

*Wm. B. Bond
Haverhill
Brad St. Mass.*

LATE ENGLISH

SONGS AND BALLADS

Across the River.....	HENRY PARKER.	4	Life's Love.....	J. B. WALDECK.	3½
A Dream of Two Worlds.....	CIRO PINSUTI.	4	Listening Angels.....	F. H. COWEN.	4
Angus Macdonald.....	J. L. ROECKEL.	4	Love never Dies.....	A. S. GATTY.	3½
At Noontide { ^{Answer to} "In the Gloomings."}	LADY HILL.	3	Message from the Stars.....	J. TROUSSELLE.	5
Autumn.....	KING HALL.	3	My Lady's Dower.....	F. H. COWEN.	4
Basket of Loves.....	T. MARZIALS.	3	My Treasures.....	HENRY PARKER.	3½
Buttercup Queen.....	T. MARZIALS.	3	Never More.....	F. STANISLAUS.	4
By the River.....	Mdme SAINTON DOLBY.	3½	Night of Stars.....	OFFENBACH.	4
Captive and the Bird.....	PLANQUETTE.	3½	Night Watch.....	CIRO PINSUTI.	4
Cavalier's Whisper.....	M. KROHN.	4	Not I.....	F. L. MORA.	4
Changes.....	A. S. GATTY.	4	Old Jack Salt.....	J. L. HATTON.	3
Close to the Threshold.....	HENRY PARKER.	3½	Old Cathedral.....	CIRO PINSUTI.	5
Cluster of Roses.....	C. VINCENT.	5	Our Farewell.....	LADY HILL.	3½
Cooing of the Dove.....	A. D. DUVIVIER.	3	Pilot's Farewell.....	G. LARDELL.	4
Dear Aunt Jane.....	A. S. GATTY.	3	Sing Lullaby, low.....	C. HEAVYSIDE.	5
Edward Gray.....	ARTHUR SULLIVAN.	3½	Sir Rupert and Giles (Bass Song).....	B. TOURS.	4
Gallant Vaquero.....	M. WATSON.	6	Spanish Love Song.....	M. V. WHITE.	3½
Golden Love, { ^{Once more} "we meet,"} B, G.....	WELLINGS.	3½	Stranded (A Boatman's Ditty).....	H. J. STARK.	4
Good Night, Beloved.....	FRANK L. MOIR.	4	Tarry, ere ye Marry.....	A. S. GATTY.	3½
He went away in Spring.....	A. S. GATTY.	3	Vanity.....	W. D. HALL.	3
Homeward Bound.....	S. JARVIS.	4	Watchman and the Child.....	F. H. COWEN.	3
In the Orchard.....	HENRY PARKER.	4	What the Fire-light told.....	J. L. ROECKEL.	4
In the Cloisters.....	O. BARRI.	4	Winter Roses.....	H. J. STARK.	5
Insufficiency.....	J. STAINER.	4	O Sweet Forget-me-not.....	SMART.	3½
Camelia and the Rose.....	GANZ.	4	Neptune.....	LOUIS DIEHL.	3
My Love has gone a Sailing	J. L. MOLLOY.	3½	One of these Days.....	M. WELLINGS.	4
Primrose Farm.....	M. WELLINGS.	3½	To Althea, from Prison.....	M. V. WHITE.	3
Ophelia's Song.....	WHITE.	3	Life.....	J. BLUMENTHAL.	4

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ANGUS MACDONALD.

Words by F. E. Weatherly.

Music by Joseph L. Roedel.

Andante. *espress.*

Voice. - - - - -

Piano. *marcato* *sf* *p*

0 sad were the homes On the

moun-tain and glen When An-gus Macdonald March'd off with his men; 0

teneramente *f*

sad was my heart When we sobb'd our good-bye And he marched to the bat-tle

p *f* *rall.*

lento

May be to die! 0

colla parte *p* *rall.*

An - gus Macdon - ald, the loch is so drear, And gloom - y the mountains, For

thou art not near, O An - gus, my own, In the camps o - ver sea I'm

wait - ing and long - ing, And pray - ing for thee, I'm wait - ing and long - ing, and

pray - ing for thee!

un poco più lento

Fa - - ther of mer - - cies, hum - - bly I pray, Thou see - - est the fight And the

rall. *cres.*

camp far a - way O watch o'er my An - - gus And bring him to me, For

rall. p *cres.*

f grandement

Thou canst de - fend him Where e'er he may be, For Thou canst de - fend him Where

f *dim.* *f colla parte*

or *rit.*

ev - - er he may be.

ev - - er he may be.

dim. rit. *pp* *p* *rall.* *Allegretto*

cres.

agitato

O, hark! there's a stir there's a stir in the

agitato

trees! There's a stir in the trees, in the glen!

p ma marc. e con spirito

molto accel. e cres.

