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Music Department



ARE YOU READY ☆
AT THE GRAVE ☆
DEEP IN MY HEART-A BIRDLING DUETTO ☆
O LOVE BE KIND ☆

THINE IMAGE. ☆
THOU'RT RESTING ON THY PILLOW ☆
WERE I A VIOLET-ALTO OR BAR-SOPOR TENOR ☆

FRANZ ABT.

PHILADELPHIA: **LEE & WALKER**: 922 CHESTNUT ST.
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OLIVER DITSON & CO. BOSTON.

DEIN BILD.

THINE IMAGE.

FRANZ-ABT.

Allegro animato.

VOICE.

My ear - - - li-est
Mein ers. - - - ten. Ge-

PIANO.

thought, when from sleep I a - rise, My last ere I slum-ber, thou art;
dan - ke, wenn früh ich er - wacht, mein letz - ter am Ab - end bist Du;

In dreams of the night from my slum - bering eyes, Thy loved form will
Ich seh - - nenach Dir mich im Trau - meder Nacht, und fin - - de am.

poco rit.

nev - er de - part. _____ Wher - ev - - er I wan - der, wher - ev - er I stay,
 Tag keine Ruh. _____ Drum wo - ich auch wei - le, wo hin ich auch geh',

poco rit.

p

cres.

p

poco a

Thy pres - ence still haunts me by night, by day; _____ Wher - ev - - er I
 ich im - - mer und im - mer Dein Bild nur seh', _____ drum wo ich auch

Poco crescendo.

wan - der, wher - ev - - er I stay, Thy pres - ence still haunts me by night, by
 wei - le und wo ich auch geh', ich im - mer und im - mer Dein Bild nur

day, — Thy pres - ence still haunts me, by night, by day. —
 seh', — ich im - - mer und im - mer Dein Bild nur seh'. —

Più animato.

I see thy dear face in each fair opening
Du strahlst mir ent-ge-gen aus Blüten der.

flower that blooms by the wan-der-ing stream, I see thy bright
Au', wenn glänzend das Licht sie um-sprüht, Du winkst mir ent-

smile in the clear sparkling dews, when kiss'd by the sun's morning beam.
ge-gen aus per-len-dem Thau, wenn scheidend die Son-ne ver-glüht.

Wher-ev-er I wan-der, wher-ev-er I stay, Thy pres-ence still
Drum wo ich auch wei-le wo-hin ich auch geh', ich im-mer und

p poco a poco cresc:

haunts me by night, by day, Wher - ev - er I wan - der, wher - ev - er I
im - - mer Dein Bild nur seh', drum wo ich auch wei - le und wo ich auch

stay, - Thy pres - ence still haunts me by night, by day, - Thy pres - ence still
geh', - ich im - - mer und immer Dein Bild nur seh', - ich im - mer und

haunts me by night, by day. The
immer Dein Bild nur seh'. Wann.

blue - sky when mir - ror'd in fathomless deep, Is em - blem of
blau - in den Flu - then der Himmel sich malt, schaut draus mir Dein

thy azure eyes, The mur - muring tones of the nightingale's song,
 Au - ge hervor, im Flüst - ernder Wel - len, vom Monde umstrahlt,

Are mem' - ries of thy - sweeter voice; And should the dread
 ver - nimmt - Deine Stim - me mein Ohr. Und ruft - mich der

summons of death call me hence, To thee my last glances will turn, - With
 Engel des To - des hin - ab, sucht Dich nur mein sterben - der Blick mit

fast breaking heart, and with o - pening grave, my love for the still brightly
 brechen - dem Herz - en, an off - en - em Grab, denk' ich nur an Dich noch zu -

f *p* *rall:*

rall:

burns. ——— Wher - ev - - er I wan - der, wher - ev - er I stay, Thy
 rück. ——— Drum wo ich auch wei - - le, wo-hin ich auch geh', ich

pres - ence still haunts me by night, by day; Wher - ev - er I wan - der, wher -
 im - - mer und im - - mer Dein Bild nur seh', ja wo ich auch wei - le, wo -

ev - er' I - stay, Thy pres - ence still haunts me by night, by day, Thy
 hin ich auch geh', ich im - mer und immer Dein Bild nur seh', ich

rit.
 pres - ence still haunts me, by night, by day.
 im - - mer und immer Dein Bild nur seh'.

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Choice Selection of Music

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VOCAL.

The letter signifies the Key; figure 1 indicates the piece is very easy; figure 2, easy; figure 3, moderately difficult; figure 4, difficult. Pieces marked thus * have a handsome lithographic title.

