

MINSTREL SONGS.

OLD AND NEW.

A COLLECTION OF

WORLD-WIDE, FAMOUS
MINSTREL AND PLANTATION SONGS,

INCLUDING THE MOST POPULAR OF THE CELEBRATED

FOSTER MELODIES,

ARRANGED WITH

PIANO-FORTE ACCOMPANIMENT.

BOSTON:

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OLD FOLKS AT HOME.

3

As Sung by E. P. CHRISTY.

Written and Composed by S. C. FOSTER.

Moderato.

1. Way down up-on de Swa-nee rib-ber, Far, far a-way,
Dere's wha my heart is turn-ing eb-ber, Dere's wha de old folks stay.

The musical score is written in G major (one sharp) and common time (C). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is written in grand staff notation (treble and bass clefs). The tempo is marked 'Moderato'. The lyrics are: '1. Way down up-on de Swa-nee rib-ber, Far, far a-way, Dere's wha my heart is turn-ing eb-ber, Dere's wha de old folks stay.'

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All up and down de whole cre - a - tion, Sad - - ly I roam,

Still longing 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.

First system of musical notation, featuring a vocal line and a piano accompaniment line.

Second system of musical notation, featuring a vocal line and a piano accompaniment line.

Third system of musical notation, featuring a vocal line and a piano accompaniment line.

2. All round de lit - tle farm I wan - der'd When I was young,

Fourth system of musical notation, featuring a vocal line and a piano accompaniment line.

Den ma - ny hap - py days I squan - der'd, Ma - ny de songs I sung.

Fifth system of musical notation, featuring a vocal line and a piano accompaniment line.

When I was play - ing wid my brud - der, Hap - - py was I,

Sixth system of musical notation, featuring a vocal line and a piano accompaniment line.

Oh! take me to my kind old mud - der, Dere let me live and die.

CHO.

Seventh system of musical notation, featuring a vocal line and a piano accompaniment line.

3. One lit - tle hut a - mong de bush - es, One dat I love,

Eighth system of musical notation, featuring a vocal line and a piano accompaniment line.

Still sad - ly to my mem - 'ry rush - es, No mat - ter where I rove.

Ninth system of musical notation, featuring a vocal line and a piano accompaniment line.

When will I see de bees a hum - ming, All round de comb?

Tenth system of musical notation, featuring a vocal line and a piano accompaniment line.

When will I hear de ban - jo tum - ming, Down in mv good old home?

CHO.

ANGEL GABRIEL.

END SONG

Words by FRANK DUMONT.

Music by JAMES E. STEWART.

MODERATO.

First system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Dynamics: *mf*.

Second system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Dynamics: *mf*, *cres.*

First system of vocal and piano accompaniment. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Dynamics: *mf*, *mz*, *f*, *3*.

1. Oh! my soul, my soul am a gwine for to rest, In de arms of de an - gel Ga - bri - el, And I
 2. Oh! my soul, my soul am a gwine for to rest, Gwine to rest just as sure as I am born, And I'll
 3. Oh.....I shan't weep when I'm gwine for to leave, So I'll pack up my band-box and I'll go, And my

Second system of vocal and piano accompaniment. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Dynamics: *f*, *3*.

1 climb on a hill and I look to de west, And I cross o - ver Jor - dan to de Lam'; And I'll
 2 look like a blackbird a sitt'n' on a rest, When old Ga - br'il am blow - ing on de horn; And I'll
 3 breth - ren, oh! hark - en and don't ev - er grieve, For I'm gwine up to glo - ry ve - ry slow; And I'll

mf *mf* *cres.*

1 sit me down in de old arm - chair, Oh! brud - ders, I will nev - er tire, And old
 2 leave my clothes safe up - on de shore, For I'll have new gar - ments for to wear; And I'll
 3 eat my meals, yes, three times a day, Oh! you bet your life I won't be late, And I'll

mf *f* *marcato.*

mf

1 Sa - tan may sneeze, but I will take my ease, And I'll warm my - self at de ho - ly fire.
 2 have bran-new shoes, and nev - er get de blues, And de an - gels dey will come and curl my hair.
 3 have lots of fun, when you, my brethren, come, For I'm gwine to take de tick - ets at de gate.

mf *f* *3*

CHORUS.

Soprano.

f *f* *cres.*

I will shout,..... And I'll dance,..... And I'll wake up ear - ly in de morn; And

Alto.

I will shout, And I'll dance, And I'll wake up ear - ly in de morn; And

Tenor.

I will shout, And I'll dance, And I'll wake up ear - ly in de morn; And

Bass.

I will shout, And I'll dance, And I'll wake up ear - ly in de morn; And

Accomp.

f *f* *cres.* *marcato.* *f*

mf *mf* *cres.*

I will a - rise, and rub my sleep - y eyes, When old Ga - bri - el am blow - ing his horn.

mf *mf* *cres.*

I will a - rise, and rub my sleep - y eyes, When old Ga - bri - el am blow - ing his horn.

mf *mf* *cres.*

I will a - rise, and rub my sleep - y eyes, When old Ga - bri - el am blow - ing his horn.

mf *mf* *cres.*

mf *Staccato et marcato.* *cres.* *mf*

x 1 (2x)

Rit. et morendo. *p* *ppp*

"ANGELS, MEET ME AT THE CROSS ROADS."

SONG AND CHORUS.

By WILL S. HAYS.

INTRODUCTION.
MODERATO.

1. Come down, Ga - bri - el,
2. I've libed for months an I've
3. Plant my foot on de
4. Stand back sin - ners,
5. Dem an - gels an't got

1 blow your horn, Call me home in de ear - ly morn ;
 2 libed for years, Can't get used to my weep - in' tears ;
 3 gold en rocks, Put my mon - ey in de mis - sion box ; When
 4 let me pass ; I see de lane to de house at last ;
 5 long to wait ; Dey's stand - ing now at de gold - en gate, When

1 Send de char - i - ot down dis way, Come and haul me home to stay. 0!
 2 Lost my way on de road in sin, Wake up, an - gels, pass me in. 0!
 3 I git dar, an you hear me call, Come on, den, for dar's room for all. 0!
 4 Come an' jine wid de 'an - gel band, We'll all git home to de hap - py land. 0!
 5 we git dar, on de tod - er shore, Dey'll go in - side, an dey'll shut de door. 0!

CHORUS

Soprano.

An - gels meet me at de Cross roads, meet me, An - gels, meet me at de Cross roads meet me,

Alto.

meet me, meet me,

Tenor.

meet me, meet me,

Bass.

Accomp.

An - gels, meet me at de Cross - roads, meet me, Don't charge a sin-ner an - y toll.

Meet me, meet me, meet me, meet me, Don't charge a sin-ner an - y toll.

Meet me, meet me, meet me, meet me, Don't charge a sin-ner an - y toll.

DANCE.

THE LITTLE OLD CABIN IN THE LANE.

SONG AND CHORUS.

Written and composed by WILL S. HAYS.

Allegretto.
8va.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a melodic line that includes a trill. The lower staff is in bass clef with the same key signature and time signature, providing a piano accompaniment of chords and single notes.

The second system includes the first three lines of lyrics and piano accompaniment. The lyrics are:

1. I'm getting old and fee - ble now, I cannot work no more, I've laid de rus - ty bladed hoe to
2. Dar was a hap - py time to me, 'twas ma - ny years a - go, When de darkies used to gath - er round de
3. De foot-path now is covered o'er dat led us round de hill, And de fences all are go - ing to de-

 The musical notation continues with a treble staff for the melody and a bass staff for the piano accompaniment.

The third system includes the final lines of lyrics and piano accompaniment. The lyrics are:

- 1 rest,.... Ole mas - sa an' ole miss's am dead, dey're sleep - in' side by side, Deir
- 2 door,.... When dey used to dance an' sing at night, I played de ole ban - jo, But a-
- 3 -cay,..... An' de creek is all dried up where we used to go to mill, De

 The musical notation concludes with a treble staff for the melody and a bass staff for the piano accompaniment.



1 spir-its now are roaming wid de blest; De scene am changed a - bout de place, de
 2 -las, I cannot play it a - ny more. De hing - es dey got rust - ed an' de
 3 time has turned its course an - od - der way. But I aint got long to stay here, an' what



1 dar - kies am all gone, I'll neb - ber hear dem sing - ing in de cane, And
 2 door has tumbled down, And de roof lets in de sunshine an' de rain, An' de
 3 lit - tle time I got, I'll try and be content - ed to re - main Till



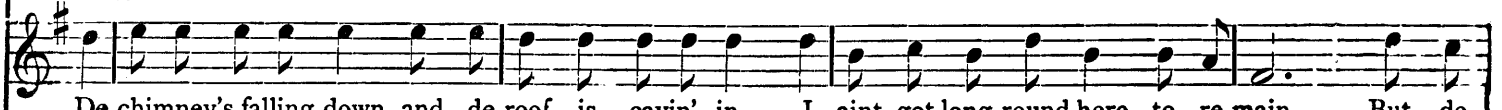
1 I se de on - ly one dat's left wid dis ole dog ob mine, In de lit - tle old log cabin in de lane.
 2 on - ly friend I've got now is dis good ole dog ob mine, In de lit - tle old log cabin in de lane.
 3 death shall cau my dog an' me to find a bet - ter home Dan dat lit - tle old log cabin in de lane.

CHORUS.

Soprano and Alto.



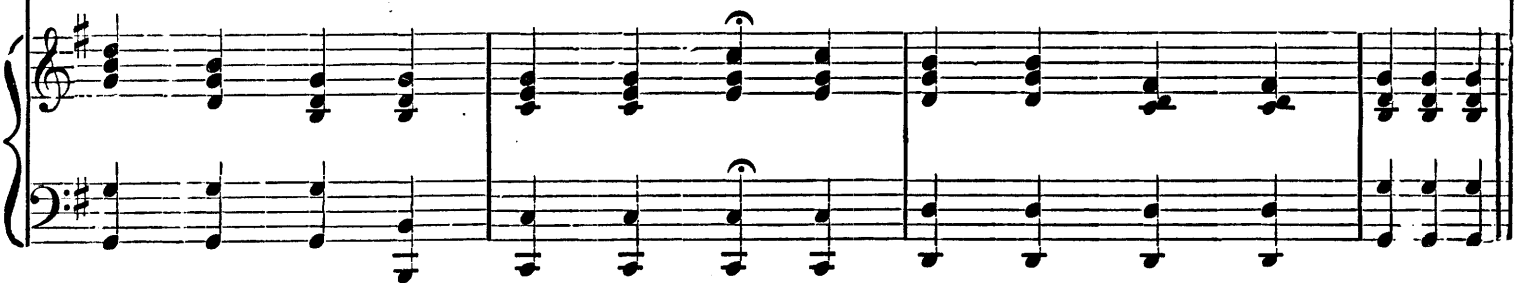
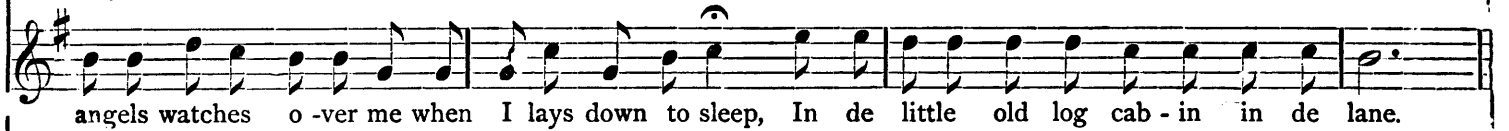
Tenor.



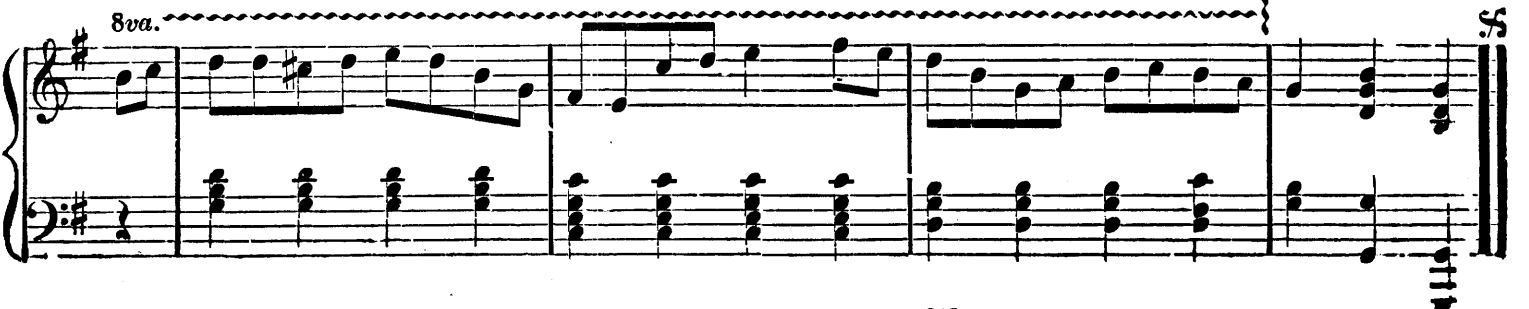
Bass.



Accomp.



8va.



MASSA'S IN DE COLD GROUND.

Words and Music by STEPHEN C. FOSTER.

Poco lento.

Round de meadows an a ring - ing, De darkey's mourn-ful song,

While de mocking bird am sing - ing, Happy as de day am long.

Where de i - vy am a creep - ing, O'er de gras - sy mound,

Dare old mas-sa am a sleep - ing, Sleep-ing in de cold, cold ground.

CHORUS.*1st Voice.*

Down in de corn - field Hear dat mourn - ful sound:

2nd Voice.

Down in de corn - field Hear dat mourn - ful sound:

All de darkeys am a weep - ing, Massa's in de cold, cold ground.

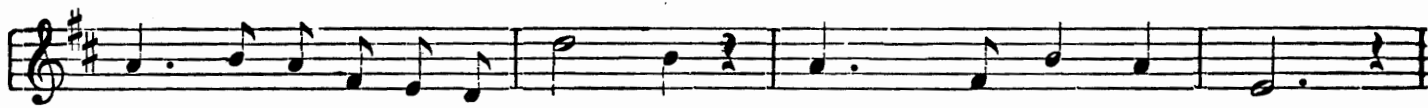
All de darkeys am a weep - ing, Massa's in de cold, cold ground.



When de autumn leaves were fall - ing, When de days were cold, 'Twas



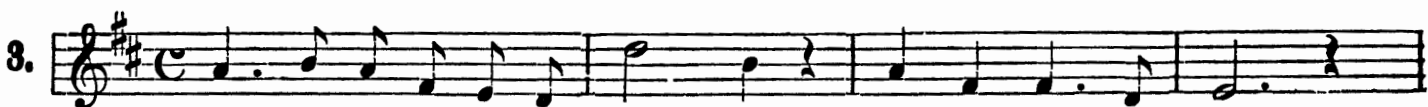
hard to hear old mas - sa call - ing, Cayse he was so weak and old.



Now, de orange tree am bloom - ing, On de sand - y shore,



Now de summer days am com - ing, Massa nebber calls no more. CHORUS.



Mas - sa make de darkeys love him, Cayse he was so kind,



Now, dey sad - ly weep a - bove him, Mourning cayse he leave dem be - hind. I



can - not work before to - mor - row, Cayse de tear - drop flow, I



try to drive a - way my sor - row, Pick - ir on de old ban - jo. CHORUS

MAMMA'S IN DE COLD CROVER.

SUSAN JANE.

A FAMOUS "END SONG" AND CHORUS.

Written and composed by WILL S. HAYS.

Allegro mod. con 8va. ad lib.

The piano introduction consists of two staves. The right hand plays a melody in treble clef, and the left hand plays a bass line in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is in a moderate tempo and features a series of chords and moving lines.

1. I went to see my Su - san, She met me at the door, And
2. Her mouth was like a cel - lar, Her foot was like a ham, Her
3. Oh, Su - san's so de - ceiv - ing, She will not do to trust; I've

The first system of the song includes the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment continues with chords and a bass line. There are fermatas over the first and second measures of the vocal line.

1 told me that I needn't come To see her a - ny more; She fell in love with Rufus
2 eyes were like an owl's at night, Her voice was nev - er calm; Her hair was long and curly, She
3 threaten'd once to leave her, 7 And leave her now I must; I'll nev - er love an - oth - er, To

The second system of the song includes the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment continues with chords and a bass line.

1 An - drew Jackson Payne, I looked her in the face and said, "Good-bye, Susan Jane."
2 looked just like a crane, I've bid fare-well to all my love, "Good-bye, Susan Jane."
3 cause me a - ny pain; I've trust-ed her, and all the girls Are just like Susan Jane.

The third system of the song includes the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment continues with chords and a bass line.

CHORUS.

Soprano.

Oh! Su - san Jane! Oh! Su - san Jane! Oh!

Alto.

Tenor.

Oh! Su - san Jane! Oh! Su - san Jane! Oh!

Bass.

Accomp.

Su - san, quit your fool - in', And give my heart to me, Oh, give me back my love again, And

Su - san, quit your fool - in', And give my heart to me, Oh, give me back my love again, And

I will let you be; I used to love you dear-ly, I can - not love a gain; I'm

I will let you be; I used to love you dear-ly, I can - not love a - gain; I'm

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of chords and single notes.

going a - way to leave you soon, Good-bye, Susan Jane.

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system.

going a - way to leave you soon, Good-bye, Susan Jane.

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system.

f ped. * *ped.* *

The fourth system consists of four staves. The top two staves are piano accompaniment, featuring a more complex rhythmic pattern with chords and single notes. The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system.

ped. * *ped.* * *ped.* * *ped.* *

The fifth system consists of four staves. The top two staves are piano accompaniment, featuring a more complex rhythmic pattern with chords and single notes. The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system.

THE YALLER GAL THAT WINKED AT ME.

Music by A. M. HERNANDEZ.

MARCIA.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It begins with a series of eighth and sixteenth notes, followed by a more melodic line. The left hand starts with a bass clef and a piano (*p*) dynamic marking, playing a series of chords and single notes in a steady rhythm.

Your at-ten-tion I ask for a-while, To a song I'm going to

This system contains the first line of the song. The vocal line is on a single staff with a treble clef, starting with a piano (*p*) dynamic. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two sharps. The vocal line includes the lyrics: "Your at-ten-tion I ask for a-while, To a song I'm going to".

sing you, Its a-bout a pret-ty yal-ler gal I met while I was walk-ing, and she

This system contains the second line of the song. The vocal line continues on a single staff with a treble clef. The piano accompaniment continues on two staves. The vocal line includes the lyrics: "sing you, Its a-bout a pret-ty yal-ler gal I met while I was walk-ing, and she".

threw such a glance at me: She was pret-ty, and as sweet as a flow'r; Such

This system contains the third line of the song. The vocal line continues on a single staff with a treble clef. The piano accompaniment continues on two staves. The vocal line includes the lyrics: "threw such a glance at me: She was pret-ty, and as sweet as a flow'r; Such".

clothes you nev-er did see— She'd a darling lit-tle bonnet, with a flow-er gar-den on it, Had the

CHORUS.

yal-ler gal that wink'd at me. Oh my! she look'd so sweet, and she

dress'd so neat, With her tilt-ing hoops and pret-ty lit-tle feet, As she went skipping a -

- long— Pret-ty lit-tle yal-ler gal I met while I was walk-ing, And she

threw such a glance at me— As she skipp'd a - cross the gut - ter, my

heart went in a flut - ter, For the yal - ler gal that wink'd at me.

DANCE

p

2.

I immediately asked her name
 And she said it was Lucinda:
 She said I was a stunner, and for life that I had won her,
 And married we should be—
 So I'd dress up and I'd walk by her house
 Every afternoon about three—
 And I'd glance up at the window for to see my dear Lucinda,
 She's the yaller gal that wink'd at me.

3.

Oh you should have seen her on her wedding day.
 She was handsome as a venus;
 When the *parson* made us one, ah then the thing was done,
 And I never felt so happy in my life,
 So I've bought a little place out of town.
 If you go by stop in and see—
 You'll be welcom'd by a wife that's as dear to me as life,
 She's the yaller gal that wink'd at me.

OLE SHADY.

THE SONG OF THE CONTRABAND.

By B. R. HANBY.

Oh!

yah! yah! dar - kies laugh wid me, For de white folks say Ole Sha - dy's free, So

don't you see dat de ju - bi - lee Is a . coming, coming, Hail mighty day.

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CHORUS.
Soprano.



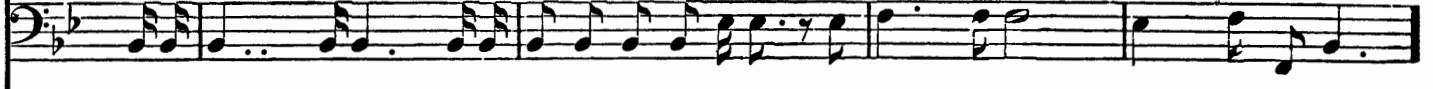
Den a - way, away, for I can't wait a - ny longer, Hooray, hooray, I'm go - ing home.

Alto

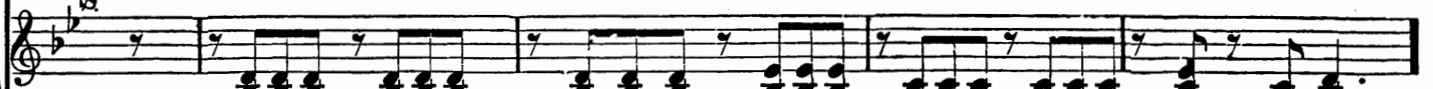


Den a - way, away, for I can't wait a - ny longer, Hooray, hooray, I'm go - ing home.

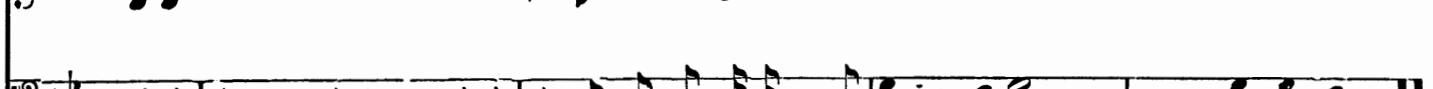
Tenor



Bass



Den a - way, away, for I can't wait a - ny longer, Hooray, hooray, I'm go - ing home.



Den a - way, away, for I can't wait a - ny longer, Hooray, hooray, I'm go - ing home.



2. Oh, Mass' got scared and so did his la - dy, Dis chile breaks for Ole Un-cle A - by,
 3. Good bye Mass' Jeff. good bye Mis'r Ste - phens, 'Seuse dis niggah for takin his leav - ins.

"Open de gates out here's Ole Sha - dy a coming, coming," Hail mighty day. Cho.
 'Spect pretty soon you'll hear Un-cle A - bram's coming, coming, Hail mighty day. "

4. Good bye hard work wid never a - ny pay, Ise a gwine up North where the good folks say, Dat
 5. Oh, I've got a wife, and I've got a ba - by, Living up yonder in Lower Ca - na - dy,*

white wheat bread and a dollar a day Are coming, coming, Hail mighty day. Cho.
 Wont dey iaugh when dey see Ole Sha - dy A coming, coming, Hail mighty day. "

*Canada.

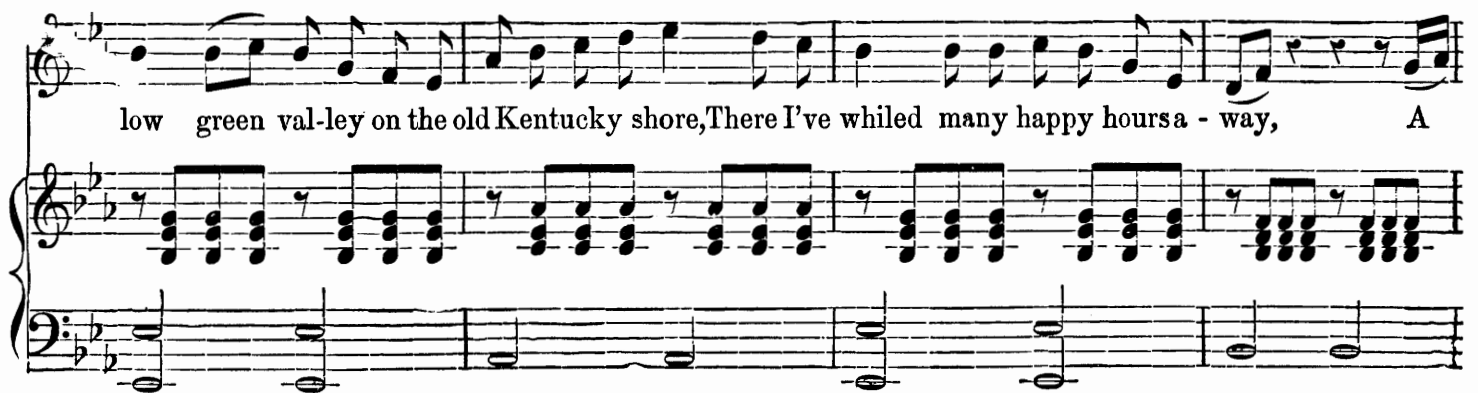
DARLING NELLY GRAY.

B. R. HANBY.

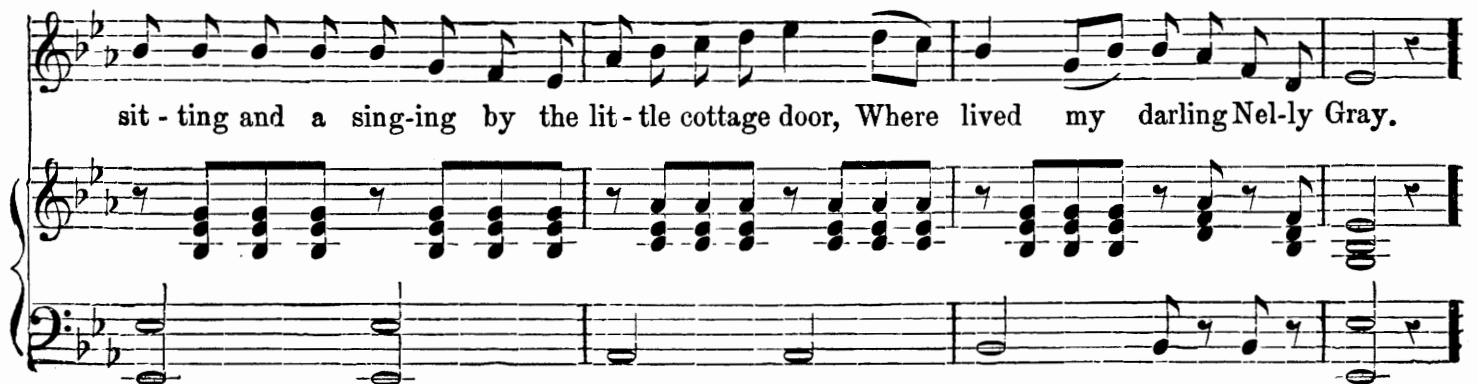
CON ESPRESSIONE.



