

His sweet im - passion'd lay Down by the ocean's spray, At rise of sun; But wither'd was the

The third system concludes the vocal line and piano accompaniment. The piano part ends with a final chord.

\* It is related of Carolan, the Irish harpist, that after his loss of sight, and the lapse of twenty years, he recognised his first love by the touch of her hand.

minstrel's sight Morn to him was dark as night, Yet his heart was full of light, As he this lay be-

gun:— "True love can ne'er forget, Fond - - - ly as when we met, Dear - - - est, I  
*ad lib.* *a tempo.*

love thee yet, My darling one!"

## 2d Verse.

"Long years are past and o'er,  
Since from this fatal shore,  
Cold hearts and cold winds bore  
My love from me."  
Scarcely the minstrel spoke  
When, quick, with flashing stroke,  
A boat's light oar the silence broke,  
Over the sea.  
Soon upon her native strand  
Doth a lovely lady land,  
While the minstrel's love-taught hand  
Did o'er his sweet harp run.  
"True love can ne'er forget,  
Fondly, as when we met,  
Dearest, I love thee yet,  
My darling one."

## 3d Verse.

Where the minstrel sat alone  
There that lady fair hath gone;  
Within his hand she placed her own;  
The bard dropt on his kneec:  
From his lips soft blessings came,  
He kiss'd her hand with truest flame,  
In trembling tones he named her name,  
Though her he could not see;  
But, oh! the touch the bard could tell  
Of that dear hand remember'd well;  
Ah! by many a secret spell  
Can true love trace his own;  
For true love can ne'er forget:  
Fondly, as when they met,  
He loved his lady yet,  
His darling one.

# CALEDONIAN WALTZ.

[PERFORMED WITH GREAT APPLAUSE BY MR. G. KNOOP, ON THE VIOLINCELLO, AT THE MUSICAL FUND CONCERTS.]

Scherzando.

*p*

*cres.* *f*

*cres.* *p* *f*

*dim.* *p*

*ritard.* *tempo.*

First system of musical notation. The piano part (left) includes dynamic markings *cres.*, *f*, *cres.*, and *mf*. The bass part (right) includes a *CODA.* marking and an accent (^) over a note.

Second system of musical notation. The piano part (left) includes a dynamic marking *f*. The bass part (right) includes a dynamic marking *cres.*

Third system of musical notation. The piano part (left) includes dynamic markings *c animato,* and *ff*. The system concludes with a double bar line and repeat signs.

# LOUISVILLE MARCH.

W. C. P.

Fourth system of musical notation. The tempo marking *Maestoso.* is written vertically on the left side of the piano part.

Fifth system of musical notation. The piano part (left) includes markings for a trill (*tr*) and triplets (*3*). The bass part (right) includes a dynamic marking *pp* and the instruction *CORN.*

Sixth system of musical notation. The piano part (left) includes dynamic markings *f* and *mp*. The bass part (right) includes a dynamic marking *f* and the instruction *D.C.*

# THE LAND OF MY BIRTH.

[SUNG BY MR. BISHOP.]

WRITTEN BY CHARLES JEFFERYS, COMPOSED BY J. HARROWAY.

Andante  
e  
Affettuoso.

*p dolce.* *fz cres.*

The piano introduction consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Andante e Affettuoso'.

2d Verse. No friend came around me to

*mz f* *f* *p*

The piano accompaniment for the second verse spans two systems. The first system includes the vocal line and the piano accompaniment. The second system continues the piano accompaniment. Dynamics include mezzo-forte, forte, and piano.

Farewell to the home of my

cheer me, No pa - rent to soft - en my grief; Nor bro - ther, nor sis - ter were near me, And

child - - hood, Farewell to my cottage and vine; I go to the land of the stran - - ger, Where

strangers could give no re - lief. 'Tis true that it mat - ters but lit - tle (Tho' living the thought makes one

pleasure alone will be mine. When life's fleeting journey is o - ver, And earth again mingles with

pine)— What e - - ver be - falls the poor rel - ic When the spir - it has flown from its  
 earth— I can rest in the land of the stranger As well as in that of my

*con anima.* *rall.* *colla voce.*

shrine. But, oh! when life's jour - ney is o - - - - - ver, And earth again min - gles with  
 birth. Yes, these were my feel - ings at part - - - - - ing, But ab - sence soon al - ter'd their

*tempo.* *cadenza ad lib.* *tempo.*

earth, La - - ment - ed or not, still my wish is to rest in the Land of my  
 tone; The cold hand of sick - ness came o'er me, And I wept in my sor - - - rows a-

*rall.* *colla voce.*

birth.  
 lone.

*mf*

THE BRILLIANT... A Quadrille.

Moschelles.

*Vivace.*

8va

*p*

*loco*

*f*

8

*p*



# PALERMO GALOPADE.

COMPOSED EXPRESSLY FOR THIS WORK,

BY

## C. HOMMANN.

*Alliegro con Brio.*

INTRODUZIONE. *Staccato.*

*Sva-----loco*

Musical notation for the first system of the introduction. The right hand plays a melody with staccato notes, while the left hand provides a rhythmic accompaniment. Dynamics include piano (p), crescendo (cres.), and forte (f). The tempo marking *Alliegro con Brio.* is written vertically on the left.

Musical notation for the second system of the introduction. The right hand continues the melody, and the left hand accompaniment features piano (p) dynamics.

Musical notation for the third system of the introduction. The right hand melody includes piano (p) and forte (f) dynamics. The left hand accompaniment also features piano (p) dynamics. The tempo marking *Sva-----loco* is written above the staff.

Musical notation for the fourth system of the introduction. The right hand melody includes piano (p) and staccato dynamics. The left hand accompaniment features piano (p) dynamics.

Musical notation for the fifth system of the introduction. The right hand melody includes piano (p) and fortissimo (ff) dynamics. The left hand accompaniment features piano (p) dynamics. The system concludes with a double bar line.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests. A dynamic marking of *p* (piano) is present in the middle of the system.

Second system of musical notation. The treble clef staff includes a dynamic marking of *f* (forte) and a performance instruction *8va* (octave up) with a dashed line above the staff. The bass clef staff continues the complex texture.

Third system of musical notation. The treble clef staff begins with a dynamic marking of *dolce.* (dolce) and ends with a dynamic marking of *f*. The bass clef staff continues the complex texture.

Fourth system of musical notation. The treble clef staff has dynamic markings of *p*, *f*, *p*, *f*, *p*, and *dolce.* The bass clef staff continues the complex texture.

Fifth system of musical notation. The treble clef staff ends with a dynamic marking of *f*. The bass clef staff continues the complex texture.

Sixth system of musical notation. The treble clef staff has dynamic markings of *p*, *f*, *p*, *f*, and *p*. The bass clef staff continues the complex texture.

The first system consists of two staves. The upper staff (treble clef) contains a series of eighth and sixteenth notes, some with accents. The lower staff (bass clef) contains chords and single notes, some with slurs.

The second system continues the piece. It includes dynamic markings *f* and *ff con fuoco*. Performance instructions *Sva* and *loco* are placed above the staves. The notation includes chords and melodic lines.

The third system features repeated chords in both staves, marked with *sfz*. The chords are primarily triads and dyads.

The fourth system shows more complex melodic lines in the upper staff and chords in the lower staff, with *sfz* markings.

The fifth system includes *sfz* markings and the instruction *Sva*. The notation features chords and melodic fragments.

The sixth system concludes the page with the instruction *loco*. It features melodic lines in both staves.

# I'VE WAITED LONG,

A Ballad.

WRITTEN AND COMPOSED BY

DR. J. K. MITCHELL.

ARRANGED WITH SYMPHONIES AND ACCOMPANIMENTS FOR THE PIANO FORTE, BY

CHARLES JARVIS.

*Tenderly and with  
much Feeling.*

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of one flat and a common time signature. The music begins with a *mf* dynamic and includes trills (tr) and accents (^).

First system of musical notation including a vocal line and piano accompaniment. The vocal line has the lyrics "I've wait - ed long, but". The piano accompaniment includes dynamics *pp*, *fz*, and *dim.*

Second system of musical notation including a vocal line and piano accompaniment. The vocal line has the lyrics "not in vain, Though youth and health are gone; And days of sor - row,".

MY DEAR M'MICHAEL—

[The following note accompanied Dr. Mitchell's Song.]

According to your request, I send you the song, and the music to which I made it. In composing a song, I always fall into a strain, which, according to accident, is original or recollected. The one I now send you is a simple original air, which, on account of the singularity of its source, may please some of your subscribers of that sex whose virtues, so often witnessed in my professional pursuits, I take great pleasure in holding up to imitation.

Sitting up one gloomy winter night with a poor gentleman who returned, after a long absence, to finish his sickly remainder of life in an impoverished home, I heard the tale of early love, long-deferred hope, and disastrous fortunes, which I have told with more than poetic truth in the simple verses now sent to you. The good being who waited, welcomed and watched, has faithfully performed her promise, and he whom she loved in absence and unto death, departed to a happier world, blessing with his last accents, the angel hand of tireless and disinterested affection.

January 10, 1842.

Truly yours,

J. K. MITCHELL.

*rit.* *a tempo.*  
 nights of pain, Have found me still a - lone. I've wait - ed long for thee, and now thou  
*colla voce.* *a tempo.* *cres.*

*ritard.* *ad lib.* *cadenza.*  
 comest back to me, With sor - row on thy furrow'd brow, A wreck from for - tune's  
*pp* *colla voce. dim.*

*tempo.* *ritard.*  
 sea.  
*cres.* *dim.*

## 2d Verse.

But welcome still thou broken one,  
 Tho' nothing's left of thee,  
 But that fair name and thrilling tone,  
 So dear of yore to me.  
 Tho' gone the flush of love's young day,  
 His calmer light will come,  
 To shed a purer, softer ray,  
 On sorrow's stainless home.

M

## 3d Verse.

Thou could'st not know in brighter days  
 How all my heart was thine;  
 It is when suns have ceased to blaze  
 That spotless planets shine;  
 Then let the world frown on, since thou  
 Art true to love and me,  
 And I will fan thy fever'd brow,  
 And be the world to thee.

# LA REMINISCENCE,

A Quadrille.

BY CHARLES JARVIS.

*Allegro Moderato.*

*p* *cres.*

*f* *Fine. p*

*f* *8va*

*loco* *ff*

Detailed description: This is a piano score for a piece titled 'La Reminiscence' by Charles Jarvis. The score is written for piano and consists of five systems of music. The first system begins with the tempo marking 'Allegro Moderato.' and features a piano (*p*) dynamic. The second system includes a crescendo (*cres.*) and a forte (*f*) dynamic, ending with a 'Fine. p' marking. The third system continues with a forte (*f*) dynamic. The fourth system features a fortissimo (*ff*) dynamic and an octave sign (*8va*) above the treble clef. The fifth system includes a 'loco' marking above the treble clef. The music is in 2/4 time and the key signature has one flat (B-flat).

# WEBSTER'S QUICK STEP.

G. HEWS.

*Allegretto.*

*mf*

*Fine. f*

*p mf*

*TRIO. D.C. piu vivace. fz p fz*

*p mf*

*f fz D.C.*

# THE SEPARATION.

WRITTEN BY LORD BYRON.

ADAPTED AND ARRANGED TO A BEAUTIFUL AIR FROM BELLINI'S OPERA OF NORMA,

AND RESPECTFULLY DEDICATED TO HUGH DAVIDS, ESQ.

BY

CHARLES JARVIS.

*Andante e Affettuoso.*

Piano introduction in 3/8 time, key of B-flat major. The music is marked *f* (forte) and includes a *corni.* (horn) part. The piece concludes with a *pp* (pianissimo) dynamic.

2d Verse. These lips are mute, these eyes are dry,

Fare - - well, if ev - er fond - est prayer - -

Vocal line and piano accompaniment for the second verse. The piano part is marked *din.* (diminuendo). The vocal line includes the lyrics: "These lips are mute, these eyes are dry, Fare - - well, if ev - er fond - est prayer - -".

But in my breast, and in my brain, A - - - wake the pangs that

For oth - er's weal a - vail'd on high, Mine will not all be

Vocal line and piano accompaniment for the final lines. The piano part is marked *pp* (pianissimo). The vocal line includes the lyrics: "But in my breast, and in my brain, A - - - wake the pangs that For oth - er's weal a - vail'd on high, Mine will not all be".



pass not by, The thought that ne'er shall sleep—that ne'er shall sleep a - gain. My

lost in air, - But waft thy name be - yond—thy name be - yond the sky. 'Twere

soul nor deigns nor dares com - plain, Though grief and pas - sion there re - bel; - - -

vain to speak, to weep, to sigh: Oh! more than tears of blood can tell - - -

..... I on - ly know we loved in vain— I on - ly feel—Farewell! I on - ly

..... When wrung from guilt's ex - pir - ing eye, Are in that word—Farewell! Are in that

feel—Fare - well!—Farewell!—Farewell!

word—Fare - well!—Farewell!—Farewell!

*rit.* *sfz* *colla voce.* *sfz* *tempo.* *cres.* *ritard.* *pp*

# THE HIGHLAND MINSTREL BOY,

WITH VARIATIONS  
BY R. SCHROEDER.

*Allegretto.*

*p* *Fine.*

*f* *con espress.* *D.C.* *p* *Var. 1st*

*Fine.*

*f* *D.C.*

*p* *Var. 2d*

*cres.* *Fine.*

*p* D.C.

# LE PAPILLON...Waltz.

H. HERZ.

*Allegro Moderato*

*p*

*cres.* *p* *mf*

*cres.* *sf* *p* *dolce.* *Fine.* *p*

*mf* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *D.C.*

# THE BLARNEY,

FROM THE SONGS OF THE LEGENDS AND TRADITIONS OF IRELAND.

WRITTEN AND ARRANGED BY S. LOVER, ESQ.

2d Verse. Oh! say, would you find this same

*Moderato.*

Oh! did you ne'er hear of the

"Blarney?" There's a Castle not far from Killarney, On the top of its wall, (But take care you don't fall) There's a stone that contains all this

"Blarney," That's found near the banks of Killarney! Believe it from me, No girl's heart is free Once she hears the sweet sound of the

Blarney. Like a magnet its in - fluence such is, That at - traction it gives all it touches; If you

"Blarney:" The Blarney's so great a de - ceiver, That a girl thinks you're there tho' you leave her, And

kiss it, they say, That from that blessed day You may kiss whom you please with your Blarney.

never finds out, All the tricks you're about, Till she's quite gone herself with your Blarney!

# THE SUCCESSFUL SUITOR.

A Ballad.

POETRY BY T. HAYNES BAYLY. MUSIC BY J. P. KNIGHT.

2d Verse. The minstrel came again next night, The

*Allegretto.*

A la - dy heard a minstrel sing One

la - dy was not sleeping; She sly - ly (though she veil'd the light) Was thro' her casement peeping. She heard him fondly

night beneath her bow'r— In wrath she cried "oh, what can bring A stranger at this hour!" She closed the casement,

breathe her name, Then saw him go with sorrow, And cried "I wonder whence he came! Perhaps he'll come to - morrow."

veil'd the lamp, The minstrel paused in sorrow, Yet said, "tho' now I must decamp, I'll try again to - morrow."

3d Verse.

Again she heard the sweet guitar,  
But soon the song was broken:  
Tho' songs are sweet, oh! sweeter  
far

Are words in kindness spoken,  
She loves him for himself alone,  
Disguise no more he'll borrow,  
The minstrel's rank; at length is  
known,  
She'll grace a court to-morrow.

# BARON MUNCHAUSEN'S MARCH.

BY

P. HUNTEN.

*Moderato.*

*p*

*cres - - cen - - do. f*

*p*

*f*

*sfz*

*sfz Fine. mezzo voce. ten.*

*dolce.*

*ten. pp*

Detailed description: This is a piano score for a march. It consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked 'Moderato'. The score includes various dynamic markings: piano (p), fortissimo (f), sforzando (sfz), piano-piano (pp), and dolce. There are also articulation marks like accents and slurs. The piece concludes with a 'Fine' marking and a 'mezzo voce' instruction. The notation includes eighth and sixteenth notes, rests, and chordal textures.

pp ff dolce mezzo voce. ten. pp D.C.

# ERIN IS MY HOME.

SUNG BY MR. DEMPSTER.

ARRANGED AND ADAPTED TO A BOHEMIAN MELODY

BY MOSCHELLES.

*Andante Espressivo.*

p dim.

2d V. If Eng - land were my place of birth, I'd love her tran - quil shore; And if Columbia were my

Oh! I have roam'd in many lands, And ma - ny friends I've met; Not one fair scenc or kindly

p

home, Her free - dom I'd a - - dore: Though pleas - ant de in both I've pass'd, I

smile, Can this fond heart for - get; But I'll confess that leaving thee, No

dream of days to come; Oh! steer my bark to Erin's Isle, For Er - in is my

more I wish to roam; Oh! steer my bark to Erin's Isle, For Er - in is my

home. Oh! steer my bark to Erin's Isle, For Er - - in is my

home. Oh! steer my bark to Erin's Isle, For Er - - in is my

*ritardo.*

*colla voce.*

home.

home.

*dolce. cres. pp.*



# CALOPADE

From Gustavus.

ARRANGED BY DUVERNOY. — COMPOSED BY AUBER.

*Moderato.*

(Repeat Sva. f)

*p*

(Repeat Sva. f)

*f*

*p*

*f*

Sva.....

*p*

*mf* *cres.* *f* *ff* *ff* *Fine.*

*loco*

# OH WHERE, GENTLE WEST WIND.

WRITTEN BY J. K. MITCHELL.

COMPOSED EXPRESSLY FOR THIS WORK,

BY MR. HERWIG.

Andante con Espressivo.

ENERGICO.

The piano introduction is in C major, 2/4 time. It begins with a forte (ff) dynamic and features a series of chords and arpeggios. The tempo is marked 'ENERGICO'. Dynamics include pp (pianissimo), dim. (diminuendo), f (forte), and soft Ped. (soft pedal). The piece concludes with a final chord marked with an asterisk (\*).

2d V. "I've scaled with the eagle the tree-cover'd hill, I've skimm'd with the swallow, the lake and the rill, I've

ANDANTE.

The first system shows the vocal line and piano accompaniment. The vocal line is in C major, 6/8 time, with a tempo marking of 'ANDANTE'. The lyrics are: "Oh where, gentle west wind, oh where hast thou been? What sweets hast thou rifled, What friends hast thou seen? Oh". The piano accompaniment is in C major, 6/8 time, with dynamics including *espress. p* and *ritard.* (ritardando). The system ends with a double bar line and a key signature change to B-flat major.

sported with bees where the fields are in bloom, And waded in the forest, the Indian's dark plume: I've swung the wild roses that

The second system continues the vocal line and piano accompaniment. The lyrics are: "come to me now from my own distant vale; Come, richest of breezes, and tell me thy tale! Thy voice from the wilderness,". The piano accompaniment is in B-flat major, 6/8 time, with a tempo marking of *legato.* (legato). The system ends with a double bar line.

\* The Introduction to this song was added by the Editor, with the approbation of the composer, he having omitted to make one through mistake.

crimson thy bower, I've seen thy dear friends in their fes - ti - val hour, When heaping the wine-cup, they

rustling and free, Comes loaded with incense, far dearer to me Than riches, or honours, or

*ritardo.* *tempo.*

drain'd it to thee, And pledges of friendship, I've brought them with me, And pledges of friendship, I've

joys of the dome; Come, breath of the wildwood, and tell of my home, Come, breath of the wildwood, and

*ritenuto.* *ad lib.* *poco a poco ritardo.*

*tenuto.* *colla voce.*

brought them with me.

tell of my home."

*p* *p* *tempo.* *p*

3.  
 "I caught, ere it fell from her eye, the warm tear  
 Of thy mother, who wept that her son was not near;  
 While father, and brother, and sister replied  
 To the pledge, as they flush'd with affection and pride.  
 I linger'd to kiss the soft blush on the cheek,  
 Of a maiden who sighed, for no pledge could she speak—  
 That half-stifled sigh I have stolen away,  
 To sweeten the rose-buds I meet in my play."

4.  
 "Though dear to my soul is the tree-cover'd hill,  
 And rich in remembrance the lake and the rill,  
 Though bird, bee, and blossom, seem sweeter each day;  
 Oh take, if thou wilt, their loved breathings away!  
 But give me, dear West Wind, oh give, ere you fly,  
 The voice of my friends, and the tear and the sigh;  
 The gold of the mountains, the pearls of the sea,  
 Take, take!—but the sigh—give, oh give it to me!"

## THE HAUNTED SPRING.

FROM THE SONGS OF THE LEGENDS AND TRADITIONS OF IRELAND.

WRITTEN AND COMPOSED BY S. LOVER, ESQ.

*Allegro.*

V. S.

2d Verse. The purple heath-bells blooming fair, Their fragrance round did fling, As the hunter lay, at the close of day, Beside the haunted spring Beside the

Gaily through the mountain glen, The hunter's horn did ring, As the milk-white doe escaped his bow, Down by the haunted spring, Down by the

haunt - ed spring: A la - dy fair, in robe of white, To greet the hunter came, She kiss'd a cup with jewels bright, And pledged him by his

*ad lib.* *a tempo.*  
haunt - ed spring: A - gain his silver horn he wound, 'Twas echo answer'd back, For neither groom nor haying hound, Was on the hunter's

name, "Oh! la - dy fair," the hunt - er cried, "Be thou my love, my blooming bride, A bride that well might grace a king, Fair

*ad lib. a tempo.*  
track, In vain he sought the milk-white doe, That made him stray and 'scaped his bow, For, save himself, no living thing Was

La - dy of the haunted spring, Fair Lady of the haunted spring.

by the silent haunted spring, Was by the silent haunted spring.  
*colla voce, a tempo.*

3d Verse.

