

SONGS AND MUSICAL  
COMPOSITIONS

.. OF ...

STEPHEN C. FOSTER.

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## IF YOU'VE ONLY GOT A MOUSTACHE.

COMIC SONG.

Music by STEPHEN C. FOSTER.

*Con esprit.* *Sua.....*

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

*Sua..... loco.*

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

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

IF YOU'VE ONLY GOT A MOUSTACHE. Concluded.

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

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

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

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

MOLLY DEAR, GOOD-NIGHT.

## MOLLY DEAR, GOOD-NIGHT. Concluded.

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

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

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

Mol - ly dear, good-night!  
*ritard.*  
*tempo.*

2 Smile away the coming morrow  
Till my sure return,  
Why should fond hearts part in sorrow?  
Grief too soon we learn.  
Hours of bliss must come and go,  
Constant pleasures none can know,  
Joy must have its ebb and flow;  
Then Molly dear, good-night!

3 On thy form, with beauty laden,  
All my thoughts will be;  
Purer love ne'er blessed a maiden,  
Than I hold for thee;  
While thine eyes in beauty glance,  
While thy smiles my soul entrance,  
Still the fleeting hours advance;  
Then Molly dear, good-night!

## DON'T BET YOUR MONEY ON DE SHANGHAI.

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

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

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

## CHORUS.

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

## DON'T BET YOUR MONEY, Etc. Concluded.

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

The musical score consists of two systems. The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes chords and a rhythmic pattern. The second system continues the piano accompaniment with more complex textures and a final cadence.

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

## DOWN AMONG THE CANE-BRAKES.

*Moderato.*

The musical score is for a piano piece in G major and 2/4 time. It features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The tempo is marked 'Moderato'.

*con espressione.*

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

The musical score shows the vocal line for the first verse. It is in G major and 2/4 time. The melody is simple and expressive, with a final note held over. The piano accompaniment is in the lower staff, marked 'mf'.

## DOWN AMONG THE CANE-BRAKES. Concluded.

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

*f*

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

*p*

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

*rit.*

*ritard.* *tempo.*

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

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

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

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



## SLUMBER, MY DARLING.

*Poco adagio.*

First system of piano introduction. Treble clef, bass clef, 6/8 time signature, key signature of two flats (B-flat and E-flat). The music consists of a flowing melody in the right hand and a steady accompaniment in the left hand.

Second system of piano introduction. Treble clef, bass clef, 6/8 time signature, key signature of two flats. The melody continues in the right hand, with some rests in the left hand.

Vocal entry and piano accompaniment, first system. The vocal line has two parts: 1. Slum-ber, my dar-ling, thy moth-er is near, Guarding thy dreams from all; 2. Slum-ber, my dar-ling, till morn's blushing ray Brings to the world the glad. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Vocal entry and piano accompaniment, second system. The vocal line continues: ter - ror and fear, Sun-light has pass'd and the twi-light has gone, tid - ings of day: Fill the dark void with thy dream-y de - light—. The piano accompaniment continues with chords and a bass line.

Vocal entry and piano accompaniment, third system. The vocal line concludes: Slumber, my dar-ling, the night's coming on. Sweet vis-ions at - tend thy sleep, Slumber, thy mother will guard thee to-night. Thy pil-low shall sa - cred be. The piano accompaniment continues with chords and a bass line.

## SLUMBER, MY DARLING. Concluded.

Fond - est, dearest to me, . . . . . While oth - ers their rev - els keep,  
From all outward a - larms; . . . . . Thou, thou art the world to me

I will watch o - ver thee. Slumber, my dar - ling, the birds are at rest, The  
In thine in - no - cent charms. Slumber, my dar - ling, the birds are at rest, The

wan - der - ing dews by the flow'rs are ca - ressed, Slum - ber, my dar - ling, I'll

wrap thee up warm, And pray that the an - gels will shield thee from harm,

## THE VILLAGE MAIDEN.

*Moderato.*

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

1. The vil-lage bells are ring - ing, And mer-ri - ly they chime; The

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "1. The vil-lage bells are ring - ing, And mer-ri - ly they chime; The"

village choir is sing - ing, For 'tis a hap-py time; The chap-el walls are la-den With

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "village choir is sing - ing, For 'tis a hap-py time; The chap-el walls are la-den With"

garlands rich and gay, To greet the vil-lage maid en Up-on her wedding day.

The third line of the song concludes the first phrase of the melody. The lyrics are: "garlands rich and gay, To greet the vil-lage maid en Up-on her wedding day."

The piano accompaniment for the end of the first phrase, consisting of two staves with a melodic line in the right hand and a supporting line in the left hand.

2 But summer joys have faded  
And summer hopes have flown;  
Her brow with grief is shaded,  
Her happy smiles are gone;  
Yet why her heart is laden,  
Not one, alas! can say,  
Who saw the village maiden  
Upon her wedding day.

3 The village bells are ringing,  
But hark, how sad and slow;  
The village choir is singing  
A requiem soft and low;  
And all with sorrow laden  
Their tearful tribute pay  
Who saw the village maiden  
Upon her wedding day.

## LITTLE BELLE BLAIR.

*Moderato.*

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

1. We have made a grave for

The first line of the song includes a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics '1. We have made a grave for'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'lit - tle Bel - le Blair, In the fields be - yond the town, In the'. The piano accompaniment features a steady bass line and chords in the right hand.

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

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

## LITTLE BELLE BLAIR. Concluded.

## CHORUS.

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

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

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

## THERE ARE PLENTY OF FISH IN THE SEA.

Music by STEPHEN C. FOSTER.

*Vivace.*

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

I. A la - dy tossed her curls.... At

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "I. A la - dy tossed her curls.... At".

all who came to woo;..... She laughed to scorn the vows,.... From

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "all who came to woo;..... She laughed to scorn the vows,.... From".

hearts though false or true,.... While mer - ri - ly she sang,.... And

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "hearts though false or true,.... While mer - ri - ly she sang,.... And".

## THERE ARE PLENTY OF FISH IN THE SEA. Concluded.

care'd all day for naught, . . . There are plen-ty of fish in the sea, . . . As

good as ev - er were caught, There are plen-ty of fish in the sea, . . . As

good as ev - er were caught.

2 Upon their lightning wings  
 The merry years did glide,  
 A careless life she led,  
 And was not yet a bride;  
 Still as of old she sang  
 Though few to win her sought.  
 There are plenty of fish in the sea  
 As good as ever were caught.

3 At length the lady grew  
 Exceedingly alarmed,  
 For beaux had grown quite shy,  
 Her face no longer charmed.  
 And now she sadly sings  
 The lesson time has taught,  
 There are plenty of fish in the sea,  
 But, oh, they're hard to be caught.

## I'LL BE A SOLDIER

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

*mf*

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

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

**CHORUS.**

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

*Dolce.*



## I'LL BE A SOLDIER. Concluded.

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

The first system of the musical score for 'I'll Be a Soldier' consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, with lyrics: 'own loved Jen-ny dear, Still will I dream of thee wher-ev-er I may stray ;'. The piano accompaniment features a simple harmonic structure with chords in the right hand and a bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: 'Fare - well! be - fore the com - ing year, I'll be a sol - dier'. The piano accompaniment continues with similar harmonic support.

far, far a - way.

The third system concludes the piece. The vocal line lyrics are: 'far, far a - way.'. The piano accompaniment ends with a final chord and a fermata over the last note.

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

## "LIZZIE DIES TO-NIGHT."

Music by STEPHEN C. FOSTER.

*Lento.*

The musical score for 'Lizzie Dies To-Night' is in G major and 2/4 time. It begins with a tempo marking of 'Lento.' The score is written for piano and features a melody in the right hand and a bass line in the left hand. The melody is characterized by a slow, wistful feel with a descending line.

# "LIZZIE DIES TO-NIGHT." Concluded.

*Con espressione.*

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

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

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

*ritardo.* *a tempo.*  
Liz-zie dies to-night, mother, Lizzie dies to-night!

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

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

## GIVE THE STRANGER HAPPY CHEER.

*Andantino.*

The piano introduction is in 3/4 time with a key signature of one flat (B-flat). It consists of four measures. The right hand plays a simple melody of eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

1. Give the stran - ger

The first system shows the vocal line and piano accompaniment for the first measure of the song. The vocal line begins with a whole rest, followed by a quarter rest, and then the lyrics '1. Give the stran - ger'. The piano accompaniment continues with the same eighth-note pattern as the introduction.

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'hap - py cheer, When, o'er his cheek, the tear-drops start, The balm that flows from'. The piano accompaniment features a more complex chordal texture in the right hand, with the left hand maintaining the eighth-note accompaniment.

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

The third system concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'one kind word May heal the wound in a break - ing heart. Scorn not the'. The piano accompaniment continues with the same complex chordal texture in the right hand and eighth-note accompaniment in the left hand.

## GIVE THE STRANGER HAPPY CHEER. Concluded.

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

loved ones on some distant shore. Oh! give the stranger happy cheer, When

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

heal the wound in a breaking heart.

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

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

## WHY NO ONE TO LOVE?

*Moderato.*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, starting with a quarter rest followed by a quarter note, then a pair of eighth notes, and ending with a quarter note. The left hand provides a harmonic accompaniment with chords and single notes.

1. No one to love in this beau-ti-ful world, Full of warm hearts and bright beaming

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "1. No one to love in this beau-ti-ful world, Full of warm hearts and bright beaming".

eyes?..... Where is the lone heart that noth-ing can find That is

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "eyes?..... Where is the lone heart that noth-ing can find That is".

love-ly be-neath the blue skies;..... No one to

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "love-ly be-neath the blue skies;..... No one to".

## WHY NO ONE TO LOVE? Concluded.

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The lyrics are: "love! No one to love! Why no one to love?..... What have you done in this beautiful world, That you're sigh - ing of no one to love?.....". The piano accompaniment features a steady bass line and chords in the right hand.

- 2 Dark is the soul that has nothing to dwell on!  
 How sad must its brightest hours prove!  
 Lonely the dull brooding spirit must be  
 That has no one to cherish and love.  
 No one to love!  
 No one to love!  
 Why no one to love? [world,  
 What have you done in this beautiful  
 That you're sighing of no one to love?
- 3 Many a fair one that dwells on the earth  
 Who would greet you with kind words  
 of cheer, [pleasures  
 Many who gladly would join in your  
 Or share in your grief with a tear.  
 No one to love!  
 No one to love!  
 Why no one to love? [tiful world,  
 Where have you roamed in this beau-  
 That you're sighing of no one to love?

## LARRY'S GOOD BYE.

Music by STEPHEN C. FOSTER.

*Vivace.*

Piano introduction in 6/8 time, key of B-flat major. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Piano accompaniment for the first system, continuing the 6/8 rhythm and melodic motifs from the introduction.

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

Vocal melody and piano accompaniment for the first system of the song. The piano part provides a harmonic foundation with chords and moving lines.

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

Vocal melody and piano accompaniment for the second system of the song. The piano part continues with chords and moving lines.

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

Vocal melody and piano accompaniment for the third system of the song. The piano part continues with chords and moving lines.

## LARRY'S GOOD BYE. Concluded.

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

*ad lib.*

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

*tempo.*

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

*ad lib.*

*tempo.*

- 3 Fair Norah through tear-drops was blushing  
And spoke between sobbings and sighs,  
As backward her glossy curls pushing  
She timidly looked in his eyes.  
Dear Larry, you say that you're going  
To wed when you come from the war,  
I'm afraid you'll be killed, there's no knowing,  
Now could we not marry before, Larry—  
Now could we not marry before?
- 4 Now Larry, how could he refuse her,  
He saw that he might as well wed  
For if he was killed he would lose her,  
So unto fair Norah he said:  
Mavourneen, it's truth you've been saying,  
And where there's a will there's a way.  
I see there's no use in delaying,  
I'll wed you this very same day,  
Norah!  
I'll wed you this very same day.



## SWEET LITTLE MAID OF THE MOUNTAIN.

1. Roaming with thee I am hap-py and free, Dreaming of thee fills my heart full of glee,  
2. O-ver the wa-ters we'll grace-ful-ly glide, I've got a bark that can weath-er the tide,

Longing for thee brings a sad mem-o - ry, Sweet lit - tle maid of the moun - tain.  
Out on the sea I will sit by thy side, Sweet lit - tle maid of the moun - tain.

Why do I grieve when I'm left a - lone? Why do I sigh when thou art gone?  
Meet me at eve in the sha - dy glen, There I will sing a gen - tle strain,

## SWEET LITTLE MAID OF THE MOUNTAIN. Concluded.

We will meet when the night comes on, Sweet lit - tle maid of the moun - tain!  
 You must come to that soft re - frain, Sweet lit - tle maid of the moun - tain!

*al lib.*

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff (treble and bass clefs). The tempo is marked *al lib.* (ad libitum).

CHORUS.

We'll meet when the night comes on, Down the glade on the lea - fy lawn, We'll roam till the

*tempo.*

This system contains the chorus vocal line and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff. The tempo is marked *tempo.*

break of dawn, Sweet lit - tle maid of the moun - tain!

This system continues the chorus vocal line and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff.

This system concludes the chorus with the final vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in grand staff.

## NELLY WAS A LADY.

*Adagio.*

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

1. Down on de Mis-sis-sip-pi float-ing, Long time I trab-ble on de way,

The first line of the song includes a vocal line and piano accompaniment. The vocal line is written in a simple, folk-like style with a mix of eighth and quarter notes. The piano accompaniment supports the melody with chords and rhythmic patterns.

All night de cot-ton-wood a tot-ing, Sing for my true-lub all de day.

The second line of the song continues the vocal and piano parts. The vocal line maintains the same melodic style, and the piano accompaniment provides a steady accompaniment.

CHORUS.

Nel-ly was a la-dy, Last night she died, Toll de bell for lub-ly Nell, My

The chorus section features a vocal line and piano accompaniment. The vocal line is more rhythmic, with a focus on the melody. The piano accompaniment includes chords and a steady bass line.

## NELLY WAS A LADY. Concluded.

dark Vir-gin-ny bride.

The musical score consists of three systems. The first system has a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The third system shows the piano accompaniment concluding with a double bar line and repeat signs.

- 2 Now I'm unhappy and I'm weeping,      4 Close by de margin ob de water,  
     Can't tote de cotton-wood no more;      Whar de lone weeping willow grows,  
 Last night, while Nelly was a sleeping,      Dar lib'd Virginny's lubly daughter;  
     Death came a knockin' at de door.      Dar she in death may find repose.
- 3 When I saw Nelly in de morning,      5 Down in de meadow 'mong de clober,  
     Smile till she open'd up her eyes,      Walk wid my Nelly by my side;  
 Seem'd like de light ob day a dawning,      Now all dem happy days am ober,  
     Jist 'fore de sun begin to rise.      Farewell, my dark Virginny bride.

## MY BRUDDER GUM.

The musical score is for the first system of 'My Brudder Gum'. It features a piano accompaniment in 4/4 time, with a treble and bass clef. The melody is simple and rhythmic, consisting of eighth and quarter notes.

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

The second system of the musical score shows the piano accompaniment for the lyrics. It continues with the same rhythmic pattern as the first system.

## MY BRUDDER GUM. Concluded.

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

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in a 2/4 time signature with a key signature of one sharp (F#).

## CHORUS.

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

The chorus section of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues in the same 2/4 time signature and key signature.

Try to get a lock ob his hair.

The final line of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music concludes in the same 2/4 time signature and key signature.

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

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

## OH! SUSANNA.

*Allegretto.*

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It consists of eight measures. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady accompaniment of eighth notes. Dynamics include piano (p) and forte (f).

1. I come from Al - a - ba - ma Wid my ban - jo on my knee, I'm

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "1. I come from Al - a - ba - ma Wid my ban - jo on my knee, I'm".

g'wan to Lou - si - a - na, My true love for to see; It

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "g'wan to Lou - si - a - na, My true love for to see; It".

rain'd all night the day I left, The weath-er it was dry, The

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: "rain'd all night the day I left, The weath-er it was dry, The".

sun so hot I froze to death; Sus - an - na, don't you cry.

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "sun so hot I froze to death; Sus - an - na, don't you cry."

## OH! SUSANNA. Concluded.

CHORUS.

Oh! Sus - an - na, Oh don't you cry for me, I come from Al - a -

- ba - ma Wid my ban - jo on my knee.

2 I jumped aboard de telegraph  
 And trabeled down de ribber,  
 De 'lectric fluid magnified,  
 And killed five hundred nigger;  
 De bullgine bust, de horse run off,  
 I really thought I'd die;  
 I shut my eyes to hold my breath,  
 Susanna, don't you cry.

3 I had a dream de udder night,  
 When eberyting was still;  
 I thought I saw Susanna,  
 A coming down de hill;

De buckwheat-cake was in her mouth,  
 De tear was in her eye,  
 Says I, I'm coming from de South,  
 Susanna, don't you cry.

4 Oh! when I gets to New Orleans  
 I'll look all round and round,  
 And when I find Susanna  
 I'll fall right on de ground;  
 But if I do not find her,  
 Dis darkey'l surely die,  
 And when I'm dead and buried,  
 Susanna, don't you cry.

## UNCLE NED.

*Moderato.*

Piano introduction in 2/4 time, marked *Moderato*. The right hand features a rhythmic melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

1. There was an old Nig-ger, his name was Un - cle Ned, He's

The vocal line begins with a quarter rest, followed by the melody for the first line of lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

dead long a - go, long a - go; He had no wool on de

The vocal line continues with the melody for the second line of lyrics. The piano accompaniment continues with chords and a bass line.

top ob his head, De place whar de wool ought to grow, Den

The vocal line continues with the melody for the third line of lyrics. The piano accompaniment continues with chords and a bass line.

lay down de shubble and de hoe,..... Hang up de fid-dle and de bow;

The vocal line concludes with the melody for the fourth line of lyrics. The piano accompaniment continues with chords and a bass line.



## UNCLE NED. Concluded.

No more hard work for poor Old Ned, He is gone whar de good nig-gers go.

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff with a key signature of one flat. The lyrics are written below the vocal line.

## CHORUS.

Den lay down de shubble and de hoe, . . . . Hang up de fid-dle and de bow ;

The chorus section features a vocal line and piano accompaniment. The vocal line has a more complex rhythmic pattern with many eighth notes. The piano accompaniment includes a prominent sixteenth-note figure in the right hand.

No more hard work for poor Old Ned, He is gone whar de good niggers go.

The second system continues the vocal and piano accompaniment from the first system. The lyrics are repeated.

The final system of the score shows the concluding notes of the vocal line and piano accompaniment. The piano part ends with a final chord in the right hand.

- 2 His fingers were long like de cane in de brake,  
He had no eyes for to see,  
He had no teeth for to eat de corn cake  
So he had to let de corn cake be.
- 3 When Old Ned die, Massa take it mighty bad,  
De tears run down like de rain,  
Old Missus turn pale and she look'd berry sad,  
Kase she nebber see Old Ned again.

## A PENNY FOR YOUR THOUGHTS!

BALLAD.

*Moderato.*

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

1. A pen-ny for your tho'ts ! For I know that you are dreaming : Love's little wicked darts are

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The lyrics are: "1. A pen-ny for your tho'ts ! For I know that you are dreaming : Love's little wicked darts are

sporting with your brain ; A penny for your tho'ts ! Thro' those eyes your heart is gleaming,

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "sporting with your brain ; A penny for your tho'ts ! Thro' those eyes your heart is gleaming,"

Long-ing to welcome back the star-ry night a-gain. O'er the meadows, thro' the dew You'll

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Long-ing to welcome back the star-ry night a-gain. O'er the meadows, thro' the dew You'll

wan-der then with—I know who. Fair are her wa - vy locks as va-pors on the hill ; A

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "wan-der then with—I know who. Fair are her wa - vy locks as va-pors on the hill ; A

## A PENNY FOR YOUR THOUGHTS! Concluded.

penny for your thoughts! On thy lips a smile is beaming, You're sighing now for Jenny Dow, who

lives beyond the mill.

- |   |   |
|---|---|
| <p>2 A penny for your thoughts!<br/>Do you think that you will love her<br/>When all those burning dreams have flitted<br/>from your heart?<br/>A penny for your thoughts!<br/>Will a halo beam above her,<br/>When those delusive hopes and visions<br/>bright depart?<br/>Will all blessings then as now,<br/>Seem to linger round her brow,<br/>Or will they vanish like the bubbles on the<br/>A penny for your thoughts! [rill?<br/>For your heart's a cruel rover,<br/>'Tis beating now for Jenny Dow, who lives<br/>beyond the mill?</p> | <p>3 A penny for your thoughts!<br/>They are plain beyond concealing;<br/>Who cannot read a sighing lover through<br/>and through?<br/>A penny for your thoughts!<br/>I have something worth revealing:<br/>Fair maids though full of vows, are fickle<br/>and untrue;<br/>Now throw those flattering hopes away<br/>To-morrow's Jenny's wedding day—<br/>One with a winning voice has gained her<br/>A penny for your tho'ts! [yielding will!<br/>On your mind a change is stealing,<br/>What think you now of Jenny Dow, who<br/>lives beyond the mill?</p> |
|---|---|

## WHERE IS THY SPIRIT, MARY?

*Adagio non troppo.*

## WHERE IS THY SPIRIT, MARY? Continued.

1. Where is thy spirit, Ma-ry? Dwells it in the air? Friends thou hast for-  
 2. Where is thy spirit, Ma-ry? Watching while we sleep? Dost weep for those who

- sa - ken Fond - ly deem 'tis ling - 'ring there! I heard an old time  
 wept for thee? Do an - gels ev - er weep? The au-tumn leaf had

bal - lad low And plaintive was the strain, So pure and clear I  
 wilt - ed Ere thou hadst lost thy bloom, But when that leaf had

seem'd to hear Thy gen - tle voice a - gain. She who sang was  
 left its stem, It set - tled on thy tomb. Spring birds now re -

*poco piu mosso.*

## WHERE IS THY SPIRIT, MARY? Concluded.

love-ly, She was in - no - cent and fair, And I said, if an - gels  
- turn - ing, With their mu - sic fill the air, And we know by that sweet

guard us, Thy sweet spir - it lin - gers there.  
warn - ing That thy spir - it lin - gers there.

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## SUMMER LONGINGS.

Music by STEPHEN C. FOSTER.

*Not too slow.*  
*Scherz.*

*parlante.*  
1. Ah! my heart is wea - ry wait - ing, Wait - ing for the May, Wait - ing for the  
*p* *ad lib.*

## SUMMER LONGINGS. Concluded.

*a tempo.*

pleasant rambles, Where the fragrant hawthorn brambles, With the woodbine al - ter na - ting,

The first system of the musical score features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The tempo is marked 'a tempo'. The lyrics are 'pleasant rambles, Where the fragrant hawthorn brambles, With the woodbine al - ter na - ting,'.

Scent the dewy way. Ah! my heart is wea - ry wait - ing.

The second system continues the musical score. The vocal line has the lyrics 'Scent the dewy way. Ah! my heart is wea - ry wait - ing.' The piano accompaniment continues with chords and melodic lines.

Wait - ing for the May.

The third system concludes the musical score. The vocal line has the lyrics 'Wait - ing for the May.' The piano accompaniment ends with a final chord.

- |   |  |
|---|--|
| <p>2 Ah! my heart is sick with longing,<br/>Longing for the May,<br/>Longing to escape from study,<br/>To the young face fair and ruddy,<br/>And the thousand charms belonging<br/>To the summer's day.<br/>Ah! my heart is sick with longing,<br/>Longing for the May.</p>       | <p>4 Ah! my heart is pained with throbbing,<br/>Throbbing for the May,<br/>Throbbing for the seaside billows,<br/>Or the water-wooding willows;<br/>Where in laughing and in sobbing<br/>Glide the streams away.<br/>Ah! my heart, my heart is throbbing,<br/>Throbbing for the May.</p> |
| <p>3 Ah! my heart is sore with sighing,<br/>Sighing for the May,<br/>Sighing for their sure returning<br/>When the summer beams are burning,<br/>Hopes and flow'rs that dead or dying<br/>All the winter lay.<br/>Ah! my heart is sore with sighing,<br/>Sighing for the May.</p> | <p>5 Waiting sad, dejected, weary,<br/>Waiting for the May.<br/>Spring goes by with wasted warnings,<br/>Moonlight evenings, sunbright mornings,<br/>Summer comes, yet dark and dreary<br/>Life still ebbs away,<br/>Man is ever weary, weary,<br/>Waiting for the May.</p>              |

## AH! MAY THE RED ROSE LIVE ALWAY!"

*Not too fast.*

First system of the piano introduction. The right hand plays a melodic line in G major, and the left hand provides a harmonic accompaniment with chords and single notes.

Second system of the piano introduction, continuing the melodic and harmonic development.

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

First system of the vocal and piano accompaniment. The vocal line begins with the lyrics, and the piano accompaniment supports it with chords and a steady bass line.

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

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support.

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

Third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics, and the piano accompaniment provides harmonic support.

# “AH! MAY THE RED ROSE LIVE ALWAY!” Concluded.

The musical score is written in G major and 3/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The tempo markings are *ad lib.* and *a tempo.* The lyrics are: "nurs-ing the dew - drop bright— Ah! may the red rose live al - way, To smile up - on earth and sky! Why should the beau - ti - ful ev - er weep? Why should the beau - ti - ful die?" The score concludes with a *Sva.* (Soprano) section.

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



## HARD TIMES COME AGAIN NO MORE.

*Moderato.*

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

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

The first two lines of the song are set in a 2/4 time signature with a key signature of two flats. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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

The third and fourth lines of the song continue the vocal melody and piano accompaniment. The piano part maintains its rhythmic accompaniment with some harmonic changes in the right hand.

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

The fifth and sixth lines of the song conclude the main body of the piece. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

CHORUS.

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

The chorus is set in a 2/4 time signature with a key signature of two flats. It features a vocal melody on a single staff and a piano accompaniment on two staves. The piano part has a more active accompaniment with eighth notes in the left hand and chords in the right hand.

# HARD TIMES COME AGAIN NO MORE. Concluded.

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

CHORUS (*arranged for four voices*.)

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

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

*Solo*.....

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

## OPEN THY LATTICE, LOVE.

Music by STEPHEN C. FOSTER.

*Allegretto.*

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 features a rhythmic pattern of eighth and sixteenth notes. The left hand starts with a bass clef and a 6/8 time signature, playing a steady accompaniment of eighth notes. Dynamics include *p* (piano) and *f* (forte).