There's a



low green val-ley on the old Kentucky shore, There I've whiled many happy hours a - way, A



sit - ting and a sing - ing by the lit - tle cottage door, Where lived my darling Nel - ly Gray.

CHORUS.

Oh! my poor Nelly Gray, they have taken you a-way, And I'll never see my darling a - ny more, I'm

Oh! my poor Nelly Gray, they have taken you a-way, And I'll never see my darling a - ny more, I'm

Oh! my poor Nelly Gray, they have taken you a-way, And I'll never see my darling a - ny more, I'm

The musical score consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part features a steady accompaniment with chords and moving lines in both hands.

sitting by the river and I'm weeping all the day, For you've gone from the old Kentucky shore.

sitting by the river and I'm weeping all the day, For you've gone from the old Kentucky shore.

sitting by the river and I'm weeping all the day, For you've gone from the old Kentucky shore.

The musical score consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano part features a steady accompaniment with chords and moving lines in both hands.

2. When the moon had climb'd the mountain, and the stars were shining too, Then I'd take my darling Nelly

Gray, And we'd float down the river in my lit-tle red canoe, While my ban - jo sweet-ly I would play.

THIRD VERSE.

One night I went to see her, but "she's gone!" the neighbors say,
 The white man bound her with his chain;
 They have taken her to Georgia for to wear her life away,
 As she toils in the cotton and the cane.

CHORUS.

FOURTH VERSE.

My canoe is under water, and my banjo is unstrung,
 I'm tired of living any more,
 My eyes shall look downward, and my song shall be unsung,
 While I stay on the old Kentucky shore.

CHORUS.

FIFTH VERSE.

My eyes are getting blinded, and I cannot see my way;
 Hark! there's somebody knocking at the door—
 Oh! I hear the angels calling, and I see my Nelly Gray,
 Farewell to the old Kentucky shore.

CHORUS, to the last verse.

Oh! my darling Nelly Gray, up in heaven there they say,
 That they'll never take you from me any more,
 I'm a coming—coming—coming, as the angels clear the way,
 Farewell to the old Kentucky shore.

THE LITTLE BROWN JUG.

EASTBURN.

VOICE

Allegretto.

PIANO.



1. My wife and I lived all a-lone, In a lit-tle log hut we called our own;



She loved gin, and I loved rum,— I tell you what, we'd lots of fun.



J. E. W. 189-4

Entered according to Act of Congress, in the year 1880, by J. E. WINNER, in the Clerk's Office of the District Court for the Eastern District of Pennsylvania.

CHORUS

AIR.

Ha, ha, ha, you and me, "Lit-tle brown jug" don't I love thee;

ALTO.

TENOR.

Ha, ha, ha, you and me, "Lit-tle brown jug" don't I love thee.

BASS.

PIANO

Ha, ha, ha, you and me, "Lit-tle brown jug" don't I love thee.

Ha, ha, ha, you and me, "Lit-tle brown jug" don't I love thee.

PIANO

2. 'Tis you who makes my friends my foes, 'Tis you who makes me wear old clothes;

Here you are, so near my nose, So tip her up, and down she goes.

3. When I go toiling to my farm,
I take little "Brown Jug" under my arm;
I place it under a shady tree,
Little "Brown Jug" 'tis you and me.—*Cho.*

4. If all the folks in Adam's race,
Were gathered together in one place;
Then I'd prepare to shed a tear,
Before I'd part from you, my dear.—*Cho.*

5. If I'd a cow that gave such milk,
I'd clothe her in the finest silk;
I'd feed her on the choicest hay,
And milk her forty times a day.—*Cho.*

6. The rose is red, my nose is, too,
The violet's blue, and so are you;
And yet I guess before I stop,
We'd better take another drop.—*Cho.*

TWINKLING STARS ARE LAUGHING, LOVE.

POETRY and MUSIC By

JOHN P. ORDWAY

Bolce e Legato.

cres.

Twink - ling stars are laugh - ing, love,

rall *legato e delicato.*

The Bass Staff can be used as an Accompaniment, if the Treble is too difficult.

Laughing on you and me; While your bright eyes

cres.

look in mine, . . . Peep - ing stars they seem to be.

dim.

Trou - bles come and go, love, Brightest scenes must leave our sight;

But the star of hope, love, Shines with ra - diant beams to - night.

CHORUS.

SOPRANO.

Twink - ling stars are laugh - ing, love, Laugh - ing on you and me;

ALTO.

Twink - ling stars are laugh - ing, love, Laugh - ing on you and me.

TENOR.

Twink - ling stars are laugh - ing, love, Laugh - ing on you and me;

BASS.

N. B. Use the same Accompaniment for the Chorus as for the Song.

While your bright eyes look in mine, Peep-ing stars they seem to be.

While your bright eyes look in mine, Peep-ing stars they seem to be.

While your bright eyes look in mine, Peep-ing stars they seem to be.

dolce e legato. *cres.* *rall.*

SECOND VERSE.

Golden beams are shining, love,
 Shining on you to bless ;
 Like the queen of night you fill
 Darkest space with loveliness.
 Silver stars how bright, love,
 Mother moon in thronely might,
 Gaze on us to bless, love,
 Purest vows here made to night
 Twinkling stars, &c.

LISTEN TO THE MOCKING BIRD.

BY

ALICE HAWTHORNE.

AUTHOR OF

Why Ask if I Remember thee?
Fond Moments of my Childhood.

Only a Child!
Am I not true to thee? &c.

Moderato.

PIANO. *p*

The musical score is written for piano and consists of three systems of staves. The first system is marked 'Moderato' and 'piano' (p). The second system has a dynamic marking 'f' (forte). The third system continues the piece. The music is in G major and 2/4 time.

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3. When the charms of spring a - wa - ken, . . . a wa - ken. . . a - wa - ken, . . . When the

Voice.

1. I'm dream-ing now of Hal-ly, . . . sweet Hal-ly, . . . sweet Hal-ly, . . . I'm
 2. Ah! well I yet re - mem-ber, re mem-ber, re mem-ber, Ah!

Piano.

charms of spring a - wa - ken . . . And the mock-ing bird is sing-ing on the bough, I
 dream - ing now of Hal-ly, . . . For the thought of her is one that nev - er dies; She's
 well I yet re - mem-ber . . . When we gather'd in the cot - ton side by side; 'Twas

feel like one for - sa - ken, . . . for - sa - ken, . . . for - sa - ken, . . . I
 sleep - ing in the val-ley, . . . the val-ley, . . . the val-ley, . . . She's
 in the mild Sep - tem-ber, . . . Sep - tem-ber, . . . Sep - tem-ber, . . . 'Twas

feel like one for - sa - ken, . . . Since my Hal-ly is no long-er with me now. . . .
 sleep - ing in the val-ley, . . . And the mocking bird is singing where she lies. . . .
 in the mild Sep - tem-ber, . . . And the mocking bird was singing far and wide. . . .

Listen to the Mocking Bird.

CHORUS.

Solo.

Lis-ten to the mocking bird, Lis-ten to the mocking bird, The mocking bird still singing o'er her

Piano.

grave; Listen to the mocking bird, Listen to the mocking bird, Still singing where the weeping willows wave.

QUARTET.

Air.

Lis-ten to the mocking bird, Listen to the mocking bird, The mocking bird still singing o'er her

Alto.

Tenor.

Lis-ten to the mocking bird, Listen to the mocking bird, The mocking bird still singing o'er her

Bass.

Piano.

Sva...
tr

grave; Listen to the mocking bird, Listen to the mocking bird, Still singing where the weeping willows wave.

grave; Listen to the mocking bird, Listen to the mocking bird, Still singing where the weeping willows wave.

Sva.....

tr *tr* *tr* *tr* *tr* *tr*

Sva.....

Sva.....

tr

Listen to Mocking Bird.

Detailed description: This is a musical score for a piece titled "Listen to Mocking Bird". The score is written in G major (one sharp) and 4/4 time. It features two vocal parts and a piano accompaniment. The vocal parts consist of two staves, each with lyrics: "grave; Listen to the mocking bird, Listen to the mocking bird, Still singing where the weeping willows wave." The piano accompaniment is divided into two systems. The first system includes a grand staff (treble and bass clefs) with a piano introduction marked "Sva" (Sustained) and several trills marked "tr". The second system continues the piano accompaniment, also marked "Sva", and concludes with a final chord. The score is printed on a page numbered 39 in the top right corner.

DIXIE'S LAND.

COMPOSED BY DAN. EMMETT.

ARRANGED BY W. L. HOBBS.

ALLEGRO.

p I wish I was in de land ob cot - ton,

Old times dar am not for - got - ten, Look a - way, Look a

way! Look a - way! Dix - ie Land. In Dix ie Land whar

I was born in, Ear - ly on one fros - - ty morn - in, Look a -

- way! Look a - way! Look a - way! Dix-ie Land.

CHORUS.

Den I wish I was in Dix - ie, Hoo - ray! Hoo - ray! In Dix - ie Land, I'll

took my stand. To lib an die in Dix - ie, A - way A - way. A

wav down south in Dix-ie, A-way, A-way, A-way down south in Dix-ie.

ff

Fine.

2.
 Old Missus marry "Will-de-weaber,"
 Willium was a gay deceaber;
 Look away! &c.,
 But when he put his arm around 'er,
 He smiled as fierce as a forty pounder.
 Look away! &c.,
Chorus—Den I wish I was in Dixie, &c.

3.
 His face was sharp as a butcher's cleaber,
 But dat did not seem to greab 'er;
 Look away! &c.,
 Old Missus acted de foolish part,
 And died for a man dat broke her heart.
 Look away! &c.,
Chorus—Den I wish I was in Dixie, &c.

4.
 Now here's a health to the next old Missus,
 An all de gals dat want to kiss us;
 Look away! &c.,
 But if you want to drive 'way sorrow,
 Come and hear dis song to-morrow,
 Look away! &c.—
Chorus—Den I wish I was in Dixie, &c.

5.
 Dar's buck-wheat oaks en Ingen' batter,
 Makes you fat or a little fatter;
 Look away! &c.,
 Den hoe it down an scratch your grasses,
 To Dixie's land I'm bound to trabble,
 Look away! &c.—
Chorus—Den I wish I was in Dixie, &c.

ELLIE RHEE.

OR

CARRY ME BACK TO TENNESSEE.

By SEP. WINNER.

Moderato.

PIANO. *p* *cres.*

The piano introduction consists of two staves. The right hand plays a melody in G major, starting with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The left hand provides a harmonic accompaniment with chords in G major and D major. The tempo is marked 'Moderato' and the dynamics start 'piano' (p) and increase 'crescendo' (cres.).

1. Sweet El - lie Rhee so dear to me Is lost for - ev - er more; Our
 2. Oh why did I from day to day, Keep wish - ing to be free, And

The vocal line is in G major, 4/4 time. The piano accompaniment consists of chords in G major and D major. The lyrics are: "1. Sweet El - lie Rhee so dear to me Is lost for - ev - er more; Our 2. Oh why did I from day to day, Keep wish - ing to be free, And"

home was down in Ten - nes - see, Be - fore dis cru el war. Then
 from my mas - sa run a - way, And leave my El - lie Rhee. Then

The vocal line continues with the lyrics: "home was down in Ten - nes - see, Be - fore dis cru el war. Then from my mas - sa run a - way, And leave my El - lie Rhee. Then". The piano accompaniment continues with chords in G major and D major.

car - ry me back to Ten - nes - see, Back where I long to be, A-

Ped. * *Ped.* * *cres.*

mong the fields of yel - low corn; To my darl - ing El - lie Rhee.

CHORUS.

AIR.

Then car - ry me back to Ten - nes - see, Back where I long to be; A-

ALTO.

Then car - ry me back to Ten - nes - see, Back where I long to be; A-

TENOR.

Then car - ry me back to Ten - nes - see, Back where I long to be; A-

BASS.

Then car - ry me back to Ten - nes - see, Back where I long to be; A-

PIANO.

Ped. * *cres.*

mong de friends of yel - low corn; To my darl - ing El - lie Rhee.

mong de friends of yel - low corn; To my darl - ing El - lie Rhee.

mong de friends of yel - low corn; To my darl - ing El - lie Rhee.

mong de friends of yel - low corn; To my darl - ing El - lie Rhee.

p

p *cres.*

3.
 They said that I would soon be free
 And happy all de day,
 But if dey take me back again
 I'll neber run away.

Chorus.—Then carry me back, etc.

4.
 The war is over now at last,
 De color'd race am free,
 Dat good time comin' on so fast:
 I'se waitin' for to sec.

Chorus.—Then carry me back, etc.

I WANT TO SEE THE OLD HOME.

SONG and CHORUS.

Words by FRANK DUMONT.

Music by JAMES E. STEWART.

ANDANTE.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), common time. The music is marked *p* and *legato*. It features a flowing melody in the right hand and a supporting bass line in the left hand.

Second system of piano introduction. Treble clef, key signature of two sharps, common time. The music is marked *p* and *mf*. It features a flowing melody in the right hand and a supporting bass line in the left hand. The system ends with a *rall.* marking.

♩ p a tempo.

Vocal melody and piano accompaniment for the first verse. The vocal line is in treble clef with a key signature of two sharps and common time. The piano accompaniment is in bass clef with a key signature of two sharps and common time, marked *p a tempo*. The lyrics are:

1. I've wan - dered ve - ry far a - way From the clime where I was born,..... And
2. I'm left all sad and lone - ly now, When my days are ve - ry few,..... My
3. When I was free, I left that land, Where the days are bright and fair,..... Where

rall.

Vocal melody and piano accompaniment for the second verse. The vocal line is in treble clef with a key signature of two sharps and common time. The piano accompaniment is in bass clef with a key signature of two sharps and common time, marked *rall.*. The lyrics are:

1 my poor heart has been so sad, De - ject - ed and for - lorn;..... No
2 wife and chil - dren both are gone, I don't know what to do;..... Old
3 Mis - sus spoke to me so kind, When I was bow'd with care;..... I

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10,288-3.

TS with CORNET SOLO *ad lib.*,.

mfz a tempo.

1 mas - ter kind, to treat me well, To cheer me when in pain,..... I
 2 mas - ter too, he may be dead, His hair was turn - ing gray,..... Oh!
 3 left that home no friends to find, My heart was fill'd with pain,..... Oh!

mfz a tempo.

cres. *rall.*

1 want to see the cot - ton fields, And the dear old home a - gain.....
 2 let me see that good old home, Be - fore I pass a - way.....
 3 take me to that good old home, To see it once a - gain.....

cres. *rall.*

CHORUS.

mf *mfz*

Oh, the good old days are pass'd and gone, I sigh for them in vain;..... I

Soprano.

Alto.

Tenor.

Bass.

Accomp.

mf *mfz*

ms *cres.* *mf* *rit.*

want to see the cot - ton fields, And the dear old home a - gain.....

want to see the cot - ton fields, And the dear old home a - gain.....

mf *rit.*

NOTE. When this Song is used as a Song and Chorus, use the interlude marked No. 1.
When used as a Solo, or "Old Man's Song," use interlude No. 2, and omit No. 1. AUTHOR.

No. 1.

p *a tempo.* *mf* *rit.* *sf*

rall - en - tan - do.

No. 2.
ANDANTE.

mf *et legato.* *sfz*

mf *sfz*

mf *ritard.* *sf*

LILLY DALE.

H. S. THOMPSON.

ANDANTE-SIMPLICE.

The first system of the musical score is for the piece 'Lilly Dale'. It is marked 'ANDANTE-SIMPLICE' and is in 4/4 time with a key signature of one flat (B-flat). The score consists of two staves: a vocal line on the top staff and a piano accompaniment on the bottom staff. The vocal line begins with a series of eighth notes, followed by a trill marked 'tr' and 'Sva' (sustained) over a dotted quarter note. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include 'p' (piano) and 'pp' (pianissimo).

ANDANTE.

The second system of the musical score continues the piece. It is marked 'ANDANTE' and is in 4/4 time with a key signature of one flat. The vocal line contains the lyrics: "'Twas a calm still night, and the moon's pale light, Shone soft o'er hill and". The piano accompaniment continues with a steady eighth-note pattern. Dynamics include 'p' (piano) and 'pp' (pianissimo).

The third system of the musical score continues the piece. The vocal line contains the lyrics: "vale, When friends mute with grief, Stood around the death bed, Of my poor lost Lil - ly Dale." The piano accompaniment continues with a steady eighth-note pattern. Dynamics include 'p' (piano) and 'pp' (pianissimo).

1st. Soprano. *Ad lib.* *A tempo.*
 Oh! Lil - ly, sweet Lil - ly, dear Lil - ly Dale, Now the

2d. Soprano.
 Oh! Lil - ly, sweet Lil - ly, dear Lil - ly Dale, Now the

Tenor.
 Oh! Lil - ly, sweet Lil - ly, dear Lil - ly Dale, Now the

Bass. *Ad lib.* *A tempo.*
 Oh! Lil - ly, sweet Lil - ly, dear Lil - ly Dale, Now the

Piano Forte. *Ad lib.* *A tempo.*

wild rose blossoms o'er her lit - tle green grave, 'Neath the trees in the flow - 'ry vale.

wild rose blossoms o'er her lit - tle green grave, 'Neath the trees in the flow - 'ry vale.

wild rose blossoms o'er her lit - tle green grave, 'Neath the trees in the flow - 'ry vale.

8va ~~~~~ loco.

p *p*

SECOND VERSE.

Her cheeks that once glowed, with the rose-tint of health, By the hand of di-sease had turned
pale, And the death damp was on the pure white brow, Of my poor lost Lil - ly Dale.

THIRD VERSE.

"I go," she said, "to the land of rest," And ere my strength shall
fail, I must tell you where, near my own loved home, You must lay poor Lil - ly Dale.

FOURTH VERSE.

Neath the chestnut tree; where the wild flow'rs grow, And the stream rip - ples forth thro' the
vale, Where the birds shall war-ble their songs in spring, There lay poor Lil - ly Dale.

GENTLE ANNIE

Written and composed by S. C. FOSTER

Andante mosso

Piano introduction in G major, 4/4 time, marked *Andante mosso*. The music features a simple melody in the right hand and a supporting bass line in the left hand, ending with a triplet flourish.

First line of the song. The vocal line begins with a double bar line. The lyrics are: "Thou wilt come no more, gen - tle An - nie, Like a". The piano accompaniment provides a steady harmonic support.

Second line of the song. The vocal line continues with the lyrics: "flow'r thy spi - rit did de - part; Thou art gone, a - las! like the". The piano accompaniment continues with the same harmonic structure.

Third line of the song. The vocal line concludes with the lyrics: "ma - ny That have bloomed in the sum - mer of my heart." The piano accompaniment ends with a final chord.

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CHORUS.

Shall we ne - ver more be - hold thee; ne - ver hear thy winning voice a -

- gain, When the Spring time comes, gen - tle An - nie, When the

wild flowers are scat - tered o'er the plain?

SECOND VERSE



We have roamed and loved 'mid the bow - ers, When thy



dow - - ny cheeks were in their bloom; Now I stand a - lone 'mid the

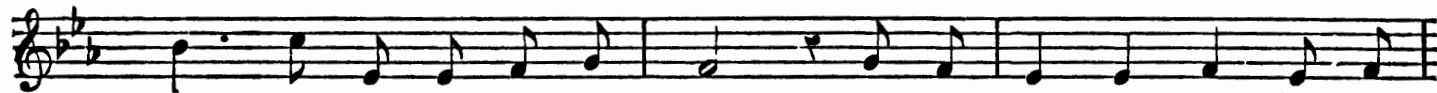


flow - ers, While they mia - gle their per-fumes c'er thy tomb. *Chorus*

THIRD VERSE.



Ah! the hours grow sad while I pon - der, Near the



si - - lent spot where thou art laid, And my heart bows down when I



wan - der By the streams and the mea - dows where we strayed. *Chorus.*

EARLY IN DE MORNIN'.

WILL S. HAYS.

ALLEGRETTO.

mf

A piano introduction consisting of two staves (treble and bass clef) in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is in the right hand, and the accompaniment is in the left hand. The piece is marked *mf* (mezzo-forte).

1. When de good ole Ga - briel
2. You'd bet-ter take a front seat
3. Come join in de ar - my

The first system of the song features a vocal melody line in the upper staff and piano accompaniment in the lower staff. The lyrics are: "1. When de good ole Ga - briel / 2. You'd bet-ter take a front seat / 3. Come join in de ar - my". The piano accompaniment consists of chords and rhythmic patterns.

The second system of the song continues the vocal melody and piano accompaniment. The lyrics are: "1 gwine to blow de horn, You'd bet-ter be dar sure as you are born, For he / 2 in de gol - den car, Kase Ga - - briel an' de debbil gwine to hab a war, Come an' / 3 'fore dey close de door, Ob de big white house on de tod - der shore, You'll". The piano accompaniment continues with chords and rhythmic patterns.

Chorus.

1 gwine to wake you ear - ly in de morn, He's a gwine to wake you ear - ly in de
 2 gine de ar - my and let him see you dar, He's a gwine to meet you ear - ly in de
 3 neb - ber get a chance like dis no more, Kase he's gwine to meet you ear - ly in de

Solo,

1 morn - in', He done seed ole Pe - ter and he aint a gwine to wait, You'd
 2 morn - in', Git up a shout - in', he don't be found a - sleep, De
 3 morn - in', Dis world am too full ob sin - ful things, Come

1 bet - ter be dar 'fore it gits too late, Kase dar aint a gwine to be no
 2 road is pret - ty rough, an de hill am steep, An' when you hear the horn its a
 3 go o - ver dar whar de an - gel sings, You'd bet - ter git read - y for to

Chorus.

1 scrougin' 'round de gate, He's a gwine to meet you ear - ly in de morn - in'.
 2 gwine to make you weep, He's a gwine to meet you ear - ly in de morn - in'.
 3 put on your wings, Kase he gwine to call you ear - ly in de morn - in'.

CHORUS.

Air & Alto.

Den rise, chil - 'ren sing around de door, We'll gad - der ear - ly on de gold - en shore, He's a

Tenor.

Den rise, chil - 'ren sing around de door, We'll gad - der ear - ly on de gold - en shore, He's a

Bass.

Accomp.

com - in' right now, an he'll come no more, He's a gwine to meet us ear - ly in de morn - in'.

com - in' right now, an he'll come no more, He's a gwine to meet us ear - ly in de morn - in'.

GOOD SWEET HAM.

END SONG.

Words and Melody by HENRY HART.

Arr. by JAMES E. STEWART.

The piano introduction is in 2/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The bass line consists of a steady eighth-note accompaniment. The piece is marked *mf* (mezzo-forte).

The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts on a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The lyrics are: "1. You may talk a - bout good eat - ing, Of your oys - ters and your chowder'd clam, But it's

2. If you want to see good liv - ing, Just go down to the ca - bins 'mongst the palm, And it's
3. Now my song is al - most end - ed, And you all know who this dar - key am, For the

The piano accompaniment for the first part of the song features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The right hand plays a steady eighth-note accompaniment. The left hand plays a bass line with a steady eighth-note accompaniment.

The vocal line continues with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts on a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The lyrics are: "when I'm aw - ful hun - gry, Then just give me good old sweet ham; Now some

there you'll see the chil - dren, Greas'd all o - ver with old sweet ham; Now the
boys have all nick - nam'd me, By them call - ing me old sweet ham; I am

The piano accompaniment for the second part of the song features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The right hand plays a steady eighth-note accompaniment. The left hand plays a bass line with a steady eighth-note accompaniment.

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ORCHESTRA PARTS with CORNET SOLO ad lib., mailed, post-paid, ON RECEIPT OF 75 CENTS.

folks may dif - fer with me, But their talk 'tis nothing but a sham, For to
pos - sum is good eat - ing, When it's cook'd with ta - ters call'd the yam; But there's
go - ing back to the old home, There to pass my life a - way in calm; And if

touch this dar - kie's pal - ate, Oh! just give me good old sweet ham.
noth - ing yet that suits me Just as well as good old sweet ham,
you should hear I'm dead,.... Then just lay it to old sweet ham.

CHORUS.

AIR. *mf*
Old ham it is the meat,... For it is al - ways good to eat; You may

ALTO.
Old ham it is the meat,... For it is al - ways good to eat; You may

TENOR.
Old ham it is the meat,... For it is al - ways good to eat; You may

BASS.
Old ham it is the meat,... For it is al - ways good to eat; You may

mf *f* *mf*

bake it, broil it, fry it or boil, But still it is al - ways sweet.

bake it, broil it, fry it or boil, But still it is al - ways sweet.

SYMPHONY.

1st & 2nd time.

3rd time.

Ready to sing.

Fine.

OH! SAM.

A FAMOUS MINSTREL SONG.

Written and composed by WILL S. HAYS.

Allegretto.

The first two systems of the piano accompaniment are written in 4/4 time with a key signature of two flats (B-flat and E-flat). The music features a steady, rhythmic accompaniment with chords and moving lines in both the treble and bass staves.

SOLO.

CHORUS.

1. Oh! Sam - my, put dat ban - jo down, O
2. De coon an' pos - sum set - tin' on de limb, O
3. Oh, de roof it leaks, an' de chim - ley smokes, O
4. Ole Nel - son's blind an' fell in de well, O
5. I got married de ud - der day, O

The piano accompaniment for the first system of the second section continues the rhythmic accompaniment from the first section, with a similar harmonic structure.

