

Henry A. Martineau

SIXTEENTH EDITION.

KATHLEEN MAVOURNEEN.

No. 4.

ECHOES OF THE LAKES.

SUNG BY

Mrs S. Hobbs,

with unbounded Applause.

AT THE

NOBILITIES CONCERTS.

The Poetry Written by

MRS CRAWFORD,

The Music Composed

BY

F. NICHOLLS CROUCH.

Ent. Sta. Hall.

Pr. 2/-

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Just Published MINONA ASHTORE, Written by M^{RS} CRAWFORD, Composed & Sang by M^R CROUCH.

KATHLEEN MAVOURNEEN.*

Composed by
F. N. CROUCH.

ANDANTE
E
PENSEROSO.

ad lib:

Just Published DERMOT ASHTORE / the Reply of Kathleen Mavourneen / Written by M^{RS} CRAWFORD Composed by F. N. CROUCH

ALSO THE MESSIAH ARRANGED BY SIR H. R. BISHOP Pt 15

mf *mf* *mf*

Kath - - - leen Ma - vour - - - neen! the grey dawn is breaking, The

horn of the Hun - ter is heard on the hill, The lark from her

light wing the bright dew is sha - - - king Kathleen Ma - vourneen! what

slum - - - bring still. Oh

Kathleen Mavourneen.

4

mf

hast thou for-gotten how soon we must sever! Oh hast thou for-

mf

-gotten this day we must part, It may be for years and it

Espressivo e legato.

Colla voce

p

may be for e-ver Oh! why art thou si-lent, thou voice of my

cres.

heart, It may be for years and it may be for e-ver, Then

Kathleen Mavourneen.

why artthou si - lent Kathleen Ma - vourneen.

Kath - - - leen Ma - vour - - - neen! A - wake from thy

slumbers. The blue mountains glow in. the Suns golden

light, Ah! where is the spell that once hung on my numbers, A - -

Kathleen Mavourneen.

- rise in thy beauty, thou star of my night, A_rise.....in thy

slentando.

beauty thou star of my night. *Tempo Imo*

cres.

Con amore affetto.

mf

rallent: Ma - vour - - neen, Ma - vourneen, my sad tears are

pp

falling, To think that from E...rin and thee I must part, It

mf *fz* *mf*

may be for years, and it may be for e-ver, Then why artthou

pp
sempre legato.

si-lent thou voice of my heart, It may be for years and it

>mf> *Semplice. mf* *mf*

may be for e-ver, Then why artthou si-lent Kath-leen Ma-

mf *mf*

rallent. diminuendo - e -

- vour - neen.

piano.

Kathleen Mavourneen.



JULLIEN'S QUADRILLES, WALTZES, &c.

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HER MAJESTY'S
THE ASSEMBLIES AND BALLS
AND THE
VIENNA, PARIS, AND



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THERE were Quadrilles arranged from the fashionable Operas of the day; and a set of Scotch Quadrilles, which were truly admirable, and full of national character. The tunes of "The Campbells are coming," "Muirland Willie," and "Tullochgorum," were played with all the "Highland rage" of old NEIL GOW himself, and the orchestral effects were superb. It is wonderful that a Frenchman could have entered so entirely into the soul and spirit of the Caledonian music. Its superior force and vigour to German Waltzes or French quadrilles was evinced by its effect on the audience. They could not have been moved by the associations which could have animated an assembly of Highlanders; and yet, while they merely applauded the other things, they received the Scotch tunes with loud acclamations, which were even louder when they were repeated.—*Morning Chronicle.*

M. JULLIEN'S Concerts at the ENGLISH OPERA HOUSE have been the best of their kind, and every one regrets that they close so soon. Some of the very first-rate players are in his orchestra, his selections seemed, to us, better made for this popular purpose than at any former time; and he wields his conductor's baton with that confident grace, energy, delicacy, and precision, which have been so justly admired. When it is laid aside for the "imitation of the Highland pipe," in the Real Scotch Quadrille, the effect is magical. Promenaders "walk kilted," and delight knows no bounds. Herr Koenig, with cornet-à-piston, is much; M. Remy, and M. Laurent, are favourites; but, in the popular hits of the evening, M. Jullien himself carries all before him. These Concerts have been crowded.—*Evening Standard.*

The feature of last night's performance was the "Real Scotch Quadrilles," in which M. Jullien introduced an admirable imitation of the Highland bagpipe. The airs chosen for this purpose were the popular melodies, "The Campbells are coming," and "Tullochgorum," and so exact was his imitation, that the *Maccallum Mhor* himself might have been deceived by it; the imitation was complete, and the performance was loudly eulogized. Among other melodies introduced in the course of the Scotch Quadrilles, was that exquisitely beautiful one, "My Highland laddie." The manner in which M. Jullien has set this pathetic air, (and by his orchestral accompaniment has elaborated and carried out, as it were, the intentions and feelings of the composer,) do equal honour to his taste and to his science. It is one of the most exquisite things we ever heard. The audience were enraptured with it, and at its conclusion enthusiastically demanded a repetition.—*Sun.*

*PRINCE OF WALES'S OWN QUADRILLES.

Single, 3s. Duets, 4s.

