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ANNUAL

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Words by
E. FALCONER.
Moderato

Music by
M. W. BALFE.

PIANO

Musical notation for the piano introduction, featuring a treble and bass clef with a common time signature. The melody in the treble clef includes a triplet of eighth notes. The bass clef accompaniment consists of chords and single notes.

Musical notation for the piano accompaniment, continuing from the introduction. It features a treble and bass clef with a common time signature. The melody in the treble clef includes a triplet of eighth notes. The bass clef accompaniment consists of chords and single notes. The notation ends with a *p dim* marking.

1. By Kil - lar - ney's..... lakes and fells, Em' -erald isles and wind - ing bays,
 2. No place else can..... charm the eye. With such bright and var - ied tints,

Musical notation for the piano accompaniment, continuing from the previous system. It features a treble and bass clef with a common time signature. The melody in the treble clef includes a triplet of eighth notes. The bass clef accompaniment consists of chords and single notes. The notation begins with a *pp* marking.

Moun - tain paths and..... wood - land dells. Mem' - ry ev - er fond - ly - strays.
 Ev' - ry rock that..... you pass by. Ver - dure broi - ders or be - sprints.

Musical notation for the piano accompaniment, continuing from the previous system. It features a treble and bass clef with a common time signature. The melody in the treble clef includes a triplet of eighth notes. The bass clef accompaniment consists of chords and single notes.

Boun - teous na - ture loves all lands, Beau - ty wan - ders
 Vir - gin there the green grass grows, Ev' - ry morn Springs

Musical notation for the piano accompaniment, continuing from the previous system. It features a treble and bass clef with a common time signature. The melody in the treble clef includes a triplet of eighth notes. The bass clef accompaniment consists of chords and single notes. The notation includes dynamic markings: *cresc*, *sfz*, and *pp*.

ev - ry - where; Foot - prints lead - on ma - ny strands, Bat - her home is.....
na - tal day, Bright - lued ber - ries daff the snows, Smi - ling win - ter's.....

sure - ly..... there! An - gels fold their wings and rest In that E - den
frown a - way, An - gels of - ten paus - ing there Doubt if E - den

of the west. Beau - ty's home Kil - lar - - ney, Heav'n's re - flex Kil -
were more fair. Beau - ty's home Kil - lar - - ney, Heav'n's re - flex Kil -

- lar - ney.
- lar ney.

3. Innisfallen's ruin'd shrine
 May suggest a passing sigh,
 But man's faith can ne'er decline
 Such God wonders floating by—
 Castle Lough and Glens Bay
 Mountain: Tore and Eagles nest.
 Still at Macross you must pray,
 Though the monks are now at rest.
 Angels wonder not that man
 There would fain prolong life's span.
 Beauty's home Killarney,
 Heav'n's reflex Killarney.

4. Music there for Echo dwells,
 Makes each sound a harmony,
 Many voic'd the chorus swells
 Till it faints in ecstasy.
 With the charming tints below
 Seems the Heaven above to vie—
 All rich colours that we know
 Tinge the cloud wreaths in that sky.
 Wings of Angels so might shine,
 Glancing back soft light divine,
 Beauty's home Killarney,
 Heav'n's reflex Killarney.

*To sit on rocks to muse o'er flood and fell. 25 Stanza. 2nd Canto of Childe Harold's Pilgrimage.

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L'AIGLON.

GRACEFUL DANCE.

Tempo di Gavotte.
L. Hand.

ERNE A. WARSAW.

Piano. *pp*

R. Hand. *R. Hand.*

L. Hand. *p*

R. Hand.

mf *p* *D.C.*

THERE'S ALWAYS A PLACE IN MY HEART FOR YOU.

Marcia

Words by
J. E. NUGENT.

