

THE HOME AND COLONIAL
CHRISTY MINSTRELS' ALBUM

OF

TWENTY-ONE NEW SONGS;

With Choruses

AND

PIANOFORTE ACCOMPANIMENTS.

BOOK II.

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(BOOK II.)

THE HOME AND COLONIAL CHRISTY MINSTRELS' ALBUM

OF

TWENTY-ONE NEW SONGS.

No. 1.

KITTIE WELLS.

Published, with Words and Pianoforte Accompts., full Music size, in No. 5508 of the MUSICAL BOUQUET. Price 3d.
Moderato con espress. Composed by T. BRIGHAM BISHOP.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in G major with a C-clef, while the left hand provides a harmonic accompaniment in G major with a C-clef. The tempo is marked 'Moderato con espress.'.

1. You ask what makes this dar-kie weep, . . . Why he like o-thers am not gay; . . . What
2. I ne - ver shall for-get the day . . . That we to-geth - er roam'd the dells; . . . I
3. I of - ten wish that I was dead, . . . And laid be - side her in the tomb, . . . The

The first system of the song features a vocal melody line with three verses of lyrics. Below the lyrics is a piano accompaniment consisting of two staves. The right hand plays a melody in G major with a C-clef, and the left hand plays a harmonic accompaniment in G major with a C-clef.

makes the tear flow down his cheek, . . . From ear - ly morn till close of day; . . . My
kiss'd her cheek, and nam'd the day . . . That I . . . should mar-ry Kit - tie Wells; . . . But
sor - row that bows down my head . . . Is si - lent in the midnight gloom; . . . The

The second system of the song continues the vocal melody and piano accompaniment. The right hand plays a melody in G major with a C-clef, and the left hand plays a harmonic accompaniment in G major with a C-clef.

sto - ry, darkies, you shall hear, . . . For in my mem'ry fresh it dwells, . . . 'Twill
death came in my ca - bin door, . . . And took from me my joy, my pride, . . . And
spring - time has no charms for me, . . . Though flow'rs are blooming in the dells, . . . For

The third system of the song concludes the vocal melody and piano accompaniment. The right hand plays a melody in G major with a C-clef, and the left hand plays a harmonic accompaniment in G major with a C-clef.

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cause you all to drop a tear On the grave . . of my sweet Kit - tie
 when I found she was no more, Then I laid . . . my ban - jo down, and
 that bright form I do see, 'Tis the form . . . of my sweet Kit - tie

Wells. } While the birds were singing in the morn - - ing, And the
 cried. }
 Wells. } *Sca.*

myr - tle and the i - vy were in bloom, And the sun on the hill was a
Sca.

dawn - - ing, It was then that I laid her in the tomb.

CHORUS.

AIR.
ALTO.

While the birds were singing in the morn - - ing, And the myrtle and the i - vy were in

TENOR.
BASS.

Sva.

PIANO.

bloom, . . . And the sun on the hill was a - dawn - ing, It was then we laid her in the tomb.

Sva.

No. 2.

BELLE MAHONE.

Published, with Words and Pianoforte Accompts., full Music size, in No. 4121 of the MUSICAL BOUQUET. Price 3d.

Words and Music by J. H. McNAUGHTON.

Moderato.

PIANO.

p *cres.* *dim.*

The piano introduction consists of two staves. The right hand plays a melody in G major, starting with a quarter note G, followed by eighth notes A, B, C, D, E, F, G, and a quarter note G. The left hand provides a harmonic accompaniment with chords. Dynamics include piano (p), crescendo (cres.), and decrescendo (dim.).

With simplicity.

1. Soon be - yond the har - bour - bar
2. Lone - ly like a with - er'd tree,

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is marked 'With simplicity'. The piano part includes a piano (pp) dynamic marking.

Shall my bark be sail - ing far, O'er the world I wan - der lone, Sweet Belle Ma -
What is all the world to me? Life and light were all in thee, Sweet Belle Ma -

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment includes crescendo (cres.) and decrescendo (dim.) markings.

- hone. . . O'er thy grave I weep good bye, Hear, oh hear my lone - ly cry,
- hone. . . Dai - sies pale are grow - ing o'er All my heart can e'er a - dore,

The final system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment includes a crescendo (cres.) marking.

mf *dim.* *p*

O with - out thee, what am I, Sweet Belle Ma - hone? . . .
 Shall I ne - ver meet thee more, Sweet Belle Ma - hone? . . .

mf *dim.* *p* *pp*

AIR.
 ALTO.
 TENOR.
 BASS.
 PIANO.

CHORUS.

cres. *fz*

Sweet Belle Ma - hone! Sweet Belle Ma - hone! Wait for me at heaven's gate,

fz

mf *dim.* *p* *pp*

p dolce.

Sweet Belle Ma - hone! . . .

p

p *dim.*

3.

Calmly, sweetly slumber on,
 Only one I call my own!
 While in tears I wander lone,
 Sweet Belle Mahone.
 Faded now seems everything,
 But when comes eternal spring,
 With thee I'll be wandering,
 Sweet Belle Mahone!

No. 3.

BELLE MAHONE'S REPLY.

Published, with Words and Pianoforte Accompts., full Music size, in No. 5505 of the MUSICAL BOUQUET. Price 3d.

Words by NELLA.
Moderato. dolce.

Music by CARL BERNSTEIN.
cres.

PIANO.

Musical notation for the piano introduction, consisting of a treble and bass staff. The treble staff begins with a melodic line, and the bass staff provides harmonic accompaniment. Dynamics include *p* (piano).

p cantabile.