SOLO.

CHORUS.

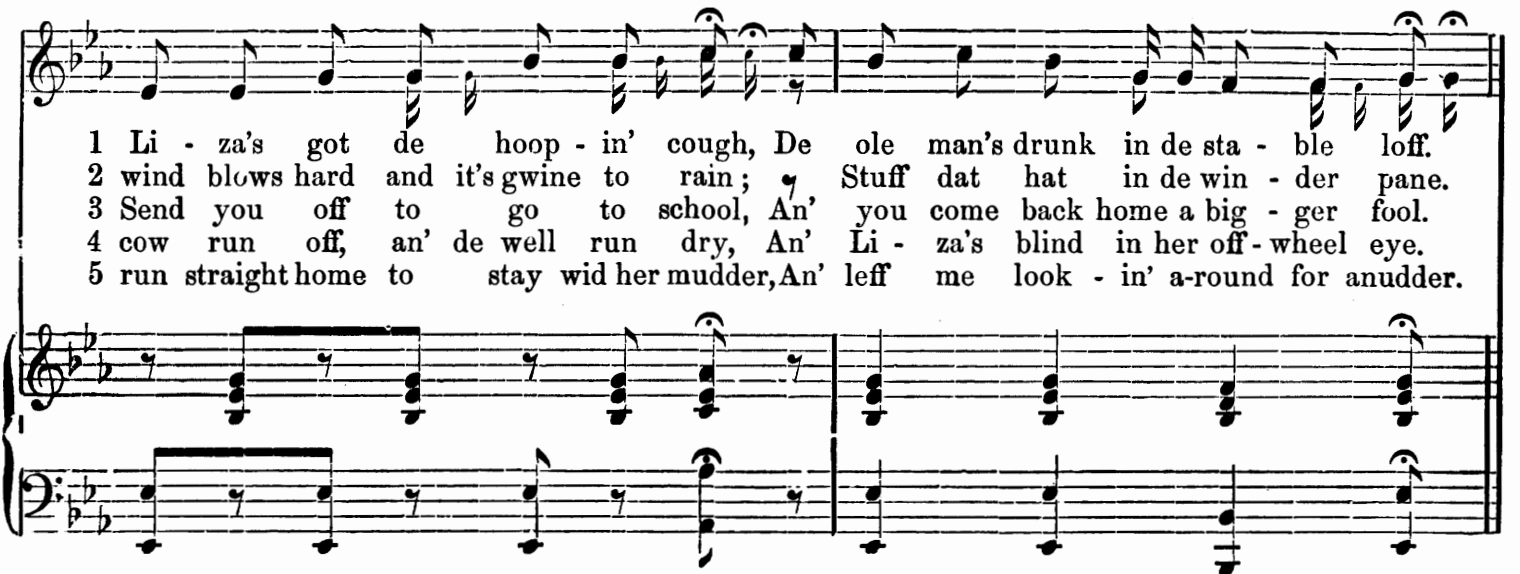
SOLO.

- | | | | |
|--------|--|--------|--------|
| 1 Sam! | You good for nuf - fen la - zy houn', | O Sam! | |
| 2 Sam! | I eat so much it make me slim, | O Sam! | O, I |
| 3 Sam! | Hold up your head like ud - der folks, | O Sam! | |
| 4 Sam! | Aunt Han - nah's got a big sick spell, | O Sam! | An' de |
| 5 Sam! | My wife got mad an' run a - way, | O Sam! | I |

The piano accompaniment for the second system of the second section concludes the piece with a final chord and a short melodic flourish in the treble staff.



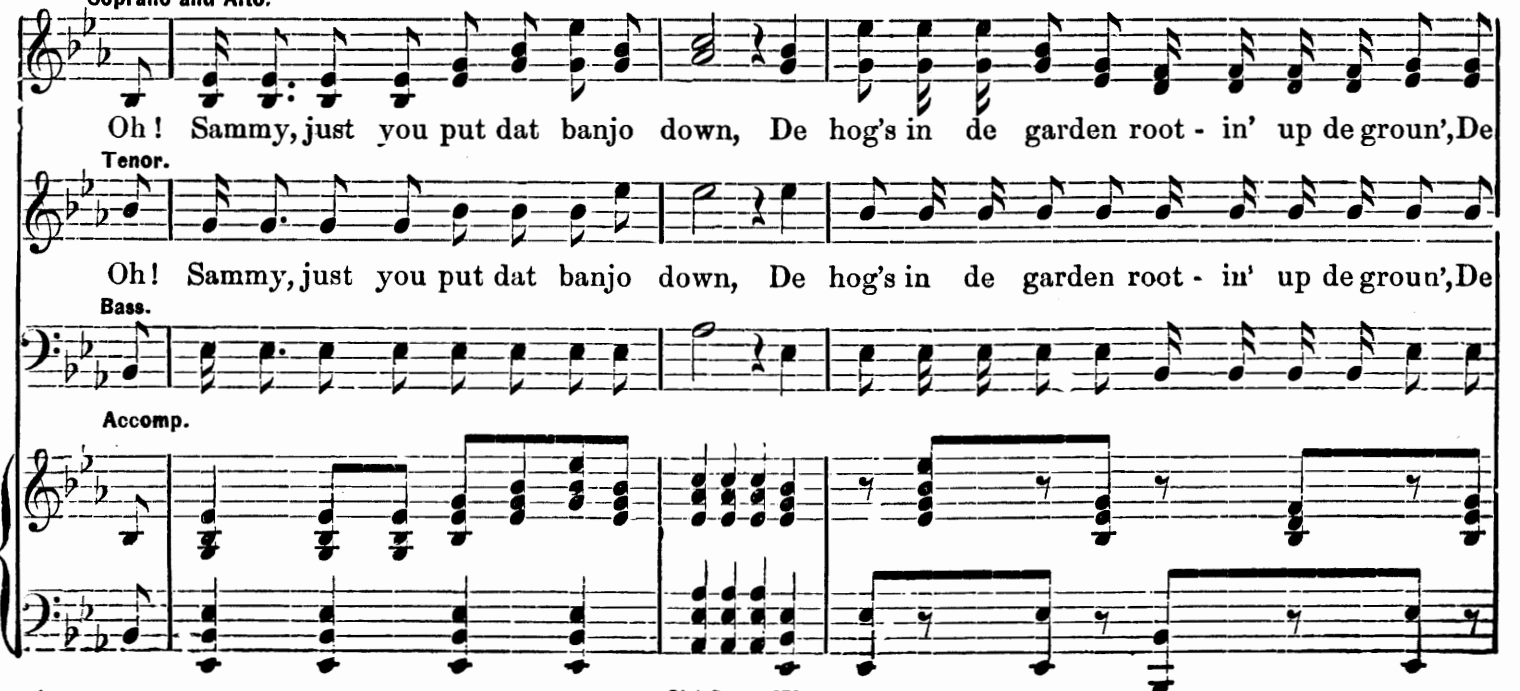
1 Drive de dog in, out de rain, 7 Milk de cows for Li - za Jane; 7
 2 can't git mar - ried a - ny more, Or slide wid Li - za on de cel - lar door; De
 3 Pull your har down on your head, 7 Pour more 'las - ses on your bread; 7
 4 calf laid down for to catch his breff, An' de dog he barked him - self to deff; De
 5 triec to make her "come to taw," I laid my han' on her low - er jaw; She



1 Li - za's got de hoop - in' cough, De ole man's drunk in de sta - ble loff.
 2 wind blows hard and it's gwine to rain; 7 Stuff dat hat in de win - der pane.
 3 Send you off to go to school, An' you come back home a big - ger fool.
 4 cow run off, an' de well run dry, An' Li - za's blind in her off - wheel eye.
 5 run straight home to stay wid her mudder, An' leff me look - in' a-round for anudder.

CHORUS.

Soprano and Alto.



Oh! Sammy, just you put dat banjo down, De hog's in de garden root - in' up de groun', De
 Tenor.
 Oh! Sammy, just you put dat banjo down, De hog's in de garden root - in' up de groun', De
 Bass.
 Accomp.

mule am dead, an' de hoss am sick, Come here, Sam, I want you quick—you
mule am dead, an' de hoss am sick, Come here, Sam, I want you quick—you

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment in bass and treble clefs. The music is in a key with two flats and a 2/4 time signature. The lyrics are: "mule am dead, an' de hoss am sick, Come here, Sam, I want you quick—you".

hear me, O Sam!
hear me, O Sam!

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment in bass and treble clefs. The music continues in the same key and time signature. The lyrics are: "hear me, O Sam!".

The third system of the musical score consists of two staves, both in bass and treble clefs, representing the piano accompaniment. The music continues in the same key and time signature, ending with a double bar line and a fermata.

FOLKS THAT PUT ON AIRS.

Music composed by W. H. COULSTON.

Allegro.

8va.....

The piano introduction consists of two staves in 2/4 time, marked 'Allegro'. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The key signature has one flat (B-flat).

The first vocal line is a single staff in 2/4 time, starting with a treble clef and a key signature of one flat. The melody consists of eighth notes.

1. Oh, white folks, lis - ten, will you now, This dar - kie's gwine to sing; I've

The piano accompaniment for the first measure consists of two staves in 2/4 time. The right hand plays chords and the left hand plays a bass line.

The second vocal line is a single staff in 2/4 time, continuing the melody from the first measure.

hit up - on a sub - ject now I think will be the thing. I

The piano accompaniment for the second measure consists of two staves in 2/4 time, continuing the accompaniment from the first measure.

The third vocal line is a single staff in 2/4 time, continuing the melody from the second measure.

nev - er like to mix at all With a - ny one's af - fairs, But

The piano accompaniment for the third measure consists of two staves in 2/4 time, continuing the accompaniment from the second measure.

my o - pin - ion am just now 'Bout folks that put on airs.

CHORUS.

AIR.

No use talk - ing, No use talk - ing, It's so now ev'-ry - where; To

ALTO.

TENOR.

No use talk - ing, No use talk - ing, It's so now ev'-ry - where; To

BASS.

do , as folks of fash - ion do, You've got to put on airs.

do as folks of fash - ion do, You've got to put on airs.

Sva.....



2.

De politician, first of all,
 On 'lection day will stand,
 And every man dat passes by,
 He'll shake him by de hand.
 But when he gets a good fat job,
 For dat am all he cares,
 He thinks himself some pumkins den :
 Oh, don't he put on airs ?

Chorus.

3.

When a gal gets about sixteen,
 She 'gins to think she's some :
 A fop dat sports a big moustache
 She kinder likes to come.
 Two hours before de looking-glass,
 To meet him she prepares ;
 And when she gets her fixin's on,
 Oh, don't she put on airs ?

Chorus.

4.

A boy, too, when he's 'bout half grown,
 Although he's "nary red,"
 Has lots of hair around his mouth,
 But none upon his head.
 He patronizes tailor-shops,
 Gets trust for all he wears ;
 And when he goes amongst de gals,
 Oh, don't he put on airs ?

Chorus.

5.

Dar's de great Atlantic Cable,
 Some time ago 'twas laid ;
 Both Uncle Sam and Johnny Bull
 Den thought dare fortunes made.
 Somehow or other, I don't know,
 But folks dat hold de shares
 Begin to kinder think de thing
 Am puttin' on some airs.

Chorus.

6.

'Tis true we Yankees go ahead
 In all we undertake :
 There's Tenbroeck and great Rarey, too,
 Can British horses break.
 Dar's Morphy next, a chess-man he
 His laurels proudly wears.
 Old Johnny Bull can't come to tea,
 And needn't put on airs.

Chorus.

ROSA LEE, OR "DON'T BE FOOLISH JOE."

Allegretto.

SOLO. TENOR.

1. When I lib'd in Ten - nes - se,
2. I said you lub - ly Gal, dat's plain,
3. my sto - ry yet is to be told,
4. Dey give her up, no pow'r could save,

TENOR.

U - li - a - li o - la - e, I went court - in Ro - sa Lee,
 U - li - a - li o - la - e, Breff as sweet as su - gar cane,
 U - li - a - li o - la - e, Ro - sa cotch'd a shock - ing cold,
 U - li - a - li o - la - e, She ax me fol - low to her grave,

ALTO.

U - li - a - li o - la - e,

SOPRANO.

U - li - a - li o - la - e,

BASSO.

mp

U - li - a - li o - la - e,
 U - li - a - li o - la - e,
 U - li - a - li o - la - e,
 U - li - a - li o - la - e,

U - li - a - li o - la - e,
 U - li - a - li o - la - e,
 U - li - a - li o - la - e,
 U - li - a - li o - la - e,

Eyes as dark as win - ter night,
 Feet so large and come - ly too,
 Send de Doc - tor, fetch de Nurse,
 I take her hand, 'twas cold as death,

Lips as red as ber - rys bright; When first I did her
 Might make a cradle of each shoe; Ro - sa, take me
 Doc - tor came, but made her worse, I tried to make her
 So cold I hardly draw my breff, She saw my tears in

woo - ing go, She said, "now don't be fool - - ish, Joe."
 for your beau, She said, "now don't be fool - - ish, Joe."
 laugh, but no- She said, "now don't be fool - - ish, Joe."
 sor - row flow, And said, "fare - well, my dear - - est Joe."

U - li - a - li o - la - e, Court - in' down in Ten - nes - se, U - li - a - li
 • U - li - a - li o - la - e, Ro - sa sleeps in Ten - nes - se, U - li - a - li

U - k - a - li o - la - e, Court - in' down in Ten - nes - se, U - li - a - li
 • U - li - a - li o - la - e, Ro - sa sleeps in Ten - nes - se, U - li - a - li

pp *f*

o - la - e, 'Neath de wild Ba - na - na tree.

o - la - e, 'Neath de wild Ba - na - na tree.

p *cres.* *ff*

• The last Chorus is to be sung a little slower, and very Piano.

DE HISTORY OB DE WORLD.

Arr. by T. CONTRESO.

Piano introduction for the first system, featuring a treble and bass clef with a 2/4 time signature. The music is in G major and begins with a piano (*p*) dynamic. The bass line consists of a steady eighth-note accompaniment, while the treble line features a melodic line with some triplets.

1. O, I come from ole Vir - gin - ny Wid my head full ob
 2. Oh, dis world was made in six days, And den dey made de
 3. So Ad - am was de first man, Ebe she was de
 4. And den dey made de sea, And in it put a
 5. O, light - ning is a yel - low gal, She libs up in de
 6. O, de wind be - gin to blow, And de rain be - gin to

Vocal line and piano accompaniment for the first system of lyrics. The piano part continues with the same accompaniment as the introduction, marked with a forte (*fz*) dynamic. The vocal line is in G major and follows the melody of the lyrics.

knowledge, And I nev - er went to free school Nor a - ny oth - er college; But
 sky, And den dey hung it o - ber head And left it dar to dry; And
 od - er, And Cain walk'd on de tread - - mill, Be - cause he kill'd his bro - der; Ole
 whale, And den dey made a ra - coon, Wid a ring a - round his tail;
 clouds, And thun - der he's a black man, For he can hol - low loud;
 fall, And de wa - ter came so high, Dat it drown'd de nig - gers all; And it

Vocal line and piano accompaniment for the second system of lyrics. The piano part continues with the same accompaniment. The vocal line continues the melody, with some notes marked with a sharp sign (#).

one ting I will tell you, which am a sol - emn fact, I tell - you how dis
 den dey made de stars out ob nig - ger wench - es' eyes, For to gib a lit - - tle
 Mod - - der Ebe Couldn't sleep wid-out a pil - lar, And de great - est man dat
 All de od - er an - i - mals Was fin - ished one by one, And stuck a - gainst de
 When he kiss - es light - ning, She dod - ges off in won - der, Den he jumps, and tares his
 rained for - ty days and nights, Ex - act - ly by the counting, And it land - ed No - - ah's

Vocal line and piano accompaniment for the third system of lyrics. The piano part continues with the same accompaniment. The vocal line concludes the piece with a final melodic flourish.

CHORUS.

world was made In a twink - ling ob a crack. Den walk in, Den walk in I
 light When de moon did - n't rise.
 eb - ber lived Was Jack de Gi - ant - killer.
 fence to dry As fast as they were done.
 trow - sers, And dat's what makes de thunder.
 ark 'Pon de Al - le - gha - ny Mountains.

say, Den walk in, And hear de ban - jo play, Den walk in - to de

par - lor, And hear de bau - jo ring, And watch dis nig - gers fin - gers, While he

plays up - on de string.

IN THE LOUISIANA LOWLANDS.

Allegretto.

1. Way down in Loui - si - an - na, not ma - ny years a - go, There
 2. One night, old Pom - py start - ed off, to play for Cea - ser Clum, But a -
 3. Says he, old chap, just move a - long or else I'll spoil your face, But his
 4. The stump it proved a lit - tle hard, too hard for Pom - py's wool, For

liv'd a col - or'd gem - blum, his name was Pom - py Snow, He play'd up - on de ban - jo And
 - fore he went he for - ti - fied, With a good stout glass of rum; When on the road he thought he saw a
 dar - key did - n't seem to move from out his hid - ing place, So draw - ing back he crooked his head, and
 when he struck, the hickory knot went thro' the dark - ey's skull; They found his ban - jo by his side, and

on de tam - bo - rine, And for rat - tling of the bones he was the great - est eb - er seen In the
 dar - key, tall and grim, So Pom - py laid the ban - jo down to break the dar - key's shin; In the
 down at him cachunk, But Pom - py made a sad mistake, for 'twas noth ing but a stump. In the
 Pom - py ly - ing dead, SPOKEN.—And Ladies and Gentlemen, this is } By de break - ing of his head. And dey
 the first time upon record that it was ever known of a darkey's ever coming to his death }

Lou - i - si - an - a low - lands, low - lands low..... In the Louisi - an - a low - lands low.
buried him in the low - lands,

CHORUS.

AIR.

In the Lou - i - si - an - a low - lands, low - lands low.... In the Lou - i - si - an - a low-lands low.

ALTO.

TENOR.

To last verse.

Den dey buried him in de low - lands, low - lands low.... Den dey buried him in de low-lands low.

BASS.

"THE VIRGINIA ROSE BUD."

SONG AND CHORUS.

Composed and sung

By F. H. KAVANAUGH.

Allegretto.

The piano introduction consists of two staves in G major and 2/4 time. 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 vocal line begins with a piano (*p*) dynamic. It consists of two staves in G major and 2/4 time, with lyrics written below the notes.

1. I had a rose - bud in my garden growing,.... A plant I cher - ished with a father's
2. Oh, then his heart was wither'd and de - jected,..... I wan - dered through the fields, but all in

The piano accompaniment for the first two verses consists of two staves in G major and 2/4 time. It features a steady accompaniment of chords and single notes, with a piano (*p*) dynamic marking.

The vocal line continues with two staves in G major and 2/4 time, with lyrics written below the notes.

care, When oth - er dar - kies round that plant was hoeing,.... Its zef - fer - es - sence seemed to fill the
vain, And ev' - ry plant on me a shade re - flected,.... The tears they fell a - round me like the

The piano accompaniment for the third and fourth verses consists of two staves in G major and 2/4 time, continuing the harmonic support for the vocal line.

The vocal line concludes with two staves in G major and 2/4 time, with lyrics written below the notes.

air: Oh, how I watched that lit - tle plant while creeping, She, like her moth - er, always light and
rain; The sun a - bove looked down up - on my sor - row, My heart was withered, I sought for her in

The piano accompaniment for the fifth and sixth verses consists of two staves in G major and 2/4 time, concluding the piece with a final chord.

gay. One night I left her in her bed a - sleeping, And in the morn - ing she was stole a - way.
vain. My child was stole, was lost to me for - ev - er, I nev - er saw that an - gel form a - gain.

One night I left her in her bed a - sleeping, And in the morn - ing she was stole a - way.
My child was stole, was lost to me for - ev - er, I nev - er saw that an - gel form a - gain.

CHORUS. Lively

Dey stole, dey stole, dey stole dis child a - way, Dey stole, dey stole, dey stole dis child a - way.
Dey stole, dey stole, dey stole dis child a - way, Dey stole, dey stole, dey stole dis child a - way.

p SOLO. Pru Andante.

Oh! hear me now call - ing, Oh! hear me I pray! My heart, my heart is breaking for my child, for my

Ad lib. **CHORUS.** **SOLO.** **CHORUS.**

child dey stole a - way. Oh! oh! oh! hear dat voice! Oh! oh! oh! hear dat voice!

hear dat voice! hear dat voice!

CHORUS. Allegro.

I hear dar hoofs op - on de hill, I hear dem faint - er, faint - er still, I hear dar hoofs op -

hear dar hoofs op - on de hill, I hear dem faint - er, faint - er still, I hear dar hoofs op -

on de hill, I hear dem faint - er, faint - er still. Dey stole, dey stole,.... dey

- on de hill, I hear dem faint - er, faint - er still. Dey stole, dey stole,.... dey

stole my child a - way, Dey stole, dey stole,.... dey stole my child a - way, my
 stole my child a - way, Dey stole, dey stole,.... dey stole my child a - way, my

Sya

f

child a - - way, my child a - - way, my child a - - way.
 child a - - way, my child a - - way, my child a - - way.

dim.

OH! I'VE SO WICKED.

Word and Music by G. C. HOWARD.

ALLEGRO.

p scherzando.

1. Oh! white-folks, I was ne - ver
2. Oh! Mas - sa Clare, he bring me
3. Oh! dere is one will come and

born,— Aunt Sue raise me on de corn,....
 here, Put me in Miss Free - ley's care,....
 say,— "Be good, Top - sy, learn to pray!" And

Send me er - rands night and morn, Ching a ring a ring a
 Don't I make dat la - dy stare,— Ching a ring a ring a
 raise her bu - full hands dat way, Ching a ring a ring a

cres
 rick - ed. She used to knock me on de floor, Den
 rick - ed. She has me ta - ken cloth'd and fed, Den
 rick - ed. 'Tis Lit - tle E - va, kind and fair, Says

cres

bang my head a - gin de door, And tare my hair out
 sends me up to make her bed, When I puts de foot in -
 if I see good I will go dere, But den I tells her

Oh! Pse So Wicked. 2.

f

by de core, Oh! cause I was so wick - ed.
 - to de head, Oh! I'se so aw - ful wick - ed.
 I do'nt care, Oh! aint I ve - ry wick - ed.

f

p

Black folks can't do naught, they say, I guess I'll teach some how to play, And
 I'se dark Top - sy as you see: None of your half and half for me, And
 Eat de cake and hoe de corn, I'se de gal dat ne'er was born, But

p

f

dance a - bout dis time ob day, — Ching a ring a bang goes de break - down.
 Black or white its best to be, Ching a ring a hop, goes the break - down.
 'spects I grow'd up one dark morn, Ching a ring a smash goes de break - down.

f

TRABLING BACK TO GEORGIA.

Words by ARTHUR W. FRENCH.

Music by CHAS. D. BLAKE.

Not too fast.

1. I'se trabling back to Georgia, dat good ole land to see, The
 2. I'se trabling back to Georgia, the place where I was born, A-
 3. To live and die in Georgia, dats good enough for me, I'll
 4. I'se trabling back to Georgia, to see the dar-kies there, And

place I left to wan-der, The day that I was free. I'se get-ting old and wea-ry And
 - mong the fields of cot- ton, The sug- ar cane and corn. So hap- py with ole Mas- sa A
 hoe the corn and cot- ton, And Oh so hap- py be. I'll hunt the coon and pos- sum And
 see my ole Aunt Di- nah, Oh gol- ly won't she stare! We'll dance all night till morn- ing By the

tired of roam- ing too, So on my way to Dix- ie, I'll say good- bye to you.
 liv- ing in the lane, To see de ole plan- ta- tion I'se trab- ling back a- gain.
 dance and sing and play, And when I once get back there I'll nev- er come a- way.
 ban- jo's sweet re- frain, And have a cel- e- bra- tion When I get back a- gain.

CHORUS.

AIR.

I'se trab - ling back, Yes, trab - ling back, I'se

I'se trab - ling back, Yes, trab - ling back, I'se

I'se trab - ling back, Yes, trab - ling back, I'se

I'se trab - ling back, Yes, trab - ling back, I'se

slow. trab - ling night and day, *a tempo.* I'se trab - ling back to Geor - gia, I'se

trab - ling night and day, I'se trab - ling back to Geor - gia, I'se

slow. trab - ling night and day, *a tempo.* I'se trab - ling back to Geor - gia, I'se

slow. *ritard.* *Drums Cymbals. &c.* *a tempo.*

ff *p*

trab-ling night and day, I'se trab-ling back to Georgia, For I can - not keep a - way.

trab-ling night and day, I'se trab-ling back to Georgia, For I can - not keep a - way.

trab-ling night and day, I'se trab-ling back to Georgia, For I can - not keep a - way.

The first part of the score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 2/4 time, featuring a steady bass line and chords in the right hand. The lyrics are repeated three times across the vocal staves.

Dance. Lively.

The dance section is a piano accompaniment in G major and 2/4 time. It features a lively, rhythmic melody in the right hand and a steady bass line in the left hand. The tempo is marked "Dance. Lively." and there are dynamic markings like *v* (piano) and *sf* (sforzando).

(Break.) *sf sf sf*
Drums Cymbals. &c.

The final part of the score shows the piano accompaniment continuing with a rhythmic pattern. It includes a triplet of eighth notes in the right hand and a bass line in the left hand. The section ends with a double bar line and a repeat sign. The dynamic marking *sf* (sforzando) is used for emphasis.

UNCLE NED

Written and Composed

By S. C. FOSTER.

Piano introduction consisting of two staves (treble and bass clef) in a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

1. Dere was an old Nig - ga, dey call'd him un - cle Ned— He's dead long a - go, long a -
 2. His fin - gers were long like de cane in de brake, He had no eyes for to
 3. When Old Ned die Mas - sa take it migh - ty hard, De tears run down like de

Piano accompaniment for the first three lines of lyrics, consisting of two staves (treble and bass clef).

go ! He had no wool on de top ob his head— De
 see; He had no teeth for to eat de corn cake, So he
 rain; Old Missus turn pale and she gets ber - ry sad, Cayseshe

Piano accompaniment for the next three lines of lyrics, consisting of two staves (treble and bass clef).

