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## When morning's light is beaming.

Galveston: T. Goggan, 1863

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PETERS' STANDARD EDITION

OF

German Songs, Duets, and Choruses,

WITH

ENGLISH AND GERMAN TEXT.

Ah! could I teach the Nightingale, } 5. E. — 35 Ach! könnt ich doch. Duet, } M. S. or B.	I would that my Love, } 4. E. .... Mendelssohn. 40 Ich wollt meine Lieb, } Duet.	Serenade, (The,) } ..... Schubert. 30 Ständchen, }
A prudent Spouse, } 3. F. C. to F. Mez. Un mari sage est envoyage, } Sop. Chorus ad Ein Ehemann, der zum eignen Heerd. } lib. Belle Hélène. 40	Last Greeting, } ..... Schubert. 30 Der letzte Gruss, }	Sleep well, thou Sweet Angel, } 5. E <sub>2</sub> ..... Abt. 35 Schlaf wohl, du süsser Engel, du, } Tenor.
†Ave Maria, } 4. A. Eng. Fr & Ger. Ave Maria, } Mez. S. and Alto. .... Puget. 35	Let us crown our young Heads, } 3. E. E. to G <sub>2</sub> Mez En couronnes tres sous les Roses, } Sop. with Quart. Lasst bekränzen uns mit Rosen. } Ac. Belle Hélène. 25	†Smiles and Tears, } 5. G. C to B. Wenn dein Gemüth, } High S. or Ten. .... Merz. 50
†Ave Maria, } 4. E <sub>2</sub> . E <sub>2</sub> to G. Ave Maria, } English and Ger. .... Kucken. 35	†Like Death's Foreboding, } 6. G. Wie Todesahnung, } Bar. .... Tannhäuser. 60	So far, } 4. E <sub>2</sub> . C to G. So weit, } M. S. or M. T. .... Marschner. 35
*Bacio—The Kiss, } 7. D. C <sub>2</sub> to B. Der Kuss, } For high Sop. .... Arditì. 60	Live-long, weary Day, } 2. G. D to E. Den lieben langen Tag, } Mez. Sop. .... Wendel. 30	Soft and Low—Serenade to Minona, } ..... Spohr. 30 Leise rauscht es in den Bäumen,
†Battle Prayer, } 4. E <sub>2</sub> ..... Himmel. 35 Gebet während der Schlacht, } Bar.	Longing Heart, } 5. C. Mez. Sop. .... Proch. 50 Das sehnnende Herz, }	†Softly, softly, } 3. A Min. Freischütz, Leise, leise, } Solo or quart. .... by Dressler. 35
†Begging Child, } 5. D Min. From Gumbert, 30 Das bettelnde Kind, } Mez. S. or B. .... by Dressler.	Long I've watched, } Preciosa. 4. D. Einsam bin ich, } Mez. Sop. Flute Ac. .... Sofje. 35	†Song of the Mermaids, } 4. E. .... Oberon. 35 Gesang der Mermädchen,
Blue Eyes, } 4. C. D to G. Blaue Äuglein, } Tenor. .... Gumbert. 35	Loreley, } 4. D. D to F <sub>2</sub> From Silcher, Lurley, } Piano or Guitar. .... by Dressler. 30	Speed my Bark gently, } 4. D. .... Neukomm. 60 Trag mich, Schiffelein, } Duet.
Brightest Eyes, } 5. E <sub>2</sub> ..... Stigelli. 35 Die schönsten Augen, } Bar.	†Maid of Judah, } 5. B Min. .... Kucken. 40 Das Mädchen von Judah, } Alto.	†Standard Watch, } 5. D. D <sub>2</sub> to F <sub>2</sub> Lindpainter. 45 Die Fahnenwacht, } Sop. or Tenor.
Come, sit down, } 6. A. Setze dich, liebe Emeline, } Duet, S. & B. .... Tafel. 50	Many Years Ago, } 4. F. C to F. Viele Jahre her, } Baritone. .... Watson. 35	Standard Watch, } 5. C. C to E. Lindpainter. 45 Die Fahnenwacht, } Alto or baritone.
†Consider the Lilies, } 5. E. Sehet die Lilien auf dem Feld, } C <sub>2</sub> to F <sub>2</sub> .... Raphaelson. 45	Marie; or, When I am near thee, } 4. D. Feuchtendes Auge, } Bar. .... Abt. 35	†Swallows' Farewell, } 5. E <sub>2</sub> ..... Kucken. 60 Abschied der Schwalben, } Duet.
Dearest, I think of Thee, } 5. E <sub>2</sub> ..... Krebs. 30 An Adelheid, } Tenor.	May-Bells and Flowers, } 5. G. .... Mendelssohn. 50 Mai Glöckchen, } Duet.	Thee only I love, } 5. C. B to G. From Abt, by Dich lieb ich allein, } Mez. S., Ten. .... Raphaelson. 35
