

BOOSEY'S

MUSICAL CABINET.

R.M.

THE

# Christy's Minstrels'

# Song Book

(THREE VOLUMES IN ONE)

CONTAINING

ONE HUNDRED AND EIGHTY

# SONGS

WITH CHORUSES AND PIANOFORTE ACCOMPANIMENTS

GLASS  
SHELF

PRICE TWELVE SHILLINGS.

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# Christy's Minstrel's Song Book

VOL. I.

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# A Selection of Popular Songs

SUNG BY

## THE CHRISTY'S MINSTRELS.

THE ACCOMPANIMENTS AND SYMPHONIES ARRANGED EXPRESSLY BY

HARRIS.

### FIRST BOOK.

#### COME, WHERE MY LOVE LIES DREAMING.

No. 1.

S. C. FOSTER.

*Andantino  
con moto.*

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It begins with a piano (*p*) dynamic and features a melody of eighth and sixteenth notes. The left hand starts with a bass clef and a common time signature, providing a harmonic accompaniment with chords and moving lines.

The first line of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. The lyrics are: "Come, where my love lies dream - - ing, Dream-ing the hap-py hours a - way, In". The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature, starting with a piano (*p*) dynamic.

The second line of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. The lyrics are: "vi-sions bright re - deem - - ing The fleet-ing joys of day; . . .". The piano accompaniment is on a grand staff with a key signature of two flats and a common time signature.

The third line of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. The lyrics are: "Dream - - ing the hap-py hours, . . . Dream-ing the hap-py hours a - way. . . .". The piano accompaniment is on a grand staff with a key signature of two flats and a common time signature, starting with a piano (*pp*) dynamic.

Arranged by Mrs. George M. Forbes

CHRISTY'S MINSTRELS' POPULAR SONGS.

*cres.* *riten.* *dim.*

Come, where my love lies dream - - ing, so sweetly dream-ing the hap-py hours a - way. . .

*cres.* *riten.* *p*

CHORUS. *a tempo.* *mf* *dim.*

1<sup>ST</sup> SOPRANO. My own love is sweet-ly dream-ing, Her beau-ty

2<sup>ND</sup> SOPRANO. *mf* Come, where my love lies dream-ing, dream-ing, Come with a lute - ton'd

TENOR AND BASS. *mf* Come, where my love lies dream-ing, dream-ing, . . . Come with a lute - ton'd

PIANO. *mf a tempo.* *dim.*

*cres.* *dim.*

beam-ing; My own love is sweetly dreaming the hap-py hours a-

*mp* *cres.* *dim.*

lay; Come where my love lies dream-ing, dream-ing, dream-ing the hap-py hours a-

*cres.* *dim.*

lay; . . . Come where my love lies dream-ing, dream-ing, dream-ing the hap-py hours a-

*mp* *cres.* *dim.*

*mf*

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

*f* *p*

way. . . . Come with a lute, come with a lay. Come, come, come, come, come, come, come, come,

*f* *p*

way. . . . Come with a lute, come with a lay. Come, come, come, come, come, come, come, come.

beam-ing; *dim.*

*mp* *cres.* My own love is sweetly dream-ing the hap-py hours a- *dim.*

come, come, come, come, Come where my love lies dream-ing, dream-ing, dream-ing the hap-py hours a-

*mp*

come, come, come, come, Come where my love lies dream-ing, dream-ing, dream-ing the hap-py hours a-

*mp* *cres.* *dim.*

*pp* *riten.*

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

*pp* *riten.*

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

*pp* *riten.*

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

*pp* *riten.*

## CHRISTY'S MINSTRELS' POPULAR SONGS

*p*

Soft is her slum - ber, Thoughts, bright and free, Dance thro her dreams like gush - ing me - lo - dy,

*p*

*riten.*

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

*riten.*

*p a tempo.*

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

*pp*

*cres.* *riten.* *dim.* Repeat Chor<sup>us</sup>.

Come where my love lies dream - - ing, so sweetly dream - ing the hap - py hours a - way. . .

*cres.* *riten.* *p*

**T'M OFF TO CHARLESTOWN.**

No. 2.

VOICE. *Allegretto.*

1. My Mas - sa and my Mis - sis, They  
2. My Nell, she wav'd her hand - ker-chief, Be-

PIANO *mp* *p*

both have gone a - - way, Gone to the sul-phur springs, The summer months to stay ; And  
fore she let me go A float-ing down the ri-ver With my old ban - - jo. I

while they're off to - geth - er, On a lit - tle kind of spree, I'll just go down to Charles - town, The  
stood and gaz'd up - on her, And wip'd a - way a tear, The last word she said to me, Was

*ritard.* *f* REFRAIN.

*lively.*  
pret - ty gals to see. I'm off to Charles - town, ear - ly in the morn - ing,  
"Fare you well, my dear!"

*ritard.*

*rall.* *mp a tempo.*

I'm off to Charles - town, And lit-tle time to stay, So give my res-pects, to

*a tempo.*

*rall.* *mp*

all the pret - ty yal - ler gals. I'm off to Charles - town, be - fore the break of day.

*mf*

3. The rain be - gan to pat - ter down, The night was ve - ry  
4. Oh! Charles-town is a pret - ty place, The gals they dress so

*mp*

dark, The Nig-gers they got fright-en'd so, The dogs be - gan to bark. The Coon he scar'd the  
neat; They are so slen - der round the waist, And pret - ty in the feet, I'd ra - ther kiss my

CHRISTY'S MINSTRELS' POPULAR SONGS.

*ritard.*

Buz - zard, And the Buz - zard scar'd the Coon, And they all kept up a run - ning 'till To - mor - row af - ter -  
 Nell, Than all the gals I e - ver see, 'Cause her breath is like an orange blos - som, Hang - ing on the

*ritard.*

REFRAIN.

*f lively.*

noon. I'm off to Charles - town, ear - ly in the morn - ing, I'm off to Charles - town, And  
 tree.

*f*

*ritard.* *a tempo.*

lit - tle time to stay ; So *mp* give my res - pects to all the pret - ty yal - ler gals,

*ritard.*

I'm off to Charles - town, be - fore the break of day.

*cres.* *dim.*



## DO THEY MISS ME AT HOME?

No. 3.

S. M. GRANTIS.

*Allegretto.*

VOICE.

1. Do they miss me at home, do they  
2. When twilight approaches, the

PIANO.

miss me! 'Twould be an as - sur - ance most dear, To know that this moment some lov'd one, Were  
sea - son, That e - ver is sa - cred to song, Does some one re - peat my name o - ver, And

say - ing, "I wish he were here." To feel that the group at the fire - side, Were think - ing of me as I  
sigh, that I tar - ry so long? And is there a chord in the mu - sic, That's miss'd when my voice is a -

roam, Oh! yes, 'twould be joy be - yond mea - sure, To know that they miss'd me at home. . . To  
way; And a chord in each heart that a - wak - eth Re - gret at my wea - ri - some stay? . . . Re -

CHRISTY'S MINSTRELS' POPULAR SONGS.

know that they miss'd me at home.  
gret at my wea - ri - some stay.

3. Do they set me a chair near the ta - - ble, When ev'ning's home pleasures are nigh? When the  
4. Do they miss me at home, do they miss me, At morning, at noon, or at night? And

can - dles are lit in the par - lour, And the stars in the calm a - zure sky? And  
lin - gers one gloomy shade round them, That on - ly my pre - sence can light? Are

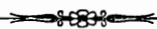
when the 'good nights' are re - peat - - ed, And all lay them down to their sleep, Do they  
joys less in - vit - ing - ly wel - - come, And plea - sures less hale than be - fore, Be --

think of the ab - sent, and waft me, . . . A whisper'd 'good night' while they weep? . . . A  
cause one is miss'd from the cir - cle, . . . Be - cause I am with them no more? . . . Be -

*rall.*

whisper'd "good night" while they weep.  
cause I am with them no more.

**KISS ME QUICK, AND GO!**



No. 4.

F. BUCKLEY

*Allegretto  
ma  
Moderato.*

*mf*

1. The o - ther night, while I was spark-ing Sweet Tar - li - na Spray, . . The more we whis - per'd  
2. Soon af - ter that I gave my love A moon-light pro - me - nade, At last we fetch'd up  
3. One Sun - day night we sat to - ge - ther, Sigh - ing, side by side, . . Just like two win - ter  
*Sva*

our love talk - ing, The more we had to say: . . . The old folks and the lit - tle folks, We  
to the door, Just where the old folks stay'd; . The clock struck twelve, her heart struck too, And  
leaves of cab - lage, In the sun - shine fried. . . My heart with love' was nigh to split, To

thought were fast in bed, We heard a foot - step on the stairs, And  
peep - ing o - ver head, We saw a night - cap raise the blind, And  
ask her for to wed, Said I "Shall I go for the priest, And

*rall.*

*f*

*rall.*

what d'ye think she said? O! "Kiss me quick, and go! my ho - ney, Kiss me quick, and

*a tempo.*

*p*

go! . . . . To cheat sur - prise, and pry - ing eyes, Why, kiss me quick and go!" . . .

CACRUB.

Kiss me quick, and go! my ho-ney, Kiss me quick and go! . . . To cheat sur-prise, and

pry-ing eyes, Why kiss me quick, and go! . . .

*dim. rall.*

*dim. rall. mf dim.*

WE ARE COMING, SISTER MARY.

No. 5.

Moderato  
non troppo.

H. WORK.

*mf pp*

1. On a storm-y night in win - - ter, When the winds blew cold and  
 2. I tried to call my Ma - - ry, But my tongue would not o -  
 3. Then a - gain I call'd my Ma - - ry, But my sor - row was com -

*p*

wet, I heard some strains of mu - - - sic That I ne - ver can for -  
 bey Till the song so strange had end - - - ed, And the sing - ers flown a -  
 plete, For I found her heart of kind - - - ness Had for e - ver ceas'd to

get. I was sleep - ing in the cab - - - in, Where liv'd Ma - ry fair and  
 way. Then I woke her from her slum - - - ber, And told her ev' - ry -  
 beat; And I now am ve - ry lone - - - ly, From sum - mer round to

young, When a light shone in the win - - - dow, And a band of sing - ers sung:  
 thing! But I could not guess the mean - - - ing Of the song I heard them sing:  
 spring, And I oft, in mid - night slum - - - ber, Seem to hear the same ones sing:

*riten.*

CHORUS.

**1ST AND 2ND TREBLE.** *mp*  
 We are com - ing, sis - ter Ma - ry, We are com - ing bye and bye, Be rea - dy, sis - ter

**TENOR AND BASS.** *mp*  
 We are com - ing, sis - ter Ma - ry, We are com - ing bye and bye, Be rea - dy, sis - ter

**PIANO** *mp*

Ma-ry, For the time is draw-ing nigh.

Ma-ry, For the time is draw-ing nigh.

*pp*

**BEAUTIFUL STAR IN HEAVEN SO BRIGHT.**

No. 6.

S. M. SAYLES

*Allegretto con anima.*

*mp*

1. Beau-ti-ful star, in heav'n so bright, Soft-ly falls thy sil-v'ry light, As thou movest from  
 2. In fan-cy's eye thou seem'st to say, "Follow me, come, from earth a-way," Upward thy spi-rit's  
 3. Shine on, oh! star of love di-vine, And may our souls' af-fec-tion twine, A-round thee as thou

*p*

earth a-far, Star of the ev'-ning, beau-ti-ful star, Star of the ev'-ning, beau-ti-ful star.  
 pin-ions try, To realms of love be-yond the sky, To realms of love be-yond the sky.  
 mov'st a-far, Star of the twi-light, beau-ti-ful star, Star of the twi-light, beau-ti-ful star.

*cres.*



*p* Beau - - - ti - ful star, . . . *cres.* Beau - - - ti - ful star, . . . *f* Star . . . of the ev'n - - - ing, *dim.*

*p* *rall.* Bea-ti-ful, beau-ti-ful star. *a tempo*

*p* *rall.* *a tempo* *f* *dim.* *p*

**WAIT FOR THE WAGGON.**

No.

P. G. KNAUFF.

*Allegretto*  
*Gioioso.*

*sol* *de* *de* *me* *sol* *ca* *sol* *me* *sol*

1. Will you come with ~~me~~ my Phil - lis, dear, To you blue moun - tain free, Where the  
2. Where the ri - ver runs like sil - ver, And the birds they sing so sweet, I

*rit.*

blos-soms smell the sweetest,      Come, rove a - long with me.      It's ev - 'ry Sun-day morn-ing, when  
 have a ca - bin, Phil-lis,      And something good to eat.      Come, lis - ten to my sto - ry, it

I am by your side,      We'll jump in - to the wag-gon, and all take a ride.  
 will re-lieve my heart,      So jump in - to the wag-gon, and off we will start.

*f*

Wait, for 'the Wag-gon,      Wait for the Wag-gon,      Wait for the Wag-gon, and we'll

*Fine.*

all take a ride.

3. Do you be - lieve, my Phil - lis, dear, Old Mike with all his wealth, Can make you half so  
 4. To - ge - ther on life's jour - ney, We'll tra - vel till we stop, And if we have no

hap - py, As I with youth and health? We'll have a lit - tle farm, A  
 trou - ble, We'll reach the hap - py top, Then come with me, sweet Phillis, My

horse, a pig, and cow; And you will mind the dai - ry, While I do guide the plough.  
 dear, my love - ly bride, We'll jump in - to the Waggon, And all take a ride.

*Dal Segno*  $\text{\textcircled{S}}$

**OH! WILLIE, WE HAVE MISS'D YOU.**

No. 8.

*Con espress.*

STEPHEN C. FOSBERG.

*Alliegretto*  
*Moderato.*

1. Oh! Wil-lie is it you, dear, Safe, safe at home? They did not tell me true, dear, They said you would not come. I  
 2. We've long'd to see you night-ly, But this night of all; The fire was blazing brightly, And lights were in the hall; The  
 3. The days were sad without you, The nights long and drear; My dreams have been about you, Oh! welcome, Wil-lie dear! Last

*p*

heard you at the gate, And it made my heart re-joice, For I knew that wel-come foot-step, And that  
 lit-tle ones were up, 'Till 'twas ten o'-clock and past, Then their eyes be-gan to twin-ke, And they're  
 night I wept and watch'd By the moonlight's cheerless ray, Till I thought I heard your foot-step, Then I

*cres. un poco.*

*rall.* *a tempo.* *rall.* *a tempo.*

dear, fa-mi-liar voice, Ma-king mu-sic on my ear, In the lone-ly midnight gloom:  
 gone to sleep at last; But they lis-ten'd for your voice, Till they thought you'd ne-ver come: } Oh!  
 wip'd my tears a-way; But my heart grew sad a-gain, When I found you had not come: }

*p a tempo.*

*rall.*

Wil-lie, we have miss'd you; Welcome, welcome home! *a tempo.* *cres.*

*Fine.*

GOOD NEWS FROM HOME.

No. 9.