1. O - pen thy lattice, love, Listen to me! The cool balmy breeze is abroad on the sea! The  
 2. O - pen thy lattice, love, Listen to me! In the voyage of life, love our pilot will be! He will

*delicat. mente.*

The first system shows the vocal melody and piano accompaniment for the first two lines of the song. The vocal line is in a treble clef with a key signature of one sharp and a 6/8 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The tempo marking is *delicat. mente.*

moon like a queen, roams her realms of blue, And the stars keep their vigils in heaven for you Ere  
 sit at the helm wher-ev-er we rove, And steer by the load-star he kindled above; His

*ral - - - - - len - - - - - tan - - - - - do.....*

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics and a melisma marked with *ral - - - - - len - - - - - tan - - - - - do.....*. The piano accompaniment provides harmonic support.

morn's gushing light tips the hills with its ray, A - way o'er the waters, a-way and away! Then  
 shell for a shallow will cut the bright spray, Or skim like a bird o'er the waters, away; Then

The third system concludes the vocal melody and piano accompaniment for the sixth line of the song. The vocal line includes the lyrics and the piano accompaniment provides harmonic support.

## OPEN THY LATTICE, LOVE. Concluded.

o - pen thy lattice, love, list-en to me ! While the moon's in the sky and the breeze on the sea!  
o - pen thy lattice, love, list-en to me ! While the moon's in the sky and the breeze on the sea!

The score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The music concludes with a double bar line.

The piano accompaniment continues from the previous system. It features a treble clef with a key signature of one sharp and a common time signature. The bass clef part provides a steady accompaniment. The piece ends with a *pp* (pianissimo) dynamic marking and a double bar line.

## STAY, SUMMER BREATH.

*p e dolce.*

The score is in a grand staff with a key signature of two flats (Bb, Eb) and a common time signature. The piano part features a *p e dolce* (piano e dolce) dynamic marking. The music is characterized by a steady, rhythmic accompaniment in the bass and a more melodic line in the treble.

1. Summer breath, Summer breath, whisp'ring low, Wand'ring in darkness, where would'st thou go?  
2. Summer breath, Summer breath, woo not the rose, There lies the dew-drop in bliss-ful repose,

*Staccato.*

The score continues with two verses of lyrics. The piano accompaniment is marked *Staccato*. The music concludes with a double bar line.

## STAY, SUMMER BREATH. Concluded.

Wilt thou not linger and perfume the night, With the fragrance thou'st gather'd in regions of light? Dost Nestling together, they know not of death ; ¶ Would'st waft them asunder? Stay, summer breath. ¶

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal line.

sigh for the rose, would'st thou visit her bower, Or sport with the mist till the coming of day?—  
Stay, for the va-pors above yonder fountain Will shun thy caress-es, they love not the air. And

The second system continues the musical score. The piano accompaniment includes the instruction *ad lib.* in the right hand part.

*tempo.*  
Or art thou seeking some modest wild flower, Whose beauty is gone with the sun's parting ray?  
all the wild flowers that bloom on the mountain, summer breath,  
Will shrink from thy kiss, go not there!

The third system begins with the tempo marking *tempo.* and continues the musical score. The piano accompaniment also includes the instruction *tempo.* in the left hand part.

The fourth system is the final system of the piece, consisting of piano accompaniment in a grand staff. It concludes with a double bar line.

## WILLIE WE HAVE MISSED YOU.

*Moderato.*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, starting with a treble clef and a key signature of one flat (B-flat). The left hand plays a rhythmic accompaniment of eighth notes, starting with a bass clef and a key signature of one flat. The tempo is marked *Moderato.*

1. Oh! Wil-lie is it you, dear, Safe, safe at home? They did not tell me true, dear; They

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one flat. The lyrics are: "1. Oh! Wil-lie is it you, dear, Safe, safe at home? They did not tell me true, dear; They".

said you would not come. I heard you at the gate, And it made my heart re-joyce; For I

The second system continues the vocal and piano accompaniment. The lyrics are: "said you would not come. I heard you at the gate, And it made my heart re-joyce; For I".

knew that welcome foot-step And that dear famil-iar voice, Making mu-sic on my ear In the

The third system continues the vocal and piano accompaniment. The lyrics are: "knew that welcome foot-step And that dear famil-iar voice, Making mu-sic on my ear In the". The piano accompaniment includes markings for *rit.* and *a tempo.*

lone - ly midnight gloom : Oh! Wil - lie we have missed you ; Wel - come, welcome home !

The final system of the song features a vocal line and piano accompaniment. The lyrics are: "lone - ly midnight gloom : Oh! Wil - lie we have missed you ; Wel - come, welcome home !". The piano accompaniment includes markings for *rit.* and *a tempo.*

## WILLIE WE HAVE MISSED YOU. Concluded.

*a tempo.*

The piano introduction consists of four measures. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The key signature has one flat (B-flat), and the time signature is 2/4.

1 We've longed to see you nightly,  
But this night of all;  
The fire was blazing brightly  
And lights were in the hall.  
The little ones were up  
'Till 'twas ten o'clock and past,  
Then their eyes began to twinkle,  
And they've gone to sleep at last;  
But they listened for your voice  
'Till they thought you'd never come;—  
Oh! Willie we have missed you;  
Welcome, welcome home!

2 The days were sad without you,  
The nights long and drear;  
My dreams have been about you;  
Oh! welcome, Willie dear!  
Last night I wept and watched  
By the moonlight's cheerless ray,  
'Till I thought I heard your foot step,  
Then I wiped my tears away;  
But my heart grew sad again  
When I found you had not come;—  
Oh! Willie, we have missed you;  
Welcome, welcome home!

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## JEANIE WITH THE LIGHT BROWN HAIR.

The piano introduction consists of four measures. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The key signature has one flat (B-flat), and the time signature is 2/4.

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

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

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

The second line of the song continues the vocal melody and piano accompaniment from the first line.

## JEANIE WITH THE LIGHT BROWN HAIR. Concluded.

Hap-py as the dai - sies that dance on her way. Ma-ny were the wild notes her

merry voice would pour, Many were the blithe birds that war-bled them o'er: Oh! . . . I

dream of Jea-nie with the light brown hair, Floating, like a va - por, on the

soft summer air. *Sva*.....

*do.* *a tempo.*

(2)  
I long for Jeanie, with the gay dawn smile,  
Radiant in gladness, warm with winning  
guile;  
I hear her melodies, like joys gone by,  
Sighing round my heart o'er the fond  
hopes that die:— [like the rain,—  
Sighing like the night-wind and sobbing  
Wailing for the lost one that comes not  
again: [low,  
Oh! I long for Jeanie and my heart bows  
Never more to find her where the bright  
waters flow.

(3)  
I sigh for Jeanie, but her light form strayed  
Far from the fond hearts round her native  
glade; [songs flown,  
Her smiles have vanished and her sweet  
Flitting like the dreams that have cheered  
us and gone. [on the shore,  
Now the nodding wild flowers may wither  
While her gentle fingers will cull them  
no more; [hair,  
Oh! I sigh for Jeanie, with the light brown  
Floating, like a vapor, on the soft, summer  
air.



## LITTLE ELLA.

Music by STEPHEN C. FOSTER.

*Moderato.*

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

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

The first system of the vocal melody and piano accompaniment. The vocal line begins with a rest followed by the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern.

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

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord.

## LITTLE ELLA. Concluded.

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

thous - and self - ish things.

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

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

## WILLIE MY BRAVE.

*Moderato.*

On the lone - ly sea - beat shore A maid - en fair was weep - ing, ...

## WILLIE MY BRAVE. Concluded.

Call - ing one who far a - way Be - neath the wave was sleep - ing, . . .

The first system of musical notation for the song. It consists of a vocal line in G major (one flat) and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Thus her sad un - chang - ing strain Float - ed ev - er on the main -

The second system of musical notation. The vocal line continues with a melodic line that rises and then falls. The piano accompaniment maintains its rhythmic pattern.

Come o'er the bil - low, Ride on the wave Come while the wind bloweth, Willie my brave!

The third system of musical notation. The vocal line has a more active melody with some grace notes. The piano accompaniment includes some chordal textures.

*mf*

The final system of musical notation. It begins with a dynamic marking of *mf* (mezzo-forte). The piano accompaniment features a more active bass line with some grace notes. The system ends with a double bar line.

2 He said his bark would soon return,  
And with a kiss they parted;  
But when a year had passed away,  
She then grew weary-hearted;  
Oh, 'twas sad, from day to day,  
To hear the maiden's plaintive lay:  
Come o'er the billow,  
Ride on the wave,  
Come while the wind bloweth,  
Willie my brave!

3 None who knew the maiden's grief,  
And saw her heart's devotion,  
Would tell her of the fragile bark  
That sank beneath the ocean;  
But when all hope had passed away,  
Her life breathed forth its parting lay:  
Come over the billow,  
Ride on the wave,  
Come while the wind bloweth,  
Willie my brave!

## THE GLENDY BURKE.

*Moderately fast.*

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 steady accompaniment with chords and single notes.

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 sharp (F#). The melody is simple and rhythmic, following the lyrics.

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

The piano accompaniment for the first two verses consists of two staves. The right hand plays chords and single notes, while the left hand plays a simple bass line.

The vocal line for the next two verses is written on a single staff. It continues the melody from the previous verses.

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

The piano accompaniment for the next two verses consists of two staves. The right hand plays chords and single notes, while the left hand plays a simple bass line.

The vocal line for the final two verses is written on a single staff. It concludes the melody.

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

The piano accompaniment for the final two verses consists of two staves. The right hand plays chords and single notes, while the left hand plays a simple bass line.

## THE GLENDY BURKE. Concluded.

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

## CHORUS.

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

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

- 3 I'll work all night in de wind and storm,  
I'll work all day in de rain,  
Till I find myself on de levy-dock  
In New Orleans again.  
Dey make me mow in de hay field here  
And knock my head wid de flail,  
I'll go wha dey work wid de sugar and de  
And roll on de cotton bale. [cane
- 4 My lady love is as pretty as a pink,  
I'll meet her on de way,  
I'll take her back to de sunny old south  
And dah I'll make her stay.  
So dont you fret, my honey dear,  
Oh! dont you fret, Miss Brown, [week,  
I'll take you back 'fore de middle of de  
When de Glendy Burke comes down.

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## THE WIFE.

*Moderato.*

## THE WIFE. Concluded.

1. He'll come home, he'll not for - get me, For his word is al-ways

true. He's gone to sup the dead-ly cup, And while the long night thro', He's

gone to quaff, and talk and laugh To while the drear night thro': He'll come home, he'll not for-

- get me, For his word is always true. FINALE.

- 2 He'll come home with tears and pleading  
And ask me to forget. [words,  
Can I be his, while he is mine  
And cause him one regret?  
My heart may break, but for his sake  
I'll do all I can do;  
He'll come home, he'll not forget me,  
For his word is always true.
- 3 He'll come home with sorrow on his  
That none but he can know. [heart  
With pangs of that', how dearly bought!  
And fears of coming woe;  
He'll feel the cost of days now lost  
That time can ne'er renew,  
He'll come home, he'll not forget me,  
For his word is always true.

## I SEE HER STILL IN MY DREAMS.

*Moderato.*

The piano introduction consists of two systems of music. The first system is in C major, 4/4 time, marked 'Moderato'. It features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. The second system continues the melody and accompaniment, ending with a double bar line and repeat signs.

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

The vocal line begins with a treble clef and a key signature of one flat (B-flat major). The piano accompaniment is in the same key signature and features a steady eighth-note accompaniment in the bass clef and block chords in the treble clef.

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

The vocal line continues with a treble clef and a key signature of one flat. The piano accompaniment remains consistent with the previous system, providing harmonic support for the vocal melody.

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

The vocal line concludes with a treble clef and a key signature of one flat. The piano accompaniment ends with a double bar line and repeat signs, marking the end of the piece.

## I SEE HER STILL IN MY DREAMS. Concluded.

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

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

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

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

see her still in my dreams, I see her still in my dreams, Tho' her  
*Sva.....*

The third system repeats the vocal line with the lyrics "see her still in my dreams, I see her still in my dreams, Tho' her". Below the vocal line, there is a dotted line labeled "Sva....." indicating a vocal flourish. The piano accompaniment continues with the same rhythmic pattern.

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

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

The fifth system shows the final part of the piano accompaniment, consisting of several measures of eighth-note patterns in the left hand and chords in the right hand, concluding the piece.



## I WILL BE TRUE TO THEE.

*Moderato.*

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

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

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

The musical score is written in G minor (one flat) and common time (C). It features a piano accompaniment and a vocal line. The piano part consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line is in a single staff with lyrics underneath. The tempo is marked 'Moderato'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: '1. I will be true to thee Tho' I share in thy worst de - spair, I will be true to thee, Tho' my own heart be bowed with care, Tho' cold ne - glect up - on thy hopes may fall, Tho''.

## I WILL BE TRUE TO THEE. Concluded.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of four systems of music. Each system includes a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The lyrics are: 'fears of death may hover near thy soul, Tho' funeral knells upon thine ears may toll, Yet I will be true to thee, I will be true to thee, . . . I will be true to thee.' The score concludes with a double bar line and repeat signs.

fears of death may hov - er near thy soul, Tho' fu - n'ral knells up -

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

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

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

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

## I WOULD NOT DIE IN SPRING TIME.

*Moderato.*

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

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

The first system shows the vocal line and piano accompaniment for the first two lines of the song. The vocal line is in a major key with two sharps. The piano accompaniment features chords in the right hand and a bass line in the left hand. A piano dynamic marking (*p*) is present.

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

The second system continues the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the harmonic structure with chords and a steady bass line.

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

The third system concludes the vocal and piano accompaniment. The vocal line ends with a fermata over the final note. The piano accompaniment provides a final harmonic support.

## I WOULD NOT DIE IN SPRING TIME. Concluded.

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

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The piece concludes with a double bar line.

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

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

## LAURA LEE.

*Moderato.*

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

The musical score for 'Laura Lee' is in a grand staff with a key signature of one sharp (F#) and a 2/4 time signature. It is marked 'Moderato'. The score includes a vocal line and a piano accompaniment. The piece begins with a treble clef and ends with a double bar line.

## LAURA LEE. Concluded.

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

The first system of musical notation for the song 'Laura Lee'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: 'Cheer - less and void? Why has the hap - py dream, Blend - ed with thee,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

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

The second system of musical notation. The vocal line continues with lyrics: 'Passed like a flit - ting beam, Sweet Lau - ra Lee? Why has the hap - py dream,'. The piano accompaniment continues with the same rhythmic pattern.

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

The third system of musical notation. The vocal line concludes with lyrics: 'Blend - ed with thee, Passed like a flit - ting beam, Sweet Lau - ra Lee ?'. The piano accompaniment continues.

The fourth system of musical notation, which is a piano solo. It features a more complex piano accompaniment with sixteenth-note patterns in the right hand and a bass line in the left hand, leading to a final chord.

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

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

## FAREWELL! OLD COTTAGE.

*Andante con affetto.*

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

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

The first system of the vocal melody and piano accompaniment. The vocal line begins with a quarter rest followed by the lyrics. The piano accompaniment continues with a steady eighth-note pattern.

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

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a more varied rhythmic pattern with some chords.

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

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment ends with a *ritard.* marking and a final chord.

## FAREWELL! OLD COTTAGE. Concluded.

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

*tempo.*

poor, breaking heart.

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

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

## EULALIE.

Music by STEPHEN C. FOSTER.

*Poco adagio.*

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

## EULALIE. Concluded.

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

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

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

*ritard.*

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

*tempo.*

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

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



## THE HOUR FOR THEE AND ME.

DUETT. Music by STEPHEN C. FOSTER.

*Moderato.*

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

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

The first system of the duet. The vocal line (treble clef) begins with a melody in the key of D major. The piano accompaniment (treble and bass clefs) provides harmonic support with chords and moving lines.

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

The second system of the duet. The vocal line continues the melody, and the piano accompaniment maintains the harmonic structure.

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

The third system of the duet. The vocal line concludes with a final phrase. The piano accompaniment features a *p* (piano) dynamic marking in the first measure.

## THE HOUR FOR THEE AND ME. Concluded.

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

*f*

*f*

The musical score consists of two systems. The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. The second system continues the piano accompaniment, ending with a double bar line.

- 2 When perfumes from the closing flow-  
Are wafted o'er the lea, [ *ers*  
And vespers float upon the gale,  
Is the hour for thee and me,  
The hour for thee and me,  
The hour for thee and me,  
When vespers float upon the gale,  
Is the hour for thee and me.
- 3 When night beholds her starry realm  
Reflected on the sea,  
When moon-beams dance upon the rill,  
Is the hour for thee and me,  
The hour for thee and me,  
The hour for thee and me,  
When moon-beams dance upon the rill,  
Is the hour for thee and me.

## MAGGIE BY MY SIDE.

*Moderato.*

*f*

1. The land of my home is flit-ting, Flitting from my view; A gale in the sail is sit-ting,

*mp*

The musical score for 'MAGGIE BY MY SIDE.' is in 2/4 time and consists of two systems. The first system is a piano piece marked 'Moderato' and 'f'. It features a melody in the right hand and a bass line in the left hand. The second system includes a vocal line with lyrics and a piano accompaniment marked 'mp'. The piano part continues the melody from the first system.

## MAGGIE BY MY SIDE. Concluded.

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

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

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

*f tempo.*

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

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

## NELL AND I.

*Moderato.*

1. We parted in the spring time of

life, Nell and I, With all our gushing joys in their bloom, But now we've met the world's busy

strife, Nell and I, And suffered from its dark chilling gloom, Yet my heart will sigh For those

days gone by, That flow in my mem-'ry's sweet re - frain, We

## NELL AND I. Concluded.

part-ed in the spring time of life, Nell and I, And I'll never see her bright smiles a-gain.

(2)

(3)

We made our little huts on the shore, We wander'd by the bright, running  
 Nell and I, [shells, Nell and I, [streams,  
 And covered them with bright colored And gamboled o'er the wide grassy lawn,  
 We gathered moss and fern from the moor, We met again in light sportive dreams,  
 Nell and I, Nell and I,  
 And pluck'd the dewy flowers from the When the weary hours of twilight had  
 But the days roll'd round, [dells. And our hearts proved true, [flown.  
 And the rude world frown'd, 'Till a coldness grew,  
 As time with its bitter cares fled on, 'Twas caused by some unrelenting foe,  
 We left our little huts on the shore, We'll roam upon the lawn never more,  
 Nell and I, [dawn. Nell and I,  
 And we left our brightest hopes in their Nor wander where the bright rivers flow.

## LOU'SIANA BELLE.

*Alla Niggerundo.*

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

FINE.

## LOUISIANA BELLE. Concluded.

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "dwel; He had a lub - ly cul - lud gal, 'Twas the Lou'-si - a - na Belle. swell; I danc'd de Pol - ka - pi - geon-wing, Wid de Lou'-si - a - na Belle." The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady bass line. A triplet of eighth notes is marked with a '3' above it in the second measure of the vocal line.

## CHORUS.

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

The chorus section begins with a treble clef and a key signature of one sharp. The lyrics are: "Oh! Belle, don't you tell, don't tell Mas - sa, don't you, Belle, Oh! Belle, de". The piano accompaniment continues with two staves, featuring a consistent harmonic support for the vocal line. The music concludes with a double bar line.

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

The final line of the musical score features a treble clef and a key signature of one sharp. The lyrics are: "Lou' - si - a - na Belle, I's gwine to mar - ry you, Lou' - si - a - na Belle." The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady bass line. The piece ends with a double bar line and the initials "D.C." (Da Capo) written below the piano staff.

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

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

## NELLY BLY!

*Moderato.*

*p*

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

1. Nel-ly Bly! Nel-ly Bly! Bring de broom a-long, We'll  
 2. Nel-ly Bly hab a voice Like de tur-tle dove, I

The first system shows the vocal melody and piano accompaniment for the first two lines of lyrics. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

sweep de kitchen clean, my dear, And hab a lit-tle song. Poke de wood, my lady lub, And  
 hears it in de meadow, And I hears it in de grove: Nel-ly Bly hab a heart

The second system continues the vocal melody and piano accompaniment for the next two lines of lyrics. The piano accompaniment maintains the same eighth-note accompaniment and chordal structure.

make de fire burn, And while I take de ban-jo down, Just gib de mush a turn.  
 Warm as cup ob tea, And big-ger dan de sweet po-ta-toe Down in Ten-nes-see.

The third system concludes the piece with the final two lines of lyrics. The piano accompaniment continues with the same eighth-note accompaniment and chordal structure.

## NELLY BLY! Concluded.

CHORUS.

Heigh! Nel-ly, Ho! Nel-ly, lis - ten, lub, to me, I'll sing for you, play for you, a

dul - cem mel - o - dy. Heigh! Nel - ly, Ho! Nel - ly, lis - ten, lub, to me, I'll

sing for you, play for you, a dul - cem mel - o - dy.

3 Nelly Bly shuts her eye  
 When she goes to sleep,  
 When she wakens up again  
 Her eye-balls 'gin to peep:  
 De way she walks, she lifts her foot,  
 And den she brings it down,  
 And when it lights der's music dah  
 In dat part ob de town.

4 Nelly Bly! Nelly Bly!  
 Nebber, nebber sigh,  
 Nebber bring de tear-drop  
 To de corner ob your eye,  
 For de pie is made ob punkins  
 And de mush is made of corn,  
 And der's corn and punkins plenty, lub,  
 A lyin' in de barn.



# "GWINE TO RUN ALL NIGHT;"

OR, DE CAMPTOWN RACES.

*Moderato.*

The piano introduction consists of two staves in 2/4 time with a key signature of one sharp (F#). The melody is a rhythmic eighth-note pattern, and the accompaniment features chords and single notes in the bass line.

CHORUS.

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

The piano accompaniment for the first chorus continues the rhythmic pattern from the introduction, with chords in the right hand and bass notes in the left hand.

SOLO.

CHORUS.

SOLO.

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

The piano accompaniment for the second chorus continues the rhythmic pattern, with chords in the right hand and bass notes in the left hand.

CHORUS.

SOLO.

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

The piano accompaniment for the third chorus continues the rhythmic pattern, with chords in the right hand and bass notes in the left hand.

CHORUS.

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

The piano accompaniment for the fourth chorus continues the rhythmic pattern, with chords in the right hand and bass notes in the left hand.

# "GWINE TO RUN ALL NIGHT." Concluded.

CHORUS.

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

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

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

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

3 Old muley cow come on to de track,  
 Doo-dah! doo-dah!  
 De bob-tail fling her ober his back,  
 Oh! doo-dah-day!  
 Den fly along like a rail-road car,  
 Doo-dah! doo-dah!  
 Runnin' a race wid a shootin' star,  
 Oh! doo-dah-day!

4 See dem flyin' on a ten mile heat,  
 Doo-dah! doo-dah!  
 Round de race track, den repeat,  
 Oh! doo-dah-day!  
 I win my money on de bob-tail nag,  
 Doo-dah! doo-dah!  
 I keep my money in an old tow-bag,  
 Oh! doo-dah-day!

## OH! LEMUEL!

*Not too fast.*

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

1. Oh! Lem - u - el, my lark, Oh! Lem - u - el, my beau, I's

The first system of the song includes a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a consistent harmonic pattern.

guine to gib a ball to night, I'd hab you for to know; But if you want to

The second system continues the vocal line and piano accompaniment. The lyrics describe a lark's behavior. The piano accompaniment remains consistent.

dance, Just dance out-side de door; Be-cayes your feet so ber-ry large Dey'll

The third system continues the vocal line and piano accompaniment. The lyrics describe the lark's large feet. The piano accompaniment remains consistent.

cov - er all de floor. Oh! Lem! Lem! Lem! Lem - u - el, I say!

*ritard.*

The fourth system concludes the song. The vocal line ends with a final exclamation. The piano accompaniment features a *ritard.* (ritardando) marking, indicating a gradual deceleration.

## OH! LEMUEL. Concluded.

Go down to de cot - ton field, And bring de boys a - way.

*p* *a tempo.*

CHORUS.

Go down to de cot - ton field! Go down, I say! Go down and call de

Nig ga boys all: We'll work no more\* to day.

2 Oh! Lemuel, my hope,  
 Oh! Lemuel, my joy,  
 I'll tell you who'll be at de ball,  
 My wooly-headed boy.  
 Dere's Nelly Bly, you know,  
 And Juliana Snow,  
 Dere's cane-brake Kitty likes de boys,  
 And she'll be sure to go.

3 Oh! Lemuel is tall,  
 Oh! Lemuel is fair,  
 Oh! Lemuel has gone to-day  
 To take de morning air.  
 He makes de fiddle hum,  
 He makes de banjo tum,  
 He rattles on de old jaw bone,  
 And beats upon de drum.

\* The pause over the word *more*, to be used only in the repetition of the Chorus.

# BEAUTIFUL DREAMER.

SERENADE.

HIS LAST SONG.

*Moderato.*

The piano introduction consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is one flat (B-flat) and the time signature is 9/8.

The vocal line begins with two verses of lyrics. The melody is simple and lyrical, following the natural inflection of the words. The key signature remains one flat and the time signature is 9/8.

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

The piano accompaniment for the first two verses continues with a consistent eighth-note pattern in the left hand and a more active right hand with eighth and sixteenth notes. The key signature is one flat and the time signature is 9/8.

The vocal line continues with two more verses. The melody remains consistent with the previous verses, maintaining the 9/8 time signature and one-flat key signature.

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

The piano accompaniment continues for the next two verses, maintaining the same rhythmic and melodic structure as the previous sections. The key signature is one flat and the time signature is 9/8.

The vocal line concludes with two final verses. The melody is simple and ends on a sustained note. The key signature is one flat and the time signature is 9/8.

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

The piano accompaniment concludes for the final two verses, ending with a final chord in the right hand and a sustained note in the left hand. The key signature is one flat and the time signature is 9/8.

## BEAUTIFUL DREAMER. Concluded.

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

The first system of the musical score for 'Beautiful Dreamer' consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are: 'queen of my song, . . . . List while I woo thee with soft me - lo - dy; . . . . beam on my heart, . . . . E'en as the morn on the streamlet and sea; . . . .'. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady accompaniment of chords in the right hand and a simple bass line in the left hand.

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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: 'Gone are the cares of life's bu-sy throng, Beau-ti - ful dreamer, a-wake un - to Then will all clouds of sor-row de - part, Beau-ti - ful dreamer, a-wake un - to'. The piano accompaniment continues with the same accompaniment pattern as the first system.

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

*ad lib.* *a tempo.*

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: 'me! . . . . . Beau-ti - ful dreamer, a - wake un - to me! . . . . . me! . . . . . Beau-ti - ful dreamer, a - wake un - to me! . . . . .'. The piano accompaniment includes a section marked '*ad lib.*' (ad libitum) and a section marked '*a tempo.*' (a tempo). The piano accompaniment continues with the same accompaniment pattern as the previous systems.

The final system of the musical score shows the piano accompaniment for the concluding part of the piece. It consists of a grand staff with treble and bass clefs. The right hand plays a melodic line with some grace notes, and the left hand plays a simple bass line. The piece ends with a double bar line.

