

OCT 30  
 1973  
 Copy

# DELEHANTY & HENGLER'S

## SONGS AND DANCES.

Dancing in the Moonlight.  
 Little Annie Lowry.  
 I could'n't stay away.  
 Happy Hottentots.  
 The Lily and the Rose.  
 Apple of my Eye.  
 Little Bunch of Roses.  
 Love Among the Roses.  
 Walking in the Starlight.  
 Belle and Swell.  
 Lily of the Valley.  
 Little Prairie Flower.  
 Pretty Little Jessie.  
 My love among the Flowers.  
 Out in the Forest with Annie.

Martha Jane Berue.  
 Fascinating Dark Blue Eye.  
 Little Rosey May.  
 I'm Dancing Glad.  
 When Flowers blush and bloom.  
 I really can't Keep Still.  
 Come and Kiss Me!  
 One I Dearly Love.  
 Darling of my Heart.  
 Sambo's Invitation.  
 Beautiful Blue Bells.  
 Violets dipped in Dew.  
 Laughing Eyes of Blue.  
 Did you call Me?

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# LITTLE BUNCH OF ROSES.

Words and Music by W. H. DELEHANTY.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes, starting on a G4 and moving up stepwise to a B4, then descending. The left hand provides a harmonic accompaniment with chords and single notes. The piece is marked *mf* and ends with a repeat sign.

The first two lines of the song are shown. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The lyrics are:  
 1. I am wait - ing here to meet my dar - ling, And my  
 2. It was in those hap - py days of child - hood, When  
 3. 'Twas an eve - ning when the moon was shi - ning, And the

The last two lines of the song are shown. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The lyrics are:  
 heart is in a flut - ter with de - light, For we kiss'd last night when we were  
 first I met this ro - guish lit - tle belle, By a stream - let run - ning thro' the  
 lit - tle stars were tum - bling bright a - bove, Arm in arm we were walk - ing in the

Revised according to Act of Congress, A. D. 1871, by G. D. RUNNELL & Co., in the office of the Librarian of Congress at Washington.

part - ing, And this is where she bid me come to - night. When a -  
 wild - wood, Though but a boy in love with her I fell. She is  
 gar - den, 'Twas then and there we both revealed our love. So I

-way from her I am so lone - ly, I know not what to do, For her  
 now the pride of all the ci - ty, Of sum - mers sweet eigh - teen, And is  
 asked there and then if she would take me, For bet - ter or for worse, Then she

bright sweet smile does ev - er cheer me, Her heart is warm and true, oh! When we  
 called by all a per - fect beau - ty, A fawn - like fai - ry queen, oh! Now I  
 smiled on me so ve - ry sweet - ly, And an - swered yes, of course, oh! I con -

kiss'd then I saw her pret-ty blushes, She turn'd her face a-way the blush to hide, I was  
 meet her al-most ev-ry evening, And I think it is the sweetest thing in life, For to  
 -fess that I nev-er was so hap-py, Nor do I think that ev-er I could be. Till I

hap-py with my bunch of ro-ses, My lit-tle bunch of ro-ses by my side.  
 walk with the flow'r of my af-fec-tion, Es-pe-cial-ly when she's to be my wife.  
 mar-ry my lit-tle bunch of ro-ses, With a lit-tle bunch of ro-ses on my knee.

## CHORUS.

There is some-thing that I mustn't tell, And that is where this

maid does dwell. In her hair she wears a white ca-

-me - lia, And a dark blue is the col - or of her eyes, And I

call her my lit - tle bunch of ro - ses, My dar - ling, charming, cap - ti - va - ting prize.