P. S. GILMORE.

*Moderato non troppo.*

The piano introduction is in 3/4 time and G major. It begins with a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *cres.*, and *dim.*

1. Good news from home, . . good news for me, . . . Has come a - cross . . . the deep blue  
 2. No Fa - ther's near . . . to guide me now, . . . No Mo - ther's tears . . . to soothe my  
 3. When shali I see . . . that cot - tage door, . . . Where I've spent years . . . of joy be -

The first system of the vocal melody and piano accompaniment. The piano accompaniment is in G major and 3/4 time, with a dynamic of *p.*

sea; . . From friends that I . . . have left in tears, . . . From friends that I've . . . not seen for  
 brow, . . No Sis - ter's voice . . . falls on mine ear, . . . Nor Bro - ther's smile . . . to give me  
 fore? . . 'Twas then I knew . . . no grief or care, . . . My heart was al - - - ways hap - py

The second system of the vocal melody and piano accompaniment. The piano accompaniment continues with a dynamic of *p.*

years; . . And since we part - - - ed long a - - go, . . . My life has been . . a scene of  
 cheer: . . But tho' I wan - - - der far a - - way, . . My heart is full . . of joy to  
 there; . . Tho' I may ne - - - ver see it more, . . Nor stand up - - on . . my na - tive

The third system of the vocal melody and piano accompaniment. The piano accompaniment continues with a dynamic of *p.*

CHRISTY'S MINSTRELS' POPULAR SONGS.

*riten.*

woe . . . But now a joy - - ful hour has come, . . . For I have heard . . . good news from home.  
 day, . . . For friends a - cross . . . the o - cean's foam . . . Have sent to me . . . good news from home.  
 shore, . . . Where'er on earth . . . I'm doom'd to roam, . . . My heart will be . . . with those at home.

*riten.*

CHORUS. *a tempo.*

*p*

*a tempo.*

Good news from home, . . . good news for me, . . . Has come a - cross . . . the deep blue sea; From friends that

*p*

Good news from home, . . . good news for me, . . . Has come a - cross . . . the deep blue sea; . . . From friends that

*p a tempo.*

*riten.*

I . . . have left in tears, . . . From friends that I've . . . not seen for years.

*riten.*

I . . . have left in tears, . . . From friends that I've . . . not seen for yea

*riten.*

*pp*

*dim.*

CHRISTY'S MINSTRELS' POPULAR SONGS.

*riten.*

woe . . . But now a joy - - ful hour has come, . . . For I have heard . . . good news from home.  
 day, . . . For friends a - cross . . . the o - cean's foam . . . Have sent to me . . . good news from home.  
 shore, . . . Where'er on earth . . . I'm doom'd to roam, . . . My heart will be . . . with those at home.

*riten.*

CHORUS. *a tempo.*

*p*

Good news from home, . good news for me, . . Has come a - cross . . the deep blue sea; From friends that  
*a tempo.*

Good news from home, . . good news for me, . . Has come a - cross . . the deep blue sea; . . From friends that

*p a tempo.*

*riten.*

I . . have left in tears, . From friends that I've . . not seen for years.

*riten.*

I . . have left in tears, . From friends that I've . . not seen for yea

*riten.* *pp* *dim.*



**HARD TIMES COME AGAIN NO MORE.**

No. 10.

S. C. FOSTER.

Moderato  
ad Nb.

The piano introduction consists of two staves. The right hand plays a melody in G minor with a common time signature. The left hand provides a harmonic accompaniment with chords and moving lines. The piece begins with a piano (*p*) dynamic.

1. Let us pause in life's pleasures, and count its many tears, While we all sup sor-row with the  
 2. While we seek mirth and beau-ty, and mu-sic light and gay, There are frail forms faint-ing at the  
 3. 'Tis a sigh that is waf-ted a-cross the troubled wave, 'Tis a wail that is heard up-on the

The vocal line is written in G minor with a common time signature. The piano accompaniment continues with a steady accompaniment. The lyrics are aligned with the vocal notes.

poor; . . . There's a song that will lin-ger for e-ver in our ears,  
 door: . . . Tho' their voi - ces are si-lent, their pleading looks will say, "Oh! Hard times, come a-gain no  
 shore; . . . 'Tis a dirge that is mur-mur'd a-round the lowly grave,)"

The vocal line continues with the lyrics. The piano accompaniment provides a consistent accompaniment.

more." . . . 'Tis the song, the sigh of the wea - - - ry: "Hard times, hard times,  
 come again no more;" Many days you have linger'd around my cabin door; Oh! Hard times, come again no more.

The vocal line concludes with the final lyrics. The piano accompaniment ends with a final chord.

The piano conclusion consists of two staves. The right hand plays a melody that mirrors the beginning of the piece. The left hand provides a harmonic accompaniment. The piece ends with a final chord.

CHRISTY'S MINSTRELS' POPULAR SONGS.

CHORUS.

1ST AND 2ND  
TREBLES.

*mp*  
 'Tis the song, the sigh of the wea - - - ry, Hard times, hard times,

TENOR  
AND BASS.

*mp*  
 'Tis the song, the sigh of the wea - - - ry, Hard times, hard times,

PIANO.

*mp*

*cres.*  
 come a - gain no more; Ma - ny days you have linger'd a - round my ca - bin door, Oh!  
 come a - gain no more; Ma - ny days you have linger'd a - round my ca - bin door, Oh!

*cres.*

*riten. dim.*  
 Hard times, come a - gain no more. . . . .  
 Hard times, come a - gain no more.

*riten. dim.*

*a tempo.*  
*f* *p* *cres.*

## RING DE BANJO.

S. C. FOSTER.

No. 11

8va.

Allegro  
Gioioso.

1. De time is neb-ber drea-ry If de darkey neb-ber groans; De  
 2. Oh! neb-ber count de bub-bles While dere's wa-ter in de spring; De  
 3. Once I was so luck-y, My mas-sa set me free; I

la - dies neb-ber wea-ry Wid de rat-tle ob de bones; Den come a-gain Su - san - na, By de  
 dark-ey hab no troubles While he's got dis song to sing. De beauties ob cre - a - tion Will  
 went to old Ken-tuck-y To see what I could see; I could not go no far-der, I

gaslight ob de moon: We'll tum de old pi - a - no When de ban-jo's out ob tune.  
 neb-ber lose dere charm, While I roam de old plan-tation Wid my true lub on my arm. } Ring, ring de  
 turn to mas-sa's door— I lub him all de hard-er, I'll go a-way no more. }

ban-jo! I like dat good old song, "Come a-way my true lub, Oh! wha you been so long?"

CHORUS.

1ST AND 2ND SOPRANO.

Ring, ring de ban-jo! I like dat good old song, . . .

TENOR AND BASS.

Ring, ring de ban-jo! I like dat good old song, . . .

PIANO.

"Come a-gain my true lub, Oh! wha you been so long?" . . .

"Come a-gain my true lub Oh! wha you been so lon r?" . . .

4. Ear - ly in de morn-ing On a lub - ly sum - mer day, My mas - sa send me  
 5. My lub, I'll hab to leab you While de rib - ber's run - ning high; But I neb - ber can de-

warn - ing He'd like to hear me play. On de ban - jo tap - ping, I  
 ceibe you, So don't you wipe your eye. I's guine to make some mo - ney, But I'll

come with dul - cet strain; Mas - sa fall a nap - ping, He'll neb - ber wake a - gain.  
 come an - od - der day, I'll come a - gain my ho - ney, If I hab to work my way.

*Repeat Chorus.*

Ring, ring de ban - jo! I like dat good old song, "Come a - way my true lub, Oh! wha you been so long?"

*mp*

# TOLL THE BELL.

Reply to "Lilly Dale."

No. 12.

G. CONVERSE.

*Allegretto.*

*mp* *cres.* *p*

1. My Lil - ly dear is sleep - ing 'Neath the old chest - nut tree, The spot where oft she wan - der'd When  
 2. 'Tis spring; the birds are warb - ling A sad and mournful tale, Of beau - ty once so bloom - ing, Nov.  
 3. My Lil - ly dear, I'm watch - ing, O! wilt thou ne - ver come! To greet me with a bless - ing From

*p*

in - no - cent and free, The wild rose and the myrtle Now clus - ter round the spot, But  
 ly - ing cold and pale, The stream - let rip - ples onward, So qui - et thro' the vale; The  
 thy far an - gel home? My sad heart now is aching, With hea - vy care op - prest; O!

*dol.* *dim.* *riten. un poco.*

my heart's fill'd with sor - row, And lone - ly is my lot. } Toll, toll the bell, for  
 wild rose drops a dew - y tear, For earth - lost Lil - ly Dale. }  
 may I quick - ly meet thee In that pure land of rest.

*dol.* *dim* *riten. un poco.*

CHRISTY'S MINSTRELS' POPULAR SONGS.

*cres.* *rall.* *p a tempo.*

gentle Lil - ly Dale, And let its tones e - cho through the vale. . . My Lil - ly dear, we've

*cres.* *rall.* *a tempo.*

*riten. con espress.* *pp*

lost, so lov - ing, kind and true, . Sing to - day, one sad lay, Lost! Lil - ly Dale.

*riten.* *pp*

CHORUS.

*p* *cres.*

1<sup>ST</sup> TREBLE. Toll, toll the bell, for gen - tle Lil - ly Dale, And let its tones

*p* *cres.*

2<sup>ND</sup> TREBLE. Toll, toll the bell, for gen - tle Lil - ly Dale, And let its tones

*p* *cres.*

TENOR AND BASS. Toll, toll the bell, for gen - tle Lil - ly Dale, And let its tones

*p*

PIANO.



e - cho through the vale, . . Our Lil - ly dear we've lost, So lov - ing, kind and true,

e - cho through the vale, . . Our Lil - ly dear we've lost, So lov - ing, kind and true,

e - cho through the vale, . . Our Lil - ly dear we've lost, So lov - ing, kind and true,

*riten.* Sing to - day one sad lay, *pp* Lost! Lil - ly Dale.

*riten.* Sing to - day one sad lay, *pp* Lost! Lil - ly Dale.

*riten.* Sing to - day one sad lay, *pp* Lost! Lil - ly Dale.

*riten.* Sing to - day one sad lay, *pp* Lost! Lil - ly Dale.

*riten.* *pp* *Fine.*

### HOOP DE DOODEN DO.

No. 13.

A. NISH.

*Allegro moderato.* *mp cres.* *dim.* *f*

1. Some hun-dred years a - go or so, Good ole mas - sa set me free,  
 3. I did - n't go so ber - ry far, Be - fore I seen de rail-road car,

Den de mis - sus she did cry; "Hoop de doo - den do!" . . . I clap't my trunk up -  
 Jump - ing ober a turn - pike bar; "Hoop de doo - den do!" . . . I heard de noise and

on my back, And start - ed for de rail - way track, And soon I heard the whistle hol - ler;  
 see de sight, Den run a - way wid all my might: (All de cars went off de track.)

"Hoop de doo - - ten do! . . . 2. I  
 "Hoop de doo - - den do! . . . 4. I

walk'd a-long a mile or two, Wid-out a boot, wid-out a shoe; Den my feet did  
went to pick a ba-by up, And look to see if it was hurt, Soon it be-gan a

*mp* *cres.*

hurt me so,—"Hoop de doo-den do!" . . I stood my trunk down on de ground, Just  
squeal-ing out; "Hoop de doo-den do!" . . An-o-ther fel-low broke his leg, He

*p* *mp*

for to take a look a-round, De whistle scream'd wid all his might  
now goes on a wood--en peg; Don't ask for a--ny more I beg--

"Hoop de doo-den do!"  
"Hoop de doo-den do!"

*p* *f* *dim.*

EULALIE.

No. 14.

S. C. FOSTER.

VOICE.

*Allegretto.*

1. Blue birds lin - ger here a - while, O'er this
2. Streamlet chant - ing at her feet, Mournful
3. An - gels, guard her with your wings, Shield her

PIANO

*Dolce.*

*p*

*p*

sa - cred gras - sy pile, Sing your sweet - est songs to me— 'Tis the grave of Eu - la - lie. Ro - ses  
mu - sic sad and sweet, Wake her not, she dreams of me; 'Neath the yew tree, Eu - la - lie! Eu - la -  
from un - ho - ly things; Bid her dream love-dreams of me, 'Till I come, sleep, Eu - la - lie! Blue birds

white around her tomb, Gent - ly wave and sweet - ly bloom, Let your si - lent language be, "We will  
lie, but yes - ter - night, Came a spi - rit veil'd in white; I knew it could be none but thee, Bride of  
lin - ger here a - while, O'er this sa - cred gras - sy pile, Sing your sweet - est songs to me, 'Tis the

bloom for Eu - la - lie. Let your si - lent language be— "We will bloom for Eu - la - lie."  
Death, lost Eu - la - lie. I knew it could be none but thee, Bride of Death, lost Eu - la - lie.  
grave of Eu - la - lie. Sing your sweet - est songs to me, 'Tis the grave of Eu - la - lie.

*cres.*

*p*

*p*

CHRISTY'S MINSTRELS' POPULAR SONGS.

CHORUS.

1ST AND 2ND  
TREBLE.

*mp* Sing your sweet - est songs to me, "Tis the grave of Eu - la -

1ST AND 2ND  
BASS.

*mp* Sing your sweet - est songs to me, "Tis the grave of Eu - la -

PIANO.

*mp* *p*

lie;" Sing your sweet - est songs to me, "Tis the grave of Eu - la -

lie;" Sing your sweet - est songs to me, "Tis the grave of Eu - la -

lie."

lie."

*mp*

*dim.*

**GENTLY DOWN THE STREAM.**

No. 15.

NELSON KEPLER.

Moderato.

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 6/8 time signature. The left hand provides a steady accompaniment with eighth notes. The piece begins with a piano (*p*) dynamic.

1. Down by the ri - ver our log hut stands, Where fa - ther and mo - ther once dwelt; . . . And the  
 2. There stands the tree that we us'd to climb, And the mill with its roll - ing din; . . . . And the

The first system of the song features a vocal line and piano accompaniment. The vocal line is in G major and 6/8 time, with lyrics for two different verses. The piano accompaniment continues from the introduction, with the right hand playing a melody and the left hand providing harmonic support.

old door-latch that was worn by our hands, And the church where in pray'r we knelt. . . .  
 old wharf-boat, there it us'd to float, Where the school - boys us'd to swim. . . .

The second system continues the vocal and piano accompaniment. The vocal line carries the lyrics, and the piano accompaniment maintains the rhythmic and harmonic structure.

Years have pass'd since that hap - py time, And the ri - ver is roll - ing a - long; . . . And the  
 Still the old hut is stand - ing there, And the ri - ver is roll - ing a - long; . . . And the

*riten.* *a tempo*

The final system concludes the song. The vocal line ends with the lyrics, and the piano accompaniment features a slight tempo change indicated by *riten.* and *a tempo*. The piece ends with a final chord.

rip - ling sound on the moss - y bank Is sing - ing the same old song.  
birds and the bees, the blossoms, the trees, Are sing - ing the same old song. } Row, row, row your boat

*mp* *p* *mp*

gent - ly down the stream; All that's past is gone you know, The fu - ture's but a dream.

*cres.* *dim.*

*cres.* *dim.*

*p*

Row, row, row, gent - ly down the stream, Row, row, row, gent - ly down the stream.

*p*

*mp* CHORUS. *cres.*

Row, row, row your boat gent - ly down the stream, All that's past is gone, you know, The

*mp* *cres.*

*mp* *cres.*

*dim.* fu - ture's but a dream. *mp* Row, row, row, gent - ly down the stream,  
*dim.* *mp*  
*mp*  
*mp*  
*mp* Row, row, row, gent - ly down the stream. *p*  
*mp* *p* *mp* *cres.* *dim.*

ELLEN BAYNE.

