

NO

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GOOD
 EVENING
 Song & Dance
 BY

CHARLES J. MIERS.

G. F. Swain



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GOOD EVENING.

3

Arr: by CHAS. J. MIERS.

The musical score is arranged in four systems. The first system shows the piano introduction in 3/4 time, marked with a forte *f* dynamic. The piano part features a steady bass line of chords, while the right hand plays a melodic line with eighth and sixteenth notes. The second system continues the piano introduction. The third system introduces the vocal melody with the lyrics: "I had been di - ning ra - ther late, That fact I think it". The piano accompaniment consists of a simple harmonic accompaniment with chords in the right hand and single notes in the left hand. The fourth system continues the vocal melody with the lyrics: "best to state, When I strolled out with - out a mate, One". The piano accompaniment remains consistent with the previous system.

ve - ry pleasant eve - ning By fan - cy's bent my

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line contains the lyrics 've - ry pleasant eve - ning By fan - cy's bent my'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

steps were led As west - ward through the streets I sped A

The second system of music continues the vocal line with the lyrics 'steps were led As west - ward through the streets I sped A'. The piano accompaniment continues with chords and a bass line.

love - ly fig - ure saw a - head Walk'd fast and said good evening.

colla voce. **f**

The third system of music features the vocal line with the lyrics 'love - ly fig - ure saw a - head Walk'd fast and said good evening.'. Below the piano accompaniment, the instruction '*colla voce.*' and a dynamic marking '**f**' are present.

The fourth system of music shows the piano accompaniment continuing with chords and a bass line, concluding the piece.

1.

I had been dining rather late
 That fact I think it best to state
 When I strolled out without a mate
 One very pleasant evening
 By fancy's bent my steps were led
 As westward through the streets I sped
 A lovely figure saw ahead
 Walked fast and said "Good Evening."

3.

The disappointment made me queer
 I turn'd into a Public near
 Address'd the bar maid thus, my dear
 A bitter beer Good Evening
 With sparkling eyes and ale soon served
 What is it makes me so unnerved
 Close standing by me I observed
 My tailor who said "Good Evening."

5.

I felt a blush suffuse my face
 In such a crowd at such disgrace
 They shouted as I left the place
 Good Evening Sir, "Good Evening"
 Policeman 10 outside the door
 Increased my misery more and more
 He said I've seen your game before
 Get off my heat good evening sir "Good Evening."

2.

I felt a disappointed dunce
 No word she answered in response
 So I repeated more than once
 Good evening Miss, Good Evening
 At length she turned her head this way
 Judge if you can of my dismay
 She's fifty five if she's a day
 I blurted out "Good Evening."

4.

His presence spoilt my wish to stay
 I reach'd the door then heard her say
 Please pay before you go away
 Good evening Sir, Good Evening
 Pray pardon me I beg of you
 I quite forgot and that was true
 The tailor said you often do
 Good evening Sir, Good Evening."

6.

I left his heat it did n't suit
 To argue with that stupid brute
 Or hear him echo the salute
 Good evening Sir, "Good Evening"
 Into a court I made a dive
 A fresh street reach'd more dead than live
 Again I met Miss 55 who simper'd out
 Good evening Sir, "Good Evening."

7.

Things mostly happen for the best
 If you're amused I'll waive the rest
 And with me enjoy the jest
 At my expense this evening
 But luckily I am here
 Where I have naught to fear
 And so with kind regards to all friends
 I beg to say Good Evening.

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VOCAL.

