

Christy's Minstrel's Songs

FOURTH BOOK

CONTAINING

TWENTY SONGS

SUNG BY

BUCKLEY'S SERENADERS

EDITED BY FREDERICK BUCKLEY.

No. 1. I'D CHOOSE TO BE A DAISY.

FREDERICK BUCKLEY.

Moderato.

PIANO. *p*

1. I'd choose to be a dai - sy, if I might be a flow - er, My
2. I love the gen - tle li - ly, it looks so meek and fair, But

CHRISTY'S MINSTRELS' POPULAR SONGS.

pe - tals clos - ing soft - ly, at twi - light's si - lent hour; And wak - ing in the
dai - sies I love bet - ter, for they grow ev' - ry - where; The li - lies bloom so

morn - ing, when falls the ear - ly dew, . To wel - come heav'n's bright sun - shine, and
sad - ly, in sun - shine or in show - er, But dai - sies still look up - ward, how -

heav'n's bright tear - drop too. } I'd choose to be a dai - sy, if . I might be a
- e - ver dark the hour. }

flow - er, My pe - tals clos - ing soft - ly, at twi - light's si - lent hour. . .

cres. *dim.*

Chorus, after each verse.

1st TREBLE.
I'd choose to be a dai - sy, if I might be a

2nd TREBLE.
I'd choose to be a dai - sy, if I might be a

TENOR AND
BASS.
I'd choose to be a dai - sy, if I might be a

PIANO.
p

cres. *dim.*
flow - er, My pe - tals clos - ing soft - ly, at twi - light's si - lent hour. .

cres. *dim.*
flow - er, My pe - tals clos - ing soft - ly, at twi - light's si - lent hour. . .

cres. *dim.*
flow - er, My pe - tals clos - ing soft - ly, at twi - light's si - lent hour. . .

cres. *dim.*

CHRISTY'S MINSTRELS' POPULAR SONGS.

No. 2.

OLD BOB RIDLEY.

PIANO. *Andante.*

1. Oh! white folks, I will sing you a dit-ty,
 2. Oh! white folks, I've just come from de moun-tain,
 3. De first time dat I got a lick-ing, 'Twas

I'm from home, but that's no pi-ty, To praise my-self it
 How ma-ny miles I did not count'em, I left de folks on de
 down in de fields at de cot-ton pick-ing, It made me dance, and it

am a shame, . . . But old Bob Rid-ley . . . is my name.
 old plan-ta-tion, Come down here for my e-du-ca-tion. } I'm
 made me trem-ble, I, gol-ly! it made my . . . eye-balls gin-gle. }

rit.

old Bob Rid - ley, oh! I'm old Bob Rid - ley, oh! I'm

a tempo.

This system contains the first line of the song. The vocal line is on a single treble clef staff. The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. The tempo marking 'a tempo.' is placed below the piano part.

old Bob Rid - ley, oh! I'm old Bob Rid - ley, oh! . . .

This system contains the second line of the song. The vocal line continues on the treble clef staff. The piano accompaniment continues on the two-staff piano part.

DANCE.

faster.

This system is labeled 'DANCE.' and features a tempo change to 'faster.'. The vocal line is absent, and the piano accompaniment is shown on two staves.

This system continues the dance accompaniment on two staves, maintaining the 'faster.' tempo.

No. 3. WHERE ARE MY SCHOOLMATES GONE?

WORDS BY B. E. WOOLF.

FREDERICK BUCKLEY.

PIANO. *Moderato.*

1. Oh!
2. Oh!

ritard. dim. *pp*

where are my school - mates gone, The shy, the dull, and the
where are my school - mates gone, Do they yet toss on life's storm-y

gay? They have left me all heart - - sick and
 waves? Or sleep a sleep peace - - ful and

lone, To drag out life's short'-ning day. The
 lone, 'Neath the flow'rs that bloom o'er their graves? What

school yet re - mains where it stood, When its
 day - - dreams are mine to en - joy, As I

moss - - co-ver'd roof I first saw, The play - ground, my eyes 'gin to
 sit and gaze in - - to the past, 'Till a-gain I am chang'd to a
 cres.

flood, When I think of the play - - ground of
 boy, And, ah, me! dreams too ai - - - ry to

cres. *dim.*

yore, The spire, too, that point - ed to truth, The
 last. Fare - - - well, scat - ter'd friends of my youth, 'Tis

colla voce.

rall.

fall, in its bub - bling rage, So vast in the days of my
 mem' - - ry dims these old eyes, May your thoughts, like yon spire, point to

youth, So we'll small in the night of my age. . . .
 truth, And we'll talk o'er the past in the skies. . .

SOPRANO.
Where are my schoolmates gone, The shy, the dull, and the gay? . . . They have

ALTO.
Where are my schoolmates gone, The shy, the dull, and the gay? . . . They have

TENOR.
Where are my schoolmates gone, The shy, the dull, and the gay? . . . They have

BASS.
Where are my schoolmates gone, The shy, the dull, and the gay? . . . They have

PIANO.

left me all heart - sick and lone, To drag out life's short' - ning day. . .

left me all heart - sick and lone, To drag out life's short' - ning day. . .

left me all heart - sick and lone, To drag out life's short' - ning day. . .

left me all heart - sick and lone, To drag out life's short' - ning day. . .

PIANO.

PIANO.

No. 4.

ELLA LEENE.

COMPOSED BY FREDERICK BUCKLEY.

Moderato.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The left hand provides a harmonic accompaniment in bass clef, primarily using chords and single notes.

The first system of piano accompaniment continues the melody and accompaniment from the introduction, spanning two staves.

1. She was fair as the beams of the morn - - - ing, As
 2. Her voice, that was sweet - er than mu - - - sic Of the

This system contains the first two lines of the song. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are written below the vocal line. The piano part includes a *pp* (pianissimo) marking.

sweet and as fra-gile as the rose, - - - And she whisper'd, "bye and bye, plant sweet
 sum-mer that sings in plain-tive strain, - - - Is hush'd in our house - hold for

This system contains the final two lines of the song. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are written below the vocal line.

CHRISTY'S MINSTRELS' POPULAR SONGS.

flow - - - - ers O'er the grave where El - la takes re - pose." When I
e - - - - ver, Here we ne - - - ver more shall meet a - gain. She is

sleep in the dark gloomy shadows, That hide in the silence of the tomb, As
gone, like a blossom of the morning, Which the night - wind has shaken to the ground, But she

oft as you wan-der where I'm rest - ing, You will find hope is writ-ten in their
blooms where the fragrance of the flow - ers E - ver shed sweetest o - - - ours a -

bloom. }
- round. } She was fair as the beams of the morn - - - - ing, As

CHRISTY'S MINSTRELS' POPULAR SONGS.

sweet and as fra - gile as the rose, And she whisper'd, "bye and bye, plant sweet

flow - - - - ers O'er the grave where El - la takes re - pose."

Chorus, after each verse.

SOPRANO. *p* When the west wind was sigh - ing, gen - tly sigh - - - - ing, Through the

ALTO. *p* When the west wind was sigh - ing, gen - tly sigh - - - - ing, Through the

TENOR AND BASS. *p* When the west wind was sigh - ing, gen - tly sigh - - - - ing, Through the

PIANO. *p*

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

pine - boughs so fra - grant and green, . . . There we ga - ther'd in tears by the

pine - boughs so fra - grant and green, . . . There we ga - ther'd in tears by the

pine - boughs so fra - grant and green, . . . There we ga - ther'd in tears by the

f *p*

bed - side of our dar - ling, our dar - ling El - la Leene. . .

bed - side of our dar - ling, our dar - ling El - la Leene. . .

bed - side of our dar - ling, our dar - ling El - la Leene. . .

dim.

No. 5. STOLEN KISSES ARE THE SWEETEST.

WORDS BY B. E. WOOLFE.

SUNG BY R. BISHOP BUCKLEY.

COMPOSED BY FREDERICK BUCKLEY.

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes. The left hand starts with a bass clef and plays a steady eighth-note accompaniment.

1. If you would your pas - sion prove, That I from doubt might
 2. Seize not rash - ly, or may - hap Des - pair, not joy, may

The vocal line is on a single staff with a treble clef, two sharps, and 2/4 time. The piano accompaniment is on two staves (treble and bass clefs) with the same key signature and time signature. A piano (*p*) dynamic is indicated.

free you, Steal a kiss from one you love, But let no - bo - dy see you.
 meet you; Bide your time, or else a *slap*, And not a *smack*, will greet you.

The vocal line continues on a single staff with a treble clef, two sharps, and 2/4 time. The piano accompaniment is on two staves (treble and bass clefs) with the same key signature and time signature.

Kiss her gen - tly, but be sly, Kiss her when there's no one by, Steal it then, for
 Wait un - til her thoughtful eye Is quiet - ly fix'd on va - can - cy, Steal your kiss, for

The vocal line continues on a single staff with a treble clef, two sharps, and 2/4 time. The piano accompaniment is on two staves (treble and bass clefs) with the same key signature and time signature.

it is meet - est, Sto - len kiss - es are the sweet - est. } Kiss her gen - tly, but be sly,
 then 'tis meet - est, Sto - len kiss - es are the sweet - est. }

Kiss her when there's no one by; Oh! how sweetsuch kiss-es are, They are sweet-est far. . .

Chorus, after each verse.

SOPRANO. Kiss her gen - tly, but be sly, Kiss her when there's no one nigh,
2ND SOPRANO. Kiss her gen - tly, but be sly, Kiss her when there's no one nigh
TENOR. Kiss her gen - tly, but be sly, Kiss her when there's no one nigh,
BASS. Kiss her gen - tly, but be sly, Kiss her when there's no one nigh,
PIANO. *mf*



Oh! how sweet such kiss - es are, They are sweet - est far.

Oh! how sweet such kiss - es are, They are sweet - est far.

Oh! how sweet such kiss - es are, They are sweet - est far.

Oh! how sweet such kiss - es are, They are sweet - est far.

No. 6.

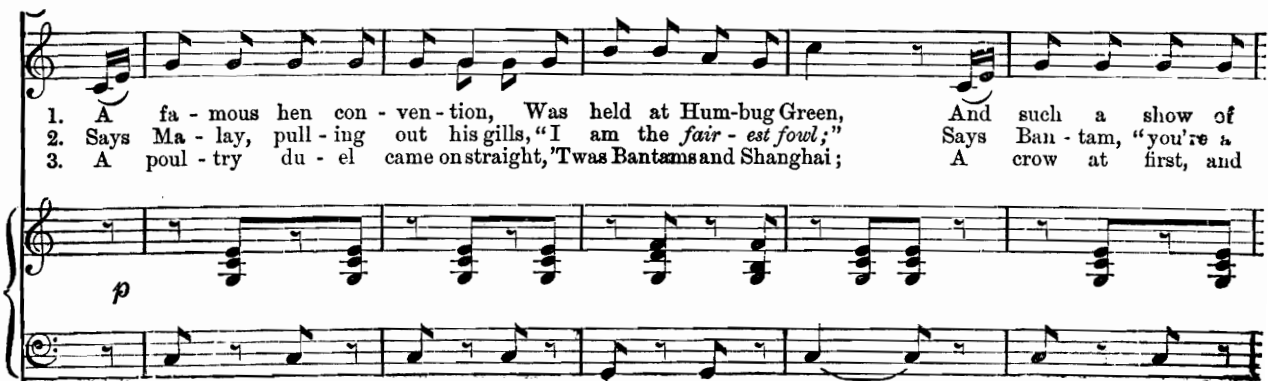
HEN CONVENTION.

SUNG BY G. S. BUCKLEY.

COMPOSED BY FREDERICK BUCKLEY.



PIANO. *p*



1. A fa - mous hen con - ven - tion, Was held at Hum-bug Green, And such a show of
 2. Says Ma - lay, pull - ing out his gills, "I am the fair - est fowl;" Says Ban - tam, "you're a
 3. A poul - try du - el came on straight, 'Twas Bantams and Shanghai; A crow at first, and

CHRISTY'S MINSTRELS' POPULAR SONGS.

fuss and fea - thers Ne'er be - fore was seen,
hen-pick'd race, Hen - heart - ed, with no soul;"
then a clip, And then the fea - thers fly.

With Ma - lays, Ban - tams, Chit - ta-gongs, And
Says Shang - hai, "You poor Bantams Are a
Young Ban - tam spurr'd him flat, A - mid a

game fowls fine and tall ; But Mis - ter Roost - er Shang - hai Cut de big - gest swell of all.
race of chick - en toys ; Says Ban - tam, "If you pick at me, You'll find I'm one of the boys."
loud Con - ven - tion crow, And Shang - hai shang'd the low - est, At the great Con - ven - tion Show.

a tempo.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

It was cac - kle, cac - kle, cac - kle, cac - kle, flap your wings and crow ; And Shanghai crow'd de

It was cac - kle, cac - kle, cac - kle, cac - kle, flap your wings and crow ; And Shanghai crow'd de

It was cac - kle, cac - kle, cac - kle, cac - kle, flap your wings and crow ; And Shanghai crow'd de

It was cac - kle, cac - kle, cac - kle, cac - kle, flap your wings and crow ; And Shanghai crow'd de

pp staccatto.

high - est at the great Con - ven - tion Show. Tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck,

high - est at the great Con - ven - tion Show. Tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck,

high - est at the great Con - ven - tion Show. Tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck,

high - est at the great Con - ven - tion Show. Tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck,

pp staccatto.

ff

tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, Cock-a-doo - dle doo. . .

tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, Cock-a-doo - dle doo. . .

tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, Cock-a-doo - dle doo. . .

tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, tuck, Cock-a-doo - dle doo. . .

ff

No. 7. I'M TURNING GREY, DEAR KATE.

SUNG BY MR. BASQUIN.

COMPOSED BY FREDERICK BUCKLEY.

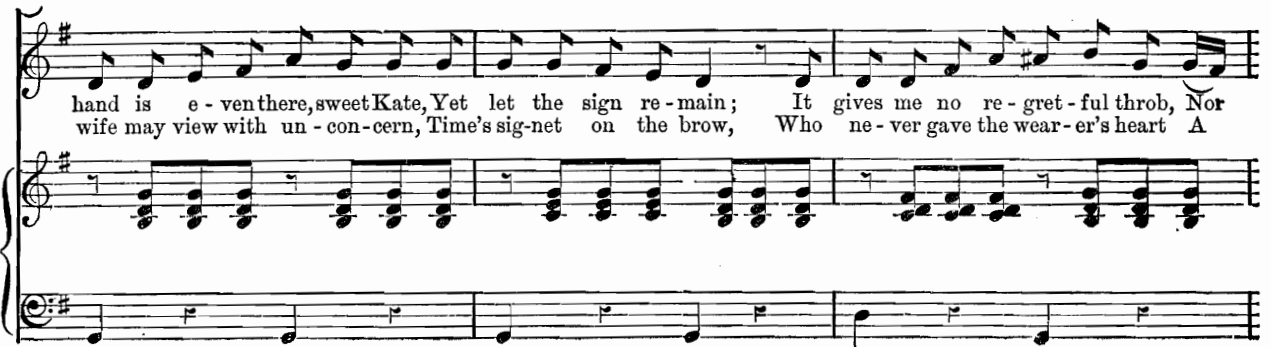
VOICE. 

PIANO. 

