

# Sweet Little Sally

AN OLD FASHIONED  
LOVE SONG.

BY  
**RUTH WHITE**  
AND  
**J. E. WHITE**

COMPOSERS OF  
"IKA HULA" ETC

5

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# Popular Two Steps for Ballroom and Parlor.

BE SURE AND TRY THESE ON YOUR PIANO.

## MISS MANHATTAN MARCH.

W. F. Peters.

Piano Solo. 50¢

Musical score for Miss Manhattan March, composed by W. F. Peters. The score is for piano solo and consists of two staves. The key signature has one flat (B-flat) and the time signature is 2/4. The piece begins with a piano (*p*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand.

## ONE NEW YORK TWO STEP.

Safford Waters.

Piano Solo. 50¢

Musical score for One New York Two Step, composed by Safford Waters. The score is for piano solo and consists of two staves. The key signature has one flat (B-flat) and the time signature is 2/4. The piece begins with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) section.

## \* NOBILITY TWO STEP.

Theo. F. Morse.

Piano Solo. 50¢

Musical score for Nobility Two Step, composed by Theo. F. Morse. The score is for piano solo and consists of two staves. The key signature has one flat (B-flat) and the time signature is 2/4. The piece begins with a mezzo-forte (*mf*) dynamic and includes a section with a 7/7 time signature.

## DINAH'S JUBILEE TWO STEP.

J. H. Ellis.

Piano Solo. 50¢

Musical score for Dinah's Jubilee Two Step, composed by J. H. Ellis. The score is for piano solo and consists of two staves. The key signature has one flat (B-flat) and the time signature is 2/4. The piece begins with a forte (*f*) dynamic.

## QUITYERKIDDIN MARCH PATROL.

M. H. Rosenfeld.

Piano Solo. 50¢ Orchestra 75¢

Musical score for Quityerkiddin March Patrol, composed by M. H. Rosenfeld. The score is for piano solo and orchestra and consists of two staves. The key signature has one flat (B-flat) and the time signature is 2/4. The piece begins with a pianissimo (*pp*) dynamic and includes a section marked *ben marcato*.

## MORA MARCH.

Chas. Miller.

Piano Solo. 50¢ Orchestra 75¢

Musical score for Mora March, composed by Chas. Miller. The score is for piano solo and orchestra and consists of two staves. The key signature has one flat (B-flat) and the time signature is 2/4. The piece begins with a mezzo-forte (*mf*) dynamic and includes a section marked *cresc. --- f*.

## SECRET SERVICE MARCH.

J. H. Flynn.

Piano Solo. 50¢

Musical score for Secret Service March, composed by J. H. Flynn. The score is for piano solo and consists of two staves. The key signature has one flat (B-flat) and the time signature is 2/4. The piece begins with a mezzo-forte (*mf*) dynamic and includes a section marked *f*.

## PATRIARCH'S MARCH.

J. H. Flynn.

Piano Solo. 50¢

Musical score for Patriarch's March, composed by J. H. Flynn. The score is for piano solo and consists of two staves. The key signature has one flat (B-flat) and the time signature is 2/4. The piece begins with a forte (*f*) dynamic and includes a section marked *ffz*.

## \* THE MEETING OF THE BLUE AND GRAY MARCH.

Theo. F. Morse.

Piano Solo. 50¢ Orchestra 75¢ Band 50¢

Musical score for The Meeting of the Blue and Gray March, composed by Theo. F. Morse. The score is for piano solo, orchestra, and band and consists of two staves. The key signature has one flat (B-flat) and the time signature is 2/4. The piece begins with a mezzo-forte (*mf*) dynamic.

## \* COONTOWN CAPERS TWO STEP.

Theo. F. Morse.

Piano Solo. 50¢ Orchestra 75¢ Band 50¢

Musical score for Coontown Capers Two Step, composed by Theo. F. Morse. The score is for piano solo, orchestra, and band and consists of two staves. The key signature has one flat (B-flat) and the time signature is 2/4. The piece begins with a mezzo-forte (*mf*) dynamic. Below the score, there is a line of lyrics: "ad lib. Coons will be dancing, Gals will be prancing, Until the morning bright,..... Folks will be singing, shouting and".

\* Also published for Mandolin, Guitar, & Banjo.

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# SWEET LITTLE SALLY.

(AN OLD FASHIONED LOVE SONG)

By RUTH WHITE and J. E. WHITE.

Composers of "Ika Hula" &c.