Composed by
J. SLATER

Cornet

✳

Voice

Must we say farewell for ever; Must we say Good-bye at last? Time, I
Once I know you loved me dearly, | With devotion fond and true, | And I

Piano

thought, would fail to sever, Love like ours so firm - ly cast. Other
trusted you | sincerely - | Loved you better | than you knew. | Some

lips their tales have spoken, Other hearts have won your own, Every promise you have
day, perhaps, you may grow weary, | Sad regrets may cause you pain: | If your life turns dark and

CHORUS *p. f*

broken. Tho' I wander now alone. There's always a place in my
dreary, | Promise you'll come back again. |

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heart for you, whenever I may be. In

pleasure or pain my heart will remain al ways

faith - ful to thee. When you're far, far a - way. Should the

fu - ture change the love you think so true

To night the we part. Way deep in my heart There's

always a place for you

colla voce

rit

1mo 2nd

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LOVE'S WARNING.

SONG.

Words by
ADELAIDE PROCTOR.

DEDICATED BY PERMISSION TO
MRS. J. C. LEETE.

Music by
MAUD FITZ-STUBBS.

Andante

mf

VOICE

1. Ah! with just such smi - ling un - be - liev - ing eyes
2. 'Treasure love, tho' rea - dy still to do with - out.

rall *dim* *p*

Years a - go I heard it; you shall be more wise. Where your soul is
In your fon - dest trust keep just one thread of doubt, That your love may

tem - pted most to trust your fate, There with dou - ble cau - tion
fin - ish calm as it be - gan. Learn this les - son bet - ter,

AHTAWAH

Ling - er, fear and wait..... Build on no to - mor - row Love has but to -
 dear, than I have done.....

ritard. *p*

day, If the links seem slack' - ning, Cut the bond a - way.....

accel *accel*

Trust no prayer nor prom - ise, Words are grains of sand. To keep your heart un -

cresc *1st time*

bro - ken, hold it in your hand. Words are grains of sand To

2nd time

keep your heart un - bro - ken, hold it in your hand

f *f*

HIAWATHA.

(His Song to Minnehaha).

Words by
ELISE ESPINASSE.

Music by
NEIL MORET.

Allegro

1. A..... wake my prai - rie flower! It is dawn, gold - en dawn, Leave thy couch with sun - beams
2. Fear not the for - est glades, I am near, fond - ly near, Naught thy steps shall e - ver

gleam - ing..... Oh! tar - ry..... not from thy love who
dark - en..... Thy... life shall... be more sweet..... - ly bright.....

fond - ly lov - est thee. Come..... make the dawn more bright with thine eyes, star - ry
than sun on high. If thou should'st ev - er weep I should die, sure - ly

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eyes. Dark... night's the time for dream... ..ing..... Haste, haste, my... flower, thy
die. And... .. all the birds and for - est flowers..... Would mourn for .. thee and

warrior..... brave to see..... .. When thou'rt hidden from my sight I am sad, just as
Hi.....a - wath..... - a..... .. Come... then, thou witch - ing flower, with thy smile, sweetest

sad as the mothers of the prair..... ies..... .. When cruel..... .. spear doth
smile; haste.... to..... thy..... In - dian brave,..... .. With thy red lips and

take..... their babes in ear..... - ly..... day. All the flowers their beau - ty
eyes..... of..... danc ing..... glee. Greet .. thou with.....

take from thy face, thy dear face; And the birds, thou for - est fair ... y, Sing the
words of love this fair dawn, Gold - en dawn Oh..... maid so sweet..... Thy.....

REFRAIN

sweet - er..... when they hear..... thee trill a lay..... O, come my
brave up..... on his heart..... would wear thee.....

for - est dove, come, haste to me..... Be thou my An - gel bride

..... Be ev - er at my side From out my heart my lov - ing

song will pour..... I'll love but thee for e..... ver, e..... ver more

MAID OF ATHENS.

Words by LORD BYRON.

Music by HENRY R. ALLEN.

Andante con molto espressione.

Piano.

dolce.

Maid of Athens, ère we

mf cre - - - scen - do. *dim.* *p* *pp*

part, Give, oh give me back my heart! Or, since that has left my breast,

più lento.