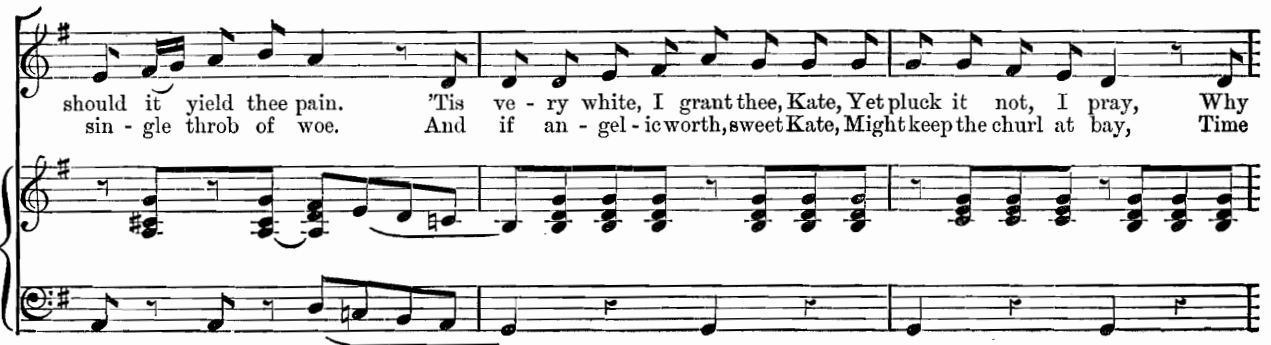
p

1. Time's
2. The

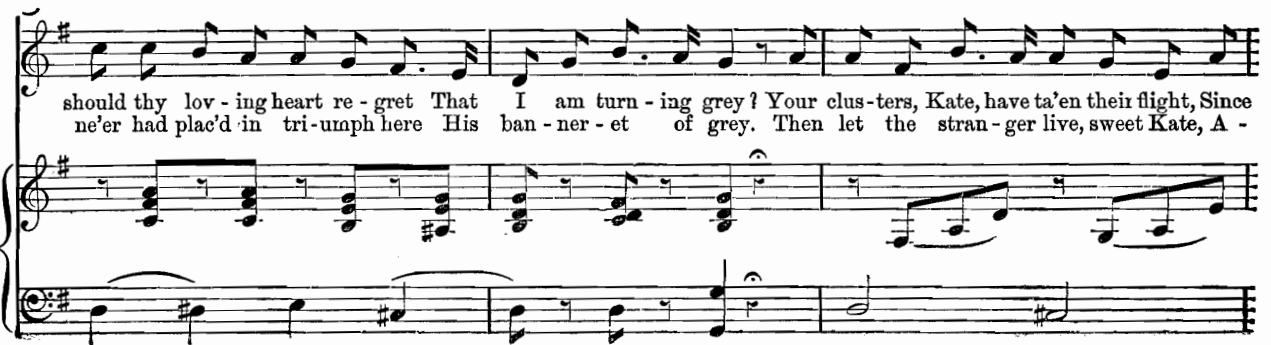
hand is e - ven there, sweet Kate, Yet let the sign re - main; It gives me no re - gret - ful thro - b, Nor
wife may view with un - con - cern, Time's sig - net on the brow, Who ne - ver gave the wear - er's heart A



should it yield thee pain. 'Tis ve - ry white, I grant thee, Kate, Yet pluck it not, I pray, Why
sin - gle thro - b of woe. And if an - gel - ic worth, sweet Kate, Might keep the churl at bay, Time



should thy lov - ing heart re - gret That I am turn - ing grey? Your clus - ters, Kate, have ta'en their flight, Since
ne'er had plac'd in tri - umph here His ban - ner - et of grey. Then let the stran - ger live, sweet Kate, A -



thou and I first met, And dark-en'd moons have sped since then, And mur - ky suns have set, Yet
 - mid its neighbours dark, Un - til they, too, in time shall pale Be - neath the spoil - er's mark. 'Tis

light from that warm heart of thine Hath been a - round my way, And with so dear a guide and friend I
 ve - ry white, I grant thee, Kate, Yet pluck it not, I pray; Why should thy lov - ing heart re-gret That

1ST TENOR. ~

would a - gain turn grey, } 'Tis ve - ry white, I grant thee, Kate, Yet pluck it not, I pray; Why
 I am turn - ing grey. }

2ND TENOR.

'Tis ve - ry white, I grant thee, Kate, Yet pluck it not, I pray; Why

ALTO.

'Tis ve - ry white, I grant thee, Kate, Yet pluck it not, I pray; Why

BASS.

'Tis ve - ry white, I grant thee, Kate, Yet pluck it not, I pray; Why

should thy lov - ing heart re - gret That I am turn - - ing grey?

should thy lov - ing heart re - gret That I am turn - - ing grey?

should thy lov - ing heart re - gret That I am turn - - ing grey?

should thy lov - ing heart re - gret That I am turn - - ing grey?

No. 8.

DE OLD WOOD PILE.

COMPOSED BY B. E. WOOLFE.

SUNG BY G. S. BUCKLEY.

WORDS BY S. S. STEELE.

PIANO.

Chorus, in unison. *Solo.*

1. 'Twas on a clear Sep - tem - ber night, Ah! De stars were wink - ing
 2. Soon from de house sweet Wool - sie runs, Ah! And in a crin - o -
 3. De more she tried to pick de chips, Ah! De more dey from her

Chorus. *Solo to the end.*

love and light, Ah! I thumb'd de ban - jo for a - while, By de
 - line she comes, Ah! I'se just come to pick chips a - while, She
 fin - ger slips, Ah! Be - cause she eyed me all de while, As

old plan - ta - tion's tall wood pile, By de old plan - ta - tion's tall wood pile, De tall wood pile.
 whisper'd by de old wood pile, She whis - per'd by de old wood pile, De old wood pile.
 I sat by de old wood pile, As I sat by de old wood pile, De old wood pile.

SOPRANO.

Ah! de old wood pile, Ah! de old wood

2ND SOPRANO.

Ah! de old wood pile, Ah! de old wood

TENOR.

Ah! de old wood pile, Ah! de old wood

BASS.

Ah! de old wood pile, Ah! de old wood

PIANO.

ff
 pile, Oh! . . de old wood pile, Dat makes, dat makes de kit - chen smile, Wid
ff
 pile, Oh! de old wood pile, Dat makes, dat makes de kit - chen smile, Wid
ff
 pile, Oh! de old wood pile, Dat makes, dat makes de kit - chen smile, Wid
ff
 pile, Oh! de old wood pile, Dat makes, dat makes de kit - chen smile, Wid

The first system of the musical score consists of five staves. The top four staves are vocal lines, each with a dynamic marking of *ff* (fortissimo). The lyrics are: "pile, Oh! . . de old wood pile, Dat makes, dat makes de kit - chen smile, Wid". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

love and light, By de fire so bright, From de old wood pile, Ah!
 love had light, By de fire so bright, From de old wood pile, Ah!
 love and light, By de fire so bright, From de old wood pile, Ah!
 love and light, By de fire so bright, From de old wood pile, Ah!

The second system of the musical score consists of five staves. The top four staves are vocal lines. The lyrics are: "love and light, By de fire so bright, From de old wood pile, Ah!". The bottom two staves are piano accompaniment, continuing the melody from the first system.

e - ver, A chain-less heart and hand— Slave of no jea - lous lov - er, Nor hus - band's stern com -

- mand. Tra, la, la, la, la, la! Tra, la, la, la, la, la! To laugh at Cu - pid's

ar - che - ry, With heart for e - ver free. Tra, la, la, la, la, la, la!

Tra, la, la, la, - la, la! To laugh at Cu - pid's ar - che - ry, With heart for e - ver free.

No. 10.

I'VE BEEN ROAMING.

COMPOSED BY FREDERICK BUCKLEY.

PIANO. *Lively.*

The piano introduction consists of two staves. The right hand plays a melody in G major with a key signature of one sharp (F#) and a common time signature (C). The left hand plays a rhythmic accompaniment of chords and single notes. The tempo is marked 'Lively'.

The second system of piano accompaniment continues the melody and accompaniment from the first system, ending with a double bar line.

1. I've been roam-ing, roaming, o'er the prai-ries wild, Pluck-ing dew - y blos-soms,
 2. I've been roam-ing, roaming, through the wild-wood deep, Searching for the flow'r-ets,

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

hap - py as a child; Cast - ing care and sad - ness ve - ry far a - way,
 when the prai-ries sleep; In the ti - ny blos-soms, sway - ing to and fro,

The second system of the vocal and piano accompaniment, continuing the lyrics and music from the first system.

For the earth re - joi - ces on this plea - sant day. I've been roam - ing, roam - ing,
Whisp'ring to each o - ther, ve - ry soft and low, I've been roam - ing, roam - ing,

where the li - lies sleep, On the ti - ny lake-let, spark-ling, cool, and deep. . .
o'er the dew - y grass, Gem'd with fai - ry blos - soms, wav'r-ing as I pass. . .

Where the brooklet singeth o'er the pebbles white, Making gladsome music, glanc-ing in the light,
For the breeze was fitting o'er the grassy lea, Whisp'ring many a sto-ry to the flow'rs and me,

tempo. pp

where the brooklet sing-eth o'er the pebbles white, Making gladsome music, glancing in the light.
for the breeze was fitting o'er the grassy lea, Whisp'ring many a sto-ry to the flow'rs and me.

No. 11.

CORNELIA COB.

SUNG BY G. S. BUCKLEY.

COMPOSED BY FREDERICK BUCKLEY.

Rather slow.

PIANO. *p*

1. My heart am ten - der as de chick dat trys to crow, but can't; I
 2. When first Cor - ne - lia struck my eye, 'twas in de mar - ket place, She
 3. I sought de cot - tage of dis maid, and found it up an al - ley, And

feel just like de wi-ther'd leaves Of de love - ly cab-bage plant, Be - cause I've ga - zed
 stood a - mid the noi - sy throng, Wid a smile up - on her face, I heard her voice float
 there I tried to speak my love, But my spi - rits would - n't ral - ly, Say's she, "you ug - ly

'pon de form of Miss Cor - ne - lia Cob; And eb - er since dat fa - tal hour, I
 on de air, like mu - sic on de horn, So soft and low she spoke de words, "Hot
 nig - ger man, I'se got a - no - ther beau; Go 'way, or else I'll smash your eye, I'se

SOPRANO.

smile no more, but sob,
corn, hot corn, hot corn." } Oh! dis lub is like de sun-show'r, It falls on all a -
mar-ried long a - go." }

ALTO.

Oh! dis lub is like de sun-show'r, It falls on all a -

TENOR.

Oh! dis lub is like de sun-show'r, It falls on all a -

BASS.

Oh! dis lub is like de sun-show'r, It falls on all a -

- round, On de li - ly and de white rose, And de black bug on de ground.

- round, On de li - ly and de white rose, And de black bug on de ground.

- round, On de li - ly and de white rose, And de black bug on de ground.

- round, On de li - ly and de white rose, And de black bug on de ground.

No. 12. **SOMEBODY'S COURTING SOMEBODY.**

SUNG BY MISS JULIA GOULD, IN THE BURLESQUE OF "TWO POMPEYS."

COMPOSED BY FREDERICK BUCKLEY.

To be sung in a playful style.

PIANO.

1. Some - bo-dy's court - ing some-bo-dy,
2. Pac - ing the o - cean's shore, . .
3. No one sits up to wait, . .

Somewhere or o - ther to - night, . . Some-bo-dy's whisp'ring to somebody, Un - der the clear moon-
 Edg'd by the foam - ing roar, . . Words ne-ver breath'd be - fore, . . Sounding so sweet to
 Though she is out so late, . . All know she's at the gate, . . Talk-ing, yes, talking with

light, Near the bright ri-ver's flow, Run-ning so still and slow,
 some-bo-dy; Un - der the ma - - ple tree, Dark though the sha - dow be,
 some-bo-dy; Two, sit-ting side by side, Float with the ebb - ing tide;

Talk - ing so soft and low, She sits with some - bo - dy.
 Plain e - nough they can see, Bright eyes has some - bo - dy.
 "Thus, dearest, may we glide Through life," says some - bo - dy.

Some - bo - dy's court - ing some - bo - dy, Somewhere or o - ther to - night. . .

Some - bo - dy's whisper'ing to some - bo - dy, Un - der the clear moonlight. Un - der the clear moon -

- light.

No. 13. PLANTATION WALK AROUND.

OH! WHOSE DAT FOOT A BURNING?

COMPOSED BY DAN EMMIT.

VOICE. *Solo.* *Chorus.*

1. De snow am in de cloud, Oh!
 2. Ob course I took my seat, Oh!
 3. De fire . . . got too hot, Oh!

PIANO. *p*

in unison. *Solo.*

whose dat foot a burn - ing? De wind does whis - tle loud, Oh!
 whose dat foot a burn - ing? An den stuck out my feet, Oh!
 whose dat foot a burn - ing? While 'fore it I did sot, Oh!

PIANO. *p*

Chorus. *Solo.* *Chorus.*

whose dat foot a burn - ing? We'll round the fire . . . crowd. }
 whose dat foot a burn - ing? To cotch in all de heat. } Oh!
 whose dat foot a burn - ing? I fast a - sleep did got. }

Solo. *Chorus.*

whose dat foot a burn - ing? Dat foot did come, it told me so, A -

PIANO. *f*

CHRISTY'S MINSTRELS' POPULAR SONGS.

Chorus, to the end.

- way from old K. Y. Ky. Whose dat foot a burn - - ing! Oh!

whose dat foot, I say. Oh! whose dat foot a burn - - - ing! Oh!

take dat foot a - way. Oh! whose dat foot a burn - ing! Oh! whose dat foot, I

say? Dat foot did come, (It told me so,) A - way from old K. Y. Ky.

ff

DANCE.

Solo. *Chorus, in unison.* *Solo.*

<p>4. De shoe be - gin to pinch, 5. Some - bo - dy's foot must roast, 6. De hide be - gin to peel,</p>	<p>Oh! whose dat foot a burn-ing? Dis Oh! whose dat foot a burn-ing? Some - Oh! whose dat foot a burn-ing? 'Tis</p>	
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Chorus. *Solo.* *Chorus.*

<p>nig - gar neb - ber flinch, footas hot as toast, mine! I gin to feel,</p>	<p>Oh! whose dat foot a burn-ing? Oh! whose dat foot a burn-ing? Oh! whose dat foot a burn-ing?</p>	<p>I couldn't move an inch. I crack like hick'ry post. De fire at my heel. } Oh!</p>
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Solo. *Chorus.*

whose dat foot a burn-ing? Dat foot did come, (It told me so,) A - way from old K. Y. Ky.

No. 14.

THE SHEEP-WASHING DAY.

WORDS BY S. S. STEELE.

SUNG BY R. B. BUCKLEY.

COMPOSED BY FREDERICK BUCKLEY.

PIANO. *Allegro.*

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

1. Hark! how de sheep-bells tin - gle, And old mas - sa's call - ing gay; Come,
 2. Now souse dem in de rib - - - ber—Splash goes de wa - ters high; How de
 3. Now jump up from de rib - - - ber, De sun am gwine to roost; See, de

The first system features a vocal line with three verses of lyrics and a piano accompaniment. The piano part consists of two staves with chords and single notes.

hur - ry to de pen, boys, 'Tis sheep - wash - ing day. Drive down your wool-y cat-tle, Where de
 lit - tle mut-tons shi - ver When dey see de old ones sigh. Bap - tize dat wool-y sin-ner, See, dat
 sheep and nig - gers shi - ver Like a horse-fly in de frost. Dar's hoe - cake home a-bak-en, Our

The second system continues the vocal line and piano accompaniment. The piano part consists of two staves with chords and single notes.

ri - ver's roll - ing full, And wash dem 'till dere fle - ces Shine just like a nig - ger's wool.
 old pug - na - cious sheep Butts Cæ - sar in the din - ner, He col - lap - ses in a heap.
 sto-machs for to dry, And Di - nah's got a lit - tle drop Of whis - key on de sly.

The third system concludes the vocal line and piano accompaniment. The piano part consists of two staves with chords and single notes.

SOPRANO.
Bla, bla, ba, de bells all tin-gle gay, We dark-ies have a jol-ly time on sheepwashing day.

ALTO.
Bla, bla, ba, de bells all tin-gle gay, We dark-ies have a jol-ly time on sheepwashing day.

TENOR.
Bla, bla, ba, de bells all tin-gle gay, We dark-ies have a jol-ly time on sheepwashing day.

BASS.
Bla, bla, ba, de bells all tin-gle gay, We dark-ies have a jol-ly time on sheepwashing day.

PIANO.

No. 15.

GONE ARE THE DAYS.

SUNG BY R. BISHOP BUCKLEY.

WRITTEN AND COMPOSED BY S. C. FOSTER.

PIANO.
Poco adagio.

1. Gone are the days When my heart was young and gay!
 2. Why do I weep, When my heart should feel no pain?
 3. Where are the hearts Once so hap - py and free!

Gone are my friends, From the cot-ton fields a-way— Gone from the earth To a
 Why do I sigh, That my friends come not a-gain? Griev-ing for friends Now de-
 Chil-dren so dear, That I held up-on my knee? Gone to the shore Where my

bet-ter land, I know! I hear those gen-tle voi-ces call-ing, "Old Black Joe."
 -part-ed long a-go! I hear their gen-tle voi-ces call-ing, "Old Black Joe."
 soul as long to go! I hear their gen-tle voi-ces call-ing, "Old Black Joe."

Chorus, after each verse.