Dearest, I think of Thee, } 4. C. E to F. .... Krebs. 30 Liebend gedenk ich dein, }	†Mother's Recognition, } 5. E <sub>2</sub> . D to F. .... Proch. 50 Das Erkennen, }	These Kings with valor o'erflowing, } 4. E <sub>2</sub> . D. to Ces rois remplis de vaillance, } E <sub>2</sub> . Comic. Ich bin Ajax, Held im Kriege. } Belle Hélène. 100
Dedication, } 5. A <sub>2</sub> . E <sub>2</sub> to F. Widmung, } Piano or Guitar. .... Franz. 30	My Father's Home, } ..... Gumbert. 30 Das theure Vaterhause, }	They say a Kiss is but a Joke, } 4. D <sub>2</sub> . D <sub>2</sub> to F. Der Kuss, } Mez. Sop. .... 30
†Descend, O Tranquil Slumber! } 6. F. Masaniello, O senke, süsser Schlaf! } Ten. .... Auber. 40	My Heart, pray canst answer? } 5. F. .... Kucken. 45 Mein Herz, ich will dich fragen, } S. or Ten.	Thou art gone far away, } ..... Tr. Jn. 60 Scheiden and Leiden, }
Desire, (The,) } 4. F. D to F. .... Beethoven. 50 Die Sehnsucht, }	My Heart with Joy, } 7. E <sub>2</sub> ..... Ricci, Waltz. 35 Die Freude strahlt, } Sop.	Thou art so near, and yet so far, } 5. E <sub>2</sub> ..... Reichard. 40 Du bist mir nah', und doch so fern, } E <sub>2</sub> to G.
†Drowsy Polka, vocal, } 4. G. C to D. .... Beyrer. 30 Ach, ich bin so müde, }	My Tears did all reveal, } 5. C. .... Abt. 45 Die Thränen sagten dir, } Mez. T.	Thou everywhere, } 5. D <sub>2</sub> . A to G. .... Lachner. 60 Überall du, } Mez. Sop. or Bar.
Farewell, Sweet Mary mine, } 5. A <sub>2</sub> ..... Hoffman. 35 Leb' wohl, Marie, } Tenor.	†Now 'tis Eve, } 6. F. E to F. .... Mozart. 40 Abend ist's, }	'Tis but in vain, } 5. E <sub>2</sub> . B to G <sub>2</sub> Kucken, by 'S wird da nichts d'raus, } Mez. Sop. .... Dressler. 30
†Farewell, thou lovely Fir-Tree, } 3. D. .... Esur. 35 Ade, du lieber Tannenwald, } S. or T.	O Grecian people! } 4. G. Tenor. Touch- Et tout d'abord, o vile multitude, } ing high B. .... Erfahre, Volk von Griechenland. } Belle Hélène. 40	To distant Land I'll roam, } 3. D. D to E. Mendels- In weite Ferne will ich träumen, } M. S. or Bar. .... sohn. 25
Father Noah, the Wine Grower, } 3. B. .... Reissiger. 35 Vater Noah, der erste Weinbauer, } Min.	Oh! take me to thy Heart again, } 4. E <sub>2</sub> ..... Balfe. 30 Oh! nimm' mich in dein Herz, etc., } Sop.	Venus a flame of ardent Passion, } 4. E <sub>2</sub> . D to E <sub>2</sub> M. Venus au fond de notre âme, } Sop. or M. Ten., Venus mit heissen Liebes Flammen. } and Chorus ad lib. Belle Hélène. 40
†First Violet, } 5. F. F to F. .... Mendelssohn. 40 Das erste Veilchen, } Sop. or Tenor.	Oh! tell me, Birdie wild, } 5. F. C to G. .... Gumbert. 50 O! bitt' euch, liebe Vögelein, }	Wanderer, } 3. E <sub>2</sub> . D to F. Der Wanderer, } Baritone. .... Fesca. 30
†Forest Birdling, } 5. A <sub>2</sub> . E <sub>2</sub> to A <sub>2</sub> . Das Waldvögelein, } High Soprano. .... Lachner. 50	Oh! wert thou but mine Love, } 4. A <sub>2</sub> ..... Kucken. 30 Ach! wenn du wärest mein Lieben, } M. S. or B.	†Wanderer's Song, } 6. E <sub>2</sub> . E <sub>2</sub> to E <sub>2</sub> ..... Proch. 65 Das Wanderlied, } Alto or Base.
For though a Cloud, } 6. A <sub>2</sub> ..... Weber. 35 Und ob die Wolke, } Sop. .... Freischütz.	Oh! wert thou in the cauld Blast, } 3. E <sub>2</sub> . Mendels- O! sah ich auf der Haide, } Duet, } S. & A. sohn. 35	Wanderer, (The,) } 6. E <sub>2</sub> . E <sub>2</sub> to E <sub>2</sub> ..... Schubert. 30 Der Wanderer, } Base or Baritone.
