

✱ ALL THE RAGE! ✱

THE

DARKIE'S DREAM

BY

G. L. LANSING.

As Played by Gilmore's Band.

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THE DARKIE'S DREAM.

INTRODUCTION.
Moderato.

Composed by G. L. LANSING.

The first system of the introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a *mf* dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. The system concludes with a *mp* dynamic marking.

The second system continues the introduction in the same key and time signature. It begins with a *p* dynamic marking. The melodic line in the upper staff continues with eighth notes, and the bass line in the lower staff provides a steady accompaniment. The system ends with a *p* dynamic.

The third system of the introduction concludes with a 2/4 time signature. It features dynamic markings of *mf*, *pp*, *mf*, and *pp rit.*. The melodic line in the upper staff includes some grace notes and rests. The bass line in the lower staff continues with chords and single notes. The system ends with a 2/4 time signature.

The fourth system of the introduction is marked *Piu allegro.* and begins with a *p* dynamic. The time signature changes to 2/4. The melodic line in the upper staff is more active, featuring eighth and sixteenth notes. The bass line in the lower staff continues with chords and single notes. The system ends with a *p* dynamic.

The fifth system of the introduction concludes with a 2/4 time signature. It features first and second endings. The melodic line in the upper staff includes first and second endings, with a repeat sign before the first ending. The bass line in the lower staff continues with chords and single notes. The system ends with a *p* dynamic.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff contains a harmonic accompaniment of chords and single notes. The dynamic marking *mf* is present at the beginning.

Second system of musical notation. The treble clef staff continues the melodic line with a triplet of eighth notes. The bass clef staff continues the accompaniment. The dynamic marking *f* and the instruction *ritard.* are present.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes. The bass clef staff continues the accompaniment. The instruction *Tempo.* is present at the beginning.

Fourth system of musical notation. The treble clef staff continues the melodic line with eighth notes. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line with eighth notes. The bass clef staff continues the accompaniment. The dynamic markings *f* and *p* are present.

First system of musical notation. The treble clef staff contains a melodic line with dynamic markings *ff* and *p*. The bass clef staff contains a bass line with chords. The system consists of four measures.

Second system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes in the third measure and a *dim.* marking in the fourth measure. The bass clef staff contains a bass line with chords. The system consists of four measures.

Third system of musical notation. The treble clef staff contains a melodic line with a *p* marking in the first measure. The bass clef staff contains a bass line with chords. The system consists of four measures.

Fourth system of musical notation. The treble clef staff contains a melodic line with a *rit.* marking in the fourth measure. The bass clef staff contains a bass line with chords. The system consists of four measures.

Fifth system of musical notation. The treble clef staff contains a melodic line with dynamic markings *mf*, *f*, and *Tempo.*. The bass clef staff contains a bass line with chords. The system consists of four measures.

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The Following Have Already Been Published:

VOCAL.

