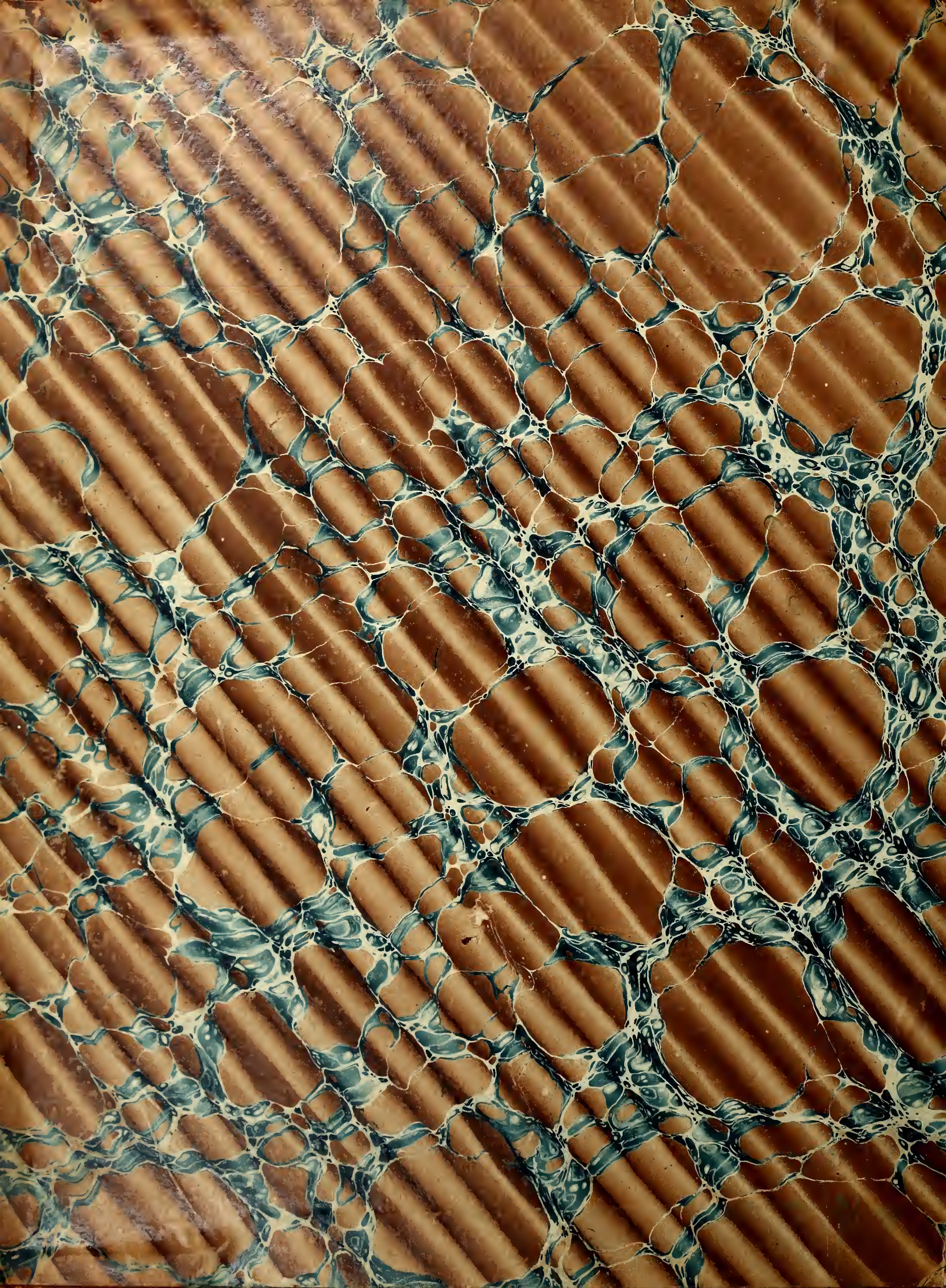
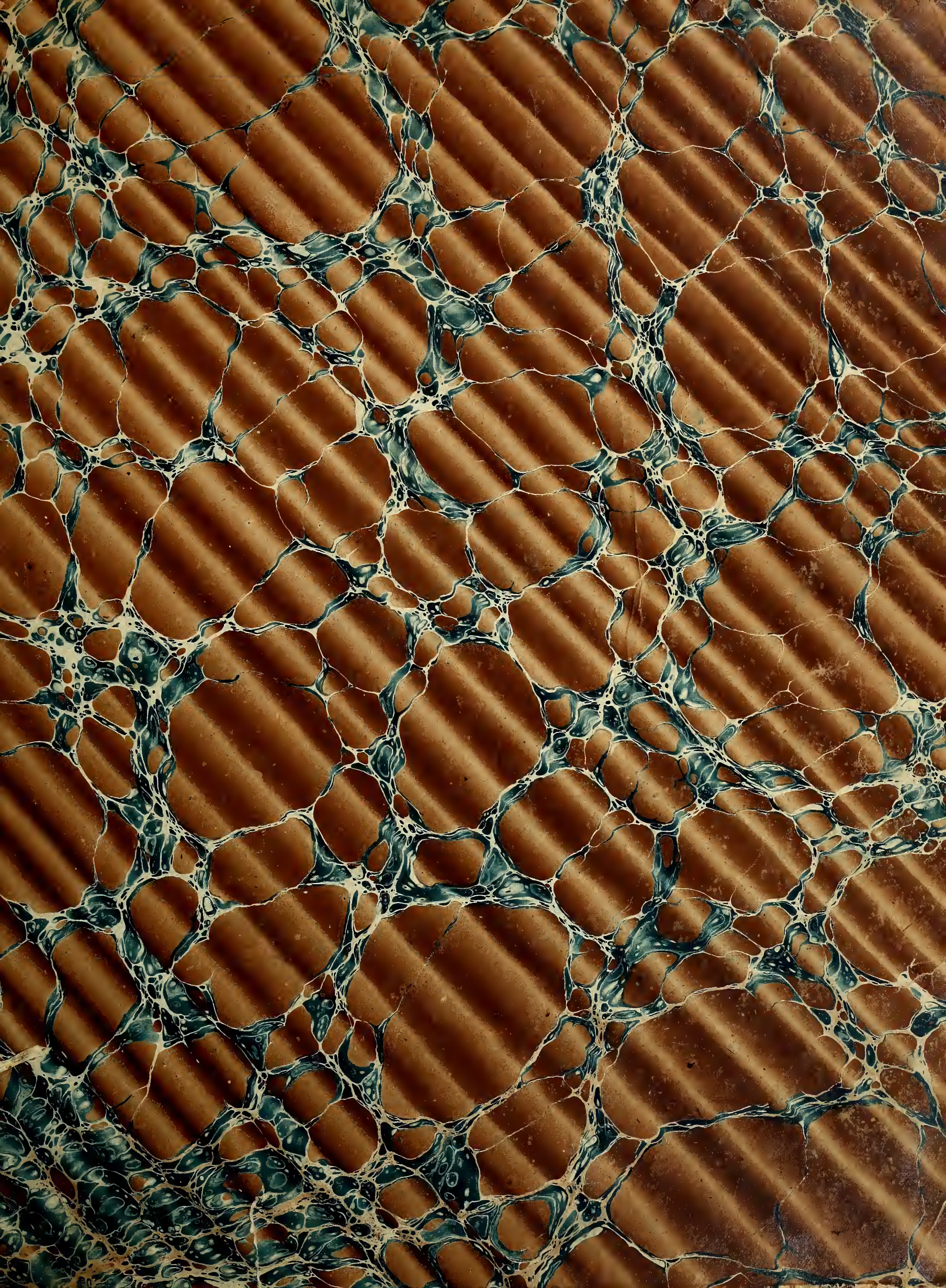


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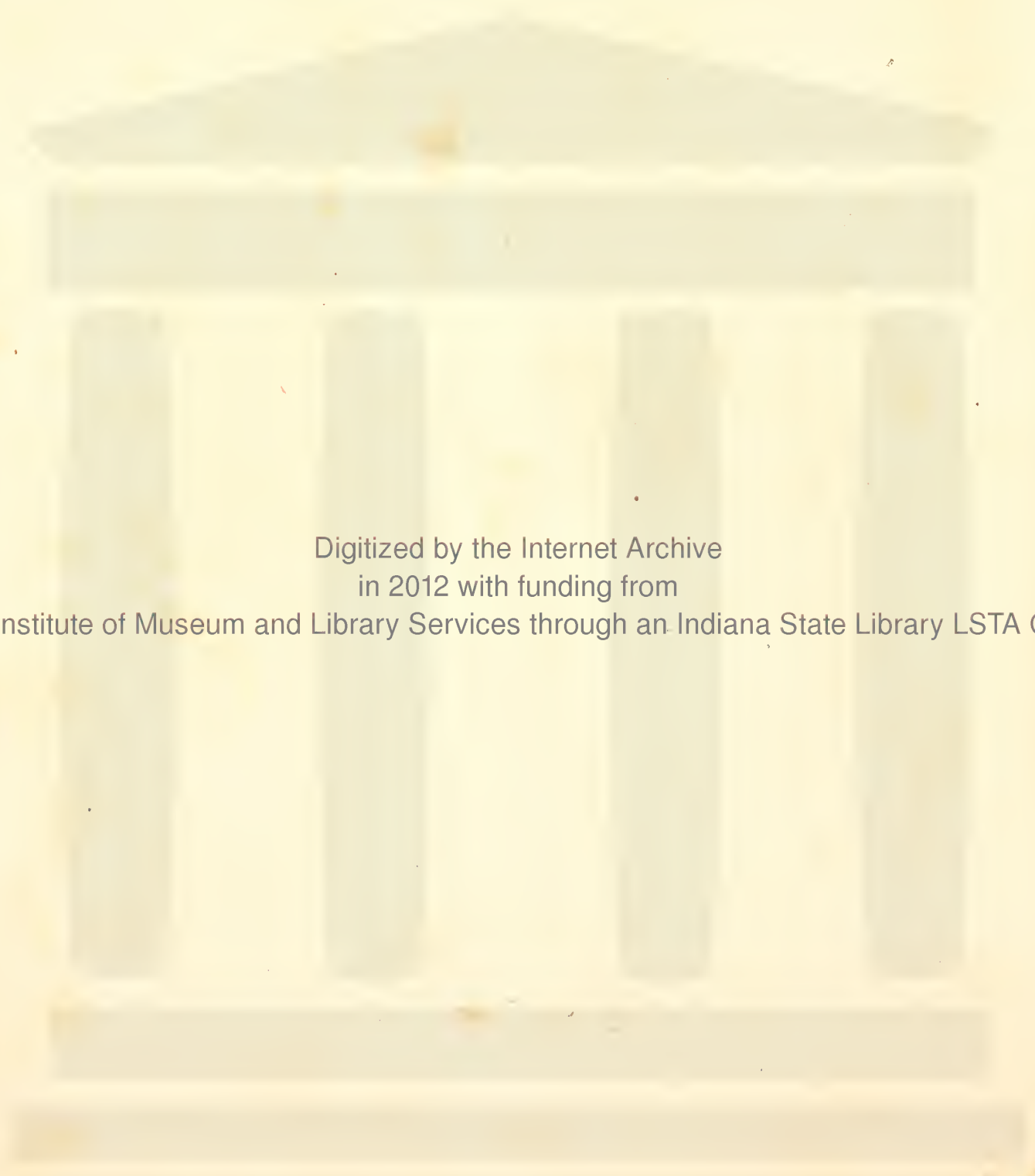


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**COLUMBIA**  
THE  
**GEM OF THE OCEAN.**



WRITTEN & COMPOSED  
BY

**DAVID T. SHAW**

SUNG AT THE

BOSTON, NEW YORK AND PHILADELPHIA CONCERTS.

Respectfully dedicated to

**JOHN S. DU SOLLE.**

Arranged by **T. A. BECKET, Esq.**

Piano.



Guitar.



---

Philadelphia: **LEE & WALKER**, 722 Chestnut St.







# COLUMBIA

## THE LAND OF THE BRAVE.

WRITTEN AND COMPOSED BY

DAVID T. SHAW.

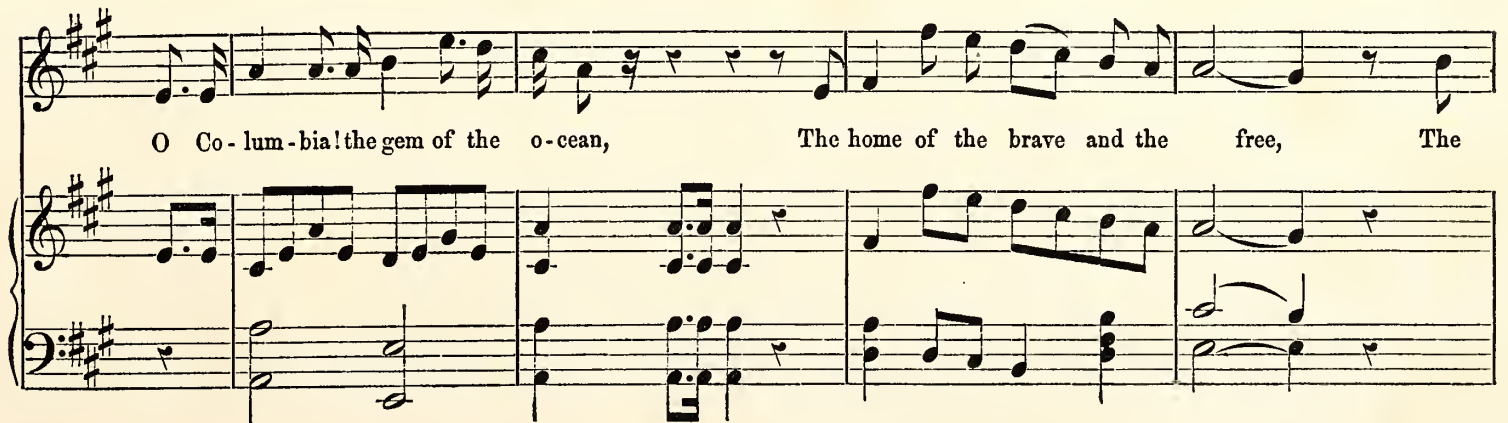
Maestoso.

VOICE. 

PIANO. 



O Co-lum-bia! the gem of the o-cean, The home of the brave and the free, The



Entered according to Act of Congress, A.D. 1843, by GEO. WILLIG, in the Clerk's Office of the District Court in the Eastern District of Pennsylvania.



shrine of each pa - triot's de - vo - tion, A world of - fers hom - age to thee. Thy

man - dates make he - roes as - sem - ble, When Lib - er - ty's form stands in

view, Thy ban - ners make ty - ran - ny trem - ble, When

borne by the red, white and blue, When borne by the red, white and blue, When



borne by the red, white and blue, Thy ban-ners make ty - ran - ny

trem - ble, When borne by the red, white and blue.

2

When war winged its wide desolation,  
 And threatened the land to deform,  
 The ark then of freedom's foundation,  
 Columbia, rode safe through the storm;  
 With her garlands of vict'ry around her,  
 When so proudly she bore her brave crew,  
 With her flag proudly floating before her,  
 The boast of the red, white and blue.

3

The wine-cup, the wine-cup bring hither,  
 And fill you it true to the brim!  
 May the wreaths they have won never wither,  
 Nor the star of their glory grow dim!  
 May the service united ne'er sever,  
 But they to their colours prove true!  
 The Army and Navy forever,  
 Three cheers for the red, white and blue!



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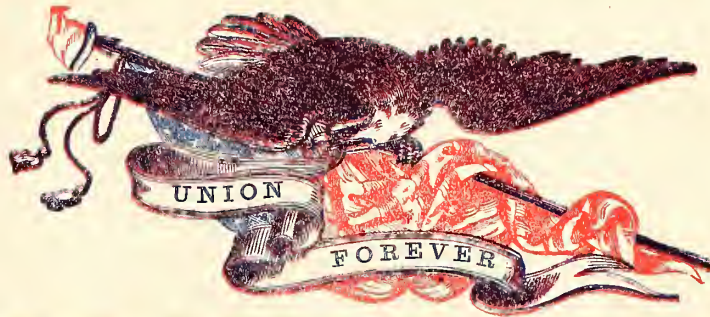
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**WE'LL**



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**SONG AND CHORUS.**

Words by  
**MAGGIE KILMER**

Music by  
**H. GORDON.**



**TOLEDO, OHIO :**

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On the bloody field of battle.

One dark night, with stealthy tread, &c.

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1st VERSE.

Have you heard of the beautiful Realm of the West,  
Encircled by oceans, and kissed by the sun!  
Have you heard of the nations that thrive on her breast,  
Bright heirs of her grandeur, the "Many in one!"

Chorus—

Kings cannot govern this land of our choice,  
Liberty loves us, and peace is our guest;  
Shout for the Union with heart and with voice,  
God is our king in this Realm of the West.

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Second system of piano introduction, continuing the treble and bass staves with 'Ped.' markings throughout.

3. God of our sires, who gave us Our free - dom un-

Vocal line for the first line of the chorus, corresponding to the lyrics above.

1. Borne on the bree - ze's pin - ions, Whisp'ring so  
2. Do the sons of A - mer - i - ca slumber? Must the ban - ner of

Piano accompaniment for the first line of the chorus, showing the treble and bass staves.

stained of yore, Thine arm can stay and save us, From our

Vocal line for the second line of the chorus, corresponding to the lyrics above.

soft - ly still, Brought by the rush - ing min - ions That  
free - dom fall? Au - swer the the count - less num - bers, That

Piano accompaniment for the second line of the chorus, showing the treble and bass staves.



threat - en - ing foes once more, And the right shall tri - umph and

fol - low the storm king's will, We can hear the shout of the  
march at the trum - pet's call, 'Mid the beat of drums and the

free - dom shall stand, And the Red, White, and Blue wave o - ver the

com - ing foe, The din of the con - flict, the shriek of  
clash of steel, And the deaf - en - ing boom of the can - non's

land, And our watch - word shall be as a - ges roll

war, And we know that the spir - it of war com - eth  
peal, From the lips of the dy - ing, the death - glaz - ing

by, Our U - nion for - ev - er, we'll con - quer or die.

nigh, Call - ing free - men to bat - tle, to con - quer or die.  
eye, Comes the an - swer for - ev - er, We'll con - quer or die.



CHORUS.

**Soprano.**  
Then go to the res-cue, go; The dan-ger bravely dare; And

**Alto.**

**Tenor.**  
We'll go to the rescue, we'll go, we'll go, The dan-ger we'll bravely, bravely dare; And

**Bass.**

o-ver the ranks of the traitor foe Our banner in triumph bear.

o-ver the ranks of the traitor foe Our banner in triumph bear.



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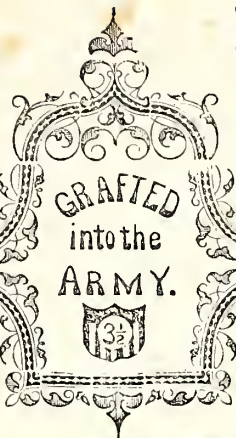
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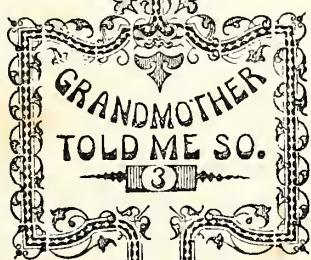


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Words and Music by

## HENRY C. WORK.



24

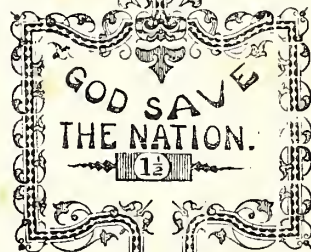
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# Columbia's Guardian Angels.

Words and Music by HENRY C. WORK.

No. 24.

PIANO.

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

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

1. An ech - o floats down from the moun - tains, And
2. The ban - ner hangs high in the heav - ens, The
3. The stronghold of Ty - ran - ny trem - bles— Her
4. They bring us the place a - mong na - tions, Our
5. They bring us that blessing of bless - ings, Which

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

finds on the prai-ries re - lease;	An ech - o whose won - der - ful bur - den Is
bea - con commen - ces to burn;	The shout of the freedman goes up - ward, To
min - ions re - tire in dis - may,	Like spec - ters that fade in the dark - ness, Be -
an - ces - tors gave us be - fore;	The birth-right that some would have bar - ter'd, They
few were yet look - ing to see—	A firm and un - change - a - ble Un - ion, In



## Refrain.

“Vic-to-ry! Lib-er-ty! Peace!”  
 welcome their waited re - turn.  
 fore the ar - ri - val of day.  
 now in its fullness re - store.  
 fact, as in the - o - ry, free!

{ The glo - ri - ous tri - o, be - hold they are  
 Go tell the lone watch - ers of earth, they are

com - ing! Their her - alds are stand - ing e'en now at your door: }  
 com - ing To bless us— be with us— for - sake us no more. }

*Semi-Chorus. Commence very softly.*

SOPRANO.

Are coming, are coming, are coming, are coming, are coming, are coming once more.

ALTO.

Are coming, are coming, are coming, are coming, are coming, are coming once more.

TENOR.

Are com - ing, are com - ing, are com - ing once more.

\* If the voice does not reach G easily, sing the small notes.



## Full Chorus.

“Glo - ry to God in the high - est!” And the people shall answer “A - men!” Co-

“Glo - ry to God in the high - est!” And the people shall answer “A - men!” Co-

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *f* and *ff*.

lum - bi - a's Guar - di - an An - gels Re - turn to their em - pire a - gain.

lum - bi - a's Guar - di - an An - gels Re - turn to their em - pire a - gain.

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *f* and *ff*.



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#### Corporal Schnapps.

Song and chorus, by HENRY C. WORK; price 30 cents. Key of D (two sharps). Ranges to E above. Serio-comic, and requires good descriptive powers, in voice, pronunciation, and manner.

My heart is broken into little pits,  
I tell you, friend, what for;  
My sweet-heart, von coot patriotic kirl,  
She trives me off mit der war.  
I fights for her der pattles of te flag—  
I schtrikes so prave as I can;  
Put now long time she nix remempers me,  
And coes nit another man.

Chorus.—Ah! mine fraulein!  
You ish so ferry unkind!  
You coes nit Hans to Zhermany to live,  
And leaves poor Schnapps behind.

#### Bury the Brave where They Fall.

Song and quartette, by Lieut. H. L. FRISBIE; price 25 cents. Key of A flat (four flats). Ranges to E $\flat$  above, and, in the chorus, to A flat below, and requires impressive tones and enunciation.

Then sleep on, soft be thy repose,  
And green be the turf on thy breast;  
The glorious stars of our banner shall watch  
O'er the graves where our heroes rest.

#### Sleighting with the Girls.

Song and chorus, by the same author; price 30 cents. Key of B flat (two flats). Ranges to E flat above; rather a quick movement, chorus taxing the rhythmic powers, and requires a clear bright quality of voice.

Round her waist your coat sleeve lingers,  
(There's an arm inside, of course.)  
While she gaily holds the ribbons,  
And drives your fancy horse.  
Your heart, oh, how it flutters,  
Your head, oh, how it whirls,  
One has such funny feelings  
When sleighting with the girls.

#### She Sleeps beneath the Elms.

Song and chorus, by J. P. WEBSTER; price 30 cents. Key of A (three sharps). Ranges to E above; movement *andante sostenuto*, and requires pure and sympathetic tones. The accompaniment occasionally touches the relative minor.

My darling sleeps beneath the lofty elms,  
Where song-birds warble in their leafy homes.

**I stand on Memory's golden shore.**  
Song and quartette, by the same author; price 30 cents. Key of A flat. Ranges to E flat above. Requiring a style of performance similar to the preceding.

I stand on memory's golden shore,  
And muse and dream, this autumn night,  
Recalling forms that nevermore  
Shall bless on earth my weary sight.  
I reach in vain to grasp the hands  
That beckon from the farther side,  
Where gleam the shining silver sands—  
Where murmurs soft the silver tide.

#### Sing Softly, Love.

Song and chorus, by the same author; price 30 cents. Key of E flat, (three flats.) Ranges to F above; movement, *moderato*, in triple time. Requires clear tones, modified by true feeling. The bass in the chorus is somewhat marcato, while the other parts are sustained.

Sing softly, love, sing softly,  
For swift are the hours that fly—  
While you and I together sit,  
As in the days gone by.

#### Maudie Moore.

A song with chorus, by J. R. Thomas; price 25 cents. Key of G (one sharp). Ranges to E above; movement, *moderato*. Requires the sympathetic quality of tone and careful articulation. Accompaniment bringing in some characteristic changes in harmony.

How wildly glad, yet sweetly sad,  
Come back the darling days of yore;  
When first I knew how tried and true,  
Could be the heart of Maudie Moore,

#### Lottie in the Lane.

A ballad, by the same author; price 25 cents. Key of D (two sharps). Ranges to E above; movement, *allegretto*. Calls for neatness in articulation, and joyfulness in tone, together with considerable skill in the accompaniment.

The sun was going down to rest,  
Behind the woody hill;  
The sky was all in crimson drest,  
And silent was the mill.  
Upon the breeze, a gentle sound  
Was wafted o'er the plain,  
And soon with fairy step and bound,  
Came Lottie down the lane.

#### One by One.

Song, by the same author; price 25 cents. Key of G. Ranges to D above and, by choosing notes, to G below. Is graceful and flowing in movement, and requires good taste and appreciation to like it and perform it. The author says of it: "This is a song after my own heart."

One by one the sands are flowing,  
One by one the moments fall—  
Some are coming, some are going—  
Do not strive to grasp them all.

#### Angel Mary.

Duet and chorus, by J. M. HUBBARD; price 50 cents. Key of A $\flat$ . Ranges to E; movement, *moderato*. Requires pure and blending voices, is of moderate difficulty as to chorus and accompaniment.

Oh my Mary! angel Mary!  
Soul of truth and tenderness,  
Never more this aching bosom  
Gentle head as thine shall press.

#### Love, Sweet Love is Everywhere.

Song, by the same author; price 40 cents. Key of B flat (two flats). Ranges to G above; is in triple time; movement, *allegretto*, and has a good deal of modulation in the accompaniment which is quite difficult.

Why should the earth grow old with care?  
While love, sweet love, is everywhere.

#### Beautiful Child of Song.

Solo, by S. C. FOSTER; price 25 cents. Key of D minor (one flat). Ranges to F above. Six-eight time. Beautiful changes to major in the harmony, accompaniment moderately difficult.

Come, for the spell of a fairy,  
Dwells in thy magical voice.

#### Will you come to meet Me, Darling.

Song and quartette, by G. F. ROOT; price 25 cents. Key of E flat (three flats). Ranges to E flat above; movement, *andantino*; accompaniment simple in the rhythm, but somewhat changeful and peculiar in harmony. In the chorus the

melody is sustained and the other voices marcato in the first half—all joining together in the close.

When my feet have grown too weary,  
Further on to press their way,  
When my spirit waits the bidding  
To be severed from its clay,  
I shall need some hand to guide me  
O'er the dark and flowing tide;  
Will you come to meet me, darling,  
When I reach the river side?

#### Ah, He Kissed Me when He left Me.

Song and chorus, by Lillia Dowling. Key of E flat. Ranges to E flat above. Beautiful rhythmic movement, and plaintive and touching in the melody.

Ah he kissed me when he left me,  
And his parting words remain  
Treasured deep within my bosom,  
"Dearest, we shall meet again."

#### Will you wed me now I'm lame, love.

Song and chorus, by Avanelle L. Holmes. Key of G; movement, *moderato*. Ranges to D. Somewhat marchlike in movement. The last verse only is subjoined. In the first three he is rather discouraged.