SOPRANO.
 I'm com-ing, I'm coming, For my head is bending low, I hear those gentle voi-ces call-ing, "Old Black Joe."

ALTO.
 I'm com-ing, I'm coming, For my head is bending low, I hear those gentle voi-ces call-ing, "Old Black Joe."

BASS.
 I'm com-ing, I'm coming, For my head is bending low, I hear those gentle voi-ces call-ing, "Old Black Joe."

PIANO.

No. 16.

LAUGHING SONG.

COMPOSED BY RENZLUS.

PIANO. *Allegretto.*

1. De nig-gers from de souf, Ha, ha! Dey got such a great big
 2. Wid de fid-dle and de old ban-jo, Ha, ha! Wid de bones and de old tam -
 3. Wid a si-gar and a whis-key punch, Ha, ha! And a fas-ci-nat-ing lit-tle nigger
 4. One ev'-ning, at de ball, Ha, ha! A thick-lipp'd wench so

mouth, Ha, ha! Dat dey can't sing at all, Ha, ha, ha, ha! Dey can't sing at
 - bo, Ha, ha! Dars mu-sic in dem all, Ha, ha, ha, ha! Dars mu-sic in
 wench, Ha, ha! We pass a-way de time, Ha, ha, ha, ha! We pass a-way de
 tall, Ha, ha! She fell in lub wid me, Ha, ha, ha, ha! She fell in lub wid

1ST TENOR.

all. }
 all. }
 time. }
 me. }

Ha, ha, ha, ha, ha, ha, ha, ha, ha! Nig - gers from de

2ND TENOR.

Ha, ha, ha, ha, ha, ha, ha, ha, ha! Nig - gers from de

1ST BASS.

Ha, ha, ha, ha, ha, ha, ha, ha, ha! Nig - gers from de

2ND BASS.

Ha, ha, ha, ha, ha, ha, ha, ha, ha! Nig - gers from de

south, . . . Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! Dey can - not shut dar mouth. . .

south, . . . Ha, ha, ha, ha, ha, ha, ha! Dey can - not shut dar mouth. . .

south, . . . Ha, ha, ha, ha, ha, ha, ha! Dey can - not shut dar mouth. . .

south, . . . Ha, ha, ha, ha, ha, ha, ha! Dey can - not shut dar mouth. . .

No. 17.

BONNY JEAN.

SUNG BY R. BISHOP BUCKLEY.

COMPOSED BY FREDERICK BUCKLEY.

VOICE.

1. I've wan-der'd here, I've
2. And ne'er, beneath a

PIANO.

wan-der'd there, And many a bon-ny lass have seen, But where's the mai - den half so fair As
breast of snow, E'er dwelt a heart more kind, I ween, Than that which feels the friend-ly glow, With

Bal - ly - me - na's bon - ny Jean! To say she's like a blush - ing rose, Or
- in the breast of bon - ny Jean. And when her lo - ver tells his tale, Be

like the dew her glan - cing e'en, A faint i - de - a would dis - close of
- neath yon spread - ing haw - - thorn tree, May art - less truth and love pre - vail, And

all the charms of Bon-ny Jean. } To say she's like the blush-ing rose, Or like the dew her
win the heart of Bon-ny Jean. }

ALTO.
To say she's like the blush-ing rose, Or like the dew her

TENOR.
To say she's like the blush-ing rose, Or like the dew her

BASS.
To say she's like the blush-ing rose, Or like the dew her

glan - cing een, A faint i - de - a would dis - close Of all the charms of Bon - ny Jean.

glan - cing een, A faint i - de - a would dis - close Of all the charms of Bon - ny Jean.

glan - cing een, A faint i - de - a would dis - close Of all the charms of Bon - ny Jean.

glan - cing een, A faint i - de - a would dis - close Of all the charms of Bon - ny Jean.

No. 18.

LAUGHING JENNIE.

COMPOSED BY FREDERICK BUCKLEY.

Lively.

PIANO.

The piano introduction consists of two staves. The right hand plays a lively melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The left hand provides a rhythmic accompaniment in bass clef, primarily using chords and single notes.

1. Laugh-ing Jen-nie, mer-ry Jen-nie, Dar-ling Jen-nie Lee,
 2. In a lit-tle sim-ple cot-tage, Where the ro-ses twine,

rit. *pp*

The first system of the song features a vocal line in treble clef and piano accompaniment in bass clef. The lyrics are written below the vocal line. The piano part includes dynamic markings for *rit.* (ritardando) and *pp* (pianissimo).

Oh! she is the sweet-est las-sie E-ver you did see; Eyes of bright-ness, brow of white-ness,
 Car-ing not for wealth or fash-ion, Dwells this las-sie mine. And I'll tell you-'tis a se-cret

The second system continues the vocal and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment continues with chords and rhythmic patterns.

Teeth a-like the pearls; Oh! she is in-deed the fair-est, Of our vil-lage girls
 You should ne-ver tell— She should grace a prince-ly man-sion, Sure-ly just as well.

The final system of the song features the concluding vocal and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment concludes with a final chord.

Nim-ble fin-gers e-ver bu-sy, I-dle-ness is wrong, Cheer-ing ev-'ry lone-ly mo-ment,
 Ba-che-lor so lone and wea-ry, Why the sin-gle state? Groan-ing o-ver wo-man's weak-ness

p

With a plea-sant song, And the poor and nee-dy bless her ; True and kind is she ;
 Fic-kle-ness, and fate, Hie thee to our qui-et vil-lage ; Come and call on me,

Mak-ing all a-round her hap-py, Dar-ling Jen-nie Lee. } Laugh-ing Jen-nie, mer-ry Jen-nie,
 And I'll give an in-tro-duc-tion To our Jen-nie Lee. }

Dar-ling Jen-nie Lee, Oh! she is the sweet-est Las-sie E-ver you did see.

rit.

No. 19.

THE BELLE OF TENNESSEE.

SUNG BY G. S. BUCKLEY.

ARRANGED BY FREDERICK BUCKLEY.

PIANO. *p*

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, and C5. The left hand provides a harmonic accompaniment with chords in the right hand and single notes in the left hand.

1. Now dar-kies do have pi-ty, And lis-ten un-to me, . . . I'll
 2. You may talk a-bout Su-sa-nah, And your pret-ty Nan-cy Teal, . . . Your
 3. But when I left dat hap-py spot, It griev'd my heart full sore, . . . To

The vocal line is on a single staff with lyrics underneath. The piano accompaniment continues on two staves below the vocal line.

tell you of a yal-low gal Dat lives in Ten-ne-see; . . . Her hair is dark and cur-ly, Her
 Belle of Lou-is-a-na, And your pret-ty Lu-cy Neal; . . . But when you talk of Ro-sa, No
 think of leav-ing her be-hind, Ne-ver to see her more; . . . De tears dey start-ed to my eyes, When

The vocal line continues with lyrics. The piano accompaniment continues on two staves below the vocal line.

teeth are pear-ly white, . . . Her eyes dey spar-kle like de stars, Dey shine so bright at night. . . .
 o-thergal can shine, . . . For when you talk of beau-ty, She leaves them all be-kind. . . .
 Ro-sa said to me, . . . "Now, dear-est Joe, don't leave me so, Way down in Ten-ne-see." . . .

The vocal line concludes with lyrics. The piano accompaniment continues on two staves below the vocal line.

CHRISTY'S MINSTRELS' POPULAR SONGS.

SOPRANO.
Oh! Ro - sa, dear - est Ro - sa, My heart still beats for thee, The on - ly yal - low

ALTO.
Oh! Ro - sa, dear - est Ro - sa, My heart still beats for thee The on - ly yal - low

TENOR.
Oh! Ro - sa, dear - est Ro - sa, My heart still beats for thee, The on - ly yal - low

BASS.
Oh! Ro - sa, dear - est Ro - sa, My heart still beats for thee, The on - ly yal - low

PIANO.

gal I love Is Belle of Ten - ne - see. . . . Oh! Ro - sa, dear - est Ro - sa, My

gal I love Is Belle of Ten - ne - see. . . . Oh! Ro - sa, dear - est Ro - sa, My

gal I love Is Belle of Ten - ne - see. . . . Oh! Ro - sa, dear - est Ro - sa, My

gal I love Is Belle of Ten - ne - see. . . . Oh! Ro - sa, dear - est Ro - sa, My

PIANO.

heart still beats for thee, . . . The on - ly yal - low gal I love Is Belle of Ten - ne - see. . . .

heart still beats for thee, . . . The on - ly yal - low gal I love Is Belle of Ten - ne - see. . . .

heart still beats for thee, . . . The on - ly yal - low gal I love Is Belle of Ten - ne - see. . . .

heart still beats for thee, . . . The on - ly yal - low gal I love Is Belle of Ten - ne - see. . . .

The score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The lyrics are repeated under each vocal staff.

No. 20.

THE FLOWERS OF MAY.

COMPOSED BY FREDERICK BUCKLEY.

Moderato.

PIANO.

The piano score is in 3/4 time, key of B-flat major. It features a melody in the right hand and a harmonic accompaniment in the left hand.

1. The flow'rs of May— how many a voice Of
 2. How oft we've sought them by the brook, Whose
 3. The Spring-time comes, the wild birds sing, The

The vocal score is in treble clef, key of B-flat major, and 3/4 time. It includes three verses of lyrics and a piano accompaniment in grand staff.

these sweet flow'rs hath sung, And made our foot - steps linger where Their bright wild blos - soms
 mu - - sic fill'd our ears, And left a deep im - pression there, That fa - ded not with
 blos - - soms hang a - round, The woods are green with budding leaves, The hills with ver - dure

hung, A - way, a - mid the forest scenes, To hail the fes - tive day, And
 years; And of - ten now we turn a - gain Un - to the ear - ly way, And
 crown'd, But still we turn to that bright spot Where first our pleasures lay, To

wel - come back with the young year The blithe - some flow'rs of May. }
 dream of hap - - py moments spent A - mong the flow'rs of May. } The flow'rs of May--how
 smil - ing fields and ver - dant wood, And love - ly flow'rs of May. }

many a voice Of these sweet flowers hath sung, And made our foot - steps lin - ger where their

CHRISTY'S MINSTRELS' POPULAR SONGS.

bright wild blos-soms hung. The flow'rs of May, The flow'rs of

ALTO. *p*

TENOR. *p*

BASS. *p*

The flow'rs of May,
The flow'rs of May,
The flow'rs of May,

p

Detailed description: This system contains the first vocal and piano entries. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: 'bright wild blos-soms hung. The flow'rs of May, The flow'rs of'. The piano part begins with a melody in the right hand and accompaniment in the left hand. Dynamics include *p* (piano).

May, The flow'rs of May, of May.

The flow'rs of May, May, of May.

The flow'rs of May, May, of May.

The flow'rs of May, May, of May.

f

Detailed description: This system contains the second vocal and piano entries. It features four vocal staves and a grand staff for piano accompaniment. The lyrics are: 'May, The flow'rs of May, of May.', 'The flow'rs of May, May, of May.', 'The flow'rs of May, May, of May.', and 'The flow'rs of May, May, of May.'. The piano part continues with a melody in the right hand and accompaniment in the left hand. Dynamics include *f* (forte).

FIFTH SELECTION.

No. 21. UNDER THE WILLOW SHE'S SLEEPING.

SUNG BY CHRISTY'S MINSTRELS.

Andante moderato.

PIANO.

mp con. express. dim. pp tr ritard.

1. Un - der the wil - low she's laid with care,
 2. Un - der the wil - low no songs are heard,
 3. Un - der the wil - low by night and day,

p a tempo.

(Sang a lone mo - ther while weep - ing),— Un - der the wil - low, with
 Near where my dar - ling lies dream - ing; Nought but the voice of some
 Sor - row - ing e - ver I pon - der; Free from its sha - dow - y,

gold - en hair, My lit - tle one's qui - et - ly sleep - ing.
 far off bird, Where life and its plea - sures are beam - ing.
 gloom - y ray, Ah! ne - ver a - gain can she wan - der.

CHORUS *mp*

TREBLE. Fair, fair, and gold - en hair (Sang a lone mo - ther while weep - ing);

ALTO. Fair, fair, and gold - en hair (Sang a lone mo - ther while weep - ing);

TENOR. Fair, fair, and gold - en hair (Sang a lone mo - ther while weep - ing);

BASS. Fair, fair, and gold - en hair (Sang a lone mo - ther while weep - ing);

PIANO. *mp* *p*

p rit.

Fair, fair, and gold - en hair, Un - der the wil - low she's sleep - ing.

Fair, fair, and gold - en hair, Un - der the wil - low she's sleep - ing.

Fair, fair, and gold - en hair, Un - der the wil - low she's sleep - ing.

Fair, fair, and gold - en hair, Un - der the wil - low she's sleep - ing.

mf *p rit.*

mf a tempo.

Under the willow I breathe a pray'r,
 Longing to linger for ever,
 Near to my angel with golden hair,
 In lands where there's sorrowing never.
 CHORUS—Fair, fair, &c.

No. 22.

DIXEY'S LAND.

Allegro moderato.

PIANO. *f*

ff PED. * PED. * PED. * *sf*

p CHORUS. *ff*

1. I wish I was in the land of cot - ton, Cin - na - mon seed, and san - dy bottom, To the
 His face was sharp as a but - cher's cle - ver, But that not seem to grieve her, To the

p SOLO.

land, to the land, to the land, to the land; In Dix - ey's land where
 land, to the land, to the land, to the land; Will ran a - way, Mis - sis

ff CHORUS.

I was born, Early on one frosty morn. } To the land, to the
took a decline, Her face was the colour of bacon rhine. }

p SOLO.

land, to the land, to the land; I wish I was in Dixey.

CHORUS. *ff*

SOPRANO. *ff* *p* *ff*

ALTO. *ff* *p* *ff*

TENOR. *ff* *p* *ff*

BASS. *ff* *p* *ff*

PIANO. *ff* PED. * *p* *ff*

Oh! In Dixey's land I'll take my stand, And live and die in Dixey; To the

Oh! In Dixey's land I'll take my stand, And live and die in Dixey; To the

Oh! In Dixey's land I'll take my stand, And live and die in Dixey; To the

Oh! In Dixey's land I'll take my stand, And live and die in Dixey; To the

land, to the land; A-way down South in Dix-ey; To the land, to the land; Away down South in Dix-ey.

land, to the land; A-way down South in Dix-ey; To the land, to the land; Away down South in Dix-ey.

land, to the land; A-way down South in Dix-ey; To the land, to the land; Away down South in Dix-ey.

land, to the land; A-way down South in Dix-ey; To the land, to the land; Away down South in Dix-ey.

DANCE.
mf

mf

8va.
p

While mis-us liv'd she liv'd in clover,
 When she died she died all over;
 To the land, to the land, to the land;
 How could she act such a foolish part,
 An' marry a man to break her heart;
 To the land, to the land, to the land, to the land;
 I wish I was in Dixey.

CHORUS—Oh! &c.

Buckwheat cakes are good strong batter,
 Make you fat, or a little fatter;
 To the land, to the land, to the land, to the land;
 Here's a health to next old missus,
 An' all the gals that want to kiss us;
 To the land, to the land, to the land, to the land;
 I wish I was in Dixey.

CHORUS—Oh! &c.

No. 23.

MINNIE CLYDE.

L. V. H. CROSBY.

Moderato.

PIANO. *mf* *dim.*

The piano introduction consists of two staves. The right hand plays a melody in C major with a tempo marking of 'Moderato'. The left hand provides a harmonic accompaniment. Dynamics include 'mf' and 'dim.'.

1. Oh! long I have sung of sweet Kit-ty Clyde, Who liv'd at the foot of the hill; And
 2. I think her eyes are bright - er than Kit-ty's, The dim-ple in her chin is deep - er, I would
 3. Oh! blest are the hearts that live in the cot, That stands at the foot of the hill; Oh!

The first system shows the vocal line with three verses of lyrics and the piano accompaniment. The piano part includes a 'p' dynamic and a 'cres.' marking.

tho' that sweet pret-ty bird has flown, A - no-ther is li - ving there still. She's
 be im - prison'd the rest of my life, With Min-nie Clyde for my keeper; In the
 sweet are the songs that e-cho in the glen, By the murmur of the moss - co-ver'd mill; The

The second system continues the vocal and piano accompaniment. The piano part includes a 'p' dynamic.

blythe and gay as the ro-bin that sings, On the trees by the old mill - side; And if
 fea - tive throug she sings a sweet song, With the low - ly a-like she is meek; Her
 birds all chant their notes to Min - nie The an - gels a-bove have ca - ress'd her But

The third system concludes the vocal and piano accompaniment. The piano part includes a 'cres.' marking.

e-ver I lov'd a girl in my life, 'Tis the charm - ing sweet Min-nie Clyde.
 eyes are the win - dows of her soul, Thro' which Min - nie's heart . would speak. } Oh!
 you have the an-gels, and you have the birds, And I'll have Kit - ty Clyde's sis - ter.