## OH! BOYS, CARRY ME 'LONG.

*Moderato.*

1. Oh! car-ry me 'long;... Der's no more trouble for me:.... I's  
 2. All o-ber de land... I've wandered ma-ny a day,.... To

guine to roam In a hap-py home, Where all de nig-gas am free..... I've  
 blow de horn And mind de corn And keep de pos-sum a-way.....

worked long in de fields;..... I've han-dled ma-ny a hoe:..... I'll  
 No use for me now;..... So, dark-eyes, bu-ry me low:..... My

turn my eye, Be-fore I die, And see de su-gar-cane grow.....  
 horn is dry, And I must lie Wha de pos-sum neb-ber can go.....

## OH! BOYS, CARRY ME 'LONG. Concluded.

CHORUS.

Oh! boys, car-ry me 'long; Car-ry me till I die.... Car-ry me down To de

bu-ry-in' groun'— Massa, don't you cry....

3 Farewell to de boys  
 Wid hearts so happy and light,  
 Dey sing a song  
 De whole day long,  
 And dance de juba at night.  
 Farewell to de fields  
 Ob cotton, 'bacco, and all:  
 I's guine to hoe  
 In a bressed row  
 Wha de corn grows mellow and tall.

4 Farewell to de hills,  
 De meadows covered wid green,  
 Old brindle Boss  
 And de old grey hoss  
 All beaten, broken and lean.  
 Farewell to de dog  
 Dat always followed me 'round;  
 Old Sancho'll wail  
 And droop his tail  
 When I am under de ground,



## SHE WAS ALL THE WORLD TO ME.

Music by STEPHEN C. FOSTER.

*Sva.*  
*Moderato.*
*Sva.*.....*loco.*

1. In the sad and mournful au - tumn      With the fall-ing of the leaf,      Death, the  
 2. In the month of song and blos - som,      In the month when tender flow'rs Spring from

reap - er, claimed our loved one,      As the hus - band - man      the sheaf,  
 earth's ma - ter - nal bo - som,      Waked to life by gen - tle show'rs,

Cold and dark the day we laid her 'Neath the sigh-ing cy - press  
 As I wandered close be-side her 'Neath the spreading greenwood

## SHE WAS ALL THE WORLD TO ME. Concluded.

tree, For though noth ing to an - oth - er, She was  
tree, "Fair," I said, "and ra - dant mai - den, You are

all the world to me, For tho' noth - ing to an - oth - er, She was  
all the world to me," "Fair," I said, "and radiant mai - den, You are

*rit.*

all the world to me.  
all the world to me."

3 Then the rare and bright-eyed maiden,  
In the month of song and flowers,  
Rose-lipped and beauty laden,  
Curtained by the twilight hours,  
Gave her hand into my keeping  
'Neath the spreading greenwood tree,  
'And," she said with eyelids drooping,  
'"You are all the world to me."

4 But there hovered near a spirit  
Darker than the bird of night,  
And it touched her drooping eyelids,  
Covered up her eyes of light,  
Then with careful hands we laid her  
'Neath the sighing cypress tree,  
And my heart with her is buried—  
She was all the world to me.

## THE SPIRIT OF MY SONG.

Music by STEPHEN C. FOSTER.

*Moderato.*

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

1. Tell me, have you ev - er met her, Met the spir - it of my song? Have her  
 2. A short band of ra - diant summers Is up - on her fore - head laid, Twining

The first system shows the vocal melody for two lines of the song. The piano accompaniment continues with a steady rhythm of chords and moving lines.

wave - like foot - steps glid - ed Thro' the ci - ty's world - ly throng? You will  
 half in gold - en sun - light, Sleep - ing half in dream - y shade: Five white

The second system shows the vocal melody for the next two lines. The piano accompaniment continues with a steady rhythm of chords and moving lines.

know her by a wreath Wov - en afl of star - ry light, That is  
 fin - gers clasp a lyre, Five its sil - v'ry strings a - wake, And be -

The third system shows the vocal melody for the final two lines. The piano accompaniment continues with a steady rhythm of chords and moving lines.

## THE SPIRIT OF MY SONG. Concluded.

ly-ing 'mid her hair, Braided hair as dark as night. Tell me, have you ev - er met her, Met the  
- wild'ring to the soul Is the music that they make. Tell me, etc.

*al lib.* *a tempo.*

spir - it of my song? Have her wave-like footsteps glided Thro' the city's worldly throng?

- |  |  |
|--|--|
| <p>3 Tho' her glances sleep like shadows<br/>'Neath each falling, silken lash,<br/>Yet, at aught that wakes resentment,<br/>They magnificently flash.<br/>Tho' you loved such dewy dream-light,<br/>And such glance of sweet surprise,<br/>You could never bear the scorn<br/>Of those proud and brilliant eyes.</p> | <p>5 Often at her feet I'm sitting,<br/>With my head upon her knee,<br/>While she tells me dreams of beauty<br/>In low words of melody.<br/>And, when my unskilful fingers<br/>Strive her silv'ry lyre to wake,<br/>She will smooth my tresses, smiling<br/>At the discord which I make.</p>       |
| <p>4 There's a sweet and winning cunning<br/>In her bright lip's crimson hue,<br/>And a fitting tint of roses<br/>From her soft check gleaming thro';<br/>Do you think that you have met her?<br/>She is young and pure and fair,<br/>And she wears a wreath of starlight<br/>In her braided ebon hair.</p>          | <p>6 But of late days I have missed her,<br/>The bright being of my love,<br/>And perchance she's stolen pinions<br/>And has floated up above.<br/>Tell me, have you ever met her,<br/>Met the spirit of my song?<br/>Have her wave-like footsteps glided<br/>Thro' the city's worldly throng?</p> |

## WILT THOU BE GONE, LOVE.

DUETT.

Music by STEPHEN C. FOSTER.

*Moderato.*  
*poco. p*  
*Ped.*  
*Ped.*  
*Ped.*  
*Ped.*  
*Ped.*

JULIET. *Con espressione.*

Wilt thou be gone, wilt thou be  
 gone, love, gone, love, from me? Stay! 'tis the night - in - gale that  
 sings in yon - der tree. Deem not 'tis the lark, love; day is not yet  
 near, Be-lieve me, 'tis the nightingale whose song hath pierced thine ear. Wilt thou be

*ritard.*

## WILT THOU BE GONE, LOVE. Continued.

gone, wilt thou be gone, love, wilt thou be gone from me? Stay! 'tis the  
*tempo.*

ROMEO. I must be gone, love, I must be gone from thee. 'Tis not the

*f tempo.*

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The first line of music includes the lyrics 'gone, wilt thou be gone, love, wilt thou be gone from me? Stay! 'tis the' with a 'tempo.' marking. The second line includes 'ROMEO. I must be gone, love, I must be gone from thee. 'Tis not the'. The piano accompaniment begins with a 'f tempo.' marking.

night - in-gale that sings in yon - der tree. Love, 'tis the night-in - gale,

night - in-gale that sings in yon - der tree. 'Tis the lark, 'tis the

Detailed description: This system contains the second and third lines of the musical score. The vocal line continues with 'night - in-gale that sings in yon - der tree. Love, 'tis the night-in - gale,' and 'night - in-gale that sings in yon - der tree. 'Tis the lark, 'tis the'. The piano accompaniment continues with a steady accompaniment.

Love, 'tis the night-in-gale, Love, 'tis the night-in-gale that sings in yon - der  
*ad lib.*

lark, 'tis the lark, 'tis the lark, love, that sings in yon - der

*ad lib.*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with 'Love, 'tis the night-in-gale, Love, 'tis the night-in-gale that sings in yon - der' and 'lark, 'tis the lark, 'tis the lark, love, that sings in yon - der'. The piano accompaniment continues with a steady accompaniment. The marking 'ad lib.' appears twice, once above the vocal line and once below the piano line.

## WILT THOU BE GONE, LOVE. Continued.

tree. Wilt thou be gone, wilt thou be gone, love, gone, love, from  
*tempo.*

tree. I must be gone, I must be gone, love, gone, love, from

*tempo.*

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano part features chords with asterisks indicating specific voicings.

me, gone, love, from me?.....

thee, gone, love, from thee.....

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The piano part continues with chords and some melodic lines.

ROMEO.

It is the lark, the herald of the

*f*

This system contains the fifth and sixth systems of music. The fifth system has a vocal staff for Romeo and a piano accompaniment. The sixth system has a piano accompaniment. The piano part features a forte dynamic and includes a section with a double bar line.

morn, love; no night-in-gale. See! the clouds are bright'ning, the

This system contains the seventh and eighth systems of music. The seventh system has two vocal staves and a piano accompaniment. The eighth system has two vocal staves and a piano accompaniment. The piano part continues with chords and melodic lines.

## WILT THOU BE GONE, LOVE. Continued.

stars are grow-ing pale, Day is on yon mountain top that veils the east-ern

sky, I must be gone and live, love, or stay with thee and die, I must be *ritard.*

JULIET. Wilt thou be gone, love, wilt thou be gone from me? Stay! 'tis the *tempo.*

gone, I must be gone, love, I must be gone from thee. 'Tis not the

night-in-gale that sings in yon-der tree. Love, 'tis the night-in-gale, night-in-gale that sings in yon-der tree. 'Tis the lark, 'tis the



## WILT THOU BE GONE, LOVE. Concluded.

Love, 'tis the night-in-gale, Love, 'tis the night-in-gale that sings in yon-der  
*ad lib.*

lark, 'tis the lark, 'tis the lark, love, that sings in yon-der  
*ad lib.*

tree, Wilt thou be gone, wilt thou be gone, love, wilt thou be gone, love, from me?  
*tempo.* ri - tar - dan - do.

tree, I must be gone, I must be gone, love, I must be gone, love, from thee.  
*tempo.* ri - tar - dan - do. *tempo.*

*Ped.* *Ped.*

## ANNIE MY OWN LOVE.

Music by STEPHEN C. FOSTER.

*Andante con espressione.*

## ANNIE, MY OWN LOVE. Concluded.

1. There's a wound in my spir - it, No balm can e'er heal; In my soul is a

sor - row, No voice can re - veal. And deep - er the fur - rows Will

sink on my brow, For An - nie, my own love, Is gone from me now, For

An - nie, my own love, Is gone from me now.

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

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

# "WAY DOWN IN CA-I-RO."

*Moderato.*

Piano introduction in 2/4 time, marked *Moderato*. The right hand features a rhythmic melody of eighth notes, while the left hand provides a steady accompaniment of chords.

1. Oh! la - dies, don't you blush When I come out to play; I

*A la Banjo.*

The first system shows the vocal line and piano accompaniment. The piano part is marked *A la Banjo* and consists of a series of chords in the left hand and a rhythmic pattern in the right hand.

on - ly mean to please you all, And den I'se guine a - way.

The second system continues the vocal line and piano accompaniment. The piano part maintains the *A la Banjo* style with chords and a rhythmic pattern.

CHORUS.

I hear my true - lub weep, I hear my true - lub sigh,

The chorus consists of two lines of music. The vocal line features a melody with a slight rise and a fall, ending with a fermata. The piano accompaniment provides a harmonic support with chords and a simple bass line.

## "WAY DOWN IN CA-I-RO." Concluded.

'Way down in Ca - i - ro dis nig - ga's guine to die.

The musical score consists of three systems. The first system has a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The third system concludes the piece with a final chord in the piano part.

2 Sometimes de nigga's life is sad,  
Sometimes his life is gay,  
When de work don't come too hard  
He's singin' all de day.

3 Now we libs on de fat ob de land,  
Now we libs on de lean,  
When we hab no cake to bake  
We sweep de kitchen clean.

4 Massa bought a bran new coat  
And hung it on de wall,  
Dis nigga's guine to take dat coat,  
And wear it to de ball.

5 All de ladies in de land,  
And all de gemmen, too,  
Am guine to hear de darkey band,  
And see what dey can do.

## DOLCY JONES.

*Moderato.*

The piano introduction is in 2/4 time, marked Moderato. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand, primarily using chords and eighth-note patterns.

1. Oh! la - dies, don't you won - der When I a - gain ap-pear; I've

The first line of the song includes a vocal line with lyrics and a piano accompaniment. The piano part continues the accompaniment from the introduction.

just been o - ber yon - der To see my Dol - cy dear: For Dol - cy steps so light - ly A -

The second line of the song includes a vocal line with lyrics and a piano accompaniment. The piano part continues the accompaniment from the previous line.

## DOLCY JONES. Concluded.

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are written below the vocal line.

CHORUS.

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

The chorus section consists of two systems of music. The first system includes the vocal line and piano accompaniment. The second system continues the piano accompaniment. The lyrics are written below the vocal line.

lub - ly Dol - cy Jones !

The final system of music includes the vocal line and piano accompaniment. The lyrics are written below the vocal line.

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

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

## AWAY DOWN SOUF.

*Not too slow.*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a series of chords and some melodic fragments. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes, often beamed in pairs.

The second system continues the musical notation from the first system, maintaining the same instrumental parts and structure.

The third system introduces the vocal line. The upper staff contains the melody with the lyrics: "1. We'll put for de souf, Ah! dat's the place, For the stee - ple chase and de". The lower staff provides the piano accompaniment.

The fourth system continues the vocal and piano parts. The lyrics are: "bul - ly hoss race, Po - ker, brag, euch - er, sev - en up and loo, Den".

## CHORUS.

The fifth system is the chorus. The upper staff has the lyrics: "chime in, Nig-gas, won't you come a - long too. No use talk - in' when de". The lower staff includes the piano accompaniment and ends with the instruction *pia e marcato.*

## AWAY DOWN SOUF. Continued.

*calando.* *tempo.*

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

The first system of the musical score consists of four staves. The top staff is the vocal line in G major, with lyrics: "Nig-ga wants to go, Whar de corn - top blos-som and de cane-brake grow; Den". The second staff is the bass line. The third and fourth staves are the piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. The tempo markings "calando." and "tempo." are placed above the first and third staves respectively.

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

The second system of the musical score consists of four staves. The top staff is the vocal line with lyrics: "come a - long to Cu - ba, and we'll dance de pol - ka - ju - ba." The second staff is the bass line. The third and fourth staves are the piano accompaniment. The tempo markings "calando." and "tempo." are placed above the first and third staves respectively.

*slow.* *tempo.*

Way down souf, whar de corn grow.

The third system of the musical score consists of four staves. The top staff is the vocal line with lyrics: "Way down souf, whar de corn grow." The second staff is the bass line. The third and fourth staves are the piano accompaniment. The tempo markings "slow." and "tempo." are placed above the first and second staves respectively.

The fourth system of the musical score consists of four staves. The top staff is the vocal line, which is mostly blank with some notes. The second staff is the bass line. The third and fourth staves are the piano accompaniment, featuring a more complex and rhythmic accompaniment with many sixteenth notes.

## AWAY DOWN SOUF. Concluded.

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

## COMRADES, FILL NO GLASS FOR ME.

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



## COMRADES, FILL NO GLASS FOR ME. Concluded.

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

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

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

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

(2)

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

(3)

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

## A DREAM OF MY MOTHER AND MY HOME.

*Moderato.*

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

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

The piano accompaniment for the first two lines consists of block chords in the right hand and a simple bass line in the left hand, supporting the vocal melody.

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

The piano accompaniment continues with block chords and a bass line, providing harmonic support for the vocal lines.

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

The piano accompaniment continues with block chords and a bass line, supporting the vocal melody.

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

The piano accompaniment concludes with block chords and a bass line, supporting the final vocal lines.

## A DREAM OF MY MOTHER, Etc. Continued.

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "rest from my toils at the close of day, And bright, hap-py vis-ions a - see ma - ny homes filled with mirth and glee, But now in this wide world there's". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "- round me play, Re-call - ing the loved voi - ces far a - way, I none for me; But the hours brighter grow, and my heart beats free, When I". The piano accompaniment continues with similar harmonic support.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "dream of my moth-er and my home, My moth - er, my". The piano accompaniment continues with similar harmonic support.

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

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "moth-er, How old - time mem - o - ries will come, I". The piano accompaniment continues with similar harmonic support.

## A DREAM OF MY MOTHER, Etc. Concluded.

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

The score consists of two systems. The first system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The second system continues the piano accompaniment with a more active melodic line in the right hand.

## FAREWELL, SWEET MOTHER.

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

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

The score is in 2/4 time and consists of three systems. The first system is a piano introduction with a simple harmonic accompaniment. The second system includes a vocal line with two verses and a piano accompaniment. The piano part features a steady accompaniment in the right hand and a bass line in the left hand. The third system continues the piano accompaniment with a more active melodic line in the right hand.

## FAREWELL, SWEET MOTHER. Concluded.

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

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

*ritard.* *a tempo.*

The second system continues the musical score. It includes performance directions: *ritard.* (ritardando) and *a tempo.* (allegretto). The piano accompaniment features a more active right hand with sixteenth-note patterns during the *ritard.* section, which then returns to the steady eighth-note accompaniment during the *a tempo.* section.

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

The third system continues the musical score. The piano accompaniment features a more active right hand with sixteenth-note patterns during the *ritard.* section, which then returns to the steady eighth-note accompaniment during the *a tempo.* section.

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

The fourth system concludes the piece. The piano accompaniment features a more active right hand with sixteenth-note patterns during the *ritard.* section, which then returns to the steady eighth-note accompaniment during the *a tempo.* section.

## CORA DEAN.

*Moderato.*

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

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

The first system of the song. The vocal line begins with a rest in the first three measures, then enters with the lyrics. The piano accompaniment continues from the introduction.

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

The second system of the song. The vocal line continues with the lyrics. The piano accompaniment provides a steady accompaniment.

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

The third system of the song. The vocal line continues with the lyrics. The piano accompaniment continues.

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

The fourth system of the song. The vocal line concludes with the lyrics. The piano accompaniment continues.

## CORA DEAN. Concluded.

## CHORUS.

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

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

Down by the calm blue sea.

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

## FAIRY-BELLE.

*Moderato.*

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

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

The first system of the vocal melody is shown above the piano accompaniment. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

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

The second system of the vocal melody continues the melody from the first system. The piano accompaniment continues with chords and single notes.

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

The third system of the vocal melody concludes the piece. The piano accompaniment continues with chords and single notes.



## FAIRY-BELLE. Concluded.

CHORUS.

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

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

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

bright, sun-ny way.

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

## FOR THE DEAR OLD FLAG I DIE.

Music by STEPHEN C. FOSTER.

*Sva.* .....

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

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

*Sva.*..... *loco.*

The first system shows the vocal melody on a single staff and the piano accompaniment on two staves. The piano part features a consistent eighth-note accompaniment in the left hand and chords in the right hand.

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

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

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

The final system concludes the vocal melody and piano accompaniment. The piano part ends with a final chord in the right hand and a sustained note in the left hand.

## FOR THE DEAR OLD FLAG I DIE. Concluded.

CHORUS.

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

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

The musical score consists of three systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with the lyrics 'hon- or of our land And the dear old Flag I die.' and includes the marking 'ad lib.' above the staff. The third system shows the final piano accompaniment.

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

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

## FAREWELL, MOTHER DEAR.

*Moderato con espressione.*

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

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

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

## FAREWELL, MOTHER DEAR. Concluded.

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

*ad lib.*

This system contains the first line of the vocal melody and the piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment is in the same key and features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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

*tempo.*

This system contains the second line of the vocal melody and the piano accompaniment. The tempo marking 'tempo.' is placed at the beginning of the piano part. The vocal line continues with a treble clef and a key signature of one flat.

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

This system contains the third line of the vocal melody and the piano accompaniment. The vocal line continues with a treble clef and a key signature of one flat.

This system contains the final line of the vocal melody and the piano accompaniment. The vocal line concludes with a treble clef and a key signature of one flat. The piano accompaniment ends with a double bar line.

(2)

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

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

## FOR THEE, LOVE, FOR THEE.

Music by STEPHEN C. FOSTER.

*Moderato.*

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

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

The first line of the song features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are: "1. I'll watch o'er thy dreams when thou'rt sleeping, For".

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

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "thee, love, for thee, love, I'll weep o'er thy cares when thou'rt weeping, For".

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

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: "thee, on - ly thee. The wild lands of In - dia, The prai - rie, the".

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

*ritard.*

REFRAIN.

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "sea May lure me, but fond - ly, I'll still turn to thee. For". The piano part includes a *ritard.* marking and a final chord. The word "REFRAIN." is written above the final measure.

## FOR THEE, LOVE, FOR THEE. Concluded.

*con spirito.*

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

*tempo.*

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

*dan do. tempo.*

cheer my lone - ly way.

The musical score is written for voice and piano. It consists of four systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a vocal line with rests and a piano accompaniment that includes the markings 'dan', 'do.', and 'tempo.'. The fourth system shows the final vocal line and piano accompaniment, ending with a double bar line.

2 I'll dwell on thy smiles when thou'rt  
 For thee, love, for thee, love, [waking,  
 My heart would be faithful tho' breaking,  
 For thee, only thee.  
 In bowers where we've lingered  
 Each flow'ret and tree  
 Remains in my mem'ry  
 An emblem of thee.

3 The lark and the linnet seem singing,  
 For thee, love, for thee, love,  
 The bud into blossom seems springing,  
 For thee, only thee.  
 The bloom on the meadows,  
 The rippling of streams,  
 Recall but thy fair form,  
 The queen of my dreams.

## LINDA HAS DEPARTED.

*Moderato.*

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

The vocal line for the first two lines of lyrics, featuring a melodic line with a fermata over the final note of the second line.

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

The piano accompaniment for the first two lines of lyrics, featuring a steady accompaniment of eighth notes in the left hand and chords in the right hand.

The vocal line for the third and fourth lines of lyrics, continuing the melodic line.

loved one is gone; Bleak was the mo - ment, That par-ted our beating hearts, That  
heart was so light; Sad is the lone hour, Be - ref't of my darling one, Be -

The piano accompaniment for the third and fourth lines of lyrics, continuing the steady accompaniment.

The vocal line for the fifth and sixth lines of lyrics, concluding the piece with a final melodic phrase.

part - ed our beat-ing hearts And left me a-lone. Sweet was the low voice, That  
- ref't of my darling one, In dark - ness and night. All now is cheer-less, My

The piano accompaniment for the fifth and sixth lines of lyrics, concluding the piece with a final chord.



## LINDA HAS DEPARTED. Concluded.

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

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

## CHORUS.

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

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

## WHEN THIS DREADFUL WAR IS ENDED.

Music by STEPHEN C. FOSTER.

*Moderato, con espressione.*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, starting with a quarter rest followed by a quarter note G4, then eighth notes A4-B4-C5, and a descending eighth-note scale. The left hand plays a bass line of eighth notes, starting with a quarter rest followed by a quarter note G3, then eighth notes F3-E3-D3, and a descending eighth-note scale.

1. When this dread-ful war is end-ed, I will come a - gain to

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a quarter rest, followed by eighth notes G4-A4-B4-C5, and a descending eighth-note scale. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

you, Tell me, dear-est, ere we sev - er, Tell me, tell me you'll be true. Though to

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a quarter note G4, followed by eighth notes A4-B4-C5, and a descending eighth-note scale. The piano accompaniment continues with chords and single notes.

oth - er scenes I wan - der, Still your mem -'ry pure and bright In my

The third line of the song continues the vocal melody and piano accompaniment. The vocal line starts with eighth notes G4-A4-B4-C5, followed by a descending eighth-note scale. The piano accompaniment continues with chords and single notes.

## WHEN THIS DREADFUL WAR IS ENDED. Continued.

heart will ev - er lin - ger, Shining with un - dy - ing light; Do not weep, love, sit be -

- side me, Whisper gen - tle words of cheer, Be not mournful now, my dar - ling, Let me

kiss a - way each tear.

**CHORUS. Cheerfully.**

How happy I will feel if I but know That you'll contented be, I'll

*sva.*

## WHEN THIS DREADFUL WAR IS ENDED. Concluded.

never, never have one pang of woe, While you are true to me.

*sva.*

The musical score consists of two systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment with a *sva.* (sforzando) marking.

2 On the gory field of battle  
Your sweet voice will nerve my hand,  
And when weary, sad or wounded,  
Your fair image near me stand.  
In my visions, like some angel,  
You will turn my grief to bliss;  
On my pale and fevered forehead  
I will often feel your kiss.  
Our dear native land's in danger  
And we'll calmly bide the time  
Till this dreadful war is over,  
And the bells of peace shall chime.

3 When this dreadful war is ended,  
(Soon I hope the day will come),  
Love's own star will lead my footsteps  
Safely back to you and home.  
Oh! what joy again to meet you  
When the threaten'g storm is past,  
And the flag our foes have planted  
Flies in shreds upon the blast.  
Farewell! farewell! best and dearest,  
Do not let your heart repine,  
Though the sky may now be gloomy  
Soon the sun will brightly shine.

## WAS MY BROTHER IN THE BATTLE?

*Moderato.*

*sva.*

1. Tell me, tell me, wea - ry sol - dier, From the rude and stir - ring wars, Was my

The musical score for 'Was my brother in the battle?' begins with a *Moderato.* tempo marking. It features a vocal line and piano accompaniment. A *sva.* marking appears in the piano part. The first line of lyrics is provided.

# WAS MY BROTHER IN THE BATTLE? Continued.

broth - er in the bat - tle where you gained those no - ble scars? He was

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat major) and a 2/4 time signature. The lyrics are: "broth - er in the bat - tle where you gained those no - ble scars? He was". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

ev - er brave and val - iant, and I know he nev - er fled; Was his

The second system continues the vocal line and piano accompaniment. The lyrics are: "ev - er brave and val - iant, and I know he nev - er fled; Was his". The musical notation remains consistent with the first system, maintaining the same key signature and time signature.

name a - mong the wound - ed or num - bered with the dead? Was my

The third system continues the vocal line and piano accompaniment. The lyrics are: "name a - mong the wound - ed or num - bered with the dead? Was my". The piano accompaniment includes a melodic line in the right hand that rises in pitch towards the end of the system.

broth - er in the bat - tle when the tide of war ran high? You would

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "broth - er in the bat - tle when the tide of war ran high? You would". The piano accompaniment features a consistent harmonic accompaniment in the left hand and a melodic line in the right hand.

## WAS MY BROTHER IN THE BATTLE? Concluded.

know him in a thou - sand by his dark and flash - ing eye. Tell me,

tell me, wea - ry sol - dier, will he nev - er come a - gain, Did he

suf - fer 'mid the wound - ed or die a - mong the slain?

*Sua.....*

- 2 Was my brother in the battle when the noble Highland host  
Were so wrongfully outnumbered on the Carolina coast?  
Did he struggle for the Union 'mid the thunder and the rain,  
Till he fell among the brave on a bleak Virginia plain?  
Oh, I'm sure that he was dauntless and his courage ne'er would lag,  
While contending for the honor of our dear and cherished flag.
- 3 Was my brother in the battle when the flag of Erin came  
To the rescue of our banner and protection of our fame,  
While the fleet from off the waters poured out terror and dismay,  
Till the bold and erring foe fell like leaves on Autumn day?  
When the bugle called to battle and the cannon deeply roared,  
Oh! I wish I could have seen him draw his sharp and glittering sword.