Bass Voice.

place whar de wool ought to grow. Den lay down de shubble and de hoe,
 had to let de corn cake be. Den lay down de shubble and de hoe,
 neb-ber see Old Ned a - - gain. Den lay down de shubble and de hoe,

Piano accompaniment for the Bass Voice section, consisting of two staves (treble and bass clef).

CHORUS.

Soprano 1o. Soprano 2o. or Alto.*

Hang up de fid-dle and de bow: No more hard work for poor Old Ned-- He's

Tenor or 1st Bass.

Bass.
Hang up de fid-dle and de bow: No more hard work for poor Old Ned-- He's

gone whar de good Niggas go, No more hard work for poor Old Ned-- He's

gone whar de good Niggas go, No more hard work for poor Old Ned-- He's

gone whar de good Niggas go.

gone whar de good Niggas go.

* When the Alto is taken by a male voice, it should be sung an octave higher.
Uncle Ned. 2.

OHI SUSANNA.

Allegretto.

Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of chords and single notes.

Vocal line for the first system, starting with a treble clef and a key signature of one sharp (F#).

1. I came from Al - a - ba - ma, wid my ban - jo on my knee, I'm g'wan to Lou - si - a - na My....
 2. I jumped a - board de tel - e - graph, And trabeled down de riber, De Lec - tric flu - id mag - ni - fied, And
 3. I had a dream de od - der night, When eb' - ry ting was still; I thought I saw Sus - an - na, A
 4. I soon will be in New Or - leans, And den I'll look all round, And when I find Sus - an - na, I'll

Piano accompaniment for the first system, continuing the rhythmic and harmonic support for the vocal line.

Vocal line for the second system.

true love for to see, It rain'd all night the day I left, The weather it was
 killed five hun - dred Nigger. De bull - gine bust, de horse runs off, I real - ly thought I'd
 com - ing down de hill. De buckwheat cake war in her mouth, De tear was in her
 fall up - on the ground. But if I do not find her, Dis dark - ie'l sure - ly

Piano accompaniment for the second system.

Vocal line for the third system.

dry, The sun so hot I frose to death; Sus - an - na, don't you cry.
 die; I shut my eyes to hold my breath; Sus - an - na, don't you cry.
 eye; Says I, I'm com - ing from de South, Sus - an - na, don't you cry.
 die; And when I'm dead and bur - ied, Sus - an - na, don't you cry.

Piano accompaniment for the third system, concluding the piece with a final chord.

CHORUS.
1st VOICE.

Oh! Sus - - an - na, Oh don't you cry for me, I've

2d VOICE.

Oh! Sus - - an - na, Oh don't you cry for me, I've

TENOR.

Oh! Sus - - an - na, Oh don't you cry for me, I've

BASS.

Oh! Sus - - an - na, Oh don't you cry for me, I've

come from Al - a - ba - ma, wid my ban - jo on my knee.

come from Al - a - ba - ma, wid my ban - jo on my knee.

come from Al - a - ba - ma, wid my ban - jo on my knee.

come from Al - a - ba - ma, wid my ban - jo on my knee.

NANCY TILL.

Written for and Sung by

WHITE'S SERENADERS.

Moderato.

mf

The piano introduction is in 2/4 time, marked *Moderato*. It features a melody in the right hand and a bass line in the left hand. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with a series of eighth and sixteenth notes.

1. Down in the cane-brake close by the mill, There liv'd a
 2. O - pen the win-dow, love, O do, And his - ten
 3. Soft - ly the case - ment begins for to rise - The stars are
 4. Fare - well love, I must now a - way, I've a long way to

The vocal line is in 2/4 time. The piano accompaniment consists of a simple bass line with quarter notes.

yel - low girl, her name was Nan - cy Till; She knew that I lov'd her, she
 to the mu - sic I'm play - ing for you, The whisp' - rings of love, so
 a shin - ing a - bove in the skies; The moon is de - clin - ing be - hind
 trav - el be - fore the break of day, But the next time I come, be

The vocal line continues with a similar melodic pattern. The piano accompaniment remains simple.

knew it long, I'm going to ser - e - nade her and I'll sing this song.
 soft and so low, Har - mon - ise my voice with the old ban - jo.
 yon - der hill Re - flect - ing its rays on you, my Nan - cy Till.
 ready love to go, A sail - ing on the banks of the O - hi - o.

The vocal line concludes with a final melodic phrase. The piano accompaniment ends with a few chords.

CHORUS.

Come, love, come, the boat lies low, She lies high and dry on the O - hi - o;

Come, love, come, the boat lies low, She lies high and dry on the O - hi - o;

This system contains the first two vocal staves and the piano accompaniment for the first line of the chorus. The piano part features a steady bass line and chords in the right hand.

Come, love, come, won't you go a - long with me? I'll take you down to Ten - nes - see.

Come, love, come, won't you go a - long with me? I'll take you down to Ten - nes - see.

This system contains the second two vocal staves and the piano accompaniment for the second line of the chorus. The piano part continues with similar harmonic support.

This system shows the final part of the piano accompaniment, featuring a more active right hand with eighth-note patterns and a steady bass line.

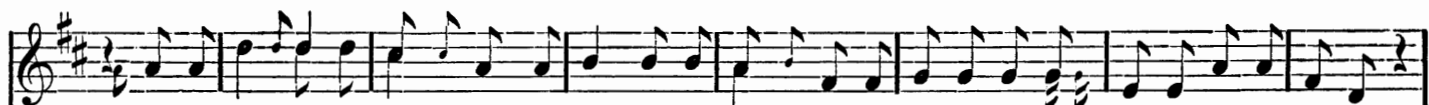
JORDAN IS A HARD ROAD TO TRABEL.

Composed by OLD DAN EMMET.

Con spirito.



1. I just arrived in town, for to pass de time a - way, And I set - tled all my bis - ness ac - cordin',
2. I look to the East, I look to the West, And I see ole Mas - sa a comin',
3. Da - vid and Go - li - ath both had a fight, A cul - lud man come up be - hind 'em,
4. If I was de leg - is - la - tor ob dese U - nited States, I'd set - tle de fish ques - tion ac - cordin',



But I found it so cold when I went up de street, Dat I wish'd I was on de od - er side ob Jordan.
 With four bay horses hitch'd up in front, To tote his money to de od - er side ob Jordan.
 He hit Go - liath on de head wid a bar of soft soap, And it sounded to de od - er side ob Jordan.
 I'd give de British all de bone and de Yankees all de meat, And stretch de boundary line to de od - er side ob Jordan.



So take off your coat, boys, And roll up you sleeves, For Jordan is a hard road to trabel;

So take off your coat, boys, And roll up your sleeves, For Jor - dan is a hard road to

trabble I be - lieve.

Jordan is a hard road to trabel, 2.

FAREWELL MY LILLY DEAR.

STEPHEN C. FOSTER.

Moderato.

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

1. Oh! Lil - ly dear, it grieves me, The tale I have to tell; Old mas - sa sends me
 2. I's guine to roam the wide world, In lands I've nev - er hoed, With noth - ing but my
 3. I wake up in the morn - ing, And walk out on the farm; Oh! Lil - ly am a
 4. Oh! Lil - ly dear 'tis mourn - ful, To leave you here a - lone; You'll smile be - fore I

The piano accompaniment for the first verse consists of two staves. The right hand has a simple harmonic accompaniment, and the left hand has a bass line with some chords.

roam - ing, So Lil - ly, fare - you - well! Oh! fare - you - well my true love, Fare -
 ban - jo, To cheer me on the road; For when I'm sad and wea - - ry, I'll
 darl - ing—She take me by the arm, We wan - der through the clo - - ver, Down
 leave you, And weep when I am gone. The sun can nev - er shine, love, So

The piano accompaniment for the second verse consists of two staves, continuing the harmonic and bass line from the first verse.

- well old Ten - nes - see, Then let me weep for you, love, But do not weep for me.
 make the ban - jo play, To mind me of me true love, When I am far a - way.
 by the riv - er side, I tell her that I love her, And she must be my bride.
 bright for you and me, As when I worked be - side you, In good old Ten - nes - see.

The piano accompaniment for the third verse consists of two staves, continuing the harmonic and bass line.

CHORUS.

1st VOICE.

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

2d VOICE.

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

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

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

"GWINE TO RUN ALL NIGHT."

OR

DE CAMPTOWN RACES.

Words and Music

By S. C. FOSTER.

Moderato.

The piano introduction consists of two staves of music in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

CHORUS.

SOLO.

- | | |
|--|---|
| 1. De Camptown la - dies sing dis song— Doo - dah! | doo-dah! De Camptown race-track five miles long— |
| 2. De long tail filly, and de big black hoss— Doo - dah! | doo-dah! Dey fly de track, and dey both cut across— |
| 3. Old mul - ey cow come on to de track— Doo - dah! | doo-dah! De bob - tail fling her ober his back— |
| 4. See dem flyin' on a ten mile heat— Doo - dah! | doo-dah! Round de race track, den re - peat— |

The piano accompaniment for the first set of lyrics consists of two staves of music in 2/4 time, with chords and a bass line.

CHORUS.

SOLO.

CHORUS.

SOLO.

- | | | | | |
|----------------------|--|------------|------------|---|
| Oh! doo - dah - day! | I come down dah wid my hat caved in— | Doo - dah! | doo - dah! | I |
| Oh! doo - dah - day! | De blind hoss sticken in a big mud hole— | Doo - dah! | doo - dah! | I |
| Oh! doo - dah - day! | Den fly a - long like a rail - road car— | Doo - dah! | doo - dah! | I |
| Oh! doo - dah - day! | I win my money on de bob - tail nag— | Doo - dah! | doo - dah! | I |

The piano accompaniment for the second set of lyrics consists of two staves of music in 2/4 time, with chords and a bass line.

CHORUS.

- | | |
|---|----------------------|
| go back home wid a pock - et full of tin— | Oh! doo - dah - day! |
| Can't touch bottom wid a ten - - foot pole— | Oh! doo - dah - day! |
| Runnin' a race wid a shoot - - in' star— | Oh! doo - dah - day! |
| keep my money in an old tow bag— | Oh! doo - dah - day! |

The piano accompaniment for the third set of lyrics consists of two staves of music in 2/4 time, with chords and a bass line.

CHORUS.

ALTO.

AIR.

Gwine to run all night! Gwine to run all day! I'll

TENOR.

Gwine to run all night! Gwine to run all day! I'll

BASS.

The first system of the musical score features three vocal staves (Alto, Tenor, and Bass) and a piano accompaniment. The vocal lines are in a key with two sharps (D major) and a 2/4 time signature. The lyrics are: "Gwine to run all night! Gwine to run all day! I'll". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

The second system continues the musical score with the same vocal parts and piano accompaniment. The lyrics are: "bet my mon - ey on de bob - tail nag— Some - bo - dy bet on de bay." The piano accompaniment features a more active bass line in the left hand, with eighth notes.

The third system of the musical score is primarily piano accompaniment. It features a complex, rhythmic bass line in the left hand with many sixteenth and eighth notes, and a right hand with chords and some melodic fragments.

ADOLPHUS MORNING GLORY.

Words by J. B. MURPHY, of St. Louis.

Music by D. BRAHAM

First system of piano introduction, featuring treble and bass staves with musical notation.

Second system of piano introduction, featuring treble and bass staves with musical notation.

Vocal introduction with lyrics, first system. The piano accompaniment is shown below the vocal line.

1. Good.... eve - ning white folks, lend your ears, And to my song just lis - ten, I'm
 2. There.... is a charm - ing co - lored gal, A blush - ing sylph of sweet - ness, That's
 3. Next.... week I'm going to mar - ried be To charm - ing Ma - ri - an - na, And

Vocal introduction with lyrics, second system. The piano accompaniment is shown below the vocal line.

here to - night to tell my lit - tle sto - - ry, And.....
 thrown a mag - ic spell of love be - fore me, She's.....
 then my name will live in fame and sto - - ry, For I'm

what I have to lu - ci - date Will make your eye - balls glis - ten, So
 young and love - ly as a rose, A bunch of mai - den neat - ness, Just
 go'ng to run for con - gress - man Way down in A - la - ba - ma, That's

f
 cres - cen - do.

p
 gaze up - on A - dol - phus Morn - ing glo - ry.
 sui - ted to A - dol - phus Morn - ing glo - ry.
 where you'll find A - dol - phus Morn - ing glo - ry.

p *f*

1st & 2d times. 3d & last times.

Sf

f *f*

D.C. S

NELLY BLY.

Words and Music by S. C. FOSTER.

Moderato.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a C major key, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato' and the dynamics are 'p' (piano).

The vocal line for the first system is written on a single staff in C major, 2/4 time. It begins with a quarter rest followed by a series of eighth and quarter notes.

1. Nelly Bly! Nelly Bly! bring de broom along, We'll sweep de kitchen clean, my dear, And hab a lit - tle song.
2. Nelly Bly! hab a voice like de turtle dove, I hears it in de meadow, and I hears it in de grove;
3. Nelly Bly! shuts her eye when she goes to sleep, When she wakens up again her eyeballs gin to peep;
4. Nelly Bly! Nelly Bly! nebber, nebber sigh, Neb - ber bring de tear-drop to de cor-ner ob your eye; For de

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords, and the left hand plays a steady eighth-note accompaniment.

The vocal line for the second system continues the melody from the first system, featuring a series of eighth and quarter notes.

Poke de wood, my la-dy lub, And make de fire burn, And while I take de banjo down, Just gib de mush a turn.
 Nel - ly Bly hab a heart warm as a cup ob tea, And bigger dan de sweet po-ta-toe down in Tenn - es-see.
 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.
 pie is made ob punkins, and de mush is made of corn, And der's corn and punkins plenty, lub, ly - ing in de barn.

The piano accompaniment for the second system consists of two staves. The right hand plays a series of chords, and the left hand plays a steady eighth-note accompaniment.

1st Soprano.

Heigh! Nelly, Ho! Nel-ly, lis - ten, lub, to me, I'll sing for you, play for you, a dul - cem mel - o - dy.

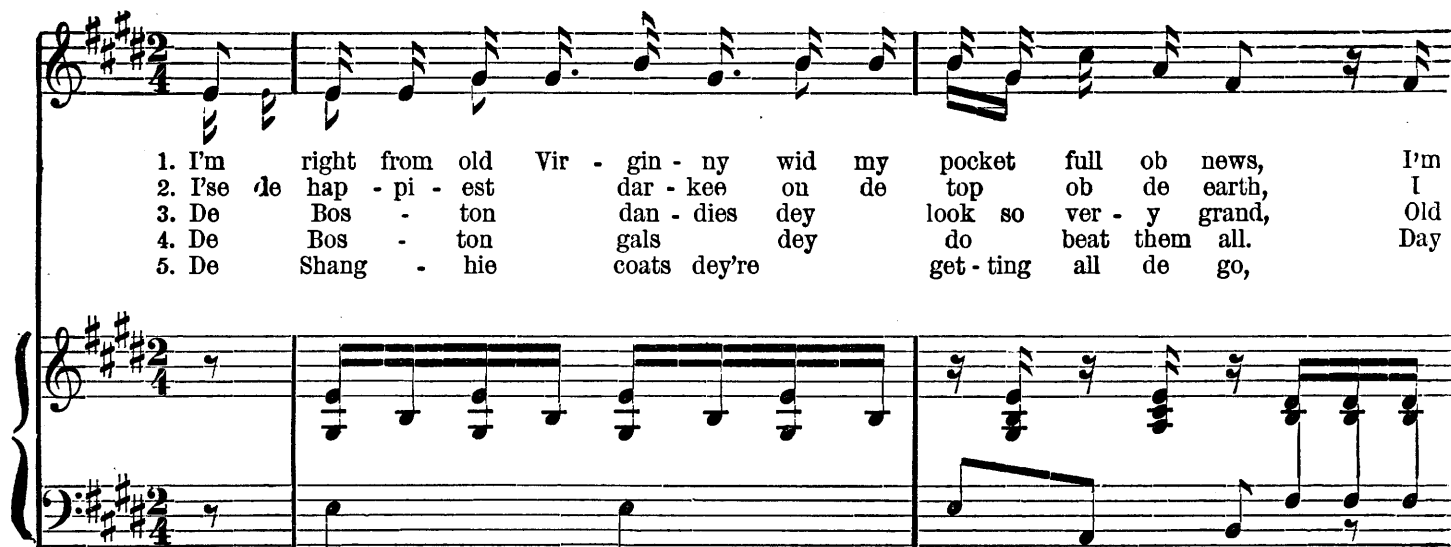
2nd Soprano.

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.

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.


ROOT, HOG, OR DIE.



1. I'm right from old Vir - gin - ny wid my pocket full ob news, I'm
 2. I'se de hap - pi - est dar - kee on de top ob de earth, I
 3. De Bos - ton dan - dies dey look so ver - y grand, Old
 4. De Bos - ton gals dey do beat them all. Day
 5. De Shang - hie coats dey're get - ting all de go,



worth twenty shillings right square in my shoes, It doesent make a dif of bit - ter - ance to
 get fat as possom in de time ob de dearth, Like a pig in a ta - ter patch,
 clothes hand me down, gloves up - on de hand, High heel boots, mous -
 wear high heel shoes for to make demself's tall, If dey dont hab dem de
 Where de boys get dem I rea - ly dont know, But dey're bound to get dem if



nei - der you nor I, Big pig or lit - tle pig, Root, hog, or die.
 dar let me lie, Way down in old Vir - gin - ny, where its Root, hog, or die.
 - tach - es round de eye, A per - fect sick fam - ily ob Root, hog, or die.
 Lor how dey'l cry, De boys hab got to get dem or else Root, hog, or die.
 dey dont hang too high, Or else dey make de Tail - ors run Root, hog, or die.

cres.

CHORUS.
SOPRANO and ALTO.

I'm chief cook and bot - tle - wash - er, cap'n ob de wait - ers;

TENOR.

BASS.

stand up - on my head, When I peel the Ap - ple dum - plins.

ANGELINA BAKER.

Words and Music by

STEPHEN C. FOSTER.

Moderato.

Piano introduction in 2/4 time, consisting of eight measures. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

Vocal line for the first measure of the first verse, starting with a treble clef and a 2/4 time signature. The melody begins with a quarter note followed by eighth notes.

1. Way down on de old plan - ta - tion—dah's where I was born ; I used to beat de
 2. I've seen my An - ge - li - na in de spring-time and de fall, I've seen her in de
 3. An - ge - li - na am so tall she neb-ber sees de ground, She hab to take a
 4. Ear - ly in de morning ob a lub - ly sum - mer day, I ax for An - ge -

Piano accompaniment for the first verse, consisting of five measures. The right hand has a steady eighth-note accompaniment, and the left hand has a simple bass line.

Vocal line for the second measure of the first verse, continuing the melody from the first measure.

whole cre - a - tion hoe - in' in de corn : Oh ! den I work and den I sing so
 corn - field, and I've seen her at de ball, And eb - ry time I met her she was
 wel - lumscope to look down on de town— An - ge - li - na likes de boys as
 - li - na, and dey say "she's gone a - way"— I don't know wha to find her, Cayse I

Piano accompaniment for the second verse, consisting of five measures. The right hand has a steady eighth-note accompaniment, and the left hand has a simple bass line.

Vocal line for the first measure of the second verse, starting with a treble clef and a 2/4 time signature. The melody begins with a quarter note followed by eighth notes.

hap - py all de day, Till An - ge - li - na Ba - ker came and stole my heart a - way.
 smil - ing like de sun, But now I'm left to weep a tear cayse An - ge - li - na's gone.
 far as she can see dem, She used to run old Mas - sa round, to ax him for to free dem.
 don't know wha she's gone, She left me here to weep a tear and beat on de old jaw - bone.

Piano accompaniment for the third verse, consisting of five measures. The right hand has a steady eighth-note accompaniment, and the left hand has a simple bass line.

CHORUS.

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

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. 0

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

PICCAYUNE BUTLER.

Piano introduction in G major, 2/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with chords and single notes.

Vocal line for the first system, starting with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style.

1. Now here I am a gwine to sing, An tell you how de Ban - jo'll ring, Yah - ha, Dis
 2. A - way down souf where I was born, I work'd all day in fields ob corn, Yah - ha, When de
 3. Ob all de gals I eb - er did see, Miss Lu - cy Neal was best to me, Yah - ha, She
 4. Young folks come here to take a walk, And wid dar lubs to hab some talk, Yah - ha, De
 5. Pse gwine some day to buy a farm, An a band of nig - gars I'll take a - long, Yah - ha, An

Piano accompaniment for the first system, continuing from the introduction. It features a consistent bass line with chords in the right hand.

Vocal line for the second system, continuing the melody from the first system.

song I know'l please you to deaff, An laugh you near - ly out of breaff, Yah - ha,
 sun shines hot de nig - gars roast, But when dey dance dey sweat de most, Yah - ha,
 chased de bul - gine out of breaff, And dat's what caus'd Miss Lu - cy's deaff, Yah - ha,
 la - dies ask, "am dat a fac? Is dem gem - men real - ly black?" Yah - ha,
 eb - ry day we'll sing dis song, Ob Picca - yune But - ler come to town, Yah - ha,

Piano accompaniment for the second system, continuing the bass line and chordal accompaniment.

Vocal line for the third system, featuring a call-and-response style melody.

Pic - ca - yune But - ler com - in', com - in', Pic - ca - yune But - ler, come to town,

Piano accompaniment for the third system, concluding the piece with a final chord in the right hand.

CHORUS.

AIR.

Piccayune But - ler comin', comin', Pic-ca-yune But - ler come to town! A - hoo, A - hoo, A -

ALTO.

Piccayune But - ler comin', comin', Pic-ca-yune But - ler come to town! A - hoo, A - hoo, A -

TENOR.

Piccayune But - ler comin', comin', Pic-ca-yune But - ler come to town! A - hoo, A - hoo, A -

BASS.

- hoo,..... Pic-ca-yune But - ler comin', comin', Pic-ca-yune But - ler come to town!

- hoo,..... Pic-ca-yune But - ler comin', comin', Pic-ca-yune But - ler come to town!

- hoo,..... Pic-ca-yune But - ler comin', comin', Pic-ca-yune But - ler come to town!

D.C. Sym.

THE ALABAMA BLOSSOMS.

SONG AND DANCE.

Words and Melody by FRANK DUMONT.

Arranged by JAMES E. STEWART.

MODERATO.

mf

rit.

mf a tempo.

1. Far a - way down South in Al - a - bam - a, Where the dark - ies plant the cot - ton and the
 2. Oh! the sweet girls down in Al - a - bam - a, We are long - ing ev - 'ry day - once more to
 3. We have been far from old Al - a - bam - a, But there is no place that we love half so

mf a tempo.

mf

corn, In that land where blooms the sweet mag - nol - - ias In that
 see, And there's one that says I am her dar - - ling, And I
 well, And our se - cret now at last we've told you, But our

mf

par - a - dise us dar - kies we were born;.... Old Mas - sa he was kind, and
 know that she is all the world to me;.... Oh! when she said good - bye, it
 love af - fairs we did - n't mean to tell;.... We know that far a - way, they're

lit - tle Mis - sus too, They'd be a - mus'd to see us jump and dance,.... Oh! they
 made this dar - key cry, My heart was full of ev' - ry kind of pain,.... But I'm
 wait - ing ev' - 'ry day, To see us com - ing smil - ing up the lane,.... And we'll

called us Al - a - bam - a Blos - soms, And we're go - ing back when - e'er we get a chance.
 go - ing back to Jane Ma - til - da, For I want to see her love - ly face a - gain.
 go back to the land of Cot - ton, And we'll nev - er leave the dear old place a - gain.

CHORUS.
Tempo di Marcia.

cres.

Old Mas-sa he was kind, and Lit-tle Mis-sus too, They'd be amused to see us jump and dance; Oh! they

cres.

called us Al - a - bam - a Bloss - oms, And we're go - ing back when-e'er we get a chance.

Tempo di Marcia.

cres.

BALM OF GILEAD.

Arr. by H. T. BRYANT.

ALLEGRO.

Oh, we aint, go - ing home any more, Oh, we

ff *p*

aint go - ing home any more, Oh, we aint go - ing home any more.....

Down't the peach blow farm. Balm of Gil - ead, Balm of

Gil - ead, Balm of Gil - ead, Down't the peach blow farm.

1. Mas - sa loved his good old jamaica, his good old jamaica, his good old jam - ai - ca,
 2. Ain't I glad to get out the wilderness, get out the wilderness, get out the wilderness,
 3. My old horse he came from Jerusalem, he came from Jerusalem, he came from Jerusalem, He

Ma - sa loved his good old jam - ai - ca, Down in Al - a - ba - ma.
 Ain't I glad to get out the wilderness, Oh my lamb.
 kick so high they put him in the mus - eum, Down in Al - a - ba - ma.

CHORUS.

Hip! hip! hur - rah! Ah, ah, Hip! hip! hur - rah!

Oh, my lamb. Oh, we aint, go - ing home any more, Oh, we

ain't go - ing home any more, Oh, we ain't go - ing home any more.....

ff
Down't the peach blow farm. Balm of Gil - ead, Balm of

Gil - ead, Balm of Gil - ead, Down't the peach blow farm.

GOOD BYE, LIZA JANE.

Arr. by EDDIE FOX.

ALLEGRO.

Second time *ff*

INTRODUCTION.

1. The time has come, I must go, I must play on the old ban - jo:
 2. Be - hind the hen-house, on my knees, I thought I heard a chick - en sneeze;
 3. Chick - ens and hens have gone to roost, A hawk flew down and bit an old goose;

ff CHORUS.

Walk, dad Lew, Oh, Mis - ter Lew! Ehe! ehe! he! hear me now.

SOLO.

4

The time has come, I do de - clare; I want a lock of my girl's hair;
I was nothing but a Roos - ter saying his pray'rs And giving out a hymn, such a getting up stairs;
Bit a young duck in the mid - dle of the back, Made the old drake go quack, quack, quack;

ff CHORUS.

Walk, dad Lew, Oh, Mis - ter Lew! Ehe! ehe! he! hear me now.

1st. time SOLO. 2nd. CHORUS.

I'm going a - way to leave you good bye, good bye;

I'm going a - way to leave you, good bye, Li - za Jane.

