

TWENTY CHRISTY'S MINSTRELS' SONGS.

SEVENTH SELECTION.

No. 1.

Annie Lisle.

H. S. THOMPSON.

Andante Moderato.

PIANO.

p dolce.

mf

1. Down where the wav-ing wil-lows' Neath the sunbeams smile, Shadow'd o'er the murm'ring wa-ters

Dweltsweet An-nie Lisle; Pure as the fo-rest li-ly, Ne-ver thought of guile

Had its home with-in the bo-som of sweet An-nie Lisle, Wave willows, murmur waters,

Gol-den sun-beams smile, Earth-ly mu-sic can-not wa-ken Love-ly An-nie Lisle.

CHORUS.

SOPRANO.
Wave wil-lows, murmur wa-ters, Gol - den sunbeams smile,

ALTO.
Wave wil-lows, murmur wa-ters, Gol - den sunbeams smile,

TENOR.
Wave wil-lows, murmur wa-ters, Gol - den sunbeams smile,

BASS.
Wave wil-lows, murmur wa-ters, Gol - den sunbeams smile,

PIANO.
mf

Earth - - ly mu - - sic can - not wa - ken Love - ly An - nie Lisle. *Repeat pp*

Earth - - ly mu - - sic can - not wa - ken Love - ly An - nie Lisle.

Earth - - ly mu - - sic can - not wa - ken Love - ly An - nie Lisle.

Earth - - ly mu - - sic can - not wa - ken Love - ly An - nie Lisle.

mf

2. Sweet came the hallow'd chiming Of the Sab-bath bell, Borne on the morn-ing bree-zes
3. "Raise me in your arms, dear mother, Let me oncemore look On the green and wav-ing wil-lows,

Down the wood-y dell. On a bed of pain and an-guish, Lay dear An-nie Lisle,
And the flow-ing brook; Hark! those strains of an-gel mu-sic, From the choirs a - bove,

Chang'd were the love-ly fea-tures, Gone the hap-py smile. Wave willows, murmur waters,
Dear-est mo - ther, I am go-ing, Tru-ly 'God is love.'" Wave willows, murmur waters,

mf

Repeat Chorus.

Gol - den sun-beams smile, Earth - ly mu - sic can-not wa-ken Love-ly An-nie Lisle.
Gol - den sun-beams smile, Earth - ly mu - sic can-not wa-ken Love-ly An-nie Lisle.

No. 2.

A little more Cider.

A. HART.

PIANO.

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. Dynamics include *up*, *cres.*, *f*, and *dim.*

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 Broadway I spied her, I'd

The first system shows the vocal line with two verses and the piano accompaniment. The piano part includes a *p* dynamic marking.

love the girls for lov - ing me, But I love my - self the best; O,
 give my hat and boots, I would, If I could have been be - side her; She

The second system continues the vocal line and piano accompaniment.

dear, I am so thirs - ty, I've just been down to sup - per, I've
 look'd at me, I look'd at her, And then I cross'd the street, And

The third system continues the vocal line and piano accompaniment, featuring a *p* dynamic marking.

drank three pails of ap - ple jack, And a tub of ap - ple but - ter.
 then she smi - ling said to me, "A lit - tle more ci - der sweet."

The final system shows the concluding vocal line and piano accompaniment, with a *cres.* dynamic marking.

A LITTLE MORE CIDER.

CHORUS. *mf*

SOPRANO.
A lit - tle more ci - der too, . . . A lit - tle more ci - der too, . . . A

ALTO.
A lit - tle more ci - der too, . . . A lit - tle more ci - der too, . . . A

TENOR.
A lit - tle more ci - der too, . . . A lit - tle more ci - der too, . . . A

BASS.
A lit - tle more ci - der too, . . . A lit - tle more ci - der too, . . . A

PIANO.
mf

cres. *f*

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

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

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

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

cres. *f*

mf *f* *sf* *8va.*

A LITTLE MORE CIDER.

3. Oh! I wish I was an ap - ple, And Snow - flake was an - o - ther, Oh!
 4. But now old age comes creep - ing, We grow down and don't get big - ger, And

what a pret - ty pair we'd make, Up - on a tree to - - ge - ther; How
 ci - - dersweet and sour then, And I am just de nig - ger; But

bad the dar - kies all would feel, When on the tree they spied her, To
 let the cause be what it will, Short, small, or wi - der, She

Repeat Chorus.
 think how we would be, When we're made in - to ci - der.
 am de ap - ple of my soul, And I'm bound to be be - side her.

No. 3.

Willie's on the Dark Blue Sea.

H. S. THOMPSON.

Andante.
 PIANO. *p semplice.*

The piano introduction consists of two staves. The right hand plays a melodic line in G major, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note D5. The left hand provides a harmonic accompaniment with chords and single notes.

My Wil - lie's on the dark blue sea, He's gone far o'er the main, And

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics 'My Wil - lie's on the dark blue sea, He's gone far o'er the main, And'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

ma - ny a wea - ry day will pass Ere he comes back a - gain. I

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'ma - ny a wea - ry day will pass Ere he comes back a - gain. I'. The piano accompaniment maintains the same rhythmic pattern.

love my Wil - lie best of all, He e'er was true to me, But

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'love my Wil - lie best of all, He e'er was true to me, But'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

lone - some drea - ry are the hours Since first he went to sea.

The fourth system of the vocal and piano accompaniment. The vocal line concludes with the lyrics 'lone - some drea - ry are the hours Since first he went to sea.'. The piano accompaniment ends with a dynamic marking of *dim.* (diminuendo).

WILLIE'S ON THE DARK BLUE SEA.

CHORUS. *mp*

SOPRANO.
Then blow gen-tle wind o'er the dark blue sea, Bid the storm-king stay his

ALTO.
Then blow gen-tlewind o'er the dark blue sea, Bid the storm-king stay his

TENOR.
Then blow gen-tlewind o'er the dark blue sea. Bid the storm-king stay his

BASS.
Then blow gen-tlewind o'er the dark blue sea, Bid the storm-king stay his

PIANO.
mp

hand, And bring my Wil - lie back to me, To his own dear na - tive land.

hand, And bring my Wil - lie back to me, To his own dear na - tive land.

hand, And bring my Wil - lie back to me, To his own dear na - tive land.

hand, And bring my Wil - lie back to me, To his own dear na - tive land.

a tempo. *p*

dolce.

2. There's dan - ger on the wa - ter now, I hear the blon-bills cry; And
 3. And as she spoke, the light-ning ceas'd, Hush'd was the thunder's roar, And

moan - ing voi - ces seem to speak From out the cloud - y sky. I
 Wil - lie clasp'd her in his arms To roam the seas no more. Now

see the vi - vid light - ning flash! And hark! the thun - der's roar, Oh,
 blow gen - tle wind o'er the dark blue sea, No more we'll stay thy hand, Since

Fa - ther, save my Wil - - lie from The storm - king's migh - ty pow'r!
 Wil - lie's safe at home with me, In his own dear na - tive land.

Repeat chorus.

No. 4.

Rock me to sleep, Mother.

D. K. O'DONNELL.

PIANOFORTE.

1. Backward, turn backward, oh, Time, in your flight, Make me a child again—just for to-night!
 2. Backward, flow backward, oh, tide . . . of years! I am so wea-ry of toil and of tears;

Mother, come back from the e-choless shore, Take me a-gain to your heart as of yore;
 Toil without re-com-pense, tears all in vain, Take them and give me my child-hood a-gain!

cres. *dim.*

Kiss from my fore-head the fur-rows of care; Smooth the few sil-ver threads out of my hair.
 I have grown wea-ry of dust and de-cay, Wea-ry of fling-ing my soul-wealth a-way;

p *rall.*

O-ver my slumbers your lov-ing watch keep— . . . Rock me to sleep, mother, rock me to sleep.
 Wea-ry of sow-ing for o-thers to reap, . . . *Repeat Symphony.*

a tempo. *pp rall.*

ROCK ME TO SLEEP, MOTHER.

CHORUS. *mp*

SOPRANO. *mp* O - ver my slum - bers your lov - ing watch keep, . . . *p* Rock me to

ALTO. *mp* O - ver my slum - bers your lov - ing watch keep, *p* Rock me to

TENOR. *mp* O - ver my slum - bers your lov - ing watch keep, *p* Rock me to

BASS. *mp* O - ver my slum - bers your lov - ing watch keep, *p* Rock me to

PIANO. *mp* *p*

pp rall.

sleep, mo-ther— rock me to sleep.

sleep, mo-ther— rock me to sleep.

sleep, mo-ther— rock me to sleep.

sleep, mo-ther— rock me to sleep.

pp colla voce. *p* *pp*

ROCK ME TO SLEEP, MOTHER

p

3. Tir'd of the hol-low, the base, the un-true; Mo-ther, oh, mo-ther, my heart calls for you!

4. Mo-ther, dear mo-ther, the years have been long, Since last I was hush'd by your lul-la-by song,

Ma-ny a sum-mer the grass has grown green, Blossom'd and fa-ded, our fa-ces be-tween;

Sing then a-gain, to my soul it will seem Wo-man-hood's years have been on-ly a dream;

cres. *dim.*

Yet with strong yearning, and pas-sion-ate pain, Long I, to-night, for your pre-sence a-gain;

Clasp to your arms in a lov-ing em-brace, With your light lash-es just sweep-ing my face,

p *rall.*

a tempo. *pp rall.*

Come from your si-lence so long and so deep... Rock me to sleep, mother, rock me to sleep.

Ne-ver here-after to wake or to weep... *Repeat Chorus.*

a tempo. *pp rall.*

SOFTLY FALLS THE MOONLIGHT

No. 5.

Softly falls the Moonlight.

F. BUCKLEY.

MODERATO.

1. Soft - ly falls the moon - light, Let its gen - tle beams Call thee, love - ly la - dy,

From thy peace - ful dreams. Night's sweet noon is round thee, Chase dull sleep a - way ; . .

See the stars a - bove thee, Keep bright ho - li - day. Soft - ly falls the moon - light,

Soon the stars will fade, Wake and lis - ten la - dy, To my se - re - nade . . .

SOFTLY FALLS THE MOONLIGHT.

CHORUS. *p*

SOPRANO.
Soft - ly falls the moon - light, Soon its beams will fade, . . .

ALTO.
Soft - ly falls the moon - light, Soon its beams will fade, . . .

TENOR.
Soft - ly falls the moon - light, Soon its beams will fade, . . .

BASS.
Soft - ly falls the moon - light, Soon its beams will fade, . . .

PIANO.
p

cres. Wake and lis - ten, la - - - dy, *p* To my se - re - nade. . . .

cres. Wake and lis - - ten, la - - - dy, *p* To my se - re - nade. . . .

cres. Wake and lis - - ten, la - - - dy, *p* To my se - re - nade. . . .

cres. Wake and lis - - ten, la - - - dy, *p* To my se - re - nade. . . .

cres. *p*

mf *sva.* *sf*

2. Hark! the mer - ry mea - sures, Far a-way they float, E - cho but re - peats them

p *cres.*

From her mel - low throat. Night is dress'd in beau - ty— Whoits charms would miss—

dim. *p*

What can day - light give us, Half so fair as this? Then ere night is o - ver,

cres. *cres.* *dim.* *p*

Ere the moon beams fade, Wake and lis - ten, la - dy, To my se - re - nade. . . .

cres. *cres.* *p* *Repeat Symphony.*

No. 6. Silver Moonlight Winds are Blowing.

J. P. ORDWAY.

ANDANTE MODERATO.

PIANOFORTE.

p dolce. *rall.*

The piano introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a *p dolce.* marking and features a *rall.* (rallentando) section towards the end of the introduction.

1. Sil - ver moon - light winds are blow - ing Soft - - ly o'er the sum - mer sea,

p

The first system of the vocal melody is shown on a single staff. Below it is the piano accompaniment, consisting of two staves (treble and bass clefs). The piano part begins with a *p* (piano) dynamic marking.

Love - ly stars, in beau - ty glow - ing, Gent - ly watching o'er my love and me.

The second system continues the vocal melody and piano accompaniment. The piano part includes a *v* (crescendo) marking.

Now we'll wan - der, since the sun - light Has to sleep his man - tle thrown,

The third system continues the vocal melody and piano accompaniment. The piano part includes a *v* (crescendo) marking.

Love's be - witch - ing in the moon - light, Care and trou - ble now be - gone! . . .

p *rall.* *calla voce.*

The final system concludes the piece. The piano part begins with a *p* (piano) dynamic marking and includes a *rall.* (rallentando) marking. The vocal line ends with a *calla voce.* (crescendo in voice) marking.

mf CHORUS. *p* *mf*

SOPRANO.
Sil-ver moonlight winds are blow-ing Soft-ly o'er the sum-mer sea, Love-ly stars, in

ALTO.
Sil-ver moonlight winds are blow-ing Soft-ly o'er the sum-mer sea, Love-ly stars, in

TENOR
Sil-ver moonlight winds are blow-ing Soft-ly o'er the sum-mer sea, Love-ly stars, in

BASS.
Sil-ver moonlight winds are blow-ing Soft-ly o'er the sum-mer sea, Love-ly stars, in

ACCOMP.
mf *p* *mf*

p

beau-ty glow-ing, Gent-ly watch-ing o'er my love and me.

p

beau-ty glow-ing, Gent-ly watch-ing o'er my love and me.

p

beau-ty glow-ing, Gent-ly watch-ing o'er my love and me.

p

beau-ty glow-ing, Gent-ly watch-ing o'er my love and me.

p *rall.*

SILVER MOONLIGHT WINDS ARE BLOWING.

2. Gen - tle breez - es, love, are call - ing, Gol - den light of hap - py hours,
3. Twi - light shades in sleep re - pos - ing, War - bling birds are nes - tled now,

Smil - ing rays of star - light gleam - ing, Welcome, welcome, darling one, to pla - cid bow'rs.
Queen of beau - ty, high tho' soar - ing, Lis - ten, lis - ten, charmer, to our moon - light vow.

Flow'rs are sleep - ing till the day - light Kiss - es dew - drops from their bed, . .
Bark of love float near - - er to us, Rip - ple waves in star - light sea, . .

List to mu - sic, winds of moon - light, Sweet - est sounds to love are wed.
Sil - ver moon - light, bright a - bove us, Watch - ing o'er my love and me.

rall. *Repeat Chorus.*
colla voce.

FORGIVE AND FORGET.

No. 7.

Forgive and Forget.

F. BUCKLEY.

PIANO. *p* *rit.*

1. Gent - ly speak in ac - cents tender Of those friends ye love of yore, Tho' perchance they may not ren - der
 2. 'Tis no tri - fle that we cherish When we find and prove a friend, One whose feal - ty will not per - ish,

p

All the joy they gave be - fore; There are few whose lives are blameless, Who have nothing to re - gret, . .
 Growing stronger to the end; But should dark clouds e - ver shade thee, And old friends grow cold—oh, yet, . .

cres.

Then let o - ther's faults be nameless, Or for - give them and for - get, Then let o - ther's
 Think how hap - py once they made thee, Then for - give but ne'er for - get, Think how hap - py

p *cres.*

faults be name - less, Or for - give them and for - get.
 once they made thee, Then for - give—but ne'er for - get.

rit.

No. 8.

The Day our Mother Died.

CHRISTY.

Andante affetuoso.

PIANO.

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Andante affetuoso' and the dynamics are 'p'.

1. There was silence in the homestead, By the hearth and in the hall, And our sorrow like a wintry cloud Hung

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part consists of chords and arpeggiated figures. The dynamics are 'p'.

dark-ly o - ver all; For the love that was to us far more Than all the world be - side, Went

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a 'mf' dynamic marking and a 'rall.' (rallentando) marking. The dynamics are 'mf' and 'rall.'.

down with mourning to the grave, The day our mother died; Went down with mourning to the grave, The

The third line of the song continues the vocal melody and piano accompaniment. The piano part includes 'p a tempo.', 'pp', 'p', 'cres.', and 'colla voce.' markings. The dynamics are 'p a tempo.', 'pp', 'p', 'cres.', and 'colla voce.'.

day our mo - ther died.

The fourth line of the song concludes the vocal melody and piano accompaniment. The piano part includes 'mf' and 'cres.' markings. The dynamics are 'mf' and 'cres.'.

THE DAY OUR MOTHER DIED.

2. We re-mem-ber'd how she lov'd us, We re-mem-ber'd well the tears, And the pray'rs that guarded all our way Thro'
 3. We shall ne-ver, ne-ver meet her, By the hearth in the hall; We shall ne-ver see her face on earth Where-

ma-ny hap-py years, But now her car-nest love no more Might seek our steps to guide; And
 - e'er our lot may fall, But mem - 'ry brings each gen-tle grace, As e-ver to our side; And

a tempo. all our life seem'd dark to us, The day our mother died; And all our life seem'd dark to us, The *ad lib.*
 hope and sor-row hal-low still The day our mother died; And hope and sor-row hal-low still The

day our mo-ther died.
 day our mo-ther died.