Joyously.

There's the call of the pibrochs! The marching of

f

sempre più agitato

men! There's the call of the pibrochs, the marching of men! The

ff *sf* *ff pesante*

Allegro marziale.

e - - choes are wak.ing On for - est and scar 'Tis An - - gus, my

ff *p*

own, Com.ing home from the war! The e - - choes are wak.ing On

cres. *f*

for - - est and scar, 'Tis An - - gus, my own, 'Tis

p *cres.*

An - gus, my own 'Tis An - gus my own com - ing

sf *colla parte*

home from the war! 'Tis An - gus, my own, com - ing

allargando
f allargando *colla parte*

home from the war!

ff trem. *ff prestissimo*
sea. basso

ff

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Attention is respectfully called to the superior quality of this music, which is all of American composition or arrangement, and a benefit, more or less, to American musicians. The price is moderate; it is all well fitted to refined tastes, and arranged with careful reference to the voice of the singer, and the fingers of the average player. It is also carefully and faithfully described, so that people who order music by mail from the list, shall not be disappointed.

Vocal.

The Wild Flower of the Vale. F. 3. d to

a. *Haydn Mellor. 35*

"By the silvery river
In the joyous month of May,
Beneath the spreading branches
A merry maiden lay."

This is truly a sweet wild-flower of a song,
and one can hardly help being quite attached to it.

Song from Lakmé. The flowers are more

fair, but why? E. 5. E to a. *Delibes. 40*

Song from Lakmé. Some Grief your looks

betray. Ab. 5. E bass staff to f. *Delibes. 35*

Song from Lakmé. 'Neath the starry canopy.

C minor. 5. G to g. *Delibes. 35*

Song from Lakmé. Where goes the maiden

straying? B minor and E. 7. E to d. *Delibes. 50*

Lakmé is an East Indian opera, and the lady,

Lakmé, is the daughter of a Hindoo priest. Her

beauty attracts from her duty, for awhile, a

young officer of the English army. True love

for his English lady-love, and true honor triumphs.

Tarry with me, O my Saviour. Solo, duet

and chorus. Ab. 3. c to F. *E. McLaughlin. 35*

"Deeper, deeper grow the shadows,
Faler now the glowing west."

The ever beautiful thoughts, wrought into so

many hymns. The music is admirable.

There's no Wife like my Wife. D. 4.

c to g. *Edwin B. Moore. 80*

"And one in all her splendor,
With whispers that are tender."

So say we all of us! A fine song, and we

be speak a sale of 50,000 copies of it!

The Clouds will never roll away. F. 3. b

to E. *Richard Stahl. 30*

"The maiden, parted from her love,
In grief bewails her cruel fate."

Sing, Sweet Bird. (Concert songs for piano

and other instruments.) For voice, flute

and piano. C. 4. c to a. By *W. Ganz. 60*

"Sing sweet bird, and chase my sorrow,
Let me listen to thy strain."

This should be a great success in a concert,

as the voice and piano "warble" most beauti-

fully, and the addition of the flute seems to

bring us in the neighborhood of a whole grove

of nightingales.

Te Deum Laudamus. C. 4. c to a.

By *William C. Deland. 75*

This arrangement favors, especially, Chorus

Choirs, but of course is as good for quartets.

Two Responsive Services for Pastor and

Choir. By *Edward P. Mason. 35*

No. 1. For Christmas. F. 3. c to F.

No. 2. Easter. F. 3. c to F.

These are simple and most appropriate ser-

vices, including well chosen Scripture passages

Pomegranate Blossom. Words by *Saxe*

Holm. F. 3. F to g. By *S. A. Emery. 35*

Pomegranate blossom!

