

CHAMPAGNE CHARLIE



COMIC SONG

For Champagne Charlie is my name, Champagne Charlie is my name,
Good for any game to-night, my boys! Good for any game to-night, my boys!

GALOP (colored) 5
Do. (plain) 3½

MUSIC BY
Alfred Lee.

BOSTON:

Champagne Charlie is my name, Champagne Charlie is my name,
Good for any game to-night, my boys, who'll come and join me in a spree?

SONG (colored) 5
Do. (plain) 3½

Published by **OLIVER DITSON & CO., 277 Washington St.**

PHILADA. CINN.
C. W. A. TRUMPLER. JOHN CHURCH, JR.

NEW YORK.
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BOSTON.
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CHICAGO.
LYON & HEALY.

NEW AND POPULAR MUSIC FOR THE PIANOFORTE.

Vocal.

- American Hymn.* Keller. 30
 "Speed our Republic, O Father on high!
 Lead us in pathways of justice and right;
 Rulers as well as the ruled, one and all,
 Girdle with virtue, the armor of might."
- Annie Dear.* Keller. 30
Are you coming Annie coming. Keller. 30
Birds will come again. J. R. Thomas. 40
 Handsome illustrated title.
- Bright Beyond.* (Alto or Bass.) Howe. 35
Charming Young Widow. (Comic.) Gove. 40
 Lithographed Picture title.
- From over the Wave.* G. Lyle. 35
 A beautiful melody.
- Gentle Amy Lee.* (Song and Chorus.) Hoag. 30
I have a little Sweet heart. J. R. Thomas. 40
 Fine Lithographed title.
 "O, I have a little sweetheart,
 With brow like the drifted snow,
 And cheeks like the early peach-bloom,
 And looks like the sunsets glow."
- I'll never forget thee, Dear Mary.* Bishop. 35
Let me fold thee close Mavourneen. Keller. 30
Little Jim. (Pathetic Ballad.) C. A. White. 35
O'er Graves of the Loved Ones. (Song and Chorus.) Dr. Ordway. 50
 Beautiful Lithographed title.
- O, My Heart goes Pit-a-Pat.* (Duet.) 35
 As sung with great success in the
 "Naiad Queen."
 "O my heart goes pit-a-pat,
 O my brains go whirling,
 And my brow throbs nib-a-dub,
 That's my case precisely, O."
- O, Meet me once More at the Pine.* G. Lyle. 40
 A very pretty ballad.
- Robin Red Breast.* As sung by Anna Bishop. Colored Title. 60
Sailor's Wife; or, "I've a Letter from thy Sire, baby Mine." As sung by Parepa. 30
Soft Evening Air. (Song and Chorus.) W. L. Hayden. 30
Softly o'er the Rippling Waters. (Song and Chorus.) J. R. Thomas. 35
Something Sweet to think of. (Song and Chorus.) Dr. Ordway. 30
Tell me darling, that you love me. (Serenade and Chorus.) Dr. Ordway. 35
 "Tell me darling, that you love me,
 While the moon is shining bright!
 And the stars are looking on thee,
 Whisper, dear one, sweet good night."
- There is a Pair of Little Hands.* (For Contralto or Baritone.) Keller. 30
This World is full of Beauty. Grannis. 30
 "This world is full of beauty
 As other worlds above;
 And if we did our duty
 It would be full of love."
- While the Days are going by.* Pixley. 30

Two Little Pairs of Boots. Pixley. 30

"Two little pairs of boots to-night,
 Before the fire are drying,
 Two little pairs of tired feet
 In their trundle bed are lying."

- What Norah Said; or, The Reply to "Norah O'Neal."* W. F. Wellman, Jr. 40
 With a beautiful lithograph title.
- When lovers say Good Night.* (Serenade.) As sung by Brignoli. Finely tinted lithograph title. 50

Instrumental.

(E. Easy. M. Medium. D. Difficult.)

