

STEPHEN C. FOSTER

THE
MELODIES
OF
STEPHEN C. FOSTER



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TO THE

Melodies of Stephen C. Foster

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STEPHEN C. FOSTER

ON the fourth day of July, 1826, just fifty years after the signing of the Declaration of Independence, there was born in the little village of Lawrenceville, Allegheny County, Pennsylvania, a child that was destined to become one of the most famous musicians of the country; one whose songs went 'round the world and are as popular to-day as they were when first published; a boy whose artistic sense was so finely developed that he was able to convert it to music, and thus through his genius give unlimited joy to the countless millions who have since learned to love the melodies of Stephen Collins Foster.

His father was William Barclay Foster, an enterprising and prominent Pittsburgh merchant and the founder of the village of Lawrenceville, now a part of the city of Pittsburgh. He was of Scotch-Irish ancestry. Eliza Clayland Foster, the mother of Stephen, was of English ancestry and before her marriage lived on the eastern shore of Maryland. Her family were staunch patriots during the Revolution and were greatly accomplished, highly educated and refined. It is believed that much of the musical talent of Stephen Foster was derived from his mother's branch of the family, as it is said that they were distinguished in the society of Baltimore for their musical and artistic abilities.

When he was thirteen years old, while at school at Athens, Pennsylvania, he wrote a piece of music for the college commencement and arranged it for four flutes, of which he took the leading part. This piece he called the "Tioga Waltz," and it was very well received both by the audience and his fellow-students.

His first published song was produced when he was sixteen years old and was called "Open Thy Lattice, Love," which was composed for and dedicated to Miss Susan E. Pentland, his next door neighbor and life-long friend. Miss Pentland, who is now Mrs. Andrew L. Robinson, had a beautiful soprano voice, and it was Foster's custom to refer all his compositions to her, and if she was satisfied with them he felt that they were all right. A large part of Stephen Foster's time was spent at the Pentland home and the majority of his songs were composed on Miss Pentland's piano.

The music alone of this first song was Foster's. In after years he almost invariably composed both the words and the music for his songs, but at this time he was giving his attention to his studies along the practical lines and had no thought of devoting his entire time to the composition of music and the writing of poetry, as he did in later years.

From the time he was able to walk, he was always fond of all musical instruments, and at the age of seven, while visiting the music store of Smith and Mellor, in Pittsburgh, he picked up a flageolet and in a few minutes had mastered the stops and was able to play "Hail Columbia" in perfect time and accent, notwithstanding the fact that he had never before handled a flute or flageolet.

Soon after this he learned to play beautifully on both the flute and the piano. He had but few teachers, among them being Henry Kleber, of Pittsburgh. He was possessed of remarkable talent for composition, but did not rely entirely upon this inspiration for his guidance. He was a deep student of all the old masters, being particularly fond of Mozart, Beethoven and Weber.

The simple melodies that Foster afterwards composed were not the accidental interpretations of an uncultured intellect, but rather the result of deep and arduous study and a most thorough and laborious analysis of harmonies, and his compositions were as well and favorably received by the most critical as well as by the most unlearned in the musical world.

In 1845, Foster composed "The Lou'siana Belle" and soon afterwards produced the famous song of "Old Uncle Ned," which at once became popular and was sung everywhere.

The next year, while employed as a bookkeeper for his brother Dunning Foster in Cincinnati, he wrote his song "Oh, Susanna," which also soon attained a vast popularity.

In 1848, after his return from Cincinnati, he devoted himself to the study of music as a science, and finding that he had no taste for business, he henceforth gave his entire time to his compositions.

About this time he wrote "Nelly Was a Lady," which was published by a New York firm, and soon offers began to come to him from all parts of the world for additional compositions, as his songs were very popular and were being sung everywhere.

Foster had a very pleasing baritone voice and was fond of singing his compositions together with his friends. When composing new songs it was his custom to ask a few friends to assist him in singing his choruses.

These he chose on account of the excellence of their voices and their correct method of singing. Among his favorites for this task were Mrs. Andrew L. Robinson, Mrs. John Mitchell and Miss Jessie Lightner. While in Cincinnati, Miss Sophie Marshall, afterwards Mrs. Harry Miller, was a favorite in these rehearsals. She was possessed of a most beautiful soprano voice and sang with much sweetness and taste. For her he wrote "Stay, Summer Breath," one of his earliest sentimental compositions.

Foster was very fond of playing on the piano of Miss Isabella Cosgrove, who lived on Penn Avenue, Pittsburgh, and who was very much interested in the work of the young composer.

Stephen, together with a number of other young men of Allegheny, had a club for social purposes, and many of these friends assisted him with his songs. Among his most intimate friends were Mr. Andrew L. Robinson, Mr. Frank Dennison, Mr. Harvey Davis, Mr. Charles Rahm and Mr. Charles Shiras, the publisher of "The Albatross." Mr. Shiras was a most intelligent and well read man and often assisted Foster with the words for his melodies. When he and Stephen were both young men there was a little French tutor in Allegheny, and these two decided to learn French from him. So apt were they both at this, that in three weeks they could speak and translate the language with comparative ease.

While many of Foster's songs were plantation melodies, he never spent any time in the South, with the exception of one trip to New Orleans, which he took with a number of friends on his brother Dunning's packet.

His poetic fancy ran rather towards sentimental songs, and many of these sold in large numbers and are still very popular. Among these are "Gentle Annie," "Laura Lee," "Willie, We Have Missed You," "Ellen Bayne," "Old Dog Tray," "Come Where My Love Lies Dreaming," "Ah, May the Red Rose Live Alway," etc.

A man named Morgan Jenkins had a store on Federal Street, Allegheny, where Foster often went to make purchases and where he frequently saw Mr. Jenkins' little daughter, Annie. After her death, which occurred when she was still a child, Foster told Mr. Jenkins that he was going to write a song to her memory. This song he called "Gentle Annie," and it became one of his best known sentimental compositions. It was Foster's delight to thus perpetuate the memory of his friends, and although Annie Jenkins has been dead for many years, "Gentle Annie" will live with us forever.

One day Stephen went into the office of his brother, Morrison Foster, a well known [Pittsburgher, and asked him to suggest the name of a Southern river of two syllables to use in a song he was writing. Several names were presented by Mr. Foster, but none met with the approval of the composer. An atlas was opened at the map of the United States, and the Southern states scanned. Mr. Morrison Foster's finger stopped on a little river in Florida called the Swanee. Stephen was so delighted with this name that he would look no farther, but immediately inscribed it in his famous song of "Old Folks At Home."

In 1850 he was married to Miss Jane Denny McDowell, daughter of Dr. Andrew N. McDowell, a leading Pittsburgh physician, and as he had received a very flattering offer from some New York publishers to make his home in that city, he removed there with his wife. He liked the city very much and remained there about a year, but one day the longing came to him to return to his old home, so he disposed of his effects and without delay returned to Pittsburgh.

From this time, until the death of his father and mother, Stephen remained in Pittsburgh. His father was for four years before his death an invalid, and Foster was always attentive and devoted to him. After his death he wrote his well-known song "Massa's in de Cold, Cold Ground," which was an expression of his own feelings at the loss of his father.

"Old Dog Tray" was written in remembrance of an old setter that was given to Stephen by an old friend of the family, Col. Matthew I. Stewart, and who was his constant companion for years. Mr. F. W. McKee, of Pittsburgh, relates the following interesting incident in connection with the writing of this song, which was told him by Mr. D. C. Herbst, who was a friend of Foster's. Mr. Herbst said that he and Foster were out calling together one night and returned home rather late, Foster staying over night with Mr. Herbst. In the middle of the night Stephen suddenly arose and lighting a candle, began to write from an inspiration that had come to him. In the morning he showed his friend Herbst his copy, which was the famous song of "Old Dog Tray." Many of his songs were written on the spur of the moment in this way. Mr. Henry Kleber said that Foster would often rush into a grocery store and jot down lines on the rough brown wrapping paper, which were afterwards shaped into some of his most popular airs.

In 1852, Foster took a trip down the Ohio and Mississippi Rivers to New Orleans with his brother, Dunning Foster, who was at that time the proprietor of a large river packet.

The party included Stephen and his wife, Miss Jessie Lightner, Mr. Richard Cowan, Mr. and Mrs. Andrew L. Robinson and their son, John W. Robinson, all of whom were possessed of considerable musical talent, and they had a very pleasant trip.

The party remained but three days in New Orleans and then returned to the North. While in New Orleans, Foster and Richard Cowan met Dan Rice, the circus clown, whom they had known when he was a driver for one of the old Pittsburgh families. Rice was showing the young men the sights of the city and they asked him to take them to a cock pit. "Boys," said Rice, "I could not think of risking my reputation by being seen at a cock fight, but I will get you another guide, who will take you and show you the fun." This he did much to the amusement of the two young aristocrats.

On this trip, Foster observed many incidents of Southern life and habits, which he afterwards wove into the fabric of his songs with such pleasing effects.

Between the years 1853 and 1860 Foster remained in Pittsburgh and wrote many of his sentimental songs, such as "Gentle Annie," "Willie, We Have Missed You," etc.

In 1860, he again received a very profitable offer from New York to go there and live in that city, which he did, remaining there until the time of his death.

In January, 1864, while staying at a hotel in New York, he was attacked with ague and fever and went to bed. After two or three days, he arose and was washing himself, when he became faint and fell to the floor, striking the wash basin, which broke and cut a deep gash in his face and neck. He was discovered in a few minutes by a servant and taken to the Bellevue Hospital. He was much weakened by fever and loss of blood and did not rally. The end came on the thirteenth of January, among strangers in the hospital, but it is said that he died peacefully and quietly, as he had always lived.

The funeral services were held in Trinity Church, Pittsburgh, and were simple and impressive. Several of his favorite compositions were rendered at the cemetery, including "Come Where My Love Lies Dreaming," "Old Folks At Home," etc.

Foster was survived by his wife and one child, a daughter, who was married to Mr. Walter Welsh.

Stephen Foster's grave in the Allegheny Cemetery is marked by a simple marble tomb-stone in the family lot, where his body was laid beside the graves of his father and mother.

Foster was possessed of a most remarkable perception of the universal sorrows and sympathies and had also the power of expressing them so that he at once made his hearers his friends; and that they were the real truths that he taught is well understood when we apply them to ourselves and see that they are as acceptable and popular to us to-day as they were when they were first written.

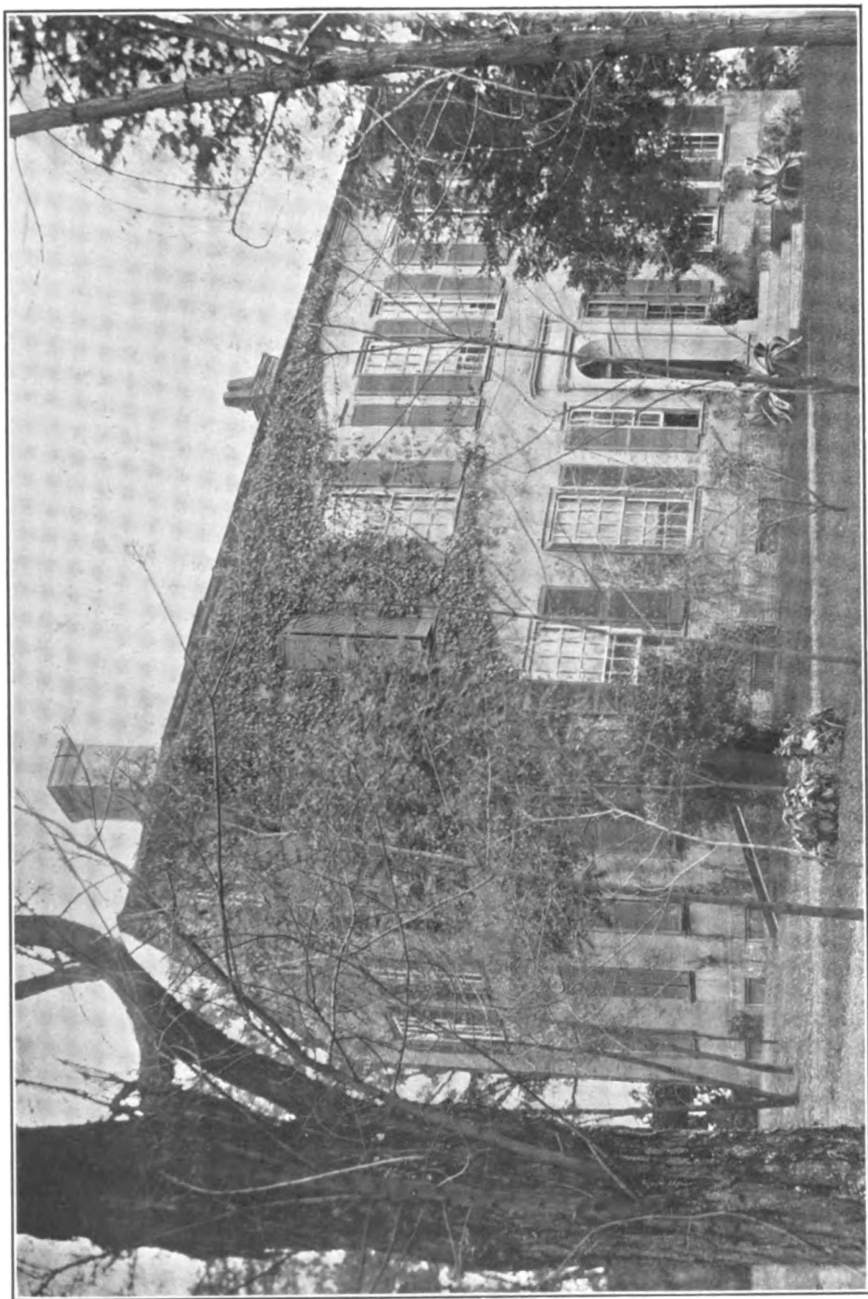
Foster was in person slender, in height about five feet seven inches. His figure was handsome and he was exceedingly well proportioned. The face was striking, the features regular. His nose was straight, inclined to aquiline, his nostrils full and dilated. His mouth was regular in form and his lips full. Perhaps the most remarkable feature were his eyes. They were dark and very large and lit up with remarkable intelligence when conversing. His hair was very dark, almost black. The color of his eyes and hair he inherited from his mother, some of whose remote ancestors were Italian, though she was directly of English descent. In conversation he was very interesting, but rather of a more suggestive than argumentative disposition. He was an excellent listener, although well informed on all current topics.

Foster was of a quiet, peaceful nature and did not care for society. His time was spent with a few friends, and to them he was always gentle and considerate. He was a member of the Episcopal church and was deeply religious. Like many another great genius, he was eccentric in many things, but he always had compassion on all the lowly and down-trodden, as is evidenced by his many songs of the darkies and their life.

There was a strain of the plaintive in his make-up that showed itself in many of his compositions. His songs touched the hearts of the people, and were withal so human that it is no wonder that to-day they are known and loved in every country of the civilized world.

The old songs are the best just as "old friends" are, and whenever several people gather 'round the piano to sing, the programme is considered incomplete without "My Old Kentucky Home," "Old Black Joe" and "Old Folks At Home." These songs of Foster's appeal to all classes, and each eye can picture for itself the "old folks" that are mayhap many miles away, or even gone before us to that Eternal Home which we are all striving to gain.

No pen can sufficiently describe the greatness of a genius, but after all, this is unnecessary, as his works speak for themselves, and as long as "old folks" and young folks, people of all beliefs and in every station of life, lift their voices in song, so long will be sung the works and praises of the greatest of American composers—Stephen Collins Foster.



THE RESIDENCE OF MRS. MADGE ROWAN FROST
THE OLD KENTUCKY HOME, BARDSTOWN, KY.

AH! MAY THE RED ROSE LIVE ALWAYS

Not too fast.

1. Ah! may the red rose live al-way, To smile up-on earth and sky! Why should the beauti-ful

ev-er weep? Why should the beauti-ful die? Lending a charm to ev-'ry ray That

falls on her cheeks of light,..... Giv-ing the ze-phyr kiss for kiss, And

AH! MAY THE RED ROSE LIVE ALWAY

ad lib. *a tempo.*

nurs-ing the dew - drop bright— Ah! may the red rose live al - way, To

ad lib. *a tempo.*

smile up - on earth and sky! Why should the beau - ti - ful ev - er weep?

ad lib.

Why should the beau - ti - ful die?

ad lib.

8va......

- 2 Long may the daises dance the field,
Frollicking far and near! [heads?
Why should the innocent hide their
Why should the innocent fear?
Spreading their petals in mute delight
When morn in its radiance breaks,
Keeping a floral festival
Till the night-loving primrose wakes—
Long may the daises dance the field,
Frollicking far and near! [heads?
Why should the innocent hide their
Why should the innocent fear?
- 3 Lulled be the dirge in the cypress bough,
That tells of departed flowers!
Ah! that the butterfly's gilded wing
Fluttered in evergreen bowers!
Sad is my heart for the blighted plants—
Its pleasures are aye as brief— [call,
They bloom at the young year's joyful
And fade with the autumn leaf:
Ah! may the red rose live alway,
To smile upon earth and sky!
Why should the beautiful ever weep?
Why should the beautiful die?

ANGELINA BAKER

Moderato.

1. 'Way down on de old plan - ta - tion, Dah's where I was born, I
 2. I've seen my An - ge - lina In de spring-time and de fall, I've



used to beat de whole cre - a - tion. Hoe - in' in de corn: Oh!
 seen her in de corn - field And I've seen her at de ball; And



den I work and den I sing, So hap - py all de day, Till
 eb - ry time I met her She was smil - ing like de sun, But



ANGELINA BAKER

An - ge - li - na Ba - ker came And stole my heart a - way.
now I'm left to weep tear Cayse An - ge - li - na's gone.

CHORUS

An - ge - li - na Ba - ker! An - ge - li - na Ba - ker's gone, She

left me here to weep a tear And beat on de old jaw - bone.

left me here to weep a tear And beat on de old jaw - bone.

3 Angelina am so tall
She nebber sees de ground,
She hab to take a wellumscope.
To look down on de town;
Angelina likes de boys
As far as she can see dem,
She used to run old Massa round,
To ax him for to free dem.

4 Early in de morning
Ob a lubly summer day
I ax for Angelina,
And dey say, "she's gone away;"
I don't know wha to find her,
Cayse I don't know wha she's gone.
She left me here to weep a tear
And beat on de old jawbone.

AWAY DOWN SOUF

Not too slow.

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth-note chords. The bass clef part features a steady eighth-note accompaniment.

The second system continues the piano introduction with the same melodic and accompanimental patterns as the first system.

1. We'll put for de souf, Ah! dat's the place, For the stee - ple chase and de

The first system of the vocal entry includes the vocal line and piano accompaniment. The piano part consists of simple chords in the bass clef.

bul - ly hoss race, Po - ker, brag, euch - er, sev - en up and loo, Den

The second system of the vocal entry continues the vocal line and piano accompaniment.

CHORUS.

chime in, Nig-gas, won't you come a - long too. No use talk - in' when de

The third system of the vocal entry includes the vocal line and piano accompaniment. The piano part features a more complex accompaniment with chords and moving lines.

pia e marcato.

AWAY DOWN SOUF

ritando. *tempo.*

Nig-ga wants to go, Whar de corn - top blos-som and de cane-brake grow; Den

come a - long to Cu - ba, and we'll dance de pol - ka - ju - ba.

almo. *tempo.*

Way down souf, whar de corn grow.

slow. *tempo.*

The musical score is written for voice and piano. It consists of four systems of music. The first system includes the first line of the vocal melody and the piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment for the second line of lyrics. The fourth system features the vocal melody and piano accompaniment for the final line of lyrics, with the piano part ending in a more complex, rhythmic pattern. Tempo markings include *ritando.*, *tempo.*, *almo.*, and *slow.*

AWAY DOWN SOUF

2. My lub she hab a ve - ry large mouf, One cor - ner in de norf, tud - der
 cor - ner in de souf, It am so long, it reach so far,
Chorus al Segno. 3:
 Trab - ble all a - round it on a rail - road car. 3. I went last night to
 see my Sal - ly, Two sto - ry house in Pig - tail al - ly, Where de skeeters buz, and de
Chorus al Segno. 3:
 fleas dey bite, And de bull - dogs howl, and de tom - cats fight.

ANNIE, MY OWN LOVE

Andante

1. There's a wound in my spir - it, No balm can e'er heal; In my soul is a
 sor - row, No voice can re - veal. And deep - er the fur - rows Will

ANNIE, MY OWN LOVE

sink on my brow, For Annie, my own love, Is gone from me now, For

Annie, my own love, Is gone from me now

2 Like the moon to the twilight
 She came to my heart,
 And fondly she told me
 We never should part;
 By death, unrelenting,
 She's freed from her vow,
 And Annie, my own love,
 Is gone from me now.

3 Like the night when the moon beam
 Is gone from the sky.
 In the gloom of my sorrow
 Heart-broken I lie;
 Oh! seek not to sooth me,
 To earth let me bow,
 For Annie, my own love,
 Is gone from me now.

BEAUTIFUL CHILD OF SONG

Piu lento.

The musical score is written for piano and voice. It consists of five systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Piu lento.'.

1. Come, I am long-ing to hear thee, Beau-ti - ful child of song!

Come, tho' the hearts that are near thee, A-round thee de - vo - ted - ly throng,

Come, I am long-ing to hear thee, Beau-ti - ful child of song!

BEAUTIFUL CHILD OF SONG

Come, I am long ing to hear thee,

Beau-ti - ful child of song! I'm long - ing to hear thee car-ol. thy

lay, sweet child of song.

2 Come, for the spell of a fairy
 Dwells in thy magical voice;
 And at thy step light and airy,
 E'en cold hearts in rapture rejoice,
 Come, I am longing to hear thee,
 Beautiful child of song!
 Come, I am longing to hear thee,
 Beautiful child of song!
 I'm longing to hear thee
 Carol thy lay, sweet child of song.

3 Come fill the air with thy numbers,
 Come from the angels among;
 Wake my dull-soul from its slumbers,
 O beautiful child of song!
 Come, I am longing to hear thee,
 Beautiful child of song!
 Come, I am longing to hear thee,
 Beautiful child of song!
 I'm longing to hear thee
 Carol thy lay, sweet child of song.

BEAUTIFUL DREAMER

Moderato.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is one flat (B-flat) and the time signature is 3/4.

1. Beauti-ful dream - er, wake un-to me,.... Starlight and dew-drops are wait-ing for
 2. Beauti-ful dream - er, out on the sea.... Mermaids are chaunting the wild lore-

The first system of the song features a vocal line and a piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "1. Beauti-ful dream - er, wake un-to me,.... Starlight and dew-drops are wait-ing for" and "2. Beauti-ful dream - er, out on the sea.... Mermaids are chaunting the wild lore-".

thee;..... Sounds of the rude world heard in 'the day,.....
 - lie;..... O - ver the stream - let va-pors are borne,.....

The second system continues the vocal and piano accompaniment. The lyrics are: "thee;..... Sounds of the rude world heard in 'the day,....." and "- lie;..... O - ver the stream - let va-pors are borne,.....".

Lull'd by the moonlight have all pass'd a - way!..... Beau-ti - ful dream - er,
 Wait-ing to fade at the bright coming morn..... Beau-ti - ful dream - er,

The final system of the song features the concluding vocal and piano accompaniment. The lyrics are: "Lull'd by the moonlight have all pass'd a - way!..... Beau-ti - ful dream - er," and "Wait-ing to fade at the bright coming morn..... Beau-ti - ful dream - er,".

BEAUTIFUL DREAMER

queen of my song,.... List while I woo thee with soft me - lo - dy;.....
 beam on my heart,.... E'en as the morn on the streamlet and sea;.....

Gone are the cares of life's bu-sy throng, Beau-ti - ful dreamer, a-wake un - to
 Then will all clouds of sor-row de - part, Beau-ti - ful dreamer, a-wake un - to

me!..... Beau-ti - ful dreamer, a - wake un - to me!.....
 me!..... Beau-ti - ful dreamer, a - wake un - to me!.....

ad lib. *a tempo.*

BRING MY BROTHER BACK TO ME

Moderato.
Con espressione.

1. Bring my broth - er back to me, When this war is done,

Give us all the joys we shar'd Ere it had be - gun, O

bring my broth - er back to me, Nev - er more to stray,

BRING MY BROTHER BACK TO ME

This is all my ear - nest pray'r, Thro' the wea - ry day.

CHORUS.

Bring him back! bring him back! With his smil - ing, health - ful glee,

Bring him back! bring him back! Bring my brother back to me.

2 All the house is lonely now,
 And my voice no more
 In the pleasant summer eves
 Greets him at the door.
 Never more I hear his step
 By the garden gate,
 While I sit in anxious tears
 Knowing not his fate.

3 Bring my brother back to me,
 From the battle strife,
 Thou who watchest o'er the good,
 Shield his precious life.
 When this war has passed away,
 Safe from all alarms,
 Bring my brother home again
 To my longing arms.

COME WHERE MY LOVE LIES DREAMING

Moderato.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef). The music is in 3/4 time and B-flat major. It begins with a piano (*p*) dynamic. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment of chords and eighth notes. A pedaling instruction (*Ped.*) with an asterisk is placed under the final measure.

Come where my love lies dream - ing, Dreaming the hap - py hours a - way, In

Musical notation for the first line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Come where my love lies dream - ing, Dreaming the hap - py hours a - way, In". The piano part continues with the accompaniment from the introduction, marked *p*.

vis - ions bright re - deem - ing, The fleeting joys of day;

Musical notation for the second line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "vis - ions bright re - deem - ing, The fleeting joys of day;". The piano part continues with the accompaniment, marked *p*.

Dream - ing the hap - py hours, Dreaming the happy hours a - way;.....

Musical notation for the third line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Dream - ing the hap - py hours, Dreaming the happy hours a - way;.....". The piano part continues with the accompaniment, marked *p*. The tempo changes to *rit.* and then *a tempo.*

Come where my love lies dream - ing, Is sweetly dreaming the happy hours a - way.

Musical notation for the fourth line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Come where my love lies dream - ing, Is sweetly dreaming the happy hours a - way.". The piano part continues with the accompaniment, marked *mf*. The tempo changes to *rit.* and then *a tempo.* The piece concludes with a *Ped. pp* instruction and an asterisk.

COME WHERE MY LOVE LIES DREAMING

Come where my love lies dream - ing, is sweetly dreaming, Her beauty beaming ;

p *mf* *Ped.* *p* *

Come where my love lies dream - ing, is sweetly dreaming the happy hours a - way.

mf *rit.* *a tempo.*

mf *pp* *Ped.* * *Ped.* *pp* *

Come with a lute, come with a lay, My own love is sweetly dreaming, Her beauty beaming ;

p *Ped.* *

Come where my love lies dream - ing, is sweetly dreaming the happy hours a - way.

mf *rit.* *a tempo.*

mf *pp* *Ped.* * *Ped.* *pp* *

COME WHERE MY LOVE LIES DREAMING

Piano introduction in B-flat major, 3/4 time. The piece begins with a soft (*p*) piano accompaniment. The right hand features a melody of eighth notes, while the left hand provides a steady bass line. A *Ped.* (pedal) marking is present in the second measure, and a fermata is placed over the final chord.

mf

Soft is her slum-ber, Tho'ts bright and free Dance thro' her dreams like gushing melody ;

Musical notation for the first line of the song. The vocal line is in the upper treble clef, and the piano accompaniment is in the lower treble and bass clefs. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Light is her young heart, Light may it be! Come where my love lies dream - ing,

Musical notation for the second line of the song. The vocal line continues in the upper treble clef. The piano accompaniment includes a *rit.* (ritardando) marking in the final measure of the line.

p *rit.* *a tempo.*

Dream - ing the hap-py hours, Dreaming the happy hours a - way;

Musical notation for the third line of the song. The vocal line concludes with a *rit.* (ritardando) and *a tempo.* (return to tempo) marking. The piano accompaniment also features a *rit.* and *a tempo.* marking in the final measure.

COME WHERE MY LOVE LIES DREAMING

rit. *a tempo.*

Come where my love lies dream - ing, Is sweetly dreaming the happy hours a - way.

mf *pp* *Ped. pp* *

Come where my love lies dream - ing, is sweetly dreaming, Her beauty beaming;

p *mf* *p* *Ped.* *

rit. *a tempo.*

Come where my love lies dream - ing, Is sweetly dreaming the happy hours a - way.

mf *pp* *Ped. pp* *

p

Come with a lute, come with a lay, My own love is sweetly dreaming, Her beauty beaming;

COME WHERE MY LOVE LIES DREAMING

mf *rit.* *a tempo.*

Come where my love lies dream - ing, is sweetly dreaming the happy hours a - way,

mf *pp* *Ped. ** *Ped. pp **

ad lib.

Dream - ing the hap - py hours a - way.....
Saa.....

cres. *pp* *Ped. rit. e smorz.*

COME WHERE MY LOVE LIES DREAMING

QUARTETTE.

Moderato. Serenade, per voci sole.

SOPR'A.

TENOR.

ALTO.

BASS.

p

Come where my love lies dream-ing, Dream-ing the hap-py hours a-way, In

p

Come where my love lies dream-ing, Dream ing the hap-py hours a-way, In

p

COME WHERE MY LOVE LIES DREAMING

p
Dream - ing the
vis-ions bright re-deem - ing The fleeting joys of days; Come where my love lies
p
vis-ions bright re-deem - ing The fleeting joys of days; Come where my love lies
p

hap-py hours, Dreaming the happy hours a - way; My
dream - ing, Dream - ing, Come where my love lies
mf
dream - ing, Dreaming the happy hours a - way; Come where my love lies
mf
mf

poco lento. *graz.* *tempo.*
p
own love is sweet - ly dream - ing the hap - py hours a - way.
dream - ing, Dream - ing the hap - py hours a - way.
dream - ing, Dream - ing the hap - py hours a - way.

COME WHERE MY LOVE LIES DREAMING

My own love is sweet-ly dreaming, Her beau-ty beam-ing ;

Come where my love lies dreaming, Come with a lute - toned lay ;

Come where my love lies dreaming. Come with a lute - toned lay ;

graz.

My own love is sweetly dreaming the happy hours a - way.

Come where my love lies dreaming, Dream - ing the happy hours a - way..

Come where my love lies dreaming, Dream - ing the happy hours a - way.

acc.

My own love is sweetly dreaming; Her beauty beaming ;

Come with a lute, come with a lay, Come, come, come, come, come, come, come, come,
come, come, come, come, come, come, come, come,

f

Come with a lute, comewith a'lay, Come, come, come, come, come, come, come, come,
come, come, come, come, come, come, come, come,

f

COME WHERE MY LOVE LIES DREAMING

My own love is sweet-ly dreaming the happy hours a - way.

mf
Come where my love lies dreaming, Dream - ing the hap - py hours a - way.

mf
Come where my love lies dreaming, Dream - ing the hap - py hours a - way.

mf
Soft is her slumber ; Tho'ts bright and free Dance thro' her dreams Like gushing mel - o - dy ;

mf
Soft is her slumber ; Tho'ts bright and free Dance thro' her dreams Like gushing mel - o - dy ;

rit.
Light is her young heart, Light may it be ; Come where my love lies dream - ing.

ri - tar - dan - do.
Light is her young heart, Light may it be ; Come where my love lies dream - ing.

COME WHERE MY LOVE LIES DREAMING

Dream - ing the hap - py hours, , Dream - ing the happy hours a - way;
p tempo.

Come where my love lies dream - ing, Dream - ing,
p tempo.

Come where my love lies dream - ing, Dreaming the happy hours a - way;
p tempo.

My own love is sweetly dreaming the happy hours a - way.

Come where my love lies dreaming, Dream - ing the happy hours a - way.
mf

Come where my love lies dreaming, Dream - ing the happy hours a - way.
mf

My own love is sweet - ly dreaming, Her beau - ty beam - ing;

Come where my love lies dreaming, Come with a lute - toned lay;

Come where my love lies dreaming Come with a lute - toned lay;

COME WHERE MY LOVE LIES DREAMING

My own love is sweetly dream-ing the happy hours a - way.