Good-Night, farewell, } 5. E <sub>2</sub> . A to F. Gute Nacht, fahr wohl, } Alto or Bass. .... Kucken. 45	O Love Divine! } 4. F. C. to F. Air. Mez. Amours devins, } Sop. .... Belle Hélène. 40 O göttlich Paar, }	We all desire a Husband's Honor, } 4. D. B to F <sub>2</sub> . Nous naissons toutes soucieuses, } Romanza. Mez. Des Gatten Ehre zu bewahren. } Sop. or Alto. .... Belle Hélène. 40
Go, Pretty Flower, } 5. C. C to G. Das Sträussli, Tyrolenne, } Mez. Soprano. .... Huss. 40	†Once in Thule, } 6. A Min. .... Faust. 45 Es war ein König in Thule, } Mez. Sop.	We met by chance, } 4. A <sub>2</sub> . E <sub>2</sub> to A <sub>2</sub> ..... Kucken. 30 Lauf der Welt, }
†Guardian Mother, or Home, } 3. A. .... Abt. 35 Heimath, } Duet, S. & A.	†One most noble Lady, } 7. E <sub>2</sub> ..... Huguenots. 35 Eine holde, edle Dame, } Sop.	What Joy doth fill my Breast, } 6. G. .... Beethoven. 60 Mir ist so wunderbar, } Quart.
†Guide Thou my Ways, } ..... Schubert. 35 Ave Maria, }	On Mount Ida, } 4. E <sub>2</sub> . F. to G. Arietta Tenor, Au Mont Ida, } touching highest E <sub>2</sub> ..... Belle Hélène. 40 Der Göttinnen, }	When Morning's Light is beaming, } 4. D. Kucken. 60 Das Morgen in der Früh, } Duet.
†Hark, the Lark, } 5. E <sub>2</sub> . F to B. .... Schubert. 30 Horch, die Lerche, } Tenor.	O Sweet Flowers! } Flower Song. Blümlein, traust spricht, } 6. E <sub>2</sub> . M. S. .... Faust. 50	When the quiet Moon is beaming, } 5. D <sub>2</sub> ..... Schorn- Wenn so sanft und milde, Selene, } dorff. 35
†Heart, my Heart, } 2. E <sub>2</sub> . E <sub>2</sub> to F. Herz, mein Herz, } Song or Quartet. .... Von Weber. 25	†O thou sublime Evening-Star! } 5. G. Tann- O du, mein holder Abendstern! } Bar. .... häuser. 35	When the Swallows homeward fly, } 3. C. .... Agathe. Wenn die Schwalben, etc., } Abt. 30
†Home so Cherished, } 4. G. .... Reissiger. 30 Heimweh, } Ten.	†O Virgin Mary! } 6. A. D to F <sub>2</sub> . Jungfrau Marie, } Prayer. .... Stradella. 50	While at the Inn of the La- } 4. F. C. to F. M. byrinth, } S. or M. T. With Au Cabaret du Labyrinth, } Chorus ad lib. .... Ich hab' gepichelt wie ein Löwe. } Belle Hélène. 40
How can I leave thee? } 3. E <sub>2</sub> . Ach! wie ist's möglich? } Song or Duet. .... Greenwood. 30	†Over Mountains, } 4. D. .... Stradella. 35 Durch die Thäler, } Duet.	Why do I love thee? } 4. E <sub>2</sub> . E <sub>2</sub> to F. .... Gumbert. 35 Ob ich dich liebe? } Baritone.
How fair art thou, } 4. C. C to F. Wie bist du so schön, } Mez. Sop., or Bar. .... Abt. 30	†O ye Tears! } 3. C. B to D. Fliesset schnell, } Alto or Base. .... Abt. 35	Why do I weep for thee? } 4. A <sub>2</sub> . E <sub>2</sub> to F. Wallace. 30 Warum wein' ich um dich, }
I Dreamt of Thee, } 5. F. F to G. .... Graff. 50 Du warst mein Traum, }	Recognition—Stranger Dark, } 5. E <sub>2</sub> ..... Proch. 45 Das Erkennen, }	†Within this Sacred Dwelling, } 5. E. E to C <sub>2</sub> Magic In diesen heiligen, } Base. Flute. 35
If on the Meads, } Alto. .... Gumbert. 35 Seh' ich die weisse Grüne an, }	Roland's Rock, } 5. D Min. C to E <sub>2</sub> . .... Reissiger. 35 Roland's Eck, } Baritone or Base.	Ye merry Birds, } 5. F. C to G. .... Gumbert. 40 O bit' euch, liebe Vögelein, } Mez. Ten.
*Il Bacio—The Kiss, } 7. D. C <sub>2</sub> to B. Der Kuss, } For high Sop. .... Arditì. 60	Rose, (The,) } 5. A. E to F <sub>2</sub> . .... Spohr. 35 Die Rose, } Mez. Sop.	
In the Eye there lies the Heart, } 4. G. .... Abt. 30 In den Augen liegt das Herz, } C <sub>2</sub> to G.	†Salut a la France, } 6. G. C <sub>2</sub> to A. .... Peters. 50 Heil dir, o mein Vaterland! }	
†It is better to laugh, } 6. C. .... Lucrezia. 40 Un stets heiter und glücklich, } Mez. Sop.		