Min-nie Clyde, she is my pride, And sure I am no jes - ter; For if

e - ver I lov'd a girl in my life, 'Tis Min-nie, Kit - ty Clyde's sis - ter.

CHORUS. *mp* *cres.*

TREBLE. Oh! Min-nie Clyde, She is my pride, And since *cres.* I am no

ALTO. Oh! Min-nie Clyde, She is my pride, And since *cres.* I am no

TENOR. Oh! Min-nie Clyde, She is my pride, And since *cres.* I am no

BASS. Oh! Min-nie Clyde, She is my pride, And since I am no

PIANO. *mp* *cres.*

jest - er; For if e-ver I lov'd a girl in my life, 'Tis Min-nie, Kit-ty Clyde's sis - ter.

jest - er; For if e-ver I lov'd a girl in my life, 'Tis Min-nie, Kit-ty Clyde's sis - ter.

jest - er; For if e-ver I lov'd a girl in my life, 'Tis Min-nie, Kit-ty Clyde's sis - ter.

jest - er; For if e-ver I lov'd a girl in my life, 'Tis Min-nie, Kit-ty Clyde's sis - ter.

No. 24.

KEEMO KIMO.

SUNG BY P. H. KEENAN.

ARRANGED BY A. SEDGWICK.

Moderato.

PIANO. *mf*

1. In South Car - li - na de dar - kies go, Sing song Kit - ty can't you ki' me, oh !
 2. Milk in de dai - ry nine days old, Sing song Kit - ty can't you ki' me, oh ?
 3. Dar was a frog liv'd in a pool, Sing song Kit - ty can't you ki' me, oh ?

Dats whar de white folks plant de tow, Sing song Kit-ty can't you ki' me, oh? Co-ver de ground all o-ver wid smoke,
 Frogs and de skee-ters getting mighty bold, Sing song Kit-ty can't you ki' me, oh? Dey try for to sleep, but it ain't no use,
 Sure he was de big - gest fool, Sing song Kit-ty can't you ki' me, oh? For he could dance and he could sing,

Sing song Kit-ty can't you ki' me, oh? And up de dar-kes heads dey poke, Sing song Kit-ty can't you ki' me, oh?
 Sing song Kit-ty can't you ki' me, oh? Dere legshang out for de chicken to roost, Sing song Kit-ty can't you ki' me, oh?
 Sing song Kit-ty can't you ki' me, oh? And make de woods a - round him ring, Sing song Kit-ty can't you ki' me, oh?

AFTER EACH VERSE.

Kee - mo ki' mo! dar! oh, whar? Wid my hi, my ho, and in come Sal - ly sing - ing

Some - times pen - ny win - kle, ling - tum, nip - eat, Sing song Kit - ty can't you ki' me, oh?

No. 25.

TILDA HORN.

Allegretto.

PIANO. *mf*

1. I was rais'd in Mis - sis - sip - pi, where the su - gar cane grows tall, And I lov'd a pret - ty yel - low girl, much
2. While a - go I got a let - ter from her, thinking as I sat, If I met her, how she'd like me, in my

p

sweeter than them all; She left the place one moonlight night, we sorrow'd much to part, No to - ken did she leave me, but her
sty - lish Kos - suth hat; 'Twas the last I heard a - bout her, and since then I'm much in dread, That she's married to an - o - ther man, or

rallentando.

pic - ture on my heart. And I moan, and I groan, All a - lone, all a - lone.
else she must gone dead, In de - spair, I de - clare, I is crack'd, that's a fact.

CHORUS. *Lively.*

TREBLE.
 But fret-ting wont do for a dar-key of this fig-ger, Time e-nough for that when he

ALTO.
 But fret-ting wont do for a dar-key of this fig-ger, Time e-nough for that when he

TENOR.
 But fret-ting wont do for a dar-key of this fig-ger, Time e-nough for that when he

BASS.
 But fret-ting wont do for a dar-key of this fig-ger, Time e-nough for that when he

PIANO
mf Lively.

gets a lit-tle big-ger; Dancing with the yel-low girls, and chucking out the corn, Will make him for-get Til-da Horn.

gets a lit-tle big-ger; Dancing with the yel-low girls, and chucking out the corn, Will make him for-get Til-da Horn.

gets a lit-tle big-ger; Dancing with the yel-low girls, and chucking out the corn, Will make him for-get Til-da Horn.

gets a lit-tle big-ger; Dancing with the yel-low girls, and chucking out the corn, Will make him for-get Til-da Horn.

mf

Now I go about down in the mouth, and stockings down at heel:
 Like Massa Shakespeare's Hamlet too, I'm touch'd up here I feel;
 His uncle gave him good advice, mine took my clothes in pawn,
 And all to raise the cash to dress deceitful Tilda Horn.
 Oh! this wool I could pull,
 This poor heart is so full.
 But fretting, &c.

Since the Shakespeare's coming in my head, I'm like Othello too,
 The victim of my jealous fears, I don't know what to do;
 Desdemona lost her handkerchief, that wasn't much to lose,
 But Tilda took my 'baccabox, my shirts and Sunday shoes.
 Now I stray all the day,
 From the gay far away.
 But fretting, &c.

No. 26.

GOOD BYE, SALLY DEAR!

WORDS BY SAM WELLS.

MUSIC BY F. HOWLAND

Allegro con anima.

PIANO.

First system of piano introduction. Treble clef, key signature of two sharps (D major), 2/4 time. The bass line consists of chords. Dynamics include piano (p) and accents.

Second system of piano introduction. Treble clef, key signature of two sharps (D major), 2/4 time. The bass line consists of chords. Dynamics include piano (p) and accents.

Vocal line and piano accompaniment for the first verse. Treble clef, key signature of two sharps (D major), 2/4 time. The piano part consists of chords. Dynamics include piano (p).

1. My Sal - ly dear, I'm gwain to leave you, Good bye, Sal - ly dear; Oh, do not let my part - ing grieve you,
 2. To de cot - ton fields we must a - way, Good bye, Sal - ly dear; Our mas - sa's call must be o - bey'd,
 3. I ~~lo~~ you more dan all my life, Good bye, Sal - ly dear; When I re - turn you'll be my wife,

Vocal line and piano accompaniment for the second verse. Treble clef, key signature of two sharps (D major), 2/4 time. The piano part consists of chords. Dynamics include piano (p).

Good bye, Sal - ly dear. For since dear Sal - ly we must part, Do not let it
 Good bye, Sal - ly dear. We go to pick de corn so nice, And gadder in de
 Good bye, Sal - ly dear. Be - fore I go I'll take one kiss, I don't tink dat

Vocal line and piano accompaniment for the third verse. Treble clef, key signature of two sharps (D major), 2/4 time. The piano part consists of chords. Dynamics include piano (p).

break your heart, Al - tho' I'm go - ing far a - way, I'll re - turn a - no - der day.
 crops of rice, Whar all de nig - gars am a hoeing, And de cotton pods are grow - ing.
 will be a - miss, You are my charm - ing lit - tle Sal, My pret - ty lit - tle colour'd gal.

CHORUS. *f*

TREBLE. Then cheer up, my Sal - ly, do, Tho' I'm far off, my heart is true, And *p*

ALTO. Then cheer up, my Sal - ly, do, Tho' I'm far off, my heart is true, And *p*

TENOR. Then cheer up, my Sal - ly, do, Tho' I'm far off, my heart is true, And *p*

BASS. Then cheer up, my Sal - ly, do, Tho' I'm far off, my heart is true, And *p*

PIANO. *f* *p*

Detailed description: This block contains the musical score for the chorus of a song. It features five vocal parts (Treble, Alto, Tenor, Bass) and a Piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Then cheer up, my Sal - ly, do, Tho' I'm far off, my heart is true, And". The piano part consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

f

I must bid you now a-dieu, Good - bye, Sal - ly dear.

f

I must bid you now a-dieu, Good - bye, Sal - ly dear.

f

I must bid you now a-dieu, Good - bye, Sal - ly dear.

f

I must bid you now a-dieu, Good - bye, Sal - ly dear.

f *mf*

Detailed description: This block contains the musical score for the verse of the song. It features five vocal parts (Treble, Alto, Tenor, Bass) and a Piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "I must bid you now a-dieu, Good - bye, Sal - ly dear.". The piano part consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Detailed description: This block contains the final piano accompaniment for the piece. It features a treble and bass clef with chords and a bass line. The key signature is one sharp (F#) and the time signature is 2/4. The dynamics include *mf* (mezzo-forte).

No. 27.

THE OLD CABIN HOME.

T. PAINE

PIANO. *mp*

The piano introduction consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked *mp* (mezzo-piano).

1. I am go - ing far a - way, far a - way to leave you now, To the
 2. I am go - ing to leave this land, with . . this our dar - key band . . . To

The first system of the song includes a vocal line with two verses and a piano accompaniment. The piano part features a steady accompaniment of chords and moving lines. The tempo is marked *p* (piano).

Mis - sis - sip - pi riv - er I am go - ing; I will take my old ban - jo, And I'll
 trav - el all the wide . . world o - ver; And when I get tired, I will

The second system of the song includes a vocal line with two verses and a piano accompaniment. The piano part continues with a steady accompaniment of chords and moving lines.

sing this lit - tle song, A - way down in my old Ca - bin Home.
 set - tle down to rest, A - way down in my old Ca - bin Home.

The final system of the song includes a vocal line with two verses and a piano accompaniment. The piano part concludes with a steady accompaniment of chords and moving lines.

CHORUS.

TREBLE. Here is my old Ca-bin Home, . . . Here is my sis-ter and my brother,

ALTO. Here is my old Ca-bin Home, . . . Here is my sis-ter and my brother,

TENOR. Here is my old Ca-bin Home, . . . Here is my sis-ter and my brother,

BASS. Here is my old Ca-bin Home, . . . Here is my sis-ter and my brother,

PIANO.

Here lies my wife, the joy of my life, And my child in the grave with its mo-ther.

Here lies my wife, the joy of my life, And my child in the grave with its mo-ther.

Here lies my wife, the joy of my life, And my child in the grave with its mo-ther.

Here lies my wife, the joy of my life, And my child in the grave with its mo-ther.

When old age comes on us,
 And my hair is turning gray,
 I will hang up the banjo all alone;
 I'll set down by the fire,
 And I'll pass the time away,
 Away down in my old cabin home.
 Here is my old, &c.

'Tis there where I roam,
 Away down on the old farm,
 Where all the darkeys am tree;
 O merrily sound the banjo
 For de white folks round de room,
 Away down in my old cabin home.
 Here is my old, &c.

No. 28. TWINKLING STARS ARE LAUGHING, LOVE.

POETRY AND MUSIC BY J. P. ORDWAY.

Andante moderato.
p dolce. *cres.* *rall.*

PIANO.

1. Twink - ling stars are laughing, love, Laughing on you and me;
 2. Gol - den beams are shin - ing, love, Shin - ing on you to bless;

legato e delicato.

While your bright eyes look in mine, . . . Peep - ing stars they seem to be.
 Like the Queen of Night you fill . . . Dark - est space with love - li - ness.

cres - cen - do. dim in - u - en - do.

Trou - bles come and go, love, Brightest scenes must leave our sight;
 Sil - - ver stars, how bright, love, Mo - ther moon in throne - ly night,

But the star of hope, love, Shines with ra - - diant beams to - night.
 Gaze on us to bless, love, Pur - - est vows here made to - night.

1ST SOPRANO.
Twink - ling stars are laughing, love, Laughing on you and me;

2ND SOPRANO.
Twink - ling stars are laughing, love, Laughing on you and me;

TENOR.
Twink - ling stars are laughing, love, Laughing on you and me;

BASS.
Twink - ling stars are laughing, love, Laughing on you and me;

legato e delicato.

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

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

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

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

cres - - - cen - - - do. dim - - - in - - - u - - - en - - - do.

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

No. 29. DOWN THE RIVER, DOWN THE OHIO.

Andante moderato.

PIANO. *mf*

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, C5, and a quarter rest. The left hand plays a steady accompaniment of eighth notes, starting with G2, A2, B2, C3, and D3.

1. Oh! the ri - ver is up, and the
2. Oh! the mas - sa is proud of the

FINE. *p*

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 tempo is *Andante moderato*. The first line of music corresponds to the first line of the lyrics, and the second line to the second line. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

chan - nel is deep, And the wind blows stea - dy and strong,
old broad - horn, For it brings him a plen - ty of tin, Let the splash of your oars the
Oh! the crew they is dar - kies, the

The second system continues the vocal and piano accompaniment. The lyrics are split across two lines. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

mea - sure keep As we row the old boat a - long; Oh! the wa - ter is bright and flash - ing like gold, In the
car - go is corn, And the mo - ney comes tumb - ling in; There is plen - ty on board for de dar - kies to eat, And der's

The third system concludes the vocal and piano accompaniment. The lyrics are split across two lines. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

rays of the morn - ing sun, And old Di - nah's up a - way out of the cold, And get-ting the hoe - cake
something to drink and to smoke, Der's the ban - jo, the bones, and the tam - bou-rine, Der's the song and the co - mic

done. } Oh! the ri - ver is up and the chan-nel is deep, And the wind blows stea - dy and strong; Let the
joke. }

splash of your oars the mea - sure keep, As we row the old boat a - long.

CHORUS.

TREBLE. Down the ri - ver, down the ri - ver, Down the O - hi - o; Down the ri - ver, down the ri - ver,

ALTO. Down the ri - ver, down the ri - ver, Down the O - hi - o; Down the ri - ver, down the ri - ver,

TENOR. Down the ri - ver, down the ri - ver, Down the O - hi - o; Down the ri - ver, down the ri - ver,

BASS. Down the ri - ver, down the ri - ver, Down the O - hi - o; Down the ri - ver, down the ri - ver,

PIANO. *mf*

8ves.

Down the O - hi - o; Down the ri - ver, down the ri - ver, Down the O - hi - o;

Down the O - hi - o; Down the ri - ver, down the ri - ver, Down the O - hi - o;

Down the O - hi - o; Down the ri - ver, down the ri - ver, Down the O - hi - o;

Down the O - hi - o; Down the ri - ver, down the ri - ver, Down the O - hi - o;

The first system consists of four vocal staves and a piano accompaniment. The piano part features a steady bass line in the left hand and a melody in the right hand with some grace notes and slurs.

Down the ri - ver, down the ri - ver, Down the O - hi - o

Down the ri - ver, down the ri - ver, Down the O - hi - o

Down the ri - ver, down the ri - ver, Down the O - hi - o

Down the ri - ver, down the ri - ver, Down the O - hi - o

Sva.

The second system continues the vocal parts and piano accompaniment. The piano part includes a section marked 'Sva.' (Sustained) with a dotted line above it, indicating a longer note value. The piano accompaniment continues with a consistent rhythmic pattern.

No. 3

HAPPY ARE WE TO-NIGHT.

WORDS AND MUSIC BY M. S. PIKE.

ARRANGED BY J. P. ORDWAY.

Andante moderato.

PIANO. *mf*

The piano introduction consists of two staves. The right hand plays a melody in G major, 6/8 time, starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note G4. The left hand plays a rhythmic accompaniment of eighth notes, starting with G2, A2, B2, C3, D3, E3, F3, G3, and continuing with a similar pattern.

The vocal line begins with a whole note G4, followed by quarter notes A4, B4, C5, and a half note G4.

1. Hap-py are we to - night, boys, Hap-py, hap-py are we; . . . The
 2. Ma-ny will be the mile, boys, Ma-ny, ma-ny the mile, . . . That
 3. Wea-ry we may re - turn, boys, Wea-ry, wea-ry at last; . . . But

p

The piano accompaniment for the first verse features a melody in the right hand with eighth notes and a steady accompaniment in the left hand with eighth notes.

The vocal line continues with quarter notes G4, A4, B4, C5, and a half note G4.

hearts that we de - light, boys, With us may happy be . . . Friends should laugh with those who laugh, And
 we shall rove and smile, boys, With friends we ne'er be - guile. . . The voi - ces we have of - ten heard, And
 mem - o - ry will learn, boys, To love the happy past. . . Age may bring us gloom - y hours, And

The piano accompaniment for the second verse continues with a similar melody and accompaniment pattern.

