

AS PERFORMED BY THE
FOUR PICCANNINIES,

SYKES, WOODSON, SALES & DUKES.

(Of Haverly's Genuine Colored Minstrels.)

Also, REYNOLDS & WALLING.

OH! LUCINDA.

COMIC SONG AND DANCE.

— BY —

JAS. A. BLAND,

(Of Haverly's Genuine Colored Minstrels.)

Mr. BLAND is also Author of "IN THE MORNING BY THE BRIGHT LIGHT," "TELL DE CHILDREN GOOD-BYE," "COLORED-HOP," Etc.

Song for Piano, 35 cents
For Full Military Band, 50 "

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BAND AND ORCHESTRA MUSIC DEPOT

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OH! LUCINDA

SONG & DANCE

Words and Music by

James A. Bland.

Moderato.

First system of piano introduction. Treble clef, bass clef, 2/4 time signature. The music begins with a forte (*fr*) dynamic. The right hand features a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand plays a steady accompaniment of eighth notes.

Second system of piano introduction. The right hand continues with eighth and sixteenth notes, while the left hand maintains the eighth-note accompaniment.

First system of the vocal line. Treble clef, 2/4 time signature. The melody consists of eighth and sixteenth notes.

I know a charm-ing lit-tle girl, Her name it is Lu-cin-da. And
Next day while walk-ing down the street, I chance to meet this fai-ry. And
She is a love-ly creature, And the boys on her are cra-zy. And

First system of piano accompaniment for the first verse. Treble clef, bass clef, 2/4 time signature. The music starts with a piano (*p*) dynamic. The right hand plays chords and single notes, while the left hand plays a simple bass line.

Second system of the vocal line. The melody continues with eighth and sixteenth notes.

ev-ry time I pass the house, She's peep-ing through the win-dow. She's
as she slow-ly tripped a-long, Her step was light and air-y. I
all throughout the neigh-ber-hood, They say that she's a dai-sy. Her

Second system of piano accompaniment for the second verse. The right hand plays chords and single notes, while the left hand plays a simple bass line.

got such love-ly jet black eyes, And long black cur-ly hair. And
fol-lowed her a block or more, And tried to catch her eye. But
features are so per-fect, And her form is so com-plete. The

when I meet her on the street, At her I'm sure to stare.
no, she wouldn't have it, And I quick-ly passed her by.
oth-er girls are jeal-ous, For none with her can com-pete.

CHORUS.

Oh! Lu-cin-da you're the sweet-est girl I know.

mf

Oh! Lu-cin-da I would like to be your beau. You're a

Oh! Lucinda

dar-ling you're a dai - sy, You're a fai - ry, you're a dove. I'd

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line contains the lyrics "dar-ling you're a dai - sy, You're a fai - ry, you're a dove. I'd". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

mar - ry you to - mor - row, You're the on - ly girl I love .

The second system continues the vocal line with the lyrics "mar - ry you to - mor - row, You're the on - ly girl I love .". The piano accompaniment continues with chords and a bass line.

DANCE.

The dance section begins with a piano accompaniment in the grand staff. A dynamic marking of *f* (forte) is present. The music features a melodic line in the right hand and a bass line in the left hand.

The middle of the dance section continues with the piano accompaniment, maintaining the melodic and bass lines.

BREAK

The dance section concludes with a "BREAK" section. A dynamic marking of *ff* (fortissimo) is present. The music features a melodic line in the right hand and a bass line in the left hand.