No. 9.

Old Aunty Neal.

S. MYERS.

PIANO. *Moderato.*

The piano introduction consists of two staves. The right hand (treble clef) begins with a melody in G major, marked 'Moderato'. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The piece is marked 'Piano' (p).

1. There liv'd a colour'd la - dy, and they call'd her Aunty Neal, The fond wife of poor old Un - cle Ned; She

The first system of the song features a vocal melody line and a piano accompaniment. The lyrics are: "1. There liv'd a colour'd la - dy, and they call'd her Aunty Neal, The fond wife of poor old Un - cle Ned; She". The piano accompaniment continues with a steady accompaniment.

married him young in the old cotton field, But now she is number'd with the dead. Her heart was full of color'd

The second system continues the vocal melody and piano accompaniment. The lyrics are: "married him young in the old cotton field, But now she is number'd with the dead. Her heart was full of color'd".

kindness, And the niggers they all lov'd Aunty Neal, But, a - las! that heart that was all love and mild - ness,

The third system continues the vocal melody and piano accompaniment. The lyrics are: "kindness, And the niggers they all lov'd Aunty Neal, But, a - las! that heart that was all love and mild - ness,".

Sleeps in the old cotton field; But a - las that heart that was all love and mild - ness, Sleeps in the old cotton field.

The fourth system concludes the vocal melody and piano accompaniment. The lyrics are: "Sleeps in the old cotton field; But a - las that heart that was all love and mild - ness, Sleeps in the old cotton field."

CHORUS.

1ST TENOR.
Then pi - ty, white folks, pi - ty, Old Aun - ty Neal is dead, She kiss'd the niggers, clos'd her eyes, And

2ND TENOR.
Then pi - ty, white folks, pi - ty, Old Aun - ty Neal is dead, She kiss'd the niggers, clos'd her eyes, And

1ST BASS.
Then pi - ty, white folks pi - ty, Old Aun - ty Neal is dead, She kiss'd the niggers, clos'd her eyes, And

2ND BASS.
Then pi - ty, white folks pi - ty, Old Aun - ty Neal is dead, She kiss'd the niggers, clos'd her eyes, And

PIANO.
Lento melancholico

went to meet her Ned.

went to meet her Ned.

went to meet her Ned.

went to meet her Ned.

went to meet her Ned.

2. Her Ned helov'dhermuch, butshelov'd him greatdealmore, She shar'd all his troubles and his joys, A black
8. Time bent her form, like the old for - est oak, Andherface it was gra-ven with de - cay, Forthe

che - rub guarded their old ca-bin door, And they rais'd a fine fa - mi - ly of boys; The little babes would fondle on her
death of her Ned her fond hearth had broke, And Aunty Neal did quickly wane a - way; When the an - gel of death came to her

knee, And kiss poor old fee-ble Aunt-y Neal, And their lit - tle hearts broke as they gaz'd to see Them
shed, She smil'd, and she happy seem'd to feel, And she told the nig-gers weeping round her bed, They must

lay her in the old cot-ton field, And their lit-tle hearts broke as they gaz'd to see Them lay her in the old cotton field.
lay her with her Ned in the field, And she told the niggers weeping round her bed, They must lay her with her Ned in the field.

LOVELY NELL.

No. 10.

Lovely Nell.

L. H. W. CROSBY.

ANDANTE.

PIANO. *p*

The piano introduction is in 3/4 time, marked 'ANDANTE' and 'PIANO'. It features a melody in the right hand with triplets and a steady accompaniment in the left hand.

1. There liv'd in Louisi - a - na state, A girl I knew full
 2. I us'd to la-bour hard all day, Be - neath the burn - ing

The first system of the song includes the vocal melody and piano accompaniment. The lyrics are: "1. There liv'd in Louisi - a - na state, A girl I knew full / 2. I us'd to la-bour hard all day, Be - neath the burn - ing".

well; Her mis - tress call'd her Nel - ly Ann, I sim - ply called her
 sun, But all my labour seem'd like play, So fast de time did

The second system of the song includes the vocal melody and piano accompaniment. The lyrics are: "well; Her mis - tress call'd her Nel - ly Ann, I sim - ply called her / sun, But all my labour seem'd like play, So fast de time did".

Nell. Oh! she was dear to me as life, So bloom - ing and so
 run; For dear - est Nell was in my mind From ear - ly morn till

The third system of the song includes the vocal melody and piano accompaniment. The lyrics are: "Nell. Oh! she was dear to me as life, So bloom - ing and so / run; For dear - est Nell was in my mind From ear - ly morn till".

sweet; Her eyes were like two twink - ling stars, Her fi - gure was com - plete.
 eve, And when the shades of night came on, For her I'd take my leave.

The fourth system of the song includes the vocal melody and piano accompaniment. The lyrics are: "sweet; Her eyes were like two twink - ling stars, Her fi - gure was com - plete. / eve, And when the shades of night came on, For her I'd take my leave."

CHORUS. *mf*

SOPRANO.
Oh! charm - ing love - ly Nell, Oh! charm - ing love - ly Nell; Be -

1ST TENOR.
Oh! charm - ing love - ly Nell, Oh! charm - ing love - ly Nell; Be -

2ND TENOR.
Oh! charm - ing love - ly Nell, Oh! charm - ing love - ly Nell; Be -

BASS.
Oh! charm - ing love - ly Nell, Oh! charm - ing love - ly Nell; Be -

PIANO.
mf

- fore you died in New Or - leans, You was the reign - ing Belle.

- fore you died in New Or - leans, You was the reign - ing Belle.

- fore you died in New Or - leans, You was the reign - ing Belle.

- fore you died in New Or - leans, You was the reign - ing Belle.

3. I court - ed her al - most four years, We lov'd each o - ther
 4. But now my sto - ry must be told, Al - though it makes me
 5. And oft at ev-'ning's twi-light hour, I wan - der to her

well, At length I ask'd her mas - ter might I mar - ry charm - ing
 smart, Soon af - ter Nell was ta - ken sick, And died of bro - ken
 grave, And sit be - side that lit - tle mound, And watch the tall grass

Nell; He showed his foot to me three times, And point - ed to de
 heart. Be - neath a tall banan - na tree, There are two sim - ple
 wave. There's mu - sic in the wav - ing grass, That points me to the

• Repeat Chorus.

door, I took de hint and left de house, And ne - ver went dar more.
 stones, And un - der them (ex - cuse dis tear) Re - pose my lost one's bones.
 sky, And tells me of Nell's hap - py home, Nell's hap - py home on high.

No. 11.

Lou'siana Belle.

Allegretto.

PIANO.

The piano introduction consists of two staves. The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the dynamics are 'mf'.

1. Oh! Lou - si - a - na's de same old state, Whar mas - sa us'd to dwell; Ho
 2. I went to the ball de ud - der night, I met a night - y swell; I

The first two lines of the song are set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features a steady accompaniment with chords and moving lines. The lyrics are written below the vocal staff.

Sing Chorus next.

had a lub - ly cul - lud gal, 'Twas the Lou' - si - a - na Belle.
 danc'd a pol - ka - pi - geon - wing, Wid de Lou' - si - a - na Belle.

The chorus is set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features a steady accompaniment with chords and moving lines. The lyrics are written below the vocal staff.

3. Dere's Dan - dy Jim ob Car - o - line - I knows him by de swell, Try -
 4. Dere's first de B and den de E, And den de dou - ble LL; A -

The second two lines of the song are set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features a steady accompaniment with chords and moving lines. The lyrics are written below the vocal staff.

Repeat Chorus.

- in to come it migh - ty fine, Wid de Lou' - si - a - na Belle.
 - nod - der E to the end ob dat, Spells Lou' - si - a - na Belle.

The repeated chorus is set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features a steady accompaniment with chords and moving lines. The lyrics are written below the vocal staff.

LOUISIANA BELLE.

CHORUS. *mf*

SOPRANO.
Oh! Belle, don't you tell, don't tell mas - sa, don't you Belle,

ALTO.
Oh! Belle, don't you tell, don't tell mas - sa, don't you Belle,

TENOR.
Oh! Belle, don't you tell, don't tell mas - sa, don't you Belle,

BASS.
Oh! Belle, don't you tell, don't tell mas - sa, don't you Belle,

PIANO.
mf

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

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

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

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

mf

No. 12. Do not go away, my Lady Love.

C. WHITE.

Alliegretto Moderato.

PIANO. *mf*

1. Come lend an ear, my lub, to me, An' lis - ten to dis me - lo - dy; And
 2. Come, come my lub and go wid me, I'll buy a farm in de coun - te - ree; Den

hear - ken to de strains so fine, As all de dar-kies in cho - rus jine.
 wid my ban - jo by my side, You shall be my joy and pride.

Sing Chorus next.

3. Den we will lib like white folks fine, I smoke de se - gar, you drink de wine; You
 4. Den come my lub, an' go wid me, An'we'll lib in sweet fe - li - ci - ty;

dance de pol - ka, while I sing, An pick up - on de ban - jo string.
 Den how hap - py we will be, Wid our pick - an - in - nies on our knee.

Repeat Chorus.

DO NOT GO AWAY MY LADY LOVE

81

CHORUS. *mp*

Do not go 'way, my la - dy love, Do not go way, my la - dy love,

Do not go 'way, my la - dy love, Do not go way, my la - dy love,

Do not go 'way, my la - dy love, Do not go way, my la - dy love,

Do not go 'way, my la - dy love, Do not go way, my la - dy love,

p

cres.

Do not go 'way, my la - dy love, But list to de ban - jo from a-bove. play.

Do not go 'way, my la - dy love, But list to de ban - jo from a-bove. play.

Do not go 'way, my la - dy love, But list to de ban - jo from a-bove. play.

Do not go 'way, my la - dy love, But list to de ban - jo from a-bove. play.

cres.

mf

CHORUS. *mp*—repeat *f*

SOPRANO.
Oh! come back, oh! come back, My lub - ly Lu - cy

ALTO.
Oh! come back, oh! come back, My lub - ly Lu - cy

TENOR.
Oh! come back, oh! come back, My lub - ly Lu - cy

BASS.
Oh! come back, oh! come back, My lub - ly Lu - cy

PIANO.
mp

Lee, I sing and play up - on de bones, And care for on - ly de.

Lee, I sing and play up - on de bones, And care for on - ly de.

Lee, I sing and play up - on de bones, And care for on - ly de.

Lee, I sing and play up - on de bones, And care for on - ly de.

p

No. 14.

Bonnie Allene.

T. BRIGHAM BISHOP.

Allegretto moderato.

PIANO. *mf*

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 rhythmic accompaniment with chords and single notes. The tempo is marked 'Allegretto moderato' and the dynamic is 'mf'.

The vocal line begins with a treble clef and a key signature of one flat. The melody is written in a simple, accessible style, following the rhythm of the lyrics.

1. The pret-ti-est mai-den, be-lieve me, Is blue-ey'd bon-nie Al-lene; Oh, mine or my fan-cy de-
 2. They may talk of the "darkeyes of Spain," It's use-less to boast as they do; Oh, mine or my fan-cy's in

p

The piano accompaniment continues with a steady rhythm, using chords and single notes to support the vocal line. The dynamic is marked 'p'.

- ceives me, She's the fairest that e'er you've seen. Oh, see the an-gel-ic spell, That sur-rounds her sweet bosom with
 vain, With bonnie Al-lene's of blue. The darkeyes may sparkle as bright, And prove as constant and

The piano accompaniment continues with a steady rhythm, using chords and single notes to support the vocal line.

love, ... How dear-ly I prize the heav'nly blue eyes That sparkle like stars from a-bove. } Then hurrah for my bonnie Al-
 true ... But ev-er you'll find a sweet peace of mind In the bonnie mild eye of blue. }

a tempo. *mf*

The piano accompaniment continues with a steady rhythm, using chords and single notes to support the vocal line. The tempo is marked 'a tempo' and the dynamic is 'mf'.

- lene, She's the fairest that e'er you've seen, How dearly I prize the heav'nly blue eyes Of blue eyed bonnie Al-lene.

p *mf* *a tempo.*

The piano accompaniment continues with a steady rhythm, using chords and single notes to support the vocal line. The dynamics are marked 'p', 'mf', and 'a tempo'.

End here after 3rd Verse.

3. In my boat on O - hi - o'ssmoothstream, Al - lene she sails by my side, . . The time pas-ses by like a

dream, As o'erthebrightwaters we glide. Whenspringwithhersong-birds ap - pears, And flow'rsbloomon thewild

moor, Al - lene, my pride, will then be mybride And live in the cot bythe shore. Then hurrahformybonnie Al

a tempo. *f*

- lene, She's the fairest that e'er you've seen, How dearly I prize the heav'nly blue eyes Of blue eyed bonnie Al - lene.

p *mf* *a tempo.* *mf* *a tempo.* *Repeat Symphony.*

CHORUS. Andante.

pp *cres.*

SOPRANO.
Oh! . . . pi - ty my poor Susan Rayne, No friendly voice to cheer her now; Oh! pi - ty my poor

ALTO.
Oh! pi - ty my poor Susan Rayne, No friendly voice to cheer her now; Oh! pi - ty my poor

TENOR.
Oh! pi - ty my poor Susan Rayne, No friendly voice to cheer her now; Oh! pi - ty my poor

BASS.
Oh! pi - ty my poor Susan Rayne, No friendly voice to cheer her now; Oh! pi - ty my poor

PIANO.
pp *cres.*

f *pp*

Su - san Rayne, She'll ne - ver smile a - gain.

Su - san Rayne, She'll ne - ver smile a - gain.

Su - san Rayne, She'll ne - ver smile a - gain.

Su - san Rayne, She'll ne - ver smile a - gain.

f *pp* *f* *pp*

CHORUS. *mf*

SOPRANO.
Poor Nellie Brawn, Both night and morn I take my banjo down to play,

ALTO.
Poor Nellie Brawn, Both night and morn I take my banjo down to play,

TENOR.
Poor Nellie Brawn, Both night and morn I take my banjo down to play,

BASS.
Poor Nellie Brawn, Both night and morn I take my banjo down to play,

PIANO.
mf

And, oh! I weep When I think you sleep, And ne-ver more will cheer me on my way.

And, oh! I weep When I think you sleep, And ne-ver more will cheer me on my way.

And, oh! I weep When I think you sleep, And ne-ver more will cheer me on my way.

And, oh! I weep When I think you sleep, And ne-ver more will cheer me on my way.

mf

Sua.

No. 17.

Gentle Millie Gay.

T. B. BISHOP.

Allegretto.

PIANO.

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Allegretto' and the dynamics are 'PIANO'.

The vocal line for the first two verses is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody is simple and follows the rhythm of the lyrics.

1. There's a lit-tle cottagelanding in my far off sunny home, Where my boyhood's happy hours pass'da-way; While
 2. I'm sighing for the tone of my far off sunny home, As the birdling for the love song of May; For the

The piano accompaniment for the first two verses is written on two staves. It features a steady accompaniment with chords and moving lines, marked with a piano (*p*) dynamic.

Sing Chorus next.

roam-ing in the grove, And singing songs of love, With my own . . . my gen-tle Mil-lie Gay. . .
 mu-sic e - ver miss'd in my path as I roam, For the ca-rol of my gen-tle Mil-lie Gay. . .

The vocal line for the chorus is written on a single staff. It continues the melody from the previous section and includes the lyrics for the chorus.

3. I'm go-ing to tastethejoys of my far off sunny home, Wherethe waters of the Mis-sis-sip-pi play, There to
 4. Oh, when I reach the groves of that joyous happy home, From my Mil-lie dear ne-vermore to stray, I'll

The piano accompaniment for the third and fourth verses is written on two staves. It continues the accompaniment from the previous section, marked with a piano (*p*) dynamic.

Repeat Chorus.

wile life'shap-py hours and ne - ver more to roam From my home and my gen-tle Mil-lie Gay. . .
 touch mysweet guitar, while her eyes do sparkle bright With the love, with the love of Mil-lie Gay. . .

The vocal line for the repeated chorus is written on a single staff. It repeats the chorus melody and lyrics.

The piano accompaniment for the repeated chorus is written on two staves. It repeats the accompaniment from the previous section.

mf CHORUS.

SOPRANO.
My dear old home, my far off sunny home, Standing on the Mississippi's side, I'll

ALTO.
My dear old home, my far off sunny home, Standing on the Mississippi's side, I'll

TENOR.
My dear old home, my far off sunny home, Standing on the Mississippi's side, I'll

BASS.
My dear old home, my far off sunny home, Standing on the Mississippi's side, I'll

mf

soon re-turn to thee, and hap-py will I be When I take my gen-tle Mil-lie for my bride.

soon re-turn to thee, and hap-py will I be When I take my gen-tle Mil-lie for my bride.

soon re-turn to thee, and hap-py will I be When I take my gen-tle Mil-lie for my bride.

soon re-turn to thee, and hap-py will I be When I take my gen-tle Mil-lie for my bride.

