

*Francis, Day & Hunter
Sixpence Nett*

J. M. Tarlane.

No. 33. SIXPENNY POPULAR EDITION.

The Veleta

New Round Dance



By
ARTHUR MORRIS
(B. A. T. D.)

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From the collection of Nick Enge

THE VELETA.

New Round Dance.

BY

ARTHUR MORRIS.

All march round the room. Introduction.

Allemande, and bow to partners 4 bars

Partners stand side by side, lady on gentleman's right. Gentleman takes lady's left hand in his right, the hand raised above the shoulders; lady holding skirt with right hand, gentleman with his left hand resting on his side.

STEP FOR GENTLEMAN.

1. Slide the left foot into fourth position.
 2. Bring right foot up behind in fifth position.
 3. Slide left foot again to fourth position.
 4. Then the right in front to the fourth position.
 5. Bring left up behind to the fifth position.
 6. Then left in front to the fourth 2 bars
 7. *Pas Glissé* to left, gentleman's left hand joining lady's right above the shoulder 2 bars
 8. Repeat the above movement in the opposite direction, the gentleman commencing with his right, the lady her left foot 4 bars
 9. Waltz ordinary 2 bars
 10. *Pas Glissé* to the left, the gentleman's right hand joining lady's left above the shoulders 2 bars
 11. Waltz ordinary 4 bars
- Repeat from the first 16 bars in all.

N.B.—Castanets should be used at parts noted in the music.

THE VELETA.

NEW ROUND DANCE.

ARTHUR MORRIS.

Introduction.
Allegro.

PIANO.

ff

The introduction is written for piano in 3/4 time, marked Allegro. It consists of two staves. The right hand features a series of chords and single notes with accents, while the left hand provides a steady accompaniment of chords. The key signature has one sharp (F#).

Tempo di Valse.

p

The first section is marked Tempo di Valse and begins with a piano (*p*) dynamic. It features a waltz-like melody in the right hand and a supporting bass line in the left hand, both in 3/4 time.

The second section continues the waltz melody and accompaniment. It includes a repeat sign and ends with a flourish in the right hand.

f

The third section begins with a forte (*f*) dynamic. The melody in the right hand is more active, featuring eighth notes, while the left hand continues with a steady accompaniment.

The fourth section concludes the piece with a final flourish in the right hand and a sustained chord in the left hand.

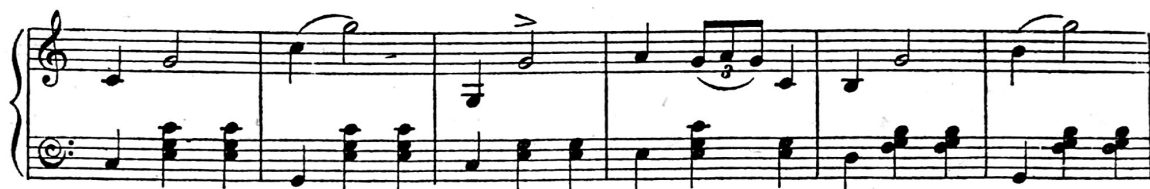
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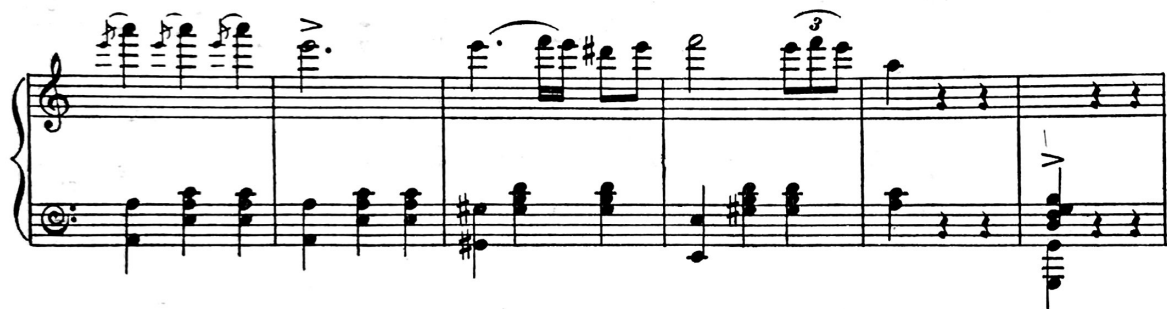
Castanets.

