

No

3 OCT 31
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NEW SONGS

OF

STERLING MERIT.

ANCHORED, - - -	Watson. 4	PHANTOM SHIP, - - -	Diehl. 4
CONSTANT, - - -	Dick. 3	SING TO ME, - - -	Hill. 3½
DERMOT AND I, - - -	Gray. 3	SWINGING, - - -	Watson. 3
GRANNIE'S STORY, - - -	Barri. 3½	TRUE LOVE IS SWEET, - - -	Hutchison. 4
LOVED AND SAVED, - - -	Watson. 4	'TWAS NOT TO BE, - - -	Ducci. 3½
ONLY A SONG, - - -	De Lara. 4	WEARINESS, - - -	Pontet. 4
ONLY ONCE MORE, - - -	Moir. 3	UNTIL WE MEET AGAIN, - - -	Lowthian. 3
<u>HERE WE GO</u> , - - -	Geibel. 3		

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HITCHCOCK'S MUSIC STORE, 283 SIXTH AVENUE, NEW YORK.

HERE WE GO!

BALLAD FOR BARITONE OR BASS.

Words by JAMES HUNTER MacCULLOCH.

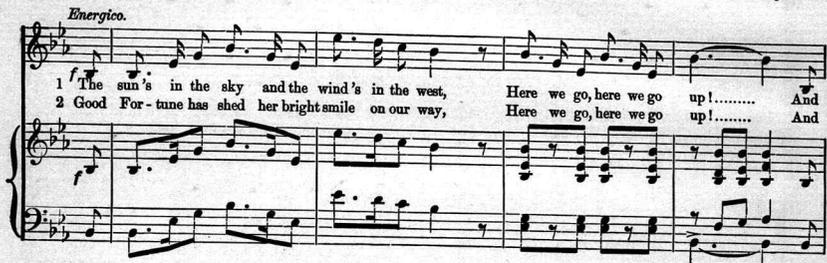
Music by ADAM GEIBEL.

Allegretto.



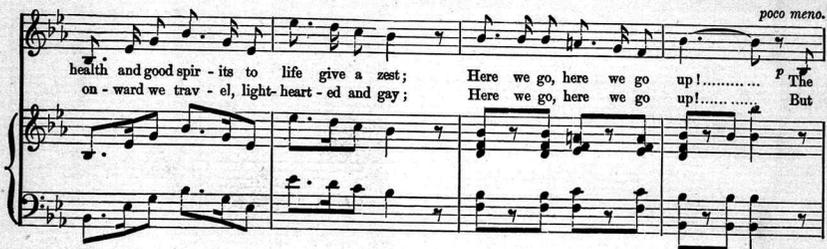
Energico.

1 The sun's in the sky and the wind's in the west, Here we go, here we go up!..... And
2 Good For-tune has shed her bright smile on our way, Here we go, here we go up!..... And



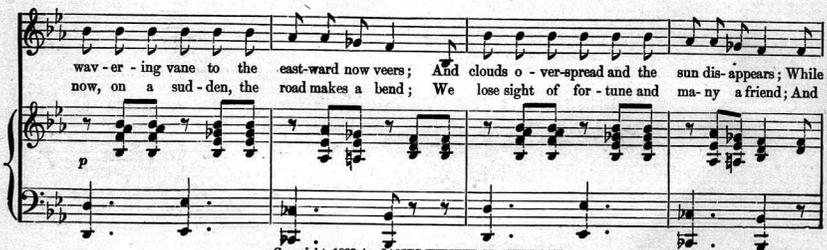
poco meno.

health and good spir - its to life give a zest; Here we go, here we go up!..... *p* The
on - ward we trav - el, light-heart - ed and gay; Here we go, here we go up!..... But



wav - er - ing vane to the east-ward now veers; And clouds o - ver-spread and the sun dis - appears; While
now, on a sud - den, the road makes a bend; We lose sight of for - tune and ma - ny a friend; And

p



rall.

smiles change to sighs, and sweet hopes turn to fears— Here we come, here we come down!.....
 things go from bad un - to worse to the end— Here we come, here we come down!.....

cres.
rall.
cres. rall. marcato.
f
cres.

tempo Imo. *poco ad lib.* *D.S. 55*

Here we go, here we go up, up, up! And here we come, here we come down!.....
 Here we go, here we go up, up, up! And here we come, here we come down!.....

f tempo Imo. *p* *rall. e colla voce.* *D.S. 55*

3 And is not our life at the best like a day? Here we go, here we go up!..... It

f

Here we go.

dawns, and the new - ris - en sun takes his way; Here we go, here we go up! *poco meno.*
Through

youth and thro' man-hood on Time's wings we fly, And mount to the ut - ter - most height of the sky; Then

sink to sweet rest in the west, by - and - bye; Here we come, here we come down!.....
rall.
cres.
rall.
cres. rall. marcato.
cres.