GENTLE HALLIE.

No. 18.

Gentle Hallie.

E. ST. JOHN.

Allegretto. *Sua.....*

PIANO. *mf* *ff*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It begins with a series of eighth notes, followed by a melodic line. The left hand starts with a bass clef and a 6/8 time signature, playing a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *ff*.

1. The sun has set in the west, The moon is climbing the hill, . . The old clock's striking the
 2. There's a charm in ev'-ry thing near, The sky, the earth, and the sea, But my thoughts turn a-way from
 3. When the slumb'ring sea lies still, Unstir'd by the bree - zes' breath, And its still - ness al - most

The first system of lyrics is accompanied by a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a 6/8 time signature. The piano accompaniment is in bass clef with a key signature of one sharp and a 6/8 time signature. The lyrics are: "1. The sun has set in the west, The moon is climbing the hill, . . The old clock's striking the / 2. There's a charm in ev'-ry thing near, The sky, the earth, and the sea, But my thoughts turn a-way from / 3. When the slumb'ring sea lies still, Unstir'd by the bree - zes' breath, And its still - ness al - most".

hour, . . We promis'd to meet by the mill; . . I must bid her a long fare - well, . . And
 those, . . And lov - ing - ly go to thee; . . The love that I che - rish for them . . Is
 seems . . The pulse - less calm of death, . . When I am far, far a - way, . . Wher -

cres.

The second system of lyrics continues the vocal and piano accompaniment. The lyrics are: "hour, . . We promis'd to meet by the mill; . . I must bid her a long fare - well, . . And / those, . . And lov - ing - ly go to thee; . . The love that I che - rish for them . . Is / seems . . The pulse - less calm of death, . . When I am far, far a - way, . . Wher -". A *cres.* marking is present in the piano accompaniment.

oh, 'twill be with a sigh, As I watch by the pale moon - light, . . The tears that fall from her eye.
 deep as such love can be; . . But deep as it is, is weak and faint Com - par'd with my love for thee.
 e'er my bark may be, . . As the soft balmy air glides a - long, . . May it bring some tidings of thee.

The third system of lyrics concludes the vocal and piano accompaniment. The lyrics are: "oh, 'twill be with a sigh, As I watch by the pale moon - light, . . The tears that fall from her eye. / deep as such love can be; . . But deep as it is, is weak and faint Com - par'd with my love for thee. / e'er my bark may be, . . As the soft balmy air glides a - long, . . May it bring some tidings of thee.".

GENTLE HALLIE.

CHORUS.

SOPRANO. Weep no more, gentle Hallie, Let no teardrop fall for me, The stars will twinkle one by

ALTO. Weep no more, gentle Hallie, Let no teardrop fall for me, The stars will twinkle one by

TENOR. Weep no more, gentle Hallie, Let no teardrop fall for me, The stars will twinkle

BASS. Weep no more, gentle Hallie, Let no teardrop fall for me, The stars will twinkle

PIANO.

one, And guide my barksafe'er the sea. Deep sea, Deep . . sea.

one, one by one, And guide my barksafe'er the sea. Deep sea, Deep sea.

one by one, And guide my barksafe'er the sea. Deep sea, Deep sea.

one by one, And guide my barksafe'er the sea. Deep sea, Deep sea.

PIANO.

mf *f*

PIANO.

No. 19.

Sally Primer.

S. HAMILL.

Allegro moderato.

PIANO. *mf* *cres.*

The piano introduction consists of two staves. The right hand plays a melody in C major with a tempo marking of 'Allegro moderato'. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include 'mf' and 'cres.'.

1. I court-ed Sal-ly Prim - er, a lit - tle while a - go, I
 2. I took my Sal-ly walk-ing out one plea - sant af - ter-noon, And
 3. To make her presents, I took and pawn'd the coat from off my back, And
 4. She ax'd me for to take her up to see the Cry-s-tal Pal-ace So

The first system of lyrics is accompanied by vocal and piano parts. The piano part includes dynamic markings 'fz' and 'p'.

thought we were ex - act - ly match'd, But found it was no go; I told her I would hang my - self, If she
 down Broadway we went so gay, To Tay - lor's new sa - loon; I read the bill of fare and ask'd, What
 when she got them all, she took, And gave poor me the sack; They say she's got an - o - ther beau, And
 rais'd a dol - lar from a friend, And up we went so galus; When we got in she sent me home, Be-

The second system of lyrics is accompanied by vocal and piano parts. The piano part includes dynamic markings 'fz' and 'p'.

did - ent mar - ry me, She smil - ing turn'd to me and said, "Marry you! Why no, sir - ee."
 will you have my dear? She eat three stews, and six ice creams, And a quart of la - ger beer.
 sweet - ly smiles up - on him, But if he e - ver mar - ries her, May good - ness have mer - cy on him.
 - fore I could look about, And walk'd off with that co - lor'd gent, The dark who cut me out.

The third system of lyrics is accompanied by vocal and piano parts. The piano part includes dynamic markings 'fz' and 'p'.

CHORUS. 1st time *f*, 2nd time *p*.

SOPRANO.
Love - ly Sal-ly, charming Sal-ly, Do not treat me so; For if you do I'll go and drown Or

1ST TENOR.
Love - ly Sal-ly, charming Sal-ly, Do not treat me so; For if you do I'll go and drown Or

2ND TENOR.
Love - ly Sal-ly, charming Sal-ly, Do not treat me so; For if you do I'll go and drown Or

BASS.
Love - ly Sal-ly, charming Sal-ly, Do not treat me so; For if you do I'll go and drown Or

PIANO.

shoot my-self, I know.

shoot my-self, I know.

shoot my-self, I know.

shoot my-self, I know.

mf

No. 20.

De Ole Kitchen.

F. W. SMITH.

PIANO.

mf

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a simple harmonic accompaniment with quarter notes.

1. Ob all de place I eb - ber see, De Kit - chen is de place for me; Sweet

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part includes a *p* (piano) dynamic marking. The lyrics are: "1. Ob all de place I eb - ber see, De Kit - chen is de place for me; Sweet".

ta - ter dar and sop is found, An' dar de bread and meat a - bound. Oh!

Sing Chorus next.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "ta - ter dar and sop is found, An' dar de bread and meat a - bound. Oh!". A bracket indicates that the chorus should be sung next.

2. De kit - chen's war de pot bile sure, Dat make dar whar I lub to go, And
3. Dar's Pol - ly, too, de wait - in' maid, She 'tend like she is mon - strous 'fraid, But I

The third and fourth lines of the song are presented together. The lyrics are: "2. De kit - chen's war de pot bile sure, Dat make dar whar I lub to go, And 3. Dar's Pol - ly, too, de wait - in' maid, She 'tend like she is mon - strous 'fraid, But I". The piano accompaniment continues with a *p* dynamic marking.

'sides de bread, de meat an' all, De cook she am a poo - ty gal. Oh!
know de gal's in lub wid me! And Lawd! no won der she should be! Oh!

Repeat Chorus.

The fifth and sixth lines of the song are presented together. The lyrics are: "'sides de bread, de meat an' all, De cook she am a poo - ty gal. Oh! know de gal's in lub wid me! And Lawd! no won der she should be! Oh!". A bracket indicates that the chorus should be repeated.

DE OLE KITCHEN.

FOUR PARTS.

SOLO.

ALTO.

TENOR.

BASS.

ACCOMP.

f Poke de fire, poke! See d'ole chim - ney smoke, *mf* Den

f Poke de fire, poke! See d'ole chim - ney smoke, *mf* Den

f Poke de fire, poke! See d'ole chim - ney smoke, *mf* Den

f Poke de fire, poke! See d'ole chim - ney smoke, *mf* Den

'com-pa - ny dat song wid de sho-vel an' de tong, And made it jin-gle din-gle all dis lub - ly night long.

'com-pa - ny dat song wid de sho-vel an' de tong, And made it jin-gle din-gle all dis lub - ly night long.

'com-pa - ny dat song wid de sho-vel an' de tong, And made it jin-gle din-gle all dis lub - ly night long.

'com-pa - ny dat song wid de sho-vel an' de tong, And make it jin-gle din-gle all dis lub - ly night long.

mf

f

DE OLE KITCHEN.

4. Ole Cap - tain Spik - es' nig - ger Jim, He say, de cook in lub wid him, But
 5. De cook she gib me nice beef stake, De wait - in' maid, she gib me cake, But

when he talk, I al - ways smile, For I know de gals all lub dis chile. Oh!
 when Jim come, it all is gone, And dat poor nig - ger don't get none. Oh!

Sing Chorus next.

6. Now all you dar - kies eb - 'ry where, You judge which nig - ger shin - in' dar; De
 7. De red man lub to sit and smoke, De white man lub to read de book; Night

one de gals all think is sweet, De one dey gib de most to eat. Oh.
 come, an' I put down my hoe, De kit - chen's whar I lub to go. Oh!

Repeat Chorus.

TWENTY CHRISTY'S MINSTRELS' SONGS.

EIGHTH SELECTION.

Beautiful Isle of the Sea.

Words by GEORGE COOPER.

Allegro Moderato.

J. R. THOMAS.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. It begins with a forte (*f*) dynamic and features a series of chords and melodic lines. The left hand starts with a bass clef and a 9/8 time signature, playing a steady accompaniment of chords. The introduction concludes with a *dim.* (diminuendo) marking in the right hand and a *poco rit.* (ritardando) marking in the left hand, leading into the first vocal entry.

1. Beau - - ti - ful isle of the sea! Smile..... on the brow of the wa - ters,
2. Oft..... on your shell-girdled shore, Ev' - - ning has found me re - clin - ing,

The first system of the song features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. The lyrics are aligned with the notes. The piano part includes a *p* (piano) dynamic marking.

Dear..... are your mem'ries to me, Sweet.... as the songs of your daugh - ters;
Vi - - sions of youth dreaming o'er, Down.... where the lighthouse was shin - ing;

The second system continues the vocal and piano accompaniment. The vocal line and piano accompaniment are consistent with the first system. The piano part includes a *p* (piano) dynamic marking.

O - - - ver your mountains and vales, Down.... by each murmur ing riv - er,
Far..... from the glad-ness you gave, Far..... from all joys worth pos - sess - ing,

The third system concludes the song. The vocal line and piano accompaniment are consistent with the previous systems. The piano part includes a *p* (piano) dynamic marking.

BEAUTIFUL ISLE OF THE SEA.

calando.

Cheer'd... by the flow'r-lov-ing gales,..... Oh,..... could I wan-der for e - ver!
Still..... o'er the lone wea-ry wave,..... Comes..... to the wand'rer your bless - ing.

calando. *a tempo.*



Land..... of the True and the Old, Home.... e - ver dear un - to me,.....



f Foun - - tain of pleasures un - told,.... *dim.* Beau - - ti - ful isle of the sea!

f *dim.*



cres. *ten.* *slentando.*

Foun - tain of pleasures un - told,.... Beau - ti - ful, beau - ti - ful isle of the sea!

colla voce. *f*



dim. *p* *a tempo.*

poco rit.

1st time. 2nd time.



Down by the River-Side I stray.

ADMIRER BALLAD.

J. R. THOMAS.

Allegretto.

PIANO. *p* *f*

1. Down by the ri-ver-side I stray As
2. Down by the ri-ver-side I own A

twi - light sha - dows close, And the soft mu - sic of the spray Lulls
tre - a - sure worth the sea, In one to all the world un - known, Who's

rall. *a tempo.*

na - ture to re - pose: Be - side the stream..... a mai - den dwells, - My
all the world to me; Soon, in her ear - - - ly bloom and glow,

colla voce. *p*

star..... of e - ven - tide! - Pure as the wa - ter - li - ly bells,
She is to be my bride, Where the sweet wa - ter - li - lies grow,

p

Pure as the wa - ter - li - ly bells, Pure..... as the wa - ter - li - ly bells..... } Down by the ri - ver
 Where the sweet wa - ter - li - lies grow, Where..... the sweet wa - ter - li - lies grow,..... }

f *calando e dim.* *a tempo.*

side.

f *a tempo.*

Oh! Gently breathe the tender Sigh.

J. R. THOMAS.

Andante, Grazioso.

PIANO. *mf* *cres.*

p dolce, e sosten.

1. Oh! gent - ly
 2. They speak of

dim. e. poco rit.

breathe..... the ten - der sigh,..... Which fell so sweet - - - ly on mine ear, And let thy
 fond..... af - fec - tion's sway..... O'er all thy pure..... con - fid - ing breast; They tell that

p

OH! GENTLY BREATHE THE TENDER SIGH (Continued).

soft..... and beam-ing eye,..... A - gain be ra - - - diant with a tear. I'd ra - ther
pas - - sion's far a - way,..... Nor mars thy peace,..... nor breaks thy rest. To me they

hear..... that mourn-ful sound,..... And see that drop..... so pearl - y fine Than list to
are..... more pleas-ing still,..... Than gay - er sight..... or merri-er. sound, For do they

thy..... most mirth-ful round,..... Or view thine eye..... with rap - ture shine.
not..... a tale re - veal,..... Of love re - quit - - - - ed and re - turn'd?

CHORUS.
p dolce.

SOPRANO. Then gent - ly breathe..... the ten - der sigh,..... Which found a ling - - - 'ring e - cho

ALTO. *pp* Then gent-ly breathe the ten-der sigh, Which found a ling'ring—

TENOR, *pp* *See lower.* Then gent-ly breathe the ten-der sigh, Which found a ling'ring—

BASS. *pp* Then gent-ly breathe the ten-der sigh, Which found a ling'ring—

PIANO. *pp*

OH! GENTLY BREATHE THE TENDER SIGH (Continued)

a piacere.

near, And let thy blue..... and beam-ing eye,..... A - gain be soft - - - en'd by a
 an e - cho near, And let thy blue And beaming eye, Be soften'd by a
 an e - cho near, And let thy blue and beaming eye, Be soften'd by a
 an e - cho near, And let thy blue and beaming eye, Be soften'd by a

tear.....
dim.
 tear, yes, by a tear.
dim.
 tear, yes, by a tear.
dim.
 tear, yes, by a tear.
pp *mf* *poco rit.*

Ettie May.

BALLAD.

J. R. THOMAS.

Andante.

PIANO.

PED. *

The piano introduction consists of two staves. The right hand features a melodic line with a trill-like figure in the final measure, while the left hand provides a steady accompaniment of eighth notes. A 'p' dynamic marking is present in the right hand, and a 'PED.' marking with an asterisk is in the left hand.

1. In beau - ty gleam'd the
2. She wore with - in her

Poco rit.

The first system of the vocal and piano accompaniment. The vocal line begins with two verses of lyrics. The piano accompaniment features a melodic line with 'cres.' and 'dim.' markings, and a bass line with a 'p' dynamic marking. The tempo is marked 'Poco rit.'

moon last night, And bright - ly star-lamps shone; The wind a - mong the lin - den trees, Made
gold - en hair A mesh of change-tul light, And min - gled with her dark eyes' sheen, Were

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment features a melodic line and a bass line.

mu - sic sad and lone; The sha - dows of the fire - light danc'd Like sprites up - on the
spi - rit gleams last night; Up - on their light and view - less wings The an - gels downward

The third system of the vocal and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment features a melodic line and a bass line.

floor, As moon and star - ray gent - ly fell A - round the cot - tage door. With
came, And stole with-in the cot - tage door, And quench'd our love - light flame. So

The fourth system of the vocal and piano accompaniment. The vocal line concludes with lyrics. The piano accompaniment features a melodic line with 'cres.' and 'dim.' markings, and a bass line with a 'p' dynamic marking.

breath - ings hush'd we sat a - round The couch where Et - tie lay, And
qui - et were her slum - bers sweet, On yes - ter e - ven - tide, "We

PRD. *

wept that one so beau - ti - ful So soon must pass a - way!
thought her dy - - ing when she slept, And sleep - ing when she died."

p

poco rit.

The Moonlit Sea.

SERENADE.

J. R. THOMAS.

Moderato.

PIANO. *mp* *sf*

1. Oh, come, love, with me, O'er the bright moon - lit sea, No long - er de -
2. Come a - way, love, a - way, Oh, why dost thou stay? 'Tis love's witch - ing

p

- lay, love, I'm wait - ing for thee; The winds are all hush'd, not a cloud's in the sky, And the
hour, love, oh, haste thee I pray! A - bove and be - low all is calm and se - rene; It

moon in her beau - ty is beam - ing on high; I'll sing thee soft lays while I sit by thy
wants but thy pre - sence to per - fect the scene. My bo - som is burn - ing with ea - ger de -

side, As o'er the still wa - ters we si - lent - ly glide..... } Then come, love, with
- light, To gaze on thy beau - ty, thou Queen of the Night!..... }
a tempo. p

me, O'er the bright moon - lit sea, No long - er de - lay, love, I'm wait - ing for thee.