In the fountain clear she stoop'd,  
And forth she drew a ring;  
And the bold knight his faith did plight  
||:Beside the haunted spring:||  
But since the day his chase did stray,  
The hunter ne'er was seen,  
And legends tell he now doth dwell  
Within the hills so green:  
But still the milk-white doe appears  
And wakes the peasant's evening fears,  
While distant bugles faintly ring,  
||:Around the lonely haunted spring:||

# INVITATION TO DANCE.

Quadrille.

COMPOSED, AND DEDICATED TO LADY SUBSCRIBERS OF THIS WORK, BY

W. L.

*Scherzando.*

*p* *mf* *cres - -*

*cen - - - do.* *p scherz.*

*cres - - - cen - - - do.* *dim.* *ritenuto.* *a tempo.* *p*

*mf* *cres - cen - do.* *Fine.*

*(Repeat 8va.)* *schertz.* *p* *D.C. al Fine.*

# THE TRIUMPHAL MARCH.

ARRANGED BY CHARLES JARVIS.

THE MUSIC EXTRACTED FROM THE WORKS OF THE CHEVALIER NEUKOMM.

*Marcia.*

*f*

*ff* *cres.* *ff* *mf*

*ff* *dolce.* *legato.* *f*

*ff* *cres.*

*TRIO.* *Fine.* *pp dolce.* *f* *pp soft Ped.*

First system of musical notation. Treble and bass staves. Dynamics: *fz*, *f*, *ff*. Tempo: *Energico.*

Second system of musical notation. Treble and bass staves. Dynamics: *pp*, *fz*, *f*.

Third system of musical notation. Treble and bass staves. Dynamics: *ff*, *mf*, *ff*, *mf*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *ff*, *pp*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *ff*, *mf*, *ff*, *mf*.

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff*, *pp*. Ends with *D.C.*

# NYDIA'S SONG,

IN BULWER'S "LAST DAYS OF POMPEII."

THE MUSIC COMPOSED BY J. BLOCKLEY.

*Andante*

*p* *cres.*

2d VERSE. *Oh! happy Beam, how can'st thou*

*The Wind and the Beam loved the*

*p* *p*

*prove, That bright love of thine? In thy light is the proof of thy love, Thou*

*Rose, And the Rose loved one; For who recks the wind where it blows? Or*

*hast, thou hast but to shine!*

*How its love can the Wind re...*

*loves, or loves not the Sun?*

*None knew whence the humble Wind*

*schertz.*



... veal? Un - wel - - - come its sigh; Mute, mute to its Rose let it steal— Its

stole, Poor sport of the skies— None dream'd that the wind had a soul, In its

*sost.* *leggiero.*

*proof* is to die! The Wind and the Beam loved the Rose, And the Rose loved

*calando.* *tempo.*

mourn - - - ful sighs! The Wind and the Beam loved the Rose, And the Rose loved

*calando.* *tempo.*

one; For who recks the Wind where it blows Or loves, or loves not the

one; For who recks the Wind where it blows? Or loves, or loves not the

Sun?

Sun!

*cres.*

# CLARA WALTZ.

COMPOSED AND ARRANGED FOR THE PIANO FORTE

BY BEETHOVEN.

*Moderato.*

*dolce.*

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a dynamic marking *f* and includes several accented notes. The bass clef part consists of a continuous eighth-note accompaniment.

Second system of musical notation, continuing the piece with similar rhythmic patterns in both staves.

Third system of musical notation, showing a change in the bass clef accompaniment with more varied rhythmic values.

Fourth system of musical notation, featuring a dynamic marking *con fuoco.* in the treble clef part.

Fifth system of musical notation, continuing the *con fuoco* section with complex rhythmic textures.

Sixth system of musical notation, concluding the page with a dynamic marking *fz* and a first ending bracket labeled *I\** in the bass clef part.

# MY OWN ONE. . . . Song.

ADAPTED TO A FAVOURITE SCOTCH AIR, BY DAVID LEE.

*Moderato.*

The piano introduction consists of two staves in 2/4 time with a key signature of one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand, featuring a steady eighth-note bass line and chords in the right hand.

2d VERSE. My own one! My own one! When I woo'd with song and vow, Though thy  
My own one! My own one! Whom I have loved so well; With thy

*Fine.*

The second verse is set in 2/4 time with a key signature of one flat. It features a vocal line with lyrics and a piano accompaniment. The piece concludes with a 'Fine' marking.

beau - ty woke my spiri't's pride, Thou wert not so dear as now. I loved thee then, that others praised The  
ra - ven hair, and gentle smile, And thy bright eyes' silent spell; Oh! what is this cold world to us, 'Mid

The musical notation continues the second verse, showing the vocal line and piano accompaniment. The lyrics are: 'beau - ty woke my spiri't's pride, Thou wert not so dear as now. I loved thee then, that others praised The ra - ven hair, and gentle smile, And thy bright eyes' silent spell; Oh! what is this cold world to us, 'Mid

charms which I had won; But now, when they for - get to gaze, 'Tis for thy . . . self a - lone!  
such a fate as ours! A shadow o'er life's sunny path, A blight on fancy's flow'rs.

D.C.

The musical notation continues the second verse, showing the vocal line and piano accompaniment. The lyrics are: 'charms which I had won; But now, when they for - get to gaze, 'Tis for thy . . . self a - lone! such a fate as ours! A shadow o'er life's sunny path, A blight on fancy's flow'rs. D.C.'

3d VERSE.  
My own one! my own one!  
Though thy beauty may decay,  
Still the flow'ry fetters round my heart,  
Can ne'er be torn away;

Thine eye may lose its look of light,  
Less lure the world may see,  
But thou wilt still be fair and dear,  
My own one! unto me.

# GENTLE MARY, . . . . Song.

WORDS BY G. H. BARBOUR. MUSIC BY WM. C. PETERS.

*Delicato.*

The piano introduction consists of two staves in 4/4 time, marked 'Delicato'. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

2. Kind, kind and gentle is she, Kind is my Mary; The tender blossom o' the tree Nae purer is than Ma - ry.

The first verse of the song is set in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The piano part consists of two staves, with the right hand playing chords and the left hand providing a steady accompaniment.

Kind, kind and gentle is she, Kind is my Mary; The tender blossom o' the tree Can ne'er compare wi' Ma - ry.

Oh, should'st thou meet some haugh - ty lass, Her head wi' pride and

Her brow is fair as win - ter's snow, Her cheeks wi' mo - dest

*Fine.*

fol - ly toss; Ne'er look on her, but let her pass, For oh, she's not my Mary. Sae

ro - - ses glow, And dove - like glan - ces sweet - ly flow, Fra' out the een of Mary. Sae

D.C.

D.C.

3.

But see you one, wi' modest air,  
Bedeck'd wi' beauties soft and rare;  
That makes your heart feel sweetly sair,  
Oh weel ye ken, 'tis Mary. Sae kind, &c.

4.

And when you come to know her mind,  
In nature's purest lore enshrined;  
Gang through the world, ye'll never find  
Anither like my Mary. Sae kind, &c.

# HAPPY MAIDENS.

FROM THE FRENCH.

ADAPTED TO A BEAUTIFUL AIR FROM "LE CHAPERON BLANC,"

AND ARRANGED FOR ONE, OR TWO EQUAL VOICES

BY CHARLES JARVIS.—THE MUSIC BY AUBER.

*Allegro Moderato.*

*(1st time 1st voice alone. p)*  
*(2d time together. f)*

1st Verse. Come, maids, and dance with me, Merrily— merrily, Who would not joyful be? Cheerily, Cheerily. Come, those, who

2d Verse. Come, maids, and dance with me, Merrily— merrily, Who would not joyful be? Cheerily, cheeri-ly. Light forms are

*pp* *p*

*legato.*

*ANIMATO.*

step the lightest, Come those whose eyes are brightest, All join with voices sweet, All trip on airy feet. We'll gaily dance to light and sportive

gliding near us, Sweet voices glad and cheer us, Wild flowers, wet with dew, Cast fragrance round us too. We'll gaily dance till darkling night shall

*f* *f*

*D.C.* *D.C.*

measure ; *p* What a scene of bliss, Mirth and happiness, *f* What can we feel but innocence and pleasure? As the evening  
 hover O'er the scene of bliss, *p* Mirth and happiness, *f* Then homeward hie when all our sports are o-ver, Seeking new de-

*Sva-----loco*

(1st time 1st voice alone. *p*)  
 (2d time together. *f*)

light Glistens soft and bright. Come, maids, and dance with me, Merrily— merrily, Who would not  
 light In visions of the night. Come, maids, and dance with me, Merrily— merrily, Who would not

*legato.*

joyful he, Cheerily, cheerily.

joyful be, Cheerily, cheerily.

*f* *fz*

# WOOD UP, OR THE MISSISSIPPI QUICK-STEP.

J. HOLLOWAY.

*Spirito.*

*f*

*p* *fz*

*p* *fz*

(POST HORN.) (TRUMPET.) (BUGLE.) (TRUMPET.) (POST HORN.) (BUGLE.) *fz*

*f* *p* *f*

*p* *f*

1st time. 2d time.



# THE BLESSER QUADRILLES.

ARRANGED BY CHARLES JARVIS,

AND RESPECTFULLY DEDICATED TO MISS HELEN M. COLTON.

## LA CRACOYENNE.

NO. 1.  
Le Pantalon.

INTRODUCTION.

The musical score is written for piano in 2/4 time. It consists of five systems of two staves each. The first system is labeled 'INTRODUCTION.' and features a dynamic marking of *ff*. The second system has dynamic markings of *fz* and *p*. The third system has a dynamic marking of *mf*. The fourth system has a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and triplets. A key signature change to one flat is indicated in the fourth system. The piece concludes with a double bar line.

Chassé all—Forward two—Cross over—Chassé—Cross to place—Balancé.

# LA TARENTULE.

NO. 2  
L'Etc.

ff fz

p

D.C.

Forward two—Cross over—Chassé and cross to place—Balancé and turn partners.

# LA SMOLENSKA.

NO. 3  
La Poule.

INTRODUCTION

f ff p

mf

D.C. *p*

Right hand across, left hand back—Balancé on a line and half promenade—Forward two and back—Half right and left to places—  
Swing corners.

## LA SYLPHIDE.

NO. 4  
La Trénnis.

*p*

*f* *fz* *p*

*dolce.* D.C.

Forward two—Cross over—Chassé—Cross to places—Balancé and turn partner—Ladies chain—Promenade half round and half right  
and left to places.

## EL JALEO DE JERES.

NO. 5.  
Finalc.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature and time signature. The music features a complex, rhythmic melody in the upper staff and a supporting bass line in the lower staff.

The second system continues the musical piece. The upper staff shows a continuation of the melodic line with various ornaments and a triplet of eighth notes. The lower staff provides harmonic support. The system concludes with a fortissimo (*ff*) dynamic marking.

The third system features a more intricate melodic line in the upper staff, including a triplet of eighth notes. The lower staff has dynamic markings of *pp* (pianissimo) and *ff* (fortissimo) interspersed throughout the system.

The fourth system includes a *D.C.* (Da Capo) marking and a *ff* dynamic. The upper staff continues with a melodic line that includes a repeat sign. The lower staff features a series of chords and a steady bass line.

The fifth system concludes the piece with a *D.C.* marking. The upper staff has a melodic line that ends with a final flourish. The lower staff provides a final harmonic accompaniment.

Forward four and back—Half right and left—Side couples the same—Chassé all and change partners—Promenade half round—Repeat till partners meet.

# FANNY GREY.

A BALLAD OF REAL LIFE.

WRITTEN AND COMPOSED BY THE HON. MRS. NORTON.

*Moderato.*

2d V. "Now pray, my love, put by that frown, and don't begin to scold! You really will persuade me soon you're growing cross and old. — I

Well, well, Sir! so you're come at last! I thought you'd come no more: I've waited, with my bonnet on, from one till half-past four! — You

on - ly stopp'd at Grosv'nor gate, young Fanny's eye to catch: I won't, I swear I won't be made to keep time like a watch! I

know I hate to sit alone, un - settled where to go: You'll break my heart—I feel you will—if you con - tinue so! You'll

won't, I swear I won't be made to keep time like a watch!"

break my heart—I feel you will—if you con - tinue so!

3d VERSE.

It took you, then, two hours to how? Two hours!—Take off your hat; I wish you'd bow that way to me—and apropos of that,—I saw you making love to her—(You see I know it all!)  
||: I saw you making love to her, at Lady Glossop's ball!":||

4th VERSE.

"Now really, Jane, your temper is so very odd to-day! You jealous,—and of such a girl as little Fanny Grey! Make love to her! Indeed, my dear, you could see no such thing:  
||: I sat a minute by her side, to see a turquoise ring!":||

5th VERSE.

"I tell you that I saw it all, the whispering and grimace, The furtive and coquetting, in her little foolish face, Oh! Charles, I wonder that the earth don't open, where you stand—  
||: By the heav'n that is above us both, I saw you kiss her hand!":||

6th VERSE.

"I didn't love! Or if I did,—allowing that 'tis true,— When a pretty woman shows her rings, what can a poor man do?  
My life, my soul, my darling Jane! I love but you alone,  
||: I never thought of Fanny Grey—(How tiresome she's grown!":||

7th VERSE.

"Put down your hat,—don't take your stick!—Now prithee, Charles, do stay!  
You never come to see me now, but you long to run away;  
There was a time, there was a time, you never wish'd to go,—  
||: What have I done, what have I done, dear Charles, to change you so!":||

8th VERSE.

"Pooh, pooh, my love! I am not changed—but dinner is at eight;  
And my father's so particular, he never likes to wait,  
Good bye!" "Good bye! You'll come again?" "Yes, one of these fine days!"  
||: "He's turn'd the street—I knew he would—He's gone to Fanny Grey's!":||

# THE MOONLIT DELL.

Song

WRITTEN EXPRESSLY FOR THIS WORK.

AND AFFECTIONATELY DEDICATED TO MISS ANNIE S. CRAWFORD,

BY M. H. R.

ARRANGED FOR THE PIANO FORTE BY C. JARVIS.—MUSIC BY G. RIMBAULT.

*Light & Graceful.*

The piano introduction consists of two staves in G major and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A triplet of eighth notes appears at the end of the first line.

Hark! hark! the fairy me - lo - dy Softly pealing, softly pealing, O'er the woodland—

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a fermata on a whole note. The piano accompaniment includes dynamic markings *fz* and *p*.

o'er the lea, So gently on us stealing. Come let us forth beneath the moon, To

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the phrase 'So gently on us stealing'. The piano accompaniment includes dynamic markings *pp*, *fz*, and *pp*.

view the scene so merry, And hasten, or they'll all be gone, If we should longer tarry; Then

let us seek the moonlit dell, Softly stepping, softly stepping, Not a breath must break the spell That

all the world is keep - ing, keep - ing, all the world is keep - - ing.

*Sva* *loco* *fz*

2d VERSE.

See! see, they come—the elfin train,  
 Tripping lightly—tripping lightly,  
 On the soft and velvet green,  
 While stars are shining brightly;  
 Not a sound must now betray  
 That mortals near them hover,  
 A breath would fright the elves away,  
 If they our forms discover.  
 Then let us seek, &c.

3d VERSE.

The morning dawns—but ere the light  
 Gently breaking—gently breaking,  
 Through the darkling shades of night,  
 The woodland songsters waking,  
 The dance is o'er—the elves have fled,  
 Yet still afar are stealing

Sweet strains from every mossy bed,  
 Their hiding-place revealing;  
 Then let us quit the lonely dell,  
 They are sleeping—they are sleeping,  
 Morn hath broke the magic spell  
 That all the earth was keeping.

# MOUNTAIN QUICK-STEP.

COMPOSED EXPRESSLY FOR THIS WORK,

AND RESPECTFULLY DEDICATED TO JOSHUA M. MILLER, ESQ. OF BALTIMORE.

BY M. WIESEL.

Quick-Step.

The first system of music is in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a piano introduction with dynamic markings of *ff* and *p*. The melody is characterized by a series of eighth-note patterns.

The second system continues the piece with dynamic markings of *ff* and *pp*. It includes a repeat sign and a fermata over a measure in the right hand.

The third system continues the piece with dynamic markings of *f* and *pp*. It features a series of chords and melodic lines.

The fourth system concludes the main section with dynamic markings of *f* and *pp*. It ends with a double bar line and the word *Fine.*

TRIO.

The fifth system is the beginning of the Trio section, marked with a *p* dynamic. It features a different rhythmic pattern with chords and a bass line. It ends with a double bar line and the initials *D.C.*



# LADY WALTZ.

COMPOSED EXPRESSLY FOR THIS WORK,

BY LA PLUME.

*Allegro con Spirito.*

First system of musical notation, featuring a treble and bass clef with a 2/4 time signature and a forte (*f*) dynamic marking.

Second system of musical notation, concluding with a *Fine.* marking.

Third system of musical notation, featuring a piano (*p*) dynamic marking.

Fourth system of musical notation, concluding with a *D.C.* marking.

Fifth system of musical notation, labeled as the *TRIO.* section with a piano (*p*) dynamic marking.

Sixth system of musical notation, including first and second endings, a sforzando (*sf*) dynamic marking, and a *D.C. al Fine.* marking.

# RORY O'MOORE.

A Favourite Ballad.

SUNG BY MR. POWER.

WRITTEN AND ADAPTED TO AN IRISH MELODY,

BY SAMUEL LOVER.

*Lively.*

The first system of music consists of a treble staff and a bass staff. The treble staff contains the melody, and the bass staff contains the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo marking 'Lively.' is written vertically to the left of the staff.

2d VERSE. "Indeed then," says Kathleen, "don't think of the like, For I half gave a promise to

The second system of music features a vocal line on a single staff and piano accompaniment on two staves (treble and bass). The key signature remains two flats. The lyrics are: "Young Rory O'Moore courted Kathleen O'Bawn, He was bold as a hawk, and she

Soothing Mike, The ground that I walk on he loves, I'll be bound," "Faith," says Rory, "I'd rather love you than the ground," "Now,

The third system of music continues the vocal line and piano accompaniment. The key signature remains two flats. The lyrics are: "soft as the dawn, He wish'd in his heart pretty Kathleen to please, And he thought the best way to do that was to teaze; "Now

Rory, I'll cry if you don't let me go, Sure I dream every night that I'm hating you so!" "Oh!" says Rory, "that same I'm de-

*ad lib.*

Rory be aisy," sweet Kathleen would cry, Re - - proof on her lip, but a smile in her eye, "With your tricks I don't know, in troth,

*colla voce.*

lighted to hear, For dhramas always go by conthrairies my dear; Oh! Jewel, keep dreaming that same till you die, And bright

*espress.*

what I'm about, Faith you've teased till I've put on my cloak inside out." "Oh! Jewel," says Rory, "that same is the way You've

*colla voce.*

*colla voce.*

morning will give dirty night the black lie, And 'tis plazed that I am, and why not to be sure? Since 'tis all for good luck," says bold

thrated my heart for this many a day, And 'tis plazed that I am, and why not to be sure? For 'tis all for good luck," says bold

Rory O'Moore.

Rory O'Moore.

3d VERSE.

"Arrah Kathleen, my darlint you've teased me enough,  
And I've thrash'd for your sake Dinny Grimes and Jim Duff,  
And I've made myself drinking your health quite a baste,  
So I think, after that, I may talk to the priest:"\*

Then Rory, the rogue, stole his arm round her neck,  
So soft and so white, without freckle or speck,

And he look'd in her eyes that were beaming with light,  
And he kiss'd her sweet lips—don't you think he was right?  
"Now Rory leave off, Sir—you'll hug me no more,  
That's eight times to-day that you've kiss'd me before;"

"Then here goes another," says he, "to make sure,  
For there's luck in odd numbers," says Rory O'Moore.

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

# THE ORPHAN BALLAD-SINGERS.

A Ballad.

COMPOSED BY HENRY RUSSELL.

*Andante Moderato.*

*p sostenuto.*

The piano introduction consists of two staves. The right hand plays a melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The left hand plays a rhythmic accompaniment in bass clef with the same key signature and time signature. The music is marked *p sostenuto.*

Oh, wea - ry wea - ry

The first system of the vocal and piano accompaniment. The vocal line is on a single treble staff. The piano accompaniment consists of two staves (treble and bass clefs). The lyrics "Oh, wea - ry wea - ry" are placed below the vocal line.

are our feet, And wea - - ry weary is our way, - - - - Through ma - ny a long and crowd - ed street We've

The second system of the vocal and piano accompaniment. The vocal line is on a single treble staff. The piano accompaniment consists of two staves (treble and bass clefs). The lyrics "are our feet, And wea - - ry weary is our way, - - - - Through ma - ny a long and crowd - ed street We've" are placed below the vocal line.

*con espress.*  
wander'd mournfully to - day; My lit - - - tle sister she is pale, — She is too tender and too

*dolce. p*

*ad lib.* *a tempo.* *ad lib. assai.*  
young - - - - - To bear the autumn's sullen gale, - - - - - And all day long the child has sung.

*colla voce.* *colla voce.* *a tempo. cres.*

*dim.*

## 2d VERSE.

She was our mother's favourite child,  
Who loved her for her eyes of blue,  
And she is delicate and mild,  
She cannot do what I can do.  
She never met her father's eyes,  
Although they were so like her own;  
In some far distant sea he lies,  
A father to his child unknown.

## 3d VERSE.

The first time that she lisp'd his name,  
A little playful thing was she:  
How proud we were—yet that night came  
The tale how he had sunk at sea.  
My mother never raised her head;  
How strange, how white, how cold she grew!  
It was a broken heart they said—  
I wish our hearts were broken too.

## 4th VERSE.

We have no home—we have no friends,  
They said our home no more was ours,  
Our cottage where the ash-tree bends,  
The garden we had fill'd with flowers.