What, your eyes are full of tears, love,  
And your lips are trembling too,  
And you turn your blushing cheek, love,  
From my long and earnest view—  
Can I hope? ah, no! the thought is vain, love,  
But the hand! why comes it near?  
And those murmured words—O joy, love,  
They have banished every fear.

#### All Hail to Ulysses.

Song and chorus in honor of General Grant, by Chas. Haynes; price 25 cents. Key of B flat. Ranges to F above. Bold movement, and requires trumpet tones.

All hail to Ulysses, the patriot's friend—  
The hero of battles renowned;  
He has won the bright laurel,  
Its garland he wears;  
And his name thro' the world we will sound.

#### Who'll Save the Left?

A scene in the battle of Murfreesboro, by Geo. F. Root; price 50 cents. Good for baritone or tenor singers with strong voices that possess declamatory and descriptive powers. The accompaniment requires a strong hand, on account of the long tremolo with which the piece commences.

Over the stream they went into the fight,  
Cutting their way on the left and the right.

#### Babylon is Fallen.

Song and chorus, by Henry C. Work; price 25 cents. Some singers have told us that they preferred this song to its companion—"Kingdom Coming." It certainly becomes more and more appropriate as the strongholds of the South fall into our hands, and the soldiers of "African descent" join in the fight.

Look out dar now! we's a gwine to shoot!  
Look out dar, don't you understand?

#### Johnny Schmoker.

A chorus arranged by B. F. Rix; price 50 cents. All say that for a company of singers, whether young or old, nothing of its kind has ever been published like this. It contains the most irresistible fun, both of song and motion, while at the same time it is unexceptionable in all respects.

Rub a dub a dub das ist mein drummel,  
Pilly willy wink das ist mein fiffe,  
Tic nic noc das ist triangle,  
Bom, bom, hom das ist mine trombone, &c.

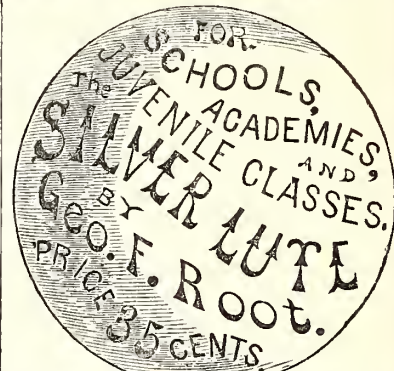
#### Just before the Battle, Mother.

Song and chorus, by Geo. F. Root; price 25 cents. Key of B $\flat$ . Tender and beautiful.

Just before the battle, mother,  
I am thinking most of you,  
While upon the field we're watching,  
With the enemy in view;  
Comrades brave are round me lying,  
Fill'd with thoughts of home and God,  
For well they know that on the morrow  
Some will sleep beneath the sod.

#### Sleeping for the Flag.

Song and chorus, by Henry C. Work; price 25 cents. Touching and tender, of deep interest to those whose brothers are resting on the battle field.



When our boys come home in triumph, brother,  
With the laurels they shall gain;  
When we go to give them welcome, brother,  
We shall look for you in vain.  
We shall wait for your returning, brother,  
Though we know it cannot be;  
For your comrades left you sleeping, brother,  
Underneath a southern tree.

#### O, come you from the battle field?

A dialogue duet, for soprano and tenor, by Geo. F. Root; price 25 cents. This is a scene between a soldier who, during his three years' absence, has changed from a boy to a man, and his old mother who does not at first recognize him. This is found interesting and effective either in concert or parlor.

"O come you from the battle-field, and soldier can you tell  
About the gallant Twentieth, and who are safe and well?  
Oh, soldier! say my son is safe, for he is all my care,  
And you shall have a mother's thanks, a widow'd mother's prayer."

#### The Old Brown Cot.

Song and chorus, by T. H. Tanner; price 25 cents. A beautiful poetic and musical description of many a "dear old home." These words are set by some other person. Should you write for this, specify Tanner's copy.

It stood beside the running brook,  
Whose waters turn'd the noisy mill,  
And close beneath the tall old oak,  
That nodded on the sloping hill,  
The woodbine creeping o'er the walls;  
The sunshine on the grassy plot;  
How beautiful were they to me,  
When home was in that old brown cot.

#### Daisy Deane.

Song and chorus, by J. R. Murray; price 25 cents. Fresh and beautiful as the "meadow and the flowers," that our young soldier so pleasantly describes—a very sweet though simple melody.

'Twas down in the meadows, the violets be blow'ing,  
And the spring-time grass was fresh and green;  
And the birds by the brooklets their sweet songs  
were singing  
When I first met my darling Daisy Deane.

#### Within the sound of the Enemy's Guns.

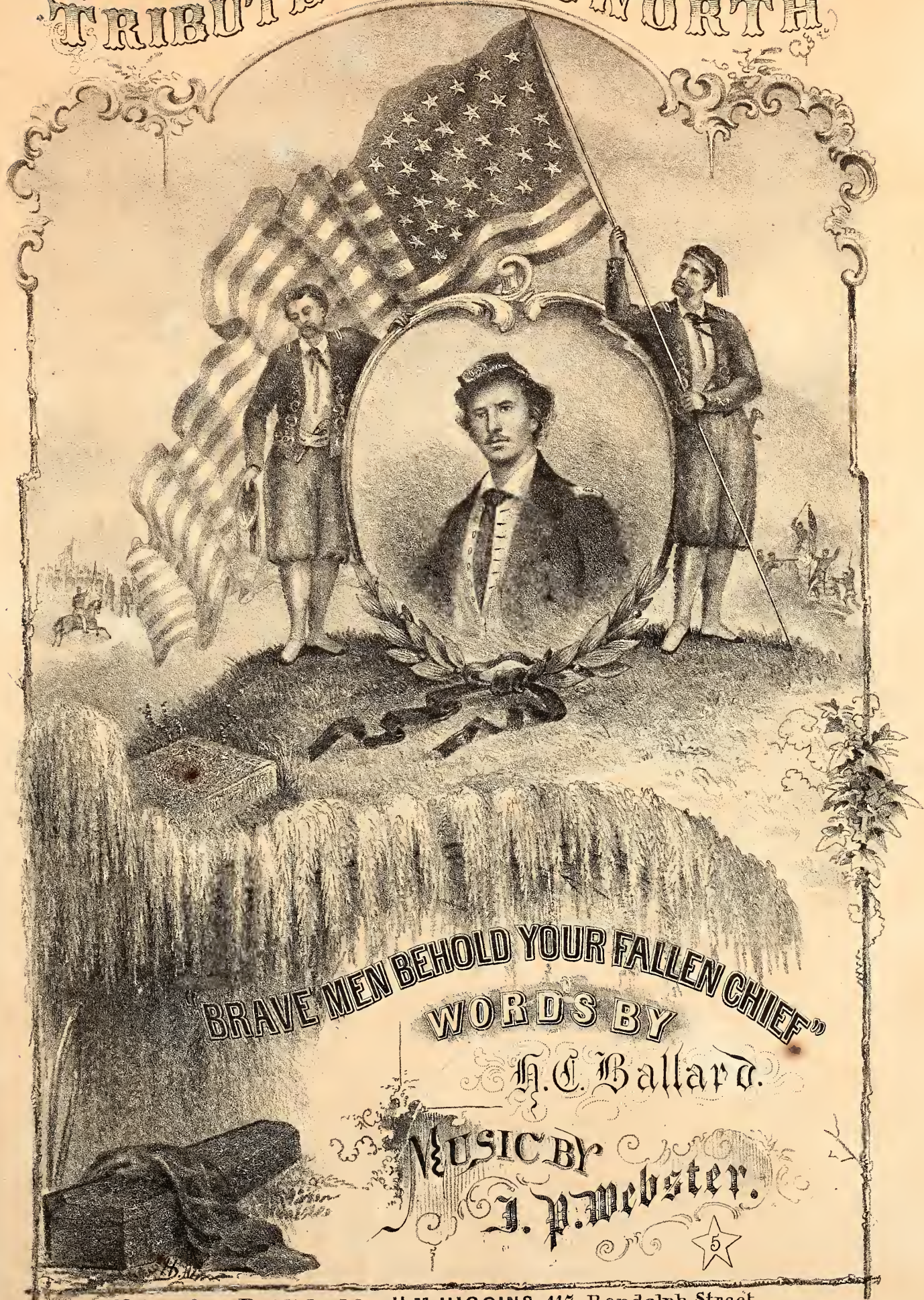
A remembrance of Gettysburg. Music by Geo. F. Root; price 50 cents. For a base voice, with *obligato* accompaniments, about as difficult as the "Ivy Green," and in something of the same style.

Within the sound of the enemy's guns,  
Within their sound are we;  
A gallant band of patriot sons,  
Fighting the battles of Liberty.





# TRIBUTE TO ELSWORTH



Chicago Published by H.M. HIGGINS, 117 Randolph Street.

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LITH. BY CHAS. SHÖBER, CHICAGO.

JORDAN & STRENGTH.

PRINTED IN 1870.



# BRAVE MEN, BEHOLD YOUR FALLEN CHIEF!

Words by H. C. BALLARD.

Music by J. P. WEBSTER.

CONTRALTO or BASS SOLO.

*Slow.*

Dead! Dead! Dead at the dawning of the

strife! Dead! Dead! and late so loyal, brave.... and true; When

high hopes center'd in his life, And fond eyes had his fame in view, Ellsworth, Ellsworth,

Ellsworth, the noble, brave and true. Ellsworth, Ellsworth, Dear departed, brave and true.

*marcato.*



Enfold him in.....the stripes and stars, He will not dim.....the brightest beam, His blood will

Enfold him in.....the stripes and stars, He will not dim.....the brightest beam, His blood will

Enfold him in the stripes and stars, He will not dim the brightest beam,

*f*

tinge.....the crimson bars,.....Add richer lus - - tre to its gleam. FINE.

tinge.....the crimson bars,.....Add richer lus - - tre to its gleam. FINE.

His blood will tinge the crimson bars, Add richer lustre to its gleam. FINE.

*f*

Brave men, behold your fallen chief.



And let no word of censure fall, Let those who scorn the world's applause, Know

And let no word of censure fall, Let those who scorn the world's applause, Know

The first system consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a bass line in bass clef. The fourth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring chords and a rhythmic pattern of eighth notes.

well he went at duty's call And per-ish'd in his coun-try's cause.....

well he went at duty's call And per-ish'd in his coun-try's cause.....

The second system consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a bass line in bass clef. The fourth staff is a grand staff for piano accompaniment, featuring chords and a rhythmic pattern of eighth notes. The system concludes with a double bar line and the instruction *Dal Seg.* with a fermata symbol.

Brave men, behold your fallen chief.



Brave men, behold your fallen chief! Whose love your hearts will keep in trust, Our

tears will mingle with your grief, Strike down the traitors to the dust.

Enfold him in..... the stripes and stars,..... He will not dim..... the brightest beam, His blood will

Enfold him in..... the stripes and stars,..... He will not dim..... the brightest beam, His blood will

Enfold him in the stripes and stars, He will not dim the brightest beam,

Brave men, behold your fallen chief.



tinge..... the crimson bars,..... Add richer lus - - tre to its gleam. FINE.

tinge..... the crimson bars,..... Add richer lus - - tre to its gleam. FINE.

His blood will tinge the crimson bars, Add richer lusture to its gleam. FINE.

3 FINE.

Sleep on, brave heart, the flag they bore, Thro' all the land at

Sleep on, brave heart, the flag they bore, Thro' all the land at

Sleep on, sleep on, brave heart, sleep on, the flag, thenoble' flag they bore, Thro' all the land, thro' all the land, thro'

Brave men, behold your fallen chief.



last shall wave, Your bold Zou - aves, when war is

last shall wave, Your bold Zou - aves, when war is

all the land at last shall wave, Your bold Zouaves, your bold Zouaves, when war is o'er, when

o'er Will plant that ban - - ner on your grave.....

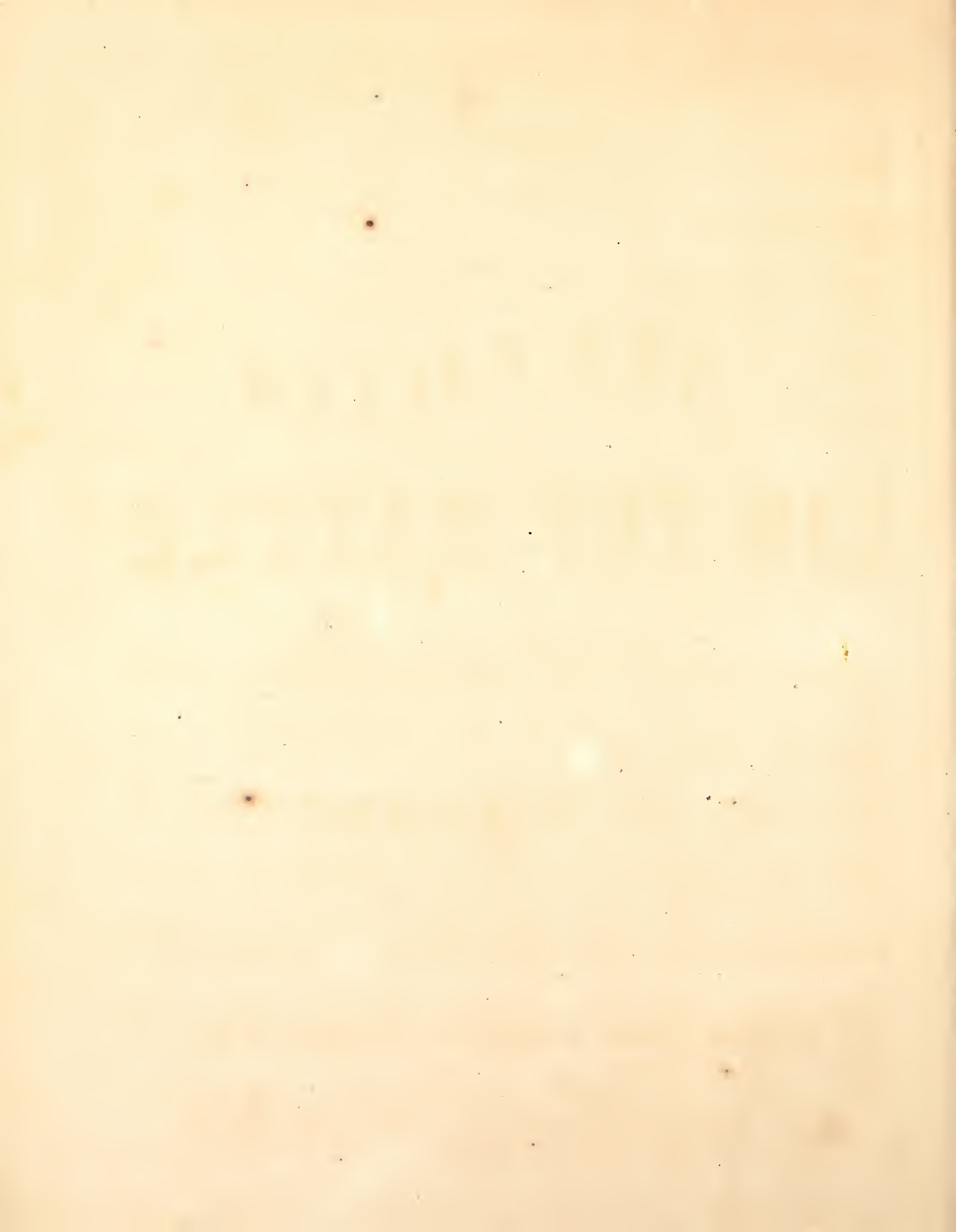
o'er Will plant that ban - - ner on your grave.....

war is o'er Will plant that banner, plant that ban - ner, ban-ner on your grave.....

Brave men, behold your fallen chief.

Pearson Eng'r.  
Chicago, Ill.







Respectfully Inscribed to My Friend,

Miss Ella V. Collins.

I'VE FALLEN  
IN THE BATTLE

WORDS AND MUSIC

BY

A. B. CHANDLER.

NEW ORLEANS:

Published by LOUIS GRUNEWALD, No. 26 Chartres street.

Baton Rouge—Gwd. W. Bogel.

Mobile—J. H. Snow.



THE HISTORY OF THE

... ..

... ..



# I'VE FALLEN IN THE BATTLE

Words & Music by A.B.CHANDLER .

PIANO .



Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody is in the treble clef, and the accompaniment is in the bass clef.



Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in a key signature of two flats and a common time signature. The melody continues in the treble clef, and the accompaniment is in the bass clef.

*Con dolce.*



Musical notation for the first vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "I've fall - en in the bat\_tle My thoughts are all with thee; A -"



Musical notation for the second vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "- mid the can\_non's rat\_tle Thy spir - it comes to me . Oh"



moth - - er, I am dy - - ing Up - on this bat - tle

plain; My puls - es fast are fly - - ing; We

near shall meet a - gain I fought for right and

CHOR

free - - dom, Be - side the no - ble brave; Be -



fore dis-grace of coun - try, Oh, let me have the grave

D.C.

2.

Oh tell my lovely sister,  
 That in my dying hour,  
 I sadly, sadly miss'd her  
 Sweet tones a magic pow'r.  
 Her eye will miss me, mother,  
 When gallantly shall come,  
 The troops without her brother  
 Back to their village home

CHORUS.

3.

And yet there is another  
 With soul lit eye of blue  
 I love not as a brother -  
 That maid so fond and true.  
 Down by the brookside mother  
 No more we'll ever roam  
 With hand in hand together,  
 Beside her cottage home.

CHORUS.

4.

To me at our last meeting  
 While trembling on my breast,  
 With heart all wildly beating  
 She gave this golden tress;  
 Oh take it to her mother,  
 And say that ever more  
 My spirit shall be with her  
 On earth by sea or shore

CHORUS.



# NEW AND POPULAR MUSIC

PUBLISHED BY

LOUIS GRUNEWALD, 26 Chartres St., New Orleans.

## SONGS.

Aime Moi, French and English, E. Bischoff,  
Ah! I have sighed to rest me, Trovatore,  
Verdi,  
Ave Maria ..... Schubert,  
Amours du Diable, No. 7 ..... Grisar,  
A place in thy memory, dearest... Smith,  
Brightest Eyes ..... Stigelli,  
Brook ..... Dolores,  
Bird of Beauty ..... Scott,  
Bridge ..... Lindsay,  
Calm me to rest ..... Verdi,  
Cot where I was born ..... Wellmarth,  
Could I but hush a father's sigh (Trio,  
Bohemian Girl) .....  
Charles VI, No. 18 ..... Halevy,  
Dearest, then I'll love you more... Glover,  
Do they think of me at home... Glover,  
Dreams ..... Hodges,  
Dearest spot on earth ..... Wrighton,  
Evening Song of the Virgin (Duet)  
Hemans,  
Ever of Thee ..... Hall,  
Fierce flames are raging (Trovatore)...  
Flowers from foreign lands ..... Moore,  
FREE MARKET SONG ..... LaHache,  
One of Mr. LaHache's best efforts, and daily  
sought for.  
Girls and the Flowers ..... LaHache,  
Gipsy Countess (Duet) ..... Glover,  
Goodnight Farewell ..... Kucken,  
Her bright smile haunts me still, Richards,  
He's gone; Il va partir (Romance); .....  
Holy Mother, guide his footsteps (Duet)  
Wallace,  
Hours there were ..... Wade,  
Haunted Spring ..... Lover,  
Here's a health to thee ..... Rodwell,  
Home, Sweet Home ..... Bishop,  
Had I never known thee ..... Martin,  
"Il Bacio" (valse song) ..... Arditi,  
I'd be a Star ..... Gerken,  
I WOULD LIKE TO CHANGE MY NAME, LaHache,  
I would like to change my name,  
And share another's home,  
With a heart that's kind and true,  
And one that would not roam:  
For my schooling days are over,  
The books I've thrown aside.  
I've often been a bridesmaid.  
'Tis time I was a bride.  
This lively Song is becoming very popular.  
I know not why I love thee .....  
I've wandered in dreams ..... Wade,  
I never have been false to thee... Werlein,  
I love, I love but thee ..... Glover,  
I'm leaving thee in sorrow ..... Barker,  
Juanita ..... Hon. Mrs. Norton,  
Judith ..... Concione,  
Kathleen Mavourneen ..... Crouch,  
Kitty Tirrell ..... Glover,  
Love Me ..... E. Bischoff,  
Love Not ..... Blockley,  
Love launched a fairy boat ..... Jully,  
Marseillaise ..... DeLisle,  
Murmuring Sea (Duet) ..... Glover,  
My Normandie ..... Berat,  
No, ne'er can thy home be mine... Bayly,  
Oh, whisper what thou feelest... Richards,  
Over the summer sea ..... Verdi,  
Oh, take me to thy heart again... Balfe,  
PRAYER FOR PEACE (words by a lady of  
New Orleans ..... Bischoff,  
O gentle Peace, before thee stand  
The children of this bleeding land -  
A weary, worn, but hopeful band,  
Thy blessings, thy blessings to implore.  
This beautiful and sentimental song is writ-  
ten by a lady of New Orleans, and is one of the  
author's best compositions.

Rosy Thorn ..... La Hache,  
Shells of Ocean ..... Cherry,  
Still in my dreams thou'rt near .... Hall,  
Switzers' Farewell ..... Mengis,  
Serenade ..... Schubert,  
Thou art so near, and yet so far, Reichardt,  
Thou art gone, Thou art gone... Glover,  
TEAR FELL GENTLY ..... Buckholz,  
As good a piece as the author is a good-na-  
tured gentleman.  
Tarry no longer ..... LaHache,  
THE YOUNG WIDOW ..... E. Bischoff,  
She is modest, she is bashful.  
Free and easy, but not bold:  
Like an apple, ripe and mellow.  
Not too young, and not too old.  
Half inviting, half repulsion.  
Now advancing, and now shy:  
There is mischief in her dimple,  
There is danger in her eye.  
Really a most excellent song, and bids fair  
to become exceedingly popular.  
The Lord's Prayer ..... Jacobs,  
They tell me I shall love again... Glover,  
Twilight Dews ..... Stevenson,  
What are the wild waves saying, Glover,  
Will you love then as now ..... Linley,  
Why do summer roses fade ..... Baker,  
Where are the friends of my youth, Baker,  
Would I were with thee .....  
Where are now the hopes ("Norma,")  
Bellini,  
Within a mile of Edinboro' (Scotch)....  
We now must part (Fille du Reg.) .....  
You ask me why I'm lonely... Centemeri,

## POLKAS.

CLARA POLKA ..... Bischoff,  
This highly pleasing Polka is a most excel-  
lent composition.  
Deliciosa ..... Merz,  
First Love ..... Wallerstein,  
Fille du Marbre ..... Bizot,  
Fifers of the Guard, or 2nd Polka Mil-  
itaire ..... Ascher,  
Gipsy ..... Lentner,  
Itzig, Juden, Polka ..... Jacobs,  
Marien Polka ..... Vom Hofe,  
Morgan's Bride ..... Davis,  
Pleasure Train ..... Wallerstein,  
Pearl ..... Jacobs,  
Storm ..... Wallerstein,  
Vaillance ..... Ascher,  
Washington Artillery ..... LaHache,

## SCHOTTISCHES.

Here's your Mule ..... Heinemann,  
Rochester Schottisch ..... Rullison,  
Tiger Rifles ..... Schrenk,

## WALTZES.

Affection ..... W. H. F.,  
Adele Valse ..... Davis,  
Bords du Rhin ..... Hunten,  
Dreams on the Ocean ..... Gungel,  
Elfin ..... Labitzki,  
Fugitives ..... Coinchon,  
Free Market Valse ..... Strauss,  
Hoffnung Strahlen, (Rays of Hope,)  
Lamer,  
Il Bacio ..... Arditi,  
Indiana ..... Marcaillon,  
Last Waltz of a Lunatic ..... Beyer,  
Pardon of Ploermel ..... Burgmuller,  
Nathalie ..... Labitski,  
Romantic ..... Lamer,  
SOUTHERN STATES ..... J. Jemmes,  
There is a great demand for this pleasing  
Waltz, and it is already widely known.

Silver Lake .....  
TIME TO GO ..... LaHache,  
This Waltz has already attained a large cir-  
culation, and is one of Mr. LaHache's most  
pleasing pieces.  
Trovatore ..... Strauss,  
Valse Brillante ..... Schulhoff,  
Valse Styrienne ..... Wollenhaupt,

## MAZURKAS.

Continental Mazurka ..... Mrs. Blessey,  
Dot Mazurka ..... Patti,  
Etude Mazurka ..... Talaxy,  
Les Fleurs des Attakapas... E. Bischoff:  
No. 1—La Violettes .....  
No. 2—La Pensee .....  
Musidora Mazurka .....  
Pardon of Ploermel Mazurka .....  
Traineaux Mazurka ..... Ascher,  
STONEWALL QUADRILLE ..... Jacobs,  
This is one of the best Quadrilles ever pub-  
lished, and very popular through all the South-  
ern States.  
Pomelia Quadrille ..... Siebeck,  
Very good for dancing.

## MARCHES, QUICKSTEPS, ETC.

Ben McCulloch Grand March ..... Jacobs,  
Free Masons' Grand March ..... Martin,  
Henry Clay's Grand March ..... Martin,  
Louisville Grand March ..... Ganter,  
Marseillaise Grand March ..... Herz,  
Norma March ..... Burgmuller,  
Oratorial Grand March ..... Martin,  
PARADE POLKA MARCH ..... La Hache,  
Mr. La Hache is one of our most successful  
teachers of the Piano, and is one of our best  
composers. The above piece is played by all  
our brass bands.  
Camelia Dance ..... Vegas,  
Dixie Reel ..... Viereck,  
Varsovia and Hungarian .....  
Virginia Reel .....  
Pop goes the Weazel Dance .....  
Pop goes the Weazel Dance.

## INSTRUMENTAL.

Anvil Chorus ..... Krug,  
Baladine ..... Lysberg,  
Carnival de Venice ..... Schulhoff,  
Clochettes ..... de Gran,  
Clochette du Patre ..... Wely,  
Clochette du Monastere ..... Wely,  
Carnival ..... Voss,  
Danse Andalouse ..... Ascher,  
Danse Espagnole ..... Ascher,  
Etude Galop ..... Quident,  
Ever of Thee ..... Wallenhaupt,  
Gouttes d'Eau ..... Ascher,  
Gondolied ..... Oesten,  
Hirondelle et le Prisonnier ..... Croisez,  
Maiden's Prayer ..... Badarsewska,  
Marche Bohemienne ..... Kuhe,  
Muscovite ..... Ascher,  
Nocturne ..... Dohler,  
Premieres Violettes ..... La Hache,  
Sur l'Eau ..... Voss,

## 24 AMUSEMENTS.

1. Trovatore; 2. Lucia; 3. Martha; 4. La Fille  
Du Regiment; 5. Norma; 6. La Favorite; 7. Bohe-  
mian Girl; 8. La Traviata; 9. Lucrezia Borgia;  
10. Erani; 11. William Tell; 12. Crown Diamonds;  
13. Anna Bolena; 14. Maritana; 15. Caliph of Bag-  
dad; 16. Elisire D'Amore; 17. Sonambula; 18.  
Belisario; 19. Pardon De Ploermel; 20. Home  
Sweet Home; 21. Sturm Polka; 22. Lancier Polka;  
23. Il Bacio; 24. Maiden's Prayer.

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CONCERTINOS, DRUMS—BASS and TENOR, MUSICAL BOXES, METRONOMES and Musical Merchandise of every kind.

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Warranted of the best kind, and always with the newest improvements, in single pieces, and whole sets, for Music Bands.

ITALIAN STRINGS, of the best qualities known, for every string instrument.