1. In the watch - es of the night, Oft to bless my
 2. When the an - gels in their flight Came to call me

Musical notation for the first two lines of the song. It includes a vocal line with lyrics and a piano accompaniment. Dynamics include *dim.* (diminuendo) and *p* (piano).

ach - ing sight, Comes an an - gel, rob'd in white, Answ'ring to my
 home that night, And I saw your cheek turn white, As you stood a -

Musical notation for the third and fourth lines of the song. It includes a vocal line with lyrics and a piano accompaniment. Dynamics include *p* (piano).

cry ; Kind bright eyes with ten - der beams, And the world less
 - lone, Well I knew you lov'd me so, That you fear'd to

Musical notation for the fifth and sixth lines of the song. It includes a vocal line with lyrics and a piano accompaniment. Dynamics include *cres.* (crescendo).

mf *p*

vi - vid seems, Than the mu - sic of my dreams: Belle Ma-hone's re - ply.
let me go, Through the win - try wind and snow, To a world un - known.

mf *p*

CHORUS.

AIR.
ALTO.

TENOR.
BASS.

PIANO.

pp *mf*

Love, the time seems long Whilst you stand a - lone, But in heav'n once more you'll meet

pp *mf*

pp *mf*

p *dim.*

Soon with Belle Ma - hone!

p *dim.*

p *mf* *p*

3.

Love, there was no need for fear,
Earth has nights both dark and drear,
But the skies for ever here
Clear and bright will be.
Grieve not that my work is done,
But be sure that ever one,
In the world beyond the sun,
Waits to welcome thee.

No. 4.

THE MULLIGAN GUARDS.

Published, with Words and Pianoforte Accompts., full Music size, in No. 5525 of the MUSICAL BOUQUET. Price 3d.

Composed by DAVID BRAHAM.

Arranged by T. WESTROP.

Moderato.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It begins with a forte (*f*) dynamic and features a series of eighth-note chords and single notes. The left hand starts with a bass clef and provides a harmonic accompaniment with chords and single notes.

The second system of piano accompaniment continues the piece. It features a section marked with a 'S' (ritardando) and a piano (*p*) dynamic. The right hand has a treble clef and the left hand has a bass clef. The music consists of chords and melodic lines.

1. We crave your con - de - scen - sion, We'll tell you what we know Of
 2. When the band play'd Gar - ry Ow - en, Or the Con - na - ma - ra Pet, With

This system contains the first two lines of the song's lyrics. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "1. We crave your con - de - scen - sion, We'll tell you what we know Of / 2. When the band play'd Gar - ry Ow - en, Or the Con - na - ma - ra Pet, With".

march - ing in the Mulli-gan Guard From Sli - go ward be - low : Our
 rub - a - dub, dub, we'd march in the mud To the mi - li - ta - ry step ; With the

This system contains the next two lines of the lyrics. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "march - ing in the Mulli-gan Guard From Sli - go ward be - low : Our / rub - a - dub, dub, we'd march in the mud To the mi - li - ta - ry step ; With the".

Cap - tain's name was Hus - sey, A Tip - pe - ra - ry man, He
 green a - bove the red, boys, To show where we came from, Our

This system contains the final two lines of the lyrics. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "Cap - tain's name was Hus - sey, A Tip - pe - ra - ry man, He / green a - bove the red, boys, To show where we came from, Our".

car-ried his sword like a Rus - sian duke When - e - ver he took com - mand.
guns we'd lift with the right shoulder shift, As we'd march to the beat of the drum.

CHORUS.

Forward March. We shoul - der'd guns, and march'd, and march'd a - way, From Sack - ville

Street we march'd to Dub - lin Bay, With drums and fifes, how sweet - ly they did

play! As we march'd, march'd, march'd in the Mulligan Guard. We Guard. . .

1st time. 2nd time.

3.

When we got home at night, boys,
The devil a bit we'd eat,
We'd all sit up, and drink a sup
Of whiskey strong and neat;
Then we'd all march home together,
As slippery as lard,
The solid men would all fall in,
And march with the Mulligan Guard.

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No. 5.

SILVER THREADS AMONG THE GOLD.

Published, with Words and Pianoforte Accompts., full Music size, in Nos. 5506 of the MUSICAL BOUQUET. Price 3d.

Words by EBEN E. REXFORD.

Music by H. DANKS

PIANO.

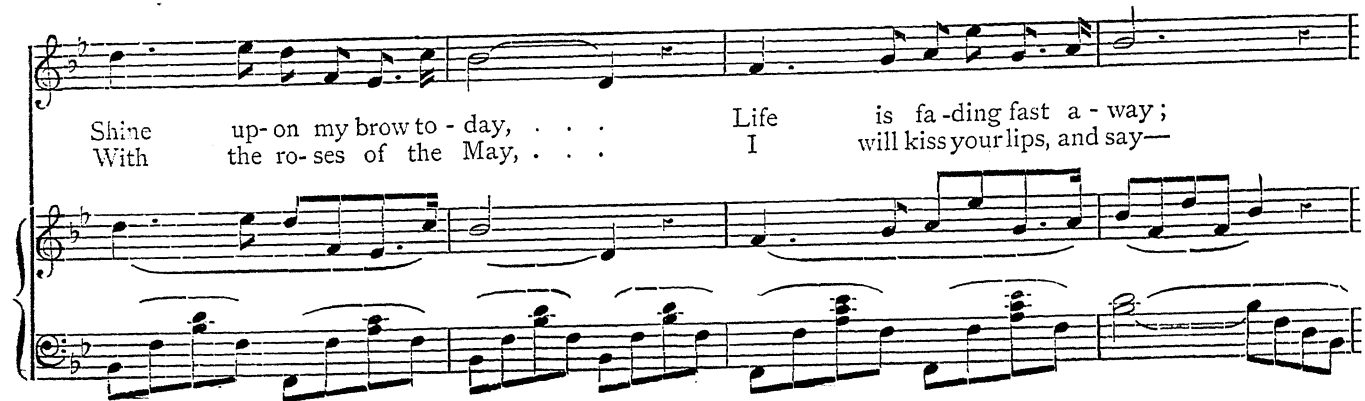
Andante cantabile.