The sounding shells our father brought,  
That we might hear the sea at home;  
Our bees, that in the summer wrought  
The winter's golden honeycomb.

## 5th VERSE.

We wander'd forth mid wind and rain,  
No shelter from the open sky;  
I only wish to see again  
My mother's grave, and rest, and die.  
Alas, it is a weary thing  
To sing our ballads o'er and o'er;  
The songs we used at home to sing—  
Alas! we have a home no more!

# DO NONE REMEMBER ME.

WRITTEN BY T. H. BAYLY, ESQ.

THE MUSIC COMPOSED EXPRESSLY FOR THIS WORK,

AND RESPECTFULLY DEDICATED TO MISS REBECCA M. GASKILL,

BY CHARLES JARVIS.

*Andante e Affettuoso.*

*dolce. pp* *pp* *dim.*

(Soft Ped.)

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a rhythmic accompaniment in the left hand. The melody begins with a series of eighth notes, followed by a half note, and ends with a quarter note. The accompaniment consists of a steady eighth-note pattern. Dynamics include *dolce. pp*, *pp*, and *dim.* A *Soft Ped.* instruction is placed below the left hand.

It was a Sabbath morn, The bell had chimed for church; And the young and gay were gather - ing A --

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a half note, followed by a quarter note, and ends with a half note. The piano accompaniment provides a steady accompaniment. Dynamics include *pp*.

*ad lib.* *a tempo.*

- - round the rustic porch, There came an a - ged man, In a soldier's garb was he And

*colla voce.* *a tempo.*

The second system continues the song. The vocal line begins with a half note, followed by a quarter note, and ends with a half note. The piano accompaniment continues with a steady accompaniment. Dynamics include *ad lib.*, *a tempo.*, *colla voce.*, and *a tempo.*

gazing round the group, he cried, "Do none re - member me!" And gazing round the group, he cried, "Do

none re - member me!"

*cadenza.*  
*colla voce.* *a tempo.* *mf*

*cres.* *dim.* *fz* *ppp*

Ending for 1st & 2d Verse. 3d Verse.

*dolce. pp* *dim.*

(Soft Ped.)

2d VERSE.

The veteran forgot  
 His friends were changed or gone,  
 The many forms around him there  
 As children he had known.  
 He pointed to the spot  
 Where his dwelling used to be,  
 Then told his name, and smiling said,  
 "You now remember me."

3d VERSE.

Alas! none knew him there;  
 He pointed to a stone  
 On which the name he breathed was traced,  
 A name to them unknown.  
 And then the old man wept,  
 "I am friendless now," cried he,  
 "Where I had many friends in youth,  
 Not one remembers me."

# PRINCE ALBERT'S BAND MARCH.

COMPOSED BY STEPHEN GLOVER.

*Allcrgo Spiritoso.*

*p*

*(Repeat Sec. f)* *mf* *f*

*dolce.* *f* *ff*

*1st time.* *(Repeat Sec. f)*

*fz Fine. f* *p* *f* *p*

*1st time.* *2d time.* *(Repeat Sec. pp)* *D.C.*



# INAUGURATION WALTZ.

COMPOSED BY KALLIWODA.

*Andante Moderato.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a forte (*f*) dynamic and a half note chord, followed by a series of chords and a melodic line. A piano (*p*) dynamic is indicated later in the system. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and a steady bass line.

The second system continues the musical notation with two staves. The upper staff features a melodic line with a forte (*f*) dynamic. The lower staff continues the accompaniment with chords and a bass line.

The third system of musical notation consists of two staves. The upper staff has a melodic line starting with a piano (*p*) dynamic. The lower staff continues the accompaniment. The system concludes with a double bar line and the word "Fine." written in the right margin.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line starting with a *dolce.* dynamic. It includes a first ending bracket labeled "1st time." and a second ending bracket labeled "2d time." with a triplets sign (*3*) over the notes. The lower staff continues the accompaniment.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with a first ending bracket labeled "1st time." and a second ending bracket labeled "2d time." with a triplets sign (*3*) over the notes. The lower staff continues the accompaniment. The system concludes with a double bar line and the initials "D.C." written in the right margin.

# THE IRISH VOLUNTEERS.

## PARADE MARCH AND QUICK-STEP,

INTRODUCING RORY O'MOORE.

COMPOSED EXPRESSLY FOR, AND RESPECTFULLY DEDICATED TO THEIR COMMANDER,

CAPTAIN JAMES GOODMAN.

BY FRANCIS JOHNSON.

*Ala Militaire.*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte dynamic marking (f) and contains a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the piano accompaniment. The upper staff has two trumpet parts labeled "TRUMPET." below it. The lower staff continues the piano accompaniment. The music features a mix of eighth and sixteenth notes.

The third system continues the piano accompaniment. The upper staff has two trumpet parts labeled "TRUMPET." below it. The lower staff continues the piano accompaniment. The music features a mix of eighth and sixteenth notes.

The fourth system continues the piano accompaniment. The upper staff has two trumpet parts labeled "TRUMPET." below it. The lower staff continues the piano accompaniment. The music features a mix of eighth and sixteenth notes.

First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The dynamic marking is *f*.

Second system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). Dynamic markings include *f* and *ff*.

Third system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). Dynamic markings include *ff* and *Fine. dolce.*. A section is labeled *SOLO Eb BUGLE.* with a key signature change to one flat (Bb). Pedal markings are present at the end of the system.

Fourth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). Dynamic markings include *Ped.*. The system contains several triplet markings.

Fifth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). Dynamic markings include *Tutti.* and *f*. A section is labeled *SOLO.*

Sixth system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). Dynamic markings include *D.C.*. The system contains several triplet markings.

# MICKEY FREE'S QUICK-STEP.

*Con Spirito.*

*f* Corni. *mp*

*cres.*

*p* *cres.* *f* *mp*  
*fz*

*mp* *f*

*Fine. mf* *(Repeat 8va. f.)*

*f* *D.C. al Segno.*

# FONDEST AFFECTIONS STILL CLING TO HOME.

FROM THE OPERA OF THE AMBASSADRESS.

COMPOSED BY D. F. E. AUBER.

*Andante Con Moto.*

'Tis not the valley, mountain, and

grove, Haunts of my childhood, scenes of my love, Not for these only, feel I a care, But for the kind hearts still beating

there: Skies may be brighter but ne'er beguile My heart from the love of its own sunny isle, Footsteps may wander, hearts cannot

roam, Fondest af - fections still cling to home! Fondest affections still cling to home!

2d VERSE.

Home ! there's a magic e'en in the name  
 Cottage or palace still 'tis the same ;  
 Fond hearts may sever, true ones may  
 roam,  
 But their affections still cling to home !  
 'Tis not the valley, mountain and grove.  
 Haunts of my childhood, scenes of my  
 love,  
 Not for these only shed I a tear,  
 ||: But for the kind hearts still beating  
 there. :||

# THE EVENING PRIMROSE.

Romance.

WRITTEN EXPRESSLY FOR THIS WORK BY M. H. R.

ARRANGED BY CHARLES JARVIS.

COMPOSED BY MADEMOISELLE LOISA PUGET.

*Allegretto piu  
Andantino.*

Musical score for the piano introduction, consisting of two staves. The key signature is two sharps (F# and C#) and the time signature is common time (C). The score begins with a forte (*f.*) dynamic, followed by piano (*p*) and mezzo-forte (*mf*) dynamics. It features various musical notations including slurs, accents, and dynamic markings.

Musical score for the first line of lyrics, including a vocal line and piano accompaniment. The key signature is two sharps and the time signature is common time. The tempo is marked *p e leggiero.* The lyrics are: "'Twas a love - ly summer's eve, And the sun was sink - ing". The piano accompaniment includes a fortissimo (*sfz*) marking and a piano (*p*) dynamic. A *ten.* (tenuto) marking is present above the piano part.

Musical score for the second line of lyrics, including a vocal line and piano accompaniment. The key signature is two sharps and the time signature is common time. The lyrics are: "low, All the flow' - rets seem'd to grieve As they saw his glo - - ries". The piano accompaniment includes *cres.* (crescendo) and *dim.* (diminuendo) markings.

go; *pp* For they wept—ere they slept, Tear-drops so bright, That they fell like a spell On the

night. Now the moon brighter shone With lucid ray, And the sun sinking down Stole a - -

*dim. ritardo.*

*cres.*

--- way.

*mf* *sfz* *cres.* *pp* *ten.*

## 2d VERSE.

All in vain the orb of night  
 Shed her lustre far and wide—  
 All in vain the stars so bright  
 Came out twinkling by her side,  
 Closely sealed o'er the field  
 Each tiny cup  
 Dews so wet—closer yet  
 Shut them up.  
 While the sun brightly shone  
 How glad were they,  
 But, alas! how they pass  
 Soon away.

## 3d VERSE.

But there is a simple flower  
 That avoids the sunny glare,  
 And at this all-peaceful hour  
 Sheds her fragrance in the air;  
 There is one—only one—  
 She loves the night,  
 Modestly hideth she  
 From the light,  
 Winning one, let us shun  
 Like thee the glare  
 Seek for worth not in earth,  
 'T is not there.

## LA CHASSE.

FROM THE CELEBRATED OPERA OF ZANETTA.

ARRANGED BY CHARLES JARVIS.—COMPOSED BY AUBER.

*Allegretto Moderato.*

*f* *p* *dim.* *f* *mf* *ff* *Fine.*



# GISELLE WALTZ.

F. BURGMÜLLER,

*Vivo. (♩.72)*

ff p ff p ff p *cres.*

VALSE.

f p *ben legato.*

*piu. f*

*dim. p*

*Ped. \* Ped. \**

f *cres.*

# SONG OF THE TEE-TOTALLER.

WRITTEN BY THE REV. GEORGE W. BETHUNE, D. D.

THE MUSIC COMPOSED EXPRESSLY FOR THIS WORK,

AND RESPECTFULLY DEDICATED TO LEWIS C. LEVIN, ESQ.

BY CHARLES JARVIS.

[FROM THE LADY'S MUSICAL LIBRARY.]

*Animato e  
Moderato.*

A TEMPO DI MARCIA.

*mf* *vigoroso.*

*cres.*  
Let others praise the ru - by bright In the red wine's sparkling  
*Fine, marcato.* *cres.*

glow, But dearer to me is the diamond light Of the fountain's clearer flow: The feet of earthly  
*p sotto voce.*  
*p*

men have trod The juice from the bleeding vine, But the stream comes pure from the hand of God To fill this cup of mine.

TREBLE. (1st time Solo, *mp*)  
(2d time Chorus, *ff*)

ALTO. Then give me the cup of cold water! The clear, sweet cup of cold water; For his arm is strong, tho' his

TENOR. Then give me the cup of cold water! The clear, sweet cup of cold water; For his arm is strong, tho' his

BASS. Then give me the cup of cold water! The clear, sweet cup of cold water; For his arm is strong, tho' his

(1st time *p*)  
(2d time *f*)

toil be long, Who drinks but the clear cold wa - ter, Who drinks but the clear cold wa - ter.

toil be long, Who drinks but the clear cold wa - ter, Who drinks but the clear cold wa - ter.

*ff* D.C.

2d VERSE.

The dew-drop lies [in the\*] floweret's cup,  
How rich [is its] perfume now!  
[And the] fainting Earth with joy looks up,  
When Heaven sheds rain [on her] brow:  
The brook goes forth with a pleasant voice  
To gladden the vale along,  
And the bending trees on her banks rejoice,  
To hear her quiet song:  
Then give me the cup of cold water!  
The clear, sweet cup of cold water;  
For bright is his eye, and his spirit high,  
Who drinks but the clear cold water!

3d VERSE.

The lark soars up [with a] lighter strain  
When the wave has washed her wing,  
[And the] steed flings back his 'thundering mane'  
In might [of the] crystal spring:  
This was the drink of Paradise,  
Ere blight on her beauty fell,  
And the buried streams of her gladness rise  
In every moss-grown well:  
Then here's to the cup of cold water!  
The pure, sweet cup of cold water;  
For Nature gives to all that lives  
But a drink of the clear cold water.

N \*

\* All words enclosed thus [ ] are to be sung to one note.

# GALOPADE,

FROM THE CELEBRATED BALLET GISELLE.

COMPOSED BY ADAM.

*Galop.*

(2d time 8va. *alta ff*)

*pp*

*pp*

*f*

1st time. 2d time.

(2d time 8va. *alta*)

*pp* *Ped.*

*Ped.*

\*

1st time. 2d time.

First system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in B-flat major. The top staff features a complex texture of sixteenth-note chords and arpeggios. The bottom staff has a more rhythmic accompaniment with eighth notes and rests. Dynamics include 'p' and 'pp'.

Second system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in B-flat major. The top staff continues with sixteenth-note chords. The bottom staff features a steady eighth-note accompaniment. Dynamics include 'f'.

Third system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in B-flat major. The top staff has a mix of sixteenth-note chords and eighth-note patterns. The bottom staff has a steady eighth-note accompaniment. Dynamics include 'f'.

Fourth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in B-flat major. The top staff features dense sixteenth-note chords. The bottom staff has a steady eighth-note accompaniment. Dynamics include 'f'.

Fifth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in B-flat major. The top staff has a mix of sixteenth-note chords and eighth-note patterns. The bottom staff has a steady eighth-note accompaniment. Dynamics include 'p' and 'cres.'.

Sixth system of musical notation, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. Both are in B-flat major. The top staff features dense sixteenth-note chords. The bottom staff has a steady eighth-note accompaniment. Dynamics include 'f'.

# THE HAPPY COUPLE.

COMPOSED BY HENRI HERZ.

*Andantino.*

*p*

We have lived and loved toge - - ther Thro' many changing years, We have shared each other's gladness And

*p*

wept each other's tears. I have never known a sorrow That was long unsoothed by

*p dim.*

thee, That was long unsoothed by thee, For thy smile can make a sum - mer Where darkness else would be, For thy

*rallen - - - tan - - - do.* *p*

smile can make a summer Where darkness else would be.

2d VERSE.  
 Like the leaves that fall around us  
 In Autumn's fading hours,  
 Are the traitor-smiles that darken  
 When the cloud of sorrow low'rs.  
 And tho' many such we've known, love,  
 :: Too prone, alas! to range ::  
 We both can speak of one, love,  
 Whom Time could never change.

3d VERSE.  
 We have lived and loved together  
 Through many changing years,  
 We have shared each others' gladness,  
 And wept each other's tears,  
 And let us hope the future,  
 :: As the past has been, will be, ::  
 I will share with thee thy sorrows,  
 And thou thy joys with me.

**THE PRATER GALOPADE.**

*Vivace.*  
*ff* *Ped.* \* *Ped.* \* *p dolce.*  
*p dolce.* *f*  
 TRIO.  
*Fine. dolce. Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*  
*p* *f* *p* *f* D.C.

# THE REMEMBRANCE OF HOME.

COMPOSED EXPRESSLY FOR THIS WORK, BY CHARLES JARVIS.

*Andante a poco  
Allegretto.*

*dolce e sostenuto.* *poco e ritardo.*

*mf a tempo.* *poco e ritardo. dim.*

*p dolce. poco a poco crescendo.* *p crescendo.*

*poco a poco crescendo.* *p crescendo.* *p*

*dolce e sostenuto.* *poco e ritardo dim.* *Fine. doloroso con sentimento.*

*1st time.* *2d time.* *D.C.*



# POOR BIRD.

THE POLISH HARP-GIRL'S SONG.

COMPOSED AND ARRANGED FOR THE HARP OR PIANO FORTE,

AND RESPECTFULLY DEDICATED TO

Mrs. Dr. R. H. Cabell, of Richmond, Va.

BY MRS. C. G. BURKE.

*Andantino Affettuoso.*

At dawn of day its ma - - tin lay A bird all blithe - - ly sung and

gay; Ere noon its song had died a - way; Poor, poor bird.

Sva - - - - - loco

2d VERSE.

It has no nest to take its rest,  
It roves all harmless and unblest,  
Far from the spot it loves the best,  
Poor bird.

3d VERSE.

Its wings wave slow, they weary grow,  
Its wounded heart is sick and low,  
Is there no resting-place for woe?  
Poor bird.

# MY MOTHER DEAR.

Ballad.

WRITTEN AND COMPOSED BY SAMUEL LOVER, ESQ.

*Tenderly.*

The piano introduction consists of two staves in G major and common time. The right hand features a melodic line with slurs and dynamic markings of *p*, *mf*, and *p*. The left hand provides a harmonic accompaniment with chords and moving lines.

There was a place in child - hood that I remember well, And there, a voice of

The first line of the song features a vocal melody and piano accompaniment. The piano part includes dynamic markings of *dim. rall.* and *p*. The lyrics are: "There was a place in child - hood that I remember well, And there, a voice of"

sweetest tone, bright fairy tales did tell, And gen - tle words and fond embrace were giv'n with joy to me, When

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes dynamic markings of *p*, *cres.*, and *p*. The lyrics are: "sweetest tone, bright fairy tales did tell, And gen - tle words and fond embrace were giv'n with joy to me, When"

I was in that happy place, Up - on my mother's knee. My mother dear! My mother dear! My

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes the dynamic marking *molto espress.*. The lyrics are: "I was in that happy place, Up - on my mother's knee. My mother dear! My mother dear! My"

gentle gentle mother!

2d VERSE.

When fairy tales were ended, "good night," she softly said,  
 And kiss'd and laid me down to sleep within my tiny bed,  
 And holy words she taught me there, methinks I yet can see  
 Her angel eyes, as close I knelt beside my mother's knee,  
 Oh mother dear! — Oh mother dear!  
 My gentle gentle mother!

3d VERSE.

In the sickness of my childhood, the perils of my prime,  
 The sorrows of my riper years, the cares of ev'ry time,  
 When doubt or danger weigh'd me down, then pleading all for me,  
 It was a fervent pray'r to Heav'n that bent my mother's knee,  
 My mother dear! — My Mother dear!  
 My gentle gentle mother!

# THE LEMON BLOSSOM WALTZ.

SELECTED FROM THE "LANGUAGE OF FLOWERS,"

(DISCRETION.)

COMPOSED BY LANNER.

Waltz.

*p*

*cres.* *f*

*cres - - - - cen - - - - do.* *cres - - - - cen - - - - do.*

*cres.* *f*

# WIDOW MALONE.

A SONG, FROM CHARLES O'MALLEY, THE IRISH DRAGON.

COMPOSED AND ARRANGED FOR THE PIANO FORTE, BY

CHARLES JARVIS.

*Scherzando.*

2d VERSE. *Of lovers she had a full score, Or more; And fortunes they all had galore, In store; From the*

*minis - ter down To the clerk of the town, All were courting the widow Malone, Ohone! All were courting the widow Malone.*

N. B. Every passage marked "Echo" should be sung "ad lib."

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

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

5th VERSE.  
The widow they all thought so shy,  
Ne'er thought of a simper or sigh,  
But 'Lucius,' says she,  
'Since you've made now so free,  
You may marry your Mary Malone,  
Ohone!  
You may marry your Mary Malone.'

6th VERSE.  
'There's a moral contain'd in my song,  
Not wrong;  
And one comfort it's not very long,  
But strong;  
If for widows you die,  
Larn to kiss, not to sigh;  
For they're all like sweet Mistress Malone,  
Ohone!  
For they're all like sweet Mistress Malone.'

# BEETHOVEN'S DREAM.

Waltz.

COMPOSED AND ARRANGED FOR THE PIANO FORTE BY

BEETHOVEN.

*Waltz.*

The first system of musical notation consists of two staves. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the piece. It features a dynamic shift to forte (*f*) in the middle section, followed by a return to piano (*p*) towards the end. The melodic line in the right hand continues with eighth-note figures, and the left hand maintains its accompaniment.

The third system includes the instruction *Fine. dolce.* The right hand has a melodic phrase that concludes with a fermata. The left hand plays a series of chords in the bass register, marking the end of the piece.

The fourth system features a crescendo (*cres.*) leading into a section marked *al.* (allargando). The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment.

The fifth system includes dynamic markings *ff*, *dim.*, and *dolce.*. It concludes with a first ending (*1st time.*) and a second ending (*2d time.*) leading to a double bar line. The instruction *D.C.* (Da Capo) is written at the bottom right.

# THE MAY WALTZ.

COMPOSED EXPRESSLY FOR THIS WORK, AND RESPECTFULLY DEDICATED

TO MISS HARRIET A. PIGMAN.

BY M. WIESEL.

*Valse Brilliant.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It begins with a series of chords and a melodic line. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Dynamic markings include *ff* (fortissimo) and *p* (piano).

The second system continues the musical piece with two staves. The upper staff features a more active melodic line with slurs and accents. The lower staff continues the accompaniment with chords and single notes. The key signature and time signature remain consistent.

The third system includes a first ending section. The upper staff has a melodic line that leads into a section marked "1st time." and "2d time." The lower staff provides accompaniment. Dynamic markings include *mf* (mezzo-forte) and *Fine. ff* (fine fortissimo).

The fourth system continues the piece with two staves. The upper staff has a melodic line with some rests. The lower staff features a rhythmic accompaniment with chords. Dynamic markings include *pp* (pianissimo) and *p* (piano).

The fifth system is the final system on the page, consisting of two staves. The upper staff has a melodic line with slurs and accents. The lower staff provides accompaniment. The dynamic marking *p* (piano) is present at the beginning of the system.

Musical notation for the first system, featuring treble and bass staves. The key signature is two flats (B-flat and E-flat). The first staff has a dynamic marking of *mf* and an accent (>) over a note. A first ending bracket labeled "1st time." spans the final measures of the system.