I'm going a-way to leave you I'm going down to Lynchburg town; If

you get there be - fore I do, It's good bye, Li - za Jane.

SYM.
ff

ff *D. C.*

SETTIN' ON A RAIL.

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 bass line with quarter notes. The key signature is one sharp (F#) and the time signature is 2/4.

As I walk'd out by de light ob de moon, So mer - ri - ly sing - ing dis same tune, I

cum a - cross a big ra - coon, A sit - tin on a rail, sit - tin on a rail,

sit - tin on a rail, sit - tin on a rail, sleep - in wer - ry sound.

The piano conclusion features a final melodic flourish in the right hand and a sustained bass line in the left hand, ending with a double bar line.

2

I at de Raccoon take a peep,
An den so softly to him creep,
I foun de Raccoon fast asleep,
An pull him off de rail, (*Repeat.*)
An fling him on de ground.

3

De Raccoon gan to scratch and bite,
I hit him once wid all my might,
I bung he eye, an spile he sight,
O I'm dat child to fight, (*Repeat.*)
An beat de banjo too.

4

I tell de Raccoon gin to pray,
While on de ground de Raccoon lay,
But he jump up, and run away,
An soon he out ob sight, (*Repeat.*)
Sittin on a rail.

5

My ole Massa dead an gone,
A dose ob poison help him on,
De Debil say he funeral song,
Oh bress him, let him go. (*Repeat.*)
An joy go wid him too.

6

De Raccoon hunt do werry quare,
Am no touch to kill de deer,
Be Case you kotch him wid out fear,
Sittin on a rail, (*Repeat.*)
Sleepin werry sound.

7

Ob all de songs dat eber I sung,
De Raccoon hunt's de greatest one,
It always pleases old and young,
And den dey cry encore, (*Repeat.*)
An den I cum agin.

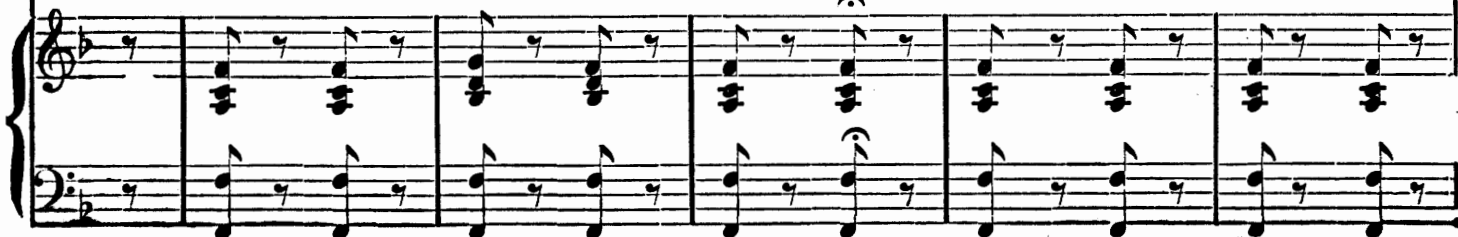
NICODEMUS JOHNSON.

By J. B. MURPHY.

Moderato.



1. I've just arrived in town to-day, And here I is be-fore you, To sing a-bout my
2. My mas-ter was a u-nion man, He did not like se-ces-sion, And so he had to
3. I wish dis war would on-ly end, And peace come frew de na-tion, I'd go right back to



name and oc - cu - pa - tion ; I come from old Vir - gin - ny State. De
 leave de old plan - ta - tion ; I thought to stay be - hind him there, 'Twould
 Dix - ie's land and stay dar ; For I isn't a - ny con - tra - band, I

best in all de na - tion, O, ho! O, ho! To Nic - o - de - mus John - -
 be an ag - gra - va - tion, O, ho! O, ho! To Nic - o - de - mus John - -
 love de old plan - ta - tion, O, ho! O, ho! That's Nic - o - de - mus John - -

- son.

JIM ALONG JOSEY.

MODERATO. 1. Oh!

Ad lib.

I'se from Lu - ci - an - na as you all know, Dar whar Jim a - long Jo - sey's all de go, Dem

Col voce.

Tempo. *ad lib.*

nig-gars all rise when de bell does ring, And dis is de song dat dey do sing.

ALLEGRO.

Hey get a - long, get a - long Jo - sey, Hey get a - long, Jim a - long Joe!

Hey get a - long, get a - long Jo - sey, Hey get a - long, Jim a - long Joe!

DANCE.

- 2 Oh! when I get dat new coat which I expects to hab soon,
Likewise a new pair tight-knee'd trousaloons,
Den I walks up and down Broadway wid my Suzanna,
And de white folks will take me to be Santa Anna,
Hey get along, get along Josey,
Hey get along, Jim along Joe!
- 3 My sister Rose de oder night did dream,
Dat she was floating up and down de stream,
And when she woke she began to cry,
And de white cat picked out de black cat's eye.
Hey get along, get along Josey,
Hey get along, Jim along Joe!
- 4 Now way down South not very far off,
A Bullfrog died wid de hooping cough,
And de oder side of Mississippi as you must know,

- Dar's whar I was christene'd Jim along Joe.
Hey get along, get along Josey,
Hey get along, Jim along Joe!
- 5 De New York niggers tink dey're fine,
Because dey drink de genuine,
De Southern niggers dey lib on mush,
And when dey laugh dey say Oh Hush.
Hey get along, get along Josey,
Hey get along, Jim along Joe!
- 6 I'm de nigger that don't mind my troubles,
Because dey are noting more dan bubbles,
De ambition that dis nigger feels
Is showing de science of his heels.
Hey get along, get along Josey,
Hey get along, Jim along Joe!

ZIP COON.

Allegro Maestoso.

Introduction for piano. The music is in G major and 2/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

1. I went down to sandy hook tod-er ar-ter noon, I

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 the same rhythmic pattern as the introduction.

went down to sandy hook tod-er ar-ter-noon, I went down to sandy hook tod-er ar-ter-noon, Ard de

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment remains consistent.

fust man I met dare was ole Zip Coon. Old Zip Coon is a ve-ry learned scholar,

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues to the end of the system.

Old Zip Coon is a ver-y learned scholar, Old Zip Coon is a ver-y learned scholar, And he

CHORUS.

plays up-on de ban-jo, Cooney in de hol-ler. O Zip a du-den du-den du-den zip a du-den day. O

Zip a du-den du-den du-den du-den day. O Zip a du-den du-den du-den du-den day.

Zip a du - den du - den du - den zip a du - den day.

2 Ole Sukey Blue skin fell in lub wid me,
She vite me to her house to take a cup a tea ;
What do you tink old Sukey had for de supper ?
Chicken-foot, Sparrow-grass, and apple-sauce butter.
CHORUS. Old Zip Coon, &c.

3 Did you ever see de wild goose sail upon de ocean ?
O de wild goose motion is a very pretty notion,
An when de wild goose winks he beckons to de swaller,

An den de wild goose hoMer, goggle, goggle, goggle.
CHORUS. Old Zip Coon, &c.

4 O my old mistress is very mad wid me,
Because I wouldn't go wid her and live in Tennessee,
Massa build a barn dere an put in all de fodder,
Dere was dis ting an dat ting an one ting oder.
CHORUS. Old Zip Coon, &c.

OLD BOB RIDLEY.

By CHARLES WHITE.

Moderato.

The piano introduction consists of two systems of music. The first system has a treble clef with a 3/4 time signature and a dynamic marking of *f*. It features a triplet of eighth notes in the first measure. The bass clef part consists of a steady eighth-note accompaniment. The second system continues the melody and accompaniment.

The first system shows the vocal melody with four verses of lyrics. The piano accompaniment is in the bass clef, marked *p*, and consists of a steady eighth-note accompaniment. The second system continues the piano accompaniment.

1. Now white folks. I'll sing you a dit - ty, I'se from home, but dat's no pi - ty.
 2. Oh, white folks, I have cross'd de moun - tains, How ma - ny miles I didn't count 'em.
 3. De first time dat I ebber got a lick-in, 'Twas down at de forks ob de cot - ton pick - in.
 4. New York city am a might - y fine one, For beauty and lo - cation it aint be - hind em.

The first system shows the vocal melody with four verses of lyrics. The piano accompaniment is in the bass clef, marked *f*, and consists of a steady eighth-note accompaniment. The second system continues the piano accompaniment.

Oh, to praise my - self, it am a shame, But Ro, ert Rid - ley is my name.
 Oh, I'se left de folks at de old plan - ta - tion, And come down here for my ed - uca - tion.
 Oh, it made me dance, it made me tremble, I golly it made my eye - balls jin - gle.
 Oh, de ladies all look so sweet and gidley, Wonder dey don't fall in love wid old Bob Ridley.

CHORUS.

TENOR.

Oh, Bob Rid - ley ho, Oh, Bob Rid - ley ho, Oh,

SOPRANO,

ALTO.

Oh, Bob Rid - ley ho, Oh, Bob Rid - ley ho, Oh,

BASS.

cres.

f

Bob Rid - ley! Oh!! Oh!! Oh, Rob - ert Rid - ley ho!

cres. *f*

Bob Rid - ley! Oh!! Oh!! Oh, Rob - ert Rid - ley ho!

cres. *f*

MELINDA MAY.

Words and Music by STEPHEN C. FOSTER.

Poco adagio.

1.
2.
3.
4. If

Lub - ly Me - lin - da. Come now my dear, I'm waiting, I'm watching for you,
 Laugh in de sun - shine, weep in de rain, And walk wha de li - ly bud bloom,
 Lub - ly Me - lin - da is bright as de beam, No snow-drop was eb - ber more fair, She
 I was a he - ro, and peo - ple would fall Where eb - ber I'd tell dem to lie, I'd

Shut down de win - dow, dry up de tear, And, walk wid me o - ber de dew.
 Down in de mea - dow, o - ber de lane, Oh! come, my Me - lin - da tub, come.
 smiles like de ros - es dat bloom round de stream, And sings like de birds in the air.
 make my Me - lin - da de queen ob dem all, And lib on de light ob her eye.

CHORUS.

AIR.

Lub - - ly Me - lin - da, Me - lin - da, Me - lin - da, my sweet Me - lin - da May! I could

ALTO.

TENOR.

BASS.

work in de field, and be hap - py all de day, If you would on - ly smile a - gain, my sweet Me - lin - da May.

work in de field, and be hap - py all de day, If you would on - ly smile a - gain, my sweet Me - lin - da May.

LITTLE MORE CIDER.

Arranged by AUSTIN HART.

Lively.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes in a 2/4 time signature, while the left hand provides a harmonic accompaniment with chords and single notes.

1. I love the white girl and the black, and I love all the rest, I
 2. When first I saw Miss Snow-flake, 'twas on Broad-way I spied her, I'd
 3. Oh, I wish I was an ap - ple, and Snow-flake was an - other, Oh,
 4. But now old age comes creep-ing, we grow down and don't get bigger, And

The piano accompaniment for the first verse continues the melody and accompaniment from the introduction, supporting the vocal line.

love the girls for lov - ing me, but I love my - self the best. O, dear I am so thirsty, I've
 give my hat and boots, I would, if I could been be - side her; She looked at me, I looked at her,
 what a pret - ty pair we'd make, up - on a tree to - geth - er; How bad de dar - kies all would feel,
 ci - der sweet and sour then, and I am just de nig - ger; But let the cause be what it will,

The piano accompaniment for the second verse continues the melody and accompaniment, supporting the vocal line.

just been down to sup - per, I drank three pails of ap - ple jack, and a tub of ap - ple but - ter.
 and then I crossed the street, And then she smil - ing said to me, a lit - tle more ci - der sweet.
 when on the tree they spied her, To think how we would be, when we're made in - to ci - der.
 short, small or wid - er, She am de ap - ple of my soul, and I'm bound to be be - side her.

The piano accompaniment for the third verse continues the melody and accompaniment, supporting the vocal line.

CHORUS.

0, lit - tle more ci - der too,..... a lit - tle more ci - der too,..... a

0, lit - tle more ci - der too,..... a lit - tle more ci - der too,..... a

lit - tle more ci - der for Miss Di - nah, A little more ci - der too.

lit - tle more ci - der for Miss Di - nah, A little more ci - der too.

I SEEN HER AT DE WINDOW.

Not too slow.

First system of piano accompaniment. Treble clef, bass clef, 2/4 time signature. The music begins with a piano (*p*) dynamic. 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.

Second system of piano accompaniment, continuing the melodic and harmonic themes established in the first system.

SOLO.

Vocal solo and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are as follows:

1. As	I walk'd out last Sun - day night,	The wed - der it was ha - zy—	A
2. Her	hair was curl'd tight round her head,	I could not keep from grin - ning;	I
3. I go	to de door and pull de string,	De bell it kept a ring - ing;	Den
4. I	got in - side, I took a seat,	And I thought I was a gon - ner;	Dar

Vocal solo and piano accompaniment for the second verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are as follows:

pret - ty	Girl I chanced to meet—	Oh! she set this col - or'd man cra - zy!
real - ly	thought I should sus - pire,	When I heard dat yal - ler girl sing - ing.
she cum	down and let me in,	And dis here song kept sing - ing.
sat her	beau, young Ju - lius Crow,	A nod - din in de cor - ner.

Chorus for 1st, 2d & 3d Verses.

I seen her at the win - dow, It was my dear Lu - cin - da; She dress'd so neat, and

So I left her at de win - dow, I kissed my hand Lu - cin - da; She dress so neat, and

look so sweet, I'd gin my life to bin in thar. I seen her at de win - dow, It

look so sweet, I wish dis nig - ga hadn't been dar. So I left her at de win - dow, I

was my dear Lu - cin - da; She dress'd so neat, and look so sweet, I'd gin my life to bin in thar.

kiss my hand Lu - cin - da; She dress so neat, and look so sweet, I wish dis nig - ga had'nt been dar

I seen her at de window. 2.

BUFFALO GALS.

Allegretto.

p e leggiero.

f

1. As I was lumb' - ring down de street, Down de street,
 2. I ax'd her would she hab some talk, Hab some talk,
 3. I ax'd her would she hab a dance, Hab a dance,
 4. I'd like to make dat gal my wife, Gal my wife,

down de street, A handsome gal I chanc'd to meet; Oh! she was fair to view. ...
 hab some talk, Her feet cover'd up de whole side-walk, As she stood close by me....
 hab a dance, I taught dat I might get a chance, To shake a foot wid her....
 gal my wife, I'd be hap - py all my life, If I had her by me....

colla voce.

pp

Buf - fa - lo gals, can't you come out to night? Can't you come out to night? Can't you

pp

ff

come out to night? Buf - fa - lo gals, can't you come out to night? And

ff

dance by de light ob de moon.

η e leggiero.

f

FLOATING SCOW OF OLD VIRGINNY.

CARRY ME BACK TO OLD VIRGINIA.

As arranged and Sung by E. P. CHRISTY.

Allegro Moderato.

1. The floating scow of Old Vir-gin - ny, I work'd in from day to day,.... A
 2. If I was on - ly young a - gain, I'd lead a dif - fer - ent life;.... I'd
 3. And when I'm dead and gone, Place this old ban - - jo by my side, Let

fish-ing 'mongst de oys-ter beds, To me it was but play..... But now I'm growing ve - ry old, I
 save my money, and buy a farm, And take Dinah for my wife..... But now old age, he holds me tight, My
 the possom and coon to my funeral go, For dey was always my pride..... And den in soft repose I'll sleep, And

can - not work an - y more,.... So car-ry me back to Old Vir-gin-ny, To Old Vir-gin - ny's snore.....
 limbs, dey are growing sore;.... So take me back to Old Vir-gin-ny, To Old Vir-gin - ny's shore.....
 dream for eb - er more,.... Dat you've carri'd me back to Old Vir-gin-ny, To Old Vir-gin - ny's shore.....

CHORUS.
AIR and 1st TENOR.

Den car - ry me back to Old Vir - gin - ny, To Old Vir - gin - ny's shore, Oh,
2nd TENOR.

Den car - ry me back to Old Vir - gin - ny, To Old Vir - gin - ny's shore, Oh,
f BASS.

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are for the 2nd Tenor and Bass. The piano accompaniment consists of a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. The lyrics are: "Den car - ry me back to Old Vir - gin - ny, To Old Vir - gin - ny's shore, Oh,". The 2nd Tenor part is marked with "2nd TENOR." and the Bass part is marked with "*f* BASS."

car - ry me back to Old Vir - gin - ny, To Old Vir - gin - ny's shore. ...

car - ry me back to Old Vir - gin - ny, To Old Vir - gin - ny's shore.....

The second system continues the musical score with three vocal staves and piano accompaniment. The lyrics are: "car - ry me back to Old Vir - gin - ny, To Old Vir - gin - ny's shore. ..." and "car - ry me back to Old Vir - gin - ny, To Old Vir - gin - ny's shore.....". The piano accompaniment continues with the same grand staff notation.

f *fx*

The third system shows the piano accompaniment for the final part of the chorus. It features a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*f*) and a fortissimo dynamic (*fx*).

MARY BLANE.

Words by F. C. GERMAN,

Arranged by J. H. HOWARD.

Grazioso.

Sym.

1. I once did know a pret - ty gal, And took her for my wife, She came from Loui - si -
 2. While in de woods I go at night, A hunt - ing for some game, A nig - ger came to
 3. I oft - en asked for Ma - ry Blane, My Mas - sa he did scold, And said you sau - cy

- a - na, and I lik'd her as my life, We hap - py lib'd to - geth - der, She
 my old hut, And stole my Ma - ry Blane, Long times gwan by it grieb'd me much, To
 nig - ger boy, If you must know, she's sold, If dats de case she can - not 've Through -

Rallentando.

neb - ber caused me pain, But on one dark and drear - y night, I lost poor Ma - ry
 tink no tid - ings came, I hunt de woods both night and day, To find poor Ma - ry
 - out a wea - ry life, Oh let me die, and lay me by My poor heart - bro - ken

TENOR. CHORUS.

Blane. Oh, Fare - well, fare - well, poor Ma - ry Blane, one faith - ful heart will

ALTO. CHORUS.

Oh, Fare - well, fare - well, poor Ma - ry Blane, one faith - ful heart will

BASS. CHORUS.

The first system of the musical score consists of four staves. The top three staves are vocal parts for Tenor, Alto, and Bass choruses, respectively. They are written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Blane. Oh, Fare - well, fare - well, poor Ma - ry Blane, one faith - ful heart will" for the Tenor; "Oh, Fare - well, fare - well, poor Ma - ry Blane, one faith - ful heart will" for the Alto; and "Oh, Fare - well, fare - well, poor Ma - ry Blane, one faith - ful heart will" for the Bass. The bottom two staves are the piano accompaniment, starting with a piano (*pp*) dynamic marking. The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

ad lib.

think of you, Fare - well, fare - well, poor Ma - ry Blane, if we ne'er meet a - gain.

think of you, Fare - well, fare - well, poor Ma - ry Blane, if we ne'er meet a - gain.

The second system of the musical score consists of four staves. The top three staves are vocal parts for Tenor, Alto, and Bass choruses, respectively. They are written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "think of you, Fare - well, fare - well, poor Ma - ry Blane, if we ne'er meet a - gain." for the Tenor; "think of you, Fare - well, fare - well, poor Ma - ry Blane, if we ne'er meet a - gain." for the Alto; and "think of you, Fare - well, fare - well, poor Ma - ry Blane, if we ne'er meet a - gain." for the Bass. The bottom two staves are the piano accompaniment. The piano part continues with a simple harmonic accompaniment, featuring chords and moving lines in both hands.

The third system of the musical score consists of two staves, which are the piano accompaniment. The piano part continues with a simple harmonic accompaniment, featuring chords and moving lines in both hands.

ELLA REE.

Words by C. E. STEUART.

Music by JAMES W. PORTER.

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 harmonic accompaniment with chords and single notes.

1. Oh, El - la Ree, so kind and true, In the lit - tle church-yard lies, Her grave am bright wid
 2. Her pret - ty eyes and gen - tle form, Me - thinks I yet can see, I love de spot whar
 3. De sum-mer moon will rise and set, And de night birds thrill dar lay, And de pos-sum and coon so

The first system of lyrics is accompanied by a vocal melody on a single staff and a piano accompaniment on two staves. The piano part continues with a steady accompaniment.

drobs ob dew, But bright-er were her eyes. Den car - ry me back to Ten - nes - see, Dar
 she was born Way down in Ten - nes - see. Den car - ry me back to Ten - nes - see, Dar
 soft - ly step Round de grave of El - la Ree. Den car - ry me back to Ten - nes - see, Dar

The second system of lyrics is accompanied by a vocal melody on a single staff and a piano accompaniment on two staves. The piano part continues with a steady accompaniment.

let me live and die, A - mong de fields ob yal - ler corn, And de land whar El - la lie.

The third system of lyrics is accompanied by a vocal melody on a single staff and a piano accompaniment on two staves. The piano part continues with a steady accompaniment.

CHORUS.

AIR.

TENOR.

Car - ry me back to Ten - nes - see, Dar let me lib and die, A -

ALTO.

Car - ry me back to Ten - nes - see, Dar let me lib and die, A -

BASS.

- mong de fields ob yal - ler corn, And de land whar El - la lie.

- mong de fields ob yal - ler corn, And de land whar El - la lie.

ROLL OUT! HEAVE DAT COTTON.

By WILL S. HAYS.

1. I hear dat bell a ring-in', I see de Cap-tain stand, Boat done blowed her
 2. Its ear-ly in de morn-in' Be-fore we see de sun, "Roll a-board dat
 3. I hear dat mate a shout-in', An' see him on de shore, Hur-ry boys! be
 4. We done took on de cot-ton, Shove out from de shore, Sail-ing down ide

whis-tle, I know she's gwine to land; I hear de mate a call-in'
 cot-ton, An' git back in a run," De Cap-tain's in a hur-ry,
 live-ly, Aint but fif-ty more; We aint got time to tar-ry, Here
 riv-er, We gwine to land for more, When you hear de whistle,

"Go git out de plank, Rush out wid de head line, And tie her to de bank."
 I know what he means, Wants to beat de Sher-lock, Down to New Or-leans.
 at dis cot-ton pile, We gwine to git an-oth-er, Be-low here for-ty mile.
 An' de big bell ring, We gwine to land for cot-ton, Roll out, boys an' sing.

CHORUS.

SOP.

Roll out!..... heave dat cot - ton, Roll out!..... heave dat cot - ton, Roll out!.....

ALTO.

TENOR.

Heave dat cot - ton, heave dat cot - ton, Roll out!.....

BASS.

Heave dat cot - ton, heave dat cot - ton, Roll out!.....

PIANO.

heave dat cot - ton, Aint got long to stay.

heave dat cot - ton, Aint got long to stay.

heave dat cot - ton, Aint got long to stay.

heave dat cot - ton, Aint got long to stay.

LUCY LONG.

Animato.

Piano introduction in 2/4 time, key of D major. The music is marked *Animato* and *f*. It features a rhythmic melody in the right hand and a bass line in the left hand.

1. Oh! I jist come out a - fore you, To sing a lit - tle
 2. Miss Lu - cy she is handsome, And Miss Lu - cy she
 3. Oh! Miss Lu - cy's teeth is grinning Just like an ear ob
 4. I axed her for to mar - ry, My - self de tod - er
 5. If she makes a scolding wife, As sure as she was

Piano accompaniment for the first verse, marked *cres.* and *ff*. The music continues with a similar rhythmic pattern to the introduction.

song; I plays it on de Ban - jo, And dey calls it Lu - cy Long. Oh!
 is tall; To see her dance Ca - chu - cha, Is death to Nig - gers all. Oh!
 corn; And her eyes dey look so win - ning! Oh! would I'd ne'er been born. Oh!
 day; She said she'd rath - er tar - ry, So I let her habe her way. Pray
 born, I'll tote her down to Georgia, And trade her off for corn. Then

Piano accompaniment for the second verse, continuing the musical theme.

take your time Miss Lu - cy, take your time Miss Lu - cy Long; Oh ! take your time Miss

Lu - cy, take your time Miss Lu - cy Long.

SING, SING, DARKIES, SING.

1. Sing, sing, dar - kies, sing, Don't you hear the ban - jo ring, Sing, sing, dar - kies, sing,
 2. Sing, sing, dar - kies, sing, Don't you hear the ban - jo ring, Sing, sing, dar - kies, sing,

Sing for the white folks, sing. Since mu - sic am de meat ob love, Made by old 'Pol - lo from above, De
Sing for the white folks. sing. Dar's Dan - dy Jim of Car - o - line, An od - er airs dat's quite as fine; Dar's

sweetest wit - tles ob de kine, Am in de dar - kies strain di - vine. Sing, sing, darkies, sing,
Dan - el Tuck - er, Lu - cy Neal, Dat makes de frame all ov - - er feel. Sing, sing, darkies, sing,

Don't you hear the ban - jo ring, Sing, sing, dar - kies, sing, Sing for de white folks, sing.

Sing, sing, darkies, sing. 2.

DEAREST MAE.

Written by FRANCIS LYNCH
Allegretto.

Composed by L. V. H. CROSBY

Piano introduction in G major, 2/4 time, marked *f*. The melody is in the right hand, and the accompaniment is in the left hand.

p

1. Now Nig-gers, lis - ten to me, a sto - ry I'll re - late; It
2. Old Mas - sa gib me holi - day, an' say he'd gib me more, I

Vocal line and piano accompaniment for the first two lines of lyrics. The piano part features a simple harmonic accompaniment.

hap-pen'd in de val - ly, in the Old Car - li - na state; Way down in de mead - ow, 'twas
tank'd him be - ry kind - ly, an' shoved my boat from shore; So down de river I glides along, wid my

Vocal line and piano accompaniment for the third line of lyrics. The piano part continues with a simple harmonic accompaniment.

dare I mow'd de hay; I al - ways work de hard - er, when I think ob lub - ly Mae.
heart so light and free, To de cot - tage ob my lub - ly Mae, I'd long'd so much to see

Vocal line and piano accompaniment for the final line of lyrics. The piano part concludes with a simple harmonic accompaniment.

CHORUS.

SOPRANO.

Oh! dear - - est Mae, you're lub - ly as the day; Year

ALTO.

