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NOV 6 1891

To Miss Lydia Thompson,

SODA & B.

SONG AND CHORUS,

Arranged by

CH. E. PRATT.

PUBLISHED BY J. L. PETERS, NEW-YORK.

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How many people are puzzling their brains over what they shall give some lady friend? There are plenty of articles that can be bought; but the trouble is, what will be a proper present for a young man to give some other body's sister? A hundred things might be selected, and not one as appropriate as a year's subscription to PETERS' MUSICAL MONTHLY. Music is always in order. It makes a delicate, a refined present, and something that any lady can accept from a gentleman friend. A present of this kind will cause a twelve-fold pleasure to the party receiving it, and cause you to be thanked and looked for as a regular monthly visitor. Or, you can let the giver be unknown. We can keep a secret, if you want us to. You can thus make a useful present, and enjoy the surprise it will create

We give the contents of January, February, and March numbers of PETERS' MUSICAL MONTHLY, and a glance at the authors will show the superior quality of the music we furnish our subscribers. In fact, the names of all the leading Song and Instrumental writers will be found as contributors to what may be safely called the cheapest music ever published. It will also be seen that each number contains from twelve to sixteen pieces of music, and that we are really furnishing from one hundred and seventy to two hundred pieces of music, to every yearly subscriber—

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We devote all our space to music; giving in each month's issue thirty-six full-size pages of music, printed on fine white paper, and eight pages of reviews of new music, books, etc., on tinted paper. The music pages are numbered; so that they can be detached and bound into a yearly volume of four hundred and thirty-two music pages, nearly two inches thick, (or better still, into two half-yearly volumes, as a yearly volume is actually so bulky that it is apt to break the rack of the piano.)

Giving so much valuable matter for such a small sum, we deem it necessary to explain how we can do it. It is in this way: We are largely engaged in publishing sheet-music, and frequently turn out as many as two hundred new issues in a single month. Among these pieces are many valuable compositions which only need to be seen and heard to become immensely popular. The difficulty of introducing new music to the musical public gives our reasons for starting PETERS' MUSICAL MONTHLY, and the chance it gives to

introduce our new publications, explains how we can afford to give so much for so little money. In a word, we do not expect to make money off of our circulation. We can not do it, if we wanted to, as we give too much to make on it. We, however, make ample profit out of the immediate AFTER SALE OF THE MUSIC, which we never could have introduced in any other way, except by enormous outlays for expensive advertising. As PETERS' MUSICAL MONTHLY increases in circulation, we increase its size, preferring to run our magazine without profit, and thereby create a great demand for our music, in preference to paying thousands of dollars for advertising the same pieces that we are thus introducing in a more certain and sure way.

As we publish PETERS' MUSICAL MONTHLY to introduce the music each number contains, it can readily be seen that it would be throwing away paper and printing, and defeating our own ends, to give a poor piece of music. Such a piece would never create a demand for itself in sheet form, and therefore not pay us. It is for this reason that we are so very particular as to what we put in PETERS' MUSICAL MONTHLY, and it is for this reason that we employ no one to write for our magazine. On the contrary, we try over our monthly issues, and pick out a dozen or so from one or two hundred pieces, such as we think, in our judgment, are most likely to please the general public; we put them in the MONTHLY, and scatter them broadcast over the land for our subscribers to sing and play to their friends. The music being good, their friends like it, and buy it in sheet form, at from thirty to sixty cents apiece, which gives us our returns.

SOME TWENTY THOUSAND WELL-TO-DO FAMILIES are taking advantage of our magazine to lay in a bountiful supply of new music, and we should be pleased to add as many more names to our list, at the same rates; once fifty thousand names on our list, and we shall begin to think it time to close our books to new-comers at any such prices, as there must be a limit to this almost free gift of music, or we would in the end defeat our own object, namely, the after sale of the music. In the mean time, we will gladly enroll all the names we can, and would call your attention to our cash and club rates, whereby you may materially lessen your own subscription. Remember! three copies for nine dollars, and one free to the getter-up of the club.

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SODA AND B—.

SONG AND CHORUS.

Words by W. GREENAWAY.

Arranged by CHARLES E. PRATT.

Tempo di Polka.

First system of piano introduction musical notation, featuring treble and bass staves with a forte (*f*) dynamic marking.