THE MOONLIT SEA (Continued.)

CHORUS.

mp *cres.*

TREBLE. Then come, love, with me, O'er the bright moon-lit sea, No lon-ger de -

ALTO. *mp* *cres.* Then come, love, with me, O'er the bright moon-lit sea, No lon-ger de -

TENOR. *mp* *cres.* Then come, love, with me, O'er the bright moon-lit sea, No lon-ger de -

BASS. *mp* *cres.* Then come, love, with me, O'er the bright moon-lit sea, No lon-ger de -

PIANO. *mp* *cres.*

- lay, love, I'm wait-ing for thee.

- lay, love, I'm wait-ing for thee.

- lay, love, I'm wait-ing for thee.

- lay, love, I'm wait-ing for thee.

mp

The Sunny Side the Way.

Allegretto Moderato.

J. R. THOMAS.

PIANO.

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 moving bass lines. Dynamics include piano (*p*) and crescendo (*cres.*).

1. Cold - ly comes the March wind, Cold - ly from the north, Yet the cot - tage lit - tle ones
 2. Sad - ly sighs the north wind, Na - ked boughs a - mong, Like a tale of mourn - ful - ness,

The first system of the song features a vocal line with two verses and a piano accompaniment. The melody is simple and follows the contour of the lyrics. The piano accompaniment continues with a steady accompaniment.

Gai - ly ven - ture forth; Free from cloud the fir - ma - ment, Free from sor - row they, The
 Told in mourn - ful song; But the mer - ry lit - tle ones, Hap - py things are they,

The second system continues the vocal and piano accompaniment. The piano accompaniment features a consistent rhythmic pattern.

play - ful chil - dren choos - ing The sun - ny side the way, The play - ful chil - dren choos - ing The
 Spring - ing like the lark, on The sun - ny side the way, Spring - ing like the lark, on The

The third system continues the vocal and piano accompaniment. The piano accompaniment features a consistent rhythmic pattern.

sun - ny side the way.
 sun - ny side the way.

The final system concludes the song with a vocal line and piano accompaniment. The piano accompaniment features a consistent rhythmic pattern.

THIRD AND FOURTH VERSES.

3. There, the sil - v'ry snow - drop, Daf - fo - dils like gold, Prim - ros es, and cro - cus - es,
4. Cold - ly oft the winds blow, On the way of life, Spread - ing in the wil - der - ness

Cheer - ful - ly un - fold; Poor, those cot - tage lit - tle ones, Poor, not rich are they,
Care, and pain, and strife; Yet, the heart may shel - ter have, Cold tho' be the day,

With their shin - ing treasures on The sun - ny side the way, With their shin - ing treasures on The
Choos - ing, like the lit - tle ones, The sun - ny side the way, Choos - ing, like the lit - tle ones, The

sun - ny side the way.
sun - ny side the way.

'Tis but a little faded flower.

J. R. THOMAS.

8v

Andante semplice.

PIANO.

1. 'Tis but a lit - tle fa - ded flow'r, But, oh, how fond - ly dear! 'Twill
 2. Where is the heart that doth not keep With - in its in - most core, Some

bring me back one gold-en hour, Through ma - ny, through ma - ny a wea - ry year. I
 fond re - mem - brance, hidden deep, Of days, of days that are no more?

espress. *p*

may not to the world im - part The se - cret, the se - cret of its pow'r, But
 Who hath not sav'd some tri - fling thing, More priz'd, more priz'd than jew - els rare! A

trea - sur'd in my in - most heart, I keep my fa - ded flow'r, I keep my fa - ded flow'r.
 fa - ded flow'r, a bro - ken ring, A tress of gold - en hair, A tress of gold - en hair?

cres. *dim.* *p rit.* *dim.* *p colla voce.* *mf*

'Tis but a lit-tle fa-ded flow'r, But oh, how fond-ly dear! 'Twill bring me back one gold-en

poco rit.

hour, Through ma-ny, through ma-ny a wea-ry year.

p *colla voce.* *a tempo.*

Annie of the Vale.

J. R. THOMAS.

PIANO. *p*

1. The young stars are glow-ing, Their clear light be-stow-ing! Their ra-diance fills the calm, clear sum-mer
 2. The world we in-her-it Is charm'd by thy spi-rit, As ra-diant as the mild, warm sum-mer
 3. The bright moon is beam-ing, The night-in-gales are sing-ing, Thy gen-tle voice is borne up-on the

ANNIE OF THE VALE (Continued).

night! Come forth, like a fai-ry, So blithe-some and air-y, And ram-ble in their soft and mys-tic
 ray! The watch-dog is snarl-ing, For fear, An-nie, darling, His beau-ti-ful young friend I'd steal a -
 gale; The old folks are slumb'ring, Each mi-nute I'm numb'ring, Come forth, An-nie, dear An-nie, from the

light. }
 - way. } Come, come, come love, come! Come, ere the night-torch-es
 vale. }

pale; Oh, come in thy beauty, Thou mar-vel of du-ty, Dear An-nie, dear An-nie of the vale.

Dearest Sister, think of Me.

BALLAD.

Words by ELA GORDON.
Andante.

FREDRICK WIDDOWS.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics include piano (p) and forte (f).

1. When the ro - sy hues of sun - set Melt in gold - en clouds a
 2. When the hush of ev' - ning breez - es Brings soft mu - sic to your
 3. When the per - fum'd flow'rs are bend - ing 'Neath the si - lent fall - ing

The vocal line begins with a treble clef and a common time signature. The piano accompaniment continues with a similar pattern to the introduction. Dynamics include piano (p) and *Sva* (sustained).

- way, And the a - zure slow - ly fa - ding,
 ear, And the song of hap - py child - hood
 dew, And a thou - sand sounds are bring - ing

The vocal line continues with a treble clef. The piano accompaniment features a *cres.* (crescendo) marking. Dynamics include *Sva* and *cres.*

Deep - ens in the twi-light gray; When the murm'ring wind is sigh - ing
 Gai - - ly e - chos loud and clear; When the stars of heav'n are gleam - ing
 Vi - - sions dim be - fore your view; While your heart is fond - ly turn - ing

The vocal line concludes with a treble clef. The piano accompaniment features a *Sva* marking. Dynamics include *Sva*.

DEAREST SISTER, THINK OF ME (Continued).

Low through ev' - ry leaf - y tree, And me - lo - dious sounds are
 Bright - - ly on the moon - lit sea, In that hour of peace - ful
 Back to friends you ne'er may see, While your soul is sad - ly

dy - ing, Then, sweet sis - ter, think of me, And me - lo - dious sounds are
 glad - ness, Dear - est sis - ter, think of me, In that hour of peace - ful
 mourn - ing, Sweet - est sis - ter, think of me, While your soul is sad - ly

cres.

dy - - ing, Then, sweet sis - ter, think of me.
 glad - ness, Dear - - est sis - ter, think of me.
 mourn - ing, Sweet - - est sis - ter, think of me.

rit. *mf*

a tempo.

p *rit.* *f*

Mother would comfort Me.

Andante.

Words and Music by CHARLES SAWYER.

PIANO.

Musical notation for the piano introduction, consisting of two staves in 3/4 time with a key signature of one flat (B-flat). The music begins with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

1. Wound - ed and sor - row - ful, far from my
2. If she were with me, I soon would for -
3. Cheer - ful - ly, faith - ful - ly, mo - ther would

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part includes a *ritard.* (ritardando) marking and a *p* (piano) dynamic marking. The lyrics are aligned with the vocal line.

home, Sick, a-mong strang - ers, un - car'd for, un - known;
 - get My pain and my sor - row, no more would I fret; One
 stay, Al - - ways be - - side me, by night and by day;

The piano accompaniment for the second system, consisting of two staves in 3/4 time with a key signature of one flat. The music continues with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

E - - ven the birds that used sweet - - ly to sing, Are si - lent and
 kiss from her lips, or one look from her eye, Would make me con -
 If I should mur - mur, or wish to com - plain, Her geu - tle

The final system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The music concludes with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

MOTHER WOULD COMFORT ME (Continued).

swift - - ly have tak - - en the wing; No one but mo - - ther can
 - tent - - ed, and will - - ing to die; Gent - ly her hand o'er my
 voice would soon calm me a - gain; Sweet - ly a mo - ther's love

cheer me to - - - day, No one for me could so
 fore - - head she'd press, Try - ing to free me from
 shines like a star, Bright - est in dark - - - ness, when

fer - vent - ly pray; None to con - - sole me, no kind friend is
 pain and dis - tress; Kind - - ly she'd say to me "Be of good
 day - light's a - far; In clouds or in sun - shine, plea - - sures or

Repeat. Chorus.

near, Mo - ther would com - - fort me, if she were here.
 cheer, Mo - ther will com - - fort you, mo - ther is here!"
 pain, Mo - ther's af - - fec - - tion is e - ver the same.

MOTHER WOULD COMFORT ME (Continued).

CHORUS.

SOPRANO. *p* *cres.* *ff*
 Gently her hand o'er my forehead she'd press, Try-ing to free me from pain and dis-tress;

ALTO. *p* *cres.* *ff*
 Gently her hand o'er my forehead she'd press, Try-ing to free me from pain and dis-tress;

TENOR. *p* *cres.* *ff*
 Gently her hand o'er my forehead she'd press, Try-ing to free me from pain and dis-tress;

BASS. *p* *cres.* *ff*
 Gently her hand o'er my forehead she'd press, Try-ing to free me from pain and dis-tress;

PIANO. *p* *sempre legato.* *cres.* *ff*

p *cres.* *p* *ritard.*
 Kind-ly she'd say to me, "Be of good cheer, Mo-ther will com-fort you, mo-ther is here!"

p *cres.* *p* *ritard.*
 Kind-ly she'd say to me, "Be of good cheer, Mo-ther will com-fort you, mo-ther is here!"

p *cres.* *p* *ritard.*
 Kind-ly she'd say to me, "Be of good cheer, Mo-ther will com-fort you, mo-ther is here!"

p *cres.* *p* *ritard.*
 Kind-ly she'd say to me, "Be of good cheer, Mo-ther will com-fort you, mo-ther is here!"

p *cres.* *p* *ritard.*

Old King Cotton.

Allegretto.

PIANO-FORTE.

The piano introduction consists of two staves in 6/8 time. The right hand starts with a melody of eighth notes, and the left hand provides a rhythmic accompaniment of eighth notes. Dynamics include *mf*, *cres.*, and *f*.

1. Old Cot-ton is king, boys—a - ha! With his locks so flee - cy and
 2. Old Cot-ton, the mer - ry old boy!— Like smoke from the pipe in his

The first system shows the vocal melody and piano accompaniment for the first two lines of lyrics. The piano part features chords and moving lines in both hands, with dynamics *p*, *f*, and *p*.

white! He shines a-mong kings like a star! And his is the scep-tre of right, boys, And
 mouth! His years glide a - way in their joy, At home in the warm sun-ny south, boys, At

The second system continues the vocal melody and piano accompaniment for the next two lines of lyrics. The piano part maintains its accompaniment with dynamics *f* and *p*.

his is the scep - tre of right! Old Cot-ton the king has no care, No
 home in the warm sun - ny south! Old Cot-ton will plea - sant - ly reign When

The final system shows the vocal melody and piano accompaniment for the last two lines of lyrics. The piano part concludes with a sustained chord in the right hand and a final bass note in the left hand.

OLD KING COTTON.

queen and no heir to his throne, No courtiers his triumphs to share, He
o - ther kings pain - ful - ly fall, And ev - er and ev - er re - main The

rules his do - minions a - lone! He rules his do - minions a - lone!
migh - ti - est monarch of all! The migh - ti - est monarch of all!

cres. *f*

CHORUS. (For male voices only.)

TENOR. Then here's to old Cot - ton, the king! His true loy - al sub - jects are

COUNTER-TENOR Laugh, and dance, and sing, boys, and sing, And we'll laugh, and dance, and

1ST BASS. Laugh, and dance, and sing, boys, and sing, We'll laugh, and dance, and

2ND BASS. Laugh, and dance, and sing, boys, sing, We'll laugh, and dance, and

PIANO-FORTE. *mf*

we: We'll laugh, and we'll quaff, and we'll sing, A
 sing, and sing, We'll laugh, and dance, and sing, boys, and sing, And we'll
 sing, boys, and sing, and we'll laugh, and dance, and sing, boys, and sing, And we'll
 sing, boys, sing, We'll laugh, and dance, and sing, boys, sing, We'll

f *p*

jol - ly old fel - low is he! A jol - ly old fel - low is he!
 laugh, and dance, and we'll sing, boys, and sing, A jol - ly fel - low he!
 laugh, and we'll dance, and we'll sing, and sing, boys, A jol - ly fel - low he!
 laugh, and dance, and sing, boys, sing, A jol - ly fel - low he!

f

Cres - - - *cen* - - - *do.* *ff*

SELECTION OF
THE MOST FAMOUS SONGS
CONNECTED WITH
THE AMERICAN WAR.

We are coming, Father Abram.

Con spirito marziale.

PIANO-FORTE.

1. We are com - ing, Fa - ther A - bra'am, six hun - dred thou - sand more, From Mis - sis - sip - pi's
2. If you look a - cross the hill - tops that meet the nor - thern sky, Long mo - ving lines of

wan-d'ring stream and from New Eng-land's shore; We leave our plough and work - shops, our wives and chil-dren
ris - ing dust your vi - sion may de - sery; And now the wind, an in - stant tears the cloud - y veil a -

dear, With hearts too full of ut - ter - ance, with but a si - lent tear; Oh, we dare not look be -
 side, And floats a - loft our span-gled flag in glo - ry and in pride; And bay -nets in the

hind us, but stead-fast-ly be - fore. } We are com - ing, Fa - ther A - bra'am, six hun - dred thou - sand more.
 sun-light gleam, and bands brave mu - sic pour.

CHORUS. *Con spirito.*

SOPRANO. We are com - ing, we are com - ing, Our U - nion to re - store, We are com - ing, Fa - ther
 ALTO. We are com - ing, we are com - ing, Our U - nion to re - store, We are com - ing, Fa - ther
 TENOR. We are com - ing, we are com - ing, Our U - nion to re - store, We are com - ing, Fa - ther
 BASS. We are com - ing, we are com - ing, Our U - nion to re - store, We are com - ing, Fa - ther
 PIANO-FORTE. *f*

A-bra'am, with six hun-dred thou-sand more !

A-bra'am, with six hun-dred thou-sand more !

A-bra'am, with six hun - dred thou-sand more !

A-bra'am, with six hun-dred thou-sand more !

mf

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are repeated under each vocal staff. The piano part includes a dynamic marking of *mf* (mezzo-forte).

III.

If you look all up our valleys, where the growing harvests shine,
 You may see our sturdy farmer boys fast forming into line ;
 And children from their mother's knees are pulling at the weeds,
 And learning how to reap and sow, against their country's needs ;
 And a farewell group stand weeping at every cottage door.

We are coming, Father Abra'am, &c.

IV.

You have call'd us, and we're coming, by Richmond's bloody tide,
 To lay us down for Freedom's sake, our brother's bones beside ;
 Or from foul treason's savage grasp to wrench the murderous blade,
 And in the face of foreign foes its fragments to parade ;
six hundred thousand loyal men and true have gone before.

We are coming, Father Abra'am, &c.

WEEPING, SAD AND LONELY.

Oh! how proud you stood be - fore . . . me, In your suit of blue,
Oft in dreams I see thee ly - ing, On the bat - tle plain,

When you vow'd to me and coun - try Ev - er to be true.
Lone - ly, wound-ed, ev - en dy - ing, Call - ing, but in vain!

CHORUS. 2nd time *pp*.

SOPRANO. *p*
Weep - ing, sad, and lone - - ly, Hopes and fears how vain!

ALTO. *p*
Weep - ing, sad, and lone - - ly, Hopes and fears how vain! Yet pray - ing,

TENOR. *p*
Weep - ing, sad, and lone - - ly, Hopes and fears how vain! Yet pray - ing,

BASS. *p*
Weep - ing, sad, and lone - - ly, Hopes and fears how vain!

PIANO-FORTE. *p*
2nd time *pp*.

When this cru - el war is o - - - ver, Pray - ing that we meet a - gain!

When this cru - el war is o - - - ver, Pray - ing that we meet a - gain!

When this cru - el war is o - - - ver, Pray - ing that we meet a - gain!

When this cru - el war is o - - - ver, Pray - ing that we meet a - gain!

rall.

III.

If amid the din of battle
 Nobly you should fall,
 Far away from those who love you,
 None to hear you call—
 Who would whisper words of comfort,
 Who would soothe your pain?
 Ah! the many cruel fancies
 Ever in my brain.
Chorus. Weeping, sad, &c.

IV.