Keep it now, and take the rest! Hear my vow be - fore I go, Hear my vow be -

col canto. *pp*

con tenerezza.

-fore I go, Zoë mou, sas a-ga-po, Zoë mou, sas a-ga-po,
My life I love thee, My dear-est life I love thee,

rall. *p a tempo.*

Hear my vow before I go, *Zoë mou,..... sas a - ga - po.*
 My life,..... I love but thee.
secondo la voce al fine. *a tempo.* *mf cre.* *sf*

By those tres-ses un-con-fined,.....
 - scen - do, *dim.* *p* *pp*

Wooed by each Ægean wind;..... By those lids whose jetty fringe..... Kiss thy soft cheeks blooming

più lento.
 tinge,..... By those wild eyes like the roe,
brillante.

Hear my vow be - fore..... I go, *Zoë mou, sas a - ga - po, Zoë..... mou, sas*
 My life,..... I..... love thee, My dear - est life, I.....
con tenerezza. *rall.* *p*

a - ga - po, love thee. Hear my vow before I go, *Zoë mou,..... sas a - ga - po.*
 My life,..... I love but thee.
secondo la voce al fine. *a tempo.* *sf* *sf*

Maid of Athens. G.

Maid of Athens! I am

mf cre - - - scen - do *dim.*

gone:..... Think of me, sweet, when a - lone,..... Though I fly to Is-tam-

bol,..... Ath - ens holds my heart and soul;..... Can I cease to love thee? No!

Can I cease to love thee? No! My *con tenerezza.* Zoë..... mou, sas a - ga-po, Zoë..... mou sas
life,..... I love thee, My dear-est life, I...

p a tempo.

a - ga-po, Can I cease to love thee No! Zoë mou,..... sas a - ga-
love thee, My life,..... I love but

secondo la voce-al fine.

sf sf

po, thee.

a tempo.

mf cre - - - scen - do *dim.*

sf

Maid of Athens. G.

CREOLE BELLES

(By permission of CHARLES SHEARD & CO.).

By J. BODEWALL LAMPE.

PIANO

Marcato

The image displays a page of piano sheet music, likely from a 19th-century publication. The music is arranged in seven systems, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a *spirito* marking. The first system includes first and second endings, marked *1a* and *2a*, with a forte (*ff*) dynamic. The second system continues the melodic and harmonic development. The third system features a *ff* dynamic marking. The fourth system includes a trill or grace note marked with an '8' and a *ff* dynamic. The fifth and sixth systems continue the piece's texture. The seventh system concludes with first and second endings, marked *1a* and *2a*, and a *ff* dynamic. The music is characterized by intricate textures, including arpeggiated figures and complex chordal structures.

WHERE'ER YOU WALK.

Largo. M. M. ♩ = 66.

Music by HANDEL.

Where e'er you walk cool
gales shall fan the glade, Trees, where you sit, shall crowd in - to a shade;
Trees, where you sit, shall crowd in - to a shade;
Where e'er you walk cool gales shall fan the glade,
Trees, where you sit, shall crowd in - to a shade;

p *pp* *cresc.* *dim. p* *pp*

ad libitum

Trees, where you sit, shall crowd in-

colla voce

a tempo

to a shade,

a tempo f *Fine.*

Where e'er you tread the blush-ing flow'rs shall rise, And

pp

all things flou- rish, and all things flou- rish where

Adagio.

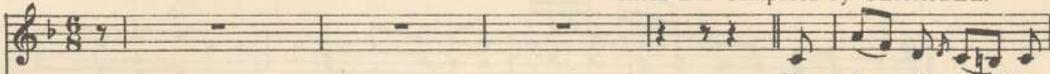
-e'er you turn your eyes, where e'er you turn your eyes, where e'er you turn your eyes.

