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Marine Band march.

Holst, Eduard, 1843-1899

New York: Howley, Haviland & Co. (4 East 20th St.), 1893

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TO THE MARINE BAND, WASHINGTON, D. C.

MARINE BAND MARCH.



BY
EDUARD
HOLST.

As played with great success by all the prominent bands and orchestras.

5.

Published by HOWLEY, HAVILAND & CO., 4 East 20th Street New York.

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LATEST POPULAR SONGS.

Respectfully dedicated
to the memory of HARRY KENNEDY.

JUST SAY GOOD-BYE AGAIN.

answer to

"SAY AU REVOIR BUT NOT GOODBYE."

by CHARLES MILLER.

REFRAIN.

a tempo.

Just say good-bye, good-bye a - gain. Although the

part - ing causes pain, For your dear sake, my heart will

break. Just say good-bye, Just say good-bye good-bye a - gain.

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Answer to "The Sweetest Story Ever Told"

YES, I LOVE YOU

Words and Music by R. M. SEULTS.

Moderato.

mp *Tempo di Gavotte.*
I'll an - swer thee the ques - tion thou dost ask. To
The stars a - bove could nev - er be more true. Than

say the word is but an eas - y task; My heart for thee is ev - er warm and
is my heart, my dearest one, for you! I'd love to tell the sto - ry o'er and

true. I'll tell the sto - ry old yet ev - er new. The
o'er. And in thy pres - ence be for - ev - er more. The

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TAKE A SEAT, OLD LADY.

SONG AND CHORUS.

Words and Music by PAUL DRESSER.

CHORUS.

Take a seat old la - dy, For you are wel - come there,

Do not hes - i - tate ma'am, For I own that chair; I know you must be tired, Be -

sides, you're old and gray, You'll find it there and welcome, when you pass this way.

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WHEN SHE'S JUST ABOUT TO FALL.

Words by CY WARMAN.

Music by RAYMON MOORE.

Moderato espress.

1 Have you seen the hap - py mother when her babe be - gins to talk? Have you
2 Now the ba - by is a woman, she is bend - ing o'er a bed, Where the

seen her teach the ti - ny, tan - gled feet the way to walk? Ev - er
spir - it from the bo - dy of her gen - tle moth - er fled, As the

near each a - len - der shoulder, yet so fee - ble and so small, With her
life - less limbs grow cold - er, moth - er! moth - er! hear her call, But there

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FOR SALE AT ALL MUSIC STORES.

MARINE BAND.

MARCH.

by EDUARD HOLST.

Tempo di Marziale.

The musical score is written for piano and bass. It consists of five systems of two staves each. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The first staff of the first system starts with a forte (*f*) dynamic, while the second staff starts with a fortissimo (*ff*) dynamic. The second system starts with a piano (*p*) dynamic in the first staff and a mezzo-forte (*mf*) dynamic in the second staff. The third system starts with a mezzo-forte (*mf*) dynamic in the first staff and a piano (*p*) dynamic in the second staff. The fourth system starts with a *cresc.* (crescendo) marking in the first staff. The fifth system features first and second endings, marked with '1.' and '2.' above the staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

ff con fuoco.
marcato il basso.

p

ff

f

f *Fine.* *Con spirito.* *p*

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic marking and contains a series of chords with eighth-note patterns. The bass clef part provides a steady accompaniment with dotted rhythms.

Second system of musical notation, continuing the piece. The treble clef part features a melodic line with eighth notes and some tied notes. The bass clef part continues with a similar dotted rhythm accompaniment.

Third system of musical notation, starting with a piano (*p*) dynamic marking. The treble clef part has a melodic line with eighth notes and a slur over the final two measures. The bass clef part maintains the dotted rhythm accompaniment.

Fourth system of musical notation, marked with a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The treble clef part has a more active melodic line with eighth notes and slurs. The bass clef part continues with the dotted rhythm accompaniment.

Fifth system of musical notation, marked with a mezzo-forte (*mf*) dynamic. The treble clef part features a melodic line with eighth notes and a final chord with a fermata. The bass clef part continues with the dotted rhythm accompaniment.

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 is in a minor key, indicated by two flats. The upper staff features a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment with slurs and accents.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental lines with dynamic markings such as *f* (forte) and accents.

Third system of musical notation, including dynamic markings *ff* (fortissimo) and *mf* (mezzo-forte) in the bass staff, along with various slurs and accents.

Fourth system of musical notation, featuring a prominent *ff con fuoco.* (fortissimo con fuoco) marking in the bass staff. The upper staff contains a dense texture of chords, while the lower staff has a simpler accompaniment.

Fifth system of musical notation, starting with a *mf* (mezzo-forte) marking in the bass staff. The system concludes with a series of slurs and accents in both staves.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads and dyads, with a dynamic marking of *ff* (fortissimo) at the beginning. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, providing harmonic support for the chords above.

The second system of musical notation consists of two staves. The upper staff features a more melodic line with eighth and sixteenth notes, starting with a dynamic marking of *p* (piano). The lower staff continues with a bass line. A dynamic marking of *f* (forte) appears in the middle of the system, and *mf* (mezzo-forte) appears towards the end.

The third system of musical notation consists of two staves. The upper staff continues with chords and some melodic fragments. The lower staff features a steady bass line with eighth notes. The overall texture is a typical piano accompaniment for a popular song of that era.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with some slurs. The lower staff has a bass line. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte) throughout the system.

The fifth and final system of musical notation consists of two staves. The upper staff has a melodic line that concludes with a final chord. The lower staff has a bass line. Dynamic markings include *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). The system ends with the instruction *ff D.C. al Fine.*

MAY IRWIN'S GREAT COON SONG,
"I Love My Honey, Yes I Do."

Sung nightly by her with great success in the
"Widow Jones."

FOR SALE AT ALL MUSIC STORES.

ALL BIG HITS. TRY THEM.

GEO. EVANS'S GREAT HIT.

I'll Be True To My Honey Boy.

CHORUS.

"I'll be true to my ha-by, For you am my own fur-tle
dove: I'll be true to my honey boy, You're the
on ly one I love! (after last verse only.)

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JUST TELL THEM THAT YOU SAW ME.

CHORUS Words and Music by PAUL DRESSER

"Just tell them that you saw me, She said, they'll know the rest, Just
tell them I was looking well you know. Just whisper if you get a chance to
moth-er dear, and say, - I love her as I did long, long a go"

210 Just tell them you saw me 3-5
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Sweet Katy Leary.

CHORUS. Words & Music by SAFFORD WATERS.

Sweet Ka-ty Leary My heart all is thine, And I
ask you to fill my life with your bright sun-shine,
All would be dreary with out you my dearie, And so
sweet Ka-ty Leary want you please be mine.

Sweet Katy Leary . 3 Copyright MDCCLXXIV by Howley Haviland & Co
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MAY IRWIN'S GREAT "COON" SONG

"I love my honey, Yes I do!"

Words and Music by
WILL C. CARLETON

VOICE. All^o moderato. *sta*

PIANO. *fz*

- Oh dis coon has a wench wid big black eyes and I
- They talk 'bout dat Tril-by, wid her cun-nin lit-tle feet, she aint
- Dere's a fake swell coon, thinks he owns dis town, and I
- Dat gal ob mine is a red hot coon, and I

love her yes I dol I've gone on dat nig-ger for she
in it in a pinch, For my ba-by's cun-nin toot-sies they
know him yes I dol Some day dat nig-ger will
know it yes I dol So I'm goin to buy her a

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