But our country called you, darling,
 Angels cheer your way;
 While our nation's sons are fighting,
 We can only pray.
 Nobly strike for God and liberty,
 Let all nations see
 How we love the starry banner,
 Emblem of the free.
Chorus Weeping, sad, &c.

Glory, Hallelujah!

NATIONAL SONG AND CHORUS.

Tempo di marcia.

PIANO-
FORTE.

mf *f*

8ves. ad lib.....

The piano introduction consists of two staves. The right hand plays a melody in G major with a tempo of 'Tempo di marcia'. The left hand provides a harmonic accompaniment. The piece starts with a mezzo-forte (*mf*) dynamic and becomes forte (*f*) towards the end. The introduction concludes with a flourish of eight sixteenth notes, marked '8ves. ad lib.....'.

1. Come, join the cho - rus of the na - tion, Come, join the cho - rus of the na - tion!
2. 'Mid clash - ing steel and mus - kets' rat - tle, 'Mid clash - ing steel and mus - kets' rat - tle!

mp

The first system of the chorus features a vocal line with two verses and a piano accompaniment. The piano part is marked mezzo-piano (*mp*) and consists of a steady accompaniment in the right hand and a bass line in the left hand. The vocal line is in G major and has a tempo of 'Tempo di marcia'.

Come, swell it, ev' - ry rank and sta - tion— As we go march - ing on.
In the fore - most of the bat - tle— Old Glo - ry's march - ing on.

The second system of the chorus continues the vocal and piano accompaniment. The piano part maintains the same accompaniment as the first system. The vocal line concludes with the final lines of the chorus.

CHORUS.

TREBLE. *f*
 GLO - ry, GLO - ry, HAL - le - lu - jah! GLO - ry, GLO - ry, HAL - le - lu - jah!

ALTO.
 GLO - ry, GLO - ry, HAL - le - lu - jah! GLO - ry, GLO - ry, HAL - le - lu - jah!

TENOR.
 GLO - ry, GLO - ry, HAL - le - lu - jah! GLO - ry, GLO - ry, HAL - le - lu - jah!

BASS.
 GLO - ry, GLO - ry, HAL - le - lu - jah! GLO - ry, GLO - ry, HAL - le - lu - jah!

PIANO-FORTE. *mf*

GLO - ry, GLO - ry, HAL - le - lu - jah! As we go march - ing on.

GLO - ry, GLO - ry, HAL - le - lu - jah! As we go march - ing on.

GLO - ry, GLO - ry, HAL - le - lu - jah! As we go march - ing on.

GLO - ry, GLO - ry, HAL - le - lu - jah! As we go march - ing on.

Come, fight for the Union as it was my boys,
 Come, fight for the Union as it was my boys!
 And the Constitution as it is my boys—
 While we go marching on.
Chorus. Glory, Hallelujah, &c.

Down with fanatics and with traitors!
 Down with fanatics and with traitors!
 They're worse than sneaking alligators—
 We'll rout them, marching on.
Chorus. Glory, Hallelujah, &c.

A sour apple-tree shall mark where they lie,
 A sour apple-tree shall mark where they lie!
 And the cause of their death—a rope dangling high—
 As we go marching on.
Chorus. Glory, Hallelujah, &c.

The Constitution and Old Glory,
 The Constitution and Old Glory!
 Shall live for aye in song and story—
 And ever be marching on.
Chorus. Glory, Hallelujah, &c.

Stand up for Uncle Sam, my boys!

Con spirito.

PIANO-FORTE.

mf

Ped. * Ped. * Ped. *

Detailed description: This block contains the piano introduction. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The tempo is marked 'Con spirito' and the dynamic is 'mf'. Pedal markings are present at the bottom of the bass staff.

1. Stand up for Un - cle Sam, my boys, With hearts brave and true; Stand up for Un - cle
 2. Oh, strike for Un - cle Sam, my boys, For dan - - ger is near; Yes! strike for Un - cle

p

Detailed description: This block contains the first two lines of the song. It includes a vocal line with lyrics and a piano accompaniment. The piano part is marked 'p'.

Sam, my boys, For he has stood by you. He's made you homes the bright - est The
 Sam, my boys, And all to you most dear. Re - bel - lious sons are plot - ting To

Detailed description: This block contains the third and fourth lines of the song. It includes a vocal line with lyrics and a piano accompaniment.

sun e'er shone up - on, For hon - our, right, and free - dom, He's many a bat - tle won.
 lay the home - stead low, Their hands are mad - ly lift - ed To give the fa - tal blow.

Detailed description: This block contains the fifth and sixth lines of the song. It includes a vocal line with lyrics and a piano accompaniment.

STAND UP FOR UNCLE SAM, MY BOYS!

CHORUS. *mf*

SOPRANO.
Stand up for Un - cle Sam, my boys, With hearts brave and true, Stand up for Un - cle

ALTO.
Stand up for Un - cle Sam, my boys, With hearts brave and true, Stand up for Un - cle

TENOR.
Stand up for Un - cle Sam, my boys, With hearts brave and true, Stand up for Un - cle

BASS.
Stand up for Un - cle Sam, my boys, With hearts brave and true, Stand up for Un - cle

PIANO-FORTE.
mf

Sam, my boys, For he has stood by you.

Sam, my boys, For he has stood by you.

Sam, my boys, For he has stood by you.

Sam, my boys, For he has stood by you.

Oh, fall for Uncle Sam, my boys,
If need be to save;
Yes! fall for Uncle Sam, my boys,
Though in a soldier's grave.
His flag so long our glory,
Dishonour'd shall not be;
But heav'n-ward float for ever,
The banner of the free.
Chorus. Stand up, &c.

THE VACANT CHAIR.

The Vacant Chair;

OR,

"We shall meet, but we shall miss him."

Con espress.

PIANO-FORTE.

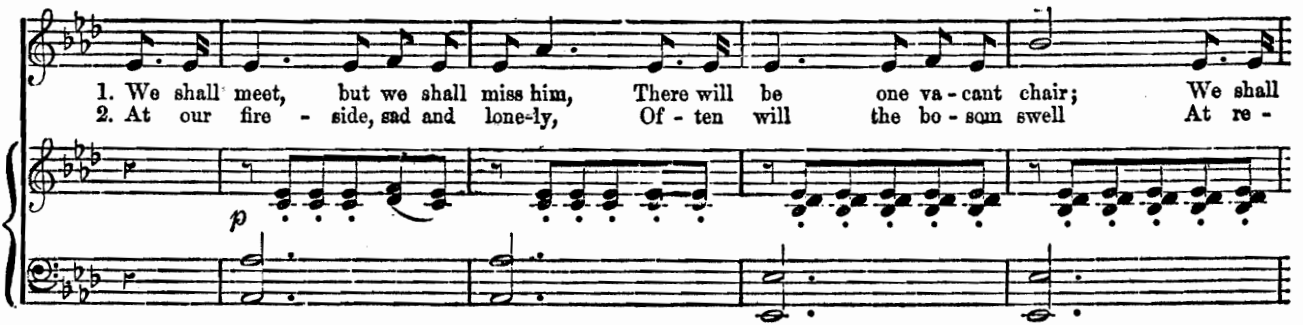


The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.




The piano accompaniment continues with a steady harmonic accompaniment, primarily using chords and moving bass lines.

1. We shall meet, but we shall miss him, There will be one va-cant chair; We shall
2. At our fire-side, sad and lone-ly, Of-ten will the bo-som swell At re-



The vocal entry features two lines of lyrics. The piano accompaniment is marked 'p' and consists of chords and moving lines in both hands.

lin-ger to ca-ress him, While we breathe our even-ing pray'r. When a
- mem-brance of the sto-ry How our no-ble Wil-lie fell; How he



The second system of the vocal entry continues the lyrics. The piano accompaniment remains consistent with the previous system.

THE VACANT CHAIR.

year a - go we gather'd, Joy was in his mild blue eye, But a
 strove to bear our ban - ner Thro' the thick - est of the fight, And up -

gold - en cord is se - ver'd, And our hopes in ru - in lie.
 hold our coun - try's ho - nour, In the strength of manhood's might.

CHORUS.

SOPRANO.
 We shall meet, but we shall miss him, There will be one va-cant chair; We shall lin - ger to ca -

ALTO.
 We shall meet, but we shall miss him, There will be one va-cant chair; We shall lin - ger to ca -

TENOR.
 We shall meet, but we shall miss him, There will be one va-cant chair; We shall lin - ger to ca -

BASS
 We shall meet, but we shall miss him, There will be one va-cant chair; We shall lin - ger to ca -

PIANO-FORTE.

The musical score consists of five systems. The first four systems are vocal parts, each with the lyrics: "ress him when we breathe ourev'ning pray'r." The fifth system is the piano accompaniment, featuring a treble and bass clef with complex chordal textures.

True, they tell us wreaths of glory
 Ever more will deck his brow;
 But this soothes the anguish only
 Sweeping o'er our heartstrings now.
 Sleep to-day, O early fallen,
 In thy green and narrow bed;
 Dirges from the pine and cypress
 Mingle with the tears we shed.
Chorus. We shall miss him, &c.

The Battle Cry of Freedom.

(RALLYING SONG.)

PIANO-FORTE.

mf

The piano introduction consists of two staves in a 2/4 time signature with a key signature of one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand. The music is marked *mf* (mezzo-forte).

1. Yes, we'll ral - ly round the flag, boys, we'll ral - ly once a - gain,
 2. We are spring - ing to the call of our bro - thers gone be - fore,

The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are written below the vocal line. The piano part is marked *mf*.

cres. *f*

Shout - ing the bat - tle - cry of Free - dom, We will ral - ly from the hill - side, we'll
 Shout - ing the bat - tle - cry of Free - dom, And we'll fill the va - cant ranks with a

The vocal line continues with the lyrics. The piano accompaniment is marked *cres.* (crescendo) and *f* (forte).

ga - ther from the plain, Shout - ing the bat - tle - cry of Free - dom.
 mil - lion free - men more, Shout - ing the bat - tle - cry of Free - dom.

The vocal line concludes with the lyrics. The piano accompaniment continues with the same accompaniment pattern.

ff CHORUS. *Con spirito.*

SOPRANO. *ff*
The U - nion for ev - er, Hur - rah! boys, hur - rah!

ALTO. *ff*
The U - nion for ev - er, Hur - rah! boys, hur - rah!

TENOR. *ff*
The U - nion for ev - er, Hur - rah! boys, hur - rah!

BASS. *ff*
The U - nion for ev - er, Hur - rah! boys, hur - rah!

PIANO-FORTE. *ff*

Down with the Trai - tor, Up with the Star; While we ral - ly round the flag, boys,

Down with the Trai - tor, Up with the Star; While we ral - ly round the flag, boys,

Down with the Trai - tor, Up with the Star; While we ral - ly round the flag, boys,

Down with the Trai - tor, Up with the Star; While we ral - ly round the flag, boys,

THE BATTLE CRY OF FREEDOM.

Ral - ly once a - gain, Shout - ing the bat - tle cry of Free - dom.

Ral - ly once a - gain, Shout - ing the bat - tle cry of Free - dom.

Ral - ly once a - gain, Shout - ing the bat - tle cry of Free - dom.

Ral - ly once a - gain, Shout - ing the bat - tle cry of Free - dom.

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Ral - ly once a - gain, Shout - ing the bat - tle cry of Free - dom." The piano part provides a harmonic accompaniment for the vocal lines.

III.

We will welcome to our numbers the loyal true and brave,
Shouting the battle-cry of Freedom,
And although he may be poor he shall never be a slave,
Shouting the battle-cry of Freedom.
Chorus. The Union for ever, &c.

IV.

So we're springing to the call from the East and from the West,
Shouting the battle cry of Freedom,
And we'll hurl the rebel crew from the land we love the best,
Shouting the battle cry of Freedom.
Chorus. The Union for ever, &c.

Maryland, my Maryland!

Marziale e maestoso.

PIANO-
FORTE.

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

The piano introduction continues with a crescendo leading to a sforzando (sf) dynamic. The melodic line in the right hand becomes more active, incorporating sixteenth notes and grace notes.

1. The des - pot's heel is on thy shore, Ma - ry - land, My Ma - ry - land! His
2. Hark to a wand'-ring Son's ap-pear! Ma - ry - land, My Ma - ry - land! My

The vocal melody is written on a single staff. The piano accompaniment is in 3/4 time, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamic is piano (p).

touch is at thy tem - ple door, Ma - ry - land, My Ma - ry - land! A -
Mo - ther state! to thee I kneel, Ma - ry - land, My Ma - ry - land! For

The vocal melody concludes with a forte (f) dynamic. The piano accompaniment continues with the same eighth-note accompaniment pattern, ending with a final chord. The dynamic is piano (p).

MARYLAND, MY MARYLAND!

- venge the pa - - tri - o - tic gore, That fleck'd the streets of Bal - ti - more, And
 life and death, for woe and weal, Thy peer - less chi - - val - ry re-veal, And

f

be the Bat - tle Queen of yore, Ma - ry - land, My Ma - ry - land!
 gird thy beau - teous limbs with steel, Ma - ry - land, My Ma - ry - land!

CHORUS. *Moderato.*

SOPRANO. *mf*
 Hark! hark to a wand' - ring Son's ap - peal! Ma - ry - land, My Ma - ry - land! My

ALTO. *mf*
 Hark! hark to a wand' - ring Son's ap - peal! Ma - ry - land, My Ma - ry - land! My

TENOR. *mf*
 Hark! hark to a wand' - ring Son's ap - peal! Ma - ry - land, My Ma - ry - land! My

BASS. *mf*
 Hark! hark to a wand' - ring Son's ap - peal! Ma - ry - land, My Ma - ry - land! My

PIANO-FORTE. *mf*

MARYLAND, MY MARYLAND!

cres. *poco rit.* *p rall.*

Mo - ther state to thee I kneel, Ma - ry - land, My Ma - ry - land!

cres. *p*

Mo - ther state to thee I kneel, Ma - ry - land, My Ma - ry - land!

cres. *p*

Mo - ther state to thee I kneel, Ma - ry - land, My Ma - ry - land!

cres. *p*

Mo - ther state to thee I kneel, Ma - ry - land, My Ma - ry - land!

cres. *poco rit.* *p rall.* *colla parte.* *mf*

Sua.....

a tempo.

Thou wilt not cower in the dust,
 Maryland, My Maryland!
 Thy beaming sword shall never rust,
 Maryland, My Maryland!
 Remember Carroll's sacred trust,
 Remember Howard's warlike thrust,
 And all thy slumb'ers with the just,
 Maryland, My Maryland!
Chorus. Hark! hark! &c.

Come, for thy shield is bright and strong,
 Maryland, My Maryland!
 Come, for thy dalliance does thee wrong,
 Maryland, My Maryland!
 Come to thine own heroic throng,
 That stalks with Liberty along,
 And give a new key to thy song,
 Maryland, My Maryland!
Chorus. Hark! hark! &c.

Dear Mother! burst the tyrant's chain,
 Maryland, My Maryland!
 Virginia should not call in vain,
 Maryland, My Maryland!
 She meets her sisters on the plain—
 'Sic semper 'tis the proud refrain,
 That baffles minions back again,
 Maryland, My Maryland!
Chorus. Hark! hark! &c.

I see the blush upon thy cheek,
 Maryland, My Maryland!
 But thou wast ever bravely meek,
 Maryland, My Maryland!
 But lo! there surges forth a shriek—
 From hill to hill, from creek to creek—
 Potomac calls to Chesapeake,
 Maryland, My Maryland!
Chorus. Hark! hark! &c.

Thou wilt not yield the Vandal toll,
 Maryland, My Maryland!
 Thou wilt not brook to his control,
 Maryland, My Maryland!
 Better the fire upon thee roll,
 Better the blade, the shot, the bowl,
 Than crucifixion of the soul,
 Maryland, My Maryland!
Chorus. Hark! hark! &c.

I hear the distant thunder-hum,
 Maryland, My Maryland!
 The Old Line's bugle, fife, and drum,
 Maryland, My Maryland!
 She is not dead, nor deaf, nor dumb—
 Huzza! she spurns the Northern scum!
 She breathes—she burns! she'll come! she'll come!
 Maryland, My Maryland;
Chorus. Hark! hark! &c.

The bonnie blue flag.

PIANO-FORTE.

Allegretto.

mf

The piano introduction consists of two staves. The right hand (treble clef) features a melodic line with eighth-note patterns and slurs. The left hand (bass clef) provides a rhythmic accompaniment with eighth-note chords and single notes. The tempo is marked 'Allegretto' and the dynamic is 'mf'.

The piano accompaniment for the first system continues the melodic and rhythmic patterns established in the introduction, with the right hand playing the melody and the left hand providing harmonic support.

1. We are a band of brothers, and na - tive to the soil, Like
 2. As long as the U - nion was faith - ful to her trust,

p

The first system of the song features two vocal lines and piano accompaniment. The vocal lines are in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "1. We are a band of brothers, and na - tive to the soil, Like" and "2. As long as the U - nion was faith - ful to her trust,". The piano part is marked 'p'.