Come where my love lies dreaming, Dream - ing the happy hours a-way.

mf

Come where my love lies dreaming, Dream-ing the happy hours a-way.

mf

Detailed description: This system contains the first four staves of music. The top staff is the vocal line, followed by two piano accompaniment staves, and a bass line at the bottom. The lyrics are: 'My own love is sweetly dream-ing the happy hours a - way.' The first piano part has lyrics: 'Come where my love lies dreaming, Dream - ing the happy hours a-way.' The second piano part has lyrics: 'Come where my love lies dreaming, Dream-ing the happy hours a-way.' Dynamic markings *mf* are present under the first and second piano parts.

st. rec. My own love is sweet-ly dream-ing, Her beauty

p

f Come with a lute, Come with a lay, Come, come, come, come, come, come, come, come,

p

f Come with a lute, Come with a lay, Come, come, come, come, come, come, come, come,

Detailed description: This system contains the next four staves. The vocal line starts with the instruction *st. rec.* and the lyrics: 'My own love is sweet-ly dream-ing, Her beauty'. The first piano part has a *p* dynamic and lyrics: 'Come with a lute, Come with a lay, Come, come, come, come, come, come, come, come,'. The second piano part has a *f* dynamic and the same lyrics. The bass line continues the accompaniment.

lento, con gracia.

beam-ing; My own love is sweet - ly

come, come, come, come; Come where my love lies dreaming,

mf

come, come, come, come; Come where my love lies dreaming,

mf

Detailed description: This system contains the final four staves. The vocal line begins with the tempo and style markings *lento, con gracia.* and the lyrics: 'beam-ing; My own love is sweet - ly'. The first piano part has lyrics: 'come, come, come, come; Come where my love lies dreaming,' with a *mf* dynamic. The second piano part has the same lyrics and dynamic. The bass line continues the accompaniment.

COME WHERE MY LOVE LIES DREAMING

tempo. *Finale ad lib.*

dreaming the happy hours a-way. Dreaming the hap-py hours a - way.
rit.

Dreaming the happy hours a-way. Dreaming the hap-py hours a - way.
rit.

Dreaming the happy hours a-way. Dreaming the hap-py hours a - way.
rit.

COMRADES, FILL NO GLASS FOR ME

Andante mosso.

1. Oh! comrades, fill no glass for me To drown my soul in 'li-quad flame, For
 if I drank, the toast should be, To blighted for - tune, health and fame, Then

COMRADES, FILL NO GLASS FOR ME

while I long to quell the strife, That passion holds a - gainst my life, Tho'

boon compan - ions ye may be, Oh! comrades, fill no glass for me; Tho'

boon compan - ions ye may be, Oh! comrades, fill no glass for me.

(2)

I know a breast that once was light
 Whose patient sufferings need my care,
 I know a hearth that once was bright,
 But drooping hopes have gather'd there,
 Then while the tear-drops nightly steal
 From wounded hearts that I should heal,
 Though boon companions ye may be,
 Oh! comrades, fill no glass for me.

(3)

When I was young I felt the tide
 Of aspirations undefiled, [pride
 But manhood's years have wronged the
 My parents centered in their child.
 Then, by a mother's sacred tear,
 By all that memory should revere,
 Though boon companions ye may be,
 Oh! comrades, fill no glass for me.

COME WITH THY SWEET VOICE AGAIN

Andante cantabile.

Ped. *

1. Come with thy sweet voice a-gain, To my heart still dear,
2. Bring not a language that tells How the light hours roll:

La - den with soft, soothing pain, Like a tear, like a tear,
Come with the mu - sic that wells From thy soul, from thy soul,

Bright vis - ions, long van - ished, Round thy mel - o - dies beam:
Come not with bright off - 'rings, Cold, un - hallowed and new:

COME WITH THY SWEET VOICE AGAIN

Lulled in the lap of thy sighs, Let me dream, let me dream. Come a -
 Bring but thine own gen-tle heart, Ev-er true, ev-er true. Come a -

The first system of the musical score features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase that is repeated. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

- gain! Come with thy sweet voice a - gain!

Род. più тиво. *p*

The second system continues the piece. The vocal line repeats the phrase "gain! Come with thy sweet voice a - gain!". The piano accompaniment includes a dynamic marking of *p* (piano) and a tempo change instruction *Род. più тиво.* (Ritardando, then Allegretto). The musical notation shows the continuation of the vocal melody and the piano accompaniment.

mf Come, oh! come a - gain! *p* Come with thy sweet voice a - gain!

The third system features a dynamic marking of *mf* (mezzo-forte) for the vocal line and *p* (piano) for the piano accompaniment. The vocal line repeats "Come, oh! come a - gain!" followed by "Come with thy sweet voice a - gain!". The piano accompaniment consists of chords and moving lines in both hands.

The fourth system shows the final part of the piece, primarily consisting of the piano accompaniment. The vocal line is not present in this system. The piano accompaniment continues with chords and moving lines in both hands, concluding the piece.

CORA DEAN

Moderato.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes in a major key with one sharp (F#). The left hand provides a harmonic accompaniment with chords and single notes.

1. Near the broad At-lan-tic wa - ters

The first system of the song features the vocal melody on the upper staff and piano accompaniment on the lower staff. The lyrics are "1. Near the broad At-lan-tic wa - ters".

Roaming the woodlands green, 'Mid Long Island's love-ly daugh - ters,

The second system continues the vocal melody and piano accompaniment. The lyrics are "Roaming the woodlands green, 'Mid Long Island's love-ly daugh - ters,".

Fair - est of all was Co - ra Dean; Soft her voice as li - quid mea - sure

The third system continues the vocal melody and piano accompaniment. The lyrics are "Fair - est of all was Co - ra Dean; Soft her voice as li - quid mea - sure".

Heard when the streamlets move, While her eyes of ten - der az - ure

The fourth system concludes the vocal melody and piano accompaniment. The lyrics are "Heard when the streamlets move, While her eyes of ten - der az - ure".

CORA DEAN

CHORUS.

Glowed with the winning beams of love. Co - ra Dean has left the summer ro - ses

Bloom - ing o'er the lea, While her fair and gen - tle form re - po - ses

Down by the calm blue sea.

- 2 Cora Dean was formed for loving,
Cheering the hearts of all;
None could sigh where she was moving,
Birds tuned their carols to her call;
Fields grew fairer at her coming,
Flowers a more joyful throng; [ing,
Skies were bright where she was roam-
Streams danced the lighter to her song.
- 3 Eyes bedimmed with tears are streaming
Round her deserted home;
Silent stars are nightly beaming,
Lending a sadness to the gloom,
While the winds of summer dying,
Borne from the deep, dark wave,
O'er the land in dirges sighing,
Murmur with sorrow round her grave.

DOLLY DAY

Moderato.

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a 2/4 time signature, starting with a treble clef and a key signature of two sharps (F# and C#). The left hand provides a rhythmic accompaniment of eighth notes in a bass clef, also in 2/4 time.

1. I've told you 'bout de ban - jo, De fiddle and de bow, Like -
2. I like to see de clov - er Dat grows a - bout de lane, I

The first system of the song features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The lyrics are written below the vocal line. The piano accompaniment continues with the same rhythmic pattern as the introduction.

- wise about de cot-ton-field, De shubble and de hoe; I've sung about de
like to see de 'bac-co plant, I like de sug - ar - cane; But on de old plan-

The second system continues the vocal and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment remains consistent with the previous system.

bul - gine Dat blew de folks a - way, And now I'll sing a lit - tle song A -
- ta - tion Der's noth - ing half so gay, Dere's nothing dat I love so much As

The final system of the song shows the vocal and piano accompaniment concluding the piece. The lyrics are written below the vocal line. The piano accompaniment ends with a final chord in the bass clef.

DOLLY DAY

CHORUS.

- bout my Dolly Day. Oh, Dolly Day looks so' gay, I run all 'round and 'round, To my sweet Dolly Day.

hear her fai-ry footsteps play, As she comes o'er de ground.

3 When de work is over
 I make de banjo play,
 And while I strike de dulcem notes.
 I think of Dolly Day.
 Her form ts like a posy—
 De lily of de vale,
 Her voice is far de sweetest sound
 Dat floats upon de gale.

4 Massa give me money
 To buy a peck of corn
 I'se guine to marry Dolly Day
 And build myself a barn;
 Den when I'm old and feeble,
 And when my head is grey,
 I'll trabble down de hill of life
 Along wid Dolly Day.

DON'T BET YOUR MONEY ON DE SHANGHAI

Moderato con spirito. 1. De Shanghai chicken, when you

put him in de pit, He'll eat a loaf of bread up, but he can't fight a bit; De

Shanghai fiddle is a funny lit-tle thing, And ebry time you tune him up he goes ching, ching.

CHORUS.
Oh! de Shanghai! Don't bet your money on de Shanghai, Take de lit-tle chicken in de

DON'T BET YOUR MONEY ON DE SHANGHAI

mid-dle ob de ring, But don't bet your money on de Shanghai.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one sharp. The tempo is not explicitly marked but appears to be a moderate, steady pace.

- 2 I go to de fair for to see de funny fowls,
De double-headed pigion and de onc-eyed owls;
De old lame goose wid no web between his toes,
He kills himself a laughing when de Shanghai crows.
- 3 De Shanghai's tall but his appetite is small,
He'll only swallow ebry thing that he can overhaul;
Four bags of wheat just as certain as you're born,
A bushel of potatoes and a tub full of corn.

DOWN AMONG DE CANE-BRAKES

Moderato.

The first system of the musical score for 'DOWN AMONG DE CANE-BRAKES' features a vocal line in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one sharp. The tempo is marked 'Moderato'.

com espressione.

1. Once I could laugh and play, When in life's ear-ly day, Then I was far a-way—

The second system of the musical score continues the vocal line and piano accompaniment. The tempo is marked 'com espressione'. The piano part includes a dynamic marking of 'mf' (mezzo-forte) in the first measure.

DOWN AMONG DE CANE-BRAKES

down a - mong the cane-brakes. Down a - mong the cane-brakes on the

Mis - sis - sip - pi shore; Oh! those hap - py days, those hap - py days are o'er!

Oh! those hap - py days will come back no more!

rit.

rituril.

tempo.

2 Yes, I was free from care;
All the bright summer there;
Dark days to me were fair—
Down among the cane-brakes.

3 There lived my mother dear,
(Gone from this world, I fear),
There rang our voices clear,
Down among the cane-brakes.

4 There lived a lovely one,
Who like the rest has gone,—
She might have been my own,
Down among the cane-brakes.

6 Long years have glided by,
Since then I breathed each sigh.—
May I return to die;
Down among the cane-brakes.

A DREAM OF MY MOTHER AND MY HOME

Moderato.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

1. My moth - er and my home, Ah! what pleas - ant words to me, They
 2. My moth - er and my home, Ah! the hap - py days are gone, When

The first system shows the vocal line with two verses of lyrics. The piano accompaniment consists of block chords in the right hand and a simple bass line in the left hand.

light up my droop - ing heart where - ev - er I may be, And the
 all their sweet bless - ings were a - round my path - way thrown, But

The second system continues the vocal line and piano accompaniment. The piano accompaniment features some chordal movement in the right hand.

joys of oth - er days o'er my sens - es gent - ly glide. While
 vis - ions of bright days will still come back a - gain, Re -

The third system continues the vocal line and piano accompaniment. The piano accompaniment remains simple and supportive.

lone - ly I strug - gle with the world's bu - sy tide, While I
 - new - ing de - part - ed joys like some fa - mil - iar strain, I

The final system concludes the piece with the vocal line and piano accompaniment. The piano accompaniment ends with a final chord in the right hand.

A DREAM OF MY MOTHER AND MY HOME

rest from my toils at the close of day, And bright, hap-py vis-ions a -
see ma - ny homes filled with mirth and glee, But now in this wide world there's

- round me play, Re-call - ing the loved voi - ces far a - way, I
none for me; But the hours brighter grow, and my heart beats free, When I

dream of my moth-er and my home, My moth-er, my

moth-er, How old - time mem - o - ries will come, I

A DREAM OF MY MOTHER AND MY HOME

dream of my dear and gentle mother, I dream of my mother and my home.

The score consists of three systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The third system concludes the piece with a final cadence.

DOLCY JONES

Moderato.

1. Oh! la - dies, don't you won - der When I a - gain ap - pear; I've
just been o - ber yon - der To see my Dol - cy dear: For Dol - cy steps so light - ly A -

The score consists of three systems. The first system includes a piano introduction marked 'Moderato.' and a vocal line with lyrics. The second system continues the piano accompaniment and vocal line. The third system concludes the piece with a final cadence.

DOLCY JONES

- mong de bricks and stones. Her eyes dey shine so bright-ly, Oh! dadda, D' D' Dolcy Jones!

CHORUS.

Bye, bye, my dar-ling! Sleep to de rat-tle ob de bones! Slum-ber till morn-ing, My

lub - ly Dol - cy Jones!

2 Oh! when I go a courting
 I ride thro' mud and rain:
 I leabe de old hoss snorting
 At de corner ob de lane.
 I find my Dolcy weeping,
 And charm her wid de bones,
 Bye'n bye I leabe her sleeping,
 Oh! dadda, D' D' Dolcy Jones!

3 I went up town dis morning
 To sing a little song;
 Miss Dolcy send me warning
 To bring my boots along;
 For de yard is paved wid cinder,
 And de house is built ob stones,
 And a head is at de window,
 Oh! dadda, D' D' Dolcy Jones!

ELLEN BAYNE

Andante.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment.

1. Soft be thy slum - bers, Rude cares de - part;

rit. *p*

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics '1. Soft be thy slum - bers, Rude cares de - part;'. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

vis - ions in num - bers Cheer thy young heart. Dream on while bright hours And

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'vis - ions in num - bers Cheer thy young heart. Dream on while bright hours And'. The piano accompaniment continues with the same eighth-note accompaniment.

fond hopes re - main, Bloom - ing like smil - ing bow'rs For thee, El - len Bayne.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics 'fond hopes re - main, Bloom - ing like smil - ing bow'rs For thee, El - len Bayne.'. The piano accompaniment continues with the same eighth-note accompaniment.

CHORUS.

Gen - tle slum - bers o'er thee glide, Dreams of beau - ty round thee bide While I lin - ger

The chorus system of the vocal and piano accompaniment. The vocal line begins with the lyrics 'Gen - tle slum - bers o'er thee glide, Dreams of beau - ty round thee bide While I lin - ger'. The piano accompaniment continues with the same eighth-note accompaniment.

ELLEN BAYNE

by thy side, Sweet El-len Bayne.

rit.

The musical score for 'ELLEN BAYNE' consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics 'by thy side, Sweet El-len Bayne.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A 'rit.' (ritardando) marking is present at the end of the piece.

2 Dream not in anguish,
 Dream not in fear;
 Love shall not languish;
 Fond ones are near.
 Sleeping or waking,
 In pleasure or pain
 Warm hearts will beat for thee,
 Sweet Ellen Bayne.

3 Scenes that have vanished
 Smile on thee now,
 Pleasures once banished
 Play round thy brow,
 Forms long departed
 Greet thee again
 Soothing thy dreaming heart,
 Sweet Ellen Bayne.

EULALIE

Poco adagio.

1. Blue, birds lin - ger here a-while, O'er this

The musical score for 'EULALIE' is in G major and 4/4 time, marked 'Poco adagio'. It features a vocal line and a piano accompaniment. The piano accompaniment has a prominent bass line with chords marked with 'x' in the left hand. The vocal line begins with the lyrics '1. Blue, birds lin - ger here a-while, O'er this'.

sa - cred, gras - sy pile, Sing your sweet - est songs to me— 'Tis the grave of Eu - la-

The second system of the musical score for 'EULALIE' continues the vocal line and piano accompaniment. The vocal line has the lyrics 'sa - cred, gras - sy pile, Sing your sweet - est songs to me— 'Tis the grave of Eu - la-'. The piano accompaniment continues with the same chordal structure as the first system.

EULALIE

- lic. Ros - es white, a-round her tomb, Gent-ly wave and sweetly bloom, Let your

si - lent language be— "We will bloom for Eu - la - lie." Let your si - lent language

ritard.

be— "We will bloom for Eu - la - lie."

tempo.

2 Streamlet, chanting at her feet
Mournful music, sad and sweet,
Wake her not, she dreams of me,
'Neath the yew-tree, Eulalie!
Eulalie, but yester-night,
Came a spirit veiled in white;
I knew it could be none but thee,
Bride of Death, lost Eulalie.

3 Angels, guard her with your wings.
Shield her from unholy things,
Bid her dream love-dreams of me,—
Till I come, sleep, Eulalie!
Blue-birds, linger here awhile,
O'er this sacred, grassy pile,
Sing your sweetest songs to me—
'Tis the grave of Eulalie,

FAIRY-BELLE

Moderato.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

1. The pride of the vil - lage, and the fair - est in the dell, Is the
2. She sings to the mea - dows, and she car - ols to the streams; She

The first vocal line is written on a single staff. It begins with a treble clef and a common time signature. The melody is simple and lyrical, with lyrics written below the notes.

The piano accompaniment for the first vocal line consists of two staves. The right hand plays a steady accompaniment of chords, while the left hand plays a simple bass line.

queen of my song, and her name is Fai - ry - Belle: The
laughs in the sun light, and smiles while in her dreams; Her

The second vocal line continues the melody from the first line. It is written on a single staff with lyrics below.

The piano accompaniment for the second vocal line continues with the same harmonic structure as the first line.

sound of her light step may be heard up - on the hill, Like the
hair, like the this - tle - down, is borne up - on the air, And her

The third vocal line concludes the piece. It is written on a single staff with lyrics below.

The piano accompaniment for the third vocal line concludes with the same harmonic structure as the previous lines.

FAIRY-BELLE

CHORUS.

fall of the snow-drops or the dripping of the rill. }
heart, like the humming bird's, is free from ev-'ry care. } Fai - ry - Belle.

gen-tle Fai - ry-Belle, The star of the night and the li - ly of the day,

Fai - ry-Belle, The queen of all the dell, Long may she rev-el on her

bright, sun-ny way.

- 3 Her soft notes of melody around me sweetly fall;
Her eye, full of love, is now beaming on my soul;
The sound of that gentle voice, the glance of that eye,
Surround me with rapture that no other heart could sigh.

FAREWELL, MOTHER DEAR

Moderato con espressione.

The first system of music shows the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note rest. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, and a half note rest. The piano accompaniment continues with similar rhythmic patterns.

The third system contains the first line of lyrics. The vocal line has a half note G4, a quarter note A4, and a half note rest. The piano accompaniment provides harmonic support.

1. Fare-well, mother dear, I go Where loved ones nev-er can be part-ed.

The fourth system contains the second line of lyrics. The vocal line has a half note G4, a quarter note A4, and a half note rest. The piano accompaniment continues.

We will meet a-gain, I know; Be not weeping and down-hearted.

The fifth system contains the third line of lyrics. The vocal line has a half note G4, a quarter note A4, and a half note rest. The piano accompaniment concludes the piece.

Last night I dreamed of thee Saying pleas-ant things to me; Still a -

FAREWELL, MOTHER DEAR

gain those vig - ils keep While I lay me gent - ly down to sleep. Oh!

ad lib.

Fare well, mother dear, I go Where loved ones nev - er can be part - ed,

tempo.

We will meet a - gain, I know; Be not weeping and down - hearted.

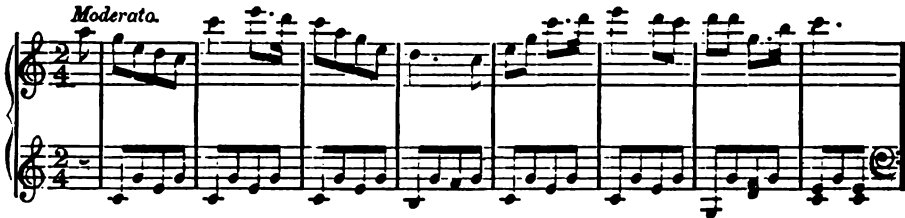
(2)

Weep not, mother dear, for me
 When I'm laid underneath the willow;
 I'll keep guard upon thy soul:
 Thou hast guarded o'er my pillow.
 For in a radiant land
 I will join a sister band,

They are singing a sweet refrain,
 I am called: Farewell! we meet again.
 Oh! Farewell, mother dear, I go
 Where loved ones never can be parted,
 We will meet again, I know;
 Be not weeping and down-hearted.

FAREWELL, MY LILLY DEAR

Moderata.



1. Oh! Lil - ly dear, it grieves me, The tale I have to tell; Old
 2. I's guine to roam the wide world In lands I've nev - er hoed, With

The first system shows the vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are written below the vocal staff.

mas - sa sends me roam - ing, So Lil - ly, fare - you - well! Oh!
 noth - ing but my ban - jo To cheer me on the road; For

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

fare - you - well, my true love, Fare - well, old Ten - nes - see, Then
 when I'm sad and wea - ry I'll make the ban - jo play, To

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

FAREWELL, MY LILLY DEAR

let me weep for you, love, But do not weep for me.
mind me of my true love, When I am far a - way.

CHORUS.

Fare - well for - ev - er, to old Ten - nes - see; Fare - well, my

Lil - ly dear, Don't weep for me.

3 I wake up in the morning,
And walk out on the farm:
Oh! Lilly am a darling,
She take me by the arm.
We wander through the clover
Down by the river side,
I tell her that I love her
And she must be my bride.

4 Oh! Lilly dear, 'tis mournful
To leave you here alone,
You'll smile before I leave you,
And weep when I am gone.
The sun can never shine, love,
So bright for you and me,
As when I worked beside you
In good old Tennessee.

FOR THE DEAR OLD FLAG I DIE

Solo

Solo..... *loco*.

1. "For the dear old Flag I die," Said the wounded drummer boy; "Mother,

press your lips to mine; O, they bring me peace and joy! 'Tis the last time on the earth I shall

ev - er see your face, Mother, take me to your heart, Let me die in your embrace.

FOR THE DEAR OLD FLAG I DIE

CHORUS.

For the dear old Flag I die, Mother, dry your weep ing eye; For the

al lib.

hon-or of our land And the dear old Flag I die.

2 Do not mourn, my mother dear,
 Every pang will soon be o'er;
 For I hear the angel band
 Calling from their starry shore;
 Now I see their banners wave
 In the light of perfect day,
 Though 'tis hard to part with you,
 Yet I would not wish to stay.

3 Farewell, mother, Death's cold hand
 Weighs upon my spirit now,
 And I feel his blighting breath
 Fan my pallid cheek and brow.
 Closer! closer! to your heart,
 Let me feel that you are by,
 While my sight is growing dim,
 For the dear old Flag I die,

FOR THEE, LOVE, FOR THEE

Moderato.

1. I'll watch o'er thy dreams when thou'rt sleeping, For

thee, love, for thee, love, I'll weep o'er thy cares when thou'rt weeping, For

thee, on - ly thee. The wild lands of In - dia, The prai - rie, the

sea May lure me, but fond - ly, I'll still turn to thee. For

ritard.

REFRAIN.

FOR THEE, LOVE, FOR THEE

con spirito.

thee, dear - est, thee, I would roam night and day, And thy love, and

tempo.

thy love Would cheer my lone way; And thy love, and thy love Would

cheer my lone - ly way.

dan do. tempo.

The musical score consists of four systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves. The first system is marked 'con spirito.' and the second system is marked 'tempo.'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The lyrics are written below the vocal line.

- 2 I'll dwell on thy smiles when thou'rt
 For thee, love, for thee, love, [waking,
 My heart would be faithful tho' breaking,
 For thee, only thee.
 In bowers where we've lingered
 Each flow'ret and tree
 Remains in my mem'ry
 An emblem of thee.
- 3 The lark and the linnet seem singing,
 For thee, love, for thee, love,
 The bud into blossom seems springing,
 For thee, only thee.
 The bloom on the meadows,
 The rippling of streams,
 Recall but thy fair form,
 The queen of my-dreams.

FAREWELL, OLD COTTAGE

Andante con affetto.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

1. Fare-well! old cottage, You and I must part: I leave your faithful shelter With a

The first system of the vocal melody is on a single staff. The piano accompaniment is shown in two staves below, with the right hand playing chords and the left hand playing a simple bass line.

poor, breakingheart. The stranger, in his might, Hath cast our lot in twain; The

The second system continues the vocal melody and piano accompaniment. The piano part maintains its accompaniment style, supporting the vocal line.

term of our delight Must close in parting pain. Farewell! old cottage, . . . Fare-

The final system concludes the piece. The vocal line ends with a fermata over the final note. The piano accompaniment includes a *ritard.* (ritardando) marking in the right hand, indicated by a dashed line and a hairpin.

FAREWELL, OLD COTTAGE

- well! old cottage, You and I must part: I leave your faithful shelter With a
tempo.
 poor, breaking heart.

The musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics '- well! old cottage, You and I must part: I leave your faithful shelter With a' and continues with 'poor, breaking heart.' The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

2 Farewell! old cottage,
 Memory still intralls
 The loved ones of my childhood
 In your time-beaten walls.
 Here my brother played
 In pride of health and youth,
 Here my sister prayed
 In purity and truth.

3 Farewell! old cottage,
 Oft times from afar
 Yon window light hath served me
 As a loved guiding star,
 And cheered a heart that longed
 To join the household mirth
 Where happy faces thronged
 A hospitable hearth.

FAREWELL, SWEET MOTHER

1. Farewell, sweet mother, Weep not, weep not now for me, Though my soul must
 2. Farewell, sweet mother, Ev - 'ry night I've dreamed of thee, And thy voice was

The musical score for 'Farewell, Sweet Mother' is presented in two systems. The first system shows the piano accompaniment, which is a simple harmonic piece with a steady eighth-note accompaniment in the right hand and a simple harmonic accompaniment in the left hand. The second system shows the vocal line, which begins with the lyrics '1. Farewell, sweet mother, Weep not, weep not now for me, Though my soul must' and continues with '2. Farewell, sweet mother, Ev - 'ry night I've dreamed of thee, And thy voice was'.

FAREWELL, SWEET MOTHER

wan - der hith - er, Weep not, moth - er now for me. Soon with an
soft and gen - tle, Say - ing pleas - ant things to me. While you these

an - gel hand, I will wan - der hand in hand, To a fair and
vig - ils keep, Now I lay me down to sleep, Moth - er, tell me

ra - dant land where I will wait for thee, Fare - well, sweet moth - er,
why you weep; Oh! weep not now for me, Fare - well, sweet moth - er,

ritard. *a tempo.*

Weep not, weep not now for me; Though my soul must wan - der hith - er,
Weep not, weep not now for me: Though my soul must wan - der hith - er,

FAREWELL, SWEET MOTHER

Weep not, moth - er, now for me.
 Weep not, moth - er, now for me.

The musical score for "Farewell, Sweet Mother" consists of a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics "Weep not, moth - er, now for me." and is followed by a piano accompaniment of chords and moving lines.

GENTLE ANNIE

Andante meso.

The musical score for "Gentle Annie" begins with the tempo marking "Andante meso." and features a piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piano part consists of chords and a melodic line.

1. Thou wilt come no more, gen-tle An-nie, Like a flow'r, thy spir-it did de-

The first system of the vocal line for "Gentle Annie" includes the lyrics "1. Thou wilt come no more, gen-tle An-nie, Like a flow'r, thy spir-it did de-". The piano accompaniment continues with chords and a melodic line.

- part; Thou art gone, a - las! like the ma-ny That have

The second system of the vocal line for "Gentle Annie" includes the lyrics "- part; Thou art gone, a - las! like the ma-ny That have". The piano accompaniment continues with chords and a melodic line.

GENTLE ANNIE

CHORUS.

bloomed in the summer of my heart. Shall we nev - er more be-

- hold thee; nev - er hear thy win-ning voice a - gain, When the

Spring time comes, gen-tle An-nie, When the wild flow'rs are scattered o'er the plain ?

(2)
 We have roamed and loved 'mid the
 bowers,
 When thy downy cheeks were in their
 bloom;
 Now I stand alone 'mid the flowers,
 While they mingle their perfumes
 o'er thy tomb.

(3)
 Ah! the hours grow sad while I ponder,
 Near the silent spot where thou art
 laid,
 And my heart bows down when I
 wander
 By the streams and the meadows
 where we strayed.

GENTLE LENA CLARE

Moderato.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

1. I'm think-ing of sweet Le - na Clare, With deep blue eyes and

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "1. I'm think-ing of sweet Le - na Clare, With deep blue eyes and"

wav - ing hair. Her voice is soft, her face is fair, My gen - tle Le - na Clare.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "wav - ing hair. Her voice is soft, her face is fair, My gen - tle Le - na Clare."

Gen - tle Le - na Clare, My dear, lov'd Le - na Clare; Her heart is light, her

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Gen - tle Le - na Clare, My dear, lov'd Le - na Clare; Her heart is light, her"

GENTLE LENA CLARE

eyes are bright, My gen-tle Le-na Clare.

- 2 I love her careless, winning ways,
I lovè her wild and birdlike lays,
I love the grass whereon she strays;
My gentle Lena Clare.
- 3 Her home is in the shady glen,
When summer comes I'll seek again,
On mountain height and lowland plain;
My gentle Lena Clare.

THE GLENDY BURKE

Moderately fast.

1. De Glen-dy Burke is a migh-ty fast boat, Wid a mighty fast cap-tain, too; He
2. De Glen-dy Burke has a fun-ny old crew And dey sing de boatman's song, Dey

- sits up dah on de hur-ri-cane roof And he keeps his eye on de crew. I
burn de pitch and de pine-knot, too, For to shove de boat a-long. De

THE GLENDY BURKE

can't stay here, for de work's too hard; I'm bound to leave dis town; I'll
 smoke goes up and de in-gine roars, And de wheel goes round and round, Sci

take my duds and tote 'em on my back When de Glen-dy Burke comes down.
 fare you well! for I'll take a lit-tle ride When de Glen-dy Burke comes down.

CHORUS.

Ho! for Lou'-si-an-a! I'm bound to leave dis town; I'll take my Juds and

tote 'em on my back When de Glendy Burke comes down.

3 I'll work all night in de wind and storm,
 I'll work all day in de rain,
 Till I find myself on de levy-dock
 In New Orleans again.
 Dey make me mow in de hay field here
 And knock my head wid de flail,
 I'll go wha dey work wid de sugar and de
 And roll on de cotton bale [cane

4 My lady love is as pretty as a pink.
 I'll meet her on de way,
 I'll take her back to de sunny old south
 And dah I'll make her stay.
 So dont you fret, my honey dear,
 Oh! dont you fret, Miss Brown, [week,
 I'll take you back 'fore de middle of de
 When de Glendy Burke comes down.

GIVE THE STRANGER HAPPY CHEER

Andantino.

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes in a 4/4 time signature. The left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

1. Give the stran - ger

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics "1. Give the stran - ger" are written below the vocal line. The piano accompaniment continues with the same eighth-note pattern as the introduction.

hap - py cheer, When, o'er his cheek, the tear-drops start, The balm that flows from

The second line of the song continues the vocal melody and piano accompaniment. The lyrics "hap - py cheer, When, o'er his cheek, the tear-drops start, The balm that flows from" are written below the vocal line. The piano accompaniment remains consistent.

one kind word May heal the wound in a break - ing heart. Scorn not the

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics "one kind word May heal the wound in a break - ing heart. Scorn not the" are written below the vocal line. The piano accompaniment ends with a final chord.

GIVE THE STRANGER HAPPY CHEER

grief that his breast may out-pour, It may be for

loved ones on some dis-tant shore. Oh! give the stran-ger hap-py cheer, When

o'er his cheek the tear-drops start, The balm that flows from one kind word May

heal the wound in a break-ing heart.

2 Give the stranger happy cheer,
 While forms familiar 'round ye stand,
 Ye may not know what weight of woe
 The wanderer bears in an unknown
 land,
 Around ye no blessings more sweetly
 may fall
 Than those which the way-wearied ex-
 ile may call.

3 Give the stranger happy cheer.
 Where'er ye find him, wan and weak,
 'Twere little cost, 'twere nothing lost
 To call a smile o'er his care-worn
 cheek.
 Your kindness for years in his memory
 may rest
 To gladden his foot-steps and comfort
 his breast.

GWINE TO RUN ALL NIGHT

Moderato.

CHORUS.

1. De Camptown la-dies sing dis song, Doo-dah!
 2. De long tail filly and de big black hoss, Doo-dah!

SOLO.

CHORUS.

SOLO.

doo-dah! De Camp-town race-track five miles long, Oh! doo-dah-day! I
 doo-dah! Dey fly de track and dey both cut across, Oh! doo-dah-day! De

CHORUS.

SOLO.

come down dah wid my hat caved in, Doo - dah! doo - dah! I
 blind hoss sticken in a big mud hole, Doo - dah! doo - dah! Can't

CHORUS.

go back home wid a pock - et full of tin, Oh! doo - dah - day!
 touch bot-tom wid a ten - foot pole, Oh! doo - dah - day!