PIANOS TUNED AND REPAIRED.

N. B. I respectfully invite the Trade and Professors of Music, to favor me with their orders, which will always be executed with care and promptness, at the lowest cash prices.





**Just before  
THE Battle,  
Mother.**

BY  
**Geo. F. Root.**

Published by Root & Cady.

55 Clark Street,  
CHICAGO.

COPCUTT-WILLIAMS

Entered according to Act of Congress, 1862, by Root & Cady, in the Clerk's Office of the District Court, for the Northern District of Illinois.







ROOT & CADY'S  
VOCAL  
QUARTETTS

With Pianoforte Accompaniment.

**For Men's Voices.**—1st and 2d Tenor, and 1st and 2d Base.

- Forward Boys**..... *G. F. Root.* 1½  
Key of C. 3-4 and 2-4 time. First Tenor goes up to A. First movement *andante*—second *allegro*.
- March on! March on!**...*Soldier's Glee*..... *Wm. Lewis.* 3  
Key of C. 3-4 and 2-4 time. First Tenor goes up to A. First movement *andante*—second *allegro*.
- March on! March on!**...*Soldier's Glee*..... *Wm. Lewis.* 3  
Key of B flat. 6-8 time. First Tenor goes up to G. Has a Duet—bold and energetic.
- Come on this Silent Night**...*Serenade*..... *James Grant Wilson.* 1½  
Key of A flat. 3-4 time. First Tenor goes up to A flat. Has some modulations. Smooth, flowing.
- The Outward Bound**...*Sailor's Glee*..... *J. Molter.* 3  
Key of D. 4-4 time. First Tenor goes up to G. Second Base to F sharp below. Has triplets in all the parts—spirited and rather difficult.
- Have ye Sharpened your Swords?**...*Battle Song*..... *Manchester.* 1½  
Key of G—6-8 time. First Tenor goes up to G. With fire.

**For Mixed Voices.**—Soprano, Alto, Tenor and Base.

- God Save the Nation**..... *Henry C. Work.* 1½  
Key of G—4-4 time. Not difficult. All the parts within ordinary compass.
- Wake, Lady, Wake! we are Singing to Thee**...*Serenade*..... *Root.* 3½  
Key of G—6-8 time. Solo for Tenor goes up to G. Moderately difficult.
- Row, Row, Homeward we go**..... *S. W. Martin.* 3½  
Key of F—6-8 time. Barcarolle movement. Within usual compass. Moderately difficult.
- God bless our brave young Volunteers**..... *Geo. F. Root.* 1½  
Key of C—3-4 time. Earnest and patriotic.
- Girls at Home**..... *Henry C. Work.* 2½  
Key of A—4-4 time. Companion to "Brave Boys are They."
- Welcome to Spring**..... *J. W. Martin.* 3½  
Key of A flat—4-4 time. Has a soprano Solo. Is bright and sparkling.
- We meet upon the Level**...*Masonic*..... *C. M. Cady.* 2½  
Key of C—2-4 time. Within the usual compass. Has a Chorus after each verse.
- A Home in the West**..... *J. M. Hubbard.* 4  
Key of E flat—6-8 time. "O give me a home in the beautiful West." Moderately difficult.
- Homeward now from Toil returning**..... *J. M. Pelton.* 3  
Key of G—3-4 time. Solo for the soprano, with accompaniment by the other voices, in Swiss style.
- My Mother's Grave**..... *H. P. Danks.* 2½  
Key of A flat—4-4 time. In the ordinary compass. Tender and gentle.
- Softly Dream, Sweet Love**..... *S. W. Martin.* 2½  
Key of B flat—3-4 and 6-8 time. First movement *andante*; second, *allegro*. Pleasing and effective.
- The Meeting Place**..... *A. M. Huff.* 2½  
Key of C—4-4 time. within the usual compass. Words by the celebrated DR. BONAR.
- List, the Evening Breeze is Stealing**..... *J. M. Hubbard.* 3½  
Key of B flat—4-4 time. A boat glee. Moderately difficult.

Published by ROOT & CADY, Chicago.



# Just Before The Battle, Mother.

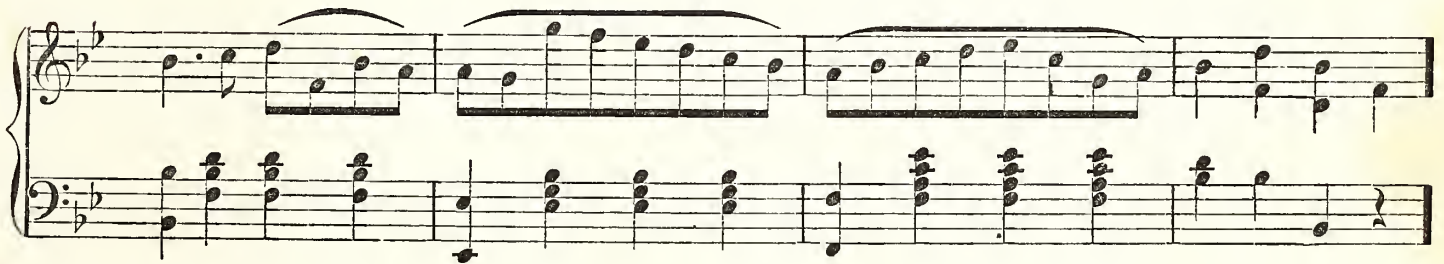
Words and Music by GEO. F. ROOT.

*Tenderly.*

PIANO.



Musical notation for the piano introduction, consisting of two staves in 4/4 time with a key signature of one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef.

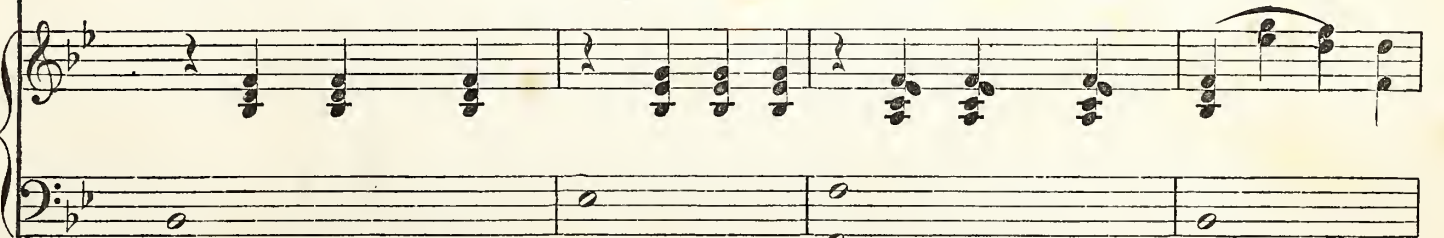


Musical notation for the piano accompaniment, consisting of two staves in 4/4 time with a key signature of one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef.



Musical notation for the vocal line, consisting of a single staff in 4/4 time with a key signature of one flat (B-flat).

1. Just be - fore the bat - tle, Moth - er, I am think - ing most of you,
2. Oh I long to see you, Moth - er, And the lov - ing ones at home,
3. Hark! I hear the bu - gles sounding, 'Tis the sig - nal for the fight,

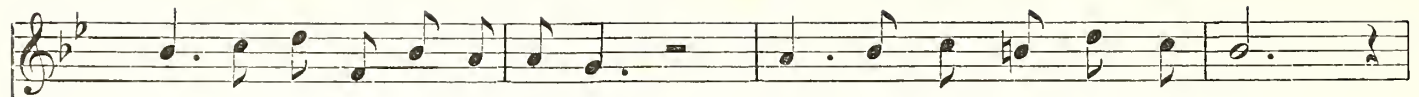


Musical notation for the piano accompaniment, consisting of two staves in 4/4 time with a key signature of one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef.

*p*

*p*

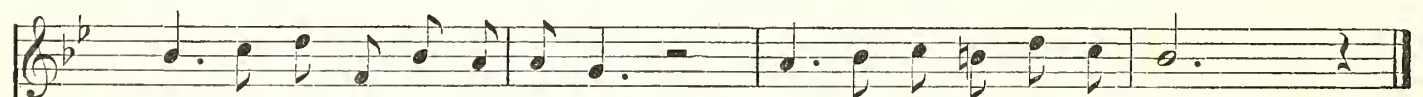




While up - on the field we're watching,      With the en - e - my in view—  
 But I'll nev - er leave our ban - ner,      Till in hon - or I can come.  
 Now may God pro - tect us, Moth - er,      As he ev - er does the right.



Comrades brave are round me ly - ing,      Fill'd with tho'ts of home and God;      For  
 Tell the trai - tors, all a - round you,      That their cru - el words, we know,      In  
 Hear the "Bat - tle - Cry of Free - dom,"\*      How it swells up - on the air,      Oh,



well they know that on the mor - row,      Some will sleep be - neath the sod.  
 ev' - ry bat - tle kill our soldiers      By the help they give the foe.  
 yes we'll ral - ly round the standard,      Or we'll per - ish no - bly there.



**CHORUS.**

b

*Air.*

Fare - well, Moth - er, you may nev - er

Press me to your heart a - gain; But

*Alto.*

Fare - well, Moth - er, you may nev - er, you may nev - er, Moth - er, Press me to your heart a - gain; But

*Tenor.*

Fare - well, Moth - er, you may nev - er, you may nev - er, Moth - er, Press me to your heart a - gain; But

*Repeat pp.*

O, you'll not for - get me, Moth - er,

If I'm number'd with the slain.

*ritard.*

O, you'll not for - get me, Moth - er, you will not for - get me, If I'm number'd with the slain.

O, you'll not for - get me, Moth - er, you will not for - get me If I'm number'd with the slain.

*ritard.*



# NEW MUSIC:

PUBLISHED BY

ROOT & CADDY,

95 CLARK STREET, CHICAGO.



### Corporal Schnapps.

Song and chorus, by HENRY C. WORK; price 30 cents. Key of D (two sharps). Ranges to E above. Serio-comic, and requires good descriptive powers, in voice, pronunciation, and manner.

Mine heart ish broken into little pits,  
I tell you, friend, what for:  
Mine sweetheart-heart, von coot patriotic kirl,  
She tries me off mit der war.  
I fights for her der pattles of te flag—  
I schtrikes so prave as I can;  
Put now long time she nix reimpers me,  
And coes mit another man.

Chorus.—Ah! mine fraulein!  
You ish so ferry unkind!  
You coes mit Hans to Zhermany to live,  
And leaves poor Schnapps behind.

### Bury the Brave where They Fall.

Song and quartette, by Lieut. H. L. FRISBIE; price 30 cents. Key of A flat (four flats). Ranges to E<sup>2</sup> above, and, in the chorus, to A flat below, and requires impressive tones and enunciation.

Then sleep on, soft be thy repose,  
And green be the turf on thy breast;  
The glorious stars of our banner shall watch  
O'er the graves where our heroes rest.

### Sleighting with the Girls.

Song and chorus, by the same author; price 30 cents. Key of B flat (two flats). Ranges to E flat above; rather a quick movement, chorus taxing the rhythmic powers, and requires a clear bright quality of voice.

Round her waist your coat sleeve lingers,  
(There's an arm inside, of course,  
While she gaily holds the ribbons,  
And drives your fancy horse,  
Your heart, oh, how it flutters,  
Your head, oh, how it whirls,  
One has such funny feelings  
When sleighting with the girls.

### She Sleeps beneath the Elms.

Song and chorus, by J. P. WEBSTER; price 30 cents. Key of A (three sharps). Ranges to E above; movement *andante sostenuto*, and requires pure and sympathetic tones. The accompaniment occasionally touches the relative minor.

My darling sleeps beneath the lofty elms,  
Where song-birds warble in their leafy homes.

### I stand on Memory's golden shore.

Song and quartette, by the same author; price 30 cents. Key of A flat. Ranges to E flat above. Requiring a style of performance similar to the preceding.



I stand on memory's golden shore,  
And muse and dream, this autumn night,  
Recalling forms that nevermore  
Shall bless on earth my weary sight.  
I reach in vain to grasp the hands  
That beckon from the further side,  
Where gleam the shining silver sands—  
Where murmurs soft the silver tide.

### Sing Softly, Love.

Song and chorus, by the same author; price 30 cents. Key of E flat, (three flats.) Ranges to F above; movement, *moderato*, in triple time. Requires clear tones, modified by true feeling. The bass in the chorus is somewhat marcato, while the other parts are sustained.

Sing softly, love, sing softly,  
For swift are the hours that fly—  
While you and I together sit,  
As in the days gone by.

### Maudie Moore.

A song with chorus, by J. R. Thomas; price 25 cents. Key of G (one sharp). Ranges to E above; movement, *moderato*. Requires the sympathetic quality of tone and careful articulation. Accompaniment bringing in some characteristic changes in harmony.

How wildly glad, yet sweetly sad,  
Come back the darling days of yore;  
When first I knew how tried and true,  
Could be the heart of Maudie Moore,

### Lottie in the Lane.

A ballad, by the same author; price 25 cents. Key of D (two sharps). Ranges to E above; movement, *allegretto*. Calls for neatness in articulation, and joyfulness in tone, together with considerable skill in the accompaniment.

The sun was going down to rest,  
Behind the woody hill;  
The sky was all in crimson drest,  
And silent was the mill.  
Upon the breeze, a gentle sound  
Was wafted o'er the plain,  
And soon with fairy step and hound,  
Came Lottie down the lane.

### One by One.

Song, by the same author; price 25 cents. Key of G. Ranges to D above and, by choosing notes, to G below. Is graceful and flowing in movement, and requires good taste and appreciation to like it and perform it. The author says of it: "This is a song after my own heart."

One by one the sands are flowing,  
One by one the moments fall—  
Some are coming, some are going—  
Do not strive to grasp them all.

### Angel Mary.

Duet and chorus, by J. M. HUBBARD; price 50 cents. Key of A<sup>2</sup>. Ranges to E; movement, *moderato*. Requires pure and blending voices, is of moderate difficulty as to chorus and accompaniment.

Oh my Mary! angel Mary!  
Soul of truth and tenderness,  
Never more this aching bosom  
Gentle head as thine shall press.

### Love, Sweet Love is Everywhere.

Song, by the same author; price 40 cents. Key of B flat (two flats). Ranges to G above; is in triple time; movement, *allegretto*, and has a good deal of modulation in the accompaniment which is quite difficult.

Why should the earth grow old with care?  
While love, sweet love, is everywhere.

### Beautiful Child of Song.

Solo, by S. C. FOSTER; price 25 cents. Key of D minor (one flat). Ranges to F above. Six-eight time. Beautiful changes to major in the harmony, accompaniment moderately difficult.

Come, for the spell of a fairy,  
Dwells in thy magical voice.

### Will you come to meet Me, Darling.

Song and quartette, by G. F. Root; price 30 cents. Key of E flat (three flats). Ranges to E flat above; movement, *andantino*; accompaniment simple in the rhythm, but somewhat changeful and peculiar in harmony. In the chorus the

melody is sustained and the other voices marcato in the first half—all joining together in the close.

When my feet have grown too weary,  
Farther on to press their way,  
When my spirit waits the bidding  
To be severed from its clay,  
I shall need some hand to guide me  
O'er the dark and flowing tide;  
Will you come to meet me, darling,  
When I reach the river side?

### Ah, He kissed Me when He left Me.

Song and chorus, by Lillia Dowling. Key of E flat. Ranges to E flat above. Beautiful rhythmic movement, and plaintive and touching in the melody.

Ah he kissed me when he left me,  
And his parting words remain  
Treasured deep within my bosom,  
"Dearest, we shall meet again."

### Will you wed me now I'm lame, love.

Song and chorus, by Avanelle L. Holmes. Key of G; movement, *moderato*. Ranges to D. Somewhat marchlike in movement. The last verse only is subjoined. In the first three he is rather discouraged.

What, your eyes are full of tears, love,  
And your lips are trembling too,  
And you turn your blushing cheek, love,  
From my long and earnest view—  
Can I hope? ah, no! the thought is vain, love,  
But the hand! why comes it near?  
And those murmured words—O joy, love,  
They have banished every fear.

### All Hail to Ulysses.

Song and chorus in honor of General Grant, by Chas. Haynes; price 30 cents. Key of B flat. Ranges to F above. Bold movement, and requires trumpet tones.

All hail to Ulysses, the patriot's friend—  
The hero of battles renowned;  
He has won the bright laurel,  
Its garland he wears;  
And his name thro' the world we will sound.

### Who'll Save the Left?

A scene in the battle of Murfreesbro, by Geo. F. Root; price 50 cents. Good for baritone or tenor singers with strong voices that possess declamatory and descriptive powers. The accompaniment requires a strong hand, on account of the long tremolo with which the piece commences.

Over the stream they went into the fight,  
Cutting their way on the left and the right.

### Babylon is Fallen.

Song and chorus, by Henry C. Work; price 25 cents. Some singers have told us that they preferred this song to its companion—"Kingdom Coming." It certainly becomes more and more appropriate as the strongholds of the South fall into our hands, and the soldiers of "African descent" join in the fight.

Look out dar now! we's a gwine to shoot!  
Look out dar, don't you understand?

### Johnny Schmoker.

A chorus arranged by B. F. Rix; price 50 cents. All say that for a company of singers, whether young or old, nothing of its kind has ever been published like this. It contains the most irresistible fun, both of song and motion, while at the same time it is unexceptionable in all respects.

Rub a duh a dub das ist mein drummel,  
Pilly willy wink das ist mein fifie,  
Tie nic noc das ist triangle,  
Bom, bou, bom das ist mine trombone, &c.

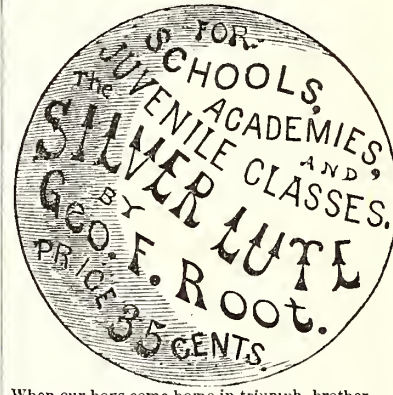
### Just before the Battle, Mother.

Song and chorus, by Geo. F. Root; price 30 cents. Key of B<sup>2</sup>. Tender and beautiful.

Just before the battle, mother,  
I am thinking most of you,  
While upon the field we're watching,  
With the enemy in view;  
Comrades brave are round me lying,  
Filled with thoughts of home and God,  
For well they know that on the morrow  
Some will sleep beneath the sod.

### Sleeping for the Flag.

Song and chorus, by Henry C. Work; price 25 cents. Touching and tender, of deep interest to those whose brothers are resting on the battle field.



When our hoys come home in triumph, brother,  
With the laurels they shall gain;  
When we go to give them welcome, brother,  
We shall look for you in vain.  
We shall wait for your returning, brother,  
Though we know it cannot be;  
For your comrades left you sleeping, brother,  
Underneath a southern tree.

### O, come you from the battle field?

A dialogue duet, for soprano and tenor, by Geo. F. Root; price 35 cents. This is a scene between a soldier who, during his three years' absence, has changed from a boy to a man, and his old mother who does not at first recognize him. This is found interesting and effective either in concert or parlor.

"O come you from the battle-field, and soldier can you tell  
About the gallant Twentieth, and who are safe and well?  
Oh, soldier! say my son is safe, for he is all my care,  
And you shall have a mother's thanks, a widow'd mother's prayer.

### The Old Brown Cot.

Song and chorus, by T. H. Tanner; price 30 cents. A beautiful poetic and musical description of many a "dear old home." These words are set by some other person. Should you write for this, specify Tanner's copy.

It stood beside the running brook,  
Whose waters turned the noisy mill  
And close beneath the tall old oak,  
That nodded on the sloping hill,  
The wood-bine creeping o'er the walls;  
The sunshine on the grassy plot;  
How beautiful were they to me,  
When home was in that old brown cot.

### Daisy Deane.

Song and chorus, by J. R. Murray; price 25 cents. Fresh and beautiful as the "meadow and the flowers," that our young soldier so pleasantly describes—a very sweet though simple melody.

'Twas down in the meadows, the violets were blowing,  
And the spring-time grass was fresh and green;  
And the birds by the brooklets their sweet songs were singing  
When I first met my darling Daisy Deane.

### Within the sound of the Enemy's Guns.

A remembrance of Gettysburg. Music by Geo. F. Root; price 50 cents. For a base voice, with *obligato* accompaniments, about as difficult as the "Ivy Green," and in something of the same style.

Within the sound of the enemy's guns,  
Within their sound are we;  
A gallant band of patriot sons,  
Fighting the battles of Liberty.





To Mr. C. HENRY.

# Who will care for Mother now?

Song with Chorus.

Soon with angels I'll be marching,  
With bright laurels on my brow;  
I have for my country fallen,  
Who will care for mother now?

WORDS AND MUSIC BY

## CHARLES CARROLL SAWYER

ARRANGED BY

### C. F. THOMPSON.

GUITAR.



PIANO

BROOKLYN, N. Y.:

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# Who will Care for Mother Now?

WORDS AND MUSIC BY CHARLES CARROLL SAWYER.

Arranged by C. F. THOMPSON.

During one of our late battles, among many other noble fellows that fell, was a young man who had been the only support of an aged and sick mother for years. Hearing the surgeon tell those who were near him that he *could not live*, he placed his hand across his forehead, and with a trembling voice said, while burning tears ran down his fevered cheeks: *Who will care for mother now?*

With expression.

Why am I so weak and  
Who will comfort her in

Rall.

wea - - - - - ry, See how faint my heat - ed breath,  
sor - - - - - row? Who will dry the fall - ing tear,

All a - round to me seems dark - - - - - ness,  
Gen - - - tly smooth her wrink - led fore - - - - - head?

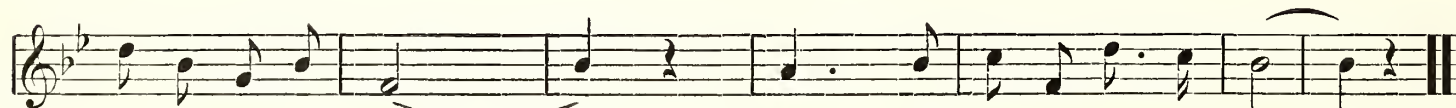




Tell me, comrades, is this death? Ah! how well I know your an -  
 Who will whisper words of cheer? E - - ven now I think I see



- sver; To my fate I meek - ly bow . . . . . If you'll  
 her Kneel ing pray - ing for me! how . . . . . Can I



on - ly tell me tru - - ly Who will care for moth - er now? . . .  
 leave her in her an - - guish? Who will care for moth - er now? . . .



3.

Let this knapsack be my pillow,  
 And my mantle be the sky;  
 Hasten, comrades, to the battle,  
 I will like a soldier die.  
 Soon with angels I'll be marching,  
 With bright laurels on my brow,  
 I have for my country fallen,  
 Who will care for mother now?  
*Chorus.* Soon with angels, &c.



CHORUS.

WITH SPIRIT.

*Soprano.* 

Soon with angels I'll be march - ing, With bright lau-rels on my brow. . . .

*Alto.* 

*Tenor.* 

Soon with angels I'll be march - ing, With bright lau-rels on my brow. . . .

*Bass.* 



TENDERLY.



I have for my country fall - - - en, Who will care for mother now? . . . .

*Rit.*

*Alto.* 

*Tenor.* 

I have for my country fall - - - en, Who will care for mother now? . . . .

*Rit.*

*Bass.* 





# NEW MUSIC,

PUBLISHED BY

## SAWYER & THOMPSON,

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### SONGS.

**Weeping Sad and Lonely.** Words by CHARLES CARROLL SAWYER. Music by HENRY TUCKER. One of the best songs of the day. There has already been over fifty thousand copies sold. It is really a fine song,.....\$0 25

**Call me not back from the Echoless Shore.** In reply to "Rock me to sleep, Mother." Words by CHARLES CARROLL SAWYER. Music by HENRY TUCKER. This song is acknowledged by all to be the best reply to "Rock me to sleep, Mother" that has been published. Be sure and ask for Sawyer and Thompson's,..... 0 25

**Who will care for Mother now?** CARD.— During one of our late battles, among many other noble fellows that fell was a young man who had been the only support of an aged and sick mother for years. Hearing the surgeon tell those who were near him that he could not live, he placed his hand across his forehead, and with a trembling voice said, while burning tears ran down his fevered cheeks: "Who will care for mother now?"

"Soon with angels I'll be marching,  
With bright laurels on my brow;  
I have for my country fallen—  
Who will care for mother now?"

The words and music of this beautiful song were composed by CHARLES CARROLL SAWYER, ... 25

**My Emma Louise.** Composed by CHARLES CARROLL SAWYER. This is, without doubt, one of the best songs yet published. It is cheerful yet pathetic, and so arranged that all who have the least idea of music can easily sing it. The words are very pleasing, being playful yet filled with sentiment,..... 0 25

"You may talk of your beauties, with eyes so bewitching,  
Of forms that are faultless, and cheeks like the rose;  
You may speak of sly glances, that keeps one's heart  
twitching—

It is all very well just as far as it goes.  
You may tell me of voices that sound like the ringing  
Of silvery bells, just as much as you please,  
But yet, I am sure none could be half so winning  
As my little darling—my Emma Louise!"

**EXTRA NOTICE.**—"I Dreamed my Boy was Home Again." Song and Chorus. Words and Music by CHARLES CARROLL SAWYER. This is without doubt the best song yet published. It appeals to the heart, and can not fail to please. The words and melody are both really beautiful. Price, 25 cents.

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True courage never fails you;  
Crush all traitors, North or South!  
Uncle Sam, what ails you?"

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### Celebrated Piano-Fortes.

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MUSIC FOR PARTIES.



# DRAFTED into the ARMY

"And these are the trousers he used to wear"



"A picket beside the contented field"

Words & Music by  
HENRY C. WORK

Author of Kingdom coming etc.

CHICAGO.

Published by **ROOT & CADY** 95 Clark St.

WM HALL & SON, Firth, Pond & Co. New York. HENRY TOLMAN & CO Boston. S. BRAINARD CO. Cincinnati. H. N. HEMSTED Milwaukee. J. H. WHITMORE Detroit.









# GRAFTED INTO THE ARMY.

Words and Music by HENRY C. WORK.

No. 13.

Piano Forte.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 6/8 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a piano accompaniment of chords and eighth notes.

The second system of music continues the two-staff format. The upper staff contains the continuation of the melody, and the lower staff provides the piano accompaniment.

The third system begins with a vocal line on a treble staff. The melody is written in the same key signature and time signature as the piano accompaniment.

1. Our Jim-my has gone for to live in a tent, They have graft-ed him in - to the
2. Drest up in his u - ni corn—dear lit - tle chap; They have graft-ed him in - to the
3. Now in my pro - vis - ions I see him re - vealed— They have graft-ed him in - to the

The fourth system continues the piano accompaniment with two staves. The upper staff has a melodic line, and the lower staff has a bass line with chords.



ar - my;                    He fin - al - ly puck - er'd up cour - age and went,                    When they  
 ar - my;                    It seems but a day since he sot in my lap,                    But they  
 ar - my;                    A pick - et be - side the con - tent - ed field,                    They have

graft - ed him in - to the ar - my.                    I told them the child was too  
 graft - ed him in - to the ar - my.                    And these are the trou - sies he  
 graft - ed him in - to the ar - my.                    He looks kind - er sick - ish— be-

young,                    a - las!                    At the cap - tain's fore - quar - ters, they said he would pass—                    They'd  
 used                    to wear—                    Them ver - y same but - tons—the patch and the tear—                    But  
 gins                    to cry—                    A big vol - un - teer stand - ing right in his eye!                    Oh

train him up well in the in - fant - ry class—                    So they graft - ed him in - to the ar - my.  
 Un - cle Sam gave him a bran                    new pair                    When they graft - ed him in - to the ar - my.  
 what if the duck - y should up                    and die                    Now they've graft - ed him in - to the ar - my.