1. Dar - ling, I am growing old, . . . Sil - ver threads a-mong the gold
2. When your hair is sil - ver white, . . . And your cheeks no long - er bright



Shine up-on my brow to - day, . . . Life is fa - ding fast a - way ;
With the ro - ses of the May, . . . I will kiss your lips, and say—



But, my darling, you will be, will be Al - - ways young and fair to me,
Oh! my darling, mine a - lone, a - lone, You have ne - ver old - er grown,

rall.



Yes! my dar-ling, you will be . . . Al - ways young and fair to me.
 Yes! my dar-ling, mine a - lone, . . . You have ne - ver old - er grown.

rall.

CHORUS.

Dar - ling, I am grow - ing, grow - ing old, Sil - ver threads a - mong the gold

AIR.
 ALTO.
 TENOR.
 BASS.
 PIANO.

Dar - ling, I am grow - ing old, Sil - ver threads a - mong the gold

Shine up - on my brow to - day; . . . Life is fad - ing fast a - way.

Shine up - on my brow to - day; Life is fad - ing fast a - way.

rall.

3.

Love can never more grow old,—
 Locks may lose their brown and gold,
 Cheeks may fade and hollow grow,
 But the hearts that love will know
 Never winter's frost and chill:
 Summer warmth is in them still.

4.

Love is always young and fair,—
 What to us is silver hair,
 Faded cheeks, or steps grown slow,
 To the heart that beats below?
 Since I kissed you, mine alone,
 You have never older grown.

No. 6.

THE LITTLE CROSSING-SWEEPER.

Published, with Words and Pianoforte Accompts., full Music size, in No. 5518 of the MUSICAL BOUQUET. Price 3d.

ALBERT HILL.

Andante.

PIANO.

The piano introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is marked 'Andante' and features a series of chords and single notes in the right hand, with a more active bass line in the left hand.

Andante con espressione.

1. Hun - gry and shel - ter - less, bow'd down by po - ver - ty,
2. Cold blows the wind, and the snow - flakes are fall - ing fast,

The first system of the vocal part shows the melody for two verses. The piano accompaniment continues with chords and single notes. The key signature remains two flats and the time signature is 3/4.

Shiv - 'ring and shrink - ing, the cold streets I roam ; No - bo - dy smiles on me,
Weav - ing a - round me a man - tle of white ; Cold are the hearts of the

The second system of the vocal part continues the melody for the two verses. The piano accompaniment provides harmonic support. The key signature remains two flats and the time signature is 3/4.

no - bo - dy cares for me, Poor cross - ing - sweep - er, with - out a - ny home.
gay peo - ple swarm - ing past, Mer - ci - ful heav'n, give me shel - ter to - night.

The final system of the vocal part concludes the piece. The piano accompaniment ends with a final chord. The key signature remains two flats and the time signature is 3/4.

Friend-less and pen - ni - less, Oh! it is pi - ti - ful! See them frown
Kind word and smiles, woe is me! for their ra - ri - ty, To lit - tle

on me, and then hur - ry past; Poor cross - ing - sweep - er, in
Wil - lie 'tis sel - dom they're given; While on each hand I in

all this great ci - ty full, Ask - ing a pen - ny from each one that passed.
vain look for cha - ri - ty, Hun - dreds of church - spires are point - ing to heaven.

3.

Although in poverty, God will watch over me,
Wandering and begging by day and by night,
For mother taught me so, ere o'er the jasper sea
She sailed away to the kingdom of light.
Pray, God, make room for me in Thy bright home above,
For I am dying, am dying of cold;
Saved by Thy wondrous love! saved by Thy wondrous love!
Poor little Willie who died in the cold.

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CHORUS.

AIR.
ALTO.

TENOR.
BASS.

PIANO.

Hun - gry and shel - ter - less, bowed down by po - ver - ty,

Shiv - ring and shrink - ing, the cold streets I roam; No - bo - dy smiles on me,

no - bo - dy cares for me, Poor cross - ing - sweep - er, with - out a - ny home.

No. 7, TRUE AS THE STARS THAT ARE SHINING.

Published, with Words and Pianoforte Accompts., full Music size, in No. 5504 of the MUSICAL BOUTIQUE. Price 3d.

Written by GEO. COOPER.
Andante con espress.

Composed by W. H. BROCKWAY.

PIANO. *mf.* *rall.*

The piano introduction consists of two staves. The right hand features a melodic line with a 9/8 time signature, starting with a half note followed by eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante con espress.' and the dynamics are 'mf.' and 'rall.'.

1. True . . . as the stars that are shin - - ing, Love, . . . will I be un - to
 2. Day . . . is bereft of its splen - dour, Love, . . . when you're gone from my
 3. Look . . . in mine eyes once a - gain, . . . love, Say . . . you'll be true un - to

The first system of lyrics is set to a vocal melody on a treble clef staff. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: 1. True . . . as the stars that are shin - - ing, Love, . . . will I be un - to; 2. Day . . . is bereft of its splen - dour, Love, . . . when you're gone from my; 3. Look . . . in mine eyes once a - gain, . . . love, Say . . . you'll be true un - to.

you, Fond as the vine that's en - twin - - ing,
 sight, Gaz - - - ing in eyes that are ten - - der,
 me! True in the sun-light and rain, love,

The second system of lyrics continues the vocal melody and piano accompaniment. The lyrics are: you, Fond as the vine that's en - twin - - ing,; sight, Gaz - - - ing in eyes that are ten - - der,; me! True in the sun-light and rain, love,

Dear as the rose to the dew! Life that would e - ver be
 Life is a dream of de - light! Sweet is the breath of the
 True where-so - c'er I may be! Clasp me a - gain to your

The third system of lyrics concludes the vocal melody and piano accompaniment. The lyrics are: Dear as the rose to the dew! Life that would e - ver be; Life is a dream of de - light! Sweet is the breath of the; True where-so - c'er I may be! Clasp me a - gain to your

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mf

sad - ness, . . . Tran - - quil - ly flows when you're near me; . . .
 ro - ses, . . . Sweet - - er the joys that you bring, love; . . .
 bo - som, . . . Tell . . me in ac - cents of sweet - ness! . . .

rit.