O. 16.

S. C. FOSTER.

*Andante.* *p dolce.* *cres.* *dim.*

1. Soft be thy slum - bers, Rude cares de - part, Vi - sions in num - bers,  
 2. Dream not in an - guish, Dream not in fear; Love shall not lan - guish,  
 3. Scenes that have van - ish'd, Smile on thee now, Plea - sures once ban - ish'd,

*p*



Cheer thy young heart. Dream on while bright hours, And fond hopes re - main,  
 Fond ones are near. Sleep - ing or wak - ing, In plea - sure or pain,  
 Play round thy brow; Forms long de - part - ed, Greet thee a - gain,

Bloom - ing like smil - ing bow'rs, For thee, El - len Bayne. }  
 Warm hearts will beat for thee, Sweet El - len Bayne. } Gen - tle slum - bers o'er thee glide,  
 Sooth - ing thy dreaming heart, Sweet El - len Bayne. }

Dreams of beau - ty round thee bide, While I lin - ger by thy side, Sweet El - len Bayne.

CHORUS.

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

by thy side, Sweet El-len Bayne.

*pp*

*pp*

*pp*

*mp*

**GENTLE JENNIE GRAY.**

No. 17.

E. H. OSBORN.

*Moderato.*

*mp Cantabile.*

*dim.*

1. My heart is sad, I'll tell you why, If you'll list - - en to my lay; Which makes me  
 2. My Jen-nie had the sweetest face, And eyes of spark-ling jet; With lips like  
 3. And in the ground they laid her, Close by the ca-bin door; A rude

*p*

weep when I sing Of my gen - tle Jen-nie Gray. But I ne - ver can for -  
 new - - - born ro - ses, She was my dar-ling pet; But Death he call'd one  
 stone marks the spot, Where she sleeps to wake no more. While at her grave I'm

get the days, When with Jen - nie by my side; We talk'd of love and hap - pi - ness, When  
morn - ing, And took my love a - way, And left me lone - - - ly weep - ing, For my  
weep - ing At ev' - ry close of day, I fan - cy that she's sleep - ing, And not

she should be my bride.  
gen - - tle Jen - nie Gray. } Hush the Ban - jo, toll the knell, I'm ve - ry sad to -  
dead, my Jen - nie Gray.

day; I can - not work, so let me weep For my gen - tle Jen - nie Gray.

## CHORUS.

*mp* Hush the Ban - jo, toll the knell, I'm ve - ry sad to - day; I

can - not work, so let me weep For my gen - tle Jen - nie Gray.

*riten.*

*mp*

*riten.*

*a tempo.*

Detailed description: This block contains a musical score for a song. It features a vocal line with lyrics and a piano accompaniment. The piano part is divided into two systems. The first system includes a treble and bass clef staff with chords and melodic lines. The second system continues the piano accompaniment. Performance markings include 'riten.' (ritardando) above the vocal line and 'mp' (mezzo-piano) below the piano accompaniment. The tempo marking 'a tempo.' appears at the beginning of the second piano system.

**L O N G A G O.**

No. 18.

FRANK MUSGRAVE.

*Moderato.*

*dol.*

*p*

*f*

*rit.*

1. Long, long a - go, Long, long a - go, Do not these words re -  
 2. Long, long a - go, When many a sound A - woke to mirth that

Detailed description: This block contains the musical score for the song 'LONG AGO.' It includes a vocal line with two verses of lyrics and a piano accompaniment. The tempo is marked 'Moderato.' and the dynamics range from 'dol.' (dolce) to 'rit.' (ritardando). The piano part features a treble and bass clef staff with chords and melodic lines. The lyrics are: '1. Long, long a - go, Long, long a - go, Do not these words re -' and '2. Long, long a - go, When many a sound A - woke to mirth that'.

cal - - - past years, And scarce - ly know - ing why they flow,  
 sad - - - dens now, And many a spark - ling eye went round,

Bring to the eyes un - bid - - den tears; Do you not feel as  
 That weeps be - neath a dark - - en'd brow; When with our whole young

*agitato.*

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

back they come, Those dim sweet dreams of old - - - en days, A  
 hap - - - - py hearts, We lov'd and laugh'd a - way the time, Nor

*dim.* *dim.*

year - ing to your child - hood's home, Peo - pled with tones of love and praise. . .  
 thought how quick - - ly all de - parts, So che - rish'd in life's . . ear - ly prime. . .

QUARTETT.

SOPRANO. *f*  
 Long, long a-go, Long, long a-go, In the young soul's ear - ly flow,

ALTO. *f*  
 Long, long a-go, Long, long a-go, In the young soul's ear - ly flow,

TENOR. *f*  
 Long, long a-go, Long, long a-go, In the young soul's ear - ly flow,

BASS. *f*  
 Long, long a-go, Long, long a-go, In the young soul's ear - ly flow,

*Allegretto Moderato.*  
*p*

*rall.*  
 We sang the songs of home and love, Round the fire - side's laugh - ing glow.

*rall.*  
 Long, long a-go, Long, long a-go, Round the fire - side's laugh - ing glow.

*rall.*  
 Long, long a-go, Long, long a-go, Round the fire - side's laugh - ing glow.

*rall.*  
 Long, long a-go, Long, long a-go, Round the fire - side's laugh - ing glow.

*p* *rall.*

*f* *ff*

*dol.*

3. Long, long a - go, the hopes we nurs'd In so - - li - tude of  
 4. Long, long a - go, who breathes there here, O'er whcm the past hath

earth - - ly fame Were bright as bub-bles are that burst, A  
 no such pow'r, Young heart if now thy sky is clear, Be -

*agitato.*

glitt' - ring drop, an emp - - ty name: Oh, but to be one  
 ware, be - ware the fu - - - ture hour: Per - chance the tones that

hour a - gain, What - ev - - er that sweet hour might cost; . .  
 e - - - cho now, In af - - - ter years thou't hear a - gain; . . And

Free from mem' - ry's tor - tu - ring pain, With those we lov'd, with those we lost. . .  
 ga - zing on each fa - ded brow, Wilt sigh - ing say, I heard that strain. . .

*Repeat Chorus.*

**LET ME KISS HIM FOR HIS MOTHER.**

No. 19.

*Moderato.* *p dolce.*

1. Let me kiss him for his mother, Let me kiss his dear youth - ful brow; I will  
 2. Let me kiss him for his mother, What though left a strang - er here; She has  
 3. Let me kiss him for his mother, Or per - chance a fond sis - ter dear; If a

love him for his mo - ther, And seek her blessing now; . . . King  
 lov'd him as none o - ther, I feel her blessing near. . . . Though  
 fa - ther or a bro - ther, I know their blessing's here; . . . Them



friends have sooth'd his pil-low, Have watch'd his ev' - - ry care; . . . Be-  
 cold that form lies sleeping, Sweet an - - gels watch a-round; . . . Dear  
 kiss him for his mo-ther, 'Twill soothe her af - - ter years; . . . Fare-

neath the weep - ing willow, O lay him gen - tly there. . . .  
 friends are near thee weeping, O lay him gen - tly down. . . .  
 well, dear stran - ger, brother, Our re - qui - em, our tears. . . .

## CHORUS.

*p* Sleep, dear-est, sleep, I love you as a bro-ther; Kind friends a-round you weep, I've

kiss'd you for your mo-ther.

*mp*

BE KIND TO THY FATHER.

No. 20.

I. B. WOODBURY.

*Andante  
Espressivo.*

The piano introduction consists of two staves. The right hand plays a melody in G-flat major (two flats) and 4/4 time, starting with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment with chords and moving lines.

1. Be kind to thy fa-ther—for when thou wert young, Who lov'd thee so fond - ly as he? He  
2. Be kind to thy mother—for lo! on her brow May tra - ces of sor - row be seen; Oh!

The piano accompaniment for the first two lines of the song. It features a dense texture with many chords in the right hand and a steady bass line in the left hand.

caught the first ac - cents that fell from thy tongue, And join'd in thy in - no - cent glee. Be  
well may'st thou cherish and com - fort her now, For lov - ing and kind hath she been. Re -

The piano accompaniment for the third and fourth lines of the song, continuing the dense chordal texture.

kind to thy fa-ther, for now he is old, His locks in - ter - min - gled with grey; His  
mem - ber thy mo - ther—for thee will she pray, As long as God giv - eth her breath; With

The piano accompaniment for the fifth and sixth lines of the song.

footsteps are fee - ble, once fear - less and bold : Thy fa - ther is pass - ing a - way,  
ac - cents of kindness then cheer her lone way E'en to the dark val - ley of death.

The piano accompaniment for the final lines of the song, ending with a piano (*p*) dynamic. The right hand has a melodic flourish, and the left hand provides a final harmonic support.

## CHORUS.

1. Be kind to thy fa-ther, for now he is old, His locks in-ter-min - gled with grey; His  
2. Re - mem - ber thy mo-ther, for thee will she pray, As long as God giv - eth her breath; With

1. Be kind to thy fa-ther, for now he is old, His locks in-ter-min - gled with grey; His  
2. Re - mem - ber thy mo-ther, for thee will she pray, As long as God giv - eth her breath; With

1. Be kind to thy fa-ther, for now he is old, His locks in-ter-min - gled with grey; His  
2. Re - mem - ber thy mo-ther, for thee will she pray, As long as God giv - eth her breath; With

1. Be kind to thy fa-ther, for now he is old, His locks in-ter-min - gled with grey; His  
2. Re - mem - ber thy mo-ther, for thee will she pray, As long as God giv - eth her breath; With

foot-steps are fee-ble, once fear-less and bold, — Thy fa - ther is pass - ing a - way.  
ac-cents of kindness then cheer her lone way, E'en to the dark val - ley of death.

foot-steps are fee-ble, once fear-less and bold, — Thy fa - ther is pass - ing a - way.  
ac-cents of kindness then cheer her lone way, E'en to the dark val - ley of death.

foot-steps are fee-ble, once fear-less and bold, — Thy fa - ther is pass - ing a - way.  
ac-cents of kindness then cheer her lone way, E'en to the dark val - ley of death.

foot-steps are fee-ble, once fear-less and bold, — Thy fa - ther is pass - ing a - way.  
ac-cents of kindness then cheer her lone way, E'en to the dark val - ley of death.

*p*

3. Be kind to thy brother, his heart will have dearth, If the smile of thy joy be with-drawn; **The**  
 4. Be kind to thy sis-ter, not ma-ny may know The depth of true sis-ter-ly love; **The**

flow-ers of feel-ing will fade at their birth, If the dew of af-fec-tion be gone. **Be**  
 wealth of the o-cean lies fa-thoms be-low The sur-face that spark-les a-bove. **Be**

kind to thy bro-ther wher-e-ver you are, The love of a bro-ther shall be **An**  
 kind to thy fa-ther, once fear-less and bold, Be kind to thy mo-ther so near; **Be**

or-nament purer and rich-er by far Than pearls from the depth of the sea.  
 kind to thy brother, nor show thy heart cold, Be kind to thy sis-ter so dear.

*p*

3. Be kind to thy brother, wher - e - ver you are, The love of a brother shall be An  
 4. Be kind to thy fa - ther, once fear - less and bold, Be kind to thy mother so near; Be

3. Be kind to thy brother, wher - e - ver you are, The love of a brother shall be An  
 4. Be kind to thy fa - ther, once fear - less and bold, Be kind to thy mother so near; Be

3. Be kind to thy brother, wher - e - ver you are, The love of a brother shall be An  
 4. Be kind to thy fa - ther, once fear - less and bold, Be kind to thy mother so near; Be

3. Be kind to thy brother, wher - e - ver you are, The love of a brother shall be An  
 4. Be kind to thy fa - ther, once fear - less and bold, Be kind to thy mother so near; Be

or - nament pu - rer and rich - er by far Than pearls from the depth of the sea.  
 kind to thy brother, nor show thy heart cold, Be kind to thy sis - ter so dear.

or - nament pu - rer and rich - er by far Than pearls from the depth of the sea.  
 kind to thy brother, nor show thy heart cold, Be kind to thy sis - ter so dear.

or - nament pu - rer and rich - er by far Than pearls from the depth of the sea.  
 kind to thy brother, nor show thy heart cold, Be kind to thy sis - ter so dear.

or - nament pu - rer and rich - er by far Than pearls from the depth of the sea.  
 kind to thy brother, nor show thy heart cold, Be kind to thy sis - ter so dear.

SECOND BOOK.

DARLING NELLY GRAY.

No. 21.

Moderato  
espressivo

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of eighth and sixteenth notes, with some slurs and accents. The left hand starts with a bass clef and plays a similar rhythmic pattern. The word "calando" is written above the right hand staff towards the end of the introduction.

The first system shows the vocal line and piano accompaniment for the first verse. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "1. There's a lone green valley by the old Kentucky shore Where we've wil'd many happy hours a - way; A - 2. When the moon had climb'd the mountain and the stars were shining too, Then I took my love-ly Nel-ly Gray. And I 3. Oh! my eyes are getting blinded and I can-not see my way Hark! there's somebody knocking at the door. I". The piano part includes a dynamic marking "p" (piano).

The second system shows the vocal line and piano accompaniment for the second verse. The vocal line continues with the lyrics: "sit-ting and singing by the lit-tle cottage door Where dwelt my love-ly Nel-ly Gray. Oh! my travell'd down the riv-er in my lit-tle red canoe While the banjo so sweetly I did play. Oh! my hear the angels calling and I see my Nel-ly Gray. Fare - well to my old Ken-tuck-y shore. Oh! my". The piano part includes dynamic markings "f" (forte) and "dim." (diminuendo).

The third system shows the vocal line and piano accompaniment for the final line of the song. The vocal line has the lyrics: "poor Nel-ly Gray they have tak-en you a-way, And I'll nev-er see my darling an-y more . . . I am". The piano part includes a dynamic marking "p" (piano).

## CHRISTY'S MINSTRELS' POPULAR SONGS,

sitt-ing by the riv-er and I'm weeping all the day, For you're gone from the old Ken-tuck-y shore . . .

*riten*

*f* *dim.* *riten*

## CHORUS—after each verse.

Oh! my poor Nel-ly Gray, they have tak-en you a-way, And I'll nev-er see my darling an-y more; I am

Oh! my poor Nelly Gray, they have tak-en you a-way And I'll nev-er see my darling an-y more; I am

*p*

sitt-ing by the riv-er and I'm weep-ing all the day, For you're gone from the old Ken-tuck-y shore.

sitt-ing by the riv-er and I'm weep-ing all the day, For you're gone from the old Ken-tuck-y shore.

*riten* *a tempo.*

*riten* *a tempo.* *mp*

*dim.*

**YO! YAH! YO!**  
**"STRIKE THE OLD BANJO."**

NEGRO SONG.

WORDS AND MUSIC BY C. C. CONVERSE.

No. 22.

*Vivace.*

The piano introduction is written in 2/4 time. The right hand features a melodic line with grace notes and a trill, marked with dynamics *f* and *pp*. The left hand provides a rhythmic accompaniment with chords. The piece concludes with a *sva* (sustained) and *lacc* (lento) marking.

1. O darkies come and list-en To what I'm going to say, Old mas-sa said this morning, He's  
 2. All day I pick the cot-ton, At night I see Miss Kate, I ask her if she'd have me, Says

The first vocal line is in 2/4 time, featuring a simple melody with lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, marked *mp*.

go - ing far a - way; Come Suk-ey sweep the kitchen, And Pompey take the bow, Fer  
 she, you're a little too late; Young Ca - to was a - round here, He loves like all crea - tion, He

The second vocal line continues the melody with lyrics. The piano accompaniment remains consistent with the first line, marked *mp*.

let us all be mer - ry So drop the shovel and hoe. Yo! yah! yo!  
 says that I'm the greatest belle That lives on the old plan - ta - tion. Yo! yah! yo!

The third vocal line concludes the piece with the chorus. The piano accompaniment is marked *mf*.