Second system of piano introduction musical notation, featuring treble and bass staves with a fortissimo (*ff*) dynamic marking.

Vocal melody and piano accompaniment for the song and chorus. The vocal line includes five verses of lyrics. The piano accompaniment is marked mezzo-forte (*mf*).

1. Some fel - lads sing a - bout Champagne, And doubt - less ma - ny here Have
2. My Guv' - nor, though a fine old boy, And one of the right sort, Will
3. I once a - dored a love - ly girl, A charm - ing lit - tle dear, Whose
4. The fa - cul - ty all re - com - mend The bev - er - age in Spring, And
5. You see how ver - y well I am, Al - though some peo - ple say That

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* 894-3.

chant - ed of the good Rhine Wine, Or sing in praise of Beer ; Each
 not be - lieve in a - ny - thing, But Sher - ry, or old Port, He
 fa - ther was a brew - er of The com - pound, Gin - ger Beer ; He
 'neath the burn - ing Sum - mer sun It's quite the pro - per thing ; The
 like a so - da bot - tle I Shall pop off some fine day ; And

one to his own taste of course, But take the tip from me, If
 grum - bles at the gout, yet will, Not save Phy - si - cians' fee, By
 said un - less I drank his stuff, My bride she should - 'nt be, A
 Au - tumn it ex - act - ly suits, In Win - ter let me see, I
 now I have to pop a - way, I'm sure you will a - gree, That

you your spir - its would sus - tain, Drink on - ly So - da and B—
 tak - ing my ad - vice, which is, Drink on - ly So - da and B—
 nice fix for a fel - lah who Drinks on - ly So - da and B—
 think you can't do bet - ter than Drink on - ly So - da and B—
 I am right and you'll hence - forth Drink on - ly So - da and B—

3

SPOKEN.

After 1st verse.—Yes I assure you it's the experience of a fellah who's crossed the raging Hudson, climbed the frozen lava of Vesuvius, and suffered all the hardships of a long sea voyage to Coney Island! and that fellah for the benefit of his other fellahs tells them that the only thing that sustained his drooping spirits under those trying circumstances was—*Chorus.*—Soda and B—&c.

After 2nd verse.—Yes, I said, look here Guv'-nor, you know if you sup sherry of course you need *sup-port* in the shape of Soda and B—. What the deuce does the boy mean by Soda and B—? Why bless your innocent old carcass, Soda means Soda Water, and B means Brandy and if a fellah sticks to that he'll never have gout, but the old boy did'nt see it, so he sticks to his Port and I to—*Chorus.*—Soda and B—&c.

After 3rd verse.—Yes, there was a nice state of things, I was to drink nothing but Ginger Beer or give up his daughter, beauty and froth on one side and Liberty and Soda and B—on the other, it was very painful but I had to give up the dear girl, for I could'nt live without—*Chorus.*—Soda and B—&c.

After 4th verse.—Yes, I've recommended it to my friends with surprising results, 1st case, Young Spooner, bad attack of five o'clock in the morning on the brain, prescribed Soda and B—gone in a moment, Miss Lover, and heartache—gone in three days, Captain Jinks, came into large property, prescribed Soda and B—gone in six months, I could quote a hundred cures effected by—*Chorus.*—Soda and B—&c.

After 5th verse.—Yes, it's time I took my Soda and B—and since that little affair of the Ginger Beer I'm obliged to take my medicine regular, and in conclusion my dear boys take the advice of a fellah who's been every where and seen everything, and let go the B—and with a fizz and a bang its—*Chorus.*—Soda and B—&c.

CHORUS in unison.
Tempo di Valse.

So - da and B—, So - da and B—, Break-fast! Lun - cheon!

Din - ner or Tea! So - da and B—, So - da and B—, There's nothing comes

Repeat *ff*
up, boys, to So - da and B—.

*Jamie's Whisper to Jessie. 2. F. F to F. For Mez. Sop. Thomas. 40

Wad ye hae me tell to you what he whispered, Jamie true?
We were comin' down the brae, in the glommin' sweet of May,
Tremblin', leavin' close to hear, thus he whispered in mine ear—
Ah! I mauna tell to you what he whispered, Jamie true.

The composer, Mr. J. R. Thomas, thinking that young lovers would like such an occasional whisper about their ears, has made a tuneful one of it. It's a sweet whisper, and we trust our young friends will appreciate it. It is illustrated with a beautiful vignette.