AIR.

Oh Jim - my, fare - well! Your broth - ers fell Way

ALTO.

TENOR.

Oh Jim - my, fare - well! Your broth - ers fell Way

BASE.

down in Al - a - bar - my; I thought they would spare a

down in Al - a - bar - my; I thought they would spare a

lone wid - der's heir, But they graft - ed him in - to the ar - my.

lone wid - der's heir, But they graft - ed him in - to the ar - my.



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BY

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WORDS & MUSIC BY

# LOUIS LAMBERT.

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BOSTON.

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# WHEN JOHNNY COMES MARCHING HOME.

With spirit.

Words and Music by LOUIS LAMBERT.

PIANO.

fp ff

Solo. Chorus.

1. When Johnny comes marching home a - gain, Hur -  
 2. The old church bell will peal with joy, Hur -

Solo. Chorus.

- rah, Hur - rah, We'll give him a hearty welcome then, Hur - rah, Hur -  
 - rah, Hur - rah, To wel - - come home our darling boy, Hur - rah, Hur -

ff p ff

Solo

- rah; The men will cheer, the boys will shout, The ladies, they will  
 - rah; The vil - lage lads and lassies say, With roses they will

p



Chorus. Repeat ad lib.

all turn out, And we'll all feel gay, When Johnny comes marching home.  
strew the way, And we'll all feel gay, When Johnny comes marching home.

*Solo.* *Chorus.*  
3. Get ready for the Ju - bi - lee, Hur - rah, Hur -  
4. Let love and friendship on that day, Hur - rah, Hur -

*Solo.* *Chorus.*  
- rah, We'll give the he - ro three times three, Hurrah, Hur - rah, The  
- rah, Their choic - est treasures then display, Hurrah, Hur - rah, And



Chorus.

laur-el wreath is rea-dy now, To place up-on his loyal brow, And we'll  
let each one perform some part, To fill with joy the warriors heart, And we'll

all feel gay, When Johnny comes marching home.  
all feel gay, When Johnny comes marching home.

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- .. 4. THERE'S NOT A HEATH .....
- .. 5. THINKING OF HOME .....

*Written and Composed by*

**H. MILLARD.**

22

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# THINKING OF HOME.

WRITTEN by CHARLES JEFFERYS.

COMPOSED by H. MILLARD.

The piano introduction consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady accompaniment of eighth notes. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

1. Ma - ny a night, from the silent deck, Have I  
2. Fath - er and mother and sis - ter dear, Come to

The first system includes a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment continues with a similar rhythmic pattern to the introduction.

gaz'd on the stars a - - bove, And I've look'd a - broad, o'er the  
me in my wak - ing dreams, And I hear a voice, and I

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

tran - quil sea, Till my heart was fill'd with love.  
see a face, That to me like an An - gel seems.

The third system concludes the song. The vocal line ends with a fermata over the final note. The piano accompaniment also concludes with a fermata.



Think ing of home, and the dear ones there; Till I felt the tear - drops  
 Did I not give her my part - ing vow, While she own'd her love for

flow; Breath - ing in si - lence a fer - vent pray'r For the friends of long a -  
 me? Spir - it of beau - ty, ah! hear me now! Thus I sigh up - on the

go. Many a night, Many a night, Think - ing of  
 sea. Many a night, Many a night, Think - ing of

home, Ma - ny a night, yes! ma - ny a night, thinking, thinking of  
 home Ma - ny a night, yes! ma - ny a night, thinking, thinking of



home.  
home.



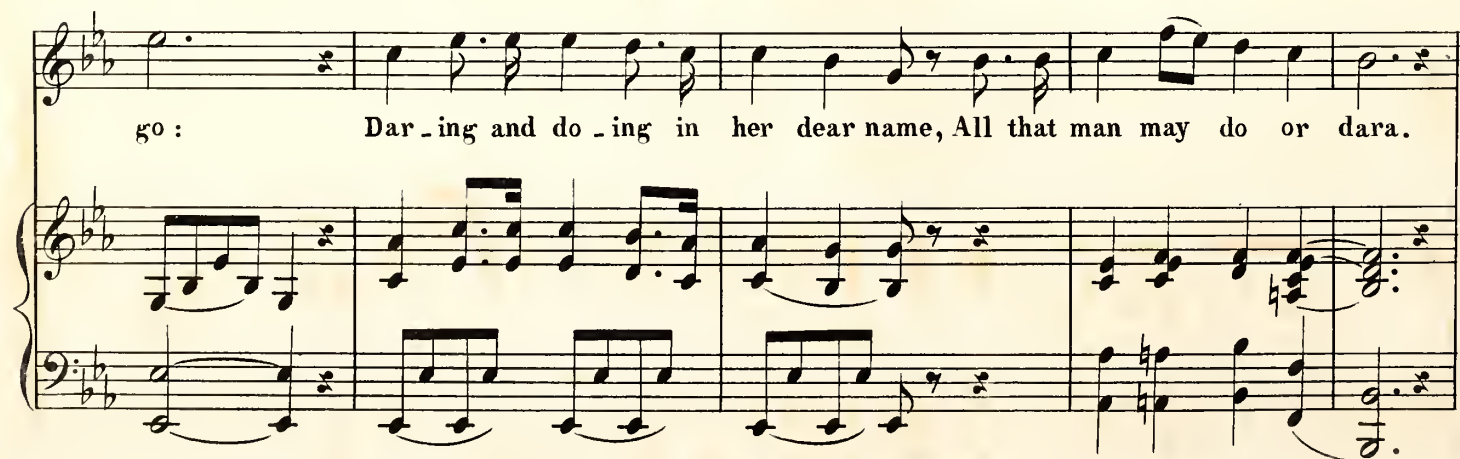
Proud - ly Co - lum - bi - as Standard waves, And wher - e - ver the salt seas



flow, In the fro - zen deep, and the burn ing clime, There her sons will glad - ly



go : Dar - ing and do - ing in her dear name, All that man may do or dara.





Think - ing of home, I have long'd for fame, For the sake of the kind hearts

*pp*

This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part begins with a piano (*pp*) dynamic marking. The lyrics are written below the vocal staff.

there . Many a night, many a night, Think - ing of

This system contains the second line of music. The vocal line continues with the lyrics "there . Many a night, many a night, Think - ing of". The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

home , Ma - ny a night, yes ! ma - ny a night, thinking, thinking of

This system contains the third line of music. The vocal line continues with the lyrics "home , Ma - ny a night, yes ! ma - ny a night, thinking, thinking of". The piano accompaniment continues with the same rhythmic pattern.

home .

This system contains the final line of music. The vocal line ends with the lyrics "home .". The piano accompaniment concludes with a final chord and a fermata over the final note.







To MISS KITTY HARVEY.  
Woburn, Mass.

# My home beside the sea

SONG & CHORUS

BY

F. BRICHER.



BOSTON

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dash, the roar, &c.

dash, the roar, and rocky shore, Mag - nif - i - cent and free! I'll

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase in 3/4 time, marked with a forte (f) dynamic. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

sing from my soul to the o - cean's roll, Loved home beside the sea.

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of mezzo-piano (mp) and a fermata over the final note. The piano accompaniment includes a section marked "Trem. ad lib." (Tremolo ad libitum) in the bass line, indicated by a wavy line and a dotted line.

CHORUS.

My sea side home! my sea side home! No place so dear to me, Be -

The first two lines of the chorus are written on a grand staff. The vocal line is on the top treble clef staff, and the piano accompaniment is on the grand staff. The music is in 3/4 time and features a simple, rhythmic melody.

, My sea side home! my sea side home! No place so dear to me, Be -

The final line of the chorus is written on a grand staff, continuing the vocal line and piano accompaniment from the previous lines. The piano accompaniment features a steady bass line and chords in the treble.



neath the heav'ns wide spreading dome, As that home be-side the sea.

neath the heav'ns wide spreading dome, As that home be-side the sea.

*p*

*8va*

3

4

I ask not wealth, I've bounding health,  
 A spirit strong and free;  
 Oh blest my lot— a sea-side cot,  
 My home beside the sea;  
 Oh! the dash the roar, and rocky shore,  
 Magnificent and free!  
 I'll sing from my soul, to the ocean roll,  
 My home beside the sea.

CHORUS.— My sea side home! &c.

That ocean din, my cradle hymn,  
 My sounding dirge shall be,  
 And oh how blest, shall be my rest,  
 When I sleep beside the sea.  
 Mid the dash and roar— by rocky shore,  
 My last, last home shall be,  
 The billows roll, shall my requiem toll,  
 O'er my grave beside the sea.

CHORUS.— My sea side home! &c.





Miss Abbie S. Woodman.

# My Prairie Home

SONG & CHORUS

by

# WURZEL.

(GEO. F. ROOT.)

New York

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# MY PRAIRIE HOME

3



G. F. ROOT.

*Slowly and with expression.*

O my heart is ever long - ing, Longing for my prairie home, Where

bright the sunny hours of glad - ness Ever on my childhood shone;

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There amid its glorious beau - - ty      Loving mem'ry folds her wing,

Resting where the heart's af - fec - tions      Tenderly and fondly cling.

CHORUS, last time PIANISSIMO.

A I R.

Far away the crystal riv - - er,      Far away the heather's bloom,

A L T O.

Far away the crystal riv - - er,      Far the heather's bloom,

T E N O R.

Far away the crystal riv - - er,      Far the heather's bloom,

B A S S.



Far the loving friends of child-hood, Far, O far my prairie home.

Far the loving friends of child-hood, Far, O far my prairie home.

Far the loving friends of child-hood, Far, O far my prairie home.

2<sup>d</sup> In that bright and happy dwelling, Dearer far than homes of pride, How  
 3<sup>d</sup> Brother true and noble hearted, Darling sister fair and kind, Dear

many a treasur'd scene of gladness Ever in my heart a-bide;  
 friends that gather by the hearthstone, Round you all my love is twined;

There a father's nightly bless-ing Fell like music on my ear,  
 O do not for-get me dear ones While so far a-way I roam,

And each grief and care was banished By a gentle mother's tear.  
 For my heart is ev-er longing, Longing for my prairie home.

CHORUS.

1852 11 13 1852

B W I

John W. Brown



# BRIDAL SONG

*Written and Dedicated to*

HIS

SISTER ON HER BRIDAL DAY.

BY

J. W. B.

*Music Composed & Arranged by*

## J. MAURICE HUBBARD.

NEW-YORK.



Published by FIRTH, POND & CO. 547 Broadway

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# BRIDAL SONG



Words by J. W. B.

Music by J. MAURICE HUBBARD.

ALLEGRETTO.

Original Key  $A\flat$ .

The musical score is arranged in three systems. The first system shows the piano introduction in  $A\flat$  major, 12/8 time, marked ALLEGRETTO. It features a treble and bass clef with a key signature of one flat. Dynamics include *p*, *crese*, and *p*. The second system begins with the vocal melody and piano accompaniment. The vocal line starts with the lyrics "Bring flowers, sweet flowers all dripping with". The piano accompaniment includes dynamics *rall* and *pp*. The third system continues the vocal melody with lyrics "dew..... The orange, the rose-bud and white li-ly too,..... Gath-". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

er them gent\_ly, twine them with care..... In a garland all bright for her beau - tiful

hair;..... For to\_day she is go - ing

crese - - - rit - - - a Tempo.

far..... from my side.... And a\_noth\_er will claim her and call her his bride; My

Con espres.

heart will be ach\_ing and tear drops will fall, And the voice of the past.... its



cresc - - - a Tempo. *p*

mem'ries recall. Bring flow'rs, sweet flow'rs all dripping with dew,..... The orange, the

rose-bud and white li - ly too;..... Gath - er them gent - ly, twine them with

care..... In a garland all bright for her beau - - tiful hair.....

rall - - -

E'er cherish in mind the vow thou shalt take, And think of the sorrow if broke it will

make, Let it be as a watch-word in each trying hour, Thy holiest tal'sman in sun-light and

shower. I know that thou lov-est

one who will be A faithful protect-or on life's stormy sea; God bless thee! my sister where

*rit.* *a Tempo. Con Espress.*



erese - - - -

ev - er thou art, And re - mem - ber it comes from a fond brother's heart. Bring

a Tempo. *p*

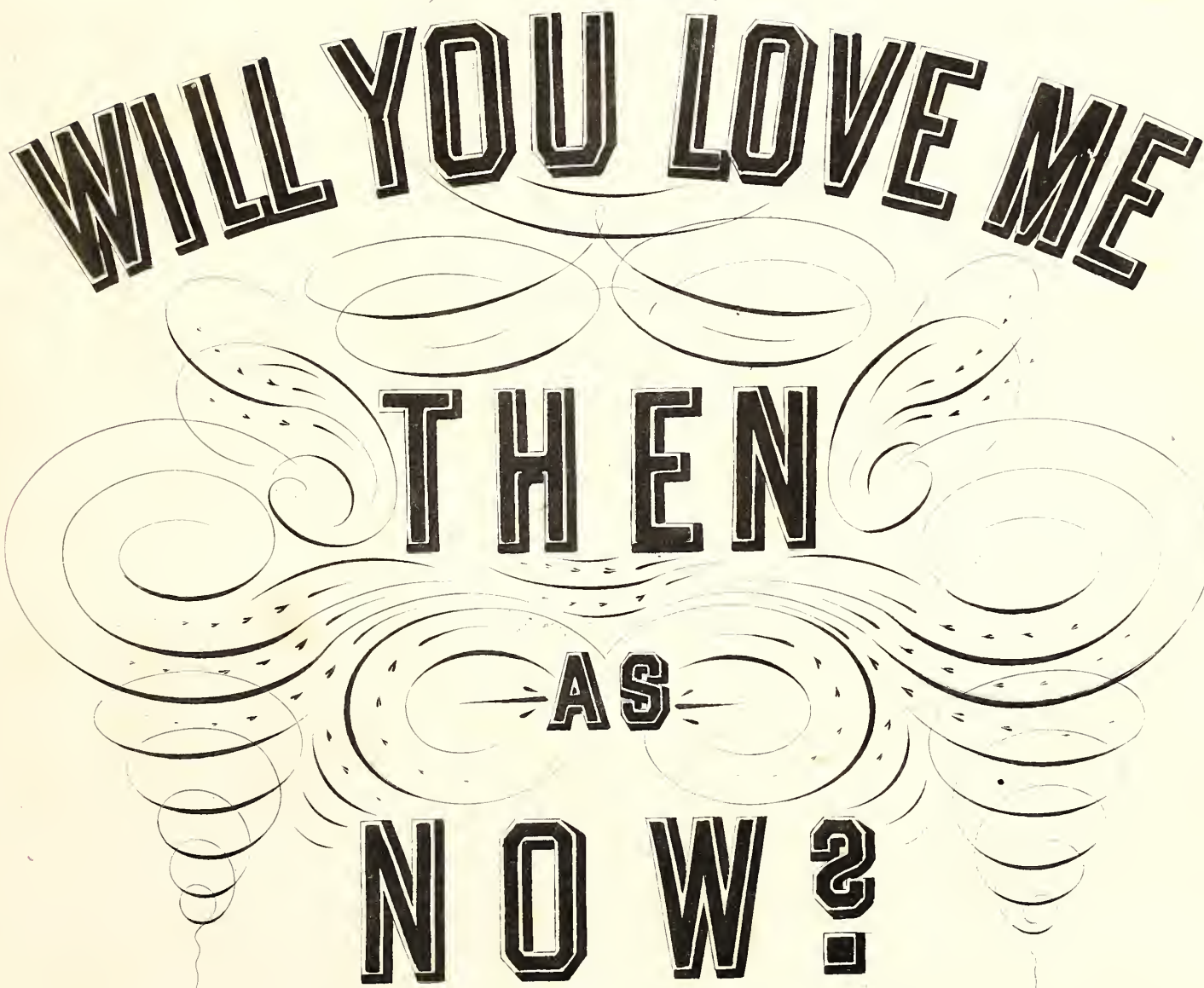
flow'rs, sweet flow'rs all dripping with dew,.....The orange, the rose - bud and white li - ly

too,..... Gath - er them gent - ly, twine them with care..... In a garland all

bright for her beau - tiful hair.







**WILL YOU LOVE ME  
THEN  
AS  
NOW?**

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WILL YOU LOVE ME THEN AS NOW.

ANDANTE NON TROPPO.

The first system of the piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, featuring accents and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present at the beginning.

The second system contains the first line of the vocal melody and its piano accompaniment. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on a grand staff. The lyrics are: "You have told me that you love me, And your heart's thoughts seem to speak, As you".

The third system contains the second line of the vocal melody and its piano accompaniment. The vocal line continues with lyrics: "look on me so fondly, And the life-blood and the life-blood tints your cheek. May I". The piano accompaniment continues with a consistent rhythmic pattern.



trust that these warm feelings Never will grow cold and strange, And that you'll remain un-

*Cres.*

- alter'd, In this weary world, this weary world of change! When the shades of care or

*Dim:* *Ritard.* *A tempo:*

sorrow Dim mine eyes and cloud my brow, And my spirit sinks with-

*Ritard.*

- in . . . . . me, Will you love me, will you love me then as now?

*Ritard:* *Rallo: e con espress:* *A tempo.*

Though our youth may pass un-

-clouded, In a peace-ful hap-py home, Yet as year on year ad-

-van-ces, Changes must, changes must up-on us come. For the step will lose its

lightness, And the hair be chang'd to gray, Eyes once bright give up their

*Cres:*



*Dim: Ritard:*

brightness, And the hopes of youth, the hopes of youth de- cay, . . . . . When all

*A tempo:*

these have pass'd up-on me, And stern age has touch'd my brow, Will the

*Ritard: Rallo: e con espress:*

change find you un- chang- - - ing, Will you love me, will you love me then as

*now? A tempo:*

*f p*







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New York  
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# "YOU'RE ALL THE WORLD TO ME."

BALLAD

COMPOSED BY

STEPHEN C. MASSETT.

MODERATO.

VOICE.

The first system of music features a voice line and a piano accompaniment. The voice line is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a whole rest, followed by a half rest, and then a quarter note G4. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. A first ending bracket labeled '1' spans the final two measures of the piano part.

PIANO  
FORTE.

The second system continues the music with lyrics. The voice line has a treble clef and a key signature of one sharp. The lyrics are: "love you 'tis the sim-plest way The thing I feel to tell, Yet". The piano accompaniment continues with two staves. The right hand starts with a mezzo-forte (*mf*) dynamic and plays a melodic line. The left hand continues with a steady bass line. The system concludes with a final cadence in the piano part.

if I told it all the day, You'd nev-er guess how

*p* *cresc.*

Detailed description: This system contains the first two lines of music. The vocal line is in G major and 4/4 time, with lyrics 'if I told it all the day, You'd nev-er guess how'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamics include piano (*p*) and crescendo (*cresc.*).

well; You are my com - fort and my light, My

*poco - - rall.* *f*

Detailed description: This system contains the second and third lines of music. The vocal line continues with lyrics 'well; You are my com - fort and my light, My'. The piano accompaniment continues with the eighth-note pattern. Dynamics include *poco - - rall.* and *f*.

ve - ry life you seem, I think of you all

Detailed description: This system contains the fourth and fifth lines of music. The vocal line continues with lyrics 've - ry life you seem, I think of you all'. The piano accompaniment continues with the eighth-note pattern. Dynamics include *f*.

day, all night, 'tis but of you I dream, I

Detailed description: This system contains the sixth and seventh lines of music. The vocal line continues with lyrics 'day, all night, 'tis but of you I dream, I'. The piano accompaniment continues with the eighth-note pattern. Dynamics include *f*.



\* think of you all day, all night, 'tis but of you I dream.

*f*

This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "\* think of you all day, all night, 'tis but of you I dream." The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It begins with a forte (*f*) dynamic and features a rhythmic pattern of chords in the right hand and a more melodic line in the left hand.

This system contains the second line of music. The vocal line is mostly silent, indicated by a large bracket and a fermata. The piano accompaniment continues in the grand staff, featuring a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

2nd Verse.  
I bless the sha - dows on your face, The light up - on your

This system contains the second line of music. The vocal line begins with the lyrics: "I bless the sha - dows on your face, The light up - on your". The piano accompaniment continues in the grand staff, maintaining the same rhythmic and melodic patterns as the previous system.

hair, I like for hours to sit and trace The

*p*

This system contains the third line of music. The vocal line continues with the lyrics: "hair, I like for hours to sit and trace The". The piano accompaniment continues in the grand staff, with a piano (*p*) dynamic marking. The right hand features a series of chords, and the left hand has a simple bass line.

pas-sing chan - ges there; I love to hear your

*cresc.* *poco rall.* *f*

voi - ce's tone, Al - tho' you should not say

*p* **A**

sin - gle word to dream up - on, When that has died a -

way, A sin - gle word to dream up - on, When

*f* *con Espress.*



that has died a - way.

*p*

There's music in the slightest word  
 That you can speak to me,  
 My soul is like the æolian chord  
 And vibrates still to thee:  
 I never read the love song yet  
 So thrilling, fond and true,  
 |:But in my own heart I have met  
 Some kindlier thought of you:|

Oh! you are kindlier than the beam  
 That warms where'er it plays,  
 And you are gentle as a dream  
 Of happy future days;  
 And you are strong to do the right,  
 And swift the wrong to flee,  
 |:And if you were not half so bright,  
 You're all the world to me :|





# Loves Early Dream

BALLAD

AS SUNG BY

BRUCE WALKER'S STAMPADE CHORUS

Composed by

J. THOMAS

BY THE SAME COMPOSER.

25¢ net.

- No 1. *Good Bye or Farewell.* (New Song & Chorus.) 25¢ net.
- " 2. *Come while the Moonlight beams.* (Song.) " "
- " 3. *Let us speak of a Man, as we find him.* (Song & chorus.) " "

NEW-YORK.

Published by HORACE WATERS, 333 Broadway.

Boston,  
G. P. REED & CO.

PHILADELPHIA  
LEE & WALKER.

Richmond,  
W. C. PETERS & SONS.

Entered according to Act of Congress, 1878, in the year 1878, in the District Court of the Southern District of New York.



# LOVES EARLY DREAM.



Andante cantabile.

J. R. Thomas.

VOICE.



The first system of music features a vocal line on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written for two staves (treble and bass clefs) with a key signature of one sharp and a common time signature (C). The tempo is marked 'Andante cantabile'.



Loves early dream has mu - sic In the tale it loves to

The second system continues the vocal line with the lyrics "Loves early dream has mu - sic In the tale it loves to". The piano accompaniment continues with similar rhythmic patterns.



tell Loves early dream has ro - ses Where it delights to

The third system continues the vocal line with the lyrics "tell Loves early dream has ro - ses Where it delights to". The piano accompaniment continues with similar rhythmic patterns.



dwel It has beau ty in its lands - cape And ver - dure in its

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are: "dwel It has beau ty in its lands - cape And ver - dure in its".

trees, Un - shadowed by a pass - ing cloud Un - ruff - led by a

*dim.*

*crese.* *dim.*

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings: *crese.* (crescendo) in the left hand and *dim.* (diminuendo) in the right hand. The lyrics are: "trees, Un - shadowed by a pass - ing cloud Un - ruff - led by a".

breeze It has beau ty in its lands - cape And ver - dure in its

The third system continues the vocal line and piano accompaniment. The piano part maintains the eighth-note accompaniment. The lyrics are: "breeze It has beau ty in its lands - cape And ver - dure in its".

trees Un - shadowed by a pass - ing cloud Un - ruff - led by a

*dim.*

*crese.* *dim.*

The fourth system concludes the vocal line and piano accompaniment. The piano part includes dynamic markings: *crese.* (crescendo) in the left hand and *dim.* (diminuendo) in the right hand. The lyrics are: "trees Un - shadowed by a pass - ing cloud Un - ruff - led by a".



breeze.

This system contains the first musical system. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a long note, followed by a phrase. The piano accompaniment consists of chords and moving lines in both hands.

Loves ear-ly dream has moon - light Up - on its crystal

This system contains the second musical system. The vocal line continues with the lyrics "Loves ear-ly dream has moon - light Up - on its crystal". The piano accompaniment continues with similar rhythmic patterns.

lake Where stor - my tem-pest nev - er blows her an - gry bil - lows

This system contains the third musical system. The vocal line continues with the lyrics "lake Where stor - my tem-pest nev - er blows her an - gry bil - lows". The piano accompaniment continues with similar rhythmic patterns.

break It has splendour in its sun - shine And fresh-ness in its

*erese.*

This system contains the fourth musical system. The vocal line continues with the lyrics "break It has splendour in its sun - shine And fresh-ness in its". The piano accompaniment continues with similar rhythmic patterns. The word "erese." is written in the bass line.



dew And all its scenes of hap - pi - ness Are beau - ti - ful and

*dim.*

*crsc.*

*dim.*

This system contains the first two lines of music. The vocal line begins with a half note 'dew' followed by a series of quarter notes: 'And all its scenes of hap - pi - ness Are beau - ti - ful and'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *dim.* at the end of the vocal line, *crsc.* (crescendo) in the piano right hand, and *dim.* in the piano left hand.

true It has splen - dour in its sun - - shine And fresh - ness in its

This system contains the next two lines of music. The vocal line continues with 'true It has splen - dour in its sun - - shine And fresh - ness in its'. The piano accompaniment continues with the same rhythmic pattern. There are no dynamic markings in this system.

dew And all its scenes of hap - pi - ness Are beautiful and true.

*dim.*

*crsc.*

*dim.*

This system contains the final two lines of music. The vocal line concludes with 'dew And all its scenes of hap - pi - ness Are beautiful and true.' The piano accompaniment concludes with a final cadence. Dynamic markings include *dim.* at the end of the vocal line, *crsc.* in the piano right hand, and *dim.* in the piano left hand.

This system contains the final two lines of piano accompaniment, which conclude the piece with a final cadence in the right hand and a bass line in the left hand.





THE  
**Garden Gate**

A  
**BALLAD**

AS SUNG BY

**Christy's Operatic Company**

*Words & Music Composed by*

**MAX AUGUSTE CHATARD.**



*Philadelphia JOHN MARSH New Masonic Temple  
Chesnut 5<sup>th</sup> ab. 7<sup>th</sup>  
E. McCarthy*







THE GARDEN GATE.

M. A. CHATARD.

Allegro comodo.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes in a major key with one sharp (F#). The left hand provides a harmonic accompaniment with chords and moving lines.The first system of the vocal and piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The lyrics are: "Swinging on a garden gate, Often when a boy I've sat, The Czar upon his throne of state, Not".

Swinging on a garden gate, Often when a boy I've sat, The Czar upon his throne of state, Not

The second system of the vocal and piano accompaniment. The vocal line continues with lyrics: "half so happy as I, as I, Not half so happy as I! What set the streamlet flowing." The piano accompaniment continues with chords and moving lines.

half so happy as I, as I, Not half so happy as I! What set the streamlet flowing.

The third system of the vocal and piano accompaniment. The vocal line concludes with lyrics: "Why were the trees shadow growing? And the broad red sun, where was he going Down from the burning sky?" The piano accompaniment concludes with chords and moving lines.

Why were the trees shadow growing? And the broad red sun, where was he going Down from the burning sky?

Swinging on a garden gate, Swinging on a garden gate Swinging on a garden gate!

*mf* *mf* *mf*

Colla voce.

Happy, happy, was I!

2<sup>d</sup> VERSE.

Leaning o'er a garden gate, Once I was wont to wait, From thy lip to hear my fate, Or

*mf* *mf* *mf*

read it in thy downcast eye, Or read it in thy downcast eye, The streamlet by us rushing

*mf*



Red in the sun was blushing I mark'd but never saw her like this Under the summer sky.