Strike the old ban - jo For massa's gone away, so we'll have a ho - li - day, For there's no use of working till he comes back.

3. The sau-sage meat is love - ly, It just suits this ere dark, For when he gets it ear - ly, At  
4. There's mu - sic in the ban - jo, Oh my! how sweet it sound, But when Kate sing, "La Nor - ma," They

*mp*

noon he 'gin to bark; One morn - ing Ju - lius eat some, That night he call'd on So - phy. Says  
hear it five miles round; Mr. Jon - son has en - gag'd her, The crowds come here ac - cor - din'. She

she, that chap must leave this house, For he's got the hy-dro-per-pho - by. Yo! yah! yo!  
gives a shake and then a thrill And wakes them on the o - ther side of Jor-dan. Yo! yah! yo!

Strike the old ban - jo. For mas - sa's gone away, so we'll have a ho - li - day, For there's no use of working till he comes back.

CHORUS after each verse. First Time *p*. Second Time *f*.

SOPRANO 1 & 2. *mp*  
Yo! yah! yo! Strike the old ban - jo. For mas - sa's gone a - way, so we'll

TENOR AND BASS. *mp*  
Yo! yah! yo. Strike the old ban - jo. For mas - sa's gone a - way, so we'll

PIANO. *mp*

have a hol - i - day, For there's no use of working till he comes back.

have a hol - i - day, For there's no use of working till he comes back.

*f* 8 *va.....loco.*

## OH! DON'T YOU REMEMBER, SWEET ALICE;

OR  
BEN BOLT.

No. 23.

*Affettuoso.* *mp.*

1. Oh! don't you re-mem - ber sweet A - lice, Ben Bolt, Sweet A - lice with hair . . . so brown . . . . . She  
 2. Oh! don't you re-mem - ber the wood, Ben Bolt, Near the green sunny slope of the hill, When  
 3. Oh! don't you re-mem - ber the school, Ben Bolt, And the mas - ter so kind and so true, And the

wept with de-light when you gave her a smile, And trem - bled with fear at your frown; In the old church-  
 oft we have sung 'neath its wide spread - ing shade, And kept time to the click of the mill; The mill has  
 lit - tle nook by the clear running brook, Where we ga - ther'd the flowers as they grew; On the Mas - ter's

yard, in the val - ley, Ben Bolt, In a cor - ner ob - scure and a - lone They have fit - ted a slab of  
 gone to de - cay, Ben Bolt, And a qui - et now reigns all a - round, See the old rus - tic porch with its  
 grave grows the grass, Ben Bolt, And the run - ing lit - tle brook is now dry; And of all the friends who were

CHRISTY'S MINSTRELS' POPULAR SONGS.

granite so grey, And sweet A - lice lies un - der the stone. They have fitted a slab of  
 ro - ses so sweet, Lies scatter'd and fall'n to the ground. See the old rus - tic porch, with its  
 school-mates then, There re - main, Ben, but you and I. And of all the friends, who were

*riten*  
 granite so grey, And sweet A - lice lies un - der the stone.  
 ro - ses so sweet, Lies scatter'd and fall'n to the ground.  
 school-mates then, There re - main, Ben, but you and I. *a tempo*  
*mp*  
*riten*

**SHE SLEEPS IN THE VALLEY.**

No. 24.

*Andante  
 espressivo.*

*p*

1. I'll tell thee a tale of a young maiden's veil, It was worn by Jane O' Mal-ley; On the  
 2. One year a - go, when the sun was low, A - long the El - wyn al - ley; To  
 3. Her heart was warm, she thought no harm, She was re-strain'd by Al-ley; Her  
 4. 'they search'd a - round, 'till the spot was found, A - las poor Jane O' Mal-ley; Where the

*p*

high-land green her form was seen, But she now sleeps in the val - ley :  
 chat and talk, she took a walk, But she now sleeps in the val - ley :  
 friends did mourn she did not re - turn, And she now sleeps in the val - ley :  
 rock was cleft her veil was left ; And she now sleeps in the val - ley :

CHORUS—after each verse.

*pp*  
 She now sleeps,..... she now sleeps in the val-ley.

*pp*  
 She now sleeps,..... She now sleeps in the val-ley.

*pp* *mp*

## BOBBIN' AROUND.

No. 25.

*Andante con moto.*

*f* *fz*

1 In August last on one fine day A bob - bin' a - round, a - round, a - round, When  
 2. We walk'd a - long to the mountain ridge, A bob - bin' a - round, a - round, a - round, 'Till

Josh and I went mak - ing hay, We went a bob - bin' a - round; ..... Says Josh to me let's  
 we got near squire Slipshod's bridge, As we went bob - bin' a - round; ..... Then Josh and I went

take a walk, A bob - bin' a - round, a - round, a - round, Then we can have a private talk, As  
 on a spree, A bob - bin' a - round, a - round, a - round, And I kiss'd Josh, and Josh kiss'd me, As

we go bob - bin' a - round. .... 3. Then  
 we went bob - bin' a - round. .... 4. So

## CHRISTY'S MINSTRELS' POPULAR SONGS.

Josh's love no long - er tarried, A bob - bin' a-round, a - round, a-round, Says  
af - ter we got in - to church, A bob - bin' a-round, a - round, a-round, I

he dear patience let's get married, Then we'll go bob - bin' a - round; ..... Now I knew he lov'd an -  
cut and left Josh in the lurch, Then he went bob - bin' a - round; ..... Now all you chaps wats

o - ther lass, A bob - bin' a-round, a - round, a-round, They called her long-legged cur - ly-hair'd Sal, When  
got a lass, A bob - bin' a-round, a - round, a-round, Do think of long-legged cur - ly-hair'd Sal, When

she went bob - bin' a - round.....  
you go bob - bin' a - round.....

MY OLD DOG TRAY.

No. 26.

*con espress.*

*Andantino  
con moto*

The piano introduction consists of two staves. The right hand features a melodic line with slurs and a crescendo leading to a *con espress.* section. The left hand provides a rhythmic accompaniment with a *mp* dynamic. The piece concludes with a *dim.* and a *rall.* section.

1. The morn of life is past, And ev'-ning comes at last, It brings me a dream of a  
 2. The forms I call'd my own, Have van-ish'd one by one; The lov'd ones, the dear ones have  
 3. And once when near-ly drown'd, The no-ble hearted hound, From death's o - pen jaws snatch'd his  
 4. When thoughts re-call the past, His eyes are on me cast, I know that he feels what my

The piano accompaniment for the first verse is written for two staves. It features a *p* dynamic and consists of block chords and simple rhythmic patterns.

once hap - py day; Of youthful forms I've seen, Up - on the vil - lage green, A sporting with my old dog  
 all pass'd a-way; Their hap - py smiles have flown, Their gen - tle voi - ces gone, I've no-thing left but old dog  
 mas - ter a-way; And bore me safe to shore, Where I ne-ver ne-ver more, Shall have better friends than old dog  
 poor heart would say; Al - though he can-not speak I should vain-ly try to seek, A better friend than old dog

The piano accompaniment for the second verse continues with the same style as the first, using block chords and simple rhythmic accompaniment.

Tray.  
 Tray.  
 Tray.  
 Tray.

Old dog Tray's ev-er faith - ful, Grief can - not drive him a - way. He's

The piano accompaniment for the final line of the song, featuring the vocal line 'Tray. Tray. Tray. Tray.' and the piano accompaniment.



CHRISTY'S MINSTRELS' POPULAR SONGS.

gen - tle, he is kind, I shall never, never find A better friend than old dog Tray.

*con espress.* *rall<sup>o</sup>* *dim.*

THE OLD FOLKS AT HOME.

No. 27.

*Moderato.*

F. CHRISTY.

*Vivace.*

1. Way down up - on the Swan-ee rib - ber, Far, far a - way,..... Dere's wha my heart is  
 2. All round the lit - tle farm I wander'd, When I was young,..... Den many hap - py  
 3. One lit - tle hut a - mong de bush - es, One dat I love,..... Still madly to my

CHRISTY'S MINSTRELS' POPULAR SONGS.

turn - ing eb - ber, Dere's wha de old folks stay; ..... All up and down de whole cre - a - tion,  
 days I squander'd, Man - y de songs I sung; ..... When I was play - ing wid my brudder,  
 mem' - ry rush - es, No matter where I rove; ..... When will I see de bees a humming,

*mp*

Sad - ly I roam, Still longing for de old plan - ta - tion, And for de old folks at  
 Hap - py was I..... Oh! take me to my kind old mud - der, Dere let me live and  
 All round de comb! When will I hear de ban - jo tum - ming Down in my good old

home..... } All de world am sad and weary, Eb' - ry - where I roam,  
 die.....  
 home.....

*mp*

Oh! darkies how my heart grows weary, Far from the old folks at home.

*p*

CHORUS after each verse. First Time *p*. Second Time *f*.

*mp*  
All de world am sad and wea-ry, Eb'-ry-where I roam, Oh! dark-ies how my

*mp*  
All de world am sad and wea-ry, Eb'-ry-where I roam, Oh! dark-ies how my

*mp*

*p*  
heart grows wea-ry, Far from the old folks at home.

*p*  
heart grows wea-ry, Far from the old folks at home.

*mp*

**DEAREST MAE.**

No. 28.

*Vivace.*  
*mp*

1. Now dar-kies list - en to me, a stor - y I'll re - late, It  
 2. My Mas - sa gib me a ho - li - day, he said he'd gib me more, I  
 3. Be - neath de sha - dy old oak - tree, we sat for many an hour, As

hap - pen'd in de val - ley ob de old Car - li - na State; A - way down in de  
 tank him ber - ry kind - ly, and I push'd my boat from shore; As down the ribber I  
 hap - py as de buz - zard bird dat flies a - mong de flow'rs; Oh! dere's de spot where's

meadows 'twas dere I mow'd de hay, And I al - ways work de harder when I  
 glide along, wid a heart so light and free, To de cottage ob my dearest Mae, I  
 Mae, She al - ways looks so sweet, Her eyes dey sparkle like de stars, and her

tink ob dear - est Mae. } Oh! dear - est Mae, you're lubly as de  
 lub'd so much to see. }  
 lips as red as beet.

## CHRISTY'S MINSTRELS' POPULAR SONGS.

day, Your eyes so bright, dey shine at night, When de moon am gawn a - way,

CHORUS—*First Time p, Second Time f.*

*p* Oh! dear - est Mae, you're lub - ly as de day, Your eyes so bright dey shine at night, When de  
*p* Oh! dear est Mae, you're lub - ly as de day, Your eyes so bright dey shine at night, When de

moon am gwan a - way.  
 moon am gwan a - way.  
*mp*

# THE HAZEL DELL.

No. 29.

*Moderato  
non troppo.*

mp

pp

1. In the Haz - el dell my Nelly's sleep - ing,  
 2. In the Haz - el dell my Nelly's sleep - ing,  
 3. Now I'm wea - ry friendless and for - sak - en,

p

Nelly, lov'd so long! And my lonely, lone - ly watch I'm keep - ing,  
 Where the flowers wave, And the si - lent stars are night - ly weep - ing,  
 Watching here a lone; Nel - ly thou no more will fond - ly cheer me,

Nelly lost and gone; Here in moonlight of - ten have we wan - der'd  
 O'er my Nel - ly's grave; Hopes that once my bo - som fond - ly cher - ish'd,  
 With thy lov - ing tone; Yet for e - ver shall thy gen - tle im - age

## CHRISTY'S MINSTRELS' POPULAR SONGS.

Thro' the si - lent shade, Now where lea - fy branches drooping down - ward,  
Smile no more for me; Ev - 'ry dream of joy a - las! has pe - rish'd  
In my mem - 'ry dwell, And my tears thy lone - ly grave shall mois - ten,

Lit - tle Nel - ly's laid..... } All a - lone my watch I'm keeping, In the Haz - el  
Nel - ly, dear, with thee..... }  
Nel - ly, dear, fare - well!..... }

Dell, For my dar - ling Nel - ly's near me sleep - ing, Nelly dear, fare -

well!.....

*pp*

THE MOCKING BIRD.

No. 35.

*Allegretto.*

The piano introduction consists of two staves. The right hand features a melodic line with various dynamics including *mf*, *pp*, *p*, and *pp*. The left hand provides a rhythmic accompaniment. Above the right staff, there are markings for *Sva.....*, *ritara.*, *loco. Sva...*, and *loco. Sva...*.

*mp a tempo.*

(1.) I'm dreaming now..... of Hally, of Hally, of Hally,  
 (2.) 'Twas in the mild..... Sep - tember, Sep - tember, Sep -  
*Sva.....* (3.) Sad thoughts are o'er..... me stealing, o'er me stealing, o'er me

The first system includes a vocal line with three verses and a piano accompaniment. The piano part has dynamics of *mp* and *pp*.

Hally, I'm dreaming now of Hally, And the mocking bird is singing on the  
 tember, 'Twas in the mild Sep - tember, When the mocking bird was singing on the  
 stealing, Sad thoughts are o'er me stealing, While the mocking bird was singing on the

The second system continues the vocal and piano accompaniment. The piano part has dynamics of *mp* and *pp*.

*mp*

tree. But she now sleeps in the valley, in the valley, in the  
 tree. Oh! well do I..... re - member, re - member, re -  
 tree. As by her grave I'm kneeling, I'm kneeling, I'm

The third system concludes the piece with a vocal line and piano accompaniment. The piano part has dynamics of *p*, *mp*, and *pp*.



CHRISTY'S MINSTRELS' POPULAR SONGS.

*mp* valley, member, kneeling, But she now sleeps in the valley, Oh! well do I re - member As by her grave I'm kneeling, And the mocking bird is singing on the tree. When the mocking bird was singing on the tree. And the mocking bird is singing on the tree.

*ritard:*

*mp* *pp* *mp* *pp* *mp ritard:* Either up or lower notes, not both.

tree. tree. tree. Listen, listen, listen, listen to the mocking bird, The

*p a tempo.* *mp*

*Sva. ....* *pp* *p a tempo.* *mp*

mocking bird is singing on the tree. Listen, listen, listen,

*mp* *Sva. ....* *p* *p*

list - en to the mocking bird Still singing on the weeping willow tree.

*mp* *p ritard.* *Sva. ....* *pp*

*mp* *ritard.*



THE GREENWOOD BELL.

No. 31.

Bell.

Moderato.

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a harmonic accompaniment with chords. A dynamic marking of *p* (piano) is present at the beginning.

The first two lines of the song are shown with vocal melody and piano accompaniment. The lyrics are: "1. The Greenwood Bell tolls ONE, List 2. Hark! hark! it tolls a - gain, A". The piano accompaniment continues with chords and melodic lines.

The next two lines of the song are shown with vocal melody and piano accompaniment. The lyrics are: "to its mourn - ful swell, A race is ear - ly run, 'Tis a love - ly infant's youth has pass'd a - way, Each earth - ly hope, how vain, It blooms but to de". The piano accompaniment continues with chords and melodic lines.

The final lines of the song are shown with vocal melody and piano accompaniment. The lyrics are: "knell; ..... To each gentler thought ap - - cay, ..... Tho' with fondest, purest pleasure, ..... We may hold some precious". The piano accompaniment includes dynamic markings such as *cres. un poco.*, *dim.*, and *cres.*.

*dim.* *p* *cres. un poco.*

- peal - ing, ..... By its plaintive swell, ..... Mortals to the sound at -  
 treasure, ..... In our bo - som cell, ..... Death, is lurk - ing near us

*dim.* *p* *cres. un poco.*

- tend - ing, ..... List the so - lemn peal as - cend - ing ..... Hear the Greenwood Bell .....  
 ev - er, ..... And the dearest link will sev - er .....