GWINE TO RUN ALL NIGHT

CHORUS.

Gwine to run all night! Gwine to run all day! I'll bet my mon-ey on de

Gwine to run all night! Gwine to run all day! I'll bet my mon-ey on de

bob - tail nag, Some-bo - dy bet on de bay.

bob - tail nag, Some-bo - dy bet on de bay.

- | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>3 Old muley cow come on to de track,
Doo-dah! doo-dah!
De bob-tail fling her ober his back,
Oh! doo-dah-day!
Den fly along like a rail-road car,
Doo-dah! doo-dah!
Runnin' a race wid a shootin' star,
Oh! doo-dah-day!</p> | <p>4 See dem flyin' on a ten mile heat,
Doo-dah! doo-dah!
Round de race track, den repeat,
Oh! doo-dah-day!
I win my money on de bob-tail nag,
Doo-dah! doo-dah!
I keep my money in an old tow-bag,
Oh! doo-dah-day!</p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

HARD TIMES COME AGAIN NO MORE

Moderato.



1. Let us pause in life's pleasures and count its ma - ny tears While we
2. While we seek mirth and beau - ty and mu - sic light and gay There are

The first two lines of the song are presented with vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "1. Let us pause in life's pleasures and count its many tears While we / 2. While we seek mirth and beauty and music light and gay There are".

all sup sor - row with the poor: There's a song that will lin - ger for -
frail forms faint - ing at the door: Tho' their voi - ces are si - lent, their

The third and fourth lines of the song are presented with vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "all sup sor - row with the poor: There's a song that will lin - ger for - / frail forms faint - ing at the door: Tho' their voi - ces are si - lent, their".

- ev - er in our ears;— Oh! Hard Times, come a - gain no more.
plead - ing looks will say— Oh! Hard Times, come a - gain no more.

The fifth and sixth lines of the song are presented with vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "- ev - er in our ears;— Oh! Hard Times, come a - gain no more. / plead - ing looks will say— Oh! Hard Times, come a - gain no more."

CHORUS.

'Tis the song, the sigh of the weary;— Hard Times, Hard Times, come again no more: Many

The chorus of the song is presented with vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "'Tis the song, the sigh of the weary;— Hard Times, Hard Times, come again no more: Many".

HARD TIMES COME AGAIN NO MORE

days you have lingered a-round my cab-in door, Oh! Hard Times, come again no more.

CHORUS (arranged for four voices).

'Tis the song, the sigh of the weary; — Hard Times, Hard Times, come again no more: Many

days you have lingered around my cab-in door, Oh! Hard Times, come again no more.

Soo.....

- | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>3 There's a pale, drooping maiden, who
toils her life away, [are o'er:
With a worn heart whose better days
Though her voice would be merry, 'tis
sighing all the day, —
Oh! Hard Times, come again no more.</p> | <p>4 'Tis a sigh that is wafted across the
troubled wave, [shore,
'Tis a wail that is heard upon the
'Tis a dirge that is murmured around
the lowly grave, —
Oh! Hard Times, come again no more.</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

THE HOUR FOR THEE AND ME

DUETT.

Moderato.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The key signature is one sharp (F#) and the time signature is common time (C).

1 When day breaks forth on the dew - y lawn, And all seems mirth and glee, When

The first system of the vocal duet features two vocal staves and a piano accompaniment. The vocal parts enter with the lyrics. The piano accompaniment consists of chords and single notes in both hands.

birds their sweet-est songs a-wake, Is the hour for thee and me, The

The second system continues the vocal duet. The vocal parts have a melodic line with some grace notes. The piano accompaniment continues with harmonic support.

hour for thee and me, The hour for thee and me; When

The third system concludes the vocal duet. The vocal parts end with a final note. The piano accompaniment provides a concluding harmonic structure.

THE HOUR FOR THEE AND ME

birds their sweet-est songs a - wake, Is the hour for thee and me.

f

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "birds their sweet-est songs a - wake, Is the hour for thee and me." The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand, marked with a forte (*f*) dynamic.

2 When perfumes from the closing flow-
Are wafted o'er the lea, [ers
And vespers float upon the gale,
Is the hour for thee and me,
The hour for thee and me,
The hour for thee and me,
When vespers float upon the gale,
Is the hour for thee and me.

3 When night beholds her starry realm
Reflected on the sea,
When moon-beams dance upon the rill,
Is the hour for thee and me,
The hour for thee and me,
The hour for thee and me,
When moon-beams dance upon the rill,
Is the hour for thee and me.

I WOULD NOT DIE IN SUMMER TIME

Andantino.

1. I would not die in sum - mer time When hearts are light and free, And

The musical score is in G major and 2/4 time, marked *Andantino*. It features a vocal line and a piano accompaniment. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

I WOULD NOT DIE IN SUMMER TIME

joy is borne from ev - 'ry clime O'er moun - tain, stream and lea. I

would not leave the friends I know, Beguiled of hope and cheer, To lose in burn - ing

tears of woe The glad time of the year.

2 Oh! no, I would not pass away
 When, from the leafy grove,
 The red bird carols all the day
 Its song of joy and love;
 When merry warblers trill their notes
 From every bush and tree,
 And on the breeze an anthem floats
 Of heaven-born melody.

3 I would not die in summer time,
 And lie within the tomb,
 When blushing fruits are in their prime,
 And fields are in their bloom;
 For I would reap the yellow grain
 And bind it in the sheaves;
 Then die when winter winds complain
 Among the blighted leaves.

I CANNOT SING TO-NIGHT

Andante con moto.

1. Kind la - dy, ask me not to sing 'The joys of oth - er days; Chide
2. Since last we met, ten thou - sand joys Have fad - ed from our view; The

not my muse, tho' she re - fuse To bask in Mem - ry's rays. I
ma - gic of our youth has fled, Our eyes have shed their dew. Since

would that all my youth - ful joys Could van - ish from my sight; For
last we met, ten thou - sand griefs On me have spent their might; But

I CANNOT SING TO-NIGHT

ah! my heart is ve - ry sad: I can - not sing to - night. I
 ah! my heart is ve - ry sad: I can - not sing to - night. I

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The music is in a 4/4 time signature. The vocal line begins with the lyrics 'ah! my heart is ve - ry sad: I can - not sing to - night. I' and continues with 'ah! my heart is ve - ry sad: I can - not sing to - night. I'.

can - not, I can - not, can - not sing to - night; For
 can - not, I can - not, can - not sing to - night; But

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The music is in a 4/4 time signature. The vocal line begins with the lyrics 'can - not, I can - not, can - not sing to - night; For' and continues with 'can - not, I can - not, can - not sing to - night; But'.

ah! my heart is ve - ry sad: I can - not sing to - night.
 ah! my heart is ve - ry sad: I can - not sing to - night.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The music is in a 4/4 time signature. The vocal line begins with the lyrics 'ah! my heart is ve - ry sad: I can - not sing to - night.' and continues with 'ah! my heart is ve - ry sad: I can - not sing to - night.'.

rit. *tempo.*

The fourth system of the musical score consists of a piano accompaniment. It is written on two staves (treble and bass clefs) with a key signature of one sharp (F#). The music is in a 4/4 time signature. The piano accompaniment continues from the previous system and concludes the piece with a final cadence.

I'D BE A FAIRY

Moderato. *Sen.....*

The piano introduction consists of two systems of music. The first system shows the right hand playing a melodic line in 3/4 time, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The left hand provides a harmonic accompaniment with chords. The second system continues the melodic line with eighth notes G4-A4, quarter notes B4-A4, eighth notes G4-F4, quarter notes E4-D4, and eighth notes C4-B3. The left hand continues with chords, including a piano (*p*) dynamic marking.

1. In the cheer - ful days of spring,
2. When the world with rude - ness frowns, Or

The first system of the vocal entry shows the vocal line starting with a quarter rest, followed by a quarter note G4, eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The piano accompaniment continues from the introduction. The second system shows the vocal line with eighth notes G4-A4, quarter notes B4-A4, eighth notes G4-F4, quarter notes E4-D4, and eighth notes C4-B3. The piano accompaniment continues with chords.

Days bright and air - ry, Oft in mirth - ful glee I sing,
for - tune's con - tra - ry, Far be - yond earth's chill - ing bounds,

The first system of the vocal entry shows the vocal line with quarter notes G4-A4, quarter notes B4-A4, quarter notes C5-B4, quarter notes A4-G4, quarter notes F4-E4, and quarter notes D4-C4. The piano accompaniment continues with chords. The second system shows the vocal line with quarter notes G4-A4, quarter notes B4-A4, quarter notes C5-B4, quarter notes A4-G4, quarter notes F4-E4, and quarter notes D4-C4. The piano accompaniment continues with chords.

I'd be a fai - ry! I'd be a fai - ry, to
I'd be a fai - ry! I'd be a fai - ry when

The first system of the vocal entry shows the vocal line with quarter notes G4-A4, quarter notes B4-A4, quarter notes C5-B4, quarter notes A4-G4, quarter notes F4-E4, and quarter notes D4-C4. The piano accompaniment continues with chords. The second system shows the vocal line with quarter notes G4-A4, quarter notes B4-A4, quarter notes C5-B4, quarter notes A4-G4, quarter notes F4-E4, and quarter notes D4-C4. The piano accompaniment continues with chords.

I'D BE A FAIRY

sport with the win - t'ry storms, To fly on the winds, nev - er
 mid - sum - mer breez - es play, And roam - ing in glad - ness to

fear - ful of a - larms, Co - quet - ting 'mid birds and
 greet the dawn of day, O'er mead - ows and streams a -

cheer - ing mel - o - dy, I'd be a fai - ry
 - bove the land and sea, I'd be a fai - ry

ad lib.

sport - ive and free!
 joy - ous and free!

For
p tempo.

I'LL BE HOME TO-MORROW

Moderato.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a 4/4 time signature, while the left hand provides a simple harmonic accompaniment with quarter notes.

1. I've wan-der'd far from those I love, and ma - ny years have pas's'd, Since
 2. How dear the hearts that dwell with-in that sweet do - mes - tic realm! I

The first two lines of the song are set in 4/4 time. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "1. I've wan-der'd far from those I love, and ma - ny years have pas's'd, Since 2. How dear the hearts that dwell with-in that sweet do - mes - tic realm! I".

in my dear old cher - ish'd home I saw their fa - ces last; But
 know that they have long'd for me as I have long'd for them; The

The third and fourth lines of the song continue the melody. The lyrics are: "in my dear old cher - ish'd home I saw their fa - ces last; But know that they have long'd for me as I have long'd for them; The".

now I am re - turn - ing and my jour - ny soon will end, I'll
 thought that I am near them, makes my lone - ly spir - it yearn To

The fifth and sixth lines of the song conclude the piece. The lyrics are: "now I am re - turn - ing and my jour - ny soon will end, I'll thought that I am near them, makes my lone - ly spir - it yearn To".

I'LL BE HOME TO-MORROW

join the throng where hap - py smiles and gen - tle voi - ces blend.
hear the burst of glad - ness that will wel - come my re - turn.

This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both with a key signature of one flat. The music is in 4/4 time and features a simple, rhythmic melody with a steady accompaniment.

CHORUS.

Fare-well, fare - well! Ev - 'ry cloud of sor - row, All my heart is fill'd with joy, For

This system contains the chorus of the song. It features a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both with a key signature of one flat. The chorus begins with a melodic phrase that is repeated, and the piano accompaniment provides a harmonic support with chords and a steady rhythm.

I'll be home to-morrow!

This system contains the final line of the song. It features a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both with a key signature of one flat. The final line is a simple, declarative statement, and the piano accompaniment concludes with a few chords and a final cadence.

I SEE HER STILL IN MY DREAMS

Moderato.

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Moderato'. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line enters in the second system with two verses of lyrics. The piano accompaniment continues with block chords in the left hand and a simple eighth-note accompaniment in the right hand. The piece concludes with a final piano accompaniment system.

1. While the flow'rs bloom in glad - ness and spring birds re-joyce, There's a
 2. Tho' her voice once fa - mil - iar hath gone from the day, And her

void in our house-hold of one gen-tle voice, The form of a loved one hath
 smiles from the sun - light have fad - ed a - way, Tho' I wake to a scene now de

passed from the light, But the sound of her foot - fall re - turns with the night; For I
 - sert - ed and bleak, In my vis - ions I find the lost form that I seek; For I

I SEE HER STILL IN MY DREAMS

see her still in my dreams, I see her still in my dreams, Tho' her

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'see her still in my dreams, I see her still in my dreams, Tho' her'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

smiles have de - part - ed from the meadows and the streams. I

The second system continues the vocal line with the lyrics 'smiles have de - part - ed from the meadows and the streams. I'. The piano accompaniment continues with the same rhythmic pattern.

see her still in my dreams, I see her still in my dreams, Tho' her
8va.....

The third system shows the vocal line with a repeat of the first phrase and a dynamic marking of *8va* (octave up) indicated by a dotted line. The piano accompaniment continues.

smiles have de - part - ed from the meadows and the streams.

The fourth system continues the vocal line with the lyrics 'smiles have de - part - ed from the meadows and the streams.'. The piano accompaniment continues.

The fifth system shows the piano accompaniment continuing with the same rhythmic pattern, concluding the piece.

I WILL BE TRUE TO THEE

Moderato.

The musical score is written for voice and piano. It consists of five systems of music. The first system is an instrumental introduction. The second system continues the instrumental introduction. The third system begins with the vocal line: "1. I will be true to thee Tho' I share in thy worst de - spair,". The fourth system continues the vocal line: "I will be true to thee, Tho' my own heart be bowed with". The fifth system concludes the vocal line: "care, Tho' cold ne - glect up - on thy hopes may fall, Tho'". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

1. I will be true to thee Tho' I share in thy worst de - spair,

I will be true to thee, Tho' my own heart be bowed with

care, Tho' cold ne - glect up - on thy hopes may fall, Tho'

I WILL BE TRUE TO THEE

fears of death may hover near thy soul, Tho' funeral knells up-

- on thine ears may toll, Yet I will be true to thee,

I will be true to thee,.... I will be true to thee.

2 I will be true to thee,

Tho' I roam in a far off land,
Whether on earth or sea,
In a bower or desert strand,
Tho' darkest clouds may mar the morn-
ing beams, [streams,
And vapors dull may settle on the
Tho' blighting Time destroy thy fond-
est dreams,
Yet I will be true to thee,
I will be true to thee,
I will be true to thee.

3 I will be true to thee;

I will pray for thee night and day;
Wilt thou be true to me,
As in years that have rolled away?
When all thy childhood's dearest hopes
have fled, [head.
And gloomy visions linger round thy
When all thy dear and early friends
are dead,
Then I will be true to thee,
I will be true to thee,
I will be true to thee.

I WOULD NOT DIE IN SPRING TIME

Moderato.

1. I would not die in Spring time When
2. I would not die in Sum - mer When

all is bright around, And fair young flow'rs are peep - ing From out the si - lent
mu - sic's on the breeze, And soft, de - li - cious mur - murs Float ev - er thro' the

ground, When life is on the wa - ter And joy up - on the shore; For
trees, And fai - ry birds are sing - ing From morn till close of day— No:

I WOULD NOT DIE IN SPRING TIME

win - ter, gloomy win - ter Then reigns o'er us no more.
with its transient glo - ries I would not pass a - way.

3 When breezes leave the mountain,
Its balmy sweets all o'er—
To breathe around the fountain
And fan our bow'rs no more.
When Summer flow'rs are dying
Within the lonely glen,
And Autumn winds are sighing—
I would not perish then.

4 But let me die in Winter
When night hangs dark above,
And cold the snow is lying
On bosoms that we love—
Ah! may the wind at midnight,
That bloweth from the sea,
Chant mildly, softly, sweetly,
A requiem for me.

I'LL BE A SOLDIER

Moderato. *mf* *p* *Drums.*

mf

I'LL BE A SOLDIER

1 I'll be a sol - dier and march to the drum, And lie in my tent when the
 2 I'll be a sol - dier and join in the fray, With black shin - ing belt and a

night shadows come; I'll be a sol - dier with knap - sack and gun, And
 jack - et of grey; I'll face up the bat - tle as bold as a hawk, As

CHORUS.

stand to my post 'till the din of bat - tle's done. } Fare - well! my
 gay as a lark and as stead - y as a rock. }

Dolce.

own loved Jen - ny dear, Still will I dream of thee wher - ev - er I may stray;

I'LL BE A SOLDIER

Fare - well! be - fore the com - ing year, I'll be a sol - dier
far, far a - way.

The musical score consists of a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with the lyrics 'Fare - well! be - fore the com - ing year, I'll be a sol - dier' and continues with 'far, far a - way.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- 3 I'll be a soldier, "my country"'s the cry,
I'll fly to defend her and conquer or die;
The land of my childhood, my love and my tears,
The land of my birth and my early sunny years.
- 4 I'll be a soldier, and when we have won,
I'll come back to thee with my knapsack and gun,
I'll come with a true heart and kiss off each tear,
And linger beside thee forever, Jenny dear.

IF YOU'VE ONLY GOT A MOUSTACHE

Con esprit. *Ser...*

1. Oh! all of you poor sin - gle men, Don't
2. No mat - ter for man - ners or style, No

Ser.... loco.

The musical score is for a piano piece. It starts with the instruction 'Con esprit.' and 'Ser...'. The key signature has one sharp (F#) and the time signature is 2/4. The score includes two systems of music. The first system shows the piano accompaniment with chords and a melodic line. The second system includes the vocal line with lyrics and the piano accompaniment. The lyrics are: '1. Oh! all of you poor sin - gle men, Don't' and '2. No mat - ter for man - ners or style, No'. The piece ends with a 'loco.' instruction.

IF YOU'VE ONLY GOT A MOUSTACHE

ev - er give up in de - spair, For there's al-ways a chance while there's life, To
mat - ter for birth or for fame, All these used to have something to do With

cap-ture, the hearts of the fair, No mat - ter what may be your age, You
young la - dies chang-ing their name, There's no rea - son now to de - spond, Or

al-ways may cut a fine dash, You will suit all the girls to a hair, If you've
go and do an - y thing rash, For you'll do tho' you can't raise a cent, If you'll

on - ly got a mous tache, A mous-tache, a mous-tache, If you've
on - ly raise a mous-tache, A mous-tache, a mous-tache, If you'll

IF YOU'VE ONLY GOT A MOUSTACHE

on - ly got a mous-tache.
on - ly raise a mous-tache. *Ses*.....*loco.*

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>3 Your head may be thick as a block,
And empty as any foot-ball,
Oh! your eyes may be green as the grass,
Your heart just as hard as a wall.
Yet take the advice that I give,
You'll soon gain affection and cash,
And will be all the rage with the girls,
If you'll only get a moustache,
A moustache, a moustache,
If you'll only get a moustache.</p> | <p>4 I once was in sorrow and tears
Because I was jilted you know,
So right down to the river I ran
To quickly dispose of my woe,
A good friend he gave me advice
And timely prevented the splash,
Now at home I've a wife and ten heirs,
And all thro' a handsome moustache,
A moustache, a moustache, [tache.
And all thro' a handsome mous-</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

JEANIE WITH THE LIGHT BROWN HAIR

1: I dream of Jeannie with the light brown hair, Borne, like a va - por,

on the sum-mer air; I see her tripping where the bright streams play,

JENNY JUNE

Moderato.

1. Did you see dear Jen - ny June, When the mead-ows were in tune With the

birds a - mong the bow - ers, In the sweet sum - mer time! You would

love her, I, am sure, For her heart is warm and pure, And as

JENNY JUNE

guile - less as the flow - ers In the sweet sum - mer time.

CHORUS.

Did you see dear Jen - ny June When the mead - ows were in tune, With the

birds a - mong the bow - ers In the sweet sum - mer time.

2 All the robins cease their song
As she gaily speeds along,
Just to listen to her singing
In the sweet summer time.
And her modest, beaming eyes
Are the color of the skies,
Many pleasant fancies bringing
In the sweet summer time.

3 With my darling Jenny June
When the meadows are in tune,
How I love to go a roving
In the sweet summer time.
While her presence seems to be
Like a ray of light to me.
For she's ever fond and loving
In the sweet summer time.

JENNY'S COMING O'ER THE GREEN

Moderato.



1. Jenny's coming o'er the green, Fair-er form was nev-er seen, Winning is her

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The lyrics are: "1. Jenny's coming o'er the green, Fair-er form was nev-er seen, Winning is her".

gen-tle mien; Why do I love her so? We have wandered side by side,

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "gen-tle mien; Why do I love her so? We have wandered side by side,".

O'er the meadows far and wide: Lit-tle Jen-ny's full of pride,— Why do I

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: "O'er the meadows far and wide: Lit-tle Jen-ny's full of pride,— Why do I".

love her so?

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "love her so?".

Jenny's calm and liquid eyes
Sometimes bring a sweet surprise,
Like a change in summer skies;—
Why do I love her so?
Oft her voice, so full of glee,
Wakes the saddest memory:
She is younger far than me,—
Why do I love her so?

Little Jenny never fears,
Hoping all from coming years,
Dashing off the passing tears;
Why do I love her so?
Can I not another find,
With her sweet, endearing mind?
None, with Jenny's charms combined!
That's why I love her so!

KISS ME, DEAR MOTHER

Moderato con espressione.

1. Bend o'er my pil-low, my moth - er dear, Life's chill-ing close is now draw-ing near;
 2. Tell me of an - gels that dwell above, Then from my heart will the tear-drops move;

Drive from a-bout me these clouds of fear, Breathe o'er my brow a parting sigh,
 Whis-per to me gen-tle words of love, While I in gloom and suff'ring lie,

KISS ME, DEAR MOTHER

I have been wayward un - to thee, Now I can feel it pain - ful - ly,
 I have been wayward un - to thee, Now I can feel it pain - ful - ly,

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Pa - tient and kind wert thou to me, Kiss me, dear mother, ere I die.
 Pa - tient and kind wert thou to me, Kiss me, dear mother, ere I die.

The second system continues the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system.

a tempo.

The third system shows the piano accompaniment concluding with a final chord. The tempo marking *a tempo.* is placed above the first measure of the piano part.

KATY BELL

Moderato.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

1. Go - ing down the sha - dy dell Where the hon - ey - suck - les grow,

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on two staves below. The lyrics are: "1. Go - ing down the sha - dy dell Where the hon - ey - suck - les grow,"

I met love - ly Ka - ty Bell With her dim - pled cheeks a - glow,

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "I met love - ly Ka - ty Bell With her dim - pled cheeks a - glow,"

Oh! the beau - ties of her face, As she flit - ted by a - pace,

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Oh! the beau - ties of her face, As she flit - ted by a - pace,"

With a step of fai - ry grace, My poor words can nev - er tell.

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "With a step of fai - ry grace, My poor words can nev - er tell."

KATY BELL

CHORUS.



Ka - ty Bell lives in the dell, How I love her none can tell.

2 All the flowers in the dell
Seem'd to own her for their queen,
Bright and peerless Katy Bell,
Fairer flow'r was never seen;
How I lov'd the very ground,
Over which she'd lightly bound,
With her sunny ringlets crown'd,
I can never, never tell.

3 Long I waited in the dell,
Where the honeysuckles grow,
Waited for sweet Katy Bell,
Till the sun was sinking low,
And before I left her side,
In the quiet eventide,
I had won her for my bride,
Won my bonny Katy Bell.

LAURA LEE

Moderato.



1. Why has thy mer-ry face Gone from my side, Leav - ing each cherished place

LAURA LEE

Cheer-less and void? Why has the hap-py dream, Blend-ed with thee,

Passed like a flit-ting beam, Sweet Lau-ra Lee? Why has the hap-py dream,

Blend-ed with thee, Passed like a flit-ting beam, Sweet Lau-ra Lee?

2 Far from all pleasure torn,
 Sad and alone,
 How doth my spirit mourn
 While thou art gone!
 How like a desert isle
 Earth seems to me,
 Robbed of thy sunny smile,
 Sweet Laura Lee!
 How like a desert isle
 Earth seems to me,
 Robbed of thy sunny smile,
 Sweet Laura Lee!

3 When will thy winning voice
 Breathe on mine ear?
 When will my heart rejoice,
 Finding thee near?
 When will we roam the plain
 Joyous and free,
 Never to part again,
 Sweet Laura Lee?
 When will we roam the plain
 Joyous and free,
 Never to part again,
 Sweet Laura Lee?

LARRY'S GOOD BYE

Vivace.

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The melody is composed of eighth and sixteenth notes, creating a rhythmic and melodic pattern.

The second system of music continues the piano introduction. It features a treble clef staff with a melodic line and a bass clef staff with a supporting bass line. The music maintains the 8/8 time signature and two-flat key signature.

1. Brave Lar - ry went up to his dar - ling, To bid her a speed-y good
2. A thousand times Lar - ry did kiss her, Be - fore he was wil - ling to

The third system contains the first two lines of the song. The vocal line is written on a treble clef staff, and the piano accompaniment is on a bass clef staff. The lyrics are: "1. Brave Lar - ry went up to his dar - ling, To bid her a speed-y good" and "2. A thousand times Lar - ry did kiss her, Be - fore he was wil - ling to".

bye..... When bound where the can - non was snarl - ing, The
go, For now he just felt how he'd miss her, When

The fourth system contains the third and fourth lines of the song. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The lyrics are: "bye..... When bound where the can - non was snarl - ing, The" and "go, For now he just felt how he'd miss her, When".

fortunes of bat - tle to try..... Sweet Nor - ah, he said, don't be
front-ing the ranks of the foe..... My heart will be ev - er the

The fifth system contains the fifth and sixth lines of the song. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The lyrics are: "fortunes of bat - tle to try..... Sweet Nor - ah, he said, don't be" and "front-ing the ranks of the foe..... My heart will be ev - er the".

LARRY'S GOOD BYE

weep - ing, I soon will come back to your side..... With
same, dear, So No - rah, he whis per'd, don't sigh..... I

ad lib.

all your fond love in my keep - - ing; And make you my beau - ti - ful
soon will have mon - ey and fame, dear; And then a nice farm we will

tempo.

bride, No - rah, And make you my beau - ti - ful bride.
buy, No - rah, And then a nice farm we will buy.....

ad lib.

tempo.

3 Fair Norah through tear-drops was blushing
And spoke between sobbings and sighs,
As backward her glossy curls pushing
She timidly looked in his eyes.
Dear Larry, you say that you're going
To wed when you come from the war,
I'm afraid you'll be killed, there's no knowing,
Now could we not marry before, Larry—
Now could we not marry before?

4 Now Larry, how could he refuse her,
He saw that he might as well wed
For if he was killed he would lose her,
So unto fair Norah he said:
Mavourneen, it's truth you've been saying,
And where there's a will there's a way.
I see there's no use in delaying,
I'll wed you this very same day,
Norah!
I'll wed you this very same day.

LITTLE JENNY DOW

Moderato.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes in a major key with two sharps. The left hand provides a harmonic accompaniment with chords and single notes.

1. Lit-tle Jenny Dow lives beyond the mill, Her merry voice is heard all

The first line of the song features a vocal melody on the right staff and piano accompaniment on the left. The lyrics are: "1. Lit-tle Jenny Dow lives beyond the mill, Her merry voice is heard all".

round; Her hap - py smiles are seen on the green clad hill, Where-

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "round; Her hap - py smiles are seen on the green clad hill, Where-".

- e'er the budding flow'rs are found, She greets the blushing morn like a

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "- e'er the budding flow'rs are found, She greets the blushing morn like a".

LITTLE JENNY DOW

dew drop bright, And car - ols thro' the live - long day; She

gladdens up my heart like a beam of light, And drives my bit-ter cares a - way.

CHORUS. *Vivace.*

Mer-ri - ly, mer-ri - ly, mer-ri - ly, Her winning lit - tle voice is

Vivace.

ringing. And the woodland birds are sing-ing To lit - tle Jen-ny Dow.

LITTLE JENNY DOW



CHORUS. *Vivace.*

Mer-ri - ly, mer-ri - ly, mer-ri - ly, Her winning lit - tle voice is

Vivace.

ringing, And the woodland birds are sing ing To lit - tle Jen - ny Dow

(2) (3)

Many are the hearts that have sighed for her, By the gushing streamlets her footsteps glide,
 And many that have sighed in pain, Leaving little prints in the sand; [wide,
 Many that I know would have died for her. You'll meet her in the dale or the woodland
 And alas, they would have died in vain— Giving life and joy to the land: [heart,
 Little Jenny Dow never clouds her brow Ever may she roam with the same light
 In sorrow o'er a love-lorn swain; Ever may she sing with glee; [impart,
 With spirits full of glee none so gay as she, While the summer days can their beams
 As she rambles o'er the hill and plain. And summer birds their melody.

LINDA HAS DEPARTED

Moderato.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

1. Death with his cold hand Hath robbed me of ev-'ry hope, Hath robbed me of ev-'ry hope—My
2. Blest were the hours passed With her whom my soul adored, With her whom my soul adored, Whose

The first two lines of the song are shown with vocal lines and piano accompaniment. The piano part features a consistent eighth-note accompaniment in the left hand.

loved one is gone; Bleak was the mo - ment, That par - ted our beating hearts, That
heart was so light; Sad is the lone hour, Be - rest of my darling one, Be -

The third line of the song continues the vocal melody and piano accompaniment. The piano part maintains the eighth-note accompaniment.

part - ed our beat - ing hearts And left me a - lone. Sweet was the low voice, That
- rest of my darling one, In dark - ness and night. All now is cheer - less, My

The fourth line of the song concludes the vocal melody and piano accompaniment. The piano part maintains the eighth-note accompaniment.

LINDA HAS DEPARTED

wrapt me in fond delight, That wrapt me in fond delight As fair vis-ions do;
joys long have passed away, My joys long have passed away, With loves fleet-ing years;

Soft were the dark eyes, That languish'd in beauty bright,
That languish'd in beauty bright, — How fondly and true
Hope has no com-fort, For sad-ness now holdeth sway,
For sadness now holdeth sway, And leaves me in tears.

CHORUS.

Lin - da has de - part - ed, The warm and ten - der heart - ed,

Lin - da has de - part - ed And left me here to mourn.

LINGER IN BLISSFUL REPOSE

Poco Adagio.

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

The first system shows the vocal melody on a single staff and the piano accompaniment on two staves. The lyrics are:

1. Lin - ger in blissful re-pose,
2. Soft - ly the night winds are heard,

The second system continues the vocal melody and piano accompaniment. The lyrics are:

Free from all sorrow-ing care, love, While round thee melo-dy flows,
Sigh - ing o'er mountain and dale, love, Gent - ly the vapors are stirred

The third system concludes the vocal melody and piano accompaniment. The lyrics are:

Waft-ed on pinions of air, love. Let not thy visions depart, Lured by the stars that are
Down in the shadowy vale, love. While o'er the dew-covered plain, Star-light in silence is

LINGER IN BLISSFUL REPOSE

beam-ing, Mu - sic will flow from my heart While thy sweet spirit is dreaming.
gleaming, Light - ly I'll breathe a re-frain Round the young heart that is dreaming.

Dreaming, dreaming, un - fettered by the day, In mel-o-dy, in mel-o-

ritard.
- dy I'll breathe, I'll breathe my soul a-way. *Soa*.....

Soa.....

LITTLE BELLE BLAIR

Moderato.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

1. We have made a grave for

The first line of the song features a vocal melody on the right staff and piano accompaniment on the left. The lyrics are "1. We have made a grave for".

lit - tle Bel - le Blair, In the fields be - yond the town, In the

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are "lit - tle Bel - le Blair, In the fields be - yond the town, In the".

world she lived without a pass - ing care, And her brow was ever free from a frown.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are "world she lived without a pass - ing care, And her brow was ever free from a frown."

LITTLE BELLE BLAIR

CHORUS.

Hap-py as the live long day was she, And flowing was her dark glossy hair, We will

hear no more her winning mel-o-dy, For we've parted with our little Belle Blair.

- 2 In the balmy spring we wandered side by side,
Through the hours of health and glee,
And our joys flowed on with ever gushing tide,
Like the bubbles of the wide blue sea.
- 3 In the bloom of youth and all her childish mirth,
In the May day of her life,
She has left the cares and busy broils of earth,
For a better world beyond all strife.

LITTLE ELLA

Moderato.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato'.