Here we go, here we go up, up, up! And here we come, here we come down!
tempo 1mo.
f
poco ad lib.
f
tempo 1mo.
p
rall. e colla voce.

Here we go.

SURPRISINGLY BEAUTIFUL SONGS AND PIANO PIECES.

RECENT PUBLICATIONS OF OLIVER DITSON & CO.

Vocal.

Dianna Child. Ab. 3. E to F.
By *August Mignon.* 30
"Oh! dianna chide the mother!
You may not have her long.
Her voice about your baby rust,
So softly crooned the song."
Margaret Sangster has here written something very wise, pure and loving, which it is good and wholesome to sing in every family. Good music.

My Diana is lang at the Fair. Ab. 3. d to F.
By *Lucasbe Scarella.* 40
"In the morn' he had past, so blithe and strong,
A driving his hocks to the town;
And he said from the hill, she should hear his song,
Ere ever the sun went down."
The companion, (after many years), of the "hunch of blue ribbons" song. But Donald brought her better than that, the gold for the wedding. A beautiful ballad.

The Maiden's Secret. D. 4. d to F.
By *Arthur G. Fisher.* 40
"I told it the mayflowers on the way,
And they did not keep it true.
Oh, meadow path! Oh, meadow path,
That leads to our greenwood shade!"
Wonderfully melodious, and every way effective and charming.

Love Fancies. Words by Owen Meredith.
Eb. 4. d to g.
By *August Mignon.* 30
"I do love thee, love, believe
Twelve times dearest, twelve hours longer;
One dream deeper, one night stronger,
One sun surer; thus much more,
Than I loved thee, love, before!"
Wonderfully pretty fancies!

The Difference. Waltz Song. Words by Mary Mapes Dodge. Ab. 3. d to a.
By *F. Korbay.* 40
"Oh, little cared I for the stress of the weather,
So Robin and I could whisper together."
Thanks to Mary Mapes Dodge for good waltz songs. One likes to waltz in good company.

The Motherdie. (Words by C. W. Russell.)
Eb. 3. E to G.
By *Heinrich Neul.* 35
"Gaiety and pleasant with silvery hair,
Sitting so quietly in her chair,
Working or writing, ever serene,
The mother shall 'er be the household queen."
It was well thought of, Mr. Russell, to write these beautiful words. It is hoped that very many will sing them, and come out with emphasis on "God bless the Motherdie!"

I once had a sweet little Doll, dears. (Two songs written by Chas. Kingsley.) Ab. 3. E to F.
By *E. W. Nevin.* 40
"Her cheeks were so pink and white, dear,
Her hair so charmingly curled."
A nice song for the little girls, who are not often remembered in this manner.

Fisherman John. Eb. 2. b to E.

"We think of what loves we not love,
And dream of what life would be,
If only Fisherman John loved her,
And Fisherman John loved her."
Well put, and a very taking ballad.

Remember me, Love, in your prayers. Song and Chorus. D. 3. d to E.
By *Edwin Christie.* 30
"Far from my home,
Far from my love;
Here among strangers and cares—
The best way, in such circumstances, is to sing of the care, and remember that—"
"—my darling is true.
And remembers me still in her prayers."
Only a Dream. Eb. 3. E. to F.
By *Herrand Morsell.* 30
"The good, like a tale that is told, Love,
Like a dream is half-faded; although
'Twas only a year ago, Love;
'Twas only a year ago!"
A song of true hearts that should please more than a fleeting year.

When all the world is young. Lad. Words by Chas. Kingsley. A. 3. E to E.
By *W. Nevin.* 30
"Then hey for boot and horse, lad,
And round the world away,
Young blood must have its course, lad,
And every dog his day."
Charles Kingsley was always young, and this is one of his viracous songs, with just the music for it.