*p*

Hear tho Greenwood Bell .....

*mp* *dim.*

3. A - gain that sound we hear, An - o - ther soul has fled, In manhood's bright ca -  
 4. And once a - gain that sound Rings on the twi - light air, An a - ged one hath

*p*

*cres. un poco.* *dim.*

reer, They lay him with the dead. .... Yet, tho' all that here we cher-ish,.....  
 found A rest from toil and care. .... Slow and sad its numbers steal-ing,.....

*dim.*

*cres. un poco.*

*dim.* *p* *cres.*

Must, in one short moment per-ish, ..... Shall we dare re - bel?..... No, a promise sweet is  
 Wa-king ev'-ry holiest feeling, ..... By its plaintive swell;..... Mor-tals to the sound at -

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

*p*

giv - en, ..... Of a mansion bright in hea - ven: ..... } Hear the Greenwood Bell.....  
 - tend - ing, ..... While with notes of sorrow blending: ..... }

*p*

Hear the Greenwood Bell.....

*mp* *dim.*



never came a wink too soon, Nor brought too long a day, Yet  
 li-lac where the ro-bin built, And where my bro-ther set The la-

now I al-most wish the night Had borne my breath a way..... Yet  
 - burn - am on my birth - day; The tree is liv - ing yet..... The la -

now I al-most wish the night Had borne my breath a way.  
 - burn - am on my birth - day, The tree is liv - ing yet,

3. I re -  
 4. I re -

*cres.* *dim.*

*rall.* *a tempo.*

- member, I re - member, Where I was us'd to swing, And  
 - member, I re - member, The fir trees dark and high; I

thought the air must rush a - fresh To swal - lows on the wing; My  
 used to think their slen - der tops Were close a - gainst the sky; It

spirit flew in fea - thers then, That is so hea - vy now, And  
 was a child - ish ig - norance, But now 'tis lit - tle joy, To

sum - mer pools could hard - ly cool The fe - ver on my brow..... And  
 know I'm far - ther off from heav'n Than when I was a boy..... To



sum - mer pools could hard - ly cool The fe - ver on my brow.  
know I'm far - ther off from heav'n Than when I was a boy.

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

## JEANIE WITH THE LIGHT BROWN HAIR.

No. 33.

S. C. FOSTER.

*espress.*  
*Moderato.* *p dol.*

1. I dream of Jean-ie, with the light brown hair, Borne, like a va - pour, on the sum-mer air; I  
2. I long for Jean-ie, with the day - dawn smile, Ra - diant in glad - ness, warm with win-ning guile, I  
3. I sigh for Jean-ie, but her light form stray'd, Far from the fond hearts round her na - tive glade! Her

CHRISTY'S MINSTRELS' POPULAR SONGS.

see her trip-ping where the bright streams play, Hap-py as the dai - sies that dance on her way.  
 hear her me - lo - dies, like joys gone by, Sighing round my heart o'er the fond hopes that die.  
 smiles have va-nish'd and her sweet songs flown, Flitting like the dreams that have cheer'd us and gone.

Ma - ny were the wild - notes her mer - ry voice would pour, Ma - ny were the blithe birds that  
 Sigh - ing like the night - wind, and sob - bing like the rain, Wail - ing for the lost one that  
 Now the nod - ding wild - flow'rs may with - er on the shore, While her gen - tle fin - gers will

war - bl'd them o'er. Oh! I dream of Jean-ie with the light brown hair, Float-ing, like a va - pour, on the  
 comes not a - gain. Oh! I long for Jean-ie and my heart bows low, Ne - ver more to find her where the  
 cull them no more. Oh! I sigh for Jean-ie with the light brown hair, Float-ing, like a va - pour, on the

soft, sum - mer air.  
 bright wa - ters flow.  
 soft, sam - mer air.

*mp*

## LILLIE DALE.

No. 34.

H. S. THOMPSON.

*Andante con moto.* *mp*

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 con moto' and the dynamic is 'mp'.

1. 'Twas a calm, still night, And the moon's pale light Shone soft o'er hill and  
2. Her cheeks, that once glow'd With the rose tint of health By the hand of dis - ease had turn'd  
3. 'Neath the chest - nut tree where the wild flow'rs grow, and the stream ripples forth thro' the  
4. "I go, she said, "to the land of rest, and 'ere my strength shall

*p*

The first system of lyrics is accompanied by a vocal line and a piano accompaniment. The piano part features a steady accompaniment with chords and single notes. The dynamic is marked 'p'.

vale. When friends, mute with grief, stood a - round the death bed Of my poor, lost Lil - lie  
pale, And the death-damp was on the pure white brow Of my poor, lost Lil - lie  
vale. Where the birds shall warble their songs in spring There lay poor Lil - lie  
fail, I must tell you where near my own lov'd home You must lay poor Lil - lie

The second system of lyrics continues the vocal and piano accompaniment. The piano part maintains the same accompaniment style as the first system.

Dale. .... }  
Dale. .... } Oh! Lil - lie! sweet Lil - lie! dear Lil - lie Dale! ..... Now the  
Dale. .... }  
Dale." ..... }

*p* *ritard.* *a tempo*

The final system of lyrics concludes the piece. The piano part includes a 'ritard.' (ritardando) marking and then returns to 'a tempo'. The dynamic is marked 'p'.

CHRISTY'S MINSTRELS' POPULAR SONGS.

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

*p*

CHORUS--after each verse.

*p riten* Oh! Lil-lie! sweet Lil-lie! dear Lil-lie Dale..... *a tempo.* Now the wild-rose blossoms o'er the

Oh! Lil-lie! sweet Lil-lie! dear Lil-lie Dale..... *mp* Now the wild-rose blossoms o'er the

*p riten* *mp a tempo.*

lit-tle green grave, 'Neath the trees in the flow'ry vale.....

lit-tle green grave, 'Neath the trees in the flow'ry vale.....

*mp espress.* *dim.*

# JORDON AM A HARD ROAD TO TRABBEL.

No. 35.

T. F. BRIGGS.

*Animato con Spirito.*

1. I ri - bed in - to New York, to  
2. Den I look to de Norf, and I

*Sva..... loco.*

*f cres..... f mp*

pass de time a - way, I trab - bel'd ober de Russ pa - v'ent ac - cord - in'. Dar  
look to de East, And I hol - ler for de ox - - cart to come on. Wid

gawne to hab it fi - nish'd when de ci - ty hall bell Sounds o - ber on de or - der side of  
four grey hor - ses a dri - ven on de lead, To take us to de or - der side of

*Repeat this burden in Chorus, forte.*

Jor - don. I took off my coat, and roll up my sleeve, Jor - don am a hard road to  
Jor - don.

*mp*

CHRISTY'S MINSTRELS' POPULAR SONGS.

trab - bel. I took off my coat, and roll up my sleeve, Jor - don am a hard road to

*Repeat from this sign in Chorus. §*

trab - bel, I be - lieve. .

*f* *8va.....* *f*

3. Clem in de hay-loft, try'n to get a-sleep, Mas - sa John went out to maul um, He  
4. I went an made a ban-jo, so well I kept itstrung, An rang'd all my mu - sic now ac-cord-in', I

*mp*

*Repeat this burden in Chorus, forte. §*

hit him on de head wid a bar of soft soap. An' it sound-ed on de or - der side of Jor-don. }  
play'd up a tune, call'd "go it while you're young," An' dey sing it on de or - der side of Jor-don. } I

*3*

took off my coat and roll up my sleeve, Jor-don am a hard road to trabbel. I took off my coat and roll up my sleeve,

*Repeat from this sign in Chorus. §*

Jor-don am a hard road to trab-bel I be-lieve.

*Sva.....*

**MAGGIE BY MY SIDE.**



No. 36.

S. C. FOSTER.

*Allegretto*

*mp*

(1.) The  
(2.) The  
(3.)

land of my home is fitting, fitting from my view, A gale in the sails is sit-ting,  
wind howl-ing o'er the billow From the dis-tant lea, The storm rag-ing round my pil-low  
Storms can ap-pal me never, While her brow is clear, Fair weather lin-gers e-ver

Toils the merry crew. Here let my home be, On the wa - ters wide, I  
 Brings no care to me. Roll on ye dark waves, O'er the troubled tide, I  
 Where her smiles ap - pear. When sorrow's break - ers Round my heart shall hide,

*rall.* *a tempo.*

roam with a proud heart, Maggie's by my side; }  
 heed not your an - ger, Maggie's by my side; } My own love, Maggie dear, Sitting by my side.  
 Still may I find her, Sitting by my side; }

*cres.*

Mag - gie dear, my own love, Sitting by my side.

*cres.* *mp*

MINNIE MOORE.

No. 37.

*Allegretto.* *mp* *dim.*



CHRISTY'S MINSTRELS' POPULAR SONGS.

1. The rose on thy cheek, grows pale, Minnie Moore, Thy voice has a mild-er tone ..... I  
 2. My heart beats slow-ly and sad, Minnie Moore, At the oak-leaves deep-'ning brown;..... For we'll  
 3. The winter will come a - gain, Minnie Moore, And the ev'-ning fires will burn:..... But my

catch in the si - - lent night, Minnie Moore, The sound of a wea - ry moan;.... The  
 miss thy cheer - ful face, Minnie Moore, When they sad - ly set - tle down;....  
 hea - vy eyes a - way, Minnie Moore, From the leap-ing blaze will turn;..... It will

ma - ple leaves are all red, Minnie, And gather a-round the door .... Where we  
 Slow-ly the shadows will creep, Minnie, O'er the homestead dreary floor,.... And I'll  
 on - ly make me sad, Minnie, And I'll pace the lighted floor,.... For my

watch'd the birds in spring, Minnie, Thou'rt fa - ding, Min - nie Moore. ....  
 e - ver wake from sleep, Minnie, Sigh - ing for Min - nie Moore. ....  
 lone - ly heart will droop, Minnie, 'Twill pine for Min - nie Moore. ....

CHORUS after each verse.

*mf* *cres.* *p*

The flush of health has all fled, Minnie, It rests on the ma - ple leaves; And the

The flush of health has all fled, Minnie, It rests on the maple leaves; And the

*pp* *pp* *mp*

Oak - leaf brown as it set - tles down, At the creep - ing sha - dows, grieves. ....

Oak - leaf brown as it set - tles down, At the creep - ing sha - dows, grieves. ....

*dim.*

# HOLD YOUR HORSES.

No. 38.



NELSON KNEASS.

*Vivace.*

1. Now hold your hor - ses  
2. I took them down to  
3. One day we went to

will you? And do not drive so fast, And do not pray i - ma-gine, your team can't be sur -  
Tay - lor's shop To get some gin - ger beer, They flirt - ed up and down the room, the old folks all look'd  
Ho - be - ken To get some la - ger beer, Nine quarts a - piece they both did drink, and act - ed ve - ry

pass'd; One day while I was rid - ing with two la - dies at my side, . . . I hard - ly knew which  
queer; One drank six milk punch - es down, five do - zen eggs as well, . . . But when de rhi - no  
queer; My love she eat four pounds of cheese, drank half a pint of gin, . . . Her foot caught in a

one to choose to be my hap - py bride. . . They said they lov'd me dear - ly, and  
was to pay, dis dark - ey thought he'd shell; . . . The o - ther gal eat six minc'd pies, eight  
pret - zel, and she tum - bled on her chin. . . . And then they call'd out for po - lice, he

both wish'd me to wed, I felt so good be - tween them both, Now what do you think I  
 ju - leps quick - ly sped, They ax'd me then to pay the bill, And what do you think I  
 knock'd me on the head, The la - dies said I stole their purse, Then what do you think I

said? (SPOKES) Well, what did you say?  
 said? Why, I said, "Wo, gee, ho! what ails Now hold your hor - ses will you? and do not drive so fast, And  
 said? the animal—go lang"

*mp*

do not pray i - ma - gine, your team can't be sur - pass'd. Crack, crack. goes the whip, your

*mp*

hor - ses let them went, We'll turn them in when we come back, And all our mo - ney spent

*mp*

CEORUS, after each verse.

*mp*  
Now hold your hor - ses, will you, and do not drive so fast, And  
Now hold your hor - ses, will you, and do not drive so fast, And

*mp*

do not pray i - - ma-gine your team can't be sur - pass'd; Crack, crack,  
do not pray i - - ma-gine your team can't be sur - pass'd; Crack, crack,

*f*

*cres.*  
goes the whip, your hor - ses let them went, We'll turn them in when we come back, and  
goes the whip, your hor - ses let them went, We'll turd them in when we come back, and

*p*

all our mo-ney spent. .

all our mo-ney spent. . .

*f* *ff*

**DILLY BURN**

W. B. HARVEY.

No. 39.

*Moderato.*

*p*

1. I lov'd a lit - tle co - lor'd girl, . . . She liv'd in Ten - ne - see, She  
 2. My heart grew sad, I could not work, . . . My mas - ter won - der'd why, !  
 3. Now af - ter this, it was not long, . . . My Dil - ly's own - er died, When

*p*

was - - 'nt much to a - ny one, But all the world to me: . . . Her  
 told him how she left one day, And ne - ver said "good bye;" . . . 'Twas  
 mas - - sa bought her, good, kind soul, And gave her as my bride; . . . And

*cres.*  
 mas - - ter used her vo - ry hard, But mine he used me well, And  
 then I learn'd from his dear lips, That Dil - - ly had been sold, And  
 now we're hap - py in our cot, And mas - - sa's pleas'd to see, How

*dim.*

how I pit - ied this poor gal, There's none but me can tell. . . . }  
 how we sev - er'd had to be, For a pal - try sum of gold. . . . } I  
 two fond hearts that tru - ly love, Though black can hap - - py be. . . . }

lov'd her long, nor thought it wrong, And she lov'd me in re - turn; . . . But she

*riten.*

left one day and went a - way My pret - ty Dil - - ly Burn . . .

*riten.*

CHORUS *after each verse.*

*mp*

I lov'd her long, nor thought it wrong, And she lov'd me in re - turn, But she left one day and

*mp*

I lov'd her long, nor thought it wrong, And she lov'd me in re - turn, But she left one day and

*mp*

*riten.*

went a - way, My pret - ty Dil - ly Burn.

went a - way, My pret - ty Dil - ly Burn.

*riten.* *soave.*



No. 40.

SEEING NELLY HOME.

COMPOSED BY P. S. GILMORE.

PIANO.

*Allegretto.*

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of two flats (B-flat and E-flat). The left hand starts with a bass clef and the same key signature. The tempo is marked 'Allegretto'. The music begins with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *dim.* (diminuendo).

1. In the sky the bright stars glit-ter'd, On the grass the moon-light  
 2. Jet-ty ring - - lets soft - ly flut-ter'd, O'er a brow as white as

This section contains the first line of the song. It features a vocal line with two parts and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef with the same key signature. Dynamics include *p* (piano) and *cres.* (crescendo).

fell, . . . . . Hush'd the sound of day - light's bus - tle, Clos'd the  
 snow, . . . . . And her cheek - the crim - son sun - set Scarce - - ly

This section contains the second line of the song. It features a vocal line with two parts and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef with the same key signature. Dynamics include *p* (piano).

pink - ey'd pim - - - per - nel, . . . . . As down the moss - grown  
 had a warm - - - er glow ! . . . . . 'Mid her part - - - ed lips' ver -

This section contains the third line of the song. It features a vocal line with two parts and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef with the same key signature. Dynamics include *cres.* (crescendo) and *mp* (mezzo-piano).

wood - path,    Where    the    cat - - tle    love    to    roam, . . . . .    From Aunt  
 - mil - lion    White    teeth    flash'd    like    o - - cean's    foam, . . . . .    All I

*cres.*  
 Pat - - tie's quilt - ing    par - ty,    I    was    see - ing    Nel - - ly    home. . . } When I  
 mark'd with pul - - ses    throbbing,    As    I    saw    sweet    Nel - - ly    home. . . }

saw    sweet    Nel - ly    home, . .    When I saw    sweet    Nel - ly    home, . .    How I

bless    the    Au - gust    ev'n - ing    When    I    saw    sweet    Nel - ly    home. . .