Thus, . . in your beau - ty and glad - ness, . . . Love . . . e - ver lin - gers to
 Sor - - row for e - ver re - po - ses, . . . Cares . . . un - a - vail - ing - ly
 Dear . . as to Spring is the blos - som, . . . Bring . . . to my heart its com -

rit.

ad lib. *a tempo.*

cheer me . . . Ah!
 cling, love . . . Ah!
 - plete - ness . . . Ah!

True . . as the stars that are shin - ing, . . . Love, . . will I be un - to

f

you! An - swer my fond heart's ro - pin - ing, Say . . that you'll still be as true

CHORUS.

AIR.
ALTO.

True . . as the stars that are shin - ing, Love, . will I be un-to you! .

TENOR.
BASS.

PIANO.

mf *f*

An - swer my fond heart's re - pin - ing, Say . . that you'll still be as true

rit. e dim.

rit. e dim.

rit. e dim.

mf

mf a tempo. *rall.*

No. 8.

SEND FOR MOTHER, BIRDIE'S DYING.

Published, with Words and Pianoforte Accompts., full Music size, in No. 5467 of the MUSICAL BOUQUET. Price 3d.

Words by GEORGE COOPER.

Music by EASTBURN.

Moderato.

PIANO.

1. Come and lift me from my pillow, . . . Weak and
 2. Keep my mem'ry dear, fond sis-ter, . . . Don't for-

wea - ry I have grown; Darling sis - ter, I am going . . . O'er the
 - get me far a - way, Ne - ver more we'll play to - gether . . . All the

ri - ver dark and lone! All my prayers I've soft - ly whisper'd, . . . Weep no long - er, sis - ter
 ro - sy sum - mer day; I'll be wait - ing for you yonder, . . . Till we sweet - ly meet a -

dear, . . . Send for mother, Birdie's dying, . . . Angel voices now I hear.
 - gain, . . . Send for mother, Birdie's dying, . . . I would see her once a - gain.

CHORUS.

* AIR.
ALTO.

Fold me clo - ser, dar - ling sis - ter, . . . Earth is fa - ding from my

TENOR.
BASS.

PIANO.

sight, Send for mo-ther, Bir-die's dy-ing, . . . Kiss me, kiss me, sweet good - night!

3.

Let them lay me where the daisies
 In the spring-time love to grow;
 All around me throng the angels,
 They are calling, I must go!
 Clasp me fondly, kiss me sweetly,
 Darling sister, do not cry;
 Send for mother, Birdie's dying,
 Let me bid her sweet good-bye.

* Air to be sung as Solo in the absence of Chorus.

No. 9. TAKE THIS MESSAGE TO MY MOTHER.

Published, with Words and Pianoforte Accompts., full Music size, in No. 5473 of the MUSICAL BOUQUET. Price 3d.

Arranged by T. WESTROP.

Andante.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in treble clef, starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a bass line in bass clef, starting with a half note G2, followed by quarter notes A2, B2, and C3. The tempo is marked 'Andante'.

1. Take this message to my mo-ther, Far a-cross the deep blue sea,
2. Take this message to my mo-ther, It will fill her heart with joy,

The first system of the song features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with the lyrics '1. Take this message to my mo-ther, Far a-cross the deep blue sea,' followed by '2. Take this message to my mo-ther, It will fill her heart with joy,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

It will fill her heart with pleasure, She'll be glad to hear from me;
Tell her that her pray'rs are answer'd, God pro-TECTS her ab-sent boy;

The second system continues the vocal and piano accompaniment. The vocal line starts with 'It will fill her heart with pleasure, She'll be glad to hear from me;' and continues with 'Tell her that her pray'rs are answer'd, God pro-TECTS her ab-sent boy;'. The piano accompaniment continues with similar harmonic patterns.

How she wept when last we part-ed, How her heart was fill'd with pain,
Tell her to be glad and cheer-ful, Pray for me wher-e'er I roam,

The final system of the song features the concluding vocal and piano accompaniment. The vocal line begins with 'How she wept when last we part-ed, How her heart was fill'd with pain,' and ends with 'Tell her to be glad and cheer-ful, Pray for me wher-e'er I roam,'. The piano accompaniment concludes with a final chord.

When she said, "Good - bye, God bless you, We may ne - ver meet a - gain."
And ere long I'll turn my foot-steps Back towards my dear old home.

CHORUS.

*AIR.
ALTO.
TENOR,
BASS.
PIANO.

Take this let - ter to my mother, Far a - cross the deep blue sea,

It will fill her heart with pleasure, She'll be glad to hear from me.

3.

Take this message to my mother,
It is filled with words of love ;
If on earth I'll never meet her,
Tell her that we'll meet above :
Where there is no hour of parting,
All is peace, and love, and joy ;
God will bless my dear old mother,
And protect her only boy.

* Air to be sung as Solo in the absence of Chorus.

No. 10.

MOTHER, BEAR ME TO THE WINDOW.

Published, with Words and Pianoforte Accompts., full Music size, in No. 5503 of the MUSICAL BOUQUET. Price 3d

Written and Composed by JAMES BAYMAN.

Andante con espress.

PIANO. *mf*

rall.

1. Mo - ther, bear me to the window, Now the birds be - gin to sing,
 2. Mo - ther, bear me to the window, Now the rose be - gins to bloom,
 3. Mo - ther, dear, I'm grow-ing weary, Lay me down up - on the bed ;

p

Let me once more hear their mu-sic, And in - hale the breath of spring ;
 For I love to see them thriving, And to breathe their sweet perfume ;
 Fare - well, song - birds, fare - well, flowers, Sing and bloom when I . am dead.