1. Lit-tle El - la, fair-est, dear-est Un-to

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics '1. Lit-tle El - la, fair-est, dear-est Un-to'. The piano accompaniment continues with chords and a steady bass line.

me and un - to mine, Earth-ly cher - ub com-ing near - est To my

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'me and un - to mine, Earth-ly cher - ub com-ing near - est To my'. The piano accompaniment provides harmonic support.

dreams of forms di - vine: Her brief ab - sence frets and pains me, Her bright

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics 'dreams of forms di - vine: Her brief ab - sence frets and pains me, Her bright'. The piano accompaniment ends with a final chord.

LITTLE ELLA

pre - sence so - lace brings, Her spon - ta - neous love re - strains me From a

thous - and self - ish things.

2 Little Ella moveth lightly
 Like a graceful fawn at play,
 Like a brooklet running brightly
 In the genial smile of May,
 Like a breeze upon the meadows
 All besprent with early flowers,
 Like a bird 'mid sylvan shadows
 In the golden summer hours.

3 Little Ella brings a blessing
 With her bright and winning smile,
 With her frank and fond caressing
 And her prattle free from guile.
 When I hear her footsteps bounding,
 In the hall or through the grove,
 And her voice with joy resounding,
 'Tis the music that I love.

LOU'SIANA BELLE

Allegretto

1. Oh! Lou'si - an-a's de same old state, Whar Mas - sa us'd to
 2. I went to de ball de ud - der night, I cut a migh - ty

FINE

LOU'SIANA BELLE

dwell; He had a lub - ly cul - lud gal, 'Twas the Lou'-si - a - na Belle.
 swell; I danc'd de Pol - ka - pi - geon-wing, Wid de Lou'-si - a - na Belle.

CHORUS.

Oh! Belle, don't you tell, don't tell Mas-sa, don't you, Belle, Oh! Belle, de

Lou'-si - a - na Belle, I's gwine to mar - ry you, Lou'-si - a - na Belle.

D.C.

3 Dere's Dandy Jim ob Caroline—
 I knows him by de swell.
 Tryin' to come it mighty fine,
 Wid de Lou'siana Belle.

4 Dere's first de B and den de E,
 And den de double LL;
 Anodder E to de end ob dat,
 Spells Lou'siana Belle.

LULA IS GONE

Poco Adagio.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

1. With a heart for-sa-ken I wan-der in si-lence, in grief and a-

The first system of the vocal part shows the melody for the first line of lyrics. The piano accompaniment continues with a consistent eighth-note pattern in the left hand and chords in the right hand.

- lone, On a form de-part-ed I pon-der, For Lu-la, sweet Lu-la is

The second system of the vocal part continues the melody. The piano accompaniment remains consistent, supporting the vocal line.

gone; Gone when the ro-ses have fad-ed, Gone when the meadows are

The third system of the vocal part continues the melody. The piano accompaniment remains consistent, supporting the vocal line.

bare, To a land by or-ange blossoms shad-ed, Where

The fourth system of the vocal part concludes the melody. The piano accompaniment remains consistent, supporting the vocal line.

LULA IS GONE

CHORUS.

sum-mer ev - er lin-gers on the air. Lu - la, Lu - la, Lu - la is gone; With

summer birds her bright smiles To sunny lands are flown. When day breaketh glad - ly My

heart wak-eth sad - ly, For Lu - la, Lu - la is gone.

- 2 Not a voice awakens the mountains, 3 When I view the chill-blighted bowers,
 No gladness returns with the dawn, And roam o'er the snow-covered
 Not a smile is mirrored in the fountains, plain,
 For Lula, sweet Lula is gone. How I long for spring's budding flowers
 Day is bereft of its pleasures, To welcome her sweet smiles again.
 Night of its beautiful dreams, Why does the earth seem forsaken?
 While the dirge of well remembered Time will this sadness remove:
 measures [streams. At her voice the meadows will awaken
 Is murmured by the ripple on the To verdure, sweet melody and love,

THE LOVE I BEAR TO THEE

Moderno

The piano introduction consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Moderno'.

1. At mid - night hour when all a - lone, I oft - en sit and
2. I wan - der where we've oft - en strayed, In child - hood's hours now

The first system of the vocal melody includes two lines of lyrics. The piano accompaniment continues with a consistent eighth-note pattern in the left hand and a more varied melodic line in the right hand.

think of thee, And wish that like a star I shone, With
passed and gone, I view the scenes where we have played, And

The second system of the vocal melody continues with two lines of lyrics. The piano accompaniment maintains its accompanimental role, supporting the vocal line.

bright - ness in thy mem - o - ry; That while thy form lies
mourn the joys for - ev - er flown; And yet I know if

The final system of the vocal melody concludes with two lines of lyrics. The piano accompaniment provides a final accompaniment for the vocal line.

THE LOVE I BEAR TO THEE

calm in sleep, From ev - 'ry care and sor - row free, Thy
 thou wouldst seek To drive me from thy mem - o - ry, Thy

guardian an - gel then would speak, And tell the love I
 guardian an - gel then would speak, And tell the love I

bear for thee, The love I bear for thee.
 bear for thee, The love I bear for thee.

and lib. *ritard.*

tempo.

LILY RAY

Poco adagio.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Cantabile.

1. While in their sunny bow'rs, Sweet birds re-joice, Ming-ling with budding flow'rs,

The first system of the vocal melody is set in a 6/8 time signature. The piano accompaniment consists of a simple eighth-note pattern in the left hand.

Love's gen-tle voice, Grief, to thy mem-o-ry Tun-eth a lay,

The second system continues the vocal melody. The piano accompaniment features a *crescendo* in the left hand, leading to a *ritard.* (ritardando) in the right hand.

p Love-ly, de-part-ed one, *pizz.* Sweet Li-ly Ray, Love-ly, de-part-ed one,

The third system begins with a piano (*p*) dynamic. The vocal melody includes a *pizz.* (pizzicato) marking. The piano accompaniment is marked *p tempo.*

Sweet Li-ly Ray.

The final system shows the piano accompaniment for the phrase 'Sweet Li-ly Ray.' The right hand has a melodic line with eighth notes, and the left hand has a steady eighth-note accompaniment.

LILY RAY

2 When slumber's dreamy light
O'er me is thrown,
Calling in visions bright,
Days that are gone,
While round my drooping heart,
Joy seems to play,
Fondly I dream of thee
Sweet Lily Ray.

3 When liquid melody
Falls on mine ear,
Then I impulsively
Deem thou art near;
But when a gentle form
Passeth away,
Sadly I mourn for thee,
Sweet Lily Ray.

LIZZIE DIES TO-NIGHT

Lento.

Con espressione.

1. 'Twas hard, our parting, mother dear, It gave you un-told pain: But hope was strong with-
2. I've been so hap-py, mother dear, When brightest summer smil'd, The friends who love me

- in our hearts That we should meet a-gain; There's health upon my cheek once more, And
far a - way, Have guarded well your child; They've bro't me al-most back a - gain To

in my eye new light, 'Twill all be quenched in ocean's gloom, For Lizzie dies to-night!
you and home's delight, But I will nev-er see you more, For Lizzie dies to-night!

LIZZIE DIES TO-NIGHT

Musical score for "Lizzie Dies to-Night". The score is in G major and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Liz-zie dies to-night, mother, Lizzie dies to-night!". The piano accompaniment includes markings for *ritardo.* and *a tempo.*

3 I'm thinking, mother, of the time
 When little Willie died;
 We laid him down with bursting hearts,
 My father's tomb beside.
 'Twas then you feared my tender form
 Would vanish from the light,
 But ah! my grave is 'neath the wave,
 For Lizzie dies to-night!

4 I know you're dreaming, mother dear,
 Of all these dangers past;
 Perhaps you'll never know how hard
 Death came to me at last.
 I'm almost in your arms again,—
 God make your burden light,—
 I never more can cheer your heart,
 For Lizzie dies to-night!

MAGGIE BY MY SIDE

Musical score for "Maggie by My Side". The score is in G major and 2/4 time. It features a piano introduction and a vocal line. The piano introduction is marked *Moderato.* and *f*. The vocal line begins with the lyrics "1. The land of my home is flit-ting, Flitting from my view; A gale in the sail is sit-ting,". The piano accompaniment includes a marking for *mp*.

MAGGIE BY MY SIDE

Toils the mer-ry-crew, Here let my home be, On the waters wide I

roam with a proud heart Mag-gie's by my side; My own love, Mag-gie dear,

poco lento. *mf* *tempo.*

Sit-ting by my side; Mag-gie dear, my own love, Sit-ting by my side.

ritard.

f tempo.

2 The wind howling o'er the billow
From the distant lea,
The storm raging 'round my pillow
Brings no care to me,
Roll on, ye dark waves,
O'er the troubled tide,
I heed not your anger,
Maggie's by my side.

3 Storms can appal me never
While her brow is clear:
Fair weather lingers ever
Where her smiles appear.
When sorrow's breakers
Round my heart shall hide
Still may I find her
Sitting by my side.

MARY LOVES THE FLOWERS

Moderato.

The musical score is written for piano and voice. It consists of five systems of music. The first system shows the piano introduction with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato.' and the dynamics are 'p'. The second system continues the piano introduction. The third system introduces the vocal line with the lyrics '1. Ma - ry loves the flowers!.. Ah! how hap-py they!'. The piano accompaniment continues. The fourth system continues the vocal line with the lyrics 'E'en their dark-est hours,.... To me were bright,bright'summer day. Re-'. The piano accompaniment continues. The fifth system continues the vocal line with the lyrics '-cciv - ing all her kis-es, In - hal - ing ev' - ry sigh,'. The piano accompaniment continues.

p

1. Ma - ry loves the flowers!.. Ah! how hap-py they!

E'en their dark-est hours,.... To me were bright,bright'summer day. Re-

-cciv - ing all her kis-es, In - hal - ing ev' - ry sigh,

MARY LOVES THE FLOWERS

Ev - er fond - ly bend - ing Toward the ra - diance of her eye, The

li - ly and the morn - ing - glo - ry, Can they, can they die?..... *ad lib.*

Ma - ry loves the flowers!.... Ah! how hap - py they!

p *tempo.* *f*

E'en their dark - est hours,..... To me were bright, bright summer day.

p

The musical score is written for voice and piano. It consists of four systems. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and piano accompaniment, with the instruction 'ad lib.' above the vocal line. The third system has a vocal line and piano accompaniment, with dynamic markings 'p' and 'tempo.' above the piano part, and 'f' above the vocal part. The fourth system has a vocal line and piano accompaniment, with a dynamic marking 'p' above the piano part. The key signature is one sharp (F#) and the time signature is 4/4.

Let no elfin finger
 Blur from memory's sand;
 Her name—ah! let it linger
 While my air-built castles stand.
 To feel her soft caressing,
 Her ev'ry smile to see,
 To bear her ardent blessing

(2)
 Breathed in lute-toned melody;
 To die beneath her tender care,
 Were life, were life to me.
 Mary loves the flowers!
 Ah! how happy they!
 E'en their darkest hours,
 To me were bright, bright summer day.

MASSA'S IN DE COLD GROUND

The first system of the score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system continues the musical notation. The vocal line has a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment continues with its rhythmic pattern. The lyrics for the first line are: "1. Round de meadows am a ring - ing, De

The third system continues the musical notation. The vocal line has a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment continues with its rhythmic pattern. The lyrics for the second line are: "dar - keys' mourn - ful song, While de mocking bird am sing - ing,

The fourth system continues the musical notation. The vocal line has a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment continues with its rhythmic pattern. The lyrics for the third line are: "Hap - py as de day am long. Where de i - vy am a creep - ing,

The fifth system continues the musical notation. The vocal line has a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment continues with its rhythmic pattern. The lyrics for the fourth line are: "O'er de gras - sy mound, Dare old mas - sa am a sleep - ing,

MASSA'S IN DE COLD GROUND

CHORUS.

Sleeping in de cold, cold ground. Down in de corn-field Hear dat mournful sound:

All de dar-keys am a weep - ing, Mas-sa's in de cold, cold ground.

- 2 When de autumn leaves were falling,
 When de days were cold,
 'Twas hard to hear old massa calling,
 Cayse he was so weak and old.
 Now de orange tree am blooming,
 On de sandy shore,
 Now de summer-days am coming,
 Massa nebber calls no more.
- 3 Massa made de darkeys love him,
 Cayse he was so kind,
 Now dey sadly weep above him,
 Mourning cayse he leave dem behind.
 I cannot work before to-morrow,
 Cayse de tear-drop flow,
 I try to drive away my sorrow,
 Pickin' on de old banjo.

MY OLD KENTUCKY HOME, GOOD NIGHT

MY OLD KENTUCKY HOME, GOOD NIGHT

1. The sun shines bright in the

old Kentucky home, 'Tis summer, the darkies are gay, The corn top's ripe and the

meadows in the bloom, While the birds make mu - sic all the day. The

young folks roll on the lit - tle cab-in floor, All mer-ry, all hap-py and bright: By'n

by Hard Times comes a knocking at the door, Then my old Kentucky Home, good night!

MY OLD KENTUCKY HOME, GOOD NIGHT

CHORUS

Weep no more, my la-dy, Oh! weep no more to-day! We will sing one song for the

old Kentucky Home, For the old Kentucky Home far a-way.

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2 They hunt no more for the possum and
the coon
On the meadow, the hill, and the shore,
They sing no more by the glimmer of
the moon,
On the bench by the old cabin door.
The day goes by, like a shadow o'er
the heart,
With sorrow where all was delight:
The time has come when the darkies
have to part,
Then my old Kentucky Home, good-night!</p> | <p>3 The head must bow and the back will
have to bend,
Wherever the darkey may go:
A few more days, and the trouble all
will end
In the field where the sugar-canes grow.
A few more days for to tote the weary
load,
No matter, 'twill never be light,
A few more days till we totter on the
road,
Then my old Kentucky Home, good-night!</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

MELINDA MAY

Poco alagio.

Piano introduction for 'Melinda May'. The music is in 3/4 time, marked 'Poco alagio'. It features a treble and bass clef with a key signature of one sharp (F#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

1. Lub - ly Me - lin - da, come now, my dear, I'm wait - ing, I'm watch - ing for

Vocal line and piano accompaniment for the first line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "1. Lub - ly Me - lin - da, come now, my dear, I'm wait - ing, I'm watch - ing for".

you. Shut down de win - dow, dry up de tear, And

Vocal line and piano accompaniment for the second line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "you. Shut down de win - dow, dry up de tear, And".

CHORUS.

walk wid me o - ber de dew. Lub - ly Me - lin - da, Me -

Chorus section of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "CHORUS. walk wid me o - ber de dew. Lub - ly Me - lin - da, Me -".

MELINDA MAY

- lin-da, Me-lin-da, my sweet Me-lin - da May! I could work in de field and be

hap - py all de day, If you would on-ly smile again, my sweet Me-lin - da May.

- 2 Laugh in de sunshine, weep in de rain,
And walk wha de lily bud bloom,
Down in de meadow, ober de lane,
Oh! come, my Melinda lub, come.
- 3 Lubly Melinda is bright as de beam,
No snow-drop was ebber more fair,
She smiles like de roses dat bloom round
de stream,
And sings like de birds in de air.

- 4 If I was a hero and people would fall
Wherebber I'd tell dem to lie,
I'd make my Melinda de queen ob dem all,
And lib on de light ob her eye.

MERRY LITTLE BIRDS ARE WE

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

1. The summer's coming on, And we war-ble in the tree; The

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The piano part includes a section marked 'Solo' with a dotted line above it, indicating a solo piano passage.

wint'ry blasts have gone; Oh! what merry birds are we! So now we chirp and sing, For the

The second line of the song continues the vocal melody and piano accompaniment. The piano part features a consistent rhythmic pattern of chords.

sunlight makes us glad, We've waited for the spring Till our hearts were sick and sad.

The third line of the song concludes the vocal melody and piano accompaniment. The piano part maintains the same rhythmic accompaniment as the previous lines.

MERRY LITTLE BIRDS ARE WE

CHORUS.

Mer - ry lit - tle birds are we, Twit, twit, twee, Twit, twit, twee,

Merry lit - tle birds are we, For the summer days are com - ing.

Solo.....

2 The daisy lifts its head
 To the bright and cheering sky,
 The snowy flakes have fled,
 And the chilling winds gone by,
 The roses soon will bloom
 And the wild flowers deck the glen,
 The butterflies will roam,—
 Oh! we'll all be happy then.

3 We greet the morning beams
 With a welcome to the May,
 We carol to the streams
 When we wake at break of day;
 The birds are on the bough,
 And the verdure on the plain,
 We'll all be happy now,
 For the spring has come again.

MINE IS THE MOURNING HEART

Moderato.

Con espressioni.

SOPRANO.

1. Thou hast roam'd un-der
2. Thou hast whis-per'd in

TENOR.

sum-mer skies whilst I have weather'd the storm;
words of love to oth - er ears than mine,

I have pray'd that the
I have yield-ed to

SOPRANO.

an - gel's fair would shield thy pil - low from harm.
oth - ers' charms but wor-ship'd on - ly thine.

But thou wert gone and
But ah! dost thou re -

none this soul from sad-ness could a - wak - en.
- mem - ber, love, those sa - cred vows we've tak-en.

Mine is the mourning

MINE IS THE MOURNING HEART

TENOR.

Mine is the mourn-ing heart!

SOPRANO.

heart! Mine is the mourn-ing heart!

Mine is the mourn-ing heart! By thee, by thee,.... for -

Mine, mine is the mourn-ing heart! By thee, by thee,.... for -

- sa - ken.....

- sa - ken.....

MY BOY IS COMING FROM THE WAR

Moderato.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

1. "My boy is coming from the war," "He's coming home to

The first system of the vocal melody is on a single staff. The piano accompaniment is shown on two staves below, with the right hand playing chords and the left hand playing a simple bass line.

me," "Oh, how I long to see his face," And hear his voice of glee. Of

The second system of the vocal melody continues on a single staff. The piano accompaniment remains on two staves, supporting the vocal line with chords and a bass line.

all the days that ev - er dawned, This is the brightest day, For

The third system of the vocal melody concludes on a single staff. The piano accompaniment is shown on two staves, ending with a final chord in the right hand and a sustained note in the left hand.

MY BOY IS COMING FROM THE WAR

sad and lone - ly was my heart When Har - ry went a - way.

CHORUS.

My boy is com - ing from the war, He's com - ing home to me, O!

how I long to see his face, And hear his voice of glee.

My boy is coming from the war,
 I've waited for him long,
 I miss the music of his laugh,
 His light and happy song;
 But now I'll clasp him in my arms
 And ever by my side,
 He'll linger while my life glides on
 To quiet eventide.

CHO.—My boy is coming from the war,
 He's coming home to me,
 O! how I long to see his face,
 And hear his voice of glee.

3 My boy is coming from the war
 The mother fondly said,
 While on the gory battle plain
 Her boy was lying dead!
 His comrades came with lightsome steps
 And sound of martial drum,
 But now that Mother sadly waits
 For one who'll never come!

CHO.—My boy is coming from the war,
 The Mother fondly said;
 While on the gory battle plain
 Her boy was lying dead!

MOLLY, DEAR, GOOD NIGHT

Moderato.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

1. Mol - ly dear, I can - not lin - ger; Let me soon be-gone. Time now points with

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The piano part consists of chords and single notes.

warn - ing fin - ger T'wards the coming dawn. When the noi - sy wea - ry day

The second line of the song continues the vocal melody and piano accompaniment. The piano part consists of chords and single notes.

Shall have toiled its cares a - way, To thy side a - gain I'll stray; Then

The third line of the song continues the vocal melody and piano accompaniment. The piano part consists of chords and single notes.

Mol - ly dear, good-night!

ritard.

The final line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The piano part consists of chords and single notes. The tempo marking *ritard.* is placed above the piano part, and *tempo.* is placed below it.

MOLLY, DEAR, GOOD NIGHT

- | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2 Smile away the coming morrow
Till my sure return,
Why should fond hearts part in sorrow?
Grief too soon we learn.
Hours of bliss must come and go,
Constant pleasures none can know,
Joy must have its ebb and flow;
Then Molly dear, good-night!</p> | <p>3 On thy form, with beauty laden,
All my thoughts will be;
Purer love ne'er blessed a maiden,
Than I hold for thee;
While thine eyes in beauty glance,
While thy smiles my soul entrance,
Still the fleeting hours advance;
Then Molly dear, good-night!</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

MY BRUDDER GUM

The piano introduction consists of two staves of music in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes.

1. White folks, I'll sing for you, Nuf - fin else to do,
2. Hard work all de day, Hab no time to play,

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below, with chords and single notes corresponding to the vocal melody.

Spend my tyme a pick - in' on de ban - jo! Hay! Brud-der Gum.
Ber-ry fine tyme a dig - gin' in the corn - field, Hay! Brud-der Gum.

The vocal line continues on a single staff with lyrics. The piano accompaniment is on two staves below, ending with a final chord.

MY BRUDDER GUM

CHORUS.

My Brudder Gum, My Brudder Gum so fair, All de yal - ler galls run-nin' round,

Try to get a lock ob his hair.

3 Tudder afternoon,
I thought I saw de moon,
Saw my true lub comin' through de
cane-brake, Hay!
Brudder Gum.

4 Went one berry fine day,
To ride in a one-horse sleigh,
Hollow'd to de öld hoss comin' through
de toll-gate, Hay!
Brudder Gum.

MY LOVED ONE AND MY OWN-EVA

Andante.

MY LOVED ONE AND MY OWN—EVA

1. Bloom, bright, fair flow - ers, ... a - round the white stone.... Where

The first system of music features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "1. Bloom, bright, fair flow - ers, ... a - round the white stone.... Where". Below the vocal line is a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef. The piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

sleep - eth my E - va, ... my loved one and my own, ... Who de-

The second system continues the vocal line with the lyrics "sleep - eth my E - va, ... my loved one and my own, ... Who de-". The piano accompaniment continues with similar rhythmic patterns, maintaining the melodic and harmonic structure of the piece.

- part - ed in sad - ness and left me a - lone, Sweet

The third system features the vocal line with the lyrics "- part - ed in sad - ness and left me a - lone, Sweet". The piano accompaniment includes a dynamic marking of *cres.* (crescendo) in the right hand, indicating a gradual increase in volume.

E - - - - va, ... my loved one my own.....

The fourth system shows the vocal line with the lyrics "E - - - - va, ... my loved one my own.....". The piano accompaniment includes a dynamic marking of *al tempo.* (allegretto tempo), indicating a return to the original tempo.

The fifth system consists of a piano accompaniment for the right and left hands. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, providing a rich harmonic and rhythmic texture to the piece.

MY LOVED ONE AND MY OWN—EVA

2. She was the i - dol.... of life's ear - ly day,..... But,
 3. She died, it were bet - ter.... than liv - ing a - part,..... She

fear - ing the cen - sure.... that world - ling's might say,.....
 died, and the sun - light.... went out from my heart,..... She

Pride tore my weak heart from E - va a - way,..... From
 died, and this cold world no joy can im - part,..... From

E - - va,..... sweet E - - va, a - way.....
 E - - va,..... no joy can im - part.....

a tempo.

MOTHER, THOU'RT FAITHFUL TO ME

Poco all'agio.

♩ Con espressione.

1. Mother, dear mother, 'tis sweet to know, In

stemming the current thro' life's ebb and flow, Tho' heartless and fick - le all else may be, Thou'rt

ev - er, ev - er faith - ful to me. When hopes are dethroned and pleasures depart, When

MOTHER, THOU'RT FAITHFUL TO ME

sickness or care o'er-shad-ows my heart, Tho'oth ers may leave me for wealth or fame,

rit *tempo.*

Mother, mother, thou'rt ev-er the same.

D.S.

- 2 Mother, dear mother, thy smiles and tears 3 Mother, dear mother, amid the strife,
 Have hallowed my footsteps in youth's Thy spirit hath borne in the battle of
 tender years, [impart life,
 And still will their memory a charm 'Mid envy, ambition, deceit, and pride,
 That never, never shall fade from my Thou'st ever fondly clung to my
 heart. [caught side.
 Each wish of my soul in thy bosom was Time's running sands have furrowed
 E'er grief framed a word or hope knew thy brow, [glow;
 a thought, [of thee, Care hath bedimmed thy cheek's native
 And still, though unmindful I've been But, warm in affection of sacred hue,
 Mother, mother, thou'rt faithful to me. Mother, mother, thou'rt faithful and true.

MOLLY, DO YOU LOVE ME?

Moderato.

1. Mol-ly, do you love me? Can the morn-ing beam Love a low-ly flow-'ret

MOLLY, DO YOU LOVE ME?

Liv - ing in its gleam! Let one gent-le whis - per All my doubts destroy—

Let my dreamy rap - ture Turn to wak - ing joy. Mol-ly, do you love me?

Tell me, tell me true! Mol - ly, do you love me, Love as I love you?

2 Tell me, by those ringlets,
By those eyes of blue,
Molly, do you love me,
Love as I love you?
Can that voice's music
Flow from heartless glee?
Must I read no feeling
In that melody?
Molly, do you love me?
Tell me, tell me true!
Molly, do you love me,
Love as I love you?

3 Ah! my heart has yielded
To those smiles that play
With the merry dimples
All the live-long day.
Though the tender blossoms
Need the summer light,
Let our hearts, united,
Brave affliction's blight.
Molly, do you love me?
Tell me, tell me true!
Molly, do you love me,
Love as I love you?

MY WIFE IS A MOST KNOWING WOMAN

Vivace.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8.

1. My wife is a most knowing woman, She

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on two staves below. The lyrics are "1. My wife is a most knowing woman, She". The piano accompaniment continues with a consistent eighth-note pattern in the left hand and a more active right hand.

al - ways is find - ing me out, She nev - er will hear ex - plan -

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are "al - ways is find - ing me out, She nev - er will hear ex - plan -". The piano accompaniment remains consistent with the previous section.

- a - tions, But in - stant - ly puts me to rout, There's

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are "- a - tions, But in - stant - ly puts me to rout, There's". The piano accompaniment ends with a final chord in the left hand.

MY WIFE IS A MOST KNOWING WOMAN

no use to try to de - ceive her, If out with my friends night or

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

day, In the most in - con - ceiv - a - ble man - ner, She

The second system continues the melody. The vocal line has a quarter rest before the word "day," followed by a series of eighth and quarter notes. The piano accompaniment remains consistent with the first system.

tells where I've been right a - way. She says that I'm "mean" and "in -

The third system continues the melody. The vocal line has a quarter rest before "tells where I've been right a - way." followed by a series of eighth and quarter notes. The piano accompaniment remains consistent.

- hu - man," Oh! my wife is a most know - ing wo - man.

The fourth system concludes the phrase. The vocal line has a quarter rest before "- hu - man," followed by a series of eighth and quarter notes. The piano accompaniment remains consistent.

MY WIFE IS A MOST KNOWING WOMAN



(2)

She would have been hung up for witch-
 If she had lived sooner, I know, [craft
 There's no hiding any thing from her,
 She knows what I do—where I go;
 And if I come in after midnight
 And say "I have been to the lodge,"
 Oh, she says, while she flies in a fury,
 "Now don't think to play such a dodge!
 It's all very fine, but won't do, man,"
 Oh, my wife is a most knowing woman!

(4)

She knows *me* much better than *I* do,
 Her eyes are like those of a lynx,
 Though how she discovers my secrets
 Is a riddle would puzzle a sphynx,
 On fair days, when we go out walking,
 If ladies look at me askance,
 In the most harmless way, I assure you,
 My wife gives me, oh! such a glance,
 And says "all these insults you'll rue, man,"
 Oh, my wife is a most knowing woman!

(3)

Not often I go out to dinner,
 And come home a little "so so,"
 I try to creep up through the hall-way,
 As still as a mouse, on tip-toe,
 She's sure to be waiting up for me,
 And then comes a nice little scene, [you,
 "What, you tell me you're sober, you wretch
 Now don't think that I am so green!
 My life is quite worn out with you, man," I'll stay at home now like a true man,
 Oh, my wife is a most knowing woman!

(5)

Yes, I must give all of my friends up
 If I would live happy and quiet;
 One might as well be 'neath a tombstone
 As live in confusion and riot.
 This life we all know is a short one, [knows,
 While *some* tongues are long, heaven
 And a miserable life is a husband's,
 Who numbers his wife with his foes,
 For my wife is a most knowing woman!

MR. AND MRS. BROWN

COMIC DUETT.



MR. AND MRS. BROWN

Mrs. Brown.

1. So, Mis - ter Brown, you've come at last, I'm sure it's aft - er two.
2. All right! you good - for - noth - ing, you; Have I not eyes to see?

Mr. Brown.

Mrs. Brown.

Dear Mistress Brown, your clock is fast, I know as well as you. Oh! Sir, its shameful, so it is, Don't
No, Madam, what I say is true, I'm on - ly on a spree! Don't make me angry, Mr. Brown, For

Mr. Brown.

come, sir, in my sight! Now give me one good kiss to-night, You see that I'm all right. *Hic.*
if you do I'll cry! I shall not stay to see you frown, So, Mrs. Brown, good-bye.

Mrs. Brown.

I can - not talk to you to - night, I see that you're not right. Oh!
I'll make you stay to see me frown, You shall not say good - bye. Oh!

Mr. Brown.

Now give me one good kiss to - night, You see that I'm all right. Oh!
I shall not stay to see you frown, So, Mrs. Brown, good-bye. Oh!

MR. AND MRS. BROWN

Har - ry Brown! Oh! Har - ry Brown! You're an - y thing but right.
Har - ry Brown! Oh! Har - ry Brown! You see, you've made me cry.

Ma - ry Brown! Oh! Ma - ry Brown! You know that I'm all right.
Ma - ry Brown! Oh! Ma - ry Brown! I'll have to say good-bye.

(3) SHE. *Furiously.*

Hard-hearted man, I tell you what,
I must know where you've been;
I am not jealous, Oh! no! no!
But it's a shame and sin!
Your bosom friend, young Jones, just left,
He calls here every night,
I'm sure if it were not for him,
I'd really die with fright.

SHE. { I'm sure if it were not for him,
I'd really die with fright.

HE. { What, Ma'am, if it were not for him
You say you'd die with fright!

HE. { O! Mary Brown, O! Mary Brown,
I'll call him out to fight!

SHE. { O! Harry Brown, O! Harry Brown,
He's far above your height.

(4) HE. *Indignantly.*

So, Mr. Jones was here, you say
While I have been away!
Now Madam, you will drive me mad;
We part this very day.
You know it is my business, ma'am,
That keeps me at the store,
And if I could have sooner come (*hic*)
I'd been here (*hic*) long before.

HE. { You know it is my business, ma'am
That keeps me at the store.

SHE. { I know it's not your business, sir,
That keeps you at the store.

HE. { O! Mary Brown, O! Mary Brown,
It's business at the store.

SHE. { O! Harry Brown, O! Harry Brown,
You've told me that before.

(5) SHE. *Coaxingly.*

There, don't be angry, husband, don't!
I'm sure I love you, dear
I was but joking when I said
That odious Jones was here.
But promise me, now wont you, love,
That when the night has come
You'll never stay away so late,
And leave your wife at home.

{ Now promise me when night has come,
You'll always stay at home.

{ I'll promise you when night has come,
I'll always stay at home.

{ O! Mary Brown, O! Mary Brown,
I'll always stay at home.

{ O! Harry Brown, O! Harry Brown,
Now wont you stay at home?

(6) HE. *Lovingly.*

You were but joking, dearest wife?
Now come and kiss me, do;
Jones is a bosom friend to me, (*seriously*),
But needn't be to you.

My little wife! my joy and life!
My gentle, pretty elf,

If any one sits up with you
Hereafter, it's myself.

{ If any one sits up with you
Hereafter, it's myself.

{ If any one sits up with me,
O, let it be yourself.

{ O! Mary Brown, O! Mary Brown,
Our quarrels they are o'er.

{ O! Harry Brown, O! Harry Brown,
We'll never quarrel more.

MY ANGEL BOY

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes in a major key. The left hand provides a harmonic accompaniment with chords and single notes.

1. My an - gel boy, thou'rt near-ing fast The end of thy brief race: Al -

The first vocal line features a melody with a mix of eighth and quarter notes. The piano accompaniment continues with chords and single notes.

- read - y death's dark wing hath cast Its shad - ow o'er thy face. Must

The second vocal line continues the melody. The piano accompaniment remains consistent with the previous section.

thy e - the - real spir - it seek So soon its na - tive sky? Still

The third vocal line concludes the piece. The piano accompaniment ends with a final chord.