# LINGER IN BLISSFUL REPOSE.

*Poco Adagio.*

The piano introduction consists of five measures. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a half note, and then a series of quarter notes. The left hand provides a harmonic accompaniment with chords and single notes.

The first two lines of the song are accompanied by piano accompaniment. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand.

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

The next two lines of the song continue the vocal and piano accompaniment. The vocal line features a triplet of eighth notes. The piano accompaniment remains consistent with the previous section.

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

The final two lines of the song conclude the vocal and piano accompaniment. The vocal line features a triplet of eighth notes. The piano accompaniment continues with chords and a bass line.

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

## LINGER IN BLISSFUL REPOSE. Concluded.

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line contains two phrases of lyrics, with the first phrase having a triplet of eighth notes above it. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

The second system continues the musical score. The vocal line has a triplet of eighth notes above the word "melody". The piano accompaniment continues with chords and a bass line.

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

The third system begins with the instruction "ritard." above the vocal line. The vocal line ends with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand. The system concludes with the instruction "Sva....." (Svava).

*Sva.....*

The fourth system continues the piano accompaniment from the previous system, featuring triplets of eighth notes in the right hand. The system concludes with a double bar line.



## MINE IS THE MOURNING HEART.

## DUETT.

*Moderato.**Con espressione.*  
SOPRANO.

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

TENOR.

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

SOPRANO.

an-gel's fair would shield thy pil-low from harm. But thou wert gone and  
oth-ers' charms but wor-ship'd on-ly thine. But ah! dost thou re-

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

## MINE IS THE MOURNING HEART. Concluded.

TENOR.

Mine is the mourn - ing heart!

SOPRANO.

heart! Mine is the mourn - ing heart!

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

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

- sa - ken.....

- sa - ken.....

## MOTHER, THOU'RT FAITHFUL TO ME.

*Poco allagio.*

Piano introduction 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.

:8: *Con espressione.*

Vocal line: 1. Mother, dear mother, 'tis sweet to know, In  
 Piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Vocal line: stemming the current thro' life's ebb and flow, Tho' heartless and fick - le all else may be, Thou'rt  
 Piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Vocal line: ev - er, ev - er faith - ful to me. When hopes are dethroned and pleasures depart, When  
 Piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

## MOTHER THOU'RT FAITHFUL TO ME. Concluded.

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

*rit.* *tempo.*

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

*D.S.*

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

## MOLLY, DO YOU LOVE ME?

*Moderato.*

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

## MOLLY, DO YOU LOVE ME? Concluded.

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

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

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

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

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

## PARTHENIA TO INGOMAR.

Music by STEPHEN C. FOSTER.

*Andante.*

The piano introduction is in 6/8 time with a key signature of one sharp (F#). It consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

1. Deal with me kind - ly, Cheer my young heart, I'll fol - low thee blind - ly where -

The first system of the vocal melody and piano accompaniment. The vocal line begins with a quarter note '1.' followed by the lyrics. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

- ev - er thou art; Deep in the moun - tain Far from my home I'll

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the same harmonic and rhythmic structure.

fol - low thy path wher - ev - er thou'lt roam. Thy way shall still be mine,

The third system of the vocal melody and piano accompaniment. The vocal line concludes the phrase with the lyrics. The piano accompaniment provides a steady accompaniment.

**CHORUS.**  
My heart shall still be thine. Deal with me kind - ly,

The fourth system of the vocal melody and piano accompaniment, starting the chorus. The vocal line begins with the lyrics. The piano accompaniment continues with the same accompaniment.

## PARTHENIA TO INGOMAR. Concluded.

Cheer my young heart, I'll fol - low thee blind - ly And nev - er de - part.

*ritardando.*

*a tempo.* *p* *D. S.*

2 Break not my spirit,  
Think of my youth,  
Cherish my tender heart,  
Doubt not my truth;  
Friends may desert thee,  
Sorrow may come,  
But still in this soul  
Thine image will bloom.  
Thy hopes with thee I'll share,  
Thy wants shall be my care.

3 Though through the desert  
Wand'ring afar,  
Still to me, dearest one,  
Thou'lt be my star;  
Sunlight or moonlight  
O'er us may shine,  
Yet living on love,  
I'll ever be thine.  
Thy hand shall be my guard,  
Thy voice shall be my word.

## MY LOVED ONE AND MY OWN; or, EVA.

*Andante.*

## MY LOVED ONE AND MY OWN. Continued.

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment maintains the same rhythmic pattern as the first system.

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

The third system shows the vocal line with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The piano accompaniment features a *cres.* (crescendo) marking and a more complex harmonic texture in the right hand.

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

The fourth system features the vocal line with a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The piano accompaniment includes a *a tempo.* marking and continues with a steady eighth-note pattern.

The fifth system shows the piano accompaniment for the final part of the piece. The right hand has a more active melodic line with some grace notes, while the left hand continues with a steady eighth-note pattern.



## MY LOVED ONE AND MY OWN. Concluded.

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

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

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

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

*a tempo.*

## MARY LOVES THE FLOWERS.

*Moderato.*

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter rest, followed by a dotted quarter note, a half note, and a quarter note. The bass clef part starts with a piano (*p*) dynamic and a steady eighth-note accompaniment. The second system continues the melody and accompaniment, with the melody featuring a trill-like figure and a final quarter rest.

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

The first system of the vocal entry features a treble clef with a key signature of one sharp and a common time signature. The melody is simple and matches the lyrics. The piano accompaniment starts with a piano (*p*) dynamic and continues with a steady eighth-note accompaniment. The second system continues the vocal line and piano accompaniment, with the piano part becoming more active with chords.

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

The second system of the vocal entry continues the melody and piano accompaniment. The piano part features a steady eighth-note accompaniment. The vocal line is simple and matches the lyrics.

- ceiv - ing all her kiss-es, In - hal - ing ev' - ry sigh,

The third system of the vocal entry continues the melody and piano accompaniment. The piano part features a steady eighth-note accompaniment. The vocal line is simple and matches the lyrics.

## MARY LOVES THE FLOWERS. Concluded.

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

The first system of the musical score, featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

*ad lib.*

The second system of the musical score. The vocal line continues with a melodic phrase, and the piano accompaniment features a more active texture. The marking *ad lib.* is placed above the vocal line.

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

*p tempo.* *f*

The third system of the musical score. The vocal line has a dynamic change from *p* to *f*. The piano accompaniment features a rhythmic pattern of chords. The marking *tempo.* is placed below the piano part.

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

*p*

The fourth and final system of the musical score. The vocal line concludes with a melodic phrase, and the piano accompaniment features a rhythmic pattern of chords. The marking *p* is placed below the piano part.

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

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

## THERE'S A GOOD TIME COMING.

Music by STEPHEN C. FOSTER.

*Moderato.*

*Piu e scherzando.*

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

1. There's a good time coming, boys, A good time coming; A  
 2. There's a good time coming, boys, A good time coming; A

*Ritournelle Boiteuse.*

The first system shows the vocal melody for two verses and the piano accompaniment. The piano part includes the instruction 'Ritournelle Boiteuse'.

good time coming: We may not live to see the day, But earth shall glisten in the ray  
 good time coming: The pen shall supersede the sword, And right, not might, shall be the lord,

*ritardando.*

The second system contains the first two lines of the chorus, with the piano accompaniment marked 'ritardando'.

Of the good time coming; Cannon balls may aid the truth, But  
 In the good time coming; Worth, not birth, shall rule mankind, And

*accelo.*

*tempo.*

The third system contains the final two lines of the chorus, with the piano accompaniment marked 'accelo.' and 'tempo.'

## THERE'S A GOOD TIME COMING. Concluded.

The musical score consists of two systems. The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. The second system continues the piano accompaniment, with the instruction *en boîteux.* written above the right-hand staff.

thought's a weapon stronger; We'll win our battle by its aid; Wait a lit - tle long - er.  
 be acknowledg'd stronger; The proper impulse has been giv'n; Wait a lit - tle long - er.

*en boîteux.*

- 3 There's a good time coming, boys,  
 A good time coming,  
 A good time coming;  
 War in all men's eyes shall be  
 A monster of iniquity,  
 In the good time coming,  
 Nations shall not quarrel then  
 To prove which is the stronger;  
 Nor slaughter men for glory's sake;—  
 Wait a little longer.
- 4 There's a good time coming, boys,  
 A good time coming,  
 A good time coming;  
 Shameful rivalries of creed  
 Shall not make the martyr bleed,  
 In the good time coming.  
 Religion shall be shorn of pride,  
 And flourish all the stronger;  
 And charity shall trim her lamp,—  
 Wait a little longer.
- 5 There's a good time coming, boys,  
 A good time coming,  
 A good time coming;  
 And a poor man's family,  
 Shall not be his misery,  
 In the good time coming;  
 Every child shall be a help  
 To make his right arm stonger;  
 The happier he, the more he has;  
 Wait a little longer.
- 6 There's a good time coming, boys,  
 A good time coming,  
 A good time coming;  
 Little children shall not toil  
 Under, or above the soil  
 In the good time coming,  
 But shall play in healthful fields,  
 Till limbs and minds grow stronger;  
 And every one shall read and write;  
 Wait a little longer.
- 7 There's a good time coming, boys,  
 A good time coming,  
 A good time coming;  
 The people shall be temperate,  
 And shall love instead of hate,  
 In the good time coming.  
 They shall use, and not abuse,  
 And make all virtue stronger;  
 The reformation has begun;—  
 Wait a little longer.
- 8 There's a good time coming, boys,  
 A good time coming,  
 A good time coming;  
 Let us aid it all we can,  
 Every woman, every man,  
 The good time coming,  
 Smallest helps, if rightly given,  
 Make the impulse stronger;  
 'Twill be strong enough some day;—  
 Wait a little longer.

# WILLIE HAS GONE TO THE WAR.

Music by STEPHEN C. FOSTER.

*Moderato.*

First system of musical notation, featuring a piano accompaniment and a vocal line. The piano part starts with a forte (*f*) dynamic, and the vocal line begins with a piano (*p*) dynamic. The key signature is B-flat major and the time signature is 4/4.

Second system of musical notation, continuing the piano accompaniment and vocal line. The piano part maintains a forte (*f*) dynamic, while the vocal line continues with a piano (*p*) dynamic.

1. The blue bird is sing-ing his lay To all the sweet flow'rs of the dale, The  
 2. 'Twas here, where the lily bells grow, I last saw his no-ble young face, And

Third system of musical notation, featuring a piano accompaniment and a vocal line. The piano part starts with a piano (*p*) dynamic. The vocal line continues with lyrics.

wild bee is roaming at play, And soft is the sigh of the gale; I  
 now while he's gone to the foe, Oh! dear-ly I love the old place; The

Fourth system of musical notation, featuring a piano accompaniment and a vocal line. The piano part continues with a piano (*p*) dynamic. The vocal line continues with lyrics.

stray by the brookside a-lone, Where oit we have wander'd be-fore, And  
 whis-per-ing wa-ters re-peat The name that I love o'er and o'er, And

Fifth system of musical notation, featuring a piano accompaniment and a vocal line. The piano part continues with a piano (*p*) dynamic. The vocal line continues with lyrics.

## WILLIE HAS GONE TO THE WAR. Concluded.

weep for my lov'd one, my own,  
dai - sies that nod at my feet,

My Wil - lie has gone to the war!  
Say, Wil - lie has gone to the war!

CHORUS.

Wil - lie has gone to the war, Wil - lie, Willie, my lov'd one, my own ;

Wil - lie has gone to the war, Wil - lie, Wil - lie, my lov'd one, is gone!

*Sva*

*f*

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a vocal line with lyrics and a piano accompaniment. The score is divided into several systems, each with a vocal line and a piano line. The piano accompaniment includes chords and melodic lines. The score concludes with a final piano flourish marked with a forte (*f*) dynamic and a *Sva* (Sforzando) marking.

3 The leaves of the forest will fade,  
The roses will wither and die,  
But spring to our home in the glade  
On fairy-like pinions will fly;

And still I will hopefully wait  
The day when these battles are o'er,  
And pite like a bird for its mate,  
Till Willie comes home from the war!

# NONE SHALL WEEP A TEAR FOR ME.

Music by STEPHEN C. FOSTER.

*Lento.*

1. My life is like the sum-mer rose That o - - pens to the  
 2. My life is like the au-tumn leaf That trem - bles in the

morn-ing sky, But, ere the shades of eve - ning close, Is  
 moon's pale ray; Its hold is frail, its date is brief, 'Tis

scat-tered on the ground to die; Yet on the ro - se's  
 rest - less soon to pass a - way; Yet when that leaf shall



## NONE SHALL WEEP A TEAR. Concluded.

hum - ble head                      The sweet - est dew                      of night are shed,                      As  
fall and fade                      The pa - rent tree                      will mourn its shade,                      The

The first system of the musical score features a vocal line in G major with a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics are: "hum - ble head / fall and fade / The sweet - est dew / The pa - rent tree / of night are shed, / will mourn its shade, / As / The". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

*ad lib.*

if                      they wept the waste to see,                      But none                      shall weep a                      tear for me,                      But  
winds                      be - wail the leaf - less tree,                      But none                      shall breathe a                      sigh for me,                      But

The second system continues the vocal line with the lyrics: "if / winds / they wept the waste to see, / be - wail the leaf - less tree, / But none / shall weep a / tear for me, / But / But none / shall breathe a / sigh for me, / But". The tempo marking *ad lib.* is placed above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

*ritard.*

none                      shall weep a                      tear for me,                      But none shall weep, shall weep a tear for me.  
none                      shall breathe a                      sigh for me,                      But none shall breathe, shall breathe a sigh for me.

The third system features a *ritard.* (ritardando) marking above the vocal line. The lyrics are: "none / shall weep a / tear for me, / But none shall weep, shall weep a tear for me. / none / shall breathe a / sigh for me, / But none shall breathe, shall breathe a sigh for me." The piano accompaniment concludes with a final chord.

The final system of the piano accompaniment shows the right hand playing a series of chords and the left hand playing a simple bass line, concluding the piece with a final chord.

## THERE'S A LAND OF BLISS.

Music by STEPHEN C. FOSTER.

*Andantino.**Cheerful, but not too fast.*

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

1. There's a land of bliss where the weary are at rest From their toils and their earth-ly

pain; And where the cares of the sorrow-ing breast Can

nev - er disturb it a-gain. Then a-way with earth's cares and its woe....

(2)

In that beautiful land beyond the tomb,  
By the feet of the blessed trod,  
The skies are all bright and the flowers  
ever bloom,  
'Neath the smiles and the breath of God.  
Then away with earth's cares, etc.

(3)

And there with hosannas the saints of  
light  
Shall sweep their loud harps of gold,  
And crowned with glory and robed in white  
The King in His beauty behold.  
Then away with earth's cares, etc.

## THERE'S A LAND OF BLISS. Concluded.

CHORUS.

With your joys and your sor-rows be-low ; For no more tears from your

eyes will be shed, When you've gone where the sanc - ti - fied go, For

no more tears from your eyes will be shed, When you've gone where the sanctified go.

## OUR BRIGHT SUMMER DAYS ARE GONE.

*Moderato con espressione.*

1. I re - mem - ber the days of our youth and love, When we

sat 'neath the green oak tree; When thy smiles were bright as the

skies a - bove, And thy voice made mu - sic un - to me.

## OUR BRIGHT SUMMER DAYS ARE GONE. Concluded.

CHORUS.

Nev - er - more will come, those hap - py, hap - py hours, Whiled a-

- way in life's young dawn; Nev - er - more we'll roam thro'

pleasure's sun-ny bowers, For our bright, bright summer days are gone.

2 I remember the flowers that we cull'd by day,  
 And the vows that we made by night;  
 I remember the brook where we loved to stray  
 In the by-gone days of our delight.

3 How we joyed when we met, and grieved to part,  
 How we sighed when the night came on;  
 How I longed for thee in my dreaming heart,  
 Till the first fair coming of the dawn.

## I'D BE A FAIRY.

*Moderato.**8va.....*

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes in a 6/8 time signature. The left hand provides a harmonic accompaniment with chords and single notes.

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with chords and moving lines in both hands.

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

The vocal line continues with the lyrics. The piano accompaniment continues with chords and moving lines in both hands.

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

The vocal line concludes with the lyrics. The piano accompaniment continues with chords and moving lines in both hands.

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

## I'D BE A FAIRY. Concluded.

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "sport with the win - t'ry storms, To fly..... on the winds, nev - er mid-sum-mer breez - es play, And roam - ing in glad - ness to".

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "fear - ful of a - larms, Co - quet - ting 'mid birds..... and greet the dawn of day, O'er mead - ows and streams.... a -".

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

*ad lib.*

The third system concludes the vocal line with a fermata. The lyrics are: "cheer - ing mel - o - dy,..... I'd be a fai - ry - bove the land and sea,..... I'd be a fai - ry". The piano accompaniment ends with a double bar line and the instruction "ad lib.".

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

*Ser.*.....  
*♩ tempo.*

The fourth system features a vocal line with a fermata and a piano accompaniment. The lyrics are: "sport - ive and free!  
joy - ous and free!". The piano accompaniment includes the instruction "Sera....." and "♩ tempo.".

## DOLLY DAY.

*Moderato.*

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

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

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



## DOLLY DAY. Concluded.

CHORUS.

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

The musical score for the chorus consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs). The melody is simple and rhythmic, with a steady beat. The lyrics are placed below the vocal line.

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

The musical score continues with the vocal line and piano accompaniment. The vocal line is in the same treble clef and key signature. The piano accompaniment continues with the same grand staff. The melody is simple and rhythmic, with a steady beat. The lyrics are placed below the vocal line.

The musical score concludes with the vocal line and piano accompaniment. The vocal line is in the same treble clef and key signature. The piano accompaniment continues with the same grand staff. The melody is simple and rhythmic, with a steady beat. The lyrics are placed below the vocal line.

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

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

## OUR WILLIE DEAR IS DYING.

*Moderato con espressione.*

The piano introduction consists of two staves in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

1. Our Wil-lie dear is dy-ing, love, And thou art far a - way; His

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "1. Our Wil-lie dear is dy-ing, love, And thou art far a - way; His".

lit - tle breath is sigh - ing, love, And can - not last till day. To-night while sit-ting

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "lit - tle breath is sigh - ing, love, And can - not last till day. To-night while sit-ting".

by his side I heard him speak of thee— My father's coming home, he said, with

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "by his side I heard him speak of thee— My father's coming home, he said, with".

## OUR WILLIE DEAR IS DYING. Concluded.

presents bright for me; My father's coming home, he said, With presents bright for me.

Come..... with an ea - gle's flight, Come..... like a beam of light,

*Con spirito.*

Come, love, come home to - night; Our Wil - lie dear is dy - ing.....

*rit.*

*tempo.*

- 2 His blooming cheeks have faded, love,  
The light has left his brow;  
His eyes are dim'd and shaded, love,  
You would not know him now.  
And when the fever rages,  
With a sad and restless moan,  
His feeble voice then warns us  
There is death within that tone.
- 3 No grief that e'er befell me, love,  
Could cause this heart such pain;  
Though neighbors kindly tell me, love,  
He may get well again.  
But a mother's heart is watchful,  
All the life has left his eyes;—  
Oh, come to-night and weep with me,  
Before our darling dies.

## POOR DROOPING MAIDEN.

*Moderato.*

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

1. Poor, drooping maid-en, sighing on a bright, bright summer's day, A

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "1. Poor, drooping maid-en, sighing on a bright, bright summer's day, A".

- lone in sor-row all day long, Thine eyes from light, thine ears from song; Why are thy

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "- lone in sor-row all day long, Thine eyes from light, thine ears from song; Why are thy".

frail hands toil - ing the hours a - way? Found in a drea - ry home,

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "frail hands toil - ing the hours a - way? Found in a drea - ry home,".

## POOR DROOPING MAIDEN. Concluded.

Bound to a wea - ry doom, Why are thy frail hands toil - ing the hours a -

The first system of the musical score, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

## CHORUS.

- way! Poor, drooping maid-en, sigh-ing on a bright, bright summer's day,

The second system of the musical score, starting with the word 'CHORUS.' The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with chords and single notes.

Poor, droop-ing maid-en, sighing on a bright, bright summer's day.

The third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with chords and single notes.

The final system of the musical score, concluding with a double bar line. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with chords and single notes.

2 Poor, drooping maiden, sighing on a bright, bright summer's day,  
 The birds are out with songs and glee  
 And gladness lurks in bush and tree;  
 Where is thy pure voice that once  
 was so light and gay?  
 Come, roam the laughing hills!  
 Come, see the dancing rills!  
 Where is thy pure voice that once  
 was so light and gay?

3 Poor, drooping maiden, sighing on a bright, bright summer's day,  
 The flowers are out upon the lea  
 And balmy winds are on the sea;  
 Come, let thy sad heart warm in the  
 sun's kind ray!  
 See how the reapers toil,  
 Gaily they've tilled the soil,  
 Come, let thy sad heart warm in the  
 sun's kind ray!

## WHERE HAS LULA GONE?

*Moderato.*

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

1. Lit - tle voi - ces laugh - ing free, Laughing on the lawn, Tell me, can you an - swer me,

The first vocal line is set in a treble clef with a C-clef. The piano accompaniment is in a grand staff, with the right hand playing chords and the left hand playing a simple bass line.

Where has Lu - la gone? Where is that mer - ry form, Ev - er on the move,

The second vocal line continues the melody. The piano accompaniment features more complex chordal textures, including some triplets in the right hand.

Glanc - ing thro' calm and storm, Living beams of love! Soft rays of mel - low light

The third vocal line includes a fermata over the final note. The piano accompaniment continues with a consistent harmonic support.

From her eyes were thrown, And her smiles were summer bright, Where has Lula gone?

The final vocal line concludes the piece. The piano accompaniment ends with a *ritard.* marking and a fermata over the final chord.

## WHERE HAS LULA GONE? Concluded.

*a tempo.* *D.S.*

2 She has left the sunny hills,  
 In their blushing bloom,  
 She has left the running rills  
 Gushing round her home  
 Far in some distant land  
 She may yet be seen,  
 Leading a fairy band,  
 Like a fairy queen.  
 Far, far my longing heart,  
 On her path has flown,  
 Yet no answer can impart;  
 Where has Lula gone?

3 Summer days have come and gone,  
 Starry nights have passed,  
 Many dreams of hope have flown,  
 Since I saw her last,  
 Roaming in rapture wild  
 On the mountain side,  
 Smiling when roses smiled,  
 Sighing when they died,  
 Wild as the honey bee,  
 Gentle as the fawn,  
 Fairer than the dawn was she;  
 Where has Lula gone?

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## SADLY TO MINE HEART APPEALING.

Music by STEPHEN C. FOSTER.

*Andante.*

1. Sad - ly to mine heart ap - peal - ing, Sad - ly, sad - ly,  
 2. Forms depart - ed rise be - fore me, Smiles long vanish'd

well - a - day Requiem-like in murmurs steal - ing, Comes that old fa - mil - iar lay,  
 greet a - gain, Eyes for - ev - er seal'd beam o'er me, Soothing once the sense of pain.

## SADLY TO MINE HEART APPEALING. Concluded.

Wherefore not the won-ted pleasure From the an-tique mu-sic spring? Why that well re-  
And with ev - 'ry thrilling num-ber Words of love gush on mine ear, Voices sweet, that

- membered meas-ure Grieving tho'ts and an-guish bring! } Sad - ly, sad - ly well - a - day,  
bound in slumber, Hush'd have been for many a year.

CHORUS.

Sad-ly, sad - ly well - a - day, Requiem-like in murmurs steal-ing Comes that old fa-

- mil - iar lay.

3 Like the winds in autumn sighing  
Through the trembling alder tree,  
Or far surges' echo dying,  
Soft and low those voices flee;  
And, as hues in twilight fading,  
Swift those gentle forms decay;  
Vainly, vainly, hope upbraiding,  
Bids them pass not all away.

4 Ghost-like thus they wane before me,  
Quench'd their lustre, fled their bloom,  
While pale mem'ry, tearful, o'er me  
Flings the shadow of the tomb.  
Sadly to mine heart appealing,  
Sadly, sadly, well-a-day,  
Requiem-like, in murmurs stealing,  
Comes that old familiar lay.



## THE LOVE I BEAR TO THEE.

*Moderato.*

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is one flat (B-flat) and the time signature is 9/8.

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

The first system shows the vocal line with two verses of lyrics. The piano accompaniment continues with a similar pattern of eighth notes in the left hand and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The piano part features some longer note values in the left hand, such as half notes and whole notes.

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

The final system shows the concluding part of the vocal line and piano accompaniment. The piano part ends with a series of chords in the right hand and a final cadence in the left hand.

## THE LOVE I BEAR TO THEE. Concluded.

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

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

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

*al lib.* *ritard.*

*tempo.*

## ANGELINA BAKER.

*Moderato.*

First system of the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The melody is in the treble clef, and the accompaniment is in the bass clef.

Second system of the piano introduction, continuing the melody and accompaniment from the first system.

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

Vocal line and piano accompaniment for the first verse. The piano part consists of chords in the bass clef.

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

Vocal line and piano accompaniment for the second verse. The piano part consists of chords in the bass clef.

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

Vocal line and piano accompaniment for the third verse. The piano part consists of chords in the bass clef.

## ANGELINA BAKER. Concluded.

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

CHORUS.

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

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

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

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

## I WOULD NOT DIE IN SUMMER TIME.

*Andantino.*

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

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

The first line of the song is set in 2/4 time with a key signature of one sharp (F#). The melody is written on a single staff, and the piano accompaniment is on two staves below. The lyrics are: "1. I would not die in sum - mer time When hearts are light and free, And"

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

The second line of the song continues the melody and piano accompaniment. The lyrics are: "joy is borne from ev - 'ry clime O'er moun - tain, stream and lea. I"

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

The third line of the song concludes the phrase. The lyrics are: "would not leave the friends I know, Beguiled of hope and cheer, To lose in burn - ing"

## I WOULD NOT DIE IN SUMMER TIME. Concluded.

tears of woe The glad time of the year.

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

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

## KATY BELL.

Music by STEPHEN C. FOSTER.

*Moderato.*

1. Go - ing down the sha - dy dell Where the hon - ey - suck - les grow,  
 I met love - ly Ka - ty Bell With her dim - pled cheeks a - glow,

## KATY BELL. Concluded.

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

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

CHORUS.

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

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

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

## WE ARE COMING, FATHER ABRAAM,

300,000 MORE. Music by STEPHEN C. FOSTER.

Piano introduction in 2/4 time, featuring a melody in the right hand and a bass line in the left hand.

1. We are com - ing, Fath - er A - braam, three hundred thousand more, From  
 2. If you look a - cross the hill - tops, that meet the northern sky, Long

Vocal line with two verses and piano accompaniment.