For I know the time is coming, Feel that it will not be long,
 And I long to see the li-lies Once more grow - ing round my home,
 Dear - est mo - ther, you are weeping, Do not weep, it gives me pain,

When the joy - ous lit - tle min - strels Can - not wake me with their song.
 Al - though ne - - ver more a - mong them Will you, dar - ling Nel - ly, roam.
 For a some - thing sweet - ly whis - pers, We but part to meet a - gain.

*AIR.
 ALTO.
 TENOR.
 BASS.
 PIANO.

p CHORUS.

Hark! 'tis the An - gel's whisp'ring, Waits to waft her spi - rit home,

p *pp* *p*

Ne - ver more a - mong the flow - ers Will our dar - ling Nel - ly roam.

cres.

mf

* Air to be sung as Solo in the absence of Chorus.

No. 11.

GIVE MY LOVE TO ALL AT HOME.

Published, with Words and Pianoforte Accompts., full Music size, in No. 5509 of the MUSICAL BOUQUET. Price 3d.

Words and Music by JAMES E. STEWART.

Moderato.

PIANO. *p legato.* *mf* *rit.*

The piano introduction consists of two staves. The right hand plays a melody in treble clef, and the left hand plays a bass line in bass clef. The tempo is marked 'Moderato'. The dynamics are marked 'p legato', 'mf', and 'rit.'.

♩ a tempo

1. Give my love to all at home, . . . Tell them that I of - ten long
 2. Give my love to all at home, . . . Tell them that I al - ways pray

p legato.

The first system shows the vocal melody in treble clef and the piano accompaniment in bass clef. The tempo is marked '♩ a tempo'. The piano accompaniment is marked 'p legato'.

To be with them once a - gain, In that joyous, happy throng; . .
 For their welfare, as I roam O'er my lone and sad path-way; . . .

The second system continues the vocal melody and piano accompaniment. The piano accompaniment consists of a steady eighth-note bass line.

mf *rall.*

Say that from my heart I send them A kiss a - cross the foam,
 Tell them that, where'er I wan - - - der, Sweet thoughts a - rise of home.

mf *rall.*

The final system concludes the song. The tempo is marked 'rall.' (rallentando). The piano accompaniment is marked 'mf' and 'rall.'.

p a tempo. *rit.*

Full of love and ten - der - ness, Give my love to all at home. . . .
 With the lov'd ones gather'd there, Give my love to all at home. . . .

p a tempo. *rit.*

AIR. *mf*

CHORUS. *mf cres.*

AIR. ALTO. Give my love to all at home, . . . Tell them that, wher-e'er I roam, . . .

TENOR. *mf*

BASS.

PIANO. *mf*

p *mf* *rit.*

All my thoughts are of them still, . . . Give my love to all at home. . . .

p *mf* *rit.*

3.

Give my love to all at home,
 To the loved ones say for me,
 That I'm lonely from them now,
 Lonely now as I can be;
 Take to them my fondest wishes,
 To them now safe at home,
 And this message from my heart,
 Give my love to all at home.

No. 12.

FAR AWAY.

Published, with Words and Pianoforte Accompts., full Music size, in No. 5561 of the MUSICAL BOUQUET. Price 3d.

Moderato.

PIANO. *mf*

1. Where is now the mer - ry
2. Some have gone to lands far

par - ty, I re - mem - ber long a - go, . . . Laugh - ing round the Christ - mas
dis - tant, And with stran - gers made their home, . . . Some up - on the world of

fire, Brighten'd by its rud - dy glow? Or in sum - - mer's balm - y
wa - ters All their lives are forced to roam; Some are gone from us for

Poetry by kind permission of Messrs. GEORGE ROUTLEDGE & SON.

dim. *p tempo.*

eve - nings, In the field up - on the hay! . . . They have all dis - pers'd and
e - ver, Long - er here they might not stay, . . . They have reach'd a fair - er

wan - der'd, Far a - way, far a - way, . . . They have all dis - pers'd and
re - gion, Far a - way, far a - way, . . . They have reach'd a fair - er

wan-der'd, Far a - way, far a - way.
re - gion, Far a - way, far a - way.

3.

There are still some few remaining
Who remind us of the past,
But they change, as all things change here,
Nothing in this world can last.
Years roll on, and pass for ever,
What is coming, who can say?
Ere this closes, many may be
Far away, far away.

No. 13.

DEAREST IMAGE OF MY HEART.

Published, with Words and Pianoforte Accompts., full Music size, in No. 5510 of the MUSICAL BOUQUET. Price 3d.

Words by S. M. HARPER.

Music by H. P. DANKS.

Andante cantabile.

PIANO. *mf*

mf

1. Yes, I love thee, fond - ly love thee, Dear - est im - age of my heart ;
 2. Still I'll love thee, fond - ly love thee, Though we may not meet a - gain ;

None on earth I prize a - bove thee, Oh, why must I then de - part ?
 From thy side they may re - move me, Yet thine im - age will re - main ;

cres.

O - ther friends may greet me kind - ly, O - ther forms as fair may be, But my
 I must love thee, e - ver love . . . thee, Let the world say what it will, And this

ff

heart, my heart thy form shall cher - ish, Thou art all the world to me.
 heart, this heart shall ne'er re - prove thee, In my dreams I love thee still.

AIR. *mf* CHORUS. *cres.*

AIR. ALTO. O - ther friends may greet me kind - ly, O - ther forms as fair may be, But my

TENOR. BASS.

PIANO. *mf* *cres.*

ff heart, my heart thy form shall cher - ish, Thou art all the world to me.

ff

ff

ff

After 1st & 2nd verses. Ending.

3.

Yes, I'll love thee, fondly love thee,
 Parted only for a while,
 Some day I'll return to claim thee,
 And I'll meet thee by the stile.
 Do not fret, then, do not ponder
 On the dangers of the main,
 Absence makes the heart grow fonder,
 And I'll ere remain the same.

No. 14.

BIRDIE BLOSSOM.

Published, with Words and Pianoforte Accompts., full music size, in No. 5511 of the MUSICAL BOUQUET. Price 3c.