MY ANGEL BOY

pal - er grows thy beau-teous cheek— I can - not see thee die, My

The first system of musical notation features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "pal - er grows thy beau-teous cheek— I can - not see thee die, My". Below the vocal line is a piano accompaniment consisting of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes chords and single notes, with some rests indicated by 'x' marks.

an - gel boy, my an - gel boy, I can - not see thee die.

The second system of musical notation continues the vocal line and piano accompaniment. The lyrics are: "an - gel boy, my an - gel boy, I can - not see thee die.". The piano part includes a *rit.* (ritardando) marking in the right hand.

tempo.

The third system of musical notation shows the continuation of the piano accompaniment. It begins with a *tempo.* (tempo) marking. The system concludes with a double bar line.

- | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2 Thou, only tie that binds my soul
 To earth and bids me live,
 Thou, only thought that comfort now
 Or future hope can give,
 Thou, sole pride of my widowed heart,
 Thou joy-beam to mine eye,
 Ah! must thou from thy mother part?
 I cannot see thee die,
 My angel boy, my angel boy,
 I cannot see thee die.</p> | <p>3 I meekly bow before thy throne,
 O God, nor dare repine;
 For thou hast but recalled thine own,
 He is no longer mine.
 Oh! if it be thy gracious will,
 We soon shall meet on high,
 For me there's hope, there's comfort
 The spirit cannot die, [still:—
 My angel boy, my angel boy,
 Thy spirit cannot die.</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

NELLY WAS A LADY

Adagio.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with chords and single notes.

1. Down on de Mis-sis-sip-pi float-ing, Long time I trab-ble on de way,

The first line of the verse is set to a melody of eighth notes. The piano accompaniment continues with a consistent harmonic support.

All night de cot-ton-wood a tot-ing, Sing for my true-lub all de day.

The second line of the verse continues the melodic and harmonic pattern established in the first line.

CHORUS.

Nel-ly was a la-dy, Last night she died, Toll de bell for lub-ly Nell, My

The chorus begins with a new melodic motif. The piano accompaniment features a more active bass line with frequent chord changes.

NELLY WAS A LADY

dark Vir-gin-ny bride.

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

- 2 Now I'm unhappy and I'm weeping, . 4 Close by de margin ob de water,
 Can't tote de cotton-wood no more; Whar de lone weeping willow grows,
 Last night, while Nelly was a sleeping, Dar lib'd Virginny's lubly daughter;
 Death came a knockin' at de door. Dar she in death may find repose.
- 3 When I saw Nelly in de morning, 5 Down in de meadow 'mong de clober,
 Smile till she open'd up her eyes, Walk wid my Nelly by my side;
 Seem'd like de light ob day a dawning, Now all dem happy days am ober,
 Jist 'fore de sun begin to rise. Farewell, my dark Virginny bride.

NELL AND I

Moderato. 1. We parted in the spring time of

life, Nell and I, With all our gushing joys in their bloom, But now we've met the world's busy

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4.

NELL AND I

strife, Nell and I, And suffered from its dark chilling gloom, Yet my heart will sigh For those

days gone by, That flow in my mem-'ry's sweet re - frain, We

part-ed in the spring time of life, Nell and I, And I'll never see her bright smiles a-gain.

p

We made our little huts on the shore, We wander'd by the bright, running
 Nell and I, [shells, Nell and I, [streams,
 And covered them with bright colored And gambled o'er the wide grassy lawn,
 We gathered moss and fern from the moor, We met again in light sportive dreams,
 Nell and I, Nell and I,
 And pluck'd the dewy flowers from the When the weary hours of twilight had
 But the days roll'd round, [dells. And our hearts proved true, [flown.
 And the rude world frown'd, 'Till a coldness grew,
 As time with its bitter cares fled on, 'Twas caused by some unrelenting foe,
 We left our little huts on the shore, We'll roam upon the lawn never more,
 Nell and I, [dawn. Nell and I,
 And we left our brightest hopes in their Nor wander where the bright rivers flow.

NELLY BLY

Moderato.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a rhythmic pattern. The left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato' and the dynamics are 'p' (piano).

1. Nel-ly Bly! Nel-ly Bly! Bring de broom a-long, We'll
 2. Nel-ly Bly hab a voice Like de tur-tle dove, I

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

sweep de kitchen clean, my dear, And hab a lit-tle song. Pokede wood, my lady lub, And
 hears it in de meadow, And I hears it in de grove: Nel-ly Bly hab a heart

The second system continues the vocal and piano accompaniment. The piano accompaniment remains consistent with the first system, providing a steady accompaniment for the vocal line.

make de fire burn, And while I take de ban-jo down, Just gib de mush a turn.
 Warm as cup ob tea, And big-ger dan de sweet po-ta-toe Down in Ten-nes-see.

The final system of the song concludes with the vocal and piano accompaniment. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

NELLY BLY

CHORUS.

Heigh! Nel-ly, Ho! Nel-ly, lis-ten, lub, to me, I'll sing for you, play for you, a

dul-cem mel-o-dy. Heigh! Nel-ly, Ho! Nel-ly, lis-ten, lub, to me, I'll

sing for you, play for you, a dul-cem mel-o-dy.

3. Nelly Bly shuts her eye
 When she goes to sleep,
 When she wakens up again
 Her eye-balls 'gin to peep:
 De way she walks, she lifts her foot,
 And den she brings it down,
 And when it lights der's music dah
 In dat part ob de town.

4 Nelly Bly! Nelly Bly!
 Nebber, nebber sigh,
 Nebber bring de tear-drop
 To de corner ob your eye,
 For de pie is made ob punkins
 And de mush is made of corn,
 And der's corn and punkins plenty, lub,
 A lyin' in de barn.

NO HOME, NO HOME

Moderato con espressione.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

1. No home! no home on my
2. No home at night with its

The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous system.

wea - ry way I seek, When la - den with grief and care,..... No
bright and cheerful hearth, To sof - ten the cares of day,..... No

The vocal line concludes with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

voice of love that one gen - tle word will speak, No lips that will breathe for me a
smiles of joy and fa - mil - iar sounds of mirth, Be - guil - ing my bit - ter hours a -

NO HOME NO HOME

prayer; I wan-der a-lone o'er the wide, wide world, In sorrow where'er I
- way. The mild skies may lend un - to me their light, And meadows around me

roam, But, ah! while thro' all its busy scenes I'm hurled, I find for my drooping heart no
bloom, But, thro' the long and the cheerless hours of night, I find for my drooping heart no

home, I find for my drooping heart no home, No home for my heart, no

home.

NONE SHALL WEEP A TEAR FOR ME

Lento.

The piano introduction consists of two staves. The right hand features a series of chords and a melodic line starting with a dotted quarter note. The left hand plays a steady accompaniment of chords, primarily triads and dyads, in a 4/4 time signature.

1. My life is like the sum-mer rose That o - - pens to the.
2. My life is like the au-tumn leaf That trem - bles in the

The first system shows the vocal melody for two verses. The piano accompaniment continues with a consistent harmonic support, using chords and a simple bass line.

morn-ing sky, But, ere the shades of eve-ning close, Is
moon's pale ray; Its hold is frail, its date is brief, 'Tis

The second system continues the vocal melody and piano accompaniment. The piano part maintains its accompaniment pattern, supporting the vocal line.

scat-tered on the ground to die; Yet on the ro-se's
rest-less soon to pass a-way; Yet when that leaf shall

The final system concludes the vocal melody and piano accompaniment. The piano part ends with a final chord and a few notes in the bass line.

NONE SHALL WEEP A TEAR FOR ME

hum-ble head The sweet-est dews of night are shed, As
fall and fade The pa-rent tree will mourn its shade, The

ad lib.
if they wept the waste to see, But none shall weep a tear for me, But
winds be-wail the leaf-less tree, But none shall breathe a sigh for me, But

ritard.
none shall weep a tear for me, But none shall weep, shall weep a tear for me.
none shall breathe a sigh for me, But none shall breathe, shall breathe a sigh for me.

OH! BOYS, CARRY ME 'LONG

Moderato.

The piano introduction for the first system consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

1. Oh! car-ry me 'long;... Der's no more trouble for me:.... I's
2. All o-ber de land... I've wandered ma-ny a day,.... To

The first system of the vocal melody is shown above the piano accompaniment. The piano part continues with a consistent eighth-note accompaniment.

guine to roam In a hap-py home, Where all de nig-gas am free..... I've
blow de horn And mind de: corn And keep de pos-sum a-way.....

The second system of the vocal melody continues the narrative. The piano accompaniment remains consistent, with some dynamic markings like 'p' (piano) visible.

worked long in de fields;..... I've han-dled ma-ny a hoe:..... I'll
No use for me now;..... So, dark- eys, bu-ry me low:..... My

The third system of the vocal melody continues. The piano accompaniment provides a steady accompaniment for the vocal line.

turn my eye, Be- fore I die, And see de su-gar-cane grow.....
horn is dry, And I must lie Wha de pos- sum neb-ber can go.....

The final system of the vocal melody concludes the piece. The piano accompaniment ends with a final chord.

OH! BOYS CARRY ME 'LONG

CHORUS.

Oh! boys, car-ry me 'long; Car-ry me till I die.... Car-ry me down To de
 bu-ry-in' groun'— Massa, don't you cry....

The musical score consists of four systems. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat major or D minor). The tempo and meter are not explicitly stated but appear to be a common time signature.

3 Farewell to de boys
 Wid hearts so happy and light,
 Dey sing a song
 De whole day long,
 And dance de juba at night.
 Farewell to de fields
 Ob cotton, 'bacco, and all:
 I's guine to hoe
 In a bressed row
 Wha de corn grows mellow and tall.

4 Farewell to de hills,
 De meadows covered wid green,
 Old brindle Boss
 And de old grey hoss
 All beaten, broken and lean.
 Farewell to de dog
 Dat always followed me 'round;
 Old Sancho'll wail
 And droop his tail
 When I am under de ground,

OH! LEMUEL

Not too fast

1. Oh! Lem - u - el, my lark, Oh! Lem - u - el, my beau, I's

guiné to gib a ball to night, I'd hab you for to know; But if you want to

dance, Just dance out-side de door; Be-cayes your feet so ber-ry large Dey'll

cov - er all de floor. Oh! Lem! Lem! Lem! Lem - u - el, I say!

ritard.

OH! LEMUEL

p *mf*

Go down to de cot-ton field, And bring de boys 'a-way.

p *allegro*

CHORUS.

Go down to de cot-ton field! Go down, I say! Go down and call de

Nig-ga boys all: We'll work no more* to day.

2 Oh! Lemuel, my hope,
 Oh! Lemuel, my joy,
 I'll tell you who'll be at de ball,
 My wooly-headed boy.
 Dere's Nelly Bly, you know,
 And Juliana Snow,
 Dere's cane-brake Kitty likes de boys,
 And she'll be sure to go.

3 Oh! Lemuel is tall,
 Oh! Lemuel is fair,
 Oh! Lemuel has gone to-day
 To take de morning air.
 He makes de fiddle hum,
 He makes de banjo tum,
 He rattles on de old jaw bone,
 And beats upon de drum.

* The pause over the word more, to be used only in the repetition of the Chorus.

OH! SUSANNA

Allegretto.

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a 2/4 time signature, starting with a treble clef and a key signature of one sharp (F#). The left hand plays a bass line of eighth notes in a 2/4 time signature, starting with a bass clef and a key signature of one sharp (F#). The introduction ends with a double bar line.

1. I come from Al - a - ba - ma Wid my ban - jo on my knee, I'm

The first system of the song features a vocal line and a piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment consists of two staves: the right hand plays chords and eighth notes, and the left hand plays a bass line with eighth notes. The lyrics are: "1. I come from Al - a - ba - ma Wid my ban - jo on my knee, I'm".

g'wan to Lou - si - a - na, My true love for to see; It

The second system continues the song. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment consists of two staves: the right hand plays chords and eighth notes, and the left hand plays a bass line with eighth notes. The lyrics are: "g'wan to Lou - si - a - na, My true love for to see; It".

rain'd all night the day I left, The weath - er it was dry, The

The third system continues the song. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment consists of two staves: the right hand plays chords and eighth notes, and the left hand plays a bass line with eighth notes. The lyrics are: "rain'd all night the day I left, The weath - er it was dry, The".

sun so hot I froze to death; Sus - an - na, don't you cry.

The fourth system concludes the song. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment consists of two staves: the right hand plays chords and eighth notes, and the left hand plays a bass line with eighth notes. The lyrics are: "sun so hot I froze to death; Sus - an - na, don't you cry."

OH! SUSANNA

CHORDS.

Oh! Sus - an - na, don't you cry for me, I come from Al - a -

- ba - ma Wid my ban - jo on my knee.

The musical score consists of three systems. The first system shows the vocal melody and piano accompaniment for the first line of lyrics. The second system continues the melody and accompaniment for the second line. The third system shows the piano accompaniment for the final part of the piece, including a banjo-like texture in the right hand.

2 I jumped aboard de telegraph
And trabeled down de ribber,
De 'lectric fluid magnified,
And killed five hundred nigger;
De bullgine bust, de horse run off,
I really thought I'd die;
I shut my eyes to hold my breath,
Susanna, don't you cry.

3 I had a dream de udder night,
When eberything was still;
I thought I saw Susanna,
A coming down de hill;

De buckwheat-cake was in her mouth,
De tear was in her eye,
Says I, I'm coming from de South,
Susanna, don't you cry.

4 Oh! when I gets to New Orleans
I'll look all round and round,
And when I find Susanna
I'll fall right on de ground;
But if I do not find her,
Dis darkey'l surely die,
And when I'm dead and buried,
Susanna, don't you cry.

OH! WHY AM I SO HAPPY?

Moderato.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

1. Oh! why am I so hap-py? Why these

The first system of the vocal melody and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

feel - ings of de - light? And why does glad - ness cheer me? Why

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic accompaniment.

ev - 'ry - thing so bright? 'Tis my fa - ther's voice and broth - er's smile, My

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord.

OH! WHY AM I SO HAPPY?

sis - ter's fond ca - ress, My moth - er's gen - tle plead - ing pray'r, Her

REFRAIN.

lit - tle boy to bless. Why, ah! why am I so hap - py? Why these

feel - ings of de - light? Oh, why does glad - ness beam a - round? Why

ritardando.

ev - 'ry thing so bright?

2 I see the angels smiling
 When at my father's side,
 And glowing scenes of pleasure
 Before my vision glide.
 O, how pleasant too the quiet eve:
 I feel so full of joy
 Whene'er he breathes the gentle prayer
 To guide his little boy.

3 Sometimes, when bending o'er me,
 I've heard my mother sigh,
 And then I've seen the tear-drop
 Stand trembling in her eye [days
 While she said she dreamed of future
 Of bliss without alloy,
 And prayed that heaven would 'shower
 Rich blessings on her boy. [down

OLD BLACK JOE

Poco. Adagio.

The piano introduction consists of two staves. The right hand features a melodic line with a series of sixteenth-note runs in the first measure, followed by a more rhythmic pattern. The left hand provides a steady accompaniment with chords and eighth-note patterns.

1. Gone are the days when my heart was young and gay, Gone are my friends from the

The first line of the song is set in a key with one sharp (F#) and a 2/4 time signature. The melody is simple and sentimental, with lyrics: "1. Gone are the days when my heart was young and gay, Gone are my friends from the". The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

cot-ton fields a-way, Gone from the earth to a bet-ter land I know, I

The second line of the song continues the melody with lyrics: "cot-ton fields a-way, Gone from the earth to a bet-ter land I know, I". The piano accompaniment remains consistent with the first line.

hear their gen - tle voi - ces call - ing, "Old Black Joe."

The final line of the song concludes with lyrics: "hear their gen - tle voi - ces call - ing, 'Old Black Joe.'" The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

OLD BLACK JOE

CHORUS.

I'm com - ing, I'm com - ing, for my head is bend - ing low: I

I'm com - ing, I'm com - ing, for my head is bend - ing low: I

hear their gen - tle voi - ces call - ing, "Old Black Joe."

hear their gen - tle voi - ces call - ing, "Old Black Joe."

- 2 Why do I weep when my heart should feel no pain,
 Why do I sigh that my friends come not again,
 Grieving for forms now departed long ago?
 I hear their gentle voices calling, "Old Black Joe."
- 3 Where are the hearts once so happy and so free;
 The children so dear that I held upon my knee?
 Gone to the shore where my soul has longed to go.
 I hear their gentle voices calling, "Old Black Joe."

OLD DOG TRAY

Andante con espressione.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

1. The morn of life is past, And ev'ning comes at last, It brings me a dream of a

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The piano part consists of chords and a steady eighth-note accompaniment.

once hap-py day, Of mer-ry forms I've seen Up-on the vil-lage green,

The second line of the song continues the vocal melody and piano accompaniment. The piano part maintains the same accompaniment style as the first line.

CHORUS.

Sporting with my old dog Tray. Old dog Tray's ev-er faith-ful,

The chorus begins with a vocal melody in the right hand and a piano accompaniment in the left hand. The piano part features a more active accompaniment with eighth-note patterns.

OLD DOG TRAY

Grief can-not drive him a-way, He's gen-tle, he is kind; I'll

nev-er, nev-er find A bet-ter friend than old dog Tray.

2 The forms I called my own
Have vanished one by one,
The loved ones, the dear ones have all
passed away,
Their happy smiles have flown,
Their gentle voices gone:
I've nothing left but old dog Tray.

3 When thoughts recall the past,
His eyes are on me cast;
I know that he feels what my breaking
heart would say:
Although he cannot speak
I'll vainly, vainly seek,
A better friend than old dog Tray.

OLD MEMORIES

Andante mosso.

1. Fond-ly old mem-o-ries Re-call round my
2. Voic-es of tenderness And eyes ev-er

OLD MEMORIES

heart, bright, Scenes of my ear-ly joys That nev-er de-part, Warm and true-hearted friends May lend their de-light; Warmed in their But still for de-

sun-ny rays, Hopes brightly burn: Say not those hap-py days Can nev-er re-part-ed smiles The sad heart will yearn: Say not those hap-py days Can nev-er re-

- turn! Say not those happy days Can nev-er re - turn! say not those

hap-py days Can nev-er re-turn!
ritard.

OLD FOLKS AT HOME

Moderato.

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked *Moderato*. The piano part consists of a simple harmonic accompaniment with chords marked with 'x' in the bass line. The vocal line is in the treble clef. The first two systems show the piano introduction. The third system begins the first verse of the song. The lyrics are: "1. Way down up-on de Swa-nec rib-ber, Far, far a-way, Dere's wha my heart is turn-ing eb-ber, Dere's wha de old folks stay." The fourth system continues the piano accompaniment and the vocal line. The fifth system begins the second verse of the song. The lyrics are: "All up and down de whole cre-a-tion Sad-ly I roam,". The piano accompaniment continues with the same harmonic pattern.

1. Way down up-on de Swa-nec rib-ber, Far, far a-way,
 Dere's wha my heart is turn-ing eb-ber, Dere's wha de old folks stay.

All up and down de whole cre-a-tion Sad-ly I roam,

OLD FOLKS AT HOME

Still long-ing for de old plan - ta - tion, And for de old folks at home.

CHORUS.

All de world am sad and drea - ry Eb - ry, where I roam,

Oh! darkeys, how my heart grows wea-ry, Far from de old folks at home.

2 All 'round de little farm I wandered
 When I was young,
 Den many happy days I squandered,
 Many de songs I sung.
 When I was playing wid my brudder,
 Happy was I;
 Oh! take me to my kind old mudder,
 Dere let me live and die.

3 One little hut among de bushes,
 One dat I love,
 Still sadly to my mem'ry rushes,
 No matter where I rove.
 When will I see de bees a humming,
 All 'round de comb?
 When will I hear de banjo tumming,
 Down in my good old home?

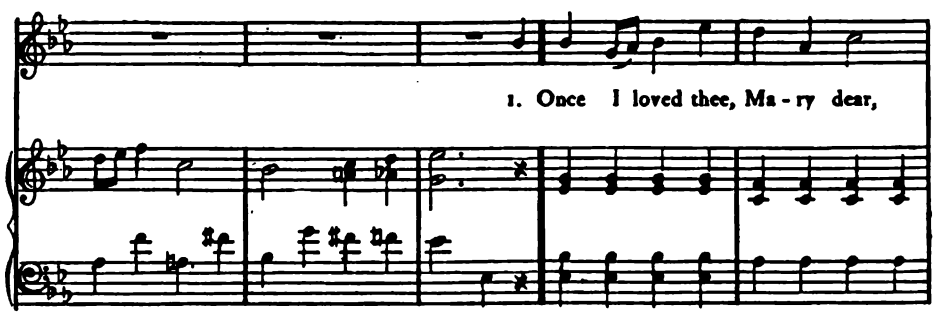
ONCE I LOVED THEE, MARY DEAR

Andante con moto.




The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music is in a simple, flowing style, with the right hand playing a melody of eighth and quarter notes, and the left hand providing a steady accompaniment of chords and single notes.

1. Once I loved thee, Ma - ry dear,



The second system contains the first line of the vocal melody and its piano accompaniment. The vocal line is written on a single treble clef staff. The piano accompaniment consists of two staves (treble and bass clef). The lyrics are: "1. Once I loved thee, Ma - ry dear,". The music continues in the same key and time signature as the introduction.

Oh, how tru - ly! As the dew-drop bright and clear, Born but



The third system contains the second line of the vocal melody and its piano accompaniment. The vocal line is on a single treble clef staff. The piano accompaniment is on two staves. The lyrics are: "Oh, how tru - ly! As the dew-drop bright and clear, Born but". The piano accompaniment features a more active right hand with chords and eighth notes.

new - ly, Sparkling in the so - lar rays, To the rosebud's beau - ty pays.



The fourth system contains the third line of the vocal melody and its piano accompaniment. The vocal line is on a single treble clef staff. The piano accompaniment is on two staves. The lyrics are: "new - ly, Sparkling in the so - lar rays, To the rosebud's beau - ty pays." The piano accompaniment continues with a steady accompaniment.

ONCE I LOVED THEE, MARY DEAR

Tri - bute du - ly, Tri - bute du - ly. Once I loved thee,
Affettuoso.
rit.

Ma - ry dear, Oh, how tru - ly! Once I loved thee, Ma - ry dear,
rit.

Oh, how tru - ly!
tempo.

- | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2 I loved thee, when in early youth
 Lovely ever—
 Virtuous pride and honest truth
 Ne'er could sever,
 And thy heart was pure and bright
 As the early morning's light,
 Madly, madly,
 Madly, madly, etc.</p> | <p>4 Once I loved thee, Mary dear—
 Still, God bless thee!
 May ever blissful prospects cheer
 And joy caress thee;
 Though I drain my cups apart,
 May, like mine, a saddened heart
 Ne'er distress thee,
 Ne'er distress thee, etc.</p> |
| <p>3 Oh, that dream hath passed away,
 Passed full sadly!
 Like a genial summer day,
 Glowing gladly;
 And the tale of life is told,
 Passions blighted, withered, cold—
 Sinning never,
 Sinning never, etc.</p> | <p>5 Youth will flee and age will come,
 Slowly, slowly;
 Death will beat its muffled drum,
 Lowly, lowly:
 May the passing moments roll
 Bliss eternal to thy soul,
 Holy, holy,
 Holy, holy, etc.</p> |

OUR BRIGHT SUMMER DAYS ARE GONE

Moderato con espressione.

1. I re - mem - ber the days of our youth and love, When we

sat 'neath the green oak tree; When thy smiles were bright as the

skies a - bove, And thy voice made mu - sic un - to me.

OUR BRIGHT SUMMER DAYS ARE GONE

CHORUS.

Nev - er - more will come, those hap - py, hap - py hours, Whiled a -

- way in life's young dawn; Nev - er - more we'll roam thro'

pleasure's sun - ny bowers, For our bright, bright summer days are gone.

- 2 I remember the flowers that we cull'd by day,
And the vows that we made by night;
I remember the brook where we loved to stray
In the by-gone days of our delight.
- 3 How we joyed when we met, and grieved to part,
How we sighed when the night came on;
How I longed for thee in my dreaming heart,
Till the first fair coming of the dawn.

OUR WILLIE DEAR IS DYING

Moderato con espressione.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

1. Our Wil-lie dear is dy-ing, love, And thou art far a - way; His

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "1. Our Wil-lie dear is dy-ing, love, And thou art far a - way; His". The piano accompaniment continues with a steady accompaniment pattern.

lit - tle breath is sigh - ing, love, And can - not last till day. To - night while sit - ting

The second system continues the vocal and piano accompaniment. The lyrics are: "lit - tle breath is sigh - ing, love, And can - not last till day. To - night while sit - ting".

by his side I heard him speak of thee— My father's coming home, he said, with

The third system concludes the vocal and piano accompaniment. The lyrics are: "by his side I heard him speak of thee— My father's coming home, he said, with".

OUR WILLIE DEAR IS DYING

presents bright for me; My father's coming home, he said, With presents bright for me.

Come..... with an ea - gle's flight, Come..... like a beam of light,

Con spirito.

Come, love, come home to - night; Our Wil - lie dear is dy - ing...

rit.

tempo.

- 2 His blooming cheeks have faded, love, The light has left his brow;
His eyes are dim'd and shaded, love,
You would not know him now.
And when the fever rages,
With a sad and restless moan,
His feeble voice then warns us
There is death within that tone.
- 3 No grief that e'er befell me, love,
Could cause this heart such pain;
Though neighbors kindly tell me, love,
He may get well again.
But a mother's heart is watchful,
All the life has left his eyes;—
Oh, come to-night and weep with me,
Before our darling dies.

OPEN THY LATTICE, LOVE

Allegretto.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*p*) and forte (*f*).

1. O - pen thy lattice, love, Listen to me! The cool balmy breeze is abroad on the sea! The
 2. O - pen thy lattice, love, Listen to me! In the voyage of life, love our pilot will be! He will

delicatamente.

The vocal line is written on a single staff with lyrics. The piano accompaniment is on two staves below. The tempo is marked *delicatamente*.

moon like a queen, roams her realms of blue, And the stars keep their vigils in heaven for you Ere
 sit at the helm wher-ev-er we rove; And steer by the load-star he kindled above; His

ral - - - - len - - - - tan - - - - do.....

The vocal line continues with lyrics. The piano accompaniment is on two staves below. The lyrics are split across the vocal line with hyphens.

morn's gushing light tips the hills with its ray, A - way o'er the waters, a-way and away! Then
 shell for a shallop will cut the bright spray, Or skim like a bird o'er the waters, away; Then

The vocal line concludes with lyrics. The piano accompaniment is on two staves below.

OPEN THY LATTICE, LOVE

o - pen thy lattice, love, list-en to me! While the moon's in the sky and the breeze on the sea!
o - pen thy lattice, love, list-en to me! While the moon's in the sky and the breeze on the sea!

pp

Detailed description: This block contains the musical score for the song 'Open Thy Lattice, Love'. It features a vocal line at the top with two lines of lyrics. Below the lyrics are two systems of piano accompaniment, each consisting of a treble and bass clef staff. The first system includes a piano introduction. The second system ends with a dynamic marking of *pp* (pianissimo).

PARTHENIA TO INGOMAR

Andante.

1. Deal with me kind - ly, Cheer my young heart, I'll fol - low thee blind - ly where -
ev - er thou art; Deep in the moun - tain Far from my home I'll

Detailed description: This block contains the musical score for the song 'Parthenia to Ingomar'. It begins with the tempo marking *Andante.* The score consists of a vocal line and two systems of piano accompaniment. The first system includes the first line of lyrics. The second system includes the second line of lyrics. The piano accompaniment consists of treble and bass clef staves.

PARTHENIA TO INGOMAR

fol - low thy path wher - ev - er thou'lt roam. Thy way shall still be mine,

CHORUS.

My heart shall still be thine. Deal with me kind - ly,

Cheer my young heart, I'll fol - low thee blind - ly And nev - er de - part.

ritardando.

a tempo. *p* *D. S.*

2 Break not my spirit,
 Think of my youth,
 Cherish my tender heart,
 Doubt not my truth;
 Friends may desert thee,
 Sorrow may come,
 But still in this soul
 Thine image will bloom.
 Thy hopes with thee I'll share,
 Thy wants shall be my care.

3 Though through the desert
 Wand'ring afar,
 Still to me, dearest one,
 Thou'lt be my star;
 Sunlight or moonlight
 O'er us may shine,
 Yet living on love,
 I'll ever be thine.
 Thy hand shall be my guard,
 Thy voice shall be my word.

A PENNY FOR YOUR THOUGHTS

BALLAD.

Moderato.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

1. A pen-ny for your tho'ts! For I know that you are dreaming: Love's little wicked darts are

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "1. A pen-ny for your tho'ts! For I know that you are dreaming: Love's little wicked darts are"

sporting with your brain; A penny for your tho'ts! Thro' those eyes your heart is gleaming,

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "sporting with your brain; A penny for your tho'ts! Thro' those eyes your heart is gleaming,"

Long-ing to welcome back the star-ry night a-gain. O'er the meadows, thro' the dew You'll

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Long-ing to welcome back the star-ry night a-gain. O'er the meadows, thro' the dew You'll"

wan-der then with—I know who. Fair are her wa - vy locks as va-pors on the hill; A.

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "wan-der then with—I know who. Fair are her wa - vy locks as va-pors on the hill; A."

A PENNY FOR YOUR THOUGHTS

penny for your thoughts! On thy lips a smile is beaming, You're sighing now for Jenny Dow, who

lives beyond the mill.

- | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2 A penny for your thoughts!
Do you think that you will love her
When all those burning dreams have flitted
 from your heart?
A penny for your thoughts!
 Will a halo beam above her,
When those delusive hopes and visions
 bright depart?
 Will all blessings then as now,
 Seem to linger round her brow,
Or will they vanish like the bubbles on the
 A penny for your thoughts! [rill?
 For your heart's a cruel rover,
'Tis beating now for Jenny Dow, who lives
 beyond the mill?</p> | <p>3 A penny for your thoughts!
They are plain beyond concealing;
Who cannot read a sighing lover through
 and through?
A penny for your thoughts!
 I have something worth revealing:
Fair maids though full of vows, are fickle
 and untrue;
 Now throw those flattering hopes away
 To-morrow's Jenny's wedding day—
One with a winning voice has gained her
 A penny for your tho'ts! [yielding will'
 On your mind a change is stealing,
What think you now of Jenny Dow, who
 lives beyond the mill?</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

POOR DROOPING MAIDEN

Moderato.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Moderato'.

1. Poor, drooping maid-en, sighing on a bright, bright summer's day, A -

The first system of the song features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are: "1. Poor, drooping maid-en, sighing on a bright, bright summer's day, A -". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

- lone in sor-row all day long, Thine eyes from light, thine ears from song; Why are thy

The second system continues the vocal line and piano accompaniment. The lyrics are: "- lone in sor-row all day long, Thine eyes from light, thine ears from song; Why are thy". The piano accompaniment continues with chords and a bass line.

frail hands toil - ing the hours a - way? Found in a dreä - ry home,

The third system concludes the vocal line and piano accompaniment. The lyrics are: "frail hands toil - ing the hours a - way? Found in a dreä - ry home,". The piano accompaniment continues with chords and a bass line.

POOR DROOPING MAIDEN

Bound to a wea - ry doom, Why are thy frail hands toil - ing the hours a -

CHORUS.

- way! Poor, drooping maid-en, sigh-ing on a bright, bright summer's day,

Poor, droop-ing maid-en, sighing on a bright, bright summer's day.

- 2 Poor, drooping maiden, sighing on a bright, bright summer's day,
The birds are out with songs and glee
And gladness lurks in bush and tree;
Where is thy pure voice that once
was so light and gay?
Come, roam the laughing hills!
Come, see the dancing rills!
Where is thy pure voice that once
was so light and gay?
- 3 Poor, drooping maiden, sighing on a bright, bright summer's day,
The flowers are out upon the lea
And balmy winds are on the sea;
Come, let thy sad heart warm in the
sun's kind ray!
See how the reapers toil,
Gaily they've tilled the soil,
Come, let thy sad heart warm in the
sun's kind ray!

RING, RING DE BANJO!

Moderato.

1. De time is neb - ber drea - ry, If de dark - ey neb - ber groans; De

la - dies neb - ber wea - ry Wid de rat - tle ob de bones; Den come a - gain, Su -

- san - na, By de gas - light ob de moon; We'll tum de old Pi -

RING, RING DE BANJO!

CHORUS.

- a - no When de ban - jo's out ob tune. Ring, ring de ban - jo! I

like dat good old song, Come a-gain my true-lub, Oh! wha you been so long?

- | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2 Oh! nebber count de bubbles
While der's water in de spring:
De darkey hab no troubles
While he's got dis song to sing.
De beauties ob creation
Will nebber lose dere charm,
While I roam de old plantation
Wid my true lub on my arm.</p> | <p>4 Early in de morning
Ob a lubly summer day,
My massa send me warning
He'd like to hear me play.
On de banjo tapping,
I come wid dulcem strain;
Ole Massa fall a napping
He'll nebber wake again.</p> |
| <p>3 Once I was so lucky,
My massa set me free,
I went to old Kentucky
To see what I could see:
I could not go no farder,
I turn to massa's door,
I lub him all de harder,
I'll go away no more.</p> | <p>5 My lub, I'll hab to leabe you
While de ribber's running high;
But I nebber can deceibe you,
So don't you wipe your eye.
I'se guine to make some money;
But I'll come a nodder day,
I'll come again, my honey,
If I hab to work my way.</p> |

SHE WAS ALL THE WORLD TO ME

Son......

Moderato.

Son......

loco.

1. In the sad and mournful au - tumn With the fall-ing of the leaf, Death, the
2. In the month of song and blos - som, In the month when tender flow'rs Spring from

reap - er, claimed our loved one, As the hus - band - man the sheaf,
earth's ma - ter - nal bo - som, Waked to life by gen - tle show'rs,

Cold and dark the day we laid her 'Neath the sigh-ing cy - press
As I wandered close be-side her 'Neath the spreading greenwood

SHE WAS ALL THE WORLD TO ME

tree, For though noth-ing to an - oth - er, She was
tree, "Fair," I said, "and ra - diant mai - den, You are

all the world to me, For tho' noth-ing to an - oth - er, She was
all the world to me," "Fair," I said, "and radiant mai - den, You are

rit.

all the world to me.
all the world to me."

- 3 Then the rare and bright-eyed maiden,
In the month of song and flowers,
Rose-lipped and beauty laden,
Curtained by the twilight hours,
Gave her hand into my keeping
'Neath the spreading greenwood tree,
"And," she said with eyelids drooping,
"You are all the world to me."
- 4 But there hovered near a spirit
Darker than the bird of night,
And it touched her drooping eyelids,
Covered up her eyes of light,
Then with careful hands we laid her
'Neath the sighing cypress tree,
And my heart with her is buried—
She was all the world to me.

SLUMBER, MY DARLING

Poco adagio.

1 Slum-ber, my dar-ling, thy moth-er is near, Guarding thy dreams from all
2 Slum-ber, my dar-ling, till morn's blushing ray Brings to the world the glad

ter-ror and fear, Sun-light has pass'd and the twi-light has gone,
tid-ings of day: Fill the dark void with thy dream-y de-light—

Slumber, my dar-ling, the night's coming on. Sweet vis-ions at-tend thy sleep,
Slumber, thy mother will guard thee to-night. Thy pil-low shall as-sure be

SLUMBER, MY DARLING

Fond - est, dearest to me, While oth - ers their rev - els keep,
From all outward a - larms; Thou, thou art the world to me

I will watch o - ver thee. Slumber, my dar - ling, the birds are at rest, The
In thine in - no - cent charms. Slumber, my dar - ling, the birds are at rest, The

wan - der - ing dews by the flow'rs are ca - ressed, Slum - ber, my dar - ling, I'll

wrap thee up warm, And pray that the an - gels will shield thee from harm,

THE SOLDIER'S HOME

Moderato.

First system of the piano introduction, featuring a treble and bass clef with a key signature of one flat and a common time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

Second system of the piano introduction, continuing the melody and accompaniment from the first system.

1. The wea - ry sol - dier reach - es home at plea - sant ev - en - tide, He

First system of the vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "1. The wea - ry sol - dier reach - es home at plea - sant ev - en - tide, He".

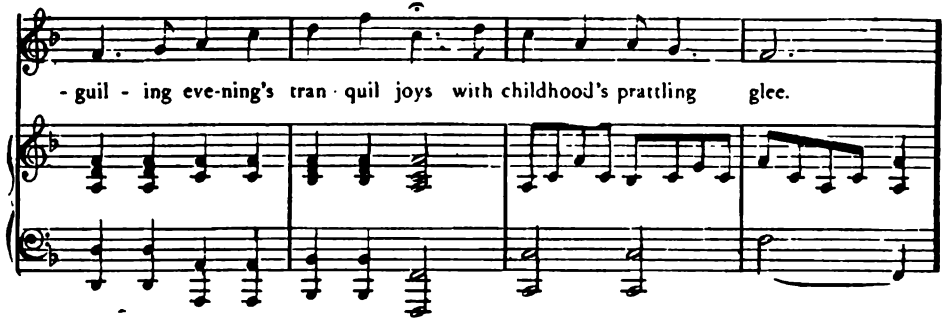
fond - ly kiss - es those he loves, all gath - ring by his side; His

Second system of the vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "fond - ly kiss - es those he loves, all gath - ring by his side; His".

gen - tle wife is ling - ring near, his boy is on his knee, Be -

Third system of the vocal and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "gen - tle wife is ling - ring near, his boy is on his knee, Be -".

THE SOLDIER'S HOME



- guil - ing eve-ning's tran - quil joys with childhood's prattling glee.

CHORUS. *> con espressione.*



How hap-py is the sol-dier to be once more at home! But sorrow falls on those he loves when

al lib.



parting time has come.

al lib.

2 O! joyful is the soldier's heart to be once more at home,
 To meet his wife and children dear and cease awhile to roam;
 What bliss beneath his cottage roof, with Hope and Love and cheer,
 To pass the happy moments by, with all that life holds dear.

3 But hark! the drum; it loudly beats upon the ear of night,
 It calls to arms! wake! comrade, wake! and rally for the fight!
 The soldier's joy is over now, for 'mid the battle's roar,
 'Mid clanging steel and hissing ball, he sleeps for evermore.

A SOLDIER IN THE COLORED BRIGADE

Moderato.

The piano introduction consists of two staves. The right hand plays a melody in 2/4 time, starting with a quarter note G4, followed by eighth notes A4-B4, C5, and D5. The left hand plays a steady accompaniment of eighth notes, primarily G3 and F3, with occasional chords.

1. Old Un-cle Ab-ram wants us, and we're coming right a - long I tell you what it
 2. O! when we meet de en - e - my I s'pec we make 'em stare, I tink he'll catch a
 3. Wid musk-et on my shoulder and wid ban - jo in my hand, For Un-ion, and de

The piano accompaniment for the first system features a steady eighth-note accompaniment in the right hand and a bass line in the left hand, primarily using G3 and F3.

is, we're gwine to mus-ter mighty strong; Then fare you well, my hon-ey dear! now
 tar - tar when he meets de woolly hair; We'll fight while we are a - ble and in
 Con - sti - tu-tion as it was, I stand; Now some folks tink de dark-ey for dis

The piano accompaniment continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.

don't you be a - fraid, I's bound to be a soldier in de Colored Bri - gade!
 greenbacks we'll be paid, And soon I'll be a Colonel in de Colored Bri - gade!
 fight - ing wasn't made, We'll show dem what's de matter in de Colored Bri - gade!

The piano accompaniment concludes with the same eighth-note accompaniment in the right hand and bass line in the left hand.

A SOLDIER IN THE COLORED BRIGADE

CHORUS.

A sol-dier! A sol-dier in de dar-key Bri-gade! I's bound to be a
 A Colonel! A Colonel in de dar-key Bri-gade! And soon I'll be a
 De mat-ter! De mat-ter in de dar-key Bri-gade! We'll show dem what's de

sol-dier in de Colored Bri-gade.
 Colonel in de Colored Bri-gade.
 mat-ter in de Colored Bri-gade.

- 4 In days ob Gen'ral Washington we fought de British well,
 Behind de bales wid "Hickory" I tink we made 'em yell:
 I tell you, we're de chickens dat can handle gun or spade,
 And Greeley he'll go wid us in de Colored Brigade,
 CHO.—Go wid us! Go wid us in de darkey Brigade,
 And Greeley he'll go wid us in de Colored Brigade!
- 5 Some say dey lub de darkey and dey want him to be free,
 I s'pec dey only fooling and dey better let him be:
 For him dey'd brake dis Union which de're forefadders hab made,
 Worth more than twenty millions ob de Colored Brigade,
 CHO.—Dan millions! Dan millions ob de darkey Brigade,
 Worth more dan twenty millions ob de Colored Brigade!
- 6 Den cheer up now, my honey dear, I hear de trumpets play,
 And give me just a little buss before I go away:
 I'll marry you when I come back, so don't you be afraid,
 We'll raise up picanninies for de Colored Brigade.
 CHO.—'Ninnies! 'Ninnies for de darkey Brigade,
 We'll raise up picanninies for de Colored Brigade!

SOME FOLKS

Moderato.

1. Some folks like to sigh, Some folks do, some folks do;

CHORUS.
Some folks long to die, But that's not me nor you. Long live the merry, merry heart That

Vivace.

laughs by night and day, Like the Queen of Mirth,— No matter what some folks say.

2 Some folks fear to smile,
Some folks do, some folks do;
Others laugh through guile,—
But that's not me nor you.

3 Some folks fret and scold,
Some folks do, some folks do;
They'll soon be dead and cold,—
But that's not me nor you.

4 Some folks get grey hairs,
Some folks do, some folks do;
Brooding o'er their cares,—
But that's not me nor you.

5 Some folks toil and save,
Some folks do, some folks do;
To buy themselves a grave,—
But that's not me nor you,

THE SONG OF ALL SONGS

Moderato.

Ser...

1. As you've walk'd thro' the town on a
 fine summer's day, The subject I've got, you have seen, I dare say; Upon fences and railings, wher-
 - ev - er you go, You'll see the pen - ny bal - lads stick - ing up in a row; The
 ti - tles to read you may stand for a while, And some are so odd, they will cause you to smile; I
 noted them down as I read them along, And I've put them to - geth - er to make up my song

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The score includes lyrics for the first system and the beginning of the second system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

THE SONG OF ALL SONGS

CHORUS.

Old songs! new songs! ev'ry kind of song, I noted them down as I read them a-long.

- 2 There was "Abraham's Daughter" "Going out upon a Spree,"
 With "Old Uncle Snow" "In the Cottage by the Sea."
 "If your foot is pretty, show it" "At Lanigan's Ball;"
 And "Why did she leave him" "On the Raging Canawl?"
 There was "Bonnie Annie" with "A jockey hat and feather."
 "I don't think much of you" "We were boys and girls together."
 "Do they think of me at home?" "I'll be free and easy still;"
 "Give us now a good Commander" with "The Sword of Bunker Hill."
- 3 "When this Cruel War is over," "No Irish need apply,"
 "For every thing is lovely, and the Goose hangs high."
 "The Young Gal from New Jersey," "Oh! wilt thou be my bride?"
 And "Oft-in the Stilly Night" "We'll all take a ride."
 "Let me kiss him for his Mother," "He's a-Gay Young Gambolier;"
 "I am going to fight mit Sigel" and "De bully Lager-bier."
 "Hunkey Boy is Yankee Doodle," "When the Cannons loudly roar;"
 "We are coming, Father Abraham, six hundred thousand more!"
- 4 "In the days when I was hard up" with "My Mary Ann,"
 "My Johnny was a Shoemaker," "Or Any other Man!"
 "The Captain with his whiskers" and "Annie of the Vale,"
 Along with "Old Bob Ridley," "A-riding on a rail!"
 "Rock me to sleep, Mother," "Going round the Horn;"
 "I'm not myself at all," "I'm a Bachelor forlorn."
 "Mother, is the Battle over?" "What are the men about?"
 "How are you, Horace Greeley?" "Does your Mother know you're out?"
- 5 "We won't go home till morning," with "The Bold Privateer,"
 "Annie Lisle" and "Zouave Johnny" "Riding in a rail-road keer;"
 "We are coming, Sister Mary," with "The folks that put on airs."
 "We are marching along" with "The Four-and-Thirty Stars."
 "On the other side of Jordan," "Don't fly your kite too high!"
 "Jenny's coming o'er the Green" to "Root, Hog, or die!"
 "Our Union's Starry Banner," "The Flag of Washington,"
 Shall float victorious o'er the land from Maine to Oregon!

THE SPIRIT OF MY SONG

Moderato.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

1. Tell me, have you ev - er met her, Met the spir - it of my song? Have her
 2. A short band of ra - diant summers Is up - on her fore - head laid, Twining

The first two lines of the song are set in a 2/4 time signature. The vocal line is on a single staff, and the piano accompaniment is on two staves. The melody is simple and rhythmic, with the piano part providing a consistent accompaniment.

wave - like foot - steps glid - ed Thro' the ci - ty's world - ly throng? You will
 half in gold - en sun - light, Sleep - ing half in dream - y shade: Five white

The third line of the song continues the melody and accompaniment. The vocal line includes a slight melodic rise at the end of the phrase. The piano accompaniment remains consistent with the previous lines.

know her by a wreath Wov - en all of star - ry light, That is
 fin - gers clasp a lyre, Five its sil - v'ry strings a - wake, And be -

The fourth line of the song concludes the piece. The vocal line ends with a final note, and the piano accompaniment provides a clear ending cadence.

THE SPIRIT OF MY SONG

ly-ing 'mid her hair, Braided hair as dark as night. Tell me, have you ev - er met her, Met the
- wild'ring to the soul Is the music that they make. Tell me, etc

ad lib. *a tempo.*

spir - it of my song? Have her wave-like footsteps glided Thro' the city's worldly throng?

- 3 Tho' her glances sleep like shadows
'Neath each falling, silken lash,
Yet, at aught that wakes resentment,
They magnificently flash.
Tho' you loved such dewy dream-light,
And such glance of sweet surprise,
You could never bear the scorn
Of those proud and brilliant eyes.
- 4 There's a sweet and winning cunning
In her bright lip's crimson hue,
And a flitting tint of roses
From her soft cheek gleaming thro';
Do you think that you have met her?
She is young and pure and fair,
And she wears a wreath of starlight
In her braided ebon hair
- 5 Often at her feet I'm sitting,
With my head upon her knee,
While she tells me dreams of beauty
In low words of melody.
And, when my unskilful fingers
Strive her silv'ry lyre to wake,
She will smooth my tresses, smiling
At the discord which I make.
- 6 But of late days I have missed her,
The bright being of my love,
And perchance she's stolen pinions
And has floated up above.
Tell me, have you ever met her,
Met the spirit of my song?
Have her wave-like footsteps glided
Thro' the city's worldly throng?

SUMMER LONGINGS

Not too slow.

Scherz.

parlante.

1. Ah! my heart is wea - ry wait - ing, Wait - ing for the May, Wait - ing for the

ad lib.

a tempo.

pleasant ram - bles, Where the fragrant hawthorn brambles, With the woodbine al - ter na - ting,

Scent the dewy way. Ah! my heart is wea - ry wait - ing.

Wait - ing for the May.

SUMMER LONGINGS

- Ah! my heart is sick with longing,
 Longing for the May,
 Longing to escape from study,
 To the young face fair and ruddy,
 And the thousand charms belonging
 To the summer's day.
- Ah! my heart is sick with longing,
 Longing for the May.
- Ah! my heart is sore with sighing,
 Sighing for the May,
 Sighing for their sure returning
 When the summer beams are burning,
 Hopes and flow'rs that dead or dying
 All the winter lay.
- Ah! my heart is sore with sighing,
 Sighing for the May.
- 4 Ah! my heart is pained with throbbing,
 Throbbing for the May,
 Throbbing for the seaside billows,
 Or the water-wooing willows;
 Where in laughing and in sobbing
 Glide the streams away.
- Ah! my heart, my heart is throbbing,
 Throbbing for the May.
- 5 Waiting sad; dejected, weary,
 Waiting for the May.
 Spring goes by with wasted warnings,
 Moonlight evenings, sunbright mornings,
 Summer comes, yet dark and dreary
 Life still ebbs away,
 Man is ever weary, weary,
 Waiting for the May.

STAY, SUMMER BREATH

p dolce.

1. Summer breath, Summer breath, whisp'ring low, Wand'ring in darkness, where would'st thou go?
 2. Summer breath, Summer breath, woo not the rose, There lies the dew-drop in bliss-ful repose,

Staccato.

STAY, SUMMER BREATH

Wilt thou not linger and perfume the night, With the fragrance thou'st gather'd in regions of light? Dost
Nestling together, they know not of death; ¶ Would'st waft them asunder? Stay, summer breath. ¶

sigh for the rose, would'st thou visit her bower, Or sport with the mist till the coming of day?—
Stay, for the va-pors above yonder fountain Will shun thy caress-es, they love not the air. And

ad lib.

tempo.

Or art thou seeking some modest wild flower, Whose beauty is gone with the sun's parting ray?
all the wild flowers that bloom on the mountain, summer breath,
Will shrink from thy kiss, go not there!

tempo.

SWEET LITTLE MAID OF THE MOUNTAIN

1. Roaming with thee I am hap-py and free, Dreaming of thee fills my heart full of glee,
 2. O-ver the wa-ters we'll graceful-ly glide, I've got a bark that can weather the tide,

Longing for thee brings a sad mem-o - ry, Sweet lit - tle maid of the moun - tain.
 Out on the sea I will sit by thy side, Sweet lit - tle maid of the moun - tain.

Why do I grieve when I'm left a - lone? Why do I sigh when thou art gone?
 Meet me at eve in the sha - dy glen, There I will sing a gen - tle strain,

SWEET LITTLE MAID OF THE MOUNTAIN

We will meet when the night comes on, Sweet lit-tle maid of the moun-tain!
 You must come to that soft re-frain, Sweet lit-tle maid of the moun-tain!

ad lib.

CHORUS.

We'll meet when the night comes on, Down the glade on the lea - fy lawn, We'll roam till the

tempo.

break of dawn, Sweet lit-tle maid of the moun-tain!

SWEETLY SHE SLEEPS, MY ALICE FAIR

Andantino.

Lento.

1. Sweet-ly she sleeps, my Al - ice fair, Her
2. Sweet-ly she sleeps, my Al - ice fair, Her

check on the pil - low pressed, Sweetly she sleeps, while her Sax - on hair, Like
check like the first May rose, Sweetly she sleeps, and all her care is for-

sunlight, streams o'er her breast. Hush! let her sleep! I pray, sweet breeze,—Breathe
- got - ten in soft re - pose. Hush! tho' the ear - liest beams of light Their

SWEETLY SHE SLEEPS, MY ALICE FAIR

low on the ma - ple bough! Hush! bright bird, on her win - dow - trees! For
wings in the blue sea dip, Let her sleep, I pray, while her dreams are bright, And a

ad libitum.

sweet - ly she sleep - eth now. Sweet - ly she sleeps, my Al - ice fair, Her
smile is a - bout her lip. Sweet - ly she sleeps, my Al - ice fair, Her

tempo.

cheek on the pil - low pressed, Sweet - ly she sleeps, while her Sax - on hair, Like
cheek on the pil - low pressed, Sweet - ly she sleeps, while her Sax - on hair, Like

sunlight, streams o'er her breast.
sunlight, streams o'er her breast.

SADLY TO MINE HEART APPEALING

Andante.

Musical notation for the first system, including piano accompaniment and vocal line.

1. Sad - ly to mine heart ap - peal - ing. Sad - ly, sad - ly,
2. Forms depart - ed rise be - fore me, Smiles long vanish'd

Musical notation for the second system, including piano accompaniment and vocal line.

well - a - day Requiem-like in murmurs steal - ing, Comes that old fa - mil - iar lay,
greet a - gain, Eyes for - ev - er seal'd beam o'er me, Soothing once the sense of pain.

Musical notation for the third system, including piano accompaniment and vocal line.

Wherefore not the won - ted pleasure From the an - tique mu - sic spring? Why that well re -
And with ev - 'ry thrilling num - ber Words of love gush on mine ear, Voices sweet, that

Musical notation for the fourth system, including piano accompaniment and vocal line.

- membered meas - ure Grieving tho'ts and an - guish bring! } Sad - ly, sad - ly well - a - day,
bound in slumber, Hush'd have been for many a year. }

Musical notation for the fifth system, including piano accompaniment and vocal line.

SADLY TO MINE HEART APPEALING

Sad-ly, sad - ly well - a - day, Requiem-like in murmurs steal-ing Comes that old fa-
 - mil - iar lay.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics written below the notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

3 Like the winds in autumn sighing
 Through the trembling alder tree,
 Or far surges' echo dying,
 Soft and low those voices flee;
 And, as hues in twilight fading,
 Swift those gentle forms decay;
 Vainly, vainly, hope upbraiding,
 Bids them pass not all away.

4 Ghost-like thus they wane before me,
 Quench'd their lustre, fled their bloom,
 While pale mem'ry, tearful, o'er me
 Flings the shadow of the tomb.
 Sadly to mine heart appealing,
 Sadly, sadly, well-a-day,
 Requiem-like, in murmurs stealing,
 Comes that old familiar lay.

THOU ART THE QUEEN OF MY SONG

Moderato.

1. I long for thee; must I long and long in vain? I

The musical score is in G major and 4/4 time, marked 'Moderato'. It features a vocal line and a piano accompaniment. The piano part has a rhythmic eighth-note accompaniment in the left hand and chords in the right hand.

THOU ART THE QUEEN OF MY SONG

sigh for thee; will thou come not back a - gain? Tho' cold forms surround us To

sev-er all that bound us, Gentle queen of my song. The fields and the fair flow'rs shall

welcome thee, And all to thy pleasures shall belong; Pride of my ear - ly years,

Thou art the queen of my song.

THOU ART THE QUEEN OF MY SONG

- | | | | |
|---|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2 | The days are gone, days of summer
bright and gay,
The days of love we so fondly whiled
away;
But still while I'm dreaming
Thy smiles are o'er me beaming,
Gentle queen of my song. | 3 | I turn to thee;- though our happy
hours have flown?
I turn to thee; and my saddest
thoughts are gone,
For love will be burning
And memory still returning,
Gentle queen of my song. |
| | The wind o'er the lone meadow wails
for thee,
The birds sing thy beauties all day long;
Pride of my early years,
Thou art the queen of my song. | | Come let thy warm heart rejoice with
me,
Come from the bright and luring throng;
Pride of my early years,
Thou art the queen of my song. |

THAT'S WHAT'S THE MATTER

Moderato.

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of three systems of piano accompaniment and vocal lines. The first system is an instrumental introduction. The second system begins with the vocal line: "1. We live in hard and stirring times, Too sad for mirth, too rough for rhymes; For". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The third system continues the vocal line: "songs of peace have lost their chimes, And that's what's the mat-ter! The men we held as".

THAT'S WHAT'S THE MATTER

broth-ers true, Have turned into a reb-el crew; So now we have to put them thro', And

CHORUS.

that's what's the mat-ter! That's what's the mat-ter, The reb-els have to scatter; We'll

make them flee By land and sea, And that's what's the matter!

- | | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2 Oh! yes, we thought our neighbors true,
Indulged them as their mothers do;
They storm'd our bright Red, White and
And that's what's the matter! [Blue,
We'll never give up what we gain,
For now we know we must maintain
Our laws and rights with might and main;
And that's what's the matter!</p> | <p>4 The Merrimac, with heavy sway,
Had made our Fleet an easy prey—
The Monitor got in the way,
And that's what's the matter!
So health to Captain Ericsson,
I cannot tell all he has done,
I'd never stop when once begun,
And that's what's the matter!</p> |
| <p>3 The rebels thought we would divide,
And Democrats would take their side;
They then would let the Union slide,
And that's what's the matter!
But, when the war had once begun,
All party feeling soon was gone;
We joined as brothers, every one!
And that's what's the matter!</p> | <p>5 We've heard of Gen'ral Beauregard,
And tho't he'd fight us long and hard;
But he has played out his last card,
And that's what's the matter!
So what's the use to fret and pout,
We soon will hear the people shout,
Secession dodge is all played out!
And that's what's the matter!</p> |

THERE ARE PLENTY OF FISH IN THE SEA

Voice.

The first system of music shows a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The music is in 4/4 time and consists of five measures.

A la - dy tossed her curls.... At

The second system continues the vocal line and piano accompaniment. The lyrics "A la - dy tossed her curls.... At" are written below the vocal staff. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

all who came to woo;..... She laughed to scorn the vows,.... From

The third system continues the vocal line and piano accompaniment. The lyrics "all who came to woo;..... She laughed to scorn the vows,.... From" are written below the vocal staff. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

hearts though false or true,.... While mer - ri - ly she sang,.... And

The fourth system concludes the vocal line and piano accompaniment. The lyrics "hearts though false or true,.... While mer - ri - ly she sang,.... And" are written below the vocal staff. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

THERE ARE PLENTY OF FISH IN THE SEA

cared all day for naught,.... There are plen-ty of fish in the sea,.... As

good as ev - er were caught, There are plen-ty of fish in the sea,.... As

good as ev - er were caught.

2 Upon their lightning wings
The merry years did glide,
A careless life she led,
And was not yet a bride:
Still as of old she sang
Though few to win her sought.
There are plenty of fish in the sea
As good as ever were caught

3 At length the lady grew
Exceedingly alarmed,
For beaux had grown quite shy,
Her face no longer charmed.
And now she sadly sings
The lesson time has taught,
There are plenty of fish in the sea,
But oh; they're hard to be caught.

THERE IS NO SUCH GIRL AS MINE

Moderato, vivace.

1. Oh, there's no such girl as mine, In all this wide world 'round, With her
 hair of gold so fine, And her voice of sil - ver sound; Her
 eyes are as black as the sloe, Her lips in a smile com - bine, Her

The musical score is written in 2/4 time. It features a piano introduction with a treble and bass staff. The piano part consists of a steady eighth-note accompaniment in the bass and a melody in the treble. The vocal line begins with the lyrics: "1. Oh, there's no such girl as mine, In all this wide world 'round, With her hair of gold so fine, And her voice of sil - ver sound; Her eyes are as black as the sloe, Her lips in a smile com - bine, Her". The piano accompaniment continues throughout the vocal lines, providing a rhythmic and harmonic foundation.

THERE IS NO SUCH GIRL AS MINE

breath is as pure as the snow: There's no such girl as mine.

ritard.

This system contains the first line of the vocal melody and the piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The piano part features a steady accompaniment with a 'ritard.' (ritardando) marking in the second measure.

CHORUS.

Oh! there's no such girl as mine, In all this wide world 'round, With her

This system contains the beginning of the chorus. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The lyrics are written below the vocal staff. The piano accompaniment consists of chords and a simple bass line.

hair of gold so fine, And her voice of sil-ver sound.

This system continues the chorus with the vocal line on a treble clef staff and piano accompaniment on a grand staff. The lyrics are written below the vocal staff. The piano accompaniment continues with chords and a bass line.

This system concludes the chorus with the vocal line on a treble clef staff and piano accompaniment on a grand staff. The piano part features a more active accompaniment with eighth notes in the bass line.

2 Oh, her soul in sweetness flows,
 She's gainer of all hearts,
 There's a smile where'er she goes,
 And a sigh when she departs;
 She's loved by the rich and the poor,
 She is free from all dark design,
 She's welcome at every door,—
 There's no such girl as mine.

3 She is light to the banquet' ball,
 She's balm to the couch of care,
 When around us troubles fall,
 She calmly takes her share;
 At home or when far away,
 Her virtues will ever shine,
 Her heart is as open as day,—
 There's no such girl as mine.

THERE'S A GOOD TIME COMING

Moderato.

Pia e scherzando.

1. There's a good time coming, boys, A good time coming; A

2. There's a good time coming, boys, A good time coming; A

Ritournelle Boiteuse.

good time coming : We may not live to see the day, But earth shall glist-en in the ray

good time coming : The pen shall su - persede the sword, And right, not might, shall be the lord.

ritardando.

Of the good time coming ; Cannon balls may aid the truth, But

In the good time coming ; Worth, not birth, shall rule mankind, And

acelo.

tempo.

THERE'S A GOOD TIME COMING

thought's a weapon stronger; We'll win our battle by its aid; Wait a lit - tle long - er.
 be acknowledg'd stronger; The proper impulse has been giv'n; Wait a lit - tle long - er.

en boîteux.

- 3 There's a good time coming, boys,
 A good time coming,
 A good time coming;
 War in all men's eyes shall be
 A monster of iniquity,
 In the good time coming,
 Nations shall not quarrel then
 To prove which is the stronger;
 Nor slaughter men for glory's sake;—
 Wait a little longer.
- 4 There's a good time coming, boys,
 A good time coming,
 A good time coming;
 Shameful rivalries of creed
 Shall not make the martyr bleed,
 In the good time coming.
 Religion shall be shorn of pride,
 And flourish all the stronger;
 And charity shall trim her lamp,—
 Wait a little longer.
- 5 There's a good time coming, boys,
 A good time coming,
 A good time coming;
 And a poor man's family,
 Shall not be his misery,
 In the good time coming;
 Every child shall be a help
 To make his right arm stonger;
 The happier he, the more he has;
 Wait a little longer.
- 6 There's a good time coming, boys,
 A good time coming,
 A good time coming;
 Little children shall not toil
 Under, or above the soil
 In the good time coming,
 But shall play in healthful fields,
 Till limbs and minds grow stronger;
 And every one shall read and write;
 Wait a little longer.
- 7 There's a good time coming, boys,
 A good time coming,
 A good time coming;
 The people shall be temperate,
 And shall love instead of hate,
 In the good time coming.
 They shall use, and not abuse,
 And make all virtue stronger;
 The reformation has begun;—
 Wait a little longer.
- 8 There's a good time coming, boys,
 A good time coming,
 A good time coming;
 Let us aid it all we can,
 Every woman, every man,
 The good time coming,
 Smallest helps, if rightly given,
 Make the impulse stronger;
 'Twill be strong enough some day;—
 Wait a little longer.

THERE'S A LAND OF BLISS

Andantino.
Cheerful, but not too fast.

1. There's a land of bliss where the wea-ry are at rest From their toils and their earth-ly
 pain; And where the cares of the sor-row-ing breast Can
 nev-er disturb it a-gain. Then a-way with earth's cares and its woe....

BASS VOICES.

(2) (3)

In that beautiful land beyond the tomb,
 By the feet of the blessed trod,
 The skies are all bright and the flowers
 ever bloom,
 'Neath the smiles and the breath of God.
 Then away with earth's cares, etc.

And there with hosannas the saints of
 light
 Shall sweep their loud harps of gold,
 And crowned with glory and robed in white
 The King in His beauty behold.
 Then away with earth's cares, etc.

THERE'S A LAND OF BLISS

CHORUS.

With your joys and your sor-rows be-low; For no more tears from your

eyes will be shed, When you've gone where the sanc - ti - fied go, For

no more tears from your eyes will be shed, When you've gone where the sanctified go.

THERE WAS A TIME

Andantino con espressime.

The piano introduction consists of two staves. The right hand plays a melody in 6/8 time, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, quarter notes A4-G4, and a half note F4. The left hand plays a bass line with eighth notes G2-A2, quarter notes B2-C3, quarter notes D3-E3, quarter notes F3-G3, and a half note E2.

The vocal line begins with a whole rest, followed by a quarter rest, and then the lyrics. The piano accompaniment continues with the same eighth-note bass line as the introduction.

1. There was a time, there
2. There was a time, there

The vocal line continues with the lyrics. The piano accompaniment continues with the same eighth-note bass line.

was a time, When I was young and free,.... And ev - 'ry day the
was a time, That told us we must part,.... And then the once-loved

The vocal line continues with the lyrics. The piano accompaniment continues with the same eighth-note bass line.

vil - lage chime Brought mu-sic sweet to me,.... The mem - 'ry of some
vil - lage chime Fell sad - ly on my heart,.. I bade fare-well to the

THERE WAS A TIME

old - en song, Some scene or flow'r or tree,.... Still brings to mind the
old grey tower, And on the vil - lage green.... No more at eve - ning's

mer - ry throng That sport - ed there with me,..... Still
peace - ful hour My mer - ry friends were seen,..... No

brings to mind the mer - ry throng That sport - ed there with me.....
more at eve - ning's peace - ful hour My mer - ry friends were seen.....

3 But once again, oh! once again,
Those joyous days appear,
Again the bells sound o'er the plain,
And good old friends are near;

Again I hear the merry song
Beneath the old oak tree,
And see around the happy throng
That sported there with me.

TURN NOT AWAY

Poco lento.

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a 3/4 time signature, while the left hand provides a steady accompaniment of chords.

1. Turn not a - way! Turn not a - way From the fond

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand.

heart thou hast slight - ed:..... Scorn not my dream,

The second system continues the vocal line and piano accompaniment. The piano part features a consistent harmonic support for the vocal melody.