Oh! dear - - est Mae, you're lub - ly as the day; Your

TENOR.

Oh! dear - - est Mae, you're lub - ly as the day; Your

BASS.

Oh! dear - - est Mae, you're lub - ly as the day; Your

eyes are bright, Dey shine at night, When de moon am gwane a - way!

eyes are bright, Dey shine at night, When de moon am gwane a - way!

eyes are bright, Dey shine at night, When de moon am gwane a - way!

eyes are bright, Dey shine at night, When de moon am gwane a - way!

Allegretto.

Introduction for piano, marked *f* (forte). The music is in 2/4 time with a key signature of one sharp (F#). It consists of a series of eighth-note runs in the right hand and block chords in the left hand.

3. On de banks of de riv - er, whar de trees dey hang so low, De
 4. Be - nead de sha - dy old oak tree, we sat for many an hour,

Musical notation for the first two lines of lyrics. The vocal line is marked *p* (piano). The piano accompaniment consists of block chords in the left hand and eighth-note accompaniment in the right hand.

coon a - mong thar branches play, while de mink he keep be - low; Oh! dar is de spot, an'
 Hap - py as de Buz - zard bird, dat flies a - bout de flow'r; But oh, dear Mae, I leff her, she

Musical notation for the third and fourth lines of lyrics. The vocal line continues with the same melodic pattern. The piano accompaniment features block chords in the left hand and eighth-note accompaniment in the right hand.

Mae, she looks so neat, Her eyes dey spar - kle like de stars, her lips are red as beet.
 cried when boff we parted, I biá sweet Mae a long fare - well, and back to Mas - sa started.

Musical notation for the final line of lyrics. The vocal line concludes with a final note. The piano accompaniment features block chords in the left hand and eighth-note accompaniment in the right hand.

Dearest Mae. 3.

DE BOATMAN DANCE.

Sung by the Ethiopian Serenaders.

Allegretto.

First system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of one flat. Dynamics: *p* (piano) and *f* (forte).

Second system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of one flat. Dynamics: *ff* (fortissimo).

Vocal line and piano accompaniment for the first verse. Treble clef, bass clef, 2/4 time signature, key signature of one flat. Dynamics: *p* (piano).

1. De boat - man dance, de boatman sing, De boat - man up to eb' - ry ting;
 2. De boat - man is a thrif - ty man, Da is none can do as de boat - man can;
 3. When you go to de boatman's ball, Dance wid my wife or not at all;
 4. When de boat - man blows his horn, Look out old man your hog is gone,

Vocal line and piano accompaniment for the second verse. Treble clef, bass clef, 2/4 time signature, key signature of one flat.

And when de boat - man get on shore, He spends his cash and works for more.
 Ineb - er see a pretty girl in all my life But dat she was some boat - man's wife.
 Sky - - blue jack - et an tar - pau - lis hat, Look out my boys for de nine tail cat
 He steal my sheep, he cotel my sheat, Den put em in bag an toat em to boat.

Dance, de boat - man, dance, O dance, de boat - man, dance,.....O dance all night 'till

f

This system contains the first two lines of music. The top line is a vocal melody in a single staff with lyrics. The bottom two staves are piano accompaniment. The first measure of the piano part is marked with a forte (*f*) dynamic. The music is in a 3/4 time signature and a key signature of one flat.

broad day light, And go home wid de gals in de morn - ing.

This system contains the next two lines of music. The vocal line continues with the lyrics. The piano accompaniment continues with a similar rhythmic pattern. The key signature remains one flat.

f

This system contains the piano accompaniment for the third system. It features a more active melodic line in the right hand, with a forte (*f*) dynamic marking.

Hi ho, de Boatman row, Floating down de rib-er on de O - hi - o.

p

This system contains the fourth and fifth lines of music. The vocal line has lyrics. The piano accompaniment is marked with a piano (*p*) dynamic. The key signature changes to two flats.

p

This system contains the piano accompaniment for the fifth system. It features a melodic line in the right hand with a piano (*p*) dynamic marking. The key signature remains two flats.

SALLY, COME UP.

As sung by Dave Reed with unbounded success at the concerts of BUCKLEY'S SERENADER'S.

Arranged for the Piano Forte by FREDERICK BUCKLEY.

The piano introduction consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, including a triplet in the second measure. The left hand provides a harmonic accompaniment with chords and single notes.

1. Mas - sa's gone, the news to hear, And he has left de o - ver - seer To
 2. Mon - day night I gave a ball, And I in - vite de Nig - gers all, The

The first two lines of the song are set in 4/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are printed below the vocal line.

look to all de Nig - gers hear, While I make love to Sal - ly.
 thick, the thin, the short, the tall, But none came up to Sal - ly.

The next two lines of the song continue the melody. The piano accompaniment includes a triplet in the final measure of the second line.

A little slower.

She's such a belle, A real dark swell, She dress so slick and looks so well, Dar's

The final line of the song is marked 'A little slower'. The piano accompaniment features a more sustained harmonic texture.

Tempo primo.

not a gal like Sal - ly. Sal - ly, come up! oh, Sal - ly go down! oh

Sal - ly, come twist your heel around, De old man he's gone down to town, Oh Sal - ly come down de middle.

3. De fid - dle was play'd by Pompey Jones, Un - cle Ned he shook de bones, Joe he play'd de pine stick stones ; But

I made love to Sal - ly, She's such a belle, A real dark swell, She

dress so slick and looks so well, Dar's not a gal like Sal-ly. Sal - ly come up, oh Sal - ly go down, oh

Sal-ly, come twist your heel around, De old man he's gone down to town, Oh Sal - ly, come down de middle.

Sally has got a lubly nose,
 Flat across her face it grows,
 It sounds like thunder when it blows,
 Such a lubly nose has Sally!

4
 |
 Sally Come Up. 2.

She can smell a rat,
 So mind what you're at;
 Its rader sharp although it's flat,
 Is the lubly nose ob Sally! Sally, come up, &c.

OLD DAN TUCKER.

A CELEBRATED BANJO SONG, ARRANGED FOR THE PIANO.

ALLEGRO.

The piano introduction is in 2/4 time with a key signature of one flat (B-flat). It features a melody in the right hand with a triplet of eighth notes in the first measure and a bass line in the left hand consisting of chords. The dynamic marking is *mf*.

The first system of the song includes a vocal line and piano accompaniment. The vocal line begins with a rest for four measures, followed by the lyrics. The piano accompaniment continues with the same rhythmic pattern as the introduction.

1. I come to town de ud - der night, I
 3. Dan Tucker is a nice old man, He

The second system of the song includes a vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

hear de noise an saw de fight, De watchman was a run - nin round, Cry-in' Old Dan Tucker's
 used to ride our dar - by ram; He sent him wiz - zin down de hill, If he hadn't got up, he'd

come to town, So get out de way, Ole Dan Tuck - er, get out de way,
lay dar still.

Ole Dan Tuck - er, get out de way, Ole Dan tuck - er, You're too late to come ito sup - per.

Sya

3 Old Dan Tucker an I got drunk,
He fell in de fire an kick up a chunk,
De charcoal got inside he shoe,
Lor bless you, honey, how de ashes flew.
CHO. So get out de way, &c.

4 I went to town to buy some goods,
I lost myself in a piece of woods,
De night was dark, I had to suffer.
It froze de heel of Daniel Tucker.
CHO. So get out de way, &c.

5 Tucker was a hardened sinner,
He nebber said his grace at dinner;
De old sow squeal de pigs did squall,
He whole hog wid de tail and all.
CHO. So get out de way, &c.

6 And now ole Dan is a gone sucker,
And neber can go home to supper;
Old Dan he has had his last ride,
And de Banjo's buried by his side.
CHO. So get out de way, &c.

CLARE DE KITCHEN.

By T. RICE.

ALLEGRETTO.

1. In old Ken-tuck in de ar-ter-noon, We sweep de floor wid a bran new broom, And

ar-ter dat we form a ring, And dis de song dat we do sing: Oh, Clare de kitch-en

old folks, young folks, Clare de kitch-en, old folks, young folks, Old Vir-gin - ny nev - er tire.

- 2 I went to de creek, I couldn't git across,
I'd nobody wid me but an old blind horse;
But old Jim Crow came riding by,
Says he, "old feller, your horse will die."
Its clare de kitchen, &c.
- 3 My horse fell down upon de spot,
Says he, "don't you see his eyes is sot;"
So I took out my knife and off wid his skin,
And when he comes to life I'll ride him agin.
So clare de kitchen, &c.
- 4 A Jay bird sot on a hickery limb,
He wink'd at me and I wink'd at him;
I pick'd up a stone and I hit his shin.
Says he, "you better not do that agin."
So clare de kitchen, &c.
- 5 A bull frog dress'd in soger's close,
Went in de field to shoot some crows;
De crows smell powder and fly away,
De bull frog mighty mad dat day.
So clare de kitchen, &c.
- 6 Den down I went wid Cato Moore,
To see de steamboat come ashore,
Every man for himself, so I pick'd up a trunk,
"Leff off." said de Captain, "or burn you wid a chunk."
And clare de kitchen, &c.

- 7 I hab a sweetheart in dis town,
She wears a yellow striped gown;
And when she walks de street around,
De hollow of her foot make a hole in de ground
Now clare de kitchen, &c.
- 8 Dis love it a ticklish ting you know,
It makes a body feel all over so.
I put de question to coal black Rose,
She as black as ten of spades, and got a lubly flat nose.
So clare de kitchen, &c.
- 9 "Go away," says she, "wid your cowcumber shin,
If you come here agin I stick you wid a pin;"
So I turn on my heel and I bid her good bye,
And arter I was gone she began for to cry.
So clare de kitchen, &c.
- 10 So now I'se up and off you see,
To take a julep sangaree;
I'll sit upon a tater hill,
And eat a little whippoorwill.
So clare de kitchen, &c.
- 11 I wish I was back in old Kentuck,
For since I left it I had no luck,
De gals so proud dey won't eat mush,
And when you go to court 'em dey say, O hush!
Its clare de kitchen, &c.

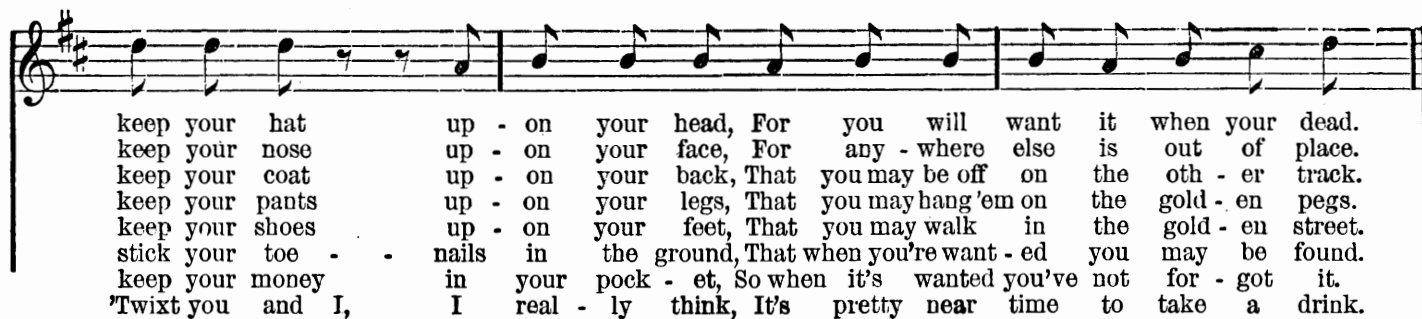
GIDEON'S BAND.

Arranged by CHAS. R. DODWORTH.

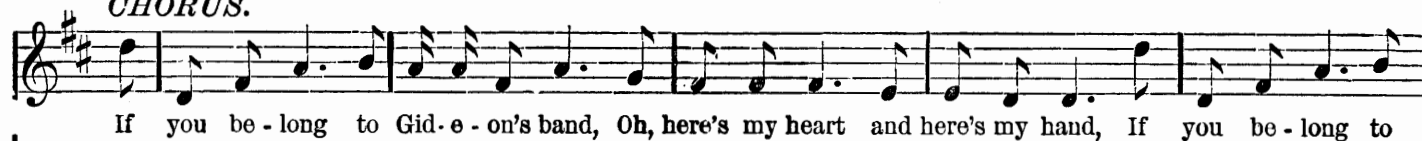
Allegro Moderato.

- | | | | | |
|------------------------|----------------------|---------------------|----------------------|-------|
| 1. Oh, keep your hat | up - on your head, | Oh, keep your hat | up - on your head, | Oh, |
| 2. Oh, keep your nose | up - on your face, | Oh, keep your nose | up - on your face, | Oh, |
| 3. Oh, keep your coat | up - on your back, | Oh, keep your coat | up - on your back, | Oh, |
| 4. Oh, keep your pants | up - on your legs, | Oh, keep your pants | up - on your legs, | Oh, |
| 5. Oh, keep your shoes | up - on your feet, | Oh, keep your shoes | up - on your feet, | Oh, |
| 6. Oh, stick your toe | nails in the ground, | Oh, stick your toe | nails in the ground, | Oh, |
| 7. Oh, keep your money | in your pock - et, | Oh, keep your money | in your pock - et, | Oh, |
| 8. Twixt you and I, | I real - ly think, | Twixt you and I, | I real - ly think, | Twixt |

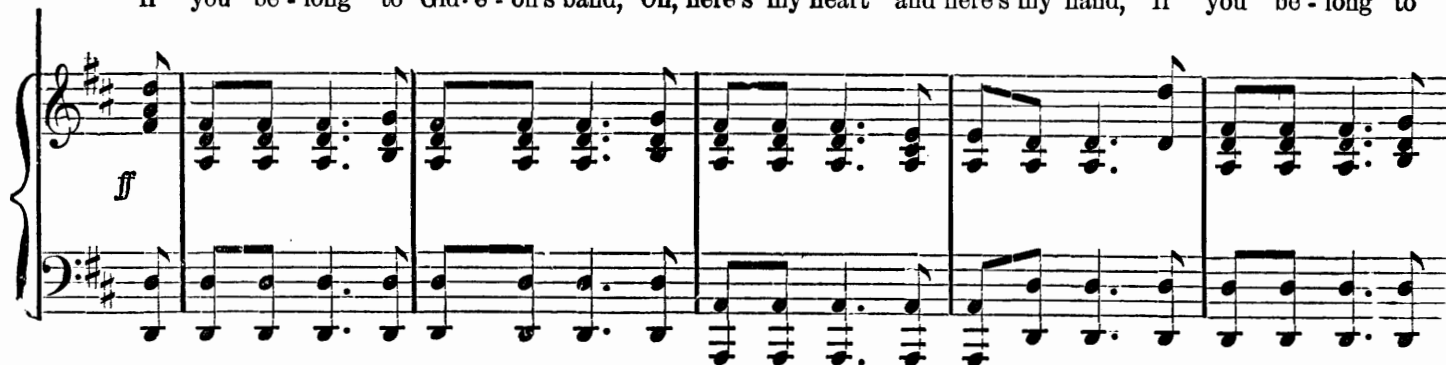
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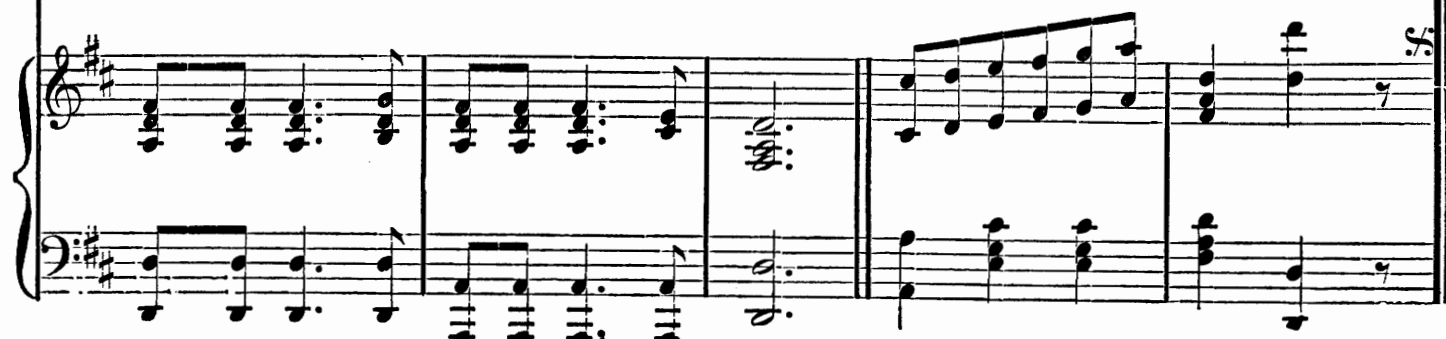
keep your hat up - on your head, For you will want it when your dead.
 keep your nose up - on your face, For any - where else is out of place.
 keep your coat up - on your back, That you may be off on the oth - er track.
 keep your pants up - on your legs, That you may hang 'em on the gold - en pegs.
 keep your shoes up - on your feet, That you may walk in the gold - en street.
 stick your toe - - nails in the ground, That when you're want - ed you may be found.
 keep your money in your pock - et, So when it's wanted you've not for - got it.
 'Twixt you and I, I real - ly think, It's pretty near time to take a drink.


CHORUS.


If you be - long to Gid - e - on's band, Oh, here's my heart and here's my hand, If you be - long to




Gid - e - on's band, we're hunt - ing for a home.



LUCY NEAL.

1.	I	se	born	in	Al - a - ba - ma,	My	mas - ter's	name	was	Meal,	He			
2.	She	us'd	to	go	out	wid	us,	And	pick	cot - ton	in	de	field;	And
3.	Miss	Lu - cy	she	was	hand - some,	From	de	head	down	to	de	heel;	And	
4.	De	Nig - gers	gave	a	ball,	Miss	Lu - cy	danced	a	reel;	And			
5.	I	ask'd	her	would	she	have	me,	How	glad	she	made	me	feel;	For
6.	My	mas - sa	he	did	sell	me,	Be - cause	he	said	I'd	steal;	And		
7.	Miss	Lu - cy	she	was	taken	sick,	And	mourn'd	for	me	a	deal;	The	
8.	One	day	I	got	a	let - ter,	And	jet	black	was	de	deal;	And	

us'd	to	own	a	yal - ler	gal,	Her	name	was	Lu - cy	Neal.				
dar	is	whar	I	fell	in	love,	Wid	pret - ty	Lu - cy	Neal.	0,	poor	Miss	Lu - cy
all	de	nig - gers	fell	in	love,	Wid	pret - ty	Lu - cy	Neal.					
no	one	could	at	all	com - pare,	Wid	pret - ty	Lu - cy	Neal.					
ther	she	gave	to	me	her	heart,	Sweet,	sim - ple	Lu - cy	Neal.				
that's	de	way	he	part	- ed	Poor	me	and	Lu - cy	Neal.				
doc - tor	he	did	give	her	up,	A - las!	poor	Lu - cy	Neal.					
dere	de	words	did	tell	me,	Ob	de	death	ob	Lu - cy	Neal.			

Neal, O poor Miss Lu - cy Neal! If once I had her in my arms, How
hap - py I should feel.

JINGLE BELLS.

OR

THE ONE HORSE OPEN SLEIGH.

By J. PIERPONT.

Allegro.

1. Dash - ing thro' the snow, In a one horse o - pen sleigh, O'er the hills we
2. A day or two a - go, I thought I'd take a ride, And soon Miss Fan - nie
3. A day or two a - go, The sto - ry I must tell, I went out on the
4. Now the ground is white, Go it while you're young, Take the girls to -

go,..... Laughing all the way; Bells on bob-tail ring,..... Mak-ing spir-its
 Bright Was seat-ed by my side, The horse was lean and lank; Mis-for-tune seemed his
 snow, And on my back I fell; A gent was rid-ing by In a one horse o-pen
 night, And sing this sleighing song; Just get a bob-tailed bay, Two-for-ty as his

bright,..... Oh, what sport to ride and sing A sleigh-ing song to-night.
 lot, He got in-to a drift-ed bank, And we, we got up-sot.
 sleigh, He laughed as there I sprawl-ing lie, But quick-ly drove a-way.
 speed,..... Hitch him to an o-pen sleigh, And crack, you'll take the lead.

CHORUS.

SOPRANO.

ALTO.

TENOR.

BASS.

Jin-gle bells, Jin-gle bells, Jin-gle all the way; Oh! what joy it

Jin-gle bells, Jin-gle bells, Jin-gle all the way; Oh! what joy it

is to ride In a one horse o - pen sleigh. Jin - gle, bells, Jin - gle bells,
is to ride In a one horse o - pen sleigh. Jin - gle, bells, Jin - gle bells,

Sva

This system contains the first two vocal staves and the first two piano accompaniment staves. The vocal parts are in a soprano and alto register. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *Sva* (Sforzando) is placed above the piano part.

Jin-gle all the way. Oh! what joy it is to ride In a one horse o - pen sleigh.
Jin-gle all the way. Oh! what joy it is to ride In a one horse o - pen sleigh.

Sva

This system contains the second two vocal staves and the second two piano accompaniment staves. The vocal parts continue the melody. The piano accompaniment maintains the same rhythmic pattern. A dynamic marking of *Sva* is placed above the piano part.

Sva

This system contains the final two piano accompaniment staves. The piano part concludes with a final chord. A dynamic marking of *Sva* is placed above the piano part.

DANDY JIM OF CAROLINE.

Allegretto.

Piano introduction in G major, 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece consists of 8 measures.

1. I've oft - en heard it said ob late, Dat Souf Ca' - li - na was de state, Whar
2. I drest my - self from top to toe, And down to Di - nah I did go, Wid

Musical notation for the first two lines of the song, including vocal line and piano accompaniment.

hand - some nig - ga's bound to shine, Like Dan - dy Jim of Car - o - line, For my ole mas - sa
pan - ta - loons strapped down be - hind, Like Dan - dy Jim of Car - o - line, For my ole mas - sa

Musical notation for the third line of the song, including vocal line and piano accompaniment.

tole me so, I'm de best looking nig - ga in de coun - ty oh, I look in de glass, an I

Musical notation for the fourth line of the song, including vocal line and piano accompaniment.

found it so, Just as mas-sa tell me, oh.
rall. tempo.

rall.

3 De bull dog cleared me out ob de yard,
 I tought I'd better leabe my card,
 I tied it fast to a piece ob twine,
 Signed "Dandy Jim of Caroline."
 For my ole massa, &c.

4 She got my card, an wrote me a letter,
 An ebery word she spelt de better,
 For ebery word an ebery line,
 Was Dandy Jim of Caroline.
 For my ole massa, &c.

5 Oh, beauty is but skin deep,
 But wid Miss Dinah none compete;
 She changed her name from lubly Dine,
 To Mrs. Dandy Jim of Caroline.
 For my ole massa, &c.

6 An ebery little nig she had,
 Was de berry image ob de dad,
 Dar heels stick out three feet behind,
 Like Dandy Jim of Caroline.
 For my ole massa, &c.

7 I took dem all to church one day,
 An hab dem christen'd widout delay,
 De preacher christen'd eight or nine,
 Young Dandy Jims of Caroline.
 For my ole massa, &c.

8 An when de preacher took his text,
 He seemed to be berry much perplexed,
 For nothing cum across his mind,
 But Dandy Jims of Caroline.
 For my ole massa, &c.

OH! DAT WATERMELON.

Arr. by JOHN BRAHAM.

f

1. My old misses promised me, Gwine to git a home bye and bye,
 2. Shoo-fly cut a pig-un wing, Gwine to git a home bye and bye,
 3. Sis-ter Sue, and old aunt Sal, Gwine to git a home bye and bye,

When she died she'd set me free,
 Rat-tle snake rolled in a 'possum's skin,
 Both lived down in Shin-bone al,

Gwine to git a home bye and bye,
 Gwine to git a home bye and bye,
 Gwine to git a home bye and bye,

She did live till she got bald, Gwine to git a home bye and
 Cow path crooked gwine frough de wood, Gwine to git a home bye and
 Name of de house, name on de door, Gwine to git a home bye and

'bye, And she nev - er died at all, Gwine to git a home bye and bye.
 'bye, Mis - ses ses I shan't, I ses I should, Gwine to git a home bye and bye.
 'bye, Big green spot on de Gro - cery store, Gwine to git a home bye and bye.

Den Oh, dat wa - ter mel - on, Lamb of good - ness, you must die.

I'm gwine to join de con - tra-band chil - dren, Gwine to git a home bye and bye.

POOR OLD UNCLE RUFÉ.

Words by HARRY BLOODGOOD.

Melody by JAMES MAAS.
Arranged by JOHN BRAHAM.

Andantino.

p

1. Oh! when I was a lit - tle pic - ca - nin - - ny, I used to lub ole massa and missus too, Dey
 2. De Lord has gib me or - ders to be read - - y, And I'll be on hand when Gabriel blow his horn, I

brought me all de way from ole Vir - gin - - ny, And not much work dey eb - ber made me do; But,
 bress de Lord for keeping me so stead - - y, To meet him up on high when I am gone; For dey

now I'm growing old, yes, old and fee - ble, My hair is al - most turn - ing in - to grey; When de
 say dat heab - en is a migh - ty king - dom, Wid corn and cot - ton fields so bright and gay, Where dere

leaves be - gin to brown up - on de tree, yes! 'Tis den ole Un - cle Rufe will pass a - way.
is no o - ber-seer, and but one mas - ter, And from dere, de dar - kies neb - ber runs a - way.

CHORUS.

So muf - fle up de ba - njo, put a - way de bones, De jaw - boue and de fid - dle hold a - loof, "Good Lamb,"

Hang my old white hat on de peg be - hin' de door, And say good bye to poor old Un - cle Rufe.

Hang my old white hat on de peg behind de door, And say good bye to poor old Un - cle Rufe.

BABYLON IS FALLEN!

Sequel to "Kingdom Coming."

Words and Music by HENRY C. WORK.

The first system of the piano introduction consists of two staves (treble and bass clef) in 4/4 time, with a key signature of two sharps (F# and C#). The melody in the treble clef is a simple, rhythmic line, while the bass clef provides a steady accompaniment.

