

VIOLIN AND PIANO

LIBRARY OF COPYRIGHT
No. 7154 K
1880
CITY OF WASHINGTON

NOV 18 1880



Copyright, 1877, by W. F. Shaw

THE NEW YORK PHOTOP

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

BOOKS THAT ARE DESERVEDLY POPULAR.

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

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

Sep. Winner's Dollar Method for the Piano-Forte is becoming quite popular. It embraces the good points of other books, and discards all the useless and superfluous parts. Boards, \$1.00.

Would particularly call attention to the following series of \$1.00 books.

Golden Threads of English Song. 24 beautiful songs; 96 pages, with a portrait of Virginia Gabriel (Mrs. March). Contains over \$9.00 worth of music.

Gems of German and English Songs. 27 vocal pieces; 96 pages, with a portrait of Frans Abt. Contains over \$9.00 worth of music.

Pleasant Hours at the Organ. 36 solos for Organ; 96 pages, with a portrait of John Sebastian Bach. Contains over \$9.00 worth of music.

Piano Treasures. 19 beautiful solos for Piano; 96 pages, with a portrait of L. M. Gottschalk. Contains over \$9.00 worth of music.

THREE EXCELLENT SERIO-COMIC SONGS.

ALL HANDSOMELY ILLUSTRATED.

I'M DYING FOR SOME ONE TO LOVE ME.

Words and Music by Eastburn. 40

I'm dying for some one to love me,
To call me his idol, his own;
I can't bear the thought of remaining
Forever on earth all alone.
I want to be call'd pet and sweetheart,
I want to be loved and caressed,
I want to be cared for in earnest,
For flirting I e'er shall detest.

This song is meeting with great success.

THAT YOUNG MAN ACROSS THE WAY.

Words by Katie B. Wichmann, Music by E. Mack. 40

Well, I wonder what's his meaning,
Always looking over here,—
When I'm at the parlor window,
He is sure then to appear.
Ev'ry ev'ning as I sit there,
Just before the close of day,
There he is, with roguish glances,
Watching me across the way.

For the last three or four years this piece has had a large and increasing sale.

NOW OR NEVER.

Words by Katie B. Wichmann, Music by E. Mack. 40

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

TWO BEAUTIFUL TEMPERANCE SONGS.

THE CLOUDS OF INTEMPERANCE ARE PASSING AWAY.

Words by A. W. French, Music by Chas. D. Blake. 40

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

THE DRUNKARD'S DREAM.

Dormant, you look so healthy now,
Your clothes are neat and clean.
I never see you drink about,
Come tell me where you've been;
Your wife and children now are well,
You once did treat them strange,
Oh! have you kinder to them grown,
How came this happy change?

A most beautiful and affecting ballad, dedicated to the Good Templars throughout the country.

FIVE Beautiful and Popular Songs.

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

OH, WHERE ARE YOU ROAMING?

*Words by John T. Rutledge,
Music by H. P. Danes. 40*

Little Darling, oh, where are you roaming?
I'm sighing and longing to know,
Oh, why don't you come to the gloaming?
You promised you would long ago.
I've call'd for you, love, long and lonely,
My calling was only in vain,
I've thought, love, of you and you only,
Oh, why don't you meet me again?

PARTING ON THE SHORE.

Words by Geo. M. Vickers, Music by H. P. Danes. 36

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

ONLY DREAMING.

Words by Geo. M. Vickers, Music by H. P. Danes. 40

CONTRALTO. Beautiful Melody.

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

I HAVE SEEN A FAIRY.

Words by Pequod, Music by H. P. Danes. 36

I have seen a fairy,
Beauteous as the morn,
Joyous as the summer,
Radiant as the dawn;
Haunting all my visions,
Ever in my dreams,
Like a heavenly angel,
Charming me she seems.

IS YOUR HEART STILL TRUE TO ME?

Words by James A. Bartley, Music by H. P. Danes.

Sweet, is your heart still true to me,
In your far peaceful home?
I ask as wind ring where you move,
I search the starry dome;
Do thoughts of me, as once of old,
In that pure bosom dwell,
And does your heart its love still long
In whispers low to tell?

FIVE GEMS.

By Charles D. Blake, the Popular Author.

CLING TO ME, LITTLE ONE.

*Words by Arthur W. French,
Music by Chas. D. Blake. 40*

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

HAPPY LAND BRIGHT AND FAIR.

