



ASSEMBLY SCHOTTISCH

By

CHS: KOHLER.

[1854]

piano.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano dynamic marking 'p'. The lower staff is in bass clef with the same key signature and time signature. The music features a rhythmic pattern of eighth and sixteenth notes in the upper staff, and chords and single notes in the lower staff.

The second system of musical notation continues the piece. It features similar rhythmic patterns and chordal accompaniment as the first system. A piano dynamic marking 'p' is visible at the end of the system.

The third system of musical notation concludes the piece. It maintains the established rhythmic and harmonic language, ending with a final chord in the lower staff.



The first system of musical notation, consisting of a grand staff with a treble and bass clef. The music is in 2/4 time and features a melody in the treble clef with eighth and sixteenth notes, and a bass line with chords and eighth notes.

The second system of musical notation, continuing the piece. It includes a piano (p) dynamic marking in the treble clef and a fermata over the final measure of the treble line.

The third system of musical notation, featuring a piano (p) dynamic marking in the treble clef and a fermata over the final measure of the treble line.

The fourth system of musical notation, continuing the piece with a fermata over the final measure of the treble line.

The fifth system of musical notation, concluding the piece with a fermata over the final measure of the treble line.

Assembly

The first system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a piano (*p*) dynamic marking. The lower staff contains several measures with chords and a "Ped" (pedal) marking with an asterisk (*). The system concludes with a fermata over the final note.The second system of musical notation, consisting of two staves. It features a "Ped" marking with an asterisk in the lower staff. The system ends with a piano (*p*) dynamic marking in the upper staff.

The third system of musical notation, consisting of two staves. It contains three "Ped" markings with asterisks in the lower staff.

The fourth system of musical notation, consisting of two staves. It features a "Ped" marking with an asterisk in the lower staff. The system ends with a double bar line.

The fifth system of musical notation, consisting of two staves. It begins with a piano (*p*) dynamic marking. The lower staff contains several measures with chords and a "Ped" marking with an asterisk. The system concludes with a fermata over the final note.

The first system of musical notation, consisting of a grand staff with a treble and bass clef. The music is in 2/4 time and features a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *p* is visible at the end of the system.

The second system of musical notation, continuing the piece. It features similar rhythmic patterns and harmonic structures as the first system.

The third system of musical notation, showing further development of the musical themes.

The fourth system of musical notation, featuring a dynamic marking of *p* at the beginning.

The fifth system of musical notation, which concludes the piece. A dashed line above the staff is labeled "rit" (ritardando). The system ends with a double bar line.



- LANDAU, WILHELM. "Waltz Souvenir to San Francisco." San Francisco: Sherman, Clay & Co., n.d. 6 pp. (box 11)
- LANE, G. B., arr. "The Scott-Siddons Waltz," as performed by Nathan Ballenberg's Orchestra. San Francisco: M. Gray, 1878. 7 pp. Portrait on cover. [M.G. 1540] (box 9)
- *LASCELLES, CHAS. "Ye Swore by Stars and Moon, Laddie." Sung with great success by Madame Anna Bishop. San Francisco: M. Gray, 613 Clay St., 1865. 3 pp. (box 12)
- *LASSAUGUE, EMILIE. "Songsters of Spring." Los Angeles: Lassaugue Music College, 1885. 4 pp. (box 10)
Concerning "Madame Lassaugue," see next issue of *Inter-American Music Review*.



Dedicated as a token of grateful and heartfelt respect to the members of the Press, the Clergy, and the Citizens and Citizenesses of this City of Los Angeles, who, when I was cheated and ill-treated by John W. Ellis and O. W. Hanna, sustained, comforted, and aided me to earn my living here honorably.

SONGSTERS OF SPRING

CANZONET

Written and Composed by

Madame Lassaugue.

LOS ANGELES, CALIFORNIA,
PUBLISHED BY THE LASSAUGUE MUSICAL COLLEGE.

Copyright 1885 by Miss Lassaugue.

- *LAWRIE, JAMES R. "The Dews Are Sleeping on the Grass," song and chorus by James R. Lawrie, Professor of Music, Santa Clara College, California. San Francisco: Atwill & Co.; Sacramento: R. Dale & Co., n.d. [Engraved by T. Birch & Son, 44 Crosby St., N.Y.] (box 3)
- Teaching at Santa Clara College before 1860, James R. Lawrie continued being listed among the "teachers of

- LAWRIE, JAMES R. "The Santa Clara Polka." San Francisco: M. Gray, 609 & 613 Clay St., n.d. 5 pp. (box 9)
- *LEACH, STEPHEN WALTER. "Departure," a canzonet as sung by Mrs. R. K. Marriner at the Ladies' Jinks given by the San Francisco Bohemian Club. San Francisco: Sherman & Hyde, 1874. 2 pp. (box 3)
Concerning Leach, see page 46; music at pages 50-52.
- LE DUC, A. "La Chatelaine," fantasia. San Francisco: Matthias Gray, n.d. 6 pp. [M.G. 214]. (box 2)
- *LEYBOURNE, GEO. "Moet and Chandon." Sequel to "Champagne Charlie." Written by H. Hurrille. San Francisco & Portland, Oregon: M. Gray, 1872. 3 pp. 2 copies. Vivian's portrait on cover. [M.G. 347] (box 7)
- LILIAN. "Paquita Polka," op. 43. Respectfully dedicated to Miss Cora Packard. San Francisco: Sherman & Hyde, 1877. 4 pp. (box 8)
- *LINGARD, WM. H. "Happy Paddy." Written, composed and sung by Wm. H. Lingard [whose picture adorns the cover]. San Francisco: M. Gray, 1874. 3 pp. [M.G. 950] (box 5)
- *LLOYD, ARTHUR. "Not for Joseph." Comic Song As Sung with great success by Johnny Mack at the Temple of Music, San Francisco. Song 35¢. Polka 40¢. The melodies "Not for Joseph" and "Pretty Little Sarah" are contained in the polka arranged with violin ad. lib. by J. L. Schmitz. Written by G.C.H. San Francisco: M. Gray, 1868. 3 pp. [M.G. 126] (box 8)
Teamed with Lew Dockstader, Johnny Mack played with Whitmore and Clark's Minstrels in 1874. He died at Hoo-sick Falls, New York, February 28, 1891 (Rice, p. 242).
- LOESCH, GEO. "Tivoli March." Christmas Souvenir. Dedicated to the patrons of the Tivoli Gardens by Geo. Loesch, Musical Director, Tivoli Gardens. Performed by the Tivoli Orchestra, between first and second acts of *The Bronze Horse*. San Francisco: John D. Robertson, 621 Sansome St., 1881. Geo. W. Hagens, Music Typo., 532 Clay St., San Francisco. 4 pp. (box 11)
In 1881 John D. Robertson published *The Footlight* at 621 Sansome, in 1882 and 1883 at 538 California. The Langley 1882 directory continues identifying George Loesch as leader of Tivoli Gardens Orchestra. The 1883 directory lists him only as "musician" dwelling at 1725 Stevenson.

- *LUTHER, H. W. "Our Flag Is Half-mast High." Song and chorus, words and music by H. W. Luther. In memory of Abraham Lincoln, assassinated April 14, 1865. San Francisco: M. Gray, 613 Clay Street, [1865]. 3 pp. (box 8)
- In 1865 H. W. Luther, dwelling at 1108 Powell, was a jeweler with R. B. Gray & Co. From 1866 through 1869 he was an engine turner with the same San Francisco firm.



SONGSTERS OF SPRING.

Written and Composed by
MADAME LASSAUGUE.

Brightly and Joyously.

Song - - sters of Spring, in my hap - pi - er days, — Dear — un - to
list — to your songs they re - call — by-gone hours: — The hum — of the

me — were your wild art - less lays; — Oh, — how I shared in your
hee, — and the fra - - grance of flowers; And the friends I have lost — and the

0599



songs of de - - light, From the dawn - - ing of day to the fall - - - ing of
 friends that re - - main, The home where each morn - ing I once heard your

night - strains. And Oh thro'

still do I love the pure mu - - sic ye fling, like notes dropt from
 life I shall love ev - ry bird that doth sing, Sweet friends of my

Heav - - en a - round us in Spring, And still do I love the pure
 child - hood, dear song - - sters of Spring, Thro' life I shall love ev - ry



mu - - sic ye fling, -- Like notes dropt from Heav - - en a - round us in
bird -- that doth sing, -- Sweet friends of my child - - hood, dear song - - sters of

hurry and sustain.

spring. -- And still -- do I love -- the pure mu - - sic ye fling, -- Like
spring. -- Thro' life -- I shall love -- ev - ry bird -- that doth sing, -- For

slower.

ff original time.

notes -- dropt from Heav - - en a - round us in spring. Song - sters of
your -- sake sweet song - - sters, dear song - - sters of spring. Song - sters of

slower.

much slower.

spring, Sweet song - - sters of spring; Mak - - ing earth E - - den, Sweet
spring, Dear song - - sters of spring; Friends of my child - hood, Dear
loud and heavy.



song - - - sters of spring. —
song - - - sters of spring. —

quicker. *all in one.*

As I with animation.