The second system features a vocal line on a single staff with lyrics underneath, and a piano accompaniment on two staves below. The piano part consists of chords and simple rhythmic patterns.

1. Don't you see de black clouds Ris - in' o - ber yon - der, Whar de Massa's ole plan - ta - tion am ?
 2. Don't you see de light - nin' Flash - in' in de cane - brake, Like as if we gwine to hab a storm ?
 3. Way up in de corn - field, Whar you hear de tun - der, Dat is our ole for - ty - pounder gun;
 4. Mas - sa was de Ker - nal In de reb - el ar - my, Eb - ber sence he went an' run a - way;
 5. We will be de mas - sa, He will be de sar - vant— Try him how he like it for a spell;

The third system continues with a vocal line and piano accompaniment. The piano part features more complex chordal textures and rhythmic patterns.

Neb - ber you be frightened— Dem is on - ly dar - kies, Come to jine an' fight for Un - cle Sam.
 No! you is mis - ta - ken— 'Tis de dar - key's bay - 'nets, An' de but - tons on dar u - ni - form.
 When de shells are miss - in', Den we load wid punk - ins, All de same to make de cowards run.
 But his lub - ly dar - keys, Dey has been a watch - in', An' dey take him pris'ner tud - der day.
 So we crack de Butt - 'nuts, So we take de Ker - nel, So de can - non car - ry back de shell.

CHORUS.

AIR.

Look out dar, now! We's a gwine to shoot! Look out dar, don't you un-der - stand!

Look out dar, now! We's a gwine to shoot! Look out dar, don't you un-der - stand!

Look out dar, now! We's a gwine to shoot! Look out dar, don't you un-der - stand! Oh! don't you know that

Repeat the Chorus somewhat softly.

Bab - y - lon is fall - en! Bab - y - lon is fall - en! And we's a gwine to oc - cu - py de land.

Bab - y - lon is fall - en! Bab - y - lon is fall - en! And we's a gwine to oc - cu - py de land.

Bab - y - lon is fall - en! Bab - y - lon is fall - en! And we's a gwine to oc - cu - py de land.

IN THE MORNING BY THE BRIGHT LIGHT.

A Famous End Song.

JAMES BLAND.

Moderato.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The piece concludes with a *cres.* (crescendo) leading to a *dim.* (diminuendo) ending.

1. I'm gwine away by the light of the moon, Want all the children for to fol-low me ; I hope I'll meet you
 2. Go get a match and light that lamp, Want all the children for to fol-low me ; And show me the way to the
 3. P'll take my old ban - jo a - long, Want all the children for to fol-low me ; In case the boys should

The first system of lyrics is accompanied by a vocal melody in the treble clef and a piano accompaniment in the bass clef. The piano part consists of simple chords and single notes.

dar - lies soon, Hal - le, hal - le, hal - le, hal - le - lu - jah ! So tell the brothers that you meet,
 Bap - tist camp, Hal - le, hal - le, hal - le, hal - le - lu - jah ! We'll have beefsteak and spare-rib stew,
 sing a song, Hal - le, hal - le, hal - le, hal - le - lu - jah ! For no one has to pay no fare,

The second system of lyrics continues the vocal melody and piano accompaniment. The piano part features some more active eighth-note patterns in the right hand.

Want all the children for to follow me ; That I will travel on my feet, Halle, halle, halle, halle - lu-jah!
 Want all the children for to follow me ; And nice boiled onions dipped in dew. Halle, halle, halle, halle - lu-jah!
 Want all the children for to follow me ; So don't for - get to curl your hai, Halle, halle, halle, halle - lu-jah!

The third system of lyrics concludes the piece with a final vocal melody and piano accompaniment. The piano part has a rhythmic, eighth-note accompaniment.

CHORUS.

f SOPRANO.
In the morn - ing morn - ing by the bright light, Hear

ALTO.
In the morn - ing, morn - ing by the bright light, Hear

f TENOR.
In the morn - ing, morn - ing by the bright light, Hear

BASS.
In the morn - ing, morn - ing by the bright light, Hear

Ga - briel's trum - pet in the morn - - ing!

Ga - briel's trum - pet in the morn - - ing!

In the morning by the bright light—2.

Repeat Chorus pp

THE OLD HOME AINT WHAT IT USED TO BE.

By C. A. WHITE.

♩

1. Oh, the old home aint what it used to be, The ban - jo and fid - dle has
 2. In the fields I've worked when I tho't'twas hard, But night bro't its pleasures and
 3. Now the old man would rath - er liv'd and died, In the home where bis chil - dren were

gone, And no more you hear the darkies sing - ing, A - mong the su - gar-cane and corn; Great
 rest, In the old house down by the riv - er side, The place of all the world the best; Oh.
 born, But when freedom came to the colored man, He left the cot - ton field and corn; This

chan - ges have come to the poor colored man, But this change makes him sad and for - lorn, For no
 where are the chil - dren that once used to play In the lane by the old cab - in door? They are
 old man has liv'd out his three score and ten, And he'll soon have to lay down and die, Yet he

Ad lib.

more we hear the dar - kies sing - ing A - mong the su - gar-cane and corn.
 scat - tered now, and o'er the world they roam, The old man ne'er will see them more.
 hopes to go un - to a bet - ter land, So now, old cab - in home, good bye.

CHORUS.
SOPRANO & ALTO.

No, the old home aint what it used to be, The change makes me sad and for-lorn, For no

TENOR.

No, the old home aint what it used to be, The change makes me sad and for-lorn, For no

BASS.

ACCOMP.

more we hear the dark-ies sing - ing, A - mong the su - gar-cane and corn.

Repeat Chorus pp

more we hear the dark-ies sing - ing, A - mong the su - gar-cane and corn.

Repeat Chorus pp

sf last time.

"I'SE GWINE BACK TO DIXIE."

By C. A. WHITE.

ALLEGRETTO.

Piano introduction in 2/4 time, key of D major. The music consists of a series of chords in the right hand and a simple bass line in the left hand, setting a light and cheerful mood.

Allegretto. Not too fast.

Vocal line and piano accompaniment for the first part of the song. The piano accompaniment features a steady bass line and chords in the right hand.

1. I'se gwine back to Dix - ie,— No more I'se gwine to wan - der, My heart's turn'd back to
 2. I've hoed in fields of cot - ton, I've work'd up - on the riv - er, I used to think if
 3. I'm trav'ling back to Dix - ie,— My step is slow and fee - ble, I pray the Lord to

Vocal line and piano accompaniment for the second part of the song. The piano accompaniment continues with a steady bass line and chords in the right hand.

Dix - ie,— I can't stay here no lon - ger,— I miss de ole plan - ta - tion, My
 I got off, I'd go back there, no, nev - er, But time has changed the old man, His
 help me, And lead me from all e - vil, And should my strength for - sake me, Then,

Vocal line and piano accompaniment for the final part of the song. The piano accompaniment concludes with a final chord. The tempo marking *ad lib.* is present above the vocal line, and *colla voce.* is present below the piano accompaniment.

home and my re - la - tion, My heart's turned back to Dix - ie, And I must go.
 head is bend - ing low, His heart's turned back to Dix - ie, And he must go.
 kind friends, come and take me, My heart's turned back to Dix - ie, And I must go.

SOPRANO and ALTO.

I'se gwine back to Dix - ie, I'se gwine back to Dix - ie, I'se gwine where the orange blossoms grow,.... For I

TENOR.

I'se gwine back to Dix - ie, I'se gwine back to Dix - ie, I'se gwine where the orange blossoms grow,.... For I

BASS.

ad lib.

hear the children call-ing, I see their sad tears falling, My heart's turn'd back to Dix-ie, And I must go.

hear the children calling, I see their sad tears falling, My heart's turn'd back to Dix-ie, And I must go.

colla voce.

ON THE ROAD TO DIXIE.

NELLY WAS A LADY.

Written and Composed by STEPHEN C. FOSTER.

Adagio.

Piano introduction in G major, 3/4 time, marked Adagio. The music consists of two staves: a treble staff with a melody of eighth and quarter notes, and a bass staff with a simple accompaniment of chords and eighth notes.

Vocal line for the first verse, in G major, 3/4 time. The melody is written on a single staff with a treble clef.

1. Down on de Mis - sis - sip - pi float - ing, Long time I trab - ble on de way,
 2. Now I'm un - hap - py, and I'm weep - ing, Can't tote de cot - ton - wood no more;
 3. When I saw my Nel - ly in de morn - ing, Smile till she o - pen'd up her eyes,
 4. Close by de mar - gin ob de wa - ter, Whar de lone weep - ing wil - low grows,
 5. Down in de mea - dow, 'mong de clo - ber, Walk wid my Nel - ly by my side;

Piano accompaniment for the first verse, in G major, 3/4 time. It features a treble staff with a melody of eighth and quarter notes, and a bass staff with a simple accompaniment of chords and eighth notes.

Vocal line for the second verse, in G major, 3/4 time. The melody is written on a single staff with a treble clef.

All night de cot - ton - wood a to - ting, Sing for my true - lub all de day.
 Last night, while Nel - ly was a sleep - ing, Death came a knock - in' at de door.
 Seem'd like de light ob day a dawn - ing, Jist 'fore de sun be - gin to rise.
 Dar lib'd Vir - gin - ny's lub - ly daugh - ter; Dar she in death may find re - pose.
 Now all dem hap - py days am o - ber, Fare - well, my dark Vir - gin - ny bride.

Piano accompaniment for the second verse, in G major, 3/4 time. It features a treble staff with a melody of eighth and quarter notes, and a bass staff with a simple accompaniment of chords and eighth notes.

CHORUS.

Nel - ly was a la - dy, Last night she died, Toll de bell for lub - ly Nell, My

Nel - ly was a la - dy, Last night she died, Toll de bell for lub - ly Nell, My

Nel - ly was a la - dy, Last night she died, Toll de bell for lub - ly Nell, My

Repeat CHORUS.

dark Vir - gin - ny bride.

dark Vir - gin - ny bride.

dark Vir - gin - ny bride.

Repeat CHORUS.

MY OLD KENTUCKY HOME, GOOD-NIGHT.

Words and Music by STEPHEN C. FOSTER.

Poco adagio.

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

1. The sun shines bright in the old Ken-tuck-y home, 'Tis summer, the darkies are gay; The corn top's ripe, and the
 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
 3. The head must bow, and the back will have to bend, Wherev - er the dark-ey may go: A few more days, and the

meadow's in the bloom, While the birds make music all the day. The young folks roll on the lit - tle cab in floor, All
 glim-mer of the moon, On the bench by the old cab - in door. The day goes by like a shadow o'er the heart, With
 trou-ble all will end, In the field where the su gar-canes grow. A few more days for to tote the weary load, No

mer-ry, all happy and bright, By'n by hard times comes a knocking at the door, Then my old Kentuck-y Home, good-night!
 sorrow, where all was delight: The time has come when the darkies have to part, Then my old Kentuck-y Home, good-night!
 mat-ter, 'twill nev-er be light, A few more days till we tot-ter on the road, Then my old Kentuck-y Home, good-night!

CHORUS.

TENOR.

Weep no more, my la - dy, Oh! weep no more to - day! We will

1st SOPRANO.

2d SOPRANO.

Weep no more, my la - dy, Oh! weep no more to - day! We will

BASS.

Musical score for the first system, including vocal parts and piano accompaniment. The piano part features a steady accompaniment with chords and moving lines in both hands.

sing one song for the old Ken-tuck-y Home, For the old Ken-tuck-y Home, far a - way.

sing one song for the old Ken-tuck-y Home, For the old Ken-tuck-y Home, far a - way.

Musical score for the second system, including vocal parts and piano accompaniment. The piano part continues with a consistent accompaniment pattern.

Piano accompaniment for the third system, featuring a rhythmic pattern of eighth notes in both hands.

DE GOSPEL RAFT.

Words and Music by FRANK DUMONT.

Arranged by CHARLIE BAKER.

Piano introduction consisting of two staves (treble and bass clef) in 2/4 time, featuring a simple harmonic accompaniment.

Vocal line for the first verse, starting with a treble clef and a key signature of one flat. The melody is simple and rhythmic.

1. I'm a go - ing to cross de riv - er on de gos - pel raft, like No - ah in de good ole ark, Keep your
 2. Now take warning, lit - tle children, don't get fooled about de raft, for de op - po - sition boats are running too, But she's
 3. Let me tell you 'bout de ar - my mis - ter Pharo' did command, when he fol - lowed ole Moses long a - go, They was

Piano accompaniment for the first verse, consisting of two staves (treble and bass clef) with a steady harmonic accompaniment.

Vocal line for the second verse, continuing the melody from the first verse.

candles all a burning, keep 'em burning all de time, or you'll lose your - self and stumble in the dark, Get your
 li - a - ble to bust the boil - er a - ny time at all, and cook you niggers all in - to a stew, I'se
 drowned in de wa - ter with their life pre - servers on, and de fish - es had a jub - lee down be - low, Dar was

Piano accompaniment for the second verse, continuing the harmonic accompaniment.

Vocal line for the third verse, concluding the melody.

baggage on de craft, don't for - get to get the check, for you've got to pay your passage right to day. Be
 got a private box, and an op - ra glass to see you sinners trying to buzz in at de door. But they'll
 Jon - ah was a fool and as stubborn as a mule, but de whale did make him quickly dis - ap - pear. Jon - ah

Piano accompaniment for the third verse, concluding the harmonic accompaniment.

sure de money's good, for de captains eyes is sharp, you can't sneak a - board and hide a - way.
kick you down de stairs if you has - n't got de grace, if you come back they'll slap you on de jaw.
den pulled out a razor and he cut de whale in half, and float - ed to shore up - on his ear.

CHORUS.

Hide a - way,
SOPRANO & ALTO.

hide a - way,

Hide a - way, hide a - way, dar's no use in try'ng to hide a - way. Get your

TENOR.

Hide a - way, hide a - way, dar's no use in try'ng to hide a - way. Get your

BASS.

bag-gage on de craft, don't for - get to get de check, you can't sneak a - board and hide a - way.

bag-gage on de craft, don't for - get to get de check, you can't sneak a - board and hide a - way.

DE GOLDEN WEDDING.

Arranged by J. H. W.

Words and Music by JAS. A. BLAND.

Allegretto.

§

1. Le's go to de golden wedding, All the darkies will be there ; Oh, such dancing and such treading! And such yellow girls so fair !
2. We will have ice-cream and honey, Ap-ple brandy and mince pie; Darkies, won't it look too funny, When Aunt Dinah does Shoo-Fly?
3. Old Jim Grace will play the fid-dle, Beat the bones and old tam-bo, And Kersands will play the essence On Jim Bohee's ole ban - jo.

All the high-toned colored people That reside for miles around, Have received an invitation, And they surely will come down.
 Uncle Joe and Hezekiah From the old Car'lina state, Will be at the Golden Wedding, Kase them colored gents am great.
 Mac Intosh will kiss LuciaJa, Kase she is so very shy; And the little piccaninnies, They will dance and sing Shoo-Fly.

CHORUS. 1st time p, 2d time ff.

SOPRANO & ALTO.

Musical notation for Soprano and Alto parts of the chorus, featuring a treble clef and a 2/4 time signature. The melody consists of eighth and sixteenth notes.

All the darkies will be there, Don't for-get to curl your hair; Bring along your damsels fair, For soon we will be treading.

TENOR.

Musical notation for Tenor part of the chorus, featuring a treble clef and a 2/4 time signature. The melody consists of eighth and sixteenth notes.

All the darkies will be there, Don't for-get to curl your hair; Bring along your damsels fair, For soon we will be treading.

BASS.

Musical notation for Bass part of the chorus, featuring a bass clef and a 2/4 time signature. The melody consists of eighth and sixteenth notes.

Polka time. Repeat f and Sva 2d time only.

Sva

Piano accompaniment for the first section of the chorus, featuring a grand staff with treble and bass clefs and a 2/4 time signature. The music includes chords and a rhythmic bass line.

Musical notation for Soprano and Alto parts of the second section, featuring a treble clef and a 2/4 time signature. The melody consists of eighth and sixteenth notes.

Won't we have a jolly time, Eat-ing cake and drinking wine? All the high-toned darkies will be at the Golden Wedding.

Musical notation for Tenor part of the second section, featuring a treble clef and a 2/4 time signature. The melody consists of eighth and sixteenth notes.

Won't we have a jolly time, Eat-ing cake and drinking wine? All the high-toned darkies will be at the Golden Wedding.

Musical notation for Bass part of the second section, featuring a bass clef and a 2/4 time signature. The melody consists of eighth and sixteenth notes.

Sva 2d time only.

Piano accompaniment for the second section of the chorus, featuring a grand staff with treble and bass clefs and a 2/4 time signature. The music includes chords and a rhythmic bass line.

March time.

Piano accompaniment for the third section of the chorus, featuring a grand staff with treble and bass clefs and a 2/4 time signature. The music includes chords and a rhythmic bass line.

1st.

2d.

KINGDOM COMING.

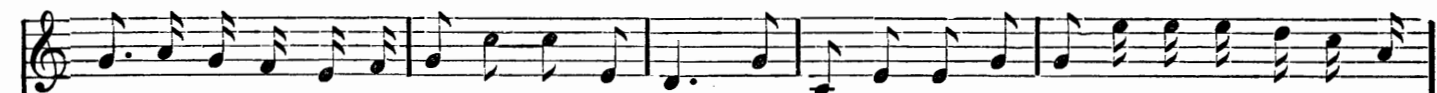
Words and Music by HENRY C. WORK.



1. Say, dar - keys, hab you seen de mas - sa, Wid de muff-stash on his face, Go
 2. He six foot one way, two foot tud - der, And he weigh tree hun - dred pound, His
 3. De dar - keys feel so lone - some lib - ing In de log - house on de lawn, Dey
 4. De o - ber - seer he make us trou - ble, An' he dribe us round a spell; We



long de road some time dis morn - in', Like he gwine to leab de place? He seen a smoke, way
 coat so big he couldn't pay de tail - or, An' it won't go half way round, He drill so much dey
 move der tings to mas - sa's par - lor For to keep it while he's gone, Dar's wine an' ci - der
 lock him up in de smokehouse cel - ler, Wid de key trown in de well. De whip is lost, de



up de rib - ber, Whar de Link-um gumboats lay; He took his hat, an' lef ber - ry sud - den, An' I
 call him Cap'an, An' he get so dref - ful tanu'd, I spect he try an' fool dem Yan-kees For to
 in de kitchen, An' de dar-keys dey'll hab some; I spose dey'll all be con - fis - ca - ted When de
 han' - cuff broken, But de mas-sa'll hab his pay; He's ole enough, big enough, ought to know better Dan to



CHORUS.

AIR.

spec he's run a - way! De mas - sa run? ha, ha! De dar - key stay? ho,

tink he's con - tra - band. De mas - sa run? ha, ha! De dar - key stay? ho,
Lin - kum so - jers come.

went an' run a - way. De mas - sa run? ha ha! De dar - key stay? ho,

BASS.

ho! It mus' be now de king - dom com - in', An' de year ob Ju - bi - lo!

ho! It mus' be now de king - dom com - in' An' de year ob Ju - bi - lo!

ho! It mus' be now de king - dom com - in' An' de year ob Ju - bi - lo!

"KEEP IN DE MIDDLE OB DE ROAD."

Words and Music by WILL S. HAYS.

Vivace.

SOLO. CHORUS. SOLO.

1. I hear dem angels a call-in' loud, Keep in de middle ob de road. Dey's a wait-in' dar in a great big crowd,
 2. I ain't got time fo' to stop an' talk, Keep in de middle ob de road. Kase de road am rough, an' it's hard to walk,
 3. Come an' jine in de wea-ry ban', Keep in de middle ob de road. Kase we bound fo' home in de happy land,
 4. Dis world am full ob sinful things, Keep in de middle ob de road. When de feet gits tir-ed, put on de wings.

CHORUS. SOLO.

Keep in de middle ob de road. I see dem stand roun' de big white gate, We must trabble along 'fore we
 Keep in de middle ob de road. I'll fix my eyes on de golden stair, An' I'll keep on a gwine till
 Keep in de middle ob de road. Turn your back on dis world ob sin, Knock at de door an' dey'll
 Keep in de middle ob de road. Ef you lay down on de road to die, An' you watch dem an-gels

CHORUS.

git too late, Fo' t'aint no use fo' to sit down and wait, Keep in de middle ob de road.
 I git dar, Kase my head am bound fo' de crown to w'ar, Keep in de middle ob de road.
 let you in, Kase you'll neb-ber git such a chance a-g'in, Keep in de middle ob de road.
 in de sky, You kin put on wings an' git up an' fly, Keep in de middle ob de road.

SOPRANO and ALTO.

Den, chil-'ren, keep in de middle ob de road, Den, chil'ren, keep in de middle ob de road, Don't you

TENOR.

Den, chil-'ren, keep in de middle ob de road, Den, chil'ren, keep in de middle ob de road, Don't you

BASS.

Den, chil-'ren, keep in de middle ob de road, Den, chil'ren, keep in de middle ob de road, Don't you

look to de right, don't you look to de left, But keep in de middle ob de road.

look to de right, don't you look to de left, But keep in de middle ob de road.

look to de right, don't you look to de left, But keep in de middle ob de road.

HARD TIMES COME AGAIN NO MORE.

Words and Music by STEPHEN C. FOSTER.

Moderato.

1. Let us pause in life's pleasures and
2. While we seek mirth and beauty and
3. There's a pale, drooping maiden who
4. 'Tis a sigh that is wafted a -

count its many tears While we all sup sorrow with the poor ; There's a song that will linger for- ev- er in our ears; Oh!
 music light and gay There are frail forms fainting at the door; Tho' their voices are silent, their pleading looks will say, Oh!
 toils her life away, With a worn heart whose better days are o'er: Tho' her voice would be merry, 'tis sighing all the day, Oh!
 cross the troubled wave, 'Tis a wail that is heard upon the shore, 'Tis a dirge that is murmured around the lowly grave, Oh!

CHORUS.

Hard times, come again no more. 'Tis the song, the sigh of the wea - ry ; Hard Times, Hard Times,

come again no more, Many days you have lingered around my cabin door; Oh! Hard Times, come again no more.

Sya

CHORUS.

TENOR & 1ST SOPRANO.

'Tis the song, the sigh of the wea - ry; Hard Times, Hard Times, come a - gain no more, Ma - ny

2D SOPRANO.

'Tis the song, the sigh of the wea - ry; Hard Times, Hard Times. come a - gain no more, Ma - ny

BASS.

days you have ling-ered a - round my cab - in door; Oh! Hard Times, come a - gain no more.

days you have ling-ered a - round my cab - in door; Oh! Hard Times, come a - gain no more.

WAKE NICODEMUS.

Words and Music by HENRY C. WORK.

In exact time.

1. Nic-o - de-mus the slave, was of Af - rican birth, And was bought for a bag-ful of
2. He was known as a prophet—at least was as wise—For he told of the bat-tles to
3. Nic-o - de-mus was nev - er the sport of the lash, Tho' the bul-let has oft-cross'd his
4. 'Twas a long, weary night— we were al -most in fear That the fu- ture was more than he

gold; He was reckon'd as part of the salt of the earth, But he died years a - go, ver - y old. 'Twas his
 come; And we trembled with dread when he roll'd up his eyes, And we heed-ed the shake of his thumb. Tho' he
 path; There were none of his mas-ters so brave or so rash, As to face such a man in his wrath. Yet his
 knew; 'Twas a long wea-ry night—but the morning is near, And the words of our prophet are true. There are

last sad request— so we laid him a - way in the trunk of an old hol-low tree. "Wake me
 clothed us with fear, yet the gar-ments he wore Were In patch - es at el - bow and knee; And he
 great heart with kind - ness was fill'd to the brim—He o - beyed, who was born to com-mand: But he
 signs in the sky that the dark - ness is gone—There are to - kens in end - less ar - ray; While the

up!" was his charge, "at the first break of day—Wake me up for the great Ju - bi - lee!"
 still wears the suit that he used to of yore, As he sleeps in the old hol - low tree.
 long'd for the morn - ing which then was so dim—For the morn - ing which now is at hand.
 storm which had seem - ing - ly ban - ish'd the dawn, on - ly hast - ens the ad - vent of day.

CHORUS.

SOPRANO & ALTO.

The "Good Time Com - ing" is al - most here! It was long, long, long on the way! Now

TENOR.

The "Good Time Com - ing" is al - most here! It was long, long, long on the way! Now

BASS.

The "Good Time Com - ing" is al - most here! It was long, long, long on the way! Now

run and tell E - li - jah to hurry up Pomp, And meet us at the gumtree down in the swamp, To wake Nicodemus to - day.

run and tell E - li - jah to hurry up Pomp, And meet us at the gumtree down in the swamp, To wake Nicodemus to - day.

SHINE ON.

Arr. by JOHN BRAHAM.

LUKE SCHOOLCRAFT.

Piano introduction in 2/4 time, consisting of two staves (treble and bass clef) with a series of chords and melodic lines.

1. Mon-key dress'd in sol-dier clothes, All cross o-ver to Jor-dan, Went out in de woods to
 2. Make dat cof-fee good and brown, All cross o-ver to Jor-dan, Turn dat hoe-cake
 3. My old mas-ter liv'd in clover, All cross o-ver to Jor-dan, When he died he rolled

Vocal melody on a single staff and piano accompaniment on two staves (treble and bass clef) for the first system.

drill some crows, Oh! Je - ru - sa - lem. Jay bird sat on a hick-o-ry limb,
 round and round, Oh! Je - ru - sa - lem. A for Ad - am, P for Paul,
 right o - ver, Oh! Je - ru - sa - lem. He rolled his eyes, gave one long breath,

Vocal melody on a single staff and piano accompaniment on two staves (treble and bass clef) for the second system.

All cross o-ver to Jordan, I up with a rock and hit him on the shin, Oh! Je - ru - sa - lem.
 All cross o-ver to Jordan, G fer gen-tle, great and small, Oh! Je - ru - sa - lem.
 All cross o-ver to Jordan, He scared these nig-gers half to death, Oh! Je - ru - sa - lem.

Vocal melody on a single staff and piano accompaniment on two staves (treble and bass clef) for the third system.

CHORUS.

Shine on. Shine on, All cross o-ver to Jor-dan.