- Abdallah March.* (E.) Turner. 30
American Hymn. Transcription (M.) C. P. 35
Beautiful Star. Transcription (M.) Richards. 50
Beware Waltz. (E.) Knight. 40
Blue Bird Polka Redowa. (E.) 35
Crystal Gems. A Collection of Easy and Brilliant Polkas, Waltzes, Marches, &c. Composed and arranged by Kinkel, each 30
1. Fairy Footsteps Waltz.
 2. Snowflake Polka.
 3. Charming Schottische.
 4. Rumping Galop.
 5. Silver Star Schottische.
 6. Fairy Mazurka.
 7. Soldier Boy's March.
 8. Mabel Waltz.
 9. Sweet Kiss Polka.
 10. Rosy Cheeks Schottische.
 11. Runaway Galop.
 12. Hilda Waltz.
 13. Fairy Tale Polka.
 14. Sunbeam Schottische.
 15. Whirlwind Galop.
 16. Leap-Year Quickstep.
 17. Whispering Love March.
 18. Tambour March.
 19. Belgravia Waltz.
 20. Silver Shower Polka.
 21. My Darling Schottische.
 22. First Impression Waltz.
 23. Fast Boy's Galop.
 24. Cornflower Waltz.
- Dexter Waltz.* (E.) Turner. 30
Dream March. (E.) Smith. 30
Dying Poet. (D.) "Seven Octaves." 60
Flee as a Bird. Transcription (M.) Grobe. 50
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Mossy Dell Waltz. Vignette. (E.) Turner. 40
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O would I were a Bird. With brilliant Variations. (M.) A. P. Wyman. 60
Prairie Rose Waltz. (E.) Turner. 30
Redemption Polka Elegante. (M.) Hofer. 50
Robin and Cricket Mazurka. (M.) Pattison. 50
Serenade. Nocturne. (D.) Marston. 50
Song of the Robin. Romance. (M.) Warren. 60
Sunrise Mazurka. (M.) Pattison. 60
Tell me Darling Polka. (E.) Dr. Ordway. 35
Wandering Sprite. Vignette. (M.) Engelbrecht. 60
Zenobia Polka. (E.) Turner. 30

CHAMPAGNE CHARLIE WAS HIS NAME.

Written by H. J. WHYMARK.

Composed by ALFRED LEE.

ALLEGRO.

PIANO.

f

Cres.

f

3. He pro - mis'd me, of times a score, That he the pledge would take; But

1. Some time a - go, I had a beau, And Char - lie was his name; A

2. One mo - ment still he could n't rest; He'd pass whole nights and days In

act - ed just like ma - ny more, And soon his word did break. Yes,

smart young fel - low, fond of show, Who wish'd my hand to claim; But

drink - ing Ma - dam Cli - quot's best, And smo - king "Hen - ry Clay's." Then

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'ALLEGRO.' and 'PIANO.' The introduction features a melody in the right hand and a bass line in the left hand, both starting with a forte (f) dynamic. The melody is composed of eighth and sixteenth notes, while the bass line consists of chords and single notes. The introduction concludes with a crescendo (Cres.) leading to a final forte (f) chord. The vocal entry follows with three verses. The first verse is marked '1.' and the second '2.'. The third verse is marked '3.' and includes the lyrics 'act - ed just like ma - ny more, And soon his word did break. Yes, smart young fel - low, fond of show, Who wish'd my hand to claim; But drink - ing Ma - dam Cli - quot's best, And smo - king "Hen - ry Clay's." Then'. The piano accompaniment continues throughout the vocal parts, providing harmonic support and maintaining the tempo.

if for one half - day com - plete From drink he could ab - stain, He'd
 from my feet I spurn'd the "swell," As I will now ex - plain:— Al -
 when to bed he'd home-ward go, With wild dis - or - der'd brain, He'd

go and "re - so - lu - tion" treat To his re - ver'd Cham - pagne! CHORUS.
 - though he liked me ve - ry well, He bet - ter lov'd Cham-pagne! For
 lay it to his stu - dies, though I knew 'twas to Cham-pagne!

Champagne Charlie was his name, Champagne Charlie was his name,

Al - ways kick-ing up a fright-ful noise, Al - ways kick-ing up a fright-ful noise,

Cres. *p* *f*

CHAMPAGNE CHARLIE.

Champagne Charlie was his name, Champagne Charlie was his name,

The first system of the musical score features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The lyrics are 'Champagne Charlie was his name, Champagne Charlie was his name,'. The piano part includes a triplet of eighth notes in the right hand.

Kick - ing up a noise at night, boys, and al - ways ready for a spree.

The second system continues the melody and accompaniment. The lyrics are 'Kick - ing up a noise at night, boys, and al - ways ready for a spree.'. The piano part features a triplet of eighth notes in the right hand and a dynamic marking of *ff* (fortissimo) in the left hand.

The third system of the musical score shows the continuation of the melody and accompaniment. The piano part includes a triplet of eighth notes in the right hand and a dynamic marking of *ff* (fortissimo) in the left hand. A crescendo marking 'Cres.' is present above the piano part.