Words by SAMUEL N. MITCHELL.

Music by H. P. DANKS.

S Cantabile.

PIANO.

The piano introduction consists of two staves of music. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

1. When the cuc-koo's wel-come twit - - ter Told us that the spring was near,
 2. When the reap-er's song re - e - cho'd O'er the hills in har-vest time,
 3. When the ro - bins left the wood - land, For the far - off sun - ny shore,

The first three lines of the song are set to a melody in G major. The piano accompaniment continues with a steady accompaniment of chords and moving lines.

There was plea-sure in the house - hold, Bir - die Bloss-om came to cheer;
 Bir - die's voice would sweetly min - gle With their e - ver wel-come chime;
 There was sor-row in the cir - cle, Bir - die Bloss-om was no more;

The next three lines of the song continue the melody. The piano accompaniment features more complex chordal textures and moving lines.

Pure and spotless as an an - - gel, She was ev'-ry one's delight,
 And when dai-ly work was o - - ver, Sun - burnt arms in turn would hold,
 Soon a white and snowy man - - tle Hid the little mound from sight,

The final three lines of the song conclude the piece. The piano accompaniment ends with a final chord and a few notes.

And the guess-ing made us mer - ry, When we weigh'd our pet that night.
 Bir - die Bloss-om, pret-ty dar - ling, Bright - est gem with-in our fold.
 And the home that was so mer - ry, Now is dark - er than the night.

CHORUS.

* AIR.
 ALTO.
 TENOR.
 BASS.
 PIANO

Precious lit-tle Bir-die Bloss - som Fill'd our hearts with love and cheer,
 Precious lit - tle Bir-die Blossom, Fill'd our hearts with love and cheer,

When the cuckoo's welcome twit - ter Told us that the spring was near.
 When the cuckoo's welcome twitter Told us that the spring was near.

THE HOME AND COLONIAL

No. 15.

PAPA, STAY HOME, I'M MOTHERLESS NOW.

Published, with Words and Pianoforte Accompts., full Music size, in No. 5513 of the MUSICAL BOUQUET. Price 3d.

Written and Composed by W. S. HAYS.

Andante.

PIANO

1. An - gels have hung out their lamps in the sky, Eve-ning has sha - dow'd the
 2. Ma - ny a night have poor mo - ther and me Sat by the win - dow, and,
 3. Pa - pa, stay home, please don't leave me to - night! Think of dear mam - ma, in

brow of the day; Pa - pa, come sit down and an - swer me, why
 watch - ing the gate, Weep - ing she'd ask me, "Oh, where can he be?
 pray'r let me bow, Ask - ing "our Fa - ther" to guide you a - right!

Death call'd my beau - ti - ful mo - ther a - way! When her sweet dar - ling be -
 What can be keep - ing your pa - pa so late?" Wea - ry with wait - ing, she
 Pa - pa, re - mem - ber, I'm mo - ther - less now! Kneel down with me, pa - pa,

- side her they led, How I re - mem - ber she look'd up and smil'd! Soft - ly she
 kiss'd me and said, Just like an an - gel, so plea - sant and mild: "I'll watch and I'll
 come, let us pray, Mo - ther, oh smile, as in life you once smil'd! "Fa - ther in

call'd you un - to her and said: "Pro - mise you'll che - rish and care for your child!"
 wait, dar - ling, go to your bed;" Then she would pray both for you and her child!
 hea - ven," show pa - pa the way, He may go home with his mo - ther - less child!

AIR.
 ALTO. CHORUS.
 Soft - ly she call'd you un - to her and said: "Pro - mise you'll
 "I'll watch and I'll wait, dar - ling, go to your bed;" Then she would
 "Fa - ther in hea - ven," show pa - pa the way, He may go

TENOR.
 BASS.

PIANO.

che - rish and care for your child!"
 pray both for you and her child!
 home with his mo - ther - less child!

No. 16.

THE LITTLE BASKET BOY.

Published, with Words and Pianoforte Accompts., full Music size, in No. 5366 of the MUSICAL BOUQUET. Price 3d.

By MRS. DR. J. S. REED.

VOICE.

S With feeling.

PIANO.

1. I've a few lit-tle bas-kets, quite pretty, to sell, And a sad lit-tle sto-ry, too, I've got to tell; When you
2. I've a dear lit-tle sis-ter, who is pretty and neat, Oh, her eyes look so kind-ly, her smiles are so sweet; She

hear it you'll take one, you sure-ly will try To help a poor bas-ket boy;—La-dy, please buy!
waits on dear mo-ther, and when bro-ther cries, She runs up and loves him;—Who buys, who buys!

It real-ly is true that my mo-ther is sick, She lies in her bed all the day, ve-ry weak; The
Dear fa-ther is home on-ly once in a-while, He goes off to work quite a distance: four mile; Some-

Doc - tor has told us that soon she must die ! a pen - ny this basket, kind la - dy, please buy. } Kind
- times on a Sun - day he's with us all day ! Then a - gain he is ab - sent, a long time a - way. } Kind

la - dy, pray take one, you sure - ly will try To help a poor bas - ket boy, — La - dy, please buy !

3.

I have seen him so ill that he scarcely could stand ;
 Poor mother and I would then each take his hand,
 And, when we would lead him so kindly to bed,
 He would scold so and swear so, his face would be red.
 Dear mother and sister, poor brother and I,
 Would be scared half to death ; — Buy a basket, say, buy !
 He'd fall this way, and that way, I can't tell you how,
 And his eyes would look wild ; — Buy a nice basket, now.
 Kind lady, &c.

4.

One day for the doctor we sent in great haste,
 But he, too, was cross ; said " he'd no time to waste,"
 I coaxed him and coaxed him, time over again,
 To call and see father, but he never once came.
 I believe it is money he wants all the while,
 But he knows we are poor, so he puts on his style.
 What will we three children do, left all alone,
 With father so ill and dear mother gone ?
 Kind lady, &c.

5.

