

H. M. Sough

To Miss Minnie Snyder,  
Springfield, Ohio.

I am dying,

Egypt, dying

OR  
ANTHONY AND CLEOPATRA.

WORDS BY

GEN. W. H. LYTTLE,

MUSIC BY

W. MAYNARD. CARL SIEDLE.



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WE PARTED  
BY THE RIVER SIDE,  
A BEAUTIFUL SONG,  
BY WILL S. HAYS.

## Music with Finely Illustrated Title Pages.

TAKE ME TO  
BACK-TO-TO  
A BEAUTIFUL SONG,  
BY WILL S. HAYS.

We can recommend the following pieces as being well worth the learning. They have been selected with great care from our entire Catalogue.

NOTE.—The figures represent the difficulty, thus: 1, for pupils from one to three months practice; 2, from three to six months; 3, from six to twelve months; 4, from twelve to eighteen months, etc.

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par G. Vibre.....50

There is no need of praising the music of this beautiful march. It is really select. The title is also superb—the subject being taken from Raphael's master-piece, "Saint Catherine."

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—good piece. The author has spared no pains to make this equal to any of his numerous fine pieces. Lovers of good music will be pleased with it.

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An elegant transcription from Von Weber's "Oberon." It is a real gem, and should be found on every piano. Like others of Mr. Kinkel's pieces, it has reached a large circulation.

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A sprightly little waltz, charmingly illustrated. Being by Kinkel, it is, of course, a favorite.

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This has a sweet title-page. It represents "Little Flora" just after her nap. The music is easy and very pleasing.

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Call for Liebenwohl's copy of this beautiful waltz. Besides its intrinsic worth as an arrangement, it has another attractive feature in the shape of a finely-illustrated title-page.

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A light, graceful waltz, within the reach of most players. For an easy piece, it has met with unusual success, and already rivals in popularity our most salable pieces. The title is a taking one, and can not fail to please.

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A delightful morceau, which we have no hesitation in recommending. It's brilliant, melodious, and full of fine passages.

MASKED BATTERY SCHOTTISCH. 3. Arnot Prevot.....35

Finely illustrated with a correct likeness of one of our young belles. The music is easy and very pretty, and, like all of "Prevot's" pieces, it is quite popular.

SCHOOL GIRL'S WALTZ. 3. Arnot Prevot.....35

Another popular piece by the same well-known author. It has a taking title-page, and is in great demand with the young folks.

SWEET SIXTEEN POLKA. 4. Schelling.....35

This is only to be heard to be admired. Its winning melody and charming title-page will cause many to wish themselves "sweet sixteen" again.

WHISPERINGS OF LOVE WALTZ. 4. Ch. Kinkel.....40

No one can listen to this beautiful waltz without complimenting our friend Kinkel on his talents as a composer. This waltz alone would entitle him to a name. He only adds to his well-earned reputation with each succeeding piece.

LOVE'S RESPONSE POLKA. 4. Ch. Kinkel.....40

An answer to "Whisperings of Love," and equally as popular. It has already reached its "Hundredth Edition," and the demand only increases.

CHARMING WALTZ. 4. Ch. Kinkel.....40

It would seem that Mr. Kinkel has only to put his name to a piece to insure its success. At least his pieces are all favorites, and this one in particular. It is also well named, for it is certainly charming.

SERENADE A MARIE. 5. Pensee Romantique, par Ch. Kinkel.....50

Stylish and very popular. Lovers of this description of music will find it well worthy their learning; and when we say it is one of Kinkel's best, it leaves but little room for further praise.

BEAUTY POLKA. 3. Carlini.....40

This is well named. The music and title are both good.

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BELLE GEORGINE QUICK-STEP. 3. Grannise.....35

BELLE HELENE POLKA. 3. Grannise.....35

BELLE MARIE MAZURKA. 3. Grannise.....35

These are just the thing for dancing purposes. They are being danced in fashionable circles, and, though recently issued, have already reached immense sales. It is not to be wondered at, however, as the music is certainly good, and in every way worthy of our young friend's growing reputation. They have illustrated title-pages, representing four handsome belles.

DRUM AND FIFE. 5. A Burlesque Military March. C. Hardinge..40

A descriptive piece, representing a "band in the distance," drums, fifes, etc. It is eminently characteristic, and has thus far proved a great favorite.

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A great favorite, and in as much demand as "Whisperings of Love," "Charming Waltz," "Mountain Belle Schottisch," and many other popular pieces by this well-known author.

CRADLE SCHOTTISCH. 4. Dunning.....50

But few pieces have reached the sale of this little favorite. The one hundred and fifty thousand copies out must be its recommendation.

SOUTHERN HOTEL WALTZ. 4. Ch. Kinkel.....50

Being by Kinkel, this is, of course, good. We can recommend it for the music, and also for the handsome title-page, giving a correct picture of the splendid "Southern Hotel" of St. Louis.

DARLING SCHOTTISCH. 4. R. Albert.....50

This and his other pieces, like our friend "Albert," has many friends, and, we can safely say, none more firm than those who know them.

MOONLIGHT SCHOTTISCH. 4. Edward Spoth.....40

A sprightly little schottisch. It has many friends among the young folks, by whom it is much admired.