Bright as the beam E'er by thy cold frown be - night - ed:.....

Portamento.

The third system concludes the vocal line and piano accompaniment. The piano part includes a *Portamento* marking over the final notes of the accompaniment.

TURN NOT AWAY

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "E'er by thy cold frown be - night - ed..... E'er by thy cold frown be -". The piano accompaniment is in a grand staff with treble and bass clefs, featuring chords and melodic lines.

Second system of musical notation. The vocal line continues with the lyrics: "- night - ed..... Bid me not now, Spurn ev - ry vow,". The piano accompaniment continues with similar harmonic and melodic patterns.

Third system of musical notation. The vocal line begins with a *Portamento.* marking and the lyrics: "Once so con - fid - ing - ly plight - ed.....". The piano accompaniment features a more active bass line.

Fourth system of musical notation, concluding the piece. The vocal line and piano accompaniment end with a final cadence.

2 Where shall I turn—How can I learn
 Other delights to awaken?
 Ne'er can I find Joy for my mind,
 Hope from my heart being taken.
 Vainly I'll strive, Hope to revive,
 When by thee scorned and forsaken.

3 When I would smile, Grief to beguile,
 Peace from my breast has departed,
 When I would hide, Anguish in pride,
 Sorrowing tear drops have started:
 Turn not away! Turn not away!
 Leave me not now broken hearted!

UNCLE NED

Moderato.

1. There was an old Nig-ger, his name was Un-cle Ned, He's

dead long a - go, long a - go; He had no wool on de

top ob his head, De place whar de wool ought to grow, Den

lay down de shubble and de hoe,..... Hang up de fid-dle and de bow;

UNCLE NED

No more hard work for poor Old Ned, He is gone whar de good niggers go.

CHORUS.

Den lay down de shubble and de hoe, . . . Hang up de fid-dle and de bow;

No more hard work for poor Old Ned, He is gone whar de good niggers go.

- 2 His fingers were long like de cane in de brake,
 He had no eyes for to see,
 He had no teeth for to eat de corn cake
 So he had to let de corn cake be.
- 3 When Old Ned die, Massa take it mighty bad,
 De tears run down like de rain,
 Old Missus turn pale and she look'd berry sad,
 Kase she nebber see Old Ned again.

UNDER THE WILLOW SHE'S SLEEPING

Slowly.

The piano introduction consists of two staves. The right hand plays a melodic line in 6/8 time, starting with a quarter note G4, followed by eighth notes A4-B4, C5, and a quarter note D5. The left hand provides a harmonic accompaniment with chords in the right hand and single notes in the left hand.

1. Under the willow she's laid with care—Sang a lone mother while
2. Under the willow no songs are heard, Near where my darling lies

The first vocal entry is on a single staff. The melody begins with a quarter note G4, followed by eighth notes A4-B4, C5, and a quarter note D5. The piano accompaniment is on two staves, with the right hand playing chords and the left hand playing single notes. Dynamics include *mf* and *p*.

weeping.) Under the willow, with gold-en hair, My lit-tle one's quiet-ly sleeping.
dreaming; Nought but the voice of some far-off bird Where life and its pleasures are beaming.

The second vocal entry continues the melody. The piano accompaniment features a prominent bass line in the left hand. Dynamics include *mf* and *p*.

CHORUS.

Fair, fair, and golden hair, (Sang a lone mother while weeping,) Fair, fair, and golden hair;

The chorus section features a vocal line and piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* and *mf*.

UNDER THE WILLOW SHE'S SLEEPING

p rit.

Under the willow she's sleeping.

Under the willow she's sleeping.

The musical score consists of four staves. The first two staves are vocal lines, both with the lyrics 'Under the willow she's sleeping.' The third staff is a piano accompaniment. The fourth staff is a grand staff (treble and bass clef) for piano accompaniment. The music is in a minor key and 4/4 time.

3 Under the willow by night and day
Sorrowing ever I ponder;
Free from its shadowy, gloomy ray
Ah! never again can she wander.

4 Under the willow I breathe a prayer
Longing to linger forever
Near to my angel with golden hair [er.
In lands where there's sorrowing nev-

VIRGINIA BELLE

Poco adagio.

1. Fair - er than the gold-en morning, Gen - tle as the tongue can tell,
2. How we used to roam to- geth - er O'er the mountain, thro' the dell,

The musical score consists of two systems. The first system has two staves: a vocal line and a piano accompaniment. The second system has a grand staff (treble and bass clef) for piano accompaniment. The music is in a minor key and 4/4 time.

VIRGINIA BELLE

CHORUS.

Was our lit - tle, laugh - ing dar - ling, Sweet Vir - gin - ia Belle. } Bright Vir - gin - ia Belle! Our
In the smiles of spring - time weather, Sweet Vir - gin - ia Belle. }

dear Vir - gin - ia Belle! She bereft us When she left us, Sweet Vir - gin - ia Belle!

rit. *tempo.*

3 She was lythe as any fairy,
Winning hearts with fairy spell,
Tripping with a footstep airy,
Sweet Virginia Belle!

4 While her life was in its morning
Came a sad and solemn knell,
She was taken without warning,
Sweet Virginia Belle!

THE VILLAGE MAIDEN

Moderato.

1. The vil-lage bells are ring - ing, And mer-ri - ly they chime; The

village choir is sing - ing, For 'tis a hap-py time; The chap-el walls are la-den With

garlands rich and gay, To greet the vil-lage maid en Up-on her wed-ding day.

2 But summer joys have faded
And summer hopes have flown;
Her brow with grief is shaded,
Her happy smiles are gone;
Yet why her heart is laden,
Not one, alas! can say,
Who saw the village maiden
Upon her wedding day.

3 The village bells are ringing,
But hark, how sad and slow;
The village choir is singing
A requiem soft and low;
And all with sorrow laden
Their tearful tribute pay
Who saw the village maiden
Upon her wedding day.

THE VOICES THAT ARE GONE

Lento e con espressione.

The musical score is written for voice and piano. It begins with a piano introduction in 4/4 time, marked *p* and *dimin.*. The piano part features a steady accompaniment of chords in the right hand and a more active bass line in the left hand. The vocal melody is introduced in the second system, starting with the lyrics: "1. When the twi - light shades fall o'er me, And the eve - ning star ap - pears, Mem - 'ry brings the past be - fore me, Joys, and sor - rows, smiles and tears; Then a - gain bright eyes are gleam - ing With the love once in them shone, Then like". The vocal line is marked *p dolce.* and *legito sempre.* The piano accompaniment continues with *con espress*. The score is divided into five systems, each with a vocal line and a piano accompaniment line. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

p

dimin.

p dolce.

1. When the twi - light shades fall o'er me, And the eve - ning

legito sempre.

con espress

star ap - pears, Mem - 'ry brings the past be - fore me,

Joys, and sor - rows, smiles and tears; Then a - gain bright

eyes are gleam - ing With the love once in them shone, Then like

THE VOICES THAT ARE GONE

poco rit.

mu - sic heard when dream - ing, Come the voi - ces..... that are gone.

pp **СВОБОД.**

Once a - gain bright eyes are gleam - ing With the light that in them shone,

pp

dolce.

Then like mu - sic heard when dream - ing, Come the voi - ces.... that are gone.

dolce. *pp*

dolce. *pp*

mf

The musical score is written for voice and piano. It consists of six systems of music. The first system shows the vocal line and piano accompaniment for the first line of text. The second system continues the vocal line and piano accompaniment for the second line of text. The third system continues the vocal line and piano accompaniment for the third line of text. The fourth system continues the vocal line and piano accompaniment for the fourth line of text. The fifth system continues the vocal line and piano accompaniment for the fifth line of text. The sixth system shows the final piano accompaniment for the piece.

2 Sweet as wood dove's note when calling
To her mate, as night draws on,
Soft as snow-flake lightly falling,
Come the voices that are gone.
Voices heard in days of childhood
Softly at the hour of prayer,
Or loud ringing through the wildwood
When the young heart knew no care.

3 So when life's bright sun is setting
And its day is well-nigh done,
May there be no vain regretting
Over memories I would shun;
But when death is o'er, to meet me
Maysome much-lov'd forms come on,
And the first sounds that shall greet me
Be the voices that were gone!

THE VOICE OF BY-GONE DAYS

Poco andante.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

1. Ah! the voice of by-gone days, Will come back a - gain, Whis - per - ing to the

The first system of the vocal melody is shown on a single staff. The piano accompaniment is shown on two staves below. The lyrics are: "1. Ah! the voice of by-gone days, Will come back a - gain, Whis - per - ing to the".

wea - ry - heart - ed Many a sooth - ing strain. Youth - ful fan - cy thee re - turns,

The second system of the vocal melody is shown on a single staff. The piano accompaniment is shown on two staves below. The lyrics are: "wea - ry - heart - ed Many a sooth - ing strain. Youth - ful fan - cy thee re - turns,".

Child - ish hope the bosom burns, Joy, that manhood coldly spurns, Then flows in memory's

The third system of the vocal melody is shown on a single staff. The piano accompaniment is shown on two staves below. The lyrics are: "Child - ish hope the bosom burns, Joy, that manhood coldly spurns, Then flows in memory's". The piano part ends with the instruction "ad lib.".

sweet re - frain. Ah! the voice of by - gone days Will come back a - gain,

The fourth system of the vocal melody is shown on a single staff. The piano accompaniment is shown on two staves below. The lyrics are: "sweet re - frain. Ah! the voice of by - gone days Will come back a - gain,".

THE VOICE OF BY-GONE DAYS

Whisp'ring to the wea-ry-hearted Many a soothing strain.
ritard.

2 Ah! the voice of by-gone days
Murmurs to my brain
Till the cherish'd forms departed
Seem to live again,
Weeping old-time sorrows o'er,
Smiling as in days of yore,
When each heart its burden bore
Of love and pity, bliss and pain.

3 Ah! the voice of by-gone days
Bids my memory rove,
To the fair and gentle being
Of my early love.
She was radiant as the light.
She was pure as dews of night,
And beloved of angels bright, [train.
She join'd their bless'd and happy

WHERE HAS LULA GONE?

Moderato.

1. Lit-tle voi-ces laugh-ing free, Laughing on the lawn, Tell me, can you an-swer me,

Where has Lu-la gone? Where is that mer-ry form, Ev-er on the move,

WHERE HAS LULA GONE?

Glanc-ing thro' calm and storm, Living beams of love! Soft rays of mel-low light

From her eyes were thrown, And her smiles were summer bright, Where has Lula gone?

ritard.

a tempo. *D.S.*

The musical score consists of three systems. The first system has a vocal line and piano accompaniment. The second system continues the vocal line and piano accompaniment, with a *ritard.* marking. The third system features a piano solo with *a tempo.* and *D.S.* markings.

2 She has left the sunny hills,
 In their blushing bloom,
 She has left the running rills
 Gushing round her home
 Far in some distant land
 She may yet be seen,
 Leading a fairy band,
 Like a fairy queen.
 Far, far my longing heart,
 On her path has flown,
 Yet no answer can impart;
 Where has Lula gone?

3 Summer days have come and gone,
 Starry nights have passed,
 Many dreams of hope have flown,
 Since I saw her last,
 Roaming in rapture wild
 On the mountain side,
 Smiling when roses smiled,
 Sighing when they died,
 Wild as the honey bee,
 Gentle as the fawn,
 Fairer than the dawn was she;
 Where has Lula gone?

WHERE IS THY SPIRIT, MARY?

Adagio non troppo.

The musical score is for a piano piece in G major and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Adagio non troppo.* The score consists of two systems of piano accompaniment.

WHERE IS THY SPIRIT, MARY?

1 Where is thy spirit, Ma-ry? Dwells it in the air? Friends thou hast for -
 2. Where is thy spirit, Ma-ry? Watching while we sleep? Dost weep for those who

sa - ken Fond - ly deem 'tis ling - 'ring there! I heard an old time
 wept for thee? Do an - gels ev - er weep? The au-tumn leaf had

bal - lad low And plaintive was the strain, So pure and clear I
 wilt - ed Ere thou hadst lost thy bloom, But when that leaf had

seem'd to hear Thy gen - tle voice a - gain. She who sang was
 left its stem, It set - tled on thy tomb. Spring birds now re -

piu mosso.

WHERE IS THY SPIRIT, MARY?

love-ly, She was in - no - cent and fair, And I said, if an - gels
 turn-ing, With their mu-sic fill the air, And we know by that sweet

guard us, Thy sweet spir - it lin - gers there.
 warn - ing That thy spir - it lin - gers there.

The musical score for 'Where is Thy Spirit, Mary?' consists of three systems. The first system contains the first line of lyrics. The second system contains the second line of lyrics. The third system is a piano solo section with no lyrics. The score is written in G major and 4/4 time, with a vocal line in the upper staff and piano accompaniment in the lower staves.

WILLIE MY BRAVE

Moderato.

On the lone - ly sea - beat shore A maid - en fair was weep-ing,...

The musical score for 'Willie My Brave' consists of two systems. The first system is a piano introduction marked 'Moderato.' The second system contains the first line of lyrics. The score is written in D minor and 4/4 time, with piano accompaniment in the lower staves.

WILLIE MY BRAVE

Call - ing one who far a - way Be - neath the wave was sleep - ing,

Thus her sad un - chang - ing strain Float - ed ev - er on the main—

Come o'er the bil - low, Ride on the wave Come while the wind bloweth, Willie my brave!

mf

2 He said his bark would soon return,
 And with a kiss they parted;
 But when a year had passed away,
 She then grew weary-hearted;
 Oh, 'twas sad, from day to day,
 To hear the maiden's plaintive lay:
 Come o'er the billow,
 Ride on the wave,
 Come while the wind bloweth,
 Willie my brave!

3 None who knew the maiden's grief,
 And saw her heart's devotion,
 Would tell her of the fragile bark
 That sank beneath the ocean;
 But when all hope had passed away,
 Her life breathed forth its parting lay:
 Come over the billow,
 Ride on the wave,
 Come while the wind bloweth,
 Willie my brave!

WILLIE HAS GONE TO THE WAR

Moderato.

First system of piano introduction. Treble clef, bass clef. Dynamics: *f* (forte) in both staves.

Second system of piano introduction. Treble clef, bass clef. Dynamics: *f* (forte) in both staves.

1. The blue bird is sing-ing his lay To all the sweet flow'rs of the dale, The
 2. 'Twas here, where the lily bells grow, I last saw his no-ble young face, And

Piano accompaniment for the first vocal line. Treble clef, bass clef. Dynamics: *p* (piano) in both staves.

wild bee is roam-ing at play, And soft is the sigh of the gale; I
 now while he's gone to the foe, Oh! dear-ly I love the old place; The

Piano accompaniment for the second vocal line. Treble clef, bass clef.

stray by the brookside a-lone, Where oft we have wander'd be-fore, And
 whis-per-ing wa-ters re-peat The name that I love o'er and o'er, And

Piano accompaniment for the third vocal line. Treble clef, bass clef.

WILLIE HAS GONE TO THE WAR

weep for my lov'd one, my own, My Wil-lie has gone to the war!
dai - sies that nod at my feet, Say, Wil-lie has gone to the war!

CHORDS.

Wil-lie has gone to the war, Wil-lie, Willie, my lov'd one, my own;

Wil-lie has gone to the war, Wil-lie, Wil-lie, my lov'd one, is gone!

ff

3 The leaves of the forest will fade,
The roses will wither and die,
But spring to our home in the glade
On fairy-like pinions will fly;

And still I will hopefully wait
The day when these battles are o'er,
And pine like a bird for its mate,
Till Willie comes home from the war!

WHEN THIS DREADFUL WAR IS ENDED

Moderato, con espressione.

The piano introduction consists of two staves. The right hand plays a series of ascending eighth notes, starting on G4 and ending on D5. The left hand plays a steady eighth-note accompaniment, starting on G3 and ending on D4. The key signature is one sharp (F#) and the time signature is 2/4.

1. When this dread-ful war is end-ed, I will come a-gain to

The first system of the vocal melody shows the first line of lyrics. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The key signature is one sharp and the time signature is 2/4.

you, Tell me, dear-est, ere we sev-er, Tell me, tell me you'll be true. Though to

The second system of the vocal melody shows the second line of lyrics. The vocal line continues on a single staff with a treble clef. The piano accompaniment continues on two staves. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The key signature is one sharp and the time signature is 2/4.

oth-er scenes I wan-der, Still your mem-ry pure and bright In my

The third system of the vocal melody shows the third line of lyrics. The vocal line continues on a single staff with a treble clef. The piano accompaniment continues on two staves. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The key signature is one sharp and the time signature is 2/4.

WHEN THIS DREADFUL WAR IS ENDED

heart will ev - er lin - ger, Shining with un - dy - ing light; Do not weep, love, sit be -

- side me, Whisper gen - tle words of cheer, Be not mournful now, my dar - ling, Let me

kiss a - way each tear.

CHORUS. *Cheerfully.*

How happy I will feel if I but know That you'll contented be, I'll

WHEN THIS DREADFUL WAR IS ENDED

never, never have one pang of woe, While you are true to me.

Org......

The musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'never, never have one pang of woe, While you are true to me.' The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

2 On the gory field of battle
Your sweet voice will nerve my hand,
And when weary, sad or wounded,
Your fair image near me stand.
In my visions, like some angel,
You will turn my grief to bliss;
On my pale and fevered forehead
I will often feel your kiss.
Our dear native land's in danger
And we'll calmly bide the time
Till this dreadful war is over,
And the bells of peace shall chime.

3 When this dreadful war is ended,
(Soon I hope the day will come),
Love's own star will lead my footsteps
Safely back to you and home.
Oh! what joy again to meet you
When the threat'ning storm is past,
And the flag our foes have planted
Flies in shreds upon the blast.
Farewell! farewell! best and dearest,
Do not let your heart repine,
Though the sky may now be gloomy
Soon the sun will brightly shine.

WAS MY BROTHER IN THE BATTLE ?

Moderato.

1. Tell me, tell me, wea-ry sol-dier, From the rude and stir-ring wars, Was my

The musical score is in a moderate tempo. It features a vocal line and a piano accompaniment. The piano accompaniment has a simple, steady bass line and a treble line with chords and a melodic line. The vocal line begins with the lyrics '1. Tell me, tell me, wea-ry sol-dier, From the rude and stir-ring wars, Was my'.

WAS MY BROTHER IN THE BATTLE?

broth - er in the bat - tle where you gained those no - ble scars? He was

The first system of music features a vocal line in a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are "broth - er in the bat - tle where you gained those no - ble scars? He was". Below the vocal line is a piano accompaniment consisting of a right-hand treble clef and a left-hand bass clef. The piano part includes a melodic line in the right hand and a bass line in the left hand, with some chords marked with an 'x'.

ev - er brave and val - iant, and - I know he nev - er fled; Was his

The second system continues the vocal line with the lyrics "ev - er brave and val - iant, and - I know he nev - er fled; Was his". The piano accompaniment continues with similar melodic and bass lines, maintaining the 2/4 time signature and one-flat key signature.

name a - mong the wound - ed or num - bered with the dead? Was my

The third system continues the vocal line with the lyrics "name a - mong the wound - ed or num - bered with the dead? Was my". The piano accompaniment continues with similar melodic and bass lines, maintaining the 2/4 time signature and one-flat key signature.

broth - er in the bat - tle when the tide of war ran high? You would

The fourth system concludes the vocal line with the lyrics "broth - er in the bat - tle when the tide of war ran high? You would". The piano accompaniment continues with similar melodic and bass lines, maintaining the 2/4 time signature and one-flat key signature.

WAS MY BROTHER IN THE BATTLE?

know him in a thou-sand by his dark and flash-ing eye. Tell me,

tell me, wea-ry sol-dier, will he nev-er come a-gain, Did he

suf-fer 'mid the wound-ed or die a-mong the slain?

Solo.....

- 2 Was my brother in the battle when the noble Highland host
Were so wrongfully outnumbered on the Carolina coast?
Did he struggle for the Union 'mid the thunder and the rain,
Till he fell among the brave on a bleak Virginia plain?
Oh, I'm sure that he was dauntless and his courage ne'er would lag,
While contending for the honor of our dear and cherished flag.
- 3 Was my brother in the battle when the flag of Erin came
To the rescue of our banner and protection of our fame,
While the fleet from off the waters poured out terror and dismay,
Till the bold and erring foe fell like leaves on Autumn day?
When the bugle called to battle and the cannon deeply roared,
Oh! I wish I could have seen him draw his sharp and glittering sword.

'WAY DOWN IN CAIRO

Moderato.



Piano introduction in 2/4 time, featuring a melody in the right hand and a rhythmic accompaniment in the left hand.

1. Oh! la - dies, don't you blush When I come out to play; I

A la Banjo.



Vocal line and piano accompaniment for the first line of the song. The piano part features a banjo-style accompaniment.

on - ly mean to please you all, And den I'se guine a - way.



Vocal line and piano accompaniment for the second line of the song. The piano part continues with the banjo-style accompaniment.

CHORUS.

I hear my true - lub weep, I hear my true - lub sigh,



Vocal line and piano accompaniment for the chorus. The piano part features a more traditional accompaniment style.

'WAY DOWN IN CAIRO

'Way down in Ca - i ro dis nig - ga's guine to die.

The musical score for 'Way Down in Cairo' consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef, and the piano accompaniment is in two staves (treble and bass clefs). The tempo is not explicitly marked, but the style is characteristic of early 20th-century blues or jazz.

2 Sometimes de nigga's life is sad,
Sometimes his life is gay,
When de work don't come too-hard
He's singin' all de day.

3 Now we libs on de fat ob de land,
Now we libs on de lean,
When we hab no cake to bake
We sweep de kitchen clean.

4 Massa bought a bran new coat
And hung it on de wall,
Dis nigga's guine to take dat coat,
And wear it to de ball.

5 All de ladies in de land,
And all de gemmen, too,
Am guine to hear de darkey band,
And see what dey can do.

WILLIE, WE HAVE MISSED YOU

Moderato.

The musical score for 'Willie, We Have Missed You' begins with a piano introduction. The tempo is marked 'Moderato.' The score is in a single system with a treble clef for the vocal line and two staves (treble and bass clefs) for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.

1. Oh! Wil-lie is it you, dear, Safe, safe at home? They did not tell me true, dear; They

The musical score for the first line of the song 'Willie, We Have Missed You' includes a vocal line and a piano accompaniment. The piano accompaniment features a steady, rhythmic pattern in the right hand and a more active bass line in the left hand.

said you would not come. I heard you at the gate, And it made my heart re-joyce; For I

The musical score for the second line of the song continues the vocal line and piano accompaniment. The piano accompaniment maintains its rhythmic pattern, providing a steady accompaniment for the vocal line.

WILLIE, WE HAVE MISSED YOU

knew that welcome foot-step And that dear famil-iar voice, Making mu-sic on my ear In the

lone - ly midnight gloom : Oh ! Wil - lie we have missed you ; Wel - come, welcome home !

1 We've longed to see you nightly,
 But this night of all;
 The fire was blazing brightly
 And lights were in the hall.
 The little ones were up
 'Till 'twas ten o'clock and past,
 Then their eyes began to twinkle,
 And they've gone to sleep at last;
 But they listened for your voice
 Till they thought you'd never come;—
 Oh! Willie we have missed you;
 Welcome, welcome home!

2 The days were sad without you,
 The nights long and drear;
 My dreams have been about you;
 Oh! welcome, Willie dear!
 Last night I wept and watched
 By the moonlight's cheerless ray,
 'Till I thought I heard your foot step,
 Then I wiped my tears away;
 But my heart grew sad again
 When I found you had not come;—
 Oh! Willie, we have missed you;
 Welcome, welcome home!

WE ARE COMING, FATHER ABRAAM



1. We are com - ing, Fath - er A - braam, three hundred thousand more, From
 2. If you look a - cross the hill - tops, that meet the northern sky, Long

The first two lines of the song are shown with vocal lines and piano accompaniment. The piano part features a consistent accompaniment of chords and eighth notes.

Mis - sis - sip - pi's wind - ing stream and from New England's shore; We leave our plows and
 mov - ing lines of ris - ing dust your vis - ion may de - scri; And now the wind an

The third line of the song continues the vocal melody and piano accompaniment.

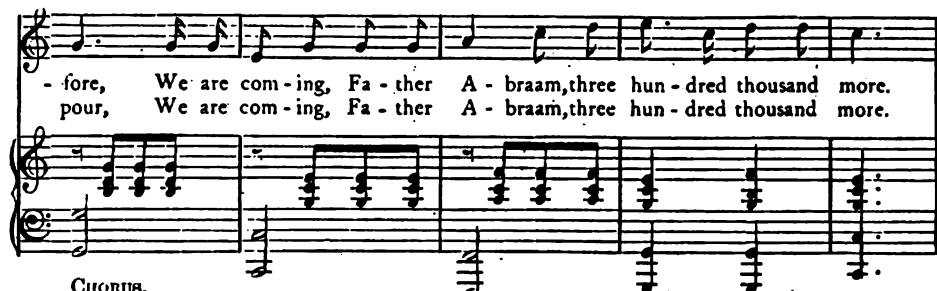
work - shops, our wives and children dear, With hearts too full for ut - ter - ance, with
 in - stant tears the cloud - y veil aside, And floats a - loft our spangled flag in

The fourth line of the song continues the vocal melody and piano accompaniment.

but a si - lent tear; We dare not look be - hind us, but stead - fast - ly be
 glo - ry and in pride; And bayonets in the sunlight gleam, and bands brave mu - sic

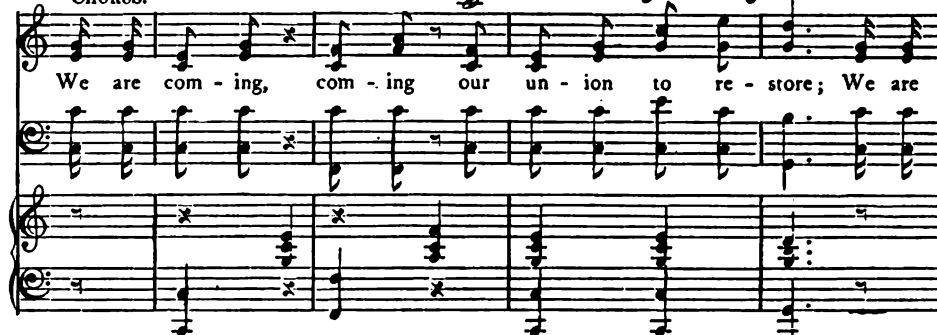
The fifth line of the song concludes the vocal melody and piano accompaniment.

WE ARE COMING, FATHER ABRAAM



- fore, We are com - ing, Fa - ther A - braam, three hun - dred thousand more.
pour, We are com - ing, Fa - ther A - braam, three hun - dred thousand more.

CHORUS.



We are com - ing, com - ing our un - ion to re - store; We are



com - ing, Fa - ther A - braam, with three hun - dred thous - and more.



- 3 If you look up all our valleys, where the growing harvests shine,
You may see our sturdy farmer boys fast forming into line:
And children from their mothers' knees are pulling at the weeds,
And learning how to reap and sow, against their country's needs;
And a farewell group stands weeping at every cottage door,
We are coming, Father Abraam, three hundred thousand more.
- 4 You have called us, and we're coming, by Richmond's bloody tide,
To lay us down for freedom's sake, our brother's bones beside;
Or from foul treason's savage group to wrench the murd'rous blade,
And in the face of foreign foes its fragments to parade;
Six hundred thousand loyal men and true have gone before,
We are coming, 'Father Abraam, three hundred thousand more.

WE'VE A MILLION IN THE FIELD

Moderato.

1. The flags are fly-ing And brave men dy-ing, The din of the bat-tle is re-

- vealed; The U - nion's quak-ing, The land is shak-ing With the

CHORUS.

tramp of a mil-lion in the field. We've a mil - lion in the field, A

WE'VE A MILLION IN THE FIELD

mil - lion in the field, While our flag is slight-ed, With hearts u - nit - ed, We can
bring a mil-lion more to the field.

The musical score consists of three systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are placed below the vocal line.

2 We were peaceful hearted
In days departed, [cealed,
While foes kept their blighting plans con- They know that the Union is their shield,
But they now must weather And they'll do their duty
The storms they gather, In all its beauty, [field.
For they must meet a million in the field. When they find we've a million in the

WHAT MUST A FAIRY'S DREAM BE ?

dolce.

The musical score is for a piano piece in 8/8 time. It features a single grand staff with treble and bass clefs. The tempo/mood marking 'dolce.' is written above the first few notes.

WHAT MUST A FAIRY'S DREAM BE ?

1. What must a fai - ry's dream be, Who drinks of the morn - ing dew? Would she
2. What must a fai - ry's dream be, Who sleeps when the mer - maid sings? Would she

think to fly Till she reach'd the sky And bathe in its lakes of blue, Or
rob the night Of her jew - els bright, To span - gle her silv - 'ry wings?

gath - er bright pearls from the depths of the sea—What must the dream of a fai - ry be?
Rock'd on the wind 'bove the land and the sea, What can the dream of a fai - ry be?

3 What must a fairy's dream be
When storms in their anger cry?
Would she madly chase
In the wind's embrace,
The lightning gleaming by, [glee,
Or seize on its flash with a child-like
What must the dream of a fairy be?

4 What must a fairy's dream be
When midsummer breezes play?
Would she proudly sail
On the perfumed gale
To welcome the dawn of day? [free:
I know that her visions are sportive and
What must the dream of a fairy be?

WHEN OLD FRIENDS WERE HERE



Sva.....

1. When
2. When
loc.

The first two vocal entries are shown on a single staff. The first entry is marked 'Sva' and the second is marked 'loc.'. The piano accompaniment continues with chords and eighth notes.

old friends were here, In days that are flown, How fond were the hands Which
old friends were here We roamed o'er the hills, We sang mer-ry songs, As

The first vocal line is written on a single staff with lyrics underneath. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

oft clasp'd my own, The path-ways of life Were pleasures sun-ny hue, And
free as the rills, But Time on its wave Has rude-ly borne a - way The

The second vocal line is written on a single staff with lyrics underneath. The piano accompaniment continues with chords and single notes.

WHEN OLD FRIENDS WERE HERE

voi - ces were near, With tones warm and true. All are gone! No
 fair dew - y flow'rs Of life's ear - ly day. All are gone! No

loved one's near! I weep for the hap - py days When old friends were here, When
 loved one's near! I weep for the hap - py days When old friends were here, When

old friends were here, Those gen - tle friends so dear! I weep for the happy days When
 old friends were here, Those gen - tle friends so dear! I weep for the happy days When

old friends were here!
 old friends were here!

Son..... loco.

WHY HAVE MY LOVED ONES GONE?

Moderato.

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody begins with a half note chord of F major (F-A-C), followed by a series of quarter notes: G, A, B-flat, C, D, E-flat, F. The bass line consists of a steady eighth-note accompaniment: C, B-flat, A, G, F, E-flat, D, C. The second system continues the melody with a half note chord of F major, followed by quarter notes: G, A, B-flat, C, D, E-flat, F. The bass line continues with the same eighth-note accompaniment.

1. Why have my loved ones gone, Like the dew 'neath the ear - ly sun?
2. Why have my loved ones gone, From the joys and the pains of life?

The vocal melody for the first two lines of lyrics is written in the treble clef. It begins with a half note chord of F major, followed by quarter notes: G, A, B-flat, C, D, E-flat, F. The piano accompaniment in the bass clef consists of a steady eighth-note accompaniment: C, B-flat, A, G, F, E-flat, D, C.

Why am I left a - lone, While all their troubles here are done? My
Why do I still live on, A - lone to bat - tle in the strife? A -

The vocal melody for the third and fourth lines of lyrics is written in the treble clef. It begins with a half note chord of F major, followed by quarter notes: G, A, B-flat, C, D, E-flat, F. The piano accompaniment in the bass clef consists of a steady eighth-note accompaniment: C, B-flat, A, G, F, E-flat, D, C.

days of youth have pass'd away And the shades of life are near, But I
- lone, to struggle in the fray, Till my earth - ly cares are done; While the

The vocal melody for the fifth and sixth lines of lyrics is written in the treble clef. It begins with a half note chord of F major, followed by quarter notes: G, A, B-flat, C, D, E-flat, F. The piano accompaniment in the bass clef consists of a steady eighth-note accompaniment: C, B-flat, A, G, F, E-flat, D, C.

WHY HAVE MY LOVED ONES GONE?

still remain to mourn the happy days When dear de-parted friends were here.
young, the fair have vanished from the day, Be-fore their sorrows had be-gun.