1, easy, to 7, difficult. Black letters, the Key. Other letters, the Compass. Ask for "Peters' Edition."

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# WHEN MORNINGS LIGHT IS BEAMING.

(Des Morgens in der Frühe.)

Duet for Soprano & Alto.

English version by GERVASE WHEELER.

Music by F. KÜCKEN. Op:15.

*ALLEGRETTO.* *mf*

*CON ANIMA.* *ten.* *ANIMATO.*

When mornings light is beam-ing la la la la la la! O'er  
 Des Morgens in der Frü-he la la la ANIMATO. la la la! Da

When mornings light is beam-ing la la la..... la la! O'er  
 Des Morgens in der Frü-he la la la..... la la! Da

*MODERATO.* *ten.* *PIU VIVO.*

*MODERATO.* *ten.* *TEMPO.*

hill and val-ley sing-ing: la la la..... la la! The  
 trei-ben wir die Kü-he, la la la..... la la! Wann

hill and val-ley sing-ing: la la la..... la la!  
 trei-ben wir die Kü-he, la la la..... la la!

*MODERATO.* *RIT.* *TEMPO.*

4165-8

Entered according to Act of Congress A.D. 1859 by Wm Dressler, in the Clerks Office of the District Court for the Southern District of New York.

ESPRESS. DOLCE.

loving herds are com .. ing to pasture on the plain, The  
*sum-mend aus der Zel .. le die Bien' in's Freie fliegt und*

ESPRESS.

The loving herds are com .. ing to pasture on the plain, The  
*Wann summend aus der Zel .. le die Bien' in's Freie fliegt und*

*p*

LUSINGANDO. DIM.

mer .. ry bee is humming Whilst waves the gold .. en corn;..... The  
*auf der Aeh .. ren .. wel .. le das Mor-genroth sich wiegt, und*

LUSINGANDO. DIM.

mer .. ry bee is hum .. ming Whilst waves the gold .. en corn;..... The  
*auf der Aeh .. ren .. wel .. le das Mor-genroth sich wiegt, und*

*p*

*DIM.* POCO RITENUTO.

mer .. ry bee is humming Whilst waves the gold .. en corn. la la la  
*auf der Aeh .. ren .. wel .. le das Mor-genroth sich wiegt la la la*

*DIM.* POCO RITENUTO.

mer .. ry bee is hum .. ming Whilst waves the gold .. en corn.  
*auf der Aeh .. ren .. wel .. le das Mor-genroth sich wiegt*

la..... la la..... la la la la la la la  
 la..... la la..... la la la la la la la la .