The vocal line continues with quarter notes G4, A4, B4, C5, and a half note G4.

sigh for those in pain; . . . The most of us have met be-fore, And now we meet a - gain. . .
 fa - ces we have met, . . . Like tones of sweet-est mel - o - dy We ne - ver can for - get. . .
 time may make us sad, . . . But we, to-night, are free from care, And all our hearts are glad. . .

The piano accompaniment for the third verse concludes with a final chord in the right hand and a sustained accompaniment in the left hand.

CHRISTY'S MINSTRELS' POPULAR SONGS.

Hap-py are we to - night, boys, Happy, hap-py are we; . . . The hearts that we de - light, boys, With

us may hap-py be. . .

Sva.
mf

No 31.

ELLA REE.

WORDS BY C. E. STEUART.

MUSIC BY JAMES W. PORTER.

Andante con espressione.
p
PIANO.

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

grave an bright, wid drops ob dew, But brigh - ter were her eyes. } Den
 love de spot whar she was born Way down in Ten - nes - see.
 pos-sum and coon so soft - ly step, Round de grave of El - la Ree.

car-ry me back to Ten - nes - see, Dar let me live and die, A -

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

CHORUS.

1ST SCYRANO.
Car-ry me back to Ten - nes - see, Dar let me lib and die, A -

2ND SOPRANO.
Car-ry me back to Ten - nes - see, Dar let me lib and die, A

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

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

PIANO.
mp

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

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

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

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

No. 32.

WHERE HAS LULA GONE?

POETRY AND MUSIC BY S. C. FOSTER.

Moderato.

PIANO. *p*

The piano introduction consists of two staves. The right hand plays a melody in treble clef, and the left hand plays a bass line in bass clef. The tempo is marked 'Moderato' and the dynamics are 'piano' (p). The key signature has one sharp (F#) and the time signature is common time (C).

1. Lit - tle voi - ces laugh - ing free, Laugh - ing on the lawn, Tell me, can you an - swer me, -
 2. She has left the sun - ny hills, In their blush - ing bloom, She has left the run - ning rills,
 3. Sum - mer days have come and gone, Star - ry nights have pass'd; Ma - ny dreams of hope have flown

The first system shows the vocal melody in treble clef and the piano accompaniment in bass clef. The lyrics are aligned with the notes. The piano accompaniment consists of chords and single notes.

Where has Lu - la gone? Where is that mer - ry form, E - ver on the move,
 Gush - ing round her home; Far in some dis - tant land She may yet be seen,
 Since I saw her last; Roam - ing in rap - ture wild On the moun - tain side,

The second system shows the vocal melody in treble clef and the piano accompaniment in bass clef. The lyrics are aligned with the notes. The piano accompaniment consists of chords and single notes.

Glan - cing thro' calm and storm Liv - ing beams of love? Soft rays of mel - low light
 Lead - ing a fai - ry band Like a fai - ry queen. Far, far my long - ing heart
 Smi - ling when ro - ses smil'd, Sigh - ing when they died; Wild as the ho - ney bee,

The third system shows the vocal melody in treble clef and the piano accompaniment in bass clef. The lyrics are aligned with the notes. The piano accompaniment consists of chords and single notes.

From her eyes were thrown, And her smiles were sum - mer bright;—Where has Lu - la gone?
 On her path has flown, Yet no an - swer can im - part;—Where has Lu - la gone?
 Gen - tle as the fawn, Fair - er than the dawn was she;—Where has Lu - la gone?

ritard.

tempo.

No. 33.

THE VILLAGE MAIDEN.

POETRY AND MUSIC BY S. C. FOSTER.

Moderato.

PIANO. *p*

1. The vil - lage bells are ring - - ing, And
 2. But sum - mer joys have fad - - ed, And
 3. The vil - lage bells are ring - - ing, But

mer - ri - ly they chime, The vil - lage choir is sing - ing, For 'tis a hap - py time; The
 sum - mer hopes have flown, Her brow with grief is shad - ed, Her hap - py smiles are gone; Yet
 hark! how sad and slow— The vil - lage choir is sing - ing A re - quiem soft and low; And

cha - pel walls are la - - den With gar - lands rich and gay, To greet the vil - lage
 why her heart is la - - den, Not one, a - las! can say, Who saw the vil - lage
 all with sor - row la - - den, Their tear - ful tri - bute pay, Who saw the vil - lage

mai - - den Up - on her wed - ding day.
 mai - - den Up - on her wed - ding day.
 mai - - den Up - on her wed - ding day.

mf

No. 34. I SEE HER STILL IN MY DREAMS.

POETRY AND MUSIC BY S. C. FOSTER.

PIANO.

Moderato.
p

1. While the flow'rs bloom in glad-ness and springbirds rejoice, There's a void in our household of one gentle voice; The
 2. Though her voice, once fa-mil-iar, hath gone from the day, And hersmiles from the sunlight have fad-ed a-way, Tho' I

p

form of a lov'd one hath pass'd from the light, But the sound of her foot-fall re- turns with the night. } For I
 wake to a scene now de- sert - ed and bleak, In my vi- sions I find the lost form that I seek. }

see her still in my dreams, I see her still in my dreams, Tho' her smiles have de-

p

- part - ed from the meadows and the streams. I see her still in my dreams, . . . I

Sva.

see her still in my dreams, Tho' her smiles have de - part - ed from the meadows and the

Sva.

streams.

mp

No. 35. STOP THAT KNOCKING AT THE DOOR.

WORDS AND MUSIC BY A. F. WINNEMORE.

Moderato.

PIANO.

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The piano accompaniment begins with a *p* (piano) dynamic and includes a *f* (forte) section later. The vocal line consists of three verses of lyrics. The piano part includes a variety of textures, from simple chords to more complex arpeggiated figures.

1. I once did lub a colour'd gal, . . . Whose name was Su - zy Brown ; She
 2. She was tne prettiest yal-ler gal . . . That e - ber I did see ; She
 3. Oh, de first one dat cum in de room, . . . Was a dar - key dress'd to death ; He

came from old Vir - gin - ny, She was de fair - est in de town. Her
 ne - ver would go walk - ing, Wid a - ny co - lour'd man but me. And
 look'd just like de show - man, What dey used to call Mack - beth. He .

eyes so bright dey shine at night, When de moon am gone . a - way, She
 when I took my ban - - jo down, And play'd three tunes . or more, All at
 said he was a Ca-li - for - - ni man, An just ar - riv'd . on shore, I ax

used to call this dar-key up . . . Just a - fore de broke of day;— Wid a
 once I heard three pret-ty hard raps, Come bang a - gain my door;— Wid a
 him whare-fore he come an rap, . . . So hard a - gainst my door;— Wid a

who dar? who dar? who dar? An a who dar a knocking at my door? Am

SPOKEN.
Why, Sam!

dat you Sam? Am dat you Sam? No you bet - ter stop dat knock - ing at my

SPOKEN.
Ain't you gwan to let me in?

By Bass Voice.

door. Let me in. Stop that knocking. Let me in. Stop that knocking. Let me in.

DUET.

SCRIBANO.
Oh! you bet - ter stop that knock - ing at the door. Stop that

BASS.
Oh! I'll ne - ver stop that knock - ing at the door. Let me in.

PIANO.
p

knocking. Stop that knocking. Oh! you bet - ter stop that knocking at the door.

Let me in. Let me in. No! I'll nev - er stop that knocking at the door.

CHORUS. *f*

1ST SOPRANO.
f Stop that knock - ing, stop that knock - ing, stop that knock - ing, stop that knock - ing,—Oh! you

2ND SOPRANO.
f Stop that knock - ing, stop that knock - ing, stop that knock - ing, stop that knock - ing,—Oh! you

TENOR.
f Stop that knock - ing, stop that knock - ing, stop that knock - ing, stop that knock - ing,—Oh! you

BASS.
f Stop that knock - ing, stop that knock - ing, stop that knock - ing, stop that knock - ing,—No! I'll

PIANO.
f

bet-ter stop that knock-ing at my door. Stop that knocking, stop that knocking, stop that knocking, stop that knocking, Oh! you

bet-ter stop that knock-ing at my door. Stop that knocking, stop that knocking, stop that knocking, stop that knocking, Oh! you

bet-ter stop that knock-ing at my door. Stop that knocking, stop that knocking, stop that knocking, stop that knocking, Oh! you

ne-ver stop that knock-ing at your door. Let me in. Stop that knocking, stop that knocking, stop that knocking, stop that knocking, No! I'll

The first system consists of five staves. The top three staves are vocal lines for different voices, each with the lyrics "bet-ter stop that knock-ing at my door. Stop that knocking, stop that knocking, stop that knocking, stop that knocking, Oh! you". The fourth staff is a vocal line with the lyrics "ne-ver stop that knock-ing at your door. Let me in. Stop that knocking, stop that knocking, stop that knocking, stop that knocking, No! I'll". The fifth staff is the piano accompaniment, featuring a treble and bass clef with chords and melodic lines.

bet-ter stop that knocking at my door.

bet-ter stop that knocking at my door.

bet-ter stop that knocking at my door.

ne-ver stop that knocking at your door.

8va

The second system consists of five staves. The top three staves are vocal lines with the lyrics "bet-ter stop that knocking at my door." and "ne-ver stop that knocking at your door." The fourth staff is a vocal line with the lyrics "ne-ver stop that knocking at your door." and a piano accompaniment line starting with a trill marked "8va". The piano accompaniment continues with chords and melodic lines.

8va

The third system consists of two staves. The top staff is a piano accompaniment line starting with a trill marked "8va". The bottom staff is the piano accompaniment, featuring chords and melodic lines.

No. 36.

THE OLD PINE TREE.

WRITTEN AND COMPOSED BY CHARLES WHITE.

PIANO.

1. Oh! dar - kies now I'm gown to sing, De truth to you I'll tell, Ob hap - py days dat
 2. My lub has left me long a - go What she is no one can tell, An I am near - ly
 3. I quite for-got I was so old, It seems to me a dream, Dat three score years hab

I hab seen, Wid my dear Nan - cy Bell. Oh! I wish dat I was back a - gain, Way
 ora - zy now For my dear Nan - cy Bell. But I dreamt last night, when all was still, Dat
 past and gone Since I was se - ven - teen. But ev' - ry-thing is right at last, An

down in Ten - ne - see, Wid my dear Nan - cy by my side, Be - neath de old pine tree.
 she'd come back to me, An I would yet see hap - py days, Be - neath de old pine tree.
 Nan - cy is true to me, An when we die, oh! let us rest, Be - neath de old pine tree.

CHORUS.

TREBLE.
'Tis ma - ny a nig'it since first we met, 'Neath dat old pine tree; An

ALTO.
'Tis ma - ny a night since first we met, 'Neath dat old pine tree; An

TENOR.
'Tis ma - ny a night since first we met, 'Neath dat old pine tree; An

BASS.
'Tis ma - ny a night since first we met, 'Neath dat old pine tree; An

PIANO.



dar we told our tales ob lub, How hap - py we shall be.

dar we told our tales ob lub, How hap - py we shall be.

dar we told our tales ob lub, How hap - py we shall be.

dar we told our tales ob lub, How hap - py we shall be.

PIANO.



PIANO.



No. 37.

THE YELLOW ROSE OF TEXAS.

Allegretto.

PIANO. *mf*

The piano introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music is marked 'Allegretto' and 'mf'.

1. There's a yel - low rose in Tex - as That I am going to see, No
 2. Where the Ri - o Grande is flow - ing, And the star - ry skies are bright, She
 3. Oh! now I'm go - ing to find her, For my heart is full of woe, And we'll

p

The first system of lyrics is set to a melody in treble clef. The piano accompaniment is in bass clef and consists of two staves. The music is marked 'p'.

o - ther dark - ey knows her, No dark - ey, on - ly me; She cried so when I left her, It
 walks a - long the ri - ver, In the qui - et sum - mer night; She thinks, if I re - mem - ber, When we
 sing the song to - ge - ther, That we sung so long a - go; We'll play the ban - jo gai - ly, And we'll

The second system of lyrics continues the melody in treble clef. The piano accompaniment is in bass clef and consists of two staves.

like to broke my heart, And if I e - ver find her, We ne - ver more will part.
 part - ed long a - go, I pro - mis'd to come back a - gain, And not to leave her so.
 sing the songs of yore, And the yel - low rose of Tex - as Shall be mine for e - ver - more.

The third system of lyrics concludes the melody in treble clef. The piano accompaniment is in bass clef and consists of two staves.

CHORUS.

TREBLE. She's the sweetest rose of co-lour This darkey e-ver knew, Her eyes are bright as diamonds, They sparkle like the dew; You may

ALTO. She's the sweetest rose of co-lour This darkey e-ver knew, Her eyes are bright as diamonds, They sparkle like the dew; You may

TENOR. She's the sweetest rose of co-lour This darkey e-ver knew, Her eyes are bright as diamonds, They sparkle like the dew; You may

BASS. She's the sweetest rose of co-lour This darkey e-ver knew, Her eyes are bright as diamonds, They sparkle like the dew; You may

PIANO. *p staccato.*

talk about your dearest May, And sing of Ro-sa Lee. But the yel-low rose of Tex-as Beats the belles of Tennessee.

talk about your dearest May, And sing of Ro-sa Lee, But the yel-low rose of Tex-as Beats the belles of Tennessee.

talk about your dearest May, And sing of Ro-sa Lee, But the yel-low rose of Tex-as Beats the belles of Tennessee.

talk about your dearest May, And sing of Ro-sa Lee, But the yel-low rose of Tex-as Beats the belles of Tennessee.

mf

No. 38.

ON OLD POTOMAC'S SHORE.

G. F. WURM.

Moderato.

PIANO. *mp*

The piano introduction consists of two staves. The right hand plays a melody in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The left hand plays a steady accompaniment of eighth notes: G2, B2, D3, E3, G3, B2, D3, E3.

1. I'm grow - ing old and wea - ry now, But, oh! how sweet to me The
 2. How oft these a - ged arms have borne, Old mas - sa's chil - dren dear! I
 3. I sit and watch the love - ly fields, That look so green and fair, And

The piano accompaniment continues with the same eighth-note pattern in the left hand, while the right hand provides harmonic support with chords and single notes.

spot where I so oft have play'd, When all was mirth and glee; But when these lips are
 see their lit - tle fa - ces yet, Their lisp - ing tones I hear; I love them with a
 see the cat - tle as they feed Up - on the tall grass there; And tho' it makes me

The piano accompaniment continues with the same eighth-note pattern in the left hand, while the right hand provides harmonic support with chords and single notes.

old and still, And life for me is o'er, Then let them lay me down to sleep On
 heart as true, As in those days of yore, For they were al - ways good to me, On
 sigh to think That life will soon be o'er, — Yet, oh! how sweet will be my rest, On

The piano accompaniment continues with the same eighth-note pattern in the left hand, while the right hand provides harmonic support with chords and single notes.

old Po - to - mac's shore, Then let them lay me down to sleep, On old Po - to - mac's shore.
 old Po - to - mac's shore, For they were al - ways good to me On old Po - to - mac's shore.
 old Po - to - mac's shore, Yet oh! how sweet my rest will be On old Po - to - mac's shore.

CHORUS.

TREBLE. Old Po - to - mac's shore, Old Po - to - mac's shore; Then

ALTO. Old Po - to - mac's shore, Old Po - to - mac's shore; Then

TENOR. Old Po - to - mac's shore, Old Po - to - mac's shore; Then

BASS. Old Po - to - mac's shore, Old Po - to - mac's shore; Then

PIANO.

let them lay me down to sleep On old Po - to - mac's shore.

let them lay me down to sleep On old Po - to - mac's shore.

let them lay me down to sleep On old Po - to - mac's shore.

let them lay me down to sleep On old Po - to - mac's shore.

No. 39.

THE MOON BEHIND THE HILL.

ARRANGED BY T. BISSELL.

MELG DY BY T. BRIGHAM

Moderato con espressione.

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with a tempo marking of 'Moderato con espressione'. The left hand provides a rhythmic accompaniment with a 'p' (piano) dynamic. The piece concludes with a 'cres.' (crescendo) and 'dim.' (diminuendo) marking.