D. C. al

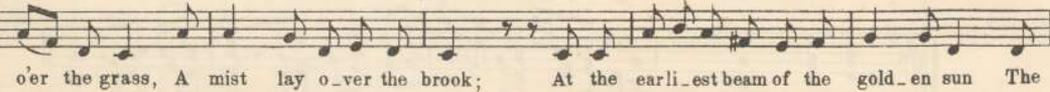
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FIVE O'CLOCK IN THE MORNING.

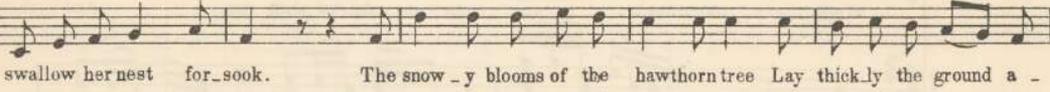
Written and Composed by CLARIBEL.

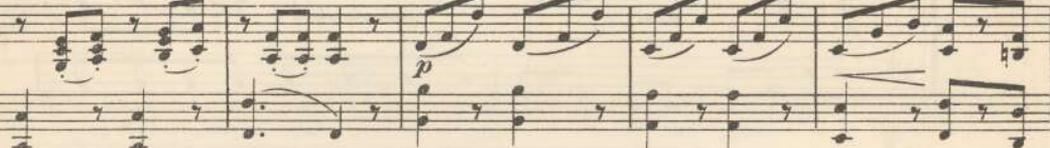
VOICE.  The dew lay glittering

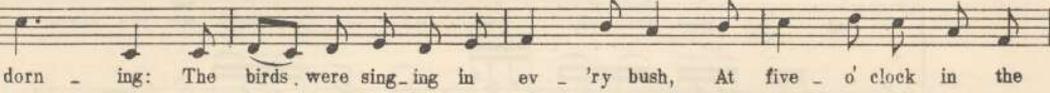
PIANO.  *p*

 o'er the grass, A mist lay o-ver the brook; At the earli-est beam of the gold-en sun The

 *cres.*

 swallow her nest for-sook. The snow-y blooms of the hawthorn tree Lay thickly the ground a -

 *p*

 dorn - ing: The birds, were sing-ing in ev - 'ry bush, At five - o' clock in the

 *p* *cres.*

 morn - ing, The birds were sing-ing in ev - 'ry bush, At five o' clock in the morn - ing.

 *mf*

2. And Bes_sie the milk - maid
3. And o_ver the meadows the

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *mf* and *dim.*

merri_ly sang For the meadows were fresh and fair, The breeze of the morn_ing kiss'd her brow, And
mow_ers came, And mer_ry their voi_ces rang; And one among them wended his way To

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *cres.*

play'd with her nut - brown hair. But oft she turn'd and look'd a_ round, As if the si - lence
where the milk - maid sang; And as he ling - er'd by her side, Des_pite his comrade's

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *p*.

scorn - ing, 'Twas time for the mower to whet his scythe, At five o'clock in the morn_ing; 'Twas
warn - ing, The old, old sto_ry was told a_ gain, At five o'clock in the morn_ing; The

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *p* and *cres.*

time for the mow_ er to whet his scythe, At five o' clock in the morn - ing.
old, old sto - ry was told a_ gain, At five o' clock in the morn - ing.

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *mf* and *dim.*, and the instruction *D.S.*

ALL THE WORLD TO ME.

Words by
ELISE ESPINASSE.

Sung by MAUD AMBER
(AMERICAN TRAVESTY STARS.)

Music by
ESTHER KAHN.