p *ff*

quicker. *quicker.*



- *M. C. "Flirting on Skates." As sung by Billy Emerson at Maguire's Opera House. Arr. by Geo. T. Evans. San Francisco: M. Gray, 1871. 3 pp. [M.G. 320] (box 4)
- *M. C. "That Little Church Around the Corner." San Francisco: M. Gray, 1871. 3 pp. [M.G. 326] (box 10)
- MANSFELDT, HUGO. "Romance, d'après une chanson de Franz Liszt." San Francisco: A. Waldteufel, 1886. 5 pp. (box 9)
See *Inter-American Music Review* vii:2, pp. 33-78, 85-87.
- MARSH, HENRY. "De Murska Waltzes." Dedicated to the Hungarian Nightingale Ilma de Murska. San Francisco: McCurrie & Weber, 128 Post Street, Publishers. 1875. 5 pp. 2 copies. De Murska's photo on cover. Price 50¢. (boxes 3 and 6)
"Teacher of music," Henry Marsh dwelt at 2305 Jones in 1875. In 1877, while still residing at the same address, he was an "importer of pianos and music, and agent for Chappell & Co.," with office at 118 Fifth. In 1883 he was an agent for Fay pianos.
- MARSH, STEPHEN H. "The Japan Waltz." Dedicated to Lilie, eldest daughter of Charles E. De Long. San Francisco: Gray's New Music Store, 1875. 7 pp. (box 6)
In 1875 Stephen H. Marsh, "professor of music," dwelt at 2427 Larkin. He continued being listed as music teacher or professor in Langley's 1876 through 1881 directories at various different addresses.
- *MARTI, FELIX. "Give Me Kisses," ballad. Words by W. J. Wetmore, M.D. Dedicated to Miss Addie Wilder, Lowell, Mass. San Francisco: M. Gray, 1875. 3 pp. (box 4)
- *MASSETT, STEPHEN. "A Sabbath Scene." Words from the New York Home Journal. Dedicated to Miss Lucy Gwin of San Francisco. San Francisco: D. H. Douglass; New York: William Dressler, 1856. 4 pp. (box 9)
Dr. Wm. M. Gwin was elected to the U.S. Senate by the first California Legislature. Concerning Stephen C. Massett, see pp. 7-15; also p. 117 below.
- *MASSETT, STEPHEN C. "Clear the Way! or, Song of the Wagon Road." Music composed and dedicated to the pioneers of the Great Pacific Rail Road, words by Charles Mackay. San Francisco: Stephen C. Massett, 1856. 5 pp. (box 2)
As Harry T. Powers observed in his less than authoritative *California on Stone*, page 61: "The view on the cover shows a steam engine headed for California, with three Indians in the foreground." However, Powers called the lithographer responsible for the art work an "unknown" named Boyd. Colville's 1856 San Francisco directory, page 20, and Langley's 1860 directory, page 73, identify Boyd as Theodore C. Boyd, engraver. In 1860 he was an agent for the Episcopal Church Book Company. In Langley's 1861 directory, page 538, he advertised himself at 310 Montgomery Street, as having been established in San Francisco "since 1854," and boasted, "I make my own drawings." Powers also failed to observe that it was W. H. Oakes, not Boyd, who engraved Massett's music.
- *MASSETT, STEPHEN C. "I Would Not Have Thee Young Again." To Miss Ella Watson of San Francisco, Cal. D. H. Douglass, 1855. 3 pp. (box 5)
- *MASSETT, STEPHEN C. "I'll Look for Thee Mary." Words by B. W. Carey. San Francisco: J. F. Atwill & Co., 1852. 3 pp. (box 5)
- *MASSETT, STEPHEN. "Learning to Walk." Words by George Cooper. Dedicated to Mrs. Romualdo Pacheco of California and sung by Mad. Anna Bishop. San Francisco: M. Gray, 623 & 625 Clay St., 1873. Elaborate color cover by Britton & Rey, Lithographers, S.F. 4 pp. [M.G. 630] (box 6)
Romualdo Pacheco (Santa Barbara, October 31, 1831; Oakland, January 23, 1899) was Lieutenant Governor 1871-1875, and Governor of California in 1875. He served in the United States House of Representatives 1879-1883. He married Mary McIntire in 1863.
From 1875 to 1877 Joseph F. Atwill, California's first music publisher, was secretary to the Pacheco Coal Mining Company, office at 240 Montgomery. Langley's 1879 San Francisco directory lists Romualdo Pacheco, resident of Oakland, as partner of [William E.] Hale & Pacheco, stockbrokers.
- *MASSETT, STEPHEN. "The Love Knot," ballad. Words by Hon. Mrs. Norton. San Francisco: Atwill & Co.; New York: Wm. Hall & Son, 1852. 3 pp. (box 6)
- *MASSETT, STEPHEN. "Violet Eyes," ballad. Dedicated to Miss Fanny Keith Meiggs. San Francisco: M. Gray, 1871. 3 pp. [M.G. 337] (box 11)
- MAURI, HENRI. "The New Olympic Waltz." As performed at the Formal Opening of the New Rooms of the Olympic Club. To H. P. Fletcher, President, W. S. Lawton, Superintendent. San Francisco: M. Gray, 1879. 9 pp. [M.G. 1578] (box 8)
Dedictees' photos by Thomas Housworth & Co., 12 Montgomery St., are on the cover, with pictures of four club rooms. In 1879 and 1880 the Mauri Brothers were "importers of corks and cork woods."
- *MCCULLOCH, J. "Leap Year Has Come and Passed." The Centennial Christmas Song. San Francisco: M. Gray, 105 Kearny St.; New York: W. A. Pond & Co.; San Jose: A. Waldteufel; Boston: O. Ditson & Co.; Philadelphia: F. A. North & Co., 1876. [M.G. 584] (box 6)
In 1875 John McCulloch was a "professor of music" residing on the NW corner of 22d and Shotwell. He continued in San Francisco (at different addresses) through 1882.



- MCCURRIE, C.** "Little Torment." San Francisco: M. Gray; A. Waldteufel, 1878. 3 pp. [M.G. 1512] (box 6)
Belongs to *Dance Music for the Piano*. In 1871 and 1872 Charles H. McCurrie was a "clerk with M. Gray" (dwelling at 1010 Stockton). In 1873 he was a "salesman with Matthias Gray" (residing at 716 California). In 1875 he and another Matthias Gray clerk Julius Weber withdrew to run their own store selling "music and musical instruments" at 123 Post. In 1877 the firm advertised as "wholesale and retail music dealers" at 213 Kearny. But from 1878 to 1880 Charles H. McCurrie was again a "salesman for Matthias Gray." In 1882 he was an independent "piano tuner and agent." Before April 1883 he moved away from San Francisco.
- MCKORKELL, W.** "The Challenge Schottische." As performed by Fuller & Walcott's Quadrille Band. San Francisco: A. Kohler; Sacramento: R. Dale; San Jose: Loewy Bros.; Stockton: L.C. Van Allen; Marysville: G. Army; Portland, Oregon: E.G. Randall, 1859. 3 pp. (box 2)
Concerning McKorkell, see p. 20 of this issue. In 1856 he dwelt at 175 Washington. His name is in none of the directories of the 1860's.
- ***MCKORKELL, WM.** "Do I Not Love Thee." Words written and adapted to a German Air by James N. Olney, Esq. Symphonies and Accompaniment by Wm. McKorkell. Dedicated to Miss Sue Virginia Swearingen. San Francisco: Published by W. H. Oakes & for sale by E. J. Muggridge, 113 Montgomery St., [1856]. Price 50¢. 3 pp. (box 3)
- MEHDEN, LOUIS VON DER.** "San Francisco Carnival Galop." San Francisco: M. Gray; San Jose: A. Waldteufel, 1875. 3 pp. [M.G. 1088] (box 9)
In 1871 Louis von der Mehden, Peter Sengstacken, and Henry Linne ran a liquor saloon and restaurant at the corner of Main and Mission. In 1872 his brother Henry ran a liquor saloon at Mission and Fourth. Leaving the liquor business Louis von der Mehden in 1875 advertised as a music teacher at 612 Powell. That same year his brother Henry von der Mehden taught music at the Industrial School on Old Ocean House Road. In 1883 both were still teaching music in San Francisco.
- MELTON, ALFRED.** "Mia Carissima," waltzes. As played by Ballenberg's and other leading bands. Dedicated to Miss Flora Sharon, San Francisco. San Francisco: M. Gray, Steinway Hall, 117 Post St.; New York: W. A. Pond & Co.; San Jose: A. Waldteufel; Chicago: Lyon & Healy, 1880. 12 pp. [M.G. 1628] (box 7)
In 1879-1880 Alexander D. Sharon managed the prestigious Palace Hotel.
- MERZ, CARL,** transcriber. "Won't You Tell Me Why, Robin." San Francisco & Portland, Oregon: M. Gray, 1873. 5 pp. *Claribela No. 5*. [M.G. 775] (box 12)
The other five songs transcribed from Claribel: "Take back the heart," "Come back to Erin," "I cannot sing the old songs," "Silver Chimes," "Five o'clock in the morning."
- MILLER, HARRY,** arr. "Scotch Lassie, Jean." San Francisco: Sherman, Clay & Co.; Boston: Oliver Ditson & Co.; New York: C. H. Ditson & Co.; Chicago: Lyon & Healy; Savannah: Ludden & Bates; Baltimore: Otto Sutro; Cincinnati: Geo. D. Newhall & Co.; Philadelphia: J. E. Ditson & Co. [copyrighted 1876 but a later issue]. 3 pp. (box 9)
- MOLLENHAUER, BERNARD.** "Fifth Avenue, Grand Waltz." Composed and dedicated to my dear friend, Jas. W. Morrissey." San Francisco: Sherman & Hyde, 1875. 10 pp. (box 5)
Composite picture on cover of 11 actors in Daly's 5th Avenue Theatre.
- ***MOODY, D. B.** "Waiting for the Rain." Words by Annie A. Fitzgerald. San Francisco & Portland, Oregon: M. Gray; San Jose: A. Waldteufel, 1875. 3 pp. (box 11)
- ***MOREL, CHAS. F.** "But Thee," ballad. Arr. by F. Bach. San Francisco: Sherman & Hyde, 1877. 3 pp. (box 2)
In 1877 Charles F. Morel, teacher of French at Urban Academy, dwelt at 729 California. In 1882 he taught modern languages at Pacific Business College where his son was currently a student.
- ***MORGAN, JOHN P.** "My Love, He Built Me a Bonny Bower." To Miss Emma C. Thursby. San Francisco: Sherman & Hyde, 139 Kearny St., 1876. 3 pp. Thursby's portrait on cover. 2 copies. (box 7)
John Paul Morgan (*b* Oberlin, February 3, 1841; *d* Oakland, January 5, 1879), the son of an Oberlin College professor, studied with George N. Allen and Charles H. Churchill. After two years of private teaching at Oberlin he left in the spring of 1863 to study at Leipzig Conservatory. Upon returning he cooperated in September of 1865 with George W. Steele in establishing the Oberlin Conservatory of Music. A year later he left for New York City, where from 1866 to 1873 he played organ in various churches (including Trinity). In 1867 G. Schirmer published his *Te Deum laudamus for solo quartett or chorus with solos*, Op. 3, and his translation of the fifth edition of E. F. E. Richter's *Lehrbuch der Harmonie (Manual of Harmony)*. In 1869 A. S. Barnes published his compilation, *Episcopal Common Praise*. In 1873 tuberculosis forced him to seek a milder West Coast climate.
Oberlin College archive holds one other work published before his departure from the East, a *Motette from Psalm LXXXVI (Bow down thine ear, O Lord)* (Cleveland: S. Brainard); also, a manuscript collection of "Exercises for four musical courses at the Conservatory of Music, Leipsic, 1863-1864."
Langley's 1875 and 1876 directories identify John P. Morgan as an official of the San Francisco Musicians Mutual Protective Association (545 California St.). In June 1875 he succeeded J. H. Dohrmann as musical director of the Oakland Harmonic Society. He trained the mammoth chorus (2000 members) that sang in the San Francisco 1878 Musical Festival at Mechanics' Pavilion May 28 and at Grand Opera House June 3 (*Elijah*).