4

He was an Artist, in his way,
 Drew Herons, Cranes, and Storks;
 Yet for all that he pass'd the day
 In simply drawing corks.
 Tho' he'd a *palette* for his *paints*,
 To use it he'd not deign,
 Because he'd like some other "saints"
 A *palate* for *Champagne*!
 Champagne Charlie, &c.

5

His cash did quickly disappear,
 Which did not well suit me,
 For Champagne's dear — had he drank beer,
 Things different now would be;
 I might have been his slave for life,
 But now 'tis all in vain:
 For how can he require a wife,
 When *wedded* to — Champagne!
 Champagne Charlie, &c.

CHOICE CATALOGUE OF VERY POPULAR MUSIC

Published by OLIVER DITSON & CO., Boston, Mass.

NOTE—All the pieces in the Catalogues numbered 1, 2, 3, and 4, have an established reputation, and consequently any person ordering from these lists will be sure of getting Taking and Popular pieces. Any of the numbers of these Catalogues can be had on application.

ABBREVIATIONS.—Pieces and songs are numbered from 1 to 7, according to difficulty. The easiest pieces, for beginners, like many by Bellak, are marked 1. Common Marches, Quick-steps, Waltzes, &c., are 2. More difficult dance music, like most of that of Strauss, and such marches as the March from Faust, are 3. Pieces about as difficult as "The Maiden's Prayer" are 4; somewhat more difficult pieces are 5; such ones as Thalberg's "Sweet Home" are 6, and the more difficult pieces of Chopin, Liszt, Thalberg, &c., are 7.
A capital letter marks the key, as, B, C sharp, D \flat , &c. A small Roman letter marks the highest note (of a vocal piece), if on the staff, but an *italic* letter is used, if the note is above the staff. Ch. means that the song has a Chorus.

Favorite Vocal Music.

GUITAR. Nearly all the following songs have been arranged for the Guitar, as well as for the Piano, and may be procured with either kind of accompaniment.

SONGS BY STEPHEN C. FOSTER.

Under the Willow she's sleeping. Ch. 2. E \flat to e \flat . 35
Fairy-Belle. Ch. 2. C to e. 35
Parthenia to Ingomar. 2. G to d. 35
Old Folks at Home. Ch. 1. D to d. 35
Nelly Bly. With Soprano & Alto Ch. 1. C to e. 35
Ellen Bayne. Ch. 2. C to e. 35
Farewell, my Lilly dear. Ch. 1. C to e. 35
Massa's in the cold, cold ground. Ch. 1. D to d. 35
Nelly dear, good night. 2. B \flat to e \flat . 35
Nancy Till. Ch. 2. F to f. 35
Gentle Annie. Ch. 2. E \flat to f. 35
Come with thy sweet voice again. 2. A \flat to f. 35
Nearly all these have a world-wide reputation. All are easy, and are within the compass of almost every voice, and have easy choruses.

SONGS OF JAMES G. CLARK.

When you and I were Soldier Boys. Ch. 3. G to e. 30
Beautiful Silver Sea. Ch. 3. B \flat to e flat. 35
The Old Mountain Tree. 2. D to e. 35
Under the Ice; or, We shall be known above. Ch. 2. F to d. 30
I live for those who love me. 2. D to e. 30
The above are all popular and of a high order.

SONGS OF J. H. M'NAUGHTON.

Lottie Lane. Ch. 2. B \flat to e flat. 30
When there's Love at Home. 3. A \flat to e flat. 30
Lillian Lee. Ch. 2. A \flat to e flat. 30
Of good, sweet sentiment, and rich music.

SONGS OF DEMPSTER.

Some things love me. 3. F to f. 60
Come over the Mountains to me, Love. 2. C to e. 50
I'm alone, all alone. 2. G to e. 50
Widely known and sung. Composed with exquisite taste.

SONGS OF J. P. ORDWAY, M.D.

Come darling, come to the Spirit-land. Ch. 3. E \flat to e flat. 30
Tell me darling, that you love me. Ch. 3. F to f. 35
O'er the Graves of the Loved Ones, plant Beautiful Flowers. Ch. Illus. Title. 3. A \flat to f. 50
With Rosebuds in my hand, or Birdie's Spirit-song. Ch. 3. D to e. 35
The Lone Starry Hours. Ch. 3. G to e. 35
Let me Kiss him for his Mother. 3. B \flat to f. 30
Twinkling Stars are laughing, love. Ch. 3. G to e. 35
Home Delights. Ch. 3. D to e. 35
Home Again. Song. 2. E \flat to e. 35
"Quartette." 35
Silvery Midnight Moon. Ch. 2. G to e. 35
Mother, dear, I'm thinking of you. Ch. 2. B \flat to f. 30
Dr. Ordway's songs need no introduction, further than to say, that those of the above which are less known than the others, are quite worthy of their companions. A very popular list.