Moderato

I'm
I'm

dreaming of you, dar-ling, As I lay me down to sleep, When the moon is in the heavens, And my
dreaming of you, dar-ling, When the rose-dawn floods the skies, And it's you, my dear, a - glowing With the

ship sails on the deep, And the winds are whispering round... me. How small the earth must be, When just
love-light in your eyes. Then my heart it starts a - throbbing, And with long - ing beats a - new; Till at

Tempo di Valse

one lit - tle maid - en can be all the world to me
last it breaks its pin - ions and flies back a - gain to you

All..... the world to
Flies back a - gain to

me..... Sweet lit - tle maid so fair..... I
you..... Sweet lit - tle maid so true..... Till at

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want no o - ther wor - ld For you, lit - tle maid are
 last it breaks its pin - ions and flies back a gain to

cresc

there All the world to me
 you Flies back a gain to you

Sweet lit - tle maid so fair Till at want no o - ther
 Sweet lit - tle maid so true last it breaks its

1 world For you, lit - tle maid, are there
 pin ions

DC DC

2 And flies back a gain to you

8

A FATHER'S LOVE.

FROM THE OPERA OF "LURLINE."

EDWARD FITZBALL.

W. VINCENT WALLACE.

Andante con espress.

I. The

Ped. * *Ped.* *

pp

nec - tar cup may yield de-light, The heart sweet mu - sic move; But, Oh! no charm how-
like the balm of op' - ning flow'rs, A - cross the o - cean foam, It floats with us to

dolciss.

ev - er bright, Is like pa - ter - nal love, Af - fec - tion wears a silk - en chain O'er
dis - tant shores, It pi - lots back our home, A - las! how oft in la - ter years, Tho'

p

de - serts tho' we rove, It gent - ly draws us back a - gain, Each link, a fa - ther's
changed the heart may prove, Doth mem' - ry's dream re - call, thro' tears, A fa - ther's ear - ly

pp *p*

love: It gent - ly draws us back a - gain, Each link, a fa - ther's love;
 love: Doth mem' - ry's dream re - call, thro' tears, A fa - ther's ear - ly love;

con espress. *rall* 1st verse.

a fa - ther's love, Each link, a fa - ther's love.
 a fa - ther's love, A fa - ther's ear - ly

Ped. *

2nd verse.

2. Yes! love.

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OH! THAT WE TWO WERE MAYING

Sung by MISS ADA CROSSLEY.

To A. P. N.

E. Nevin. Op. 2. N^o 8.

VOICE. *Moderato e molto tranquillo.*

PIANO. *p legato*

Oh! that we two were May - - ing:

Down the stream of the soft spring breeze; Like

child - ren with vi - o - lets play - - - ing, In the

All the new Dance Music and Popular Songs at PALING'S.

shade of the whisp - - 'ring trees.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "shade of the whisp - - 'ring trees." The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

Oh! that we two sat

dolce

The second system continues the vocal line with the lyrics "Oh! that we two sat". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The word "dolce" is written below the piano part, indicating a soft and sweet playing style.

dream - - ing On the sward of some sheep - trimm'd down,

cresc. *f* *dim.*

The third system contains the lyrics "dream - - ing On the sward of some sheep - trimm'd down,". The piano accompaniment includes dynamic markings: "cresc." (crescendo), "f" (forte), and "dim." (diminuendo).

Watch - ing the white mist steam - - - ing O'er

p

The fourth system has the lyrics "Watch - ing the white mist steam - - - ing O'er". The piano accompaniment starts with a piano dynamic marking "p".

riv - er, and mead - - and town.

pp

The fifth system concludes the lyrics with "riv - er, and mead - - and town.". The piano accompaniment features a piano dynamic marking "pp" (pianissimo).

Oh! that we two lay
 sleep - - - ing In our nest in the
 church - yard sod; with our limbs at rest on the qui - et earth's breast, And our
 souls at home with God.

dolce

più mosso

p

sempre pp

Brass Band Instruments, the very best at PALING'S.

LOVE WAS ONCE A LITTLE BOY.

Music by J. A. WADE.

Allegretto.

VOICE.