*POCO RITENUTO.*

la la..... la la la  
 la la la la la la la la la la la..... la la la

*DOLCE.*

la  
 la la la la la la la la la la la

la la la la la la la la la la la  
 la la la la la la la la la la la

*DOLCE.*

*ten.* *PIU VIVO.*  
 The sun's bright eyes are stealing la la la..... la la! All  
 Des Morgens in der Frühe la la la..... la la! Ver

*ten.*  
 The sun's bright eyes are stealing la la la la la la! All  
 Des Morgens in der Frühe la la la la la la! Ver

*p* *ten.* *PIU VIVO.*

MODERATO. *tens.* TEMPO. ESPRESS.

thought of care con-veal-ing la la la..... la la! Thro' grove and val-ley  
 gisst man Sorg'und Mü-he la la la..... la la! Wann Vög -- li lustig

thought of care con-veal-ing la la la..... la la!  
 gisst man Sorg'und Mü-he la la la..... la la! Thro'  
 Wann

MODERATO. TEMPO. p

DOLCE LUSINGANDO.

sing -- .. ing we join the bird -- lings strain, Whilst ma--tin bells are  
 sin -- .. gen in Luft und Busch gar schön Und Glöcklein laut er --

grove and val -- .. ley sing..ing we join the birdlings strain, Whilst martin bells are  
 Vög -- li lustig sin -- gen in Luft und Busch gar schön Und Glöcklein laut er --

DIM. p

ring..ing Glad peals o'er hill and plain..... Whilst ma -- tin bells are  
 ..klin--gen im Thal und auf den Höhn..... Und Glöcklein laut er --

ring -- .. ing Glad peals o'er hill and plain..... Whilst ma -- tin bells are  
 ..klin -- .. gen im Thal und auf den Höhn..... Und Glöcklein laut er --

7

DIM. ~~POCO RITENUTO.~~

ring-ing Glad peals o'er hill and plain. la la la la..... la la..... la  
 klin-gen im Thal und auf den Höhn. la la la la..... la la..... la

POCO RITENUTO.

ring... ing Glad peals o'er hill and plain. la la la la la la  
 klin... gen im Thal und auf den Höhn. la la la la la la

POCO RITENUTO.

DOLCE.

la la la la la la la..... la la la la la la la  
 la la la la la la la..... la la la la la la la

la la la la la..... la  
 la la la la la..... la la la la la la la la la la

*Repeat*

la.  
la.

la.  
la.

DOLCE.

When mor--nings beams are glancing  
 Des Mor--gens in der Frü--he

la la la..... la la! And  
 la la la..... la la! Treibt

*ten.* *PIU VIVO.* *f* *3* *p*

o'er the streamlet dancing  
 auch mein Schatz die Kü--he

la la la..... la la! To all the world for--  
 la la la..... la la! Wir Rüs--sen und

*ten.* *ESPRESS.* *f* *3* *p* *ESPRESS.*

o'er the streamlet dancing  
 auch mein Schatz die Kü-- he

la la la..... la la! To  
 la la la..... la la! Wir

*MODERATO.* *ten.* *ESPRESS.*

..tell .. ing A happy joy .. ous lay; Ah! heavens peace is  
 her .. .. zen, und lus-tig al .. le zeit; Kommt her.. zu Spiel und

all the world for.. .. tell .. ing A hap-py joyous lay; Ah! heavens peace is  
 Rüs.. sen und her .. zen, sind lus-tig al .. le zeit; Kommt her.. zu Spiel und

*DOLCE LUSINGANDO.* *p*

dwelling On this sweet summer day..... Ah! heavens peace is  
 Scherzen, hier lebt man nur in Freud?..... Kommt her zu Spiel und

dwelling On this sweet summer day..... Ah! heavens peace is  
 Scherzen, hier lebt man nur in Freud?..... Kommt her zu Spiel und

dwelling On this bright summer day. la la la la..... la la..... la  
 Scherzen, hier lebt man nur in Freud? la la la la..... la la la

dwelling On this bright summer day. la la la la la la  
 Scherzen, hier lebt man nur in Freud? la la la la la la

la la la la la la la..... la la..... la la la la la la.  
 la la la la la la la..... la la..... la la la la la la.

la la.  
 la la.