M. JULLIEN, in these Quadrilles, has, if possible, exceeded himself; and a more deservedly popular set of dance tunes have, perhaps, never been associated together. An introduction contains "God save the Queen," with the happiest effect; while, in the coda, "Rule Britannia" figures to quite equal advantage. The subjects of the Quadrilles are choice and well-known English tunes, and among them we may particularly notice the "British Grenadiers' March," which is admirably varied and embellished. An appropriate lithographic frontispiece adds to the general attraction of the work.—*Shrewsbury Paper.*

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*GISELLE QUADRILLES.

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ONE of M. Jullien's most happy efforts in the graceful and airy style of dance music. Every movement is eminently original and pleasing. A very handsome lithographic title adds, if possible, additional interest to the music.—*Warder.*

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THIS is one of the most original sets of Quadrilles we ever remember to have heard; the airs are full of grace and melody; they are admirably arranged for the piano, indeed so well, as to be almost as effective as when performed by the Composer's charming band.—*Globe.*

A very original and characteristic set of Quadrilles, founded on genuine Chinese Airs collected by Lieut. Thomson. Mr. Jullien, as may readily be supposed, has made the most of these singular materials, and few of his very celebrated works have been received with greater applause by the Public. A clever frontispiece forms a pleasing introduction to the work.—*Warder.*

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DELIGHTFUL Quadrilles, admirably adapted to the ball-room; full of originality and grace; and, to sum all up in one word, *worthy* of the highly-gifted author, Jullien, and the celebrated performer, Koenig, to whom they are dedicated.—*Musical Review.*

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THE Melodies which M. Jullien has here worked up into a Quadrille are eminently effective and original. Unusual talent as a composer is apparent in every page, and in grandeur of conception and intense interest this production is not surpassed by any previous publication of its most highly-gifted author.—*Manchester Paper.*

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THIS is one of those celebrated sets of Quadrilles which produced such unbounded enthusiasm when played at the Promenade Concerts in London and the Provinces, by M. Jullien the composer, and his famous band. A characteristic lithograph, by Brandard, adds additional allurements: it represents a naval action, and a vessel in a storm, with various appropriate trophies; executed in a style peculiar to the artist.—*Liverpool Paper.*

*ENGLISH MILITARY QUADRILLES.

Single, 3s. Duets, 4s.

M. JULLIEN has here surprised us; a more spirited and mirth-exciting set of dance tunes cannot be devised. Much ingenuity is apparent in the variations assigned to the several solo instruments, and the manner in which the composer has treated Bishop's favourite airs of "My harp and lute," and the "Dashing White Sergeant," is beyond all praise. The title is extremely beautiful and appropriate, by way of an additional attraction.—*Musical Gazette.*

*NAPOLITAN QUADRILLES.

Single, 3s. Duets, 4s.

HERE again we have one of the incomparable Jullien's happiest effusions. Great originality in the melodies and modulations and the very spirit of the dance, combine to render this set of Quadrilles popular and remarkable. A lithographic sketch of a Napolitan *signora* is prefixed by way of an appropriate embellishment.—*Sunday Times.*

ROYAL HIGHLAND OR SCOTCH BALLAD QUADRILLES.

Single, 4s. Duets, 5s.

THE Scotch Quadrilles of Jullien met with a most brilliant and enthusiastic reception last night, as they have ever experienced when performed in public. The highest compliments were paid to the composer during his visit to the north, by the musical amateurs of auld Reekie, who stated that they never heard their native strains rendered with more delightful effect. The natural consequence of this success, has been the publication of a little legion of humble imitations, emanating from the light-fingered dealers in music in the metropolis; but, as these base piratical counterfeits have no resemblance to the original works, we advise our readers to observe that the latter are entitled "Jullien's Real Scotch and Royal Highland Quadrilles."—*Brighton Herald.*

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In this truly delightful set of Waltzes, Mr. Jullien has embodied many of the finest Irish Airs. Great taste is evident in the selection and exquisite skill in the arrangement of these national tunes. A flowing and elegant Andante serves as an introduction to the waltzes; and an elaborate and characteristic finale of six pages crowns this noble effusion of Mr. Jullien's pen. The title-page is highly ornamental and attractive; and few lithographs can exceed in beauty the six charming medallions representing some of the most striking features of Irish scenery.—*Post.*

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M. JULLIEN has here paid a handsome and honorable tribute to the princely house of Saxe-Coburg. The Clementine Waltzes are every where original, flowing, and elegant, and the great success which they have met with all over Europe, is a sufficient testimony of their extraordinary merit. The Introduction contains a Triumphant March of great brilliancy and effectiveness; and the Finale which terminates this capital production is extremely ingenious in its conception and development. A very handsome title-page printed in gold represents the arms of this noble house, surrounded with a highly fanciful and ornamental border, and adds an additional attraction to this very elegant Publication.—*Chronicle.*

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THIS very celebrated characteristic dance has been listened to with admiration by every courtly circle in Europe. The arrangement from Jullien's score is well executed, and it forms a very pleasing and sprightly pianoforte piece.—*La France Musicale.*

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AN extremely elegant and characteristic Andante serves by way of introduction to this charming set of waltzes. The *Finale* introduces the most striking features of the preceding movements, and concludes with a very brilliant and ingenious coda.—*Plymouth Paper.*