DO I NOT LOVE THEE?

Words by
J. N. Olney, Esq.

Arranged by
W. McKorkell.

Andantino.

 Musical notation for the piano introduction, consisting of a grand staff with treble and bass clefs. The tempo is marked "Andantino." and the dynamics include "f" and "poco rallto". A triplet of eighth notes is marked with a "3".

Do I not love thee? go ask the moon-light, Silver with radiance each tower and

 Musical notation for the first line of the song, including a vocal line and a piano accompaniment. The piano part starts with a dynamic marking of "p".

tree, When doth its mild ray yield the purest pleasure, When doth its gleaming seem brightest to

 Musical notation for the second line of the song, including a vocal line and a piano accompaniment. A "Ped" (pedal) marking is present at the end of the piano part.

me; 'Tis when its soft light blend-eth with thine eyes, love, 'Tis then the

poco stringendo. a tempo.

 Musical notation for the third line of the song, including a vocal line and a piano accompaniment. The tempo markings "poco stringendo." and "a tempo." are included.



ritard.

moon-beam is bright-est to me.

grazioso

f

ff

 The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "moon-beam is bright-est to me." and ends with a fermata. The piano accompaniment consists of chords and moving lines in both hands. The tempo marking "grazioso" is placed above the piano part, and dynamic markings "f" and "ff" are also present.

Do I not love thee? go ask the streamlet, glid-ing so tran-quilly on to the

p

 The second system of the musical score. The vocal line continues with the lyrics "Do I not love thee? go ask the streamlet, glid-ing so tran-quilly on to the". The piano accompaniment features a flowing, sixteenth-note melody in the right hand and a supporting bass line in the left hand. A dynamic marking "p" is placed at the beginning of the piano part.

ritard.

sea, When doth its bosom bear the dearest im-age, When doth its wa-ters seem pur-est to

The third system of the musical score. The vocal line continues with the lyrics "sea, When doth its bosom bear the dearest im-age, When doth its wa-ters seem pur-est to". The piano accompaniment continues with its characteristic flowing texture. A "ritard." marking is placed above the vocal line at the end of the system.

poco stringendo.

me; 'Tis when its bright waves thy fair form re-flect-eth, 'Tis then the

The fourth system of the musical score. The vocal line concludes with the lyrics "me; 'Tis when its bright waves thy fair form re-flect-eth, 'Tis then the". The piano accompaniment features a more active, sixteenth-note melody in the right hand, reflecting the "poco stringendo" tempo marking.



stream - let is pur - est to me.

 The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics "stream - let is pur - est to me." are written below the vocal line. The piano accompaniment includes a dynamic marking of *fp* (fortissimo piano) in the right hand.

Do I not love thee? go ask the song-bird, Trilling its wild notes of soft mel-o-

 The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics "Do I not love thee? go ask the song-bird, Trilling its wild notes of soft mel-o-" are written below the vocal line. The piano accompaniment features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

-dy, When doth its warbling fondest thoughts a - wa - ken, When doth its mu - sic seem sweetest to

 The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics "-dy, When doth its warbling fondest thoughts a - wa - ken, When doth its mu - sic seem sweetest to" are written below the vocal line. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

poco stringendo. a tempo. ritard.

me; 'Tis when thy dear voice mingles with its strains love, 'Tis then the song-bird is sweetest to me.

 The fourth system of the musical score, which concludes the piece. It features the vocal line and piano accompaniment. The lyrics "me; 'Tis when thy dear voice mingles with its strains love, 'Tis then the song-bird is sweetest to me." are written below the vocal line. Above the vocal line, there are three tempo markings: *poco stringendo.*, *a tempo.*, and *ritard.* The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.



My Love, He Built Me a Bonny Bower.

AUTHOR OF TEXT, UNKNOWN.
con moto

JOHN P. MORGAN.

VOICE. *con moto*

My love he built me a bonny bower, And

PIANO. *p* *dim. e rit.* *a tempo.*

Ped. *

clad it a' wi' lil-ye flower: A brawer bower ye ne'er did see Than

cres. *mf* *p* *mf*

my true love, my true love he built for me.

p *rit* *a tempo* *rit*



But think na ye my heart was sair When I laid the moul' on his yel - low

Ped *

hair? O think na ye my heart was wae When I tur - ned a - bout,

mf

mf

p

Ped *

tur - ned a - bout a - - way to gae.

p

rit *a tempo* *rit*

p

Ped * Ped *



Nae liv - ing man I'll love a - gain, Since that my love - ly knight is

Ped. *

alain: Wi ae lock of his yel - low hair I'll bind my heart,

mf

rit *mf* *p* *mf*

bind my heart for - ev - - er - - - mair.

p *rit* *a tempo* *rit.* *pp*

Donny Bower.



- *MORGAN, JOHN P. "1876 Centennial National Song," German voice part. Words by Bayard Taylor. Oakland: J. E. White, 1876. 4 pp. (box 3)
- *"My Mary Ann!" sung with rapturous applause by Charley Backus, of the San Francisco Minstrels. San Francisco: Atwill & Co., 172 Washington St., n.d. [1855]. Charley Backus's portrait on cover. 3 pp. (box 7)
Charles Backus (*b* Rochester, New York, 1831; *d* New York City June 21, 1883) "went to California in 1852, and two years later organized Backus's minstrels there; in 1855 he took the company to Australia. He returned to San Francisco in 1861, and after playing several engagements there, was one of the organizers on September 15, 1864, of Birch, Wambold and Backus's Minstrels" (Rice, p. 70).
- NEUMANN, SAMUEL. "Enchantment Schottische." San Francisco: I.L.A. Brodersen Co., Publishers, 1882. [Engraved by Gotthold & Temple, Philadelphia, Pa.]. 3 pp. (box 3)
In 1882 Samuel Neumann was a teacher of music at 117 Sixth and a collector for Woodworth, Schell & Co., piano dealers.
- *NICHOLLS [= NICHOLS], PHILIP R. "Be Merry Whenever You Can," picnic song, Words by J. R. Nealy. San Francisco: Gray & Herwig, 1860. 3 pp. (box 1)
Concerning Nicholls = Nichols, Philip R., see p. 26.
- *NICHOLLS, PHILIP R. "Dolly Hayes," ballad, written and dedicated to the daughter of Michael Hayes, Esq., by T. J. Donnelly. San Francisco: Published by the author, n.d. 2 pp. (box 3)
Langley's directory for the year commencing September, 1861, identifies Michael Hayes as in real estate business (in which he continued through 1867).
- *NICHOLLS, PHILIP R. "Erin Shall Be Free." Dedicated to his son, Chas. E. Fennell. Written and inscribed to J. O'Mahoney, Esq., and the Fenian Brotherhood of America, words by Michael Fennell. San Francisco: n.p. [copyright Michael Fennell], 1863. 2 pp. (box 3)
In 1861 Michael Fennell was a contractor, in 1864 a mason, in 1869 editor of the *Caucasian and Workingman's Journal*, in 1871 co-proprietor and editor. From 1873 he drops out of Langley's directories.
- *NICHOLLS, P. R. "I Have No Brother Now." Words by Michael Fennell. San Francisco: William P. Harrison, Music and Job Printer, No. 417 Clay Street, 1865. 3 pp. (box 5)
- *NICHOLLS, P. R. "Millie of the Vale," ballad. San Francisco: A. Kohler, 178 Washington St., and 276 Stockton St.; Sacramento: R. Dale; San Jose: Loewy Bros., F. Biestat; Stockton: L. C. Van Allen, Kierski Bros.; Marysville: G. Amy; Portland, Oregon Territory: E. G. Randall, 1859. 4 pp. (box 7)
Copyrighted by Andrew Kohler April 22, 1859.
- NORTHRUP, THEO. H. "She," schottisch, op. 87, bk. 4, no. 6. San Francisco: L. Budd Rosenberg Publishing House, 1887. 3 pp. (box 9)
- *OETTL, JULIUS. "I'll Never Forget Thee." Words by S. W. de Lacy. San Jose: A. Waldteufel, 1883. 3 pp. (box 5)
Oettl's "March of the Golden West" (San Francisco: Broder and Schlam, 1893) is excerpted on the back cover of A. G. Kaufman's "Stanford University March."
- *OWEN, CHARLES E., arr. "I'm Too Affectionate, I Know." Words by Charles Le Cocq. Sung by Miss Lulu Stevens. San Francisco: M. Gray; San Jose: A. Waldteufel, 1879. 3 pp. [M.G. 1576] (box 5)
- PACKARD, C. S. "Our Wedding Tour," waltzes. San Francisco: A. Waldteufel, 707 Market Street, 1884. 7 pp. (box 8)
Langley's 1883 directory locates Chester S. Packard at 1909 Stevenson.
- PARLOW, A. "Ballenberg's Grand Centennial March," op. 104. San Francisco: Sherman & Hyde, n.d. [1876]. 3 pp. (box 4)
- *PARROTT, JOHN. "Love for Love." Words by Richard Brinsley Sheridan. San Jose and San Francisco: A. Waldteufel, 1884. 4 pp. (box 6)
- PAULL, E. T. "Chariot Race, or, Ben Hur March." San Francisco: Sherman, Clay & Co.; New York: C. H. Ditson & Co.; Chicago: Lyon & Healy; Boston: Oliver Ditson & Co., 1894. 5 pp. (box 2)
- PECK, GEORGE. "The San Francisco Quadrilles." Respectfully dedicated to the Ladies of California. San Francisco: Atwill & Co., 1852. Lith. B. F. Butler. Price \$1.50. *d*° with *acc*° of Violin \$2.00. 5 pp. (box 9)
"G. Peck has arranged an accompaniment for the Violin or Flute, to the above Quadrilles, which may be had together or separate," on cover. Contents "From the Melodies of the New Orleans Serenaders": "Poor Nelly," "The Old Folks at Home," "Carry Me Long," "The Virginia Rosebud," "Nelly Bly."
Concerning George Peck, see page 7.
- PFERDNER, ADOLPH. "Royal March," op. 45. Dedicated to Frank W. Stechhan. San Francisco: Sherman & Hyde, 1877. 6 pp. (box 9)
Langley's 1877 directory identifies Adolph Pferdner as "piano tuner, Sherman & Hyde" and Frank W. Stechhan as "salesman, Sherman & Hyde." According to *Sherman and Hyde's Musical Review*, February 1876, Pferdner was a graduate of the "Berlin Conservatory." At age 15 he had won a "best pupil" prize.
- PICCIRILLO, F. D. "Key to the Golden Gate," waltz. A miei Allievi (to my pupils). San Francisco: F. D. Piccirillo, 1894. 3 pp. (box 8)



"MILLIE OF THE VALE."