CHORUS.

Why have my loved ones gone, Gone to return no more—

Calm - ly glid - ing o'er a Summer sea Whilst I'm left plodding on the shore?

Repeat pp.

3 Why have my loved ones gone,
While the Springtime is on the breeze?
Gilding the hillside lawn,
And breathing music thro' the trees!

The birds are singing in the air,
And the flow'rs are in their bloom;
All things around are beautiful and fair,
But still my spirit lies in gloom.

WHY NO ONE TO LOVE?

Moderato.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

1. No one to love in this beau-ti - ful world, Full of warm hearts and bright beaming

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "1. No one to love in this beau-ti - ful world, Full of warm hearts and bright beaming".

eyes?..... Where is the lone heart that noth - ing can find That is

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "eyes?..... Where is the lone heart that noth - ing can find That is".

love - ly be - neath the blue skies;..... No one to

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "love - ly be - neath the blue skies;..... No one to".

WHY NO ONE TO LOVE?

love! No one to love! Why no one to

love?..... What have you done in this beau - ti - ful

world, That you're sigh - ing of no one to love?.....

- | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2 Dark is the soul that has nothing to dwell on!
 How sad must its brightest hours prove!
 Lonely the dull brooding spirit must be
 That has no one to cherish and love.
 No one to love!
 No one to love!
 Why no one to love? [world,
 What have you done in this beautiful
 That you're sighing of no one to love?</p> | <p>3 Many a fair one that dwells on the earth
 Who would greet you with kind words
 of cheer, [pleasures
 Many who gladly would join in your
 Or share in your grief with a tear.
 No one to love!
 No one to love!
 Why no one to love? [tiful world,
 Where have you roamed in this beau-
 That you're sighing of no one to love?</p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

WILT THOU BE GONE, LOVE?

DUETT.

Moderato.

poco. p *Pod.* *Pod.* *Pod.* *Pod.* *Pod.*

JULIET. *Cou expressions.*

Wilt thou be gone, wilt thou be
gone, love, gone, love, from me? Stay! 'tis the night - in - gale that
sings in yon - der tree. * Deem not 'tis the lark, love; day is not yet
near, Be - lieve me, 'tis the nightingale whose song hath pierced thine ear. Wilt thou be

Filard.

WILT THOU BE GONE, LOVE?

gone, wilt thou be gone, love, wilt thou be gone from me? Stav! 'tis the
tempo.

ROMEO. I must be gone, love, I must be gone from thee. 'Tis not the

f tempo.

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first line of music includes the lyrics 'gone, wilt thou be gone, love, wilt thou be gone from me? Stav! 'tis the' with a 'tempo.' marking below the vocal line. The second line includes 'ROMEO. I must be gone, love, I must be gone from thee. 'Tis not the'. The piano accompaniment begins with a 'f tempo.' marking.

night - in-gale that sings in yon - der tree. Love, 'tis the night-in - gale,

night - in-gale that sings in yon - der tree. 'Tis the lark, 'tis the

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with 'night - in-gale that sings in yon - der tree. Love, 'tis the night-in - gale,' and 'night - in-gale that sings in yon - der tree. 'Tis the lark, 'tis the'. The piano accompaniment continues with a steady accompaniment.

Love, 'tis the night - in-gale, Love, 'tis the night - in-gale that sings in yon - der
ad lib.

lark, 'tis the lark, 'tis the lark, love, that sings in yon - der

ad lib.

Detailed description: This system contains the final two lines of the musical score. The vocal line concludes with 'Love, 'tis the night - in-gale, Love, 'tis the night - in-gale that sings in yon - der' and 'lark, 'tis the lark, 'tis the lark, love, that sings in yon - der'. The piano accompaniment concludes with a 'ad lib.' marking.

WILT THOU BE GONE, LOVE?

tree. Wilt thou be gone, wilt thou be gone, love, gone, love, from
tempo.
 tree. I - must be gone, I must be gone, love, gone, love, from

tempo.

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The tempo marking 'tempo.' appears above the first vocal staff and below the piano staff.

me, gone, love, from me?.....
 thee, gone, love, from thee.....

Detailed description: This system continues the vocal lines and piano accompaniment. The vocal staves end with dotted lines indicating a continuation of the melody. The piano accompaniment continues with chords and moving lines.

ROMEO.
 It is the lark, the herald of the

f

Detailed description: This system begins with the character Romeo's entrance. The vocal staff has a rest followed by the text. The piano accompaniment features a dynamic marking of 'f' (forte) and includes a prominent arpeggiated figure in the right hand.

morn, love; no night-in-gale. See! the clouds are bright'ning, the

Detailed description: This system continues the vocal lines and piano accompaniment. The vocal staves have the text 'morn, love; no night-in-gale. See! the clouds are bright'ning, the'. The piano accompaniment continues with a steady accompaniment.

WILT THOU BE GONE, LOVE?

stars are grow-ing pale, Day is on yon mountain top that veils the east-ern

sky, I must be gone and live, love, or stay with thee and die, I must be *ritard.*

ritard.

JULIET. Wilt thou be gone, love, wilt thou be gone from me? Stay! 'tis the *tempo.*

gone, I must be gone, love, I must be gone from thee. 'Tis not the

f tempo.

night - in-gale that sings in yon - der tree. Love, 'tis the night-in - gale,

night - in-gale that sings in yon - der tree. 'Tis the lark, 'tis the

WILT THOU BE GONE, LOVE ?

Love, 'tis the night-in-gale, Love, 'tis the night-in-gale that sings in yon - der
ad lib.

lark, 'tis the lark, 'tis the lark, love, that sings in yon - der
ad lib.

tree, Wilt thou be gone, wilt thou be gone, love, wilt thou be gone, love, from me ?
tempo. *ri - tar - dum do.*

tree, I must be gone, I must be gone, love, I must be gone, love, from thee.
tempo. *ri - tar - dum do.* *tempo.*

Ped. *Ped.*

THE WIFE

Moderato.

THE WIFE

1. He'll come home, he'll not for - get me, For his word is al-ways

true. He's gone to sup the dead-ly cup, And while the long night thro', He's

gone to quaff, and talk and laugh To while the drear night thro': He'll come home, he'll not for-

- get me, For his word is always true. FINALE.

- 2 He'll come home with tears and pleading
And ask me to forget. [words,
Can I be his, while he is mine
And cause him one regret?
My heart may break, but for his sake
I'll do all I can do;
He'll come home, he'll not forget me,
For his word is always true.
- 3 He'll come home with sorrow on his
That none but he can know. [heart
With pangs of that', how dearly bought!
And fears of coming woe;
He'll feel the cost of days now lost
That time can ne'er renew,
He'll come home, he'll not forget me,
For his word is always true.

WILT THOU BE TRUE?

Moderato.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

1. Wilt thou be true, dear - est, to me,
2. Wilt thou be true, though fate should bring

The first two lines of the song are shown with vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

Though I may wan - der far off from thee? O - ver my heart
Tem - pests and sor - rows, cloud - ing our spring? Life's ro - ses fair

The third and fourth lines of the song are shown with vocal melody and piano accompaniment. The piano part continues with the same eighth-note accompaniment and chordal structure.

no gloom will come, If thou art faith - ful wher - e'er I roam,
now gem our way, Wilt thou be con - stant should these de - cay?

The fifth and sixth lines of the song are shown with vocal melody and piano accompaniment. The piano part concludes with the same accompaniment style.

WILT THOU BE TRUE?

Still in my dreams thy an - gel face Smil - ing thro' tear-drops
 Hope's gen - tle star beam - ing so bright, Though fond - ly trust - ed

p ad lib.

fond - ly I'll trace; Thy voice will cheer life's jour - ney thro';
 may take its flight, Should want and woe our steps pur - sue,

tempo.

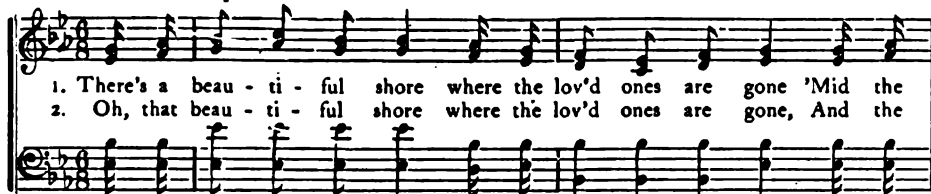
Wilt thou be true, love, wilt thou be true?
 Wilt thou be true, love, wilt thou be true?

And. loco.

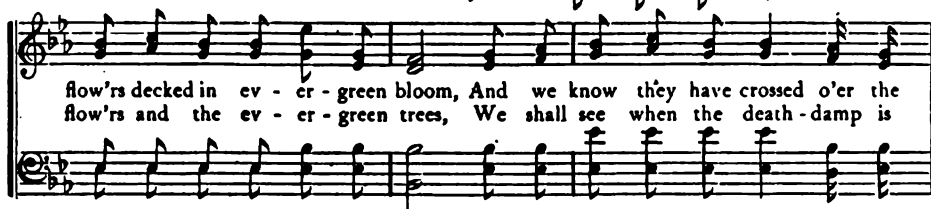
2 Wilt thou be true though lips of scorn, Wilt thou be true? Doubt swiftly flies
 Seek to revile me when I am gone? Whilst I am gazing into thine eyes,
 Say, wilt thou weep when evening falls, Thro' tearful gleams, thro' tender blue,
 As busy mem'ry my form recalls? Sweetly they whisper thou wilt be true!

THE BEAUTIFUL SHORE

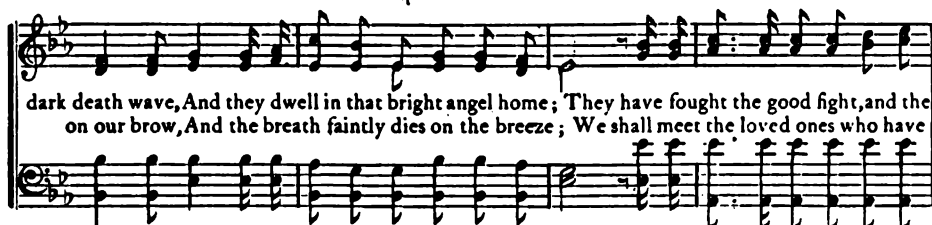
Moderato con espressione.



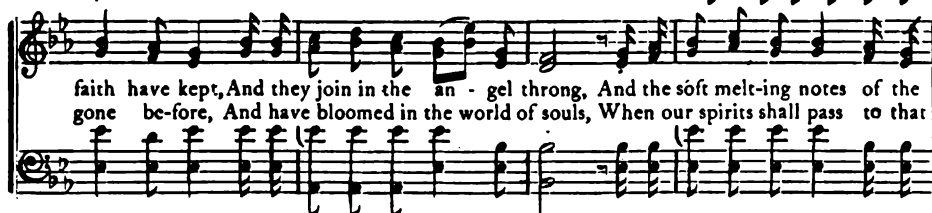
1. There's a beau - ti - ful shore where the lov'd ones are gone 'Mid the
2. Oh, that beau - ti - ful shore where the lov'd ones are gone, And the



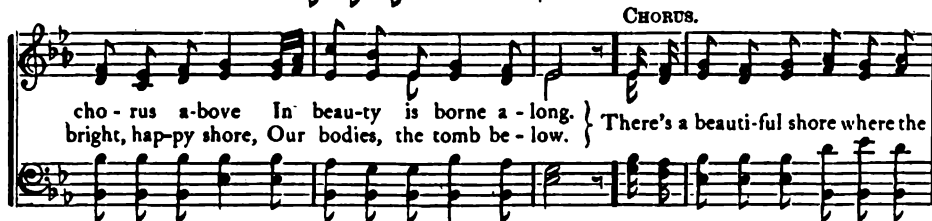
flow'rs decked in ev - er - green bloom, And we know they have crossed o'er the
flow'rs and the ev - er - green trees, We shall see when the death - damp is



dark death wave, And they dwell in that bright angel home; They have fought the good fight, and the
on our brow, And the breath faintly dies on the breeze; We shall meet the loved ones who have



faith have kept, And they join in the an - gel throng, And the soft melt - ing notes of the
gone be - fore, And have bloomed in the world of souls, When our spirits shall pass to that



CHORUS.

cho - rus a - bove In beau - ty is borne a - long. } There's a beau - ti - ful shore where the
bright, hap - py shore, Our bodies, the tomb be - low. }



loved ones are gone, A beau - ti - ful shore where the lov'd ones are gone.

3 To that beautiful shore-where the loved We must bear the good part, must not
ones are gone, shrink from toil,

To the flowers and the evergreen glade, Till the pilot shall bear us o'er, [blest.
We shall one day pass, like the brave of To the union of hearts in the land of the
And bask in the beautiful shade, [yore, Where parting shall come no more.

OH! 'TIS GLORIOUS

1. { When our earth - ly sun is set - ting, And its glo - ry fad - ing fast ; }
 1. { When our life's long looked for eve - ning With its shad - ows comes at last— }
 2. { When the tear - drops fast are flow - ing, And our hearts are torn with grief ; }
 2. { When for all our sor - rows, vain - ly We at - tempt to find re - lief. }

CHORUS.

Oh! 'tis glo - rious, Oh! 'tis glo - rious, To en - ter in the sweet re - frain,

Oh! 'tis glo - rious, Oh! 'tis glo - rious, To know we'll meet a - gain.

- 3 When the cold sweat of the dying
 Hangs in drops upon our face;
 And a secret voice assures us
 We have almost run our race.
- 4 When the friends we love are standing
 Round our lonely, dying bed,
 And we take our farewell parting
 Ere the spark of life has fled.

LITTLE ELLA'S AN ANGEL

QUARTET OR SEMICHORUS.

1. Lit - tle El - la's an an - gel in the skies, Sing, mer - ri - ly sing.
Inst.

SOLO.

QUARTET OR SEMICHORUS.

Come, broth - er and sis - ter, cease your sighs, Sing, mer - ri - ly sing.
Inst.

LITTLE ELLA'S AN ANGEL

FULL CHORUS. *For last verse repeat Chorus pp.*

Sing, mer - ri - ly sing, Let the cho - rus joy - ful - ly ring! Lit - tle
El - la's an an - gel in the skies, Sing, mer - ri - ly sing

- (2) Never weep for the angel that's free from
Sing, merrily sing. [tears:
Never sigh for the blest that have left all
Sing, merrily sing. [fears:
(3) She has gone while her spirit from sin was
Sing, merrily sing. [free
To a region of love and melody:
Sing, merrily sing.
- (4) Little Ella was truthful, good, and kind:
Sing, merrily sing.
Little Ella was blest in heart and mind:
Sing, merrily sing.
(5) Little Ella has left us full of love:
Sing, merrily sing,
Let us follow her up to the realms above:
Sing, merrily sing.

WILLIE'S GONE TO HEAVEN

DUET. SEMICHORUS. SEMICHORUS.

1. Little Willie's gone to heaven, Praise the Lord! All his sins have been forgiven, Praise the Lord!
2. Little Willie murmured never, Praise the Lord! Wil-jie's soul will live forever, Praise the Lord!

Inst.

Lively. FULL CHORUS.

Joy - ful let your voic - es rise, Do not come with tear - ful eyes,
Wil - lie's dwell - ing in the skies, Wil - lie's gone to heav - en.

3 In departing he was cheerful,
Praise the Lord!
He was hopeful, never fearful,
Praise the Lord!

4 All the light on him has broken,
Praise the Lord!
That from Christ was kindly spoken,
Praise the Lord!

THERE IS A LAND OF LOVE

Moderato.

1. There is a land of love, Where the pure and ho - ly rest,

Far in the realms a - bove, In joy and glad-ness ev - er drest; A

land of beau-ty and de-light, Where the streets are paved with gold; Where ce -

- les - tial flow'rs are blooming fair and bright, And all is glorious to be-hold.

f CHORUS. *Last verse repeat Chorus pp.*

There is a land of love, O - ver on Ca-naan's shore; There the soul in

Christ may sweet-ly rest, And nev - er, nev - er leave it more.

2 There is a land of love
On the shores of the crystal sea;
There may the spirit rove,
From earthly trials ever free;
A land where tears are wiped away,
Where the blind their God behold,
Where the lame may walk along the
heavenly way,
And the bondman ne'er again be sold!

3 There is a land of love
Where the soul of the ransomed sings;
There may the weary dove [wings;
From earthly wanderings fold her
A land of truth and glory bright,
Where the pangs of death ne'er come;
Where Christ himself will be the 'only
light!
Oh! may I call that land my home!

LEAVE ME WITH MY MOTHER

SOLO. **CHORUS.**

1. Leave me with my mother, for her voice is sweet, Sweet-est, sweetest mel - o - dy.
 2. Leave me with my mother, for I love her more, Far more, far more than you know,

Inst.

SOLO. **CHORUS.**

Leave me with my mother, for she clings to me, Fond ly fond-ly clings to me!
 Leave me with my mother, for her heart is pure, Pur - er, pur - er than the snow.

Inst.

- 3 Leave me with my mother and her prayers of love,
 Fervent, fervent prayers of love.
 Leave me with my mother, she is heard above,
 Kindly, kindly heard above.

HE LEADETH ME BESIDE STILL WATERS

1 "He lead-eth me," oh! blessed thought! Oh! words with heavenly comforts fraught, What-
 2. Sometimes, 'mid scenes of deep-est gloom, Sometimes, where E - den's bow-ers bloom; By

- e'er I do, wher-e'er I be, Still 'tis God's hand that lead - eth me.
 wa - ters still, o'er troub-led sea, Still 'tis God's hand that lead - eth me.

CHORUS.

He lead-eth me! He lead-eth me! By His own hand He lead-eth me.

- 3 Lord, I would clasp Thy hand in mine, 4 And when my task on earth is done,
 Nor ever murmur or repine, When by Thy grace the victory's won:
 Content, whatever lot I see, E'en death's cold wave I will not flee,
 Since, 'tis God's hand that leadeth me. Since God through Jordan leadeth me.

WE'LL ALL MEET OUR SAVIOUR

1. We'll all meet our Sav-our, if we keep His -sa - cred word, 'Tis the
2. Then we'll live with the an - gels where no sin can ev - er come, In a

prom - ise of the Lord, the prom - ise of the Lord, We'll all meet our
fair and hap - py home, a fair and hap - py home; And we'll sing heav'nly

Sav-our, if we keep His sa - cred word, 'Tis the promise of the Lord. A - men.
prais - es where no sin can ev - er come, In a fair and hap - py home. A - men.

- 3 He has gone from among us with a halo round Him bright,
To a land of love and light, a land of love and light,
He has gone and He calls us with a halo round Him bright.
To a land of love and light. Amen.
- 4 He is called our Redeemer for He suffered for us all,
That no penitent should fall, no penitent should fall;
He is called our Redeemer for He suffered for us all,
And we'll harken to His call. Amen.

WE'LL STILL KEEP MARCHING ON

1. { No mat - ter what temp - ta - tions As - sail us on our way, }
{ We'll still keep trav'ling on - ward A - long the heav'nly . . . way; We'll practice good to

oth - ers While liv - ing here be - low, And dai - ly pray to God each day, As

WE'LL STILL KEEP MARCHING ON

CHORUS.

march-ing on we go. We'll still keep march-ing on, march-ing on, marching
on, We'll still keep march-ing on, march-ing on to the end.

2 If enemies revile us,
We'll not revile again;
For Jesus, our example,
Once dwelt with sinful men;
He patient was and lowly,
To friend as well as foe;
Then let us strive like Him to live,
As marching on we go!

3 We'll study well the Bible
The holy word of God,
'Twill prove a lamp to guide us
Along the toilsome road.
We'll sing the songs of Zion
When in the valleys low;
Bethlehem's star will shine afar,
As marching on we go!

THE ANGELS ARE SINGING UNTO ME

1. When my moth-er's hands are o'er me spread, As I kneel, humbly praying by her
2. When I hear the silv-'ry notes of love From the birds gai-ly sing-ing in the
knee; When her gen-tle voice is round me shed, Then the angels are singing un-to me.
tree, Then I feel that God still reigns a-bove, And the an-gels are singing un-to me.

CHORUS.

Mu-sic from a-bove! Strains of joy and love, When my soul is fill'd with
mel-o-dy, Then the an-gels are sing-ing un-to me.

When the stars are in the placid sky, When I hear the laughing, gurgling stream,
And soft winds are blowing o'er the lea, Or the waves of the deep and plunging sea,
Then I feel that God still dwells on high, Then I'm lull'd into a pleasant dream,
And the angels are singing unto me. And the angels are singing unto me.

TEARS BRING THOUGHTS OF HEAVEN

1. Blame not those who weep and sigh When to sad-ness giv-en;

Kind-ly view the tear-ful eye, Tears bring thoughts of Heav-en.

- 2 When in death our friends depart,
When our hopes are riven;
Tears bring comfort to the heart,
Tears bring thoughts of Heaven.
- 3 To the suffering child of earth
Unto madness driven,
Hallowed hours when tears have birth,
Tears bring thoughts of Heaven.

SUFFER LITTLE CHILDREN TO COME UNTO ME

DUET. Asks the Questions.

1. What did our Lord and Sav-iour say When oth-ers wished to drive us a-way?
Inst.

CHORUS. Answers them.

"Suf-fer lit-tle child-ren to come un-to me, Of such is the kingdom of heav'n."

- 2 What did He say who from above [love? 4 What did He say whose Spirit shed
Came down to teach us kindness and Hope to the living, life to the dead?
- 3 What were the words of Him who bled, 5 If on His mercy we rely,
Nailed to the cross with thorns on His head? What will His words be when we die?

BURY ME IN THE MORNING, MOTHER

1. Lay me down where the grass is green, moth-er, Be-neath the wil-low shade,
2. Nev-er sor-row or sigh for me, moth-er, Tho'I fall in ear-ly years,

BURY ME IN THE MORNING, MOTHER

Where the mur-mur - ing winds will mourn, moth-er, The wreck that death has made.
For I'll be in the plea-sant land, moth-er, That's free from grief and tears.

CHORUS.

Bu - ry me in the morn - ing, And mourn not at my loss, For I'll

join the beau - ti - ful ar - my That car - ried the Sav - iour's cross.

- 3 I have heard the songs of the blest, 4 You must promise to come to me, moth-
mother, When life and hope shall fade, [er,
And angels are drawing near For there's room for you in the home,
To carry me o'er the stream, mother, mother,
That mortals dread and fear. That's far from the greenwood shade.

GIVE US THIS DAY OUR DAILY BREAD

1. Fa - ther of love, Fa - ther a - bove, Send down thy bless - ing up -
z. Hum-bly we pray, Hum - bly we say, Words that our Lord and Re -

- on each head, Shield us from pride While we here bide, Give us this
- deem - er said, Trust-ful and weak, Humbly we speak, Give us this

GIVE US THIS DAY OUR DAILY BREAD

day our dai - ly bread, Give us this day our dai - ly bread.
 day our dai - ly bread, Give us this day our dai - ly bread.

3 Make us resigned,
 Patient of mind,
 While to the throne of Thy grace we're led,
 Make us content
 With what is sent;
 Give us this day our daily bread.

4 Sinful are we,
 Thoughtless of Thee,
 While 'round our footsteps Thy care is
 Though we forget, [shed,
 Watch o'er us yet;
 Give us this day our daily bread.

SEEK AND YE SHALL FIND

1. Who has our - Re - deem - er - heard, Whose voice was good and kind?
 2 Come with gen - tle, con - trite heart, And seek the Sav - iour's grace,

Thus He spoke in ho - ly word: Seek and ye shall find.
 Come, that when from earth we part, We'll meet Him face to face.

CHORDS.

Ask and it shall be giv - en, Seek and ye shall find, Ev - 'ry pray'r is

heard in heav - en That is breathed from a truth - ful mind.

3 Every prayer is heard above
 That we sincerely feel,
 Every sigh received with love,
 When we repenting kneel.

4 Life to all our Lord has shown,
 Then be to hope resigned,
 When around you doubts are thrown,
 "Seek and ye shall find."

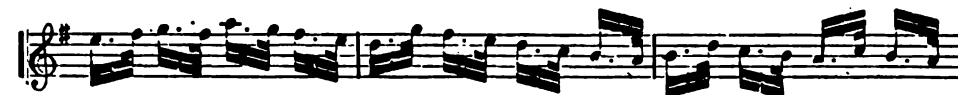
THE TIOGA WALTZ

The musical score for "The Tioga Waltz" is presented in six systems, each consisting of a treble and bass staff. The piece is in 3/4 time. The first system shows the initial piano accompaniment. The second system includes first and second endings, with the first ending leading back to the beginning of the system and the second ending leading to the next system. The third system also features first and second endings. The fourth system continues with first and second endings. The fifth system includes first and second endings. The sixth system concludes the piece with first and second endings. The notation includes various rhythmic values, accidentals, and dynamic markings.

THE TIOGA WALTZ

The musical score for "The Tioga Waltz" is presented in a standard piano arrangement format. It consists of seven systems of music, each with a treble and bass staff. The piece begins with a first and second ending bracket over the first two measures of the first system. The melody in the treble staff is characterized by eighth-note patterns and grace notes, while the bass staff provides a steady accompaniment of chords and eighth notes. The score concludes with a double bar line at the end of the seventh system.

OLD FOLKS AT HOME



OLD FOLKS QUADRILLE

1

Right and left

f

OH! BOYS, CARRY ME 'LONG.

2

Forward two.

OLD FOLKS QUADRILLE

Musical score for "Old Folks Quadrille" in 2/4 time, featuring a treble and bass clef. The piece begins with a treble clef and a key signature of one flat. The bass line consists of a steady eighth-note accompaniment. The treble line contains the melody, which includes a dynamic marking of *p* (piano) and concludes with a double bar line and the initials "D.C." (Da Capo).

NELLY BLY.

Musical score for "Nelly Bly" in 2/4 time, featuring a treble and bass clef. The piece is marked with a "3" and the instruction "Right hand across." The treble line features a triplet of eighth notes. The bass line consists of a steady eighth-note accompaniment. The piece includes dynamic markings of *f* (forte) and *p* (piano).

FAREWELL, MY LILLY DEAR.

Musical score for "Farewell, My Lilly Dear" in 2/4 time, featuring a treble and bass clef. The piece is marked with a "4" and the instruction "Forward four." The treble line contains the melody, and the bass line consists of a steady eighth-note accompaniment.

OLD FOLKS QUADRILLE



CANE - BRAKE JIG.



VILLAGE BELLS POLKA

Boldly.

f

p

f Ped.

p legerement.

Fin.....

The musical score for 'Village Bells Polka' is written for piano in 2/4 time. It consists of six systems of two staves each. The first system begins with the tempo marking 'Boldly.' and a dynamic marking 'f'. The second system continues the piece. The third system starts with a dynamic marking 'p' and includes a 'Ped.' (pedal) instruction with a star symbol. The fourth system continues the melody. The fifth system is marked 'p legerement.' and features a key signature change to one flat (B-flat). The sixth system concludes the piece with the instruction 'Fin.....'.

VILLAGE BELLS POLKA

For.

For. loco.

p

VILLAGE BELLS POLKA

The first system of the score consists of two staves. The upper staff is in treble clef and contains a melody with eighth and sixteenth notes, including slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *p* (piano) and *f* (forte).

The second system continues the piece. The upper staff features a more active melodic line with sixteenth-note patterns. The lower staff maintains a steady accompaniment. A key signature change to one flat is indicated by a double bar line with a flat symbol.

The third system shows a change in texture. The upper staff has a more complex, possibly sixteenth-note melody. The lower staff accompaniment includes some chords with natural signs, suggesting a change in voicing or a specific harmonic effect.

The fourth system returns to a similar texture to the first system, with a clear melody in the upper staff and accompaniment in the lower staff. Dynamic markings of *p* and *f* are used throughout.

The fifth system features a more rhythmic and active upper staff melody. The lower staff accompaniment is also quite active, with many chords and moving lines. The dynamic marking *f* is prominent.

The sixth system concludes the piece. The upper staff has a melodic line that ends with a final cadence. The lower staff accompaniment provides a solid harmonic base. The piece ends with a final chord in the lower staff.

VILLAGE FESTIVAL

INTRODUCTION.

The musical score is arranged in four systems, each with four staves. The instruments are: 1st Violin (top staff), Flute (second staff), 2nd Violin (third staff), and Bass (bottom staff). The key signature has one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *p*. A double bar line with repeat dots appears in the second system. The first system includes the instruction "Right & Left" with a star symbol above it. The piece concludes with a final double bar line in the fourth system.

1st Violin.

Flute.

2nd Violin.

Bass.

Right & Left.

VILLAGE FESTIVAL

Al Seg. ♩

Musical score for piano introduction of 'Village Festival'. It consists of four staves: Treble, Violin, Bass, and Cello/Double Bass. The music is in 2/4 time and features a light, rhythmic melody in the upper staves and a steady bass line in the lower staves. The tempo and mood are indicated by *Al Seg.* and a treble clef.

INTRODUCTION.

QUADRILLE No. 2.

Musical score for the introduction of 'Quadrille No. 2'. It features five staves for different instruments: 1st Violin, Flute, 2nd Violin, and Bass. The music is in 3/4 time. The 1st Violin part starts with a dynamic marking of *f* and a hairpin crescendo. The Flute part has a dynamic marking of *f*. The Bass part has a dynamic marking of *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.Piano accompaniment for the first section of 'Quadrille No. 2'. It consists of three staves: Treble, Bass, and Cello/Double Bass. The music is in 3/4 time and features a rhythmic accompaniment with a steady bass line and a more active treble line. The piano part is marked with *f* and *p*.Piano accompaniment for the second section of 'Quadrille No. 2'. It consists of three staves: Treble, Bass, and Cello/Double Bass. The music continues the rhythmic accompaniment from the previous section. The piano part is marked with *f* and *p*.

VILLAGE FESTIVAL

This section contains two systems of piano accompaniment. Each system consists of four staves: two for the right hand and two for the left hand. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first system concludes with the instruction *Al Seg.* and a repeat sign. The second system also concludes with *Al Seg.* and a repeat sign.

QUADRILLE No. 3.

INTRODUCTION.

This section contains the introduction for 'Quadrille No. 3'. It is divided into two systems. The first system includes staves for the 1st Violin, 2nd Violin, Bass, and Piano. The 1st Violin part is marked *f* and the Flute part is marked *f*. The Piano part is marked *p* and includes the instruction 'Right hand across.' with a repeat sign. The 2nd Violin part is marked *f* and the Bass part is marked *f*. The second system continues the piano accompaniment.

VILLAGE FESTIVAL

The first system of musical notation for 'Village Festival' consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in 2/4 time and features a melody with eighth and sixteenth notes, along with a steady accompaniment.

The second system of musical notation continues the piece with similar melodic and accompanimental patterns. It includes various musical notations such as slurs, accents, and dynamic markings.

The third system of musical notation concludes the 'Village Festival' piece. It features four staves, each ending with the instruction *Al Seg.* and a repeat sign. The music includes various musical notations such as slurs, accents, and dynamic markings.

QUADRILLE No. 4.

INTRODUCTION.

The introduction for 'Quadrille No. 4' is written for four instruments: 1st Violin, Flute, 2nd Violin, and Bass. The music is in 4/4 time and features a rhythmic pattern of eighth and sixteenth notes. Each instrument part is clearly labeled and includes various musical notations such as slurs, accents, and dynamic markings.

VILLAGE FESTIVAL

The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 2/4 time and features a lively melody in the upper staves and a rhythmic accompaniment in the lower staves.

The second system continues the piece with more intricate melodic lines in the upper staves and a steady accompaniment in the lower staves.

The third system shows the progression of the music, with dynamic markings such as *mf* and *f* appearing in the upper staves.

The fourth system concludes the piece with a final flourish. Each of the four staves ends with the instruction *Al Seg.* followed by a repeat sign.

VILLAGE FESTIVAL

1st Violin.
Flute.
2d Violin.
Bass.

The first system of the musical score for 'Village Festival' consists of four staves. The top staff is for the 1st Violin and Flute, the second for the 2nd Violin, and the third and fourth for the Bass. The music is in 4/4 time with a key signature of one sharp (F#). The first system contains four measures of music.

The second system of the musical score contains four measures of music for the 1st Violin/Flute, 2nd Violin, and Bass parts.

The third system of the musical score contains four measures of music for the 1st Violin/Flute, 2nd Violin, and Bass parts.

The fourth system of the musical score contains four measures of music for the 1st Violin/Flute, 2nd Violin, and Bass parts.