Mis - sis - sip - pi's wind - ing stream and from New England's shore ; We leave our plows and  
 mov - ing lines of ris - ing dust your vis - ion may de - scry ; And now the wind an

Vocal line and piano accompaniment.

work - shops, our wives and children dear, With hearts too full for ut - ter - ance, with  
 in - stant tears the cloud - y veil aside, And floats a - loft our spangled flag in

Vocal line and piano accompaniment.

but a si - lent tear ; We dare not look be - hind us, but stead - fast - ly be  
 glo - ry and in pride ; And bayonets in the sunlight gleam, and bands brave mu - sic

Vocal line and piano accompaniment.



## WE ARE COMING, FATHER ABRAAM. Concluded.

- fore, We are com - ing, Fa - ther A - braam, three hun - dred thousand more.  
pour, We are com - ing, Fa - ther A - braam, three hun - dred thousand more.

## CHORUS.

We are com - ing, com - ing our un - ion to re - store; We are  
com - ing, Fa - ther A - braam, with three hun - dred thous - and more.

com - ing, Fa - ther A - braam, with three hun - dred thous - and more.  
com - ing, Fa - ther A - braam, with three hun - dred thous - and more.

com - ing, Fa - ther A - braam, with three hun - dred thous - and more.  
com - ing, Fa - ther A - braam, with three hun - dred thous - and more.

3 If you look up all our valleys, where the growing harvests shine,  
You may see our sturdy farmer boys fast forming into line:  
And children from their mothers' knees are pulling at the weeds,  
And learning how to reap and sow, against their country's needs;  
And a farewell group stands weeping at every cottage door,  
We are coming, Father Abraam, three hundred thousand more.

4 You have called us, and we're coming, by Richmond's bloody tide,  
To lay us down for freedom's sake, our brother's bones beside;  
Or from foul treason's savage group to wrench the murd'rous blade,  
And in the face of foreign foes its fragments to parade;  
Six hundred thousand loyal men and true have gone before,  
We are coming, Father Abraam, three hundred thousand more.

## WE'VE A MILLION IN THE FIELD.

*Moderato.*

1. The flags are fly-ing And brave men dy-ing, The din of the bat-tle is re-

- vealed; The U-nion's quak-ing, The land is shak-ing With the

tramp of a mil-lion in the field. We've a mil-lion in the field, A

**CHORUS.**

## WE'VE A MILLION IN THE FIELD. Concluded.

mil - lion in the field, While our flag is slight-ed, With hearts u - nit-ed, We can

The first system of the musical score for 'We've a Million in the Field'. It features a vocal line with lyrics, a bass line, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: 'mil - lion in the field, While our flag is slight-ed, With hearts u - nit-ed, We can'.

bring a mil-lion more to the field.

The second system of the musical score. The lyrics are: 'bring a mil-lion more to the field.' The piano accompaniment continues with chords and moving lines.

The third system of the musical score, concluding the piece. It features a final vocal line and piano accompaniment.

2 We were peaceful hearted  
In days departed, [ceased,  
While foes kept their blighting plans con- They know that the Union is their shield,  
But they now must weather And they'll do their duty  
The storms they gather, In all its beauty, [field.  
For they must meet a million in the field. When they find we've a million in the

## WHAT MUST A FAIRY'S DREAM BE?

*dolce.*

The musical score for 'What Must a Fairy's Dream Be?'. It is a piano piece in 6/8 time, marked 'dolce'. The score consists of a single system with a treble and bass clef.

## WHAT MUST A FAIRY'S DREAM BE? Concluded.

1. What must a fai - ry's dream be, Who drinks of the morn - ing dew? Would she  
2. What must a fai - ry's dream be, Who sleeps when the mer - maid sings? Would she

think to fly Till she reach'd the sky And bathe in its lakes of blue, Or  
rob the night Of her jew - els bright, To span - gle her silv - 'ry wings?

gath - er bright pearls from the depths of the sea—What must the dream of a fai - ry be?  
Rock'd on the wind 'bove the land and the sea, What can the dream of a fai - ry be?

- 3 What must a fairy's dream be  
When storms in their anger cry?  
Would she madly chase  
In the wind's embrace,  
The lightning gleaming by, [glee,  
Or seize on its flash with a child-like  
What must the dream of a fairy be?
- 4 What must a fairy's dream be  
When midsummer breezes play?  
Would she proudly sail  
On the perfumed gale  
To welcome the dawn of day? [free:  
I know that her visions are sportive and  
What must the dream of a fairy be?

## WILT THOU BE TRUE?

Music by STEPHEN C. FOSTER.

*Moderato.*

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

1. Wilt thou be true, dear - est, to me,  
2. Wilt thou be true, though fate should bring

The first system shows the vocal line with two verses and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

Though I may wan - der far off from thee? O - ver my heart  
Tem - pests and sor - rows, cloud - ing our spring? Life's ro - ses fair

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

no gloom will come, If thou art faith - ful wher - e'er I roam,  
now gem our way, Wilt thou be con - stant should these de - cay?

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

## WILT THOU BE TRUE? Concluded.

Still in my dreams thy an - gel face Smil - ing thro' tear-drops  
 Hope's gen - tle star beam - ing so bright, Though fond - ly trust - ed

*p* *ad lib.*

fond - ly I'll trace; Thy voice will cheer life's jour - ney thro';  
 may take its flight, Should want and woe our steps pur - sue,

*tempo.*

Wilt thou be true, love, wilt thou be true?  
 Wilt thou be true, love, wilt thou be true?

*Sua* ..... *loco.*

- 2 Wilt thou be true though lips of scorn, Wilt thou be true? Doubt swiftly flies  
 Seek to revile me when I am gone? Whilst I am gazing into thine eyes,  
 Say, wilt thou weep when evening falls, Thro' tearful gleams, thro' tender blue,  
 As busy mem'ry my form recalls? Sweetly they whisper thou wilt be true!

## WHEN OLD FRIENDS WERE HERE.

Music by STEPHEN C. FOSTER.

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

*Ser.*.....

1. When  
2. When  
*loco.*

The first system shows the vocal line for the first two verses. The first verse is marked 'Ser.' and the second 'loco.'. Below the vocal line is the piano accompaniment, which features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

old friends were here, In days that are flown, How fond were the hands Which  
old friends were here We roamed o'er the hills, We sang mer-ry songs, As

The second system contains the first two lines of the song. The vocal line is written in a single staff, and the piano accompaniment is in two staves. The lyrics are: "old friends were here, In days that are flown, How fond were the hands Which old friends were here We roamed o'er the hills, We sang mer-ry songs, As".

oft clasp'd my own, The path-ways of life Were pleasures sun-ny hue, And  
free as the rills, But Time on its wave Has rude-ly borne a - way The

The third system contains the last two lines of the song. The vocal line is written in a single staff, and the piano accompaniment is in two staves. The lyrics are: "oft clasp'd my own, The path-ways of life Were pleasures sun-ny hue, And free as the rills, But Time on its wave Has rude-ly borne a - way The".

## WHEN OLD FRIENDS WERE HERE. Concluded.

voi - ces were near, With tones warm and true. All are gone! No  
 fair dew - y flow'rs Of life's ear - ly day. All are gone! No

The first system of the musical score features a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are: "voi - ces were near, With tones warm and true. All are gone! No fair dew - y flow'rs Of life's ear - ly day. All are gone! No". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

loved one's near! I weep for the hap - py days When old friends were here, When  
 loved one's near! I weep for the hap - py days When old friends were here, When

The second system continues the vocal line with the lyrics: "loved one's near! I weep for the hap - py days When old friends were here, When loved one's near! I weep for the hap - py days When old friends were here, When". The piano accompaniment continues with similar harmonic support.

old friends were here, Those gen - tle friends so dear! I weep for the happy days When  
 old friends were here, Those gen - tle friends so dear! I weep for the happy days When

The third system continues the vocal line with the lyrics: "old friends were here, Those gen - tle friends so dear! I weep for the happy days When old friends were here, Those gen - tle friends so dear! I weep for the happy days When". The piano accompaniment continues with similar harmonic support.

old friends were here!  
 old friends were here!

*Sva.....loco.*

The fourth system concludes the vocal line with the lyrics: "old friends were here! old friends were here!". The piano accompaniment features a more active and melodic line in the right hand, marked with *Sva.....loco.* (Sustained and loco).



## JENNY'S COMING O'ER THE GREEN.

*Moderato.*

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

 This block contains the first line of the song. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords and single notes in the right hand and a simple bass line in the left hand.

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

 This block contains the second line of the song. It continues the vocal melody and piano accompaniment from the first line.

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

 This block contains the third line of the song. The piano accompaniment features a more active bass line with some slurs and ties.

love her so?

 This block contains the fourth line of the song, which concludes the first phrase. The piano accompaniment ends with a final chord and a few notes in the bass.

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

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

## SWEETLY SHE SLEEPS, MY ALICE FAIR.

*Andantino.*

*Lento.*

1. Sweet-ly she sleeps, my Al - ice fair, Her  
2. Sweet-ly she sleeps, my Al - ice fair, Her

check on the pil - low pressed, Sweetly she sleeps, while her Sax - on hair, Like  
check like the first May rose, Sweetly she sleeps, and all her care Is for-

sunlight, streams o'er her breast. Hush! let her sleep! I pray, sweet breeze,—Breathe  
- got - ten in soft re - pose. Hush! tho' the ear - liest beams of light Their

## SWEETLY SHE SLEEPS, MY ALICE FAIR. Concluded.

low on the ma - ple bough! Hush! bright bird, on her win-dow-trees! For  
wings in the blue sea dip, Let her sleep, I pray, while her dreams are bright, And a

*ad libitum.*

sweet-ly she sleep-eth now. Sweet-ly she sleeps, my Al - ice fair, Her  
smile is a - bout her lip. Sweet-ly she sleeps, my Al - ice fair, Her

*tempo.*

cheek on the pil-low pressed, Sweet-ly she sleeps, while her Sax - on hair, Like  
cheek on the pil-low pressed, Sweet-ly she sleeps, while her Sax - on hair, Like

sunlight, streams o'er her breast.  
sunlight, streams o'er her breast.

## I'LL BE HOME TO-MORROW.

*Moderato.*

The piano introduction consists of two staves in 2/4 time, key of B-flat major. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line.

The vocal line begins with a melodic phrase in B-flat major, 2/4 time, corresponding to the first two lines of the lyrics.

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

The piano accompaniment for the first two lines of lyrics features a steady harmonic accompaniment with chords in the right hand and a simple bass line in the left hand.

The vocal line continues with a melodic phrase in B-flat major, 2/4 time, corresponding to the next two lines of the lyrics.

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

The piano accompaniment for the next two lines of lyrics continues with the same harmonic accompaniment as the previous section.

The vocal line concludes with a melodic phrase in B-flat major, 2/4 time, corresponding to the final two lines of the lyrics.

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

The piano accompaniment for the final two lines of lyrics concludes with the same harmonic accompaniment as the previous sections.

## I'LL BE HOME TO-MORROW. Concluded.

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

This system contains the first four measures of the song. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the middle staff, and a bass line in the lower staff. The key signature is one flat (B-flat) and the time signature is 2/4.

## CHORUS.

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

This system contains the first six measures of the chorus. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the middle staff, and a bass line in the lower staff. The key signature is one flat (B-flat) and the time signature is 2/4.

I'll be home to-morrow!

This system contains the final four measures of the song. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the middle staff, and a bass line in the lower staff. The key signature is one flat (B-flat) and the time signature is 2/4.

## ONCE I LOVED THEE, MARY DEAR.

Music by STEPHEN C. FOSTER.

*Andante con moto.*

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes in a major key with one flat. The left hand provides a simple accompaniment of eighth notes.

1. Once I loved thee, Ma - ry dear,

The first system of the song features the vocal melody on a single staff and the piano accompaniment on two staves. The lyrics are "1. Once I loved thee, Ma - ry dear,".

Oh, how tru - ly! As the dew-drop bright and clear, Born but

The second system continues the vocal melody and piano accompaniment. The lyrics are "Oh, how tru - ly! As the dew-drop bright and clear, Born but".

new - ly, Sparkling in the so - lar rays, To the rosebud's beau - ty pays

The third system concludes the vocal melody and piano accompaniment. The lyrics are "new - ly, Sparkling in the so - lar rays, To the rosebud's beau - ty pays".

## ONCE I LOVED THEE, MARY DEAR. Concluded.

Tri - bute du - ly, Tri - bute du - ly. Once I loved thee,  
*Affetuoso.*  
*rit.*

Ma - ry dear, Oh, how tru - ly! Once I loved thee, Ma - ry dear,  
*rit.*

Oh, how tru - ly!  
*tempo.*

2 I loved thee, when in early youth  
 Lovely ever—  
 Virtuous pride and honest truth  
 Ne'er could sever,  
 And thy heart was pure and bright  
 As the early morning's light,  
 Madly, madly,  
 Madly, madly, etc.

3 Oh, that dream hath passed away,  
 Passed full sadly!  
 Like a genial summer day,  
 Glowing gladly;  
 And the tale of life is told,  
 Passions blighted, withered, cold—  
 Sinning never,  
 Sinning never, etc.

4 Once I loved thee, Mary dear—  
 Still, God bless thee!  
 May ever blissful prospects cheer  
 And joy caress thee;  
 Though I drain my cups apart,  
 May, like mine, a saddened heart  
 Ne'er distress thee,  
 Ne'er distress thee, etc.

5 Youth will flee and age will come,  
 Slowly, slowly;  
 Death will beat its muffled drum,  
 Lowly, lowly:  
 May the passing moments roll  
 Bliss eternal to thy soul,  
 Holy, holy,  
 Holy, holy, etc.

## OH! WHY AM I SO HAPPY?

*Moderato.*

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

1. Oh! why am I so hap - py? Why these

The first system of the vocal and piano accompaniment. The vocal line begins with a rest followed by the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

feel - ings of de - light? And why does glad - ness cheer me? Why

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic accompaniment.

ev - 'ry - thing so bright? 'Tis my fa - ther's voice and broth - er's smile, My

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with its rhythmic accompaniment.



## OH! WHY AM I SO HAPPY? Concluded.

sis - ter's fond ca - ress, My moth - er's gen - tle plead - ing pray'r, Her

The first system of the musical score features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The lyrics are: 'sis - ter's fond ca - ress, My moth - er's gen - tle plead - ing pray'r, Her'.

lit - tle boy to bless. Why, ah! why am I so hap - py? Why these

REFRAIN.

The second system begins with the word 'REFRAIN.' in all caps. The vocal line continues with the lyrics: 'lit - tle boy to bless. Why, ah! why am I so hap - py? Why these'.

feel - ings of de - light? Oh, why does glad - ness beam a - round? Why

The third system continues the vocal line with the lyrics: 'feel - ings of de - light? Oh, why does glad - ness beam a - round? Why'.

*ritardando.*  
ev - 'ry thing so bright?

The fourth system begins with the tempo marking '*ritardando.*' and continues the vocal line with the lyrics: 'ev - 'ry thing so bright?'.

- 2 I see the angels smiling  
When at my father's side,  
And glowing scenes of pleasure  
Before my vision glide.  
O, how pleasant too the quiet eve!  
I feel so full of joy  
Whene'er he breathes the gentle prayer  
To guide his little boy.
- 3 Sometimes, when bending o'er me,  
I've heard my mother sigh,  
And then I've seen the tear-drop  
Stand trembling in her eye [days  
While she said she dreamed of future  
Of bliss without alloy,  
And prayed that heaven would shower  
Rich blessings on her boy. [down

## THERE WAS A TIME.

Music by STEPHEN C. FOSTER.

*Andantino con espressione.*

The piano introduction consists of two staves. The right hand plays a melody in 6/8 time, starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, quarter notes A4-G4, and quarter notes F4-E4. The left hand plays a bass line with eighth notes G3-F3, quarter notes E3-D3, quarter notes C3-B2, quarter notes A2-G2, and quarter notes F2-E2.

1. There was a time, there  
2. There was a time, there

The first system shows the vocal line and piano accompaniment for the first two lines of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "1. There was a time, there" and "2. There was a time, there".

The second system shows the vocal line and piano accompaniment for the next two lines of the song. The lyrics are: "was a time, When I was young and free,.... And ev-'ry day the" and "was a time, That told us we must part,.... And then the once-loved".

The third system shows the vocal line and piano accompaniment for the final two lines of the song. The lyrics are: "vil-lage chime Brought mu-sic sweet to me,.... The mem-'ry of some" and "vil-lage chime Fell sad-ly on my heart,.. I bade fare-well to the".

## THERE WAS A TIME. Concluded.

old - en song, Some scene or flow'r or tree, . . . Still brings to mind the  
old grey tower, And on the vil - lage green. . . . No more at eve - ning's

mer - ry throng That sport - ed there with me, . . . . . Still  
peace - ful hour My mer - ry friends were seen, . . . . . No

brings to mind the mer - ry throng That sport - ed there with me, . . . . .  
more at eve - ning's peace - ful hour My mer - ry friends were seen, . . . . .

3 But once again, oh! once again,  
Those joyous days appear,  
Again the bells sound o'er the plain,  
And good old friends are near;

Again I hear the merry song  
Beneath the old oak tree,  
And see around the happy throng  
That sported there with me.

## MERRY LITTLE BIRDS ARE WE.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melodic line with eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with chords and eighth notes. A dynamic marking 'Sra.' with a hairpin symbol is placed above the final measure of the upper staff.

The second system of music consists of two staves. The upper staff continues the melody from the first system. The lower staff features a piano accompaniment with chords. The lyrics '1. The summer's coming on, And we war-ble in the tree; The' are written below the upper staff. A dynamic marking 'Sra.' with a hairpin symbol is placed above the first measure of the upper staff.

The third system of music consists of two staves. The upper staff continues the melody. The lower staff features a piano accompaniment with chords. The lyrics 'wint'ry blasts have gone; Oh! what merry birds are we! So now we chirp and sing, For the' are written below the upper staff.

The fourth system of music consists of two staves. The upper staff continues the melody. The lower staff features a piano accompaniment with chords. The lyrics 'sunlight makes us glad, We've waited for the spring Till our hearts were sick and sad.' are written below the upper staff.

## MERRY LITTLE BIRDS ARE WE. Concluded.

CHORUS.

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

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

*sva*.....

*sva*.....

The musical score consists of three systems. The first system is the chorus, with lyrics 'Mer - ry lit - tle birds are we, Twit, twit, twee, Twit, twit, twee,'. The second system continues the chorus with lyrics 'Merry lit - tle birds are we, For the summer days are com - ing.' and includes a 'sva' (trill) marking. The third system is a piano solo, also marked with 'sva' and 'tr' (trill) markings, featuring a melodic line in the right hand and a supporting bass line in the left hand.

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

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

## THE SOLDIER'S HOME.

Music by STEPHEN C. FOSTER.

*Moderato.*

The first system of the piano introduction, featuring a treble clef with a key signature of one flat and a common time signature. The melody begins with a dotted quarter note followed by eighth notes. The bass clef accompaniment consists of a steady eighth-note pattern.

The second system of the piano introduction, continuing the melody and accompaniment from the first system. The treble clef melody includes a half note and a quarter note. The bass clef accompaniment continues with eighth notes, ending with a final chord.

1. The wea - ry sol - dier reach - es home at plea - sant ev - en - tide, He

The first line of the song, including the vocal melody and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a bass clef with a key signature of one flat, featuring a steady eighth-note bass line and chords in the right hand.

fond - ly kiss - es those he loves, all gath - 'ring by his side; His

The second line of the song, including the vocal melody and piano accompaniment. The vocal line continues with a similar melodic pattern. The piano accompaniment remains consistent with the first line.

gen - tle wife is ling - 'ring near, his boy is on his knee, Be -

The third line of the song, including the vocal melody and piano accompaniment. The vocal line concludes with a half note. The piano accompaniment continues with the same eighth-note pattern and chords.

## THE SOLDIER'S HOME. Concluded.

- guil - ing eve-ning's tran - quil joys with childhood's prattling glee.

This system contains the first line of the vocal melody and the piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff with two bass clefs and a key signature of one flat. The lyrics are: "- guil - ing eve-ning's tran - quil joys with childhood's prattling glee."

CHORUS. *> con espressione.*

How hap-py is the sol-dier to be once more at home! But sorrow falls on those he loves when

This system contains the chorus of the song. It features a vocal line and piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat. The piano accompaniment is in a grand staff with two bass clefs and a key signature of one flat. The lyrics are: "How hap-py is the sol-dier to be once more at home! But sorrow falls on those he loves when". The tempo/mood marking is *> con espressione.*

*ad lib.*

parting time has come.

*ad lib.*

This system contains the final section of the song. It features a vocal line and piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat. The piano accompaniment is in a grand staff with two bass clefs and a key signature of one flat. The lyrics are: "parting time has come." The tempo/mood marking is *ad lib.*

- 2 O! joyful is the soldier's heart to be once more at home,  
To meet his wife and children dear and cease awhile to roam;  
What bliss beneath his cottage roof, with Hope and Love and cheer,  
To pass the happy moments by, with all that life holds dear.
- 3 But hark! the drum; it loudly beats upon the ear of night,  
It calls to arms! wake! comrade, wake! and rally for the fight!  
The soldier's joy is over now, for 'mid the battle's roar,  
'Mid clanging steel and hissing ball, he sleeps for evermore.

## JENNY JUNE.

Music by STEPHEN C. FOSTER.

*Moderato.*

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

The piano accompaniment for the first system of the vocal line. The right hand continues the melodic line, and the left hand provides harmonic support with chords and moving lines.

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

The first line of the vocal melody and its piano accompaniment. The vocal line begins with a quarter rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands.

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

The second line of the vocal melody and its piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

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

The third line of the vocal melody and its piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment provides harmonic support.



## JENNY JUNE. Concluded.

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

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are written below the vocal line.

CHORUS.

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

The chorus section features a vocal line and piano accompaniment. The piano accompaniment includes a prominent triplet pattern in the right hand. The lyrics are written below the vocal line.

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

The second system continues the vocal line and piano accompaniment. The piano accompaniment maintains the triplet pattern. The lyrics are written below the vocal line.

The final system of the score shows the vocal line and piano accompaniment concluding the piece. The piano accompaniment features a more active, flowing pattern in the right hand.

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

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

## MELINDA MAY.

*Poco adagio.*

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

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

The vocal line begins with a quarter rest, followed by the lyrics. The piano accompaniment continues with chords and a steady eighth-note bass line.

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

The vocal line continues with the lyrics. The piano accompaniment features a consistent harmonic support with chords and a rhythmic bass line.

CHORUS.

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

The chorus begins with a repeat sign. The vocal line includes the lyrics. The piano accompaniment features a more active right hand with eighth-note patterns and a bass line with long notes.

## MELINDA MAY. Concluded.

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

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

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

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

## GENTLE LENA CLARE.

*Moderato.*

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

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

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

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

The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous section.

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

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

## GENTLE LENA CLARE. Concluded.

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

The musical score for 'Gentle Lena Clare' consists of three systems. The first system shows the vocal line with the lyrics 'eyes are bright, My gen-tle Le-na Clare.' and a piano accompaniment. The second system continues the piano accompaniment. The third system shows the piano accompaniment concluding with a final chord.

2 I love her careless, winning ways,  
I love her wild and birdlike lays,  
I love the grass whereon she strays;  
My gentle Lena Clare.

3 Her home is in the shady glen,  
When summer comes I'll seek again,  
On mountain height and lowland plain;  
My gentle Lena Clare.

## COME WHERE MY LOVE LIES DREAMING.

*Moderato.*

The musical score for 'Come Where My Love Lies Dreaming' begins with a piano accompaniment in C major, marked *Moderato* and *p*. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The score includes a *Ped.* (pedal) marking and a fermata over the final chord.

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

The second system of the score shows the vocal line with the lyrics 'Come where my love lies dream - ing, Dreaming the hap-py hours a - way, In'. The piano accompaniment continues with the same rhythmic pattern.

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

The third system of the score shows the vocal line with the lyrics 'visions bright re-deem - ing, The fleeting joys of day;'. The piano accompaniment concludes with a final chord.

## COME WHERE MY LOVE LIES DREAMING. Continued.

*p* *rit.* *a tempo.*

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

*Ped.* *p* *rit.* *a tempo.*

*rit.* *a tempo.*

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

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

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

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

*mf* *rit.* *a tempo.*

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

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

## COME WHERE MY LOVE LIES DREAMING. Continued.

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

*p*

*mf* *rit.* *a tempo.*

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

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

*p* *Ped. \**

*mf*

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

*p*

## COME WHERE MY LOVE LIES DREAMING. Continued.

*rit.*

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

*rit.*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat). The vocal line begins with a melodic phrase in a 4/4 time signature. The piano accompaniment consists of chords and moving lines in both hands. A 'rit.' (ritardando) marking is placed above the vocal line and below the piano accompaniment in the final measure of the system.

*p*

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

*rit.* *a tempo.*

*Ped.* *p* *rit.* *a tempo.*

The second system continues the musical score. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment includes a 'Ped.' (pedal) marking and a piano (*p*) dynamic. The system concludes with a 'rit.' (ritardando) marking followed by an 'a tempo.' (return to tempo) marking.

*rit.* *a tempo.*

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

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

The third system features a vocal line and piano accompaniment. The vocal line has 'rit.' and 'a tempo.' markings. The piano accompaniment includes dynamics of *mf* (mezzo-forte) and *p* (piano), along with 'Ped.' (pedal) markings and an asterisk (\*) indicating a specific performance instruction.

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

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

The fourth system concludes the piece. The vocal line and piano accompaniment are shown. The piano accompaniment includes dynamics of *p* (piano) and *mf* (mezzo-forte), along with 'Ped.' (pedal) markings and an asterisk (\*).



## COME WHERE MY LOVE LIES DREAMING. Concluded.

*rit.* *a tempo.*

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

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

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

*mf* *rit.* *a tempo.*

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

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

*ad lib.*

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

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

## COME WHERE MY LOVE LIES DREAMING.

## QUARTETTE.

*Moderato. Serenade, per voci sole.*

SOPR. A.

TENOR.

ALTO.

BASS.

*p*

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

*p*

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

*p*

*p*

Dream - ing the

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

*p*

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

*p*

hap-py hours, Dreaming the happy hours a - way; My

*mf*

dream - ing, Dream - ing, Come where my love lies

*mf*

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

*mf*

## COME WHERE MY LOVE LIES DREAMING. Continued.

*poco lento. graz. tempo.*

*p*

own love is sweet - ly dream - ing the hap - py hours a - way.

dream - ing, Dream - ing the hap - py hours a - way.

dream - ing, Dream - ing the hap - py hours a - way.