## DANCE.

# NEWEST AND BRIGHTEST SONGS AND PIANO PIECES.

## Vocal.

- The Rivals. Bb. 3. b to E.  
*Nettie May Gifford. 25*  
Young Jim has no fortune  
Except his brown hands,  
Yet he's placed round my heart  
Love's strong position holds.  
The old story of love without money, and  
money without love.
- To Home. Words by Browning. C. 3.  
c to G. *Gustav Kobbe. 25*  
Rise! Faddle! To horse and away  
Ride for my castle before the hot day  
Brightens to blue from the silvery gray.  
A spirited cavalry song.
- The Maiden and the Rain. F. 2. c to E.  
A. W. Marchant. 30  
Of the maid who frightened the rain away.  
Baby. F. 3. c to E. A. W. Marchant. 30  
One more sonnet to King Baby.
- Good Night. C. 3. c to D.  
A. W. Marchant. 30  
A sweet good night ends this series of half a  
dozen children's songs which are appropriately  
named "six night Cap Melodies."
- Caoleria. A. 3. c to E. *Julia de W. Gibbs. 25*  
Singeth Philomel,  
Save'st thou'er heart is full.  
An elegant and sweet triad, having no defect  
but its brevity.
- Stella Mea. Eb. 4. d to G.  
*Alcop Leffingwell. 30*  
A "Mount Desert" melody, improvised by C.  
K. Gulevskoi. It is an "Arthur Fairfax" song,  
sung by the Princess Natalia and belongs to the  
novel "Mistake of Bar-Biarcor."
- Our Nation forever live. Chorus. Eb. 3.  
d to F. *W. N. Atkinson. 30*  
Our country, 'tis of thee we sing.  
The fountain of liberty blest,  
Full and good harmony, and will I serve well as  
a hymn-chorus for a 4th of July exercise.
- A foolish little Maiden. C. 3. c to E.  
*Louis Seelyewick Collins. 40*  
"Hallooing!"  
Sang the choir above her head.  
"Havely knew you!"  
Were the words she thought they said.  
An excusable mistake, considering the prom-  
inence of our many courses. A pretty little song.
- Questions. Words by Dora Greenwell. D.  
3. a to D. *A. D. Saxon. 40*  
An also arrangement of a very beautiful song.
- A Dream so fair. Eb. 4. F to G.  
*Rudolf King. 25*  
Since eyes are beaming soft and sweet,  
And cheeks with gladness softly glow,  
We own our happiness complete  
As hand in hand for aye we go.  
A musical dream of future pleasure. Very  
sweet and hopeful.
- Remember me, my God. Aria for Contralto.  
Eb. 4. g to E. *N. H. Allen. 35*  
In hour of deepest woe  
Thou art my only hope, my plea,  
Against life's accusing foe.  
A grand solo for a full, rich, alto voice, dis-  
tinctly articulated, it should be a very effective  
solo for church service.

- Serenade to Zanetta. Serenade di Zanetta.  
C. 3. c to F. *Messenet. 30*  
Mignonne! Voici l'avril,  
Le soleil revient d'exil.  
Comet rate winter hath flown  
And the skies are brighter grown.  
A decidedly neat and pretty, light and tripping  
song of spring, in French ballad style.
- I love thee. Eb. 3. E to F. *Rudolf King. 35*  
It is my vision in the night,  
My dreaming in the day,  
The very echo of my heart,  
The blessing when I pray.  
Words by Tom Hood, who makes one of the  
best of love songs in the simplest way. Nice  
melody.
- Forget me not. F. 4. c to a. *J. S. Holmes. 40*  
And to them come these words forgot  
Like some long hidden, precious scroll.  
A beautiful new version of a beautiful old  
thought.
- The Blossoms. Eb. 3. d to g. *Julia Francis Morris. 30*  
Beautiful blossoms, so fresh and so fair,  
Children of light and creatures of air,  
Was so do ye come from, and where do ye go?  
Fine musical tribute to the flowers of spring.
- Good-Night, Sweetheart! Ab. 3. c to E.  
*A. D. Saxon. 40*  
Good-night, sweetheart? It may not be,  
Good-night words take you arms from me.  
Explaneth, in a very melodious way, why  
lovers' calls can endure so long.
- Will it be long? C. 3. c to E. *A. D. Saxon. 40*  
Will it be long, love, ere waiting shall be over,  
Will it be long, ere doubts shall clear away?  
One of Mr. Saxon's concert songs. The selections  
are well made, and the melodies well fitted  
to a "concert" voice.
- Ma vie, ma Marguerite. G. 3. d to a.  
*Joseph A. Hill. 25*  
Thou art fair as a flower, Marguerite,  
Thy heart is of virgin gold.  
For a first rate, sweet, melting love song that  
will carry a 1 before it, buy this. It is of very  
superior quality.
- There's a Peace on the Deep. Ab. 4.  
a to F. *A. F. Monroe. 40*  
Stars trembling o'er us,  
Sunset before us,  
Mountains in shadow  
And forests asleep.  
Some of the best of peaceful words by Miss  
Munich, worthily set to music.
- Now the Silver Moon. Duet. Soprano and  
Bass. Ab. 4. c to g. *Geo. B. Nevin. 60*  
Now the silver moon arising  
Flings round her light serene.  
A very fine duet indeed, introducing an "Ora-  
pro nobis" in the boatman's song; for this is a  
sort of Venetian barcarole.
- The Twilight Hour. Words by C. Clifton  
Bingham. C. 3. E to E. *A. W. Marchant. 25*  
Sit the fire and make it blaze  
Put the boys away.  
One of six pretty evening songs called on the  
title "Night Cap Ditties," for mothers and  
children.