Chancy

Loving Smiles of Home. 3. G. D to E. Song with mixed Chorus. . . . . Millard. 35

The roses in the pearly dew are smiling on the morning sun, The noonday skies, so fair and blue, are smiling on the brooks that run; The leaves are smiling in their pride, the waves are smiling as they roam, But how sweet the moments glide amid the loving smiles of home!

A song worth the learning. The melody is pretty and the harmony varied and rich. Mr. Millard is the author of "I'll be the first to greet thee," "Sweet Mother, hear my Prayer," and several other popular songs.

Lune (La de Miel, (The Honeymoon.) 4. D. D to F#. Eng. and French. Very pretty. . . . . Raphaelson. 30

Lurley, (Loreley.) 4. D. D to F#. A beautiful German Song. Ask for PETERS' edition by . . . . . Dressler. 30

Mabel Clare. 2. A2. E2 to A2. Ten. . . . . Higgins. 30

Along the green lane in the May time, I gathered the violets blue, Echoing yet with the bee song, And cool with the morning dew; Gathered them for sweet Mabel, Beautiful Mabel Clare, To clasp in her dainty fingers, To braid in her shining hair.

Decidedly the most popular song of the day. It has been sung by the minstrels, night after night, with the greatest success.

Maid of Glenore. 2. G. D to G. Tenor. . . . . Whiting. 30

Maid of Glenore, awake from thy dreaming, List to my soft-sounding lay, While bright stars above are brilliantly beaming, Hearken to what I would say.

A good song. Written in the popular style, and sure to please.

Main-Truck; or, A Leap for Life. 6. D to G#. A descriptive Tenor Song. . . . . Russell. 60

Old Ironsides at anchor lay in the harbor of Mahone, A dead calm rested on the bay, the waves to sleep had gone; Who's little Hal, the captain's son, a lad both brave and good, In sport up shroud and rigging ran, and on the main-truck stood.

A descriptive song in Russell's best style, and one of his most popular compositions. No one who has ever heard it well rendered will ever forget it.

Making Hay while the Sun shines. 3. G. D to G. . . . . Kinkel. 55

In the lane they lingered long, Merry birds were singing, And the mowers in the field (Gleaming scythes were swinging, Some one's arms—whose, you may guess— Round a waist were twining, And the mowers made their hay While the sun was shining.

Mr. Charles Kinkel, so justly celebrated for his piano pieces, here makes a decided hit in the song line. It is a beautiful ballad, and we predict for it a large circulation.

Make me a Child again. 3. A. D# to E. . . . . Curtis. 30

Backward, turn backward, O Time! In your flight; Make me a child again, just for to-night, Mother, come back from the echoless shore, Take me again to your heart as of yore, Kiss from my forehead the furrows of care; Smooth the few silver threads out of my hair, Over my slumbers your loving watch keep, Rock me to sleep, mother, rock me to sleep.

A song, one out of a thousand. It is really beautiful both as regards words and music. The great beauty of the words has flooded the market with at least fifty different arrangements by different authors. So be particular, and take none but PETERS' edition by Curtis.

Marble Kate. 3. D. D to D. Baritone with mixed Chorus. . . . . Danks. 30

Mariner's Grave. 3. F. C to C. Base. . . . . Gerald. 40

The words appealing to thousands of sorrowing hearts. The music is good.

Married Man's Lament. 3. F. F to F. Comic. . . . . Scotch. 30

Mary in Heaven. 4. C. B to E. Bar. . . . . Deming. 35

There lived on the banks of a smooth-flowing river. Two beautiful ballads. Both old favorites.

\*Mary, oh! come back to me. 2. E2. E2 to G. Tenor Song with mixed Chorus. . . . . Hays. 40

Stars of the evening, shining so bright, Smile in thy beauty this soft summer night; See how the moon gayly floats through the skies, Wink at her passing, those heavenly eyes, Lonely! so lonely! happy I'll be, If Mary! dear Mary! will come back to me.