1. Love was once a lit - tle boy,
2. Love is now a lit - tle man,

PIANO.

f *p* *p*

Heigh, ho! heigh, ho! Then with him 'twas sweet to toy, Heigh, ho! heigh, ho!
Heigh, ho! heigh, ho! And a ve - ry sau - cy one, Heigh, ho! heigh, ho! He

He was then so in - no - cent, Not as now, on mischief bent; Free he came, and harmless went,
walks so gay and looks so smart. As if he own'd each maiden's heart; I wish he felt his own keendart,

Heigh, ho! heigh, ho!
Heigh, ho! heigh, ho!

f

Love, they say, is growing old, Heigh, ho! heigh, ho!
Half his life's already told, Heigh, ho! heigh, ho!
When he's dead and buried too, what shall we poor maidens do?
I'm sure I cannot tell - can you? Heigh, ho! heigh, ho!

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THE GALLERY BOY.

Music by S. R. KENNEDY.

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Words by W. T. GOODGE.

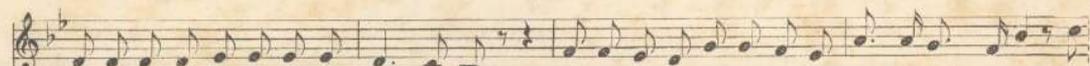
Moderato

VOICE



1. Like to know the chances of an opera... or a play?

PIANO



Leave it to the nip-per in the gall-er-y! Never was a drama... yet that could be made to pay,



Un-less it pleas'd the kiddy in the gall-er-y! Never mind the circle... and the boxes and the pit;



Nev-er mind the pa-pers and the cri-tics, not a bit! If you would be cer-tain that a



play has made a hit— Wait for the cheer-ing from the gall-er-y!



Brass Band Instruments, the very best at PALING'S.

Wait for the kiddy... in the gall-er-y— He knows the act-or worth a
sal-ar-y. He always pays his way When he goes to see the play. It's
cash with the kid-dy in the gall-er-y!

See 'em in the circle with their feathers and their frills—
Seldom see a feather in the gallery!
Oh, they can be dignified who always pay their bills!
Ever catch a bouncer in the gallery?
Who starts the cheering or the laughing every night?
Who starts the sighing when the hero's in a plight?
Who cheers the heroine when wrong is turned to right?
Watch the little nipper in the gallery!

Wait the reception from the gallery;
Make no mistake about the gallery!
Though the managers may sneer,
And the wealthy people leer,
They will have to take the judgment of the gallery!

Ever hear of Chatterton; ever hear of Tree?
They knew the value of the gallery.
Ask them to stage a play, they'd say: "Well, let us see;
Supposing that we leave it to the gallery?"
Wisdom may be in the stalls, and Cunning in the pit;
Fashion in the circle, where the wealthy always sit;
Knowledge in the boxes, so may Eloquence and Wit;
But Human Nature's up there in the gallery!

Wait for the kiddy in the gallery!
He knows the actor worth a salary.
They can all say what they like,
But the finest chord to strike
Is the cheering from the laddie in the gallery!

RICHARD OF TAUNTON DEAN.

Allegro moderato.



1. Last New-year's Day as I've heard say, Young Richard he moun-ted his dap-pled grey, And he
 2. Miss Jean she came with-out de-lay To hear what Dick-y had got to say, I sup-
 3. Sup-pose that I would be your bride, Pray, how would you for me pro-vide? For
 4. Why, I can plow and I can sow, And some-times to the mar-ket go With
 5. Nine-pence a day will nev-er do, For I must have silks, and sat-ins too, Nine-
 6. Dick's com-pli-ments did so de-light, They made the fam-il-y laugh out-right, Young



trotted a-long to Toun-ton Dean, To court the par-son's daugh-ter Jean.
 pose you know me, Mis-tress Jean, I'm hon-est Richard of Toun-ton Dean.
 I can nei-ther sew nor spin, Pray, what will your day's work bring you in?
 gaf-fer John-son's straw or hay, And earn my nine-pence ev-ry day. } Singing
 pence a day won't buy us meat; Ad-zooks, says Dick, I've a sack of wheat.
 Richard took huft, no more would say, He kick'd up old Dobbin and rode a-way.



dum-ble dum dear-y, dum-ble dum dear-y, dum-ble dum dear-y, dum-ble dum dee.



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