## Instrumental.

- Home Delight. Waltz. Violin and Piano.  
C. 3. *C. Trautmann. 60*  
Appropriate name for a delightful waltz for  
Violin with Piano accompaniment.
- Beston Ancient and Honorable Artillery  
March. D. 3. *Edwin Christie. 30*  
What tune this ancient company marched to  
two hundred years since is a matter of doubt.  
Here is good music for the next parade.
- Massa's in the old Ground. Mandoline and  
2 Guitars. A. 3. *Barker. 25*  
Pretty arrangement of Mandoline music.
- Frollo of the Snow Birds. Eb. 3. *Mrs. Morhouse Nash. 35*  
A very good frolic, which imparts life to a  
very spritely piece, which is almost in Polka  
style, but not quite.
- Pride of Bay Ridge Polka. D. 3. *Edwin Christie. 30*  
A bright polka. The "sprit" in question is  
doubtless a fact, as Bay Ridge is a convenient  
nook on Long Island from which racing may  
dart out of their racing ground, which is not  
far away.
- Unique Schottisch. Bb. 3. *Edwin Christie. 30*  
A Schottisch of good promise.
- Toboggan Galop. Bb. 3. *Mrs. Emma Mary Daymer. 40*  
"Toboggan" is so recent a word to Americans  
that the "double runner" soles that it is an won-  
der that it is a stranger on music lists. Here it  
is however, and the pretty music is some im-  
provement on the sifting machine, in that it  
occasionally slides up hill.
- Sea-Shell. Concert Waltz. 3. Inner arr.  
by *Lance Knight. 60*  
Three good waltzes, the last one prolonged  
into a well made "Finale, and the first preceded  
by a "Pastorale" Introduction.
- Anita Galop. For Mandolin and Guitar.  
F. 3. *Annie Moore. 25*  
A very sweet and neat duet on two favorite  
instruments. Those who are pleased with it  
will be anxious to know if Annie Moore wrote  
any more? Yes. There is Cinq Anis waltz for  
two Mandolines and one Guitar, and Unique  
Schottisch, for Mandolin and one Guitar.
- Cinq Anis Waltz. For two Mandolines and  
one Guitar. 11. 3. *Annie Moore. 30*  
As will be seen, three of the cinq anis can en-  
joy the playing of the very pretty affair, and  
the remaining two friends may be audience.
- Home Greeting. Romance for Piano. D. 3.  
*G. D. Wilson. 50*  
A piece that is sure of "greeting" in many  
homes. Easy and graceful.
- An Matin. At Morn. Eb. 4. *Godard, fingered by Leon Keach. 40*  
A beautiful piece for any time of day. The  
concert was evidently given by an early  
morning bird—concert in the country.
- ABBREVIATIONS.—Degree of difficulty are marked  
from 1 to 7. The key is denoted by a capital letter, as  
C, Bb, etc. A large Roman letter marks the lowest and  
the highest note if on the staff, small Roman letters if  
below or above the staff. Thus: "C. 5. c to E." means  
"Key of C, Fifth degree, lowest letter c on the added  
line below, highest letter E on the clef space."

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