Heart of fire!

I dare to be thy death!

A little poem of remarkable beauty, which,

with the fine music, should at once secure popu-

larity.

Under the Old Apple Tree. Comic.

G. 3. d to E. By *Sarah Cohn. 80*

"Oh, she's one of the prettiest girls
With the daintiest golden curls."

This is a lady's idea of a comic song. It is not

near as funny as it is pretty, and it is so much

that way, that we could wish this delicate wit

was catching.

O that we two were Maying. Duet.

Ab. 4. E to g. By *W. F. Sudds. 35*

O, that we two were dancing

On the sword of some sheep-trimmed don.

The duet is for soprano and tenor, but of

course can be sung by other voices. Very

graceful and musical.

Where the wild Rose sweetly doth bloom.

Waltz Song from "The Queen's Lace

Handkerchief." Bb. 3. E to F.

By *Launce Knight. 80*

"If to my grief thou could remain
Thy heart must be of stone."

Strauss like arrangement from the new

Strauss opera.

Regrets. (Souvenir of Italy.) No. 2.

G. 2. B to C. By *V. Cirillo. 80*

"Sweet days of my childhood,
Golden hours of pleasure."

"Giorni felici
Dell'età novella."

It is a strange thing to mark an Italian song

(3) but it is all on two letters and very easy.

With the accompaniment, however, there is

plenty of variety.

Why? (Perché?) (Souvenir of Italy.) No. 3.

Eb. 3. d to F. By *V. Cirillo. 40*

"Ah, why dost thou, my darling,
Still linger far from me?"

"Perché, dolce amor mia."

A true Italian song with good translation.

Remembrance. (Souvenir of Italy.) No. 1.

G minor. 4. d to F. By *V. Cirillo. 40*

"If thou could'st only listen, dear,
To hear my heart's deep sighing."

"Se tu potessi porgermi."

For mezzo-soprano or baritone voice, and has

a smooth setting and effective minor-solfeggio

sort of melody.

Instrumental.

The Beggar Student. Comic Opera Pot-

pourri. 4. *Milúcker. arr. by Le Baron. 75*

A beggar student is not our American style;

but it may be a Spanish one, for instance; and

we will not be a student who has a piano to give

this mendicant potpourri a trouncing. It certainly

puts on airs—in quantity.

Assembling March. F. 3. By *Charles Wels. 60*

Mr. Wels is accustomed to compose pieces of

a higher calibre than marches, and accordingly

he is just the one (and he has done it), to put a

higher and better quality than usual into this

March composition.

The Daisy. Polka Caprice.

F. 3. By *W. F. Sudds. 50*

This good piece as well as other new ones by the

same hand should be carefully played over. One

is quite sure to like it.

Menuet de Bergame. G. 3.

Aug. Durand, prepared by Leon Keach. 50

Here is a very charming Menuet that holds

your attention, and talks charmingly to you

from beginning to end.

Menuetto. (Stray Leaves, No. 3.) Bb. 4.

F. Brändelis. 35

A minuet is supposed to be a quiet, uneventful

dance. The player who begins this piece, how-

ever, with the idea he is to sail calmly through

it, soon finds himself in a rough sea, jagged and

black with flats. Passing these, there is smooth

sailing to pleasant music.

Ringstetten March.

E. 3. By *M. D. S. 40*

A most vivacious march.

Waltz from the Beggar Student.

Bb. 3. *Milúcker, arr. by Le Baron. 35*

You would not want to beg-as-tudent to dance

this very pretty Waltz. It is all its own own

cooking.

Potpourri from "Princess of the Canaries."

Comic Opera by *Leocq. 3.*

Le Baron. 75

Here are 27 airs, certainly almost all one prin-

cess could "put on," and the combination is very

new and playable.

Alpine Horn. Eb. 3. By *J. W. Turner. 40*

Mr. Turner has a decided genius for making

or arranging easy music in the most graceful

and natural way, for the player. Quite a cele-

brated air.

ABBREVIATIONS.—Degrees 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, 6. c to E," means

"key of C, fifth degree, lowest letter c on the added

line below, highest letter E on the 4th space."

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