Written and Composed by P. R. NICHOLLS.

PIANO FORTE

MODERATO. *p*

Piano introduction musical notation for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music is marked "MODERATO." and "p".

'Twas at ear - - ly dawn on a sum - mer's fra - grant morn, When I

Vocal and piano musical notation for the first line of lyrics. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are: "'Twas at ear - - ly dawn on a sum - mer's fra - grant morn, When I".

first met with Mil - le of the Vale; 'Twas her own bright beau - - ty that

Vocal and piano musical notation for the second line of lyrics. The vocal line is on a treble clef staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are: "first met with Mil - le of the Vale; 'Twas her own bright beau - - ty that".



won me to her side, And I whis - - per'd to her Love's glow - ing tale. With at - -

ten - tive ear she was list'ning all the while, With a sigh she re - sponded to my vow, And the

birds were warb - ling so mer - ri - ly and gay, And the dewdrops were sparkling on each bough.

Mil - lie, Dear Mil - lie, Dear Mil - lie of the Vale: And the birds were warb - ling so



mer - ri - ly and gay, And the dewdrops were sparkling on each bough.

2. O, my heart was glad when she first be - came my bride, For her
 3. When the win - - - ter came with its rude and chill - - ing winds, And with

beau - - - ty out - shone the sun's bright rays, And her gen - - tle voice always
 snow - - - drifts that swept o'er hill and dale, Of the flow'rs that drooped 'mid the

cheer'd me on my path, As she sang forth the songs of oth - - er days. Round the
 ra - ging of the storm, Was my own dear - - est Mil - - lie of the Vale. Now the



cot - tage door, when the moon was clear and bright, We would join in the rus - tic dance with glee, And the
 sum - mer time, with the warbling of the birds, Comes a - - gain with its fragrance fresh and gay, But the

good old folks loved to gaze up - on the scene, For they once were as young and blithe as we!
 flow'r I cher - ish'd will nev - er more re - turn, And I mourn for my loved one far a - way!

Mil - lie, Dear Mil - lie, Dear Mil - lie of the Vale: And the good old folks loved to
 Mil - lie, Dear Mil - lie, Lost Mil - lie of the Vale: But the flow'r I cher - ished will

gaze up - on the scene, For they once were as young and blithe as we!
 nev - er more re - turn, And I mourn for my loved one far a - way!



- PICCIRILLO, F. D. "Midwinter Exposition," *Tempo di Tarantella*. Dedicated to Mrs. M. Kate de Young. San Francisco: F. D. Piccirillo, 1894. 3 pp. (box 7)
 "Burke Engr., San Francisco, Cal." Lith. of exposition site on cover with composer in oval.
- *PLANEL = PLANELL, L. T. "Hymne à la France," paroles de F. Des Farges. Offert aux Dames Françaises de San Francisco Pour le Denier de la Patrie. San Francisco: L. T. Planel, 1872. 2 pp. (box 5)
 In the 1830's Planel's parents were residents of Montevideo, Uruguay, where he was born. His father, Louis Antoine Planel, was a native of Dieppe, France, and his mother was born at Montélimar, France (Lauro Ayestarán, *La música en el Uruguay*, Vol. I [Montevideo: SODRE = Servicio Oficial de Difusión Radio Eléctrica, 1953], 231). His younger brother Federico = Frédéric was born at Montevideo May 1, 1822. For further details on L. T. Planel, see pp. 26-27 and 30 of this issue. See the music of the "Hymne à la France" above at pp. 28-29.
- *PLANEL, L. T. "Le Maître d'École Alsacien." Paroles de [Louis-Gaston] Villemer & [Lucien] Delormel. San Francisco & Portland, Oregon: Gray's Music Store, 1872. 3 pp. (box 7)
 See music facsimiles above at pp. 31-33.
- PLANEL, L. T. "Music School Polka." Composed for the piano and dedicated to his pupils. San Francisco: A. Kohler, 178 Washington St., and 276 Stockton St.; Sacramento: R. Dale; San Jose: Loewy Bros.; Stockton: L. C. Van Allen, Kierski Bros.; Marysville: G. Amy; Portland, O. T.: E. G. Randall, n.d. [1859]. (box 7)
 Lith. of Mr. & Mrs. Planel Vocal and Instrumental Music School, 257 Stockton St., on cover. Fingering system: x = thumb, 1 = index finger, 4 = little finger.
- PLANEL, L. T. "The Rose," varsoviana, op. 76, as taught at Mr. Hazard's Dancing Academy. Dedicated to Miss Zoe Hazard. San Francisco: Atwill & Co., 1856. 4 pp. (box 4)
 An upbeat moderate 3/4 dance, this varsoviana carries dancing step instructions. No. 1 in *Flowers of California*. According to *Colville's San Francisco Directory for the year Commencing October 1856*, p. 96, P. F. Hazard maintained his dancing academy in Pickwick Hall on Bush St. Engraving of a richly attired maiden by Gustave Drouaillet on the cover.
- PRATT, CHARLES E. "All Aboard!" galop. Dedicated to Mr. N[athan] Ballenberg. San Francisco: Sherman & Hyde, 1876. 5 pp. (box 1)
 According to *Sherman & Hyde's Musical Review*, II/8 (August 1875), Music at Home section: "Mr. Charles E. Pratt is by far the best accompanist who has ever visited this coast; and has shown commendable skill and judgment in sustaining, without impairing, the voice [Ilma di Murska] and violin [Émile Sauret]."
- *PRATT, CHARLES E. "Is My Darling True to Me?" Composed for and sung by Alice Dunning [Lingard]. Words by George Cooper. San Francisco: Sherman & Hyde, 1875. 3 pp. Photo on cover. (box 8)
- *PRATT, CHAS. E. "She's Just a Sweet Bouquet," in *Four Gems of Song*. Words by George Cooper. San Francisco: Sherman, Clay & Co., 139 Kearny St. [copyrighted 1877 by Sherman, Hyde & Co.] 3 pp. Photo on cover. (box 4)
- RAY, FRED. "Yacht Club Schottische." Arr. by John C. Walling. Sacramento: Hammer's Music Store, 1894. 3 pp. (box 12)
- *REED, C. H. "Song for Dear Old Father." San Francisco: J. P. Broder & Co., 1889. 4 pp. (box 10)
 In 1877 Charles Reed was a musician in Charles Alpers' Metropolitan Band (offices at 607 Kearny). In 1882 Charles H. Reed was an independent musician residing at 114 Ninth and in 1883 at 1511-1/2 Market.
- *REED, CHARLEY. "Sweet Mooneyville." San Francisco: I.L.A. Brodersen & Co. [Sheet Music Department of Kohler & Chase], 1884. Britton & Rey, Lith., San Francisco, Cal. 3 pp. (box 10)
- REKCEDOB, SIUOL (= Bödecker, Louis). "F Company Waltzes," arranged from the "German Quadrille." San Francisco: Geo. W. Hagans, 532 Clay St., 1880. 5 pp. (box 3)
 "Performed by Meyer W. Lutz's orchestra, London, Gilmore's Band, New York, and Blum's orchestra, San Francisco."
- RONCOVIERI, ALFRED. "La Fiesta March." San Francisco: Broder & Schlam; London: Charles Sheard & Co., 1896. 4 pp. (box 4)
 "Respectfully dedicated to John F. Francis, President, La Fiesta of Los Angeles '96," by the "Originator of Illustrated Music and Director of Roncovieri's Great American Concert Band of San Francisco, Cal."
 In 1865 Alfred Roncovieri *films* enters Langley's Directory as a "chorister" dwelling at 33 Hinckley. The 1877 directory lists him as a musician at 31 Hinckley, at which same address lived Marie L. Roncovieri, widow of Louis M., operatic singer. Further concerning Alfred Roncovieri *père* and *films* in *San Francisco Theatre Research*, First Series, Vol. IX (San Francisco: Works Progress Administration, 1939), 10-13.
- ROSENBERG, A. A. "All the Rage," polka. San Francisco: A. A. Rosenberg, n.d. (1869) [A.A.R.-14] (box 1)
 Augustus A. Rosenberg was a "professor of music," dwelling at 214 Powell in 1864, at 321 Powell in 1865, and at 508 Mason in 1875. In 1881 he was a "teacher of music" at 827 Twentieth, and in 1883 at Marble Court. In 1871 he was an "importer and dealer in pianos and organs" with offices at 20-22 Sutter.
- ROSENBERG, A. A. "La Belle Julie," mazurka. San Francisco: A. A. Rosenberg, 1869. 4 pp. (box 1)