- | | |
|--|----|
| After Sundown. (Bb-2). Song and chorus. <i>Hawthorne</i> | 25 |
| "After sundown with its twilight
Dying in the distant west,
After nightfall with its darkness,
Comes the quiet hour of rest;
When the weary footsteps homeward,
After daily toil is o'er,
Turns with anxious pace to welcome
Those who "wait us at the door." | |
| This beautiful little song is in Hawthorne's purest vein, and cannot fail to secure an immense popularity. | |
| A Kiss at the Door. (Bb-2) Song and chorus. <i>Meyer</i> | 30 |
| This ballad is selling very rapidly. | |
| Because thou art so far away. (F-1). <i>Hawthorne</i> | 25 |
| "The passing moments loiter by,
The dismal hours are long to pass,
And lengthy days seem slow to die,
And oh! the months seem years, alas!
The lovely flowers have lost their charm,
And I am sad from day to day.
The world itself is not the same,
Because thou art so far away." | |
| Another elegant song by the ever elegant Hawthorne. The author's name will be sufficient guarantee of this song's artistic merit. | |
| Blow the Horn for Supper, Kate. (Bb-2). Song and Chorus. <i>Winner</i> | 35 |
| Homestead Song, with Cornet call. | |
| Cling not to Earth. (Bb-2). Sacred Song and Chorus. <i>Bachmann</i> | 30 |
| Arranged for Piano or Organ. | |
| Day we went boating. (Ab-2). <i>Little</i> | 35 |
| "You remember when last we went boating,
On the beautiful river below?" | |
| Dolly Varden. (Eb-3). With Chorus. <i>Lee</i> | 50 |
| Dolly Varden. (Bb-2). Without Chorus. <i>Hunt</i> | 50 |
| Dressed in a Dolly Varden. (C-2). Song and Chorus. <i>Moore</i> | 50 |
| These songs are the most popular of any of the "Dolly Varden" Issues. | |
| Gone where the Woodbine twineth. (Eb-2). Song and Chorus. <i>Street</i> | 30 |
| "Gone where the Woodbine twineth,
When spring is bright and fair,
And to the Soldier's resting place
Some little tribute bear."
Exquisite melody, appropriate words.
Dedicated to the soldiers' Orphans. | |
| Little Pleader. (Eb-2). Song and Chorus. <i>Peacock</i> | 40 |
| "Then stay, oh stay, drink not to-night,
Nor leave us weeping here,
For home is lonely, lonely now,
When papa is not near."
Truly beautiful. | |
| Love once lost is gone forever. (Bb-3). <i>Hawthorne</i> | 35 |
| Charming Ballad made popular by Mrs. Susan Galton Kelleher. | |
| No one to weep when I am gone. (F-2). Song and Chorus. <i>Hawthorne</i> | 35 |
| "No one to weep when I am gone,
No one to care for such as me,
No one to weep and no one to mourn,
No one to sigh my fate to see."
A gem. | |

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|---|----|
| Pretty as a Picture. (A-2). Song and Dance. <i>Bishop</i> | 35 |
| As performed by the Minstrel Troupes. | |
| Queer People there be. (G-2) Song and Chorus. <i>Mason</i> | 35 |
| Admirers of a genuine comic song, should add this sparkling little melody to their repertoire. | |
| Resurgam. (Eb-3). Bass or Contralto Solo. <i>Winner</i> | 60 |
| As sung by Mr. A. R. Taylor, celebrated Bass of Philadelphia. A production of the highest artistic value. Professional singers have in "Resurgam" a composition unequalled in this country. | |
| Shadows of Angels Wings. (Bb-2). Song and Chorus. <i>Saltzman</i> | 35 |
| "Oh what is that radiant glory
That shines the distant west
With crimson and gold and purple,
While slaketh the sun to rest?" | |
| Squeeze me Joe. (C-2) <i>Miers</i> | 30 |
| Another excellent comic song. | |
| Under the Rose. (Eb-2). Solo and Duo. <i>Saltzman</i> | 35 |
| An effective Ballad and pretty words. | |
| Waiting till the Reaper comes. (Bb-2). Song and Chorus. <i>Peacock</i> | 35 |
| "Go ye forth into the harvest,
Is thy mission from on high;
Gather in God's richest treasures,
Let not a single sheaf pass by."
This charming little song appeals to the heart of the many, and must win its way to popularity. | |
| We met no more. (G-2). Song and Chorus. <i>Hawthorne</i> | 35 |
| Another of Hawthorne's inimitable jewels. This author's compositions have been received with such general favor we feel safe in recommending them at all times. | |
- ### INSTRUMENTAL.
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|---|------|
| Aberdeen Scottische. (F-1). <i>Winner</i> | 30 |
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| The Author's very best composition. It is impossible to overrate the merits of this masterly effort. | |
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| Dolly Varden Waltz. (Eb-2). <i>Mack</i> | 50 |
| These pieces are all highly characteristic of the charming little "Dolly." We number them among our best publications for the year. | |
| Elegant Polka Waltz. (C-2). <i>Wood</i> | 30 |
| Its name covers everything. | |
| Entre Nous. (Db-2). La Coterie—Trois Temps. <i>Saylor</i> | 30 |

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| Four-in-Hand Schottische. (C-1). <i>Winner</i> | 20 |
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| Freeburg Grand March. (Eb-2) Rivals the "Gen. Grant Grand March." <i>Meyer</i> | 30 |
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| Lullaby. (C-2). <i>Swain</i> | 30 |
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| Maggie May Rondo. (G-1). <i>Winner</i> | 30 |
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| For beginners. | |
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| May be numbered among the best. | |
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| Silver Wedding March. (C-1). <i>Winner</i> | 30 |
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| Quite popular. | |
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| For the beginner. | |
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| For the beginner. | |
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| For the beginner. | |
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