My poor sister Katie, and dear little Ned,
 Will suffer for care when good mother's dead ;
 That horrid old doctor, I can't help but think
 How he looked when he said that " my father would drink."
 Poor man ! he has trouble enough, I am sure,
 With sickness and poverty both to endure ;
 He used to have money, but now he has none,
 Yet he works hard all day until setting of sun.
 Kind lady, &c.

6.

We all need some clothing, and I need some shoes
 And that's why I ask you, kind ladies, to choose ;
 I wish I could earn, from these baskets of mine,
 The money to buy mother's medicine in time.
 Dear ladies, forgive me, I can't help but cry,
 When I think that dear mother must die, must die ;
 She ne'er can die happy, she'll die with regrets,
 To leave me alone with her two little pets.
 Kind lady, &c.

7.

But God, who is good, will, I trust, protect me,
 And teach me to do, as well as did she ;
 And the prayers of my mother I hope He will hear,
 That dear father may train us in love, not in fear.
 And now, gentle ladies, my baskets please buy,
 And to my sad story thus kindly reply ;
 That Jesus will bless you, we'll all surely pray ;
 " Good bye," generous ladies, I wish you " good day."
 Kind lady, &c.

No. 17.

SWEET KATIE, THE PRIDE OF TRALEE.

Words by J. W. TURNER.

Music by C. A. WHITE.

PIANO.

Andante.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It begins with a quarter rest followed by a series of eighth and sixteenth notes, creating a gentle, flowing melody. The left hand starts with a bass clef and a 6/8 time signature, playing a steady accompaniment of eighth notes. The tempo is marked 'Andante'.

1. My thoughts now are wand'ring far o - ver the sea, They're cling - ing to dear E - rin's love - ly Isle, For
 2. I know that your heart will be true to me still, Though I'm in a land, lov'd one, far a - way; When
 3. Dear land of the Shamrock, the land of my birth, I love her green pastures and val - leys fair, The

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line is in a treble clef with a key signature of one flat and a 6/8 time signature. It contains three lines of lyrics. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef, both in 6/8 time. The accompaniment provides a harmonic support for the vocal line.

there is one dear - er than all else to me, I cher - ish her sweet voice and win - ning smile; I
 I cross the o - cean to meet you a - gain, You'll welcome me back to my home that day; In
 home of my kin - dred, the home of my youth, Wher - e - ver I roam, yet my heart is there; And

The second system continues the vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics continue across three lines. The musical notation includes various note values and rests, with a dynamic marking of '>' (accent) above the vocal line.

long for the hour when I'll meet you, dear Ka - tie, My dar - ling one, o - ver the sparkling blue sea, What
 that lit - tle cot - tage be - side you, sweet Ka - tie, O, what would be dear - er than that, love, to me! I'd
 then there's a trea - sure, it is my own Ka - tie; When dreaming all this, O what bliss then to me! My

The third system concludes the vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics continue across three lines. The piano accompaniment features a more active eighth-note pattern in the right hand. A dynamic marking of 'sva.' (sforzando) is present at the end of the system.

joy it would bring to my heart, yes, to me, To meet my sweet Ka - tie, the pride of Tra-lee.
brave all the dan-gers of both land and sea For Ka - tie, my dar-ling, the pride of Tra-lee.
heart it is long-ing to cross the blue sea, To meet my sweet Ka - tie, the pride of Tra-lee.

Sua.

CHORUS.

AIR.
ALTO.

TENOR.
BASS.

PIANO.

My thoughts now are wand'ring far o - ver the sea, They're recling to dear E - rin's Isle, For

there is one dear - er than all else to me, My dar-ling, my Ka - tie, the pride of Tra-lee.

No. 18.

JOSIPHUS ORANGE BLOSSOM.

Written and Composed by FRED. STRAIGHT.

Allegretto.

VOICE.

PIANO.

mf

1. My
2. I

name it is Jo - si - phus O - range Blos - som, I'm the gay - est co - lor'd gem - man in the
thought my Jane Mc - lis - ser was a beau - ty, So I popp'd the question to her Sun - day

land,
night, With the pret - ty girls I al - ways plays the pos - som, I'm a
Says she, "I think you are the one to suit me, Your

red - hot hun - ky - do - ry con - tra - band. When first I fell in love with Jane Mc - lis - ser, I
com - pa - ny always gives me de - light." I told her that I thought she was perfec - tion, Up -

tried my best to win from her a smile, I caught her round the waist and tried to
 - on her charm-ing face my eyes could feast, And if she had no se - ri - ous ob -

kiss her, Says she, "go'way, I does-n't like your style." Guess not,
 - jec-tion, Next Sunday night we'd pa-tron-ize the priest. Wasn't she sweet,

Red hot, I'm the gay - est co - lor'd gem-man in the land, Oh! my
 Hard to beat, She was the blith-est crea-ture in the land, And I

name it is Jo - si-plus Orange Blossom, I'm a red-hot hunk-y-do - ry con - tra - band.
 know she loves Jo - si-plus Orange Blossom, I'm a red-hot hunk-y-do - ry con - tra - band.

3.

One evening sweet thoughts were o'er me creeping,
 I thought upon my sweetheart I would call,
 As in her window slyly I was peeping,
 I saw something that did my heart appal :
 Her teeth and one eye laid upon the table,
 Her pretty curls were hanging on a peg,
 I laughed aloud as hard as I was able,
 To see her taking off a wooden leg.
 Oh ! No, (*Sym.*) Not for Jo, (*Sym.*)
 I can't take Melisser for a wife ;
 So out of town I soon got up and dusted,
 I never was so sold in all my life.

No. 19.

UNCLE JEFFERSON.

Written and Composed by FRANK DUMONT.

Arranged by J. E. STEWART.

Lively.

PIANO.

Musical notation for the piano introduction, consisting 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 2/4. The music begins with a *mf* dynamic and includes accents and a crescendo leading to a *ff* dynamic.