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

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

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

*graz.*

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

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

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

## COME WHERE MY LOVE LIES DREAMING. Continued.

My own love is sweetly dreaming; Her beauty beaming;

*stac.*  
Come with a lute, come with a lay, Come, come, come, come, come, come, come, come,  
come, come, come, come, come, come, come, come,

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

*f*

*p*

*p*

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

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

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

*mf*

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

*mf*

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

*mf*

## COME WHERE MY LOVE LIES DREAMING. Continued.

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

*rit.*

ri - tar - dan - do.

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

Detailed description: This system contains four staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It features a melodic line with lyrics. A 'rit.' (ritardando) marking is placed above the staff. The second and third staves are piano accompaniment, with the second staff having a 'ri - tar - dan - do.' marking above it. The bottom staff is the bass line, also in one flat. The system concludes with a double bar line.

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

*p tempo.*

Come where my love lies dream - ing, Dream - ing,

*p tempo.*

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

*p tempo.*

Detailed description: This system contains four staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It features a melodic line with lyrics. A 'p tempo.' (piano tempo) marking is placed above the staff. The second and third staves are piano accompaniment, with the second staff having a 'p tempo.' marking above it. The bottom staff is the bass line, also in one flat. The system concludes with a double bar line.

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

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

*mf*

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

*mf*

Detailed description: This system contains four staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It features a melodic line with lyrics. The second and third staves are piano accompaniment, with the second staff having an 'mf' (mezzo-forte) marking above it. The bottom staff is the bass line, also in one flat. The system concludes with a double bar line.

## COME WHERE MY LOVE LIES DREAMING. Continued.

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

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

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

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is the bass line. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes.

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

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

*mf*

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

*mf*

Detailed description: This system contains the next four staves. The lyrics continue. The piano accompaniment includes dynamic markings of *mf* (mezzo-forte). The musical notation continues with similar rhythmic patterns as the first system.

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

*stac.* Come with a lute, Come with a lay, Come, come, come, come, come, come, come, come,

*f*

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

*f*

Detailed description: This system contains the final four staves. The lyrics conclude with a repetitive phrase. The piano accompaniment features dynamic markings of *stac.* (staccato), *p* (piano), and *f* (forte). The music ends with a final cadence.

# COME WHERE MY LOVE LIES DREAMING. Concluded.

*lento. con grazia.*

beam-ing; My own love is sweet - ly

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

*mf*

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

*mf*

Detailed description: This system contains the first two lines of the musical score. It features a vocal line and a piano accompaniment. The tempo is marked 'lento. con grazia.'. The lyrics are: 'beam-ing; My own love is sweet - ly' and 'come, come, come, come; Come where my love lies dreaming,'. The piano part includes dynamic markings 'mf'.

*tempo.* *Finale ad lib.*

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

*rit.*

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

*rit.*

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

*rit.*

Detailed description: This system contains the second two lines of the musical score. It features a vocal line and a piano accompaniment. The tempo is marked 'tempo.' and the section is marked 'Finale ad lib.'. The lyrics are: 'dreaming the happy hours a-way. Dreaming the hap-py hours a - way.' and 'Dreaming the happy hours a-way. Dreaming the hap-py hours a - way.' repeated. The piano part includes dynamic markings 'rit.'.

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# THE VOICE OF BY-GONE DAYS.

*Poco adagio.*

1. Ah! the voice of by-gone days, Will come back a - gain, Whisp'ring to the

Detailed description: This system contains the musical score for 'The Voice of By-Gone Days'. It features a piano introduction and a vocal line. The tempo is marked 'Poco adagio.'. The lyrics are: '1. Ah! the voice of by-gone days, Will come back a - gain, Whisp'ring to the'. The piano part is in 2/4 time and includes a key signature of one flat.

## THE VOICE OF BY-GONE DAYS. Concluded.

wea - ry - heart - ed Many a sooth - ing strain. Youth - ful fan - cy thee re - turns,

The first system of the musical score, featuring a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'wea - ry - heart - ed Many a sooth - ing strain. Youth - ful fan - cy thee re - turns,'. The piano accompaniment consists of chords and a simple bass line.

Child - ish hope the bosom burns, Joy, that manhood coldly spurns, Then flows in memory's

ad lib.

The second system of the musical score. The vocal line continues with 'Child - ish hope the bosom burns, Joy, that manhood coldly spurns, Then flows in memory's'. The piano accompaniment continues with chords and a bass line. The system ends with the instruction 'ad lib.'.

sweet re - frain. Ah! the voice of by - gone days Will come back a - gain,

The third system of the musical score. The vocal line continues with 'sweet re - frain. Ah! the voice of by - gone days Will come back a - gain,'. The piano accompaniment continues with chords and a bass line.

Whisp'ring to the wea - ry - hearted Many a soothing strain.

*ritard.*

The fourth system of the musical score. The vocal line continues with 'Whisp'ring to the wea - ry - hearted Many a soothing strain.' The piano accompaniment continues with chords and a bass line. The system ends with the instruction '*ritard.*'.

2 Ah! the voice of by-gone days  
Murmurs to my brain  
Till the cherish'd forms departed  
Seem to live again,  
Weeping old-time sorrows o'er,  
Smiling as in days of yore,  
When each heart its burden bore  
Of love and pity, bliss and pain.

3 Ah! the voice of by-gone days  
Bids my memory rove,  
To the fair and gentle being  
Of my early love.  
She was radiant as the light.  
She was pure as dews of night,  
And beloved of angels bright, [train.  
She join'd their bless'd and happy



## MY WIFE IS A MOST KNOWING WOMAN.

Music by STEPHEN C. FOSTER.

*Vivace.*

Piano introduction in 6/8 time, key of B-flat major. The music features a rhythmic melody in the right hand and a steady accompaniment in the left hand. There are two 'X' marks above the first and third measures of the right hand.

1. My wife is a most knowing woman, She

The first system of the song. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues from the introduction. There are 'X' marks above the first and third measures of the piano part.

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

The second system of the song. The vocal line continues with the lyrics. The piano accompaniment provides a steady accompaniment.

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

The third system of the song. The vocal line concludes with the lyrics. The piano accompaniment continues.

## MY WIFE IS A MOST KNOWING WOMAN. Continued.

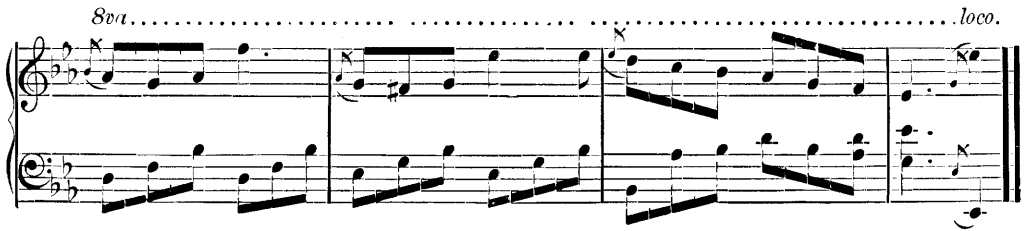
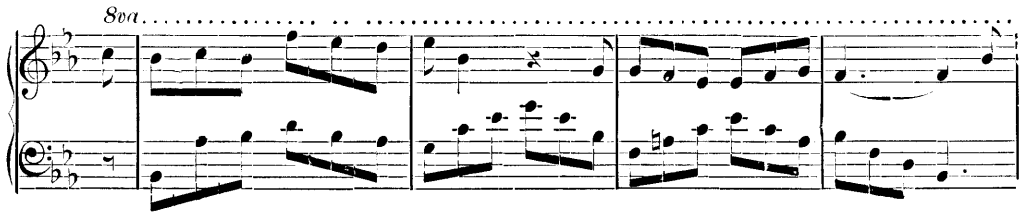
no use to try to de - ceive her, If out with my friends night or

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

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

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

# MY WIFE IS A MOST KNOWING WOMAN. Concluded.



(2)

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

(4)

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

(3)

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

(5)

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

## MR. AND MRS. BROWN.

COMIC DUETT.

Music by STEPHEN C. FOSTER.



## MR. AND MRS. BROWN. Continued.

MRS. BROWN.

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

MR. BROWN.

MRS. BROWN.

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

MR. BROWN.

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

*Alc.*

MRS. BROWN.

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

MR. BROWN.

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

## MR. AND MRS. BROWN. Concluded.

The musical score consists of four systems. The first two systems are vocal lines with lyrics. The third system is a piano accompaniment for the first two systems. The fourth system is a piano accompaniment for the last two systems.

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

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

(3) SHE. *Furiously.*

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

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

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

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

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

(4) HE. *Indignantly.*

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

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

SHE. { I know it's not your business, sir,  
 { That keeps you at the store.

HE. { O! Mary Brown, O! Mary Brown,  
 { It's business at the store.

SHE. { O! Harry Brown, O! Harry Brown,  
 { You've told me that before.

(5) SHE. *Coaxingly.*

There, don't be angry, husband, don't!  
 I'm sure I love you, dear  
 I was but joking when I said  
 That odious Jones was here.  
 But promise me, now wont you, love,  
 That when the night has come  
 You'll never stay away so late,  
 And leave your wife at home.

{ Now promise me when night has come,  
 { You'll always stay at home.

{ I'll promise you when night has come,  
 { I'll always stay at home.

{ O! Mary Brown, O! Mary Brown,  
 { I'll always stay at home.

{ O! Harry Brown, O! Harry Brown,  
 { Now wont you stay at home?

(6) HE. *Lovingly.*

You were but joking, dearest wife?  
 Now come and kiss me, do;  
 Jones is a bosom friend to me, (*seriously*),  
 But need'nt be to you.  
 My little wife! my joy and life!  
 My gentle, pretty elf,  
 If any one sits up with you  
 Hereafter, it's myself.

{ If any one sits up with you  
 { Hereafter, it's myself.

{ If any one sits up with me,  
 { O, let it be yourself.

{ O! Mary Brown, O! Mary Brown,  
 { Our quarrels they are o'er.

{ O! Harry Brown, O! Harry Brown,  
 { We'll never quarrel more.

# "MY BOY IS COMING FROM THE WAR."

Music by STEPHEN C. FOSTER.

*Moderato.*

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady bass line with chords and single notes.

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

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

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

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

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

The third line of the song concludes the vocal melody and piano accompaniment. The piano part provides a final harmonic accompaniment.

# "MY BOY IS COMING FROM THE WAR." Concluded.

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

## CHORUS.

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

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

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

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

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

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

## THOU ART THE QUEEN OF MY SONG.

*Moderato.*

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

1. I long for thee; must I long and long in vain? I

The first line of the vocal melody begins with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and eighth notes in the left hand.

sigh for thee; will thou come not back a - gain? Tho' cold forms surround us To

The second line of the vocal melody continues with eighth and sixteenth notes. The piano accompaniment remains consistent with the previous line.

sev-er all that bound us, Gentle queen of my song. The fields and the fair flow'rs shall

The third line of the vocal melody includes a fermata over the first note. The piano accompaniment continues with chords and eighth notes.

welcome thee, And all to thy pleasures shall belong; Pride of my ear - ly years,

The fourth line of the vocal melody concludes with a fermata. The piano accompaniment ends with a final chord and a few eighth notes.



## THOU ART THE QUEEN OF MY SONG. Concluded.

Thou art the queen of my song.

The musical score consists of two systems. The first system features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The piano part includes a prominent bass line with chords. The second system continues the piano accompaniment, ending with a double bar line.

- 2 The days are gone, days of summer bright and gay,  
The days of love we so fondly whiled away;  
But still while I'm dreaming  
Thy smiles are o'er me beaming,  
Gentle queen of my song.  
The wind o'er the lone meadow wails for thee,  
The birds sing thy beauties all day long;  
Pride of my early years,  
Thou art the queen of my song.
- 3 I turn to thee; though our happy hours have flown?  
I turn to thee; and my saddest thoughts are gone,  
For love will be burning  
And memory still returning,  
Gentle queen of my song.  
Come let thy warm heart rejoice with me,  
Come from the bright and luring throng;  
Pride of my early years,  
Thou art the queen of my song.

## UNDER THE WILLOW SHE'S SLEEPING.

*Slowly.*

1. Under the willow she's laid with care—Sang a lone mother while  
2. Under the willow no songs are heard, Near where my darling lies

The musical score is in 6/8 time and B-flat major. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The piano part includes a bass line with chords and a melody in the right hand. The score is marked with dynamics such as *mf* and *p*.

# UNDER THE WILLOW SHE'S SLEEPING. Concluded.

weeping,) Under the willow, with gold-en hair, My lit-tle one's quiet - ly sleeping,  
dreaming; Nought but the voice of some far-off bird Where life and its pleasures are beaming.

CHORUS.

Fair, fair, and golden hair, (Sang a lone mother while weeping,) Fair, fair, and golden hair;

*p rit.*

Under the willow she's sleeping.

Under the willow she's sleeping.

3 Under the willow by night and day  
Sorrowing ever I ponder;  
Free from its shadowy, gloomy ray  
Ah! never again can she wander.

4 Under the willow I breathe a prayer  
Longing to linger forever  
Near to my angel with golden hair [er.  
In lands where there's sorrowing nev-

## BRING MY BROTHER BACK TO ME.

Music by STEPHEN C. FOSTER.

*Moderato.*
*Con espressione.*

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

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

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

## BRING MY BROTHER BACK TO ME. Concluded.

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

## CHORUS.

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

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

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

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

# OLD BLACK JOE.

*Poco, Adagio.*

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

1. Gone are the days when my heart was young and gay, Gone are my friends from the

The first line of the song is set in a key with one sharp (F#) and common time. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "1. Gone are the days when my heart was young and gay, Gone are my friends from the"

cot-ton fields a-way, Gone from the earth to a bet-ter land I know, I

The second line of the song continues the melody and accompaniment. The lyrics are: "cot-ton fields a-way, Gone from the earth to a bet-ter land I know, I"

hear their gen - tle voi - ces call - ing, "Old Black Joe."

The third line of the song concludes the phrase. The lyrics are: "hear their gen - tle voi - ces call - ing, "Old Black Joe.""

# OLD BLACK JOE. Concluded.

## CHORUS.

I'm com - ing, I'm com - ing, for my head is bend - ing low : I

I'm com - ing, I'm com - ing, for my head is bend - ing low : I

hear their gen - tle voi - ces call - ing, "Old Black Joe."

hear their gen - tle voi - ces call - ing, "Old Black Joe."

- 2 Why do I weep when my heart should feel no pain,  
Why do I sigh that my friends come not again,  
Grieving for forms now departed long ago?  
I hear their gentle voices calling, "Old Black Joe."
- 3 Where are the hearts once so happy and so free;  
The children so dear that I held upon my knee?  
Gone to the shore where my soul has longed to go.  
I hear their gentle voices calling, "Old Black Joe."

# MASSA'S IN DE COLD GROUND.

The first system shows the piano introduction. The right hand plays a melody in G major, starting with a quarter note G, followed by eighth notes A, B, C, D, E, F#, G. The left hand provides a harmonic accompaniment with chords in the right hand and single notes in the left hand.

1. Round de meadows am a ring - ing, De

The second system contains the first line of the song. The vocal line begins with a whole rest, followed by a quarter note G, eighth notes A, B, C, D, E, F#, G. The piano accompaniment continues with chords and single notes.

dar - keys' mourn - ful song, While de mocking bird am sing - ing,

The third system contains the second line of the song. The vocal line starts with a quarter note G, eighth notes A, B, C, D, E, F#, G. The piano accompaniment continues with chords and single notes.

Hap - py as de day am long. Where de i - vy am a creep - ing,

The fourth system contains the third line of the song. The vocal line starts with a quarter note G, eighth notes A, B, C, D, E, F#, G. The piano accompaniment continues with chords and single notes.

O'er de gras - sy mound, Dare old mas - sa am a sleep - ing,

The fifth system contains the fourth line of the song. The vocal line starts with a quarter note G, eighth notes A, B, C, D, E, F#, G. The piano accompaniment continues with chords and single notes.

## MASSA'S IN DE COLD GROUND. Concluded.

### CHORUS.

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

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

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

## MY OLD KENTUCKY HOME, GOOD-NIGHT.



## MY OLD KENTUCKY HOME. Continued.

1. The sun shines bright in the

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole rest, followed by a quarter rest, and then a quarter note G4. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature is one sharp (F#).

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

This system continues the melody and accompaniment. The vocal line has a more active eighth-note pattern. The piano accompaniment provides harmonic support with chords and a steady bass line.

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

The vocal line continues with a mix of quarter and eighth notes. The piano accompaniment uses block chords and a simple bass line.

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

The vocal line features a lively eighth-note melody. The piano accompaniment consists of chords and a bass line.

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

The final system concludes the piece. The vocal line ends with a quarter rest. The piano accompaniment provides a final harmonic resolution.

## MY OLD KENTUCKY HOME. Concluded.

CHORUS.

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

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

2 They hunt no more for the possum and the coon

On the meadow, the hill, and the shore,  
They sing no more by the glimmer of the moon,

On the bench by the old cabin door.

The day goes by, like a shadow o'er the heart,

With sorrow where all was delight:

The time has come when the darkies have to part,

Then my old Kentucky Home, good-night!

3 The head must bow and the back will have to bend,

Wherever the darkey may go:

A few more days, and the trouble all will end

In the field where the sugar-canes grow.

A few more days for to tote the weary load,

No matter, 'twill never be light,

A few more days till we totter on the road,

Then my old Kentucky Home, good-night!

## VIRGINIA BELLE.

*Poco adagio.*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a C major key signature with one flat (B-flat). The left hand provides a harmonic accompaniment with chords and single notes.

1. Fair - er than the gold-en morning, Gen - tle as the tongue can tell,  
 2. How we used to roam to- geth - er O'er the mountain, thro' the dell,

The first system shows the vocal line and piano accompaniment for the first two lines of the verse. The vocal line is in a C major key signature with one flat. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CHORUS.

Was our lit - tle, laugh - ing dar - ling, Sweet Vir - gin - ia Belle. } Bright Vir - gin - ia Belle! Our  
 In the smiles of spring - time weather, Sweet Vir - gin - ia Belle. }

The chorus section includes the vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

dear Vir - gin - ia Belle! She bereft us When she left us, Sweet Vir - gin - ia Belle!

The final system shows the vocal line and piano accompaniment for the last line of the chorus. The vocal line includes the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The tempo markings *rit.* and *tempo.* are present.

## VIRGINIA BELLE. Concluded.

Piano accompaniment for the end of the piece 'Virginia Belle'. It consists of two staves: a treble clef staff with a key signature of one flat and a 2/4 time signature, and a bass clef staff. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand, ending with a double bar line.

3 She was lythe as any fairy,  
 Winning hearts with fairy spell,  
 Tripping with a footstep airy,  
 Sweet Virginia Belle!

4 While her life was in its morning  
 Came a sad and solemn knell,  
 She was taken without warning,  
 Sweet Virginia Belle!

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## THAT'S WHAT'S THE MATTER.

*Moderato.*

Piano accompaniment for the beginning of the piece 'That's What's the Matter'. It consists of two staves: a treble clef staff with a key signature of two sharps and a 2/4 time signature, and a bass clef staff. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

1. We live in hard and stirring times, Too sad for mirth, too rough for rhymes; For

songs of peace have lost their chimes, And that's what's the mat-ter! The men we held as

## THAT'S WHAT'S THE MATTER. Concluded.

broth-ers true, I have turned into a reb-el crew; So now we have to put them thro', And

CHORUS.

that's what's the mat-ter! That's what's the mat-ter, The reb-els have to scatter; We'll

make them flee By land and sea, And that's what's the matter!

- 2 Oh! yes, we thought our neighbors true,  
Indulged them as their mothers do;  
They storm'd our bright Red, White and  
And that's what's the matter! [Blue,  
We'll never give up what we gain,  
For now we know we must maintain  
Our laws and rights with might and main;  
And that's what's the matter!
- 3 The rebels thought we would divide,  
And Democrats would take their side;  
They then would let the Union slide,  
And that's what's the matter!  
But, when the war had once begun,  
All party feeling soon was gone;  
We joined as brothers, every one!  
And that's what's the matter!
- 4 The Merrimac, with heavy sway,  
Had made our Fleet an easy prey—  
The Monitor got in the way,  
And that's what's the matter!  
So health to Captain Ericsson,  
I cannot tell all he has done,  
I'd never stop when once begun,  
And that's what's the matter!
- 5 We've heard of Gen'ral Beauregard,  
And tho't he'd fight us long and hard;  
But he has played out his last card,  
And that's what's the matter!  
So what's the use to fret and pout,  
We soon will hear the people shout,  
Secession dodge is all played out!  
And that's what's the matter!

## LITTLE JENNY DOW.

*Moderato.*

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

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

The first line of the song spans eight measures. The vocal line begins with a rest, followed by the melody. The piano accompaniment continues with chords and moving lines.

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

The second line of the song spans eight measures. The vocal line continues the melody, and the piano accompaniment provides a steady harmonic support.

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

The third line of the song spans eight measures. The vocal line concludes the phrase, and the piano accompaniment ends with a final chord.

## LITTLE JENNY DOW. Continued.

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

The first system of the score features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics are "dew drop bright, And car - ols thro' the live - long day; She". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and single notes.

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

The second system continues the vocal line with the lyrics "gladdens up my heart like a beam of light, And drives my bit-ter cares a - way.". The piano accompaniment continues with similar chordal textures.

CHORUS. *Vivace.*

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

*Vivace.*

The chorus begins with the tempo marking "CHORUS. *Vivace.*". The time signature changes to 2/4. The lyrics are "Mer - ri - ly, mer - ri - ly, mer - ri - ly, Her winning lit - tle voice is". The piano accompaniment is more rhythmic and active, with the word "*Vivace.*" written below the first few measures.

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

The final system of the chorus concludes with the lyrics "ringing, And the woodland birds are sing-ing To lit - tle Jen-ny Dow.". The piano accompaniment features a steady, rhythmic accompaniment.

## LITTLE JENNY DOW. Concluded.

First system of piano introduction, consisting of four measures. The right hand plays a melodic line with eighth notes, and the left hand provides a simple harmonic accompaniment.

Second system of piano introduction, consisting of four measures. The right hand continues the melodic line, and the left hand provides a simple harmonic accompaniment.

CHORUS. *Vivace.*

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

*Vivace.*

First system of the chorus, featuring a vocal line and piano accompaniment. The tempo is marked *Vivace*. The piano part consists of chords in the left hand and single notes in the right hand.

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

Second system of the chorus, featuring a vocal line and piano accompaniment. The piano part consists of chords in the left hand and single notes in the right hand.

(2) (3)

Many are the hearts that have sighed for her,  
 And many that have sighed in pain,  
 Many that I know would have died for her,  
 And alas, they would have died in vain—  
 Little Jenny Dow never clouds her brow  
 In sorrow o'er a love-lorn swain;  
 With spirits full of glee none so gay as she,  
 As she rambles o'er the hill and plain.

By the gushing streamlets her footsteps glide,  
 Leaving little prints in the sand; [wide,  
 You'll meet her in the dale or the woodland  
 Giving life and joy to the land: [heart,  
 Ever may she roam with the same light  
 Ever may she sing with glee; [impart,  
 While the summer days can their beams  
 And summer birds their melody.



## THE SONG OF ALL SONGS.

Music by STEPHEN C. FOSTER.

*Moderato.*

1. As you've walk'd thro' the town on a

*Ser.*.....

fine summer's day, The subject I've got, you have seen, I dare say; Upon fences and railings, wher-

- ev - er you go, You'll see the pen - ny bal - lads stick - ing up in a row; The

ti - tles to read you may stand for a while, And some are so odd, they will cause you to smile; I

noted them down as I read them along, And I've put them to - geth - er to make up my song

## THE SONG OF ALL SONGS. Concluded.

CHORUS.

Old songs! new songs! ev'ry kind of song, I noted them down as I read them a long.

- 2 There was "Abraham's Daughter" "Going out upon a Spree,"  
 With "Old Uncle Snow" "In the Cottage by the Sea."  
 "If your foot is pretty, show it" "At Lanigan's Ball;"  
 And "Why did she leave him" "On the Raging Canawl?"  
 There was "Bonnie Annie" with "A jockey hat and feather."  
 "I don't think much of you" "We were boys and girls together."  
 "Do they think of me at home?" "I'll be free and easy still;"  
 "Give us now a good Commander" with "The Sword of Bunker Hill."
- 3 "When this Cruel War is over," "No Irish need apply,"  
 "For every thing is lovely, and the Goose hangs high."  
 "The Young Gal from New Jersey," "Oh! wilt thou be my bride?"  
 And "Oft in the Stilly Night" "We'll all take a ride."  
 "Let me kiss him for his Mother," "He's a Gay Young Gambolier;"  
 "I am going to fight mit Sigel" and "De bully Lager-bier."  
 "Hunkey Boy is Yankee Doodle," "When the Cannons loudly roar;"  
 "We are coming, Father Abraham, six hundred thousand more!"
- 4 "In the days when I was hard up" with "My Mary Ann,"  
 "My Johnny was a Shoemaker," "Or Any other Man!"  
 "The Captain with his whiskers" and "Annie of the Vale,"  
 Along with "Old Bob Ridley," "A-riding on a rail!"  
 "Rock me to sleep, Mother," "Going round the Horn;"  
 "I'm not myself at all," "I'm a Bachelor forlorn."  
 "Mother, is the Battle over?" "What are the men about?"  
 "How are you, Horace Greeley?" "Does your Mother know you're out?"
- 5 "We won't go home till morning," with "The Bold Privateer,"  
 "Annie Lisle" and "Zouave Johnny" "Riding in a rail-road keer;"  
 "We are coming, Sister Mary," with "The folks that put on airs."  
 "We are marching along" with "The Four-and-Thirty Stars."  
 "On the other side of Jordan," "Don't fly your kite too high!"  
 "Jenny's coming o'er the Green" to "Root, Hog, or die!"  
 "Our Union's Starry Banner," "The Flag of Washington,"  
 Shall float victorious o'er the land from Maine to Oregon!

## WHY HAVE MY LOVED ONES GONE?

*Moderato.*

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line and a bass clef with a chordal accompaniment. The second system continues the accompaniment with a more active bass line.

1. Why have my loved ones gone,      Like the dew 'neath the ear - ly sun?  
 2. Why have my loved ones gone,      From the joys and the pains of life?

The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line.

Why am I left a - lone,      While all their troubles here are done?      My  
 Why do I still live on,      A - lone to bat - tle in the strife?      A -

The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line.

days of youth have pass'd away      And the shades of life are near,      But I  
 - lone to struggle in the fray,      Till my earth - ly cares are done;      While the

The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line. A trill (tr) is indicated above the final note of the vocal line.

## WHY HAVE MY LOVED ONES GONE? Concluded.

still remain to mourn the happy days When dear de - parted friends were here.  
young, the fair have vanished from the day, Be - fore their sorrows had be gun.

CHORUS.

Why have my loved ones gone, Gone to return no more—

Calm - ly glid - ing o'er a Summer sea Whilst I'm left plodding on the shore?