We have met, loved, and parted. Song and chorus. (BARTNER)..... 35
 One of the best songs in print, and destined to become immensely popular. The melody is pleasing, and in the popular style—some whimsy, after hearing, and surprises unsuspectingly "humming."
 "We have met, we have loved, we have parted, As others have done oft before, And I ever will prove untranscended As when we were playing the yore. Joy's of the world cannot sever The links that have bound thee to me; And the smiles of another ask ever E'enish my dreaming of thee."..... 30
Some, forlorn and sad...... 30
Lady Blue's Ball. T. R. BRAWLEY. 30
 Lively coming song.
Only this I ask of Thee. Song and chorus. (BARTNER)..... 35
 A special favorite; charming melody. "Life has brought us many changes, Many more may bring us still; But the change that estranges, Life, and more than life, must kill. For the first time has made me, As the inmate with the air, Tho' the links of hope be blighted, Let'se avow, it were still blossom there!"
Golden Moments. W. H. NIXON. 35
 Beautiful.
The Little Homeless One. Or, "No One to Kiss me Good-Night." Song and chorus. (BARTNER)..... 35
 A song that appeals directly to the heart, the music being unsurpassed by that of any song of its same character.
 "This earth is a kingdom of glory Whose bosoms are warming with love, And giving to poor little children In fondling the Father above. Thus play, oh, play the homeless, Who sigh for a friend that is true; The bread that is cast on the water, May some day return unto you."
Vanished Dreams. Eastburn..... 30
 Very pretty ballad.
Meet me with a kiss. Song and chorus. (BARTNER)..... 35
 A pleasing song, of those merry similes we never tire.
 "Then meet me with a kiss, When I come home to-night; Let me find my darling waiting at the door; Or let me read a bliss In this eye's loving light, Let me feel the same devotion as of yore."
Thine Alone. Song and chorus. (R. MACE)..... 30
 Abounding with sweetness.
Sweetly Sleep. Solo or duet and chorus. (D. H. WORMAN)..... 30
 Suitable for serenades; pretty melody, easily harmonized.
 "Sweetly sleep, sweetly sleep, Happy be thy dreams; Angels hover near thy cottage, Happy be thy dreams."
The Famine of the Heart. Song and chorus. (R. MACE)..... 30
 Sentimental song; plaintive melody.
 "Sighing, sighing, day by day, Weeping, weeping, lonely tears, Longing for a loving soul, One to whom my hopes all ebb; Singing, and growing faint, Aiming to conceal my pain, Seeming merry while we die, Yet from famine of the heart."
Lord is in His Holy Temple. Solo. (Mrs. MARY MORSE)..... 30

They think I have forgotten Thee. (W. H. NIXON)..... 30
 The growing popularity of this gem is a sure proof of its merit.
Little brown Jug. (BARTNER)..... 30
 Only correct edition.
 "My wife and I lived all alone, In a little log hut, we called our own; She lov'd gin, and I lov'd rum, Tell you what, I love a bit of gin."
He who bore the cross for me. (R. MACE)..... 35
 Solo or duet, with quartet chorus, sung at the principal churches in Philadelphia and New York. Considered by one of the best sacred songs in print.
 "Saviour, at the evening hour, When my weary feet may rest, Gently, kindly lead me still, In the way thou knowest best! Peace, my soul, for evermore! Thus the conqueror shall be, This the watchword of thy shield, He who bore the cross for me."
Died in the Streets. (BARTNER) 35
 Very plaintive.
 The laborer ead and done, The sun has gone down in the west; The birds are all asleep every one, All nature has gone to its rest. But I am still awake in the cold, Alone in the rain and sleet, There's no one to greet him with welcome Or fill his coming bed.
Bright be the Place of thy Soul. (J. W. HANAN)..... 35
 Contralto solo suitable for good singers.
I am sitting sad and lonely. Song and chorus. (A. H. ROWAN) 30
 An exquisite melody.
 "I am sitting sad and lonely, When evening shadows fall, Dreaming 'o'er the dreams which only Dreams 'o'er of other days recall. And the spirits, gently sighing, Are circling 'round me, O'er the graves of hopes now lying In the dust of the past."
My Secret (Mein Geheimnis). (R. WOLFFERTZ)..... 35
 With German and English words. Suitable for a good singer—sung at the principal concert throughout the United States.
The Little Gaiter Shoe. Song and chorus. (R. LAYTON)..... 30
 A lively song, with excellent melody.
 "Now early in the morn' I heard A tapping at the door, And some one said, 'I think I left A shoe upon your floor. There stood a lace so nice; I wond' I wud see for my bride, No matter what the price."
Sing me that Old Familiar Song. Song and chorus. (J. J. HANAN)..... 30
 To hear is to admire it. Sweet, flowing melody, wedded to exquisite words.
The Kettle and the Clock. Song and chorus. (BARTNER)..... 35
 A song that cannot fail to melt the most fastidious, the chorus is grand, effective, the ticking of the clock and singing of the kettle being ingeniously interwoven in the music.
 "On a lone Sabbath eve, when our mother sat In a shroud of the cold snow lay, I was all the while in the kitchen hearth, And I yield to the thoughts that play. A good 'woud plan for my fellow man, For the wrinkles are on my brow, Then I ask in my mind when I shall begin, And the tick, tick, tells me now."
"Pianchette." Song and chorus. (BARTNER)..... 35
 One of the most charming little comic songs published.
When in the Stillness of the Night. (J. R. KOEHNREPSZERS)..... 30
 Sacred solo and quartet, sung in the principal churches of Philadelphia and New York. Beautiful melody, harmonized in a masterly manner.