Musical notation for the second system. It begins with a first ending bracket labeled "2d time." followed by a section marked "TRIO." in a new key signature of three flats (B-flat, E-flat, and A-flat). The dynamic marking *p* is present. The system concludes with a first ending bracket labeled "1st time."

Musical notation for the third system, featuring treble and bass staves. The key signature remains three flats. The system concludes with a first ending bracket labeled "1st time."

Musical notation for the fourth system. It begins with a first ending bracket labeled "2d time." followed by a section marked *ff* (fortissimo) in the bass staff and *p* (piano) in the treble staff. The system concludes with a first ending bracket labeled "1st time."

Musical notation for the fifth system, featuring treble and bass staves. The key signature remains three flats. The system concludes with a first ending bracket labeled "1st time."

Musical notation for the sixth system. It features first and second ending brackets labeled "1st time." and "2d time." respectively. The system concludes with the instruction "D.C." (Da Capo).

# THERE'S NO LAND LIKE SCOTLAND.

A Ballad.

COMPOSED BY EDWARD J. LODER.

*Andantino  
quasi Allegretto.*

There's no land like Scotland with.

in the wide sea, There's no land like Scotland, The fearless and free, With her fair glens and mountains, Her fair locks and fountains, Her wild springing heather and

modest blue bell, No place in the world do I love half so well, No place in the world do I love half so well.

*Fine.*

2d VERSE.

Oh! sleepin' or wakin' where'er I may be,  
My thoughts aye are turning, dear Scotland, to thee;  
Bright gem of the northern wave,  
Home of the free and brave,  
While life endures thou can'st never depart,  
Ah! while life endures thou can'st never depart,  
Dear pride of the north, from thy throne in my heart.



# WOODSTOCK MARCH

Respectfully Dedicated to

MISS E. T. LATIMER, BY THE AUTHOR.

*Tempo di Marcia.*

*p* (Repeat Eva.) *f* *p* *f* *cres.* *f* *p*

*f* *p* *f* *f* (Repeat Eva.)

*ff* *p* *f* *p* *f* *p*

*cres.* *Fine. p dolce.* **TRIO**

*p* **D.C.**

# MOLLY BAWN.

Irish Ballad.

SUNG BY M. BALFE, IN THE COMIC OPERETTA OF

## Il Paddy Whack in Italia.

WRITTEN AND COMPOSED BY SAMUEL LOVER, ESQ.

*Andante non Troppo e Grazioso.*

2d VERSE. Now the pretty flow'rs were made to bloom dear, And the pretty stars were made to

Oh! Molly Bawn, why leave me pining, All lonely waiting here for

*rall.*

shine; And the pretty girls were made for the boys, dear, And may be you were made for mine. The wicked watch-dog here is

you, While the stars above are brightly shining— Because they've nothing else to do; The flowers, late were open

snarling, He takes me for a thief, you see, For he knows I'd steal you Molly darling— And then transported I should *rall.*

keeping, To try a rival blush with you, But their mother, Nature, set them sleeping, With their rosy faces wash'd with

*p* *colla voce.*

*be.* Oh! Molly Bawn, why leave me pi - - ning, All lonely waiting here for you, The *ad lib. tempo.*

dew. Oh! Molly Bawn, why leave me pi - - ning, All lonely waiting here for you, The

*tempo.*

stars above are brightly shi - - ning, Because they've nothing else to do; Molly Bawn, Molly

stars above are brightly shi - - ning, Because they've nothing else to do; Molly Bawn, Molly

*colla voce.*

Bawn!

Bawn!

*pp*

# THE MARKET CHORUS,

from

MASANIELLO, ARRANGED BY T. VALENTINE.

*Vivo.*

The first system of musical notation consists of a grand staff with a treble and bass clef. The time signature is 2/4. The music begins with a piano (*p*) dynamic and ends with a *rf* (ritardando forte) marking. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece, maintaining the 2/4 time signature. It features a mix of eighth and sixteenth notes in both the treble and bass staves, with some phrasing slurs in the treble line.

The third system shows a continuation of the rhythmic patterns, with a focus on sixteenth-note runs in the treble staff and steady accompaniment in the bass staff.

The fourth system features more intricate sixteenth-note passages in the treble staff, with the bass staff continuing to support the melody with chords and rhythmic accompaniment.

The fifth and final system on the page concludes the piece. It includes dynamic markings such as *8va* (octave) and *loco* (loco). The treble staff has a melodic line with slurs and accents, while the bass staff provides a rhythmic foundation. The piece ends with a double bar line.

# FIELD-DAY QUICK-STEP.

COMPOSED EXPRESSLY FOR THIS WORK,

BY CHARLES JARVIS.

Moderato e Grandioso.

8va

*f* *mf*

*fz* *fz* *fz*

1st time. 2d time. *loco*

BUGLE SOLO.

*mf* *Marcato e Energico.* *p delicato.*

1st time. 2d time.

*mf*

*mp scherz.* *piu cres.* *f* *p* *mf*

Ped.

1st time. 2d time.

*piu cres.* *f* *cres.* D.C.

Ped.

# PRAYER.—Quartette.

WRITTEN BY F. W.—COMPOSED BY ROSSINI.

ANDANTE.

SOPRANO.  
2d VERSE. Hear! oh kind and gra - cious Saviour, Hear the prayers to thee we  
Let our prayers, like fra - grant in - cense, Rise to thine e - - - ter - - nal

ALTO, or  
2d SOPRANO.  
Hear! oh kind and gracious Saviour, Hear the prayers to thee we  
Let our prayers, like fragrant in - cense, Rise to thine e - - - ter - - nal

TENORE.  
Hear! oh kind and gracious Saviour,  
Let our prayers, like fragrant in - cense,

BASSO.  
Hear! oh kind and gracious Saviour,  
Let our prayers, like fragrant in - cense,

Piano -  
forte.  
*f* *p*

raise;  
throne;

Grant to us thy con - - - stant  
Give thy Ho - - - ly Spir - - - it's

raise;  
throne;

Grant to us thy con - - - stant  
Give thy Ho - - - ly Spir - - - it's

Hear the prayers to thee we raise;  
Rise to thine e - - - ter - - nal throne;

Grant to us thy con - - - stant  
Give thy Ho - - - ly Spir - - - it's

Hear the prayers to thee we raise;  
Rise to thine e - - - ter - - nal throne;

Grant to us thy con - - - stant  
Give thy Ho - - - ly Spir - - - it's

*p*

fa - - vor, While we bow to pray and praise.  
pre - sence, That we may be thine a - lone.

fa - - vor, While we bow to pray and praise, to pray and praise. While we  
pre - sence, That we may be thine a - lone, be thine a - lone. That we

fa - - vor, While we bow to pray and praise, to pray and praise, While we bow to  
pre - sence, That we may be thine a - - - lone, be thine a - lone, That we may be

fa - - vor, We bow to pray and praise, to pray and praise. We bow to  
pre - sence, We may be thine a - - - lone, be thine a - lone. Be thine a - - -

While we bow to pray and praise, to pray and praise, to pray - - - and praise.  
That we may be thine a - lone, be thine a - lone, be thine a - lone. a - lone. *pp*

bow to pray and praise, to pray and praise, to pray and praise, to pray - - - and praise.  
may be thine a - lone, be thine a - lone, be thine a - lone, be thine a - lone. *pp*

pray and praise, to pray and praise, to pray and praise, We bow to pray and praise, and praise.  
thine a - - lone, be thine a - lone, be thine a - lone, be thine a - lone, be thine a - lone. *pp*

pray and praise, to pray and praise, and praise, to pray - - - and praise.  
- lone, be thine a - - lone, a - - lone, be thine a - - lone, a - - lone. *pp*

*dim.* *ppp*

# KEEPSAKE WALTZ.

ROSSINI.

*Waltz.*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 3/4 time. The music begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The notation includes chords and melodic lines.

The second system continues the piece and includes first and second endings. The first ending is marked "1st time." and the second ending is marked "2d time." The music is marked with a forte (*f*) dynamic. An "8va" marking is placed above the staff, indicating an octave shift. The system concludes with a repeat sign.

The third system features a "loco" marking above the staff, indicating a section to be played ad libitum. The system ends with a "Fine." instruction. The notation includes various rhythmic patterns and chordal accompaniment.

The fourth system continues the waltz melody and accompaniment. It features a variety of rhythmic figures and chordal textures. The notation is clear and well-organized.

The fifth system further develops the musical themes. It includes melodic lines in both hands and harmonic support. The notation is consistent with the previous systems.

The sixth and final system on this page concludes the piece. It features a "D.C." (Da Capo) marking, indicating that the first system should be repeated. The notation ends with a double bar line.



# THE NORMA QUADRILLES,

By Ch. Czerny.

## NORMA.

No. 1.  
Pantalon.

*f*

*Fine. p*

*f*

*p*

D.C.

Right and left—Balancez and turn partners—Ladies chain—Half promenade—Half right and left.

# CLAUDIEN.

No. 2  
L'Etc.

Musical score for 'CLAUDIEN' in 2/4 time. The score consists of four systems of piano accompaniment. The first system starts with a dynamic marking of *f*. The second system includes a *Fine.* marking and a dynamic marking of *p*. The third system includes a *cres.* marking and a dynamic marking of *f*. The fourth system includes a *loco* marking and a *D.C.* marking. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Forward two—Cross over—Chassez dechassez—Cross back and turn partners.

# THE DRUID'S CHORUS.

No. 3  
Poule.

Musical score for 'THE DRUID'S CHORUS' in 6/8 time. The score consists of two systems of piano accompaniment. The first system starts with a dynamic marking of *p*. The second system also starts with a dynamic marking of *p*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

*cres.* *f* *p*

Right hand cross—Left hand back—Balancez on a line—Promenade half round—Forward two—Back to back—Forward four to places.

# ELBERTA.

No. 4.  
Trenis.

*f*

*Fine. f*

*p* *dolce.*

D.C.

Forward four and turn partners, the gentleman leading his partner to the left of the opposite gentleman and retire—Forward three and back—The gentleman forward twice, and four hands half round, and right and left to places.

# FLAVIUS.

No. 5.  
Finale.

First system of musical notation, featuring a treble and bass clef with a 2/4 time signature. The music begins with a piano (*p*) dynamic marking. The key signature has one flat (B-flat).

Second system of musical notation, continuing the piece with a forte (*f*) dynamic marking. The key signature remains one flat.

Third system of musical notation, ending with a *Fine.* marking. The key signature remains one flat.

Fourth system of musical notation, featuring a forte (*f*) dynamic marking. The key signature changes to two sharps (F# and C#).

Fifth system of musical notation, including a *Sva* (Sustained) marking above the treble staff and a forte (*f*) dynamic marking. The key signature remains two sharps.

Sixth system of musical notation, including a *loco* marking above the treble staff and a fortissimo (*ff*) dynamic marking. The system concludes with a *D.C.* (Da Capo) marking.

Chassez across four—Forward two—Cross over—Chassez dechassez—Recross to place—Ballancé and turn partners.

# THE ROVING LOVERS.

Duet.

WRITTEN BY M. H. R.—ARRANGED BY CHARLES JARVIS.

MUSIC COMPOSED BY ROSSINI.

2d VERSE. Ah! that faint grey streak appearing, Warns us quickly to be gone, See the

Andantino con Espressivo  
e Sostenuto.

(1st Voice.) O'er the slumb'ring waves extending See the floods of silver light, Now in -

*dolce. pp* *pp*

stars, the day-god feering, Melting in the blush of morn, (2d V.) Now our watch of love is o - - ver, Yet when o'er the qui - et

- - - to our bark de - scending, We will rove the seas, 'to-night, Yes, while all beside are sleeping Thro' the si - lent midnight

(2d Voice.)

main starry night again shall ho - ver, We will seek the waves a - gain, We will seek the waves a - - -

hour, We a - lone our vi - gil - keeping, We a - lone may feel its pow'r, We a - - lone may feel its

(Together.)

*pp* *p*

1st VOICE. *Andante piu. Allegretto ma non troppo.*

gain. . . . . The wave shall bear us on While rocks and caves shall echo back the strain Of soft . . . en'd

2d VOICE.

pow'r. . . . . The wave shall bear us on While rocks and caves shall echo back the strain Of soft . . . en'd

*pp mp cres - - - cen -*

mu - sic till the early dawn, Shall steal across the main, - - - - - Oh! who could slumber now, When

mu - sic till the early dawn, Shall steal across the main, - - - - - Oh! who could slumber now, When

. . . do.

*mf*

that bright orb of love is riding high, And casts a veil on all below The lovely compass of the sky;

that bright orb of love is riding high, And casts a veil on all below The lovely compass of the sky;

*cres - - - cen - - - do.*

*Animato piu mosso.*

*(Together in unison.)*

Let them slum - ber, we are wak - ing, They can - not feel this

The first system of music features a vocal line in a single treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The piano part begins with a forte (*f*) dynamic and consists of a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat).

scene o. bliss. - - We will rove till morning light Shall break the spell of love and night,

scene of bliss. - - We will rove till morning light Shall break the spell of love and night,

The second system contains two vocal lines and piano accompaniment. The piano part continues with the same rhythmic accompaniment but changes to a mezzo-piano (*mp*) dynamic. The key signature remains one flat.

We will rove till morning light Shall break the spell of love and night.

We will rove till morning light Shall break the spell of love and night.

The third system features two vocal lines and piano accompaniment. The piano part continues with the rhythmic accompaniment and changes to a mezzo-forte (*mf*) dynamic. The key signature remains one flat.

*cres.*

*f*

The fourth system consists of piano accompaniment in a grand staff. It begins with a *cres.* (crescendo) marking and reaches a forte (*f*) dynamic. The key signature remains one flat.

# THEY NEVER LOVED AS THOU AND I.

POETRY BY BULWER.

THE MUSIC COMPOSED EXPRESSLY FOR THIS WORK,

By C. Gommann.

*Andante e Espressivo.*

2d VERSE. 'Twere sweet to kiss thy tears away, If tears those eyes must know, But sweeter still to hear thee say, Thou

They never loved as thou and I, Who minister'd the mor - al That aught which deepens love can lie In

ne - ver bad'st them flow; There is no anguish like the hour, Whate - ver else be - fall us, When one the heart hurls

true love's lightest quar - rel, They never knew how kindness grows A vi - gil and a care — Nor watch'd beside the

raised to pow'r As - serts - it but to gall us.

heart's repose In si - lence and in pray - er.



# THE BELLE WALTZ.

COMPOSED EXPRESSLY FOR THIS WORK.

BY J. A. GIBBE.

PROFESSOR OF MUSIC

*Allegretto.*

*p*

*Fine.*

*f* *p* *f* *p* *cres*

*Sva* ..... *loco*

*cen* ..... *do.* *f* *dim.* *D.C.*

*TRIO.*

*p* *f* *D.C. Waltz*

# THERE IS NO HOME LIKE MY OWN.

An Admired Tyrolean.

COMPOSED AND SUNG BY MADAME MALIBRAN.

*Allegretto Moderato.*

First system of piano introduction. Treble clef, key signature of one flat (Bb), common time (C). The right hand features a melody with trills and slurs, starting with a piano (*p*) dynamic. The left hand provides a rhythmic accompaniment of eighth notes.

Second system of piano introduction. The right hand continues the melodic line with trills and slurs, reaching a forte (*f*) dynamic. The left hand accompaniment remains consistent.

2d VERSE. *I have cross'd the proud Alps, I have sail'd down the Rhone, And there*

Vocal line for the second verse, starting with a double bar line. The melody is in the treble clef, one flat key signature, and common time.

1st VERSE. *In the wild chamois track, at the break - ing of day, With a*

Piano accompaniment for the first verse. It begins with a forte (*f*) dynamic, followed by a *Fine.* marking and a piano (*p*) dynamic. The left hand features a steady eighth-note accompaniment.

*is no spot Like the simple cot And the hill and the val - ley I call my own. Tra la la la la la la la*

Vocal line for the first verse continuation, including the phrase "Tra la la la la la la la". A triplet of eighth notes is marked with a '3'.

*hunter's pride, O'er the mountain side, We are led by the sound of the Al - pine horn, Tra la la la la la la la*

Piano accompaniment for the first verse continuation, featuring a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

la; There the skies are bright, And our hearts are light, Our bo - soms without a fear - - - - ; For our

la; O that voice to me Is a voice of glee, Where e - - ver my footsteps roam - - - - ; And I

*mf*

toil is play And our sport the fray With the mountain roe or the forest deer. In the, &c.

long to bound When I hear that sound A - - gain to my mountain home - - - - - ; In the wild chamois track at the

*rall.* *a tempo.*

*p a tempo.*

breaking of morn With a hunter's pride, O'er the mountain side, We are led by the sound of the Al - pine horn, Tra la la

3

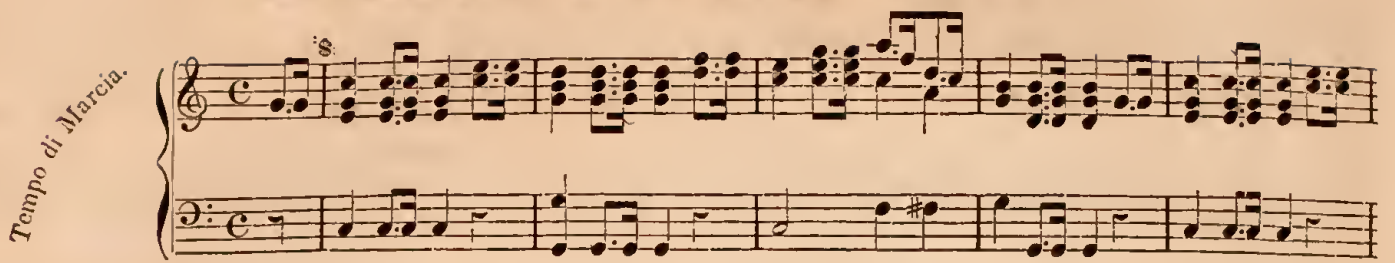
la la la la la la la Tra la la la la la la la. D.C.

*rallent.*

*colla voce.* D.C.

# BRISTOL MARCH.

*Tempo di Marcia.*



*Fine. CORN. dolce.*



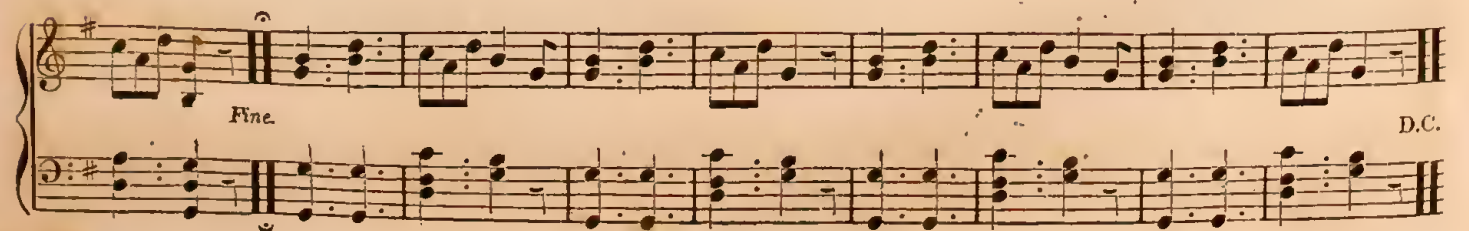
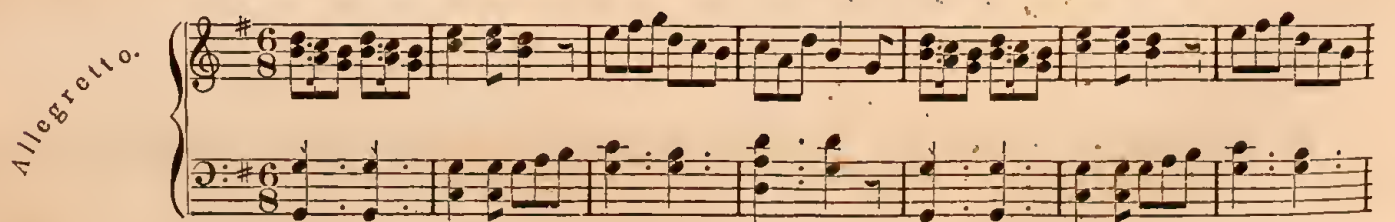
*p*



*D.C.*

# HEER CLINE'S DANCE.

*Allegretto.*



*Fine. D.C.*

# A V E M A R I A.

COMPOSED BY LOISA PUGET.

*Religioso.*

*dol.* *dol.*

*Fine. f* *f*

*dol.*

*cres.* *dim.* *cres.* *dim.* D.C.

# SPANISH DANCE.

*Moderato.*

*Moderato.*

# THE BANSHEE.

SONG.

FROM CHARLES O'MALLEY, THE IRISH DRAGOON.

WRITTEN BY HARRY LORREQUER.

THE MUSIC COMPOSED AND ARRANGED FOR THE PIANO FORTE,

AND RESPECTFULLY DEDICATED TO THE FRIENDS OF OULD ERIN,

BY CHARLES JARVIS.

*Andante  
Affettuoso.*

*p*

The day was de - clin - ing, The

*cres.* *dim.* *p*

dark night drew near, And the old lord grew sad - - der, And pa - - - ler with fear. Come

*dolce.* *dim.*

lis - - - - ten, my daugh - - ter, Come near - - - - er - O! near, It's the wind on the

*f* *dim.* *pp*

wa - - - - ter That sighs in my ear.— It's the wind on the wa - - - - ter That

*dim.* *ad lib.* *cres.* *dim.*

sighs in my ear.

*dim.* *poco.* *cres.* *dim.*

1st & 2d time. 3d time.

After the last verse. *pp* *dim.*

2d VERSE.

[Not the] wind nor the water  
 Now stirr'd the night air,  
 But a warning far sadder—  
 The banshee was there,  
 Now rising, now swelling,  
 [On the] night wind it bore  
 One cadence, still telling,  
 I want thee, Rossmore!