*Repeat pp.*

3 Why have my loved ones gone,  
While the Springtime is on the breeze?  
Gilding the hillside lawn,  
And breathing music thro' the trees!

The birds are singing in the air,  
And the flow'rs are in their bloom;  
All things around are beautiful and fair,  
But still my spirit lies in gloom.

## LULA IS GONE.

*Poco Adagio.*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has two sharps (F# and C#) and the time signature is common time (C).

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

The vocal line begins with a quarter note on '1.' followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

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

The vocal line continues with a quarter note on '- lone,' followed by a series of eighth and sixteenth notes. The piano accompaniment remains consistent with the previous system.

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

The vocal line starts with a quarter note on 'gone;' followed by a series of eighth and sixteenth notes. The piano accompaniment continues with the same eighth-note pattern.

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

The vocal line begins with a quarter note on 'bare,' followed by a series of eighth and sixteenth notes. The piano accompaniment continues with the same eighth-note pattern.

## LULA IS GONE. Concluded.

CHORUS.

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

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

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

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

## A SOLDIER IN THE COLORED BRIGADE.

Music by STEPHEN C. FOSTER,

*Moderato.*

The piano introduction consists of two staves. The right hand plays a melody in 2/4 time, starting with a quarter note G4, followed by eighth notes A4-B4, C5, and D5. The left hand plays a steady accompaniment of eighth notes, primarily G3 and F3, with occasional chords.

The vocal line begins with a quarter note G4, followed by eighth notes A4-B4, C5, and D5, then a quarter rest, and continues with eighth notes E5-F5, G5, and A5.

1. Old Un-cle Ab-ram wants us, and we're coming right a - long I tell you what it  
 2. O! when we meet de en - e - my I s'pec we make 'em stare, I tink he'll catch a  
 3. Wid musk-et on my shoulder and wid ban - jo in my hand, For Un-ion, and de

The piano accompaniment for the first verse features a steady eighth-note accompaniment in the left hand, with chords in the right hand that correspond to the vocal melody.

The vocal line continues with eighth notes G4-A4, B4-C5, D5, and E5, followed by a quarter note F5, and then eighth notes G5-A5, B5, and C6.

is, we're gwine to mus-ter mighty strong; Then fare you well, my hon-ey dear! now  
 tar - tar when he meets de woolly hair; We'll fight while we are a - ble and in  
 Con - sti - tu-tion as it was, I stand; Now some folks tink de dark-ey for dis

The piano accompaniment for the second verse continues with the same eighth-note accompaniment and chordal structure as the first verse.

The vocal line continues with eighth notes D5-E5, F5, and G5, followed by a quarter note A5, and then eighth notes B5-C6, D6, and E6.

don't you be a - fraid, I's bound to be a soldier in de Colored Bri - gade!  
 greenbacks we'll be paid, And soon I'll be a Colonel in de Colored Bri - gade!  
 fight - ing wasn't made, We'll show dem what's de matter in de Colored Bri - gade!

The piano accompaniment for the third verse concludes with a final chord in the right hand and a sustained bass note in the left hand.

## A SOLDIER IN DE COLORED BRIGADE. Concluded.

CHORUS.

A sol-dier! A sol-dier in de dar-key Bri-gade! I's bound to be a  
A Colonel! A Colonel in de dar-key Bri-gade! And soon I'll be a  
De mat-ter! De mat-ter in de dar-key Bri-gade! We'll show dem what's de

sol-dier in de Colored Bri-gade.  
Colonel in de Colored Bri-gade.  
mat-ter in de Colored Bri-gade.

- 4 In days ob Gen'ral Washington we fought de British well,  
Behind de bales wid "Hickory" I tink we made 'em yell:  
I tell you, we're de chickens dat can handle gun or spade,  
And Greeley he'll go wid us in de Colored Brigade,  
CHO.—Go wid us! Go wid us in de darkey Brigade,  
And Greeley he'll go wid us in de Colored Brigade!
- 5 Some say dey lub de darkey and dey want him to be free,  
I s'pec dey only fooling and dey better let him be:  
For him dey'd brake dis Union which de're forefadders hab made,  
Worth more than twenty millions ob de Colored Brigade.  
CHO.—Dan millions! Dan millions of de darkey Brigade,  
Worth more dan twenty millions ob de Colored Brigade!
- 6 Den cheer up now, my honey dear, I hear de trumpets play,  
And give me just a little buss before I go away:  
I'll marry you when I come back, so don't you be afraid,  
We'll raise up picanninies for de Colored Brigade.  
CHO.—'Ninnies! 'Ninnies for de darkey Brigade,  
We'll raise up picanninies for de Colored Brigade!



## BEAUTIFUL CHILD OF SONG.

Music by STEPHEN C. FOSTER.

*Piu lento.*

The piano introduction begins with a treble clef and a key signature of one flat (B-flat major). The tempo is marked *Piu lento.* The music features a simple, flowing melody in the right hand and a harmonic accompaniment in the left hand, consisting of chords and moving lines.

The piano accompaniment for the first vocal line continues with a steady harmonic support, using chords and moving lines in both hands.

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

The piano accompaniment for the first vocal line continues with a steady harmonic support, using chords and moving lines in both hands.

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

The piano accompaniment for the second vocal line continues with a steady harmonic support, using chords and moving lines in both hands.

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

The piano accompaniment for the third vocal line continues with a steady harmonic support, using chords and moving lines in both hands.

## BEAUTIFUL CHILD OF SONG. Concluded.

Come, I am long ing to hear thee,

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

lay, sweet child of song.

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

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

## OLD FOLKS AT HOME.

*Moderato.*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and quarter notes. The lower staff is in bass clef and provides a piano accompaniment with chords and single notes.

The second system of music continues the melody and accompaniment from the first system, maintaining the same musical structure and notation.

1. Way down up - on de Swa - nee rib - ber, Far, far a - way,

The third system of music includes the first line of lyrics. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "1. Way down up - on de Swa - nee rib - ber, Far, far a - way,"

Dere's wha my heart is turn - ing eb - ber, Dere's wha de old folks stay.

The fourth system of music includes the second line of lyrics. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Dere's wha my heart is turn - ing eb - ber, Dere's wha de old folks stay."

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

The fifth system of music includes the third line of lyrics. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "All up and down de whole cre - a - tion Sad - ly I roam,"

## OLD FOLKS AT HOME. Concluded.

Still long-ing for de old plan - ta - tion, And for de old folks at home.

### CHORUS.

All de world am sad and drea-ry Eb - ry - where I roam,

Oh! darkeys, how my heart grows wea-ry, Far from de old folks at home.

- |   |  |
|---|--|
| <p>2 All 'round de little farm I wandered<br/>         When I was young,<br/>         Den many happy days I squandered,<br/>         Many de songs I sung.<br/>         When I was playing wid my brudder,<br/>         Happy was I;<br/>         Oh! take me to my kind old mudder,<br/>         Dere let me live and die.</p> | <p>3 One little hut among de bushes,<br/>         One dat I love,<br/>         Still sadly to my mem'ry rushes,<br/>         No matter where I rove.<br/>         When will I see de bees a humming,<br/>         All 'round de comb?<br/>         When will I hear de banjo tumming,<br/>         Down in my good old home?</p> |
|---|--|

## RING, RING DE BANJO!

*Moderato.*

The instrumental introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features a rhythmic melody with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

1. De time is neb - ber drea - ry, If de dark - ey neb - ber groans; De

This block contains the first vocal line and its piano accompaniment. The vocal line is on a single staff in treble clef, with lyrics written below it. The piano accompaniment is on two staves (treble and bass clefs) in the same key signature and time signature. The lyrics are: "1. De time is neb - ber drea - ry, If de dark - ey neb - ber groans; De".

la - dies neb-ber wea - ry Wid de rat - tle ob de bones; Den come a - gain, Su -

This block contains the second vocal line and its piano accompaniment. The vocal line is on a single staff in treble clef, with lyrics written below it. The piano accompaniment is on two staves (treble and bass clefs) in the same key signature and time signature. The lyrics are: "la - dies neb-ber wea - ry Wid de rat - tle ob de bones; Den come a - gain, Su -".

- san - na, By de gas - light ob de moon; We'll tum de old Pi -

This block contains the third vocal line and its piano accompaniment. The vocal line is on a single staff in treble clef, with lyrics written below it. The piano accompaniment is on two staves (treble and bass clefs) in the same key signature and time signature. The lyrics are: "- san - na, By de gas - light ob de moon; We'll tum de old Pi -".

## RING RING DE BANJO! Concluded.

CHORUS.

- a - no When de ban - jo's out ob tune. Ring, ring de ban - jo! I

like dat good old song, Come a-gain my true lub, Oh! wha you been so long?

2 Oh! nebbber count de bubbles  
 While der's water in de spring:  
 De darkey hab no troubles  
 While he's got dis song to sing.  
 De beauties ob creation  
 Will nebbber lose dere charm,  
 While I roam de old plantation  
 Wid my true lub on my arm.

3 Once I was so lucky,  
 My massa set me free,  
 I went to old Kentucky  
 To see what I could see:  
 I could not go no farder,  
 I turn to massa's door,  
 I lub him all de harder,  
 I'll go away no more.

4 Early in de morning  
 Ob a lubly summer day,  
 My massa send me warning  
 He'd like to hear me play.  
 On de banjo tapping,  
 I come wid dulcem strain;  
 Ole Massa fall a napping  
 He'll nebbber wake again.

5 My lub, I'll hab to leabe you  
 While de ribber's running high;  
 But I nebbber can deceibe you,  
 So don't you wipe your eye.  
 I'se guine to make some money;  
 But I'll come a nodder day,  
 I'll come again, my honey,  
 If I hab to work my way.

# COME WITH THY SWEET VOICE AGAIN.

*Andante cantabile.*

First system of piano introduction. Treble and bass clefs, key signature of two flats, 6/8 time signature. The music features a flowing eighth-note melody in the right hand and a steady eighth-note accompaniment in the left hand. A *Ped.* (pedal) marking is present in the second measure, followed by an asterisk (\*) in the third measure.

Second system of piano introduction, continuing the melody and accompaniment from the first system.

Vocal entry and piano accompaniment. The vocal line has two parts:
 

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

 The piano accompaniment consists of a simple eighth-note melody in the right hand and a bass line in the left hand.

Second system of vocal entry and piano accompaniment. The vocal line continues:
 

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

 The piano accompaniment continues with the same simple eighth-note pattern.

Third system of vocal entry and piano accompaniment. The vocal line concludes:
 

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

 The piano accompaniment continues with the same simple eighth-note pattern.

## COME WITH THY SWEET VOICE AGAIN. Concluded.

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

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

*Ped. piu mosso.* *p*

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

*mf* *p*

## LILY RAY.

*Poco adagio.*



## LILY RAY. Concluded.

*Cantabile.*

The musical score is written in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a vocal line and a piano accompaniment. The first system includes a vocal line with a triplet of eighth notes and lyrics for the first line of the first stanza. The piano accompaniment features a steady eighth-note pattern. The second system continues the vocal line with lyrics for the second line of the first stanza. The piano accompaniment includes a *crescendo* marking and a *ritard.* marking. The third system features a vocal line with lyrics for the first line of the second stanza, marked with *p* and *port.* The piano accompaniment is marked *p tempo*. The fourth system shows the vocal line with the lyrics 'Sweet Li-ly Ray.' and a piano accompaniment with a triplet of eighth notes.

1. While in their sunny bow'rs, Sweet birds re-joice, Ming-ling with budding flow'rs,  
 Love's gen-tle voice, Grief, to thy mem-o-ry Tun-eth a lay,  
 Love-ly, de-part-ed one, Sweet Li-ly Ray, Love-ly, de-part-ed one,  
 Sweet Li-ly Ray.

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

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

# OLD DOG TRAY.

Music by STEPHEN C. FOSTER.

*Andante con espressione.*

The piano introduction consists of two staves in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

1. The morn of life is past, And ev'ning comes at last, It brings me a dream of a

The first line of the verse includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

once hap-py day, Of mer-ry forms I've seen Up-on the vil-lage green,

The second line of the verse continues the vocal melody and piano accompaniment, maintaining the same rhythmic and harmonic structure as the first line.

CHORUS.

Sporting with my old dog Tray. Old dog Tray's ev-er faith-ful,

The chorus section begins with a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

## OLD DOG TRAY. Concluded.

Grief can - not drive him a - way, He's gen - tle, he is kind; I'll

nev - er, nev - er find A bet - ter friend than old dog Tray.

2 The forms I called my own  
Have vanished one by one,  
The loved ones, the dear ones have all  
passed away,  
Their happy smiles have flown,  
Their gentle voices gone:  
I've nothing left but old dog Tray.

3 When thoughts recall the past,  
His eyes are on me cast;  
I know that he feels' what my breaking  
heart would say:  
Although he cannot speak  
I'll vainly, vainly seek,  
A better friend than old dog Tray.

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## OLD MEMORIES.

*Andante mosso.*

1. Fond-ly old mem-o-ries Re-call round my  
2. Voic-es of tenderness And eyes ev - er

# OLD MEMORIES. Concluded.

heart, Scenes of my ear - ly joys That nev - er de - part, Warmed in their  
bright, Warm and true-hearted friends May lend their de-light; But still for de -

The first system of the musical score for 'Old Memories'. It features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The lyrics are: 'heart, Scenes of my ear - ly joys That nev - er de - part, Warmed in their bright, Warm and true-hearted friends May lend their de-light; But still for de -'.

sun-ny rays, Hopes brightly burn: Say not those hap-py days Can nev - er re -  
- part-ed smiles The sad heart will yearn: Say not those hap-py days Can nev - er re -

The second system of the musical score. The vocal line continues with lyrics: 'sun-ny rays, Hopes brightly burn: Say not those hap-py days Can nev - er re - part-ed smiles The sad heart will yearn: Say not those hap-py days Can nev - er re -'. The piano accompaniment includes a *p* (piano) dynamic marking.

- turn! Say not those happy days Can nev - er re - turn! Say not those

The third system of the musical score. The vocal line continues with lyrics: '- turn! Say not those happy days Can nev - er re - turn! Say not those'. The piano accompaniment includes a *p* (piano) dynamic marking.

hap-py days Can nev - er re-turn!  
*ritard.*

The final system of the musical score. The vocal line concludes with lyrics: 'hap-py days Can nev - er re-turn!'. The piano accompaniment includes a *ritard.* (ritardando) marking and ends with a double bar line.

## NO HOME, NO HOME.

*Moderato con espressione.*

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

The first system of the vocal and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

1. No home! no home on my  
2. No home at night with its

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

wea-ry way I seek, When la-den with grief and care,..... No  
bright and cheerful hearth, To sof-ten the cares of day,..... No

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

voice of love that one gen-tle word will speak, No lips that will breathe for me a  
smiles of joy and fa-mil-iar sounds of mirth, Be-guil-ing my bit-ter hours a-

## NO HOME, NO HOME. Concluded.

prayer; I wan-der a-lone o'er the wide, wide world, In sorrow where'er I  
- way. The mild skies may lend un - to me their light, And meadows around me

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "prayer; I wan-der a-lone o'er the wide, wide world, In sorrow where'er I - way. The mild skies may lend un - to me their light, And meadows around me". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

room, But, ah! while thro' all its busy scenes I'm hurled, I find for my drooping heart no  
bloom, But, thro' the long and the cheerless hours of night, I find for my drooping heart no

The second system continues the vocal line with the lyrics: "room, But, ah! while thro' all its busy scenes I'm hurled, I find for my drooping heart no bloom, But, thro' the long and the cheerless hours of night, I find for my drooping heart no". The piano accompaniment continues with similar chordal textures.

home, I find for my drooping heart no home, No home for my heart, no

The third system continues the vocal line with the lyrics: "home, I find for my drooping heart no home, No home for my heart, no". The piano accompaniment features some rests in the right hand, emphasizing the vocal melody.

home.

The final system concludes the piece with the lyrics: "home.". The vocal line ends with a final note, and the piano accompaniment provides a concluding cadence.

## FAREWELL, MY LILLY DEAR.

*Moderato.*

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

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

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

## FAREWELL, MY LILLY DEAR. Concluded.

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

CHORUS.

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

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

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

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



## ELLEN BAYNE.

*Andante.*

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

*rit.*

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

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

CHORUS.

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

## ELLEN BAYNE. Concluded.

by thy side, Sweet El-len Bayne.

*rit.*

The musical score for 'ELLEN BAYNE. Concluded.' consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'by thy side, Sweet El-len Bayne.' and ends with a fermata. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a trill in the right hand towards the end. The tempo marking 'rit.' is placed above the final piano notes.

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

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

## GENTLE ANNIE.

*Andante mosso.*

The musical score for 'GENTLE ANNIE.' begins with the tempo marking 'Andante mosso.' It features a vocal line and a piano accompaniment. The piano accompaniment has a steady, flowing accompaniment with a trill in the right hand. The key signature is one flat (B-flat) and the time signature is common time (C).

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

The musical score for the first line of 'GENTLE ANNIE.' includes the vocal line and piano accompaniment. The piano accompaniment features a trill in the right hand. The lyrics are '1. Thou wilt come no more, gen-tle An-nie, Like a flow'r thy spir-it did de-'.

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

The musical score for the second line of 'GENTLE ANNIE.' includes the vocal line and piano accompaniment. The piano accompaniment features a trill in the right hand. The lyrics are '- part; Thou art gone, a - las! like the ma-ny That have'.

## GENTLE ANNIE. Concluded.

CHORUS.

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

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

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

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

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

## TURN NOT AWAY!

DUETT.

*Poco lento.*

Piano introduction for the duett. The music is in 3/4 time and consists of two staves: a treble clef staff with a melody and a bass clef staff with a harmonic accompaniment. The melody begins with a half note chord, followed by quarter notes and eighth notes.

1. Turn not a - way! Turn not a - way From the fond

The first system of the duett. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: "1. Turn not a - way! Turn not a - way From the fond". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

heart thou hast slight - ed:..... Scorn not my dream,

The second system of the duett. The vocal line continues with the lyrics: "heart thou hast slight - ed:..... Scorn not my dream,". The piano accompaniment continues with chords and a bass line.

Bright as the beam E'er by thy cold frown be - night - ed:.....

*Portamento.*

The third system of the duett. The vocal line concludes with the lyrics: "Bright as the beam E'er by thy cold frown be - night - ed:.....". The piano accompaniment includes a *Portamento* marking over the final notes of the melody. The system ends with a double bar line.

## TURN NOT AWAY! Concluded.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and a piano (*p*) dynamic. The lyrics are: "E'er by thy cold frown be - night - ed . . . . . E'er by thy cold frown be -". The piano accompaniment features chords and arpeggiated figures.

Second system of the musical score. The vocal line continues with the lyrics: "- night - ed . . . . . Bid me not now, Spurn ev - ry vow,". The piano accompaniment continues with similar harmonic textures.

Third system of the musical score. The vocal line begins with a *Portamento* marking and the lyrics: "Once so con - fid - ing - ly plight - ed . . . . .". The piano accompaniment features a prominent arpeggiated figure in the right hand.

Fourth system of the musical score, which concludes the piece. It shows the final vocal notes and piano accompaniment.

2 Where shall I turn—How can I learn  
Other delights to awaken?  
Ne'er can I find Joy for my mind,  
Hope from my heart being taken.  
Vainly I'll strive, Hope to revive,  
When by thee scorned and forsaken.

3 When I would smile, Grief to beguile,  
Peace from my breast has departed,  
When I would hide, Anguish in pride,  
Sorrowing tear drops have started:  
Turn not away! Turn not away!  
Leave me not now broken hearted!

## SOME FOLKS.

*Moderato.*

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked *Moderato*. The piano part features a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand. The melody starts in the vocal line. The first system includes the lyrics: "1. Some folks like to sigh, Some folks do, some folks do;". The piano part continues with chords and accompaniment. The second system is the chorus, marked *CHORUS.* and *Vivace.* The lyrics are: "Some folks long to die, But that's not me nor you. Long live the merry, merry heart That laughs by night and day, Like the Queen of Mirth,— No matter what some folks say." The piano part provides accompaniment for the chorus, with a more active eighth-note pattern in the right hand. The score concludes with a final piano flourish.

1. Some folks like to sigh, Some folks do, some folks do;

*CHORUS.*  
Some folks long to die, But that's not me nor you. Long live the merry, merry heart That  
*Vivace.*  
laughs by night and day, Like the Queen of Mirth,— No matter what some folks say.

2 Some folks fear to smile,  
Some folks do, some folks do;  
Others laugh through guile,—  
But that's not me nor you.

3 Some folks fret and scold,  
Some folks do, some folks do;  
They'll soon be dead and cold,—  
But that's not me nor you.

4 Some folks get grey hairs,  
Some folks do, some folks do;  
Brooding o'er their cares,—  
But that's not me nor you.

5 Some folks toil and save,  
Some folks do, some folks do;  
To buy themselves a grave,—  
But that's not me nor you,

## OH! THERE'S NO SUCH GIRL AS MINE.

*Moderato, vivace.*

1. Oh, there's no such girl as mine, In all this wide world 'round, With her

hair of gold so fine, And her voice of sil - ver sound; Her

eyes are as black as the sloe, Her lips in a smile com - bine, Her

## OH! THERE'S NO SUCH GIRL AS MINE. Concluded.

breath is as pure as the snow : There's no such girl as mine.

*ritard.*

CHORUS.

Oh! there's no such girl as mine, In all this wide world 'round, With her

hair of gold so fine, And her voice of sil - ver sound.

2 Oh, her soul in sweetness flows,  
 She's gainer of all hearts,  
 There's a smile where'er she goes,  
 And a sigh when she departs;  
 She's loved by the rich and the poor,  
 She is free from all dark design,  
 She's welcome at every door,—  
 There's no such girl as mine.

3 She is light to the banquet ball,  
 She's balm to the couch of care,  
 When around us troubles fall,  
 She calmly takes her share;  
 At home or when far away,  
 Her virtues will ever shine,  
 Her heart is as open as day,—  
 There's no such girl as mine.



## KISS ME, DEAR MOTHER.

*Moderato con espressione.*

The first system of the piano introduction features a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of eighth and quarter notes, while the bass line provides a steady accompaniment of eighth notes.

The second system continues the piano introduction. The treble clef melody includes triplet markings over groups of three eighth notes. The bass line continues with a consistent eighth-note accompaniment.

The first system of the vocal entry and piano accompaniment. The vocal line (treble clef) has two verses. The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the bass and chords in the treble.

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

The second system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note accompaniment and chordal support.

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

The third system of the vocal entry and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with the eighth-note accompaniment and chords.

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

## KISS ME, DEAR MOTHER. Concluded.

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

*a tempo.*

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, with lyrics: "Pa - tient and kind wert thou to me, Kiss me, dear mother, ere I die." The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The piece concludes with a final cadence.

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## MY ANGEL BOY.

Music by STEPHEN C. FOSTER.

1. My an - gel boy, thou'rt near-ing fast The end of thy brief race : Al -  
- read - y death's dark wing hath cast Its shad - ow o'er thy face. Must

The musical score is in G major and 2/4 time. It features a vocal line and a piano accompaniment. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The piece concludes with a final cadence.

## MY ANGEL BOY. Concluded.

thy e - the - real spir - it seek So soon its na - tive sky? Still

pal - er grows thy beau-teous cheek— I can - not see thee die, My

an - gel boy, my an - gel boy, I can - not see thee die.

*rit.*

*tempo.*

- |  |   |
|--|---|
| <p>2 Thou, only tie that binds my soul<br/>         To earth and bids me live,<br/>         Thou, only thought that comfort now<br/>         Or future hope can give,<br/>         Thou, sole pride of my widowed heart,<br/>         Thou joy-beam to mine eye,<br/>         Ah! must thou from thy mother part?<br/>         I cannot see thee die,<br/>         My angel boy, my angel boy,<br/>         I cannot see thee die.</p> | <p>3 I meekly bow before thy throne,<br/>         O God, nor dare repine;<br/>         For thou hast but recalled thine own,<br/>         He is no longer mine.<br/>         Oh! if it be thy gracious will,<br/>         We soon shall meet on high,<br/>         For me there's hope, there's comfort<br/>         The spirit cannot die, [still:—<br/>         My angel boy, my angel boy,<br/>         Thy spirit cannot die.</p> |
|--|---|

## I CANNOT SING TO-NIGHT.

Music by STEPHEN C. FOSTER.

*Audante con moto.*

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

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

The first system shows the vocal line with two verses of lyrics. The piano accompaniment is shown below the vocal line, with the right hand playing chords and the left hand playing a simple bass line.

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

The second system continues the vocal line and piano accompaniment. A triplet of eighth notes is marked above the vocal line in the second measure of the second line.

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

The third system concludes the vocal line and piano accompaniment. The piano accompaniment features a more active right hand with chords and moving lines.

## I CANNOT SING TO-NIGHT. Concluded.

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

The first system of the score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "ah! my heart is ve - ry sad: I can - not sing to - night. I". The piano accompaniment consists of a right-hand melody and a left-hand bass line. A triplet of eighth notes is marked with a "3" above it in the second measure of the vocal line.

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

The second system continues the vocal and piano parts. The lyrics are: "can - not, I can - not, can - not sing to - night; For" on the first line and "can - not, I can - not, can - not sing to - night; But" on the second line. The piano accompaniment continues with similar rhythmic patterns.

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

The third system features the vocal line and piano accompaniment. The lyrics are: "ah! my heart is ve - ry sad: I can - not sing to-night." on the first line and "ah! my heart is ve - ry sad: I can - not sing to-night." on the second line. The piano accompaniment includes a *rit.* (ritardando) marking in the left hand and a *tempo.* (tempo) marking in the right hand.

The fourth system shows the final piano accompaniment. It features a right-hand melody and a left-hand bass line, concluding the piece with a double bar line.

## THE VOICES THAT ARE GONE.

*Lento e con espressione.*

Music by STEPHEN C. FOSTER.

The piano introduction is in 3/4 time, marked *p* (piano). It features a melody in the right hand with grace notes and a steady accompaniment in the left hand. The piece concludes with a *dimin.* (diminuendo) marking.

*p dolce.*

1. When the twi - light shades fall o'er me, And the eve - ning

*legato sempre.*

The first system of the vocal melody begins with the lyrics "1. When the twi - light shades fall o'er me, And the eve - ning". The piano accompaniment is marked *legato sempre.* (legato sempre).

star ap - pears, Mem - 'ry brings the past be - fore me,

*con espress.*

The second system continues the vocal melody with the lyrics "star ap - pears, Mem - 'ry brings the past be - fore me,". The piano accompaniment is marked *con espress.* (con espressione).

Joy, and sor - rows, smiles and tears; Then a - gain bright

The third system continues the vocal melody with the lyrics "Joy, and sor - rows, smiles and tears; Then a - gain bright".

eyes are gleam - ing With the love once in them shone, Then like

The fourth system concludes the vocal melody with the lyrics "eyes are gleam - ing With the love once in them shone, Then like".