Fight - ing for the pro - per - ty we gain'd by ho - nest toil; And
 friends and like bro - - thers, kind were we and just; And

The second system of the song features two vocal lines and piano accompaniment. The vocal lines are in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Fight - ing for the pro - per - ty we gain'd by ho - nest toil; And" and "friends and like bro - - thers, kind were we and just; And".

THE BONNIE BLUE FLAG.

when our rights were threaten'd, the cry rose near and far: Hur -
 now, when North - ern treach - ry at - tempts our rights to mar, We

- rah for the Bon - nie Blue Flag, that bears a Sin - gle star!
 hoist on high the Bon - nie Blue Flag, that bears a Sin - gle star!

CHORUS.

SOPRANO. Hur - rah! hur - rah! for South - ern State hur - rah! Hur -
 ALTO. Hur - rah! hur - rah! for South - ern State hur - rah! Hur -
 TENOR. Hur - rah! hur - rah! for South - ern State hur - rah! Hur -
 BASS. Hur - rah! hur - rah! for South - ern State hur - rah! Hur -

PIANO-FORTE.

The musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass), each with the lyrics: "rah! for the Bon-nie Blue Flag, that bears a Sin-gle Star!". The piano accompaniment includes a grand staff with treble and bass clefs, featuring chords and melodic lines. A dynamic marking of *mf* is present in the piano part.

First, gallant South Carolina nobly made the stand,
 Then came Alabama, who took her by the hand;
 Next, quickly, Mississippi, Georgia, and Florida,
 All rais'd on high the Bonnie Blue Flag, that bears a Single Star!
Chorus. Hurrah! hurrah! &c.

Ye men of valour gather round the Banner of the Right!
 Texas and fair Louisiana join us in the fight;
 Davies, our lov'd President, and Stephens, statesman rare,
 Now rally round the Bonnie Blue Flag, that bears a Single Star!
Chorus. Hurrah! hurrah! &c.

And here's to brave Virginia! the Old Dominion State,
 With the young Confed'racy at length has link'd her fate;
 Impell'd by her example, now other States prepare
 To hoist on high the Bonnie Blue Flag, that bears a Single Star!
Chorus. Hurrah! hurrah! &c.

Then here's to our Confed'racy, strong we are and brave,
 Like patriots of old we'll fight our heritage to save;
 And rather than submit to shame, to die we would prefer,
 So cheer for the Bonnie Blue Flag, that bears a Single Star!
Chorus. Hurrah! hurrah! &c.

Then, cheer boys, cheer, and raise the joyous shout,
 For Arkansas and North Carolina now have both gone out;
 And let another rousing cheer for Tennessee be given,
 The Single Star of the Bonnie Blue Flag has grown to be Eleven!
Chorus. Hurrah! hurrah! &c.

It is my Country's Call.

With feeling, but not too slow.

PIANO-
FORTE.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 6/8 time. The melody is in the right hand, and the accompaniment is in the left hand.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in 6/8 time. The melody is in the right hand, and the accompaniment is in the left hand.

1. I leave my home and thee, dear, With sor - row at my
 2. And yet my heart is sore, love, To see thee weep - ing

Musical notation for the first two lines of the song, including the vocal line and piano accompaniment. The piano part is marked with a piano (p) dynamic.

heart, It is my coun - try's call, dear, To
 thus; But mark me, there's no fear, love; For in

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

aid her I de - part; And on the blood - red bat - tle plain We'll
 Hea - ven is our trust; And if the hea - vy, droop - ing tear Swells

con - quer or we'll die, 'Tis for our hon - our and our name, We
 in my mourn - ful eye, It is that north - men of our land Should

raise the bat - tle cry. } Then weep not dear - est, weep not, If
 cause the bat - tle cry. }

in her cause I fall, O, weep not, dear - est,

IT IS MY COUNTRY'S CALL.

weep not, It is my coun - try's call.

ad lib.

collu voce *a tempo*

III.

Our rights have been usurp'd, dear,
 By Northmen of our land,
 Fanatics raised the cry, dear,
 Politicians fired the brand.
 The Southrons spurn the galling yoke,
 The tyrant's threats defy,
 They find we've sons like sturdy oak
 To raise the battle-cry.
 Then weep not, dearest, &c.

IV.

I knew you'd let me go, pet,
 I saw it in that tear,
 To join the gallant men, pet,
 Who never yet knew fear.
 With Beauregard and Davis,
 We'll gain our cause or die;
 Win battles like Manassas,
 And raise our battle-cry.
 Then weep not, dearest, &c.

TWENTY CHRISTY'S MINSTREL'S SONGS.

NINTH SELECTION.

Sweet Ebelina.

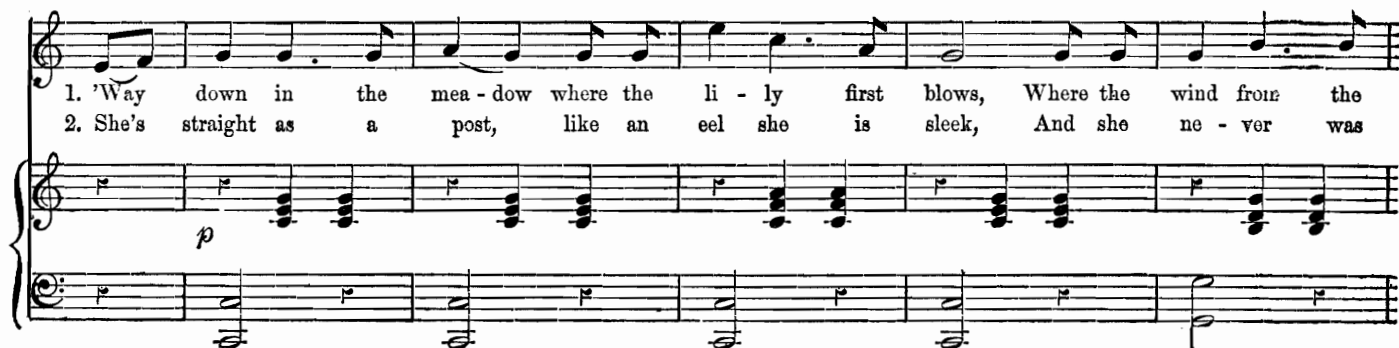
SONG AND CHORUS.

Andante, Moderato.
p dolce.

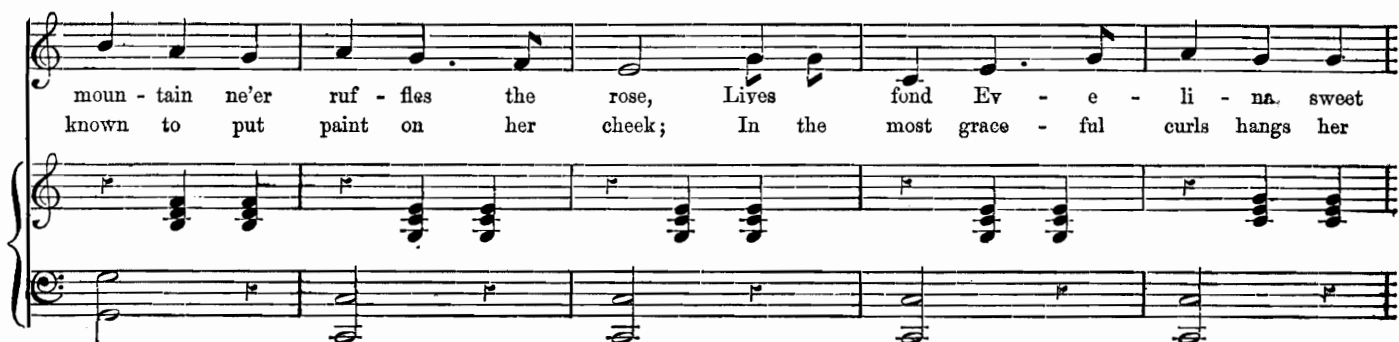
PIANO.




1. 'Way down in the meadow where the li - ly first blows, Where the wind from the
2. She's straight as a post, like an eel she is sleek, And she ne - ver was



moun - tain ne'er ruf - fles the rose, Lives fond Ev - e - li - na. sweet
known to put paint on her cheek; In the most grace - ful curls hangs her



lit - tle che - rub, The pride of the val - ley, the gal dat I lub.
ra - ven - black hair, And she ne - ver re - quires a - ny 'fu - me - ry there.



CHORUS. *mp*

SOPRANO.



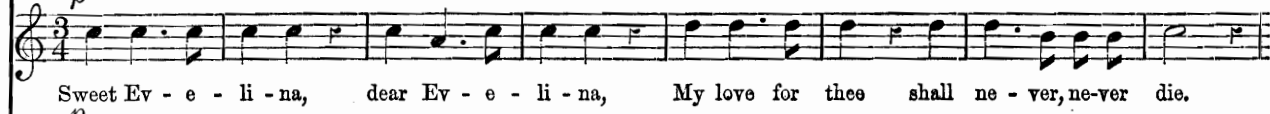
Sweet Ev - e - li - na, dear Ev - e - li - na, My love for thee shall ne - ver, ne-ver die.

ALTO.



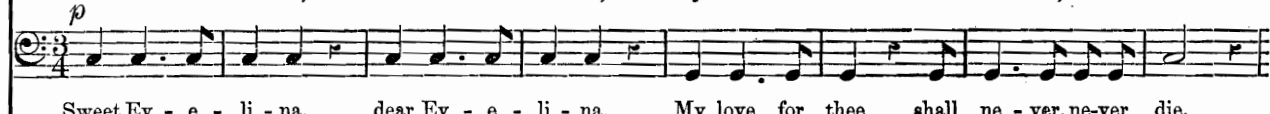
Sweet Ev - e - li - na, dear Ev - e - li - na, My love for thee shall ne - ver, ne-ver die.

TENOR,
See lower.



Sweet Ev - e - li - na, dear Ev - e - li - na, My love for thee shall ne - ver, ne-ver die.

BASS.



Sweet Ev - e - li - na, dear Ev - e - li - na, My love for thee shall ne - ver, ne-ver die.

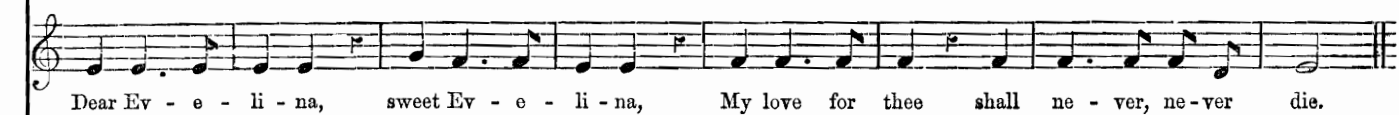
PIANO.



mp



Dear Ev - e - li - na, sweet Ev - e - li - na, My love for thee shall ne - ver, ne-ver die.



Dear Ev - e - li - na, sweet Ev - e - li - na, My love for thee shall ne - ver, ne-ver die.



Dear Ev - e - li - na, sweet Ev - e - li - na, My love for thee shall ne - ver, ne-ver die.



Dear Ev - e - li - na, sweet Ev - e - li - na, My love for thee shall ne - ver, ne-ver die.



mp

THIRD AND FOURTH VERSES

3. Ev - e - li - na and I, one fine ev - 'ning in June, Took a walk all a -
 4. Three years have gone by,..... and I've not got a dol-lar, Ev - e - li - na still

- lone, by the light of the moon; The plan - ets all shone, for the
 lives in the green gras - sy hol-ler; Al - though I am fa - ted to

hea - vens were clear, And I felt in my heart, oh! most might - i - ly queer.
 mar - ry her ne-ver, I'm sure it will last for e - ver and e - ver.

Repeat Chorus.

When Johnny comes Marching Home.

Lively.

Arranged by A. HARRIS.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in 6/8 time, starting with a forte (*f*) dynamic. The left hand provides a rhythmic accompaniment with chords and single notes.

SOLO.

CHORUS.

SOLO.

1. When John-ny comes march-ing home a-gain, Hur - rah!..... Hur - rah!..... We'll give him a heart - y
 2. The mer - ry bells will peal with joy, Hur - rah!..... Hur - rah!..... To wel - come home our

The piano accompaniment for the first two lines of the song. It features a melody in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and mezzo-forte (*mf*).

CHORUS.

SOLO.

wel-come then, Hur - rah!..... Hur - rah!.... The men will cheer, the boys will shout, The la - dies they will
 dar - ling boy, Hur - rah!..... Hur - rah!.... The lads and lass - es all so gay, With ro - ses they will

The piano accompaniment for the chorus and solo section. It continues with the melody and bass line, featuring dynamics of mezzo-forte (*mf*) and piano (*p*).

all turn out, And we'll all feel gay When John - ny comes march - ing home.....
 strew the way, And we'll all feel gay When John - ny comes march - ing home.....

The piano accompaniment for the final lines of the song, concluding with the melody and bass line.

CHORUS. *f*

SOLO. And we'll all feel gay When John - ny comes march - ing home!....

ALTO. And we'll all feel gay When John - ny comes march - ing home!....

**TENOR,
Soc. lower.** And we'll all feel gay When John - ny comes march - ing home!....

BASS. And we'll all feel gay When John - ny comes march - ing home!....

PIANO. *mf*

f

Get ready for the Jubilee,
 Hurrah! Hurrah!
 We'll give the hero three times three;
 Hurrah! Hurrah!
 The laurel wreath is ready now,
 To place upon his loyal brow,
 And we'll all feel gay
 When Johnny comes marching home.

Repeat Chorus.

Let Love and Friendship on that day,
 Hurrah! Hurrah!
 Their choicest treasures then display,
 Hurrah! Hurrah!
 And let each one perform some part,
 To fill with joy the warrior's heart,
 And we'll all feel gay
 When Johnny comes marching home.

Repeat Chorus.

Break it gently to my Mother! *

SONG AND CHORUS.

F. BUCKLEY.

Andante Moderato.

PIANO.

1. See, ere the sun sinks be - hind those hills, Ere
2. Oh, say that in bat - tle I've no - bly died, For

dark-ness the earth doth co - ver, You will lay me low in the cold, damp ground; Break it gent - ly . . . to . . . my
Right and my coun - try's hon - our; Like the reap - er's grain fell the lead - en rain, Yet sav'd was our star - - ry

mo - ther! I see her sweet, sad face on me now, And a smile doth o'er it ho - ver: But,
ban - ner! My sis - ter, play - mate of boy - hood's years, Will la - ment her fall - en brother; She must

* This ballad was suggested by the following incident. On the battle-field of Gettysburg, among many of the wounded soldiers was a young man, the only son of an aged mother. Hearing the surgeon tell his companions that he could not survive the ensuing night, he placed his hand upon his forehead, talking continually of his mother and sister, and said to his comrades assembled around him, "Break it gently to my mother!"

ad lib.

Oh! I would spare the tears that will flow; Break it gently..... to..... my mother!
 try to.... soothe our pa - rent's woe; Break it gently..... to..... my mother!

pp *ad lib.*

CHORUS. *f* *pp* *cres.* *dim.*

TREBLE. Good bye, my mo-ther, e - ver dear. Sis - ter, you lov'd your bro-ther.

ALTO. Good bye, my mo ther, e - ver dear. Sis - ter, you lov'd your bro-ther.

TENOR. *f* *pp* *cres.* *dim.* Good bye, my mo-ther, e - ver dear. Sis - ter, you lov'd your bro-ther.

BASS. Good bye, my mo-ther, e - ver dear. Sis - ter, you lov'd your bro-ther.

PIANO. *f* *pp*

p *pp*

Com - rades, I take a.... last fare - well; Break it gent - ly to my mo-ther.

Com - rades, I take a last fare - well; Break it gent-ly to my mo-ther.

p *pp*

Com - rades, I take a last fare - well; Break it gent-ly to my mo-ther.

Com - rades, I take a last fare - well; Break it gent-ly to my mo-ther.

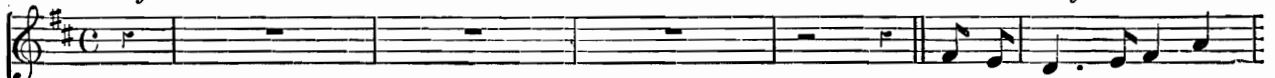
p *pp*

Brother's fainting at the Door.

Words by E. BOWERS.

Music by P. B. ISAACS.

VOICE.