3d VERSE.

Then fast came his wasting breath,  
 More fix'd grew his eye;  
 And the shadow of chilling death  
 Told his hour was nigh.  
 [Ere the] dawn of that morning  
 The struggle was o'er,  
 For when thrice came the warning—  
 A corpse was Rossmore!

\* All words enclosed thus [ ] to be sung to one note.

# WISSAHICCON QUICK-STEP.

C. F. RUDDOLPH.

Quick-Step.

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature has one flat (B-flat) and the time signature is 6/8. The piece is marked 'Quick-Step'. The first system begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system includes a 'Fine.' marking and dynamics of *f* and *p*. The fourth system contains various accents and slurs. The fifth system includes first and second endings, marked '1st time.' and '2d time.', with dynamics of *f* and *p*. The sixth system concludes with a 'D.C.' (Da Capo) instruction.



# THE FAMILY QUADRILLES.

COMPOSED, AND RESPECTFULLY DEDICATED TO

Miss Martha Lewis,

BY AN AMATEUR.



## LA CATHARINA.

No. 1.  
La Pantalón.

Right and Left—Balance and turn partner—Ladies chain—Promenade half round—Right and Left to place.

# L'ELLENA.

No. 2.  
L'Etc.

Forward two and cross over—Chassez right and left—Cross to place—Balancé and turn to place.

# LA BELLE MARIE.

No. 3.  
La Poule.

Right hand across, left hand back—Balancé four and promenade half around—Forward two and back—forward four and right and left to place.

## PATTIE LA BLONDE.

No. 4.  
La Trenis.

Forward four and back—Forward two and twice leaving lady on the opposite side—Forward three twice, hands around and right and left to places.

# HIGHLAND GALOP.

COMPOSED AND DEDICATED TO COUSIN KATE,  
BY AN AMATEUR.

No. 5.  
*La Grand Ronde.*

Chassez across four—Forward two—Cross over—Chassez—Cross to place and Balancé.

# THE EUNOMIAN MARCH.\*

COMPOSED BY AN AMATEUR.

*March.*

\* Composed for the Eunomian Society.

1st time. 2d time. ff

# ADIEU, ADIEU, MY AIN SWEET LAND.

The Words and Air by J. K. Mitchell.

THE SYMPHONY AND ACCOMPANIMENT BY J. WATSON.

*Andante con Espress.*

Adieu, A - dieu, my

*p*

ain sweet land, I hail thee frae the sea That bears me, Sco - tia, frae thy strand, And tears my soul frae

*cres.* *colla voce. V.S.*

thee. The hills may tow'r in brighter skies, Where foams the In - dian main, And fair - er flow'rs and

forests rise, To grace a grander plain;

*f* *cres.*

2d VERSE.

But, oh! I'll vainly search below For that all glorious guise That Wisdom, Valour, Beauty, throw a-

*p* *cres.*

cross thy clouded skies, The soul of ge - nius lifts thy hills That a' the airth may see, And wakes the meanest

o' thy rills To im - mortal - i - ty.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment starts with a treble clef and a bass clef, featuring a melody in the right hand and a bass line in the left hand. Dynamics include *cres.* and *f*.

3d VERSE.  
Where'er, while liv - ing, I may be, Dear land, when death is nigh, I can't the hope to gaze on thee To my lone heart de-

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a treble clef and a bass clef. Dynamics include *p* and *cres.*

ny. Then fare thee weel, but no for aye, Thou land o' soul and glee, Ro - mantic land, where'er I stray, My

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a treble clef and a bass clef. Dynamics include *ff* and *f*.

heart will yearn for thee.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a treble clef and a bass clef. Dynamics include *mf*.

# MARY DRAPER.

COMIC SONG, FROM CHARLES O'MALLEY.

COMPOSED EXPRESSLY FOR THIS WORK BY C. JARVIS.

*Scherzando.*

The piano introduction consists of two staves of music in 6/8 time, marked 'Scherzando'. The key signature has one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand.

Don't talk to me of London dames, Nor rave about your foreign flames, That never lived—ex-

cept in drames, Nor shone, except on pa - per; I'll sing you 'bout a girl I knew, Who lived in Ballywhacmacrew, And,

let me tell you, mighty few Could equal Ma - ry Draper, Could equal Mary Draper.

**2d VERSE.**

Her cheeks were red, her eyes were blue  
Her hair was brown of deepest hue,  
Her foot was small and neat to view,  
Her waist was slight and taper;  
Her voice was music to your ear,  
A lovely brogue, so rich and clear,  
O, the like I ne'er again shall hear  
As from sweet Mary Draper.

**3d VERSE.**

*D.C.* She'd ride a wall, she'd drive a team,  
Or with a fly she'd whip a stream,  
Or maybe sing you 'Rousseau's Dream,  
For nothing could escape her;  
I've seen her too—upon my word—  
At sixty yards bring down a bird,  
O! she charmed all the Forty-third!  
Did lovely Mary Draper.

**4th VERSE.**

And at the spring assizes ball,  
The junior bar would one and all,  
For all her fav'rite dances call,  
And Harry Deane would casper;

Lord Clare would then forget his lore,  
King's counsel, voting law a bore,  
Were proud to figure on the floor,  
For love of Mary Draper.

**5th VERSE.**

The parson, priest, sub-sheriff too,  
Were all her slaves, and so would you,  
If you had only but one view  
Of such a face and shape, or

Her twinkling feet—but, ohone,  
It's only west of old Athlone  
Such girls were found—and now they're gone;  
So here's to Mary Draper.



# LONG, LONG AGO!—Ballad.

COMPOSED BY TH. H. BAYLY, ESQ.

*With feeling.*

Tell me the tales that to

me were so dear, Long, long ago, long, long ago: Sing me the songs I de-lighted to hear, Long, long ago, long a-

... go. Now you are come, all my grief is removed, Let me forget that so long you have roved,

Let me believe that you love as you loved, Long, long ago, long a - go.

2d VERSE.

Do you remember the path where we met,  
 Long, long ago, long, long ago?  
 Ah! yes, you told me you ne'er would forget,  
 Long, long ago, long ago.  
 Then to all others my smile you prefer'd  
 Love, when you spoke, gave a charm to each word,  
 Still my heart treasures the praises I heard  
 Long, long ago, long ago.

T

3d VERSE.

Though by your kindness my fond hopes were raised,  
 Long, long ago, long, long ago,  
 You by more eloquent lips have been praised  
 Long, long ago, long ago.  
 But by long absence your truth has been tried,  
 Still to your accents I listen with pride,  
 Blest as I was when I sat by your side  
 Long, long ago, long ago.

# KINDNESS,

A Song.

COMPOSED EXPRESSLY FOR THIS WORK,

AND RESPECTFULLY DEDICATED TO

D — BY M —

*Andante e Moderato.*

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

A lit - - tle word in kind - ness spo - ken, A mo - - tion or a tear, Has

The first system shows the vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves. The tempo is marked 'Andante e Moderato'.

of - ten soothed the heart that's lone, And made a friend sin - cere.

*ad lib.*

*colla voce.*

The second system continues the vocal and piano accompaniment. The vocal line includes the instruction 'ad lib.' and the piano accompaniment includes 'colla voce.'.

The final system shows the piano accompaniment for the last two lines of the song, ending with a double bar line.

2d VERSE.

A word—a look—has crushed to earth  
Full many a budding flower,  
Which, had a smile but owned its birth,  
Would bless life's darkest hour.

3d VERSE.

Then deem it not an idle thing  
A pleasant word to speak,  
The face you wear, the thoughts you bring,  
A heart may heal or break.

# CYNTHIA WALTZ.

COMPOSED EXPRESSLY FOR THIS WORK,

and Dedicated to Miss Harriet Smith, of New Haven,

BY JAMES L. ENSIGN, ESQ. OF NEW-YORK.

Waltz.

*p*

*sfz*

*f*

*cres.* *ff* *p dolce.* Sva

*loco*

# THE CALL OF HOME.

WRITTEN BY CHARLES WEST THOMSON, ESQ.

THE MUSIC COMPOSED EXPRESSLY FOR THIS WORK, BY C. JARVIS.

Moderato e  
Affettuoso.

*Dolce. pp*  
*Soft Ped.*  
*dim.*

2d VERSE. Each fa - vor'd cor - ner in the cot, Where ear - ly days so

The fields where once my childhood roved, The hills that greet the

*dim. ritard. Fine.*

swiftly flew, Each hid - ing - place, each se - cret spot, Of which a - lone my wisdom knew— The chimney nook, where, winter's night, I

sunny sky, The chiming brooks where erst I loved To watch the shadows sailing by, The woods that frown'd in grandeur proud, The

watch'd the crackling fa - got burn, All crowd up - on my mem'ry bright, And seem to say — re - turn — re - turn.

tangled brake, the breezy fern, All seem to lift their voices loud, And sweetly say — re - turn — re - turn.

D.C.

3d VERSE.

The rose has faded from my cheek,  
The flush of health has pass'd away,  
My hand is faint, my voice is weak,  
'The harp's sweet strings I scarce can sway.

Yet ere I die, to native home  
My heart's beat feelings warmly yearn,  
For all its scenes like music come,  
And fondly sing—return—return.

# EL ZAPATEADO.

A SPANISH DANCE.

*Allegro.*

The musical score is written in 3/4 time and consists of six systems of piano accompaniment. The first system includes the tempo marking *Allegro.* The second system features dynamic markings *f* and *p*. The third system includes a *cres* marking. The fourth system includes a vocal line labeled *cen - - - - - do.* and a dynamic marking *f*. The fifth system features dynamic markings *ff*. The score includes various musical notations such as triplets, accents, and slurs.

# THE AUSTRIAN ROSE WALTZ.

(VERY LOVELY.)

(SELECTED FROM THE LANGUAGE OF FLOWERS.)

BY LANNER.

Waltz.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords.

The second system continues the melody in the upper staff and the accompaniment in the lower staff. The melody features a series of eighth notes and quarter notes, with some slurs and accents.

The third system shows a change in dynamics. The upper staff continues with melodic lines, and the lower staff accompaniment includes a forte (*f*) dynamic marking. A repeat sign is visible at the end of the system.

The fourth system continues the piece, alternating between piano (*p*) and forte (*f*) dynamics in the lower staff accompaniment. The melody in the upper staff remains consistent in style.

The fifth and final system concludes the waltz. It features a piano (*p*) dynamic marking and ends with a double bar line and the word "Fine." written in italics.

# GALOPADE FROM W.M. TELL.

ARRANGED BY J. B. DUVERNOY.

*Allegro.*

*pp*

*f* *piu forte.*

*Fine.*

*ff*

*D.C.*

# THE TIVOLIAN WALTZ.

*Allegretto.*

*p*

*f* *Fine.*

*dolce.* *for.* *D.C.*

1st time. 2d time.

Detailed description: This is a piano score for 'The Tivolian Waltz' in 3/4 time with a key signature of one sharp (F#). The piece is marked 'Allegretto'. The first system features a piano (*p*) dynamic and includes several triplet markings. The second system is marked *f* and concludes with 'Fine.'. The third system is marked *dolce.* and includes a first ending and a second ending, both marked '1st time.' and '2d time.' respectively. The piece ends with a 'D.C.' (Da Capo) instruction.

# A SCOTCH WEDDING DANCE.

C. JARVIS.

*Animato.*

*ff* *p* *ff* *D.C.*

*fz* *Fine.* *p*

Detailed description: This is a piano score for 'A Scotch Wedding Dance' in 2/4 time with a key signature of two flats (Bb). The piece is marked 'Animato'. The first system is marked *ff*. The second system includes a first ending and a second ending, both marked '1st time.' and '2d time.' respectively. The piece concludes with a 'D.C.' (Da Capo) instruction. Dynamics include *ff*, *p*, and *fz*. The piece ends with a 'D.C.' instruction.



# MY SOUL IS DARK.

Song.

POETRY BY LORD BYRON.—MUSIC BY DE BERIOT.

*Andante con  
Espressione.*

The piano introduction consists of two staves. The right hand (treble clef) begins with a series of eighth notes, while the left hand (bass clef) plays a steady accompaniment of eighth notes. The key signature has one flat (B-flat), and the time signature is 3/4.

2d VERSE. But bid the strain be wild and deep— The harp I yet can brook to hear. I tell thee, min - strel,

My soul is dark, O! quickly string The harp I yet can brook to hear, And let thy gen - - tle

The musical notation for the second verse includes a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are written below the vocal line.

I must weep, Or else this heavy heart will burst; For it hath been by sorrow nursed, And ached in sleep - less

fingers fling Its melting murmurs o'er mine ear; If in this heart a hope be dear, That sound shall charm it

The musical notation for the third verse includes a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are written below the vocal line.

silence long; And now 'tis doom'd to know the worst, And break at once—or yield to song.

forth again; If in these eyes there lurks a tear, 'Twill flow, and cease to burn my brain.

The musical notation for the fourth verse includes a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are written below the vocal line.

# TO THE QUEEN OF MY HEART.

WORDS BY SHELLEY, FROM HIS POSTHUMOUS PAPERS,

THE MUSIC COMPOSED EXPRESSLY FOR THIS WORK,

BY W. H. FRY.

*Andante Sostenuto.*

Shall we roam, my love, To the

twilight grove, When the moon is ris - ing bright; And I'll tell thee there, In the cool night air, What I dare not in broad day-

light! I'll tell thee a part Of the thoughts that start To being when thou art nigh; And thy beauty, more bright than the

*ritard.*

star's soft light, Shall seem as a weft from the sky.

*col. canto.* *sf*

2d VERSE.

When the pale moonbeam  
 On tower and stream  
 Sheds a flood of silver sheen,  
 How I love to gaze  
 As the cold ray strays  
 O'er thy face, my heart's throned queen!  
 Wilt thou roam with me  
 To the restless sea,  
 And linger upon the steep,  
 And list to the flow  
 Of the waves below  
 How they toss, and roar, and leap?

3d VERSE.

Those boiling waves  
 And the storm that raves  
 At night o'er their foaming crest  
 Resemble the strife  
 That, from earliest life,  
 The passions have waged in my breast.  
 Oh, come then and rove  
 To the sea or the grove,  
 When the moon is rising bright,  
 And I'll whisper there  
 In the cool night air  
 What I dare not in broad daylight.

## THE YOUNG WALTZER.

*Allegro Moderato.*

*p dolce.*

*f 2d time pp*

D.C.

U\*

# AFFGHANISTAN MARCH.

COMPOSED EXPRESSLY FOR THIS WORK, BY J. A. GETZE.

*Moderato.*

*f* *p* *fz*

*p* *cres.* *f*

*f* *p* *p*

*fz* *p* *cres.*

*f* *p* *f*

*p* *f* *ff* *Fine. p*

TRIO.

Musical score for the first piece, consisting of two systems of piano accompaniment. The first system includes dynamics *f*, *f*, *p*, *cres.*, and *fz*. The second system includes dynamics *p*, *fz*, *p*, *fz*, *p*, *fz*, *p*, *fz*, and *ff*. The piece concludes with the instruction "D.C. Marcia." and repeat signs.

# THE LADIES' GALOP.

J. STRAUSS.

*Galop.*

First system of the musical score for "THE LADIES' GALOP". It features a piano (*p*) dynamic and includes a tempo marking of *Galop.* The music is in 2/4 time with a key signature of two sharps.

Second system of the musical score for "THE LADIES' GALOP". It continues the piano accompaniment with various articulations and dynamics.

Third system of the musical score for "THE LADIES' GALOP". It includes a forte (*f*) dynamic marking and continues the rhythmic pattern.

Fourth system of the musical score for "THE LADIES' GALOP". It concludes the piece with a final cadence and repeat signs.

# SHE WORE A WREATH OF ROSES.

POETRY BY T. HAYNES BAYLY, ESQ.

MUSIC BY JOSEPH PHILIP KNIGHT.

*Andante.*

The piano introduction is in the key of D major (two sharps) and 4/4 time. It features a gentle melody in the right hand and a steady accompaniment in the left hand, primarily using chords and eighth-note patterns.

2d VERSE. A wreath of orange blos - soms When next we met, she wore; Th'ex - pression of her

She wore a wreath of ro - - - ses The night that first we met, Her lovely face was

The musical notation for the first line of the second verse consists of a vocal line and a piano accompaniment. The vocal line begins with a double bar line and a repeat sign, followed by the lyrics. The piano accompaniment provides a harmonic and rhythmic foundation.

features Was more thoughtful than be - fore; And standing by her side was one, Who strove, and not in vain, To

smil - ing Beneath her curls of jet; Her footstep had the lightness, Her voice the joyous tone, The

The musical notation for the second line of the second verse continues the vocal and piano parts. The piano accompaniment features a consistent pattern of chords and moving lines in both hands.

soothe her, leav - ing that dear home—She ne'er might view a - gain; I saw her but a moment, Yet me-  
*rall.* *a tempo.*

tokens of a youthful heart Where sorrow is unknown; I saw her but a moment, Yet me-  
*rall.* *a tempo.*

The musical notation for the third line of the second verse concludes the vocal and piano parts. The piano accompaniment ends with a final chord and a few notes in the bass line.

thinks I see her now With the wreath of or - ange blossoms Up - on her snowy brow.

*cres.*

... thinks I see her now With the wreath of summer flowers Up - on her lovely brow.

*cres.* *f*

3d VERSE.

And once again I see that brow  
 No bridal wreath is there,  
 The widow's sombre cap conceals  
 Her once luxuriant hair;  
 She weeps in silent solitude,  
 And there is no one near  
 To press her hand within his own,  
 And wipe away the tear;  
 I see her broken - hearted,  
 Yet methinks I see her now,  
 In the pride of youth and beauty,  
 With a garland on her brow.

# THE YOUNG AMATEUR.

## HUNTEN.

*Andante.*

# MONTICELLO WALTZ.

COMPOSED EXPRESSLY FOR THIS WORK, AND VERY RESPECTFULLY INSCRIBED

To Miss M. Schriver, of York, Pa.

BY C. HOMMANN.

*Vivace.*

*ERIOSO.*

*f*

*8va*.....*loco*

*Fine. sf*

*8va*.....*loco*

*sf*.....*sf*.....*sf*

*8va*.....*loco*



*dolce e legato.*

1st time. 2d time. 8va  
*(Repeat 8va.)* *sempre dolce.*

D.C.

# I CAN NE'ER FORGET THEE.

FROM HANDY ANDY — WRITTEN BY SAMUEL LOVER, ESQ.

The Music Composed by Charles Jarvis.

Andantino con Affettuoso.

*con espressione.*

It is the chime, the hour draws near When

*ad lib.*

*tempo.*

you and I must sever; A - las, it must be many a year, And it may be for ever! How long till we shall meet again; How

*lento.*

*piu tempo.*

*ad lib.*

short since first I met thee; How brief the bliss—how long the pain—For I can ne'er forget thee, For I can ne'er - - - for - get thee.

D.C.

**2d VERSE.**

You said my heart was cold and stern;  
 You doubted love when strongest;  
 In future days you'll live to learn  
 Proud hearts can love the longest.  
 Oh! sometimes think, when press'd to hear,  
 When flippant tongues beset thee,  
 That all must love thee, when thou'rt near;  
 But one will ne'er forget thee!

**3d VERSE.**

The changeful and doth only know  
 The shallow tide and latest;  
 The rocks have mark'd its highest flow,  
 The deepest and the greatest;  
 And deeper still the flood-marks grow;  
 So, since the hour I've met thee,  
 The more the flood of time doth flow  
 The less can I forget thee!

# SONG OF THE FAIRIES.

WORDS BY M. H. R.

TO WHOM THE MUSIC IS RESPECTFULLY DEDICATED,

By J. A. Getze, Professor of Music.

*Allegretto.*

*mp* *pp* *Fine.*

2d VERSE. When the moon shines down o'er lake and rill, And all the earth be - side is still, When the mourning flow'rs in

When the sun goes down with a crimson glow, And silence sinks on all below; When the evening shadows

*p* *rallent.* *a tempo.*

sadness weep, And the air in floods of fragrance steep; We come [in the] witching hour of night, For we love to dance in the

darker fall, And stars come out to the fes - ti - val, From the up - per air and the deep blue sea, From the acorn's cup and the

*fz* *fz* *p*

soft moonlight, Then the bright eyes smile that were sad be - - fore, And the gen - tle flow' - rets weep no more!

hol - low tree; In pearly shells o'er the white sea foam, On the zephyr's breath—we come—we come.

*ritard.* *p* *tempo.* *cres.* *all.* *D.C.*

3d VERSE.

When the stars grow faint, as the god of day  
Strikes their glories dim with his first bright ray,  
And the sad, pale moon, with her earnest eye,  
Speaks a last farewell as she passes by—

And, gazing upon the scene below,  
Seems half unwilling as yet to go—  
We hasten the signal to obey  
And vanish with her last ling'ring ray!

# OH, MY LOVE'S BONNY,

A CELEBRATED SCOTCH BALLAD.

WORDS BY J. FINLAYSON, ESQ.

MUSIC BY J. M. MULLER.

Allegretto  
ma con  
Espression.