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| No. | | |
| 1. | LITTLE ANNIE ROONEY. | Nolan. |
| 2. | "BID ME GOOD-BYE AND GO! | Tosti. |
| 3. | NEAR IT. | Cooney. |
| 4. | BALLYHOOLY. | Martin. |
| 5. | I DID IT. | Belasco. |
| 6. | "THE WANDERER" (Will He Ever Return.) | Coyne. |
| 7. | I WHISTLE AND WAIT FOR KATIE. | Nolan. |
| 8. | IN OLD MADRID. | Trotter. |
| 9. | LOVE'S GOLDEN DREAM. | Lennox. |
| 10. | MY MOTHER'S MOTTO. | Rosenfeld. |
| 11. | THE GIRLS AND THE BOYS. | Rogers. |
| 12. | ANNIE DEAR, I'M CALLED AWAY. | Guest. |
| 13. | LOVE'S OLD SWEET SONG. | Molloy. |
| 14. | AND I WENT WITH HIM. | Reed. |
| 18. | LULLABY. (From the Opera of "Erminie.") | Jakobowski. |
| 19. | "FOR YOU" (New English Ballad.) | Smith. |
| 20. | "SALLY IN OUR ALLEY!" | Carey. |
| 21. | DEAR HEART—LEAVE ME NOT! | Mattei. |
| 23. | IN THE GLOAMING. | Harrison. |
| 25. | ACROSS THE BRIDGE. (New.) | Le Brun. |
| 27. | THE KERRY DANCE. | Molloy. |
| 28. | HIS FUNERAL'S TO-MORROW. (Comic Song.) | McGlennon. |
| 29. | THEY'RE AFTER ME. (Comic Song.) | Rosenfeld. |
| 30. | FAR FROM THE OLD HOME. | Skelly. |
| 31. | THE MAID OF THE MILL; or, "Do Not Forget Me." | Adams. |
| 32. | MY PRETTY JANE; or, The Bloom is on the Rye. | Bishop. |
| 33. | I WAS ON IT. (Comic Song.) | Thatcher. |
| 35. | ROCKED IN THE CRADLE OF THE DEEP. | Knight. |
| 37. | DRINK UP, BOYS, AND HAVE A GLASS WITH ME. | West. |
| 39. | WHEN THE LIGHTS ARE LOW. | Lane. |
| 42. | NOT IN IT. | Rosenfeld. |
| 43. | WHEN YOU WINK THE OTHER EYE. | Lytton. |
| 45. | SWEET KATIE CONNOR. | Dacre. |
| 47. | THE OLD COUNTRY SCHOOL-HOUSE. | Clyde. |
| 48. | THERE'S NOTHING LIKE IT; or, CASH, CASH, CASH. (Humorous Song.) | CASH, CASH, CASH. |
| 49. | THE SONG FOR ME. | Rosenfeld. |
| 50. | WOMAN, LOVELY WOMAN. | Watson. |
| 52. | SWEETHEARTS AND WIVES. | McGlennon. |
| 54. | THE PARROT AND THE PARSON. (Song and Chorus.) | Symons. |
| 55. | I'M A JOLLY LITTLE CHAP ALL 'ROUND. | Richards. |
| 56. | WE SHALL ALL BE ANGELS IN THE SWEET BYE AND BYE. (Comic Song and Dance.) | Martin. |
| 57. | SOMETHING RATHER NICE. (Song and Dance.) | Roberts. |
| 58. | IT'S THE HAT THAT MAKES THE MAN. (Comic Song.) | Vance. |
| 59. | IN THE OLD, OLD WAY. (With Waltz Refrain.) | Kroch. |
| 60. | CHANGELESS. (For all Voices.) | Roeckel. |
| 61. | THEY ALL LOVE JACK. | Trotter. |
| 62. | THE SONG OF THE REGIMENT. | Adams. |
| 63. | O, HAPPY DAY! Oh, Joyous Time. (With English and German Text.) | Solomon. |
| 66. | COME BACK, I'LL FORGIVE AND FORGET. | Gotze. |
| 72. | OUR GALLANT VOLUNTEERS. (For All Voices.) | Skelly. |
| 74. | MARGARITA. (For All Voices.) | Metra. |
| 75. | COMRADES. (Pathetic Song.) | Meyer-Helmund. |
| 76. | AFTERWARDS. (Arranged for Soprano or Tenor Voices.) | McGlennon. |
| 77. | PLAYMATES. (For All Voices.) | Mullen. |
| 79. | THE OLD TIN DIPPER ON THE NAIL. | Dacre. |
| 81. | SPEAK EASY. (Jubilee Song.) | Belasco and Howard. |
| 89. | THAT IS LOVE. | Belasco. |
| 93. | FINNEGAN THE UMPIRE. (Comic Song.) | McGlennon. |
| 96. | HUSKING IN THE OLD RED BARN. | Rosenfeld. |
| 97. | THE LOVERS' QUARREL; or, Mary and John. | Skelly. |
| 100. | A MOTHER'S LULLABY. (Oh, the Bogie Man.) | Sinclair. |
| 105. | I'LL NOT BELIEVE THEE FALSE. | Rosenfeld. |
| 107. | WHO STOLE DE HAM? (Comic.) | Donnelly. |
| 109. | THIS IS THE FERRY TO SHADOWTOWN. (New Popular Lullaby.) | Kent. |
| 110. | A PILLOW FOR THE WANDERER. | De Bondy. |
| 114. | OH, MAMMA! IT'S JUST LIKE LOVE! (Comic.) | Skelly. |
| 116. | I'VE WORKED EIGHT HOURS THIS DAY. (Comic.) | Skelly. |
| 118. | BEAUTY'S EYES. (Classical.) | McGlennon. |
| 126. | SWEET EILEEN MACHREE. (Beautiful Song with Waltz Chorus.) | Tosti. |
| 132. | JOHNNY DOOLAN'S CAT. (Comic.) | Skelly. |
| 134. | DON'T LET YOUR ANSWER BE NO. (Song and Chorus.) | Cooke. |
| 136. | THE PICTURE WITH ITS FACE TURNED TO THE WALL. (New.) | Skelly. |

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| 138. | THERE'S NONE CAN FORGIVE LIKE A MOTHER. (Sentimental.) | Skelly. |
| 140. | DOWN IN THE ORCHARD SWING. (New Waltz Ballad.) | Skelly. |

INSTRUMENTAL.