Leaning o'er a garden gate, Leaning o'er a garden gate, Leaning o'er a garden gate!

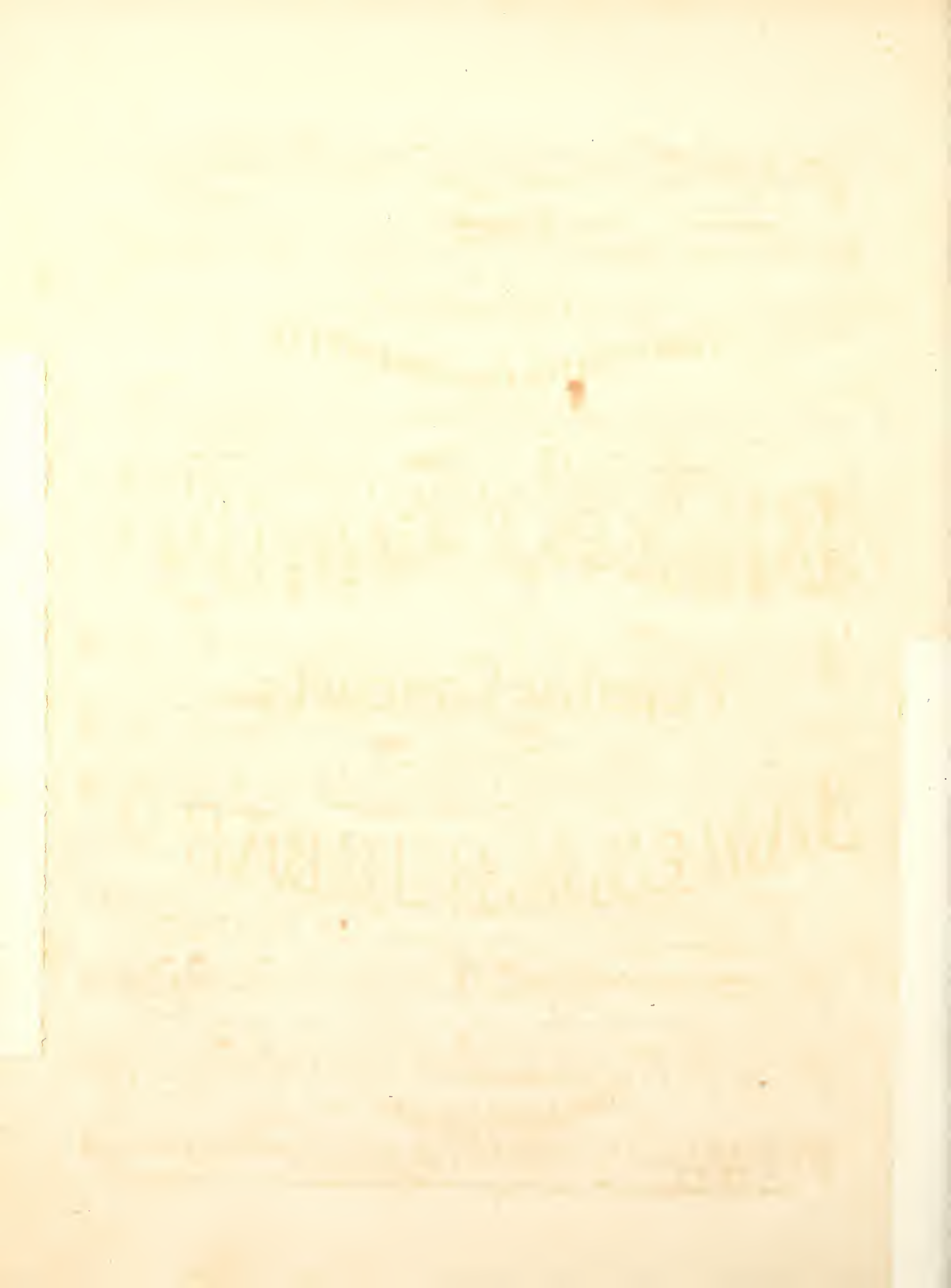
*Colla voce.*

Happy, happy, was I!

*Allegro commodo.*

3<sup>d</sup> Verse.

Tho' no more a boy nor lover, Yet when the day is over, Faithfully my footsteps hover,  
 Round the gate, and neath the tree. The self same gate, and tree, To them new pleasures tending  
 Over my roses bending, Root, and leaf, and petal, tending, Thy dear form I see  
 Close by the garden gate love! Standing by the garden gate love! Leaning o'er that garden gate love! Happy, happy are we.





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to all  
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Nº 1 MY LAST CIGAR	<i>25¢</i>	5
2 WHAT THEY SAY ABOUT CUPID		6
3		7
4		8

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*Published by T. Hough*

*Brooklyn P. K. WEIZEL.*

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## WHAT "THEY SAY" ABOUT

## CUPID.

Sung by ZOE DURSTON.

Composed by J.M. HUBBARD.

PIANO.

The first system of the musical score consists of two staves. The upper staff is the vocal line, written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The lower staff is the piano accompaniment, written in bass clef with the same key signature and time signature. It features a steady eighth-note bass line: G3, F#3, E3, D3, C3, B2, A2, G2, with chords in the right hand.

The second system continues the musical score. The vocal line (treble clef) has lyrics: "1. 'They say' that the boy - god love was born Six thou\_sand years a -- go; . . . . . That 2. 'They say' his ar\_rows are sharp and shure And ne -- ver fly a -- miss, . . . . . That the". The piano accompaniment (bass clef) continues with chords and eighth notes, marked with a piano (*p*) dynamic.

The third system continues the musical score. The vocal line (treble clef) has lyrics: "e -- ver since he's - been at work, With his quiver and his bow; . . . . . twang of his bow - string short and shrill, Sounds ve -- ry much like a kiss! . . . . .". The piano accompaniment (bass clef) continues with chords and eighth notes, marked with a forte (*fz*) dynamic.



Yet how ma\_ny hearts he's pierced meanwhile, I'm  
 But as\_ I ne\_ \_ \_ ver heard the sound, I

*p*

sure I do not know\_ Do you? Do you? Do  
 can\_ \_ \_ not vouch for this\_ Can you? Can you? Can

*p* *mp*

you? I'm sure I do not know\_ Do you?  
 you? I can\_ \_ \_ not vouch for this\_ Can you?

*fz* *p* *rallo* *pp*

3. "They say" he li- - keth best to shoot From the depths of a sparkling eye, Or he  
 4. "They say" he aims at all a-like, Of high or low de - - gree, Nor  
 5. "They say" the wound is a cu - rious one, 'Twi'x a plea - - sure and a pain, That

hi - - deth in a jet - - ty curl, And whiz his ar - - rows fly!  
 cost - - ly suit nor rag - - ged coat, Is proof to his archery -  
 soon as the woun - - ded ones are healed, They wish to be shot a - - gain!

But when I see them I stand a - - side, And  
 But let him shoot as long as he may - I'll  
 But I should not like to be woun - - ded at all, For



laugh at them whist - ling by - Dont you? Dont you? Dont  
nor with the woun - - - ded be, Will you? Will you? Will  
fear the scar would re - main - Would you? Would you? Would

*p* *pp*

you? I laugh at them whist - ling by - Dont you?  
you? I'll not with the woun - - - ded be - Will you?  
you? I fear the scar would remain - Would you?

*fz* *p* *rallo - - - pp*

7





# KISS ME QUICK AND GO

## Song

WORDS BY

S. S. Steel Esq.

Music by

FRED. BUCKLEY.

SUNG WITH GREAT SUCCESS AT THE CONCERTS OF

Buckley's Opera Troupe at their new Opera House  
BROADWAY, N.Y.

PUBLISHED BY FIRTH, POND & CO. 547 BROADWAY,  
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# KISS ME QUICK AND GO



Words by SILAS S. STEEL.

Music by FRED. BUCKLEY.

Piano introduction in 2/4 time, featuring a lively melody in the right hand and a rhythmic accompaniment in the left hand.

The other night while I was sparking Sweet Tur-li-na Spray, The

Vocal line and piano accompaniment for the first line of lyrics. The piano part consists of simple chords in the right hand and single notes in the left hand.

more we whispered our love talking, The more we had to say; The

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with simple chords and single notes.



old folks and the lit\_tle folks We thought were fast in bed, — We

heard a foot\_step on the stairs, And what d'ye think she said? O!

kiss me quick and go my honey, Kiss me quick and go! To.

cheat sur\_prise and prying eyes, Why kiss me quick and go!

The first system of music features a vocal line on a single staff with a treble clef and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics 'old folks and the lit\_tle folks We thought were fast in bed, — We'. The piano accompaniment consists of chords and single notes, with some notes beamed together.

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'heard a foot\_step on the stairs, And what d'ye think she said? O!'. The piano accompaniment includes some notes with fermatas.

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'kiss me quick and go my honey, Kiss me quick and go! To.'. The piano accompaniment includes a dynamic marking 'pp' (pianissimo) at the beginning.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics 'cheat sur\_prise and prying eyes, Why kiss me quick and go!'. The piano accompaniment ends with a final chord and a fermata.

CHORUS.

SOPRANO  
or  
1<sup>st</sup> TENOR.

2<sup>d</sup> TENOR.

ALTO or  
1<sup>st</sup> BASS.

2<sup>d</sup> BASS.

Kiss me quick and go my honey, Kiss me quick and go; To

Kiss me quick and go my honey, Kiss me quick and go; To

The first system of the chorus features four vocal staves and a piano accompaniment. The vocal parts are for Soprano or 1st Tenor, 2nd Tenor, Alto or 1st Bass, and 2nd Bass. The piano accompaniment consists of a right-hand melody with slurs and a left-hand bass line with chords. The lyrics are: "Kiss me quick and go my honey, Kiss me quick and go; To".

cheat sur-prise and prying eyes, Why kiss me quick and go.

cheat sur-prise and prying eyes, Why kiss me quick and go.

The second system of the chorus continues the vocal parts and piano accompaniment. The lyrics are: "cheat sur-prise and prying eyes, Why kiss me quick and go.". The piano accompaniment includes a *sva* (sforzando) marking over the right-hand melody in the final measure.





## 2

Soon after that I gave my love  
 A moonlight promenade,  
 At last we fetched up to the door,  
 Just where the old folks stayed;  
 The clock struck twelve, her heart struck two (too)  
 And peeping over head  
 We saw a night cap raise the blind,  
 And what d'ye think she said?  
 O kiss me quick and go, &c.

## 3

One Sunday night we sat together,  
 Sighing side by side,  
 Just like two wilted leaves of cabbage  
 In the sunshine fried;  
 My heart with love was nigh to split  
 To ask her for to wed,  
 Said I; Shall I go for the priest,  
 And what d'ye think she said?  
 O kiss me quick and go, &c.

THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

PHYSICS 309



# Kiss but never tell

AS SUNG AT

Buckley's Opera House

Broadway, N.Y.

WORDS BY

S. S. STEEL, ESQ.

Music by

FRED. BUCKLEY.

Author of KISS ME QUICK AND GO, ETC.

NEW YORK  
PUBLISHED BY FIRTH, POND & CO. 547 BROADWAY.



PITTSBURGH.  
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CHICAGO.  
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H. PILCHER & SONS.

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# OH KISS BUT NEVER TELL

5



Words by SILAS S. STEELE.

Music by FREDERICK BUCKLEY.

SPRIGHTLY.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef.

First system of musical notation, including a vocal line and piano accompaniment. The vocal line begins with a rest followed by the word "When". The piano accompaniment continues from the introduction.

Second system of musical notation, including a vocal line and piano accompaniment. The vocal line contains the lyrics: "Love grows warm there is a charm, And oft a sa-cred bliss, When". The piano accompaniment continues.

Entered according to Act of Congress AD 1857 by Firth Pond & Co in the Clerks office of the District Court of the South District of New York

fond hearts greet for lips to meet In sweet af-fections kiss; But

to re-veal the sacred seal Which hal-lows it so well, May

quench love's flame with breath of shame, So kiss but never tell. Oh

*ff* *pp*

CHORUS.

kiss but never tell, oh never! Breathing breaks the spell, True



5

lovers pledge to keep for-ever, Kiss but never tell.

3

At night when eyes like stars beam bright,  
 And kindred souls commune,  
 And heart to heart love's vows impart  
 Beneath the smiling moon;  
 At such an hour of magic power,  
 What hallow'd raptures dwell,  
 In each true breast by honor blest,  
 To kiss and never tell.

CHORUS. Then kiss but never tell &c.

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**WANTED**  
**A**  
**GOVERNESS!**

by

*John Parry*  
*jun*

*E. W. Fagan*

*Pr. 50 cts. nett.*

**BOSTON**

*Published by* **OLIVER DITSON** *115 Washington St.*

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UNITED STATES



# WANTED A GOVERNESS.

Composed and Sung by John Parry.

Written by George Dubourg Esq:

TEMPO DI VALSE.

*MAESTOSO.*

*ff* *pp*

Musical notation for the first system, including piano and forte dynamics.

*ritard:*

Musical notation for the second system, including a ritardando marking.

I know not a cure so good for the vapours, As reading the

Musical notation for the third system, including the first line of lyrics.

"WANTS" which appear in the Papers; There's wanted a HUSBAND, Or "WANTED

Musical notation for the fourth system, including the second line of lyrics.

*ad lib:*

sample" Or "wanted to borrow!" But here's an ex - am - ple.

Musical notation for the fifth system, including the third line of lyrics and a final cadence.

ad lib. (parlante.)

"WANTED A GOVERNESS" "WANTED A GOVERNESS"

A GOVERNESS WANTED!

A

*f* *f*

*Ped.* \*

Not too fast.

GOVERNESS WANTED, well fitted to fill The post of tu- i- tion with competent skill, In a

Gentleman's family highly genteel, Where tis hop'd that the Lady will try to conceal Any

fanciful feelings or flights she may feel, For this gentleman's fam'ly's so VERY genteel, They're so



VE - RY gen - teel! *gra*

Su - pe - rior attainments are quite in - dis - pen - sable, With ev' - ry thing too that's cor -

rect and ostensible, Morals of pure unex - ceptionabili - ty; Manners well form'd and of

*ad lib:*  
strictest, gentili - ty! The Pupils are five - ages six to sixteen All as PROMISING girls, as

*colla voce.*

*(Slower.)*  
ever were seen: And besides, (tho' tis scarcely worth while to put THAT in) There are

*ff* VIVACE.

TWO little Boys but THEY only learn Latin! WANTED A GOVERNESS fitted to fill, The

*8va*  
*ff* VIVACE.

post of tu-i-tion with competent skill In a gentleman's family highly genteel, Where in

Slower.

or-der that things may go "TOUJOURS TRANQUILLE" They SELDOM express themselves.

a tempo.

QUITE as they feel, For this gen-tle-man's fam'ly's so VE-RY genteel! They're so

VE - RY gen - teel! Presto. *8va* The



Lady must teach all the several branches, Where - into polite edu - cation now launches; She's ex -

pected to speak the FRENCH tongue like a native, And be to her pupils of all its points dative; I -

(parlante.)

TALIAN she must know (of course,) nor needs banish What - e - ver acquaintance she

(parlante.)

MAY have with SPANISH! Nor would there be harm in a tri - fle of GERMAN, In the

colla voce.

Slower.

absence, (that is) of the master, HERR HERMANN!

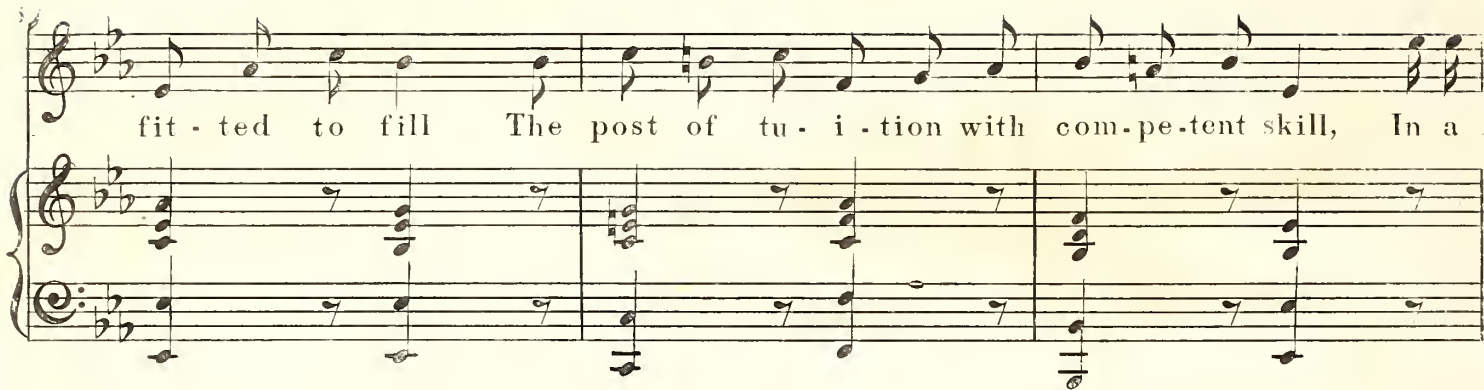
VIVACE.

ritardando.

ff VIVACE.

"WANTED A GO - VERNESS"

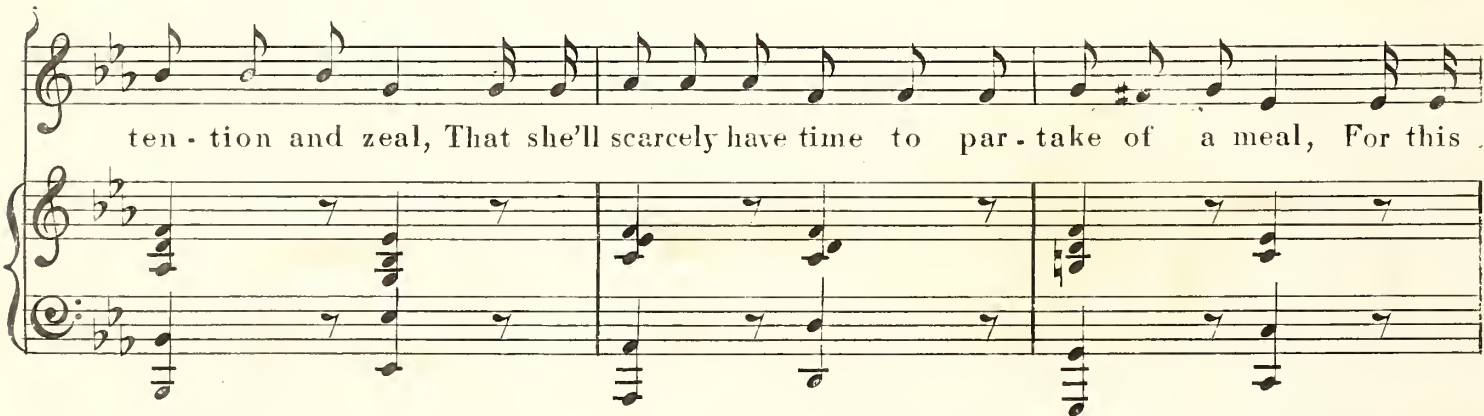
fit - ted to fill The post of tu - i - tion with com - pe - tent skill, In a



gen - tle - man's fam - i - ly highly gen - teel Where the la - dy will find by at



ten - tion and zeal, That she'll scarcely have time to par - take of a meal, For this



*a tempo.*  
gen - tle - man's fam'ly's so very genteel They're so VE - RY gen - teel!



RECITATIVO.  
The Harp and the Pia - no,

*pp* tremolo.



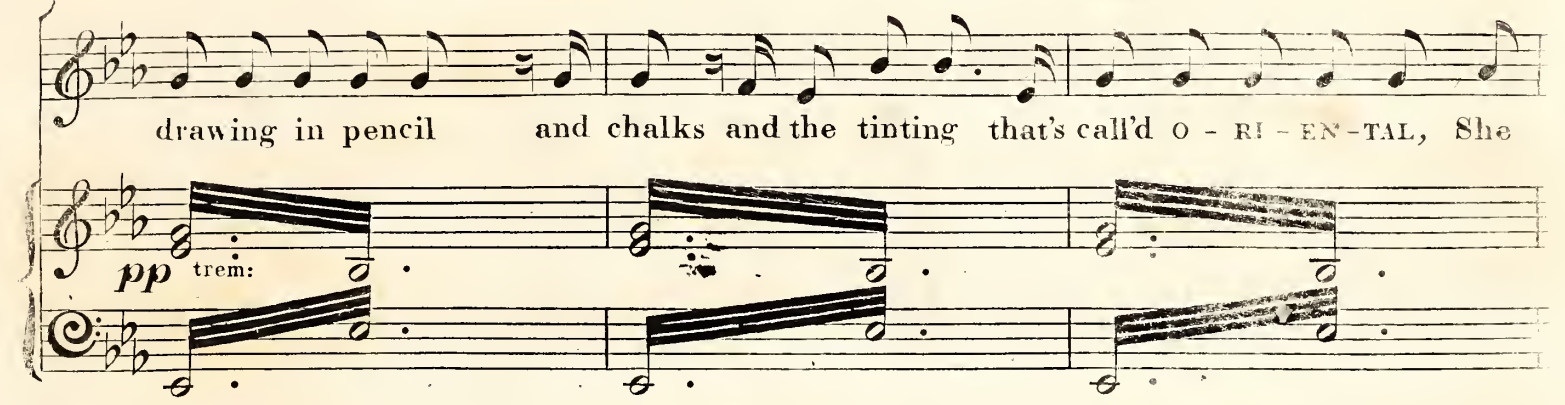


(CELA VA SANS DIRE) With thorough bass, too, on the plan of LOGIER. In



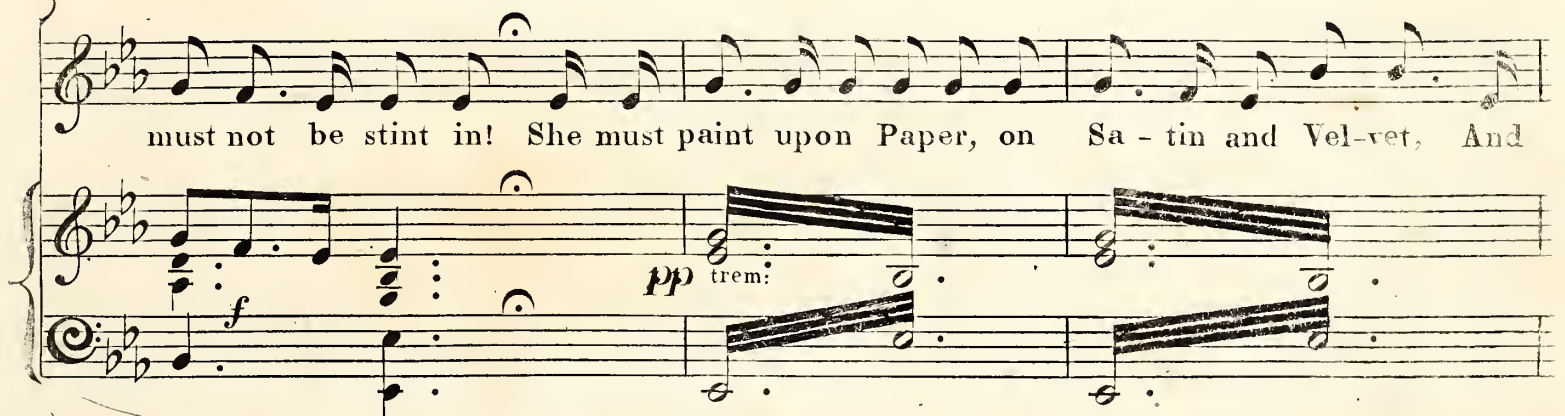
drawing in pencil and chinks and the tinting that's call'd O - RI - EN - TAL, She

*pp* trem:



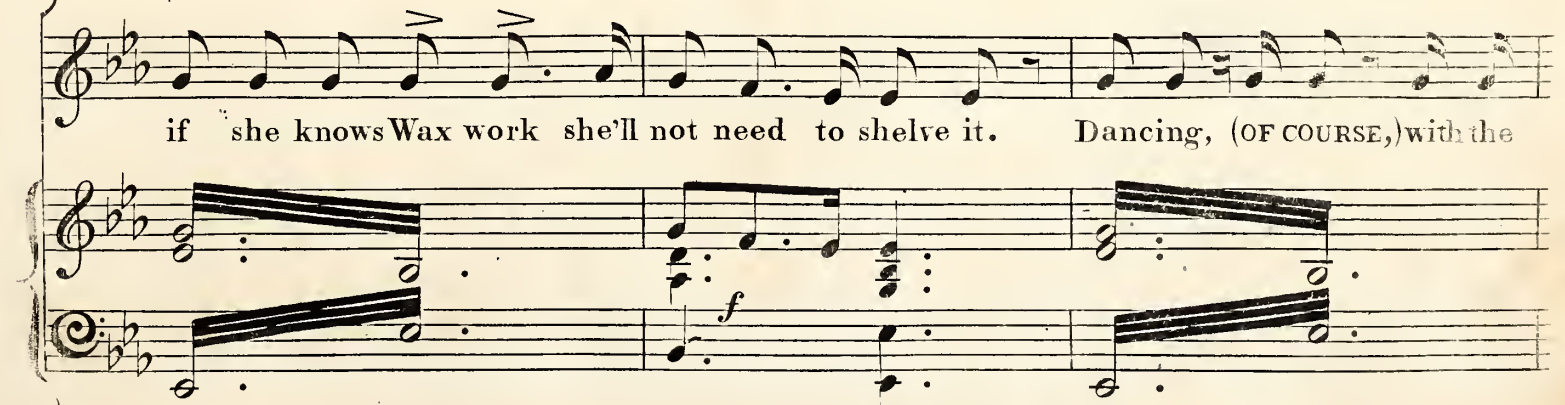
must not be stint in! She must paint upon Paper, on Sa - tin and Vel - vet, And

*pp* trem:



if she knows Wax work she'll not need to shelve it. Dancing, (OF COURSE,) with the

*f*



newest Gambades, The Po - lish Ma - zur - ka and best Gal - lo - pades! A -

*f*





-rithmetic, Histo - ry join'dwith Chronology, Heraldry, Bota - ny, Writing, Concholo - gy,

Grammar and Sa - tin - stitch, Netting, Ge - o - graphy, As - tro - no - my, Use of the

Globes and Cosmography! SLOWER. These are the PRINCIPAL matters (AU RESTE) Ad -

dress, "J. Z. X. Q. V. EASY PLACE West." As the ANDANTE. Salary's VERY MODERATE, none need apply

Who more on THAT point than on COMFORT rely; But, perhaps twere as well, to



make matters shorter, To mention the terms, namely FIVE POUNDS A QUARTER!

*CODA. VIVACE ASSAI.*

WANTED A GOVERNESS well fit - ted to fill, The post of tu - i - tion with,

com - pe - tent skill Where 'tis wish'd that the Pu - pils should nev - er be still, Nor the.

GOVERNESS ei - ther, be she well or ill! "A GOV - ERN - ESS WAN - -

TED!" "WAN - - TED A GOV - ERN - ESS!"





The

# PEARLS OF CHARITY

S B N E

WORDS BY

CHARLES MACKAY ESQ.

Music by

V. E. FAYLOR.

2½

NEW YORK

Published by FIRTH, POND & CO. 547 Broadway.

Boston  
O. DITSON & CO.

Cincinnati.  
C. Y. FONDA.

Pittsburgh.  
H. KLEBER & BRO.

Entered according to Act of Congress A1860 by Firth, Pond & Co. in the Clerk's Office of the District Court of the Southern District of New York.