BECHT'S COMPOSITIONS. 3. Julius Becht.....30

No one familiar with this author's compositions can wonder that they are so immensely popular. He has certainly contributed more pleasing pieces of this class than any known writer. They are all handsomely gotten up, and are suited for both teacher and pupil. We would ask a trial of any of the following, feeling sure that they will please: Belle of the Season Waltz, Bobolink Schottisch, Canary-Bird Schottisch, Red-Bird Waltz, White Rose Polka, Moss Rose Polka, Bridal Eve Mazurka, Sky-Lark Waltz, Sunshine of Love Polka, Robin Red-Breast Polka, Flowret Waltz, Rose Queen Polka, Rosebud Schottisch, etc., etc.

Should you be unable to procure these at the nearest Music Store, send your orders direct to us, and we will MAIL THEM FREE OF POSTAGE.

Published by J. L. PETERS, NO. 200 Broadway.

one of the battles of... which of them our memo... of supply—that General Wil... Lytle, a member of the Cin... ar, was killed far in advance... mand while gallantly lead... assault upon our lines. His... re his corpse into our lines... steed and dead rider were... tured. So soon as it was... that the author of that rare... familiar and as greatly ad... uth as North, "I Am Dying... dying," lay dead in the camp... and men crowded around to... last look at the poet-soldier... i achieved so great a literary... There was no rejoic... er the death of this fallen... but there was in truth some... each soldier's cheek that for... ment washed away the stains... er. Tenderly they took him... when the battle was over an... of honor, appointed from among... ing Confederate officers, bore... ck to his own camp, under a... truce on a rudely constructed... bier, with his martial cloak... him. In life he had touched... ord of human sympathy which... all the world kin—and in... its harmonious vibrations... d all resentment and thrilled... arts alike of friends and foes... nobler passion than hatred or... ce.—Richmond Enquirer.

# I AM DYING, EGYPT, DYING.

## ANTHONY AND CLEOPATRA.

Words by Gen. W. H. LYTLE.

Music by W. MAYNARD.

*Andante.*

6. I am dy - ing, E - gypt, dy - ing, Hark! th' in -  
 I am dy - ing, E - gypt, dy - ing, Ebbs the  
 - sult - ing foe - man's cry, They are com - ing! quick my  
 crim - son life - tide fast, And the dark Pla - to - nian  
 falchion, Let me front them ere I die. Ah! no  
 shadows Gath - er on the evening blast; Let thine  
 rit. con espress. dolce.

\* 551-5

Entered according to Act of Congress in the year 1866, by J. L. PETERS & BRO., in the Clerk's office of the Eastern District Court of Missouri

more a - mid the bat - tle Shall my heart ex - ult - ing swell,  
 arms, oh Queen, en - fold me, Hush thy sobs, and bow thine ear.

*Ped.* \* *Ped.* *sf* *sf* \* *Ped.* \*

I - sis and O - si - ris guard thee, Cle - o - pa - tra, Rome, fare - well! -  
 Listen to the great heart se - crets Thou, and thou a - lone must hear, -

*p*

I - sis and O - si - ris guard thee, Cle - o - pa - tra, Rome, fare - well.  
 Listen to the great heart se - crets Thou, and thou a - lone must hear.

*calando.* *sf* *calando.* *a tempo.*

*f*

3. Let not Cæ - sar's ser - vile minions Mark the li - on thus laid low; 'Twas no

*Con audacita.*

2. Tho' my scarr'd and veteran legions Bear their ea - gles high no more, And my

*Con audacita.*

roe - man's arm had fell'd him, 'Twas his own that struck the blow— His who,

wreck'd and scatter'd galleys Strew dark Ac - tium's fa - ted shore; Tho' no

*dolce.*

pil - low'd on thy bo - som, Turn'd a - side from glo - ry's ray—

glit - tering guard sur - round me, Prompt to do their mas - ter's will,

*Ped. sf Ped. sf Ped. \**

His who, drunk with thy ca - res - es, Mad - ly threw a world a - way—

I must per - ish like a Ro - man, Die the great Tri - um - vir still,—

*p Agitato.*

His who, drunk with thy ca - res - es, Mad - ly threw a world a - way.

calando.

I must per - ish like a Ro - man— Die the great Tri - um - vir still.

*sf* calando. *a tempo.*

*f*

5. And for thee star-eyed E - gyptian! Glo - rious sor - ceress of the Nile, Light the

4. Should the base ple - bei - an rabble, Dare as - sail my name at Rome, Where the

path to Sty - gian hor - rors With the splen - dors of thy smile; Give the

no - ble spouse Oc - ta - via, Weeps with - in her widow'd home. Seek her,

*rit.* *dolce.*

Ce - sar crowns and arch - es, Let his brow the lau - rel twine,

say the gods bear wit - ness, Al - tars, au - gurs, cir - cling winds

Musical score for the first system. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment is in bass clef. The piano part features a rhythmic pattern of eighth notes and chords, with dynamic markings including *Ped.*, *s*, and *sf*. Pedal points are marked with asterisks.

I can scorn the Sen - ate's triumphs, Tri - umph - ing in love like thine—

That her blood with mine com - mingled, Yet shall mount the throne of kings,—

Musical score for the second system. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment is in bass clef. The piano part features a rhythmic pattern of eighth notes and chords, with dynamic markings including *p* and *Agitato*.

I can scorn the Sen - ate's triumphs, Triumph - ing in love like thine.

That her blood with mine com - mingled, Yet shall mount the throne of kings.

Musical score for the third system. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment is in bass clef. The piano part features a rhythmic pattern of eighth notes and chords, with dynamic markings including *sf*, *calando*, and *a tempo*.

Musical score for the fourth system. The piano accompaniment is in bass clef. The piano part features a rhythmic pattern of eighth notes and chords, with dynamic markings including *f* and *D. C.*