1. Oh! un - cle, bring your tam - bo - rine, Oh! un - cle, un - cle! And join us dark - ies
 2. The Tho - mas cat is on the wall, Oh! un - cle, un - cle! Go, hit him with a

Musical notation for the first system, including a vocal line and piano accompaniment. The piano part is in bass clef and begins with a *mp* dynamic.

on the green, Oh! Un - cle Jef - fer - son! Sis - ter Ma - ry's com - ing, too, Oh!
 can - non ball, Oh! Un - cle Jef - fer - son! Pic - ca - nin - ny cries for pap, Oh!

Musical notation for the second system, including a vocal line and piano accompaniment. The piano part is in bass clef and includes a *mp* dynamic marking.

un - cle, un - cle! Dress'd in red, in white, and blue, Un - cle Jef - fer - son!
 un - cle, un - cle! Hit the lit - tle moke a slap, Un - cle Jef - fer - son!

Musical notation for the third system, including a vocal line and piano accompaniment. The piano part is in bass clef and ends with a *sf* dynamic marking.

CHORUS.

AIR.
ALTO.

TENOR.
BASS.

PIANO.

f Go tell old Aunt Ma - ry To come and see the fun, And

mp.

join us in the prom - e - nade With Un - cle Jef - fer - son.

mp *sf*

f *mf* *f*

3.

Oh! Sambo's putting on some airs, Oh! uncle, uncle!
 Let's throw him down the kitchen stairs, Oh! uncle
 Jefferson!
 Get a tub and take a sail, Oh! uncle, uncle!
 Let's go swimming in a pail, uncle Jefferson!
 Go tell old Aunt Mary, &c.

4.

Oh! benzine isn't good to drink, Oh! uncle, uncle!
 It makes a nigger black as ink, Oh! uncle Jefferson!
 Turkey buzzards drinking beer, Oh! uncle, uncle!
 I am feeling very queer, uncle Jefferson!
 Go tell old Aunt Mary, &c.

No. 20. THE OLD MAN AIN'T WHAT HE USED TO BE.

Words and Music by C. A. WHITE.

Moderato.

PIANO.

The piano introduction consists of two staves. The right hand starts with a melodic line in the treble clef, and the left hand provides a harmonic accompaniment in the bass clef. The tempo is marked 'Moderato' and the dynamics are 'Piano'.

1. No, the old man ain't what he used to be, He ain't what he was years a -
 2. No, I can't for - get all de hap - py days I had in de old cab - in
 3. I is old Un - cle John, from Car' - li - na State, I ain't much to brag on, you

The first system of the song features a vocal melody line in the treble clef and a piano accompaniment in the bass clef. The lyrics are written below the vocal line.

- go, And he can't shake the hoof like he used to do, But still he likes to hear de ole ban -
 home, And the tears some-times start when I think of them, As now a - lone a-round the world I
 see, But my heart's just the same as it used to was, But still I ain't now what I used to

The second system continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

jo; He's always happy there, for it makes him feel so young, He feels as tho' he was but sweet six -
 roam; The good old times seem chang'd, but I speck its kase I'm old, And soon the old man he'll be called a -
 be; I tell you, children's all, and it ain't no more'n the truth, The boys was scarce could throw themselves like

The third system concludes the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

- teen ; But he can't shake de hoof as he used to do, As when he danc'd by moonlight on the green.
 - way ; But I ain't going to mourn for the other days, So let de fid - dle and de ban - jo play.
 me ; But I can't sling de hoof like I used to do, The old man ain't now what he used to be.

CHORUS.

AIR.
 ALTO.

TENOR.
 BASS.

PIANO.

Oh! my! Shoo, fly! There's life to move de old man still, you see ; But he

can't shake de hoof like he used to do, The old man ain't now what he used to be.

No. 21.

WE WERE CHILDREN THEN.

Published with Words and Pianoforte Accompts., full Music size, in No. 5512 of the MUSICAL BOUQUET. Price 3d.

Music by C. E. PRATT.

Words by G. W. BIRDSEYE.
Allegretto con espress.

PIANO.

1. We were chil - dren then, . . . in the old - en time, . . . And we
2. We were chil - dren then, . . . in the days . . . gone by, . . . And how
3. We were chil - dren then, . . . we are chil - dren now . . . In the

fond - - ly love . . . to hear . . . The en - dear - - - ing
oft . . . be - side . . . the brook . . . We've to - ge - - - ther
Fa - - - ther's hands . . . a - bove, . . . We have set . . . our

sounds . . . of the church - bells chimes, As they rang . . . so sweet - ly
play'd . . . 'neath the sum - mer sky, . . . Or read from the same . . . dear
sail, . . . and we point . . . our prow . . . For the ha - ven of . . . true

clear; . . . But we did not think in the old - en times, What to - day our love fore -
 book; . . . But we did not think in the days gone by, That one day, as man and
 love. . . . Oh! our Fa - ther, guide our frail bark a - right, That no storms as - sail our

- tells : . . That the sil - ver tongues of the old church chimes Would for us ring wed - ding bells . .
 wife, . . We'd to - ge - ther read, and with - out a sigh, From the long sweet Book of Life . .
 way, . . And we'll steer for e - ver from out the night, In the path of end - less day . .

We were chil - dren then, . . in the old - en times, . . And we fond - ly

p

love . . . to hear . . . The en - dear - - ing sounds . . . of the

cre *scen*

church . . . bells chimes, . . As they rang . . . so sweet - - ly clear . . .

do. *rall.* *dim.*

do. *colla voce.* *rit.*

CHORUS. *Instead of last sixteen measures, if preferred.*

AIR.
ALTO.

TENOR.
BASS.

PIANO.

We were chil - - dren then, . . . in the old - - en times; . . And we

fond - ly love . . to hear . . The en - dear - ing sounds of the

cres.

church . . bells chimes, As they rang . . . so sweet - - - ly clear, so sweet - ly clear.

clear.
rit.

clear.
rit.