- ROSENBERG, A. A., arr. "Minstrel Echoes Waltz," consisting of Popular Melodies as sung by Murphy, Mack, Cotton and Thompson at Maguire's Opera House. To the Misses Hannah and Yetta Steppacher. San Francisco: A. A. Rosenberg, 139 Kearny St.; Stockton: R. Davis; Sacramento: L. K. Hammer; Portland, Oregon: Shanahan & Hillman, n.d. [1869]. [A.A.R-13] (box 7)
- Medley of popular songs "Love among the Roses," "The Grecian Band," "Tassells on her Boots."
- Langley's 1867 and 1869 directories list Meyer Steppacher as "sexton, Jewish synagogue Emanu-El, dwelling at 602 Sutter." With him in 1869 dwelt Jacob Steppacher, "reporter, Alta California." In 1883 Meyer Steppacher was "sexton, Temple Emanu-El," still dwelling at 602 Sutter, but Jacob at the same address was now a "clerk."
- *S.M.S. "Life." Words by Corry Cornwall Procter. To Miss Julia C. Gately, of San Francisco, Cal. San Francisco: M. Gray, 1881. 3 pp. [M.G. 1661] (box 6)
- *SCHACK, ALBERT P. "Beautiful Visions of Home," ballad with chorus. San Francisco: Lith. M. Schmidt & Co., 1876. 6 pp. (box 1)
- SCHMITZ, JOSEPH L. "Champagne Charlie Polka," as played with great applause by the Orchestra of Maguire's Opera House (piano & flute or violin). San Francisco: M. Gray, 1868. 3 pp. [M.G. 123] (box 2)
- Langley's directory for the year commencing October 1864 identifies Joseph L. Schmitz as "leader of the orchestra at Maguire's Opera House," a post that he held through 1867. Langley's directory for the year commencing December 1869 lists Joseph L. Schmitz as "professor of music" with his office at 207 Montgomery. In 1876 he was a "musician at Maguire's New Theater," in 1882 and 1883 a "teacher of music" residing at 1413 Pacific.
- SCHMIDT, LOUIS. "Vogel Waltz (Dearest Maiden, dance with me)." Arr. from male quartet by F. A. Vogel. To Miss M. E. Shepard. San Francisco: M. Gray; New York: W. A. Pond & Co.; San Jose: A. Waldteufel; Chicago: Lyon & Healy, 1881. 4 pp. [M.G. 1667] (box 11)
- In 1881 Louis Schmidt was a music teacher residing at 810 Leavenworth and organist for Hebrew Congregation Emanu-El on Sutter between Stockton and Powell.
- *SCHOENBERG, LOUIS. "Since Bidelia Jane Danced the Racquet." Song and dance, schottsche, as played by Louis Hemeler's, Ballenberg's, Blum's, Von der Mehden's, Savernier's and all the principal orchestras in San Francisco. Dedicated to S. D. Newbauer. San Francisco: Louis Schoenberg, 1881. 3 pp. (box 9)
- In 1879 Louis Schoenberg was chief proprietor of the California White Lead Works.
- SCHUBERT, FRANZ. "Serenade," German, French, Italian, and English words. San Francisco: M. Gray, 613 Clay Street, n.d. 4 pp. [M.G. 21] (box 9)
- SCHULTZ, CHARLES. "Bonnie Little Belle." San Francisco: Sherman & Hyde, 1875. 3 pp. (box 1)
- After conducting the orchestra at the California Theater 1871 to 1880, Charles Schultz returned in 1883 as "musical director" at the same theater now re-named Haverly's California Theater (north side of Bash between Kearny and Dupont). In 1881 he was "leader of the orchestra at the German Theatre" (the name which the former California Theater bore in 1881).
- SCHULTZ, CHARLES. "California Creedmoor Team," march. San Francisco: Matthias Gray; San Jose: A. Waldteufel, 1877. 3 pp. (box 2)
- *SCHULTZ, CHARLES. "Ching-chow-chung," Chinese Song and Dance. San Francisco: M. Gray, 1873; Portland, Oregon. 3 pp. [M.G. 524] (box 2)
- SCHULTZ, CHARLES. "Daisy Schottische," introducing the popular song "The Girl in the Dollar Store." As played by the Orchestra at the California Theatre. Composed by Chas. Schultz, Leader. San Francisco: M. Gray, 1869. 3 pp. (box 3)
- *SCHULTZ, CHARLES. "Don't Judge a Man by the Coat that He Wears." Words by W. H. Ashton. "Written expressly for J. H. Milburn." San Francisco: M. Gray, 1872. 3 pp. (box 5)
- Portrait on cover of Vivian, surrounded by listing of 13 hits comprising the Great Vivian's Musical Boutique: "Be a Man," "Wait for the Turn of the Tide," "Smiling through the Fair," "Come and See Me," "Ten Thousand Miles Away," "Don't Judge a Man," "Castles in the Air," "Up a Tree," "The style in which It's done," "Lion of the Season," "I Will Stand by my Friend," "Shelling Green Peas," "Champagne Charlie." Price of music with portrait, 40 cts., price, plain, 30 cts.
- SCHULTZ, CHARLES. "F Company Polka," dedicated to Co. F, 2d Regt., N.G.C. San Francisco: M. Gray; San Jose: A. Waldteufel, 1879. 3 pp. [M.G. 1610] (box 3)
- SCHULTZ, CHARLES. "Fireman's March." Fifth edition. "Composed and dedicated to the officers and members of the San Francisco Fire Department." San Francisco: Salvator Rosa, 615 Montgomery St. [Wm. P. Harrison Company, Printers, 417 Clay Street], 1864. 3 pp. (box 4)
- *SCHULTZ, CHARLES. "The Girl in the Dollar Store." Words by E. S. Marble. Song and dance, as performed by E. S. Marble and Willie Edouin at the California Theatre. San Francisco: M. Gray, 1869. 3 pp. [M.G. 219] (box 4)
- After a career on the legitimate stage, Edward S. Marble (*b* Buffalo, New York, September 6, 1846; *d* Brooklyn, August 9, 1910) joined Thatcher, Primose and West's Minstrels in 1884 as interlocutor and later wrote and produced *Tuxedo* for George Thatcher (Rice, p. 187).
- *SCHULTZ, CHARLES. "I Shouldn't Like to Say" ("A Lady's Seriocomic Sketch written by Wm. H. Lin-



- gard"). San Francisco: M. Gray, 1874. 3 pp. 2 copies. [M.G. 948] (box 6)
- *SCHULTZ, CHARLES. "Love's Sweetest Messengers." Music by Prof. Charles Schultz, Chef d'Orchestre of the California Theatre. San Francisco: M. Gray, 1870. 3 pp. [M.G. 300] (box 5)
- SCHULTZ, CHARLES. "March of the First Regiment, Second Brigade". Composed for and dedicated to its commander, Col. W. L. Barnes. San Francisco & Portland, Oregon: M. Gray, 1874. 5 pp. [M.G. 955] (box 7)
- Cover lithographed by G. T. Brown & Co. Lith., San Francisco.
- SCHULTZ, CHARLES. "Neilson Grand March." As played by the renowned California Theatre Orchestra. Dedicated to Miss Lillian Adelaide Neilson (photo on cover). San Francisco: Sherman & Hyde, 139 Kearny Street, n.d. (box 8)
- SCHULTZ, CHARLES. "Palace of Truth," polka mazurka. San Francisco & Portland, Oregon: M. Gray, 1872. 4 pp. [M.G. 444] (box 8)
- SCHULTZ, CHARLES. "Return to Me," as sung in the *Palace of Truth* at the California Theatre. Words by "HAL." San Francisco & Portland, Oregon: M. Gray, 1872. 3 pp. [M.G. 443] (box 9)
- *SCHULTZ, CHARLES. "Silver on Her Heels." Words by E. S. Marble. San Francisco: Gray's Music Store, 1870. 3 pp. 2 copies. (box 9)
- SCHULTZ, CHARLES. "When the Stars Begin to Peep," schottische. San Francisco & Portland, Oregon: M. Gray, 1873 [1874]. 3 pp. [M.G. 590] (box 12)
- SCOTT, GUSTAV A. "Bridal Wreath," mazurka brilliant. San Francisco: Salvator Rosa, 1862. [Chas. F. Robbins & Co., Music Printers, San Francisco] 3 pp. (box 2)
- Concerning Gustav A. Scott, see p. 47.
- SCOTT, GUSTAV A. "Forget Me Not," bagatelle de salon. San Francisco & Portland, Oregon: M. Gray, 1872. 7 pp. [M.G. 430] (box 4)
- *SCOTT, GUSTAV A. "Gold Is King!" (The Miners' Song). Words by Thos. S. Williams. San Francisco: Salvator Rosa, 618 Montgomery St., 1863. 3 pp. (box 4)
- "To the miners of California and Washoe, who by Free Labor and Free Votes have demonstrated to the Union that Cotton is not King, this Song is dedicated by a Californian."
- SCOTT, GUSTAV A. "Grand Centennial Galop," op. 58. Dedicated "to Mrs. L. S. Sherman, of San Francisco, Cal." San Francisco: Sherman & Hyde, 1876. 10 pp. (box 4)
- *SCOTT, GUSTAV A. "O Say, Thou Best and Brightest." Words by Thomas Moore. San Francisco: Gray & Herwig, 163 Clay Street, 1860. 4 pp. (box 8)
- SCOTT, GUSTAV A. "Pacific Railroad Polka." Dedicated to Miss Emma Starr, of San Francisco. San Francisco: Gray & Herwig, 1860. 3 pp. (box 8)
- Includes directions for whistling.
- *SCOTT, GUSTAV A. "Songs of Home (O sing once more those dear familiar airs)." To Mrs. Chas. A. Hawley, San Francisco, Cal. San Francisco: Frisbee & Co.; New York: G. Schirmer; Boston: O. Ditson & Co.; Chicago: Root & Cady, 1868. 2d copy, M. Gray. 6 pp. 2 copies. [M.G. 259]. (box 10)
- *SCOTT, GUSTAV A. "When Out on Ocean's Tide," ballad. Words by Rev. Mr. Hibbin, U.S.N., Chaplain, U.S. Flagship Pensacola. Sung with great success at her concerts by Mrs. Lizzie Parker Northrup. San Francisco: A. A. Rosenberg, 139 Kearny St.; Sacramento: L. K. Hammer; San Jose: George H. Hare, 1869. 4 pp. (box 12)
- *SCUDERE, SALVATORE. "Dormi pure (Slumber peacefully)." English version by David Nesfield. Dedicated to Miss Neilson. San Francisco & Portland, Oregon: M. Gray, 1874. 7 pp. Portrait on cover. [M.G. 936] (box 9)
- SEILER, S. "Chimes of Long Ago." Los Angeles: S. Seiler, 1897. 5 pp. (box 2)
- SEILER, S. "Fife and Drum Patrol." Dedicated to Prof. C. Strassberger, St. Louis, Mo. San Francisco: S. Seiler, 1894. 5 pp. (box 4)
- SEILER, S. "Native Sons," two-step march. To Master Paul Archibald Averill, San Francisco, Cal. Los Angeles: S. Seiler, 1977 Santee, 1898. 5 pp. (box 8)
- *SHEAR, T. WALDRON. "Huzza! 'Tis the Fourth of July." San Francisco: T. W. Shear, 1874. 2 pp. (box 5)
- *SIMONSEN, MARTIN. "The National Rally." Poetry by Eliza A. Pittsinger. San Francisco: Eliza A. Pittsinger, 1863. 3 pp. (box 8)
- *SORGE, ENRICO. "Music and Love," waltz song. San Francisco. I.L.A. Brodersen & Co. [Sheet Music Department of Kohler & Chase], 1883. 5 pp. (box 7)
- *SORGE, ENRICO. "To Amarillis." San Francisco: I.L.A. Brodersen, 1885. 6 pp. (box 11)
- *SPERANZA, DOMENICO. "E Partita! (She Has Departed!)." Words by Fred Biesta. Composed expressly for the favorite baritone Signor Giovanni G. Tagliapietra by Domenica Speranza, Director of the Italian Musical Institute of San Francisco. San Francisco: M. Gray; San Jose: A. Waldteufel, 1876. Photo of Tagliapietra on cover. 5 pp. [M.G. 1177] (box 4)