*Janette. 3. E₂. D to E₂. For Bar. Thomas. 50

Oh! loosen the snood that you wear, Janette,
Let me tangle a hand in your hair, my pet,
For the world to me has no dancier sight
Than your brown hair valling your shoulders white.

A sprightly lyric song written by Miles O'Reilly. Suggesting to the composer an easy, fluent melody. It is illustrated with a colored vignette representing the blushing Janette herself.

Jennie Lorn. 3. E₂. D to E₂. Song and Chorus. Martin. 30

No. 2 of six beautiful songs by S. Wesley Martin.

Jennie's Grave. 3. E. Duet for Mez. Sop. and Alto or Mez. Ten. and Base. Webster. 35

Softly blow, sweet-scented zephyr,
Round the grave where Jennie lies.

This little duet is possessed of excellent sentiment and a graceful melody.

Jennie Maud. 2. E. E to F_♯. Mez. Ten. with mixed Chorus. Webster. 35

I love to sing of the cottage home
Where dwells my Jennie Maud.

A song and chorus appealing to the popular taste.

Jessie Alden. 2. E. D_♯ to C_♯. Bar. Curtis. 30

At the foot of the mountain
Where the trees twine in bowers, etc.

An easy and flowing melody within the reach of all.

James Beauté's, (Vale of Rest.) 4. D. D to G. Arranged from Meyerbeer by Dresler. 30

A sweet song from the Huguenots.

John Brown. 3. E₂. E₂ to F. Bar. Webster. 35

I've a guinea I can spend, I've a wife and I've a friend,
And a troop of little children at my knee, John Brown.

A lively song. Very popular.

John Brown's Legacy, or Johnny's so long to the Fair. 3. G. D to D. A comic Song, with unison Chorus. Thomas. 30

Neither of these are any relation to Old John Brown.

John. Serenade. 3. G. D to E. Maynard. 30

John, John, musical John,
The sweetest name under the sun,
The loveliest far, and the dearest one,
John, John, musical John.

A cheerful song and chorus. Very much admired.

Just across the Narrow River. 3. E₂. E to E₂. Towne. 30

Weeping came a little maiden, when the earth was sweet with May,
Through the field of sunny daisies, where the shining dew-drops lay,
For her lost bird sadly calling, which had flown from careless hands,
Just across the narrow river where the dark old linden stands.

A charming little song. Sung by the Continental Vocalists at all their concerts.

Katie's Grave. 2. E₂. D to E₂. Bar. Song with mixed Chorus. Martin. 30

The roses are blooming and sweetly adorning
The grave where my loved one now sleeps.

Very pretty. No. 4 of six beautiful ballads.

Katie West. 3. G. D to G. Song and Chorus. Webster. 35

I have a little winsome friend, that lives across the way,
Whose snapping eyes and bonnie smile my unresisting heart beguile.

Very popular. In Webster's usual happy style.

Katie Lee and Willilo Gray. 3. E. Sop. E to F_♯. Mixed Quartet. Grant. 30

Two brown heads with tossing curls,
Red lips shutting over pearls;
Hare feet white and wet with dew;
Two eyes black, two eyes blue.

A charming quartet. Several thousand copies have been sold of this, and the demand still increases.

*Katy McFerran. 2. E₂. D to F. A cheerful Irish Ballad with Chorus. Hays. 40

The modest May moon looked down upon Erin,
The land of sweet song and the "Gem of the Sea,"
As I sat on the stile with sweet Kitty McFerran,
Who wept like a child while she listened to me.

Chorus: And how like an angel did Katy resemble
Some beautiful creature just come from the skies;
And her soft little hand in my own long lay and tremble,
As she pleaded "Don't leave me!" with tears in her eyes.

This is a song that we have no hesitation in recommending. It is by our friend Hays, who so far has written nothing that has not become popular. His songs are eagerly looked forward for, by the minstrels, and invariably make a hit.

Katy, my Darlint. 3. C. C to F. Irish song. Webster. 35

Arrah, Katy, my swate little darlint, be aisy,
You're kissing my senses entirely away.

A flowing and exceedingly taking melody.