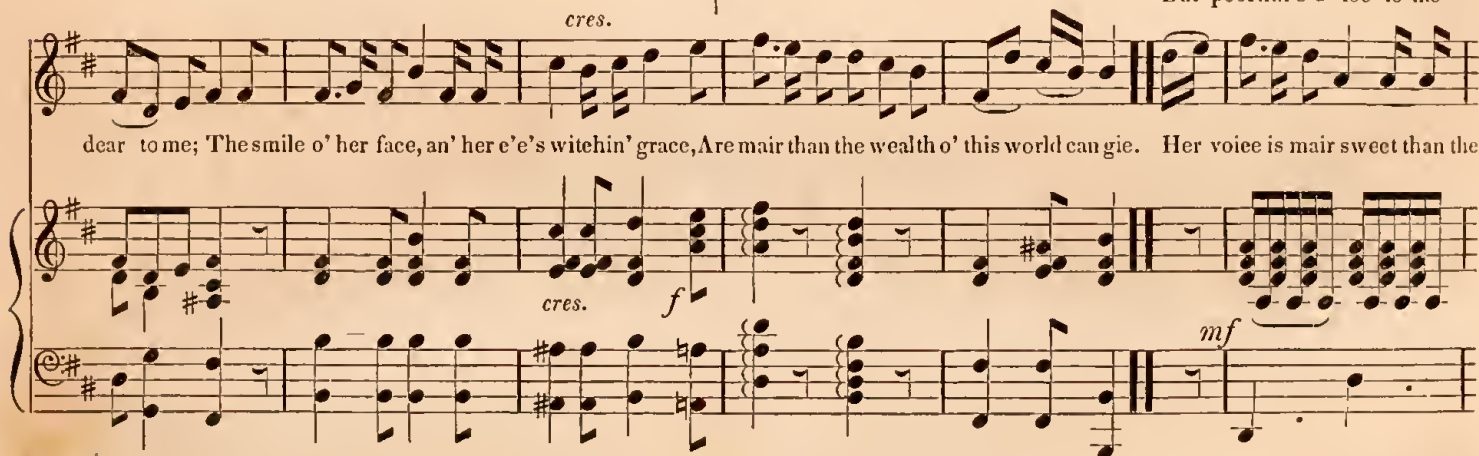
Oh! my love's bonny, bonny, bonny, Oh! my love's bon - ny an'



S. 2d VERSE.

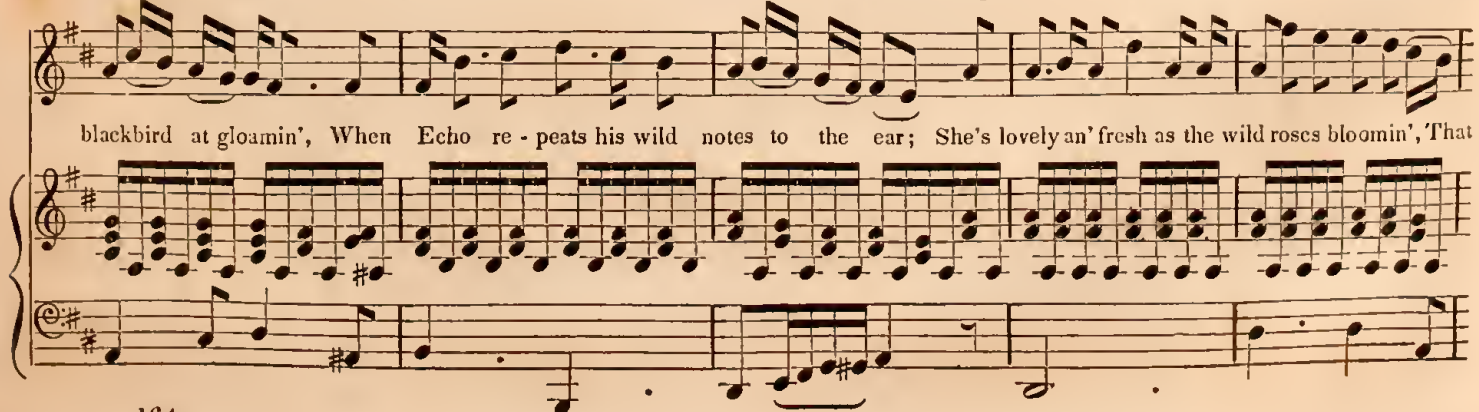
But poortith's a foe to the

dear to me; The smile o' her face, an' her e'e's witchin' grace, Are mair than the wealth o' this world can gie. Her voice is mair sweet than the



peace o' this bosom, That glows sae devout - ly, dear lassie, for thee, Alas! that e'er poortith should blight love's young blossom, When

blackbird at gloamin', When Echo re - peats his wild notes to the ear; She's lovely an' fresh as the wild roses bloomin', That



rich - - - es nae last - - - ing con - tentment can gie. For, O! my love's bonny, bonny, bon - ny, O! my love's bonny and

*ritard.*

dip in the stream o' the Car - ron sae clear. For, O! my love's bonny, bon - ny, bon - ny, O! my love's bonny and

*ritard.* *PP*

dear to me; The smile o' her faec, an' her e'e's witchin' grace, Are mair than the wealth o' the world can gie.

*cres.*

dear to me; The smile o' her faec, an' her e'e's witchin' grace, Are mair than the wealth o' the world can gie.

*P* *cres.* *f* *P*

*cres.* *P*

3

Yet hope's cheerfu' sun shall aboon my head hover,  
 An' guide a lone wand'rer, when far, far frae thee;  
 For ne'er till it sets will I prove a fause lover,  
 Or think o' anither, dear Annie, but thee.  
 For, O! thou art bonny, bonny, bonny,  
 O! my love's bonny and dear to me,  
 The smile o' her face, an' her e'e's witchin' grace,  
 Are mair than the wealth o' the world can gie.

FAVORITE GALLOP

FROM THE OPERA

GUSTAVE.

ARRANGED FOR THE PIANO FORTE.

BY C. F. HAUSMAN.

*Galopade.*

*P*

*f*

*sempre stacc.*

*f* *P*

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble and a more complex accompaniment in the bass, including chords and moving lines. A dynamic marking of *f* (forte) is present in the lower staff.

Second system of musical notation, continuing the piece. The upper staff shows a melodic line with various intervals and accidentals. The lower staff features a rhythmic accompaniment with repeated patterns and a dynamic marking of *P* (piano).

Third system of musical notation. The upper staff continues the melodic development. The lower staff has a more active accompaniment with a dynamic marking of *ff* (fortissimo).

Fourth system of musical notation. The upper staff shows a melodic line with some chromaticism. The lower staff provides a steady accompaniment with a dynamic marking of *b* (basso).

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features a consistent accompaniment with a dynamic marking of *b*.

Sixth system of musical notation, the final system on the page. It concludes with a double bar line and repeat signs in both staves.

# OH! THE QUIET DAYS WHEN WE ARE OLD!

THE WORDS BY MRS. HEMANS.—THE MUSIC BY HER BROTHER.

*Andante e Affettuoso.*

*dolce p* *STACCATO.* *fz* *ritardo.*

Oh! the quiet days, the quiet days, when we are old! When by our own fireside We tranquilly a - -

- - bide, None can be Calm as we, In the quiet days when we are

*p* *rall.* *fz* *p*

old.

*tempo.*

2d VERSE.

Oh! the quiet days when we are old!  
 When on our placid view,  
 So heav'nly and so true,  
 The soul's pure light  
 Dawns more bright  
 In the quiet days when we are old!

3d VERSE.

Oh! the quiet days when we are old!  
 The welcome hour draws near  
 When love shall banish fear,  
 And the tomb  
 Cast no gloom  
 On the quiet days when we are old.

GLENMARY, AUGUST 1, 1842.

DEAR SIR:—I have not seen the accompanying song published in America. If new to you, please insert it in your "MUSICAL LIBRARY"—for it is a gem of pathos and harmony.

L. A. GODEY, Esq.

Yours very truly.

N. P. WILLIS.

\* The Introduction to this song is added by the Editor, the original being without one.



# THE BUGLE QUICK-STEP.

COMPOSED EXPRESSLY FOR THIS WORK,

BY FRANCIS JOHNSON.

Quick-Step.

*f* *fz* *fz* *f*

*legato dolce.*

*mf*

SOLO Eb BUGLE.  
*animato.*

*dim.* *Fine.*

# BAD LUCK TO THIS MARCHING.

SUNG BY MICKEY FREE.

FROM CHARLES O'MALLEY, THE IRISH DRAGOON.

WRITTEN BY HARRY LOBBEQUER.

THE MUSIC COMPOSED AND ARRANGED FOR THE PIANO FORTE,

BY CHARLES JARVIS.

[GODEY & M'MICHAEL, Publishers' Hall, 101 Chesnut Street.]

*Allegretto  
Moderato.*

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The music begins with a *mf* dynamic and ends with a *f* dynamic. The accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

The second system includes the first line of lyrics: "Bad luck to this marching, Pipe-claying and starching; How neat one must be to be". The lyrics are positioned between the two staves of the piano accompaniment. The music continues with *fz* dynamics in both staves.

The third system includes the second line of lyrics: "left with the dead! I'm sick of parading, Thro' wet and cowld wading, Or standing all night to be shot thro' the head." The lyrics are positioned between the two staves of the piano accompaniment. The music concludes with dynamics of *fz*, *mf*, and *f*.

To the tune of a fife, They dispose of your life, You sur - render your soul to some il - ligant lilt, Now I

like Garryowen, When I hear it at home, But it's not half so sweet when you're going to be kilt. But it's not half so sweet, &c. *ad lib.*

*fz* *fz* *colla voce.*

*mf* *f*

2d VERSE.

Though up late and early,  
 Our pay comes so rarely,  
 That not a brass farthing we've ever to spare;  
 They say some disaster  
 Befel the paymaster;  
 On my conscience, I think that the money's not there.  
 And, just think, what a blunder;  
 They won't let us [plunder,\*]  
 While the convents invite us to rob them, 'tis clear;  
 Though there isn't a village,  
 But cries, 'come and pillage,'  
 Yet we leave all the mutton behind for Mounseer.

3d VERSE.

Like a tar that's nigh land,  
 I long for that island  
 Where even the kisses we steal if we please;  
 Where 'tis no disgrace  
 [If you] don't wash your face,  
 And you've nothing to do but to stand at your ease.

With no sergeant t' abuse us,  
 We fight t' amuse us,  
 Sure it's better beat Christian than kick a baboon,  
 How I'd dance like a fairy,  
 To see ould Dunleary,  
 And think twice ere I'd leave it to be a dragon!

\* All words enclosed thus [ ] to be sung to one note.

# MACGREGOR'S MARCH.

[PHILADELPHIA, GODEY & M'MICHAEL, Publishers' Hall, 101 Chesnut Street.]

*Allegro.*

First system of the musical score for Macgregor's March. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 2/4. The music features a rhythmic melody in the treble and a supporting bass line. The system concludes with a double bar line and the word "Fine." written to the right.

*Fine.*

Second system of the musical score. It continues the melody and bass line from the first system. Dynamic markings "f" (forte) and "p" (piano) are placed above the treble staff notes. The system ends with a double bar line.

Third system of the musical score, continuing the piece. It features the same melodic and bass patterns as the previous systems.

Fourth system of the musical score. It concludes the piece with a double bar line and the initials "D.C." (Da Capo) written to the right.

D.C.

# HOPE WALTZ.

STRAUSS.

*Allegro.*

First system of the musical score for Hope Waltz. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The key signature has two sharps (F# and C#). The music features a waltz melody in the treble and a bass line. The system concludes with a double bar line.

Second system of the musical score for Hope Waltz. It continues the waltz melody and bass line. The system ends with a double bar line.

First system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *f* and *fz*. The piece is in a key with two sharps (F# and C#).

Second system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *f* and *fz*. The piece concludes with a *Fine.* marking.

# MISS LUCY LONG.

Moderato.

Third system of musical notation. Treble clef (top) and bass clef (bottom). Time signature is 2/4. Dynamics include *mf*, *Ritornella.*, *cres.*, *f*, and *p*. The piece is in a key with two sharps (F# and C#).

Fourth system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *ten.*, *cres. poco.*, *p*, and *mf*.

Fifth system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *cres.* and *ten.*.

Ritornella.

Sixth system of musical notation. Treble clef (top) and bass clef (bottom). Dynamics include *f*, *cres.*, and *fz Fine.*

# THE SCOTCH WALTZ.

F. T. HÜBNER.

*Allegro.*

The first system of musical notation for 'THE SCOTCH WALTZ' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a harmonic accompaniment in the lower staff. Dynamics include piano (*p*) and forte (*f*).

The second system of musical notation continues the piece. It features two staves with a melody in the upper staff and accompaniment in the lower staff. Dynamics include piano (*p*) and forte (*f*).

The third system of musical notation concludes the piece. It features two staves with a melody in the upper staff and accompaniment in the lower staff. Dynamics include *Fine. f*, *p*, *f*, and *p*. The system ends with a double bar line and the marking 'D.C.' (Da Capo).

# CHANSONNETTE DE L'ENFANT DU REGIMENT.

*Allegretto Vivo.*

The first system of musical notation for 'CHANSONNETTE DE L'ENFANT DU REGIMENT' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a harmonic accompaniment in the lower staff.

The second system of musical notation continues the piece. It features two staves with a melody in the upper staff and accompaniment in the lower staff. The system ends with a double bar line and the marking 'Fine.'.

The third system of musical notation concludes the piece. It features two staves with a melody in the upper staff and accompaniment in the lower staff. The system ends with a double bar line and the marking 'D.C.' (Da Capo).

# THE HOMEWARD BOUND.

THE POETRY



WRITTEN BY

MRS. JOHN VALENTINE.

THE MUSIC COMPOSED BY

JOSEPH PHILIP KNIGHT.

Allegro

Spiritoso.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves share a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo is marked 'Allegro' and the dynamic is 'Spiritoso'. The music features a rhythmic pattern of eighth and sixteenth notes.

The second system of musical notation continues the piece with two staves in treble and bass clefs, maintaining the two-sharp key signature and 6/8 time signature. The notation includes various note values and rests, with some notes beamed together.

The sails are spread, The an - chor weigh'd; Hark! to the cap - stan's round; The

The third system of musical notation includes a vocal line with lyrics. The lyrics are: "The sails are spread, The an - chor weigh'd; Hark! to the cap - stan's round; The". The musical notation for the lyrics is written on a single treble clef staff. Below it are two piano accompaniment staves in bass clef, continuing the two-sharp key signature and 6/8 time signature.

sail - ors troll the whist - ling lay, And mer - ri - ly on we bound, And mer - ri - ly on we

bound, And merri - ly on we bound.

8va  
loco.

*f*

See, homeward now we peaceful glide, With speed on our trackless way; Now

*P*

proudly stem the bounding wave, And dash through the silv'ry spray, And dash through the silv'ry

*f*



spray. The sails are spread; the an - chor weigh'd; Hark! to the cap - stan's round: The

sail - ors troll the whistling lay, And merri - ly on we bound— And mer - ri - ly on, And

mer - ri - ly on, And mer - ri - ly on we bound, And mer - ri - ly on we bound. And

mer - ri - ly on we bound.

Our sails are furl'd, the anchor cast—  
No more to the capstan's round

The sailors troll the whistling lay,  
But swift to the shore we bound.

But swift to the shore, &c.

# WALTZ.

FROM AUBER'S OPERA,

## LE PHILTARE.

ARRANGED FOR THE PIANO FORTE,

BY J. RUFFNER.

The musical score is arranged for piano forte and consists of four systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The first system is marked *P* (piano) and includes a *Waltz* tempo marking. The second and third systems continue the piece with various dynamics and articulations. The fourth system is marked *f* (forte) and features a prominent bass line with chords. The piece concludes with a double bar line.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with triplet markings and a piano (*P*) dynamic marking. The bass staff provides a harmonic accompaniment, also marked *P*.

Second system of musical notation, continuing the piece. It features a treble and bass staff with piano (*P*) dynamics and triplet markings.

TRIO.

Third system of musical notation, marked "TRIO." with a 3/4 time signature. It features a treble and bass staff with piano (*P*) dynamics. The treble staff includes markings for *cres.*, *a poco.*, and *f*.

Fourth system of musical notation, continuing the Trio section. It features a treble and bass staff with piano (*P*) dynamics. The treble staff includes markings for *cres.*, *a poco.*, and *f*.

Fifth system of musical notation, continuing the Trio section. It features a treble and bass staff with piano (*P*) dynamics.

Sixth system of musical notation, concluding the Trio section. It features a treble and bass staff with piano (*P*) dynamics and triplet markings.

WALTZ D. C.

# THE SUNNY HOURS OF CHILDHOOD.

## BALLAD.

WRITTEN BY T. L. CARPENTER, ESQ.


THE MUSIC COMPOSED AND ARRANGED FOR THE PIANO FORTE,

BY J. HARROWAY, R. A.

*Cornopean Solo.*

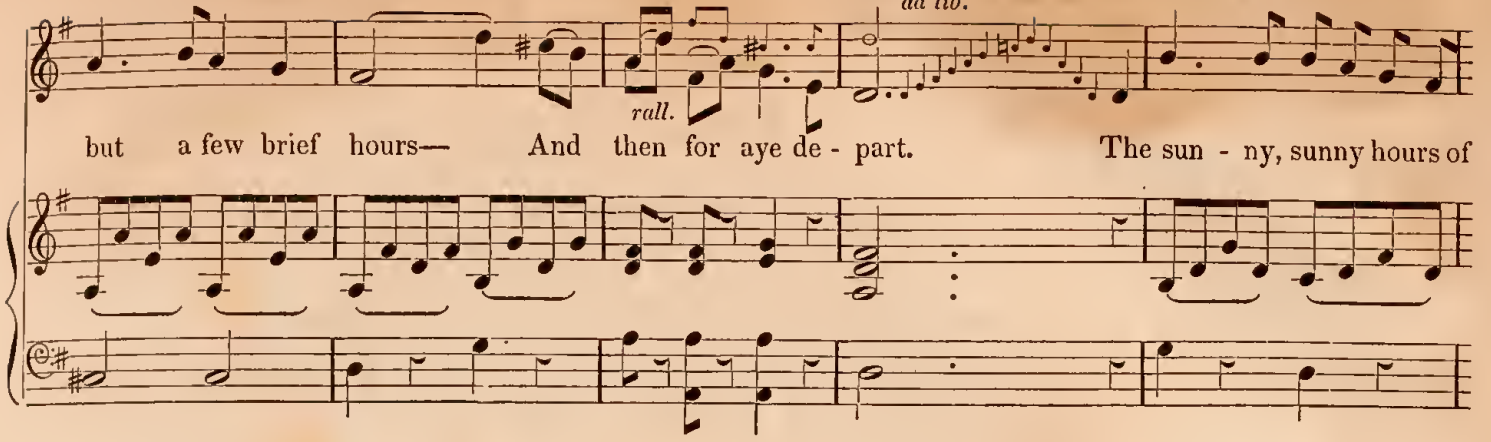
E con  
P *cres.*  
espress.

The friends, the friends we saw around us, In  
The sun - ny, sunny hours of childhood, How  
boy - - hood's happy, happy day, The fai - - ry, fai - ry links that bound us, No feel - ing now dis -  
soon, how soon they pass away ; Like flow'rs, like flowers in the wild wood That once bloom'd fresh and  
play : For time hath changed for e - - - - ver What youth can - not re - - - tain ; And  
*tempo.*  
gay : But the perfume of the flow - - ers, And the fresh - ness of the heart, Live



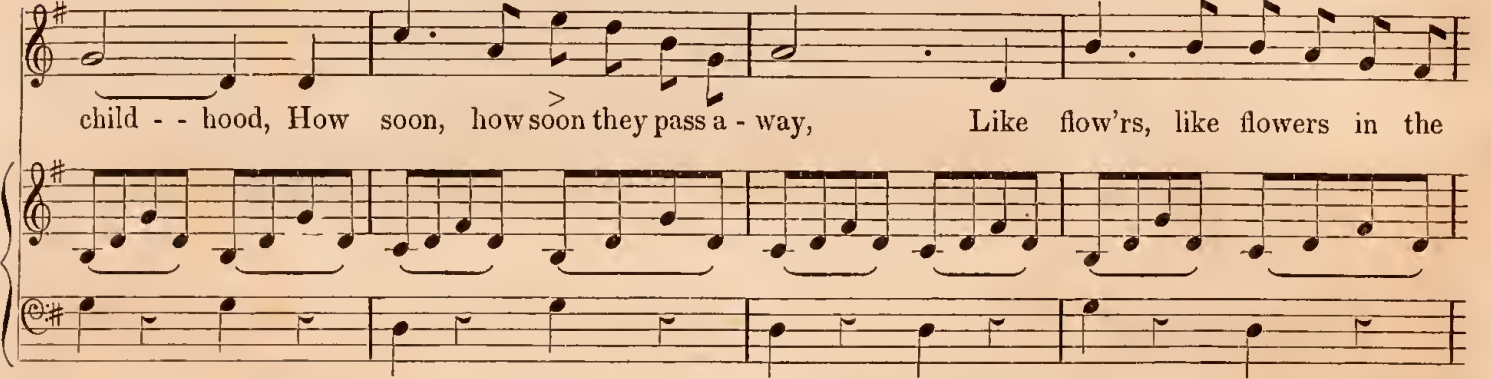
we may know, ah! ne - - - ver, Those sun - ny hours a - - gain. *ad lib.* The sun - - ny, sunny hours of

but a few brief hours— And then for aye de - part. *rall.* The sun - ny, sunny hours of



child - - - - hood, How soon, how soon they pass a - - - way; Like flow'rs, like flow - ers in the

child - - hood, How soon, how soon they pass a - way, Like flow'rs, like flowers in the



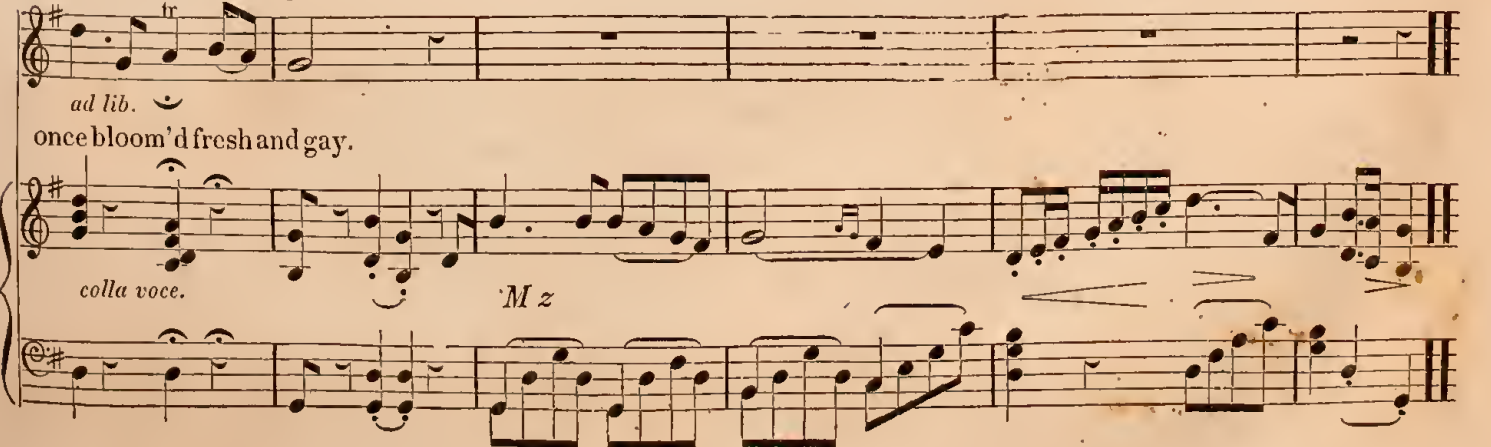
wild wood, That once bloom'd fresh and gay, Like flow'rs, like flowers in the wild wood, That

wild - wood, That once bloom'd fresh and gay. *f con anima.* Like flow'rs, like flowers in the wild - wood, That



once bloom'd fresh and gay.