The musical score for the Castanets section consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The first system begins with a piano (*p*) dynamic marking. The second system continues the accompaniment. The third system features a crescendo hairpin. The fourth system begins with a fortissimo (*ff*) dynamic marking. The fifth and sixth systems continue the rhythmic accompaniment, with the sixth system ending with a double bar line. The notation includes various chords, arpeggios, and single notes, with some notes beamed together to indicate sixteenth or thirty-second notes.

The Veleta.



The Veleta.



A musical score for a piano piece titled 'The Veleta'. The score is written for piano (p) and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a piano (p) dynamic marking. The second system continues the melody and accompaniment. The third system features a 'Vivace' tempo change and a 'ff' (fortissimo) dynamic marking. The fourth system continues the piece. The fifth system concludes with a 'rall.' (rallentando) marking and a final cadence. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

The Veleta.

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SIXPENNY POPULAR EDITIONS

... OF ...

Francis & Day's

Musical Copyrights.

1. Skylark.
2. I've made up my mind to sail away.
3. Just like the ivy, I'll cling to you.
4. Mister Dooley.
5. My Pretty Zulu Lu.
6. I'm tired.
7. At the Seaside.
8. Oh! isn't it singular?
9. Let go, Eliza.
10. My Lily of the Valley.
11. What is the use of loving a girl?
12. The Miner's Dream of Home.
13. The Brooklyn Cake Walk.
14. For Old Times' Sake.
15. The Tin Gee-Gee.
16. The Blind Boy.
17. My Daddy's a gentleman.
18. Weary Willie Cake Walk.
19. If the Missis wants to drown, let her drown.
20. Berlin Polka.
21. Just a little sunshine.
22. Tears are blessings.
23. Give me back my heart again.
24. Terry, my blue-eyed Irish boy.
25. When the children have gone to bed.
26. Shall I be an angel, Daddy?
27. Sweet Suzanne.
28. When the band begins to play.
29. The Wedding March (*Marie Lloyd*).
30. There's a girl wanted there.
31. Good old Joe (*Herbert Campbell*).
32. Ansy Faces.
33. Veleta Dance.
34. Where the ocean meets the sky.
35. I'se a-waitin' for yer, Josie.
36. Killiecrankie.
37. Lend me your fairy wand.
38. In Friendship's Name.
39. If you can't do any good, don't do any harm.
40. "Varmer Giles."
41. I'm coming home to you.
42. Play that melody again.
43. Blind Irish Girl.
44. And his day's work was done.
45. Sometimes.
46. Doh, ray, me, fah, soh, lah, te, doh.
47. There's music in the air.
48. I live in Trafalgar Square.
49. If you love her, and if she loves you
50. Come back from Dreamland.
51. Choristers' Waltz.
52. Hey, Donal!
53. Little Yellow Bird.
54. Whose little girl are you?
55. Oh! the business.
56. Bedelia (*from the successful Musical Play, "The Orchid"*).
57. Queen of Love (*Ed. St. Quentin and Clifton Bingham*).
58. When the harvest days are over.
59. One touch of nature makes the whole world kin.
60. Good-bye, and God bless you, Jack.
61. Three makes jolly fine company.
62. Why shouldn't I love my little girl?
63. Skylark Waltz.
64. She ain't a bit like the other gals.
65. Now they've got into the London way (*from "The School Girl"*), *Sung by Arthur Roberts*.
66. The Song of the Thrush.