- Langley's 1876 directory identifies Domenico Speranza as a teacher of music dwelling at 1800 Stockton. In 1882 and 1883 he was "professor vocal and instrumental music and director Italian Musical Institute, 104 Kearny."
- STADTFELD, JACOB, JR. "Rosedale," polka militaire, op. 1. To Lawrence Barrett. San Francisco & Portland, Oregon: M. Gray, 1872. 7 pp. [M.G. 448] (box 9)
From 1860 Jacob Stafeld[t], Sr., was a melter at the U.S. Branch Mint in San Francisco. In 1873 he was a "gold-ingot maker" in the Melter and Refiner's Department, U.S. Branch Mint. In 1882 Jacob Stadfeld, Jr., was a "mining secretary."
- STUCKENHOLZ, W. "Baby Mine," schottische. San Francisco: Matthias Gray, 1878. 3 pp. [M.G. 1525] (box 1)
In 1878 William Stuckenholtz, "musician" dwelt at 920 Washington. In 1883 he taught music at 230 Post.
- *TOEPKE, WILLIAM. "May-be." To my esteemed friend August Mignon. San Francisco: M. Gray, Steinway Hall, 117 Post Street, 1882. 8 pp. [M.G. 1704] (box 7)
In 1869 William Toepke was a "musician" dwelling at 1025 Washington, in 1871 at 1112 Mason. From 1876 to 1883 he taught music at 1625 Sutter.
- *TRAIN, GUSTAVE. "Athalie," romance, paroles de Almire Gandonniere. San Francisco: n.p., n.d. 2 pp. (box 1)
In 1860 Gustave Train worked at the Café des Arts and in 1861 operated a billiards and liquor establishment at 629 Pacific.
- *TROYER, CARLOS. "Lead Thy Mother Tenderly," Song or Quartette for Mixed Voices. No. 1 in *Songs of Sunset Land*. San Francisco: A. Waldteufel, 437 Market St., 1884. 3 pp., 2 pp. (box 6)
Songs in this cycle include "Song of the Sunset Land," "Lead Thy Mother Tenderly," "The Funny Old Man in the Moon," "Swing Song," "Song of the Little People," "Baby Bye, 'Tis Time I should Forget," "The Raftman's Song," "Slumber Song," "I Love the Old Songs Most," "Mooley Cow," "Fortune's Wheel," all published by A. Waldteufel in 1884. See Troyer article in *The New Grove Dictionary* (1980).
- *TROYER, CARLOS. "Slumber Song." Words by Margaret Johnson. No. 9 in *Songs of the Sunset Land*. San Francisco and San Jose: A. Waldteufel, 1884. 4 pp. (box 9)
- *TROYER, CARLOS. "Songs of the Sunset Land (There Stood Upon the Mountain Crest)." Words by Richard E. White. San Francisco: A. Waldteufel, 737 Market Street, 1884. 3 pp. (box 10)
- UEBERSCHAR. "Corso Galop." As played by Herold's Grand Orchestra at the Eleventh Industrial Exposition of the Mechanics' Institute. Arr. by Louis Bödecker. San Francisco & Portland, Oregon: M. Gray; San Jose: A. Waldteufel, 1876. 3 pp. [M.G. 100] (box 3)
- UNGER, FERD. [Fred. on cover]. "Montclair Waltz." San Francisco: Sherman & Hyde, sole agents for the Weber Piano. 1874. 3 pp. (box 7)
- *VANSANT, WILLIAM S. "The Almighty Dollar!" Words and music by William S. Vansant. Dixon, Solano Co.: John A. Apperson, 1886. 4 pp. 2 copies. (box 3)
- VILE, E.C.E. "Fairest of the Fair Polka." San Francisco: C. Eaton; Santa Clara: E.C.E. Vile, 1872. Music engraved by Spaulding & Barto, San Francisco. 4 pp. (box 3)
- VILE, E.C.E. "The Pebbly-Beach Mazurka." Published at Santa Clara College, S. J., Santa Clara College Printing Office. San Jose: A. Waldteufel; San Francisco: Chas. Eaton; Santa Clara: N. D. Valentine, 1870. 4 pp. (box 8)
- VIVALDI, LORENZO. "Pommery Sec Waltz." Dedicated to the Comtesse de Polignac. San Francisco: Matthias Gray Co., 105 Kearny St., n.d. 4 pp. (box 8)
- WEDEL, GUSTAVE. "Golden Park," schottische. "Dedicated to my pupils." San Francisco: M. Gray, 1874. 3 pp. (box 4)
At various addresses, Gustave Wedel taught music from 1871 (in which year he was also a "correspondent") to 1883.
- WEST, FAR [pseud.], arr. "Emmett's Lullaby" as played in *Baby* by the California Theater Orchestra. San Francisco: M. Gray, 105 Kearny St., 1878. 3 pp. [M.G. 1526] (box 6)
- *WEST, FAR. [pseud.] "Good-bye, God Bless You All!" (his last words), ballad with chorus. To the Dramatic Profession in memory of the late H. L. Montague. Ballad with chorus. San Francisco: M. Gray, 105 Kearny Street, 1878. San Jose: A. Waldteufel, 1878. 3 pp. [M.G. 1539] (box 3 and 4)
H. J. Montague (1844-1878) portrait on cover.
- *WEST, HARRY. "Sweeter than Marmalade." Arranged expressly for Mrs. J. C. Williamson (Miss Maggie Moore). San Francisco: M. Gray, 1878. 3 pp. [M.G. 1547] (box 10)
- WHITNEY, HAMILTON J. "The Belles of Placerville," galop caprice. San Francisco: Sherman, Hyde & Co., 1877. 3 pp. (box 1)
- WILDER, OSWALD, arr. "Funeral March." Dedicated to the memory of General E.R.S. Canby (picture on cover). San Francisco: M. Gray, 1873. 3 pp. [M.G. 452] (box 4)
Although in parentheses the name (Beethoven) appears above the first bars, the indebtedness to the second movement of the Eroica is extremely slight.



Born in Kentucky, Edward Richard Sprigg Canby (1817-1873) graduated from the U.S. Military Academy in 1839, served in the Mexican War, and in 1865 commanded forces capturing Mobile, Alabama. In 1869 he volunteered for the Pacific Coast. He was assassinated by Modocs in Siskiyou County, California, April 11, 1873.

*WYATT, JOHN. "How the Soldier Talks." Dedicated to F. D. Kohler. Words by Private O'Reilly. San Francisco: M. Gray, 613 Clay St., 1864. 2 pp. (box 5)

In 1861, John Wyatt was a "musician at Metropolitan Theatre" and in 1864 "violinist" dwelling at 1511 Mason. In 1864 he had left San Francisco. In 1864 Frederick D. Kohler operated the Blue Wing saloon at 526 Montgomery.

YANKE, R. L. "Caprice Lancers," as played by Ballenberg's Orchestra [medley of 8 popular songs]. Introducing the popular melodies of "Don't Make a Noise!" "I'll Keep a Sweet Kiss for You, Darling," "Awfully Awful," "Hit Him Again; He's got no

Friends," as played by Ballenberg's celebrated orchestra. Dedicated to Mrs. J. C. Williamson (Miss Maggie Moore). San Francisco: M. Gray; San Jose: A. Waldteufel; Chicago: Lyon & Healy, 1880. [M.G. 1645] 6 pp. (box 2)

Concerning Richard L. Yanke, see *Inter-American Music Review* VII:2 (Spring-Summer 1986), p. 48, n. 25.

YANKE, RICHARD L. "Medley Waltz." San Francisco: Matthias Gray, 105 Kearny St.; San Jose: A. Waldteufel, 1877. 7 pp. [M.G. 1500] (box 7)

YNFANTE, A. "La Simpatia," mazurca. Dedicada a la Señorita Maria Fourcade. San Francisco & Portland, Oregon: M. Gray, 1875. 3 pp. (box 9)

ZBRA. "Rag Baby Schottische." San Francisco: A. Waldteufel, 737 Market St., 1887. Copyright by C. S. Packard. 3 pp. (box 8)

Bibliographical Note

Margaret Miller Rocq, editor of *California Local History, A Bibliography and Union List of Library Holdings*, 2d ed. (Stanford: Stanford University Press, 1970), listed numerous San Francisco, Oakland, and San Jose city directories useful for identifying residents with their dates (her items 7978, 7986, 7988, 7993, 7995; 14, 17; 13736, 13737, 13739). J. Carlyle Parker's *An Index to the Biographies in 19th Century California County Histories* (Detroit: Gale Research Company, 1979), itemized entries in *The Bay of San Francisco* (Chicago: Lewis Publishing Co., 1812) on Manuel Y. Ferrer, Rudolph Herold, Andrew Kohler, Hugo Mansfeldt, Louis Schmidt, Sr., and Gustav A. Scott. *Master hands in the affairs of the Pacific Coast* (San Francisco: Western Historical Publishing Co., 1892) adds biographies of Filippo Dellepiane and George Koppitz. Edward Le Roy Rice's *Monarchs of Minstrelsy* (New York: Kenny Publishing Company, 1911) tops all other vademecums for the many blackface entertainers whose songs were published at San Francisco. George C. D. Odell's indexed *Annals of the New York Stage*, IV through IX (New York: Columbia University Press, 1926-1938), fills in many useful biographical details concerning entertainers who began and interspersed their American careers with New York appearances.

Cornel Lengyel edited *Music of the Gold Rush Era, A San Francisco Songster 1849-1939, The Letters of Miska Hauser, Early Master Teachers, Celebrities in El Dorado 1850-1906* (San Francisco: W.P.A. History of Music Project, 1938-1940). Lawrence Estavan edited *San Francisco Theatre Research, Volume I* (San Francisco: W.P.A.

Project 8386, 1938). However, these secondary sources teem with errors. As a result, details must be constantly verified from newspapers (*Daily Alta California*, *San Francisco Call*, *San Francisco Chronicle*), compilations from newspapers such as Frank Soulé, *et al.*, *The Annals of San Francisco* (New York: D. Appleton & Co., 1855) and Dorothy H. Huggins, *Continuation of the Annals of San Francisco* (San Francisco: California Historical Society, 1939), and from other primary sources.

The admirably indexed *California Historical Quarterly* yields occasional tidbits. As an example, Thomas Starr King's account of the dedication of the First Unitarian Church at San Francisco July 17, 1864, contains high praise of Stephen Walter Leach's eight-voice setting of Whittier's "Son of Man" hymn (*California Historical Quarterly*, xxxi [1952], 249):

I never saw an audience more thoroughly brought into communion with the spirit of a Hymn than the congregation with Whittier's aspiration of faith. The music in which it was endowed was charming. It was varied, and thoroughly religious.