# PEARLS OF CHARITY.

## S O N G .

Words by CHARLES MACKAY, Esq.

Music by V. C. TAYLOR.

$\text{♩} = 69$ . M. M. ( Three counts to a measure. )

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a quarter rest, then a series of eighth notes. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The time signature is 9/8. The key signature has one flat (B-flat). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*Staccato. Alla portamento*

The second system of the musical score includes lyrics and piano accompaniment. The vocal line is in treble clef and features three verses of lyrics. The piano accompaniment is in two staves (treble and bass clef). The time signature is 9/8. The key signature has one flat (B-flat). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

1. VER. A trav'-ler on the dus - ty road, Strew'd a-corns on . . . .  
 2. VER. A lit - tle spring had lost its way A - mid the grass . . .  
 3. VER. A name-less man, a - mid a crowd That thronged the dai - -

Ent'd according to Act of Congress AD 1859 by Firth, Pond & C<sup>o</sup> in the Clerk's Office of the Dis't Court of the South'n Dis't of N. Y.

the lea; And one took root, and sprouted up, And grew in- to a  
and fern— A pas- sing stran- ger scooped a well, Where wea- ry men might  
ly mart, Let fall a word of hope and love, Un- stud- ied from the

tree. Love sought its shades at evening time, To breathe its ear- ly  
turn; He walled it in, and hung with care A la- dle on the  
heart, A whis- per on the tu- mult thrown, A tran- si- to- ry

vows, And age was pleas'd in heats of noon, To bask be- neath its  
brink; He thought not of the deed he did, But judged that toil might  
breath. It raised a bro- ther from the dust, It saved a soul from



boughs, The dormouse loved its dangling twigs, The birds sweet mu - sic  
 drink. He passed a - gain and lo! the well, By - sum - mers nev - er  
 death, O, germ! O fount! O, word of love! O, thought, at ran - dom

bore, It stood a glo - ry in its place, A bles - sing ev - er -  
 dried, Had cooled ten thou - sand parch - ing tongues And saved a life be -  
 cast! Ye were but lit - tle at the first, But migh - ty at the

more.  
 side.  
 last.





Dedicated to

Col. Peter Saxe.

# I PADDLE MY OWN CANOE

## SONG AND QUARTETTE

AS SUNG BY THE

### BAKERS,

*...at all their concerts with great success.*

COMPOSED AND ARRANGED FOR THE

# Prima Fortes

# Wm. C. BAKER

25 Cent.

NEW-YORK

Published by HORACE WATERS, 333 Broadway.

Boston.  
G. P. REED & CO.

Phil.  
LEE & WALKER.

Cincinnati.  
W. C. PETERS & SONS.

*Entered as second-class July 11th 1874 by Horace Waters in the Clerk's Office of the Dist. Court of the South Dist. of N.Y.*





"I PADDLE MY OWN CANOE."

Poetry by J. H. JOHNSON Esqr.

Music by JOHN C BAKER.

*SPIRITED.*

The first system of music features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part consists of a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line begins with a whole rest, followed by a series of eighth notes.

Oh yes, oh yes, full many a year Of cease-less toil... ing

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour with some slurs. The piano accompaniment remains consistent with the first system.

too, Through dan-ger oft dispel... ing fears; I paddled my own Ca-

The third system concludes the vocal line and piano accompaniment. It includes dynamic markings: *ff* (fortissimo) and *p* (piano). The piano accompaniment features a *ff* section followed by a *p* section.

*mf*

-- noe, I paddled my own Canoe, I paddled my own Ca .. noe. ....

*mf*

2<sup>d</sup> VERSE. *mf*

A .. float. up-on life's sur-ging sea, 'Twas well I ear...ly

knew, That I was doom'd by des... ti...ny To paddle my own Ca-

*mf*

-- noe, To paddle my own Canoe, To paddle my own Ca... noe.

3<sup>d</sup> VERSE. *mf*

My arm was strong, my spir...its free, Life's bu...sy cares were

new, I said, ye sons of earth shall see, I can paddle my own Ca-

*mf*

-- noe, I can paddle my own Canoe, I can paddle my own Ca .. noe.



4th VERSE

Since then have rag--ing billows rolled, And winds that fiercely  
blew, And many a hopeless wreck I've told; But I've paddled my own Ca--  
noe, I paddled my own Canoe, I paddled my own Ca--noe.

5th VERSE

When suns are bright and hearts are light, And friends like steel are  
true, And beau-ty's smile the hour be--guile, I paddled my own Ca--  
noe, I paddled my own Canoe, I paddled my own Ca--noe.

6th VERSE

In darkest hour when tem--pest lower, And no star of hope I  
view, When friendships die like withering flower, I paddle my own Ca--  
noe, I paddle my own Canoe, I paddle my own Ca--noe.

QUARTETTE.

TREBLE.

ALTO.

TENOR.

BASS.

PIANO.

Lively.

Oh yes, oh yes, full many a year Of ceaseless toiling too, Thro'

Oh yes, oh yes, full many a year Of ceaseless toiling too, Thro'

Oh yes, oh yes, full many a year Of ceaseless toiling too, Thro'

Oh yes, oh yes, full many a year Of ceaseless toiling too, Thro'

dan.. ger oft dis.. pel... ling fear,

dan.. ger oft dis.. pel... ling fear, *mf*

dan.. ger oft dis.. pel... ling fear, I paddle my own Ca.. noe *f*

dan.. ger oft dis.. pel... ling fear, I I paddle my



I paddle my own Ca - noe, I paddle my own Ca -  
I paddle my own Ca - noe, I paddle my own Ca -  
I paddle my own Ca - noe, I paddle my own Ca -  
own Canoe, I paddle my own Ca - noe, I paddle my own Ca -

-- noe.  
-- noe.  
-- noe.  
-- noe.





LOST

ON THE

# Lady Elgin

SONG AND CHORUS

COMMEMORATING THE

## Terrible Lake Disaster

*of Friday Night Sept. 7th, 1860.*

WORDS & MUSIC BY

# HENRY C. WORK

CHICAGO

*Published by* H. M. HIGGINS *117 Randolph St*

*Entered according to Act of Congress A.D. 1861 by H. M. Higgins in the Clerks Office of the Dist. Court for the North Dist. of Ill.*



1800

# THE HISTORY OF THE

UNITED STATES OF AMERICA  
FROM 1763 TO 1863





# LOST ON THE "LADY ELGIN."

Words and Music by HENRY C. WORK.

*LENTO.*

Up from the poor man's cottage - Forth from the man-sion door; Sweeping a-cross the

waters, And echo-ing 'long the shore; Caught by the morn-ing breezes - Borne on the

evening gale; Com-eth a voice of mourning, A sad and sol-enn wail.

CHORUS.

*Soprano.*  
 Lost on the La - dy Elgin! Sleeping to wake no more! Number'd in that three

*Alto.*

*Tenor.*  
 Lost on the La - dy Elgin! Sleeping to wake no more! Number'd in that three

*Bass.*

*PIANO:*

hundred, Who fail'd to reach the shore!

hundred, Who fail'd to reach the shore!

*ten.*

*mf* *p* *pp*



2. Oh! 'tis the cry of children, Weeping for pa-rents gone; Children who slept at  
 3. Staunch was the no-ble steamer— Precious the freight she bore; Gai-ly she loosed her

evening, But orphans woke at dawn. Sis-ters for brothers weeping, Husbands for  
 ca-bles, A few short hours be-fore. Grandly she swept our harbor, Joy-fully

mis-sing wives— Such are the ties dis-sever'd With those three hundred lives. *Cho.*  
 rang her bell; Little thought we, 'ere morning, 'Twould toll so sad a knell.



# No 3. DOEBELE & STRENGSON'S 1862.

## QUARTERLY CATALOGUE OF SHEET MUSIC,

The following is a list of such pieces of Music which have by their great sale during the last three months, proved to be the most popular. Music sent, postpaid, to any part of the United States and Canada, upon receipt of marked price. Sheet music bound to order. New Music received as soon as published.

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### AGENTS FOR LINDEMAN & SONS CELEBRATED PIANO FORTES.

Songs.		Polkas and Schottisches.		Pleasures of Home,	
Ah, could I teach the Nightingale,	25	Amelia Polka,	Rehm. 25	Prayer granted,	Dutton. 30
(duet,) Keller.		Belle Louise schottisch,	Warren. 25	Red, White and Blue,	Berg. 35
Annie of the Vale,	30	Brigg's House, p.	Vaas. 25	Reve,	Wallace. 50
Annie Lyle,	25	Deliciosa Leonora Polka	Merz. 25	Roek me to sleep mother,	Grobe 40
Array thee love,	20	Detroit Schottisch,	Cause. 25	Shells of Ocean,	Grobe 50
Battle cry of freedom	25	Detroit light guards p.	Whittenmore 50	Silvery Shower,	Baumbach. 25
Battle Prayer,	25	Eclipse p.	Metz. 25	Starspangled banner	Beyer. 25
Beautiful maiden,	25	Eugenia p.	Landram 10	Thou art so near and yet so far	Ascher 50
Beautiful Silver Sea,	30	Pi-ia p.	Knering 25	Union Medley	Dressler 50
Beautiful Venice,	25	Garden City p.	Playge 25	Viva L'America	Berg 50
Bird of Beauty	25	Kentucky Capitol Hotel p.	F. C. Z. 25	Voice from the Waves,	Hewitt. 35
Bonny Eloise,	25	Lionesse p.	Ruppins 35	Warblings at eve,	Richards. 30
Brave boys are they	25	Lancaster p.	Landram. 25	Warblings at morn.	Richards 35
Brave men behold your fallen chief,	50	Leander p.	Ward. 25	Yankee Doodle,	10
		Michigan Schottisch,	Hertel. 25	Yankee Doodle	White. 25
Child of the regiment	25	Military p.	Ascher. 25	<b>Miscellaneous.</b>	
Columbia the gem of the ocean.	25	Minnehaha, p.	Brown. 50	Bellak, Pretty tunes for little folks,	15
Come gang awa' wi' me.	15	Mountain Zephyr Polka,	Fowler. 30	14 numbers, each.	
Come where my love lies dreaming,	40	Pet p.	McEoy 25	Bellak, Shower of melodies, 24 numbers,	10
		Polka de Marie Belle.	Gottschalk 10	each	10
Conscript's departure.	25	Richmond p.	Cramer 10	Bellak, spare moments each.	10
Cottage by the Sea,	30	Rainbow Schottisch,	Kleber. 35	Beyer, Repertoire des jeune pianistes,	25
Dixie's land,	25	Roehester Schottisch,	Rubins. 10	56 operatic fantasies, each	25
Dixie for the Union,	25	Skating polka,	Smith. 35	Corticelli, the musical Aurora	
Do they think of me at home.	25	Stella p.	Kappes. 35	13 instructive pieces	
Dying words of little Katy,	35	Three bells p.	Cook 50	Czery, Dix petit rondeau pour la jeune-esse, each.	25
Dearest spot on earth.	25	Wandering Streamlet sehott.	Graves 25	Dressler, Summer Evenings.	15
Dying words of little Katy.	35	<b>Marches and Quicksteps.</b>		12 numbers each	15
Engaline.	35	Agawam Quickstep,	D. D. H. 10	Field's, six celebrated nocturnes,	
Ever of thee,	25	Chicago q. st.	Payne 25	Helmismuller, Dances of the Germania music Society	
Faded Flowers,	25	Cook's q. st.	Landram 25	Muller, Metropolitan Polkas, 6 numbers each.	25
Fairy Belle,	25	Ellsworth's requiem m.	Warren. 35	Oesten, Early dreams, 6 beautiful melodies for small hands, each.	25
Far away, far away.	35	Excelsior q. s.	Converse. 25	Oesten, Sounds of love, first series,	35
Going home.	30	Firemen's m.	Waltz. 25	6 numbers, each.	
Gideon's Band.	30	Fredonia Mareh,	Lothrop. 25	Thalberg, 12 etudes pour le piano, each	35
Glory Hallelujah	25	Grand march triomphale,	Holmstock. 35	<b>Galops.</b>	
Happy be thy Dreams,	40	Lafayette m.	Perabo. 30	Delhi,	Prince 30
Happy land of Cabaan,	25	McClellan's q. m.	50	Young pupils first,	Brown. 10
Hattie Belle.	25	Milwaukie light guard, q. s.	Hempstead. 50	<b>Four Hand Pieces.</b>	
I saw thee weep.	25	Nomination q. s.	Draper. 15	Julien's Library of dance music, 24 num bers,	
I know a pair of hazel eyes,	35	Patriots q. s.	Vierck. 10	Mother and daughter	Bertini 25
Kingdom Combug,	25	Perry's victory m.	Dressler. 35	Une perle waltz.	Converse 25
Kingdom has come,	25	Rosebad Quickstep,	Mary. 10	Sontag polka.	Kleber 25
Kathleen Mavourneen.	25	Russian m.	5	Warblings at eve,	Richards 35
Last words of Washington	40	Signal m.	Kleber 25	Pleasant shade mazaruka.	Graves 25
Let me kiss him for his mother,	25	Skedaddle q. st.	Molter 25	<b>Quadrilles.</b>	
		Smith's Mareh,	Martin. 25	Blaek Swan set,	Winner. 25
Listen to the Moeking Bird,	25	<b>Var. Fan. Rondos, &amp;c.</b>		Laneers,	Dodworth. 30
Long, long weary day,	25	American National Medley,	Grobe. 50	<b>Instruction Books</b>	
Lorena,	35	Anyil Chorus,	Baumbach. 25	Richardson's new method,	\$3 00
Lost on the Lady Elgin,	25	Aria Alla Seozzese,	Valentine. 20	Peter's Eccletic,	2 50
Marseilles Hymn,	25	Baladine.	Lysberg 50	Bertini's abridged.	2 00
My pretty Blanche.	25	Battle of Port Royal,	Grobe. 75	Hunten's complete	1 50
Napolitaine, I'm dreaming of thee	25	Carnival de Venice.	Voss. 50	Piano or Mel. without a master,	50
New Star-spangled banner	30	Come where my love lies dreaming,	Richards. 35	Carlhart's Melodeon Instructor,	1 00
No one to love.	25	Corinna,	Lippert. 25	Burrow's Piano Primer,	30
Oh! are you sleeping, Maggie,	25	Dixie's Land,	Manns. 25	Winner's violin instructor.	50
Old Black Joe,	25	Departed Days,	Louis. 25	" guitar	50
Our national flag,	50	Desiderio, (II.)	Cramer. 25	Leland's Accordeon Instructor,	25
Over the river,	35	Ever of thee,	Bellok. 40	Ethiopian flute Instructor,	30
Oh, what do the birds say.	25	Floating on the Wind,	Richards 30	Post-horn or bugle Instructor,	30
One year ago	25	Flowers of Spring,	Reissiger. 25	Am'n collection of instrumental music for amateur orchestra.	\$1 50
Poor Irish boy.	25	Gondellied	Oesten. 30	Taylor's Choral Anthems,	75
Parthenia to Ingomar,	30	Home, sweet home.	Grobe. 50	Spring Holiday Cantata,	60
Parting on airs,	25	Invocation	Comettant 30		
Rain upon the roof,	25	I know that my Redeemer liveth,	Grobe. 40		
Red, White and Blue,	25	Maiden's Prayer,	Badarzewska. 25		
Remember, Oh! Remember,	25	Marseillaise,	Beyer. 25		
Rock beside the sea,	25	Monastery Bells,	Wely 25		
Rock'd in the eradle of the deep,	35	Old Hundred,	Grobe. 40		
Roek me to sleep mother,	25				
Robin Redbreast.	50				
Six hundred thousand more.	25				



To T. B. Prendergast Esq.

# BONNY ELOISE

(The Belle of Mohawk Vale)

SONG AND CHORUS

Written by

GEORGE W. ELLIOTT.

Compsed by

J. R. Thomas.

PIANO

GUITAR

22

NEW YORK  
Published by WM. HALL & SON, 239 Broadway.

Boston HENRY TOLMAN.

Marysville, Cal. G. AMY.

P. P. WERLEIN & CO. New Orleans

Entered according to Act of Congress of 1858 by Wm. Hall & Son in the Clerk's Office of the Dist. Court of the South. Dist. of New York.

# BONNY ELOISE

## THE BELLE OF MOHAWK VALE.

Words by C. W. ELLIOTT.

Music by J. R. THOMAS.

VOICE.

Moderately fast.

PIANO.

Detailed description: This system contains the first four measures of the piece. The voice part is on a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). It begins with a quarter rest, followed by a half note, and then two whole notes. The piano accompaniment consists of two staves (treble and bass clefs). The right hand starts with a quarter note, followed by eighth notes, and then a series of quarter notes with slurs. The left hand plays a steady eighth-note accompaniment with slurs.

Detailed description: This system contains measures 5 through 8. The voice part continues with a whole note, a half note, and a quarter note. The piano accompaniment continues with similar rhythmic patterns, including slurs and eighth-note accompaniment in the left hand.





I. O, sweet is the Vale where the Mo-hawk gen-tly glides On its  
 II. O, sweet are the scenes of my boy hood's sunny years, That be-  
 III. O, sweet are the mo - ments when dream - ing I roam, Thro' my



clear wind-ing way to the sea, And dear - er than all sto - ried  
 - span - gle the gay val-ley o'er, And dear are the friends seen thro'  
 loved haunts now mos - sy and grey, And dear - er than all is my



streams on earth be - sides, Is this bright rolling riv-er to me; But  
 mem-o - ry's fond tears That have lived in the blest days of yore; But  
 child-hood's hal - low'd home, That is crumb-ling now slowly a - way; But

sweet-er, dear - er, yes dear-er far than those Who  
 sweet-er, dear - er, yes dear-er far than these Who  
 sweet - er, dear - er, dear - er far than these Who

charms where oth - ers all fail, Is blue eyed, hon - ny,  
 charms where oth - ers all fail, Is blue eyed, hon - ny,  
 charms where oth - ers all fail, Is blue eyed, hon - ny,

hon - ny E - lo - ise, The Belle of the Mo - hawk Vale.  
 hon - ny E - lo - ise, The Belle of the Mo - hawk Vale.  
 hon - ny E - lo - ise, The Belle of the Mo - hawk Vale.



CHORUS. For those who are fond of Part-singing the following Chorus is added: the Song however is complete without it.

AIR.

But sweeter, dear - er, yes dearer far than these Who charm where others all

ALTO.

TENOR.

BASS.

PIANO.

fail, Is blueeyed, bonny, bon-ny E-lo - ise, The Belle of the Mo - hawk Vale.

fail, Is blue eyed, bonny, bon-ny E-lo - ise, The Belle of the Mo - hawk Vale.





To  
MISS JOSEPHINE HEWETT.  
Baltimore.

# Beloved


BALLAD




5th Edition



Written by  
**T. Elwood Garrett**  
MUSIC BY  
**F. W. WOODBURY**

Guitar 

Piano 

ST LOUIS  
Published by **BALMER & WEBER 56 Fourth St.**

W. C. PETERS & SONS Chicago  
G. EITSON & Co Boston  
D. A. FAULDS & Co Louisville  
FIRTH POND & Co N York  
PH. A. WERLE & Co New Orleans

Entered according to act of Congress in 1874, by Balmer & Weber in the Clerk's Office of the District Court of Missouri.  
Engraved by Greene & Walker Boston.





# BELL BRANDON.

## SONG AND CHORUS.

Written by T. E. Garrett.



Music by Francis Woolcott.

VOICE.

*Allegretto.*

PIANO.

*mf*

1. Verse.        Neath a tree by the mar-gin of the wood-land,        Whose  
 2. Verse.        Bell Brandon was a bird-ling of the moun-tain,        In  
 3. Verse.        On the trunk of the a-ged tree I carv'd them        Our

*p*

spreading leafy boughs sweep the ground;      With a path leading thither o'er the  
 free-dom she sported on her wing;      And they sand the life... current of the  
 names on the sturdy form re-main;      But I now re-pair in sorrow to its

prai-rie;      When si-lence hung her night garb a-round.      There  
 Red Man      Ting'd her veins from a far distant spring.      She  
 shel-ter,      And murmur to the wild wind my pain.      Oft I

of-ten I have wander'd in the eve -- ning, When the summer winds are fragrant on the  
 lov'd her humble dwelling on the Prai - rie, And her guileless hap-py heart clung to  
 sit there in sol-i-tude re-pi -- ning For the beauty-dream that night brought to



lea  
me;  
me;

There I saw the lit - tle beau - ty, Bell Bran - don,  
And I lov'd the lit - tle beau - ty, Bell Bran - don,  
Death has wed the lit - tle beau - ty, Bell Bran - don,

And we  
And we  
And she

met 'neath the old Ar - bor tree. There I saw the lit - tle beau - ty, Bell  
both lov'd the old Ar - bor tree. And I lov'd the lit - tle beau - ty, Bell  
sleeps 'neath the old Ar - bor tree. Death has wed the lit - tle beau - ty, Bell

dim: ad lib:

Bran - don, And we met 'neath the old Ar - bor tree.  
Bran - don, And we both lov'd the old Ar - bor tree.  
Bran - don, And she sleeps 'neath the old Ar - bor tree.

dim: ad lib:

V.S. Chorus. ad lib.

Chorus ad lib:

1 Treble  
2 Treble  
Tenor  
Bass  
Piano

*p*

There I saw the little beau\_ty Bell Brandon, And we met neath the old Arbor tree, There I  
And I lov'd the little beau\_ty Bell Brandon, And we both lov'd the old Arbor tree, And I  
Death has wed the little beau\_ty Bell Brandon, And she sleeps neath the old Arbor tree, Death has

*cres.* *dim.* *rall.* *ad lib.*

saw the little beau\_ty Bell Brandon, And we met neath the old Ar\_bor tree.  
lov'd the little beau\_ty Bell Brandon, And we both lov'd the old Ar\_bor tree.  
wed the little beau\_ty Bell Brandon, And she sleeps neath the old Ar\_bor tree.

*rall. ad lib.* *mf*



# ANNIE OF THE VALLE.

## SONG AND CHORUS.

WORDS BY

**GEORGE P. MORRIS, Esq.**

MUSIC BY

# J. R. THOMAS,

Author of "COTTAGE BY THE SEA," "DOWN BY THE RIVER SIDE," Etc.

GUITAR



PIANO.



New-York :

PUBLISHED BY FIRTH, POND & CO., 547 BROADWAY.

Boston :  
O. DITSON & CO.

Pittsburgh :  
H. KLEBER & BRO.

Cincinnati :  
C. Y. FONDA.

# ANNIE OF THE VALLE.

## SONG AND CHORUS.

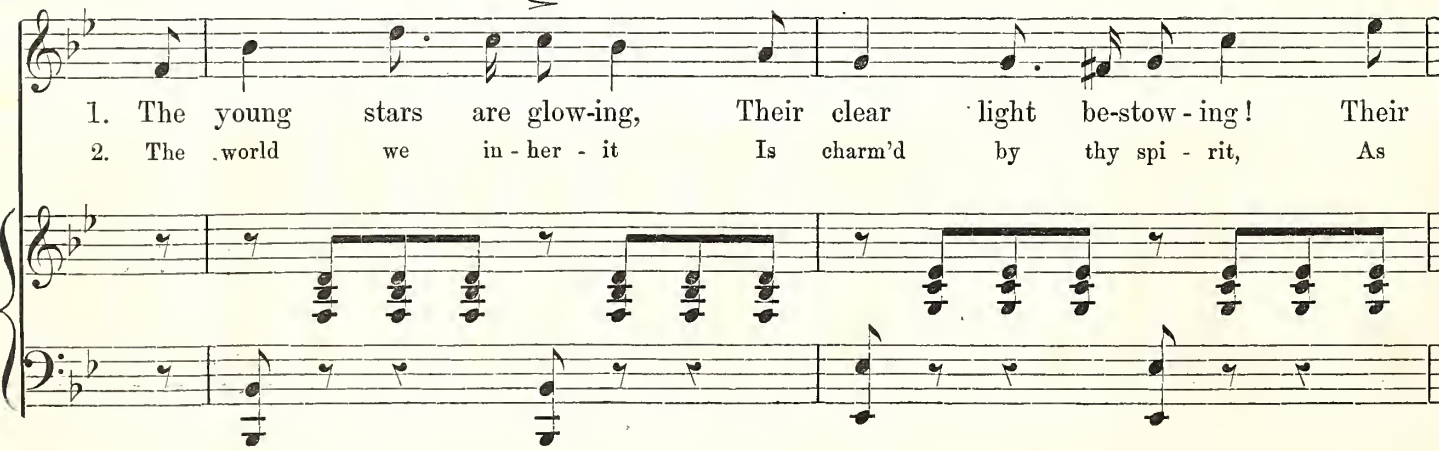
Words by G. P. MORRIS.

Music by J. R. THOMAS.


*Allegretto.*



1. The young stars are glow-ing, Their clear light be-stow-ing! Their  
2. The world we in-her-it Is charm'd by thy spi-rit, As



ra-diance fills the calm, clear sum-mer night! Come  
ra-diant as the mild, warm sum-mer ray! The





forth, like a fai-ry, So blithe-some and air-y, And ram-ble in their soft and mys-tic  
watch-dog is snarl-ing, For fear, An-nie, dar-ling, His beau-ti-ful young friend I'd steal a-

light. Come, come, come, love, come!  
- way! Come, &c.

Come, ere the night-torch-es pale; Oh come, in thy beauty, Thou

mar-vel of du-ty, Dear An-nie, dear An-nie of the Vale.

## CHORUS.

*f* *p*

AIR. Come, come, come, love, come, Come, e'er the night - torch - es

*f* *p*

ALTO. Come, come, come, love, come, Come, e'er the night - torch - es

*f* *p*

TENOR. Come, come, come, love, come, Come, e'er the night - torch - es

*f* *p*

BASS. Come, come, come, love, come, Come, e'er the night - torch - es

*f* *p*

PIANO.

*p*

pale! Oh come, in thy beauty, Thou mar - vel of du - ty, Dear

*p*

pale! Come, come, come, come, Come, come, come, come, Dear

*p*

pale! Come, come, come, come, Come, come, come, come, Dear

*p*

pale! Come, come, come, come, Come, come, come, come, Dear



An - nie, dear An - nie of the Vale.

An - nie, dear An - nie of the Vale.

An - nie, dear An - nie of the Vale.

An - nie, dear An - nie of the Vale.

The first system of the musical score consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the lyrics "An - nie, dear An - nie of the Vale." The piano accompaniment is written in a grand staff with treble and bass clefs, featuring a series of chords in the right hand and a simple bass line in the left hand.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are mostly empty, with only a few notes at the end of each line. The piano accompaniment continues with a series of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *p* (piano) is visible in the piano part.





I'd choose to be a dai - sy If I might be a flow - er, My pe - tals clos - ing soft - ly At twi - light's qui - et hour.

No. 5. POPULAR VOCAL MUSIC, 1862.

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Table listing songs such as 'ANGRY WORDS ARE LIGHTLY SPOKEN', 'ANNIE OF THE VALE', 'AMERICAN STANDARD', etc., with authors and prices.

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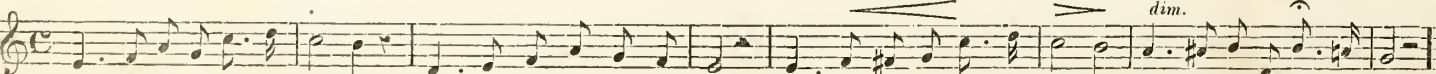
Table listing church services and sacred songs such as 'MORNING SERVICE in Bb', 'No. 1. "Te Deum"', etc., with authors and prices.