67. Dixieland, March Two-Step (*featured at the Vaudeville Theatre*).
68. She's my best girl.
69. The Captain said, "I'll stick to my ship."
70. Sammy (*from the Musical Comedy, "The Earl and the Girl"*).
71. An Old Love Dream.
72. Don't call for Daddy again.
73. There's an old-fashioned cottage.
74. Give me a ticket to Heaven.
75. You can get a sweetheart any day, but not another mother.
76. We're all getting older every day.
77. The Playground in the Sky.
78. My Lady Hottentot.
79. All the girls are lov-er-ly-ov-er-ly.
80. Yer 'at don't fit yer very well!
81. It's the poor that help the poor.
82. I wouldn't grumble any more.
83. Le Rêve Waltz (*by Little Max Darewski*).
84. In Zanzibar (*from the Musical Comedy, "The Earl and the Girl"*).
85. The Gondolier (*from the Musical Comedy, "The Catch of the Season"*).
86. Smallwood's Popular Pianoforte piece—Early Dawn.
87. Smallwood's Popular Pianoforte piece—Fairy Blossoms.
88. I'm the safest o' the family.
89. Sweet Rosalie Moore.
90. Oh, Charlie, come to me (*Katie Lawrence*).
91. "Stop yer tickling, Jock!"
92. Following in father's footsteps.
93. Dolly's a "first-class" girl.
94. All through a Gee-Gee-Gee.
95. The Sweetest Girl in Dixie (*from the Successful Musical Farce, "Sergeant Brue, of the C Division"*).
96. So did Eve! (*from the Successful Musical Farce, "Sergeant Brue, of the C Division"*).
97. No Coon am pining for me.
98. What a pity there are not more girls like you.
99. He was a Sailor.
100. The Victoria Cross, Military Two-Step.
101. Short Stories; or, La-diddley-diddley-um.
102. Isn't that like a man?
103. Blue Bell.
104. Farewell, my little Yo San!
105. Mother (an old picture in a new frame).
106. Baby mine.
107. Under a Panama (*from the Successful Musical Farce, "Sergeant Brue, of the C Division"*).
108. The Patchwork Garden (*from the Musical Comedy, "The Earl and the Girl"*).
109. The man behind (*from the Musical Comedy, "The Earl and the Girl"*).
110. Kiss me good-night, dear love (*introduced in "Merely Mary Ann"*).
111. The Church Parade } *Successful songs*
112. Molly O'Halloran } *in "The Catch*
113. Cigarette } *of the Season."*
114. Maisey! My Maisey!
115. Navaho.
116. You are a white little girl.
117. There's nobody just like you.
118. Dan Godfrey's Celebrated Holly-Bush Polka.
119. Heliotrope Waltz.
120. Inspiration, Veleta Valse.
121. She cost me seven and sixpence.
122. Queen of Love Waltz (*Ed. St. Quentin*).
123. The Ugly Duckling.
124. Josie Barn Dance (*on the Popular Song, "I'se a-waitin' for yer, Josie"*).
125. My Inquisitive Kiddie.
126. A Quaint Old Bird (*from "The Catch of the Season"*).
127. The Singing Bird (*from "The Catch of the Season"*).
128. Eton Boating Song Waltz.
129. Walking home with Angeline (*from the Musical Comedy, "Kitty Grey"*).
130. The Angel of my Dreams (*sung by Millie Lindon*).
131. There goes my Soldier Boy.
132. You can't stop the sun from shining.
133. The Statue in Trafalgar Square.
134. The Miner and the Rose.
135. Blue Bell—Two-Step March.
136. There's another one out o' work.
137. What d'yer want to talk about it for?
138. Is your Mother in, Molly Malone?

DOUBLE NUMBERS, ONE SHILLING.

1. Warwick Williams' Grand Selection—"All the Girls."
2. George Le Brunn's Selection of Marie Lloyd's Popular Songs.

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