SONGS OF H. S. THOMPSON.

Lilly Dale. Ch. 2. B \flat to e flat. 30
Willie's on the Dark Blue Sea. Ch. 2. E \flat to f. 30
I'm lonely since my Mother died. Ch. 2. G to e. 35
Marion Lee. Ch. 2. G to e. 35
Annie Lisle. Ch. 2. B \flat to e flat. 35
Down by the River lived a Maiden. Ch. 2. G to e. 30
Cousin Jedediah. Ch. 2. 30
Lilly Dale and its companions continue to be among the most popular songs of the day. Two Comic songs close the list, of which one is a negro, and the other a genuine Yankee one.

SONGS OF L. V. H. CROSBY.

Minnie Clyde, Kitty Clyde's Sister. Ch. 2. F to f. 35
Somebody is waiting for Somebody. 2. G to e. 35
Luleana. Ch. 2. E \flat to e flat. 35
A trio of favorites. Minnie Clyde, whom we all admire, has a portrait on the title, and Luleana, who lived "by the Susquehanna," is equally attractive.

SONGS OF CH. C. CONVERSE.

The Death of Minnehaha. Splendid Vignette. 2. C to c. 60
"In the wigwam with Nokomes, With the gloomy guests that watched her."
Rain upon the Roof. Ch. 2. B \flat to d. 30
"And to listen to the patter Of the soft rain overhead."
Aileen Aroon. Ch. 3. G to d. 35
"Girl of the raven hair, Aileen Aroon!"
Pretty Minnehaha heads the list, and all three songs are full of expressive music, and may be sung by Contralto and Bass, as well as Soprano and Tenor voices.

SONGS OF M. KELLER.

I have listened for her footsteps. Ch. 3. A \flat to f. 30
Fond memories of the Past. 3. D to f sharp. 30
"The golden flowers have faded, That graced life's winding way."
Let me fold thee close, Mavourneen. 3. D to f sharp. 30
The fine taste of Mr. Keller shows in these songs, which are very rich in melody and expression.

SONGS OF F. BOOTT.

The Sands of Dee. 3. F minor to f. 35
The Sailor's Wife. 3. D to f sharp. 35
"I've a letter from thy size Baby mine."
Mr. Boott, who resides in Florence, inspires, with Italian air, a special talent for sweet and plaintive music. The above are of high character.

SONGS OF J. R. THOMAS.

The Cottage by the Sea. 3. C to e. 35
Softly o'er the Rippling Waters. Ch. 3. G to d. 35
The Birds will come again. Vignette. 3. F to f. 40
Think of me sometimes. 2. B \flat to d. 35
The Land of Home and Beauty. Vig. 3. F to f. 50
"Land of Home and Beauty Land of Joy and Love."
A collection containing a great deal of sweet melody. The last piece has a fine view on the title-page.

SONGS FROM THE "DOCTOR OF ALCAN-TARA," BY EICHBERG.

Wake, lady, wake. Serenade. Ch. 4. C to g. 35
He still was there. Romance. 3. G to f sharp. 35
"I seemed to be his only care, Turn where I might, he still was there."
Two of the favorites from a very favorite opera.

VERY POPULAR SONGS.

The American Hymn. 3. F to f. M. Keller. 30
"Speed our Republic, O, Father on high."
Replete with patriotism, strongly and honestly expressed in the poem, and with music worthy of the theme. "Keller's American Hymn" will have an enduring fame.
As pants the Hart. Song, Duet and Ch. 4. A \flat to f. J. R. Thomas. 40
An excellent quartet for choirs, with beautiful solo and duet.
The Widow in the Cottage by the Sea. Ch. 2. G to d. C. A. White. 30
"For to-night I am a widow In the Cottage by the Sea."
Very popular, and became so immediately on its publication.
Beauteous lady, I adore thee, or, the Midnight Serenade. Song and Ch. R. E. Quest. 30
Dora. G. A. Veazie, Jr. 35
Elsie Vane. G. A. Veazie, Jr. 30
What Norah said. Ch. 2. A \flat to f. Wellman. 40
"Is it lonely ye are then, without me? Only wait, and I'll come bye and bye."
One of the best Irish songs. Portrait of Norah on the title page.