Vertical musical notation on the left margin with lyrics: 'The pride of the village, the fairest in the dell, is the queen of my song, and her name is Fairy Belle.' and 'Oh love - y night thou bring - est rest To ma - ny a sad and toil worn breast:'

Vertical musical notation on the right margin with lyrics: 'Of beauty far - est the first and fair - est Her form still haunts me by night and day'

COTTAGE BY THE SEA.

J. R. THOMAS.



Child-hood's days now pass be-fore me, Forms and scenes of long a - go; Like a dream they hover o'er me, Calm and bright as eve-ning's glow.



To Mr. & Mrs. Wells S. Baker.

# ELLA FAY.

SONGS OF THE OLD MILL.

Words and Music by T. BRIGHAM BISHOP.

The piano introduction consists of two staves. The right hand plays a melody in G minor, 2/4 time, with a key signature of two flats and a common time signature. The left hand provides a simple harmonic accompaniment. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. This sequence repeats with various rhythmic patterns and rests.

The first system of the song features a vocal line and a piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment consists of two staves. The right hand plays a melody in G minor, 2/4 time, with a key signature of two flats and a common time signature. The left hand provides a simple harmonic accompaniment. The lyrics are: Sweet Ella now has gone to rest, She

The second system of the song features a vocal line and a piano accompaniment. The vocal line continues with a quarter note D5, a quarter note C5, a quarter note Bb4, and a quarter note A4. The piano accompaniment consists of two staves. The right hand plays a melody in G minor, 2/4 time, with a key signature of two flats and a common time signature. The left hand provides a simple harmonic accompaniment. The lyrics are: sleeps her last long sleep, . . . And o'er her little

The third system of the song features a vocal line and a piano accompaniment. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment consists of two staves. The right hand plays a melody in G minor, 2/4 time, with a key signature of two flats and a common time signature. The left hand provides a simple harmonic accompaniment. The lyrics are: grave so low, A-lone my watch I keep . . . I

walk a-round from morn till night, And think her form I see, . . . But

ev-ry thing speaks plain and true, She sleeps'neath the old arbor tree. . .

CHORUS.

1st SOPRANO. Sleep on, sleep on, sleep the live-long day, . . .

2d SOPRANO. Sleep on, sleep on, sleep the live-long day, . . .

TENOR. Sleep on, sleep on, sleep the live-long day, . . .

BASS. Sleep on, sleep on, sleep the live-long day, . . .



The musical score consists of five staves. The first two staves are vocal lines for a soprano and alto, both with the lyrics "Sleep on, sleep on my own sweet Ella Fay. . .". The third staff is a vocal line for a tenor or bass, also with the same lyrics. The fourth staff is a bass line. The fifth staff is a piano accompaniment, featuring a treble and bass clef with a 7/7 time signature. The melody in the piano part is a simple, rhythmic accompaniment to the vocal lines.

## 2

The little brooklet in the dell  
 Still dances on its way,  
 But never more will kiss the feet  
 Of little Ella Fay.  
 The robin in the old tree sings,  
 But his song is not so gay;  
 He seems to join in the strain,  
 She sleeps 'neath the old arbor tree.  
 Sleep on, &c.

## 3

I'm sighing now for that dear one,  
 The one in youth who died;  
 The fair meek blossom that grew up  
 And faded by my side.  
 She was my love, my only love,  
 From earthly cares she's free,  
 And soon dear Ella I'll join you,  
 To sleep 'neath the old arbor tree.  
 Sleep on, &c.







CHARMING

WAX

G. H. RODWELL,

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*Boston.*





# OH, CHARMING MAY.

Allegretto Grazioso.

The piano introduction consists of two staves. The right hand (treble clef) features a melody of eighth and sixteenth notes, while the left hand (bass clef) plays a steady accompaniment of eighth notes. A *Dolce.* marking is present above the first few notes of the left hand.

This system shows the piano accompaniment for the first vocal line. The right hand has a series of chords and melodic fragments, with *ff* markings. The left hand continues with a rhythmic accompaniment. The vocal line is indicated by a treble clef staff with a whole rest, followed by the lyrics "Oh, charming May!"

This system shows the piano accompaniment for the second vocal line. The right hand has a series of chords and melodic fragments, with *ff* markings. The left hand continues with a rhythmic accompaniment. The vocal line is indicated by a treble clef staff with the lyrics "Oh, charming May! Fresh, ... fair, ... fair... and gay, That com'st from thy bow'r's mid

This system shows the piano accompaniment for the third vocal line. The right hand has a series of chords and melodic fragments, with *ff* markings. The left hand continues with a rhythmic accompaniment. The vocal line is indicated by a treble clef staff with the lyrics "per - fume and flow'rs, Charming, charming, charm - ing May, Thou art

spring with its wintry days gone by,..... And summer without its scorching

sky;... The sun may be bright, the storm may be free, But the

tran - quil beauty of May for me, the tran - quil beauty of May... for me....

Oh, charming May, Oh, charming May, Fresh,.... fair, ..... fair.... and gay, That



2



The book is bound

com'st from thy bow'rs 'mid per-fume and flow'rs. Charming, charming, charming May,

Charm - - - ing, charm - - - ing, charm - - - ing, charming, charming May!

2

Oh, charming May! oh, charming May!  
 Fresh, fair, fair and gay,  
 That com'st from thy bow'rs 'mid perfume and flow'rs,  
 Charming, charming, charming May!  
 There is gladness and joy in thy genial face,  
 Fit emblem of innocence, freshness and grace;  
 There is peaceful delight, to me ever dear,  
 In the charming May, the Queen month of the year.  
 Oh, charming May! &c.



# TWO FAVORITE BALLADS.



"Her bright smile hounds me still,"

Piano



Guitar

"Day & night I thought of thee,"

tt, Forbriger & C; Lith Cin. O.

CINCINNATI,

Published by A.C. PETERS & BRO. N° 94, West Fourth Str., opposite the Post Office.

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# "DAY AND NIGHT I THOUGHT OF THEE."

Composed by

F. Shrivall.

MODERATO  
CON  
EXPRESS.

*mf* *p* *mf*

*cres.*

1. I thought of thee, I thought of thee, On o - cean many a wea - ry night, When  
2. I've thought of thee, I've thought of thee, Thro' change that teach - es to for - get; Thy

*mf*

heav'd the long and sul - len sea, With on - ly waves and stars in sight.  
face looks up from ev' - ry sea, In ev' - ry star thine eyes are set.

We stole a - long by isles of balm, We furled be - fore the com - ing  
Though rov - - ing 'neath those East - ern skies, Whose gold - - - en beauty breathes of

*p* *mf*

gale, We slept a - mid the breath - less calm, We  
rest, I en - - - vy ev' - ry bird that flies, To

*p* *cres.*

flew beneath the strain - ing sail; But thou wert lost for  
my dear home the sun - ny West; I think of thee, I

*p dolce.* *p*

years to me, And day and night I thought of thee, I thought of thee, I  
think of thee, O, dear - est, I have thought of thee! I thought of thee, etc.

*lento.* *mf. a tempo.* *colla voce.*



thought of thee. On o - cean, many a wea - ry night, When




heav'd the long and sul - len sea, With on - ly waves and stars in sight, I



*poco - - - a - - - poco.* *lento.*  
thought of thee, I thought of thee, Day and night I thought of thee.

*poco - - - a - - - poco.* *rall.*



*tempo.*  
*mf* *cres.*







**IT'S MIDNIGHT HOUR**

COMPOSED FOR THE

**PIANO FORTE**

AND RESPECTFULLY DEDICATED TO

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**AN AMATEUR.**

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BOSTON

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'TIS MIDNIGHT HOUR.

*Scherzando semplice.*  
*Moderato.*

Cres ..... cen ..... do .

Dim ..... in ..... u ..... en ..... do .

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

'Tis midnight hour, the moon shines bright, The dew drops blaze be - neath her ray, The

twinkling stars their trembling light Like beauty's eyes dis - play; Then

*dolce.*

4)

sleep no more tho' round thy heart Some ten-der dream may i-dly play, For

ritard. ad lib:

mid-night song with ma-gic art, Shall chase that dream a-way. *va--*

*dolce e legato.* *loco.* 'Tis

*pp*

midnight hour, from flow'r to flow'r The wayward ze - phyr floats a - long, Or



*dolce.* 5

lin-gers in the sha-ded bow'r To hear the night-bird's song Then

sleep no more tho' roundthy heart Some ten-der dream may i - dly play, For

midnight song with ma-gic art Shall chase that dream a - way. *gva-*

*dolce e legato.* *loco.*

*pp*





**O U R G I R L S**  
 BALLAD  
 WORDS BY C. D. STUART  
 ESQ.



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MUSIC COMPOSED AND DEDICATED TO THE  
**LADIES OF AMERICA.**  
 BY  
**THOMAS BAKER**

Guitar 25 C. Nett.

Piano 33 C. Nett.

"OUR BOYS" BY THE SAME AUTHOR

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# "OUR GIRLS."

2.

Written by C. D. STUART

Composed by THOMAS BAKER.

LIVELY.

*p* *cres.* *p*

*ritard.* *tempo.* *p*

Our Girls they are pretty, and gentle, and witty As

a... ny the world ever knew; Talk not about Spanish, Cir-cassian and Danish, Or

*rallent.*

*rall.* *mf* *ad libitum.*

Greeks'neath their summer skies blue— But give me our Las... ses, As

fresh as the grass is, When sprinkled with roses and dew Our

*p* *rallent.* *f*

Girls they are pretty and gentle and witty As a-any the world ever knew.

*p* *tempo.* *rall.*

CHORUS.\*

pretty, witty gen...tle and pret...ty As a...ny the world ever knew; Our  
 witty, gen...tle and pretty As a...ny the world' ever knew;  
 As a...ny the world ever knew;  
 gen...tle and pretty As a...ny the world ever knew; ev...er

*p* *p* *p*

\*The Chorus can either be sung or left cut.



Girls they are pretty gen...tle and wit...ty As a...ny the world ev..er

Girls they are pretty *rallent.* As a...ny the world ev...er

*p* gen...tle and wit...ty As a...ny the world ev...er

knew. gen...tle and wit...ty As a...ny the world ev...er

*cres.*

knew. ....

knew. *pp* ev..er knew.

knew. *pp* ev..er knew.

knew. *pp* ev..er knew.

knew. *pp* ev..er knew.

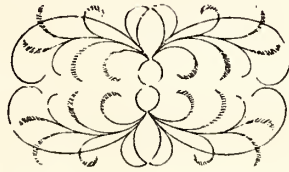
2<sup>d</sup> VERSE.

Each lip is a blossom, each fair swelling bos-son, As white as the high drifted  
 snow; With eyes softly flashing, like spring bubbles dashing O'er hill-rocks to valleys be-  
 --low. All smiling with beauty, and do--ing their du--ty Where shall we for love -- lie  
 go? Our Girls they are pretty and gen--tle and witty As a--ny the world ev--er  
*Chorus.*  
 knew Pretty witty gen--tle and pretty As a----ny the world ev--er knew Our  
 girls they are pretty gen--tle and witty As a----ny the world ev--er knew.....

3<sup>d</sup> VERSE.

O ours are the fair--est the sweetest and ra--rest The pu--rest and fondest I  
 see; Their hearts are the truest, their eyes are the bluest, Their spirits so no--ble and  
 free; O give me no oth--er, true love, Sister, Mother, Our girls are the chosen for  
 me Our girls they are pretty, and gen--tle, and wit--ty, As a--ny the world ev--er  
*Chorus.*  
 knew Pretty, witty, gen--tle and pretty As a----ny the world ev--er knew Our  
 girls they are pretty gen--tle and witty As a-----ny the world ev--er knew.....





# Beautiful Dreamer

One of the latest Songs.

OF

## STEPHEN C. FOSTER.

COMPOSED A SHORT TIME BEFORE HIS DEATH.

GUITAR.



PIANO.



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WARREN, Stereotyper, 43 Centre St. N. York



# BEAUTIFUL DREAMER.

(SERENADE.)

Words and Music by STEPHEN C. FOSTER.

*Moderato.*

The first system of music consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 9/8 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff begins with a bass clef and a key signature of two flats. The accompaniment starts with a quarter note G2, followed by eighth notes A2, B2, and C3.

Beau-ti-ful dream - er, wake un - to me,..... Star-light and dew-drops are wait-ing for

The second system continues the melody and accompaniment. The treble staff has lyrics under the notes. The bass staff continues with a steady accompaniment of eighth notes.

thee ;..... Sounds of the rude world heard in the day,.....

The third system continues the melody and accompaniment. The treble staff has lyrics under the notes. The bass staff continues with a steady accompaniment of eighth notes.

Lull'd by the moon - light have all pass'd a - way!.....

The fourth system continues the melody and accompaniment. The treble staff has lyrics under the notes. The bass staff continues with a steady accompaniment of eighth notes.



Beau-ti - ful dream - er, queen of my song,..... List while I woo thee with

soft me - lo - dy ;..... Gone are the cares of life's bu - sy throng,.....

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

*ad lib.*

me !.....

*A tempo.*

Beau-ti-ful dream - er, out on the sea. ... Mer-maids are chaunting the wild lore-

lie : ..... 0 - ver the stream - let va - pors are borne,.....

Wait - ing to fade at the bright com - ing morn,.....



Beau-ti - ful dream - er, beam on my heart,..... E'en as the morn on the

streamlet and sea ;..... Then will all clouds of sor - row de-part,.....

Beauti - ful dreamer, a-wake un - to me !..... Beauti - ful dreamer a - wake un - to

*ad lib.*

me !.....

*A tempo.*



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THE  
**POOR IRISH BOY**  
A Ballad

Words by

**E L Z A E O K**

MUSIC COMPOSED AND ARRANGED BY

**JOHN FRASER, ESQ.**

AND AFFECTIONATELY DEDICATED TO HIS DAUGHTER

**MRS. GEO. F. LINDSAY.**

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# THE POOR IRISH BOY.

Words by ELIZA COOK

Music by J. FRASER.

*Moderato.*

*mf*

Oh! I wish that the strange kith and kin of my father Had never remember'd poor

*dolce.* *cres.*

No--rah at all, They have left me a heap of bright gold, but I'd rather Go

*dim.* *p*

back as I was to the clay cottage wall. Gay lovers in plenty come



whining and wooing, I'm followed as close as a deer by the hounds;

False-hearted fellows! I know what they're doing, They're counting my pennies, now turn'd into pounds. But

Dermot, dear Dermot— oh! woe is my breathing, Dermot has stricken the

root of my joy; For he pas-ses me by with a flash in his eye, Saying,

*ad lib.*

"No--rah's too rich for the poor I--rish Boy?" Saying, "No--rah's too rich for the

*colla voce.*

poor I..rish Boy?"

2<sup>d</sup> Verse.

Oh! will I for... get when he helped me to car-- ry The  
 buck--et of wa--ter, and the bas--ket of peat: When I left him a--lone, and yet  
 found he would tar--ry To gaze on the dew moistened prints of my feet! Oh!  
 will I forget his sad pray--ing and weeping When the sickness of fe--ver was  
 wast--ing my cheek; When he turned from his bread, and watched on without sleeping, With a  
 sor--row too deep for his white lips to speak; Oh! Dermot, dear Dermot, though

The Poor Irish Boy.



gold oft bewithes, And the best of our souls it can oft-- en destroy; Yet  
 No--rah's warm heart would soon break a--mid riches, Un-- less they were shared by the  
 poor I--rish Boy. Un---- less they were shared by the poor I--rish Boy.

3<sup>d</sup> Verse.

Though the pledge in pure Whis-key too oft-- -- en he's drinking, Though he  
 i -- -- dles his time singing, *Cush la ma chre*; Yet they can-- not be mighty great  
 faults, I am thinking, When the glass and the song are both sa--cred to me. They  
 tell me his face has no beau-- ty a--bout it, But beauty's a garb for a  
 but--ter-fly's wear; I'm not sure but I love him the bet--- ter without it, Yet how  
 white are his teeth, and how black is his hair! Dermot, my own dar-- ling  
 Der-- mot, Oh! never Be-- lieve that I'll look on a---- noth-- er with joy; But just  
 ask me once more if I'll have you for ev--er, And see if I'll turn from the  
 poor I--rish Boy. And see if I'll turn from the poor I--rish Boy.





To Mrs. J. Ricketts Lawrence.

*Written & Composed expressly for*

# Wood's Minstrels

*All the way New York*



IS OUR

## DARLING PRIDE

Written

BY

### ROSA HUGHES

*Arranged and partly Composed,*

by

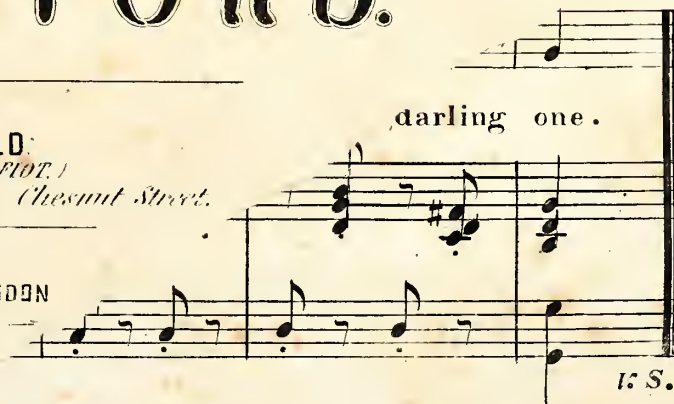
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# LULU IS OUR DARLING PRIDE.

ALLEGRETTO.

The piano introduction is in 2/4 time and consists of eight measures. It features a melody in the right hand with triplets and accents, and a bass line in the left hand with chords and eighth notes.

2nd Verse.

As the flow'rs of ear\_ly spring Seem more gay seem more bright, As their perfume  
Lu-lu is our darling pride, Lu-lu bright, Lu-lu gay — Dancing lightly,  
first they fling Fragrant at our feet; So tho' o\_thers lov'd there be  
at our side, All the livelong day. Not a bird that wings the air,  
blooming in our bow'r..... Lu-lu wins our hearts for she Is our loveliest flow'r.  
Soaring to the sun..... Freer is from ev'ry care, Than our darling one.

The 2nd verse consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part is in 2/4 time and features a steady bass line with chords in the right hand.



‡

CHORUS.

TENOR. *2/4* Oh! Lu - lu is our dar - ling pride, - Lu - lu bright,  
 ALTO. *2/4* Oh! Lu - lu is our dar - ling pride, - Lu - lu bright,  
 AIR. *2/4* Oh! Lu - lu is our dar - ling pride, - Lu - lu bright,  
 BASS. *2/4* Oh! Lu - lu is our dar - ling pride, - Lu - lu bright,  
 Oh! Lu - lu is our dar - ling pride, - Lu - lu bright,  
 PIANO *2/4*  
 FORTE *2/4*

Lu - lu gay - Dancing light\_ly at our side, All the live long  
 Lu - lu gay - Dancing light\_ly at our side, All the live long  
 Lu - lu gay - Dancing light\_ly at our side, All the live long  
 Lu - lu gay - Dancing light\_ly at our side, All the live long

PIANO *2/4*  
 FORTE *2/4*



day.  
day.  
day.  
day.

3

When the clouds of trouble come,  
Lulu soothes all our care;  
Ah! how dark would be our home,  
Were not Lulu there! -

Lulu, with her sunny smiles,  
Cheering every heart,  
'Till each trouble she beguiles,  
And the clouds depart.

Lulu is our darling &c.





To Timothy C. Smith, Esq.

BOSTON MASS.

# The Science of *Calligraphy*

BY

## GEO. WASHBURN MORGAN.

25 Cent.

New York.

Published by HORACE WATERS, 333 Broadway.

G. P. REED & CO.  
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Philadelphia.

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Cincinnati.

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"THE SCENES OF OUR CHILDHOOD."

GEO. WASHBOURN MORGAN.

*Andante moderato.*

*dolce.*

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature, and a bass clef staff with the same key signature and time signature. The music is marked 'Andante moderato' and 'dolce'. The treble staff features a melodic line with long notes and slurs, while the bass staff provides a rhythmic accompaniment of chords.

*con espress.*

The scenes of our Child... hood where

*p*

The second system begins with the vocal melody on a treble clef staff, marked 'con espress.'. The lyrics 'The scenes of our Child... hood where' are written below the staff. The piano accompaniment continues on the two lower staves, marked with a piano dynamic 'p'. The music maintains the 12/8 time signature and key signature.

ma... ny have past..... The bright... est of moments, too

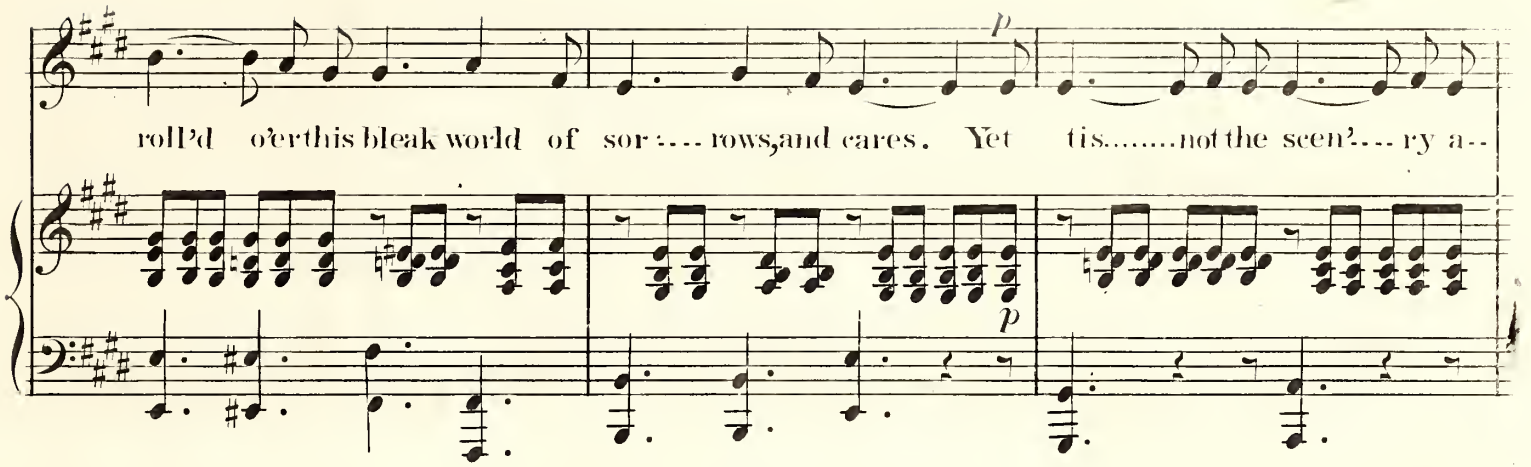
The third system continues the vocal melody and piano accompaniment. The lyrics 'ma... ny have past..... The bright... est of moments, too' are written below the vocal staff. The piano accompaniment consists of chords in the bass and treble staves.

love... ly to last, Those scenes we remember how oft... en when years Have

The fourth system concludes the page with the vocal melody and piano accompaniment. The lyrics 'love... ly to last, Those scenes we remember how oft... en when years Have' are written below the vocal staff. The piano accompaniment continues with chords in the lower staves.



roll'd o'er this bleak world of sorrows, and cares. Yet 'tis not the scenery a-



*p*

... lone ... can impart ..... A feeling of sorrow, or joy, to the heart; Though



*cres.*  
*ritard.*

oft ... ensome valley, or some meadow gay, Reminds us of friends that are



far, far away. But



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

oh!..... when we think..... of or gaze ..... on the spot,..... Where

*p*

friend .. .. ship once bound us,..... will that ..... be for .. got?..... Will

years:..... that endeard us ..... to ma..... ny a friend, ..... Ere

long.....be for got .. ten, and thus will they end? ..... Oh



*cres.*

no! they willing to our mem...o-ry when Those friends of our youth we can

*cres.*

ne'er.....meet a....gain!..... That Val.....ley, that Vil.....lage or

*ritard.*

*rall.*

mead...ow so gay..... Will, dear..... to us be..... then, till

*rall.*

life's.....latest day.

*a tempo.*





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MY MOTHER DEAR .

O WOULD I WERE A BOY AGAIN .

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ANNIE O' THE BANKS O' DEE .

KATHLEEN MAVOURNEEN .

IN INFANCY WHEN YOUNG AND GAY .

I WATCHED THE DEW UPON THE GRASS .

ANNIE LAURIE .

WHY DO I WEEP FOR THEE .

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LAMENT OF THE IRISH EXILE .

ROCKED IN THE CRADLE OF THE DEEP .

MIDNIGHT HOUR .

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# O WOULD I WERE A BOY AGAIN

The Words by M. Lemon.

The Music by F. Romer.

Andantino.

PIANO FORTE

O would I were a boy a - gain, When life seem'd form'd of sun - ny

years, And all the heart then knew of pain, Was wept a - way in transient





4

'Tis vain to mourn that years have

shown How false these fairy visions were, Or murmur that mine eyes have

known, The burthen of a fleeting tear, The burthen of a fleeting

tear But still the heart will fondly cling, To hopes no longer priz'd as



truth, And mem'ry still delights to bring The happy visions of my

youth O would I were a boy a gain, When life seem'd

form'd of sun - ny years, When life seem'd form'd of sun - ny

years





TO  
H. H. CULBERTSON,  
of Versailles Ky.

PASS UNDER THE ROOF

Sacred Song.

WORDS BY

Mrs. Dana.

MUSIC BY

MRS. SUE INGERSOLL SCOTT.

23

CINCINNATI.

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# "PASS UNDER THE ROD,"

BY  
MRS. DANA.

MODERATO  
con  
espressione.

The piano introduction is in 2/4 time, marked Moderato con espressione. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The bass line consists of a steady eighth-note accompaniment: G3, Bb3, G3, Bb3. The piece concludes with a final cadence marked 'FINE'.

2<sup>nd</sup> Verse I saw the young moth er in tender- -ness bend O'er the couch of her slumber- -ing boy, And she

The vocal line for the second verse begins with a treble clef and a key signature of one flat. The melody is written in a simple, lyrical style, corresponding to the lyrics above.

1<sup>st</sup> Verse I saw the young bride in her beauty and pride, Bedecked in her snowy ar- -ray; And the

The piano accompaniment for the first verse is in 2/4 time, marked piano (p). It features a treble clef and a key signature of one flat. The melody is a simple eighth-note accompaniment: G4, Bb4, G4, Bb4. The bass line consists of a steady eighth-note accompaniment: G3, Bb3, G3, Bb3.

kissed the soft lips as they mumbled her name While the dream-er lay smi- -ling in joy. O

The vocal line for the first verse begins with a treble clef and a key signature of one flat. The melody is written in a simple, lyrical style, corresponding to the lyrics above.

bright flush of joy mantled high on her cheek, And the fu ture looked blooming and gay: And with

The piano accompaniment for the first verse is in 2/4 time, marked piano (p). It features a treble clef and a key signature of one flat. The melody is a simple eighth-note accompaniment: G4, Bb4, G4, Bb4. The bass line consists of a steady eighth-note accompaniment: G3, Bb3, G3, Bb3.

sweet as the rosebud encircled with dew, When its fragrance is flung on the air, So

The vocal line for the first verse begins with a treble clef and a key signature of one flat. The melody is written in a simple, lyrical style, corresponding to the lyrics above.

womans de-vo-tion she laid her fond heart, at the shrine of i- -del- -atrous love, And she

The piano accompaniment for the first verse is in 2/4 time, marked piano (p). It features a treble clef and a key signature of one flat. The melody is a simple eighth-note accompaniment: G4, Bb4, G4, Bb4. The bass line consists of a steady eighth-note accompaniment: G3, Bb3, G3, Bb3.

fresh and so bright to that mother he seemed, As he lay in his in--nocence there. But I

anchored her hopes to this perishing earth, by the chain which her ten--derness wove. But I

Saw when she gazed on the same love--ly form, Pale as mar--ble and si--lent, and cold But

saw when those heart strings were bleeding and torn, and the chain had been severed in two, She had

pa--ler and col--der her beautiful boy, And the tale of her sor--row was told! But the

changed her white robes for the sables of grief, And her bloom for the pale--ness of woe! But the

healer was there who had strick-en her heart, And taken her treas--ure a-way: To al-

healer was there pouring balm on her heart, And wiping the tears from her eyes, He



...lure her to Heaven he has placed it on high. And the Mourner will sweet-ly o---bey: There had

strengthened the chain He had broken in twain, and fastened it firm to the skies! There had

whispered a voice—'twas the voice of her God, I love thee— I love thee— pass under the Rod!"

whispered a voice—'twas the voice of her God, I love thee— I love thee— pass under the Rod!"