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| 15. | THE DUDE'S MARCH. (Instrumental.) | Wagner. |
| 16. | "ONE HEART, ONE SOUL." (Yorke Dance.) | Strauss. |
| 17. | SKIRT DANCE. (From the Opera of "Faust up to Date.") | Lutz. |
| 22. | THE GONDOLIER WALTZES. | Roeder. |
| 24. | BETWEEN THE ACTS. (Entr' Acte.) GAVOTTE. | Gillet. |
| 26. | JOLLY BROTHERS' GALOP. | Budik. |
| 34. | LOVE'S DREAMLAND (Die Liebe Traumland.) WALTZES. | Roeder. |
| 36. | THE NEW BERLIN. (Polka Step.) | Rosenfeld. |
| 38. | LITTLE FISHERMAIDEN WALTZ. | Rosenfeld. |
| 40. | THE OLD OAKEN BUCKET. (With Variations.) | Meacham. |
| 41. | ECHOES FROM THE BALL. (Loin De Bal.) | Gillet. |
| 44. | THE COMPOSITE WALTZES. | Rosenfeld. |
| 46. | COME BACK TO ERIN. (Transcription For Piano.) | Meacham. |
| 51. | THE LITTLE BEAUTY. (Yorke Dance.) | Tyler. |
| 53. | THE GERMAN PATROL. (For Four Hands.) | Eilenberg. |
| 64. | STREABBOG'S LITTLE CARNIVAL WALTZ. | Streabog. |
| 65. | STREABBOG'S LITTLE CARNIVAL GALOP. | Streabog. |
| 67. | THE BALL WALTZ. (Le Bal Valse.) | Ludovic. |
| 68. | THE MONASTERY BELLS. (Les Cloches du Monastere.) | Wely. |
| 69. | THE CAMP OF THE GYPSIES. | Behr. |
| 70. | THE VOLUNTEERS' MARCH. (March and Polka Step.) | Metra. |
| 71. | POOR JONATHAN WALTZES. (From the Latest Comic Operetta "Poor Jonathan.") | Millocker. |
| 73. | THE TURKISH PATROL. (Turkish Reveille.) | Michaelis. |
| 78. | MYOSOTIS WALTZES. | Lowthian. |
| 80. | PLEASANT DREAMS. (Gavotte-Caprice.) | Meacham. |
| 82. | MIA BELLA WALTZES. | Roeder. |
| 83. | THE NEW MAGDALEN WALTZES. | Meacham. |
| 84. | THE PRINCESS ROYAL. (New Military Schottische.) | Rosenfeld. |
| 85. | THE HORNPIPE POLKA. | Smith. |
| 86. | THE BRITISH PATROL. | Asch. |
| 87. | ELSIE WALTZ. | Godfrey. |
| 88. | RIPPLING WAVES WALTZES. | Rosas. |
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| 91. | SANTIAGO WALTZES. | Corbin. |
| 92. | THE NEW SPANISH DANCES. (Waltzes.) | Carmencita. |
| 94. | PERIWINKLE POLKA. | Meacham. |
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| 99. | THE NORIKA MAZURKA. (New.) | Gobbaerts. |
| 101. | THE NEW VIENNA MARCH. | Schrammel. |
| 102. | THE FLIRTATION WALTZ. | Steck. |
| 103. | THE DEVIL'S MARCH. (From the Operetta "Der Teufel auf Erden.") | Von Suppe. |
| 104. | THE BLACK HAWK WALTZ. (Easy.) | Walsh. |
| 106. | BEAUTIFUL WOMEN. (Yorke Dance.) | Belasco. |
| 108. | UP IN A BALLOON POLKA GALOP. (New.) | D'Orso. |
| 111. | THE PRETTY BRUNETTE. (Yorke Dance.) | Belasco. |
| 112. | THE NEWPORT VARSOUVIANA. (Society Dance.) | Sinclair. |
| 113. | "COMRADES" WALTZ. | Sinclair. |
| 115. | THE NEW WHIPPOORWILL POLKA. | Tyler. |
| 117. | UNDER THE GASLIGHT QUADRILLES. | Sinclair. |
| 119. | THE AMERICAN BELLES. (Waltzes.) | Grant. |
| 120. | BEAUTIFUL BLONDE. (Yorke Dance.) | Grant. |
| 121. | THE LATCH KEY MARCH. (March des Divorces. New.) | Parbus. |
| 122. | THE REGIMENTAL BEAUTY. (New Military Schottische.) | Rosenfeld. |
| 123. | DOUBLE QUICK GALOP. | Grant. |
| 124. | WITCH OF THE WAVES. (Galop.) | Phelps. |
| 125. | THE GAY COMMANDER MARCH. (New.) | Spiecker. |
| 127. | THE NEW GOLDEN ROD MARCH. (New.) | Grant. |
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