*f*    *p*

*cres.* . . . . . *f*    *p*

*mp* Chorus, after each verse.

1ST AND 2ND SOPRANO.  
When I saw sweet Nel - ly home, . . . When I saw sweet Nel - ly

TENOR AND BASS.  
When I saw sweet Nel - ly home, . . . When I saw sweet Nel - ly

PIANO.  
*mp*

home, . . . How I bless the Au - gust ev'n - ing When I saw sweet Nel - ly home.

home, . . . How I bless the Au - gust ev'n - ing When I saw sweet Nel - ly home.

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

*mp* *dim.*

*p* *cres.*

3. When the Au - tumn ting'd the green-wood, Turn - ing all the leaves to  
 4. White hairs min - gle with my tress-es, Fur - rows steal up - on my

*p* *cres.*

*p*

gold, . . . . . In the lawn, by al - ders sha - ded, I my  
 brow, . . . . . But a love - smile cheers and bless-es Life's de -

*p*

*cres.*

love to Nel - ly told. . . . . As we stood to - geth - er  
 - clin - ing mo - ments now. . . . . Ma - tron in a snow - y

*cres.* *mp*

gaz - ing On the star be - span - gled dome, . . . . . How I  
 ker - chief, Clos - er to my bo - som come, . . . . . Tell me

*cres.*

bless'd the Au - gust ev'-ning When I saw sweet Nel - ly home. . . . } When I  
dost thou still re mem-ber When I saw sweet Nel - ly home. . . . }

*cres.*

saw sweet Nel - ly home, . . . When I saw sweet Nel - ly home, . . . How I

*cres.*

bless the Au - gust ev'n - ing When I saw sweet Nel - ly home. . .

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



## THIRD BOOK.

No. 41.

## ROSALIE, THE PRAIRIE FLOWER.

*Moderato.*

G. F. WURZEL.

P:ANO. *p espress.* *dim.*

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

The vocal line begins with a treble clef and a key signature of one flat. It contains the first line of the lyrics.

1. On the distant prai - rie, where the heather wild In its qui - et beau - ty liv'd and smil'd,
2. On that distant prai - rie, when the days were long, Tripping like a fai - ry, sweet her song,
3. But the summer fa - ded, and a chil - ly blast O'er that hap - py cot - tage swept at last;

*p*

The piano accompaniment for the first part of the song, featuring a steady eighth-note accompaniment in both hands.

The vocal line continues with the second and third lines of the lyrics.

Stands a lit - tle cot - tage, and a creep - ing vine Loves a - round its porch to twine. . .  
 With the sun - ny blos - soms, and the birds at play, Beau - ti - ful and bright as they. . .  
 When the au - tumn song - birds woke the dew - y morn, Lit - tle "Prairie Flow'r" was gone. . .

The piano accompaniment for the second part of the song, continuing the eighth-note accompaniment.

The vocal line concludes with the final line of the lyrics.

In that peace - ful dwell - ing was a love - ly child, With her blue eyes beam - ing soft and mild,  
 When the twi - light sha - dows ga - ther'd in the west, And the voice of Na - ture sank to rest,  
 For the an - gels whis - per'd soft - ly in her ear, "Child, thy Fa - ther calls thee, stay not here."

The piano accompaniment for the third part of the song, concluding the piece with a final chord.

And the wav - y ring - lets of her flax - en hair, Float - ing in the sum - mer  
 Like a che - rub kneel - ing seem'd the love - ly child, With her gen - tle eyes so  
 And they gent - ly bore her, rob'd in spot - less white, To their bliss - ful home of

air. . . . . Fair as a li - - ly, joy - - ous and free,  
 mild. . . . . Fair as a li - - ly, joy - - ous and free,  
 light. . . . . Though we shall ne - - ver look on her more,

Light of that prai - rie home was she, Ev' - ry one who knew her  
 Light of that prai - rie home was she, Ev' - ry one who knew her  
 Gone with the love and joy she bore, Far a - way she's bloom - ing

felt the gen - tle pow'r Of Ro - sa - lie, "The Prai - rie Flow'r." . . .  
 felt the gen - tle pow'r Of Ro - sa - lie, "The Prai - rie Flow'r." . . .  
 in a fade - less bow'r, Sweet Ro - sa - lie, "The Prai - rie Flow'r." . . .

*Chorus, after each verse.*

**ST AND 2ND SOPRANO.**  
Fair as a li - ly, joy - ous and free, Light of the prai - rie

**TENOR AND BASS.**  
Fair as a li - ly, joy - ous and free, Light of the prai - rie

**PIANO.**  
*mp*

home was she, Ev' - ry one who knew her felt the gen - tle pow'r Of Ro - sa - lie, "The Prai - rie

home was she, . . . Ev' - ry one who knew her felt the gen - tle pow'r Of Ro - sa - lie, "The Prai - rie

*Repeat pp*

Flow'r." . . . . .

Flow'r." . . . . .

*mp* *dim.*



No. 42. **I LONG FOR MY HOME IN KENTUCK.**

*Moderato ma non troppo.*

C. P. DARE.

PIANO. *mp*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a C major key, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Moderato ma non troppo' and the dynamics are 'mp'.

1. I long, how I long for my home in Ken - tuck, Wid de field, whar I la - bor'd, so  
 2. Dat hut, my dear home, my log - ca - bin home, Wid de bench dat I stood at de  
 3. But dat ca - bin is far, far a - way from me now, I am far from de scenes dat I

The first system of lyrics is accompanied by a vocal line and piano accompaniment. The piano accompaniment consists of chords in the right hand and eighth notes in the left hand.

green, Whar de pos - sum, de coon, and de jui - - cy wild duck, And de  
 door, Whar wea - ry at night from my work I would come, And dar  
 love, Far a - way from dat wife who . . once heard me vow Dat for

The second system of lyrics is accompanied by a vocal line and piano accompaniment. The piano accompaniment consists of chords in the right hand and eighth notes in the left hand.

'bac - - co so prime I hab seen; Dar I've fish'd from de banks ob de  
 rest ere I stepp'd on the floor; De ca - - la - bash vine, dat den  
 e - - - ver I faith - ful would prove; My friends are still dar, And still

The third system of lyrics is accompanied by a vocal line and piano accompaniment. The piano accompaniment consists of chords in the right hand and eighth notes in the left hand.

CHRISTY'S MINSTRELS' POPULAR SONGS.

*cres.* *cres.* *riten.* *a tempo.*

Ma - sel - la creek, And oft, in de shade ob de night, Have I  
 clung to its walls, Oh! 'tis dear, in my thoughts still to me, And my  
 dar is my child, And still dar, all in life . . I most crave, Still

watch'd wid de gun nigh de old salt lick, For de game as it come to my sight.  
 mas - sa, who lives in his own handsome halls, Not so hap - py as then I could be.  
 dar is dat mound and its flow'rs so wild, Whar dey grow on my ole mo-ther's grave.

*espress.*

Dar is my old ca - bin home, . . Dar am my sis - ter and brudder, . .

*p riten.* *p riten.* *pp*

Dar am my wife, joy of my life, My child, and de grave ob my mud - der. . .

*Chorus, after each verse.*

**1st AND 2nd SOPRANO.**

*p*

Dar am my old ca - bin home, . . Dar am my sis - ter and

**TENOR AND BASS.**

Dar am my old ca - bin home, . . Dar am my sis - ter and

**PIANO.**

*p*

*mf* *pp* *riten.*

brud - der, . . Dar am my wife, joy of my life, My child, and de grave ob my

brud - der, . . Dar am my wife, joy of my life, My child and the grave ob my

mud - der. . . .

mud - der. . . .

*p* *riten.*

No. 43.

## SWEET LILLA BROWN.

*Playfully.*

C. CONVERSE.

PIANO. *mf*

The piano introduction consists of two staves. The right hand plays a melody in G major, 6/8 time, starting with a treble clef and a key signature of one sharp (F#). The left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Playfully' and the dynamics are 'mf'.

1. Miss Lil - la was a charm - ing girl, She was rais'd a - way down south, . . . And de  
 2. Her voice was all me - lo - di - ous, Like de sound of a sil - ver fip, . . . And  
 3. Her heels dey were so ve - ry long, That when she turn a - round . . . She

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "1. Miss Lil - la was a charm - ing girl, She was rais'd a - way down south, . . . And de / 2. Her voice was all me - lo - di - ous, Like de sound of a sil - ver fip, . . . And / 3. Her heels dey were so ve - ry long, That when she turn a - round . . . She".

pret - ti - est fea - tures of her face Were de lips a - round her mouth. .  
 when she walk a - round de room She sail just like a ship. . .  
 fell in - to the South - ern Bay, And there she run a - ground. .

The second line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "pret - ti - est fea - tures of her face Were de lips a - round her mouth. . / when she walk a - round de room She sail just like a ship. . . / fell in - to the South - ern Bay, And there she run a - ground. .".

Stop de dance, stop de song, Lay the ban - jo down, . . . For

The third line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are: "Stop de dance, stop de song, Lay the ban - jo down, . . . For".

she is now in the hap - py land— Sweet Lil - la Brown! . . .

*Chorus, after each verse.*

1ST AND 2ND SOPRANO.  
 Stop de dance, stop de song, Lay de ban - jo down, . For she is now in the

TENOR AND BASS.  
 Stop de dance, stop de song, Lay de ban - jo down, . For she is now in the

PIANO.  
 Stop de dance, stop de song, Lay de ban - jo down, . For she is now in the

hap - py land— Sweet Lil - la Brown! .

hap - py land— Sweet Lil - la Brown! .

tempo.

CHRISTY'S MINSTRELS' POPULAR SONGS.

4. Dat was her end, and no mis-take, Oh! how dis dar - key cried, . . . He  
 5. But now, oh! my! she's dead and gone, Way down in de south - ern bay; . . . De

smodder'd his so - lem - cho - ly - ness With oys - ters raw and fried. . .  
 oys - ters dey sing de re - qui - em To dis lub - ly dar - key fay, . . .

Stop de dance, stop de song, Lay the ban - jo down, . . . For

she is now in the hap - py land— Sweet Lil - la Brown! . . .

*Repeat Chorus.*

No. 44.

SO EARLY IN DE MORNING.

*Moderato.*

PIANO. *p*

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It consists of two staves: a treble staff and a bass staff. The melody in the treble staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a simple harmonic accompaniment with chords and single notes.

1. South Ca - ro - li - na's a sultry clime, Where we used to work in de summer time, Mas - sa 'neath de  
 2. When I was young I used to wait, On mas-sa's ta - ble lay de plate, Pass de bot-tle  
 3. Now mas-sa's dead and gone to rest, Of all de mas - sa's he war best; I nebber see him like since

The first system of the song features a vocal melody line with three verses of lyrics. Below the lyrics is a piano accompaniment consisting of two staves. The piano part is marked *mp* and features a steady accompaniment of chords and single notes.

shade would lay, While we poor nig - gers toil'd all day.  
 when him dry, Brush a - way de blue-tail'd fly. } So ear - ly in de morn - ing, So  
 I was born, Miss him now he's dead and gone. }

The second system continues the vocal melody and piano accompaniment. The lyrics are enclosed in a large curly brace on the right side, indicating they are part of the same musical phrase. The piano accompaniment continues with its steady accompaniment.

ear - ly in de morn - ing, So ear - ly in de morn - ing, Be - fore de break of day. . .

The third system concludes the song with the final line of lyrics. The vocal melody and piano accompaniment continue until the end of the piece.

1ST AND 2ND SOPRANO.

*mf* So ear - ly in de morn - ing, So ear - ly in de

TENOR BASS.

*mf* So ear - ly in de morn - ing, So ear - ly in de

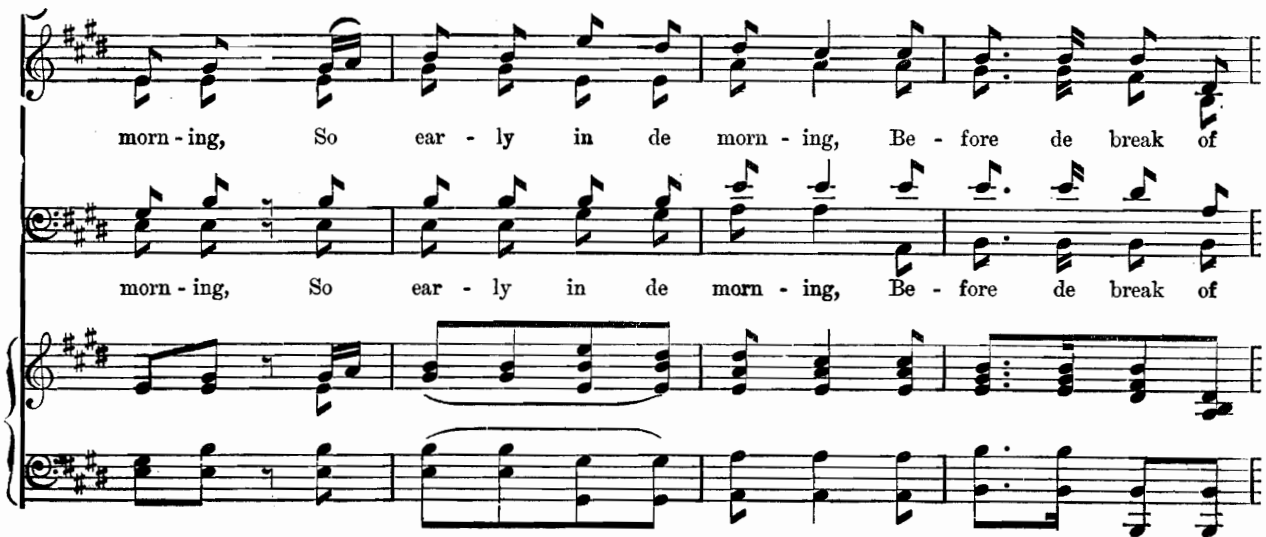
PIANO.

*mf*



morn - ing, So ear - ly in de morn - ing, Be - fore de break of

morn - ing, So ear - ly in de morn - ing, Be - fore de break of



day. . . . .

day. . . . .

*p*





No. 45.

## "CHEER UP, SAM."

S. C. FOSTER.

*Spiritoso.*

1. Oh! down in A - la -  
 2. I had not much to  
 3. Now all day while I'm

- ba - - ma, Be - fore I was set free, . . I lov'd a dark - eyed yal - ler girl, And  
 give her, Yet all I got I gave, . . But wealth and for - tune don't be-long To  
 work - - ing And hoe - ing up the corn, . . I sigh and wish with - in my-self I

thought that she lov'd me, . . But she has prov'd in - con - stant, And left me here to tell . . The  
 one that's born a slave ; . . A white man came with dol - lars, She fled with him to dwell, . . And  
 ne - ver had been born ; . . Per - haps she's gay and hap - py, Where - e - ver she may dwell, . . While

sor - row that my heart feels For de - ceit - ful Sa - rah Bell. . . }  
 broke the vows she made to me, Oh! per - jur'd Sa - rah Bell. . . } Cheer up, Sam, . . now  
 my poor heart is break - ing for De - - ceit - ful Sa - rah Bell. . . }

don't let your spirits go down, For there's many a belle that I know well is looking for you in the town.