POPULAR CONCERT SONGS.

Bonnie Charlie. 2. B \flat to f. 35
Lithograph title. Sung by Mrs. Long.
My Love and I. 3. G to g. S. Behrens. 50
Lithograph title. Sung by Madame Parepa.

Song of the Spanish Orange Girl. 4. D to f sharp. Scachdopole. 35
Spanish and English words. Sung by Mad. Gazzaniga.
La Chemin du Paradis. (The Way to Paradise). 5. D to f sharp. Blumenthal. 35
French and English words. Very pathetic.

I hear the wee bird singing. 3. G to e. Linley. 35
Sung by Miss Ryan.
The Golden Ring. 3. C to e. Linley. 35
Sung by Miss Ryan. Good mezzo-soprano song.
How so fair. (M'appari). 4. D to g. "Martha." 35
Universally popular. Sung by Brignoli and others.
Robin Red Breast. 3. E \flat to e flat. J. M. Hubbard. 60
"Robin sings so sweetly In the falling of the year."
Fine colored vignette. Sung by Mad. Anna Bishop.
The Rainy Day. 3. F to f. (Comp. and sung by) Dempster. 50
"The day is cold and dark, and dreary, It rains, and the winds are never weary."
—Longfellow.

Over the Waters I wander with thee. 2. F to f. J. R. Thomas. 35

Written by Geo. P. Morris.
Sweet and low. 4. A \flat to f. W. K. Bassford. 40
Words by Tennyson. A cradle song.
I'll follow thee. 5. C to a. H. Farmer. 50
Brilliant, with runs, arpeggios, &c.
The Fair Enchantress. 3. F to f. J. G. Maeder. 40
"Of beauty rarest, The first and fairest."
The above have fairly won their way to popular favor, and may safely be put on a programme in any place where they are at all new to the audience.

SONGS OF A SACRED CHARACTER.

Nearer my God, to thee. Chorus. 3. E \flat to e flat. T. Wood. 30
The Three Calls. 2. F to d. I. B. Woodbury. 35
Out in the Cold. 2. D to d. L. O. Emerson. 35
Words by J. S. Adams.
Flee as a Bird. 3. F to d. Mrs. Duna. 35
Hark, I hear an Angel sing. 3. A \flat to f. Shrivel. 30
"Hark! I hear an angel sing, Angels now are on the wing."
There's light beyond the River. Ch. 2. E to e. Bernard Covert. 30
Over the River they beckon to me. 3. E \flat to e flat. H. G. Spaulding. 30
Pass under the rod. Dr. Ordway. 30
Somebody's Darling slumbers here. Ch. 3. B \flat to e flat. Dr. Ordway. 30
"Tenderly bury the fair young dead, Pausing to drop on his grave a tear, Carve on the wooden slab at his head, 'Somebody's Darling slumbers here!'"
What shall be my angel name? 2. B \flat to g. C. M. Traver. 35
Each hour of life to thee I turn. (The Maiden's Prayer). 3. D to f sharp. Bissell. 30
The above are excellent Home songs, and may also serve an excellent purpose in concerts, Sabbath School exhibitions, &c.

VERY POPULAR SONGS BY VARIOUS AUTHORS.

Hannah's at the Window binding Shoes. 3. F to f. Asa Hutchinson. 40
Katie Lee and Willie Gray. 2. A to d. Pixley. 30
"Two brown heads, with tossing curls, Red lips shutting over pearls."
The little low room where I courted my wife. 3. D to e. T. Wood. 35
The little Brown Cot on the Hill. Ch. 2. C to e. P. B. Isaacs. 30
Darling Rosabel. Ch. 2. B \flat to f. C. Osborne. 30
O Sing to me those dear old Songs. Ch. 2. B \flat to e flat. F. Buckley. 35
I'd choose to be a daisy. 2. C to e. 35
Old Shady. Ch. 2. B \flat to e flat. B. R. Hamby. 30
Harp of the Wild Wind. 4. D minor to f. Whittlesey. 50
Lithograph title.

Hurrah for New England. Ch. 2. E \flat to e flat. N. Barker. 30
The Home where Roses grew. Ch. 2. F to d. H. Millard. 35
Brother's fainting at the door. Ch. 2. D to c. P. B. Isaacs. 35
Tenting on the Old Camp Ground. Ch. 2. A to, W. Kittredge. 35
"We're tenting to-night on the Old Camp Ground, Give us a song to cheer."