1. I watch'd last night the ris - ing moon, Up - on a fo - reign strand; . . . Till
 2. It brought me back the vi - sions grand That pur - - pled boy - hood's dreams; . . . Its
 3. It brought me back a mo - ther's love, Un - til in ac - cents wild, . . . I

The first system of the song features a vocal line with three verses and a piano accompaniment. The piano part begins with a 'p' (piano) dynamic.

mem - 'ries came, like flow'rs of June, Of home and fa - ther - land. . . . I
 youth - ful loves, its hap - py land, As bright as morn - ing beams; . . . It
 pray'd her from her home a - bove, To guard her lone - ly child; . . . It

The second system continues the vocal and piano accompaniment. The piano part features a steady accompaniment with some melodic movement.

dreamt I was a child once more, Be - side the rip - pling rill; . . . When
 brought me back the spread - ing lea, The stee - ple and the mill; . . . Un -
 brought me one a - cross the wave, To live in mem - 'ry still; . . . It

The third system concludes the song. The piano accompaniment includes a 'cres.' (crescendo) marking and a final melodic flourish.

a tempo.

first I saw, in days of yore, The moon be-hind the hill. When
 - til my eyes could scarce - ly see, The moon be-hind the hill. Un -
 brought me back my "Ma - ry's grave," The moon be-hind the hill. It

a tempo.

a tempo.

first . . . I saw, in days of yore, The moon be - hind . . . the hill.
 - til . . . my eyes could scarce - ly see, The moon be - hind . . . the hill.
 brought me back my "Ma - ry's grave," The moon be - hind . . . the hill.

a tempo.

Sves.

CHORUS.

TREBLE.

1. When first I saw, in days of yore, The moon be-hind the hill. When
 2. Un - til my eyes could scarce - ly see, The moon be-hind the hill. Un -
 3. It brought me back my "Ma - ry's grave," The moon be-hind the hill. When

ALTO.

1. When first I saw, in days of yore, The moon be-hind the hill. When
 2. Un - til my eyes could scarce - ly see, The moon be-hind the hill. Un -
 3. It brought me back my "Ma - ry's grave," The moon be-hind the hill. When

TENOR.

1. When first I saw, in days of yore, The moon be-hind the hill. When
 2. Un - til my eyes could scarce - ly see, The moon be-hind the hill. Un -
 3. It brought me back my "Ma - ry's grave," The moon be-hind the hill. When

BASS

1. When first I saw, in days of yore, The moon be-hind the hill. When
 2. Un - til my eyes could scarce - ly see, The moon be-hind the hill. Un -
 3. It brought me back my "Ma - ry's grave," The moon be-hind the hill. When

PIANO.

p

a tempo.



first . . . I saw, in days of yore, The moon be-hind . . . the hill. . . .
 - til . . . my eyes could scarce - ly see The moon be-hind . . . the hill. . . .
 brought . . . me back my "Ma - ry's grave," The moon be-hind . . . the hill. . . .

first I saw, in days of yore, The moon be-hind . . . the hill. . . .
 - til my eyes could scarce - ly see The moon be-hind . . . the hill. . . .
 brought me, back my "Ma - ry's grave," The moon be-hind . . . the hill. . . .

first . . . I saw, in days of yore, The moon be-hind the hill. . . .
 - til . . . my eyes could scarce - ly see The moon be-hind the hill. . . .
 brought . . . me back my "Ma - ry's grave," The moon be-hind the hill. . . .

first I saw, in days of yore, The moon be-hind the hill. . . .
 - til my eyes could scarce - ly see The moon be-hind the hill. . . .
 brought me back my "Ma - ry's grave," The moon be-hind the hill. . . .

a tempo.

No. 40. THE GAL WITH THE BLUE DRESS ON.

SUNG BY G. N. CHRISTY.

Moderato.

PIANO. *mf*



1. Oh! white folks I will sing to you, A - bout my dear Su - san - na, She's the
 2. My love can cut the pi - geon wing, And like - wise dance the Pol - ka, She's a
 3. I took her to a ball one night, And when we went to sup - per, She

gal that stole my heart a - way, Down in the Al - a - - ba - ma. She's
 row - ser in de dar - key jig, And a sylph in de cow - - cho - ker. Her
 faint-ed and o - ber de ta - ble fell, And run her head in de but - ter. Dey

tall and slen - der 'bout the waist, And beau - ti - ful as We - nus, Ob
 gay bird heels dey go so fast, The dar - kies look with won - der, For a
 used cam - phine to fotch her too, But den it war too la - ter,

all de gals I eb - ber see, She was de great - est gen - us.
 Some fall down and faint a - way, And think dere struck with thun - der.
 tur - key leg stack in her head, And she ohok'd to death with a ta - ter.

CHRISTY'S MINSTRELS' POPULAR SONGS.

CHORUS.

TREBLE. Oh! give me the gal with the blue dress on, The white folks call Su - san - na, She stole my heart a -

ALTO. Oh! give me the gal with the blue dress on, The white folks call Su - san - na, She stole my heart a -

TENOR. Oh! give me the gal with the blue dress on, The white folks call Su - san - na, She stole my heart a -

BASS. Oh! give me the gal with the blue dress on, The white folks call Su - san - na, She stole my heart a -

PIANO. *p*

- way, she's gone Way down in Al - a - ba - ma.

- way, she's gone Way down in Al - a - ba - ma.

- way, she's gone Way down in Al - a - ba - ma.

- way, she's gone Way down in Al - a - ba - ma.

mf

SIXTH SELECTION.

No. 41.

WE MEET AGAIN.

J. R. THOMAS.

Andante con espress.

PIANO.

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

The first two lines of the song are set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "1. When friend from friend is doom'd to stray, And glist - 'ning is each eye; When 2. The wand - 'rer, far from those he loves, And all his heart holds dear, Oft 3. And when we, near the bed of death, Shall watch life's less - 'ning ray, While,"

The next two lines of the song are set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "lips with trem - bling ac - cents say The last fond word, 'Good - bye,' One ling' - ring as he on - ward roves, To check the ris - ing tear, When as we gaze, the fee - ble breath Is fleet - ing fast a - way, In

The final line of the song is set to music. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "thought still cheers the droop - ing heart, And soothes the bo - som's pain, . . . That tho' in sor - row thoughts of home and by - gone days Come crowd - ing o'er his brain, . . . How sweet the voice with - that dark hour of bit - ter woe, When tears are all in vain, . . . Calm o'er the soul these

we de - part, In joy we meet a - gain, we meet, we meet a - gain.
 in that says, "Hope on, we meet a - gain, we meet, we meet a - gain."
 words shall flow, "In heav'n we meet a - gain, we meet, we meet a - gain."

cres. *dim.*

CHORUS.

TREBLE. *mp* We meet a - gain, we meet a - gain, we meet a - gain, we meet a - gain. *cres.* *dim.*

ALTO. *mp* We meet a - gain, we meet a - gain, we meet a - gain, we meet a - gain. *cres.* *dim.*

TENOR. *mp* We meet a - gain, we meet a - gain, we meet a - gain, we meet a - gain. *cres.* *dim.*

BASS. *mp* We meet a - gain, we meet again, we meet, we meet a - gain, we meet a - gain. *cres.* *dim.*

PIANO. *mp* *cres.* *dim.*

mf

No. 42. **NEVER FORGET THE DEAR ONES.**

G. F. WURZEL.

Andante moderato.

PIANO. *p dolce.*

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

1. Ne - ver for - get the dear ones A - round the so - cial hearth, . . . The
 2. E - ver their hearts are turn - - ing To thee when far a - way, . . . Their
 3. Ne - ver for - get thy fa - - - ther, Who, cheer - ful, toils for thee, . . . With -

The first system of the song features a vocal line with three verses of lyrics and a piano accompaniment. The piano part continues with a steady accompaniment of chords and moving lines.

sun - ny smiles of glad - - ness, The songs of art - less mirth; . . . Though
 love so pure and ten - - der, Is with thee on thy way; . . . Wher -
 - in thy heart may e - - - ver Thy mo - ther's i - mage be; . . . Thy

The second system continues the vocal and piano accompaniment. The piano part maintains its accompaniment throughout the vocal line.

o - ther scenes may woo thee, In o - ther lands to roam.
 - e - - ver thou may'st wan - - der, Wher - e - - ver thou may'st roam.
 sis - ter dear, and bro - - - ther, They long for thee to come.

mez.

The third system concludes the vocal and piano accompaniment. The piano part ends with a final chord. The tempo for this section is marked 'mez.' (mezzo).

CHRISTY'S MINSTRELS' POPULAR SONGS.

Ne - ver for - get the dear ones That clus - ter round thy home. . . .

Ne - ver for - get, ne - ver for - get, Ne - ver for - get the

dear . . . ones That clus - - ter round thy home.

CHORUS. *piu animato.* *cres.*

TREBLE. *p* Ne - ver for - get, ne - ver for - get, ne - ver for - get the dear . . . ones That

ALTO. *p* Ne - ver for - get, ne - ver for - get, ne - ver for - get the dear . . . ones That

TENOR. *p* Ne - ver for - get, ne - ver for - get, ne - ver for - get the dear . . . ones That

BASS. Ne - ver for - get, ne - ver for - get, ne - ver for - get the dear ones That

PIANO. *p* *cres.*

clus - ter round thy home; . . . Ne - ver for - get the dear . . . ones That

clus - ter round thy home; . . . Ne - ver for - get the dear . . . ones That

clus - ter round thy home; . . . Ne - ver for - get the dear . . . ones That

clus - ter round thy home; . . . Ne - ver for - get the dear . . . ones That

clus - ter round thy home.

clus - ter round thy home.

clus - ter round thy home.

clus - ter round thy home.

CHRISTY'S MINSTRELS' POPULAR SONGS.

to re - veal the sa - cred seal Which hal - lows it so well, May
such an hour of ma - gic pow'r, What hal - low'd rap - tures dwell, In

quench love's flame, with breath of shame, So kiss, but ne - ver tell. } Oh,
each true breast, by hon - our blest, To kiss and ne - ver tell. }

kiss, but ne - ver tell, oh, ne - ver! Breath - ing breaks the spell, True

lo - ver's pledge to keep for e - ver, Kiss, but ne - ver tell.

mf

No. 44. I WOULD NOT HAVE THEE YOUNG AGAIN.

Moderato con espressione.

STEPHEN MASSET

PIANO.

1. I would not have thee young a - gain, Since I my - self am old, . . . Not
 2. Tho' from thine eyes of soft - est blue Some light hath pass'd a - way, . . . Love

that thy youth was e - ver vain, Or that my age is cold; But
 look - eth forth as warm and true As on our bri - dal day; I

when up - on thy gen - tle face I see the shades of time, A
 hear thy song, and tho', in part, 'Tis fain - ter in its tone. . . . !

thou - - sand me - - mo - ries re - place The beau - - ties of . . thy
heed it not, for still thy heart Is sing - - ing to . . my

prime!
own!

f *dim.*

No. 45. IT IS NOT AS IT USED TO BE.

STEPHEN MASSET.

Andante.

VOICE.

PIANO.

p *legato.*

It

is not as it used to be, When you and I were young; When

round each elm and ma - ple tree The ho-ney - suc - kles clung, . . . But

still I love the cot - tage, Where I pass'd my ear - ly years, . . . Though

not a sin - gle face is there That me - mo - ry en - dears. . . .

2ND VERSE.

It is not as it used to be, The

f *rall.* *p* *espress.*

voi - ces lov'd of yore, The forms that we were wont to see, We

see and hear no more. . . . No more! a - las! we look in vain For

those to whom we clung, . . . And lov'd, as we can love but once, When

you and I were young. . .

f *rall. p espress.* FINE.

No. 46. NONE SHALL WEEP A TEAR FOR ME.

S. C. FOSTER

Lento.

PIANO

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It begins with a half note B-flat, followed by a quarter note G, a quarter note F, and a half note E. The left hand starts with a bass clef and a 4/4 time signature, playing a series of chords: B-flat major, G major, F major, and E major. Dynamics include *mp*, *sf*, and *p*.

1. My life is like the sum - mer rose, That o - - - pens to the
 2. My life is like the au - tumn leaf, That trem - - - bles in the

The vocal line is on a treble clef staff with a key signature of one flat and a 4/4 time signature. It features two verses of lyrics. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature, providing harmonic support. Dynamics include *p*.

morn - ing sky, But, e'er the shades of ev - 'ning close, Is
 moon's pale ray; Its hold is frail, its date is brief, 'Tis

The vocal line continues with the second line of lyrics. It includes a triplet of eighth notes in the first measure. The piano accompaniment continues with a steady harmonic accompaniment. Dynamics include *p*.

scat - tered on the ground to die; Yet on the ro - se's
 rest - less soon to pass a - way; Yet when the leaf shall

The vocal line concludes with the third line of lyrics. The piano accompaniment features a *cres.* (crescendo) marking in the final measures. Dynamics include *p* and *cres.*

No. 47.

POOR AUNT DINAH.

N. KNEASS

Moderato.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in treble clef, and the left hand plays a rhythmic accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. Dynamics include *mp* and *mf*.

1. I knew an old nig - ga Aun - ty once, She liv'd in Lou - si - an - a; The
 2. Old Aun - ty Di - nah liv'd a - lone In her ca - bin by the ri - ver, Whar de
 3. At last she died, Aunt Di - nah died, She died of yal - ler fe - ver, And

The first system of the song features a vocal line in treble clef and piano accompaniment in bass clef. The piano part includes a *p* dynamic marking. The lyrics are positioned between the two staves.

white folks call'd her Di - nah, But she call'd her - self Di - an - a. Her eyes were black, her teeth were white, Her
 nig - gas came both young and old, Deir du - ty for to give her; She taught 'em how to knit and spin, And
 mas - sa laid her in her grave, Whar all shed tears to leave her; We put ou black in Lou'-sana State, And

The second system of the song continues the vocal and piano parts. The piano accompaniment features a steady rhythmic pattern.

fi - gure tall and slen - der, Her arms were stout, her hands were tough, But her nig - ga heart was ten - der.
 may be some - thing fin - er, But dey could not make de good hoe cake As good as old Aunt Di - nah!
 some in Car - o - li - na, A slab of pine we put atherhead, And on it we wrote Di - nah!

The third system of the song concludes the piece with a final vocal phrase and piano accompaniment. The piano part uses block chords in the bass clef.

CHORUS.

f Poor Aunt Di - nah! *pp* Poor Aunt Di - nah! Her

f Poor Aunt Di - nah! *pp* Poor Aunt Di - nah! Her

f Poor Aunt Di - nah! *pp* Poor Aunt Di - nah! Her

f Poor Aunt Di - nah! *pp* Poor Aunt Di - nah! Her

f *pp*

mf arms were stout, her hands were tough, But her nig - ga heart was ten - der.

mf arms were stout, her hands were tough, But her nig - ga heart was ten - der.

mf arms were stout, her hands were tough, But her nig - ga heart was ten - der.

mf arms were stout, her hands were tough, But her nig - ga heart was ten - der.

mf

No. 48.

ON THE ROAD TO BRIGHTON.

LON MORRIS.

Lively.

PIANO. *mf*

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

1. My - self and friend went out to ride with a gal-lus norse and wag-gon, We stopp'd out at the
 2. When we got out there we were met by the wai-ter, We went in - to the
 3. Then we thought we'd have some flip, which made us feel so fun-ny, But when we come to

p

The first system of lyrics is accompanied by a vocal line and a piano accompaniment. The piano part features a steady rhythm with chords in the right hand and a melodic line in the left hand. The dynamics are marked 'p'.

Nor - folk House, and then we went to Brighton; We pass'd ev' - ry - thing on the road, you
 house, and got some bran - dy and wa - ter; We got two ci - gars, and
 pay for it, we found we had no mo - ney; The land-lord commenc'd to talk, the con - ver -

The second system of lyrics continues the vocal and piano accompaniment. The piano part maintains the same rhythmic pattern. A triplet of eighth notes is marked with a '3' above it.

ought to seen us kit-ing, We were a cou-ple of fast boys, on the road to Brigh-ton.
 then commenc'd to light 'em, We were a cou-ple of fast boys, on the road to Brigh-ton.
 - sa - tion was ex - cit-ing, I tell you what it is, we had a gay row at Brigh-ton.

The third system of lyrics concludes the piece. The piano accompaniment ends with a final chord. A triplet of eighth notes is marked with a '3' above it.

CHRISTY'S MINSTRELS' POPULAR SONGS.

CHORUS.