*Chorus, after each Verse.*

**1ST AND 2ND SOPRANO.**  
*f*  
 Cheer up, Sam, . now don't let your spi-rits go down, . . For there's ma-ny a belle that

**TENOR AND BASS.**  
*f*  
 Cheer up, Sam, . now don't let your spi-rits go down, . For there's ma-ny a belle that

**PIANO.**  
*f*

we know well, is look-ing for you in the town. . . .

we know well, is wait-ing for you in the town. . .

*f* *f<sup>2</sup>*

No. 46.

CAMPTOWN RACES.

G. S. FOSTER.

*Allegro vivace.*

PIANO. *f*

The first system of music features a piano accompaniment in the lower register and a vocal line in the upper register. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piano part begins with a forte (*f*) dynamic and consists of a steady eighth-note accompaniment. The vocal line starts with a quarter note followed by eighth notes.

1. De Camptown la - dies sing dis song, Doo-dah! doodah! De Camptown race-track nine miles long,  
 2. De long-tail'd fil-ly, and de big black hoss, Doo-dah! doodah! Dey fly de track, and dey both cut across,

*mp*

The second system continues the musical piece. The piano accompaniment is marked *mp* (mezzo-piano). The vocal line continues with similar rhythmic patterns, including some notes with accents.

Oh! doo-dah day! . . . I came down dar wid my hat cav'd in, Doo - dah! doo - dah! I  
 Oh! doo-dah day! . . . De blind hoss stick'n in a big mud hole, Doo - dah! doo - dah! Can't

The third system of music shows the piano accompaniment and vocal line continuing. The piano part features a consistent eighth-note accompaniment with some chordal textures. The vocal line includes notes with accents.

go back home wid a pocket full of tin, Oh! doo-dah day! . . . } Gwine to run all night, .  
 touch de bottom wid a ten - feet pole, Oh! doo-dah day! . . . }

The fourth and final system of music on the page. The piano accompaniment and vocal line conclude the piece. The piano part ends with a final chord, and the vocal line ends with a note and a fermata.

Gwine to run all day! I'll bet my mo-ney on de bob-tail nag, Some-bo-dy bet on de bay. . .

*Chorus, after each verse.*

**1ST AND 2ND SOPRANO.**  
Gwine to run all night, Gwine to run all day, I'll bet my mo-ney on de

**TENOR AND BASS.**  
Gwine to run all night, Gwine to run all day, . I'll bet my mo-ney on de

**PIANO.**

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

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

3. Old mu-ley cow came on to de track, Doo-dah! doodah! De bob-tail fling her o-ber his back,  
 4. See dem fly-in' on a ten mile heat, Doo-dah! doodah! Round de race-track, five miles long,

*mp*

Oh! doo-dah day! . . Den fly a-long like a rail-road car, Doo-dah, doo-dah! Run -  
 Oh! doo-dah day! . . I win my money on de bob-tail nag, Deo-dah, doo-dah! I

- nin a race wid a shoot-in' star, } Oh! Doo-dah, day! . . Gwine to run all night,  
 keep my mo-ney in an old tow bag, }

Gwine to run all day! I'll bet my mo-ney on de bob-tail nag, Some-bo-dy bet on de bay. . .

# I'LL THROW MYSELF AWAY.

E. P. CHRISTY.

*Allegretto.*

PIANO. *mp*

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 2/4 time signature. The left hand provides a harmonic accompaniment in bass clef, primarily using chords and eighth notes. The tempo is marked 'Allegretto' and the dynamic is 'mp' (mezzo-piano).

1. Now la - dies, your at - ten - tion, I've got a song that's new, And I guess I just will  
 2. I've seen the beau - ties of the south, Like - wise the east and west, And thought this was a

The first system of the song features a vocal line in treble clef and piano accompaniment in bass clef. The lyrics are: "1. Now la - dies, your at - ten - tion, I've got a song that's new, And I guess I just will" and "2. I've seen the beau - ties of the south, Like - wise the east and west, And thought this was a". The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chordal accompaniment in the right hand.

men - tion, I in - tend - ed it for you, For when I see those ru - by lips And bright eyes turn'd this  
 hap - py land, By such dear an - gels blest, But when I saw de New York belles That promenade Broad -

The second system of the song continues the vocal line and piano accompaniment. The lyrics are: "men - tion, I in - tend - ed it for you, For when I see those ru - by lips And bright eyes turn'd this" and "hap - py land, By such dear an - gels blest, But when I saw de New York belles That promenade Broad -". The piano accompaniment maintains the same rhythmic and harmonic pattern.

way, I feel so good I'd like to take And throw my - self a - way, } Oh! yes, I love the  
 - way, By gosh! I thought that I should take And throw my - self a - way, }

The final system of the song concludes the vocal line and piano accompaniment. The lyrics are: "way, I feel so good I'd like to take And throw my - self a - way, } Oh! yes, I love the" and "- way, By gosh! I thought that I should take And throw my - self a - way, }". The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

white folks so, I'll serve them night and day, And if I could but please them, why, I'd throw myself a - way.

*Chorus, after each verse.*

1ST AND 2ND  
SOPRANO.

Oh! yes, I love the white folks so, I'll serve them night and day, And if I could but

TENOR AND  
BASS.

Oh! yes, I love the white folks so, I'll serve them night and day, And if I could but

PIANO-  
FORTE.

please them, why, I'd throw my-self a - way.

please them, why, I'd throw my-self a - way.

3. The yel - low gals in the south-ern states Are some-times ve - ry neat, The Cre-oles, too, in  
 4. Now, gem-men, I've a word for you, You bucks of course I mean, I think you are the

New Or-leans, Do look so ve - ry sweet; But the New York yel - low gals do dress So spi - cy, neat, and  
 luck-iest chaps That e- ver I have seen; With such dear charmers by your side To steal your hearts a -

gay, I think if one will mar-ry me I'll throw my-self a - way, } Oh! yes, I love the  
 - way, I real - ly think if I was you I'd throw my-self a - way, }

*Repeat Chorus.*  
 white folks so, I'll serve them night and day, And if I could but please them, why, I'd throw myself a - way.



No. 48.

**SOME FOLKS.**

S. C. FOSTER.

*Moderato.* *8va. loco.*

PIANO. *mp* *cres.*

The piano introduction consists of two staves. The right hand starts with a series of chords in the treble clef, while the left hand plays a rhythmic accompaniment of chords in the bass clef. The tempo is marked 'Moderato' and the dynamics range from mezzo-piano (mp) to crescendo (cres.).

The vocal melody line is written in a single staff with a treble clef and a key signature of one flat. It begins with a series of eighth notes and quarter notes, leading into a more complex rhythmic pattern.

- |                                     |                |                |                          |
|-------------------------------------|----------------|----------------|--------------------------|
| 1. Some folks like to sigh, . . .   | Some folks do, | Some folks do; | Some folks long to       |
| 2. Some folks fear to smile, . . .  | Some folks do, | Some folks do; | O - thers laugh thro'    |
| 3. Some folks fret and scold, . . . | Some folks do, | Some folks do; | They'll soon be dead and |

The piano accompaniment for the first verse consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. The music is in a 4/4 time signature.

The vocal melody line continues with a similar rhythmic pattern to the first verse, featuring eighth and quarter notes.

- |                |                                  |                                       |
|----------------|----------------------------------|---------------------------------------|
| die, . . . }   | But that's not me nor you. . . . | Long live the merry, merry heart That |
| guile, . . . } |                                  |                                       |
| cold, . . . }  |                                  |                                       |

The piano accompaniment for the second verse continues with the same chordal structure as the first verse, providing a steady accompaniment for the vocal line.

The vocal melody line concludes with a final phrase, maintaining the established melodic and rhythmic motifs.

- laughs by night and day, . . . Like the Queen of Mirth, No matter what some folks say. . .

The piano accompaniment for the third verse concludes the piece with a final chordal cadence in both hands.

*mf* Chorus, after each verse.

**1ST AND 2ND SOPRANO.**

Long live the mer-ry, mer-ry heart That laughs by night and day, . Like the Queen of

*mf*

**TENOR AND BASS.**

Long live the mer-ry, mer-ry heart That laughs by night and day, . Like the Queen of

*mp*

**PIANO.**

Mirth, . . No mat-ter what some folks say. . . . Like the Queen of Mirth, . . No

*p* *f* *p*

Mirth, . . No mat-ter what some folks say. . . . Like the Queen of Mirth, . . No

*p* *f* *p*

mat-ter what some folks say. . .

mat-ter what some folks say. . .

*f* *8va*

CHRISTY'S MINSTRELS' POPULAR SONGS.

*Moderato.*

PIANO. *mp*

*Sva. loco.*

*cres.*

4. Some folks get grey hairs, . . . Some folks do, Some folks do, Brood-ing o'er their  
 5. Some folks toil and save, . . . Some folks do, Some folks do, To buy them-selves a

cares, : : } But that's not me nor you. . . . Long live the merry, merry heart That

laughs by night and day, . . Like the Queen of Mirth, No matter what some folks say. . .

*Repeat Chorus.*

No. 49. WILL YOU COME TO MY MOUNTAIN HOME?

*Sprightly.*

PIANO. *f* *ff*

The piano introduction consists of two staves in G major, 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. Dynamics range from *f* to *ff*.

1. Will you come to my moun - tain home, love! Will you come to the hills with me? . . . In the  
 2. Oh! sweet is the moun - tain air, love! Whereour bri - dal home shall be, . . . And the

*p*

The first system shows the vocal melody and piano accompaniment. The vocal line has two verses. The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand. Dynamics include *p*.

wild woods we will roam, love! Without spi - rits light and free; . . . As gay as the wind we'll  
 bloom on thy cheek so fair, love! Shall not fail in the wild-wood free; . . . Our dreams shall be of a

The second system continues the vocal melody and piano accompaniment. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and chords in the left hand.

dance a - long. Thy voice shall the mu - sic be; . . . Its tones shall ri - val the birds' sweetsong, With its  
 fai - ry land, For we'll rest by a sil - v'ry lake, . . . And fays shall be wait - ing at thy com - mand, As each

The third system concludes the vocal melody and piano accompaniment. The piano accompaniment maintains the eighth-note accompaniment in the right hand and chords in the left hand.

CHRISTY'S MINSTRELS' POPULAR SONGS.

tune - ful me - lo - dy. . . I'll deck thy hair with ro - ses rare, That grow on the gen - tle  
ro - sy morn shall break ;. And thus we'll dwell in the peace - ful dell, Where our love shall un - chang - ing

hills, . . . And my ru - by lips shall the nec - tar sip, From the mountain's sparkling rills. . .  
be ; . . . And at morn - ing bright, or by pale moonlight, I will e - ver be near to thee. . .

*Sva.* . . . . . *Sva.* . . . . .

Hark ! 'tis the woods that shout, re - joice ! Will you come, love, come to - day ? . . . And

*f* *p* *f* *mp*

list to the sound of their woo - - ing voice, To the hills, the hills a - way ! . . .

*Chorus, after each verse.*

1ST AND 2ND  
SOPRANO.

And list, 'tis the sound of their woo - ing voice, To the hills, to the hills a - way! To the

TENOR AND  
BASS.

And list, 'tis the sound of their woo - ing voice, To the hills, to the hills a - way! To the

PIANO.

Musical score for the first system of the chorus. It consists of three staves: Soprano, Tenor and Bass, and Piano. The Soprano and Tenor/Bass parts have lyrics. The piano part has dynamic markings: *cres.*, *p*, and *mp*.

Musical score for the second system of the chorus. It continues the vocal and piano parts from the first system. The piano part includes a dynamic marking of *f*.

Musical score for the third system of the chorus. It concludes the vocal and piano parts. The piano part includes dynamic markings of *f* and *dim.*

No. 50.

DOLCY JONES.

WORDS AND MUSIC BY S. C. FOSTER.

*Moderato.*

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one flat (B-flat). It begins with a series of eighth notes, followed by a more complex rhythmic pattern of eighth and sixteenth notes. The left hand starts with a bass clef and a key signature of one flat, playing a steady eighth-note accompaniment. Dynamics markings include *mp* and *p*.

The vocal line is written on a single staff with a treble clef and a key signature of one flat. It begins with a series of eighth notes, followed by a more complex rhythmic pattern of eighth and sixteenth notes.

1. Oh! la-dies don't you won - der When I a - gain ap - pear, I've just been o - ver yon - der To  
 2. Oh! when I go a court - ing I ride thro' mud and rain, I leave the old horse snort - ing At the  
 3. I went up town this morn - ing To sing a lit - tle song, Miss Dol - cy send me warn - ing To

The piano accompaniment for the first part of the song consists of two staves. The right hand starts with a treble clef and a key signature of one flat. It begins with a series of eighth notes, followed by a more complex rhythmic pattern of eighth and sixteenth notes. The left hand starts with a bass clef and a key signature of one flat, playing a steady eighth-note accompaniment. Dynamics markings include *p*.

The vocal line is written on a single staff with a treble clef and a key signature of one flat. It begins with a series of eighth notes, followed by a more complex rhythmic pattern of eighth and sixteenth notes.

see my Dol - cy dear, For Dol - cy steps so light - ly, A - mong the bricks and stones, Her  
 cor - ner of the lane, I find my Dol - cy weep - ing, And charm her with the bones, Bye'n -  
 bring my boats a - long, For the yard is pav'd with cin - der, And the house is built of stones, And a

The piano accompaniment for the second part of the song consists of two staves. The right hand starts with a treble clef and a key signature of one flat. It begins with a series of eighth notes, followed by a more complex rhythmic pattern of eighth and sixteenth notes. The left hand starts with a bass clef and a key signature of one flat, playing a steady eighth-note accompaniment.

The vocal line is written on a single staff with a treble clef and a key signature of one flat. It begins with a series of eighth notes, followed by a more complex rhythmic pattern of eighth and sixteenth notes.

eyes they shine so bright - ly, }  
 - bye I leave her sleep - ing, } Oh! dad - da, D' D' Dol - cy Jones. Bye, bye, my dar - ling!  
 head is at the win - dow, }

The piano accompaniment for the third part of the song consists of two staves. The right hand starts with a treble clef and a key signature of one flat. It begins with a series of eighth notes, followed by a more complex rhythmic pattern of eighth and sixteenth notes. The left hand starts with a bass clef and a key signature of one flat, playing a steady eighth-note accompaniment.

*cres.* *dim.*

Sleep to the rat-tle of the bones! Slum-ber 'till morn - ing, My love - ly Dol - cy Jones.

*Chorus, after each verse.*

*mf* *cres.*

1ST AND 2ND SOPRANO.  
Bye - bye, my dar - ling, Sleep to the rat-tle of the bones! Slum - ber 'till morn - ing, My

TENOR AND BASS.  
*mf* Bye - bye, my dar - ling, Sleep to the rat-tle of the bones! Slum-ber 'till morn - ing, My

PIANO.  
*mf*

love - ly Dol - cy Jones.

love - ly Dol - cy Jones.

*p*



## No. 51.

## NELLY GRAY.

POETRY BY JOHN OXENFORD, ESQ.

MUSIC BY M. W. BALFE.

*Andantino moderato.*

PIANO.