*Dal Seg.*

### 3<sup>rd</sup> VERSE

I saw a father and mother who leaned  
 On the arms of a dear gifted son,  
 And the star in the future grew bright to their gaze  
 As they saw the proud place he had won:  
 And the fast coming evening of life promised fair,  
 And its pathway grew smooth to their feet,  
 And the starlight of love glimmered bright at the end,  
 And the whispers of fancy were sweet,  
 And I saw them again bending low o'er the grave  
 Where their hearts dearest hope had been laid  
 And the star had gone down in the darkness of night,  
 And the joy from their bosom had fled,  
 But the healer was there, and his arms were around  
 And he led them with tenderest care:  
 And he showed them a star in the bright upper world,  
 'Twas their star shining brilliantly there!  
 They had each heard a voice—'twas the voice of their God,  
 I love thee— I love thee— pass under the rod!"





Respectfully dedicated to  
**MISS ANN ELIZA P. SHUSTER.**

What is  
Home without a Mother,

BY

ALICE  
HAWTHORNE

AUTHOR OF

MY COTTAGE HOME,  
HOW SWEET ARE THE ROSES!  
SONG OF THE FARMER,  
MERCY'S DREAM,  
REBECCA AT THE WELL,  
COME, GATHER ROUND THE HEARTH,  
THE PET OF THE CRADLE,  
I SET MY HEART UPON A FLOWER,  
THE LOVE OF ONE FOND HEART,  
THIS LAND OF OURS.

THE GOLDEN MOON,  
DREAMS THAT CHARM'O ME, &c.  
THE DAYS GONE BY,  
TO HIM THAT GIVETH LET US SING,  
THE HAPPINESS OF HOME,  
THE CHIMES OF THE MONASTERY,  
MY EARLY FIRESIDE,  
CAST THY BREAD UPON THE WATERS,  
LISTEN TO THE MOCKING BIRO,  
OUR GOOD OLO FRIENDS, &c.

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# WHAT IS HOME WITHOUT A MOTHER?

BY

## ALICE HAWTHORNE.

AUTHOR OF

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

Only a Child!  
Am I not True to Thee?

Let us Live with a Hope, &c.

**PIANO.**

**MODERATO.**

**PIANO.**

**VOICE.**

1. What is home with-out a mo - ther? What are all the joys we meet,

**PIANO.**

Just Published: "HAWTHORN LEAVES," being Variations upon the above Melodies, by CHAS. GROBE. Price, 40 cts. each.

When her lov - ing smile no long - er Greet the coming, coming of our feet? The

days seem long, the nights are drear, And time rolls slow - ly on; And

oh! how few are child-hood's plea-sures, When her gentle, gentle care is gone!

*pp* *Ped* \*

What is home without a mother?



3. Old - er hearts may have their sor - rows, Griefs that quick-ly die a - way;

2. Things we prize are first to van - ish; Hearts we love to pass a - way;

But a mo - ther lost in child - hood Grieves the heart, the heart from day to day; We

And how soon, e'en in our child-hood, We behold her turning, turning gray; Her

miss her kind, her will - ing hand, Her foud and earn - est care; And

eyes grow dim, her step is slow; Her joys of earth are past; And

oh! how dark is life a - round us! What is home with - out, with - out her there?

some - times 'ere we learn to know her, She hath breath'd on earth, on earth her last.

What is home without a mother?



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# SAD NEWS FROM HOME,

A BALLAD.



Sad news from home for me  
Friends gather there in gloom,  
Friends who have join'd in glee,  
Oh! in that cottage home.

Poetry and Music Composed and most respectfully dedicated to

## MISS MARIA HALL

### P. S. GILMORE,

AUTHOR OF GOOD NEWS FROM HOME.

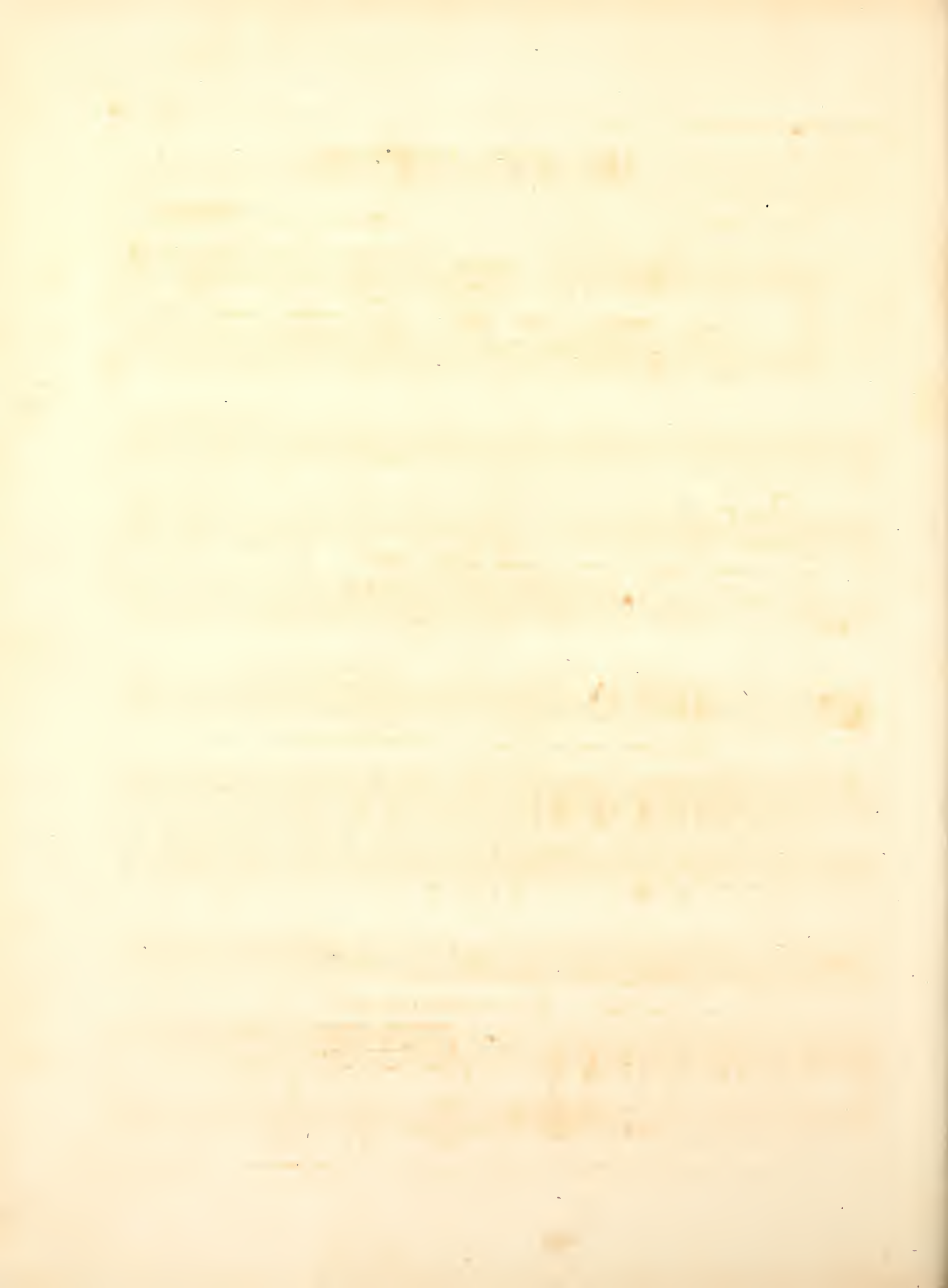
Boston. Published by GEO. P. REED & CO. No 13 Tremont Str.

*Tappan & Bradburn's Lith.*

Piano 38 Cents net.  
Guitar 25 " "

*Entered, according to Act of Congress in the year 1844 by Geo P Reed, in the Clerk's Office of the District Court of Mass.*







# SAD NEWS FROM HOME.

Andante Affetuoso.

Words and Music by P.S.GILMORE.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The music is in a minor key and common time.

The first line of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Sad news from home for". The piano accompaniment includes dynamic markings such as *f* and *p*.

The second line of the song continues the vocal and piano parts. The lyrics are "me, Friends gather there in gloom, Friends who have join'd in glee,". The piano accompaniment features a prominent *sf* (sforzando) marking.

The third line of the song concludes the vocal and piano parts. The lyrics are "Oft, in that cot...tage home; But oh! how chang'd that home is now, No lon\_ger". The piano accompaniment includes a *p* (piano) marking.

joy-ful hearts are there, Within the tomb that a--ged brow, That a-ged

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "joy-ful hearts are there, Within the tomb that a--ged brow, That a-ged". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. A dynamic marking of *mf* is present in the piano part.

ad lib. a tempo. Fa-ther's free from care. Sad news from home for me, Friends gather there in

The second system continues the piece. The vocal line has the lyrics "Fa-ther's free from care. Sad news from home for me, Friends gather there in". Above the vocal line, there are performance directions: "ad lib." above the first measure and "a tempo." above the second measure. The piano accompaniment features a more complex texture with chords and moving lines in both hands. A dynamic marking of *mf* is present.

Ritard. a tempo. gloom, Friends who have join'd in glee, Oft, in that Cot--tage

The third system contains the lyrics "gloom, Friends who have join'd in glee, Oft, in that Cot--tage". Above the vocal line, there are performance directions: "Ritard." above the first measure and "a tempo." above the second measure. The piano accompaniment continues with a similar texture to the previous system, ending with a fermata over the final chord.

home.

The fourth system contains the final lyric "home.". The vocal line is mostly empty, with a few notes at the beginning. The piano accompaniment continues with a similar texture, ending with a fermata over the final chord.



Lone-ly a Mother weeps, Brea-king her heart in vain, Mourning for him who

sleeps, Ne'er to a-wake a---gain; And oh! her lov'd ones by her

side, So sadly ga--zing thro' each tear, Without a Fa-ther for their

guide, Can ne'er a-gain feel hap--py here. Sad news from home for me,

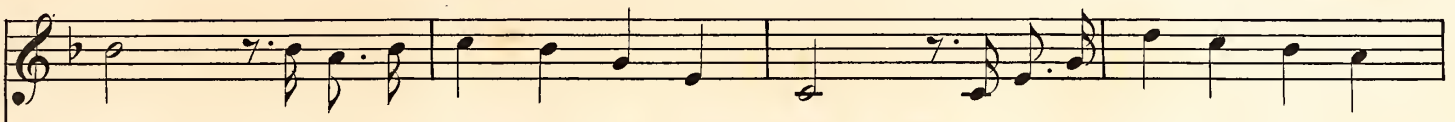
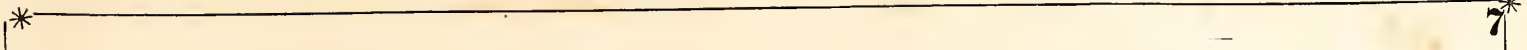
Friends gather there in gloom, Friends who have join'd in glee, Oft, in that Cottage

home.

Far, far a-way I roam, Far from my native land, Oft, will I sigh for

home, Sigh for each kin-dred hand; Tho' I may ne'er a--gain be--

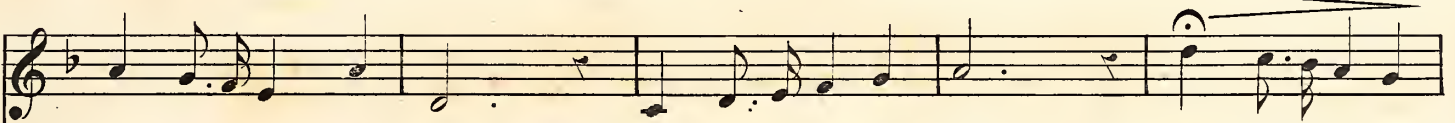




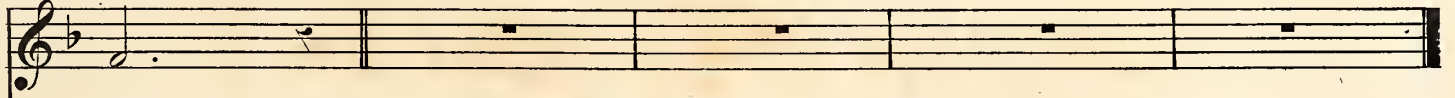
- - hold, The home and friends so dear to me, There is a Hea - ven we are



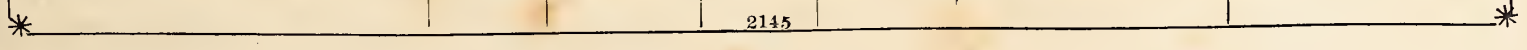
told, Where all that's good on Earth shall be. Sad news from home for me,



Friends gather there in gloom, Friends who have join'd in glee, Oft, in that Cottage



home.







# STARS OF THE SUMMER NIGHT

## SERENADE

FROM THE SPANISH STUDENT.

*Written by*  
Henry W. Longfellow

*Composed by*  
Lucy A. Sandford.

NEW YORK

*Published by* Wm. HALL & SON 239 Broadway.

The musical score is presented on four staves. The top two staves are for the vocal line, both in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both sharing the same key signature and time signature. The piano part begins with a series of chords and rhythmic patterns, including some sixteenth-note runs in the right hand.

519

1<sup>st</sup> Ver: Stars of the summer night, Far in yon azure deeps

2<sup>nd</sup> Ver: Moon of the summer night, Far down yon western steep

*mf*

Hide, hide, your golden light; She sleeps my lady sleeps, She

Sink, sink, in silver light; She sleeps my lady sleeps, She

*Diminuendo.*

sleeps, Sleeps.

sleeps, Sleeps.

*pp*



3<sup>rd</sup> Ver: Wind of the summer night, Where yon-der wood-bine

4<sup>th</sup> Ver: Dreams of the summer night, Tell her her lo-ver

creeps, Fold, fold your pin-ions light, She

keeps, Watch while in slum-bers light, She

*Diminuendo.*

sleeps; my la-dy sleeps, She sleeps, Sleeps.

sleeps; my la-dy sleeps, She sleeps, Sleeps.

*pp*

*pp*

*pp*

*Dim:* *Ritard.*





SACRED MELODIES

FOR

SUNDAY-SCHOOLS

AND

FAMILY CIRCLES.

Consisting of

THE FOLLOWING PIECES:

BIRTH-DAY CHORUS,

I LOVE THEM THAT LOVE ME,

THE CHILD'S HALLELUJAH,


SUFFER LITTLE CHILDREN.

PHILADELPHIA:

AMERICAN SUNDAY-SCHOOL UNION,

No. 146 CHESTNUT STREET.

# THE BIRTHDAY CHORUS.

SOLO.   
Oh sing with me The song of glee, On this bright morn of glad - ness, And joy's soft ray Shall chase a - way Each

SEMI-CHORUS.

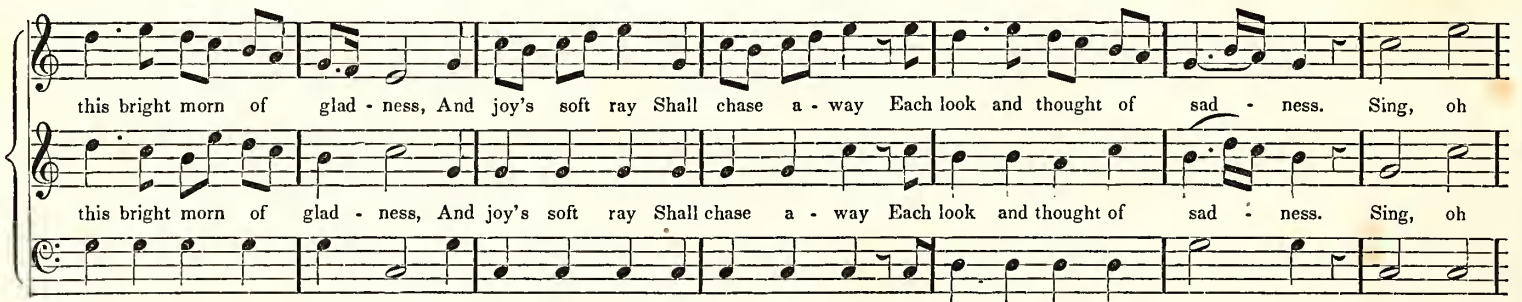
*f* TREBLE. *p*  
look and thought of sad - - ness. Oh sing, oh sing with me! Let our song be light as air,  
TENOR.  
Oh sing, oh sing with me! Let our song be light as air,  
BASS.



*cres.* *mf* FULL CHORUS.  
For my heart is free from care, And the rich - est gifts I share. Oh sing with me The song of glee, On  
For my heart is free from care, And the rich - est gifts I share. Oh sing with me The song of glee, On



this bright morn of glad - ness, And joy's soft ray Shall chase a - way Each look and thought of sad - ness. Sing, oh  
this bright morn of glad - ness, And joy's soft ray Shall chase a - way Each look and thought of sad - ness. Sing, oh



*p* *cres.*  
sing with me! Let our song be light as air, For my heart is free from care, And the rich - est gifts I share.  
sing with me! Let our song be light as air, For my heart is free from care, And the rich - est gifts I share.



2.

No gloomy clouds  
The future shrouds,  
But all is bright before me;  
Hope's gentle star  
Beams from afar,  
In mildest radiance o'er me;  
And gay the strain,  
Glad and grateful hearts would sing:  
Lovely as the flowers of spring  
Are the thoughts that birthdays bring.  
Chorus—Oh sing with me, &c.

3.

Sweet is the chime,  
Which tells that time  
Is softly from us stealing;  
And yet it may  
Wake by its lay  
Some pure and hallowed feeling;  
So this bright hour,  
Gentle monitor should prove,  
Whispering now of One above,  
Who demands my warmest love.  
Chorus—Oh sing with me, &c.



# SUFFER LITTLE CHILDREN.

*Allegretto.*

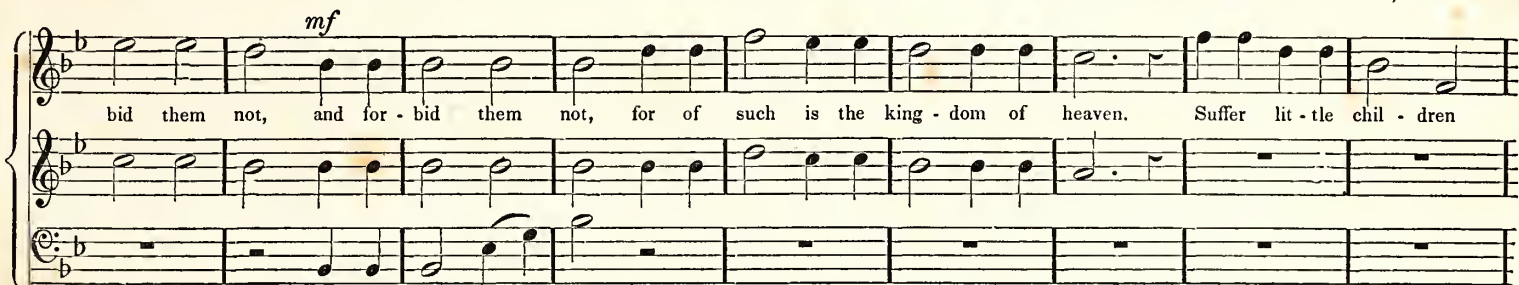
GIRLS.

BOYS.



*f*  
Suffer lit - tle chil - dren to come un - to me, Suffer lit - tle chil - dren to come un - to me, and for -

Suffer lit - tle chil - dren to come un - to me,



*mf*  
bid them not, and for - bid them not, for of such is the king - dom of heaven. Suffer lit - tle chil - dren

and for - bid them not,



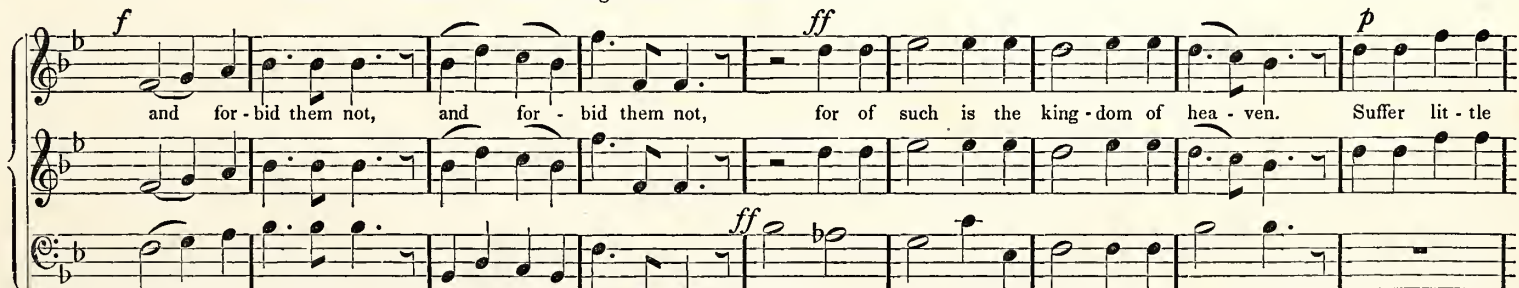
*f*  
Suf - fer lit - tle chil - dren. Suf - fer lit - tle chil - dren to come un - to me, to come un - to me, and for -

Suf - fer lit - tle chil - dren to come un - to me, to come un - to me,



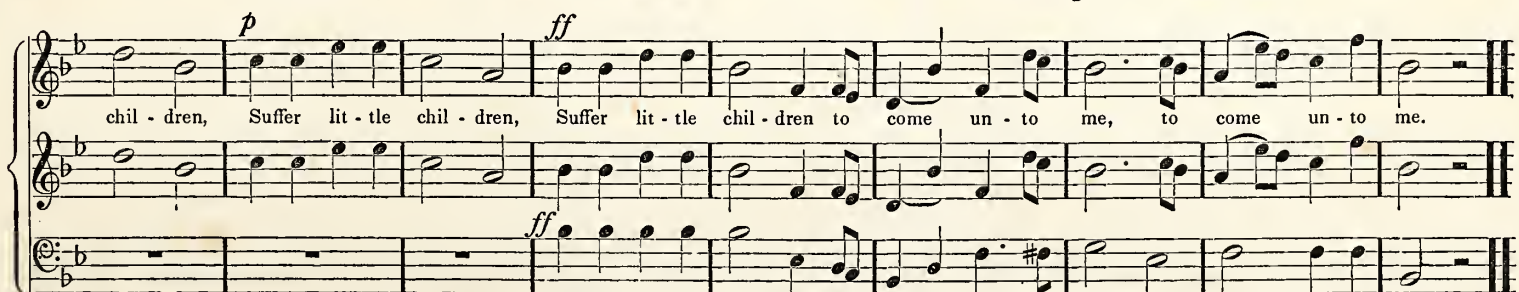
*f*  
- bid them not, for of such is the king - dom of heaven. Suffer lit - tle chil - dren to come un - to me,

for . of such is the king - dom of heaven.



*f* *ff* *p*  
and for - bid them not, and for - bid them not, for of such is the king - dom of hea - ven. Suffer lit - tle

and for - bid them not, and for - bid them not, for of such is the king - dom of hea - ven.



*p* *ff*  
chil - dren, Suffer lit - tle chil - dren, Suffer lit - tle chil - dren to come un - to me, to come un - to me.

Suffer lit - tle chil - dren to come un - to me, to come un - to me.



# I LOVE THEM THAT LOVE ME.

*Andante.*  
GIRLS. *mp* I love them *mf* I love them that love me, I love them that love me,  
BOYS. *mp* I love them I love them that love me, I love them that love me,  
I love them that love me, I love them that love me,

*p* I love them *f* I love them that love me, and those that seek me  
*p* I love them I love them that love me,  
I love them I love them that love me,

*cres.* ear - ly, and those that seek me ear - ly, that seek me ear - ly shall find me. *p* I love them that love me, that love  
and those that seek me ear - ly, that seek me ear - ly shall find me. I love them that love me, that love

*mf* me, and those that seek me ear - ly shall find me, and those that seek me ear - ly, and *cres.*  
me, and those that seek me ear - ly shall find me, and those that seek me ear - ly, and  
and those that seek me ear - ly, and

*mf* those that seek me ear - ly, that seek me ear - ly shall find me. I love them that love me, that love  
those that seek me ear - ly, that seek me ear - ly shall find me. I love them that love me, that love

*f* me, and those that seek me ear - ly shall find me, and those that seek me ear - ly shall find me.  
me, and those that seek me ear - ly shall find me, and those that seek me ear - ly shall find me.



THE

CHILD'S HALLELUJAH CHORUS.

The musical score is written for three parts: Soprano (top staff), Alto (middle staff), and Bass (bottom staff). It consists of five systems of music. The first system begins with a *mf* dynamic and includes the lyrics: "To the Lamb that was slain, be all ho-nour now paid, Let crowns with-out num-ber en-cir-cle his head;". The second system starts with *mf* and includes: "Let blessing, and glo-ry, and rich-es, and might, Be ascribed ev-er-more by the an-gels of light. Then sing Hal-le-lu-jah to". The third system includes: "God and the Lamb, for ev-er and ev-er, Hal-le-lu-jah, A-men. Halle-lujah, Halle-lujah, Sing Hal-le-lu-jah, Halle-lujah,". The fourth system includes: "Halle-lujah, Sing Hal-le-lu-jah, Halle-lujah, Halle-lujah, A-men, A-men. Halle-lujah, A-men, Sing Hal-le-lu-jah,". The fifth system concludes with: "Halle-lujah, Halle-lujah, Sing Hal-le-lu-jah, Halle-lujah, Halle-lujah, A-men, A-men. Halle-lu-jah, A-men." Dynamics include *mf*, *p*, and *ff*.

2.  
 Kind Saviour, who left Thy bright dwelling on high,  
 And came to this dark world to suffer and die,  
 That we from our sins might for ever be free,  
 Our heart's grateful praises we'll render to Thee.  
 And sing Hallelujah to God and the Lamb,  
 For ever and ever, Hallelujah, Amen.

3.  
 While Children thus sing of Thy pity and grace,  
 Thou wilt not disdain to accept of their praise,  
 For Thou hast engaged all their wants to supply,  
 Who, loving and serving Thee, find sweet employ.  
 And sing Hallelujah to God and the Lamb,  
 For ever and ever, Hallelujah, Amen.

4.  
 The praises of Jesus shall be our glad song,  
 Till He calls us to join with the heavenly throng,  
 To sing of salvation;—His face to behold,  
 Our joys ever telling, yet ever untold.  
 And sing Hallelujah to God and the Lamb,  
 For ever and ever, Hallelujah, Amen.

5.  
 Then, Lord, we'll adore Thee, and bow at Thy feet,  
 And give Thee the glory—the praise that is meet;  
 Our joyful Hosannas shall ceaseless arise,  
 And join the full Chorus that gladdens the skies.  
 And sing Hallelujah to God and the Lamb  
 For ever and ever, Hallelujah Amen.





















