



DAISY DEANE.

SONG AND CHORUS.

Words and Music mostly by

LIEUT. T. F. WINTHROP, AND JAMES R. MURRAY,
19th Regiment, 14th Regiment,

Massachusetts Volunteers.

None knew thee but to love thee thou dear one of my heart,
Oh, thy memory is ever fresh and green;
Though the sweet buds may wither, and fond hearts be broken,
Still I'll love thee my darling Daisy Deane.


3

CHICAGO:

PUBLISHED BY ROOF & CARY,

Entered, according to Act of Congress, in the year 1863, by ROOF & CARY, in the Clerk's Office of the District Court of the Northern Dist. of Ill.

MONTREAL: A. J. BOUCHER.
176 Notre Dame.



IS YOUR HEART
STILL THE SAME TO ME,
MY DARLING?



SONG & CHORUS.

By Theo. F. Seward.

PRICE 30 CENTS.

Sent by Mail on receipt of marked price.

ROOT & CADY,
67 Washington St., CHICAGO.

DAISY DEANE.



ANDANTE.

Lieut. T. F. Winthrop and Jas. R. Murray.

Piano.

1. 'T was down in the mead - ows, the
2. Her eyes soft and ten - der, the
3. The bright flowers are fa - ded, the
4. O, down in the mead - ows I

vio - lets were blow - ing, And the spring - time grass was fresh and green; And the
 vio - lets out - vie - ing, And a fair - er form was nev - er seen— With her
 young grass has fall - en, And a dark eloud hov - ers o'er the scene: For the
 still love to wan - der, Where the young grass grew so fresh and green; But the

birds by the brooklet their sweet songs were singing When I first met my dar - ling Dai - sy
 brown silk - en tress - es, her cheek like the ro - ses, There was none - like my dar - ling Dai - sy
 death an - gel took her, and left me in sor - row For my lost one, my dar - ling Dai - sy
 bright gold - en vis - ions of springtime have fa - ded With the flowers, and my dar - ling Dai - sy

CHORUS. Repeat after last verse pp.

Air.
 Deane. None knew thee but to love thee, thou dear one of my heart, O thy
Alto.
 None knew thee but to love thee, thou dear one of my heart, O thy
Tenor.
 None knew thee but to love thee, thou dear one of my heart, O thy
Base.

mem - 'ry is ev - er fresh and green, Tho' the sweet buds may with - er and

mem - 'ry is ev - er fresh and green, Tho' the sweet buds may with - er and

mem - 'ry is ev - er fresh and green, Tho' the sweet buds may with - er and

ev - er fresh and green, the sweet

fond hearts be bro - ken, Still I'll love thee my dar - ling Dai - sy Deane.

fond hearts be bro - ken, Still I'll love thee my dar - ling Dai - sy Deane.

fond hearts be bro - ken, Still I'll love thee my dar - ling Dai - sy Deane.



A NEW METHOD FOR THE PIANO-FORTE

280 pp. Royal Quarto.

THE MUSICAL CURRICULUM

BY GEO. F. ROOT.

THIS is emphatically a new book in a new field. It provides instruction and music, not only for the PIANO-FORTE, but also for the things that should be studied with it, viz: the VOICE and HARMONY—not harmony through the eye, but harmony through the ear; not dry calculations, but living and beautiful forms. It goes on the plan that the pupil should know as well the chords and harmonies he is in while playing and singing, as he does the key or kind of time; and moreover it proves that these things can be done by preparing well for each subject, and then by adapting the instruction, and the music to the state of the pupil, and making the steps succeed each other in true progressive order.

The whole book may be divided into two kinds of lessons—the one for *musical* culture and the other for *muscular* culture. Not that there is no practice for the muscles in the former, nor exercise for the musical taste in the latter, but each is devoted mainly to its own object. Those lessons which are designed to awaken, develop, and strengthen a love for music, and with which are imparted a knowledge of time, tune, and expression, (Rhythmics, Melodics, and Dynamics,) are written in many pleasant and tuneful forms, and are called *exercises, pieces, songs, études, solfeggios, etc.*,

while those which are simply for the development and strengthening of the muscles of the fingers, hands, and vocal organs, do not pretend to be pleasant or tuneful, but depend upon the benefits they confer in the way of flexibility and execution, for their popularity. These lessons are called *TECHNICS*, and embrace *five finger exercises, scales, arpeggios, and miscellaneous exercises* of many kinds and forms.

The contents of the book may be summed up as follows:

Instrumental exercises for reading music, the acquirement of musical knowledge, and the cultivation of the taste; numbered, but bearing no other names than the topics they illustrate and teach..... 224
 Vocal exercises and solfeggios for similar purposes..... 48
TECHNICS..... 419
 Divided as follows—Five Finger Exercises..... 78
 Scales, Major and Minor..... 115
 Arpeggios, Major and Minor..... 146
 Vocal..... 45
 Miscellaneous..... 35
 Piano lessons that may be played as duets and trios..... 44
 Chromatic exercises..... 21
 Songs..... 39
 Exercises in Thorough Base..... 24
 Pieces for the Piano..... 43
 Of the foregoing numbers, are used for the study of transposition..... 120
 These, when played according to direction, increase the lessons in the book to..... 1485

Price \$4.50.

Sent, postpaid, on receipt of the marked price.

To those who would like to have an opportunity of examining this book before purchasing, we will send, postpaid, on receipt of ten cents, an elegant royal quarto pamphlet, containing fourteen specimen pages of the same, selected so as to give an idea of its general appearance, as well as some description of its plan and contents.

ROOT & CADY,

CHICAGO.