*Words by Albert A. Hill,
Music by Charles D. Blake. 40*

There are shadowy hands waving welcome,
As our bark nears your bright golden shore;
There are voices of saints chanting welcome,
Loving voices of friends gone before.

I WILL DREAM, DARLING, OF THEE.

Words by Albert A. Hill, Music by Charles D. Blake.

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

BEAUTIFUL THOUGHTS LINGER NEAR ME.

*Words by Samuel N. Mitchell,
Music by Charles D. Blake. 40*

Beautiful thoughts linger near me,
Sweetest of visions appear,
Bearing their gladness to cheer me
Every bright day of the year;
Velvety voices are bringing
Tidings delightful to hear,
Heavenly angels are singing,
Beautiful thoughts linger near.

FAIRY FORMS IN DREAMS I SEE.

*Words by Samuel N. Mitchell,
Music by Charles D. Blake. 40*

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

FOUR NEW SONGS,

THAT ARE SURE OF A LARGE SALE.

All by leading and well known Writers.

MOONLIGHT ON THE LAKE.

Sole and Quartette Chorus.

Arranged from C. A. White's popular Quartette. 80

Come away, come away, O! come where the sil'ry
waves break,
O! come, O! come, there's moonlight on the lake.
There's moonlight on the lake, the sun has gone to
rest,
The birds have call'd their lov'd, have call'd their
lov'd ones to their nest.

TAKE ME BACK TO HOME AND MOTHER.

*Words by Arthur W. French,
Music by Wm. A. Huntley. 40*

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

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

SWEET DAYS GONE BY.

Words by Samuel Callan, Music by John S. Cox. 40

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

TELL ME, DARLING, THAT YOU LOVE ME.

Words and Music by J. E. Rogerson. 40

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

PEARLS AND LACES WALTZ.

159

G. LUDOVIC. Op. 50.

Violin.
or
Flute.

Piano.

The musical score is written in 3/4 time and consists of six systems. The first system includes staves for Violin/Flute and Piano. The Violin/Flute part begins with a dynamic of *f* and a series of eighth notes, followed by a dynamic change to *p* and a melodic line with accents. The Piano part begins with a dynamic of *f* and a series of eighth notes, followed by a dynamic change to *p* and a series of chords. The second system continues the Piano part with a series of chords. The third system includes staves for Violin/Flute and Piano. The Violin/Flute part begins with a dynamic of *cres.* and a series of eighth notes, followed by a dynamic change to *mf* and a melodic line with accents. The Piano part begins with a dynamic of *mf* and a series of chords. The fourth system continues the Piano part with a series of chords. The fifth system includes staves for Violin/Flute and Piano. The Violin/Flute part begins with a dynamic of *mf* and a series of eighth notes, followed by a dynamic change to *mf* and a melodic line with accents. The Piano part begins with a dynamic of *mf* and a series of chords. The sixth system continues the Piano part with a series of chords.

Copyright, 1879, by W. F. SHAW.

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a melodic line. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. There are asterisks in the first few measures of the piano part, likely indicating fingerings or specific articulation.

The second system of the musical score consists of three staves. The top staff is a single treble clef staff with a melodic line. The middle and bottom staves are a grand staff with a piano accompaniment. Above the top staff, the text "Flute 8va." is written. Below the top staff, the dynamic marking "p dolce." is present. The piano accompaniment continues with similar patterns to the first system, including asterisks in the right hand.

The third system of the musical score consists of three staves. The top staff is a single treble clef staff with a melodic line. The middle and bottom staves are a grand staff with a piano accompaniment. The piano accompaniment continues with similar patterns to the previous systems, including asterisks in the right hand.

The fourth system of the musical score consists of three staves. The top staff is a single treble clef staff with a melodic line. The middle and bottom staves are a grand staff with a piano accompaniment. The piano accompaniment continues with similar patterns to the previous systems, including asterisks in the right hand.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a piano (*p*) dynamic and features a melodic line with some grace notes. The grand staff provides harmonic accompaniment with chords and moving lines in both hands. A forte (*f*) dynamic marking appears in the middle of the system.

Second system of musical notation. It includes a single treble clef staff and a grand staff. The treble staff has a melodic line with a *Dolce.* marking. The grand staff continues the accompaniment. A *Flute Solo.* marking is placed above the treble staff in the latter part of the system.

Third system of musical notation. It features a single treble clef staff and a grand staff. The treble staff contains a melodic line with a long note value. The grand staff provides accompaniment with chords and moving lines.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with a long note value. The grand staff provides accompaniment. The system concludes with a double bar line.

Pearls and Laces.