The first system of the chorus features a vocal line with four measures. The lyrics are "Shine on. Shine on, All cross o-ver to Jor-dan." The piano accompaniment consists of a treble and bass clef with chords and moving lines.

Shine on, Shine on, Oh! Je-ru-sa-lem.

The second system of the chorus features a vocal line with four measures. The lyrics are "Shine on, Shine on, Oh! Je-ru-sa-lem." The piano accompaniment continues with similar harmonic support.

Shine on, Shine on, All cross o-ver to Jor-dan.

The third system of the chorus features a vocal line with four measures. The lyrics are "Shine on, Shine on, All cross o-ver to Jor-dan." The piano accompaniment continues with similar harmonic support.

Shine on, Shine on, Oh! Je-ru-sa-lem.

The fourth system of the chorus features a vocal line with four measures. The lyrics are "Shine on, Shine on, Oh! Je-ru-sa-lem." The piano accompaniment concludes the piece.

POOR OLD SLAVE.

Arr. by E. M. F.

Legato.

1. 'Tis just one year a - go to-day, That
 2. She took my arm, we walk'd a-long, In-
 3. But since that time, how things have chang'd, Poor

I re-mem-ber well,.... I sat down by poor Nel-ly's side, And a sto-ry she did tell,....
 - to an o - pen field,.... And there she paused to breathe a - while. Then to his grave did steal,....
 Nel - ly, that was my bride, Is laid be - neath the cold grave sod, With her fath - er by her side.....

'Twas 'bout a poor, un - hap - py slave, That lived for ma - ny a
 She sat down by that lit - tle mound, And soft - - ly whis - per'd
 I plant - ed there up - on her grave, The weep - - ing wil - low

year ; But now he's dead, and in his grave, No mas - ter does he fear....
 there ; Come to me, fath - er, 'tis thy child, Then gent - ly dropp'd a tear....
 tree ; I bathed its roots with many a tear, That it might shel - ter me.

CHORUS.

Legato.

1st TENOR.

The poor old slave has gone to rest, We know that he is free,....

2d TENOR.

1st BASS.

The poor old slave has gone to rest, We know that he is free,....

2d BASS.

Dis - turb him not, but let him rest, 'Way down in Ten - na - see.....

Dis - turb him not, but let him rest, 'Way down in Ten - na - see.....

OLD DOG TRAY.

Words and Music by STEPHEN C. FOSTER

Andante con espressione.

Piano introduction in G major, 2/4 time, marked *Andante con espressione*. The music features a simple, flowing melody in the right hand and a steady accompaniment in the left hand.

1 The morn of life is past, And ev'n-ing comes at last, It brings me a dream of once a hap-py day, Of
 2 The forms I call'd my own, Have van-ish'd one by one, The lov'd ones, the dear ones have all pass'd a-way, Their
 3 When tho'ts re-call the past, His eyes are on me cast; I know that he feels what my breaking heart would say: Al-

Vocal line with three verses of lyrics. The piano accompaniment consists of chords and simple rhythmic patterns.

mer - ry forms I've seen, Up - on the vil - lage green, Sport-ing with my old dog Tray.
 hap - py smiles have flown, Their gen - tle voi - ces gone; I've noth-ing left but old dog Tray.
 - though he can - not speak, I'll vain-ly, vain - ly seek, A bet - ter friend than old dog Tray.

Vocal line with three verses of lyrics. The piano accompaniment continues with chords and rhythmic accompaniment.

CHORUS.

Old dog Tray's ev - er faith - ful, Grief can-not drive him a - way; He's

Vocal line for the chorus. The piano accompaniment features a steady, rhythmic accompaniment.

gen - tle, he is kind; I'll nev - er, nev - er find A bet - ter friend than old dog Tray.

OH! BOYS, CARRY ME 'LONG.

Words and Music by STEPHEN C. FOSTER.

Moderato.

1. Oh! car - ry me 'long;.... Der's no more trouble for me:.... I'se guine to roam In a happy home, Where
 2. All o - ber de land, ... F've wandered ma - ny a day,.... To blow de horn, And mind de corn, And
 3. Fare - well to de boys,.... Wid hearts so hap - py and light,.... Dey sing a song De whole day long, And
 4. Fare - well to de hills,.... De meadows covered wid green ... Old brin - dle Boss, And de old grey - hoss, All

all de nig - gas am free.... I've work'd long in de fields ; I've han - dled ma - ny a
 keep de pos - sum a - way.... No use for me now. So dark - ies bur - y me
 dance de jub - ba at night.... Fare - well to de fields Ob cot - ton, 'bac - co. and
 beat - en, bro - ken, and lean.... Fare - well to de dog.... Dat al - ways fol - lowed me

hoe:.... I'll turn my eye, be - fore I die, And see de su - gar - cane grow....
 low:.... My horn is dry, and I must lie, Wha de pos - sum neb - ber can go.....
 all:.... I's guine to hoe in a bress - ed row, Wha de corn grows mel - low and tall.....
 round; Old San - cho'll wail, and droop his tail, When I am un - der de ground....

CHORUS.

AIR.

Oh! boys, carry me 'long ; Carry me till I die— Carry me down To de bury - in' groun', Massa, don't you cry.
 Oh! boys, carry me 'long ; Carry me till I die— Carry me down To de bury - in' groun', Massa, don't you cry.
 Oh! boys, carry me 'long ; Carry me till I die— Carry me down To de bury - in' groun', Massa, don't you cry.

Oh, Boys, carry me long.—a.

OH! DEM GOLDEN SLIPPERS!

Song and Chorus.

Arr. by E. LOUIS.

Words and Music by JAS. A. BLAND.

Moderato.

The piano introduction is in 2/4 time, marked *Moderato*. It begins with a forte (*f*) dynamic. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

The vocal melody is presented with two first endings. The first ending leads to the first two lines of lyrics, and the second ending leads to the third line. The piano accompaniment includes dynamic markings of *f* and *p*.

1st. 2d.

1. Oh, my golden slippers am laid a-way, Kase I don't 'spect to ware 'em till my
2. Oh, my ole ban - jo hangs on de wall, Kase it aint been tuned since
3. So, it's good bye, children, I will have to go whar de rain don't fall or de

1st. 2d.

The chorus features a vocal melody with a *Sra.* (Soprano) line. The piano accompaniment continues with a steady accompaniment. The lyrics are arranged in two columns.

weddin' day, And my long-tail'd coat, dat I loved so well, I will wear up in de chariot in de morn. And my
 way last fall, But de darks all say we will hab a good time, When we ride up in de chariot in de morn. Dar's ole
 wind don't blow, And yer uls-ter coats, why, yer will not need, When yer ride up in de chariot in de morn. But yer

Sra.

long, white robe dat I bought last June, I'm gwine to git changed Kase it fits too soon, And de
 Brud - der Ben and Sis - ter Luce, Dey will tel - e-graph-de news to Un - cle Bac - co Juice, What a
 gold - en slippers must be nice and clean, And yer age must be Just sweet six-teen, And yer

ole gray hoss dat I used to drive, I will hitch him to de char - iot in de morn.
 great camp-meetin' der will be dat day, When we ride up in de char - iot in de morn.
 white kid gloves yer will have to wear, When yer ride up in de char - iot in de morn.

CHORUS.

SOPRANO. (First time pp, repeat ff.)

Oh, dem golden slippers! Oh, dem golden slippers! Golden slippers Ise gwine to wear, be - kase dey look so

ALTO.
 Oh, dem golden slippers! Oh, dem golden slippers! Golden slippers Ise gwine to wear, be - kase dey look so

TENOR.
 Oh, dem golden slippers! Oh, dem golden siippers! Golden slippers Ise gwine to wear, be - kase dey look so

BASS.
 Oh, dem golden slippers! Oh, dem golden slippers! Golden slippers Ise gwine to wear, be - kase dey look so

1st time. pp repeat ff.

neat; Oh, dem golden slippers! Oh, dem golden slippers! Golden slippers Ise gwine to wear, To

neat; Oh, dem golden slippers! Oh, dem golden slippers! Golden slippers Ise gwine to wear, To

neat; Oh, dem golden slippers! Oh, dem golden slippers! Golden slippers Ise gwine to wear, To

1st. 2d.

walk de gold-en street. street.

walk de gold-en street. street.

walk de gold-en street. street.

1st. 2d.

f *fz*

OLD BLACK JOE.

Poco Adagio.

Written and Composed by STEPHEN C. FOSTER.

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.

1. Gone are the days when my heart was young and gay, Gone are my friends from the
 2. Why do I weep when my heart should feel no pain! Why do I sigh that my
 3. Where are the hearts once so hap - py and so free? The chil - dren so dear, that I

The first system of lyrics is accompanied by a vocal line and piano accompaniment. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

cot - ton fields a - way, Gone from the earth to a bet - ter land I know, I
 friends come not a - gain! Griev - ing for forms now de - part - ed long a - go, I
 held up - on my knee! Gone to the shore wheremy soul has long'd to go, I

The second system of lyrics is accompanied by a vocal line and piano accompaniment. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

hear their gen - tle voi - - ces call - ing, "Old Black Joe."

The third system of lyrics is accompanied by a vocal line and piano accompaniment. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

CHORUS.

SOPRANO.

I'm com - ing, I'm com - ing, For my head is bend - ing low ; I

ALTO.

I'm com - ing, I'm com - ing, For my head is bend - ing low ; I

BASS.

I'm com - ing, I'm com - ing, For my head is bend - ing low ; I

hear those gen - tle voi - - ces call - ing, "Old Black Joe."

hear those gen - tle voi - - ces call - ing, "Old Black Joe."

hear those gen - tle voi - - ces call - ing, "Old Black Joe."

I'LL BE DAR.

CHAS. BENEDICT.

Andante.

Piano introduction in 2/4 time, marked *Andante*. The music is written for piano with a treble and bass clef. It features a simple, rhythmic melody in the right hand and a supporting bass line in the left hand.

1. Oh, come you sin - ners, go wid me, Oh, I'll be dar, I'll
 2. You jump right on that lilly white steed, Oh, I'll be dar, I'se
 3. Corn - stalk - fid - dle, an' a shoe - string bow, Oh, I'll be dar, Dance

Piano accompaniment for the first verse, corresponding to the lyrics above. It continues the simple harmonic structure established in the introduction.

take you down to Ten - nes - see, Oh, I'll be dar, Come and join de
 g'win to heav'n, I is in - deed, Oh, I'll be dar, Down in de field a
 wid de nigs wid de big heel and toe, Oh, I'll be dar, Old corn dod - ger, an' a

Piano accompaniment for the second verse, corresponding to the lyrics above. The accompaniment remains consistent in style and tempo.

sil - ver band, Oh, I'll be dar, I'se gwine to fly to Canaan's land, Oh, I'll be dar.
 hus - kin' corn, Oh, I'll be dar, I thought I heard old Gabriel's horn, Oh, I'll be dar.
 sweet tater pie, Oh, I'll be dar, Go 'way nigs, don't you come nigh, Oh, I'll be dar.

Piano accompaniment for the third verse, corresponding to the lyrics above. The piece concludes with a final chord in the piano.

CHORUS.

I'll be dar..... I'll be dar..... When de mus - ter roll am

call - ing, I'll be dar, sure's ye'r born, I'll be dar I'll be

dar..... When de mus - ter roll am call - ing, I'll be dar, sure's ye'r born.

THE OLD CABIN HOME.

Piano introduction consisting of two staves (treble and bass clef) in G major and 2/4 time. The melody is simple and accompaniment is chordal.

Vocal line and piano accompaniment for the first system of lyrics. The piano part consists of chords in the right hand and a simple bass line in the left hand.

1. I am go - ing far a - way, far a - way to leave you now, To the
 2. I am go - ing to leave this land, with this our dar - key band,..... To
 3. When old age comes on us, And my hair is turn - ing gray, I will
 4. 'Tis there where I roam, A - way down on the old farm, Where

Vocal line and piano accompaniment for the second system of lyrics. The piano part continues with chords and a bass line.

Mis - sis - sip - pi riv - er I am go - ing, I will take my old ban - jo, And I'll
 trav - el all the wide world o - er, And when I get tired I will
 hang up the ban - jo all a - lone,.... I'll set down by the fire, And I'll
 all de dar - keys am free;.... O merri - ly sound the ban - jo, For the

Vocal line and piano accompaniment for the third system of lyrics. The piano part continues with chords and a bass line.

sing this lit - tle song, A - way down in my Old Cab - in Home.
 set - tle down to rest, A - way down in my Old Cab - in Home.
 pass the time a - way, A - way down in my Old Cab - in Home.
 white folks round de room, A - way down in my Old Cab - in Home.

CHORUS.

ALTO.

Here is my old Cab - in Home,..... Here is my sis - ter and my brother,

TENOR.

Here is my old Cab - in Home,..... Here is my sis - ter and my brother,

AIR.

Here is my old Cab - in Home,..... Here is my sis - ter and my brother,

BASS.

Here is my old Cab - in Home,..... Here is my sis - ter and my brother,

Here lies my wife, the joy of my life, And my child in the grave with its moth-er.

Here lies my wife, the joy of my life, And my child in the grave with its moth-er.

Here lies my wife, the joy of my life, And my child in the grave with its moth-er.

Here lies my wife, the joy of my life, And my child in the grave with its moth-er.

STOP THAT KNOCKING AT THE DOOR.

Words and Music by A. F. WINNEMORE.

Moderato.

1. I once did lub a col-ored Gal..... Whose name was Su - zy
 2. She was the pret-tiest yel - low Gal..... That eb - er I did
 3. Oh, de first one dat cum in de room, Was a dar - key dressed to

Brown, She came from old Vir - gin - ny, She was de fair - est in de
 see, She neb - er would go walk - ing, Wid a - ny Col - ored man but
 death, He looked just like de show - man, What dey used to call Mack-

town; Her eyes so bright, dey shine at night When de moon am gone a -
 me; And when I took my Ban - jo down, And played three tunes or
 beth; He said he was a Cali - for - ni man, And just ar - rived on

way, more. shore. She used to call his dar-key up..... Just a-fore de broke of
 All at once I heard three pretty hard raps,..... Come bang a - gain my
 I ax him whare fore he cum aa rap, So hard a - gainst my

day: door. door. Wid a who dar! who dar! who dar! An' a who dar a knocking at my

(SPOKEN, Why, Sam!)

door! Am dat you Sam? Am dat you Sam? No you bet - ter stop dat knocking at my

(SPOKEN, Aint you gwan to let me in?)

By Bass Voice.

door. Let me in. Stop that knocking. Let me in. Stop that knocking. Let me in.

DUETT.

1st VOICE.

Oh! you bet - ter stop that knock - ing at the door. Stop that

BASS.

Oh! I'll nev - er stop that knock - ing at the door. Let me in.

knocking. Stop that knocking. Oh you bet - ter stop that knocking at the door.

Let me in. Let me in. No I'll nev - er stop that knocking at the door.

CHORUS.

1st & 2d VOICES.

Stop that knock - ing, stop that knock - ing, stop that knock - ing, stop that knock - ing, Oh! you

TENOR.

Stop that knock - ing, stop that knock - ing, stop that knock - ing, stop that knock - ing, Oh! you

BASS.

No! I'll

bet - ter stop that knocking at my door. Stop that knocking, stop that knocking, stop that

nev - er stop that knocking at your door. Let me in. Stop that knocking, stop that knocking, stop that

This system contains the first two vocal lines and the beginning of the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

knocking, stop that knocking, Oh! you bet-ter stop that knocking at my door.

knocking, stop that knocking, No! I'll nev - er stop that knocking at your door.

This system continues the vocal lines and piano accompaniment. The piano part includes a trill in the right hand and a triplet in the left hand. The word "Sya" is written above the piano staff.

This system is primarily piano accompaniment, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. The word "Sya" is written above the staff.

This system continues the piano accompaniment with a melodic line in the right hand and a harmonic accompaniment in the left hand. The word "Sya" is written above the staff.

TOM-BIG-BEE RIVER,

OR

GUM TREE CANOE.

Written by S. S. STEELE.

1. On Tom-big-bee riv-er so bright I was born, In a hut made ob husks ob de tall yal-ler corn, And
 2. All de day in de field de soft cot-ton I hoe, I tink of my Ju-la an sing as I go, Oh I
 3. Wid my hands on de ban-jo and toe on de oar, I sing to de sound ob de riv-er's soft roar; While de
 4. One night de stream bore us so far a-way, Dat we couldn't cum back, so we thought we jis stay; Oh we

§CHORUS.

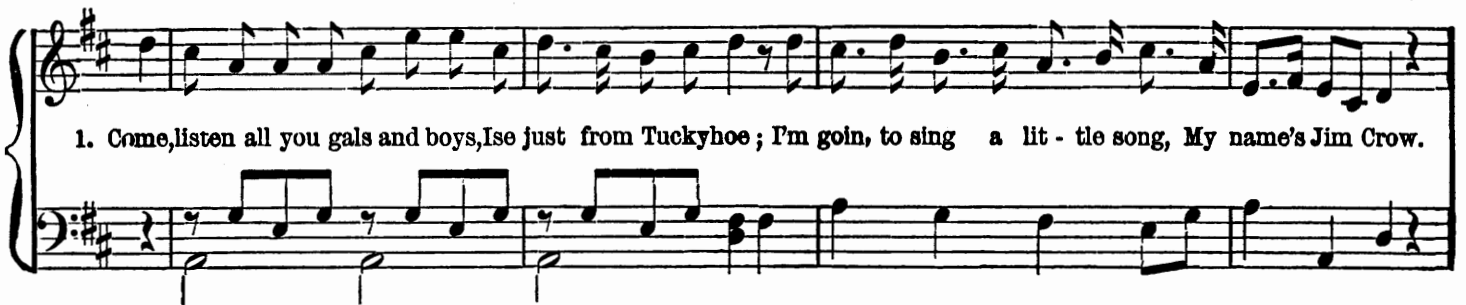
dar I fust meet wid my Ju-la so true, An' I row'd her a-bout In my Gum Tree Ca-noe. Singing
 catch her a bird, wid a wing ob true biue, An' at night sail her round in my Gum Tree Ca-noe.
 stars dey look down at my Ju-la so true, An' dance in her eye in my Gum Tree Ca-noe.
 spied a tall ship wid a flag ob true blue, An' it took us in tow wid my Gum Tree Ca-noe.

Repeat from Chorus. §

row a-way, row, O'er de wa-ters so blue, Like a feath-er we'll float, In my Gum Tree Ca-noe.

JIM CROW.

(A COMIC SONG.)



- 2 I went down to de river,
I didn't mean to stay;
But dere I see so many gals,
I couldn't get away.
- 3 And arter I been dere awhile,
I tought I push my boat;
But I tumbled in de river,
An I find myself afloat.
- 4 I git upon a flat boat,
I cotch de Uncle Sam;
Den I went to see de place where
Dey kill'd de Packerham.
- 5 And den I go to Orleans,
An, feel so full of fight;
Dey put me in de Calabooso,
An, keep me dere all night.
- 6 When I got out I hit a man,
His name I now forgot;

- But dere was noting left of him
'Cept a little grease spot.
- 7 An oder day I hit a man,
De man was mighty fat
I hit so hard I nockt him in
To an old cockt hat.
- 8 I whipt my weight in wildcats,
I eat an alligator;
I drunk de Missessippy up!
O I'm de very creature.
- 9 I sit upon a hornet's nest,
I dance upon my bead;
I tie a wiper round my neck
An, den I go to bed.
- 10 I kneel to de buzzard,
An, I bow to the crow;
An eb'ry time I weel about
I jump jis so.

WALK, JAW BONE.

S. S. STEELE.

Moderato.

1. In Car - o - line, whar I was born, I

f *p*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in 2/4 time, starting with a whole rest followed by a melodic phrase. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes and chords. Dynamics include a forte (*f*) section and a piano (*p*) section. A triplet of eighth notes is marked with a '3' above it.

husk de wood, an' I chop de corn, A roast-ed ear to de house I bring, But de dri-ver cotch me and he sing:

Detailed description: This system contains the next two staves of music. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the rhythmic accompaniment. The system concludes with a double bar line.

CHORUS.

Walk, jaw bone, Jen-ny come a-long, In come Sal-ly wid de bootees on, Walk, jaw bone, Jen-ny, come a-long,

f

Detailed description: This system contains the first two staves of the chorus. The vocal line features a rhythmic melody. The piano accompaniment consists of chords and eighth notes. A forte (*f*) dynamic is indicated.

In come Sal-ly wid de boot-ees on.

Detailed description: This system contains the final two staves of the chorus. The vocal line concludes with a melodic phrase. The piano accompaniment features a more active eighth-note accompaniment. The system ends with a double bar line.

2. De corn de driver from me rob,
An' he make me eat de cob;
I chaw de cob until my gums
Stick out like Carolina plums.
Walk, jaw bone, &c.
3. Dey fasten me up under de barn,
Dey feed me dar on leaves ob corn;
It tickled my digestion so,
Dat I cotch de cholero-phoby, oh.
Walk, jaw bone, &c.
4. Dey made me a scar-crow in de field,
And a buzzard come to get his meal,
But in his face I blowed my bref,
An' he was a case for ole Jim Death.
Walk, jaw bone, &c.

5. Next come a hungry eagle down,
Oh! gosh thinks I, dis nig's done drown;
But he winked an' cried "I'se de bird ob de free
And won't eat de meat ob slabery."
Walk, jaw bone, &c.
6. Next come a weasel for my juice,
An' he gnawed till he untied me loose,
An' den I made off wid a quick salarm,
An' lef' him be widout a dram.
Walk, jaw bone, &c.
7. Den down de bank I see'd a ship,
I slide down dar on de bone ob my hip;
I crossed de drink an' yare I am,
If I go back dar, I'll be damn!
Walk, jaw bone, &c.

JIM CRACK CORN.

1. When I was young I used to wait On mas - sa, and hand him de plate; Pass down de bot - tle when

CHORUS.

he get dry, And brush a - way de blue - tail fly. Jim crack corn, I don't care.

Jim crack corn, I don't care, Jim crack corn, I don't care, Ole mas - sa gone a - way.

2. Den arter dinner massa sleep,
He bid dis niggarr vigil keep;
An' when he gwine to shut his eye,
He tell me watch de blue-tail fly.
Jim crack corn, &c.
3. An' when he ride in de arternoon,
I follow wid a hickory broom;
De poney being berry shy,
When bitten by de blue-tail fly.
Jim crack corn, &c.
4. One day he rode around de farm,
De flies so numerous dey did swarm;
One chance to bite him on the thigh,
De debble take dat blue-tail fly.
Jim crack corn, &c.

5. De poney run, he jump an' pitch,
An' tumble massa in de ditch;
He died, an' de jury wonder'd why
De verdic, was de blue-tail fly.
Jim crack corn, &c.
6. Dey laid 'im under a 'simmon tree,
His epitaph am dar to see:
"Beneath dis stone I'm forced to lie,
All by de means ob de blue-tail fly."
Jim crack corn, &c.
7. Ole massa gone, now let 'im rest
Dey say all tings am for de best
I neber forget till de day I die,
Ole massa an' dat blue-tail fly.
Jim crack corn, &c.

LUBLY DINE.

Written and Composed by J. SANFORD.

Moderato.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It consists of 8 measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. Dynamics range from piano (*p*) to forte (*f*).

1. O, has she den fail'd in her truth, Dat beau - ti - ful nig - ger I a -
 2. My Ca - to is just gone out, And you will have nothing to
 3. Now my Di - nah, since faith - ful you proved, I will cast off all thoughts of de -

The vocal melody is in 2/4 time with a key signature of one sharp. It consists of 8 measures. The piano accompaniment is in the same key and time, featuring a simple harmonic accompaniment with a dynamic marking of piano (*p*).

-dore, Shall I neb - er a - gain see dat face, An view dat lov'd form a - ny more.
 fear; So o - pen the door and come in, An Di - nah will meet you my dear.
 -spair, And each mo - ment of pleas - ure that's lost, Is fresh in my mem - 'ry, my dear.

The vocal melody continues in 2/4 time with a key signature of one sharp. It consists of 8 measures. The piano accompaniment continues with the same harmonic accompaniment.

CHORUS.

Oh! Dine, Dine, Dine, I dear - ly love you, Dine, Oh! Dine, Dine, Dine, I
Dine, Dine, Dine, I dear - ly love you, Dine, Oh! Dine, Dine, Dine, I

f cres. dear - ly love you, Dine, *dim.* Oh! Dine, Oh! Dine, Oh! Dine, I dear - ly love you, Dine.
dear - ly love you, Dine, *f* Oh! Dine, Oh! Dine, Oh! Dine, I dear - ly love you, Dine.
f cres. *dim.*

f

THE JOLLY RAFSTMAN.

Words by ANDREW EVANS.

Tempo di Valse.

Piano introduction in 3/8 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece begins with a series of chords in the bass, followed by a melodic line in the treble. The tempo is marked 'Tempo di Valse'.

♩ SOLO.

Vocal solo line in 3/8 time, featuring a treble staff. The melody is in the treble staff. The tempo is marked 'SOLO'.

1. Oh, I was born in ole Vir - gin - ny And my lit - tle gal's name was Dine; She
2. Come, oh, come wid me my dear - est lub, I'll take you to the North - ern states, And
3. I'll bid good bye to ole Vir - gin - ny, I now will take my last fare - well; And

Piano accompaniment for the first verse, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked 'p' (piano).

Vocal line for the second verse, featuring a treble staff. The melody is in the treble staff.

al - ways call'd me a pret - tier nig - ger than Dan - dy Jim ob Car - o - line.
 you shall keep de oys - ter cel - lar, Oh! you shall hur - ry up dem cakes.
 if I marry you, my dear - est Dine, We will in peace and hap - pi - ness dwell.

Piano accompaniment for the second verse, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff.

CHORUS.

My raft is by the shore, she's light and free, To be a jol-ly raftsman is the life for me; And
 My raft is by the shore, she's light and free, To be a jol-ly raftsman is the life for me; And

as we glide a - long, our song shall be,..... Dear - est Di - nah, I love but thee.
 as we glide a - long, our song shall be,..... Dear - est Di - nah, I love but thee.

Fine.

Sym.

D.C. S

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