A splendid song with taking chorus. From appearances it bids fair to become the most popular ballad ever published in this country. Like his "Nora O'Neal" the demand for it seems unlimited.

Mary of Ravenswood. 3. C. E to F. Bar. . . . . Webster. 35

One of J. P. Webster's favorite ballads.

\*Mary's waiting at the Window. 3. E2. E2 to F. Baritone Song with mixed Chorus. . . . . Hays. 40

Years have passed since last we parted At the cottage door, When I left her broken-hearted, On a distant shore. But I've written her a letter, Far across the sea; Mary's waiting at the window, Waiting there for me.

One of the sweetest songs ever set to a beautiful melody. It is one of the celebrated series by Will S. Hays, a writer who is remarkable above all others, from the fact of having so far written nothing that has not proved a decided hit.

Maureen Astore; or, Oh! bright was the Bloom. 2. G. B to E. Irish Song for Baritone. . . . . Densari. 35

May. 2. C. E to F. Song and Chorus. Webster. 30

Haste away, haste away, 'tis the merry month of May. A cheerful song, by the popular author of "Lorena," "Paul Vane," etc.

McIver's Farewell. 2. D. C# to F#. Solo and Duet for male voices. A good Song. . . . . Pendleton. 20

Meet me beneath the Willow. 3. C. G to E. Serenade with mixed chorus. . . . . Danks. 30

Meet me, love, beneath the willow at the stilly hour. A beautiful song within the reach of most singers. The music is easy and of rather a better class than most popular ballads. It is the most popular song that Mr. Danks has written.

Meet me in the Evening; or, My pretty Jane. 5. A. E to E. . . . . Maeder. 40

My pretty Jane, my pretty Jane, ah! never look so shy, But meet me in the evening when the bloom is on the rye.

WE give below A FEW of the Songs that have appeared in PETERS' MUSICAL MONTHLY during six months, and which can now only be had in sheet form at

**\$50 worth of Music for \$3.** WE give below A FEW of the Instrumental Pieces that have appeared in PETERS' MUSICAL MONTHLY during the same six months. They are from three to six-page pieces, & worth from 30 to 60 cents each: Damask Rose Waltz—Forest Glade March—Golden Sunset Mazurka—Grecian Bend March—Golden Chimes Polka—Lotta's favorite

**PETERS' MUSICAL MONTHLY.** Friend to You—Waltz—Loving Thoughts—Redowa—Maiden's Blush March—Pretty as a Pink Barcarolle—Pet Schottische—Reve Angelique Valse—Carlotta Waltz—Congenial Hearts Polka—Riverside Quadrilles—Coming Step March—Drum and Fife March—Child of Heaven Waltz—Good Humor Waltz—Holiday March—Honey-moon Schottische—Rosebud Quickstep—Twilight Serenade—and numerous other pieces. It is issued monthly for \$3 per year; \$1.50 for six months; and no musical family can afford to be without it. Give your newsdealer 30 cts., and ask him to get you a copy, or send direct to

**J. L. PETERS, 599 Broadway, New-York.**

Mill May. 3. E2. D to E2. Bar. . . . . Martin. 30

The strawberries grow in the mowing, Mill May, And the bobolink sings on the tree, On the knolls the red clover is growing, Mill May, Then come to the meadows with me. We'll pick the ripe clusters among the deep grass, On the knolls in the mowing, Mill May, And the long afternoon together we'll pass, Where the clover is growing, Mill May.

Lovers of the sentimental style of song will be pleased with this.

Mingle, Jingle. 2. C. E to E. Sleighing Song. . . . . Taylor. 30

Minnehaha. 2. A. C# to E. . . . . Ide. 30

A pleasing ballad with a taking chorus.

Minnie Brown. 3. F. E to F. . . . . Spinning. 30

Minnie Lee, (Come, kiss me, if you dare.) 3. E. E to E. . . . . Francouer. 30

Minnie Lee is full of mischief, laughing all the live-long day, Merry as a chirping wild-bird that mid flowers loves to stray; Ringlets floating round her forehead give her such a dreamy air, Lips just parted that seem to say, "Come and kiss me, if you dare."

A sparkling little ballad. Very neatly put together.