TREBLE. *f*
 O my! you ought to see us go-ing, Two for-ty in the sand, the horse he was a blowing;

ALTO.
 O my! you ought to see us go-ing, Two for-ty in the sand, the horse he was a blowing;

TENOR.
 O my! you ought to see us go-ing, Two for-ty in the sand, the horse he was a blowing;

BASS.
 O my! you ought to see us go-ing, Two for-ty in the sand, the horse he was a blowing;

PIANO.
f

O my! you ought to see us kit-ing, We were a cou-ple of fast boys, on the road to Brighton.

O my! you ought to see us kit-ing, We were a cou-ple of fast boys, on the road to Brighton.

O my! you ought to see us kit-ing, We were a cou-ple of fast boys, on the road to Brighton.

O my! you ought to see us kit-ing, We were a cou-ple of fast boys, on the road to Brighton.

mf

They took us from the house, and put us in the station,
 They fined us five dollars a piece, without cause or provocation;
 The landlord commenced the muss, and we commenced the fighting,
 I tell you what it is, we had a gay time at Brighton.

CHORUS.—O my! you ought to see, &c.

A friend paid our fine, then we started for the tavern,
 We called for our horse, and before him they hitched the waggon;
 The landlord come in, my friend he got frightened,
 And I come home with a black eye that I got out to Brighton.

CHORUS.—O my! you ought to see, &c.

No. 49.

THE YOUNG FOLKS AT HOME.

H. LIVINGSTON.

Andante espressivo.

PIANO. *p*

The piano introduction consists of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment of eighth notes. The key signature is B-flat major and the time signature is common time (C).

1. 'Twas in a sou-thern grove I dwelt, No sor-row then I knew, It
 2. We play'd de ban-jo tom-bou-rine, And danc'd be-neath the shade; And

The first system includes a vocal line and piano accompaniment. 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. The piano part features a consistent eighth-note accompaniment.

seem'd dat eb-'ry hour was bright Dat gai-ly o'er me flew; De lit-tle ones dat clung a-round, Ere
 all a-round us love to hear De mu-sic dat we made; De mock-ing bird sang sweet-ly thea, De

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

I from dem did roam, Made eb-'ry hour still hap-pier seem, Oh, dear young folks at home:
 wild birds dey would come And make de grove wid mu-sic ring, Oh, dear young folks at home!

The final system concludes the song with a vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment ends with a final chord. The key signature changes to B-flat major for the final measure.

CHORUS. *mf*

TREBLE. I'm be - ry sad— no joy for me, Why did I e - ber roam? Oh!

ALTO. I'm be - ry sad— no joy for me, Why did I e - ber roam? Oh!

TENOR. I'm be - ry sad— no joy for me, Why did I e - ber roam? Oh!

BASS. I'm be - ry sad— no joy for me, Why did I e - ber roam? Oh!

PIANO. *mf*

Repeat *pp*

shall I ne - ber, ne - ber see De dear young folks at home?

shall I ne - ber, ne - ber see De dear young folks at home?

shall I ne - ber, ne - ber see De dear young folks at home?

shall I ne - ber, ne - ber see De dear young folks at home?

Repeat *pp* *p*

But now I broken-hearted go—
 Poor Tom dey all despise;
 I grieve o'er all de happy past
 With bitter tears and sighs;
 I'm scorned by all de careless crowd,
 No matter where I roam;
 Oh! shall I neber see again
 De dear young folks at home!
 CHORUS.—I'm bery sad, &c.

Ah, no!— I now am far away,
 Where no such pleasures shine;
 I neber dream'd dat sorrow'd come
 To dis poor heart of mine!
 Den take me to dat dear old spot,
 Nor longer let me roam,—
 And lay me in de cold, cold grave,
 Near de dear young folks at home!
 CHORUS.—I'm bery sad, &c.

No. 50.

OLD JESSY.

C. CONVERSE.

Andantino.

PIANO.

p dolce.

The piano introduction consists of two staves. The right hand plays a melody in treble clef with a common time signature, featuring eighth and sixteenth notes. The left hand plays a bass line in bass clef, primarily using chords and eighth notes. The tempo is marked 'Andantino' and the dynamics are 'p dolce'.

The vocal line is written in treble clef with a common time signature. It contains two verses of lyrics. The first verse starts with '1. Old Jes-sy once was young like us, Could hoe de cot - ton well, But'. The second verse starts with '2. Old Jessy's hair is grey and long, Like de moss up - on de tree, And his'.

1. Old Jes-sy once was young like us, Could hoe de cot - ton well, But
 2. Old Jessy's hair is grey and long, Like de moss up - on de tree, And his

The piano accompaniment for the first two verses is written in two staves. The right hand plays a steady accompaniment of chords in treble clef, while the left hand plays a bass line in bass clef. The dynamics are marked 'p'.

The vocal line continues with two more verses. The third verse starts with 'now he's passing a - way from us, Like de dew - drop on de hill. } Den'. The fourth verse starts with 'teeth drop out of de old jaw - bone,— Oh! soon he will be free. }

now he's passing a - way from us, Like de dew - drop on de hill. } Den
 teeth drop out of de old jaw - bone,— Oh! soon he will be free. }

The piano accompaniment continues with two staves, providing a consistent harmonic background for the vocal lines with chords in the right hand and a bass line in the left hand.

The vocal line continues with two more verses. The fifth verse starts with 'pi - ty poor old Jes-sy, And wipe de tear-drop from your eye, For'. The sixth verse starts with 'Jes - sy's gwine to leave us soon, And in de ground to lie.'

pi - ty poor old Jes-sy, And wipe de tear-drop from your eye, For
 Jes - sy's gwine to leave us soon, And in de ground to lie.

The piano accompaniment continues with two staves, maintaining the chordal accompaniment for the final verses of the song.

The vocal line concludes with two final verses. The seventh verse starts with 'Jes - sy's gwine to leave us soon, And in de ground to lie.'

Jes - sy's gwine to leave us soon, And in de ground to lie.

The piano accompaniment concludes with two staves, ending with a final chord in the right hand and a sustained bass note in the left hand.

CHORUS. *mp* *cres.* *p*

TREBLE.
Den pi-ty poor old Jes-sy, And wipe de tear-drop from your eye, For

ALTO.
Den pi-ty poor old Jes-sy, And wipe de tear-drop from your eye, For

TENOR.
Den pi-ty poor old Jes-sy, And wipe de tear-drop from your eye, For

BASS.
Den pi-ty poor old Jes-sy, And wipe de tear-drop from your eye, For

PIANO.
mp *cres.* *dim.*

Jes - sy's gwine to leave us soon, And in de ground to lie.

Jes - sy's gwine to leave us soon, And in de ground to lie.

Jes - sy's gwine to leave us soon, And in de ground to lie.

Jes - sy's gwine to leave us soon, And in de ground to lie.

collo parte.

p dolce.

Old Jessy can't play de banjo,
His fingers are stiff and sore;
Dey tremble so de bones do crack,
He'll play—no, neber more.
CHORUS.—Den pity poor old Jessy, &c.

He used to go out in de oyster boat,
Far, far away from shore;
But he will neber go out again,
Echo answers, neber more.
CHORUS.—Den pity poor old Jessy, &c.

No. 51. DEAR MOTHER I'LL COME HOME AGAIN.

F. WILSON.

Moderato.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in 3/4 time, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand plays a rhythmic accompaniment of chords, primarily triads and dyads, in the same key signature (B-flat major). The dynamic marking is *mp*.

The piano accompaniment for the first system continues the melody and accompaniment from the introduction. It features a mix of chords and moving lines in both hands, maintaining the *Moderato* tempo.

1. Oh! mo - ther dear, I sigh in vain . . . To live my child - hood o'er a -
 2. Oh! mo - ther dear, those ear - ly scenes, . . . The flow - 'ry fields, and mea - dows

The first system of the song includes the vocal melody and piano accompaniment for the first verse. The vocal line has two verses. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The dynamic marking is *p*.

- gain, . . . And see thy clear, love beam-ing eye . . . Out-shine the stars up in the
 green, . . . As thoughts come back I heave a sigh, . . . And wish for hap - py days gone

The second system of the song includes the vocal melody and piano accompaniment for the second verse. The vocal line continues the melody. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The dynamic marking is *rit.*.

a tempo.

sky; Oh! mo-ther dear, bright sun - ny rays that give such joy and heav'n-ly
 by; Long since I left my na - tive shore, But now my heart beats just as

a tempo.

bliss, As by thy knee I used to pray, Or climb'd to steal af - fec-tion's kiss.
 then, Tho' miles of sea be - tween us roar, Dear mo - ther, I'll come home a - gain.

CHORUS. *mp*

TREBLE. *mp* Oh! mo - ther dear, I sigh in vain . . . To live my child - hood o'er a -

ALTO. *mp* Oh! mo - ther dear, I sigh in vain To live my child - hood o'er a -

TENOR. *mp* Oh! mo - ther dear, I sigh in vain To live my child - hood o'er a -

BASS. *mp* Oh! mo - ther dear, I sigh in vain To live my child - hood o'er a -

PIANO. *mp*

- gain, . . And see thy clear, love-beam-ing eye, . . Out-shine the stars up in the *dim.*

- gain, And see thy clear, love-beam-ing eye, . . Out-shine the stars up in the *dim.*

- gain, And see thy clear, love-beam-ing eye, Out-shine the stars up in the *dim.*

- gain, And see thy clear, love-beam-ing eye, Out-shine the stars up in the *dim.*

dim.

SOLO. CHORUS.

sky; Oh! mo-ther dear,— Oh! my mo-ther dear.

sky; my mo-ther dear.

sky; my mo-ther dear.

sky; my mo-ther dear.

p *pp* *mp*

Sva.

No. 52

FARE-THEE-WELL, KITTY DEAR.

G. F. WURZEL

Andante sostenuto.

PIANO. *mp*

1. I saw the smile of ev'ning die . . . In beau - ty on a southern sky, And
 2. Tho' Af - ric's son that strain a - woke, . . . A lan - guage to my soul it spoke, That
 3. Tho' years since then have roll'd a - way, . . . The e - cho of that sim - ple lay Comes

as I mark'd that fairy scene, . . . So mild, so love - ly, and se - rene, A
 seem'd my restless thought to quell, . . . And hold me cap - tive to its spell; How
 o'er me when with care op - press'd, . . . And soothes my troubled heart to rest; Nor

cres. *f*
 strange wild sound, yet sweet and clear, In tones like these I chanc'd to hear—
 much of feel - ing, deep and strong, Was blend - ed in that art - less song.
 will I till my la - test hour For - get the ma - gie of its pow'r.

cres.

Allegretto.
mf

CHORUS. *mf*

TREBLE. *mf*
Fare-thee-well, Kit - ty dear, Thou art sleep - ing in thy grave so low,

ALTO. *mf*
Fare-thee-well, Kit - ty dear, Thou art sleep - ing in thy grave so low,

TENOR. *mf*
Fare-thee-well, Kit - ty dear, Thou art sleep - ing in thy grave so low,

BASS. *mf*
Fare-thee-well, Kit - ty dear, Thou art sleep - ing in thy grave so low,

PIANO. *mf*

Ne - ver more, Kit - ty dear, Wilt thou lis - ten to my old ban - jo.

Ne - ver more, Kit - ty dear, Wilt thou lis - ten to my old ban - jo.

Ne - ver more, Kit - ty dear, Wilt thou lis - ten to my old ban - jo.

Ne - ver more, Kit - ty dear, Wilt thou lis - ten to my old ban - jo.

p Fare - thee-well, Kit - ty, Fare - thee-well, Kit - ty, Fare - thee-well, Kit - ty dear, *f*
p Fare - thee-well, Kit - ty, Fare - thee-well, Kit - ty, Fare - thee-well, Kit - ty dear,
p Fare - thee-well, Kit - ty, Fare - thee-well, Kit - ty, Fare - thee-well, Kit - ty dear,
p Fare - thee-well, Kit - ty, Fare - thee-well, Kit - ty, Fare - thee-well, Kit - ty dear,

p Fare - thee-well, Kit - ty, *dim.* Fare - thee-well, Kit - ty, *rit.* Fare - thee-well, Kit - ty dear.
p Fare - thee-well, Kit - ty, *dim.* Fare - thee-well, Kit - ty, *rit.* Fare - thee-well, Kit - ty dear.
p Fare - thee-well, Kit - ty, *dim.* Fare - thee-well, Kit - ty, *rit.* Fare - thee-well, Kit - ty dear.
p Fare - thee-well, Kit - ty, *dim.* Fare - thee-well, Kit - ty, *rit.* Fare - thee-well, Kit - ty dear.

fz *dim.* *fz* *dim.* *f*

No. 53.

JULIETTA BELL.

J. R. THOMAS.

Scherzando.

PIANO. *mf*

1. Come all you dar - kies lis - ten, and I'll tell you what be - fel A
 2. When first I saw Miss Ju - lie she had love in ev - 'ry fea - ture, And
 3. I thought I'd made a con - quest, but I soon felt migh - ty small, For

ve - ry pret - ty yel - low girl—Miss Ju - li - et - ta Bell; Whose play - ful wiles and witch - ing smiles dis -
 put her face so close to mine, the dear, the charming creature, I felt compell'd to press her lips, for
 meet - ing with my char - mer at a co - lour'd fan - cy ball, I ask'd her if she'd dance with me, not

cres.

- tract - ed ev' - ry heart, She had a score of beaux or more, so well she play'd her part.
 fear she'd think me cold, She on - ly said, "You naugh - ty man, how could you be so bold?"
 think - ing she'd re - fuse me, She turn'd a - way, re - ply - ing, "I'm en - gag'd, sir, pray excuse me."

mf

CHORUS.

SOPRANO. *f* Ju - li - et - ta Bell, Ju - li - et - ta Bell, Ju - li - Ju - li - Ju - li - Ju - li - Ju - li - et - ta Bell.

ALTO. Ju - li - et - ta Bell, Ju - li - et - ta Bell, Ju - li - Ju - li - Ju - li - Ju - li - Ju - li - et - ta Bell.

TENOR. *f* Ju - li - et - ta Bell, Ju - li - et - ta Bell, Ju - li - Ju - li - Ju - li - Ju - li - Ju - li - et - ta Bell.

BASS. *f* Ju - li - et - ta Bell, Ju - li - et - ta Bell, Ju - li - Ju - li - Ju - li - Ju - li - Ju - li - et - ta Bell.

PIANO. *f*

Another voice.

Next day I saw her walking, and I thought I would resent it,
 And like a fool went up to her, and asked her if she meant it;
 She struck an attitude, like Forrest when he tries to "smash" us,
 "Go 'way," said she, "I'll call the p'lice, you're getting quite awdashes."

I thought 'twas time to cut (cut what, your throat?) no, cut my stick;
 And she has met the fate of all who lay it on too thick;
 Her beaux they dropped off one by one, her hopes for ever quashing;
 Miss Julie's occupation's gone, and now—she takes in washing.

No. 54. MY OLD KENTUCKY HOME, GOOD-NIGHT.

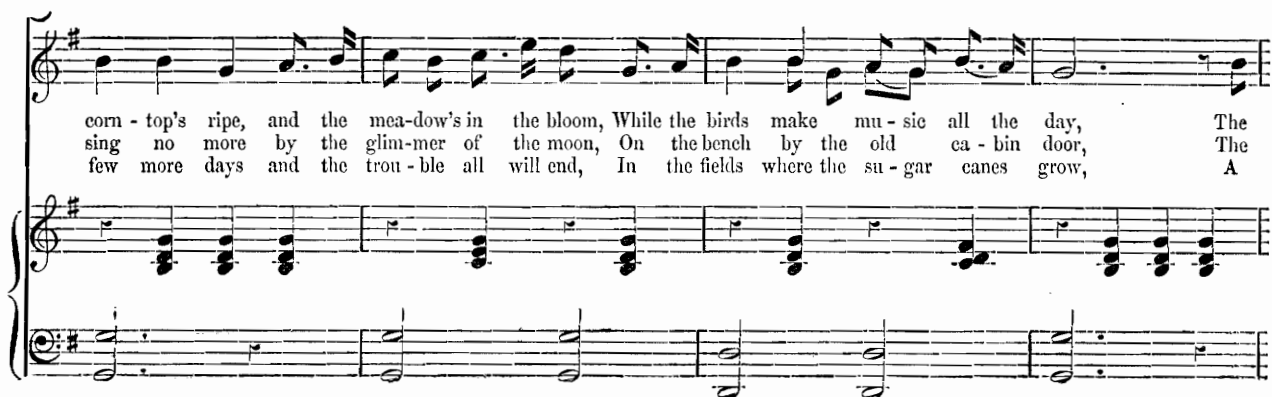
S. C. FOSTER.