*p dolce.*

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

1. I of - ten dream of Nel - ly Gray, Who left me long a -  
 2. My face is stern, my glance is cold, An i - ron man I  
 3. And in my dream there is a truth, All wak - ing dreams a -

The first system of the song features a vocal line with three verses and a piano accompaniment. The piano part continues with a steady eighth-note accompaniment.

- go; . . . The fea - tures I for - get by day At night full well I  
 seem, . . . I have no wish ex - cept for gold, 'Tis not so when I  
 - bove— . E - ter - nal are those days of youth, That glow'd with Nel - ly's

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

know : Then years flow back, I'm young a - gain, New hopes my bo - som  
 dream; Then wealth is turn'd to use - less dross, By mem' - ry's burn - ing  
 love; All else will fade be - fore mine eye, The world will melt a -

The final system concludes the song with the vocal line and piano accompaniment. The piano part ends with a final chord.

cheer, . . . I ca - rol forth a joy - ous strain in gen - tle Nel - ly's ear. . . .  
 ray, . . . Then I re - gain my heart's great loss, I see dear Nel - ly Gray. . . .  
 way, . . . But near my pil - low, when I die, Will lin - ger Nel - ly Gray. . . .

*Chorus, after each verse.*

1ST AND 2ND SOPRANO.  
 The years flow back, I'm young a - gain, New hopes my bo - som cheer, I  
 The years flow back, I'm young again, New hopes my bosom cheer, I

TENOR BASS.  
 The years flow back, I'm young a - gain, New hopes my bo - som cheer. I

PIANO.  
*p*

In gentle Nel-ly's ear. . .

ca - rol forth a joy - ous strain In gentle Nel - ly's ear. . .

ca - rol forth a joy - ous strain In gentle Nel - ly's ear. . .

*m<sup>o</sup> PED.*

No. 52.

OH, BOYS! CARRY ME 'LONG.

S. C. FOSTER.

*Moderato.*

VOICE.

1. Oh! car-ry me  
2. All o-ber de

PIANO.

*mp fz p*

'long, . . Der's no more trou-ble for me, . . I's guine to roam in a hap-py home, Where  
land . . I've wan-der'd ma-ny a day, . . To blow de horn, and mind de corn, And

all de nig-gers am free. . . . I've work'd long in de fields, . . I've han-dled many a  
keep de 'pos-sum a-way. . . . No use for me now, . . So dar-kies bury me

*cres.* *dim.*

hoe, . . . I'll turn my eye be-fore I die, And see de su-gar-cane grow. . .  
low, . . . My horn is dry, and I must lie, Wha de 'pos-sum ne-ber can go. . . .

*cres.* *dim.*

*Chorus, after each verse.*

1ST AND 2ND  
SOPRANO.

*mp* Oh, boys! car - ry me 'long, car - ry me 'till I die, . . . . . *dim.*

TENOR AND  
BASS.

Oh, boys! car - ry me 'long, car - ry me 'till I die, . . . . .

PIANO.

*mp* *dim.*

*cres.* Car - ry me down to de bu - ry - ing groun'— Mas - sa, don't you cry. . . *dim.*

Car - ry me down to de bu - ry - ing groun'— Mas - sa, don't you cry. . .

*cres.*

*dim.*

*mp*

No. 53.

MY MARY ANNE.

*Moderato.*

PIANO. *p*

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

1. Fare - you - well, my own Ma - ry Anne, Fare - you - well a - - - while, . . . For the  
 2. Don't you see that tur - - tle . . dove, Sit - ing on you . pine, . . . La - -

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

ship it is rea - dy, And the wind it is fair, And I am bound for the sea, Ma - ry Anne  
 - ment - ing the loss of its own true - love, And so am I for . mine, Ma - ry Anne,

The second system continues the vocal and piano accompaniment. The piano part includes a dynamic marking of *p* and a crescendo leading to a *f* marking.

I am bound for the sea. . . .  
 So am I for . . mine. . . .

The final system concludes the piece with a vocal line and piano accompaniment. The piano part is marked *mf* and features a melodic flourish in the right hand.

CHRISTY'S MINSTRELS' POPULAR SONGS.

*Moderato.*  
*p*

3. A  
4. The

lob - ster in a lob - - ster pot, A blue fish wrig - gling on a hook, . . . May  
pride of all the pro - - duce rare, That in the kit - chen gar - den grow'd, . . . Was

*p*

suf - fer some, but oh, no, not What I do feel for my Mary Anne! What I  
pump - kins, but none could com - pare, In an - gel form to my Mary Anne! Could com -

*Repeat Chorus.*

feel for Ma - ry Anne . . .  
- pare with Ma - ry Anne . . .

*mf*

No. 54.

BUFFALO GALS.

VOICE.

1. As I went lumbrin' down de street,  
 2. I ax'd her if she'd hab some talk,  
 3. I'd like to make dat gal my wife,

PIANO. *mp* *p*

down de street, down de street, A lub-ly gal I chanc'd to meet, Oh! she was fair to view.  
 hab some talk, hab some talk, Her feet cover'd up de whole side walk, As she stood side by me. } Oh!  
 gal my wife, gal my wife; I would be hap-py all my life, If I had her by my side. }

Buf-fa-lo gals, will ye come out tonight, will ye come out tonight, will ye come out to night, Buffalo gals will ye

come out to night, And dance by de light ob de moon? . . . .

*f*

No. 55.

UNCLE NED.

PIANO. *mf*

1. Dar was an old nig - ger, and dey call'd him Un - cle Ned, But he's  
 2. Uncle Ned he was mar - ried when he was ber - ry young, To a  
 3. Uncle Ned he shed tears, but he couldn't bring her too, So he

dead long, long a - - go, He had no wool on de  
 yal - ler gal dey call Lu - cy Lee, She died in tree week, by an  
 bu - ry her, den look for an - o - ther, De gals lub him so, dat dey

top of his head, On de place where de wool ought to grow.  
 al - li - ga - tor's tongue, On de banks ob de old Te - nes - see.  
 all round him flew, And poor old Ned near - ly smo - der.



CHRISTY'S MINSTREL'S POPULAR SONGS.

*Chorus, after each verse.*

1ST AND 2ND SOPRANO.  
 Tenor and Bass.  
 Piano-Forte

Den lay down de shub - ble . . and de hoe,  
 Den lay down de shub - ble . . and de hoe,  
 Den lay down de shub - ble . . and de hoe,

Hang up de fid - dle and de bow, Dar's no more work for Un - cle Ned, He's  
 Hang up de fid - dle and de bow, Dar's no more work for Un - cle Ned, He's  
 Hang up de fid - dle and de bow, Dar's no more work for Un - cle Ned, He's

gone where de good nig - gers go.  
 gone where de good nig - gers go.  
 gone where de good nig - gers go.

*p* *cr's.* . . . . .

PIANO. *mf*

4. Uncle Ned he had fin - - - gers as long as de corn brake, Do' he  
 5. Uncle Ned, when he die, Mis - se look ber - ry bad, And de

had no eyes for to see, And he had no teeth for to  
 tears dey run down like de rain, And Mis - se turn pale, for she

*Repeat Chorus.*  
 eat de corn-cake, So he fore'd to let de corn-cake be.  
 feel ber - ry sad, Cas she neb - ber see old Ned a - gain.

THE COTTAGE BY THE SEA.

J. R. THOMAS.

*Andante cantabile.*  
*espress.*

VOICE. *mf*

1. Child-hood's days now pass be-fore me— Forms and scenes of long a-go; . . .  
 2. Fan-cy sees the rose-trees twi-ning Round the old and rus-tic door; . . .  
 3. What though years have roll'd a-bove me, Though 'mid fair-er scenes I roam; . . .

*dim.*

Like a dream they ho-ver o'er me, Calm and bright as ev'n-ing's glow: . . .  
 And, be-low, the white beach shin-ing, Where I ga-ther'd shells of yore— . . .  
 Yet I ne'er shall cease to love thee, Child-hood's dear and hap-py home! . . .

*dim.*

Days that knew no shade of sor-row, When my young heart, pure and  
 Hears my mo-ther's gen-tle warn-ing, As she took me on her  
 And, when life's long day is clos-ing, Oh! how plea-sant it would

*pp* *p*

*accel.* *in tempo.*

free, . . . . . Joy-ful hail'd . . . . . each com-ing mor - - row, In the  
 knee, . . . . . And I feel . . . . . a - gain life's morn - - ing, In the  
 be, . . . . . On some faith - - - - - ful breast re - pos - - ing, In the

*pp* *accel.* *in tempo.*

cot-tage by the sea, Joy-ful hail'd . . . . . each com-ing  
 cot-tage by the sea, And I feel . . . . . a - gain life's  
 cot-tage by the sea, On some faith - - - - - ful breast re -

*f*

*dim.*

mor - row, In the cot-tage, the cot-tage by the sea. . . . .  
 morn - ing, In the cot-tage, the cot-tage by the sea. . . . .  
 - pos - - ing, In the cot-tage, the cot-tage by the sea. . . . .

*dim.* *mf*

*cres.* *riten.*

## No. 57.

## COME BACK, ANNIE!

WORDS BY JOHN OXENFORD.

J. L. HATTON.

*Andante.*

PIANO.

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords and melodic lines. The left staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth and sixteenth notes. Dynamics include *f* (forte) and *dim.* (diminuendo). Pedal markings include *PED.* and *\* PED.*

1. Come back, An-nie, come back, dear, Nought is chang'd since thou wert here, . . Here for thee the  
 2. Come back, An-nie, come back, dear, Oft I fan - cy thou art near, . . Of - ten smiles a

The first system shows the vocal melody and piano accompaniment for the first two lines of the song. The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment consists of two staves in treble and bass clefs. Dynamics include *p* (piano).

*dim.*

chair is set, . . Here thy book is o - pen yet, Von - der, too, thy bas - ket stands,  
 pal - lid face, . . Oft a slen - der form I trace, Then the birds no lon - ger sing,

The second system shows the vocal melody and piano accompaniment for the third and fourth lines of the song. The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment consists of two staves in treble and bass clefs. Dynamics include *dim.* (diminuendo) and *p* (piano).

*ad lib.* *p a tempo con tenerezza.*

Wait - ing for thy bu - sy hands, While the birds sing mer - ri - ly, . . Hop - ing to . . be  
 But with fear are flut - - t'ring While the shade re - sem - bling thee, Hope, not ter - ror,

The third system shows the vocal melody and piano accompaniment for the fifth and sixth lines of the song. The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment consists of two staves in treble and bass clefs. Dynamics include *ad lib.* (ad libitum), *p a tempo con tenerezza.* (piano, at tempo with tenderness), and *riten.* (ritardando).

CHRISTY'S MINSTREL S SONGS.

fed by thee, An - nie, dear, An - nie, dear, All for thee, is wait - ing here.  
wakes in me, An - nie, dear, Au - nie, dear, Liv - ing, dead, I'll greet thee here.

*p* *pp*

Chorus, after each verse.

1ST AND 2ND SOPRANO.  
*p* An - nie, dear, An - nie, dear, All for thee is wait - ing here, An - nie, dear,

TENOR AND BASS.  
An - nie, dear, An - nie, dear, All for thee is wait - ing here, An - nie, dear, *ad lib.*

PIANO.  
*p*

*rall.*  
An - - nie, dear.

An - - nie, dear.

*mf* *PED.* \* *PED.* \* *PED.* \*

## No. 58.

## THE OLD FOLKS ARE GONE.

*Andante con moto.*

PIANO. *p dol.*

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 harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante con moto' and the dynamics are 'p dol.' (piano, dolce).

1. Far, far, in ma - ny lands I've wan - der'd, Sad . . . ly and lone ;  
 2. Here's where I fro - lick'd with my bro - ther, Un - - - der the tree,  
 3. Down where the old ba - na - na's wav - ing, They're laid to rest,

The first system of the song features a vocal line with three verses and a piano accompaniment. The piano part continues with a steady accompaniment of chords and moving lines. The dynamics are marked 'p' (piano).

My heart was e - ver turn - ing southward, To all the dear ones at home.  
 Here's where I knelt be - side my mo - ther, From care and sor - row free.  
 Where Swa - nee peace - ful wa - ters lav - ing, Green turf o'er their breast.

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

Here, af - ter all my wea - ry roam - ing, At ear - ly dawn,  
 Still sing the lit - tle birds as sweet - ly, At night and dawn—  
 But ' there's a home I know where part - ing Ne - - ver can come—

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

I've come, and find the cot still stand - ing, But oh! the old folks are gone.  
 Still runs the lit - tle brook so fleet - ly, But oh! the old folks are gone.  
 Oh! for that home I must be start - ing, There's where the old folks are gone.

Here I wan - der, sad and lone - ly, In the dear old home.

Those that I lov'd so well and fond - ly, All, all, the old . . . folks are

*riten.*

*riten.*

gone.



## GENTLE ANNIE.

No 59.

S. C. FOSTER.

*Andante con moto.*

1. Thou wilt come no more gentle An - nie, Like a flow'r thy spi - rit did de -  
 2. We have roam'd and lov'd mid the bow - ers, When thy dow - ny cheeks were in their  
 3. Ah! the hours grow sad while I pon - der Near the si - lent spot where thou art

part; Thou art gone, a - las! like the ma - ny That have  
 bloom; Now I stand a - lone 'mid the flow - ers, While they  
 laid, And my heart bows down when I wan - der By the

bloom'd in the sum - mer of the heart. } Shall we ne - ver more be -  
 min - gle their per - fumes o'er thy tomb. }  
 streams and the mea - dows where we stray'd.

hold thee ne-ver hear thy winning voice a - gain? When the Spring-time comes gentle

An - nie, When the wild flow'rs are scatter'd o'er the plain?

CHORUS—after each verse.

*mp* Shall we ne - ver more be - hold thee, Ne - ver hear thy winning voice a - gain? When the Spring-time comes, gentle

*p* Shall we ne - ver more be - hold thee, Ne - ver hear thy winning voice a - gain? When the Spring-time comes, gentle

*mp* *p*

*pp*

An-nie, When the wild flow'rs are scatter'd o'er the plain?

*pp*

*pp* *cres.* *dim.*

NELLY BLY.

No. 60.

*Moderato.*

*p* *pp* *cres.* *fz*

1. Nel - ly Bly! Nel - ly Bly! Bring de broom a - long, We'll sweep de kitch - en clean, my dear, And  
 2. Nel - ly Bly! hab a voice like de tur - tle dove, I hears it in de mea - dow and I

*p*

nab a lit - tle song. Poke de wood, my la - dy lub, And make de fire burn; And  
 hears it in de grove. Nel - ly Bly hab a heart warm as cup of tea, And

CHRISTY'S MINSTRELS' POPULAR SONGS.

while I take my ban - jo down, Just gib de mush a turn. ....  
big - ger dan de sweet po - ta - to down in Ten - nes - see. ....

3. Nel - ly Bly! shuts her eye when she goes to sleep, And when she wak - ens up a - gain her  
4. Nel - ly Bly! Nel - ly Bly! neb - ber neb - ber sigh. Neb - ber bring de tear - drop to de

eye - balls gin to peep. De way she walks she lifts her foot and den she puts it down, And  
corner ob your eye. For de pie is made ob pumkins and de mush is made ob corn, An' dere's

when it falls dere's mu - sic dar in dat part of de town. ....  
corn and pump - kins plen - ty lub a ly - ing in de barn. ....

CHRISTY'S MINSTRELS' POPULAR SONGS

CHORUS *after each verse.*

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

*pp*

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

*dim*  
sing to you, play to you a dul - cem me - lo - dy.  
sing to you, play to you a dul - cem me - lo - dy

*dim.* *pp* *cres.* *fz*