However, not the *California Historical Quarterly* but the periodical that ran from 1874 to 1879, *Sherman and Hyde's Musical Review* (see above, pages 49-70) vindicates itself as by far the best source for specifically musical events of its epoch. To cite typical news items in 1876 and 1877 issues:

Wade's Opera House opened January 17, 1876, with 4000 present to hear an orchestra conducted by J. H. Dohrmann. The Fabbri Opera gave Mozart's *Magic Flute* at Wade's March 26



(with Theodore Habelmann as Tamino) and Wagner's *Tannhäuser* April 8 and 15. That same month Emperor Pedro II of Brazil attended the Fabbri production of *Lucrezia Borgia* and one other opera, each time being greeted with the Brazilian national anthem. On April 27, 1876, Manuel Y. Ferrer premiered his *L'Elisir d'Amore Fantasie with variations* (published in his *Compositions and Arrangements* [San Francisco: Matthias Gray, 1882], pp. 96–99). At the same concert Santiago Arrillaga (*b* Tolosa, Spain, July 25, 1847, *d* Oakland, January 27, 1915) played Chopin's *Grande Polonaise*, Op. 22.

John Paul Morgan conducted a 40-piece orchestra at Dietz Hall in Oakland, July 13, 1876, playing the finale of Beethoven's *Symphony, No. 5 (Sherman and Hyde's Musical Review, III/8)*. At the same event the Oakland Harmonic Society sang Morgan's *Sea Fern* (lyrics by his wife) and Clara (Mrs. J. B.) Beutler premiered his "My Love, he built me a bonnie bower" (this song was published in the October 1876 issue, III/10). Another news item in the August 1876 issue had it that Stephen C. Massett had arrived in the Bay Area for fall season concerts ("Cramer & Co., London, now publishes his music. He will return to London at the close of the year"). A composer who was later to palm himself off as a veteran Amazon explorer and in this country as an expert on Zúñi music, "Carlos" Troyer, presented his piano pupils in recital at Bancroft's Music Rooms October 7, 1876. The December issue hailed George T. Evans as "one of the best leaders and most thorough musicians this side of the Rocky Mountains" (the March 1878 issue [V/3, 22] carried Evans's obituary).

The first Black concert artist mentioned in *Sherman and Hyde's*, Selika Williams, gave her inaugural San Francisco recital at Pacific Hall December 28, 1876, accompanied by the composer-pianist Frederick G. Carnes (IV/1, 25). The first systematic music instruction at Reno, Nevada, was given in Bishop Whitaker's School by Eva Quaiffe from Adrian, Michigan, who in fall of 1876 directed a "Musical Department" that enrolled 44 pupils (IV/1, 21). The first Ladies' Orchestra at San Francisco began forming in February 1877 under the direction of Charles J. J. Smith (IV/2, 21). On February 10, 1877, Massett gave a charity concert at Martinez, California, and on April 13 at Olympic Hall in Benicia. On April 3, 1877, Ada and Martha Chase from Stanford, Connecticut (sisters teaching at Santa Rosa Female Seminary) gave a concert at Ridgeway Hall in Santa Rosa. On April 11, 1877, Auguste Spornberger Lehman appeared at Bernheim's Hall in Santa Cruz. At Napa Ladies' Seminary the vocal teacher in 1877 was Lizzie McKinney, a graduate of Boston Conservatory, and the head instrumental instructor was Mary S. Hubbell, who had studied piano and organ two years at Leipzig Conservatory. At a benefit concert in San Francisco's Pacific Hall October 24, 1877, Manuel Y. Ferrer again played his *Elisir d'Amore Fantasie with Variations* and Santiago Arrillaga played Liszt's *Souvenir de Norma*.

Two volumes of reminiscences cover early Bay Area music. The first, Massett's "Drifting About," was excerpted in *California Relations* 37 with the title *Stephen C. Massett, The First California Troubadour* (Oakland: Abbey Press, 1954). Joseph A. Sullivan's prologue, pp. xi–xii, itemizes 56 ballads published by Massett ("Clear the Way" is 22, "Learning to Walk" is 48). Sullivan

locates Massett in San Francisco from 1871 to 1874 and gives other biographical bits. The second volume of reminiscences, Margaret Blake-Alverson's *Sixty Years of California Song* (self-published at Oakland in 1913), contains more anecdotes concerning early California music publishers than any other book of recollections.

According to David Warren Ryder's *The Story of Sherman Clay & Co. 1870–1952* (San Francisco: Neal, Stratford & Kerr), page 14, Leander S. Sherman—who arrived at San Francisco in 1861—was preceded by an elder brother, Charles Sherman, who was a member of the Vigilantes in 1856. Ryder's volume becomes progressively more valuable for the history of the firm after 1900.

Like the guitar solos and duos in Ferrer's collection, the fourteen songs with guitar accompaniment (pages 104–143) represent a wide range of nationalities including Dutch (Joseph Ascher, 1829–1869), English (John Liptrot Hatton, 1809–1886; Sir Alfred Scott-Gatty, 1847–1928), French (J. F. F. E. Halévy, 1799–1862), Irish (Michael William Balfe, 1808–1870; James Lyman Molloy, 1837–1909), Italian (Fabio Campana, Salvatore Scuderi[e], Verdi), Mexican (Baltasar Gómez) and Spanish (Sebastián Yradier, 1809–1865). Eldest among them was Halévy, youngest was Milton Wellings (born 1850)—composer of 98 songs itemized in Pazdírek (who lists no less than 13 publishers of Wellings's "Some Day," 11 of his "Dreaming," and 8 of "At the Ferry = Auf dem Strome").

As for composers resident in California (apart from himself), Miguel S. Arévalo (*b* Guadalajara, Mexico, July 5, 1843; *d* Los Angeles, June 29, 1900) is listed in Langley's San Francisco City Directory, April 1871, pages 74 and 785, as teacher of music residing at 914 Stockton. He transferred to Los Angeles later that year, henceforth taking a leading role in Los Angeles music for the remainder of his life (*New Grove Dictionary of American Music* [1986], III, 108). Two other composers represented in Ferrer's anthology resided longer periods in San Francisco: Charles Schultz and Louis Bödecker. The table of contents of Ferrer's anthology, alphabetized by composer, tells its own tale of what was popular in San Francisco in the 1860's and '70's. The eleven facsimiled pages from his collection with which the present issue of *IAMR* concludes include these items: (1) Jaime Nunó, "Himno nacional mexicano," (2) "Mexican Waltz," (3) Manuel Y. Ferrer, "Los lindos ojos (Those pretty eyes), danza habanera" [premiered at Pacific Hall, October 15, 1874, see above p. 62b], (4) Miguel S. Arévalo, "La Suplica, danza habanera" (2d guitar ad lib.), (5) Sebastián Yradier, "María Dolores, danza habanera," (6) "El Jaleo de Xérez (Pearl of Xeres)" [see L. M. Gottschalk, *The Piano Works* (New York: Arno Press, 1969), v, 212–221].



FERRER, MANUEL Y., *Compositions and arrangements for the guitar. A complete collection of vocal and instrumental music.* San Francisco: Matthias Gray, 1882.

Contents, here listed alphabetically by composer, are always guitar originals or arrangements by Ferrer. Miguel S. Arévalo, a native of Guadalajara, Mexico, but from 1871 to death resident in Los Angeles, is identified in *The New Grove Dictionary of American Music* (1986), III, 108.

- ALBERT, CHARLES D' [1809-1886]. "The Favorite Peri Waltzes" (24-25)
- ARÉVALO, MIGUEL S. [1843-1900]. "La Suplica, Danza habanera," 2d guitar ad lib. 26-27)
- ASCHER, JOSEPH [1829-1869]. "Alice Where Art Thou?," Words by W. Guernsey (120-121)
- BALFE, MICHAEL WILLIAM [1808-1870]. "The Power of Love," Ballad from *Santarella* (122-124)
- BEETHOVEN, *see* Schubert
- BISHOP, SIR HENRY R. [1786-1855]. "Home Sweet Home [from *Clari, or The Maid of Milan*] with variations for Guitar" (79-83)
- BOCCHERINI, LUIGI. [Quintet, Op. 11, No. 5 in E Major, 3rd movement] "Boccherini's Celebrated Minuetto," Guitar Solo with 2d ad lib. (58-60)
- BÖDECKER, LOUIS [1845-1899]. "First Kiss, polka" (36-37)
- BRAY, CHARLES E. "Home Memories" (64-66)
- CAMPANA, FABIO [1819-1882]. "Guarda che bianca luna (See How the Moon)," Duettino, English translation by H. Milard (114-117)
- . "Speak to Me!," Words by H. B. Farnie (131-133)
- COOTE, CHARLES, JR. "Corn Flower Waltzes" (33-35)
- DONIZETTI, GAETANO. "L'Elisir d'amore, Fantaisie, with Variations" (96-99)
- . "La Fille du Régiment," Arranged for two Guitars (67-75)
- . "Lucrezia Borgia, with Variations" (92-95)
- FAUST, CARL [1825-1892]. "Marien-Polka," Op. 123 (40-41)
- FERRER, MANUEL Y. "Alexandrina, Mazurka de Salon," Composed for Guitar and respectfully dedicated to the Members of the Bohemian Club of San Francisco, Cal. (90-91)
- . "Anita, schottische" (30-31)
- . "El Jasmin, Waltz" (20-22)
- . "La Chacha, A Spanish Song," English translation by Fred Lyster ("Ah! que linda es usted, chacha mía") (106-107)
- . "Los lindos ojos (Those Pretty Eyes), Danza habanera," Poesia de J. M. Paredes. English translation by David Nesfield (134-137)
- , arranger. "May Breezes" (42-44)
- . "Mexican Waltz" (8)
- . "Nonie Waltz" (28-29)
- . "Spanish Fandango" (6-7)
- . "Spanish Mazurka, No. 1" (12)
- . "Spanish Mazurka, No. 2" (13)
- . "Switzer's Farewell" (9)
- GIBBS, HENRI. "Amaryllis air composé par Louis XIII" [1868] (38-39)
- GÓMEZ, BALTASAR. "A una flor, romanza mexicana" (lyrics begin "Oh, flor hermosa") (109-111)
- [GOTTSCHALK, L. M.] [Souvenirs d'Andalousie] "El Jaleo de Xérez (Pearl of Xeres)" (54-55)
- GOUNOD, CHARLES. "Faust Waltzes" from the opera (76-78)
- HALÉVY, J. F. F. E. "Bright Star of Hope, or, Call Me Thine Own" from *L'Éclair* (104-105)
- HATTON, JOHN L. [1809-1886]. "Good-bye, Sweetheart, Good-bye" (118-119)
- IRADIER, SEBASTIAN, *see* Yradier
- KETTERER, EUGÈNE [1831-1870]. "Gaëtana Mazurka," Op. 101 (50-51)
- LECOQC, CHARLES. "Conspirator's Chorus" from *La Fille de Mme Angot* [1872] (14)
- . "Légende" from *La Fille de Mme Angot* (15)
- . "See How His Face He Covers" from *Le Petit Duc* [1878] (16)
- MEYER, LEOPOLD VON [1816-1883]. "Chant bohémien," Op. 58 (87-89)
- MOLLOY, JAMES L. "Tripping through the Meadows," As Sung by Mrs. Alfred Kelleher, Words by Tom Hood (128-130)
- NUNÓ, JAIME [1824-1908]. "Himno Nacional Mexicano (Mexican Hymn)" (17)
- PALADILHE, ÉMILE [1844-1926]. "La Mandolinata, Roman Serenade" [1872] (52-53)
- PEPLOW, JOHANN. "Luna-Polka," Op. 13, Arr. for two Guitars (84-86)
- RESCH, JOHANN. "Secret Love, Gavotte" (61-63)
- ROSSINI, GIOACCHINO. "Prayer from *Moise in Egitto*" (23)
- ROUGET DE LISLE, CLAUDE-JOSEPH. "Marseillaise Hymn, French National Hymn" (19)
- SCHUBERT, F. P. [misattributed to Beethoven]. "Le Désir [= Trauer-Walzer, 1816, Schubert's *Werke*, Serie 12, No. 2], With Variations" (45-48)
- SCHULTZ, CHARLES. "Palace of Truth, polka mazurka" (5)
- SCOTT-GATTY, ALFRED. "O fair Dove, O fond Dove," words by Jean Ingelow (125-127)
- SCUDERI, SALVATORE [1845-1927]. "Slumber (Dormi pure)," English words by David W. Nesfield (138-140)
- SILCHER, FRIEDRICH [1789-1860]. "Loreley" ["Ich weiss nicht"] (32)
- SMITH, JOHN STAFFORD. "The Star Spangled Banner (America's National Hymn)" (18)
- VERDI, GIUSEPPE. "Addio del passato (Adieu, fond Dreams)," from *La Traviata* (56-57)
- . "Di Provenza il Mar" from *La Traviata* (11)
- . "Las hembras todas ["La donna è mobile"] de la Opera, de Rigoletto," versos de D. Estrella (108-109)
- . "Rigoletto Fantaisie" (Quartette) (100-103)
- . "Serenade and Miserere" from *Il Trovatore* (48-49)
- WELLINGS, MILTON. "Some Day (Algún Día)," Words by Hugh Conway, Letra de J. M. Paredes (141-143)
- YRADIER, SEBASTIÁN. "La Paloma, Danza habanera" (112-113)
- . "María Dolores, Danza habanera" (10)