1. Yon-der comes a wea-ry
2. "Tell us, bro-ther, of the
3. "I was wound-ed, and a

PIANO.



soldier, With falt - ring steps a - cross the moor, Mem'ries of the past steal o'er me, He
 bat-tle; Why, you were number'd with the slain! We, who thought you lost for e - ver, Now
 pris'ner, Our ranks were bro - ken, forc'd to fly, Thrown with - in a gloom - y dungeon, A -

tot - ters to the cot-tage door; Look, my heart can - not de - ceive me, 'Tis one we deem'd on earth no
 elasp you to our arms a - gain; Oh, may o - thers share the bless - ing Which Hea - ven kind - ly keeps in
 - way from friends, a - lone to die; Still the hope was strong with - in me, A cher - ish'd hope that would re -

more. Call mother, haste, do not tar - ry, For bro - ther's faint - ing at the door.
 store! May they meet their ab - sent lov'd ones, Ay, e'en though faint - ing at the door!"
 - store, I have lived by Heaven's bless - ing, To meet my lov'd ones at the door."

CHORUS.

SOPRANO. *p* Kind-ly greet the weary sol - dier, Words of com-fort may re - store, You may have an absent bro - ther

ALTO. *p* Kind-ly greet the weary sol - dier, Words of com-fort may re - store, You may have an absent bro - ther

TENOR, *p* Kind-ly greet the weary sol - dier, Words of com-fort may re - store, You may have an absent bro - ther
Ses. lower.

BASS. *p* Kind-ly greet the weary sol - dier, Words of com-fort may re - store, You may have an absent bro - ther

PIANO. *p* Kind-ly greet the weary sol - dier, Words of com-fort may re - store, You may have an absent bro - ther

Faint - ing at a stranger's door, You may have an ab-sent bro - ther Fainting at a stranger's door.

Faint - ing at a stranger's door, You may have an ab-sent bro - ther Fainting at a stranger's door.

Faint - ing at a stranger's door, You may have an ab-sent bro - ther Fainting at a stranger's door

Faint - ing at a stranger's door, You may have an ab-sent bro - ther Fainting at a stranger's door.

By the lone River-Side.

SONG AND CHORUS.

P. F. SULLIVAN.

Andante Moderato.

PIANO.

mp espressione.

1. By the lone ri-ver-side, at the mer-ry e-ven-tide, Sweet Lil-ly and I... us'd to
 2. Her... eyes of deep-est blue, and her hair of sun-ny hue, Her lips, which al-ways wore a
 3. Down... where the cy-prus grows, where the ri-ver gent-ly flows, They've laid my love, so pure and

stray;..... With a form of art-less grace, and a hap-py smil-ing face, She shed o'er each
 smile;..... And her pear-ly teeth be-tween an ex-pres-sion so se-rene, A heart pure and
 fair,..... But high up in the skies, from all earth-ly woes and ties, Dwells the spi-rit of my

heart a sun-ny ray. Oh,... when I re-mem-ber those hap-py, hap-py
 free from e-v'ry guile. Thoughts of this an-gel-crea-ture come crowd-ing thick and
 darl-ing free from care. But.... ah! when re-col-lection of this dear one fills my

rall.

days, And think of my com - pan - ion in each dell. I... bow my head in
 fast, And I suf - fer more than hu - man heart can tell, For thy love - ly form I
 brain, The death-blow of my fond hopes, and my knell, I... to her grave re-
rall.

sor-row, and re - gret the com - ing morrow, For it brings not my pret - ty Lil - ly Bell.
 miss, and thy sweet.. ho - nied kiss, The... greet-ing of my pret - ty Lil - ly Bell.
 - pair, and in an-guish drop a tear, A.... tear on the grave of Lil - ly Bell.

CHORUS.

SOPRANO. *mp* *rall.*

I bow my head in sor-row, and re - gret the com-ing morrow, For it brings not my pret-ty Lil - ly Bell.

ALTO. *rall.*

I bow my head in sor-row, and re - gret the com-ing morrow, For it brings not my pret-ty Lil - ly Bell.

TENOR. *rall.*

I bow my head in sor-row, and re - gret the com-ing morrow, For it brings not my pret-ty Lil - ly Bell.

BASS. *rall.*

I bow my head in sorrow, and re - gret the com-ing morrow, For it brings not my pret-ty Lil - ly Bell.

p *rall.*

rall. *a tempo.*

Light would your sor - rows be, harm - less your fears, All that seems dark - ness to
 Call me not back from the e - cho - less shore; Fol - low me cheer - ful - ly,

rall. *a tempo.*

ad lib.

you would be light, All would be sun - shine where now is but night.
 pray do not weep, In spi - rit I'll soothe you and rock you to sleep.

colla voce.

CHORUS.

mf *Rather slow. dim.* *p a tempo.*

SOPRANO.

Fol - low me cheer - ful - ly, pray do not weep, In spi - rit I'll soothe you, and rock you to sleep.

mf *Rather slow. dim.* *p a tempo.*

ALTO.

Fol - low me cheer - ful - ly, pray do not weep, In spi - rit I'll soothe you, and rock you to sleep.

mf *Rather slow. dim.* *p a tempo.*

**TENOR,
Soc. lower.**

Fol - low me cheer - ful - ly, pray do not weep, In spi - rit I'll soothe you, and rock you to sleep.

mf *Rather slow. dim.* *p a tempo.*

BASS.

Fol - low me cheer - ful - ly, pray do not weep, In spi - rit I'll soothe you, and rock you to sleep.

mf *colla voce.* *p a tempo.*

PIANO.

I dreamed my Boy was Home again.

Composed by C. C. SAWYER.
Andante.

SONG AND CHORUS.

Arranged by J. A. WADE.

PIANO.

p

1. Lone - - ly, wea-ry, bro-ken - heart - - ed, As I laid me down to sleep,
 2. Tears were chang'd to loud re - joic - - ings, Night was turn'd to end-less day!
 3. But the dream is past, and with it All my hap - pi-ness is gone;

cres. *rit.*

Think - ing of the day we part - - ed, When you told me not to weep.
 Love - ly birds were sweet-ly sing - - ing, Flow - ers bloom'd in bright ar - ray,
 Cheer - ful thoughts of joy have van - - ish'd, I must still in sor - row mourn;

cres. *colla voce.*

a tempo.

Soon I dream'd that peace-ful an - - gels Ho - ver'd o'er the bat - tle plain,
 Old and young seem'd light and cheer - ful, Peace seem'd ev'-ry-where to reign;
 Soon may peace with all its bless - - ings Our un - hap - py land re - claim;

a tempo.

Sing - - ing songs of joy and glad - - - ness, And my boy was home a - gain.
 My poor heart for - got its sor - - - row, For my boy was home a - gain.
 Then my tears will cease their flow - - - ing, And my boy be home a - gain.

CHORUS.

SOPRANO. *mp* How well I know such thoughts of joy, Such dreams of bliss are vain! My heart is sad, my
 ALTO. *mp* How well I know such thoughts of joy, Such dreams of bliss are vain! My heart is sad, my
 TENOR. *mp* How well I know such thoughts of joy, Such dreams of bliss are vain! My heart is sad, my
 See lower.
 BASS. *mp* How well I know such thoughts of joy, Such dreams of bliss are vain! My heart is sad, my
 PIANO. *p* How well I know such thoughts of joy, Such dreams of bliss are vain! My heart is sad, my

tears will flow Un - til my boy is home a - gain.
 tears will flow Un - til my boy is home a - gain.
 tears will flow Un - til my boy is home a - gain.
 tears will flow Un - til my boy is home a - gain.
mf

Jane of Ravenswood.

Words by FRANK SPEAR.

Music by M. KELLER.

Moderato.

PIANO.

The piano introduction consists of two staves in G major, 6/8 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 piece begins with a piano (*p*) dynamic.

1. 'Twas spring - time, as the wave - lets play'd, And danc'd the rude rocks o'er,..... When
 2. In sum - mer heat, in sha - dy groves, Be - neath some whisp' - ring pine,..... While
 3. But au - tumn, with its fall - ing leaves, Brings pale - ness to her cheek;.... Her

The vocal line is written on a single staff in G major, 6/8 time. The piano accompaniment continues below, maintaining the *p* dynamic.

I so oft at eve - ning stray'd, By old Long Is - land's shore;....
 she some fra - grant gar - lands wove, I wooed her to be mine.....
 fee - ble voice my heart doth grieve, My thoughts I dare not speak....

The vocal line continues on a single staff. The piano accompaniment features a more active texture with chords and moving lines in both hands, still marked *p*.

p *cres.*

There Jane's sweet face and ha - zel eye En - tranc'd me as I
 Light fell her hand with - in my own, She blush'd be - neath her
 Though, Jen - nie, dear, thine an - - gel - form Is with the blest and

p *cres.* *f*

The final section of the piece features a vocal line and piano accompaniment. The piano part includes dynamic markings for *p*, *cres.*, and *f*. The piece concludes with a final chord in the piano part.

JANE OF RAVENSWOOD (Continued).

stood,... And oft she caus'd my heart to sigh, Sweet Jane of Ravens-wood....
 hood,... While at her feet sweet flow'rs were strewn, Sweet Jane of Ravens-wood....
 good,... I mourn thee in the win-try storm, Sweet Jane of Ravens-wood....

CHORUS.

SOPRANO. *cres.* *f* *p*
 There Jane's sweet face and ha - zel eye En - tranc'd me as I stood,... And

ALTO. *cres.* *f* *p*
 There Jane's sweet face and ha - zel eye En - tranc'd me as I stood,... And

TENOR, *cres.* *f* *p*
Soc. Loucel.
 There Jane's sweet face and ha - zel eye En - tranc'd me as I stood,... And

BASS. *cres.* *f* *p*
 There Jane's sweet face and ha - zel eye En - tranc'd me as I stood,... And

PIANO. *p* *cres.* *f* *p*

oft she caus'd my heart to sigh, Sweet Jane of Ravens-wood....
 oft she caus'd my heart to sigh, Sweet Jane of Ravens-wood....
 oft she caus'd my heart to sigh, Sweet Jane of Ravens-wood....
 oft she caus'd my heart to sigh, Sweet Jane of Ravens-wood....

Little Maggie Dale.

Composed by F. BUCKLEY.

Moderate.

PIANO. *p dolce.*

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

The vocal line for the first two lines of lyrics is written on a single staff in 2/4 time, starting with a treble clef and a key signature of one flat.

1. Eyes as bright as dia - monds, Teeth as clear as pearls, Cheeks like blush - ing ro - ses,
 2. Gone is now the mu - sic Of her child - ish voice, Ne - ver more her sweet smile Will

p cres.

The piano accompaniment for the first two lines of lyrics spans two staves. It features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand that includes a crescendo marking.

rit. *a tempo.*

The vocal line for the next two lines of lyrics is written on a single staff, marked 'rit.' and 'a tempo'.

Fram'd in ra - ven curls, Lit - tle hands like blos - soms Of the li - ly pale, Had our dar - ling
 make our heart re - joice; All in vain we seek her In the leaf - y vale, For she is in

colla voce. *a tempo.*

The piano accompaniment for the next two lines of lyrics spans two staves, marked 'colla voce.' and 'a tempo'. The left hand features a steady eighth-note accompaniment, while the right hand has a melodic line with some chordal textures.

The vocal line for the final line of lyrics is written on a single staff, continuing the melody from the previous lines.

sis - ter, Lit - tle Mag - gie Dale. }
 hea - ven, Lit - tle Mag - gie Dale. } When the night is

L.H. *p*

The piano accompaniment for the final line of lyrics spans two staves, marked 'L.H.' and 'p'. The left hand has a steady eighth-note accompaniment, and the right hand has a melodic line that concludes the piece.

si - lent, Hap - py an - gels seem, Soft - ly, sweet - ly murm'ring To us while we dream.

CHORUS.

SOPRANO. *p* Little darling Maggie, The fairest of our band, *cres.* Wilt thou ne - ver come to us a - gain?.... *ff*

ALTO. *p* Little darling Maggie, The fairest of our band, *cres.* Wilt thou ne - ver come to us a - gain?.. *ff*

TENOR, *p* *Str. lower.* Little darling Maggie, The fairest of our band, *cres.* Wilt thou ne - ver come to us a - gain?.. *ff*

BASS. *p* Little dar - ing Maggie, The fairest of our band, *cres.* Wilt thou ne - ver come to us a - gain?.. *ff*

PIANO, *p* *cres.* *ff*

pp a tempo. When the night is si - lent, Happy an - gels seem Soft - ly, sweet - ly murm'ring To us while we dream.. *f* *pp ritard.*

pp a tempo. When the night is si - lent, Happy an - gels seem Soft - ly, sweet - ly murm'ring To us while we dream.. *f* *pp ritard.*

When the night is si - lent, Happy an - gels seem Soft - ly, sweet - ly murm'ring To us while we dream..

When the night is si - lent, Happy an - gels seem Soft - ly, sweet - ly murm'ring To us while we dream..

pp a tempo. *cres.* *f* *pp ritard.*

Kingdom Coming.

Sung at St. James's Hall every evening, with great success, by MESSRS. MOORE, CROCKER, RITTER, and HAMILTON'S Troupe.

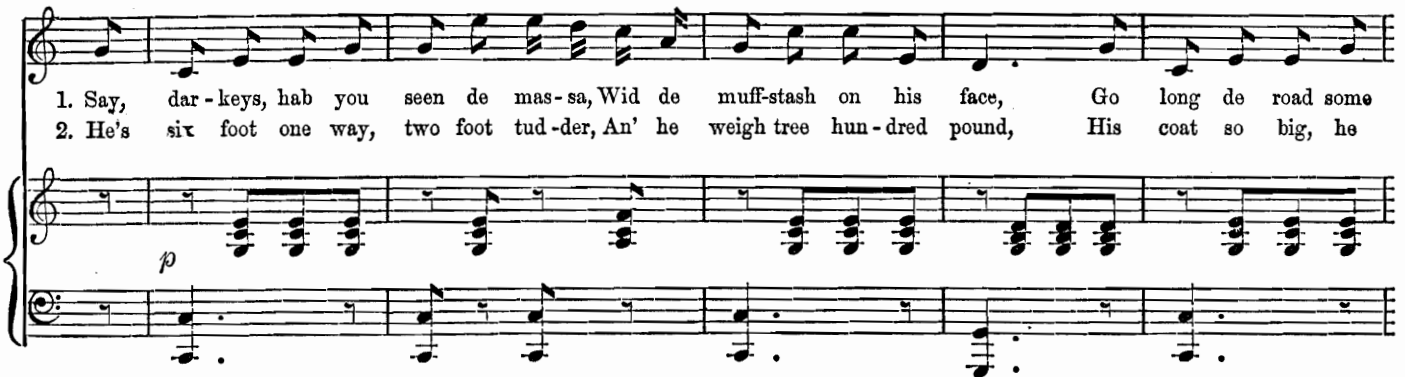
Words and Music by HENRY C. WORK.

Moderato.

PIANO. *mf*



1. Say, dar-keys, hab you seen de mas-sa, Wid de muff-stash on his face, Go long de road some
2. He's six foot one way, two foot tud-der, An' he weigh tree hun-dred pound, His coat so big, he



time dis morn-in', Like he gwine to leab de place? He's seen a smoke, way up de rib-ber, Whar de
couldn't pay de tail-or, An' it won't go half way round. He drill so much dey call him Cap-'an, An' he



Link-um gum-boats lay; He took his hat an' lef ber-ry sud-den, An' I spec he's run a-way!
get so dref-ful tann'd, I spec he try an' fool dem Yan-kees For to tink he's con-tra-band.



CHORUS.

AIR.
De mas - sa run! ha, ha! De dar - key stay! ho, ho! It

ALTO
De mas - sa run! ha, ha! De dar - key stay! ho, ho! It

TENOR.
See. lower.
De mas - sa run! ha, ha! De dar - key stay! ho, ho! It

BASS.
De mas - sa run! ha, ha! De dar - key stay! ho, ho! It

PIANO,
mf

mus' be now de king - dom com - in', An' de year ob Ju - bi - - lo!

mus' be now de king - dom com - in', An' de year ob Ju - bi - - lo!

mus' be now de king - dom com - in', An' de year ob Ju - bi - - lo!

mus' be now de king - dom com - in', An' de year ob Ju - bi - - lo!

THIRD AND FOURTH VERSES.

3. De dar - keys feel so lone - some lib - ing In de log - house on de lawn, Dey move dar tings to
4. De o - ber - seer he make us trou - ble, An' he drike us round a spell; We lock him up in de

p

mas - sa's par - lor, For to keep it while he's gone. Dar's wine an' ci - der in de kit - chen, An' de
 smoke-house cel - lar, Wid de key trown in de well. De whip is lost, de han' - cuff bro - ken, But de

dar - keys dey'll hab some; I spose dey'll all be corn - fis - ca - ted When de Vin - kum se - jers come.
 mas - sa'll hab his pay; He's ole enough, big enough, ought to known bet - ter Dan to went an' run a - way.

Repeat Chorus.

Farewell! the Dream of Love is o'er.

BALLAD.

Composed by W. H. MORRIS.

Andante, Affettuoso.

Arranged by J. R. THOMAS.

PIANO. *p* L.H.