*ad lib.* once bloom'd fresh and gay. *colla voce.* *Mz*



# DEAR LOVE, AND NATIVE LAND, FAREWELL.

## SONG.

WRITTEN AND ADAPTED TO

AN ADMIRABLE IRISH AIR.

BY S. LOVER, ESQ.

*Con molto espressione.*

*Piano.*

*f* *P* *cres.* *rall.* *cres.* *rall.* *dim.*

Fare - well! farewell, O, who can tell The bit - ter thoughts that thron the part - ing hour, When

*colla voce.*

breaking hearts with anguish swell, O! language, then how faint thy pow'r! 'Tis the sad glance of some dark, tearful eye,

*rall.*

Cast on the home where happy hours did dwell: Ah! - - - - - 'Tis the deep tone of some heart-breaking sigh, A-

*ad lib.*

lone can speak thy pang, farewell!

*colla voce.* *rall.* *cres.* *cres.*

2d Verse.

Fare - - - well, bright hills and spark - ling rills, And wild flowers fair, my

hands did fond - - ly twine For one who me - - mo - ry sad - - - ly fills, For

*Con espress.* *ad lib.*

one hope whis - per'd should be mine; For one who now, on *f* yonder stormy strand, Whose *energico.*

heart beats wild - er than the surge's - - - - - swell, *P* Waves me a bless - ing with up-

lift - - - ed hand: Dear love, and na - - - - tive land, fare - - well!

# FASHIONABLE QUADRILLES.

## THE SOCIABLE.

The musical score for 'THE SOCIABLE' consists of three systems of piano accompaniment. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The first system is a single line. The second system is a single line. The third system is a single line and ends with the instruction 'D.C.'.

Forward four and back.—Half right and left.—Side couples the same.—Chassé all, and change partners.—Promenade half round.

## THE GAULIFLOWER.

The musical score for 'THE GAULIFLOWER' consists of three systems of piano accompaniment. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system is a single line. The second system is a single line. The third system is a single line and ends with the instruction 'D.C.'.

Forward four, and turn partners.—One lady join opposite couple, lead forward and back twice.—One gentleman forward twice.—  
Four hands round and turn partners to place.



# THE ANGEL'S WHISPER.

FROM THE SONGS OF THE SUPERSTITIONS OF IRELAND.

BY S. LOVER, ESQ.

*Andante.*

A ba - - by was sleep - ing, Its mo - ther was weep - ing, For her hus - band was far on the

wild raging sea, And the *f* tem - - pest was swelling Round the fisher - man's dwell - ing, And she *ad lib.*

*fz* *cres.* *colla voce.*

cried "Dermot, dar - ling, oh, come back to me."

## 2d VERSE.

Her beads while she number'd,  
The baby still slumber'd,  
And smiled in her face as she bended her  
knee,  
"Oh, bless'd be that warning,  
My child, thy sleep adorning,  
For I know that the Angels are whisper -  
ing to thee."

## 3d VERSE.

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

Y

## 4th VERSE.

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

# MARCHE PONTIFICALE.

EXTRACTED FROM A SONG IN ROSSINI'S CELEBRATED "STABAT MATER."

BY CHARLES JARVIS.

*Tempo di Marcia.*

ff

*dolce.*

*fz p* *fz* *ff* 8va

*fz p* *fz*

*loco* *ff* *mf* *f* *f* 7.

*ff*

*ff energico.* *dolce.*

*Fine. f fz fz fz*

*ff fz fz*

4 1 2 4

*f mp*

*piu animato. cres cen do. ff D.C.*

# WHEN I GAZE IN THOSE BRIGHT EYES.

WRITTEN AND COMPOSED FOR THE LADY'S MUSICAL LIBRARY.

BY JOHN H. HEWITT.

*Moderato.*

*mf*

2d VERSE. When I hear the soft music that steals from thy lips, As thy wild harp-strings yield to thy

When I gaze in those bright eyes, like mirrors they seem; Re - - flect - ing full richly the

*cres.*

fair finger tips; I dream of the numbers a che - rubim sings, As it fans the pale stars with its silver-tipp'd

young spirit's dream; They speak—yet they're silent, the soul gushes out, And joys in the mischief it scatters a -

wings. Oh! who can help loving, &c.

- - bout. Oh! who can help loving a be - ing so fair? In the high court of beauty the brightest star

*dol.* *mf*

*rall.*

there; In the high court of beauty, the brightest star there.

*cres. colla voce. a tempo.*

## 2<sup>ND</sup> COMBINATION WALTZ.

By P. A. Kreutzer.

*Allegro.*

*pia. Fine.*

*mf.*

*pia. mf. D.C.*

# ROMANZA.

BY F. HUNTEN.

*Andante con Grazia.*

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 6/8. The upper staff contains a melodic line with various ornaments, including a trill (tr) at the end. The lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system of musical notation continues the piece. It includes the instruction *poco ritard.* in the lower staff and *a tempo.* above the upper staff. The melodic line in the upper staff features a series of sixteenth-note passages, while the lower staff continues with a steady accompaniment.

The third system of musical notation shows further development of the melody and accompaniment. The upper staff continues with intricate melodic patterns, and the lower staff maintains a consistent rhythmic accompaniment.

The fourth system of musical notation continues the piece. The upper staff features a melodic line with a trill, and the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The fifth system of musical notation includes a first ending bracket in the upper staff, marked with a '6' above it. The melodic line continues with intricate patterns, and the lower staff provides a harmonic accompaniment.

The sixth system of musical notation includes a second ending bracket in the upper staff, also marked with a '6' above it. The piece concludes with a final melodic flourish in the upper staff and a final chord in the lower staff.

The first system consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note melody. The lower staff is in bass clef and features a more complex rhythmic accompaniment with some triplets and rests.

The second system continues the piece. The upper staff has a trill (tr) marking above a note. The lower staff has a ritardando (ritard.) marking at the end of the system. The bass line consists of block chords.

The third system begins with the tempo marking 'a tempo.'. The upper staff has dynamic markings of piano (p) and fortissimo (fz). The lower staff has a steady accompaniment of chords.

The fourth system features fortissimo (fz) markings in both the upper and lower staves. The upper staff has a melodic line with some grace notes, while the lower staff has a rhythmic accompaniment.

The fifth system includes a piano (p) dynamic marking. The upper staff has a melodic line with some grace notes, and the lower staff has a rhythmic accompaniment.

The sixth system concludes the page. It features a forte (f) dynamic marking at the beginning, a Pedal (Ped.) marking in the lower staff, and a dim. ritard. (diminishing and ritardando) marking at the end. The piece ends with a double bar line.

# THE BRIDE OF ATHLONE.

FROM THE SONGS OF ERIN.

Poetry by Desmond Ryan, Esq. — Music by F. D. Crouch.

*Con Spirito.*

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes. The tempo and dynamics are marked 'Con Spirito'.

The second system of the score includes the first line of the vocal melody and the piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The lyrics for this system are: 'Twas Sunday, May mornin', Bright gold was adornin', The hills and the valleys, each

The third system of the score continues the vocal melody and piano accompaniment. The lyrics for this system are: meadow and grove; The dawn birds were singin', The joy-bells were ringin', And blue skies were beamin' with pleasure and love. Young

The fourth system of the score concludes the vocal melody and piano accompaniment. The lyrics for this system are: Nora, a - wakin', Her first slumber breakin', She thought and she blush'd, as her bosom did own, Her first love, dear Harry, Was



*mf f mf*

comin' to marry, This ve-ry May mornin', the Maid of Athlone!

<p>2d VERSE.</p> <p>An' tears, they were joys, fell like rain from her eyes; In her white robes attirin' Her sweet self admirin' Full happy she smiled in simplicity's guise, One virgin white rose, in Her dark locks disposin', All ornament else her pure choice did disown, Oh, your dame in high bow'r, Had she look'd on that flow'r, Might borrow a grace from the Maid of Athlone!</p>	<p>3d VERSE.</p> <p>When her toilet was ended, To the hall she descended, An' she stole on the guests like a day-break in June, All eyes were astounded, Her lover's heart bounded, An' he thought her a goddess jump'd down from the The priest then he hasten'd, [moon. Their hands were soon fasten'd, An' friend, an' relation, an' stranger did own, That light never play'd on Wife, widow or maiden, So lovely as Nora, the Bride of Athlone!</p>
--	--

# HANDY ANDY'S QUICK-STEP.

COMPOSED EXPRESSLY FOR THIS WORK,

BY CHARLES JARVIS.

LIVELY.

*mf* *Fine.*

*animato.* *fz* *mf* *ff* D.C.

MINOR.

*mf* *scherzando.* D.C.

Z

# OH MOTHER WHY SO WARMLY TELL.

A Ballad.

THE WORDS BY J. K. MITCHELL, M. D.

THE MUSIC COMPOSED BY W. D. BRINCKLE, M. D.

AND DEDICATED TO HIS FRIEND

C. D. MEIGS, M. D.

*SICILIANA.*

*Andante con Affettuoso.*

*soave.*

*Soft Ped.*

*Ped. ppp*

*dim.*

*ritard.*

Oh mother why so warm - ly tell Of one beyond the main, Till my young heart had

*dolce pp*

*fz p*

*pp*

*Soft Ped.*

felt the spell It could not break a - gain! I loved, for oh my heart was gone, Be -

*p*

*fz p*

*mf dolce.*

*piu animato.*

fore the loved one came; His matchless grace, his soft deep tone, His beau - ty and his

*ad lib.* *tempo.* *p*

fame, - - - - - Were all too much for my poor heart, But he shall know it not,

*piu lento.*

For weil I know he'll soon de - part, To cheer an - oth - - er's lot. 8va

*Soft Ped. pp* *p* *pp* *Soft Ped.*

*colla voce.*

*loco* *loco* *f* *dim.* *piu ritardo.* *cres.* *pp*

2d VERSE.

And though my soul as wintry wave,  
Is cold, I must be gay;  
For who would weep with her who gave  
Her heart, unask'd, away!  
And I must keep my hopeless love  
Within its ruin'd cell;

I may not, like the widow'd dove,  
My cureless sorrows tell;  
I may not own my utter woe,  
I dare not seem to pine,  
The tear of sympathy may flow  
For ev'ry grief but mine.

# LA RECOMPENSE.

Rondonetto.

BY G. CORTICELLI.

*Allegretto.*

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and eighth notes.

The second system continues the piece. It features a *cres.* (crescendo) marking in the right hand and a *p* (piano) marking in the left hand. The melodic line in the right hand shows some ornamentation and a change in rhythm.

The third system continues the piece. It features a *cres.* (crescendo) marking in the right hand. The right hand has a more active melodic line with some grace notes.

The fourth system continues the piece. It features a *p* (piano) marking in the left hand, a *cres.* (crescendo) marking in the right hand, and another *p* (piano) marking in the left hand. The right hand includes a triplet of eighth notes.

The fifth system continues the piece. It features a *Sva* (Sustained) marking in the right hand, a *loco* marking in the right hand, a *cres.* (crescendo) marking in the left hand, and a *f* (forte) marking in the right hand. The right hand has a triplet of eighth notes and a final flourish.

# ALPINE HORN.

COMPOSED EXPRESSLY FOR THIS WORK,

BY CHARLES JARVIS.

*Lively.*

ALPINE HORN.

1st time. 2d time.

*ff animato.*

1st time. 2d time.

*fz Fine. (Repeat 8va) dolce e legato.*

D.C.

# GO AND FORGET THAT WE HAVE MET.

Ballad.

THE POETRY BY  
**T. H. BAYLY.**

COMPOSED BY  
**J. P. KNIGHT.**

Slowly and with  
Feeling.

2d VERSE. *Though my tears flow bidding thee go, More should I weep wert thou to stay ;*

*Go and forget that we have met, Go to the friends dearest to thee,*

*Better at once All hope renounce Than see thee change day after day. Go, I will never ac - cuse thee*

*Loved as thou art freely depart, When far away think not of me. Others more fair will receive thee,*

*Seek her whose smile will amuse thee ; She in her turn too soon may learn What I endure thus to lose thee.*

*Garlands like mine they will weave thee. Smile and deceive they will believe E'en as I used to be - lieve thee ;*

*Calando.*

Go and forget that, &c.

*a tempo.*  
Go and forget that we have met, Go to the friends dearest to thee. Loved as thou art freely depart,

When far away Think not of me.

*f* *dim.* *p*

**C A V A T I N A.**

FROM THE STRANGER—BY BELLINI.

*Andante.* *p*

*ESPRESSIVO.* *p* *sf*

*sf* *p*

# THE CHRISTMAS WALTZ.

By J. W. Kalliwoda.

EXTRACTED AND ARRANGED BY CHARLES JARVIS.

*Allegro.*

*p*

1st time. 2d time.

*f* *f*

*p*

*animato.* *f*

*Fine. p dolce.*

*Repeat Sva.*





**MISS LUCY LONG**

With

*(Introduction and Variations)*

*Composed for the*

**Piano Forte**

AND DEDICATED TO

**JULIUS LEUPOLD ESQ.**

*Founder of the German Settlement in Hermann, MO.*

By

**J. C. VIERBECK.**

*Member of the said Settlement.*

Op. 75.

Pr. 75.  
*Abridged Edition 50.*

Philadelphia **A. FLOT**, 196 Chestnut St.  
*Importer of Music & Musical Instruments.*

MISS LUCY LONG

With Introduction and Variations

J. C. Viereck.

Allegro.

Introduction.

Musical notation for the Introduction section, measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The notation includes dynamic markings: *f*, *ten*, *mf*, *ten*, *fp*, *fp*, *mf*, and *sfz*.

Musical notation for the Introduction section, measures 5-8. The notation includes dynamic markings: *cres*, *f*, and *ff*.

Moderato.

Air.

Musical notation for the Air section, measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The notation includes dynamic markings: *p*, *ten*, *cres*, and *poco*.

Musical notation for the Air section, measures 5-8. The notation includes dynamic markings: *ten*, *p*, and *mf*.

Musical notation for the Air section, measures 9-12. The notation includes dynamic markings: *cres*, *ten*, and *Ritornella.* followed by *f*.

*cres* *ff*

Animato.

Var:  
1.

*dolce e scherzando.*

*cres* *deces.* *p* *dolce.*

*mf* *cres*

Ritornella.

*cen - do* *deces* *pp* *f*

*cres* *ff*

Tempo di Galop.

Finale.

*mf e marcato.* *cres e string:* *ff* *dim e rallent. -*

a tempo.

*pp* *p*

ten

*f*

ten

*mf ma marcato.* *dolce* *mf* *dolce*

ten

*f*

ten Elegante.

*dolce e leggiero.*

8va. ten *mf*

8va. *cres* - - cen - - do *f* Un poco piu animato. dolce e poco marcato.

ten *mf* *cres* con fuoco - - -

ten ten *dim* *p* *dim*

Piu Allegro. *cres* e stringendo - - poco - - a - - poco

*f* - - *cres* - - molto *ff* *ff* *ff* Fine.





THE DREAM IS PAST  
AS A  
ARRANGED QUICK STEP  
for the  
**Piano Forte**  
BY  
**FRANCIS WEILAND.**

*Philadelphia, George Willig 171 Chesnut St.*

Piano.

The musical score is written for piano in 2/4 time. It consists of three systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The melody in the treble clef features a triplet of eighth notes in the first measure. The bass clef accompaniment consists of chords. A dynamic marking of *p* appears in the second measure of the first system. The second system continues the melody and accompaniment. The third system features a dynamic marking of *f* in the first measure and concludes with a repeat sign.



Fine.

The Dream is past.

Quick Step.

*p*

*mf* *p*

*mf*

*f* *p*

*f*

D.C.  
al segno.

The dream is past.



# SARATOGA GALLOP

G. Blessner.

Piano.

The first system of music is in 2/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The right hand features a triplet of eighth notes (3, 2, 1) followed by a series of eighth notes. The left hand plays a steady eighth-note accompaniment. The system concludes with a tenuto (*ten*) marking over a half note.

The second system continues the piece. It includes a crescendo (*cres*) marking in the left hand. The right hand has a tenuto (*ten*) marking. The system ends with a forte (*f*) dynamic marking.

The third system consists of two staves of music. The right hand plays a series of chords, while the left hand continues with eighth-note accompaniment. The system concludes with a key signature change to one flat (F).

The fourth system features a repeat sign in the right hand. Dynamics include *fz* (forzando) and *f* (forte). The system ends with a tenuto (*ten*) marking.

The fifth system includes first (*1<sup>a</sup>*) and second (*2<sup>a</sup>*) endings. Dynamics include *fz* and *f*. The system concludes with a double bar line.

The first system of the piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, starting with a forte (*fz*) dynamic. The system concludes with a *ten* (tension) marking over the final notes.

The second system continues the piece. The upper staff features a *ten* marking at the beginning. The lower staff starts with a forte (*fz*) dynamic and includes a section marked *f* (forte). The system ends with a *ten* marking.

The third system continues the piece. The lower staff features a section marked *fz* and concludes with a section marked *f* and the word *Fine*.

The Trio section begins with a 3/4 time signature and a piano (*p*) dynamic. The upper staff has a *ten* marking. The lower staff starts with a forte (*fz*) dynamic and includes a section marked *fz*. The section concludes with a *ten* marking.

The final system of the piece continues the Trio section. The upper staff has a *ten* marking. The lower staff starts with a forte (*fz*) dynamic and includes a section marked *ff* (fortissimo). The system concludes with a *ten* marking.

ten

legato.

*mf*

*fz*

*fz*

5

1<sup>a</sup>

2<sup>a</sup>

3

3 2 1

x

ten

ten

3

3 2 1

x

ten

*fz*

3

3 2 1

x

ten

ten

3

3 2 1

x

ten

*fz*

D.C.Gal





THE FAVOURITE EXTRAVAGANZA

MISS LUCY LONG

Arranged as a

COTILLION

BY

Frank Johnson.

Philadelphia, OSBOURN'S MUSIC SALOON, 30 S. Fourth St.

Entered according to act of Congress in the Year 1842 by J. O. Osbourn in the Clerk's Office of the District Court of the Eastern District of Pennsylvania

*Animato.*



*f* Take your time Miss Lucy.

Variation

D.C.