My Love to All at Home. Song and chorus. (ALICE HAYWARD)..... 35
 A perfect gem of song. The clearer we hear it, the more we admire it.
 "Oh, give my love to all at home, To each and every friend; My kind regards to those I love, To all I have to send."
Salle of the Dell. Song and chorus. (BARTNER)..... 30
 A lively little song, sure to please.
When the Shadows of Evening Had Fallen. Song and chorus. (BARTNER)..... 30
 A sweet flowing melody, of more than ordinary merit.
When Mother Married Pap. Song and chorus. (BARTNER)..... 30
 This song never fails to create mirth and laughter whenever performed, and is suitable for ladies to sing in the parlor, there being nothing objectionable in the words.
Friends of our Early Days. (BARTNER)..... 35
 A song for good singers. Once heard, never forgotten.
 "Friends of our early days, How soon they vanish, How cold we only gain On dear ones of old!"
Never Censure. (BARTNER)..... 30
 Charming melody, with beautiful words.
 "Should you feel inclined to censure Fanta you may in others vent, Ask your own heart, ere you vent, If it has not feeling too, It will surely give you broken; Rather strive to find a gain; May a word in anger spoken, Finds its passage home again."
INSTRUMENTAL.
"All the Rage" Schottische. (CHAS. E. MACE)..... 30
 The best dancing schottische print.
Lily of the Valley. (LILLY COLE)..... 30
 Easy piece for beginners, in waltz style.
Standard March. (R. PABST)..... 30
 Time well marked; excellent melody.
Dimpled Cheek Waltz. (R. WOLFFERTZ)..... 30
 Good practice; a pretty melody.
Colo Galop. (T. D. HARRIS)..... 30
 Not difficult; cheerful and pleasing.
Skipping Galop. (W. WOLFFERTZ) 30
 Full of life; a good composition.
Rosalie Coterie Polka. (THOS. M. HART)..... 30
 Shown and brilliant; with easy bass.
Philippina Waltz. (T. M. HART) 30
 Sweet, flowing melody.
Hither, ye Faithful. (Adapted Fiedels) (BERNARD)..... 30
 Fine transcription of this popular hymn.
Etude Schottische. (W. WOLFFERTZ)..... 30
 Good practice and pleasing melody.
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 Spirited and pleasing, with constant accompaniment.
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 Pleasant to the ear.
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 Sprightly and pleasing.
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 Danced at all the watering places.

Heart's Delight Polka. (R. WOLFFERTZ)..... 30
 Excellent practice, and showy style.
Dream-Land Schottische. (T. A. BUCKER)..... 30
 Very original and not difficult.
Fair-Vie Polka. (W. H. NIXON) 30
 Showy, neat, and pleasing.
Shady House Schottische. (R. PABST) DARRINGTON..... 30
 Easy and attractive.
Pensee Fugitive. (RICH)..... 50
 Overture to Opera Betrothal (Spray Trough) Full of Melody.
Magic Keep Waltz. (R. PABST) 35
 Bold and pleasing.
Sea Spray Polka. (W. H. NIXON) 30
 Airy and effective.
Overture to Opera Betrothal (J. H. KOEHNREPSZERS)..... 60
 A brilliant and effective composition.
Magie Keep Waltz. (R. PABST) 35
 Light and taking.
Helian Polka. (R. PABST)..... 30
 Flowing and pleasing.
Laughing Eyes Polka. MARZUKA. (FRANK)..... 30
 Very original and pleasing.
Columbine Waltz. (HARRIS)..... 30
 Pretty and effective.
Aene. (Military Caprice) (HARRIS) 50
 Decidedly military, which renders it good effective.
Hinda's Lament. Variations. (WESTFIELD)..... 50
 Of marked pathos.
Idlewild Polka. (R. PABST)..... 30
 Grand and lively.
Fanchon Schottische. (T. LATOUC) 30
 Showy and melodious.
Cross Hand March. (R. MACE)..... 30
 Sparkling and very pretty.
Agloe Galop. (MURRAY)..... 30
 Sparkling and very pretty.
Le Rayon Doré, or Golden Sun. (MURRAY)..... 30
 Showy and elegant.
Bertha Polka Mazurka. (R. PABST)..... 30
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