**Andante Moderato**

The piano introduction is written in 6/8 time with a key signature of one flat (B-flat). It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The first system of the vocal line and piano accompaniment. The vocal line is in a soprano range, and the piano accompaniment is in a mezzo-piano (*p*) dynamic. The lyrics are: "There's a dear lit-tle treasure I love beyond measure She lives not a - far down the Be - fore the day's o - ver I'll tell her I love her My heart throbs for her, I can't

The second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics: "val - ley — 'Mid the trees and the flow - ers, The birds and the bow - ers My tal - ly — I'll ask her to please me, Say yes, and not tease me Be". The piano accompaniment continues with a steady harmonic accompaniment.

dain - ty my hon - nie sweet Sal - ly. Where's want or where's sor - row, She  
mine now, oh, won't you dear Sal - ly. And if she will do it I

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are written below the notes. The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a simple bass line.

waits not the mor - row A bright ray of sun - shine is Sal - ly To the  
know she'll not rue it, I'll make a good home in the val - ly I'll

The second system continues the melody and accompaniment. The piano part includes some dynamic markings and phrasing slurs.

ill or af - flic - ted The poor or e - vic - ted An an - gel of mer - cy is Sal - ly.  
love and pro - tect her, I'll nev - er neglect her My Sal - ly, my own dar - ling Sal - ly.

The third system concludes the piece. The piano part features a forte (*f*) dynamic marking and a final cadence.

## REFRAIN.

Oh Sal-ly dear Sal-ly My sweet lit - tle Sal-ly With blue eyes and  
*espressivo*

*p*

love - ly brown hair ————— So bright and so wit-ty So

*rall.* *accel.*

mod - est and pret-ty A jew - el most prec - ious is Sal - - ly.

*rit.* *a tempo* *rall.*

# Compositions of Theo. F. Morse.

Andante con espressione. DREAMING. Song Without Words. #1. Published for Guitar Solo, and Orchestra. . . . . 30¢

Musical score for 'DREAMING' in C major, 3/4 time. The score consists of two staves: a treble staff with a melody and a bass staff with accompaniment. The tempo is 'Andante con espressione'.

Moderato. CIRCE. Air de Ballet. . . . . 50¢

Musical score for 'CIRCE' in D major, 3/4 time. The score consists of two staves. The tempo is 'Moderato'. Performance markings include *p accelerando*, *a tempo*, *dolce*, and *accelerando*.

Andante espressivo. VENUS. Intermezzo. Published for Mandolins, Guitar Solo, and Orchestra. . . . . 50¢

Musical score for 'VENUS' in D major, 3/4 time. The score consists of two staves. The tempo is 'Andante espressivo'.

March. THE MEETING OF THE BLUE AND GRAY. March. Published for Banjo, Mandolins, Guitar Solo, Orchestra and Band. . . . . 50¢

Musical score for 'THE MEETING OF THE BLUE AND GRAY' in D major, 2/4 time. The score consists of two staves. The tempo is 'March'. The dynamic marking is *mf*.

Allegro moderato. CORNCOB DANCE. Published for Orchestra and Band. . . . . 50¢

Musical score for 'CORNCOB DANCE' in D major, 2/4 time. The score consists of two staves. The tempo is 'Allegro moderato'. It features a triplet in the first measure.

Andante moderato. ABSENCE. Song Without Words. #2. Published for Orchestra and Guitar Solo. . . . . 30¢

Musical score for 'ABSENCE' in C major, 3/4 time. The score consists of two staves. The tempo is 'Andante moderato'. The dynamic marking is *pp*.

Moderato. THE DAINTY DUCHESS. Gavotte. Published for Orchestra. . . . . 50¢

Musical score for 'THE DAINTY DUCHESS' in C major, 3/4 time. The score consists of two staves. The tempo is 'Moderato'. The dynamic marking is *mf*. It includes a *grazioso* section with triplets.

Tempo di Gavotte. ARTFUL LOVE. Gavotte. Published for Mandolins and Orchestra. . . . . 50¢

Musical score for 'ARTFUL LOVE' in C major, 3/4 time. The score consists of two staves. The tempo is 'Tempo di Gavotte'. The dynamic marking is *mf*.

Moderato scherzando. DANCE OF THE MOONBEAMS. Published for Mandolins and Orchestra. . . . . 50¢

Musical score for 'DANCE OF THE MOONBEAMS' in C major, 3/4 time. The score consists of two staves. The tempo is 'Moderato scherzando'. The dynamic marking is *mf*. It includes a triplet in the first measure.

Tempo di Gavotte. MOONLIGHT KISSES. Gavotte. Published for Mandolins and Orchestra. . . . . 50¢

Musical score for 'MOONLIGHT KISSES' in C major, 3/4 time. The score consists of two staves. The tempo is 'Tempo di Gavotte'. The dynamic marking is *p*. It includes a *grazioso* section.