## THE VOICES THAT ARE GONE. Concluded.

*poco rit.*

mu - sic heard when dream - ing, Come the voi - ces . . . . . that are gone.

*pp* CHORUS.

Once a - gain bright eyes are gleam - ing With the light that in them shone,

*pp*

*dolce.*

Then like mu - sic heard when dream - ing, Come the voi - ces . . . . . that are gone.

*dolce.*

*pp*

*dolce.*

*pp*

*mf*

The musical score is written for voice and piano. It consists of five systems of music. The first system is the vocal line with the lyrics 'mu - sic heard when dream - ing, Come the voi - ces . . . . . that are gone.' The piano accompaniment is in the second system. The third system is the vocal line with the lyrics 'Once a - gain bright eyes are gleam - ing With the light that in them shone,'. The piano accompaniment is in the fourth system. The fifth system is the vocal line with the lyrics 'Then like mu - sic heard when dream - ing, Come the voi - ces . . . . . that are gone.' The piano accompaniment is in the sixth system. The score includes various musical notations such as dynamics (pp, mf), articulation (accents), and phrasing slurs.

- 2 Sweet as wood dove's note when calling  
To her mate, as night draws on,  
Soft as snow-flake lightly falling,  
Come the voices that are gone.  
Voices heard in days of childhood  
Softly at the hour of prayer,  
Or loud ringing through the wildwood  
When the young heart knew no care.
- 3 So when life's bright sun is setting  
And its day is well-nigh done,  
May there be no vain regretting  
Over memories I would shun;  
But when death is o'er, to meet me  
May some much-lov'd forms come on,  
And the first sounds that shall greet me  
Be the voices that were gone!

## WE'LL ALL MEET OUR SAVIOUR.

1. We'll all meet our Sav-our, if we keep His sa-cred word, 'Tis the  
2. Then we'll live with the an-gels where no sin can ev-er come, In a

prom-ise of the Lord, the prom-ise of the Lord, We'll all meet our  
fair and hap-py home, a fair and hap-py home; And we'll sing heav'nly

Sav-our, if we keep His sa-cred word, 'Tis the promise of the Lord. A-men.  
prais-es where no sin can ev-er come, In a fair and hap-py home. A-men.

- 3 He has gone from among us with a halo round Him bright,  
To a land of love and light, a land of love and light,  
He has gone and He calls us with a halo round Him bright.  
To a land of love and light. Amen.
- 4 He is called our Redeemer for He suffered for us all,  
That no penitent should fall, no penitent should fall;  
He is called our Redeemer for He suffered for us all,  
And we'll harken to His call. Amen.

## WE'LL STILL KEEP MARCHING.

Music by STEPHEN C. FOSTER.

1. { No mat-ter what temp-ta-tions As-sail us on our way, }  
{ We'll still keep trav'ling on-ward A-long the heav'nly. . . . } way; We'll practice good to

oth-ers While liv-ing here be-low, And dai-ly pray to God each day, As



## WE'LL STILL KEEP MARCHING ON. Concluded.

CHORUS.

march ing on we go. We'll still keep march-ing on, march-ing on, marching

on, We'll still keep march-ing on, march - ing on to the end.

2 If enemies revile us,  
We'll not revile again;  
For Jesus, our example,  
Once dwelt with sinful men;  
He patient was and lowly,  
To friend as well as foe;  
Then let us strive like Him to live,  
As marching on we go!

3 We'll study well the Bible  
The holy word of God,  
'Twill prove a lamp to guide us  
Along the toilsome road.  
We'll sing the songs of Zion  
When in the valleys low;  
Bethlehem's star will shine afar,  
As marching on we go!

## THE ANGELS ARE SINGING UNTO ME.

DUET.

1. When my moth-er's hands are o'er me spread, As I kneel, humbly praying by her

2. When I hear the silv - 'ry notes of love From the birds gai-ly sing-ing in the

knee ; When her gen-tle voice is round me shed, Then the angels are singing un - to me.  
tree, Then I feel that God still reigns a-bove, And the an - gels are singing un - to me.

CHORUS.

Mu - sic from a - bove! Strains of joy and love, When my soul is fill'd with

mel - o - dy, Then the an - gels are sing - ing un - to me.

When the stars are in the placid sky,      When I hear the laughing, gurgling stream,  
And soft winds are blowing o'er the lea,      Or the waves of the deep and plunging sea,  
Then I feel that God still dwells on high,      Then I'm lull'd into a pleasant dream,  
And the angels are singing unto me.      And the angels are singing unto me.

## THE BEAUTIFUL SHORE.

*Moderato con espressione.*

Music by STEPHEN C. FOSTER.

1. There's a beau - ti - ful shore where the lov'd ones are gone 'Mid the  
2. Oh, that beau - ti - ful shore where the lov'd ones are gone, And the

flow'rs decked in ev - er - green bloom, And we know they have crossed o'er the  
flow'rs and the ev - er - green trees, We shall see when the death - damp is

dark death wave, And they dwell in that bright angel home; They have fought the good fight, and the  
on our brow, And the breath faintly dies on the breeze; We shall meet the loved ones who have

faith have kept, And they join in the an - gel throng, And the soft melt-ing notes of the  
gone be-fore, And have bloomed in the world of souls, When our spirits shall pass to that

## CHORUS.

cho - rus a-bove In beau-ty is borne a - long. } There's a beau-ti-ful shore where the  
bright, hap-py shore, Our bodies, the tomb be - low. }

loved ones are gone, A beau - ti - ful shore where the lov'd ones are gone.

- 3 To that beautiful shore where the loved We must bear the good part, must not  
ones are gone, shrink from toil,  
To the flowers and the evergreen glade, Till the pilot shall bear us o'er, [blest,  
We shall one day pass, like the brave of To the union of hearts in the land of the  
And bask in the beautiful shade, [yore, Where parting shall come no more.

## OH! 'TIS GLORIOUS!

Music by STEPHEN C. FOSTER.

1. { When our earth - ly sun is set - ting, And its glo - ry fad - ing fast; }  
 { When our life's long looked for eve - ning With its shad - ows comes at last— }  
 2. { When the tear-drops fast are flow - ing, And our hearts are torn with grief; }  
 { When for all our sor - rows, vain - ly We at - tempt to find re - lief. }

## CHORUS.

Oh! 'tis glo - rious, Oh! 'tis glo - rious, To en - ter in the sweet re - frain,

Oh! 'tis glo - rious, Oh! 'tis glo - rious, To know we'll meet a - gain.

3 When the cold sweat of the dying  
 Hangs in drops upon our face;  
 And a secret voice assures us  
 We have almost run our race.

4 When the friends we love are standing  
 Round our lonely, dying bed,  
 And we take our farewell parting  
 Ere the spark of life has fled.

## LITTLE ELLA'S AN ANGEL.

## SOLO.

## QUARTET OR SEMICHORUS.

1. Lit - tle El - la's an an - gel in the skies, Sing, mer - ri - ly sing.  
*Inst.*

## SOLO.

## QUARTET OR SEMICHORUS.

Come, broth - er and sis - ter, cease your sighs, Sing, mer - ri - ly sing.  
*Inst.*

## LITTLE ELLA'S AN ANGEL. Concluded.

FULL CHORUS. *For last verse repeat Chorus pp.*

Sing, mer - ri - ly sing, Let the cho - rus joy - ful - ly ring! Lit - tle  
El - la's an an - gel in the skies, Sing, mer - ri - ly sing

(2) (4)

Never weep for the angel that's free from Little Ella was truthful, good, and kind:  
Sing, merrily sing. [tears: Sing, merrily sing.

Never sigh for the blest that have left all Little Ella was blest in heart and mind:  
Sing, merrily sing. [fears: Sing, merrily sing.

She has gone while her spirit from sin was Little Ella has left us full of love:  
Sing, merrily sing. [free: Sing, merrily sing,

To a region of love and melody: Let us follow her up to the realms above:  
Sing, merrily sing. Sing, merrily sing.

## WILLIE'S GONE TO HEAVEN.

DUET.

SEMICHORUS.

SEMICHORUS.

1. Little Willie's gone to heaven, Praise the Lord! All his sins have been forgiven, Praise the Lord!  
2. Little Willie murmured never, Praise the Lord! Wil-lie's soul will live forever, Praise the Lord!

*Inst.*

*Lively.* FULL CHORUS.

Joy - ful let your voic - es rise, Do not come with tear - ful eyes,  
Wil - lie's dwell - ing in the skies, Wil - lie's gone to heav - en.

3 In departing he was cheerful,  
Praise the Lord!  
He was hopeful, never fearful,  
Praise the Lord!

4 All the light on him has broken,  
Praise the Lord!  
That from Christ was kindly spoken,  
Praise the Lord!

## LEAVE ME WITH MY MOTHER.

SOLO. CHORUS.

1. Leave me with my mother, for her voice is sweet, Sweet-est, sweetest mel - o - dy.  
 2. Leave me with my mother, for I love her more, Far more, far more than you know,

*Inst.*

SOLO. CHORUS.

Leave me with my mother, for she clings to me, Fond-ly fond-ly clings to me!  
 Leave me with my mother, for her heart is pure, Pur-er, pur-er than the snow.

*Inst.*

- 3 Leave me with my mother and her prayers of love,  
 Fervent, fervent prayers of love.  
 Leave me with my mother, she is heard above,  
 Kindly, kindly heard above.

## HE LEADETH ME BESIDE STILL WATERS.

Music by STEPHEN C. FOSTER.

DUET.

1. "He lead-eth me," oh! blessed thought! Oh! words with heavenly comforts fraught, What-  
 2. Sometimes, 'mid scenes of deep-est gloom, Sometimes, where E - den's bow-ers bloom; By

- e'er I do, wher-e'er I be, Still 'tis God's hand that lead-eth me.  
 wa-ters still, o'er troub-led sea, Still 'tis God's hand that lead-eth me.

CHORUS.

He lead-eth me! He lead-eth me! By His own hand He lead-eth me.

- 3 Lord, I would clasp Thy hand in mine, 4 And when my task on earth is done,  
 Nor ever murmur or repine, When by Thy grace the victory's won:  
 Content, whatever lot I see, E'en death's cold wave I will not flee,  
 Since, 'tis God's hand that leadeth me. Since God through Jordan leadeth me.

## TEARS BRING THOUGHTS OF HEAVEN.

TEARS. 7s.

1. Blame not those who weep and sigh When to sad - ness giv - en ;

Kind - ly view the tear - ful eye, Tears bring thoughts of Heav - en.

2 When in death our friends depart,  
When our hopes are riven ;  
Tears bring comfort to the heart,  
Tears bring thoughts of Heaven.

3 To the suffering child of earth  
Unto madness driven,  
Hallowed hours when tears have birth,  
Tears bring thoughts of Heaven.

## SUFFER LITTLE CHILDREN TO COME UNTO ME.

DUET. *Asks the Questions.*

1. What did our Lord and Sav - iour say When oth - ers wished to drive us a - way ?  
*Inst.*

CHORUS. *Answers them.*

"Suf - fer lit - tle child - ren to come un - to me, Of such is the kingdom of heav'n."

2 What did He say who from above [love? 4 What did He say whose Spirit shed  
Came down to teach us kindness and Hope to the living, life to the dead?

3 What were the words of Him who bled, 5 If on His mercy we rely,  
Nailed to the cross with thorns on His head? What will His words be when we die?

## BURY ME IN THE MORNING, MOTHER.

Music by STEPHEN C. FOSTER.

1. Lay me down where the grass is green, moth - er, Be - neath the wil - low shade,  
2. Nev - er sor - row or sigh for me, moth - er, Tho' I fall in ear - ly years,

## BURY ME IN THE MORNING, MOTHER. Concluded.

Where the mur-mur-ing winds will mourn, moth-er, The wreck that death has made.  
For I'll be in the plea-sant land, moth-er, That's free from grief and tears.

CHORUS.

Bu-ry me in the morn-ing, And mourn not at my loss, For I'll

join the beau-ti-ful ar-my That car-ried the Sav-iour's cross.

- 3 I have heard the songs of the blest, 4 You must promise to come to me, moth-  
mother, When life and hope shall fade, [er,  
And angels are drawing near For there's room for you in the home,  
To carry me o'er the stream, mother, mother,  
That mortals dread and fear. That's far from the greenwood shade.

## GIVE US THIS DAY OUR DAILY BREAD.

1. Fa-ther of love, Fa-ther a-bove, Send down thy bless-ing up-  
2. Hum-bly we pray, Hum-bly we say, Words that our Lord and Re-

- on each head, Shield us from pride While we here bide, Give us this  
- deem-er said, Trust-ful and weak, Humbly we speak, Give us this

## GIVE US THIS DAY OUR DAILY BREAD. Concluded.

day our dai - ly bread, Give us this day our dai - ly bread.  
 day our dai - ly bread, Give us this day our dai - ly bread.

- 3 Make us resigned,  
 Patient of mind,  
 While to the throne of Thy grace we're led,  
 Make us content  
 With what is sent;  
 Give us this day our daily bread.
- 4 Sinful are we,  
 Thoughtless of Thee,  
 While 'round our footsteps Thy care is  
 Though we forget, [shed,  
 Watch o'er us yet;  
 Give us this day our daily bread.

## SEEK AND YE SHALL FIND.

DUET, with accompaniment.

1. Who has our Re - deem - er heard, Whose voice was good and kind?  
 2. Come with gen - tle, con - trite heart, And seek the Sav - iour's grace,

Thus He spoke in ho - ly word: Seek and ye shall find.  
 Come, that when from earth we part, We'll meet Him face to face.

CHORUS.

Ask and it shall be giv - en, Seek and ye shall find, Ev - 'ry pray'r is

heard in heav - en That is breathed from a truth - ful mind.

- 3 Every prayer is heard above  
 That we sincerely feel,  
 Every sigh received with love,  
 When we repenting kneel.
- 4 Life to all our Lord has shown,  
 Then be to hope resigned,  
 When around you doubts are thrown,  
 "Seek and ye shall find."



## THERE IS A LAND OF LOVE.

Music by STEPHEN C. FOSTER.

*Moderato.*

*p*

1, There is a land of love, Where the pure and the ho - ly rest,

Far in the realms a - bove, In joy and glad-ness ev - er drest; A

land of beau-ty and de-light, Where the streets are paved with gold; Where ce -

*f*

- les - tial flow'rs are blooming fair and bright, And all is glorious to be-hold.

*f* CHORUS. *Last verse repeat Chorus pp.*

There is a land of love, O - ver on Ca-naan's shore; There the soul in

Christ may sweet-ly rest, And nev - er, nev - er leave it more.

2 There is a land of love  
 On the shores of the crystal sea;  
 There may the spirit rove,  
 From earthly trials ever free;  
 A land where tears are wiped away,  
 Where the blind their God behold,  
 Where the lame may walk along the  
 heavenly way,  
 And the bondman ne'er again be sold!

3 There is a land of love  
 Where the soul of the ransomed sings;  
 There may the weary dove [wings;  
 From earthly wanderings fold her  
 A land of truth and glory bright,  
 Where the pangs of death ne'er come;  
 Where Christ himself will be the only  
 light!  
 Oh! may I call that land my home!

## THE TIOGA WALTZ.

Composed and arranged for four flutes, by STEPHEN C. FOSTER, at the age of thirteen years.

Performed at the College Commencement, Athens, Pa., 1839,  
by himself and three other students.

The musical score for "The Tioga Waltz" is presented in six systems. Each system contains a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 3/4. The music features a waltz-like melody in the treble staff and a harmonic accompaniment in the bass staff. There are first and second endings marked throughout the piece.

System 1: Treble staff begins with a melody of eighth notes. Bass staff provides a simple accompaniment of chords and eighth notes.

System 2: Treble staff has a first ending (1.) and a second ending (2.). Bass staff continues the accompaniment.

System 3: Treble staff has a first ending (1.) and a second ending (2.). Bass staff continues the accompaniment.

System 4: Treble staff has a first ending (1.) and a second ending (2.). Bass staff continues the accompaniment.

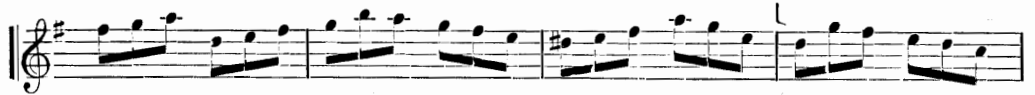
System 5: Treble staff has a first ending (1.). Bass staff continues the accompaniment.

System 6: Treble staff has a second ending (2.). Bass staff continues the accompaniment.

## THE TIOGA WALTZ. Concluded.

The musical score is presented in seven systems, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features first and second endings, indicated by '1.' and '2.' above the treble staff. The piece concludes with a double bar line at the end of the seventh system.

OLD FOLKS AT HOME.  
WITH VARIATIONS.



# OLD FOLKS QUADRILLES.

## OLD FOLKS AT HOME.

1

Right and left

*f*

## OH! BOYS, CARRY ME 'LONG.

2

Forward two.

## OLD FOLKS QUADRILLES. Continued.

Musical score for 'OLD FOLKS QUADRILLES. Continued.' in 2/4 time, key of B-flat major. The score consists of two systems of two staves each. The first system includes a piano (*p*) dynamic marking. The second system ends with the instruction 'D.C.' (Da Capo).

## NELLY BLY.

Musical score for 'NELLY BLY.' in 2/4 time, key of B-flat major. The score consists of three systems of two staves each. The first system is marked with a forte (*f*) dynamic and includes the instruction 'Right hand across.' and a triplet of eighth notes in the right hand. The second system includes a piano (*p*) dynamic marking. The third system includes a forte (*f*) dynamic marking.

## FAREWELL, MY LILLY DEAR.

Musical score for 'FAREWELL, MY LILLY DEAR.' in 2/4 time, key of B-flat major. The score consists of one system of two staves. The first system includes the instruction 'Forward four.' and a forte (*f*) dynamic marking.

## OLD FOLKS QUADRILLES. Concluded.

First system of musical notation, featuring treble and bass staves. Dynamics include *Cresc.* and *f*.

Second system of musical notation, featuring treble and bass staves. Dynamics include *p*.

Third system of musical notation, featuring treble and bass staves. Dynamics include *D.C.*

## CANE - BRAKE JIG.

First system of musical notation for the Cane - Brake Jig, featuring treble and bass staves. Time signature is 2/4. A measure rest labeled *5* is present.

Second system of musical notation for the Cane - Brake Jig, featuring treble and bass staves.

Third system of musical notation for the Cane - Brake Jig, featuring treble and bass staves.

Fourth system of musical notation for the Cane - Brake Jig, featuring treble and bass staves.

## VILLAGE BELLS POLKA.

*Boldly.*

*f*

*p*

*f* *Ped.* \*

*p legerement.*

*8va.....*



## VILLAGE BELLS POLKA. Continued.

*Sca*.....

*Sca* ..... *loco.*

*p*

*p*

*f*

The musical score consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is one flat (F major), and the time signature is 2/4. The first system is marked with a dotted line and the word 'Sca'. The second system is marked with 'Sca' followed by a dotted line and 'loco.', and includes a piano (*p*) dynamic marking. The third system also includes a piano (*p*) dynamic marking. The fourth system is marked with a forte (*f*) dynamic marking. The fifth system is marked with a forte (*f*) dynamic marking. The sixth system is marked with a forte (*f*) dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

## VILLAGE BELLS POLKA. Concluded.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music begins with a piano (*p*) dynamic and features a melody in the upper staff with slurs and accents. The lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a forte (*f*) dynamic.

The second system continues the piece with a forte (*f*) dynamic. The upper staff features a more active melody with slurs and accents. The lower staff continues with a steady accompaniment. The system ends with a forte (*f*) dynamic.

The third system shows a change in dynamics to piano (*p*). The upper staff has a melodic line with slurs and accents. The lower staff provides a harmonic accompaniment. The system concludes with a piano (*p*) dynamic.

The fourth system returns to a piano (*p*) dynamic. The upper staff features a melodic line with slurs and accents. The lower staff provides a harmonic accompaniment. The system concludes with a forte (*f*) dynamic.

The fifth system continues with a forte (*f*) dynamic. The upper staff features a melodic line with slurs and accents. The lower staff provides a harmonic accompaniment. The system concludes with a forte (*f*) dynamic.

The sixth system concludes the piece with a forte (*f*) dynamic. The upper staff features a melodic line with slurs and accents. The lower staff provides a harmonic accompaniment. The system concludes with a forte (*f*) dynamic.

## VILLAGE FESTIVAL.

QUADRILLE No. 1.

INTRODUCTION.

1st Violin. Right & Left.

Flute.

2d Violin.

Bass.

The introduction is written for four staves: 1st Violin, Flute, 2d Violin, and Bass. The time signature is 2/4. The key signature has one sharp (F#). The music begins with a treble clef and a key signature of one sharp. The 1st Violin part features a melodic line with eighth and sixteenth notes, including a 'Right & Left' section. The Flute part has a similar melodic line. The 2d Violin and Bass parts provide harmonic support with chords and moving lines. The introduction concludes with a repeat sign.

The first system of the main quadrille music consists of four staves. The 1st Violin part continues with a melodic line. The Flute part has a similar melodic line. The 2d Violin and Bass parts provide harmonic support. The music is in 2/4 time and one sharp key signature.

The second system of the main quadrille music consists of four staves. The 1st Violin part continues with a melodic line. The Flute part has a similar melodic line. The 2d Violin and Bass parts provide harmonic support. The music is in 2/4 time and one sharp key signature.

The third system of the main quadrille music consists of four staves. The 1st Violin part continues with a melodic line. The Flute part has a similar melodic line. The 2d Violin and Bass parts provide harmonic support. The music is in 2/4 time and one sharp key signature.

## VILLAGE FESTIVAL. Continued.

Al Seg. 3/8

Al Seg. 3/8

Al Seg. 3/8

Al Seg. 3/8

This system contains four staves of piano accompaniment. The top staff is in treble clef, and the bottom three are in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets. The tempo and mood are indicated by the 'Al Seg.' (Allegretto) marking and the 3/8 time signature.

## INTRODUCTION.

## QUADRILLE No. 2.

1st Violin.

*f*

Flute.

2d Violin.

*f* Bass.

This system shows the beginning of the introduction for 'Quadrille No. 2'. It includes staves for 1st Violin, Flute, 2nd Violin, and Bass. The music is in 6/8 time and begins with a forte (*f*) dynamic. The notation includes various rhythmic figures and articulation marks.

This system contains four staves of piano accompaniment for the first system of the quadrille. The music continues the rhythmic and melodic patterns established in the introduction, with a focus on eighth and sixteenth notes.

This system contains four staves of piano accompaniment for the second system of the quadrille. The music continues the rhythmic and melodic patterns established in the introduction, with a focus on eighth and sixteenth notes.

## VILLAGE FESTIVAL. Continued.

Musical score for "Village Festival. Continued." featuring a piano accompaniment. The score is written for four staves: two for the right hand and two for the left hand. The music is in a 2/4 time signature and a key signature of one sharp (F#). The first system includes a dynamic marking of *f*. The second system includes the instruction *Al Seg.* repeated four times.

## QUADRILLE No. 3.

## INTRODUCTION.

Musical score for "Quadrille No. 3. Introduction." featuring a piano accompaniment. The score is written for four staves: two for the right hand and two for the left hand. The music is in a 6/8 time signature and a key signature of one sharp (F#). The first system includes the instruction "Right hand across." and dynamic markings of *f* and *p*. The second system includes the instruction *p*.

## VILLAGE FESTIVAL. Continued.

The first system of musical notation consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melody with eighth and sixteenth notes, often beamed together, and a piano accompaniment with a steady eighth-note pattern.

The second system of musical notation continues the piece with four staves. It maintains the same instrumental arrangement and key signature. The melody continues with similar rhythmic patterns, and the piano accompaniment provides a consistent harmonic and rhythmic foundation.

The third system of musical notation concludes the piece with four staves. Each staff ends with the instruction *Al Seg.* (Al Segno), indicating a repeat sign. The notation includes various musical symbols such as slurs, ties, and repeat signs.

## QUADRILLE No. 4.

## INTRODUCTION.

The introduction for 'Quadrille No. 4' is written for four instruments: 1st Violin, Flute, 2nd Violin, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The notation is arranged in four staves, with the 1st Violin and Flute parts on the top two staves, and the 2nd Violin and Bass parts on the bottom two staves. The music features a rhythmic pattern of eighth and sixteenth notes, with various articulations and dynamics.

## VILLAGE FESTIVAL. Continued.

The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music features a melody in the upper staves and a bass line in the lower staves, with various rhythmic patterns and articulations.

The second system of musical notation continues the piece with four staves. It features more complex melodic lines in the upper staves, including some sixteenth-note passages, and a steady bass line in the lower staves.

The third system of musical notation continues the piece with four staves. It features a more active bass line in the lower staves, with some sixteenth-note patterns, and a melody in the upper staves that includes a trill-like figure.

The fourth system of musical notation concludes the piece with four staves. The music features a steady bass line in the lower staves and a melody in the upper staves. The system ends with a double bar line and the instruction *Al Seg. 38:* written four times, once at the end of each staff.

## VILLAGE FESTIVAL. Concluded.

JIG.

1st Violin.  
Flute.  
2d Violin.  
Bass.

The first system of the musical score consists of four staves. The top staff is for the 1st Violin and Flute, the second for the 2d Violin, and the third and fourth for the Bass. The music is in 2/4 time and D major. The 1st Violin and Flute parts feature a melodic line with eighth and sixteenth notes, while the 2d Violin and Bass parts provide a rhythmic accompaniment with chords and single notes.

The second system continues the musical score with four staves. The 1st Violin and Flute parts continue their melodic line, incorporating some grace notes. The 2d Violin and Bass parts maintain their accompaniment, with the Bass part showing some syncopation.

The third system of the musical score consists of four staves. The 1st Violin and Flute parts feature a more active melodic line with frequent sixteenth notes. The 2d Violin and Bass parts continue their accompaniment, with the Bass part showing some syncopation.

The fourth system of the musical score consists of four staves. The 1st Violin and Flute parts feature a melodic line with eighth and sixteenth notes. The 2d Violin and Bass parts continue their accompaniment, with the Bass part showing some syncopation. The system concludes with a double bar line.



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## ERRATA.

- Page 238. MASSA'S IN DE COLD GROUND. The fourth note of the right hand in the third measure from the end should be B.
- Page 269. FAREWELL, MY LILLY DEAR. In the seventh measure of voice part the third note should be G.
- Page 272. ELLEN BAYNE. The last two eighth notes of the second measure, treble clef, should be G and B.
- Pages 274. TURN NOT AWAY. In the thirteenth measure of second voice part  
275. the first note should be D natural, and the third note F sharp.
- Page 302. VILLAGE BELLS POLKA. The third eighth note of the eleventh measure, treble clef, should be F (F D and F), and the last two eighth notes of the seventeenth measure should be B flat and D.