HIMNO NACIONAL MEXICANO.

(MEXICAN HYMN.)

Arr. by M. Y. Ferrer.

Marziale.

The musical score is arranged in eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Marziale." The music starts with a forte (*f*) dynamic and includes a triplet of eighth notes. The second staff continues with a piano (*p*) dynamic and a crescendo (*cres.*) marking. The third staff features a forte (*f*) dynamic and includes the instruction "Bar" above the staff. The fourth staff is marked "Poco meno mosso" and begins with a piano (*p*) dynamic. The fifth staff includes a 5th fingering instruction. The sixth staff continues with a piano (*p*) dynamic. The seventh staff includes a 5th fingering instruction and a 1st fingering instruction. The eighth and final staff concludes with a forte (*f*) dynamic, a double bar line, and the instruction "D.C. al Fine." The score is filled with various musical notations, including notes, rests, beams, and dynamic markings.



LOS LINDOS OJOS.

(THOSE PRETTY EYES.)

DANZA HABANERA.

Poesia de J.M. PAREDES.

Musica de M.Y. FERRER.

English translation by DAVID NESFIELD.

Tempo di Danza.

2. ¿Qué es lo que me está òn-tan-do, Que tan-ta ri-sa me
 2. What is it, I pray you, tell me, That makes me to mirth in-

1. Se-ño-ra del al-ma mi-a, Lo que he de de-cir no
 1. O! La-dy so fair and beau-teous, I know not what I shall

da? Di-ce que me-a-ma, ne-gri-to, Di ce que me-a-ma, já, já. Si
 clin'd, You say you're in love you ras-cal! So plainly I'll speak my mind, If

sé; Pe-ro de-ve-ras la quie-ro, Muy de-ve-ras; ya se vé! Con
 say, I can-not tell how I love you, If ev-en I sing all day; Your

Bar.



que - re que yo le que - ra, man - de en - la - dri - llar el mar Y,
 you wish that I should love you, A pavement build o'er the sea, And

e - - sa ca - - ra de pas - cuas, E - - se ta - - lle y e - - se pié, Lle -
 face is so fair and ho - ly, Your waist and your foot so wee; The

despues de en-la-dri-lla-do, Su-ya se-ré sin fal-tar. ¿Qué me di-ce us-
 af - ter the pavement's finished, Then I promise yours to be, What have you to

-vándo - me es-tá Can - din - gas, Con per - don de su mer - ced. ¿Qué me di-ce us-
 spirit of ev - il seize me! I'm sick with love you see. What have you to

rit. *a tempo* *p* *dolce*

ted? ¿No le gus - to ya? Pues no se de - ten - ga,
 say! Will you not o - bey? Then you need not lin - ger,

ted? Pues que no me dá El a - mor que pi - do
 say! E'er I pine a - way, Hear my prayer in pi - ty,

Ya pue - de mar - char. ¿Qué me di-ce us - ted? ¿No le gus - to
 You can go a - way, What have you to say? Will you not o -

Con tal an - cie - dad? ¿Qué me di-ce us - ted? Pues qué no me
 Lis - ten to my lay. What have you to say? E'er I pine a



ya! Pues no se de ten - ga, si, Ya pue - de mar -
 bey! Then you need not lin - ger, Yes! you can go a -

dá El a - mor que pi - do, si, Con tal an - - cie -
 way, Hear my prayer in pi - ty, Yes! lis - - - ten to my

char.
 way.

dad? No se ha - ga tan e - - - no - - ja - - do,
 lay. Do, not look so ve - - - ry an - gry,

Ah! No se ha - ga us - ted tan es - qui - - va,
 Ah! Do not thus des - pise and scorn me,

Ah!
 Ah!

cres. *p* Bar

mi - - re que no hay pa - ra qué; Por - que de - ve - ras, lo ju - ro, Nun - ca he de ser
 See there is not a - - ny cause, For I swear up - on my hon - or, That I nev - er

Mi - - re que mu - rien - does - toy Por e - sos lin - dos o - ji - - tos Que en la ca - ra
 See of love I per - ish soon, Love for those sweet eyes, which heaven gave to you a



yo de us-téd Y, si por e-so se sien-te, No lo pue-do re-me-diar;
 can be yours; If on this account your feelings suf-fer, I am not to blame,

p

le dió Dios; Y no se-a tan in-gra-ta, Ni me muestre tal des-den,
 ten-der boon, And be not so hard and cru-el, Treat me not with such dis-dain,

Que yo le a-me no es tan fá-cil, Vá-ya-se us-ted, Vá-ya-se us-ted
 And as I can nev-er love you, You must bear it, You must bear it

Que no en-con-tra-rá o-tro a-mante Que la quie-ra tan re-bien.
 For you'll never find a lov-er Who will love as I, a-gain.

Bar Bar 1^a 2^a

f *p* *mf* *p*

á pa-sear.
 all the same

mf *f* *p* *f* *ff* Fin.

LA SUPLICA.

DANZA HABANERA.

Composed by MIGUEL S. ARÉVALO.

Tempo di Danza.

1st

pp

2d

ad lib:

mf

p

pp e dolce

pp

mf

p

dolce



mf

Bar:

Bar:

f

p

pp

CODA.

mf

pp

mf

p

Harm^{7th} 12th 12th 7th nat.

Harm nat.

pp

rall: Sempre

pp

7th

1st

2nd

3rd

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

18th

19th

20th

21st

22nd

23rd

24th

25th

26th

27th

28th

29th

30th

31st

32nd

33rd

34th

35th

36th

37th

38th

39th

40th

41st

42nd

43rd

44th

45th

46th

47th

48th

49th

50th

51st

52nd

53rd

54th

55th

56th

57th

58th

59th

60th

61st

62nd

63rd

64th

65th

66th

67th

68th

69th

70th

71st

72nd

73rd

74th

75th

76th

77th

78th

79th

80th

81st

82nd

83rd

84th

85th

86th

87th

88th

89th

90th

91st

92nd

93rd

94th

95th

96th

97th

98th

99th

100th

DANZA HABANERA

YRADIER.

Arr. by M. Y. Ferrer.

Tempo di Danza.
Bar

Musical score for **Danza Habanera** by Yradier, arranged by M. Y. Ferrer. The score is written for two staves in treble clef with a key signature of one sharp (F#). It includes various musical notations such as triplets, first and second endings, and dynamic markings.

Annotations and Performance Directions:

- Tempo di Danza. Bar** (at the beginning)
- 3 Bar** (above a triplet)
- 3 Bar** (above another triplet)
- 1.** (first ending)
- 2.** (second ending)
- 3** (triplet markings)
- 4th** (fourth ending)
- rit.** (ritardando)
- nat.** (natural)
- a tempo.** (return to tempo)
- Harm:** (Harmonization)
- p** (piano)
- mf** (mezzo-forte)
- f** (forte)
- p dolce** (piano dolce)
- rall.** (rallentando)

EL JALEO DE XEREZ.
(PEARL OF XERES)

Arr. by M.Y. Ferrer.

Allegretto grazioso.

The musical score is written for guitar and consists of several systems of staves. The first system begins with the tempo marking "Allegretto grazioso." and includes dynamic markings such as *f*, *p*, and *legg:*. The score features numerous triplets and slurs. Technical instructions include "Harm" (harmonic), "Bar" (bar), and fret markings for the 5th, 7th, and 12th frets. The piece concludes with a "TRIO" section, which is marked with a *p* dynamic and features a consistent rhythmic accompaniment pattern.

A musical score for piano, consisting of ten staves. The music is in 3/4 time and G major. It features various dynamics such as *p*, *f*, *ff*, *cres.*, and *dim.*, along with performance instructions like *dolce* and *Harm*. The score includes first and second endings, trills, triplets, and a bar section. The piece concludes with a final chord marked *ff*.

1. 2. *dolce* Bar

p *f* *cres.* *dim.* *dim.* *p* *ff* *p* *f* *cres.* *Harm* *ff*