Kind (A) Good-Night, my Brother. 3. F. A to F. Ducat. 30

Kindly bear this Ring to Mollie. 3. E₂. F to E₂. Song with Chorus. Palmer. 30

Kindly bear this ring to Mollie,
Ere the star of life departs;
Tell her that I sent it to her—
That she blooms within my heart.

An affecting little ballad. The music is simple, and remarkable for its captivating character.

King of the Cannibal Islands. 3. E₂. E to F. Comic Song with mixed Chorus. Raphaelson. 35

Oh! have you heard the news of late,
About a mighty king so great?
If you have not, it is in my pate—
The King of the Cannibal Islands.

Sung with unbounded applause in the burlesque of "Pocahontas."

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Lawgiver's Grave. 5. F Min. Trio for Mez. Sop. Alto and Base, with Solo. Horn. 30

A trio of great excellence. Sung with success at the principal concerts.

Leap for Life, (See Main Truck.) 6. D to G_♯. Russell. 31

A splendid song for tenor voice. Descriptive, and in Russell's best style.

L'Ena de l'Orme. 4. D₇. C to D₇. Song and Chorus. Whiting. 30

Yes, thou art gone in the pride of thy youth,
The fairest of all the valley;
Gone in the light of thy beauty and truth,
Gone where the night-winds rally.

This and "Leoline" are the best of Mr. Whiting's charming songs. They are both deservedly popular.

Leoline. 4. D₇. C to E₂. Bar. with Chorus. Whiting. 30

Leoline, though thou art far from me,
Yet my spirit e'er doth turn to thee;
In my memory oft thy smile
Will the weary hours beguile.

Sparkling and bright. Few have heard it but to admire its charming melody. Every one should have a copy.

Let me kiss him for his Mother. 3. D. B to E. A popular Ballad. Ask for PETERS' edition. Peters. 40

Let (Oh!) me kiss the Baby. 3. A₂. D to F. Song with fine Chorus. Hays. 50

O eyes of heavenly beauty! O face so young and fair!
Methinks I see its mother in every feature there;
Its eyes in beauty beaming, in merry, roguish glee;
Oh! let me kiss the baby, for the smiles it gives to me.

Illustrated with a fine colored title-page. The words and music are by Will S. Hays, and we can give it no better recommendation than by saying, it is equal to any of his ballads.

Let the Dead and the Beautiful Rest. 2. G. D to D. Song, Duet, and Chorus. Martin. 50

Let the dead and the beautiful rest;
Make her grave 'neath the willow by the stream,
Where the wind-harps will whisper o'er the lute,
Like the song of some angel in our dream.

This little ballad can not be too highly praised, and, for sweetness, it is unsurpassed by any thing we have issued in many a day. The words are by C. C. Butler, Esq., and have become widely known through the popularity of Mr. Wesley Martin's charming melody. No collection is complete without it.

Let us go to the Land of the Fairies. 2. G. D to E. With mixed Chorus. William Smith. 30

A sweet little ballad. Well written, and in the popular style.

Let us try to be happy. 3. F. C to F. Lawrence. 35

Let us try to be happy. We may, if we will,
Find some pleasure in life to overbalance the ill;
There was never an evil, if well understood,
But what, rightly managed, would turn to a good.
If we were but as ready to look to the light
As we are to sit moping because it is night,
We would own it a truth, both in word and in deed,
That he who tries to be happy is sure to succeed.

A cheerful song, with fine sentiment.

Level and the Square. 3. A. Trio, without accompaniment, for male voices, or S., T., and Base. Baker. 30

Sung with success by the Baker Family. It makes a fine trio.

Level and the Square, (We meet on the Level and part on the Square). Dodge. 30

A capital song. Sung with great success by the author, Ossian E. Dodge, at his concerts.

Life has no Charms for me. 3. C. B to F. Thomas. 30

I look around, I look around, life has no charms for me,
And yet there is one gentle form—but why that thought recall? etc.

One of Thomas's most popular songs. It has been sung with success at the principal concerts.

Light Songs and charming Stories, (Istoria bello a loggiero.) 6. G. D to A. Soprano Song from Crispino o la Comaro. Arranged by. Dresler. 46

Lively and artistic. One of the best songs from this favorite opera.

Like Death's Foreboding, (Wie Todesahnung.) 6. G. B to E. Recitative and Nocturno. Complete. For Baritone voice. From Tannhäuser. Arranged by. Dresler. 30

With English and German text. No good singer should be without a copy.

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