(Figure.) Swing corners. 2 forward two. Cross over. Chassez de chasse. recross to places. ballance &c



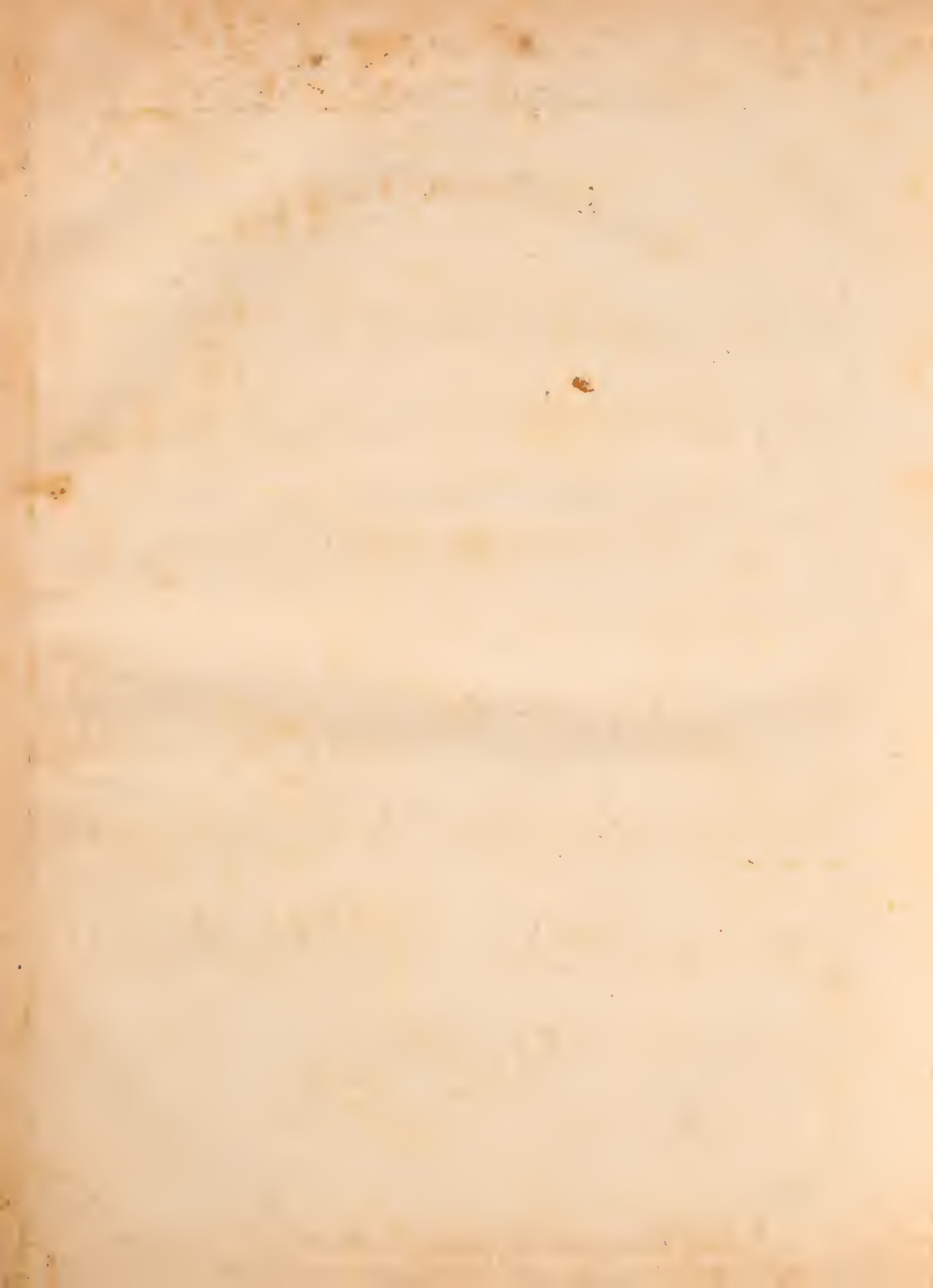
# AMALGAMATION WALTZ



# African's March in Turkey.



Pr. 12. 28. 1881





The Popular Song  
**MISS LUCY LONG**  
 Adapted to the  
**Piano Forte**  
 BY  
**T. CARR.**

Philadelphia, OSBURN'S MUSIC SALOON, 30 S. Fourth St.

Entered according to act of Congress in the Year 1842 by J. Osbourn in the Clerk's Office of the District Court of the Eastern District of Pa.

With Spirit.

I just come out a fore you, To

sing a little song; I plays it on de Banjo, And dey calls it Lucy

*ritard: p*

Long. Oh! take your time Miss Lucy, take your time Miss Lucy

*ritard: p*

Long; Oh! take your time Miss Lu cy, take your time Miss Lu cy

Long.  
A Tempo.

I ask her for to marry,  
 She hadnt much to say;  
 But said, sh'd rather tarry,  
 So I let her have way

Oh!take &c &c

3

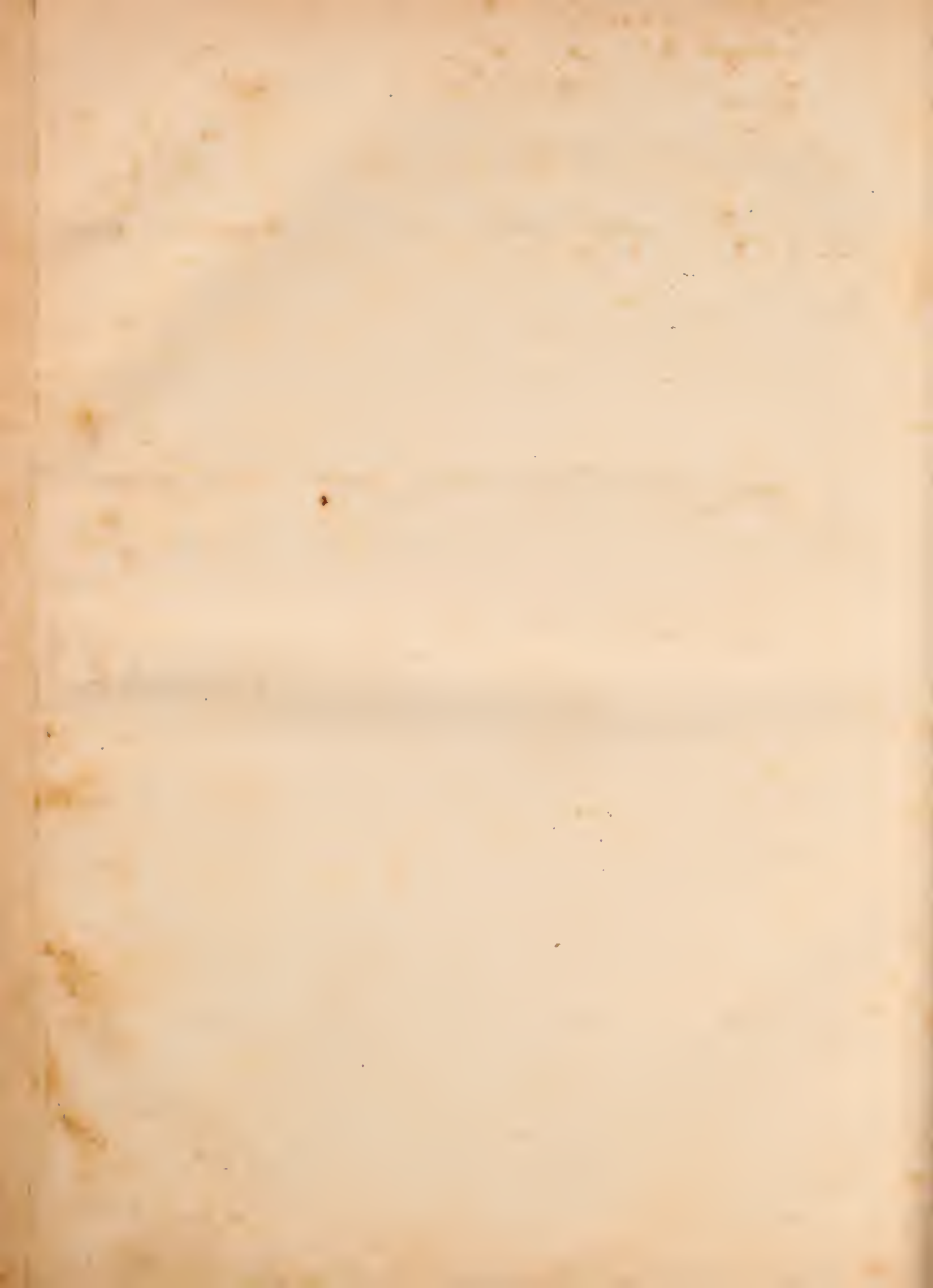
My mamma's got de tistic,  
 And my Daddy, got de gout;  
 Good morning Mister Phisick,  
 Does your mother know you're out

Oh!take &c &c

4

If I had a scolding wife,  
 As sure as she was born,  
 I'd tote her down to New Orleans,  
 And trade her off for Corn.

Oh!take &c &c







# THE DREAM IS PAST

Song, Written by  
**Edward Fitz-Aubyn Esq**

Composed by

**STEPHEN GLOVER.**

Philadelphia, OSBOURN'S MUSIC SALOON, 30 South 4<sup>th</sup> S!

Andante con espressione.

Piano.



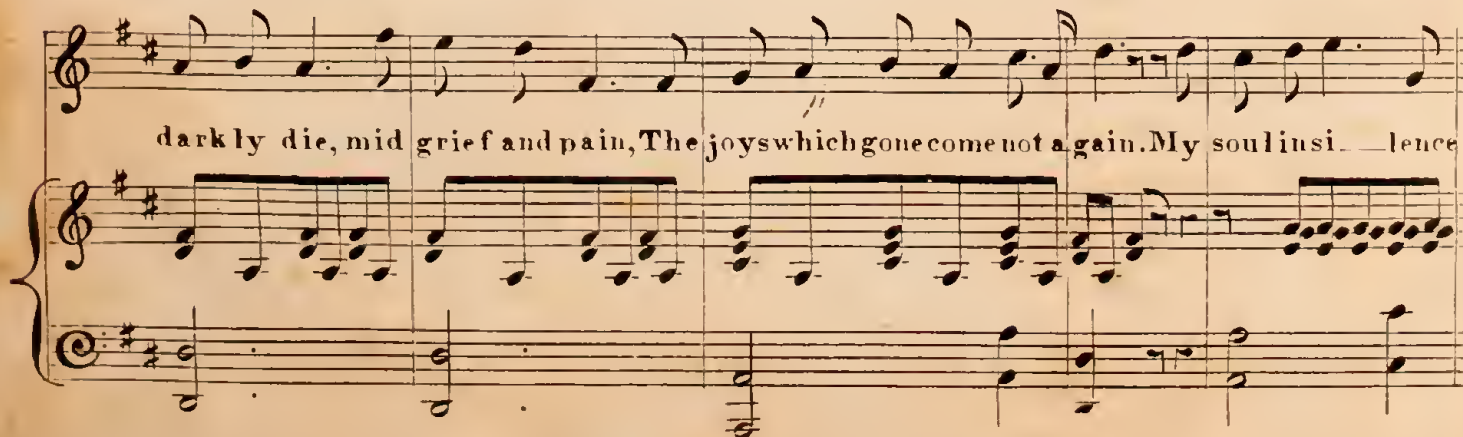
The piano introduction consists of two staves. The right hand (treble clef) begins with a series of chords and moving lines, marked with a piano (*p*) dynamic. The left hand (bass clef) provides a harmonic accompaniment with chords. The key signature is one sharp (F#) and the time signature is 3/4. The piece concludes with a *dim* (diminuendo) marking.

2<sup>d</sup> Verse. They can not see the silent tear, That falls un-check'd when none are near, Nor



The second system shows the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "The dream is past and with it fled, The hopes that once my passion fed; And

do they mark the smother'd sigh, That leaves my breast when they are by. I know my cheek is



The third system continues the vocal and piano accompaniment. The vocal line and piano accompaniment are on the same staves as the previous system. The lyrics are: "darkly die, mid grief and pain, The joys which gone come not again. My soul in silence

paler now, And smiles no longer deck my brow; 'Tis youth's decay 'twill

and in tears, Has cherish'd now for many years, A love for one, who

*cres*

soon begin, To tell the thoughts that dwell within. Oh! let me rouse my

does not know The thoughts that in my bosom glow. Oh! cease my heart, thy

*sf*

sleeping pride, And from his gaze, my feelings hide; He shall not smile, to

throbbing hide, A nother soon will be his bride; And hope's last faint but

think that I With love for him, could pine and die.

cheering ray, Will then for ever pass a way.

*p*



A PLACE IN THY MEMORY DEAREST

A Popular

Song

The Words by the Author

OF  
"The Collegians"

Composed by

Miss Smith.

Philadelphia OSBOURN'S MUSIC SALOON 30 S<sup>o</sup> 4<sup>th</sup> S<sup>t</sup>.

ALLEGRETTO.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The middle staff is a treble clef with the same key signature and time signature, containing a melodic line with dynamics *f* and *p*. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line with chords and dynamics *f* and *p*.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The middle staff is a treble clef with the same key signature and time signature, containing a melodic line with dynamics *p* and *f*. The bottom staff is a bass clef with the same key signature and time signature, containing a bass line with chords and dynamics *f* and *f*.

A place in thy memo-ry Dearest! Is all that I claim; To

pause and look back when thou hearest, The sound of my name. A-

—nother may woo thee nearer, A no ther may win and wear; I

care not tho' he be dearer, So I am remember'd there!

2<sup>d</sup> Verse.

Re-mem-ber me not as a Lover, Whose hopes has been crost, Whose bosom can ne-ver re-  
 cover The Light it has lost! As the young Bride re-mem-ber the Mo-ther, She  
 loves tho she ne-ver may see, As a Sister re-mem-ber a Brother, Oh! Dearest! remember me!

3<sup>d</sup> Verse.

Could I be thy true Lover Dearest! Couldst thou smile on me! I would be the fondest and  
 nearest That e-ver lo-ved thee But a cloud on my pathway is glooming, That  
 never must hurt upon thine, And Heaven that made thee all blooming Never made thee to wither on mine.

4<sup>th</sup> Verse.

Re-mem-ber me then Oh! remember My calm light Love! Tho bleak as the blast of No  
 vember My life may prove; That Life will tho lone-ly be sweet, If its  
 brightest enjoyment should be! A smile and kind word when we meet, And a place in thy memo-ry!





AIR FAVORI

de l'Opera de Bellini

La Norma

Varié pour le

PIANO

par

FRANÇOIS HÜNTEN,

Op. 65.

Price 75 Cts.

Philadelphia,

*M. Tietz, Publisher & Importer of Music  
and Musical Instruments N<sup>o</sup> 196 Chestnut Street.*

*E. Göttsche, lith.*

LA NORMA .

F. HUNTEN Op: 65 .

INTRODUCTION .

Allegro

Dolce. Dolce. *p* Cres.

*pp* *pp*

*f* 8va

Sempre *ff* loco

Andante Grazioso .

TEMA

Sempre leg:

Legato molto. dimin dolce *p*

Cres ——— dimin:

Rit: *p* dimin: dolce.

Leggieramente.

VAR:1. *p*

Cres — cen — do *sfz*

dimin *p*

Cres — cen — do *p*

Cres — cen — do. dimin: *sfz*

Con grazia.

VAR: 2.

*p* Dolce.

legato.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and contains a supporting bass line. The tempo is marked 'Con grazia.' and the dynamics include 'p Dolce' and 'legato.'.

The second system continues the musical piece with two staves. It features similar melodic and bass lines to the first system, with dynamic markings and performance instructions.

The third system includes two staves. The upper staff has the lyrics 'Cres - cen - do' written below it. The dynamics are marked with 'Cres' and 'p'.

The fourth system consists of two staves. The lyrics 'Cres - cen - do.' are present. The dynamics include 'Cres' and 'fz'.

The fifth system is the final system on the page, consisting of two staves. It includes the lyrics 'Cres - cen - do.' and dynamic markings 'p' and 'fz'.

Vivamente.

3<sup>rd</sup>  
VAR:

*p* *cres* *dim*

*8va*  
*Cres* *cen* *do*

*loco*  
*p Legato*

*8va* *loco*  
*Cres* *cen* *do.*

Brillante.

Diminuendo.

VAR: 4.

First system of musical notation, grand staff with treble and bass clefs, common time signature. It begins with a forte (*f*) dynamic marking and contains a series of sixteenth-note patterns.

Cres: — — — Dimin:

Second system of musical notation, grand staff. It includes dynamic markings for crescendo (*Cres:*) and diminuendo (*Dimin:*). Fingerings are indicated with numbers 1, 2, 3, and 4. The system concludes with a 4-measure rest.

Third system of musical notation, grand staff, continuing the sixteenth-note patterns from the previous system.

Fourth system of musical notation, grand staff. It features several triplet markings (indicated by '3' over the notes) and a piano (*p*) dynamic marking.

Cres:

Fifth system of musical notation, grand staff. It begins with a crescendo (*Cres:*) marking and a forte (*f*) dynamic marking.

Sixth system of musical notation, grand staff, concluding the piece with a forte (*f*) dynamic marking.

Con grazia.

VAR: 5.

*p*

Cres:

sinis des sinis

*p*

in tempo

cres

dimin ritenuto

cres

Vivace .

Finale .

The first system of music is written for a grand staff. The treble clef part begins with a forte (*f*) dynamic and a 6/8 time signature. The bass clef part provides a rhythmic accompaniment. The music is characterized by rapid sixteenth-note passages.

The second system includes the instruction *ritard dim in tempo vivace*, indicating a gradual deceleration followed by a return to the original tempo. The music continues with intricate rhythmic patterns.

The third system shows a dynamic shift from piano (*p*) to forte (*f*). The melodic lines in both staves are highly active, with frequent sixteenth-note runs.

The fourth system begins with a crescendo (*cres*) marking, followed by a piano (*p*) dynamic. The texture remains dense with rapid sixteenth-note figures.

The fifth system features a piano (*p*) dynamic and a crescendo (*cres*) marking. The rhythmic intensity is maintained throughout the system.

The sixth system continues with a piano (*p*) dynamic and a crescendo (*cres*) marking. The melodic lines are highly decorative and rhythmic.

The seventh system starts with a forte (*f*) dynamic and a crescendo (*cres*) marking. The music concludes with a final flourish of sixteenth notes.



*ff* *p*

Leggieramente

32 1 + *p*

*p* *p* *p*

*Cres* *f*

*Cres* *ff*

*p* *Cres* *f* *p*

*Cres* *ff* *Cres* *sfz* *sfz* *sfz*



*DEBBI E TIPIFORA*  
*Deh con te li prendi*  
**Duett**  
 From BELLINI'S Celebrated Opera

**NORMA**

ARRANGED FOR THE

**Piano Forte.**

Philadelphia, L<sup>o</sup> MEIGNEN & C<sup>o</sup> 217 Chesnut S<sup>t</sup>

8<sup>va</sup>

loco.

Allegro

Moderato.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music begins with a piano (*p*) dynamic marking. The bass staff contains a series of chords, while the treble staff has a melodic line with slurs.

Second system of musical notation, continuing the piece with piano (*p*) dynamics. The bass staff features a steady stream of chords, and the treble staff has a melodic line with slurs.

Third system of musical notation, featuring a *rall.* (rallentando) marking and piano (*p*) dynamics. The bass staff continues with chords, and the treble staff has a melodic line.

Fourth system of musical notation, featuring a *ff* (fortissimo) dynamic marking. The bass staff continues with chords, and the treble staff has a melodic line with slurs.

Fifth system of musical notation, featuring a *ff* (fortissimo) dynamic marking. The bass staff continues with chords, and the treble staff has a melodic line with slurs.

Sixth system of musical notation, featuring an *8va* (octave) marking. The bass staff continues with chords, and the treble staff has a melodic line with slurs.

Seventh system of musical notation, featuring *Loco.* and *Lento.* markings. The bass staff continues with chords, and the treble staff has a melodic line with slurs.

Take them.

SEE, O NORMA:  
MIRA, O NORMA.

Andante .

The musical score is written for piano and consists of seven systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The tempo is marked 'Andante'. The first system begins with a piano (*p*) dynamic. The second system features several triplet markings (indicated by a '3' above the notes). The third system continues with complex chordal textures. The fourth system includes a 'rall' (rallentando) marking and a forte (*f*) dynamic. The fifth system continues with similar textures. The sixth system features more triplet markings and a 'rall' marking. The seventh system concludes with a 'rall' marking and a fortissimo (*ff*) dynamic. The score ends with a double bar line.

THY SOLE COMPANION.

SI FINO ALL' ORE.

Allegro.

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The music is in common time (C) and includes dynamic markings such as *f*, *dim*, and *rall*.

Allegro.

Musical notation for the second system, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic markings such as *f*.

Musical notation for the third system, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic markings such as *f*.

Musical notation for the fourth system, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic markings such as *f*.

Musical notation for the fifth system, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic markings such as *cres* and *f*.

Musical notation for the sixth system, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic markings such as *f*, *8va*, and *loco*.

Musical notation for the seventh system, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic markings such as *f*.

Handwritten musical notation system 1, featuring a grand staff with treble and bass clefs. The music begins with a piano (*p*) dynamic marking. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment of eighth notes.

Handwritten musical notation system 2, continuing the piece with similar textures and dynamics.

Handwritten musical notation system 3, including a *cres* (crescendo) marking in the right hand.

Handwritten musical notation system 4, showing further development of the musical themes.

Handwritten musical notation system 5, featuring a forte (*f*) dynamic marking and a section labeled *8va* (octave) in the right hand.

Handwritten musical notation system 6, including a section labeled *Inco.* (Incoherence) in the right hand.

Handwritten musical notation system 7, concluding the page with various dynamic markings and a final cadence.







*"Solo, Alberto, by with me to (Come)"*  
*Vieni in Roma ah vieni*

**Duett**

From BELLINI'S Celebrated Opera

**NORMA**

ARRANGED FOR THE

**PIANO FORTE.**

Philadelphia, **L. MEIGNEN & CO.** 217 Chestnut St.

Moderato.

*p*

The musical score consists of four systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The first system begins with a 'Moderato' tempo marking and a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The second and third systems continue the melodic and harmonic development. The fourth system concludes with a 'Rallent.' (ritardando) marking, indicating a gradual deceleration of the tempo.

A tempo.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and a fermata. The lower staff is in bass clef and contains a harmonic accompaniment with chords and single notes. A dynamic marking 'p' is placed above the first few notes of the bass staff.

8va

The second system continues the piece. It features two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. A dynamic marking 'p' is present above the first few notes of the bass staff. An '8va' marking is placed above the first few notes of the treble staff.

The third system shows further development of the melody and accompaniment. The upper staff continues with a melodic line, and the lower staff provides a steady harmonic accompaniment with chords.

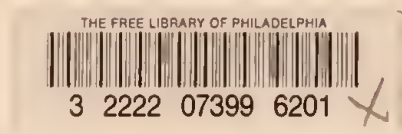
loco.

The fourth system is marked 'loco.' and features a melodic line in the upper staff and a bass line in the lower staff. The piece concludes with a double bar line.

The fifth system features a melodic line in the upper staff and a bass line with a prominent accompaniment of chords. A dynamic marking 'p' is placed above the first few notes of the bass staff.

The sixth system concludes the piece. It features a melodic line in the upper staff and a bass line with chords. A dynamic marking 'p' is placed above the final few notes of the bass staff. The piece ends with a double bar line.

MUSIC DEPARTMENT



BALCONY-R