Poco lento.

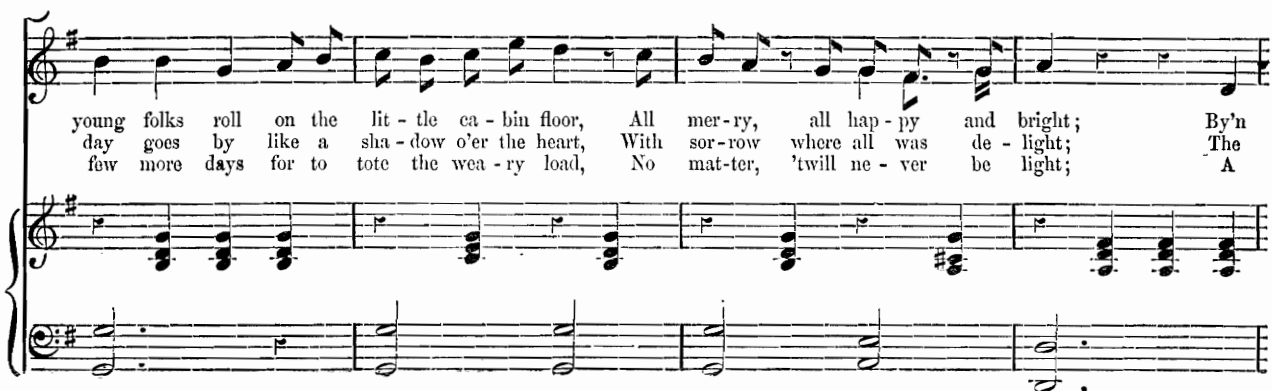
PIANO. *p*



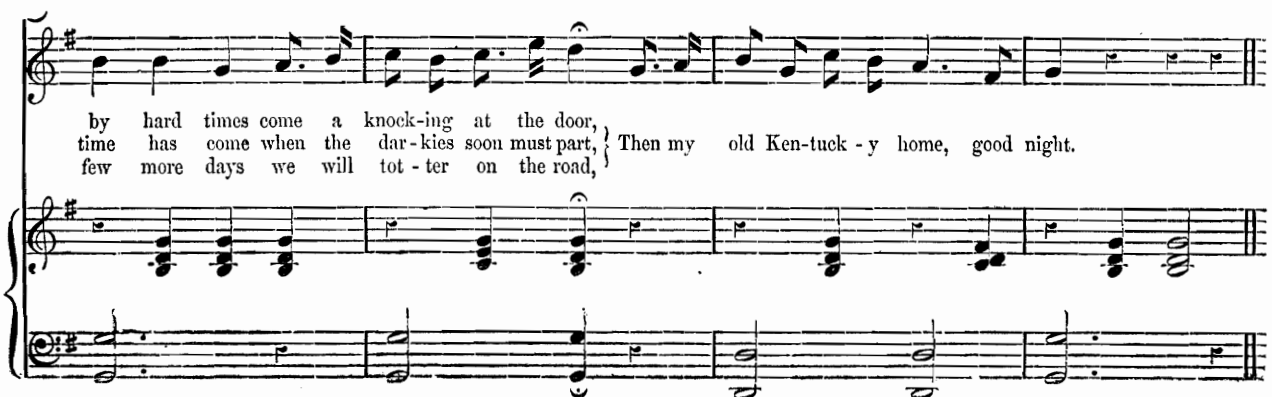
1. The sun shines bright in the old Ken-tuck-y home, 'Tis sum-mer, the dar-kies are gay, The
 2. They hunt no more for the pos-sum and the coon, On the mea-dow, the hill and the shore, The
 3. The head must bow and the back will have to bend, Wher - e - ver the dar-key may go; A



corn - top's ripe, and the mea-dow's in the bloom, While the birds make mu - sic all the day, The
 sing no more by the glim-mer of the moon, On the bench by the old ca - bin door, The
 few more days and the trou - ble all will end, In the fields where the su - gar canes grow, A



young folks roll on the lit - tle ca - bin floor, All mer-ry, all hap - py and bright; By'n
 day goes by like a sha - dow o'er the heart, With sor-row where all was de - light; The
 few more days for to tote the wea - ry load, No mat-ter, 'twill ne - ver be light; A



by hard times come a knock-ing at the door,
 time has come when the dar-kies soon must part, } Then my old Ken-tuck - y home, good night.
 few more days we will tot - ter on the road,

CHORUS. *mp Andante.*

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

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

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

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

PIANO.
mp Andante.

old Kentuck-y home, For the old Kentuck-y home far a - way.

old Kentuck-y home, For the old Kentuck-y home far a - way.

old Kentuck-y home, For the old Kentuck-y home far a - way.

old Kentuck-y home, For the old Kentuck-y home far a - way.

No. 55.

NELLY WAS A LADY.

S. C. FOSTER.

Andante.

PIANO. *mp*

1. Down on de Mis - sis - sip - pi float - ing, Long time I tra - ble on de way,
 2. Now I'm un - hap - py, and I'm weep - ing, Can't tote de cot - ton - wood no more;
 3. When I saw my Nel - ly in de morn - ing, Smile till she o - pen'd up her eyes,

p

All night de cot - ton - wood a to - ting, Sing for my true lub all de day.
 Last night, while Nel - ly was a sleep - ing, Death came a knock - in' at de door.
 Seem'd like de light ob day a dawn - ing, Jist 'fore de sun be - gin to rise.

CHORUS. *p*

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

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

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

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

PIANO. *p*

Repeat forte.

dark Vir-gin-ny bride.

dark Vir-gin-ny bride.

dark Vir-gin-ny bride.

dark Vir-gin-ny bride.

Repeat forte. *mp*

Close by de margin ob de water,
 Whar de lone weeping willow grows,
 Dar lib'd Virginy's lubly daughter;
 Dar she in death may find repose.
 CHORUS.—Nelly was a lady, &c.

Down in de meadow 'mong de clober,
 Walk with my Nelly by my side;
 Now all dem happy days am ober,
 Farewell my dark Virginy bride.
 CHORUS.—Nelly was a lady, &c.

No. 56.

LINDA HAS DEPARTED.

S. C. FOSTER.

Moderato.

PIANO. *mp*

1. Death, with his cold hand, Hath robb'd me of ev - 'ry hope, Hath robb'd me of ev - 'ry hope, My
 2. Blest were the hours pass'd, With her whom my soul a-dor'd, With her whom my soul a - dor'd, Whose

lov'd one is gone; Bleak was the mo - ment That part - ed our beat - ing hearts, That
heart was so light; Sad is the lone hour, Be - ref of my dar - ling one, Be -

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

wrapt me in fond de - light, That wrapt me in fond de - light, As fair vi - sions do;
joys long have pass'd a - way, My joys long have pass'd a - way, With love's fleet - ing years;

Soft were the dark eyes, That lan - guish'd in beau - ty bright, That lan - guish'd in beauty bright, How fond - ly and true.
Hope has no com - fort, For sad - ness now hold - eth sway, For sad - ness now holdeth sway, And leaves me in tears.

mp CHORUS.

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

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

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

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

PIANO.
mp

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

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

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

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

p

No. 57.

ROOT, HOG, OR DIE.

Allegretto moderato.

PIANO.

mf *f*

1. I'm right from old Vir - gin - ny, wid my pock - et full ob news, I'm
 2. I'se de hap - pi - est dar - kee on de top ob de earth, I
 3. De Bos - - ton dan - dies dey de look so ve - ry grand, Old

worth twen - ty shillings, right square in my shoes, It does - n't make a dif of bit - ter - ance to
 get fat as pos - som in de time ob de dearth, Like a pig in a ta - ter patch,
 clothes hand me down, gloves up - on de hand, High - heel boots, mous -

nei - der you nor I, Way Big pig, or lit - tle pig, Root, hog, or die.
 dar let me lie, down in old Vir - gin - ny, whar its Root, hog, or die.
 - taches round de eye, A per - - feet sick fam - il - y ob Root, hog, or die.

cres.

CHORUS.

TREBLE. *f* *stac.*

ALTO.

TENOR.

BASS.

PIANO.

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

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

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

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

stand up - on my head, When I peel de ap - ple dum - plins.

stand up - on my head, When I peel de ap - ple dum - plins.

stand up - on my head, When I peel de ap - ple dum - plins.

stand up - on my head, When I peel de ap - ple dum - plins.

mf sciolto. *f*

De Boston gals dey do beat dem all,
 Dey wear high-heel shoes for to make dem all;
 If dey don't hab dem, de Lor, how dey'l cry,
 De boys hab got to get dem, or else—Root, hog, or die.
 CHORUS—I'm chief cook, &c.

De Shanghie coats dey're getting all de go,
 Whar de boys get dem I really don't know,
 But dey're bound to get dem if dey don't hang too high,
 Or else dey make de tailors run—Root, hog, or die.
 CHORUS—I'm chief cook, &c.

No. 58.

MOSS-GROWN DELL.

J. P. ORDWAY.

Andante.

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

The piano introduction is in G major, 2/4 time, and begins with a tempo marking of *Andante*. It features a melody in the right hand and a supporting bass line in the left hand. The piece starts with a piano (*p*) dynamic and includes markings for *dolce e legato*, *cres.* (crescendo), and *rall.* (ritardando).

The first vocal line is in G major, 2/4 time, and begins with a piano (*p*) dynamic. It features a melody in the right hand and a supporting bass line in the left hand.

1. 'Tis mid-night now, and sweet - ly glows The moon's bright ra - diant beam; While o - thers slept, my
 2. Youth's brightest mo - ments now are fled, Time marks the smooth - est brow; Though good old friends are
 3. The re - col - lec - tion of bright youth, And Nel - lie's heart - felt love, When moon - light shone, we

The piano accompaniment for the first part of the lyrics is in G major, 2/4 time, and begins with a piano (*p*) dynamic. It features a melody in the right hand and a supporting bass line in the left hand.

The second vocal line is in G major, 2/4 time, and begins with a piano (*p*) dynamic. It features a melody in the right hand and a supporting bass line in the left hand.

thoughts a-rose To bless the moss-grown path, I ween; How oft the troubled heart finds rest, And
 with the dead, The Moss - Grown Dell I love e'en now. The world may richest gems un - fold, And
 vow'd chaste truth, The gol - den urn of joys a-bove. Old age has come, we're hap - py yet! And

The piano accompaniment for the second part of the lyrics is in G major, 2/4 time, and begins with a piano (*p*) dynamic. It features a melody in the right hand and a supporting bass line in the left hand.

The third vocal line is in G major, 2/4 time, and begins with a piano (*p*) dynamic. It features a melody in the right hand and a supporting bass line in the left hand. The tempo marking *rall.* is present at the end of the line.

loves the spot which holds a spell, 'Tis thus my heart feels tru - ly blest, With thoughts of thee, sweet Moss-Grown Dell.
 hold me with a pleasure spell; No use are these, my love grows cold, Com-par'd with thee, sweet Moss-Grown Dell.
 Time sings on his oft told knell; But that dear spot we'll ne'er for-get, Of ear - ly vows, sweet Moss-Grown Dell.

The piano accompaniment for the third part of the lyrics is in G major, 2/4 time, and begins with a piano (*p*) dynamic. It features a melody in the right hand and a supporting bass line in the left hand. The tempo marking *rall.* is present at the end of the piece.

Andante.
CHORUS. *p* *pp*

TREBLE

ALTO

TENOR.

BASS.

PIANO.

p *Andante.* *pp*

dim. *cres.* *dim.* *rall.*

moon-light spell, Hap-py mo-ments those, no fear Fill'd our hearts, sweet Moss-Grown Dell.

dim. *cres.* *dim.*

moon-light spell, Hap-py mo-ments those, no fear Fill'd our hearts, sweet Moss-Grown Dell.

dim. *cres.* *dim.* *rall.*

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

No. 59

DEAREST LILLA.

WORDS AND MUSIC BY W. CLIFTON.

Allegretto moderato.

PIANO. *p*

The piano introduction consists of two staves. The right hand plays a series of chords in a 2/4 time signature, while the left hand plays a rhythmic accompaniment of eighth notes with sixteenth-note pairs. The key signature has one sharp (F#).

The second system of piano accompaniment continues the rhythmic pattern from the first system. It includes a *cres.* (crescendo) marking over the right-hand staff.

The vocal melody line for the first system, written in a treble clef with a key signature of one sharp (F#).

1. Come, come my dear - est Lil - la, I'm go - ing far a - way, My
 2. Long, long per-haps dis dar - kie May cease to drop a tear, Yet
 3. Oh! I will meet my Lil - la In bet-ter world dan dis, Whar

p

The piano accompaniment for the first verse, continuing the rhythmic accompaniment with a *p* (piano) dynamic marking.

The vocal melody line for the second system.

mas - sa he now take me, To Cal - li - for - ni - - a; I
 he will ne'er for - get her, His lub - ly Lil - la dear. And
 sor-row neb - er en - ter, But eb - er - last - ing bliss: Den

The piano accompaniment for the second verse, continuing the rhythmic accompaniment.

hab but dese few mo - ments, To bid a last fare - well. De
 will you tink ob me, lub, When far a - way I dwell. De
 dar de notes ob an - gels Up - on de ear will swell. De

grief dat dis poor dar - kie feel, Dis heart a - lone can tell.
 grief dat dis poor dar - kie feel, Dis heart a - lone can tell.
 joy dat dis poor dar - kie feel, Dis heart a - lone can tell.

mf CHORUS.

SOPRANO.
 Den come, my dear - est Lil - la, Come sing a - gain to me, Thy

ALTO.
 Den come, my dear - est Lil - la, Come sing a - gain to me, Thy

TENOR.
 Den come, my dear - est Lil - la, Come sing a - gain to me, Thy

BASS.
 Den come, my dear - est Lil - la, Come sing a - gain to me, Thy

PIANO.
mf *dim.*

cres. *p Slower.*

voice is like de night - in - gale, Dat war - ble in de tree.

cres. *p*

voice is like de night - in - gale, Dat war - ble in de tree.

cres. *p*

voice is like de night - in - gale, Dat war - ble in de tree.

cres. *p*

voice is like de night - in - gale, Dat war - ble in de tree.

cres. *f p Slower.*

a tempo.

mp sf

No. 60.

GENTLE NETTIE MOORE.

Moderato.

PIANO. *mp*

1. In a lit - tle white cot-tage, Where the trees are e - ver green, And the climbing ros - es blos-som by the door, I've
 2. Be - low us in the val - ley, On the San-tee's dancing tide, Of a sum-mer eve I'd launch my o - pen boat, And
 3. One sun - ny morn in au-tumn, Ere the dew had left the lawn, Came a tra - der up from Loui-si - an - na bay, Who

ritard.

of - ten sat and lis - ten'd To the mu - sic of the birds, And the gen - tle voice of charming Net - tie Moore.
 when the moon was ris - ing, And the stars be - gan to shine, Down the ri - ver so mer - ri - ly we would float.
 gave to mas - ter mo - ney, And then shackel'd her with chains, Then he took her off to work her life a - way.

CHORUS. *mf*

SOPRANO.
 Oh! I miss you, Net - tie Moore, And my hap - pi - ness is o'er, While a

ALTO.
 Oh! I miss you, Net - tie Moore, And my hap - pi - ness is o'er, While a

TENOR.
 Oh! I miss you, Net - tie Moore, And my hap - pi - ness is o'er, While a

BASS
 Oh! I miss you, Net - tie Moore, And my hap - pi - ness is o'er, While a

PIANO
mf

The musical score consists of four systems. Each system includes a vocal line with lyrics and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are: "spi - rit sad a - round my heart has come; And the bu - sy days are long, And the nights are lone - ly now, For you're gone from our lit - tle cot - tage home." The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mp* (mezzo-piano).

Since that time the world is dreary,
 And I long from earth to rise,
 And join the happy angels gone before;
 I neber can be merry,
 For my heart is full of woe,
 And I'm pining for my pretty Nettie Moore.
 CHORUS—Oh! I miss you, Nettie Moore, &c.

You are gone, lovely Nettie,
 And my heart must surely break,
 When the tears come no more into my eyes;
 But when weary life is past,
 I shall meet you once again,
 In Heaven—darling, up above the skies.
 CHORUS—Oh! I miss you, Nettie Moore, &c.