Missing Ship. 2. F. C to E. Song. . . . . Doane. 30

Missing Ship. 2. E. Mixed Quartet without accompaniment. . . . . Curtis. 20

Modern Fashions. 2. D. D to E. Comic. . . . . Lampard. 30

\*Mollie Carew. 4. F. C to F. Irish Song. . . . . Lover. 40

These are both great favorites.

Mononian Chant. 3. A. Quartet. . . . . Curtiss. 20

Where, oh! where can peace be found?

\*Moon (The) is out to-night, Love. 3. E2. E2 to F2. Song with taking Chorus. . . . . Hays. 40

The moon is out to-night, love, Floating through the sky; Little stars are laughing, love, As she passes by. Chorus. The moon is out to-night, love, Meet me with a smile; I've something sweet to tell you, Sitting on the stile. Kiss me when you meet me, Kitty of the Glen; And when I go to leave you, I'll give it back again.

Another of Will S. Hays' attractive songs. There is a fluency in these ballads which will be appreciated by all amateurs. For a lively song this one is particularly recommended.

Moonlight on the Rhine. 5. A. Duet for Mez. Sop. and Ten. Lively and very fine. . . . . Neuland. 50

Moonlight whispers Dreams of thee. 3. D. C# to D. A splendid Song. . . . . Guibert. 40

Moon's pale Light is beaming. 3. G. B to E. Serenade. . . . . Beardlee. 30

Mother, can I go? 3. B2. D to F. . . . . Webster. 35

Mother, do not weep; or, The Dying Boy. 3. B2. F to F. Composed and sung by. . . . . Frederick Buckley. 30

Mother's (A) Group. 2. D. Duet. Sop. and Base. In the Base Clef. . . . . Webster. 35

A row of little faces by the bed, A row of little hands upon the spread, A row of little roguish eyes all closed, A row of little naked feet exposed.

Another beautiful gem from the pen of Mr. Webster.

Mother! (O) hear my dying call. 3. A2. E2 to F2. Sung by E. Kelly, of Kelly & Leon's Minstrels. . . . . Graff. 30

Mother, I am weary. 2. E2. E2 to E2. Webster. 35

Mother, I am weary, I would lean upon your breast, For my head is aching sadly and I long to be at rest; And tell me, are we near, shall we see our home to-day? For, mother, I am weary, I am weary of the way.

A beautiful little heart-song, in Mr. Webster's best style.

Mother, sit me by the Window. 3. F. F to F. Song with mixed Chorus. . . . . Linwood. 30

Mother, sit me by the window, Now the birds begin to stir; Let me once more hear their music, Once more taste the breath of spring.

Mr. Linwood has made a decided hit in this little song. It is being sung nightly by the different minstrel troupes.

Mother (A) to her Child in Heaven. 3. F. C to D. . . . . Ducat. 30

Mother, watch the Little Feet. 3. E. D# to E. A beautiful Song with Chorus. . . . . Webster. 35

Mother, watch the little feet Climbing o'er the garden wall, Bounding through the busy street, Ranging cellar, shed, and hall.

Being by Webster, it is of course good. The melody is graceful and well wedded to the words.

Mother, watch thy Lonely Child. 1. G. D to D. With Piano or Guitar accompaniment. . . . . Hartshorn. 30

Mr. and Mrs. Jones. 3. F. Comic Duet for Mez. Sop. and Baritone. . . . . Watson. 40

An excellent comic duet. Just the thing for concert-room and parlor use.

Murmuring Music. 2. F. C to G. Song and Chorus. . . . . Howard. 30

Museum Medley. 1. F. C to F. A humorous Song with Chorus. . . . . Hemstreet. 30

Musician (Old) and his Harp. 3. A2. E2 to F2. Bar. Song and Chorus.

Years have come and passed away, Golden locks have turned to gray, etc.

This little gem has had an unusually large circulation.

\*Music of the Footfall. 4. E2. C to F. . . . . Rivé. 50

There's music in the footfall of those we love to greet. Composed and sung by Madame Caroline Rivé

My Angel Mother's Name. 3. G. D to E. . . . . Anguera. 30

My Angel Name. 2. B2. D to E2. . . . . Martin. 30

By the author of "Let the Dead and the Beautiful Rest."

†, Words suitable for Schools. \*, Picture Title. 1, easy, to 7, difficult. Black letters, the Key. The other letters, the Compass.