1. Fare - well! Fare - well! the dream of love is o'er, Fare - well! Ah!... Fare -
 2. Fare - well! Fare - well! the dream of love is o'er, Fare - well! Ah!... Fare -

poco ritard. *a tempo.*

- well! I ne'er shall see thee more, Ne - ver a - gain to hear thy lov'd voice,—
 - well! I ne'er shall see thee more; Sad - ly I turn to scenes of the past,

ritard. *a tempo.*

Mu - sic that with thee dies— Ah!.. Feel its sweet spell, and hold thy soft hand;.....
 Bless - ings and hope de - part, Ah!.. When thee I learn'd to cher - ish and love,.....

ritard.

riten. *a tempo.*

Gaze in thy melt - ing eyes. Fare - well! Fare - well! the dream of love is o'er, Fare -
 Part - ing will break my heart. Fare - well! Fare - well! the dream of love is o'er, Fare -

colla voce. *a tempo. p*

- well! Ah!.. Fare - well! I ne'er shall see thee more.

p L.H.

The Black Brigade.

Words and Music by DAN. D. EMMETT.

Allegro Moderato.

SONG.

CHORUS.

SONG.

VOICE.



1. Dar's some-ting rong a brewin'; Gwine to jine de U-nion. Dar's
 2. We am de snol-ly-gos-ters, An' lubs Jim Rib-ber oys-ters. We
 3. We're gwine to fight the South, O, All by de "word ob mouth," O. We're

PIANO.



CHORUS.

SONG.

some-ting rong a brew-in'.
 a'n de snol-ly-gos-ters. } Hy-rol we go! We're on de brink ob ru-in;
 gwine to fight the South, O.



CHORUS.

Gwine to jine de U-nion, Ah! ah! ah! ah! de boys from Link-um Land.



GRAND CHORUS.

Den har-ness up de mule, Be care-ful how you whip, An' mind your



eye, Sam John - son am de nig - ga Gin' - ral, We're de Brack Bri - gade, Why

don't you let her rip? Jeemeses Rib - ber Mas - sa Gree - ly, O!

DANCE.

f

FOURTH, FIFTH, AND SIXTH VERSES.
SONG.

CHORUS.

SONG.

4. To fight for death an' glo - ry, Am quite an - nud - der sto - ry. To
5. Old John Brown dey strung 'im, As high as Ha - man hung 'im.
6. I'll take my boat an' pad - dle, For free - dom will sky - dad - dle. I'll

p

THE BLACK BRIGADE (Continued).

CHORUS. SONG.

fight for death an' glo - ry.
Old John Brown dey strung 'im.
take my boat an' pad - dle. } Hy - ro! wa go! We're on de brink ob ru - in;

CHORUS.

Gwine to jine de U - nion, Ah! ah! ah! ah! de boys from Link - um Land.

Repeat Grand Chorus.

Thine, thine, and only thine!*

BALLAD.

Words by G. P. MORRIS.

Music by J. R. THOMAS.

PIANO.

Andante. *p dolce.*

1. I know that thou art mine, my love; I know that thou art fair, And
2. I know that thou art true, my love, And wel - come as the breeze Which

* By permission of Messrs. R. Cocks & Co.

love - lier than the or - ange flow'rs Which bind thy glos - sy hair; That
comes, with heal - ing in its wings, A - cross the sum - mer seas! That

thou hast ev' - ry gen - tle grace Which Na - ture can de - sign; I
thou hast ev' - ry win - ning charm That ren - ders love di - vine; I

know that thou art mine, my love, I know that I am thine! I

know that thou art mine, my love, I know that I am thine! Yes, thine, my love, yes,

thine, my love, Thine, thine, and on - ly thine.

Sweet Love, Forget me not!

Words and Music by M. KELLER.

Moderato.

PIANO *p* *espressione.*

The piano introduction consists of two staves. The right hand plays a melodic line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The left hand plays a rhythmic accompaniment of eighth notes, starting with G2, A2, B2, C3, B2, A2, G2.

1. For-get me not, when far from thee I'm roam - ing, In dis - tant lands or on the bil - lows
 2. While I am gone, oh, friend and dear - est con - sort! To think of thee will be my on - ly

p

The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

cres.

foam - ing; Though part - ed soon we be by mighty o - ceans, Yet shall I fond - ly still re-mem - ber
 com - fort; Though far a - part, love keeps us still u - ni - ted, Our sa - cred vows we ne - ver can for -

cres.

The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The piano accompaniment features a crescendo in the right hand, moving from a simple eighth-note pattern to a more complex chordal texture.

f

thee. Sweet love, sweet love, think e - ver thus of me!.... For-get me not! for-get... me not!
 - get. Sweet love, sweet love, we shall be hap-py yet!.... For-get me not! for-get... me not!

fz *fz*

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The vocal line concludes with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The piano accompaniment features a forte dynamic with a complex chordal texture in the right hand and a bass line in the left hand.

CHORUS.

PRANO. For-get me not! sweet love, sweet love, For-get me not! I fond-ly

ALTO. Sweet love, sweet love, For-get me not! For-get me not! I fond-ly

TENOR, &c. lower. For-get me not! For-get me not! I fond-ly

BASS. *p* Sweet love, sweet love, For-get me not! For-get me not! I fond-ly

PIANO. *p*

cres. shall re-mem-ber thee, Think e-ver thus, sweet love,..... of me! *f* *ritard.*

cres. shall re-mem-ber thee, Think e-ver thus, sweet love,..... of me! *f* *ritard.*

cres. shall re-mem-ber thee, Think e-ver thus, sweet love,..... of me! *f* *ritard.*

cres. shall re-mem-ber thee, Think e-ver thus, sweet love,..... of me! *f* *ritard.*

cres. shall re-mem-ber thee, Think e-ver thus, sweet love,..... of me! *f* *ritard.*

cres. *f* *colla parte.* *p*

My Memory turns with fondness back.

Words by A. D. MUNSON.

Music by F. BUCKLEY.

Moderato.

p dolce. *rit.*

PIANO.

1. My mem' - ry turns with fond - - ness back To scenes of child - hood
 2. From out the wreck of fleet - - ing years, Where hopes and plea - sures
 3. The turf is green up - - on your grave, And flow'rs are olant - ed

past, And o'er the fa - ding vi - sion seems A ho - ly light to
 fade, Where as - pi - ra - tions sleep, for aye, In tombs them - selves have
 there, Which, as I kneel up - - on the sod, Per - - fume the earth and

cast; And from its death - less mu - sic comes One voice up - on my
 made, A - rise the forms that clus - ter'd round The hearth - stone year by
 air. But ah! I can - not, can - not check The mourn - ful, bit - ter

cres.

ear, That fills my heart, its tones are yours, My mo - ther, mo - ther
 year, And one is there, most lov'd of all, My mo - ther, mo - ther
 tear, When - e'er I think of child - hood's scenes, And you, my mo - ther

cres. *colla voce.*

p

dear, And from its death - less mu - - sic comes One voice up - on my
 dear, A - rise the forms that clus - - ter'd round The hearth - stone year by
 dear, But ah! I can - not, can - - not check The mourn - ful, bit - ter

p

ear, That fills my heart, its tones are yours, My mo - ther, mo - ther dear.
 year, And one is there, most lov'd of all, My mo - ther, mo - ther dear.
 tear, When - e'er I think of child - hood's scenes, And you, my mo - ther dear.

dolce.

3 8

Kiss me; Good Night, Mother!

Words by F. B. MURPHY
Moderato.

BALLAD.

Music by J. R. THOMAS.

PIANO.

mp

dim.

The piano introduction consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics range from mezzo-piano (mp) to piano (p).

1. How dear to each heart are child-hood's gay hours, Their bright sun - ny skies and
2. How oft - en those words, 'Mid the dan - ger and strife, From the day - dawn of love till the

p

The first system of the song features two vocal lines and piano accompaniment. The vocal lines are in a 3/4 time signature with a key signature of one sharp (F#). The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady bass line. The dynamics are marked 'p' (piano).

e - ver - green bow'rs, Ere the dark veil was drawn, that hid from our view Fu - tu - ri - ty's
sun - set of life, So plain - tive and mild, As if dropp'd from a - bove, Fall on the

The second system continues the vocal and piano parts. The vocal lines are in a 3/4 time signature with a key signature of one sharp (F#). The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady bass line.

pic - tures, so va - ried and true! When the sun had gone down, be - ing tir'd of
heart like an e - cho of love! Ah, mo - ther! a - las! in vain do I

The third system continues the vocal and piano parts. The vocal lines are in a 3/4 time signature with a key signature of one sharp (F#). The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady bass line.

play, We watch'd the dim sha - dows at twi - light so grey, Our
mourn Those hal - - cy - on days..... of peace to re - turn, To

The fourth system concludes the vocal and piano parts. The vocal lines are in a 3/4 time signature with a key signature of one sharp (F#). The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady bass line.

KISS ME; GOOD NIGHT, MOTHER; (Continued)

hearts full of love, Each said with de - light,..... } Kiss me; Good night, mo - ther!
 be but a child a - gain, hap - py and bright!..... }

p

kiss me; Good night! Kiss me; Good night, mo - ther! kiss me; Good night!"

pp *cres.* *p*

CHORUS.

SOPRANO. *p* *pp* *f* *pp*
 "Kiss me; Good night, mother! kiss me; Good night! Kiss me; Good night, mother! kiss me; Good night!"

ALTO.
 "Kiss me; Good night, mother! kiss me; Good night! Kiss me; Good night, mother! kiss me; Good night!"

TENOR, *p* *pp* *f* *pp*
8ve. lower.
 "Kiss me; Good night, mother! kiss me; Good night! Kiss me; Good night, mother! kiss me; Good night!"

BASS.
 "Kiss me; Good night, mother! kiss me; Good night! Kiss me; Good night, mother! kiss me; Good night!"

PIANO. *p* *pp* *f* *pp* *mp*

espressione. *> dim.*

Footsteps on the Stairs.

E. G. B. HOLDER.

Moderato.

PIANO.

p con espress.

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

1. I miss them now, those lit - tle feet, That used to come so oft; The lit - tle voice that
2. For when I read, or sing, or play, Or join in plea - sures sweet, I seem to see her

p

The first system of the song features a vocal line and piano accompaniment. The piano part consists of chords in the left hand and a melodic line in the right hand. The lyrics are written below the vocal staff.

used to speak So sweet, so sil - v'ry soft; And now, when I am all a - lone, En -
glad and gay, And miss those lit - tle feet. Oh! it is hard to think she's gone, With

The second system continues the vocal and piano accompaniment. The piano part maintains the harmonic accompaniment with chords and melodic lines.

gross'd in dai - ly cares, I list - en, but 'tis all in vain, For the foot - steps on the stairs.
all her win - ning airs, To think I ne - ver more shall hear Her foot - steps on the stairs.

colla voce. mp

The third system continues the vocal and piano accompaniment. The piano part features a melodic line in the right hand and chords in the left hand. The lyrics are written below the vocal staff.

espressione.

The final system shows the piano accompaniment for the last line of lyrics. The piano part features a melodic line in the right hand and chords in the left hand. The dynamics are 'espressione.'.

THIRD AND FOURTH VERSES.

3. Her gold - en curls still clus - ter round Her brow so white and clear; And on her face, now
 4. I know her feet are walk - ing now, The shin - ing streets of heav'n; I know that to that

pale and cold, I've shed full ma - ny a tear; The lids have droop'd o'er those blue eyes, Death's
 dear one's brow, A gold - en crown is giv'n. I'm thank - ful that she is at rest, Safe

i - cy seal is theirs; 'Tis He that has for e - ver hush'd Those foot - steps on the stairs.
 from earth's sin - ful snares; Yet still I weep, and pause to hear The foot - steps on the stairs.

cola voce. *mp*

espressione.

Shall we eber meet again?

Moderato. *tr*

Words and Music by FATHER REED.

PIANO,

mp espressione.

The piano introduction consists of two staves. The right hand features a melodic line with trills and grace notes, while the left hand provides a rhythmic accompaniment with chords and moving lines. The tempo is marked 'Moderato' and the dynamics are 'mp espressione'.

1. Shall we e - ver meet a - gain, Whis - pers through the land;
2. Oh, ye watch - ers, cease re - pin - ing, Ye shall meet a - gain;

The piano accompaniment for the first two lines of the song. The right hand has a steady eighth-note accompaniment, and the left hand has a similar accompaniment with some chordal textures. The dynamics are marked 'p'.

Like the o - cean's gen - tle mur - - mur, Rip - pling o'er the sand;
If not here, in re - gions bright - - er, Free from mor - tal pain;

The piano accompaniment for the third and fourth lines of the song. The right hand has a steady eighth-note accompaniment, and the left hand has a similar accompaniment with some chordal textures. The dynamics are marked 'rit. colla voce'.

a tempo.

Friends and kin - dred, long since part - ed, Seem to hope... in vain,
Each new bud, in fra - grance sweet - er, Leaves its mo - ther earth,

The piano accompaniment for the fifth and sixth lines of the song. The right hand has a steady eighth-note accompaniment, and the left hand has a similar accompaniment with some chordal textures. The dynamics are marked 'a tempo' and 'cres.'.

rit.

*That the sun-shine may, un - cloud - - ed, Beam on them..... a - gain.
But the soul in wing-ing up - - ward Fade-less joys..... give birth.

p *rit. colla voce.*

CHORUS.
Moderato.

SOPRANO. *p* Hark! the winds are soft-ly breath - ing; Hope is not in vain,—

ALTO. *p* Hark! the winds are soft-ly breath - ing; Hope is not in vain,—

TENOR, 8ve. lower. *p* Hark! the winds are soft-ly breath - ing; Hope is not in vain,—

BASS. *p* Hark! the winds are soft-ly breath - ing; Hope is not in vain,—

PIANO. *mf* *p*

cres. *rit.*

Bright - ly beam-ing sun-shine tells us We shall meet a - gain.

cres. *rit.*

Bright - ly beam-ing sun-shine tells us We shall meet a - gain.

cres. *rit.*

Bright - ly beam-ing sun-shine tells us We shall meet a - gain.

cres. *rit.*

Bright - ly beam-ing sun-shine tells us We shall meet a - gain.

cres. *rit. colla parte.*

Why am I so happy?

Words by F. B. MARTHA, Esq.
Andante, con Animato.

Music by FREDRICK WIDDOVE'S

PIANO.

Musical notation for the piano introduction, consisting of a treble and bass staff with a piano (p) dynamic marking.

1. Why, oh! why am I so hap - py,— So wild..... with pure de -
 2. Me - thinks I see the au - gels smile, When at..... my fa - ther's
 3. Some - times when smil - ing down on me I've heard..... a deep-drawn

Musical notation for the piano accompaniment corresponding to the first vocal line, including a piano (p) dynamic marking.

light? And why does glad - ness beam a - round On
 knee, And glow ing scenes of peace and love, They
 sigh, And I have seen the pear - ly tear Stand

Musical notation for the piano accompaniment corresponding to the second vocal line.

ev - 'ry - thing.... so bright? 'Tis fa - ther's voice and bro - ther's
 of - - ten whis - per me. How hap - - py, too, by mo - ther's
 tremb - ling in..... her eye. She said she dream'd of fu - ture

Musical notation for the piano accompaniment corresponding to the third vocal line, including a piano (p) dynamic marking and a *rit.* marking above the first measure.

a tempo.

a tempo.

WHY AM I SO HAPPY? (Continued).

smile, My sis - - ter's fond..... ca - ress, And
 side, I feel so full..... of joy, When -
 days, Of bliss with - out..... al - loy, And

mo - ther's kiss whene'er I kneel, Her lit - - tle boy..... to bless, And
 - e'er she breathes that gen - tle pray'r, To guide her lit - - tle boy! When -
 pray'd that Heav'n would show-er down, Rich bless-ings on..... her boy, And

mo - ther's kiss when-e'er I kneel, Her lit - - tle boy to bless. *rit.*
 - e'er she breathes that gen - tle pray'r, To guide her lit - tle boy!
 pray'd that Heav'n would show-er down, Rich bless - - ings on her boy. *a tempo.*

rit.

The Song of the Sea-Shell.

Sung by MR. J. W. RAWLINSON, of MESSRS. MOORE, CROCKER, RITTER, and HAMILTON'S Troupe.
Semplice e Espressivo.

Composed by C. CONVERSE.

VOICE.

1. You stoop'd and pick'd a wreath - ed shell, Be - side the shin - ing,
2 I hold the shell a - gainst my ear, And hear its hol - low,

PIANO.

shin - ing sea, This lit - tle shell, when I am gone, Will whis - per still of me. "I
hol - low roar; It speaks to me a - bout the sea, But speaks of you no more! I

kiss'd your hands up - on the sands, For you were kind to me!..... I kiss'd your hands up -
pace the sands and wring my hands, For you are kind no more!..... I pace the sands and

- on the sands, For you were kind to me!..... For you were kind to me!"
wring my hands, For you are kind no more!..... For you are kind no more!