Waltz. MERRI WALTZES. Published for Mandolins and Orchestra. . . . . 60¢

Musical score for 'MERRI WALTZES' in C major, 3/4 time. The score consists of two staves. The tempo is 'Waltz'. The dynamic marking is *p*.

# NEW SONGS BY PAUL DRESSER.

## SWEET SAVANNAH.

REFRAIN.

*Andante espressivo.*

Song 50¢

(Sweet In) Sa-van-nah, dear Sa-van-nah, There's where the mockingbird is sing-ing blithe and gay, In Sa-van-nah, Sweet Sa-van nah,

REFRAIN.

## THE PATH THAT LEADS THE OTHER WAY.

Song 50¢

One day he wandered down the path that leads the oth-er way, He sim-ply drift-ed from the fold poor lad and went a-stray, The

REFRAIN.

## WE FIGHT TOMORROW MOTHER.

Song 50¢

We fight to-mor-row mother, tho' I've nev-er fought be-fore. I'll be brave just like fa-ther was, on the battle fields of yore, But

REFRAIN. *Tenderly.*

## YOU'RE JUST A LITTLE NIGGER, STILL YOU'RE MINE, ALL MINE. (Lullaby.)

Song 50¢

You're jest a lit-tle nig-ger, still you're mine, all mine, And when you rolls yo' great big eyes why how dey shine, Your mammy loves you dearly, And

REFRAIN. *espressivo.*

## YOUR GOD COMES FIRST, YOUR COUNTRY NEXT, THEN MOTHER DEAR.

Song 50¢

"You're go-ing to the war, my boy, and while you are a-way, Re- mem-ber that a mother's pray'rs are with you night and day, In

REFRAIN. *espressivo.*

## EVERY NIGHT THERE'S A LIGHT.

Song 50¢

Ev-'ry night, there's a light shining thro' the window pane, Like her love for the wayward one, it nev-er seems to wane, 'Tis years since he departed and al-

CHORUS. *con espress.*

## THE OLD FLAME FLICKERS, AND I WONDER WHY.

Song 50¢

Still the old flame flickers, and I won-der why, For we have not met in many years, Now and a-gain there

CHORUS.

## A SAILOR'S GRAVE BY THE SEA.

Song 50¢

A faith-ful dog watch'd o'er the grave of a sail-or, No one could drive him a-way, In sunshine, in clouds, in rain, snow or hail, He

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# SOME SELECT SUCCESSFUL SONGS.

Sung with great success by Miss Ruth White.

**IKA HULA.** Song 50¢

Written & adapted by J.E. White.  
sigh ad lib.

Refrain *espressivo.*

*rit.* *a tempo.*

I . ka hu . la I . ka hu . la hu I . ka hu . la hu la hu . la hu . la I ka hu . la I . ka hu . la hu

*p marcato espressivo.* *rit.* *a tempo.* *colla voce.*

Refrain.

**I LOVE YOU STILL.** Song 50¢ by Chas. Kent and Chas. De Kress.

I on . ly know I can't for . get you, I can't for . get try as I will, I lov'd you, dear when first I

Refrain.

**REMEMBER YOUR LOVE OF THE OLDEN TIME.** Song 50¢ by J.C. Havez and A.R. Sloan.

"Re . mem . ber your love of the old . en time" The ten . or's sweet voice did sing, Each syl . la . ble fond of its well known

Chorus

**I'LL TAKE CARE OF YOU WHEN YOU'RE GRAY.** Song 50¢ Harry A. Mayo.

I'll be your sweet . heart when you grow old, I'll smooth your locks when they're gray I'll re . mem . ber your love for

Refrain.

**THE BEGINNING AND THE END.** Song 50¢ by Wm. H. Windom & Gussie L. Davis

I heard the or . gan grand, I heard the wed . ding bell, I heard a dirge in the church just next

Refrain.

**WHY DON'T YOU WRITE A LETTER HOME.** Song 50¢ by Wm. H. Windom and Gussie L. Davis.

Why . don't you write a let . ter home, Why do you in . fer, do not wait, Why don't you send them just a

Chorus.

**IN THE CROWDS THAT YOU MEET ON BROADWAY.** Song 50¢ by Jesse A. Danzig

In the crowds that you see ev . 'ry day, In the crowds that you meet on Broad . way, There's man . y a

Refrain.

**THERE NEVER WILL BE ONE LIKE YOU.** Song 50¢ by Karl Kennett and Lyn Udall.

There may be girls just as pret . ty, just as wit . ty and as smart, There may be girls as loy . al and as true; But there's

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