Instrumental.

Dreaming of the Past. (Traume der Vergangenheit). F. 4.
By *H. Riepelman.* 30
The right hand dreams on steadily and calmly, but the left hand evidently has fantastic visions, since its part is full of springs and arpeggios; which, however deftly ornament the music, and make an entertaining piece.

Incognito Mazurka. F. 3.
By *Otto Gunner.* 35
Very graceful, and though "incognito," we cannot be long in company with it without perceiving its beauty.

Charming. Gavotte. Eb. 3.
By *Mullaly.* 35
The title, outside, is Charming Gavotte, and inside it is "Gavotte Charming." Take your choice. Both are perfectly descriptive of the character of the piece.

Suburban Waltzes. 3.
By *Harry Harper.* 50
Four good waltzes, with the usual Introduction and Coda. No one can foretell the future of a new set of waltzes; but the prospects of this set are bright.

Potpouri from the Queen's Lace Handkerchief. by Strauss. 3. Arr. by *Le Baron.* 75
This cannot be anything else than good music, and there is con-tinental variety; as there are 30 different airs from the opera.

Dream Faces. Waltz. Ab. 3.
By *W. H. Hutchinson.* 35
The melody of "Dream Faces" has become a favorite, and in waltz form is very agreeable.

Don't stand still. March. Eb. 3.
By *Carl Gaertner.* 30
In a well-played march there is a power which says—"don't stand still," and as a rule, there are no quiet feet on the street when the band passes. Good name for a fine march.

Lillie Waltzes. 3. By *Clarence Sternberger.* 75
The proof of a dance is in the dancing thereof, and the proof, in this case, will be quite agreeable, and the set will be pronounced all right and inspiring.

Country Club Galop. Eb. 3. By *M. D. S.* 55
Nothing contrived about this sprightly galop, which will do for ruralty, suburbity, and city life, and be good everywhere.

Angel's Evening Hymn. (Hymns du Soir.)
Moroccan du Salon, Eb. 4.
By *Carl Brucke.* 50
An instrumental "song of the angels," of much beauty, with a simple, rich melody and graceful ornamentation.

March Militaire. C. 3. By *Ant. Mazzarona.* 30
A march that will be a favorite with those that are moderately advanced. The drum-beats, and the arpeggios and the running passages are well contrived, and keep up interest to the end.

Sty young Miss Polka. F. 3. By *Carl Brucke.* 30
If young misses will be as prettily as this, let them, by all means! An unusually pretty polka. Will please,—immense—
Secret Love. Illustrated Tilda. 4 Hands. G. 4. Resch. arr. by *Dressler.* 40
Quite elegant and complete in its beautiful form, and excellent for duet practice.

Banjo imitations. D. 2. By *J. W. Turner.* 30
A simple trick of imitation piece, quite pleasing to young players.

Robin Adair. Variations. C. 3.
By *J. W. Turner.* 40
Nice and musical variations, reminding one of the very enjoyable ones one so prevalent.

Yeoper Hymn. (Var.) F. 3.
An old favorite, simply varied.

Alise. (Var.) Eb. 3. By *J. W. Turner.* 40
Beautiful and favorite song melody—definitely varied.

Meditation. Valse Melodie. (Spring Flowers.)
Ab. 3. By *Frederick T. Eastis.* 35
The difference between a Waltz and a Valse Melodie seems to be, that one is danced to, and the other may be a quiet, meditative, almost nocturne-like affair, retaining the waltz form. So keep your feet still, and enjoy the tasteful and impressive changes of this melody!

HOUSES OF PLEASURE.—Instruction and Recreation for Juvenile Players. 12 Nos.
By *Le Baron, each,* 25
Mr. Le Baron has a special talent in the nice arranging of popular music, and a set on which he has exercised his judgment and taste cannot fall to be a valuable one for teachers and scholars.

No. 1. **Baggar Student.** (Millocker.) C. 2.
" 2. **Gavotte Stephanie** (Chibulka.) G. 2.
" 3. **Prince Methusalem Galop.** (Strauss.) C. 2.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Eb, etc. A large Roman letter marks the lowest and the highest note in the staff, small Roman letters is below the staff. Thus "C, 5, c to E," means "Key of C, Fifth degree, lowest letter c on the added the below, highest letter E on the 4th space."

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